

2018 BILLBOARD
MUSIC Awards

Janet Jackson
(center) with
her dancers.

JANET

*Before taking the stage at the BBMAs to receive the Icon Award,
the visionary artist opens up about motherhood, her career
milestones and what keeps her working: 'The drive is in my DNA'*

May 19, 2018
billboard.com



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LORDE

Melodrama.



NORTH AMERICA DANCE
2018

...what was striking about Wednesday's concert was the sense of intimacy the singer was able to put across in such an expansive space.

LA TIMES

This wasn't pop spectacle by numbers. It was stark, personal, a little weird — and more engaging and relatable because of it.

CHICAGO TRIBUNE

But it was the song's raw emotion, complemented by its bare-bones structure, that struck a nerve. Humor easily allowed Lorde to connect with the crowd, but something deeper prompted the sea of swaying cellphone lights inevitably found in so many concert films and music videos.

WASHINGTON POST

The moment Lorde emerged on a stage bathed in turquoise light, she captivated the audience. Her voice was alluring and unique, dreamy and evocative. She sings with conviction.

ATLANTA CONSTITUTIONAL

It made sense, this was Lorde's show - no, this was Lorde's party - and we were all invited.

BAEBLE MUSIC

That "looseness" is inherent in much of Lorde's stage show, and is what most differentiates her from the pop-star pack she is, in some ways, a part of.

VANITY FAIR



Lorde is a confident and joyful performer. She smiles and sighs as easily as she loses herself in reverie when the song demands it. Her dancing is all sharp angles and jerky movements, earnestly exuberant. But even though she radiates bliss during the most involved portions of her performance, the most striking moments were the most bare.

NEW YORK TIMES

I find Lorde to be a fascinating figure in today's pop music landscape.

...Lorde is one of the best pure pop songwriters to come along in a while, and that, coupled with her elegantly human-sized persona, made last night a memorable one.

BROOKLYN VEGAN

It all came together in an intense sing-along that made the extended interludes between each song increasingly necessary to accommodate Lorde's dynamic presence.

NASHVILLE SCENE

Lorde's 'Melodrama' Tour Is Vital And Inspiring...Where her grown-up fans can love Lorde for her wise-beyond-her-years lyrics, for her ear for a melody, and for her ambition to push pop music into brave new territories, it's hard to top what Lorde means to her younger fans... It felt like the grace and insight of Lorde had spread like ivy to every corner of the arena. More than ever, the music and spirit of Lorde felt vital.

UPROXX

“I’ll love you ‘til you call the cops...”

Thank you Crush Music, Paradigm Agency and Lorde for a great tour.

AEG
PRESENTS

billboard HOT 100

Gambino performed on *Saturday Night Live* in New York on May 5.

Childish Gambino Earns First No. 1 With 'This Is America'



DRIVEN IN LARGE PART by its socially conscious video, in which **Childish Gambino** alternates joyous singing and dancing with striking segues to abrupt gun violence, "This Is America" rockets onto the Billboard Hot 100 at No. 1, launching as the most streamed and top-selling song of the week.

The track is the first Hot 100 chart-topper for actor-writer-director **Donald Glover**'s musical alter ego, who unveiled it as the musical guest on the May 5 episode of NBC's *Saturday Night Live*, which Glover hosted. (The song and its video were released at midnight ET on May 6.)

"America" opens at No. 1 on the Streaming Songs chart with

65.3 million U.S. streams in the week ending May 10, according to Nielsen Music. Notably, video accounts for a robust 68 percent of the song's streaming total (see page 84). The track also arrives atop the Digital Song Sales tally with 78,000 downloads sold.

Gambino hit a No. 12 Hot 100 high last August with his fourth entry on the chart, "Redbone." His three prior charted titles, from 2013 to 2016, peaked between Nos. 64 and 86.

Says RCA Records chairman/CEO **Peter Edge** of the artist's first release for the label, "Childish Gambino has artfully addressed the necessity to spark important conversation with a sensory masterpiece of visuals, movement and music." —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
		1	#1 This Is America	D.GLOVER,L.GORANSSON (D.GLOVER,L.GORANSSON)	Childish Gambino MCDI/WOLF + ROTHSTEIN/RCA	1	1
		2	AG Nice For What	MURDA BEATZ,BLACNMILK (A.GRAHAM,S.LINDSTROM,A.BERGMAN,N.BERGMAN,R.EDICCS,GEORGE,M.HAMMISCH,L.HAWKINS,L.HILL,S.HUNTER,J.JONES,C.SMITH,C.WOODS,D.HALL,PPRIK)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	5
		3	God's Plan	DRAKE (A.GRAHAM,R.LATOUR,D.JACKSON,M.SAMUELS,N.SHEBBI)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	16
		4	Psycho	L.BELL,POST MALONE (L.BELL,A.POST,T.W.GRIFFIN JR.)	Post Malone Feat. Ty Dolla \$ign REPUBLIC	2	11
		5	Meant To Be ▲	WILSHIRE (B.REXHA,T.HUBBARD,J.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMG	2	29
		6	The Middle	ZEDD,GREY (A.ZASLAVSKY,K.TREWARTH,A.M.TREWARTH,S.AARONS,S.JOHNSON,M.LOMAX,J.K.JOHNSON)	Zedd, Maren Morris & Grey INTERSCOPE	5	15
		7	Look Alive	TAY KEITH (A.GRAHAM,M.J.BAKER,B.CHAMBERS)	BlocBoy JB Feat. Drake OVO SOUND/WARNER BROS.	5	13
		8	Never Be The Same ▲	FRANK,DUKES,JARAMI (K.C.CABELLO,A.FEENY,L.R.DAWD,L.LOLOFSSON,N.BAOS,S.YATCHENKO)	Camila Cabello SYCO/EPIC	6	21
		9	Perfect ▲	W.HICKS,E.SHEERAN (E.C.SHEERAN)	Ed Sheeran ATLANTIC	1	37
		10	No Tears Left To Cry	MAX MARTIN,I.LYA (S.KOTECHA,KNOCDOWN,A.GRANDE,MAX MARTIN)	Ariana Grande REPUBLIC	3	3

36

EL CHOMBO Dame Tu Cosita



The hit by the 48-year-old Panama City native also collects a second week atop the Hot Latin Songs list.

You released "Dame Tu Cosita" in 1998, but this year it went viral thanks to a YouTube animation. How did you react? People tagged me in the animation [by artist Art Noux], but a lot of videos use songs of mine, so I thought it was just one more. Now, people send videos of their kids dancing to it and call it a "new" song. New? It's older than you! I'm excited because it represents reggaeton [on the charts]. The animation gave it new life.

After you wrote the song, did you ever think it would be a hit? On the [song's] album cover [Cuentos de

la Cripta, Vol. 2], I wrote that one day, this rhythm will take over all radio stations on the planet. Everything is a cycle — it doesn't surprise me that something big today was done 10 years ago. Daddy Yankee's "Dura" goes back to basics. I just didn't think it [would] happen with a song of mine.

Does the success have you rethinking your 2007 retirement from music? I have to wait, study the market and see how far ["Dame Tu Cosita"] can go before I think of touring or working on new music. The truth is, I wasn't looking for a hit. The hit found me. —LEILA COBO



2 DRAKE Nice for What


The track is Drake's 20th top 10 on Radio Songs (11-8; 72 million in audience, up 18 percent), tying him with Lil Wayne for the most among males. They trail only Rihanna (29 top 10s) and Mariah Carey (23).

Table with 8 columns: Weeks Ago, Last Week, This Week, Title, Certification, Producers, Artist, Imprint/Promotion Label, Peak Position, Weeks On Chart. Includes songs like Freaky Friday, Whatever It Takes, Rockstar, Walk It Talk It, Mine, Watch, Boo'd Up, I Like It, Chun-Li, Heaven.

Main Billboard Hot 100 chart table with 8 columns: Weeks Ago, Last Week, This Week, Title, Certification, Producers, Artist, Imprint/Promotion Label, Peak Position, Weeks On Chart. Includes songs like Friends, Pray for Me, Better Now, Havana, Be Careful, Plug Walk, In My Blood, Powerglide, Call Out My Name, Wait, Finesse, New Rules, You Make It Easy, Sad!, All The Stars, Dame Tu Cosita, Ric Flair Drip, Paranoid, Rich & Sad, Ball For Me, Te Bote, X, Dura, One Number Away, Stay, Delicate, Overdose, Japan, One Kiss, Stir Fry.

CHOMBO: COURTESY OF ROB CHODOS; DRAKE: JACOB ROCHON/ALAMY; MORRIS: RACHEL MURRAY/GETTY IMAGES; SHEERAN: MATT TELENY; WIREIMAGE: RUTH; DANIEL DELVORZ/UMA WIRE. The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data as compiled by Nielsen Music, sales data as compiled by Nielsen Music, and sales activity for the first time. See charts legend on billboard.com/bill for complete rules and explanations. © 2018. Promoters: Global Media, LLC and Nielsen Music, Inc. All rights reserved.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	15	51	Spoil My Night	FRANK DUKE/S.T.WALTON (A.POST/K.M.L.SHAMAN BROWN/A.FEENY/T.WALTON/L.BELL)	Post Malone Feat. Swae Lee	REPUBLIC	15	2
10	44	52	KOD	NOT LISTED (J.COLE)	J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	10	3
37	51	53	Esskeetit	LIL PUMP/C.BARNETT (G.GARCIA/C.BARNETT)	Lil Pump	LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	24	4
59	63	54	Love Lies	CHARLIE HANDSOME/DIGI (K.ROBINSON/N.K.HAMILTON, T.M.PARKS/R.VOTESAK/J.CHAMIMAS)	Khalid & Normani	FOX/RCA	43	12
63	67	55	Tequila	D.SMYERS/S.HENDRICKS (D.SMYERS/REYNOLDS/NGALION)	Dan + Shay	WARNER BROS. NASHVILLE/WAR	55	9
6	42	56	ATM	NOT LISTED (J.COLE)	J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	6	3
8	48	57	Kevin's Heart	NOT LISTED (J.COLE)	J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	8	3
NEW	58	58	Beautiful Crazy	S.MOFFATT (L.COMBS/W.B.DURRETTE/R.WILLIAMS)	Luke Combs	RIVERHOUSE/COLUMBIA NASHVILLE	58	1
58	59	59	No Excuses	A.WELLS (M.TRAINOR/J.K.HINDLIN/A.WELLS)	Meghan Trainor	EPIC	46	10
54	66	60	King's Dead	MIKE WILLIAMS/DAVID WORTH (L.WILLIAMS/M.A.SPEARS/T.WALTON)	Jay Rock, Kendrick Lamar, Future & James Blake	TOP DAWG/AFTERMATH/INTERSCOPE	21	17
73	69	61	IDGAF	L.PRINCIPATO/KOZ (D.LIPA/L.DEAN/L.KIRKLAND/S.STONESTREET, L.OSISIOMA/EMENIKEL/PRINCIPATO)	Dua Lipa	WARNER BROS.	54	17
51	58	62	Drip	NOT LISTED (NOT LISTED)	Cardi B Feat. Migos	THE KSR GROUP/ATLANTIC	21	5
-	23	63	Zack And Codeine	S.STORCH/DIEGO AVE/ROCCSTAR (A.POST/S.S.STORCH/D.AVENDAN/O.L.BELL)	Post Malone	REPUBLIC	23	2
-	24	64	Over Now	L.BELL/POST MALONE/ANDREW WATT (L.BELL/A.POST/A.WOTMANTLEE)	Post Malone	REPUBLIC	24	2
NEW	65	65	Youth	L.JULIUS/MENDES (S.MENDES/K.ROBINSON/S.HARRIS/G.WARBURTON/T.GEGER)	Shawn Mendes Feat. Khalid	ISLAND/REPUBLIC	65	1
-	20	66	Same Bitches	A.POST/L.BELL/KALAM/WALSH/S.AHANA/G.GILLUM/K.D.JACSON/R.ARGENT	Post Malone Feat. G-Eazy & YG	REPUBLIC	20	2
-	29	67	Takin' Shots	L.BELL/REP BIAN/PARTYNEXTDOOR (A.POST/L.BELL/WALSH/J.A.BRATHWAITE/D.HUGHES)	Post Malone	REPUBLIC	29	2
61	68	68	New Freezer	B.JAYNE (D.L.ROGERS/K.L.DUCKWORTH/B.JAYNE)	Rich The Kid Feat. Kendrick Lamar	RICH FOREVER/300/INTERSCOPE	41	15
-	40	69	92 Explorer	LONDON ON DA TRACK/A.ROBINSON/K.R.BAILEY (A.POST, L.BELL/L.T.HOLMES/K.R.BAILEY/A.ROBINSON/J.HARRIS)	Post Malone	REPUBLIC	40	2
82	84	70	Get Along	R.CANNON/K.CHESENEY (R.COPPERMAN, S.MCANALLY/J.OSBORNE)	Kenny Chesney	BLUE CHAIR/WARNER BROS. NASHVILLE/WEA	70	5
84	83	71	Up Down	J.MOI (B.CLAWSON/M.HARDY/C.J.SOLAR)	Morgan Wallen Feat. Florida Georgia Line	BMLG/BIG LOUD	71	7
77	81	72	I Like Me Better	L.AUV (A.LEFF/M.MOTASIC)	Lauv	L.AUV/AWAL-KOBALT	72	13
62	74	73	Most People Are Good	J.STEVENS/J.STEVENS (D.FRASIER/E.M.HILL/J.KEAR)	Luke Bryan	CAPITOL NASHVILLE	43	15
NEW	74	74	Done For Me	C.PUTH (C.PUTH/J.H.RYAN/J.K.HINDLIN/K.A.PARRISH)	Charlie Puth Feat. Kehlani	OTTO/ATLANTIC	74	1
66	70	75	Everyday	MARSHMELLO (SIR R.B.HALL I/MARSHMELLO)	Logic & Marshmello	VISIONARY/DEF JAM	29	10
86	90	76	For The First Time	R.COPPERMAN (D.RUCKER/D.GEORGES/SCOOTER CARLUSO)	Darius Rucker	CAPITOL NASHVILLE	76	7
67	76	77	Singles You Up	P.DIGIOVANNI (L.DAVIS/S.D.JONES/J.EBACH)	Jordan Davis	MCA NASHVILLE	50	14
69	72	78	Outside Today	D.MACTOBBANGIN (K.GAULDEN/D.MCKINNEY)	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	31	17
76	88	79	Zombie	TOMMY NEXTIN/NASLUND (D.M.ORIODAN, P.NASLUND/CUMMINGS)	Bad Wolves	ELEVEN SEVEN/ETLG	54	9
NEW	80	80	Gucci Flip Flops	NOT LISTED (NOT LISTED)	Bhad Bhabie Feat. Lil Yachty	BHAD BHABIE/ATLANTIC	80	1



6 **ZEDD, MAREN MORRIS & GREY**
The Middle


Zedd, Maren Morris and Grey's "The Middle," at No. 6 on the Billboard Hot 100 after reaching a high of No. 5, becomes the most-heard track on U.S. radio: It lifts 2-1 on the Radio Songs chart with 119.1 million in all-format audience in the week ending May 13, according to Nielsen Music. The collaboration is the first chart-topper on the list for each act, with Zedd previously coming closest to the top: "Stay," with **Alessia Cara**, hit No. 3 in July 2017. "The Middle" tops the Hot Dance/Electronic Songs tally for a 15th week. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
60	75	81	Bartier Cardi	NOT LISTED (NOT LISTED)	Cardi B Feat. 21 Savage	THE KSR GROUP/ATLANTIC	14	20
57	82	82	OTW	NINETENBS (K.ROBINSON/P.JEFFERIES/L.KALAI, B.J.MORGAN/T.W.GRIFIN/J.R.V.VALENTINE)	Khalid, Ty Dolla \$ign & 6LACK	RIGHT HAND/RCA	57	3
79	87	83	Sit Next To Me	J.ABRAHAM/OLIGEE (M.D.FOSTER/J.NEWMAN, O.GOLDSTEIN/L.ABRAHAM/L.STALFORS)	Foster The People	COLUMBIA	72	8
RE-ENTRY	84	84	Barbie Tingz	J.REID (O.T.MARAJ/J.REID)	Nicki Minaj	YOUNG MONEY/CASH MONEY/REPUBLIC	25	4
80	91	85	I Lived It	S.HENDRICKS (A.GORLEY/B.HAYSUP, R.AKINS/R.COPPERMAN)	Blake Shelton	WARNER BROS. NASHVILLE/WMIN	66	10
88	92	86	Woman, Amen	R.COPPERMAN (R.COPPERMAN/J.KEAR/D.BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	81	5
95	97	87	Everything's Gonna Be Alright	K.CHESENEY/B.CANNON (D.L.MURPHY/C.STEVENS/J.EYAR)	David Lee Murphy & Kenny Chesney	BLUE CHAIR/REVIVER	87	3
65	78	88	Say Something	TIMBALAND/TIMBERLAKE/DANIA/J.TIMBERLAKE, C.STAPLETON/J.MOSLEY/J.HILLS/D.POSON)	Justin Timberlake Feat. Chris Stapleton	RCA	9	15
-	46	89	Otherside	L.BELL,POST MALONE (L.BELL,A.POST)	Post Malone	REPUBLIC	46	2
92	99	90	Alone	R.REED/J.CARTER (A.FRANGIPANE/FREDERIC WILSON/J.CARTER/J.HESTER)	Halsey Feat. Big Sean & Stefflon Don	ASTRALWERKS/CAPITOL	90	4
90	93	91	Sativa	FISTICUFFS (J.A.E.CHILOMBO/B.WARFIELD, M.ROBINSON/K.M.LISHAMAN/BROWN)	Jhene Aiko Feat. Swae Lee or Rae Sremmurd	ARTCLUB/ARTIUM/DEF JAM	74	9
87	94	92	El Farsante	ALEX.KILLER/CHRIS JEDY (I.NEGRON/V.EZ/PSOTO/PASCUAL CEORTIZ/RIVERA/L.C.EORTIZ/RIVERA/J.C.OZUNA/R.SADOV/SAAVEDRA)	Ozuna & Romeo Santos	DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	49	15
-	47	93	Blame It On Me	L.BELL,POST MALONE (L.BELL,A.POST)	Post Malone	REPUBLIC	47	2
89	95	94	Diamond Teeth Samurai	DJ.SWIFT (K.G.AULDEN/D.WILLIAMS/D.CARTER, JUVENILE/ETHOMAS/C.N.DORSEY)	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	59	5
-	62	95	Famous	J.MOIC/CROWDER (T.HUBBARD,C.CROWDER,S.BUXTON/C.SMITH)	Mason Ramsey	ATLANTIC/BIG LOUD	62	2
70	89	96	I Do	NOT LISTED (NOT LISTED)	Cardi B Feat. SZA	THE KSR GROUP/ATLANTIC	23	5
NEW	97	97	Mercy	D.HUFF (B.YOUNG,S.MCCONNELL)	Brett Young	BMLG	97	1
NEW	98	98	Preach	NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	98	1
93	100	99	Red Roses	MENOH BEATS (K.FOOS/A.E.LAMIN/L.VON CUBE)	Lil Skies Feat. Landon Cube	ALL WE GOT/ATLANTIC	69	18
97	98	100	When We	CARDIAK (TANK/J.NEWT/C.E.MCCORMICK)	Tank	R&B MONEY/ATLANTIC	78	19



9 **ED SHEERAN**
Perfect

The single becomes just the 10th to spend at least 26 weeks in the top 10 of the Hot 100, and **Sheeran** is the only artist with two such hits: His "Shape of You" logged a record 33 weeks in the tier in 2017.



74 **CHARLIE PUTH FEAT. KEHLANI**
Done for Me

Puth debuts the third single from his sophomore LP, *Voicenotes* (released May 11). The song marks his seventh consecutive top 20 hit on the Mainstream Top 40 chart (24-20; up 17 percent in plays).

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT RELEASES ACROSS ALL GENRES, RANKED BY SALES (ALBUMS, SINGLES, TRACKS), AS MEASURED BY NIELSEN MUSIC. SINGLES DATA IS COMPILED BY NIELSEN MUSIC. MUSIC AND STREAMING ACTIVITY DATA IS PROVIDED BY SPOTIFY. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Contents

THIS WEEK

Volume 130 / No. 13

FEATURES

44 **BBMAs 2018** In a roller-coaster year for music — and the world — the Billboard Music Awards, airing live May 20 on NBC, meet the mood with an outspoken host, **Kelly Clarkson**; expectation-upending nominees from **Post Malone** to **Zedd** and **Maren Morris**; and an Icon Award honoree, **Janet Jackson**, who takes a deep dive into her trailblazing history as she prepares new music.

BILLBOARD HOT 100

3 **Childish Gambino's** "This Is America" blasts in at No. 1, the first chart-topper for **Donald Glover's** musical alter ego.

TOPLINE

15 Spotify's new "hateful conduct" policy de-playlisting **R. Kelly**, **XXXTentacion** and **Tay-K** is reigniting debate over how to handle controversial artists and subject matter, while stoking concerns about targeting musicians of color.

20 **Roy Orbison** may be dead, but he's a month into his first tour — as a hologram. A look at the future of holographic concerts.

7 DAYS ON THE SCENE

26 Rolling Loud Festival, Met Gala

THE BEAT

33 On his major-label debut, rapper **Kyle** finds his emotional core in the wake of his viral hit "iSpy."

36 The race for *Billboard's* Song of the Summer heats up, with **Drake** and **Cardi B** among the standouts — along with some dark horses — contending for the title.

BACKSTAGE PASS

59 These 73 executives within the global music business make up this year's International Power Players list.

CODA

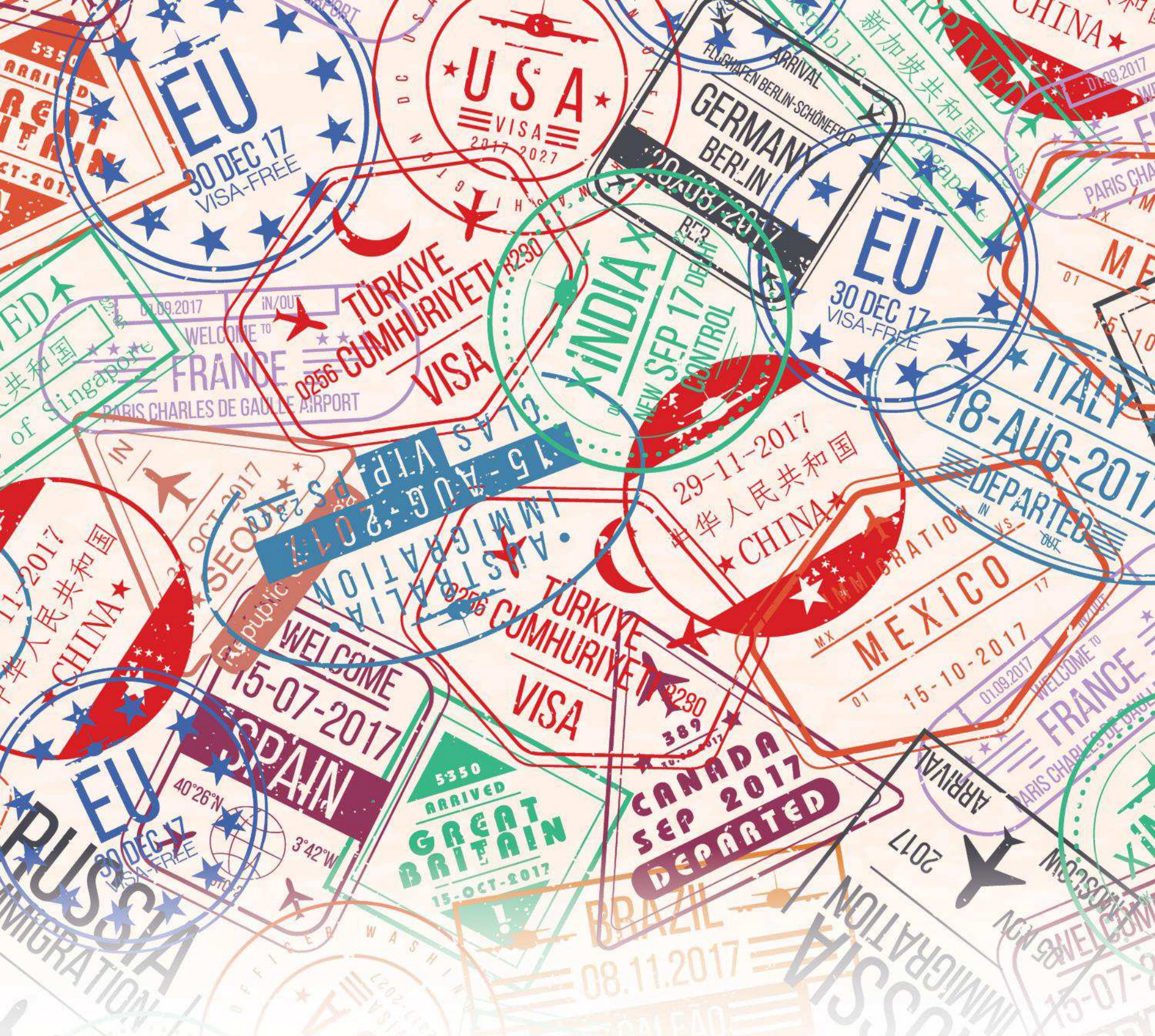
96 In 1983, **David Bowie** topped the Hot 100 with the **Nile Rodgers**-produced "Let's Dance."

TO OUR READERS

Billboard will publish its next issue on June 2. For 24-7 music coverage, go to Billboard.com.

ON THE COVER

Janet Jackson (center) and (clockwise from top right) **Allison Buczkowski**, **Denzel Chisolm**, **Alexandra Carson**, **Dominique Battiste**, **Whyley Yoshimura**, **James Collins**, **Mishay Petronelli** and **Guero Charles** photographed by **Miller Mobley** on May 9 at Milk Studios in Los Angeles. Watch an exclusive behind-the-scenes video from the shoot at Billboard.com.



On the ground, around the world, supporting our artists.

Congratulations to all of our International Power Players:
Rebecca Allen, Jackie Alway, George Ash, Frank Briegmann, Adam Granite, Andrew Jenkins,
David Joseph, Alexandra Lioutikoff, Jesús López, Mike McCormack and Dickon Stainer.



UNIVERSAL MUSIC GROUP



Ed Sheeran

**CONTINUING TO TAKE OVER EVERY CORNER OF THE WORLD
10 SOLD OUT SHOWS IN ASIA, INDIA AND THE MIDDLE EAST**

**Thank you Ed, Stuart, Jon, Gaby, Mark, Amanda, Chris and all of the fantastic Sheeran crew
from all your friends at AEG Presents Asia**

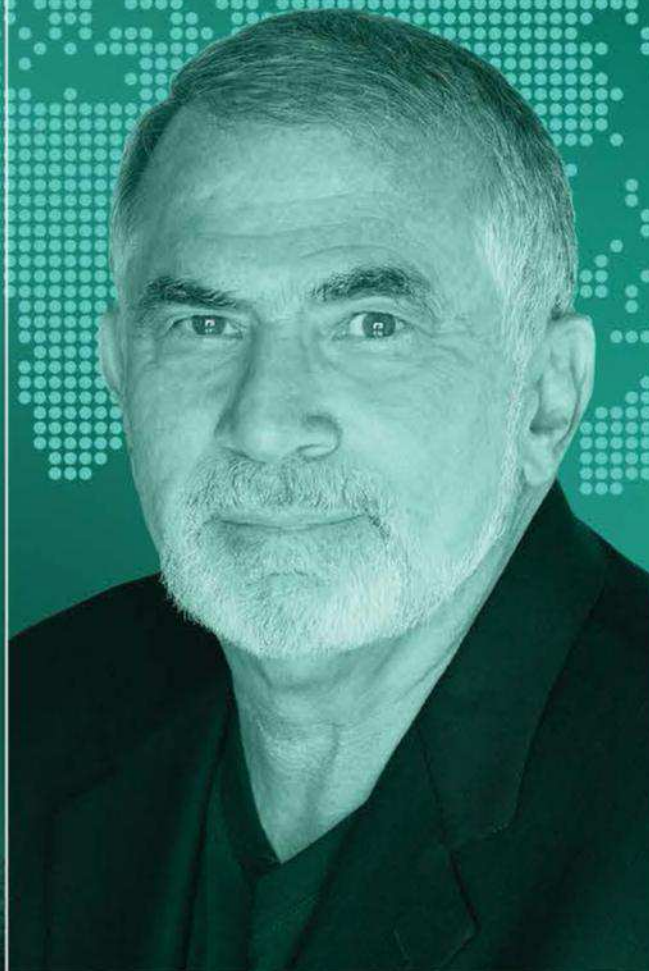
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Music's Judgment Day

Spotify's new rules governing the conduct of artists and creators are lauded by some, but many fear fair enforcement is impossible, while innocent acts face losing their livelihoods

BY DAN RYS and GAIL MITCHELL

THE ANNOUNCEMENT BY Spotify on May 10 that it was removing **R. Kelly's** music from all of its editorial and algorithmic playlists stunned the music world. The move, part of its new public hate content and hateful conduct policy, was because "we want our editorial decisions — what we choose to program — to reflect our values," the company said in a statement. "When an artist or creator does something that is especially harmful or hateful, it may affect the ways we work with or support that artist or creator."

Yet the implementation of the policy, which also de-playlisted controversial rappers **XXXTentacion** and **Tay-K**, left many in the industry wondering why those three artists in particular — who have been accused but not convicted of felonies — were singled out. Several high-ranking Spotify executives were blindsided by the policy themselves and upset that the teams who interface with

acts and labels weren't consulted, while concern has mounted both inside and outside the streaming service that the policy initially targeted artists of color.

"Spotify's got to realize that these are innocent people by court of law," says one label executive close to a recently de-playlisted artist. "For them to be judge and jury is a very dangerous thing."

In statements, reps for both XXXTentacion and Kelly questioned why other artists, many of them

white, were not also de-playlisted despite facing similar accusations and, in some cases, convictions. **Jim Gordon**, the drummer for **Derek &**

The Dominos, for example, was denied bail for a 10th time in April, having served 35 years of a life sentence for killing his mother in 1983, but "Layla," on which he performed and co-wrote, appears on several Spotify playlists.

Spotify says it worked with advocacy groups including the

Southern Poverty Law Center, the Anti-Defamation League, Color of Change and GLAAD to develop the standards. In a statement to *Billboard*, **Rashid Shabazz**, Color of Change chief marketing and storytelling officer, said, "Spotify is a trendsetter. We are encouraged and hopeful that the new policy will encourage others in the digital music industry to follow their example."

Kenyette Barnes, co-founder and national organizer of the #MuteRKelly campaign that launched in April following fresh accusations of sexual misconduct the singer has denied, believes the initial targeting of black artists is "more coincidence than anything else," she tells *Billboard*. "Does the Spotify net need to be widened? Absolutely. It is imperative, for continuity, that other artists whose music violates this policy should also be subjected to the same scrutiny. But I don't think Spotify's policy is racially biased. And I'm speaking as someone who works in civil rights and social justice, where racial bias is always a chief concern."

17%

Average daily streaming decline for XXXTentacion's "SAD!" since de-playlisting

Topline

THE OVER UNDER



Queen Latifah earns an honorary doctorate from Rutgers University after giving a commencement speech to its 2018 graduates.



G-Eazy pleads guilty to drug and assault charges but avoids jail time following his arrest at a nightclub in Sweden.



Justin Tranter receives his second consecutive nod as songwriter of the year at the BMI Pop Awards in Beverly Hills.

LATIFAH: ANDREW LIPOVSKY/NBCU PHOTO BANK/GETTY IMAGES; G-EAZY: PHILLIP FARAGO/GETTY IMAGES; TRANTER: JAMIE MCCARTHY/GETTY IMAGES

Artists Spotify deems guilty of “hateful conduct” won’t have their music removed from the service altogether, but between 20 and 30 percent of Spotify’s streams — and as much as half of new-music streams — come from its playlists, industry sources tell *Billboard*, resulting in greater fallout for new acts.

In the six days since XXXTentacion’s “SAD!” was removed from Spotify’s playlists including RapCaviar, where it held prominent placement, the track’s streams dropped 17 percent per day on average. That continued rate of decline, *Billboard* estimates, could cost the rapper as much as \$60,000 in revenue in a year from that song alone, roughly equivalent to the United States’ median household income. Radio play for “SAD!” also began declining after its Spotify de-playlisting, although no stations have yet removed the track from rotation.

“If you’re accused of something that you haven’t done and public

“Does Spotify’s net need to be widened? Absolutely.”

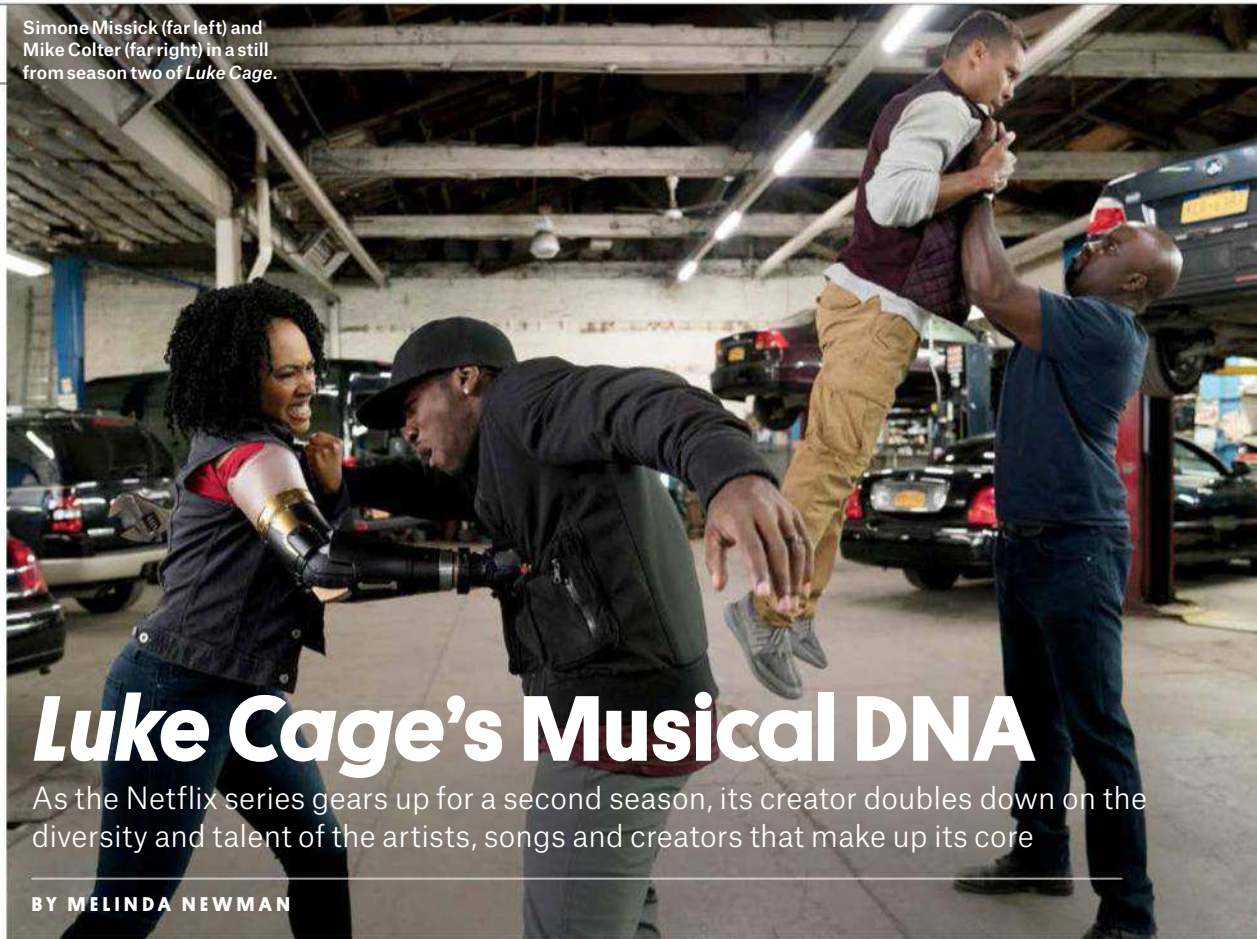
—Kenyette Barnes, #MuteRKelly

opinion is that you’ve done it, your livelihood can be taken away from you,” says one publishing executive. Apple Music declined to comment and doesn’t have a conduct policy, but it has made conduct-related calls of its own, multiple sources say: Soon after the release of **Chris Brown**’s latest album last October, initial promotion was scaled back at least in part due to concerns about Brown’s past, though there are many factors that can influence such curation decisions.

Acts can fight back. After Spotify removed Tay-K’s “The Race” and “After You” from playlists on May 10, he launched his own, called Tay-K, which has gathered about 2,000 followers.

Asks one major-label executive: “Will this change the practice of who’s signed? And what will those decisions then be based on? And who becomes the judge for that?”

Simone Missick (far left) and Mike Colter (far right) in a still from season two of *Luke Cage*.



Luke Cage’s Musical DNA

As the Netflix series gears up for a second season, its creator doubles down on the diversity and talent of the artists, songs and creators that make up its core

BY MELINDA NEWMAN

WHEN CHEO **Hodari Coker**, creator and show-runner of Netflix series *Luke Cage*, began shooting the first season of his series about the Marvel superhero, he wanted R&B artists to perform live at the fictional Harlem’s Paradise nightclub. But lining up talent was not easy for the program, which debuted in September 2016.

“The show wasn’t a home run in terms of the music community,” says Coker, who pulled favors from two decades as a music journalist to land acts like **Raphael Saadiq**, **Faith Evans** and **Sharon Jones** for the first season. “There were a lot of questions. No other Marvel show had [live] music.”

What a difference a season makes. For season two, which premieres June 22, Coker had his choice of acts. This year’s lineup includes Evans, **Joi & D-Nice**, **Gary Clark Jr.**, **Esperanza Spalding**, **Christone “Kingfish” Ingram**, **Ghostface Killah**, **Stephen Marley**, **Jadakiss**, **KRS-One** and **Rakim**.

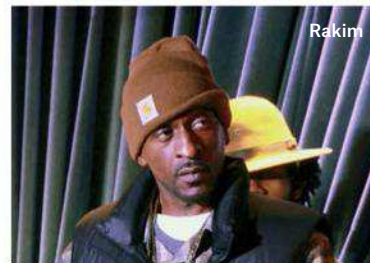
“When you can show them long shots of Raphael Saadiq or the intercut footage of Sharon Jones, they were like, ‘We have to do the show,’” says Coker.

He could also point to streaming bumps after exposure on *Luke Cage*. On-demand

streams of **Jidenna**’s “Long Live the Chief” leapt 2,134 percent the week after his appearance on the show, while Evans’ “Mesmerized” soared 516 percent, according to Nielsen Music.

“The people I would see in the store who were not the typical Faith Evans fans would say, ‘Hey, I saw you on *Luke Cage!*’” says Evans. “It was funny, the different people who connected to me being on the show.”

Though artists usually perform



existing tracks, Rakim wrote an original song for his spot in the season-two finale that, raves Coker, is “manna from heaven.”

Meanwhile, **Adrian Young** and **A Tribe Called Quest**’s **Ali Shaheed Muhammad** return to score the series, making the show one of the few to use African-American composers. Coker says that their race wasn’t as important as the fact that “they’re funky. Some of the funkiest records ever come out of [the] Muscle Shoals [Sound era], and none of them were black, so that’s not what that was about. They are as important to the success of the show as anyone in the cast — anyone directing, writing, producing — period. My partnership with them is nonnegotiable.”

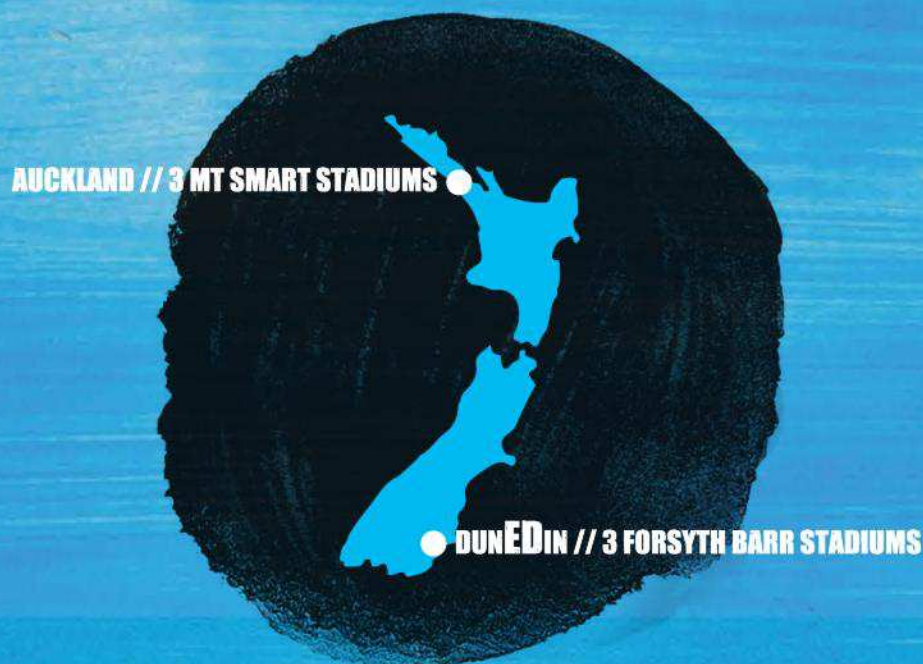
Coker’s commitment to diversity was deliberate. Several women, including **Kasi Lemmons**, **Millicent Shelton** and **Lucy Liu**, directed episodes for season two. “People [think] female directors can’t do action, which [Wonder Woman director] **Patty Jenkins** proved is not true,” says Coker. “Action direction is dictated by taste, not gender.”

Spotify, Netflix and the Kennedy Center in Washington, D.C., will screen the season premiere of *Luke Cage* on June 19, with an afterparty featuring KRS-One, Young, Muhammad and special guests.

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Holograms Hit The Road

The estates of deceased musical legends have been sending holographic versions on tour, while living artists mull having holograms tour in their stead. Will fans buy in?

BY CORTNEY HARDING

OVER 3,000 PEOPLE FILED INTO the 5,000-capacity Motorpoint Arena in Cardiff, Wales, on April 8 to see **Roy Orbison** perform. That the rock legend has been dead for almost 20 years was of little importance: They were gathered to see a hologram of the star croon his hits.

Ronnie James Dio and **Frank Zappa** will also both be “touring” soon, while some living stars have started reaching out to hologram companies, researching whether they might be able to “perform” while they’re actually in the studio, or dealing with medical issues, or just really far behind on their Netflix queue.

For years, hologram tours have promised to be the next big thing, with augmented and virtual-reality technologies developing at a rapid clip. (The **2Pac** hologram that appeared onstage at the Coachella festival in 2012 seems practically stone age, compared to newer, more realistic models.) But there’s still one problem: No matter how great the tech becomes, fans know the star is, well, dead — typically eliciting feelings of eeriness and revulsion in many observers, say industry experts.

Still, **Ahmet Zappa**, who worked with Eyellusion — a company that just raised \$2 million — to create a hologram of father Frank for the upcoming tour, says he isn’t trying to replicate a concert. “We have elements of Frank onstage, of course, but we can do all these other things and anthropomorphize the music in a whole new way,” he explains.

Brian Becker, founder of BASE Holograms and creator of the Orbison version, says such shows are “more in line with modern versions of Shakespeare, or films based on the lives of dead people.”

Data is scarce on the market for hologram concerts, mostly one-off events to date. In Japan, one of the biggest pop stars in the country, **Hatsune Miku**, is a hologram, but an anime-adjacent teenage character not based on a real person.

Opinion on the future of hologram shows is split. Initially bullish on the idea, *American Idol* creator **Simon Fuller** became the largest shareholder of PulseEvolution, the company behind the **2Pac** and **Michael Jackson** holograms,

\$200K

Minimum estimated cost of producing a hologram

\$2M

Seed funding raised by Eyellusion

3-9 months

Average time to create a deceased act’s hologram

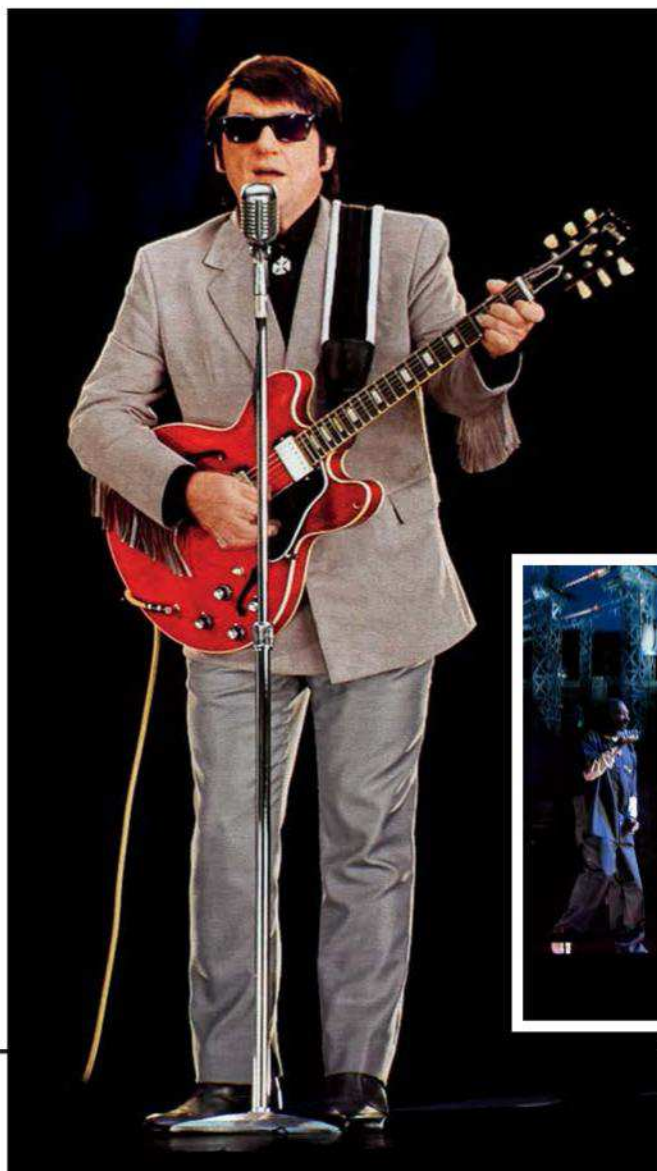
in 2016, but has since parted ways with it. The estate of the late **Prince** would never consider a hologram tour, says a spokesman, though a video of the artist singing “I Would Die 4 U” was projected onto a large silk sheet behind **Justin Timberlake** during the Super Bowl halftime show in February. And **Joel Weinshanker**, principal of Elvis Presley Enterprises and manager of Graceland Holdings, says, “Holograms are horrible. A hologram will never be as good as a great film of the artist. I can’t imagine someone watching a hologram for 90 minutes. They can’t mimic the movements of an artist, and it looks like a sideshow.”

But **John Branca** and **John McClain**, co-executors of the Jackson estate, noted in a joint email that the superstar’s performance at the Billboard Music Awards in 2014 was broadcaster ABC’s “most-watched moment in 13 years, so

we know there is a huge demand. And audiences are thrilled when a virtual Michael materializes during ‘Man in the Mirror’ at our Las Vegas show, *Michael Jackson ONE*, by **Cirque du Soleil**. But these are moments within a larger context. One day, we may determine a way to make a longer, sustained performance work — but until we know the creative is perfect for Michael’s fans, we won’t do it.”

One-off hologram appearances could see wider adoption soon. Two years ago, **Matchbox 20** frontman **Rob Thomas** partnered with VNTANA to create a hologram of himself that performed karaoke with fans who bought a VIP package for his tour. Over 1,000 concertgoers entered a booth with Thomas’ hologram, which acknowledged right away that the singer-songwriter wasn’t really there.

As for the Orbison show, some critics praised its technical finesse but knocked a setlist that was padded with lesser-known tracks and instrumentals; British newspaper *The Telegraph* declared it “a live hologram show that’s about as dead as can be.” But VNTANA founder **Ashley Crowder** still sees plenty of potential, asking, “How cool would it be if you could dance with a hologram of **Rihanna**?” ●



Holograms, clockwise from left: Orbison in London in April; Jackson at the 2014 Billboard Music Awards; 2Pac (right) with Snoop Dogg at Coachella in 2012.



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FROM THE DESK OF

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Dre London

Post Malone's manager on the MC's climb to the top of the charts — and what comes next

BY COLIN STUTZ

PHOTOGRAPHED BY YURI HASEGAWA

ONE DAY IN JANUARY 2017, Post Malone's manager, **Dre London**, born **Andre Jackson**, was in the type of bind typically reserved for action movies: He had to come up with \$25,000 cash in 30 minutes to save his client's music video shoot.

Following the release of Post Malone's debut album, *Stoney*, the month before, London says people were consumed with

the holidays and weren't thinking about his artist. So he saw an opportunity to set the tone for 2017, deciding to self-fund a video for the album's fifth and final single, "Congratulations." The concept was simple: Show Post Malone in the studio intercut with as much on-a-budget celebrating as possible. But it all hinged on a cameo from the track's featured artist, **Quavo** of **Migos**. London, 37, got word

that Quavo was demanding \$25,000 to appear. "I had half an hour to get 25 grand, or there was no 'Congratulations,'" says London, looking at a plaque celebrating the song's seven-times-platinum RIAA certification. "I had a courier come with half and had to rush to the bank to get the other half. It was crazy."

That video, which has 765.6 million views on YouTube, helped the song pick up steam and, says London, by the time graduation season rolled around, "every kid across America, parents, whoever they were, were all singing 'Congratulations.'"

London came to New York from the United Kingdom with a one-way ticket a decade ago, determined to make it in the music business and connecting with acts like **French Montana**. In 2014, London was in Los Angeles for the Grammy Awards when he visited a house in Encino, Calif., where a group of young creatives were

"Really, all I had to do was put online everything that I was seeing and keep screaming about how he was the next best thing in the world," says London, photographed May 10 at Montage Beverly Hills in Los Angeles. "I was doing seven jobs. We just knew that something was totally different."



top 20 entries on the Hot 100, with nine. “Be careful what you wish for,” says London, looking around his work space in the Montage Beverly Hills. (He’s in the process of building a creative compound.) “Because this is Plaque City right now.”

What impact did your time in New York, before you connected with Post Malone, have on your career?

I looked at the change from the DVD era to Worldstar [videos], to making sure you knew the guys who had the internet sites that were clicking, and I was very intrigued by that. That was the same transition I saw when we put out “White Iverson” on SoundCloud. I was just listening and thinking, “I need to find out now how this SoundCloud thing works, how we can get this as big as possible.” And we just came at a time when it was just perfect.

“White Iverson” reached No. 14 on the Hot 100, but some assumed it was a one-off hit. Was it hard to get traction?

In the beginning, people looked at me crazy because I’m this black guy with an English accent telling everyone Post Malone is going to be the biggest thing in the world. People saw a white guy with **Allen Iverson** cornrows and gold teeth, and they didn’t take me serious. But we ended up killing the internet and then killing the clubs. Radio had to play it. He didn’t have a label; it was fighting for each crumb. It was me, Post, my backpack and a dream. We just had a hunch and a vibe.

Many artists now have more leverage when they sign with labels. What did you push for in Post Malone’s record deal with Republic?

Post called me the other day about one of those [deals]. I said, “Believe it or not, you started this craziness.” In the beginning, I remember telling Post, “We’ve got two ways we can do this: We can go like **Chance [the Rapper]** and **Pat [Corcoran]**, his manager] or get signed.” Post said, “Let’s not have a conversation

unless it’s over \$1 million.” At the time, I didn’t want to sign to a label because we were doing everything independently. But signing amplified the knowledge of who he was by “White Iverson” on the radio.

“Congratulations” followed three singles that didn’t land. Why did it stick?

[Prior singles] “Go Flex” and “Deja Vu” were the first records where, I admit, I took my foot off the gas. I thought, “Now we’re signed to a label, I’m good.” I drank the Kool-Aid. But that was the thing that gave me drive, those not blowing up. When “Congratulations” came out, I took it back to the time of “White Iverson,” making sure everything was done myself. Don’t get me wrong, the label was doing their thing at the same time, but I was pushing. I started getting back with my guys who do viral marketing and just coming up with mad different ideas. And after two or three months, it was a crazy reaction.

Where does Post go from here?

Movies. He wants to do his own stuff, where a part of it comes from our vision. Nothing corny; stuff that just fits his brand, like how you see him with a Bud Light. He drinks Bud Light, so why wouldn’t we tell Bud Light why it’s important to align the two? He [also] wants to start a label. We’re going to do it how we been doing it from the beginning. Let the bidding begin. ●

1 A photo from the “Go Flex” video shoot. “He was test driving this classic car; it was just random, in the middle of nowhere,” says London. **2** “Sometimes we do preproduction in here; a Post song was actually made in this room,” says London about these synthesizers. “The rest is all collectibles that I don’t want to throw away.”

living. The home was full of producers, gamers and artists, but one caught his attention. “All Dre London had in his brain was Post Malone,” he says. London moved into the house, and by the following spring, he was managing one of hip-hop’s hottest new acts as the single “White Iverson” began gaining steam on SoundCloud.

But for all the acclaim that followed, so did skepticism from the hip-hop community. London says the two had to grind for the success they’ve achieved. It has paid off: In October 2017, the 22-year-old artist had his first No. 1 on the Billboard Hot 100 with “rockstar,” which spent eight weeks at the top and helped usher in sophomore album *beerbongs & bentleys* in April. It is now in its second week atop the Billboard 200, having debuted with the biggest streaming week ever for an album and setting a record for the most simultaneous



TOPLINE

**RIHANNA TO FANS:
'SUP, BRA?**

The singer expands her fashion empire — and she isn't done yet

BY **CHERIE HU**

Rihanna fans waited hours in a digital queue on May 11 to purchase corsets, bras and negligees from her new 90-piece lingerie line, Savage X Fenty, the latest addition to the superstar's sprawling fashion and beauty empire.

Developed in partnership with TechStyle — the subscription-oriented parent company behind **Kate Hudson's** Fabletics and **Kim Kardashian's** ShoeDazzle — Savage X Fenty items are all priced under \$100 apiece, while a \$50 annual subscription program offers exclusive early access to product launches and limited-edition items. A rep for the star declined to share sales figures, but the savagex.com site was visited over 326,000 times as of May 16, according to SimilarWeb. Sources tell *Billboard* that Rihanna's next product line is already in the works.

From her collaborations with Puma to her cosmetics line Fenty Beauty — which features 40 different shades of foundation and racked up \$27 million in earned media value within one month of its September 2017 launch — *Forbes* estimates that the singer banked \$12 million in 2017 from her fashion ventures alone (one-third of her pre-tax earnings that year). Annual revenue for Fenty Beauty is on track to surpass that of rival lines like **Kylie Jenner's** Kylie Cosmetics and **Kardashian's** KKW, according to Slice Intelligence.

Branding experts say a big competitive advantage for Rihanna is her focus on diversity and inclusiveness in her products. According to Slice, African American, Hispanic and Asian shoppers comprise the largest proportions of Fenty Beauty's customer base. Her partnerships with affordable brands also boost her sales. "Every single artist I've talked to wants a Gucci deal," says **Marcie Allen**, president of music experiential agency MAC Presents. "Guess what? Unless you're **The Rolling Stones**, your fans can't afford Gucci."



Rihanna at the Savage X Fenty launch at Villain in New York on May 10.



Chance the Rapper at Dillard University's commencement ceremony in New Orleans.

NOTED

05-09 →

The Recording Academy named its 16-member diversity task force, which includes Universal Music Group's **Michele Anthony** and BET's **Debra Lee**.



Lee

Anthony

Donald Glover, Kelly Rowland and others hit the stage at **Stevie Wonder's** 68th birthday bash concert in Los Angeles.

BMG named **Monti Olson** co-head of A&R with **Shani Gonzales**.

05-10 →



Bassist **Duff McKagan** (left) and **McCready**.

MusiCares honored **Pearl Jam** guitarist **Mike McCready** with the Stevie Ray Vaughan Award at a benefit in Seattle.

Prince's estate and **JAY-Z's** Tidal teamed for a vault-driven album, resolving a copyright dispute.

Pepsi unveiled new can designs featuring **Michael Jackson, Ray Charles** and **Britney Spears**.

Mardi Caught opened marketing services company The Annex.

SoundCloud named **Mark Eisenberg** senior vp content partnerships.

05-11 →

Brooklyn Sports & Entertainment added a London advisory board.

05-13 →
05-14 →

Scott Hutchison of Frightened Rabbit was found dead at age 36.

Chance the Rapper spoke at Dillard University's commencement in New Orleans.

The German Music Industry Association canceled its 2018 ECHO Jazz Awards after controversy over its now-scrapped main ECHO Awards.

Rock group **Spirit Animal** signed to Atlantic Records.

Pete Wentz and girlfriend **Meagan Camper** welcomed a baby girl.

Joe Budden inked a REVOLT TV deal with **Sean Combs**.

Peanuts characters.



Sony Music Entertainment bought a stake in Peanuts Holdings.

RCA upped **Keith Naftaly** to president of A&R.

Warner Music Australasia hired longtime music manager **Scott MacLachlan** as senior vp A&R.

The Orchard named **Jessica Phelps** GM of its Nashville branch.

Marc Anthony scored a \$160 million multiyear touring deal with Latin concert promotion giant CMN.

05-15 →
05-16 →

Walter Kolm signed **CNCO** for management.



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Future performed on the final night of Rolling Loud.



DAYS

on the
SCENE

Rolling Loud Festival

MIAMI, MAY 11-13

THE 2018 ROLLING LOUD FEST, HELD AT THE HARD ROCK STADIUM IN MIAMI, showcased the best of hip-hop's past, present and future with acts spread across three stages. With the festival in its fourth year, and at a new location, co-founders **Matt Zingler** and **Tariq Cherif** sought out top artists: **J. Cole**, **Migos**, **Jaden Smith**, **Lil Uzi Vert**, **Young Thug**, **Travis Scott** and others. But the biggest name of all was a surprise addition: **Meek Mill** treated the crowd to his first performance since his prison release in late April, taking the place of **Cardi B**, who canceled due to her pregnancy. And while **Lil Wayne** missed his set during the final night, **Post Malone**, **Rick Ross** and **Saweetie** kept the energy going.

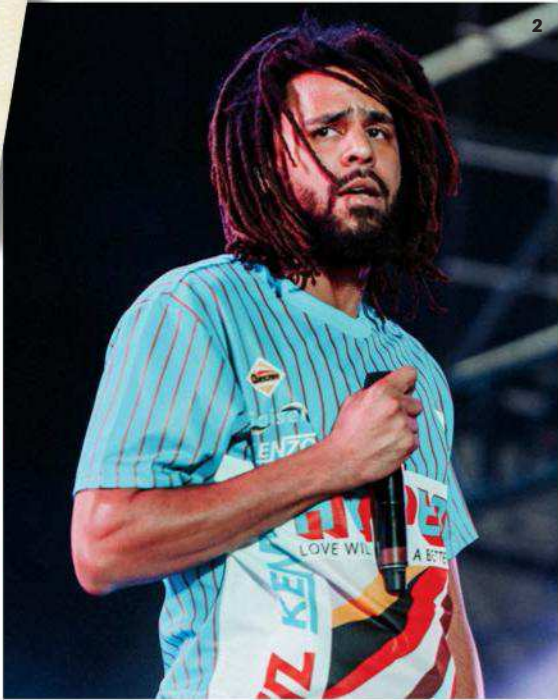
—MARK ELIBERT



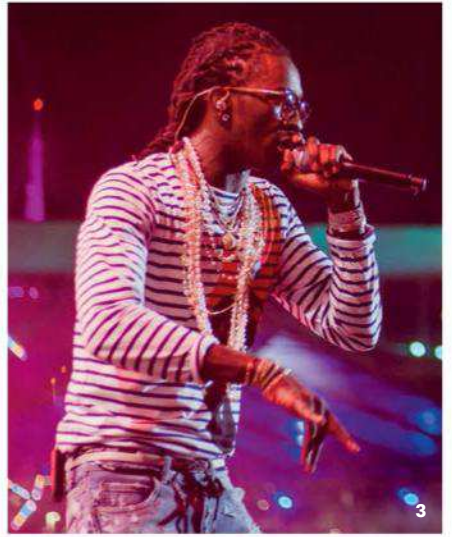
Future closed out Rolling Loud with a star-studded set that featured special guests Nicki Minaj, Chris Brown and Young Thug. Minaj lit up the stage with the live debut of new single "Chun-Li."



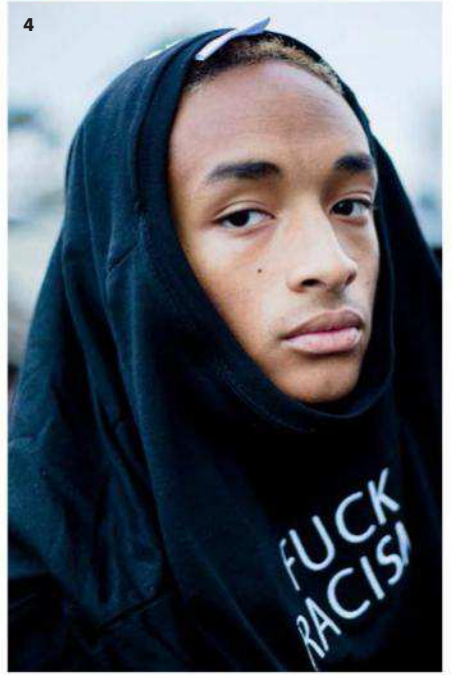
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2



3



4

1 Princess Nokia stage-dove into the crowd on the second day of Rolling Loud. 2 Cole delivered his headlining set on the first night, complete with new tracks off *K.O.D.* 3 Young Thug. 4 Smith backstage at the festival. 5 Cupcakke playfully stuck out her tongue at the audience during her performance. 6 Migos member Quavo (left) joined Scott for a medley from their 2017 joint album, *Huncho Jack, Jack Huncho*.



5

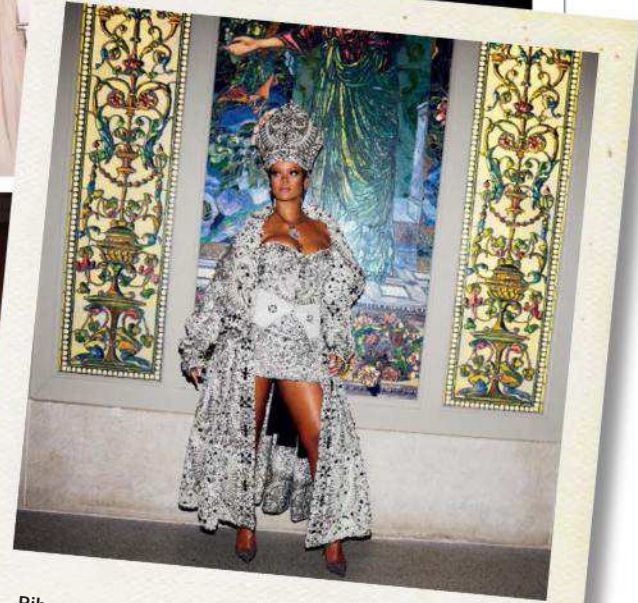


6



Met Gala

NEW YORK, MAY 7



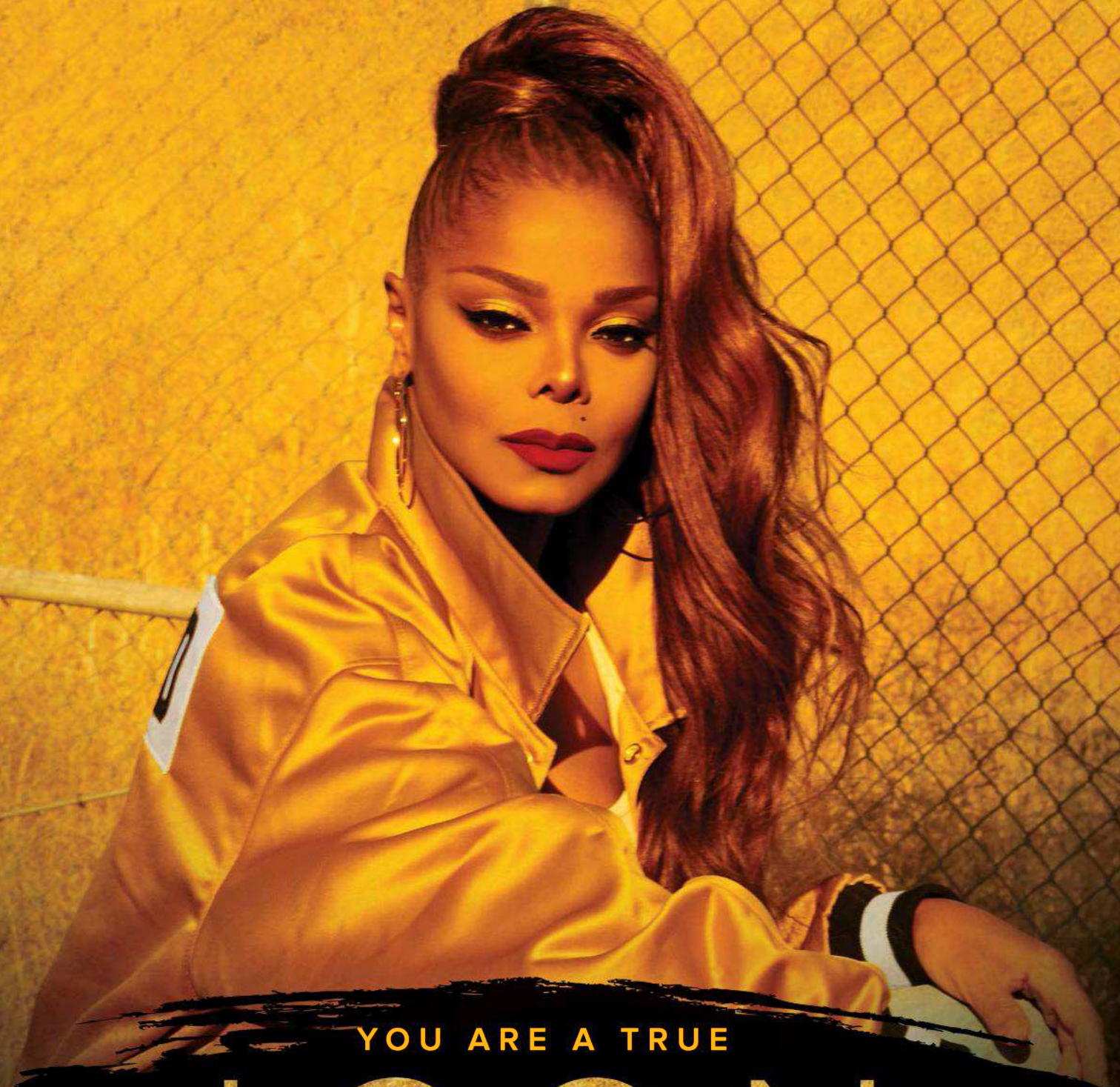
Rihanna co-hosted the event — which was billed as “Heavenly Bodies: Fashion and the Catholic Imagination” — along with Donatella Versace, Amal Clooney and Anna Wintour.



1 Designer Jeremy Scott and Cardi B, wearing one of his designs, inside the gala. 2 Madonna gave a surprise performance of her 1989 hit single “Like a Prayer” and delivered a cover of Leonard Cohen’s 1984 classic “Hallelujah.” 3 From left: Cassie, Christian Combs, Sean Combs, British racing driver Lewis Hamilton, SZA, model Hailey Baldwin and Shawn Mendes. 4 From left: Offset, Takeoff and Quavo of Migos showed off their flashy jewelry and matching Versace suits. 5 Lana Del Rey wore a Gucci dress and a winged-halo headpiece. 6 Nicki Minaj arrived on the red carpet in an Oscar de la Renta gown, and later announced her upcoming album, *Queen*. 7 “All My Love” collaborators Diplo and Ariana Grande greeted each other on the red carpet.

1: KEVIN MAZUR/GETTY IMAGES; 2: DIMITRIOS KAMBOURIS/GETTY IMAGES; 3: POLAROID; TAYLOR JEWELL/GETTY IMAGES; 4: KEVIN MAZUR/GETTY IMAGES; 5: KEVIN MAZUR/GETTY IMAGES; 6: RABBANI AND SOULIENE PHOTOGRAPHY/GETTY IMAGES; 7: MIKE COPPOLA/GETTY IMAGES.

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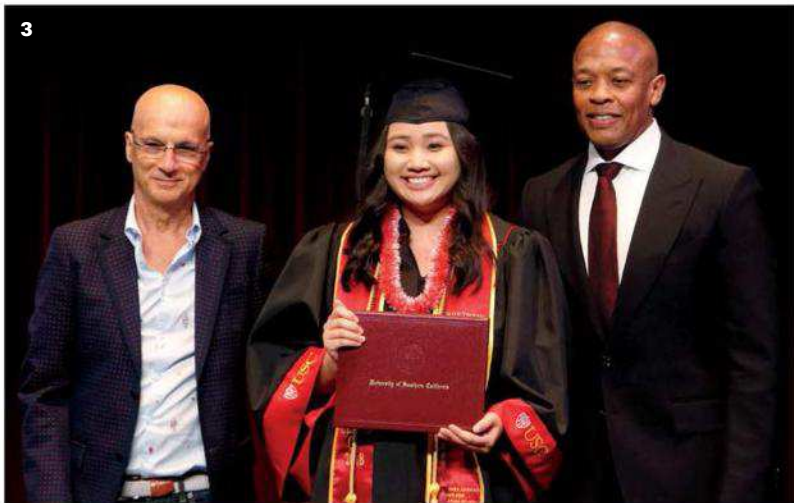
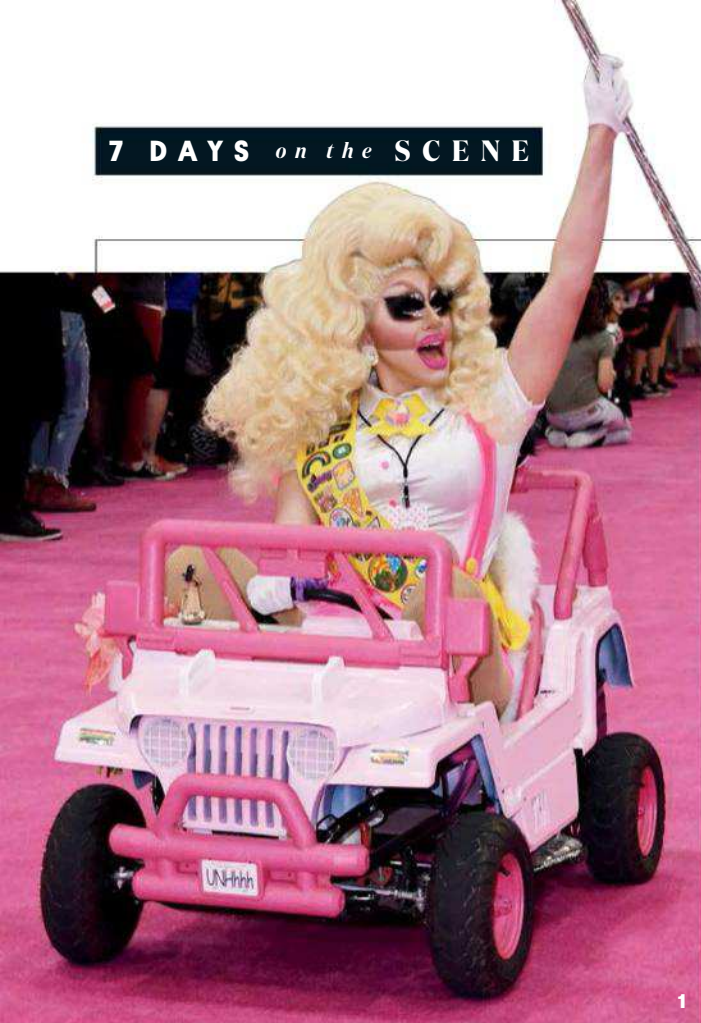
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7 DAYS on the SCENE



1 Trixie Mattel during RuPaul DragCon at the Los Angeles Convention Center on May 12. 2 From left: Charli XCX, Camila Cabello and Taylor Swift onstage at the opening night of Swift's Reputation Tour at the University of Phoenix Stadium in Glendale, Ariz., on May 8. 3 Jimmy Iovine (left) and Dr. Dre (right) presented Caitlin Tran with a diploma at the first commencement of the University of Southern California's Iovine Young Academy in Los Angeles on May 11. 4 St. Vincent (left) and King Princess attended ASCAP's "I Create Music" Expo at Loews Hollywood Hotel in Los Angeles on May 7. 5 Kacey Musgraves performed "High Horse" on *Saturday Night Live* in New York on May 12. 6 Maren Morris and Keith Urban during the iHeartCountry Festival by AT&T at the Frank Erwin Center in Austin on May 5. 7 From left: *Billboard* vp content Ross Scarano, Lea Michele, *Billboard* deputy editor, digital Joe Lynch and *Billboard* pride editor Patrick Crowley accepted the GLAAD Media Award for outstanding magazine overall coverage at the Hilton Midtown in New York on May 5.

1. REK SHUTTERSTOCK; 2. CHRISTOPHER POA/GETTY IMAGES; 3. JIM SAMPOR; 4. LESTER COHEN; 5. NILL HEATH/INCF/NEO PHOTO BANK VIA GETTY IMAGES; 6. RICK KERN/GETTY IMAGES; 7. CINDY ORR/GETTY IMAGES.

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HALSEY

TOP DUO/GROUP
COLDPLAY
IMAGINE DRAGONS

TOP BILLBOARD 200 ARTIST
ED SHEERAN

TOP HOT 100 ARTIST
ED SHEERAN
IMAGINE DRAGONS

TOP STREAMING SONGS ARTIST
ED SHEERAN

TOP SONG SALES ARTIST
ED SHEERAN
IMAGINE DRAGONS

TOP RADIO SONGS ARTIST
ED SHEERAN
HALSEY
IMAGINE DRAGONS

TOP SOCIAL ARTIST
SHAWN MENDES

TOP TOURING ARTIST
COLDPLAY
ED SHEERAN

TOP RAP ARTIST
LIL UZI VERT

TOP RAP FEMALE ARTIST
BHAD BHABIE*

TOP ROCK ARTIST
IMAGINE DRAGONS
LINKIN PARK#

TOP ROCK TOUR
COLDPLAY

TOP DANCE/ELECTRONIC ARTIST
ODESZA

TOP BILLBOARD 200 ALBUM
ED SHEERAN
÷ (DIVIDE)

TOP SELLING ALBUM
ED SHEERAN
÷ (DIVIDE)

TOP RAP ALBUM
LIL UZI VERT
LUV IS RAGE 2

TOP ROCK ALBUM
IMAGINE DRAGONS
EVOLVE

LINKIN PARK#
ONE MORE LIGHT

TOP DANCE/ELECTRONIC ALBUM
ODESZA
A MOMENT APART

TOP HOT 100 SONG
ED SHEERAN
"SHAPE OF YOU"

TOP STREAMING SONG (AUDIO)
LIL UZI VERT
"XO TOUR LLIF3"

TOP STREAMING SONG (VIDEO)
ED SHEERAN
"SHAPE OF YOU"

TOP SELLING SONG
ED SHEERAN

"PERFECT"
IMAGINE DRAGONS

"BELIEVER"
IMAGINE DRAGONS

TOP RADIO SONG
COLDPLAY
"SOMETHING JUST LIKE THIS"
ED SHEERAN
"SHAPE OF YOU"
IMAGINE DRAGONS
"BELIEVER"

TOP COLLABORATION
COLDPLAY
"SOMETHING JUST LIKE THIS"

TOP ROCK SONG
IMAGINE DRAGONS
"BELIEVER"

IMAGINE DRAGONS
"THUNDER"

LINKIN PARK#
FT. KIIARA
"HEAVY"

THE REVIVALISTS
"WISH I KNEW YOU"

TOP DANCE/ELECTRONIC SONG
ALESSIA CARA
ZEDD
"STAY"

CLEAN BANDIT
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Kyle photographed
April 30 at
The Woodstock in
New York. Check out a
video where he breaks
down his background
at Billboard.com.

DIGGING DEEP

On his major-label debut, rapper Kyle finds his emotional core in the wake of his viral hit "iSpy"

BY MUNA MIRE

PHOTOGRAPHED BY MEREDITH JENKS

KYLE WON'T STOP CLOWNING himself. In a back room of the labyrinthine Atlantic Records offices in midtown New York, the 24-year-old rapper — flanked by a coterie of friends playing pingpong and one emptying the innards of a Backwoods cigar onto a table — shows off his “snaggletooth” and demonstrates his “white soccer mom” voice. “When you roast yourself, it makes everybody else comfortable,” he says.

Affability defines Kyle's music as much as his persona. The artist (aka **SuperDuperKyle**, born **Kyle Thomas Harvey**) is sometimes lumped in with “bubble-gum trap” — think **Lil Yachty**, whom he featured on his breakthrough surprise hit, “iSpy,” which peaked at No. 4 on the Billboard Hot 100 in 2017. “iSpy” placed him in a new group of MCs as a class-clown type: In the song's video, his head is superimposed onto a child playing in a sandbox and on a seesaw.

But he's also a more complex artist than the precedent suggests. Before he was a radio star, the California native straddled trap, jazzy R&B and funk for the better part of a decade. Following the success of “iSpy” and rising single “Playinwitme,” featuring **Kehlani** (29 million on-demand streams since March, according to Nielsen Music), he's releasing his major-label debut, *Light of Mine*, on May 18. Along with features from **Khalid** and **Alessia Cara**, he included gospel group **Take 6** on the album — which is an exercise in self-healing, he says, after feeling trapped by his insecurities.

“I wanted to make something that didn't just show me in a perfect light,” says Kyle. “I wanted it to

show me in a more broken, hurt light and then document the process of me overcoming that. That's the theme of the album: being in a dark place [and] looking for the light at the end of the tunnel.”

In 2016, when Kyle started working on *Light of Mine*, he says he “had sacrificed pretty much every friend I ever had and all of my relationships with family because I was never home.” In February of that year, he kicked off a whirlwind U.S. tour with **Hoodie Allen** and **blackbear**, but was coming up on a decade of rapping without a breakthrough moment. “This music career was taking forever to happen. Life started throwing heavier and heavier shit at me. I couldn't carry it anymore.” He realized he had two options: either wallow in sadness or fight for self-love. “That's what I faced — losing that relationship I had with myself and love you have for yourself. If you can't love yourself, you can't love other people.”

“Life started throwing heavier and heavier shit at me. I couldn't carry it anymore.”
—Kyle

He addresses it on his album intro — “I nearly had a mental breakdown and eight months later I had a hit/I guess life is like a box of chocolates/You never know what you finna get” — and throughout

Kyle (left) onstage with Chance the Rapper at Coachella on April 13.



the project, he touches on topics like anxiety and alienation. But he stays true to form musically, with dreamy production from **M-Phazes (Eminem)** and **Ayo (Cardi B)**.

Born in Northridge, Calif., Kyle started rapping at 13 and recorded his first mixtape in his grandmother's living room, under the name **K.i.D.** Between middle school and high school, he moved with his family out of the Valley, from a mostly black and Mexican environment to an all-white high school in Ventura. At home, growing up biracial — his mother white, his father black — was a simple fact of life. “It was funny,” he recalls. “My mom was driving a car full of three black kids screaming **Incubus**.” But he faced difficulty at school. “At some point, I had to ignore what people thought of me,” he says. “I had to be my own biggest fan from an early age. Once I learned that, it was like a superpower. That was the armor that got me through high school.”

His older brother, an MC who went by **U.G.L.Y. (U Gotta Love Yourself)**, was a hip-hop presence in his life. “His shit was all about being turned the fuck up, getting girls and getting drunk,” says Kyle, whose music was far more lighthearted. He soon started posting freestyles over beats from **Drake** and **Lil Wayne** on YouTube, and released his first mixtape, *Beautiful Loser*, on Indie-Pop in August 2013. After “iSpy” in 2017, he found himself opening dates for **Chance the Rapper** and **G-Eazy**.

Chance returned the favor at Coachella in April, coming out as a surprise guest during Kyle's afternoon set. He plans on touring with **Logic** this summer, and will star in Netflix's coming-of-age film *The After Party* this fall, co-starring **French Montana** and **Wiz Khalifa**. Now, he says, “I don't mind the slow grind, because you get to take it all in a little more. If this shit popped overnight, you'd take it for granted. It creeps up on you how amazing things are going.” ●

BACKSTORY

BLOCBOY JB ON BOOSTING CHILDISH GAMBINO'S SURPRISE NO. 1



Gambino (second from left) does the “Shoot” dance in “This Is America.”



BlocBoy JB

Released on May 5 to coincide with **Childish Gambino** (aka **Donald Glover**) performing on and hosting *Saturday Night Live*, “This Is America” became Gambino's first No. 1 on the Billboard Hot 100, debuting atop the chart after less than a week of tracking. With provocative lyrics and a video that depicts a host of racially charged issues facing the country — protests, police brutality and gun violence — “America” also includes a slew of other MCs contributing vocal ad-libs: **Young Thug**, **Quavo**, **21 Savage**, **Slim Jxmmi** of **Rae Sremmurd** and **BlocBoy JB**, whose contributions to the video include Gambino doing his “Shoot” dance, popularized in his “Look Alive” clip featuring **Drake**, which hit No. 5 on the Hot 100. BlocBoy weighs in on one of the year's most jolting hits.

How did “This Is America” come about? [Gambino] reached out to my people. He needed my words. [My manager] was like, “Childish Gambino wants your vocals.” [They] made it seem like an organ [donation]. That beat was so motherfucking hard, and that's all that was. As soon as I heard that motherfucker, I was like, “Man, I ain't going to lie, I want to rap on his motherfucker.” But

then I was like, “I'm just going to do what they say,” because I said I was going to record [ad-libs]. I said I was going to keep it simple. I had other music to get back to anyway.

What was your reaction to the video? The video is real-deal lit. When I first heard it, I saw the video [at the same time]. Soon as he started hitting the dance, I was like, “Oh, word!” I didn't

know he knew how to dance like that.

How would you rate his “Shoot” dance? Nobody can get a 10. He'll get a 9. Only me gets the 10.

What was your favorite part of the video? When he shot the dude in the head and then he had the choir singing, that shit was so live! That shit is America. Motherfuckers are dying every day.

—CARL LAMARRE



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WHAT ELSE?

A handful of coming albums may pack last-minute songs to rule after Memorial Day



BTS, *LOVE YOURSELF: TEAR* (MAY 19)

The K-pop superstars' "MIC Drop" hit No. 4 on *Billboard's* Digital Song Sales chart last December, priming BTS for continued global success in 2018. The act begins a world tour in August, including six North American dates.



KANYE WEST, TBA (JUNE 1)

West had a Song of the Summer contender with his 2009 feature on *Keri Hilson's* "Knock You Down," and in 2011 after guesting on *Katy Perry's* remixed "E.T." Though reactions to "Lift Yourself" and "Ye vs. the People" were lukewarm, Yeezy is one for surprises.



CHRISTINA AGUILERA, *LIBERATION* (JUNE 15)

The pop icon last had a Song of the Summer winner in 1999, with her self-titled debut's single "Genie in a Bottle." The hip-hop-influenced new track "Accelerate" teases an unexpected direction that could put her back on top.



NICKI MINAJ, *QUEEN* (JUNE 15)

With still-growing singles "Barbie Tingz" and "Chun-Li," Minaj has a shot, especially since she nearly hit the top twice: in 2011 with "Super Bass," and in 2012 with "Starships."



TROYE SIVAN, *BLOOM* (AUGUST)

Though he has yet to release a contender, Sivan proved his potential with 2018 single "My My My!" hitting No. 80 on the *Billboard* Hot 100 and No. 24 on *Mainstream* Top 40. —LYNDSY HAVENS

2018 SHOWDOWN

The annual Song of the Summer chart tracks the 20 biggest hits on the *Billboard* Hot 100 — based on airplay, streams and digital sales — in a race that spans Memorial Day to Labor Day. Despite **Drake's** "Nice for What" losing its No. 1 spot to **Childish Gambino's** "This Is America" on the May 19 chart, "Nice" remains a contender among other standouts — and some dark horses.

BY TREVOR ANDERSON

Drake, "Nice for What"

The track has already posted four weeks atop the Hot 100 and has been the top streaming song in the United States for four out of five weeks, adding to Drake's titanic 2018. He's the only one on this list to have scored a Song of the Summer, with "One Dance" in 2016, and with new album *Scorpion* due in June, he has laid down the gauntlet to rule again.

Ariana Grande, "No Tears Left to Cry"

Grande's comeback hit, "No Tears Left to Cry," blasted onto the Hot 100 at No. 3, marking her ninth top 10 and tying her career-best Hot 100 debut alongside

"Problem," which spent 16 weeks in the top 10 of the chart. The **Max Martin**-produced "No Tears" also debuted at No. 1 on Digital Song Sales and No. 5 on Streaming Songs.

Shawn Mendes, "In My Blood"

The song dropped following its debut at No. 22 on the Hot 100, but it's rising again, 36-27, in its eighth week. The radio-approved Mendes (with three top 10 titles on Radio Songs preceding "Blood") continues to find a warm reception on airwaves as "Blood" moves 16-14. And with a new self-titled LP coming May 25, its trajectory could accelerate.

Calvin Harris & Dua Lipa, "One Kiss"

A dark horse, given its modest No. 62 debut on the Hot 100, but don't count it out. The tune sails 61-49 in its fifth week, and has promising gains in all three chart metrics: up 8 percent in streaming, 14 percent in sales and 15 percent in radio.

Cardi B featuring Bad Bunny & J Balvin, "I Like It"

Though not an official single (yet), "I Like It" debuted at No. 8 on the Hot 100 due to massive streaming after Cardi's *Invasion of Privacy* dropped in April. The tune is No. 10 on Streaming Songs, and a rumored video suggests that "Like" could be Cardi's summertime single.

Ella Mai, "Boo'd Up"

The breezy **DJ Mustard**-helmed track — Mai's first Hot 100 hit — rockets 37-17 on the current chart, pushed by a 40-17 explosion on the Streaming Songs tally. The newcomer's breakthrough hit has support from radio, too, as it holds at No. 4 on R&B/Hip-Hop Airplay, behind three Drake hits: "Nice for What," "God's Plan" and a featured turn on **BlocBoy JB's** "Look Alive." ●

SUMMER REWIND

HOW AN ELVIS COVER BECAME A '90s SMASH

The summer of 1993 was dominated by **UB40's** pop-reggae cover of the 1961 **Elvis Presley** single "Can't Help Falling in Love," the band's second hit after its version of **Neil Diamond's** "Red Red Wine" topped the charts. Frontman **Ali Campbell** (currently touring with **UB40**) featuring **Ali Campbell, Astro and Mickey Virtue**, one of two splinter groups formed after the original band broke up in 2008) reflects on the track 25 years later.

"It doesn't seem like 25 years ago. We were originally asked to do 'Can't Help Falling in Love' for a film called *Honeymoon in Vegas*. I knew [the song] but it wasn't a favorite. We were quite surprised that it worked in a reggae style. We did two demos because the first time, I did the drumbeat, as I did with lots of our demos because we could never find a

drummer. Virgin [Records] loved it. Then **Jimmy Lynn**, our drummer, came in. He changed the drumbeat, and we sent it in and they didn't like it. They sent it back and said, '[Use] the original drumbeat and do it again.' It was a mix of the two. We submitted our cover, but they used **Bono's** version instead — he was also asked to do a cover. [His] was kind of a dud, and a year later, a

guy that was making [the 1993 movie] *Sliver* asked if he could use our [retitled] '(I Can't Help) Falling in Love With You' and we said yes. It was a massive, massive hit for us all over the world. [The LP that song was on] was our biggest-selling album, which was self-penned apart from that track. It sold 10 million copies in America alone." —ROB LEDONNE



From left: Campbell, Astro and Virtue.

MAJ: JERRITT CLARK/GETTY IMAGES; HARRIS: DAVE J. HOGAN/GETTY IMAGES; GRANDE: SHAWN THREWEPA/REX/SHUTTERSTOCK; CARDI: KEVIN WINTER/GETTY IMAGES; DRAKE: LAURENCE WIREIMAGE IMAGES; MINAJ: KRISTAKENNEL/PATRICK MCKILL/ANALYTIC IMAGES; AGUILERA: JAMES MCKILL/ANALYTIC IMAGES; WEST: GARY BISHOP/PIRETTY IMAGES; SIVAN: JERRY BRONSTEIN/REX USA




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BEHIND THE SCENES

Latin's Music Video Master

BY MURI ASSUNÇÃO

In the four years since he made his first music video, **Nuno Gomes**, 30, has lensed a staggering 145 more, collectively earning 5 billion-plus views on YouTube. The Venezuelan director attended Escuela de Cine y Televisión de Venezuela in Caracas and by 22 launched his own company, Compostela Films & Art. At 24, he was shooting TV commercials for HBO and Coca-Cola, but sought more artistic freedom and began directing music videos for local acts in Venezuela. Known for crafting elaborate storylines and hyper-romantic scenarios, Gomes, now based in Miami, has become a go-to for Latin artists from **Ozuna** to **Daddy Yankee** — and helped the genre reach a wider global audience. He explains four of his standout visuals.

1 Chino Y Nacho featuring Daddy Yankee, "Andas en Mi Cabeza"

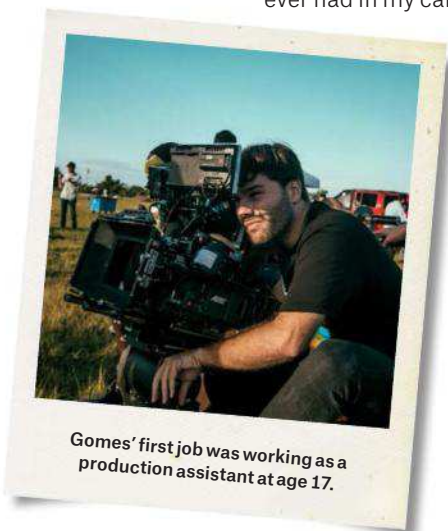
Gomes' celebration of old-school romance was filmed over five days in Miami and Caracas during February 2016. The video, which premiered in April 2016 and now has over 1.2 billion YouTube views, features couples and their "crazy marriage proposals." One of them feels personal: Gomes cast his girlfriend and best friend to portray a couple getting engaged on a beach. "Everybody said, 'Oh, man, you are sick — you [showed] your friend kissing your girlfriend!'"

2 Cali y El Dandee featuring Shaggy, "Lumbra"

In October 2016, Mexico's government hired Gomes to shoot a tourism video. Inspired by the **Julia Roberts** movie *Runaway Bride*, he showed a woman fleeing her wedding for a road trip with a stranger; the main scene was shot in Guadalajara. The clip, which hit YouTube in January 2017 and has 73.8 million views, was especially gratifying: It was his biggest budget to date and featured a childhood idol. "I grew up watching videos with **Shaggy**," says Gomes. "Directing him was a dream come true."

3 Natti Natasha featuring Ozuna, "Criminal"

A day before Gomes started shooting at a recently deactivated prison in Puerto Rico in April 2017, an electrical storm hit the island and almost ruined his plans. "It was the worst filming day I've ever had in my career," he recalls. "It was raining all day long, the trucks got stuck in the mud, the wardrobe got all wet." But in the end, the video — which was inspired by **Lady Gaga's** own jail-themed clip for 2010's "Telephone" that featured **Beyoncé** — reached 1 billion YouTube views within five months of its release last August.



Gomes' first job was working as a production assistant at age 17.

4 Ozuna featuring Cardi B, "La Modela"

This '90s-inspired video was filmed in Jamaica during "one hell of a day" a month before its release in December 2017. For the last scene, Gomes tried to convince Ozuna to hold a flare over his head, but "he was very scared to burn his hair like **Michael Jackson** in that Pepsi commercial" from 1984. Thankfully, Cardi B came to the rescue. "She overheard us and said, 'Fuck it, I'll do it!'" She grabbed the flare, held it up and the shoot was over. The video has since gotten 202 million views. ●



1



3



Allen

Q&A

'I WAS IN A DARK PLACE'

After the release of her 2014 album, *Sheezus*, **Lily Allen** entered a turbulent period in her personal life. In 2015, she split from her ex, and they divorced in 2016, the same year that a stalker broke into her London home. (He was sentenced to indefinite treatment and given a restraining order.) The British singer, 33, who has two daughters, now 5 and 6, "disconnected from a lot of friends and family" following the incident, channeling her emotions into the new electro-grime tracks on *No Shame*, out June 8 on Parlophone. It's not, she says, a breakup record but a "breakdown album" — one that taught her to trust herself and not take anything too seriously.

What was the biggest change for you while recording this album?

I was forced to look at everything around me after the last album campaign. I wanted to create my own space where I didn't have to work with time constraints. I feel like everything was rushed last time. With previous records, I've always delivered scores to the label, and this time around, I just gave them the whole album when it was finished. I didn't listen to anybody except myself.

What inspired the lead single, "Trigger Bang"?

It's half about [my partying days] and half about people themselves being a trigger — because of breaking up with my husband, and also I had a stalker. I was in a dark place; I

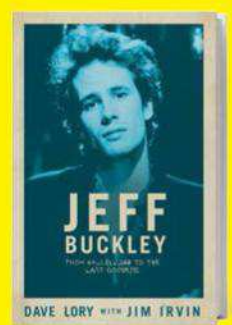
didn't really have anything else to talk about except for my own shit, and I didn't want to bother [my friends and family. I felt forced] to act like nothing was wrong, and that was the issue, because there was a lot wrong. I had to confront it. Having trivial conversations about things that are quite intense and deep — that in itself is triggering for me.

How aware are your daughters of your fame?

They're just figuring it out now. They [saw] me do a TV taping yesterday, and it was the first time they've seen me onstage. That blew their minds. [Recently] we went to lunch and there was a paparazzi photographer, and my oldest was like, "Who's that?" And I was like, "It's a photographer."



BOOKSHELF



JEFF BUCKLEY'S 'LAST GOODBYE'

Despite releasing only a single album – 1994’s *Grace*, featuring his classic cover of **Leonard Cohen’s** “Hallelujah” – before his death from drowning in 1997, **Jeff Buckley** is remembered as a key voice of that decade. The son of an artist (Jeff was 8 when his singer-songwriter dad, **Tim**, known for folk experimentation, died of a heroin overdose), Buckley first captivated crowds at a coffee shop in New York’s East Village in 1993. “Great artists have that ‘it’ factor,” says Buckley’s longtime manager, **Dave Lory**, who ushered the singer from obscurity to global prominence. “They can walk into a room and light it up without meaning to. Jeff had this five-octave range, a **James Dean** look, the personality – and a lot of pain.”

Lory opens up for the first time about his client in his new book, *Jeff Buckley: From Hallelujah to the Last Goodbye*. Waiting to talk about Buckley, with whom he shared a close bond, was “about not wanting to relive everything,” says Lory, who admits that listening to his music is raw to this day. “I turned down everything because it didn’t seem like the right platform, but I knew the day would come.” In the book, to be published May 29 by Post Hill Press, Lory writes of a conflicted artist who never craved the success he achieved. “He treated everybody with respect and kindness and was giving of his time. The problem was, people expected a lot out of him and he couldn’t give it as he was becoming popular.”



Lory

Lory’s remembrance of Buckley’s rise is as much a tale of the singer-songwriter’s life as it is about the relationship between artist and manager. “People don’t really get a chance to be a fly on the wall to realize what people go through day in and day out,” says Lory. It’s also a reminder that Buckley became a sensation when pop-punk and grunge were prominent, and his raw, acoustic sound was an outlier. “He was so different than what was popular at the time,” says Lory.

Twenty-one years ago in May, Lory got a call saying that Buckley had gone missing after getting swept up in the currents of the Mississippi River. Contrary to rumor, Buckley – who was in the midst of recording his highly anticipated second album – was sober at the time he drowned. But his legacy remains: “It was incredible how he could make 100,000 people feel like [they’re at] an intimate venue,” says Lory. “There’s only one Jeff Buckley.”

—ROB LEDONNE

IN LILY’S ROTATION



M.I.A., *Arular* (2005)
 “When I was growing up, M.I.A. was the coolest person. She took from sound system culture and all the influences I was into growing up, like drum and bass, jungle and raga – you know, more electronic, house-y stuff as well. She got it right.”



Solange, *A Seat at the Table* (2016)
 “Before I started this record, I listened to the Solange album quite a lot. Before I heard it, I saw the artwork online and I was surprised by the way all the track listings went together – I felt like I was on a journey when I was listening to that.”



SZA, *Ctrl* (2017)
 “Favorite album from last year. I just love her and how unapologetic and direct she is, and how amazing her voice is and how amazing the production is... I mean, everything. It’s a great record.”

He wants to take a picture to put in the newspapers.” And she said, “Oh, cool!” And I was like, “No, it’s not cool.” We’re trying to have lunch, and she’s just like, “I want to be in the newspaper!” It’s sweet. It reminded me not to be so serious about it.

What did the process of making this album do for you?
 Me and my husband share custody, so if he has the kids, that’s when I go to my studio [in London]. [Singing] is like physical therapy a lot of the time. I find it difficult to articulate how I’m feeling about things, but I do find it easy [to communicate through] the medium of music. It’s cathartic. I’m happy [now] – I’m enjoying myself.

—KRISTEN YOONSOO KIM

1. COURTESY OF MARGARET MUSIC; 2. COURTESY OF PINK RECORDS; 3. COURTESY OF SONY MUSIC; 4. COURTESY OF UNIVERSAL MUSIC GROUP; GAMES: EDS-ALVARADO/MAGNET; ALLEN-BELLO/REXUS; LORY: COURTESY OF SUBJECT.

No. 3

on Billboard's
Triple A chart

CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894

JADE BIRD

The South Wales singer has forged an unlikely path to Americana

By Tatiana Cirisano

Photographed by Samantha Casolari

Raised to rave

Growing up, **Jade Bird**'s family moved often because her father was in the British military, and she remembers her EDM-loving parents blasting **Aphex Twin** and **The Chemical Brothers** on car rides. "The music was so loud, it [would vibrate] the whole driveway," she says. But after settling in South Wales in her teens, she picked up a guitar, discovered **The Civil Wars** and **Johnny Cash**, and the "fighting spirit" of Americana became her unlikely muse.

Searching for the words

Bird, 20, jokes that all songs fit four themes: "I hate you, I love you, go away [or] come back." So she keeps her work fresh by reading constantly on tour (**Patti Smith's** *Just Kids* is her "holy Bible") and scavenging for lyrics in conversation. "I [left] an airport and someone said, 'You always bring the rain,' so I wrote a song called [that]."

Hitting the jackpot

"I've never had an audience I couldn't relate to," says Bird, who at 16 would sing her own music at London blues pubs between sets by "big, burly guys." She shouts out her favorite venue — a rustic Ferdinand Street haunt — on breakthrough hit "Lottery," the folksy single from her upcoming debut album, which will follow *Something American*. That EP arrived in July 2017 after Bird signed with Glassnote Records at South by Southwest, where she had performed that March.

Free as a Bird

Don't slap the "country" label on Bird. Her music is "a fusion of stuff that I love," she says — "that's what you get by writing your own material." She feels a connection to genre-blending alt acts **Phoebe Bridgers** and **Cherry Glazerr** but can cater to fans of practically anything: "If there's a country audience or a pop audience, I'm there." ●

Bird photographed May 7 at Dean Street Studios in Brooklyn. Go to Billboard.com to watch a video with more on Bird's background.

HAIR BY BRITANN WHITE AT KATE RYAN INC.; MAKEUP BY AI YOKOMIZO

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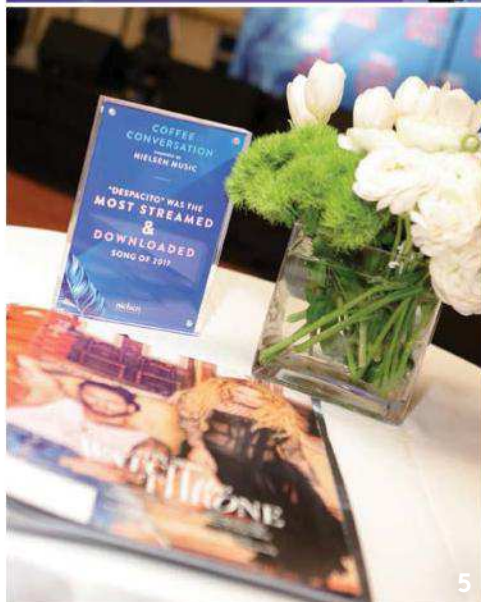


EVENTS & HAPPENINGS

billboard
LATIN
MUSIC
WEEK

APRIL 23 - 26 | THE VENETIAN, LAS VEGAS

Billboard's annual Latin Music Week, held for the first time in 2018 in Las Vegas at The Venetian from April 23-26, brought together the Latin music community for a week filled with in-depth panel conversations, superstar appearances, networking cocktail receptions and the best in live Latin music. From the opening-night reception and all-star panel discussions featuring Pitbull and Maluma to the green-room activations and engagements, Latin Music Week content was streamed more than 1.4 million times on Facebook and generated more than 30.5 million social media impressions and 4.7 million-plus visits to Billboard.com. *Billboard* would like to thank its sponsors for another incredible week celebrating the Latin music community.



1 Becky G strikes a pose with American Airlines team members in the backstage VIP area. Almost 20 team members were invited to recognize their incredible compassion and hard work for volunteering for multiple disaster relief efforts in Latin America. **2** Pitbull during the "Mr. Global Independence" conversation. **3** Nielsen Music senior vp analytics and client development David Bakula during the "State of the Latin Music Market" presentation. **4** Buchanan's gifted top musical talent in the artist lounge. **5** Nielsen Music provided insights into the Latin music market during the conference's official coffee break. **6** Steve Aoki hung out in the green room prior to joining the "Producing for the Global Market" discussion.



7

7 Buchanan's kicked off the week as the presenting partner of the official opening ceremony, the Billboard Latin Music Week Poolside Party. 8 Latin music's biggest rock band, Maná, sat down for the official "Rock Star Q&A." 9 J. Alvarez during the "Monetizing Around the World" conversation. 10 Luis Silberwasser (Telemundo), Carla Gonzalez Vargas (MGM's Gato Grande Productions), Diego Boneta and Jorge Bernal (Telemundo) discussed Telemundo's new series, *Luis Miguel La Serie*. 11 With service to 85 cities and a growing global network, American Airlines is proud to have more flights to Latin America than any other airline. 12 Latin music sensation Ozuna participated in the "New Starmakers" panel before hitting the stage at the Billboard Latin Music Awards with Cardi B. 13 Justin Quiles and DJ IAmChino participated in BMI's "How I Wrote That Song" panel during Billboard Latin Music Week. 14 Maluma signed his *Billboard* Latin cover before participating in "The New Latin Superstar" panel.



8



9



10



11



12



13



14

BILLBOARD



MUSIC AWARDS

'I KNEW I HAD SOMETHING TO SAY'

In a roller-coaster year for music — and the world — the Billboard Music Awards, airing live May 20 on NBC, are meeting the mood with an outspoken new host, Kelly Clarkson, as well as expectation-upending nominees from Post Malone to Zedd and Maren Morris. Here, the Icon Award honoree, Janet Jackson, takes a deep dive into her trailblazing history as she prepares for major performances and a new album

BY DAVID RITZ | PHOTOGRAPHED BY MILLER MOBLEY

Clockwise from left: Jackson's dancers Whyley Yoshimura, Allison Buczkowski, Guero Charles, Alexandra Carson, Jackson, Mishay Petronelli, James Collins, Denzel Chisolm and Dominique Battiste photographed May 9 at Milk Studios in Los Angeles. Styling by Rob rt Behar. Jackson wears a Lalita tank top, Dope Tavio pants, Haider Ackermann boots and Le Vian and Borgioni bangles. All dancers wear looks by Dope Tavio. Yoshimura wears Blake Hyland shorts. Carson wears a Blake Hyland vest and Ludovica Martire Made in Pain harness.





JANET JACKSON REMAINS THE SAME, IN many ways, as when we first met 29 years ago, while she was shooting the “Rhythm Nation” video at a power plant in Pasadena, Calif. She was 23. For hours, I watched her perfect the paramilitary moves of a thrilling dance exhorting the world to break the color line. She was fierce. At the end of the day, I was invited into her trailer, where she had changed from a take-charge black uniform to oversize jeans and loose white T-shirt. Here, she was hardly fierce at all. Instead, she was reticent, even timid. She was so soft-spoken that I had to lean in to make out her words. She was uncomfortable speaking to a stranger and, with elaborate politeness, made it clear that the shorter the interview, the better.

This was three years after the massive success of 1986’s *Control* — her first Billboard 200 No. 1, now certified five-times platinum by the RIAA — and I expected at least a little self-satisfaction or swagger. There was none. Her success almost seemed like a source of embarrassment. Speaking about her private life and professional accomplishments was obviously painful. So instead, we talked about music — by other people. Joni Mitchell, Sade, Nina Simone. She glowed at the mention of Marvin Gaye, whom she called “our John Lennon.”

As Jackson slowly revealed the seriousness of her artistic vision for *Janet Jackson’s Rhythm Nation 1814* and its precedent in work like Stevie Wonder’s *Songs in the Key of Life*, her ambition became obvious. In her whisper-quiet way, she articulated the grandeur of her artistic dreams. Her confidence, deep and steely strong, was wrapped in a remarkable sweetness.

Nearly three decades later, having just turned 52, her passions are unchanged: pursuing grand artistic endeavors while protecting her privacy. Her self-effacing demeanor — still sweet, still barely audible — defies even a hint of braggadocio, in spite of the achievements that have earned her the Icon Award at the 2018 Billboard Music Awards (BBMAs): No. 1 albums in four consecutive decades; roughly 32 million albums sold in the United States, according to a *Billboard*

estimate (based on RIAA certifications, Nielsen Music data and archival reports); 40 hits on the Billboard Hot 100, including 10 No. 1s; and on and on. Yet for all the consistencies of character, the Janet I’ve encountered recently is undoubtedly changed, in large part because she’s now a mom.

Our recent discussions begin in December 2017 in her spacious Midtown Manhattan apartment. Before we start talking, she tenderly bathes, powders and eases her 1-year-old son, Eissa, into a peaceful slumber.

(Jackson married Eissa’s father, the Qatari businessman Wissam Al Mana, in 2012, and the two separated in early 2017.) Wildly in love with the child asleep in the next room, she’s now freer with her feelings. She laughs more frequently and with greater abandon. And although the artistic ambition I sensed when we met decades earlier is intact, there’s now an eagerness to reflect on that ambition.



I meet Jackson again in May, in the living room of her hotel suite in Malibu, Calif. It’s an overcast morning, the sea and sky a blur of gloomy gray, but Jackson, dressed in simple black sweats, is upbeat. Her hair is gathered in a tight bun above her head. No makeup, no jewelry. “Once a tomboy,” she says, “always a tomboy.” She’s svelte, the result of readying herself for the latest leg of her State of the World Tour, a summer run that includes sets at the Essence, Panorama and Outside Lands festivals, as well as her performance at the BBMAs.

Despite the hectic sprint to rehearse for the shows while recording new songs for an as-yet-unannounced release, Jackson appears to have resolved that pernicious

parenting-versus-career conundrum, doing both with grace. She and I pick up where we left off in New York, digging into her music and the history swirling around it. Using characteristically precise, thoughtful language, she puts her legacy in a context of collaboration and the

steady conquering of her own struggles with self-confidence.

“Music drowns out those voices that say I’m not enough.”

—JACKSON

Eleven studio albums: six in the 20th century, five in the 21st and all beginning at age 16. Let’s go back to the very beginning, when your first two records — 1982’s *Janet Jackson and*

1984’s *Dream Street* — were released.

Excitement was in the air. Music was always my heart, and now I was getting to sing my heart out. The songs were good, but they weren’t me. [She only began co-writing most of her songs on *Control*.] That was a little confusing. I knew I had something to say, I knew I had to assert myself. I also knew I had to go through the painful process of what my brothers had gone through. I had to thank my father for his help and then move on. I had to assert myself.

And take control.

Control was undoubtedly the breakthrough. But I think the concept is sometimes misunderstood. I’m a believer. I know that God has absolute control. I’ve never wavered in that belief. I don’t mean I don’t get controlling — most artists do. But I also know that turning myself into a control freak goes against my character. I’m much more a collaborator than a controller. So I saw control, even as a 20-year-old, in modest and limited ways. For example, I agreed to be produced by Jimmy Jam and Terry Lewis. That was critical because they were not controlling. They let me be me. They encouraged me to tell my story, express my attitudes and step forward with my convictions. They encouraged me to write. I also had the control to select choreographers and video directors who could channel — and help me shape — my own dance moves, turning them into visual poetry. I didn’t control those wonderfully creative people, and they didn’t control me. It was more about molding fruitful partnerships. And based on those partnerships and the success of *Control*, I could move on and assert myself even more boldly.

Can we pause a second to listen to the title track to *Rhythm Nation* together?

Sure. (*Closes her eyes.*) I remember after doing the rough demo, I had a vision for the



Jackson wears a Dope
Tavio sweater dress,
Wolford tights, Riccardo
Tisci x Nike sneakers
and Le Vian and
Borgioni bangles.

video. I was determined to create a longform version because I believed the song merited it. I asked Gil Friesen, my A&M man at A&M, if I could drive him through the hills of Malibu in my Jeep and play him the song. The top was down, the wind blowing, the sun blazing and the music blasting.

"It's great," said Gil, "but you're really talking about an expensive shoot. It'll cost a fortune. I'm not sure we have the budget." I cranked up the volume and played it again. When Gil asked to hear it a third time, I knew he'd agree [to the shoot].

May Gil [who died in 2012] rest in peace. He was a music-loving man who also saw I needed to sing about issues that were important to me — like racism. He understood my need to protest. I was truly fortunate that my early mentors — especially label owners Herb Alpert and Jerry Moss — were completely artist-oriented. They not only allowed me to go my own way, they urged me to do so.

The general notion is that as Marvin Gaye went from *What's Going On* to



Above, from left: Jackson siblings Rebbie, Janet and LaToya with Michael as he accepted the best male pop vocal Grammy Award in 1984. Right: Michael and Janet in the "Scream" video, 1995.



Let's Get It On, you went from *Rhythm Nation* to 1993's *janet*.

Janet. had a deeply sensual edge because that's what I was going through in my life. I was discovering freedom in physical pleasure and loved writing about sexuality. I tried to do it subtly and tastefully, but I also wanted to push the boundaries a bit.

I have an unreleased track from that period that underlines your point. I want to play you your version of Sylvia Robinson's "Pillow Talk" that never made the record.

(Smiles as the song plays.) Not sure what I was thinking when I excluded it. Now that I'm hearing it for the first time in years, maybe I made a mistake. Maybe it should

have gone on the record. Maybe I just wasn't willing to do a cover because of my eagerness to hone my craft as a writer.

I have other powerful memories about *janet*. — how honored and moved I was to have the great opera diva Kathleen Battle sing with me on "This Time." That was something of an innovation. In contrast, it was great to include Chuck D's rap on "New

Agenda." I didn't want this album to ignore serious issues. I was heavy into the work of Maya Angelou when, late one night and unable to sleep, I wrote that song's lines: "Because of my gender, I've heard no too many times/Because of my race, I've heard no too many times/But with every no I grow in strength/That's why as an African-American woman, I stand tall with pride." Those lines live in my mind. They're something of a mantra.

Talking about pride — early on, you were embraced by the gay pride movement.

It's a loving, all-embracing community that has always inspired me. I don't often listen to my own work, but when I go back to [1997's] *Velvet Rope*, I put on "Together Again" and remember the friends I lost to AIDS. It was important to me to honor them not mournfully but joyously in a celebratory song. Their spirit did so much to bolster mine. Sometimes when people talk about *Velvet Rope*, they call it my edgiest or sexiest record. Yet the heart of the record is not about sex at all. It's about how, in defiance of death, we will all be "together again." It's an anthem to undying love.

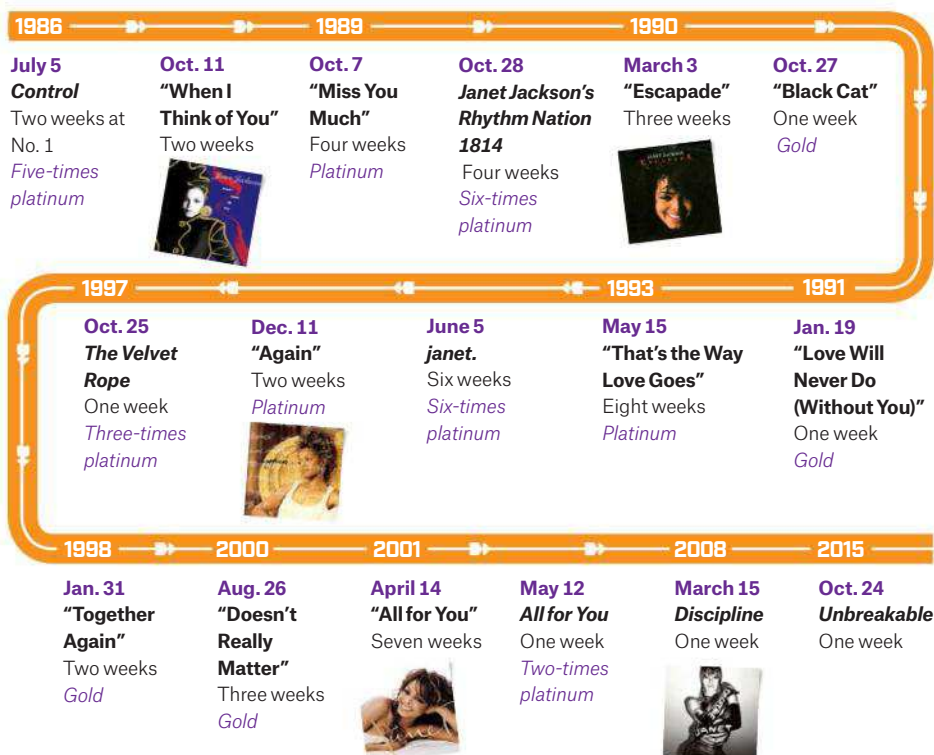
The other highlight of *Velvet Rope* was working with Q-Tip, another master. I had long loved A Tribe Called Quest. Then, on "Got Til It's Gone," when we were able to combine Tip with the sublime Joni Mitchell, I was in heaven.

Tell me about singing with Luther Vandross. Your duet, "The Best Things in Life Are Free," was included in your retrospective album *Design of a Decade: 1986-1996*.

Total treat. Luther's place in the pantheon of soul crooners is secure. You have to go back to Sam Cooke to find a singer with Luther's sensitivity and finesse. I adore his voice. Such flexibility. Perfect pitch. Perfect enunciation. A singer's singer. I was also glad to do a dance song, and Luther was gracious enough to adapt to my rhythmic style. Because of his genius, it came off perfectly. Trends will come and go, but Luther's artistry will endure forever.

THE HITS: AN ABRIDGED HISTORY

With over 100 total No. 1s — making for more than 300 weeks spent leading various *Billboard* charts — Jackson has almost too many smashes to tally. So we narrowed it down to her 10 songs and seven albums that have topped the Hot 100 and *Billboard* 200, respectively





The 21st century starts off with two albums — 2001's *All for You* and 2004's *Damita Jo* — where it feels like you've made a conscious decision to lighten up.

I did. I felt like I was taking myself a little too seriously. Art is serious stuff, but when an artist — or least an artist like me — loses her sense of humor or her feeling for pure fun, something goes missing. Every once in a great while, I have to go back and bring out that little girl inside of me who can simply blow off steam and try to spread joy. As someone who has battled depression, that's not only important, it's vital. Sometimes purely happy music is the best medicine I can ingest.

Missy Elliott, an incredible artist who has been there for me as a loyal friend and strong sista, did a fabulous remix on "Son of a Gun" from *All for You*, leading to our video together. That was big fun. We got together again on "The I" from [2008's] *Discipline*, when I was working with Rodney Jerkins and Jermaine Dupri. I also loved collaborating with Kanye West on "My Baby" from *Damita Jo*. This was 2004, *College Dropout* time, when the world was just recognizing his talent.

Jumping ahead a few years, I recall witnessing an especially difficult moment in your life: You were recording at Rodney Jerkins' studio in L.A. — a year after your brother had passed [in 2009] — and you happened to glance at a magazine with a picture of Michael and said, "I still can't believe it."

That brings up a precious memory. It happened in the early '80s. I was 16 and in between my first two records. Michael was recording [1982's] *Thriller*. He invited me to the studio where he was about to sing "P.Y.T." and asked me to help out on background vocals. Since we had been singing together forever, I knew it'd be easy. I jumped at the chance. I loved being one of the P.Y.T.'s and was especially proud — I hope this doesn't sound like bragging — that when the record was mixed, my single background voice was the one featured. I can't tell you how good that made me feel.

On your most recent album, 2015's *Unbreakable*, "No Sleep" was the single. It has a romantic tinge, but I'm wondering whether the idea came about because, as a new mom, a

Jackson wears a Haider Ackermann tank, pants, jacket and boots, and Le Vian and Borgioni bangles.

waking infant kept you up all night.

(Laughs.) I wrote that story over Jimmy and Terry's track before the baby was born! So obviously, it wasn't anything I was going through. You could say, though, that I might have been anticipating sleepless nights. I'd also add that sleepless nights, no matter how tiring, are some of the times that I do my best writing.

Talk about the music you're writing now.

I wish I could. I'm not trying to avoid the question and be secretive, but the truth is that I don't try to analyze the creative process while it's still ongoing. I'm very intuitive about writing. Anything can inspire me. This morning, I saw this lovely elderly Japanese woman walking down the streets of Hollywood wearing an adorable bonnet with bright red flowers. She might be a song. I remembered an especially painful chapter in my early life last night before going to bed. That might be a song. I woke up this morning and heard a bird chirping in a rhythm that captivated my heart. Maybe that will turn into a new groove. Like everyone else, my feelings are fluid. My ideas are fleeting. I like to



keep it that way. I can't decide in advance what a song or an album concept will be. I have to let those songs and concepts come to me rather than chase them down.

I'm glad I'm not methodical or self-conscious as a writer. It's important that I maintain a let-it-happen-when-it-happens approach. I don't want to strain or stress. I want to be a channel for whatever images and emotions are running through my imagination. Spontaneity is so important to me. It allows for surprise, and, for me, surprise is what breaks up the boredom of daily life. When I finally get to the

music that genuinely expresses what I'm experiencing in the moment, I feel free. Music does that for me. Its healing properties are extraordinary.

So much of your music over these past four decades has been about putting out positive messages, whether personal or societal. Given today's state of the nation, are you discouraged?

No. I'm anxious. I'm angry. I'm certainly concerned, but when I hear new artists finding their voices, just as I found mine,

I'm optimistic. Young artists are exhibiting more courage than ever. Music is more alive than ever. And more relevant. We women artists — and women in general — are saying we will not be controlled, manipulated or abused. We're determined not to fall back to those days of emotional and even physical enslavement. It's a blessing to be alive today and join in the fight for equality among all human beings.

You mentioned younger artists. Which ones impress you the most?

Daniel Caesar is proving that romantic

Watch a behind-the-scenes video from the cover shoot at Billboard.com.



R&B is alive and well. Kendrick Lamar and J. Cole are proving that brilliantly original storytelling is one of hip-hop's great gifts to world culture. SZA is proving that young women still possess extraordinary vocal skills and style.

I also have a special place in my heart for Bruno Mars. Bruno was really the first music my son responded to. During and after his birth, I comforted myself with Brazilian jazz, music that always relaxes me. Then when the baby began crawling, Bruno was breaking out big and on the radio all the time. That delighted both of

us. Bruno is a throwback to the days when the greatest artists could do it all: write, sing, dance, produce.

So here you are, a single mom of 52, about to run into the studio, make new music, learn new dance moves and then embark on a grueling tour. What is the source of your drive?

The drive is in my DNA. I couldn't lose it if I wanted to, and I don't. Motivation is something I treasure. Besides, for all its difficulties, this is the life I love. I'm surrounded with a team of dancers, singers



Left: With Q-Tip at the 1999 MTV Video Music Awards. Below, from left: Dupri, Jackson and West in 2007.



and musicians I love. I'm supported by fans that have stuck by me through thick and thin. They mean the world to me. Now more than ever, performing, whether in the studio or onstage, brings me a satisfaction I find nowhere else.

Like millions of other women, I've struggled with low self-esteem my whole life. I'm doing better in that regard. My inclination toward harsh self-criticism and even self-negation has dramatically eased up. I believe in all the different methods of help — smart psychology, vigorous exercise and sincere spirituality.

God is the greatest healer of all and the most potent force in the universe. In my world, though, God is so often expressed through music, and it's music that beats back the negative forces. It's music that drowns out those voices that say I'm not enough. It's music, and its divine source, that gifts me with the knowledge that harmony is still possible.

And while we're talking about positivity, let me also say that my son, even in his short 17 months on the planet, has showed me that love, no matter how deeply you believe you have experienced that emotion, can always go deeper. Love is limitless. And for someone like me, raised in show business where self-concern is always a priority, how fortunate I am now to be concerned, first and foremost, with the welfare of someone else. Day after day and night after night, holding my baby in my arms, I am at peace. I am blessed. I feel bliss. In those moments, all is right with the world. ●

NO DRINKS FOR KELLY 'TIL AFTER THE SHOW

The first-time BBMA host, known for both her killer voice and off-the-cuff charm, on fangirling onstage, what mother-in-law Reba has taught her and awards-show etiquette in the time of Trump and Time's Up

BY PHOEBE REILLY | PHOTOGRAPHED BY WE ARE THE RHOADS

IN THE 16 YEARS SINCE SHE BECAME *American Idol*'s first winner, Kelly Clarkson has taken home two Billboard Music Awards, three Grammys, notched three No. 1 albums on the Billboard 200 and 11 top 10 hits on the Billboard Hot 100. Most recently, she released her favorite album to date, *Meaning of Life*, on her new label, Atlantic Records. But none of that, and not even her current coaching gig on NBC's *The Voice*, prepared her for her next job: hosting the Billboard Music Awards live on May 20 (at 8 p.m. ET on NBC). "I'm terrified-slash-excited," says the 36-year-old singer with a laugh. "I literally went from saying no to even presenting awards, to this. I keep telling people it'll at least be funny to laugh at." Ahead of her first-ever awards-show hosting gig, Clarkson spoke on the phone from Los Angeles about what to expect when a filter-free pop star takes over BBMA's hosting duties.

Your mother-in-law, Reba McEntire, recently hosted the Academy of Country Music Awards in Las Vegas. Did she give you any pointers?

She was just like, "Oh, Lord, just be you." We're so different, though. She's such a professional. I never stick to a script; I ramble. Comedians are the best at [hosting]. Ellen [DeGeneres], Seth Meyers, James Corden — they can push the envelope and address serious issues with dry humor. I don't think of myself as funny, but I'm not afraid to make a subtle joke here or there.

Awards ceremonies lately — namely this year's Grammys — have become platforms for artists addressing more serious issues. Do you look at this as an opportunity for escapism or to talk about what's happening in the world? Both. A lot of times artists are the ones who push change, and I think we've established how the art community feels about

[Donald] Trump. It has been such a steady thing, with the Time's Up movement and people talking about politics, that I don't think it needs to be solely about that. We're at the *Billboard* awards, not pushing legislation. I would love to find that happy balance of addressing things that should be addressed but also celebrating music. I don't want to take away artists' moments.

"I never stick to a script."

— CLARKSON

After the Grammys, Recording Academy president Neil Portnow addressed women's underrepresentation by saying they needed to "step up." How did you respond to that?

That was obviously a turd comment. There are just so many other things he could have said that would have gotten his point across, and he chose poorly. But I get that we all speak poorly sometimes. It sounds so sad, but I've been working for 16 years and I've never had a female producer. And I had never thought about it until he made that comment. Let's take the negative and turn it into a positive: It became a conversation.

Among women artists, who do you think is killing it at the moment?

I'm obsessed with Cardi B's [*Invasion of Privacy*]. And Kacey Musgraves' new album [*Golden Hour*]. That is why I am excited about hosting. I love being able to say, "I think you're super rad." Maybe I will make my whole opening stage-five clinger and talk about how much I love everyone.

I have to ask: There has been a rumor that Allison Mack, an actress who was part of a sex cult, had reached out — Oh, my God, and somehow my name and Emma Watson's came up?

Yes. Do you have a recollection of her tweeting at you?

No — my publicist called me the other day, and I didn't have a clue [about it]. I'm in a state of bewilderment. I guess she tweeted me and tried to reach out years ago. I mean, I was a fan of *Smallville* [the show on which Mack appeared], but I don't know her. The only kind of sex I'm into is the kind I'm having.

You're getting the spontaneous live-TV experience on *The Voice*. Only a few other *American Idol* contestants enjoyed the success you did. Do you have more hope for the *Voice* artists you mentor?

Take it from someone who has won: Sometimes it's better when you don't win! I just got out of my [RCA] deal. One of the biggest things is keeping momentum. So that's why I've been all over them that it's not just about the show. It's about the aftermath. The industry is so flippant and fickle and fleeting — wow, how many F-words can I use?

How is the experience of being on the other side?

It's heartbreaking. I was that kid who could've gone home, and my whole life could have been different. You know *Sliding Doors*, that Gwyneth Paltrow movie? One thing could change everything. And the industry is far worse than Simon Cowell! I'm very blunt with my team. More than anything, I want them to have great character. You don't have to be the most talented person in the room, you just have to love what you do. And don't drink your Kool-Aid. That's the best advice.

Will you throw back a glass of wine before the ceremony to calm down?

I will have it afterward, because my teeth are so porous and I only like red wine, so I don't want to look like a vampire who just fed on someone.

Top: Coaching on *The Voice*. Bottom: Clarkson (left) and McEntire duetted at the 53rd Academy of Country Music Awards in April.





Clarkson photographed Oct. 25, 2017, in Los Angeles.

How Zedd And Maren Morris Met In 'The Middle'

BY MEGAN BUERGER | PHOTOGRAPHED BY ROGER KISBY

HE'S A METICULOUS GERMAN DJ-producer; she's a spirited Texan singer-songwriter. But with their breakout hit "The Middle" — recorded after the producer auditioned 12 other singers — Zedd (real name: Anton Zaslavski) and Maren Morris, both 28, proved they're much more than an intriguingly unlikely pairing. With its blend of dance-tent euphoria and soulful yearning, the song (written by Sarah Aarons and sculpted by production duo Grey) skyrocketed to the top of *Billboard's* Mainstream Top 40 and Hot Dance/Electronic Songs charts and to the top 10 of the *Billboard* Hot 100, where it's still holding strong after a No. 5 peak. Before performing "The Middle" at the *Billboard* Music Awards, the duo opened up about how the recording of the cross-genre smash went down.

MORRIS I've gotten shit for genre-blending from the get-go, but after the 2017 Grammys when I performed with Alicia Keys, I felt like, "We can do this." The amazing thing about country fans is that they're loyal, and my music has always been a little bit of everything.

ZEDD Maren is so much more than just country. And I've hated how people have put me in boxes my whole career, like, "Hey, you're an EDM guy doing pop." No, I'm a musician who enjoys making music. I made metal for 10 years, and before that I made classical music. Literally, the first time I ever heard Maren's voice was on the demo for "The Middle." But to me, this was just about who sounds the best.

MORRIS I've written hundreds of country songs and loved the simple and relatable lyrics. From the very first line ("Take a seat..."), you're in the room. That reminded me of a Nashville technique. Storytelling isn't always about being the most poetic — prettying it up just to pretty it up.

ZEDD It was one of the

fastest sessions I've ever done. I'm known for recording a singer until there's basically no more voice left—to be safe, so that I never have to ask somebody to come back. This was 20 takes, two hours: Maren really knew the song.

MORRIS It was the first week of January, so it was very cold and gross here. *(To Zedd.)* I'm sorry that you had to come on such a rainy day, Anton. We were at these new studios at the Hutton Hotel in Nashville.

ZEDD My favorite take was the second to last, when we were losing her voice and she gave everything. The bits where her voice starts cracking and the rasp comes out? That's my sweet spot.

MORRIS I lost my voice after opening for Keith Urban on New Year's Eve in the freezing cold, so I had asked my doctor for a steroid or something to bring it back. The stakes were so high. Having listened to the demo so many times, I knew exactly what I wanted to do with it, and Zedd really worked with me. A lot of producers will crack the whip and say, "Sing this two-second part like this," but he was very collaborative. A couple of days later, we came to Zedd's space in Los Angeles to hear the final cut.

ZEDD I heard it in L.A. for the first time; I was in the middle of a conversation and kind of stopped everybody I was with, like, "Hey, sorry, by the way, this is the first time I'm hearing myself and not sitting in a radio station!"

MORRIS I'll never forget hearing it for the first time. Technically, it was in the Target commercial [aired during the 2018 Grammys], but hearing it on [WRVW] The River, the pop station here in Nashville, there's something about radio waves coming through your car speakers. Country fans may have been scared of [me] leaving the nest initially, but once the song came out they were just proud of me for making a catchy-as-hell song.

CHEATIN' SONGS

Their favorite recent tracks in other genres

ZEDD

Hip-hop "King's Dead," Jay Rock, Kendrick Lamar, Future and James Blake
Pop "That's What I Like," Bruno Mars
Rock "Feel It Still," Portugal. The Man
Country "Slow Burn," Kacey Musgraves

MORRIS

R&B/hip-hop "Distraction," Kehlani; "Doves in the Wind," SZA; "I Like It," Cardi B
Pop "Never Be the Same," Camila Cabello
Rock "The Sky Is a Neighborhood," Foo Fighters
Dance "My Type," The Chainsmokers featuring Emily Warren





Zedd (left) and Morris
photographed April 28 at
OMNIA Nightclub in Las Vegas.



Bhad Bhabie On Being A Female MC 'For Real'

Though she's only 15, Danielle Bregoli is already well into her second act, having transformed from a meme-spawning *Dr. Phil* delinquent ("Cash Me Outside Girl") into the Atlantic-signed rapper Bhad Bhabie. Since inking her deal in September 2017, she has scored a single on the Billboard Hot 100, the swaggering "Hi Bich"; her YouTube channel is approaching half a billion views; and she has paid off her mother's mortgage. If her career hadn't exploded, "I'd probably be back in Florida doing something stupid," says Bregoli. Instead, she has a new single featuring Lil Yachty ("Gucci Flip Flops"), a U.S. headlining tour with Asian Doll and a Billboard Music Award nomination for top female rap artist alongside powerhouse MCs Cardi B and Nicki Minaj.

Get Out The Way

"People don't necessarily take females as serious, and some [women] are like, 'I give up. They're not taking me serious because I'm a girl, so fuck this.' Others, like Nicki Minaj, are like, 'Bitch, I'm here to stay. Try to move me. Watch what happens.' [Once I got signed], people started taking me more serious as an artist, listening to my music more, understanding me more. When 'Hi Bich' went gold, I was like, 'OK, this is for real.'"

Cash Her In Her Own Lane

"I grew up on Nicki. She's always the original. There are still old Nicki albums I listen to, like [2010's] *Pink Friday* — you know how old that is? But I don't really look up to any rapper. I don't want to be like anyone else or do what someone else did. I want to be like me and do what's best for me. I can't go do stuff Cardi B did — that may not work for me."

Tunnel Vision

"I just don't care what people have to say. I keep pushing toward what I want. It's just how I am. I don't know where I got it from. I haven't had a huge hit yet. All I know is I have it, but I'm still coming up." —CHRIS MARTINS

THE TOP ARTIST ROUND ROBIN

How the five nominees for the BBMA's highest honor have crossed paths over the years

Bruno Mars and **Drake** are born with one parent each of Jewish descent, October 1985 and October 1986, respectively. ● **Kendrick Lamar** appears on **Drake's** "Buried Alive" interlude from *Take Care*, November 2011. ● **Drake** appears on **Lamar's** "Poetic Justice" from *good kid, m.A.A.d city*, October 2012. ● **Ed Sheeran** duets with **Taylor Swift** on her "Everything Has Changed" from *Red*, October 2012, then opens on her Red Tour, March 2013-June 2014. ● **Sheeran** joins



Mars



Lamar

Mars onstage in St. Louis to perform his "The A Team," August 2013. ● **Lamar** lists **Drake** as one of the rappers he's "trying to murder" in his guest verse on Big Sean's "Control" remix, August 2013. ● **Swift** lip-syncs **Lamar's** "Backseat Freestyle" in an Instagram post, while **Lamar** sings **Swift's** "Shake It Off" during an interview, November 2014. ● **Lamar**

appears on **Swift's** Billboard Hot 100-topping "Bad Blood" remix, May 2015. ● **Mars** pretend-beefs with **Sheeran** on Twitter before the MTV Video Music Awards, July 2015. ● **Swift's** "Bad Blood" beats **Sheeran's** "Thinking Out Loud" for video of the year at the VMAs, August 2015. ● **Sheeran's** "Thinking Out Loud" beats **Lamar's** "Alright" for song of the year, **Swift's** *1989* beats **Lamar's** *To Pimp a Butterfly* for album of the year, and **Lamar's** *To Pimp a Butterfly* beats **Drake's** *If You're Reading This It's Too Late* for best rap album at the Grammy Awards, February 2016. ● **Swift** and **Drake** work out and sing



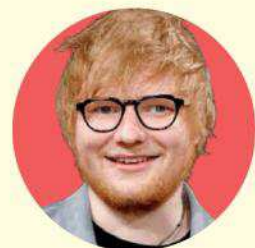
Swift



Drake

along to each other's songs in Apple ads, April and November 2016, respectively. ● **Swift** is called out by Kanye West at a **Drake** show, July 2016. ● **Drake** reportedly introduces **Swift** to his mom at his 30th birthday party, October 2016. ● **Sheeran** sings **Drake's** "One Dance" and **Mars'** "Locked Out of Heaven" and "Uptown Funk!" live during interviews, January and March 2017, respectively. ● **Lamar** samples **Mars'** "24K Magic" on his *DAMN.* single "Loyalty," April 2017. ● **Mars** ties **Drake** for longest stay atop the Hot R&B Songs chart with "That's What I Like," July 2017. ● **Sheeran** sings on **Swift's** "End Game" from *Reputation*, November 2017.

● **Sheeran** and **Lamar** appear on N*E*R*D's *No One Ever Really Dies*, December 2017. ● **Mars** beats **Lamar** for the album of the year Grammy, January 2018. ● **Mars** congratulates **Lamar** on his Pulitzer Prize win, April 2018.



Sheeran

—ANDREW UNTERBERGER

POST MALONE'S PATH TO SINGLES SUPREMACY

Before Post Malone's second album, *beerbongs & bentleys*, even arrived, it was already eligible for gold certification based on the success of its singles — the result of a tried-and-true song-by-song rollout strategy patiently honed by the 22-year-old artist.

Since dropping his debut single in September 2015, he has consistently scaled the charts and set records with one carefully timed smash after another: Of his nine singles, seven have gone platinum, and most of those are multiplatinum.

At the 2018 BBMAs, he's nominated for 13 awards in 12 categories, including top male artist.



Post Malone

2015

Sept. 26
"White Iverson," his debut single and first off debut LP *Stoney*, enters the Billboard Hot 100 at No. 84.



◀ In the video for "White Iverson."

2016

Oct. 9
Second *Stoney* single "Too Young" drops but never reaches the Hot 100.



Jan. 23
Five months after its release, "White Iverson" peaks at No. 14 on the Hot 100.

May 14
Stoney single "Go Flex" debuts at No. 94 on the Hot 100, followed by "Deja Vu," featuring Justin Bieber, at No. 75 on Oct. 1.

Dec. 29
Post Malone tweets that his second album is already in the works: "Beerbongs and bentleys isn't a song... It's a whole project."

Dec. 31
Two days later, his first album, *Stoney*, debuts on the Billboard 200 at No. 6.

2017

Nov. 10
In a controversial interview with Poland's *NewOnce*, Post Malone says, "There's not a lot of people talking about real shit" in current hip-hop.

Oct. 28
Stoney peaks at No. 4 on the Billboard 200. (As of May 2018, it has been on the chart 73 weeks and counting, and has yet to dip below No. 25.)

Oct. 14
After a video of Post Malone singing it goes viral, the *Stoney* track "I Fall Apart" debuts on the Hot 100 at No. 65.

Oct. 7
Beerbongs lead single "rockstar" (featuring 21 Savage) debuts on the Hot 100 at No. 2.



July 8
"Congratulations" becomes his first Hot 100 top 10, peaking at No. 8. It has since become his most-streamed track and gone seven-times platinum.

Jan. 31
"Congratulations" (featuring Quavo) enters the Hot 100 at No. 83; it spends nearly a year on the chart, longer than any of Post Malone's other singles to date.

◀ Still from the "rockstar" video.

2018

Nov. 11
Seven months after it first appeared on *The Fate of the Furious: The Album*, "Candy Paint" is released as *beerbongs*' second single, debuting at No. 84 on the Hot 100.

Nov. 23
He walks back his *NewOnce* comments on Twitter: "I'm just trying to keep living and make the music that I love."

Dec. 1
He tweets this update on the delayed *beerbongs & bentleys*: "I'm gonna keep working my ass off and make the best fucking album ever."

Jan. 3
Rising on radio, "I Fall Apart" peaks at No. 16 on the Hot 100, three months after its debut on the chart.

March 10
Third *beerbongs* single "Psycho" (featuring Ty Dolla \$ign) debuts at No. 2 on the Hot 100, with the second-largest first week in on-demand audio streams in history.

May 7
Post Malone breaks records set by The Beatles and J. Cole for the most songs in the top 20 of the Hot 100 at the same time, with nine.

May 12
Beerbongs & bentleys debuts at No. 1 on the Billboard 200, setting the record for biggest streaming week ever, after its April 27 release.

—LYNDSEY HAVENS



Portugal. The Man On Rock's Next Phase

After forming in 2004, the Alaska-bred, Portland, Ore.-based band Portugal. The Man released seven albums of eccentric indie rock without touching the Billboard Hot 100. So when their eighth album's groovy lead single, "Feel It Still," took over pop radio in 2017 (eventually peaking at No. 4 on the Hot 100), it was a bit of a shock to frontman John Gourley and bassist Zach Carothers. "Nobody has any clue what's going on," says Gourley with a laugh. But the band is quite in tune with where rock's headed — and now has three Billboard Music Award nominations (for

top rock album, rock song and rock artist alongside the likes of Tom Petty, Imagine Dragons and Linkin Park).

Still Feeling It

GOURLEY We weren't attempting to write that song — it just happened organically, and when it went down, we knew we had something. Everyone wanted to work on it. It's the pace, the tone of that '60s Hofner bassline, how it references [the melody from] "Please Mr. Postman." There's some nostalgia, but it's also fresh and new.

CAROTHERS We want to reference where we came

from, but in a way that also shows where we're going in the future. We don't want to be throwback.

Loyal To Live

GOURLEY We have friends in hip-hop and friends in rock. Now, everybody in hip-hop is wearing throwback metal T-shirts, and they want to be recognized by the rock scene. And the rock artists want to be recognized by the hip-hop artists and reference hip-hop. But for us, playing live instruments is just what we do. There's no point in us throwing a trap beat on something because that's hip right now.



Mainstream Moment

GOURLEY I've seen [alternative artists] get old and bitter. We'll see them on Twitter — they think we're being too mainstream. But we grew up around some pretty wild

shit in Alaska; the last thing that scares me is someone on Twitter. It's silly to me to not be positive about rock advancing and growing. Really, we just want rock'n'roll to be mainstream.

—CHRIS PAYNE

Congratulations, Captain!

 **AFO VERDE**

2018 BILLBOARD INTERNATIONAL POWER PLAYERS



International Power Players 2018

In the \$17 billion global music business — where two-thirds of revenue comes from outside the U.S. — these 73 executives are in the vanguard, led by Stuart Camp, manager of the world's top-selling artist, Ed Sheeran



EXECUTIVE OF THE YEAR

STUART CAMP 44

Owner, Grumpy Old Management

STUART CAMP JOKES THAT HE DOESN'T HAVE children of his own, "just one surrogate child who's 27 and has ginger hair. You may have heard of him."

Having exclusively managed Ed Sheeran since 2011, Camp has been there for every step of the singer-songwriter's rise from young hopeful to global superstar, with the bond between them going far beyond the typical artist-manager relationship.

"I certainly wouldn't want to be the manager sitting at home telling him where to go and counting my money. You have to put yourself through what your artist is going through, so I'm with him wherever he goes," says Camp, who has been named *Billboard's* international music executive of the year in recognition of Sheeran's record-smashing success.

Sheeran's third album, *÷ (Divide)*, was the global best-seller of 2017, according to IFPI, the international trade organization of the music industry, and has sold over 14 million units, according to Warner Music. His world tour has similarly broken records, and Camp says over 8.5 million people will have seen it by year's end. "I keep redoing the sums because I think I'm bullshitting myself, but I'm not. It's just crazy," says the London-based manager — an outspoken critic of secondary ticketing — about the

two-and-a-half-year trek, which wraps in fall 2019.

Sheeran's relationship with Camp dates back to 2009 ("I got drunk with him, and then he let me sleep on his couch," the singer has said). Camp, who studied sociology and business at Leeds Trinity University, got his first music business job with the U.K. office of Australia's Mushroom Records. A move into artist management led to his signing Sheeran in 2011. It's an all-encompassing role: Camp's girlfriend, Liberty Shaw, is Sheeran's makeup artist and stylist.

Camp praises Sheeran's decision to take a year off before making *÷ (Divide)* as well as his artist's tireless work ethic and ambition. "You tell Ed some good news, and within a second or two, he has changed the parameters and wants the next step up. We always try [to] surpass ourselves."

In February, Camp ended his three-year joint venture with Elton John's management firm Rocket Music, taking Grumpy Old Management (Sheeran picked the name) independent. But there are no plans to expand the firm's roster beyond its prolific star client, who, says Camp, is already recording new material for a tentative 2020 follow-up to *÷ (Divide)*. "There will be even more expectation on the next one," he says, "but we know we'll get it right. We're not going to rush it."

—RICHARD SMIRKE

LIVE

FERNANDO ALTERIO 65

Vice chairman/CEO, Time 4 Fun



Lollapalooza Brazil drew a record-setting 300,000 fans over three sold-out days in March, reports Alterio, whose Time 4 Fun is the local partner of Lolla promoter C3 Presents. He adds that brand sponsorship at the festival tripled. (The company does not report branding dollar volume.) T4F, the only publicly traded entertainment company in Brazil, runs five venues there and in Argentina, and has produced over 4,000 events in South America over the last three years.

MICHAEL COPPEL*

Chairman, Live Nation Australia

DENIS DESMOND 64

Chairman, Live Nation U.K.

JOHN REID 55

President of concerts, Live Nation Europe



In 2017, under Reid's oversight, Live Nation Europe presented the largest number of arena shows (760) and stadium shows (115) in the division's history and drew 4 million festivalgoers. Desmond reports overall attendance rose 25 percent in the United Kingdom last year (the company did not report audience totals), where, in October, Metallica broke the one-night attendance record at London's O2 Arena by drawing 22,211 fans to its in-the-round show. Down Under, Coppel presented Adele's first Australia/New Zealand tour, which hit 11 stadiums in 2017; sold out 18 arena dates with Bruno Mars; and promoted "Roger Waters' mind-blowing Us and Them Tour," he says. On deck for 2018: P!nk's Beautiful Trauma Tour, which "sold out 40 arenas in a heartbeat," says Coppel.

NICK FARKAS 52

Vp concerts and events, evenko



Farkas is the founder of Montreal's Osheaga Music and Arts Festival, which grossed \$9.3 million Aug. 3-5, 2017, and ranked as Canada's most successful live event last year, according to Billboard Boxscore. He's also a vice president at Canadian promoter evenko, which presented some 1,300 shows from

Vermont to Newfoundland in the last year, grossing over \$76 million, according to Boxscore. Quality events are key, says Farkas. "People are coming to shows more than ever. We can't afford to lose them because the experience isn't what it could be."

FOLKERT KOOPMANS 54

Managing director, FKP Scorpio



Koopmans promotes over 23 festivals a year in Germany but says that The Rolling Stones' No Filter Tour "was our greatest professional accomplishment during the past 12 months." For example, a single date at Festwiese am Stadtpark in Hamburg pulled in \$12 million, a new record for the highest-grossing single show in the country. "I am not sure if sheer numbers can do justice to the feeling you have when the Stones enter the stage and you feel a year of hard work pay off," he says.

TOM MISERENDINO 68

President/CEO, AEG Europe

ADAM WILKES*

President/CEO, AEG Asia



Miserendino's AEG portfolio includes London's O2 Arena, which marked its 10th anniversary in 2017, grossing over \$168 million and drawing 2.4 million fans to 199 shows, according

"People are coming to shows more than ever. We can't afford to lose them because the experience isn't what it could be."

— Nick Farkas, evenko

to Boxscore. In a bid to draw crowds during the daytime, Miserendino has overseen the addition of a designer-outlet retail village. He also continues to develop AEG's European venue network with a new 10,000-capacity arena due to open in Lausanne, Switzerland, in 2019. Meanwhile, Wilkes filled the 18,000-seat Mercedes-Benz Arena in Shanghai with shows by Céline Dion, Ed Sheeran, Katy Perry and others — and brought The Rolling Stones to Cuba.

SIMON MORAN 52

Managing director, SJM Concerts



After a suicide bomber killed 22 people outside an Ariana Grande concert at England's Manchester Arena on May 22, 2017, Moran's SJM Concerts immediately teamed with Grande's manager, Scooter Braun, and Live Nation subsidiary Festival Republic to stage the One Love Manchester benefit concert. The June 4 event, which was hosted by Grande and televised and livestreamed around the world, raised over \$13 million for victims of the tragedy and their families.

PHIL RODRIGUEZ 65

CEO, Move Concerts



Rodriguez's Move Concerts has been a key player in the growth of Latin America as a destination for the world's biggest acts. Move was Live Nation's local partner for U2's four 2017 shows at the São Paulo Morumbi Stadium, which grossed \$32 million, he reports. All told, Move sold 1.1 million tickets in 2017 for shows by Bruno Mars, Ed Sheeran, Justin Bieber and others. "Not bad for an independent promoter south of the border," says Rodriguez.

ALEJANDRO SOBERÓN 58

President/CEO, CIE



At the 2017 Billboard Touring Awards, CIE subsidiary OCESA ranked alongside Live Nation and AEG as a finalist for top promoter of the year. In the Mexican market, which logged \$178 million in gross ticket sales in 2017, according to Boxscore, OCESA is a dominant player, producing 16 festivals (and Mexico's F1 Grand Prix). What's more, reports Soberón, "last year, OCESA reached an agreement to represent and promote [Mexican superstar] Luis Miguel internationally."



Miserendino (left) gave Dion an award for her concerts during the 10th anniversary of the O2 Arena in London.

CreativeArtistsAgency

congratulates our own



Emma Banks



Chris Dalston



Mike Greek



Marlene Tsuchii

Billboard's 2018 International Power Players

and salutes all of our colleagues in International Touring

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Bradlee Banbury

Amina Bryant

Ben Coles

Andy Cook

Bruno Del Granado

Paul Fitzgerald

Paul Franklin

Jen Hammel

Nigel Hassler

Cameron Kaiser

Claudio Lillo

Summer Marshall

Maria May

Glenn Miller

Bilge Morden

Laura Newton

Mark Ngui

Rebecca Nichols

Jon Ollier

Shaz Qureshi

Caroline Reason

Lanell Rumion

Randy Salcedo

Roman Trystram

Paul Wilson

CAA

RECORDING

REBECCA ALLEN 44
President, Decca Records Group U.K.



Named in May 2017 to head the United Kingdom's leading classical label — “the first woman in its 90-year history,” she says — Allen cemented Decca's market leadership with the second consecutive No. 1 on the U.K. albums chart from the duo of Michael Ball & Alfie Boe. Decca also scored top-five titles from Irish singer Imelda May and a catalog release from Dame Vera Lynn while also championing new talent like British cellist Sheku Kanneh-Mason.

GEORGE ASH 54
President, Universal Music Asia Pacific
FRANK BRIEGMANN 50
President/CEO, Universal Music Central Europe/Deutsche Grammophon
ADAM GRANITE 44
Executive vp market development, Universal Music Group

DAVID JOSEPH 49
Chairman/CEO, Universal Music U.K. and Ireland

JESÚS LÓPEZ 62
Chairman/CEO, Universal Music Latin Entertainment Latin America and Iberian Peninsula

DICKON STAINER 50
President/CEO of global classics and jazz, Universal Music Group



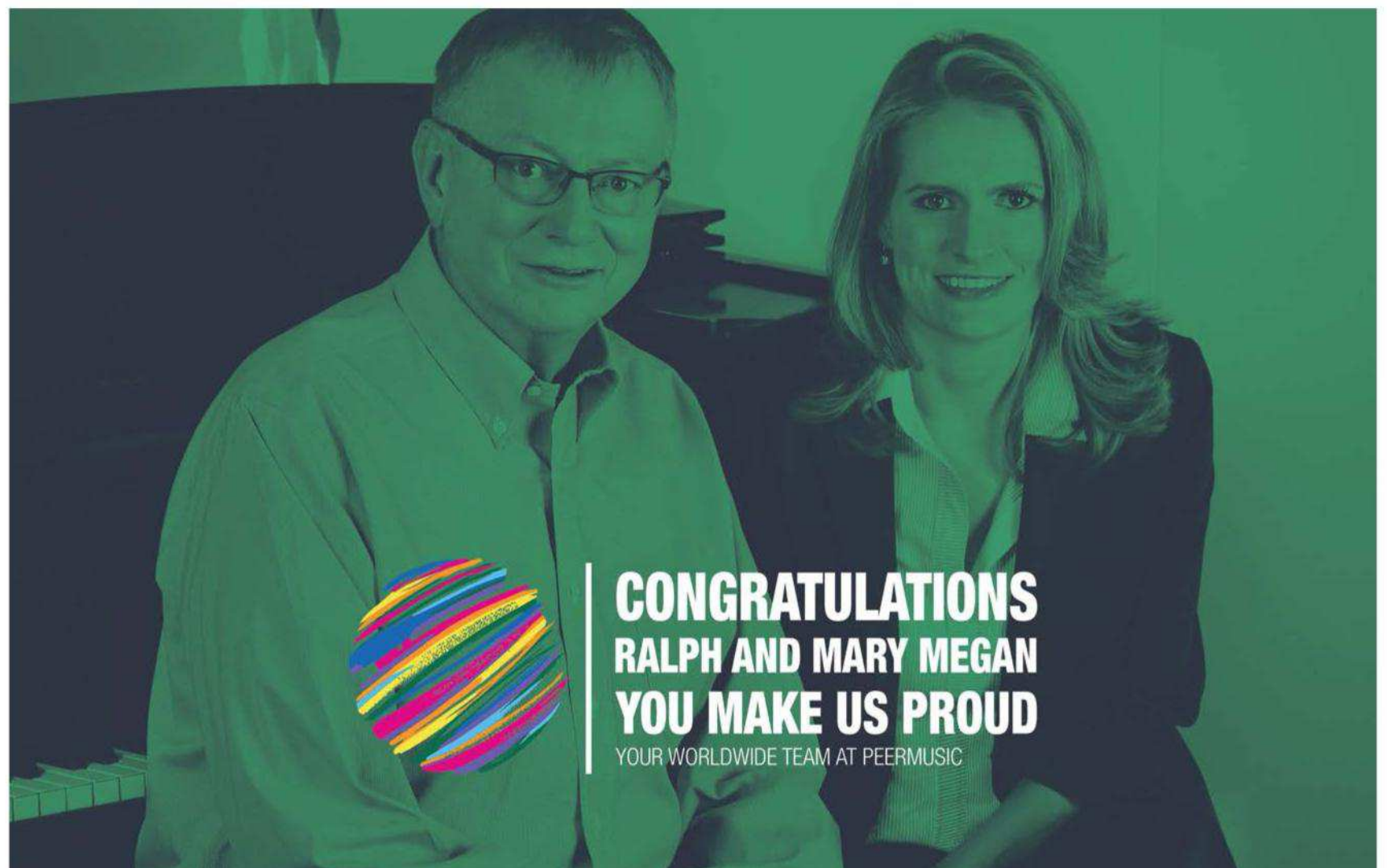
In July 2017, UMG named former Sony executive Granite to develop opportunities for its artists and labels across Europe and in emerging markets in Asia and Africa. He also heads up global strategy for marketing, distribution, licensing and acquisitions. Granite says he's focusing initially on India, Africa, the



From left: UMG's Stainer and Decca's Allen joined Andrea Bocelli in Vienna in March.

Middle East and China. The lattermost market is transitioning from piracy to streaming and showing “some very good early signs [it] will develop into a very healthy paid environment,” adds Granite. Ash describes the Asia Pacific region as “exploding with entrepreneurial energy.” Briegmann oversaw a 42.8 percent increase in streaming revenue in 2017 in Germany, the world's third-largest market. Under Joseph's guidance, UMG U.K. released seven of the year's 20 biggest-selling artist albums, including *The Thrill of It All* by Sam Smith,

ALLEN: COURTESY OF UMG; ASH: CARSTEN WINDHOFER; BRIEGMANN: LAURENCE CHAPPEL/UNIVERSAL MUSIC GERMANY; GRANITE: COURTESY OF SONY MUSIC; JOSEPH: RICHARD TRUSCOTT; LÓPEZ: UNIVERSAL MUSIC LATIN; STAINER: RICHARD SUDWORE



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MICHAEL COPPEL**

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which has sold over 3.5 million copies worldwide, according to UMG. And López played a key role in what was the biggest cultural crossover in ages when he helped propel “Despacito” to global success: It’s the only clip to surpass 5 billion views on YouTube. Under Stainer, Universal’s classical streaming grew 50 percent in 2017, helped by the long-awaited November debut of UMG-distributed ECM Records on streaming platforms.

STU BERGEN 51
CEO of international and global commercial services, Warner Music Group

THIERRY CHASSAGNE 54
President, Warner Music France

BERND DOPP 62
Chairman/CEO, Warner Music Central Europe

TIM FRASER-HARDING 58
President of global catalog for recorded music, Warner Music Group

SIMON ROBSON 46
President, Warner Music Asia

IÑIGO ZABALA*

President, Warner Music Latin America and Iberia



Warner Music “is serious about strategically growing its global footprint,” says Bergen. The company boasted the top-selling global artist of 2017 with Ed Sheeran’s *÷ (Divide)*, according to IFPI, achieving multiplatinum status in 36 markets. And WMG’s regional successes were many. Chassagne reported that rapper Soprano’s *L’Everest* was the biggest-selling album last year by a French artist (600,000 album-equivalent sales to date). Under Dopp, Warner Music Germany claimed 26 percent of the singles chart in 2017 thanks to Sheeran’s “Shape of You” and also local hits from rap star Bausa and Burak Yeter

featuring Danelle Sandoval. Robson notes that K-pop girl group TWICE, signed to Warner Music Japan, was the third-highest-ranked act in that market in 2017, according to *Billboard Japan*. Zabala says that the flow of artists within the Latin region is helping his division become “an international A&R powerhouse,” led in the past year by Brazil’s Anitta, Venezuela’s Danny Ocean and Mexico’s Sofia Reyes. Fraser-Harding has overseen the growth of WMG’s global catalog sales with over 20 heritage tracks hitting the 100 million-stream threshold in the past 12 months, he says, marking the transition of back catalog “from being a physical-led to a streaming-first part of the business.”

MICHAEL GUDINSKI 65
Chairman, Mushroom Group



Melbourne-based Mushroom Group’s Liberation label had a No. 1 album when Australia’s Vance Joy hit the top in his homeland in February with his sophomore release, *Nation of Two*, followed by a top 10

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GREG BESTICK

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ALEX HARDEE

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STEVE STRANGE

X-RAY TOURING



showing on the Billboard 200. Meanwhile, Mushroom's live division, Frontier Touring Company, produced stadium tours for Paul McCartney, Foo Fighters and Ed Sheeran, whose ÷ (Divide) Tour sold upwards of 1.1 million tickets, according to the promoter, beating a Down Under record that Dire Straits set in 1986. "I've been living the dream," says Gudinski.

DENIS HANDLIN*

Chairman/CEO of Australia and New Zealand, Sony Music Entertainment; President of Asia, SME

JASON ILEY 49

Chairman/CEO, Sony Music U.K. and Ireland

DANIEL LIEBERBERG 47

President of Continental Europe and Africa, SME

NICOLA TUER 51

COO, Sony Music U.K. and Ireland

AFO VERDE 51

Chairman/CEO of Latin America, Spain and Portugal, SME



Handlin, who was honored in June 2017 as an officer in the Order of

Australia for his philanthropy and "distinguished service" to that country's recording industry, led Sony's Australian division to a company record: wins in seven categories at the 2017 Australian Recording Industry Association Awards. He secured a new deal with China streaming giant Tencent and reports "significantly increased" regional A&R with new offices in Vietnam and the Philippines. Under Iley and Tuer, Sony Music U.K. obtained a nearly 25 percent share of the market's album chart in 2017 with hits including *Human*, the debut album from Rag'n' Bone Man, which has reported over 3 million in global album-equivalent sales. Lieberberg joined Sony from Universal in January and says that overseeing his expansive region is "about establishing a network for A&R and talent development." He has signed Kygo's "Stardust" collaborator Justin Jesso to a global deal. Sony's market share in Latin America grew by 7 percent in the past year, says Verde, not only with superstars like Shakira, Maluma, Ricky Martin and Enrique Iglesias, but also rising regional acts like Puerto Rico's Residente, Colombia's Monsieur Periné and the

STREAMING DRIVES GLOBAL GROWTH

For the first time, streaming has become the largest revenue source for the music industry, with 176 million users of paid streaming services worldwide. Also for the first time, digital income — including streaming and downloads — accounted for over half of all revenue, at 54 percent. Total worldwide trade revenue earned by the music industry rose 8.1 percent to \$17.3 billion in 2017, according to an annual appraisal published by IFPI, the international trade association of the recording industry.

The Global Music Report found that streaming revenue, which had risen by 41.1 percent over 2016, once again drove the overall increase.

The growth of streaming more than offset the 5.4 percent and 20.5 percent drops in, respectively, revenue from physical sales and music downloads between 2016 and 2017.

Ed Sheeran's ÷ (*Divide*) was the top-selling album of the year worldwide, while his song "Shape of You" was the top digital single of 2017, according to IFPI.

—THOM DUFFY

8.1%

Annual increase in global music trade revenue in 2017, according to IFPI.



Bang (center) with K-pop boy band BTS.

Dominican Republic's Vicente García, who won the 2017 Latin Grammy Award for best new artist.

DOMINIQUE KULLING 36

Managing director of Germany, Switzerland and Austria, BMG

ALISTAIR NORBURY 52

President of repertoire and marketing for the U.K., BMG

AMA WALTON 47

General counsel/senior vp business and legal affairs for the European Union, BMG



BMG reports that its revenue in 2017 rose 21.8 percent over the previous year to \$627 million. "The big challenge for 2018," says Walton, "is whether the [music] industry really applies fairness and transparency to the way they distribute the spoils of the streaming revolution" to artists. In 2017, Norbury helped Gary Numan score a No. 2 album in the United Kingdom with *Savage (Songs From a Broken World)*, his highest chart placement since 1980, and achieved BMG's first U.K. chart-topping single with Lil Dicky's "Freaky Friday." In Germany, under Kulling, BMG led the market in early December off the success of singer-songwriter Max Giesinger and teen pop star Lina. BMG also publishes Germany-based Alice Merton, whose "No Roots" cracked the Billboard Hot 100 at No. 84 in April.

LONNY OLINICK 36

CEO, AWAL/Kobalt



At AWAL, Kobalt's music distribution and services partner for independent artists, Olinick — who joined Kobalt in 2016 — saw streaming revenue for its acts reach \$39.6 million in 2017, "and we are on pace to double [that] in 2018," he says. "We've taken Lauv to over

800 million streams in a very short time. And we have hundreds of artists on AWAL earning over \$50,000 per year from streaming alone."

BANG SI-HYUK 45

CEO/executive producer, BigHit Entertainment



Produced by Bang, BTS' *Love Yourself: Her* has sold over 1.6 million copies worldwide, according to BigHit, becoming the first album by a K-pop group to reach the top 10 of the Billboard 200. The set yielded the single "DNA," which reached No. 37 on the Digital Song Sales tally. Bang predicts that more South Korean pop acts will hit the charts soon. "There is a wealth of local artists to satisfy American music fans," he says.

DIGITAL

PAUL FIRTH 47

Head of Amazon Music U.K.



In 2017, Firth headed the launch of the voice-guided app Alexa for Amazon Music Unlimited in the United Kingdom, driving growth for the service in the world's fourth-largest music market. While Amazon Music doesn't report subscriber numbers by nation, the United Kingdom is now among 35 markets worldwide offering access through Alexa to Amazon Music Unlimited's streaming catalog of 40 million songs.

TRACEY HANNELLY*

Senior director of iTunes International, Apple



Hannelly, who joined Apple in 2007, previously was iTunes' director of emerging markets, focusing on India, Russia, the Middle East, Africa, Turkey, Southeast Asia and Latin America. She also oversaw setting up iTunes' marketing presence in China. In April, she ascended to the

BTS: COURTESY OF MR. BANG; HANDLIN: JESSE FAYLOR; ILEY: LAWRENCE WATSON; LIEBERBERG: COURTESY OF SONY MUSIC; VERDE: RUBEN MARTIN; KULLING, WALTON: MATT HILLIG; NORBURY: BARBARA DIETL; OLINICK: COURTESY OF KOBALT; SI-HYUK: COURTESY OF BIG HIT ENTERTAINMENT; FIRTH: COURTESY OF AMAZON MUSIC; HANNELLY: COURTESY OF APPLE.



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- Buenos Aires
- Lima
- Miami
- San José
- San Juan
- São Paulo



Frankiewicz (right) signed Mark Ronson to Imagem Music, which Concord Music acquired in 2017.

position held previously by Oliver Schusser, who was chosen to head Apple Music's global operations. That move came as Apple Music confirmed that it has 40 million paid subscribers worldwide.

CANDICE MORRISSEY 37
Head of music content partnerships for Europe, the Middle East and Africa, YouTube/Google Play



Exposing artists internationally through YouTube Music is Morrissey's top goal in her territories in Europe, the Middle East and Africa, and the company's data says that she's succeeding. Over 60 percent of the views of artists' channels are outside their respective home markets, according to YouTube. "No matter where a fan is based," says Morrissey, "they can experience music from other cultures."

MIA NYGREN 45
Managing director of Latin America, Spotify



Under Miami-based Nygren, Spotify's Latin American operation has reported revenue growth of 37 percent in the past year and, even more impressively, accounts for 21 percent of the streaming service's monthly active users worldwide. The Swedish-born Nygren, who is fluent in Spanish and Portuguese, has focused on building a diverse but connected team with women (57 percent of the division's employees) in leadership roles. Her key markets include Brazil, one of Spotify's top three territories globally in monthly active users.

"The beneficiaries of streaming thus far have been new artists in predominantly Western markets. The biggest issue for the music industry is to expand this success across artists from all eras, genres and territories."
— Guy Henderson, Sony/ATV

PUBLISHING

KIM FRANKIEWICZ 54
Executive vp of worldwide creative, Concord Music
KENT HOSKINS 42
CFO of publishing operations, Concord Music
JOHN MINCH 61
President of Europe, Concord Music



Former Imagem executive Minch helped steer the June 2017 sale of the Dutch music publishing giant to Concord Bicycle Music in a \$600 million deal that gave Concord control of the Imagem, Rodgers & Hammerstein and Boosey & Hawkes catalogs. Hoskins, a former BBC accountant and previously Imagem's head of finance, says Concord looked beyond Imagem's pop holdings to the potential in its musical theater and classical copyrights. Music publishing veteran Frankiewicz, who once managed INXS' publishing, moved from Imagem to Concord without letting up her A&R pace. Earlier in 2018, she signed U.K. artist Justin Parker, who co-wrote Lana del Rey's "Video Games" and Rihanna's "Stay."

GUY HENDERSON 57
President of international, Sony/ATV Music Publishing
GUY MOOT 52
President of worldwide creative/U.K. managing director, Sony/ATV Music Publishing



Under Henderson's guidance, Sony/ATV is making inroads into China through its relationship with internet giant Tencent, which runs major Chinese music services. "The beneficiaries of streaming thus far have been new artists in predominantly Western markets," says Henderson. "The biggest issue for the music industry is to expand this success across artists from all eras, genres and territories." Moot oversees all of the company's signings, which are shared equally between Sony/ATV and EMI Music Publishing. (Sony/ATV generates about \$600 million of the \$670 million in revenue generated by Sony Corp.'s overall music publishing operations, which combined reported a 16.9 percent

year-on-year increase for its fiscal year. In 2017, EMI Music had a 9.7 percent increase in revenue, sources tell *Billboard*.) Moot also renewed Sony/ATV's deal with its top songwriter of 2017, Ed Sheeran.

ANDREW JENKINS*
President of Australia and Asia Pacific, Universal Music Publishing Group
ALEXANDRA LIOUTIKOFF*
Executive vp Latin America and U.S. Latin, UMPG
MIKE McCORMACK 55
Managing director of the U.K., UMPG



UMPG had a 9.6 percent increase in global revenue over the past year, and the international markets that these three executives oversaw were key to that growth. Jenkins renewed a "groundbreaking deal" with Chinese internet giant Tencent for use of songs on its digital music services and re-signed agreements with Tom Waits and his wife and collaborator, Kathleen Brennan, and the estates of Bee Gees Robin and Maurice Gibb. Lioutikoff, whose roster includes J Balvin and Anitta, signed regional Mexican rising star Christian Nodal and a wave of Brazilian funk acts. "With increasing digital consumption, this genre is reaching beyond Brazilian borders," she says. McCormack notes that British songwriter Steve Mac enjoyed a string of global hits, including credits on Ed Sheeran's "Shape of You" and Clean Bandit's "Rockabye," while Dua Lipa (through Tap Publishing) was one of the U.K. company's biggest breakthroughs. Those writers helped make "2017 one of our best years ever," says McCormack.

LARS KARLSSON 56
Managing director of Germany, Austria, Switzerland and the Nordics, Warner/Chappell Music
MIKE SMITH 52
Managing director, Warner/Chappell Music U.K.



In Germany, the world's third-largest market, Warner/Chappell Music has a 25 percent share of the publishing business and grew by 6 percent in 2017, according to Karlsson. (The company does not report the dollar



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TRADE GROUP LEADERS BUILD STRENGTH THROUGH NUMBERS

JACKIE ALWAY 52

Chairwoman, Music Publishers Association (United Kingdom); senior vp international legal and industry affairs, Universal Music Publishing Group



While Alway tracks UMPG's rising global revenue (a 9.6 percent increase in 2017, thanks to digital subscriptions and streaming), as

chairwoman of the United Kingdom's Music Publishers Association she helped lead the trade group as the country's publishing export revenue grew 25 percent in 2016 over the previous year to \$916 million (at current exchange rates). Her key challenge at the MPA: fighting to "level the playing field" with "fair terms" for creators whose work is uploaded to platforms like YouTube.

JEAN-MICHEL JARRE 69

President, CISAC



An electronic music trailblazer and outspoken creators advocate, Jarre says his priority is reclaiming for composers the value of music

"siphoned off by large global digital services — notably, user-upload platforms." Since 2013, he has been the face of CISAC, the Paris-based organization representing 239 authors societies with a combined global membership of over 4 million creators.

FRANCES MOORE*

CEO, IFPI



Under Moore, the London-based IFPI advocates for the global recording business. The industry's "biggest accomplishment is its

continuing path of growth," she says of the 8.1 percent rise in global trade revenue in 2017. "The industry is beginning to see the benefits as it continues to invest in music, embrace technology and open up new markets around the world."

ALISON WENHAM 64

CEO, Worldwide Independent Network



Wenham advocates for non-major-owned companies and their performers who account for nearly 40 percent of the global music market.

Overseeing trade associations on every continent, she is particularly focused on fair use of copyrights, securing streaming revenue and, she says, "successfully helping the independent industry flourish in every market in the world."

volume of its business by market.) Contributing to that growth is songwriter-producer Rascal (Tobias Breuer), who co-wrote "I Am" on the blockbuster *Black Panther* soundtrack. In the United Kingdom, says Smith, the BRIT Awards recognized four Warner/Chappell songwriter-artists: Gorillaz, Kendrick Lamar, Rag'n'Bone Man and Stormzy.

DANIEL LLOYD JONES 38

Senior vp global creative services/head of U.K. A&R, Downtown Music Publishing



A 10-year veteran of Sony/ATV Music Publishing, Jones joined independent

Downtown Music Publishing in August 2017 to drive such global creative initiatives as Songwriters Without Borders, which brings together writers in the firm's offices in London, Amsterdam, Tokyo, Sydney and Paris as well as New York, Nashville and Los Angeles. In his A&R role, Jones has signed worldwide deals with pioneering producer-DJ Goldie and grime rapper Kano, whose last album, 2016's *Made in the Manor*, debuted at No. 8 on the U.K. albums chart.

SAS METCALFE 57

Chief creative officer, Kobalt Music

ANN TAUSIS 50

Managing director of neighboring rights, Kobalt



As Kobalt's top A&R executive, Metcalfe oversees all of the

company's publishing deals and signings worldwide. Citing one key success story, she notes that Kobalt songwriter Andrew



MIDEM TO HOST BMG CEO'S KEYNOTE

With BMG marking its 10th anniversary this year, CEO **Hartwig Masuch** will give a keynote address at the 2018 MIDEM music conference, which takes place in Cannes June 5-8.

Launched in 2008 as BMG Rights Management, the company in recent years has expanded its recorded-music business to match its status as the world's fourth-largest publisher. Masuch is expected to speak about the challenges facing the music industry, the philosophy that guides BMG and what's required to build a global music company in the streaming age.

MIDEM, in its 52nd year, is expected to draw over 4,000 participants from some 85 countries, based on its 2017 attendance. —T.D.

Watt co-wrote five different singles that have reached the top 10 during the first three months of 2018 in 51 different countries. In the business of neighboring rights (the collection of payments for public performances of master recordings for countries outside the United States), Tausis raised Kobalt's profile through the 2016 acquisition of Fintage House and Rights Agency. "Growing the client roster by 600 percent and the team by 200 percent in one big sweep is no mean feat," she says of the integration of the two firms during 2017. "We did it by combining great technology with knowledgeable people."

MARY MEGAN PEER*

Deputy CEO, peermusic

RALPH PEER II*

Chairman/CEO, peermusic



Thanks in large part to a worldwide subpublishing agreement that

90-year-old peermusic signed with Big Deal Music Group, 2017 marked "the first time we collected over \$10 million for our subpublishing clients," says Ralph Peer II, the son of founder Ralph S. Peer. The firm, run by Peer II and his daughter, Mary Megan Peer, has offices in 28 countries and over 250,000 copyrights.

AGENCIES

BRIAN AHERN 39

Partner, music; co-head of London music division, WME

BRIAN COHEN 39

TONY GOLDRING 51

ROB MARKUS 50

Partners, music; WME



In his first year leading WME's 45-member music team in London (with co-head David Levy), Ahern reports a 25 percent rise in business out of the United Kingdom. Goldring recently oversaw Kendrick Lamar's sold-out tour of Europe, Markus is helping book Depeche Mode's 30-country 2017-18 world tour, and Cohen, working with WME partner John Marx, had Bruno Mars sell out four stadium shows in Mexico in early 2018. "The music business is so vibrant," says Ahern, "we have to work harder to plan far in advance on behalf of our clients. It's a good problem to have."



From left: Karlsson, Ludvig Söderberg of The Struts, Tove Lo and Jakob Jerlström of The Struts at the 2015 Swedish Music Publishers Awards in Stockholm.

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Tsuchii (left) booked successful international dates for Rogers.

EMMA BANKS*
CHRIS DALSTON*
MIKE GREEK*
MARLENE TSUCHII*

Co-heads of international, Creative Artists Agency



CAA reports that its international business grew nearly 15 percent in the second half of 2017 compared with the previous year (CAA does not report dollar volume), and the agency says that its international clients sold over 4.5 million tickets in 2017, driven by the work of Banks and Greek in London and married couple Dalston and Tsuchii in Los Angeles. Worldwide tours by Justin Bieber and Ariana Grande were among CAA's strongest, but Tsuchii proudly points to a breakthrough by rising artist Maggie Rogers, who was discovered after Pharrell Williams visited her class at New York University in 2016. "She sold out all of her global dates just based on one EP," says Tsuchii. Adds Banks: "We need to keep developing artist careers and make sure that they are known by our ticket-buying public."

METHODOLOGY
International Power Players were chosen by editors weighing a variety of factors, including but not limited to such metrics as chart performance, touring grosses and ticket sales, social media impressions, and radio and TV audiences reached; company growth; career trajectory; reputation among peers; and overall impact in the international industry during the past 12 months.

ARI BERNSTEIN 36
Agent, concerts; ICM Partners
SCOTT MANTELL 39
Partner/head of international touring, ICM Partners



ICM increased the number of concerts it booked by 20 percent over 2017, with more than 2,500 shows in 100 countries, according to the agency. Los Angeles-based Mantell, who was promoted to partner in February, together with New York-based Bernstein, oversees international outings for Nicki Minaj, Migos, Chris Rock and J. Cole, whose recent world tour grossed \$29 million, according to Boxscore. The two have developed Khalid from clubs to theaters, with arena and festival bookings in the works.

GREG BESTICK 66
President, Paradigm Talent Agency
ALEX HARDEE 49
Partner, Coda
STEVE STRANGE 49
Director, X-ray Touring



Over 500 acts are now "shared globally between Paradigm and our U.K. partners Coda and X-ray Touring," says Bestick of the agency alliance, which expanded further in 2017 when Hardee's Coda struck a deal to obtain non-music services from the United Kingdom's Independent Talent Group for Coda's clients, which include Imagine Dragons. At X-ray,

Coldplay's shows outside North America were booked by Steve Strange of X-ray Touring.



Strange booked dates outside North America for Coldplay's 2016-17 A Head Full of Dreams Tour, which reached 3.6 million fans, he says. X-ray's European summer dates for Eminem sold out all 435,000 tickets in February, says Strange. Now that Bestick has tapped Rob Zifarelli, formerly of United Talent Agency, to run its new office in Toronto, Paradigm will be expanding north of the border.

NEIL WARNOCK 72
Global head of touring, United Talent Agency



Warnock celebrated his 50th year in the music industry in 2017, guiding the global tours of UTA clients. "I am particularly proud of the strong presence our artists have across all of the major festivals in Europe and the U.S.," he says. "Last year, we had 26 acts at Reading & Leeds, 38 at Download festival, 36 at Bonnaroo and 26 at Coachella." It was also a big year for client Guns N' Roses, whose worldwide Not in This Lifetime Tour has so far sold 4.3 million tickets and grossed over \$475 million, according to Boxscore. "We, as an industry, are always in search of the next big superstars," says Warnock. "It is important to invest time and resources into cultivating and nurturing the next generation of talent." ●

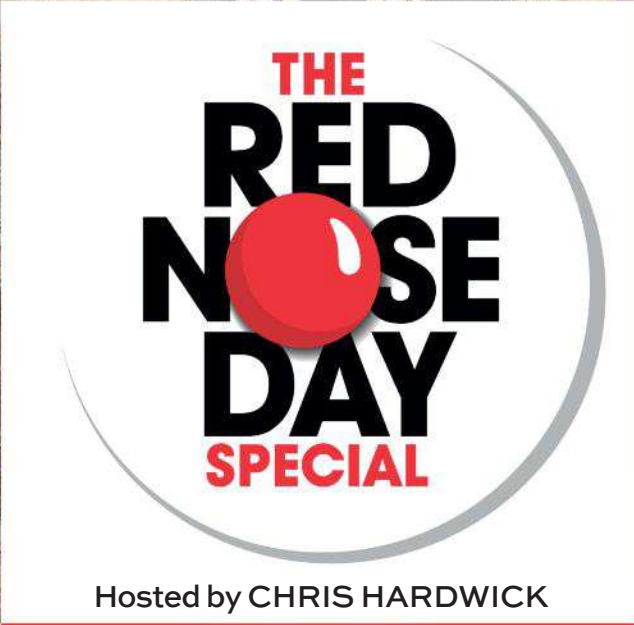
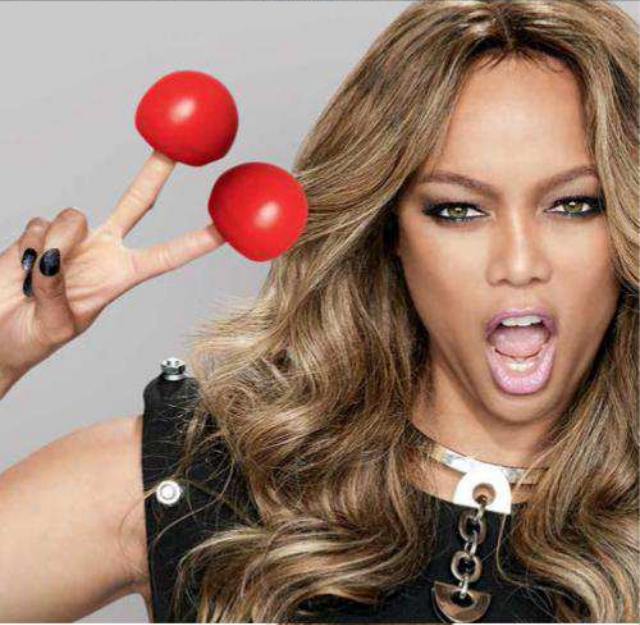
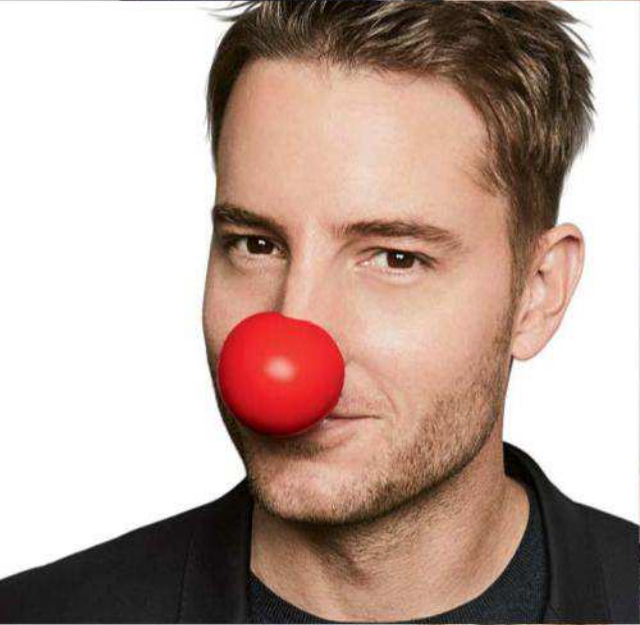
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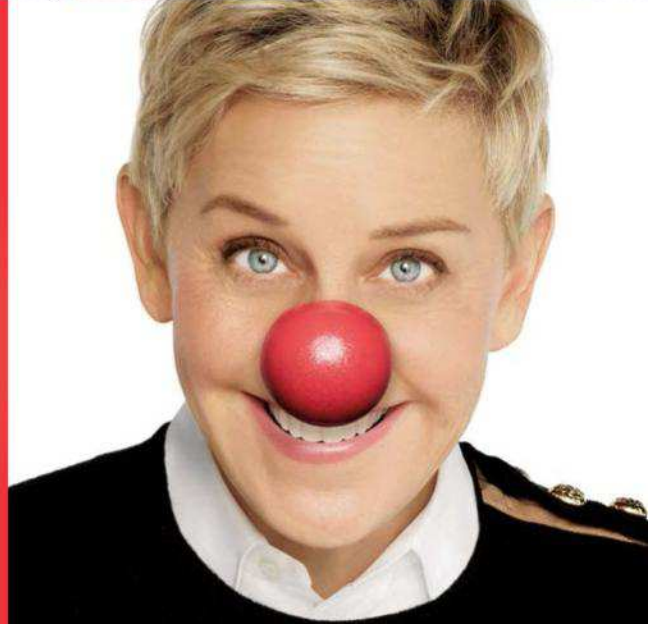
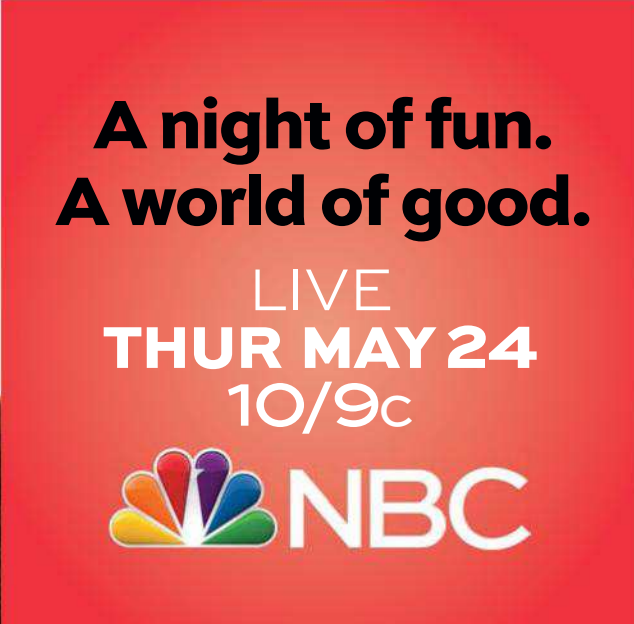


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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
9	1	1	#1 POST MALONE	REPUBLIC	1	98
2	3	2	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	202
		3	CHILDISH GAMBINO	WILDWILD + HUSTONVA	3	66
5	6	4	IMAGINE DRAGONS	KIDMAR/KONE 2/INTERSCOPE/IGA	1	170
3	5	5	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	43
		6	SHINEDOWN	ATLANTIC/AG	6	7
		7	LEON BRIDGES	LISASAWYER63/COLUMBIA	7	2
1	4	8	J. COLE	DREAMVILLE/ROC NATION	1	123
7	7	9	ED SHEERAN	ATLANTIC/AG	1	196
13	9	10	BTS	BIGHIT ENTERTAINMENT	2	83
15	13	11	SHAWN MENDES	ISLAND	1	170
35	31	12	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	62
12	8	13	CAMILA CABELLO	SYCO/EPIC	1	74
10	12	14	KENDRICK LAMAR	KIP DAWG/INTERSCOPE/IGA	1	173
11	11	15	THE WEEKND	XO/REPUBLIC	1	187
14	14	16	JASON ALDEAN	MACON/BROCKEN BOW/BMG	1	180
		17	LAKE STREET DIVE	HONESUCK/WARNER BROS.	17	2
18	16	18	BRUNO MARS	ATLANTIC/AG	1	190
20	19	19	DUA LIPA	WARNER BROS.	14	37
16	23	20	TAYLOR SWIFT	BIG MACHINE/BMLG	1	198
19	18	21	MAROON 5	222/INTERSCOPE/IGA	1	202
17	17	22	MIGOS	QUALITY CONTROL/300/AG	1	83
78	2	23	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	2	161
24	21	24	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	47
6	20	25	ARIANA GRANDE	REPUBLIC	1	170
25	24	26	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	191
21	27	27	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	133
38	36	28	CHARLIE PUTH	OTTO/ATLANTIC/AG	8	154
23	22	29	FLORIDA GEORGIA LINE	BMLG	1	202

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
26	32	30	KHALID	RIGHT HAND/RCA	11	62
22	30	31	XXXTENTACION	BADVIBES FOREVER/EMPIRE RECORDINGS	1	39
41	28	32	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	138
59	26	33	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN/AG	26	19
30	33	34	THOMAS RHETT	VALOR3/BMLG	1	171
28	29	35	HALSEY	ASTRALWERKS	1	126
37	34	36	BAZZI	ZZZ/IAMCOSMIC/AG	34	15
29	35	37	SZA	TOP DAWG/RCA	16	48
33	41	38	MARSHMELLO	JOYTIME COLLECTIVE	25	30
43	47	39	P!NK	RCA	1	105
86	91	40	TRAVIS SCOTT	GRAND HUSTLE/EPIC	5	111
40	38	41	JUSTIN TIMBERLAKE	RCA	1	151
34	39	42	BEBE REXHA	WARNER BROS.	32	64
32	42	43	RICH THE KID	RICH FOREVER/300/INTERSCOPE/IGA	16	13
36	40	44	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	127
44	45	45	BLOCBOY JB	OVO SOUND/WARNER BROS.	40	13
48	44	46	BRETT YOUNG	BMLG	28	75
45	43	47	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	201
93	85	48	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	17	24
		49	ROYCE DA 5'9"	HEAVEN STUDIOS/EONE	49	2



NO. 7 Leon Bridges

As Post Malone leads the Artist 100 for a second straight week, Leon Bridges re-enters at No. 7 (a new peak) as his sophomore LP, *Good Thing*, opens at No. 1 on Top R&B Albums and Americana/Folk Albums and No. 3 on the Billboard 200 with 66,000 equivalent album units, according to Nielsen Music. It also launches at No. 1 on Top Album Sales (59,000 sold) and Vinyl Albums (9,000). *Good Thing* single "Bad Bad News" concurrently crowns Triple A (see page 86).

BRIDGES: JACK MCKIN, ROYCE: COURTESY OF ZACH COOPER FOR GENIUS.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from online music sources tracked by Nielsen Music, and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/hiz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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- being the only one of its kind; unlike anything else
- particularly remarkable, special, or unusual

Sinatra

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Turner 'Kind' Of A Big Deal

English singer-songwriter **Frank Turner** (above) debuts at No. 9 on Emerging Artists on the strength of his new solo LP, *Be More Kind*, which debuts at No. 5 on Americana/Folk Albums and No. 95 on the Billboard 200 with 7,000 equivalent album units, according to Nielsen Music. Concurrently, the set's "Blackout" rises 24-23 on the Triple A airplay chart.

Lauv hits a new high (7-3) on Emerging Artists powered by his breakout single, "I Like Me Better." The song reaches the top 15 of the Mainstream Top 40 chart (18-14) in its 30th week, passing **Melissa Etheridge's** "Come to My Window" (27 weeks, 1994) to complete the lengthiest trip to the tier.

Meanwhile, 11-piece K-pop boy band **Wanna One** re-enters Emerging Artists at No. 8, reaching the top 10 for the first time as the act vaults 23-3 on the Social 50 chart.

—Xander Zellner

CHART BEAT



DION'S 'ASHES' RISES

Céline Dion charts her first song on the Adult Contemporary tally in four years as "Ashes" debuts at No. 28. The song is from the *Deadpool 2* soundtrack — which includes fellow AC vets **Air Supply**, **Pat Benatar** and **Cher** — while its video features superhero **Deadpool** dancing mock-dramatically behind Dion (above). "It's too good," he chides her performance at the end. "This is *Deadpool 2*, not *Titanic*. You're at, like, an 11. We need to get you down to a five, five-and-a-half, tops." Retorts Dion: "This thing [her voice] only goes to 11. So beat it, Spider-Man."

—Gary Trust

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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
95	59	50	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	50	3
92	92	51	RAES REMMURD	EARDRUMMA/INTERSCOPE/IGA	5	130
49	53	52	METALLICA	BLACKENED	2	152
51	48	53	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	198
57	51	54	RIHANNA	WESTBURY ROAD/ROC NATION	2	198
52	61	55	EMINEM	WEB/SHAD/WAFTERMATH/INTERSCOPE/IGA	1	202
50	55	56	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	72
46	54	57	J BALVIN	CAPITOL LATIN/UMLE	46	35
47	49	58	PORTUGAL. THE MAN	ATLANTIC/AG	16	45
54	57	59	MEGHAN TRAINOR	EPIC	1	153
56	60	60	ZEDD	INTERSCOPE/IGA	17	71
55	72	61	TY DOLLA \$IGN	ATLANTIC/AG	36	42
RE-ENTRY		62	PARKWAY DRIVE	EPITAPH	62	2
53	67	63	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	3	146
63	56	64	G-EAZY	G-EAZY/RVG/BPG/RCA	6	86
-	25	65	WILLIE NELSON	LEGACY	18	5
90	50	66	DADDY YANKEE	EL CARTEL/UMLE	19	43
60	65	67	LIL DICKY	DIRTY BURD/COMMISSION/BMG	47	9
68	68	68	CHRIS BROWN	RCA	1	196
31	37	69	KANYE WEST	G.O.O.D./DEF JAM	3	88
85	58	70	OZUNA	VP ENTERTAINMENT/SONY MUSIC LATIN	44	26
66	66	71	BAD BUNNY	RIMAS/HEAR THIS MUSIC	59	8
62	64	72	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	31
72	70	73	ADELE	XL/COLUMBIA	1	171
RE-ENTRY		74	KELLY CLARKSON	ATLANTIC/AG	2	70
80	71	75	MICHAEL JACKSON	MJJ/EPIC	20	167
-	10	76	JANELLE MONAE	WORLDLAND/BAD B/ATLANTIC/AG	10	3
76	81	77	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	17	40
69	79	78	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	160
-	15	79	GODSMACK	BMG	11	5
81	74	80	GREY	#808080	69	11
77	75	81	BAD WOLVES	ELEVEN SEVEN/E7LG	48	9
84	82	82	FOSTER THE PEOPLE	COLUMBIA	82	8
42	77	83	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	128
73	78	84	MERCYME	FAIR TRADE/PLG	15	15
61	62	85	ANNE-MARIE	MAJOR TOM'S/ASYLUM/ATLANTIC/AG	61	4
-	76	86	SAM SMITH	CAPITOL	1	126
65	69	87	LIL PUMP	LIFETIME/THA LIGHTS GLOBAL/WARNER BROS.	12	27
75	88	88	LOGIC	VISIONARY/DEF JAM	1	50
98	86	89	NIALL HORAN	NEON HAZE/CAPITOL	1	82
RE-ENTRY		90	BON JOVI	CAPTAIN KID/ISLAND	1	8
RE-ENTRY		91	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	96
74	87	92	6IX9INE	SCUMGANG	13	22
-	99	93	LYNYRD SKYNYRD	BLACKBIRD PRODUCTIONS/WARNER BROS./RFD	72	14
RE-ENTRY		94	DUSTIN LYNCH	BROKEN BOW/BMG/BMG	11	42
99	90	95	21 SAVAGE	SLAUGHTER GANG/EPIC	8	58
82	83	96	JORDAN DAVIS	MCA NASHVILLE/UMGN	41	11
97	89	97	SAM HUNT	MCA NASHVILLE/UMGN	5	194
-	100	98	PANIC! AT THE DISCO	DCD/RELEASER/AMERICA	3	86
79	94	99	FAMOUS DEX	RICH FOREVER/300/AG	68	6
RE-ENTRY		100	MALUMA	SONY MUSIC LATIN	40	30

Emerging Artists

May 19 2018

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	3	1	#1 3 WKS BAD WOLVES	ELEVEN SEVEN/E7LG	1	14
3	4	2	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	30
6	7	3	LAUV	LAUV/AWAL-KOBALT	3	35
RE-ENTRY		4	NCT	S.M.	1	7
18	6	5	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	4	38
9	5	6	MORGAN WALLEN	BIG LOUD	5	19
7	8	7	CORY ASBURY	BETHEL	3	16
RE-ENTRY		8	WANNA ONE	YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/DJEM	8	16
NEW		9	FRANK TURNER	XTRA MILE/UMGN/INTERSCOPE/IGA	9	1
10	14	10	ZENDAYA	HOLLYWOOD/REPUBLIC	6	31
27	9	11	EL CHOMBO	ULTRA	9	4
8	10	12	ALICE MERTON	PAPER PLANE/MGM + POP	3	28
NEW		13	TRAMPLED BY TURTLES	BANDKAY/THIRTYTIGERS	13	1
11	12	14	GRETA VAN FLEET	LAVA/REPUBLIC	3	39
-	45	15	NCT 127	S.M.	15	2
-	2	16	MASON RAMSEY	ATLANTIC/AG	2	2
13	13	17	TRIPPIE REDD	EG	5	37
25	11	18	LIL BABY	QUALITY CONTROL	7	25
NEW		19	SHAKEY GRAVES	DUALTONE	19	1
21	21	20	NORMANI	SYCO/EPIC	12	12
23	17	21	DYLAN SCOTT	CURB	6	36
39	22	22	SAWEETIE	IC/ARTISTRY WORLDWIDE/WARNER BROS.	22	8
16	15	23	KEALA SETTLE	FOX/20TH CENTURY FOX/ATLANTIC/AG	6	20
24	19	24	CHRIS LANE	BIG LOUD	19	23
49	35	25	TEE GRIZZLEY	300/AG	3	36
17	18	26	YBN NAHMIR	YBN/MMMG/ATLANTIC/AG	7	27
NEW		27	BLACK MOTH SUPER RAINBOW	BADCHIT	27	1
35	20	28	RAYMIX	LATIN STYLISH/AFTERLUV/FORNSA/UMLE	20	4
RE-ENTRY		29	AJR	AJR/BMG	22	20
14	16	30	LOREN ALLRED	FOX/20TH CENTURY FOX/ATLANTIC/AG	10	18
26	24	31	RUSSELL DICKERSON	TRIPLE TIGERS	1	38
NEW		32	WOLFINE	CODISCOS/WARNER LATINA	32	1
34	25	33	DYNAMITE DYLAN	DYLAN'S WORLD	25	7
NEW		34	JUICE WRLD	GRADE A/INTERSCOPE/IGA	34	1
38	29	35	LOVELYTHEBAND	AMERICAN CENTURY/VENTURE MEDIA/RED	29	7
29	26	36	QUEEN NAIIJA	QUEEN NAIIJA	10	8
-	27	37	PRYOR BAIRD	REPUBLIC	27	2
32	30	38	H.E.R.	RCA	21	17
30	28	39	CALUM SCOTT	CAPITOL	4	10
15	23	40	HIGH VALLEY	ATLANTIC/WMN	7	28
RE-ENTRY		41	BHAD BHABIE	BHAD BHABIE/ATLANTIC/AG	5	21
31	33	42	DEVIN DAWSON	ATLANTIC/WMN	1	35
NEW		43	SLIM JXMMI	EARDRUMMA/INTERSCOPE/IGA	43	1
33	49	44	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	33	5
NEW		45	THE WORD ALIVE	FEARLESS/CONCORD	45	1
45	40	46	MORGAN EVANS	WARNER BROS. NASHVILLE/WMN	40	4
NEW		47	KYLA JADE	REPUBLIC	47	1
37	34	48	GOLDLINK	SQUAASH CLUB/RCA	4	39
46	38	49	MY SILENT BRAVERY	MWS RECORDS	38	4
NEW		50	DRAKE WHITE	BMLG	50	1

TURNER: TARA NOYAK; DION: DENISE TRUSCELLO

BILLBOARD ARTIST 100, EMERGING ARTISTS: The weeks' most popular artists, as determined by multiple chart criteria, respectively, across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by iHeart Big Social. See Charts Legend on Billboard.com for complete rules and explanations. © 2018 Promoters: EBD Media, LLC and Nielsen Music, Inc. All rights reserved.

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Billboard 200

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Last Week	This Week	Artist Certification Imp./Distributing Label	Title	Peak Pos.	Wks. On Chart
1	1	#1 7 WKS POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	2
	3	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	3
HOT SHOT DEBUT	3	LEON BRIDGES LIBRASCANYER6/COLUMBIA	Good Thing	3	1
	4	CARDI B THE KSR GROUP/ATLANTIC/JG	Invasion Of Privacy	1	5
NEW	5	SHINEDOWN ATLANTIC/JG	ATTENTION ATTENTION	5	1
NEW	6	RAE SREMMURD, SWAE LEE & SLIM Jxmmi EAR DRUMMA/INTERSCOPE/JGA	SR3MM	6	1
	7	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/JG	The Greatest Showman	1	22
NEW	8	LAKE STREET DIVE NONE SUCH/WARNER BROS.	Free Yourself Up	8	1
	13	SOUNDTRACK BLACK PANTHER: THE ALBUM, MUSIC FROM AND INSPIRED BY TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	13
	12	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	15
9	11	POST MALONE ▲ REPUBLIC	Stoney	4	74
7	12	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/JG	Until Death Call My Name	7	2
	11	XXXTENTACION BAD VIBES FOREVER	?	1	8
	10	JASON ALDEAN MCA/CN/BROKEN BOW/BMG/BBMG	Rearview Town	1	4
	16	ED SHEERAN ▲ ATLANTIC/JG	÷ (Divide)	1	62
37	16	GG LUKE COMBS ● RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	5	49
	18	IMAGINE DRAGONS ● KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	46
2	18	KEITH URBAN HIT RECORDS/CAPITOL NASHVILLE/UMGN	Graffiti U	2	2
	15	THE WEEKND XO/REPUBLIC	My Dear Melancholy, (EP)	1	6
NEW	20	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/JME	NOW 66	20	1
	20	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	56
	17	RICH THE KID RICH FOREVER/300/ATLANTIC/JG	The World Is Yours	2	6
	25	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	reputation	1	26
NEW	24	ROYCE DA 5'9" HEAVEN STUDIOS/EONE	Book Of Ryan	24	1
	23	KHALID ● RIGHT HAND/RCA	American Teen	4	62
	21	BAZZI ZZZ/HMCS/MIC/JG	Cosmic	14	5
	22	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	75
NEW	28	BLOCCBOY JB BLOC NATION	Simi	28	1
	24	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/JG	Hamilton: An American Musical	3	137
19	30	CAMILA CABELLO ▲ SYCO/EPIC	Camila	1	17
	27	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/JG	Luv Is Rage 2	1	37
6	32	JANELLE MONAE WON DALANI/BAD BOY/ATLANTIC/JG	Dirty Computer	6	2
	32	LIL SKIES ALL WE GOT/JG	Life Of A Dark Rose	10	18
	30	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	60
NEW	35	PARKWAY DRIVE EPITAPH	Reverence	35	1
	29	LOGIC VISIONARY/DEF JAM	Bobby Tarantino II	1	9
	35	SZA ▲ TOP DAWG/RCA	Ctrl	3	48
	36	BRUNO MARS ▲ ATLANTIC/JG	24K Magic	2	77
	38	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	106
	33	FAMOUS DEX RICH FOREVER/300/JG	Dex Meets Dexter	12	5
34	41	6IX9INE SCUMGANG/TENTHOUSAND PROJECTS	DAY69	4	11
	39	THOMAS RHETT ● VALORY/BMLG	Life Changes	1	35
	40	XXXTENTACION ● BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	37
50	44	OZUNA ▲ DIMELOV/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	37
RE	45	CHILDISH GAMBINO ● MCD/JGLASSNOTE	Awaken, My Love!	5	70
	42	CHRIS STAPLETON ▲ MERCURY NASHVILLE/JMGN	Traveller	1	139
	43	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	28
	41	BEBE REXHA WARNER BROS.	All Your Fault, Pt. 2 (EP)	33	34
	47	DUA LIPA WARNER BROS.	Dua Lipa	27	45
8	50	GODSMACK BMLG	When Legends Rise	8	2

Last Week	This Week	Artist Certification Imp./Distributing Label	Title	Peak Pos.	Wks. On Chart
46	51	ZI SAVAGE, OFFSET & METRO BOOMIN BOOMNATION/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	28
53	52	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	271
44	53	DEMI LOVATO ● HOLLYWOOD/SAFERHOUSE/ISLAND	Tell Me You Love Me	3	32
45	54	THE WEEKND ▲ XO/REPUBLIC	Starboy	1	76
49	55	MAROON 5 ● 222/INTERSCOPE/JGA	Red Pill Blues	2	27
	56	G-EAZY ● G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	21
31	57	ANNE-MARIE MAJOR TOM/ASYLUM/WARNER BROS.	Speak Your Mind	31	2
	56	HALSEY ● ASTRALWERKS	hopeless fountain kingdom	1	49
54	59	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/JG	Project Baby Two	2	38
NEW	60	MAT KEARNEY TOMORROW MUSIC/CAROLINE	CRAZY TALK	60	1
RE	61	CHILDISH GAMBINO ● GLASSNOTE	Because The Internet	7	136
	51	JUSTIN TIMBERLAKE ● RCA	Man Of The Woods	1	14
	62	BRETT YOUNG ● BMLG	Brett Young	18	65
14	64	WILLIE NELSON LEGACY	Last Man Standing	14	2
	60	SOUNDTRACK ▲ WALT DISNEY	Moana	2	77
	59	NF ● NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	31
	58	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	9
	57	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	179
	64	EMINEM SHACK/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	392
	75	TRAVIS SCOTT ▲ GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	88
	61	BREAKING BENJAMIN HOLLYWOOD	Ember	3	4
	63	ELTON JOHN ROCKET/JISLAND/UMG	Diamonds	23	26
71	73	GUNNA YSL	Drip Season 3	55	14
	66	H.E.R. RCA	H.E.R.	56	29
	67	ED SHEERAN ▲ ATLANTIC/JG	X	1	203
	65	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	1	22
87	77	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA	Ready (EP)	77	2
	69	MIGOS QUALITY CONTROL/300/JG	Culture	1	67
73	79	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	23
	77	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	53
	28	A PERFECT CIRCLE BIG	Eat The Elephant	3	3
	74	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	521
104	83	PINK ▲ RCA	Beautiful Trauma	1	30
	85	FLEETWOOD MAC ● WARNER BROS./RHINO	Rumours	1	269
	81	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	293
	80	JON PARDI ● CAPITOL NASHVILLE/UMGN	California Sunrise	11	97
	79	THE WEEKND ▲ XO/REPUBLIC	Beauty Behind The Madness	1	141
55	88	SAM SMITH CAPITOL	The Thrill Of It All	1	27
NEW	89	THE GLITCH MOB GLASS AIR	See Without Eyes	89	1
	88	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	289
	82	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	287
132	92	BON JOVI ▲ ISLAND/UMG	Greatest Hits: The Ultimate Collection	5	92
	94	SHAWN MENDES ▲ ISLAND	Illuminate	1	84
	89	TOM PETTY AND THE HEARTBREAKERS ● MCA/GEFFEN/UMG	Greatest Hits	2	266
NEW	95	FRANK TURNER XTRA MILE/POLYDOR/INTERSCOPE/JGA	Be More Kind	95	1
	83	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/JG	The Bigger Artist	4	32
	84	RUSS ▲ DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	53
103	98	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	120
	90	JOURNEY ● COLUMBIA/LEGACY	Journey's Greatest Hits	10	511
68	100	KANYE WEST ▲ G.D.O.D./DEF JAM	The Life Of Pablo	1	107



Post Malone Steady At No. 1

Post Malone's *beerbongs & bentleys* lands a second straight week at No. 1 on the Billboard 200. The set earned 193,000 equivalent album units in the week ending May 10 (down 58 percent from its debut frame), according to Nielsen Music.

Beerbongs is just the third title to rack up multiple weeks at No. 1 in 2018, and the first by an artist, following *Black Panther: The Album* (with three weeks at No. 1) and *The Greatest Showman* (two weeks). *Beerbongs* is also the first album by an artist to notch back-to-back weeks at No. 1 since Taylor Swift's *reputation* spent its first three weeks atop the tally (Dec. 2-16, 2017). (*Reputation* clocked one more week at No. 1 on Jan. 6.)

Beerbongs' second week on the list is powered by streaming activity, for it garnered 160,000 streaming equivalent album units (down 44 percent). In terms of traditional album sales, it sold 24,000 copies (down 85 percent), while track equivalent album units totaled just 9,000 (down 59 percent).

Post Malone may hang out for a third week atop the list dated May 26 as industry forecasters suggest *beerbongs* could snare 140,000 units in the week ending May 17. That should be enough to fend off a surging *Pink*, whose *Beautiful Trauma* may vault 83-2. The set will benefit from sales generated by a concert ticket/album sale redemption offer for the next leg of her tour, which went on sale May 11.

—Keith Caulfield

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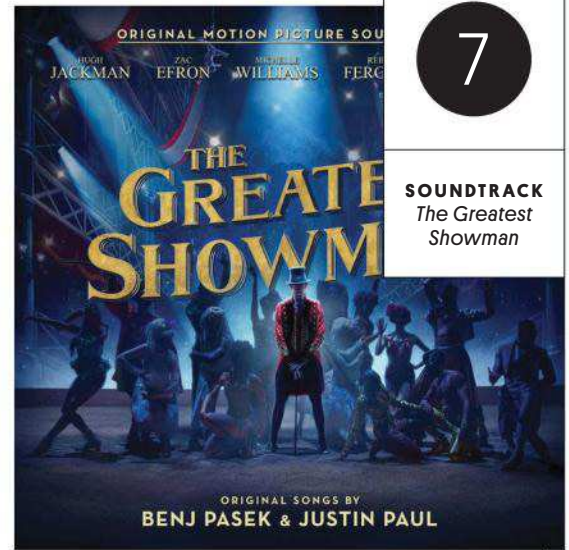


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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
113	101	JHENE AIKO ARTCLUB/ARTUM/DEF JAM	Trip	5	33
95	102	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	156
105	103	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	236
86	104	SOUNDTRACK FOK/RCA	Love, Simon	37	8
98	105	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	6
102	106	CREEDENCE CLEARWATER REVIVAL ◆ FANTASY/CONCORD	Chronicle/The 20 Greatest Hits	22	366
107	107	TAYLOR SWIFT ▲ BIG MACHINE/BMG	1989	1	178
106	108	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	88
70	109	MERCYME I Can Only Imagine: The Very Best Of MercyMe FAIR TRADE/PLG		23	10
109	110	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	185
NEW	111	LINCOLN BREWSTER INTEGRITY	God Of The Impossible	111	1
99	112	TORY LANEZ MAD LOVE/INTERSCOPE/JGA	Memories Don't Die	3	10
RE	113	GUNS N' ROSES ▲ Geffen/UMe	Greatest Hits	3	434
171	114	PS LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	251
100	115	SOUNDTRACK ▲ VILLA 40/DREAMWORKS/RCA	Trolls	3	85
114	116	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	104
48	117	KENNY CHESNEY Live In No Shoes Nation BLUE CHAIR/COLUMBIA NASHVILLE/SMN		1	19
119	118	TRIPPIE REDD EG	A Love Letter To You	64	38
111	119	METALLICA ◆ BLACKENED/RHINO	Metallica	1	482
RE	120	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	112
101	121	LIL XAN COLUMBIA	Total Xanarchy	10	5
116	122	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	46	226
124	123	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	163
115	124	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Revival	1	21
123	125	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	137
108	126	GRETA VAN FLEET LANA/REPUBLIC	From The Fires	36	24
118	127	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	5	13
112	128	MIGUEL BYSTORM/RCA	War & Leisure	9	23
122	129	PANIC! AT THE DISCO ▲ DODZ/FUELED BY RAMEN/AG	Death Of A Bachelor	1	121
121	130	HUNCHO JACK Huncho Jack, Jack Huncho GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL		3	20
130	131	DRAKE ▲ If You're Reading This It's Too Late YOUNG MONEY/CASH MONEY/REPUBLIC		1	168
120	132	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	204
NEW	133	TRAMPLED BY TURTLES BANJODAD/THIRTY TIGERS	Life Is Good On The Open Road	133	1
131	134	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	131
117	135	LOGIC ▲ VISIONARY/DEF JAM	Everybody	1	53
NEW	136	BELLY BELLY TOURING	Dove	136	1
134	137	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	126	20
128	138	VARIOUS ARTISTS Quality Control: Control The Streets, Vol. 1 QUALITY CONTROL/MOTOWN/CAPITOL		5	22
110	139	BOB SEGER & THE SILVER BULLET BAND ◆ HIDEOUT/CAPITOL/UMe	Icon: Greatest Hits	8	224
RE	140	GREEN DAY Greatest Hits: God's Favorite Band REPRISE/WARNER BROS.		39	13
138	141	MEEK MILL MAYBACH/ATLANTIC/AG	Wins And Losses	3	38
NEW	142	DIMMU BORGIR NUCLEAR BLAST	Eonian	142	1
133	143	CHRIS STAPLETON ● MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	23
141	144	LIL BABY QUALITY CONTROL	Too Hard	80	21
139	145	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	57
143	146	ZI SAVAGE ● SLAUGHTER GANG/EPIC	Issa Album	2	44
137	147	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	AI YoungBoy	24	40
RE	148	KELLY CLARKSON ATLANTIC/AG	Meaning Of Life	2	18
140	149	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	110
154	150	SOUNDTRACK ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	125

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
144	151	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	374
72	152	MORGAN WALLEN BIG LOUD	If I Know Me	72	2
156	153	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	33
NEW	154	SHAKY GRAVES DUALTONE	Can't Wake Up	154	1
150	155	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	Flower Boy	2	42
78	156	BROTHERS OSBORNE EMI NASHVILLE/UMGN	Port Saint Joe	15	3
158	157	2 CHAINZ ● THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	47
145	158	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	127
153	159	ADELE ◆ XL/COLUMBIA	25	1	129
149	160	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	38
NEW	161	DESIGNER G.D.B./DEF JAM	L.O.D. (EP)	161	1
165	162	THE BEATLES ◆ APPLE/CAPITOL/UMe	Abbey Road	1	258
162	163	THE BEATLES ◆ APPLE/CAPITOL/UMe	1	1	316
136	164	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	Graduation	1	146
160	165	FUTURE ● A1/FREEMAN/D/EPIC	FUTURE	1	64
NEW	166	STYLES P CINEMATIC/D-BLOCK	G-Host	166	1
151	167	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	96
125	168	J. COLE ▲ DREAMVILLE/ROC NATION	4 Your Eyez Only	1	67
159	169	GUCCI MANE ● GUWOP/ATLANTIC/AG	Mr. Davis	2	30
161	170	JUSTIN BIEBER ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	129
148	171	KEITH URBAN ▲ HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	105
166	172	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	46
179	173	SOUNDTRACK ● MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	4	42
197	174	LYNYRD SKYNYRD ▲ MCA/GEFFEN/UMe	All Time Greatest Hits	56	21
147	175	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	47
157	176	MICHAEL JACKSON ◆ EPIC/LEGACY	Thriller	1	333
93	177	DANIEL CAESAR GOLDEN CHILD	Freudian	25	35
NEW	178	THE LACS DIRT ROCK EMPIRE/AVERAGE JOES	Dirt Rock	178	1
176	179	PLAYBOI CARTI ● AWGE/INTERSCOPE/JGA	Playboi Carti	12	55
186	180	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	168
169	181	2PAC The Best Of 2Pac - Part 1: Thug AMARU/DEATH ROW/INTERSCOPE/UMe		65	23
170	182	FLORIDA GEORGIA LINE ▲ BMLG	Here's To The Good Times	4	244
164	183	LIL DURK ONLY THE FAMILY	Just Cause Y'all Waited	57	6
163	184	J. COLE ▲ ROC NATION/COLUMBIA	Born Sinner	1	104
180	185	FRANK OCEAN BOYS DON'T CRY	Blonde	1	84
155	186	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	110
167	187	LIL PUMP LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	3	31
184	188	MACKLEMORE BLENDO	GEMINI	2	33
173	189	GLACK ● LYRN/INTERSCOPE/JGA	FREE GLACK	34	71
183	190	AJR AJR/BMG	The Click	61	21
191	191	NIALL HORAN NEON HAZE/CAPITOL	Flicker	1	28
195	192	NIRVANA ◆ SUB POP/UMe/GEFFEN/UMe	Nevermind	1	398
152	193	FOO FIGHTERS ROSSELL/RCA/LEGACY	Greatest Hits	11	137
175	194	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	4	23
177	195	BEYONCÉ ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	174
198	196	DUSTIN LYNCH BROKEN BOW/BMG	Current Mood	7	23
RE	197	CHILDISH GAMBINO GLASSNOTE	Camp	11	23
199	198	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	220
190	199	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	208
RE	200	CARRIE UNDERWOOD ▲ 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	128



7

SOUNDTRACK
The Greatest Showman

The *Greatest Showman* soundtrack logs a 20th straight week in the top 10 on the Billboard 200 (No. 7), making it just the fourth soundtrack in the past 20 years to string together that many consecutive weeks in the region. It follows *Frozen* (39 week in 2014), *High School Musical* (24, 2006) and *City of Angels* (20, 1998). Further, *Showman* is nearing 1 million copies sold, as it moved another 33,000 in the week ending May 10, according to Nielsen Music, bringing its total to 968,000.

—K.C.



20

VARIOUS ARTISTS
Now 66

Now 66 marks the 81st *Now That's What I Call Music!* compilation to reach the top 20 as the new installment bows with 21,000 equivalent album units earned (all from traditional album sales).



23

TAYLOR SWIFT
reputation

The diva's album nabs a 15 percent increase in units (rising to 19,000) as her Reputation Tour kicked off in Glendale, Ariz., on May 8. The trek is slated to wrap in Tokyo on Nov. 21.

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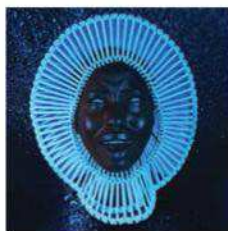
Gambino Gains

After a busy week for Donald Glover and his musical alter ego Childish Gambino, the latter sees three albums re-enter the Billboard 200. Glover hosted NBC's *Saturday Night Live* on May 5 and, during the show, performed buzzy new single "This Is America" and released its much-discussed video. ("America" also bows at No. 1 on the Billboard Hot 100; see page 3.)

Further, Gambino's total album sales rose a whopping 419 percent in the week ending May 10, according to Nielsen Music. Collectively, his album catalog sold 11,000 copies, up from just over 2,000 in the previous week. (None of those albums include "This Is America," though it is presumed to be featured on his forthcoming new album.)

His most recent release, *"Awaken, My Love!"* (below) in 2016, jumps back on the Billboard 200 at No. 45 with 12,000 equivalent album units earned (up 156 percent), with traditional album sales contributing 5,000 of that sum (up 268 percent). *Because the Internet* (2013) returns to the list at No. 61 (10,000 units; up 178 percent, with 3,000 in sales; up 681 percent), while 2011's *Camp* returns at No. 197 (5,000 units; up 174 percent, with 2,000 in sales; up 497 percent). In terms of total on-demand streams for the week ending May 10, Gambino's songs collected 102.7 million clicks (in both video and audio streams) — up 487 percent. That figure includes the 65.3 million that "This Is America" collected. Even without the "America" streams, the rest of his songs still had a robust 114 percent streaming gain.

—Keith Caulfield



Album Sales

May 19
2018
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	1	#1 LEON BRIDGES	LISASAWYER63/COLUMBIA	Good Thing	1
	2	SHINEDOWN	ATLANTIC/JAG	ATTENTION	1
4	3	SOUNDTRACK ▲	FOX/20TH CENTURY FOX/ATLANTIC/JAG	The Greatest Showman	22
	4	LAKE STREET DIVE	KONESUCH/WARNER BROS.	Free Yourself Up	1
1	5	POST MALONE ▲	REPUBLIC	beerbongs & bentleys	2
	6	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	NOW 66	1
2	7	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	2
8	8	JASON ALDEAN	MACON/BROKEN BOW/BMG/BMG	Rearview Town	4
7	9	J. COLE ●	DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	3
	10	PARKWAY DRIVE	EPITAPH	Reverence	1
	11	ROYCE DA 5'9"	HEAVEN STUDIOS/EONE	Book Of Ryan	1
6	12	WILLIE NELSON	LEGACY	Last Man Standing	2
3	13	JANELLE MONAE	WONDALAND/BAD BOY/ATLANTIC/JAG	Dirty Computer	2
5	14	GODSMACK	BMG	When Legends Rise	2
34	15	TAYLOR SWIFT ▲	BIG MACHINE/BMLG	reputation	26
	16	MAT KEARNEY	TOMORROW MUSIC/CAROLINE	CRAZY TALK	1
15	17	BREAKING BENJAMIN	HOLLYWOOD	Ember	4
	18	FRANK TURNER	XTRA MILE/POLYDOR/INTERSCOPE/JGA	Be More Kind	1
16	19	ED SHEERAN ▲	ATLANTIC/JAG	÷ (Divide)	62
	20	LINCOLN BREWSTER	INTEGRITY	God Of The Impossible	1
10	21	A PERFECT CIRCLE	BMG	Eat The Elephant	3
	22	THE GLITCH MOB	GLASS AIR	See Without Eyes	1
18	23	IMAGINE DRAGONS ●	KIDINAKORNER/INTERSCOPE/JGA	Evolve	46
19	24	ORIGINAL BROADWAY CAST ▲	HAMILTON UPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	136
	25	BELLY	BELLY TOURING	Dove	1
11	26	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	23
25	27	SOUNDTRACK ▲	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	Guardians of the Galaxy: Awesome Mix Vol. 1	183
14	28	CARDI B ●	THE KSR GROUP/ATLANTIC/JAG	Invasion of Privacy	5
	29	DIMMU BORGIR	NUCLEAR BLAST	Eonian	1
	30	TRAMPLED BY TURTLES	BAN JODADY/THIRTY TIGERS	Life Is Good On The Open Road	1
	31	RAE SREMMURD, SWAE LEE & SLIM Jxmmi	SR3MM	SR3MM	1
	32	CHILDISH GAMBINO ●	MCDJ/GLASSNOTE	Awaken, My Love!	29
30	33	SOUNDTRACK ●	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 2	Guardians of the Galaxy: Awesome Mix Vol. 2	55
29	34	CHRIS STAPLETON ▲	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	53
28	35	KENDRICK LAMAR ▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	56
26	36	KANE BROWN ▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	67
51	37	SOUNDTRACK ●	BLACK PANTHER: THE ALBUM, MUSIC FROM AND INSPIRED BY	Black Panther: The Album, Music From and Inspired By	13
	38	THE LACS	DIRT ROCK EMPIRE/AVERAGE JOES	Dirt Rock	1
38	39	THE WEEKND	XO/REPUBLIC	My Dear Melancholy, (EP)	6
31	40	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	26
24	41	MERCYME	FAIR TRADE/PLG	I Can Only Imagine: The Very Best of MercyMe	10
55	42	P!NK ▲	RCA	Beautiful Trauma	30
42	43	CHRIS STAPLETON ●	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	23
	44	SHAKE GRAVES	DUALTONE	Can't Wake Up	1
36	45	CHRIS STAPLETON ▲	MERCURY NASHVILLE/UMGN	Traveller	139
44	46	METALLICA ▲	BLACK ENEQ/RHINO	Metallica	451
17	47	STING & SHAGGY	CHERRY TREE/AS/M/INTERSCOPE/JGA	44/876	3
41	48	BOB SEGER & THE SILVER BULLET BAND ▲	HIDEOUT/CAPITOL/UMG	Icon: Greatest Hits	231
22	49	BROTHERS OSBORNE	EMI NASHVILLE/UMGN	Port Saint Joe	3
48	50	JUSTIN TIMBERLAKE ●	RCA	Man of The Woods	14

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	1	#1 BLACK MOTH SUPER RAINBOW	RAD CULT	Panic Blooms	1
	2	THE WORD ALIVE	FEARLESS/CONCORD	Violent Noise	1
	3	PARKER MILLSAP	OKRAHOMA/THIRTY TIGERS	Other Arrangements	1
	4	ICEAGE	MATADOR	Beyondless	1
2	5	ADAM SPREEMAN	OXLEY 8/MY TRELL	Liquid (EP)	2
	6	IHSAHN	MRENOSTYNE/CANDLELIGHT/SPINEFARM	AMR	1
	7	MIDDLE KIDS	DOMINO	Lost Friends	1
	8	DAMIEN JURADO	SECRETLY CANADIAN	The Horizon Just Launched	1
	9	GEORGE LOPEZ	800 POUND GORILLA	The Wall	1
	10	VINCENT INGALA	SHANACHIE	Personal Touch	1
12	11	GG KATHLEEN MADIGAN	800 POUND GORILLA	Bothering Jesus	9
	12	GALACTIC EMPIRE	RISE	Episode II	1
	13	JOEY COOL	STRANGE/RBC	Joey Cool	1
	14	REYKON	WARNER LATINA	El Lider	1
	15	JOSH WARD	JOSH WARD/SMITH	More Than I Deserve	1
	16	RED DEVIL VORTEX	RED DEVIL VORTEX	Something Has To Die (EP)	1
	17	THE MIDNIGHT	THE MIDNIGHT	Nocturnal (EP)	1
	18	DJ KOZE	PAMPA	Knock Knock	1
	19	YONATAN GAT	JOYFUL NOISE	Universalists	1
	20	ELEANOR FRIEDBERGER	FRENCHKISS	Rebound	1
RE	21	HOP ALONG	SADOLE CREEK	Bark Your Head Off, Dog	2
10	22	BRIGHT ONES	BETHEL	Bethel Music Presents: Bright Ones	2
24	23	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	17
RE	24	CAROLINE JONES	TRUE TO THE SONG/MAILBOAT	Bare Feet	3
19	25	MALINA MOYE	WEE	Bad As I Wanna Be (EP)	2

TOP CATALOG ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	1	#1 9 WKS DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	113
RE	2	CHILDISH GAMBINO ●	GLASSNOTE	Because The Internet	8
2	3	J. COLE ▲	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	52
3	4	EMINEM ▲	SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	281
4	5	ED SHEERAN ▲	ATLANTIC/JAG	÷ (Divide)	93
6	6	BOB MARLEY AND THE WAILERS ▲	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	1308
9	7	FLEETWOOD MAC ◆	WARNER BROS./RHINO	Rumours	208
7	8	IMAGINE DRAGONS ▲	KIDINAKORNER/INTERSCOPE/JGA	Night Visions	124
11	9	KENDRICK LAMAR ▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	143
8	10	QUEEN	HOLLYWOOD	Greatest Hits	618
34	11	BON JOVI ▲	ISLAND/UMG	Greatest Hits: The Ultimate Collection	36
10	12	THE WEEKND ▲	XO/REPUBLIC	Beauty Behind The Madness	28
14	13	SHAWN MENDES ▲	ISLAND	Illuminate	5
12	14	TOM PETTY AND THE HEARTBREAKERS ◆	MCA/GEFFEN/UMG	Greatest Hits	598
16	15	RIHANNA ▲	WESTBURY ROAD/ROC NATION	ANTI	23
13	16	JOURNEY ◆	COLUMBIA/LEGACY	Journey's Greatest Hits	1151
5	17	KANYE WEST ▲	G.D.O.D./DEF JAM	The Life of Pablo	29
17	18	DRAKE ▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	65
20	19	TAYLOR SWIFT ▲	BIG MACHINE/BMLG	1989	66
18	20	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY ◆	FANTASY/CONCORD	Chronicle	947
19	21	FLORIDA GEORGIA LINE ▲	BMLG	Dig Your Roots	11
21	22	SAM HUNT ▲	MCA NASHVILLE/UMGN	Montevallo	75
RE	23	GUNS N' ROSES ▲	GEFFEN/UMG	Greatest Hits	435
RE	24	LED ZEPPELIN ▲	SWAN SONG/ATLANTIC/RHINO	Mothership	214
15	25	SOUNDTRACK ▲	VILLA 40/DREAMWORKS/RCA	Trolls	3



GNR's Hits Hikes; Mac Rises

Guns N' Roses' *Greatest Hits* returns to the Billboard 200 at No. 113 with a big 105 percent gain in equivalent album units earned. The set — likely encouraged by the May 4 news of the band's upcoming reissue of its 1987 debut, *Appetite for Destruction* — earned 6,000 units in the week ending May 10. That is the album's biggest week since the Jan. 6 list (No. 135 with 8,000 units).

Another rock band scores a notable move as Fleetwood Mac's *Rumours* (8,000 units; up 6 percent) rises 88-84 — the title's highest rank in nearly a year. It last went higher on the chart dated June 3, 2017, placing at No. 56. *Rumours* is likely picking up steam due to news coverage of the group following the April 9 announcement that Lindsey Buckingham would not be joining the band on its upcoming tour.

On the Top Catalog Albums chart, GNR's *Greatest Hits* re-enters at No. 23, while *Rumours* steps 9-7.

Elsewhere on the charts, comedian-actor George Lopez nabs his first No. 1 on Comedy Albums as *The Wall* bows atop the tally. The set, which also enters at No. 9 on Heatseekers Albums, sold over 1,000 copies in its debut frame. *The Wall* is Lopez's fifth title to chart on Comedy Albums and fourth top 10. It's also the third Comedy Albums No. 1 for 800 Pound Gorilla Records, which launched in 2016. The company previously nabbed chart-toppers with Kathleen Madigan's *Bothering Jesus* earlier in 2018 and JR De Guzman's *Dual Citizen* in 2017. —K.C.

TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS BY WEEK-EQUIVALENT ALBUM UNITS. HEATSEEKERS ALBUMS: NEW RELEASES THAT AREN'T YET ELIGIBLE TO APPEAR ON MAINSTREAM CHARTS. THESE ARE RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. TOP CATALOG ALBUMS: THE WEEK'S MOST POPULAR ALBUMS THAT ARE AT LEAST 18 MONTHS OLD AND HAVE FALLEN BELOW NO. 100 ON THE BILLBOARD 200, AS COMPILED BY NIELSEN MUSIC. BASED ON MULTI-METRIC CONSUMPTION (INCLUDING 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. ALL RIGHTS RESERVED.

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Grimes' Gala Gain

Grimes (below) charts her first week on the Social 50. She debuts at No. 43 with gains in social activity across the board, including 141,000 Wikipedia views and 11,000 Twitter reactions in the week ending May 10, according to Next Big Sound. Why? She was revealed as dating Tesla co-founder/CEO **Elon Musk** after the pair appeared at the 2018 Met Gala in New York on May 7. She tweeted once about the new relationship, responding to a meme dedicated to it on May 9.

Meanwhile, **NCT** and **Wanna One** make major leaps on the Social 50, jumping 26-2 and 23-3, respectively. The former vaults with a 512 percent boost in Twitter reactions (716,000), in large part helped by a new music video for the act's subgroup **NCT 127** (which itself shoots 19-7) and baby photos of its members posted on May 5, while the latter rises following the announcement (and subsequent teaser photos) of new album *1=x=1* (aka *Undivided*), due June 4, adding 388 percent in Twitter reactions (641,000).

The chart's top debut belongs to **Paulo Londra**. The Argentine trap artist, who starts at No. 39, released a new music video for "Dimelo" on May 7, and Londra jumped 229 percent in Twitter mentions and 118 percent in Twitter reactions while promoting the clip. The "Dimelo" video has spawned its own viral dance challenge as well.

Christina Aguilera re-enters the Social 50 at No. 35 — her first chart appearance since June 2016. Aguilera promoted new song "Accelerate" from the upcoming *Liberation*, her first full-length album since 2012's *Lotus*, snagging 57,000 new YouTube subscribers and a 100 percent boost in Wikipedia views (67,000).

—Kevin Rutherford



Social/Streaming

May 19
2018
billboard

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART	
	1	#1 74 WKS BTS HYBE ENTERTAINMENT	83	
26	2	NCT S.M.	8	
23	3	WANNA ONE YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	27	
3	4	EXO S.M.	42	
6	5	ARIANA GRANDE REPUBLIC	275	
5	6	GOT7 JYP	38	
19	7	NCT 127 S.M.	2	
2	8	KANYE WEST G.O.O.S./DEF JAM	96	
10	9	SHAWN MENDES ISLAND	177	
9	10	RIHANNA WESTBURY ROAD/ROC NATION	378	
46	11	ZENDAYA HOLLYWOOD/REPUBLIC	186	
24	12	DUA LIPA WARNER BROS.	44	
18	13	HARRY STYLES ERSKINE/COLUMBIA	38	
13	14	CAMILA CABELLO SYCO/EPIC	105	
14	15	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	379	
22	16	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	48	
8	17	J. COLE DREAMVILLE/ROC NATION	10	
12	18	CARDI B THE KSR GROUP/ATLANTIC/AG	46	
4	19	POST MALONE REPUBLIC	33	
34	20	PENTAGON CUBE/LOEN ENTERTAINMENT	3	
17	21	MILEY CYRUS RCA	308	
7	22	AVICII GEFFEN/IGA	47	
21	23	LADY GAGA STREAMLINE/INTERSCOPE/IGA	371	
RE	24	CNCO SONY MUSIC LATIN	33	
33	25	CHRIS BROWN RCA	360	
16	26	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	23	
32	27	NIALL HORAN NEON HAZE/CAPITOL	83	
RE	28	LIL DURK OTF/DEF JAM	3	
40	29	TROYE SIVAN CAPITOL	83	
42	30	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	367	
39	31	SELENA GOMEZ INTERSCOPE/IGA	375	
48	32	KATY PERRY CAPITOL	384	
36	33	TRAVIS SCOTT GRAND HUSTLE/EPIC	21	
RE	34	KHALID RIGHT HAND/RCA	15	
RE	35	CHRISTINA AGUILERA RCA	82	
RE	36	5 SECONDS OF SUMMER ONE MODE/CAPITOL	146	
30	37	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	389	
37	38	THE WEEKND XO/REPUBLIC	120	
NEW	39	PAULO LONDRA UNSIGNED	1	
27	40	BRITNEY SPEARS RCA	305	
25	41	TWICE JYP	16	
44	42	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	357	
NEW	43	GRIMES 4AD	1	
RE	44	ZAYN RCA	101	
31	45	LIL PUMP LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	24	
RE	46	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	291	
NEW	47	MOMOLAND DUBLEKICK COMPANY/LOEN ENTERTAINMENT	1	
43	48	SUPER JUNIOR S.M.	4	
20	49	STRAY KIDS JYP	8	
28	50	BRUNO MARS ATLANTIC/AG	318	

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 1 WK THIS IS AMERICA M.C.O./WOLF + ROTHSTEIN/RCA	Childish Gambino	1
1	2	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5
2	3	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	11
3	4	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	16
14	5	LOOK ALIVE OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	13
11	6	FREAKY FRIDAY DIRTY BURD/BMG/COMMISSION	Lil Dicky Feat. Chris Brown	8
NEW	7	WATCH CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott Feat. Lil Uzi Vert & Kanye West	1
4	8	BETTER NOW REPUBLIC	Post Malone	2
6	9	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	34
19	10	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	5
13	11	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	3
18	12	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	15
43	13	CHUN-LI YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	4
20	14	PLUG WALK RICH FOREVER/300/INTERSCOPE	Rich The Kid	12
23	15	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	24
26	16	CALL OUT MY NAME XO/REPUBLIC	The Weeknd	6
40	17	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	2
21	18	DAME TU COSITA JUSTON/PLAY TWO/ULTRA	El Chombo	2
5	19	PARANOID REPUBLIC	Post Malone	2
50	20	SAD! BAD VIBES FOREVER	XXXTENTACION	10
35	21	POWERGLIDE EARDRUMMA/INTERSCOPE	Rae Sremmurd & Juicy J	8
29	22	BE CAREFUL THE KSR GROUP/ATLANTIC	Cardi B	6
7	23	RICH & SAD REPUBLIC	Post Malone	2
33	24	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	15
10	25	BALL FOR ME REPUBLIC	Post Malone Feat. Nicki Minaj	2
NEW	26	OVERDOSE NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	1
36	27	PERFECT ATLANTIC	Ed Sheeran	33
8	28	SPOIL MY NIGHT REPUBLIC	Post Malone Feat. Swae Lee	2
37	29	FRIENDS ADYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	11
34	30	RIC FLAIR DRIP BOYNNAT/QUALITY CONTROL/MOTOWN/SLIGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	27
9	31	STAY REPUBLIC	Post Malone	2
39	32	JAPAN RICH FOREVER/300	Famous Dex	7
NEW	33	TEBOTE CASPER MAGICO, NIO GARCIA, DARELL, NICKY JAM, CRONA & BAD BUNNY LOS MAGICOS/FLOW LA MOVIE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Crona & Bad Bunny	1
38	34	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	16
32	35	ESSKEETIT LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	4
27	36	KEVIN'S HEART DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	3
24	37	ATM DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	3
22	38	CANDY PAINT ARTIST PARTNERS GROUP/ATLANTIC/REPUBLIC/RRP	Post Malone	10
41	39	I FALL APART REPUBLIC	Post Malone	33
31	40	KOD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	3
49	41	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	8
46	42	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	33
12	43	ZACK AND CODEINE REPUBLIC	Post Malone	2
RE	44	DESPACITO UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMI/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	63
15	45	OVER NOW REPUBLIC	Post Malone	2
45	46	STIR FRY QUALITY CONTROL/MOTOWN/CAPITOL	Migos	16
RE	47	DURA EL CARTEL/UMI	Daddy Yankee	3
16	48	TAKIN' SHOTS REPUBLIC	Post Malone	2
RE	49	LOVE LIES FOX/RCA	Khalid & Normani	10
RE	50	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	51



'Chun-Li' Charges Up Chart

"Chun-Li" by **Nicki Minaj** (above) vaults back up Streaming Songs following the arrival of its official music video on May 4. The song, released April 13, bounds 43-13 on Streaming Songs with 21.2 million streams earned in the week ending May 10, according to Nielsen Music (a 42 percent boost). Of its overall sum, 57 percent is from video views. It's a new peak for the song, which debuted and peaked at No. 14 (April 28), and coincides with a 50-19 jump on the Billboard Hot 100.

Speaking of video views, **Childish Gambino's** "This Is America," which debuts at No. 1 on the Hot 100 (see page 3), also starts atop Streaming Songs thanks in part to the virality of its music video. The song bows with 65.3 million views, 68 percent of which come from video views.

Among its peers, "America," which possesses the 19th-most streams in a single week in chart history, has the third-largest percentage of streams coming from video views among the top 25 biggest streaming weeks. Besting it is two weeks of **Baauer's** "Harlem Shake," both of which were nearly completely made up of video streams, in early March 2013. The closest non-"Harlem" competitor for "America"? **Taylor Swift's** "Look What You Made Me Do"; the song's second week (Sept. 23, 2017), which sported 63 percent of its overall streams as video views, has the fourth-largest percentage share of video views.

Meanwhile, "Te Bote," originally recorded by **Casper Magico, Nio Garcia** and **Darell**, debuts at No. 33 on Streaming Songs (15.8 million) due to the continued rise of a high-profile remix with **Nicky Jam, Ozuna** and **Bad Bunny**. It concurrently moves 5-2 on Hot Latin Songs. —K.R.

GRIMES: KEVIN TACHMAN/GETTY IMAGES; MINAJ: ALEX LOUCAS

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 YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS ON AN ARTIST'S YOUTUBE 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 BILLBOARD.COM/BI. FOR COMPLETE RULES AND EXPLANATIONS, SEE CHARTS. © 2018 PROMOTIONS GLOBAL MEDIA, LLC AND NELSON ACRE, INC. ALL RIGHTS RESERVED.

STREAMING DATA COMPILED BY nbc/sctn MUSIC



290 WEST STREET, 3B | \$6.5M | 3-BR, 3.5-BA | WEB ID 3289900



160 CENTRAL PARK SOUTH, 3301 | \$8.5M | 2-BR, 2.5-BA | WEB ID 3170944



45 EAST 22ND STREET | STARTING AT \$2.5M | 1-BR TO 5-BR | WEB ID 2973224



1 WEST END AVENUE | STARTING AT \$5M | 3-BR TO 4-BR | WEB ID 2191419



250 WEST 10TH STREET TOWNHOUSE | \$10.599M | 4-BR, 5-BA | WEB ID 2974261



2211 BROADWAY, 4FR | \$7.5M | 3-BR, 4-BA | WEB ID 3291395



35 EAST 76TH STREET, 26FL | \$14.995M | 4-BR, 4.5-BA | WEB ID 2989522



40 BLEECKER STREET | STARTING AT \$1.7M | 1-BR TO 4-BR | WEB ID 3073174

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COUNTRY POWER PLAYERS

Billboard's 4th annual Country Power Players issue will profile the people who are creating excitement and making their mark in the industry. This special feature will include a photo portfolio featuring the top artists, songwriters, musicians, executives and coverage on the most talked about topics in country music.

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Country

May 19
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HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 MEANT TO BE ▲	▲	Bebe Rexha & Florida Georgia Line	1 24
2	2	2	HEAVEN ▲		Kane Brown	2 31
3	3	3	YOU MAKE IT EASY ▲		Jason Aldean	2 15
7	5	4	DG SG ONE NUMBER AWAY		Luke Combs	4 19
5	6	5	AG TEQUILA		Dan + Shay	5 17
HOT SHOT DEBUT		6	BEAUTIFUL CRAZY		Luke Combs	6 1
9	9	7	MARRY ME ▲		Thomas Rhett	2 33
11	11	8	GET ALONG		Kenny Chesney	8 6
12	10	9	UP DOWN ●		Morgan Wallen Featuring Florida Georgia Line	9 30
4	7	10	MOST PEOPLE ARE GOOD		Luke Bryan	4 20
13	12	11	FOR THE FIRST TIME		Darius Rucker	11 29
10	13	12	I LIVED IT		Blake Shelton	10 16
14	14	13	WOMAN, AMEN		Dierks Bentley	13 16
15	15	14	EVERYTHING'S GONNA BE ALRIGHT		David Lee Murphy & Kenny Chesney	14 24
-	4	15	FAMOUS		Mason Ramsey	4 2
17	16	16	MERCY ●		Brett Young	16 17
16	20	17	CRY PRETTY		Carrie Underwood	5 5
19	17	18	I WAS JACK (YOU WERE DIANE)		Jake Owen	17 11
18	18	19	TAKE BACK HOME GIRL ●		Chris Lane Featuring Tori Kelly	15 32
20	19	20	COMING HOME		Keith Urban Featuring Julia Michaels	19 8
23	22	21	GET TO YOU		Michael Ray	21 33
21	21	22	BREAK UP IN THE END		Cole Swindell	13 11
25	24	23	KISS SOMEBODY		Morgan Evans	23 13
26	25	24	HOOKED		Dylan Scott	24 28
24	26	25	SHE AIN'T IN IT		Jon Pardi	23 23
22	27	26	HEART BREAK		Lady Antebellum	22 22
8	23	27	BABE		Sugarland Featuring Taylor Swift	8 4
31	28	28	LIFE CHANGES		Thomas Rhett	25 9
NEW		29	ALL TO MYSELF		Dan + Shay	29 1
28	29	30	CRIMINAL		Lindsay Ell	28 17
27	30	31	DRUNK GIRL		Chris Janson	27 18
35	32	32	KINDA DON'T CARE		Justin Moore	32 16
32	34	33	RICH		Maren Morris	32 7
29	31	34	SHOOT ME STRAIGHT		Brothers Osborne	29 15
37	33	35	BORN TO LOVE YOU		LANCO	33 16
34	36	36	DOIN' FINE		Lauren Alaina	34 15
36	35	37	A LITTLE DIVE BAR IN DAHLONEGA		Ashley McBryde	30 12
38	37	38	THREE CHORDS & THE TRUTH		Chase Rice	35 21
30	38	39	I HATE LOVE SONGS		Kelsea Ballerini	28 8
47	44	40	HOTEL KEY		Old Dominion	40 3
39	41	41	HANGIN' ON		Chris Young	35 11
33	40	42	I'D BE JEALOUS TOO		Dustin Lynch	27 21
41	42	43	HIDE THE WINE		Carly Pearce	38 11
NEW		44	GOOD GIRL		Dustin Lynch	44 1
-	45	45	THE DIFFERENCE		Tyler Rich	45 2
RE-ENTRY		46	DROWNS THE WHISKEY		Jason Aldean Feat. Miranda Lambert	29 2
43	39	47	PARALLEL LINE		Keith Urban	25 13
RE-ENTRY		48	MILLIONAIRE		Chris Stapleton	26 18
RE-ENTRY		49	BUTTERFLIES		Kacey Musgraves	32 5
-	50	50	SPACE COWBOY		Kacey Musgraves	30 5

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 JASON ALDEAN	▲	Rearview Town	4	
5	2	GG LUKE COMBS	●	This One's For You	49	
1	3	KEITH URBAN		Graffiti U	2	
4	4	KANE BROWN	▲	Kane Brown	75	
6	5	THOMAS RHETT	●	Life Changes	35	
7	6	CHRIS STAPLETON	▲	Traveller	158	
9	7	BRETT YOUNG	●	Brett Young	65	
3	8	WILLIE NELSON		Last Man Standing	2	
10	9	LUKE BRYAN		What Makes You Country	22	
12	10	CHRIS STAPLETON	▲	From A Room: Volume 1	53	
14	11	JON PARDI	●	California Sunrise	99	
15	12	KACEY MUSGRAVES		Golden Hour	6	
16	13	FLORIDA GEORGIA LINE	▲	Dig Your Roots	89	
17	14	SAM HUNT	▲	Montevallo	169	
8	15	KENNY CHESNEY		Live In No Shoes Nation	22	
18	16	ZAC BROWN BAND		Greatest Hits So Far...	146	
19	17	THOMAS RHETT	▲	Tangled Up	137	
20	18	CHRIS STAPLETON	●	From A Room: Volume 2	23	
21	19	BLAKE SHELTON		Reloaded: 20 #1 Hits	133	
11	20	MORGAN WALLEN		If I Know Me	2	
23	21	OLD DOMINION		Happy Endings	37	
13	22	BROTHERS OSBORNE		Port Saint Joe	3	
22	23	KEITH URBAN	▲	Ripcord	105	
HOT SHOT DEBUT		24	THE LACS	Dirt Rock	1	
25	25	FLORIDA GEORGIA LINE	▲	Here's To The Good Times	167	



FGL Ties Own Record With 'Be'

"Meant to Be" by Bebe Rexha (above center) and Florida Georgia Line (above) leads Hot Country Songs for a 24th week. The track ties FGL's "Cruise," the debut hit for the twosome (Tyler Hubbard and Brian Kelley) that ruled for 24 weeks in 2012 and 2013, for the longest reign by a duo or group in the chart's 59-year history and the second-longest overall. Sam Hunt's "Body Like a Back Road" holds the record with 34 weeks at No. 1 in 2017.

"Crazy how ["Meant"] has taken on a life of its own and that it's making chart history," Kelley tells *Billboard*. "It has been magic to see fans from all over the globe react to such a special song."

Kane Brown notches his second Country Airplay No. 1 as "Heaven" rises 2-1, increasing 4 percent to 45.3 million audience impressions, according to Nielsen Music. He first led with "What If's" (featuring Lauren Alaina) on the chart dated Oct. 28, 2017.

Luke Combs earns his highest debut on Hot Country Songs as "Beautiful Crazy" flies in at No. 6 (5.6 million U.S. streams; 44,000 sold). He collects his fourth top 10 in as many appearances, a sum that includes the No. 1 "When It Rains It Pours" (two weeks, beginning Nov. 25, 2017).

Kenny Chesney earns his 51st top 10 on Hot Country Songs and 55th on Country Airplay as "Get Along" rises 11-8 on the former chart and 11-10 on the latter (25.5 million, up 11 percent). His 55 Country Airplay top 10s rank him third among all artists since the chart's launch in 1990, behind only George Strait (61) and Tim McGraw (57).

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 HEAVEN	Kane Brown	28		
1	2	YOU MAKE IT EASY	Jason Aldean	16		
5	3	GG ONE NUMBER AWAY	Luke Combs	21		
4	4	FOR THE FIRST TIME	Darius Rucker	40		
3	5	MEANT TO BE	Bebe Rexha & Florida Georgia Line	25		
7	6	WOMAN, AMEN	Dierks Bentley	17		
8	7	EVERYTHING'S GONNA BE ALRIGHT	David Lee Murphy & Kenny Chesney	27		
6	8	MOST PEOPLE ARE GOOD	Luke Bryan	21		
9	9	I LIVED IT	Blake Shelton	18		
11	10	GET ALONG	Kenny Chesney	6		
10	11	UP DOWN	Morgan Wallen Feat. Florida Georgia Line	26		
12	12	I WAS JACK (YOU WERE DIANE)	Jake Owen	11		
13	13	TEQUILA	Dan + Shay	18		
15	14	COMING HOME	Keith Urban Feat. Julia Michaels	8		
16	15	KISS SOMEBODY	Morgan Evans	27		
14	16	TAKE BACK HOME GIRL	Chris Lane Feat. Tori Kelly	31		
18	17	CRY PRETTY	Carrie Underwood	5		
17	18	GET TO YOU	Michael Ray	42		
20	19	HOOKED	Dylan Scott	37		
19	20	HEART BREAK	Lady Antebellum	33		
22	21	CRIMINAL	Lindsay Ell	23		
23	22	MERCY	Brett Young	14		
21	23	SHE AIN'T IN IT	Jon Pardi	30		
24	24	KINDA DON'T CARE	Justin Moore	32		
27	25	LIFE CHANGES	Thomas Rhett	5		

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ANDREW MCMAHON IN THE WILDERNESS » BAD ROYALE » BEXEY » BHAD BHABIE

CHEAT CODES » DAYA » FRANK WALKER » FRENCH MONTANA » GNASH

JACQUEES » J.I.D » JUSTINE SKYE » KEHLANI » KIM PETRAS » THE KNOCKS

KREWELLA » LIIV » LIL XAN » LOGAN HENDERSON » LONDON RICHARDS

LOOTE » LOVELYTHEBAND » MACHINE GUN KELLY » MATOMA

MATT MEDVED » MATY NOYES » NGHTMRE » NOTHING, NOWHERE.

OLIVIA O'BRIEN » PHANTOMS » RICH THE KID » ROZES

SABRINA CARPENTER » SHEPPARD » SHORELINE MAFIA

TAYLOR BENNETT » THEY. » TWO FRIENDS » VÉRITÉ » YVNG SVNT

ON SALE NOW!



HOT100FEST.COM

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Rock

May 19
2018
billboard

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	#1 AG WHATEVER IT TAKES <small>(LITTLE (DREYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,A.GRAN) (LITTLE))</small>	Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	1	45
2	2	2	THUNDER <small>ALEX DA KID (DREYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,A.GRAN) (LITTLE))</small>	Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	1	55
3	3	3	BELIEVER ▲ <small>MATTMAN & BROWN (DREYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,A.GRAN) (LITTLE))</small>	Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	1	67
4	4	4	FEEL IT STILL ▲ <small>J.HILL,A.TACCONE (PORTUGAL, THE MAN),A.TACCONE,J.HILL,R. BATEMAN,F. GORMAN,B.HOLLAND)</small>	Portugal. The Man <small>ATLANTIC</small>	1	62
5	6	5	ZOMBIE <small>TOMMY NEXT,P.NASLUND (D.M.O'RIDDAN,P.NASLUND,T.CUMMINGS)</small>	Bad Wolves <small>ELEVEN SEVEN/E7LG</small>	5	16
6	5	6	SIT NEXT TO ME <small>L.A.BRAHAM,O.LIGEE (M.D.FOSTER,J.ANEWMAN,O.GOLDSTEIN,L.A.BRAHAM,L.STALFORS)</small>	Foster The People <small>COLUMBIA</small>	5	34
7	7	7	NO ROOTS <small>N.REBSCHER (A.MERTON,N.REBSCHER)</small>	Alice Merton <small>PAPER PLANE/MOM + POP</small>	5	34
8	8	8	SAY AMEN (SATURDAY NIGHT) <small>(SONAR BURLE,S.MARLE,F.PHOTOGRAPH,S.HILLANDER,T.WINIKU,REYNOLDS,ELMANC,DRINCO,M.DOLLER,FOOD,.)</small>	Panic! At The Disco <small>DECAPILED/REPUBLIC</small>	5	8
HOT SHOT DEBUT		9	HUNGER <small>E.HAYNIE,F.WELCH (F.WELCH,T.JESSO, JR.,E.HAYNIE,T.BARTLETT)</small>	Florence + The Machine <small>REPUBLIC</small>	9	1
9	9	10	BROKEN <small>C.MEDICE,E.PARK (C.MEDICE,M.COLLINS,S.DEROSA)</small>	lovelytheband <small>ANOTHER CENTURY/CENTURY MEDIA</small>	9	20
16	16	11	DG SG DEVIL <small>W.F.BASS JR. (B.S.SMITH,W.F.BASS JR.)</small>	Shinedown <small>ATLANTIC</small>	9	10
10	11	12	GONE AWAY <small>K.C.HURKO (K.HOLLAND)</small>	Five Finger Death Punch <small>PROSPECT PARK</small>	9	23
12	10	13	BULLETPROOF <small>E.ROD (S.ERNA,E.ROD)</small>	Godsmack <small>BMG</small>	9	10
13	13	14	SATURDAY SUN <small>D.BASSETT,E.WHITE (VANCE JOY,D.BASSETT)</small>	Vance Joy <small>ATLANTIC</small>	13	14
14	14	15	THOUGHT CONTAGION <small>MUSE, R.COSTEY (M.BEL LAMY)</small>	Muse <small>HELIUM-3/WARNER BROS.</small>	10	12
15	15	16	I FEEL LIKE I'M DROWNING <small>Z.WIDESS (Z.WIDESS)</small>	Two Feet <small>REPUBLIC</small>	15	16
11	12	17	LIVE IN THE MOMENT <small>J.HILL (PORTUGAL, THE MAN),J.HILL,A.MALIK)</small>	Portugal. The Man <small>ATLANTIC</small>	10	26
20	18	18	YOU WORRY ME <small>R.SWIFT (N.RATELIFF,L.MOSSMAN)</small>	Nathaniel Rateliff & The Night Sweats <small>STAX/CONCORD</small>	18	17
19	17	19	&RUN <small>J.S.UWITO,H.COPIEN,L.JACOBS (L.JACOBS,J.S.UWITO,H.COPIEN)</small>	Sir Sly <small>INTERSCOPE</small>	17	12
18	19	20	DA DANGEROUS NIGHT <small>I.LETO,ZEDD (I.LETO,S.AIELLO)</small>	Thirty Seconds To Mars <small>INTERSCOPE</small>	8	15
22	20	21	HANDYMAN <small>A.R.BRUNO (A.R.BRUNO,M.WALLOCH)</small>	AWOLNATION <small>RED BULL</small>	20	11
21	21	22	THE MOUNTAIN <small>H.BENSON,BROWN/THREE DAYS GRACE (N.SANDERSON,B.WALST,B.STOCK,M.NALST,L.ANDREWS,BROWN)</small>	Three Days Grace <small>RCA</small>	14	15
42	23	23	SHAM PAIN <small>K.C.HURKO (VAN MOODY,L.HOOK,JEREMY HEYDE,Z.BATHORY,K.C.HURKO)</small>	Five Finger Death Punch <small>PROSPECT PARK</small>	23	3
25	39	24	SKY FULL OF SONG <small>E.HAYNIE,F.WELCH (F.WELCH,E.HAYNIE,T.BARTLETT)</small>	Florence + The Machine <small>REPUBLIC</small>	9	4
NEW		25	SHADOW OF YOUR LOVE <small>M.CUNY (W.A.ROSE,G.MCKAGAN,S.ADLER,S.HUDSON,LISBELL,R.HUGE)</small>	Guns N' Roses <small>GEFFEN/UMF/INTERSCOPE</small>	25	1
35	27	26	WALKING ON WATER <small>E.CASH,NEEDTOBREATHE (W.RINEHART,N.RINEHART)</small>	NEEDTOBREATHE <small>ATLANTIC</small>	26	10
26	25	27	WHERE'S MY LOVE <small>B.FENNEL (B.FENNEL)</small>	SYML <small>NETTWERK</small>	25	19
31	29	28	18 <small>J.MCGORMAN (M.W.SHWACHMAN)</small>	My Silent Bravery <small>MWS RECORDS</small>	28	8
34	28	29	HURT SOMEBODY <small>I.LITTLE,S.DE JONG (N.KAHAN,S.HARRIS)</small>	Noah Kahan & Julia Michaels <small>REPUBLIC</small>	24	13
33	33	30	RATS <small>T.DALGETY (A.GHOUL WRITER,T.DALGETY)</small>	Ghost <small>LOMA VISTA/CONCORD</small>	16	4
23	26	31	RED COLD RIVER <small>B.BURNLEY,A.BRUCH,J.RAUCH (B.BURNLEY,K.WALLEN,A.BRUCH,J.RAUCH)</small>	Breaking Benjamin <small>HOLLYWOOD</small>	5	18
32	31	32	CELEBRATE <small>HEAVY (WATSON,D.BUSHNELL,J.MILLER,J.BELL,K.MORRIS)</small>	Dirty Heads Featuring The Unlikely Candidates <small>FIVE SEVEN/E7LG</small>	31	10
24	30	33	UNSTOPPABLE <small>D.H.HODGES,THE SCORE (E.J.DOVER,E.A.RAMIREZ JR,D.SOLOMON,D.H.HODGES)</small>	The Score <small>REPUBLIC</small>	24	14
29	34	34	NEXT TO ME <small>ALEX DA KID (DREYNOLDS,W.SERMON,B.MCKEE,D.PLATZMAN,A.GRAN)</small>	Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	7	12
-	43	35	HEAR ME NOW <small>NOT LISTED (NOT LISTED)</small>	Bad Wolves Featuring DIAMANTE <small>ELEVEN SEVEN/E7LG</small>	35	2
NEW		36	THE ONE YOU KNOW <small>N.RASKULINECZ (J.CANTRELL)</small>	Alice In Chains <small>AIC/BMG</small>	36	1
36	32	37	FAVORITE COLOR IS BLUE <small>R.DE LONG (R.DE LONG,K.FLAHERTY)</small>	Robert DeLong + K.Flax <small>GLASSNOTE</small>	32	7
NEW		38	NEW LIGHT <small>NOT LISTED (NOT LISTED)</small>	John Mayer <small>SNACK MONEY</small>	38	1
NEW		39	MONSTERS <small>NOT LISTED (B.S.SMITH,W.F.BASS JR.)</small>	Shinedown <small>ATLANTIC</small>	39	1
37	37	40	HOUSE ON FIRE <small>N.RASKULINECZ (B.BARNES,Z.BLAIR,J.PRINCIPE,T.MCILRATH)</small>	Rise Against <small>VIRGIN/CAPITOL</small>	35	10
-	36	41	THE HUMAN RADIO <small>W.F.BASS JR. (B.S.SMITH,W.F.BASS JR.)</small>	Shinedown <small>ATLANTIC</small>	36	2
27	38	42	WHITE FLAG <small>B.SCOTT,M.A.JACKSON,D.BASSETT (S.G.MCLAUGHLIN,M.A.JACKSON,B.SCOTT,D.BASSETT)</small>	Bishop Briggs <small>TELEPROMS/LANDREPUBLIC</small>	25	5
38	41	43	PINK LEMONADE <small>J.BAY,J.GREEN (J.BAY,J.GREEN)</small>	James Bay <small>REPUBLIC</small>	17	9
45	42	44	I HOPE YOU'RE HAPPY <small>J.S.FURSTENFELD (J.S.FURSTENFELD,S.N.SCHILTZ)</small>	Blue October <small>UP DOWN/BRANDO</small>	13	4
48	45	45	SUCH A SIMPLE THING <small>R.LAMONTAGNE (R.C.LAMONTAGNE)</small>	Ray LaMontagne <small>STONE DWARD/RCA</small>	45	4
-	24	46	US <small>J.BAY,J.GREEN (J.BAY,J.GREEN)</small>	James Bay <small>REPUBLIC</small>	24	2
NEW		47	SILVER LINING <small>J.GILBERT (MQUINN)</small>	Mt. Joy <small>DUALTONE</small>	47	1
NEW		48	QUARTER PAST MIDNIGHT <small>NOT LISTED (NOT LISTED)</small>	Bastille <small>VIRGIN/CAPITOL</small>	48	1
41	40	49	SORRY <small>NOT LISTED (NOT LISTED)</small>	Nothing But Thieves <small>VOLEUR/RCA</small>	40	5
RE-ENTRY		50	COLORS <small>B.HANSEN,G.KURSTIN (B.HANSEN,G.KURSTIN)</small>	Beck <small>FONOGRAF RECORDS/CAPITOL</small>	41	2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 SHINEDOWN <small>ATLANTIC/AG</small>	ATTENTION	1		
NEW	2	LAKE STREET DIVE <small>NONESUCH/WARNER BROS.</small>	Free Yourself Up	1		
2	3	IMAGINE DRAGONS <small>KIDINAKORNER/INTERSCOPE/IGA</small>	Evolve	46		
NEW	4	PARKWAY DRIVE <small>EPTAPH</small>	Reverence	1		
1	5	GODSMACK <small>BMG</small>	When Legends Rise	2		
5	6	BREAKING BENJAMIN <small>HOLLYWOOD</small>	Ember	4		
6	7	ELTON JOHN <small>ROCKET/ISLAND/UMF</small>	Diamonds	26		
7	8	FIVE FINGER DEATH PUNCH <small>PROSPECT PARK</small>	A Decade Of Destruction	23		
4	9	A PERFECT CIRCLE <small>BMG</small>	Eat The Elephant	3		
10	10	FLEETWOOD MAC <small>WARNER BROS./RHINO</small>	Rumours	63		
8	11	IMAGINE DRAGONS <small>KIDINAKORNER/INTERSCOPE/IGA</small>	Night Visions	181		
9	12	QUEEN <small>HOLLYWOOD</small>	Greatest Hits	24		
23	13	PS BON JOVI <small>ISLAND/UMF</small>	Greatest Hits: The Ultimate Collection	78		
12	14	TOM PETTY AND THE HEARTBREAKERS <small>MCA/GEFFEN/UMF</small>	Greatest Hits	50		
NEW	15	FRANK TURNER <small>XTRA MILE/POLYDOR/INTERSCOPE/IGA</small>	Be More Kind	1		
13	16	JOURNEY <small>COLUMBIA/LEGACY</small>	Journey's Greatest Hits	68		
15	17	TWENTY ONE PILOTS <small>FUELED BY RAMEN/AG</small>	Blurryface	156		
11	18	SOUNDTRACK <small>FOX/RCA</small>	Love, Simon	8		
17	19	CREEDENCE CLEARWATER REVIVAL <small>FANTASY/CONCORD</small>	Chronicle	68		
RE	20	GUNS N' ROSES <small>GEFFEN/UMF</small>	Greatest Hits	75		
31	21	GG LED ZEPPELIN <small>SWAN SONG/ATLANTIC/RHINO</small>	Mothership	62		
20	22	METALLICA <small>BLACKENED/RHINO</small>	Metallica	68		
RE	23	BILLY JOEL <small>COLUMBIA/LEGACY</small>	The Essential Billy Joel	36		
18	24	GRETA VAN FLEET <small>LAVA/REPUBLIC</small>	From The Fires	26		
21	25	PANIC! AT THE DISCO <small>DCDZ/FUELED BY RAMEN/AG</small>	Death Of A Bachelor	121		

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 BAD BAD NEWS <small>LISASAWYERS3/COLUMBIA</small>	Leon Bridges	8		
2	2	SATURDAY SUN <small>ATLANTIC</small>	Vance Joy	13		
1	3	LOTTERY <small>GLASSNOTE</small>	Jade Bird	16		
5	4	SILVER LINING <small>DUALTONE</small>	Mt. Joy	15		
4	5	YOU WORRY ME <small>STAX/CONCORD</small>	Nathaniel Rateliff & The Night Sweats	18		
6	6	SUCH A SIMPLE THING <small>STONE DWARD/RCA</small>	Ray LaMontagne	7		
10	7	LIFE TO FIX <small>CONCORD</small>	The Record Company	3		
7	8	GIRLFRIEND <small>LOW COUNTRY SOUND/ELEKTRA/ATLANTIC</small>	Anderson East	15		
8	9	DON'T GIVE IN <small>POLYDOR/REPUBLIC</small>	Snow Patrol	7		
11	10	BROKEN <small>ANOTHER CENTURY/CENTURY MEDIA</small>	lovelytheband	7		
12	11	COLORS <small>FONOGRAF RECORDS/CAPITOL</small>	Beck	6		
18	12	GOOD KISSER <small>NONESUCH/WARNER BROS.</small>	Lake Street Dive	10		
17	13	A LITTLE HONEY <small>STAX/CONCORD</small>	Nathaniel Rateliff & The Night Sweats	6		
15	14	PARADISE <small>COLUMBIA</small>	George Ezra	13		
13	15	BEST DAYS <small>LIONBOY/THIRTY TIGERS</small>	Lissie	15		
16	16	WAIT BY THE RIVER <small>WHISPERING PINES/REPUBLIC</small>	Lord Huron	10		
23	17	LASH OUT <small>PAPER PLANE/MOM + POP</small>	Alice Merton	4		
9	18	SEVERED <small>CAPITOL</small>	The Decemberists	16		
20	19	CHAINSMOKING <small>INTERSCOPE</small>	Jacob Banks	17		
19	20	MR. TILLMAN <small>SUB POP</small>	Father John Misty	11		
21	21	SIT NEXT TO ME <small>COLUMBIA</small>	Foster The People	11		
22	22	NOT TOO LATE <small>RCA</small>	Moon Taxi	10		
24	23	BLACKOUT <small>XTRA MILE/POLYDOR/INTERSCOPE</small>	Frank Turner	5		
26	24	BAD LUCK <small>ANTI-EPITAPH</small>	Neko Case	4		
25	25	NAMELESS, FACELESS <small>MARATHON ARTISTS/MOM + POP/RED</small>	Courtney Barnett	12		



Shinedown Commands 'Attention'

Shinedown (above) debuts at No. 1 on the Top Rock Albums, Alternative Albums and Hard Rock Albums charts with *Attention*, which starts with 61,000 equivalent album units, according to Nielsen Music. The band's first set solely produced by its bassist, **Eric Bass**, yields three entries on Hot Rock Songs, including lead single "Devil" (16-11).

As **Leon Bridges'** sophomore full-length, *Good Thing*, debuts at No. 3 on the Billboard 200, lead single "Bad Bad News" rises 3-1 on the Triple A airplay chart. Bridges banks his second No. 1 on the tally, following "Smooth Sailer" (two weeks, 2016). "Bad" also breaks into the top 40 of the all-rock-format Rock Airplay chart (43-37; 1.8 million impressions, up 16 percent).

Farther down Triple A, **U2's** "Love Is Bigger Than Anything in Its Way" debuts at No. 32, marking the band's 29th entry dating to the chart's inception in 1996. U2 is a title away from trying for the most visits. **Dave Matthews** (solo and fronting **Dave Matthews Band**) boasts 30; he could extend his lead soon, thanks to the May 10 release of DMB's new single, "Samurai Cop (Oh Joy Begin)."

Meanwhile, **Florence + The Machine** debut at No. 9 on Hot Rock Songs with "Hunger," the act's second top 10 entrance in under a month, following the fellow No. 9 start of "Sky Full of Song" (April 28). "Hunger" marks the group's best debut on the Alternative airplay chart, bowing at No. 21.

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums), ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.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

Christian/Gospel

May 19
2018
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	#1 RECKLESS LOVE		Cory Asbury	1	28
2	2	2	I JUST NEED U.		tobyMac	1	18
5	4	3	SO WILL I (100 BILLION X)		Hillsong UNITED	3	43
4	3	4	FEAR IS A LIAR		Zach Williams	3	17
12	7	5	GRACE GOT YOU		MercyMe	5	14
3	5	6	I CAN ONLY IMAGINE		MercyMe	1	9
11	10	7	RESURRECTION POWER		Chris Tomlin	7	17
6	6	8	ALL MY HOPE		Crowder Featuring Tauren Wells	3	38
8	9	9	GOD OF ALL MY DAYS		Casting Crowns	8	19
7	8	10	WITNESS		Jordan Feliz	7	29
13	11	11	FREEDOM HYMN		Austin French	11	19
14	12	12	WHO YOU SAY I AM		Hillsong Worship	11	10
16	15	13	DO IT AGAIN		Elevation Worship	13	11
15	13	14	WALKING ON WATER		NEEDTOBREATHE	13	19
19	14	15	MORE THAN ANYTHING		Natalie Grant	14	18
26	21	16	ALL IN		Matthew West	16	6
18	18	17	BROKEN PRAYERS		Riley Clemmons	17	19
28	23	18	WHAT A FRIEND		Matt Maher	18	9
17	19	19	SO WILL I (100 BILLION X)		Hillsong Worship	17	6
21	22	20	MASTERPIECE		Danny Gokey	20	19
33	24	21	NO MATTER WHAT		Ryan Stevenson Featuring Bart Millard	21	6
23	17	22	NEW WINE		Hillsong Worship	17	5
29	31	23	FACE TO FACE		Mat Kearney	23	15
27	25	24	NO ONE LIKE OUR GOD		Lincoln Brewster	22	21
32	28	25	THE ANSWER		Jeremy Camp	25	11

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	#1 WON'T HE DO IT		Koryn Hawthorne	1	35
2	2	2	I'M BLESSED		Charlie Wilson	1	50
3	3	3	YOUR GREAT NAME		Todd Dulaney	3	25
6	4	4	EVERLASTING GOD		William Murphy Feat. Bishop James Morton	4	55
5	5	5	HE PROMISED ME		BeBe Winans Feat. Tobbi & Tommi Introducing Kiandra	5	24
7	6	6	YOU WAITED		Travis Greene	2	52
8	7	7	YOU WILL WIN		Jekalyn Carr	5	36
9	8	8	I'M GETTING READY		Tasha Cobbs Leonard Feat. Nicki Minaj	1	36
11	9	9	NOT LUCKY, I'M LOVED		Jonathan McReynolds	9	13
10	10	10	NO REASON TO FEAR		J.J. Hairston & Youthful Praise	9	23
12	13	11	SERVE		Jermaine Dolly	11	15
14	14	12	THROUGH IT ALL		Tamela Mann Featuring Timbaland	12	13
13	12	13	YOU KNOW MY NAME		Tasha Cobbs Leonard Feat. Jimi Cravity	12	23
16	11	14	A GREAT WORK		Brian Courtney Wilson	11	8
18	15	15	I GOT THAT		Anthony Brown & group therAPy	13	14
20	17	16	EVEN ME		Darlene McCoy	16	15
21	18	17	LISTEN		Marvin Sapp	17	18
25	16	18	NO ORDINARY WORSHIP		Kelontae Gavin	16	3
-	23	19	SURVIVE		Earnest Pugh	19	3
24	21	20	NOBODY LIKE YOU LORD		Maranda Curtis	20	4
15	19	21	BLESSING ME AGAIN		Snoop Dogg Featuring Rance Allen	15	7
22	22	22	RECKLESS LOVE		Israel Houghton	12	9
RE-ENTRY	23	23	CYCLES		Jonathan McReynolds Featuring DOE	16	12
23	24	24	HELP US TO LOVE		Tori Kelly Featuring The Hamiltones	10	6
-	25	25	WE LIVIN		Tina Campbell	25	2

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 MERCYME	I Can Only Imagine: The Very Best of MercyMe	11	
HOT SHOT DEBUT	2	LINCOLN BREWSTER	God of The Impossible	1	
3	3	ZACH WILLIAMS	Chain Breaker	72	
4	4	HILLSONG WORSHIP	There Is More	5	
8	5	GG ALAN JACKSON	Precious Memories Collection	47	
5	6	LAUREN DAIGLE	How Can It Be	162	
6	7	CORY ASBURY	Reckless Love	15	
7	8	NF	Therapy Session	107	
11	9	MERCYME	Lifer	58	
9	10	HILLSONG UNITED	Wonder	48	
10	11	SKILLET	Unleashed	92	
14	12	CHRIS TOMLIN	Never Lose Sight	81	
13	13	ELEVATION WORSHIP	Here As In Heaven	118	
15	14	SKILLET	Awake	208	
16	15	NF	Mansion	146	
17	16	TOBYMAC	This Is Not A Test	144	
12	17	CASTING CROWNS	The Very Next Thing	86	
20	18	CROWDER	American Prodigal	85	
21	19	ELEVATION WORSHIP	There Is A Cloud	60	
23	20	VARIOUS ARTISTS	WOW Hits 2018	31	
19	21	HILLSONG WORSHIP	Let There Be Light	82	
2	22	ANDY MINEO	I: The Arrow (EP)	2	
22	23	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	191	
28	24	JEREMY CAMP	The Answer	20	
27	25	LECRAE	All Things Work Together	33	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
13	1	GG TRAVIS GREENE	Crossover: Live From Music City	38	
NEW	2	PHIL THOMPSON	My Worship	1	
1	3	MARANDA CURTIS	Open Heaven: The Maranda Experience	2	
3	4	SNOOP DOGG & VARIOUS ARTISTS	Bible Of Love	8	
5	5	VARIOUS ARTISTS	WOW Gospel 2018	15	
4	6	TASHA COBBS LEONARD	Heart, Passion, Pursuit	37	
2	7	KELONTAE GAVIN	The Higher Experience	2	
6	8	JONATHAN MCREYNOLDS	Make Room	9	
7	9	THE BROOKLYN TABERNACLE CHOIR	I Am Reminded: Live!	5	
8	10	TRAVIS GREENE	The Hill	132	
9	11	TAMELA MANN	One Way	87	
10	12	THE SINGING PASTORS OF PISCATAWAY	Inspired To Reach Higher	4	
RE	13	KIRK FRANKLIN	The Essential Kirk Franklin	130	
12	14	TODD DULANEY	Your Great Name	16	
11	15	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	147	
16	16	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	41	
18	17	TASHA COBBS	Grace (EP)	217	
17	18	MARVIN SAPP	Close	32	
15	19	TASHA COBBS	One Place: Live	141	
NEW	20	JOSIAH ROGERS	Greater Fight To Better Faith	1	
19	21	TAMELA MANN	Best Days	219	
RE	22	MONICA LISA STEVENSON	Kalinos: The Acoustic Documentary	16	
20	23	KIRK FRANKLIN	Losing My Religion	130	
RE	24	SOUNDTRACK	Greenleaf, Volume 2	5	
23	25	KIRK FRANKLIN	Hello Fear	104	



Brewster, Thompson Bow

Singer-songwriter and worship leader **Lincoln Brewster** (above) debuts at a career-best-tying No. 2 on Top Christian Albums with *God of the Impossible* (7,000 equivalent album units, 6,000 in traditional album sales, according to Nielsen Music).

Brewster, who is also an accomplished guitarist (he previously recorded and toured with **Steve Perry**), earns his fifth Top Christian Albums top 10 and matches two sets that also started and peaked at No. 2: *Oxygen: A Worship Album* (5,000 sold; Sept. 6, 2014) and *Today Is the Day* (a personal-best 9,000; Oct. 11, 2008). He has earned his five top 10s consecutively, rounded out by *Joy to the World: A Christmas Collection* (No. 6, 2012) and *Real Life* (No. 3, 2010).

On Top Gospel Albums, *My Worship*, the first solo album from Boston native **Phil Thompson**, opens at No. 2 with 2,000 equivalent album units. Thompson first made inroads as a songwriter for other acts, including **J.J. Hairston**. Meanwhile, **MercyMe** ties **Casting Crowns** for the most Christian Airplay top 10s among duos or groups (24) as "Grace Got You" pushes 11-8, up 12 percent to 6.5 million impressions. Among all artists, only **Chris Tomlin** boasts more: 27. "Grace" also becomes MercyMe's 24th top 10 on Christian AC Songs (12-9), where Casting Crowns and Tomlin lead with 26 top 10s each.

—Jim Asker

Dance/Electronic

May 19
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
1	1	1	#1 15 WKS THE MIDDLE		Zedd, Maren Morris & Grey	1 16
3	2	2	AG SG ONE KISS		Calvin Harris & Dua Lipa	2 6
5	3	3	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	1 64
6	4	4	WOLVES		Selena Gomez X Marshmello	1 29
8	6	5	SILENCE		Marshmello Featuring Khalid	1 39
9	7	6	LET ME GO		Halle Steinfeld & Alessa Feat. Florida Georgia Line & Watt	2 35
4	9	7	LEVELS		Avicii	4 3
15	8	8	REMEMBER TO FORGET		Kygo Featuring Miguel	7 8
10	10	9	SOMEBODY		The Chainsmokers & Drew Love	9 3
		10	HOT SHOT DEBUT WAIT		Chantel Jeffries Featuring Offset & Vory	10 1
22	13	11	FLAMES		David Guetta & Sia	9 7
18	12	12	MAD LOVE		Sean Paul + David Guetta Featuring Becky G	7 12
17	11	13	LIKE I DO		David Guetta, Martin Garrix & Brooks	8 11
26	16	14	BODY		Loud Luxury Featuring Brando	14 24
16	14	15	EVERYBODY HATES ME		The Chainsmokers	5 8
27	19	16	MAGENTA RIDDIM		DJ Snake	16 11
13	15	17	WITHOUT YOU		Avicii Featuring Sandro Cavazza	13 24
30	20	18	AZUKITA		Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo	16 14
41	27	19	BOOM		Tiesto, Gucci Mane & Sevnenn	19 16
29	17	20	THAT'S IT (I'M CRAZY)		Sofi Tukker	16 5
28	18	21	ALIEN		Sabrina Carpenter & Jonas Blue	12 8
32	21	22	BETTER NOT		Louis The Child Featuring Wafia	21 4
37	24	23	I WANNA KNOW		RL Grime Featuring Daya	19 8
35	22	24	ANSWERPHONE		Banx & Ranx + Ella Eyre Feat. Yxng Bane	22 3
33	23	25	MISS YOU		Cashmere Cat, Major Lazer & Tory Lanez	10 16
49	28	26	FINEST HOUR		Cash Cash Featuring Abir	26 3
44	26	27	HEARTS AIN'T GONNA LIE		Arliisa & Jonas Blue	26 8
31	25	28	FLY		Marshmello Featuring Leah Culver	7 9
40	29	29	LULLABY		Sigala & Paloma Faith	26 10
		30	NEW HOLD ON TIGHT		R3HAB x Conor Maynard	30 1
		31	NEW EUPHORIA		The Perry Twins Featuring Harper Starling	31 3
		32	NEW RIDE OR DIE		The Knocks Featuring Foster The People	32 7
47	36	33	WAVEY		CLiQ Featuring Alike	33 5
38	30	34	17		MK	25 20
39	32	35	HIGH		Alison Wonderland Featuring Trippie Redd	18 7
		36	NEW TROUBLE		Luciana & Nytrix	36 3
36	34	37	LOST		VASSY & Afrojack Featuring Oliver Rosa	24 9
43	38	38	WINNEBAGO		Gryffin Featuring Quinn XCII & Daniel Wilson	38 3
		39	NEW SUMMERTIME		Yellow Claw Featuring San Holo	39 1
42	41	40	TIP PON IT		Sean Paul & Major Lazer	40 3
		41	NEW BALENCIAGA		Cheat Codes	41 1
		42	LIE		Shallou Featuring RIAH	32 13
		43	HIGH		Whethan & Dua Lipa	12 12
		44	JUST FRIENDS		Hayden James Featuring Boy Matthews	44 2
		45	FALLS		ODESZA Featuring Sasha Sloan	29 18
		46	OUT MY MIND		Tritonal Featuring Riley Clemons	38 3
		47	RE-ENTRY LAST TO LEAVE		Louis The Child Featuring Caroline Ailin	35 15
		48	NEW ALMOST BACK		Kaskadee X Phoebe Ryan X Lokii	48 1
		49	A MOMENT APART		ODESZA	32 12
45	44	50	GAME OVER		Martin Garrix & LOOPERS	44 3

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 1 WK THE GLITCH MOB	GLASS AIR	See Without Eyes	1	
2	2	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Memories...Do Not Open	57	
3	3	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Sick Boy (EP)	3	
5	4	CALVIN HARRIS	COLUMBIA	Funk Wav Bounces Vol. 1	45	
6	5	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Collage (EP)	79	
4	6	KYGO	AS/ULTRA	Kids In Love	27	
1	7	AVICII	PRMD/ISLAND	True	82	
8	8	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	A Moment Apart	35	
9	9	LADY GAGA	STREAMLINE/KON LIVE/CHERRY TREE/INTERSCOPE/IGA	The Fame	217	
	10	NEW VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/SUM	NOW That's What I Call Hits & Remixes 2018	1	
7	11	AVICII	GEFFEN/IGA	AVICII (01) (EP)	35	
11	12	KYGO	AS/ULTRA	Stargazing (EP)	33	
	13	NEW JON HOPKINS	DOMINO	Singularity	1	
13	14	ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	146	
14	15	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	Encore	92	
15	16	GORILLAZ	PARLOPHONE/WARNER BROS.	Demon Days	172	
17	17	KYGO	AS/KYGO AS/ULTRA/RCA	Cloud Nine	101	
10	18	AVICII	PRMD/ISLAND	Stories	25	
	19	RE CALVIN HARRIS	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	102	
20	20	MAJOR LAZER	MAD DECENT	Peace Is The Mission	139	
12	21	SOFI TUKKER	ULTRA	Treehouse	4	
18	22	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat	174	
23	23	ALINA BARAZ & GALIMATIAS	ULTRA/MOM + POP	Urban Flora	146	
22	24	ILLENIUM	KASAYA/SEEKING BLUE	Awake	33	
24	25	DAFT PUNK	DAFT LIFE/COLUMBIA	Random Access Memories	146	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 11 WKS THE MIDDLE	Zedd, Maren Morris & Grey	15		
2	2	FRIENDS	Marshmello & Anne-Marie	12		
3	3	ONE KISS	Calvin Harris & Dua Lipa	6		
5	4	GO BANG	PNAU	13		
4	5	NEVER BE THE SAME	Camila Cabello	14		
9	6	SUNRISE	Arty Feat. April Bender	8		
6	7	PRAY FOR ME	The Weeknd & Kendrick Lamar	14		
7	8	MINE	Bazzi	7		
8	9	GOD'S PLAN	Drake	13		
11	10	NO TEARS LEFT TO CRY	Ariana Grande	3		
13	11	PSYCHO	Post Malone Feat. Ty Dolla \$ign	8		
10	12	WAIT	Maroon 5	12		
12	13	NEW RULES	Dua Lipa	34		
18	14	CHURCH	Alison Wonderland	11		
32	15	ALONE	Halsey Feat. Big Sean & Stefflon Don	2		
16	16	I FOUND MY SOUL AT MARVINGATE	Mono Mind	12		
23	17	I WANNA KNOW	RL Grime Feat. Daya	4		
24	18	SEX, LOVE & WATER	Armin van Buuren Feat. Conrad Sewell	11		
17	19	BODY	Loud Luxury Feat. Brando	18		
14	20	ALL THE STARS	Kendrick Lamar & SZA	9		
22	21	COLD FEET	Above & Beyond Feat. Justine Suissa	5		
30	22	HIM & I	G-Eazy & Halsey	20		
21	23	BREATHE	Mako	4		
28	24	LIKE I DO	David Guetta, Martin Garrix & Brooks	6		
20	25	WHATEVER IT TAKES	Imagine Dragons	9		



Glitch Mob Goes No. 1

The Glitch Mob (above) garners its second No. 1, and first in four years, on Top Dance/Electronic Albums with *See Without Eyes*, which opens with 7,000 equivalent album units, according to Nielsen Music. With 6,000 in traditional album sales, the collection also starts at No. 1 on Dance/Electronic Album Sales. *Eyes* is the act's fifth set to hit Top Dance/Electronic Albums, a run that began in 2010 with *Drink the Sea*, which reached No. 15, and its first chart-topper since its prior original full-length, *Love Death Immortality*, in March 2014.

Shifting to Dance Club Songs, DJ Snake snares his first No. 1 with "Magenta Riddim" (2-1). Fueled by its original version and *Lumberjack* remixes, the song is Snake's fifth chart entry; he debuted with his Dillon Francis collaboration, "Get Low," in April 2014. "Magenta," Snake's first solo chart appearance, beats previous high "Lean On," with Major Lazer and featuring MØ (No. 18, 2015).

On Dance/Mix Show Airplay, Ariana Grande grabs her eighth top 10 with "No Tears Left to Cry" (11-10). Among those hits are two chart-toppers: "Break Free" (featuring Zedd, 2014) and "Love Me Harder" (with The Weeknd, 2015). Turning to Hot Dance/Electronic Songs, Calvin Harris and Dua Lipa's "One Kiss" earns all three gainer awards at No. 2. The track drew 26 million in radio audience (up 15 percent) and 10.8 million U.S. streams (up 8 percent), and sold 9,000 downloads (up 14 percent) in the tracking week. "Kiss" is also the Greatest Gainer on Dance Club Songs (9-3).

—Gordon Murray

COURTESY OF GLASS AIR RECORDS
HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, and reports from a national sample of club DJs. 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 DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/MIX SHOW AIRPLAY: The week's most popular current songs ranked by total weekly plays on dance-formatted stations and mix show plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 MAGENTA RIDDIM DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake	10
3	2	MY MY MY! CAPITOL	Troye Sivan	10
9	3	GG ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	4
4	4	DON'T MAKE ME WAIT CHERRY TREE/J&M/INTERSCOPE	Sting & Shaggy	9
7	5	EUPHORIA DAUMAN	The Perry Twins Feat. Harper Starling	9
11	6	WAVEY COLUMBIA	CLIQ Feat. Alika	7
13	7	MAKE ME FEEL WONDALAND/BAD BOY/ATLANTIC	Janelle Monae	6
5	8	IDGAF WARNER BROS.	Dua Lipa	11
17	9	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	5
14	10	TROUBLE HUSSE/UMW	Luciana & Nytrix	8
1	11	DANCING DARENOTE/BMG/ADA	Kylie Minogue	11
15	12	I KNOW YOU RCA	Craig David Feat. Bastille	9
6	13	LOST WALLJARMADA	VASSY & Afrojack Feat. Oliver Rosa	12
19	14	NEVER EVER E-A-RMUSIC	Lisa Stansfield	5
20	15	REASONS ROSE	Jena Rose	6
12	16	SOFAR AWAY STMPD RECORDS/RCA	Martin Garrix & David Guetta Feat. Jamie Scott & Renny Dia	12
8	17	EL BANO RCA/SONY MUSIC LATIN	Enrique Iglesias Feat. Bad Bunny	10
22	18	HEARTS AIN'T GONNA LIE POSITIVA/DEF JAM	Arlissa & Jonas Blue	6
31	19	HOT STUFF 2018 UNIVERSAL	Donna Summer	3
24	20	BLACK MIRROR SOPHIE SIMMONS	Sophie Simmons	6
16	21	WALK IN SILENCE DAUMAN	Emily Perry	9
25	22	BEAT FOR THE GODS WASH FACE/NO BASE	Laverne Cox	8
32	23	ALIEN HOLLYWOOD	Sabrina Carpenter & Jonas Blue	4
10	24	I AM HOUSE DOPEWAX/KAY-DEE	Crystal Waters, Sted-E & Hybrid Heights	13
21	25	17 AREA 10/BIG ON BLUE/ULTRA	MK	13
26	26	MONA LISA CURB	OBB	11
30	27	XPERIEL THE TRASH MERMAIDS	The Trash Mermaids	6
42	28	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	2
18	29	THIS IS ME FOX/20TH CENTURY FOX/ATLANTIC	Keala Settle & The Greatest Showman Ensemble	14
37	30	WICKED LOVE BLEONA	Bleona	3
38	31	MIAMI RADIKAL	Manuel Riva Feat. Alexandra Stan	3
29	32	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	12
34	33	I NEED YOU HEIRSS	Paris Hilton	5
23	34	ANYWHERE ATLANTIC	Rita Ora	14
33	35	FALL INTO YOU 418	Sara P	7
43	36	SUKIYAKI VISCOUNT	G.H. Hat Feat. Alina Renae	2
28	37	TELL ME YOU LOVE ME HOLLYWOOD/SAFERHOUSE/ISLAND/REPUBLIC	Demi Lovato	16
35	38	LIKE I DO WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta, Martin Garrix & Brooks	6
45	39	WATCH ME CARRILLO	Zeskullz + Lisa Williams	2
48	40	FRIDAY NIGHT BLUE VILLAGE	Johnnie Mikel	2
39	41	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	10
44	42	WRONG HITTUNEZ	MaWayy	3
40	43	DANCE WITH ME FOCUS/PROCONWIRE	Chad Focus Feat. Raeliss	7
27	44	CRAZY ENOUGH 617	Joe Bermudez Feat. Louise Carver	17
46	45	NO EXCUSES EPIC	Meghan Trainor	4
NOT SHOT DEBIT	46	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
41	47	BEAUTIFUL TRAUMA RCA	P!nk	16
NEW	48	ALONE ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	1
NEW	49	FEELING LIKE MYSELF 418	Harlow Harvey Feat. Paige Morgan	1
36	50	RUN THIS TOWN NXS	Niiko x SWAE Feat. Celine Farach	12

BOXSCORE

May 19
2018
billboard

LEGEND

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$6,292,505 \$412/\$214/\$164/\$54	JENNIFER LOPEZ ZAPPUS THEATER AT PLANET HOLLYWOOD, LAS VEGAS APRIL 4, 6-7, 11, 13-14, 17-18, 20-21	34,786 41,305 TEN SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
2	\$4,999,184 \$266/\$29	KENNY CHESNEY, THOMAS RHETT, OLD DOMINION, BRANDON LAY U.S. BANK STADIUM, MINNEAPOLIS MAY 5	48,255 SELLOUT	MESSINA TOURING GROUP
3	\$4,254,230 \$225.45/\$47.45	PINK UNITED CENTER, CHICAGO MARCH 9-10	31,476 40,664 TWO SHOWS	LIVE NATION
4	\$3,703,304 \$325/\$41	U2 SAP CENTER, SAN JOSE MAY 7-8	28,579 TWO SELLOUTS	LIVENATION GLOBAL TOURING
5	\$3,642,876 \$234.95/\$17.50/ \$102.45/\$42.45	PINK AMERICAN AIRLINES CENTER, DALLAS MAY 1-2	29,206 TWO SELLOUTS	LIVE NATION, IN-HOUSE
6	\$2,603,646 \$229.50/\$49	EAGLES, JD & THE STRAIGHT SHOT UNITED CENTER, CHICAGO MARCH 14	13,999 14,277	LIVE NATION
7	\$2,217,347 \$225.45/\$47.45	PINK XCEL ENERGY CENTER, ST. PAUL, MINN. MARCH 12	15,710 SELLOUT	LIVE NATION
8	\$2,205,474 \$229.50/\$49	EAGLES BANKERS LIFE FIELDHOUSE, INDIANAPOLIS MARCH 12	14,244 14,402	LIVE NATION
9	\$2,188,948 \$325/\$41	U2 BOK CENTER, TULSA, OKLA. MAY 2	16,570 SELLOUT	LIVENATION GLOBAL TOURING
10	\$2,024,356 \$225.45/\$47.45	PINK KFC YUM! CENTER, LOUISVILLE, KY. MARCH 27	17,445 17,762	LIVE NATION
11	\$2,001,462 \$325/\$41	U2 SCOTT TRADE CENTER, ST. LOUIS MAY 4	16,300 SELLOUT	LIVENATION GLOBAL TOURING
12	\$1,989,932 \$229.50/\$49	EAGLES SCOTT TRADE CENTER, ST. LOUIS MARCH 18	13,555 14,585	LIVE NATION
13	\$1,912,595 \$225.45/\$47.45	PINK QUICKEN LOANS ARENA, CLEVELAND MARCH 28	15,562 15,938	LIVE NATION
14	\$1,906,176 \$225.45/\$47.45	PINK TALKING STICK RESORT ARENA, PHOENIX MARCH 1	14,181 14,549	LIVE NATION
15	\$1,868,282 \$225.45/\$47.45	PINK SPRINT CENTER, KANSAS CITY, MO. MARCH 15	14,068 14,298	LIVE NATION
16	\$1,852,210 \$225.45/\$47.45	PINK SCOTT TRADE CENTER, ST. LOUIS MARCH 14	15,026 15,403	LIVE NATION
17	\$1,763,923 \$120.50/\$40.50	KEVIN HART ROYAL FARMS ARENA, BALTIMORE MARCH 23-24	24,431 26,353 TWO SHOWS	LIVE NATION
18	\$1,755,144 \$225.45/\$47.45	PINK PINNACLE BANK ARENA, LINCOLN, NEB. MARCH 6	13,647 13,973	LIVE NATION
19	\$1,749,814 \$225.45/\$47.45	PINK BANKERS LIFE FIELDHOUSE, INDIANAPOLIS MARCH 17	14,544 14,719	LIVE NATION
20	\$1,703,588 \$229.50/\$49	EAGLES SPRINT CENTER, KANSAS CITY, MO. MARCH 19	11,098 12,334	LIVE NATION
21	\$1,642,154 \$229.50/\$49	EAGLES WELLS FARGO ARENA, DES MOINES, IOWA MARCH 26	10,522 SELLOUT	LIVE NATION
22	\$1,443,491 \$129.50/\$39.50	ROMEO SANTOS UNITED CENTER, CHICAGO FEB. 28	15,743 16,058	LIVE NATION
23	\$1,403,906 \$142.88/\$47.17	KENDRICK LAMAR, SZA, SCHOOLBOY Q ORACLE ARENA, OAKLAND MAY 9	12,325 SELLOUT	LIVE NATION
24	\$1,379,713 \$129.50/\$39.50	ROMEO SANTOS AMERICAN AIRLINES ARENA, MIAMI MARCH 15	13,510 15,045	LIVE NATION
25	\$1,332,901 \$549.50/\$29.50	BON JOVI AT&T CENTER, SAN ANTONIO MARCH 22	14,306 15,797	LIVE NATION
26	\$1,299,066 \$549.50/\$29.50	BON JOVI TOYOTA CENTER, HOUSTON MARCH 23	13,629 14,372	LIVE NATION
27	\$1,295,112 \$130/\$30	JIMMY BUFFETT ROYAL FARMS ARENA, BALTIMORE MARCH 30	11,334 12,902	LIVE NATION
28	\$1,264,443 \$99/\$49	FOO FIGHTERS, THE STRUTS BRIDGESTONE ARENA, NASHVILLE MAY 4	13,537 SELLOUT	C3 PRESENTS
29	\$1,234,150 (\$1,632,570 AUSTRALIAN) \$113.32/\$67.96	THE KILLERS, ALEX CAMERON, JACK LADDER QUODS BANK ARENA, SYDNEY APRIL 28	14,738 15,097	FRONTIER TOURING, TRIPLE M
30	\$1,231,666 \$150/\$50	CHICAGO THE THEATER AT THE VENETIAN, LAS VEGAS FEB. 24	13,101 16,335	LIVE NATION
31	\$1,171,026 \$120.50/\$40.50	KEVIN HART SPECTRUM CENTER, CHARLOTTE MARCH 31	16,927 17,475	LIVE NATION
32	\$1,161,670 (\$1,539,037 AUSTRALIAN) \$115.22/\$69.93	THE KILLERS, ALEX CAMERON, JACK LADDER PERTH ARENA, PERTH, AUSTRALIA MAY 1	14,140 SELLOUT	FRONTIER TOURING
33	\$1,123,958 \$139/\$49	BAD BUNNY AMERICAN AIRLINES ARENA, MIAMI APRIL 28	13,730 SELLOUT	CARDENAS MARKETING NETWORK, ELITE MEDIA & MARKETING
34	\$1,106,567 \$151.50/\$61.50	BAD BUNNY THE FORUM, INGLEWOOD, CALIF. APRIL 22	12,288 SELLOUT	CARDENAS MARKETING NETWORK, ELITE MEDIA & MARKETING
35	\$1,077,603 \$549.50/\$29.50	BON JOVI VIVINT SMART HOME ARENA, SALT LAKE CITY MARCH 16	11,093 12,351	LIVE NATION



U2 Charts With New Arena Trek

U2 (above) is off and running with its new Experience + Innocence World Tour that follows last December's release of *Songs of Experience*. The tour that launched May 2 in Tulsa, Okla., is the sequel to the 2015 Innocence + Experience trek that grossed \$152 million and ranked third that year on *Billboard's* Top 25 Tours list.

The current jaunt's first three dates land on the chart, led by the top grosser at No. 4, a two-night engagement at SAP Center in San Jose, Calif. The event was attended by a total of 28,579 fans and logged \$3.7 million in sales from sellouts May 7 and 8. The opening-night concert at Tulsa's BOK Center follows at No. 9 with \$2.2 million in sales, and the May 4 show in St. Louis is No. 11 with \$2 million.

The Experience + Innocence outing will play arenas in North America and Europe in 2018 beginning with an opening run in 17 U.S. and Canadian cities through early July. A fall trek through nine European countries will begin in August, and the band will close out the run with a four-show stint in Dublin in November.

U2's most recent tour, which celebrated the 30th anniversary of *The Joshua Tree*, wrapped last October and earned the top ranking among that year's highest-grossing tours. The 50-show stadium trek grossed \$317 million and marked the fifth time since 2000 that U2 topped *Billboard's* annual ranking of the year's top 25 tours — the most of any touring act. —Bob Allen

COOL

REWINDING
THE
CHARTS

Bowie onstage in
London in 1983.

35 Years Ago BOWIE DANCED HIS WAY TO THE TOP

Disco pioneer Nile Rodgers helped rock's rule-breaker land his second Hot 100 No. 1

DAVID BOWIE WAS THREE YEARS removed from one of his most critically lauded albums, *Scary Monsters*, when, in 1983, he released the most commercial LP of his boundaries-breaking career.

Bowie left RCA for EMI (and a reported \$17.5 million payday) and enlisted Chic producer-guitarist Nile Rodgers to add some pop polish to his next album. Rodgers had already established himself as a '70s hitmaker, crafting songs for Diana Ross, Sister Sledge and his own group, but his career was in free fall. "I had six flops in a row, after having no flops," Rodgers told *Billboard* in 2016. "[Then] the 'disco sucks' [backlash] happened ... And this guy David Bowie, who is a rock god, says ... 'I believe in him.'"

"Let's Dance," the Bowie-penned, Rodgers-produced title track to the former Thin White Duke's 15th LP, topped the *Billboard* Hot 100 on May 21, 1983. The single, which also featured guitarist Stevie Ray Vaughan, became Bowie's second No. 1 on the chart. (His first was "Fame" in 1975.) The album launched two additional hits: "China Girl," co-written and first recorded by Iggy Pop (No. 10), and "Modern Love" (No. 14). The LP also led to the successful *Serious Moonlight* Tour, for which the then-36-year-old Bowie adopted a dapper, fashionably coiffed look that was quite different from some of his previous pale, gender-bending glam personas.

Bowie died from liver cancer at age 69 on Jan. 10, 2016, two days after the release of his last album, *Blackstar*, which became his first No. 1 on the *Billboard* 200. An exhibit of his influence in music and fashion, "David Bowie is," is at the Brooklyn Museum in New York through July 15.

—XANDER ZELLNER

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer, Writer, Label & Number (Distributing Label))	WEEKS AT #1
★ 2	9	2	LET'S DANCE—David Bowie (David Bowie, Nile Rodgers, D. Bowie; EMI-America 8158)	1
2	1	13	BEAT IT—Michael Jackson (Quincy Jones, M. Jackson; Epic 34-03759)	
★ 7	8	7	FLASHDANCE... WHAT A FEELING—Irene Cara (Giorgio Moroder, K. Farsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram))	WBM
★ 4	7	4	OVERKILL—Men At Work (Peter McLean, C. Hay; Columbia 38-03795)	CHA/HL
★ 5	14	5	SHE BLINDED ME WITH SCIENCE—Thomas Dolby (Tim Friese-Greene, T. Dolby); T. Dolby, J. Kerr; Capitol 5204	CLM/APB CLM

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THE ALBUM

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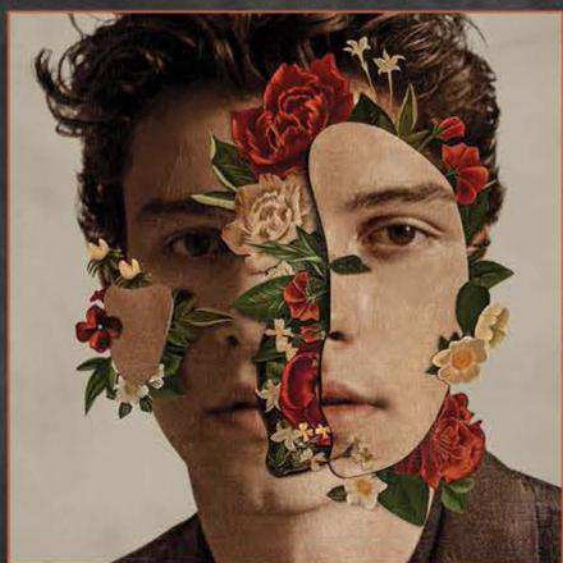
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