

Billboard

June 2, 2018 | billboard.com

# 2018 Country POWER PLAYERS

LUKE BRYAN

*'I know that there is more to country than a pickup truck and fishing'*

• • • • •

MASTERS OF MUSIC CITY

*Sandbox Entertainment's Jason Owen leads the new guard*

FLORIDA GEORGIA LINE

*The trailblazing duo on one of the year's biggest crossover hits*

POLITICS IN NASHVILLE

*Blue voters are speaking up*





# The only true First Class.

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## Flagship® First Dining

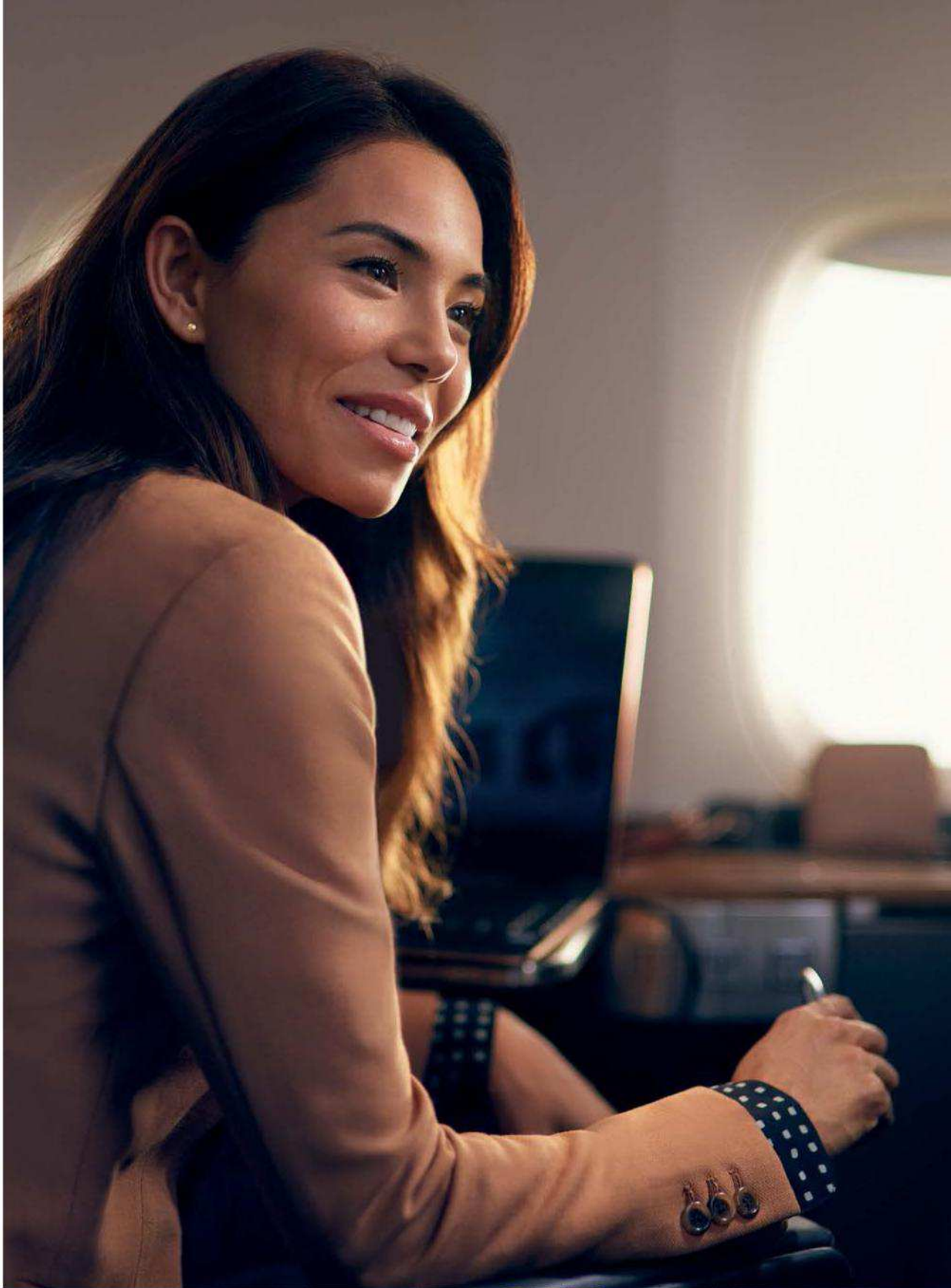
Flagship® First Dining features regionally inspired dishes so good, it's an experience worth coming early for.

## Fully Lie-Flat Seats

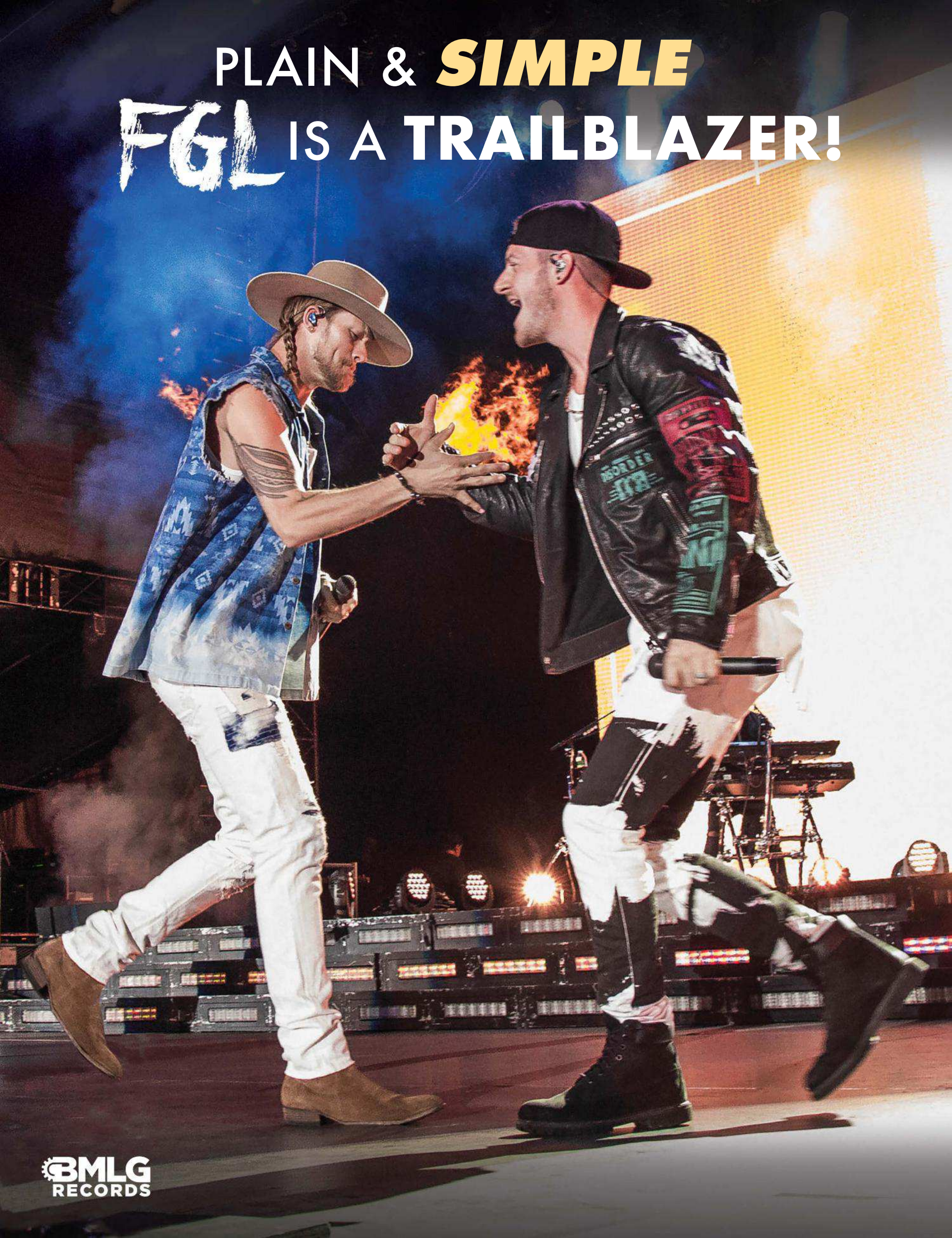
Stretch out on our fully lie-flat seats with direct aisle access.

See the end-to-end experience at [aa.com/flagship](http://aa.com/flagship)

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FGL IS A TRAILBLAZER!



# CONGRATS T.HUBB & B.K.

ON RECEIVING  
THE FIRST EVER

## billboard COUNTRY TRAILBLAZER AWARD

### 12 #1 SINGLES

on the Billboard  
Country Airplay chart

### 3,618,901

### TICKETS SOLD

Including 3 SOLD OUT STADIUMS:  
Target Field [Minneapolis]  
Fenway Park [Boston]  
Wrigley Field [Chicago]

3 OF THE TOP 5

### LONGEST RUNNING #1's

on the Billboard  
Hot Country Songs chart

### HEADLINED OVER 50 FESTIVALS

## CERTIFICATIONS

### 10x PLATINUM-DIAMOND

"CRUISE"

### 4x PLATINUM

"H.O.L.Y."

"THIS HOW WE ROLL"

### 2x PLATINUM

HERE'S TO THE GOOD TIMES

"MEANT TO BE"

"DIRT"

"STAY"

"GET YOUR SHINE ON"

"ROUND HERE"

### PLATINUM

DIG YOUR ROOTS

ANYTHING GOES

"GOD, YOUR MAMA, AND ME"

"LET ME GO"

"MAY WE ALL"

"SIPPIN' ON FIRE"

"SUN DAZE"

### GOLD

"SMOOTH"

"HERE'S TO THE GOOD TIMES"

"TELL ME HOW YOU LIKE IT"

"DAYUM BABY"

FROM YOUR

**BIG MACHINES**  
LABEL GROUP

FAMILY

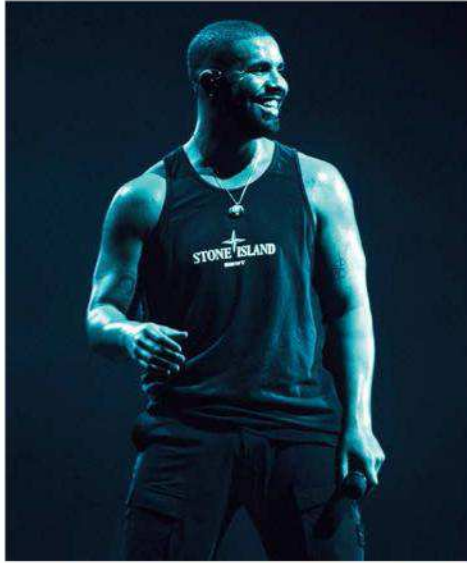
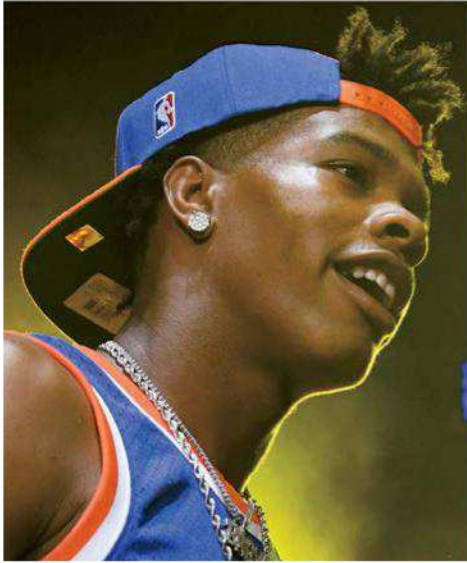
**Artist**  
**Storyteller**  
**Humanitarian**  
**Legend**  
**John Mellencamp**

**republic congratulations**

records



# billboard HOT 100



Clockwise from top left: Lil Baby, Drake, Mai and BTS.



## Drake Dominates And BTS Blasts In With No. 1s

**A**S DRAKE RETURNS TO familiar territory atop the Billboard Hot 100, three acts make their first visits to the top 10 — one with the assistance of Drizzy.

Drake's "Nice for What," which ruled the Hot 100 for its first four weeks, rebounds, helped by its 2 percent lift to 78.9 million in airplay audience, according to Nielsen Music.

Meanwhile, Atlanta rapper Lil Baby and Drake soar to the top 10 with "Yes Indeed," which flies 49-6 following its first full week of tracking as it vaults 30-2 on the Streaming Songs chart with 39.5 million U.S. streams. Lil Baby lands his first Hot 100 top 10, while Drake tallies

his 26th, the fourth-best sum among solo males, passing Elvis Presley.

British singer-songwriter Ella Mai likewise earns her first Hot 100 top 10 as "Boo'd Up" rises 11-8. It also climbs 7-6 on Streaming Songs (28.6 million) and tops Hot R&B Songs for a second week.

Plus, star Korean boy band BTS' "Fake Love" launches at No. 10 on the Hot 100, marking the first top 10 for a K-pop group. It arrives as BTS' first No. 1 on the Digital Song Sales chart (29,000 sold) and starts at No. 7 on the Streaming Songs tally (27.4 million). Parent album *Love Yourself: Tear* debuts as the act's first No. 1 — and the first K-pop chart-topper — on the Billboard 200 (see page 116).

—GARY TRUST

	2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
	2	2	1	<b>#1</b> <b>Nice For What</b>	MURDA BEATZ, BLOQ, N. MILD, J. GRAHAM, S. LINDSTROM, A. BERGMAN, M. BERGMAN, J. EDGECSS, G. EGORCEV, A. HAMDOSH, L. HAWKELL, N. HILL, S. HUNTER, D. JONES, C. WITHCROSS, C. HALL, PRICE	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	1	7
	1	1	2	<b>This Is America</b>	D. GLOVER, L. GORANSSON (D. GLOVER, L. GORANSSON)	Childish Gambino	MCDI/WOLF + ROTHSTEIN/RCA	1	3
	3	3	3	<b>God's Plan</b>	DRAKE (A. GRAHAM, R. LATOURE, D. JACKSON, M. J. SAMUELS, L. L. SHEBIB)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	1	18
	4	4	4	<b>AG</b> <b>Psycho</b>	L. BELL, POST MALONE (L. BELL, A. POST, T. W. GRIFFIN JR.)	Post Malone	Feat. Ty Dolla \$ign REPUBLIC	2	13
	6	6	5	<b>The Middle</b>	ZEDD, GREY (A. ZASLAVSKY, K. TREWARTH, A. M. TREWARTH, S. SAARONS, S. JOHNSON, M. LOMAX, J. K. JOHNSON)	Zedd, Maren Morris & Grey	INTERSCOPE	5	17
	-	49	6	<b>SG</b> <b>Yes Indeed</b>	WHEEZY (D. JONES, A. GRAHAM, W. GLASS)	Lil Baby & Drake	QUALITY CONTROL/MOTOWN/CAPITOL	6	2
	5	5	7	<b>Meant To Be</b>	WILSHIRE (B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA)	Bebe Rexha & Florida Georgia Line	WARNER BROS./BMILG	2	31
	17	11	8	<b>Boo'd Up</b>	DI MUSTARD, L. DOPSON (E. MAI, D. MCFARLANE, L. DOPSON, J. I. JAMES)	Ella Mai	10 SUMMERS/INTERSCOPE	8	8
	10	7	9	<b>No Tears Left To Cry</b>	MAX MARTIN, ILYA (S. KOTECHA, KNOCKDOWN, A. GRANDE, MAX MARTIN)	Ariana Grande	REPUBLIC	3	5
<b>HOT SHOT DEBUT</b>			10	<b>Fake Love</b>	PDOGG (PDOGG, HITMAN BANG, RM)	BTS	BIGHT ENTERTAINMENT/COLUMBIA	10	1

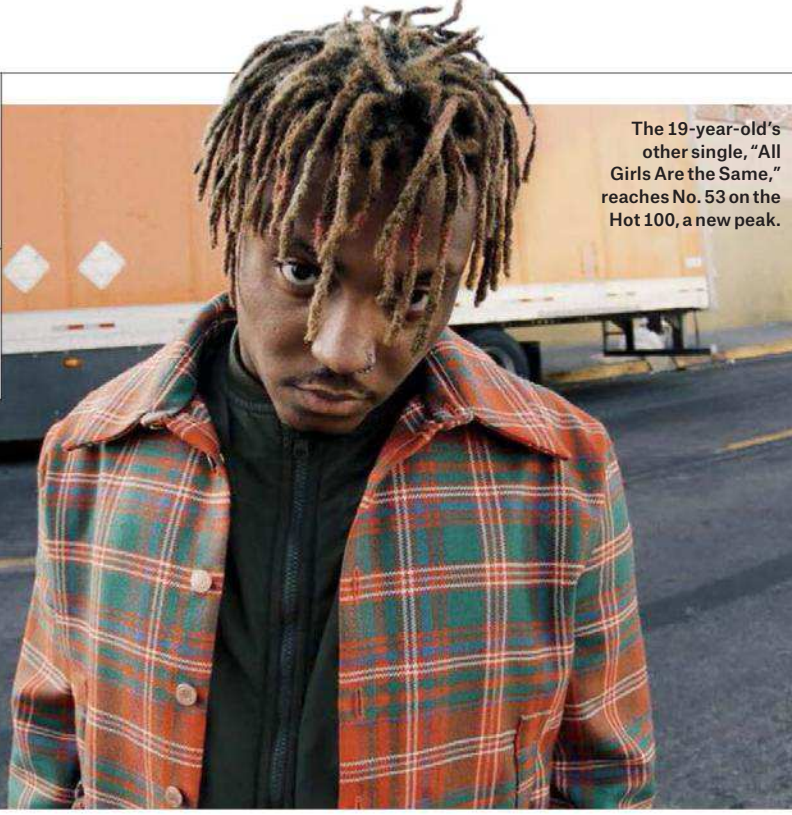
LIL BABY: ANDREW HARRIS/GETTY IMAGES; DRAKE: GONZALEZ/GETTY IMAGES; MAI: GUS STEWART/REDFERNS; GETTY IMAGES; BTS: REYSHUTTER/STOCK

The weeks' most popular current songs, as ranked by Nielsen Music, are based on a combination of airplay, sales and streaming activity. Data is compiled by Nielsen Music and is subject to change. For more information on the Hot 100, visit billboard.com/hot100. © 2018 Prominent Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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**JUICE WRLD**  
**Lucid Dreams**



The 19-year-old's other single, "All Girls Are the Same," reaches No. 53 on the Hot 100, a new peak.

**How did "Lucid Dreams" come about?**

I wrote that in less than an hour. Now, I just freestyle everything — it really doesn't even take me that long. [But "Lucid Dreams"] was about putting my feelings into a song in the most relatable way. Everybody goes through similar shit; people are just scared to talk about it. Helping people through their own situations is why I make music.

**Growing up outside Chicago, who were some of your early inspirations?**

I've always looked up to rappers. At a point, [Kid Cudi] was all I'd listen to. I thought, "It would be so cool to do that one day." In

class, everybody had their dream [job], and I didn't like the idea of doing something I didn't like for the rest of my life. I was good at [rapping]; it didn't feel like work. So why not take it as far as I could?

**You signed with Interscope in March, and are teasing a remix with Lil Yachty and Lil Uzi Vert. Do you feel like you've made it?**

I'm not past [checking my SoundCloud stats]. I can't forget where I came from. But there's so much stuff going on now, I don't have time to check. Success is making sure my family is straight for a couple of generations.

—MICHAEL SAPONARA



31

**DUA LIPA**  
**New Rules**

The song breaks the record for the most weeks (39) on the Mainstream Top 40 chart by a female, passing **Pink's** "U + Ur Hand" (38 frames in 2006 and 2007). Both tracks led the airplay list for four weeks.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
(21)	(16)	11	<b>Friends</b>		Marshmello & Anne-Marie	11	15
(7)	8	12	<b>Look Alive</b>		BlocBoy JB <i>Feat.</i> Drake	5	15
8	9	13	<b>Never Be the Same</b> <span style="color:red">▲</span>		Camila Cabello	6	23
(14)	(12)	14	<b>Walk It Talk It</b>		Migos <i>Feat.</i> Drake	10	17
9	10	15	<b>Perfect</b> <span style="color:red">▲</span>		Ed Sheeran	1	39
25	23	16	<b>Be Careful</b>		Cardi B	11	8
(12)	(14)	17	<b>Whatever It Takes</b>		Imagine Dragons	12	17
15	17	18	<b>Mine</b> <span style="color:red">▲</span>		Bazzi	11	18
(18)	(21)	19	<b>I Like It</b>		Cardi B, Bad Bunny & J Balvin	8	7
(27)	(20)	20	<b>In My Blood</b>		Shawn Mendes	20	10

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
(20)	(15)	21	<b>Heaven</b> <span style="color:red">▲</span>		Kane Brown	15	22
11	13	22	<b>Freaky Friday</b>		Lil Dicky <i>Feat.</i> Chris Brown	8	10
13	19	23	<b>Rockstar</b> <span style="color:red">▲</span>		Post Malone <i>Feat.</i> 21 Savage	1	36
24	24	24	<b>Havana</b> <span style="color:red">▲</span>		Camila Cabello <i>Feat.</i> Young Thug	1	41
(22)	(18)	25	<b>Pray For Me</b>		The Weeknd & Kendrick Lamar	7	16
26	22	26	<b>Plug Walk</b> <span style="color:red">▲</span>		Rich The Kid	13	15
(30)	(25)	27	<b>Wait</b>		Maroon 5	25	19
(19)	29	28	<b>Chun-Li</b>		Nicki Minaj	10	7
23	26	29	<b>Better Now</b>		Post Malone	7	4
29	32	30	<b>Call Out My Name</b>		The Weeknd	4	8
32	28	31	<b>New Rules</b> <span style="color:red">▲</span>		Dua Lipa	6	43
(34)	(27)	32	<b>Sad!</b>		XXXTENTACION	7	12
(35)	(33)	33	<b>All The Stars</b>		Kendrick Lamar & SZA	7	20
(46)	(36)	34	<b>Delicate</b>		Taylor Swift	34	11
-	(74)	35	<b>Lucid Dreams</b>		Juice WRLD	35	2
(54)	(47)	36	<b>Love Lies</b>		Khalid & Normani	36	14
31	30	37	<b>Finesse</b> <span style="color:red">▲</span>		Bruno Mars & Cardi B	3	21
(44)	(35)	38	<b>One Number Away</b>		Luke Combs	35	10
(33)	34	39	<b>You Make It Easy</b>		Jason Aldean	28	17
(41)	(38)	40	<b>Te Bote</b>		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	38	5
(28)	31	41	<b>Powerglide</b>		Rae Sremmurd & Juicy J	28	12
(47)	52	42	<b>Overdose</b>		YoungBoy Never Broke Again	42	4
(49)	(39)	43	<b>One Kiss</b>		Calvin Harris & Dua Lipa	39	7
(55)	(48)	44	<b>Tequila</b>		Dan + Shay	44	11
37	37	45	<b>Ric Flair Drip</b>		Offset & Metro Boomin	13	30
-	(50)	46	<b>Back To You</b>		Selena Gomez	46	2
(43)	(43)	47	<b>Dura</b>		Daddy Yankee	43	16
(42)	41	48	<b>X</b>		Nicky Jam x J Balvin	41	12
52	45	49	<b>KOD</b>		J. Cole	10	5
40	51	50	<b>Ball For Me</b>		Post Malone <i>Feat.</i> Nicki Minaj	16	4

JUICE: SAP. INST. UPR. DAVID RAMOS/GETTY IMAGES.

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales, as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Chart Legend on billboard.com/hot100 for complete rules and explanations. © 2018. Promoted Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# FLORIDA GEORGIA LINE



## CONGRATS BK AND TYLER

ON BEING AWARDED THE FIRST EVER  
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TWO INCREDIBLE ARTISTS - ONE GREAT TEAM  
HONORED TO HAVE BEEN WITH YOU SINCE DAY ONE!

- BOC AND LIVE NATION COUNTRY

Main Billboard Hot 100 chart table with columns for Weeks Ago, Last Week, This Week, Title, Certification, Artist, Peak Position, and Weeks On Chart.

Spotlight for Backstreet Boys' 'Don't Go Breaking My Heart' at No. 99. Includes a photo of the group and a circular graphic with the number 99.

Backstreet's back — this time, on the Billboard Hot 100 with its first entry as a lead act in over a decade as "Don't Go Breaking My Heart" debuts at No. 99.

Continuation of the Billboard Hot 100 chart table, listing songs from No. 73 to No. 100.

Spotlight for Kris Wu's 'Like That' at No. 73. Includes a photo of Kris Wu and text describing his entry on the chart.

Spotlight for Pharrell Williams x Camila Cabello's 'Sangria Wine' at No. 83. Includes a photo of the artists and text about the song's performance.

Vertical text on the right edge of the page: SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR CONGRUENTLY WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND@BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC. ALL RIGHTS RESERVED.

# CONGRATULATIONS

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To The Original Misfits on your SOLD OUT show at The Rock!



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**SATURDAY, MAY 19, 2018**

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Special Thanks to Jason Miller, Sean Striegel, Tim Borrer and Eddie Clemens



Prudential Center

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You have always believed in the value of music.

In honor of your hard work, passion and constant dedication, a donation has been made to the **MUSIC HAS VALUE** fund in your name to buy new instruments for the Dillon, Montana Middle School music program.

Continue to play powerfully!  
I adore and respect all that you do.



**PEDAL TO THE METAL...**

*Sandi*

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BILLBOARD COUNTRY  
POWER PLAYER 2018



CONGRATULATIONS  
**SCOTT BORCHETTA**

WE ADMIRE YOUR VISION AND  
SALUTE YOUR LEADERSHIP!

FROM YOUR  FAMILY  
L A B E L G R O U P

# Contents

THIS WEEK

Volume 130 / No. 14

## TO OUR READERS

Billboard will publish its next issue on June 16. For 24-7 music coverage, go to [Billboard.com](http://Billboard.com).

Taylor Swift photographed May 20 at the 2018 Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas.

## ON THE COVER

Luke Bryan photographed by Eric Ray Davidson on May 7 at American Legion Hollywood Post 43 in Los Angeles. Bryan wears a rag & bone jacket, John Varvatos T-shirt, Hudson jeans, Lucchese boots and Audemars Piguet Royal Oak watch. Watch Bryan dive into a game of Fishing for Answers at [billboard.com/videos](http://billboard.com/videos).



## FEATURES

### 54 *Life And The Party* Luke Bryan

Bryan may have pioneered bro country, but with his tragic family history, he knows heartbreak as intimately as any of the genre's greats. Now — coming off his first season on *American Idol* and embarking on a stadium tour — he's wondering if it's finally time to give up songs about "hunting and fishing."

### 60 *Country Power Players 2018*

As Nashville continues to evolve, the 100 movers, shakers and influencers on *Billboard's* fourth annual Country Power Players list drove a \$1.3 billion business in 2017, thanks in part to fans (finally) embracing streaming.

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**LIVE NATION  
PROUDLY CONGRATULATES**

**BRIAN O'CONNELL  
BRIAN TRAEGER**

**ON BEING OUR  
COUNTRY POWER PLAYERS**

**To succeed is to give back**—to honor the passion of these recipients, Live Nation has made a donation to Milestones/The OnSite foundation.



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Volume 130 / No. 14

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**109** The 2018 Event & Arena Marketing Conference salutes inventive venues across North America.

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**136** Twenty years ago, **Brandy** and **Monica** topped the Hot 100 with their duet "The Boy Is Mine."

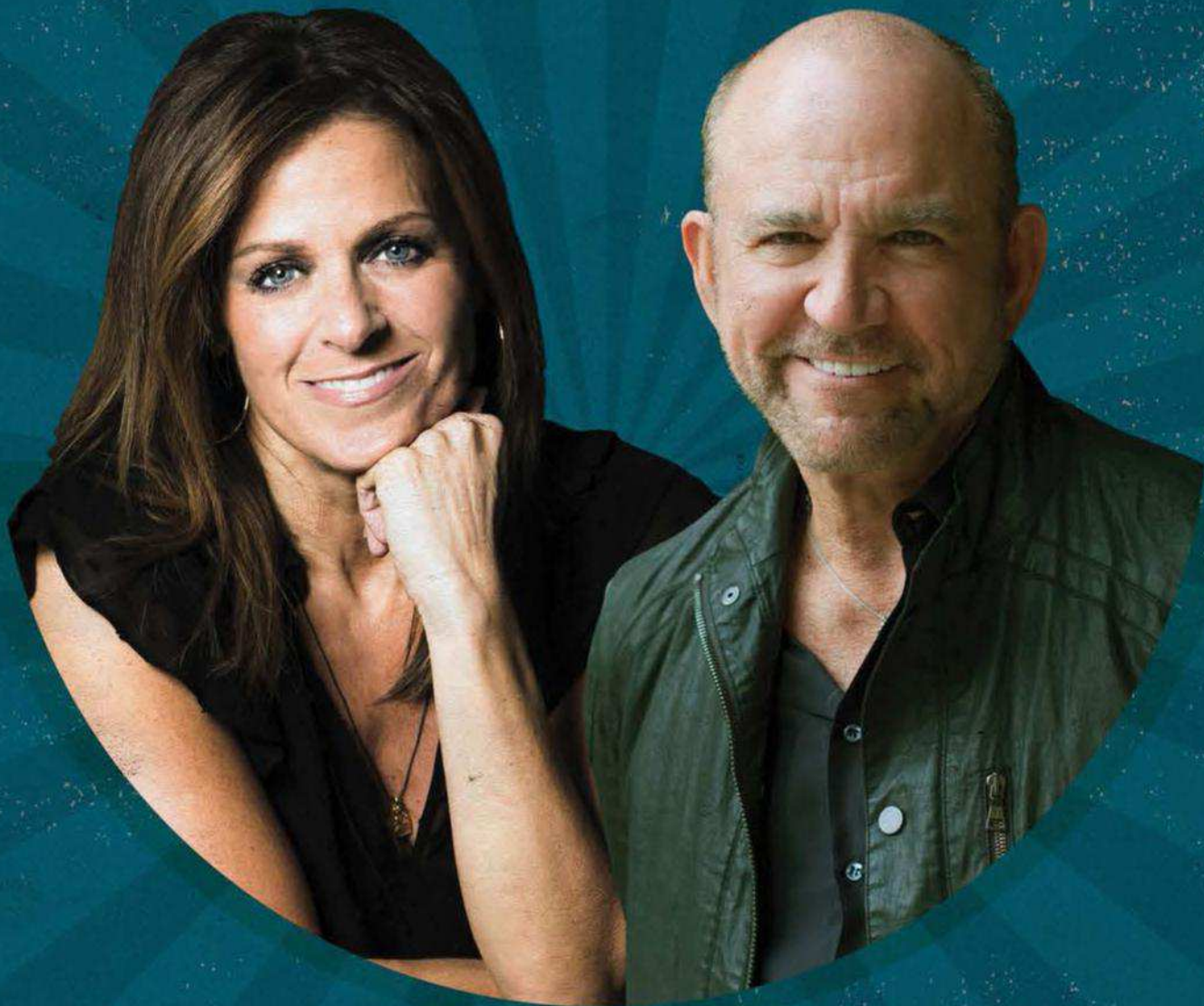
Jorja Smith  
photographed May 10  
at Christ Church  
Neighborhood House in  
Philadelphia.



*congratulations to our*

# COUNTRY POWER PLAYERS

CREATING ANOTHER SOLID YEAR FOR COUNTRY MUSIC



**ALI HARNELL** & **LOUIS MESSINA**

*from your family at*

**AEG**  
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**MTG**  
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Howie Richmond Hitmaker Award

**Neil Diamond**

Johnny Mercer Award

**Bill Anderson**

**Robert "Kool" Bell**

**Ronald Bell**

**George Brown**

**Steve Dorff**

**Alan Jackson**

**John Mellencamp**

**James "JT" Taylor**

**Allee Willis**



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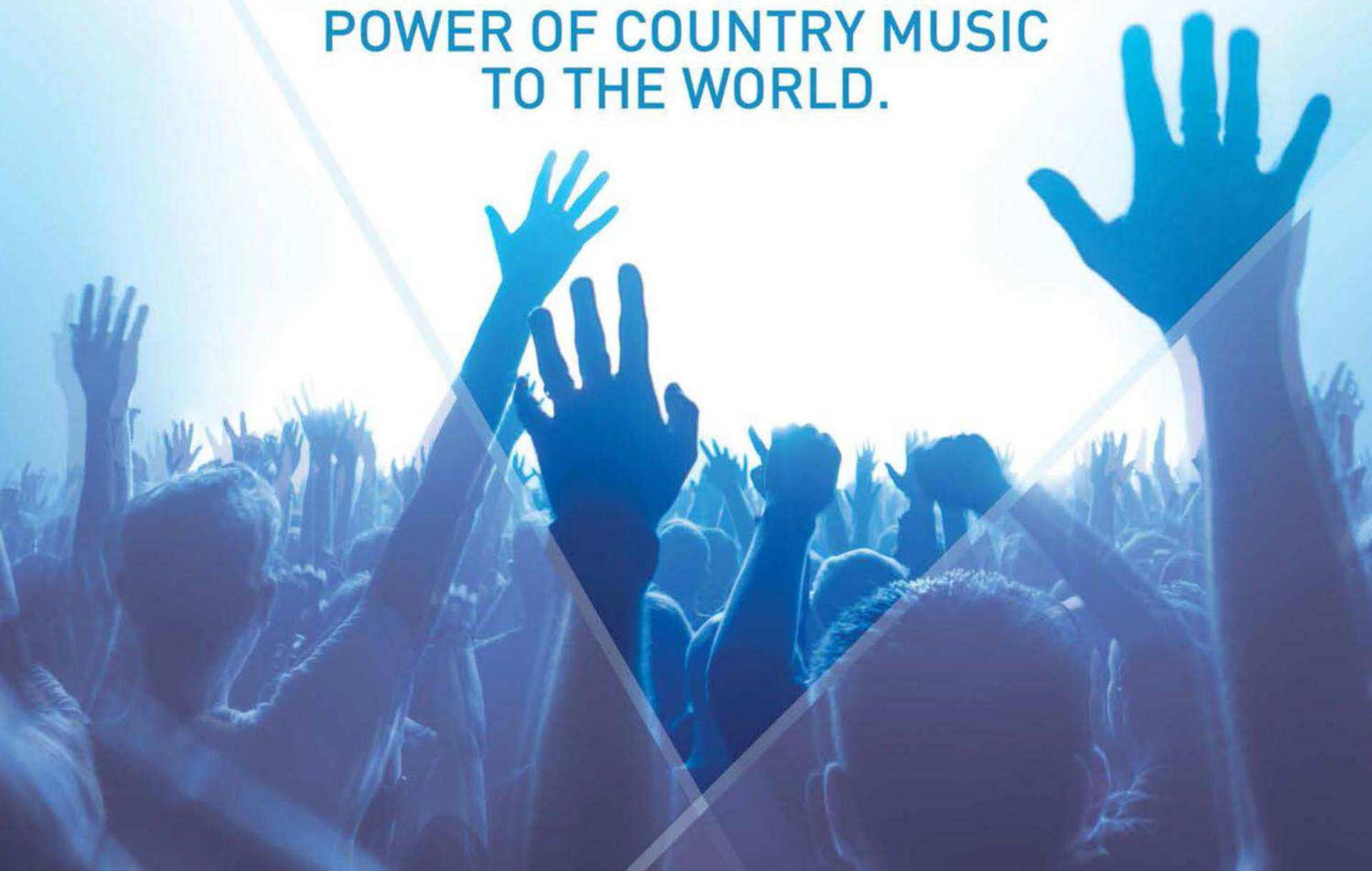
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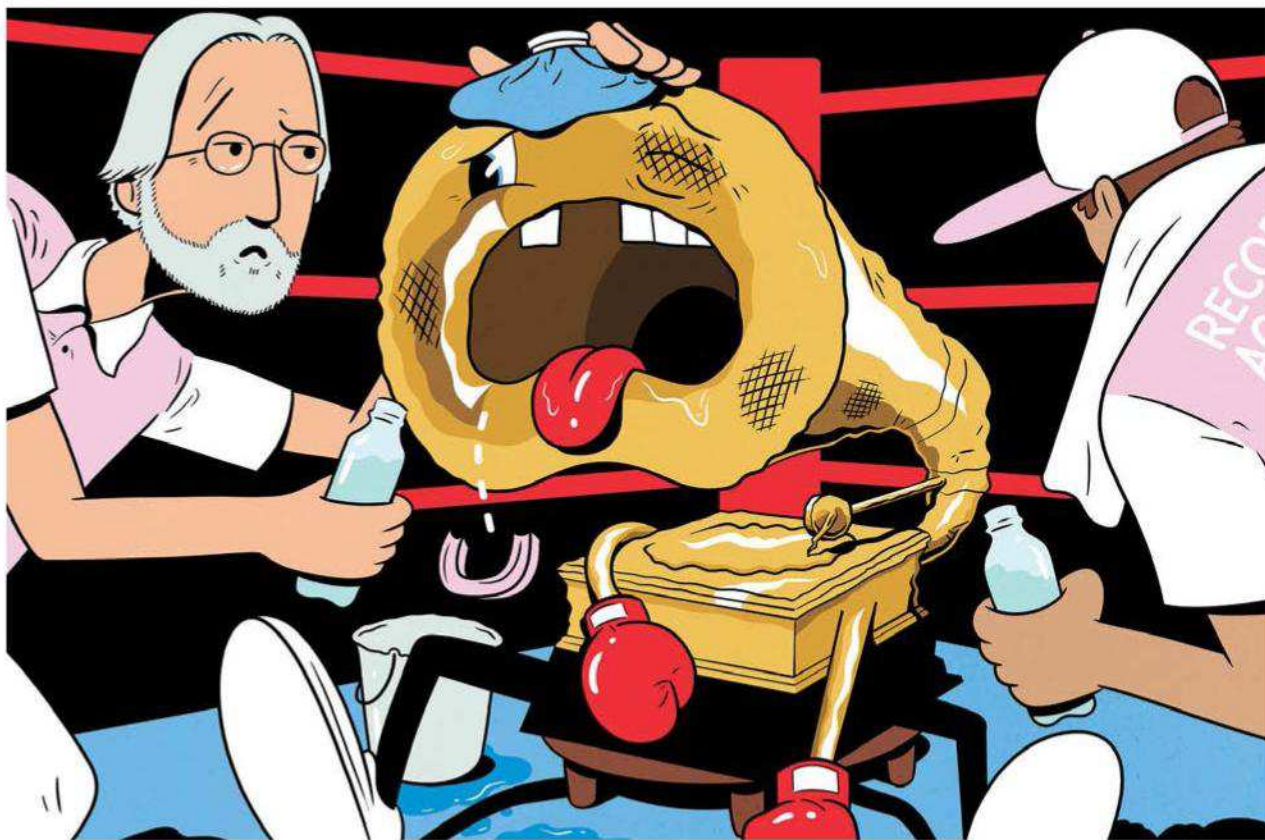




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## Grammys: Help Wanted

Recording Academy chairman/CEO Neil Portnow says he'll step down in 2019 following controversy over MusiCares' annual fundraiser and the dismissal of the charity's leader

BY DAVE BROOKS

IN APRIL 2017, JOEL FISHER, a vice president at Madison Square Garden in New York, sent an email to a Recording Academy executive with whom he was hashing out the contract for the 60th annual Grammy Awards, which were returning to New York after over a decade in Los Angeles.

"When we went into this, we said no events could be at Barclays," wrote Fisher in an email to **Branden Chapman**, Recording Academy production and chief business development officer, threatening that it would "kill the entire deal" for MSG to host the ceremony if the Barclays Center, MSG's Brooklyn competitor, hosted the academy's annual MusiCares Person of the Year charity event two nights before the awards. Fisher signed off on the email, which was reviewed by *Billboard*: "Please confirm no Barclays. Thanks."

Meanwhile, across the East River, Brooklyn Sports & Entertainment vice president **Keith Sheldon** was

aggressively pitching MusiCares/ Grammy Foundation then-vice president **Dana Tomarken** on having the MusiCares fundraiser at Barclays, offering to waive the rent for the night, and rendering plans to create a platform on top of the lower seating bowl that would provide enough floor space for 250-300 banquet tables that could be sold to corporate partners, as well as multiple stages and a large silent-auction space. Sheldon also had offered to cut in MusiCares on suite revenue and connect the charity's

sponsorship team with BSE's own sponsor network for its concerts, events and Brooklyn Nets divisions.

The event, which was held eight months later at MSG's Radio City Music Hall and allegedly netted \$1 million from a \$7 million gross for the beloved music-industry charity — down from \$5 million in 2017 — is now the center of the latest storm cloud to envelop The Recording Academy this year. Longtime president/CEO

**Neil Portnow** announced on May 31 that he would step down from his post when his contract expired in July 2019, though he made no mention of the controversy in his announcement. Though the email exchange between Fisher and Chapman suggests that Portnow's venue selection had more to do with MSG's priorities than with MusiCares', an academy spokesman says there's no reason to conclude that Barclays would have been a better or more profitable choice.

The academy was flying high as recently as January, with one of the most diverse slates of Grammy nominees to date, but the mood was muted as only one woman accepted an award on TV, and hip-hop's top stars lost in the big categories. Petitioners began calling for Portnow's resignation in February after his ill-worded comment following the male-dominated Grammy telecast: that women needed to "step up" in order to be better represented. The academy slowly assembled a task force led by **Michelle Obama**'s former chief of staff, **Tina Chen**, to improve

**80%**

Decrease in funds raised at MusiCares' Person of the Year gala in 2018 from 2017

# Topline

### THE OVER UNDER



**BTS** becomes the first K-pop group in history to top the *Billboard* 200 albums chart as *Love Yourself: Tear* debuts at No. 1.



**R. Kelly** loses a \$100,000 breach of contract lawsuit filed against a Georgia concert venue after failing to show up in court.



Island Records announces that **Darcus Beese** will replace the outgoing **David Massey** as president, effective July 1.

inclusion both at the Grammys and within its own governance, but Tchen told *Billboard* in an earlier interview that she didn't see any quick fixes.

The drama around the MusiCares event's location that has more recently ensnared Portnow, meanwhile, highlights the intensifying competition playing out in one of the country's top concert markets. MSG "was proud to be a part" of the Grammys, usually held on AEG's Los Angeles campus, and wasn't involved in allocation of money to MusiCares, says a spokeswoman. Its securing of both flagship Grammy events this year was its latest coup in its own ongoing rivalries. It has battled AEG over the block-booking policy for the Staples Center in Los Angeles and the O2 Arena in London, a policy that AEG COO **Jay Marciano** says was in reaction to alleged block-booking between MSG and The Forum in Inglewood, Calif., which MSG denies. MSG is also locked in a separate battle with the Barclays Center, which is an open building but shares some ties with AEG. Since it opened in 2012, Barclays has been a fierce competitor with MSG in one of the top concert markets. MSG and **Tim Leiweke**'s Oak View Group are now partnering to build a new arena on Long Island for the New York Islanders, who are leaving Barclays after the next hockey season.

Tomarken was let go from MusiCares in April after 25 years, and on May 21 wrote a letter to

the academy board alleging that Portnow had funneled money away from the charity to fund a deficit from the telecast, which he denies. She voiced frustration at having to turn down Barclays' offer to "underwrite a significant portion of the Person of the Year costs and provide an event space that would allow us to stay true to our highly successful, prestigious gala dinner and silent-auction model," claiming that "the agreement with Radio City Music Hall was at least twice

as expensive ... and that does not factor in any additional support we might have been able to secure from Barclays sponsors." A representative for **Irving Azoff** — who manages **Fleetwood Mac**, the 2018 MusiCares honoree — says the event was always slated to happen at Radio City Music Hall, which Portnow had booked, and if Portnow's "head of MusiCares disagreed, that is an internal issue." But Tomarken said that she had only learned the Barclays deal was a no-go last June, two months after the email exchange between Fisher and Chapman.

Tomarken also claimed in her letter, obtained by *Billboard*, that she experienced a hostile work environment at the academy and

four stars, the independent charity watchdog's highest rating, but **Scott Rodger**, who manages 2012 MusiCares Person of the Year **Paul McCartney**, says the organization's finances should be more transparent. "Moving forward, for the benefit of everyone in the industry there needs to be total transparency, and the full accounts need to be published after each event so that we can all see exactly what was raised against the costs to stage the event, and more specifically the salaries paid and the operational costs. That part is a mystery to all of us," says Rodger.

An academy rep says, "MusiCares will continue to provide the highest level of service and support to people in need," planning to distribute \$6.3 million this fiscal year.

The lack of a succession plan at the academy has long irked some trustees, sources say, though the academy says 14 months is plenty of time to devise one. WEA vp international repertoire development **Ruby Marchand**, who is the board's vice chairman, is one possibility, while a former trustee says "it's time for a black female to move the academy forward," suggesting former academy president of member services **Angelia Bibbs-Sanders**. Portnow says he'll help the board to "ensure transparency, best practices and the academy's ability to find the very best, brightest and qualified leadership to take us into our seventh decade of operation." ●

*Additional reporting by Gail Mitchell and Melinda Newman.*

## "Moving forward, there needs to be total transparency."

—*Scott Rodger, artist manager*



Fleetwood Mac at the MusiCares fundraiser at Radio City Music Hall in January.

## THE ACADEMY'S ROCKY ROAD

After music's biggest night, the organization's troubles mounted

### JAN. 28

In an interview following the Grammy Awards, **Neil Portnow** says that women



Portnow

need to "step up" in order to be better represented in the music industry, in response to a question about the male-dominated telecast in which only one woman accepted a televised award onstage.

### FEB. 1

Portnow issues an apology, noting that he "wasn't as articulate as I should have been," and announces a task force to address the gender-diversity issues plaguing the Grammys.

### FEB. 8

Within the space of a week, three open letters signed by dozens of high-profile executives in the music industry urge transparency, accountability and diversity in the academy's attempts to address these issues, with one calling Portnow "part of the problem."

### MARCH 6

Former **Michelle Obama** chief of staff **Tina Tchen**, who also leads the Time's Up



Tchen

Legal Defense Fund, is announced as chairman of the academy's new task force. The 16-member team is revealed two months later.

### MAY 21

Former MusiCares vice president **Dana Tomarken** pens a letter to the academy's board alleging that Portnow



Tomarken

steered money away from the charity in order to fund a deficit created by the Grammys' shift from Los Angeles to New York, allegations that he denies.

### MAY 31

The academy announces that Portnow, who took the helm in 2002, will not seek an extension to his current contract, which is up in July 2019.





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Clockwise from left: Balvin and Cardi B; Lopez; Cabello and Williams.

# The Biz's Big Bilingual Bet

Following the success of "Despacito," labels are now bullish on once-risky tracks that swing evenly between English and Spanish — but crafting them is far from easy

BY LEILA COBO

**B**arely one minute into "Sangria Wine," her new single with **Pharrell Williams**, Cuban-American **Camila Cabello** launches into a verse in Spanish. And in "I Like It," **Cardi B's** reimagining of the classic 1967 boogaloo track, **J Balvin** spits his rhymes *en español*, while **Bad Bunny** mixes a little English into his mostly Spanish bit.

Both songs are on the Billboard Hot 100 — "I Like It" at No. 19, "Sangria Wine" just entering the chart at No. 83 — and both are performed by lead artists who didn't rise to fame performing music in Spanish.

Historically, bilingual tracks almost exclusively have been the realm of remixes or bilingual versions of Spanish hits; even the bilingual renditions of "Despacito" and "Mi Gente" are remixes. But now, for perhaps the first time ever, songs conceived as bilingual from the onset are flooding the market. The ice was broken in 2017 with "Échame la Culpa," with **Demi Lovato** and **Luis Fonsi** singing in both languages. This year, a slew of tracks have followed, including **Sofia Reyes'** "1, 2, 3," featuring **Jason Derulo** and **De La Ghetto**; **Liam Payne** and Balvin's "Familiar"; **Jennifer Lopez's** "Dinero" with **Cardi B** and **DJ Khaled**; and **Maluma's** "La Ex," which also features Derulo.

"We are looking for bilingual songs. Not aggressively, but if they happen as part of the artistic process, it's something we definitely embrace," says **Horacio Rodriguez**, senior vp marketing for Universal Music Latin Entertainment. "This is the post-'Despacito'/'Mi Gente' era, and there is a certain level of acceptance in the mainstream that didn't exist. A Latin artist singing in Spanish and

English reflects the U.S. Hispanic reality."

The coexistence of Spanish and English in pop music is, of course, not new. In the 1990s, **Marc Anthony**, **Shakira**, **Gloria Estefan** and **Lopez** all routinely flipped tongues when performing for different audiences, and still do. But mixing languages on the same track has always risked alienating one fan base or the other, and until streaming came along, radio programmers were hesitant about playing such songs for fear that listeners would switch the dial as soon as the lyrics sounded foreign. "But the world is smaller with streaming," says **Gaby Martinez**, GM of Warner Music Latin and senior vp at Warner Music Latin America. "Now it's a no-brainer."

Hurdles remain, though. "It's the post-'Despacito' dilemma," says "Despacito" and "Échame" co-producer **Andres Torres**. "How to make songs in Spanish and English that don't sound like a marketing ploy. Writing a song in English and inserting words like *amor* or *corazón* is tough."

**Jorge Fonseca**, A&R director for Sony Music Latin, says that "the process has to be natural," as it was for Maluma's "La Ex," featuring Derulo singing in English. To date, all of the successful bilingual tracks have been collaborations.

Balvin, who prefers to sing in Spanish, says although there are "a lot of bilingual songs" out currently, he's proud of his own. "I Like It" is the one that's killing it," he says. "It's a balance, but it's also the right collab. Me and Bad Bunny are really looking for the culture. I'm not saying the other ones aren't, but we have the same concept and aesthetics." ●

## TICKETFLY HACK TAKES ALL COMPANY SYSTEMS OFFLINE

The incident is the latest cyber blow to the music industry

BY DAVE BROOKS

Shortly after midnight EST on May 31, some social media users began noticing something wrong with Ticketfly, the independent ticket-seller that was purchased by former rival Eventbrite for \$200 million in 2017. Specifically, its normal homepage was replaced by a black background, a **Guy Fawkes** image, the ominous warning "Your Security Down im Not Sorry" and a threat: "Next time I will publish database 'backstage.'"

The hacked page was quickly removed from the internet, as was Ticketfly itself. "Following a series of recent issues with Ticketfly properties, we've determined that Ticketfly has been the target of a cyber incident," read a message posted on the company's homepage. "Out of an abundance of caution, we have taken all Ticketfly systems temporarily offline as we continue to look into the issue."

Engineers with Ticketfly, including founder **Andrew Dreskin**, were up all night trying to contain the intrusion, which was still unresolved over 16 hours later. The company had reason to be concerned: The "backstage" database stores client information for the thousands of venues, promoters and festivals that use Ticketfly, according to a source, including credit card information, though the source adds the info is generally "cordoned off and encrypted."



Dreskin

"We realize the gravity of this decision [to take the systems offline], but the security of client and customer data is our top priority," a representative told *Billboard* in a statement. "We are working tirelessly to get our clients back up and running."

As of press time the extent of the hack was unclear, but tickets to just-announced events such as Celebrate Brooklyn! and Riot Fest were still unavailable. When Eventbrite's acquisition of Ticketfly closed last September, the combined company projected it would do \$4 billion in global ticket sales annually, selling 2 to 3 million tickets per week in 180 countries. Eventbrite's systems appeared to still be functioning.

For a digital-first ticketer, the hack has hit particularly hard. Over 12 hours after taking its site offline, the Ticketfly homepage message was updated to read, "In many cases, shows are still happening, and tickets may be available at the door."

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FROM THE DESK OF

SENIOR VP A&R, WARNER MUSIC NASHVILLE

# Cris Lacy

Music Row's biggest Kenny Chesney fan on breaking new acts and diversity and competition in Nashville

BY MELINDA NEWMAN  
PHOTOGRAPHED BY EMILY B. HALL

**C**RIS LACY WAS AN A&R EXEC long before she knew such a job existed. Growing up in Chesapeake, Va., she would sit on the front porch of her grandfather's house and sing country music with her family. "I found a tape a few months back, and I was correcting my grandfather on his diction on 'You Are My Sunshine.' That was probably foreshadowing," says Lacy with a laugh. She was 4 years old at the time.

Flash forward 41 years and Lacy is still telling singers what to do. But now it's as

senior vp A&R at Warner Music Nashville, a role to which she was promoted last September after over a decade at WMN. Currently she works with artists like **Ashley McBryde, Blake Shelton, Devin Dawson, Chris Janson, Dan + Shay** and Warner Bros.' latest signing, **Kenny Chesney**. The lattermost artist is a dream come true for Lacy, who has known Chesney since she was a young receptionist at Tom Collins Publishing and he was a developing writer-artist signed to Tree Publishing. Over two decades into

his career, much of it spent at Sony Music Nashville, Chesney signed with Warner in January, due in part to his relationship with Lacy. His first Warner Bros. Records single, "Get Along," is No. 8 on *Billboard's* Hot Country Songs and No. 59 on the Hot 100 dated June 2, while his new album, *Songs for the Saints*, is due July 27.

Lacy, who sources say is being groomed to succeed current president/CEO **John "Esposito" Esposito**, is held in high regard at the label. "When I joined the Warner Nashville family in 2009, I told [executive vp A&R] **Scott Hendricks** and Cris Lacy that A&R would lead the company," says Esposito. "In those nearly nine years, I have been nothing but amazed and inspired by Cris' unique musical sensibilities," he says, calling her "as artist-sensitive as anyone I have ever met."

Sitting on the floor and sipping water in the Warner Bros. offices on Nashville's Music Row, Lacy spoke to *Billboard* about Chesney, country's current competitive A&R landscape and the lack of diversity both in A&R and country-radio airplay for women executives and artists.

"We want to get people interested and also to build a story for radio," says Lacy, photographed May 15 at Warner Music Group Nashville, about the label's new rollout strategies. "As long as the artist has the same expectation that you have, that you're working together to build a career."

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**You spent many years as a publisher. How did that help when you switched to label A&R?**

I learned how to articulate constructive criticism with songs. It's really difficult, if you're speaking with a writer, to tell them something doesn't feel right but not be able to tell them what it is. The writers that I had the privilege to work with taught me the craft of songwriting through the way that they wrote, but also through conversations. So that's something that I use every day when I listen to songs. [WB] is about 50-50 in terms of writer-artists who write their own material. If we don't have [songs], we die. I listen to hundreds of songs a week, and it's not lost on me that it's really, really hard to write a great song.

**“It's not lost on me that it's really, really hard to write a great song.”**

**Over the years, even after you got to Warner, you have sent Chesney songs. Did he ever cut any?**

He cut “I Melt,” which ended up being a No. 1 record for **Rascal Flatts**, before they cut it. As a publisher, I would call him with one song maybe every six months to a year, and he would say, “Come over and meet me and play it for me in my truck.”

**Any truth to the rumor that you had a shrine to Chesney in your office?**

In the corner of my desk, when I thought there was a possibility someday that he might want to work with someone else [besides Sony]. I wanted that to happen so badly. And I always thought, “If I give a song to one of my newer artists, is this going to give them the platform that Kenny Chesney has?” I would use that as a litmus test. I finally gave up and took the shrine down. I thought, “It's not going to happen. I need to stop with this pipe dream.” Two months later, he [was available].

**You signed one of this year's most critically acclaimed artists, Ashley McBryde. What did you see in her?**

I just saw the truth. I'd seen her about a year-and-a-half before, [at] a showcase. She sang her ass off, she was funny, she was self-deprecating. She was so entertaining, but it felt like there was more to her than these songs that looked like maybe they were crafted to be on country radio. And I remember thinking, “Her personality is so great and she's so truthful, I wish the music felt like that.” Then she came back with new music. I [listened to] “Girl Going Nowhere” on my front porch and I just

broke down. I called Espo and said, “OK, we have to do this.”

**It's very competitive on Music Row right now for signing acts. Why is that?**

Partially it's that country is no longer as much of a niche [genre]. It's folks with a folk background, some that used to be in the rock world, singer-songwriters and traditional core-country radio. It's also because the internet is making it easy to see what songs are talking back, what artists are selling tickets and resonating. The artists coming to town are much more developed. I don't think I've seen a bad artist in years. Finding a needle in a haystack, like going to a show and seeing something nobody else has, is really rare.

**With Devin Dawson, you released several tracks and remixes before sending a single to radio. Are you moving more toward that?**

We're using these platforms to get people interested — now they've heard five songs that make them want to buy a ticket. And we're funding that tour. We're doing that with all our artists now. [New Warner Music Group CEO] **Max Lousada** has this “more is more” theory: Give the fans more things they want. You have to keep re-engaging them. Terrestrial radio can be working one song, SiriusXM can be playing two, Spotify can be playing a different one. All these impressions give consumers a rounded picture of this artist.

**Why are there so few female A&R executives?**

I don't know. I think women are very

empathetic and very nurturing, and those are things that you need in an A&R person. I don't know if that's a gender thing, but it took me a long time to trust myself to sit in that room and look at someone who had 72 No. 1 records and say, “My opinion is as valuable as yours.” I don't know if as women it takes us longer to be confident in our opinions. I needed to have the confidence to step forward.

**Country radio is still reluctant to play female acts. Does that affect signings?**

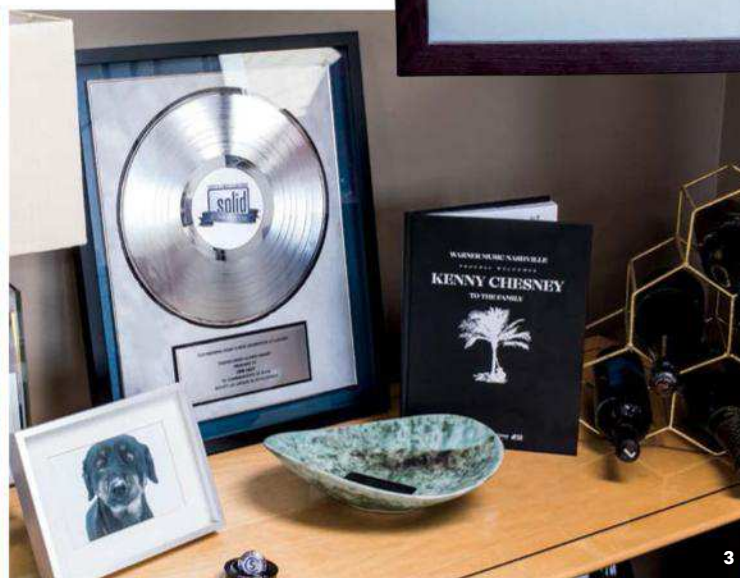
Not at all. I want to sign great female artists whether they fit on radio or don't. If you sign an artist like **Kacey Musgraves**, she's doing great, but there's not an unrealistic expectation that every song is going to No. 1 at radio. But the music has to be great.

**What happens when it isn't great?**

It's heartbreaking to me. It takes so long to get music recorded, and artists put every piece of themselves into it. I lose sleep over it. If the artist [still] says, “This is me. I'm willing to live or die by this music,” then I respect that. At that point we go after it. Let's put a couple of things out at streaming or work on some alternative marketing. It's their dream, and that's what we're here to support. ●

**1** “Dolly is both my musical and professional inspiration,” says Lacy (left) about Parton. “She is a great songwriter, an incredible artist, a smart businesswoman and a charitable, spiritual soul.”

**2** The metronome was given to the graduates of the Warner Music Nashville Topline executive training program. “Not only did I learn a lot about myself, but spending time with executives around the world truly gave me a perspective on the Warner culture, which I think is the best in the business,” she says. **3** “The book was given to me and made by Kenny,” she says. “He presented this to a few of us on his signing. It has pictures of that day and some kind words from him.”





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## NEW SCHOLARSHIP TO 'KIXSTART' CAREERS

Country Music Association hopes to ease new artists' growing pains

BY MELINDA NEWMAN

Faced with tightening radio playlists and growing competition, developing country artists are looking for any way to stand out from a packed field. Now, the Country Music Association is launching the CMA KixStart Artist Scholarship as a way to provide emerging artists with expert guidance and support from industry leaders.

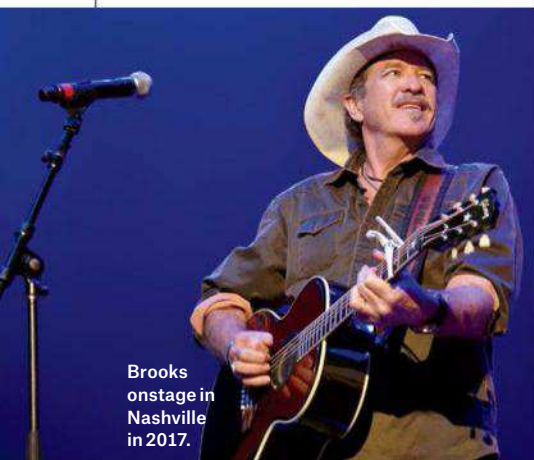
The year-long program, named after long-serving board member and former chairman **Kix Brooks**, will connect up to three developing artists with industry professionals for advice and provide free opportunities to participate in CMA-related events. The CMA board's artist-relations committee chairman, **Marion Kraft**, who manages **Miranda Lambert**, and vice chairman **Mary Hilliard Harrington**, who manages **Dierks Bentley**, developed the idea in early 2017 and have been fine-tuning it with board members over the last 16 months.

"We looked at the wealth of professional leaders on our board and thought, 'What if we could help younger artists get a leg up?'" says Kraft.

To be eligible, applicants must have a relationship with two CMA member companies in the publishing, record label, artist management, booking agency or publicity fields; have recorded music available; and have live performance experience. They must not have already charted a top 40 single on *Billboard's* Country Airplay chart or *Country Aircheck's* charts or released more than one full-length album.

Harrington came up with the name, a nod to Brooks, who helped drive the creation of the CMA board's artist-relations committee in 2006. "Hopefully there's someone out there who will be recognized by this program, and some nugget of wisdom will make the difference for them," says Brooks.

"The goal is for them to be better educated about the industry and business," adds Kraft. "Young artists could build their own support system."



Brooks onstage in Nashville in 2017.

5-23  
→

Spotify settled a class action copyright infringement suit with songwriters for \$112.5 million.

Licensing hub ICE signed a content deal with Mixcloud.

Gracenote launched music descriptor system Sonic Style.

5-24  
→



**Prince Royce** signed a publishing deal with Kobalt Music.

Vevo announced plans to phase out its apps and website.

Merlin added **Marta de la Hoz** as head of reporting, **Chaida Kapfunde** as head of technology and development, and **Quentin Martins** as member operations manager.

BET announced that longtime CEO **Debra Lee** will step down.

"Despacito" co-writer **Erika Ender** received SESAC Latina's song of the year honor and Global Icon award in Beverly Hills.



Ender

**Dave East** signed with United Talent Agency for worldwide representation in all areas.

S-Curve signed a single deal for Eurovision winner **Netta's** "Toy."



Israel's Netta with her trophy at the Eurovision final in Lisbon, Portugal, on May 12.

NOTED

NBC announced a live musical version of *Hair* for spring 2019.



The 1968 *Hair* cast.

Republic Records promoted **Ben Adelson** to executive vp A&R.

Creative Artists Agency London co-head **Emma Banks** was announced as the recipient of the 2018 Music Industry Trusts Award.

Country singer **Jackie Lee** signed with CAA in all areas.

Esteemed publicist **Paul Bloch** died at age 78.

**Bon Iver's** manager, **Kyle Frenette**, withdrew his candidacy for Congress in Wisconsin.

**Sting** received an honorary degree from Brown University.

**Russ Regan**, the industry veteran who signed **Elton John** and **Neil Diamond**, died at age 89.

Sony/ATV extended its worldwide publishing deal with songwriter **Ben Ash**, aka **Two Inch Punch**.

Island Records U.K. elevated **Louis Bloom** to president.

The **Michael Jackson** estate sued the Walt Disney Company over its ABC-TV special about the pop star's last days.

Apple created a music-publisher relations office led by **Elena Segal**.

Live Nation acquired festival promoter ScoreMore Shows.

BROOKS: JOHN SHEARER/GETTY IMAGES; NETTA: FRANCESCO LEONARDI/GETTY IMAGES; HAIR: CENTRAL PRESS/GETTY IMAGES; ENDER: MINDY SMALL/FILMMAGIC; ROYCE: MICHELE EYE SANDBERG/INVISION/OP IMAGES.

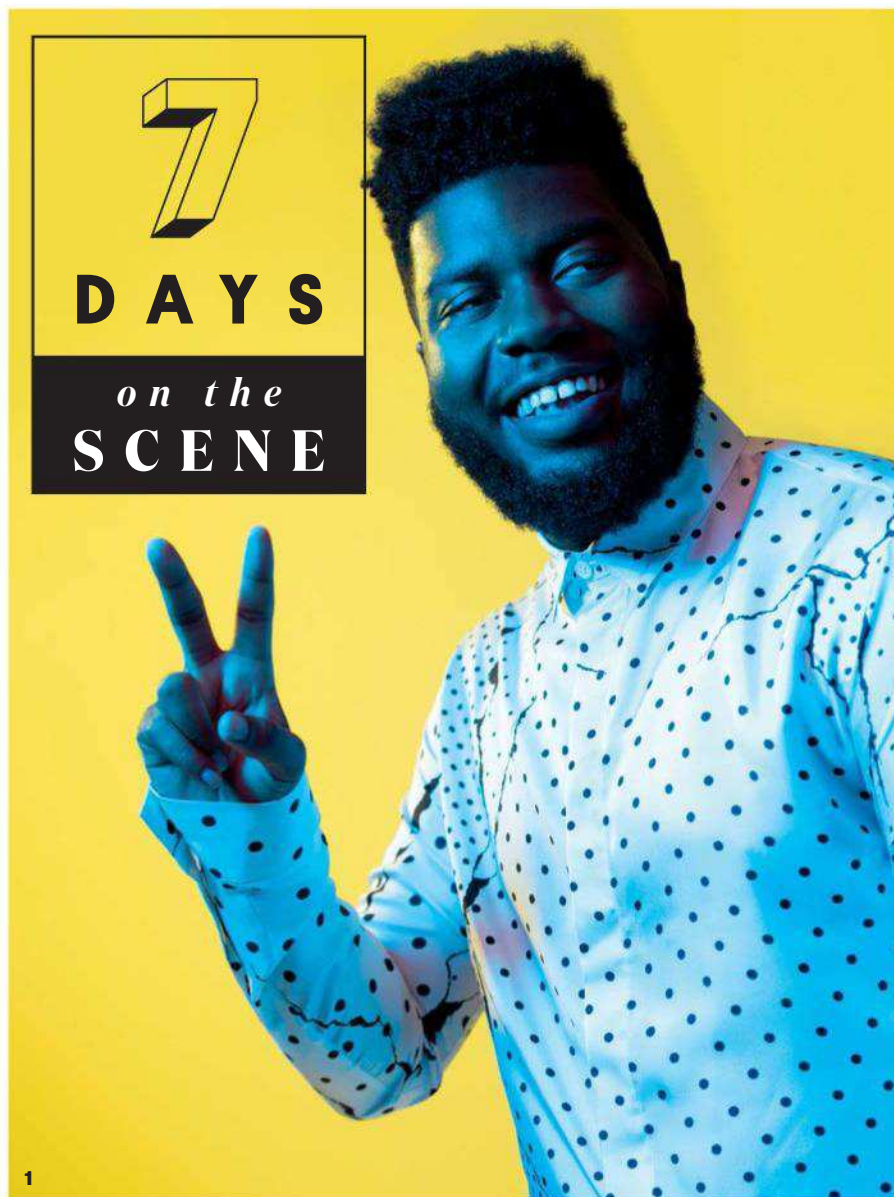


**22 SONGS HAVE BEEN CERTIFIED  
DIAMOND BY THE RIAA.  
10 HAVE BEEN RELEASED BY INTERSCOPE.**

**THAT'S THE INTERSCOPE GUARANTEE\***



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**1** Khalid, who took home the award for top new artist, backstage at the Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas on May 20. **2** Normani performed "Love Lies" alongside Khalid during the show. **3** Swift attended the event in between stops on her current Reputation Tour. She received two awards: top female artist and top selling album. **4** Shawn Mendes delivered "Youth," featuring Khalid, and welcomed onstage the show choir from Marjory Stoneman Douglas High School in Parkland, Fla. **5** From left: Cindy Herron, Terry Ellis and Rhona Bennett of En Vogue, who performed a medley of hits with Salt-N-Pepa. **6** Luis Fonsi, whose hit "Despacito" with Daddy Yankee featuring Justin Bieber won the awards for top Hot 100 song, top streaming song (video), top selling song, top collaboration and top Latin song. **7** 21 Savage, who with Post Malone won best rap song for "rockstar." **8** Maren Morris won the award for top country female artist.



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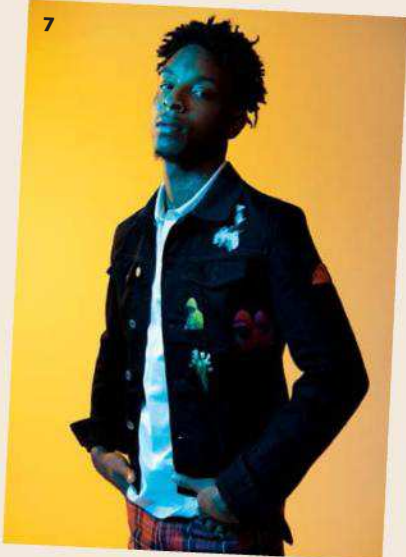
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# Billboard Music Awards

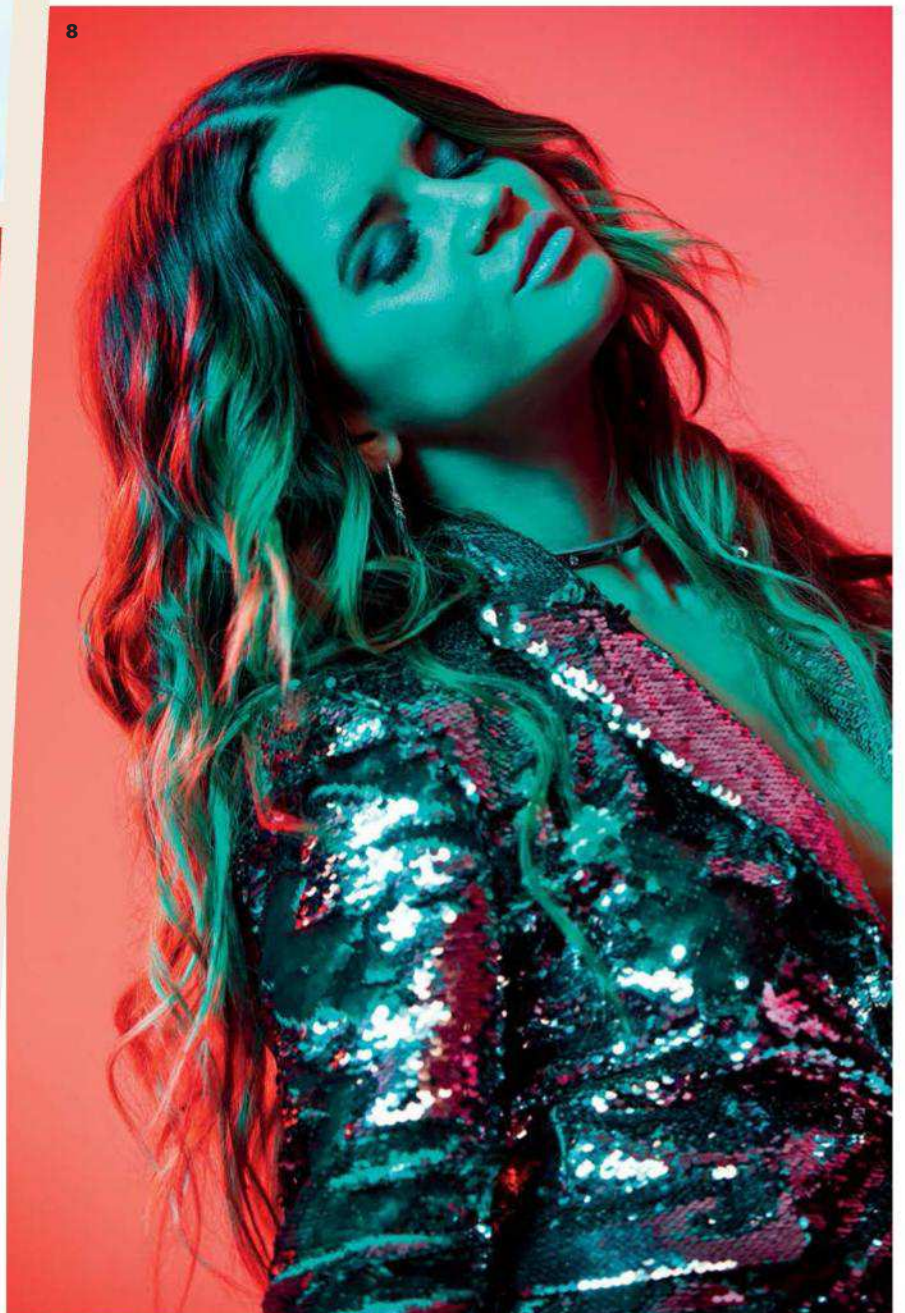
LAS VEGAS, MAY 20

PHOTOGRAPHED BY AUSTIN HARGRAVE

AT THE TOP OF THE BILLBOARD MUSIC AWARDS, KELLY CLARKSON delivered a tearful cold open to address the school shooting in Sante Fe, Texas, that occurred on May 18 and instead of leading Las Vegas' MGM Grand Garden Arena in a moment of silence, she demanded a moment of action. The host soon shifted gears and officially opened the show with a medley of hits from the night's nominees, from **Taylor Swift** to **Kendrick Lamar**. Elsewhere, **The Chainsmokers** and **Halsey** honored **Avicii** and urged viewers to support those struggling with mental health; **Christina Aguilera** and **Demi Lovato** debuted their new song "Fall in Line," a women's empowerment anthem that addresses how society polices young girls; and Swift used her acceptance speech for top female artist to thank both the women who paved the way for her and the inspiring up-and-comers who are just picking up instruments and embarking on their careers. The most anticipated moment arrived when Icon Award recipient **Janet Jackson** powered through "Nasty" and "If" before delivering an impassioned speech: "For all our challenges, we live at a glorious moment in history," said Jackson. "It's a moment when, at long last, women have made it clear that we will no longer be controlled, manipulated or abused. I stand with those women, and with those men equally outraged by discrimination who support us in heart and mind."

—NOLAN FEENEY

8





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# Billboard Music Awards

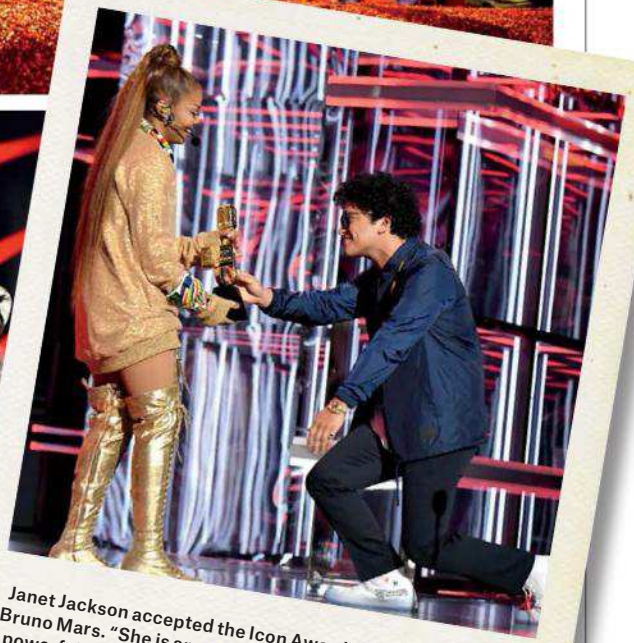
LAS VEGAS, MAY 20



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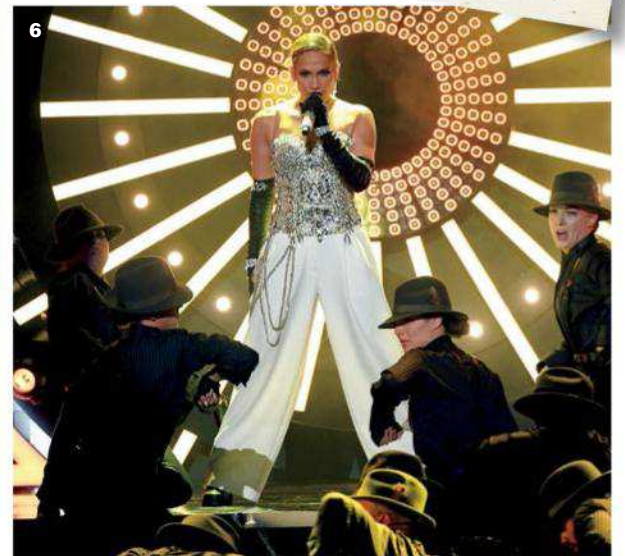


Janet Jackson accepted the Icon Award, presented to her by Bruno Mars. "She is an activist. She's a humanitarian. She's a powerful woman," said Mars in his introduction. "And she is the first black woman to receive the Billboard Icon Award."

1 Shawn Mendes performed "In My Blood" among a bed of neon-lit flowers at the Billboard Music Awards at the MGM Grand Garden Arena. 2 Camila Cabello (center) delivered "Sangria Wine," the singer's new collaboration with Pharrell Williams, and 2017 smash "Havana." 3 John Legend and host Kelly Clarkson embraced onstage following his performance of "A Good Night." 4 Tyra Banks (center) met and posed with K-pop group BTS, which performed a choreography-heavy rendition of "Fake Love." 5 Ariana Grande opened the show lying across a trio of umbrellas to sing "No Tears Left to Cry." 6 Jennifer Lopez energized the crowd with a dazzling version of "Dinero" alongside DJ Khaled and Cardi B (who rapped her verse in a black-and-white video).



5



6

1, 2: JOHN SHEARER/GETTY IMAGES; 3, 4: KEVIN WINTER/GETTY IMAGES; 5: MATT WINKEL/EVERETT IMAGES; 6: KEVIN MAZUR/GETTY IMAGES; POL: ARDOP; JEFF KRAVITZ/FILMMAGIC/GETTY IMAGES.

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# Boston Calling

BOSTON, MAY 25-27

**1** Hayley Williams of Paramore sang through a megaphone during the first day of the Boston Calling Music Festival. **2** Day-one headliner Jack White lit the stage with his signature blue hue. **3** Cousin Stizz delivered part of his performance among the crowd during day three of the fest. **4** Brandon Flowers of The Killers covered Tom Petty & The Heartbreakers during the band's headlining slot. **5** Maggie Rogers (center) performed a solo set and later joined The National for a live collaboration of "I Need My Girl."



# BottleRock Festival

NAPA VALLEY, CALIF., MAY 25-27



**1** Bruno Mars closed out BottleRock on May 27. **2** Halsey played the Culinary Stage. **3** Snoop Dogg broke the Guinness World Record for largest glass of gin and juice.

BOSTON: 1. CHRISTOPHER PADGETT; 2. TAYLOR HILL; 3. BENJAMIN ESACOF; 4. TAYLOR HILL/GETTY IMAGES; 5. TY JOHNSON; BOTTLE ROCK: 1. COURTESY OF PICTURE GROUP/BOTTLE ROCK NAPA VALLEY; 2, 3. TIM MOSENFELDER/GETTY IMAGES

# HOW TO QUIT TOURING

BY

*George Strait*



5.27	Mercedes-Benz Superdome	\$8,844,931	53,518
6.1	BOK Center	\$2,407,745	16,958
6.2	BOK Center	\$2,407,745	16,958
6.3	Frank Erwin Center	\$2,453,699	16,224

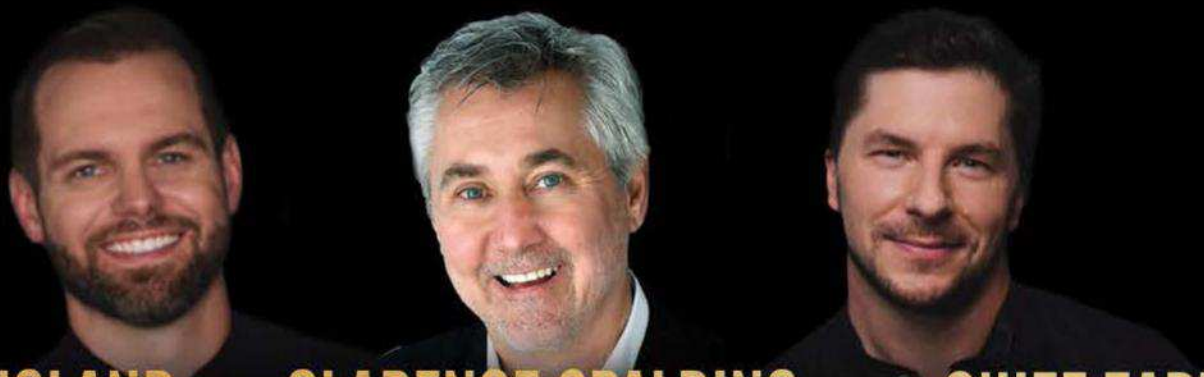
Thank you -

*Louis Messina*

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Smith photographed  
May 10 at Christ Church  
Neighborhood House in  
Philadelphia.

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

## 'MY SONGS ARE CLASSICS'

Refusing to fall in line with today's R&B stars, unsigned English singer Jorja Smith isn't just her own biggest fan — she's got co-signs from Drake and Kendrick Lamar

BY LYNDSY HAVENS  
PHOTOGRAPHED BY JACQUELINE HARRIET

JORJA SMITH IS THINKING ABOUT CHANGING her only tattoo, on the middle finger of her left hand, from a number 11 to the astrological sign for Gemini. “**Kendrick [Lamar]** is also a Gemini,” she says. “We clicked.”

Lamar confirms as much when he tells *Billboard* that “Jorja is a constant reminder that true artistry, writing and creativity will forever be alive and well. She is the future and present.” Right now, the soft-spoken Smith is sipping green tea at a quaint coffee shop in Philadelphia, where she’s set to perform the next night on the latest stop of her sold-out 17-date North American tour. Matching sun signs aside, the number 11 has been significant to the 20-year-old Walsall, England, native since she recorded her first song at that age. She even titled her debut EP, independently released in November 2016, *Project 11*. Soon after, **Drake** slid into her direct messages to enlist her to sing on two *More Life* tracks; one of them, “Get It Together,” peaked at No. 45 on the Billboard Hot 100, earning Smith her first entry on the chart. Since then, she has picked up features on the *Insecure* and *Dear White People* soundtracks and contributed “I Am” to 2018’s *Black Panther: The Album*, overseen by Lamar. The song has become her most-streamed track, with 32.2 million audio and video streams, according to Nielsen Music.

On June 8, she will release her debut full-length, *Lost & Found* — independently. “People think I’m signed because of how successful I’ve been so far,” says Smith, who’s wearing leggings and a black hoodie with her name across the front and “Crew” on the back. “But I’m not successful yet,” she’s quick to add. “I’ve got far to go. There’s always more to be done.”

On the soulful *Lost & Found*, Smith croons over hazy instrumentals that call to mind **Amy Winehouse**’s 2003 debut, *Frank*. Smith loves Winehouse and that album in particular, but says she hates to hear “anyone being

compared to her.” She also bristles at getting lumped in with the new wave of R&B — think **Daniel Caesar** and **Kali Uchis**. (Though she did collaborate with Uchis on her 2018 song “Tyrant.”) “People say I’m pop, soul, neo-soul, new R&B, future R&B — fuck knows. I just make my music. It’s not too complicated. I say what I’m feeling, and a lot of people feel the same way. My songs,” she adds, “are classics.”

Growing up, Smith would have pretend songwriting sessions with her father, a neo-soul artist who performed in a band called **2nd Naicha**, but she didn’t want to sing in public. Her mother, who makes jewelry, would encourage her to perform at craft fairs, and her “auntie,” who ran a cake shop, would have her serenade customers a cappella. The practice paid off. Now, she says, “I like my album and everything — but I’m better live.”

Still, as recently as three years ago, Smith was nowhere near a stage. She was behind the counter working as a barista at Starbucks in Central London, waking up at 5 a.m. to commute across the Waterloo Bridge. “I’d listen to **[FKA] twigs**’ *LP1* all the time — that was the soundtrack of my move to

London. I’d get off [the bus] and have two minutes to stand on the bridge, look at Big Ben, then get on another bus to go to work. It was lovely, because it was so still. I miss those times, just thinking about it now.” In between tour dates with **Bruno Mars** last fall and her own U.S. tour this year, Smith, who still lives in London, has found far fewer such pockets of time, and much of them she has spent with her boyfriend, 25-year-old **Joel Compass**,

a singer, writer and producer whom she has been dating since last September. “A lot of people are like, ‘Maybe you shouldn’t have a boyfriend at this [crucial]

“**Jorja is the future and present.**”  
—**Kendrick Lamar**

time,’” she says, “but I’m like, ‘I think I’m good. I’m writing good songs.’”

Together, the two wrote “The One,” a passionate *Lost & Found* ballad about meeting the right person at the wrong time, which Smith relates to as she tries to balance her work and personal lives. “I love anything about love. I think it’s because I’m in love,” she says, smiling brightly. The night before they laid down the song, Smith and Compass decided not to date since she was about to tour the United States, though they later gave in. “It was a

sad session, because I was writing about not wanting to be with him but really liking him. It’s such an honest song — we were talking to each other through the session. When we played it back, I swear a tear came down my face.”

And while Smith can see that her rise appears smooth and swift, she’s not going easy on herself. “I don’t like setting goals,” she admits. “I don’t like to be disappointed.” In business decisions, she trusts her instincts. But she’s putting a little more work, she says, in getting to know herself. “I’ll get there, or maybe I won’t,” says Smith. “I’m growing up, and I put it in my music. I’ve got a good platform — I don’t want to mess up.”



## BREAKDOWN

### The Reimagining Of Lauryn Hill

**Ms. Lauryn Hill**, as she’s now officially known, has famously released only one solo studio album, 1998’s *The Miseducation of Lauryn Hill*. But artists including **Kanye West**, **J. Cole**, **JAY-Z** and **DJ Khaled** have kept her sound — and that of her original group, **The Fugees** — alive over the years by sampling her music in their own songs. In 2018, as she celebrates the 20th anniversary of the album with a summer tour, a new generation of artists is making use of her iconic work.



#### Drake

“Nice for What”  
SAMPLES “Ex-Factor”

As a solo artist, Drake regularly makes hit songs, but this track’s sinuous sample of Hill singing on her aching 1999 ballad unquestionably helped it secure the five nonconsecutive weeks at No. 1 on the Billboard Hot 100 that it has notched to date.

#### Cardi B

“Be Careful”  
SAMPLES “Ex-Factor”

When the fun-loving Cardi B needed to show some heart, she channeled Hill in this song about infidelity, which hit No. 11 on the Hot 100. (“Be Careful” and “Ex-Factor” are rumored to take aim at, respectively, Cardi’s fiancé, **Offset**, and Hill’s Fugees bandmate and onetime paramour, **Wyclef Jean**.)

#### King Combs

“Bad Boy Back”  
SAMPLES The Fugees, “Fu-Gee-La”

King Combs’ 90’s *Baby* mixtape follows in his father **Sean Combs**’ footsteps by sampling a Fugees classic. “Bad Boy Back” repurposes Hill’s melodic “Fu-Gee-La” hook into a silky backdrop for King’s swaggy raps aimed at restoring prominence to the house his dad built.

#### A\$AP Rocky

“Purity” featuring Frank Ocean  
SAMPLES “I Gotta Find Peace of Mind”

For the closer to new album *TESTING*, A\$AP Rocky revisits a deep live-album track: “I Gotta Find Peace of Mind.” The nine-minute original is a meditation on spiritual yearning; on his track, he confronts the curse of loved ones dying as his success grows.  
—WILLIAM E. KETCHUM III

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# G.O.O.D. Music's Summer Takeover

His label just minted a new star. Now, Kanye West is personally producing a batch of high-profile releases



Pusha T onstage in New York in 2017.

## MR. PRESIDENT

**D**espite serving as the president of G.O.O.D. Music since November 2015, **Pusha T** still craves perfection as an artist: "I want uncompromised music," he says. After scrapping his long-awaited effort *King Push* "three times," changing the album title to *Daytona* and switching the cover art to a photo of **Whitney Houston's** messy bathroom — per G.O.O.D. Music founder **Kanye West's** last-minute request, and at a reported cost of \$85,000 for the rights — the 41-year-old won widespread acclaim when he finally released the seven-song album on May 25. Executive-produced by West, *Daytona* highlights Pusha's steely lyricism, harrowing tales of survival on

the street and taste for the high-end lifestyle. Given "the luxury of time," Pusha sees his three-year hiatus from music as well worth the wait.

**You worked with Kanye right after he was released from the UCLA Medical Center for stress and exhaustion in 2016. What was that like?**

He [tells me now], "Yo, after the hospital, working on your album was my dive back into just music. That shit like a therapy session." [When we got to Utah to record], he goes to the record store, buys thousands of records. [We stayed at] some ill-ass resort, 10-bedroom mansion, middle of nowhere. Eight to 10 grand a night. Same type of style in Wyoming. And he's just listening to

music. Then he'll come up like, "Yo, man, do me a favor. Can you make me 25 joints that you just love? What do you want to be on?" I sent him [**Raekwon's**] "Glaciers of Ice" and "Rainy Dayz" and **D'Angelo's** "Devil's Pie." We were searching for feeling. See, music ain't making you feel no more. That's what I'm trying to do. It's about being confident that I'm bringing what I need to bring to the table. People are going to see that there's an elevated level of musicality on this album that you ain't getting nowhere else. You can tell it's heavier.

**With all the projects coming out on G.O.O.D., there are rumors of a tour. We trying to figure it out. We've spoken**



West (left) and Pusha T

about it, all the artists involved in all five projects — me, **Nas**, Kanye, **Kid Cudi**, [**Teyana Taylor**] — going on a run. Man, that would be fire. I hope it happens. If not, me and Nas talked — like, "Bro, if you planning on touring, you know I'd go out with you." Y'all definitely going to see me on the road. I got to get to it.

**Do bars still matter in 2018?**

I don't think intellectual hip-hop goes out of style. There's still an art form. People love the puzzle aspect of rap, just trying to put it all together. To take that away, hip-hop would be nonexistent to me. I don't think you can have hip-hop without having the fundamental rap game. —CARL LAMARRE

## THE NEXT WAVE

**Kanye West** may keep accomplished company, but a glance at his G.O.O.D. Music roster shows a keen interest in new talent. Case in point: Chicago rapper **Valee**, who, following breakthrough 2016 hit "Shell" and a Pitchfork Festival afterparty set last July, found himself on the line with West after being connected by his manager, noted hip-hop tastemaker **Andrew Barber**. "[Kanye] is telling me how much he enjoyed my music," explains Valee, 29. "He said everyone at G.O.O.D. was a fan of my music and was excited to work with me."

It wasn't until last October, though, that Valee's carefree, off-kilter flow got him officially signed with G.O.O.D. Music. In March, he made his debut with the six-track mixtape *GOOD Job, You Found Me*, executive-produced by West and featuring **Pusha T** as the sole guest.

What attracted Valee to G.O.O.D. wasn't the star-studded roster (**Big Sean**, **Designer**), but that the imprint let him create without restrictions. "There were a few labels scouting me, but I felt like G.O.O.D. had my best interest at heart," says the Chicago native. "They gave me the freedom to really do what I want, which is to expand my brand, make great music and find ways to elevate my sound."

He now says that he sees West exploring this same freedom himself. "He's misunderstood because he's asking a lot of questions that some people are afraid to ask and some are offended by, but I've actually had the chance to sit down and hear him speak. Either you love him or you hate him — I love him."

Adds Valee: "I'm proud I picked a good team to grow with — pun intended." —NERISHA PENROSE

## KANYE AND COMPANY

West reportedly decreed that these splashy June releases should, like *Daytona*, each be seven tracks

### **KANYE WEST, JUNE 1**

Whether you respect him or abandoned Twitter because of him, no artist in recent memory has shown the ability to reinvent himself album to album like West has over the past decade. **Donald Trump** references may abound, but his new "free-thinking" approach could offer fresh ideas.



### **KID CUDI & KANYE WEST, JUNE 8**

No two artists have had more influence on the last decade of rap — but their personal and professional inconsistencies have made those days fewer and farther between. If they make more "Gorgeous" than "Guilt Trip," they could be mining old gold.

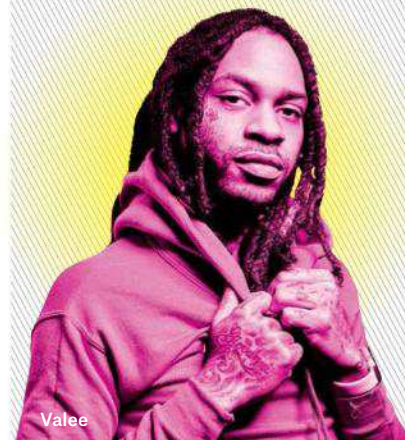
### **NAS, JUNE 15**

It has been six years — his longest career gap — since Nas' last album, *Life Is Good*, skillfully balanced urgency and well-executed dad rap, like **JAY-Z** did with 2017's *4:44*. Though he's not on G.O.O.D. Music, the lyrical master is undoubtedly one of West's key collaborators.



### **TEYANA TAYLOR, JUNE 22**

Taylor has earned clout as a reality TV star and with an internet-crashing performance in West's "Fade" video. And with him serving as executive producer, only her impossibly busy schedule and rust from a four-year musical break could keep her down. —DAN RYS



Valee

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INSIDE LOOK

# Best You Ever Had

A family business aims to offer the most exclusive — and costly — dinner-and-a-show in Toronto, with help from Drake

BY KAREN BLISS

**I**N TORONTO, THE PARENTELA FAMILY, owner of the 74,000-square-foot Chateau Le Jardin event space, has secured top music talent like **Drake**, **Robin Thicke** and **Jennifer Hudson** for something they believe is the first high-end option in an increasingly VIP-centric music “experience” business: a yearlong, monthly members-only “epicurean event” series called *Après Noir*.

The creators — Canadian hospitality vets **Carlo Parentela**, 58; daughter **Natasha**, 25; and son **Julian**, 27 — are offering attendees, limited to 940 people per event, a night out that marries concert performances with a six-course meal from a top chef, wines and champagne, a fashion show and on-the-spot live visual art. The top package for all 12 events — which costs \$19,700 — adds a personal butler and other perks like caviar.

After the soft opening on May 17 with host **Bob Saget**, a menu by chef **Bobby Flay** and sets by Thicke and **Arianna Bergamaschi**, *Après Noir* continues on July 26 with Hudson, while on Nov. 29, Drake will headline with support from fellow Canadians **Jessie Reyez**, **Mia Martina** and **Shakura S'Aida**. The evening will be hosted by *Saturday Night Live*'s **Mikey Day**. “Members” will also enjoy a Dolce & Gabbana fashion show and art courtesy of **Daniel Mazzone**, while chef



Clockwise from top: Chateau Le Jardin, where the evenings take place; event founders Natasha, Carlo and Julian Parentela (from left); Drake, who will perform on Nov. 29; Mazzone painted during an auction of his artwork at a May 17 gathering.

**Giada de Laurentiis** serves up risotto sprinkled with 24-karat gold flakes.

Carlo came up with the *Après Noir* concept last October as an alternative to New York and Las Vegas business junkets, targeting all industries but especially real estate developers, lawyers and the financial sector. “It’s an evening to get people to network,” he says. Quarterly memberships are intended for executives with bottomless bank accounts or the need to truly wow clients;

the cheap seats go for \$975 per person (which includes dinner, but no fancy alcohol).

When they first started booking, says Julian Parentela, “agents were not returning our calls.” That changed when the family landed Drake with the help of two friends in the nightclub business, **Massimo Grisafi** and **Nick Regina**. Now they’re already eyeing an expansion to other North American cities and beyond. Says Julian: “We believe in our model.”

BREAKDOWN

## THE HOT 100 CROSS-CHECK

Collaboration is more important than ever in pop, and it’s thanks to hip-hop dominating streaming and the charts, plus the surge of post-“Despacito” Latin crossovers. Which is clear from the list of five artists with the most equally credited collaborations (not features) to chart on the Billboard Hot 100 so far in 2018: There are two leading rappers, two hot Latin vocalists — and one singer fluent in seemingly every major genre

**CARDI B ▶**  
**5 Collaborations**

Cardi hooked up with **Bruno Mars** on the remixed “Finesse,” **Ozuna** on “La Modelo” and **Nicki Minaj** and **Migos** on “Motorsport,” then sprinkled some collaborative magic on her studio debut, *Invasion of Privacy*, with tracks that included **YG** (“She Bad”) and **Bad Bunny** with (again) **Ozuna** (“I Like It”).



**KENDRICK LAMAR ▶**  
**4 Collaborations**

The Compton, Calif., rapper spread the wealth while curating *Black Panther: The Album*, jumping on tracks with **SZA** (“All the Stars”), **The Weeknd** (“Pray for Me”), **Travis Scott** (“Big Shot”) and **Jay Rock**, **Future** and **James Blake** (“King’s Dead”).



**KHALID ▶**  
**4 Collaborations**

A generous collaborator, Khalid has worked with artists from the worlds of rock (**Imagine Dragons**, “Thunder”) / “Young, Dumb & Broke” medley), pop (**Normani**, “Love Lies”), R&B (**6LACK** and **Ty Dolla \$ign**, “OTW”) and hip-hop (**Swae Lee**, “The Ways”).



**OZUNA ▶**  
**4 Collaborations**

Ozuna teamed up with fellow Latin hitmakers **Natti Natasha** (“Criminal”) and **Romeo Santos** (“El Farsante”), and joined the six-man song “Te Bote,” while also scoring the aforementioned hip-hop crossover “La Modelo” alongside **Cardi B**.



**BAD BUNNY ▶**  
**3 Collaborations**

A collaborator with so much heat that he’s reportedly getting **Drake** to sing in Spanish on a track with him, **Bad Bunny** has scored hits in 2018 with **Cardi B** (“I Like It”) and **Nicki Minaj** (“Krippy Kush”), while also joining in on “Te Bote.” —ANDREW UNTERBERGER



JARDIN: CHRISTIAN BEIS; MAZZONE: THIRTEENTH MEDIA; DRAKE: KEVIN MAZUR/GETTY IMAGES; PARENTELA: ANNE MARIE HANEY; CARDI B: JONAH PARRA/TELEVISION/REGULI PHOTO BANK/GETTY IMAGES; LAMAR: STEVE GRANITZ/WIREIMAGE; KHALID: FRAZER HARRISON/GETTY IMAGES; OZUNA: BRIAN FRIEDMAN/SOUTH BEACH PHOTO/REX/SHUTTERSTOCK; BUNNY: ALBERTO RODRIGUEZ/TELEVISION/REGULI PHOTO BANK/GETTY IMAGES.



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KRISTEN WILLIAMS**



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Li's fourth album, *So Sad So Sexy*, arrives June 8.

UPCOMING

## LYKKE LI'S 'WHOLE NEW FIRE'

After the death of her mother and nearly giving up on music, the singer returns with a new outlook — and a revamped, potentially controversial sound

BY NOLAN FEENEY

A little over three years ago, **Lykke Li** almost walked away from music. The 32-year-old Swedish singer had finished touring after releasing her third album, 2014's *I Never Learned*, and realized that spending most of her 20s on the road singing wounded indie-pop songs night after night had taken a toll. "I was pretty unhappy," says Li today. "I was like, 'Maybe I'm too introverted, too sensitive to be doing what I'm doing. I'm not able to enjoy it.' So I threw it all away and concentrated on having a life."

Li settled in Los Angeles with her partner, music producer **Jeff Bhasker**, and gave birth to their son, **Dion**, in 2016. That year, she and Bhasker also formed a side project, **Iiv**, with **Miike Snow's Andrew Wyatt** and **Pontus Winnberg**, and **Peter Björn** and **John's Björn Yttling**, releasing a few tracks in a '60s-folk vein. But major life events, including the 2017 death of her mother, soon brought her back to her own songwriting. "I realized that it's not something I can choose," she says. "I really had the desire to write."

But when her fourth album, *So Sad So Sexy*, arrives on June 8, Li won't be picking up where she left off. The record introduces a trap-inspired, 808-heavy sound that Li — a lifelong hip-hop fan who grew up idolizing **Lauryn Hill** — attributes to driving around Los Angeles. "All my albums are [reflections of] what I'm listening to," she says. "It's

the first time I actually like the type of music that's played on the radio."

Instead of keeping a tight circle of collaborators, Li embraced her L.A. network and logged time with producers like **Malay (Frank Ocean)** and **T-Minus (Drake, Nicki Minaj)**. "When you label yourself as indie," she says, "it's very much about what you don't like, what you don't do: 'No, I won't ever Auto-Tune my voice.' Here, I was like, 'Fuck it. I want to try something new.'"

With debates over cultural appropriation roiling, Li knows that a white woman making hip-hop-inflected music might raise eyebrows. "It's definitely something that I am hyper aware of and very sensitive toward," she says, careful to note that the album was developed collaboratively and without a specific agenda. The booming "Deep End," for instance, was

originally a slow acoustic track until T-Minus pushed it in a different direction. "He was like, 'What if you did that twice as fast and let me drop this [beat] on it?'" recalls Li. "It was purely accidents happening."

That go-with-the-flow approach has since "sparked a whole new fire" for Li. She's eager to put out more music, including mixtapes. "Success doesn't matter," she says. "What matters to me most is the passion and lust I have for creating. The fact that I still feel like I have something to say and want to do it? That, I'm really grateful for." ●

**"I WAS PRETTY UNHAPPY... I THREW IT ALL AWAY."** —LI

ONSCREEN

## DAD-ROCK HERO

In the touching indie drama *Hearts Beat Loud*, opening in New York and Los Angeles theaters on June 8, beloved comic actor **Nick Offerman** plays a Brooklyn record store owner and guitar-strumming single dad who connects with his college-bound daughter (**Kiersey Clemons**) through their weekly "jam sesh." Offerman, 47, who in the film sings and plays original songs written by **Keegan DeWitt**, talks finger cramps, buying a Les Paul from **Wilco's Jeff Tweedy** and why he's forever trying to be cool.

CRATE-DIGGER

"There was a record store in Urbana-Champaign when I was there in the late '80s/early '90s [at the University of Illinois] called Record Service. In my head, it's the coolest record store of my life. Everyone there seemed like they were **Joan Jett** or **Nick Cave**. And I just found another groovy record store when I was working in Cape Town [South Africa]. It had five amazing **Bob Newhart** comedy albums from the '60s."

STRIKE UP THE BAND

"I play guitar, but I'd never played electric before. That took me three months of sweat and cramping fingers just to be able to play these easy little parts. But it was thrilling for me. I felt like **Eddie Van Halen**. The Les Paul custom in the movie I bought from Jeff Tweedy. We're buddies."

FATHERLY FIGURE

"As soon as Kiersey showed up, I started trying to get her to think I was cool, like a dad would. I'll never succeed, but that was immediately our dynamic. I was like, 'Hey, I'm cool like you! I use the Insta-Twitter and all that stuff. Check this out: **Kool & The Gang**, you're in for quite a surprise.' That's not a good example, because they're timeless." —MELINDA NEWMAN



Offerman (right) and Clemons in *Hearts Beat Loud*.





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From left: Young, Pardi, Rich and Dawson.

TRENDING

# CALI'S NEW COUNTRY CROP

BY TAYLOR WEATHERBY

In May, **Tyler Rich** landed his first hit on *Billboard's* Country Airplay chart with debut single "The Difference," making him the fourth California country singer — along with **Brett Young**, **Jon Pardi** and **Devin Dawson**, the lattermost of which co-wrote Rich's song — to appear on the tally in 2018. It's not the first time a Cali wave has hit country radio: Genre greats **Merle Haggard**, **Buck Owens** and **Dwight Yoakam** all hailed from the Golden State. "People tend to forget that other than the big cities, California is just as country as Georgia," says Dawson. "Country is a lifestyle; it's not just a genre. Everything has its moment, and it's just another time for us to spread awareness about Cali country."

**DEVIN DAWSON**

**Hometown** Orangevale, Sacramento County  
**Age** 29

**Recent hit** "Asking for a Friend"

**My style** "When I was in middle and high school, there was a huge culture of heavy metal. Instead of going to college, I toured in a metal band, and that greatly influenced my sound and the way I push boundaries — whether it's lyrically or with chords. Growing up as a metalhead has completely informed my live shows — I like to have energy be dynamic — and the way I look at creating and writing. I have my own voice in this genre."

**TYLER RICH**

**Hometown** Yuba City, Sutter County  
**Age** 32

**Recent hit** "The Difference"

**My style** "I grew up 90 minutes from the Bay Area, and Bay Area hip-hop is massive. Rap was a huge part of my childhood, as well as country and '90s alternative rock. [You can hear] the hip-hop influence in my vocal melodies or my phrasing, similar to the phrasing of **Dr. Dre**, but with my voice and style you can tell I'm a fan of **Keith Urban** and **Garth Brooks**. It collectively turns into the artist I am today."

**JON PARDI**

**Hometown** Dixon, Solano County  
**Age** 33

**Recent hit** "She Ain't in It"

**My style** "I was so influenced by what I heard on the radio, from Merle to Dwight, and **George Strait**. But going to college in Chico, Calif., I learned more about bluegrass, and had a bluegrass and country band. I used to think, 'How do you also get the attention of college kids who maybe have only listened to pop or rap?' I knew I needed to write songs that were upbeat enough to interest and entertain them, too."

**BRETT YOUNG**

**Hometown** Huntington Beach, Orange County  
**Age** 37

**Recent hit** "Mercy"

**My style** "I grew up listening to country music but was the minority. Now, [acts like] **Florida Georgia Line** and **Sam Hunt** have given California listeners and artists more room to find their own sweet spot within the genre. For me, growing up in California was very laid-back, and I've noticed this all over my songwriting. Though I've found a home in Nashville, there will always be a West Coast flavor to my music."

BRAND NEW FACE

## MALLRAT

**Grace Shaw**, who performs as **Mallrat**, decided to start making music at age 16 after seeing Australian rapper **AllDay** live. Soon after, in July 2016, the Brisbane native released her debut EP, *Uninvited*, landing her an opening slot for **Post Malone** on a handful of his Australian tour dates earlier in 2018 and securing her first-ever U.S. gig, at South by Southwest, in March. On June 1, the now 19-year-old singer/songwriter/MC will release her second EP, *In the Sky*.

**What were your expectations after releasing your debut EP?**  
It was just after I had finished school

and I didn't want to go to university, so I was like, "I hope this goes well so I don't feel obligated to [attend]." I knew it wouldn't be for me. Everyone wanted me to go. So I was really hoping my EP would go over well, but I didn't know how any of this worked, so I didn't have any expectations. I was just crossing my fingers.

**How do you keep your music authentic with the pressure to grow up faster?**  
Even before I started making music, I felt a lot older than I was. The most important thing for me when I'm songwriting is creating a feeling and being very honest and vulnerable, which I've pushed myself to do. But it's scary. My favorite songs are where the artist isn't trying to pretend to be something.

**Kanye West is a hero of yours. What about him inspires you?**  
I know it's a funny time to be a Kanye fan, but what I like about him is the way that he says exactly what he feels and thinks. He doesn't care that it's going to be taken out of context. He just says it anyway. He's not afraid to take risks. In terms of women in hip-hop that I love, **Nicki Minaj** is lit. [I like] **Cardi B**, **Azealia Banks**. I know it's cool to hate on **Iggy Azalea**, but when she started out I was just starting to make music, and she was someone I looked up to. I still look up to her a little bit. And I love **CupcakKe**, how unapologetic she is; it's super inspiring. That's also something I really like about Kanye. In certain situations, I think, "I should try and be more like them." —LYNDSEY HAVENS

The singer hits the road with Maggie Rogers in the fall.



YOUNG: RICK D'AMONDI/GETTY IMAGES; PARDI: MARK HUMPHREY/AP IMAGES; RICH, DAWSON: ISAAC BREKREY/GETTY IMAGES; WALLRAE: NICHELLE PITRIS.



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Shane



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Midland, Kelsea Ballerini, Devin Dawson, Seth Ennis,  
The Brummies, Blackberry Farm, Anna Moon, The John R Cash Revocable Trust

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learn more and become more, you are a leader.”

-John Quincy Adams

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|--|---|---|--|--------------------|
| FRANK L. ALBRO<br>COMMANDER, POST 43<br>1944 - 49    | ROLAND F. CINCIARELLI<br>COMMANDER, POST 43<br>1992 1993 1994 1996<br>1997 1998 2000 2001 | JAMES NILE CREACY<br>COMMANDER, POST 43<br>1994 - 95 - 96 | MI<br>M<br>COMMAN<br>1998                          |                    |
| JORDAN ED JOHNSON<br>COMMANDER, POST 43<br>1958 - 59 | RICHARD L. BONNER<br>COMMANDER, POST 43<br>1959 - 60                                      | MAURICE J. WEENE<br>COMMANDER, POST 43<br>1960 - 61       | WILL<br>POV  |                    |
| CLAUDE B. CUMMING<br>COMMANDER, POST 43<br>1948 - 57 | LEE MAXFIELD<br>COMMANDER, POST 43<br>1947 - 53   | NORVIN F. HAAS<br>COMMANDER, POST 43<br>1931 - 32 - 33    | LOU<br>CAN   |                    |
| HERMAN ALBER<br>COMMANDER, POST 43<br>1927 - 29      | JOHN D. HOME<br>COMMANDER, POST 43<br>1927 - 29   | SALVATORE A. CAPODICE<br>COMMANDER, POST 43<br>1929 - 30  | STEPHEN L. HALL<br>COMMANDER, POST 43<br>1930 - 31 | COMMANDE<br>1933 - |





# LIFE AND THE PARTY

*Luke Bryan may have pioneered bro country, but with his tragic family history, he knows heartbreak as intimately as any of the genre's greats. And now — coming off his first season on American Idol and about to embark on his latest stadium tour — he's wondering if it's finally time to give up songs about "hunting and fishing"*

BY ROB TANNENBAUM  
PHOTOGRAPHED BY ERIC RAY DAVIDSON

Bryan photographed May 7 at American Legion Hollywood Post 43 in Los Angeles. Styling by Lee Moore. Bryan wears a PRPS jacket, Dolce & Gabbana T-shirt, Hudson jeans, Lucchese boots and Rolex GMT-Master II watch.



“HE WHO HAS NOT PASSED THROUGH calamity knows not the blessings of security,” reads the inscription on a lintel above the front door to American Legion Hollywood Post 43 in Los Angeles. On the first Monday in May, country singer Luke Bryan is posing for photos in front of the stately Egyptian Revival building that’s home to Post 43, whose members have included Ronald Reagan and country singer/movie star Gene Autry.

Although Bryan doesn’t take notice of the lintel, it feels almost like his own Biblical proverb. Calamity and security have been the twin themes of his tumultuous personal life and flourishing music career, working in tandem rather than opposition.

No one better embodies country music in this decade — its sound, its inventions, its risks and rewards, and if we’re being blunt, its capacity for making some people deliriously happy and others murderously aggrieved — than this broad-shouldered, 41-year-old singer-songwriter from Southwest Georgia. What you think of Bryan, who integrates elements of hip-hop, arena rock and R&B in his music, is what you think of mainstream country music.

If you love country post-Garth, you love Luke. If you hate it — if you think it has betrayed its roots, corrupted itself with cheap lyrics and drum loops — well, Luke Bryan is something like Satan.

The numbers are overwhelming. Earlier in 2018, with “Most People Are Good,” he scored a No. 1 song on *Billboard*’s Country Airplay chart for the 19th time. (He co-wrote 10 of those smashes.) He has won the coveted entertainer of the year award twice from the Academy of Country Music and twice also from the Country Music Association (CMA). In 2017, while on tour, he performed for nearly 1 million fans, according to *Billboard* Boxscore. He sang the national anthem at last year’s Super Bowl, has hosted the ACM Awards five times, accrued 1 billion streams in 2017 (according to Nielsen Music) and is a judge on the reboot of *American Idol* (which was renewed for a second season).

Also, a YouTube supercut of him grinding and wiggling his butt onstage has over 4 million views.

That last number starts to get at the reasons Bryan was the frequent target of a subreddit called “Punchable Country Faces.” Comments on the supercut video include “I don’t even like country music but I like dat ass,” “Basically porn for the country girls,” and “This video made my ovaries explode.” Country is a music of traditions, and its traditions do not include making ovaries explode. Hank Williams didn’t make ovaries explode! Waylon Jennings didn’t make ovaries explode! George Strait never — well, hold on, maybe he did.

“You know what Motel 6 and Luke’s jeans have in common?” Blake Shelton once wisecracked. “There’s no ballroom.”

When he isn’t shaking his tushy onstage, Bryan’s recording songs that are about the good life in the South. He’s one of many male singers doing the same thing, and you could make a Country Music Bingo card with the words that appear, over and over, in bro-country hits for the past few years: boots, truck, fishing, tractor, back road, party, cutoff jeans, tan legs, tank tops and girl.

Writing in the *Dallas Observer*, critic Amy McCarthy called Bryan “the father of bro-country” and said his music degrades and infantilizes women. “The women who love Bryan just don’t give a shit that his music is sexist and enjoy listening to twangy hip-hop-infused music whilst drinking Coors Light on a riverbed, and that’s fine,” wrote McCarthy.

And although neither country singer mentioned Bryan by name — making critical comments about peers is not one of country’s traditions — Brad Paisley was surely thinking of him at least a little when he said songs about tan legs and trucks were pandering and “totally cliché,” as, surely, was Kenny Chesney when he said songs about cutoff jeans and drinking “objectify the hell out of” women and lobbied for a more nuanced, less

handsy view of women in country songs.

In 2013, so aggrieved that he broke with tradition, Zac Brown called Bryan’s big hit “That’s My Kind of Night” “the worst song I’ve ever heard” and added that some songs “make me be ashamed” to be a country singer. The two, who were friends, reconciled a month later at the CMA Awards. When Bryan won entertainer of the year, he cried onstage as the crowd yelled “Luuuuuke.” Bryan is very well-liked in the country industry. But that year, a dam broke: Country singers Gary Allan, Alan Jackson and Kacey Musgraves — and even Tom Petty — all criticized the incessant back road, Friday-night partying of country hits.

You know who else is a little tired of it? Luke Bryan.

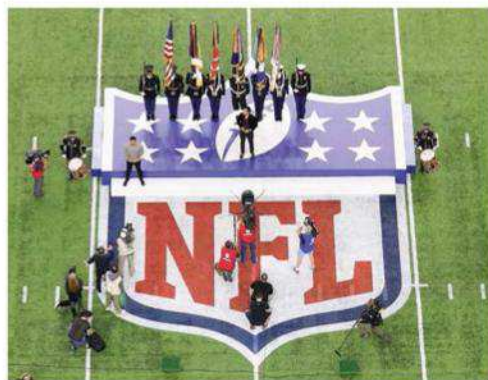
It’s almost 3 p.m., and Bryan is in a dressing room at the Hollywood theater where *Jimmy Kimmel Live!* is taped. He is a guest on tonight’s show, where he’ll cross-promote *Idol* — both programs are on the ABC network. Even though he said a few hours earlier he needed a night off from drinking, he’s got a Guinness in a clear cup. And he’s talking, with mixed feelings, about his best-selling song, 2011’s “Country Girl (Shake It for Me).”

“When I put that song out, I knew what it was. It was lighthearted fun. If you can’t appreciate the fun of that song, then I’m not your artist. Pick. Another. Artist,” he pronounces with a laugh.

As Bryan sees it, his success brought on imitators, whose Bryan-esque songs created the current glut. “When I started singing about stuff like that, a lot of people saw that it worked, so they incorporated it. Then sometimes things get beat to death, and then it’s time to move on.

“I know that there are more layers to describing the country way of life than a pickup truck and fishing,” he continues. “When I’m in a songwriting session with one of my songwriter buddies who’s going down the back-road path, can I sing a song about hunting and fishing ever again?”

Is it time for him to move on? Bryan pauses. He answers the question — there are



From left: Bryan sang the national anthem at Super Bowl LI in Houston in 2017; with fellow *American Idol* judges Lionel Richie and Katy Perry.



*“I’m wired to write simple stuff that people can understand and relate to.”*

two answers, actually — but first, you need to understand the role of calamity in his life.

WHEN HE WAS 20 YEARS OLD, BRYAN decided to move to Nashville. The youngest of three kids, he was at Georgia Southern University, singing with a band and gaining confidence from his local popularity. In November 1996, five days before he planned to move, his brother Chris, 26, was killed in a car accident.

Bryan decided not to go to Nashville, largely to comfort his mother. As a kid, he’d had asthma and “terrible allergies,” he says. “I had to sleep in the bed with her, and she’d be feeling my breathing all night. One time, I got rushed to the hospital because of an asthma attack.”

“I couldn’t bear the thought of Luke being away,” his mother, LeClaire, later said. Instead of going to Nashville, he finished college and went to work for his father Tommy’s fertilizer company while

playing clubs with a band on weekends.

The fertilizer job stunk (sorry), and although he was unhappy there, Bryan was content to stay in his small Georgia town, Leesburg: “It was just the path of least resistance for me.”

To force a resolution of this impasse, his dad vowed he would fire Luke if he didn’t move to Nashville. “He was like, ‘Our fertilizer company will always be here, but you’ll never get your youth again. You’ll never have this time in your life where you don’t have a wife and kids, and chasing your dreams is not that complicated right now.’ Once I got his blessing, it made the decision easier.”

He arrived in Nashville on Sept. 1, 2001, and by November was signed to a publishing deal. The Nashville philosophy is not to stroke your chin until inspiration strikes, but to make co-writing appointments and be productive. “I was writing two, three songs a day from

Watch Bryan impersonate Blake Shelton at [billboard.com/videos](http://billboard.com/videos).

Monday to Thursday. It didn’t pay a lot of money, so I’d rent a van, and the band and I would drive eight or nine hours to play college bars and frat parties in Georgia. On Sunday, we’d head back to Nashville.”

At home, Bryan’s parents listened mostly to country and Motown, but he had more modern tastes. As a kid, “my brother and sister and I were sneaking Beastie Boys albums, LL Cool J, Run-D.M.C. and even N.W.A. I would have gotten in so much trouble if I’d been caught with that stuff. I had one buddy who had a big farm and an old Army jeep with a tape player. We’d ride around on his plantation listening to N.W.A, and we thought we were little gangsters.”

Bryan burned CDs of the songs he had been writing, and rather than selling them at shows, gave them away, which was a smart strategy. “If I had a hundred people, I gave a hundred CDs out. That got me a good little following in Georgia, which really paid off.”

Bryan wears a Brunello Cucinelli shirt, John Varvatos T-shirt, Hudson jeans, Lucchese boots and Audemars Piguet Royal Oak watch.



*"I'm a pretty happy person. The loss we've dealt with has given me an appreciation of how precious and fragile life is."*



With wife Boyer at the 2017 ACM Awards.

During these years, Bryan was going to college bars and playing Charlie Daniels, George Strait and Merle Haggard songs. “And when I got offstage, the biggest hip-hop songs would blast in these clubs. I started to realize there’s a way for some of this stuff to work together. You take your influences and create your own lane with it.”

He’d had some success writing songs for other acts, and Capitol Records signed him as an artist in 2004 partly because he already had an intense local following. His first single, “All My Friends Say,” came out in January 2007 and reached No. 5 on the Hot Country Songs chart. In April, Bryan made his debut at the Grand Ole Opry in Nashville, a rite of passage for all young country stars; his sister Kelly, a middle-school teacher, brought 120 people up from Georgia for the occasion. Then, four-and-a-half weeks later, while she was at home with her 3-year-old son, she died suddenly, of unknown causes.

For LeClaire, two of her three children were now dead. “It forever altered my mother’s belief systems. I’ll get random calls from her when she’s having bad days. One day, she’s missing my brother, and one day, she’s missing my sister, and one day, she wants to be around me more, because I’m all she’s got left. We give Mama the benefit of the doubt on stuff. She has suffered a lot of pain as a mother, losing two children.”

A third tragedy would follow in November 2014, when Kelly’s husband, Ben Cheshire, died at the age of 46, orphaning their three children. Bryan and his wife, college sweetheart Caroline Boyer, already had two young boys, Bo and Tate, and decided to raise their nephew Til and their college-age nieces Kris and Jordan.

After “All My Friends Say,” it seemed like Bryan was on a straight path to stardom. Then came his second single, “We Rode in Trucks,” which, despite its title and the fact that it matches multiple squares on the Country Music Bingo card (farming, hunting, fishing, tailgates), is a subtle and lovely song about small-town

life. It peaked on the Hot Country Songs chart in 2008 at a dismal 33.

“That was probably my lowest moment as an artist. It was awful. When I saw what the live version of ‘Back Where I Come From’ did for Kenny Chesney, I thought ‘We Rode in Trucks’ was going to do that for me. I’d played it for my college crowds, and people loved it.”

It could be that the failure of a song he co-wrote and loved drove Bryan toward a more conventional type of sound and themes. “You have to have a nucleus of your image. Singing about trucks and back roads and fishing, that was a nucleus, because that’s what I knew. ‘Keep it simple, stupid’ — that’s a thing me and my producer [Jeff Stevens] say a lot. I’m wired to write simple stuff that people can understand and relate to.”

When Bryan hears criticism of his music, he invokes the populist argument, aka the Jon Bon Jovi Defense: The fans love my music, who cares what anyone else thinks? It’s not actually a defense, though, because it doesn’t argue for the quality of the music, but is instead a red herring that changes the subject from quality to popularity. He knows “Country Girl (Shake It for Me)” isn’t his best song, but if it’s the song his crowds love best, he reasons, then maybe it is his best song.

But it’s not that simple, because Bryan is of two minds about how he’s perceived. People mock him for “Country Girl (Shake It for Me)” and “That’s My Kind of Night,” but he’d like to also be respected for his more serious songs, like “Drink a Beer” or “Most People Are Good.” This is true for sure: Bryan’s albums are better than his singles. “Do I think I put albums together that should be up for album of the year awards? And have I put out songs that I feel like ought to garner more acclaim? I wouldn’t be a competitive spirit if I didn’t want to get recognized.

“Certainly, I’ve caught flack for my styles of country. When I read something negative about myself, it kind of gets me down. But the true traditionalists, they’ll always bark. I mean, everybody wants hair metal back. Everybody wants the ’70s back, and it just doesn’t work that way. It’s not coming back.”

At least as far back as Elvis Presley, who was denounced by a bishop from Rhode Island for leading white fans “back to the jungle and animalism,” music has transgressed racial restrictions. Traditionalists, who want Nashville to reject the growing influence of hip-hop, glorify an era when country was more pure and less citified. But nothing short of a time machine can restore an era when

## ON THE (BACK) ROAD

ON MAY 31, BRYAN KICKED OFF HIS WHAT MAKES YOU COUNTRY STADIUM TOUR. OPENING FOR HIM IS SAM HUNT, WHOSE 2017 SINGLE “BODY LIKE A BACK ROAD” TOPPED THE HOT COUNTRY SONGS CHART FOR A RECORD 34 WEEKS. BELOW, A SNAPSHOT OF THEIR ACHIEVEMENTS IN THE LIVE REALM.

*Luke Bryan*

**\$305M**

Career gross ticket sales, according to Billboard Boxscore

**950K**

Total attendance at his concerts in 2017

*Sam Hunt*

**\$22.8M**

Career gross ticket sales

**561K**

Total attendance at his concerts in 2017

rural and urban music were segregated. To many young music fans, there’s no functional distinction between country and rap. “My nephew is 16,” muses Bryan, “and when he hears a country song he loves, it’s in his playlist. When he hears a Drake song he loves, it’s right in the same playlist.” This sense of casual musical integration is at least as pervasive in the South as it is in other regions, or else country fans would’ve wholesale rejected Bryan’s music.

Still, Bryan realizes that he has been repeating a few themes right to the brink of extinction. “I have enough intelligence to know I have to move the needle from singing about trucks and back roads and fishing.” He mentions “Pick It Up,” a song he co-wrote about setting a good example for his kids, from his most recent album, *What Makes You Country*. “Eight years ago, I would’ve never dreamed to put a song on my album that talks about fatherhood.”

But that album also includes “She’s a Hot One,” about a drunk girl at a club, wearing “little jeans and white tee,” as well as songs about fishing, tractors, boots, etc. Those Country Music Bingo songs are his security — his financial security, sure, if we’re being cynical, but also his emotional security, his reassurance that God is good, joy exists, and misfortune will not prevail. His boisterous demeanor, he acknowledges, rises directly from the deaths of his siblings. “I have a really clear idea on ‘Don’t take a second for granted,’” he says with a sigh. “You think about it every day. I mean, I don’t go a day where I don’t think about ‘What if my brother and sister were here?’ But you just have to understand, that wasn’t the plan.

“I’m a pretty happy person. The loss we’ve dealt with has given me an appreciation of how precious and fragile life is. And yeah, I carry that mentality into my performances, and even into how I deal with people every day. When I meet people, I want them to leave going, ‘That guy doesn’t have a bad day.’”

Luke Bryan knows it’s time to leave hunting and fishing songs to other artists. He also knows his fans love those songs, and it’s his instinct to make crowds happy. How can he resolve the conflict? And, as he phrased it earlier, can he ever sing another song about hunting and fishing?

“Probably not,” he declares pensively, then breaks into a smile. “But once you say that, if the right kind of song comes along that you know fans will go apeshit over, I have to search myself and ask, ‘Is it OK to do this again?’” Luke Bryan has trouble letting go of security. And given the calamity he has seen, that’s no surprise. ●

Owen photographed  
by Robby Klein on  
May 2 at Sandbox  
Entertainment in  
Nashville.

# MASTERS *of* MUSIC CITY

As Nashville continues to evolve, the 100 movers, shakers and influencers on *Billboard's* fourth annual Country Power Players list drove a \$1.3 billion business in 2017, thanks in part to fans (finally) embracing streaming

## Executive Of The Year JASON OWEN

*The president/CEO of Sandbox Entertainment and manager of Faith Hill, Kacey Musgraves, Kelsea Ballerini and Little Big Town has emerged as the leader of country's progressive new guard, which has no tolerance for homophobic politicians like Mike Huckabee*

**Y**OU KNOW HOW WE got Jason to sign us?" Midland's Mark Wystrach, riding an endorphin high after his band's set at the Stagecoach Festival in Indio, Calif., saunters up to a backstage picnic table where Jason Owen sits, midinterview, sipping on a beer.

Without another word, Wystrach drops his Wranglers below his knees, flashing his blue-and-green boxer briefs.

It's the kind of prank that could prompt glares of disapproval, but Owen, who co-manages the trio with Brand Management's Matt Graham, doubles over with laughter.

His pants back in place, Wystrach explains in all seriousness that Midland, which took home the Academy of Country Music Award for best new vocal duo or group in April, signed with Owen because "you have to be surrounded by people that you can trust and with whom you share the same vision. You're literally putting your life in their hands."

It's a responsibility that the 41-year-old president/CEO of Sandbox Entertainment, which manages or co-manages a roster that includes Faith Hill, Little Big Town, Kacey Musgraves, Kelsea Ballerini, Dan + Shay and Devin Dawson, takes seriously. "I'm really close with my artists," says Owen. "I vacation with them sometimes; I've been through [their] divorces. I need to get a full picture so I know how to navigate things."

In the nearly eight years since he founded Sandbox, Owen's personalized, creative approach to his artists and the example he has set as a powerful, openly gay talent manager in a traditionally conservative town has made him the effective leader of country's progressive new guard. He thinks globally, respects but is not bound by the traditional methods of breaking artists, sees the genre's potential as limitless and advocates for what he believes is right, as he did in March when he protested the Country Music Association's appointment of Mike Huckabee to the board of its philanthropic foundation. In a respectful but impassioned letter to CMA CEO Sarah Trahern and its foundation's director of community outreach, Tiffany Kerns, Owen — who has a 3-year-old son and 1-month-old twin

daughters with his husband and partner of 12 years, Sam Easley — wrote that the former Arkansas governor's anti-LGBTQ rhetoric "would suggest my family is morally beneath his and uses language that has a profoundly negative impact upon young people all across this country." A day after the media revealed the letter, Huckabee huffily resigned from the board.

Owen prefers to keep the spotlight on his clients, and over the past year has negotiated a number of innovative opportunities for them from his offices in Nashville's Green Hills neighborhood, where he employs a staff of 17 and shares a floor with former Vice President Al Gore. He arranged for Musgraves — who, like many female country acts, gets little radio airplay — to expand her fan base by opening for Harry Styles on his summer tour. He established the first residency at the historic Ryman Auditorium with Little Big Town and co-produces with Faith Hill *Pickler & Ben*, a syndicated talk show co-hosted by Kellie Pickler in which items featured on the set are available to buy through Home Shopping Network.

"Jason is a forward thinker," says Scooter Braun, who co-manages Dan + Shay with Owen and is also an investment partner in Sandbox. "I learned from him to give an artist their time. I'm someone [who thinks] we've got to tell the story right away. Jason really allows the artist to be themselves and grow an incredible fan base over time."

"I am never not blown away by the things that come off the top of his head," says Grammy-winning songwriter Shane McAnally, co-president with Owen at the reactivated, Sony-distributed Monument Records imprint. "He is so good at coming up with creative ways to present artists."

He showcased that creativity with the rollout of Musgraves' latest album, *Golden Hour*. Instead of the typical country campaign of sending a single to radio, then releasing the album months later as the song peaks, MCA Nashville and Owen chose to release two songs simultaneously that conveyed the album's story arc — about finding new love after a bad breakup — and opted for a shorter album-release window. Owen describes the strategy as "Bam! Here's the new imaging, here's

the new everything.” Media coverage in *Billboard*, *GQ* and *Entertainment Weekly* and a slot on *Saturday Night Live*, rare for a country artist, raised awareness as well.

*Golden Hour* debuted at No. 1 on *Billboard*’s Top Country Albums chart, peaked at No. 4 on the all-genre *Billboard* 200 and has generated Grammy buzz since its March release, despite mainstream country stations’ reluctance to embrace Musgraves. (She has had only one top 10 hit on Country Airplay, 2012’s “Merry Go ’round.”) Owen nonetheless predicts that “Kacey will be one of the most important artists in country music history, like Patsy [Cline] and Loretta [Lynn].”

The long-standing lack of support for women at country radio — Ballerini, whom Sandbox signed in April, is the exception — is no deterrent to Owen. “Look, I do everything we need to do for radio and try to help the label team, but I certainly don’t rely on that,” he says.

“Too many times, people get stuck in ‘Let’s make the record, here’s the single,

“Too many times we worry about repercussions. It was important for me to stand up for my family.”

we’re going to go on tour.’ But it’s all the other pieces that make real careers,” he adds. The relationships Owen made producing *Pickler & Ben*, for example, led to a cookware line for Little Big Town’s Kimberly Schlapman.

From an early age, Owen was infatuated with country music, but even more so with the behind-the-scenes machinations. Growing up in Monticello, Ark. (population: 9,000), where his father ran a large chemical distribution company, Owen’s first show was *The Judds* when he was 10 or 11. “I was blown away,” he says, not only by Wynonna Judd’s powerhouse vocals “but by the production and what they wore.”

The mother-and-daughter act weren’t the only power duo who provided an early lesson in star-making. Even though Owen considers himself “not very political,” in high school, he volunteered for Bill Clinton’s presidential campaign. “I was fascinated with the Clintons in ways that correspond to what I do now,” he says. “The imaging of them, the marketing of them and how brilliant they were as stars — I studied it.”

After graduating from the University of Arkansas, Owen headed to Los Angeles,

where he worked for legendary TV producer Aaron Spelling and at Columbia TriStar Television, where he marketed *Dawson’s Creek* internationally. He moved to Nashville in 2002 to work at Universal Music Group, where he rose to senior vp artist development and marketing, creating campaigns for Shania Twain, Reba McEntire, Lee Ann Womack and George Strait. “I was dealing with every kind of yahoo manager there was,” recalls Owen. “And I thought, ‘I can do it better.’”

He launched Sandbox Entertainment in 2011 with Twain as his first client. (They parted ways in 2015.) Then came Little Big Town, who, under Owen’s guidance, grew from a beloved but underperforming act to a bona fide headliner with its fifth album, 2012’s *Tornado*. Musgraves and the others followed, all operating on handshake deals.

While most country acts seldom stray outside of North America, Owen — who saw the potential of global markets while at Columbia TriStar — works with his team to develop an international plan for all of his

artists. Musgraves’ tour, for instance, will take her to Sweden, Germany and Holland before playing 11 U.K. dates. In July, she’s slated to be the only country act on the bill at the Fuji Rock Festival in Naeba, Japan.

“Since I’ve been a manager, you can

literally see the growth” of international demand for country music, he says, citing AEG’s annual C2C: Country to Country Festival in the United Kingdom as an example. “These fans know every word to every song.” He adds that growing a global fan base contributes to career longevity.

Owen acquired some admirers of his own when he wrote to the CMA protesting Huckabee’s appointment due to his anti-gay-marriage stance. He was not alone in opposing the move, but his voice rang loudest. “I don’t regret it,” he says. “Too many times we worry about the repercussions. It was important to me to stand up for my family.”

With the controversy behind him, Owen is relieved to once again be focused on his roster. With the exception of Little Big Town and Hill, whose Soul2Soul outing with husband Tim McGraw was *Billboard*’s top country tour of 2017 (a new arena leg started May 31), most of Sandbox’s clients are still developing, which suits Owen just fine. “Do I not want a full stadium tour for one of my acts or a couple of my acts? Of course I do,” he says. “But I think it comes when it’s meant to come.”

—MELINDA NEWMAN

## LABELS

### SCOTT BORCHETTA, 55

FOUNDER/PRESIDENT/CEO, BIG MACHINE LABEL GROUP

#### ★ Top-shelf Reputation

“You don’t see a lot of one-hit wonders come out of this building,” says Borchetta, who oversees a roster that includes repeat hitmakers Thomas Rhett, Florida Georgia Line and Taylor Swift. The lattermost’s *Reputation* sold 1.2 million copies in its first week — an increasingly rare achievement. Borchetta also cites the success of FGL’s “Meant to Be” with Bebe Rexha, which is the top-selling country song of 2018 so far (746,000 copies) and has made international stars of the duo. “Never before has a song broken globally on the pop charts and then crossed over to country to become a No. 1 single,” he says.

**WHY COUNTRY ACTS AVOID POLITICS TODAY** “Everything they do or say is attacked in some way. So, if you take a stand, you better be able to back it up.”

### DAVE COBB, 43

FOUNDER, LOW COUNTRY SOUND; PRODUCER

#### ★ Dueling Grammy noms and a No. 1 album

The 2018 Grammy Awards were a white-knuckle affair for the head of Elektra’s 3-year-old imprint: An LP that the Georgia native produced, Jason Isbell & The 400 Unit’s *The Nashville Sound*, faced off for best Americana album with one that Cobb released (and produced), *Shine On Rainy Day* by his younger cousin Brent Cobb. Isbell took home the trophy, but the elder Cobb insists, “I really care for everybody I work with, so it was difficult.” Low Country also scored its first No. 1 on *Billboard*’s Triple A chart with Anderson East’s “All on My Mind.”

**BEST RECENT NASHVILLE RESTAURANT MEAL** “Korea House’s No. 10 [dish], chicken bulgogi. I love that place.”

### MIKE CURB, 73

FOUNDER/CHAIRMAN, CURB RECORDS; OWNER/CHAIRMAN, WORD ENTERTAINMENT

#### ★ Bragging rights

In July 2017, Curb celebrated his namesake label’s first No. 1 on Country Airplay in nearly three years with Dylan Scott’s “My Girl.” **55 YEARS YOUNG** With 50-plus years in the music business (and four years as lieutenant governor of California in the late ’70s and early ’80s), Curb has little left to prove, but he still has plenty of hustle. He’s quick to tout the 2018 accomplishments of his Word Label Group — which, so far, include four top-five singles on the Christian Airplay chart. (Among them: Francesca Battistelli’s No. 1 “Messiah.”) “We’re only in the first 55 years,” says Curb with a chuckle. “The most important record is the next one.”



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NADIA ELALIGHE  
LYDIA GEORGE  
CHARLIE GRAY  
ZACH HARTLEY

JEFFREY HASSON  
LINDSEY HASTINGS  
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PAIGE RYAN  
PAIGE SCRIBNER  
HAMMOND SEAY  
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JOSH SWANN  
TIM WHITLINGER  
MAX WIEBRECHT  
CLINT WILEY  
KRISTIN WINGARD  
MIKE ZAK

PARADIGM PROUDLY WELCOMES  
JACKIE NALPANT AND LENORE KINDER TO OUR NASHVILLE FAMILY!



**MIKE DUNGAN, 64**

CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP NASHVILLE

**CINDY MABE, 45**

PRESIDENT, UNIVERSAL MUSIC GROUP NASHVILLE

★ **A very platinum year**

Led by Dungan and Mabe, UMGN has amassed some impressive stats over the past year-and-a-half. Chris Stapleton became the first artist since 1992 to hold the top three spots on Top Country Albums with 2015's *Traveller* riding the jetstream of 2017's *From A Room: Volume 1* and *Volume 2*. And Sam Hunt's "Body Like a Back Road" spent a record 34 weeks at No. 1 on Hot Country Songs. It was also the top-selling country track of 2017.

**PARDI TIME** New signee Carrie Underwood wasted no time in putting points on the board for Universal. Her music video for "The Champion" opened the Super Bowl LII broadcast, served as the Winter Olympics theme and amassed 55.5 million total streams in the process. Meanwhile, rising star Jon Pardi's 2016 album, *California Sunrise*, which Dungan likens to "Buck Owens for a frat house," yielded two top-three singles on Country Airplay in 2017.

**SURPRISING CELEBRITY COUNTRY FAN Mabe** "President Obama named Chris Stapleton's 'Millionaire' on his best of 2017 list."

**SETH ENGLAND, 32**

PARTNER/A&R REP, BIG LOUD RECORDS

**CLAY HUNNICUTT, 50**

PRESIDENT, BIG LOUD RECORDS

**CRAIG WISEMAN, 54**

PARTNER, BIG LOUD RECORDS

★ **Records success**

While Big Loud's operations include a successful publishing arm, run by veteran songwriter Craig Wiseman and producer Joey Moi, and a management division (which recently partnered with Maverick) overseen by Kevin "Chief" Zaruk, the company's 3-year-old Big Loud Records label has caught fire in the past year. Among the four songs it has landed in the top 15 of the Country Airplay chart: Morgan Wallen's "Up Down" (featuring Florida Georgia Line), Chris Lane's "For Her" and Jake Owen's "I Was Jack (You Were Diane)."

**BIG VIRAL YODELER** In April, the Big Loud label partnered with Atlantic to sign 11-year-old "Walmart yodeling kid" Mason Ramsey. "This is the kind of artist who usually would go pop, but he wants to be in country," says England.

**HE'S OVER... Hunnicutt** "Nashville traffic. It's so terrible that I'm telling [everyone] in hopes that it will stop others from moving here."

**JOHN ESPOSITO, 62**

CHAIRMAN/CEO, WARNER MUSIC NASHVILLE

★ **Nashville hat trick**

After bonding with Kenny Chesney over a shared love of red wine and Bruce

**FOREVER CHANGED**

**"THE TRAGEDY AT THE ROUTE 91 FESTIVAL WAS COUNTRY MUSIC AND NASHVILLE'S 9/11. IT WILL FOREVER BE A PART OF US."**

— Jonathan Loba, *BBR Music Group*

Springsteen, "Espo," as he is known, signed the No Shoes Nation founder to Warner Nashville at the beginning of 2018. "What I saw in him was somebody who believes he's got 30 or 40 more years of creating new music, and I was excited to be part of that," he says. Esposito also helped Blake Shelton maintain momentum with his sixth No. 1 on the Top Country Albums chart, *Texoma Shore*, and introduced newcomer Devin Dawson with a No. 2 on the Country Airplay list for his debut single, "All on Me," that has generated 122.2 million streams, and a No. 5 LP on the Top Country Albums tally, *Dark Horse*. "I'm fucking proud of being 62 and relevant in the music business," says Esposito.

**RECENT BROADWAY SHOW THAT INSPIRED HIM**

"*Springsteen on Broadway*. I've seen more than 50 concerts, but this show explores his story in a way that I had not yet experienced."

**RANDY GOODMAN, 62**

CHAIRMAN/CEO, SONY MUSIC NASHVILLE

See page 66.

**GORDON KERR, 51**

CEO, BLACK RIVER ENTERTAINMENT

★ **No. 1 status for "Legends"**

Kerr says that Kelsea Ballerini's "Legends" hitting No. 1 on the Feb. 24 Country Airplay chart over seven months after its release "was a great moment for Kelsea and for anybody who's involved with Kelsea."

**MUSICAL MULTITASKING** In addition to the label, Black River Entertainment operates a publishing division with a roster that includes Josh Osborne, who co-wrote Midland's "Drinkin' Problem."

**KEEPING HIS ARTISTS COUNTRY STRONG** "We just started MK Fitness with my son Mike Kerr. It's available to Black River staff, songwriters and our artists. Mike will develop personalized wellness programs for their use at home and on the road."

**JONATHAN LOBA\***

EXECUTIVE VP, BBR MUSIC GROUP

★ **Rebounding from Route 91**

Loba — and BBR Music Group's marquee artist, Jason Aldean — found themselves in uncharted territory after the Route 91

Harvest festival shooting in Las Vegas on Oct. 1, 2017. "We had staff members who were in the middle of it," says Loba, adding that his priorities became "making sure that BBR and I personally were giving them the resources they needed." He also praises Aldean, who was onstage when the shooting began, and tour manager Jake LaGrone for taking care of their team. "Jason became a voice for the victims and, within his organization, a comforter, leader and therapist," says Loba.

**MOVING FORWARD WITH REARVIEW** In April, Aldean released *Rearview Town*, which debuted at No. 1 on the Billboard 200, becoming his fourth consecutive album to top the chart and the first country LP to do so in 2018. Promoting the set, however, meant that "everywhere Jason turned, questions about Las Vegas would resurface," says Loba. "He had to keep reliving it, and he did it with class and grace. I've never been more proud of anybody I've worked with."

**DAVID MACIAS, 53**

PRESIDENT, THIRTY TIGERS

★ **A Sound No. 1 for Jason Isbell**

Under Macias' direction, Thirty Tigers racked up \$18.7 million in sales in 2017 and finished the year as the No. 4 indie label.

**THE 'IN' PLACE FOR OUTLAWS** During its 16 years in business, Thirty Tigers has expanded the parameters of both the country and singer-songwriter genres beyond what is in fashion commercially. "If we love the music and there is a vision as to how we can build out [an artist], then we're inclined to do it," says Macias. Among the label's successes: Jason Isbell & The 400 Unit's *The Nashville Sound*, which was distributed and marketed by Thirty Tigers, debuted at No. 1 on the Top Country Albums chart and No. 4 on the all-genre Billboard 200 in July 2017. And so far this year, John Prine's *The Tree of Forgiveness* and Blackberry Smoke's *Find a Light* respectively reached Nos. 2 and 3.

**COUNTRY TREND HE'D LIKE TO SEE ACCELERATED**

"The kind of music that Chris Stapleton and Midland make on the radio. Country is best when listeners are presented a broader spectrum of choices, and they clearly responded to those more traditional sounds. More, please."

To one of the best managers,  
star-makers, and friends  
we have the pleasure and  
honor to work with.

# JASON OWEN

Thank you for your vision and  
leadership. Congratulations on  
this well-deserved recognition!

We love you,

**Ali**

and all your friends at **AEG**  
PRESENTS



# The Renaissance Man

*On the eve of his third anniversary leading Sony Music Nashville, Randy Goodman has remade the country music label group into a hothouse for new talent that has successfully harnessed streaming: "There is no playbook. We're figuring it out in real time"*



From left: Geoff Sprung and Brad Tursi of Old Dominion; Goodman; and Trevor Rosen, Ramsey and Whit Sellers of Old Dominion photographed by Robby Klein on May 3 at Analog at Hutton Hotel Nashville.

**RANDY GOODMAN, 62**

CHAIRMAN/CEO, SONY MUSIC NASHVILLE

On a bright Nashville morning, Randy Goodman fits a talk with *Billboard* between breakfast with Live Nation and a meeting with Apple Music. The following day, he leaves town for an off-site convocation with his executive team that marks almost three years since he took over as chairman/CEO at Sony Music Nashville. During that time, his new-artist evangelism on behalf of Maren Morris, Old Dominion, LANCO and streaming-social powerhouses Kane Brown and Luke Combs — all of whom delivered No. 1s on the Top Country Albums chart — have turned the label's fortunes around. Brown even made history of sorts when he simultaneously topped all five of *Billboard*'s main country charts last October. The successes have helped make Sony Nashville the only label in town to post market-share growth in 2018 (through April 19), up almost one percentage point to 21.9 percent.

**LEANING INTO STREAMING** "If you look at our revenue at Sony Music Nashville, streaming is now No. 1 for us. It is probably 40 to 45 percent of our revenue, and our acts have had close to 40 percent market share in the streaming top 20 since the beginning of 2018. It allows me to talk to the people that put on these big awards shows and say, 'You want to see what really is hot? Don't look at the album chart. Look at the consumption chart. That's where people are.'"

**WHY HE'S TALKING TO LIVE NATION** "Ticket bundles. We've got Kane Brown and Luke Combs, who are both doing exceptionally well. Historically, you would get maybe five, six, seven hits under your belt before you'd even begin to think about testing the waters with a headlining tour. But because there's so much of a pull now from social media and streaming — particularly on acts like Kane and Luke — they're sitting there with management and their agency, going, 'Maybe we should go into some country C and D markets that people haven't been in in 10 years and see if we can headline.' Which is not different from when I was at RCA in the '90s and Dave Matthews Band did a similar thing."

**MAKING FEATURES WORK FOR THE FEATURED ARTIST** "It's hard sometimes to connect the dots back. 'The Middle' has performed incredibly well for Zedd, but it's difficult to use that feature to drive people back to Maren [Morris]. It did put Maren on the Billboard Music Awards with Zedd, and ideally some people are going to see her and say, 'Wow, who is that? Does she have her own music?'"

**OLD DOMINION'S MATTHEW RAMSEY ON WORKING WITH GOODMAN**

"The thing I appreciate most about Randy is his collaborative spirit. The best leaders know the strengths of those around them. On the creative side, we collaborate with writers, musicians and producers. It's nice to be able to carry that same mindset over to the business side."

—JOE LEVY

**#NASHVILLESOWHITE**

**"MUSIC CITY IS AS INCLUSIVE AN EXPERIENCE AS IT HAS BEEN IN ITS HISTORY, BUT WE STILL HAVE A WAYS TO GO. THAT NASHVILLE ISN'T A HOME TO COMMERCIAL BLACK MUSIC IS A FAILURE OF WILL AND CIVIC IMAGINATION."**

— David Macias, *Thirty Tigers*

**SHANE McANALLY, 43**

CEO, SMACK; CO-PRESIDENT, MONUMENT RECORDS

**★ Walker Hayes triple play**

McAnally says that the sweetest victory of the current year was scoring a top 10 Country Airplay hit with Walker Hayes' "You Broke Up With Me" in January. "We publish him at SMACK, I produce him, he is on Monument, and my husband manages him," says the outgoing McAnally, who only 10 years ago was constructing tents at the Stagecoach Festival. "That definitely felt like a big win."

**AND HE'S A SUPERSTAR SONGWRITER** McAnally garnered song of the year nominations for Sam Hunt's "Body Like a Back Road" from the Country Music Association (CMA) Awards, the Grammy Awards and the Academy of Country Music (ACM) Awards. **HE'S OVER...** "The assumption by people who do not live here that Nashville is homophobic and racist. It's just not true."

**NORBERT NIX, 60**

GM/PARTNER, TRIPLE TIGERS RECORDS

**★ Winning from the beginning**

Under Nix's direction, Triple Tigers, which was established in late 2016, found success from the start. The first two singles released through the joint venture of Thirty Tigers, Triple 8 Management and Sony Music — Russell Dickerson's "Yours" and Scotty McCreery's "Five More Minutes" — topped the Country Airplay chart in the first quarter of 2018. And McCreery's *Seasons Change* debuted at No. 1 on the Top Country Albums chart in March.

**ON THE SAME PAGE** Nix, a former Columbia Nashville vice president, says the early wins have a lot to do with "all three partners agreeing on what we're signing and putting out. Now we just have to be able to say, 'We've got more.'"

**BEST RECENT NASHVILLE RESTAURANT MEAL** "The oatmeal at Holler & Dash. It's just oatmeal, for God's sake, but I had it and was like, 'Omigod!'"

**KEN ROBOLD, 53**

EXECUTIVE VP/COO, SONY MUSIC NASHVILLE

**JOHN ZARLING, 39**

EXECUTIVE VP MARKETING AND NEW BUSINESS, SONY MUSIC NASHVILLE

**★ A year of firsts**

Robold put Sony Nashville's muscle behind recasting the country superstar mold with Kane Brown. "It's a genre that's pretty white," says Robold. "Our challenge was, 'Can we break through a guy with a biracial background?'" Brown did just that, becoming the first artist to simultaneously hit No. 1 on all five of *Billboard*'s main country charts: Top Country Albums, Hot Country Songs, Country Airplay, Country Digital Song Sales and Country Streaming Songs. Meanwhile, Zarling, who moved to Sony Nashville from Big Machine in 2017, helmed last summer's successful Dive Bar show partnership between Bud Light and Old Dominion, which helped propel the band's *Happy Endings* album to No. 7 on the Billboard 200, its highest chart position to date.

**MARKETING 2.0** Zarling says he's in the process of creating a cohesive marketing team at Sony Nashville "that can function like a modern-day agency." He's also seeking more partnerships and programs that "enhance the marketing of our artists so that we're not always directly marketing from the label."

**BIGGEST COUNTRY MUSIC STORY OF THE PAST YEAR** **Robold** "It's the first full year that the country music industry has been utilizing the consumption chart, so really it's the first year that streaming became vital and all of the data became part of our lifeblood."

**LESLEY SIMON, 46**

GM, PEARL RECORDS

**★ Running Garth Brooks' record label**

Simon helped propel Garth Brooks to the top of the Country Airplay chart — for the first time in almost 10 years — with "Ask Me How I Know" on the artist's own Pearl label. Brooks, the top-selling album artist of the Nielsen Music era with 72 million sold, was

also named entertainer of the year for the sixth time at the 2017 CMA Awards — a record there as well.

**MORE TO COME** “Right now, [Brooks] is in the studio making new music and finishing the live album,” says Simon, who oversees Brooks’ platinum catalog.

**BIGGEST CHANGE IN NASHVILLE OVER THE LAST DECADE** “The number of women running companies, departments and leading the industry has risen exponentially in the last decade and is so important to the continued health and growth of this industry.”

PROMOTION

JIMMY HARNEN, 55

EXECUTIVE VP, BIG MACHINE LABEL GROUP

★ Moving the Line forward

Harnen and his team helped make Florida Georgia Line’s collaboration with Bebe Rexha, “Meant to Be,” which was dually promoted to pop and country radio, a massive hit. The track has ruled Hot Country Songs for 26 weeks and is the top-selling country track of 2018 so far, with 746,000 copies sold. Along with its 2012 hit “Cruise,” FGL now owns two of the three longest-running No. 1s in the history of the 59-year-old chart. On the all-genre Billboard Hot 100, “Meant to Be” has reached No. 2, surpassing the No. 4 peak of “Cruise” in 2013.

**IT’S GOOD TO BE YOUNG** Harnen also points to the breakthrough of Brett Young as a big win. Young, who took home the new male vocalist of the year trophy at the 2018 ACM Awards, has scored two No. 1s on Country Airplay: “In Case You Didn’t Know” (2017) and “Like I Loved You” (2018).

**WHAT HE MISSES ABOUT THE NASHVILLE OF OLD** “There was a real quaintness and charm to the original Music Row and having all the offices in close proximity.”

STEVE HODGES, 53

EXECUTIVE VP PROMOTION AND ARTIST DEVELOPMENT, SONY MUSIC NASHVILLE

★ Cultivating a new generation of No. 1 artists

Hodges and his promotion team notched No. 1s on the Hot Country Songs chart with all three of Sony’s country imprints: Luke Combs’ “When It Rains It Pours” for Columbia, Kane Brown’s “What Ifs” for RCA and LANCO’s “Greatest Love Story” for Arista.

**RAISING KANE, AND PROUD OF IT** Hodges says the record-setting chart success (see Chart MVP, right) of Brown’s self-titled studio album, which has earned 971,000 equivalent album units and counting, and his single “What Ifs,” featuring Lauren Alaina, is a sign of country’s crossover potential in the years to come. “Kane has such an adoring and multigenre fan base,”

CHART MVP

Kane Brown



NO. 1

The first artist in history to simultaneously top all five of Billboard’s main country charts (Oct. 28, 2017)

Source: Billboard

1 Michael McAnally Baum and Shane McAnally. 2 Martha and Kent Earls. 3 Kelly Rich and Andrew Kautz. 4 Rob and Shannan Hatch.



THE HIGHS AND LOWS OF BEING A NASHVILLE POWER COUPLE

WORKING IN THE SAME BUSINESS MEANS MOSTLY GOOD THINGS, ALTHOUGH INEVITABLY THERE ARE “GOING TO BE SOME DIFFICULT CONVERSATIONS AT HOME,” SAYS ONE



Married six years, hit songwriter-producer Shane McAnally and Michael McAnally Baum share a home, the parenting of two 5-year-old children and a business: the music publishing, production and management firm SMACK, which they jointly run. They also both work with country artist Walker Hayes, who is managed by Baum and signed to Monument Records, where McAnally is co-president.

Although both McAnally and Baum have Hayes’ best interests at heart, they don’t always agree on what those interests are. “When I’m running a record label that an artist he manages is on, there are obviously going to be some [difficult] conversations at home that aren’t things that normal couples have to deal with,” says McAnally. “It’s not so hard that I’d change it, but there are times when we say, ‘We probably shouldn’t be having this conversation at home.’”

Welcome to the sometimes complicated world of Nashville’s power couples. Given the relatively small, close-knit country music industry and its 24/7 work ethic, there are quite a few of them, including Scott and Sandi Borchetta, the president/CEO and senior vp creative, respectively, at Big Machine

Label Group (BMLG); Grand Ole Opry GM Sally Williams and Creative Artists Agency agent Brad Bissell; and at least eight others counted by *Billboard*.

And though conflicts do arise over competing business interests and uneven career trajectories, power-couple spouses say that the benefits far outweigh the challenges.

Chief among them is having a partner who understands



the unpredictable and at times chaotic nature of the business, as well as the highs and lows that come with creative careers.

“You’re either living life at 10 or one. There’s no middle ground,” says Martha Earls, owner of efg Management and manager of rising star Kane Brown. She is married to Kent Earls, vp/GM of Brown’s music publisher, Universal Music Publishing Group Nashville.

“There’s no misconception that there won’t be late-night phone calls and [working] weekends,” says Amazon Music senior label relations manager Kelly Rich, who’s married to BMLG COO Andrew Kautz.

The personal and professional often blur in the music industry,

and SESAC vp creative services Shannan Hatch says that having a spouse in the business makes it easier for both to navigate that fuzzy boundary. She and her husband, songwriter (and SESAC affiliate) Rob Hatch, are used to attending industry events together and working the room separately without worrying about the other feeling neglected. It also means that when Rob gets a last-minute call to go on the road with an artist who wants to collaborate, the couple doesn’t squabble over fitting the gig into Shannan and their kids’ schedules.

Spouses Nicolle Galyon and Rodney Clawson are among Nashville’s top songwriters, and Galyon says it actually makes life easier, even when one’s work directly affects the other. “I don’t have to explain how it feels when a song doesn’t make the record, because he knows,” says Galyon.

She recalls the time Clawson’s “American Kids” became the lead single on Kenny Chesney’s *The Big Revival*, while a song of Galyon’s was cut from the album. On Chesney’s next LP, *Cosmic Hallelujah*, Galyon’s “All the Pretty Girls” was chosen, while Clawson came up empty. Galyon adds that people who don’t know them will sometimes assume she and Clawson are competitive. “We’re really competitive with everyone but each other,” she says. “If it’s not going to happen for me, who else in the whole world would I want it to happen for? It’s really cool to have somebody else to be excited about.” —PHYLLIS STARK

We proudly congratulate  
our colleagues

**NICK  
MEINEMA**

and

**CURT  
MOTLEY**

on being named to the

**billboard**

Country Power Players list



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he says. "He represents a lot of what country music has to offer the rest of the world."  
**SURPRISING COUNTRY MUSIC FAN** "You see Alice Cooper around town now and again, which is odd."

**CARSON JAMES, 61**

SENIOR VP PROMOTION, BBR MUSIC GROUP

★ **Delivering on BMG's bet**

James admits there was some internal hand-wringing when BBR went from being founder Benny Brown's indie label to a division of the BMG empire in early 2017. But after successes by Dustin Lynch ("Small Town Boy" became his fifth consecutive No. 1 Country Airplay single last September, moving 544,000 downloads and 232.5 million streams) and Jason Aldean (*Rearview Town* topped Top Country Albums and the Billboard 200 in April), James reports the transition has been quite productive, and BMG's considerable resources have given him more muscle to do his job. "Information is power," he says.

**COUNTRY MUSIC TREND HE'D LIKE TO SEE ACCELERATED**

"We're already seeing it: A more traditional country sound is making its way back onto the airwaves. No one is selling more albums than Chris Stapleton."

**ROYCE RISSER, 48**

SENIOR VP PROMOTION, UNIVERSAL MUSIC GROUP NASHVILLE

★ **Helped Stapleton land his first No. 1 radio hit**

In March, Risser and his team celebrated Chris Stapleton's first No. 1 single on Country Airplay, "Broken Halos." Other big wins include the record-setting success of Sam Hunt's "Body Like a Back Road," the third-best-selling song of 2017 across all genres with 2 million downloads.

**OUT-OF-THE-BOX WORK CULTURE** Staffers in Risser's promotion department are as likely to jump out of boxes to prank each other as they are to work a record to the top of the Country Airplay chart, which they have done in the past year with Jordan Davis, Luke Bryan, Darius Rucker and Billy Currington. "There's enough stress built into the job that humor and fun, and people that you love and trust, makes you actually enjoy coming to work," he says.

**WHAT HE MISSES ABOUT THE NASHVILLE OF OLD** "Opryland [theme park]. I loved that place. It was so unique to Nashville. I really wish I could've taken my kids there. Bums me out."

**KRISTEN WILLIAMS, 38**

SENIOR VP RADIO AND STREAMING, WARNER MUSIC NASHVILLE

★ **Developed Devin Dawson**

Williams puts the chart success of Devin Dawson's debut LP, *Dark Horse*, which hit No. 5 on Top Country Albums, and first single "All on Me," which surged to No. 2 on Country Airplay, at the top of her wins column. "Devin is arguably the most

NASHVILLE

★ REMASTERED ★

COMFORT FOOD, WITH A SIDE OF HISTORY

WOOLWORTH ON 5TH RE-CREATES THE FORMER NASHVILLE FIVE-AND-DIME STORE'S SEGREGATED LUNCH COUNTER THAT SPARKED CIVIL RIGHTS PROTESTS AND, EVENTUALLY, CHANGE

"History lends legitimacy to any endeavor," says Tom Morales, CEO of Nashville restaurant group TomKats Hospitality, which opened Woolworth on 5th in February. Dating from the 1890s, the downtown Nashville building — most recently a Dollar General store — opened as a Woolworth five-and-dime in 1913. In 1960, the civil rights protests against the store's refusal to serve blacks at its lunch counter eventually led to its desegregation.

"It is not just a historic building," says Morales. "It's an emotional experience. Some people remember their mothers working here; others remember pain." Woolworth on 5th is not meant to appropriate such hardships, Morales points out, but to illuminate a

chapter in Nashville history.

Through the painstaking efforts of local firm Tuck-Hinton Architects, original terrazzo floors and cast-iron railings preserve Woolworth's art deco roots. And the new lunch counter faithfully mimics the '60s version.

This time around, however, all patrons are welcome to savor updated comfort food. If they are wise, they will time their visits to coincide with the semimonthly Big Idea series. Hosted by actor Barry Scott, these interactive performances examine historic moments and personalities, such as Rosa Parks, on the country's future. —ALIA AKKAM

From top: Protesters against segregation outside Woolworth on 5th; the interior of the restaurant.



inspiring artist-development story of the year," she says. "He's defying the norm and defining the future."

**HELPING RADIO BENEFIT FROM STREAMING** Williams says that since Warner Nashville's radio and streaming promotion teams were combined, "everyone on my team is fluent in how to pull streaming and consumption data, then contextualize it for individual radio markets." That data is "critical in helping our radio partners understand their listeners' behavior," says Williams, adding: "Every artist has a story, but that story means nothing without context. It's something I preach every day."

**BIGGEST COUNTRY MUSIC STORY OF THE PAST YEAR**

"Route 91. Our industry was changed forever with stories of unrest and fear, but [also] stories of heroism and an industry united in the face of senseless violence."

MANAGEMENT

**NARVEL BLACKSTOCK, 61**

CEO, STARSTRUCK ENTERTAINMENT

**BRANDON BLACKSTOCK, 41**

MANAGER, STARSTRUCK ENTERTAINMENT

★ **Hit albums and *The Voice* for two top clients**

The father-and-son team had a great year with Blake Shelton and Kelly Clarkson, who has been married to Brandon since 2013.

The artists are coaches on the 14th season of *The Voice*, and both had fall 2017 releases high on the charts: Shelton's *Texoma Shore* hit No. 1 on Top Country Albums in November and became his 11th album to reach the top 10 on the Billboard 200. It has also generated 336,000 album consumption units. Clarkson's *Meaning of Life* became her eighth consecutive top-three release on the Billboard 200.

**ON DECK** The Blackstocks recently added Hunter Hayes to Starstruck's roster.

**GARY BORMAN, 65**

FOUNDER/CEO, BORMAN ENTERTAINMENT

★ **Urban's on fire**

Borman says it was a "banner year" for his firm, due in large part to marquee client Keith Urban, who began 2017 with "Blue Ain't Your Color" atop Hot Country Songs. It held that position for 12 straight weeks, then followed up that success with "The Fighter," which peaked at No. 2 on the chart, and "Female," which reached No. 11. And 2018 looks like another winner. Urban's latest release, *Graffiti U*, debuted at No. 1 on Top Country Albums in May, earning 145,000 equivalent album units in its first week. "It always amazes me how Keith is able to assimilate his influences and [create] music that is uniquely his," says Borman.



# WHAT A WEEK AT THE OPRY!

HERE'S TO ALL THE ARTISTS APPEARING JUNE 2-9  
ON THE SHOW THAT MADE COUNTRY MUSIC FAMOUS.



PLUS, THE OPRY CELEBRATES ITS HISTORIC  
FIRST PERFORMANCE AT

**bonnaroo**  
MUSIC & ARTS FESTIVAL

**SUNDAY, JUNE 10**

FEATURING PERFORMANCES BY

OLD CROW MEDICINE SHOW • BOBBY BARE  
DEL MCCOURY BAND • JOSHUA HEDLEY  
LANCO • MAGGIE ROSE • NIKKI LANE  
OPRY SQUARE DANCERS • RIDERS IN THE SKY

THANK YOU FOR YOUR COMMITMENT TO THE OPRY THIS WEEK AND ALL YEAR.

GRAND OLE  
**OPRY**

WSM

From left: Opry members Janson, Joe Don Rooney and LeVox of Rascal Flatts; Williams; and Jay DeMarcus of Rascal Flatts (also a member) photographed by Cameron Powell on May 8 at the Grand Ole Opry in Nashville.





# The Legacy Builder

*Protective of the Grand Ole Opry's 93-year-old history but dedicated to ensuring its future, Sally Williams welcomes both veterans and country's cutting edge — like Devin Dawson and Ashley McBryde — to the Nashville landmark's storied stage*

## **SALLY WILLIAMS, 46**

SENIOR VP PROGRAMMING AND ARTIST RELATIONS, OPRY ENTERTAINMENT; GM, GRAND OLE OPRY

As guardian of the Grand Ole Opry's illustrious 93-year-old legacy, Williams points to 2018 Opry membership invitations extended to Chris Janson, 32, and Bobby Bare, 83, as a reflection of the institution's scope. "It's important to us to represent the full range of country artists," says Williams, who notes that Ashley McBryde's bluesy Southern rock, Lukas Nelson's cowboy surf and Devin Dawson's soulful country have all recently made Opry stage debuts. "We've got an amazing past," adds Williams, "but our eye is also on the future."

Williams is also working to impart the Opry's sensibility beyond Nashville. Since last October, Opry Entertainment has opened three offshoot locations: Ole Red Nashville and Oklahoma's Ole Red Tishomingo, a pair of upscale honky-tonks with Opry member and partner Blake Shelton, and Opry City Stage, a Times Square satellite in New York. As Williams explains, "I want to tie all this together in a way that engages more with the artistic community."

## **BIGGEST COUNTRY MUSIC STORY OF THE PAST YEAR**

"Sadly, it was the Route 91 tragedy, but there were positive stories as well. Vince Gill became an Eagle. Garth Brooks concluded the biggest tour ever by a solo artist. The Mother Church of Country Music — the Ryman Auditorium — celebrated its 125th anniversary, including the first yearlong residency featuring Little Big Town."

**WHY COUNTRY ARTISTS AVOID POLITICS TODAY** "There has never been a time when all country music was political. Hank Williams' music wasn't overtly political, nor was the music of Patsy Cline. On the other hand, Johnny Cash and Loretta Lynn tackled social and political issues, alienating radio stations and potential fans in the process. These days, sped and amplified by the immediacy of the internet, reactions to differing opinions can be ferocious. Tolerance and respect for other views are easily lost. Kudos to artists who are compelled to speak their minds on controversial issues. But who can blame any artist who doesn't?"

## **RASCAL FLATTS FRONTMAN GARY LEVOX ON WILLIAMS**

"Sally has always been a powerhouse within our industry. It has been a privilege to work with her over the years and to see such a strong woman leading the charge at the Opry now, which has always been a special place for us. It's exciting to see her continue to excel."

—CAMILLE DODERO

**CORAN CAPSHAW, 60**

FOUNDER, RED LIGHT MANAGEMENT

**BRAD BELANGER, 43**

MANAGER, RED LIGHT MANAGEMENT; OWNER, HOMESTEAD MANAGEMENT

**MARY HILLIARD HARRINGTON, 41**

MANAGER, RED LIGHT MANAGEMENT

**TOM LORD, 42**

MARKETING, RED LIGHT MANAGEMENT

**JANET WEIR, 43**

MANAGER, RED LIGHT MANAGEMENT; OWNER, 42 ENT

★ **Repping the top country stars of today**

Capshaw personally manages Lady Antebellum and crossover phenom Chris Stapleton, whose *Traveller* went triple-platinum in May. Belanger paved the way for Sam Hunt to drive “Body Like a Back Road” to a record 34 weeks atop Hot Country Songs, while Weir helped Maren Morris earn her first two No. 1s (“I Could Use a Love Song” on Country Airplay and “The Middle” on Mainstream Top 40). Harrington has worked with Dierks Bentley to prep his latest, *The Mountain*, for a June 8 release and to organize his hot-ticket Seven Peaks Music Festival. And with duties spanning the entire RLM roster, Lord worked magic at the ACM Awards, where Stapleton received the most noms—eight—and won two.

**GROOMING NEW TALENT** Red Light’s roster is star-packed— “[Universal Nashville] has the largest market share in town, and Red Light reps about 17 of their acts,” says Belanger—but fresh talent is always in the wings. Recent breakout acts LANCO, Jon Pardi and Brett Young are also on the roster. “We’re developing artists and executives, and another way we stand out in Nashville is the number of great female managers we have,” says Capshaw, citing Callie Cunningham (Lady Antebellum), Melanie Wetherbee (Pardi), Haley McLemore (Maddie & Tae) and Mary Forest Findley (Bobby Bones) in addition to Harrington, Weir and Kerri Edwards, who co-manages Luke Bryan with RLM.

**GEORGE COURI, 47**

PARTNER/CO-OWNER, TRIPLE 8 MANAGEMENT;

PARTNER/CO-OWNER, TRIPLE TIGERS RECORDS

★ **With Triple Tigers, a double threat**

Couri and his partner (and Triple 8 co-owner),

Bruce Kalmick, expanded beyond talent management with the 2016 launch of Triple Tigers Records, a co-venture with Thirty Tigers and Sony Music. The label has been an out-of-the-box success: Its first two singles, “Yours” by Russell Dickerson and “Five More Minutes” by Scotty McCreery, each hit No. 1 on the Country Airplay chart. Dickerson’s track has earned 168.2 million streams.

**THE BREAKDOWN** “We invest in a larger team of people so we can solve more problems and create more success,” says Couri of Triple 8’s team of 38, which manages a roster that includes Joe Nichols, Chase Rice, Eli Young Band and McCreery.

**VIRGINIA DAVIS, 37**

MANAGING PARTNER/FOUNDER, G MAJOR MGMT

★ **An “Unforgettable” year with Thomas Rhett**

Kicking off his first arena-headlining tour in 2017, Davis’ longtime client Thomas Rhett advanced from support act to main attraction, selling out 27 of 34 U.S. shows. The 28-year-old singer’s third LP, *Life Changes*, added to his momentum, yielding Rhett’s eighth, ninth and 10th No. 1s on Country Airplay (“Craving You,” featuring Maren Morris; “Unforgettable”; and “Marry Me,” respectively) and his first No. 1s on the Billboard 200, Top Album Sales and Top Country Albums charts. “I don’t look at last year as a breakthrough, but as a culmination of all the work that led up to it,” says Davis.

**RISING** Danielle Bradbery, 21, who won season four of *The Voice*, earned a 2018 ACM Awards nom for new female vocalist of the year.

**BOB DOYLE, 70**

OWNER/PRESIDENT, MAJOR BOB MUSIC/BOB DOYLE & ASSOCIATES

★ **Garth’s co-pilot**

Doyle’s superstar artist Garth Brooks topped the Country Airplay chart for the first time in nearly 10 years last October with “Ask Me How I Know,” his 19th time atop the tally. The song, released on his own Pearl label, was the second single from his *Gunslinger* album, which was released in 2016. It’s the latest chapter in an epic career that Doyle has managed since its beginning. Brooks is the top-selling artist of the Nielsen Music era, with 72 million albums sold. He was also named



entertainer of the year for the sixth time at the 2017 CMA Awards—a record as well.

**NO TIME TO REST** After finishing a three-year tour that sold a reported 6.4 million tickets, Brooks is in the studio readying a new album.

**MARTHA EARLS, 40**

OWNER/CREATIVE PRINCIPAL, EFG MGMT

★ **Kane Brown is EFG’s BFD**

Earls says that the achievement of the last year was seeing Kane Brown, who was living with his grandmother when she began managing him less than three years ago, become the first artist to simultaneously top all five of *Billboard’s* main country charts.

**#SQUADGOAL: CROSSOVER SUCCESS** The coming year is about raising awareness of Brown beyond the country genre. “Breaking through to country radio was truly something that two years ago I would have said, ‘I hope this happens. I don’t know,’” says Earls, whose husband, Kent, also appears on this list. “[Topping all five charts] was a turning point for Kane. I think achieving that gave him a lot more respect in Nashville, which is something I feel like we’re constantly fighting for.”

**RECENT BOOK THAT INSPIRED HER** “*Magdalene* by Marie Howe. It’s written from the perspective of Mary Magdalene, if she was living right now. It’s the story of her life and shows the complexity of being a female.”

**ANN EDELBLUTE\***

OWNER, THE HQ

★ **No one champions Underwood like her**

The Milwaukee-born Edelblute flies beneath the radar while steering every aspect of Carrie Underwood’s recording, touring and lifestyle empire. During the past year she oversaw negotiations with NBC Sports for Underwood’s No. 3 Digital Song Sales hit “The Champion” (featuring Ludacris) to open the Super Bowl and also appear during NBC’s coverage of the 2018 Winter Olympics.

**BOUNCING BACK** Underwood’s serious fall while walking her dogs in late 2017—which necessitated surgery on her wrist and over 40 stitches on her face—hasn’t slowed her. The singer-songwriter recently hosted a fitness event on behalf of her CALIA workout line and unveiled her new single, “Cry Pretty,” during a dramatic performance at the ACM Awards in April. The track has since become her sixth No. 1 on Country Digital Song Sales, moving over 127,000 downloads. Underwood—who teased a new album that is due in September—also nabbed her 14th ACM trophy for “The Fighter,” a collaboration with pal Keith Urban.

**POLITICS AND POLARIZATION**

“COUNTRY MUSIC IS ABOUT COMMUNITY, AND IN TODAY’S ENVIRONMENT, POLITICS IS JUST SIMPLY NOT PART OF THAT SCENARIO.” — Mary Hilliard Harrington, *Red Light Management*

# SONY MUSIC NASHVILLE...

## CHANGING THE 2018 STORYLINE...

YTD 93% OF #1 COUNTRY ON-DEMAND STREAMING SONGS

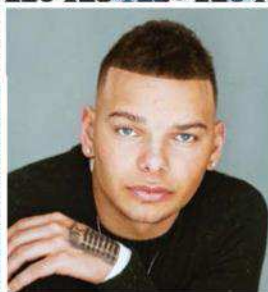
67% OF #1 TOP COUNTRY ALBUMS

52% OF TOP 10 COUNTRY ON-DEMAND STREAMING SONGS

\*=data through April 12, 2018



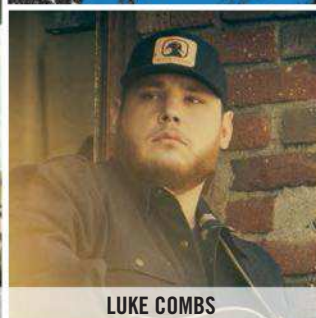
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KANE BROWN



MIRANDA LAMBERT



LUKE COMBS



CAM



TYLER FARR



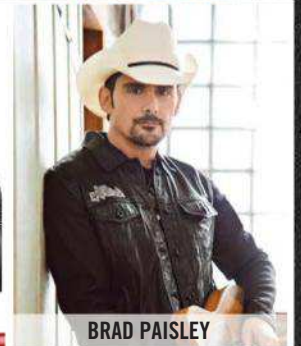
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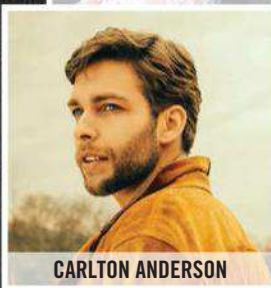
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CHRIS YOUNG



BRAD PAISLEY



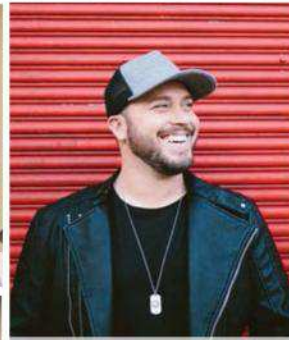
CARLTON ANDERSON



RACHEL WAMMACK



LANCO



MITCHELL TENPENNY



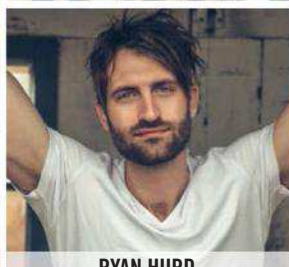
FAITH HILL



TENILLE TOWNES



BEN GALLAHER



RYAN HURD



SETH ENNIS



OLD CROW MEDICINE SHOW



THE SISTERHOOD BAND



DOLLY PARTON



LEVON



**KERRI EDWARDS\***

FOUNDER/PRESIDENT, KP ENTERTAINMENT

★ **Making Luke Bryan an American Idol**

Luke Bryan, who Edwards co-manages with Red Light, notched his 19th No. 1 Country Airplay hit in 10 years with "Most People Are Good"; sold 290,000 copies of his 2017 No. 1 Top Country Albums release, *What Makes You Country*; and got a seat at the judges' table on *American Idol*. He's also about to headline a tour that will have him playing Major League Baseball's Wrigley and Ford fields.

**TEACHING UNDERDOGS NEW TRICKS** Bryan was an unknown songwriter when Edwards left music publishing to manage him 15 years ago. She partnered with Coran Capshaw and Red Light for extra clout and now puts that leverage to use for KP clients Cole Swindell, who scored his fifth platinum single, and Jon Langston, who just signed a deal with UMG Nashville. Edwards says the official motto of KP, which has a staff of six, is "all in."

**MARION KRAFT, 53**

CEO, SHOPKEEPER MANAGEMENT

★ **Ushered in the Lambert generation**

With Kraft's guidance, client Miranda Lambert has become the ACM's winningest artist of all time. In April, she was named female vocalist of the year for the ninth consecutive time.

**WOMEN GUIDING WOMEN** Kraft, who leads an all-female executive team, says ShopKeeper's

artists — which also include Tenille Townes, Ashley Monroe and her supergroup with Lambert, Pistol Annies — "are our bosses. We all figure out what the music says and we take it where it belongs." Says Kraft: "That means knocking on lots of doors. We continue to raise the flag for female voices."

**HER TAKE ON THE MUSIC MODERNIZATION ACT** "My good friend Dina LaPolt has been fighting for years to change these outdated laws by extensively researching and reaching across the aisle to come up with a bill that fairly compensates music creators."

**DALE MORRIS, 81**

PRESIDENT, DALE MORRIS & ASSOCIATES/MORRIS HIGHAM MANAGEMENT

**CLINT HIGHAM, 46**

PRESIDENT/PARTNER, MORRIS HIGHAM MANAGEMENT

★ **Sunny days for Chesney and Old Dominion**

Key client Kenny Chesney's current Trip Around the Sun Tour is on target to gross "north of \$100 million" from 43 shows, and has already sold over 1 million tickets, says Higham. Old Dominion has had a breakthrough year as well. The five-piece band crested the Top Country Albums chart for the first time last September with *Happy Endings*, earned its fourth and fifth top five hits on Hot Country Songs and, in April, beat out Little Big Town and Lady Antebellum for the vocal

group of the year honor at the ACM Awards.

**PAYING IT FORWARD** For Higham, artist development is a favorite part of the job, one that he says has largely shifted from labels to managers in recent years. "I don't want to lease a certain moment in time with an artist. I want the whole career," he says. Mentoring others, as Morris mentored Higham when he hired him 25 years ago, is also a priority. "Nothing thrills me more than to see somebody else be successful and knowing you had something to do with it," says Higham.

**BIGGEST COUNTRY MUSIC STORY OF THE PAST YEAR**

**Higham** "There really wasn't one. You look back at the Outlaw days, and those guys lived their music and truth. I'm ready for someone to shake it up."

**JOHN PEETS, 51**

FOUNDER, Q PRIME SOUTH

★ **Building Eric Church's flock**

Peets is a guru for Nashville mavericks. He counsels his artists to "look more inward than outward" — to be themselves and color outside the boundaries of the country radio and publishing ecosystems. In 2017, that meant 896,620 tickets sold for country-rock titan Eric Church (Billboard Boxscore's No. 2 country tour of 2017, with a total gross of almost \$55 million from 65 shows). It also led to vocal duo of the year wins for Brothers Osborne at both the 2017 CMA Awards and 2018 ACM Awards. And rising star Ashley McBryde's hard-living songs drove her Warner Bros. Nashville debut, *Girl Going Nowhere*, to a No. 7 debut on the Top Country Albums list.

**SCOTT SIMAN, 63**

PRESIDENT, EM.CO

★ **CEO of Tim McGraw Inc.**

As head of Tim McGraw's management company, Siman was instrumental in putting together Soul2Soul, McGraw and wife Faith Hill's first co-headlining tour in nearly two decades. The country superstars hit the road in April 2017 and grossed \$71.3 million in the first six months, earning them the Legend of Live honor at the 2017 Billboard Touring Awards. They've just embarked on another run of shows.

**FILM AND FITNESS** Siman reps McGraw in all pursuits, which led to his involvement in the production of Showtime's 2017 documentary about the Soul2Soul tour and the upcoming launch of a line of McGraw-branded gyms. "It is easier to tell people we manage Tim," says Siman, "but I like to tell people it's like we're the CEO of his businesses."

**BIGGEST CHANGE OF THE LAST DECADE IN NASHVILLE**

"You've got to love the Predators' run at the Stanley Cup."

NASHVILLE  
★ REMASTERED ★

THE FALCON AND FLAMINGO LAND IN WE-HO

OLD GLORY AND NO. 308 BAR PROPRIETOR ALEXIS SOLER HAS CONVERTED A FORMER BAPTIST CHURCH IN THE TRENDY WEDGEWOOD-HOUSTON NEIGHBORHOOD INTO A COMBINATION COFFEE SHOP AND COCKTAIL LOUNGE INSPIRED BY HER NATIVE MIAMI

In 2010, Alexis Soler, the owner of Nashville bars No. 308 and Old Glory, fell in love with Wedgewood-Houston, the once-derelict industrial neighborhood just south of downtown Nashville.

Now booming with art galleries and restaurants, We-Ho, as locals call it, is the site of Soler's new two-concept project with partners Andy Kneppshield, Angela Laino and Freddy Schwenk: the Falcon and Flamingo.

Soler rehabbed the rundown, two-story Good Samaritan Missionary Baptist Church to unveil Falcon Coffee, followed by Flamingo Cocktail Club in the spring, both inspired by her Miami upbringing. Between the quality cafe Cubano and

plant-based food menu that includes guava empanadas and seitan BLTs, Falcon aims to appeal to the artsy, cosmopolitan community.

"People here need a coffee spot that isn't pretentious and isn't a corporate chain," she says. Adorned with a wood-clad ceiling and salvaged light fixtures, Falcon is a homey contrast to Flamingo's dramatic hues of burnt orange, gold and dark blue, which were inspired by '70s nightclubs from Soler's hometown.

"When I visited Nashville I didn't want to leave," says Soler of her impromptu relocation. "Miami isn't real life." Yet in Wedgewood-Houston, for an evening it certainly can be. —A.A.



Clockwise from top left: Good Samaritan Baptist Church; the exterior of Falcon Coffee Bar/Flamingo Cocktail Club after the renovation; the Falcon's interior.



# CONGRATULATIONS!

We join in celebrating our colleagues, **Joel Katz** and **Jess Rosen**, for being named to the *Billboard* Country Power Players list for the fourth consecutive year.

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**Joel A. Katz**

Atlanta Founding Shareholder;  
Atlanta Co-Managing  
Shareholder Emeritus; Chair,  
Global Entertainment and  
Media Practice



**Jess L. Rosen**

Shareholder; Co-Chair,  
Atlanta Entertainment and  
Media Practice

# IS THE RESISTANCE COMING TO NASHVILLE?

*Opposition to the CMA's Mike Huckabee appointment and chagrin over Shania Twain's pro-Trump comment suggest the country music industry may be ready for a political makeover*

BY MARISSA R. MOSS ILLUSTRATION BY ALEX WILLIAMSON

N

NOT LONG AFTER THE DIXIE CHICKS WERE exiled from the country universe in 2003 following Natalie Maines' declaration, onstage in London, that they were "ashamed the president of the United States [George W. Bush] is from Texas," a group that dubbed itself Music Row Democrats formed in Nashville. At first comprising 20 executives and songwriters, it soon blossomed into the thousands.

The goal of the organization was to help the town, known for its conservative base, elect left-leaning candidates and reveal Nashville for what it really is: a place where a surprising number of progressive liberals work in a musical genre that caters to a core conservative audience.

Fifteen years later, this contrast has never been more apparent. The past year in Nashville — a city that consistently votes blue — has transformed the town from comfortably silent to one vociferously at odds with the conservative political agenda.

Last October, the shooting at the Route 91 Harvest festival in Las Vegas rocked the country music community and its pro-gun culture. Five months later, the Country Music Association (CMA) — the symbolic brain trust of Nashville's music business — ran afoul of Music Row's increasingly liberal power base when it announced that it was installing gay-marriage opponent, National Rifle Association (NRA) proponent and former governor of Arkansas Mike Huckabee on its foundation board. (He resigned days later.)

In the wake of those developments — and the

local music industry's reaction to them — many are wondering if Nashville is finally ready for a political transformation.

"In my time working in music, I've witnessed what has felt like a shift from conservative Music Row-slash-country music to seeing artists speak out more on issues that resonate with the left side," says one industry insider, who, along with several other sources interviewed for this story, requested anonymity given the sensitive nature of the topic. "Artists and the industry realize things have changed," says the source, adding, "It's less of a country music thing than it is a generational shift."

The Music Row Democrats have since disbanded, but in May, a new group formed with the goal of empowering artists and industry workers to speak out where they can, including supplying them with information and support to deal with Nashville's political dissonance. Twenty-six members of the city's music industry met at Creative Artists Agency's downtown office to discuss next steps and form an as-yet-unnamed consortium similar to Music Row Democrats, with Tennessee Democratic party chief Mary Mancini present.

"A lot of immediate focus will be on getting folks registered," says a publicist who attended the meeting. "The topic of voter registration is so completely nonpartisan, the hope is that stars on every level would agree to do a PSA."

Chances are, some will. Kacey Musgraves, Brothers Osborne, Maren Morris, Charlie Worsham, Margo Price and Kip Moore are among the artists who have put their beliefs on display, as has country institution Tim McGraw, who supports same-sex marriage and gun control. Likewise, some of the town's top executives have contributed to liberal causes: For example, according to Federal Election Commission records, Universal Music Group Nashville chairman/CEO Mike Dungan has contributed at least \$12,300 to Democratic organizations and candidates between 2004 and 2017, and Big Machine Label Group president/CEO Scott Borchetta gave nearly \$3,000 to Hillary Clinton's presidential campaign.

That said, local music-industry workers

maintain that real change won't happen until more executives voice their progressive views. "If one label head would talk, the floodgates would open," says a longtime insider.

Few in Nashville's music circles have piped up over the past two years, but when they have, the results have been telling. In 2017, weeks after the Route 91 shooting, the CMA Awards attempted to rein in political questions on the red carpet by imposing media restrictions. When met with resistance by local reporters and even awards host Brad Paisley on Twitter, it reversed the decision. And sources say Huckabee's resignation from the CMA's foundation board was prompted in part by artists who privately complained to the association. The loudest voice of opposition, however, came from talent manager Jason Owen, the openly gay owner of Sandbox Entertainment and co-president of Monument Records, who sent a letter of protest to the CMA that leaked to the media.

NRA Country, the organization's link to country-music gun enthusiasts, ran into similar problems after the Route 91 shooting when the genre's tradition of gun culture felt grossly out of step with







nationwide calls for sensible firearm laws. Though NRA Country was previously supported by Florida Georgia Line and Luke Combs, artists began cutting ties in the wake of the Las Vegas massacre and the Parkland, Fla., high school shooting in February. This prompted a redesign of NRA Country's website that carries no mention of country music acts.

Most recently, in the days following Shania Twain's comment in April to U.K. newspaper *The Guardian* that were she not Canadian she would have voted for Donald Trump "because, even though he was offensive, he seemed honest," the country superstar wound up apologizing on Twitter. Twain got a bit of the blowback that the Dixie Chicks had experienced in 2003, but this time it was opponents of the Republican president who vowed to never listen to her again.

These developments indicate that Nashville's political climate is indeed changing, but the long-time industry insider notes there's still one major obstacle when it comes to artists speaking their minds. "They're scared of radio," says the source.

Radio remains country's top tastemaker, and the genre is dominated by the Cumulus and Cox

broadcast groups with ownership and listener demographics that lean heavily conservative. (In 2014, for example, Cumulus gave tens of thousands of dollars to Ben Carson's presidential campaign.)

In 2007, when the Dixie Chicks won five Grammy Awards, two for their unapologetic take on the Bush controversy, "Not Ready to Make Nice," country radio still kept them off the airwaves despite Bush's falling popularity. In an interview with the Associated Press at the time, KXNP-FM North Platte, Neb., program director Tony Lama predicted his listeners were "outraged" by the Grammy wins. "This is rural, conservative America," he said.

Pitfalls also exist in the live sector, such as at the Rock the South country music festival in Cullman, Ala., which is sponsored in part by Vans Sporting Goods, a retailer of AR-15s. The title sponsor of the Bi-Mart Willamette Country Music Festival in Brownsville, Ore., also sells firearms (although it does support limited restrictions). Artists who publicly support gun reform could look hypocritical if they play festivals supported by firearms dealers.

It's the kind of Catch-22 that makes some skeptical that Nashville will ever truly escape

its conservative cage. Political strategist David "Mudcat" Saunders, known for his work to elect Virginia Democrats Gov. Mark Warner and Sen. Jim Webb, has tried for years to galvanize the city's left-leaning members, but, he says, "Nashville embodies the soul of rural America."

"I don't fault artists for choosing to stay out of politics publicly. It can be career suicide," says Abe Stoklasa, one of few Music Row songwriters who has been vocally anti-Trump.

For those who can't resist, how best to express one's liberal views in Nashville is also a quandary. Country singer-songwriter Charlie Worsham, who supports gun control, says that instead of taking to Twitter, which he likens to "lobbing a hand grenade and running," correcting fans who use racial slurs or putting time into a nonprofit carries more weight. A Nashville publicist also notes there's a lot of below-the-radar "inner-industry bonding in the wake of these optically mishandled situations."

Time will reveal whether real change has come to Nashville. If it does, Worsham predicts it will be gradual. "Maybe it's not a big op-ed," he says. "Maybe it's a thousand small gestures."

REFERENCES: BETTY IMAGES; MARCH; SPEAKER PLATTI/GETTY IMAGES; ENOUGH; MORGAN YINGLING/HE COMMUNITY FOUNDATION OF MIDDLE TENNESSEE; CHICKS; JEFF KRANTZ; FILMAGIC/GETTY IMAGES; MORRIS; ISAAC BREKRENTZ/GETTY IMAGES; VEGAS; GOTTSCHE LOWE/REX USA; MCGRAW; JORDAN STRAUSS/VISIONARY IMAGES.

NOSTALGIA PLAYS

“ARTISTS FROM THE ’90S AND EARLY AUGHTS ARE SEEING A RESURGENCE IN POPULARITY. FOR SOME, THEIR BEST YEARS ARE AROUND THE CORNER.”

— Nick Meinema, *United Talent Agency*

**CLARENCE SPALDING, 61**

PARTNER, MAVERICK

★ **Steering the Aldean machine**

In April, *Rearview Town* became Jason Aldean’s fourth consecutive album to debut at No. 1 on the Billboard 200. It earned 183,000 equivalent album units in its first week — the biggest haul for a country studio album since Chris Stapleton’s *From A Room: Volume 1* in 2017. Two days after *Rearview Town*’s release, Aldean scored his third consecutive entertainer of the year ACM Award. His victory was all the more meaningful following the horror of the Route 91 shooting, which began while the singer-guitarist was onstage. “Our artists use their music and performances to show that evil won’t win,” says Spalding.

**REBA’S RENAISSANCE** Spalding points to client Reba McEntire’s Grammy win for best roots gospel album and her ACM Awards hosting gig as the beginning of a new chapter in her career.

LIVE

**ALI HARNELL, 50**

SENIOR VP GLOBAL TOURING, AEG PRESENTS

★ **Bragging rights**

Harnell promoted tours with Little Big Town, Kacey Musgraves and Midland.

**COUNTRY’S U.K. AMBASSADOR** Promoted to her current title in May, Harnell continues to program and grow AEG Presents’ successful C2C festival at the O2 Arena in London, Dublin and Glasgow, which in 2018 was headlined by Tim McGraw and Faith Hill.

And country is not her only game: Harnell also manages pop group The Shadowboxers, who are opening for Justin Timberlake on his Man of the Woods Tour.

**RECENT TV SERIES CHARACTER THAT INSPIRED HER** “The child character Papa from *The Chi*.”

**DAVID KELLS, 42**

SENIOR VP EVENTS AND MARKETING, BRIDGESTONE ARENA/ NASHVILLE PREDATORS

★ **Breakaway success with the Predators**

With the help of the Nashville NHL team’s on-the-ice success and 2017 Stanley Cup run, Kells has made home games at Bridgestone Arena one of the hottest tickets in town, with Vince Gill playing intermissions, country stars

welcoming fans with “The Star-Spangled Banner” and Carrie Underwood cheering on her husband, Predators center Mike Fisher.

**HALLOWED GROUND** Bridgestone remains the must-play concert venue for musicians touring through Music City — Eric Church ended his Holdin’ My Own Tour there and broke an attendance record with 19,020 fans in attendance.

**LOUIS MESSINA, 70**

CEO, MESSINA TOURING GROUP

★ **It’s Taylor time**

Messina, who plotted and is promoting Taylor Swift’s Reputation Tour, her biggest to date, says it’s on track to gross \$300 million with an average attendance of 40,000 per show. “She’s in her 11th year of touring and bigger than she has ever been,” says Messina.

**CHESNEY, SHELTON & CHURCH — OH MY** The hard-driving promoter is also working with Kenny Chesney — career box-office gross, \$968.8 million — on a sold-out stadium tour, while promoting red-hot runs for Blake Shelton and Eric Church. He’s also handling one-off shows for George Strait, including a headlining slot at Bayou Country Superfest in New Orleans. “We’re going to do 50,000 people and gross \$7 million,” says Messina. “His legacy keeps growing.”

**HE’S OVER...** “All these loser writers talking about Taylor Swift’s tour. We’re going to gross \$7 million a show — how can you say that’s not a huge success?”

**BRIAN O’CONNELL, 53**

PRESIDENT OF COUNTRY MUSIC TOURING, U.S. CONCERTS DIVISION; LIVE NATION

**BRIAN TRAEGER, 37**

PRESIDENT OF NASHVILLE, U.S. CONCERTS DIVISION; LIVE NATION

★ **Career honor**

In January, O’Connell received the CMA Award for lifetime achievement in touring during his 25-plus years in the business, a game-changing career that’s responsible for six successful country music festivals and the Country Megaticket season pass. Traeger, meanwhile, oversaw a record number of 2017 shows booked at both Memphis’ FedExForum and Nashville’s Bridgestone Arena, and Kid Rock’s third annual Fish Fry at Fontanel.

**ROUTE 91 WISDOM** “I have a much deeper awareness of how fragile things are,” says O’Connell about how he has changed in the tragic aftermath of the Route 91 festival, which he co-founded in 2014. “One minute you can be standing there at the most successful edition of a festival you [created] — and the next you’re the lead story on every news service on the planet. You can’t wrap your head around it.”

**HE’S OVER...** O’Connell “Talking about Route 91.”

**SALLY WILLIAMS, 46**

SENIOR VP PROGRAMMING AND ARTIST RELATIONS, OPRY ENTERTAINMENT; GM, GRAND OLE OPRY

See page 72.

AGENCIES

**MARC DENNIS, 47**

**DARIN MURPHY, 51**

CO-HEADS, CAA MUSIC NASHVILLE

**ROD ESSIG, 69**

**JOHN HUIE, 62**

FOUNDERS, CAA MUSIC NASHVILLE

★ **Booking bonanza**

CAA’s Nashville quartet has orchestrated some of the hottest country tours of the past year, including an 80-date sold-out North American tour for Tim McGraw and Faith Hill that grossed close to \$79 million (another 25-date leg began in May); a run of Zac Brown Band stadium/amphitheater shows in 2017 as well as 2018 plays with the Eagles; Keith Urban’s *Graffiti U* summer tour with Kelsea Ballerini, which is on track to gross over \$30 million, according to the agency; and the extension of Luke Combs’ first headlining run with 25 new North American dates.

**SHANIA’S ON FIYA** CAA reports that a 70-city Shania Twain world tour routed by Dennis is on track to generate over \$75 million in revenue.

**JONATHAN LEVINE, 56**

HEAD OF NASHVILLE OFFICE, PARADIGM TALENT AGENCY

★ **Nonconformists wanted**

Levine says he’s most proud of working with artists who don’t conform to the “Nashville formula,” including Sturgill Simpson, Margo Price and Anderson East. “We continue to be a home for music that reeks of authenticity and credibility,” he says.

**KACEY IN THE HOUSE** Levine signed Kacey Musgraves in 2018 and brought over her longtime promoter, Lenore Kinder from AEG Presents, to represent the “Space Cowboy” singer. Meanwhile, Paradigm continues to build careers for Tyler Childers, Colter Wall, Brent Cobb and The Lone Bellow — acts that don’t get much mainstream country radio play but have built strong fan bases through live performances.

CHART ROOKIE

*Lindsay Ell*



NO. 1

2017 debut on Country Album Sales with her first full-length, *The Project*

NO. 4

2017 peak on Top Country Albums, *The Project*

TOP 20

Peak ranking on Country Airplay for current single “Criminal”



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**NICK MEINEMA\***  
**CURT MOTLEY, 53**

NASHVILLE MUSIC LEADERSHIP, UNITED TALENT AGENCY

★ **Took Toby Keith to Saudi Arabia**

With Motley's help, Toby Keith had one of the biggest years of his career. *The Bus Songs* landed at No. 6 on Top Country Albums, and Keith performed in front of an estimated 1 million fans globally, says Motley, including a historic show in Riyadh, Saudi Arabia, in May 2017. Meinema also booked Keith in three new markets in Canada. "It's rare that you get to bring a new opportunity to someone with such a storied and robust career," he says.

**NEW FACES IN THE CROWD** "You have to make sure your artists aren't looking at the same crowds year to year," says Motley, who expanded Keith's audience by booking him for nearly 20 corporate and private events in 2017.

**ROB BECKHAM, 52**  
**SCOTT CLAYTON, 52**  
**JOEY LEE, 49**

**GREG OSWALD, 61**

**JAY WILLIAMS, 45**

CO-HEADS/PARTNERS, NASHVILLE OFFICE; WME

★ **Talent infusion**

In October 2017, Lee and Williams were promoted to co-head status, and a month later, Clayton left CAA to join them and WME vets Oswald and Beckham at the agency's Nashville office, which reps Jason Aldean and Miranda Lambert and has booked over 11,000 dates in the past year. In May, Williams and Clayton added Adam Voith and Andrew Colvin, formerly of the Billions agency, to the staff. "Jay was working on bringing them to WME when I was trying to get them to join CAA," says Clayton. "I think being on the same side finally did the trick."

**DOLLY'S IN THE HOUSE!** Oswald led the team of agents that signed Dolly Parton in 2018.

**MEDIA**

**RAC CLARK, 61**

PRESIDENT/EXECUTIVE PRODUCER, LION'S HEART ENTERTAINMENT

★ **ACM Awards ace**

In April, the 2018 ACM Awards, which Clark executive-produced, added 1.2 million overall viewers to its 2017 ratings.

**REMEMBERING ROUTE 91** Clark, son of the late broadcasting legend Dick Clark, had the idea to approach Jason Aldean for the telecast's opening tribute to the victims of the Route 91 shooting. "We had to find the right tone," says Clark. "And we realized one song wouldn't do it. That's how we came up with the spoken-word part, and it was Jason and his team that came up with the idea to ask four other artists to join him and talk about what country music means to them and the fans."

CHART ROOKIE

Jordan  
Davis



NO. 1

on the April 21  
Country Airplay  
chart with  
"Singles You Up"

NO. 4

on Hot Country  
Songs with "Singles  
You Up" (April 21)

NO. 6

debut on the April 7  
Top Country  
Albums list for first  
LP, Home State

MEMPHIS IS FOR OUTLAWS

AS AUSTIN'S GRIT GIVES WAY TO GLOSSY REAL ESTATE, COUNTRY MUSIC'S NONCONFORMISTS ARE SEEKING OUT THE OLD-SCHOOL STUDIOS — AND NEXT-GEN PRODUCERS — OF TENNESSEE'S OTHER MUSIC CITY

B

Beginning in the 1970s, Austin reigned as the hotbed of Outlaw Country — the place where Willie Nelson, The Flatlanders and other nonconformists turned their backs on Nashville's slick production and set down roots. But with a real estate boom bringing more glitz to Texas' capital much as it has in Music City, the outlaw spirit may find itself on the road again with Memphis as its next destination.

In addition to recording there, Texas troubadour Dale Watson bought property in Memphis' Whitehaven neighborhood and moved his annual Ameripolitan Music Awards show there. "Quite frankly, the atmosphere in Memphis now amounts to what Austin was in the early '80s," he says. "It still has a maverick style. All the independent labels are still going, but there's also a rebirth happening."

For Margo Price, who says she had felt like "an outcast in

Nashville for years," a 2015 trip through Bluff City proved career-changing. After touring Sun Studio, where visitors can pay to cut their own singles, Price booked time on a whim — a move that would ultimately connect her with Matt Ross-Spang, the Grammy-winning producer, engineer and mixer whose credits include work with Jason Isbell and Chris Isaak.

"I hadn't felt that encouraged by an engineer or a producer in Nashville in so long," she says of Ross-Spang, who produced Price's critically acclaimed debut, *The Midwest Farmer's Daughter*, at storied Ardent Studios.

When Price was ready to work on a follow-up, she returned to Memphis, where Ross-Spang now runs Southern Grooves Productions out of the beautifully renovated Studio B inside Sam Phillips Recordings.

Alt-country artists Brent Cobb, Valerie June and Charley Crockett have also recently logged studio time in Memphis, and Ross-Spang says that part of the city's appeal is its lack of distraction. "Down here we don't have the labels, we don't have the publicists, we don't have the management," he notes. "We still talk and move slow. It's not as crazy as Nashville is right now."

But mostly, there's an intangible, old-school magic that up-and-coming producers like Ross-Spang and Lawrence "Boo" Mitchell, son of Royal Studio founder Willie Mitchell, are intent on preserving as the city undergoes a quieter renaissance.

Royal Studios, where Bruno Mars and Mark Ronson tracked "Uptown Funk!," is virtually unaltered from the days when Al Green recorded there; ditto for Ardent, where Memphis native Julien Baker recorded her latest LP. Ross-Spang's Studio B, equipped with a 1969 custom-built Spectra Sonic console and echo chambers, is down the hall from Sam Phillips' completely intact office. "These places pull something out of you," says Ross-Spang.

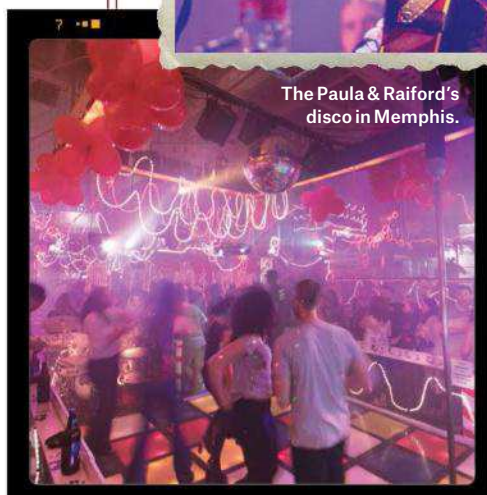
"Memphis is not the place where they tear down something just to put up something new and call it the old thing," adds Watson. "I don't call what's going on in Nashville construction. I call it destruction."

Which isn't to say there's nothing new happening in Memphis. Paula Raiford has reopened her dad Robert's '70s disco as Paula & Raiford's (a Price fave), and James Beard Award-nominated chefs Michael Human and Andy Ticer are lighting up the culinary scene with their new restaurant, The Gray Canary.

"We're experiencing growth and innovation but without Nashville's population increase," says Gebre Waddell, CEO of Memphis audio-technology startup Soundways and a Recording Academy member. "We're observing what's going on there and learning how it might be best managed when it happens here." —BROOKE MAZUREK



Price has recorded two albums in Memphis.



The Paula & Raiford's disco in Memphis.



Ross-Spang outside the Sam Phillips Recording studio.

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**LESLIE FRAM\***

SENIOR VP MUSIC AND TALENT, CMT

Now in 92 million homes, the Viacom-owned CMT finished fiscal 2017 up 13 percent among adults 18-49, notching its highest-rated year since 2014. That's largely thanks to Leslie Fram's savvy programming and talent choices for the cable channel's musical fare, which includes *Crossroads*, a series that pairs country artists with musicians from other genres; the CMT Music Awards; and the CMT Next Women of Country campaign, a cross-platform initiative that Fram, who grew up in Fairhope, Ala., created to provide tour support and on-air opportunities for rising female stars. "Among our success stories are Brandy Clark, Cassadee Pope, RaeLynn and Maren Morris," says Fram.

**THE BIGGEST ISSUE COUNTRY MUSIC FACES** "Lack of support for female artists. In the past few years, only two to three women have appeared on radio's 'most played' year-end lists. This is also true for streaming services. Female artists and songwriters are making some of the best music available but are not given the support and exposure. The issue won't be resolved until women are elevated in all aspects of the business."

**WHAT CMT IS DOING TO COUNTER THAT TREND** "Our team selects a mixture of signed and unsigned female artists, and we highlight their material across our shows and platforms. We'll film them in our studio doing acoustic sets and create videos around them to give them extra content. That has been going on for five years. Four years ago, we added a tour. It's usually anchored by a more established artist, and they take out up-and-comers that otherwise might not get a stage to play on. Each November, the Tuesday before the CMA Awards, we host an event at the City Winery to introduce the new class. There are about 10 performances, and it's a big industry celebration."

**CARLY PEARCE ON FRAM** "When I think about my nine-year journey in Nashville, meeting Leslie Fram and becoming a member of the Next Women of Country stands out. Leslie has become an unwavering champion of the kind of artist I am, and continues to be high on my list of 'go-tos' when I need guidance regarding difficult decisions in my career. Her drive and passion to create a safe place for female artists not only fostered opportunities for me early on, but also helped me to regain my confidence as a woman in the industry when for quite some time it was shattered." —PAULA PARISI



From left: RaeLynn,  
Pope, Pearce, Fram  
and Jillian Jacqueline  
photographed by  
Eric Ryan Anderson  
on April 30 at CMT in  
Nashville.

# *The Champion*

*Frustrated by the country music industry's lack of support for female artists, Leslie Fram founded the CMT Next Women of Country campaign to level the playing field — and it's working*







**RED LIGHT**  
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**BOBBY BONES**

**CORAN CAPSHAW**

**KERRI EDWARDS**

**MARY HILLIARD HARRINGTON**

**TOM LORD**

**JANET WEIR**

**ON BEING NAMED AMONG  
BILLBOARD'S COUNTRY POWER PLAYERS**

**J.R. SCHUMANN, 36**

SENIOR DIRECTOR OF PROGRAMMING, SIRIUSXM

★ **Making fans in Margaritaville**

Schumann has overseen the growth of 12 country channels on the satellite radio service, which has over 33.1 million total subscribers.

**COUNTRY AMBASSADOR** The Tyler, Texas-born executive has raised country's global profile through his oversight of artist-branded channels such as Kenny Chesney's No Shoes Radio and The Garth Channel, as well as live events like The Highway's Music Row Happy Hour every Friday at the Margaritaville restaurant in Nashville. "We see probably on average 1,000 people," says Schumann. "Trip Advisor lists it as a 'must-do.'"

**HE'S OVER...** "Pedal taverns! It's basically a bar on wheels — with people pedaling the thing down the road at two-and-a-half miles per hour."

**DIGITAL/STREAMING**

**JAY LIEPIS, 44**

GLOBAL HEAD OF COUNTRY MUSIC, APPLE MUSIC

★ **Nashville's new kid in town**

As country blooms at Apple Music — the genre is up 84 percent worldwide among the service's 40 million subscribers in 115 countries — the streaming behemoth has staked a physical claim to Nashville by moving Liepis to Music City before it opens a Southern office there in the fall.

**THE POWER OF STREAMING** Even with 13 years at the tech giant, Liepis calls a recent Apple Music collaboration with Jason Aldean "definitely a career highlight," adding, "He really understands the power of streaming." Coordinated exclusives like a Beats 1 interview and a "Drowns the Whiskey (Live)" premiere helped catapult the April release of Aldean's *Rearview Town* to No. 1 on the service's country albums chart and smash the platform's all-time record for most-streamed country album in its first week.

**SURPRISING COUNTRY FAN BASE** "The United Kingdom. Twenty years ago, it was all about the local Brit rock scene there."

**JOHN MARKS, 64**

GLOBAL SENIOR EDITOR/MUSIC PROGRAMMER, COUNTRY; SPOTIFY

★ **Bringing country to more countries**

Spotify's Hot Country playlist, curated by Marks, reaches over 4.7 million followers worldwide — it recently expanded to Australia, New Zealand, Canada and Spain, in addition to the United States, the United Kingdom, Sweden and Latin America. In April, an "enhanced" playlist premiered that includes original interviews and music videos.

**CROSSOVER CHAMPION** Marks is especially proud of Spotify Country discoveries like Florida Georgia Line's collaboration with Bebe Rexha,

CHART ROOKIE

Devin Dawson



NO. 6

Hot Country Songs peak (on the chart dated March 31) for his debut single, "All on Me"

NO. 2

Country Airplay, "All on Me"

NO. 5

Top Country Albums high for his first full-length LP, *Dark Horse*

"Meant to Be," which has spent 26 weeks at No. 1 on the Hot Country Songs chart. "It has broken records with a female lead from New York City with no country cred," says Marks. "I love it when stuff like that happens."

**KELLY RICH, 51**

SENIOR LABEL RELATIONS MANAGER FOR NASHVILLE, AMAZON MUSIC

**EMILY COHEN, 34**

COUNTRY MUSIC CURATOR, AMAZON MUSIC

★ **Country's streaming leader**

While country music lags behind other genres when it comes to consumption through streaming, Amazon Music "performs three times the industry average, and to see those numbers grow is our biggest accomplishment," says Rich, who left Big Machine Label Group in February 2017 to help the Amazon team make its mark in Nashville. While the company that Jeff Bezos built declines to reveal any real numbers about its business, *Billboard* estimates that country makes up 15 percent of Amazon's streams. Comparatively, country music accounts for only 6 percent of overall U.S. streams.

**SPREADING COUNTRY HEAT** On April 27, Amazon launched its new Country Heat playlist, curated by Cohen, in 35 countries.

**SURPRISING CELEBRITY COUNTRY FAN Cohen** "Chris Pratt. When Chris Stapleton brought him onstage during his hometown shows at Bridgestone Arena [in Nashville], I was completely floored. If Stapleton co-signs you into the country-music-verse, then so will I."

**RACHEL WHITNEY, 36**

HEAD OF COUNTRY MUSIC PROGRAMMING, PANDORA

**BEVILLE DUNKERLEY, 43**

DIRECTOR OF ARTIST MARKETING AND INDUSTRY RELATIONS, PANDORA

★ **Building audience with Backroads**

Whitney was instrumental in introducing Pandora's Backroads station in April. Dunkerley made the company's yearly *Sounds Like You: Country* show in June 2017 biannual, pulling off a second November event headlined by Blake Shelton on the release day for his album *Texoma Shore*.

**AWAKE, DORMANT COUNTRY FANS!** Over two-thirds of Pandora's 72.3 million monthly active

listeners have tuned in to country on the platform in the past year, but both Whitney and Dunkerley want to grow that considerable number through efforts like Backroads, the first country initiative for a digital service provider incorporating programming, marketing and events. "The focus is getting people who maybe signed up for a Pandora account 15 years ago but haven't used it in a while to become habitual users again," says Dunkerley.

**WHAT SHE MISSES ABOUT THE NASHVILLE OF OLD Whitney**

"The old venues — The Rutledge, the old Sutler, Starwood — and the people: Jeff Walker was the first person to give me a chance at a 'real' job, and Ann Soyars, who would always wave us past the line at the Station Inn. And I really miss the parking."

**PUBLISHING**

**KENT EARLS, 46**

EXECUTIVE VP/GM, UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

★ **20 years strong**

Earls is celebrating the meteoric rise of UMPGN artist Kane Brown, who is managed by his wife, Martha Earls, as well as the success of Keith Urban's *Graffiti U*, his sixth LP to debut at No. 1 on the Top Country Albums chart, earning 145,000 equivalent album units in its first week.

**WANTED: NEW TALENT** Earls, who recently marked 20 years with Universal, says his division is "being aggressive" about discovering new songwriters and artists. Recent signees include Caylee Hammack and Josh Hoge.

**TROY TOMLINSON, 54**

PRESIDENT/CEO, SONY/ATV NASHVILLE

★ **A year of growth**

Although Tomlinson declines to provide specifics, he says his division posted significant year-to-year growth and profit. Sony Music's global publishing grew 11.8 percent to \$670 million in its most recent fiscal year, and *Billboard* estimates Sony/ATV as a whole comprises \$600 million of the total.

**NEW TO THE ROSTER** Tomlinson's team signed Kelsea Ballerini and songwriter Luke Laird.

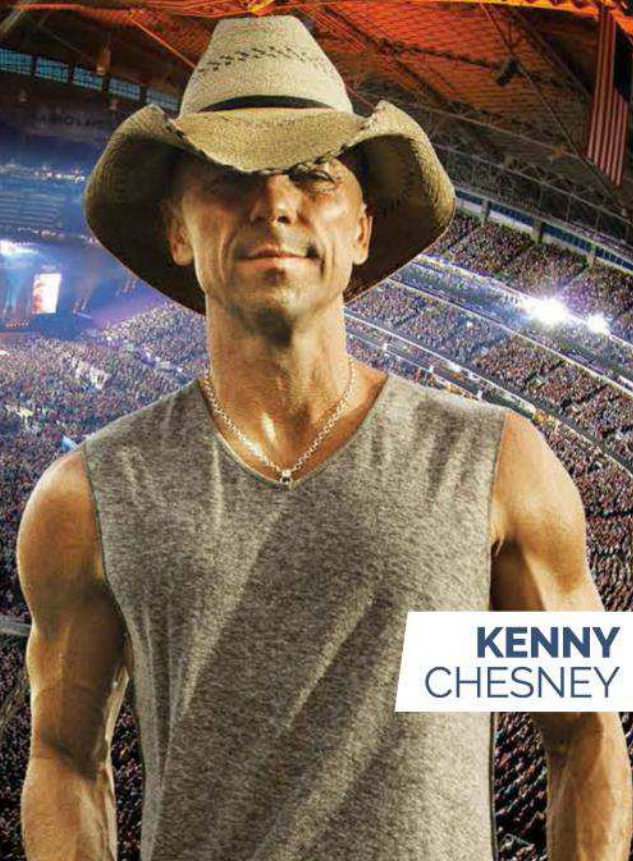
**EMBRACING POP**

"I'M LOVING THE CROSS-GENRE COLLABORATIONS OF LATE. POP ARTISTS OFFER A GATEWAY TO COUNTRY ARTISTS FOR GLOBAL MARKETS."

— John Marks, *Spotify*

# MORRIS HIGHAM

MANAGEMENT



**KENNY  
CHESNEY**



**OLD  
DOMINION**



**MICHAEL  
RAY**



**BRANDON  
LAY**



**RYAN  
GRIFFIN**



**WALKER  
COUNTY**



# *The Torchbearer*

*Emboldened by a ratings increase for the 2018 ACM Awards, Los Angeles-based Academy of Country Music CEO Pete Fisher intends to increase country's presence in Hollywood and Silicon Valley*

Fisher (right) and Young photographed by Reto Sterchi on May 7 at Henrietta Red in Nashville.

*Country*  
**POWER PLAYERS**  
2018

**PETE FISHER, 55**

CEO, ACADEMY OF COUNTRY MUSIC

The 53rd annual ACM Awards were a testament to country music's resilience. Buoyed by two comeback stories — the industry's first Las Vegas event since the Route 91 mass shooting in October 2017 and Carrie Underwood's first public performance since the star sustained injuries in a November fall — the 2018 telecast averaged 12.1 million viewers, an overall audience growth of 11 percent over 2017's 10.9 million. It even beat former FBI director James Comey's first TV interview (airing the same night on ABC) after being fired by President Donald Trump. "Many awards shows have seen a downward trend in ratings, so we were thrilled to reverse that," says Fisher, who's in his second year as CEO of the Los Angeles-based trade association (and prior to that served as GM of the Grand Ole Opry). "We look to build upon that next year."

**HOW THE ACM AWARDS TRUMPED COMEY** "I think we were fortunate to attract people who wanted a little relief from politics with some good, old-fashioned country music. Country music's triumphant return to Las Vegas was one narrative of interest to people, and the other was Carrie Underwood's return. Everyone loves the all-American girl. Those were moments you can't program toward, but our motivation to return to Vegas wasn't about ratings, it was about healing."

**EXPANSION PLANS** "Since moving to Los Angeles, I've been surprised by two things: first, how many country fans there are in this massive metropolitan area. Second, what incredible potential there is out here to expand our genre. Moving forward, one of the academy's key initiatives is to elevate our West Coast profile: Whether it's Hollywood, Silicon Valley or Silicon Beach, we believe there are untapped opportunities for country music in film, TV and technology."

**BRETT YOUNG ON FISHER** "I've known Pete for several years now. He is really the first person I met in the Nashville music industry. I got connected with him through his son, whom I met when I was playing music in Los Angeles. Pete met with me the week that I moved to Nashville and took the time to listen to some of my music and give me advice and direction. He has been such a huge champion of mine from the start, and his support has meant the world to me."

—CAMILLE DODERO

**BEN VAUGHN, 42**

PRESIDENT, WARNER/CHAPPELL MUSIC NASHVILLE

★ **Five-time ASCAP publisher of the year**

Under Vaughn's leadership, Warner/Chappell Nashville has been the No. 1 publisher of the top 100 country radio songs for the past five consecutive quarters, including the first quarter of 2018, in which the division captured a 26.2 percent share.

**ACM DOMINATION** Vaughn says that 2017 was "one of the best years in the history of the company." Warner/Chappell took home its fifth consecutive ASCAP publisher of the year honor and represented 67 percent of the acts who performed on the 2018 ACM Awards.

**SURPRISING CELEBRITY COUNTRY FAN** "The Rock."

**CARLA WALLACE\***

CO-OWNER, BIG YELLOW DOG MUSIC

★ **Next-gen nurturer**

Wallace cultivates young talent. The native Nashvillian signed Meghan Trainor at 17, helped Maren Morris transition from songwriter to performer and has a new label partnership with Atlantic to release recent Harvard grad Brynn Elliott. Internally, there is 25-year-old Alex Stefano, whose three-woman-strong synch department scored key placements with Apple and Old Navy.

**NOT JUST PUBLISHING** The 19-year-old company that Wallace owns with Kerry O'Neil is a multisector powerhouse, handling synchs,

label services and marketing for its writers — almost everything but management. "Not everybody can do what we do," she says. "I can't do what a manager does."

**KOS WEAVER, 49**

EXECUTIVE VP, BMG NASHVILLE

★ **\$119 million in added revenue in 2017**

Over the past 18 months, Weaver has played a critical role in BMG's acquisition of BBR Music Group, which included publishing arm Magic Mustang Music. The deal, for which BMG paid approximately \$103 million upfront, established the company as a major presence in Nashville, where staff has already grown from 20 to almost 100 people.

**BMG + BBR = GROWTH** The BBR purchase helped BMG grow annual revenue to \$619 million from about \$500 million in 2016. Publishing revenue accounted for about 80 percent of that, with BMG claiming 7.7 percent of the top 100 country radio songs in the first quarter of 2018.

**PROs**

**MICHAEL MARTIN, 56**

VP MEMBERSHIP, NASHVILLE; ASCAP

★ **Repping 47 percent of the country market**

Martin says ASCAP holds 47 percent of the country-music songwriting market

that it shares with BMI, SESAC and Global Music Rights. That's up from 30 percent when Martin joined the performing rights organization in 2010.

**ROOM WITH A "VROOM"** After citing the success of member Chris Stapleton's *Traveller* and *From A Room: Volume 1* and *Volume 2* — which have collectively generated 1.7 billion streams since 2015 — Martin says he's scouting for the Stapletons of tomorrow, citing newcomers Jillian Jacqueline, Tenille Townes and Jordan Davis, who scored his first Country Airplay No. 1 with "Singles You Up." "Since the labels have cut back," he says, "it has put more pressure on the PROs to develop [artists]."

**KELLI TURNER, 47**

EXECUTIVE VP OPERATIONS AND CORPORATE DEVELOPMENT/ CFO, SESAC

★ **Blackstone power surge**

SESAC management has spent the last year positioning the company for future growth under its new owner, Blackstone. "We've really been focused on building our team and hiring the right people in the right seats that can help take SESAC forward for the next 10 years," says Turner. The PRO has more than doubled revenue collections from \$206 million in 2015 to \$400 million-\$500 million in 2017.

**JODY WILLIAMS, 62**

VP WRITER PUBLISHER RELATIONS, NASHVILLE; BMI

★ **Showcased 800 artists and songwriters**

BMI's 3-year-old partnerships and events department, which Williams oversees, has yielded 800 paid annual performance slots to promote artists and writers including Luke Combs, Ashley McBryde and RaelLynn.

**BRAND AID** Jason Aldean, Maren Morris, Keith Urban and Kane Brown keep the BMI A-list sizzling, but Williams is most engaged when spotlighting new talent. "We were the only PRO with a curated stage at Hangout, Austin City Limits, LouFest and Lollapalooza," he says. And with sponsors Anheuser-Busch, Delta and AT&T, BMI events are "funded without taking dollars from distribution."

**LEGAL**

**RUSSELL A. JONES, 67**

PRINCIPAL, THE LAW OFFICES OF RUSSELL A. JONES JR. & ANJLEE KHURANA

★ **Garth Brooks' pact man**

Jones negotiated Garth Brooks' contracts for his record-breaking tour, which in 2017 became the most successful outing in North America with a reported 6.4 million tickets sold. The attorney — who has worked on Music Row for 40 years, and also represents Toby Keith and Trisha Yearwood — takes pride in his "small contribution" to Brooks landing a sixth CMA entertainer of the year

NASHVILLE  
★ REMASTERED ★

AN ART DECO HOTEL GETS ITS SECOND ACT

JUST STEPS FROM DOWNTOWN NASHVILLE'S PRINTER'S ALLEY, A ONCE DRAB OFFICE TOWER HAS BEEN RESTORED TO ITS ORIGINAL LUSTER AS A LUXURY INN THAT SPOTLIGHTS THE BEST OF THE CITY'S LOCAL ARTISANS



NOW



Clockwise from top: interior of Noelle; painting of Nashville-raised folk-art sculptor William Edmondson by Mr. Hooper, which hangs in the hotel; vintage postcard of Noel Place.

Downtown Nashville was bustling with new energy when Noel Place debuted as one of the neighborhood's first luxury hotels in 1930. After its less

heady decades as an office tower, the building is now home to the 224-room Noelle, which owner Rockbridge, local architect Nick Dryden and the hotel's operator, Dallas-based Makeready, have reimagined in the spirit of the original.

Noelle's refurbished brass railings, terrazzo floors, striking green marble and dusty pink travertine columns are best appreciated from the Trade Room lobby bar. "Noelle has a storied history, but we wanted

it to have a modern sensibility," says Makeready COO Christine Magrann of the hotel, which opened last December.

Part of Marriott's Tribute Portfolio brand, Noelle is steps from Printer's Alley, Nashville's early-20th-century publishing hub, which has inspired Makeready to collaborate with 55 local designers, makers and artists. Throughout the property are works from such Nashville artists as Mr. Hooper and Lesley Patterson-Marx, assembled by Bryce McCloud, proprietor of Noelle's forthcoming Little Prints shop.

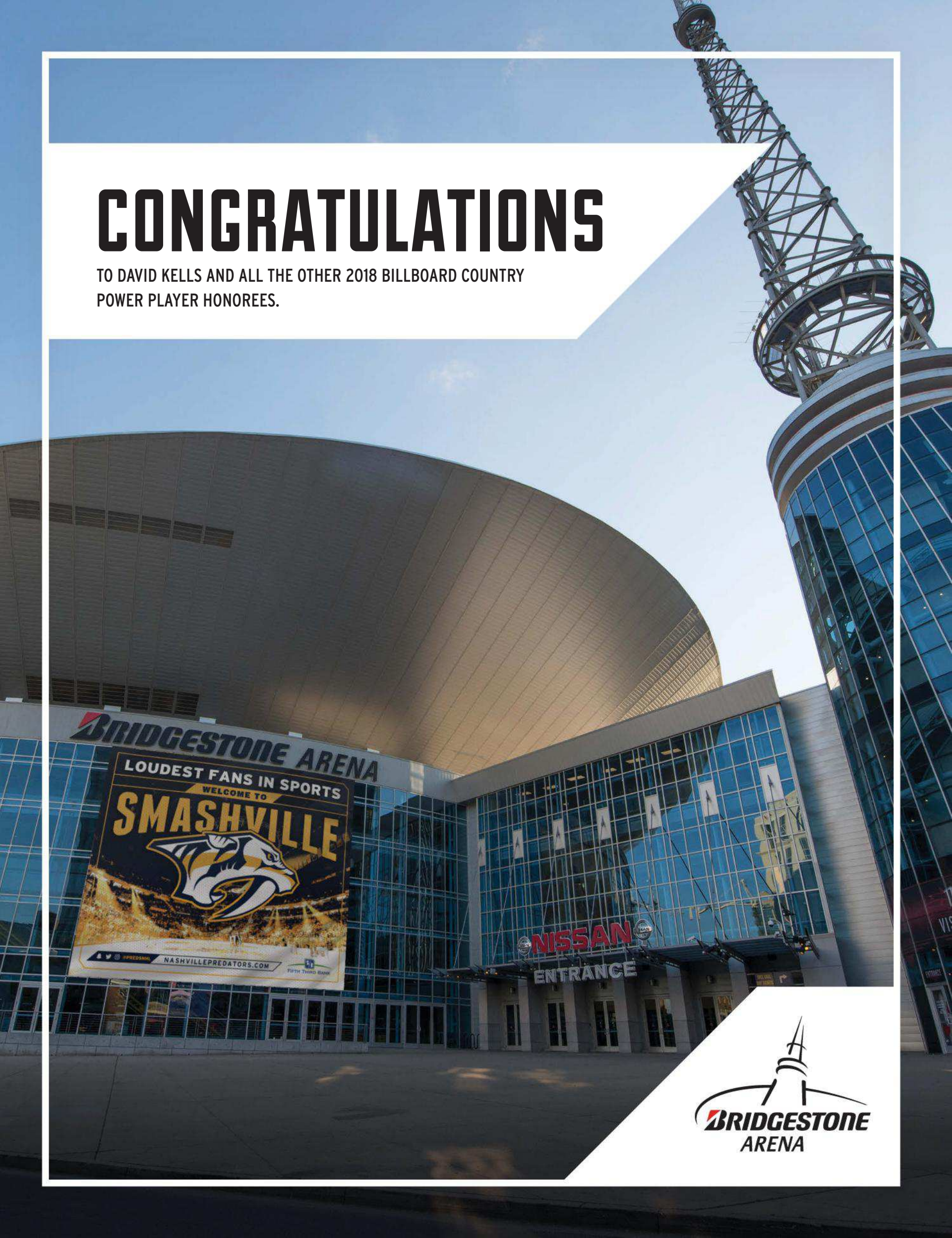
"It was a work-hard, play-hard era," says Magrann of Noelle's origins. It's a mentality that's unlikely to waver during the hotel's second act. —A.A.

1930



# CONGRATULATIONS

TO DAVID KELLS AND ALL THE OTHER 2018 BILLBOARD COUNTRY  
POWER PLAYER HONOREES.



# Country POWER PLAYERS 2018

award. The country star's rarefied level of success "means a lot of people do their jobs really well," says Jones of Team Garth.

## JOEL KATZ, 74

CHAIRMAN, GLOBAL ENTERTAINMENT AND MEDIA GROUP;  
GREENBERG TRAURIG

## JESS L. ROSEN, 63

CO-CHAIRMAN, ATLANTA ENTERTAINMENT AND MEDIA  
PRACTICE; GREENBERG TRAURIG

### ★ Nashville's power lawyers

Katz clients Faith Hill and Tim McGraw's Soul2Soul World Tour grossed \$79 million in 2017 alone. "For the first time we are really seeing progress in terms of country becoming a global brand," says the well-connected Katz. Meanwhile, longtime legal partner Rosen, whose clients include Florida Georgia Line, Miranda Lambert and Thomas Rhett, oversaw Kenny Chesney's surprise defection to Warner Nashville.

**GOOD DEEDS INDEED** Rosen helped Chesney earmark profits from his first Warner single, "Get Along," for his Love for Love City Foundation to aid hurricane relief efforts in the U.S. and British Virgin Islands. Katz worked with Berklee College of Music to establish the African Music Institute, a philanthropic and educational venture slated to open in Libreville, Gabon, in late 2018.

## MIKE MILOM, 75

PARTNER, MILOM HORSNELL CROW ROSE KELLEY

### ★ Transactional titan

Milom and his firm have negotiated more than a dozen "impact deals" over the past year, including placing Luke Bryan on the *American Idol* judges' panel and nailing down credits for his client Keith Urban's new *Graffiti U* album and its 18 producers.

**BROUGHT TO YOU BY...** Verizon, Marriott, Hilton and Can-Am/Bombardier are among the brands Milom has negotiated with this past year for tour sponsorships and endorsements.

**HIS TAKE ON THE MUSIC MODERNIZATION ACT** "It will significantly increase the value of existing and future music assets."

## BUSINESS & BRANDING

## PETE FISHER, 55

CEO, ACADEMY OF COUNTRY MUSIC  
See page 90.

## JEREMY HOLLEY, 40

LAURA HUTFLESS, 36  
FOUNDERS, FLYTEVU

### ★ Billion-dollar Bumble

Under Holley and Hutfless' leadership, the Nashville-based marketing agency more than doubled revenue and staff in the last year and opened a second office in Austin in April. The two also helped grow social-connection app

Bumble into a billion-dollar brand through promotions with Keith Urban and Lady Antebellum. "We understand talent and what will be a win for them," says Hutfless.

**WINNING FOR DOLLY, KEITH AND KELSEA** In addition to spearheading brand campaigns for Urban, Dolly Parton and Kelsea Ballerini, former Warner Music Group executive Holley and Creative Artists Agency alum Hutfless have used country music and artists to engineer high-stakes rebrands for Cracker Barrel and the American Red Cross.

## MARY ANN MCCREADY\*

BUSINESS MANAGER/CO-OWNER, FLOOD BUMSTEAD  
MCCREADY & MCCARTHY

### ★ Finding profits off-road

McCready says that her business management firm is driving clients' non-touring income — which averaged 10 to 15 percent of an artist's pay five years ago — to as high as 40 percent thanks to merch, endorsements, licensing, TV appearances and synchs. Off-road revenue has "much lower overhead," she says, "so it's more profitable to the bottom line."

**SHHH...** McCready won't divulge or discuss her firm's clients, but insiders say they include such country stars as Eric Church, Keith Urban and Dierks Bentley.

### WHAT SHE MISSES ABOUT THE NASHVILLE OF OLD

"Watching Billy Sherrill in Columbia's Studio B producing Charlie Rich, Tammy Wynette and Johnny Paycheck; watching Lynn Anderson's husband, Glen Sutton, streak down Music Row in hosiery; Bob Beckham's 16th Avenue deck parties; the Peddler [restaurant]; and how everything that mattered was congregated on Music Row."

## KERRY O'NEIL, 65

CO-FOUNDER, O'NEIL HAGAMAN

### ★ Bottom-line builders

O'Neil's business management firm doesn't advertise itself or its clients — don't even look for a website — but sources say they include Garth Brooks, Tim McGraw and Little Big Town. As O'Neil puts it, if he and partners Al Hagaman Jr. and Cheryl Harris have another year where "[our] artists take their bows and nobody senses our presence except the key people who need to know, that's a fantastic year for us."

**AND THAT'S NOT ALL** O'Neil also works in music publishing as a co-owner (with Carla Wallace) of Big Yellow Dog Music, where the roster includes Maren Morris and Meghan Trainor.

## JENNIE SMYTHE, 41

CEO, GIRLILLA MARKETING

### ★ Country's social media savant

This all-women digital marketing agency led by Smythe marked its 10th year in business by acquiring competitor Solo Media and

quarterbacking the social media strategy of the 53rd annual ACM Awards, which finished first in its network demo of adults 18-49. "It doesn't get much better than standing in a room with Reba [McEntire], cutting GIFs of her making jokes," says Smythe of the awards show's host.

**WELL-ROUNDED ROSTER** Girlilla's clientele includes Tim McGraw and Rascal Flatts as well as Kid Rock, and Liam and Chris Hemsworth.

**WHY COUNTRY ARTISTS AVOID POLITICS TODAY** "These conversations are coming — I just think they're still in the studio."

## LOU TAYLOR, 52

CEO/OWNER, TRI STAR SPORTS & ENTERTAINMENT GROUP

### ★ Building FGL's brand portfolio

The business manager for Florida Georgia Line oversaw the development and construction of the duo's creative and retail compound, which opened in Nashville earlier this year and houses its music publishing company and meet + greet co-working/event space.

**INVESTED IN NASHVILLE** Leading a staff of 92 employees — 72 of whom are women — Taylor's firm reps a roster that includes Reba McEntire and Jessie James Decker.

**HER TAKE ON THE MUSIC MODERNIZATION ACT** "Why did it take so long to [advance] the thought that writers should be fairly compensated? You pay more for a bottle of water than someone's created intellectual property."

## SARAH TRAHERN, 53

CEO, COUNTRY MUSIC ASSOCIATION

### ★ The TV ratings whisperer

The 51st annual CMA Awards wrangled 14.3 million viewers in November 2017, up 14 percent from 2016; the Reba McEntire-hosted *CMA Country Christmas* drew 8.2 million, up 19 percent from 6.9 million; and a televised CMA Fest special in August attracted 5.7 million, its largest audience in three years.

**INTERNATIONAL HARVESTER** In her fifth year as CEO, Trahern continues to expand the CMA's global reach with a multiyear distribution deal in Latin America and an award presentation at U.K. and Australian festivals. "The fans there know the music and lyrics just as well as the fans here," says the C-SPAN alumna.

**Contributors** Trevor Anderson, Megan Armstrong, Jim Asker, Dave Brooks, Ed Christman, Camille Doder, Adrienne Gaffney, Gary Graff, Jenn Haltman, Joe Levy, Melinda Newman, Paula Parisi, Eric Spitznagel, Phyllis Stark, Deborah Wilker

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

### CHART ROOKIE

## Russell Dickerson



NO. 1

Country Airplay  
peak for his first  
single, "Yours"  
(Jan. 27)

NO. 3

Hot Country Songs  
peak for "Yours"  
(Jan. 27)





# trail·blaz·er

*/noun/*

a person(s) who makes a new track through wild country

Tyler and BK: Congratulations on receiving Billboard's Country Power Trailblazer Award! We have mad respect for your talent, your vision and all that you have accomplished in our industry and beyond. We are filled with anticipation and excitement for all the new territories yet to be conquered. Thank you for allowing us to serve you!

Love, Lou and the Tri Star Team

  
**TRI STAR**  
SPORTS & ENTERTAINMENT GROUP  
BUSINESS MANAGEMENT • TAX

LOS ANGELES  NASHVILLE

## The Trailblazers

# FLORIDA GEORGIA LINE

As it revels in the record-breaking, genre-defying success of "Meant to Be," the duo continues to expand its brand beyond country music

BY MELINDA NEWMAN

S

SINCE THE RELEASE OF THEIR FIRST HIT, 2012'S "Cruise," Florida Georgia Line's Brian Kelley and Tyler Hubbard have built a legacy that extends far beyond country radio, and broken records in the process.

"Cruise," boosted by early airplay from Sirius XM's The Highway, landed the duo, which met at a Belmont University campus worship group in 2008, a deal with Republic Nashville before topping *Billboard's* Hot Country Songs chart for a then-record 24 weeks. More recently, the pair set a different record with its current hit, the collaboration with Bebe Rexha, "Meant to Be." The song has spent 26 weeks and counting at No. 1 as of the June 2 chart, the longest run for a song by a duo or group in the chart's 59-year history.

"Meant to Be" is also the sixth FGL single to top Hot Country Songs, and the pair is aiming for its seventh with latest single "Simple," which dropped June 1. In the process, Hubbard and Kelley have played a leading role in attracting pop-music fans to the genre through collaborations with artists like Nelly (a remix of "Cruise" that featured the rapper went to No. 4 on the *Billboard* Hot 100 in July 2013), Backstreet Boys, Alesso, Hailee Steinfeld and Rexha.

That chart success has been driven by 3.8 billion on-demand streams in the United States alone,

according to Nielsen Music — a rarity for a country act, given that the genre lags behind pop in streaming adoption. And in the all-important live sector, FGL is one of country's few stadium headliners. The duo notched the No. 19-grossing tour of 2017 in any genre, according to *Billboard* Boxscore year-end results, pulling in \$56.5 million.

Hubbard and Kelley, or "BK," as his bandmate calls him, have parlayed their good-time vibe into a lifestyle brand that far surpasses the merch booth. They recently opened a creative compound in Nashville that houses a co-working/event space, meet + greet; their Tree Vibe music publishing company; and the Tribe Kelley Trading Post, headquarters of the fashion brand run by Kelley and his wife, Brittney. It is part of a growing empire that includes their FGL House restaurant/entertainment venue in Nashville and Old Camp whiskey line.

Because of their forward-thinking approach to their art and business, Hubbard and Kelley will be presented with *Billboard's* inaugural Trailblazer Award, which they will receive at the annual Country Power Players event in Nashville on June 5.

On the eve of receiving the honor, the duo spoke to *Billboard* about its multifaceted approach to music, its critics and the international success of "Meant to Be."

**When you started, some critics said you weren't country enough. Has that criticism lessened?**

**KELLEY** We rode that stigma right out of the arena. (Laughs.)

**HUBBARD** The first few months, all they knew about BK and I was that we were the "Cruise" dudes and that we were "bro country" — all about girls, beer and trucks. It didn't take too many more songs for people to realize that we had a little more depth to us. We had a lot of fun showing people the different sides of who we were, from "Dirt" to "H.O.L.Y." to "God, Your Mama, and Me." With each single, we strategize and say, "Well, do we want to let the world in on this side of who we are?"



**What do you see as the most significant aspect of the success of "Meant to Be"?**

**HUBBARD** It's a special song because of the route it took [to No. 1]. It came from Bebe Rexha's EP [*All Your Fault: Pt. 2*], it's not on any of our projects and it was a single. And it crossed over from pop to country radio. In country radio, it's pretty rare for that to happen.

**What other country artists do you see as pushing the boundaries of the genre?**

**HUBBARD** Garth Brooks and Tim McGraw inspire us. It's hard to put our music into a box. We have always taken pride in doing things differently. Any time Music Row wants to do something a certain way, we are drawn to doing [it] the opposite way.

**You've just expanded your business holdings with a new creative complex in Nashville.**



## MEANT TO BE... SEEN LIVE

**\$136M** Total gross reported to Billboard Boxscore for 260 shows from January 2013 to October 2017.

**3M** Total number of fans who have seen Florida Georgia Line live in that time period.

**5** Number of years it took for the duo to evolve from an opening act for the Stagecoach music festival in 2013 to headlining the event.

**20** Number of festivals and fairs FGL is scheduled to play in 2018, including Country Jam, Summer Fest and Faster Horses. —DAVE BROOKS

**How would you describe the FGL brand?**

**HUBBARD** It stands for good friends, good people and a good time.

**KELLEY** These businesses bring freshness and a bigger vision to FGL. They remind us to continue to dream large. Anything's possible, and we've seen that with our careers.

**How do you guard against diluting your brand?**

**KELLEY** By turning down some collaborations. At the end of the day, it's not so much about who we want to collaborate with. It always comes down to, "Is the song good enough?"

**You're headlining CMA Fest. What's the weirdest thing you've seen at a show?**

**KELLEY** When people get so drunk that they fall asleep right in the front row. They party so hard that they don't even make it halfway.

Kelley (left) and Hubbard photographed by David McClister on May 3 at Tree VibeZ in Nashville. Check out the inspiration behind Florida Georgia Line's "Meant to Be" at [billboard.com/video](http://billboard.com/video).

# TRAILBLAZING

SINCE 2011

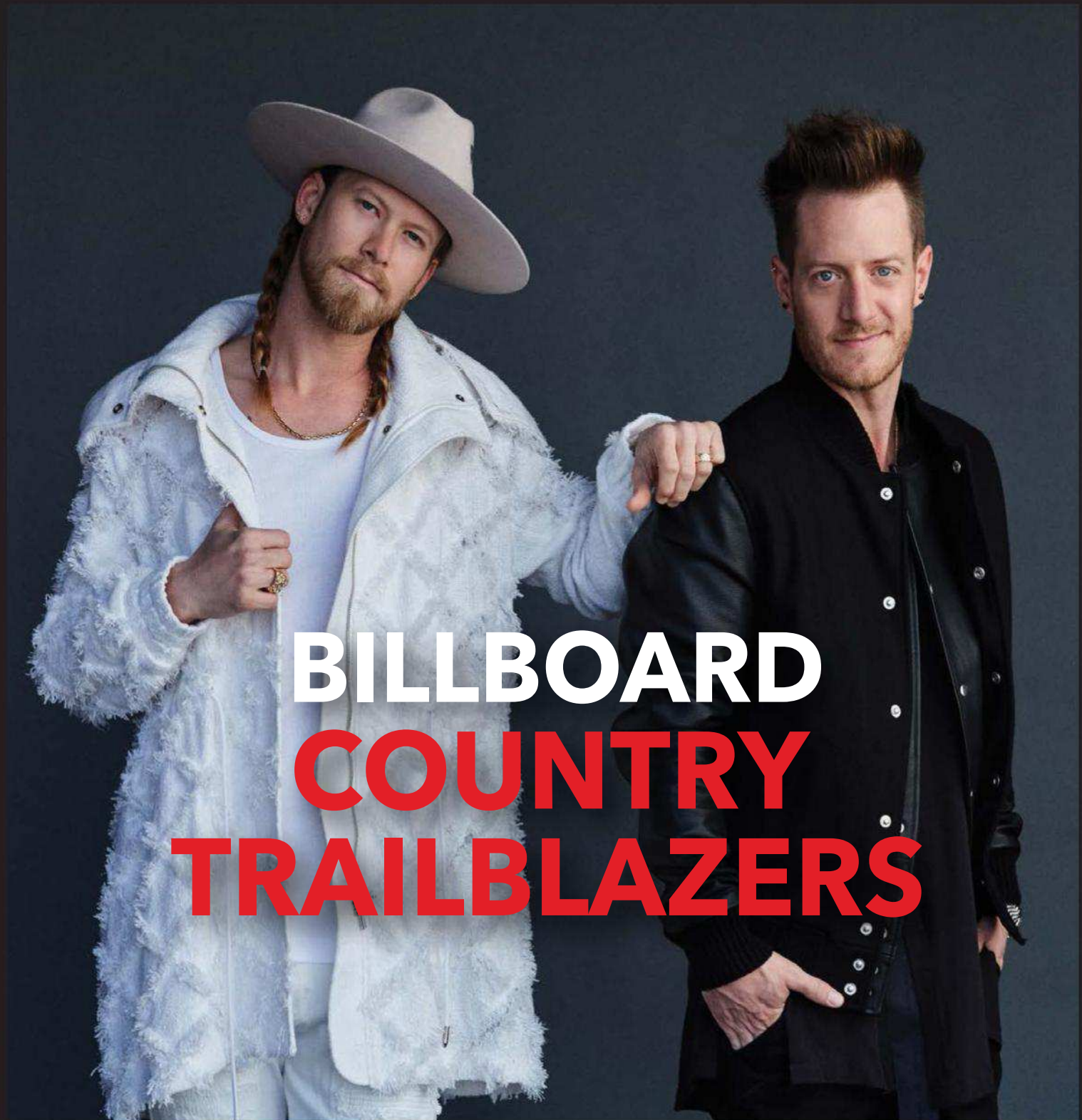


**FIRST ROW**, LEFT TO RIGHT: TYLER HUBBARD, BRIAN KELLEY **SECOND ROW**, LEFT TO RIGHT: SETH ENGLAND, JOEY MOI, KEVIN "CHIEF" ZARUK, CRAIG WISEMAN

HUGE CONGRATS FROM YOUR  
**BIG LOUD FAM!**

# CONGRATULATIONS

BRIAN KELLEY & TYLER HUBBARD of FLORIDA GEORGIA LINE



## BILLBOARD COUNTRY TRAILBLAZERS

***YOU INSPIRE US EVERY SINGLE DAY!***

MUCH LOVE,

# TREE VIBEZ MUSIC

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# SESAC CONGRATULATES

2018 JOHNNY MERCER AWARD RECIPIENT NEIL DIAMOND

“Neil Diamond has set a standard that remains untouched, and this recognition only amplifies the impact he’s made on America and around the globe. We celebrate him for his incomparable career and his many contributions to the world of entertainment.” — John Josephson, Chairman and CEO, SESAC Inc.



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The Songwriters Hall of Fame welcomes (from left) Diamond, Bareilles and Jackson.

## On The Day I Wrote That Hit Song

Ahead of this year's star-studded Songwriters Hall of Fame gala, honorees Sara Bareilles, Neil Diamond, Jermaine Dupri, Alan Jackson, John Mellencamp and James "JT" Taylor offer tales of chart-toppers

BY CATHY APPLEFELD OLSON and THOM DUFFY

**W**ITH A MIX OF INTIMACY, CELEBRITY, HEARTFELT SPEECHES and one-of-a-kind performances, the annual Songwriters Hall of Fame gala in New York has become a must-attend event for the biggest artists, composers and executives in the music business.

While celebrations like the Grammy Awards and the Rock & Roll Hall of Fame induction ceremony now are televised from arenas, the 49th class of the Songwriters Hall of Fame will be feted during a private dinner at the Marriott Marquis Hotel in New York on June 14.

It's an event that draws headlines even when honorees can't make it. JAY-Z, the first hip-hop songwriter recognized by the hall in June 2017, was unable to attend as his wife, Beyoncé, awaited the birth of their twins. But he was inducted via video — by former President Barack Obama.

This year, Neil Diamond will be the 2018 recipient of the Johnny Mercer Award, named for the "Moon River" tunesmith who co-founded the Songwriters Hall of Fame in 1969 with music publishers Abe Olman and Howie Richmond. Sara Bareilles will receive the Hal David Starlight Award, which is given to a rising young songwriter. Lucian Grainge, chairman/CEO of Universal Music Group, who began his career helping to pitch songs for a music publisher in London nearly 40 years ago, will receive the Howie Richmond Hitmaker Award.

Songwriters and writer-artists Bill Anderson, Steve Dorff, Jermaine Dupri, Alan Jackson, Robert "Kool" Bell, Ronald Bell, George Brown & James "JT" Taylor, John Mellencamp and Allee Willis also are among this year's honorees.

Linda Moran, president/CEO of the hall of fame, will open the evening. Among the performers and presenters will be Leon Bridges, Jason Mraz, actor Stephen Dorff, Nora Guthrie, songwriter-producer Chad Elliott, Four Seasons co-founder Bob Gaudio and country producer Keith Stegall.

Ahead of this year's event, nine of the hall's honorees reflected on the craft of songwriting.



Moran

### BILL ANDERSON

"City Lights"

RECORDED BY Ray Price

CHART PEAK No. 1 [13 weeks], Hot Country Songs; Oct. 20, 1958 [the week the chart debuted in *Billboard*]

"I was on the top of the Hotel Andrew Jackson in the 'big' city of Commerce, Ga., 19 years old and working as a disc jockey at the local radio station there. I wrote the date down on the little envelope I wrote the lyrics on — Aug. 27, 1957. It was a clear night, and I was looking up at a sky full of stars and down at what lights there were in Commerce. And it just came to me. I wrote the entire song that night. When I went to record it myself, it was the B-side. I had a little rockabilly song called 'No Song to Sing' on the A-side, and I had a lot more faith in that than 'City Lights.' But it turned out a little different. I recorded it for a little label out of San Antonio called TMT Records, and I sent my record to Nashville. There was a man named Charlie Lamb, and he had a music publication called *The Music Reporter*. I was hoping he would review 'No Song to Sing.' And Charlie Lamb, bless his heart, listened to both sides of the record, and he took it to Chet Atkins, who was producing artists at RCA. Chet

recorded 'City Lights' with a young artist named Dave Rich. Ray Price heard Dave Rich's record of it on the local radio station in Nashville, and that's how it fell into his hands. Some stars had to align for all these things to happen like they did."

**SARA BAREILLES**

"Love Song"  
**RECORDED BY** Sara Bareilles  
**CHART PEAK** No. 4, Billboard Hot 100; No. 1 [three weeks], Mainstream Top 40; April 12, 2008

"I was trying to make my first record for Epic Records and had been vaguely told to keep writing and waiting for the green light to go into the studio. It was increasingly frustrating. I was listening to the radio, and I sort of caught myself red-handed trying to bite off the ideas that were already existing there. And I was really furious with myself that I had fallen into the trap of trying to re-create something instead of following my own intuition. I said a little prayer — [seeking] what my songwriter self needed to say and [not worry] what the label would like. And, truly, it was like a magic moment when the song tumbled out. The song wrote itself as quickly as I'd ever written anything. My A&R rep called and said, 'This is incredible.' I thought he was joking. It turned out to be this wonderful

**"Stars had to align for all these things to happen like they did."**

—Bill Anderson

return to myself but also ticking the box of what they needed. Then I got the green light to move on and make the record."

**NEIL DIAMOND**

"Sweet Caroline [Good Times Never Seemed So Good]"  
**RECORDED BY** Neil Diamond  
**CHART PEAK** No. 4, Billboard Hot 100; Aug. 16, 1969

"That song was like a lucky gift. I needed it desperately in my career. I was about to go hungry. I had a new baby. There were all kinds of things that were counting on this record, and I just had an hour to do it. It was in Memphis, Tenn. We had rented space, and in those days, you used to record three songs in three hours, and I only had two songs. I had to write one more song. It was the day before the session, and that beautiful girl came to me and I was a happy guy. You never know with a song; I never knew with 'Sweet Caroline' it would become such a beloved song. So much of creativity is filling in empty space, and that's what I was doing. I had a space on my dance card, and that sweet girl came in and she saved me from a fate worse than death — which would've been working as a civilian somewhere."

**STEVE DORFF [Co-Writer]**

"I Cross My Heart"  
**RECORDED BY** George Strait  
**CHART PEAK** No. 1 [two weeks], Hot Country Songs; Dec. 5, 1992

"I played that song for everyone I knew for eight years, and everyone looked at me and went, 'Eh, not one of your best.' And then George finally [sang] it, and we had this monster hit. So you just never know. You have to have a great song, but more important, it has to be the right marriage between the artist and the song. I've had songs recorded by many artists that weren't hits, and then all of a sudden, the right artist does it. We did this song for the movie *Pure Country*. There were people who didn't like the song or didn't think it was country enough or was George Strait enough. For an artist like George, who is this incredible country singer, 'I Cross My Heart' had some pretty different chord structures and didn't really fit that genre; it was a stretch for him. But because it was so outside the box at the time for him, that's what made it such a big hit. It has become this wedding song. I can't tell you how many people write me and say, 'We got married with this song.'"



Dupri

**JERMAINE DUPRI [Co-Writer]**

"Confessions Part II"  
**RECORDED BY** Usher  
**CHART PEAK** No. 1 [two weeks], Billboard Hot 100; July 24, 2004

"When we did [the album title track], 'Confessions,' it's a guy feeling bad about himself, about what he had been doing to the girl, so he just came out and told her. Then Usher was like, 'You can't stop right there. There's a part two to this story.' And as soon as Usher said, 'There's a part two,' my brain clicked, and every word of 'Confessions Part II' flew out of my mouth. I just had to put it in the right words that would make it Usher's story. It took about an hour, and the process was me saying the lyrics to him. I stopped writing lyrics down on paper after me and JAY-Z did 'Money Ain't a Thang.' He didn't write one thing down in the studio. He said, 'I wrote it, I just didn't write it on paper.' I had never seen this done before, and then I started realizing ... it might be easier that way than writing it down because we all memorize the songs that we really love."

**ALAN JACKSON**

"Where Were You [When the World Stopped Turning]"  
**RECORDED BY** Alan Jackson  
**CHART PEAK** No. 1 [five weeks], Hot Country Songs; Dec. 29, 2001

"After 9/11, I didn't think I would want to write a song about it. But it was the middle of October [2001], and I agreed to play for a concert in my hometown, a fundraiser for a home for underprivileged children. We flew back to Nashville and I went to bed, and somewhere in the middle of the night, I woke up and that song was lying there. The chorus came out, then the melody, and the lyrics started pouring out. And the next morning, I started writing all the verses. All the things I wrote about were from footage on television and interviews with people about how they were dealing with it. We debuted it on the [Country Music Association] Awards in late October. I am still amazed about how that song has held on. It's a song about faith and hope and love."

**UMG'S LUCIAN GRAINGE: A SONG-PLUGGER FIRST**

Universal chairman/CEO honored as a songwriters' advocate in a career that began in music publishing

Lucian Grainge, as chairman/CEO of Universal Music Group, oversees all divisions of the world's largest music company, including Universal Music Publishing Group. In 2015, Grainge appointed Jody Gerson chairman/CEO of UMPG, which claimed 48 of the top 100 radio songs in the United States during the first quarter of 2018.

So Grainge's support of Universal's songwriters and writer-artists is reason enough for the Songwriters Hall of Fame to present him with the Howie Richmond Hitmaker Award, bestowed on an individual who has been responsible for a substantial number of hit songs for an extended period.

But the honor also recognizes Grainge's career roots in music publishing. His first job was as a song-plugger, promoting the work of songwriters signed to April Blackwood Music in the United Kingdom. He later launched PolyGram Music Publishing U.K. before moving to run record labels and UMG.

"I was a publisher for the first 10 years of my career," Grainge once told an interviewer. "I understand songs. It's very, very difficult to define. I can definitely smell it. I can feel it in my fingertips."

Songwriters Hall of Fame president/CEO Linda Moran acknowledges that history in announcing Grainge's award. She said: "Throughout his rise to the top of the music industry, from song-plugger to a mega power player and starmaker, Sir Lucian has always recognized that it all truly begins with a song and has never ceased championing songwriters." —T.D.



Grainge

DUPRI: THADDEUS MCADAMS/GETTY IMAGES; GRAINGE: JOE PUGLIESE



CONGRATULATIONS TO OUR  
**SONGWriters HALL OF FAME**  
2018 INDUCTEES AND HONOREES

**Ronald Bell**  
of Kool & The Gang

**John Mellencamp**

**Jermaine Dupri**

**Sara Bareilles**  
Hal David Starlight Award

**Alan Jackson**



**WE ALSO CONGRATULATE**

Bill Anderson | Steve Dorff | Allee Willis

Robert "Kool" Bell, George Brown & James "JT" Taylor of Kool & The Gang

Neil Diamond Johnny Mercer Award | Sir Lucian Grainge Howie Richmond Hitmaker Award

**THANKS FOR INSPIRING THE WORLD WITH YOUR SONGS**



## MELLENCAMP: 'SONGS PICK ME'

As a songwriter, John Mellencamp is credited with 22 top 40 hits on the Billboard Hot 100. As an inspiration, he recently can take credit for one more — Jake Owen's "I Was Jack (And You Were Diane)," which reached No. 11 on the May 26 Country Airplay chart. Owen's hit is an homage to Mellencamp's tale of small-town romance, "Jack and Diane," which topped the Hot 100 for four weeks in the fall of 1982.

Mellencamp, who will be inducted into the Songwriters Hall of Fame by Nora Guthrie, the daughter of Woody Guthrie,

tells *Billboard*: "If you write about the smallest common denominators of life, they will always be relevant."

Still living in his native Indiana, Mellencamp has often focused on economic, racial and social injustice in his music. But he says his songs emerge more from deliberation than inspiration.

"I am open and do not try to direct the topic or the spirit of any song I write.

I do not pick what I write about," he says. "It picks me. I've never sat down to write a song about struggle or happiness or love. I only write what is sent to me." —C.A.O.



Mellencamp

## JAMES "JT" TAYLOR [Co-Writer]

"Celebration"

RECORDED BY Kool & The Gang

CHART PEAK No. 1 [two weeks],  
Billboard Hot 100; Feb. 7, 1981

"First of all, we have to go back to 'Ladies Night' [the 1979 Kool & The Gang single co-written by George Brown with the lyric], 'Come on, let's all celebrate.' A year after is when we came up with 'Celebration.' We were celebrating the resurrection of the band [after a commercial lull], and Ronald [Bell] came up with these really cool keyboard parts. Working with [Eumir] Deodato, the producer, the song came together. We would get home after [tour dates], and we'd go right back to the studio. And we did this 'Yahoo!' thing, just in the moment. I mean, how many black guys do you hear saying 'Yahoo?' But it ended up becoming one of the signatures of the song. If you think about that song, it has so many hooks. The horn line is a hook, the piano, and of course the vocal hooks. But we had no idea it was going to become a world anthem."

## ALLEE WILLIS [Co-Writer]

"September"

RECORDED BY Earth, Wind & Fire

CHART PEAK No. 1, Hot R&B/Hip-Hop  
Songs; Jan. 13, 1979; No. 8, Billboard  
Hot 100; Feb. 10, 1979

"Earth, Wind & Fire was my favorite group in the world, and [I was approached about] writing for a couple of groups [EWF's] Verdine [White] was producing. He said, 'I'm going to tell my brother about you.' A couple of nights later, the phone rang, and it was Maurice White and it was an amazing conversation. He said, 'Do you want to write the next Earth, Wind & Fire album with me?' I went to the studio, and we started working on 'September' the very first day. What rhymes with 'September'? 'Remember'! Every day, someone comes up to me and says, 'My birthday is the 21st of September,' 'My wedding's the 21st of September.' I have to break everyone's heart and tell them it had no significance at all. We just sang every single date of the month, and the 21st just felt the best." ●



*Congratulations to the  
2018 Songwriters Hall of Fame Honorees*

The National Music Publishers' Association  
*congratulates our* **NMPA SONGWRITER ICON**

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*Congratulations to our 2018 Annual Meeting Honorees:  
NMPA Lifetime Service Award Caroline Bienstock  
NMPA Industry Legacy Award Bart Herbison  
NMPA President's Award Senator Sheldon Whitehouse*

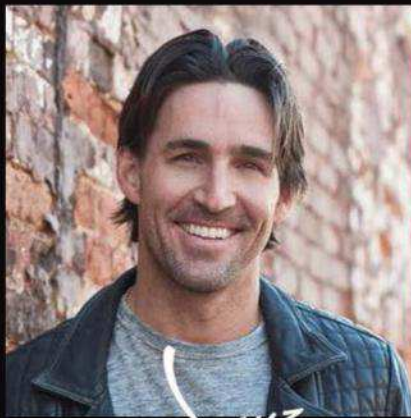


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POWER PLAYERS

**BIG LOUD**

RECORDS



*AKZ*



MORGAN WALLEN



CHRIS LANE



Jillian jacqueline



Congratulations to

**NEIL DIAMOND**

on receiving the

**Johnny Mercer Award**

at the Songwriters Hall of Fame

From all at



# SESAC LATINA MUSIC AWARDS



**SESAC**  
LATINA  
MUSIC AWARDS

SONGWRITER OF THE YEAR **EDÉN MUÑOZ**

SONG OF THE YEAR **DESPACITO**

SESAC GLOBAL ICON AWARD **ERIKA ENDER**

PUBLISHER OF THE YEAR **SONY/ATV**



CHRISTIAN NODAL

## RADIO PERFORMANCE AWARD WINNERS

### "SI TÚ LA VES"

Written by: JOEL- Johnatan Ballesteros  
Juan Diego Medina, Nicky Jam, Saga  
WhiteBlack - Published by: La Industria  
Music Publishing, SONY/ATV Sounds LLC  
Recorded by Nicky Jam feat. Wisin

### "ESTA NOCHE SE ME OLVIDA"

Written by: Edén Muñoz, Gussy Lau  
Published by: Dulce María Music LLC,  
Kalja Publishing - Recorded by Julián  
Álvarez

### "ME ENAMORÉ"

Written by: Antonio Rayo Gibo  
Published by: Rayito Musik-os  
EMI Foray Music - Recorded by Shakira

### "A POCO"

Written by: Luciano Luna - Published  
by: WBM Music Corp, Sinaloa Music,  
Latinos On Air - Recorded by Raúl Casillas

### "HEY DJ"

Written by: Joey Montana - Published  
by: Flow Con Clase Publishing, EMI  
Foray Music - Recorded by CNCO  
& Yandel

### "PROBABLEMENTE"

Written by: Christian Nodal - Published  
by: Editora Jago, Multisongs - Recorded  
by Christian Nodal feat. David Bisbal

### "MI TESORO"

Written by: Nicky Jam - Published by:  
La Industria Music Publishing, SONY/  
ATV Sounds LLC - Recorded by Zion  
& Lennox feat. Nicky Jam

### "ELLA ES MI MUJER"

Written by: Edén Muñoz - Published  
by: Dulce María Music LLC  
Recorded by Banda Carnaval

### "DESPACITO"

Written by: Erika Ender - Published:  
Excelender Songs, SONY/ATV RHYTHM  
Recorded by Luis Fonsi & Daddy Yankee  
feat. Justin Bieber

### "COMO SI FUERA REAL"

Written by: César Valdivia - Published  
by: Editora de Ideas, Novo Tunes  
Recorded by La Maquinaria Norteña

### "MONEDA"

Written by: Alejandro Jaen - Published  
by: Shine A Light Music, Peertunes Ltd  
Recorded by Prince Royce  
feat. Gerardo Ortiz

### "LAS ULTRAS"

Written by: Edén Muñoz - Published by:  
Dulce María Music LLC - Recorded by  
Calibre 50

### "DURE DURE"

Written by: Bigram "DVL" Zayas,  
Jencarlos Canela - Published: Biza  
Publishing, JenC Music Publishing  
Recorded by Jencarlos & Don Omar

### "SE DEFIENDE"

Written by: Luciano Luna, Tony Montoya  
Published by: Sheridan Luna, Greatest  
Hits Arpa - Recorded by La Séptima  
Banda

### "UNA LADY COMO TÚ"

Written by: Carlos "KZO" Cossio, Juan  
Diego Medina, Julian Turizo, Manuel  
Turizo, Saga WhiteBlack, ZENZI  
Published by: La Industria Music  
Publishing, SONY/ATV Sounds LLC  
Recorded by Manuel Turizo

### "POR OBIAS RAZONES"

Written by: Salvador Aponte, César  
Valdivia - Published by: Editora de Ideas,  
Novo Tunes - Recorded by La Maquinaria  
Norteña

### "ME LLAMAS"

Written by: Juan Diego Medina, Nicky  
Jam, Saga WhiteBlack - Published by:  
La Industria Music Publishing, SONY/ATV  
Sounds LLC - Recorded by Piso 21  
feat. Maluma

### "DIME QUÉ SE SIENTE"

Written by: Joey Montana - Published by:  
Flow Con Clase Publishing, EMI Foray  
Music - Recorded by Luis Coronel

### "UN APLAUSO"

Written by: Edwin Luna, Salvador Aponte  
Published: La Trakalosa De Monterrey Inc,  
Trebol Musical Corp - Recorded by Edwin  
Luna and La Trakalosa de Monterrey

### "EL AMANTE"

Written by: Juan Diego Medina, Nicky Jam,  
Saga WhiteBlack - Published by: La Industria  
Music Publishing, SONY/ATV Sounds LLC  
Recorded by Nicky Jam

### "SIEMPRE TE VOY A QUERER"

Written by: Edén Muñoz - Published by:  
Dulce María Music LLC - Recorded by  
Calibre 50

## TV AWARDS

### "SUELTA LA SOPA"

Written: Fernando Corona  
Published by: Música Telemundo  
Recorded by: Fernando Corona

### "UN CAMINO HACIA EL DESTINO"

Written by: Mauricio Arriaga  
Published by: Música Telemundo  
Recorded by: Paulina Goto

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A street performer at Dark Nights, outside the Staples Center at L.A. LIVE in Los Angeles.

# Murals And Motorbikes: Venues Take Marketing To The Next Level

The 2018 Event & Arena Marketing Conference taking place in Las Vegas salutes venues across North America devising promotions with inventive, original twists

BY NICK WILLIAMS

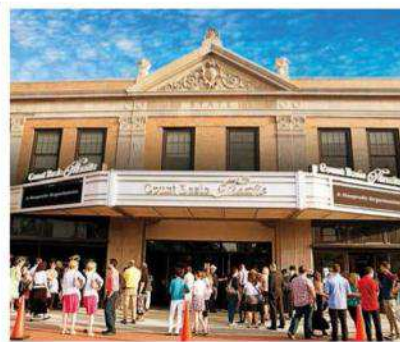
**W**HICH NORTH AMERICAN VENUES MADE THE smartest unconventional promotional moves this past year? The annual Event & Arena Marketing Conference, held at the Hard Rock Hotel in Las Vegas from June 13 to 16, will honor the standout initiatives in marketing, publicity and other campaigns during its awards luncheon. From DIY, low-cost efforts that introduced the impact of celebrity-assisted “viral moments” to return-to-form strategies, philanthropic efforts and even a daredevil cross-water motorbike stunt, venues will be recognized for their unique spins on promotions. These initiatives are among the finalists.

## MARKETING CAMPAIGN FINALISTS

### DOWNTOWN DARK NIGHTS L.A. LIVE, LOS ANGELES

Beginning as a way to capitalize on off-nights for L.A. LIVE’s trifecta of venues — Staples Center, Microsoft Theatre and The Novo — “Downtown Dark Nights” has evolved into a street party meets “giant happy hour.” Re-energizing the DTLA campus with a budget of \$11,000, AEG and L.A. LIVE executed three soirees last summer, featuring an eclectic mix of stilt walkers, breakdancers, hula-hoopers, muralists and graffiti

artists — all paired with local vendors, live bands and DJs. “We thought it would be a fun play on words to use our industry term for these types of non-event dates and create a community brand with it,” says AEG/L.A. LIVE senior director of marketing Natalie Y. Matsumoto. The plan aimed to bolster patronage to on-site restaurants, with minimal congestion for its local clientele. The team leveraged the venue’s target audience across platforms, and also tapped local influencers, swapping VIP lounge access for additional grassroots promotions. Each evening had over 10,000 attendees, with restaurant revenue averaging 31 percent higher than typical nights



Exterior of the Count Basie Center for the Arts.

(the revenue earned on May 19 was among the top four for the month). “Amazingly, the restaurant revenue generated during Dark Nights events rivaled or beat the revenue generated during a sold-out [Los Angeles] Lakers or [Sacramento] Kings game night,” says Matsumoto of the 31 percent increase.

### GIVING TUESDAY — VETERANS AT THE BASIE COUNT BASIE THEATRE, RED BANK, N.J. CAPACITY 1,568

In May, this Red Bank arts landmark announced a rebranding as the

Count Basie Center for the Arts. The move keeps its position as not just a performing arts organization, but also a nonprofit, which draws upon its visibility and resources as a historic site to give back to the community. Its philanthropic mission is highlighted by events like “Giving Tuesday” on Nov. 28, the venue’s take on the International Day of Giving founded in 2012 by New York’s 92nd Street YMCA and the United Nations Foundation. The organization — in partnership with radio station WJLK (94.3 The Point) Asbury Park, N.J., and the Jay and Linda Grunin Foundation — coordinated a live broadcast fundraiser for the Veterans Tickets Foundation called Vet Tix, which provides access to arts events for local veterans who suffer from PTSD. “Veterans are a crucial and often overlooked segment of the population,” says Jon Vena, vp marketing and public relations, who was introduced to Vet Tix through Creative Artists Agency. “New Jersey has a high armed-services population, both enrolled and retired. They sacrifice themselves, they sacrifice time with their families. It’s our responsibility to get some of that back for them.” Budgeted at only \$2,000, the 2017 fundraiser raised over \$30,000 for Vet Tix. The evening peaked with an intimate set from Melissa Etheridge, who reflected on her own family’s military history with listeners during the broadcast.

### SANTANDER ARENA & SANTANDER PERFORMING ARTS CENTER MEMBERSHIP PROGRAM SMG-SANTANDER ARENA & SANTANDER PERFORMING ARTS CENTER, READING, PA. CAPACITY 1,800

After acknowledging previous setbacks, the SMG team retooled its season offerings into one cohesive membership program that “revived the arts in Downtown Reading,” says SMG/Santander Arena & Santander Performing Arts Center sales and client services manager Tammy Dahms. It began with a back-to-basics marketing approach, budgeted at \$26,500, with the team opting to snail mail a full-season brochure to over 55,000 homes in the

PHOTOS COURTESY OF L.A. LIVE, AEG, COURTESY OF THE COUNT BASIE THEATRE.



A concert at Santander Performing Arts Center.

county, highlighting 40 shows in the coming season and three centerpiece Broadway shows: *The Wizard of Oz*, *Rent* and *Jersey Boys*. “We picked up phones and called past buyers and subscribers and made personal connections,” says Dahms. “We operate in a highly saturated area with several competitive venues nearby. We needed to differentiate ourselves by not just being the best in entertainment options but the best in customer service in a very community-oriented market.” The program (with its lowest tier at \$50 per year) brought in a new revenue stream of \$7,500, plus \$14,500 in sponsorship in its first year, with paying members bringing in nearly

\$130,000 in revenue, and complimentary members tacking on another \$100,000 this year. “Our membership program has re-energized the Broadway audience in our community and led us to the most successful year in 17 years,” says Dahms. Heading into year two, the team is hosting a “Renewal Party” as a thank you to current members.

**PUBLICITY CAMPAIGN FINALISTS**

**LADY GAGA MURAL ART  
AMALIE ARENA, TAMPA, FLA.  
CAPACITY 21,500**

Ahead of Lady Gaga’s sold-out Joanne World Tour stop at Tampa’s Amalie Arena (Dec. 1), local visual artist Cam Parker — a “Little Monster” himself — painted a mural of the pop star (see below) to help build buzz for the show. The artwork provided an opportunity for a one-of-a-kind gift from the venue to the “Million Reasons” singer. “Our Amalie Arena photographer, Scott Audette, did an amazing photo shoot where we were able to bring in Mari Magazzu, our Live Nation



From left: Amalie Arena’s Magazzu, Seeley and Lanza with Parker (front).

marketing manager; Kim Seeley, our arena event manager; myself; and Cam to create something different and special for Gaga,” says Angela Lanza, senior manager of event marketing at Amalie Arena. The team produced two canvas prints of its favorite images and left them with the singer’s management on the night of the show. “She loved them so much that she posted the canvases on her social media, and signed one to leave behind for our foundation,” says Lanza. The gesture showed the power of a celebrity “viral moment” with zero cost to the venue or promoters.



Nitro Circus’ Pastrana performed a barge-to-berth backflip.

**BACKFLIP ON THE THAMES  
NITRO CIRCUS,  
SAN CLEMENTE, CALIF.**

When deciding how to best optimize its You Got This European Tour announcement, Nitro Circus chose to break a world record — a standard practice for a company whose unofficial motto is to “always go all in,” says Nitro Circus senior vp/global head of marketing Jolene Pellant. The location: London’s Thames River. The participant: famed action-sports legend and Nitro’s “fearless leader” Travis Pastrana. The first-ever rider to land a double-backflip on a dirt bike, a feat he accomplished at the 2006 X Games, Pastrana was tasked with landing the first barge-to-berth backflip on a motorbike — via a 75-foot-wide gap between two floating barges, neither tied to the shore or each other. The risky stunt, held on Oct. 5, cost \$150,000 and earned 2.7 billion impressions globally. “Travis is still around to tell about it, and we set another World



Van Andel Arena’s “Thank You Cards for the Troops” at the Grand Rapids Children’s Museum.

Record, with Ripley’s Believe It or Not there to document,” says Pellant. “It did everything we needed it to do. I was hearing from people in Sydney seeing it on the evening news!”

**THANK YOU CARDS FOR THE TROOPS  
SMG/VAN ANDEL  
ARENA, GRAND  
RAPIDS, MICH.  
CAPACITY 12,000**

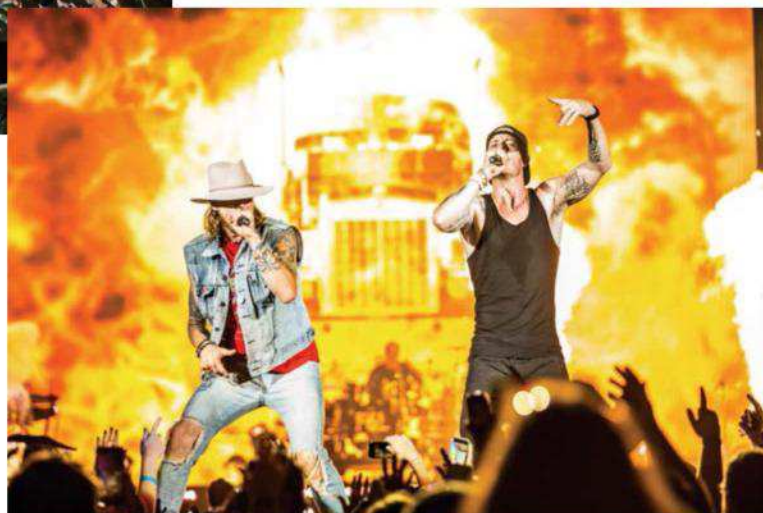
Inspired by a charitable effort from country WLXX (NASH FM 92.9) Lexington, Ky., morning show *Ty, Kelly & Chuck*, the staff at SMG’s Van Andel Arena began collecting thank-you cards last November for service personnel overseas for the holidays. “West Michigan is known for its philanthropy, so we knew this would be something our community would get behind and support,” says director of marketing Hilarie Szarowicz. The Van Andel team encouraged patrons to drop off cards at the arena, with participants entered to win tickets to a Dec. 3 Trans-Siberian Orchestra show. The promotion also targeted visitors to the Grand Rapids Children’s Museum and Civic Theatre, while local elementary schools used the opportunity to teach students about the military. In total, the venue sent out 460 cards. “The holidays were the perfect time to spread a little cheer and appreciation,” says Szarowicz of the no-cost initiative. It caught the attention of *Ty, Kelly & Chuck*, which offered to kick off the on-sale of the venue’s upcoming Sugarland performance (Aug. 10), creating a Grand Rapids-centric video and giving away tickets to the concert on the morning show. ●

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# Billboard Artist 100

June 2  
2018  
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
10	4	1	<b>#1</b> <b>BTS</b>	BIGHT ENTERTAINMENT	1	85
1	2	2	<b>POST MALONE</b>	REPUBLIC	1	100
2	3	3	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	204
		<b>RE-ENTRY</b> 4	<b>FIVE FINGER DEATH PUNCH</b>	PROSPECT PARK	3	13
4	5	5	<b>IMAGINE DRAGONS</b>	KIDINA/KOPIER/INTERSCOPE/JGA	1	172
5	7	6	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	1	45
9	9	7	<b>ED SHEERAN</b>	ATLANTIC/AG	1	198
11	13	8	<b>SHAWN MENDES</b>	ISLAND	1	172
13	12	9	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	76
20	16	10	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	200
14	14	11	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTEMEN/INTERSCOPE/JGA	1	175
3	8	12	<b>CHILDISH GAMBINO</b>	MCO/WOLF + ROTHSTEIN/RCA	3	68
16	17	13	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BMG	1	182
8	10	14	<b>J. COLE</b>	DREAMVILLE/ROC NATION	1	125
19	20	15	<b>DUA LIPA</b>	WARNER BROS.	14	39
15	15	16	<b>THE WEEKND</b>	XO/REPUBLIC	1	189
18	18	17	<b>BRUNO MARS</b>	ATLANTIC/AG	1	192
25	24	18	<b>ARIANA GRANDE</b>	REPUBLIC	1	172
24	19	19	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	5	49
12	21	20	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	64
39	1	21	<b>P!NK</b>	RCA	1	107
22	23	22	<b>MIGOS</b>	QUALITY CONTROL/300/AG	1	85
28	6	23	<b>CHARLIE PUTH</b>	OTTO/ATLANTIC/AG	6	156
21	22	24	<b>MAROON 5</b>	222/INTERSCOPE/JGA	1	204
-	91	25	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	25	2
30	30	26	<b>KHALID</b>	RIGHT HAND/RCA	11	64
26	28	27	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	193
29	29	28	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	204
31	25	29	<b>XXXTENTACION</b>	BAD VIBES FOREVER/EMPIRE RECORDINGS	1	41

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
27	26	30	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	135
35	32	31	<b>HALSEY</b>	ASTRALWERKS	1	128
32	34	32	<b>KENNY CHESNEY</b>	BLUE CHAIR/WARNER BROS. NASHVILLE/UMGN	1	140
50	46	33	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/JGA	33	5
36	35	34	<b>BAZZI</b>	ZZZ/IAMCOSMIC/AG	34	17
37	36	35	<b>SZA</b>	TOP DAWG/RCA	16	50
44	44	36	<b>DEMI LOVATO</b>	SAFEHOUSE/ISLAND/HOLLYWOOD	3	129
34	33	37	<b>THOMAS RHETT</b>	VALORY/BMLG	1	173
38	39	38	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	25	32
		<b>RE-ENTRY</b> 39	<b>COURTNEY BARNETT</b>	MIX/MARSHONARTISTS/UMGN + POP	39	2
33	37	40	<b>YOUNGBOY NEVER BROKE AGAIN</b>	NEVERBROKE AGAIN/AG	26	21
53	40	41	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/UMGN	1	200
		<b>RE-ENTRY</b> 42	<b>JAMES BAY</b>	REPUBLIC	34	39
23	31	43	<b>KEITH URBAN</b>	HIT RED/EAP/TEL NASHVILLE/UMGN	2	163
97	60	44	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	5	196
		<b>NEW</b> 45	<b>NAV</b>	XO/REPUBLIC	45	1
86	79	46	<b>SAM SMITH</b>	CAPITOL	1	128
41	42	47	<b>JUSTIN TIMBERLAKE</b>	RCA	1	153
43	48	48	<b>RICH THE KID</b>	RICH FOREVER/300/INTERSCOPE/JGA	16	15
46	47	49	<b>BRETT YOUNG</b>	BMLG	28	77



## NO. 1 BTS

BTS scores its first week at No. 1 on the Artist 100, bumping 4-1, as the K-pop kings' *Love Yourself: Tear* launches atop the Billboard 200 with 135,000 equivalent album units, according to Nielsen Music (see page 116). The group is the first K-pop act and the first that records primarily in a language other than English to lead the Artist 100 since the chart's inception in 2014.

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

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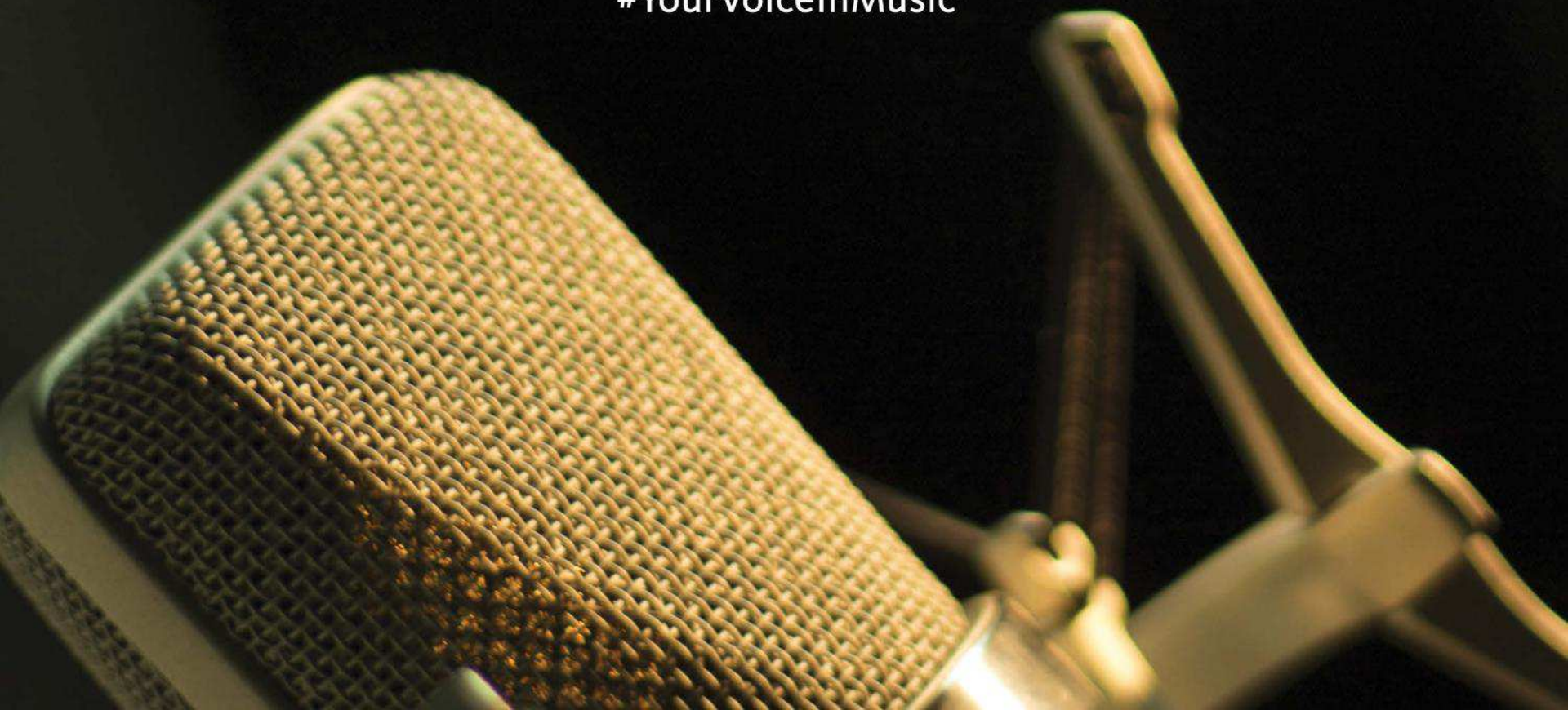


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Country Music's **TOP 100** Power Players

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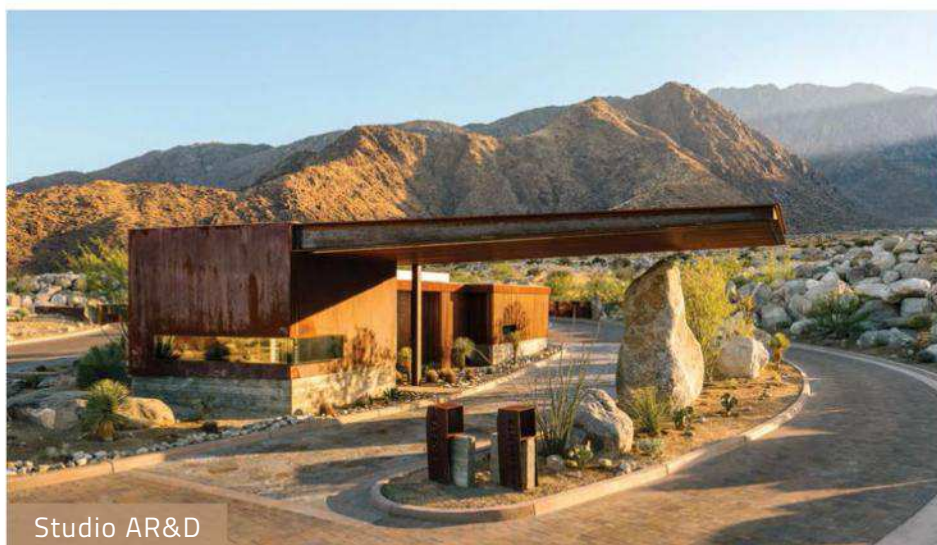
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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
91	101	JON PARDI ● CAPITOL/NASHVILLE/UMGN	California Sunrise	11	99
92	102	THE WEEKND ▲ XO/REPUBLIC	Beauty Behind The Madness	1	143
97	103	TAYLOR SWIFT ▲ BIG MACHINE/BMG	1989	1	180
98	104	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	513
85	105	FLEETWOOD MAC ◆ WARNER BROS./RHINO	Rumours	1	271
96	106	RUSS ▲ DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	55
NEW	107	BURN THE PRIEST EPIC	Legion: XX	107	1
74	108	JUSTIN TIMBERLAKE ● RCA	Man Of The Woods	1	16
108	109	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	187
54	110	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	8
61	111	CHILDISH GAMBINO ● MCDJGLASSNOTE	Awaken, My Love!	5	72
114	112	LIL BABY QUALITY CONTROL	Too Hard	80	23
100	113	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	158
106	114	CREEDEnce CLEARWATER REVIVAL ◆ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	368
62	115	JANELLE MONAE WONDALAND/BAD BOY/ATLANTIC/AG	Dirty Computer	6	4
112	116	SOUNDTRACK ▲ VILLA 40/DREAMWORKS/RCA	Trolls	3	87
107	117	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	238
103	118	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	34
93	119	JHENE AIKO ARTICLUB/ARTUM/DEF JAM	Trip	5	35
111	120	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	90
105	121	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	105	22
NEW	122	PARQUET COURTS ROUGH TRADE	Wide Awaaaaaake!	122	1
RE	123	ROBERT PLANT TROLLHARM/NONESUCH/WARNER BROS.	Carry Fire	14	4
104	124	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	122
109	125	DANIEL CAESAR GOLDEN CHILD	Freudian	25	37
113	126	TOM PETTY AND THE HEARTBREAKERS ◆ MCA/GEFFEN/UME	Greatest Hits	2	268
89	127	GODSMACK BMG	When Legends Rise	8	4
116	128	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	165
125	129	METALLICA ◆ BLACKENED/RHINO	Metallica	1	484
128	130	PANIC! AT THE DISCO ▲ DCD/GEFFEN/INTERSCOPE/IGA	Death Of A Bachelor	1	123
120	131	GUNS N' ROSES ▲ GEFFEN/UME	Greatest Hits	3	436
117	132	TRIPPIE REDD EG	A Love Letter To You	64	40
119	133	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	206
122	134	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	376
127	135	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	139
99	136	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	55
115	137	TORY LANEZ MAD LOVE/INTERSCOPE/IGA	Memories Don't Die	3	12
79	138	CHILDISH GAMBINO ● GLASSNOTE	Because The Internet	7	138
123	139	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	106
129	140	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	170
137	141	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	26
165	142	BOB SEGER & THE SILVER BULLET BAND ◆ HISDCUT/CAPITOL/UME	Icon: Greatest Hits	8	226
135	143	THOMAS RHETT ▲ VALDRY/BMLG	Tangled Up	6	133
155	144	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	129
132	145	MIGUEL BYSTORM/RCA	War & Leisure	9	25
126	146	KANYE WEST ▲ GOODS/B/DEF JAM	The Life Of Pablo	1	109
152	147	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	35
124	148	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	4	25
131	149	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	23
50	150	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	Beware The Book Of Eli	50	2

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
121	151	BON JOVI ▲ ISLAND/UME	Greatest Hits: The Ultimate Collection	5	94
133	152	PINK ▲ LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	5	131
95	153	SOUNDTRACK UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	5	15
NEW	154	BRYNN CARTELLI REPUBLIC	The Voice: The Complete Season 14 Collection	154	1
110	155	BREAKING BENJAMIN HOLLYWOOD	Ember	3	6
145	156	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	59
136	157	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	112
139	158	LOGIC ▲ VISIONARY/DEF JAM	Everybody	1	55
20	159	BEACH HOUSE SUB POP	7	20	2
142	160	21 SAVAGE ● SLAUGHTER GANG/EPIC	Issa Album	2	46
140	161	HUNCHO JACK GRAND HUSTLE/CACIUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	3	22
149	162	AC/DC ◆ COLUMBIA/LEGACY	Back In Black	4	309
146	163	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	Al YoungBoy	24	42
187	164	KELLY CLARKSON ATLANTIC/AG	Meaning Of Life	2	20
150	165	THE BEATLES ◆ APPLE/CAPITOL/UME	1	1	318
191	166	MACKLEMORE BENDO	GEMINI	2	35
179	167	ABBA ▲ POLAR/POLYDOR/UME	Gold -- Greatest Hits	36	136
170	168	AJR AJR/BMG	The Click	61	23
RE	169	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	20
153	170	THE BEATLES ◆ APPLE/CAPITOL/UME	Abbey Road	1	260
181	171	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	48
160	172	BILLY JOEL COLUMBIA/LEGACY	The Hits	34	16
147	173	TYLER, THE CREATOR GOD FUTURE/COLUMBIA	Flower Boy	2	44
NEW	174	STEPHEN MALKMUS AND THE JICKS MATADOR	Sparkle Hard	174	1
177	175	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	49
144	176	CHRIS STAPLETON ● MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	25
169	177	JUSTIN BIEBER ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	131
151	178	ADELE ◆ XL/COLUMBIA	25	1	131
118	179	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	23	12
138	180	PLAYBOI CARTI AWGE/INTERSCOPE/IGA	Playboi Carti	12	57
171	181	2 CHAINZ ● THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	49
157	182	MORGAN WALLEN BIG LOUD	If I Know Me	72	4
176	183	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	98
183	184	FRANK OCEAN BOYS DON'T CRY	Blonde	1	86
193	185	THE BEACH BOYS ▲ CAPITOL/UME	Sounds of Summer: The Very Best Of The Beach Boys	16	134
173	186	FUTURE ● A-1/FREEBANDZ/EPIC	FUTURE	1	66
178	187	GUCCI MANE ● GUWOP/ATLANTIC/AG	Mr. Davis	2	32
186	188	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	170
184	189	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	253
143	190	CARRIE UNDERWOOD ▲ 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	130
195	191	KEVIN GATES ▲ BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Islah	2	107
NEW	192	SEBASTIAN YATRA UNIVERSAL MUSIC LATIN/UMLE	Mantra	192	1
NEW	193	ZIGGY MARLEY TUFF GONG	Rebellion Rises	193	1
188	194	FLORIDA GEORGIA LINE ▲ BMLG	Here's To The Good Times	4	246
175	195	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	40
167	196	LYNYRD SKYNYRD ▲ MCA/GEFFEN/UME	All Time Greatest Hits	56	23
163	197	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	The Best Of 2Pac - Part 1: Thug	65	25
RE	198	LORD HUON IAMSOUND	Strange Trails	23	11
NEW	199	IRATION THREE PRONG	Iration	199	1
RE	200	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Vol. 1	5	23



193

**ZIGGY MARLEY**  
*Rebellion Rises*

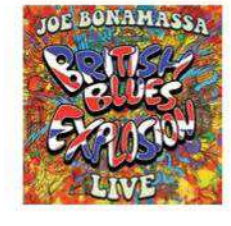
Ziggy Marley's *Rebellion Rises* starts at No. 193 on the Billboard 200 and No. 1 on the Reggae Albums chart — the sixth leader on the latter tally for the artist. Overall, members of the Marley family have earned 33 No. 1s on the 24-year-old Reggae Albums list, which accounts for 15 percent of its 222 total leaders. Other Marleys with No. 1s: Ziggy's brothers **Stephen** (four), **Damian** (three) and **Ky-Mani** (two). Their father, **Bob**, owns a record 18 chart-toppers. —K.C.



43

**SAM SMITH**  
*The Thrill of It All*

A number of artists perk up on the chart thanks to continued sales generated from concert ticket/album sale redemption offers, including **Smith, Robert Plant** (No. 123) and **Kenny Chesney** (No. 169).



83

**JOE BONAMASSA**  
*British Blues Explosion: Live*

This is the 19th charting album on the Billboard 200 for the singer-guitarist, and it is also his record-extending 20th No. 1 on the Blues Albums tally. On the Top Rock Albums list, the set enters at No. 11.



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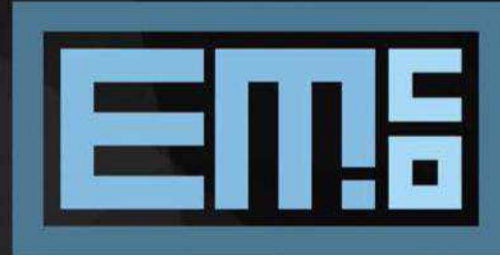
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# Stage & Screen Notes

The soundtracks to the superhero sequel *Deadpool 2* and the second season of Netflix's *13 Reasons Why* arrive in the top 40 on the Billboard 200 as the titles bow at Nos. 18 and 34, respectively. Both albums surpass the peaks of their initial soundtracks: The companion album to the first *Deadpool* film topped out at No. 30 in 2016, while the one for the first season of *13 Reasons Why* peaked at No. 111 in 2017.

*Deadpool 2* starts with 21,000 equivalent album units earned in the week ending May 24, according to Nielsen Music. Traditional album sales drove 13,000 of that sum. Meanwhile, streaming powers *13 Reasons Why* as the set enters with 16,000 units (11,000 in streaming-equivalent album units). Seventy-four percent of the album's on-demand audio streams came from two of its songs: **Selena Gomez's** "Back to You" and **Billie Eilish** and **Khalid's** "Lovely."

Elsewhere on the Billboard 200, the original Broadway cast recording of *Mean Girls* takes a bow at No. 42 (14,000 units; 10,000 in album sales) — the highest-charting new cast album in over a year. The last to go higher was *Dear Evan Hansen*, which debuted and peaked at No. 8 on Feb. 25, 2017.

On the album sales-ranked Cast Albums chart, *Mean Girls* debuts at No. 1, displacing *Hamilton: An American Musical* after 48 straight weeks at the top. Since *Hamilton* debuted atop the chart 139 weeks ago (Oct. 17, 2015), it has earned 133 nonconsecutive weeks at No. 1, yielding the top slot for only six weeks (to six other recordings, each with just a week at No. 1).

—Keith Caulfield



# Album Sales

June 2  
2018  
billboard

TOP ALBUM SALES™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	<b>#1</b> <b>BTS</b> BIGHIT ENTERTAINMENT	Love Yourself: Tear	1
	2	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	And Justice For None	1
4	3	<b>SOUNDTRACK</b> ▲ FOX/20TH CENTURY FOX/ATLANTIC/JAG	The Greatest Showman	24
<b>NEW</b>	4	<b>COURTNEY BARNETT</b> MILKI/MARATHON ARTISTS/MOM + POP	Tell Me How You Really Feel	1
1	5	<b>P!NK</b> ▲ RCA	Beautiful Trauma	32
9	6	<b>JASON ALDEAN</b> MCA/COWBOYBROKEN BOW/BMG/BMG	Rearview Town	6
5	7	<b>POST MALONE</b> ▲ beerbongs & bentleys		4
<b>NEW</b>	8	<b>JAMES BAY</b> REPUBLIC	Electric Light	1
<b>NEW</b>	9	<b>SOUNDTRACK</b> MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Deadpool 2	1
<b>NEW</b>	10	<b>RAY LA MONTAGNE</b> STONE DAMN/RCA	Part Of The Light	1
15	11	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMG	reputation	28
<b>NEW</b>	12	<b>ORIGINAL BROADWAY CAST RECORDING</b> ATLANTIC/JAG	Mean Girls	1
<b>NEW</b>	13	<b>SHEKU KANNEH-MASON</b> DECCA/VLLG	Inspiration	1
10	14	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UJME	NOW 66	3
<b>NEW</b>	15	<b>JOE BONAMASSA</b> J & R ADVENTURES	British Blues Explosion: Live	1
<b>RE</b>	16	<b>SAM SMITH</b> CAPITOL	The Thrill Of It All	26
11	17	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	4
<b>RE</b>	18	<b>LORD HURON</b> WHISPERING PINES/REPUBLIC	Vide Noir	4
<b>NEW</b>	19	<b>MALUMA</b> ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	1
<b>NEW</b>	20	<b>BURN THE PRIEST</b> EPIC	Legion: XX	1
<b>RE</b>	21	<b>ROBERT PLANT</b> TROJCHARM/NONESUCH/WARNER BROS.	Carry Fire	8
12	22	<b>SHINEDOWN</b> ATLANTIC/JAG	ATTENTION ATTENTION	3
13	23	<b>J. COLE</b> ● DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	5
93	24	<b>BTS</b> BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	17
3	25	<b>ARCTIC MONKEYS</b> COMING	Tranquility Base Hotel + Casino	2
2	26	<b>CHARLIE PUTH</b> ● DIT/ATLANTIC/JAG	Voicenotes	2
17	27	<b>ED SHEERAN</b> ▲ ATLANTIC/JAG	÷ (Divide)	64
14	28	<b>SOUNDTRACK</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	15
24	29	<b>KANE BROWN</b> ▲ ZONE 4/RCA NASHVILLE/SUN	Kane Brown	69
20	30	<b>IMAGINE DRAGONS</b> ● KIDINAKORNER/INTERSCOPE/JGA	Evolve	48
<b>NEW</b>	31	<b>PARQUET COURTS</b> ROUGH TRADE	Wide Awakeaaaake!	1
16	32	<b>LEON BRIDGES</b> USASWEAR/3/COLUMBIA	Good Thing	3
18	33	<b>ORIGINAL BROADWAY CAST</b> ▲ HAMILTON UPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	138
19	34	<b>SOUNDTRACK</b> ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	185
<b>NEW</b>	35	<b>LIL BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	1
<b>NEW</b>	36	<b>STEPHEN MALK MUS AND THE JICKS</b> MATADOR	Sparkle Hard	1
55	37	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SUN	Live In No Shoes Nation	25
<b>NEW</b>	38	<b>ZIGGY MARLEY</b> TUFF GONG	Rebellion Rises	1
25	39	<b>GODSMACK</b> BMG	When Legends Rise	4
29	40	<b>SOUNDTRACK</b> ● MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Vol. 2: Awesome Mix Vol. 2	57
30	41	<b>LOREENA MCKENITT</b> QUINLAN ROAD/UMJ	Lost Souls	2
<b>NEW</b>	42	<b>NAV</b> XO/REPUBLIC	Reckless	1
39	43	<b>GRETA VAN FLEET</b> LAVA/REPUBLIC	From The Fires	28
23	44	<b>WILLIE NELSON</b> LEGACY	Last Man Standing	4
56	45	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ● HIDEOUT/CAPITOL/UMJ	Icon: Greatest Hits	233
6	46	<b>BEACH HOUSE</b> SUB POP		7
8	47	<b>BAD WOLVES</b> ELEVEN SEVEN/EBLG	Disobey	2
<b>NEW</b>	48	<b>AT THE GATES</b> CENTURY MEDIA/RED	To Drink From The Night Itself	1
32	49	<b>BREAKING BENJAMIN</b> HOLLYWOOD	Ember	6
33	50	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	58

HEATSEEKERS ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
<b>NEW</b>	1	<b>#1</b> <b>DANA FUCHS</b> GET ALONG	Love Lives On	1
<b>NEW</b>	2	<b>TRENT HARMON</b> BIG MACHINE/BMG	You Got 'Em All	1
<b>NEW</b>	3	<b>AMORPHIS</b> NUCLEAR BLAST	Queen Of Time	1
6	4	<b>MON LAFERTE</b> REBELEON/UNIVERSAL MUSIC LATIN/UMLE	La Trena	2
<b>RE</b>	5	<b>CAROLINE JONES</b> TRUE TO THE SONG/MAILBOAT	Bare Feet	4
<b>NEW</b>	6	<b>DUG PINNICK</b> TRIBUTE TO JIMI: OFTEN Imitated But Never Duplicated RAT PAK		1
<b>NEW</b>	7	<b>KELLY WILLIS</b> PREMIUM/THIRTY TIGERS	Back Being Blue	1
<b>NEW</b>	8	<b>NELLIE MCKAY</b> PALMETTO	Sister Orchid	1
<b>NEW</b>	9	<b>MONTANA OF 300</b> FLY GUY/TSO	Pray For The Devil	1
<b>NEW</b>	10	<b>BRAD MEHLDAU</b> SEYMOUR READS THE CONSTITUTION! NONESUCH/WARNER BROS.		1
<b>NEW</b>	11	<b>BEACH SLANG</b> POLYVINYL	Everything Matters But No One Is Listening	1
<b>NEW</b>	12	<b>NOW, NOW</b> TRANS-RECORDS	Saved	1
22	13	<b>GG</b> <b>ALICE MERTON</b> PAPER PLANE/MOM + POP	No Roots (EP)	3
<b>NEW</b>	14	<b>LOW CUT CONNIE</b> CONTENDER	"Dirty Pictures" (Part 2)	1
7	15	<b>ADAM SPREEMAN</b> OXLEY & MYTRELL	Liquid (EP)	4
<b>NEW</b>	16	<b>BOMBINO</b> PARTISAN/KNITTING FACTORY	Deran	1
10	17	<b>ARMIK</b> BOLELO	Pacifica	14
17	18	<b>TYLER CHILDERS</b> HICKMAN HOLLER/THIRTY TIGERS	Purgatory	17
<b>NEW</b>	19	<b>GAS</b> KOMPAKT	Rausch	1
<b>NEW</b>	20	<b>RYLEY WALKER</b> DEAD OCEANS	Deafman Glance	1
<b>NEW</b>	21	<b>J CHRIS NEUBERG</b> 800 POUND GOBLIN	Live!!! (And Let Dye)	1
<b>NEW</b>	22	<b>NICK GRANT</b> CULTURE REpublic/EPIC	Dreamin' Out Loud	1
12	23	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	Don't Smile At Me	19
<b>NEW</b>	24	<b>FORT WORTH SYMPHONY ORCH.</b> FORT WORTH SYMPHONY ORCHESTRA	Musical Pictures At An Exhibition (Prokofiev...)	1
<b>RE</b>	25	<b>HOP ALONG</b> SADDLE CREEK	Bark Your Head Off, Dog	3

SOUNDTRACKS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	<b>#1</b> <b>SOUNDTRACK</b> ▲ FOX/20TH CENTURY FOX/ATLANTIC/JAG	The Greatest Showman	24
2	2	<b>SOUNDTRACK</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	15
<b>NEW</b>	3	<b>SOUNDTRACK</b> MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Deadpool 2	1
<b>NEW</b>	4	<b>SOUNDTRACK</b> NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	1
3	5	<b>SOUNDTRACK</b> ▲ WALT DISNEY	Moana	79
5	6	<b>SOUNDTRACK</b> FOX/RCA	Love, Simon	10
6	7	<b>SOUNDTRACK</b> ▲ VILLA 40/DREAMWORKS/RCA	Trolls	87
4	8	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	15
7	9	<b>SOUNDTRACK</b> ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	200
8	10	<b>SOUNDTRACK</b> ● MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Vol. 2: Awesome Mix Vol. 2	57
9	11	<b>SOUNDTRACK</b> ▲ DC/ATLAS/WATERFLOWER/ATLANTIC/JAG	Suicide Squad: The Album	94
10	12	<b>SOUNDTRACK</b> ▲ WALT DISNEY	Frozen	217
11	13	<b>SOUNDTRACK</b> ● NFG/WARNER BROS./RHINO	Purple Rain (Prince And The Revolution)	350
15	14	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/ALLUMINATION/REPUBLIC	Sing	76
14	15	<b>SOUNDTRACK</b> ● UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	65
<b>RE</b>	16	<b>SOUNDTRACK</b> MARVEL/HOLLYWOOD	Avengers: Infinity War	3
17	17	<b>SOUNDTRACK</b> NETFLIX/ATLANTIC/JAG	Bright: The Album	23
13	18	<b>SOUNDTRACK</b> WALT DISNEY	ZOMBIES	14
16	19	<b>SOUNDTRACK</b> HBO/SONY PICTURES/ARC A/LEGACY	Elvis Presley: The Searcher (Elvis Presley)	7
18	20	<b>SOUNDTRACK</b> ● UNIVERSAL STUDIOS/ARTIST PARTNERS GROUP/ATLANTIC/JAG	The Fate Of The Furious: The Album	58
12	21	<b>SOUNDTRACK</b> PIXAR/WALT DISNEY	Coco	28
25	22	<b>SOUNDTRACK</b> ▲ DECCA/UMJ	Mamma Mia!	119
19	23	<b>SOUNDTRACK</b> WALT DISNEY	Beauty And The Beast (2017)	63
20	24	<b>SOUNDTRACK</b> UNIVERSAL STUDIOS/UMJ/REPUBLIC	Pitch Perfect 3	23
23	25	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY/MERCURY/UMJ	O Brother, Where Art Thou?	641



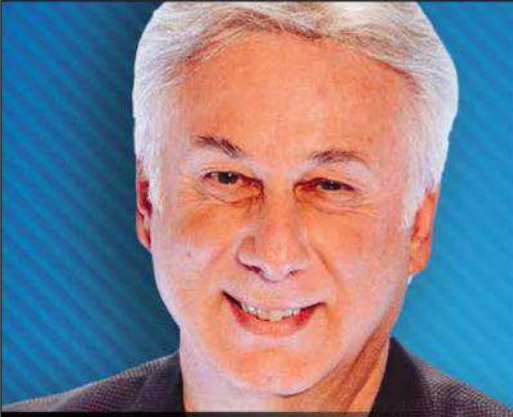
## Royal Returns

Cellist **Sheku Kanneh-Mason**, who performed during the widely watched wedding of **Prince Harry** and **Meghan Markle** on May 19, earns the biggest sales week for a traditional classical album by an artist in over nine years.

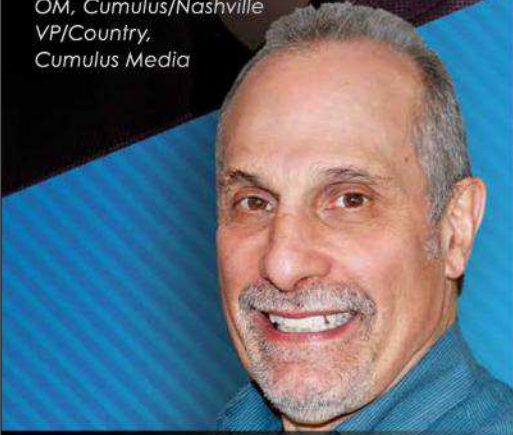
Kanneh-Mason's *Inspiration* debuts at No. 13 on Top Album Sales and vaults 14-1 on the Traditional Classical Albums chart with a little over 9,000 copies sold in the week ending May 24, according to Nielsen Music. That's the largest sales week for any traditional classical album since the *Christmas at Downton Abbey* compilation moved slightly more (a figure that, when rounded, comes to 9,000) on Jan. 3, 2015, and the biggest for an artist's album since *The Priests'* self-titled set shifted 18,000 on Jan. 10, 2009.

On the overall Classical Albums chart (which combines traditional and crossover albums), *Inspiration* re-enters at No. 1. Right below Kanneh-Mason on both lists is *The Royal Wedding: The Official Album*. The compilation — recorded live during the ceremony — sold 2,000 copies and includes three Kanneh-Mason tracks. On Classical Digital Song Sales, Kanneh-Mason (who also bows at No. 1 on the Emerging Artists chart; see page 114) claims seven out of the top 10 titles, including No. 1: "Ave Maria, D. 839 (Arr. Hazell)," with 4,000 sold. Thanks largely to the royal wedding and Kanneh-Mason, classical digital song sales rose 61 percent in the week ending May 24, while classical album sales jumped 19 percent. —K.C.

TOP ALBUM SALES: The week's top-selling albums, across all genres, ranked by sales. Data compiled by Nielsen Music. HEATSEEKERS ALBUMS: Albums that debuted in the top 100 of the Billboard 200 in the week of the cover of this issue. ARTISTS WHO ARE NEW TO THE CHART: Artists who have not yet had a previous album in the top 100 of the Billboard 200. SOUNDTRACKS: Soundtracks for films, TV shows, and other media. NEW: Albums that were new to the chart. RE: Albums that were reissues. ▲: Albums that were certified gold. ●: Albums that were certified platinum. ◆: Albums that were certified multi-platinum. SALES DATA: The week's most popular movie and television soundtrack albums, as compiled by Nielsen Music, based on retail merchandise consumption (excluding traditional albums, track equivalent albums, and streaming equivalent albums). See Charts Legend on Billboard.com for complete rules and explanations. ©2018, Promethee, Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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OM, Cumulus/Nashville  
VP/Country,  
Cumulus Media



**John Shomby**  
PD WKDF/NASH  
PD, Dir. of Programming - NASH Programs

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# BTS Selfies Aid Gains

John Legend (below) has had a busy few weeks, what with the birth of son Miles, his second child with Chrissy Teigen, on May 16 and performing at the Billboard Music Awards on May 20. The latter in particular helps score him his 6,674 percent gain in Twitter mentions, to 526,000 total in the week ending May 24, according to Next Big Sound, after not only performing new single "A Good Night" but also taking a backstage selfie with BTS, which garnered him a healthy amount of social media interaction. It is Legend's second week in the top 20 (No. 18) of the chart in his career, both of which have occurred in the last month (the other: No. 15, May 12).

Insatiable appetites for **Backstreet Boys'** newest single, "Don't Go Breaking My Heart," help the pop veterans debut on the Social 50 at No. 6. In addition to a 291 percent boost in Wikipedia views (100,000 views) and 100,000 new YouTube subscribers (up 626 percent), BSB earned 282,000 Twitter reactions and 144,000 mentions, celebrating 10 million views of the "Heart" music video with a May 23 tweet and — like Legend — sharing a May 19 selfie with BTS that drove some extra social activity. (The group added a hashtag, #BTSB, to commemorate the meeting of the two boy bands.)

Meanwhile, cellist **Shku Kanneh-Mason** — who performed at the May 19 wedding of Prince Harry and Meghan Markle — debuts at No. 7 on the Social 50 with significant boosts to his followers on Twitter (90,000 new followers), along with 45,000 Wikipedia views. (No BTS selfie, though — yet.) —Kevin Rutherford



# Social/Streaming

June 2  
2018  
**billboard**

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>#1 74 WKS</b> <b>BTS</b> BRIGHT ENTERTAINMENT	85
2	2	<b>EXO</b> S.M.	44
3	3	<b>ARIANA GRANDE</b> REPUBLIC	277
5	4	<b>WANNA ONE</b> YMC ENTERTAINMENT/STONE MUSIC ENTERTAINMENT/CJ E&M	29
7	5	<b>SHAWN MENDES</b> ISLAND	179
NEW	6	<b>BACKSTREET BOYS</b> K-BAHN/RCA	1
NEW	7	<b>SHEKU KANNEH-MASON</b> DECCA/VLG	1
12	8	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	48
RE	9	<b>SHINEE</b> S.M.	2
9	10	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	380
4	11	<b>GO7</b> JYP	40
17	12	<b>CAMILA CABELLO</b> SYCO/EPIC	107
10	13	<b>DUA LIPA</b> WARNER BROS.	46
11	14	<b>DEMI LOVATO</b> SAFEHOUSE/ISLAND/HOLLYWOOD	381
14	15	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	50
RE	16	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	43
26	17	<b>KANYE WEST</b> GOOD/DEF JAM	98
RE	18	<b>JOHN LEGEND</b> COLUMBIA	15
13	19	<b>CHRIS BROWN</b> RCA	362
22	20	<b>TYLER, THE CREATOR</b> ODD FUTURE/COLUMBIA	19
8	21	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	25
28	22	<b>JUSTIN BIEBER</b> SCHOOL BOY/RAYMOND BRAUN/DEF JAM	391
31	23	<b>SELENA GOMEZ</b> INTERSCOPE/IGA	377
15	24	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	85
25	25	<b>THE WEEKND</b> XO/REPUBLIC	122
29	26	<b>ZAYN</b> RCA	103
NEW	27	<b>SEBASTIAN YATRA</b> UNIVERSAL MUSIC LATIN/UMLE	1
6	28	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	40
NEW	29	<b>GALLANT</b> MIND OF A GENIUS/WARNER BROS.	1
35	30	<b>FREDDIE MERCURY</b> HOLLYWOOD	2
42	31	<b>YESUNG</b> S.M.	7
20	32	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	373
19	33	<b>KATY PERRY</b> CAPITOL	386
24	34	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	188
33	35	<b>NCT</b> S.M.	10
RE	36	<b>BAD BUNNY</b> RIMAS/HEAR THIS MUSIC	17
44	37	<b>ASTRO</b> INTERPARK	5
23	38	<b>J. COLE</b> DREAMVILLE/ROC NATION	12
40	39	<b>POST MALONE</b> REPUBLIC	35
RE	40	<b>CHRISTINA AGUILERA</b> RCA	83
RE	41	<b>RICH THE KID</b> RICH FOREVER/300/INTERSCOPE/IGA	5
RE	42	<b>VIXX</b> JELLYFISH ENTERTAINMENT	22
34	43	<b>MILEY CYRUS</b> RCA	310
RE	44	<b>ZEDD</b> INTERSCOPE/IGA	9
RE	45	<b>LIL PUMP</b> LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	25
RE	46	<b>TAYLOR SWIFT</b> BIG MACHINE/BMG	345
RE	47	<b>LIL DURK</b> OTF/DEF JAM	4
43	48	<b>CHARLIE PUTH</b> OTF/ATLANTIC/AG	39
46	49	<b>TROYE SIVAN</b> CAPITOL	85
RE	50	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	4

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 3 WKS</b> <b>THIS IS AMERICA</b> M.C./WOLFE • ROTHSTEIN/RCA	Childish Gambino	3
30	2	<b>YES INDEED</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	2
2	3	<b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
3	4	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	13
4	5	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	18
7	6	<b>BOO'D UP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	4
NEW	7	<b>FAKE LOVE</b> BRIGHT ENTERTAINMENT/COLUMBIA	BTS	1
8	8	<b>WALK IT TALK IT</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	17
5	9	<b>LOOK ALIVE</b> OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	15
16	10	<b>FRIENDS</b> JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	13
10	11	<b>NO TEARS LEFT TO CRY</b> REPUBLIC	Ariana Grande	5
18	12	<b>BE CAREFUL</b> THE KSR GROUP/ATLANTIC	Cardi B	8
6	13	<b>FREAKY FRIDAY</b> DIRTY BIRD/BMG/COMMISSION	Lil Dicky Feat. Chris Brown	10
9	14	<b>ROCKSTAR</b> REPUBLIC	Post Malone Feat. 21 Savage	36
13	15	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	7
11	16	<b>PLUG WALK</b> RICH FOREVER/300/INTERSCOPE	Rich The Kid	14
14	17	<b>MEANT TO BE</b> WARNER BROS.	Bebe Rexha & Florida Georgia Line	26
12	18	<b>BETTER NOW</b> REPUBLIC	Post Malone	4
NEW	19	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	1
15	20	<b>SAD!</b> BAD VIBES FOREVER	XXXTENTACION	12
27	21	<b>OVERDOSE</b> NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	3
17	22	<b>CALL OUT MY NAME</b> XO/REPUBLIC	The Weeknd	8
19	23	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	17
28	24	<b>TEBOTE</b> CASPER MAGICA, NIO GARCIA, CARRELL, NICKY JAM, COUNA & BAD BUNNY	LOS MAGICOS/FLOW LA MOVIE	3
21	25	<b>PERFECT</b> ATLANTIC	Ed Sheeran	35
26	26	<b>CHUN-LI</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	6
25	27	<b>RIC FLAIR DRIP</b> BOSSMUN/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Offset & Metro Boomin	29
29	28	<b>MINE</b> ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	18
20	29	<b>POWERGLIDE</b> EARDRUMMA/INTERSCOPE	Rae Sremmurd & Juicy J	10
33	30	<b>HEAVEN</b> ZONE 4/RCA NASHVILLE	Kane Brown	10
NEW	31	<b>ALL GIRLS ARE THE SAME</b> GRADE A/INTERSCOPE	Juice WRLD	1
34	32	<b>I FALL APART</b> REPUBLIC	Post Malone	35
39	33	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	53
37	34	<b>HAVANA</b> SYCO/EPIC	Camila Cabello Feat. Young Thug	35
23	35	<b>JAPAN</b> RICH FOREVER/300	Famous Dex	9
45	36	<b>LOVE LIES</b> FOX/RCA	Khalid & Normani	12
38	37	<b>DESPACITO</b> UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOL BOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	65
36	38	<b>BALL FOR ME</b> REPUBLIC	Post Malone Feat. Nicki Minaj	4
32	39	<b>DAME TU COSITA</b> JUSTON/PLAY TWO/ULTRA	El Chombo	4
44	40	<b>DURA</b> EL CARTEL/UMLE	Daddy Yankee	5
42	41	<b>KOD</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	5
22	42	<b>WATCH</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott Feat. Lil Uzi Vert & Kanye West	3
41	43	<b>ESKREETIT</b> LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump	6
31	44	<b>PARANOID</b> REPUBLIC	Post Malone	4
35	45	<b>RICH &amp; SAD</b> REPUBLIC	Post Malone	4
24	46	<b>SHOOTA</b> AWGE/INTERSCOPE	Playboi Carti Feat. Lil Uzi Vert	2
43	47	<b>STIR FRY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos	18
RE	48	<b>THUNDER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	30
48	49	<b>OTW</b> RIGHT HAND/RCA	Khalid, Ty Dolla \$ign & GLACK	2
NEW	50	<b>BACK TO YOU</b> NETFLIX/INTERSCOPE	Selena Gomez	1



## 'Friends' In High Places

In its 12th week on the Streaming Songs chart, "Friends" by **Marshmello** and **Anne-Marie** (above) reaches the top 10 for the first time, rising 16-10 with 22.4 million streams earned in the week ending May 24, according to Nielsen Music — up 22 percent. The song, which debuted at No. 42 on the March 3 list, is both artists' first top 10, besting Marshmello's No. 15 peak with "Silence," featuring **Khalid** (Dec. 23, 2017), and Anne-Marie's No. 23 peak as a featured act on **Clean Bandit**'s "Rockabye" (Feb. 25, 2017).

Elsewhere, "Yes Indeed" by **Lil Baby** and **Drake** rises to No. 1 on On-Demand Streaming Songs in its second week on the chart, shooting 12-1. It grabs 32.2 million audio streams in its first full week on streaming services (it arrived May 15, in the middle of the May 11-17 tracking week), racking up 39.5 million total streams (good enough to jump 33-2 on Streaming Songs). It's Drake's ninth No. 1 on the tally, extending his record for the most chart-toppers on the list (**Justin Bieber** is second with six), and Lil Baby becomes the first artist in 2018 to lead the ranking with his first-charting title (and the first to do since **Cardi B** with "Bodak Yellow [Money Moves]" in September 2017).

Lastly, BTS' "Fake Love" debuts at No. 7 on Streaming Songs with 27.4 million streams, giving the K-pop group its first top 10. It is the first K-pop song to reach the chart's top 10 since **PSY**'s "Hangover" (featuring **Snoop Dogg**) in June 2014. —K.R.

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# Country

June 2  
2018  
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART	
1	1	1	#1 26 WKS <b>MEANT TO BE A BEBE REXHA &amp; FLORIDA GEORGIA LINE</b> WILSHIRE (B.REXHA,H.HUBBARD,L.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	1	26	
2	2	2	<b>HEAVEN</b> <b>Kane Brown</b> D.HUFF (S.CARTER,M.MCGINN,L.RIMES)	Kane Brown ZONE 4/RCA NASHVILLE/SMN	2	33	
4	4	3	<b>ONE NUMBER AWAY</b> <b>Luke Combs</b> SMITH/HELL,JACKIE BOYZ L.COMBS,S.A.BATTE/IS.MITCHELL,R.WELLFORD	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	3	21	
3	3	4	<b>YOU MAKE IT EASY</b> <b>Jason Aldean</b> M.KNOX (T.HUBBARD,B.KELLEY,M.WALLEN,J.M.SCHMIDT)	Jason Aldean MACON/BROKEN BOW	2	17	
5	5	5	<b>TEQUILA</b> <b>Dan + Shay</b> D.SMYERS,S.HENDRICKS (D.SMYERS,L.REYNOLDS,N.GALYON)	Dan + Shay WARNER BROS./WAR	5	19	
9	6	6	<b>UP DOWN</b> <b>Morgan Wallen Featuring Florida Georgia Line</b> J.MOI (B.C.LAWSON,M.HARDY,C.J.SOLAR)	Morgan Wallen Featuring Florida Georgia Line BMLG/BIG LOUD	6	32	
11	9	7	<b>AG</b> <b>FOR THE FIRST TIME</b> <b>Darius Rucker</b> R.COOPERMAN (D.RUCKER,D.GEORGE,SCOOTER CARUSOE)	Darius Rucker CAPITOL NASHVILLE	7	31	
8	7	8	<b>GET ALONG</b> <b>Kenny Chesney</b> R.CANNON,K.CHESENEY (R.COOPERMAN,S.MCANALLY,L.OSBORNE)	Kenny Chesney BLUE CHAIR/WARNER BROS./WEA	7	8	
12	8	9	<b>I LIVED IT</b> <b>Blake Shelton</b> S.HENDRICKS (A.GORLEY,B.HAYSLIP,R.AKINS,R.COOPERMAN)	Blake Shelton WARNER BROS./WMN	8	18	
16	14	10	<b>MERCY</b> <b>Brett Young</b> D.HUFF (B.YOUNG,S.MCCONNELL)	Brett Young BMLG	10	19	
13	12	11	<b>WOMAN, AMEN</b> <b>Dierks Bentley</b> R.COOPERMAN (R.COOPERMAN,J.KEAR,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	11	18	
14	13	12	<b>EVERYTHING'S GONNA BE ALRIGHT</b> <b>David Lee Murphy &amp; Kenny Chesney</b> K.CHESENEY,B.CANNON (D.L.MURPHY,C.STEVENS,J.VEARY)	David Lee Murphy & Kenny Chesney BLUE CHAIR/REVIVER	12	26	
10	11	13	<b>MOST PEOPLE ARE GOOD</b> <b>Luke Bryan</b> I.STEVENS,I.STEVENS (L.FRASIER,E.M.JILL,L.KEAR)	Luke Bryan CAPITOL NASHVILLE	4	22	
-	24	14	<b>DG</b> <b>SG</b> <b>DOWNTOWN'S DEAD</b> <b>Sam Hunt</b> Z.DONELL,CHAR.E.HANDSOME,SHONTZ,DR.WELLS,J.OSBORNE,S.MCANALLY,CHAR.E.HANDSOME	Sam Hunt MCA NASHVILLE	14	2	
6	16	15	<b>BEAUTIFUL CRAZY</b> <b>Luke Combs</b> S.MOFFATT (L.COMBS,W.B.DURRETT,R.WELLFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	6	3	
17	15	16	<b>CRY PRETTY</b> <b>Carrie Underwood</b> D.GARCIA,C.WUNDERWOOD (C.JUN DERWOOD,H.LINSEY,L.MCKENNA,L.ROSE)	Carrie Underwood CAPITOL NASHVILLE	5	7	
18	17	17	<b>I WAS JACK (YOU WERE DIANE)</b> <b>Jake Owen</b> J.MOI (T.E.C.I.L,M.MELLENCAMP,D.RAY,I.STEVENS,C.WISEMAN)	Jake Owen BIG LOUD	17	13	
19	18	18	<b>TAKE BACK HOME GIRL</b> <b>Chris Lane Featuring Tori Kelly</b> J.MOI (D.A.GARCIA,H.LINSEY,I.MILLER)	Chris Lane Featuring Tori Kelly BIG LOUD	15	34	
20	19	19	<b>COMING HOME</b> <b>Keith Urban Featuring Julia Michaels</b> R.ROTEM,K.URBAN (K.URBAN,L.ROTEM,L.MICHAELS,M.HAGGARDI,N.GALYON)	Keith Urban Featuring Julia Michaels CAPITOL NASHVILLE	19	10	
21	20	20	<b>GET TO YOU</b> <b>Michael Ray</b> S.HENDRICKS (A.STOKLASA,P.DOVGALYUK)	Michael Ray ATLANTIC/WEA	20	35	
22	22	21	<b>BREAK UP IN THE END</b> <b>Cole Swindell</b> M.CARTER (J.M.NITE,C.MCGILL,J.DILLON)	Cole Swindell WARNER BROS./WMN	13	13	
28	26	22	<b>LIFE CHANGES</b> <b>Thomas Rhett</b> D.HUFF,J.FRASIER,THOMAS RHETT (THOMAS RHETT,R.AKINS,J.FRASIER,A.GORLEY)	Thomas Rhett VALORY	22	11	
23	23	23	<b>KISS SOMEBODY</b> <b>Morgan Evans</b> C.DESTEFANO (M.EVANS,C.DESTEFANO,J.OSBORNE)	Morgan Evans WARNER BROS./WEA	23	15	
24	25	24	<b>HOOKED</b> <b>Dylan Scott</b> M.ALDERMAN,C.GIBBS,J.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS)	Dylan Scott CURB	24	30	
27	28	25	<b>BABE</b> <b>Sugarland Featuring Taylor Swift</b> K.BUSH,L.NETTLES,L.RAYMOND,(T.SWIFT,P.J.MONAHAN)	Sugarland Featuring Taylor Swift BIG MACHINE	8	6	
15	21	26	<b>FAMOUS</b> <b>Mason Ramsey</b> J.MOL,C.CROWDER (T.HUBBARD,C.CROWDER,S.BUXTON,C.SMITH)	Mason Ramsey ATLANTIC/BIG LOUD	4	4	
26	27	27	<b>HEART BREAK</b> <b>Lady Antebellum</b> BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOT,L.J.FRASIER,N.GALYON)	Lady Antebellum CAPITOL NASHVILLE	22	24	
31	29	28	<b>DRUNK GIRL</b> <b>Chris Janson</b> S.HENDRICKS (C.JANSON,S.COOTER CARUSOE,L.DOUGLAS)	Chris Janson WARNER BROS./WAR	27	20	
46	41	29	<b>DROWNS THE WHISKEY</b> <b>Jason Aldean Featuring Miranda Lambert</b> M.KNOX (T.HOMPSON,J.MIDDLETON,B.KINNEY)	Jason Aldean Featuring Miranda Lambert MACON/BROKEN BOW	29	4	
-	-	30	<b>HOT SHOT DEBUT</b> <b>SPEECHLESS</b> <b>Dan + Shay</b> D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,L.REYNOLDS,L.WELTZ)	Dan + Shay WARNER BROS./WAR	30	1	
30	30	31	<b>CRIMINAL</b> <b>Lindsay Ell</b> K.BUSH (J.E.L.L.C.,S.STEVENS,F.WILHELM)	Lindsay Ell STONEY CREEK	28	19	
35	31	32	<b>BORN TO LOVE YOU</b> <b>LANCO</b> I.JOYCE (B.LANCATER,R.COOPERMAN,A.GORLEY,J.OSBORNE)	LANCO ARISTA NASHVILLE	31	18	
32	32	33	<b>KINDA DON'T CARE</b> <b>Justin Moore</b> S.BORCHETTA,J.S.STOVER (R.AKINS,R.COOPERMAN,B.HAYSLIP)	Justin Moore VALORY	32	18	
40	35	34	<b>HOTEL KEY</b> <b>Old Dominion</b> S.MCANALLY (M.RAMSEY,T.ROSEN,J.OSBORNE)	Old Dominion RCA NASHVILLE	34	5	
34	33	35	<b>SHOOT ME STRAIGHT</b> <b>Brothers Osborne</b> I.JOYCE (L.OSBORNE,T.OSBORNE,L.MILLER)	Brothers Osborne EMI NASHVILLE	29	17	
39	38	36	<b>I HATE LOVE SONGS</b> <b>Kelsea Ballerini</b> F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,T.ROSEN,S.MCANALLY)	Kelsea Ballerini BLACK RIVER	28	10	
-	-	37	<b>NEW</b> <b>OLD SOUL</b> <b>Spensha Baker</b> B.APPLEBERRY (NOT LISTED)	Spensha Baker REPUBLIC	37	1	
38	36	38	<b>THREE CHORDS &amp; THE TRUTH</b> <b>Chase Rice</b> R.COOPERMAN (C.RICE,R.COOPERMAN,J.M.NITE)	Chase Rice DACK JANIELS/BROKEN BOW	35	23	
33	40	39	<b>RICH</b> <b>Maren Morris</b> BUSBEE,M.MORRIS (M.MORRIS,J.DILLON,L.WELTZ)	Maren Morris COLUMBIA NASHVILLE	32	9	
41	39	40	<b>HANGIN' ON</b> <b>Chris Young</b> C.YOUNG,C.CROWDER (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young RCA NASHVILLE	35	13	
37	34	41	<b>A LITTLE DIVE BAR IN DAHLONEGA</b> <b>Ashley McBryde</b> I.JOYCE (A.MCBRYDE,N.HAYFORD,L.RICE)	Ashley McBryde ATLANTIC/WAR	30	14	
-	-	42	<b>BEST SHOT</b> <b>Jimmie Allen</b> A.BOWERS (J.ALLEN,J.LONDON,J.WILLIAMS)	Jimmie Allen STONEY CREEK	42	2	
36	37	43	<b>DOIN' FINE</b> <b>Lauren Alaina</b> BUSBEE (LAUREN ALAINA,E.SHACKELTON,BUSBEE)	Lauren Alaina 19/INTERSCOPE/MERCURY	34	17	
43	42	44	<b>HIDE THE WINE</b> <b>Carly Pearce</b> BUSBEE (A.GORLEY,L.AIR/D,H.LINSEY)	Carly Pearce BIG MACHINE	38	13	
48	46	45	<b>MILLIONAIRE</b> <b>Chris Stapleton</b> D.COBLE,C.STAPLETON (K.WELCH)	Chris Stapleton MERCURY	26	20	
44	45	46	<b>GOOD GIRL</b> <b>Dustin Lynch</b> Z.CROWELL (D.LYNCH,J.EBACH,A.ALBERT)	Dustin Lynch BROKEN BOW	44	3	
45	44	47	<b>THE DIFFERENCE</b> <b>Tyler Rich</b> J.RAYMOND,L.RIMES (R.AKINS,B.BURGESS,D.DAWSON,J.DURRETT)	Tyler Rich VALORY	44	4	
-	-	48	<b>NEW</b> <b>SUNRISE, SUNBURN, SUNSET</b> <b>Luke Bryan</b> I.STEVENS,I.STEVENS (Z.CROWELL,R.HURO,C.MCGILL)	Luke Bryan CAPITOL NASHVILLE	48	1	
29	49	49	<b>ALL TO MYSELF</b> <b>Dan + Shay</b> NOT LISTED (NOT LISTED)	Dan + Shay WARNER BROS./WAR	29	3	
-	-	50	<b>NEW</b> <b>BLUE TACOMA</b> <b>Russell Dickerson</b> C.BROWN (R.DICKERSON,C.BROWN,P.WELLING)	Russell Dickerson TRIPLE TIGERS	50	1	

TOP COUNTRY ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART			
1	1	#1 5 WKS <b>GG</b> <b>JASON ALDEAN</b> MACON/BROKEN BOW/BMLG/BBMG	Rearview Town	6			
2	2	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN	Kane Brown	77			
4	3	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	51			
5	4	<b>THOMAS RHETT</b> VALORY/BMLG	Life Changes	37			
3	5	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	4			
6	6	<b>CHRIS STAPLETON</b> MERCURY/UMGN	Traveller	160			
8	7	<b>BRETT YOUNG</b> BMLG	Brett Young	67			
9	8	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	What Makes You Country	24			
10	9	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	California Sunrise	101			
12	10	<b>SAM HUNT</b> MCA NASHVILLE/UMGN	Montevallo	171			
7	11	<b>KACEY MUSGRAVES</b> MCA NASHVILLE/UMGN	Golden Hour	8			
13	12	<b>FLORIDA GEORGIA LINE</b> BMLG	Dig Your Roots	91			
14	13	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTI/AG	Greatest Hits So Far...	148			
11	14	<b>CHRIS STAPLETON</b> MERCURY/UMGN	From A Room: Volume 1	55			
17	15	<b>THOMAS RHETT</b> VALORY/BMLG	Tangled Up	139			
21	16	<b>OLD DOMINION</b> RCA NASHVILLE/SMN	Happy Endings	39			
15	17	<b>BLAKE SHELTON</b> WARNER BROS./WMN	Texoma Shore	29			
18	18	<b>BLAKE SHELTON</b> WARNER BROS./WMN	Reloaded: 20 #1 Hits	135			
35	19	<b>PS</b> <b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	24			
20	20	<b>CHRIS STAPLETON</b> MERCURY/UMGN	From A Room: Volume 2	25			
23	21	<b>MORGAN WALLEN</b> BIG LOUD	If I Know Me	4			
19	22	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	146			
25	23	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	169			
28	24	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Crash My Party	177			
32	25	<b>MAREN MORRIS</b> COLUMBIA NASHVILLE/SMN	Hero	100			

COUNTRY AIRPLAY™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART			
3	1	#1 1 WKS <b>GG</b> <b>FOR THE FIRST TIME</b> <b>Darius Rucker</b> CAPITOL NASHVILLE	Darius Rucker	42			
2	2	<b>ONE NUMBER AWAY</b> RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	23			
1	3	<b>HEAVEN</b> ZONE 4/RCA NASHVILLE	Kane Brown	30			
5	4	<b>WOMAN, AMEN</b> CAPITOL NASHVILLE	Dierks Bentley	19			
6	5	<b>EVERYTHING'S GONNA BE ALRIGHT</b> BLUE CHAIR/REVIVER	David Lee Murphy & Kenny Chesney	29			
4	6	<b>YOU MAKE IT EASY</b> MACON/BROKEN BOW	Jason Aldean	18			
7	7	<b>I LIVED IT</b> WARNER BROS./WMN	Blake Shelton	20			
10	8	<b>UP DOWN</b> BMLG/BIG LOUD	Morgan Wallen Feat. Florida Georgia Line	28			
9	9	<b>GET ALONG</b> BLUE CHAIR/WARNER BROS./WEA	Kenny Chesney	8			
12	10	<b>TEQUILA</b> WARNER BROS./WAR	Dan + Shay	20			
11	11	<b>I WAS JACK (YOU WERE DIANE)</b> BIG LOUD	Jake Owen	13			
13	12	<b>COMING HOME</b> CAPITOL NASHVILLE	Keith Urban Feat. Julia Michaels	10			
14	13	<b>KISS SOMEBODY</b> WARNER BROS./WEA	Morgan Evans	29			
15	14	<b>CRY PRETTY</b> CAPITOL NASHVILLE	Carrie Underwood	7			
16	15	<b>TAKE BACK HOME GIRL</b> BIG LOUD	Chris Lane Feat. Tori Kelly	33			
17	16	<b>GET TO YOU</b> ATLANTIC/WEA	Michael Ray	44			
19	17	<b>HOOKED</b> CURB	Dylan Scott	39			
20	18	<b>HEART BREAK</b> CAPITOL NASHVILLE	Lady Antebellum	35			
21	19	<b>MERCY</b> BMLG	Brett Young	16			
22	20	<b>CRIMINAL</b> STONEY CREEK	Lindsay Ell	25			
18	21	<b>DOWNTOWN'S DEAD</b> MCA NASHVILLE	Sam Hunt	2			
23	22	<b>LIFE CHANGES</b> VALORY	Thomas Rhett	7			
24	23	<b>KINDA DON'T CARE</b> VALORY	Justin Moore	34			
25	24	<b>BREAK UP IN THE END</b> WARNER BROS./WMN	Cole Swindell	14			
26	25	<b>THREE CHORDS &amp; THE TRUTH</b> DACK JANIELS/BROKEN BOW	Chase Rice	39			



DAVID MCLISTER

## Rucker Finishes 'First'

"For the First Time" by **Darius Rucker** (above) ascends 3-1 on Country Airplay, up 11 percent to 43.4 million audience impressions, according to Nielsen Music. Rucker, who co-wrote the song with **Derek George** and **Scooter Caruso**, tells *Billboard*, "When I sat down to write it with Derek, it was based on an idea he had with Scooter, asking the question, 'When was the last time you did something for the first time?,' and, for me, so many memories came flooding back. To this day, so many of the moments we name-check in this song, I know when and where I was."  
Rucker earns his eighth Country Airplay leader among 11 top 10s. The ballad is the second single from *When Was the Last Time*, which opened at No. 2 on Top Country Albums on the chart dated Nov. 11, 2017. Lead track "If I Told You" crowned the Country Airplay tally dated June 24, 2017, becoming Rucker's first No. 1 since "Wagon Wheel" on April 13, 2013.

**Brett Young** banks his fourth Hot Country Songs top 10 as "Mercy" jumps 14-10. The ballad also becomes Young's fourth top 10 on Country Digital Song Sales (13-9; 10,000 sold, up 9 percent). Plus **Dan + Shay** notch their fourth Country Airplay top 10 as "Tequila" pushes 12-10 (25.7 million, up 11 percent). The song is the lead single from the duo's upcoming third studio album. —*Jim Asker*

HOT COUNTRY SONGS: The week's best on air, current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. SONGS ARE RATED BY THE WEEK'S BEST ON AIR, CURRENT COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIelsen Music. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES OR SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by radio airplay audience impressions as measured by Nielsen Music. ALBUMS: based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends@billboard.com for complete rules and explanations. © 2018, Promethia Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Rock

June 2, 2018  
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 #1 WKS WHATEVER IT TAKES LITTLE (DREYNOLDS,WISERMON,MOKEE,D.PLATZMAN,I.LITTLE)	Imagine Dragons KIDINA KORNER/INTERSCOPE	1	47
2	2	2	THUNDER ALEX DA KOJ,DEZUZO (DREYNOLDS,WISERMON,MOKEE,D.PLATZMAN,A.GRIAN (J.DEZUZO))	Imagine Dragons KIDINA KORNER/INTERSCOPE	1	57
3	3	3	BELIEVER MATTMAN & BEHN (DREYNOLDS,WISERMON,MOKEE,D.PLATZMAN,REDFERSON,M.LARSSON,I.DRANTE)	Imagine Dragons KIDINA KORNER/INTERSCOPE	1	69
4	4	4	FEEL IT STILL J.HILL,ATACCONE (PORTUGAL),THE MAN,ATACCONE,J.HILL,R.BATEMAN,R.GORMAN,B.HOLLAND)	Portugal. The Man ATLANTIC	1	64
6	5	5	AG SIT NEXT TO ME LABRAHAM,OLIGEE (M.D.FOSTER,J.NEWMAN,O.GOLDSTEIN,I.ABRAHAM,L.STALFORS)	Foster The People COLUMBIA	5	36
5	6	6	ZOMBIE TOMMY NEX,T,NASLUND (D.MORRIODAN,P.NASLUND,L.CUMMINGS)	Bad Wolves ELEVEN SEVEN/E7LG	5	18
8	8	7	SAY AMEN (SATURDAY NIGHT) J.BURNLEY,A.BRUCH,L.RAUCH (B.BURNLEY,K.WALLEN,A.BRUCH,L.RAUCH)	Panic! At The Disco GROUNDED BY RAMEN/RRP	5	10
-	10	8	BOHEMIAN RHAPSODY QUEEN,R.T.BAKER (F.MERCURY)	Queen HOLLYWOOD	8	2
7	9	9	NO ROOTS N.REBSCHER (A.MERTON,N.REBSCHER)	Alice Merton PAPER PLANE/MOM + POP	5	36
HOT SHOT DEBUT		10	WHERE YOU COME FROM B.APPLEBERRY (NOT LISTED)	Britton Buchanan REPUBLIC	10	1
10	11	11	BROKEN C.MEDICE,C.PARK (C.MEDICE,M.COLLINS,S.DEROSA)	lovelythband ANOTHER CENTURY/CENTURY MEDIA	9	22
12	16	12	GONE AWAY K.CHRUKO (B.K.HOLLAND)	Five Finger Death Punch PROSPECT PARK	9	25
NEW		13	ANOTHER ONE BITES THE DUST QUEEN,MACK (L.DEACON)	Queen HOLLYWOOD	13	1
23	25	14	DG SG SHAM PAIN K.CHRUKO (VAN MOODY,I.HOOK,JEREMY HEYDE,Z.BATHORY,K.CHRUKO)	Five Finger Death Punch PROSPECT PARK	14	5
38	7	15	NEW LIGHT J.MAYER,N.O.LD (J.MAYER,E.D.WILSON)	John Mayer SNACK MONEY	7	3
13	13	16	BULLETPROOF E.ROM (S.ERNA,E.ROM)	Godsmack BMG	9	12
RE-ENTRY		17	WE WILL ROCK YOU QUEEN (B.MAY)	Queen HOLLYWOOD	13	2
9	14	18	HUNGER E.HAYNIE,F.WELCH (F.WELCH,T.JESSO,JR.,E.HAYNIE,T.BARTLETT)	Florence + The Machine REPUBLIC	9	3
NEW		19	BLUE ON BLACK K.CHRUKO (M.SELBY,T.SILLERS,K.W.SHEPHERD)	Five Finger Death Punch PROSPECT PARK	19	1
15	20	20	THOUGHT CONTAGION MUSE,R.COSTEY (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	10	14
16	19	21	I FEEL LIKE I'M DROWNING Z.W.DESS (Z.W.DESS)	Two Feet REPUBLIC	15	18
14	17	22	SATURDAY SUN D.BASSETT,E.WHITE (VANCE JOY,D.BASSETT)	Vance Joy ATLANTIC	13	16
11	18	23	DEVIL W.F.BASS JR. (B.S.SMITH,W.F.BASS JR.)	Shinedown ATLANTIC	9	12
18	21	24	YOU WORRY ME R.SWIFT (N.RATELIFF,L.MOSSMAN)	Nathaniel Rateliff & The Night Sweats STAX/CONCORD	18	19
RE-ENTRY		25	US J.BAY,J.GREEN (J.BAY,J.GREEN)	James Bay & Alicia Keys REPUBLIC	24	3
19	23	26	&RUN J.SUWITO,H.COPELAND,JACOBS (L.JACOBS,J.SUWITO,H.COPELAND)	Sir Sly INTERSCOPE	17	14
NEW		27	HIGH HOPES NOT LISTED (NOT LISTED)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	27	1
20	24	28	DANGEROUS NIGHT J.LEETO,Z.EDD (J.LEETO,S.AHELO)	Thirty Seconds To Mars INTERSCOPE	8	17
RE-ENTRY		29	FAKE NOT LISTED (NOT LISTED)	Five Finger Death Punch PROSPECT PARK	29	3
48	15	30	QUARTER PAST MIDNIGHT NOT LISTED (NOT LISTED)	Bastille VIRGIN/CAPITOL	15	3
-	12	31	FOUR OUT OF FIVE J.FORD,A.J.TURNER (A.J.TURNER)	Arctic Monkeys DOMINO/ADA	12	2
RE-ENTRY		32	SUCH A SIMPLE THING R.LAMONTAGNE (R.C.LAMONTAGNE)	Ray LaMontagne STONE DWARF/RCA	32	5
NEW		33	WHEN THE SEASONS CHANGE K.CHRUKO (VAN MOODY,I.HOOK,JEREMY HEYDE,Z.BATHORY,K.CHRUKO)	Five Finger Death Punch PROSPECT PARK	33	1
30	37	34	RATS T.DALGETY (A.GHOUL WRITER,T.DALGETY)	Ghost LOMA VISTA/CONCORD	16	6
26	30	35	WALKING ON WATER L.CASH,NEEDTOBREATHE (W.AINEHART,N.AINEHART)	NEEDTOBREATHE ATLANTIC	26	12
NEW		36	I REFUSE K.CHRUKO (VAN MOODY,I.HOOK,JEREMY HEYDE,Z.BATHORY,K.CHRUKO)	Five Finger Death Punch PROSPECT PARK	36	1
RE-ENTRY		37	PINK LEMONADE J.BAY,J.GREEN (J.BAY,J.GREEN)	James Bay REPUBLIC	17	10
22	32	38	THE MOUNTAIN H.BENSON,BROWN,THREE DAVIS GRACE (N.SANDERSON,B.WALST,B.STOCK,M.WALL,L.ANDREWS,BROWN)	Three Days Grace RCA	14	17
28	34	39	18 J.MCGORMAN (M.J.W.SHWACHMAN)	My Silent Bravery MWS RECORDS	28	10
29	33	40	HURT SOMEBODY J.LITTLE,S.DE JONG (N.KAHAN,S.HARRIS)	Noah Kahan & Julia Michaels REPUBLIC	24	15
NEW		41	GOOD LOVIN' B.APPLEBERRY (NOT LISTED)	Britton Buchanan REPUBLIC	41	1
RE-ENTRY		42	WILD LOVE J.BAY (J.BAY,J.GREEN)	James Bay REPUBLIC	11	10
NEW		43	DANCE MACABRE T.DALGETY (A.GHOUL WRITER,S.A.FAKIR,V.PONTARE)	Ghost LOMA VISTA/CONCORD	43	1
21	31	44	HANDYMAN A.R.BRUNO (A.R.BRUNO,M.WALLOCH)	AWOLNATION RED BULL	20	13
33	40	45	UNSTOPPABLE J.H.HODGES,THE SCORE (E.C.DOVER,E.A.RAMIREZ JR,D.SOLOMON,D.H.HODGES)	The Score REPUBLIC	24	16
35	36	46	HEAR ME NOW NOT LISTED (NOT LISTED)	Bad Wolves Featuring DIAMANTE ELEVEN SEVEN/E7LG	35	4
NEW		47	SLIDE NOT LISTED (NOT LISTED)	James Bay REPUBLIC	47	1
-	38	48	GLITTER & GOLD S.BARTLE (B.G.COURTNEY,S.BARTLE)	Barns Courtney VIRGIN/CAPITOL	38	2
31	43	49	RED COLD RIVER B.BURNLEY,A.BRUCH,L.RAUCH (B.BURNLEY,K.WALLEN,A.BRUCH,L.RAUCH)	Breaking Benjamin HOLLYWOOD	5	20
RE-ENTRY		50	FAVORITE COLOR IS BLUE R.DELONG (R.DELONG,K.FLAHERTY)	Robert DeLong + K.Flax GLASSNOTE	32	8

TOP ROCK ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 #1 WKS FIVE FINGER DEATH PUNCH	And Justice For None	1	
2	2	IMAGINE DRAGONS	Evolve	48	
NEW	3	JAMES BAY REPUBLIC	Electric Light	1	
NEW	4	COURTNEY BARNETT MILKY/MARATHON ARTISTS/MOM + POP	Tell Me How You Really Feel	1	
NEW	5	SOUNDTRACK NETFLIX/INTERSCOPE/GIGA	13 Reasons Why	1	
NEW	6	RAY LAMONTAGNE STONE DWARF/RCA	Part Of The Light	1	
7	7	GG QUEEN HOLLYWOOD	Greatest Hits	26	
1	8	ARCTIC MONKEYS DOMINO	Tranquility Base Hotel + Casino	2	
6	9	SHINEDOWN ATLANTIC/AG	ATTENTION ATTENTION	3	
8	10	ELTON JOHN	Diamonds	28	
NEW	11	JOE BONAMASSA J & R ADVENTURES	British Blues Explosion: Live	1	
RE	12	LORD HURON WHISPERING PINES/REPUBLIC	Vide Noir	3	
15	13	PS SOUNDTRACK FOX/RCA	Love, Simon	10	
4	14	BAD WOLVES ELEVEN SEVEN/E7LG	Disobey	2	
12	15	IMAGINE DRAGONS	Night Visions	183	
10	16	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	25	
13	17	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	70	
9	18	FLEETWOOD MAC WARNER BROS./RHINO	Rumours	65	
NEW	19	BURN THE PRIEST EPIC	Legion: XX	1	
14	20	TWENTY ONE PILOTS FIELED BY RAMEN/AG	Blurryface	158	
16	21	CREEDEEN CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle	70	
NEW	22	PARQUET COURTS ROUGH TRADE	Wide Awaaaaaake!	1	
RE	23	ROBERT PLANT TROLCHARM/NONESUCH/WARNER BROS.	Carry Fire	4	
18	24	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/JIVE	Greatest Hits	52	
11	25	GODSMACK BMG	When Legends Rise	4	

MAINSTREAM ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 #1 WKS DEVIL ATLANTIC	Shinedown	12	
1	2	BULLETPROOF BMG	Godsmack	13	
2	3	ZOMBIE ELEVEN SEVEN/E7LG	Bad Wolves	17	
4	4	RATS LOMA VISTA/CONCORD	Ghost	7	
5	5	WHAT IT IS SUMERIAN	Jonathan Davis	17	
9	6	SHADOW OF YOUR LOVE GEFFEN/JIVE/INTERSCOPE	Guns N' Roses	4	
6	7	THE MOUNTAIN RCA	Three Days Grace	18	
7	8	DEATHWISH RAZOR & TIE/CONCORD	Red Sun Rising	19	
8	9	PAINLESS CENTURY MEDIA	Fozzy	21	
10	10	THOUGHT CONTAGION HELIUM-3/WARNER BROS.	Muse	14	
11	11	WALKING IN MY SHOES 333 WRECKORDS CHEW/ROADRUNNER/RRP	The Fever 333	10	
12	12	CRAZY BETTER NOISE/E7LG	From Ashes To New	13	
13	13	HOLE IN YOUR HEART IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	Royal Blood	10	
14	14	GG THE LINE ROSWELL/RCA	Foo Fighters	4	
16	15	FLAWLESS ROC NATION	DOROTHY	15	
23	16	SHAM PAIN PROSPECT PARK	Five Finger Death Punch	4	
20	17	ROLL ME UNDER PLAY PEN/RHINO	Stone Temple Pilots	8	
17	18	DIRTY RISE/ADA	Sevendust	10	
19	19	RAPTURE FEARLESS/CONCORD	Underoath	9	
21	20	THE VOID EPITAPH	Parkway Drive	10	
26	21	BLACK WEDDING ROADRUNNER/ATLANTIC/RRP	In This Moment Feat. Rob Halford	5	
25	22	BROKEN HEART BETTER NOISE/E7LG	Escape The Fate	7	
27	23	OVER IT SEARCH AND DESTROY/SPINEFARM	Bullet For My Valentine	8	
29	24	THE ONE YOU KNOW AIC/BMG	Alice In Chains	3	
15	25	STRAIGHT JACKET 604/ROADRUNNER/RRP	Theory Of A Deadman	19	



## 'Justice' Served At No. 1

Five Finger Death Punch (above) lands its fifth total and consecutive No. 1 on Hard Rock Albums (all earned since 2013) as *And Justice for None* starts at No. 1 with 71,000 equivalent album units, according to Nielsen Music. Each of the metal band's quintet of chart-toppers have launched at No. 1, including 2017 greatest-hits set *A Decade of Destruction* (at No. 5). The new LP also becomes FFDP's fourth to rule Top Rock Albums and bows at No. 4 on the Billboard 200 as its fifth top-five title.

Shinedown returns to the top of the Mainstream Rock airplay chart, earning a No. 1 for a fourth consecutive year. "Devil," the lead single from *Attention*, rises 3-1 to become Shinedown's 12th chart-topper; the band is one No. 1 from the record on the ranking (which began in 1981): 13 each for *Three Days Grace* and *Van Halen*. The song ranks at No. 14 on the all-rock-format Rock Airplay chart with 5 million audience impressions.

Meanwhile, Queen occupies three of the top 20 spots on Hot Rock Songs thanks to streaming and sales gains for the iconic band's catalog after the May 18 arrival of the first trailer for upcoming biopic *Bohemian Rhapsody*. The film's namesake song rises 10-8 with bumps of 19 and 17 percent in sales and streaming, respectively, followed by "Another One Bites the Dust" (No. 13) and "We Will Rock You" (No. 17); all three tunes appear in the trailer. *Bohemian Rhapsody* will premiere in the United States on Nov. 2.

—Kevin Rutherford

JASON SHARP

SALES, AIRPLAY & STREAMING DATA COMPILED BY Nielsen Music. THE WEEK'S MOST POPULAR ROCK SONGS, RANKED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). MAINSTREAM ROCK: THE WEEK'S MOST POPULAR MAINSTREAM ROCK SONGS, RANKED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS.LEGEND.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMINENT GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. Top R&B/hip-hop albums: The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music. Based on multi-metric consumption (including traditional album sales, track sales and streaming) activity for the first time. Top R&B/hip-hop artists: The week's most popular R&B/hip-hop artists, as ranked by Nielsen Music. Based on multi-metric consumption (including traditional album sales, track sales and streaming) activity for the first time. See charts legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

VISIONARY

# R&B/Hip-Hop

June 2  
2018  
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 <b>NICE FOR WHAT</b> MURTA ROZE, ZLUJ, N.M.I./D. SHAWAN, L.L. / DROMA, BERGAMINI, BERGAMINI (FINGERS...)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	7
1	1	2	<b>THIS IS AMERICA</b> D.GLOVER, L.GORANSSON (D.GLOVER, L.GORANSSON)	Childish Gambino MCD/J.WOLF + ROTHSTEIN/RCA	1	3
3	3	3	<b>GOD'S PLAN</b> DRAKE (A.GRAHAM, M.LATOUR, D.JACKSON, M.L.SAMUELS, N.L.JESHBIE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	18
4	4	4	<b>PG AG PSYCHO</b> L.BELL, POST MALONE (L.BELL, A.POS, C.W.GRIFFIN, JR)	Post Malone Featuring Ty Dolla \$ign REPUBLIC	2	13
-	26	5	<b>SG YES INDEED</b> WHEEZY (D.JONES, A.GRAHAM, W.GLASS)	Lil Baby & Drake QUALITY CONTROL/MOTOWN/CAPITOL	5	2
10	6	6	<b>BOO'D UP</b> D.J.MUSTARD, L.DOPSON (E.MAI, D.MCFARLANE, L.DOPSON, J.JAMES)	Ella Mai 10 SUMMERS/INTERSCOPE	6	9
5	5	7	<b>LOOK ALIVE</b> TAY KEITH (A.GRAHAM, J.BAKER, B.CHAMBERS)	BlocBoy JB Featuring Drake OVO SOUND/WARNER BROS.	3	15
8	7	8	<b>WALK IT TALK IT</b> G.PAPER (G.GODO, O.T.O.K, MARSHALL, K.CEPHUS, K.K.BALL, L.GRAHAM, J.I.PAPER, J.NANCE)	Migos Featuring Drake QUALITY CONTROL/MOTOWN/CAPITOL	7	17
15	13	9	<b>BE CAREFUL</b> WYDZY, Z.MAY, DUKES, JAY, J.B.BARBER, J.PENNY, J.SAMUEL, L.HORNBOWER, J.TENY, A.BOSMAN, M.BERGMAN, I.HILL (FINGERS...)	Cardi B THE KSR GROUP/ATLANTIC	8	8
11	11	10	<b>I LIKE IT</b> NOT LISTED (NOT LISTED)	Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	5	7
6	8	11	<b>FREAKY FRIDAY</b> BONY BLUNT, KAT NEXE, J.WESTON (D.BURTON, T.FARIANE, A.DONN, M.HIGGS, J.J.LEON, J.COLEMAN, M.BROWN, A.HARRIS)	Lil Dicky Featuring Chris Brown DIRTY SOUTH/INTERSCOPE	5	10
13	9	12	<b>PRAY FOR ME</b> FRANK DUKE, S.DOC, MCKONNEY, K.L.DODD, WORTH, J.FAYE, E.A.FEENY, N.JAAR	The Weeknd & Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	4	16
16	12	13	<b>PLUG WALK</b> LAB COOK (D.L.AGER, G.DICKINSON)	Rich The Kid RIGHT FOREVER/300/INTERSCOPE	8	15
12	16	14	<b>CHUN-LI</b> J.REID, NICKI MINAJ (D.T.MARAL, J.REID)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	7	7
14	14	15	<b>BETTER NOW</b> FRANK DUKE, L.BELL (A.POST, W.WALSH, A.FEENY, L.BELL)	Post Malone REPUBLIC	4	4
18	19	16	<b>CALL OUT MY NAME</b> FRANK DUKE, L.BELL (A.POST, W.WALSH, A.FEENY, N.JAAR)	The Weeknd XO/REPUBLIC	3	8
20	15	17	<b>SAD!</b> J.CUNNINGHAM (XXXTENTACION, J.CUNNINGHAM)	XXXTENTACION BAD VIBES FOREVER	4	12
21	20	18	<b>ALL THE STARS</b> SOUNWAVE, AL SHUX (K.L.DUCK WORTH, S.GROVE, M.A.SPEAR, S.A. SHUCKBURN)	Kendrick Lamar & SZA TOP DAWG/AFTERMATH/INTERSCOPE	5	20
-	38	19	<b>LUCID DREAMS</b> N.MIRA (L.HIGGINS, N.MIRA, STING, D.MILLER)	Juice WRLD GRADE A/INTERSCOPE	19	2
19	17	20	<b>FINESSE</b> SHAMP, P.P.R.S.T.A, G.L.Z.E.C.P.H.E.S, BRUNO MARS, P.L.MENKIE, K.C.BROWN, J.FAULTRIER, P.Y.P.S.H.M.I.L.L, J.P.R.E.C.K, M.I.L.L.I.G.S.H.I.P.	Bruno Mars & Cardi B ATLANTIC	1	21
17	18	21	<b>POWERGLIDE</b> MILLY WELLS, K.W.H.A.R.R.I.S, W.E.L.L.M.A.H.E.T.I.S, BROWN, J.BROWN, M.HARTON, J.A.C.H.O.N, L.M.H.A.R.T.O.N, W.E.L.L.M.E, F.R.E.A.R.E.S.A.R, J.H.A.R.T.O.N	Rae Sremmurd & Juicy J EINO/INTERSCOPE	17	12
25	28	22	<b>OVERDOSE</b> BIGHEAD (K.GAULDEN, B.MURRAY)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	22	4
29	24	23	<b>KOD</b> NOT LISTED (J.COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	7	5
24	27	24	<b>BALL FOR ME</b> L.BELL (A.POST, L.BELL, O.T.MARAJ)	Post Malone Featuring Nicki Minaj REPUBLIC	11	4
27	23	25	<b>STIR FRY</b> R.L.WILLIAMS (R.L.WILLIAMS, Q.K.MARSHALL, K.CEPHUS, K.K.BALL)	Migos QUALITY CONTROL/MOTOWN/CAPITOL	5	22
26	21	26	<b>JAPAN</b> J.GRAMM (J.GORE, JR., J.GRAMMA)	Famous Dex RIGHT FOREVER/300	18	9
-	48	27	<b>ALL GIRLS ARE THE SAME</b> N.MIRA (L.HIGGINS, N.MIRA)	Juice WRLD GRADE A/INTERSCOPE	27	2
30	32	28	<b>ESSKEETIT</b> LIL PUMP, C. BARNETT (G.GARCIA, C.BARNETT)	Lil Pump LYFETIME/THA LIGHTS GLOBAL/WARNER BROS.	16	6
9	22	29	<b>WATCH</b> B.BOURNE (TRAVIS SCOTT, S.WOODS, A.C.WEST, J.JENKS)	Travis Scott Featuring Lil Uzi Vert & Kanye West CACTUS JACK/GRAND Hustle/EPIC	9	3
33	31	30	<b>KING'S DEAD</b> MIKE WILL MADE (J.WALTON, K.L.DUCK WORTH, M.L.WILLIAMS, M.A.SPEAR, J.WALTON)	Jay Rock, Kendrick Lamar, Future & James Blake TOP DAWG/AFTERMATH/INTERSCOPE	13	19
23	30	31	<b>RICH &amp; SAD</b> FRANK DUKE, L.BELL (A.POST, A.FEENY, W.WALSH, L.BELL)	Post Malone REPUBLIC	9	4
22	29	32	<b>PARANOID</b> CASHIO, L.V.U.E.Y.S.P.O.R.T (A.POST, L.KALAI, M.WALSH, L.BELL, A.KRASHINSKY)	Post Malone REPUBLIC	7	4
-	25	33	<b>SHOOTA</b> MAALY RAW (J.CARTER, S.WOODS, L.HENRY)	Playboi Carti Featuring Lil Uzi Vert AWGE/INTERSCOPE	25	2
HOT SHOT DEBUT	34	34	<b>CHANGE LANES</b> G.O.GRIZZLY, P.OOH BEATZ, B.BARRETT (M.DAWSON, K.J.GAY, P.OOH BEATZ, B.BARRETT, K.PRICE)	Kevin Gates BREAD WINNERS ASSOCIATION/ATLANTIC	34	1
44	35	35	<b>OTW</b> NINETEENS (K.ROBINSON, P.JEFFERIES, K.KALAI, B.A.MORGAN, T.W.GRIFFIN, J.R.IGVALE, LENTINE)	Khalid, Ty Dolla \$ign & 6LACK RIGHT HAND/RCA	35	5
34	37	36	<b>DRIP</b> NOT LISTED (NOT LISTED)	Cardi B Featuring Migos THE KSR GROUP/ATLANTIC	15	7
NEW	37	37	<b>LIKE THAT</b> NOT LISTED (NOT LISTED)	Kris Wu INTERSCOPE	37	1
28	33	38	<b>SPOIL MY NIGHT</b> FRANK DUKE, T.WALTON (A.POST, K.M.L.SHAMAN BROWN, A.FEENY, J.WALTON, L.BELL)	Post Malone Featuring Swae Lee REPUBLIC	10	4
NEW	39	39	<b>SOUTHSIDE</b> NOT LISTED (NOT LISTED)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	39	1
NEW	40	40	<b>LIFE GOES ON</b> NOT LISTED (NOT LISTED)	Lil Baby Featuring Gunna & Lil Uzi Vert QUALITY CONTROL/MOTOWN/CAPITOL	40	1
NEW	41	41	<b>LET IT SING</b> P.L.Z.N.A.Y.A.W.I.N, K.E.S.A.Y.A.R.O.M, D.A.N.S.O.N.L, F.L.O.W.E.R.S.O.N, C.R.A.B.T.R.E.E, N.W.I.L.L.I.A.M.S, C.W.L.A.W.G.E	Kevin Gates BREAD WINNERS ASSOCIATION/ATLANTIC	41	1
NEW	42	42	<b>WELCOME TO THE PARTY</b> DIPLO, FRENCH MONTANA & LIL PUMP FEAT. ZHAVIA WARD DIRTY, O.P.H.A.N, C.W.P.E.N.T.Z, K.H.A.K, H.A.R.B.O.U.C.H, J.A.DONALD, G.GARCIA	Diplo, French Montana & Lil Pump Feat. Zhavia Ward MARVEL 20TH CENTURY FOX/COLUMBIA	42	1
NEW	43	43	<b>CHAMPION</b> NOT LISTED (NOT LISTED)	NAV Featuring Travis Scott XO/REPUBLIC	43	1
-	43	44	<b>RED ROSES</b> MENOH BEATS (K.FOOSTE, A.E.LAMIN, L.VON CUBE)	Lil Skies Featuring Landon Cube ALL WE GOT/ATLANTIC	28	19
31	34	45	<b>ATM</b> NOT LISTED (J.COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	5
47	42	46	<b>SATIVA</b> FISTICUFFS (J.A.E, C.HRIMBO, B.WARFIELD, M.ROBINSON, K.M.L.SHAMAN BROWN)	Jhene Aiko Feat. Swae Lee Or Rae Sremmurd ARTCLUB/ARTIUM/DEF JAM	32	10
40	41	47	<b>EVERYDAY</b> MARSHMELLO (SIR R.B.HALL II, MARSHMELLO)	Logic & Marshmello VISIONARY/DEF JAM	16	12
32	36	48	<b>KEVIN'S HEART</b> NOT LISTED (J.COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	5	5
-	44	49	<b>MOONLIGHT</b> J.CUNNINGHAM (XXXTENTACION, J.CUNNINGHAM)	XXXTENTACION BAD VIBES FOREVER	17	8
-	47	50	<b>LUST</b> CASH MONEY AP (K.FOOSTE, A.PETIT)	Lil Skies ALL WE GOT/ATLANTIC	47	2

TOP R&B/HIP-HOP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 <b>POST MALONE</b> REPUBLIC	beerbongs & bentleys	4	
HOT SHOT DEBUT	2	<b>LIL BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	1	
4	3	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	Invasion of Privacy	7	
3	4	<b>J. COLE</b> DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	5	
NEW	5	<b>NAV</b> XO/REPUBLIC	Reckless	1	
5	6	<b>SOUNDTRACK</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	15	
2	7	<b>PLAYBOI CARTI</b> AWGE/INTERSCOPE/IGA	Die Lit	2	
9	8	<b>POST MALONE</b> REPUBLIC	Stoney	76	
8	9	<b>MIGOS</b> QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	17	
NEW	10	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	1	
10	11	<b>XXXTENTACION</b> BAD VIBES FOREVER	?	10	
7	12	<b>RAE SREMMURD, SWAE LEE &amp; SLIM JXMMI</b> EARDRUMMA/INTERSCOPE/IGA	SR3MM	3	
12	13	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	58	
15	14	<b>KHALID</b> RIGHT HAND/RCA	American Teen	64	
6	15	<b>TEE GRIZZLEY</b> J00AG	Activated	2	
NEW	16	<b>KYLE</b> INDEPENDENTLY POPULAR/ATLANTIC/AG	Light Of Mine	1	
14	17	<b>RICH THE KID</b> RIGHT FOREVER/300/INTERSCOPE/IGA	The World Is Yours	8	
11	18	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/AG	Until Death Call My Name	4	
13	19	<b>THE WEEKND</b> XO/REPUBLIC	My Dear Melancholy, (EP)	8	
17	20	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	39	
18	21	<b>LIL SKIES</b> ALL WE GOT/AG	Life of A Dark Rose	20	
16	22	<b>BLOGBY JB</b> BLOC NATION	Simi	3	
20	23	<b>SZA</b> TOP DAWG/RCA	Ctrl	50	
19	24	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	62	
23	25	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	108	

R&B/HIP-HOP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 <b>NICE FOR WHAT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8	
3	2	<b>LOOK ALIVE</b> OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	15	
2	3	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	18	
4	4	<b>BOO'D UP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	14	
5	5	<b>WALK IT TALK IT</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	16	
7	6	<b>BE CAREFUL</b> THE KSR GROUP/ATLANTIC	Cardi B	9	
6	7	<b>WHEN WE</b> R&B MONEY/ATLANTIC	Tank	42	
8	8	<b>NEW FREEZER</b> RICH FOREVER/300/INTERSCOPE	Rich The Kid Feat. Kendrick Lamar	18	
11	9	<b>CHUN-LI</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	7	
9	10	<b>GET YOU</b> GOLDEN CHILD	Daniel Caesar Feat. Kali Uchis	30	
18	11	<b>THIS IS AMERICA</b> MCD/J.WOLF + ROTHSTEIN/RCA	Childish Gambino	3	
14	12	<b>PLUG WALK</b> RICH FOREVER/300/INTERSCOPE	Rich The Kid	6	
15	13	<b>SATIVA</b> ARTCLUB/ARTIUM/DEF JAM	Jhene Aiko Feat. Swae Lee Or Rae Sremmurd	14	
12	14	<b>SKY WALKER</b> BYSTRAM/RCA	Miguel Feat. Travis Scott	35	
10	15	<b>FINESSE</b> ATLANTIC	Bruno Mars & Cardi B	21	
13	16	<b>LOVE.</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Zacari	39	
24	17	<b>STIR FRY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Migos	23	
16	18	<b>FREAKY FRIDAY</b> DIRTY BURR/BMG/COMMISSION	Lil Dicky Feat. Chris Brown	11	
17	19	<b>GOOD MAN</b> COMPOUND ENT./MOTOWN/CAPITOL	Ne-Yo	13	
20	20	<b>CREW</b> SQUAASH CLUB/RCA	GoldLink Feat. Brent Faiyaz & Shy Glizzy	50	
22	21	<b>KOD</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	4	
27	22	<b>B.I.D</b> MAD LOVE/INTERSCOPE	Tory Lanez	6	
25	23	<b>LONG AS I LIVE</b> DEF JAM	Toni Braxton	12	
21	24	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	11	
19	25	<b>BROKEN CLOCKS</b> TOP DAWG/RCA	SZA	25	



## Lil Baby's Top 10 Double

Lil Baby (above) scores the issue's highest debut on Top R&B/Hip-Hop Albums as his first studio effort, *Harder Than Ever*, opens at No. 2. The set earned 71,000 equivalent album units in the week ending May 24, according to Nielsen Music. *Harder* includes current single "Yes Indeed," a collaboration with Drake, which becomes Lil Baby's first top 10 and Drake's record-extending 63rd on Hot R&B/Hip-Hop Songs with a 26-5 rally after its first full week of tracking. Streaming fuels the ascent as "Indeed" records a 190 percent surge in U.S. streams to 39.5 million, prompting a 23-2 eruption on R&B/Hip-Hop Streaming Songs.

Plus, **Nicki Minaj** rewrites the record for most top 10 hits among women on R&B/Hip-Hop Airplay as "Chun-Li" moves 11-9. With the move, Minaj collects her 30th top 10 on the chart, pushing above **Beyoncé** and **Mary J. Blige**, each with 29. (Drake leads all artists with 60 top 10s.) "Chun-Li" gains with a 5 percent boost to 13 million in audience in the week ending May 27. Also, **Normani** and **Khalid** bank a new top 10 on Rhythmic as "Love Lies" lifts 11-10. The duet gains with a 12 percent climb in plays for the week ending May 27. "Love" marks Normani, meanwhile, secures her first as a soloist after collecting two as a member of **Fifth Harmony** in 2016: "Work From Home" (featuring **Ty Dolla \$ign**) ruled for a week, while the **Fetty Wap**-assisted "All in My Head (Flex)" reached No. 9. —Trevor Anderson

HOT LATIN SONGS™				
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist
			#1	IMPRINT/PROMOTION LABEL
	1	1	#1 <b>TEBOTE</b>	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE
4	3	2	<b>DURA</b>	Daddy Yankee DI URBA/RCA
3	2	3	<b>X</b>	Nicky Jam x J Balvin LA INDUSTRIA/SONY MUSIC LATIN
5	4	4	<b>DESPACITO</b>	Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RA/MARINO BRAUN/SCHOOLBOYDEF JAM/REPUBLIC/AMÉ
1	5	5	<b>DAME TU COSITA</b>	El Chombo R.S.C./DONALDOS (R.S.C./DONALDOS)
6	7	6	<b>MI GENTE</b>	J Balvin & Willy William Featuring Beyonce WILLIAM B./KNOXWEELES (LAZOSORIO BALVIN...)
7	8	7	<b>EL FARSANTE</b>	Ozuna & Romeo Santos ALEX/ELLERRE/REDF JEDAY (J.NEGRON VELEZ,JP.SOTO PASCUAL...)
8	6	8	<b>ME NIEGO</b>	Reik Featuring Ozuna & Wisin WISIN/LOS LEGENDARIOS (C.LINARE SVR.J.TORRES BEATAN/OUR.T.M.A.RAMIREZ CARRASQUILLA...)
11	9	9	<b>SIN PIJAMA</b>	Becky G + Natti Natasha GABY MUSIC/DADDY YANKEE,MAU/RICKY/L.EONE,C.E.CHEVERRY...)
15	14	10	<b>DG AG</b>	<b>EL PRESTAMO</b> Maluma ROYALTY WORLD/SONY MUSIC LATIN
10	10	11	<b>OYE MUJER</b>	Raymix LATIN STYLISH/AFTERCLUV/FONOVISA/UMLE
20	15	12	<b>SCOOBY DOO PA PA</b>	DJ KASS TROPICALMASKARA (J.L.BRITO CASTILLO,J.L.PERALTA GUZMAN,L.ROSA)
9	11	13	<b>LA MODELO</b>	Ozuna x Cardi B WAMP/ELLERRE/REDF JEDAY (L.OZUNA ROSADO/VSAAVEDRA,NASH/POPPILL...)
12	13	14	<b>UNICA</b>	Ozuna WAMP/UNIQUE,GABY MUSIC (L.OZUNA ROSADO/VSAAVEDRA...)
28	19	15	<b>SG</b>	<b>EL CLAVO</b> Prince Royce DIZA,CARRERA/LA MEXICANA/CHEMARRA (P.R.GONZ./S.BARRERA,CHEVERRY/JASTILLA/MONTANEZ/S.MEZA)
16	17	16	<b>EL ANILLO</b>	Jennifer Lopez RCA/NY/SONY MUSIC LATIN
14	16	17	<b>TU POSTURA</b>	Banda Sinaloense MS de Sergio Lizarraga LIZOS
18	18	18	<b>AMORFODA</b>	Bad Bunny RIMAS/HEAR THIS MUSIC
-	23	19	<b>AMBIENTE</b>	J Balvin R.CANY (L.A.SORIO BALVIN,A.RAMIREZ SUAREZ,M.E.MASIS FERNANDEZ,J.R.QUILLES,S.SERRA)
21	21	20	<b>LA PLAYER (BANDOLERA)</b>	Zion & Lennox WARRNER LATINA
17	22	21	<b>FIEBRE</b>	Ricky Martin Featuring Wisin & Yandel LOS LEGENDARIOS,A.CASTRO (B.LIENGO/GOD/ROMERO MANZANARES,P.MARTIN,A.CASTRO...)
19	20	22	<b>EL BANO</b>	Enrique Iglesias Featuring Bad Bunny CAPACAR/LUNY TUNES (E.M.IGLESIAS/SALDANA/A.RAHMAN/C.S.PRIMERA MUSSETT...)
22	26	23	<b>MADURA</b>	Coscuíuela + Bad Bunny COSCULLUELA,J.L.GOMEZ NALES (J.F.COSCULLUELA)
24	25	24	<b>SOLITA</b>	Almighty, Ozuna, Bad Bunny & Wisin MAMBO/KING/LI/UNION/M.LALAVE NIEVES,X.SEMPER VARGAS,L.SEMPER VARGAS...)
26	27	25	<b>MITAD Y MITAD</b>	Calibre 50 J.TIRADO CASTANEDA (A.RAMOS,J.O.TARAZON,K.C.ERVANTES)
25	29	26	<b>1, 2, 3</b>	Sofia Reyes Featuring Jason Derulo & De La Ghetto L.EONE/REDF JEDAY (C.GUIRPERO/R.CASTILLO TORRES,J.DESPINOZA,J.ALETTINE,A.ZIGANGO/J.MONTANEZ/REYES)
27	33	27	<b>MARINERO</b>	Maluma EDGE (L.LONDONO ARABIS/DAIDER LEZANO CHAVERRA/M.JIMENEZ LONDONO,J.E.BARRERA)
34	32	28	<b>A LO LEJOS ME VERAN</b>	El de La Guitarra L.H.UMILDE (EL DE LA GUITARRA)
32	31	29	<b>BUM BUM TAM TAM</b>	MC Fiori, Future, J Balvin, Stefflon Don & Juan Magan L.IVOR/L.I.FERRERA/L.A.SORIO BALVIN...)
		<b>HOT SHOT DEBUT</b>	<b>ASESINA</b>	Brytiago X Darell BUSINESS
31	28	31	<b>TIEMPO</b>	Banda Los Recoditos L.LIZARRAGA (L.LINZUNZA FAVELA)
44	38	32	<b>SE ACABO EL AMOR</b>	Abraham Mateo, Yandel & Jennifer Lopez L.VEGUI/LA MALAVE/PIMBOLA,MATEO,J.LOPEZ,ZAINY/L.A.Z/NEILL,J.MCHING...)
		<b>NEW</b>	<b>SEGUNDA OPCION</b>	Banda Carnaval J.TIRADO CASTANEDA (G.A.MERCADO MERCADO)
35	35	34	<b>CALIDAD Y CANTIDAD</b>	La Arrolladora Banda el Limon de Rene Camacho F.C.AMACHO TIRADO (L.C.HAVEZ ESPINOZA)
30	30	35	<b>EL AROMA DE TU PIEL</b>	Gerardo Ortiz MCAZARES/LIZARRAGA OSUNA,G.ORTIZ (B.SANDOVAL)
46	34	36	<b>QUE BONITO ES QUERER</b>	Ulices Chaidez & Sus Plebes L.JUNZUNZA FAVELA,R.ORRANTIA (U.G.NUNEZ CHAIDEZ)
-	49	37	<b>ME HUBIERAS DICHO</b>	Joss Favela L.JUNZUNZA FAVELA,R.ORRANTIA (L.JUNZUNZA FAVELA)
		<b>NEW</b>	<b>NO ES JUSTO</b>	J Balvin & Zion & Lennox SKYTAINY (L.A.SORIO BALVIN)
33	37	39	<b>BIPOLAR</b>	Chris Jeday, Ozuna & Brytiago CHRIS JEDAY (C.E.ORTIZ RIVERA,L.C.E.ORTIZ RIVERA,B.CANCEL SANTIAGO...)
40	39	40	<b>ESPERANDOTE</b>	Manuel Turizo KZO (M.FURIO/TURIZO,JD.MEDINA VELEZ,C.COSSIO,SAGA WHITE/BLACK,S.MESA)
38	40	41	<b>EL MONSTRO 7</b>	El de La Guitarra L.H.UMILDE (EL DE LA GUITARRA)
45	45	42	<b>NO TE VAS</b>	Nacho WIT/LISTO (M.MONTANO/NMATA/VAZQUEZ/X.M.PARRA/VARGAS/S.MEZA/MAH/NEVES/WESP/PLIFONES/OMN)
41	43	43	<b>MI MALA</b>	Mau y Ricky x Karol G JAINY (M.MONTANEZ/M.MONTANEZ,C.CHEVERRY/M.E.MASIS FERNANDEZ,L.EONE/M.MATU/CKAROL G)
39	42	44	<b>AMANTES DE UNA NOCHE</b>	Natti Natasha & Bad Bunny R.PINA (R.PINA NIEVES/AGUIBERRAZ/LA MARINER VIGOROM DEL GABILA/AGUIBERRAZ/L.AYLA RODRIGUEZ...)
		<b>NEW</b>	<b>MI CAMA</b>	Karol G K.A.CLAY/RYTTO (KAROL G,RAPO GIBO,R.DCANO RIOS,A.CLAY/SABINO)
43	44	46	<b>TONTA</b>	RKM & Ken-Y x Natti Natasha R.PINA (R.PINA NIEVES/AGUIBERRAZ/L.A.SORIO BALVIN,R.VAZQUEZ,L.NIEVES,J.G.RIVERA VAZQUEZ...)
50	50	47	<b>FIJATE QUE SI</b>	Edwin Luna y La Trakalosa de Monterrey A.REYNA (E.VIDRIO)
		<b>NEW</b>	<b>SOLO YO</b>	CNCO KARO/LA SINFONIA BRASA (L.M.FRANCO,VASQUEZ,L.A.ROBLE RAMIREZ,C.A.FERMIN/PERALTA)
		<b>NEW</b>	<b>DURO Y SUAVE</b>	Leslie Grace & Noriel S.PRIMERA/M.CACERES & G.MARTINEZ/CHEVEHERRA/CACERES,S.PRIMERA/MARRUFON,SANTOS ROMANO)
		<b>NEW</b>	<b>POR PERRO</b>	Sebastian Yatra Feat. Luis Figueroa & Lary Over X/XXADO (S.BANDON GARIBAY/HENRIQUEZ JULIA/JULIA J.FIGUEROA/OVER/J.MARTINEZ/G.PEREZ)

TOP LATIN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
	1	#1 <b>MALUMA</b>	<b>F.A.M.E.</b>	1
	2	<b>OSUNA</b>	Odisea	39
	NEW	<b>SEBASTIAN YATRA</b>	Mantra	1
	NEW	<b>KANY GARCIA</b>	Soy Yo	1
	2	<b>ROMEO SANTOS</b>	Golden	44
	3	<b>NICKY JAM</b>	Fenix	70
	22	<b>GG</b>	<b>AVENTURA</b> Todavía Me Amas: Lo Mejor de Aventura	99
	4	<b>SHAKIRA</b>	El Dorado	52
	6	<b>CHRISTIAN NODAL</b>	Me Deje Llevar	39
	5	<b>ROMEO SANTOS</b>	Formula: Vol. 2	165
	7	<b>WISIN</b>	Victory	25
	8	<b>SELENA</b>	Ones	134
	9	<b>CNCO</b>	CNCO	7
	10	<b>J BALVIN</b>	Energia	100
	11	<b>YANDEL</b>	#UPDATE	37
	14	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	La Mejor Version de Mi	58
	12	<b>MON LAFERTE</b>	La Trenza	4
	18	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>	Que Bendicion	120
	17	<b>FARRUKO</b>	TrapXficante	36
	16	<b>MALUMA</b>	Pretty Boy Dirty Boy	127
	19	<b>MARCO ANTONIO SOLIS</b>	40 Anos	70
	20	<b>T3R ELEMENTO</b>	Underground	29
	13	<b>PISO 21</b>	Ubuntu	2
	21	<b>LUIS MIGUEL</b>	Grandes Exitos	31
	38	<b>PS</b>	<b>RAYMIX</b> Oye Mujer	6

LATIN AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
	6	#1 <b>GG</b>	<b>EL PRESTAMO</b> Maluma	10
	3	<b>X</b>	Nicky Jam x J Balvin	12
	2	<b>DURA</b>	Daddy Yankee	17
	1	<b>ME NIEGO</b>	Reik Feat. Ozuna & Wisin	14
	4	<b>FIEBRE</b>	Ricky Martin Feat. Wisin & Yandel	13
	5	<b>OYE MUJER</b>	Raymix	13
	8	<b>MITAD Y MITAD</b>	Calibre 50	14
	7	<b>TIEMPO</b>	Banda Los Recoditos	14
	13	<b>TEBOTE</b>	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	5
	10	<b>LA PLAYER (BANDOLERA)</b>	Zion & Lennox	13
	15	<b>AMBIENTE</b>	J Balvin	6
	14	<b>EL ANILLO</b>	Jennifer Lopez	4
	9	<b>CORAZON</b>	Maluma X Nego do Borel	26
	18	<b>SIN PIJAMA</b>	Becky G + Natti Natasha	4
	12	<b>TU POSTURA</b>	Banda Sinaloense MS de Sergio Lizarraga	15
	20	<b>SE ACABO EL AMOR</b>	Abraham Mateo, Yandel & Jennifer Lopez	4
	11	<b>EL AROMA DE TU PIEL</b>	Gerardo Ortiz	16
	17	<b>ECHAME LA CULPA</b>	Luis Fonsi & Demi Lovato	26
	23	<b>CALIDAD Y CANTIDAD</b>	La Arrolladora Banda el Limon de Rene Camacho	10
	22	<b>EL CLAVO</b>	Prince Royce	10
	21	<b>ESPERANDOTE</b>	Manuel Turizo	7
	29	<b>ME HUBIERAS DICHO</b>	Joss Favela	9
	19	<b>SOBRODOSA</b>	Romeo Santos Feat. Ozuna	15
	16	<b>EL BANO</b>	Enrique Iglesias Feat. Bad Bunny	20
	46	<b>I LIKE IT</b>	Cardi B, Bad Bunny & J Balvin	2



DANE KOTINSKY/GETTY IMAGES

# Maluma's F.A.M.E. Debuts At No. 1

Maluma (above) notches his second consecutive No. 1 on the Top Latin Albums chart as *F.A.M.E.* launches atop the list. It earns the biggest week of 2018 for a Latin album by a solo artist in both units and traditional album sales, and the second-biggest week of the year overall.

*F.A.M.E.* starts with 15,000 equivalent album units earned in the week ending May 24 (with 7,000 of that sum in traditional album sales), according to Nielsen Music. In terms of the biggest weeks for Latin albums in 2018, *F.A.M.E.*'s opening trails only the No. 1 debut frame of **CNCO**'s self-titled album both in units and sales (16,000 units and 13,000 in sales on the April 21 chart).

*F.A.M.E.* follows Maluma's previous No. 1, *Pretty Boy Dirty Boy*, in 2015.

It's a big week overall for Maluma on the charts, as *F.A.M.E.*'s third single, "El Prestamo," lifts 6-1 on Latin Airplay. It's his eighth No. 1 and tops the list with 20 million in audience impressions in the week ending May 27, up 74 percent.

Meanwhile, two other sets arrive in the top five of Top Latin Albums: **Sebastian Yatra**'s debut studio LP, *Mantra*, opens at No. 3 with 5,000 equivalent album units (2,000 in album sales), while **Kany Garcia**'s *Soy Yo* launches at No. 4 with 3,000 units (nearly all in album sales). With Maluma, Yatra and Garcia all starting in the top five, it's the first time the chart has had three bows in the region in nearly a year, (June 17, 2017).

Lastly, **Nicky Jam** and **J Balvin**'s "X" crowns the Latin Pop Airplay chart as the song lifts 3-1. It's the fourth No. 1 for Nicky Jam and fifth for Balvin.

—Pamela Bustios

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity (top by album, track and streaming equivalent album units). TOP LATIN ALBUMS: The week's most popular Latin albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track and streaming equivalent album units). LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay, audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC, and Nielsen Music, Inc. All rights reserved.



# Dance/Electronic

June 2  
2018  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	#1 17 WKS	17 WKS	THE MIDDLE Zedd, Maren Morris & Grey ZEDD,GREY (A.ZASLAVSKI,K.TREWARtha,S.AARONS,S.JOHNSON,M.LAM,K.JOHNSON)	1	18
2	2	2	AG	AG	ONE KISS Calvin Harris & Dua Lipa CALVIN HARRIS (CALVIN HARRIS,D.LIPA,J.REYEZ)	2	8
3	3	3			SOMETHING JUST LIKE THIS The Chainsmokers & Coldplay THE CHAINSMOKERS (A.TAGGART,C.A.J.MARTIN,G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPION)	1	66
4	4	4			WOLVES Selena Gomez x Marshmello MARSHMELLO,ANDREW WATT (S.GOMEZ,MARSHMELLO,A.TAMPOSI,B.L.EE,L.BELL,C.A.ROSEN)	1	31
5	5	5			SILENCE Marshmello Featuring Khalid MARSHMELLO (MARSHMELLO,K.ROBINSON)	1	41
HOT SHOT DEBUT		6	SOLO NOT LISTED (NOT LISTED)		Clean Bandit Featuring Demi Lovato BIG BEAT/ATLANTIC/RRP	6	1
6	6	7			LET ME GO Hailee Steinfeld & Alessa Fret. Florida Georgia Line & Watt ALESSA,ANDREW WATT (A.WOTMAN,A.TAMPOSI,B.L.EE,J.LIDE,L.A.LINDBLAD)	2	37
8	7	8			REMINDE ME TO FORGET Kygo Featuring Miguel KYGO (KYGO,M.J.PIMENTEL,P.PLESTED,A.ORIET,D.PHELAN)	7	10
9	8	9			SOMEBODY The Chainsmokers & Drew Love THE CHAINSMOKERS (A.TAGGART,E.W.SCHWARTZ,D.LOVE)	8	5
NEW		10	JACKIE CHAN NOT LISTED (NOT LISTED)		Tiesto & Dzeko Feat. Preme & Post Malone MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	10	1
11	9	11	FLAMES NOT LISTED (NOT LISTED)		David Guetta & Sia WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	9	9
14	12	12	BODY A.FEYVK,J.DE PACE (C.LOPE,S.M.CCLAIN,A.FEYVK,J.DE PACE)		Loud Luxury Featuring Brando ARMADA	12	26
13	11	13	LIKE I DO DAVID GUETTA,MARTIN GARRIX & BROOKS MATTMAN & ROBIN (J.M.ROBINSON,M.FRIEDMAN,R.FREDRISNON,J.DRAVNER,L.MICHAELS)		David Guetta, Martin Garrix & Brooks WHAT A MUSIC/PARLOPHONE/ATLANTIC	8	13
12	10	14	MAD LOVE Sean Paul & David Guetta Featuring Becky G DJ GUETTA,GUTINFORT (S.PHENRIQUES,P.GIETTA,E.W.SCHWARTZ,L.HOPE,S.RUSSELL,GUTINFORT,L.PATERSON,R.LIEN,SAMARA)		Sean Paul & David Guetta Featuring Becky G SP/ISLAND/REPUBLIC	7	14
19	15	15	BOOM TIESTO,SEVVEN,GUCCI MANE (T.MAVERWEST,S.BRAUER,K.BRAUER,R.D.DAVIS)		Tiesto, Gucci Mane & Sevven MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	15	18
16	14	16	MAGENTA RIDDIM DJ SNAKE (W.S.E.GRIGAHICINE)		DJ Snake DJ SNAKE/GEFFEN/INTERSCOPE	14	13
18	16	17	AZUKITA STEVE AOKI,DADDY YANKEE,PLAY-N-SKILLZ & ELVIS CRESPO S.AOKI,PLAY-N-SKILLZ (S.HIROYUKI AOKI,R.LAYLA RODRIGUEZ,J.SALINAS, JR.,S.ALMAS,D.A.MCMA,S.MVEGA,E.CRESPO DIAZ)		Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo ULTRA	16	16
22	21	18	BETTER NOT LOUIS THE CHILD (F.KENNEDY,R.HAULDREN,S.WARBEL,R.CHAYED,W.A.L.RIKABI)		Louis The Child Featuring Wafia LOUIS THE CHILD/INTERSCOPE	18	6
17	17	19	WITHOUT YOU AVICII,FALK (T.BERGLING,A.CAVAZZA,C.FALK,D.LEINNEVALD,S.A.FAKRI,J.PONTE)		Avicii Featuring Sandro Cavazza GUEFFEN/INTERSCOPE	13	26
26	24	20	SG FINEST HOUR CASH CASH,BLAST OFF PRODUCTIONS (A.HARON,J.P.MAKHLOUF...)		Cash Cash Featuring Abir BIG BEAT/RRP	20	5
10	13	21	WAIT CHANTEL JEFFRIES,L.BELL (C.JEFFRIES,L.BELL,K.CEPHUS,T.HOLLINS, JR.)		Chantel Jeffries Featuring Offset & Vory 10:22PM/CAPITOL	10	3
15	18	22	EVERYBODY HATES ME THE CHAINSMOKERS (A.TAGGART,E.W.SCHWARTZ)		The Chainsmokers DISRUPTOR/COLUMBIA	5	10
21	20	23	ALIEN JONAS BLUE (S.CARPENTER,G.J.ROBIN,J.M.L.BENNETT)		Sabrina Carpenter & Jonas Blue HOLLYWOOD	12	10
NEW		24	PRETENDER STEVE AOKI (S.HIROYUKI AOKI,R.METZGER,J.METZGER,LIL YACHTY)		Steve Aoki Featuring Lil Yachty & AJR ULTRA	24	1
23	23	25	I WANNA KNOW RL GRIME (H.STEINWAY,D.NIGRO,C.SALIMANDO)		RL Grime Featuring Daya WEDIDIT	19	10
-	19	26	IF YOU'RE OVER ME STEVE MAC (O.A.THORNTON,S.MCCLUTCHEON,M.RALPH)		Years & Years POLYDOR/INTERSCOPE	19	2
24	22	27	ANSWERPHONE NOT LISTED (NOT LISTED)		Banx & Ranx + Ella Eyre Feat. Yung Bane PARLOPHONE/WARNER BROS.	22	5
31	29	28	EUPHORIA NOT LISTED (NOT LISTED)		The Perry Twins Featuring Harper Starling DAUMAN	28	5
25	25	29	MISS YOU CASHMERE CAT,BENNY BLANCO,DIPOLO,BL,KEATING,JR. BLENDER (M.A.HOBERG...)		Cashmere Cat, Major Lazer & Tory Lanez MAD LOVE/INTERSCOPE	10	18
27	26	30	HEARTS AIN'T GONNA LIE ARLISSA & JONAS BLUE JONAS BLUE (A.RUPPERT,S.TEDROS,JTADGELL,J.CLARE,G.J.ROBIN)		Arliissa & Jonas Blue POSITIVA/DEF JAM	26	10
33	30	31	WAVEY CLIQ (R.MICHELANGELO,M.REICH,A.MCGILLIVARY,H.CRICHLAW,B.BAZANYE,R.COWIE)		CLIQ Featuring Alika COLUMBIA	30	7
28	27	32	FLY MARSHMELLO (MARSHMELLO,L.N.CULVER)		Marshmello Featuring Leah Culver JOYTIME COLLECTIVE	7	11
29	32	33	LULLABY F.FIEDLER (B.FIEDLER,P.FAITH,J.GLYNNE,A.BULLMORE,J.M.L.BENNETT)		Sigala & Paloma Faith MINISTRY OF SOUND/BL/ULTRA	26	12
32	31	34	RIDE OR DIE THE KNOCKS,STYALZ FUEGO (B.RUTTNER,K.BEHR,M.D.FOSTER)		The Knocks Featuring Foster The People BIG BEAT/RRP	31	9
NEW		35	ULTIMATUM NOT LISTED (NOT LISTED)		Disclosure Featuring Fatoumata Diawara PM:AM/ISLAND/CAPITOL	35	1
NEW		36	SPACESHIP NOT LISTED (NOT LISTED)		Galantis Featuring Uffie BIG BEAT/RRP	36	1
-	34	37	WHEN WE WERE YOUNG LOST KINGS,N.POTTHOFF (N.SHANHOLTZ,R.ABISI,N.POTTHOFF,N.J.MARTINE)		Lost Kings Feat. Norma Jean Martine DISRUPTOR/RCA	34	2
30	33	38	HOLD ON TIGHT F.E.L. GHOU (F.E.L. GHOU,L.M.ROHAIM,N.AUDINO,L.HUGHES,E.JONES,K.BEHR)		R3HAB x Conor Maynard CYBERPUNK	30	3
42	40	39	LIE NOT LISTED (NOT LISTED)		Shallou Featuring Riah SLEEPYKAWK/ALLPOINTS	32	15
NEW		40	I LOVE IT NOT LISTED (NOT LISTED)		Cheat Codes x DVBBBS 300	40	1
40	36	41	TIP PON IT NOT LISTED (NOT LISTED)		Sean Paul & Major Lazer ISLAND/REPUBLIC	36	5
-	49	42	HOT STUFF 2018 NOT LISTED (NOT LISTED)		Donna Summer CASABLANCA/MERCURY/UMF	42	2
36	35	43	TROUBLE NOT LISTED (NOT LISTED)		Luciana & Nytrix HUSLE/TMRW	35	5
38	41	44	WINNEBAGO SAD PONY,J.RAISEN,GRIFFIN (J.RAISEN,J.RAISEN,L.NICCOLI,GRIFFIN,D.WILSON)		Gryffin Featuring Quinn XCII & Daniel Wilson DARKROOM/GEFFEN/INTERSCOPE	38	5
-	44	45	STAY OPEN DIPLO,J.R. BLENDER,KING HENRY (T.W.PENTZ,K.M.ORSTED,H.ALLEN,P.MECKSEPER,J.JUBER)		Diplo & M.O. MAD DECENT	44	2
43	43	46	HIGH J.HILL,WHETHAN (E.SNORECK,S.AARONS,J.HILL,D.LIPA)		Whethan & Dua Lipa UNIVERSAL STUDIOS/REPUBLIC	12	14
35	42	47	HIGH ALISON WUNDERLAND (A.SHOLLER,TRIPPIE REDD)		Alison Wonderland Featuring Trippie Redd ASTRALWERKS/CAPITOL	18	9
44	37	48	JUST FRIENDS HAYDEN JAMES,CASSIAN (H.LUBY,L.NORTON)		Hayden James Featuring Boy Matthews FUTURE CLASSIC	37	4
-	50	49	THE WAVE F.E.L. GHOU (F.E.L. GHOU,L.M.JOHNSON,L.HUGHES,N.AUDINO,K.ROHAIM,S.BLACK)		R3HAB x Lia Marie Johnson R3HAB	33	11
-	38	50	HAPPY MAN J.L.WATSON,T.MCFARLAND,J.NFLO (J.L.WATSON,T.MCFARLAND)		Jungle XL/BEGGARS GROUP	38	2

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 34 WKS	34 WKS	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	59
2	2	CALVIN HARRIS COLUMBIA	▲	Funk Wav Bounces Vol. 1	47
5	3	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	▲	Collage (EP)	81
4	4	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	▲	Sick Boy (EP)	5
3	5	KYGO KYGO AS/ULTRA	▲	Kids In Love	29
6	6	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	▲	The Fame	219
8	7	ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER	▲	A Moment Apart	37
7	8	AVICII PRMD/ISLAND	▲	True	84
9	9	KYGO KYGO AS/ULTRA	▲	Stargazing (EP)	35
10	10	GORILLAZ PARLOPHONE/WARNER BROS.	▲	Demon Days	174
14	11	DI SNAKE DJ SNAKE/INTERSCOPE/IGA	▲	Encore	94
13	12	ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER	▲	In Return	148
12	13	AVICII PRMD/ISLAND	▲	AVICII (01) (EP)	37
18	14	ILLENIUM KASAYA/SEEKING BLUE	▲	Awake	35
17	15	MAJOR LAZER MAD DECENT	▲	Peace Is The Mission	141
16	16	KYGO KYGO AS/KYGO AS/ULTRA/RCA	▲	Cloud Nine	103
19	17	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	▲	Nothing But The Beat	176
22	18	DAFT PUNK DAFT LIFE/COLUMBIA	▲	Random Access Memories	148
15	19	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UMF	▲	Now That's What I Call Hits & Remixed 2018	3
21	20	ALINA BARAZ & GALIMATIAS ULTRA/MOM + POP	▲	Urban Flora	148
24	21	CALVIN HARRIS FLY EYE/COLUMBIA	▲	Motion	114
RE	22	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	▲	18 Months	103
23	23	AVICII PRMD/ISLAND	▲	Stories	27
25	24	FLUME FUTURE CLASSIC/MOM + POP	▲	Skin	101
RE	25	AXWELL & INGROSSO REFUNE/AXWELL/DEF JAM	▲	More Than You Know	14

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
3	1	#1 1 WK	COLUMBIA	8
1	2	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	14
2	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	17
4	4	SUNRISE ARMADA	Arty Feat. April Bender	10
5	5	GO BANG ETCET/AFTRCLUV DANCLAB/AFTRCLUV	PNAU	15
8	6	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	5
9	7	MINE ZZZ/AMCOSMIC/ATLANTIC	Bazzi	9
9	8	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	10
6	9	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	16
13	10	FINEST HOUR BIG BEAT/RRP	Cash Cash Feat. Abir	5
10	11	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	15
11	12	WAIT 222/INTERSCOPE	Maroon 5	14
12	13	PRAY FOR ME TOP DAWG/AFTERMATH/REPUBLIC/INTERSCOPE	The Weeknd & Kendrick Lamar	16
18	14	NICE FOR ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
24	15	BREATHE ULTRA	Mako	6
15	16	CHURCH ASTRALWERKS/CAPITOL	Alison Wonderland	13
21	17	COLD FEET ANJUNABEATS	Above & Beyond Feat. Justine Suissa	7
17	18	BODY ARMADA	Loud Luxury Feat. Brando	20
14	19	I WANNA KNOW WEDIDIT	RL Grime Feat. Daya	6
20	20	LIKE I DO WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta, Martin Garrix & Brooks	8
16	21	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
25	22	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	11
22	23	ALONE ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	4
32	24	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	4
19	25	ALL THE STARS TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar & SZA	11



## 'One Kiss' Is No. 1

"One Kiss" by Calvin Harris and Dua Lipa (above) climbs to No. 1 on both Dance Club Songs (2-1) and Dance/Mix Show Airplay (3-1). The dance/pop original was remixed by Jauz, Jason Reilly & Alphalove and ZHU, among others. The fifth chart-topper for both artists on Dance Club Songs, "Kiss" is Harris' 19th chart hit (dating to "Bounce," featuring Kelis, in 2011). In contrast, "Kiss" is Lipa's fifth No. 1 in as many appearances; since "Blow Your Mind (Mwah)" hit the summit on Jan. 14, 2017, only Rihanna has more leaders (six). On Dance/Mix Show Airplay, "Kiss" is Harris' 11th No. 1 (and Lipa's second), lifting him to within one of Rihanna's record 12 (dating to the chart's inception in August 2003).

Also on Dance/Mix Show Airplay, Cash Cash celebrates its fourth top 10 with "Finest Hour," featuring ABIR, who earns her first (13-10). The track adds top Streaming Gainer honors on Hot Dance/Electronic Songs (24-20), up 20 percent to 1.1 million U.S. streams, according to Nielsen Music.

Additionally on Hot Dance/Electronic Songs, Clean Bandit breaks in at No. 6 with "Solo," featuring Demi Lovato. Clean Bandit's fifth top 10 and Lovato's second starts with 4.7 million U.S. streams and 13,000 sold. Plus, Tiesto & Dzeko's "Jackie Chan" (featuring Preme and Post Malone) jumps in at No. 10. Tiesto's third top 10 and Dzeko's first (and the inaugural entry for both featured artists) starts with 2.6 million streams and 3,000 sold.—Gordon Murray

OFFICIAL CHARTS.COM/REVIEWS/STOCK

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, and reports from a national sample of clubs. 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™

Table with columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Top entry: #1 ONE KISS Calvin Harris & Dua Lipa.

Boxscore

June 2 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).

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

- 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

Table with columns: GROSS PER TICKET PRICE(S), ARTIST, VENUE, DATE, ATTENDANCE CAPACITY, PROMOTER. Top entry: \$16,251,980 TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO.



Swift Smashes Records

Taylor Swift (above) powers her way onto the Boxscore chart with the first five North American stadium dates from her Reputation World Tour. Earning the No. 1 ranking is a two-night stint at the Rose Bowl in Pasadena, Calif., which drew over 118,000 fans.

During her first weekend on the road, Swift broke one of her own gross records with \$14 million in sales at Levi's Stadium in the San Francisco market (No. 3).

She is also the top-grossing headliner on record at Seattle's CenturyLink Field with \$8.6 million in revenue (No. 4). Her performance on May 22 topped U2's Joshua Tree Tour sales from a year ago by \$2.4 million, as well as the band's \$6.1 million take in 2011 during its 360° Tour.

At No. 5, her first headlining stint at Denver's Sports Authority Field on May 25 scored \$7.9 million at the box office and earned her another venue gross record, jumping U2's 360° Tour earnings by \$1.2 million.

# COOL DATA

REWINDING THE CHARTS



Monica (left) and Brandy at the 1999 Grammy Awards in Los Angeles.

## 20 Years Ago 'BOY' BECAME BRANDY AND MONICA'S FIRST NO. 1

The R&B stars turned media reports that they were feuding into a Hot 100 chart-topper

BRANDY AND MONICA HAD BOTH established themselves as R&B breakouts by 1998, but the two artists had yet to top the Billboard Hot 100. Each had come close: Monica's "Don't Take It Personal (Just One of Dem Days)" hit No. 2 in 1995, and Brandy's "Sittin' Up in My Room" did so in 1996.

They would finally reach No. 1 together on "The Boy Is Mine," a duet in which they sniped over the same love interest.

According to Monica, she and Brandy chose the song to make light of persistent media speculation that they were feuding. "People compared us and I never understood it," Monica told Fred Bronson for his *Billboard Book of Number One Hits*. "They never did that ... with Brandy and Aaliyah. It was always Brandy and Monica," she said. "That's why we took the song."

Co-written by Brandy, "The Boy Is Mine" was inspired by Michael Jackson and Paul McCartney's 1982 No. 2 Hot 100 duet, "The Girl Is Mine," as well as *The Jerry Springer Show*, where love triangles were frequently explored.

Brandy was 19 and Monica 17 when "Boy" topped the Hot 100 dated June 6, 1998, and remained there for 13 weeks. To this day, it is Atlantic Records' longest-running No. 1.

Although both artists summited the Hot 100 again — Brandy with "Have You Ever?" and Monica with "The First Night" and "Angel of Mine" — "The Boy Is Mine" remains each artist's biggest hit.

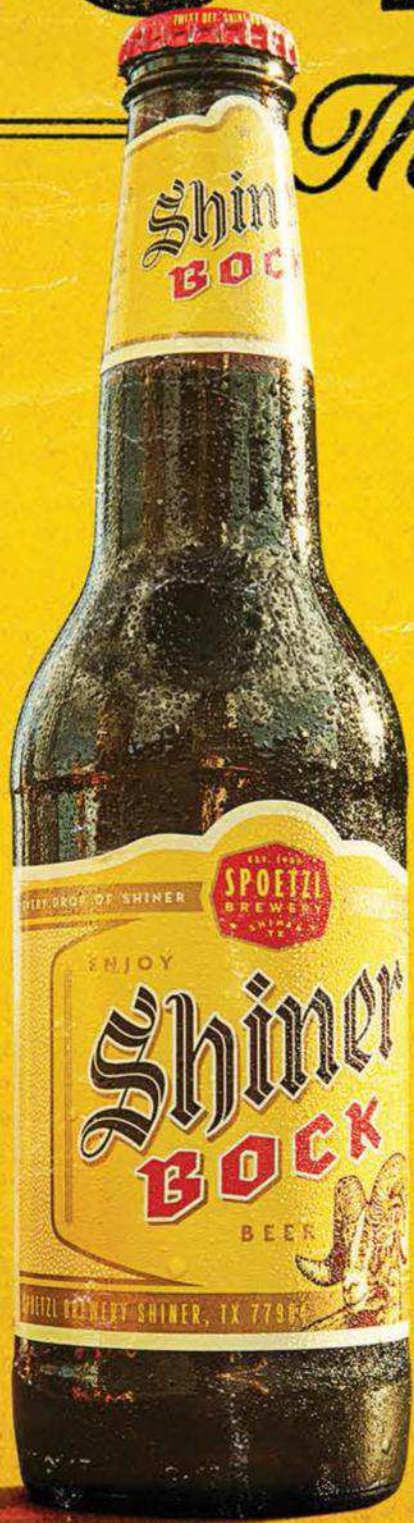
The two teamed up again in 2012 for "It All Belongs to Me," which reached No. 23 on the Hot R&B/Hip-Hop Songs chart. In 2017, Monica was featured on

tracks by Gucci Mane and 2 Chainz, while Brandy starred as Roxie Hart in the musical *Chicago*. In April, she earned her first Hot Gospel Songs hit, "Ohhh Lord," with the *Star* cast, Queen Latifah and Patti Labelle. —XANDER ZELLNER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
1	23	—	2	<b>THE BOY IS MINE</b> B. JERKINS, D. AUSTIN, BRANDY (B. JERKINS, BRANDY L. DANIELS, F. JERKINS, B.L. TEJEDA)	♦ ♦ ♦ No. 1 ♦ ♦ ♦ 1 week at No. 1 ♦ BRANDY & MONICA (C) (D) (E) (V) (W) (X) ATLANTIC 84089		1
2	1	2	17	<b>TOO CLOSE</b> ▲ KATZ, D. LIGHTY (K. GUST, D. LIGHTY, L. J. HUGGAR, R. BROWN, A. J. FORD, D. MILLER, J. B. MOORE, K. WALKER)	(C) (D) (E) (V) (W) (X) ARISTA 13456	♦ NEXT HEATY (ATLANTA)	1
3	3	4	17	<b>YOU'RE STILL THE ONE</b> ▲ R.J. LANGE (S. TWAIN, R.J. LANGE)	(C) (D) (E) (V) MERCURY (NASHVILLE) 568452	♦ SHANIA TWAIN	2
4	2	1	5	<b>MY ALL</b> ▲ M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	(C) (D) (E) (V) (W) (X) COLUMBIA 78821	♦ MARIAH CAREY	1
5	4	3	3	<b>I GET LONELY</b> J. JANET, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS, B.L. LEWIS, R.E. LONGO, JR.)	(C) (D) (E) (V) (W) (X) VIRGIN 38631	♦ JANET (FEATURING BLACKSTREET)	3

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