

Jonas Brothers John Legend Meghan Trainor Charlie Puth OneRepublic
Old Dominion will.i.am Kelsea Ballerini Leona Lewis Aloe Blacc Macklemore



Behind every hit song
is a songwriter with a dream.

S NGLAND

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Billboard



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JIM DEROGATIS
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WHY THE MUSIC INDUSTRY IS DOUBLING
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ITS NEXT BURST OF REVENUE —
AND GIVING LEGACY ACTS A SEQUEL

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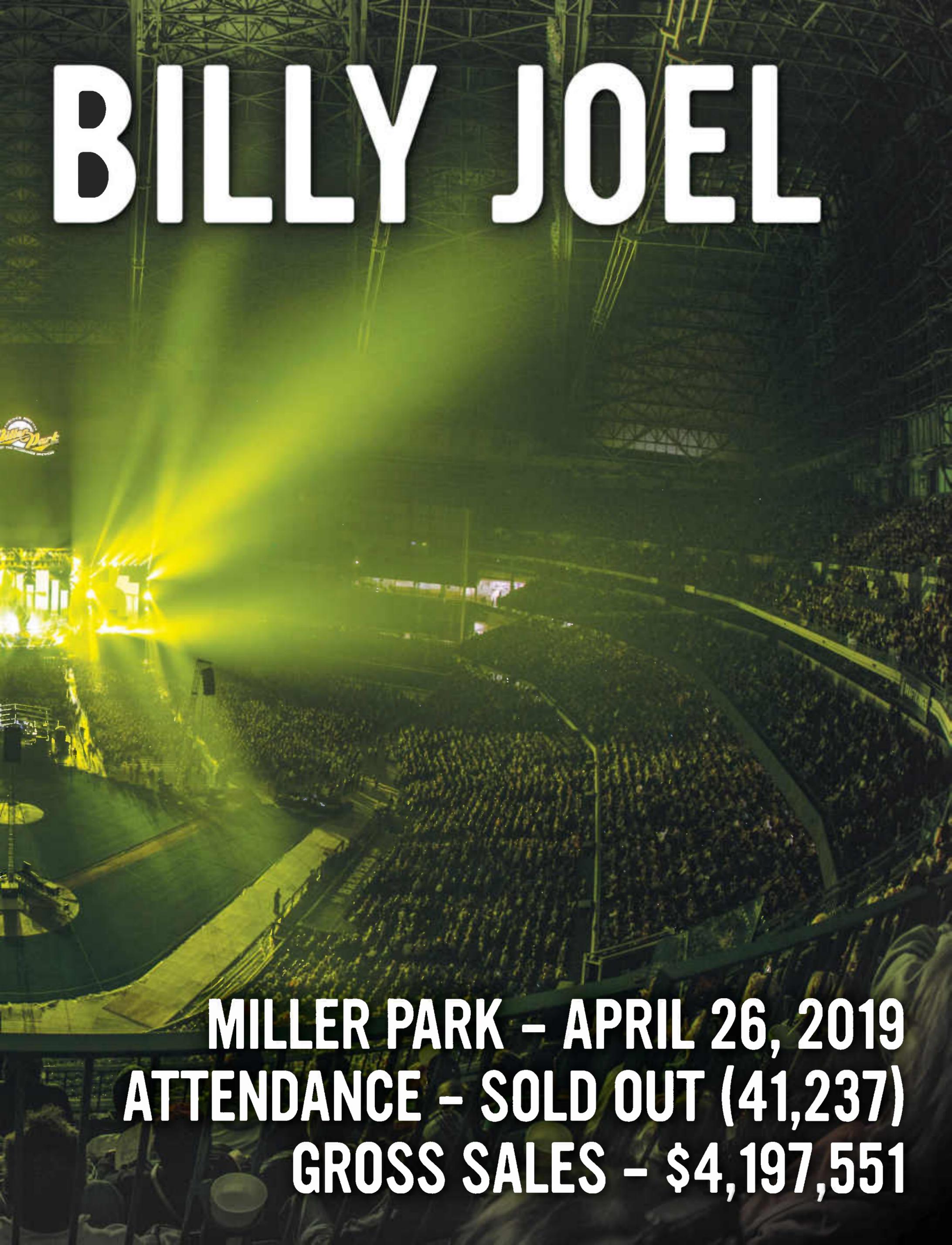


LIVE NATION

Miller's Park

M

BILLY JOEL



MILLER PARK – APRIL 26, 2019
ATTENDANCE – SOLD OUT (41,237)
GROSS SALES – \$4,197,551

billboard HOT 100



Ed Sheeran And Justin Bieber Take 'Care' To No. 2

ED SHEERAN AND JUSTIN BIEBER'S "I DON'T CARE" SOARS onto the Billboard Hot 100 at No. 2 as it opens atop the Digital Song Sales chart with 77,000 first-week downloads sold, according to Nielsen Music. The duet also launches at No. 3 on Streaming Songs (34.1 million U.S. streams) and charges to No. 13 on Radio Songs (49.1 million impressions).

Bieber tallies his 15th Hot 100 top 10, and Sheeran scores his seventh. Though they chart their first song co-billed as artists, Sheeran co-wrote Bieber's "Love Yourself" (No. 1, February 2016) and **Major Lazer's** "Cold Water," featuring Bieber and **MØ** (No. 2, August 2016).

Lil Nas X's "Old Town Road" (featuring **Billy Ray Cyrus**) tops the Hot 100 for a seventh week. With 103.1 million U.S. clicks in the tracking week (before its official video premiered May 17), the song boasts six of the top eight streaming frames to date.

If "Care" peaks at No. 2 on the Hot 100, it will be the fourth song to stop at the runner-up rank beneath "Road," after **Shawn Mendes' "If I Can't Have You," Taylor Swift's "ME!"** (featuring **Brendon Urie**) and **Post Malone's "Wow."** (barring their potential coronations).

Two chart-toppers hold the record by blocking five No. 2 hits each: **Bryan Adams' "Everything I Do) I Do It for You"** in 1991 and **Percy Faith & His Orchestra's "Theme From A Summer Place"** in 1960.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Old Town Road YOUNGKIO, M.TREZNOR, A.M.ROSS (M.L.HILL, M.TREZNOR, A.M.ROSS, B.R.CYRUS, J.A.DONALD)		Lil Nas X feat. Billy Ray Cyrus COLUMBIA	1	11
		HOT SHOT DEBUT 2	I Don't Care MAX MARTIN, SHELLBACK, FRED [E.C. SHEERAN, FOMBSON, MAX MARTIN, SHELLBACK, J.D.BIEBER, J.BOYD]		Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	1
4	4	3	Sucker R.BTEDDER, FRANK DUKES [R.BTEDDER, J.JONAS, A.FEENY, L.BELL, J.JONAS, P.K.JONAS II]		Jonas Brothers REPUBLIC	1	11
9	9	4	Bad Guy F.B.O'CONNELL [B.E.O'CONNELL, F.B.O'CONNELL]		Billie Eilish DARKROOM/INTERSCOPE	4	7
3	6	5	Wow. ▲ L.BELL, FRANK DUKES [A.R.POST, L.BELL, A.FEENY, W.T.WALSH]		Post Malone REPUBLIC	2	21
5	7	6	Sunflower (Spider-Man: Into The Spider-Verse) ▲ L.BELL, C.LANG [A.R.POST, L.BELL, W.T.WALSH, K.M.I.SHAMAN BROWN, C.LANG]		Post Malone & Swae Lee REPUBLIC	1	30
8	11	7	Dancing With A Stranger STARGATE, JIMMY NAPES [J.J.NAPIER, M.S.ERIKSEN, T.E.HERMANSSEN, S.SMITH, N.K.HAMILTON]		Sam Smith & Normani CAPITOL	7	18
2	3	8	ME! J.LITTLE, T.SWIFT [T.SWIFT, J.LITTLE, B.URIE]		Taylor Swift feat. Brendon Urie REPUBLIC	2	4
10	12	9	AG Talk DISCLOSURE [K.D.ROBINSON, H.LAWRENCE, G.LAWRENCE]		Khalid RIGHT HAND/RCA	8	14
7	8	10	Without Me ▲ L.BELL, L.BELL, A.R.ALLEN, A.FRANCIPANE, DELACEY, J.TIMBERLAKE, T.V.MOSLEY, S.S.STORCH		Halsey CAPITOL	1	32

MARK SURIDGE

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See charts legend on billboard.com for complete rules and explanations. © 2019 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Sheeran

34

POLO G
FEAT.
LIL TJAY
"Pop Out"



The 20-year-old Chicago native's breakout hit also reaches a new No. 12 peak on Hot Rap Songs.

What made your Columbia labelmate Lil Tjay the right fit for this collaboration?

We come from different cities, but we face the same problems, so we relate to each other. We're both young, thriving and doing our thing. We linked up at the studio, and I had the hook in my back pocket. We laid down our verses, and the lyrics placed the icing on the cake.

How has your life changed since signing your record deal last November?

My life changed drastically. The first thing I bought was a Rolex. I [no longer] have to face the day-to-day struggles of figuring

out how I'm going to keep my family satisfied and comfortable. It changed my entire perspective. But as quickly as things have been good for me, things can go wrong, so I'll never get too bigheaded.

What's the message behind your debut album, *Die a Legend*, out June 7?

Whatever you want to do, you can do it. [The album is] me telling my life story and giving different perspectives from street life: where it can lead you, the ups and downs and how to overcome it. Everybody goes through things, you just got to persevere.

—BIANCA GRACIE



4
BILLIE EILISH
Bad Guy

Eilish earns her first top five Hot 100 hit as the track gains 4% to 39.9 million U.S. streams.

At No. 46, "Bury a Friend" becomes her first No. 1 on an airplay chart as it crowns Alternative (see page 82).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
6	10	11	7 Rings		Ariana Grande	1	17
			T.B.HITS, C. ANDERSON, M. FOSTER (V.M. MCCANTIST, M. PARKS, A. GRANDE, N.VITIA, R. RODGERS, C. HAMMERSTEN, I. K. KRYS, U.K. BROWN, M. FOSTER, C. ANDERSON)		REPUBLIC		
11	13	12	Sweet But Psycho ▲		Ava Max	11	22
			CIRKUT (M. LOVE, A. A. HAUKELAND, H. R. WALTER, A. A. KOČIĆ, W. LOBBAN-BEAN)		ATLANTIC		
-	2	13	If I Can't Have You		Shawn Mendes	2	2
			S. MENDES, J. T. GEIGER II (S. MENDES, S. HARRIST, G. GEIGER, N. MERCEREAU)		ISLAND/REPUBLIC		
12	14	14	Middle Child ▲		J. Cole	4	17
			T. M. NUS, J. L. COLE (J. COLE)		DREAMVILLE/ROC NATION/INTERSCOPE		
13	15	15	Break Up With Your Girlfriend, I'm Bored		Ariana Grande	2	14
			MAX MARTIN, J. ILYA (A. GRANDE, MAX MARTIN, I. SALMAN, Z. ADEH, S. KOTTECHA, K. BURRUSS, K. BRIGGS)		REPUBLIC		
27	22	16	Suge		DaBaby	16	7
			JETSON MADE, POOH BEATZ (J. KIRK, T. MORGAN, D. CLEMONS)		SOUTH COAST/INTERSCOPE		
14	16	17	Happier ▲		Marshmello & Bastille	2	39
			MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)		JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL		
16	17	18	Going Bad ▲		Meek Mill feat. Drake	6	24
			WHEEZY, W. WEISS (R. R. WILLIAMS, A. GRAHAM, W. GLASS, W. WEISS)		YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC		
17	18	19	Eastside ▲		benny blanco, Halsey & Khalid	9	44
			ANDREW WATT, BENNY BLANCO, CASHMERE CAT (N. PEREZ, K. D. ROBINSON, A. FRANGIPANE, C. C. SHEERAN, B. J. LEVIN)		FRIENDS KEEP SECRETS/INTERSCOPE		
18	20	20	High Hopes ▲		Panic! At The Disco	4	41
			J. SINCLAIR, J. BERG (B. LURE, J. SINCLAIR, J. OWEN, YOUNG, L. PRITCHARD, S. HOLLANDER, W. LOBBAN-BEAN, L. BERG, T. M. PARKS, L. UBER)		DCD2/FUELED BY RAMEN/EMIG		

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
-	5	21	Homicide		Logic feat. Eminem	5	2
			BREGMA, SHROOM, JSIR, R. B. HALL, ILM, M. MATHERS III, J. A. LURIE, D. B. BAILLARD, D. STEPHENS, IIT, SCHOEGIE, L. E. RESTO		VISIONARY/DEF JAM		
15	19	22	Shallow ▲		Lady Gaga & Bradley Cooper	1	33
			LADY GAGA, B. RICE (S. G. GERMANOTTA, M. D. RONSON, A. ROSSOMANDO, A. WYATT)		INTERSCOPE		
20	21	23	Better		Khalid	8	35
			STARGATE, DIGL, CHARLIE HANDSOME (K. D. ROBINSON, M. S. BRISBEN, T. E. HERMANSEN, J. CHAMMAS, CHARLIE HANDSOME)		RIGHT HAND/RCA		
34	33	24	God's Country		Blake Shelton	24	7
			S. HENDRICKS (M. W. HARDY, J. M. SCHMIDT, D. DAWSON)		WARNER BROS. NASHVILLE/WMN		
33	28	25	Whiskey Glasses		Morgan Wallen	25	11
			J. MOI (B. BURGESS, K. KADISH)		BIG LOUD		
23	24	26	Pure Water ●		Mustard & Migos	23	16
			DJ MUSTARD, PHARO (D. J. MC FARLANE, Q. K. MARSHALL, K. K. BALL, K. CEPHUS, R. KHAN, ZAMAN KHAN)		QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE		
19	23	27	Please Me ▲		Cardi B & Bruno Mars	3	13
			BRUNO MARS, THE STEROTYPES (BRUNO MARS, CARDI B, J. J. F. R. ROM, V. LUIS, J. REEVES, R. C. MCCULLOUGH, I. L. E. FAUNTILEROY II)		ATLANTIC		
29	27	28	Look Back At It ●		A Boogie Wit da Hoodie	27	23
			L. A. B. N. T. B. O. H. D. A. J. A. S. O. C. E. W. I. T. D. H. O. O. D. I. E. S. H. E. E. T. M. I. S. A. M. I. B. S. C. H. A. R. D. C. O. T. T. O. N. J. J. A. C. K. S. E. R. K. I. N. S. I. L. A. D. A. N. E. L. S. R. E. R. K. I. N. S. P. A. I. N. I. N. G.		HIGHBROGTH/ELABE/ATLANTIC		
	68	29	DG SG Beer Never Broke My Heart		Luke Combs	29	2
			S. MOFFATT (L. COMBS, R. MONTANA, J. SINGLETON)		RIVER HOUSE/COLUMBIA NASHVILLE		
35	31	30	Con Calma		Daddy Yankee & Katy Perry feat. Snow	30	15
			PLAY-N-SKILLZ, SCOTT SUMMERS (L. CARTEL, EL CARTEL, RIVER HOUSE/COLUMBIA NASHVILLE)		REPUBLIC/UMLE/CAPITOL		
24	26	31	Sicko Mode ▲		Travis Scott	1	41
			H. P. O. C. T. A. Y. I. T. H. C. O. B. A. T. Z. A. C. H. A. H. A. R. D. O. S. H. A. R. P. U. R. I. G. O. M. I. N. G. B. A. H. G. G. I. N. S. C. H. A. H. A. R. D. T. R. A. N. S. S. C. O. T. T. C. A. C. T. U. S. I. A. C. Y. A. G. R. A. H. A. M. L. I. S. H. A. H. B. R. O. W. N. L. E. H. A. V. I. N. S. C. A. H. O. L. I. S. T. I. C. I. D. I. N. C. C. O. U. N. G. I. G. O. M. I. N. G.		CACTUS JACK/GRAND Hustle/EPIC		
21	25	32	Girls Like You ▲		Maroon 5 feat. Cardi B	1	51
			J. LEVIGAN, CIRKUT (A. N. LEVINE, J. G. EVIGAN, H. R. WALTER, B. THAZZARD, G. M. STONE, CARDI B)		222/INTERSCOPE		
30	29	33	Act Up		City Girls	29	11
			EARL ON THE BEAT (J. JOHNSON, L. L. YACHTY, E. J. BYNUM)		QUALITY CONTROL/MOTOWN/CAPITOL		
51	39	34	Pop Out		Polo G feat. Lil Tjay	34	8
			J. O. N. T. H. A. T. R. A. C. K. E. H. U. N. T. (T. BARTLETT, L. L. TJAY, J. V. ALBA DUARTE, D. BERG)		COLUMBIA		
32	35	35	Envy Me ▲		Calboy	31	22
			T. K. (C. WOODS, J. T. KNIGHT)		PAPER GANG/POLO GROUNDS/RCA		
28	32	36	Beautiful Crazy ▲		Luke Combs	21	27
			S. MOFFATT (L. COMBS, W. B. DURRETT, R. VILLIFORD)		RIVER HOUSE/COLUMBIA NASHVILLE		
31	34	37	Here With Me		Marshmello feat. CHVRCHES	31	10
			MARSHMELLO, STEVE MAC (MARSHMELLO, JOYTIME COLLECTIVE/S. MCCUTCHEON, L. MAYBERRY, J. COOK, M. DOHERTY)		GLASSNOTE/REPUBLIC		
22	30	38	A Lot ▲		21 Savage	12	21
			DJ DAHI (S. B. A. JOSEPH, J. COLE, D. NATCHE, A. WHITE, S. YOUNG)		SLAUGHTER GANG/EPIC		
46	42	39	Good As You ●		Kane Brown	39	12
			D. HUFF (K. BROWN, B. BERRYHILL, S. CARTER, T. PHILLIPS, W. WEATHERLY)		ZONE 4/RCA NASHVILLE		
39	40	40	When The Party's Over ●		Billie Eilish	29	27
			F. B. O'CONNELL (F. B. O'CONNELL)		DARKROOM/INTERSCOPE		
66	59	41	Hey Look Ma, I Made It		Panic! At The Disco	41	5
			J. SINCLAIR, D. H. FRANCIS (B. LURE, D. H. FRANCIS, M. ANGELAKOS, S. HOLLANDER, J. SINCLAIR, M. KIBBY)		DCD2/FUELED BY RAMEN/EMIG		
-	50	42	Truth Hurts		Lizzo	42	2
			RICKY REEDTELE (B. F. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)		NICE LIFE/ATLANTIC		
25	36	43	Thotiana		Blueface	8	18
			SCUM BEATS (P. PORTER, E. JOHNSON, C. JONES)		BLUEFACE/FIFTH AVENUE/DIVINE/ONE		
26	37	44	Be Alright ▲		Dean Lewis	23	29
			N. ATKINSON, E. HOLLOWAY (D. LEWIS, J. HUME)		ISLAND/REPUBLIC		
38	38	45	Eyes On You ●		Chase Rice	38	13
			C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)		DACK JANIELS/BROKEN BOW		
37	41	46	Drip Too Hard ▲		Lil Baby & Gunna	4	35
			TURBO (JONES, S. G. KITCHENS, C. DURHAM)		YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL		
45	46	47	Bury A Friend		Billie Eilish	14	16
			F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)		DARKROOM/INTERSCOPE		
53	55	48	Look What God Gave Her		Thomas Rhett	48	11
			D. HUFF, BUNETTA THOMAS RHETT (THOMAS RHETT, R. AKINS, J. BUNETTA, J. H. INDLIN, A. MALIK, J. H. RYAN)		VALORY		
48	48	49	Thank U, Next ▲		Ariana Grande	1	28
			T. B. HITS, A. FOSTER, C. ANDERSON (A. GRANDE, T. M. PARKS, V. MCCANTS, T. BROWN, M. D. FOSTER, C. ANDERSON, N. VITIA, K. KRYS)		REPUBLIC		
60	60	50	Love Ain't		Eli Young Band	50	5
			D. HUFF (R. COPPERMAN, A. GORLEY, S. MCANALLY)		VALORY		



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2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMP/INT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW	51	51	Triggered	RSTICURFSLKLEKYS (L.A.E. CHILOMBO, B.K. WARRFIELD, M. ROBINSON, J. Q. VIET (E.R. JAMES))	Jhene Aiko	ART CLUB/ARTIUM/DEF JAM	51	1
44	49	52	Murder On My Mind ▲	NOT LISTED (NOT LISTED)	YNW Melly	YNW MELLY/300	14	17
61	57	53	Rumor	L.BRICE, L. STONE, K. JACOBS, D. FRIZSELL (L. BRICE, K. JACOBS, A. GORLEY)	Lee Brice	CURB	53	10
49	58	54	Walk Me Home	P. THOMAS, K. MOORMAN (P. THOMAS, S. HARRIS, N. RUESS)	Pink	RCA	49	11
47	44	55	Clout	C. BEATZ, L. L. ELLEN (K. CEPHUS, K. GOMRINGERT, GOMRINGERT)	Offset feat. Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	39	6
56	54	56	Close Friends ▲	TURBO (D. JONES, C. DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	29
55	62	57	Baby Shark	Y. FONG (K.O.H.)	Pinkfong	SMART STUDY	32	20
57	52	58	Worth It ●	K. WILLIAMS, J. R. SUPREME, J. J. LUIS, J. O. WILLIAMS, S. C. HEDBERG, M. COGGINGS, R. O. WOODS, J. D. L. SNODGRASS (R. J. C. AND LORAJI, J. MILLS)	YK Osiris	DEF JAM	52	13
42	47	59	Sanguine Paradise	C. G. E. M. ANE, B. ANDON, P. INESS, N. S. WOODS, J. L. ORTIZ, B. V. ALK, C. A. TRILL, J. G. RAY, S. E. TURNER (R.)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	28	5
52	53	60	Who Do You Love	THE CHAINSMOKERS (L. 5 SECONDS OF SUMMER, T. H. CHAINSMOKERS, O. K. WOOD, J. A. TAGGART, A. PALLU, J. F. L. D. P. S. M. DOUGLAS, P. L. E. L. H. B. W. M. G. S. C. H. O. O. D. A. B. R. W. I. N. J. C. L. I. F. F. O. R. D.)	The Chainsmokers	DISRUPTOR/COLUMBIA	52	14
40	51	61	Boy With Luv	P. D. G. G. R. O. J. M. J. J. O. W. I. A. N. A. P. D. O. G. G. A. F. R. A. N. K. B. R. A. M. S. U. G. A. E. L. W. E. S. S. B. A. N. D. A. L. S. C. H. U. L. Z. J. H. O. P. E. H. I. T. M. A. N. B. A. N. G.	BTS feat. Halsey	BIGHIT ENTERTAINMENT/COLUMBIA	8	5
81	80	62	Put A Date On It	J. JAMES (M. M. W. M. S. D. JONES, J. JAMES, R. MORALES)	Yo Gotti feat. Lil Baby	CMG/EPC	46	16
62	64	63	Miss Me More ●	F. G. W. H. I. T. H. E. A. D. J. A. S. S. E. Y. (K. B. A. L. L. E. R. W. I. D. H. H. O. D. G. E. S. B. M. C. L. A. U. G. H. U. R. Y.)	Kelsea Ballerini	BLACK RIVER	59	15
72	70	64	Cool	R. B. T. E. D. D. E. R. Z. S. K. E. L. T. O. N. J. O. N. A. S. N. I. T. O. N. A. S. P. I. C. O. N. A. S. I. C. S. M. I. T. H.	Jonas Brothers	REPUBLIC	27	6
70	65	65	Big Ole Freak	L. I. L. J. U. (M. P. E. T. E. L. M. M. A. S. O. N. M. D. A. I. R.)	Megan Thee Stallion	501 CERTIFIED/300	65	6
71	69	66	Don't Call Me Up	S. T. E. V. E. M. A. C. (S. M. C. O. U. T. C. H. E. O. N. C. P. U. R. C. E. L. L. M. M. C. V. E. Y.)	Mabel	POLYDOR/CAPITOL	66	8
63	73	67	Racks In The Middle	H. I. F. O. Y. G. D. A. V. C. O. P. R. E. T. I. T. E. A. S. H. E. D. O. M. R. J. M. O. O. R. E. C. A. H. O. L. L. E. S. P. G. A. D. A. V. E. S. J. C. O. P. R. E. T. I. T. E. A. S. H. E. D. O. M. A. L. L. M. O. N. E. Y. I. N. O. M. O. R. E. Y. O. U. (A. T. L. A. N. T. I. C.)	Nipsey Hussle	feat. Reddy Rich & Henny	26	7
59	56	68	Night Shift	B. B. U. T. L. E. R. J. P. A. R. D. I. (B. R. O. W. N. P. L. A. B. U. E. B. M. O. N. T. A. N. A.)	Jon Pardi	CAPITOL NASHVILLE	56	13
41	61	69	Earth	B. E. N. N. Y. B. L. A. N. C. O. C. A. S. H. I. M. E. R. C. A. T. (D. B. U. R. D. B. L. I. E. V. I. N. U. M. A. H. O. I. B. E. R. G. J. C. O. L. E. M. A. I. N. I. C. H. A. M. M. A. S.)	Lil Dicky	DIRTY BURD/COMMISSION/BMG	17	4
75	72	70	GIRL	G. J. U. R. S. T. I. N. J. M. O. R. R. I. S. (M. J. M. O. R. R. I. S. S. A. A. R. O. N. S. G. J. U. R. S. T. I. N.)	Maren Morris	COLUMBIA NASHVILLE	61	11
65	67	71	Before I Let Go	R. K. I. N. O. W. L. E. S. D. D. K. I. E. (E. B. E. V. E. R. Y. L. B. L. A. C. K. O. N. I. N. T. O. U. B. I. N. K. I. N. S. T. K. E. T. I. B. R. N. O. W. L. E. S. I. T. E. M. P. L. E.)	Beyonce	PARKWOOD/COLUMBIA	65	4
74	75	72	Girls Need Love ▲	A. R. C. H. E. R. S. W. A. L. K. E. R. A. A. R. C. H. E. R. J. A. G. R. A. H. A. M.	Summer Walker X Drake	FROZEN MOMENTS/LVRN/INTERSCOPE	37	12
NEW	73	73	Soltera	C. R. E. P. T. A. S. H. E. M. A. C. N. E. S. G. H. A. A. L. T. P. H. O. D. I. C. A. N. I. J. O. R. D. O. M. C. H. I. P. O. S. I. O. D. I. G. E. Z. J. I. M. A. P. A. Z. C. A. D. O. C. I. P. I. P. A. R. I. S. O. L. T. E. R. A. F. E. A. L. T. O. T. O. W. H. A. N. K. E. G. W. A. I. T. E. H. A. R. P. I. K. O. S. U. S. I.	Lunay, Daddy Yankee & Bad Bunny	IF A/ISLAND	73	1
54	66	74	Here Tonight	D. H. U. F. F. (B. Y. O. U. N. G. B. C. A. V. E. R. L. E. B. A. C. H. C. K. E. L. L. E. Y.)	Brett Young	BMLG	42	19
68	74	75	Robbery	N. M. I. R. A. (J. A. H. I. G. G. I. N. S. N. M. I. R. A.)	Juice WRLD	GRADE A/INTERSCOPE	27	13
73	77	76	Calma	G. N. O. R. I. E. G. A. M. C. 2018 (P. E. D. R. O. C. A. P. O. G. M. O. R. I. E. G. A. G. E. G. O. N. Z. A. L. E. Z. P. R. E. Z. C. F. R. E. Y. B. P. O. S. A. D. O. J. J. A. R. T. I. M. E. Z. J. G. P. R. E. Z.)	Pedro Capo X Farruko	SONY MUSIC LATIN	71	9
82	79	77	Talk You Out Of It	I. M. O. I. (M. W. H. A. R. D. Y. H. P. H. E. L. P. S. J. R. O. G. E. R. S. A. V. A. N. D. E. R. H. E. Y. A.)	Florida Georgia Line	BMLG	77	13
91	89	78	Love Someone	R. C. O. P. P. E. R. M. A. N. B. E. L. O. R. E. D. G. E. (B. E. L. D. R. E. D. G. E. R. C. O. P. P. E. R. M. A. N. M. O. R. G. A. N.)	Brett Eldredge	ATLANTIC/WARNER	78	4
-	71	79	Go Loko	D. I. M. U. S. T. A. R. D. G. I. T. T. R. Y. P. (K. D. R. A. C. K. S. O. N. D. J. M. C. F. A. R. I. A. N. E. S. R. U. H. A. N. Z. A. M. A. H. K. H. A. J. M. U. N. G. U. Y. E. N. S. T. E. V. E. N. S. O. N. J. P. E. S. O. Q. U. I. N. C. H. E. S.)	YG, Tyga & Jon Z	4HUNDRD/CTMG/DEF JAM	71	2
64	76	80	Make It Sweet	S. M. C. A. N. A. L. L. Y. (M. R. A. M. S. E. Y. T. R. O. S. E. N. W. S. E. L. L. E. R. S. G. S. P. R. U. N. G. B. T. U. R. S. L. S. M. C. A. N. A. L. L. Y.)	Old Dominion	RCA NASHVILLE	56	20



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MAROON 5 FEAT. CARDI B
Girls Like You

Maroon 5's "Girls Like You" rewrites the record for the longest No. 1 run by a group on the Adult Contemporary radio airplay chart — dating to the list's inception (as the "Easy Listening" survey) in 1961 — as it rules for a 23rd week. It bests Train's "Hey, Soul Sister," which led for 22 weeks in 2010-11. "Girls Like You" is a week from tying Ed Sheeran's "Shape of You" (24 weeks at No. 1 in 2017) for the second-longest command overall, after Uncle Kracker's 28-week domination with "Drift Away" (featuring Dobie Gray) in 2003-04. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMP/INT/PROMOTION LABEL	Peak Position	Weeks On Chart
86	82	81	Shotta Flow	NOT LISTED (NOT LISTED)	NLE Choppa	NO LOVE	81	4
76	78	82	Mixed Personalities	C. L. I. P. B. E. A. T. Z. (L. M. D. E. M. O. N. S. K. O. W. E. S. T.)	YNW Melly feat. Kanye West	YNW MELLY/300	42	17
94	84	83	Knockin' Boots	J. S. T. E. V. E. N. S. J. S. T. E. V. E. N. S. (H. L. U. N. D. S. E. Y. G. S. A. M. P. S. O. N. J. I. M. I. T. E.)	Luke Bryan	CAPITOL NASHVILLE	83	3
97	85	84	24/7	O. Z. Y. P. R. O. J. G. A. L. S. T. I. N. P. O. W. E. R. Z. B. R. W. I. J. A. S. E. M. H. O. V. E. L. O. Y. D. R. M. A. G. E. O. W. M. A. Y. S. A. C. H. A. N. K. A. L. S. O. Y. O. U. A. A. O. U. A. R. E. S. K. O. W. I. S. S. E. S. P. R. O. J. G. W. A. L. L. E. S.	Meek Mill feat. Ella Mai	ATLANTIC	54	6
NEW	85	85	Someone You Loved	T. M. S. (L. C. A. P. A. L. D. I. R. O. M. A. N. S. B. K. O. H. I. N. P. K. E. L. L. E. H. E. R. T. B. A. R. N. E. S.)	Lewis Capaldi	VERTIGO/CAPITOL	85	1
84	87	86	On My Way To You	T. W. A. M. I. L. L. M. O. N. (B. R. E. T. T. J. A. M. E. S. T. L. L. A. N. E.)	Cody Johnson	COJO/WARNER	84	12
69	88	87	Baila Baila Baila	H. I. F. O. Y. G. D. A. V. C. O. P. R. E. T. I. T. E. A. S. H. E. D. O. M. R. J. M. O. O. R. E. C. A. H. O. L. L. E. S. P. G. A. D. A. V. E. S. J. C. O. P. R. E. T. I. T. E. A. S. H. E. D. O. M. A. L. L. M. O. N. E. Y. I. N. O. M. O. R. E. Y. O. U. (A. T. L. A. N. T. I. C.)	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	SONY MUSIC LATIN	69	3
87	92	88	Shot Clock ●	D. I. M. U. S. T. A. R. D. (E. M. H. O. A. F. E. L. L. U. M. C. F. A. R. I. A. N. E. M. P. O. W. E. L. L. J. A. B. E. A. T. H. W. A. T. E. B. B. U. S. H. A. G. R. A. H. A. M. T. V. M. O. S. L. E. Y.)	Ella Mai	10 SUNNERS/INTERSCOPE	62	16
83	81	89	I'm So Tired...	L. A. U. V. O. G. O. R. R. I. E. S. (A. L. E. F. F. T. S. M. E. L. L. E. T. B. M. C. L. A. U. G. H. I. N. M. P. O. L. L. A. C. K.)	Lauv & Troye Sivan	L. A. U. V. C. A. P. I. T. O. L. A. W. A. L. K. O. B. A. L. T.	81	6
88	93	90	Ocean Eyes ▲	F. B. O. C. O. N. N. E. L. L. (F. B. O. C. O. N. N. E. L. L.)	Billie Eilish	DARKROOM/INTERSCOPE	84	13
-	98	91	Paradise	NOT LISTED (NOT LISTED)	Bazzi	IAMCOSMIC/ATLANTIC	91	2
80	86	92	You Should See Me In A Crown	F. B. O. C. O. N. N. E. L. L. (F. B. O. C. O. N. N. E. L. L. B. E. O. C. O. N. N. E. L. L.)	Billie Eilish	DARKROOM/INTERSCOPE	41	8
-	96	93	All To Myself	D. S. M. Y. E. R. S. S. H. E. N. D. R. I. C. K. S. (D. S. M. Y. E. R. S. S. S. M. O. O. N. E. Y. N. G. A. L. Y. O. N. U. R. E. N. O. L. D. S.)	Dan + Shay	WARNER BROS. NASHVILLE/WAR	93	2
RE-ENTRY	94	94	SOS	A. V. I. C. I. A. N. E. D. L. E. R. K. F. O. G. B. L. M. A. R. K. (T. B. E. R. G. L. I. N. K. F. O. G. B. L. M. A. R. K. A. N. E. D. L. E. R. K. B. U. R. R. U. S. S. J. C. O. T. T. L. E. H. A. R. P. I. S. K. B. R. I. G. G. S.)	Avicii feat. Aloe Blacc	A. V. I. C. I. A. B. G. E. F. F. E. N. I. N. T. E. R. S. C. O. P. E.	68	4
NEW	95	95	Te Robare	C. H. R. I. S. E. D. W. I. C. H. A. C. N. I. V. E. R. A. C. A. M. V. E. R. I. G. M. E. N. A. V. E. Z. Z. C. I. O. P. E. M. E. R. A. (G. R. Y. E. A. W. Z. O. L. E. Z. Z. S. I. G. A. R. A. C. O. D. I. N. A. P. S. A. D. O. M. A. P. E. R. A. L. S. A. L. L. E. F. F. O. S.)	Nicky Jam X Ozuna	A. I. N. S. U. L. T. R. A. J. S. O. N. M. A. R. C. A. L. A. I. N.	95	1
79	94	96	Wish You Were Gay	F. B. O. C. O. N. N. E. L. L. (B. E. O. C. O. N. N. E. L. L. F. B. O. C. O. N. N. E. L. L.)	Billie Eilish	DARKROOM/INTERSCOPE	31	11
77	83	97	That's A Rack	C. G. G. I. E. M. A. N. E. N. I. M. R. A. T. I. A. T. O. R. (S. W. O. O. D. S. J. T. O. R. T. I. Z. N. M. I. R. A. D. L. S. N. O. D. G. R. A. S. S. I. R.)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	76	5
RE-ENTRY	98	98	Rule The World 2	C. A. R. P. A. K. P. A. U. L. C. A. R. B. I. N. H. I. T. A. K. A. (T. B. E. R. G. L. I. N. K. F. O. G. B. L. M. A. R. K. C. W. A. R. D. W. A. I. S. O. N. P. A. N. I. C. L. A. J. I. M. R. A. J. B. L. C. A. R. S. O. N. J. A. R. R. I. S. O. N.)	2 Chainz feat. Ariana Grande	G. A. M. B. R. E. A. D. Y. D. E. F. J. A. M.	94	2
-	99	99	Die Young ●	L. O. N. D. O. N. O. N. D. A. T. R. A. C. K. R. M. K. U. D. O. (R. M. O. O. R. E. L. T. H. O. L. M. E. S. J. M. K. U. D. O.)	Roddy Ricch	BIRD VISION/ATLANTIC	99	2
NEW	100	100	Juice	R. I. C. K. Y. R. E. E. D. (M. J. E. F. F. E. R. S. O. N. L. E. B. F. R. E. D. E. R. I. C. T. H. O. M. A. S.)	Lizzo	NICE LIFE/ATLANTIC	100	1



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LIZZO
Truth Hurts

The 2017 song, newly featured in the Netflix rom-com *Someone Great*, rises 11% to 15.1 million U.S. streams. The track also appears on the deluxe version of Lizzo's new LP, *Cuz I Love You*, with "Juice," which debuts at No. 100.



85

LEWIS CAPALDI
Someone You Loved

The Scottish singer-songwriter, 22, makes his Hot 100 arrival with the ballad that topped the Official U.K. Singles chart for seven weeks in March and April. It reaches the top 20 (22-20) on Adult Top 40.

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- 25 – Rio de Janeiro, Brazil - Jeunesse Arena - **SOLD OUT**
- 28 – São Paulo, Brazil – Allianz Arena - **SOLD OUT**
- 30 – Belo Horizonte, Brazil – Esplanada do Mineirão - **SOLD OUT**

2017 - June

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**Ed, Thank you for letting us be part
of the Divide World Tour Part 1 and Part 2.
It's been an honor and an absolute pleasure to work with you.**

**SPECIAL THANKS to
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Jon Ollier @ CAA London,
and the amazing tour staff.**

Phil Rodriguez & the Move Concerts family

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Banks photographed May 9 at Bacari in Los Angeles. Styling by Maryam Malakpour. Banks wears a Juan Carlos Obando top and skirt, Malone Souliers boots and Rachel Comey earrings. Hear about Banks' first concert at billboard.com/videos.

ON THE COVER

Illustration by Paul Shipper.



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eric church double down tour

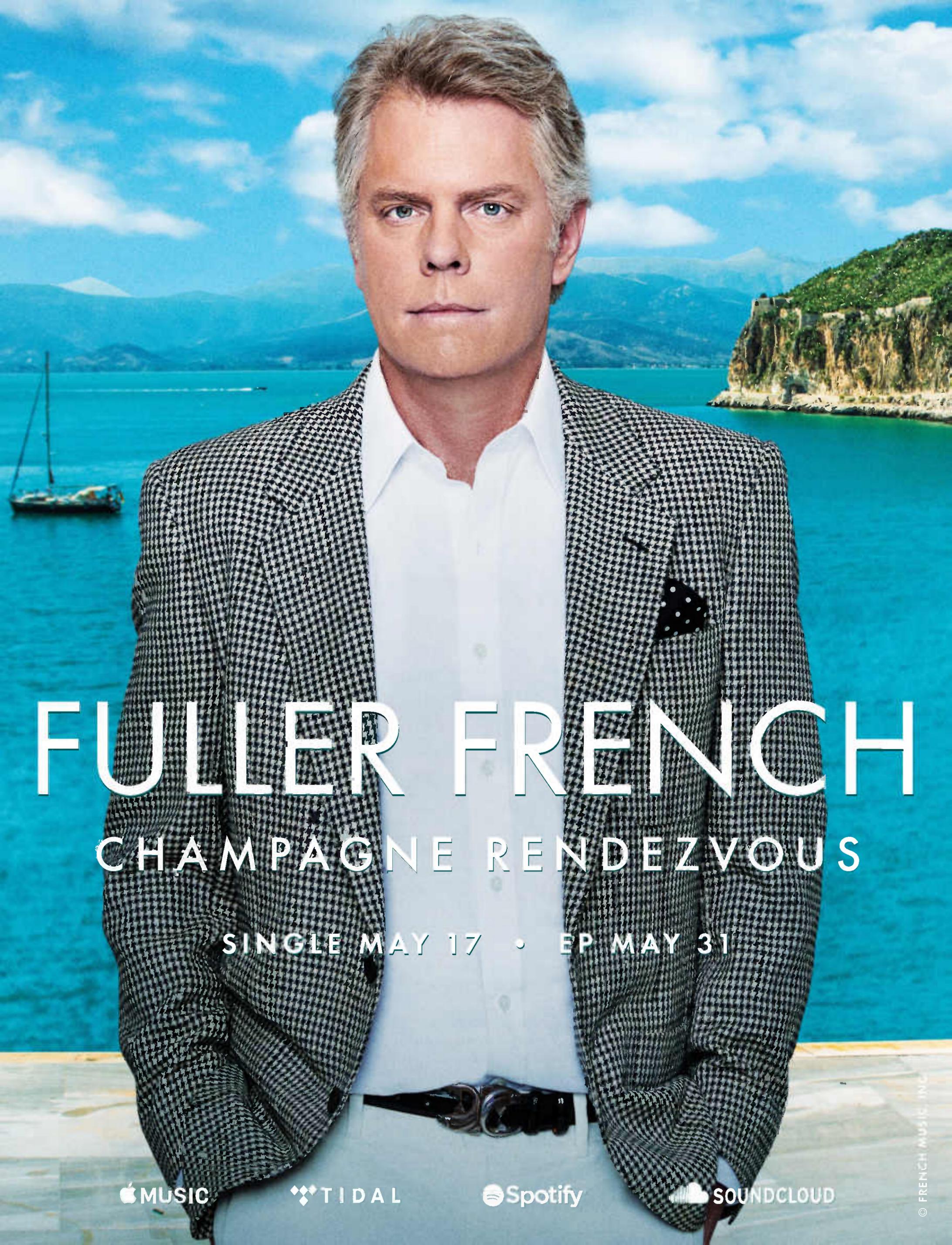


Two Sold Out Shows!

FINAL ATTENDANCE: 29,323

GROSS: \$2,743,772.31





FULLER FRENCH

CHAMPAGNE RENDEZVOUS

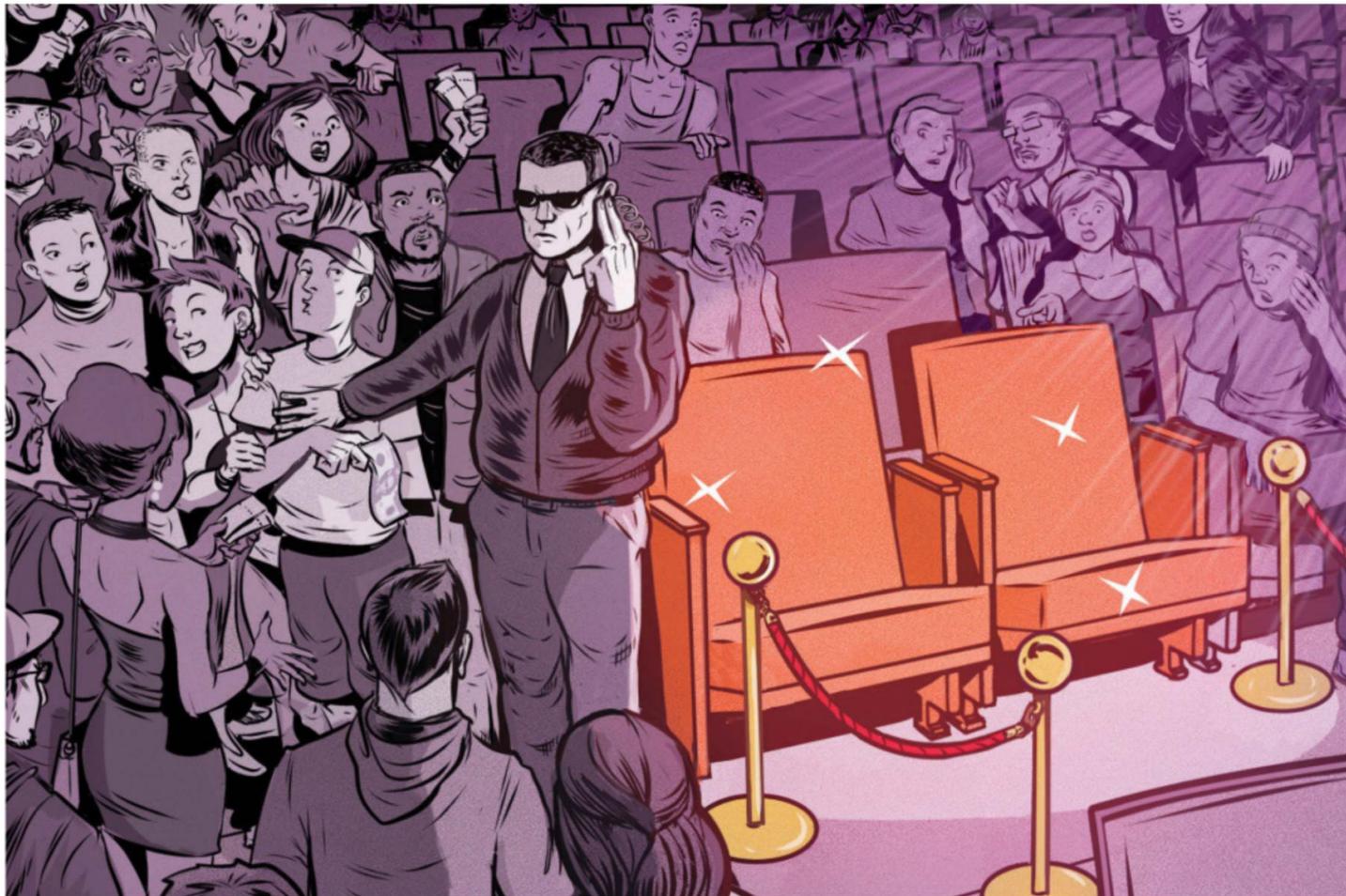
SINGLE MAY 17 • EP MAY 31

 MUSIC

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Rolling In The Aisles

This summer concert season, long-overlooked aisle seats are the stars of the show, as data-driven dynamic pricing increases profits for promoters and artists alike

BY TAYLOR MIMS

THE CONCERT BUSINESS has found a new cash cow right under its nose: the humble aisle seat.

Taking cues from the travel industry, Live Nation has recently begun to offer aisle seats at select shows at a surcharge of between \$5 and \$30 a pop. Now labeled as “premium aisle seats,” the seat at the end of each row and as many as three additional seats further into the row are being promoted on Ticketmaster as an option for fans who are looking to “enjoy the convenience of easy access to refreshments, restrooms and venue exits.”

“Lots of artists are doing it — people will pay more for them. You look at the seat map and the aisle seats are all sold,” says Paradigm agent **Larry Webman**, who helped book **Sara Bareilles’** latest tour. “Live Nation pitched that it works, and in Sara’s case we rolled the dice with them and it seems to be coming to fruition.”

The brainchild of Live Nation senior vp touring **Brad Wavra**, the premium aisle seat option is helping many artists and their camps boost revenue in a saturated live entertainment market, though aisle price hikes must be approved by both the artist and the promoter.

“It’s such a no-brainer it’s amazing it hasn’t been thought of before,”

says Artist Group International chairman **Dennis Arfa**. “Many of our shows, whether it’s **Billy Joel** or **Rod Stewart**, we’ve noticed

that the aisle seats are a contribution to the face-lift of the tickets. On an arena or stadium act, it could easily be six figures a night. If you’re a theater act and it’s 20 grand a night, that’s a big number.”

The *Game of Thrones* Live Concert Experience has bumped up the price of its aisle seats by \$10-\$20 for select shows, while Bareilles’ Hollywood Bowl show on Nov. 2 has premium aisle seats marked up by \$5 or \$10, depending on placement in the venue. Based on the price

point for Bareilles’ show, the singer-songwriter could gross nearly \$15,000 more on the aisle seat markup alone. With steeper prices and the aisle seat bundles going four seats deep instead of two, the *Game of Thrones* show could potentially add more than \$70,000 in revenue at the same venue; if applied to all 19 North American dates, it could grow its overall gross by \$1.3 million on the aisle seat offer alone.

While Ticketmaster may be tapping into some pent-up aisle seat demand from average consumers, **Barry Kahn**, president of pricing software company Qcue, says data suggests that aisle prices are also being inflated by scalpers.

“A lot of this is driven by the secondary market. When brokers are coming in and buying tickets [on the primary market], they will get aisle seats if available,” says Kahn. “You can’t necessarily charge more for the aisle, but if your ticket says ‘aisle’ and there are three other tickets in that row, yours will probably sell first.”

StubHub has offered an aisle seat

\$3B

Gross ticket sale revenue for the top 25 tours of 2018, a 20% increase over 2017

Topline

MARKET WATCH

21.87B

↑ 0.2%

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

Number of audio and video on-demand streams for the week ending May 16.

12.77M

↓ 1.3%

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending May 16.

397.0B

↑ 31.4%

**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

filter for ticket searches for the past few years, and having a ticket that falls into one of the secondary market's "preferred" categories — whether it is actually a better seat or not — drives a broker's ticket to the top of the list, increases inventory and heightens the chance for a sale.

"As we strive to build 'filter forward' products that tailor recommendations, versus oversaturating with options, we have found that our repeat customers and most loyal fans use the tool most often when they are considering their ticketing purchases," says StubHub senior product manager **Garrett Reeb**.

Aisle seat offers are one of various ways artists and promoters have utilized data to determine profit-maximizing pricing for tickets. In 2018, Billboard Boxscore saw a 20 percent increase in revenue over the previous year for the top 25 tours, a boost of \$500 million. The jump is a result of artists and promoters coming up with solutions to earn more revenue from the shows they are already putting on by more aggressively pricing seats

"It's such a no-brainer it's amazing it hasn't been thought of before."

—**Dennis Arfa, Artist Group International**

that would go for the same amount or more on the secondary market. **Taylor Swift's** 2018 Reputation Stadium Tour drew criticism for a lack of sellouts, for example, but the singer pulled in an average of \$5 million per show by pricing tickets higher and eliminating the profit margin for scalpers attempting to flip her seats.

But many artists are still reluctant to charge as much as they could at the risk of appearing greedy, opening the door for resellers to capture some of the profit instead. Upselling only the aisle seats may be an easier play for these more self-conscious acts.

"If the artist is selling that ticket for \$150 and it's going for \$350 on StubHub, the artist isn't seeing that lift go to their gross," says Paradigm's Webman. "It's just coming up with creative ways to help the artist. Dynamic, platinum and aisle seats across a 30- to 40-date tour, it puts a lot of money in the artist's pocket."

Frank Luby, CEO of pricing consulting company Present Tense, says there are "probably a lot of fans who couldn't care less whether they are in seat two, seat three or seat one. But someone might really want to have it."

"I would love to see more opportunities that come about that take care of both the artist and the fan," says Arfa. "It's such a natural fit. It helps everybody win." ●



Podcasts Face The Music

Music companies are adopting a new outlook when it comes to podcasts: If you can't beat 'em, join 'em

BY COLIN STUTZ

Perhaps nothing competes more closely with music for fans' ears these days than podcasts — so now the music industry is cranking out its own. On May 15, Sony announced a joint venture with WNYC veteran **Laura Mayer** and NPR's *Planet Money* co-founder **Adam Davidson** to produce original podcast series. Universal Music Group in April announced a partnership with independent *Dirty John* podcast producer Wondery to develop new programs around UMG's artist roster. Warner Music Group began podcasting with Atlantic Records' *What'd I Say* and *Inside the Album* and a Rhino Records catalog-specific podcast last year, and has more on the way. Each of the major record companies is now looking at developing podcasts in collaboration with artists, though none have launched.

The major-label podcast push comes as Spotify readies to more actively steer its 100 million paid subscribers toward the growing slate of podcasts on its platform, after it acquired podcast firms Gimlet Media (for a reported \$230 million) in February and Parcast (\$56 million) in March. Increased podcast streaming could come at the expense of music, given the limited time users have for audio listening.

For Spotify, which is under pressure as a public company to cut costs, promoting podcasts could improve its profitability. That's because what the streaming service pays podcasters may be less in many cases than what it must pay copyright owners for music; a song's record label and publisher typically take about 70% of revenue per stream. (Spotify doesn't disclose its deal terms with podcasters.) Also, if Spotify decreases its dependence on music alone, it could gain more leverage in licensing negotiations with record labels down the road.

"Spotify can own original and inexpensive podcast content, unlike music, and build its own back catalog," says **John Tinker**, a media analyst with Gabelli & Company. "Why promote music that you do not own?"

So record labels are punching back, developing podcasts that could produce some revenue while, more importantly, driving listeners back to the labels' music on Spotify's platform.

"Podcasts are a natural extension of our companywide audiovisual initiatives," UMG executive vp **Michele Anthony** said in a statement, explaining that podcasts are part of the label's multimedia strategy in film and TV (see cover story, page 40). "Our labels and our rich and storied catalog are a gold mine that enable narratives around artists, genres, cultural events and timelines. Podcasts, film and TV also provide our artists with another medium for expression and creativity, and we also want to continue to create opportunities for fans to spend time with our artists and their stories."

Total podcast advertising revenue is expected to hit \$514.5 million in 2019, according to projections from the Interactive Advertising Bureau and PwC's annual Podcast Revenue Study. That figure is expected to rise to \$659 million by 2020, which would mark a 454% increase in the market since 2016. Podcasts can also develop into TV and film projects, as *Dirty John* and *Homecoming* did, or spin off with live tours and TV specials — see *Pod Save America* and *2 Dope Queens*. But it's not clear how Spotify will share its podcast revenue with the music companies that make them.

\$659M

Projected total podcast advertising revenue by 2020

For now, a big part of the labels' podcast play is simply to grab real estate — both on streaming services' homepages and in fans' jam-packed lives. Spotify is increasingly promoting podcasts through search recommendations and its app design, where it's placing podcasts directly next to or second to music in different interfaces.

Spotify is also encouraging artists to create their own podcasts using the free creation service Anchor, which it purchased in February. "So, you've spent a bunch of time making music, and you work hard to get your music into fans' ears via Spotify," the company wrote in a May 16 blog post. "But have you ever considered speaking directly to them?"

Record companies are certainly considering it. "Podcast listeners are engaged, podcast listeners do what you tell them, they listen and you have their attention," says Atlantic Records vp marketing catalog **Tom Mullen**, who has run his own *Washed Up Emo* podcast for eight years. "You've got somebody listening for 45 minutes out of their day of entertainment — that is a huge piece." ●

Kobalt Cracks The Latin Code

How the publisher has managed to snag some of the booming genre's biggest names, both new and established

BY LEILA COBO

Four years ago, Kobalt's Latin business didn't exist. **Nestor Casonú**, previously CEO of EMI Latin America, had signed on as managing director after six months as a consultant, and for a year, "I stared at the wall," remembers the Miami-based executive. "We didn't even have an office."

But recently the company signed publishing agreements with some of the biggest names in Latin music, from urban newcomers **Ozuna, Anuel AA, Karol G, Brytiago** and **Natti Natasha** to known acts like pop duo **Jesse & Joy**, bachata/tropical star **Prince Royce** and producer-songwriter **Ovy on the Drums**. In 2018, Kobalt logged 29 of the top 100 performing titles on *Billboard's* year-end Hot Latin Songs chart, up from 12 the year before. So far in 2019, the publishing house is on pace to top that mark, racking up 25 entries among the top 100 titles since the beginning of the chart year.

One reason Kobalt has been able to muscle so quickly into the Latin space: After a stagnant period of artist development in Latin music, the past two years have brought the fast rise of young acts who had never had publishing deals. "There are a lot of new artists who had no publishing, or who had something informal in place, or who were working loosely with an indie," says Casonú. "It was ripe

territory to do this work."

Signing **Enrique Iglesias** in 2018 after his contract came up at Sony/ATV also has helped Kobalt lure today's Latin stars. And the generous terms Kobalt offers to songwriters in every genre — rich advances and administration deals that allow the writers to retain copyright ownership — have catalyzed the 19-year-old company's new Latin business as well.

"Latin was just waiting to break out to a global audience with the help of streaming," says Kobalt founder/CEO **Willard Ahdriz**. "I saw the market was underserved and the potential was enormous, so it was a no-brainer."

Casonú brought deep connections to the industry and a profound knowledge of publishing in Latin America. One of his first moves was to create Kobalt's network there, establishing direct connections with collecting societies in every country; previously, the company had direct deals with Sacem in Mexico and Abramus in Brazil, but administered all else through Spanish collection agency SGAE. "Now they pay our artists directly through our London office instead of going through



Clockwise from left: Kobalt signees Ozuna, Karol G, Natti Natasha, Anuel AA and Vives.

affiliates," says Casonú. "It's a more centralized process."

A major moment came in October 2016, when Casonú signed **Carlos Vives**, his former artist at EMI, to a global publishing administration and neighboring rights deal, giving Kobalt administration of one of the most prestigious catalogs in Latin music.

The key to signing significant names, says Casonú, lies in competitive advances and deep relationships like the one he had with Vives at EMI. "It's a blend of having a company that offers different kinds of services, with the fact that [creative vp] **Leslie Ahrens** and I have worked together for over 20

years and have a lot of credibility in the business," he says.

Casonú then signed Iglesias in 2018 to a deal that includes both his catalog and future works. "I'm

a frustrated teacher, so I was able to sit down with a flow chart and show him exactly how the rights and payments work."

For Anuel AA, says manager **Frabian Eli**, the decisive factor was financial: Kobalt offered a more tempting package. But there were other factors at play, including Kobalt's online portal, which lets artists watch their money flow in. Says Eli: "We can see every detail of the money they're collecting and what's coming." ●

YOUR SONG, YOUR WAY

New wearable technology could transform the live audio experience

BY RICHARD SMIRKE

When **Elton John** takes the stage at Amsterdam's Ziggo Dome on June 8 for the first of two dates on his Farewell Yellow Brick Road Tour, each fan may hear a different version of the show.

That's because ticket holders can rent a wearable receiver and earbud, paired with a mobile app, that will allow them to tailor the concert's sound to their liking in real time. For €10 (\$11), attendees can boost John's piano on "Bennie and the Jets," enhance his vocals on "Your Song" or turn up the guitars on "The Bitch Is Back."

"Ninety-nine percent of those that used the system come away with a 'wow' moment," says **Graham Tull**, co-founder/chief technology officer of PEEEX, the London-based startup behind the device, designed by Danish developer RTX. "It's a technology where hearing is believing."



But Tull is betting that PEEEX, which essentially works as a virtual five-channel mixing board and holds a number of patents for its synchronizing of mixable digital audio, is a better offering.

"The technology is fun to use, but it does solve a problem with sound loss degradation in large venues," he says. "Sound engineers do a great job, but it's impossible to have perfectly aligned sound for every member of the audience at every location inside a venue."

After Tull pitched the technology's

capabilities to John's management team in 2016, John and his husband, **David Furnish**, invested in Powerchord Group, PEEEX's holding company. The device made its debut on the spring 2019 leg of John's U.S. tour, where it was free for a number of VIP fans; PEEEX will now be rolled out across the remaining dates of John's farewell trek. "I have been delighted by the positive reaction from fans using this revolutionary technology," said John in a statement. "It represents a significant improvement in the way live music can be enjoyed, bringing clear sound to fans wherever they are in the venue."

Ziggo Dome is the first arena to partner with PEEEX on future touring shows (artists and venues receive a split of the PEEEX rental revenue generated), and Hull says discussions are underway with another top-tier artist. "We're certain there's a large cohort of music fans that will love it," he says, "and will want to use it as often as they get the chance."

◀ The PEEEX app.



FROM THE DESK OF

FOUNDER, DMG CLEARANCES

Deborah Mannis-Gardner

The "Sample Clearance Queen" on keeping prices low and deals fair

BY HARLEY BROWN

PHOTOGRAPHED BY GENE SMIRNOV



"I've got to stop sleeping with my phone," says Mannis-Gardner, photographed May 14 at her home office in Hockessin, Del., about her policy of picking up calls at any hour. "DJ Khaled is one of my favorite clients and he calls me personally all the time, but if I don't answer the first time, he just keeps calling until I answer."

WHEN DEBORAH MANNIS-Gardner began clearing hip-hop samples in the early 1990s, she relied on her acting skills to get the job done. At the time, she says, performing rights organization BMI would only allow three questions from people looking for a song's copyright holder, so Mannis-Gardner, 53, pretended to be someone else every time she called. "I come from a theater background, so it was easy for me," she says at a Philadelphia café near her home office in Hockessin, Delaware. "I would call Los Angeles, New York and Nashville and use different accents and names, depending on the time of day and who I was calling."

Her tenacity paid off. Mannis-Gardner, who founded her own DMG Clearances in 1996, has become the foremost authority on global music rights clearances in film, TV, advertising, video games and music. Besides helping superstars like **Kendrick Lamar**, **Beyoncé** and **Rihanna** clear samples, her client roster includes acts with catalogs that are notoriously difficult to license, from **Led Zeppelin** to **Prince**. "For me, it's all about the fairest deal, not the lowest, so everyone is taken care of," says Mannis-Gardner, who won a Guild of Music Supervisors Award in 2018 for her work on Grammy-winning HBO documentary *The Defiant Ones*.

After attending Emerson College in Boston, the Delaware native moved to New York. She got her start editing music together for media pulls before landing gigs at now-defunct clearance house Diamond Time (which worked on karaoke songs) and RCA Records, where she cleared samples for **Wu-Tang Clan**, **Mobb Deep** and **SWV**. "I would go to meetings where people came up with ideas," she says, "and I'd say, 'You need to clear that,' or 'Excuse me, you can't do that.' I loved it."

In recent years, Mannis-Gardner has been active on the new frontiers of music usage, working with Rockstar Games and clearing music for use in a Google Doodle. She's also a consultant for precleared sample library Tracklib, which she sees as an opportunity, not a threat, to her work. "This is a means for people who don't have big budgets to be able to sample," she says.

What do you do if a copyright fee is more than a client can pay?

I'm dealing with an artist right now whose music is very expensive to license. We had a very small use — 18 seconds one time in the song intro — so we came in really low at 10% [of publishing royalties]. They're like, "Unless it's 20%, don't talk to us." We cut the sample out. I usually advise a client

not to pay that kind of money. This is an A-list artist, but it wouldn't make sense budgetwise. It wouldn't make sense to set a precedent. If you do that, then they're going to say that they were sampled by another A-list artist who paid six figures and feel as though they can always get those kinds of figures.

Have budgets for synchs gone down?

Some ads, I'm told, "I have \$75,000 all in," which means \$37,500 on the synch and \$37,500 on the master, which would clear a song for six months for a commercial. Back in the day, you could get half [a million] to \$1 million. I'm working on a commercial for a client who's changing the lyrics to a song that deals with bathroom smells; let's go with that. The songs that we are trying to appeal with are big names, but quotes were coming in with a quarter million to \$1.2 million. But when you're singing about poo...

Have the fee splits among label, publisher and artist changed since you have gone into the business?

It has changed a lot. When publishers are sampled, as compensation, they will ask to own a percentage of the new copyright on top of a nonrecoupable fee, which can range from \$1,500 to \$3,000. If there are multiple publishers, each publisher would get the same nonrecoupable fee; for example, if the sampled song is [Soul II Soul's] "Back to Life" — which is co-published by Sony/ATV and Warner/Chappell — the percentage they both agree on for use of the sample would be pro-rated between them, and each publisher would get the same advance; i.e., \$2,500 apiece. On the master side, the sampled label

cannot own a piece of the new song. They can require a specific revenue. Usually it's a recoupable advance, a percentage of PPD [published price to dealer] pro-rated as applicable, and then a percentage of artist net receipts for third-party and streaming, which can range from 5% to 50%.

Initially, when clearing samples, publishers would ask for a recoupable advance and pro-rate that income. Back when we started doing this, we did buyouts, then advances against penny rates, which changed into advances with rollover payments. They have almost all moved away from that structure. Labels outside the U.S. and smaller boutique labels have been asking for a percentage of gross receipts as pushback from a percentage of artist net receipts. It'll be interesting to see how that turns out.

What kinds of new opportunities for music usage are you seeing?

I'm working on a game right now, and I'm not allowed to say who it's for, but goggles are involved. We're going into a whole new kind of game, and the publishers and labels are like, "I don't know. This is a little scary. We're going to limit it." It got a lot of denials from some really big names. I'm like, "Let's see how we can change it to make this game work." I'm working on an audiobook with music in it on a level that has never been done before. They're like, "You have to treat this in mechanical." I'm like, "It's not mechanical. It's different." It's not quite brand rights, it's not paper; you're on your phone listening to something. You just have to have these conversations, keep it going, and see why they're so hesitant. It's not like no one's going to make money because the technology is changing. ●



1 Mannis-Gardner has been working with Redman since his first album; she calls him Reggie, and he calls her Debbie Deb. **2** "I have been collecting skulls for 30 years," she says. "Stone, bone, clay, metal, paintings, dolls and jewelry." **3** *The Nightmare Before Christmas* is her favorite movie, and she worked on *Hamilton*. **4** "Winning the Guild of Music Supervisors Award was the cherry on the sundae," she says about *The Defiant Ones*. **5** She became Eminem's sample clearance agent after working on *8 Mile*.



GOOD WORKS

Precision Treatment

Music companies and charity groups are testing mini-grants to help artists fund recovery: "I want to see rappers name-checking their therapists"

BY DAVE BROOKS

IS THE MUSIC INDUSTRY'S INCREASED spending on mental health making a difference?

The high-profile deaths of artists like **Chris Cornell**, **Lil Peep** and **Chester Bennington** in 2017 led to a spike in funding by music companies on mental health research and groups that provide resources to uninsured artists. But while spending has increased by 25%, the number of artists reporting mental illness issues and self-medication for depression has grown slightly, frustrating mental health advocates.

"I'm tired of watching people die from this disease," said **Macklemore** on May 16 during MusiCares' 15th annual Concert for Recovery in Los Angeles, where he accepted an award and paid tribute to rapper **Mac Miller**, who died of a drug overdose on Sept. 7 at the age of 27.

As the music industry assesses how it allocates resources, many are shifting toward a more targeted approach, forgoing large grants and endowments to organizations in favor of smaller, direct payments to individuals in need of counseling, hospitalization or rehab.

MusiCares, The Recording Academy's charitable arm, is increasing the number of grants it awards to individual artists for recovery and emergency programs. In 2018 it spent \$6.5 million to help 8,600 members of the music industry, a new high-water mark for the organization and an increase of 20% over 2017. Some record labels are experimenting with their own mini-grants. Royal Mountain Records — the Canadian label home to **Mac DeMarco** and **U.S. Girls** — is offering \$1,500 to its artists for mental health and addiction-related services.

"There's a recognition that a solution for mental illness in the creative space can't be

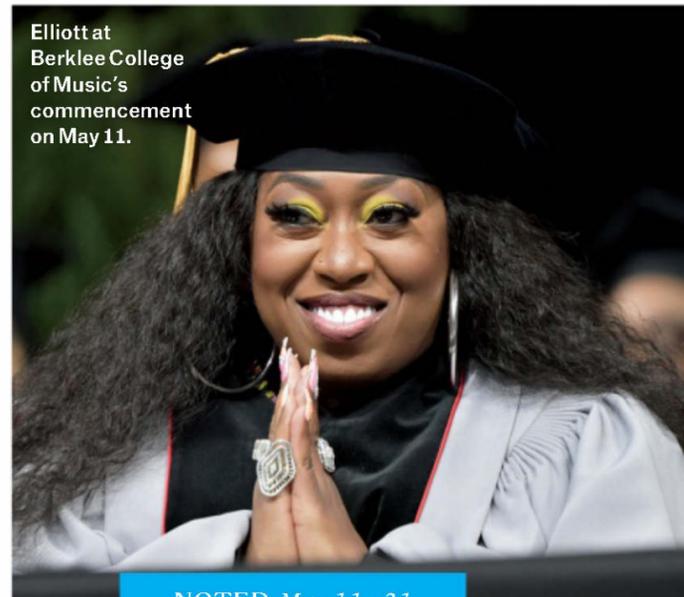
scaled, and that money is probably better spent on direct outcomes," says **Phillip Schermer**, founder/CEO of Project Healthy Minds, which focuses on closing treatment gaps for mental illness among artist and creator communities.

A recent survey by Swedish digital distributor Record Union found that 73% of independent musicians have experienced anxiety, depression or other mental health disorders. Among those ages 18-25, 80% of respondents reported negative mental health effects from their music careers. Of those who reported symptoms of mental illness, only 33% ages 18-25 said they had sought treatment — but 51% said they had self-medicated with alcohol and drugs.

Schermer says the problem is exacerbated by a lack of health insurance in the indie artist community and concerns that attending therapy or seeking treatment for addiction will be looked down upon by peers.

"We've got to make therapy cool," says Maverick's **Nick Jarjour**, who has been working to create programs that end the stigma many artists face asking for help. That includes one-on-one artist mentoring, pairing sober producers and musicians with younger artists who need help with addiction issues and trying to get artists struggling with addiction and mental illness into therapy much sooner, when early symptoms are identified.

"We need to stop ignoring drug abuse and signs that a person is struggling and close to a crisis," says Jarjour. "It can be as simple as asking someone, 'Are you OK?' The goal is to try to promote therapy in the culture. I want to see rappers name-checking their therapists and bragging about how many days sober they are." ●



Elliott at Berklee College of Music's commencement on May 11.

NOTED May 11 - 21

New Deals

Kid Cudi partnered with Adidas for a footwear/apparel line.

Fueled By Ramen signed singer **Lights** and rock act **Yonaka**.

Chaka Khan signed with ICM Partners globally.

Puerto Rican singer **Kany García** signed with La Buena Fortuna for management.

ICM Partners signed **Sinéad O'Connor** (aka **Shuhada Sadaqat**) in North America.

Executive Turntable **Demi Lovato** hired **Scooter Braun** as her new manager.

Paradigm named **Chappel McCollister** senior vp strategic partnerships.

Atlantic Records elevated **Paul Sinclair** to GM/executive vp.

Tencent Music Entertainment co-president/director **Guomin Xie** announced plans to resign.

SoundCloud named **Josh Nicoll** head of independent label services.

PRS for Music named **Andrea C. Martin** CEO.

Agent **Ferry Rais-Shaghghi** joined Creative Artists Agency's music touring department.

Media Alert **Justin Timberlake** and **Missy Elliott** received honorary doctorates at Berklee College of Music in Boston.

The American Association of Independent Music (A2IM) named Sub Pop co-founder **Jonathan Poneman** its 2019 Libera Awards lifetime achievement honoree.

Obits Actress-singer **Doris Day** died at 97.

Former EMI Music Canada president **Deane Cameron** died at 65.

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



Macklemore spoke at the MusiCares Concert for Recovery in Los Angeles on May 16.

CONGRATULATIONS

KELLY CHAPPEL
MICHAEL COPPEL
DENIS DESMOND
ANTONELLA LODI
ANNA-SOPHIE MERTENS
JOHN REID

2019 BILLBOARD INTERNATIONAL POWER PLAYERS

LIVE NATION

7

DAYS

on the
SCENE



"This old man's never seen anything like this," Cyrus (left) captioned a May 13 Instagram post of his performance with Lil Nas X. "Maybe my favorite show ever!" On May 17, the pair dropped the theatrical music video for "Old Town Road," which has topped the Billboard Hot 100 for seven weeks.



Lil Nas X took the stage on day three of Rolling Loud, only performing "Old Town Road" and the as-of-yet unreleased "Panini (Say to Me)."



1



2



3

Rolling Loud Festival

MIAMI, MAY 10-12

HIP-HOP'S LARGEST FESTIVAL CELEBRATED its five-year anniversary in star-studded fashion, with some of the genre's biggest and newest acts taking over Miami's Hard Rock Stadium. Despite a quick rainfall, two false active-shooter alarms and last-minute cancellations by **Lil Wayne** and **Kodak Black** (who was arrested on weapons charges before his performance), the fest still brought fiery sets by **Travis Scott**, **Cardi B**, **Kid Cudi** and **DMX**, plus a surprise appearance by **Meek Mill**, who filled in for Wayne on May 11. But it was the artists on the rise who made the most impact, including **City Girls**, **Saweetie** and **Megan Thee Stallion**. And though **Lil Nas X's** performance was only two songs long, his delivery of breakout hit "Old Town Road" — for which he brought out **Billy Ray Cyrus** — prompted one of the weekend's biggest singalongs. The rapper best summarized his first Rolling Loud experience in one of his 10 Instagram posts: "CRAZY ASS DAY!!"

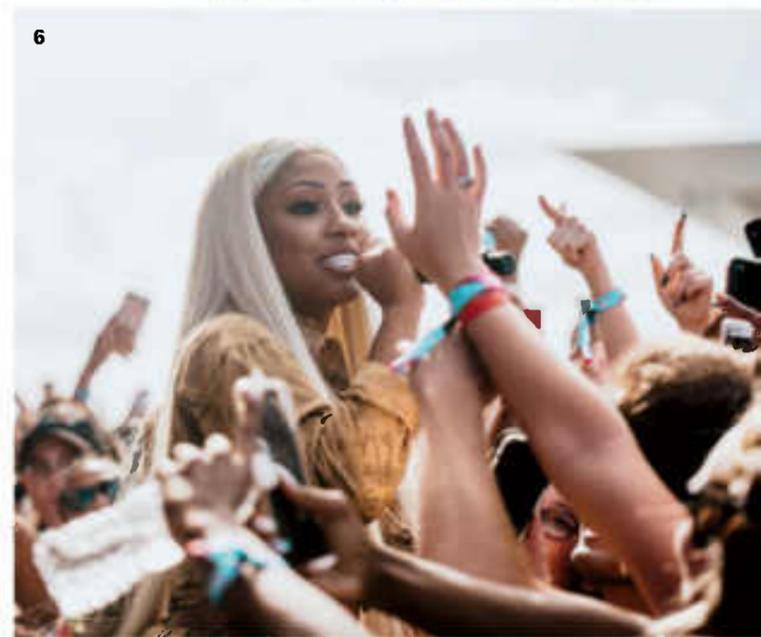
—TAYLOR WEATHERBY



4



5



6

1 Saweetie (center) before a packed house at the Audiomack Stage on May 11. 2 Cardi B, whose set won Friday's best performance award, given out daily by the festival, on May 10. 3 Lil Yachty on May 10. 4 "If y'all ain't know me, you do now," Megan Thee Stallion captioned an Instagram video of her performance, which marked her first festival appearance. 5 Scott brought the hype and the hits to his May 11 headlining set. 6 Yung Miami of City Girls hopped into the crowd on May 10.

Billboard Celebrates Puerto Rico's Music Industry

SAN JUAN, PUERTO RICO, MAY 14

BILLBOARD GATHERED 120 OF PUERTO RICO'S top label executives, promoters, radio programmers, managers and artists for a cocktail party at Coliseo de Puerto Rico to shine a light on how the island's music industry has bounced back since Hurricane Maria. **Manuel Laboy**, the island's secretary of economic development and commerce, delivered a speech that offered insight into the territory's financial strategy, citing fiscal laws that incentivize the export of local creative endeavors. The event was presented by *Billboard* in conjunction with Coliseo de Puerto Rico, Iberiabank and Mr. & Mrs. Entertainment, the company formed by **Jose "Pompi" Vallejo** and **Shirley Rodríguez** that put together the island's first-ever Tu Música Urban Awards in January.

—LEILA COBO



"The influence of our music and our people is global," wrote Jose Santana, co-host and Puerto Rican TV personality, on Instagram on May 15.



1 Plenealo delivered a lively performance. **2** DJ King Arthur (right), who founded Puerto Rican label Electroactive Records in 2015. **3** From left: *Billboard* independent sales director, Latin America and U.S. Hispanic Marcia Olival, Vallejo, Laboy, *Billboard* vp/Latin industry lead Leila Cobo, finance professional Julio Cabral and *Billboard* Latin associate editor Suzette Fernández. **4** From left: Puerto Rican singer Tito El Bambino, Ozuna's manager Vicente Saavedra and Puerto Rican model Jaime Mayol.

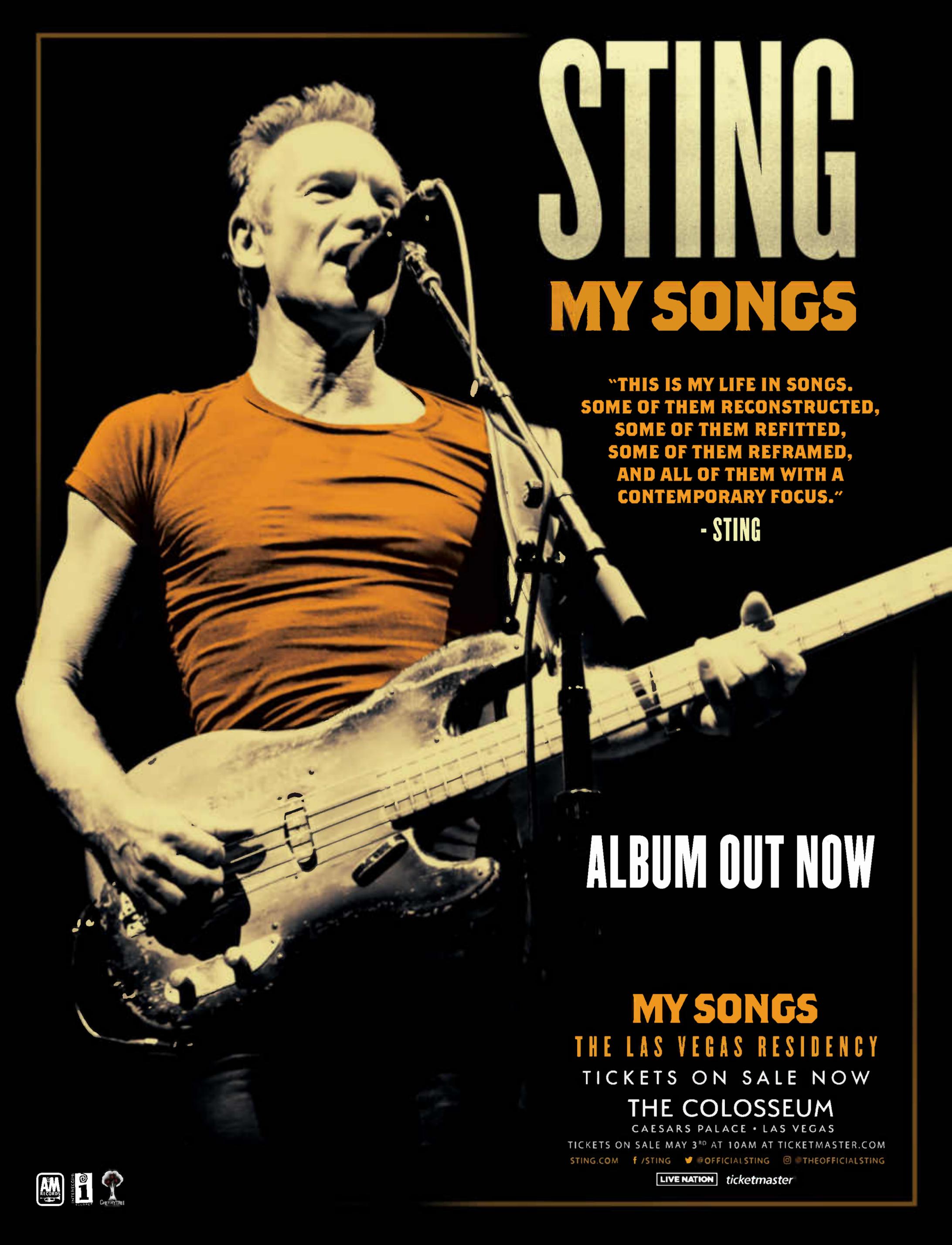
ASCAP Pop Awards

LOS ANGELES, MAY 16



1 Zedd (left) and Stefan Johnson, whose smash hit "The Middle" won song of the year. **2** ELO's Jeff Lynne, who was presented with the Founders Award. **3** Debbie Harry of Blondie. The group received the Golden Note Award. **4** Julia Roberts (right) surprised Billie Eilish as Eilish and her brother, fellow artist Finneas, were honored with the Vanguard Award. **5** From left: ASCAP CEO Elizabeth Matthews, Post Malone producer Louis Bell (ASCAP's pop music songwriter of the year), ASCAP vp pop/rock Marc Emert-Hutner, ASCAP president/chairman Paul Williams and ASCAP executive vp membership John Titta.



A high-contrast, black and white photograph of Sting performing on stage. He is wearing a dark t-shirt and is captured in a dynamic pose, playing a white electric guitar and singing into a microphone. The lighting is dramatic, highlighting his face and the instrument against a dark background.

STING

MY SONGS

**"THIS IS MY LIFE IN SONGS.
SOME OF THEM RECONSTRUCTED,
SOME OF THEM REFITTED,
SOME OF THEM REFRAMED,
AND ALL OF THEM WITH A
CONTEMPORARY FOCUS."**

- STING

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MY SONGS

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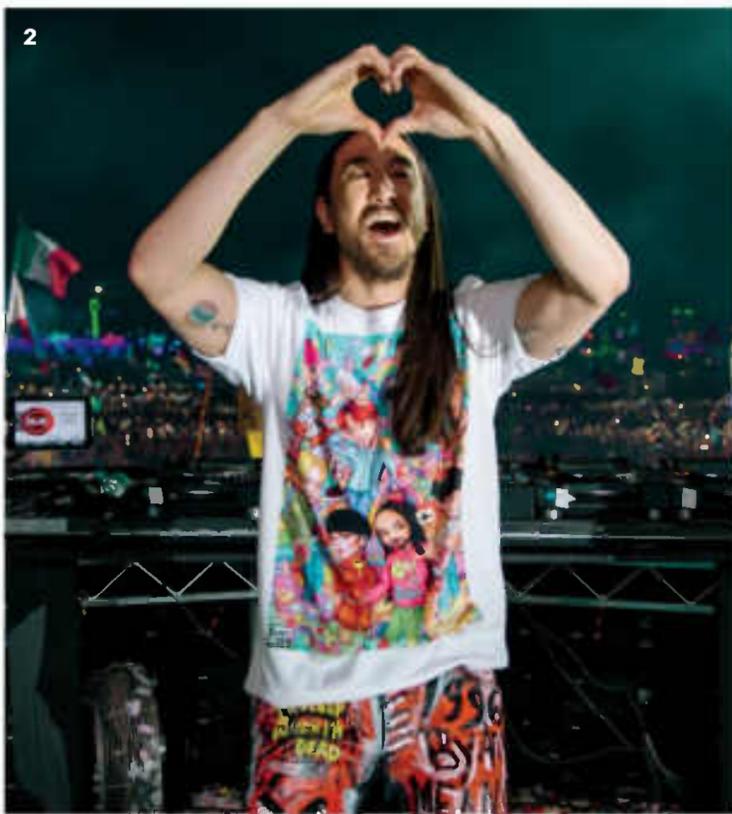
LIVE NATION [ticketmaster](#)





Electric Daisy Carnival

LAS VEGAS, MAY 17-19



1 Tiësto went on at midnight on May 18. 2 "Sometimes I pinch myself cuz I'm so damn lucky to be living this life," Steve Aoki wrote on Instagram after his May 19 set. 3 TOKiMONSTA delivered a vibe-heavy show on May 18. 4 Sole hip-hop artist ASAP Rocky performed at 1 a.m. on May 18. 5 Deadmau5 on May 17. 6 Alison Wonderland on May 17. She took a stance on recent abortion laws: "Her Body" and "Her Choice" were written on her hands.



BMI Pop Awards

LOS ANGELES, MAY 14



1 Sting sang "Every Breath You Take," which is now officially the most-spun song in BMI's catalog with nearly 15 million radio plays. 2 From left: BMI worldwide creative vp/adviser to the executive vp, creative licensing Barbara Cane; Icon Award honoree Martin Bandier; and BMI president/CEO Michael O'Neill. 3 Andrew Watt and Ali Tamposi were honored as songwriters of the year. 4 From left: Singer Liza Owen, Teddy Geiger and Maroon 5 songwriter John Ryan. 5 Bebe Rexha, whose Florida Georgia Line collaboration, "Meant to Be," won song of the year.



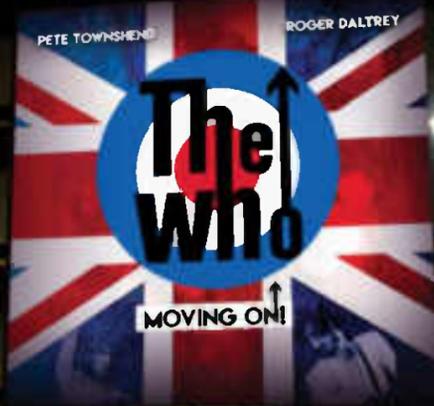
CARNIVAL: 1: ALEX PEREZ/INSOMNIAC EVENTS; 2: VIRISA YOUNG/INSOMNIAC EVENTS; 3, 6: MARC VAN DER AA/INSOMNIAC EVENTS; 4: CHRISTOPHER PEARCE/INSOMNIAC EVENTS; 5: CHRIS LAZZARO/INSOMNIAC EVENTS. BMI: 1, 3: MICHAEL KOVACJ/GETTY IMAGES; 2: LESTER COHEN/GETTY IMAGES; 4: RICH FURY/GETTY IMAGES; 5: JEAN BAPTISTE LACROIX/WIREIMAGE.



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OF MUSIC
RIGHT NOW

SWEET ESCAPE

Two years ago, Banks suddenly retreated from her flourishing career. Now she's emerging with her most confident album to date — and finally feels at peace

BY GAB GINSBERG
PHOTOGRAPHED BY FELISHA TOLENTINO

Banks photographed May 9 at Bacari in Los Angeles. Styling by Maryam Malakpour. Banks wears a Juan Carlos Obando dress and Rachel Comey earrings. Hear about the first concert she attended at billboard.com/videos.

IN THE ARTWORK FOR THE SINGLE “Gimme,” **Banks**’ first solo release since 2017, the synth-pop singer gazes into the distance as she clutches her bare breast, which is just out of frame. The provocative image, which inspired the cheeky #TitsOutForBanks Twitter campaign among her dedicated fans, mirrors the directness of the song: “You can call me that bitch,” growls Banks in the first verse. The artwork was a move she now calls “a little bit risky.” But after being out of the spotlight for two years — during which the dark, alt-pop aesthetic that she, **Lorde** and **Halsey** helped popularize exploded even further into the mainstream through the likes of **Billie Eilish** — a risk was exactly what Banks, 30, needed to take. The new single, she says from her Los Angeles home in the hills, “slaps you in the face. It’s a part of my personality that is fearless — I wanted to come back with that.”

Born **Jillian Rose Banks**, the Orange County, Calif., native started writing songs at 15, though it wasn’t until she had graduated from the University of Southern California with a degree in psychology that she started posting tracks on SoundCloud, including “Before I Met You,” which she uploaded in February 2013. With the help of DJ **Yung Skeeter**, who connected with Banks in college and offered to manage her, the song made its way to **Zane Lowe**, then at BBC Radio 1. The following month, Banks landed a record deal with London-based label Good Years Recordings, and six months later she signed stateside with Harvest Records. Her 2014

debut full-length, *Goddess*, hit No. 12 on the Billboard 200, led by the electro-pop single “Beggin for Thread,” which peaked at No. 11 on the Alternative chart. The album’s 2016 follow-up, *The Altar*, also entered the Billboard 200’s top 20. She has since garnered 513 million on-demand streams in the United States, according to Nielsen Music; landed synchs on shows like *Girls* and *Power*; collaborated with **BLACK**; and, on her last tour, booked 3,000-capacity venues.

But years of nonstop promoting and touring left her feeling rootless, and Banks was ready for a timeout. Since graduating in 2010, she had put all her time and energy into getting her career off the ground. And once it did, maintaining a rapid-fire pace was a necessity. But as a result, Banks never had the chance to process her trajectory. As she approached 30, she realized she needed to carve out time for herself. “It was very necessary,” she says of her break. “I never really had time to digest how much my life had changed. I needed to rediscover how to live in one place, reestablish a nesting place and be a little more grounded. I purposely told my management, ‘I don’t want to leave for at least a year.’”

She didn’t. Free from touring, she wrote nonstop; the results make up her third album, *III*, out in July on Harvest. Hunkering down in L.A.’s Westlake Recording Studios, she gathered an intimate circle of collaborators, including **Buddy Ross** (**Frank Ocean**’s music director), **BJ Burton** (**Bon Iver**, **Francis & The Lights**) and **Hudson Mohawke** (**Kanye West**, **Drake**). And though

Banks onstage at Lollapalooza in 2017.



she says she’s usually possessive of lyrics and melodies, she opened the door to songwriters she had never worked with before: **Trey Campbell** (**Ella Mai**, **Bebe Rexha**) and **Kevin Garrett** (**Beyoncé**). She kept things tightknit outside the studio as well, working for the first time entirely in-house with Capitol Music Group.

Starting with the bite of lead single “Gimme,” the songs on *III* are more fiery than ever, with lyrics about desire and pain sung over driving bass. Banks nearly named the album *Eros*, after the Greek god of love — which would have fallen in line with her other divinely inspired album titles — but felt the word wasn’t strong

enough to encompass the breadth of what she had written about. Her new album, she says, covers a richer chapter in her life, and the number three, with its definitive simplicity, more effectively conveys a beginning, middle and end. “I was going through a major growth spurt when I made this album,” she says, including moving on from a breakup. She now describes herself as a “wise woman” instead of a “naive girl.” Rather than giving in to bitter or jaded lyrics, she tapped into the early assurance heard on the *Altar* track “Fuck With Myself” and her 2017 one-off “Underdog.” On *III*’s closing track, she replaces her lost love with a new one: Her 4-year-old niece’s voice saying “I love you” fills the album’s last few seconds.

On Banks’ last tour she introduced movement into her sets, which featured elaborate goth-inspired costumes and veiled backup dancers. When it comes time to hit the road again, she promises her delivery will be even “bigger and better” than before — largely because, she says, she kept in mind how new songs would translate live while making them in the studio.

But until then, she’s entirely content to stay put in her “quiet little retreat” of a home a while longer. She’s far removed from the always-on-the-go Banks who in 2013 was eager to jump-start her career, and she couldn’t be happier about it. “I’m in a very peaceful place,” she says now. “What a relief.” ●

BEHIND THE GLASS

This trio of producers and engineers helped Banks’ new album across the finish line

BJ BURTON

- **HOMETOWN** Raleigh, N.C.
- **RÉSUMÉ** Burton has credits as a co-writer, producer, engineer and/or mixer on albums like **Lizzo**’s *Big Grrrl Small World* (2015), **Francis & The Lights**’ *Farewell, Starlite!* (2016) and **Bon Iver**’s *22, A Million* (2016).
- **BIGGEST HOT 100 HIT** **Eminem**’s “Fall,” which peaked at No. 12 on Sept. 15, 2018
- **KEEPING UP WITH BJ** Francis & The Lights’ “Morning” became the theme song of *Keeping Up With the Kardashians* in 2017.

BUDDY ROSS

- **HOMETOWN** Kelso, Wash.
- **RÉSUMÉ** He has toured as **Frank Ocean**’s keyboardist since 2012 and later became his music director. Recently he worked as a recording and mixing engineer on **Vampire Weekend**’s *Father of the Bride*.
- **BIGGEST HOT 100 HIT** Ocean’s “Nights,” which reached No. 98 on Sept. 10, 2016
- **POLITICAL PAST** Ross’ instrumental “Scorpio” soundtracked **Hillary Clinton**’s 2016 presidential campaign video.

HUDSON MOHAWKE

- **HOMETOWN** Glasgow
- **RÉSUMÉ** Since signing to **Kanye West**’s G.O.O.D. Music production team in 2012, Mohawke most notably worked on four tracks for West’s *The Life of Pablo* and “Maria” on **Christina Aguilera**’s *Liberation*.
- **BIGGEST HOT 100 HIT** West’s “Waves,” which reached No. 71 on April 23, 2016
- **SADDLING UP** Mohawke shared a snap of “Old Town Road” rapper **Lil Nas X** in his studio earlier in May.

¡Gracias,
EL CONEJO MALO!

SOUND BLOTT

3/14 • 3/16



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Santana onstage in Mexico City in March. Below: the *Africa Speaks* album cover.



ASK
BILLBOARD
ANYTHING

Was this year's Eurovision more political than usual?

► Politics often are a big part of Eurovision, the TV contest in which artists from European nations compete to win best song. In 2018, as in years past, audience members booed Russia for its anti-LGBTQ policies when the country's results were read. But during the show's 64th season — which concluded May 18 with the crowning of the Netherlands' **Duncan Laurence** for his song "Arcade" — more acts than ever drew from universal struggles: Denmark submitted "Love Is Forever," which included the line "Don't get too political"; Iceland presented a dystopian future filled with hate as the outcome of people failing to unite; and North Macedonia delivered an inspirational ballad for International Women's Day. **Ben Smith**, the co-host alongside **Mike McComb** of Eurovision-focused podcast *The EuroWhat?*, says that this year, "thinking about politics in relation to the contest was unavoidable" since it took place in Tel Aviv, Israel. "Some of the larger stories in the global press right now aren't about who won, but the two unexpected protests," he says, citing **Madonna**, whose two backup dancers held hands while showing off Israeli and Palestinian flags on their backs, and Iceland's **Hatari**, which pulled out Palestinian flags during its score reveal. But, at the end of the day, says Smith, Eurovision aims to celebrate the power of music. Adds McComb: "There's such passion and enthusiasm from countries that aren't going to win gold medals at the Olympics or make it to the World Cup, but could write a song that generates a strong emotional response worldwide."

Q&A

'Supernatural' Spirit

Carlos Santana on celebrating the original Woodstock, his band's boundary-breaking album and continual growth

BY LINDSEY HAVENS

Fifty years ago, **Santana** played a career-defining set at Woodstock. Thirty years later, the San Francisco rockers delivered their earth-shattering album *Supernatural*, which won nine Grammy Awards and has since garnered 193.4 million on-demand audio streams, according to Nielsen Music. On June 7, Concord Records will release Santana's 26th studio album, *Africa Speaks*, which was produced by **Rick Rubin** and features Spanish singer **Buika**. On Aug. 17, the band will return to Bethel, N.Y., as part of a four-day celebration of Woodstock. The fate of a second festival, Woodstock 50 (which Santana is also billed on), remains unclear. Still, frontman **Carlos Santana**, 71, is eager to do it all again — "because we're better than the first time."

What's your favorite memory from the original Woodstock?

Watching so many people creating a collective effort to rejoice and celebrate. We were different — and I mean this in a

soulful, gentle way — than the squares and curmudgeons. The real hippies, not the ones with the fake mustaches and fake hair and fake flowers, had ideals and principles about sharing. Songs like "All You Need Is Love," "Imagine" or "One Love," those are hippie songs, because they believe in unity and harmony for the whole planet. Jesus was the first hippie that I know. He had long hair, and I know he was really high. He was passing around gluten-free bread and mercury-free fish.

You recorded 49 songs in 10 days, but only 11 made it onto *Africa Speaks*. What will happen with the rest?

There were probably 20 songs that I would have settled on. But because of time, because we had to ask permission from the original musicians we took the templates from — we came up with new lyrics and melodies — these are the people who responded. [The other songs] we allow to be in incubation, and at the right time we will get the right artist to come in. I don't want to let the cat out of the bag, but

musicians like **Sting** or **Lenny Kravitz** can do justice to the energy.

You and Rick Rubin are both intensely spiritual. How did that help you two connect?

Not to get so esoteric, but he aspires for the same thing that I aspire. We want impeccable integrity, we love excellence, and we love genuine authenticity. So it's just natural, normal that we would collaborate. When you trust, there's thrust — velocity, speed. If you don't trust, you're crawling.

You found Buika online. Why was she the right fit for this album?

We went dating on the internet, spiritually. She's a goddess, a shaman supreme like I am. When you listen to *Africa Speaks*, it has the ingredients and nutrients of shamanism: elements of healing, conjuring and mystical divine medicine.

When you think about your career, what emotion comes to mind?

Gratitude. My mom prayed for me — a lot — because I've always been a divine rascal. I've had a lot of energy since I was born, and this energy, because of my mom's prayers, has been conducted consistently for positive vibrations. So at that moment when we matched **Michael Jackson's** record eight Grammy wins in one day, I was grateful to **Clive Davis**, all the artists, the people who bought the CDs, but mainly to my mom. ●



SIGNED

NAME JULIAN LAMADRID
LABEL ARISTA RECORDS

Arista Records, *Billboard* can exclusively announce, has signed 21-year-old synth-pop artist **Julian Lamadrid**. The label's president/CEO, **David Massey**, first heard about Lamadrid on his

way back from this year's Grammys after a colleague sent him music. He was blown away, and by the end of the month, Massey had called the Brooklyn-based artist in for a meeting at Arista's New York office, officially entering an industry race to sign him (though Massey insists that there wasn't a bidding war).

Lamadrid, says Massey, has a "crystal clear vision of who he is as an artist. He knows his aspirations and desires greatness. His songs are really modern, but also have an alternative and pop component to

them." Born and raised in Dubai, the son of Mexican expats grew up listening to **Elvis Presley**, **David Bowie**, **Pink Floyd** and **Joy Division**, and came to New York not for music but to study at New York University's film school. Now, after graduating in just three years, he's fusing both interests. He self-directed the music video for his debut track, "Mess," both of which are out June 14; his first full-length, *Mala Noche* (*Bad Night*), will drop this fall. Says Massey: "He has the potential to have worldwide success. He's a complete artist." —JOSH GLICKSMAN

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SONY MUSIC

LIFESTYLE

BENNIE AND THE SPECS

It is nearly impossible to separate Elton John from his eyewear — an important tool for transformation in a new biopic about the piano-pop superstar

BY BROOKE MAZUREK

IN ORDER TO BECOME ELTON JOHN, THE Royal Academy of Music prodigy born **Reginald Dwight** not only had to pick a name better suited for show business, but a look to match. His metamorphosis is well documented in the **Dexter Fletcher**-directed biopic *Rocketman*, which stars **Taron Egerton** as the splashy music giant who could kick both legs up in the air while pounding out piano chords (for more, see page 42).

One of the most essential visual elements of John's artistic persona? His sunglasses. "If you Google 'Elton John,' 99.99% of the time he's wearing glasses," says costume designer **Julian Day**, who commissioned 80 pairs of frames for the film. He prepped for the task by touring the artist's private clothing archive and studying the work of designer **Bob Mackie**, the mastermind behind John's glitzy glam-rock stage wear in the early 1970s. "I dissected what [Bob] did and then thought about where that inspiration came from: Venetian festivals? The Rio Carnival? I designed from there."

For his part, Mackie says that "very early on, I had this Dickens notion of [John], like an adorable imp, [which] his glasses enhanced." But the designer, who famously redefined pop's look through his costuming for John, **Cher** and **Diana Ross**, points out that he never had a say in the glasses John accessorized with — they were a "wholly separate" part of the design process over which John retained control. "I have no idea how many prescription, diamond-studded and bedazzled pairs he owned, but he certainly had enough to go with everything."

Rumored to own over 200,000 frames, John

always carefully considered his excessive eyewear, according to **Marie Wilkinson**, design director of British luxury eyewear brand Cutler and Gross, which John has collaborated with since the early '70s. "When Elton comes into the store to buy, he always has different looks in mind," says Wilkinson. "Whether it's theatrical or he's taking his kids to school, he wants the glasses to work."

Day says he "can't think of anybody else who has had as huge an impact with glasses." **David Cox**, one of the United Kingdom's last remaining handmade spectacle frame-makers who crafted nine different pairs for *Rocketman*, agrees, saying that when John came along, "glasses became part of making a fashion statement."

It was partly a matter of timing: John's career took off during an era in which eyewear materials, shapes and color options were radically changing. Lenses that traditionally had been made of thick glass were replaced with plastic lenses, and frames became available in multiple hues. But John's commitment to eyewear,

even after he stopped wearing overt costumes in 1986, has arguably shaped the evolution of the global eyewear industry, which is estimated to exceed a value of \$167 billion by 2023, according to a report by Research and Markets. Pairs of John's auctioned in 1988 sold for up to \$16,830.

John's pageantry lives on in runway collections, most obviously **Alessandro Michele**'s Gucci shows, and through contemporary artists including **Harry Styles** and **Frank Ocean**, who often adopt his look for themselves (the former even dressed as John for Halloween last year). Says Wilkinson: "He invented [his look], and everyone followed." ●



John in February.



UP NEXT

PAULO LONDRA

FROM Córdoba, Argentina **AGE** 21

LABEL Warner Music Latina

FREE FLOW Paulo Londra started freestyling in Córdoba, an Argentine city better known for *cuarteto* — upbeat music that originated in dance halls — than trap. He moved

there from the smaller city of Corrientes when he was 13 and, inspired by **Eminem** and the film *8 Mile*, quickly fell in with a group of friends who would gather in plazas to battle rap. "Since I was so little, I had to convince my parents to let me go," says Londra. "Speaking never came easy to me. Rhyming through music was far more natural."

RATED PG In January 2017, Londra posted his first video, for his song "Relax," on YouTube. Four more followed, which caught the attention

of Colombian entrepreneur **Kristo Salazar**, who was impressed that Londra never swore in his lyrics. That year, Salazar signed on as Londra's manager and flew him to Medellín to hone his sound with reggaetón producer **Ovy on the Drums**. In February 2018, Londra signed with Salazar and Ovy's label, Big Ligas, and, a month later, landed a feature on Colombia Warner act **Piso 21**'s single "Te Amo."

NEW BALLGAME In August 2018, another Londra feature, on **Becky G**'s



1 John in a flamboyant stage outfit of a white suit with feather trim and rhinestone-encrusted glasses, circa 1973. **2** Onstage in Boston in 1974. **3** At an open-air concert in Watford, England, in 1974. **4** In a pin-striped suit and bead-encrusted glasses, circa 1975. **5** John received a star on the Hollywood Walk of Fame in Los Angeles in 1975.

"Cuando Te Besé," was a breakout moment for the rising rapper. It hit No. 1 on the Argentina Hot 100 and marked his debut on *Billboard's* Hot Latin Songs chart (reaching No. 30 in February). Its success led Londra to a major-label deal with Warner Music Latin last November. The following month, he dropped "Adán y Eva," which, with "Tal Vez," released in April, will appear on his debut album, *Homerun*, out May 23. "I have to hit it out of the park," he says, explaining the title.

MODEL CITIZEN Londra says that his family taught him responsibility at an early age, which is why he plans to continue rapping without cursing, especially as he more prominently represents Argentina's urban music scene. "[My lyrics] made me stand out in rap battles," he says. "I tried to leave aggressiveness to the side and win with other things, be it sound or fluidity. Some people criticized me, but I liked to do things differently."

—LEILA COBO

VERSUS

SIBLING REVELRY

Aly



Pop-rock sister duo **Aly & AJ** independently released May's *Sanctuary* EP, the follow-up to 2017 EP *Ten Years*, which marked the former Disney stars' first new release in a decade and showcased a more synth-driven sound. Now on the road in support of the new tunes, Aly, 30, and AJ Michalka, 28, compare how much they have in common.

AJ



—TAYLOR WEATHERBY

BEST CHILDHOOD MEMORY



"We had a killer playset. We would use piping from our dad's construction jobs as telescopes and soccer balls as pirate ship bombs. We were very imaginative."



"Growing up in Seattle, riding our bikes, riding horses and being outside a lot. We had a normal childhood, even though we started in this business fairly early."

FAVORITE CLASSIC ALY & AJ SONG

"'Flattery' [off 2007 LP *Insomniatic*]. The melody holds up. I'll listen to other songs we've written and be like, 'That sounds so 2006.'"

"'Division' from *Insomniatic*. I love the instrumentation, and melodically, it's really beautiful. We'll probably bring it back on tour."

STATE YOU WANT TO PERFORM IN



Hawaii



Alaska

ARTIST YOU LOVE RIGHT NOW

"Kacey Musgraves. We connect more with old-school country music, but she's making really great current country music, and that's really hard."



"Kacey Musgraves. Her voice is so angelic and beautiful, and her lyrics are so specific and so detailed. We've played 'Slow Burn' live because we fell so in love with it."

BIGGEST PET PEEVE ABOUT YOUR SISTER



"AJ is always 15 minutes late to everything. But I'm always five minutes late, so she's just 10 minutes behind me."

"Every now and then she can blow past a moment that I think is important to savor. I'm like, 'Dude, get off your phone, look at me, engage.'"



SISTER DUO YOU ADMIRE

"**Heart**. We really look up to [Ann and Nancy Wilson] on a talent level. We're actually close friends with Nancy; she's a mentor of ours. We've written quite a few songs with her in the past that have just never been released."

"**Mary-Kate and Ashley Olsen**. We loved their movies. I also love them as fashion icons. What they've done with their career is incredible. They've [avoided] the spotlight and been private. I don't know how they've maintained that."

**CHART
BREAKER**
DISCOVERING NEW TALENT SINCE 1894

No. 21
on *Billboard's*
Hot R&B/Hip-Hop
Songs chart



YK Osiris
photographed May 14
at The Crown at Hotel
50 Bowery in New
York. Find out what
You Should Know
about the artist at
billboard.com/videos.

YK OSIRIS

The 20-year-old R&B sensation has a game plan to prove he's "Worth It"

By Kathy Iandoli

Photographed by Ssam Kim

Full House

Growing up in Jacksonville, Fla., **Michael Jackson** fan **YK Osiris** started out posting clips of himself singing on Instagram and YouTube. Named **Osiris Williams** after the Egyptian god, he was nicknamed YK, for "Young King," by his teacher; it stuck, despite his less-than-royal upbringing. The eldest of eight, he says he didn't always get what he wanted, "but my momma always gave me what I needed. I didn't complain, but I didn't live how I live now."

Ladies First

His romantic breakout hit, "Valentine," which he dropped in March 2018, has generated 106.6 million on-demand U.S. streams, according to Nielsen Music, and put him on the radar of Def Jam vp A&R **Alexander "AE" Edwards**. That same month, Edwards took YK Osiris on his first plane ride, to Def Jam's New York office. "I was nervous," says YK Osiris of signing with the label, but "I felt a bond." His latest hit, "Worth It" — which peaked at Nos. 52 and 26 on the *Billboard* Hot 100 and Streaming Songs charts, respectively — is similarly sweet, which he says comes from having six sisters: "It made me think about how the ladies feel."

Down In The DMs

YK Osiris didn't anticipate that "Worth It" would move as quickly as it did. It raked in 30 million views on YouTube in just three months: "I started going viral." But his true barometer for success was scoring cosigns from **Drake** and **Meek Mill** (the latter featured YK Osiris in his "Going Bad" video). Meanwhile, everyone from **Future** to **Odell Beckham Jr.** has started DM'ing him on social media, though it was a message from **Young Thug** that most hit home: "When he reached out, I knew I had something."

Sharper Image

YK Osiris will soon drop his debut, which he promises will be a "different vibe" from the rest of the R&B/hip-hop market. Likewise, he's less focused on partying than many of his peers. "I don't do drugs or drink no alcohol," he says, crediting his focus on the business side of his career. "I deal with a lot of money, so I need to have my mind right so I don't go broke. In this game? There's a lot of fake stuff. You've got to move smart." He even has a simple strategy for when things don't go his way: speak up. "My daddy always told me, 'A closed mouth don't get fed.'"

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RA, KA-CHING!

Streaming brought the industry back, so what's next for labels and publishers looking to rake in major revenue? Taking artist catalogs to the big screen for music-driven documentaries and biopics, including much-anticipated Elton John feature *Rocketman*

BY CLAUDIA ROSENBAUM • ILLUSTRATION BY RYAN INZANA





FEW WEEKS BEFORE THE November 2018 release of *Bohemian Rhapsody*, Brian Monaco, president/global chief marketing officer at Sony Music/ATV Music Publishing, sat down for an early screening of the Queen biopic. Having administered the band's song catalog for years and licensed many of the group's biggest hits for the movie, Monaco — who oversees the company's licensing of songs for film, TV and ad campaigns — watched with some trepidation. Almost 10 years in the making, *Bohemian Rhapsody* had traveled a troubled road: Early on, the actor originally cast to play flamboyant frontman Freddie Mercury, Sacha Baron Cohen, had left the film, as had its first director, Dexter Fletcher, only to return when replacement Bryan Singer was fired with only a few weeks of shooting left.

As Monaco watched Rami Malek, who eventually took the role of Mercury, and the other players portray Queen's rise to stardom, his skepticism evaporated, particularly during the movie's finale: Mercury's 1985 performance at Wembley Stadium for the all-star Live Aid concert. As Malek strutted across the stage wielding half a microphone stand, dressed in a white tank top, faded jeans and a studded black leather belt and armband, Monaco marveled not only at the performance but the details of the reenactment: the massive crowd waving and singing Mercury's trademark "Ay-o's" back to him; the black grand piano at center stage littered with half-drunk cups of beer and Pepsi. It wasn't fake and cheesy-looking. "It blew me away," he says.

By the time he left the theater, Monaco was feeling bullish about *Bohemian Rhapsody's* box-office prospects and determined to ramp up Sony/ATV's work with filmmakers. In recent years, the music publisher had licensed songs for film adaptations of Broadway productions *Jersey*

Boys, about The Four Seasons, and *Beautiful: The Carole King Musical*, which Tom Hanks' Playtone is developing; Hank Williams tunes for the 2016 biopic *I Saw the Light*; and Beatles cuts for the forthcoming Danny Boyle-directed *Yesterday* (see page 45). But Sony/ATV administers a catalog of over 3 million tracks. How many of the artists behind such repertoire have compelling stories to tell? "We really started digging into our catalog," says Monaco, who has since begun developing a Marvin Gaye biopic with Dr. Dre.

Monaco has some stiff competition. During the next year, some 11 biopics, biodocs — as in documentaries — and high-concept films about music artists and fabled eras of industry history are set to debut at theaters and on TV and streaming services, with at least another 14 screening that are at film festivals, looking for distributors or are in production or development (see pages 48 and 49). With a few exceptions, they all have licensed synch rights from music publishers, record labels or both. Although these projects will screen in the wake of *Bohemian Rhapsody's* success — the film has grossed almost \$1.1 billion globally, according to IMDbPro (the source for all box-office totals in this story); won five Academy Awards, including best picture; and generated almost 2 billion on-demand streams since November, according to Nielsen Music — virtually all were in production before it hit the cineplex.

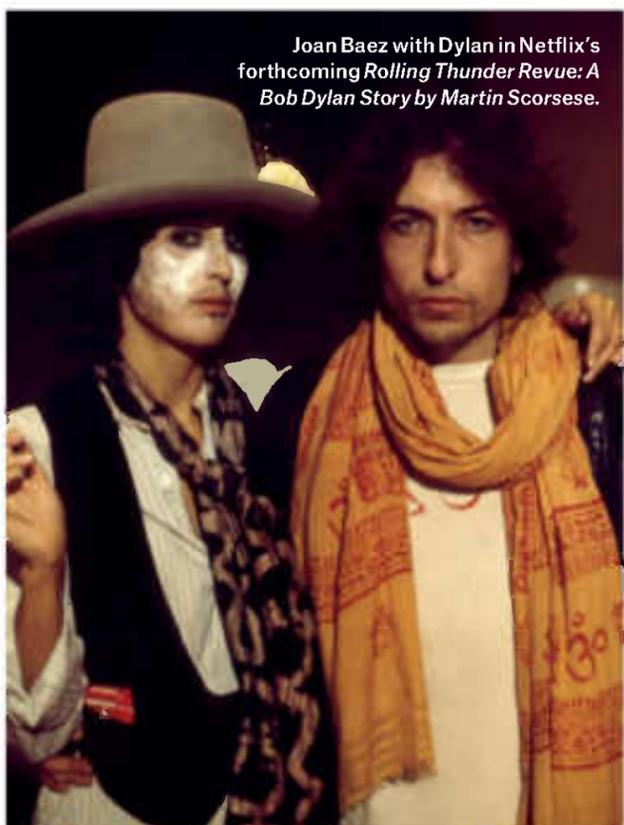
Among the projects is the May 31 arrival of Paramount's *Rocketman*, a surreal look at the life of Elton John; *Pavarotti*, Ron Howard's documentary about the famed tenor (June 8); the documentary-style (but not strictly factual) *Rolling Thunder Revue: A Bob Dylan Film by Martin Scorsese*, which recounts the singer-songwriter's fabled mid-1970s tour (June 12 in select theaters and on Netflix); *Yesterday*, which stars Himesh Patel as the only man on Earth who remembers The Beatles (June 28); and, in August, *Bend It Like Beckham* director Gurinder Chadha's *Blinded by the Light*, in which Bruce

Springsteen's anthemic music — but not the artist himself — drives the story of a Pakistani teen in working-class Britain whose discovery of The Boss fuels his dream to become a writer.

The scintillating life stories of musicians and songwriters have long attracted filmmakers and documentarians, and the advent of video streaming services Netflix, Hulu and Amazon Prime has ratcheted up the demand for documentaries that were once almost solely the province of HBO. But as Chris Aronson — former 20th Century Fox president of distribution, who played a key role in *Bohemian Rhapsody* — also notes, it is strongly driven by music-industry economics in the streaming age. "Biopic territory is pretty fertile," says Aronson, because declining CD and digital download sales indicate that "any additional revenue streams that they can generate with their catalogs is going to be welcomed." In other words, labels and publishers are feeding this boom to bolster their bottom lines. And musicians are seizing upon it to expand their artistic horizons — and their fan bases.

THIS YEAR, UNIVERSAL MUSIC Group — which has been steadily developing documentaries since 2015 — is releasing five such films. Along with *Pavarotti*, there is the docuseries *Wu-Tang Clan: Of Mics and Men* that premiered May 10 on Showtime; *The Story of Motown*, which coincides with the 60th anniversary of the Detroit label; *The Apollo*, about the hallowed 106-year-old Harlem theater; and a documentary about the groundbreaking '80s girl group The Go-Go's that also will debut on Showtime later in 2019.

Universal Music Enterprises president/CEO Bruce Resnikoff, who works with UMG's head of film/TV development and production David Blackman, says that the goal is marketing an artist through as many avenues as possible. UMG owns Pavarotti's record label, Decca, as well as Motown; Universal Music Publishing



Joan Baez with Dylan in Netflix's forthcoming *Rolling Thunder Revue: A Bob Dylan Story* by Martin Scorsese.



The Go-Go's — subject of a pending Showtime documentary — circa 1980.



Egerton as John in *Rocketman*.

Riding The Rocket

For actor Taron Egerton, playing Elton John meant learning the pop legend's defining talents — mastering wide-ranging vocals, “creating anarchy” at the piano and, of course, embracing serious sequins

Playing Elton John in Dexter Fletcher's film *Rocketman*, Taron Egerton scales the falsetto heights of “Crocodile Rock,” nails each pose at the piano and pulls off some of pop history's flashiest ensembles. But for the 29-year-old British actor, preparing to play the singular artist amounted to a lot more than vocal training (he sings all the songs in the film) and learning to walk in platform heels: As part of his process, he studied the tiniest details of John's persona and performance style while leaving room for his own interpretation of the star. “We set out to be creative within a movie that is a tribute to someone,” says Egerton. “It's a biographical film, but it's not just a biopic.”

THE STAGE PRESENCE

“He trained at the Royal Academy of Music, so there's a real classical influence,” says Egerton of John's position at the piano. “He has a very straight back; his elbows are very tucked. That was kind of the starting point, that

relationship with the piano that he formed as a young man.” John's performance style evolved in large part out of his desire to make the piano a part of the show, not a barrier between himself and the audience, much like two other consummate showmen who influenced him: Little Richard and Jerry Lee Lewis. In one scene, “my feet are slamming on the piano, and I'm jumping 'round, kicking my chair back,” says Egerton. “All of that is very Jerry Lee and Little Richard; all about creating anarchy behind the piano.”

THE KEYBOARD SKILLS

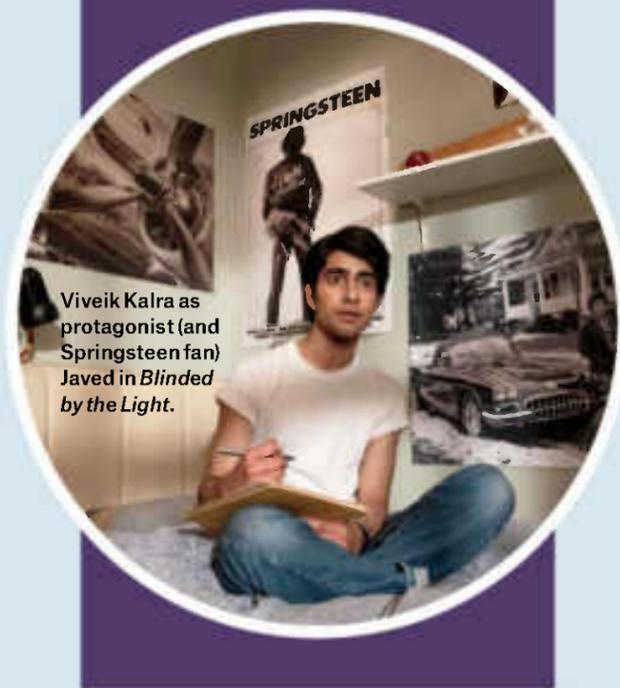
Egerton practiced a couple of hours daily for three months. “It's tricky,” he admits. “I can't pretend that I do the playing in the film, but what that work did was get me familiar enough with the piano to be able to convincingly make it look like I'm playing, which is a challenge in itself.” He did pick up a few real skills: “I can kind of fudge my way through ‘Your Song.’”

THE FASHION

Among John's many festive looks on- and offstage, Egerton particularly loved “the things that make you feel larger and stronger — the big heels, things with wings, a crown, a huge skirt. I think that's partly why Elton wore them: He always said he didn't feel that he was as pretty as some of his contemporaries — the Bowies, the Jagers, the Marc Bolans.” Those costumes were key to Egerton finding his own inner rock star. “You feel very empowered and imposing” wearing them, he says. “I wanted to portray not only his vulnerability but his strength, particularly his prowess as a stage performer.”

THE VOCALS

John's voice changed over the course of his life — not just his range, but his accent, which Egerton notes “became more trans-Atlantic, less London.” Because the film doesn't present John's songs chronologically, the actor “couldn't track his voice exactly the same way he did; my register would be jumping back and forth.” Egerton was particularly at home with “Your Song” — he sang it for his own drama school audition and, recently, at a friend's wedding. “It sits in my range comfortably, and I enjoy singing it,” he says. “I actually did it live on set.” —HILARY HUGHES



Viveik Kalra as protagonist (and Springsteen fan) Javed in *Blinded by the Light*.

BRINGING THE BOSS EAST

Blinded by the Light executive producer and Springsteen's director of international marketing Tracy Nurse recalls how two of her client's superfans from India got him to approve the film that should introduce him to a whole new audience

BACK IN 2010, I WAS IN THE UNITED Kingdom with Bruce Springsteen, Jon Landau and Barbara Carr [Springsteen's co-managers] for a premiere of *The Promise: The Making of Darkness on the Edge of Town*. As we were walking into the theater, Bruce saw Sarfraz Manzoor standing on the red carpet. Sarfraz had written his memoir, *Greetings From Bury Park*, about emigrating with his family from Pakistan to Luton [in England] in the '80s [and about his love of Springsteen's music]. He went over to Sarfraz and said, "Hey, man, I read your book. It was beautiful."

Sarfraz nearly fainted. He was with director Gurinder Chadha, and they're both uber-uber Springsteen fans. While Sarfraz was trying to catch his breath, Gurinder said, "Bruce, I made *Bend It Like Beckham*, and I'd love to make a film of Sarfraz's book." Bruce looked at her and said, "Talk to Jon." That was 2010. I didn't see them again until 2016, when we were back in the U.K. Bruce was doing a Q&A about his autobiography, and Sarfraz and Gurinder were there again. They told me they'd started work on the script and that they'd get it to me. Obviously I passed it along to Barbara and Jon, and, ultimately, Bruce, and we got the green light.

One of the most appealing things about [the film] was the chance to connect in markets where Bruce traditionally hasn't sold a lot of catalog. Suddenly [with the advent of streaming], if you can shine a light through a movie on an artist's catalog, you can create an opportunity for a whole new audience. Music resonates so deeply, especially in a film like *Blinded by the Light*, which is very emotional and has messages as relevant today as they were in 1987. It's almost as if the songs were written for this film. —AS TOLD TO STEVE KNOPPER

Group [UMPG] administers Wu-Tang Clan and a number of Go-Go's hits. While The Beatles promoted their music through the films *A Hard Day's Night* and *Help!*, says Resnikoff, "there was never a concerted effort to take an artist's brand and use all media to extend the brand so that you have a film story, a music story and a lot of aftermath uses" — such as merchandise — "all tied together." UMG-owned Bravado, for instance, has been working with John's Rocket Entertainment to develop global merchandising, branding and retail licensing tie-ins for *Rocketman*. Live Nation produced films about Lady Gaga and Sean Combs' Bad Boy Records that tied into tours its concerts division orchestrated for both. Apple Music released over a dozen music-related documentaries on its subscription streaming service in 2018 (some of which it funded) — in some cases reportedly spending millions for exclusive streaming rights that would presumably draw subscribers. And MTV has hired Sheila Nevins, the decorated former head of HBO's documentary division, to launch one of its own.

The volume of biopics and docs entering the market belies the fact that they can be demanding to produce. "Putting together a biopic is like organizing a box of snakes," says Jeff Jampol, who manages the estates of The Doors, The Ramones, Jefferson Airplane and Janis Joplin. If original songs are to be featured in the film and on the soundtrack, then synch licenses must be obtained from both that act's label and publisher, and, for artists that are no longer living, permission from their estates. Securing life rights — permission to tell an artist's story — optioning books or magazine articles and procuring archival footage also can be among the many production hurdles.

"Sometimes it becomes people's life obsession to make a film against the odds, and as an objective person viewing this, you know they are never making this fucking film," says Jampol. There have been numerous "productions by proclamation," he explains, for a Joplin biopic, with P!nk, Michelle Williams and Amy Adams among the names mentioned for the starring role. Yet none of these projects materialized. (Jampol says he's still hopeful Joplin's story will be made.)

One producer, who requested anonymity, says his company invested millions in a Rick James biopic before abandoning it because the subject matter was too dark. (James, who died in 2004 at age 56, struggled with cocaine addiction and spent two years in prison for beating and, in one case, sexually assaulting two women on different occasions.)

"There are many elements that have to come together," says Aronson. "If everyone who has a music-based story to tell thinks they are going to blow it out of the park like we did with *Bohemian Rhapsody*, well, that is a tough road."

In 2015, Sony Pictures Classics had Oscar dreams for *I Saw the Light*, for which Sony/ATV had opened up its Williams catalog for the first time in 50 years, licensing over 21 songs. Tom

Hiddleston starred and actually sang them. The film, which cost a reported \$13 million to make, grossed just \$1.8 million at the box office.

It will be interesting to see whether *Rocketman* will perform on par with *Bohemian Rhapsody* at the box office. "I hope that the appetite is there," says Aronson. The picture is rated R (eliminating a big portion of the under-18 crowd) and features Taron Egerton singing John's songs (as opposed to lip-syncing, which Malek mostly did in *Bohemian Rhapsody*). Early results are promising. The film, which obtained licenses from both UMG's recorded-music and publishing divisions, got a standing ovation at the Cannes Film Festival on May 16.



WHAT MAKES AN EFFECTIVE biopic? Entertainment lawyer John Branca, who has represented clients involved in the production of such music biopics as *Ray*, about R&B great Ray Charles, as well as the Chuck Berry documentary *Hail! Hail! Rock 'N' Roll*, says it's one in which "moviegoers come away liking and identifying with the subject of the film more than when they sat down to watch it" and which then "translates to increased streaming and other revenue." Biopics that portray the lives of deceased artists can be "very effective tools for introducing that artist's work to a wider audience," adds Branca. But those that aren't able to secure the rights to use an artist's songs may not pay off.

When Jimi Hendrix's estate did not grant permission for his songs to be used in the 2014 film *Jimi: All Is by My Side*, which starred OutKast's André Benjamin as the guitar legend, producers resorted to using songs written by The Beatles and other artists. The film has grossed \$599,840.

An analysis of Nielsen Music data by *Billboard* indicates that biopics and docs do result in streaming and sales bumps in the weeks following their releases — even when the project in question bombs (see chart, page 46). In the six months following the debut of *Bohemian Rhapsody*, on-demand streams of Queen's music more than tripled compared with the six months prior to its opening — from 588 million to 1.9 billion. Sales were even stronger, with tracks jumping from 527,000 to 1.9 million units and albums rising 483%, from 184,000 to 1.1 million units. That amounts to nearly \$18 million in revenue versus the \$4.4 million that Queen's catalog had earned in the preceding six months, *Billboard* estimates.

During the six-month period before the release of *Amy*, UMG's documentary about Amy Winehouse, the late artist's catalog logged 54.8 million streams and scanned 168,000 downloads and 59,000 albums. In the six months that followed the film's release, streams of her catalog rose nearly 69% to 92.6 million, track downloads grew 56.4% to 263,000 scans, and album sales jumped 163% to 157,000. Those sales increases were remarkable in a year when

Boyle Meets The Beatles

After more than two decades of making music-powered movies, director Danny Boyle takes on his trickiest challenge yet: bringing The Fab Four's hits to the big screen

Imagine there's no Beatles: It's very hard to do. And yet *Yesterday*, director Danny Boyle's 14th feature film (out June 28), charmingly conjures a world in which The Fab Four never existed. The film's conceit, as devised by screenwriter Richard Curtis, involves a global blackout that resets culture for everyone except teacher turned failed singer-songwriter Jack Malik (Himesh Patel). When, post-blackout, he sings "Yesterday" to the blank faces of his close friends — and subsequently finds the only Beatles Google turns up are insects — he begins writing the group's songs as if they were his own. Ed Sheeran discovers him, a hilariously ruthless American manager (Kate McKinnon) signs him, and guilt-ridden global stardom (along with great singing by Patel) ensues.

Boyle is no stranger to music-driven films, having helmed 1996's *Trainspotting* and 2008's *Slumdog Millionaire*, and he instantly loved Curtis' "wonderful reset of [The Beatles'] music." He spoke about the challenge of acquiring those songs — and of then compellingly presenting them onscreen.

Jack plays 17 Beatles songs in the film. How hard was it to get those rights?

Well, before I signed on, Curtis and Working Title [the film's British production company] had negotiated with the aesthetic and financial guardians of The Beatles: Apple Records [the label The Beatles founded in 1968] and [Sony/ATV Music Publishing], respectively. Apple and Sony are very picky about not only who uses the band's music but how it is used. Working Title did that first because there's no point in spending money on a film like *Yesterday* unless you can guarantee you've got the

music. It made for a top-heavy budget — the costs for the songs were very expensive, a substantial part of the film's budget. [*Billboard* estimates such licensing costs could total about \$10 million.] But they made a clever deal, allowing us the freedom to change songs up to the last minute.

Once I got involved, I wrote letters to Paul McCartney and Ringo Starr, and the two widows, Olivia Harrison and Yoko Ono, respectfully laying out what I intended to do with the film. There's obviously going to be nerves that somebody could be triggered or upset. But I got really lovely letters from Ringo and Olivia. I can't talk about it except to say it was very special for me.

You also were given a rare original master recording for "Hey Jude," which plays during the closing credits.

It was amazing to get that — they don't give the original masters away very much. And what better way to apologize for the film's priceless "Hey Dude" joke [a change Jack makes at Sheeran's possibly undermining suggestion] than to hear Paul's magnificent version?

You have plenty of experience with stellar soundtracks. Has the process of acquiring rights changed much since *Trainspotting* in 1996?

At that time, it was tough to build a decent soundtrack; they weren't a priority for [publishers or labels]. I lucked out with *Trainspotting*. Normally a film with a [tiny budget], you would not have gotten the master recordings of Bowie, Iggy Pop and Lou Reed. But David Bowie had seen my first film, *Shallow Grave*, and liked it, and he apparently sanctioned the use

of those tracks. Once you get that caliber [of artist], everything else falls into place.

Now, of course, artists want to be everywhere, really — even though there are no real soundtrack albums as such anymore, or very few. The Beatles are the exception; [Apple and Sony] want to keep a purity about it. But there are a lot of people in the business advising them not to restrict themselves so much, as older bands reimagine or reintroduce themselves to a younger audience.

To your mind, what nuances of the modern world would be lost if The Beatles never existed?

In my country, The Beatles took society and changed its direction. We had come out of the grueling endurance of World War II, and The Beatles said, "Not anymore." It created a belief system that wasn't about money — although money obviously has a part to play in it — or religion or war. It was about culture driving society and being young and not being our parents. It was about loveliness and pleasure and enjoyment. It was about love.

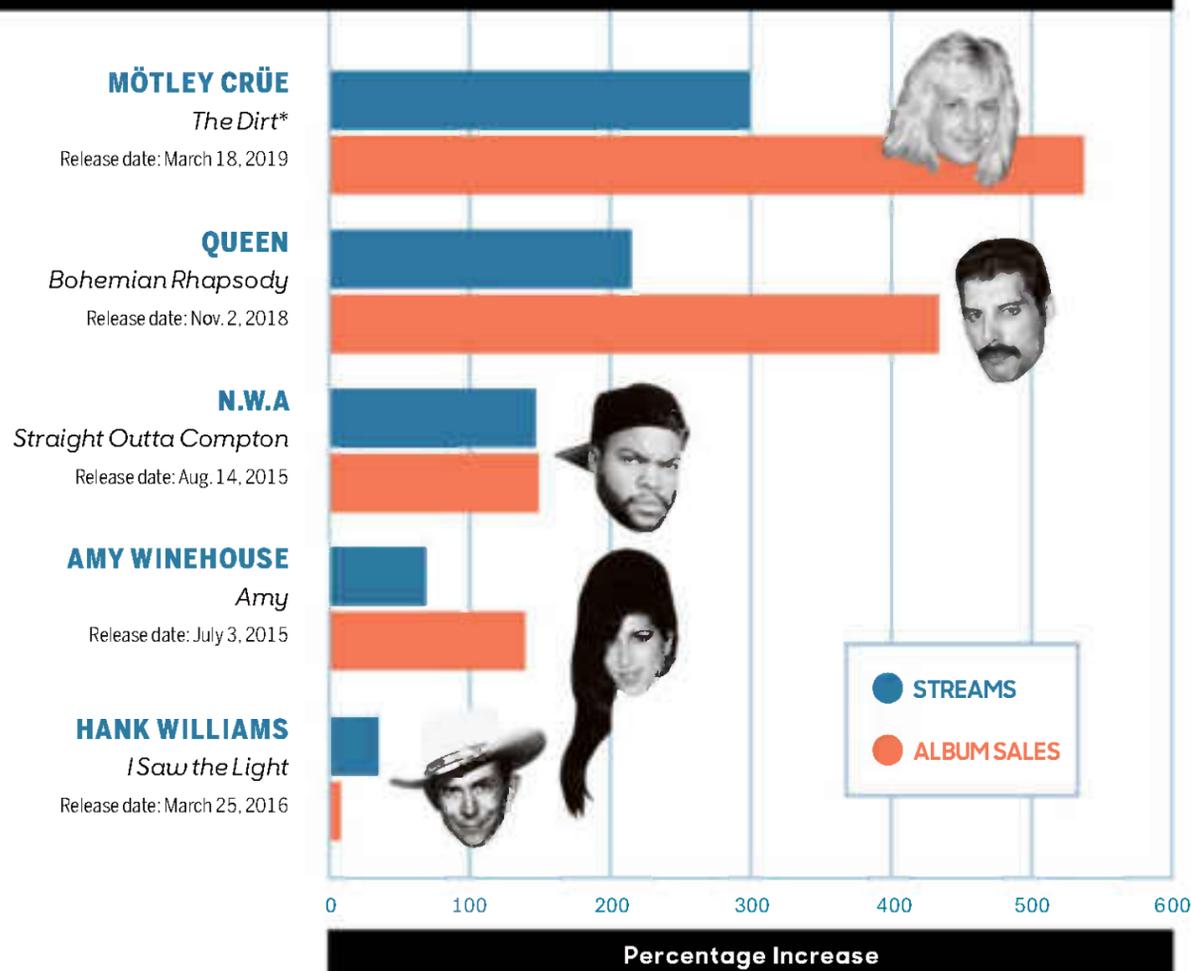
—MARY KAYE SCHILLING



Boyle (right) with Patel on the set of *Yesterday*.

THE BIOPIC BUMP

Comparisons of musical artists' streaming and sales totals for the six-month periods before and after the release dates of these films indicate that even a box-office disappointment like the Hank Williams biopic *I Saw the Light* registered an increase (however modest)



*Because *The Dirt* debuted in March, the measurement periods were limited to two months before and after the movie's arrival. Methodology: Streaming totals are audio and video; sales represent albums and track-equivalent albums, according to Nielsen Music.

industrywide sales fell 21% and 6%, respectively. *Amy* also was the highest-grossing documentary of 2015 and won the Oscar for best documentary feature in 2016.

Even Williams' catalog experienced a modest bump in the six months following the opening of *I Saw the Light*. Streams grew 35.3% to 22.1 million — generating approximately \$119,000 — compared with the 16.4 million streams (\$88,000) that the artist's catalog racked up in the six months prior to release.

Films also can expose artists to new audiences. When Working Title Films co-chairman Tim Bevan approached Sony/ATV to ask for the once unthinkable — permission to license Beatles songs for *Yesterday* — he was pleasantly surprised that the publisher opened up the catalog. "Their reasoning was that anything that could get Beatles songs to a younger, new audience is worth pursuing," says Bevan.

With so many variables in play during the production stages — the film's budget, how badly a studio wants a particular song — it's hard to predict how much revenue labels, publishers and artists stand to gain when things go right. According to industry insiders, publishing synch licenses for an artist's entire catalog

range anywhere from \$200,000 to as much as \$10 million for a megastar act. That price can double if the original recordings are used because publishers and labels tend to charge the same amount.

Then there are life rights. Attorney Joe Carlone, who negotiated Sublime's deal with Interscope Records for the 2019 biodoc named after the band, says life rights are not essential and boil down to an agreement by the artist not to sue, as the First Amendment offers broad leeway to any production's freedom of expression. The rights are secured as part of a 12-month option bundle that includes name and likeness, the commercial promotion of the film and a promise to not shop the story around. Compensation for those rights can range from a few thousand dollars upward. Another insider says that for biopics depicting superstars, those rights can run into the tens of millions if the act negotiates a back-end deal.

Biodocs are produced on much smaller budgets, and Carlone says labels typically lay out \$1 million-\$3 million to finance them, but the returns from the production can be profitable for all parties. After the label recoups its initial investment, it is typically entitled to an

additional 20% off the top of the profits, he says. The remainder is usually split 50-50 between the label and producer pool, which includes the director, producer, writers and the artist. Profits depend on how the project is distributed. Carlone says Netflix buys docs outright but will dole out bonuses if certain benchmarks are met. Profits from theater and TV releases are dependent on ticket sales and syndication deals.

Of the three major music companies, UMG has been the most aggressive when it comes to creating music-related video and film content. UMG's PolyGram Entertainment, relaunched in 2017, functions like a typical film/TV production company. Blackman, who heads it, reports to both UMG executive vp Michele Anthony and UMPG chairman/CEO Jody Gerson, both of whom can expedite deals where Universal talent is concerned. Though PolyGram's output has, so far, been documentaries, it is developing feature films as well as unscripted projects.

PolyGram gives UMG another advantage: Its film participation is not limited to collecting licensing fees. The Pavarotti and Go-Go's films are fully financed by PolyGram (and Decca Records, in the case of the former), so if they are successful, UMG will benefit on the back end as long as the documentaries continue to be shown.

At Sony/ATV, Monaco says his team is handing out to filmmakers and TV producers *A Guide to the World's Greatest Song Collection* — a 275-page color "pitch book" that highlights the cream of the publisher's 3 million-plus song catalog — "to inspire ideas that we might miss." He adds that Sony/ATV's strategy moving forward is to help develop an annual slate of biopics instead of a handful. On the label side, Sony Music Entertainment brought Tom Mackay on board in 2017 to exploit Sony Music content through film/TV partnerships. A number of projects will see the light of day this year, according to an insider.

Warner Music Group, meanwhile, is testing the waters of what may be the next step in the biopic evolution. In 2017, WMG hired former MGM executive Charlie Cohen to head its TV and film division and, in March, hired the Ridley Scott Creative Group's former head of entertainment, Kate Shepherd. In addition to financing and producing *Echo in the Canyon*, about the Laurel Canyon music scene, and docuseries on Aretha Franklin and Wiz Khalifa, the division has been handing over directorial control to its talent. Sia recently co-wrote and directed her first feature, primarily financed by WMG, an as-yet-untitled musical film starring Kate Hudson and Maddie Ziegler. It will be released this year, as will *K-12*, a film written and directed by singer-songwriter Melanie Martinez, who also stars in it. Atlantic Records staked more than \$1 million to finance the project, which was shot in Budapest.

Both artists were first-time feature directors, but luckily they were naturals, says Cohen: "There was no moment of terror." ●

Additional reporting by Ed Christman.



Dylan (left) with Tom Petty in *Echo in the Canyon*. Below: with Slater at an April screening of the film.

Behind The Scene

With their star-studded new documentary, former Capitol CEO Andrew Slater and onetime client Jakob Dylan shine a light on Laurel Canyon's heyday

Former Capitol Records CEO Andrew Slater was in the midst of figuring out what to do next with his life when he and Wallflowers frontman Jakob Dylan watched Jacques Demy's 1969 film *Model Shop*. Slater's tenure with Capitol had ended a few years earlier; Dylan, whom Slater once had managed, had just wrapped an album cycle. As they took in the beautifully shot streets of Los Angeles flashing by onscreen, Slater says, "It inspired us to go back to that time and look at the records" born out of the ultra-fertile Laurel Canyon folk scene. What began as a 2015 tribute concert to the Canyon's artists and their music soon evolved into a recording project and ultimately a documentary, *Echo in the Canyon* (out May 24). Directed by Slater and anchored by Dylan's candid interviews with a long list of stars who shaped the Canyon's mythic aura — including Brian Wilson, Michelle Phillips and Stephen Stills — the film expertly weaves together archival footage and performances by artists like Beck and Fiona Apple, who contextualize the scene's enduring legacy.

How did you guys nab such an impressive list of artists?

JAKOB DYLAN Eric Clapton was the first

person we sat with. Once Eric Clapton says yes, it becomes easier to approach other people. But when pitching the people in this film — all people we knew one way or another — we would send a bit of footage to show them that it was a real project and that we were going to respect them. We just wanted them to talk about whatever they wanted to recall about that time.

Andy, was it challenging to direct for the first time?

ANDREW SLATER It took everything I've learned my whole life to try to do this. I was a creative director at a management company in the '80s. I hired [David] Fincher to do one of his first videos. You have to know cameras and lighting, and to script something, you have to be a writer — I started out as a journalist. [I also] understood the beauty of the rooms that we were shooting in because I'd been in them.

The locations and recording studios create such a vivid sense of place.

SLATER Most of the documentarians that cover this type of subject shoot iconic guys with a C300 [camera] and a plant behind their head. So I thought, "If I'm getting the opportunity to do this, I'm not showing up at a guy's house

and having a plant behind his head."

DYLAN You sound like you have a big issue with plants.

SLATER Well, when you see John Sebastian in Greenwich Village and then we're in California with Jackson Browne shot at a beautiful house in Laurel Canyon — it draws people into California in a subtle way. You can't really bring people there unless you show it to them.

As a former executive, what's your take on the influx of music movies being made now?

SLATER Anytime there's something made with the moving image and music that's done well, it's good for the culture. The alchemy that was created when The Beatles were on the screen in *A Hard Day's Night* is what set in motion a generation of artists. And when I saw *Help!* and *Don't Look Back*, *Woodstock* and *Monterey Pop*, my DNA forever changed in that moment in the theater. —BROOKE MAZUREK



COMING ATTRA

DOCUMENTARIES

Wu-Tang Clan: Of Mics and Men

JUST RELEASED

KEY ARTIST LABEL Universal Music Group/Mass Appeal, eOne, Sony Music Entertainment (Legacy Recordings)

KEY ARTIST PUBLISHER Universal Music Publishing Group

REEL DEAL On the 25th anniversary of the trailblazing hip-hop group's debut album, *Enter the Wu-Tang (36 Chambers)*, a Showtime docuseries boasts rare footage and interviews with the group's nine surviving members.



Pavarotti: Genius Is Forever

JUNE 7

KEY ARTIST LABEL Universal Music Group (Decca Classics)

KEY ARTIST PUBLISHER N/A

REEL DEAL Ron Howard's latest project documents the life of famed opera tenor Luciano Pavarotti, with testimonials from Bono and Pavarotti's Three Tenors compatriots, while newly available archival clips feature everyone from Nelson Mandela to Princess Diana.

HOWARD ON OPERA'S STORYTELLING POWER

I thought you'd respect Pavarotti so much more if you understood what it takes to actually achieve what he could achieve. [I wanted] to use the drama of those arias to help tell his story. We could almost create an opera about Pavarotti by using those arias. That was an organizing principle for me.

Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese

JUNE 12

KEY ARTIST LABEL Sony Music Entertainment (Columbia Records)

KEY ARTIST PUBLISHER Sony/ATV

REEL DEAL Martin Scorsese traces Bob Dylan's fall 1975 tour of small venues across America, featuring interviews from the time with Dylan manager Jeff Rosen, Joan Baez and Allen Ginsberg. The Netflix film goes with a new 14-disc box set of tour rehearsals and recordings, due June 7.

The Quiet One

JUNE 21

KEY ARTIST LABEL Universal Music Group/ABKCO Music & Records for The Rolling Stones

KEY ARTIST PUBLISHER ABKCO Music & Records for The Rolling Stones

REEL DEAL Director Oliver Murray turns the spotlight on Bill Wyman, the notoriously private Rolling Stones founding member and bassist, revealing the vast library of memorabilia Wyman has collected in his lifetime — including hours of unseen videos, thousands of photographs and a diary.

MURRAY ON SECURING THE RIGHTS TO THE STONES' MUSIC

Usually producers want to lock in permissions ahead of the edit, but on this project we had to show the labels what kind of film we were putting together before they would talk about licensing. The music we were after is so sought-after that the film had to offer something new and contemporary for them to be interested.

Between Me and My Mind

JULY 17 (ONE-NIGHT-ONLY THEATRICAL RUN)

KEY ARTIST LABEL JEMP Records for Phish, Rubber Jungle Records for Trey Anastasio

KEY ARTIST PUBLISHER Seven Below for Anastasio

REEL DEAL A fly-on-the-wall portrait of Phish frontman Trey Anastasio as he preps his *Ghosts of the Forest* studio album and the band's 2017 "Soul Planet" New Year's Eve gig. Director Steven Cantor has Anastasio himself narrate the film, which features conversations with the artist's bandmates and family members.

The Apollo

FALL TBD

KEY ARTIST LABEL N/A

KEY ARTIST PUBLISHER N/A

REEL DEAL Patti LaBelle, Pharrell Williams, Smokey Robinson and others speak about the legendary Harlem landmark in a sweeping HBO documentary that covers the theater's rich 85-year history with black musicians while following a production of Ta-Nehisi Coates' *Between the World and Me* on the grand stage.

The Go-Go's

LATE 2019

KEY ARTIST LABEL Universal Music Group

KEY ARTIST PUBLISHER Universal Music Publishing Group

REEL DEAL The story of the first all-female band to top *Billboard's* albums chart by writing

From left: Doc subjects D'Angelo, Ronstadt and Hutchence.



Zellweger as Garland.

their songs and playing their instruments is recounted in this Showtime doc, featuring interviews with members Belinda Carlisle, Jane Wiedlin, Charlotte Caffey, Kathy Valentine and Gina Schock.

Sublime

TBD

KEY ARTIST LABEL Universal Music Group

KEY ARTIST PUBLISHER Universal Music Publishing Group

REEL DEAL Oscar-winning director Bill Guttentag looks back at the genre-busting ska-punk group's lasting

musical influence — as well as the tragic death of frontman Bradley Nowell from a heroin overdose in 1996. Lana Del Rey's buzzy new cover of the band's "Doin' Time," which appears in the film, is also helping introduce new fans to the Southern California trio.

Devil's Pie: D'Angelo

TBD

KEY ARTIST LABEL Sony Music Entertainment (RCA Records)

KEY ARTIST PUBLISHER Universal Music Publishing Group

REEL DEAL Filmmaker Carine Bijlsma explores the enigmatic R&B star's long hiatus

ACTIONS

THE MUSIC FILMS (PROBABLY) HEADED TO A THEATER OR STREAMING SERVICE NEAR YOU – AND WHICH COMPANIES STAND TO GAIN FROM STREAMING AND SALES BOOSTS

after 2000's *Voodoo* with this doc, set on the eve of his 2015 comeback tour. The film combines rehearsal clips, intimate footage supplied by the artist's family, rare interviews with D'Angelo himself and comments from collaborators like Questlove.

66 BIJLSMA ON WORKING WITH A FAMOUSLY GUARDED STAR
He was like, "This is your art. I want to see what you're going to make." The archival footage I got through his cousin Lisa. She sent that out to D'Angelo, and he got to review everything first because it's so private. He OK'd that first before she sent it to me to use in the film.

Linda Ronstadt: The Sound of My Voice

TBD
KEY ARTIST LABEL Warner Music Group (Rhino)
KEY ARTIST PUBLISHER N/A
REEL DEAL Directors Rob Epstein and Jeffrey Friedman profile the enthralling Mexican-American star with this biography based on her 2013 memoir. It's peppered with anecdotes from friends and collaborators like Dolly Parton and Emmylou Harris.

Mystify: Michael Hutchence

TBD
KEY ARTIST LABEL Warner Music Group (Atlantic Records) for INXS
KEY ARTIST PUBLISHER Universal Music Publishing Group for INXS
REEL DEAL This intimate look into the life and legacy of INXS vocalist Michael Hutchence, who committed suicide in 1997 at age 37, features never-before-heard songs and vulnerable remembrances from bandmates and confidants.

Untitled Led Zeppelin Project

TBD
KEY ARTIST LABEL Warner Music Group (Atlantic Records)
KEY ARTIST PUBLISHER Warner/Chappell
REEL DEAL Now in postproduction, the documentary from director Bernard MacMahon celebrates the iconic rock band on its 50th anniversary and includes interviews with Robert Plant, Jimmy Page and John Paul Jones.



BIOPICS

Rocketman

MAY 31
KEY ARTIST LABEL Universal Music Group (Island Records/Mercury Records)
KEY ARTIST PUBLISHER Universal Music Publishing Group
REEL DEAL Taron Egerton portrays Elton John in this epic \$40 million musical biography from *Bohemian Rhapsody* director Dexter Fletcher. Giles Martin (son of Beatles producer George) handles the 22-song soundtrack, which includes a brand-new duet from Egerton and John, one of the film's executive producers.

66 MARTIN ON HOW THE MUSIC SHAPED THE FILMING
One of the biggest challenges was finding anyone in the world who could play the piano like Elton. Most classical-trained pianists struggle with rock'n'roll. Once [pianist] David Hartley came on to the project, I knew that I could change and morph the arrangements to suit the picture. I'd often have to create full new arrangements of songs for Dexter to then go and shoot. It's almost like scoring a movie before a frame has been shot.

Judy

SEPT. 27
KEY ARTIST LABEL Universal Music Group
KEY ARTIST PUBLISHER N/A
REEL DEAL Since the first trailer debuted earlier in May, the Renée Zellweger-starring Judy Garland biopic has already drawn murmurs of Academy Award buzz. The film focuses on Garland's life in 1969, nearly three decades after she became a household name with *The Wizard of Oz*.

Street Survivors: The True Story of the Lynyrd Skynyrd Plane Crash

TBD
KEY ARTIST LABEL Universal Music Group
KEY ARTIST PUBLISHER Universal Music Publishing Group
REEL DEAL Controversy has surrounded this film so far: In 2017, production was halted as the heirs of Lynyrd Skynyrd members Ronnie Van Zant and Steve Gaines (along with founding guitarist Gary Rossington) sued Cleopatra Records and former drummer Artimus Pyle over the biopic, which depicts the tragic 1977 plane crash that killed Van Zant and Gaines and is partially based on Pyle's recollections. But in October, the lawsuit was overturned, with a federal appeals court ruling that Pyle was permitted to tell his story of his experiences in the group.

Untitled Journey Project

TBD
KEY ARTIST LABEL Sony Music Entertainment (Legacy Recordings)
KEY ARTIST PUBLISHER Wixen Music Publishing

REEL DEAL Directed by Jon M. Chu (*Crazy Rich Asians*), the film will depict the rise of Filipino singer Arnel Pineda, who went from covering Journey's songs to touring arenas with the band after guitarist Neal Schon discovered him on YouTube.



The Shaggs

TBD
KEY ARTIST LABEL Light in the Attic Records
KEY ARTIST PUBLISHER Music Sales Group
REEL DEAL Inspired by a 1999 *New Yorker* article by Susan Orlean that was previously adapted into an off-Broadway musical, the real-life story of late-'60s rockers The Shaggs will star *Eighth Grade* breakout actress Elsie Fisher. Joy Gregory, who wrote the musical book, also will write the film screenplay.

ADAPTATIONS

Beautiful

TBD
KEY ARTIST LABEL Sony Music Entertainment (Legacy Recordings)
KEY ARTIST PUBLISHER Sony/ATV
REEL DEAL As the Carole King musical of the same name continues to wow Broadway, Tom Hanks and Gary Goetzman's *Playtone*, along with Paul Blake, are producing it for the big screen, and Sony Pictures Entertainment will distribute.



From top: King and Miranda. Below right: Rae.

In the Heights

TBD
KEY ARTIST LABEL Ghostlight Records for the original Broadway cast recording
KEY ARTIST PUBLISHER The Rodgers & Hammerstein Organization (Williamson

Music) for Lin-Manuel Miranda
REEL DEAL An adaptation of Lin-Manuel Miranda's Tony Award-winning Broadway musical, this film (due in 2020) zooms in on the life of a bodega owner in New York's Washington Heights neighborhood.



West Side Story

TBD
KEY ARTIST LABEL Sony Music Entertainment (Sony Classical) for the original movie soundtrack
KEY ARTIST PUBLISHER Universal Music Publishing Group for Leonard Bernstein
REEL DEAL When you're a Jet, you're a Jet all the way — even nearly six decades later. Steven Spielberg will helm this remake of the classic musical, which stars Ansel Elgort and newcomer Rachel Zegler as Tony and Maria, respectively. Also in the cast: Sia collaborator Maddie Ziegler as a member of the Jets gang.

MUSIC-DRIVEN FEATURES

Yesterday

JUNE 28
KEY ARTIST LABEL Universal Music Group/Apple Corps
KEY ARTIST PUBLISHER Sony/ATV
REEL DEAL Struggling singer-songwriter Jack (Himesh Patel) is the sole person on Earth who remembers The Beatles in this rock'n'roll comedy, which weaves in 23 of the Fab Four's songs as covers sung by Patel. The film's music team licensed the master recording for just one Beatles classic: "Hey Jude."

Blinded by the Light

AUG. 14
KEY ARTIST LABEL Sony Music Entertainment (Columbia Records)
KEY ARTIST PUBLISHER Universal Music Publishing Group
REEL DEAL A British-Pakistani teen growing up in '80s England finds solace in the music of Bruce Springsteen in this coming-of-age story, which sold for \$15 million to New Line for world rights in January. Directed by *Bend It Like Beckham's* Gurinder Chadha, it features a soundtrack of 17 classic Springsteen tunes.

Summer Loving

TBD
KEY ARTIST LABEL Universal Music Group for the original film soundtrack
KEY ARTIST PUBLISHER MPL Communications for original songs
REEL DEAL *Grease* fans will finally get the real story of Danny Zuko and Sandy Olsson's fateful summer fling, detailed (both graphically and innocently) in the 1978 classic's power ballad "Summer Nights." The *Grease* prequel was reported to be in development by Paramount in April, so few details have been revealed, but *Big Fish* writer John August will pen the script.

Love in America

TBD
KEY ARTIST LABEL N/A
KEY ARTIST PUBLISHER N/A
REEL DEAL Issa Rae will produce the romantic musical, which was first announced last December. She'll team up with *Insecure* writer-producer Amy Aniobi on the feature film.

Contributors Tatiana Cirisano, Josh Clicksman, Hilary Hughes, Melinda Newman, Taylor Weatherby

WU-TANG: MARTYN GODDARD/GETTY IMAGES; ZELLWEGER: COURTESY OF LID ENTERTAINMENT AND ROADSIDE ATTRACTIONS; HUTCHENCE: MICHAEL PUTLAND/GETTY IMAGES; D'ANGELO: FRANK MICELOTTA/GETTY IMAGES; ZEPELIN: DICK BARNHART/REDFERNS/GETTY IMAGES; KING: WALTER MCBRIDE/WIREIMAGE; MIRANDA: JAMIE MCCARTHY/GETTY IMAGES; PINEDA: BRIAN ADH/GETTY IMAGES.

THE BEGINNING OF THE END

IN THIS EXCLUSIVE EXCERPT FROM *SOULLESS: THE CASE AGAINST R. KELLY* — JIM DEROGATIS' DEEP INVESTIGATION OF THE R&B STAR'S ALLEGED ABUSES — THE AUTHOR INTRODUCES THE WOMEN WHO ESCAPED KELLY'S WORLD OF "RULES," AND THE SINGER'S OWN "PATHOLOGICAL" RESPONSE TO WATCHING IT (FINALLY) START TO CRUMBLE

THE FIRST EMAIL FROM JONJELYN Savage arrived in November of 2016. Jonjelyn — who goes by J. — was concerned about her daughter Joy, who was living with R. Kelly in Georgia. “He is still up to his same tactics,” she wrote, “he just makes sure they are over 17 or 18.”

J. and her husband Tim were the first of 14 sources who told me the same story: six women who slept with Kelly lived at his two Georgia rental properties, moving between a seven-bedroom French-style mansion in Johns Creek, a suburb 30 miles northeast of Atlanta, and a four-bedroom single-family home two miles away. The star denied the women, all legal age, any contact with friends and family, my sources said. He controlled every aspect of their lives, dictating what they ate, how they dressed, when they bathed, when they slept, and how they pleased him in sexual encounters that he recorded. Kelly punished the women physically and mentally, my sources added, if they broke “his rules.”

Despite months of reporting with 14 sources on the record and extensive corroborating documentation, the story proved difficult to publish. I worked at length with three news organizations — MTV News, the *Chicago Reader* and Chicago Public Radio station WBEZ — all of which provided additional reporting help, and I got far down the line with editing, fact-checking and legal vetting at each before executives above the level of the editors I worked with pulled the plug. It was *BuzzFeed News* that finally published my investigation, under the headline “Inside the Pied Piper of R&B’s ‘Cult,’” on July 17, 2017.

Four other *BuzzFeed* pieces followed, and in the months after, some of my sources,

including a few who’d been reluctant to talk on the record for months or years, embraced the spotlight. They spoke in the six-hour docuseries *Surviving R. Kelly*, which aired last January on Lifetime, as well as on radio, and on TV talk shows such as *The View* and *Megyn Kelly Today*. Some started websites, posted YouTube videos, opened Twitter and Instagram accounts, and made Facebook Public Figure pages. A few hired celebrity lawyers and publicists.

The singer’s second wife, Andrea, has yet to publish the book she promised in 2012, *Under the Red Carpet*, but she did make a “video memoir” that she posted online as a pay-per-view, and she screens it before speaking engagements. Kitti Jones self-published a book, *I Was Somebody Before This*, and she sold the film rights. Jerhonda Pace (née Johnson) wrote and published *A Life Beyond Abuse*, and she’s working on a sequel. Lisa Van Allen wrote *Surviving the Pied Piper: The Untold Story*, and Amazon is selling *No Longer Trapped in the Closet: The Asante McGee Story*. You can also add *Sex Me: Confessions of Daddy’s Little Freak* to your cart. That anonymous tome reads as such tawdry porn that I initially thought it was sick “fan fiction,” but one of my sources claims to have spoken to its author, who swears she lived with the cult for a time.

DOMINIQUE GARDNER FIRST EMAILED ME

on July 6, 2018, a few weeks after she left R. Kelly, writing in the subject line, “PRIVACY IS EVERYTHING!” We met in person, then traded texts, emails and phone calls for nine months before meeting again on March 7, 2019. She’d decided it was time to speak publicly, to





“give my truth.” She was 27, and had been one of Kelly’s lovers for nine years.

Dominique and Kelly first became intimate when she was 17, the age of consent in Illinois, starting in 2009, not long after her friend Jerhonda passed along the singer’s phone number. In 2015, she became one of the six women living with the singer. The others included Joy Savage and Azriel Clary — whose parents shared their concerns with me in my *BuzzFeed* investigations. The most dramatic scenes in *Surviving R. Kelly* showed Dominique’s mother, Michelle Kramer, tracking her down to a Los Angeles hotel room and convincing her to leave the “cult.” Dominique rejected that word, as well as the word “brainwashing,” and she told me she hadn’t watched the documentary.

“What’s the point of seeing it when I lived it? People are using it as entertainment, when it wasn’t entertainment for me, you know?”

After graduating from Hillcrest High School in Chicago’s Southwest suburbs in 2009, Dominique wanted to be a poet and a writer, but her mother wanted her to study to be a dental hygienist. She was close to her family, and even though they didn’t approve of her dating an older man, she saw Kelly for several years while still living at home. The sexual relationship began after she watched him play basketball at a West Side gym. “I was never starstruck, because I didn’t see the R. Kelly side, I saw the Robert side. I was never with him for the fame, for his money.” Why had she wanted to meet him? I asked. “I was in love with him before I even met him, and when I met him, it was like, *wow*.”

After Kelly rented his getaway properties in the Atlanta suburb of Johns Creek, she began living with him there, as well as at Trump Tower Chicago and his recording studio on North Justine Street. “Atlanta is where he changed. It was like something switched,” she said. Before that, “I used to go home on a regular basis. I was able to call my family. Then, all of a sudden, it was ‘no.’”

We first met in July 2018 at a bar she chose in Rogers Park on the North Side. Dominique was startlingly underweight, and she spoke haltingly while looking out the big plate-glass windows, watching for black SUVs. “I wouldn’t put it past him to have his guys following me,” she said. Months later — after *Surviving R. Kelly* had aired — we met again. She looked much healthier, spoke more freely and laughed more. She no longer worriedly scanned the street outside the windows. We started talking about music — we both agreed Kendrick Lamar is brilliant — and our tattoos. A lion’s head on the back of her right hand protruded from the sleeve of her



Kelly outside Chicago’s Leighton Courthouse following his status hearing, in relation to the sex abuse allegations made against him, on May 7.

hoodie. I asked if she had others, and she said she does: two images of Kelly’s face, one on her left leg and another on her rib cage — a particularly painful place to get a tattoo, she noted.

The desire to convey her complex feelings about Kelly is what prompted Dominique to talk to me. She remained conflicted about the man she said she still loved. “He is a giver, because when everything between me and him was good — oh, my God, it was, like, perfect. But, as soon as he gets mad, he turns into a person like, oh, what up, *the new Rob*.”

People don’t really understand him, she insisted, at least not the way she does. “At the end of the day, I am not playing victim. I done did some shit,” she said, including sleeping with two other men in Kelly’s inner circle while she was one of his girlfriends. “Maybe he did hurt. Maybe he was in love with me. But I never gave him a fair chance.”

I asked if she regretted spending a third of her life with Kelly. She didn’t. “I loved him to death, you know what I’m saying? But he needs help. Who doesn’t need help?” She struggled to find a way to describe the situation, since she didn’t like the words people used. “I wouldn’t even say ‘mind games.’ It was just the fact that he tried to break me. I couldn’t be broken. He wanted that control over me, and I wouldn’t give him that power. So, he figured, like, If I don’t give her food, she’ll come around. Nope. I’d rather die than give you my soul.”

Dominique had heard about other women saying they had to follow Kelly’s “rules,” but she didn’t use that term, either, and she said some of what the singer’s accusers have said was wrong. For example, she was allowed to watch television and connect to the Internet. There were “no locks on no doors ... If them two other girls, Joy and Azriel, want to walk out, they can do that.” However, she said Kelly did take away his girlfriends’ phones, replacing them with new ones to be used only with him; he did not allow them to contact their parents, family members or friends; he decreed that they should all wear baggy gym clothes, so other men could not

admire their bodies; he did not want them to look at or speak to other men, and they had to ask for his permission to eat or go to the bathroom.

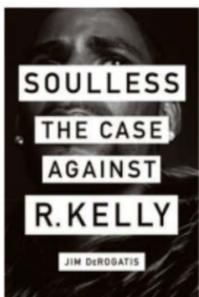
“I couldn’t even have a drink without his permission. I’m a grown-ass woman, and I’ve got to ask you if I want a drink? Everything you do, you have to ask him. That’s not living, that’s not normal. I’ve got to ask to use the fucking bathroom? Are you serious? I’m about to pee on myself if I can’t get in contact with you. What the fuck is this?”

Dominique said she was the “tomboy” among Kelly’s live-in lovers, and the most rebellious. She often disobeyed him and suffered what she called “consequences,” including spankings, beatings and being hit with an extension cord. Once, after she threw a piece of a Keurig coffeemaker at Kelly, “he grabbed me and he pulled my hair out, and I had, like, patches torn from my hair.”

Still, Dominique said, “I’m not going to sit here and act like I’m innocent. One time, I did hit him back. He’s like, ‘Are you crazy?’ Like, yeah! Me and him had an Ike and Tina moment, like they had in the limousine. I wasn’t afraid of him.”

After being reunited with her mother in May 2018, in the scenes captured in *Surviving R. Kelly*, Dominique returned to Kelly’s side three days later. She stayed with him for about two more weeks, until she finally walked away for good. She did not do it face-to-face; that would have been too hard, she said. “He went to sleep, and I just wrote him a letter: ‘You are a great man. No hard feelings, I am just over it. I am growing. This is not working.’”

Every time we talked, I asked Dominique why she stayed with Kelly for so long, and what she believes is the source of his hold over the women who live with him. Finally, she called up an image of the star on her cellphone — his most recent mug shot. “It’s like, I know them eyes. Every time I looked in his eyes, I knew he was sorry. Like, when he hit me, he apologized. I’m, like, you did! But enough was enough. Yes, you did say, ‘I’m sorry, I’m sorry.’ But, then you do it again when shit don’t go your way.”



ABRAMS PRESS
WILL PUBLISH
JIM DEROGATIS’
**SOULLESS: THE CASE
AGAINST R. KELLY**
ON JUNE 4.

Kelly often discussed the sexual abuse he claims he suffered, as well as his difficulties reading and writing. “At the end of the day, he’s a victim, too, because he went through some shit, and people — they don’t understand.” She was stung by criticism from some, including the Savages and the Clarys, that she should have spoken out against Kelly sooner, and that she should be talking to the authorities. “I just want to heal. I just want my privacy,” she said. “People may disagree or hate me for what I’m saying. I’m not trying to defend him, but, at the end of the day, you don’t understand what he’s been through, as a child.”

Dominique felt sorry for Kelly and thought it was unfair that he was being deprived of his livelihood and his lifeline — his music. “I feel like he should be on house arrest in a studio, because, like I said, his music makes him get through the situations, what he’s going through. Jail time, no. He needs to have a 24-hour therapist at his house.”

She added, however, that Kelly at long last needs to be honest about his behavior. She leaned down and spoke directly into my recorder, as if talking to the man she said she still loves. “You can stop the cycle,” she said. “Just be honest. People don’t want you in jail.”

KELLY HIRED A NEW CHICAGO-BASED DEFENSE

attorney in early 2019. “Steve Greenberg has made a career out of representing what many consider the lowest of the low,” read a profile by Lisa Bertagnoli in *Crain’s Chicago Business*. “‘The greatest rush in the business is when you know someone is guilty and you win the case,’ he says.” Greenberg vehemently denied the accusations against his client and branded the women accusing him as liars.

Kelly still seems to think he can spin his way out of trouble. Months before his infamous March 2019 CBS interview with Gayle King, he’d already made many of the same arguments in “I Admit,” a 19-minute song in the mock-operatic mode of “Trapped in the Closet.” At a point where RCA/Sony Music was reluctant to release his new music, the star floated it on SoundCloud on July 23, 2018.

“I admit I done made some mistakes,” Kelly begins, “and I have some imperfect ways.” He proceeds to try to evoke sympathy for his inability to read or write, as well as for the sexual abuse he says he suffered as a child.

“Only God can mute me,” he sings, and never admits his actions were wrong. “I admit I fuck with all the ladies, that’s both older and young ladies/But tell me how they call it pedophile because of that/Shit is crazy.” The song goes on (and on and on). “I got some girls that love me to pull they hair,” he sings. “Some like me to spank them.”

Ultimately, he blames their parents. “Don’t push your daughter in my face/And tell me that it’s OK/Because your agenda is to get paid/And get mad when it don’t go your way.”

As the financial pressures mounted in 2018, property owners evicted Kelly from the mansion and the guest house

in Johns Creek, Ga., for \$30,000 in back rent and fees, not long after a former member of his crew allegedly stole all the furniture from those homes because he hadn’t been paid. The star also owed \$170,000 in back rent for the recording studio on North Justine Street in Chicago, on top of fines levied by Cook County for illegally using a building zoned for manufacturing as a living space.

The last major-label album of Kelly’s career was *12 Nights of Christmas*, released in late 2016. In early 2019, RCA/Sony Music dropped Kelly from its

“‘HE IS STILL UP TO HIS SAME TACTICS,’ SHE WROTE. ‘HE JUST MAKES SURE THEY ARE OVER 17 OR 18.’”

roster. Listeners had greeted “I Admit” as a bizarre curiosity. “Born to My Music,” a jaunty stepping song bragging about all the children conceived to his grooves, also fell flat when Kelly self-released it on New Year’s Day 2019. And that was only the start of a very bad year for him.

On Jan. 8, 2019, Cook County state’s attorney Kim Foxx held a press conference asking for victims hurt by the singer and witnesses to come forward. Foxx, a black, 46-year-old former sex-crimes prosecutor, said she’d watched all of *Surviving R. Kelly*. “I was sickened by the allegations. I was sickened as a survivor, I was sickened as a mother, I was sickened as a prosecutor.” Foxx vowed to hold the star accountable.

Kelly did not seem concerned. That night, he celebrated his 52nd birthday at a party at a South Side nightclub called V75, and performed his 1994 hit “Bump N’ Grind” to a taped backing track. The crowd sang along, and some of the women actually shouted, “Abduct me!”



At a press conference in January, Chicago prosecutor Foxx asked victims or witnesses of alleged abuse by Kelly to contact her office.

I learned on Feb. 13 that Foxx’s office had convened a grand jury and was preparing to indict the singer. Prosecutors had a new videotape, one that dated from the time of the first sex tape for which Kelly had been tried and acquitted in 2008, and which featured the same then-14-year-old girl, Reshona Landfair.

On Feb. 21, I broke the scoop in *The New Yorker* that the singer was also under investigation by three federal agencies. Based on probes by the FBI and the IRS, federal prosecutors had convened a grand jury in the Southern District of New York, and it had issued at least one subpoena that I saw, to Kelly’s former manager Derrel McDavid. The investigative division of the Department of Homeland Security planned to convene a second federal grand jury in the Eastern District of New York, a senior official told me, to hear evidence against Kelly for sex-trafficking and violating the Mann Act, which felled Chuck Berry.

On Friday, Feb. 22, Foxx’s office held a mid-afternoon press conference to announce that the state of Illinois had indicted Robert Sylvester Kelly for a second time. He was charged with 10 counts of aggravated criminal sexual abuse involving four victims, three of whom were minors, for incidents that took place between 1998 and 2010. Each of the counts carries a sentence of three to seven years in prison.

Two investigators in New York told me they were frustrated that Foxx had “rushed” her charges, and that her office was not cooperating with them. They had hoped to issue joint state and federal indictments. “She was eager for the headlines,” one said. But everyone I talked to at the law enforcement agencies involved agreed: This was just the beginning of the end for R. Kelly.

The singer turned himself in to Chicago Police at 8 p.m. on Friday, and he spent the night in Cook County Jail, waiting until bond could be set next door in the Criminal Court Building on Saturday afternoon. Camera crews pitched their tents on the median strip across from the jail’s exit, waiting for him to emerge. When Kelly finally got out of jail on Monday night, he and several scruffy members of what was left of his crew went to what had been the Rock ’N’ Roll McDonald’s on North Clark Street. As always, the star seemed defiant, oblivious to his troubles — and pathological. He’d gone back to the

scene of one of his alleged crimes, picking up a 16-year-old girl in 1998.

A few dozen fans who heard their hero was at the former Rock ’N’ Roll McDonald’s rushed to the parking lot and blasted his music from their cars. A quote from the singer resonated with me; he’d posted the video on his Facebook page in the spring of 2018. Cigar in one hand and what looked like a glass of cognac in the other, Kelly toasted a crowd of hangers-on at one of his own never-ending parties. “Like a lot of you motherfuckers, I am handcuffed by my destiny,” he said. “It’s too late. They should’ve did this shit 30 years ago. It’s too late. The music has been injected into the world.” ●

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Drake's *Scorpion* was the first album to achieve 1 billion global streams in its first week of release in June 2018.



International Power Players 2019

With global music sales rising at a record-setting rate, thanks to the explosive popularity of streaming, these are the executives in every sector who are driving the industry's success outside the U.S.

BACKSTAGE PASSES

TEAM DRAKE

FUTURE THE PRINCE* manager, Drake
MR. MORGAN* president, OVO Sound
NOAH "40" SHEBIB* co-founder, OVO/OVO Sound; producer



When Drake was named the world's best-selling recording

artist of 2018 by IFPI in February, cheering him on were the members of his OVO team who are closely identified with the Canadian superstar's success.

Future the Prince and Noah "40" Shebib, honored in February on *Billboard's* Power 100 list, and Mr. Morgan, recognized (with Shebib) last November in *Billboard's* R&B/Hip-Hop Power Players report, lead the 2019 roster of International Power Players for their role in Drake's global domination.

The rapper's fifth album, the 25-track *Scorpion*, released in June 2018, was the first LP to reach 1 billion worldwide streams in its first week of release, according to IFPI. The track "God's Plan," put out in January, broke first-day streaming records on Spotify and Apple Music with over 14 million streams, reports IFPI.

Drake was also named the world's top-selling artist of 2016 for the streaming success of his album *Views*. "That Drake has won this award for the second time is testament to his continued global appeal and his

ability to engage and connect with fans," says IFPI CEO Frances Moore.

Drake's OVO team keeps a low profile. (They declined to speak for this story.) But their business partners praise their creativity and self-direction.

"Drake and them, they do their thing," says Ronald "Slim" Williams, co-CEO of Cash Money Records, which has released each of the rapper's albums, beginning with *Thank Me Later* in 2010. "We put together plans and stuff. But you don't have to do much with Drake."

The trio has particularly strengthened Drake's ties with Spotify and Apple, the world's two largest music streaming services, sometimes sacrificing potential CD sales to be digital-first.

"The OVO team never rested on their laurels," says Nick Holmsten, global head of music at Spotify. "Future, Mr. Morgan and 40 consistently seek new and forward-thinking ways to reward existing fans and continue winning over new ones."

Holmsten notes, for example, that to reach Spotify's users in more than 80 markets worldwide, "the OVO team even made [*Scorpion*] available on-demand to our free-tier users for a limited time, capturing the attention of a far wider audience than they would have otherwise."

Fans were hooked by *Scorpion*, says Holmsten, "and because of that, we saw a significant number of free users convert to paying subscribers after they got a taste of the premium experience." The collaboration

between the rapper and his team with Spotify proved fruitful: "Drake was the top artist globally in 2018, surpassing 8 billion streams."

Apple Music global creative director Larry Jackson notes that Drake's *Views* in 2016 achieved collective, first-week global sales and streams of 1.2 million units through Apple Music and iTunes alone.

"Following the launch of *Views*," he recalls, "we traveled with Drake and the entire OVO team to South Africa, where we [shot] the short film for *Please Forgive Me*, his suspense thriller centered around many of the songs from *Views*, and it remains the most-watched video of any type on our platform today."

For *Scorpion*, Drake and his team worked with Apple last July in the United Kingdom on his video for "Nonstop," "which is also the most-watched music video ever on Apple Music," says Jackson.

Apart from the global success of Drake's albums and singles on Apple Music, OVO Sound Radio, hosted and curated by OVO co-founder Oliver El-Khatib, "is still one of the most successful and most-listened-to programs globally on Beats 1 radio since its launch in July 2015."

Says Jackson: "I consider Drake, Future the Prince and the OVO team true friends and real partners who have not only set the bar on a global scale for themselves but also played a significant role in helping Apple Music to achieve notable global success."

*Declined to reveal age



Left: Frontier Touring, led by Gudinski (left), sold 1 million tickets in 2018 to stadium shows in Australia and New Zealand by Sheeran, and ranked as the No. 3 promoter worldwide, according to Billboard Boxscore.

the city's Parc Jean-Drapeau while it renovated the park's primary amphitheater. Despite the disruption, the festivals sold over 200,000 tickets, reports Farkas.

MICHAEL GUDINSKI 66, chairman, Mushroom Group; CEO, Frontier Touring



In the intensely competitive Australian live music market, Gudinski now wields "more artillery" after reuniting with former partner and fellow promoter Michael Chugg and striking a 50-50 joint venture between AEG Live and Frontier, the No. 2 and No. 3 promoters worldwide, respectively, according to Billboard Boxscore. "It's very humbling to be standing up against Live Nation," says Gudinski, who scored a record-breaking, million-plus-ticket-selling tour of Australia and New Zealand with Ed Sheeran in 2018. Meanwhile, Frontier's parent company, Mushroom Group, saw Kylie Minogue's album *Golden* reach No. 1 in Australia and Childish Gambino top the singles chart with "This Is America," with both artists released by Mushroom's Liberator label.

LIVE

PETER AIKEN 57, head of Aiken Promotions



Aiken has brought some of music's biggest names to Ireland, following in the footsteps of his late father, Jim Aiken, who founded Dublin-based Aiken Promotions. The crown jewel of 2018 was Ed Sheeran's record-breaking \div (*Divide*) tour: Nine shows moved 415,000 tickets, making it the biggest event in Ireland last year. "The unbelievably huge appetite people have for live entertainment now is impressive when there are so many other things clamoring for attention," says Aiken.

GEORGE AKINS 44, managing director, DHP Family



Akins and his independently owned DHP Family operate key British venues such as Rock City, The Garage and Borderline. The company is also one of the largest promoters of metropolitan festivals in England. In 2018 it helmed Massive Attack's special *Mezzanine* tour at the Steel Yard venue in Bristol, England (drawing 30,000 people over two days), and co-promoted 15 Ed Sheeran shows for 900,000 fans. "In this ever-corporatizing world that we're in, small companies like ours can deliver," says Akins. "We take pride in that."

FERNANDO ALTERIO 66, vice chairman/CEO, Time 4 Fun



Lollapalooza Brazil increased ticket sales by 92% and realized a 75% hike in total revenue from 2017 to 2018. "I am very happy to say that we have grown Lollapalooza Brazil significantly," says Alterio of the music festival, which expanded from two days to three. Time 4 Fun, the local partner of Lolla promoter C3 Presents, says that the event continues to be a regional phenomenon despite the macroeconomic adversities it faces. "Brazil suffered impeachment," he says, referring to the ouster of former President Dilma Rousseff. "Argentina suffered a major currency devaluation. This has made international concert promotion more challenging, but we are optimistic about the future."

KELLY CHAPPEL* senior vp European touring, Live Nation

MICHAEL COPPEL 69, chairman, Live Nation Australasia

DENIS DESMOND 65, chairman, Live Nation U.K. & Ireland

ANTONELLA LODI 53, COO, Live Nation Italy

ANNA-SOPHIE MERTENS 32, vp touring U.K., Live Nation

JOHN REID 57, president of concerts, Live Nation Europe



Live Nation has been expanding its European presence through acquisitions — absorbing Norway's Tons of Rock music festival, Spain's Planet Events and Swiss promoter Mainland Music — and Reid notes that the European division's talent and promoter teams are now 50% staffed by women. Mertens, who sees herself as a role model for the next generation of female promoters, has been focused on supporting young acts. "Four artists I've been working with — Lewis Capaldi, Sigrid, Greta Van Fleet and Yungblud — have seen stellar growth," drawing audiences of 5,000-plus in London, she says. Chappel, a 15-year veteran of Live Nation, orchestrated "female inspiration" Michelle Obama's book-tour stop at London's O2 Arena, which sold out in minutes. She also helped Live Nation set a record with Bon Iver's eight sold-out shows at London's Eventim Apollo. In Italy, Lodi notes that local rocker Vasco Rossi sold 350,000 tickets for six concerts at Milan's San Siro Stadium in June, and rising star Marc Mengoni will play 34 arena dates in 2019 — two examples of Italian artists that she believes could achieve international success. In August, Desmond sold his MCD concerts to a 50-50 joint venture between Live Nation and Desmond's Gaiety Investments. He now controls 20 U.K. venues and festivals, including Reading, Leeds and Isle of Wight. Events like Brighton's The Great Escape — a South by Southwest-style showcase — have created a pipeline for the next generation of artists, says Desmond, adding, "Being in a position to discover new acts, invest in their future and staying with them over the course — that is what's important to me and Live Nation." Coppel saw sellouts in 2018 from Cher, Taylor Swift, Kevin Hart and Roger Waters, and helped P!nk move over 600,000 tickets. On tap Down Under for 2019 are Fleetwood Mac, Post Malone, Maroon 5 and stadium tours by Metallica and U2. Australia is "one of the top live touring markets in the world," says Coppel.

NICK FARKAS 53, vp bookings, concerts and events, evenko



For Montreal-based evenko, Farkas last year faced the "massive logistical puzzle" of shifting his four festivals — Osheaga, llesoniq, Heavy Montreal and the punk-oriented '77 Montreal — to a temporary location within

STEVE HOMER 55, co-CEO, AEG Presents Europe

TOBY LEIGHTON-POPE 42, co-CEO, AEG Presents Europe

ADAM WILKES 38, president/CEO, AEG Asia



"A totally uplifting experience," says Homer of promoting former Talking Heads frontman David Byrne's biggest solo tour ever in the United Kingdom, which sold over 80,000 tickets. Under the guidance of Leighton-Pope, Hugh Jackman's The Man. The Music. The Show. World Tour sold out 26 arenas in Europe, moving more than 300,000 tickets. "We were confident," says Leighton-Pope, "but it outperformed our confidence." Wilkes reports that AEG announced the development of two new venues in Thailand — the Em Live performance hall and the Bangkok Arena — with capacities of 6,000 and 16,000, respectively. Both buildings are expected to open in 2023.

FOKERT KOOPMANS* managing director, FKP Scorpio



Germany's FKP Scorpio presented festivals and concerts that drew 750,000 fans in 2018, "but sheer numbers can't do justice to the bond we've come to share with many of our artists," says Koopmans. On Ed Sheeran's blockbuster \div (*Divide*) tour, "we were responsible for all shows in Germany and several European countries as well" — including a stadium date in Warsaw, Poland, that drew 100,000, adds Koopmans. "This was a very rewarding experience for my whole team, not only because the tour was extraordinarily successful but because we've worked with Ed for many years now and have seen him rise from newcomer to international megastar."

SIMON MORAN 53, managing director, SJM Concerts



One of the United Kingdom's biggest promoters, Moran's SJM Concerts co-owns and operates the T in the Park and V festivals as well as the O2 Shepherd's Bush Empire in London and O2 Brixton Academy venues. Moran also co-owns Future Records with Take That frontman Gary Barlow. His highlights for 2019: the Spice Girls and Take That U.K. reunion tours, which have each sold over 600,000 tickets, he reports.

SHEERAN: MATT FLOREK/WIREIMAGE; AIKEN: MIKI BARLOK; AKINS: DHP FAMILY; ALTERIO: PAOLO FRETTAS; CHAPPEL: LODI; MERTENS: REID; LIVE NATION; DESMOND: COURTESY OF SUBJECT; FARKAS: SUSAN MOSS; GUDINSKI: JUSTIN MA; HOMER, LEIGHTON-POPE, WILKES: COURTESY OF AEG; KOOPMANS: PABLO HEINPLATZ; MORAN: RANDY LEGALL

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JOHN SHARKEY 53, executive vp European operations, SMG



Sharkey directs European operations for SMG, the venue management company whose facilities in European markets sold over 3 million tickets in 2018. He and his team oversaw the opening of the TECA complex in Aberdeen, Scotland, including its 12,500-capacity arena, and Sharkey led SMG's efforts to develop the new \$3 billion, government-backed Kai Tak sports park in Hong Kong, which will include a stadium and an arena. In Asia, says Sharkey, "the growth opportunities are limitless." In February, SMG owner Onex announced a merger with AEG Facilities to create ASM Global, the world's biggest facility management company with more than 300 venues under contract.

ALEJANDRO SOBERÓN 59, president/CEO, CIE/OCESA



OCESA, a subsidiary of the Mexican entertainment giant CIE, proved the global power of a Latin American star across Europe, Canada and the United States as Mexican pop icon Luis Miguel sold 899,442 tickets from the 104 shows on his 2018 tour. Within Mexico, "Miguel showed that markets exist in the country that can accommodate bigger shows than had previously been staged," says Soberón. For OCESA, 2018 was a breakthrough year, as the company experienced an 18.8% increase in festivals and was named a finalist in the Billboard Touring Awards' top promoter category, alongside AEG Live and Live Nation.

RECORDING

REBECCA ALLEN 45, president, Decca Records Group U.K.



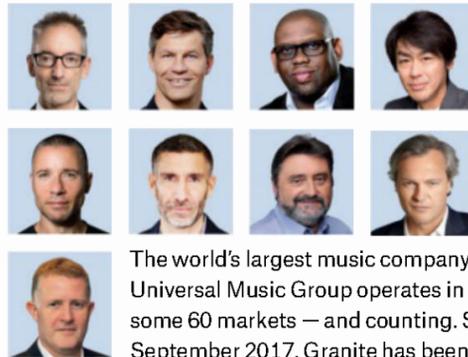
Allen, marking Decca's 90th anniversary this year, led the classical label to another milestone when Andrea Bocelli simultaneously topped the Billboard 200 and British charts with *Sí*. It was "a first for Bocelli and a first for Decca," whose share of the U.K. classical market reached 45% in 2018, says Allen. "Dealing with artists that lead, rather than follow, is still the best reason to get out of bed."

GEORGE ASH 55, president, Universal Music Asia Pacific

FRANK BRIEGMANN 51, president/CEO, Universal Music Central Europe/Deutsche Grammophon; Universal Music Group
SIPHO DLAMINI 45, managing director,



South Africa and sub-Saharan Africa; Universal Music Group
NAOSHI FUJIKURA 51, president/CEO, Universal Music Japan
ADAM GRANITE 45, executive vp market development, Universal Music Group
DAVID JOSEPH 50, chairman/CEO, Universal Music U.K. & Ireland; Universal Music Group
JESÚS LÓPEZ* chairman/CEO, Latin America & Iberian Peninsula; Universal Music Latin Entertainment
OLIVIER NUSSE 51, CEO, Universal Music France
DICKON STAINER 51, president/CEO, Global Classics & Jazz; Universal Music Group



The world's largest music company, Universal Music Group operates in some 60 markets — and counting. Since September 2017, Granite has been responsible for the company's strategy in fast-growing territories including China, India, sub-Saharan Africa and North Africa, Turkey, the Middle East and markets within Southeast Asia. "Sixty percent of the world's population lives in India, China, Southeast Asia and Africa," he says. Last July, under Dlamini,

Above: UMG's Briegmann (right) hosted Lady Gaga during her visit to Berlin in 2016 for the Universal Inside event at Mercedes-Benz Arena.

UMG launched Universal Music Nigeria, which also covers Ghana, Gambia and other territories. The new label signed Nigerian artists including Wurld, Odunsi (The Engine), Tay Iwar and Mr Eazi, and, in May, Nigerian star Tiwa Savage joined UMG. Joseph oversees UMG's crucial repertoire source in the United Kingdom, with a roster including Sam Smith, The 1975, The Rolling Stones, U2, Florence + The Machine and Mumford & Sons. "I don't think our labels have ever been so in tune with what's going on in the market in terms of possibilities and how the next 10 years could look," he says. Nusse reports considerable success with the French division's domestic repertoire in 2018: the most-streamed artist (Damso) and track (Vald's "Désaccordé") on Spotify, as well as the most-streamed album of the year (Dadju's *Gentleman 2.0*) on Deezer and Apple Music France. In Japan, the world's second-largest music market, Fujikura launched a new label, Johnny's Universe, and reports 800,000 physical copies sold of the debut single from boy band King & Prince, "Cinderella Girl." UMG artists and labels enjoyed a record year across the Asia-Pacific region by market share, chart share, platform share and other metrics, according to Ash, who highlights the breakthroughs of Australian signings Dean Lewis and AB Original. López notes that Universal Latin acts such as J Balvin, Sebastián Yatra and Karol G are winning fans worldwide. Stainer has moved UMG's classics and jazz repertoire into the digital age with streaming successes for composer Max Richter and Italian composer-pianist Ludovico Einaudi, while also developing artist-discovery partnerships with

AS PAID STREAMING DRIVES RECORD-SETTING GROWTH, MUSIC MARKETS ABROAD SURGE

Global music sales reached \$19.1 billion in 2018 — the highest sales total in over two decades — driven by paid streaming, according to IFPI's Global Music Report 2019, released April 2.

With 255 million users now paying to subscribe to services such as Spotify, Apple

Music, Deezer and Amazon Music, paid streaming subscriptions grew 33% worldwide, according to IFPI.

The most recent year that global music revenue approached the high-water mark was 2007, when worldwide sales reached \$18.4 billion. But never has the global music market seen the rate of growth experienced in 2018, with revenue rising 9.7% over the previous year — the highest growth rate since IFPI began tracking worldwide sales in 1997.

While the United States saw a revenue increase of 15% and retains its position as the

world's largest music market, international executives are encouraged by even stronger growth in markets outside the country.

Latin America was the fastest-growing region, recording an almost 17% rise in sales, with Brazil and Mexico performing particularly strongly (both up around 15%). Chile and Colombia also had notable gains.

After entering IFPI's top 10 rankings for the first time in 2018, China is now the seventh-largest market internationally, with approximately 33 million subscribers to streaming services.

—THOM DUFFY

EVENTS & HAPPENINGS



APRIL 23 - 26 | LAS VEGAS

Billboard's annual Latin Music Week brought together notable Latin tastemakers for in-depth panel discussions, talent appearances, networking receptions and live performances. Panels featured top Latin artists such as Ozuna, Anuel AA, Juan Luis Guerra, Becky G, Anitta, Karol G, Natti Natasha and many more.

Billboard would like to thank our official sponsors of Latin Music Week, including Dr Pepper, Honda, Drai's Nightclub and McDonald's.



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1 Music fans enjoyed McDonald's VIP Experience alongside social media stars Leli Hernandez, Matthew Windey and Priscila Gonzalez (in front, from left) during the En Vivo concert. 2 Artists Anitta, Becky G, Karol G, Lali Esposito and Natti Natasha participated in the "Women in the Lead" panel. 3 Dr Pepper was the exclusive soda sponsor of Latin Music Week. 4 Sponsored by GLAD Empire and ASCAP, Billboard Sounds Live at Drai's After Hours at The Cromwell featured performances by J. Alvarez, MC Ceja (pictured), DJ Nelson, Nio Garcia, Casper Magico and Myke Towers. The evening concluded with Anitta's headlining En Vivo performance at Drai's. 5 Attendees mingled during a cocktail party at Chica Las Vegas, sponsored by Obliphica and WME. From left: Billboard's Leila Cobo and Deanna Brown with Natti Natasha and Obliphica's Dalal Moussa. 6 Influencers Gonzalez, Windey and Hernandez with fan Becky Garcia at the McDonald's VIP Experience. 7 Cobo (left) interviewed Anuel AA for the Superstar Q&A, presented by Dr Pepper.



streaming services. In 2018, "Universal Music was once again market leader in every country I am in charge of [in central Europe]," says Briegmann, while "transforming companies on the fly."

SI-HYUK BANG 46, CEO/executive producer, BigHit Entertainment



The mastermind behind BTS catapulted the seven-man K-pop band to No. 1 on both the Billboard Artist 100 and Billboard 200 charts and engineered a sold-out Love Yourself: Speak Yourself stadium tour across the globe. Despite those feats, Bang says the most significant moment of the past year was the group's speech at the United Nations on Sept. 24. "BTS worked very hard to deliver their message, put together in their own words," he says. "It was a symbolic moment where the artists' life itself was a performance, a message of hope to the youth all around the world."

STU BERGEN 52, CEO, international and global commercial services; Warner Music Group

THIERRY CHASSAGNE 55, president, Warner Music France

BERND DOPP 63, chairman/CEO, Warner Music Central Europe

TIM FRASER-HARDING 59, president of global catalog, recorded music; Warner Music Group

ALFONSO PEREZ-SOTO 47, executive vp Eastern Europe, Middle East and Africa, Warner Music Group

SIMON ROBSON 47, president, Warner Music Asia

IÑIGO ZABALA* president, Warner Music Latin America & Iberia



WMG revenue in 2018 topped \$4 billion for the first time in over

two decades, and the biggest contributor to growth came from the international recorded-music division led by Bergen. "In the streaming era, a hit can race around the world faster than ever before," he says. "But at the same time, local repertoire is incredibly strong in most markets. We're seeing it particularly with urban music in Europe, but also everywhere from Canadian country to Korean hip-hop." The December 2017 death of an iconic local artist, French rock

legend Johnny Hallyday, led to 1.7 million in worldwide sales of his posthumous album, *Mon Pays C'est L'amour*, released last October, which for "an album sung in French is an incredible feat," says Chassagne. Dopp, who has led WMG's division in central Europe for 18 years, had Warner artists claim five of the top 10 slots on the year-end 2018 singles chart in Germany, the world's fourth-largest music market. "With superstar rapper Bausa and 'Was Du Liebe Nennst,' Warner had the most successful domestic single," he says, "while Ed Sheeran was the most successful international artist of the year." Fraser-Harding says the market for catalog music "has been revolutionized" and become "a digital-first sector." Last year's 50th anniversary of the founding of Led Zeppelin drove some 307 million global streams on Spotify alone for "Stairway to Heaven," he says. Zabala cites "the success of our artists outside of the Spanish-speaking markets," particularly Paulo Londra, Sofia Reyes, Piso 21 and Zion & Lennox, while Robson observes that "getting China right is crucial to the future of our company." In a first, Tia Ray, who is signed to Warner Music China, reached the top 10 of IFPI's global singles chart with "Be Apart" at No. 7. Perez-Soto has struck strategic partnerships with Nigeria's influential music/entertainment company Chocolate City; Boomplay Music, Africa's largest streaming service with 42 million registered users; and the music division of Turkey's Doğan Media Group. "Today's emerging markets," he says, "will be the major markets of tomorrow."

Above: South Korea's K-pop sensation BTS visited the United Nations in New York last September for a UNICEF campaign meeting. Below: WMG's Chassagne (right) with French-Congolese rapper Ninho.



REBECCA BERMAN 42 MICHAEL NANCE* senior vp/co-heads of international, Concord



Before joining Concord, Nance's 25-year tenure as executive vp global at Warner Bros. Records concluded with the international success of "Meant to Be" from Florida Georgia Line and Bebe Rexha. At the label group since November, he says he is still adapting to Concord's not-so-corporate culture. "Working at a major, one of the things I had to say a lot was 'no,'" he recalls. "I'm saying 'yes' a lot more here." Berman says rapper Denzel Curry reached 175 million streams outside the United States, largely thanks to a key Australia TV appearance on Triple J's *Like a Version*. "What we do at Concord is not necessarily a pop game, so that was massive," she says. "I'm really proud."

FRED CASIMIR 57, executive vp global repertoire and marketing, BMG DOMINIQUE KULLING 38, executive vp repertoire and marketing, continental Europe; BMG

ALISTAIR NORBURY 53, president of repertoire and marketing, BMG U.K.

AMA WALTON 48, global general counsel/ chief human resources officer, BMG



While music publishing still accounts for some two-thirds of BMG's global revenue, the company's rise as a "fourth major" record label is affirmed by the success abroad in the past year of albums by Kylie Minogue, Lenny Kravitz, Marianne Faithfull, Dido, The Prodigy and others. "Apart from highly successful releases, [we had] revenue growth of 12% versus the prior year in continental Europe," says Casimir, "and BMG's worldwide recordings business is now accounting for one-third of its revenue." Responsible in the United Kingdom for publishing and frontline recordings, Norbury looks to "make good on BMG's promise to offer artists and songwriters a genuine alternative to the established players." The British charts confirm his success with Minogue's *Golden* and The Prodigy's *No Tourist* both reaching No. 1, while George Ezra, signed to BMG as a songwriter (and Sony Music U.K. as a recording artist) hit No. 1 with his album *Staying at Tamara's* and single "Shotgun." Kulling, promoted to her regional role in April, previously was managing director for Germany, Switzerland and Austria. She notes the "strong expansion" of the company's recording roster in Germany with Adel Tawil, Anna Loos, Seede, KitschKrieg and Stefanie Heinzmann. Walton collaborated with BMG North America general counsel Keith Hauprich to reach a "substantial settlement" in August 2018 in the company's long-pending copyright infringement action against Cox Communications. Terms were not disclosed, but "BMG is extremely happy" with the agreement, she says.

ROB COWLING 46, GM, Gallo Record Company/Gallo Music Publishers



In South Africa, the independent Gallo label claims 13.4% of market share in local repertoire across all formats, "putting us third behind majors Universal and Sony in the territory," says Cowling. In March, the executive traveled to Musexpo in Burbank, Calif., to showcase one of the label's homegrown stars, Paxton, winner of South Africa's *Idols* TV talent show. With its "vast musical landscape ... unique sounds and special



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Sylvia Rhone

Epic Records, President
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rhythms, South Africa can develop its own styles and genres," says Cowling, who cites *gqom* as "a new genre of electronic house music that is taking the country by storm."

Right: Dua Lipa won best single of the year at the 2019 BRIT Awards for "One Kiss," her duet with Calvin Harris.

DENIS HANDLIN 68, chairman/CEO, Sony Music Australia & New Zealand; president of Asia, Sony Music Entertainment

JASON ILEY 50, chairman/CEO, Sony Music U.K. & Ireland

DANIEL LIEBERBERG 48, president of continental Europe and Africa, Sony Music Entertainment

NICOLA TUER* COO, Sony Music U.K. & Ireland

AFO VERDE* chairman/CEO, Latin America, Spain and Portugal; Sony Music Entertainment



"The desire to be No. 1 never goes away, and we've had some quite special No. 1s this year," says Iley of the U.K. chart-topping single "One Kiss" by Calvin Harris and Dua Lipa, and George Ezra's album *Staying at Tamara's*. Concluding his term in February as BRIT Awards chairman, Iley adds, "I feel amazingly privileged to [have looked] after the biggest night in British music." Tuer, Iley's fellow Sony Music U.K. executive, takes pride in how the British company "has evolved with the changing

MIDEM TO HOST KEYNOTE BY EPIC'S SYLVIA RHONE



Industry trailblazer Sylvia Rhone, the newly promoted chairman and CEO of Epic Records, will deliver a keynote address at the 2019 MIDEM music conference, which takes place June 4-7 in Cannes.

Rhone, who previously was president of Epic and oversaw the rise of Camila Cabello, Travis Scott,

Meghan Trainor and DJ Khaled, among other artists, will also be interviewed by attorney Dina LaPolt, founder and owner of LaPolt Law. Rhone and LaPolt are expected to discuss strategies for navigating today's complex music ecosystem, the rise in technology and streaming, and the potential of the global music marketplace.

Based on its 2018 attendance, MIDEM, now in its 53rd year, is expected to draw over 4,800 participants from 80 countries.

Other speakers include outgoing Recording Academy president/CEO Neil Portnow and Troy Carter, former CEO of Atom Factory and co-founder of new music/tech company Q&A.

Rhone will also receive MIDEM's Hall of Fame Award for her "outstanding contribution to the international music business and her ability to build such an artist-driven label culture," according to MIDEM. SB Projects founder Scooter Braun was the first recipient of the award in 2018.

—DANICA DANIEL



market. We're in the attention business. Offering the broadest range of bespoke services and having a diverse range of people [on] your team is the only way to succeed." Handlin, Sony's longest-serving executive worldwide (35 years), says the company has invested "millions" in the Asia-Pacific region in recent years, including A&R-driven joint ventures like dance label Liquid State, a partnership with China's Tencent Music Entertainment Group. "Our A&R approach has always been about taking local artists to the next level," says Handlin. Overseeing Sony Music teams in 20 countries, Lieberberg wants to "enhance their confidence in what they do and support them." Since joining Sony from Universal in January 2018, he has boosted A&R staff in the region by 30%. Verde highlights the international achievements of Sony Latin stars including Maluma, Rosalía, CNCO, Nicky Jam, Wisin & Yandel and Lali. "I'm also very proud of the work we've done with The Orchard [Sony Music's global independent distributor] on joint projects like Ozuna, Natti Natasha and Anuel AA, among many others."

PAUL HITCHMAN* president, AWAL

PAUL TRUEMAN* GM of U.K. and international, AWAL

RYAN WRIGHT* chief marketing officer, Kobalt/AWAL



"In the last 12 months we proved that AWAL can

compete at the highest level globally," says Hitchman of Kobalt's recording division, which has formed new partnerships with labels including Glassnote, Good Soldier, First Access, Downtown Records, Lex Records and B-Unique. Trueman highlights the achievements of AWAL artists including Gerry Cinnamon, Tom Misch, Rex Orange County and especially Lauv, who has reached 2.5 billion streams worldwide (65% outside the United States), he says. Through a multichannel drive involving social media, events, email, print and online advertising, Wright has relaunched AWAL's brand around the world, enlisting several artists for the division's "I Am My Own Label" campaign.

DIGITAL

AZI EFTEKHARI 39, head of label relations for Europe, the Middle East and Africa, YouTube/Google

SUN LEE 43, head of music content partnerships and subscriptions for Korea and Greater China, YouTube/Google

DAVID MOGENDORFF 40, head of artist relations for Europe, the Middle East and Africa; YouTube Music, YouTube/Google



Within the past year, Eftekhari spearheaded YouTube

Music's launch in 19 new markets across Europe, the Middle East and Africa, with more territories to come. "Whether you're an aspiring musician in a small U.K. town or an Afrobeats star in Nigeria, [creating] a platform to directly find a global audience means we're giving a voice to diversity and creativity," says Eftekhari. Lee orchestrated BTS' first YouTube Originals series, *Burn the Stage*, which offered exclusive behind-the-scenes footage of its 2017 international tour. The inaugural episode attracted 5 million views in 24 hours — and 80% of the series' total views have come from outside Korea. "Cultural communication is happening at lightspeed, driving wonderful new forms of music," says Mogendorff.

TOMAS ERICSSON 51, CEO, AMRA



At the helm of AMRA, the global digital music collection society that has been owned by Kobalt since 2015, Ericsson led recent expansion into Japan and Brazil, which join "the other 180-plus territories" where the service licenses music for digital consumption. He has also brought on new executives to strengthen AMRA's presence in Europe and the Middle East. "Our mission is to deliver more value, and faster," says Ericsson of AMRA's proprietary technology. "It's not acceptable that songwriters, in some cases, receive royalties from digital 12-18 months after the song was consumed."

RENE FASCO 48, director, Amazon Music Japan

PAUL FIRTH 48, director, Amazon Music U.K. **SAHAS MALHOTRA 43**, director, Amazon Music India

FEDERICO PEDERSON 48, head of Amazon Music Latin America



Firth coordinated the launch of Amazon Music in 20 countries during the past year but remains a champion of each market's local repertoire. "It's great that we have global stars, but let's not forget that a strong local scene is vital," he says. Under Fasco's oversight, prominent Japanese artists such as Mariya Takeuchi, Atarashii Chizu and Tatsurō

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- THE CREATIVE MARKETPLACE
- SONGWRITER DEVELOPMENT FROM THE INDIE PERSPECTIVE

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Left: Ozuna (center), who performed with Nicky Jam at the Billboard Latin Music Awards, was YouTube's most-viewed artist globally in any genre for 2018.

Yamashita joined Amazon Music's lineup in an effort to crack a market that historically has been reluctant to embrace streaming. Fasco notes that "streaming revenue in the Japanese music industry [grew] 33% in 2018 and is finally overtaking downloads." Malhotra led the record-breaking launch of Amazon Prime Music in India in February 2018, doubling its listener base in the five months ending in March 2019. India also became the first marketplace for Amazon to launch the Prime Music service with voice capability (Alexa) built into the app. Pederson led the November launch of Prime Music and Amazon Music Unlimited in Mexico. "Technology has changed the way we coexist with music, starting years ago with audio and video streaming, which are still rapidly growing in Latin America," he says. "We're really looking forward to its continued growth."

TRACEY HANNELLY* senior director of Apple content and services, international; Apple
ELENA SEGAL* global director of music publishing, Apple
JEN WALSH* director of Shazam, Apple Music



Hannelly, who was promoted in April 2018 to lead Apple's international content business and teams, is particularly excited about the potential of markets like Russia — previously plagued by illegal downloads — where Apple Music launched in 2015. It has since become "one of the world's most promising music streaming markets," she says. "We have helped shift the country toward legal consumption of content [and] are able to support the local indie music community and provide a global platform for promising new artists from all over the country." In May 2018, Segal launched Apple's first publishing division to strengthen relationships with songwriters and publishers worldwide. "The complexities around the flow of money to songwriters are only increasing around the globe, but it is essential to work through them to ensure a healthy, sustainable music ecosystem," she says. "Songwriters cannot be an afterthought, and must be front and center." Walsh, a 12-year Apple veteran, now leads the company's integration with the music-discovery tool Shazam, which it acquired last September. Worldwide, the app has been downloaded 1 billion times and is used 20 million times a day, according to Apple. Walsh helps the music industry navigate trends on regional Shazam charts and oversees the development of the Shazam

for Artists dashboard, which "alongside the Apple Music for Artists dashboard is a very powerful tool," she says.

CECILIA QVIST 47, global head of markets, Spotify



Under Qvist, Spotify expanded into 17 new markets in the Middle East, Romania, Vietnam, India and North Africa as part of its Global Cultures initiative, and in April reached the milestone of 100 million paid subscribers worldwide. "Conducting business in the global market is challenging and complex," says Qvist, who believes international executives must study local competition and mobile infrastructures closely. "We see global distribution as a massive benefit for creators and users alike. Engage local users and creators in each market instead of applying a cookie-cutter approach."

KERRY TRAINOR* CEO, SoundCloud



SoundCloud unveiled a new feature in February that allows creators to distribute music to all major streaming services. The tool provides creators worldwide with "the only unified platform that enables them to instantly upload and share, connect with fans in real time and get paid for their work everywhere," says Trainor. Included in SoundCloud Pro and Pro Unlimited, the tool passes 100% of the earnings back to the artist and, not surprisingly, is fueling engagement. "The platform is a two-sided ecosystem serving both creators and listeners," says Trainor. "Both sides of the business are at an all-time high, and growing."

PUBLISHING

BERTIL DAVID 44, managing director, Universal Music Publishing France
TOM FOSTER 39, European head of film and TV, Universal Music Publishing Group
MIKE McCORMACK 56, managing director, U.K.; Universal Music Publishing Group



McCormack celebrated 2019 victories at the BRIT Awards for singer-songwriter Tom Walker and at the Grammy Awards for Dua Lipa (signed to UMPG through Tap Publishing), affirming the U.K. company's success in developing homegrown talent. Foster played a key role in the global synch deals for

INDUSTRY ASSOCIATIONS

JACKIE ALWAY 53, chairwoman, Music Publishers Association [United Kingdom]; executive vp international legal and industry affairs, Universal Music Publishing Group



While serving in a key role at UMPG, Alway is recognized among her industry peers for her work with the U.K. arm of the Music Publishers Association, which represents British publishers. The MPA successfully lobbied for the European Union's copyright law overhaul that gained final EU approval in April. The new Copyright Directive now goes to individual European parliaments, which have two years to write it into their national laws. "The music industry has always innovated to adapt to changing methods of use and distribution," says Alway. "It's exciting to be part of this new wave of rapid development, with great songs always at the center of it all." The MPA Group is also the parent company of the United Kingdom's Mechanical-Copyright Protection Society, and Alway has been involved in its transformation to a profitable, publisher-led organization that "sets the standard for collecting societies."

JEAN-MICHEL JARRE 70, president, CISAC



Electronic music pioneer Jarre has long been one of the world's most relentless activists for creators' rights. As president of CISAC (the Paris-based organization representing 239 authors societies), he successfully fought for passage of the new Copyright Directive to ensure rights holders were fairly compensated. "In this struggle, we face giant opponents: the Goliaths of the tech world," says Jarre. "These companies are essential partners for us, and they have produced fantastic innovations. Yet we can never stop getting the creators' message out: It is us — the creators, not the tech companies — who are providing the fuel of the digital world."

FRANCES MOORE* CEO, IFPI



As head of the recording industry's global trade association, Moore waged a four-year campaign to close the "value gap" — described by IFPI as the rising mismatch between the value that user-upload services (notably YouTube) gain from music and the revenue returned to music creators. She celebrated passage of the new Copyright Directive to address the issue, calling it "world-class legislation. The directive also includes a 'stay down' provision requiring platforms to keep unlicensed content down — another global first." Moore, who led IFPI's April 2 announcement that worldwide music sales had risen 9.7% in 2018 and reached \$19.1 billion, adds that "music has truly become global in ways never before imagined. We are working to create the right environment to do business. That means achieving rights where they don't currently exist around the world."

Methodology Billboard's International Power Players are chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors at selected music companies; impact on consumer behavior as measured by metrics such as chart, sales and streaming performance; social media impressions; career trajectory; and overall impact in the global music industry, using data available as of March 21.

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the forthcoming Elton John biopic *Rocketman*, which will help the singer and Bernie Taupin's "unbelievable catalog of songs reach a whole new audience," he says. At UMPG in France, David says the A&R team "has done an outstanding job of growing our local roster," citing the signing of Damso, Maître Gims, Dadju and Kalash, among others. Seven of the top 10 titles on the 2018 year-end French albums chart featured UMPG songwriters.

KIM FRANKIEWICZ 55, executive vp worldwide creative, Concord
KENT HOSKINS 43, CFO, Concord
JOHN MINCH 62, president of publishing, Europe; Concord
JANIS SUSSKIND 66, managing director, Boosey & Hawkes Music Publishers



"Concord has been very good at identifying niche areas of the music business that are undervalued," says Hoskins. "As people zig, we may zag." Concord's net publishing royalties worldwide grew by 18% in 2018, he says. After the company acquired publisher Iagem in 2017 for \$600 million, Minch spent the past year merging the two. "Composers and writers didn't even feel the bump," he says. The Iagem deal included the catalog of Boosey & Hawkes, which represents Leonard Bernstein. Susskind worked with Bernstein's family on some 5,000 worldwide events to mark the centennial of the late composer's birth on Aug. 25, 2018. "Our goal was to look beyond *West Side Story* and encourage exploration of the full catalog," she says. Frankiewicz, who was managing director of Iagem before its acquisition by Concord, maintains her A&R focus. She signed U.K. songwriter Justin Parker, who co-wrote Lana del Rey's "Video Games," which peaked at No. 91 on the Billboard Hot 100, and Rihanna's "Stay," which reached No. 3.

GUY HENDERSON 58, president of international, Sony/ATV Music Publishing



Henderson played a key role as Sony/ATV successfully sought regulatory approval from the European Commission to buy out its partners in EMI Music Publishing. The November 2018 deal led to a \$4.75 billion valuation of EMI, making it the biggest music publishing acquisition in history. That was "particularly satisfying," says Henderson, who also cites Sony/ATV's growth across Southeast Asia, particularly in China, as a highlight of the past year. "One of our biggest global successes has been BTS," he notes, adding that some of Sony/ATV's "biggest

Above: SoundCloud's Trainor (left) with Lil Uzi Vert in 2017. Below, from right: Kelly with Donnelly and her manager, Phil Stevens.

[recent] synchs involved writers in France and Australia. Barriers of old continue to fall."

LARS KARLSSON 57, managing director of Germany, Austria, Switzerland and the Nordics, Warner/Chappell Music

MIKE SMITH 53, managing director, Warner/Chappell Music U.K.



"Warner/Chappell is the No. 1 publisher in Germany for the first time in 15 years," says Karlsson, who credits a

local urban music surge for "huge commercial and creative success." In 2018, Warner/Chappell Music's international publishing share posted the largest percentage increase of the company's operations, growing 14.3% to \$359 billion in revenue for its fiscal year. To foster what Smith calls the "golden age of songwriter collaboration," Warner/Chappell opened an in-house studio and created writing camps in London and around the world offering "a real creative space that will encourage collaboration and innovation." In the past year, the U.K. roster yielded hits from Dua Lipa's "IDGAF" to Jonas Blue's "Rise."

RACHEL KELLY 43, creative director/head of sync for Australia and New Zealand, Downtown Music Publishing

ROBERTO NERI 45, executive vp/head of European business development, Downtown Music U.K.

TAEKO SAITO 34, vp international A&R, Downtown Music Publishing



Since joining Downtown Music in Australia in

February, Kelly has enjoyed success with The Teskey Brothers, Stella Donnelly and the John Butler Trio, whose latest LP, *Home*, rose to No. 1 on Australia's independent albums chart. The country's geographical isolation "somehow works in our favor," she notes. "Independent artists are thriving." Neri highlights the acquisition of British indie publisher Salli Isaak Music, which brought more than 700 copyrights to Downtown and a roster that

has written nine U.K. No. 1 singles. Under Saito, Downtown's Songwriters Without Borders initiative paired Atlanta-based writer Vedo with South Korean boy band NCT 127 and led to the K-pop group's first English-language track, "Regular," debuting at No. 2 on the World Digital Song Sales chart. "Too many artists in Asia have little understanding of publishing," says Saito. "I aspire to educate people, which will allow more creators to think for themselves."

SAS METCALFE* chief creative officer, Kobalt Music

JEANNETTE PEREZ 39, president of global synch and brand partnerships, Kobalt Music/AWAL

ANN TAUSIS 51, managing director, Kobalt Neighbouring Rights



Metcalfe credits "the incredible success of our

international creative team" with Kobalt's signing of publishing deals in the past year of artists including Marshmello, Ozuna, Wolf Alice and Angie McMahon; the songwriting duo of Benj Pasek and Justin Paul (*The Greatest Showman*); and producer BlaqNmilD (Drake). "It has been an exemplary year," she says. Perez's synch team has achieved a 114% gain during the past year in the United Kingdom and 75% in Latin America. (The company does not provide specific revenue figures.) "Having a team with strong relationships on the ground in each market is integral to success," she says. "We made a concerted effort to rethink and restructure the way we were doing business in the U.K., Asia, Sydney, among other markets, which has led to incredible results." In the business of neighboring rights (the collection of payments for public performances of master recordings in countries outside the United States), Tausis reports year-over-year growth of 16%, signing and extending agreements with performers including Cardi B, Troye Sivan, Dua Lipa, Anne-Marie, Pitbull, Jax Jones, A\$AP Rocky and Ariana Grande. "Despite the great growth this sector has seen in the last few years," she says,



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"more education is necessary to ensure money due to rights holders is not left on the table."

MARY MEGAN PEER 41, deputy CEO, peermusic

RALPH PEER II 74, chairman/CEO, peermusic



Songs credited to peermusic writers won eight Latin Grammy Awards in 2018, including one for the hit "Boo'd Up" by British singer-songwriter Ella Mai, which broke the record for the longest-running No. 1 from a female artist on *Billboard's* R&B/Hip-Hop Airplay chart. "One of our underlying principles at peermusic is to spread the music of the many cultures in which we work," says Ralph Peer, who in 2018 was presented with France's top cultural honor (Officer of the Order of Arts and Letters) for his contributions to the arts in France and around the world. With a focus on continued global expansion, peermusic acquired South Korea indie publisher Music Cube, which was "a big deal," says Mary Peer. Not only was it the 30th country added to the company's global network, but it "brought 40,000 Korean copyrights to our catalog," including works recorded by K-pop act BTS.

AGENCIES

BRIAN AHERN 40, partner/co-head of London music team, WME

BRIAN COHEN 40, partner, music; WME

TONY GOLDRING 52, partner/head of international music team, WME

ROB MARKUS 51, partner, music; WME



The touring business continues to become more global, says Ahern. "Operating around the clock is key. We must think and service globally in order to best represent our clients." On his list of artists to watch is Latin Grammy winner Rosalía, who is "poised to be a global superstar." Cohen helped launch Backstreet Boys' *DNA* world tour, which, between Europe and North America dates, sold over half a million tickets in one day, he says. Goldring, who guided John Mayer's recent sold-out arena tour in Europe, Asia and Australia, says the formula for global success comes down to "investing time and money at the beginning of an artist's career to develop their touring business overseas." For Markus, booking longtime client J Balvin as a headliner at Lollapalooza Chicago was, he says, "a landmark moment for Latin artists in the U.S."

EMMA BANKS* co-head of international/co-head of CAA Music London, Creative Artists Agency

CHRIS DALSTON* co-head of international touring, Creative Artists Agency

MIKE GREEK* co-head of international/co-head of CAA Music London, Creative Artists Agency

JON OLLIER* agent, Creative Artists Agency

MARLENE TSUCHII* co-head of international touring, Creative Artists Agency



CAA booked more than 8,000 shows internationally in 98 countries and over 3,000 venues during the past year, but few were as notable as the Red Hot

Right: A performance by the Red Hot Chili Peppers at the pyramids in Egypt in March was livestreamed worldwide.



Chili Peppers' March concert at the Great Pyramids of Giza in Egypt, which was livestreamed globally. "The Chili Peppers' crew and the promoting team in Egypt literally built a show out of nothing," says Banks. Ahead of the release of the Freddie Mercury biopic *Bohemian Rhapsody*, Dalston helped plot Queen and Adam Lambert's 88-date global tour in 2017 and 2018. "As a fan, growing up seeing Queen performing at Leeds University, to working with them the past few years has been amazing," he says. Greek helped Sam Smith sell over 1 million tickets globally for his 2018 *The Thrill of It All* tour, which grossed \$86.1 million from 94 dates. "The worldwide live business moves quickly, so artists and their teams need to be reactive to demand and be able to make decisions accordingly," he says. Tsuchii helped Damon Albarn's virtual band Gorillaz launch its Demon Dayz Festival while also plotting Ariana Grande's *Sweetener* world tour, which kicked off in March with 80 North American and European dates and runs through October. Ollier joins his four senior agents on the International Power Players list for the first time after repping Ed Sheeran's stadium dates worldwide. The 2018 leg of Sheeran's ongoing *÷ (Divide)* tour (booked by Paradigm Talent Agency in North America) took in \$429 million and set records for the top-earning solo tour and highest year-end gross, according to *Billboard* Boxscore.

ARI BERNSTEIN 37, agent, concerts; ICM Partners

SCOTT MANTELL 40, partner/head of international touring, ICM Partners



ICM has booked its artists into 500 festival spots across 150 countries and territories, with grosses up 15% over 2018. Mantell booked Daddy Yankee's well-received shows in Shanghai, a milestone for a Latin superstar. "It has been great to see the influence his presence there has had on Latin acts who have since followed suit," he says. Bernstein fulfilled his goal of growing Khalid "into an international superstar" with the young chart-topper's first arena tour of Europe, Australia and New Zealand.

GREG BESTICK* president, Paradigm Talent Agency

ALEX HARDEE 50, partner, Coda Music Agency
STEVE STRANGE 51, director, X-ray Touring



Bestick in the past year has focused on strengthening

the relationship between Paradigm and its partners abroad, Coda and X-ray Touring. (In turn, both agencies have access to the European branding and media services of Independent Talent Group.) The goal, says Bestick, is to "provide the resources of a full-service talent agency for our international artists." Coda represents acts including Imagine Dragons, Sia, Ellie Goulding and Shawn Mendes. Hardee's coups in 2018 included the sale of 120,000 tickets to Jess Glynne's fall tour, he says. "She'll top that with over 200,000 on her upcoming summer tour," he adds. For X-ray, Strange oversaw Eminem's European stadium run, selling out seven 55,000- to 80,000-seat dates in under an hour, he says.

JULES DE LATTRE 39, agent, United Talent Agency

NEIL WARNOCK 73, global head of touring, United Talent Agency



Warnock, who represents 55 artists including Mariah Carey, Dolly Parton, Alice Cooper, David Gilmour and

Deep Purple, booked some 1,000 shows in 2018 — and was appointed a Member of the Order of the British Empire for his service to music and charity. "I was, and still am, thrilled to be honored in this way," he says. "As the live sector continues to expand, we must ensure that the fan experience exceeds the value of the ticket price, so that the customer returns time after time." De Lattre worked with Christine & The Queens to play 32 international festivals in addition to the French band's 15-date European tour, which sold out six months in advance. The trek includes with a headlining performance at London's 40,000-capacity All Points East festival on May 26.

Contributors: Rich Appel, Karen Bliss, Remi Bouton, Lars Brandle, Dave Brooks, Judy Cantor-Navas, Ed Christman, Leila Cobo, Camille Doder, Thom Duffy, Adrienne Gaffney, Gary Graff, Cortney Harding, Cherie Hu, Steve Knopper, Juliana Koranteng, Taylor Mims, Paula Parisi, Alex Pham, Rob Schwartz, Paul Sexton, Wolfgang Spahr, Eric Spitznagel, Rich Smirke, Colin Stutz, Deborah Wilker

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A settlement has been reached with Rhapsody International Inc. ("Rhapsody") in a case known as *Lowery et. al. v. Rhapsody International, Inc. et al.* concerning the mechanical royalties of certain copyright holders. Plaintiffs allege Rhapsody unlawfully reproduced and distributed certain copyrighted musical compositions to Rhapsody's users via its music streaming service. Rhapsody denies the allegations and does not admit liability in agreeing to the settlement.

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WHAT DOES THE SETTLEMENT PROVIDE?

For each validly claimed Qualified Registered Work that was played at least once in its entirety, Rhapsody will pay up to \$35 (reduced pro-rata where there is more than one claiming rights holder for the same work or the total amount of claims exceeds a set cap of \$10,000,000). To be eligible, the work: (a) must have been registered with the Copyright Office; (b) for songs with a street release date prior to March 7, 2016, the copyright must have been registered prior to March 7, 2016; (c) for songs with a street release date after March 7, 2016, the copyright must have been registered within three months of the street release date; and (d) must be one for which Rhapsody did not have a voluntary or compulsory license.

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The cap referenced above could increase up to \$20 million under certain circumstances. For more information about those circumstances, please see paragraphs 82-89 of the Settlement Agreement.

The Settlement Website below provides complete instructions that you need to follow when filing a claim.

WHAT ARE MY OPTIONS?

You must **submit a claim** online by December 31, 2019 or by mail postmarked no later than December 31, 2019 to receive a payment. You can **opt-out** of the class and keep your right to pursue your own lawsuit about these claims by mail, postmarked by July 5, 2019. You can also **object** to the settlement by mail, postmarked by July 5, 2019. For details on how to opt-out, object, or to file a claim, please visit www.RhapsodyNOIClassAction.com or contact the Claim Administrator. If you **do nothing** you will not receive a payment and you will be bound by the decisions of the Court.

COURT HEARING AND ATTORNEYS' FEES

The Court will hold a hearing on March 13, 2020 at 9:00 a.m. PT to consider whether to approve the settlement. If the settlement is approved, the attorneys for the class have represented to the Court that they intend to ask for an award of attorneys' fees, costs and expenses between \$5,511,878 and \$5,661,877.50, and potentially an additional \$75,000-\$150,000 in fees, costs and expenses incurred between now and the Court's approval. The attorneys for the class have also represented they will seek class representative payments of \$2,500 for each of the named plaintiffs. You may attend the hearing, but you do not have to. Plaintiffs' Motion for Attorneys' Fees and Costs will be posted on the website after it is filed.

MORE INFORMATION

This is only a summary. For more information, please visit: www.RhapsodyNOIClassAction.com, or contact the Claim Administrator by calling 1-833-253-8061 or by writing to Lowery v. Rhapsody, c/o Claim Administrator P.O. Box 58232, Philadelphia, PA 19102-8232.

1-833-253-8061

www.RhapsodyNOIClassAction.com

Sheeran at Milwaukee's Miller Park in October 2018.



The Great 'Divide'

After a recent \$31.8 million-grossing run through Asia, Ed Sheeran's *Divide* tour could be on its way to surpassing U2's 360° outing as the highest-grossing trek of all time

BY ERIC FRANKENBERG

MORE THAN TWO YEARS deep into the ÷ (*Divide*) tour, **Ed Sheeran** continues his unstoppable momentum with the highest-grossing tour of April. Between April 4 and April 28, he played eight concerts in Asia, grossing \$31.8 million and selling 277,864 tickets, according to figures reported to Billboard Boxscore. With these numbers, the tour becomes only the second in Boxscore history to gross over \$600 million.

The latest figures mark new global highs for the singer-songwriter. He grossed \$6.1 million at the Tokyo Dome on April 9 and \$5.6 million at Singapore's National Stadium on April 26 — the two best showings of his career in Asia, outdoing his \$5 million gross at Tokyo's Nippon Budokan on April 13-14, 2018, during an earlier leg of the tour.

In all, Sheeran has earned \$50.8 million in Asia from the *Divide* tour and \$54.3 million total on the continent across his career, dating back to a performance

at Shanghai's Mercedes-Benz Arena (\$611,000) on March 7, 2015. His recent \$30 million-plus outing towers over the previous Asian legs of the tour, building upon the \$9.9 million he grossed over four shows in April 2018 and the \$9.2 million earned over six shows in November 2017.

With each visit, Sheeran adds new markets to his repertoire. On April 4, he played his first show in Taiwan, where he grossed \$3.3 million at the Taoyuan City Stadium.

In December, *Billboard* noted that Sheeran would have to gross \$171.4 million in 2019 to surpass **U2's** 360° Tour (2009-11) as the highest-grossing trek of all time. After 18 dates in South America, South Africa and Asia, Sheeran is closing the gap, with just \$109 million separating him and the U2 tour's \$736.4 million gross. He'll begin the trek's final 35-show European leg in Lyon, France, on May 24. If he maintains a \$3.1 million average gross per show, the all-time record will be his. (He maintained a per-show

average of \$4.8 million during last year's European run.)

Sheeran also dominates the Top Boxscores chart for April, with all eight of his individual Asia engagements ranking in the top 30. He's the only act with multiple entries in the top 10, though several artists logged multiple showings in the top 30. **Pink** makes four appearances (Nos. 9, 14, 22 and 28), while **Eric Church** has three (Nos. 23, 26 and 29). **Take That**, **Billy Joel** and **Justin Timberlake** each have two engagements on the chart.

After topping the Top Tours chart in March, **P!nk** ranks No. 2 in April, joining Sheeran as the only other act to sell over 200,00 tickets. Her 14 shows in April grossed \$28.9 million combined, with more North American shows to report during May. This month's top 10 is rounded out by international treks by **Drake**, **Take That** and **Shawn Mendes**, as well as domestic tours by **Kiss**, **Cher** and **Bad Bunny**. ●

TOP TOURS

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ED SHEERAN	\$31,773,200	277,864	8
2	P!NK	\$28,866,616	204,733	14
3	DRAKE	\$13,451,300	98,148	7
4	BAD BUNNY	\$11,802,612	118,110	9
5	TAKE THAT	\$11,689,780	104,208	8
6	KISS	\$11,383,265	99,555	8
7	JUSTIN TIMBERLAKE	\$10,379,978	75,381	6
8	CHER	\$9,929,700	85,012	6
9	SHAWN MENDES	\$9,818,780	139,651	11
10	KENNY CHESNEY	\$9,702,497	106,912	11
11	ARIANA GRANDE	\$9,127,059	85,368	6
12	ERIC CHURCH	\$7,321,772	84,302	6
13	B2K	\$7,123,289	80,000	9
14	BILLY JOEL	\$6,711,165	59,902	2
15	POST MALONE	\$6,324,032	63,054	5
16	MICHAEL BUBLÉ	\$6,312,425	52,516	4
17	JAY CHOU	\$5,583,900	21,726	2
18	BACKSTREET BOYS	\$5,489,843	37,315	9
19	CHAYANNE	\$4,015,193	34,797	8
20	ZAC BROWN BAND	\$3,937,584	67,793	6
21	JOHN MAYER	\$3,778,573	29,078	3
22	MUSE	\$3,216,275	42,565	4
23	ARIJIT SINGH	\$3,076,482	30,424	4
24	TROYE SIVAN	\$2,983,843	33,359	5
25	AEROSMITH	\$2,821,779	46,358	9
26	WEEZER & PIXIES	\$2,792,405	53,635	6
27	JOHN MELLENCAMP	\$2,757,828	30,909	13
28	JIMMY BUFFETT	\$2,708,078	25,105	2
29	DEREK HOUGH	\$2,702,495	40,954	19
30	GODSMACK	\$2,639,810	53,116	8

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$203,798,313	2,496,228	516
2	AEG PRESENTS	\$116,112,643	1,810,928	931
3	T4F-TIME FOR FUN	\$17,387,973	317,603	44
4	CÁRDENAS MARKETING NETWORK	\$16,159,568	157,220	18
5	BLUESFEST TOURING	\$14,347,056	151,460	53
6	SJM CONCERTS	\$12,492,278	121,945	13
7	G-SQUARED EVENTS	\$7,984,206	91,455	11
8	CAESARS ENTERTAINMENT	\$6,583,100	48,056	24
9	BEAVER PRODUCTIONS	\$6,463,381	54,418	5
10	MAGIC SOUND	\$5,583,900	21,726	2



P!nk at the Hollywood Palladium in Los Angeles on Feb. 7.

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	LOLLAPALOOZA BRAZIL Autódromo de Interlagos, São Paulo April 5-7	\$14,701,900 \$517.10/\$87.91	246,000 3	C3 Presents, T4F-Time for Fun
2	DRAKE O2 Arena, London April 1-2, 4-5, 8-9, 11	\$13,451,300 \$195.35/\$58.61	98,148 7	Live Nation
3	BYRON BAY BLUESFEST Tyagarah Tea Tree Farm, Byron Bay, Australia April 18-22	\$11,254,600 \$502.76/\$158.01	105,385 5	Bluesfest
4	TAKE THAT Manchester Arena, Manchester, England April 22-23, 25-27	\$7,680,200 \$128.55/\$71.42	71,659 5	SJM Concerts
5	ED SHEERAN Tokyo Dome, Tokyo April 9	\$6,092,370 \$202/\$121/ \$103/\$85	47,454 1	AEG Presents
6	JAY CHOU O2 Arena, London April 26-27	\$5,583,900 \$435.87/\$100.59	21,726 2	Magic Sound
7	ED SHEERAN National Stadium, Singapore April 26	\$5,565,410 \$189/\$123/\$93/ \$71/\$57	49,810 1	AEG Presents
8	ED SHEERAN Kyocera Dome, Osaka, Japan April 23	\$4,855,440 \$202/\$121/ \$103/\$85	37,790 1	AEG Presents
9	P!NK Little Caesars Arena, Detroit April 26-27	\$4,594,641 \$349.45/\$39.45	30,499 2	Live Nation
10	SOMETHING IN THE WATER FESTIVAL Virginia Beach Boardwalk, Virginia Beach, Va. April 27-28	\$4,281,550 \$166.67/\$50	72,188 2	Live Nation
11	BILLY JOEL Miller Park, Milwaukee April 26	\$4,197,551 \$154.50/\$54.50	41,237 1	Live Nation
12	TAKE THAT SSE Hydro, Glasgow April 18-20	\$4,009,580 \$339.16/\$71.75	32,549 3	SJM Concerts

TOP BOXSCORES (CONT.)

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	POSTMALONE Rod Laver Arena, Melbourne, Australia April 30-May 2	\$3,937,133 \$136.26/\$70.52	39,530 3	Live Nation
14	P!NK Rogers Arena, Vancouver, British Columbia April 5-6	\$3,631,003 \$373.49/\$44.60	30,763 2	Live Nation
15	ED SHEERAN Rajamangala National Stadium, Bangkok April 28	\$3,565,360 \$180/\$150/\$120/ \$90/\$60	29,119 1	AEG Presents
16	ED SHEERAN Taoyuan City Stadium, Taoyuan, Taiwan April 4	\$3,312,190 \$189/\$124/ \$94/\$58	28,136 1	AEG Presents
17	SHAWN MENDES O2 Arena, London April 16-17, 19	\$3,275,562 \$78.59/\$45.84	49,386 3	Messina Touring Group/ AEG Presents
18	ED SHEERAN National Stadium, Kuala Lumpur, Malaysia April 13	\$2,871,470 \$117/\$86/\$71/ \$47/\$23	40,351 1	AEG Presents
19	ED SHEERAN Fantasy Road Outdoor Venue, Hong Kong April 17	\$2,853,320 \$188/\$112	20,294 1	AEG Presents
20	AEROSMITH The Park Theater at Monte Carlo Resort & Casino, Las Vegas April 6, 8, 11, 13, 16, 18, 21, 23, 26	\$2,821,779 \$750/\$75	46,358 9	Live Nation
21	ED SHEERAN Songdo Moonlight Festival Park, Incheon, South Korea April 21	\$2,657,640 \$117/\$97/\$88	24,910 1	AEG Presents
22	P!NK Golden 1 Center, Sacramento, Calif. April 10	\$2,628,946 \$353.50/\$47.45	14,881 1	Live Nation
23	ERIC CHURCH Bon Secours Wellness Arena, Greenville, S.C. April 26-27	\$2,613,373 \$139/\$36	26,962 2	Messina Touring Group/ AEG Presents
24	BILLY JOEL Madison Square Garden, New York April 12	\$2,513,614 \$149.50/\$65.50	18,665 1	MSG Live
25	ANDRÉ RIEU BT Arena, Cluj-Napoca, Romania April 4-7	\$2,440,129 \$80.99	30,129 4	André Rieu Productions
26	ERIC CHURCH American Airlines Center, Dallas April 12-13	\$2,369,993 \$139/\$15	27,776 2	Messina Touring Group/ AEG Presents
27	JUSTIN TIMBERLAKE Mohegan Sun Arena, Uncasville, Conn. April 12-13	\$2,360,953 \$399/\$129	16,403 2	Live Nation
28	P!NK T-Mobile Arena, Las Vegas April 12	\$2,340,138 \$277.50/\$37.45	16,130 1	Live Nation, MGM Resorts
29	ERIC CHURCH Rocket Mortgage FieldHouse, Cleveland April 19-20	\$2,338,406 \$139/\$23	29,564 2	Messina Touring Group/ AEG Presents
30	JUSTIN TIMBERLAKE KeyBank Center, Buffalo, N.Y. April 6	\$2,272,579 \$225/\$49.50	17,544 1	Live Nation

BEHIND THE BOXSCORE

Hometown Heroes

Manchester Arena GM James Allen on how U.K. boy band Take That still moves tickets like it was the 1990s

BY TAYLOR MIMS

ONE OF THE UNITED Kingdom's top-grossing indoor venues, Manchester Arena in England, got a boost on the Billboard Boxscore chart for venues with capacities of 15,001 or more, landing at No. 2 thanks to the help of a mini residency from a homegrown boy band.

Take That performed five shows at its hometown arena, selling more than 71,000 tickets over five nights (April 22, 23 and 25-27) with a gross of \$7.5 million. The concert series earned Take That the No. 4 spot on the Top 30 Boxscores chart for April, beating out fellow Brit Ed Sheeran (whose April 9 concert at the Tokyo Dome in Japan grossed \$6.1 million).

The group has now performed at Manchester Arena 46 times since 1995, breaking its own record for the most concerts by a single act at the building. The largest indoor arena in the United Kingdom, Manchester Arena continues to pull in huge headliners, including recent shows from Blackpink and Hugh Jackman. GM James Allen explains how the venue made Take That feel at home.

What is Take That's history with Manchester Arena?

When the building opened back in 1995, they were one of the first bands to play with us because they're all from Manchester. They sort of disappeared off the radar for about 10-12 years, and then they came back to us around 2004 or 2005. Since then, they've been coming back [almost] every two years on one of their tours.

Why has the demand kept up even as they return so often?

You have to put it down to their fanatical fans. Not only were they playing Manchester Arena for

five nights, but they were playing soccer stadiums that are only 30 miles away from us, one to the east and one to the west. In the northwest of England, they must have done in the region of 150,000 tickets.

Only three of the group's original members — Gary Barlow, Howard Donald and Mark Owen — are touring.

How do they generate the same excitement?

Their shows have developed. Now they're more of a spectacle than they ever were. They have massive spheres — one has a stage within it that can go up and down. It looks like a Pac-Man that is a free-standing structure. They make a massive entrance via this sphere. It has screens, so they have a lot of artwork going around the sphere during the show. You can come and watch it for the graphics as much as you can for the singing and the dancing.

Does something that large take extra time to set up?

They came in on a Sunday so that they were ready for the Monday performance. That's not normal. A normal show would come in the morning and be ready by the evening. It was about 35 trucks of equipment. An average concert here is probably 10-12 trucks.

Why did the venue change its name to "Take That Arena" during the group's shows?

We don't have a naming-rights partner at the moment, so we gifted them the name of the arena for one week only. All our social media channels changed. We put signage on the concourse. The boys thanked the venue onstage and retweeted a number of our posts, saying, "It's so great to be home in our hometown arena." ●



Allen

TOP VENUES

15,001 or More Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	O2 ARENA London	21,000	\$25,777,884	204,106	16
2	MANCHESTER ARENA Manchester, England	21,000	\$9,783,104	106,688	11
3	MADISON SQUARE GARDEN New York	20,697	\$8,951,722	86,746	7
4	THE FORUM Inglewood, Calif.	17,800	\$8,734,562	82,671	8
5	LITTLE CAESARS ARENA Detroit	21,000	\$6,727,270	53,712	4
6	TOKYO DOME Tokyo	55,700	\$6,092,370	47,454	1
7	BRIDGESTONE ARENA Nashville	20,000	\$5,994,962	72,045	7
8	MODA CENTER Portland, Ore.	20,000	\$5,695,373	53,344	4
9	ROGERS ARENA Vancouver, British Columbia	19,700	\$5,688,465	55,020	4
10	STATE FARM ARENA Atlanta	20,919	\$5,630,627	54,680	5



From left: Chayanne at Miami's American Airlines Arena in October; Jay Chou at the 2018 Singapore Formula One Grand Prix in September.

10,001-15,000 Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MGM GRAND GARDEN Las Vegas	14,500	\$5,866,624	9,466	1
2	SSE HYDRO Glasgow	13,000	\$5,792,290	71,934	13
3	VAN ANDEL ARENA Grand Rapids, Mich.	12,860	\$4,127,209	43,810	4
4	BARCLAYCARD ARENA Hamburg, Germany	15,000	\$3,806,878	70,416	9
5	BON SECOURS WELLNESS ARENA Greenville, S.C.	15,000	\$2,776,897	29,882	3
6	3 ARENA Dublin	14,500	\$1,744,767	16,877	2
7	AMERIS BANK AMPHITHEATRE Alpharetta, Ga.	12,500	\$1,709,865	21,968	2
8	IMPACT ARENA Bangkok	12,000	\$1,537,583	10,860	1
9	RAC ARENA Perth, Australia	15,000	\$1,498,760	14,280	1
10	HALLENSTADION Zurich	13,000	\$1,372,294	18,021	2



Drake at Chicago's United Center in August 2018.

5,001-10,000 Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ZAPPOS THEATER AT PLANET HOLLYWOOD Las Vegas	7,000	\$5,489,843	37,315	9
2	MOHEGAN SUN ARENA Uncasville, Conn.	10,000	\$5,248,367	43,374	6
3	AUDITORIO NACIONAL Mexico City	9,683	\$4,267,340	61,365	12
4	RED ROCKS AMPHITHEATRE Morrison, Colo.	9,450	\$2,875,684	54,181	6
5	THE PARK THEATER AT MONTE CARLO RESORT & CASINO Las Vegas	5,200	\$2,821,779	46,358	9
6	THE ANTHEM Washington, D.C.	6,000	\$2,632,841	30,103	9
7	BT ARENA Cluj-Napoca, Romania	10,000	\$2,440,129	30,129	4
8	MICROSOFT THEATER Los Angeles	7,100	\$2,336,908	32,040	6
9	HULU THEATER AT MADISON SQUARE GARDEN New York	5,610	\$2,304,794	37,142	10
10	BILL GRAHAM CIVIC AUDITORIUM San Francisco	7,000	\$2,277,270	44,540	6

5,000 or Less Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENETHEATER Fort Lauderdale, Fla.	2,700	\$5,971,305	73,664	33
2	FOX THEATRE Atlanta	4,600	\$5,869,534	90,386	24
3	EVENTIM APOLLO London	5,000	\$5,193,014	77,792	26
4	FOX THEATRE Detroit	4,800	\$4,196,932	55,043	13
5	BEACON THEATRE New York	2,900	\$3,801,423	38,386	15
6	CHICAGO THEATRE Chicago	3,604	\$3,580,478	44,111	14
7	DURHAM PERFORMING ARTS CENTER Durham, N.C.	2,712	\$2,582,832	46,660	18
8	ORPHEUM THEATRE Minneapolis	2,618	\$2,354,276	29,279	16
9	THE THEATER AT MGM NATIONAL HARBOR Oxon Hill, Md.	3,000	\$2,161,090	25,356	11
10	DAVIDA. STRAZ JR. CENTER FOR THE PERFORMING ARTS, MORSANI HALL Tampa, Fla.	2,610	\$1,878,933	22,216	9

Billboard Artist 100

May 25
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	3	1	#1 BTS	BIGHIT ENTERTAINMENT	1	136
5	2	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	38
6	6	3	KHALID	RIGHT HAND/RCA	1	115
8	7	4	POST MALONE	REPUBLIC	1	151
7	5	5	ARIANA GRANDE	REPUBLIC	1	223
1	9	6	P!NK	RCA	1	152
31	24	7	ED SHEERAN	ATLANTIC/AG	1	249
9	8	8	LIL NAS X	COLUMBIA	3	9
16	10	9	LUKE COMBS	FIVE HORSE/COLUMBIA NASHVILLE/SUM	5	115
		10	NEW SAMMY HAGAR	F.W.O./BMG	10	1
	21	11	LOGIC	VISIONARY/DEF JAM	1	56
10	11	12	QUEEN	HOLLYWOOD	1	55
14	12	13	JONAS BROTHERS	REPUBLIC	5	11
24	4	14	SHAWN MENDES	ISLAND	1	223
13	13	15	IMAGINE DRAGONS	MONARK/INTERSCOPE/IGA	1	223
		16	JUSTIN BIEBER	SCHOOLBOY/RYMWD/RS&A/DEF JAM	1	221
11	14	17	HALSEY	CAPITOL	1	179
4	15	18	TAYLOR SWIFT	REPUBLIC	1	251
17	16	19	PANIC! AT THE DISCO	DEEP/HEADED BY RAMBLING	1	139
		20	RE-ENTRY NEWSBOYS	FAIR TRADE/PLG	20	2
		21	RE-ENTRY MAC DEMARCO	MAC'S RECORD LABEL	21	2
20	17	22	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	255
25	19	23	LAUREN DAIGLE	CEPHIS/DEF JAM/PLG	3	63
19	18	24	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	96
22	23	25	KANE BROWN	ZONE 4/RCA NASHVILLE/SUM	2	100
23	20	26	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	77
39	37	27	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	224
27	29	28	AVA MAX	ATLANTIC/AG	24	20
30	26	29	BILLY RAY CYRUS	FIVE HORSE/BMG/RS&A	18	5

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
32	31	30	LADY GAGA	INTERSCOPE/IGA	1	115
28	30	31	BRUNO MARS	ATLANTIC/AG	1	243
21	27	32	MARSHMELLO	JOYTIME COLLECTIVE	4	83
29	32	33	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	52
34	33	34	TRAVIS SCOTT	CACTUS JACK/RAWD HILLS/EPIC	1	158
33	34	35	LIZZO	NICE LIFE/ATLANTIC/AG	7	4
37	40	36	CHRIS STAPLETON	MERCURY NASHVILLE/WMN	1	186
35	38	3	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	53
53	46	38	MORGAN WALLEN	BIG LOUD	38	12
51	47	39	SAM SMITH	CAPITOL	1	158
40	39	40	J. COLE	DREAMVILLE/ROC-A-FELLA/INTERSCOPE/IGA	1	156
52	22	41	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	255
44	42	42	MAROON 5	222/INTERSCOPE/IGA	1	255
41	55	43	GEORGE STRAIT	MCA NASHVILLE/UMGN	6	20
48	41	44	A BOOGIE WIT DA HOODIE	HIPEROGA THE LABEL/STANJUNG	11	45
63	56	45	DABABY	SOUTH COAST/INTERSCOPE/IGA	45	5
						
55	51	46	NORMANI	KEEP COOL/RCA	46	36
47	44	47	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	56
49	48	48	MEEK MILL	MAYBACH/ATLANTIC/AG	1	56
59	50	49	MAREN MORRIS	COLUMBIA NASHVILLE/SUM	10	113

NO. 10 Sammy Hagar

Sammy Hagar debuts at No. 10 on the Artist 100 as he notches his first solo top 10 on the Billboard 200 with *Space Between* (40,000 equivalent album units earned, according to Nielsen Music — nearly all from album sales, which were mostly generated from a concert ticket/album sale redemption offer for his tour that started in April). Hagar previously hit the Billboard 200's top 10 via seven sets with his former band Van Halen (1986-2004) and two with Chickenfoot (2009-11).

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 SEVERAL MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND INTERACTION ON SOCIAL NETWORKING SITES AS COMPILED BY NIELSEN MUSIC. SEE CHART LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS DIGITAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

APRIL 2019
SALES DATA COMPILED BY
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MUSIC

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
42	45	50	THOMAS RHETT	VALORY/BMLG	1	224
50	52	51	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	30
54	49	52	FLORIDA GEORGIA LINE	BMLG	1	255
RE-ENTRY	53	53	CARRIE UNDERWOOD	CAPITOL NASHVILLE/BMG	1	191
56	59	54	JASON ALDEAN	MAJOR/BROCKN BROS/BBMG	1	233
38	43	55	21 SAVAGE	SLAUGHTER GANG/EPIC	5	81
46	60	56	THE CHAINSMOKERS	DESPRIED/COLUMBIA	1	181
-	1	57	VAMPIRE WEEKEND	SPIRITS SAVED/COLUMBIA	1	2
45	53	58	BRETT YOUNG	BMLG	15	128
62	61	59	TWENTY ONE PILOTS	FUELED BY RAMEN/BMG	1	213
70	66	60	LUKE BRYAN	CAPITOL NASHVILLE/BMG	1	251
57	57	61	BRADLEY COOPER	INTERSCOPE/IGA	3	33
36	64	62	BEYONCE	PARKWOOD/COLUMBIA	2	181
-	63	63	ELTON JOHN	MERCURY/ISLAND	17	8
65	63	64	XXXTENTACION	BAD VIBES FOREVER	1	92
-	84	65	THE BEATLES	APPLE/CAPITOL/UMG	5	79
95	94	66	DADDY YANKEE	EL CARTEL/UMG	19	72
NEW	67	67	WHITESNAKE	FRONTIERS	67	1
67	65	68	BLUEFACE	FIFTH AMENDMENT/EONE	35	16
73	68	69	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	12
72	69	70	5 SECONDS OF SUMMER	ONE MORE/CAPITOL	1	112
61	67	71	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	109
100	93	72	LYNYRD SKYNYRD	BLANCKT/RED WAGON PARTNERS/GOOD MUSIC	40	53
79	78	73	KATY PERRY	CAPITOL	1	186
96	83	74	METALLICA	BLACKENED	2	202
43	62	75	NIPSEY HUSSLE	ALL IN THE NAME OF MONEY/ATLANTIC/AG	4	9
75	75	76	KENDRICK LAMAR	TOP DANG/ATLANTIC/INTERSCOPE/IGA	1	226
81	77	77	KELSEA BALLERINI	BLACK RIVER	18	83
71	73	78	YNW MELLY	YNW MELLY/300/AG	35	13
82	72	79	BAD BUNNY	RIMAS	23	61
92	82	80	LEE BRICE	CURB	15	53
74	70	81	CHASE RICE	DICK JARVIS/BMG/BROCKN BROS/BBMG	13	30
RE-ENTRY	82	82	EAGLES	ERC	10	41
93	90	83	ELI YOUNG BAND	VALORY/BMLG	83	3
NEW	84	84	MARC ANTHONY	SONY MUSIC LATIN	84	1
66	74	85	DEAN LEWIS	ISLAND	27	20
68	58	86	OLD DOMINION	RCA NASHVILLE/SMN	10	126
94	95	87	ADELE	XL/COLUMBIA	1	215
80	80	88	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	27
97	91	89	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	126
86	89	90	LAUV	LAUV/AVAL-KOBALT	43	53
15	79	91	BRENDON URIE	PHILIP/STEELED BY RAMEN/BMG	15	3
90	88	92	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	65
RE-ENTRY	93	93	RIHANNA	WESTBURY ROAD/ROC NATION	2	228
RE-ENTRY	94	94	CIARA	BEAUTY MARKS ENTERTAINMENT	38	10
RE-ENTRY	95	95	JOURNEY	NOMOTA	55	29
RE-ENTRY	96	96	CALBOY	PAPER GANG/POLO GROUNDS/RCA	96	4
NEW	97	97	MAELYN JARMON	REPUBLIC	97	1
RE-ENTRY	98	98	JAMES ARTHUR	COLUMBIA	21	52
NEW	99	99	DORIS DAY	ARVIN	99	1
RE-ENTRY	100	100	KACEY MUSGRAVES	MCA NASHVILLE/BMG	9	18

Emerging Artists

May 25
2019
billboard

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	24
2	2	2	LAUV	LAUV/AVAL-KOBALT	1	88
3	3	3	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	23
-	25	4	MAELYN JARMON	REPUBLIC	4	2
13	17	5	TOMORROW X TOGETHER	EM4 ENTERTAINMENT	1	10
11	14	6	NCT 127	SM	1	33
5	5	7	PINKFONG	SMART STUDY	1	33
6	4	8	MABEL	POLYDOR/CAPITOL	4	11
16	7	9	LEWIS CAPALDI	VERTIGO/CAPITOL	7	4
7	6	10	MEGAN THEE STALLION	ISO (CERTIFIED) JAG	6	10
8	8	11	YK OSIRIS	DEF JAM	7	13
9	10	12	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	22
17	13	13	POLO G	COLUMBIA	13	7
12	12	14	NLE CHOPPA	NO LOVE	11	12
34	30	15	LIL TJAY	COLUMBIA	15	4
18	16	16	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	40
19	19	17	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	16	10
NEW	18	18	TITUS SHOWERS	A&P/UAMG	18	1
15	18	19	LOVELYTHEBAND	RED	1	60
25	23	20	SHAED	PHOTO FINISH	20	15
NEW	21	21	AARON WEST AND THE ROARING TWENTIES	BOUNCE	21	1
22	22	22	WAYV	LABEL V	16	14
20	24	23	LUH KEL	CINEMATIC	15	5
NEW	24	24	DEFEATER	EPITAPH	24	1
-	29	25	HARDY	TREE VIBEZ/BIG LOUD	25	3
28	27	26	SUMMER WALKER	IVISON/INTERSCOPE/IGA	19	28
-	49	27	BRYCE VINE	SIRE/WARNER BROS.	3	27
NEW	28	28	LUNAY	STAR ISLAND	28	1
21	20	29	MONSTA X	STARSHIP ENTERTAINMENT	11	57
23	28	30	RILEY GREEN	BMLG	6	29
30	35	31	ALEC BENJAMIN	ARIST PUBLISHING GROUP/JAM/AG	17	20
-	9	32	BIG THIEF	4AD	9	2
NEW	33	33	GYTH RIGDON	REPUBLIC	33	1
48	50	34	YELLA BEEZY	YELLA BEEZY/HITLO	7	43
RE-ENTRY	35	35	ZHAVIA WARD	COLUMBIA	35	2
-	21	36	GABBY BARRETT	WASHER BROS. NASHVILLE/UMG	21	10
-	44	37	SECH	RICH	37	3
40	39	38	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	61
NEW	39	39	QUANDO RONDO	QNR/NEVER BROKE AGAIN/ATLANTIC/AG	39	1
35	26	40	LALI	ARIOLA/SONY MUSIC ARGENTINA	20	28
NEW	41	41	NATE WANTS TO BATTLE	GIVE HEART	41	1
31	36	42	MITCHELL TENPENNY	ROGER HOLLAND/COLUMBIA NASHVILLE/UMG	2	45
47	37	43	I AM THEY	ESSENTIAL/PLG	30	8
NEW	44	44	CHARLY BLISS	BARS UK	44	1
46	46	45	NICOLE BUS	ROC NATION	36	10
NEW	46	46	DEXTER ROBERTS	REPUBLIC	46	1
NEW	47	47	ARCH / MATHEOS	METAL BLADE	47	1
NEW	48	48	JAMILA WOODS	JAG JAGUAR	48	1
29	32	49	NU'EST	PLEDIS/LOEN ENTERTAINMENT	29	6
-	33	50	JON Z	VYDIA/CHOSEN FEW EMERALD	33	2



Quando Rondo Makes His Shot

Quando Rondo (above), whose moniker is an ode to NBA star Rajon Rondo, debuts at No. 39 on Emerging Artists as his third mixtape, *From the Neighborhood to the Stage*, arrives at a career-best No. 29 on the Billboard 200 with 17,000 equivalent album units, according to Nielsen Music. His sophomore LP, *Life After Fame*, reached No. 138 last October.

Charly Bliss makes its *Billboard* chart debut as the power-pop quartet opens at No. 44 on Emerging Artists, while its second full-length, *Young Enough*, starts at No. 4 on Heatseekers Albums (1,000 sold).

Neo-soul singer Jamila Woods also makes her chart entrance, bowing at No. 48 on Emerging Artists as her second set, *Legacy! Legacy!*, debuts at No. 3 on R&B Album Sales and No. 6 on Heatseekers Albums (1,000 sold).

—Xander Zellner

CHART BEAT



COMEBACK 'KIDS'

The 1982 classic "Kids in America" by Kim Wilde (above) appears on a *Billboard* chart for the first time since its original run, when it hit No. 25 on the *Billboard* Hot 100. Thanks to a sync in the Netflix comedy *Wine Country* — released May 10 and directed by and starring Amy Poehler — the track enters Rock Digital Song Sales at No. 21, up 1,960% percent to 2,000 sold in the week ending May 16, according to Nielsen Music. In 2018, Wilde made her first visit to any chart since 1993, as "Kandy Krush," from her latest album, *Here Come the Aliens*, reached Dance Club Songs.

—GARY TRUST

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

Billboard 200

May 25
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 LOGIC		VISIONARY/DEF JAM	Confessions Of A Dangerous Mind	1	1
2	2	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	7
3	3	KHALID		RIGHT HAND/RCA	Free Spirit	1	6
NEW	4	SAMMY HAGAR & THE CIRCLE		F.W.O./BMG	Space Between	4	1
5	5	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	14
29	6	GG QUEEN		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	6	144
12	7	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	102
14	8	DABABY		SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	8	11
9	9	POST MALONE		REPUBLIC	beerbongs & bentleys	1	55
NEW	10	MAC DEMARCO		MAC'S RECORD LABEL	Here Comes The Cowboy	10	1
11	11	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	46
10	12	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Death Race For Love	1	10
15	13	LIZZO		WICE LIFE/ATLANTIC/AG	Cuz I Love You	6	4
13	14	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	21
4	15	PNB ROCK		ATLANTIC/AG	Trapstar Turnt Popstar	4	2
6	16	P!NK		RCA	Hurts 2B Human	1	3
8	17	BTS		BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	5
7	18	SCHOOLBOY Q		TOP DAWG/INTERSCOPE/JGA	Crash Talk	3	3
20	19	TRAVIS SCOTT		CACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	1	41
NEW	20	NEWSBOYS		FAIR TRADE/PLG	United	20	1
21	21	LADY GAGA & BRADLEY COOPER		INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	32
22	22	SOUNDTRACK		REPUBLIC	Spider-Man: Into The Spider-Verse	2	22
16	23	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	17
23	24	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	24
17	25	BEYONCE		PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	5
25	26	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	73
1	27	VAMPIRE WEEKEND		SPRING SHOW/COLUMBIA	Father Of The Bride	1	2
26	28	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	52
NEW	29	QUANDO RONDO		QRM/NEVER BROKE AGAIN/ATLANTIC/AG	From The Neighborhood To The Stage	29	1
28	30	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	75
27	31	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	58
39	32	ED SHEERAN		ATLANTIC/AG	+ (Divide)	1	115
32	33	POST MALONE		REPUBLIC	Stoney	4	127
30	34	21 SAVAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	21
31	35	DAN + SHAY		WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	47
51	36	ELTON JOHN		ROCKE T/ISLAND/UMG	Diamonds	23	79
33	37	LAUREN DAIGLE		CENTRICITY/2TONE	Look Up Child	3	36
41	38	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	190
38	39	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	32
35	40	PANIC! AT THE DISCO		DC2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	47
37	41	GUNNA		YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	12
43	42	KHALID		RIGHT HAND/RCA	American Teen	4	115
44	43	XXXTENTACION		BAD VIBES FOREVER	?	1	61
42	44	OFFSET		QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	12
40	45	BAD BUNNY		RIMAS	X 100PRE	11	21
RE	46	P!NK		RCA	Beautiful Trauma	1	56
48	47	ELLA MAI		ID SUMMERS/INTERSCOPE/JGA	Ella Mai	5	31
46	48	NAV		XO/REPUBLIC	Bad Habits	1	8
53	49	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	192
NEW	50	STUNNA 4 VEGAS		INTERSCOPE/JGA	BIG 4x	50	1

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
62	51	MORGAN WALLEN		BIG LOND	If I Know Me	51	33
52	52	MAREN MORRIS		COLUMBIA NASHVILLE/SMN	GIRL	4	10
49	53	YNW MELLY		YNW MELLY/300/AG	I Am You	20	19
50	54	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	22
59	55	KACEY MUSGRAVES		MCA NASHVILLE/UMGN	Golden Hour	4	39
56	56	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	90
55	57	ARIANA GRANDE		REPUBLIC	Sweetener	1	39
64	58	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	574
61	59	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	109
57	60	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	33
60	61	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	445
58	62	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	99
167	63	PS YOUNG NUDY & P'ERRE BOURNE		SAMEPLATE/RCA	Sli'merre	63	2
45	64	BEYONCE		PARKWOOD/COLUMBIA	Lemonade	1	78
76	65	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	564
68	66	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	21
104	67	ARI LENNOX		DREAMVILLE/INTERSCOPE/JGA	Shea Butter Baby	67	2
65	68	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	159
75	69	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	57
74	70	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	324
63	71	YNW MELLY		YNW MELLY/300/AG	We All Shine	27	17
77	72	SHAWN MENDES		ISLAND	Shawn Mendes	1	51
67	73	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	24
79	74	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	27
70	75	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	26
72	76	BAZZI		ZZZ/NANCOSMIC/ATLANTIC/AG	Cosmic	14	58
RE	77	CARRIE UNDERWOOD		CAPITOL NASHVILLE/UMGN	Cry Pretty	1	32
84	78	CREEDEnce CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	419
80	79	FLORIDA GEORGIA LINE		BMLG	Can't Say I Ain't Country	4	13
98	80	2PAC		AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	272
85	81	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	37
82	82	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	52
92	83	SOUNDTRACK		WALT DISNEY	Moana	2	130
88	84	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	113
93	85	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	?	2	90
89	86	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	128
NEW	87	CIARA		BEAUTY MARKS ENTERTAINMENT	Beauty Marks	87	1
91	88	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	68
83	89	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	37
NEW	90	MARC ANTHONY		SONY MUSIC LATIN	OPUS	90	1
96	91	BILLY JOEL		COLUMBIA/LEGACY	The Essential Billy Joel	15	143
81	92	FUTURE		FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	17
RE	93	TOM PETTY AND THE HEARTBREAKERS		MCA/GEFFEN/UMG	Greatest Hits	2	309
78	94	RICH THE KID		RICH FOREVER/INTERSCOPE/JGA	The World Is Yours 2	4	8
87	95	TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	79
90	96	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Origins	2	27
86	97	LIL SKIES		ALL WE GOT/ATLANTIC/AG	Shelby	5	11
99	98	JON PARDI		CAPITOL NASHVILLE/UMGN	California Sunrise	11	145
97	99	METRO BOOMIN		BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	28
95	100	MARSHMELLO		JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	15



A Third No. 1? It's Logic-al

Logic nabs his third No. 1 album on the Billboard 200 chart in as many years, as *Confessions of a Dangerous Mind* bows atop the tally. It follows his previous leaders, *Bobby Tarantino II* (March 24, 2018) and *Everybody* (May 27, 2017). *Confessions* also brings a hip-hop album back to No. 1 after a six-week streak without rap at the top of the tally. The last rap set to lead was *Nav's Bad Habits* on April 6.

Confessions starts with 80,000 equivalent album units earned in the week ending May 16, according to Nielsen Music, with 24,000 of that sum in album sales. Both figures are relatively smallish for Logic, who saw his last proper studio album, 2018's *YSIV*, launch at No. 2 with 166,000 units, of which 122,000 were in album sales.

Unlike *Confessions*, *YSIV*'s sales were driven by a large number of merchandise/album bundles sold through his official website. While the new *Confessions* album did have bundles in play, there were only a few available and were not a huge driver of sales.

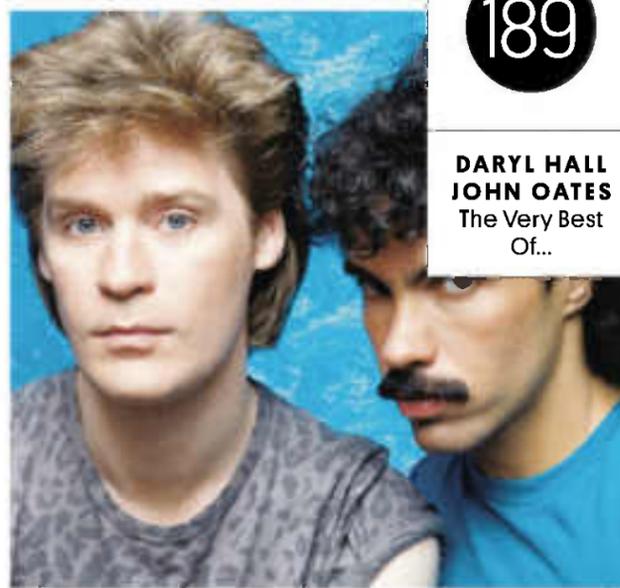
On the flip side, though *Confessions*' debut week was down in total units and sales as compared to *YSIV*'s opener, it has a stronger streaming start. *Confessions* launches with 73.93 million on-demand audio streams earned for its tracks, while *YSIV* bowed with 57.92 million. Of *Confessions*' total first-week units, 54,000 were streaming equivalent album (SEA) units, 3,000 were track equivalent album (TEA) units, and 24,000 were in album sales. *YSIV* bowed with 42,000 SEA units, 2,000 TEA units and 122,000 in album sales.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION (IMP/INT/DISTRIBUTING LABEL)	Title	PEAK POS.	WKS. ON CHART
102	101	J. COLE ▲ (COLUMBIA/ROC NATION/COLUMBIA)	2014 Forest Hills Drive	1	232
103	102	H.E.R. ● (RCA)	H.E.R.	23	82
101	103	CITY GIRLS (QUALITY CONTROL/MOTOWN/AFI/DOLBY)	Girl Code	55	19
100	104	SKI MASK THE SLUMP GOD (VICTOR VICTOR WORLDWIDE/REPUBLIC)	STOKELEY	6	24
	105	QUEEN ● (REPLYWOOD)	Bohemian Rhapsody (Soundtrack)	2	30
107	106	MAC MILLER ● (WARNER BROS.)	Swimming	3	41
	107	ED SHEERAN ▲ (ATLANTIC/AG)	X	1	256
112	108	GUNS N' ROSES ▲ (Geffen/UMe)	Greatest Hits	3	470
113	109	GEORGE STRAIT (MCA Nashville/UMe)	Honky Tonk Time Machine	4	7
110	110	YOUNGBOY NEVER BROKE AGAIN ▲ (NEVER BROKE AGAIN/ATLANTIC/AG)	Until Death Call My Name	7	55
RE	111	HARRY STYLES ● (COLUMBIA)	Harry Styles	1	41
66	112	HILLSONG UNITED (WILSON/SABIN/WCAPitol CMG)	People	2	3
139	113	PLAYBOI CARTI (MAYBE EASY/EP/INT)	Die Lit	3	49
106	114	THE WEEKND ▲ (XO/REPUBLIC)	Starboy	1	129
115	115	FLEETWOOD MAC ▲ (WARNER BROS./RHINO)	Rumours	1	321
54	116	KAROL G (UNIVERSAL MUSIC LATIN/UMLE)	Ocean	54	2
121	117	ZAC BROWN BAND (RCA/SOUTHERN GROUNDS/ATLANTIC/AG)	Greatest Hits So Far...	20	211
196	118	GEORGE STRAIT ▲ (MCA Nashville/UMe)	50 Number Ones	1	111
118	119	SZA ▲ (TOP DAWG/RCA)	Ctrl	3	101
109	120	J. COLE ▲ (COLUMBIA/ROC NATION/INTERSCOPE/IGA)	KOD	1	56
120	121	THOMAS RHETT ▲ (VALOR MUSIC)	Life Changes	1	88
114	122	MAROON 5 ▲ (JIVE/INTERSCOPE/IGA)	Red Pill Blues	2	80
124	123	BOB SEGER & THE SILVER BULLET BAND ▲ (MONUMENT/CAPitol/UMe)	Greatest Hits	8	277
117	124	IMAGINE DRAGONS ▲ (KID ROCK/INTERSCOPE/IGA)	Night Visions	2	346
105	125	MOTLEY CRUE (MOTLEY CREW/ATLANTIC/AG)	The Dirt (Soundtrack)	10	8
122	126	TWENTY ONE PILOTS ● (Fueled by Ramen/Interscope)	Trench	2	34
141	127	LYNYRD SKYNYRD ▲ (MCA/UMe)	All Time Greatest Hits	56	58
116	128	BENNY BLANCO (FRIENDS KEEP SECRETS/INTERSCOPE/IGA)	FRIENDS KEEP SECRETS (EP)	41	23
143	129	EAGLES ▲ (A&M/CENTRA/UMe)	Their Greatest Hits 1971-1975	1	274
131	130	MICHAEL JACKSON ▲ (EPIC/LEGACY)	The Essential Michael Jackson	31	277
NEW	131	WHITESNAKE (FRONTIER)	Flesh & Blood	131	1
111	132	TAYLOR SWIFT ▲ (BIG MACHINE/REPUBLIC)	1989	1	231
130	133	BEBE REXHA ● (RCA)	Expectations	13	47
127	134	BRUNO MARS ▲ (A&M/INTERSCOPE)	24K Magic	2	130
125	135	RIHANNA ▲ (WESTWOOD/ROCK NATION)	ANTI	1	172
126	136	THE WEEKND ▲ (XO/REPUBLIC)	Beauty Behind The Madness	1	193
123	137	DEAN LEWIS (ISLAND)	A Place We Knew	31	8
119	138	NICKI MINAJ ▲ (RCA/ROCKY MONEY/CASH MONEY/REPUBLIC)	Queen	2	40
135	139	THE NOTORIOUS B.I.G. ▲ (A&M/REPUBLIC)	Greatest Hits	1	175
160	140	THE BEATLES ▲ (APPLE/CAPitol/UMe)	Abbey Road	1	309
129	141	NF ▲ (REPUBLIC MUSIC/CAPitol/UMe)	Perception	1	84
132	142	TRAVIS SCOTT ▲ (CADDIS MUSIC/ATLANTIC)	Birds In The Trap Sing McKnight	1	141
134	143	KENDRICK LAMAR ▲ (TOP DAWG/REPUBLIC/INTERSCOPE/IGA)	good kid, m.A.A.d city	2	342
142	144	THE BEATLES ▲ (APPLE/CAPitol/UMe)	1	1	368
145	145	BLAKE SHELTON (WARNER BROS. Nashville/UMe)	Reloaded: 20 #1 Hits	5	149
146	146	AC/DC ▲ (COLUMBIA/LEGACY)	Back In Black	4	359
108	147	FARRUKO (ROCKY MUSIC/LATIN)	Gangalee	80	3
148	148	SAM SMITH ▲ (CAPitol)	In The Lonely Hour	2	255
153	149	RED HOT CHILI PEPPERS ▲ (WARNER BROS.)	Greatest Hits	18	210
137	150	CAMILA CABELLO ▲ (WYRMA)	Camila	1	70

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION (IMP/INT/DISTRIBUTING LABEL)	Title	PEAK POS.	WKS. ON CHART
146	151	DRAKE ▲ (ROCKY MONEY/ASH MONEY/REPUBLIC)	Nothing Was The Same	1	285
138	152	BRETT YOUNG ▲ (RCA)	Brett Young	18	118
140	153	TRIPPIE REDD (TRIPPIE REDD PROJECTS)	A Love Letter To You 3	3	27
161	154	THE BEACH BOYS ▲ (Capitol/UMe)	Sounds Of Summer: The Very Best Of The Beach Boys	16	162
71	155	VARIOUS ARTISTS (ROCKY MUSIC/INTERSCOPE/UMe)	NOW 70	71	2
147	156	TWENTY ONE PILOTS ▲ (Fueled by Ramen/Interscope)	Blurryface	1	209
157	157	KEVIN GATES (BRIAN WINNERS' ASSOCIATION/ATLANTIC/AG)	Luca Brasi 3	4	33
149	158	SHAWN MENDES ▲ (ISLAND)	Illuminate	1	126
RE	159	ABBA ▲ (POLYDOR/UMe)	Gold -- Greatest Hits	25	152
94	160	AJR (AJR/S-CURVE/BMG)	Neotheat	8	3
166	161	METALLICA ▲ (BLACKHELVEN/UMe)	Metallica	1	535
158	162	FIVE FINGER DEATH PUNCH (PROSPER/UMe)	A Decade Of Destruction	29	69
148	163	SOUNDTRACK ▲ (Black Panther: The Album. Music From And Inspired By Top Stars Aftermath/INTERSCOPE/IGA)	Black Panther: The Album. Music From And Inspired By Top Stars Aftermath	1	66
155	164	CHRIS BROWN ▲ (RCA)	Heartbreak On A Full Moon	3	80
156	165	JOJI (8815ING/IZONE)	BALLADS 1	3	28
168	166	MEGAN THEE STALLION (BOA CERTHEM/UMe)	Tina Snow	166	2
165	167	SUMMER WALKER (UMe/INTERSCOPE/IGA)	Last Day Of Summer	44	28
170	168	TRIPPIE REDD (TRIPPIE REDD PROJECTS)	Life's A Trip	4	40
154	169	NIRVANA ▲ (Geffen/UMe)	Nevermind	1	425
159	170	KEHLANI (TWO BROTHERS/ATLANTIC/AG)	While We Wait	9	12
152	171	BROOKS & DUNN (ARISTA Nashville/UMe)	Reboot	8	6
136	172	THE ROLLING STONES (FRODO BAGGINS/UMe)	Honk	23	4
163	173	ADELE ▲ (COLUMBIA)	21	1	415
164	174	HALSEY ▲ (A&M/RAS)	hopeless fountain kingdom	1	102
173	175	LIL MOSEY (INTERSCOPE/UMe)	Northsbest	29	30
182	176	BRUNO MARS ▲ (CENTRA/UMe)	Doo-Wops & Hoolligans	3	422
175	177	YOUNGBOY NEVER BROKE AGAIN (NEVER BROKE AGAIN/ATLANTIC/AG)	4 Respect 4 Freedom 4 Loyalty	14	35
171	178	TORY LANEZ (MIDWINTER/INTERSCOPE/IGA)	Love me NOW?	4	29
174	179	S SECONDS OF SUMMER (ONE MORE/UMe)	Youngblood	1	48
177	180	LIL SKIES ● (ALL WE GOT/ATLANTIC/AG)	Life Of A Dark Rose	10	71
179	181	SOUNDTRACK (NETFLIX/INTERSCOPE/IGA)	13 Reasons Why, Season 2	26	47
178	182	FRANK OCEAN ▲ (MAYBE EASY/EP/INT)	Blonde	1	128
189	183	KANYE WEST ▲ (ROUNDER/UMe)	The Life Of Pablo	1	140
RE	184	JUSTIN BIEBER ▲ (REPUBLIC/ROUNDER/UMe)	Purpose	1	153
186	185	BRYSON TILLER ▲ (TRAPSOUL/UMe)	TRAPSOUL	8	186
RE	186	LADY GAGA ▲ (STREAMLINE/ROUNIVE/CHERRYTREE/INTERSCOPE/IGA)	The Fame	2	222
180	187	6IX9INE (SCUM/GANG)	DUMMY BOY	2	24
185	188	ARIANA GRANDE ▲ (REPUBLIC)	Dangerous Woman	2	149
RE	189	DARYL HALL JOHN OATES ▲ (A&M/REPUBLIC)	The Very Best Of Daryl Hall John Oates	34	43
183	190	OZUNA ▲ (W/ENTERTAINMENT/DIMELDOW/SOXY MUSIC/LATIN)	Aura	7	38
195	191	MICHAEL JACKSON ▲ (EPIC/LEGACY)	Thriller	1	366
169	192	BLUEFACE (FRESH ENTERTAINMENT/UMe)	Famous Cryp	29	19
194	193	BON JOVI ▲ (A&M/REPUBLIC)	Greatest Hits: The Ultimate Collection	5	127
193	194	DANIEL CAESAR (A&M/REPUBLIC)	Freudian	25	85
RE	195	TYLER, THE CREATOR ● (REPUBLIC)	Flower Boy	2	58
176	196	2 CHAINZ (GAMBELL/UMe)	Rap Or Go To The League	4	11
184	197	LIL DURK (ALARM IN BAY/UMe)	Signed To The Streets 3	17	24
198	198	TIM MCGRAW ▲ (UMe)	Number One Hits	27	129
RE	199	THE ROLLING STONES ▲ (FRODO BAGGINS/UMe)	Hot Rocks 1964-1971	4	305
192	200	KID CUDI ● (DREAMWORKS/UMe)	Man On The Moon: The End Of Day	4	114

The Very Best of



189

DARYL HALL JOHN OATES
The Very Best Of...

The greatest-hits package returns after four months, re-entering at No. 189 with 6,000 equivalent album units earned in the week ending May 16 (up 9%), according to Nielsen Music. The 18-song set — which features 14 of the duo's 16 top 10-charting hits on the Billboard Hot 100 — has sold 1.3 million copies since its release in 2001. In total, the album has earned 2.4 million equivalent album units, with its songs having generated 686.4 million on-demand audio streams.

—K.C.



131 WHITESNAKE
Flesh & Blood

The new album is the fourth go-round on the chart for the title *Flesh & Blood*, following the **John Butler Trio** (No. 58 in 2014) and a pair of *Flesh and Blood* titles from **Poison** (No. 2, 1990) and **Roxy Music** (No. 35, 1980).



184 JUSTIN BIEBER
Purpose

The former No. 1 pops back onto the list (6,000 units; up 25%), likely owing to buzz surrounding the arrival of his new single, "I Don't Care," with **Ed Sheeran** (which is not on this album).

Grande, Eilish Pump Pop Streams

Ariana Grande's *Thank U, Next* and Billie Eilish's *When We All Fall Asleep, Where Do We Go?* keep doing big business in the top 10 of the Billboard 200: Neither has left the region after 14 and seven weeks, respectively.

More impressively, the pop and pop/alternative sets, respectively, are performing strongly in the hip-hop-dominated streaming space. They are two of the top three biggest albums of 2019 in terms of total on-demand audio streams. So far this year, *Thank U's* songs have collected the most on-demand audio streams — 1.52 billion through May 16, according to Nielsen Music. *When* is the No. 3 most-streamed, with 978 million streams for its songs. In between those albums is *A Boogie Wit Da Hoodie's* late-2018 effort, *Hoodie SZN*, with 1.03 billion streams registered in 2019. A year ago at this time (through May 17, 2018), the top three most-streamed albums were all rap: *Post Malone's* *beerbongs & bentleys* (1.39 billion), *Migos' Culture II* (1.21 billion) and the *Black Panther* soundtrack (984 million).

Elsewhere on the Billboard 200, another former No. 1, *Vampire Weekend's* *Father of the Bride*, tumbles 1-27 — the largest fall from the peak in nearly six months. The last chart-topping arrival to fall harder was when *Andrea Bocelli's* *Sì* tumbled 1-36 on Nov. 17, 2018. Like *Sì*, *Father's* first week was largely powered by sales from a concert ticket/album sale redemption offer. With few redemptions to shore up *Father's* second week, it collapses just like most albums that benefit from a ticket bundle in their first week. —Keith Caulfield



Album Sales

May 25 2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 SAMMY HAGAR & THE CIRCLE	F.W.O./BMG	Space Between	1
NEW	2	LOGIC	VISIONARY/DEF JAM	Confessions Of A Dangerous Mind	1
NEW	3	MAC DEMARCO	MAC'S RECORD LABEL	Here Comes The Cowboy	1
NEW	4	NEWSBOYS	FAIR TRADE/PLG	United	1
4	5	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	5
8	6	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	7
2	7	PINK	RCA	Hurts 2B Human	3
RE	8	PINK	RCA	Beautiful Trauma	65
1	9	VAMPIRE WEEKEND	SPRING SHOW/COLUMBIA	Father Of The Bride	2
18	10	QUEEN	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	36
13	11	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	32
12	12	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	36
NEW	13	WHITESNAKE	FRONTIERS	Flesh & Blood	1
10	14	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW 70	2
NEW	15	MARC ANTHONY	SONY MUSIC LATIN	OPUS	1
14	16	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	30
93	17	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	34
19	18	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	7
RE	19	HARRY STYLES	ERSKINE/COLUMBIA	Harry Styles	27
21	20	KHALID	RIGHT HAND/RCA	Free Spirit	6
26	21	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	236
24	22	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	75
15	23	HILLSONG UNITED	HILLSONG/SPARROW/CAPITOL CMG	People	3
25	24	QUEEN	HOLLYWOOD	Greatest Hits	279
27	25	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	93
NEW	26	CIARA	BEAUTY MARKS ENTERTAINMENT	Beauty Marks	1
17	27	ARIANA GRANDE	REPUBLIC	Thank U, Next	14
29	28	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	189
67	29	ELTON JOHN	ROCKET/ISLAND/UME	Diamonds	55
9	30	AMON AMARTH	METAL BLADE	Berserker	2
NEW	31	ESPERANZA SPALDING	CONCORD	12 Little Spells	1
NEW	32	PARACHUTE	PARACHUTE/THIRTY TIGERS	Parachute	1
33	33	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	281
35	34	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	36
20	35	ROB THOMAS	EMBLEM/ATLANTIC/AG	Chip Tooth Smile	3
70	36	ABBA	POLAR/POLYDOR/UME	Gold -- Greatest Hits	175
36	37	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	192
38	38	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME	Legend: The Best Of...	416
7	39	CHER	WARNER BROS.	Dancing Queen	23
40	40	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	97
44	41	METALLICA	BLACKEPED/RRMO	Metallica	502
NEW	42	TITUS SHOWERS	A&P/UMMG	Who? (EP)	1
31	43	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	4
39	44	BROOKS & DUNN	ARISTA NASHVILLE/SMN	Reboot	6
80	45	BACKSTREET BOYS	K-BAWN/RCA	DNA	15
NEW	46	AARON WEST AND THE ROARING TWENTIES	HOPELESS	Routine Maintenance	1
28	47	DISTURBED	REPRISE/WARNER BROS.	Evolution	26
88	48	JOSH GROBAN	REPRISE/WARNER BROS.	Bridges	23
94	49	SHAWN MENDES	ISLAND	Shawn Mendes	34
NEW	50	THE GET UP KIDS	POLYVINYL	Problems	1

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 AARON WEST AND THE ROARING TWENTIES	HOPELESS	Routine Maintenance	1
NEW	2	POSSESSED	NUCLEAR BLAST	Revelations Of Oblivion	1
1	3	BIG THIEF	4AD	U.F.O.F.	2
NEW	4	CHARLY BLISS	BARSKUK	Young Enough	1
NEW	5	ARCH / MATHEOS	METAL BLADE	Winter Ethereal	1
NEW	6	JAMILA WOODS	JAG JAGUWAR	Legacy! Legacy!	1
NEW	7	MY EPIC	FACE DOWN	Violence	1
NEW	8	DANNY WORSNOP	SUMERIAN	Shades Of Blue	1
23	9	GG TYLER CHILDERS	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	58
NEW	10	SPIRIT ADRIFT	20 BUCK SPIN	Divided By Darkness	1
RE	11	REESE WYMAN'S	J & R ADVENTURES	Reese Wynans And Friends: Sweet Release	4
NEW	12	A.A. BONDY	FAT POSSUM	Enderness	1
NEW	13	FREEMASON	BAD VIBES	Freemason	1
NEW	14	FONTAINES D.C.	PARTISAN/KNITTING FACTORY	Dogrel	1
NEW	15	THE MYSTERY LIGHTS	WICK/DAPTONE	Too Much Tension!	1
24	16	WEYES BLOOD	SUB POP	Titanic Rising	6
20	17	MICAH TYLER	FAIR TRADE/PLG	Different	12
6	18	KING GIZZARD AND THE LIZARD WIZARD	FLIGHTLESS/ATO	Fishing For Fishies	3
NEW	19	GERALD CAUSSE & NICOLAS GUST	SHADOW MOUNTAIN	Joyful: Piano Duets...	1
14	20	THE MOUNTAIN GOATS	MERGE	In League With Dragons	3
NEW	21	MEAT BEAT MANIFESTO	FLEXIDISC	Opaque Couche	1
17	22	PUP	LITTLE DIPPER/RISE	Morbid Stuff	6
3	23	TANK AND THE BANGAS	VERVE FORECAST/VLG	Green Balloon	2
NEW	24	GARETH EMERY & ASHLEY WALLBRIDGE	GARUDA/ARMADA	Kingdom United	1
NEW	25	KIM PERSON	KLP	The Journey	1

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 ESPERANZA SPALDING	CONCORD	12 Little Spells	1
1	2	MICHAEL BUBLE	REPRISE/WARNER BROS.	Love	26
6	3	VARIOUS ARTISTS	NEW ORLEANS JAZZ AND HERITAGE FESTIVAL/SMITHSONIAN FOLKWAYS	Jazz Fest: The New Orleans Jazz & Heritage Festival	2
2	4	GEORGE WINSTON	DANCING CAJ/RCA	Restless Wind	2
4	5	TONY BENNETT & DIANA KRALL	RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	35
3	6	TRISHA YEARWOOD	GWERDOLYN	Let's Be Frank	13
18	7	NORMAN BROWN	MAAT/SHANACHIE	The Highest Act Of Love	11
9	8	WILLIE NELSON	LEGACY	My Way	35
RE	9	KEIKO MATSUI	SHANACHIE	Echo	9
12	10	SNARKY PUPPY	GROUPOUP	Immigrance	9
5	11	WYNTON MARSALIS	JAZZ AT LINCOLN CENTER/BLUE ENGINE	Bolden (Soundtrack)	4
RE	12	MEL HOLDER	PSALMIST	Music Book Volume III: Magnificent	14
19	13	VAN MORRISON	EXILE	The Prophet Speaks	23
NEW	14	DEXTER GORDON QUARTET	ELEMENTAL	At The Subway Club 1973	1
22	15	JOHN COLTRANE	IMPULSE/VLG	Both Directions At Once: The Lost Album	46
8	16	THE RIPPINGTONS FEATURING RUSSELL FREEMAN	PEAR/EOWE	Open Road	8
NEW	17	WOODY SHAW	ELEMENTAL	Basel 1980	1
17	18	NAT KING COLE	CAPITOL/UME	Ultimate Nat King Cole	8
10	19	SETH MACFARLANE	FUZZY DOOR/VERVE/REPUBLIC	Once In A While	4
RE	20	VINCENT INGALA	SHANACHIE	Personal Touch	10
7	21	BILL EWANS / EDDIE GOMEZ / MARTY MORELL	RESONANCE/RISING JAZZ STARS	Brans In England	5
RE	22	JOEY DEFRANCESCO	MACK AVENUE	In The Key Of The Universe	5
13	23	BILL FRISELL / THOMAS MORGAN	ECM/VLG	Epistrophe	5
NEW	24	MAXINE HARCADISTE	TRIPPIN' W/ RHYTHM	The Collection	1
RE	25	BRANDFORD MARSALIS QUARTET	MARSALIS/DEWEY/SONY MASTERWORKS	The Secret Between The Shadow And The Soul	6



Queen 'Hits' High; Spalding, Shaggy Debut

Queen's *Greatest Hits I II & III: The Platinum Collection* vaults to a new Billboard 200 peak, climbing 29-6 with 32,000 equivalent album units earned in the week ending May 16, according to Nielsen Music. Its 92% unit gain is owed largely to sale pricing at the iTunes Store. The 51-track collection was deeply discounted to just \$6.99 during the tracking week, thus stirring its 53% sales hike (rising to 9,000 sold) and 391% digital sales increase (jumping to 6,000 sold). The album previously topped out at No. 9 on the Nov. 17, 2018-dated list in the wake of the release of the Queen biopic *Bohemian Rhapsody*.

Meanwhile, on the Top Album Sales chart, *Esperanza Spalding's* new *12 Little Spells* bows at No. 31, selling 3,000 copies. It also starts at No. 1 on the Contemporary Jazz Albums and overall Jazz Albums charts. It's her fourth straight leader, and fifth top 10, on both tallies, out of five total charting efforts.

In other genre chart news, *Shaggy's* *Wah Gwaan?!* opens at No. 1 on Reggae Albums. It's the reggae superstar's 15th consecutive top 10 since the chart launched a little more than 25 years ago with the Feb. 5, 1994-dated list. In fact, Shaggy appeared on the very first Reggae Albums chart, at No. 9 with his debut, *Pure Pleasure*. He has the third-most top 10s on the list, trailing *Bob Marley's* 48 and *Sizzla's* 23.

—Keith Caulfield

Day Lights Up Chart

Following the May 13 death of **Doris Day** (below) of pneumonia at 97, she debuts at No. 4 on the Social 50 chart almost completely due to Wikipedia page views. The singer-actress' page on the online encyclopedia was viewed 1.1 million times in the week ending May 16, according to Next Big Sound, up from a minuscule amount the previous week. Her debut is the highest for an artist after their death since **Nipsey Hussle** started at No. 3 in April.

Day tallied over 40 hits on *Billboard's* various pop singles surveys between 1945 and 1962. She initially made seven trips to the top 10 of the charts in 1945-46 as a vocalist with **Les Brown & His Orchestra**. Two songs hit No. 1: "Sentimental Journey," a nine-week best-seller, and "My Dreams Are Getting Better All the Time," a seven-week chart-topper.

The Social 50's other debut belongs to Latin trap artist **Dalex**, who enters at No. 39. The former member of the duo **Jayma y Dalex** bows thanks to 230,000 new subscribers to his YouTube account after uploading the entirety of his new album, *Climaxx*, and a music video for the remix of "Pa Mi."

Tomorrow X Together earns its best peak yet on the Social 50, rising 8-2 to eclipse the K-pop group's No. 3 debut in March. In all, the quintet racked up 1.1 million mentions on Twitter and 1.3 million reactions to its tweets. TXT celebrated the continuation of its debut U.S. tour, following its May 9 show in New York with sets in Chicago on May 12 and Orlando, Fla., on May 14 and posting photos from the concerts (and Universal Studios Orlando) along the way. —Kevin Rutherford



Social/Streaming

May 25
2019
billboard

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART	
1	1	#1 BTS BIGHIT ENTERTAINMENT	136	
8	2	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	9	
4	3	NCT 127 SM	43	
NEW	4	DORIS DAY ARWIN	1	
2	5	GOT7 JYP	91	
7	6	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	43	
13	7	ARIANA GRANDE REPUBLIC	328	
12	8	BLACKPINK YG/INTERSCOPE/JGA	82	
11	9	WAYV LABEL V	17	
5	10	EXO SM	95	
16	11	HALSEY CAPITOL	115	
9	12	MONSTA X STARSHIP ENTERTAINMENT	76	
3	13	SHAWN MENDES ISLAND	230	
50	14	ED SHEERAN ATLANTIC/JAG	189	
RE	15	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	100	
14	16	LALI ARIOLA/SONY MUSIC ARGENTINA	109	
17	17	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	412	
19	18	LIL NAS X COLUMBIA	10	
30	19	RIHANNA WESTBURY ROAD/ROC NATION	424	
27	20	CARDI B THE KSR GROUP/ATLANTIC/JAG	99	
15	21	NU'EST PLEDIS/LOEN ENTERTAINMENT	23	
46	22	TYLER, THE CREATOR COLUMBIA	29	
20	23	MILEY CYRUS RCA	333	
RE	24	PAULO LONDRA BIG LEGS/WARNER LATINA	29	
32	25	NCT DREAM SM	24	
28	26	ALAN WALKER MER MUSIK/RCA	29	
RE	27	ATEEZ RQ	3	
18	28	MARSHMELLO JOYTIME COLLECTIVE	103	
35	29	DADDY YANKEE EL CARTEL/UMLE	72	
RE	30	ZARA LARSSON RECORD COMPANY TEN/EPIC	2	
36	31	JONAS BROTHERS REPUBLIC	15	
24	32	NCT SM	59	
22	33	TWICE JYP	50	
39	34	SECH RICH	3	
6	35	BAEKHYUN SM	21	
25	36	TAYLOR SWIFT REPUBLIC	361	
29	37	WIZ KHALIFA TAYLOR GANG/ATLANTIC/JAG	373	
10	38	ZENDAYA HOLLYWOOD/REPUBLIC	205	
NEW	39	DALEX RICH	1	
21	40	LADY GAGA INTERSCOPE/JGA	415	
23	41	KAROL G UNIVERSAL MUSIC LATINO/UMLE	7	
RE	42	SUPER JUNIOR SM	31	
45	43	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	40	
33	44	ASTRO INTERPARK	43	
RE	45	MICK JAGGER PROMOTONE BV/REPUBLIC	2	
RE	46	MICHAEL JACKSON MJ/EPIC	237	
44	47	POST MALONE REPUBLIC	79	
RE	48	HARRY STYLES ERSKINE/COLUMBIA	58	
41	49	KHALID RIGHT HAND/RCA	24	
RE	50	SEBASTIAN YATRA UNIVERSAL MUSIC LATINO/UMLE	10	

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	10
3	2	BAD GUY	Billie Eilish	7
NEW	3	I DON'T CARE	Ed Sheeran & Justin Bieber	1
4	4	SUNFLOWER	Post Malone & Swae Lee	30
11	5	SUGE	DaBaby	6
7	6	WOW.	Post Malone	21
6	7	7 RINGS	Ariana Grande	17
2	8	HOMICIDE	Logic Feat. Eminem	2
12	9	TALK	Khalid	14
10	10	MIDDLE CHILD	J. Cole	17
9	11	WITHOUT ME	Halsey	32
5	12	ME!	Taylor Swift Feat. Brendon Urie	3
8	13	IF I CAN'T HAVE YOU	Shawn Mendes	2
15	14	POP OUT	Polo G Feat. Lil Tjay	5
13	15	SUCKER	Jonas Brothers	11
14	16	GOING BAD	Meek Mill Feat. Drake	24
18	17	ENVY ME	Calboy	20
16	18	SICKO MODE	Travis Scott	41
17	19	HAPPIER	Marshmello & Bastille	36
28	20	TRUTH HURTS	Lizzo	2
20	21	MURDER ON MY MIND	YNW Melly	14
NEW	22	TRIGGERED	Jhene Aiko	1
21	23	THOTIANA	Blueface	16
19	24	SANGUINE PARADISE	Lil Uzi Vert	5
29	25	BABY SHARK	Pinkfong	29
24	26	PURE WATER	Mustard & Migos	13
22	27	BETTER	Khalid	31
23	28	ACT UP	City Girls	10
38	29	DANCING WITH A STRANGER	Sam Smith & Normani	16
33	30	SWEET BUT PSYCHO	Ava Max	19
27	31	BURY A FRIEND	Billie Eilish	15
30	32	SWERVIN	A Boogie Wit da Hoodie Feat. 6ix9ine	20
34	33	PLEASE ME	Cardi B & Bruno Mars	13
32	34	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED	Ariana Grande	14
25	35	CLOUT	Offset Feat. Cardi B	4
26	36	WORTH IT	YK Osiris	11
35	37	DRIP TOO HARD	Lil Baby & Gunna	35
41	38	WHEN THE PARTY'S OVER	Billie Eilish	13
36	39	SMALLOW	Lady Gaga & Bradley Cooper	19
42	40	LOOK BACK AT IT	A Boogie Wit da Hoodie	20
43	41	THANK U, NEXT	Ariana Grande	28
31	42	EARTH	Lil Dicky	4
48	43	RACKS IN THE MIDDLE	Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	7
45	44	LUCID DREAMS	Juice WRLD	52
50	45	CON CALMA	Daddy Yankee & Katy Perry Feat. Snow	3
39	46	A LOT	21 Savage	21
46	47	EASTSIDE	benny blanco, Halsey & Khalid	41
49	48	BEAUTIFUL CRAZY	Luke Combs	10
RE	49	BELIEVER	Imagine Dragons	95
NEW	50	BEER NEVER BROKE MY HEART	Luke Combs	1



A Slow, 'Sweet' Climb

In its 19th straight week on the Streaming Songs chart, "Sweet but Psycho" by **Ava Max** (above) makes its first appearance in the top 30, moving 33-30 with 15.8 million streams earned in the week ending May 16, according to Nielsen Music. Its climb to the top 30 is the second-slowest trip to the region, following **The Weeknd's** "Often," which took 20 nonconsecutive weeks to hit the top 30 on Sept. 19, 2015 (eight months after the track debuted on the chart). "Sweet" concurrently bullets at its No. 3 peak on the Mainstream Top 40 airplay chart and leaps 7-4 on Adult Top 40.

DaBaby's "Suge" vaults 11-5 on Streaming Songs to become the rapper's first top five hit, two weeks after reaching the top 10 (May 11). The track scores another sizable bump in streams, gaining 13% to 26.7 million. Thanks to its continued gain, parent album *Baby on Baby* concurrently moves 14-8 on the Billboard 200 with 28,000 equivalent album units earned, the LP's first week in the tally's top 10. (It debuted at No. 25 on March 16.)

Lastly, two country songs enter the On-Demand Streaming Songs chart: **Luke Combs'** "Beer Never Broke My Heart" (see page 81) and **Morgan Wallen's** "Whiskey Glasses." The latter is the 26-year-old's first appearance on an all-genre streaming chart. "Glasses" bows at No. 47 with 6.7 million on-demand audio streams, part of its overall sum of 10.7 million. It concurrently reaches a new peak (No. 3) on Country Airplay. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		16
2	2	SUCKER Jonas Brothers		11
4	3	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA		6
3	4	SWEET BUT PSYCHO Ava Max ATLANTIC		15
5	5	WOW. Post Malone REPUBLIC		18
12	6	TALK Khalid RIGHT HAND/RCR		6
10	7	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		4
7	8	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED Ariana Grande REPUBLIC		12
6	9	WITHOUT ME Halsey CAPITOL		30
8	10	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		34
9	11	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		33
11	12	7 RINGS Ariana Grande REPUBLIC		17
33	13	I DON'T CARE Ed Sheeran & Justin Bieber WICKED/REPUBLIC/DEF JAM		2
15	14	SUNFLOWER Post Malone & Swae Lee REPUBLIC		28
14	15	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL		36
27	16	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		3
19	17	LOOK BACK AT IT A Boogie Wit da Hoodie HIGH BRIDGE THE LABEL/ATLANTIC		9
23	18	LOVE AIN'T Eli Young Band MONDO		7
22	19	GOOD AS YOU Kane Brown SONE MUSIC/NASHVILLE		8
20	20	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/W/INTERSCOPE		49
24	21	WHISKEY GLASSES Morgan Wallen BIG SHOES		5
17	22	GOING BAD Meek Mill Feat. Drake YOUNG MONEY/50 CENT/REPUBLIC/ATLANTIC		16
20	23	PLEASE ME Cardi B & Bruno Mars ATLANTIC		14
31	24	CON CALMA Daddy Yankee & Katy Perry Feat. Snow EL CARTEL/EL CARTEL/REPUBLIC/UMLEA/CAPITOL		5
25	25	MIDDLE CHILD J. Cole DREAMVILLE/ROC NATION/INTERSCOPE		12

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 I DON'T CARE Ed Sheeran & Justin Bieber WICKED/REPUBLIC/DEF JAM		1
1	2	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus LIL NAS X/COLUMBIA		10
7	3	BEER NEVER BROKE MY HEART Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN		2
6	4	GOD'S COUNTRY Blake Shelton WARNER BROS. NASHVILLE/WGN		7
4	5	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		3
5	6	SUCKER Jonas Brothers REPUBLIC		11
2	7	IF I CAN'T HAVE YOU Shawn Mendes ISLAND		2
11	8	BAD GUY Billie Eilish DARKROOM/INTERSCOPE/IGA		7
15	9	WHISKEY GLASSES Morgan Wallen BIG SHOES		11
9	10	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE/RYM/A		34
10	11	WOW. Post Malone REPUBLIC		21
12	12	SWEET BUT PSYCHO Ava Max ATLANTIC/RS		20
13	13	SUNFLOWER Post Malone & Swae Lee REPUBLIC		30
16	14	TALK Khalid RIGHT HAND/RCR		11
NEW	15	STAY Maelyn Jarmon REPUBLIC		1
8	16	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		18
17	17	YOU SAY Lauren Daigle CENTRICITY/2TONE		44
18	18	LOVE ME ANYWAY P!nk Feat. Chris Stapleton RCA		3
2	19	HERE WITH ME Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/REPUBLIC		8
20	20	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		3
NEW	21	FALLING LIKE THE STARS James Arthur COLUMBIA		1
22	22	BEAUTIFUL CRAZY Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN		31
21	23	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		40
29	24	KNOCKIN' BOOTS Luke Bryan CAPITOL NASHVILLE/UMG		7
38	25	COOL Jonas Brothers REPUBLIC		5

Pop/Rhythmic/Adult

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 SUCKER Jonas Brothers REPUBLIC		12
2	2	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		18
3	3	SWEET BUT PSYCHO Ava Max ATLANTIC		24
5	4	WOW. Post Malone REPUBLIC		19
4	5	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED Ariana Grande REPUBLIC		14
7	6	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA		8
8	7	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		4
12	8	7 RINGS Ariana Grande REPUBLIC		18
12	9	TALK Khalid RIGHT HAND/RCR		10
10	10	WITHOUT ME Halsey CAPITOL		32
10	11	WHO DO YOU LOVE The Chainsmokers Feat. 5 Seconds Of Summer DEF JAM/COLUMBIA		14
12	12	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		43
22	13	GG I DON'T CARE Ed Sheeran & Justin Bieber WICKED/REPUBLIC/DEF JAM		2
17	14	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		3
13	15	SUNFLOWER Post Malone & Swae Lee REPUBLIC		31
13	16	HERE WITH ME Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/REPUBLIC		10
16	17	DON'T CALL ME UP Mabel POLYDOR/CAPITOL		11
18	18	COOL Jonas Brothers REPUBLIC		7
19	19	WHEN THE PARTY'S OVER Billie Eilish DARKROOM/INTERSCOPE		9
20	20	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		11
21	21	CON CALMA Daddy Yankee & Katy Perry Feat. Snow EL CARTEL/REPUBLIC/CAPITOL		5
25	22	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		5
23	23	I'M SO TIRED... Lauv & Troye Sivan LAWL/CAPITOL/UMLEA/ROBALT		9
24	24	BOY WITH LUV BTS Feat. Halsey BIG HIT ENTERTAINMENT/COLUMBIA		6
26	25	OUT OF LOVE Alessia Cara EP/DEF JAM		12

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GIRLS LIKE YOU Maroon 5 222/INTERSCOPE		46
2	2	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		31
3	3	YOU SAY Lauren Daigle CENTRICITY/2TONE/WARNER BROS.		21
4	4	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		62
5	5	I LIKE ME BETTER Lauv AUV/222/WARNER BROS.		42
6	6	GG BE ALRIGHT Dean Lewis ISLAND/REPUBLIC		19
7	7	LOVE SOMEONE Lukas Graham WARNER BROS.		32
8	8	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL		24
10	9	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		4
9	10	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		23
11	11	WITHOUT ME Halsey CAPITOL		21
12	12	TEQUILA Dan + Shay WARNER BROS. NASHVILLE/WARNER BROS.		32
13	13	WALK ME HOME P!nk RCA		12
18	14	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		15
15	15	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/WILIAM B.C.		20
17	16	LOST WITHOUT YOU Freya Ridings GOOD SISTER/CAPITOL		6
16	17	WE'RE STILL HERE Steve Perry OAT/FANTASY/CENTROD		8
19	18	ONE LESS DAY (DYING YOUNG) Rob Thomas EMULEA/ATLANTIC		12
14	19	GIVE YOU UP Dido BMG		15
22	20	SUCKER Jonas Brothers REPUBLIC		6
21	21	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		8
20	22	LOVE YOU ANYMORE Michael Buble REPRISE/WARNER BROS.		20
23	23	OUT OF LOVE Alessia Cara EP/DEF JAM		9
NEW	24	I DON'T CARE Ed Sheeran & Justin Bieber WICKED/REPUBLIC/DEF JAM		1
28	25	RAINBOW Kacey Musgraves RCA NASHVILLE/CAPITOL		15

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA		8
3	2	TALK Khalid RIGHT HAND/RCR		14
1	3	LOOK BACK AT IT A Boogie Wit da Hoodie HIGH BRIDGE THE LABEL/ATLANTIC		18
6	4	PURE WATER Mustard & Migos QUALITY CONTROL/MOTOWN/20 SUMMERS/CAPITOL/INTERSCOPE		13
5	5	WOW. Post Malone REPUBLIC		20
6	6	MIDDLE CHILD J. Cole DREAMVILLE/ROC NATION/INTERSCOPE		16
8	7	RULE THE WORLD 2 Chainz Feat. Ariana Grande CARTI/REPUBLIC/DEF JAM		9
8	8	GOING BAD Meek Mill Feat. Drake YOUNG MONEY/50 CENT/REPUBLIC/ATLANTIC		22
10	9	WAKE UP Travis Scott CACTUS INC./GRAND WOODS/EPIC		8
11	10	EX Kiana Lede THE HEAVY GROUP/REPUBLIC		15
13	11	ACT UP City Girls QUALITY CONTROL/MOTOWN/CAPITOL		6
9	12	A LOT 21 Savage SLAUGHTER GANG/EPIC		19
12	13	SUNFLOWER Post Malone & Swae Lee REPUBLIC		30
16	14	CLOSE FRIENDS Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL		9
17	15	24/7 Meek Mill Feat. Ella Mai MOTOWN/ATLANTIC		5
14	16	PLEASE ME Cardi B & Bruno Mars ATLANTIC		14
23	17	LIGHT IT UP Marshmello, Tyga & Chris Brown JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL		3
18	18	LA LA LAND Bryce Vine Feat. YG SABW/REPUBLIC		9
19	19	POWER IS POWER SZA, The Weeknd & Travis Scott TOP DAWG/CAPTAIN JACK/REPUBLIC/ATLANTIC/COLUMBIA		4
15	20	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED Ariana Grande REPUBLIC		14
21	21	BIG OLE FREAK Megan Thee Stallion BMG CERTIFIED/BBG		11
25	22	WOBBLE UP Chris Brown Feat. Nicki Minaj & G-Eazy CBE/RCA		3
24	23	WORTH IT YK Osiris DEF JAM		6
20	24	HEAR ME CALLING Juice WRLD GRAND AM/INTERSCOPE		6
29	25	SLIDE French Montana Feat. Blueface & Lil Tjay EPIC		3

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 SUCKER Jonas Brothers REPUBLIC		12
3	2	WALK ME HOME P!nk RCA		13
1	3	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		18
7	4	SWEET BUT PSYCHO Ava Max ATLANTIC		17
4	5	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		28
6	6	WITHOUT ME Halsey CAPITOL		31
5	7	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		33
9	8	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		4
9	9	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		37
19	10	GG I DON'T CARE Ed Sheeran & Justin Bieber WICKED/REPUBLIC/DEF JAM		2
11	11	SPEECHLESS Dan + Shay WARNER BROS. NASHVILLE/WARNER BROS.		16
14	12	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		3
2	13	ONE LESS DAY (DYING YOUNG) Rob Thomas EMULEA/ATLANTIC		13
16	14	BROKEN & BEAUTIFUL Kelly Clarkson STIFFMUG/ATLANTIC		6
13	15	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		14
15	16	DON'T GIVE UP ON ME Andy Grammer SONY		8
18	17	TRAMPOLINE SHAED PHOTO FINISH/ARLIVE		14
20	18	HERE WITH ME Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/REPUBLIC		7
17	19	I'VE BEEN WAITING Lil Peep & LoveMakonnen Feat. Fall Out Boy ULI PEPER/ATLANTIC/COLUMBIA		11
22	20	SOMEONE YOU LOVED Lewis Capaldi REPRISE/ATLANTIC		6
24	21	I'M SO TIRED... Lauv & Troye Sivan LAWL/CAPITOL/UMLEA/ROBALT		5
21	22	7 RINGS Ariana Grande REPUBLIC		17
26	23	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA		4
25	24	COOL Jonas Brothers REPUBLIC		5
28	25	STAY AWAKE Dean Lewis ISLAND/REPUBLIC		5

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

Country

May 25
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
3	3	1	#1 GOD'S COUNTRY	S.HENDRICKS (M.W.HARDY,J.M.SCHMIDT,D.DAWSON)	Blake Shelton	1 8
2	1	2	WHISKEY GLASSES	J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen	1 31
-	12	3	DG SG BEER NEVER BROKE MY HEART	S.MOFATT (L.COMBS,R.MONTANA,J.SINGLETON)	Luke Combs	3 2
1	2	4	BEAUTIFUL CRAZY	S.MOFATT (L.COMBS,W.B.DURRETTE,R.WILLIFORD)	Luke Combs	1 54
5	5	5	GOOD AS YOU	D.J.HUFF (K.BROWN,B.BERRYHILL,S.CARTER,J.PHILIPS,W.WEATHERLY)	Kane Brown	5 30
4	4	6	EYES ON YOU	C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice	3 39
7	7	7	LOOK WHAT GOD GAVE HER	D.HUFF,J.BUNETTA,J.HOMAS RHEIT (THOMAS RHEIT,T.AKINS,L.BUNETTA,J.K.HINDL,K.JAMAL,K.J.HRYVAK)	Thomas Rhett	4 12
10	10	8	AG LOVE AIN'T	D.HUFF (R.COPPERMAN,A.GORLEY,S.MCANALLY)	Eli Young Band	8 34
11	9	9	RUMOR	L.BRICE,J.STONE,K.JACOBS,O.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice	9 36
6	6	10	SPEECHLESS	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,J.REYNOLDS,L.VELTZ)	Dan + Shay	1 52
12	11	11	MISS ME MORE	F.G.WHITEHEAD,J.MASSEY (R.BALLERINI,D.H.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini	8 29
13	13	12	GIRL	G.KURSTIN (M.MORRIS,M.MORRIS,S.AARONS,G.KURSTIN)	Maren Morris	9 18
14	14	13	TALK YOU OUT OF IT	J.MOI (M.W.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)	Florida Georgia Line	13 36
16	17	14	LOVE SOMEONE	R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge	14 29
17	15	15	KNOCKIN' BOOTS	J.STEVENS,J.STEVENS (H.LINDSEY,G.SAMPSON,J.M.HITE)	Luke Bryan	15 7
15	16	16	ON MY WAY TO YOU	T.WILLMON (BRETT JAMES,T.LAMIE)	Cody Johnson	15 40
18	18	17	ALL TO MYSELF	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,N.GALYON,L.REYNOLDS)	Dan + Shay	17 19
19	19	18	SOME OF IT	J.JOYCE (E.C.HURCH,J.HYDE,C.DANIELS,B.PINSON)	Eric Church	18 16
21	20	19	REARVIEW TOWN	M.KNOX (H.THRASHER,B.PINSON,K.LOVELACE)	Jason Aldean	19 19
22	22	20	EVERY LITTLE HONKY TONK BAR	C.AMLEY,G.STRAIT (G.STRAIT,B.STRAIT,D.DILLON)	George Strait	20 14
23	23	21	RAISED ON COUNTRY	C.CROWDER,C.YOUNG (C.YOUNG,C.R.BARLOWE,C.CROWDER)	Chris Young	21 15
24	24	22	I DON'T KNOW ABOUT YOU	J.MOI (A.GORLEY,M.W.HARDY,H.PHELPS,J.ROGERS)	Chris Lane	22 32
27	26	23	REDNECKER	J.MOI,D.COHEN (A.L.BERT,M.W.HARDY,J.M.SCHMIDT)	HARDY	23 13
26	25	24	WHAT HAPPENS IN A SMALL TOWN	D.HUFF (B.GILBERT,R.AKINS,B.BERRYHILL,L.DUNN)	Brantley Gilbert + Lindsay Ell	24 22
28	28	25	THE BONES	G.KURSTIN (M.MORRIS,J.ROBBINS,L.VELTZ)	Maren Morris	25 11
30	29	26	THE ONES THAT DIDN'T MAKE IT BACK HOME	J.S.STOVER,S.BORCHETTA (J.MOORE,P.DIGIOVANNI,C.MCGILL,S.STOVER)	Justin Moore	26 8
25	27	27	RAINBOW	L.FITC.HURK,D.TASHIAN,K.MUSGRAVES (H.HENRYS,M.SCANALLY,K.MUSGRAVES)	Kacey Musgraves	17 14
HOT SHOT DEBUT		28	WE WERE	D.HUFF,K.URBAN (E.CHURCH,L.HYDE,R.TYNDELL)	Keith Urban	28 1
41	40	29	LIVING	R.COPPERMAN,I.R.STEWART (R.COPPERMAN,J.M.HITE,A.GORLEY,D.BENTLEY)	Dierks Bentley	29 6
31	30	30	LOVE YOU TOO LATE	M.R.CARTER (C.SWINDLELL,MICHAEL RAY,B.KINNEY)	Cole Swindell	30 12
29	32	31	SOMEBODY'S DAUGHTER	J.JOYCE (T.TOWNES,L.LARROLD,BARY DEAN)	Tenille Townes	29 11
32	33	32	THOUGHT ABOUT YOU	B.GALLIMORE,T.MCGRAW (L.J.MILLER,B.WARREN,B.D.WARREN)	Tim McGraw	32 6
34	36	33	RIDIN' ROADS	Z.C.ROWELL (D.LYNCH,A.GORLEY,Z.C.ROWELL)	Dustin Lynch	26 10
38	34	34	EVERY LITTLE THING	C.BROWN (R.DICKERSON,P.WELLING,C.BROWN)	Russell Dickerson	34 8
37	38	35	BACK TO LIFE	J.DEE,G.LEVOK,J.D.ROONEY (C.R.BARLOWE,N.MOON,S.MOONEY,F.WILHELM)	Rascal Flatts	31 19
36	37	36	CLOSER TO YOU	BUSBEE (H.LINDSEY,G.SAMPSON,J.VERGES)	Carly Pearce	36 17
33	35	37	BUY MY OWN DRINKS	D.HUFF (H.MULHOLLAND,L.WAYNE,N.COOPER,H.LINDSEY,J.KEAR)	Runaway June	33 13
47	31	38	I HOPE	R.COPPERMAN (Z.KALE,J.M.HITE,G.BARRETT)	Gabby Barrett	31 10
45	41	39	ONE MAN BAND	S.MCANALLY (M.RAMSEY,T.ROSE,H.B.TURSI,J.OSBORNE)	Old Dominion	39 7
39	42	40	NOTHING TO DO TOWN	M.ALDERMAN,C.GIBBS,J.E.NORMAN (D.SCOTT,M.ALDERMAN,C.TAYLOR)	Dylan Scott	35 14
46	48	41	PRAYED FOR YOU	A.BOWERS,M.STELL (M.STELL,A.BOWERS,A.VELTZ)	Matt Stell	36 18
49	45	42	GOOD VIBES	Z.C.ROWELL,C.JANSON (C.JANSON,Z.C.ROWELL,A.GORLEY)	Chris Janson	42 3
43	43	43	MR. LONELY	D.HUFF,S.MCANALLY,C.OSBORNE (L.CARSON,C.DUDDY,K.WYSTRACH,S.MCANALLY,C.OSBORNE)	Midland	43 3
40	46	44	TO A T	D.HUFF,A.ESHUIS (R.J.HURD,N.SPICER,L.VELTZ)	Ryan Hurd	40 14
44	47	45	DAY DRUNK	C.DESTEFANO (M.EVANS,C.DESTEFANO,L.ROBBINS)	Morgan Evans	44 4
35	44	46	BRAND NEW MAN	D.HUFF (K.BROOKS,D.COOK,R.DUNN)	Brooks & Dunn With Luke Combs	30 8
NEW		47	SOUTHBOUND	D.GARCIA,C.JUNDERWOOD (C.JUNDERWOOD,D.A.GARCIA,J.MILLER)	Carrie Underwood	47 1
42	49	48	ALCOHOL YOU LATER	S.SUMSER (M.TENPENNY,S.SUMSER,M.LOTTEN)	Mitchell Tenpenny	42 3
NEW		49	LADIES IN THE '90S	J.FRASURE (L.AUREN ALAINE,J.FRASURE,A.WADGE)	Lauren Alaina	49 1
NEW		50	LOVE THAT	D.HUFF (T.JORDAN,M.J.THOMPSON,D.ROSS,M.WHITWORTH)	Seaforth	50 1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 LUKE COMBS	35 MAS	This One's For You	102	
2	2	DAN + SHAY	WARNER BROS./WMN	Dan + Shay	47	
4	3	CHRIS STAPLETON	MERCURY/UMGN	Traveller	211	
6	4	MORGAN WALLEN	BIG LOUD	If I Know Me	50	
3	5	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	GIRL	10	
5	6	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	54	
7	7	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	Rearview Town	57	
8	8	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	27	
23	9	GG CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	35	
9	10	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	13	
10	11	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	128	
11	12	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	152	
12	13	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	7	
14	14	ZAC BROWN BAND	ROARY/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	199	
19	15	PS GEORGE STRAIT	MCA NASHVILLE/UMGN	50 Number Ones	176	
13	16	THOMAS RHETT	VALORY/BMLG	Life Changes	88	
17	17	BLAKE SHELTON	WARNER BROS./WMN	Reloaded: 20 #1 Hits	186	
15	18	BRETT YOUNG	BMLG	Brett Young	118	
16	19	BROOKS & DUNN	ARISTA NASHVILLE/SMN	Reboot	6	
20	20	TIM MCGRAW	MCA NASHVILLE/UMGN	Number One Hits	173	
18	21	BRETT YOUNG	BMLG	Ticket To L.A.	23	
21	22	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	222	
24	23	THOMAS RHETT	VALORY/BMLG	Tangled Up	190	
22	24	KELSEA BALLERINI	BLACK RIVER	Unapologetically	68	
26	25	CHASE RICE	DACK JANIELS/BROKEN BOW/BMG/BBMG	Lams & Lions	12	



Shelton Crowns Hot 'Country' Songs

Blake Shelton (above) scores his 14th Hot Country Songs No. 1, and first since "Sure Be Cool If You Did" in 2013, with "God's Country." "Honestly, I wasn't even looking for songs or to go in the studio, but my producer [Scott Hendricks] called me and said, 'I've got a few songs you need to listen to,' and 'God's Country' was the first one that he played," says Shelton. "And, man, it stopped me in my tracks. I said, 'We've got to record this now.' I love the song and think it really fills a spot musically that's missing in country right now."

"Country" concurrently climbs into the Country Airplay top 10 (11-10), becoming his 32nd top 10, up 13% to 23.4 million impressions, according to Nielsen Music. It ranks at No. 2 on Country Digital Song Sales (26,000 sold, up 26%) and No. 4 on Country Streaming Songs (10.8 million U.S. streams, up 6%).

Eli Young Band banks its fourth Country Airplay No. 1, and first since "Drunk Last Night" in 2013, as "Love Ain't" climbs 2-1 in its 49th week, up 8% to 38.6 million impressions. The song completes the longest journey to the top since Canaan Smith's "Love You Like That" (49 weeks, 2014-15).

Following its first full week of tracking, Luke Combs' "Beer Never Broke My Heart" romps 12-3 on Hot Country Songs, becoming his sixth top 10. With 11 million streams, it boasts the best first full streaming week for a country song ever, topping the 7 million that Sam Hunt's "Body Like a Back Road" drew in its first full frame in February 2017.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
		PRODUCER (SONGWRITER)				
2	1	#1 LOVE AIN'T	VALORY	Eli Young Band	49	
3	2	GOOD AS YOU	ZONE 4/RCA NASHVILLE	Kane Brown	20	
4	3	WHISKEY GLASSES	BIG LOUD	Morgan Wallen	38	
1	4	EYES ON YOU	DACK JANIELS/BROKEN BOW	Chase Rice	40	
7	5	MISS ME MORE	BLACK RIVER	Kelsea Ballerini	30	
8	6	RUMOR	CURB	Lee Brice	37	
6	7	BEAUTIFUL CRAZY	RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	28	
10	8	LOVE SOMEONE	ATLANTIC/WMN	Brett Eldredge	46	
9	9	LOOK WHAT GOD GAVE HER	VALORY	Thomas Rhett	12	
11	10	GOD'S COUNTRY	WARNER BROS./WMN	Blake Shelton	8	
5	11	NIGHT SHIFT	CAPITOL NASHVILLE	Jon Pardi	43	
13	12	SOME OF IT	EMI NASHVILLE	Eric Church	20	
12	13	ON MY WAY TO YOU	COJO/WMN	Cody Johnson	41	
14	14	GIRL	COLUMBIA NASHVILLE	Maren Morris	18	
15	15	BEER NEVER BROKE MY HEART	RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	2	
19	16	RAISED ON COUNTRY	RCA NASHVILLE	Chris Young	19	
16	17	TALK YOU OUT OF IT	BMLG	Florida Georgia Line	29	
18	18	ALL TO MYSELF	WARNER BROS./WAR	Dan + Shay	14	
17	19	EVERY LITTLE HONKY TONK BAR	MCA NASHVILLE	George Strait	14	
21	20	REARVIEW TOWN	MACON/BROKEN BOW	Jason Aldean	12	
20	21	KNOCKIN' BOOTS	CAPITOL NASHVILLE	Luke Bryan	8	
22	22	WHAT HAPPENS IN A SMALL TOWN	VALORY	Brantley Gilbert + Lindsay Ell	23	
24	23	THE ONES THAT DIDN'T MAKE IT BACK HOME	VALORY	Justin Moore	28	
NEW	24	GG WE WERE	HIT RED/CAPITOL NASHVILLE	Keith Urban	1	
NEW	25	WHAT IF I NEVER GET OVER YOU	BIG MACHINE	Lady Antebellum	1	

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen music

Rock

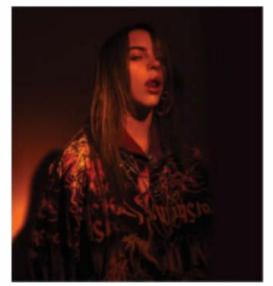
May 25
2019

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	#1 HIGH HOPES	▲	Panic! At The Disco	52
2	2	2	AG SG HEY LOOK MA, I MADE IT		Panic! At The Disco	33
3	3	3	NATURAL		Imagine Dragons	44
5	5	4	CHLORINE		twenty one pilots	31
4	4	5	BAD LIAR		Imagine Dragons	28
6	6	6	BLUE ON BLACK		Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brantley Gilbert & Brian May	25
9	7	7	LO/HI		The Black Keys	11
7	8	8	READY TO LET GO		Cage The Elephant	16
-	29	9	DG BLAME IT ON MY YOUTH		Blink-182	2
11	9	10	100 BAD DAYS		AJR	15
13	14	11	GLORIA		The Lumineers	6
14	12	12	HURT		Oliver Tree	19
12	15	13	11 MINUTES		Yungblud & Halsey Featuring Travis Barker	13
24	10	14	HARMONY HALL		Vampire Weekend	17
17	17	15	LONGSHOT		Catfish And The Bottlemen	14
22	18	16	MONSTERS		Shinedown	10
31	20	17	MISSED CONNECTION		The Head And The Heart	7
-	11	18	THIS LIFE		Vampire Weekend	4
-	16	19	ALLIGATOR		Of Monsters And Men	2
30	27	20	CRINGE		Matt Maeson	14
21	32	21	PEER PRESSURE		James Bay Featuring Julia Michaels	12
20	19	22	ALMOST (SWEET MUSIC)		Hozier	17
33	25	23	FORGIVE ME FRIEND		Smith & Thell Feat. Swedish Jam Factory	6
28	26	24	BELOVED		Mumford & Sons	12
-	13	25	JOY		Bastille	2
18	22	26	BORDERLINE		Tame Impala	5
35	36	27	STILL FEEL.		half alive	11
HOT SHOT DEBUT		28	UNSAINTED		Slipknot	1
NEW		29	LEGENDARY		Skillet	1
42	37	30	REMEMBER WHEN		Bad Wolves	6
34	35	31	BREAKING DOWN		I Prevail	11
-	39	32	UNDER YOUR SCARS		Godsmack	3
49	44	33	HEROIN		Badflower	6
47	42	34	SAW LIGHTNING		Beck	5
44	43	35	POWER OVER ME		Dermot Kennedy	15
43	46	36	ARE YOU BORED YET?		Wallows Featuring Clairo	11
32	38	37	PATIENCE		Tame Impala	8
RE-ENTRY		38	CHOKÉ		I Dont Know How But They Found Me	3
RE-ENTRY		39	MAYBE, I'M AFRAID		lovelytheband	2
RE-ENTRY		40	CHANGE		The Revivalists	4
39	45	41	A REASON TO FIGHT		Disturbed	14
41	40	42	BE LEGENDARY		Pop Evil	6
NEW		43	RESCUE		James Bay	1
NEW		44	ON THE SQUARE		Mac DeMarco	1
RE-ENTRY		45	BOOM		X Ambassadors	5
RE-ENTRY		46	NOBODY		Mac DeMarco	2
50	48	47	THE DIRT (EST. 1981)		Motley Crue Feat. Machine Gun Kelly	9
RE-ENTRY		48	ELEVATE		Papa Roach	5
RE-ENTRY		49	I GUESS I JUST FEEL LIKE		John Mayer	11
NEW		50	BAD		James Bay	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 SAMMY HAGAR & THE CIRCLE		Space Between	1	
4	2	GG QUEEN	▲	Greatest Hits I II & III: The Platinum Collection	73	
NEW	3	MAC DEMARCO		Here Comes The Cowboy	1	
1	4	VAMPIRE WEEKEND		Father Of The Bride	2	
8	5	PS ELTON JOHN		Diamonds	79	
6	6	PANIC! AT THE DISCO		Pray For The Wicked	47	
9	7	IMAGINE DRAGONS	▲	Evolve	99	
12	8	JOURNEY	▲	Journey's Greatest Hits	121	
13	9	CREEDEnce CLEARWATER RENEWAL	▲	Chronicle: The 20 Greatest Hits	121	
16	10	BILLY JOEL	▲	The Essential Billy Joel	70	
RE	11	TOM PETTY AND THE HEARTBREAKERS	▲	Greatest Hits	93	
14	12	IMAGINE DRAGONS		Origins	27	
3	13	QUEEN		Bohemian Rhapsody (Soundtrack)	30	
18	14	GUNS N' ROSES	▲	Greatest Hits	111	
19	15	FLEETWOOD MAC	▲	Rumours	115	
22	16	BOB SEGER & THE SILVER BULLET BAND	▲	Greatest Hits	76	
20	17	IMAGINE DRAGONS	▲	Night Visions	234	
17	18	MOTLEY CRUE		The Dirt (Soundtrack)	8	
21	19	TWENTY ONE PILOTS		Trench	32	
25	20	LYNYRD SKYNYRD	▲	All Time Greatest Hits	59	
27	21	EAGLES	▲	Their Greatest Hits 1971-1975	93	
NEW	22	WHITESNAKE		Flesh & Blood	1	
33	23	THE BEATLES	▲	Abbey Road	112	
34	24	THE BEATLES	▲	1	121	
28	25	AC/DC	▲	Back In Black	108	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 BURY A FRIEND	Billie Eilish	14		
1	2	LO/HI	The Black Keys	11		
4	3	LONGSHOT	Catfish And The Bottlemen	19		
6	4	TRAMPOLINE	SHAED	24		
5	5	HIGH HOPES	Panic! At The Disco	43		
8	6	HURT	Oliver Tree	18		
10	7	GLORIA	The Lumineers	7		
3	8	CHLORINE	twenty one pilots	16		
7	9	READY TO LET GO	Cage The Elephant	16		
11	10	100 BAD DAYS	AJR	15		
12	11	STILL FEEL.	half alive	16		
14	12	BELOVED	Mumford & Sons	10		
13	13	HAPPIER	Marshmello & Bastille	39		
16	14	MAYBE, I'M AFRAID	lovelytheband	16		
15	15	CHANGE	The Revivalists	14		
19	16	MISSED CONNECTION	The Head And The Heart	8		
9	17	BAD LIAR	Imagine Dragons	16		
17	18	CHOKÉ	I Dont Know How But They Found Me	11		
25	19	ALLIGATOR	Of Monsters And Men	3		
21	20	CRINGE	Matt Maeson	13		
31	21	GG BLAME IT ON MY YOUTH	Blink-182	2		
20	22	HEY LOOK MA, I MADE IT	Panic! At The Disco	12		
18	23	11 MINUTES	Yungblud & Halsey Feat. Travis Barker	12		
34	24	3 NIGHTS	Dominic Fike	7		
22	25	GAVE YOU EVERYTHING	The Interrupters	14		



Eilish's First Radio Reign

Billie Eilish (above) scores her first No. 1 on an airplay ranking as "Bury a Friend" bumps 2-1 on Alternative. She previously hit No. 7 on the chart with "You Should See Me in a Crown" in December. Meanwhile, "Bad Guy" jumps 35-28 on Alternative, while "When the Party's Over" bullets at No. 19 on Mainstream Top 40, where "Bad Guy" pushes 25-22. All four songs appear on Eilish's former Billboard 200 No. 1, *When We All Fall Asleep, Where Do We Go?*

Also achieving a first airplay chart leader, **Badflower** rises 2-1 on Mainstream Rock with "Heroin." The Los Angeles four-piece previously peaked at No. 2 with "Ghost" in October. "Heroin" concurrently reaches a new high (No. 16) on Rock Airplay, up 12% to 3.6 million impressions, according to Nielsen Music. Badflower is the second act in 2019 to top Mainstream Rock for the first time in its career; the first was **The Black Keys**, whose "Lo/Hi" was No. 1 the previous two weeks.

Additionally on Mainstream Rock, **Godsmack's** "Under Your Scars" lifts 11-10, marking the band's 25th top 10. The act ties **Foo Fighters** and **Shinedown** for the third-most top 10s in the chart's 38-year archives; **Tom Petty**, solo and with **The Heartbreakers**, leads with 28, followed by **Van Halen** (26). "Scars" is the third top 10 from Godsmack's 2018 LP, *When Legends Rise*, after "Bulletproof" and "When Legends Rise," which ruled the tally for five weeks each. —Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. **TOP ROCK ALBUMS:** The week's most popular rock albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (album sales, track equivalent albums and streaming equivalent albums). **ALTERNATIVE AIRPLAY:** The week's most popular alternative 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.legends.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

R&B/Hip-Hop

May 25
2019
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	1	11
2	3	2	WOW.	Post Malone	1	21
3	4	3	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	Post Malone & Swae Lee	1	30
4	5	4	TALK	Khalid	4	13
5	6	5	MIDDLE CHILD	J. Cole	2	17
12	9	6	SUGE	DaBaby	6	9
6	7	7	GOING BAD	Meek Mill Featuring Drake	2	24
-	2	8	HOMICIDE	Logic Featuring Eminem	2	2
8	9	9	BETTER	Khalid	5	35
10	11	10	PURE WATER	Mustard & Migos	10	17
7	11	11	PLEASE ME	Cardi B & Bruno Mars	1	13
13	12	12	LOOK BACK AT IT	A Boogie Wit da Hoodie	12	23
14	13	13	ACT UP	City Girls	13	12
19	17	14	POP OUT	Polo G Featuring Lil Tjay	14	8
15	15	15	ENVY ME	Calboy	14	22
9	14	16	A LOT	21 Savage	5	21
-	21	17	TRUTH HURTS	Lizzo	17	2
11	16	18	THOTIANA	Blueface	4	18
HOT SHOT DEBUT		19	TRIGGERED	Jhené Aiko	19	1
17	20	20	MURDER ON MY MIND	YNW Melly	7	19
18	18	21	CLOUT	Offset Featuring Cardi B	17	8
20	23	22	CLOSE FRIENDS	Lil Baby	16	29
21	22	23	WORTH IT	YK Osiris	21	13
16	19	24	SANGUINE PARADISE	Lil Uzi Vert	12	5
31	32	25	PUT A DATE ON IT	Yo Gotti Feat. Lil Baby	21	16
27	25	26	BIG OLE FREAK	Megan Thee Stallion	25	9
23	28	27	RACKS IN THE MIDDLE	Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	11	7
24	26	28	BEFORE I LET GO	Beyoncé	24	4
28	30	29	GIRLS NEED LOVE	Summer Walker X Drake	16	12
26	29	30	ROBBERY	Juice WRLD	13	13
-	27	31	GO LOKO	YG, Tyga & Jon Z	27	2
33	33	32	SHOTTA FLOW	NLE Choppa	32	6
29	31	33	MIXED PERSONALITIES	YNW Melly Feat. Kanye West	19	17
39	35	34	24/7	Meek Mill Featuring Ella Mai	25	7
34	38	35	SHOT CLOCK	Ella Mai	27	17
30	34	36	THAT'S A RACK	Lil Uzi Vert	27	5
47	42	37	RULE THE WORLD	2 Chainz Feat. Ariana Grande	37	5
42	39	38	DIE YOUNG	Roddy Ricch	38	6
44	41	39	JUICE	Lizzo	39	4
37	40	40	FAUCET FAILURE	Ski Mask The Slump God	32	18
NEW		41	BACC AT IT AGAIN	Yella Beazy, Gucci Mane & Quavo	41	1
48	43	42	I	Lil Skies	17	11
NEW		43	ICY	Logic Featuring Gucci Mane	43	1
41	45	44	WRONG	Luh Kel	37	5
-	50	45	WAKE UP	Travis Scott	21	5
NEW		46	GOIN BABY	DaBaby	46	1
50	49	47	EX	Kiana Ledé	44	4
25	44	48	FLOATING	Schoolboy Q Feat. 21 Savage	25	3
43	47	49	SATURDAY NIGHTS	Khalid & Kane Brown	21	19
36	36	50	POWER IS POWER	SZA, The Weeknd & Travis Scott	36	4

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	LOGIC	Confessions Of A Dangerous Mind	1		
1	2	KHALID	Free Spirit	6		
8	3	DABABY	Baby On Baby	11		
4	4	POST MALONE	beerbongs & bentleys	55		
6	5	DRAKE	Scorpion	46		
10	6	JUICE WRLD	Death Race For Love	10		
7	7	A BOOGIE WIT DA HOODIE	Hoodie SZN	21		
2	8	PNB ROCK	Trapstar Turnt Popstar	2		
9	9	SCHOOLBOY Q	CrasH Talk	3		
11	10	TRAVIS SCOTT	ASTROWORLD	41		
12	11	SOUNDTRACK	Spider-Man: Into The Spider-Verse	22		
9	12	NIPSEY HUSSLE	Victory Lap	13		
13	13	MEEK MILL	Championships	24		
10	14	BEYONCÉ	HOMECOMING: THE LIVE ALBUM	5		
14	15	JUICE WRLD	Goodbye & Good Riddance	52		
NEW	16	QUANDO RONDO	From The Neighborhood To The Stage	1		
15	17	CARDI B	Invasion Of Privacy	58		
17	18	POST MALONE	Stoney	127		
16	19	21 SAVAGE	I Am > I Was	21		
19	20	LIL BABY & GUNNA	Drip Harder	32		
18	21	GUNNA	Drip Or Drown 2	12		
21	22	KHALID	American Teen	115		
22	23	XXXTENTACION	?	61		
20	24	OFFSET	FATHER OF 4	12		
25	25	ELLA MAI	Ella Mai	31		

RAP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	LOOK BACK AT IT	A Boogie Wit da Hoodie	17		
4	2	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	6		
1	3	GOING BAD	Meek Mill Feat. Drake	22		
3	4	MIDDLE CHILD	J. Cole	17		
5	5	PLEASE ME	Cardi B & Bruno Mars	14		
7	6	PURE WATER	Mustard & Migos	11		
13	7	A LOT	21 Savage	19		
8	8	ACT UP	City Girls	8		
9	9	CLOSE FRIENDS	Lil Baby	12		
11	10	RULE THE WORLD	2 Chainz Feat. Ariana Grande	9		
12	12	24/7	Meek Mill Feat. Ella Mai	9		
13	13	DRIP TOO HARD	Lil Baby & Gunna	31		
14	14	WOW.	Post Malone	19		
19	15	SUGE	DaBaby	4		
17	16	ENVY ME	Calboy	8		
15	17	PUT A DATE ON IT	Yo Gotti Feat. Lil Baby	12		
18	18	BACC AT IT AGAIN	Yella Beazy, Gucci Mane & Quavo	5		
19	19	THOTIANA	Blueface	15		
20	20	CLOUT	Offset Feat. Cardi B	5		
23	21	LIGHT IT UP	Marshmello, Tyga & Chris Brown	2		
22	22	WORTH IT	YK Osiris	3		
NEW	23	SLIDE	French Montana Feat. Blueface & Lil Tjay	1		
24	24	DIE YOUNG	Roddy Ricch	3		
21	25	21	DaBaby	8		



'Road' Leads To No. 1 At Radio

Streaming titan "Old Town Road" by Lil Nas X (above, right), featuring Billy Ray Cyrus (above, left), arrives atop *Billboard* radio rankings for the first time as it rallies 7-1 on Mainstream R&B/Hip-Hop and 2-1 on Rhythmic.

On the former list, the duo had a mighty 20% surge in plays in the week ending May 19, according to Nielsen Music. The six-spot leap is one of the nine biggest jumps to No. 1 since the chart's inception in 1993 and the largest since Rae Sremmurd's "Black Beatles," featuring Gucci Mane, raced 8-1 on Dec. 3, 2016.

Meanwhile, on Rhythmic, "Road" ascends with a 6% uptick in plays in the week. While it's Lil Nas X's first radio leader, the track wraps a nearly 27-year break for Cyrus, who last led with "Achy Breaky Heart," a five-week champ on Country Airplay in May-June 1992.

Elsewhere, **Jhené Aiko** earns her best debut on Hot R&B/Hip-Hop Songs as "Triggered" starts at No. 19. The track, released May 8, enters the chart after its first full tracking week. "Triggered" opens at No. 14 on R&B/Hip-Hop Streaming Songs through 14.4 million U.S. clicks in the week ending May 16. The song also bumps 20-14 on R&B/Hip-Hop Digital Song Sales with 3,000 sold in the same period, up 13% from its partial-week entrance.

Plus, **A Boogie Wit Da Hoodie** scores his first Rap Airplay No. 1 as "Look Back at It" lifts 2-1. "Look," which borrows from **Michael Jackson's** "You Rock My World" and "Remember the Time," climbs thanks to a 4% audience boost in the week ending May 19. Rap Airplay is the second radio format that "Look" has conquered; the track topped Rhythmic on May 18.

—Trevor Anderson

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
	1	1	#1 4 WKS AG CON CALMA		Daddy Yankee Featuring Snow	1 16
	2	2	MIA		Bad Bunny Featuring Drake	1 32
44	41	3	DG SG SOLTERA		Lunay, Daddy Yankee & Bad Bunny	3 10
4	3	4	CALMA		Pedro Capo X Farruko	3 32
5	4	5	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1 33
3	5	6	BAILA BAILA BAILA		Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	3 19
8	8	7	TE ROBARE		Nicky Jam X Ozuna	6 8
7	7	8	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	4 43
6	6	9	SECRETO		Anuel AA & Karol G	4 18
9	9	10	HP		Maluma	9 11
11	10	11	AULLANDO		Wisín & Yandel & Romeo Santos	10 12
10	12	12	INMORTAL		Aventura	5 6
12	11	13	CONTRA LA PARED		Sean Paul & J Balvin	11 9
14	14	14	CON ALTURA		Rosalía, J. Balvin & El Guincho	14 7
41	19	15	OTRO TRAGO		Sech Featuring Darell	15 3
16	13	16	ME GUSTA		Natti Natasha	13 15
15	17	17	AMANECE		Anuel AA X Haze	11 22
13	16	18	LA ROMANA		Bad Bunny Featuring El Alfa	12 21
22	24	19	NADA NUEVO		Christian Nodal	19 10
24	15	20	NI BIEN NI MAL		Bad Bunny	8 21
21	22	21	UN AÑO		Sebastian Yatra & Reik	12 12
18	18	22	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	14 16
19	21	23	VERTE IR		DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Bryantigo	17 7
		24	EL CHIVO		Berner Featuring T3r Elemento	24 1
17	20	25	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	17 13
33	25	26	SI SE DA		Myke Towers x Farruko	25 3
36	32	27	DELINCUENTE		Farruko, Anuel AA & Kendo Kaponi	27 3
40	36	28	PA MI		Dalex x Rafa Pabon	28 7
49	48	29	PARECEN VIERNES		Marc Anthony	29 4
38	33	30	NO LO TRATES		Pitbull, Natti Natasha & Daddy Yankee	30 3
28	28	31	TE VI		Piso 21 & Micro TDH	28 14
	31	32	OCEAN		Karol G	31 2
50	30	33	PUNTO G		Karol G	30 6
32	35	34	DESCONOCIDOS		Mau y Ricky + Manuel Turizo + Camilo	31 16
		35	SIMPLEMENTE GRACIAS		Calibre SO	35 1
25	29	36	LA CARTERA		Farruko & Bad Bunny	25 3
42	39	37	ESCLAVO DE TUS BESOS		Manuel Turizo X Ozuna	37 9
37	42	38	DESPUES QUE TE PERDI		Jon Z/Enrique Iglesias	27 9
35	37	39	REBOTA		Guaynaa	35 9
		40	NADIE		Farruko	40 4
29	34	41	200 MPH		Bad Bunny Featuring Djlo	21 20
47	45	42	VIVIR BAILANDO		Silvestre Dangond & Maluma	42 4
34	38	43	SI ESTUVIESEMOS JUNTOS		Bad Bunny	24 19
23	26	44	MEDELLIN		Madonna & Maluma	18 5
31	49	45	DATE LA VUELTA		Luis Fonsi, Sebastian Yatra & Nicky Jam	31 3
30	40	46	LA RESPUESTA		Becky G & Maluma	13 4
	47	47	DICES QUE TE VAS		Karol G Featuring Anuel AA	47 2
		48	ENCANTADORA		El Fantasma	48 1
46	43	49	PERFECTA		Banda Los Recoditos	42 4
		50	QUE LE DE		Rauw Alejandro y Nicky Jam	42 7

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 19 WKS BAD BUNNY		X 100PRE	21	
	2	MARC ANTHONY		OPUS	1	
	3	KAROL G		Ocean	2	
	4	FARRUKO		Gangalee	3	
	5	OZUNA		Aura	38	
	6	OZUNA		Odisea	90	
NEW	7	CHRISTIAN NODAL		Ahora	1	
	8	ANUEL AA		Real Hasta La Muerte	44	
	9	ROMEO SANTOS		Utopia	6	
	10	GG SECH		Suenos	4	
	11	LUIS FONSI		Vida	15	
	12	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	150	
NEW	13	DALEX		Climaxxx	1	
	14	J BALVIN		Vibras	51	
RE	15	SELENA		Lo Mejor de...	84	
	16	WISIN & YANDEL		Los Campeones del Pueblo / The Big Leagues	22	
	17	ROMEO SANTOS		Formula: Vol. 2	216	
	18	NICKY JAM		Fenix	121	
	19	CHRISTIAN NODAL		Me Deje Llevar	90	
	20	MALUMA		F.A.M.E.	52	
	21	ROMEO SANTOS		Golden	95	
	22	NATTI NATASHA		iluminATTI	13	
	23	T3R ELEMENTO		The Green Trip	26	
	24	SEBASTIAN YATRA		Fantasia	5	
	25	SHAKIRA		El Dorado	103	

LATIN STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	#1 5 WKS CON CALMA	Daddy Yankee Feat. Snow	16		
NEW	2	SOLTERA	Lunay, Daddy Yankee & Bad Bunny	1		
	3	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	122		
	4	MI GENTE	J Balvin & Willy William Feat. Beyoncé	98		
	5	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	33		
	6	CALMA	Pedro Capo X Farruko	20		
	7	MIA	Bad Bunny Feat. Drake	31		
	8	TE ROBARE	Nicky Jam X Ozuna	8		
	9	BAILA BAILA BAILA	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	13		
	10	ELLA QUIERE BEBER	Anuel AA & Romeo Santos	38		
	11	SECRETO	Anuel AA & Karol G	18		
	12	HP	Maluma	11		
	13	TE BOTE	Casper Magico, Hilo Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	55		
	14	NUUNCA ES SUFICIENTE	Los Angeles Azules Feat. Natalia Lafourcade	20		
	15	AULLANDO	Wisín & Yandel & Romeo Santos	11		
	16	OTRO TRAGO	Sech Feat. Darell	2		
	17	CON ALTURA	Rosalía, J. Balvin & El Guincho	6		
	18	DURA	Daddy Yankee	69		
	19	X	Nicky Jam x J Balvin	63		
	20	ESCAPATE CONMIGO	Wisín Feat. Ozuna	101		
	21	OYE MUJER	Raymix	46		
	22	AMANECE	Anuel AA X Haze	22		
	23	NI BIEN NI MAL	Bad Bunny	14		
RE	24	VERTE IR	DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Bryantigo	5		
	25	LA ROMANA	Bad Bunny Feat. El Alfa	8		



Anthony's 11th Top 10

Marc Anthony (above) scores his 11th Top Latin Albums top 10 as *OPUS* starts at No. 2. His 13th studio effort opens with 9,000 equivalent album units earned in the week ending May 16, according to Nielsen Music — the fifth-largest debut for a Latin album released in 2019. Of that starting sum, 6,000 were album sales — the third-biggest sales week for a Latin title in 2019, following the opening frames of Luis Fonsi's *Vida* (16,000; Feb. 16) and Romeo Santos' *Utopia* (9,000; April 20). *OPUS* also starts at No. 1 on the Latin Album Sales and Tropical Albums charts.

Christian Nodal claims his second top 10 on Top Latin Albums as *Ahora* debuts at No. 7 with 5,000 equivalent album units. The bulk of that sum is attributed to streaming activity. *Ahora* marks the highest debut for a regional Mexican album since T3R Elemento's *The Green Trip* bowed at No. 5 with 4,000 equivalent album units in December 2018. Nodal replaces himself at No. 1 on Regional Mexican Albums, the first act to achieve the feat since Banda Sinaloense MS de Sergio Lizarraga's *La Mejor Versión de Mí* dethroned the band's *En Vivo: Guadalajara - Monterrey* (May 6, 2017). Lastly, 19-year-old Lunay clocks his first Hot Latin Songs top 10 as "Soltera," with Daddy Yankee and Bad Bunny, soars 41-3 thanks to a lofty 617% boost in streams (9.61 million U.S. clicks) and a 3,801% gain in digital sales (6,000 downloads) logged in the week ending May 16.

—Pamela Bustios

CINDY ORD/GETTY IMAGES

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

Christian/Gospel

May 25
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		WKS. ON CHART
1	1	1	#1 YOU SAY		Lauren Daigle	1
			J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	CENTRICITY		45
2	2	2	GOD ONLY KNOWS		for KING & COUNTRY	2
			TEDD L.HALE,S.MOSLEY,FOR KING & COUNTRY (J.SMALLBONE,J.SMALLBONE,L.KEAR,JREYNOLDS,J.BORNHOM)	CURB-WORD		38
3	3	3	HAVEN'T SEEN IT YET		Danny Gokey	3
			C.WEDGEWORTH (D.GOKEY,C.WEDGEWORTH,E.HULSE)	SPARROW/CAPITOL CMG		18
4	4	4	LOOK UP CHILD		Lauren Daigle	3
			J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	CENTRICITY		38
5	5	5	RESURRECTING		Elevation Worship	3
			S.BURTON,C.BROCKA,R.BERTSON,E.BROWN,M.BROOK,S.FURTCOR,JYE,MNTLEED	ELEVATION WORSHIP/ESSENTIAL/PLG		41
9	7	6	SCARS		I AM THEY	6
			S.MOSLEY,M.O'CONNOR (M.ARMSTRONG,E.HULSE,J.MCCONNEL,M.MEIN)	ESSENTIAL/PLG		18
8	9	7	BUILD MY LIFE		Pat Barrett	7
			E.CASH,N.MCKEELS (P.BARRETT,B.BOWYER,M.JREDMAN,K.KAPLE,K.MARTIN)	BOWYER & BOW/SPARROW/CAPITOL CMG		20
11	11	8	RAISE A HALLELUJAH		Bethel Music, Jonathan David Helser & Melissa Helser	8
			E.CASH (J.D.HELSER,M.HELSER,M.S.KAGGS,A.STEVENS)	BETHEL		19
7	8	9	ONLY JESUS		Casting Crowns	3
			M.A.MILLER (M.HALL,M.WEST,B.HERMS)	BEACH STREET/REUNION/PLG		40
6	6	10	MAYBE IT'S OK		We Are Messengers	5
			D.MULLIGAN,J.L.SMITH,B.FOWLER (D.MULLIGAN,J.L.SMITH,B.FOWLER)	CURB-WORD		27
15	15	11	SYMPHONY		Switch Featuring Dillon Chase	11
			L.BARBER,L.M.BURMAN,B.L.DJABARA (D.STEVENS,C.F.PHEZ,D.ARWALL,K.WHARL,BANKS,L.M.BURMAN,B.L.DJABARA)	DEJAM		15
12	13	12	CHURCH (TAKE ME BACK)		Cochren & Co.	12
			B.FOWLER (M.COCHRAN,B.FOWLER,M.KUPEK)	GOTE		16
16	14	13	GREATNESS OF OUR GOD		newsboys	13
			P.FURLE,R.G.DUNCAN (C.WEDGEWORTH,B.FOWLER,E.HULSE)	FAIR TRADE		16
13	12	14	IS HE WORTHY?		Chris Tomlin	12
			E.CASH (A.PETERSON,B.SHIVE)	RIVERMUSIC/SPARROW/CAPITOL CMG		11
17	18	15	TILL I FOUND YOU		Phil Wickham	15
			R.D.JACKSON,R.JACKSON,N.BALACHANDRAN (L.RYAN,P.WICKHAM)	FAIR TRADE		30
18	17	16	ALIVE		Big Daddy Weave	16
			J.REDMON (J.INGRAM,J.L.SMITH,Z.WILLIAMS)	CURB-WORD		13
-	28	17	LEGENDARY		Skillet	17
			K.COOPER,J.L.COOPER (J.L.COOPER,K.COOPER,S.MOSLEY)	HEAR IT LOUD/ATLANTIC/CURB-WORD		2
RE-ENTRY	14	16	BORN AGAIN		Austin French	17
			J.PARDO (A.FRENCH,J.HARRISON,J.PARDO)	AWAKEN/FAIR TRADE		27
21	20	20	WHOLE HEART (HOLD ME NOW)		Hillsong UNITED	14
			M.G.CHISLETT,L.HOUSTON (L.HOUSTON,A.KING)	HILLSONG/SPARROW/CAPITOL CMG		18
26	24	21	WITH LIFTED HANDS		Ryan Stevenson	19
			R.STEVENSON,C.STEVENS (B.FOWLER,C.STEVENS)	GOTE		13
20	19	22	GOD'S NOT DONE WITH YOU		Tauren Wells	21
			B.HERMS (T.WELLS,B.HERMS,E.L.WEISBAND)	REUNION/PLG		6
19	21	22	PRIZE WORTH FIGHTING FOR		Jamie Kimmett	19
			J.SOJKA (J.KIMMETT,L.FARRELL)	REUNION/PLG		15
24	25	24	ANOTHER IN THE FIRE		Hillsong UNITED	19
			M.G.CHISLETT,L.HOUSTON (C.DAVENPORT,L.HOUSTON)	HILLSONG/SPARROW/CAPITOL CMG		9
24	25	24	YES I WILL		Vertical Worship	24
			J.L.SMITH (E.HOAGLAND,M.L.C.FIELDS,J.L.SMITH)	ESSENTIAL WORSHIP/PLG		25
25	22	25	GOOD GRACE		Hillsong UNITED	11
			M.G.CHISLETT,L.HOUSTON (L.HOUSTON)	HILLSONG/SPARROW/CAPITOL CMG		23

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		WKS. ON CHART
1	1	1	#1 LOVE THEORY		Kirk Franklin	1
			K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN)	FO YO SOUL/RCA/RCA INSPIRATION/PLG		16
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		88
4	3	3	DELIVER ME (THIS IS MY EPHODUS)		Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson	3
			D.LAWRENCE (D.LAWRENCE,W.L.STOKES,M.LEWIS,R.WOOLRIDGE,D.DAVIS)	RCA INSPIRATION/PLG		19
8	4	4	UNSTOPPABLE		Koryn Hawthorne	4
			KID CLASS,R.D.REESE (M.R.RIDDICK-WOODS,A.WYLEY,R.D.REESE)	RCA INSPIRATION/PLG		18
3	5	5	VICTORY		Fred Jerkins Featuring Last Call	3
			F.JERKINS (L.T.WASTWOOD (T.WASTWOOD,A.L.JONES,F.JERKINS III))	DARKCHILD GOSPEL		29
9	8	6	OPEN THE FLOODGATES		Demetrius West & Jesus Promoters Feat. Karen Hoskins	6
			J.HOSKINS (D.WEST (D.WASHINGTON, JR.,D.WEST,L.HOMAS III))	BLACKSMOKE		25
11	6	7	YOU KNOW MY NAME (LIVE)		Tasha Cobbs Leonard	2
			K.LEONARD, JR.,T.COBBES LEONARD (K.COBBES LEONARD,B.BROWN)	MOTOWN GOSPEL		20
10	9	8	POUR YOUR OIL		Joshua Rogers	8
			L.B.HOSKINS (L.B.HOSKINS,M.MCFARLIN,T.BELLE)	MIXED BAG		31
18	7	9	SETTLE HERE		William Murphy	7
			K.LEONARD, JR.,T.COBBES LEONARD (W.H.MURPHY III)	RCA INSPIRATION/PLG		9
6	10	10	MY GOD		Nashville Life Music Feat. Mr. Talkbox	6
			D.HILL,A.LOVE III (D.HILL)	NASHVILLE LIFE		20
14	12	11	YOU'RE DOING IT ALL AGAIN		Todd Dulaney Feat. Nicole Harris	11
			D.KIMBROUGH,T.DULANEY (T.DULANEY,N.R.HARRIS)	EONE		9
22	15	12	MAKE ROOM		Jonathan McReynolds	12
			J.MC REYNOLDS,LIL' MAN (J.MC REYNOLDS)	EONE		11
12	13	13	EVERYTHING WILL BE ALRIGHT		Isaiah Templeton	11
			J.TYSON (S.HORFUL)	TREMYLES		14
16	16	14	IF GOD / NOTHING BUT THE BLOOD		Casey J	14
			JOHN JOHN TRAXX (C.L.HOBBS,J.WEBB,J.N.SIMS)	CASEY J/INTEGRITY/TYSOT		7
13	17	15	THIS IS A MOVE		Tasha Cobbs Leonard	4
			K.LEONARD, JR. (K.COBBES LEONARD,B.LAKE,T.BROWN,N.MOORE)	MOTOWN GOSPEL		16
20	21	16	I MADE IT OUT		John P. Kee Feat. Zacardi Cortez	16
			J.P.KEE (J.P.KEE)	KEE/EONE		6
19	14	17	TELL ME WHERE IT HURTS		Fred Hammond	14
			F.HAMMOND,J.DAWKINS (F.HAMMOND)	F.HAMMOND/MERITAGE/FACE TO FACE PRODUCTIONS		8
25	24	18	MIRACLE WORKER		JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr.	18
			J.J.HAIRSTON III,R.ANDERSON (R.TOLBERT JR.,J.L.HAIRSTON III)	JAMESTOWN		5
-	11	19	BLESSINGS ON BLESSINGS		Anthony Brown & group therAPy	11
			A.J.BROWN (A.J.BROWN)	KEY OF A/FAIR TRADE/TYSOT		2
17	18	20	LAUGHTER (JUST LIKE A MEDICINE)		BeBe Winans	16
			B.WINANS (B.WINANS)	REGIME N/MALACO		19
-	19	21	WIDE AS THE SKY		Isabel Davis	19
			N.MCKEELS (J.C.G.MYRIE,M.JREDMAN,K.P.STANFILL)	GLOBAL MINISTRY/UNCLE G		2
23	23	22	WAITING		Jermaine Dolly	22
			J.DOLLY (J.DOLLY)	BY ANY MEANS NECESSARY		7
21	22	23	TRY		Keyondra Lockett	21
			J.L.WILLIAMS (K.LOCKETT,J.L.WILLIAMS)	BELLA DAWN		9
NEW	24	24	I SEE MIRACLES		Jekalyn Carr	24
			A.CARR (J.CARR)	LUN JEAL		1
NEW	25	25	VICTORY		J Moss	25
			P.D.ALEH,J.MOSS (J.L.MOSS,P.D.ALEH,B.HART,I.STONE,J.G.RAPOSQ)	PAJAM/EONE		1

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 NEWSBOYS	United	1		
		FAIR TRADE/PLG				
2	2	LAUREN DAIGLE	Look Up Child	36		
		CENTRICITY/IZONE				
3	3	HILLSONG UNITED	People	3		
		HILLSONG/SPARROW/CAPITOL CMG				
4	4	LAUREN DAIGLE	How Can It Be	215		
		CENTRICITY/CAPITOL CMG				
5	5	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	64		
		FAIR TRADE/PLG				
6	6	FOR KING & COUNTRY	Burn The Ships	32		
		CURB-WORD				
7	7	MERCYME	Lifer	111		
		FAIR TRADE/PLG				
10	8	BETHEL MUSIC	Victory: Recorded Live	16		
		BETHEL				
8	9	NF	Therapy Session	160		
		CAPITOL CMG				
11	10	SKILLET	Awake	261		
		ARDENT/FAIR TRADE/ATLANTIC/PLG				
15	11	GG JOSH TURNER	I Serve A Savior	29		
		MCA NASHVILLE/CAPITOL CMG				
14	12	ELEVATION WORSHIP	Here As In Heaven	171		
		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG				
13	13	HILLSONG WORSHIP	There Is More	58		
		HILLSONG/SPARROW/CAPITOL CMG				
9	14	ZACH WILLIAMS	Chain Breaker	125		
		ESSENTIAL/PLG				
12	15	CASTING CROWNS	Only Jesus	26		
		BEACH STREET/REUNION/PLG				
16	16	TOBYMAC	The Elements	31		
		FOREFRONT/CAPITOL CMG				
18	17	SKILLET	Unleashed	145		
		HEAR IT LOUD/ATLANTIC/CURB-WORD				
20	18	TAUREN WELLS	Hills And Valleys	95		
		REUNION/PLG				
19	19	NF	Mansion	199		
		CAPITOL CMG				
17	20	HILLSONG UNITED	Wonder	101		
		HILLSONG/SPARROW/CAPITOL CMG				
22	21	ALAN JACKSON	Precious Memories Collection	100		
		ARC/EMI NASHVILLE/CAPITOL CMG				
24	22	HILLSONG UNITED	Zion	288		
		HILLSONG/SPARROW/CAPITOL CMG				
25	23	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	192		
		SIXSTE PS/SPARROW/CAPITOL CMG				
21	24	DANNY GOKEY	Haven't Seen It Yet	5		
		SPARROW/CAPITOL CMG				
26	25	HILLSONG WORSHIP	Let There Be Light	135		
		HILLSONG/SPARROW/CAPITOL CMG				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	#1 TITUS SHOWERS	Who? (EP)	1		
		ASP/UMG				
NEW	2	JOVONTA PATTON	Sanctuary (EP)	1		
		NEWTON STREET				
2	3	TASHA COBBS LEONARD	Heart. Passion. Pursuit	90		
		MOTOWN GOSPEL/CAPITOL CMG				
1	4	KIRK FRANKLIN	The Essential Kirk Franklin	172		
		FO YO SOUL/VERITY/LEGACY				
3	5	KORYN HAWTHORNE	Unstoppable	44		
		RCA INSPIRATION/PLG				
5	6	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	200		
		VERITY/LEGACY				
4	7	TORI KELLY	Hiding Place	35		
		SCHOOLBOY/CAPITOL				
8	8	ARETHA FRANKLIN	Gospel Greats	58		
		ATLANTIC/FLASHBACK/RHINO				
6	9	VARIOUS ARTISTS	WOW Gospel 2019	17		
		MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG				
7	10	JONATHAN MCREYNOLDS	Make Room	62		
		EONE				
9	11	TASHA COBBS	Grace (EP)	269		
		MOTOWN GOSPEL/CAPITOL CMG				
14	12	TASHA COBBS LEONARD	Heart. Passion. Pursuit	28		
		MOTOWN GOSPEL/CAPITOL CMG				
11	13	ARETHA FRANKLIN	Amazing Grace The Complete Recordings	19		
		ATLANTIC/RHINO				
12	14	TRAVIS GREENE	The Hill	185		
		RCA INSPIRATION/PLG				
10	15	WILLIAM MURPHY	Settle Here	9		
		RCA INSPIRATION/PLG				
13	16	TASHA COBBS	One Place: Live	194		
		MOTOWN GOSPEL/CAPITOL CMG				
17	17	GG KIRK FRANKLIN	Hello Fear	142		
		FO YO SOUL/VERITY/RCA INSPIRATION/PLG				
NEW	18	KIM PERSON	The Journey	1		
		KLP				
15	19	TAMELA MANN	Best Days	271		
		TILLYMANN				
16	20	FRED HAMMOND	The Best Of Fred Hammond	44		
		VERITY/PLG				
18	21	TAMELA MANN	One Way	139		
		TILLYMANN				
22	22	DONNIE MCCLURKIN	The Journey (Live)	82		
		RCA INSPIRATION/PLG				
RE	23	JERARD & JOVAUN	What A Beautiful Name (EP)	2		
		MOTOWN GOSPEL/CAPITOL CMG				
21	24	YOLANDA ADAMS	The Best Of Me	110		
		ELEKTRA/ATLANTIC/JAG				
20	25	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen	13		
		RCA INSPIRATION/PLG				



Newsboys Reunite With No. 1

United by Newsboys (above) debuts at No. 1 on Top Christian Albums, arriving with 21,000 equivalent album units (almost entirely from traditional album sales), according to Nielsen Music. The band earns its seventh leader among 25 entries dating to its debut, *Not Ashamed*, in 1992. The group first hit No. 1 with *Take Me to Your Leader* in March 1996. *United* is Newsboys' first studio set since *Love Riot*, which started and peaked at No. 2 in 2016.

On Top Gospel Albums, Titus Showers' debut solo EP, *Who?*, arrives at the summit (3,000 units). Showers is the lead singer of gospel group **The Showers**, which hit No. 3 on the chart with *The Journey* in 2017.

Also on Top Gospel Albums, Jovonta Patton's EP

Dance/Electronic

May 25
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 Wks. Ago	Last Week	This Week	Title	Certification	Artist	Peak Pos. / Wks. on Chart
	1	1	#1 HAPPIER		Marshmello & Bastille	1 / 39
	2	2	HERE WITH ME		Marshmello Feat. CHVRCHES	2 / 10
	3	3	CLOSE TO ME		Ellie Goulding X Diplo Feat. Swae Lee	2 / 29
	4	4	WHO DO YOU LOVE		The Chainsmokers Feat. 5 Seconds Of Summer	4 / 15
	5	5	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2 / 33
	6	6	SOS		Avicii Featuring Aloe Blacc	6 / 6
	9	7	CARRY ON		Kygo & Rita Ora	7 / 4
	7	9	AG SG SUMMER DAYS		Martin Garrix Feat. Macklemore & Patrick Stump	7 / 3
		8	TOUGH LOVE		Avicii Feat. Angus & Vargas & Lagola	9 / 1
	8	10	THIS FEELING		The Chainsmokers Feat. Kelsea Ballerini	4 / 35
	12	11	PIECE OF YOUR HEART		Meduza Feat. GOODBOYS	11 / 8
	10	12	ON MY WAY		Alan Walker, Sabrina Carpenter & Farruko	8 / 8
		13	GOOD THINGS FALL APART		Illenium & Jon Bellion	13 / 1
	17	14	WHAT I LIKE ABOUT YOU		Jonas Blue Feat. Theresa Rex	13 / 8
	13	15	LILY		Alan Walker, K-391 & Emelie Hollow	12 / 15
	15	16	DG GIANT		Calvin Harris & Rag'n Bone Man	8 / 18
	14	17	365		Zedd & Katy Perry	7 / 14
	16	18	LOST IN THE FIRE		Gesafelstein & The Weeknd	3 / 19
	25	19	ALL DAY AND NIGHT		Jax Jones, Martin Solveig & Madison Beer	18 / 7
		20	CAN'T TAKE IT FROM ME		Major Lazer Feat. Skip Marley	20 / 1
	21	21	UCLA		RL Grime Featuring 24hrs	19 / 25
	23	22	CRAB RAVE		Noisestorm	14 / 26
	31	23	BACK TO LIFE		Hilary Roberts	23 / 5
	19	24	HOPE		The Chainsmokers Featuring Winona Oak	7 / 22
	20	25	BONES		Galantis Featuring OneRepublic	17 / 15
		26	YOU LITTLE BEAUTY		Fisher	26 / 1
		27	STAY (DON'T GO AWAY)		David Guetta Featuring Raye	27 / 1
	33	28	CONCRETE HEART		VASSY & Disco Fries	28 / 5
		29	GOMF		DVBBS Featuring BRIDGE	29 / 2
	24	30	THINK ABOUT YOU		Kygo Feat. Valerie Broussard	10 / 13
	35	26	WTF		HUGEL Featuring Amber Van Day	26 / 3
	40	32	CATCHY SONG		Dillon Francis Feat. T-Pain & That Girl Lay Lay	19 / 14
		33	MORE		Flying Lotus Feat. Anderson .Paak	33 / 1
	18	25	FIRE IN MY SOUL		Oliver Heldens Feat. Shungudzo	18 / 10
	30	31	NO SLEEP		Martin Garrix Featuring Bonn	12 / 12
	27	29	MILE HIGH		James Blake Feat. Metro Boomin & Travis Scott	10 / 17
	38	34	THE RHYTHM OF THE NIGHT		Sean Finn & Corona	34 / 4
		36	I MISS MYSELF		NOTO & HRVY	36 / 2
	28	33	NOBODY		Martin Jensen & James Arthur	19 / 9
	32	32	I'M NOT ALONE 2019		Calvin Harris	17 / 6
	22	19	PUT YOUR PHONE DOWN (LOW)		Jack Back	19 / 7
		42	GIVE ME SOME MORE (AYE YAI YAI)		KC & The Sunshine Band & Tony Moran Feat. Nile Rodgers	42 / 2
		43	DIVA		Aazar, Swae Lee & Tove Lo	43 / 1
		44	LET ME TAKE YOU		Whethan + Jeremih	44 / 1
	37	40	BETTER WHEN YOU'RE GONE		David Guetta, Brooks & Loote	25 / 14
	42	41	MAMA		Clean Bandit Feat. Ellie Goulding	19 / 19
	29	35	FIRED UP		Jade Starling	28 / 8
		48	SELFISH		Oimtri Vegas & Like Mike & Era Istrefi	47 / 2
		49	I'VE BEEN THINKING ABOUT YOU		KLAAS & Londonbeat	49 / 1
		50	WIN WIN		Diplo Featuring Tove Lo	22 / 2

TOP DANCE/ELECTRONIC ALBUMS™						
Last Week	This Week	Artist	Title	Wks. on Chart		
	1	#1 MARSHMELLO	Marshmello: Fortnite Extended Set	15		
	2	LADY GAGA	The Fame	270		
	3	THE CHAINSMOKERS	Collage (EP)	132		
	4	THE CHAINSMOKERS	Memories...Do Not Open	110		
	5	THE CHAINSMOKERS	Sick Boy	56		
	6	ALAN WALKER	Different World	22		
	7	CLEAN BANDIT	What Is Love?	24		
	8	CALVIN HARRIS	Funk Wav Bounces Vol. 1	98		
	9	ODESZA	A Moment Apart	88		
	10	JONAS BLUE	Blue	26		
	11	AVICII	True	135		
	12	GORILLAZ	Demon Days	225		
	NEW	KASKADE	Redux 003	1		
	25	LADY GAGA	Born This Way	170		
	17	DAVID GUETTA	Nothing But The Beat	226		
	16	KYGO	Kids In Love	80		
	18	ODESZA	In Return	199		
	NEW	RL GRIME	Nova Pure	1		
	20	DJ SNAKE	Encore	144		
	19	ALINA BARAZ & GALIMATIAS	Urban Flora	199		
	21	ILLENIU	Awake	79		
	13	MAJOR LAZER	Major Lazer Essentials	30		
	RE	MAJOR LAZER	Peace Is The Mission	166		
	10	DAFT PUNK	Discovery	131		
	22	DAFT PUNK	Random Access Memories	194		

DANCE/MIX SHOW AIRPLAY™						
Last Week	This Week	Title	Artist	Wks. on Chart		
	8	#1 OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	6		
	3	HERE WITH ME	Marshmello Feat. CHVRCHES	9		
	2	SOS	Avicii Feat. Aloe Blacc	6		
	1	SUCKER	Jonas Brothers	10		
	7	FEEL ALIVE	D-Sol Feat. Katt Rockell	15		
	10	DANCING WITH A STRANGER	Sam Smith & Normani	17		
	4	NO SLEEP	Martin Garrix Feat. Bonn	12		
	6	WHITE LIES	M-22	8		
	9	PIECE OF YOUR HEART	Meduza Feat. GOODBOYS	8		
	15	CONCRETE HEART	VASSY & Disco Fries	7		
	11	SWEET BUT PSYCHO	Ava Max	14		
	12	WOW.	Post Malone	18		
	22	ALL DAY AND NIGHT	Jax Jones, Martin Solveig & Madison Beer	5		
	17	OBSESSED	Dynoro / Ina Wroldsen	3		
	20	TALK	Khalid	5		
	9	THINK ABOUT YOU	Kygo Feat. Valerie Broussard	11		
	13	BONES	Galantis Feat. OneRepublic	9		
	14	7 RINGS	Ariana Grande	17		
	16	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED	Ariana Grande	13		
	24	PLAY IT COOL	Steve Aoki And MONSTA X	3		
	NEW	REMEMBER	Gryffin With Zohara	1		
	29	ME!	Taylor Swift Feat. Brendon Urie	4		
	19	DON'T CALL ME UP	Mabel	7		
	NEW	SOMETIMES	Ollask, Nicky Romero & XLO	1		
	23	WE FOUND LOVE	Nora En Pure Feat. Ashbah	10		



Meduza Moves To No. 1

Meduza, the Italian production trio of **Mattia Vitale**, **Luca De Gregorio** and **Simone Giani**, tops Dance Club Songs with "Piece of Your Heart," featuring **GOODBOYS** (2-1). The first No. 1 for both acts was remixed by **James Hype** and **Weiss**, among others. "Piece" has also pierced the Dance/Mix Show Airplay top 10, reaching No. 5. Atop Dance/Mix Show Airplay, **Lil Nas X** and featured singer **Billy Ray Cyrus** each earn their first leader, soaring 8-1 with "Old Town Road." The track, which rules the Billboard Hot 100 for a seventh week (see page 3) and takes over atop two other airplay tallies (see page 83), was remixed by **Diplo**. Additionally on Dance/Mix Show Airplay, Australian singer **VASSY** posts her fourth top 10, and New York-based DJ duo **Disco Fries** (**Nick Ditri** and **Danny Danger**) sizzles to its first, with "Concrete Heart" (15-10).

On Hot Dance/Electronic Songs, **Marshmello** and **Bastille** tally a 35th week at No. 1 with "Happier." The track extends its longevity record over runner-up "The Middle" by **Zedd**, **Maren Morris** and **Grey** (33 weeks, 2018). Meanwhile, **Avicii** achieves his 10th Hot Dance/Electronic Songs top 10 with "Tough Love," featuring **Angus and Vargas & Lagola** (No. 9). Avicii, who died in April 2018, adds his 32nd entry, tying **The Chainsmokers** for the third-most since the chart's January 2013 inception, after **David Guetta** (40) and **Calvin Harris** (37). "Tough" totaled 3.7 million U.S. streams and sold 3,000 downloads in its initial tracking week, according to Nielsen Music.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as dance/electronic if they are primarily instrumental or feature a DJ. Songs are ranked by total weekly plays on dance/electronic radio stations, including those that have submitted their hours of peak show programming, as measured by Nielsen Music. See Charts Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 PIECE OF YOUR HEART ASTRALWERKS/VIRGIN/CAPITOL	Meduza Feat. GOODBOYS	10
3	2	BACK TO LIFE RED SONGBIRD/DAUMAH	Hilary Roberts	9
4	3	CONCRETE HEART KMY/RED	VASSY & Disco Fries	8
8	4	GG WALK ME HOME RCA	P!nk	6
10	5	GIVE YOU UP BMG	Dido	5
6	6	THE RHYTHM OF THE NIGHT SELFIE TUNES/SONY MUSIC GERMANY/NITRON MUSIC	Sean Finn & Corona	7
11	7	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	6
1	8	PUT YOUR PHONE DOWN (LOW) WHAT A MUSIC/DEFECTED	Jack Back	10
14	9	I'M NOT ALONE 2019 COLUMBIA	Calvin Harris	5
5	10	FIRE IN MY SOUL KANGAROO/BLACK TRAX/RCA	Oliver Heldens Feat. ShunguZzo	10
12	11	GIVE ME SOME MORE DC & The Sunshine Band & Tony Moran Feat. Nile Rodgers BFD/SUNSHINE SOUND	DC & The Sunshine Band & Tony Moran Feat. Nile Rodgers	7
9	12	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	11
15	13	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	5
18	14	SOS AVICII AB/GEFFEN/INTERSCOPE	Avicii Feat. Aloe Blacc	4
7	15	FIRED UP TAZMANIA	Jade Starling	11
23	16	MEDELLIN LIVE NATION/INTERSCOPE	Madonna & Maluma	3
21	17	I'VE BEEN THINKING ABOUT YOU COCONUT/RADIKAL	KLAAS & Londonbeat	4
26	18	BREAK UP TO MAKE UP PREMIER LEAGUE	Tania	5
17	19	YOU'RE MY LIFE DEFECTED	Low Steppa	9
30	20	GOING HOME A18	Kue	4
25	21	HOUSE OF STONE DOTDOTDOT	Colonel Abrams	5
22	22	SHOTGUN COLUMBIA	George Ezra	12
27	23	SEND ME AN ANGEL QUINN COLEMAN	Omar Veluz	6
31	24	ON MY WAY MER MUSIC/RCA	Alan Walker, Sabrina Carpenter & Farruko	3
16	25	SO LOST HEARTED TAZMANIA	Lee Dagger & Courtney Harrell	9
36	26	SELFISH SMASH THE HOUSE/ARISTA	Dimitri Vegas & Like Mike & Era Istrefi	3
29	27	SUCKER REPUBLIC	Jonas Brothers	5
34	28	LOVE OR DRUGS I AM ALCHEMY	Rilan	4
33	29	MARY OFFERED LADYBUGS AND LOVE YOURS TRANSCENDEO	VelvetCode	4
19	30	DON'T FEEL LIKE CRYING ISLAND/REPUBLIC	Sigrid	10
35	31	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	3
38	32	MORE THAN YOU 450	HARBER x Lexy Panterra	3
28	33	VOICES IN MY HEAD 418/RENEGADE	Spanish Fly Feat. Aki Starr	9
32	34	SHOULDA STAYED DARIO	Dario	7
42	35	SO AM I ATLANTIC	Ava Max	2
43	36	DON'T STOP ME NOW PURPLE ROSE	First Ladies Of Disco	2
49	37	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	2
24	38	FAVORITE SOUND CRANBERRY/RED	Audien & Echosmith	13
39	39	WET SOCIAL MEDIA	KEA	6
HOT SHOT DEBUT	40	TALK RIGHT HAND/RCA	Khalid	1
50	41	STARRY EYES JUNGLE TIPPING	Young Bombs	2
48	42	I'M COMING THROUGH DIFFERENT WORLD	BlissBliss	2
44	43	HERE WITH ME JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	Marshmello Feat. CHVRCHES	2
20	44	BASSA SABABA TEDDY/BMG/S-CURVE	Netta	14
13	45	YOU'RE SORRY DEFECTED	Todd Edwards	14
37	46	365 CAPITOL/INTERSCOPE	Zedd & Katy Perry	11
45	47	JUICE NICE LIFE/ATLANTIC	Lizzo	10
47	48	7 RINGS REPUBLIC	Ariana Grande	15
46	49	GIANT COLUMBIA	Calvin Harris & Rag'n'Bone Man	16
RE	50	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	7

BOXSCORE

May 25
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.

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$6,092,370 (\$79,070,000 YEN) \$202/\$121/\$103/\$85	ED SHEERAN TOKYO DOME, TOKYO APRIL 9	47,454 SELLOUT	AEG PRESENTS
2	\$5,565,410 (\$7,587,136 SINGAPORE) \$189/\$123/\$93/\$71/\$57	ED SHEERAN NATIONAL STADIUM, SINGAPORE APRIL 26	49,810 SELLOUT	AEG PRESENTS
3	\$4,855,440 (\$43,507,000 YEN) \$202/\$121/\$103/\$85	ED SHEERAN KYOCERA DOME, OSAKA, JAPAN APRIL 23	37,790 SELLOUT	AEG PRESENTS
4	\$4,594,641 \$349.45/\$39.45	P!NK LITTLE CAESARS ARENA, DETROIT, MICH. APRIL 26-27	30,499 TWO SHOWS TWO SELLOUTS	LIVE NATION
5	\$4,281,550 \$166.67/\$50	SOMETHING IN THE WATER FESTIVAL VIRGINIA BEACH BOARDWALK, VIRGINIA BEACH, VA. APRIL 27-28	72,188 72,404 TWO SHOWS ONE SELLOUT	LIVE NATION
6	\$3,565,360 (114,359,000 BAHT) \$180/\$150/\$120/\$90/\$60	ED SHEERAN RAJAMANGALA NATIONAL STADIUM, BANGKOK, THAILAND APRIL 28	29,119 32,691	AEG PRESENTS
7	\$3,312,190 (\$99,042,500 TAIWANESE) \$189/\$124/\$94/\$58	ED SHEERAN TAOYUAN CITY STADIUM, TAOYUAN, TAIWAN APRIL 4	28,136 SELLOUT	AEG PRESENTS
8	\$2,871,470 (11,830,786 RINGGITS) \$117/\$86/\$71/\$47/\$23	ED SHEERAN NATIONAL STADIUM, KUALA LUMPUR, MALAYSIA APRIL 13	40,351 43,743	AEG PRESENTS
9	\$2,853,320 (22,376,272 YUAN) RENMINBI \$188/\$112	ED SHEERAN FANTASY ROAD OUTDOOR VENUE, HONG KONG, CHINA APRIL 17	20,294 SELLOUT	AEG PRESENTS
10	\$2,821,779 \$750/\$75	AEROSMITH THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS APRIL 6, 8, 11, 13, 16, 18, 21, 23, 26	46,358 47,006 NINE SHOWS	LIVE NATION
11	\$2,657,640 (3,020,143,500 WON) \$117/\$97/\$88	ED SHEERAN SONGDO MOONLIGHT FESTIVAL PARK, INCHEON, SOUTH KOREA APRIL 21	24,910 25,033	AEG PRESENTS
12	\$2,628,946 \$353.50/\$47.45	P!NK GOLDEN 1 CENTER, SACRAMENTO, CALIF. APRIL 30	14,881 SELLOUT	LIVE NATION
13	\$2,159,245 \$271.45/\$47.45	P!NK MODA CENTER, PORTLAND, ORE. APRIL 8	14,942 SELLOUT	LIVE NATION
14	\$2,125,545 \$247.50/\$47.45	P!NK SAP CENTER, SAN JOSE, CALIF. APRIL 17	14,055 SELLOUT	LIVE NATION
15	\$2,117,678 \$399.95/\$47.45	P!NK PEPSI CENTER, DENVER, COLO. APRIL 1	14,548 SELLOUT	LIVE NATION
16	\$2,011,671 \$324.95/\$29.95	P!NK BAHRS LIFE FIELDHOUSE, INDIANAPOLIS, IND. APRIL 17	14,444 SELLOUT	LIVE NATION
17	\$1,925,556 \$319.50/\$43.45	P!NK MONDA CENTER, ANAHEIM, CALIF. APRIL 13	12,832 SELLOUT	LIVE NATION
18	\$1,889,389 \$271.45/\$47.45	P!NK VIVINT SMART HOME ARENA, SALT LAKE CITY, UTAH APRIL 3	13,586 SELLOUT	LIVE NATION
19	\$1,786,640 \$750/\$47.95	CHER TD GARDEN, BOSTON, MASS. APRIL 28	13,192 SELLOUT	LIVE NATION
20	\$1,627,880 \$424.50/\$44.50	HIGH WATER FESTIVAL RIVERFRONT PARK, NORTH CHARLESTON, SOUTH CAROLINA APRIL 13-14	18,440 20,000 TWO SHOWS	LIVE NATION
21	\$1,469,277 \$279.95/\$34.95	ARIANA GRANDE MODA CENTER, PORTLAND, ORE. APRIL 30	13,692 SELLOUT	LIVE NATION
22	\$1,234,178 (14,300,041,800 WON) \$94.93/\$85.44	TROYE SIVAN OLYMPIC GYMNASIUM #2, SEOUL, SOUTH KOREA APRIL 27	13,916 14,130	LIVE NATION
23	\$1,199,529 (8,040,720 YUAN RENMINBI) \$190.95/\$56.69	TROYE SIVAN MERCEDES-BENZ ARENA, SHANGHAI, CHINA APRIL 22	12,138 SELLOUT	LIVE NATION
24	\$1,180,555 \$146/\$36	JIMMY BUFFETT AMERIS BANK AMPHITHEATRE, ALPHARETTA, GA. APRIL 25	12,022 SELLOUT	LIVE NATION
25	\$1,084,116 \$249.75/\$59.75	THE ORIGINAL MISFITS ALLSTATE ARENA, ROSEMONT, ILL. APRIL 27	10,341 12,530	LIVE NATION
26	\$1,054,801 \$174/\$86.50	TRONDOSSA MUSIC AND ARTS FESTIVAL RIVERFRONT PARK, NORTH CHARLESTON, SOUTH CAROLINA APRIL 27-28	11,820 21,500 TWO SHOWS	LIVE NATION
27	\$827,792 \$100.49/\$45	MUSE TD GARDEN, BOSTON, MASS. APRIL 30	10,067 12,036	AEG PRESENTS, LIVE NATION
28	\$790,836 \$134.50/\$29	ZAC BROWN BAND COASTAL CREDIT UNION MUSIC PARK AT WALNUT CREEK, RALEIGH, N.C. APRIL 13	15,283 19,846	LIVE NATION
29	\$787,959 \$95/\$35	TREVOR NOAH UNITED CENTER, CHICAGO APRIL 27	13,483 SELLOUT	LIVE NATION
30	\$747,097 \$75/\$39.50	JOE ROGAN VIEJAS ARENA, SAN DIEGO, CALIF. APRIL 20	12,601 SELLOUT	LIVE NATION
31	\$725,554 \$125/\$75	ICE CUBE & SNOOP DOGG RED ROCKS AMPHITHEATRE, MORRISON, COLO. APRIL 18	9,501 SELLOUT	AEG PRESENTS
32	\$718,181 (635,680 EUROS) \$78.49	EROS RAMAZZOTTI SAP ARENA, MANNHEIM, GERMANY APRIL 12	9,150 9,502	REP SCORPIO KONZERTPRODUKTIONEN
33	\$708,322 \$94.99/\$27.50	MUSE WELLS FARGO CENTER, PHILADELPHIA, PA. APRIL 7	10,557 SELLOUT	LIVE NATION
34	\$671,008 \$134.50/\$28.75	ZAC BROWN BAND PNC MUSIC PAVILION, CHARLOTTE, N.C. APRIL 14	11,382 18,113	LIVE NATION
35	\$639,996 \$124.50/\$24.75	ZAC BROWN BAND HOLLYWOOD CASINO AMPHITHEATRE, MARYLAND HEIGHTS, MO. APRIL 26	12,562 19,100	LIVE NATION

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



Sivan Blossoms In Asia

After launching the *Bloom* tour last September with a two-month North American leg, **Troye Sivan** (above) is hitting his stride with a pair of Asian dates. He lands at Nos. 22 and 23 on the Boxscore chart with a sellout performance at Shanghai's Mercedes-Benz Arena (April 22) and a show at Seoul's Olympic Gymnasium #2 (April 27). The combined grosses of these and two other concerts in Taipei, Taiwan, and Tokyo total \$2.9 million, according to figures reported to Billboard Boxscore.

These two Asian dates set a personal record for the South African-born, Australian-raised singer-songwriter. They both grossed \$1.2 million, with the Seoul show selling 13,916 tickets and Shanghai moving 12,138, marking the highest-grossing, most-attended and highest-charting engagements of his career. In terms of pure gross, previous bests were \$366,000 at New York's Radio City Music Hall on Oct. 9, 2018, and \$310,000 at Los Angeles' Greek Theatre on Oct. 30, 2018.

Those domestic grosses are less than one-third of what Sivan earned in Seoul and Shanghai. This may be due to heavy anticipation, as this was his first Asian trek. He has yet to bring the tour to his native Australia, but considering he performed better there on a per-show basis than in North America during his 2016 *Blue Neighbourhood* tour, one can reasonably expect similarly strong results from his next trip Down Under.

Sivan is on the road in support of *Bloom*, which debuted and peaked at No. 6 on the Billboard 200.

—Eric Frankenberg

MY BILLBOARD MOMENT



THE CALM BEFORE THE BEEHIVE

▶ DARCUS BEESE PRESIDENT, ISLAND RECORDS

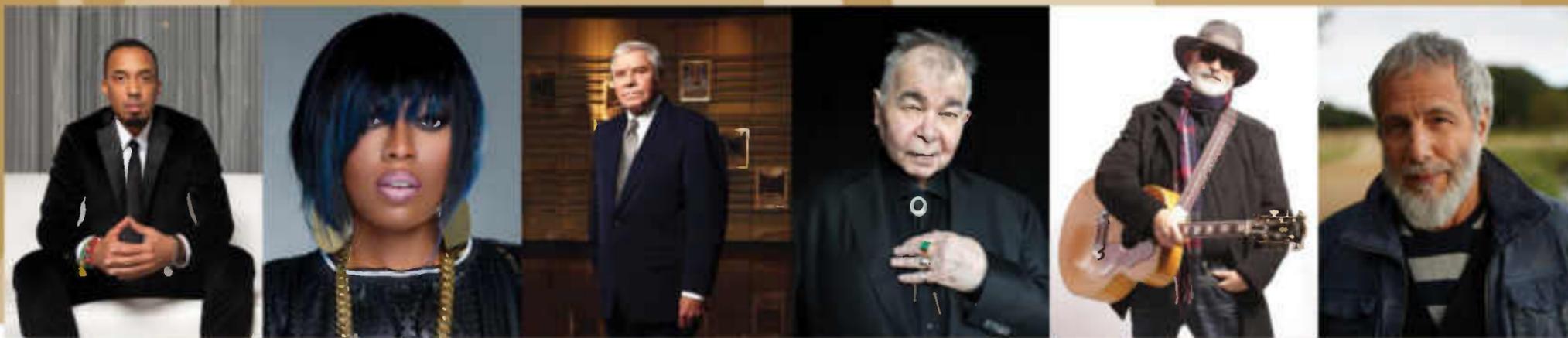
Beese spent nearly his entire career at Island Records U.K., where he began as a promotions intern in 1989 and later served as A&R director, signing acts like Taio Cruz, Florence + The Machine and the late Amy Winehouse. He masterminded the lattermost's U.S. breakthrough with her 2006 album, *Back to Black*, which peaked at No. 2 on the *Billboard* 200 in March 2008 following Winehouse's five wins at that year's Grammy Awards. Newly based in New York as he leads the label's global output, Beese was honored in May at the Music Week Awards, where he received the coveted Strat Award recognizing outstanding contributions to the music business. The OBE-designated maestro reflects on the moment he first met Winehouse in 2002. "I've got a lot to attribute to Amy," he says. "She was that important."

I had heard some tracks that U.K. producers the Lewinson brothers [Steve and Pete] had done, and all of a sudden, out came this voice. It reminded me of Billie Holiday, Dinah Washington. I went on this mission to find her. I found out her manager was Nick Shymansky at 19 Entertainment and called Nick like 10 times a day, but he wouldn't call me back. So I made an appointment with another manager at 19 who pointed me down the corridor to Nick's office. There was this 19-year-old girl seated on the floor with long, dark hair, pre-beehive. I knew it was Amy immediately. I said I was from the record company, and she looked at me and said, "So?" We hit it off, and two months later she signed to Island.

For the Grammys in 2008, Amy was nominated but unable to enter the country [due to her visa request being denied], so they did a satellite broadcast performance from the U.K. Because of the time difference, we were sitting in a London TV studio at 3 a.m. for our own kind of Grammy night. Like any artist that comes along once in a generation, her impact is felt down the ages. Adele tips her hat to Amy. I [see] it in Island's Jessie Reyez and Bishop Briggs, that ability to be brutally honest about your talent and what you're trying to say. Anyone who came after Amy was given permission to tell their story how they wanted to tell it.

—AS TOLD TO NICK WILLIAMS

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