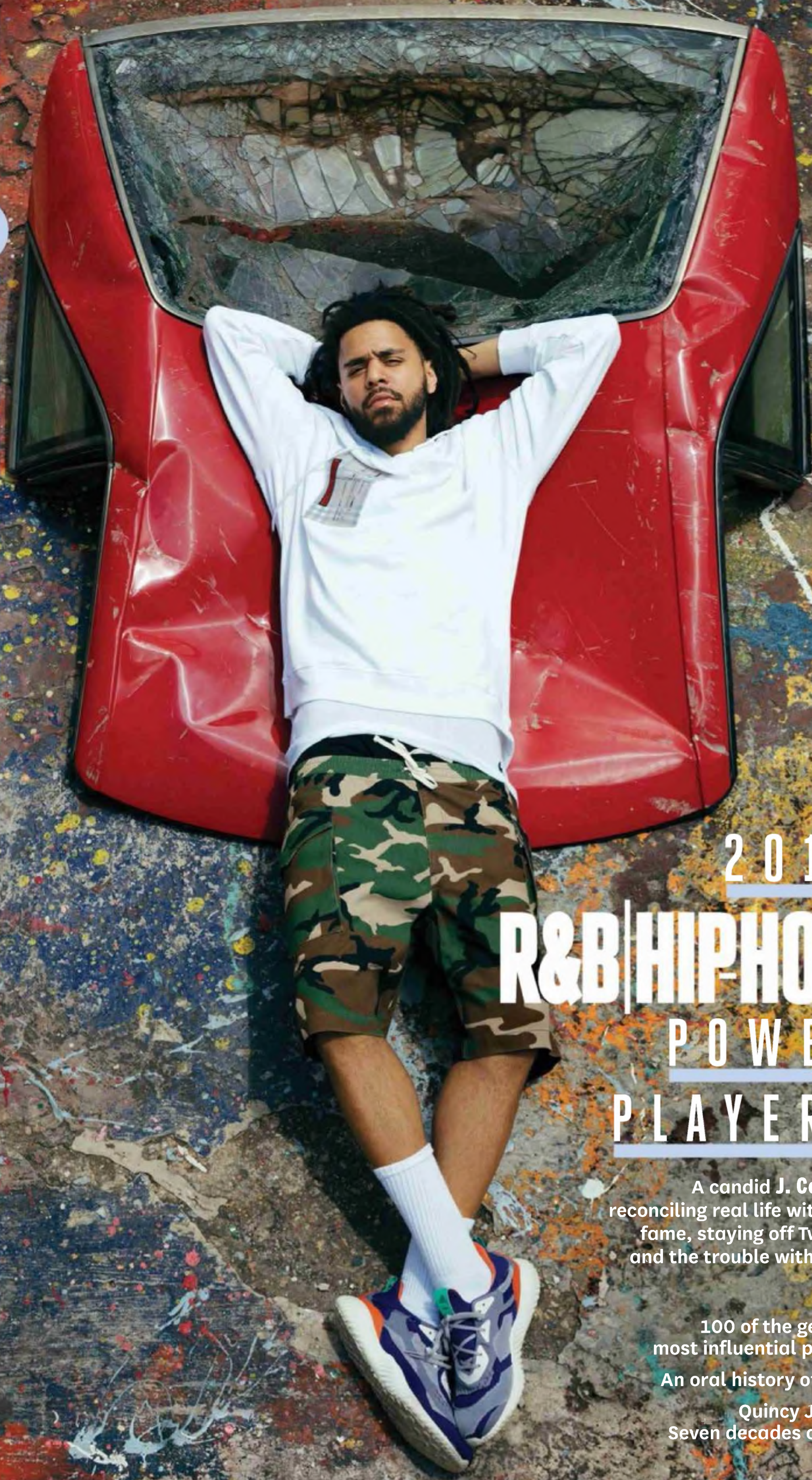


100



2018

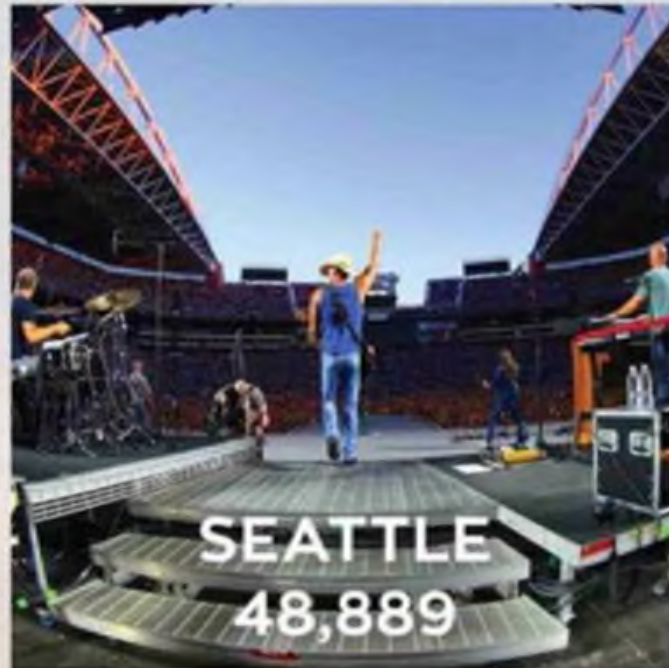
R&B/HIPHOP POWER PLAYERS

A candid J. Cole on reconciling real life with rap fame, staying off Twitter and the trouble with idols

PLUS



100 of the genres' most influential people
An oral history of *Vibe*
Quincy Jones: Seven decades of hits

KENNY CHESNEY

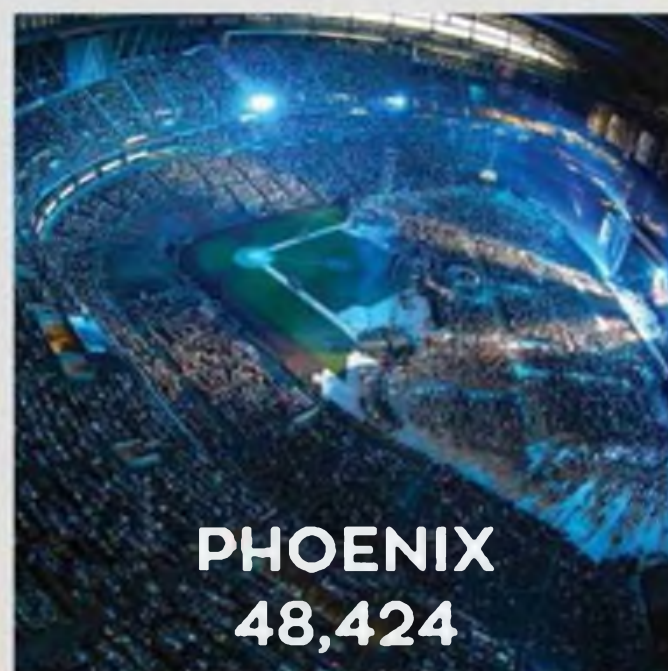




Louis Messina

and your friends at  and 

2018: THE YEAR OF



ANOTHER TRIP AROUND THE SUN FOR 1.3 MILLION FANS
SOLD OVER 1 MILLION CAREER TICKETS AT GILLETTE STADIUM
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**CONGRATS
KENNY CHESNEY
ON A RECORD
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**1.3 MILLION
TICKETS**

#1 ALBUM

#1 SINGLE

FROM YOUR WARNER MUSIC NASHVILLE FAMILY



billboard HOT 100

"Reaching this milestone again is a dream for this band," says Levine.

Pop Goes Maroon 5: 'Girls Like You' Hits No. 1

MAROON 5 DETHRONES Drake atop the Billboard Hot 100 as "Girls Like You" (featuring **Cardi B**) ascends to No. 1 after six weeks at No. 2. The song supplants "In My Feelings," which led for 10 weeks, and becomes the first pop hit to top the Hot 100 since **Camila Cabello**'s "Havana" (featuring **Young Thug**) on the chart dated Jan. 27, ending a record 34-week streak of rap No. 1s. "Girls" leads the Radio Songs chart for a ninth week (127.6 million in airplay audience, according to Nielsen Music) and ranks at No. 4 on Digital Song Sales (21,000 sold) and No. 10 on Streaming Songs (25.4 million U.S. streams).

Maroon 5, which was announced

Sept. 19 to play the Super Bowl LIII halftime show, earns its fourth Hot 100 No. 1 after "Makes Me Wonder" (for three weeks in 2007); "Moves Like Jagger," featuring **Christina Aguilera** (four, 2011); and "One More Night" (nine, 2012). Meanwhile, Cardi B is the first female rapper with three Hot 100 chart-toppers.

"Reaching this milestone again is a dream for this band," says frontman **Adam Levine**. "We had confidence, but when you've done this for as long as we have, you are always aware that there are no guarantees until the people have spoken. For this to happen all these years later is truly a special gift."

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	2	1	#1 Girls Like You	JEVIGAN, ORKUT, J.A. LEVINE, J.G. EVIGAN, H.R. WALTER, BETHAZZARD, G.M. STONE, WASHPOPPIN	Maroon 5 Feat. Cardi B 222/INTERSCOPE	1	17
1	1	2	In My Feelings	TRAPMONEY, BENNY BLAQ, N. MILD, J.A. GRAHAM, B.W. WORKMAN, D. HARRISON, S. GARRETT, J. SCHEFFER, R. ZAMOR, D. CARTER, R.Y. LOVE, BRIDGE WATER, D. HALL, P. PRICE	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	12
		3	Killshot	ILLADAPRODUCER (M. MATHERS III, R.I. FRASER)	Eminem SHADY/AFTERMATH/INTERSCOPE	3	1
7	5	4	Lucid Dreams	N. MIRA (J. HIGGINS, N. MIRA, STING, D. MILLER)	Juice WRLD GRADE A/INTERSCOPE	3	19
5	4	5	Better Now ▲	FRANK DUKES, L. BELL (A. POST, W. WALSH, L.A. FEENEY, L. BELL)	Post Malone REPUBLIC	4	21
3	3	6	I Like It ▲	C. KALLMAN, J. WHITE, DIDDI, TITANY, VINCE, BLEI, WASHPOPPIN, B.A. MARTINEZ, O. CASO, L.A. OSORIO, BALVIN, L. THORPE, C. KALLMAN, J. WHITE, M. EMASIS, FERNANDEZ, V. WATSON, L. MACHUCA, H.A. K. RAPHAEL, L. ALAVE, NIEVES, N.K. ASSI	Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	1	24
-	6	7	I Love It	K. WEST, SUPER DI CLARK, KENT (K.O. WEST, G. GARCIA, O. PINEIRO)	Kanye West & Lil Pump GOOD./WARNER BROS./DEF JAM	6	2
4	7	8	FEFE ▲	MURDA BEATZ, C. UBEEATZ (6IX9INE, A. GREEN, O.T. MARAJ, S.L. LUNDSTROM, K. GOMRINGER, T. GOMRINGER)	6ix9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS	3	9
9	8	9	Sicko Mode	NOT LISTED (NOT LISTED)	Travis Scott CACTUS JACK/GRAND HUSTLE/EPIC	4	7
13	11	10	AG Youngblood ●	ANDREW WATT, L. BELL (A. WOTMAN, A. TAMPOS, A. IRWIN, C. HOOD, L. HEVIMINGS, L. BELL)	5 Seconds Of Summer ONE MODE/CAPTOL	10	16

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIelsen MUSIC. SALES DATA AS COMPILED BY NIelsen MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIelsen MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY-RELEASED TITLES, OR SONGS RECEIVING WIDE-AREA AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIelsen MUSIC, INC. ALL RIGHTS RESERVED.

Billboard Hot 100

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LIL DUVAL FEAT. SNOOP DOGG & BALL GREEZY
Smile (Living My Best Life)



The 41-year-old Jacksonville, Fla., comedian's jam also tops Mainstream R&B/Hip-Hop Songs.

What was the concept for "Smile"?

LIL DUVAL Living my best life — living in your means and being happy with it — and trying to put that energy out there. My [motto] with everything is, "If I can't have fun, I don't want to do it." At this time, there's a lot of music that's drug-inspired and sad. Hopefully, this changes that energy. [Music and comedy] are two things that really move the culture. Kids follow what they [think is] cool, so in order to make them see positive things, you got to make it cool.

Snoop Dogg featured you on his 2016 track "Kill 'Em Wit the Shoulders." What

made him a good fit here?

It's Snoop, the OG. [He's] like the favorite uncle that everybody wants to hang with. He's the most down-to-earth celebrity you'll ever meet. [The addition of] **Ball Greezy** also gave the song a Florida appeal.

You've released music before, but "Smile" is your first Hot 100 hit. Does the success have you eyeing a bigger music career?

Definitely. Hopefully, it pushes up even more on the Hot 100. As soon as this goes No. 1, I'm dropping another [song]. I've got an EP with EMPIRE [Records], so be looking out for that.

—BIANCA GRACIE



3 **EMINEM**
Killshot

Eminem earns his 20th Hot 100 top 10, tying **Lil Wayne** for the third-best total among rappers. The pair trails only **Drake** (31) and **Jay-Z** (21). (**Madonna** leads all acts with 38 Hot 100 top 10s.)

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
11	10	11	Love Lies ▲	CHARLIE HANDSOME, DIGI (K. ROBINSON, N.K. HAMILTON, T.M. PARKS, R. VOITESAKI, CHAMMAS)	Khalid & Normani	FOX/RCA	9	31
10	9	12	Taste ▲	D.A. DOMANI (M.R. NGUYEN, STEVENSON, K. CEPHUS, CLEWIS, D. DOMANI)	Tyga Feat. Offset	LAST KINGS/EMPIRE RECORDINGS	8	17
6	18	13	Lucky You	BOHIDA, J.A. SWEET, J. ADAP, PRODUCER (M. MATHERS III, M. SAMUELS, J.A. SWEET, G. LUCAS, R. FRASER)	Eminem Feat. Joyner Lucas	SHADY/AFTERMATH/INTERSCOPE	6	3
20	15	14	Natural	MATTMAN & ROBIN (D. REYNOLDS, W. SERMON, B. MCKEE, R. FREDRIKSSON, M.L. ARSSON, J.D. TRANTER, D. PLATZMAN)	Imagine Dragons	KIDINAKORNER/INTERSCOPE	14	9
18	17	15	Nonstop	TAY KEITH, NOLD (A. GRAHAM, B. CHAMBERS, ED. WILSON)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	2	12
15	12	16	No Brainer ●	DJ KHALED, NICHAC, DAVIDOR, POOH BEAR, K.M. KHALED, BOYD, D. BIBBER, O.K. MARSHALL, C.J. BENNETT, N. BALDING, D. PARK, N. LAMBRICZA, M. RILEY, JR.	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	WE THE BEST/EPIC	5	8
17	16	17	God Is A Woman	I.I.Y.A. (A. GRANDE, MAX. MARTIN, S.KOTECHA, R.B. GORANSSON, SALMANZADEH)	Ariana Grande	REPUBLIC	8	10
22	19	18	Back To You ▲	I.KIRK, PATRICK, TRACKSIDE (P. WARRINGTON, DVAN ELSAS, A.R. ALLEN, M.P. PREMNATH, S. GOMEZ)	Selena Gomez	NETFLIX/INTERSCOPE	18	19
21	20	19	Yes Indeed	WHEEZY (D. JONES, A. GRAHAM, W. GLASS)	Lil Baby & Drake	QUALITY CONTROL/MOTOWN/CAPITOL	6	19
14	14	20	Boo'd Up ▲	DJ MUSTARD, D. OPSON (E.M. HOWELL, D. MCFARLANE, D. OPSON, J. JAMES)	Ella Mai	10 SUMMERS/INTERSCOPE	5	25

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
32	23	21	Trip	DJ MUSTARD (E.M. HOWELL, W. WADE, O. GULLEDGE, D. MCFARLANE)	Ella Mai	10 SUMMERS/INTERSCOPE	21	7
-	13	22	Rap Devil	RONNY J (R.C. BAKER, R. SPENCE JR.)	Machine Gun Kelly	EST19XX/BAD BOY/INTERSCOPE	13	2
25	22	23	Perfect ▲	W. HICKS, E. SHEERAN (E.C. SHEERAN)	Ed Sheeran	ATLANTIC	1	56
27	24	24	Big Bank ▲	Y.G. Feat. 2 Chainz, Big Sean & Nicki Minaj DJ MUSTARD (K.D.R. JACKSON, D. MCFARLANE, N. LEE JR., T. EPPS, S.M. ANDERSON, O.T. MARAJ)	YG	4HUNNID/CTE/DEF JAM	16	16
19	21	25	No Tears Left To Cry ▲	MAX. MARTIN, I.I.Y.A. (S.KOTECHA, K. NOCOW, N.A. GRANDE, MAX. MARTIN)	Ariana Grande	REPUBLIC	3	22
26	27	26	Meant To Be ▲	WILSHIRE (B. REXHA, T. HUBBARD, J. MILLER, D.A. GARCIA)	Bebe Rexha & Florida Georgia Line	WARNER BROS./BMLG	2	48
29	25	27	Delicate ▲	MAX. MARTIN, SHELLBACK (T. SWIFT, MAX. MARTIN, SHELLBACK)	Taylor Swift	BIG MACHINE/REPUBLIC	12	28
NEW	28	28	Drip Too Hard	TURBO (D. JONES, S.G. KIRCHENS, C. DURHAM)	Lil Baby & Gunna	YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	28	1
34	28	29	Eastside	ANDREW WATT, BENNY BLANCO, CASHMERE, CATIN PEREZ, K. ROBINSON, A. FRANCIPIANE, C. SHEERAN, B. J. LEVIN	Benny Blanco, Halsey & Khalid	FRIENDS KEEP SECRETS/INTERSCOPE	28	10
NEW	30	30	Wake Up In The Sky	NOT LISTED (NOT LISTED)	Gucci Mane X Bruno Mars X Kodak Black	GUWOP/ATLANTIC	30	1
46	35	31	Happier	MARSHMELLO (S.M. CLUTCH, E. O. D. SMITH, MARSHMELLO)	Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	31	5
28	26	32	Psycho ▲	L. BELL, POST MALONE (L. BELLA, POST, T. W. GRIFFIN JR.)	Post Malone Feat. Ty Dolla \$ign	REPUBLIC	1	30
36	29	33	Sad! ▲	J. CUNNINGHAM (XXXTENTACION, J. CUNNINGHAM)	XXXTENTACION	BAD VIBES FOREVER	1	29
33	32	34	I Like Me Better ▲	LAUV (A. LEFF, M. MOTASIC)	Lauv	LAUV/AWAL-KOBALT	27	32
35	31	35	The Middle	ZEDD, GREY (A. ZASLAVSKI, K. TREWARTHA, M. TREWARTHA, S. AARONS, S. JOHNSON, M. LOMAX, J. K. JOHNSON)	Zedd, Maren Morris & Grey	INTERSCOPE	5	34
44	43	36	DG I'm A Mess	JUSSIFER (B. REXHA, S. PEIKEN, J. M. BROOKS, J. D. TRANTER, JUSSIFER)	Bebe Rexha	WARNER BROS.	36	10
31	30	37	Nice For What ▲	MURD, BEATZ, AGN, M.L.C. (A. GRAHAM, S. LINDSTROM, A. BERGMAN, D. COLE, B. PEDIGER, G. GREEN, H. HANSEN, L. HAWES, L. HULLISH, HUNTER, J. JONES, S.M. WOODS, S. P. J.)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	1	24
NEW	38	38	New Patek	NOT LISTED (NOT LISTED)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	38	1
38	37	39	Tequila ▲	D.S. MYERS, S. HENDRICKS (D.S. MYERS, J. REYNOLDS, N. GA'YON)	Dan + Shay	WARNER BROS. NASHVILLE/WAR/WARNER BROS.	21	28
37	36	40	God's Plan ▲	CARDON, THE BEAT, YOUNG EXCLUSIVE, BOHIDA (M. SAMUELS, A. GRAHAM, J. SHEBB, R. LA FOUR, D. JACKSON, B. X. B. R. S. A.)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	1	35
40	38	41	Simple	J. MOI (T. HUBBARD, B. KELLEY, M. HARDY, M. HOLMAN)	Florida Georgia Line	BMLG	32	16
73	54	42	SG Mo Bamba	TAKE A DAY TRIP BY RYD (K. R. S. FALL, D. C. M. BRALD, M. A. BAPTISTE)	Shack Wes	CACTUS JACK/GOOD/INTERSCOPE	42	4
48	41	43	Broken	C. MEDICE, C. PARK (C. MEDICE, M. COLLINS, S. DEROSA)	lovelytheband	RED	41	10
47	42	44	Beautiful ●	RICE N. PEAS, BAZZI (A. BAZZI, K. WHITE, M. WOODS)	Bazzi Feat. Camila Cabello	ZZZ/IAMCOSMIC/ATLANTIC	42	7
NEW	45	45	Better	STARGATE, DIGI, CHARLIE HANDSOME (K. ROBINSON, M. S. SERIKSEN, T. E. HERNANSEN, J. CHAN, M. VAS, CHARLIE HANDSOME)	Khalid	RIGHT HAND/RCA	45	1
12	34	46	Fall	MIKE WILL MADE IT (M. MATHERS III, M. WILLIAMS, L. E. RESTO, B. BURTON, BON IVER)	Eminem	SHADY/AFTERMATH/INTERSCOPE	12	3
NEW	47	47	Falling Down	J. CUNNINGHAM, MIKE WILL MADE IT (G. AHR, XXXTENTACION, V.L. BLAVATNIK, M. SHEERAN, M.L. WILLIAMS)	Lil Peep & XXXTENTACION	LIL PEEP/AUTNMY/COLUMBIA	47	1
53	49	48	Hotel Key	S. MCANALLY (M. RAMSEY, T. ROSEN, J. OSBORNE)	Old Dominion	RCA NASHVILLE	48	12
50	47	49	Drew Barrymore	SIR NOLAN, BRUCE VINE (J. MICHAEL, S. DI AWESOME, PARK, B. C. R. JOHNSON, N. LAMBRICZA)	Bryce Vine	SIRE/WARNER BROS.	46	6
66	57	50	She Got The Best Of Me	S. MOFFATT (L. COMBS, R. SNYDER, C. WILSON)	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	50	6

DUVAL: JUSTIN TOTTEN; EMINEM: C. FLANGAN/PREIMAGE; 5506; DIA DIPASUPI/GETTY IMAGES; REXHA: KRISTIN CALAHAN/ACE PICTURES; SPILLT BLOOD: XXXTENTACION; LARRY WABANS/SHUTTERSTOCK; PEEP: BRYTRAND; RINDOFF: PETROF/GETTY IMAGES.

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. © 2018, Promemius Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
41	40	51	Sunrise, Sunburn, Sunset	J.STEVENS,I.STEVENS[Z.CROWELL,R.HURD,C.MCGILL]	Luke Bryan	CAPITOL NASHVILLE	35	12
57	52	52	Jackie Chan	Tiesto & Dzeko Feat. Preme & Post Malone Tiesto P.Reign,Dzeko Torres (L.Bell,R.Hymphrey,A.Post),Dzeko (L.R.Torres,T.M.Verwest)	Tiesto & Dzeko	MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	52	11
62	56	53	Ring	Neduz,Schubz Riley (WashPoppin),A.A.Charles,K.Parrish,M.O.Riley,K.Cain,D.Dinales	Cardi B Feat. Kehlani	THE KSR GROUP/ATLANTIC	28	9
68	59	54	Blue Tacoma	C.Brown (R.Dickerson,C.Brown,P.Welling)	Russell Dickerson	TRIPLE TIGERS	54	5
58	51	55	Africa	M.Rankin (D.F.Paich,J.F.Porcario)	Weezer	WEEZER/CRUSH MUSIC/RRP	51	10
74	62	56	High Hopes	J.Sinclair,J.Berg (B.Lurie,J.Sinclair),C.Wen Young,L.Pritchard,S.Hollander,W.Lobban,Bean,J.Berg,T.M.Parks,J.Uber	Panic! At The Disco	DCD2/FUELED BY RAMEN/RRP	56	7
63	45	57	Barbie Dreams	Tumblyn Dice,Mel Mus (T.Mara),R.Smith,M.Houghill,R.R.Vouter,C.Wallace),B.Wynn,F.Wesley Jr.]	Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	18	6
60	48	58	Hooked	M.Alderman,C.Gibbs,J.E.Norman (L.Rimes,S.Ennis,M.Evans)	Dylan Scott	CURB	48	10
8	39	59	The Ringer	Il DAD Producer Eminem,Ronny J (M.Mathers II),R.Fraser, Lerestox,Marrero,M.Jacobsen,R.Spence Jr.]	Eminem	SHADY/AFTERMATH/INTERSCOPE	8	3
69	61	60	Medicine	30 Hertz Beats (Q.N.Bulls,P.Planer)	Queen Naija	QUEEN NAIJA/CAPITOL	45	16
82	67	61	Lose It	D.Huff (K.Brown,C.McGill,W.Weatherly)	Kane Brown	ZONE 4/RCA NASHVILLE	61	10
56	60	62	Breathin	Ilya (L.Salman,Zadeh,S.Kotecha,P.Svensson,A.Grande)	Ariana Grande	REPUBLIC	22	5
80	66	63	Smile (Living My Best Life)	M.R.Hanky (R.Powell,C.Broadus Jr.,K.Cox,C.Dennard)	Lil' Duval Feat. Snoop Dogg & Ball Greezy	RICH BROKE/EMPIRE RECORDINGS	63	4
72	44	64	You Say	J.Ingram,P.Mabury (L.Daigle,J.Ingram,P.Mabury)	Lauren Daigle	CENTRICITY	44	10
70	68	65	Break Up In The End	M.R.Carter (J.M.Nite,C.McGill,J.Dillon)	Cole Swindell	WARNER BROS. NASHVILLE/WMN	49	11
	33	66	Self Care	D.J.Dahi (D.Natch,H.Dhynes,P.Mudge,D.Route,I.Cantero,E.Wright,M.McCormick)	Mac Miller	WARNER BROS.	33	2
94	78	67	Thunderclouds	Diplo,Labrinth,King Henry Jr.,Blender (T.W.Pentz,Labrinth,S.K.Furler,H.A.Allen,P.Meckseper)	Labrinth, Sia & Diplo Present... LSD	RECORDS/COLUMBIA	67	3
88	69	68	The Way I Am	C.Puth (C.Puth,J.K.Hindlin)	Charlie Puth	OTTO/ATLANTIC	68	4
78	81	69	That's On Me	NOT LISTED (NOT LISTED)	Yella Beezy	PROFIT/HITCO	69	8
64	63	70	WORKIN ME	Murda Beatz (Q.K.Marshall,S.Lindstrom)	Quavo	QUALITY CONTROL/MOTOWN/CAPITOL	52	6
51	58	71	Life Changes	D.Huff,J.Frasure,Thomas Rhett (Thomas Rhett,R.Akins,J.Frasure,A.Gorley)	Thomas Rhett	VALORY	36	13
45	55	72	Drowns The Whiskey	M.Knox (J.Thompson,J.Middleton,B.Kinney)	Jason Aldean Feat. Miranda Lambert	MACON/BROKEN BOW	32	14
85	82	73	Lie	T.Proffitt,D.Garcia (N.Feuerstein,T.Proffitt,M.Elzondo Jr.)	NF	NF REAL MUSIC/CAPITOL/CAROLINE	73	8
83	79	74	Drunk Me	J.M.Schmidt,M.Tenpenny (M.Tenpenny,J.M.Schmidt,J.Wilson)	Mitchell Tenpenny	RISER HOUSE/COLUMBIA NASHVILLE	74	6
71	75	75	Remind Me To Forget	Kygo (Kygo,M.J.Pimentel,P.Plested,A.Oriet,D.Phelan)	Kygo Feat. Miguel	KYGO AS/ULTRA/RCA	63	10
NEW		76	Pretty Little Fears	T.Minus (R.V.Valentine Jr.,J.Cole,T.Williams,J.Rabitsch)	6LACK Feat. J. Cole	LVRN/INTERSCOPE	76	1
86	72	77	Promises	Calvin Harris (Calvin Harris,S.Smith,J.Reyez)	Calvin Harris & Sam Smith	CAPITOL/COLUMBIA	65	5
55	65	78	Mercy	D.Huff (Byoung,S.McConnell)	Brett Young	BMLG	29	20
75	74	79	All Girls Are The Same	N.Mira (J.Higgins,N.Mira)	Juice WRLD	GRADE A/INTERSCOPE	41	19
61	71	80	Stargazing	NOT LISTED (NOT LISTED)	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	8	7



10

5 SECONDS OF SUMMER
Youngblood

More than four years after **5 Seconds of Summer** made its Hot 100 debut, "Youngblood" becomes the Australian pop-rock band's first top 10 on the chart, rising 11-10. The track claims top Airplay Gainer honors for a third consecutive week and hits the Radio Songs top five, pushing 7-5 with 83.2 million audience impressions (up 14 percent) in the tracking week, according to Nielsen Music. On the Digital Song Sales tally, "Youngblood" also reaches the top five (6-5; 20,000 downloads sold, essentially even week over week). —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
89	83	81	Best Part	M.Burnett,J.Evans (A.Simmons,H.R.M.Burnett,J.Evans,R.Bell)	Daniel Caesar Feat. H.E.R.	GOLDEN CHILD	81	9
91	88	82	Dangerous	Hittmaka,Chrishan (R.R.Williams,J.Pfelton,R.H.Allen,C.Ward,C.Dotsong,N.Wee,M.R.Moore,D.DeGrate)	Meek Mill Feat. Jeremih & PnB Rock	MAYBACH/ATLANTIC	79	5
59	73	83	Apes**t	P.L.Williams,B.Knowles,Jay-Z (P.L.Williams,B.Knowles,S.C.Carter,O.K.Marshall,K.Cephus)	The Carters	PARKWOOD/ROC NATION	13	14
92	87	84	Drunk Girl	S.Hendricks (C.Janson,Scooter Caruso,E.Douglas)	Chris Janson	WARNER BROS. NASHVILLE/WAR	84	4
79	86	85	Yosemite	NOT LISTED (NOT LISTED)	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	25	7
30	53	86	BEBE	Ronny J (S.Vincent,Gaznev,Santacor,Spence Jr.)	6ix9ine Feat. Anuel AA	SCUNGANG/TENTHOUSANDPROJECTS/CAPITOL/UMLE	30	3
	95	87	Speechless	D.Smyers,S.Hendricks (D.Smyers,S.Mooney,R.Eynolds,L.Veltz)	Dan + Shay	WARNER BROS. NASHVILLE/WAR	87	2
77	76	88	Side Effects	The Chainsmokers,Sly (A.Taggart,Ann,E.W.Schwartz,S.W.Silverstein,C.Sanders)	The Chainsmokers Feat. Emily Warren	DISRUPTOR/COLUMBIA	66	6
93	90	89	Desperate Man	J.Joyce (E.Church,R.W.Hubbard)	Eric Church	EMI NASHVILLE	71	8
	90	90	Cry Pretty	D.Garcia,C.Underwood (C.Underwood,H.Lindsey,L.McKenna,L.Rose)	Carrie Underwood	CAPITOL NASHVILLE	48	12
76	80	91	Solo	Fred G.Chatto,J.Patterson,M.Ralph (G.Chatto,F.Gibson,J.Patterson,C.Purcell,D.Lovato)	Clean Bandit Feat. Demi Lovato	BIG BEAT/ATLANTIC/RRP	58	12
97	89	92	Hangin' On	C.Young,C.Crowder (C.Young,C.Crowder,J.Hoge)	Chris Young	RCA NASHVILLE	89	3
84	85	93	Lean Wit Me	N.Mira (J.Higgins,N.Mira)	Juice WRLD	GRADE A/INTERSCOPE	68	7
24	64	94	Not Alike	Tay Keith,Ronny J (M.Mathers III,R.D.Montgomery,B.Chambers,R.Spence Jr.)	Eminem Feat. Royce Da 5'9	SHADY/AFTERMATH/INTERSCOPE	24	3
	99	95	OTW	Nineteen85 (K.Robinson,P.Jeffries),(K.Ala),B.A.Morgan,T.V.Griffin Jr.,R.V.Valentine Jr.)	Khalid, Ty Dolla \$ign & 6LACK	RIGHT HAND/RCA	57	17
NEW		96	Leave Me Alone	NOT LISTED (NOT LISTED)	Flipp Dinero	CINEMATIC/WETHEBEST/EPIC	96	1
NEW		97	Best Shot	A.Bowers (J.Allen,J.London,J.P.Williams)	Jimmie Allen	STONEY CREEK	97	1
99	98	98	Hopeless Romantic	Young Chop,C.B.Mix,Fatman (C.J.Thomaz,M.Spruiell,C.Barnett,Pittman)	Wiz Khalifa Feat. Swae Lee	TAYLOR GANG/ATLANTIC	72	6
16	77	99	Kamikaze	Tsuby (M.Mathers III,T.Suby,T.Smith,D.E.Simon,Berwin)	Eminem	SHADY/AFTERMATH/INTERSCOPE	16	3
NEW		100	Noticed	Royce David (R.D.Pearson,L.Echols)	Lil Mosey	INTERSCOPE	100	1



36 **BEBE REXHA**
I'm a Mess

The song gains by 124 percent to 16,000 sold and by 4 percent to 12 million U.S. streams after she performed it on the Sept. 19 season finale of NBC's *America's Got Talent* (as part of a medley with finalist **Glenns Grace**).



47 **LIL PEEP & XXXTENTACION**
Falling Down

The posthumous collaboration between the rappers, which **Peep** began writing with **iLoveMakonnen** (see story, page 46), debuts at No. 8 on Pop Digital Song Sales (10,000) and No. 28 on Streaming Songs (14 million).

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

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album and the
largest streaming
week ever for a
Latin release.*



2018 AURA TOUR

***Ozuna is #1 on the YouTube
Global Artist Chart and the most
viewed music artist in the world
this year.***

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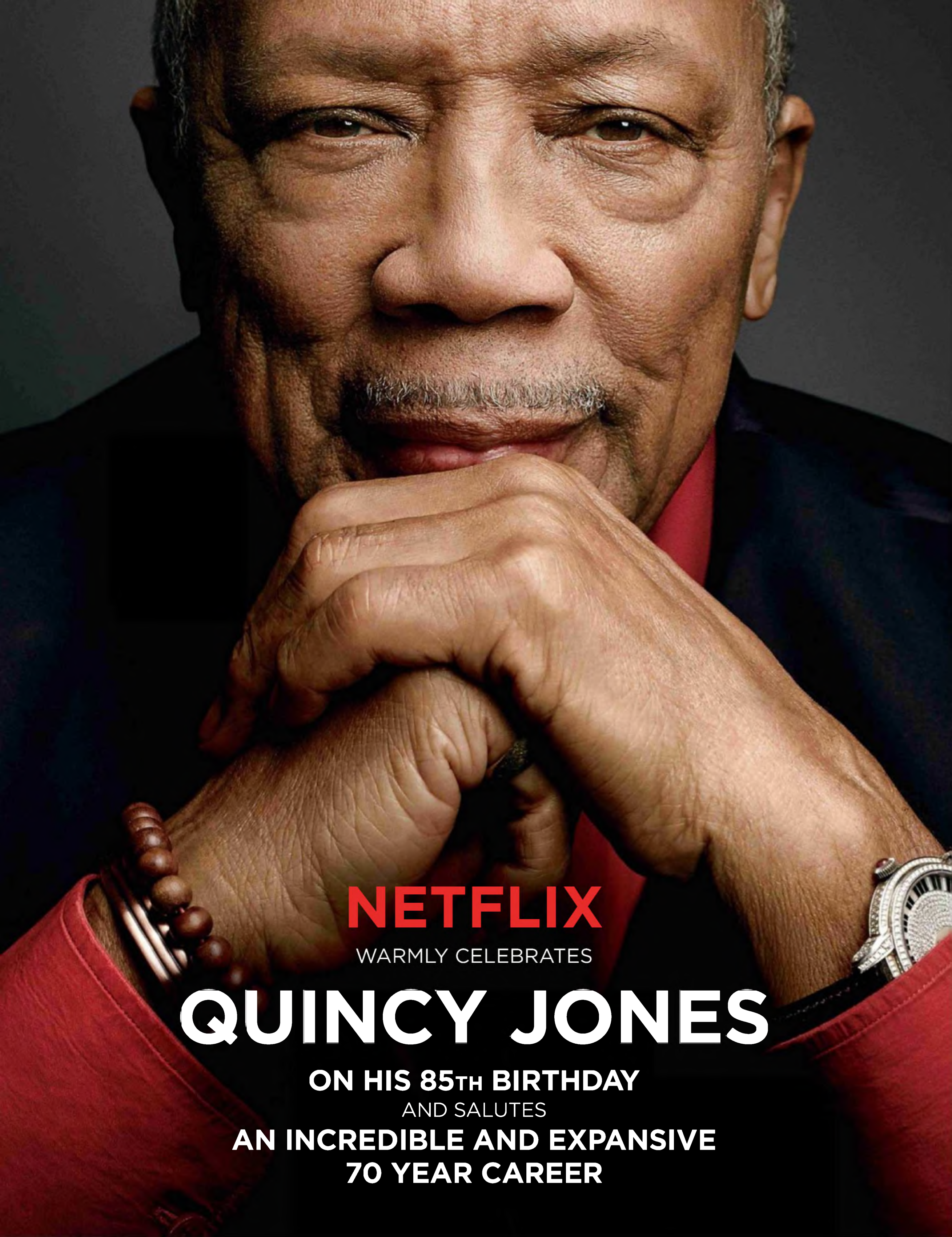
56 *R&B/Hip-Hop Executives Of The Year* Quality Control founders **Pierre "Pee" Thomas** and **Kevin "Coach K" Lee**, the duo behind Migos and Lil Baby, lead *Billboard's* annual list of the top 100 executives and creatives making R&B and hip-hop the hottest genres on earth. Plus: The oral history of *Vibe* magazine; the industry asks if it's time to retire "urban"; and a chat with Impact Award honoree **Meek Mill**.

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Kevin "Coach K" Lee (left) and Pierre "Pee" Thomas photographed Aug. 16 at Quality Control in Atlanta.

PHOTOGRAPHED BY DONTÉ MAURICE



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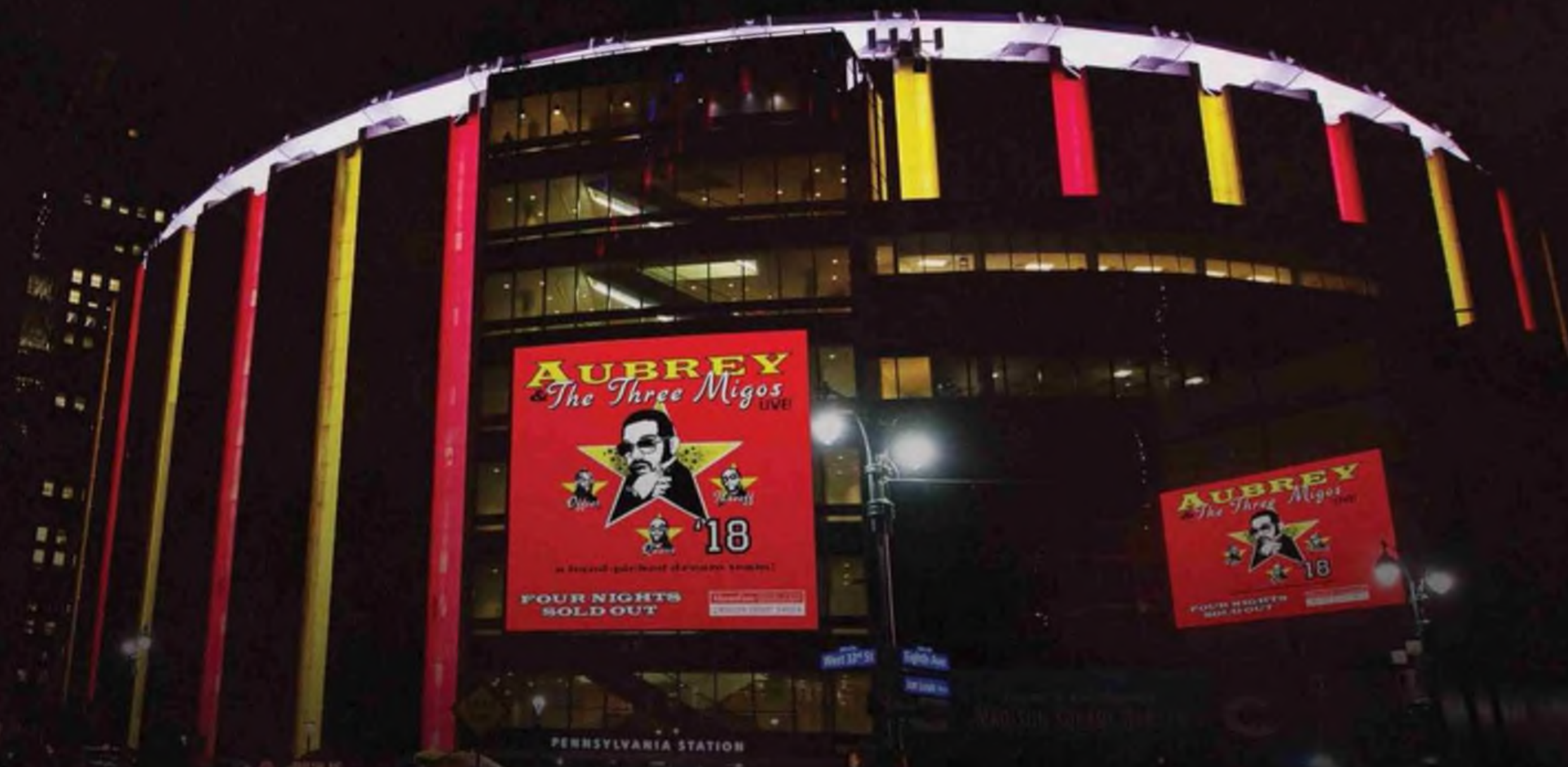
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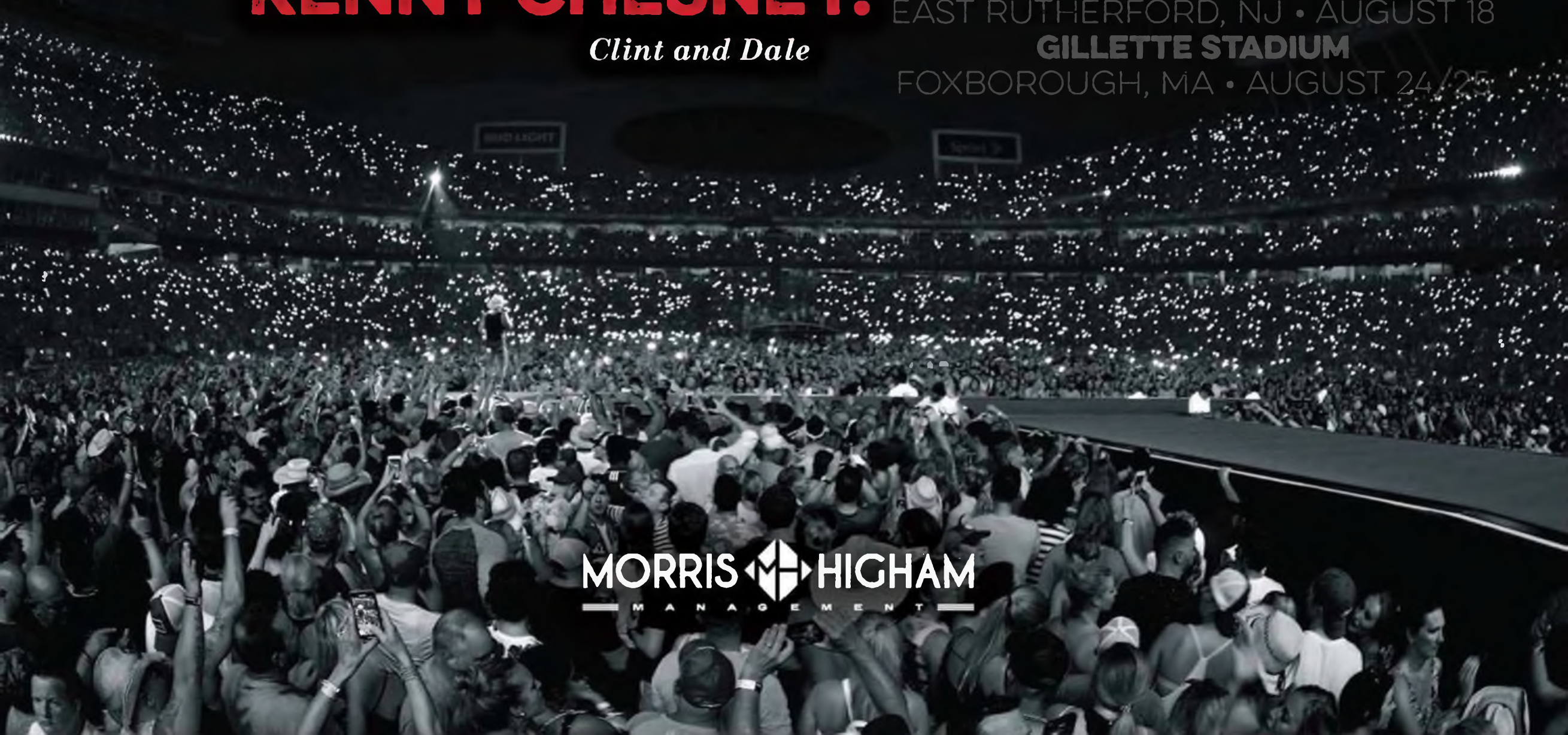
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- SUN LIFE STADIUM**
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- DETROIT SPARTANAN STADIUM**
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A Serious New Contender

A pending deal to merge SiriusXM and Pandora has clear benefits for both. But how would the combination affect record labels, publishers and music creators?

BY ED CHRISTMAN

ON SEPT. 24, SATELLITE radio juggernaut SiriusXM announced it had agreed to acquire internet radio giant Pandora Media. It was a move that most market watchers had seen coming since SiriusXM had taken a 19 percent stake in Pandora in June 2017. But many music executives are still unsure whether the combined superpower would use its force for good or evil with respect to the industry's greater interests.

There are plenty of reasons to be optimistic about a music-dependent company that would have reaped \$6.83 billion in revenue in 2017, with 36 million SiriusXM subscribers in North America and another 23 million trial listeners in cars, plus over 70 million Pandora listeners including 5.5 million paid subscribers, based on each company's 10-k filing for 2017. The deal would immediately let the services promote each other while strengthening finances and funding technology improvements

\$6.83B

Pandora Media and
SiriusXM's combined
2017 revenue

for Pandora and enhancing Sirius' position in the radio market. In a statement, SiriusXM said the combined company will let it leverage exclusive content and programming with Pandora's ad-supported and subscription tiers to create unique audio packages while also using SiriusXM's extensive automotive relationships to drive Pandora's in-car distribution.

"In general, we are positive about [the deal] because it puts more weight behind a premium paid-

subscription competitor [Pandora] who is still kind of small on the margin," says one major-label executive.

But another major-label executive says his company is still taking a wait-and-see approach until it learns more about SiriusXM's plans. If the satellite broadcaster remains in the digital music space, the deal looks good for the industry, adds the executive. But if this is just the first play in a plan by Liberty Media — which owns, along with its

affiliates, 70 percent of outstanding shares of SiriusXM and 35 percent of Live Nation — to roll up all three companies into one gigantic music conglomerate with divisions in many music sectors, "then we would be concerned," he adds.

SiriusXM CEO **Jim Meyer** sidestepped that question when asked if such a roll-up is an eventual possibility during a conference call with Wall Street analysts on the day the deal was announced. "We're going to concentrate a lot on making sure that Pandora and SiriusXM go together successfully," said Meyer. "I can tell you, you've done the math, we certainly have the firepower to do other things if we want to. That's not on my mind right now."

Another music industry concern: Will SiriusXM keep Pandora's interactive, on-demand offering or dump it?

Pandora's paid subscription model is growing slowly, with 5.5 million subscribers at the end of 2017. Most of them were for the ad-free custom radio tier, not the premium, on-demand tier. Yet the company is

Topline

MARKET WATCH

17.53B

↑ 1.13%

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

Number of audio and video on-demand streams for the week ending Sept. 20.

11.5M

EVEN

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Sept. 20.

621.5B

↑ 44.5%

**TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE**

Number of audio and video streams for 2018 so far over the same period in 2017.

nielsen
MUSIC

generating a lot of the on-demand streaming that has been driving the music industry's boom. In May, music executives estimated that Pandora accounted for about 13 percent of audio on-demand U.S. streams, thanks to its premium tier and a promotional offer for its paid, ad-free midlevel tier it offers to mobile users; it provides them a half-hour of on-demand service in exchange for watching 15- to 30-second video commercials, which bring in higher ad rates. Those plays also pay higher rates — about \$0.004 per stream — compared with the paid subscription rate determined by the Copyright Royalty Board (CRB) of \$0.0023 per play for 2018, sources say.

During the conference call, an analyst asked if Pandora's paid subscription business makes sense. Meyer said he doesn't yet know "the right answer." He added that between both companies' platforms,

"We certainly have the firepower to do other things if we want to."

—*Jim Meyer, SiriusXM*

there are a range of options to test before settling on a solution that optimizes cash flow and earnings before interest, tax, depreciation and amortization.

While SiriusXM executives have long been enamored with Pandora's advertising revenue-generating machine, from afar, they have wondered about the need for Pandora to enter the on-demand streaming business, sources have told *Billboard*. Not only did that move put Pandora up against firmly entrenched Spotify, Apple Music and YouTube, it also opened the company up to paying higher royalties due to the direct deals with the majors it had to make to enter that business.

SiriusXM fights tooth and nail against every industry attempt to raise royalty rates and likely won't be happy to have to start negotiating directly with the major labels, which on-demand services must do for music licenses. Direct deals usually result in higher rates than statutory royalties set by government, whether that be from the CRB or, for performance

licensing, the ASCAP and BMI rate courts.

In 2017, SiriusXM paid 11.5 percent of its revenue (excluding revenue from such content as football and talk radio) to labels and another estimated 5 percent of music revenue to publishers. Thanks to the Music Modernization Act, SiriusXM is locked into paying the labels a rate of 15.5 percent through 2027 as part of a compromise to gain SiriusXM's support for the bill.

But executives involved in the merger have already indicated they will use their combined clout to seek better rates for Pandora, which paid 55 percent of all its revenue to labels and publishers in 2017, mainly because of the per-play rates the CRB imposed on it, but also due to its direct deals with the majors and Merlin, the indie label-rights organization. Pandora's licenses come up for renewal at the end of 2018. During the conference

call, Pandora CEO **Roger Lynch** said: "We see an opportunity to improve our gross margin by at least several hundred basis points through label renegotiations, principally around restructuring minimum guarantees as we do these renewals, and we've been making very good progress on that."

Meyer noted that the combined companies' royalty payment to the music industry is projected to be \$2 billion in 2019. "We're a sizable piece of the ecosystem," said Meyer, though he noted that the SiriusXM/Pandora management teams "are committed to having a strong working relationship with the labels. Quite candidly, we need them for our product to be successful."

The deal is expected to close in the first quarter of 2019, but still needs regulatory approval. The best part, music executives say: It would create more serious competition for Apple, Spotify, YouTube and Amazon. Music rights-holders get nervous when too much market share is concentrated among too few players, even though that's a benefit the major labels themselves enjoy. ■

WITH PLATT SET TO SUCCEED BANDIER, WHO TAKES ON WARNER/CHAPPELL?

Major shake-ups at the top of two major publishing companies leave big shoes to fill as speculation swirls

BY MELINDA NEWMAN

A little over a week after Warner/Chappell Music chairman/CEO **Jon Platt** announced his departure for the top job as **Martin Bandier's** successor at Sony/ATV Music Publishing, the search for a replacement is underway with a number of executives already informally contacted, according to multiple sources.

Within Warner/Chappell, sources say COO **Carianne Marshall** — with whom Platt is closely working on the transition — is under strong consideration. Marshall is well liked and respected, and is said to have already made an impact, despite only being at the company since June, following SONGS Publishing's sale to Kobalt Capital's fund. Platt was grooming Marshall to succeed him down the road as she grew into the job, sources say. Platt, who had been at Warner/Chappell since 2012, had about two years remaining on his contract.

Externally, there are also a number of strong candidates, including a pair of Sony/ATV executives, should they decide not to stay after Platt arrives. Sony/ATV president/global chief marketing officer **Brian Monaco** and president of worldwide creative **Guy Moot** were both being groomed as Bandier's potential successors.

The plan, according to multiple sources, was that Bandier would extend his contract at least one more year while Moot and Monaco prepared to take over, possibly with one serving as CEO and the other as president/COO, though titles and exact roles were still fluid. That plan was aborted when Bandier received the call from Sony's Tokyo headquarters on Sept. 13 that Platt was coming in as chairman/CEO.

As for other logical possibilities, sources say Universal Music Publishing Group president of North America **Evan Lamberg** is happy where he is. Kobalt Music Group president/chief revenue officer **Laurent Hubert** is a potential contender, sources say. Former SONGS founder/CEO **Matt Pincus**, an advocate and mentor of Marshall, in June joined LionTree, the investment bank that advised on the SONGS-Kobalt sale, as executive in residence.

Whoever replaces Platt will be taking over a publisher that has commanded at least 17 percent of market share for the top 100 radio songs in the last three years, including claiming the No. 1 spot among all publishers in the third quarter of 2017. In second-quarter 2018, it dipped slightly to 15.65 percent.

Platt, meanwhile, will have plenty on his plate as Sony/ATV, the world's biggest publisher, looks to become even bigger through acquiring the entirety of EMI Music Publishing. But that deal still needs regulatory approval. ■



Bandier



Platt had about two years remaining on his Warner/Chappell contract when he announced his departure.

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OP-ED

A New Era For Music Law

The president/CEO of the National Music Publishers' Association explains how the Music Modernization Act succeeded against the odds — and what happens next, pending a signoff from President Trump

BY DAVID ISRAELITE



The U.S. Senate's passage of the Music Modernization Act on Sept. 18 is a milestone by any measure. It is also just the beginning.

To put into perspective how astounding the bill's progress has been: The MMA is the only music legislation that has ever passed unanimously in American history. Not only did the bill pass the House of Representatives and Senate without a dissenting vote, it did so in an area where no compromise has been found in decades.

The MMA process began 12 years ago, when piracy was the biggest threat to the music industry. The 2006 Section 115 Reform Act contained the same fundamental compromise that exists within the MMA — the ability for digital services to legally license all music and the assurance that all songwriters and copyright owners will be paid properly. That earlier effort fell short of becoming law, but it led to the MMA.

The process was not easy — and by no means did it happen without strong disagreements — but it proved that progress is possible when everyone has something to gain and all parties have more to lose without meaningful compromise.

The amended version of the MMA is now on its way to President **Donald Trump** for his signature. If he signs, the federal government would then determine the parameters around the many concepts in the MMA and how they will play out. The groups involved in getting the MMA signed into law will be laser-focused on ensuring that the rules put in place are fair and transparent.

What's next? The creation of a 14-person Mechanical Licensing Collective that will be the central hub from which streaming services will obtain permission to use the millions of songs found on their platforms, and through which songwriters will be paid. This includes identifying, nominating and electing the members of the MLC board and developing bylaws and processes that will govern the collective.

The most important step will be the engagement of the music community in standing up to support the mission of the MLC. Never before have we committed as a community to delivering an open, accessible database to ensure musical-work owners are paid accurately. It's a problem that has plagued our industry since its beginning, and this is the year that we as a community work together to fix it.

The challenge of matching sound recordings to musical works and copyright ownership will not be solved overnight, but it can be solved. The only way to do this is with the knowledge and commitment of everyone involved. American music has given the world an incalculable cultural contribution, but the people creating that music have never seen the fair fruits of their labor.

While the MMA becoming law is meaningful, the process by which it happened is in many ways more important. Music's creators — historically less involved in the business and politics of Washington, D.C. — have found their voice. In a town traditionally dominated by publishers and labels, lawyers and lobbyists, what is exciting is that the most vocal advocates have become the songwriters and artists. The Nashville Songwriters Association International, the Songwriters of North America, and individuals like **Ross Golan, Ryan Tedder** and **Paul Williams** unleashed a righteous fury; composers and major artists got involved and educated.

There will always be more work to do. But an industry that was used to fighting internal battles has now become a unified force to be reckoned with. ■

Double-Digit Gains Continue

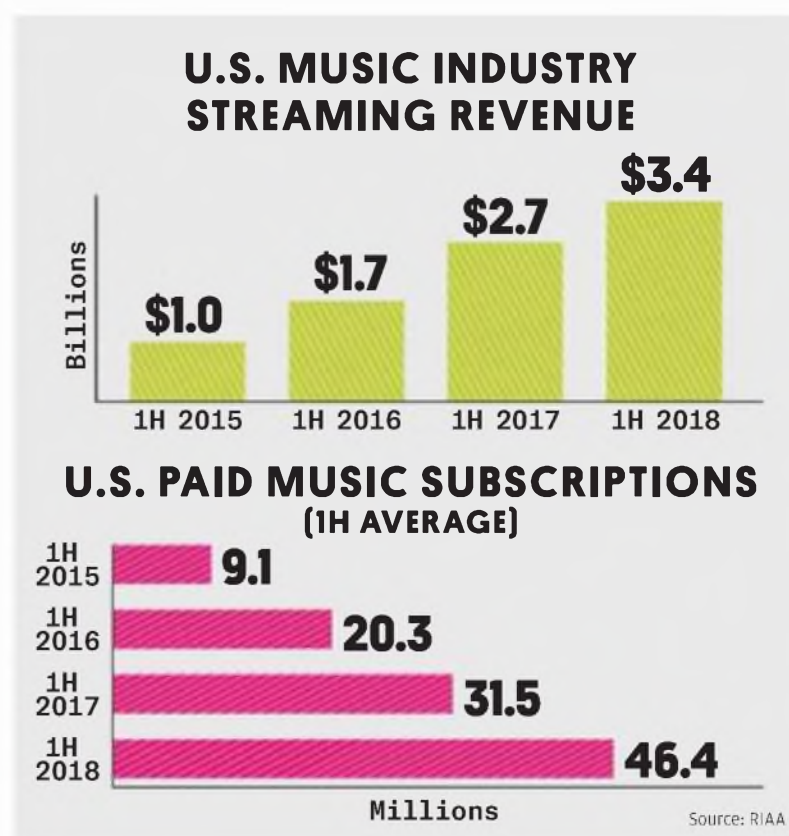
Midyear revenue jumped by 10 percent in the U.S. for the first half of 2018, according to the RIAA, but the growth rate is cooling down

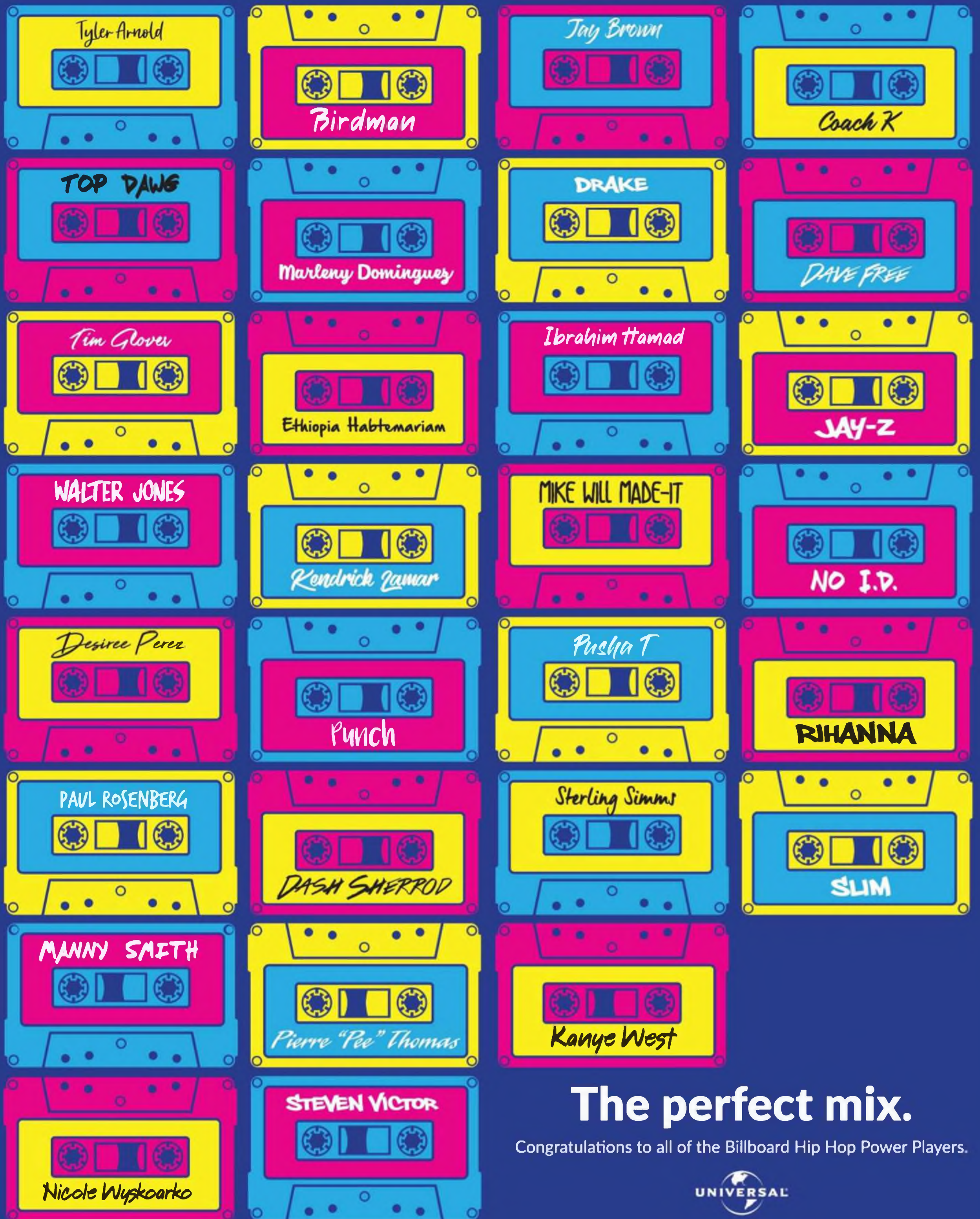
BY DAN RYS

On the surface, the RIAA's 2018 midyear report is full of reasons for the recorded-music industry to celebrate: Huge gains in streaming revenue and the average number of paid subscriptions in the United States more than offset the continued declines in digital downloads and physical sales, resulting in another half-year of double-digit revenue growth. But while all growth is good,

there are reasons to remain cautious, even as the business reels in \$1.5 billion more than it raked in by this point just three years ago. The pace of new subscribers is still growing — up 48 percent to 46.4 million accounts — but the pace of streaming-generated revenue growth, up 28 percent, is slowing, particularly compared with the 59 percent growth in the first half of 2017.

Bundles, discounts and family plans all helped drive down revenue per subscriber in exchange for getting more people onto streaming platforms, and that should keep the gravy train rolling as listeners transition toward full-price accounts. But as streaming strengthens its grip on revenue — currently accounting for 75 percent — large leaps forward may soon be a thing of the past.





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UNIVERSAL MUSIC GROUP



Taylor Swift had Ticketmaster delist resale tickets for her tour in May.

Ticketmaster Under Fire

After growing its resale business for years, the ticketing giant is facing tough questions from lawmakers — and fresh resale competition from rival AEG

BY DAVE BROOKS

Ever since purchasing resale platform TicketsNow in 2008, Ticketmaster has been sending reps each summer to the Ticket Summit conference in Las Vegas, a gathering for scalpers, professional ticket resellers and the tech firms seeking to service the \$8 billion to \$10 billion industry.

The primary ticketing giant's participation in the event, organized by secondary site TicketNetwork and distribution platform DTI, was going smoothly until early September, when two reporters from the *Toronto Star* and CBC published their secretly filmed interactions there, revealing an admission on tape from a representative of Ticketmaster's TradeDesk software that the company looks the other way while ticket brokers use multiple accounts to upload tickets for resale.

"I can't think of any of my clients that aren't using multiples," the rep told the reporters. "You're not going to make a living on eight tickets."

The release of the video set off a backlash, with law firms in both Canada and the United States lining up for a new round of class action lawsuits against Live Nation's Ticketmaster, while U.S. senators **Jerry Moran**, R-Kan., and **Richard Blumenthal**, D-Conn., penned an open letter to Live Nation CEO **Michael Rapino** on Sept. 25, asking him to explain how the company makes money off both primary and secondary tickets.

Ticketmaster president **Jared Smith** addressed the controversy in an exclusive interview with *Billboard*, saying, "We absolutely do not turn a blind

eye to the misuse of our products."

TradeDesk is Ticketmaster's program that allows brokers to upload tickets in bulk to the company's resale site, and while Smith noted "we absolutely don't condone what [the sales rep] said" about using multiple accounts to go over Ticketmaster's purchase limit — a violation of the company's terms and services — he did say that many brokers "legitimately" have multiple accounts, for tickets purchased by employees, bought directly from teams, or from other resellers, for example.



Smith

In the second quarter, Ticketmaster's global secondary ticket transaction value was up 29 percent over the previous year, while global primary ticket transaction value was up 9 percent. The company doesn't break out primary and secondary revenue, though, so it's unclear how much of the \$340 million generated in fees during the second quarter came from primary versus resale.

Ticketmaster's secondary growth has AEG eager to compete, recently announcing plans to expand its own secondary offering for its AXS ticket platform as it drops a longtime partnership with StubHub. One of AEG's ideas: capping price markups on its Flash Seats resale platform, perhaps as low as 10 percent. "It would show that the long-term health of the live industry is more valuable than the incremental fees generated by ticketing," says one AEG insider, noting there could be benefits to making the secondary market more fan-friendly, but right now "there's no financial incentive to do so." ●

SPOTIFY LETS ARTISTS UPLOAD MUSIC DIRECTLY TO PLATFORM

The program allows indie acts to skirt distributors, but will they want to?

BY DAN RYS

Spotify's new plan — to allow select independent artists to begin uploading their music directly to the platform for free, instead of using a digital distributor like TuneCore or DistroKid — raised eyebrows among creators and within the music industry. But whether it's a game-changer for artists or a way for Spotify to boost its margins in pursuit of profitability depends on how much the streaming service plans to invest in it.

Spotify has said that the feature was among the most requested additions to its Spotify for Artists platform, and that those who are invited will have access to more data points, revenue updates and projections that would otherwise be shared with distributors. But distributors say artists still need them to reach the dozens of other services around the globe and that Spotify is opening itself up to new headaches it may not be equipped to handle.

"I don't see how it's in their best interests to manage the artist relationship side of things," says CD Baby vp marketing **Kevin Breuner**. "They'll have to put a bunch of tools in place to fix problems that have already been fixed by distributors."

A Spotify representative tells *Billboard* that the company is taking a slow approach, launching first in beta while it builds up its teams to respond to the volume of music and artist relations that will follow. Distributors aren't too concerned that Spotify will "replace" them, given that despite its status as the world's largest streaming company, its global market share is 36 percent, according to MIDiA Research estimates, and they offer marketing, playlist promotion and monetization services in addition to distribution.

"If [distributors] build their company to give value to their artists, they should have nothing to worry about," says TuneCore co-founder and Audiam CEO **Jeff Price**. "[But] an artist has to ask, 'Do I want to spend my days uploading my music to hundreds of services, or would I rather pay to let someone do it for me?'"

Spotify, as it has done with its direct licensing deals, is positioning itself as a one-stop shop for creators to release their music, with better terms than they would get from traditional label or distribution deals. But for an industry that still remembers the viselike control of Apple's iTunes Store at the turn of the century, fostering competition remains important.

"We don't want to create another industry where one platform is all that matters," says Breuner. "[Spotify is] trying to build a subscriber base to make a profit. The artist interest is always going to come second to that." ●





MIS DROP X 11



FROM THE DESK OF

SENIOR VP CREATIVE, KOBALT MUSIC PUBLISHING

Al 'Butter' McLean

The publisher's liaison to the South on its hip-hop-fueled surge past its competitors

BY JEWEL WICKER
PHOTOGRAPHED BY
MARY CAROLINE RUSSELL



IT MIGHT SEEM BRAZEN TO REFER to yourself as “the **Martin Luther King** of publishing.” But it does take a level of audaciousness to break into the Atlanta music scene as an outsider. While the city has been a music hub for decades, local creatives have long complained of its less-than-robust music business infrastructure. Artists have had to venture to Los Angeles or New York to do business since the 1990s, when Atlanta labels like So So Def Recordings, which celebrates its 25th anniversary in 2018, had their heyday.

In 2011, **Al “Butter” McLean**, Kobalt Music’s senior vp creative, convinced the publishing company that he should move to Atlanta. As one of the few music executives to plant roots in the city, he reasoned that he could foster a sense of

trust among locals who had long grown tired of giving their business to outsiders. Despite his team’s apprehension, McLean accurately predicted that hip-hop would become the world’s dominant genre, and that Atlanta, boasting such artists as **Future** and producers like **Mike Will Made-It**, would be its nucleus.

The 49-year-old New York native started at Kobalt as a vice president 13 years ago; prior to that, his roles in the music industry included rapper, producer and intern at Island Records, where he was responsible for sorting through the label’s slush pile of demos — one of which belonged to a group called **Girl’s Tyme**, later renamed **Destiny’s Child**.

McLean went on to co-manage **Alicia Keys**, helping her release huge albums such as 2001’s *Songs in A Minor*, before

discovering his passion for publishing. At Kobalt, McLean has signed publishing or administration deals with **Jeezy**, **Noah “40” Shebib** and, most recently, **Childish Gambino** and his creative agency, Wolf + Rothstein.

This fall, as services such as Pandora and Spotify hope to capitalize off growing music business incentives in the city, Kobalt will expand its Atlanta team from a two-person staff comprising McLean and his assistant to about 14 employees, on par with the company’s Nashville and Miami offices. “I came down and people expected me to fail because I was a black man in Atlanta with a corporate card [and access to] strip clubs, this and that,” he says. So far, so good.

Where did you get the name “Butter”?
Alicia Keys. At the time, [people] called

“I think it’s important, because there’s no one there to be the voice for us at all,” says McLean, photographed Sept. 20 at Kobalt Music in Atlanta, about being a black executive in the publishing industry. “We’re not in the room.”



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ROBERT GIBBS

On Making the

2018 *Billboard*

Hip Hop Power List



everything “butter,” meaning something is good. I was a producer at first, and I came up with some hot things, and she was like, “Yo, that’s butter. You always come with it.” And then she said, “That’s his name. ‘Butter.’”

How were you able to convince Kobalt to open an office in Atlanta?

The New York music scene was not as fruitful as it used to be. L.A. was thriving, so they said, “Look, we need one of our senior people to go to L.A.” And I was like, “Well, if you want to do urban music, L.A. is a dead zone.” What convinced them

What are the pros and cons of being in Atlanta?

It’s stigmatized as just urban. So you got the pro, which is that it’s urban. It’s poppin’. It’s hot. And the con is that it’s just urban. Atlanta has to continue to grow in other aspects of music and entertainment for it to be a force.

You signed a publishing deal with Childish Gambino and his company, Wolf + Rothstein, in May. What was he looking for from Kobalt?

Well, when he first did his Warner/Chappell deal, he was typical. He was

In the second quarter of this year, Kobalt jumped from 11.68 percent to 19.6 percent in market share. How much of that would you credit to hip-hop?

Ninety percent. I would almost say 95 percent since that came out. What people don’t realize is that hip-hop has influenced the rest of the [genres], too.

Spotify recently announced plans to let indie artists upload their music directly to the streaming service. What are your thoughts about that?

The problem is, with no filter, there’s going to be a million [artists] hoping their song is played once, and it’s not going to mean anything unless you have some push or some repetition so that people get used to it. It gives the independent acts an outlet, but it’s still an outlet with no strings to grab on to. You need marketing so people know to listen to your stuff [and you can build] a fan base, get on tour and on TV.

What would you consider your biggest accomplishment so far?

Making administration sexy to an entire industry. That whole campaign of “Look, somebody came in and changed the way black people think about their copyrights in music.” And opening up the Atlanta office and being successful in it. ▀

“Atlanta has to continue to grow in other aspects of music for it to be a force.”

is when I took the *Billboard* charts and I looked at the top 20 people on urban, R&B and hip-hop, and I said, “None of [these artists] are from L.A. We’re in a job and position to find talent early and then move forward. Half of these people are from Atlanta. Half of these people are from Florida.” I kept going to that region. I said, “The sound that all the [pop] acts are doing are trap beats from Atlanta.” And they were like, “Oh, shit. You’re right. Let’s give you a one-year trial.”

What was your first big deal when you got here?

The first big [company] that I signed, I think, was Reach Records. A smaller writer that I signed named **Torrance [Esmond]**, also known as **Street Symphony**, was the A&R for them. I introduced Kobalt to them and my boss was like, “Why are you signing a gospel company?” I’m like, “This is the way it’s going. You don’t understand; this is hot.” Next thing you know, **Lecrae** went No. 1 on *Billboard*’s pop, R&B and rap [charts]. [That had] never happened before.

[like the artists who would] take an advance, give up half [their] copyright and keep it moving. This time, I was like, “We can give you an advance, but still give you a nice rate.” He was like, “No, I want the highest [royalty] rate. I don’t want the [big advance].” So it changed the dynamics of his revenue stream.

What percentage of Kobalt’s business would you say is hip-hop?

I would say, right now, 80 percent, perhaps 75 percent.



1-2 McLean co-managed Keys at the height of her career, helping release her first two multiplatinum albums, *Songs in A Minor* and *The Diary of Alicia Keys*. Both won Grammy Awards for best R&B album; the latter was nominated for album of the year in 2005. 3 An ASCAP Rhythm & Soul award for Kobalt’s role as publisher of Jay-Z’s “*Empire State of Mind*,” featuring vocals by Keys. 4 An Atlanta Braves hat has been a mainstay in McLean’s apartment and office since he moved to the city in 2011.



KEEP IT 100

Congrats, Walter Frye, on being named to
Billboard's R&B/Hip-Hop Power Players 2018.
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GOOD WORKS

Jazz's Big Dreamers

A new album, *American Dreamers: Voices of Hope, Music of Freedom*, is aimed at getting lawmakers to protect — and listen to — immigrants

BY LEILA COBO

MY NAME IS SALVADOR. I AM A Dreamer. I was brought from Mexico to the States at age 3, and I'm a clarinetist."

The words uttered by **Salvador Perez Lopez**, a classical clarinet player at Indiana University in Bremen, serve as the introduction to *American Dreamers: Voices of Hope, Music of Freedom*, a new jazz album by **John Daversa Big Band** that includes over 50 artists who are "Dreamers." Brought illegally to the United States as children, Dreamers are eligible to obtain work permits and defer deportation under the Deferred Action for Childhood Arrivals policy. Featuring Great American Songbook selections ranging from **John Philip Sousa's** "Stars and Stripes Forever" to **Woody Guthrie's** "Deportee (Plane Wreck at Los Gatos)" and sprinkled with musicalized spoken-word interludes in which different Dreamers tell their personal stories, the project, out Sept. 29, was spearheaded by producer **Kabir Sehgal** and music attorney **Doug Davis**.

"We were hoping to use the music for messaging purposes," says Davis. "We're using the album to get these phenomenal kids in front of people who otherwise wouldn't be aware of the issue. If lightning can strike because we hit the right notes" — in the form of, say, a TV special — "well, that's part of the goal."

To find the musicians, Davis, Sehgal and

John Daversa, who chairs the Studio Music and Jazz Department at the University of Miami's Frost School of Music, reached out to nonprofit immigration groups through social media. Sehgal reached Perez Lopez, for instance, on Facebook Messenger after reading his *New York Times* essay on being a Dreamer in a time of uncertainty.

Davis contacted **Abdou Doumbouya**, 29, who raps under the name **Caliph**, on Twitter after listening to his music online.

After realizing that Doug Davis is **Clive Davis's** son, "I thought, 'This is not a joke,'" says Caliph, who was born in Senegal and came to the United States when he was 7. "It was important for me to spread the message and let people know what we're experiencing ... I'm an American." And performing quintessential American repertoire, he says, was "our way to say, 'We know these songs. We are part of the culture.'"

The artists, hailing from 17 countries and ranging in age from 18 to mid-30s, came together in Miami to record on a single soundstage.

"Jazz music is often used as a change agent," says Sehgal, who was born stateside to Indian immigrants and has traveled to Cuba with jazz musician **Arturo O'Farill**. "We wanted to show that in a jazz band, your immigration status doesn't matter." It also felt like a way to be more constructive, he adds: "You can only call your congressman so many times." ❖



Davis



Sehgal



Daversa conducted a choir of Dreamer singers on "America the Beautiful."



Grammy Museum artistic director Scott Goldman (right) and Dupri in Los Angeles on Sept. 20.

NOTED Sept. 18 - 25

New Deals

Warner Music Group reached a deal to buy German merch specialist EMP.

United Talent Agency signed standup comic **Russell Peters**.

The Lumineers signed with Activist Artist Management.

Elton John inked a multifaceted pact to remain under Universal Music Group for the rest of his career.

Comcast outbid Fox in an auction for European pay TV giant Sky.

Electrocumbia artist **Raymix** signed with Universal Music Publishing Group.

Warner/Chappell Music secured the rights to **Joe Strummer's** solo catalog.

Executive Turntable

Medha Gandhi joined *Elvis Duran and the Morning Show* as co-host.

ICM Partners upped **Danielle Beckford**, **Kyle Kernohan** and

Liz Pantone to agents on the concerts team.

Instagram co-founders **Kevin Systrom** and **Mike Krieger** resigned.

Joe Litvag exited his senior vp role at AEG Presents.

Hitco Entertainment named former Columbia Records GM **Joel Klaiman** president.

Media Alert

BTS spoke at the United Nations launch of UNICEF's Generation Unlimited program.

Jermaine Dupri opened a So So Def exhibit at the Grammy Museum.

Maluma was announced as the 2018 recipient of the Extraordinary Evolution Award at the Latin American Music Awards.

Obituaries

Pioneering black ballet dancer **Arthur Mitchell** died at 84.

Chas Hodges of rock duo **Chas & Dave** died at 74.

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CAA



7

DAYS

on the
SCENE

iHeartRadio Music Festival

LAS VEGAS, SEPT. 21-22

THE IHEARTRADIO MUSIC FESTIVAL ALWAYS RUNS the genre gamut, and this year's edition was no different, taking hard left turns from the good-ol'-boy country of **Jason Aldean** to the sequin-covered R&B of **Mariah Carey** to the Dirty South hip-hop of **Rae Sremmurd** to the gypsy rock of **Fleetwood Mac**. After **Sam Smith** pulled out of the festival due to "unforeseen circumstances" on day one, **Ludacris** took his place for two surprise sets. **Childish Gambino** re-created his eye-popping "This Is America" video choreography onstage as the centerpiece of a far-too-brief three-song set that also included "Summertime Magic" and the sultry "Redbone." On the second day, **Kelly Clarkson** honored the late Queen of Soul, **Aretha Franklin**. "I ain't sang this song since *American Idol*," said Clarkson before performing "Respect." **Logic** was the final act of the festival, and he called **Ryan Tedder** onstage for their new collaboration, "One Day." Tedder got behind the keys for the uplifting song, bringing two days of music to an end.

—KATIE ATKINSON

Childish Gambino, who performed Sept. 21, was one of the highlights at the 2018 iHeartRadio Music Festival.



Shawn Mendes (left) and Justin Timberlake performed the latter's 2006 *FutureSex/LoveSounds* single "What Goes Around... Comes Around." "He's one of the coolest cats I've met, he's very talented, and he's about to bless you," said Timberlake before bringing Mendes to the stage.



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1 Ryan Seacrest (center) with (from left) Calum Hood, Michael Clifford, Ashton Irwin and Luke Hemmings of 5 Seconds of Summer at the iHeartRadio Music Festival. 2 From left: Stevie Nicks, Mick Fleetwood and new member Neil Finn of Fleetwood Mac onstage. 3 Mariah Carey posed in the press room. 4 *RuPaul's Drag Race* season-five contestant Alyssa Edwards attended the festival. 5 Swae Lee (left) and Slim Jxmmi of Rae Sremmurd performed. 6 Logic backstage. 7 Bad Bunny played the Daytime Stage.

Life Is Beautiful

LAS VEGAS, SEPT. 21-23



1 Lizzo (center) performed with backup dancers (from left) Courtney Hollinquest and Grace Holden on the Huntridge Stage at the Life Is Beautiful Festival on Sept. 23. **2** Florence Welch of Florence + The Machine headlined day two of the festival with songs from the band's fourth studio album, *High as Hope*. **3** Shay Haley (left) and Pharrell Williams of N*E*R*D took over the Downtown Stage with hits like "Spaz" and "Lemon" on Sept. 22 as collaborator Tyler, The Creator watched from the crowd. **4** The Weeknd ended his headlining set on day one with 2015 *Beauty Behind the Madness* single "The Hills." **5** Arcade Fire's Richard Reed Parry (left) and Win Butler headlined the third and final night of the festival.

During his performance on the festival's second night, Travis Scott paid tribute to the late Mac Miller with an impromptu freestyle. "It's the superstar boy, Malcolm that's my boy/Mac Miller I love you, always be my boy," he rapped.



Farm Aid

HARTFORD, CONN., SEPT. 22



1 Kacey Musgraves at the 33rd annual Farm Aid benefit at the Xfinity Theatre. **2** Willie Nelson (left) performed with his son Lukas Nelson. **3** Margo Price drummed during her set closer, "Cocaine Cowboys," and later sang with Nathaniel Rateliff & The Night Sweats during their set.



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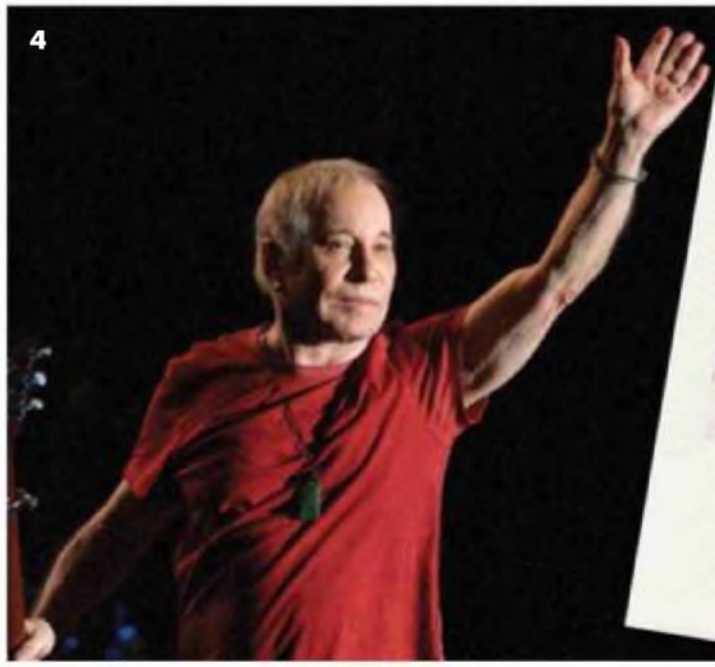
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4



Nicki Minaj and Karl Lagerfeld posed backstage at the Fendi show during Milan Fashion Week on Sept. 20. The rapper was recently photographed by the legendary fashion designer for the July issue of *Elle* magazine.



5



6



7

1 From left: Brandy, Offset and Loni Love at BET Her Fights: Breast Cancer in Atlanta on Sept. 20. 2 Kanye West and son Saint threw the ceremonial first pitch before the Chicago White Sox played the Chicago Cubs at Guaranteed Rate Field on Sept. 23. 3 Cher onstage in Auckland, New Zealand, on Sept. 21. 4 Paul Simon played his farewell concert in Queens on Sept. 22. 5 Cardi B attended the Dolce & Gabbana show during Milan Fashion Week on Sept. 23. 6 Leslie Jones (left) and RuPaul at the IMDb LIVE After the Emmys event in Los Angeles on Sept. 17. 7 Kelly Clarkson appeared on *Late Night With Seth Meyers* on Sept. 20.

1. MARCUS INGRAM/GETTY IMAGES; 2. DAVID BANKS/GETTY IMAGES; 3. HANNAH PETERS/GETTY IMAGES; 4. ERIK PENZDICH/SHUTTERSTOCK; 5. DANIELE VENTURELLI/WIREIMAGE; 6. RICH POLK/GETTY IMAGES; 7. LLOYD BISHOP/NBC/PHOTO BANK/GETTY IMAGES; POLAROID: SWAN GALLEY/WWD/REX/SHUTTERSTOCK



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Tyga photographed
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See what Kanye West
thought about the music
video for "Taste" at
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THE PULSE

THE PULSE
OF MUSIC
RIGHT NOW

EYE OF THE TYGA

Following the surprise comeback smash
"Taste," the rapper/reality TV star explains
why he should never be counted out

BY CHRIS MARTINS
PHOTOGRAPHED BY SAMI DRASIN

TYGA LIVES BY TWO RULES, HE says, adjusting his \$188,000 Goyard neckpiece. “No. 1 is, ‘Don’t listen to anybody.’” The other? “No one cares, bro.” To the divisive rapper’s haters, his erratic moves earn him splashy headlines rather than big numbers. But if you’re Team Tyga, he’s a maverick. “I go off feeling,” he continues. “Sometimes it has worked for me. Sometimes it hasn’t. In this case, I guess it worked.”

Tyga is referring to his late-summer hit, “Taste,” featuring **Migos’ Offset**, which has peaked at No. 8 on the Billboard Hot 100. It’s the biggest of several recent wins for the 28-year-old rapper born **Michael Ray Stevenson**: solo single “Swish,” which peaked at No. 44 on the R&B/Hip-Hop Airplay chart, and a guest spot on **Iggy Azalea**’s Hot 100-cracking comeback, “Kream.” The peak comes just six months after an all-time low in his decadelong career. His February album, *Kyoto*, a foray into introspective R&B, debuted with just 1,000 units sold, according to Nielsen Music. Yet suddenly he’s matching the success of his 2012 breakthrough earworm, “Rack City,” which peaked at No. 2 on Hot Rap Songs.

Speaking in his native Compton, Calif., drawl on the patio of a glitzy Hollywood restaurant in late August, the rapper shares another rule: “I’m a guy you can never count out.” Slouched in his seat wearing track pants, he doesn’t say this with the air of an egotistical star determined to shut down the haters. Instead, he’s relaxed, even indifferent. Tyga’s music is often eclipsed by TMZ

coverage, of lawsuits alleging he owes money everywhere; baby-mama drama with model **Blac Chyna**; and every nanosecond of his relationship with ex **Kylie Jenner**. He has also made some distracting artistic choices, like directing a “Rack City”-themed porno, and launching a 2015 MTV reality show in which, among other oddities, **Chris Brown** spray-paints a mural in Tyga’s son’s room. Even when he tried to take control of his story with *Kyoto*, the album got less attention for its hazy, pining, Auto-crooned songs than it did for its lewd cover art: a nude tiger-woman on all fours. Tyga admits that his path has been rocky — “I’ll get success, gain momentum, then lose it, get it again, lose it” — but refuses to acknowledge any regrets. “If you fuck up, you got to get back up,” he says. “That’s it. Nothing to it.”

“If you fuck up, you got to get back up. That’s it.”

—Tyga

Tyga’s latest songs are summer jams with video treatments that recall the Jiggy Era: cars, blunts, jewels and pools full of models. He insists the about-face isn’t a strategic rebound attempt — that ’96 to ’05 is his inspirational rap “golden era” (“Swish” even interpolates vintage **Juvenile** and **David Banner** lyrics). But also, he admits, “I know what people want from me. There’s too much going on in the world, and life is too short. Everybody has



to have fun, and I’m a supply that background music for you.”

Pausing periodically to check his phone, Tyga openly wonders about his underdog status. He proposes a few reasons for his meandering career path — mistakes he made while young and naive, working with the wrong teams over the years, having “control issues” in general. After hustling his way into an unofficial spot in cousin **Travie McCoy**’s *Gym Class Heroes*, he then rapped over a **Fall Out Boy** song at the 2007 MTV Video Music Awards alongside **Lil Wayne**. The Young Money CEO signed and mentored Tyga through his early days. He has since worked with **Young Thug**, had an album produced by **Kanye West** and even scored a supporting role in *Barbershop 3*. When Tyga’s on top, it all feels like something of a rolling redemption narrative, on loop.

“I don’t look for the pat on the back. Hopefully the universe sees that and blesses me, which I feel like is kind of happening... which is weird,” he says. But he mostly seems energized that, as he puts it, “I haven’t even reached what I know I’m capable of yet.”

Even with his recent hot streak, Tyga is vague about capitalizing on it with a new project. He has been independent since 2015 and is strategizing future business moves. He’s A&R’ing other artists — he says he personally pitched **Azalea** on the “Kream” beat. He’s also suing former label Young Money and **Bryan “Birdman” Williams**’ Cash Money for \$10 million in unpaid dues stemming from financial issues with the label. Still, Tyga insists, it hasn’t caused a rift with Wayne: “He is one of the greatest to ever do it, and I’ll always voice that.”

On his *L.A. Leakers* freestyle in early August, Tyga kicked things off by declaring, “N—as know I broke the curse.” It could be a reference to the “**Kardashian Curse**,” which consigns any man who dates a member of the famous family to a life of bad luck. Or, it could be about *Kyoto*. When asked what he meant, he explains: “Anybody that has doubted me, held me back, tried to block me behind the scenes or spread negative energy or stories on me... whoever try to curse me, it doesn’t matter: The curse is broken.” For now, at least. ●



INDEX

Ye Or Nay?

Since the release of his 2004 debut, *The College Dropout*, **Kanye West** has put out 10 total albums. He says his latest, *Yandhi*, is due Sept. 29 — and the rapper has indicated he’s got even more music that he eventually intends to drop. A brief summary of his (as yet) unfulfilled promises.

← least likely

→ most likely

WOLVES

Before **Drake** became Yeezy’s rival in a post-“The Story of Adidon” world, the pair were planning a collaborative album. “It was supposed to be called *Wolves* ... we said we was going to do it. He was sending beats back and forth,” West told syndicated morning show *The Breakfast Club* in 2015.



Drake

CRUEL WINTER

Fans still wonder about this rumored follow-up to G.O.O.D. Music’s roster-spanning compilation, *Cruel Summer*. Despite 2016 single “Champions,” with Yeezy, **Travis Scott**, **Big Sean**, **Gucci Mane**, **2 Chainz**, **Yo Gotti**, **Quavo** and **Desiigner**, there’s no sign yet of a proper release.



G.O.O.D. Music

WATCH THE THRONE 2

When West tweeted “throne2 coming soon” on Sept. 8, the announcement inspired more anxiety than excitement, as the status of his friendship with original *Watch the Throne* collaborator **Jay-Z** has been uncertain since their falling out in 2016.



Jay-Z

GOOD ASS JOB

In 2003, West announced this as the title to his fourth LP; after his mother’s death, he pivoted to 2008’s *808s & Heartbreak*. He teased the title again in 2010, then went with *My Beautiful Dark Twisted Fantasy*. Now it’s what he’s calling a promised joint project with **Chance the Rapper**. —BIANCA GRACIE



Chance

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Vile photographed Sept. 14 in Brooklyn.



Pop Hits, In An Alt Universe

BY LYNDESEY HAVENS

KURT VILE SCORED A NO. 1 SONG ON *BILLBOARD*'S TRIPLE A CHART IN 2016 WITH "PRETTY Pimpin'" and has landed three of his solo albums on the Billboard 200 and Top Rock Albums, but the Philadelphia-born psych-rocker still dreams of making the Hot 100. Vile, 38, whose seventh solo full-length, *Bottle It In*, comes out Oct. 12 on Matador, says he wants a "hit record, for real" — on nearly all of his albums, there has been one song he has had in mind for a pop crossover. "I think I can do it," he says earnestly — but he adds, with a dose of wry self-awareness, "I just got to stop jamming so much in the studio."

1 Constant Hitmaker, 2008
"I called myself 'Philly's Constant Hitmaker,' sort of like *The Rolling Stones'* first album, *England's Newest Hit Makers*. And obviously, [my songs] weren't hits. [My debut] is a collection of my best home recordings and one studio recording in the front, which definitely makes the record more exceptional. 'Freeway' is a pop jam — a version of a hit in my brain — influenced subliminally by *Tom Petty*."

2 Smoke Ring for My Halo, 2011
"The first song I recorded was 'Baby's Arms,' and that's another style of a hit. I feel like if that came out now, it would have a bigger chance at being [one]. 'Baby's Arms' is a very special song — I wrote it in early times,

before I had a record deal, before anybody was putting out my music."

3 Wakin on a Pretty Daze, 2013
"I was trying to get [this record] done before my second daughter was born, and I didn't quite make that. I was in the studio when my wife was having contractions. The opening track, 'Wakin on a Pretty Day,' is an important song for me. It had so many parts, and I like the idea of [it as] a pop song. You know how with your favorite pop songs you keep playing them over and over again? This one you don't have to start over as soon because it's nine minutes long."

4 b'lieve i'm goin down..., 2015
"This is the first record that didn't have a producer. We just did it ourselves. My friend *John*

Sharkey said, 'It's like a mature *Constant Hitmaker*.' It has the pop song ["Pretty Pimpin'"] in the front. It definitely was our only real radio hit so far."

5 Bottle It In, 2018
"I can't guarantee that there's a 'Pretty Pimpin'' on here — I don't think I'll ever write the same style of pop song. But I do want to have some kind of hit. The pop track is 'One-Trick Ponies.' There are a lot of verses. Maybe we can cut it down, or maybe we won't. The four longest songs [on this album], when I wrote them, they all had pop potential, and there was part of me that wanted them to be concise. But then you're feeling it in the studio. Part of my brain is like, 'Cut this down,' but there's [another] part of me that knows better."



UP NEXT

TOMMY GENESIS

FROM Vancouver

GOD'S PLAN The MC, who prefers to keep her given name private, has spent the past few years on the outskirts of mainstream rap with lyrics about sex and gender identity. It's a far cry from when she first started making music at 10, performing in a church group called *God's Girls*. "You think I'm joking; it's true," she says. Her love of art led her to study sculpture and film at Emily Carr University, where she also played in punk and emo bands before joining experimental rap duo *Moan*.

FATHERLY GUIDANCE Atlanta rapper *Father* discovered her early solo music on SoundCloud. He messaged Genesis, who was working at a local gallery at the time, which led to a collaboration — the 2015 song "Vamp" — and her signing with his DIY collective of rappers, singers and producers at Awful Records. She began work on 2015 mixtape *World Vision*, featuring standouts like "Shepherd" and "Angelina," where she whisper-raps about religion and desire over electronic production.

STARS ALIGN In 2017, that mixtape led to performances at Made in America and Pitchfork Music Festival Paris, plus an opening spot on *Dua Lipa*'s 2018 tour. But it was with the self-directed video for "Tommy," featuring Genesis writhing around nude in a bath, that she truly broke out, pulling in over 1.5 million YouTube views. Genesis now believes it pigeonholed her as a "sexual, horny rapper." "It's so frustrating to feel normal inside of myself and be portrayed in this freak-show way," she says. "It makes me so angry. I am what I am."

MAKING MOVES Genesis, who signed to Downtown Records/Interscope in 2017, plans to step outside rap with her eponymous studio debut, due later this fall. She describes the project as having "a duality," — a "weird mesh of rapping and singing" — but it leans pop. (She collaborated with *Charli XCX* on the LP's "100 Bad" remix.) "I wouldn't say I'm a singer, it kind of just happened," she says. "[Rapping and singing] can live together. It's just in the moment of what you're making." —CHARLES HOLMES



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◀ The grounds of the first-ever Head in the Clouds one-day festival.

“This is one of my first festivals,” says R&B singer-songwriter and 88Rising member NIKI. “Rich Brian and I were friends because we’re both Indonesian — we met in Jakarta. He DM’d me on Instagram and was like, ‘Hey, I think you’re really talented. Let’s link up.’ I sent him a demo and he showed Sean, who is now my manager.”

BEHIND THE SCENES

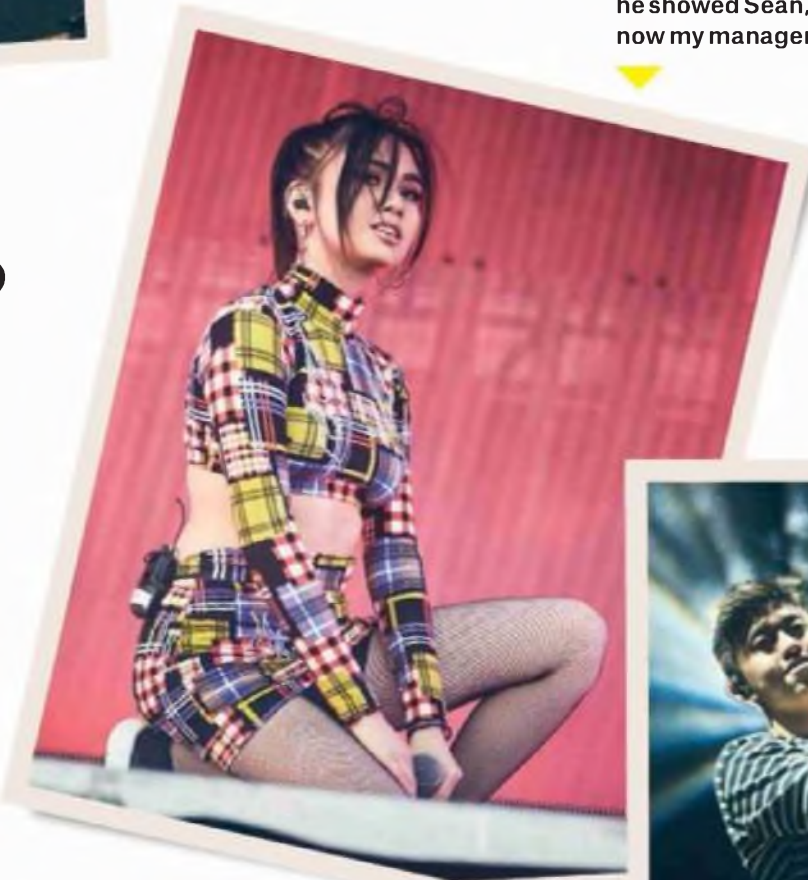
Creating Their Own Spotlight

88Rising’s inaugural festival set the celebratory tone for the hip-hop and R&B collective’s upcoming tour

BY STEPHANIE SMITH-STRICKLAND

COULD EASILY GET EMOTIONAL RIGHT NOW,” SAYS **Sean Miyashiro**. The founder/CEO of 88Rising, a creative management agency meets label, is backstage at the inaugural Head in the Clouds festival at Los Angeles State Historic Park on Sept. 22, and the 88Rising collective — a group of seven hip-hop and R&B artists on the label — just delivered a celebratory closing set. “The fact that we can bring all of these people together — it’s so diverse,” says Miyashiro, 37. “To see everyone enjoying this experience together, that’s the purpose of Head in the Clouds.”

Miyashiro formed 88Rising in 2015 with a mission to support and amplify the work of Asian artists, immigrants and underrepresented voices in music. In 2018, the group of artists released collaborative album *Head in the Clouds*, and the track “Midsummer Madness” peaked at No. 23 on *Billboard*’s Hot R&B Songs chart in June. “When you have great people on the lineup, it just feels like a long vacation or summer camp,” says **Rich Brian**, arguably the biggest member of 88Rising, whose viral hit “Dat \$tick” reached No. 4 on the Bubbling Under R&B/Hip-Hop Singles list in 2016. On Sept. 28, all seven 88Rising artists will embark on a 17-date North American tour. “This is our first time really [performing together],” says Rich Brian. “So far, it has been amazing.”



Rich Brian



◀ “I was hoping that they’d do a festival, and they definitely delivered,” says rapper and 88Rising associate Duckwrth (left). “August 08 [right] is like my brother, and he has been rocking with 88 for a minute. Rich Brian also brought me out for his last tour, so they kind of became fam in that way. Just to see Head in the Clouds manifest in this way, you can’t help but to be stoked.”



Blair (left) with Gaga in 2013.

Lady Gaga’s Secret Star

For **Paul Blair**, better known as **DJ White Shadow**, the songwriting process for the **Bradley Cooper**-directed, **Lady Gaga**-starring movie musical *A Star Is Born*, out Oct. 5, was a “family affair.” “You know that video of the 7-year-old kid who stole his grandma’s car and was like, ‘I

wanted to do hoodrat stuff with my friends?’” he says. “That’s how I feel about all of this.”

Blair, 40, who has six co-writing credits on the remake’s soundtrack, has been Gaga’s right-hand man since 2011. He produced nine songs on *Born This Way*, including the title track and “The Edge of Glory,”

and worked with the singer on her 2013 album, *Artpop*, and 2017 single “The Cure.” Blair says he can’t recall when exactly his work with Gaga on *A Star Is Born* started, given the fluidity of his collaborative work with her. “You’re bouncing off of each other — just, ‘Here’s what we got, let’s work on more



"People tend to see 88Rising as only Asian," says member and hip-hop artist August 08, "but we bring all of these elements of different experiences together to support and uplift cultures that don't get the limelight they deserve."



Keith Ape

"I eat a lot of bananas before I perform because I heard they're beta blockers and it helps you relax," says 88Rising's experimental-R&B singer, Joji. "I don't know if it actually does anything, but I do it anyway. I used to drink Hennessy, but I don't do that anymore. I don't want to rely on it to be loose."

Is Born Sidekick

shit," he says. "As the movie developed and the script got honed in, you have better ideas and build stuff more concisely. It wasn't like, 'Gentlemen, start your engines!'"

The film, adapted for the screen three times before, is already generating Academy Award buzz for Gaga, who plays

an aspiring singer named Ally who is stuck in a thankless job. When she's serendipitously discovered by rock star Jackson Maine (Cooper) while performing at a drag bar, she adopts her mononymous pop persona, for whom Blair co-wrote the songs. Gaga mined her own career trajectory —

she was discovered at a burlesque show — for her character's storyline.

"With any good actor, they draw on their own personal experiences to do that role," says Blair. "It's the same for writing the songs for Ally. We drew on that arc and wrote songs toward it." —KRISTEN YOONSOO KIM

PRO TIPS

HOW TO MAKE BELIEVE

When **Dave Holstein** assembled the team for his acclaimed new Showtime drama, *Kidding* — starring **Jim Carrey**, in his first major onscreen role in years, as Jeff, the troubled star of the beloved (fictional) kids' show *Mr. Pickles' Puppet Time* — he "wanted to reach for every tool in the box." The showrunner enlisted director **Michel Gondry** (*Eternal Sunshine of the Spotless Mind*) and longtime friend and collaborator, composer **Alan Schmuckler**. Friends since college, Holstein and Schmuckler, both 35, have written musical theater together for years, and are now the in-house songwriters for *Mr. Pickles' Puppet Time*. "We both really value the intersection of humor and heart," says Schmuckler. Here's how they translate that into believable children's music.

LEARN FROM THE BEST



As soon as Schmuckler started, he says he "took a deep dive into *Mister Rogers' Neighborhood*. [**Fred Rogers**] was really well versed in music —

specifically in storytelling through music." He and Holstein strove to emulate Rogers' "earnest but not cloying" sensibility.

ROPE IN THE EXPERTS



Holstein's first hire was former *Sesame Street* head writer **Joey Mazzarino**, who wrote songs for the classic kids' show and advises on the kind of language

kid-show songs should use. "Having him around is sort of our filter to be sure we're never spoofing a children's show, just writing a love letter to one," says Holstein.

REMEMBER YOUR AUDIENCE



"Kids aren't watching our show — it's adults who remember their own inner child," says Holstein. "So it's almost like you don't want a song that speaks to kids, but to the kid in an adult."

LET YOUR STAR SHINE



"It's a very pleasant surprise that Jim could sing," says Holstein with a laugh. He and Schmuckler welcome Carrey's thoughts on the music, whether it's a lyric tweak or a pitched joke. "His impulses are unparalleled," adds Schmuckler. "What comes from him is always valuable." —REBECCA MILZOFF



SHADOW: DIMITRIOS KAMBOURIS/GETTY IMAGES; CARREY: ERICA PARISE/SHOWTIME.

BACKSTORY

ROCK RADIO'S QUIET TITANS

Between 1981 and 1998, **Van Halen** stacked up 13 No. 1 singles on *Billboard's* Mainstream Rock Songs chart, setting a record that stood until mid-September. That's when Canadian post-grunge quartet **Three Days Grace** scored its 14th No. 1 on the airplay-based ranking with "Infra-Red," off its March album, *Outsider*. Through ups and downs (including replacing its lead singer in 2013), the band has gradually become one of rock radio's most all-time successful acts.

BY KEVIN RUTHERFORD

EARLY 2000S

Jive Records' **Michael Tedesco** brought the band's debut single, "I Hate Everything About You," to **Warren Christensen** at management company Q Prime to get his opinion. Christensen recalls thinking that the song, which was released in 2003, was perfect for rock radio, precisely where the format was heading. He told Tedesco: "The first thing you do when you leave my office is you sign this band."

2004-2006

The band wrote "Animal I Have Become," its second No. 1 ("Just Like You" was the first), as a demo while on a bus in Germany in 2004. "I remember saying [that] that riff would be great heavy," says bassist **Brad Walst**. "As soon

as we got back to North America, we started jamming it as a heavy song, and it was like, 'Shit, I think we've nailed it.'"

2006

"Adam [Gontier, ex-frontman] is so skilled at writing dark songs that connect with people," says **Joanne Grand**, then-senior director of rock formats at Jive. But Gontier insists he's never tried too hard to make that happen: "I've always stayed away from trying to predict whether or not a certain song will connect," he says, "but there was something raw and vulnerable about 'Pain,'" which hit No. 1 in December 2006 and remained there for 13 weeks.

2006-2007

Despite the band

receiving only scant pop-radio airplay early in its career, 2006 single "Never Too Late" broke Three Days Grace at the format, reaching the top 20. "Timing was everything during those years at the band's peripheral formats, adult and pop, and we made a conscious decision to try and cross over," says RCA co-president **Joe Riccitelli**. Adds Walst: "That was the end of the bubble at pop radio, where they stopped playing rock music. We got in right at the end."

2012

"I remember sitting in the control room with [producer] **Don Gilmore** for hours and hours and hours, trying to figure out how to get that punchy, heavy sound out of something other than a

guitar," recalls Walst of recording "Chalk Outline," which stayed at No. 1 for 13 weeks in 2012.

2013

After Gontier left the group in 2013 over creative differences, Walst says the band didn't have too much time to be hung up — five weeks later, it embarked on a co-headlining tour with **Shinedown**, enlisting Walst's brother **Matt**, then-lead singer for **My Darkest Days**, as its new frontman.

2018

With "Infra-Red," the second single from 2018 LP *Outsider* to lead Mainstream Rock Songs this year, the band continues its hot streak. Even Gontier admits: "For a few small-town Canadians, we didn't do too bad."



Barry Stock (left) and Matt Walst at the RBC Bluesfest at LeBreton Flats in Ottawa, Ontario, on July 15.

ELLE'S FAVORITE THINGS ...

Blues-inspired singer-songwriter Elle King is an admitted "hoarder," she says. Friends have joked that she should turn her decked-out Los Angeles home into a museum. Or, "People tell me I should start selling my shit, and I'm like, 'No!' " Ahead of her cathartic sophomore album, *Shake the Spirit* (out Oct. 19), recorded after a rocky year marked by the end of a short-lived marriage and struggles with substance abuse, the 29-year-old, who says she's "on the up and up — all that shit's behind me," shares a few of her exhibit-worthy objects.



...In Her Car

"I have this disco ball in my Jeep Wrangler that when you turn on, it looks like a party. I also have a chandelier in my 1958 Ford F-100. It's breaking though, because I drive pretty crazy."



...In Her Suitcase

"I have a box of tarot cards. I bring them everywhere. It gives me one-on-one time with my band to figure out secrets they're not telling me."



...In Her Living Room

"My father gave me for my birthday an *Imagine* record signed by **John Lennon**. That's my prized possession."

—TATIANA CIRISANO

King



How did XXXTentacion wind up on a song with Lil Peep?

ASK BILLBOARD ANYTHING

XXXTentacion, the controversial rapper who was shot and killed in June, and **Lil Peep**, who died of an accidental overdose last November, never recorded together. But on Sept. 19, "Falling Down," a melancholy new duet between the two, appeared, debuting at No. 47 on the *Billboard* Hot 100. X's producer, **John Cunningham**, explains that when Peep died, X began listening to interviews with him on YouTube and discovered a leaked version of the track (originally called "Sunlight on Your Skin") produced and co-written by **iLoveMakonnen**. X decided to record verses of his own, but according to Cunningham, someone in Peep's circle said it was unlikely they would do anything with them — until **Ron Perry**, CEO of Peep's label Columbia, made it happen. "It's crazy," says Cunningham. "X died thinking that this song could never come out." Adds X's manager, **Solomon Sobande**: "This record cemented their legacy." —LYNDSEY HAVENS

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Q&A

COSTELLO'S CRAZY CALM

Despite a label setback and cancer scare, Elvis is more driven than ever to keep his career on track

BY JOE LYNCH



Costello

Five years after joining with hip-hop collective **The Roots** for his last release, the 2013 left-field delight *Wise Up Ghost*, **Elvis Costello** reteamed with go-to band **The Imposters** for *Look Now*, out Oct. 12. But then a new label deal for the LP fell through (he won't say with whom; he released it on Concord), and a cancer scare forced him to cancel six tour dates in July while he recovered. "I went back on the road a bit too early — I didn't leave enough time to get my energy back," he says. Costello, 64, is now in remission, and he's bursting with wit and energy when he sits down at a Manhattan hotel (in a pinstripe suit, no less) to discuss his health, misgivings about calling **Donald Trump** a clown and the "sewage companies" behind record labels.

Your cancer surgery was successful, but you've said the story surrounding your health got out of your control. The English tabloids chose to make it sound as if I was in some sort of mortal struggle. It was my choice to initially be private about this, because I didn't want to have to worry my 91-year-old mother or my 11-year-old twin boys. It has taken until I just [recently] visited England to get it straight. This, thankfully, was a relatively joyful thing to be able to say: "I'm fine."

The first deal you had for this album fell apart right before you were about to start recording. What happened? People at the company level were completely committed to the record, but I think the people above [them made] a different calculation. They answer to people who have train services and own sewage companies — they're in the commodities business; they could care less about what's on the records. I'm not saying this in a self-pitying way, because, heaven knows, I have young musician friends with loads of talent, but there just isn't the mechanism to support them.

On the eve of the 2016 presidential election, you advised during your New York show, "If you're going to vote for a fucking orange clown, you could pick Ronald McDonald." It was an easy gag. It wasn't the most profound joke I've ever made.

Meanwhile, album track "I Let the Sun Go Down" is a sympathetic look at a British citizen crying over the death of the empire. I'm sympathetic to people I don't agree with, because I try to understand why they feel so passionately. I don't salute. I don't have to, and I won't. The point of the song is that I respect somebody that will — but don't tell other people who have a justifiable reason for not doing it that they don't have a right. ◻

HIS GUESTHOUSE

Over the course of his 40-year career, Costello has collaborated with countless legends — or friends, to him

CAROLE KING

"When I was living in Dublin [in the 1990s], she came over and we wrote "Burnt Sugar Is So Bitter" in one afternoon," recalls Costello of the track, which finally surfaces on *Look Now*. "I couldn't believe that so much time had gone by. Thankfully, she liked it."

BURT BACHARACH

Costello and Bacharach, who won a Grammy for their 1998 collaboration *Painted From Memory*, worked together on three songs on *Look Now*. "He doesn't need to collaborate on music," says Costello. "It speaks of his generosity and curiosity to see what happens."

THE ROOTS

Costello says that working with **Questlove** as a co-producer on *Wise Up Ghost* was not unlike the process of making *Look Now*. "Strange enough, there's a more common approach to the recording process for these two records than the music would suggest."

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Living The Dream

In a year in which rap grew bigger and weirder than ever, **J. Cole** did J. Cole: leaned back from Twitter, counseled some young rappers — and, oh yeah, released one of the most massive albums of 2018. Now he's just got to reconcile his notions of real life with his all-too-real fame

BY DEE LOCKETT

PHOTOGRAPHED BY
WESLEY MANN



J. Cole photographed
Aug. 16 at The Silo in
Houston. Watch an exclusive
behind-the-scenes video
from the photo shoot at
billboard.com/videos.

IT'S A 107-DEGREE DAY IN DALLAS AND HE'S DUE ONSTAGE IN A FEW HOURS,

but J. Cole has a mission he must complete. On “Album of the Year Freestyle” — a song he released early in August to celebrate *KOD*, his most recent Billboard 200 No. 1, and preview a new project, *The OffSeason* — he shouts out Oak Cliff, a neighborhood in the city where the crime rate is twice that of the national average and poverty affects too many households. That’s where Cole and his small entourage are headed this afternoon, ahead of his tour stop tonight at the American Airlines Center.

Residents of the neighborhood have been tweeting at Cole, begging him to attend their drive for school supplies, the Back to School Festival. Cole made a plan to show up — no advance notice or publicity — with a U-Haul stocked with \$20,000 worth of goods. But he forgot that families tend to come to these drives early, collect what’s needed, then move on to the next worry. Still, when we pull into the parking lot around 1:30 p.m., there are a couple hundred people hanging out in the park. The blacked-out Suburban SUV and its tinted windows are a dead giveaway that someone of note must be inside, and two kids guess it’s Cole before he even steps out.

Within minutes, Cole and his security guard, Elijah, are swarmed by fans armed with phones for selfies and newly donated backpacks for signing. “Oh, my God, I’m about to cry,” squeals a preteen girl from within the crowd. “Album of the Year” starts blaring over the speakers, and a young man on the sidelines plays along to its “Oochie Wally” instrumental on his trumpet.

Cole opts not to formally announce his donation, but instead to take pictures, give out hugs and autographs, and

talk one-on-one with fans. “He got a show tonight, he didn’t have to come to this,” says one parent. Even after he’s whisked back into the SUV, he rolls down his window and offers a young woman with dreams of starting a charter school the email address of someone at the label he co-founded, Dreamville, who might be able to help.

“Even though I clearly am one, I don’t live my life like a celebrity,” Cole tells me when we eventually sit down to talk, backstage at the arena while his opens Young Thug and Jaden Smith perform. But his fame is harder than ever to ignore: In April, Cole released his fifth album, *KOD* (an acronym for Kids on Drugs, King Overdosed and Kill Our Demons), with less than a week’s notice, earning him his fifth consecutive No. 1 studio album. It was the biggest week for a rapper since his good friend and collaborator Kendrick Lamar released *DAMN.* in April 2017, the then-biggest week of the year and the then-third-highest streaming week ever recorded.

As a kid, Cole spent summers in Dallas with his father, an Army vet who had separated from his mother, a United States Postal Service worker. Cole, his mother and his older brother, Zach, relocated from a military base in Frankfurt, Germany — where Jermaine Lamarr Cole was born in 1985 — to Fayetteville, N.C. Nowadays, he’s back in North Carolina, living in Raleigh with his wife and toddler son. In Dallas today, he wears variations of the same outfit onstage and off: T-shirt or tank top, basketball shorts and sneakers. His shoulder-length dreadlocks and gangly, 6-foot-2-inch frame are the only way to clock him in a crowd. To those who pay celebrities no mind — Cole’s ideal

consumers — he might as well be a Mavericks rookie who got separated from his team.

“I’m a different artist than Cole,” writes Young Thug over email, acknowledging that the two of them touring together might be “unexpected.” In fact, Thug’s flamboyantly left-of-center presentation and sound make a certain sense paired with Cole’s proudly unflashy image. As Thug puts it, their connection is “deeper than music. It’s a vibe.”

The side of fame that he experiences at the charity event agrees with Cole. It’s why he protested in Ferguson, Mo., in 2014 and joined the 2015 Million Man March in Washington, D.C. “I love it in the sense that I’m providing something to you. I’m serving you,” he says. “It’s a real connection.” Then he grimaces. “But when it’s the world grabbing at it, I didn’t give you that. I didn’t authorize it. You’re just addicted to the drama and the gossip.”

Cole has done only a few interviews in the past two years, most recently with 18-year-old Miami rapper Lil Pump — to bury the hatchet following a minor dust-up that resulted in the *KOD* track “1985,” a paternal rebuke to the SoundCloud generation of rappers — and radio host Angie Martinez. “Might he sell a few more albums or get a few more clicks if he talked more? Maybe,” writes Martinez in an email. But, she continues, “in a time where people chronically overshare, there aren’t many artists that make people stop what they’re doing to hear what they have to say. Cole holds one of those few prestigious slots.”

In our interview, though, continued after his own set, Cole is anything but quiet, often clapping his hands for emphasis as he wrestles with ideas about



Inset: Cole (right) celebrated his 29th birthday with close friend Lamar in 2014. Right: At his Staples Center tour stop in August.

compassion, cancel culture and his own ambivalent relationship to fame. Cole, who is executive-producing the upcoming Swizz Beatz album, *Poison*, plans to take next year off from touring to work on *The OffSeason*, which may become an EP or a full mixtape; his next album, *The Fall Off*; and a side project for Kill Edward, the pitch-shifted alter-ego he debuted on *KOD*. He’s also devoting more energy to Dreamville, recently aiding Hurricane Florence victims in Fayetteville through its foundation and planning the first-ever Dreamville Festival for April 2019 in Raleigh. “I swear to God, I be thinking about how to get unfamous, but I know it’s impossible,” he says. Instead, he’s just looking to stay purposefully relevant — because it could be worse: “You can be irrelevant and still be famous.”

Why have you opened up to more press recently?

You want to know the honest truth why I did this interview?

Of course.

Ib [Ibrahim Hamad, Cole’s manager] and the team thought it would be good. No disrespect to *Billboard*, but I literally was not in the mood. I was fine.

Fine how? Not needing this?

Just [not] having the desire to do it. And sometimes, when I do do [press], I end up feeling like it wasn’t fulfilling. But I also understand I’ve been stuck in my ways. 2014 was probably the year I decided, “Fuck it, I’m through trying to play whatever



game is going on.” Then shit worked so well I fell all the way back. I’m on the other extreme now. I don’t want to be so stubborn where I don’t listen to people. I’m also building a company, a record label, with other artists. Their success, in some way, may depend on me being a little more present or accessible.

Do you think it benefits celebrities to only engage with media on their terms?

It’s hard for me to answer. I live very low key but also accessible, so I can’t even speak for them. I go to the store, I go play ball. You wouldn’t know because it’s not anything newsworthy, but I see real people every day. When you mention celebrities, I view them as a fan who’s like, “Oh, wow, that’s Beyoncé. That’s Taylor Swift.” And I don’t view myself in the same light.

You do numbers like them.
For sure, I’m aware.

That crowd earlier today — they love you. It’s worship, but rooted in love.

I spend too much time focusing on the negatives of it, and it makes me resistant to embrace it. I consider love [to be] respect, acknowledgement of skill and talent. That was always the rush I got from rapping. Of course, there was a money aspect to it. I want to take care of my mom and my family. The part that I never considered was being famous. I overlooked

the shit that would come with [success]. Now I’m like, “Fuck, I can’t.”

What gets on your radar? How much media do you consume?

I’m in the Dreamville [group] chat on the executive side, and in there, there are updates about such-and-such dropped an album. Then I’m in the sports chat, which also bleeds over into everything. There’s not many big things that miss me.

What keeps you from sharing your opinions on Twitter?

If I’m in a conversation with somebody and it’s natural and it’s organic, I’m going to speak freely. But rarely do I feel the need to hop on Twitter or social media and chime in, especially on rap and music shit. This shit is *not real*. This shit is fucking fake. This shit is high school. This shit is fucking celebrity worship. In college, we had this running joke that all our meetings of the Black Student Union — that I ended up becoming president of, but I was just a member my freshman and sophomore years — always eventually ended up talking about Jay-Z. No matter what black topic, social issue or community shit we was talking about, somebody brought up fucking Jay-Z. It never failed.

Celebrity drama is one thing, but what about serious matters like politics?

I might not be on Twitter at that time. I might not be in the mode

of confidently expressing my opinions via text. I speak better from the heart, out loud. And when it really moves me, I’ll do it. But politics really doesn’t interest me anymore. I try to stay as far away from politics as possible.

How so?

I don’t click the links. The headlines are enough. I understand there is a segment of politics where you have people — and this is the part I respect — who truly are trying to use it as a tool for change, and they devote their life to grassroots voter registration and shit like that. They’re living a life that’s unselfish. But the politics we’re talking about (*slaps table*) is Trump headlines.

What are your thoughts on those headlines?

We’re really silly. Human beings

are easily manipulated and distracted. You couldn’t have told anybody 10 years ago that this would be the landscape of American discourse. That these would be the topics of conversation: fucking Kardashian drama and Trump drama.

Did you vote in 2016?

No, I didn’t.

Why not?

Because Hillary Clinton wasn’t somebody that was motivating me to go vote. If it was Bernie Sanders, I would’ve showed up and voted. I would’ve been the first one in line, no bullshit. No disrespect to Hillary.

Did you do any campaigning for Bernie?

No. Because I don’t care to lend my voice for a politician at the end of the day.

Putting Dreamville On The Map

Four years ago, J. Cole began tuning out music industry chatter because “it was too draining to worry about that shit all the time.” But now, as the artists on his 11-year-old Dreamville label — a roster of eight, including himself — gain traction, his mindset has changed. Dreamville, a joint venture with Interscope (Cole is also signed to Roc Nation), “is bigger than me,” he says. “I need to know if there’s anything I can give to [my artists]. I’m more engaged right now because I feel like I need to be.”

“The label’s sense of community comes from Cole,” adds Ibrahim “Ib” Hamad, Dreamville’s co-founder/president and Cole’s manager. Three of the label’s most prominent artists are proving that, as Cole says, “the music is too good” not to support.

BAS Known for his smooth, jazzy production, the 31-year-old Sudanese-American rapper from Queens has three Billboard 200-charting albums. His latest, *Milky Way*, debuted at No. 35 — his



Lennox (right) and Cole in 2017.

highest placement yet — and features collaborations with A\$AP Ferg on “Boca Raton” and Cole himself on “Tribe.”

ARI LENNOX Dreamville’s sole woman signee, the 27-year-old Washington, D.C., native brings soulful R&B swagger to the label. In late August, Lennox tweeted that she might be “literally done” with music, but two days later decided “mental peace is most important” and soon after dropped her single “Whipped Cream.” When LeBron James recently curated an Apple playlist for Nike of 62 songs by

women, he included “La La La” off Lennox’s 2016 EP, *PHO*, which hit No. 20 on the Top R&B Albums chart.

J.I.D The day before Mac Miller died in early September, he announced that his close friend J.I.D would go on tour with him. The 27-year-old Atlanta-born rapper’s tight verses and hazy productions get their best showcase on his 2017 debut, *The Never Story*. His upcoming project, *DiCaprio 2* — the follow-up to 2015 EP *DiCaprio* — should arrive before year’s end.

—LYNDSEY HAVENS

Do you think that might change by 2020 or the midterms?

The next election? It depends on who they put up there. Trust me, I hate to be a person who's even promoting that I didn't vote. Actually, with Trump in office, I love that America gets to see the truth. If Hillary Clinton was in office, it would be the most fucking disingenuous shit because everybody would be thinking that everything's cool because we got an incredibly qualified female president. Which would've been amazing on so many levels. But all the shit we see right now would've still existed; it would've just been quiet. And I prefer this shit to be out loud. I prefer an honest America. I prefer the world seeing that, yes, we're a country that is dumb enough — no disrespect — [that] we got duped into electing Donald Trump.

Bringing it back to music: You're famously averse to features and outside producers. Would experimenting with a camp and opening up your creative process ever appeal to you?

No, never. Being collaborative, yes, but being ultra collaborative, nah. I don't want "Give me your best song" and pick from them. I don't even have a lot of rapper friends.

Do you ever feel like you're out of step with your peers?

I don't look at it as they're running left and I'm running right. I'm following my inspiration and where that's going to lead me.

Your criticisms were fair, but some people saw "1985" as finger wagging. Do you think the song came down too hard on the SoundCloud generation?

I don't look at it as being harsh. I look at it as being a rap response record. It's not even to someone [specific]; it's a group of people who were on some "Fuck J. Cole" shit, which, when I started peeking

my head back into what was going on, was a shock. But even while I made the song, I was fucking with these kids. I was a fan. I was riding around playing Lil Pump just because I wanted to understand what it was, and the more I understood, it was like, "Damn." I was writing that song from a place of, like, smacking your little brother. I still love you, but I'ma smack you.

Because you're quiet on social media, no one knows where your mind is. It leads to misunderstandings about you.

Yeah, and they paint the narrative. That's real. "Finger wagging," that's a phrase that clearly gets shared around. I'm like, "Y'all don't even

understand." This happened when [2014 album] *Forest Hills Drive* came out, and I saw someone review it. It was this white girl — no disrespect to white girls, that's just what she was — and she pinpointed a few lines and tried to make it sound like that's what I was saying. I'm like, "Damn, you really missed what I was attempting to do." I saw that with "1985," too. I would just chalk it up to, they're not rap fans. They don't understand subtlety and nuance in the genre. But what you just said is way more of an on-point reasoning. I made that song a year before, and so much shit happened, mentally, leading up to the song and after it. And it's like people never even get a chance to hear that side of me. But I don't care to correct it. I don't have an urge or a desire to be like, "Hey, y'all, you know when I did '1985,' I wasn't really finger wagging." It's not my job to correct the narrative.

When XXXTentacion died, you tweeted that he had "a strong desire to be a better person." Did you know him?

I spoke to him on FaceTime one day in February for, like,

three hours. His management reached out to Ib and asked if he could FaceTime me or call me. It was a super-intense conversation. He left a mark on me, just as a person.

What did he want to talk about?

Pssht. He started off the conversation literally on some, like — he didn't even say hello. He started off basically saying, "I'm not on your level yet." He was talking about spiritually and mentally, and that was intense because I was like, "Huh? I'm not on no level." He was praising me while also saying he was going to achieve whatever it is he felt that I had. I've dealt with mentally ill people in my life before, many

people abusing women, and I don't fuck with people not taking care of their kids.

Do you see there eventually being more consequences for this type of behavior?

So your question is, Will there come a day when news like that can shut down somebody's entire shit?

Right. Do you think cancel culture has any legitimacy?

That's tough because we're talking about black women. If it was a white woman involved with these allegations, then sadly — I'm realizing as I'm talking to you — maybe people wouldn't cancel them just as quick, but labels would

"White outrage is way more powerful than black outrage, unfortunately."

of them. And right away, I notice that this kid is super passionate and smart, but I could also see that he was so deep in his mind.

When I found out [about the abuse allegations against him], my first response was, "Man, I hope maybe one day I'll get a chance to talk to this kid and figure out if there's any place that I can help." Because anybody who would do the shit that he did... Hurt people hurt people. I've walked through prisons and talked to these dudes who got life. They took someone's life at 16 or 17 years old. You haven't had the chance to process your trauma at that age. I'ma be sympathetic to a kid who has clearly been through so much fucked-up shit that he inflicted this on someone else.

How did you process the allegations of abuse that Kelis made against your hero Nas, who was an adult during their relationship?

Yeah, that hurt. I ain't going to lie. That hurts. (*Pauses.*) It feels weird because I fuck with Nas, but I just have to be honest. I came up seeing too much fucked-up shit for that to be acceptable. I don't care who it is. I don't fuck with

be forced to cancel, because white outrage is way more powerful than black outrage, unfortunately. When white people start getting outraged about this type of shit, then maybe something will happen.

Despite your discomfort with fame, people look to you as a sort of moral authority. Someone said to me at the charity event that you're like the Harry Belafonte of rap. Really? He's a legend.

Do you want that responsibility?

No, because there's a long history of activism and standing for something, and I haven't done enough. I'm too selfish for that, and one day, I hope that I'm not. Right now, it's about me, family and the music or any creative pursuits that I do. That's selfish. I hope I do more for the community. People give me props now, but the truth is, I live my life very selfishly. The little shit I did today, that's nothing. Harry Belafonte put his money where his mouth was and in the streets. I haven't reached that point yet.

"You're never going to see the Instagram picture, but I have great conversations with a lot of rappers, where I wasn't having that three or four years ago. Now I'm making it a point to do that."





Executives Of The Year

Quality Control's Pierre "Pee" Thomas and Kevin "Coach K" Lee, the duo behind Migos and Lil Baby, lead *Billboard's* annual list of the top 100 executives and creatives who have made R&B and hip-hop the hottest genres on earth

BY CHRISTINA LEE
PHOTOGRAPHED BY DONTE' MAURICE

Thomas (left) and Lee photographed Aug. 16 at Quality Control in Atlanta.



Pierre "Pee" Thomas, 39

CEO, QUALITY CONTROL MUSIC

Kevin "Coach K" Lee*

COO, QUALITY CONTROL MUSIC

Dressed for work in a white T-shirt and black pants, Pierre "Pee" Thomas hunches over his cellphone in the bunker-like Atlanta headquarters of Quality Control Music. "We're into something real deep right now," he says as

he scrolls through Apple Music's list of top 100 songs while Kevin "Coach K" Lee, fresh from the barber, reclines in his office chair.

Thomas is searching for a song on the list that doesn't qualify as hip-hop. He names two, Maroon 5's "Girls Like You" and Ella Mai's "Boo'd Up," but both feature rappers associated with the homegrown label they founded and run, Thomas as CEO and Lee as COO. "Girls Like You" guest stars Cardi B, whom the two say is the first client of a new consulting company they have formed, and a remix of "Boo'd Up" with a cameo by Quavo of Quality Control flagship act Migos helped propel Mai to the top of *Billboard's* Mainstream R&B/Hip-Hop Airplay chart in July.

"How is hip-hop running the world right now?" asks a poker-faced Thomas, evoking a chuckle from Lee. They are fully aware that Quality Control and its major-label partner, Capitol Records, are on the front lines of that takeover.

If hip-hop is Atlanta's biggest cultural export, Quality Control has been a critical wholesaler in the streaming age, most notably with Migos' aptly named smash, *Culture*, in early 2017 and, exactly one year later, its sequel.

Culture II proved that the phenomenal success of Migos' 2017 *Billboard* Hot 100 No. 1, "Bad and Boujee," was no fluke. It became the trio's second consecutive album to debut at No. 1 on the *Billboard* 200 with nearly 200,000 equivalent album units in its first week — 69,000 more than its predecessor. And a little over a year after Donald Glover declared backstage at the Golden Globe Awards that Offset, Quavo and Takeoff were "the

Beatles of this generation," the trio tied The Fab Four's record for most simultaneous entries on the Hot 100 by a duo or group: 14.

Quality Control artist Lil Yachty also showed year-to-year improvement: His *Lil Boat 2* debuted at No. 2 on the Top R&B/Hip-Hop Albums chart in March, besting the No. 4 peak of his 2017 LP, *Teenage Emotions*.

He wasn't the only Lil to post big numbers for Thomas and Lee. Newcomer Lil Baby debuted at No. 3 on the *Billboard* 200 with his first album, *Harder Than Ever*, which has since generated 539,000 equivalent album units, helped by the Hot 100 top 10 hit "Yes Indeed," featuring Drake.

"Five years," says Lee into his snowy Philly beard, shaking his head. In that brief timespan, he and Thomas have built an empire that, in addition to Quality Control, has a management firm, Solid Foundation, with a roster that includes Yachty and star-in-the-making Trippie Redd, who debuted at No. 4 on Top R&B/Hip-Hop Albums in August with his first LP, *Life's a Trip*.

NFL offensive rookie of the year (and Lee's nephew) Alvin Kamara recently signed on as the first client of a newly established sports management division. And then there's Cardi B, who Thomas describes as having a consulting arrangement with Quality Control, although that contradicts claims made by Cardi's ex-manager, Klenord "Shaft" Raphael, in a \$10 million breach-of-contract lawsuit he filed earlier in 2018. Raphael alleges the rapper signed a management deal with Quality Control in March.

Given the litigation, Thomas and Lee are wary of discussing the situation, save to deny Raphael's claim.

"She's Offset's wife, so she's automatic family," says Thomas of his and Lee's involvement in her career, adding, "Cardi's very smart. She has seen what we do for artists. She's got situations going on that we can't speak on, and she came to us. We consult [for her], and she will continue to do good."

*declined to reveal age

Quality Control's founders take pride in how, as Lee puts it, "we done made 10 millionaires" given the challenges they initially faced.

When he and Thomas founded the company in 2013, Lee was a manager whose résumé included Gucci Mane and Jeezy. Thomas' previous rap label, Dirty Dolla Entertainment, had all but folded. They came together over a shared dream of emulating Master P's No Limit and J. Prince's Rap-A-Lot Records and had already connected with the barely legal Migos. The executives say they personally spent millions funding every aspect of the

act's first year as signees, including the opulent 2013 music video for "Versace." "We were so dedicated to making Migos push through, there was no budget," says Thomas. "If we got to go broke for this, that's what it's going to take."

That dedication would be tested in the coming years. When Migos' 2015 debut album, *Yung Rich Nation*, was released, Offset was in jail for violating the probation he had received for burglary and theft convictions. Months later, Thomas and Lee spent a half-million dollars over 18 months of litigation wresting the act from a 2014 marketing/distribution deal with 300 Entertainment that had soured.

One dab dance craze and 8 billion career streams later — 1.2 billion for "Bad and Boujee" alone — success has not changed Quality Control's ultra-lean operational strategy. With only a handful of day-to-day managers and receptionists on staff, Thomas and Lee rely largely on themselves and their social network to find and develop talent that exudes the kind of authenticity they saw in 23-year-old Lil Baby (given name Dominique Jones), a longtime friend of Thomas' who attended Migos' earliest club gigs, and who didn't start rapping until two months before releasing his

debut mixtape, *Perfect Timing*, in 2017. "I used to tell Baby all the time: He has the swag," says Lee of Jones, a high school dropout who was incarcerated for two years on marijuana-related charges. "He is the epitome of an Atlanta hustler. A lot of these kids rap about stuff they're not even around. I'm like, 'Man, they're telling your story.'"

It's instincts like that which led Motown Records president Ethiopia Habtemariam to forge a co-venture with Quality Control in 2015. "They live and breathe the culture," she says. "Their taste in



From left: Takeoff, Quavo and Offset of Migos and Cardi B at the Grammy Awards in January.

the music comes from an honest place — that authenticity, coupled with an unparalleled work ethic, focus and passion, is what has helped to breed the success."

Thomas and Lee hold their artists to a rigorous release schedule: Lil Baby arrived on the scene with four mixtapes in 2017. *Culture II* was released on the one-year anniversary of its predecessor. And the night before City Girls member JT turned herself in to authorities to serve a two-year jail sentence for credit card fraud, the duo recorded new material until 5 a.m., enabling Thomas and Lee to build on their newest act's buzzy cameo on Drake's "In My Feelings" while JT does her time.

But Quality Control's artists might not be so inclined to shout out their label in songs if Lee and Thomas didn't maintain their own breakneck pace — and Quality Control's enviable momentum. The urgency of their mission is not wasted on them. Nodding toward his partner, Thomas says, "I told him the other day: 'Man, we've got to find the next artist to break.'"

GAME-CHANGERS

Chance The Rapper, 25 PHILANTHROPIST; OWNER, CHICAGOIST



GOOD DEED The 2017 best new artist Grammy Award winner personally donated \$1 million to Chicago Public Schools.

BUDDING MEDIA BARON Chance has promised that a new album is on the way, but during the last two years he has been busy investing in his native Chicago. In 2017, his SocialWorks charity raised another \$2.2 million for the arts and education programs at 20 schools. And in August, he announced, in the lyrics of new song "I Might Need Security," that he had acquired local news site *Chicagoist*. In a statement, Chance said the site would be relaunched as "an independent media outlet focused on amplifying diverse voices and content," but, just as he has done with his music, it won't be a surprise if the media-savvy artist (whose parents have worked in city and state politics) uses his new acquisition to shine an editorial light on the public servants and corporations that aren't doing right by the citizens of his hometown.

Kendrick Lamar, 31 PULITZER PRIZE WINNER



ACHIEVEMENT OF THE YEAR In April, Lamar became the first non-classical or jazz musician to receive the Pulitzer Prize for his 2017 album, *DAMN*.

RAN WITH THE PANTHER Lamar has been unavoidable over the past year. His Pulitzer win vaulted him into a cultural pantheon occupied by Ornette Coleman, Toni Morrison and Ernest Hemingway. The award also crowned a spectacular 12 months during which the songs from *DAMN*, collectively generated 3.3 billion on-demand streams, while streams for the tracks on *Black Panther: The Album*, the smash Marvel movie soundtrack he co-produced (and appeared on), totaled 1.3 billion.

Rihanna, 30 FOUNDER, FENTY BEAUTY BY RIHANNA



THE BEAUTY OF DIVERSITY Unanimously praised for its staggering 40 shades of diversity-

embracing foundation, Rihanna's Fenty Beauty line challenged the cosmetics industry to start reconsidering its consumers while also proving artists no longer need to be the face of a brand when they can make bank by *being* the brand. Within a month of release, sales were valued at \$72 million and the line helped raise business partner LVMH's cosmetic and perfume sales for the third quarter of 2017 by 17 percent.

WORK, WORK, WORK, WORK... While disrupting the beauty industry, the Barbadian artist has continued expanding her well-reviewed clothing line with PUMA and her Savage x Fenty lingerie company, while reportedly working on two albums: one pop, the other dancehall.

LABELS

Marleny Dominguez-Reyes, 40 SENIOR VP MARKETING, REPUBLIC RECORDS Tyler Arnold, 26 VP A&R, REPUBLIC RECORDS



MADE THE MOST OF POST Post Malone ranks as one of

Republic's biggest success stories of the past year, and Dominguez-Reyes played a key role in making the rapper ubiquitous on the charts. His second studio album, *beerbongs & bentleys*, generated three top five hits on the Billboard Hot 100, and two of them, "rockstar" and "Psycho," hit No. 1. Arnold helped bring Metro Boomin's Boominati Worldwide label to Republic in June 2017, while debut single "No Complaints" (featuring Drake and Offset) amassed 177 million streams.

NEXT! Now that Post Malone is a hit, Dominguez-Reyes says she's wondering, "Where's the next Post? Not [another] exact version of him, but a new iteration."

**FROM THE STREETS
TO THE BOARDROOM
YOU HAVE ENHANCED OUR**

CULTURE

**YOU ARE
AN INSPIRATION
FOR A GENERATION
OF EVERY COLOR,
ON EVERY CONTINENT.
THANK YOU FOR
YOUR ART,
YOUR VISION
& YOUR SPIRIT.**

FROM YOUR EPIC FAMILY

Epic

Ethiopia Habtemariam*

PRESIDENT, MOTOWN RECORDS



FAB THREE TIES FAB FOUR

The alliance between Motown and Quality Control Music continues to pay dividends. The three Migos notched their second consecutive Billboard 200 No. 1 with platinum LP *Culture II*, and scored Hot 100 top 10 hits with its singles “MotorSport,” “Stir Fry” and “Walk It Talk It.” Newcomer Lil Baby scored his first Hot 100 top 10, “Yes Indeed,” with Drake.

HARVEST TIME With a roster that includes joint ventures with producer Zaytoven and rapper Chaz French, Habtemariam says betting on people “who know how to do the hard work and build” frames her business strategy. “Streaming shined a light on what we already knew: the dominance of black music,” she says. “Luckily, we had already planted the seeds — developed relationships and signed talent.”

Ibrahim “IB” Hamad, 34

CO-FOUNDER/PRESIDENT, DREAMVILLE; MANAGER, J. COLE



FULFILLED DREAMVILLE

Hamad is the bedrock upon which J. Cole and Dreamville continue to flourish. Cole’s 2018 *KOD* album was his fifth to top the Billboard 200, and on May 5, he became the first artist to debut three songs — “ATM,” “Kevin’s Heart” and “KOD” — in the top 10 of the Hot 100 in the same week. The label’s success led its co-founders to partner with Live Nation-owned promoter ScoreMore Shows to plan a Dreamville Festival on Sept. 15 in Cole’s hometown of Raleigh, N.C. Hamad says 20,000 tickets were sold before the lineup — which included Cole, SZA and Young Thug — was announced. Just four days before showtime, however, the fest had to be canceled due to Hurricane Florence. It has since been rescheduled for April 6, 2019.

EXPANSION PLAN Hamad plans to branch out into sports management in 2019. “It has always been a passion of mine,” he says.

Impact Award Honoree

Meek Mill, 31

CRIMINAL JUSTICE REFORM ACTIVIST

In April, when the Pennsylvania Supreme Court ordered Meek Mill’s release on bail from prison, where he had been serving two to four years for parole violations stemming from a decade-old drugs and guns conviction, the Philadelphia rapper could have done a victory lap and returned to the recording studio. Instead, he has resolved to turn his hard-won fight for justice into an organized effort to reform what he contends is a seriously flawed criminal justice system. With help from supporters, artists and friends like 76ers co-owner Michael Rubin and the principals of his label, Roc Nation, Mill is in the process of establishing a foundation that will work to exonerate wrongly accused inmates and reintegrate them into society.

“It’s going to be a real landmark in my life,” says Mill, who spoke to *Billboard* on the eve of receiving its inaugural Impact Award on Sept. 27 for dedicating himself to an issue long in need of reform.

WHAT ARE YOUR SHORT-TERM GOALS?

Helping to change some of these probation laws that are keeping people like myself in prison



Mill onstage at the Made in America Festival in Philadelphia on Sept. 1.

despite the fact that no new crimes were committed.

WHERE DO THINGS STAND WITH THE FOUNDATION?

We’re going to announce it real soon. Some big people are attaching themselves. It’s going to be one of the biggest foundations for justice reform in the world.

WHAT’S THE STATE OF YOUR CASE AT THIS POINT?

I’m out on bail for a technical violation of my two- to four-year sentence. The Pennsylvania Supreme Court granted me my freedom and is letting me fight from the outside. My case is weird because the district attorney is not contesting me [requesting] a new trial. I don’t even have anybody testifying against me.

The cop that arrested me was basically labeled as corrupt by his own police force.

WHAT DID YOU LEARN FROM YOUR LAWYERS’ COURT STRATEGIES?

Joe [Tacopina] taught me that sometimes, you’ve got to go to war. Brian [McMonagle] taught me to stay down and get what you need to get to where you need to go. Both [strategies] were needed.

HOW WILL YOUR NEXT ALBUM REFLECT WHAT YOU’VE BEEN THROUGH?

I’m a just deliver, give people my experience. People will be more in tune because if you didn’t pay full attention to me before, I might have crossed your path in the media. —CARL LAMARRE

‘A Learning Moment’ WHY HIS ACTIVISM MATTERS

“I’m proud of Meek for turning a negative into a positive. He was unjustly incarcerated but he never let the circumstances beat him. Through this experience, he emerged stronger, as both a man and an artist. He has become the leader I always knew he was.” —Rick Ross

“As long as I can remember, I have believed that things happen for a reason. Although Meek was wrongfully convicted and imprisoned for a crime he didn’t commit, and sent back to prison multiple times [despite] never committing a new crime, I’m grateful for his sacrifice. His story has been a learning moment and opened all of our eyes to the need for major criminal-justice reform. I thank Meek for helping me see this travesty, because I

would’ve never understood the criminal-justice system’s unfair treatment of young black men before this. We’re very committed to making a huge difference with the foundation we’ll be announcing later this fall, and we’re looking forward to impacting millions of lives.” —Michael Rubin, co-owner, Philadelphia 76ers

“When you go through a bad experience, it gives you a testimony to tell. You use that energy to teach so people don’t make the same mistakes you did. Meek is doing that, but also exposing a corrupt judicial system, and when someone with his voice and celebrity shines a light on that, it speaks volumes. He becomes a megaphone for the unheard.” —Charlamagne Tha God



**CONGRATS MARCIE AND CARA
ON BEING BILLBOARD HIP-HOP
POWER PLAYERS**

MAC PRESENTS

CLG CARA LEWIS GROUP

Michael Kyser, 52

PRESIDENT OF BLACK MUSIC, ATLANTIC RECORDS

Juliette Jones*

EXECUTIVE VP URBAN RADIO PROMOTION, ATLANTIC RECORDS

Dallas Martin, 34

SENIOR VP A&R, ATLANTIC RECORDS

Orlando Wharton, 35

VP URBAN A&R, ATLANTIC RECORDS



BROUGHT CARDI TO THE PARTY

The groundbreaking chart and sales success of Cardi B — her album *Invasion of Privacy* debuted at No. 1 on the Billboard 200, has spent 21 weeks in the top 10 and generated 2.1 billion streams — is one of several success stories that Atlantic's R&B/hip-hop team has written over the last 18 months: Bruno Mars, Tank and Gucci Mane have all added to Atlantic's 14.6 percent share of the genre; Martin A&R'd Nipsey Hussle's critically acclaimed 2018 album, *Victory Lap*; and Wharton put together Kodak Black's double-platinum "Roll in Peace" (featuring XXXTentacion) and platinum singles by A Boogie Wit Da Hoodie and PnB Rock.

R&B-SURGENCE Kyser says Atlantic is focused on tapping into "the R&B renaissance that's happening" with "several baby acts [including Ayans and Sebastian Mikael] that we're ready to break."

Lee L'Heureux*

SENIOR VP/HEAD OF RHYTHM, URBAN AND HIP-HOP PROMOTION AND STRATEGY, WARNER BROS. RECORDS



ACHIEVEMENTS OF THE YEAR

L'Heureux has been behind some of the biggest songs on the radio during the last year, including BlocBoy JB's "Look Alive" (featuring Drake), which spent two weeks atop *Billboard's* R&B/Hip-Hop Airplay chart in May, and Lil Pump's "Gucci Gang" — nine weeks in the Hot 100's top 10. He worked closely with the late Mac Miller and is currently promoting the entire OVO roster.

RADIO: AS IMPORTANT AS EVER

Despite the role that streaming has

played in hip-hop's pop dominance, L'Heureux says that every effective promotion campaign begins or ends with radio: "Find another place on the planet with the potential to reach 200 million people a week."

Kevin Liles, 50

CO-FOUNDER/CEO, 300 ENTERTAINMENT

Rayna Bass, 31

HEAD OF URBAN MARKETING, 300 ENTERTAINMENT

Selim Bouab, 40

SENIOR VP A&R, 300 ENTERTAINMENT



GIVING 300 PERCENT Under the guidance of Liles, a former DJ and Def Jam executive, 300's data-led approach drove Billboard 200 successes for Young Thug's *Super Slimey* mixtape with Future (No. 2), which has generated a collective 464 million streams, and Tee Grizzley's *Activated* (No. 6). Bouab's instinct for talent — he signed Fetty Wap in 2014 — and Bass' digital-savvy rollouts have broken songs for TK Kravitz ("Ocean") and Paper Lovee ("Here 4 Ya").

GENRE BLENDING Bass says 300's urban department is doing its part to expand the label's pop, rock and alt divisions, which led to New Zealand jazz-pop quartet Drax Project featuring on a track by rapper Famous Dex. "Everyone at 300 is [working] on the project to make it a success," she says.

Mike WiLL Made-It, 29

CEO, EAR DRUMMER RECORDS and EAR DRUMMERS ENTERTAINMENT



"HUMBLE" AND PROUD

Following the success of Rae Sremmurd's "Black Beatles," Mike WiLL raised the bar with *SR3MM*, an ambitious triple album — which included solo LPs by brothers Slim Jxmmi and Swae Lee — that has registered 484,000 equivalent album units and over 632 million streams. He also produced Kendrick Lamar's "HUMBLE.," which became the rapper's first Hot 100 No. 1 as a lead artist and picked up three Grammy Awards.

Sylvia Rhone*

PRESIDENT, EPIC RECORDS

Traci Adams*

EXECUTIVE VP PROMOTIONS, EPIC RECORDS



ASTROWORLD

BLASTS OFF

Under Rhone's leadership, Travis Scott's *Astroworld* topped the Billboard 200 in August with one of the biggest debut weeks of 2018. All 17 of its tracks debuted simultaneously on the Hot 100, making Scott only the fifth artist to land that many songs on the chart at once. Adams was promoted in April after her team delivered a string of hits that included French Montana's "Unforgettable."

Ghazi Shami, 42

FOUNDER/CEO, EMPIRE



UNIVERSAL APPEAL

In April, the Bay Area independent inked a nonexclusive, multiyear distribution pact with Universal Music Group. "We're working closely with [UMG's labels] to develop a lot of their younger acts," says Shami, whose ear for talent led him to release (with indie Bad Vibes Forever) XXXTentacion's debut studio LP and to sign a new deal with the rapper shortly before his murder in June. "God rest his soul," says Shami, who is readying a

posthumous release of new recordings by X.

EMPIRE BUILDING Shami plans to open a London outpost tailored to the U.K. grime scene and is "planting seeds" in Southeast Asia through a partnership with Sean Miyashiro's collective, 88rising.

Anthony "Top Dawg" Tiffith, 48

FOUNDER/CEO, TOP DAWG ENTERTAINMENT

Dave Free*

Terrence "Punch" Henderson*

CO-PRESIDENTS, TOP DAWG ENTERTAINMENT



ALL THE STARS Tiffith, who was *Billboard's* 2017 Hip-Hop Power executive of the year, and his co-presidents maintained Top Dawg's momentum with the platinum success of R&B revelation SZA's four-time Grammy-nominated debut, *Ctrl*, while Kendrick Lamar won a Pulitzer Prize for his triple-platinum LP, *DAMN.*, and co-produced *Black Panther: The Album*, which has moved 1.3 million equivalent album units. **PEER PRESSURE** Every TDE release is put through the ringer in a group listening session that can get heated. "Our family structure is really crazy," says Free. "Everybody in the company has a voice."

Milestone

LANDMARK MOMENTS SINCE DJ KOOL HERC'S BRONX BLOCK PARTY MARKED THE BIRTH OF HIP-HOP 45 YEARS AGO THIS SUMMER



"When N.W.A said 'Fuck Tha Police' [in 1988]."
—PIERRE "PEE" THOMAS

HIP HOP

FROM COAST
TO COAST

THANK YOU TO HIP HOP'S FINEST WHO MADE
MADISON SQUARE GARDEN AND THE FORUM THEIR HOMES IN 2018

FORUM
9/26 & 10/3

CHILDISH GAMBINO

MSG
9/14 & 9/15

WITH RAE SREMMURD & VINCE STAPLES

FORUM
10/16, 10/17, 10/19, 10/20

DRAKE

MSG
8/24, 8/25, 8/27, 8/28

WITH MIGOS

J. COLE

MSG
10/1

WITH YOUNG THUG, JADEN SMITH, EARTHGANG & KILL EDWARD

FORUM
5/10 & 5/11

KENDRICK LAMAR

MSG
5/29

WITH SZA, SCHOOLBOY Q, JAY ROCK, AB-SOUL, SIR & LANCE SKIIWALKER

FORUM
7/20

LOGIC

MSG
6/16

WITH NF & KYLE

FORUM
12/19 & 12/20

TRAVIS SCOTT

MSG
11/27 & 11/28

WITH TRIPPIE REDD, GUNNA, SHECK WES & VIRGIL ABLOH

 **FORUM**
PRESENTED BY CHASE

 THE
MADISON SQUARE GARDEN
COMPANY


MADISON SQUARE GARDEN
THE WORLD'S MOST FAMOUS ARENA

Kanye West, 41

CEO, G.O.O.D. MUSIC

Pusha T, 41

PRESIDENT, G.O.O.D. MUSIC



HIGH FIVE In May and June, G.O.O.D. Music made waves

with its rollout of five West-produced albums in as many weeks, including Pusha's *DAYTONA* (159 million streams) and West's *Ye* (538,000 equivalent album units). The creative flurry came during a time in which West drew criticism for provocative statements about slavery and his support of President Donald Trump. "Nothing is going to make us conform," says Pusha of the label's ambitious output and its iconoclastic CEO.

YE'S BACK "He spearheaded everything," says Pusha of West's return to the studio, which "started off as therapy. We were like, 'Let's go work on an album, man. We're just going to go knock this out.' That turned into, 'Wait, this would be good for [G.O.O.D. artist] Teyana [Taylor],' and 'I may want to put out an album.' It was hours of him finding interesting chops and loops. Watching him was phenomenal."

Bryan "Birdman" Williams, 49

Ronald "Slim" Williams, 51

CO-CEOS, CASH MONEY RECORDS



HIP-HOP MINT The Williams brothers' brand has lived up to

its name over the past 18 months. Drake's record-shattering *Scorpion* album, which was jointly released by Cash Money, Young Money and Republic, became the first LP to rack up a collective 1 billion global streams in a week. Nicki Minaj's *Queen*, which debuted at No. 2 on the Billboard 200, has earned 675,000 equivalent album units, including 679 million on-demand audio streams. Meanwhile, Birdman's public apology to Lil Wayne for their past legal battles, which were settled earlier this year, helped pave the way for the release of the rapper's long anticipated *Tha Carter V*.

Dion "No I.D." Wilson, 47

EXECUTIVE VP, CAPITOL MUSIC GROUP;

PRESIDENT, ARTIUM RECORDINGS



FIVE FOR 4:44 Wilson, who was the sole producer of Jay-Z's *4:44*, snagged five Grammy nominations, including producer of the year, nonclassical.

NEXT-GEN NURTURER Recruited to solidify Capitol Music Group's urban-market credibility, the respected R&B/hip-hop producer and A&R clairvoyant points to a handful of developing artists as signs of what's to come. On *Quality Control*, there's Lil Baby, who hit No. 6 on the Hot 100 in June with the Drake collaboration "Yes Indeed," and singer-rapper Stefflon Don, who in June became the sixth woman ever named to *XXL*'s annual Freshman Class. At Capitol, there's Queen Naija, a vlogger and singer who topped *Billboard*'s Emerging Artists chart in July. Says Wilson: "We're [evolving] from a pop-leaning company to a very diverse, broad one."

Nicole Wysoarko, 40

EXECUTIVE VP URBAN OPERATIONS,

INTERSCOPE GEFKEN A&M

Tim Glover, 34

Manny Smith, 38

SENIOR VPS A&R, INTERSCOPE GEFKEN A&M

Dash Sherrod, 31

VP A&R, INTERSCOPE GEFKEN A&M



THE BREAKTHROUGH BUNCH

Interscope's A&R department has delivered big wins with veterans and newcomers. New team leader Wysoarko is behind the U.S. crossover of British songstress Ella Mai, whose "Boo'd Up" topped *Billboard*'s Adult R&B airplay chart in July and has notched 523 million streams. Smith, who A&R'd Kendrick Lamar's *DAMN.*, reunited with the rapper to curate the Billboard 200-topping *Black Panther* soundtrack; Glover oversaw A&R for J. Cole's fifth consecutive No. 1 LP, *KOD*; and Sherrod was instrumental in the signing of "emo rap" star Juice

WRLD, whose debut album, *Goodbye & Good Riddance*, has amassed 1 billion streams.

KEEPING IT 100 Given the recent talent surge, Wysoarko says she is focused on keeping the label's roster streamlined to ensure that it has "the bandwidth to service all of those projects."

MULTI-SECTOR

Dooney Battle, 29

CO-FOUNDER/CEO, THA LIGHTS GLOBAL



BIG DEAL In early August, Battle inked a partnership with Sony Music that will steer Tha Lights Global's talent to the label group. Sources say the five-year deal is worth upwards of \$20 million.

NOT MAILING IT IN Battle signed Lil Pump in 2016, when the SoundCloud rapper was just 16. That foresight paid off with Pump's breakthrough hit, "Gucci Gang," which shot to No. 3 on the Hot 100 in December and has amassed over 798 million YouTube views. "Two years ago, I knew no one in the industry," says Battle, who was then delivering mail in southern Florida. "But my goal was to get to the top, and it essentially happened."

Milestone



"Yo! MTV Raps was the first time I saw ladies rapping in videos and being interviewed. I remember how I was standing two inches from the TV screen when [Queen Latifah's] 'Ladies First' came on."

—MARLENY DOMINGUEZ-REYES, REPUBLIC RECORDS

Shawn "Jay-Z" Carter, 48

FOUNDER, ROC NATION

Jay Brown, 44

CEO, ROC NATION

Desiree Perez, 48

COO, ROC NATION



THE CARTERS CLEAN UP Jay-Z and Beyoncé's long-awaited joint album, *Everything Is Love*, has earned 408,000 equivalent album units since its surprise release in June. Meanwhile, their *On the Run II* Tour has grossed over \$213.4 million worldwide and, *Billboard* estimates, is trending toward the \$250 million mark.

CAN'T KNOCK THE HUSTLE Now in its 11th year, Roc Nation has evolved into a diversified company with tentacles that stretch well beyond music, including TV production, a film division that has produced documentaries on Trayvon Martin and Kalief Browder, and sports management. But that isn't to say the Roc has been slacking musically. It has a piece of J. Cole's *KOD*, which had one of the strongest album debuts of 2018; and DJ Khaled's "No Brainer" became the third top five Hot 100 hit of his career.

CONGRATULATIONS

Kyger
Juliette
Dallas
Orlando
& Jeff

LOVE YOUR ATLANTIC + APG FAMILY



NAME OF THE GAME

THE WORD 'URBAN' HAS DESCRIBED — AND, SOME SAY, MARGINALIZED — HIP-HOP AND R&B ARTISTS AND EXECUTIVES FOR DECADES. NOW, THE INDUSTRY IS AIRING ITS ISSUES WITH THE TERM **BY KEITH MURPHY**

Has the time come to retire “urban”? As an umbrella term for hip-hop and R&B, it’s either convenient and apt or an antiquated shorthand for music made by black artists. And as a department at many labels dating back to the 1970s, it has arguably marginalized black musicians and those who work with them.

As conversations about race and gender have intensified culturewide, “urban” is getting reassessed too. In early August, *Music Business Worldwide* reported that several black executives wanted to see the term

early 2000s (RCA has an urban-music division).

Some executives of color defend its use. “I wear ‘urban’ as a badge of honor,” says RCA president of urban music Mark Pitts, who managed The Notorious B.I.G. in the ‘90s and today oversees a diverse roster including Miguel, SZA, Khalid and G-Eazy. “As a black executive, I’ve always promoted it with pride.”

To those for whom “urban” remains relevant, it encompasses something bigger than a genre or a label department. Rahman Dukes, senior vice president at



eliminated. Sources at Warner/Chappell confirm to *Billboard* that outgoing CEO Jon Platt, who is exiting his post to head Sony/ATV, is among those who want to do away with the term.

Most objections are to the word itself. “The connotation of the word doesn’t hold a positive weight,” explains Sam Taylor, senior vp creative at Kobalt Music Group, the rights management and publishing company. “It’s downgrading R&B, soul and hip-hop’s incredible impact on music. And as black executives, we have the power to phase ‘urban’ out — to change the description.”

“I’ve been hearing people talk about whether ‘urban’ is a viable term since my early days in the music industry,” says RCA Records executive vp A&R Tunji Balogun, who launched his career in the

Sean “Diddy” Combs’ REVOLT cable TV network, equates “urban” with “black lifestyle. It’s hip-hop. It’s R&B. It’s dance. It’s jazz. ‘Urban’ tells people who may not be of the culture, ‘Hey, we are bigger than just one particular black style of music.’”

“‘Urban’ is culture,” echoes Atlantic vp A&R and artist development Riggs Morales. “There’s hip-hop, R&B, soul — urban is just the overall hub.”

But as Morales also points out, hip-hop is now the dominant genre commercially — today’s de facto pop music. Which, for many leaders within the business, further underscores how “urban” relegates black music — and leaders — to an industry ghetto. “When I got to Atlantic five years ago, a lot of major labels did not want to touch urban,” says Morales. “Most of

these labels had a favorite son, a favorite genre, and it was not urban."

Balogun recalls "being marginalized as an executive in the urban A&R department," specifically when he was promoted in 2013 at Interscope. "There were other artists I was interested in working with who weren't specifically urban, but I was only considered to be an 'urban' executive."

Balogun has seen the term adversely affect his artists, too. "It's so much harder for a black artist to get played at top 40 radio because

professor at Oberlin College. But in 1949, *Billboard* changed its "race records" charts to Rhythm & Blues, and by the mid-'70s, black New York radio DJ Frankie Crocker had coined the phrase "urban contemporary," which eventually morphed into "urban."

To some, the solution to today's quandary is simple. "I'm very proud to call black music 'black music,'" says Balogun. "Even white artists making music from our genres — you can't tell me that Eminem and G-Eazy, both artists I respect and like, are not doing black music. So why are black artists the only



they are looked at as 'urban,'" he says. "When I go to see [Childish] Gambino or Khalid perform, I see a lot of white kids. You can't tell me that their music is only 'urban.'"

The problematic history of classifying black music dates back to 1920, when the "race record" was born after composer Perry Bradford convinced the white-owned label Okeh Records to take a chance on black blues singer Mamie Smith. "Race records" came to encompass not only blues but vaudeville, jazz, gospel, even classical — any music performed by black artists.

Back then, black-owned labels didn't reject the term outright. "It was connected to this larger idea of black uplift — an extension of that philosophy of racial empowerment," says Fredara Hadley, an ethnomusicology

ones who get labeled 'urban'?" Hadley suggests that "if you are trying to point to black culture — which is what marketers and the record industry and radio folk are attempting to point to — then say 'black.'" (Atlantic is the only label with a black-music department, which is headed by president of black music Michael Kyser, although the titles of some members of his team include the word "urban.")

Dukes points out that artists and athletes speaking out on race recently have inspired music executives to assert their identities. "Kendrick Lamar, J. Cole, Jay-Z, Beyoncé and Janelle Monáe are the new civil rights voices," he says. "Now you have people who have worked within that urban lane for years saying, 'No: We are black. And we are doing black music.'"

COMBS: AMANDA EDWARDS/WIREIMAGE; SIMMS: COMBS ENTERPRISES; DRE: KARWAI TANG/WIREIMAGE; GRAHAM: PRINCE WILLIAMS/WIREIMAGE; MORGAN: JOHNNY NUÑEZ/WIREIMAGE; SHEBIB: SHARIF ZIVADAT/GETTY IMAGES; HOLIDAY: STEVE FRIEDMAN

Sean "Puff Daddy" Combs, 48

CHAIRMAN, COMBS ENTERPRISES; CEO, BAD BOY ENTERTAINMENT

Dia Simms, 42

PRESIDENT, COMBS ENTERPRISES



BRAND(Y) EXPANSION

Simms, a Queens native

who grew up watching Salt-N-Pepa dance rehearsals, helped oversee the June launch of the latest offering from Combs Wine & Spirits: Cîroc VS Brandy, which has been endorsed by Cassie, Rick Ross and DJ Khaled. And Combs returned to TV as a producer and judge on the second season of Fox's singing competition *The Four: Battle for Stardom*, which averaged 2.7 million viewers.

ABOVE ALL, REVOLT "The short-term priority right now is REVOLT Television, which is a home for unapologetic hip-hop music, fashion, culture and swagger," says Simms. "It's authentic and one of the few truly majority-black-owned TV networks in the world."

Dr. Dre, 53

FOUNDER/CEO, AFTERMATH ENTERTAINMENT and BEATS BY DR. DRE



KAMIKAZE PILOT Dre is practically a recluse in today's social-media-friendly world, but he still

moves the needle. He executive-produced Eminem's *Kamikaze*, which, in the week following its surprise release on Aug. 31, earned 434,000 equivalent album units. (He's also featured on the track "Bad Guy" and in the video, along with footage of The Notorious B.I.G. and Tupac Shakur.) *Kamikaze* is one of four LPs on Dre's Aftermath label that topped the Billboard 200, along with Eminem's *Revival*, Kendrick Lamar's Pulitzer-winning *DAMN.* and his *Black Panther* soundtrack. Meanwhile, Apple and Beats are, respectively, Nos. 1 and 2 in the U.S. headphone market, according to research firm NPD Group.

LEGACY SECURED HBO's 2017 miniseries *The Defiant Ones* showcased Dre's history as one of hip-hop's most influential architects.

Aubrey "Drake" Graham, 31

CO-FOUNDER, OVO and OVO SOUND

Noah "40" Shebib, 35

CO-FOUNDER, OVO and OVO SOUND; PRODUCER

Mr. Morgan*

PRESIDENT, OVO SOUND



SCORPION SLAYS ALL Drake and his OVO team owned the summer of 2018 with Drizzy's record-setting album *Scorpion*. Prodigious beatmaker and longtime collaborator 40 produced the bulk of the LP, which became the first ever to amass 1 billion global streams in a week. Drake also topped The Beatles' record for the most simultaneous hits in the Hot 100's top 10 — seven to The Fab Four's five.

OVO'S PLAN The Toronto-based OVO Sound label, which was co-founded by Oliver El-Khatib, expanded its distribution pact with Warner Bros. Records and installed Mr. Morgan at the major's New York offices. Meanwhile, Drake's manager, Adel "Future the Prince" Nur, is quarterbacking the rapper-actor's expansion into film and TV.

Shawn Holiday, 41

HEAD OF URBAN MUSIC, COLUMBIA RECORDS and SONY/ATV MUSIC PUBLISHING



STARGAZING WITH SCOTT

Holiday, who calls himself "music's casting director," found a genuine

star for Sony/ATV when he signed Travis Scott, whose *Astroworld* became his second Billboard 200-topping album, generating over 1.3 billion streams. He also helped finalize Sony's partnership with Tha Lights Global, the company that manages Lil Pump, whom he teamed with Diplo and French Montana on "Welcome to the Party," featuring Zhavia Ward.

MENTOR MINDSET Holiday says that he wants to "empower and mentor more young executives. I see too many coming into the game for the wrong reasons," he adds. "They come in for a quick check and think they've made it."

The R&B Revivalists

Mark Pitts*

*PRESIDENT OF URBAN MUSIC, RCA RECORDS;
CEO, BYSTORM ENTERTAINMENT*

Tunji Balogun, 35

*EXECUTIVE VP A&R, RCA RECORDS;
CO-FOUNDER, KEEP COOL*

Carolyn Williams*

EXECUTIVE VP MARKETING, RCA RECORDS

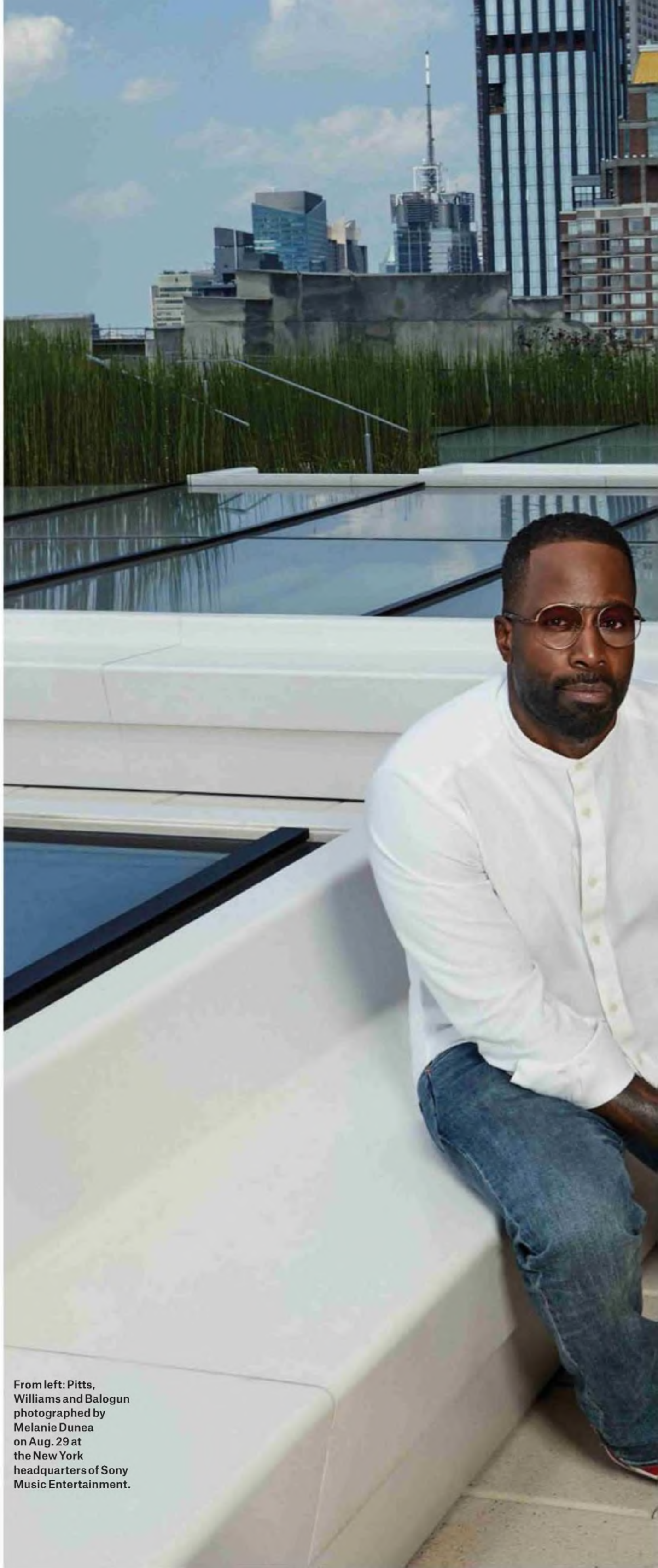
At a time when the majors have prioritized signing hip-hop talent to capitalize on the genre's popularity among streamers, this trio of RCA executives has led an R&B renaissance that is also being driven by digital consumers. Their development of artists such as SZA, H.E.R., Miguel, Normani and Khalid has produced a new generation of stars. And the signing of R&B/hip-hop hybrid Childish Gambino in January resulted in his first single for the label, "This Is America," hitting No. 1 on the Hot 100.

Ctrl, the debut album by 2017 breakout SZA, has generated 1.5 billion streams and earned 1.3 million equivalent album units since its release. Genre-bender Miguel rose to No. 3 on *Billboard's* R&B/Hip-Hop Airplay chart with "Sky Walker" featuring Travis Scott. Fellow 2018 best new artist nominee Khalid followed a breakout year with several collaborations, including "Love Lies," a top 10 hit with new Keep Cool/RCA signee Normani. And H.E.R.'s EP, *I Used to Know Her: The Prelude*, rose to No. 1 on the Top R&B Albums list. Says Balogun: "H.E.R. is going to be around for decades."

THE CHANGE-UP "R&B was replaced on the radio by hip-hop," says Balogun. "Its resurgence could be tied directly to streaming, because there are a lot of young women who are saying, 'Here, take my vibe for today.' I love Future, Drake and Lil Uzi Vert, but sometimes I want to vibe out to H.E.R., SZA or Jorja Smith."

ALL ABOUT THE MUSIC "SZA is changing the game, straight up," says Williams. "And I'm so proud of H.E.R. and how she has been able to inspire [listeners] to focus on the music. It's not always about imaging and your social game."

THE MAGIC OF MIGUEL "When I found Miguel, I was told, 'He's talented, but he is not going to get played on the radio,'" recalls Pitts. "Our first studio session was with Usher. Miguel wore eyeliner. Before Usher arrived, I said, 'Yo, dog, what is that?' He starts to explain but then pauses and says, 'This is my shit — why aren't you on it?' That's the moment I fell in love. I said, 'I know what you're trying to do. Let me help you.' I wanted him to keep his brand. If we're going to do it, we're going to do it our way."



From left: Pitts, Williams and Balogun photographed by Melanie Dunea on Aug. 29 at the New York headquarters of Sony Music Entertainment.



Paul Rosenberg, 47

CHAIRMAN/CEO, DEF JAM RECORDINGS;
CO-FOUNDER/PRESIDENT, SHADY RECORDS;
CEO, GOLIATH ARTISTS



BRAND-NEW JAM Since succeeding Steve Bartels in January, Rosenberg has focused on building out Def Jam's executive roster. His hires include executive vp/GM Rich Isaacson and executive vp marketing and commerce Scott Greer. In Rosenberg's brief time there, Def Jam has already landed seven top 10 albums on the Billboard 200, including No. 1s from Kanye West and Logic.

SHADY BUSINESS Rosenberg's Def Jam work hasn't gotten in the way of his management of Eminem. He was involved in every step of the rapper's *Kamikaze*, right down to the surprise drop in August that landed 11 songs on the Hot 100.

Caron Veazey*

CO-FOUNDING PARTNER,
I AM OTHER ENTERTAINMENT



MANAGING A MULTITASKER Veazey kept the creative collective she co-founded with Pharrell Williams, whom she also manages, humming while he wrote and produced for Migos, Ariana Grande, Beyoncé and Jay-Z, and launched a tour with N*E*R*D behind the trio's first single in seven years, "Lemon," which went platinum. And Williams' vibrantly colored campaign for Adidas' tennis collection won gold and silver honors at the Cannes Lion Awards in June.

HOW TO SUCCEED IN MUSIC With the rise of streaming, Veazey says that A&R is the key to industry momentum. "There's so much out there in terms of music," says the bicoastal executive. "A&R becomes super important to cutting through and finding the gems."

Steven Victor, 38

EXECUTIVE VP/HEAD OF A&R, DEF JAM RECORDINGS; FOUNDER/CEO, WILLIAM VICTOR MANAGEMENT GROUP



BIG PROMOTION Less than a year after he became senior vp A&R at Universal Music Group,

New York-based Victor was tapped last October to run Def Jam's A&R department. His team has since signed 10 acts, including producer Ronny J and, in partnership with Pharrell Williams' Star Trak imprint, YK Osiris.

GOING THE DISTANCE "I don't think artist development is a lost art," says Victor. "I don't want to sign someone who's going to be hot today but over within six months."

MANAGEMENT

W. Cortez Bryant, 39

COO, YOUNG MONEY ENTERTAINMENT; CO-CEO, THE BLUEPRINT GROUP; PARTNER, MAVERICK



WAYNE'S WIN Bryant says the "most rewarding victory" of the past year was the settlement of client Lil Wayne's legal dispute with his label, Cash Money Records — and, ultimately, a public apology from co-CEO Bryan "Birdman" Williams. The treaty freed up Weezy's long-delayed *Tha Carter V* for release.

THE QUEEN AND THE KID Bryant's superstar client Nicki Minaj has been making news with her latest album, *Queen*, and her Beats 1 radio show, while upstart Rich the Kid's debut LP, *The World Is Yours*, bowed at No. 2 on the Billboard 200.

Pat Corcoran, 28

MANAGER, CHANCE THE RAPPER;
FOUNDER, HAIGHT BRAND



CHANCE THE MULTIHYPHENATE With Corcoran's guidance, Chance the Rapper blossomed into a multimedia entertainer, hosting *Saturday Night Live* last November, co-starring in the campy horror film *Slice* and landing a voice role in DreamWorks Animation's 2020 *Trolls* sequel. Meanwhile, the rapper's features on DJ Khaled's "No Brainer," with Justin Bieber and Quavo, and on Cardi B's "Best Life" respectively hit Nos. 5 and 39 on the Hot 100.

NEW HUSTLES Corcoran added pop upstart Clairo to his roster and launched No Fine Print wine with Skrillex manager Tim Smith.

Beyoncé Knowles, 37

CEO, PARKWOOD ENTERTAINMENT

Steve Pamon, 48

COO, PARKWOOD ENTERTAINMENT



SECRET BEYAGENT Pamon, a former

JP Morgan Chase executive, flies below the radar as management and operations muscle at Beyoncé's corporate arm, and the year's primary flex has been showing off the renewed strength of Bey and Jay-Z's business and personal partnership. The power couple's surprise LP *Everything Is Love*, a Parkwood/Roc Nation collaboration, spun off five Hot 100-charting singles; a viral music video filmed in the Louvre for "Apes**t" racked up 119 million-plus views on Bey's YouTube channel. Meanwhile, the couple's *On the Run II* Tour has grossed \$213.4 million and counting.

Dre London*

FOUNDER, LONDON ENTERTAINMENT



DREAM COME TRUE "My dream was to have a No. 1 artist in music," says London-born Andre Jackson, who was christened Dre London by French Montana. In

2018, his marquee act, Post Malone, fulfilled that dream when his second LP, *beerbongs & bentleys*, spent its first five weeks at No. 1 on the Top R&B/Hip-Hop Albums chart — the first time a male act had done so since 2002.

POST PRODUCTION With Post Malone's music catalog surpassing 5.5 billion total streams in 2018, London is looking for new frontiers for the artist and says he will soon be launching a film/TV production company, Dre Vision, for that purpose. "Victory loves preparation," says London.

Gee Roberson*

CO-CEO, THE BLUEPRINT GROUP;
PARTNER, MAVERICK



CORONATED QUEEN Roberson worked with longtime client Nicki Minaj on the release strategy for her fourth album, *Queen*, which debuted at No. 2 on the Billboard 200 in August.

BESPOKE BRANDING In May 2017, the Bronx native secured a partnership with Stillhouse Whiskey for G-Eazy, whom he co-manages with The Revels Group's Jamil Davis and Matt Bauerschmidt. "It's about finding a tailored suit for a particular act," says Roberson.

Milestone



"Biggie's use of classic R&B songs gave a second wind to urban adult radio, and Tupac is part of the reason so many people are 'woke' today. Who knows where music would have gone if these two were still around."

—KEN JOHNSON, CUMULUS MEDIA

This album is in no way intended to glorify addiction

J. COLE

HIS FIFTH CONSECUTIVE #1 ALBUM

"On KOD, through skill and ingenuity, J. Cole makes his voice sound like drums, pianos, woodwinds and brass - the whole damn band. It's exhilarating."

COS
CONSCIOUS OF SOUND

"Storytelling from Hip-Hop's premiere reporter"

billboard

Dreamville **ROCNATION** 

Favorite Samples

"When Ice Cube and DJ Pooh sampled The Isley Brothers' 'Footsteps in the Dark' in 'It Was a Good Day,' [Ice Cube] took the sound of my parents but told a story of his life and, subsequently, the evolution of the urban black family. It was also a crowning jewel in the West Coast movement."



—Jennifer Drake, Sony/ATV

"When Notorious B.I.G.'s 'Juicy' sampled Mtume's 'Juicy Fruit,' that was fly because it took me to my childhood and the local roller skating rink in junior high. I could still see us all singing this tune as we skated, danced and hit the video games. Nostalgia is what keeps you young."

—Ron "Mills" Triana, SiriusXM

"The 'It's the Hard-Knock Life' sample from [the 1977 musical] *Annie* in Jay-Z's 'Hard Knock Life.' It's such a clever sample, and opened up people's eyes to the similarities between this cute redheaded girl and Jay-Z. We're all just trying to do and be better. Also, try getting it out of your head when you listen to it."



—Erika Montes, SoundCloud

"Michael McDonald's 'I Keep Forgettin', sampled in Warren G's 'Regulate,' my parents were really big Michael McDonald fans. They were always playing his records while I was growing up. I must have been 10 years old the first time I heard 'Regulate,' and the second I heard the beat, I immediately started dancing all over the place."



—Matt Zingler, Rolling Loud

"'Paid in Full' by Eric B. & Rakim sampled 'Don't Look Any Further' by Dennis Edwards. I'm also shouted-out on the song."

—Cara Lewis, Cara Lewis Group

Anthony Saleh, 32

CEO, EMAGEN ENTERTAINMENT GROUP;
FOUNDING PARTNER, WNDRCO



NASIR IS HERE Saleh cites "finally getting a Nas album out" — *Nasir*, his first in six years — as the high point of the past 12 months.

MAKING THE RIGHT CALL At 15, Saleh worked as a magazine telemarketer. Now, more than a decade later, the California native has mastered managing a roster that includes frequent chart-topper Future as well as rising artist/summer festival favorite Alina Baraz. "I work with artists who have very clear visions for themselves," says Saleh. "I am then able to do what I do best, which is help bring that vision to life."

Wassim "Sal" Slaiby, 38

CEO, SAL & CO./XO RECORDS;
PARTNER, MAVERICK



ACHIEVEMENT OF THE YEAR In April, Slaiby's star client The Weeknd notched his third consecutive Billboard 200 No. 1 with surprise EP *My Dear Melancholy*, then fulfilled his dream of headlining Coachella. "Seeing Abel [Tfay, aka The Weeknd] take over that stage and knowing how much it meant to him was very special," says Slaiby, who has worked with the artist since 2012.

GOOD MEDICINE The Lebanese entrepreneur also manages French Montana, and the two partnered with Global Citizen and Mama Hope to build a Ugandan hospital that opened in March.

AGENCIES

Mark Cheatham*

Zach Iser, 33

Caroline Yim, 39

AGENTS, CREATIVE ARTISTS AGENCY



CARDI B MADE THE A-LIST With 10-year CAA vet Cheatham in her corner, Cardi B made history as the first solo female rapper with two Hot 100 No. 1s: "Bodak Yellow

(Money Moves)" and "I Like It" with Bad Bunny and J Balvin. Yim and Iser departed ICM for CAA in March, bringing with them a roster that includes SZA, Kehlani and Daniel Caesar.

STAGE MOTHER After a show-stopping Coachella debut followed by time off for the birth of her daughter, Kulture, Cardi is plotting a 2019 headline tour. Meanwhile, according to Yim and Iser, 2018 breakout Ella Mai sold out 15 shows on her summer tour.

Robert Gibbs*

PARTNER/MUSIC AGENT, ICM PARTNERS



J. COLE-POWERED "When you look at the entire landscape of music, there's only a handful of hip-hop arena acts," says Gibbs, and his longtime client J. Cole is one of them. Gibbs booked 35 arena shows behind the release of the rapper's *KOD* album, which *Billboard* estimates could gross \$45 million to \$50 million.

HIGH ON H.E.R. Gibbs predicts big things for 21-year-old multi-instrumentalist H.E.R. (given name: Gabi Wilson). "She's in the R&B space, but you'll hear some hip-hop from her. I truly believe she could be this generation's Prince."

Milestone



"When *The Miseducation of Lauryn Hill* was the first rap album to win the Grammy for album of the year [in 1999]. Lauryn winning proved that rap was here to stay, as an art form and as a commercial force."

—SHAWN HOLIDAY, COLUMBIA RECORDS; SONY/ATV

Erin Larsen, 32

AGENT, PARADIGM TALENT AGENCY



GROWTH AGENT It has been a good year for Larsen's clients Playboi Carti — whose *Die Lit* album reached No. 3 on the Billboard 200 in May — and Lil Uzi Vert, who topped the Billboard 200 with debut LP *Luv Is Rage 2* in September 2017.

FEELINGS MUTUAL "It's incredible to be a part of any defining moment of an artist's career," says Larsen, who cites the emotional jolts of "Uzi selling out [the 10,200-seat] Liacouras Center in North Philadelphia in December 2017 — the neighborhood where he grew up and where [a lot of people] don't ever make it out — then playing for the largest crowd of his career at Lollapalooza" in August.

Cara Lewis*

FOUNDER/CEO, CARA LEWIS GROUP



SMOKIN' AGAIN After a 16-year hiatus, Lewis brought back her Smokin' Grooves Fest with a lineup that included Erykah Badu, The Roots, Anderson .Paak and H.E.R. She says the Long Beach, Calif., fest sold all 15,000 tickets in a day.

GLOBAL MUSIC RIGHTS
CONGRATULATES OUR CLIENT
DRAKE



MOST WEEKS AT #1 ON BILLBOARD HOT 100
BY ANY ARTIST IN A YEAR



GLOBAL MUSIC RIGHTS

SPOTLIGHT ON SHADY After a four-year break, Lewis put longtime client Eminem on tour this spring behind the late-2017 release of his *Revival* LP. Could that roadwork have something to do with strong sales and streaming numbers for the rapper's surprise August release, *Kamikaze*? (It earned 434,000 equivalent album units in its first week out.) "It may have acted as a catalyst for a younger demographic to consume more of his music," says Lewis, "but *Kamikaze*'s success is the culmination of the project's inherent quality and Eminem's loyal fan base." Lewis says there are no plans for Eminem to tour again, but she does have Travis Scott — whose *Astroworld* has clocked 1.3 billion streams — on the road.

Cheryl Paglierani*
AGENT, UNITED TALENT AGENCY



ROUTING 'ROCKSTAR' Paglierani booked and routed one of the summer's biggest

breakthrough tours: "rockstar" collaborators Post Malone and 21 Savage's North American run of large amphitheatres. All 30 dates — totaling nearly 350,000 tickets — sold out, she says.

PREFIGURING POST The University of New Haven (Conn.) alumna made an early bet on Post Malone, adding him to her roster in 2015 because, she says, "he didn't look or sound like anyone else."

Brent Smith*
PARTNER/MUSIC AGENT, WME



HIP-HOP'S HOTTEST Smith's roster reads like a roll call of the genre's biggest trendsetters of the last three years: Drake, who has landed 187 songs on the Hot 100 over the course of his career (the most of any solo artist in the chart's history); Kendrick Lamar, who won the Pulitzer Prize and co-produced the soundtrack to the No. 1 U.S. movie of 2018, *Black Panther*; and Childish Gambino, whose video for "This Is America" has notched over 397 million views on YouTube.

DEALING WITH DRAKE Smith adheres to a simple philosophy

when it comes to working with Drizzy: "Follow his lead."

LIVE

Tariq Cherif, 28
Matt Zingler, 30
CO-FOUNDERS, ROLLING LOUD



ROLLING STRONG The fourth year for the Rolling Loud

festival was its biggest yet, attracting a crowd of 135,000 fans who paid \$300-plus to Miami in May to see J. Cole, Future, Migos and Post Malone. "This year, it felt like everything finally clicked," says Cherif, who met co-founder Zingler when they were elementary students in Hollywood, Fla.

GOING LOUDER OVERSEAS "The meat of our lineup is what makes the difference between [selling] 30,000 and 60,000 tickets," says Cherif. "We try to ensure that every type of hip-hop fan will enjoy at least 10 artists on the bill." That philosophy enabled Rolling Loud to expand to Southern California in 2017 and the Oakland (Calif.) Coliseum this year, with plans to take the festival to Japan, China and the United Kingdom. As Zingler puts it, "We are planning to take over the world."

Shawn Gee, 47
PRESIDENT, LIVE NATION URBAN;
PARTNER, MAVERICK



PRIORITY NO. 1 Since he was tapped to lead the newly launched Live Nation Urban in May 2017, Gee has grown the live-music market for R&B, hip-hop and gospel one festival at a time.

GROWING BROCCOLI Gee moved Washington, D.C.'s Broccoli City festival to RFK Stadium in 2018, which, he says, resulted in 32,000 tickets sold, up from 8,000 in 2017. He also launched RapCaviar Live with Spotify; Exodus Music & Arts Festival in Irving, Texas, with gospel legend Kirk Franklin; and closed the first live-music deal with Prince's estate for *4U*, a symphonic celebration of the late icon that is slated to play 47 dates stateside

and in Europe, including London's Royal Albert Hall.

Tyler, The Creator, 27
FOUNDER, CAMP FLOG GNAW CARNIVAL



FLOG GNAW FLOURISHING Tyler Gregory Okonma, aka Tyler, The Creator, has proved there's room

in the live market for a lovingly curated, highly creative music/culture festival that doubles as a showcase for his friends and fashion line. Camp Flog Gnaw, set for Nov. 10-11 in Los Angeles, has outgrown its original setting, the 15,000-capacity Exposition Park, and moved to Dodger Stadium, which accommodates 56,000.

AMP'D CAMP SZA, Earl Sweatshirt and Jaden Smith are among the BFFs who will perform (no word if Timothée Chalamet, who's name-checked in Tyler's "Okra," will show). Concertgoers will also be able to shop the rapper's Golf Wang clothing line.

PUBLISHING

Jennifer Drake, 36
SENIOR DIRECTOR A&R,
SONY/ATV MUSIC PUBLISHING

Ian Holder, 37
VP CREATIVE, SONY/ATV



INKED CARDI B Drake managed to best a scrum

of publishers vying for Cardi B by inking the rapper to a worldwide contract last October, ahead of the release of her debut album, *Invasion of Privacy*, and six total platinum certifications for 2018. Holder re-upped Pusha T and A\$AP Ferg while signing Lil Skies, Sabrina Claudio and Ronny J to their first deals.

SOCIAL CACHET "My girlfriends and I watched [Cardi's] Instagram feed like it was TV," says the Los Angeles-based Drake, who made her pitch to the "Bodak Yellow" rapper after flying to Atlanta to see her perform. "I chased her!" she says with a laugh. "And Sony put together a great deal. Creativity and drive means nothing without team support."

HAIR AND MAKEUP BY LAURA COSTA AT FANNIS PAGLIERANI; COURTESY OF UTA SMITH; COURTESY OF WME; CHERIE; JEFFREY SALTER; ZINGLER; DONOVAN BROOKS; GEE; ERIC OGDEN; CREATOR; PG/BAUER; GRIFFIN/CC IMAGES/GETTY IMAGES; DRAKE; HOLDER; COURTESY OF SONY/ATV MUSIC PUBLISHING.



The Discovery Specialist

Erika Montes, 41
*HEAD OF ARTIST AND LABEL SERVICES,
WEST COAST, SOUNDCLLOUD*

Montes (top) and Bennett
photographed by
Brad Ogbonna on Aug. 17 at
SoundCloud in New York.

Since joining SoundCloud and relocating to Los Angeles 20 months ago, Montes has been a pivotal force behind the online streaming platform's first-ever artist-centric advertising campaign, First On SoundCloud. Montes, who grew up in Miami and Ecuador, handpicked a first round of unsigned artists that included Galimatias, Jay Prince, Lorine Chia and Taylor Bennett, working with them to create 90-second video montages that gave them maximum exposure and helped monetize their music. Bennett, who is Chance the Rapper's younger brother, has certainly benefited from the campaign: He has generated 46.5 million career streams. "This next year I'd love to bring up-and-coming artists and their fans out in different cities," says Montes, "and have them vibe with each other — to get to know who these fans really are."

MORE THAN A RAP PLATFORM

"I know that we are known for rappers, and I love them," says Montes, but in formulating the First On SoundCloud campaign, "I want to make sure we are inclusive of all genres."

CHI-TOWN LOVE "Taylor Bennett was the first artist on my list, because Chicago has always played such a big part in my career. Island Def Jam was my first U.S. label job. I was a coordinator doing video promotions and got to work on Kanye West's first three albums back in 2004. I just fell in love with the city and its music," explains Montes, adding that she was pleased to "see that it's thriving, and knowing that I can bring shine to that."

BENNETT ON 'SOUNDCLLOUD RAP'

"The term was made into a genre and mocked, but what's overlooked is how the 'genre' addresses the world's lack of understanding and inclusiveness. I love Erika and SoundCloud because they have done a great job of understanding that narrative and allowing young men and women that look like me, and come from environments similar to mine, to be heard worldwide."

Walter Jones, 37

VP CREATIVE, UNIVERSAL MUSIC PUBLISHING GROUP

Sterling Simms, 36

DIRECTOR OF CREATIVE, UNIVERSAL MUSIC PUBLISHING GROUP



CORRALLED

CUBEATZ Jones signed German producer duo

(and twins) Cubeatz, which has crafted platinum hits for Drake, Travis Scott, Meek Mill, ScHoolboy Q and Kodak Black, among others, and inked Quay Global, whose production on Lil Baby's "My Dawg" helped land the rapper a deal at Quality Control. Simms assisted Charlie Handsome, who produced Khalid and Normani's "Love Lies," in getting his first country placement as a songwriter-producer on Sam Hunt's "Downtown's Dead." He also signed Ant Clemons, who is attracting attention for his "All Mine" cameo on Kanye West's Ye. **TOMORROW, THE WORLD** "You have to be able to offer [talent] something your competitor can't," says Jones, adding that, with 44 international offices, UMPG offers global clout that's increasingly important, given that "borders are moving and genres are crossing."

Ryan Press, 38

CO-HEAD OF A&R, WARNER/CHAPPELL MUSIC








'NICE' MOVES FOR DRAKE

Press helped Drake own the summer when he paired sought-after producer Murda Beatz with the superstar on "Nice for What," which spent eight weeks at No. 1 on the Hot 100 helped by an all-star video that included cameos by Tiffany Haddish and Issa Rae. Press' go-to female producer duo, NOVA Wav, contributed to The Carters' *Everything Is Love*. **ON DECK** The Philadelphia native says he's busy signing "the next generation of superstar writers and producers," namely, Tay Keith, Elliott Trent and Pi'erre Bourne. When it comes to keeping his roster happy, he says, "Communication and trust is everything."

Where To Get 'That Ice In Your Smile'

FROM ROCKING THE FLASHIEST GRILLS TO CRUISING IN THE HOTTEST RIDES, A GUIDE TO FLEXING IN FOUR OF HIP-HOP'S CAPITALS BY CORY TOWNES

	Bay Area	Houston	Miami	Philadelphia
THE FASHION	<p>The Bay has infused its skate and surf culture into the sneaker and streetwear game for over 30 years. Undefeated and Nice Kicks have locations in San Francisco, while SoleSpace and Georgio's hold it down in Oakland, Calif.</p>	<p>Premium Goods is considered a staple in the city's streetwear scene, complete with vintage Houston sports gear from championship years past. Looking for consignment deals? Check out Sneaker Summit, where rappers like Bun B shop.</p>	<p>Miami's boutiques have some of the most prestigious brands in the business. MRKT houses top-tier labels like Vetements and Raf Simons. UNKNWN (LeBron James owns a stake) has Comme Des Garçons, John Elliot and Noon Goons.</p>	<p>P's & Q's in South Philly has carved out a niche with a brand roster that includes House of Future and 10.Deep, as well as in-store collaborations with brands like The Hundreds and Chinatown Market.</p>
THE FAST LANE	<p>It's best to travel a bit out of the area when looking for luxury whips to roll through the sideshow. Los Gatos Luxury Cars has everything from the oft-name-checked Bentley Mulsanne to the Rolls-Royce Phantom.</p>	<p>Riding slow and low has put Houston on the car-culture map. SLAB Customs is the destination for that style of transformation. If you want something foreign, check out Expo Motorcars for fancy coupes and wagons.</p>	<p>You may find your favorite rapper at Prestige Imports, which sells Bugatti Veyrons, the Pagani Huayra 2016 and the Lotus Evora 400.</p>	<p>The best bet for a luxury foreign ride is in nearby Palmyra, N.J.: FC Kerbeck carries the 2018 Bentley Flying Spur and coveted Lamborghini Aventador.</p> 
THE FLOSS	<p>Looking for VVS diamonds? Hit up Highline Custom Jewelry, which keeps the city's artists resplendent in grills, chains and pendants.</p>	<p>"Go to ▼ Johnny Dang's on Richmond [Avenue] to get that ice in your smile nice and bright," says rapper Ashton Travis.</p> 	<p>Since the early 1990s, Franky Diamonds has provided exclusive pieces to a clientele that includes Trina, Gucci Mane, City Girls and WWE wrestler Ric Flair.</p>	<p>South Street's Shyne Jewelers has emerged as the go-to for Meek Mill and his Dreamchasers crew, BlocBoy JB, 21 Savage and Rick Ross.</p>
THE FOOD	<p>The Bay's food scene is as diverse as its residents. "I go straight to Mill's Hoagies every time I land," says rising MC Kamaiah. "Give me a cheeseburger hoagie, pronto!"</p> 	<p>Check out Mikki's Soul Food Café for down-home Southern cuisine, or Jackson Street BBQ for a locals-only spot. But if you're in a hurry, ◀ Whataburger is always a reliable choice.</p>	<p>"Go to 1-800 Lucky [food hall]. They have some of the best Asian restaurants in the city, and you can bust down on some karaoke, too," says DJ Just Dimy of Fort Lauderdale, Fla.</p>	<p>Pass on Pat's and Geno's cheesesteaks and head to Ishkabibbles (a Questlove fave), Max's or Dalessandros. A hidden gem is Mt. Airy Deli's signature salmon cheesesteak.</p>
ARTISTS TO WATCH	<p>SOBxRBE, ▼ Allblack, JT the 4th</p> 	<p>Maxo Kream, Don Toliver, Megan Thee Stallion</p>	<p>Ski Mask the Slump God, Wifisfuneral, Cassidy, Shooster</p> 	<p>◀ Tierra Whack, Kur, LGP Qua</p>



BLACK PANTHER THE ALBUM

MUSIC FROM AND INSPIRED BY

“The soundtrack is a diverse, daring, and holistic pairing with the blackest movie in the Marvel Comic Universe.”

-PITCHFORK

“An affirmation of Kendrick Lamar’s powers, a fascinating entry in a discography that is inarguably the decade’s deepest.”

-ROLLING STONE



My First Concert

"The Jackson 5 in 1976. I was 5. My parents and I all dressed up alike. We had on blue-jean outfits with cowboy boots. It was crazy and, yup, denim."

—Coach K, *Quality Control*

"Hurricane and Davy D., Beastie Boys and Run-D.M.C.'s Raising Hell Tour in July 1987 at Chicago's Rosemont Horizon. Watching the Beasties run around onstage like it was a punk rock show, and then seeing D.M.C., Run and Jam Master Jay rock an entire stadium — that blew my mind."

—Jon Wexler, *Adidas*

"After everything that Migos went through [in 2015] — particularly [Offset's jail stint] in Georgia — I told the defense team that as soon as the case was over, we should all attend their show together. It was the first hip-hop event I've ever been to, at [Atlanta's] Center Stage Theater. It was remarkable."

—Drew Findling, *attorney*

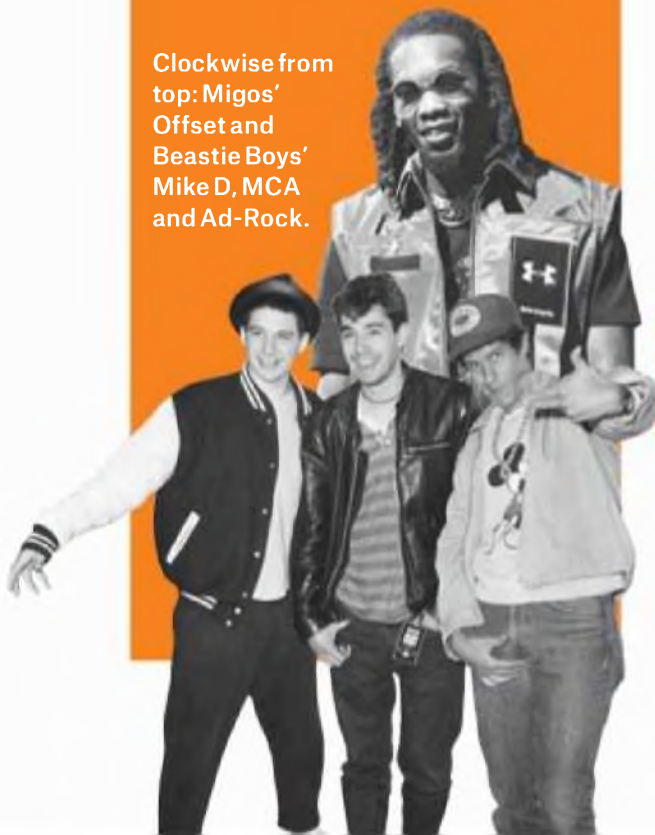
"I remember [mine] because I performed at it. Myself, Common and a friend had a rap group [named C.D.R.], and we opened up for Big Daddy Kane, N.W.A and Too Short in Chicago. We were just kids with dreams, up there with legends. If anybody has footage of that — it would be hilarious."

—Dion "No I.D." Wilson, *Capitol*

"A Kiss FM summer show at Madison Square Garden, when all three members of H-Town dropped their pants and sang the rest of 'Knockin' Da Boots' in mismatched silk boxers. Epic."

—Ian Holder, *Sony/ATV*

Clockwise from top: Migos' Offset and Beastie Boys' Mike D, MCA and Ad-Rock.



Jeff Vaughn, 33

VP A&R, ARTIST PARTNER GROUP/ARTIST PUBLISHING GROUP



BONA FIDES Three artists that Vaughn signed — YoungBoy Never Broke Again, Kehlani and Lil Skies — have collectively amassed 21 gold- and platinum-certified tracks and albums over the past 18 months.

PASSION PROJECT "I try to listen to everybody," says the former United Talent Agency assistant, who started working at 13 so he could buy Cash Money Records CDs. "Growing up in Northern Virginia wasn't exactly a hotbed of hip-hop or opportunity, so I had to work really hard to stay in the mix," says Vaughn. "It was a hobby that became a passion that became a job."

DIGITAL/STREAMING

Tuma Basa*

DIRECTOR OF URBAN MUSIC, YOUTUBE



MAJOR MOVE After Basa turned Spotify's RapCaviar playlist into a platinum brand that drove subscriptions; broke Lil Uzi Vert and Desiigner, among other artists; and, in partnership with Live Nation, spawned a concert series, YouTube hired him away in March to work his magic on the video-first platform.

THINKING OF A MASTER PLAN

Basa, who was a programmer for BET and REVOLT prior to Spotify, says he will focus on nurturing new talent "that's not necessarily on everyone else's radar," adding, "I'm a curator by trade, and there's a lot of dope hip-hop brands that have a presence on YouTube. I'd love to see a lot of those come up."

Carl Chery, 39

CREATIVE DIRECTOR/HEAD OF URBAN, SPOTIFY



FROM APPLE TO CAVIAR After three years as head of iTunes and Apple Music's R&B/hip-hop programming, Chery left to join the "monster across the street," where he has kept the streaming platform's RapCaviar brand

Milestone



"The *College Dropout* in 2004. The introduction of Kanye West [as an artist] was game-changing. He influenced a generation of creatives — not just musicians — and introduced a counternarrative to the stereotypical hip-hop bravado bullshit."

—SHAWN GEE, *LIVE NATION URBAN/MAVERICK*

growing: The playlist has surpassed 10.3 million followers.

ANALYTICS AND INSTINCT Chery plans to build the Spotify brand through experiences outside of the app itself and won't rely strictly on numbers to do so. "Curation should be a reflection of what's happening in music and culture, but if you lean one way," he says, referring to a pure analytics approach, "you might be blind to what's happening [elsewhere]."

Wayne Hampton*

CO-FOUNDER/CHIEF BUSINESS DEVELOPMENT OFFICER, CREATE MUSIC GROUP



BREAKTHROUGH OF THE YEAR Hampton's company, which started in 2015 as a YouTube royalties collection specialist, has expanded its artist services to include mixtape monetization, video content creation, music publishing and promotion through Flighthouse, the musical.ly (now TikTok) and YouTube channel that it acquired in 2017 for just \$50,000. Flighthouse's teen followers have since grown from 1 million to 17.8 million and CMG's revenue has jumped from \$16 million to \$30 million.

THIS ONE'S PERSONAL CMG has collected millions of dollars for

Migos, Lil Yachty and Young Thug, but Hampton is particularly proud of discovering 25-year-old rapper Famous Dex and developing him into a multiplatinum multimillionaire. "I took a more hands-on approach because he's from Chicago," says Hampton, a Windy City native.

Larry Jackson*

HEAD OF CONTENT, APPLE MUSIC



ARTIST AMBASSADOR "All roads in hip-hop lead to Apple," says Jackson, who has played an essential role in making its streaming service — with over 50 million users — a destination for fans of the genre. Apple Music amassed approximately 170 million streams of Drake's *Scorpion* in 24 hours.

TRENDSSETTERS Jackson has worked closely with the Beats 1 team on Drake, Travis Scott and Nicki Minaj's respective shows *OVO Sound*, *.wav radio* and *Queen Radio*, which regularly become trending topics when they're live. He has also shepherded acclaimed documentaries on the exploits of Sean Combs (*Can't Stop Won't Stop: A Bad Boy Story*) and Bryan "Birdman" Williams (*Before Anythang: The Cash Money Story*).

CONGRATULATIONS

MAVERICKS



HIP HOP POWER PLAYERS

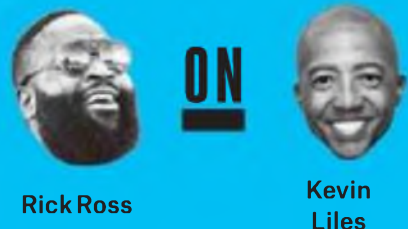
WASSIM "SAL" SLAIBY - CORTEZ BRYANT - GEE ROBERSON - SHAWN GEE



Shout-Outs To Power Executives



"I was just trying to make it with Steve Stoute/The legal way, drug-free route" from *"A Queens Story"*



"You run n—s out of style with your wedding vows/I still be making rounds like I'm Kevin Liles" from *"Lamborghini Doors"*



"Only rap bitch on the Forbes list/Pussy jewelry make them say 'burr man' / R-r-r-rubs hands like Birdman" from *"Tapout"*



"Boss like Top Dawg, bossed my life up, crossing over/Stutter stepping, got a Hall of Fame in all my posters" from *"King's Dead"*



"Dre, I'm crying in this booth/You saved my life, now maybe it's my turn to save yours/But I can never repay you, what you did for me is way more" from *"I Need a Doctor"*

MEDIA

Ken Johnson*

VP URBAN FORMATS, CUMULUS MEDIA; PROGRAM DIRECTOR, WNBW NEW YORK



BIG REACH Johnson, a 30-year radio veteran who has held his corporate role since 2016, oversees programming for 42 R&B/hip-hop, adult R&B and gospel stations. Add to that his programming of WNBW (Radio 103.9), and he has the labels' attention.

BEEN THERE Among the songs Johnson has championed are Childish Gambino's "Redbone" and Sevnyn Streeter's "Before I Do." He even invited both artists on to his weekly conference call with Cumulus' R&B/hip-hop program directors. But he stresses that he does not "push down music" to his team. Rather, he gives them "as much ammunition as I can to make decisions."

Alfred Liggins III*

CEO, URBAN ONE



55 STATIONS STRONG Liggins, who succeeded his mother, Urban One co-founder Cathy Liggins Hughes, as CEO in 1997, operates the largest African American-owned U.S. broadcaster (which until 2017 went by the name of Radio One)—and one that is focused on black culture — with 55 radio stations, cable network TV One and digital division Interactive One.

Connie Orlando*

EXECUTIVE VP/HEAD OF PROGRAMMING, BET

Jesse Collins, 48

FOUNDER/CEO, JESSE COLLINS ENTERTAINMENT; PRODUCER



NEW EDITION OF SUCCESS Two wins from Orlando's first full year as executive vp came courtesy of Collins-produced programming. In June, the BET Awards drew 4.3 million total viewers — making it the top cable awards show in the key 18-49 demographic for the fourth consecutive year — and in September, the producer followed

up his 2017 biopic smash, *The New Edition Story*, with *The Bobby Brown Story*, which drew 6.6 million viewers over two nights. **UP NEXT** Projects on deck include *American Soul*, a scripted Collins production inspired by *Soul Train* icon Don Cornelius, and a Salt-N-Pepa tour docuseries. "Music has always been in our DNA," says Orlando. "We're getting back to it in a real way."

Reggie Rouse, 53

URBAN FORMAT CAPTAIN, ENTERCOM; PROGRAM DIRECTOR, WVEE ATLANTA



PORTFOLIO GROWTH Rouse successfully navigated last fall's merger of CBS Radio and Entercom, retaining the corporate programming stripes he held at CBS and increasing the portfolio of stations he oversees to nine. At his Atlanta home base, WVEE (V-103) was No. 3 overall with a 6.9 share in the August Nielsen ratings. **EXAGGERATED REPORTS** The programmer says that rumors of radio's demise are premature. "There's a lot of spin out there, but radio is still a very powerful medium when it comes to advertising [and] making a difference in listeners' lives," he says, citing V-103's voter

registration drives and other community outreach.

Ron "Mills" Triana, 47

PROGRAM DIRECTOR, HIP-HOP NATION/ SHADE 45, SIRIUSXM



DISCOVERY CHANNEL Mills' ear for fresh talent led to early exposure for 6ix9ine, Juice WRLD, Roddy Ricch and the late XXXTentacion to SiriusXM's 33.5 million subscribers. **BALANCING ACT** Mills, who uses the social media handle "War Chief" as an homage to his favorite film, 1979's *The Warriors*, says his biggest challenge at the two channels he programs is appealing to a broad age demo. "I'm trying to stay in the pocket of 13- to 35[-year-olds]," he says. "It's tough to keep everyone happy on the younger and older crowds, but I think we do well."

Doc Wynter, 57

EXECUTIVE VP URBAN/HIP-HOP PROGRAMMING STRATEGY, IHEARTMEDIA; PROGRAM DIRECTOR, KRRL LOS ANGELES



A VERY GOOD 2018 Promoted to his current position in January, Wynter is celebrating his 30th anniversary with the broadcasting behemoth.

Milestone



"Seeing Common perform a hip-hop poem ['The Believer'] in the White House for an Obama celebration event hosted by Michelle Obama in 2011. A line he said that I'll never forget was: 'From one King's dream he was able to Barack us.'" —WAYNE HAMPTON, CREATE MUSIC GROUP

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FRESH AIR “Hip-hop is on fire,” and that presents a challenge for rap radio programmers “because you have other formats playing more and more of our product,” explains Wynter, who oversees programming for 70 stations.

LEGAL

Josh Binder, 43

PARTNER, ROTHENBERG MOHR & BINDER



CHEERED ON KENDRICK

As the attorney for Top Dawg Entertainment and its artists — including SZA, ScHoolboy Q and company founder Anthony “Top Dawg” Tiffith — Binder says his year was made when client Kendrick Lamar won the Pulitzer Prize for *DAMN*. “That’s career-defining,” he says.

LAWYERS AS LABEL EXECUTIVES

Because artists can blow up fast without a label deal in place, Binder says they must be prepared to “operate as independent artists with their own businesses.” That’s where the new firm he co-founded earlier in 2018 with partners Jeremy Mohr and Paul

Rothenberg comes into play. “In many instances,” says Mohr, “we’re running a label [for a client] before we get a record company to do it for us.”

Drew Findling, 58

ATTORNEY; FOUNDER, FINDLING LAW FIRM



HIP-HOP DEFENDER

The attorney dubbed #BillionDollarLawyer by his clients won an acquittal in 2017 for Waka Flocka Flame, who had been charged with carrying a concealed weapon into a Georgia airport, and in February got all charges dropped against Migos member Quavo, who was accused of an altercation with Eric Da Jeweler at a Grammy afterparty.

JUST KIDS Findling says the reason for his popularity with the hip-hop crowd is that he’s a mentor figure as well as a formidable defense attorney. “I’m not a fan,” he says. “Waka Flocka is just Juajuan [Malphurs] to me. Gucci [Mane] is just Radric Davis. They’re just kids — nice kids, to me.” They visit Findling’s office not just for legal advice, but for tips on getting health insurance, to talk about family and sometimes just to hang out. On Trippie

Redd’s 19th birthday, he says, “We sat and ate pizza together. He can be a kid with me.”

Brian McMonagle, 59

PARTNER, MCMONAGLE PERRI MCHUGH MISCHAK DAVIS

Joe Tacopina, 52

FOUNDER/PARTNER, TACOPINA & SIEGEL



FREED MEEK

The high-profile defense attorneys teamed to convince the Pennsylvania Supreme Court that their client Meek Mill should be freed on bail, rather than spend two to four years in prison for violating his probation on a 10-year-old conviction. Mill went free in April, and the two attorneys are now seeking to have Judge Genece Brinkley, who sentenced Mill to prison, removed from the case — because of an alleged grudge she harbors against the rapper — and, ultimately, to overturn Mill’s conviction. “She is the only roadblock,” says Tacopina. “And that roadblock will be moved.”

PHILADELPHIA FREEDOM “After months of watching him languish in custody,” recalls McMonagle, “bringing Meek to Wells Fargo

[Center] so that he could ring the bell to start the [76ers] game was one of the best experiences I’ve ever had as a lawyer.”

Julian Petty, 41

PARTNER/HEAD OF THE ENTERTAINMENT PRACTICE, NIXON PEABODY



GAMBINO ATTORNEY

After negotiating A Tribe Called Quest’s Vans sneaker line earlier in 2018, Petty cut the deal that brought Donald Glover, aka Childish Gambino, to RCA Records. In May, Gambino netted his first Hot 100 No. 1 with “This Is America.”

LEGACY PROTECTOR Petty is a big proponent of securing clients ownership of their work. “More than 75 percent of the major-label deals I’ve done in the last 19 months have been license agreements where the artist owns the asset and can pass it on to their heirs,” says the former Def Jam intern. He adds, “Legacy clients like A Tribe Called Quest and the estate of The Notorious B.I.G. are very important brands that many companies want to be in business with. They should have the same opportunities as legacy rock acts.”

On The Come-Up

FIVE EMERGING EXECUTIVES AND TASTEMAKERS WHO ARE SHAPING THE FUTURE OF R&B AND HIP-HOP BY NICK WILLIAMS

COLE BENNETT, 22

Founder, Lyrical Lemonade

Launched as a hip-hop blog in 2013, the 22-year-old Illinois native’s venture has sprouted a clothing line, video production for the SoundCloud set and, on Aug. 19, the first Summer Smash festival in Chicago.

ELLIOT GRAINGE, 24

Founder/CEO, 10K Projects

The 24-year-old son of Universal Music Group chairman/CEO Lucian Grainge made his bones by signing two of the genre’s biggest breakout acts of the past year to his independent label: 6ix9ine and Trippie Redd.

KEI HENDERSON, 34

Founder/senior vp marketing,

Since the 80s

The Atlanta-based branding wiz leverages prior roles in media, fashion, marketing and sales to empower clients like 21 Savage, whom she co-manages with Justin Williams.

FADIA KADER, 36

Music partnerships, Instagram

Kuwait-born Kader manages all creative-music efforts on the ‘gram, including long-form vertical IGTV, which, for instance, has showcased a Tokyo city guide starring Pharrell Williams.

LOLA PLAKU, 33

Founder, Lola Media Group

The Toronto-based marketing, artist and brand developer has helped Drake and Belly expand their footprints beyond music and recently launched the Girl Connected mentorship program for female professionals.





EMPIRE

CONGRATULATES

GHAZI SHAMI

AND

MORACE LANDY

ON BEING NAMED TO

billboard

2018 HIP-HOP POWER PLAYERS

First Song That Moved Me

"'I Wish It Would Rain' by The Temptations. When I went to my father's [Temptations tenor Ron Tyson] shows as a kid, that was the first time I remember feeling something in my soul from a song. That intro used to give me chills."

—**Ryan Press, Warner/Chappell**

"Puff Daddy and Mase's 'Can't Nobody Hold Me Down' was that first 'Let's get this work' song for me. It was a grinder's anthem, even for my 6-year-old self at the time."

—**Pat Corcoran, Haight Brand**

"I remember hearing the first hip-hop record: Fatback Band's 'King Tim III (Personality Jock)' in 1979. I couldn't believe the art form that I grew up listening to had been memorialized on wax."

—**Doc Wynter, iHeartMedia**

"Biggie Smalls' 'Everyday Struggle.' I got kicked out of school, and my family thought it was over for me, not knowing what was next. So I would hop on my bike and just listen, using it sort of as a soundtrack to my life."

—**Dre London, London Entertainment**

"2Pac's 'Dear Mama,' because I was raised by a single mother, so I really just felt him."

—**Tariq Cherif, Rolling Loud**

Clockwise from top left: Mase, Puff Daddy and The Temptations.



BUSINESS & BRANDING

Marcie Allen, 45

FOUNDER/PRESIDENT, MAC PRESENTS



EXPERIENCE COUNTS

Allen put together what a source says is a seven-figure deal between Khalid and North American retailer Hollister, which raised the "Young, Dumb & Broke" singer's profile with its youthful demographic, introduced Khalid's fashion line and even featured a philanthropic component to benefit at-risk students. MAC Presents also paired Travis Scott with Red Bull and brokered partnerships for Eminem. "We're an experiential agency," says Allen, who is also an adjunct professor at New York University. "We bring every idea to life."

Jennifer Breithaupt*

GLOBAL CONSUMER CHIEF
MARKETING OFFICER, CITI



JAY, BEY, EM & POST

Breithaupt says her team gave Citi card members exclusive access to over 600 R&B and hip-hop shows, including performances by Jay-Z, Beyoncé, Post Malone, Logic, Eminem, Khalid and Big Sean. "With millions of card members across the globe," says Breithaupt, "it's essential that we're reflecting their diverse music preferences and offering access to the most influential artists of our day."

Walter Frye, 38

VP GLOBAL BRAND CONTENT AND ENGAGEMENT, AMERICAN EXPRESS



ALL-STAR DEALS

A blowout partnership with Drake and Louis Vuitton designer Virgil Abloh at Art Basel in Miami was the highlight of a year that also included a members-only Kendrick Lamar soiree presented with Turner Sports during NBA All-Star Weekend in February.

FOLLOWING FANS "We follow the passions of our card members," says Frye, who has tied Amex to

three of the hottest hip-hop tours of the year: Drake, J. Cole and Childish Gambino.

Chief Johnson, 39

MANAGER OF ENTERTAINMENT MARKETING, PUMA GROUP



PUMA'S STAR CATCHER

In the year since Johnson left Los Angeles-based lifestyle brand Young & Reckless to join PUMA, he has helped bring over Nipsey Hussle, Yo Gotti and Meek Mill. Mill partnered with PUMA for a line of T-shirts promoting "Stay Woke," his first new single since his release from prison earlier in 2018. All proceeds went to Gathering for Justice, a criminal-justice-reform organization. Says Johnson: "I've probably lived four or five lives, and I'm in that phase where the more knowledge I gain, the more I want to pass it down to other kids."

Steve Stoute, 48

FOUNDER/CEO, UNITEDMASTERS, TRANSLATION



FRESH DIRECT

Stoute quietly raised \$70 million from investors including Alphabet, Andreessen Horowitz and 20th Century Fox to found UnitedMasters, a digital-only distribution service that will allow artists to connect directly with consumers.

MATCHMAKER Translation, the agency Stoute co-founded with

Milestone



"Kendrick Lamar receiving the 2018 Pulitzer Prize for music."

—**JOSHUA BINDER, ROTHENBERG MOHR & BINDER**

Jay-Z in 2008, paired Dapper Dan with Gucci and, he says, steered Google.org to a \$2 million donation for Chance the Rapper's SocialWorks and Chicago schools. "My approach is to get big institutions to understand what matters in culture and play a role," he says.

Jon Wexler, 47

GLOBAL VP ENTERTAINMENT AND INFLUENCER MARKETING, ADIDAS



EARNED HIS STRIPES

A savant at creating viral experiences that merge hip-hop, style, sports and youth culture, Wexler has forged newsmaking brand partnerships such as Kanye West's thriving YEEZY line and the 16-year Adidas executive's 2018 magnum opus: 747 Warehouse Street, a two-day event tied to NBA All-Star Weekend that included a celebrity basketball competition with teams led by Snoop Dogg and 2 Chainz, a music festival and, he says, "a dozen exclusive new sneakers."

Contributors Trevor Anderson, Megan Armstrong, Camille Dodero, Josh Glicksman, Bianca Gracie, Jenn Haltman, Steven J. Horowitz, William E. Ketchum III, Carl Lamarre, Brooke Mazurek, Gail Mitchell, Keith Murphy, Paula Parisi, Dan Rys, Eric Spitznagel, Phyllis Stark, Desire Thompson, Jack Tregoning, Deborah Wilker, Nick Williams, Xander Zellner

Methodology: A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2018 R&B/Hip-Hop Power list, including, but not limited to, *Billboard*'s 2017 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by such metrics as chart, sales and streaming performance, social media impressions, and radio and TV audiences reached using the latest data available as of Sept. 13; career trajectory; and overall impact in the industry are also considered. When available, financial results are taken into consideration. Where required, U.S. record-label market share was consulted using Nielsen Music's market share for album plus track-equivalent and streaming-equivalent album consumption units, and *Billboard*'s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent U.S. on-demand audio totals, and song and artist streaming figures represent U.S. on-demand audio and video totals.

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BETH, PAUL AND ALL YOUR FRIENDS AT ASCAP

 **ascap** WE CREATE MUSIC

'WE CHANGED CULTURE'

AN ORAL HISTORY OF VIBE

Founded by Quincy Jones and (a largely clueless) Time Inc., the glossy became the magazine of record for hip-hop culture, the East-West rap wars, Obama's rise and the street racers who inspired the *Fast and the Furious* franchise **BY DAN CHARNAS**

Vibe magazine was the first true home of the culture we inhabit today. Before top radio stations across the country branded themselves as places for "hip-hop and R&B," before TV shows and films and commercials regularly reflected hip-hop sensibilities, before mainstream publications regularly put people of color on their covers, Vibe launched with a confidence that all of these things would soon produce a new, multicultural mainstream.

Conceived as a hip-hop magazine by two unlikely parents — the most powerful black record producer in the world, Quincy Jones, at the behest of the most powerful media executive in the world, Steve Ross — it was dropped into the laps of media professionals who were largely clueless about the culture.

With a rocky start that included a last-minute name change and the resignation of its first editor, Vibe was nurtured by a motley crew of seasoned editors, bean counters, visionary designers, photographers and, most importantly, young writers and intellectuals who had honed what some called a "new black aesthetic": a creed that championed hip-hop but thought broad and wide about the genre's connections to the past and the future, and its implications for just about every other art and science.

Vibe would quickly exceed its founders' wildest expectations, becoming a top-selling music magazine. It would make celebrities out of a new crop of young artists — Snoop, Diddy, Biggie, Tupac, Usher, Mary J. Blige, Lauryn Hill. It would

publish articles that broke news and inspired movies. And it would foster a generation that, today, populates nearly every corner of American media. It would be one of the first to give a cover to Barack Obama, in 2007 — "Ladies & Gentlemen, (Is This) The Next President of the United States?" — and also to document the fin de siècle love affair between hip-hop and Donald Trump — "Money Boss Player" — in May 1999.

What follows is a selective oral history of the magazine, from its birth and ascent, through its 21st century transformation into a digital cultural bellwether and its 2016 acquisition by the Billboard Music Group.

THE TEST

In 1991, Steve Ross — the man whom Quincy Jones called his "guru" — called on the vaunted music producer for help. Two years earlier, Ross had executed the world's first media megamerger, combining the record companies and film studios of his Warner Communications with the behemoth magazine and book publisher Time-Life to create Time Warner. But the two very different business cultures — hip Warner and stodgy Time — weren't blending.



QUINCY JONES, RECORD PRODUCER/ENTREPRENEUR Steve Ross said the "synergy" was not working quick enough for the Time Warner people. He said, "If you got any ideas, give it to me."

GREG SANDOW, FORMER MUSIC EDITOR, ENTERTAINMENT WEEKLY I get a call at my desk from Gil Rogin, one of the top three editors at *Time*. And he says, basically, "What the fuck are we going to do? We have a deal with Quincy Jones that says he can do anything he wants to do. And he wants to start a rap magazine!"

GIL ROGIN, FORMER CORPORATE EDITOR, TIME INC. Sandow wrote this 11-page memo about whether Time Warner should start this magazine about hip-hop. Because everybody was worried it was a fad. And [the memo] went on and on and on and on.

SANDOW I said, "Don't think of it as a rap magazine. Think of it as an urban youth-culture magazine." That seemed to make

From left: The Notorious B.I.G., Sean "Puffy" Combs and music producer Stevie J. at a *Vibe*-Qwest Records event at the Petersen Automotive Museum in Los Angeles on March 9, 1997. Later that night, Biggie was shot and killed outside the museum.



From left: Rapper Treach of Naughty by Nature on the cover of Time Warner's August 1992 test issue of *Vibe*; Snoop Dogg on the first official issue of the magazine, which was published in September 1993.



them feel better. I'm summoned to this meeting on the 34th floor [at the Time Inc. executive offices]. And here came some serious concerns. This dapper guy in a suit and beautifully polished shoes says, "We're publishing this. Does that mean we have to put black people on the cover?" It was [unofficial] policy at those magazines not to put black faces on the cover. Because they didn't sell. I was speechless. The guy

magazine] and described what we needed. He suggested [former *Vogue* assistant editor] Jonathan Van Meter. Adam said: "He's gay and he's white, but in his heart he's a 14-year-old black girl."

JONATHAN VAN METER, EDITOR-IN-CHIEF, 1992-93 I convinced Rogin because I knew so many people who knew so much about hip-hop. At the time there was, like, one black person that worked

writing a hip-hop column in the back of *Spin* magazine or I can be part of the launch of a Quincy Jones magazine — at the time, I think they were calling it *Noise*. I was hired as senior editor. A few weeks later, the name of the magazine was changed to *Volume*.

VAN METER The opening essay [in the test issue] was by Greg Tate on the year in hip-hop. There was a Bonz Malone

“This guy in a dapper suit and beautifully polished shoes says, ‘Does that mean we have to put black people on the cover?’ ” —GREG SANDOW

finally solved it himself. He says, "Wait a minute, we publish *Sports Illustrated*. We put Michael Jordan on the cover and people don't say, 'There's a black guy!'"

ROBIN WOLANER, FORMER VP MAGAZINE DEVELOPMENT, TIME INC. We knew how to test magazine ideas without staffing up and incurring lots of costs. I called Adam Moss [now editor-in-chief of *New York*

at every magazine — exactly one — and I knew them all. And I understood music enough, and was able to talk him through what an issue could look like.

SCOTT POULSON-BRYANT, SENIOR EDITOR/WRITER, 1992-96 I got a call from Jonathan. He said he liked my writing, Quincy Jones liked my writing. So I thought, "Well, I can either get stuck

piece on baseball hat brim etiquette. A piece by Lisa Jones about Minneapolis and Prince. Rosemary Bray wrote about how she wants to be mad at ["Baby Got Back" rapper] Sir Mix-A-Lot but she's too busy laughing at him. Kevin Powell on Naughty by Nature. Nelson George on black new wave cinema. Bobby Brown by Scott Poulson-Bryant. Martha Wash by Hilton Als.

POULSON-BRYANT We were set for a September launch when we [learned] there was a British magazine called *Volume* that might launch in the States. I called Jon and said, "Yo, we should call the magazine *Vibe*." Quincy loved it.

CAROL SMITH, FORMER PUBLISHER OF PARENTING, TIME INC. VENTURES It was a very easy sell in that we positioned it as: "What *Rolling Stone* was to the '60s, *Vibe* is to the '90s." As soon as we said that, people understood it.

JONES They did a "wet test" for \$1 million. I thought they were talking about a venereal disease. It tested well.

VAN METER We had a 45 percent [newsstand] sell-through.

C. SMITH I wrote a \$10 million business plan. Bob Miller [head of Time Inc. Ventures] and I presented it. I hired John Rollins and Keith Clinkscales, and we went right into launch.

THE LAUNCH

ALAN LIGHT, MUSIC EDITOR, 1993-94; EDITOR-IN-CHIEF, 1994-97 Visually, everybody else was going crazier and busier. *Vibe* was spare and really clean, with full-page photos. George Pitts was the photo editor. So many photographers broke out of there. [Pitts died in 2017.]

VAN METER Our art director, Gary Koepke, has never gotten full credit for how *Vibe* looked.

EMIL WILBEKIN, ASSOCIATE EDITOR, 1993-95; STYLE EDITOR, 1995-97; FASHION EDITOR, 1997-99; EDITOR-IN-CHIEF, 1999-2004 When we launched, I started editing the NEXT section — which, over time, broke OutKast, Aaliyah, Brandy, Missy Elliott, Usher and Maxwell. My first cover story ever was Mary J. Blige's first, too.

LIGHT The problem with *Vibe* in the first year was that it was too erratic from one month

to the next. And Quincy was concerned: Was the magazine getting too far away from hip-hop? Was it too white? Was it too gay? One issue would sell really well. The next issue would tank. We just couldn't find a rhythm. The very first cover, Snoop [Dogg], did pretty well. Wesley Snipes tanked. George Clinton tanked. Then Rosie Perez did pretty well.

ROGIN I ran into Rosie Perez at an airport baggage claim, and I said, "I want to tell you: You saved *Vibe*. Your nipples were sticking out of your top. Your nipples saved *Vibe*." First and last time I ever spoke to her.

VAN METER Sometimes [Rogin] could come around and upset me. He could be such a prick. But what he convinced me of was treating the cover not as part of the magazine but as an ad for the magazine. I wasn't getting that in the beginning. The covers were a little bit too arty, too precious.

POULSON-BRYANT The controversy in the field was, "Who is this white gay guy from *Vogue* [editing *Vibe*]?" I wasn't surprised a white guy was hired, and I felt he had some passion for the project. That was my test, and in a lot of ways, I did test Jonathan. And he did convince me. At the end of the day, *Vibe* had to be irreproachable in its quality, both for the white people at Time Warner and the black folks who were going to read it.

JOAN MORGAN, STAFF WRITER, 1993-96 The magazine was always grappling with the idea of legitimacy and with the homophobic charge at the beginning that it could never be a "real" authority on hip-hop culture because there were too many gay men there.

WILBEKIN I contracted HIV while I was fashion director. It was terrifying. I didn't tell anyone for many years. I lived

in fear, but it fueled my activism as a black gay man. People often criticized me for the LGBTQ content in *Vibe*. For me, it was personal and urgent, and that narrative needed to exist in a black music and culture magazine.

VAN METER I was 30 years old. I was the oldest person in the office. There were no grown-ups. And things got a little crazy.

MIMI VALDES, EDITORIAL ASSISTANT, 1993-94; ASSISTANT EDITOR, 1994-95; STYLE EDITOR, 1997-98; EXECUTIVE EDITOR, 1999-2002; EDITOR-AT-LARGE, 2002-03; EDITOR-IN-CHIEF, 2004-06 Jonathan booked Madonna and Dennis Rodman as a cover. And Eddie Murphy's publicist was mad as hell that Madonna was getting the cover over Eddie. We all wanted Eddie over Madonna, so we were upset about it too. When [word of the cover choice] started to get out in the industry, we all felt the need to save *Vibe*'s reputation.

POULSON-BRYANT I said [to Jonathan], "The staff needs to have a conference. People are really not happy about this."

VAN METER I said, "This isn't *The Village Voice*. We're not unionized. You can't come in here representing the staff."

"I called Madonna and said, 'I'm telling you as a friend ... you cannot pander with an urban magazine this early.' " —QUINCY JONES

VALDES We were all standing by waiting for Scott to give us the go-ahead to come in. When Jonathan saw us, he got really upset.

VAN METER I felt like I was losing control. And I said [to Scott], "You're fired." People in the hallways started crying. Mimi Valdes was screaming as if she'd just found out her mother was shot and killed. And I was like, "Oh, my God, I made it worse."

POULSON-BRYANT He came to my office: "You're not fired. Look, we'll have a staff meeting."

JONES I was staying away from editorial policy. I got involved when Jonathan put the Beastie Boys on the cover and told me he was following up with Dennis Rodman and Madonna. He had already shot it!

VAN METER I guess Quincy was getting a lot of shit from people for putting the Beastie Boys on the cover, and when he sees the Madonna cover, he went crazy.

JONES I said, "Over my dead fucking body! That's the way you blow an urban magazine."

VAN METER Madonna was queen. You can't not put her on the cover. I couldn't conceive of killing the best cover story we had done so far. [Quincy and I] ended up having a fight on the phone, and I smashed my phone into a thousand pieces and cleared off the top of my desk onto the floor. I think I said, "I quit." I went home. And then the phone calls started. Everyone tried to get Quincy to change his mind. Even Madonna called me at home. She was really pissed.

JONES I called Madonna and I said, "I'm telling you as a friend: it's not personal, but you cannot pander with an urban magazine this early." She said, "Quincy

Jones, you and I can take over the world if we want to. See you around, pal." I haven't talked to her since then.

VAN METER No one could get Quincy to change his mind. Carol Smith and Robin Wolaner called and said, "Just get as much money as you can and walk away." By the way, I think it was a terrible idea that they hired me. I look back now and realize how incredibly naive I was.

VALDES For all the criticism he got, Jonathan really established



LL Cool J (left) and Jones at the *Vibe* launch party at Webster Hall in New York in 1993.

the tone and the vision for the magazine. We had a research department. We had a fact-checking department. A photo department. Our art department was top-notch. He created a beautiful magazine.

VAN METER I kept saying, "Let's make black people beautiful." There had been an inability for people to perceive of hip-hop and

elegance together at the same time, but that was my mantra from the beginning.

THREE ISSUES

Bob Miller and Gil Rogin offered Alan Light the chance to replace Van Meter — with a caveat.

LIGHT I was 27. I'd never managed anything. I'd never seen a budget in my life. They said, "You have to cut spending in half. We need to see visible newsstand growth. And you've got to show it in these next three issues or we're going to shut the magazine down."

DANYEL SMITH, MUSIC EDITOR, 1994-97; EDITOR-IN-CHIEF, 1997-99, 2005-09 Alan called me for the job as music editor. We were under a great deal of pressure to turn it around as soon as we could. Alan had a very simple plan, and I've followed it ever since: Give people 70 percent of what they want, and they will trust you with the 30 percent of what you think they should have.

LIGHT I had been flirting with Prince a year-and-a-half for a story. The first week of June 1994 was when I went to do the interview with him, and they were the first interviews he had done in five years. Not a bad way to come out of the gate. The next issue, Danyel did Janet Jackson, the *Poetic Justice* cover. Third issue, Joan Morgan does TLC and we get them to put on firefighter suits.

MORGAN What intrigued me was this idea of black female rage being called “crazy.” Lisa [“Left Eye” Lopes] was called crazy because she burned down [her boyfriend NFL player] Andre Rison’s house, and I felt there was a backstory to that. Crazy is always linked to some kind of trauma or pain. We know now that it was domestic violence. I was shocked when their publicist, Lisa Cambridge, a childhood friend of mine, let me know that they were really upset by the story. And then I saw the cover. My first thought was, “Oh, my God, this is genius.”

LIGHT TLC was our breakthrough cover. All three sold. Not a straight-up hip-hop cover among them.

D. SMITH Alan believed in reporting. He believed in having the hottest story at the moment when it’s the hottest. Quincy Jones, Alan and I — we all believed that *Vibe* should be the magazine of record.

MAKING NEWS

Throughout *Vibe*’s print run, the magazine owned some of pop

culture’s most compelling stories thanks to enterprising investigative journalism. The TLC story was followed by another breakthrough when *Vibe* became the first publication to confirm rumors of R. Kelly’s marriage to his underage protégée Aaliyah. When Kelly got wind of the story, his manager abruptly canceled a scheduled interview. (Ironically, Kelly still sat for the cover shoot.) Writer Danyel Smith ended up piecing together the first story to expose Kelly’s troubling behavior with young women.

D. SMITH “R. Kelly: The Sex, the Soul, the Sales—and the Scandalous Marriage to Teenage Superstar Aaliyah” [December 1994/January 1995]. Carter Harris ran down the actual marriage certificate. I interviewed everybody and their mother for that story. The situation was tragic even then.

KEVIN POWELL, STAFF WRITER, 1993-96 I wrote three Tupac Shakur stories for *Vibe* [“Is Tupac Crazy or Just Misunderstood?” February 1994; “Ready to Live,” April 1995; “Live From Death Row,” February 1996]. Did any of us know that he would become the most iconic figure in hip-hop history? Absolutely not. Did any of us know that in three short years Tupac would go from a marginal figure in hip-hop to the center of a storm between the East and West Coasts that was largely created by some folks? Absolutely not. We were simply following a rapper’s journey.

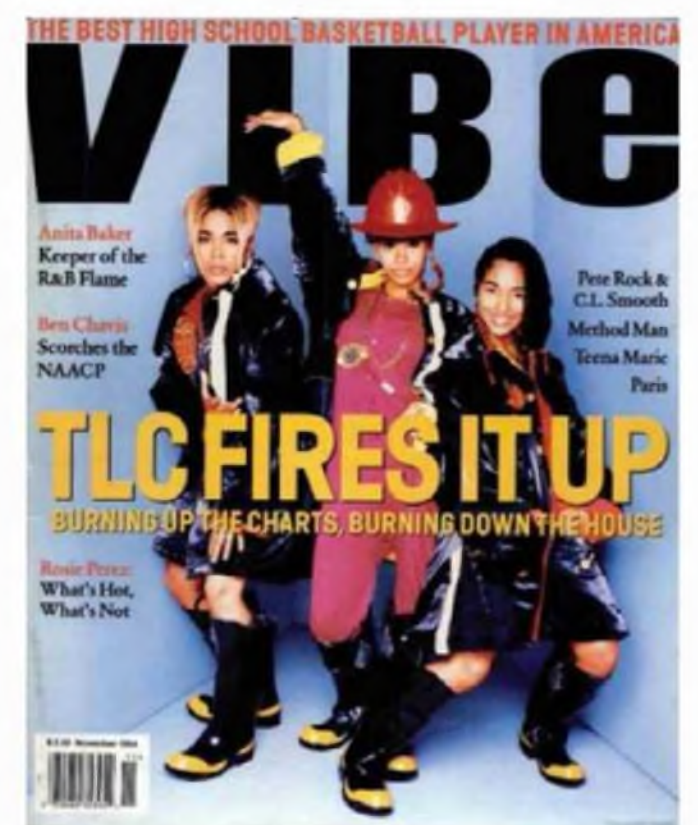
ROB KENNER, SENIOR EDITOR, 1993-97; EDITOR-AT-LARGE, 1997-2012 Harry Allen’s interview with Oprah Winfrey, the Media Assassin meets the Queen of All Media [“Owned by Nobody,” September 1997], is one of the greatest things we published. I have the audiotapes where Oprah keeps pushing [the departure of] her private plane back because he’s just hitting her with thoughts and she was weeping and answering the truth. She ended up inviting Harry to be on the show.

KENNETH LI, CONTRIBUTING WRITER The reason I pitched [“Racer X,” May 1998] to *Vibe* is a few years before that, they had published a story about urban street skaters — Black, Latino and some Asians — taking what was an upper-middle-class sport, making it their own and in the process transforming the whole world of skateboarding. I wanted to write a version of that story about the car culture in New York. Much later, I got a call from someone at Universal talking about a movie option. It became *The Fast and the Furious*.

TWO ICONS

Though *Vibe* validated the careers of many artists, the magazine fostered the growth and shaped the narrative of two figures in particular: Tupac Shakur and The Notorious B.I.G. Their rise — and the ensuing war of words between them — became the story upon which *Vibe* truly made itself indispensable in American culture. It began in November 1994, when Shakur was shot in the lobby of a Times Square recording studio. A few months later, Kevin Powell interviewed the rapper while he was in jail awaiting sentencing on a sexual abuse conviction. In that discussion, Shakur insinuated that Sean “Puffy” Combs, Uptown Records founder Andre Harrell and B.I.G. had some foreknowledge of the ambush (“Ready to Live,” April 1995). *Vibe* printed vigorous denials from all three — and others Shakur had mentioned — in its August 1995 issue. The coverage of this conflict was the subject of much internal and external debate, and the violent deaths of both young men were a dark coda to the most compelling era in *Vibe*’s history.

LIGHT Biggie went from a NEXT piece, to a two-page feature, to an inside feature, to a cover. That is the greatest relationship you can have with an artist in a magazine. Every time we put Pac on the cover, it sold better each time. Anything that we wrote about him generated more reaction, more mail, than anything else.



From top: Early-'90s cover stars Perez (December 1993) and Prince (August 1994); the members of TLC dressed in firefighting gear on the November 1994 cover after Lopes (center) burned down her NFL player boyfriend's home.

And he and Kevin Powell had a certain relationship. The Rikers [Island] cover — when we did the Q&A with him from prison that set off all the madness — was where he first said that he thought Puff and Andre were behind the shooting. Did I have qualms? Sure. But we reported the hell out of the responses [of the people Shakur named]. All of those guys spoke with their reaction and their version. [Hip-hop legend] Fab 5 Freddy did all the response interviews.

POWELL I remember praying that the Tupac I interviewed in jail — Rikers Island — would be the Tupac who would come out of jail. But it ended up being the Tupac that we wrote about in “Live From Death Row.” There was no way to predict what was going to happen. I remember being in Las Vegas at that hospital and feeling, “This is insane that this man is dead.” Did we have anything to do with that? Nah, it’s much bigger than East Coast vs. West Coast.

LIGHT When Pac died, that was the one time in my life I actually had to say, “Stop the presses.” The cover, on the New Edition reunion, was already printed, so we bound a new cover around the existing one and added 12 pages.

The death of Shakur on Sept. 13, 1996 — just weeks after the publication of Vibe’s “East vs. West” cover featuring Combs and The Notorious B.I.G. (September 1996 — was followed by the murder of Biggie outside a Vibe party at the Petersen Automotive Museum in Los Angeles on March 9, 1997.

KARLA Y. RADFORD, EXECUTIVE DIRECTOR OF EVENTS AND ARTIST RELATIONS, 1993-2007 That night, Biggie smiled and laughed a lot. He was walking around on a cane, and I hugged him and Puff and took them to their seats. I had them right next to the dancefloor, and [Biggie] stayed posted that whole night holding

on to that cane. People were taking bottles of Moët from behind the bar and nobody got mad. It was the best of times. And then it turned out to be the worst of times.

KENNER I was not at that party, but it affected all of us. I felt very bad about Biggie’s death in particular, and the “East vs. West” cover line is a part of what I felt bad about. When the issue was in production, I had made a point of stating that we must not use the phrase “East vs. West” on the cover. The situation was so tense, I said, that if anything happened to anyone in the Death Row or Bad Boy camps, we would have blood on our hands.

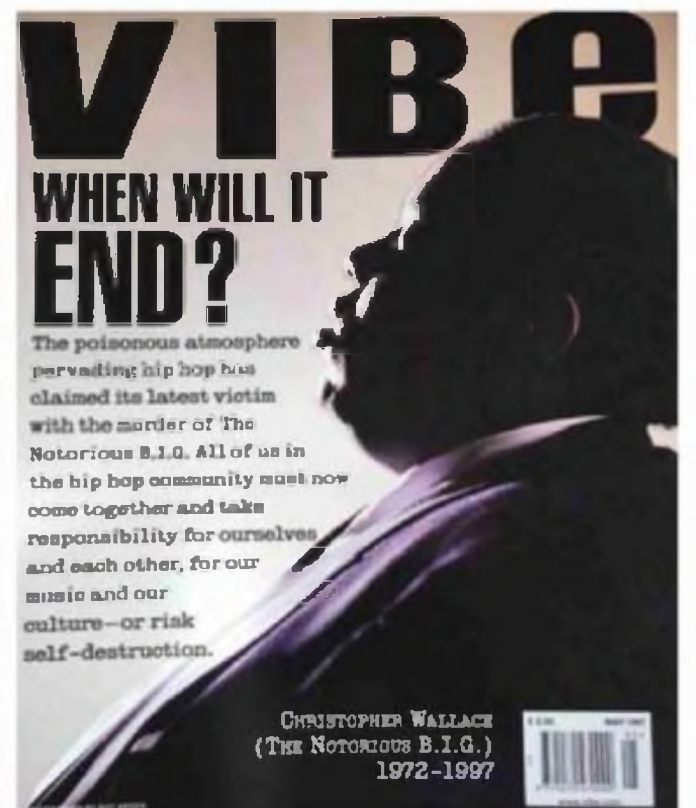
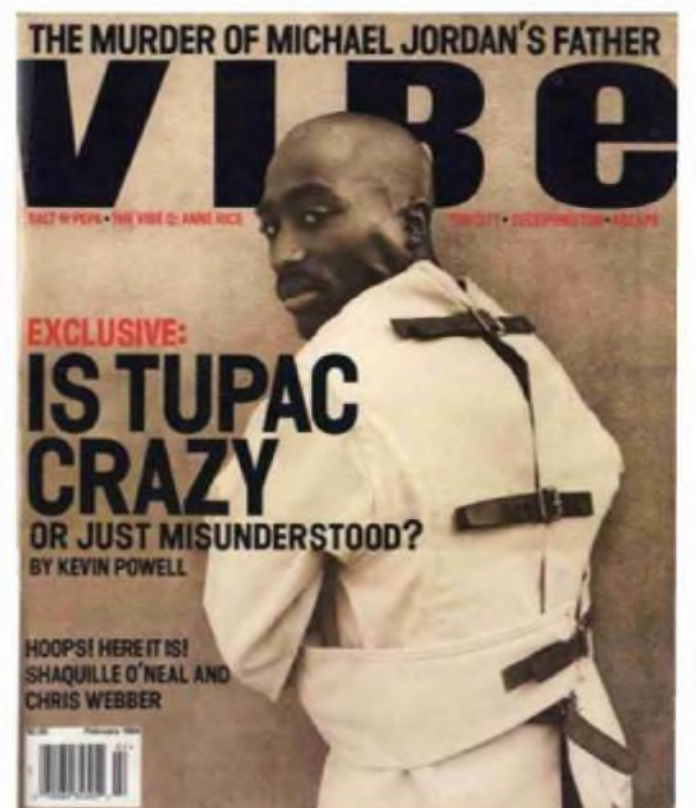
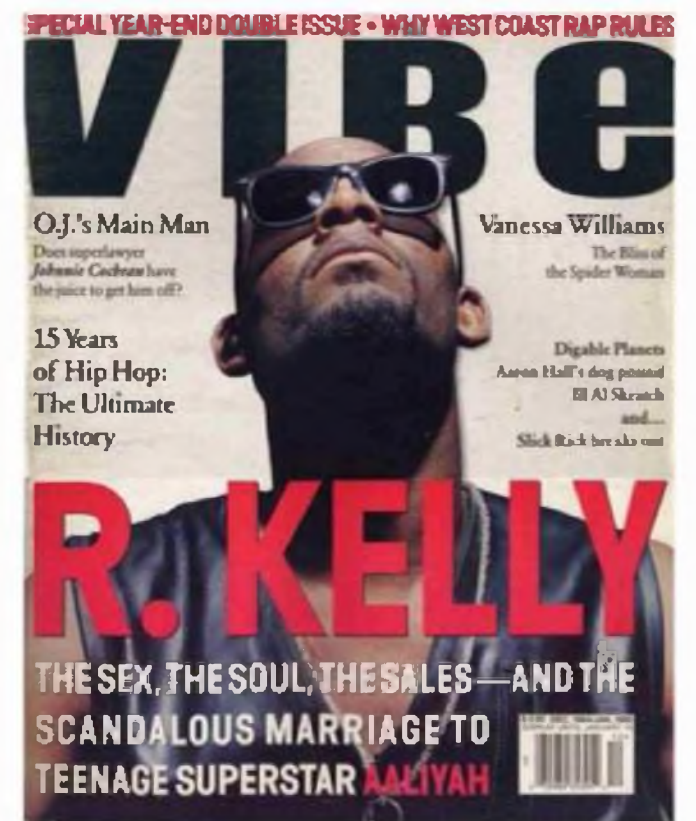
LIGHT Biggie got shot and people said, “You guys were heating everybody up.” [But] people were already awfully heated up by that point. The East-West cover came out after “Hit ’Em Up” [Shakur’s blistering attack on Biggie in which he bragged that he had had sex with his rival’s estranged wife, Faith Evans]; and after the Dogg Pound

stomped on the Manhattan skyline in the “New York, New York” video. Given the way things played out, of course you second-guess your choices. But you have to make the decisions with the cards that are in front of you. I think that we walked an appropriate line.

STATE OF INDEPENDENCE

By the late ’90s, Vibe had spun off from Time Warner and branched out into conferences, books and syndicated TV. The multimedia brand would enter the 21st century with enough clout to entice an emerging political sensation to appear on its cover — a black senator from Illinois who would soon announce his run for the presidency of the United States.

JOHN ROLLINS, PUBLISHER, 1993-96; CO-PRESIDENT/GROUP PUBLISHER, 1996-2001 In 1994, the top executive role at Time Inc. went to Don Logan. Thereafter, Bob Miller and Mr. Logan came to an agreement that Bob would exit the company to found his own publishing firm and the first property that he would acquire would be *Vibe*. Time Inc. didn’t



Left: An outtake from Jackson’s June/July 1995 cover, for which he was styled by Quincy Jones’ daughter Kidada. From top: R. Kelly’s December 1994 cover; Shakur in a straitjacket for his first *Vibe* cover story (February 1994); the May 1997 issue memorializing the life and death of The Notorious B.I.G.



The lobby of Vibe's offices in 1994.

really understand *Vibe's* market, but Bob had seen the increasing newsstand numbers and wanted *Vibe* to be the anchor for his new company.

KEITH CLINKSCALES, COO, 1993; CEO, 1994-99 We went independent as early as '95. Bob founded Miller Publishing, and Vibe Ventures was a part of that.

ROLLINS Rock'n'roll had never really been challenged by any musical genre until hip-hop, and *Rolling Stone* had never seen a challenger with the momentum that *Vibe* had. By acquiring *Spin* [in 1997], the two magazines collectively matched *Rolling Stone's* 1 million circulation.

In 1997, Light was tapped to edit Spin and Danyel Smith became Vibe's first black and first female editor-in-chief. She left in 1999 and was succeeded by Wilbekin, who styled Destiny's Child as The Supremes — with Beyoncé in the Diana Ross role — on the February 2001 cover, got Jay-Z to write a story about his rise to prominence and memorialized R&B star Aaliyah when she died in a plane crash on Aug. 25, 2001. The following year, Vibe won a National Magazine Award for general excellence.

WILBEKIN We beat out *The New Yorker*, *Wired*, *Jane* and *Gourmet*. It was a coup, and a tipping

point for *Vibe*, hip-hop and black media. In my acceptance speech, I talked about giving voice to the voiceless.

Hip-hop culture had indeed reached a tipping point. Vibe's next editor-in-chief, Valdes, ascended to the job in 2004, a time when Usher, Beyoncé, Jay-Z and OutKast ruled the year-end Billboard Hot 100 charts.

VALDES I got the job at the worst time. It was right when

“We were all there asking the future president to wear Jordans with his suit or one of the many watches ... we'd brought.” —DANYEL SMITH

urban music and culture had cemented itself as a global phenomenon. Suddenly, all of the mainstream magazines that had been ignoring it wanted to put these artists on their covers. I realized that in order for *Vibe* to maintain its credibility, we had to change our cover strategy. Out of 10 issues a year, at least three of our covers needed to make a shot call on a [promising] new artist, like Chris Brown, T.I., Keyshia Cole or Alicia Keys. I started looking for people who I thought were going to have really successful debut albums. [Given our deadlines,] I was working three to four months ahead of [record release dates], so these weren't easy decisions.

MEMSOR KAMARAKE, FASHION DIRECTOR, 2005-09; CONSULTING FASHION DIRECTOR, 2012 At *Vibe* we were never star-struck, because we were meeting all these artists at the ascent of their careers. They were almost like family, and we knew we were helping family get to a better place. Beyoncé flew into New York for her cover shoot during a snowstorm [“Beyoncé Strips Down,” June 2007], one of those Nor'easters where everything was whipping around. She was leaving the same day, and I said to her, “I know it's not the norm for us to ask these sorts of questions, but how do you maintain it all?” She's always so composed. But for one second, she released the veil — something in her eyes. And she said, “This is what I asked for. This is what I dreamed of. And it's happening.” Two seconds later, the veil was back up, and it was business as usual.

Vibe continued to delve beneath the glittery facade of black music: Its October 2006 cover showcased an angry-looking Bobby Brown with a quote referencing his spouse, Whitney Houston: “Don't tell me

nothing about my wife, 'cause I will hurt you.” But a much more positive, nationally transformative story was brewing, and Vibe would take ownership. Illinois senator Barack Obama was running for president and Danyel Smith, who had returned for a second stint as editor-in-chief, made him the first politician to grace two different covers for Vibe's 14th-anniversary issue in September 2007. Declared one: “It's Obama Time.” According to Kenner, Vibe was also the first to endorse Obama for president.

D. SMITH We introduced Obama to the culture. Our photo shoot took place in his Washington, D.C., Senate office. Terry Richardson was behind

the camera. We see those shots everywhere now, and it's funny because we were all there, asking the future president to wear Jordans with his suit, or to at least wear one of the many watches or some of the cool apparel we'd brought. He looked at us like, “Wish I could, but I won't.”

KAMARAKE He ended up wearing what he had on. But we were at a loss as to how to make him feel more relaxed. Then we asked him to take off the jacket. He started to roll up his sleeves, and I stepped in: “Unh-unh-unhhh! This is *my* job!” So he extended his arm and he jokes, “Oh, we have a professional here. You went to school for this?”

KENNER The shot of “It's Obama Time” was literally him checking his watch because he had to get back to the Senate.

HANGING TOUGH

The rise of media websites as an alternative to print, the decline of print circulation and advertising, and the market collapse of 2008 staggered many a print publication. With a heavy debt

load and no real digital strategy, Vibe's creditors shuttered the magazine in June 2009.

KENNER We ended up moving to a vacated office space on Wall Street because so many financial firms were folding. We had a beautiful riverside deck — amazing cut-rate real estate — but during that time everybody took pay cuts. Michael Jackson died [on June 25, 2009], and we were going to have essays on all these different aspects of his career. I had this whole thing mapped out, and then the bankers pulled the plug. This place where I had worked for 17 years closed. There were literally armed guards from

the bank who showed up at the office and escorted us out.

Vibe did not stay dead long. In August 2009, a group that included private equity fund InterMedia Partners and Uptown Media Group purchased Vibe's assets and began searching for a new editor.

JERMAINE HALL, EDITOR-IN-CHIEF, 2009-14 I went out to lunch with [*Vibe's* new co-CEO] Brett Wright. I told him that if there wasn't a strong pivot in making dotcom the mother ship and having the magazine take a backseat, I didn't know if bringing *Vibe* back would work. So when I got there, it was a hard restart. There was no one there. I had to put a team together. Brett brought Kenner back. For the [comeback issue], I knew we had to make a splash [with a double cover]. It couldn't just be

him. He was very upset when it was published. It opens up with a violent scene of his father shot in a car. His mother had called that a car accident for his entire life.

HALL Aliya did another piece for us called "The Mean Girls of Morehouse" [October/November 2010]. It was about men at Morehouse College [an all-male, historically black school in Atlanta] who'd walk around campus in dresses and heels.

KING The backlash from that piece still haunts me. You don't take black people, conservatism, the Deep South and [historically black colleges or universities] and seemingly shame them in a black publication. I've only gotten "let's go to the police" death threats twice in my life, and one of those times was after that story. Twitter had just started having trending topics,

and the concept of digital covers. The story I love to hang my hat on is the one Keith Murphy wrote commemorating the [N.W.A] *Straight Outta Compton* movie. At every other publication, it was all about Dr. Dre and Ice Cube. Everyone put Eazy-E in the corner. So we did a digital issue dedicated to Eazy-E. We found everybody. We went and got his son and people that worked at the label. The numbers were incredible. *Vibe* has been through so much — and we're still here.

THE MEANING OF VIBE
KENNER *Vibe* is an indispensable part of the American story. We changed culture and the media landscape. There is a direct line from Tupac in a straitjacket to "It's Obama Time."

D. SMITH Many people who worked at *Vibe* often called the mainstream "the so-called

"Vibe is an indispensable part of the American story. There is a direct line from Tupac in a straitjacket to 'It's Obama Time.'" —ROB KENNER

anybody. One cover was Chris Brown, and this was when Chris was still going through everything with Rihanna. He hadn't really spoken on the situation at length yet, so I got Eric Parker to talk to Chris about everything. For cover two, I felt like we needed to really cosign somebody. So [writer] Lola Ogunnaiké goes to Toronto and talks to Drake — talks to the team, talks to the mom. Fantastic story. We sent a strong message that we were back.

ALIYA S. KING, CONTRIBUTING WRITER I had written "The Mystery of Puff's Daddy?" [June/July 2010] under Danyel's second reign. It was ready to go and then they shut down. Jermaine picked it back up after *Vibe's* relaunch. The problem was that Puffy wasn't talking about his father at all. He wouldn't give me a sentence. He didn't know the details about who his father Melvin was until that story dropped, including who killed

and Morehouse was trending at No. 2 worldwide. They found a picture of my 3-year-old daughter. It was scary how many people were retweeting her name. They found my address. But I don't regret the story.

Vibe would change hands yet again in April 2013, when it was acquired by SpinMedia, a digital media company that included the web-only version of its former sister publication. In September 2014, Vibe ceased printing, becoming a web-only outlet. A little over two years later, the Hollywood Reporter-Billboard Media Group bought SpinMedia, making Vibe a sister brand.

DATWON THOMAS, EDITORIAL DIRECTOR, 2010-11; EXECUTIVE EDITOR, 2011-13; EDITOR-IN-CHIEF, 2015-PRESENT After Jermaine left, I got a call from one of the staff members asking if I'd be interested in coming back. I've been here since February 2015. We focused exclusively on digital,

mainstream." We always said that *Vibe* is the actual mainstream. Rap music is responsible for more friendships and relationships, more coalitions between different races than perhaps any other art in the history of the world. Back when the culture was still new, I used to think, "Who are all these white people? Who are these Spanish brothers over in the back? Why are all these fly Asian girls in here? How are we all just partying together and know all the words to the same songs? Why are we all getting along? This is incredible."

LI One really cool legacy that came out of the success of the *Fast and the Furious* [franchise] is the "casual diversity" that touched a nerve in the first film and caught on. If you look at the cast of the movie, you've got Asian, black, Latino and white — and they all co-exist as a family or as rivals. There isn't really consciousness about



From top: Eazy-E was featured on *Vibe's* September 2015 digital cover; future president Obama became the first politician to grace the print magazine's cover in 2007.

"Hey, look! We're diverse!" It's unusual in Hollywood, especially 15 years ago. *Vibe* started a magazine with that same kind of diverse ethic behind it. It's why I couldn't think of any other place but *Vibe* to do that original story.

MORGAN *Vibe* played with boundaries, definitions. It was a place to at least begin to be nonbinary in our thinking about gender and sexuality and music and culture and all the delicious ways that those things intersected.

JONES *Vibe* kicked ass. ◻



Quincy Jones

A Musical Genius

March 14, 1933
Chicago, Illinois



Happy Birthday Q

March, 2018
Los Angeles, CA

Celebrating and Saluting

Quincy Delight Jones, Jr.

In *The Heat of the Night* – you are the
best friend.

When we need *The Getaway* – you are
The Dude.

In *Cold Blood* or *An Evening in Paris*, there
is nothing we wouldn't do for you, because
Only *Q* can make us do *Stuff Like That*.

We Love you Madly,
The Avants
Clarence, Jacquie and Alex

"I feel like 19 or 20 years old again," says Jones. "It's an exciting time to be alive."

BACKSTAGE PASS

Quincy Jones: Seven Decades Of Hits

A yearlong celebration — including a new Netflix documentary — marks a career milestone for the composer, producer and entrepreneur

BY GAIL MITCHELL

QUINCY JONES, IN A RARE moment, is relaxing. He lounges on an overstuffed sofa in his home screening room while sipping from his frequent drink of choice these days — a protein-rich smoothie whipped up by his cook. It's quite a change for this longtime wine connoisseur, whose favorites have ranged from a 1961 Château Pétrus to Italian Barbarescos.

The past year, during which Jones turned 85, has been nonstop: an international tour to celebrate his milestone birthday in March, a raft of new business deals and the debut of *Quincy*, the Netflix documentary about his career

and personal life (see page 102). But in this moment, he is taking stock.

"I've been doing a lot of reflecting on everything," he says. "It's just astounding. You realize how little we have to do with it. It's all, 'Let go and let God.' I'm serious."

He pauses to munch on freshly made kale chips. Amid health issues, Jones stopped drinking three years ago. "Alcohol numbs you, and I'm so un-numbed now," he says. "I've never been so creative in my life."

That's difficult to digest when you look around the screening room and take in Jones' accomplishments over the past seven decades. Decorated with posters of the various movies he has scored and soundtracked (*The Pawnbroker*, *The Color*

Purple, In the Heat of the Night, The Italian Job), the memory-steeped space is adjacent to an equally mesmerizing entryway.

That area is packed with covers of Jones-produced albums, autographed sheet music for the star-studded charity single “We Are the World” and candid photos of Jones with greats such as Count Basie, Duke Ellington, Frank Sinatra (“the first guy to call me ‘Q,’” says Jones), Michael Jackson and Paul McCartney. Glass and wood display cases house his 27 Grammy Awards — including producer of the year (with Jackson) for 1983’s album of the year, Jackson’s *Thriller*. Not visible: his 1977 Emmy Award for outstanding music composition for a series (*Roots*), his 1994 Academy Award (he was the first African-American to receive the Jean Hersholt

Humanitarian Award from the Academy of Motion Picture Arts and Sciences [AMPAS]) and the 2016 Tony Award as a producer for the best revival of a musical (*The Color Purple*).

“It’s frightening — and wonderful,” says Jones of his life at this juncture. “I’m glad I’m still on this astounding journey.”

It’s a journey that has led to another extraordinary year. Jones was feted at four birthday concerts over the summer: at the O2 Arena in London (featuring Mark Ronson, Corinne Bailey Rae and Lalah Hathaway); Italy’s Umbria Jazz Festival (Take 6, Ivan Lins and Patti Austin); the Budapest Jazz Festival (Dee Dee Bridgewater and Jones’ protégé, the pianist Alfredo Rodriguez) and the Montreux Jazz Festival. The lattermost



Jones received ASCAP’s Founders Award in 2012.

celebration — featuring Talib Kweli, Yasiin Bey (aka Mos Def) and Robert Glasper’s R+R=Now among its lineup of surprise guests — was filmed for Qwest TV, the first subscription, video-on-demand service for jazz that Jones co-founded (see story, page 106).

On the night of his birthday, March 14, Jones was up until 8 a.m. the following morning, holding court with several 20-something friends of his son Quincy Jones III — immigrants from Sweden and other countries — talking about technology of the future.

“That insatiable curiosity is what makes him tick,” says his daughter Rashida Jones as she recalls that evening. “It’s the philosophy that there’s never going to be a time when you stop learning. My dad doesn’t just say that. He really lives that way.”

But with the highs this year have come lows, most notably the death of longtime friend Aretha Franklin. She and Jones co-produced her 1973 Atlantic album, *Hey Now Hey (The Other Side of the Sky)*. “I don’t go to funerals anymore,” says Jones, who was a major-league fan of Franklin’s fried chicken and rhubarb-and-peach cobbler. “We’re losing so many people. I just can’t handle it.”

And earlier in 2018, Jones ignited a media firestorm with incendiary comments he made about Taylor Swift, Michael Jackson, The Beatles and others in interviews with *GQ* and *Vulture*. After a family intervention by his six daughters, Jones tweeted a public apology.

“I have LEARNED MY LESSON,” he wrote in part. “It’s apparent that ‘wordvomit’ & bad-mouthing is inexcusable ... this has contradicted the very real messages I tried to relay about racism, inequality, homophobia, poverty.”

Looking back, Jones says: “My daughters kicked my ass. But I love them and my son, my babies, so much.” Asked if he was nervous about any revelations in *Quincy* — which Netflix premiered Sept. 21 — he replies, “I can’t get any more nervous after *GQ*. I’ll never do that again.”

For all his career accomplishments, Jones reveals that music substituted for the absence of his mother throughout his life. After introducing him to music



1 Jones with Bruce Springsteen at the recording of “We Are the World” at A&M Studios in Hollywood in 1985. 2 With Jackson at the 26th annual Grammys in Los Angeles in 1984.

PRODUCED BY Q: JONES’ TOP 20 HOT 100 HITS

RANK	ARTIST	TITLE	HOT 100 PEAK	PEAK DATE
1	MICHAEL JACKSON	Billie Jean	No. 1 (7 weeks)	3/5/1983
2	USA FOR AFRICA	We Are the World	No. 1 (4)	4/13/1985
3	MICHAEL JACKSON	Beat It	No. 1 (3)	4/30/1983
4	MICHAEL JACKSON	Rock With You	No. 1 (4)	1/19/1980
5	PATTI AUSTIN WITH JAMES INGRAM	Baby Come to Me	No. 1 (2)	2/19/1983
6	MICHAEL JACKSON	Man in the Mirror	No. 1 (2)	3/26/1988
7	MICHAEL JACKSON & PAUL McCARTNEY	The Girl Is Mine	No. 2	1/8/1983
8	MICHAEL JACKSON	The Way You Make Me Feel	No. 1	1/23/1988
9	LESLEY GORE	It’s My Party	No. 1 (2)	6/1/1963
10	MICHAEL JACKSON WITH SIEDAH GARRETT	I Just Can’t Stop Loving You	No. 1	9/19/1987
11	THE BROTHERS JOHNSON	I’ll Be Good to You	No. 3	7/10/1976
12	MICHAEL JACKSON	Bad	No. 1 (2)	10/24/1987
13	MICHAEL JACKSON	Dirty Diana	No. 1	7/2/1988
14	MICHAEL JACKSON	Don’t Stop ‘Til You Get Enough	No. 1	10/13/1979
15	GEORGE BENSON	Give Me the Night	No. 4	9/17/1980
16	LESLEY GORE	You Don’t Own Me	No. 2	6/1/1964
17	MICHAEL JACKSON	Wanna Be Startin’ Somethin’	No. 5	7/16/1983
18	THE BROTHERS JOHNSON	Strawberry Letter 23	No. 5	9/24/1977
19	MICHAEL JACKSON	Thriller	No. 4	3/3/1984
20	LESLEY GORE	She’s a Fool	No. 5	12/7/1963

This ranking is based on actual performance on the weekly Billboard Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower positions earning the least. Due to changes in chart methodology through the years, eras are weighted differently to account for chart turnover rates over various periods.



**FOR YOU, 85
IS THE NEW 50!**

LOVE,

**DON PASSMAN, GENE SALOMON,
ETHAN SCHIFFRES**

AND ALL YOUR FRIENDS AT

GANG, TYRE, RAMER, BROWN & PASSMAN, INC.

Photo by Adam Hart

TO OUR FRIEND QUINCY



Happy birthday from Steve McQueen, Maureen Mahon, Dion 'No I.D.' Wilson, Alex Poots, and everyone at The Shed.

THE SHED

theshed.org

From your global community of Playground Sessions members, thank you, Quincy Jones, for creating a fun and easy way to learn piano!

playground sessions



HAPPY BIRTHDAY QUINCY!

*Simply the Best....
better than all the rest!!*

Tina sang it but Quincy is living it!!

Congrats from your friend and fan

David Foster



at an early age, she was hospitalized for mental illness when he was 7 years old. “I said, ‘If I don’t have a mother, I’m going to let music be my mother,’” he recalls. “The only fear in my life after she was taken away to a state mental hospital was to not ever be thoroughly prepared for a great opportunity.”

Born in Chicago and raised in Bremerton, Wash., and later Seattle, Quincy Delight Jones Jr. immersed himself in music. Learning piano, then the trumpet, a 14-year-old Jones met running buddy/mentor Ray Charles at a Seattle club after word spread around town about a talented, 17-year-old blind musician-singer who had relocated from Florida. “I miss him so much,” says a wistful Jones. “If he was around right now, we’d probably be getting into trouble. Ray was a wild sucker who made me appreciate all kinds of music. He taught me my first music in braille.”

Soon afterward, Jones was playing trumpet in bands behind singers Billie Holiday (at age 14) and Billy Eckstine (at 15); he would perform at bar mitzvahs as well as at strip clubs. After moving east to attend Berklee College of Music, Jones left the school to launch his career as a trumpeter, pianist and arranger for Lionel Hampton’s big band. That led to a move to New York, where Jones began arranging and recording songs for his good friend Charles as well as for Sarah Vaughan, Dinah Washington, Basie and Sinatra (the latter two teamed with Jones for a swinging take on “Fly Me to the Moon”).

Beyond all those Grammys, his career



From left: Usher, Jones and Oprah Winfrey on the evening Jones was inducted into the Rock & Roll Hall of Fame in 2013.

milestones range from 4 million-selling singles by 1960s pop superstar Lesley Gore (including the anthem “You Don’t Own Me”) to the historic triumph of Jackson’s 1982 LP, *Thriller*. There are also the critically acclaimed film and stage productions, in 1985 and 2005 respectively, of *The Color Purple*, and victories at the Emmys, Grammys, Oscars and Tonys. Not to mention producing “We Are the World” for African famine relief in 1985.

Some of those achievements came at the expense of his health. In 1974, Jones was sidelined by two operations for brain aneurysms. Three years ago, he fell into a diabetic coma. More recently, as shown in the documentary, he was hospitalized by another health scare: a blood clot. But he’s not ready to be counted out just yet.

“This is a guy who has gotten up every time he has fallen,” says Quincy Jones Productions president Adam Fell. “He just never gives up. And that, of course, leads us to continue fighting for projects that he’s passionate about doing.”

“Quincy is a man of undeniable courage, tenacity, artistry, strength and integrity who sees barriers as challenges.”

—HERBIE HANCOCK

Jazz pioneer Herbie Hancock, who describes himself as Jones’ “brother,” says, “Quincy is a man of undeniable courage, tenacity, artistry, strength and integrity who sees barriers as challenges.” The two have known each other since the early ’60s when Jones had notched another breakthrough: the first black man to be named vice president at a major label, Mercury Records. “That’s a lesson that we can all learn from,” says Hancock, “and one that is particularly relevant today.”

Jones is overseeing a slate of projects that would be daunting for someone half his age. His artist management roster includes pianist Rodriguez, two-time Grammy winner Jacob Collier and blind piano prodigy Justin Kauflin, along with Jonah Nilsson, Richard Bona, *American Idol* runner-up Clark Beckham and two recent signings: singer Shelea Frazier and trumpeter Ibrahim Maalouf.

For Jones, it’s all about paying it forward. “These kids are going to turn music upside down,” he promises of the roster that he affectionately calls the “Global Gumbo All-Stars.” “I was lucky to have mentors like Count Basie, Ray Charles, Clark Terry and Benny Carter who put me on their shoulders when I was young and cared about me. Now it’s an honor to put these kids on my shoulders.”

Jones’ investments extend well beyond artists. After more than 20 years, Jones fulfilled his longtime dream of opening the first in a series of name-branded clubs. Through a licensing deal in association with Versace, Q’s Bar & Lounge opened in 2016 at the Versace Hotel in Dubai.

An early investor in Spotify and in companies such as Glympse and Zig, Jones recently helped back the startup Jammcard, billed by *Forbes* as “LinkedIn for musicians.” Jones, who has also launched a new shoe collection with fashion designer Jon Buscemi, still maintains his affiliation with Harman/JBL headphones and is working on a new project with Los Angeles-based clothing/apparel company Apolis.

For Jones, whose prior entrepreneurial ventures have included TV shows (*The Fresh Prince of Bel Air*) and *Vibe* magazine (see page 86), everything has stemmed from his aversion to one word: impossible. “I’ve been told all the time that something’s impossible or nobody has ever done anything like that before,” he says. “I’ve since realized how important it is to be underestimated. When you’re underestimated, people get out of your way. That’s how I made *The Color Purple*.”

Jones’ production company is involved in several other film and TV projects. In



Jones at home in the late '90s.

HAPPY BIRTHDAY, QUINCY!

**You paved the way
You opened new doors
You changed the game
And the world has
never been the same**

- Jon Platt

a deal with ABC-owned Lincoln Square Productions, Jones and Fell are at work on a scripted miniseries about Jones' life. The first draft of a screenplay for another long-gestating film — about black gangsters the Jones Boys from Chicago, where Jones (no relation) spent his early childhood — has been completed. Jones also has teamed with former AMPAS president Cheryl Boone Isaacs to co-produce a documentary about the black experience in American film, and he's reportedly eyeing potential Broadway ventures in partnership with Arcara, co-producer of *Wicked* and *The Book of Mormon*.

Meanwhile, music still drives him. When *Quincy* premiered Sept. 21, so did an original song from Jones and Mark Ronson, "Keep Reachin'," featuring Chaka Khan. In late 2017, Jones' Qwest Records released *Dangerous Man*, the debut album by Barbra Streisand's son Jason Gould, which Jones co-produced. Later this year, Jones will debut a tribute to Polish composer Krzysztof Penderecki that was co-composed with Rodriguez.

"I used to sit up at night and write so long that my eyes would bleed," says Jones of his fervor for orchestration that dates back to his Seattle days. "It was always raining there, so I just wrote and wrote all the time. I don't think I'd have become a composer and arranger if I hadn't been living in Seattle."

To this day, Jones starts writing music at midnight ("that's when the muses are out") and goes to bed between 9 a.m. and 10 a.m. Then it's back into the swing of things starting from 3 p.m. to 4 p.m.

That vision powers a busy schedule that now stretches beyond 2019 and into 2020. In his role as artist ambassador to the Montreux Jazz Festival, he helped secure Elton John for the 2019 edition, where John will play two of the last shows of his career. In New York next spring, he and director Steve McQueen will collaborate on the opening ceremony for The Shed, a new performing-arts center that's part of the High Line public space. In 2020, plans

Jones and daughter Rashida on the set of the Netflix documentary *Quincy*, which she co-directed.



AN 'INCREDIBLY CANDID' PORTRAIT

After debuting on Netflix, the intimate documentary *Quincy*, co-directed by daughter Rashida Jones, will have a limited theatrical release

Actress, writer and producer Rashida Jones recalls with a laugh that when Tribeca Productions CEO/co-founder and family friend Jane Rosenthal approached her to co-direct a documentary about her legendary father, Quincy Jones, "I had an immediate sinking feeling. It was joy and dread all at the same time, because I knew it would be a monstrous mountain to climb. But Jane was right — I had to do it."

Armed with a rented 5D camera ("I had also never used a camera in my life"), Rashida began to scale that mountain by filming her dad at the 2013 Montreux Jazz Festival. The result, five years later, is the intimate, two-hour *Quincy*, co-directed by Alan Hicks (*Keep On Keepin' On*). Following its premiere at the Toronto International Film Festival (Sept. 9), the documentary launched globally on Netflix (Sept. 21) and will have a limited theatrical release.

The toughest challenge *Quincy* presented was figuring out a story to tell that hadn't already been chronicled in detail in previous documentaries, like *Quincy Jones: In the Pocket*, filmed in 2001 for the PBS *American Masters* series, or books such as the producer's 2002 autobiography.

Rashida settled on creating an intimate, authentic look at her father from the perspective of his inner circle — "a full-spectrum portrait of what he's actually like with family and friends," as she puts it, adding: "This is a love letter to my dad in a lot of ways, because he's done a lot of incredible things. However, I didn't want to do that at the expense of telling the real story."

Indeed, some of the most emotional — and, occasionally, jarring — scenes in *Quincy* play out during his recent hospital stays and a

particularly shaky moment during an onstage presentation.

"My instinct as his daughter is to be very protective of him," says Rashida. "So the hospital stuff was a big conversation. But the reason we decided that it was fine was because this isn't an exploitative movie. I wanted to be honest about who he is. Part of that is someone who pushes himself really hard and stops taking care of himself at the expense of forward motion."

"He knows that," she continues. "Every couple of decades or so, he'll have an incredibly sobering moment where he almost doesn't make it and has to recalibrate."

While nothing was off-limits when it came to the film's subject matter — "My dad is incredibly candid and was OK with it," says Rashida — the filmmakers decided against re-editing the finished film to revisit the magazine firestorm that occurred earlier in 2018, with Jones' blunt remarks in interviews.

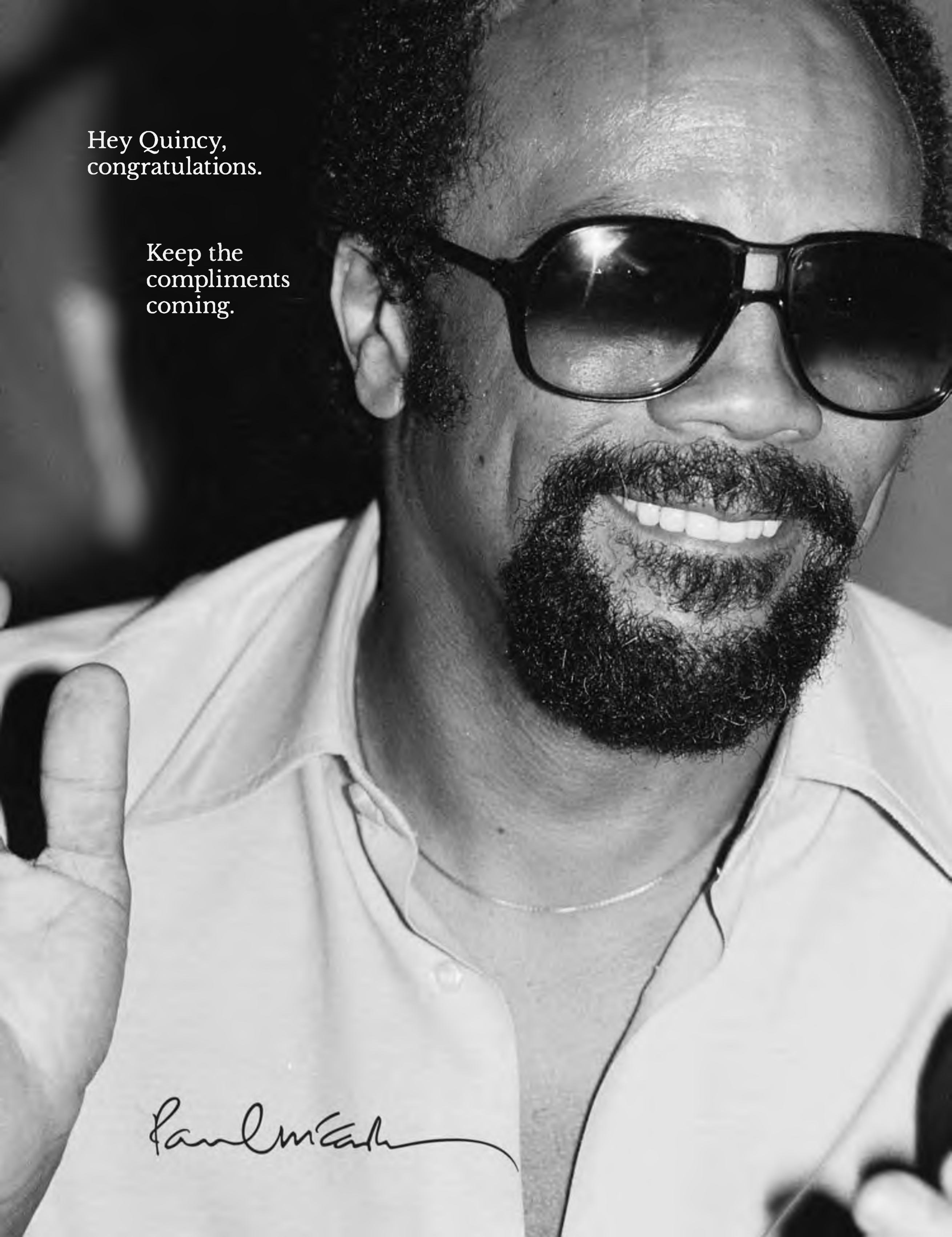
The overriding theme of *Quincy* focuses not only on Jones' exceptional success but also how hard-won that level of achievement was for a black man in America.

Viewers are given a front-row seat to Jones' childhood in the 1930s, his fight for equality in the civil rights era and current advocacy in today's turmoil-wracked world. Throughout his life, Jones has tried to break down societal and cultural barriers through his exceptional musicianship.

"People ask, 'Why this film now? He's 85 and his story has been covered,'" says Rashida. "The truth is, we're at a crossroads in this country. The seed of this movie — my dad's contributions and pushback plus inevitable relationship with being a black man in America — is an important theme. This is the right time for that message." —G.M.



From left: Martina, Rashida, Quincy and Kidada Jones in a family photo from the documentary *Quincy*.

A black and white close-up portrait of Quincy Jones. He is wearing dark sunglasses and has a full, dark beard and mustache. He is smiling, showing his teeth. He is wearing a light-colored, possibly white, button-down shirt. His right hand is partially visible on the left side of the frame, with fingers slightly spread. The background is dark and out of focus.

Hey Quincy,
congratulations.

Keep the
compliments
coming.

Paul McCartney



Q,

**YOU CHANGED THE
TEMPO OF OUR LIVES.**

WE LOVE YOU MADLY!

HAPPY BIRTHDAY, JONES!

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BEA AND BRUCE
SWEDIEN**

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HAPPY 85TH BIRTHDAY
QUINCY

CONGRATULATIONS ON YOUR
SEVEN AMAZING DECADES IN
THE MUSIC AND ENTERTAINMENT BUSINESS.

LOVE
ELTON & DAVID

ROCKET

BACKSTAGE PASS

are afoot to break ground on the very first Quincy Jones Music School, on Turtle Island in Indonesia. Architect Frank Gehry is consulting with Cherie Liem, who is redeveloping the entire island.

“I was thinking about retiring,” says Jones with a chuckle, “but I think I’m going to let somebody else do that. With everything that’s going on, it’s too exciting. But looking back, this journey fascinates me because it’s mostly about divine intervention. The ideal state of mind for a creative person is the ability to balance between making it happen and letting it happen.”

One thing he’d like to see happen in the industry: ensuring that creatives are equitably compensated. “I want us to figure out how to guarantee a business that will take care of the people that create it. There are too many bean counters sitting there trying to take all the money.

“And that’s on a parallel path with racism,” continues Jones, a fervent social activist who worked with civil rights pioneers such as Dr. Martin Luther King Jr., John Lewis and Nelson Mandela.



1 Jones celebrated his 85th birthday at the Montreux Jazz Festival in July. **2** Onstage in Budapest in July, during his 85th Birthday Tour. **3** French-Lebanese trumpeter Maalouf played for Jones in Montreux. **4** From left: Vula Malinga, Richard Bona, Bridgewater, Andreas Varady, John Clayton and Jones in Budapest. **5** Nilsson participated in *A Life in Song: Quincy Jones at the O2 Arena* in London in June.



Q

Much has changed since 1942, when we first met shining shoes in Bremerton, Washington.

Despite the years and our growing success, our relationship remains the same -- friends for life!

Here's wishing you a Happy 85th Birthday --
It's your time to shine!

With love,

Dennis & Phyllis Washington



HAPPY 85th QUINCY!
WE ♥ YOU!

*Anna and John J. Sie
Sophia Whitten and family*

THANK YOU for believing in our children with Down syndrome and for bringing your magic into all of our lives. Loads of love to our International Spokesperson and hero - Quincy Jones!

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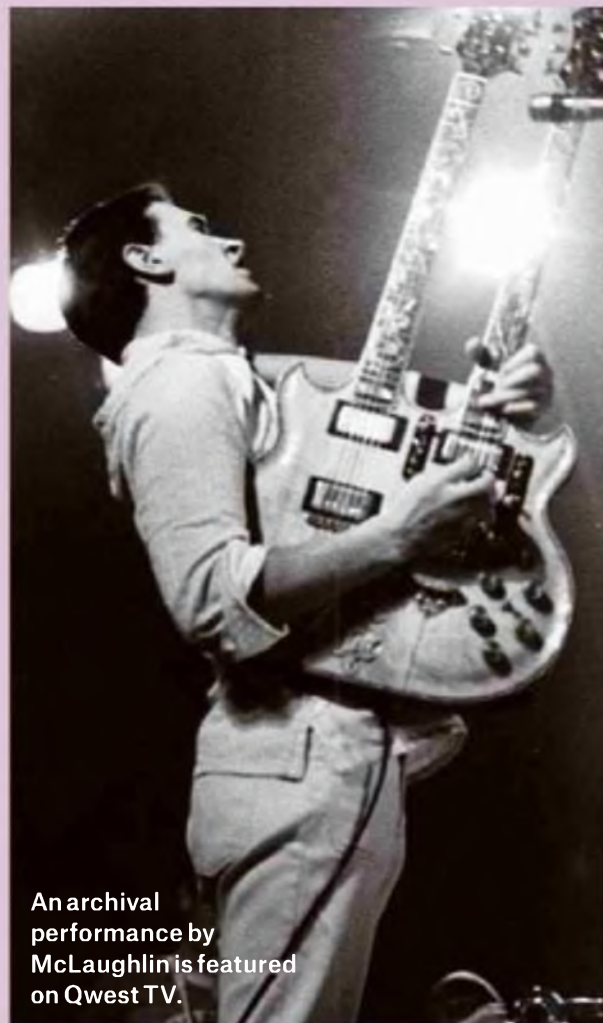
“This is a time of change. God is pushing this shit right in our faces so we can do something about fixing it.”

As for predicting the next trend in music, Jones says he doesn’t know what that will be just yet. But whatever it is, it has to represent the current generation. “Hip-hop does some of that, but I think there’s much more to say,” he says. “Like *Hamilton*. I hadn’t seen anything like that since 1958, when I spent my last dollar to see Leonard Bernstein’s *West Side Story*. I also see it coming out of youngsters like Ariana Grande, Bruno Mars, Chance the Rapper and Kendrick Lamar.”

When the interview ultimately turns to how he views his legacy, Jones quickly fires back with a definitive answer. “I don’t think about that. It’s not my decision. That’s up to others. All I know is that I feel like 19 or 20 years old again.” Invoking his favorite phrase, “YOLO KOKO” (an acronym for “you only live once, keep on keepin’ on”), Jones concludes: “It’s an exciting time to be alive. I just want to stay vertical for a while longer.”

QWEST TO SHOWCASE GLOBAL SCOPE OF JAZZ

French musical director Reza Ackbaraly teams with Jones to launch on-demand TV platform



An archival performance by McLaughlin is featured on Qwest TV.

What started as a casual chat about jazz in 2015 at the Jazz à Vienne festival in France has emerged as an online video channel dedicated to the American art form.

Festival musical director Reza Ackbaraly met Jazz à Vienne honoree Quincy Jones at the event, where their conversation led to grousing about the dearth of jazz on cable TV in the United States. “Quincy asked me to develop a channel because he knew I was involved in video. I said, ‘Really?’ And he replied, ‘I don’t joke.’”

Ackbaraly began building a subscription-based, on-demand channel relying on his 12 years of experience as the producer of new jazz/world music programming at French TV music channel Mezzo.

“We see Qwest TV as the

Netflix for jazz and ‘beyond’ music, like African and traditional styles,” says Ackbaraly. Still in beta, Qwest will launch in October on iOS, Android and Amazon Fire TV, with Roku following in December. It already features archival concerts from such jazz greats as Sun Ra, Thelonious Monk and John McLaughlin’s



Ackbaraly

Mahavishnu Orchestra, and jazz documentaries. Live sets are planned by current stars.

Ackbaraly says that working with Jones is awe-inducing. “Quincy is 85 and he’s still so enthusiastic, so curious. We’re both open-minded in the way we see the jazz world connected to classical, Brazilian, African, and we’re into the multigenerational. We talk about jazz values a lot — the tradition, the respect, the hard work, the diversity, the transitions between genres. That’s our vision.”

—DAN OUELLETTE

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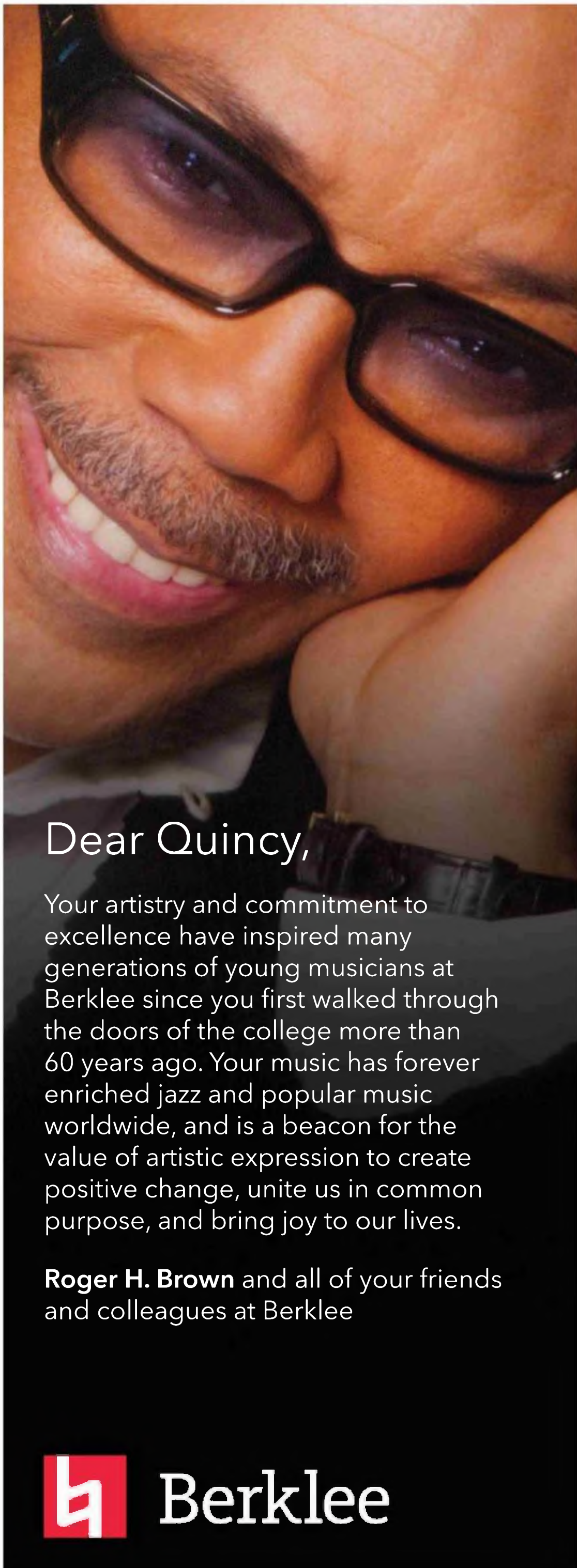
Mark H.

So glad that the
immense talents of
Quincy
crossed our lives.



With much love,
Herb & Jerry

(A&M 1962-1990)



Dear Quincy,

Your artistry and commitment to excellence have inspired many generations of young musicians at Berklee since you first walked through the doors of the college more than 60 years ago. Your music has forever enriched jazz and popular music worldwide, and is a beacon for the value of artistic expression to create positive change, unite us in common purpose, and bring joy to our lives.

Roger H. Brown and all of your friends and colleagues at Berklee



THANK YOU,
FRIEND AND
MENTOR.

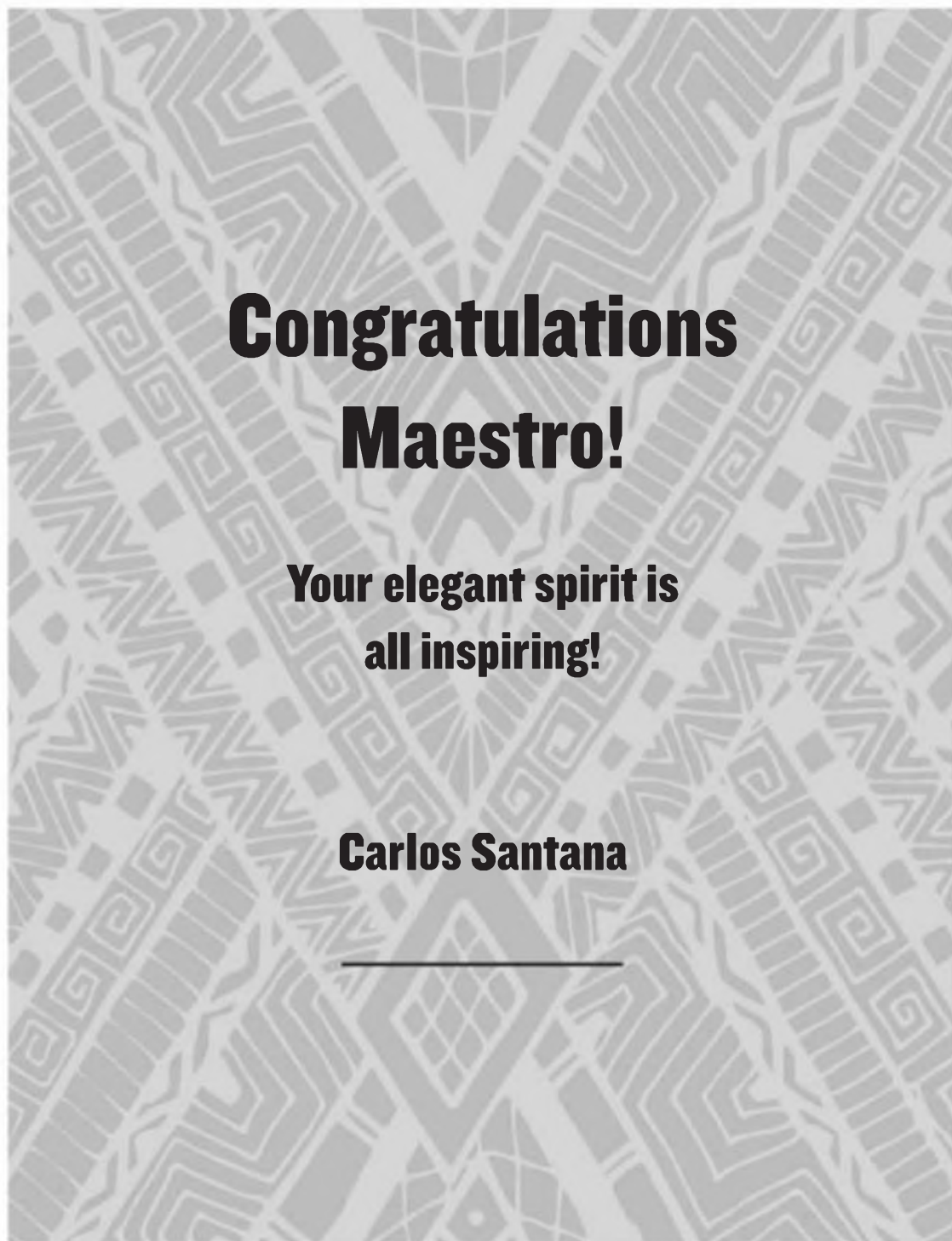
We warmly congratulate
you on your 85th birthday.



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MAYBACH
ICONS OF LUXURY



**Congratulations
Maestro!**

**Your elegant spirit is
all inspiring!**

Carlos Santana



*D*earest Quincy,

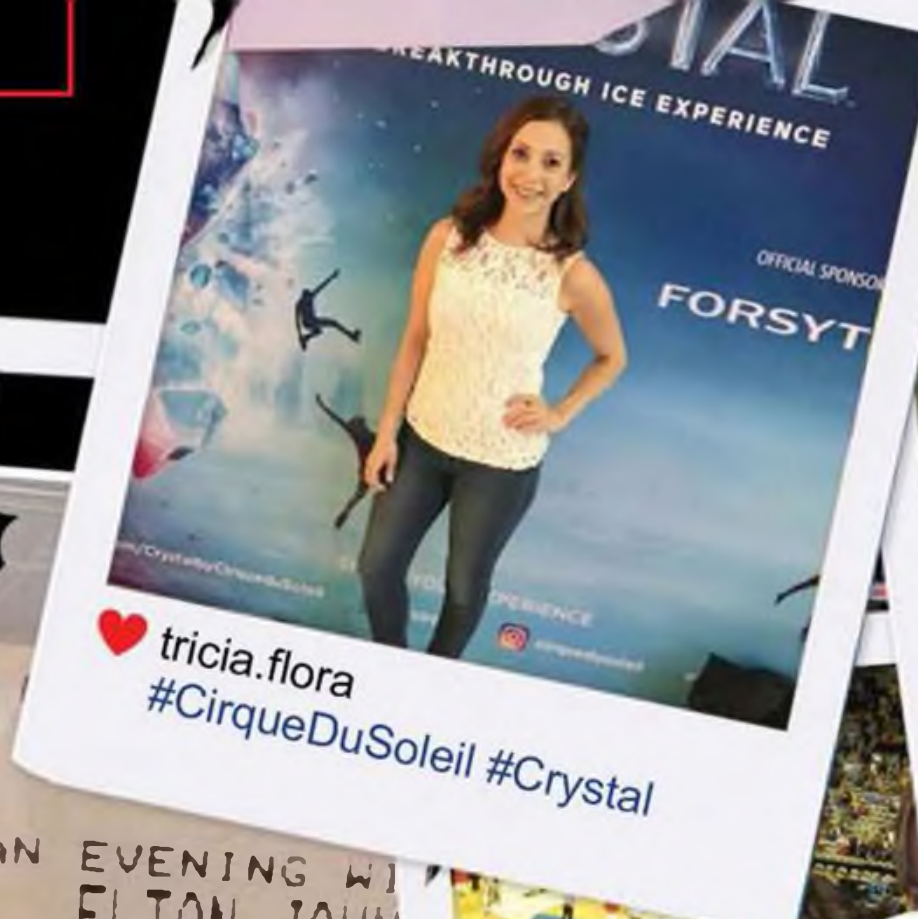
You are 85 years in age, but to me you are twice that in love, in friendship, in kindness, and in talent. You are a thoughtful, considerate, generous, wonderful, friend and a great dad to your beautiful children.

On this special occasion, I want to send you my love and thanks for all you have given to the Barbara Davis Center for Diabetes, the Children's Diabetes Foundation and the fight for the cure of diabetes. How wonderful you have been to us, from the moment we began in 1978 and every year, you get dearer and dearer.

You are truly a dear, beloved, best friend.

*Love,
Barbara Davis*

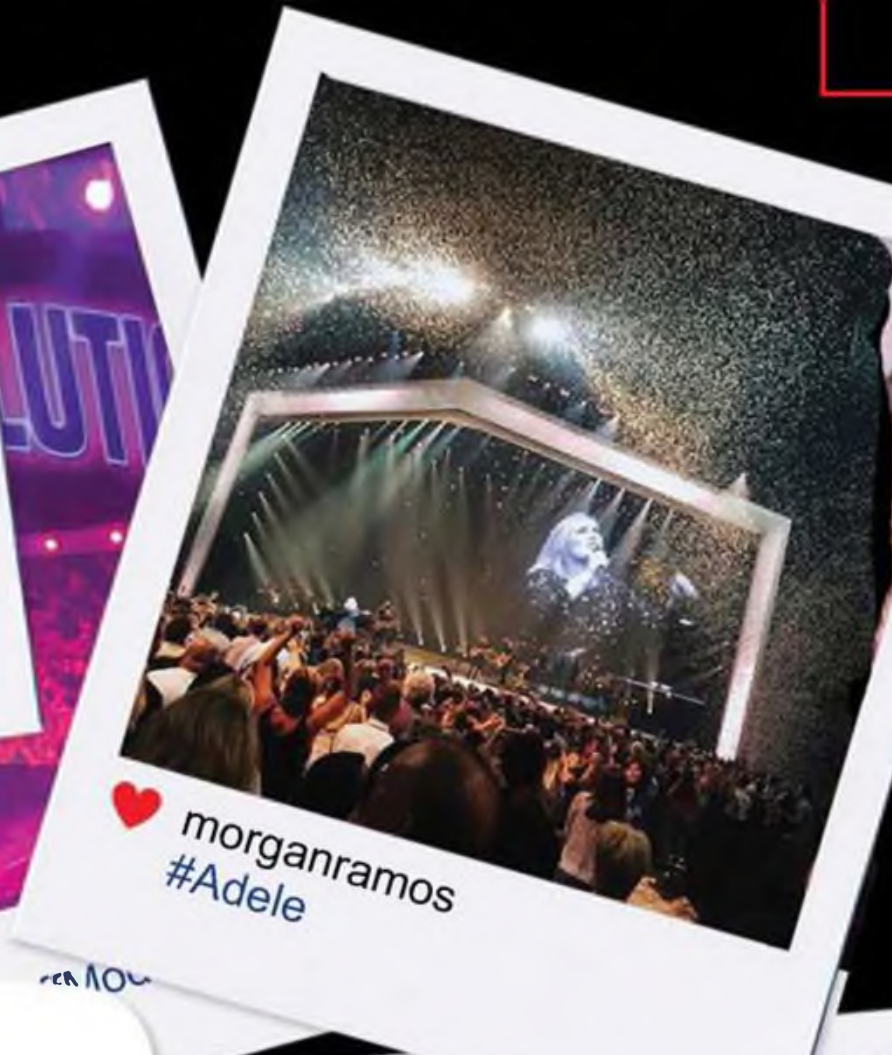




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AN EVENING WITH
ELTON JOHN
WITH RAY COOPER
SEP 16 1993



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velynBl
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SAP center at san jose

25

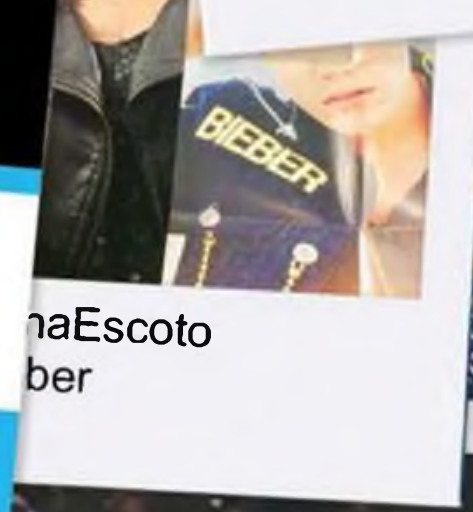
1993-2018

More than a venue,
a generation of memories

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The Arena Power List 2018

The top 20 highest-grossing venues in their class, led by T-Mobile Arena, are on the front lines of superstar bookings — and audience safety

OVER THE COURSE OF A LIVE-MUSIC YEAR, DESTINATION FESTIVALS and massive stadium shows get the most attention, but arenas remain the backbone of the global concert industry.

Indoor venues accommodating 10,000 or more fans accounted for 71 percent of total attendance and 76 percent of total ticket grosses reported to Billboard Boxscore during a recent 12-month period.

All arenas share business challenges: filling their event calendars, enhancing dining options, upgrading technology and — more important than ever — keeping fans safe.

“The world keeps changing on us,” says Nick Eaves, who runs the Scotiabank Arena (formerly the Air Canada Centre) in Toronto and — like most executives in his position — has overseen heightened security measures in the 16 months since the terrorist bombing outside an Ariana Grande concert at the Manchester Arena in England in 2017.

Globally, arenas are screening fans more closely than ever, using airport-style, full-body metal detectors and even facial recognition technology. They’ve also installed barriers against vehicle attacks and strengthened partnerships with local law enforcement agencies.

The venues recognized here dominate Billboard Boxscore’s worldwide ranking in two categories: buildings with a capacity of 15,001 or more and those with a capacity of 10,001-15,000. The rankings are based on a 12-month gross (as designated in the capsules below): total ticket sales reported to Boxscore between June 20, 2017, and June 17, 2018. (Not all events taking place during this period are reported by venues.) This year, buildings from the United States, Europe and Australia top those lists.

*Above: Strait (inset) played **Two Nights of Number Ones** — back-to-back shows of chart-topping hits in July 2017 — during his ongoing residency at T-Mobile Arena in Las Vegas.*

TOP 10 ARENAS CAPACITY: 15,001 AND OVER

1 T-MOBILE ARENA Las Vegas

CONCERT CAPACITY 20,000
12-MONTH GROSS \$164.4 million

George Strait’s residency at T-Mobile Arena, with multiple back-to-back nights, helped propel the venue, which opened in 2016, to the top of this year’s list. Strait accounted for three of the five top Boxscores during the 12-month measurement period, with Justin Timberlake and U2 rounding out T-Mobile Arena’s list. GM Dan Quinn notes that hockey and boxing also contributed greatly to the venue’s successful year. That included an unlikely run at the Stanley Cup by the NHL’s Golden Knights, and the 2017 matchups of Floyd Mayweather vs. Conor McGregor (Aug. 26) and Canelo Álvarez vs. Gennady Golovkin (Sept. 16). The two bouts grossed a collective \$100 million in ticket sales. “For some buildings, that would be a great year,” says Quinn. “We did it in two events.”

2 MADISON SQUARE GARDEN

New York

CONCERT CAPACITY 19,301

12-MONTH GROSS \$158.6 million

“One hundred sold-out shows by a single artist in a single venue is extraordinary,” says Rich Claffey, executive vp venue management at the Garden, where Billy Joel marked that milestone on July 18 — “40 years after his first MSG performance in 1978 and four-and-a-half years after he began his legendary residency at the Garden,” adds Claffey. The fabled venue continues to upgrade its lighting, production and security technology, while enhancing gathering areas like the Delta Club, the JP Morgan Club and the members-only Suite Sixteen lounge. During the 12-month measurement period, its Boxscore receipts were bolstered by Paul McCartney, Guns N’ Roses, P!nk, the 2018 Grammy Awards and Phish, whose 13 sellouts in July and August 2017 grossed over \$15 million.

3 O2 ARENA

London

CONCERT CAPACITY 21,000

12-MONTH GROSS \$147.1 million

Europe’s leading arena is set to get even busier this fall, when a new 210,000-square-foot shopping and leisure outlet opens in the O2 complex. “It makes us a real daytime destination as well as a nighttime one,” says O2 vp/GM John Langford. He anticipates an extra 4 million visitors to the site per year, making robust security enhancements more important than ever, including new external barriers to prevent vehicle attacks.



Styles played The Forum in July.



Joel’s 100th concert, in front of a sellout crowd at Madison Square Garden in July, came 40 years after his first shows at the New York arena in 1978.

The \$4.76 million in box office sales that London native Sam Smith generated from four shows in April qualified as the highest gross of the 12-month measurement period, and Metallica’s 22,211 fans in October “broke our attendance record,” says Langford.

4 THE FORUM

Inglewood, Calif.

CONCERT CAPACITY 17,500

12-MONTH GROSS \$100.2 million

Harry Styles has a special place in his heart for the “Fabulous Forum.” At a tour-closing show at the venue in July, Styles told fans how he had “snuck in” to the Eagles soundcheck in 2014 when the band reopened the building. He said he “always wanted to play here because of how special the building is to him,” recalls Geni Lincoln, vp booking and marketing, who was recently promoted and co-manages the building with newly hired industry veteran Rick Merrill. (The two are building upon the work of departing Forum GM Nick Spampanato.) Four shows by Bruno Mars in November that grossed \$8.4 million were the top draw of the measurement period, and recent bookings by Maluma, Bad Bunny and Romeo Santos have the venue showcasing some of the brightest Latin stars today.

5 BARCLAYS CENTER

Brooklyn

CONCERT CAPACITY 19,000

12-MONTH GROSS \$80.52 million

While Paul McCartney scored the highest gross of the measurement period (\$4.4 million for two nights in September 2017), Brett Yormark, CEO of BSE Global, which runs the arena, says a point of local

pride was the Tidal X concert that took place last October, during which Brooklyn’s own Jay-Z joined with New York natives Jennifer Lopez and Cardi B as well as Stevie Wonder to raise \$3.7 million to benefit hurricane victims in Puerto Rico, Texas and elsewhere. “The show made a difference beyond the walls of Barclays,” says Yormark. The arena also opened Featured on Flatbush, a space filled with merchandise from performers and local up-and-coming designers, in the past year.

6 STAPLES CENTER

Los Angeles

CONCERT CAPACITY 20,000

12-MONTH GROSS \$80.5 million

Staples Center is experiencing one of its best concert years ever, with multiple-night runs from Roger Waters — who led the 12-month measurement period with a \$5.6 million gross for three shows in June 2017 — Kendrick Lamar, Hall & Oates, Tears for Fears, The Killers and Katy Perry, as well as the three-day BET Experience with Chris Brown, SZA, Meek Mill and Ludacris. For a recent Ed Sheeran show, management converted the back of the house area into an English-style pub that bore the name of Sheeran’s song tribute to his grandmother, “Nancy Mulligan.” “Ed just loved it,” says Lee Zeidman, president of Staples Center and L.A. Live, who adds, “We’re trying to come up with ways [to really] engage the artists and guests.”

7 QUDOS BANK ARENA

Sydney

CONCERT CAPACITY 20,381

12-MONTH GROSS \$70.4 million

Qudos Bank Arena enjoyed its best operating results over the past 12 months,



billboard NAMES **T-Mobile ARENA**

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Timberlake at the American Airlines Center in Dallas.

reports GM Steve Hevern, with concerts by Paul McCartney, Roger Waters, Bruno Mars and Jerry Seinfeld, among others. “But P!nk’s performance is one that stands out,” says Hevern, who recalls that the singer, battling a respiratory infection, took the stage on Aug. 4 “to produce an absolutely incredible show” — after which she was hospitalized to treat a virus. Following additional shows in August and September, the singer was on track to sell over 150,000 seats at the QBA, setting a new house record, says Hevern.

8 SCOTIABANK ARENA
Toronto
CONCERT CAPACITY 19,100
12-MONTH GROSS \$70.2 million

On Canada Day, July 1, the Toronto venue known for nearly 20 years as Air Canada Centre was rechristened Scotiabank Arena as part of an \$800 million, 20-year naming rights deal. Nick Eaves, chief venues and operations officer at Maple Leaf Sports and Entertainment, which owns the building, says the arena has started celebrating its history with photos and memorabilia in display boxes, such as handwritten lyrics belonging to the late Gord Downie of The Tragically Hip — which opened the venue in 1999 and headlined it 13 times — to a photo

Glasgow’s SSE Hydro, built in 2013, is one of Europe’s newest and most successful arenas in its capacity class.



of Drake’s custom OVO Sound-Toronto Raptors jacket. “As you move through our event level and second floor in particular,” says Eaves, “our team has done an amazing job of telling those stories.”

9 AMERICAN AIRLINES CENTER
Dallas
CONCERT CAPACITY 20,100
12-MONTH GROSS \$58.6 million

As the home of both the NBA’s Mavericks and the NHL’s Stars, Dallas’ American Airlines Center shares a challenge with other venues that have sports teams as their anchor tenants. “Just finding dates [for concerts] is becoming a challenge,” says arena COO/GM Dave Brown, noting that the venue hosts 50 shows annually. “We are really trying to get strategic with how we fill our calendar.” Justin Timberlake’s two shows in May, which grossed \$4.9 million, was the top moneymaker of the measurement period. But a personal favorite for the executive was the 70th birthday concert in July 2017 for native Texan Don Henley, which featured fellow members of the Eagles, Stevie Nicks and others. “We were honored that he wanted to do that here,” says Brown.

10 PRUDENTIAL CENTER
Newark, N.J.
CONCERT CAPACITY 17,500
12-MONTH GROSS \$55.1 million

The Jersey arena marked its 10th anniversary with a pair of concerts in April by Bon Jovi, which had christened the arena in 2008. “The fact that they opened the building 10 years ago made it a poignant moment for us,” says Sean Saddeh, executive vp entertainment programming. In the past year, Prudential Center opened the Grammy Museum Experience, an offshoot of the West Coast museum, and held a groundbreaking

ceremony for a new 22-acre park in front of the venue. “It’s going to be the new front yard to our facility,” says Saddeh, “and it’s going to really transform the experience for our fans.”

TOP 10 ARENAS
CAPACITY: 10,001-15,000

1 THE SSE HYDRO
Glasgow
CONCERT CAPACITY 13,000
12-MONTH GROSS \$48.9 million

Céline Dion’s first concert in the Scottish city in 21 years on Aug. 5, 2017, gave The SSE Hydro an early fifth-birthday present when the Canadian superstar achieved the highest single-night gross in the venue’s history (\$1.7 million). A residency by Scottish comic Kevin Bridges starting Oct. 4 will run for 19 nights and be the first of that duration by a solo artist. The SSE Hydro recently upgraded its back-of-house and hospitality offerings. “Consumer expectation is all about the experience,” says head of live entertainment Debbie McWilliams. “We need to ensure that we are keeping ahead of the game.”

2 BARCLAYCARD ARENA
Hamburg, Germany
CONCERT CAPACITY 15,000
12-MONTH GROSS \$46.2 million

Hamburg’s Barclaycard Arena, which opened in 2002, has invested heavily in beefing up its tech infrastructure to meet the communication demands of fans, installing high-density Wi-Fi networks throughout the building and upgrading existing hardware. “Constant new developments open exciting areas for us,” says GM Steve Schwenkglenks, citing the venue’s ability now to host a three-day esports event in October presented by video-game-competition company ESL. With concerts over five nights in September 2017, German star Helene Fischer grossed \$4.8 million, beating out the single-night ticket sales of Metallica and Depeche Mode in the arena’s 12-month grosses.

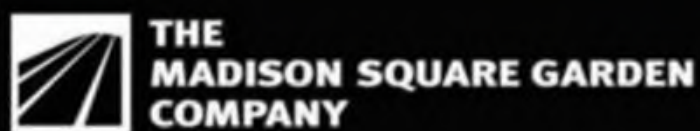
3 HALLENSTADION
Zurich
CONCERT CAPACITY 15,000
12-MONTH GROSS \$36.5 million

Opening in 1939, Zurich’s Hallenstadion is not just Switzerland’s biggest indoor



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venue, it's one of Europe's most historic. Since undergoing a major renovation in 2004 and 2005, the arena, guided by CEO Felix Frei, has regularly hosted the world's biggest acts, with performances by Roger Waters, Aerosmith, film composer Hans Zimmer and German punk band Die Toten Hosen ranking among the venue's recent top-grossing artists. Frei's dream booking? "Led Zeppelin for 20 exclusive shows."

4 MERCEDES-BENZ ARENA

Berlin
CONCERT CAPACITY 17,000
12-MONTH GROSS \$35.7 million

Berlin's Mercedes-Benz Arena celebrated its 10th anniversary this September, and the venue will mark another significant milestone on Oct. 13 with the opening of Mercedes Platz, a neighboring entertainment district featuring a cinema, restaurants, hotels, a bowling alley and an additional 4,500-capacity music venue. The development will make the AEG-owned facility an even more popular destination, says managing director Michael Hapka, who singles out Kendrick Lamar's March concert as one of the year's highlights. "He really made 15,000 people become one voice singing his lyrics," says Hapka.

5 BRISBANE ENTERTAINMENT CENTRE

Brisbane, Australia
CONCERT CAPACITY 10,000; 14,500
in the round
12-MONTH GROSS \$35 million

Few shows have tested the mettle of the Brisbane Entertainment Centre staff quite like Ariana Grande's date there in September 2017. In the wake of the terrorist attack outside Grande's Manchester Arena concert four months earlier, security was heightened for the one-night Brisbane booking, which, for the first time for a concert at the 32-year-old venue, introduced a no-bags policy. Grande's show was "powerful and poignant," recalls GM Trish McNamara. And it was a success, selling almost 11,000 tickets.

6 NYCB LIVE: HOME OF NASSAU VETERANS MEMORIAL COLISEUM

Uniondale, N.Y.
CONCERT CAPACITY 15,000
12-MONTH GROSS \$30.9 million

It took U2 26 years to return to the Nassau Coliseum, which reopened in April 2017

after an extensive renovation, but the Irish rockers' show at NYCB Live in June was worth the wait. "The whole stage setup, the use of technology and then obviously just having Bono in the house, was inspiring," says Brett Yormark of BSE Global, which operates the venue. Bob Dylan, Roger Waters and Paul McCartney were other recent top shows at the arena, where renovation work is underway for the return of the NHL's New York Islanders from Brooklyn's Barclays Center by 2020.

7 RAC ARENA

Perth, Australia
CONCERT CAPACITY 15,000
12-MONTH GROSS \$25.54 million

For artists to play Western Australia's capital city, one of the most remote on the planet, it requires extra travel time and freight costs. But RAC Arena (formerly Perth Arena, it was renamed on Sept. 1), along with the avid entertainment fans who flock there, has made it worth the effort. Céline Dion and Jerry Seinfeld sold out shows at the venue in the past year, and P!nk's four concerts in July moved 58,639 tickets, eclipsing the venue record that she set in 2013. "We're seeing some incredible young talent coming through arenas, like Sam Smith, Shawn Mendes, Dua Lipa and twenty one pilots," says GM Michael Scott, "which paints a positive future for touring in our market and on a global scale."

8 INFINITE ENERGY CENTER

Duluth, Ga.
CONCERT CAPACITY 13,000
12-MONTH GROSS \$25.5 million

"I love to get bands in here that have never played this [venue] because they really are blown away by how cool this — what I call 'little building' — is, from the acoustics to the sightlines," says arena GM Joey Dennis. U2 and Paul McCartney were among the superstar acts playing the venue for the first time in the past year. The arena's ability to host shows by the biggest stars ensures more top bookings will come to Duluth, says Dennis: "Word gets around."

9 VAN ANDEL ARENA

Grand Rapids, Mich.
CONCERT CAPACITY 12,500
12-MONTH GROSS \$20.1 million

Despite its comparatively modest capacity, Van Andel Arena, managed by venue company SMG, has drawn some of the top acts on tour in the past



P!nk played RAC Arena in Perth in July as part of a tour of Australia and New Zealand that extended into September.

year, from the Eagles to Little Big Town to P!nk. SMG regional GM Richard MacKeigan says that the venue's success "instills civic pride," adding, "We're a little building in a little market that is a publicly owned [venue]. And when the building succeeds, the community takes a sense of pride in it. And they should."

10 MGM GRAND ARENA

Las Vegas
CONCERT CAPACITY 14,500
12-MONTH GROSS \$17.3 million

When MGM Resorts International opened T-Mobile Arena in 2016, its existing Las Vegas venue, MGM Grand Arena, had to "elevate its game," says GM Scott Preston. This year, the arena hosted the Academy of Country Music Awards (which had to make a last-minute move from T-Mobile Arena due to the unexpected hockey playoff run by the Golden Knights) as well as the Billboard Music Awards and shows from Rob Zombie, Marilyn Manson and Phil Collins. The big moneymakers in early 2018 were two February shows by Hong Kong's "God of Song," Jacky Cheung, who brought 40 trucks, 80 performers and a road crew of 100 to the arena to play for 30,000 fans. "The typical setup for his stadium show in China is five days," says Preston. "We set it up in two days — I flew to China to see the show beforehand and to make sure it would fit in the building." ●

Contributors: Karen Bliss, Lars Brandle, Dave Brooks, Adrienne Gaffney, Mitchell Peters, Richard Smirke

A nighttime photograph of the Scotiabank Arena in Toronto. The arena's name is illuminated in orange at the top. A large digital screen in the center of the facade displays a black and white image of a concert crowd with their hands raised. The building's glass facade reflects the city lights.

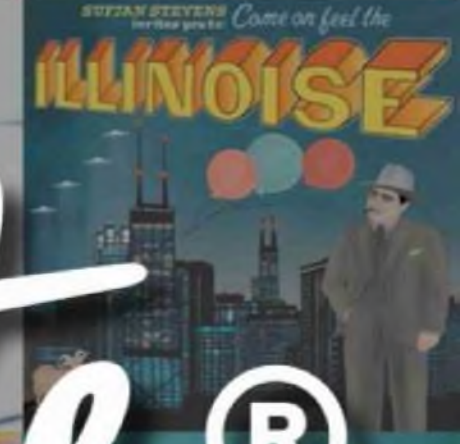
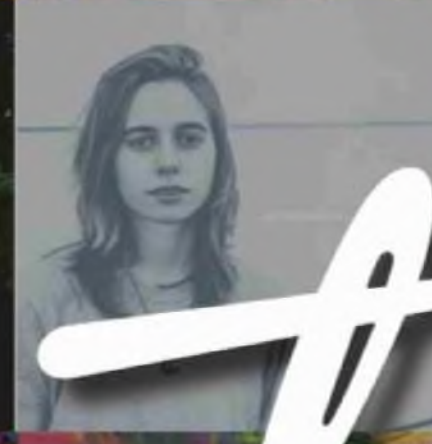
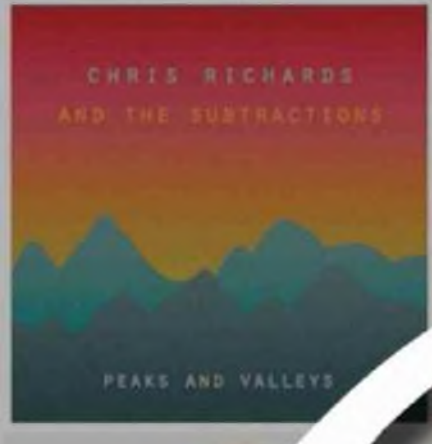
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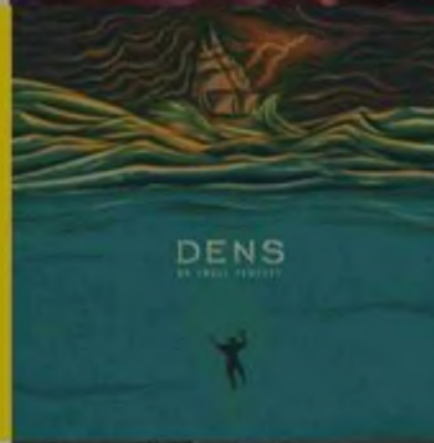
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Old Format, New Records

The Making Vinyl Conference returns to Detroit to celebrate the format's resurgence with Steven Van Zandt as keynote speaker and an ambitious program lineup

BY GARY GRAFF

THE INAUGURAL MAKING Vinyl Conference, held last November in Detroit, felt like a gathering of the tribes dedicated to bringing 7- and 12-inch records back in style. Organized by Larry Jaffee, a music journalist and former publicist, with Brian Ekus, president of the Colonial Purchasing Cooperative, the conference, held in the ballroom of the Westin Book Cadillac hotel, featured a keynote Q&A with Jack White — whose Third Man Pressing plant was pushing out records a little more than a mile away. It drew nearly 300 attendees from 16 countries and included manufacturers such as Rainbo, United Pressing and Second Line Vinyl that continue to support the business during the industry's streaming takeover.

The spirit of congeniality and shared mission was so strong that White even stuck around to pose for selfies during the cocktail party that followed. There's reason for celebration. In the first half of 2018, vinyl album sales were up by 19.2 percent — a new high in a 12-year growth pattern — according to Nielsen Music. The 2018 version of Record Store Day, held annually in April, also logged

impressive gains with 733,000 vinyl albums sold.

The Making Vinyl Conference will return to Detroit Oct. 1-2, and Jaffee plans to raise the bar with discussions about manufacturing issues, women working in the vinyl industry, the emergence of vinyl clubs such as Vinyl Me, Please and the formation of quality guidelines for the revitalized music sector. The gathering's Packaging Awards will also be back. Hosted by Grammy Award-winning creative director Craig Braun, most notably recognized for his design of The Rolling Stones' 1971 album, *Sticky Fingers*, the ceremony will honor achievements in 14 categories, including innovations in sustainability and for best vinyl package. Lastly, E Street Band guitarist "Little Steven" Van Zandt will serve as the conference's keynote speaker.

Jaffee gives a preview of Making Vinyl's second go-round, and says that two topics of discussion will be "how limited editions can be profitable and [the lack of] download-card usage."

How did you come up with the idea for a vinyl conference?

In 2012, I had this feeling that the



Jaffee

comeback wasn't a fad. Record Store Day has consistently shown growth [in sales], multiplied by the number of releases out there. I remember saying to Brian Ekus that we might want to start thinking about doing something with vinyl, and he was intrigued. [Ekus'] Colonial Purchasing Cooperative is for media manufacturers — they pool their resources to get better deals on raw materials — and it seemed like the kind of thing that might help the vinyl manufacturers, too.

So you recognized the need for an organization to help the format gather together and grow?

Yeah. We saw there was an opportunity to embrace vinyl as the shining star of physical media. There's a sense that the market is even bigger than has been discussed. That is partly due to independent retailers who participate in Record Store Day but don't report to Nielsen [Music]. But at the same time, we wanted to partner with organizations such as the RIAA to communicate that vinyl [is still important] and the world doesn't end with streaming. If physical media means anything to your music strategy, you should be part of Making Vinyl.

What was your sense of the audience that would exist for such a conference?

Anecdotally we knew of new pressing plants that were being launched, but there was a bigger group of companies than we

Top: Van Zandt onstage in London in July. Inset, from right: Eric Astor of Furnace Record Pressing, Dan Yashiv of SunPress Vinyl, Patrick George of Third Man Pressing and Brandon Seavers of Memphis Record Pressing spoke at the Making Vinyl Conference in 2017.

anticipated. This time, we have six or seven new companies in addition to the ones in attendance last year.

Why was Detroit the right city?

Initially we thought of Nashville because of Jack White being headquartered there, but the hotels were actually booked solid. But we also knew Jack had opened a [Third Man] pressing plant in Detroit last February. So that made a lot of sense. We called [the record label's co-founder] Ben Blackwell, and he was very receptive and discussed it with Jack. He's such a busy guy, so we didn't know until three weeks before that he was definitely coming to do the keynote.

How did you land on the idea for the Packaging Awards?

Packaging is really important. It's what differentiates music in the digital age right now. That is not to say CDs don't matter at all; I'm sure CDs still have [a fan base], even if it's hard to buy one anymore. But when I was editing *Medialine* [from 1998 to 2005], we had a DVD entertainment conference with a competition for packaging. It was mostly a CD- and DVD-focused award. We did have a vinyl category, but it was minuscule in terms of submissions we used to get in those days, because no one was making [vinyl]. Eleven years later, it just made sense to revive it.

What do you think is driving the vinyl resurgence?

Vinyl sounds warmer. [As an editor

for] a CD magazine, I was brainwashed [to believe] that CDs were better. The portability obviously was a factor, but they are a very sterile-sounding thing. The great thing about the vinyl comeback is it cuts across various demographics. I remember getting a tape recorder around 1971 and buying a Chuck Berry cassette. Around that time, I bought a record player and *Introducing...The Beatles* from some department store for 99 cents and [The Rolling Stones'] *Hot Rocks*, and off I went. I'm 60 years old; I sold most of my record collection in 2010, and within two years, I realized what a big mistake I made. So I've spent the last five years re-creating my collection, which includes about 3,500 records.

Why do you think a generation that is being raised on streaming is now gravitating to vinyl?

There is a rumor that there is still a percentage of millennials, or even younger, that will buy a record just to put it up on the wall and never even play it. They might open it up to get the download card. It's a shame they don't take advantage of it, but to each their own. I think young people, given the opportunity to hear the difference, will make that transition. It's interesting that Urban Outfitters has widened the potential audience for vinyl when they started carrying the low-end [Crosley] record players that can cost less than \$100.

The vinyl box set has made a comeback, too. What has led to its enduring appeal?

It's history repeating itself. We lived through this in the CD era. All of a sudden [record labels] are coming out with these packages with bonus tracks, which is great from a fan's perspective. These companies are sitting on great mountains of music that I don't think translates to the streaming world as strongly. You can go on Spotify and you see some of these things, but it doesn't connect in the same way as a box set. It really needs to be supplemented by a great booklet and deluxe cases to house them and make it a great, tactile experience.

Has the rise of vinyl helped preserve album artwork in the digital age?

I interviewed [American cartoonist] Robert Crumb about this topic and he said size has nothing to do with it — it's just a loss of visual intelligence. The computer and Photoshop have made it easier [to create album covers], but at the



Finalists for the Alex Steinweiss Award (Best In Show): 1 Act II: The Father of Death, The Protomen. 2 Too Many Bad Habits, Johnny Nicholas. 3 Sad Clown Bad Year (#9-#12 Collection), Atmosphere. 4 Sleep Well Beast, The National. 5 I'll Be Your Girl, The Decemberists.

19.2%

Growth of U.S. vinyl album sales in the first half of 2018 compared with mid-2017

11.2%

Percentage of vinyl sales among all albums sold in first-half 2018 (68 million)

7.6M

Total vinyl sales in first-half 2018

Source: Nielsen Music

same time the designers are not paying attention to typography the same way as it was before. Crumb used the example of matchbook covers to point out that it's not always about the size of the canvas. On the other hand, it's easier to have a striking image on an LP cover, especially one that's a gatefold.

Is there a move to standardize business and operating practices?

There is. We've partnered with the RIAA to come up with manufacturing guidelines. The last time they issued a document on how to make records was in 1978, and technology has changed since then. We saw an opportunity to bring Vinyl 2.0 into the digital age to reflect that. So we're going to put together a body of industry professionals who will help us come up with best practices and update what's in existence already. The announcement will be made at the conference, and we may also reveal the companies that have already signed on to the effort. We want to show that Making Vinyl believes we as an industry must put out the best quality possible.

Why did you choose Steven Van Zandt as this year's keynote speaker?

I have always been a big fan of [his radio show] *Underground Garage* and been impressed with his breadth of knowledge about the record industry. It's hard to talk about the underbelly of the record business, and I learn something from him every week. So I thought he might be interested in this whole rebirth of vinyl. I went through Twitter and mentioned that Jack White did the conference last year, and we had almost 300 people there. He was supposed to get back to me before he went to tour in Europe about a month ago. I didn't hear from him, so I was on pins and needles before he confirmed. So now I can breathe again. ☐

'IT MAKES THE MUSIC MORE REAL'

Steven Van Zandt will don his bandanna Oct. 1 to deliver the keynote at the second Making Vinyl Conference in Detroit. As he preps his speech, the E Street Band guitarist and solo artist weighs in on his favorite format.

"My first record was [1964's] *Meet The Beatles!* That album sold like it was a single; they were that popular at the moment. It just exploded the whole concept of albums.

"The growth [of vinyl] is a wonderful trend. It's a permanent part of our business now. The tactile, physical contact with the music is extremely important. It makes it more real, and less of something that's just somewhere in cyberspace. It makes you appreciate it more, and is nothing but healthy.

"But it's not only the return of vinyl, it's the return of [album] credits. That disappeared with downloading and streaming. Now you get a nice, big picture and a chance to see what the band looks like and the army of people it took to make the records, so people don't think that these things just fall out of trees." —G.G.



Crosley Vinyl Artist
Kristina Murray
"Southern Ambrosia"
Released September 21, 2018

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Billboard Artist 100

September 29
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
61	61	1	#1 CARRIE UNDERWOOD	CAPITOL/NASHVILLE/UMG	1	158
1	2	2	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	221
3	5	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	221
2	4	4	BTS	BIGHIT ENTERTAINMENT	1	102
4	7	5	POST MALONE	REPUBLIC	1	117
5	8	6	IMAGINE DRAGONS	KIDROCK/REPUBLIC/UMG/IGA	1	189
8	11	7	TRAVIS SCOTT	CAPTIVIOUS/JACK/GRAND Hustle/EPIC	1	124
6	10	8	ARIANA GRANDE	REPUBLIC	1	189
11	13	9	ED SHEERAN	ATLANTIC/AG	1	215
9	12	10	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	62
21	23	11	KHALID	RIGHT HAND/RECA	11	81
12	14	12	XXXTENTACION	BAD VIBES FOREVER	1	58
10	15	13	MAROON 5	222/INTERSCOPE/IGA	1	221
		RE-ENTRY	14 6LACK	LYRN/INTERSCOPE/IGA	14	2
14	16	15	JUICE WRLD	GRADE A/INTERSCOPE/IGA	12	18
16	17	16	LUKE COMBS	MONSTER/RED BERRY/NASHVILLE/UMG	5	81
	1	17	PAUL MCCARTNEY	MPL/CAPITOL	1	17
49	3	18	LAUREN DAIGLE	CENTRICITY/CAPITOL/UMG	3	29
19	21	19	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	17	22
20	24	20	TAYLOR SWIFT	BIG MACHINE/BMLG	1	217
23	26	21	5 SECONDS OF SUMMER	THE WEA/REPUBLIC	1	78
	6	22	MAC MILLER	WARNER BROS.	6	6
27	30	23	BRUNO MARS	ATLANTIC/AG	1	209
25	18	24	KANE BROWN	ZYNE 4/RED NASHVILLE/UMG	5	66
29	38	25	JASON ALDEAN	MCA/RED BERRY/NASHVILLE/UMG	1	199
18	20	26	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	210
35	41	27	BEBE REXHA	WARNER BROS.	23	83
17	25	28	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	13	36
22	29	29	FLORIDA GEORGIA LINE	BMLG	1	221

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
24	32	30	CAMILA CABELLO	SYCO/EPIC	1	93
-	22	31	MACHINE GUN KELLY	REPUBLIC/INTERSCOPE/IGA	11	28
26	27	32	SHAWN MENDES	ISLAND	1	189
28	33	33	PANIC! AT THE DISCO	DEEZ/RED BERRY/NASHVILLE/UMG	1	105
33	35	34	DAN + SHAY	WARNER BROS. NASHVILLE/UMG	11	43
32	34	35	SELENA GOMEZ	INTERSCOPE/IGA	2	190
37	39	36	CHRIS STAPLETON	MIRAGE/NASHVILLE/UMG	1	152
57	56	37	LIL BABY	QUALITY CONTROL/MGTOWN/CAPITOL	25	19
31	36	38	THOMAS RHETT	VALORY/BMLG	1	190
		RE-ENTRY	39 DIANA KRALL	VERVE/VLG	30	4
		RE-ENTRY	40 TONY BENNETT	RPM/COLUMBIA	17	5
50	49	41	MARSHMELLO	JOYTIME COLLECTIVE	25	49
51	58	42	BRETT YOUNG	BMLG	26	94
						
40	46	43	KENDRICK LAMAR	KOP DAWG/1500/ARCADE FIRE/UMG	1	192
38	40	44	TYGA	LAST KINGS/EMPIRE RECORDINGS	27	26
		RE-ENTRY	45 WILLIE NELSON	LEGACY	18	6
42	48	46	CHARLIE PUTH	OT TO/ATLANTIC/AG	6	173
	37	47	KANYE WEST	G.O.O.D./DEF JAM	1	103
		RE-ENTRY	48 LIL UZI VERT	REPUBLIC/NASHVILLE/UMG	2	100
46	45	49	DUA LIPA	WARNER BROS.	10	56

NO. 1 Carrie Underwood

Underwood spends her first week at No. 1 on the Artist 100, — becoming the first country act to top the tally — as *Cry Pretty* launches atop the Billboard 200 with 266,000 equivalent album units, according to Nielsen Music (see page 130). The set marks the biggest week of 2018 for a solo female, while Underwood becomes the first woman to send four country albums to the chart's summit.

UNDERWOOD: RICH FURY/GETTY IMAGES; YOUNG: JASON KEMP/GETTY IMAGES

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

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Billboard 200

September 29
2018
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 CARRIE UNDERWOOD		CAPITOL NASHVILLE/UMGN	Cry Pretty	1	1
2	2	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	3
NEW	3	6LACK		LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	3	1
5	4	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	12
7	5	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	7
8	6	POST MALONE		REPUBLIC	beerbongs & bentleys	1	21
10	7	ARIANA GRANDE		REPUBLIC	Sweetener	1	5
1	8	PAUL MCCARTNEY		MPL/CAPITOL	Egypt Station	1	2
11	9	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	6
12	10	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	18
NEW	11	TONY BENNETT & DIANA KRALL		RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	11	1
6	12	MAC MILLER		WARNER BROS.	Swimming	3	7
13	13	XXXTENTACION		BAD VIBES FOREVER	?	1	27
NEW	14	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/AG	4Respect 4Freedom 4Loyalty 4WhatImportant	14	1
14	15	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	24
3	16	LAUREN DAIGLE		CENTRICITY/CAPITOL CMG	Look Up Child	3	2
17	17	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	41
18	18	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	68
15	19	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	4
19	20	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	81
22	21	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	18
53	22	GG JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	23
25	23	POST MALONE		REPUBLIC	Stoney	4	93
23	24	OZUNA		VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	Aura	7	4
24	25	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	6
20	26	XXXTENTACION		BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	56
NEW	27	THRICE		EPITAPH	Palms	27	1
28	28	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	65
31	29	TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	45
27	30	MAROON 5		222/INTERSCOPE/IGA	Red Pill Blues	2	46
29	31	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	34
30	32	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	156
4	33	RUSS		DIEMON/RUSS MY WAY/COLUMBIA	Zoo	4	2
34	34	KHALID		RIGHT HAND/RCA	American Teen	4	81
NEW	35	TORI KELLY		SCHOOLBOY/CAPITOL	Hiding Place	35	1
NEW	36	WILLIE NELSON		LEGACY	My Way	36	1
NEW	37	DAVID GUETTA		WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	7	37	1
57	38	BEBE REXHA		WARNER BROS.	Expectations	13	13
33	39	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	1	13
37	40	BAZZI		222/IAMCOSMIC/AG	Cosmic	14	24
35	41	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	75
21	42	YBN NAHMIR, YBN ALMIGHTY JAY & YBN CORDAE		YBN/AG	YBN: The Mixtape	21	2
47	43	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	56
39	44	YG		4HUNNID/CTE/DEF JAM	Stay Dangerous	5	7
40	45	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	94
42	46	5 SECONDS OF SUMMER		ONE MODE/CAPITOL	Youngblood	1	14
41	47	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	243
46	48	DAN + SHAY		WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	13
55	49	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	411
38	50	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/AG	Until Death Call My Name	7	21

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
36	51	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	22
48	52	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	158
62	53	CAMILA CABELLO		SYCO/EPIC	Camila	1	36
52	54	QUEEN		HOLLYWOOD	Greatest Hits	11	306
54	55	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	38	39
58	56	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	50
51	57	WIZ KHALIFA		TAYLOR GANG/ATLANTIC/AG	Rolling Papers 2	2	10
61	58	SZA		TOP DAWG/RCA	Ctrl	3	67
64	59	LIL SKIES		ALL WE GOT/AG	Life Of A Dark Rose	10	37
118	60	PS SAM SMITH		CAPITOL	The Thrill Of It All	1	46
63	61	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	125
65	62	H.E.R.		RCA	H.E.R.	47	48
74	63	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	290
69	64	THE CARTERS		PARKWOOD/ROC NATION	EVERYTHING IS LOVE	2	14
73	65	SOUNDTRACK		WALT DISNEY	Moana	2	96
9	66	\$UICIDEBOYS\$		G59	I Want To Die In New Orleans	9	2
66	67	SOUNDTRACK		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	1	32
75	68	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	79
NEW	69	FIT FOR A KING		SOLID STATE	Dark Skies	69	1
RE	70	DIERKS BENTLEY		CAPITOL NASHVILLE/UMGN	The Mountain	3	14
78	71	BRETT YOUNG		BMLG	Brett Young	18	84
82	72	ED SHEERAN		ATLANTIC/AG	X	1	222
77	73	THOMAS RHETT		VALORY/BMLG	Life Changes	1	54
83	74	BRUNO MARS		ATLANTIC/AG	24K Magic	2	96
81	75	THE WEEKND		XO/REPUBLIC	Starboy	1	95
86	76	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	23	45
45	77	SHAWN MENDES		ISLAND	Shawn Mendes	1	17
72	78	KANYE WEST		G.O.O.D./DEF JAM	ye	1	16
84	79	CHRIS BROWN		RCA	Heartbreak On A Full Moon	3	47
89	80	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	312
85	81	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	540
68	82	VARIOUS ARTISTS		YOUNG STONER LIFE/300/AG	Young Stoner Life: Slime Language	8	5
90	83	COLE SWINDELL		WARNER BROS. NASHVILLE/WMN	All Of It	7	5
87	84	OZUNA		DIMELOVI/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	56
98	85	2PAC		AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	240
91	86	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	530
92	87	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	288
67	88	SOUNDTRACK		LITTLESTAR SERVICES/CAPITOL	Mamma Mia!: Here We Go Again	3	10
93	89	GUNNA		YSL	Drip Season 3	55	33
100	90	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	57
101	91	CREDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	385
44	92	TROYE SIVAN		CAPITOL	Bloom	4	3
94	93	CHARLIE PUTH		OTTO/ATLANTIC/AG	Voicenotes	4	19
104	94	PLAYBOI CARTI		AWGE/INTERSCOPE/IGA	Die Lit	3	19
99	95	RICH THE KID		RICH FOREVER/300/INTERSCOPE/IGA	The World Is Yours	2	25
95	96	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	198
113	97	TOM PETTY AND THE HEARTBREAKERS		MCA/GEFFEN/UME	Greatest Hits	2	285
110	98	THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	160
102	99	SOUNDTRACK		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	18
107	100	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	107



Carrie Makes History At No. 1

Carrie Underwood lands her fourth No. 1 album on the Billboard 200 as *Cry Pretty* starts atop the list. The set bows with 266,000 equivalent album units earned in the week ending Sept. 20, according to Nielsen Music. Of that sum, 251,000 were in traditional album sales.

Cry Pretty marks Underwood's debut album for Capitol Nashville, after a career with Sony Music's Arista Nashville.

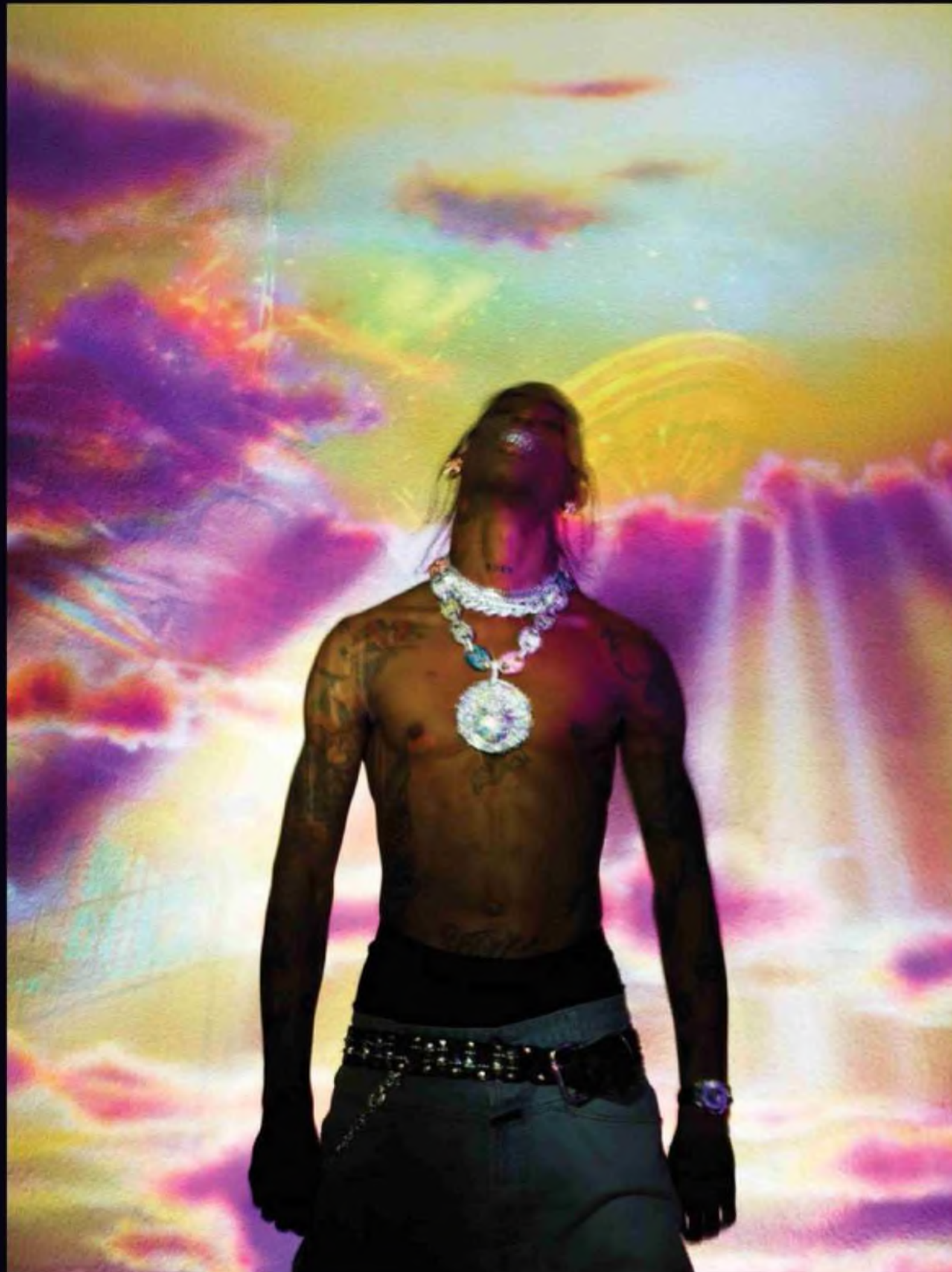
With her arrival at No. 1, Underwood makes country history: She's the first woman to take four country albums to the top of the all-genre Billboard 200.

Prior to *Cry Pretty*, she topped the tally with *Blown Away* (2012), *Play On* (2009) and *Carnival Ride* (2007). She previously was tied with **Faith Hill**, **Linda Ronstadt** and **Taylor Swift** with three chart-toppers each. Swift has posted five No. 1s on the Billboard 200, but only three of them also charted on Top Country Albums; her two most recent No. 1s, *reputation* and *1989*, were pop sets. Among all acts, **Garth Brooks** has taken the most country albums to No. 1 on the Billboard 200, landing nine leaders in his career.

Cry Pretty's debut week of 266,000 units is the biggest for any album by a woman in 2018, surpassing the previous high-water mark set by **Cardi B's** *Invasion of Privacy*, which launched at No. 1 with 255,000 units (April 21 chart). Further, *Cry Pretty's* bow is the largest week for any country album in over three years. **Luke Bryan's** *Kill the Lights* was the last country LP to log a bigger week (Aug. 29, 2015) when the set bowed at No. 1 with 345,000 units.

—Keith Caulfield

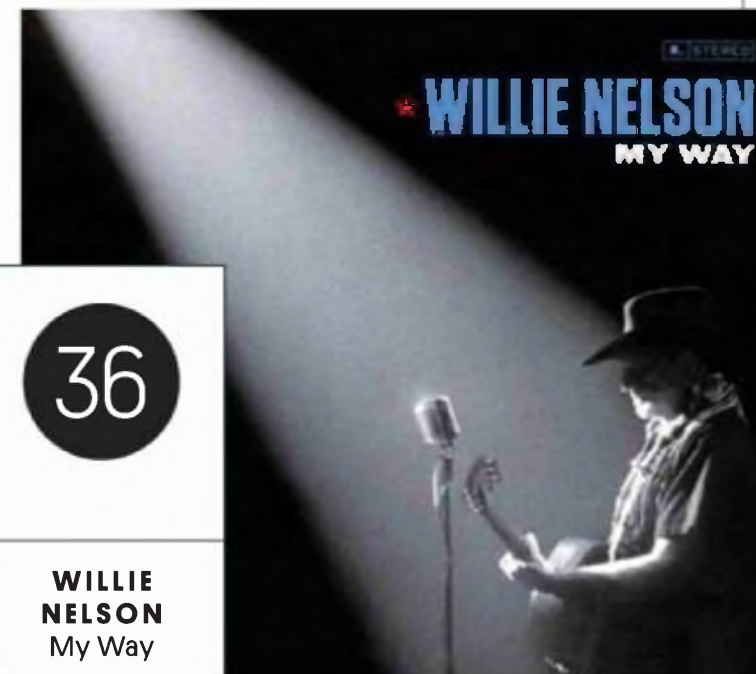
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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
117	101	DANIEL CAESAR	GOLDEN CHILD		Freudian	25	54
111	102	TWENTY ONE PILOTS	FUELED BY RAMEN/AG		Blurryface	1	175
NEW	103	WALE	EVERY BLUE MOON/WARNER BROS.		Free Lunch (EP)	103	1
176	104	FIVE FINGER DEATH PUNCH	PROSPECT PARK		And Justice For None	4	18
123	105	RIHANNA	WESTBURY ROAD/ROC NATION		ANTI	1	139
108	106	SAM SMITH	CAPITOL		In The Lonely Hour	2	223
103	107	6IX9INE	SCUMGANG/TENTHousand PROJECTS		DAY69	4	30
109	108	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA		Ready (EP)	29	21
116	109	G-EAZY	G-EAZY/RVG/BPG/RCA		The Beautiful & Damned	3	40
112	110	LAUV	LAUV/AWAL-KOBALT		I met you when I was 18. (the playlist)	50	16
115	111	A\$AP ROCKY	A\$AP WORLDWIDE/POLO GROUNDS/RCA		Testing	4	17
125	112	TAYLOR SWIFT	BIG MACHINE/BMLG		1989	1	197
NEW	113	APHEX TWIN	WARP		Collapse (EP)	113	1
131	114	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME		Greatest Hits	8	243
120	115	DUA LIPA	WARNER BROS.		Dua Lipa	27	64
124	116	RAE SREMMURD, SWAE LEE & SLIM JXMMI	EARDRUMMA/INTERSCOPE/IGA		SR3MM	6	20
130	117	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	308
136	118	LYNYRD SKYNYRD	MCA/GEFFEN/UME		All Time Greatest Hits	56	37
126	119	JON PARDI	CAPITOL NASHVILLE/UMGN		California Sunrise	11	116
114	120	EAGLES	ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	243
129	121	HALSEY	ASTRALWERKS		hopeless fountain kingdom	1	68
155	122	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		Recovery	1	315
119	123	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN		Songs For The Saints	2	8
128	124	SOUNDTRACK	FOX/RCA		Love, Simon	37	27
122	125	THE WEEKND	XO/REPUBLIC		My Dear Melancholy, (EP)	1	25
121	126	FUTURE	FREEBANDZ/EPIC		BEASTMODE 2	3	11
140	127	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	182
149	128	GUNS N' ROSES	GEFFEN/UME		Greatest Hits	3	444
141	129	FIVE FINGER DEATH PUNCH	PROSPECT PARK		A Decade Of Destruction	29	42
79	130	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG		8 Letters	9	3
138	131	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS		Revenge	28	43
152	132	BRYSON TILLER	TRAPSOUL/RCA		TRAPSOUL	8	156
134	133	LUKE BRYAN	CAPITOL NASHVILLE/UMGN		What Makes You Country	1	41
135	134	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA		Trolls	3	104
139	135	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	255
157	136	AMINE	REPUBLIC		ONEPOINTFIVE	53	5
159	137	LIL BABY	QUALITY CONTROL		Too Hard	80	40
142	138	SAM HUNT	MCA NASHVILLE/UMGN		Montevallo	3	204
144	139	MIGOS	QUALITY CONTROL/300/AG		Culture	1	86
146	140	BRUNO MARS	ELEKTRA/AG		Doo-Wops & Hooligans	3	393
132	141	RUSS	DIEMON/RUSS MY WAY/COLUMBIA		There's Really A Wolf	7	72
32	142	MAC MILLER	WARNER BROS.		GO:OD AM	4	18
150	143	ZI SAVAGE, OFFSET & METRO BOOMIN	BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC		Without Warning	4	47
RE	144	EAGLES	WARNER STRATEGIC MARKETING/RHINO		The Very Best Of The Eagles	3	194
137	145	METALLICA	BLACKENED/RHINO		Metallica	1	501
148	146	THE NOTORIOUS B.I.G.	BAD BOY/RHINO		Greatest Hits	1	146
26	147	MAC MILLER	ROSTRUM		Best Day Ever	26	2
143	148	QUEEN NAIJA	QUEEN NAIJA/CAPITOL		Queen Naija (EP)	26	8
153	149	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		From A Room: Volume 1	2	72
160	150	AC/DC	COLUMBIA/LEGACY		Back In Black	4	326

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
161	151	THE BEATLES	APPLE/CAPITOL/UME		1	1	335
96	152	ANNE-MARIE	MAJOR TOM'S/ASYLUM/WARNER BROS.		Speak Your Mind	31	21
192	153	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN		Greatest Hits: Decade #1	4	143
151	154	DEMI LOVATO	HOLLYWOOD/SAFEHOUSE/ISLAND		Tell Me You Love Me	3	51
165	155	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG		Death Of A Bachelor	1	140
168	156	OLD DOMINION	RCA NASHVILLE/SMN		Happy Endings	7	52
164	157	RED HOT CHILI PEPPERS	WARNER BROS.		Greatest Hits	18	185
174	158	FLORIDA GEORGIA LINE	BMLG		Dig Your Roots	2	107
154	159	JAY ROCK	TOP DAWG/INTERSCOPE/IGA		Redemption	13	14
162	160	SHAWN MENDES	ISLAND		Illuminate	1	103
172	161	BLOCCBOY JB	BLOC NATION		Simi	28	20
171	162	ADELE	XL/COLUMBIA		25	1	148
RE	163	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA		Sick Boy (EP)	53	5
NEW	164	GOOD CHARLOTTE	BMG		Generation Rx	164	1
RE	165	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO		Motherhip	7	269
178	166	ADELE	XL/COLUMBIA		21	1	382
158	167	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		Revival	1	31
166	168	FRANK OCEAN	BOYS DON'T CRY		Blonde	1	101
147	169	ABBA	POLAR/POLYDOR/UME		Gold -- Greatest Hits	25	148
163	170	FLORIDA GEORGIA LINE	BMLG		Florida Georgia Line (EP)	72	4
156	171	ARIANA GRANDE	REPUBLIC		Dangerous Woman	2	115
179	172	THE ROLLING STONES	ABKCO		Hot Rocks 1964-1971	4	282
50	173	MAC MILLER	WARNER BROS.		The Divine Feminine	2	11
133	174	HOZIER	RUBYWORKS/COLUMBIA		Hozier	2	164
181	175	THOMAS RHETT	VALORY/BMLG		Tangled Up	6	150
169	176	LOGIC	VISIONARY/DEF JAM		Bobby Tarantino II	1	28
182	177	KANYE WEST	G.O.O.D./DEF JAM		The Life Of Pablo	1	125
177	178	THE BEATLES	APPLE/CAPITOL/UME		Abbey Road	1	275
187	179	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN		Reloaded: 20 #1 Hits	5	129
175	180	ANUEL AA	REAL HASTA LA MUERTE/GLAD EMPIRE		Real Hasta La Muerte	42	10
RE	181	6LACK	LVRN/INTERSCOPE/IGA		FREE 6LACK	34	73
RE	182	EMINEM	WEB/AFTERMATH/INTERSCOPE/UME		The Eminem Show	1	356
105	183	ARETHA FRANKLIN	ATLANTIC/RHINO		The Very Best Of Aretha Franklin, The '60s	105	3
186	184	NAV	XO/REPUBLIC		Reckless	8	18
188	185	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	56
189	186	JHENE AIKO	ARTCLUB/ARTIUM/DEF JAM		Trip	5	52
200	187	BEYONCE	MUSIC WORLD/COLUMBIA		I Am...Sasha Fierce	1	185
198	188	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA		Memories...Do Not Open	1	76
RE	189	LANA DEL REY	POLYDOR/INTERSCOPE/IGA		Born To Die	2	314
199	190	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		If You're Reading This It's Too Late	1	187
190	191	GRETA VAN FLEET	LAVA/REPUBLIC		From The Fires	36	39
RE	192	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Purpose	1	147
185	193	LINKIN PARK	WARNER BROS.		[Hybrid Theory]	2	226
197	194	BON JOVI	ISLAND/UME		Greatest Hits: The Ultimate Collection	5	111
191	195	CHANCE THE RAPPER	CHANCE THE RAPPER		Coloring Book	8	123
170	196	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG		How Can It Be	28	113
RE	197	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	189
183	198	JACQUEES	CASH MONEY/REPUBLIC		4275	35	6
16	199	CLUTCH	WEATHERMAKER		Book Of Bad Decisions	16	2
184	200	TYLER, THE CREATOR	ODD FUTURE/COLUMBIA		Flower Boy	2	57



36

WILLIE NELSON
My Way

Willie Nelson's latest jazzy release, *My Way*, debuts at No. 36 on the Billboard 200 with 15,000 equivalent album units earned in the week ending Sept. 20, according to Nielsen Music. Of that sum, 14,000 were in traditional album sales. The set, featuring covers of standards made famous by Frank Sinatra, bows at No. 2 on the sales-based Traditional Jazz Albums and overall Jazz Albums tallies — Nelson's fourth LP to reach the top two on both charts. —K.C.



34

KHALID
American Teen

The set, which has yet to leave the top 40 after 81 weeks, has earned 2 million equivalent album units (of which 219,000 are in album sales), while its songs have collected 2.4 billion on-demand audio streams.



113

APHEX TWIN
Collapse (EP)

The electronic artist notches his seventh top 10 on the Top Dance/Electronic Albums chart (No. 2). The five-song set also did particularly well on vinyl — half of its first-week sales (3,000 of 6,000) were on the format.

Spirit CONGRATULATIONS

Jon Platt

*Thank you for your profound
dedication to helping music
creators and to the mission
of City of Hope.*

*-David Israelite
& the NMPA*



Bennett & Krall Top The Charts

Tony Bennett and Diana Krall's team-up on *Love Is Here to Stay* arrives at No. 11 on the Billboard 200 with 36,000 equivalent album units earned in the week ending Sept. 20, according to Nielsen Music. Of that sum, 35,000 were in traditional album sales — the largest sales week for any jazz album in nearly two years. The last jazz LP to post a bigger sales frame was **Norah Jones' *Day Breaks***, when it bowed with 44,000 on Oct. 29, 2016.

Love marks Bennett's 16th top 40-charting set on the Billboard 200 and Krall's 11th. It's also Bennett's second collaborative album with a leading lady to reach the top 40 following his chart-topping *Cheek to Cheek* with **Lady Gaga** in 2014.

The album also debuts at No. 1 on both the sales-ranked Traditional Jazz Albums and overall Jazz Albums tallies. For Bennett, he ups his No. 1 count on Traditional Jazz Albums to 14, while Krall climbs to 13 leaders. On Jazz Albums (which blends traditional and contemporary jazz recordings), *Love* is the ninth topper for Bennett and the 11th for Krall.

Elsewhere on the charts, veteran **Heart** rocker **Ann Wilson** arrives with her new covers album, *Immortal*. The set — which features her interpretations of such songs as **Amy Winehouse's** "Back to Black" and **Gerry Rafferty's** "Baker Street" — bows at No. 49 on Top Album Sales (3,000 sold), No. 2 on Heatseekers Albums and No. 12 on Top Independent Albums. —Keith Caulfield



Album Sales

September 29
2018
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	#1 CARRIE UNDERWOOD	2 HR	Cry Pretty	1
	2	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	3
NEW	3	TONY BENNETT & DIANA KRALL	RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	1
1	4	PAUL MCCARTNEY	MPL/CAPITOL	Egypt Station	2
NEW	5	GLACK	LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	1
2	6	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	Look Up Child	2
NEW	7	THRICE	EPITAPH	Palms	1
8	8	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	41
NEW	9	WILLIE NELSON	LEGACY	My Way	1
53	10	JASON ALDEAN	MACON/BROKEN BOW/BMG/BMG	Rearview Town	23
NEW	11	TORI KELLY	SCHOOLBOY/CAPITOL	Hiding Place	1
9	12	BTS	BIGHIT ENTERTAINMENT	Love Yourself: Answer	4
NEW	13	FIT FOR A KING	SOLID STATE	Dark Skies	1
NEW	14	APHEX TWIN	WARP	Collapse (EP)	1
RE	15	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	The Mountain	13
16	16	ARIANA GRANDE	REPUBLIC	Sweetener	5
7	17	MAC MILLER	WARNER BROS.	Swimming	6
NEW	18	GOOD CHARLOTTE	BMG	Generation Rx	1
23	19	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	59
RE	20	SAM SMITH	CAPITOL	The Thrill Of It All	33
6	21	CLUTCH	WEATHERMAKER	Book Of Bad Decisions	2
22	22	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	155
NEW	23	RICHARD THOMPSON	NEW WEST	13 Rivers	1
32	24	ED SHEERAN	ATLANTIC/AG	÷ (Divide)	81
37	25	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	All Of It	5
41	26	TAYLOR SWIFT	BIG MACHINE/BMLG	reputation	45
19	27	SOUNDTRACK	LITTLESTAR SERVICES/CAPITOL	Mamma Mia!: Here We Go Again	10
30	28	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	13
28	29	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 67	7
39	30	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Evolve	65
4	31	RUSS	DIEMON/RUSS MY WAY/COLUMBIA	Zoo	2
45	32	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	250
46	33	BTS	BIGHIT ENTERTAINMENT	Love Yourself: Tear	18
40	34	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	45
NEW	35	LOW	SUB POP	Double Negative	1
43	36	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	158
17	37	TROYE SIVAN	CAPITOL	Bloom	3
12	38	PAUL SIMON	LEGACY	In The Blue Light	2
NEW	39	PALE WAVES	DIRTY HIT/INTERSCOPE/IGA	My Mind Makes Noises	1
38	40	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	12
42	41	POST MALONE	REPUBLIC	beerbongs & bentleys	21
49	42	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	86
62	43	FIVE FINGER DEATH PUNCH	PROSPECT PARK	And Justice For None	18
50	44	METALLICA	BLACKENED/RHINO	Metallica	470
NEW	45	DAVID GUETTA	WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG		7
48	46	ABBA	POLAR/POLYDOR/UME	Gold – Greatest Hits	152
33	47	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	6
34	48	ARETHA FRANKLIN	ATLANTIC/FLASHBACK/RHINO	Gospel Greats	3
NEW	49	ANN WILSON	BMG	Immortal	1
51	50	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	Songs For The Saints	8

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 PALE WAVES	DIRTY HIT/INTERSCOPE/IGA	My Mind Makes Noises	1
NEW	2	ANN WILSON	BMG	Immortal	1
NEW	3	BOB MOSES	DOMINO	Battle Lines	1
RE	4	CAROLINE JONES	TRUE TO THE SONG/MAILBOAT	Bare Feet	18
NEW	5	JUMP (LITTLE CHILDREN)	E2 CHIEF	Sparrow	1
NEW	6	ALEJANDRO ESCOVEDO WITH DON ANTONIO	YEP ROC	The Crossing	1
NEW	7	GOT7	JYP	Present : YOU	1
NEW	8	DEICIDE	CENTURY MEDIA/RED	Overtures Of Blasphemy	1
NEW	9	ORBITAL	ACP	Monsters Exist	1
NEW	10	PAUL WELLER	PARLOPHONE/WARNER BROS.	True Meanings	1
NEW	11	SLOTHRUST	DANGEROUS	The Pact	1
NEW	12	MACK BROCK	SPARROW/CAPITOL CMG	Greater Things	1
NEW	13	I AM THE STORM	STORM MUSIK/THE FUEL	Fight Musik, Vol. 1	1
NEW	14	LAWRENCE	SAME WAVELENGTH	Living Room	1
NEW	15	EMMA RUTH RUNDLE	SARGENT HOUSE	On Dark Horses	1
20	16	GG ANA POPOVIC	ARTISTEXCLUSIVE	Like It On Top	2
RE	17	CIRCLE OF DUST	FIXT	Machines Of Our Disgrace	4
NEW	18	MARC RIBOT	ANTI-/EPITAPH	Songs Of Resistance: 1942-2018	1
NEW	19	CONAN	NAPALM	Existential Void Guardian	1
1	20	PIG DESTROYER	RELAPSE	Head Cage	2
NEW	21	MOSAIC MSC	MOSAIC MSC/ESSENTIAL/PLG	Heaven	1
NEW	22	WAYNE SHORTER	BLUE NOTE	Emanon	1
NEW	23	YELLOWJACKETS	MACK AVENUE	Raising Our Voice	1
NEW	24	WELL-STRUNG	WELL-STRUNG	Under The Covers	1
NEW	25	DREAM CHILD	FRONTIERS	Until Death Do We Meet Again	1

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 TONY BENNETT & DIANA KRALL	RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	1
NEW	2	WILLIE NELSON	LEGACY	My Way	1
1	3	PAUL SIMON	LEGACY	In The Blue Light	2
2	4	JOHN COLTRANE	IMPULSE/VLG	Both Directions At Once: The Lost Album	12
NEW	5	MARC RIBOT	ANTI-/EPITAPH	Songs Of Resistance: 1942-2018	1
NEW	6	WAYNE SHORTER	BLUE NOTE	Emanon	1
NEW	7	YELLOWJACKETS	MACK AVENUE	Raising Our Voice	1
3	8	KANDACE SPRINGS	BLUE NOTE	Indigo	2
6	9	KDZ/ALBRIGHT/BRAUN/ELLIOT/LOGAN	CONCORD	Dave Koz And Friends: Summer Horns II...	13
NEW	10	MEDESKI MARTIN & WOOD W/ALARM WILL SOUND	INDIRECTO	Omnisphere	1
RE	11	ELLA FITZGERALD & LOUIS ARMSTRONG	VERVE/UME	Cheek To Cheek	5
NEW	12	THE COUNT BASIE ORCHESTRA	UNITY MUSIC FOUNDATION/CONCORD JAZZ/CONCORD	All About That Basie	1
8	13	VAN MORRISON AND JOEY DEFRANCESCO	EXILE/LEGACY	You're Driving Me Crazy	21
7	14	JONATHAN BUTLER	ARTISTRY/MACK AVENUE	Close To You	4
NEW	15	MARCIN WASILEWSKI TRIO	ECM/VLG	Live	1
12	16	KAMASI WASHINGTON	DOM CHI NO/YOUNG TURKS	Heaven And Earth	13
5	17	KIM WATERS	SHANACHIE	What I Like	2
14	18	MADELINE PEYROUX	PENNYWELL/VERVE/VLG	Anthem	3
13	19	BOB JAMES TRIO	TAPPAN ZEE/EVOLUTION	Espresso	3
18	20	ERROLL GARNER	MACK AVENUE	Nightconcert	7
16	21	MARK TURNER/ETHAN IVERSON	ECM/VLG	Temporary Kings	2
17	22	TOWER OF POWER	ARTISTRY/MACK AVENUE	Soul Side Of Town	16
20	23	CHARLES LLOYD & THE MARVELS + LUCINDA WILLIAMS	BLUE NOTE	Vanished Gardens	12
NEW	24	SKINNY HIGHTOWER	TRIPPIN' N' RHYTHM	Retrospect	1
23	25	DIANA KRALL	VERVE/VLG	Turn Up The Quiet	70



Hamilton Heads Past Adele

The original Broadway cast recording of *Hamilton: An American Musical* racks up its 145th week in the top 40 of the Billboard 200 (dipping 30-32), surpassing **Adele's *21*** for the longest run in the top 40 since Nielsen Music began powering the tally in 1991.

In fact, *Hamilton* has logged the second-most weeks in the top 40 since Aug. 17, 1963, when the chart combined its previously separate mono and stereo listings into one overall tally. Since then, only the soundtrack to *The Sound of Music* has logged more weeks in the top 40, with 161 (April 10, 1965, to May 4, 1968).

Hamilton debuted at No. 12 on Oct. 17, 2015, and eventually peaked at No. 3 on July 2, 2016. The set has never ranked lower than No. 60 during its entire 156-week run. *Adele's 21* premiered at No. 1 on March 12, 2011, and notched its 144th week in the top 40 on March 26, 2016, after the release of *21's* follow-up, *25*, in November 2015.

Billboard began regularly publishing a weekly albums chart on March 24, 1956. In 1959, the chart split into mono and stereo listings, only to fold back into one tally on Aug. 17, 1963. The depth of the charts before 1963 fluctuated between 10 and 40 positions. After 1963, the list went to 150 positions, then expanded to 200 in 1967. —K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top Latin Albums, Top Country Albums, Top Latin Albums, Christian Albums, or Gospel Albums. If a title reaches any of those lists, it and its subsequent albums are then tracked as Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. JAZZ ALBUMS: The week's top-selling current jazz albums, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com for complete rules and explanations. © 2018, Prominent Digital Media, LLC and Nielsen Music, Inc. All rights reserved.

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NCT 127 Re-Enters, Adds Member

The announcement of the debut full-length album from K-pop group **NCT 127** (below) — coupled with the addition of a new member — drives the act back onto the Social 50 at No. 5. The formerly nine-person band added **Jungwoo** to its ranks in a Sept. 17 announcement on social media, pulling the singer from NCT subunit **NCT U**. In the same reveal, the group announced that its album *Regular-Irregular* will arrive Oct. 12. The act snagged 627,000 Twitter reactions in the week ending Sept. 20, a boost of 1,380 percent, as well as 27,000 new followers, according to Next Big Sound. Its re-entry at No. 5 marks the band's top rank on the Social 50, besting its No. 7 peak in May.

The Social 50 also welcomes **Chyno Miranda** for the first time as a solo artist. Miranda, one half of **Chino & Nacho** (which spent a week on the list at No. 47 in May 2016), premieres at No. 23 thanks to a big jump in YouTube subscribers, gaining 387,000 new followers. The boost comes after the release of his music video for "El Peor" (with **J Balvin**) on Sept. 13.

Meanwhile, the death of **Rachid Taha** moves the Algerian singer onto the Social 50 at No. 39. Taha, who landed on *Billboard's* World Albums chart at No. 11 in 2010 with "Bonjour" and scored a top 10 in 2011 on World Digital Song Sales with "Tekitoui," died Sept. 12 of a heart attack at age 59. He debuts following 171,000 views to his Wikipedia page. Taha's music is thought to have inspired **The Clash's** "Rock the Casbah." —Kevin Rutherford



Social/Streaming

September 29
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	102
4	2	GOT7 JYP	57
2	3	LOUIS TOMLINSON 78/SYCO/EPIC	77
5	4	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	297
RE	5	NCT 127 S.M.	11
11	6	NCT DREAM S.M.	6
6	7	EXO S.M.	61
8	8	KANYE WEST G.O.O.D./DEF JAM	111
20	9	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	42
7	10	ARIANA GRANDE REPUBLIC	294
18	11	MARSHMELLO JOYTIME COLLECTIVE	69
23	12	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/IGA	4
45	13	CAMILA CABELLO SYCO/EPIC	124
12	14	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	383
15	15	SHAWN MENDES ISLAND	196
13	16	LIL PUMP WARNER BROS.	41
29	17	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	67
16	18	LALI ARIGLA/SONY MUSIC ARGENTINA	84
3	19	MAC MILLER WARNER BROS.	16
14	20	CARDI B THE KSR GROUP/ATLANTIC/AG	65
25	21	DUA LIPA WARNER BROS.	63
38	22	XXXTENTACION BAD VIBES FOREVER	14
NEW	23	CHYNO MIRANDA MACHETE/UMLE	1
9	24	NCT S.M.	27
22	25	BLACKPINK YG	49
RE	26	KODAK BLACK DOLLAZ N DEALZ	13
24	27	RIHANNA WESTBURY ROAD/ROC NATION	394
32	28	LADY GAGA STREAMLINE/INTERSCOPE/IGA	381
28	29	ALAN WALKER MER MUSIKK/RCA	12
RE	30	KAROL G UNIVERSAL MUSIC LATINO/UMLE	2
RE	31	SUPER JUNIOR S.M.	16
36	32	ASTRO INTERPARK	16
39	33	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	397
RE	34	TAYLOR SWIFT BIG MACHINE/BMLG	348
RE	35	LANA DEL REY POLYDOR/INTERSCOPE/IGA	131
RE	36	NIALL HORAN NEON HAZE/CAPITOL	94
41	37	50 CENT G-UNIT	158
35	38	ED SHEERAN ATLANTIC/AG	178
NEW	39	RACHID TAHA NAIVE	1
31	40	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	363
27	41	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	7
46	42	MARILIA MENDONCA SOM LIVRE	10
RE	43	TWICE JYP	25
48	44	CNCO SONY MUSIC LATIN	42
10	45	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	17
30	46	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	10
43	47	MICHAEL JACKSON MJJ/EPIC	213
RE	48	PENTAGON CUBE/LOEN ENTERTAINMENT	7
RE	49	STRAY KIDS JYP	16
34	50	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	11

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 I LOVE IT G.O.O.D./WARNER BROS./DEF JAM	Kanye West & Lil Pump	2
NEW	2	KILLSHOT SHADY/AFTERMATH/INTERSCOPE	Eminem	1
2	3	FEFE 6ix9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS/CAPITOL		9
4	4	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	18
3	5	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
5	6	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	7
6	7	LUCKY YOU SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Joyner Lucas	3
NEW	8	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	1
8	9	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	16
7	10	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	16
9	11	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	24
12	12	BETTER NOW REPUBLIC	Post Malone	21
11	13	SAD! BAD VIBES FOREVER	XXXTENTACION	29
14	14	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	19
10	15	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
16	16	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	4
13	17	RAP DEVIL EST19XX/BAD BOY/INTERSCOPE	Machine Gun Kelly	2
NEW	18	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	1
NEW	19	NEW PATEK GENERATION NOW/ATLANTIC	Lil Uzi Vert	1
29	20	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	3
21	21	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	9
20	22	BIG BANK 4HUNNID/CTE/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	12
22	23	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	16
18	24	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	21
24	25	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	35
17	26	FALL SHADY/AFTERMATH/INTERSCOPE	Eminem	3
23	27	GOD IS A WOMAN REPUBLIC	Ariana Grande	10
NEW	28	FALLING DOWN LIL PEEP/AUTNMY/COLUMBIA	Lil Peep & XXXTENTACION	1
38	29	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	2
28	30	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	53
NEW	31	BETTER RIGHT HAND/RCA	Khalid	1
26	32	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	30
25	33	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	8
32	34	PERFECT ATLANTIC	Ed Sheeran	52
30	35	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	11
19	36	THE RINGER SHADY/AFTERMATH/INTERSCOPE	Eminem	3
15	37	SELF CARE WARNER BROS.	Mac Miller	2
33	38	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	4
34	39	LOVE LIES FOX/RCA	Khalid & Normani	27
31	40	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	24
45	41	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	5
41	42	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	69
NEW	43	PRETTY LITTLE FEARS LVRN/INTERSCOPE	6LACK Feat. J. Cole	1
40	44	DESPACITO UNIVERSAL MUSIC LATINO/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	81
37	45	ALL GIRLS ARE THE SAME GRADE A/INTERSCOPE	Juice WRLD	18
35	46	STARGAZING CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	7
42	47	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	22
46	48	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	43
43	49	TE BOTE LOS MAGICOS/FLOW LA MOVIE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	20
RE	50	I'M A MESS WARNER BROS.	Bebe Rexha	3



Eminem's Sure 'Shot' At No. 1

"Killshot" by **Eminem** (above) rides a wave of attention stemming from its standing as a dis track directed at fellow rapper **Machine Gun Kelly**, and arrives at No. 2 on Streaming Songs. The track racked up 51.3 million streams in its first week (ending Sept. 20), according to Nielsen Music. Of that sum, 94 percent were video views; the song was originally a YouTube exclusive before it was uploaded to iTunes and other services later in the tracking week. Concurrently, "Rap Devil," the MGK song that inspired "Killshot," falls 13-17 in its second week on the chart but bows on On-Demand Streaming Songs at No. 48.

At No. 8 on Streaming Songs, **Lil Baby** and **Gunna's** "Drip Too Hard" starts with 21.8 million streams. The bow marks the former's first debut within the chart's top 10, exceeding the No. 30 premiere of "Yes Indeed" (with **Drake**) on the May 26 tally. It's also Gunna's first entry as a lead artist following appearances earlier in 2018 on Lil Baby's "Life Goes On" and **Young Thug's** "Chanel (Go Get It)," which have peaked at Nos. 47 and 43, respectively.

Meanwhile, **Sheck Wes'** "Mo Bamba" breaks into the top 20 of Streaming Songs with 16 million streams. In its third week on the chart, "Bamba" vaults another 26 percent, driven by the continued discovery of the tune on streaming services; it concurrently leaps to No. 11 on On-Demand Streaming Songs. The track continues to make inroads at radio as well, assisting in its streaming gains, and steps 25-23 on Rap Airplay. —K.R.

EMINEM: DAVID M. BENNETT/GETTY IMAGES; NCT: TAHOON KANG.

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES, BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; REACTIONS AND CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK AND VIEWS TO AN ARTIST'S WIKIPEDIA PAGE, AS MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP-STREAMED RADIO SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY NIELSEN MUSIC. ALL CHARTS © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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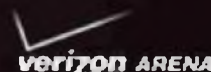
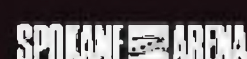
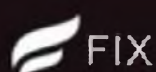
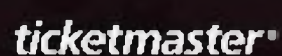
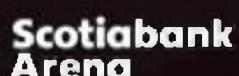
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RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 9 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	15
	2	BETTER NOW REPUBLIC	Post Malone	14
4	3	LOVE LIES FOX/RCA	Khalid & Normani	16
	4	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	18
7	5	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	10
6	6	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	18
	7	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	25
5	8	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
9	9	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	8
11	10	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	10
17	11	GOD IS A WOMAN REPUBLIC	Ariana Grande	6
18	12	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
14	13	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	24
10	14	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	22
13	15	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	33
21	16	HOTEL KEY RCA NASHVILLE	Old Dominion	10
15	17	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	11
12	18	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	22
22	19	BROKEN RED	lovelytheband	11
19	20	MEANT TO BE WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	38
26	21	BLUE TACOMA TRIPLE TIGERS	Russell Dickerson	6
23	22	AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	9
16	23	SUNRISE, SUNBURN, SUNSET CAPITOL NASHVILLE	Luke Bryan	12
24	24	PERFECT ATLANTIC	Ed Sheeran	51
20	25	HOOKED CURB	Dylan Scott	12

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 1 WKS KILLSHOT SHADY/AFTERMATH/INTERSCOPE/JGA	Eminem	1
1	2	RAP DEVIL ESTI9XX/BAD BOY/INTERSCOPE/JGA	Machine Gun Kelly	2
2	3	NATURAL KIDINAKORNER/INTERSCOPE/JGA	Imagine Dragons	10
3	4	GIRLS LIKE YOU 222/INTERSCOPE/JGA	Maroon 5 Feat. Cardi B	17
6	5	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	13
5	6	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
4	7	I LIKE IT THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	24
NEW	8	BETTER RIGHT HAND/RCA	Khalid	1
8	9	BETTER NOW REPUBLIC	Post Malone	19
34	10	I'M A MESS WARNER BROS.	Bebe Rexha	6
20	11	YOU SAY CENTRICITY/CAPITOL CMG	Lauren Daigle	10
17	12	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS	Marshmello & Bastille	4
11	13	THUNDERCLOUDS RECORDS/COLUMBIA	Labrinth, Sia & Diplo Present... LSD	3
12	14	PERFECT ATLANTIC/AG	Ed Sheeran	55
14	15	LUCID DREAMS GRADE A/INTERSCOPE/JGA	Juice WRLD	16
10	16	FEFE SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine Feat. Nicki Minaj & Murda Beatz	9
18	17	HIGH HOPES DCD2/FUELED BY RAMEN/AG	Panic! At The Disco	6
15	18	LOVE LIES FOX/RCA	Khalid & Normani	19
NEW	19	WAKE UP IN THE SKY GUWOP/ATLANTIC/AG	Gucci Mane X Bruno Mars X Kodak Black	1
13	20	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	13
9	21	I LOVE IT G.O.O.D./DEF JAM	Kanye West & Lil Pump	2
23	22	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	7
NEW	23	HEAD ABOVE WATER AVRIL LAVIGNE/BMG	Avril Lavigne	1
NEW	24	FALLING DOWN LIL PEEP/AUTNMY/COLUMBIA	Lil Peep & XXXTENTACION	1
22	25	SIMPLE BMLG	Florida Georgia Line	16

Pop/Rhythmic/Adult

September 29
2018
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 2 WKS LOVE LIES FOX/RCA	Khalid & Normani	25
	2	BETTER NOW REPUBLIC	Post Malone	16
	3	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	16
	4	GG YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	16
	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	20
	6	GOD IS A WOMAN REPUBLIC	Ariana Grande	9
	7	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	18
	8	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	9
	9	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
	10	I'M A MESS WARNER BROS.	Bebe Rexha	13
	11	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	10
	12	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	23
	13	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
	14	LIE NF REAL MUSIC/CAPITOL/CAROLINE	NF	16
	15	REMINDE ME TO FORGET KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	13
	16	SIDE EFFECTS DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Emily Warren	8
	17	THE WAY I AM OTTO/ATLANTIC	Charlie Puth	9
	18	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	4
	19	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	9
	20	JACKIE CHAN MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	12
	21	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	16
	22	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	6
	23	BROKEN RED	lovelytheband	7
	24	ALMOST LOVE HOLLYWOOD	Sabrina Carpenter	13
	25	PROMISES CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 3 WKS DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	27
	2	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	28
	3	PERFECT ATLANTIC	Ed Sheeran	52
	4	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	38
	5	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	33
	6	GG GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	12
	7	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	37
	8	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	48
	9	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	17
	10	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	23
	11	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	24
	12	DIDN'T I REPUBLIC	Rod Stewart	9
	13	COME ON TO ME MPL/CAPITOL	Paul McCartney	3
	14	CALL ME SIR SUNKEN FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	10
	15	HAVE IT ALL ATLANTIC/RRP	Jason Mraz	18
	16	SING TO YOU ASYLUM	John Splithoff	16
	17	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	20
	18	GRANTED REPRISE/WARNER BROS.	Josh Groban	13
	19	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	8
	20	AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	9
	21	GOOD OLD DAYS BENDO/ADA/WARNER BROS.	Macklemore Feat. Kesha	12
	22	NO ERASIN' OMI/FANTASY/CONCORD	Steve Perry	6
	23	BROKEN RED	lovelytheband	4
	24	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	5
	25	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 4 WKS TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	14
	2	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	9
	3	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	13
	4	BETTER NOW REPUBLIC	Post Malone	16
	5	BIG BANK 4HUNNID/CTE/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	14
	6	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	22
	7	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
	8	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
	9	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	6
	10	FEFE SCUMGANG/TENTHOUSAND PROJECTS/CAPITOL	6ix9ine Feat. Nicki Minaj & Murda Beatz	9
	11	LOVE LIES FOX/RCA	Khalid & Normani	29
	12	SMILE (LIVING MY BEST LIFE) RICH BROKE/EMPIRE RECORDINGS	Lil' Duval Feat. Snoop Dogg & Ball Greezy	5
	13	RING THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	4
	14	OTW RIGHT HAND/RCA	Khalid, Ty Dolla \$ign & 6LACK	10
	15	THE LIGHT MICK SCHULTZ/ATLANTIC/DEF JAM	Jeremih & Ty Dolla \$ign	12
	16	BARBIE DREAMS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	6
	17	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	13
	18	MEDICINE QUEEN NAIJA/CAPITOL	Queen Naija	7
	19	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	4
	20	JACKIE CHAN MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	4
	21	ONE DAY MOSLEY/VISIONARY/INTERSCOPE/DEF JAM	Logic Feat. Ryan Tedder	7
NEW	22	GG WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	1
	23	DANGEROUS MAYBACH/ATLANTIC	Meek Mill Feat. Jeremih & PnB Rock	8
	24	WORK IN ME QUALITY CONTROL/MOTOWN/CAPITOL	Quavo	5
	25	1942 LIONS GATE/RCA	G-Eazy Feat. Yo Gotti & YBN Nahmir	14

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 8 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	16
	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	29
	3	AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	14
	4	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	25
	5	BROKEN RED	lovelytheband	19
	6	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	22
	7	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	13
	8	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	10
	9	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	9
	10	GOOD OLD DAYS BENDO/ADA/WARNER BROS.	Macklemore Feat. Kesha	45
	11	THE WAY I AM OTTO/ATLANTIC	Charlie Puth	9
	12	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	19
	13	GG CONNECTION MOSLEY/INTERSCOPE	OneRepublic	5
	14	NEW LIGHT SNACK MONEY	John Mayer	15
	15	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	8
	16	IF YOU WERE MINE HOLLYWOOD	Ocean Park Standoff Feat. Lil Yachty	19
	17	BETTER NOW REPUBLIC	Post Malone	11
	18	LET YOU BE RIGHT EPIC	Meghan Trainor	15
	19	MIGHT NOT LIKE ME BIG YELLOW DOG/ATLANTIC	Brynn Elliott	5
	20	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	4
	21	HIGH HOPES DCD2/FUELED BY RAMEN/RRP	Panic! At The Disco	3
	22	DEEP END 19/RCA	Daughtry	11
	23	LOVE LIES FOX/RCA	Khalid & Normani	11
	24	2002 MAJOR TOM'S/ASYLUM/WARNER BROS.	Anne-Marie	4
	25	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	2

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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COUNTRY

September 29
2018
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 MEANT TO BE ▲ WILSHIRE (B.REXHA,T.HUBBARD,I.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	1	43
2	2	2	TEQUILA ▲ D.SMYERS,S.HENDRICKS (D.SMYERS,J.REYNOLDS,N.GALYON)	Dan + Shay WARNER BROS./WAR	2	36
3	3	3	SIMPLE J.MOI (T.HUBBARD,B.KELLEY,M.HARDY,M.HOLMAN)	Florida Georgia Line BMLG	3	17
5	5	4	HEAVEN ▲ D.HUFF (S.CARTER,M.J.MCGINN,L.RIMES)	Kane Brown ZONE 4/RCA NASHVILLE	2	50
8	7	5	HOTEL KEY S.MCANALLY (M.RAMSEY,T.ROSEN,J.OSBORNE)	Old Dominion RCA NASHVILLE	5	22
12	9	6	SHE GOT THE BEST OF ME S.MOFFATT (L.COMBS,R.SNYDER,C.WILSON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	6	14
4	4	7	SUNRISE, SUNBURN, SUNSET J.STEVENS,J.STEVENS (Z.CROWELL,R.HURD,C.MCGILL)	Luke Bryan CAPITOL NASHVILLE	4	18
13	11	8	AG BLUE TACOMA ● C.BROWN (R.DICKERSON,C.BROWN,P.WELLING)	Russell Dickerson TRIPLE TIGERS	8	17
11	6	9	HOOKED ● M.ALDERMAN,C.GIBBS,J.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS)	Dylan Scott CURB	6	47
15	12	10	LOSE IT D.HUFF (K.BROWN,C.MCGILL,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	10	16
14	13	11	BREAK UP IN THE END M.R.CARTER (J.M.NITE,C.MCGILL,J.J.DILLON)	Cole Swindell WARNER BROS./WMN	10	30
6	8	12	DROWNS THE WHISKEY M.KNOX (J.THOMPSON,J.MIDDLETON,B.KINNEY)	Jason Aldean Feat. Miranda Lambert MACON/BROKEN BOW	3	21
16	15	13	DRUNK ME J.M.SCHMIDT,M.TENPENNY (M.TENPENNY,J.M.SCHMIDT,WILSON)	Mitchell Tenpenny RISER HOUSE/COLUMBIA NASHVILLE	13	8
10	14	14	GET ALONG ● B.CANNON,K.CHESENEY (R.COPPERMAN,S.MCANALLY,J.OSBORNE)	Kenny Chesney BLUE CHAIR/WARNER BROS./WEA	2	25
17	16	15	DRUNK GIRL S.HENDRICKS (C.JANSON,SCOOTER CARUSOE,T.DOUGLAS)	Chris Janson WARNER BROS./WAR	15	37
20	19	16	SPEECHLESS D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,J.REYNOLDS,L.VELTZ)	Dan + Shay WARNER BROS./WAR	16	18
18	18	17	DESPERATE MAN J.JOYCE (E.CHURCH,R.W.HUBBARD)	Eric Church EMI NASHVILLE	16	11
19	17	18	HANGIN' ON C.YOUNG,C.CROWDER (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young RCA NASHVILLE	17	30
25	20	19	BEST SHOT A.BOWERS (J.ALLEN,J.LONDON,J.P.WILLIAMS)	Jimmie Allen STONEY CREEK	19	19
24	23	20	RICH BUSBEE,M.MORRIS (M.MORRIS,J.DILLON,L.VELTZ)	Maren Morris COLUMBIA NASHVILLE	20	26
21	22	21	BORN TO LOVE YOU J.JOYCE (B.LANCASTER,R.COPPERMAN,A.GORLEY,J.OSBORNE)	LANCO ARISTA NASHVILLE	21	35
22	21	22	BEAUTIFUL CRAZY ● S.MOFFATT (L.COMBS,W.B.DURRETTE,R.WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	6	20
27	27	23	BURNING MAN R.COPPERMAN,J.R.STEWART (L.DICK,B.PINSON)	Dierks Bentley Featuring Brothers Osborne CAPITOL NASHVILLE	23	13
26	26	24	HIDE THE WINE BUSBEE (A.GORLEY,L.LAIRD,H.LINDSEY)	Carly Pearce BIG MACHINE	24	30
23	25	25	BABE K.BUSH,J.NETTLES,J.RAYMOND (T.SWIFT,P.T.MONAHAN)	Sugarland Featuring Taylor Swift BIG MACHINE	8	23
30	36	26	DG SG LOVE WINS D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	26	3
28	28	27	ALL DAY LONG G.BROOKS (M.ROSSELL,B.KENNEDY,T.G.BROOKS)	Garth Brooks PEARL	27	13
33	31	28	LAST SHOT K.MOORE (K.MOORE,D.COUCH,D.L.MURPHY)	Kip Moore MCA NASHVILLE	28	15
32	30	29	MILLIONAIRE D.COBBS,C.STAPLETON (K.WELCH)	Chris Stapleton MERCURY	26	35
34	29	30	TURNIN' ME ON S.HENDRICKS (B.SHELTON,J.L.ALEXANDER,J.OSBORNE)	Blake Shelton WARNER BROS./WMN	29	5
31	32	31	GOOD GIRL Z.CROWELL (D.LYNCH,J.EBACH,A.ALBERT)	Dustin Lynch BROKEN BOW	31	12
		HOT SHOT DEBUT	HERE TONIGHT D.HUFF (B.YOUNG,B.CAVER,J.EBACH,C.KELLEY)	Brett Young BMLG	32	1
35	34	33	BURN OUT D.HUFF,S.MCANALLY (J.OSBORNE (J.CARSON,C.DUDDY,M.WYSTRACH,S.MCANALLY,J.OSBORNE)	Midland BIG MACHINE	32	14
36	33	34	TAKE IT FROM ME P.DIGIOVANNI (J.DAVIS,J.DAVIS,J.GANTT)	Jordan Davis MCA NASHVILLE	33	11
39	35	35	DOWN TO THE HONKYTONK J.MOI (R.CLAWSOON,L.LAIRD,S.MCANALLY)	Jake Owen BIG LOUD	35	6
37	38	36	THIS IS IT F.ROGERS,D.WELLS,A.ESHUIS (S.MCCREERY,F.ROGERS,A.ESHUIS)	Scotty McCreery TRIPLE TIGERS	34	9
		NEW	HERE I AM L.PERRY (D.PARTON)	Dolly Parton & Sia DOLLY/RCA NASHVILLE	37	1
-	24	38	HOMESICK D.HUFF (K.BROWN,B.BERRYHILL,M.J.MCGINN,T.PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	24	2
47	46	39	THERE WAS THIS GIRL D.HUFF (R.GREEN,ERIC DYLAN)	Riley Green BMLG	39	4
38	39	40	DAVID ASHLEY PARKER FROM POWDER SPRINGS J.S.STOVER (T.DENNING,J.R.STEWART,J.L.ALEXANDER)	Travis Denning MERCURY	37	11
-	37	41	END UP WITH YOU D.GARCIA,C.UNDERWOOD (H.LINDSEY,B.MCLAUGHLIN,W.WEATHERLY)	Carrie Underwood CAPITOL NASHVILLE	37	2
41	40	42	NIGHT SHIFT B.BUTLER,J.PARDI (T.BROWN,P.LARUE,B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	40	5
40	41	43	MUST'VE NEVER MET YOU S.MOFFATT (L.COMBS,J.SINGLETON,R.WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	14	16
48	45	44	THE DIFFERENCE J.RAYMOND,L.RIMES (R.AKINS,B.BURGESS,D.DAWSON,J.DURRETT)	Tyler Rich VALORY	44	10
46	43	45	ON MY WAY TO YOU T.WILLMON (BRETT JAMES,T.LANE)	Cody Johnson COJO/WMN	25	6
		RE-ENTRY	GIRL LIKE YOU M.KNOX (M.TYLER,J.BOYER,J.MIRENDA)	Jason Aldean MACON/BROKEN BOW	46	2
43	42	47	EYES ON YOU C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice DACK JANIELS/BROKEN BOW	42	5
45	44	48	HOUSTON, WE GOT A PROBLEM S.MOFFATT (L.COMBS,R.MONTANA,J.SINGLETON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	22	16
		NEW	DRINKING ALONE D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	49	1
42	47	50	CAUGHT UP IN THE COUNTRY R.ATKINS,T.HEWITT,B.BOLLINGER (C.HARRINGTON,J.M.SCHMIDT,M.WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers CURB	42	11

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	#1	#1 1 WK	CARIE UNDERWOOD CAPITOL NASHVILLE/UMGN	Cry Pretty	1	
1	2	LUKE COMBS ▲	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	68	
5	3	GG	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG	Rearview Town	23	
2	4	KANE BROWN ▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	94	
3	5	DAN + SHAY	WARNER BROS./WMN	Dan + Shay	13	
4	6	CHRIS STAPLETON ▲	MERCURY/UMGN	Traveller	177	
25	7	PS	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	The Mountain	15	
8	8	BRETT YOUNG ▲	BMLG	Brett Young	84	
7	9	THOMAS RHETT ▲	VALORY/BMLG	Life Changes	54	
9	10	COLE SWINDELL	WARNER BROS./WMN	All Of It	5	
11	11	JON PARDI ●	CAPITOL NASHVILLE/UMGN	California Sunrise	118	
10	12	KENNY CHESNEY	BLUE CHAIR/WARNER BROS./WMN	Songs For The Saints	8	
13	13	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	165	
12	14	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	What Makes You Country	41	
14	15	SAM HUNT ▲	MCA NASHVILLE/UMGN	Montevallo	188	
15	16	CHRIS STAPLETON ▲	MERCURY/UMGN	From A Room: Volume 1	72	
21	17	19 ARISTA	CARIE UNDERWOOD NASHVILLE/SMN	Greatest Hits: Decade #1	163	
17	18	OLD DOMINION	RCA NASHVILLE/SMN	Happy Endings	56	
18	19	FLORIDA GEORGIA LINE ▲	BMLG	Dig Your Roots	108	
16	20	FLORIDA GEORGIA LINE	BMLG	Florida Georgia Line (EP)	4	
19	21	THOMAS RHETT ▲	VALORY/BMLG	Tangled Up	156	
20	22	BLAKE SHELTON	WARNER BROS./WMN	Reloaded: 20 #1 Hits	152	
22	23	FLORIDA GEORGIA LINE ▲	REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	186	
23	24	TIM MCGRAW ▲	CURB	Number One Hits	144	
24	25	LUKE BRYAN ▲	CAPITOL NASHVILLE/UMGN	Crash My Party	194	



Underwood, Old Dominion Dominate

Carrie Underwood's *Cry Pretty* arrives at No. 1 on Top Country Albums with 266,000 equivalent album units earned in the week ending Sept. 20, according to Nielsen Music. The superstar becomes the first artist in the survey's 52-year history to post seven consecutive career-opening No. 1s, all of which have opened atop the tally. Previously, she led with *Some Hearts* (2005), *Carnival Ride* (2007), *Play On* (2009), *Blown Away* (2012), *Greatest Hits: Decade #1* (2014) and *Storyteller* (2015). Underwood passes **Miranda Lambert**, who has posted six successive career-starting No. 1s on Top Country Albums. Meanwhile, Underwood ties **Dolly Parton** for the third-most Top Country Albums chart-toppers among women. **Reba McEntire** leads with 13, followed by **Loretta Lynn** (10).

Old Dominion (above) banks its fifth Country Airplay No. 1 as "Hotel Key" ascends 3-1, increasing by 7 percent to 43 million audience impressions. "Key" is the third single and Country Airplay No. 1 from the act's sophomore LP, *Happy Endings*, following "Written in the Sand" (in February) and "No Such Thing as a Broken Heart" (September 2017). **Russell Dickerson** earns his second Hot Country Songs top 10 as "Blue Tacoma" rides 11-8. It gains by 11 percent to 39.1 million impressions and pushes 4-2 on Country Airplay. Dickerson's debut single, "Yours," hit No. 3 on Hot Country Songs in January. Plus, **Kane Brown** collects his third Hot Country Songs top 10 with "Lose It" (12-10), which concurrently hits the Country Streaming Songs top 10 (12-8; 6.6 million U.S. streams, up 8 percent).

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 1 WK	HOTEL KEY RCA NASHVILLE	Old Dominion	27	
4	2	BLUE TACOMA	Russell Dickerson	30		
1	3	SUNRISE, SUNBURN, SUNSET	Luke Bryan CAPITOL NASHVILLE	18		
2	4	HOOKED	Dylan Scott CURB	56		
5	5	SIMPLE	Florida Georgia Line BMLG	17		
8	6	BREAK UP IN THE END	Cole Swindell WARNER BROS./WMN	31		
6	7	LIFE CHANGES	Thomas Rhett VALORY	24		
9	8	HANGIN' ON	Chris Young RCA NASHVILLE	30		
11	9	SHE GOT THE BEST OF ME	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	12		
10	10	DRUNK GIRL	Chris Janson WARNER BROS./WAR	41		
13	11	RICH	Maren Morris COLUMBIA NASHVILLE	32		
12	12	ALL DAY LONG	Garth Brooks PEARL	14		
15	13	LOSE IT	Kane Brown ZONE 4/RCA NASHVILLE	16		
14	14	DESPERATE MAN	Eric Church EMI NASHVILLE	11		
16	15	DRUNK ME	Mitchell Tenpenny RISER HOUSE/COLUMBIA NASHVILLE	26		
17	16	HIDE THE WINE	Carly Pearce BIG MACHINE	41		
18	17	BABE	Sugarland Feat. Taylor Swift BIG MACHINE	23		
20	18	BEST SHOT	Jimmie Allen STONEY CREEK	32		
19	19	BORN TO LOVE YOU	LANCO ARISTA NASHVILLE	34		
21	20	TURNIN' ME ON	Blake Shelton WARNER BROS./WMN	10		
22	21	LAST SHOT	Kip Moore MCA NASHVILLE	39		
23	22	BURNING MAN	Dierks Bentley Feat. Brothers Osborne CAPITOL NASHVILLE	12		
24	23	BURN OUT	Midland BIG MACHINE	24		
28	24	SPEECHLESS	Dan + Shay WARNER BROS./WAR	7		
25	25	MILLIONAIRE	Chris Stapleton MERCURY	23		

HOT COUNTRY SONGS: The weeks' most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The weeks' most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The weeks' most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on Billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC MICHAEL ELIENS

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HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 NATURAL MATTMAN & ROBIN (D. REYNOLDS, W. SERMON, B. MCKEE, R. FREDRIKSSON...)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	10
	4	2	BROKEN C. MEDICE, C. PARK (C. MEDICE, M. COLLINS, S. DE ROSA)	lovelytheband RED	2	39
	2	3	THUNDER ALEX DA KID, J. DEZUZZIO (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRANT, J. DEZUZZIO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	74
	3	4	BELIEVER MATTMAN & ROBIN (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, R. FREDRIKSSON, M. LARSSON, J. D. TRANTER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	86
	6	5	AFRICA M. RANKIN (D. F. PAICH, J. F. PORCARO)	Weezer WEEZER/CRUSH MUSIC/RRP	5	17
	7	6	DG AG SG HIGH HOPES J. SINCLAIR, J. KEBER, B. LIRIE, J. SINCLAIR, J. OWEN YOUNG, J. PRITCHARD...	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	6	18
	10	8	ZOMBIE TOMMY NEXT, P. NASLUND (D. M. O'RIO DAN, P. NASLUND, T. CUMMINGS)	Bad Wolves ELEVEN SEVEN/E7LG	5	35
	11	10	NEW LIGHT J. MAYER, NO I. D. (J. MAYER, E. D. WILSON)	John Mayer SNACK MONEY	7	20
	12	11	SAY AMEN (SATURDAY NIGHT) J. SINCLAIR, B. LIRIE, J. SINCLAIR, J. PRITCHARD, S. HOLLANDER, J. WINCORN, T. PEYTON, K. EL AMINE, T. BREWNECK, M. DEJER, D. FODER...	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	5	27
	9	12	MY BLOOD T. JOSEPH, P. MEANY (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	9	4
	19	11	SHOTGUN BLACKWOOD C., FRED (GEORGE EZRA, J. POTT, F. GIBSON)	George Ezra COLUMBIA	11	8
	13	14	JUMPSUIT T. JOSEPH, P. MEANY (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	6	11
	23	13	GHOST N. SHAIN (J. KATZ, J. MORROW, A. ESPERITU, A. SONETTI, N. SHAIN)	Badflower JOHN VARVATOS/BIG MACHINE	13	11
	14	16	GOLD RUSH R. COSTEY (B. GIBBARD, D. DEPPER, Y. ONO)	Death Cab For Cutie BARSLUK/ATLANTIC	14	14
	16	17	WHEN THE CURTAIN FALLS A. SUTTON, M. YOUNG (J. M. KISZKA, J. T. KISZKA, D. R. WAGNER, S. F. KISZKA)	Greta Van Fleet LAVA/REPUBLIC	15	10
RE-ENTRY		16	TRANZ GORILLAZ, R. KABAKA, J. FORD (D. ALBARN, R. KABAKA, J. FORD)	Gorillaz PARLOPHONE/WARNER BROS.	16	2
RE-ENTRY		17	WHEN THE SEASONS CHANGE K. CHURKO (IVAN MOODY, J. HOOK, JEREMY HEYDE, Z. BATHORY, K. CHURKO)	Five Finger Death Punch PROSPECT PARK	17	2
	24	22	ARE YOU READY K. CHURKO (DISTURBED, K. CHURKO)	Disturbed REPRISE/WARNER BROS.	14	5
	20	21	KAMIKAZE M. ELIZONDO, CAPTAIN CUTS (IN PETRICCA, K. RAY, S. WAUGAMAN, E. MAINAN, B. BERGER, R. MCMAHON, R. RABIN)	WALK THE MOON RCA	19	19
	21	20	BLOOD // WATER BOONN, KRUPA (J. BENJAMIN, K. HISSINK, C. K. CARBONE)	grandson FUELED BY RAMEN/RRP	19	17
	25	25	ALL MY FRIENDS D. BASSETT (D. SHAW, D. BASSETT)	The Revivalists LOMA VISTA/CONCORD	21	7
	26	22	CONFIDENCE M. ARMSTRONG, SANCTUS REAL (C. ROHMAN, D. LOLL, M. ARMSTRONG, E. HULSE)	Sanctus Real FRAMEWORK/FAIR TRADE	22	11
	22	28	BLUE ON BLACK K. CHURKO (M. SELBY, T. SILLERS, K. W. SHEPHERD)	Five Finger Death Punch PROSPECT PARK	18	18
	18	20	SHAM PAIN K. CHURKO (IVAN MOODY, J. HOOK, JEREMY HEYDE, Z. BATHORY, K. CHURKO)	Five Finger Death Punch PROSPECT PARK	14	22
	17	23	NICO AND THE NINERS T. JOSEPH, P. MEANY (T. JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	7	11
HOT SHOT DEBUT		26	SINCERITY IS SCARY G. DANIEL, M. HEALY (G. DANIEL, M. HEALY, A. HANN, R. S. MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	26	1
	29	27	SHE'S KEROSENE TIM TIMEBOMB, THE INTERRUPTERS (K. BIVONA, J. BIVONA, J. BIVONA, A. ALLEN, T. ARMSTRONG)	The Interrupters HELLCAT/EPITAPH	27	7
	36	32	YOU'RE SOMEBODY ELSE FLORA CASH (C. RANDALL, S. LLESHAJ-RANDALL)	flora cash ICONS CREATING EVIL ART/RCA	28	6
	-	31	NINA CRIED POWER A. HOZIER-BYRNE, M. DRAVS (A. HOZIER-BYRNE)	Hozier Feat. Mavis Staples RUBYWORKS/COLUMBIA	13	2
	33	40	MIRACLE STEVE MAC (I. COOK, M. DOHERTY, S. MCCUTCHEON, L. MAYBERRY)	CHVRCHES GOODBYE/GLASSNOTE	30	15
	15	35	BODY TALKS J. LEVINE, L. CHRISTY (L. SPILLER, A. SLACK, J. LEVINE, L. LAUREN CHRISTY)	The Struts Feat. Kesha FREESOLO/INTERSCOPE	15	5
	28	36	HEY LOOK MA, I MADE IT J. SINCLAIR, D. H. FRANCIS (B. LIRIE, D. H. FRANCIS, M. ANGELAKOSS, S. HOLLANDER, J. SINCLAIR, M. KIBBY)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	10	13
	31	31	INFRA-RED H. BENSON, G. BROWN, THREE DAYS GRACE (N. SANDERSON, B. WALST, B. STOCK, M. WALST, J. STEINBURG, R. MARSHALL, D. KANTER, G. BROWN)	Three Days Grace RCA	31	9
	34	39	HEAR ME NOW J. BOECKLIN, T. VEXT, M. LEWIS, P. NASLUND (J. BOECKLIN, T. VEXT, B. SAMMONS, P. NASLUND)	Bad Wolves Feat. DIAMANTE ELEVEN SEVEN/E7LG	31	20
	27	33	SOMETHING HUMAN MUSE, R. COSTEY (M. BELLAMY)	Muse HELIUM-3/WARNER BROS.	19	9
NEW		36	MAD HATTER J. BARRIS, AVENGED SEVENFOLD (M. SANDERS, B. E. HANER JR., Z. J. BAKER, J. SEWARD, B. WICKERMAN)	Avenged Sevenfold WARNER BROS.	36	1
	42	37	GET UP W. F. BASS JR. (B. S. SMITH, W. F. BASS JR.)	Shinedown ATLANTIC	37	6
	40	42	TORN IN TWO B. BURNLEY (B. BURNLEY)	Breaking Benjamin HOLLYWOOD	25	9
	30	43	MANTRA J. FISH, D. SYKES (D. SYKES, J. FISH, L. D. MALIA, M. NICHOLLS, M. KEAN)	Bring Me The Horizon COLUMBIA	15	5
	41	46	SHAME T. PAGNOTTA (ELLE KING, T. PAGNOTTA)	Elle King RCA	22	4
NEW		41	TIDAL WAVE J. HILL, STINT (PORTUGAL. THE MAN, J. HILL, A. BHATTACHARYYA, N. KOENIG, A. MALIK)	Portugal. The Man ATLANTIC	41	1
NEW		42	GUIDING LIGHT NOT LISTED (NOT LISTED)	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	42	1
	37	48	TOOTIMETOOTIMETOOTIME G. DANIEL, M. HEALY (M. HEALY, G. DANIEL, G. R. VIRAY GOMEZ)	The 1975 DIRTY HIT/INTERSCOPE	17	5
RE-ENTRY		44	ALONE IN A ROOM M. GOOD (B. P. BRUCE, M. GOOD, D. R. WORSNOP)	Asking Alexandria SUMERIAN	41	7
NEW		45	ZERO J. HILL (D. REYNOLDS, W. SERMON, B. MCKEE, J. HILL, D. PLATZMAN)	Imagine Dragons WALT DISNEY	45	1
	38	49	WAVES N. ATKINSON, E. HOLLOWAY (D. LEWIS, N. ATKINSON, E. HOLLOWAY)	Dean Lewis ISLAND/REPUBLIC	38	4
RE-ENTRY		47	LOVE IT IF WE MADE IT G. DANIEL, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	14	7
RE-ENTRY		48	GO FUCK YOURSELF TWO FEET (Z. W. DESS)	Two Feet MAJESTIC CASUAL	36	9
	44	50	ROARING 20S J. SINCLAIR, T. WINCORN (B. LIRIE, J. SINCLAIR, S. HOLLANDER, K. HARRIS, J. OWEN YOUNG, S. JONES, B. FREEDLANDER...)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	14	13
	35	47	LEVITATE P. MEANY, T. JOSEPH (T. JOSEPH, P. MEANY)	twenty one pilots FUELED BY RAMEN/RRP	14	7

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 PAUL MCCARTNEY MPL/CAPITOL	Egypt Station	2		
HOT SHOT DEBUT	2	THRICE EPITAPH	Palms	1		
	3	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	65		
	4	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	13		
	6	QUEEN HOLLYWOOD	Greatest Hits	43		
NEW	6	FIT FOR A KING SOLID STATE	Dark Skies	1		
11	7	ELTON JOHN ROCKET/ISLAND/UMI	Diamonds	45		
13	8	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	200		
14	9	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	87		
15	10	FLEETWOOD MAC MCA/GEFFEN/UMI	Rumours	82		
16	11	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle	87		
19	12	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UMI	Greatest Hits	69		
17	13	SOUNDTRACK NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	18		
18	14	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	175		
33	15	GG FIVE FINGER DEATH PUNCH PROSPECT PARK	And Justice For None	18		
23	16	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMI	Greatest Hits	42		
25	17	LYNYRD SKYNYRD MCA/GEFFEN/UMI	All Time Greatest Hits	36		
20	18	EAGLES ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	59		
22	19	SOUNDTRACK FOX/RCA	Love, Simon	27		
28	20	GUNS N' ROSES Geffen/UMI	Greatest Hits	85		
27	21	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	42		
RE	22	EAGLES WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	19		
26	23	METALLICA BLACKENED/RHINO	Metallica	87		
29	24	AC/DC COLUMBIA/LEGACY	Back In Black	74		
30	25	THE BEATLES APPLE/CAPITOL/UMI		1		

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	3	#1 ARE YOU READY REPRISE/WARNER BROS.	Disturbed	6		
	1	TORN IN TWO HOLLYWOOD	Breaking Benjamin	18		
	4	GHOST JOHN VARVATOS/BIG MACHINE	Badflower	15		
	5	WHEN THE CURTAIN FALLS LAVA/REPUBLIC	Greta Van Fleet	10		
	2	INFRA-RED RCA	Three Days Grace	15		
	8	HEAR ME NOW ELEVEN SEVEN/E7LG	Bad Wolves Feat. DIAMANTE	13		
	9	DRIVING RAIN DIK HAYD/ROADRUNNER/RRP	Slash Feat. Myles Kennedy & The Conspirators	8		
	12	GET UP ATLANTIC	Shinedown	6		
	6	SHAM PAIN PROSPECT PARK	Five Finger Death Punch	21		
	10	JUST SAY WHEN BETTER NOISE/E7LG	Nothing More	16		
	14	ALONE IN A ROOM SUMERIAN/ADA	Asking Alexandria	21		
	13	BULLETPROOF BMG	Godsmack	30		
	11	RATS LOMA VISTA/CONCORD	Ghost	24		
	15	SAWED OFF SHOTGUN BLACK BOX RECORDINGS	The Glorious Sons	9		
	7	UNCOMFORTABLE ATLANTIC	Halestorm	16		
	17	NEVER FADE AIC/BMG	Alice In Chains	4		
	18	THE GREY EPITAPH	Thrice	15		
	16	JUMPSUIT FUELED BY RAMEN/RRP	twenty one pilots	11		
	20	DISEASE RED BULL	Beartooth	8		
	21	MANTRA COLUMBIA	Bring Me The Horizon	4		
	19	BLOOD // WATER FUELED BY RAMEN/RRP	grandson	14		
	22	BURN ME OUT CENTURY MEDIA	Fozzy	8		
	25	BASIC NEEDS SUMERIAN	Jonathan Davis	5		
	23	BURNOUT MASCOT	10 Years	14		
	25	WHEN LEGENDS RISE BMG	Godsmack	2		



Disturbed Ties Record Streak

Disturbed (above) roars to its eighth No. 1 on the Mainstream Rock airplay chart as "Are You Ready" rises 3-1. The lead single from *Evolution*, the band's seventh studio album, due Oct. 19, is Disturbed's fifth straight No. 1 dating to 2005's "The Vengeful One," as the band matches **Three Days Grace** for the most consecutive leaders in the chart's 37-year history. "Ready" also slots Disturbed into a seventh-place tie for the most overall No. 1s in the chart's archives; **Three Days Grace** leads with 14.

Thrice's *Palms* debuts atop Alternative Albums and Hard Rock Albums with 18,000 equivalent album units earned, according to Nielsen Music. *Palms* is the rockers' second total and consecutive No. 1 on both charts, following 2016's *To Be Everywhere Is To Be Nowhere*. The new album's success continues a resurgence for the band, which first reached *Billboard* surveys in 2002 and notched a handful of airplay chart hits in the mid-2000s before more recent triumphs that include a pair of top 20s on Mainstream Rock, including current single "The Grey," which lifts 18-17.

Continuing a banner week for hard rock, **Five Finger Death Punch** lands atop the Hard Rock Digital Song Sales chart for a record-extending ninth time, as "When the Seasons Change" re-enters at No. 1 with a 2,871 percent blast to 5,000 sold, following the Sept. 13 premiere of its official video. The track previously peaked at No. 5 in May after its initial release, preceding the metal act's seventh LP, *And Justice for None*, which came out later that month.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED, REISSUED, OR SONGS RECEIVING HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, AS RATED BY RADIO AIRPLAY SURVEILLANCE. IMPRESSIONS ARE MEASURED BY NIELSEN MUSIC. ARTIST AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED, REISSUED, OR SONGS RECEIVING HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, AS RATED BY RADIO AIRPLAY SURVEILLANCE. IMPRESSIONS ARE MEASURED BY NIELSEN MUSIC. ARTIST AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED, REISSUED, OR SONGS RECEIVING HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, AS RATED BY RADIO AIRPLAY SURVEILLANCE. IMPRESSIONS ARE MEASURED BY NIELSEN MUSIC. ARTIST AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. 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R&B/Hip-Hop

September 29
2018
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	1	1	IN MY FEELINGS	11 WKS	Drake	1
		2	KILLSHOT		Eminem	2
	6	4	LUCID DREAMS		Juice WRLD	3
	4	3	BETTER NOW		Post Malone	3
	2	2	I LIKE IT		Cardi B, Bad Bunny & J Balvin	1
		5	I LOVE IT	AG	Kanye West & Lil Pump	5
	3	6	FEFE		6ix9ine Featuring Nicki Minaj & Murda Beatz	3
	8	7	SICKO MODE		Travis Scott	3
	9	8	TASTE		Tyga Featuring Offset	7
	5	13	LUCKY YOU	DG	Eminem Featuring Joyner Lucas	5
	14	12	NONSTOP		Drake	2
	12	9	NO BRAINER		DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	4
	15	14	YES INDEED		Lil Baby & Drake	5
	11	11	BOO'D UP		Ella Mai	4
	20	15	TRIP		Ella Mai	15
		10	RAP DEVIL		Machine Gun Kelly	10
	18	16	BIG BANK		YG Featuring 2 Chainz, Big Sean & Nicki Minaj	12
NEW		18	DRIP TOO HARD		Lil Baby & Gunna	18
NEW		19	WAKE UP IN THE SKY		Gucci Mane X Bruno Mars X Kodak Black	19
	19	17	NICE FOR WHAT		Drake	1
NEW		21	NEW PATEK		Lil Uzi Vert	21
	34	23	MO BAMBA	SG	Sheck Wes	22
NEW		23	BETTER		Khalid	23
	10	19	FALL		Eminem	10
	24	25	MOONLIGHT		XXXTENTACION	9
	28	24	RING		Cardi B Featuring Kehlani	19
	29	21	BARBIE DREAMS		Nicki Minaj	13
	7	28	THE RINGER		Eminem	7
	33	25	MEDICINE		Queen Naija	20
	38	30	SMILE (LIVING MY BEST LIFE)		Lil' Duval Feat. Snoop Dogg & Ball Greezy	28
		31	SELF CARE		Mac Miller	18
	36	34	THAT'S ON ME		Yella Beezy	27
	30	26	WORK IN ME		Quavo	18
	40	34	LIE		NF	31
NEW		35	PRETTY LITTLE FEARS		6LACK Featuring J. Cole	35
	35	32	ALL GIRLS ARE THE SAME		Juice WRLD	20
	27	30	STARGAZING		Travis Scott	7
	43	36	BEST PART		Daniel Caesar Featuring H.E.R.	32
	45	40	DANGEROUS		Meek Mill Featuring Jeremih & PnB Rock	36
	26	31	APES**T		The Carters	9
	37	39	YOSEMITE		Travis Scott	16
	39	38	LEAN WIT ME		Juice WRLD	26
	17	43	NOT ALIKE		Eminem Featuring Royce Da 5'9	17
		44	OTW		Khalid, Ty Dolla \$ign & 6LACK	32
NEW		45	LEAVE ME ALONE		Flipp Dinero	45
	49	44	HOPELESS ROMANTIC		Wiz Khalifa Featuring Swae Lee	30
	13	33	KAMIKAZE		Eminem	13
NEW		48	NOTICED		Lil Mosey	48
	46	49	I'M UPSET		Drake	6
NEW		50	SLOW DANCING IN THE DARK		Joji	50

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	EMINEM	11 WKS	Kamikaze	3	
	2	6LACK		East Atlanta Love Letter	1	
	3	DRAKE		Scorpion	12	
	5	TRAVIS SCOTT		ASTROWORLD	7	
	6	POST MALONE		beerbongs & bentleys	21	
	8	NICKI MINAJ		Queen	6	
	9	JUICE WRLD		Goodbye & Good Riddance	18	
	4	MAC MILLER		Swimming	7	
	10	XXXTENTACION		?	27	
NEW	10	YOUNGBOY NEVER BROKE AGAIN		4Respect 4Freedom 4Loyalty ...	1	
	11	CARDI B		Invasion Of Privacy	24	
	14	LIL BABY		Harder Than Ever	18	
	16	POST MALONE		Stoney	93	
	15	TRIPPIE REDD		Life's A Trip	6	
	12	XXXTENTACION		?	56	
	18	MIGOS		Culture II	34	
	2	RUSS		Zoo	2	
	20	GG KHALID		American Teen	81	
	21	KENDRICK LAMAR		DAMN.	75	
	13	YBN NAHMIR, YBN ALMIGHTY JAY & YBN CORDAE		YBN: The Mixtape	2	
	26	LIL UZI VERT		Luv Is Rage 2	56	
	24	YG		Stay Dangerous	7	
	25	MICHAEL JACKSON		The Essential Michael Jackson	43	
	30	EMINEM		Curtain Call: The Hits	145	
	23	YOUNGBOY NEVER BROKE AGAIN		Until Death Call My Name	21	

MAINSTREAM R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	3	SMILE	11 WKS	Lil' Duval Feat. Snoop Dogg & Ball Greezy	8	
	2	YES INDEED		Lil Baby & Drake	17	
	4	THAT'S ON ME		Yella Beezy	17	
	1	TASTE		Tyga Feat. Offset	15	
	8	NONSTOP		Drake	8	
	12	TRIP		Ella Mai	7	
	6	BIG BANK		YG Feat. 2 Chainz, Big Sean & Nicki Minaj	14	
	7	MEDICINE		Queen Naija	16	
	11	I LIKE IT		Cardi B, Bad Bunny & J Balvin	19	
	15	SICKO MODE		Travis Scott	5	
	9	BOO'D UP		Ella Mai	30	
	13	LUCID DREAMS		Juice WRLD	12	
	17	GG RING		Cardi B Feat. Kehlani	4	
	14	FEFE		6ix9ine Feat. Nicki Minaj & Murda Beatz	8	
	5	APES**T		The Carters	14	
	10	IN MY FEELINGS		Drake	12	
	18	DANGEROUS		Meek Mill Feat. Jeremih & PnB Rock	10	
	16	ATM		J. Cole	9	
	19	BARBIE DREAMS		Nicki Minaj	6	
	22	TALK TO ME		Tory Lanez & Rich The Kid	5	
	21	GONNA LOVE ME		Teyana Taylor	8	
	20	NO BRAINER		DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	8	
	25	WORK IN ME		Quavo	5	
	26	JEALOUSY		Bri Steves	4	
	27	BEST PART		Daniel Caesar Feat. H.E.R.	6	



6LACK Seals A No. 1 Letter

6LACK (above) earns his first No. 1 on Top R&B Albums as *East Atlanta Love Letter* debuts at the summit. The set, which also secures the singer-rapper's first top 10 on Top R&B/Hip-Hop Albums with a No. 2 opening, earned 77,000 equivalent album units in the week ending Sept. 20, according to Nielsen Music. Of that sum, 20,000 were in traditional album sales. The album's arrival prompts six debuts on the Hot R&B Songs chart, led by the *Future*-assisted title track, which starts at No. 11.

Plus, Ella Mai's "Boo'd Up" ties for the longest-running No. 1 by a woman on the R&B/Hip-Hop Airplay chart as it logs a 15th week in charge. The single matches the run of *Mary J. Blige's* 2006 smash, "Be Without You," despite an 11 percent drop in audience in the week ending Sept. 23. Among all songs, "Boo'd" is tied for the second-most No. 1 weeks with both Blige's "You" and Drake's "Hotline Bling."

Meanwhile, Gucci Mane, Bruno Mars and Kodak Black start at No. 19 on Hot R&B/Hip-Hop Songs with "Wake Up in the Sky." The collaboration gives Mane his 14th top 20 on the chart, while Mars and Black each claim a seventh. "Sky" flies in at No. 9 on R&B/Hip-Hop Digital Song Sales (11,000 sold in the week ending Sept. 20) and No. 17 on R&B/Hip-Hop Streaming Songs (17.4 million plays in the week). The track is from Mane's upcoming album, *Evil Genius*.

—Trevor Anderson

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as equivalent albums, and streaming equivalent albums. MAINSTREAM R&B/HIP-HOP: The week's most popular mainstream R&B/hip-hop songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

THANK YOU

David Israelite — NMPA

Steve Bogard — NSAI

Bart Herbison — NSAI

Mitch Glazier and Cary Sherman — RIAA

ASCAP

BMI

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NAB

SONA

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**And all members of the creative community who
helped move the MMA legislation forward.**

Sincerely,

Alex Heiche



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#StandWithSongwriters #MusicArmy #MusicModernizationAct

Latin

September 29
2018
billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	TE BOTE Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny (MARTINEZ VELAZQUEZ (J.A. CRUZ GARCIA), QUINONES GARCIA, RIVERA CAMINERO...)	LOS MAGICOS/FLOW LA MOVIE	1	22
	3	2	DESPACITO Luis Fonsi & Daddy Yankee Feat. Justin Bieber (MARTINEZ VELAZQUEZ (J.A. CRUZ GARCIA), QUINONES GARCIA, RIVERA CAMINERO...)	UNIVERSAL MUSIC LATIN/RANCHO BRAUN/SONY MUSIC LATIN	1	88
1	2	3	BEBE 6ix9ine Featuring Anuel AA (RONNY J. (6IX9INE), E. GAZMEY SANTIAGO, R. SPENCE JR.)	SCUM GANG/TENTHOUSAND PROJECTS/UMLE	1	3
	4	4	X Nicky Jam x J Balvin (AFRO BROTHERS, JEON (N. RIVERA CAMINERO), J.D. MEDINA VELEZ...)	LA INDUSTRIA/SONY MUSIC LATIN	1	29
8	5	5	VAINA LOCA Ozuna x Manuel Turizo (CHRIS JEDAY, CHRIS JEDAY ROSADO, LIZARRAGA, J.D. MEDINA VELEZ, MACHO, C. VEDAL, RIVERA VAZQUEZ...)	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	5	12
6	6	6	DURA Daddy Yankee (DJ URBA, ROMI (R.L. AYALA RODRIGUEZ), U.M. CEDENO, J.L. ROMERO, J.G. RIVERA VAZQUEZ...)	EL CARTEL/UMLE	2	35
7	8	7	SIN PIJAMA Becky G + Natti Natasha (GABY MUSIC, DADDY YANKEE, MAU, RICKY, J. LEONE, C. ECHEVERRY...)	RCA/SONY MUSIC LATIN	4	22
5	7	8	UNICA Ozuna (YAMP, YANKEE, GABY MUSIC (J.C. OZUNA ROSADO, SAAVEDRA, J.A. APOINTE), P.SOTO PASQUAL...)	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	3	21
12	10	9	AG CLANDESTINO Shakira & Maluma (EDGE, SHAKIRA, MALUMA (SHAKIRA, J.L. LONDONO ARIAS, E. BARRERA...))	SONY MUSIC LATIN	7	15
14	13	10	SG NO ES JUSTO J Balvin & Zion & Lennox (SKYTAINY (J.A. OSORIO BALVIN))	UNIVERSAL MUSIC LATIN/UMLE	10	16
		11	HOT SHOT DEBUT CULPABLES Karol G & Anuel AA (CHRIS JEDAY, KAROL G, DJ CHAVARRIA, OVIDIO GAZMEY SANTIAGO, E. ORTIZ RIVERA, J.G. RIVERA VAZQUEZ...)	UNIVERSAL MUSIC LATIN/UMLE	11	1
19	18	12	MEJOR ME ALEJO Banda Sinaloense MS de Sergio Lizarraga (S.LIZARRAGA LIZARRAGA (L.CHAVEZ ESPINOZA))	LIZOS	12	6
18	16	13	MALA MIA Maluma (WAL, KEVIN ADG, CHAN "EL GENO" (J.L. LONDONO ARIAS, E. BARRERA, MIKY LA SENSU, A. CORREA...))	ROYALTY WORLD/SONY MUSIC LATIN	11	6
16	14	14	NO ME ACUERDO Thalia & Natti Natasha (J.LEONE, F.SANTOFIMINO, M.CACERES, Y.MARRUFO, OSCARCITO (F.SANTOFIMINO...))	SONY MUSIC LATIN	14	16
15	15	15	ESTAMOS BIEN Bad Bunny (NOT LISTED (NOT LISTED))	RIMAS	9	12
13	15	16	BELLA Wolfine (DJ GANGSTA (A.F.ZAPATA))	CODISCOS/WARNER LATINA	10	10
9	11	17	MI CAMA Karol G & J Balvin Featuring Nicky Jam (A.CLAY, RAYTO (KAROL G, A.RAYO GIBO, R.D.CANO RIOS, A.CLAYO SABINO), A.OSORIO BALVIN...)	UNIVERSAL MUSIC LATIN/UMLE	6	17
26	22	18	AMIGOS CON DERECHOS Reik & Maluma (ACASTRO, THE RIDE BOYZ (DIBAMBEZ, A.CASTRO, S.M.PRIORERA, MUSETTI, J.L. LONDONO ARIAS, K.MUNHEZ LONDONO, S.HADDER, LEZCA, CHAVEZ...))	SONY MUSIC LATIN	18	3
17	19	19	ASESINA Brytiago X Darell (NEKXUM (F.FELICIANO MITJAN, O.E.CASTRO, HERNANDEZ, B.CANCEL SANTIAGO, J.C.GOMEZ...))	BUSINESS	17	18
22	21	20	QUIERE BEBER Anuel AA (CHRIS JEDAY, GABY MUSIC, N.K.SEGARRA, E.GAZMEY SANTIAGO, E. ORTIZ RIVERA, G.RIVERA VAZQUEZ, N.K.SEGARRA...)	REAL HASTA LA MUERTE/GLAD EMPIRE	20	9
24	23	21	MI SORPRESA FUISTE TU Calibre 50 (J.TIRADO CASTANEDA (R.E.MUNOZ CANTU, J.L. ORTEGA CASTRO))	ANDALUZ/DISA/UMLE	21	11
21	20	22	MADURA Cosculluela + Bad Bunny (COSCULLUELA, J.J.GOMEZ NALES (J.F.COSCULLUELA))	WARNER LATINA	14	22
11	17	23	CALYPSO Luis Fonsi & Stefflon Don Or Karol G (A.TORRES, M.RENGIFO (LUIS FONSI, DOLATUNJI, M.RENGIFO, A.TORRES, S.ALLEN...))	UNIVERSAL MUSIC LATIN/UMLE	11	14
29	26	24	EGOISTA Gerardo Ortiz (M.CAZARES, J.LIZARRAGA OSUNA, G.ORTIZ (J.INZUNZA FAVELA...))	BAD SIN/DEL/SONY MUSIC LATIN	24	9
23	25	25	IBIZA Ozuna Featuring Romeo Santos (ALEX KILLER, CHRIS JEDAY, HI FLOW (J.C.OZUNA ROSADO...))	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	13	4
28	28	26	EN PELIGRO DE EXTINCION La Adictiva (J.A.VALDES VALDES (F.PACHECO))	ANVAL/SONY MUSIC LATIN	25	11
38	35	27	CELOSO Lele Pons (DVI FELICIANO, J.RODRIGUEZ, J.ORDINARI (J.244S, JR.DICKEY KRELL, J.MELENDEZ, PONS, SARA DURAN, A.ALBERTO...))	10229/M/UNIVERSAL MUSIC LATIN/UMLE	11	5
43	44	28	HOY TENGO TIEMPO (PINTA SENSUAL) Carlos Vives (A.CASTRO, C.VIVES (C.VIVES))	WK/SONY MUSIC LATIN	24	6
30	27	29	TE FALLE Christian Nodal (C.NODAL (C.NODAL))	JG/FONOVISIA/UMLE	24	14
31	30	30	BRINDEMOS Anuel AA Featuring Ozuna (CHRIS JEDAY, GABY MUSIC (E.GAZMEY SANTIAGO, J.C.OZUNA ROSADO, SAAVEDRA, J.P.SOTO PASQUAL...))	REAL HASTA LA MUERTE/GLAD EMPIRE	16	10
27	29	31	ME DIJERON Ozuna (CHRIS JEDAY, GABY MUSIC (J.C.OZUNA ROSADO, SAAVEDRA...))	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	11	4
	47	32	DG COMENTALE Ozuna Featuring Akon (TOLY, HI FLOW, GABY MUSIC (J.C.OZUNA ROSADO, SAAVEDRA...))	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	32	3
34	31	33	QUISIERA ALEJARME Wisin Featuring Ozuna (WISIN, LOS LEGENDARIOS, CYBERTRONICS (J.L.MORERA LUNA, M.A.RAMIREZ CARRASQUILLO...))	SONY MUSIC LATIN	13	15
	38	34	SE VUELVE LOCA CNCO (Y.MARRUFO, M.CACERES (Y.MARRUFO, M.CACERES, M.MATLUCK, A.ALBERTI...))	SONY MUSIC LATIN	34	2
44	36	35	DONDE ESTARAS Raymix (RAYMIX (E.GOMEZ MORENO))	LATIN STYLISH/AFTERCLUV/FONOVISIA/UMLE	35	6
		36	RE-ENTRY DIGANLE Leslie Grace, Becky G & CNCO (TAINY (R.M.GOMEZ, L.G.MARTINEZ, F.SANTOFIMINO, ROMAN, A.MONTANER, M.E.MASIS FERNANDEZ...))	SONY MUSIC LATIN	36	2
35	32	37	ZUM ZUM Daddy Yankee x RKM & Ken-Y x Arcangel (R.PINA (R.PINA NIEVES, R.L.AYALA RODRIGUEZ, A.A.SANTOS, R.R.VAZQUEZ, J.NIEVES, J.G.RIVERA VAZQUEZ, F.SALDANA...))	PINA/SONY MUSIC LATIN	23	14
33	33	38	QUE BONITO ES QUERER Ulices Chaidez y Sus Plebes (J.INZUNZA FAVELA, R. ORRANTIA (U.G.NUNEZ CHAIDEZ))	DEL	22	20
50	44	39	JUSTICIA Silvestre Dangond & Natti Natasha (A.CASTRO, DALE PLAYS, DANGOND, DADDY YANKEE (S.DANGOND, R.VALBUENA, M.CACERES...))	WK/SONY MUSIC LATIN	39	4
47	42	40	ROLLING ONE Lenin Ramirez Featuring T3r Elemento (L.RAMIREZ, R.MEJIA (A.DEL VILLAR, J.L.COTA RAMIREZ))	DEL	40	8
45	41	41	QUIEN SABE Natti Natasha (R.PINA (R.PINA NIEVES, G.A.CRUZ-PADILLA, Y.DAMAS, N.A.GUTIERREZ, L.SANTOS))	PINA/SONY MUSIC LATIN	36	7
32	34	42	AURA Ozuna Featuring Arthur Hanlon (A.HANLON, GABY MUSIC, GABY METALICO (J.C.OZUNA ROSADO, SAAVEDRA, A.HANLON, G.RODRIGUEZ, A.APOINTE...))	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	14	4
42	37	43	EN EL CAMINO El Fantasma (J.GAXIOLA (A.GARCIA))	AFINARTE	30	12
	38	44	RADICAMOS EN SOUTH CENTRAL Fuerza Regida (NOT LISTED (NOT LISTED))	LUMBRE/RANCHO HUMILDE	44	2
36	40	45	SUPUESTAMENTE Ozuna Featuring Anuel AA (MAMBO KINGZ, DJ LUJAN, JOWNY GABY MUSIC (J.C.OZUNA ROSADO, SAAVEDRA...))	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	32	4
		46	NEW CENTAVITO Romeo Santos (ROMEO SANTOS, J.CHEVERE (A.SANTOS))	SONY MUSIC LATIN	46	1
40	39	47	AMBIENTE J Balvin (SKYTAINY (J.A.OSORIO BALVIN, A.RAMIREZ SUAREZ, M.E.MASIS FERNANDEZ, R.QUILES, A.SIERRA...))	UNIVERSAL MUSIC LATIN/UMLE	11	19
		48	NEW NO TE CONTARON MAL Christian Nodal (J.GONZALEZ (C.NODAL, G.LAU, E.BARRERA))	JG/FONOVISIA/UMLE	48	1
		49	NEW NUNCA ES SUFICIENTE Los Angeles Azules Featuring Natalia LaFourcade (C.LARA, J.MEJIA AVANTE (N.LAFOURCADE, M.D.AZPIAZU))	SEITRACK/DISA/UMLE	49	1
41	43	50	DEVUELVE ME Ozuna (CHRIS JEDAY, GABY MUSIC, RIVERA LOPEZ, MANDY HI FLOW (J.C.OZUNA ROSADO...))	VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	21	4

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	OZUNA VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	Aira	4		
2	2	OZUNA DIMELOVI/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	56		
3	3	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	10		
4	4	J BALVIN UNIVERSAL MUSIC LATIN/UMLE	Vibras	17		
	5	HOT SHOT DEBUT BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZOS/SONY MUSIC LATIN	Con Todas Las Fuerzas	1		
5	6	MALUMA ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	18		
6	7	AVENTURA THE ORCHARD/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	116		
7	8	NICKY JAM LA INDUSTRIA/SONY MUSIC LATIN	Fenix	87		
8	9	ROMEO SANTOS SONY MUSIC LATIN	Golden	61		
9	10	SHAKIRA SONY MUSIC LATIN	El Dorado	69		
11	11	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 2	182		
10	12	SELENA CAPITOL LATIN/UMLE	Ones	151		
12	13	CHRISTIAN NODAL JG/FONOVISIA/UMLE	Me Deje Llevar	56		
13	14	SEBASTIAN YATRA UNIVERSAL MUSIC LATIN/UMLE	Mantra	18		
14	15	CNCO SONY MUSIC LATIN	CNCO	24		
18	16	J BALVIN CAPITOL LATIN/UMLE	Energia	117		
15	17	WISIN SONY MUSIC LATIN	Victory	42		
17	18	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZOS/SONY MUSIC LATIN	La Mejor Version de Mi	75		
	19	RE MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	125		
20	20	BANDA SINALOENSE MS DE SERGIO LIZARRAGA LIZOS	Que Bendición	137		
21	21	T3R ELEMENTO PARRAL/LA RED	Underground	46		
19	22	BRYANT MYERS LA COMMISSION/EONE	La Oscuridad	8		
22	23	MALUMA SONY MUSIC LATIN	Pretty Boy Dirty Boy	144		
16	24	MARCO ANTONIO SOLIS FONOVISIA/UMLE	40 Anos	87		
25	25	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	176		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
7	1	CLANDESTINO SONY MUSIC LATIN	Shakira & Maluma	14		
2	2	X LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam x J Balvin	29		
3	3	TE BOTE Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny (LOS MAGICOS/FLOW LA MOVIE)		22		
6	4	SIN PIJAMA RCA/SONY MUSIC LATIN	Becky G + Natti Natasha	21		
1	5	HOY TENGO TIEMPO (PINTA SENSUAL) WK/SONY MUSIC LATIN	Carlos Vives	16		
11	6	NO ES JUSTO UNIVERSAL MUSIC LATIN/UMLE	J Balvin & Zion & Lennox	8		
9	7	VAINA LOCA VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	Ozuna x Manuel Turizo	5		
10	8	ME NIEGO SONY MUSIC LATIN	Reik Feat. Ozuna & Wisin	31		
12	9	MI SORPRESA FUISTE TU ANDALUZ/DISA/UMLE	Calibre 50	10		
5	10	UNICA VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	Ozuna	21		
13	11	DURA EL CARTEL/UMLE	Daddy Yankee	34		
8	12	EGOISTA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	12		
	13	CALYPSO UNIVERSAL MUSIC LATIN/UMLE	Luis Fonsi & Stefflon Don Or Karol G	12		
	14	EN PELIGRO DE EXTINCION ANVAL/SONY MUSIC LATIN	La Adictiva	15		
21	15	SE VUELVE LOCA SONY MUSIC LATIN	CNCO	4		
17	16	ZUM ZUM PINA	Daddy Yankee x RKM & Ken-Y x Arcangel	12		
22	17	MEJOR ME ALEJO LIZOS	Banda Sinaloense MS de Sergio Lizarraga	5		
32	18	AMIGOS CON DERECHOS SONY MUSIC LATIN	Reik & Maluma	3		
19	19	NO ME ACUERDO SONY MUSIC LATIN	Thalia & Natti Natasha	15		
33	20	MALA MIA ROYALTY WORLD/SONY MUSIC LATIN	Maluma	3		
31	21	JUSTICIA WK/SONY MUSIC LATIN	Silvestre Dangond & Natti Natasha	7		
24	22	DINERO NUVORICAN/EPIC	Jennifer Lopez Feat. DJ Khaled & Cardi B	5		
26	23	DONDE ESTARAS LATIN STYLISH/AFTERCLUV/FONOVISIA/UMLE	Raymix	6		
16	24	TE FALLE JG/FONOVISIA/UMLE	Christian Nodal	15		
15	25	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	19		



Shakira & Maluma's Triple Crown

"Clandestino," by Shakira (above right) and Maluma (left), vaults 7-1 on Latin Airplay, granting Shakira her 14th chart-topper and Maluma his 10th. The track lifts with a 27 percent boost to 13.1 million audience impressions in the week ending Sept. 23, according to Nielsen Music.

Shakira ties for the third-most No. 1s on the tally with Carlos Vives, Romeo Santos and Wisin. She also extends her domination as the female artist with the most No. 1s since the chart's inception in 1994.

Moreover, the song hits No. 1 on both Latin Pop Airplay (2-1) and Latin Rhythm Airplay (6-1). On the former, Shakira continues to hold the record as the female with the most No. 1s, with 18. On the latter, she joins Becky G and Jennifer Lopez in a three-way tie for the most chart-toppers among women, with three.

Plus, J Balvin scores his 16th top 10 on the Hot Latin Songs chart as "No Es Justo" (with Zion & Lennox) rises 13-10 with an increase in all metrics (airplay, digital sales and streams). The song lifts mostly on the strength of airplay (up 3 percent, to 9.7 million) and streams (48 percent, 3.7 million). For Zion & Lennox, the jump earns them their sixth top 10.

Elsewhere, Banda Sinaloense MS de Sergio Lizarraga debuts at No. 5 on Top Latin Albums and No. 1 on Regional Mexican Albums with *Con Todas Las Fuerzas*, its 13th LP. The set opens with 4,000 equivalent album units earned in the week ending Sept. 20. Of that sum, 1,000 were in traditional album sales, while the bulk of the remaining figure was driven by streaming activity. With the debut, Banda notches its sixth top 10 on Top Latin Albums and fourth No. 1 on Regional Mexican Albums.

—Pamela Bustios

COURTESY OF SONY MUSIC LATIN

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, ranked by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY



SPECIAL ISSUE
ON SALE
OCT 13

2018

billboard

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CONTENDERS
ISSUE**

Billboard will publish its annual GRAMMY[®] Contenders special issue, showcasing the music and artists that made an impact during the eligibility period for the 61st GRAMMY Awards[®].

This special issue will highlight the artists, producers and other creative professionals whose work is in contention this year, including for Record Of The Year, Album Of The Year, Song Of The Year, and Best New Artist.

Take this opportunity to remind the industry of the accomplished work that was released between Oct. 1, 2017, and Sept. 30, 2018, as the members of the Recording Academy[™] prepare to cast their ballots for Music's Biggest Night[®].



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HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	YOU SAY J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	1	11
	2	2	RECKLESS LOVE J.INGRAM,P.MABURY (C.ASBURY,C.LUVER,R.JACKSON,B.COKER,A.KEESH,P.T.SMITH,H.BALLTZGLIER)	Cory Asbury BETHEL	1	47
	3	3	WHO YOU SAY I AM M.G.CHISLETT,B.LIGERTWOOD (B.FIELDING,R.T.MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	3	29
	4	4	JOY. FOR KING & COUNTRY;TED T.S.MOSLEY/M.HALES (L.SMALLBONE,L.SMALLBONE/TORNHOMM.HALES,S.MOSLEY/B.GLOVER,S.B.KANICKA)	for KING & COUNTRY CLUB-WORD	2	18
NEW		5	HEAD ABOVE WATER S.MOCCIO (A.LAVIGNE,T.CLARK,S.MOCCIO)	Avril Lavigne AVRIL LAVIGNE/BMG	5	1
	7	6	THE BREAKUP SONG I.ESKELIN (F.BATTISTELLI,D.A.GARCIA,B.MILLARD)	Francesca Battistelli CURB-WORD	6	14
	5	7	DO IT AGAIN S.MOSLEY (S.FURTICK,M.REDMAN,M.BROCK,C.BROWN)	Elevation Worship ELEVATION CHURCH	5	30
	8	8	KNOWN J.SAPP (T.WELLS,J.SAPP,E.HULSE)	Tauren Wells REUNION/PLG	7	14
	6	9	GRACE GOT YOU D.GARCIA,B.GLOVER (B.MILLARD,S.J.OLDS,D.A.GARCIA,J.REUBEN,B.GLOVER)	MercyMe FAIR TRADE	3	33
	9	10	EVERYTHING D.GARCIA,TOBYMAC (T.MCKEEHAN,D.A.GARCIA)	tobyMac FOREFRONT/CAPITOL CMG	9	10
	10	11	NO MATTER WHAT B.FOWLER,R.STEVENSON (R.STEVENSON,B.FOWLER,J.L.SMITH)	Ryan Stevenson Featuring Bart Millard GOTEE	8	25
	11	12	COUNTING EVERY BLESSING E.CASH,GILKESON (TEND COLLECTIVE)	Rend Collective REND FAMILY/SPARROW/CAPITOL CMG	10	27
	12	13	THE WAY (NEW HORIZON) E.CASH (P.BARRETT,D.BASHTA,B.SMITH)	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	12	21
	14	14	BEAUTIFUL DAY M.A.SMITH,J.HAY (M.A.SMITH,E.M.SMITH)	Mike Smith & Jonathan Hay SMH	14	7
	15	15	EVEN THEN K.W.LEE (M.TYLER,K.W.LEE,T.WOOD)	Micah Tyler FAIR TRADE	15	13
	16	16	CONFIDENCE M.ARMSTRONG,SANCTUS REAL (C.ROHMAN,D.LOLLI,M.ARMSTRONG,E.HULSE)	Sanctus Real FRAMEWORK/FAIR TRADE	14	8
	18	17	LIVING HOPE E.CASH (P.WICKHAM,B.JOHNSON)	Phil Wickham FAIR TRADE	16	25
	21	18	NEVER ALONE K.FRANKLIN,M.STARK,R.HILL (V.KELLY,K.FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/CAPITOL CMG	18	4
	20	19	ONLY JESUS M.A.MILLER (M.HALL,M.WEST,B.HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	19	6
	-	8	RESCUE J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	8	2
	17	12	LOOK UP CHILD J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	12	4
	19	20	HEAVEN ON EARTH J.PARDO (C.CLEVELAND,J.PARDO)	Stars Go Dim CURB-WORD	17	20
	31	23	STILL ROLLING STONES J.INGRAM,P.MABURY (L.DAIGLE,P.DUNCAN,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	16	6
	24	24	JUST GIVE ME JESUS C.STEVENS (J.LOWRY,C.MATTSON,C.STEVENS)	Unspoken CENTRICITY	22	14
	25	25	WHEREVER I GO B.FOWLER,M.JWISSE (D.BERREBI,B.FOWLER)	Dan Bremnes CURB-WORD	25	13

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	WON'T HE DO IT M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS,R.SHELTON,L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	54
	2	6	NEVER ALONE K.FRANKLIN,M.STARK,R.HILL (V.KELLY,K.FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	2	4
NEW		3	PSALM 42 K.FRANKLIN,M.STARK,R.HILL (V.KELLY,K.FRANKLIN)	Tori Kelly SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	3	1
18	18	4	HELP US TO LOVE K.FRANKLIN,SLIKK MUZIK,R.HILL (K.FRANKLIN)	Tori Kelly Featuring The Hamiltones SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	4	10
	3	2	LISTEN R.KELLY (R.S.KELLY)	Marvin Sapp VERITY/RCA INTERNATIONAL/PLG	2	37
	5	3	FOREVER D.T.SOREY (J.NELSON,D.T.SOREY,T.NELSON)	Jason Nelson RCA INSPIRATION/PLG	3	8
	4	4	YOUR GREAT NAME D.J.KIMBROUGH,T.DULANEY (T.DULANEY,D.J.KIMBROUGH)	Todd Dulaney EONE	2	44
	7	7	I GOT THAT A.J.BROWN,W.CAMPBELL (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	7	33
	9	9	NOBODY LIKE YOU LORD D.T.SOREY (M.CURTIS,A.RACHEL)	Maranda Curtis C.BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	7	23
	8	3	A GREAT WORK A.W.LINDSEY (B.C.WILSON,A.W.LINDSEY,A.RICHARDSON)	Brian Courtney Wilson MOTOWN GOSPEL	8	27
NEW		11	JUST AS SURE K.FRANKLIN,M.STARK,R.HILL (K.FRANKLIN)	Tori Kelly Featuring Jonathan McReynolds SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	11	1
NEW		12	SOUL'S ANTHEM (IT IS WELL) R.HILL,K.FRANKLIN,M.STARK (V.KELLY,K.FRANKLIN)	Tori Kelly SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	12	1
NEW		13	MASTERPIECE K.FRANKLIN,M.STARK,R.HILL (K.FRANKLIN,L.MOORE)	Tori Kelly Featuring Lecrae SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	13	1
	11	0	OH HOW I LOVE YOU L.B.HOSKINS (L.B.HOSKINS,F.SANDERS JR.,J.JENKINS,N.HUMES)	Zacardi Cortez BLACKSMOKE	10	12
NEW		15	SUNDAY K.FRANKLIN,M.STARK,R.HILL (V.KELLY,K.FRANKLIN)	Tori Kelly SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	15	1
	10	11	NO ORDINARY WORSHIP J.WILLIAMS,M.BOONE (M.BOONE,J.WILLIAMS)	Kelontae Gavin MARQUIS BOONE/TYSCOT	10	22
	12	13	FAVOR OF GOD A.LEWIS (J.FORTUNE,A.LEWIS)	James Fortune Featuring Zacardi Cortez FIYA WORLD/EONE	12	18
NEW		18	QUESTIONS K.FRANKLIN,M.STARK,R.HILL (K.FRANKLIN)	Tori Kelly SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	18	1
	13	12	MENTION M.BOONE,J.WILLIAMS (C.R.MUKULA)	Fresh Start Worship FRESH START/MARQUIS BOONE	12	14
	15	4	CAN'T TURN BACK R.E.JONES JR.,C.JENKINS (C.JENKINS,R.E.JONES JR.,W.JONES)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	14	14
	-	1	I AGREE J.NELSON,K.SHELTON (J.NELSON,K.SHELTON,J.JOHNSON)	Jonathan Nelson EONE	21	3
	16	6	HE GOT UP V.MITCHELL,T.HARDIN, JR. (V.MITCHELL)	VaShawn Mitchell Feat. Dorinda Clark-Cole, Sean Tillery & Changed VMAN/TYSCOT/FAIR TRADE	16	8
	14	17	DO IT AGAIN S.FURTICK (S.FURTICK,M.REDMAN,M.BROCK,C.BROWN)	Elevation Collective Feat. Travis Green & Kierra Sheard ELEVATION CHURCH/PLG	14	23
	17	15	WE LIVIN W.CAMPBELL (T.CAMPBELL,W.S.CAMPBELL II)	Tina Campbell GEE TREE CREATIVE/MALACO	15	21
	21	25	GLORY D.HADDON,M.HODGE (D.HADDON)	Deitrick Haddon & Hill City Worship Camp DHVISIONS/EONE	21	8

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	Look Up Child	2		
HOT SHOT DEBUT	2	FIT FOR A KING SOLID STATE	Dark Skies	1		
	3	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	181		
	4	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	30		
	5	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	91		
	6	NF CAPITOL CMG	Therapy Session	126		
	7	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	24		
	8	MERCYME FAIR TRADE/PLG	Lifer	77		
NEW	9	LAKEWOOD MUSIC LAKEWOOD	Live In The Wonderful	1		
	10	NF CAPITOL CMG	Mansion	165		
	11	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	Here As In Heaven	137		
	12	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	66		
	13	TAUREN WELLS REUNION/PLG	Hills And Valleys	61		
	14	CORY ASBURY BETHEL	Reckless Love	34		
	15	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	67		
	16	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	227		
	17	ELVIS PRESLEY RCA/LEGACY	Where No One Stands Alone	6		
	18	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	158		
	19	SKILLET HEAR IT LOUD/ATLANTIC/CURB-WORD	Unleashed	111		
	20	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	There Is A Cloud	79		
	21	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	101		
	22	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	163		
NEW	23	MACK BROCK SPARROW/CAPITOL CMG	Greater Things	1		
	24	FOR KING & COUNTRY FERVENT/CURB-WORD/CURB	RUN WILD. LIVE FREE. LOVE STRONG.	210		
	25	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	259		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
NEW	1	TORI KELLY SCHOOLBOY/CAPITOL	Hiding Place	1		
	2	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	24		
NEW	3	BRENT JONES JDI	Open Your Mouth And Say Something	1		
NEW	4	JONATHAN NELSON EONE	Declaration	1		
	5	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit	56		
	6	GG EARNEST PUGH EPM/EONE	The Unsung Hits, Vol. 1	2		
	7	ARETHA FRANKLIN ATLANTIC/RHINO	Amazing Grace The Complete Recordings	6		
	8	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	10		
	9	JONATHAN MCREYNOLDS EONE	Make Room	28		
	10	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	166		
RE	11	TOMMYE YOUNG-WEST ROCK DANIEL	The Return Of Tommye Young-West	3		
	12	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	151		
	13	MARANDA CURTIS C.BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE/PLG	Open Heaven: The Maranda Experience	20		
NEW	14	PROPHET BRIAN CRAN BRIAN CARN	Sunday Night Church: Unplugged, + Live Recording	1		
	15	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	160		
	16	VARIOUS ARTISTS MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG	WOW Gospel 2018	34		
	17	PHIL THOMPSON PHIL THOMPSON WORSHIP/JAMESTOWN/EONE	My Worship	12		
RE	18	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	235		
	19	KIRK FRANKLIN GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	135		
RE	20	CECE WINANS PURESPRINGS GOSPEL/THIRTY TIGERS	Let Them Fall In Love	32		
	21	TAMELA MANN TILLYMANN	Best Days	237		
	22	TODD DULANEY EONE	Your Great Name	35		
	23	TAMELA MANN TILLYMANN	One Way	105		
RE	24	THE BROOKLYN TABERNACLE CHOIR THE BROOKLYN TABERNACLE CHOIR/PLG	I Am Reminded: Live!	12		
	25	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	117		



Tori, Avril Cross Over

Hiding Place, the first faith-based album by **Tori Kelly** (above), arrives as her first No. 1 on Top Gospel Albums with 15,000 equivalent album units in the week ending Sept. 20, according to Nielsen Music. The LP is her second, following the 2015 pop release *Unbreakable Smile*. Kelly co-wrote four of the new album's tracks with gospel music stalwart **Kirk Franklin**, who also co-produced the set.

"This album is so close to my heart and a huge dream of mine," Kelly tells *Billboard*. "Hearing the responses to *Hiding Place*, and how it's touching people's lives, has moved me so much. My hope is that people continue to be encouraged and feel loved when they hear it."

All eight songs on the set chart on the airplay-, streaming- and sales-based Hot Gospel Songs survey, led by "Never Alone," featuring Franklin (6-2). As "Psalm 42" debuts at No. 3 and "Help Us to Love" (featuring **The Hamiltones**) surges 18-4, Kelly joins **Lecrae** (in 2014) as the only artists ever to simultaneously boast three of the chart's top five.

A fellow pop singer-songwriter segues to the religious charts as **Avril Lavigne's** "Head Above Water" launches at No. 5 on Hot Christian Songs. It is fueled by 10,000 first-week downloads sold, which is good for a No. 2 start on Christian Digital Song Sales. Lavigne co-wrote the track, which recounts her battle with Lyme disease, with **Travis Clarke** and **Stephan Moccio**.

Lavigne makes her first visit to the Christian charts after banking 19 entries on the *Billboard* Hot 100 since 2002, including five top 10s, led by the pop-punk No. 1 "Girlfriend" in 2007.

—Jim Asker

KRIS CONNOR/GETTY IMAGES

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular gospel albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). See charts legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

OCT. 17+18, 2018 ♦ LOS ANGELES

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Dance/Electronic

September 29
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	2	1	#1 AG SG HAPPIER		Marshmello & Bastille	1
	1	2	THE MIDDLE		Zedd, Maren Morris & Grey	35
	3	3	JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone	18
	5	4	REMINDE ME TO FORGET		Kygo Featuring Miguel	27
	8	6	PROMISES		Calvin Harris & Sam Smith	5
	4	5	ONE KISS		Calvin Harris & Dua Lipa	25
	7	7	SIDE EFFECTS		The Chainsmokers Featuring Emily Warren	9
	6	8	SOLO		Clean Bandit Featuring Demi Lovato	18
	9	10	HAPPY NOW		Zedd & Elley Duhe	10
	13	13	GOODBYE		Jason Derulo X David Guetta Feat. Nicki Minaj & Willy William	4
	34	9	ELECTRICITY		Silk City x Dua Lipa	3
	11	11	RISE		Jonas Blue Featuring Jack & Jack	17
	12	12	OCEAN		Martin Garrix Featuring Khalid	14
	14	14	DON'T LEAVE ME ALONE		David Guetta Feat. Anne-Marie	8
	15	15	IN MY MIND		Dynoro & Gigi D'Agostino	9
	16	16	TIE ME DOWN		Gryffin With Elley Duhe	7
	18	22	REMEDY		Alesso	3
HOT SHOT DEBUT		18	THIS FEELING		The Chainsmokers Featuring Kelsea Ballerini	1
		19	DG LOYAL		ODESZA	2
	19	17	BORN TO BE YOURS		Kygo & Imagine Dragons	14
	20	18	WHENEVER		Kris Kross Amsterdam x The Boy Next Door Feat. Conor Maynard	8
	22	20	DARKSIDE		Alan Walker Featuring Au/Ra & Tomine Harket	8
	21	21	HIGH ON LIFE		Martin Garrix Featuring Bonn	8
NEW		24	SAY MY NAME		David Guetta, Bebe Rexha & J Balvin	1
	17	19	FINEST HOUR		Cash Cash Featuring Abir	22
NEW		26	BATTLE		David Guetta Featuring Faouzia	1
	23	23	ONLY YOU		Cheat Codes & Little Mix	13
NEW		28	BURN OUT		Martin Garrix & Justin Mylo Feat. Dewain Whitmore	1
	24	25	RIGHT NOW		Nick Jonas vs Robin Schulz	4
		30	JUST GOT PAID		Sigala, Meghan Trainor, Ella Eyre & French Montana	2
	33	29	DOOMSDAY		VASSY x Lodato	5
	29	28	PANIC ROOM		Au/Ra & CamelPhat	16
	44	31	BLAH BLAH BLAH		Armin van Buuren	3
NEW		34	SURVIVE		Don Diablo Featuring Emeli Sande & Gucci Mane	1
	27	33	LOVE NO MORE		Loud Luxury x Anders	3
	30	34	DANCING ALONE		Axwell & Ingresso Featuring Romans	12
	48	48	DRIVE		Black Coffee & David Guetta Feat. Delilah Montana	4
	39	35	LOSING IT		Fisher	5
	35	36	TAKE YOU DOWN		Illenium	7
	37	40	IF YOU'RE OVER ME		Years & Years	19
	31	27	WE DON'T CARE		Sigala & The Vamps	6
NEW		42	BEAT 54 (ALL GOOD NOW)		Jungle	1
	38	26	STAND UP		Dirty Werk (Steve Smooth x DJ Bam Bam)	6
NEW		44	BACK DOWN		Bob Moses	1
	40	42	IDWK		DVBBS X Blackbear	16
	38	46	MONOPHOBIA		deadmau5 Featuring Rob Swire	10
	45	44	FLAVOR		Niiko x SWAE + Alicia Madison	3
RE-ENTRY		48	STARS		Marshmello	3
		49	CALL MY LIFE		Blair St. Clair	2
		32	BACK & FORTH		MK, Jonas Blue & Becky Hill	2

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	DAVID GUETTA		7	1	
NEW	2	APHEX TWIN		Collapse (EP)	1	
	22	THE CHAINSMOKERS		Sick Boy (EP)	22	
	1	THE CHAINSMOKERS		Memories...Do Not Open	76	
	2	THE CHAINSMOKERS		Collage (EP)	98	
NEW	6	JUNGLE		For Ever	1	
	3	LADY GAGA		The Fame	236	
NEW	8	BOB MOSES		Battle Lines	1	
	4	KYGO		Kids In Love	46	
	5	CALVIN HARRIS		Funk Wav Bounces Vol. 1	64	
	6	ODESZA		A Moment Apart	54	
	7	ODESZA		In Return	165	
	8	GORILLAZ		Demon Days	191	
	10	ALINA BARAZ & GALIMATIAS		Urban Flora	165	
	13	DAVID GUETTA		Nothing But The Beat	193	
	12	DJ SNAKE		Encore	111	
	11	AVICII		True	101	
	14	MAJOR LAZER		Peace Is The Mission	158	
	16	ILLENIU		Awake	50	
	17	KYGO		Cloud Nine	120	
	18	DAFT PUNK		Random Access Memories	165	
	20	DAFT PUNK		Discovery	115	
	9	CALVIN HARRIS		18 Months	119	
NEW	24	ORBITAL		Monsters Exist	1	
	19	CALVIN HARRIS		Motion	131	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	HAPPIER	Marshmello & Bastille	5		
	3	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone	18		
NEW	3	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini	1		
	4	REMINDE ME TO FORGET	Kygo Feat. Miguel	27		
NEW	5	BATTLE	David Guetta Feat. Faouzia	1		
	6	PROMISES	Calvin Harris & Sam Smith	5		
	7	SOLO	Clean Bandit Feat. Demi Lovato	18		
	8	SIDE EFFECTS	The Chainsmokers Feat. Emily Warren	8		
	25	LOYAL	ODESZA	2		
	8	THE MIDDLE	Zedd, Maren Morris & Grey	35		
	9	ONE KISS	Calvin Harris & Dua Lipa	24		
RE	12	FEELS GREAT	Cheat Codes Feat. Fetty Wap & CVBZ	19		
	2	ELECTRICITY	Silk City x Dua Lipa	3		
	12	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	83		
	16	OCEAN	Martin Garrix Feat. Khalid	14		
	10	HAPPY NOW	Zedd & Elley Duhe	9		
	13	BODY	Loud Luxury Feat. Brando	24		
	14	RISE	Jonas Blue Feat. Jack & Jack	14		
	15	SILENCE	Marshmello Feat. Khalid	58		
	17	GOODBYE	Jason Derulo X David Guetta	4		
NEW	21	SAY MY NAME	David Guetta, Bebe Rexha & J Balvin	1		
	19	BORN TO BE YOURS	Kygo & Imagine Dragons	14		
NEW	23	BURN OUT	Martin Garrix & Justin Mylo Feat. Dewain Whitmore	1		
RE	24	IN MY MIND	Dynoro & Gigi D'Agostino	5		
	22	CLOSER	The Chainsmokers Feat. Halsey	112		



Marshmello, Bastille, Guetta Get No. 1s

Marshmello and Bastille bump 2-1 on Hot Dance/Electronic Songs with "Happier," halting Zedd, Maren Morris and Grey's record 33-week reign with "The Middle." "Happier" rules with 26 million in all-format radio audience (up 21 percent), 13.8 million U.S. streams (up 20 percent) and 12,000 downloads sold (up 17 percent), according to Nielsen Music. Marshmello earns his third No. 1 on the chart, and alt band Bastille banks its first. Turning to Top Dance/Electronic Albums, David Guetta notches his third No. 1 with 7 (15,000 equivalent album units). On Hot Dance/Electronic Songs, he earns his 12th top 10 with 7 single "Goodbye," with Jason Derulo and featuring Nicki Minaj and Willy William (13-10); Guetta ties The Chainsmokers for the second-most top 10s, after Calvin Harris' 16. "Goodbye" rises with 9 million airplay audience impressions (up 14 percent), 4.5 million streams (up 51 percent) and 2,000 sold (up 20 percent).

Kygo commands his second leader on Dance Club Songs with "Remind Me to Forget," featuring Miguel, who earns his first (2-1). The track sports remixes from Hook N Sling, Syn Cole and Kay Stafford, among others. Also on Dance Club Songs, Janet and Daddy Yankee jump 14-6 with "Made for Now." Remixed by Eric Kupper, Dirty Disco, Dirty Werk and others, the collaboration is Miss Jackson's 34th top 10 (and Daddy Yankee's second) and first since her 19th No. 1, "Make Me," in January 2010. In the chart's 42-year history, only Madonna (60) and Rihanna (37) boast more top 10s.

—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, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as current if they are in the top 100 of the chart. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on album sales, track equivalent album sales, track equivalent album sales, and streaming equivalent albums. DANCE/ELECTRONIC DIGITAL SONG SALES: The week's top-downloaded dance/electronic songs, ranked by sales data as compiled by Nielsen Music. See Chart Legend on Billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 REMIND ME TO FORGET KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	9
3	2	DOOMSDAY KMY	VASSY x Lodato	8
4	3	GOD IS A WOMAN REPUBLIC	Ariana Grande	6
6	4	ALMOST LOVE HOLLYWOOD	Sabrina Carpenter	7
1	5	STAND UP Dirty Werk (Steve Smooth x DJ Bam Bam) FLY HOUSE		12
14	6	GG MADE FOR NOW RHYTHM NATION/CINQ	Janet & Daddy Yankee	4
9	7	FLAVOR NKS	Niiko x SWAE + Alicia Madison	8
11	8	CALL MY LIFE PRODUCER ENTERTAINMENT GROUP	Blair St. Clair	8
7	9	HOW DO I LIVE (RE-IMAGINED) EVERLE/THIRTY TIGERS	LeAnn Rimes	10
8	10	RISE POSITIVA/VIRGIN/CAPITOL	Jonas Blue Feat. Jack & Jack	13
19	11	PROMISES CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	3
16	12	GROWING PAINS EP/DEF JAM	Alessia Cara	5
5	13	MISS ME Sted-E & Hybrid Heights Feat. Mimi NOMAD'S CREW/DAUMAN		10
13	14	STICKS & STONES RADIKAL	Metro & Nelly Furtado	14
20	15	GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT) WARNER BROS.	Cher	4
10	16	DANCING ALONE REFUNE/AXWELL/ASTRALWERKS/CAPITOL	Axwell & Ingrosso Feat. Romans	11
15	17	SOMEWHERE ABOVE THE CLOUDS RADIKAL	DJs From Mars	8
18	18	ALL I EVER WANTED FDD	The Rua	7
25	19	LOW ROXIE/BMG/WARNER	Lenny Kravitz	3
23	20	DANCING WITH STRANGERS 418	Jaki Nelson	5
28	21	SUMMER OF LOVE ISLAND/INTERSCOPE	U2	3
21	22	SUMMER ON LOCK GOOD CHAT/DAUMAN	Emily Perry	11
27	23	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	4
22	24	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
26	25	BACK TO YOU 418	Greg Gatsby & CRVNTIS	6
30	26	BUSTED BOWIE JANE	Bowie Jane	4
33	27	INFINITY 2018 SELFIE TUNES/NITRON/SONY MUSIC GERMANY	Sean Finn X Guru Josh	3
42	28	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	2
34	29	TIE ME DOWN DARKROOM/INTERSCOPE	Gryffin With Elley Duhé	3
31	30	COME ON OVER GLOBAL GROOVE	Sonic Amazon	5
24	31	DRINK ABOUT SEEB/ISLAND/REPUBLIC	Seeb x Dagny	10
12	32	ACCELERATE Christina Aguilera Feat. Ty Dolla \$ign & 2 Chainz RCA		12
36	33	POUR OVER SPINNIN'	Vintage Culture & Adam K	3
17	34	GIRLS Rita Ora, Cardi B, Bebe Rexha & Charli XCX ATLANTIC		10
29	35	GET DOWN TONIGHT Galactic Marv Feat. KC & The Sunshine Band ARMADA		7
32	36	YOUR KISS DJ Head Feat. Nikki Valentine MOTION		6
45	37	LALALOVE BMG	Mono Mind	2
48	38	(IT HAPPENS) SOMETIMES DEFECTED	Jack Back	2
37	39	JACKIE CHAN Tiesto & Dzeko Feat. Preme & Post Malone MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC		14
39	40	LOSING IT CATCH & RELEASE	Fisher	5
35	41	PRIDE 418	Morsy & Amber Skyes	9
HOT SHOT DEBUT	42	RUMORS CVB3RPVNK	R3HAB & Sofia Carson	1
41	43	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		18
45	44	INTERNASH QUANTAM DIGITAL	Dex Experience	2
NEW	45	SIDE EFFECTS The Chainsmokers Feat. Emily Warren DISRUPTOR/COLUMBIA		1
50	46	NEVER FADE OUT PUMP	Fadi Awad	7
44	47	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE		11
NEW	48	I'LL FIGHT EPIC	Jennifer Hudson	1
NEW	49	BODY Loud Luxury Feat. Brando ARMADA		1
43	50	SOLO Clean Bandit Feat. Demi Lovato BIG BEAT/ATLANTIC/RRP		13

BOXSCORE

September 29
2018
billboard

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$13,464,062 \$350/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE ROSE BOWL, PASADENA, CALIF. SEPT. 22-23	106,550 TWO SHOWS TWO SELLOUTS	LIVE NATION
2	\$11,220,207 \$125/\$89.50/\$39.50	ED SHEERAN, ANNE-MARIE, SNOW PATROL METLIFE STADIUM, EAST RUTHERFORD, N.J. SEPT. 21-22	107,500 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP, AEG
3	\$11,056,837 \$290/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE NRG STADIUM, HOUSTON SEPT. 15-16	80,022 88,022 TWO SHOWS	LIVE NATION
4	\$9,421,781 (8,108,385 EUROS) \$226.13/\$40.59	U2 ACCORHOTELS ARENA, PARIS SEPT. 8-13	72,412 FOUR SHOWS FOUR SELLOUTS	LIVE NATION
5	\$6,295,535 \$350/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE HARD ROCK STADIUM, MIAMI AUG. 31	44,310 SELLOUT	LIVE NATION
6	\$5,982,028 \$399.50/\$299.50/\$159.50 0/\$99.50/\$59.50	EAGLES THE FORUM, INGLEWOOD, CALIF. SEPT. 12-15	41,021 THREE SHOWS THREE SELLOUTS	LIVE NATION
7	\$5,713,125 \$320/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE AT&T STADIUM, ARLINGTON, TEXAS SEPT. 11	41,626 SELLOUT	LIVE NATION
8	\$5,437,147 \$290/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE MERCEDES-BENZ SUPERDOME, NEW ORLEANS SEPT. 13	40,939 SELLOUT	LIVE NATION
9	\$4,797,916 (4,106,750 EUROS) \$151.88/\$99.31	IRON MAIDEN, KILLSWITCH ENGAGE WANDA METROPOLITANO, MADRID, SPAIN JULY 14	48,689 SELLOUT	MADNESS LIVE
10	\$4,749,202 \$320/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE CAMPING WORLD STADIUM, ORLANDO, FLA. AUG. 29	39,423 SELLOUT	LIVE NATION
11	\$4,426,568 \$320/\$20	BEYONCE & JAY-Z, DJ KHALED, CHLOE X HALLE STATE FARM STADIUM, GLENDALE, ARIZ. SEPT. 19	37,174 SELLOUT	LIVE NATION
12	\$4,423,431 (3,819,190 EUROS) \$226.40/\$40.64	U2 LANXESS ARENA, KOLN, GERMANY SEPT. 4-5	34,822 34,844 TWO SHOWS	LIVE NATION
13	\$4,279,811 (3,660,950 EUROS) \$220.82/\$40.68	U2 ALTICE ARENA, LISBON, PORTUGAL SEPT. 16-17	37,518 TWO SHOWS TWO SELLOUTS	LIVE NATION
14	\$3,857,267 (3,317,250 EUROS) \$116.28/\$87.21	DEPECHE MODE WALDBUHN, BERLIN JULY 23-25	43,783 TWO SHOWS TWO SELLOUTS	LIVE NATION
15	\$3,636,511 \$188.50/\$105.50/ \$75.50/\$45.50	JOURNEY & DEF LEPPARD, CHEAP TRICK FENWAY PARK, BOSTON AUG. 11	34,359 SELLOUT	LIVE NATION
16	\$2,739,840 (2,083,335 AUD) \$654.93/\$128.88	MAYDAY QUDOS BANK ARENA, SYDNEY SEPT. 21	10,408 11,728	CHINTOWN CINEMA CORP.
17	\$2,700,031 \$99.50/\$29.50	HARRY STYLES, KACEY MUSGRAVES THE FORUM, INGLEWOOD, CALIF. JULY 13-14	33,698 TWO SHOWS TWO SELLOUTS	LIVE NATION
18	\$2,622,134 \$129/\$29.50	POST MALONE, 21 SAVAGE, SOB X RBE, SAINT JHN & OTHERS HOLLYWOOD BOWL, LOS ANGELES JUNE 27-28	32,045 TWO SHOWS TWO SELLOUTS	LIVE NATION
19	\$2,510,417 \$179.50/\$129.50/\$99.50/ \$69.50/\$39.50	JOURNEY & DEF LEPPARD TOYOTA CENTER, HOUSTON SEPT. 1-3	21,184 TWO SHOWS TWO SELLOUTS	LIVE NATION
20	\$2,395,271 \$179.50/\$99.50/\$69.50/ \$39.50/\$24.75	JOURNEY & DEF LEPPARD, CHEAP TRICK BUSCH STADIUM, ST. LOUIS, MO. AUG. 24	31,865 33,420	LIVE NATION
21	\$2,311,161 (1,978,734 EUROS) \$77.09/\$73.59	IRON MAIDEN, KILLSWITCH ENGAGE MESSEGELEND, HANNOVER, GERMANY JUNE 30	30,000 SELLOUT	WIZARD PROMOTIONS
22	\$2,189,356 (1,867,892 EUROS) \$84.39/\$58.61	IRON MAIDEN, KILLSWITCH ENGAGE ACCORHOTELS ARENA, PARIS JULY 5-6	30,794 TWO SHOWS TWO SELLOUTS	LIVE NATION
23	\$2,173,988 (8,307,679 ZLOTY) \$83.22/\$20.67	IRON MAIDEN, KILLSWITCH ENGAGE TAURON ARENA, KRAKOW, POLAND JULY 27-28	30,617 TWO SHOWS TWO SELLOUTS	LIVE NATION
24	\$2,054,762 \$179.50/\$99.50/ \$69.50/\$49.50	JOURNEY & DEF LEPPARD AT&T CENTER, SAN ANTONIO, TEXAS AUG. 31	15,419 SELLOUT	LIVE NATION
25	\$2,017,287 \$225.50/\$50	JUSTIN TIMBERLAKE, FRANCESCO YATES RUPP ARENA, LEXINGTON, KY. SEPT. 19	17,342 SELLOUT	LIVE NATION
26	\$1,907,741 \$179.50/\$119.50/\$99.50/ \$89.50/\$49.50	JOURNEY & DEF LEPPARD AMALIE ARENA, TAMPA, FLA. AUG. 18	15,054 SELLOUT	LIVE NATION
27	\$1,893,913 \$179.50/\$99.50/ \$69.50/\$49.50	JOURNEY & DEF LEPPARD T-MOBILE ARENA, LAS VEGAS SEPT. 8	15,428 SELLOUT	LIVE NATION
28	\$1,780,935 \$179.50/\$99.50/ \$69.50/\$49.50	JOURNEY & DEF LEPPARD TALKING STICK RESORT ARENA, PHOENIX, ARIZ. SEPT. 7	13,597 SELLOUT	LIVE NATION
29	\$1,704,793 \$179.50/\$119.50/\$89.50/ \$69.50/\$49.50	JOURNEY & DEF LEPPARD BB&T CENTER, SUNRISE, FLA. AUG. 17	14,251 SELLOUT	LIVE NATION
30	\$1,646,254 (1,409,464 EUROS) \$84.39/\$58.61	IRON MAIDEN, KILLSWITCH ENGAGE GELREDOME, ARNHEM, NETHERLANDS JULY 1	20,026 23,200	MOJO CONCERTS
31	\$1,489,706 \$500/\$39.95	LUIS MIGUEL HONDA CENTER, ANAHEIM, CALIF. SEPT. 8	11,538 SELLOUT	LIVE NATION
32	\$1,444,708 (1,214,040 EUROS) \$113.05/\$83.30	IRON MAIDEN, KILLSWITCH ENGAGE IPPEDROMO, MILAN JULY 9	16,272 17,500	LIVE NATION
33	\$1,432,921 \$500/\$39.95	LUIS MIGUEL AT&T CENTER, SAN ANTONIO, TEXAS AUG. 30	12,319 SELLOUT	LIVE NATION
34	\$1,432,559 \$99.50/\$29.50	HARRY STYLES, KACEY MUSGRAVES UNITED CENTER, CHICAGO JUNE 30	18,286 SELLOUT	LIVE NATION
35	\$1,424,915 \$179.50/\$99.50/\$69.50/ \$49.50/\$39.50	JOURNEY & DEF LEPPARD SCHOTTENSTEIN CENTER, COLUMBUS, OHIO AUG. 22	12,277 SELLOUT	LIVE NATION



Sheeran Tour Dazzles At MetLife

Ed Sheeran (above) hits the Boxscore chart at No. 2 with reports for two shows at MetLife Stadium in East Rutherford, N.J. The singer-songwriter played the football stadium Sept. 21-22 as part of the ÷ Tour. Starting in Turin, Italy, on March 16, 2017, Sheeran has grossed \$289.7 million from 3.3 million tickets sold so far.

The MetLife gigs were his first stadium shows in the New York area as a headliner, graduating from playing Barclays Center in Brooklyn Sept. 29-Oct. 1, 2017. While those shows collectively played to 41,066 fans and grossed \$3.7 million, Sheeran's two-night engagement at MetLife netted 107,550 tickets sold and grossed \$11.2 million. That's his largest gross ever from a North American engagement and first to surpass \$10 million.

Sheeran joins an elite group that has reported a \$10 million gross from a MetLife engagement: **Bon Jovi**, **Coldplay**, **Guns N' Roses**, **One Direction**, **Bruce Springsteen**, **Taylor Swift** and **U2**, plus co-headlining engagements by **Beyoncé** and **Jay-Z** (On the Run Tour, 2014); On the Run II Tour, 2018), and **Eminem** and **Rihanna** (The Monster Tour, 2014).

The ÷ Tour is slated to conclude in Ipswich, England, on Aug. 24, 2019. Elsewhere, U2 logs its first European reports from its Experience + Innocence Tour. Dates in Koln, Germany (No. 12); Paris (No. 4); and Lisbon, Portugal (No. 13) grossed a collective \$18.1 million. These figures push the tour's total gross, which is quickly approaching the \$100 million mark with 23 dates left to report through fall 2018, to \$79.6 million.

—Eric Frankenberg

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

GOODBYE

REWINDING
THE
CHARTS

38 Years Ago ANOTHER ONE TOPPED THE CHART FOR QUEEN

The band earned its second Hot 100 No. 1 with an iconic bassline inspired by Chic's 1979 disco smash, "Good Times"

QUEEN'S "ANOTHER ONE BITES THE DUST" left pop-music enthusiasts with a distinct feeling of déjà vu — mainly due to the song's unmistakable throbbing bassline, written and recorded by bassist John Deacon.

Its familiarity to the bass in Chic's "Good Times," which had topped the Billboard Hot 100 in August 1979, was no accident. In an interview before his death in 1996, Chic bassist Bernard Edwards recalled: "That Queen record

came about because [Deacon] spent some time hanging out with us at our studio."

It turned out there was room for both songs. "Another One Bites the Dust" hit No. 1 on the Hot 100 dated Oct. 4, 1980, for the first of three weeks. It was the second single from *The Game* to top the chart: "Crazy Little Thing Called Love" held the top spot for four weeks.

Queen enjoyed further chart success, although the group never reached the

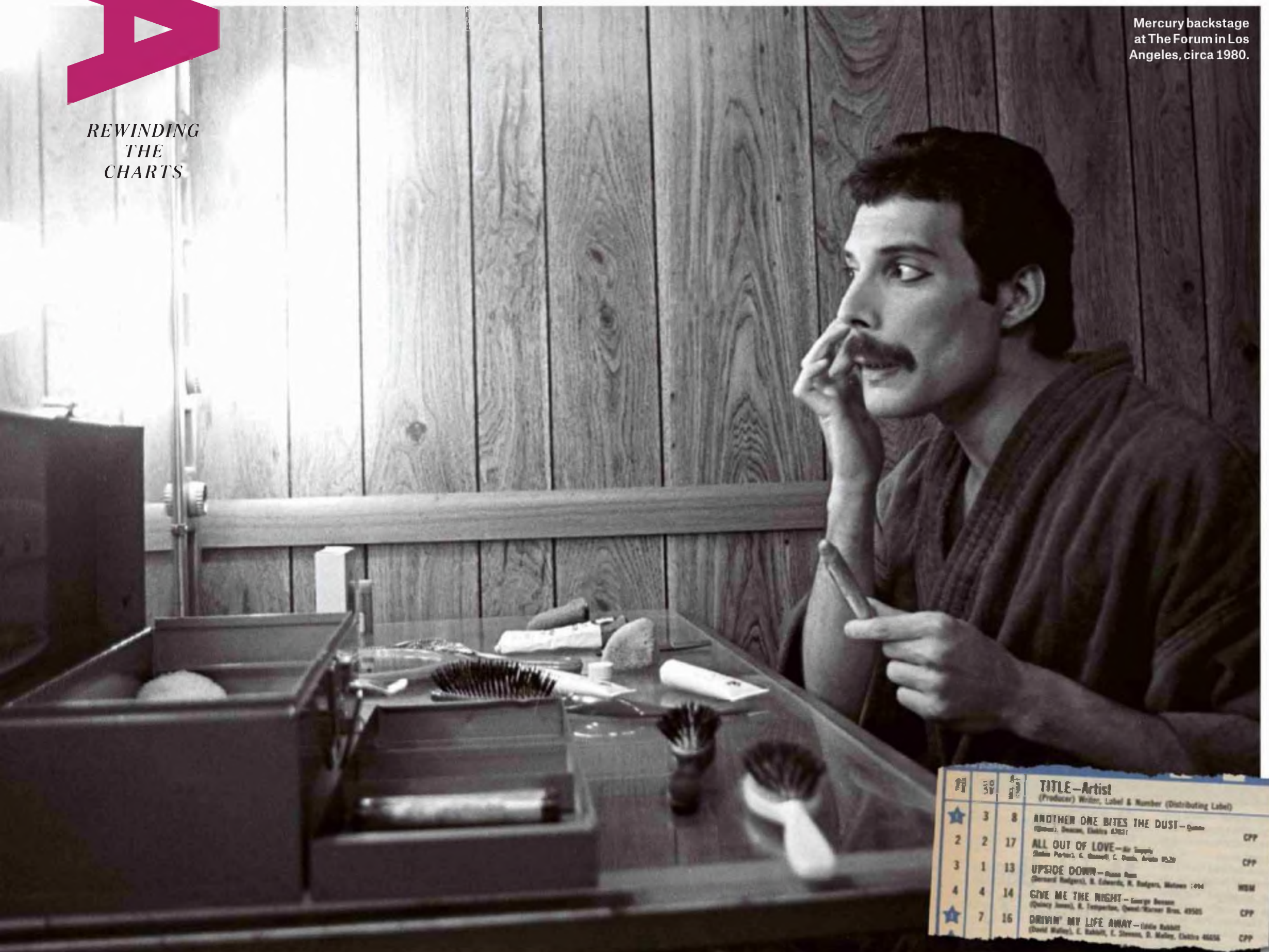
top 10 again during the lifetime of its captivating, operatic frontman, Freddie Mercury, who died of complications from AIDS in 1991 at age 45.

In 1992, Queen's "Bohemian Rhapsody," a No. 9 Hot 100 hit in 1976, rose to No. 2 fueled by its use in the box-office hit *Wayne's World*, starring Mike Myers and Dana Carvey.

Queen continues to tour, now with *American Idol* finalist Adam Lambert providing lead vocals. Bad Company's Paul Rodgers has also fronted the band live.

The group will be portrayed on the big screen in *Bohemian Rhapsody*, which opens Nov. 2 and stars Rami Malek as Mercury. When trailers set to "Another One Bites the Dust" debuted in June, the song took a trip to the top 15 of *Billboard's* Hot Rock Songs chart.

—KEVIN RUTHERFORD



Mercury backstage at The Forum in Los Angeles, circa 1980.

WEEK	WEEKS AT NO. 1	WEEKS AT NO. 1	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 3	8	8	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, EMI/AS 47021
2	2	17	ALL OUT OF LOVE—Air Supply (Shelby Turner), G. Shinnell, C. Smith, Arista 05,20
3	1	13	UPSIDE DOWN—Phish Band (Bernard Rodgers), B. Edwards, B. Rodgers, Warner 104
4	4	14	GIVE ME THE NIGHT—George Benson (Quincy Jones), B. Tompkins, Quest/Arise Bros. 4950
★ 7	16	16	DRIVIN' MY LIFE AWAY—Little Richard (David Walter), E. Baskin, E. Stewart, B. Walter, EMI/AS 4625

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POWER HOUSE



#1 R&B / HIP HOP STREAMING

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#1 R&B / HIP HOP ALBUMS W/ TEA

#1 R&B / HIP HOP TRACKS

GLOBAL HEADQUARTERS

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Source: Nielsen Music, Jan. 2018 - Sept. 13, 2018 - Current Industry Market Share for R&B/Hip-Hop core genre. Based on percentages of market. R&B/Hip-Hop Streaming is on-demand audio streams, R&B/Hip-Hop Consumption is sales w/TEA and SEA on-demand audio; R&B/Hip-Hop Tracks is downloads sold.

