

A TOWERING ACHIEVEMENT

THE CAPITOL MUSIC GROUP FAMILY THANKS OUR ARTISTS
AND PARTNERS FOR HELPING US TO GAIN MORE OVERALL
MARKETSHARE IN 2018 THAN ANY OTHER US LABEL GROUP



HOLLYWOOD, CALIFORNIA

billboard

2019 PREDICTIONS

New Year
**NEW
NORMANI**

*Her plans to 'kill it' as
a solo star — and a
voice for black women*

PLUS

Spotify Goes Hard

*Execs Of Color
Rise In The C-Suite*

*Rosalía Disrupts
Flamenco*

TAKING STOCK

*What recent market
turmoil means for
streaming and touring*

**THE MAGGIE
ROGERS MODEL**

*How a 20-page
business plan took her
from NYU to 'SNL'*



BILLIE EILISH



ELLA MAI



JUICE WRLD



MONEY BAG YO



RICH THE KID



SHECK WES

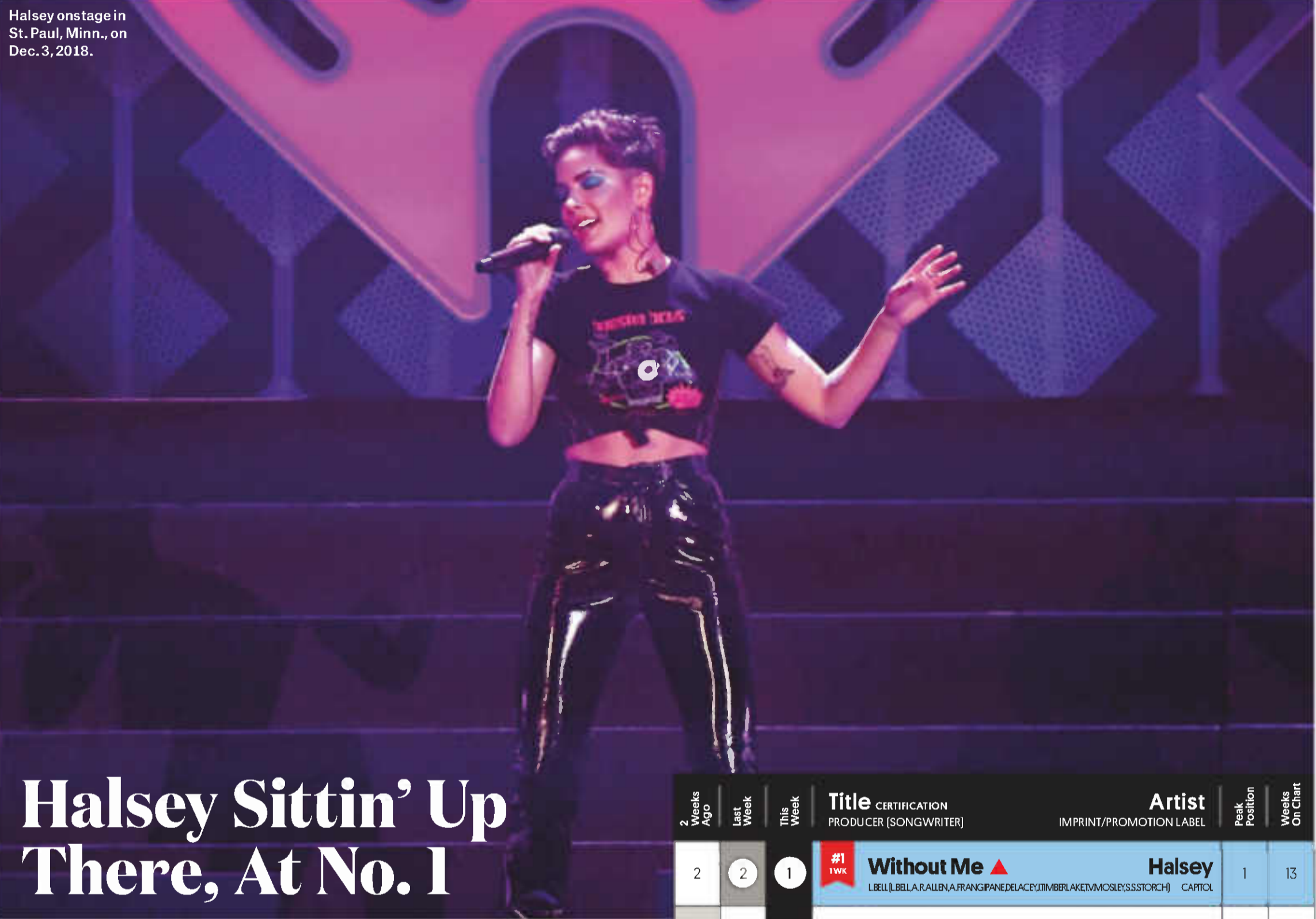
EXCITEMENT. WORK. FOCUS. SWEAT. DISCIPLINE. LACK OF SLEEP. A SPARK. CHASING THE SPARK. TURNING IT INTO A FLAME. TURNING ONE FLAME INTO TWO. TURNING THAT INTO A FIRE. MAYBE SOME LAUGHTER. LIKELY SOME YELLING. AND THAT'S JUST THE BEGINNING. THERE'S A LOT THAT GOES INTO BREAKING ARTISTS. THEY (LOOK LEFT) KEEP US INSPIRED WHILE WE DO IT. CONGRATULATIONS TO BILLIE, ELLA, JUICE, BAGG, RICH, SHECK AND ALL OUR PARTNERS ON A BREAKOUT YEAR.

EVERYONE AT INTERSCOPE GEFEN A&M



billboard HOT 100

Halsey onstage in St. Paul, Minn., on Dec. 3, 2018.



Halsey Sittin' Up There, At No. 1

HALSEY EARNS HER second No. 1, and first in a lead role, on the Billboard Hot 100 with “Without Me.” In 2016, the singer-songwriter spent 12 weeks at the summit as a guest on **The Chainsmokers’** “Closer.” “Without Me,” which is rumored to chronicle Halsey’s breakup with rapper **G-Eazy**, reigns with 95.5 million in airplay audience, 32.4 million U.S. streams and 39,000 downloads sold in the tracking week, according to Nielsen Music. Halsey performed the song on *Dick Clark’s New Year’s Rockin’ Eve* on ABC. Thanks to the song, Capitol Records celebrates its first Hot 100 chart-topper in nearly five years, since **Katy Perry’s** “Dark Horse”

(featuring **Juicy J**) spent four weeks at No. 1 beginning Feb. 8, 2014. “Without Me” brings a portion of a prior hit to the top of the Hot 100: The song interpolates **Justin Timberlake’s** “Cry Me a River,” which reached No. 3 in 2003. In addition to the shake-up atop the Hot 100, 23 holiday songs leave the list. Four disappear directly from new peaks in the top 10: **Mariah Carey’s** “All I Want for Christmas Is You,” from No. 3 (marking the steepest fall off the Hot 100 in the chart’s history, surpassing **Prince’s** departure from No. 4 with “Purple Rain” in 2016); **Bobby Helms’** “Jingle Bell Rock” (No. 8); **Brenda Lee’s** “Rockin’ Around the Christmas Tree” (No. 9); and **Burl Ives’** “A Holly Jolly Christmas” (No. 10). —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	2	1	#1 Without Me ▲	L.BELL [L.BELLA,R.ALLEN,A.FRANG,PANED,ELACEY,TTIM,BEFLAKETV,MOSLEY,S.S.STORCH]	Halsey CAPITOL	1	13
1	1	2	Thank U, Next ▲	TB.HITS,M.FOSTER,C.ANDERSON [A.GRANDE,I.M.PARKS,V.M.MCCANTS,I.BROWN,M.FOSTER,C.ANDERSON]	Ariana Grande REPUBLIC	1	9
4	5	3	Sunflower (Spider-Man: Into The Spider-Verse) ●	L.BELL,C.LANG [A.R.POST,L.BELL,W.T.WALSH,K.M.I.SHAMAN,BROWN,C.LANG]	Post Malone & Swae Lee REPUBLIC	3	11
3	4	4	Sicko Mode ▲	HIT-BOYZ,TAY.KITH,CUBAATZ,B.CHAHAYED [O.SHARVEY,R.K.GOMINGER,B.HIGGINS,R.CHAHAYED] TRAVIS SCOTT AGRAHAM,C.MLSHAMAN,BROWN,LEHAWYNS,C.A.HOLLS,TRACY.DIRK,C.CYOUNG,C.GOMRINGER]	Travis Scott CACTUSJACK/GRAND HUSTLE/EPIC	1	22
6	6	5	High Hopes ▲	ISINCLAR,JBEBG [L.BELL,SINCLAR,JOVENTON,NGLEPRITCH,AROS,HOLLANDER,WUDIBAN,BEAN,WUBBERG,GM.PARKS,JUBER]	Panic! At The Disco DCD2/RELEBY/RAMEN/BMG	5	22
5	7	6	Happier ▲	MARSH-MELLO [S.MCCUTCHEON,D.SMITH,MARSH-MELLO]	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRAIWORKS/CAPITOL	3	20
15	14	7	Girls Like You ▲	IEVIGAN,CIRKUT [A.N.LEVIN,E.J.EVIGAN,H.R.WALTER,B.THAZZARD,G.M.STONE,CARDI B]	Maroon 5 Feat. Cardi B 222/INTERSCOPE	1	32
9	12	8	Drip Too Hard ▲	TURBO [D.JONES,S.G.KITCHENS,C.DURHAM]	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	4	16
8	15	9	ZEZE ●	D.A.DOMAN [B.K.KAPRI,D.L.DOMAN,M.PRINCE,J.THOMAS,C.GANDY-ROGERS,K.CEPHUS,TRAVIS SCOTT]	Kodak Black Feat. Travis Scott & Offset DOLLAZ N DEALZ/ATLANTIC	2	12
21	23	10	Better Now ▲	FRANK DUKES,L.BELL [A.R.POST,W.T.WALSH,A.FEENY,L.BELL]	Post Malone REPUBLIC	3	36

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF THESE TWO METRICS. SEE CHARTS. LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
69	75	51	Consequences	BSCHOUELE,HAYNE (K.C.CABELLO,A.WADGEN,GALYON,EL.WEBSAND)	Camila Cabello	SYCO/EPIC	51	9
71	87	52	Girl Like You	M.KNOX (M.TYLER,J.BOYER,J.MIRENDA)	Jason Aldean	MACON/BROKEN BOW	52	6
78	96	53	Last Shot	K.MOORE (K.MOORE,D.COUCH,D.L.MURPHY)	Kip Moore	MCA NASHVILLE	53	7
96	66	54	Look Back At It	J.A.SWEET,BOHDA (A.BOOGE WIT DA HOODIE,J.A.SWEET,M.SAMUELS,C.WARD, C.DOTSON,M.JACKSON,JERKINS,I.L.A.DANIELS,J.ERIKSON,S.PAIN)	A Boogie Wit da Hoodie	HIGHBRIDGE THE LABEL/ATLANTIC	54	4
62	77	55	Arms Around You	ONP,MALLU,MALLSKRILEY,EGGARICA,LLUCIONOVO,ABASE,BARBERA, XXXTENTACION,S.MOORE,K.JULSHAHAN,BRONVILLE,ASHIDJ,ACKAWFORO	XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	BAD VIBES FOREVER/EMPIRE/WARNER BROS.	28	10
60	76	56	Armed And Dangerous	DRE MOON (J.A.HIGGINS,A.E.PROCTOR)	Juice WRLD	GRADE A/INTERSCOPE	44	8
84	100	57	This Is It	FROGERS,D.WELLS,A.ESHUIS (S.MCCREERY,FROGERS,A.ESHUIS)	Scotty McCreery	TRIPLE TIGERS	57	4
46	74	58	Calling My Spirit	IIIILLB,JAKE ONE (B.K.KAPRI,J.H.LUJEN,J.DUTTON)	Kodak Black	DOLLAZIN DEALZ/ATLANTIC	46	5
75	85	59	You	LONDON ON DA TRACK (DOPE BY ACCIDENT,T.HOLMES)	Jacquees	CASH MONEY/REPUBLIC	59	6
73	90	60	No Stylist	LONDON ON DA TRACK,CHACHARRA (K.HARROUCH,A.GRAHAM,L.HOUMES,CHACHARRA, C.WARD,C.DOTSON,N.LIANDSBERG,E.PAPPALARDO,VENTURAI,WENSTEN)	French Montana Feat. Drake	COKE BOYS/BAD BOY/EPIC	47	15
-	65	61	Startender	T-MINUS (A.BOOGE WIT DA HOODIE,T.WILLIAMS,C.WARD, C.DOTSON,K.CEPHUS,M.R.NGUYEN-STEVENSON)	A Boogie Wit da Hoodie Feat. Offset & Tyga	HIGHBRIDGE THE LABEL/ATLANTIC	61	2
RE-ENTRY	-	62	Electricity	K.CITY (M.D.FONSON,T.W.PNITZ,D.GORDON,R.MADLEY CROFT, T.A.P.MECKS,BFER,J.LOLOFSSON,R.DAWOD,M.PICARD,C.PICARD)	Silk City x Dua Lipa	COLUMBIA	62	7
24	71	63	Imagine	POP HAPPY PEREZ (A.WANSEL,FRISCILLA,RBNEA,J.ROBERTS,A.GRANDE)	Ariana Grande	REPUBLIC	24	3
80	92	64	Ella Quiere Beber	CHRIS EDAY (GARY MUSIC,N.K.SEGARRA (EGAZMEY,SANTAGO, C.EORTIZ,RIVERA,J.G.RIVERA,VAZQUEZ,U.S.SEGARRA)	Anuel AA & Romeo Santos	REAL HASTA LA MUERTE/GLAD EMPIRE	64	9
-	58	65	Can't Leave Without It	WHEEZY,CUBEAZ (S.B.A.JOSEPH,D.JONES,S.G.KITCHENS, W.GLASS,K.GOVIRINGER,T.GOVIRINGER)	21 Savage	SLAUGHTER GANG/EPIC	58	2
91	98	66	Envy Me	JTK (C.WOODS,J.T.KNIGHT)	Calboy	PAPER GANG/RCA	66	3
RE-ENTRY	-	67	Smile (Living My Best Life)	M.R.HANKY (R.POWELL,C.C.BROADUS,J.R.KOXC,DENNARD)	Lil Duval Feat. Snoop Dogg & Ball Greezy	RICH BROKE/EMPIRE	56	18
77	82	68	When The Party's Over	F.FO'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	52	11
RE-ENTRY	-	69	Millionaire	D.COB,C.STAPLETON (K.WELCH)	Chris Stapleton	MERCURY NASHVILLE	69	4
52	68	70	BAD!	J.CUNNINGHAM,R.SOUKIASYAN (XXXTENTACION, J.CUNNINGHAM,R.SOUKIASYAN)	XXXTENTACION	BAD VIBES FOREVER/ EMPIRE/WARNER BROS.	16	8
83	99	71	Lost In Japan	J.T.GEGER (S.MENDES,T.GEGER,S.HARRIS,N.MERCEREAU)	Shawn Mendes X Zedd	ISLAND/REPUBLIC	48	15
RE-ENTRY	-	72	Pure Cocaine	MATTAZIK,MUZIK,QUAY GLOBAL (D.JONES, C.ROSSER,M.E.ROBINSON)	Lil Baby	QUALITY CONTROL/ MOTOWN/CAPITOL	46	4
89	91	73	Lovely	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL,K.ROBINSON)	Billie Eilish & Khalid	DARKROOM/INTERSCOPE	73	10
82	97	74	Fine China	WHEEZY,P.SY/MUN,SIN,GRINCH (N.D.WILBURN, J.A.HIGGINS,W.GLASS,S.CHRISTENSEN,C.FRENCH)	Future & Juice WRLD	GRADE A/FREEBANDZ/ INTERSCOPE/EPIC	26	11
NEW	-	75	Take It From Me	P.DIGIOVANNI (J.DAVIS,J.DAVIS,J.GANTT)	Jordan Davis	MCA NASHVILLE	75	1
NEW	-	76	What Makes You Country	J.STEVENS,J.STEVENS (L.BRYAN,D.DAVIDSON,A.GORLEY)	Luke Bryan	CAPITOL NASHVILLE	76	1
RE-ENTRY	-	77	Yosemite	J.JAMES,TURBORAMY (TRAVIS SCOTT,S.G.KITCHENS, N.GORAYA,J.JAMES,C.DURHAM,R.MORALE)	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	25	11
-	73	78	Monster	D.DAHL,X.FLOUE,DAVE SAVABETIGGI (S.B.A.JOSEPH, D.M.GLOVER,D.NATCHEA,MORGAN,D.J.AUSTIN,C.TARVIN)	21 Savage	SLAUGHTER GANG/EPIC	73	2
RE-ENTRY	-	79	Blue Tacoma	C.BROWN (R.DICKERSON,C.BROWN,P.WELLING)	Russell Dickerson	TRIPLE TIGERS	52	16
NEW	-	80	Down To The Honkytonk	J.MOI (R.CRAWLSON,L.LAIRD,S.MCANALLY)	Jake Owen	BIG LOUD	80	1



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PINKFONG
Baby Shark

As a sleighful of holiday hits drop off the Hot 100, a song driven by a viral dance challenge debuts: **Pinkfong's "Baby Shark,"** at No. 32. In its 10th week on Streaming Songs, the track ranks at No. 16 with 20.8 million U.S. streams, according to Nielsen Music. The South Korea-based educational brand created its version of the tune in 2016, and its video sparked the Baby Shark Challenge, in which participants mimic the nursery-rhyme lyrics. With 2.1 billion global views, the clip is among the 30 most-viewed videos ever on YouTube. —KEVIN RUTHERFORD

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
RE-ENTRY	81	81	Close Friends	TURBO (D.JONES,C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	12
NEW	-	82	Love Someone	R.I.S.I. FOR FUTURE ANIMALS,P.L.O.D.LABREL (L.G.FORCHHAMMER, S.FORREST,M.ISTORP,J.J.DANIELS,J.A.LANDL,LABREL,M.PILEGAARD)	Lukas Graham	WARNER BROS.	82	1
NEW	-	83	Love Wins	D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood	CAPITOL NASHVILLE	83	1
RE-ENTRY	84	84	KIKA	S.STORCH,A.VEDON (BIX9INE,A.GREEN, D.PETERSON,S.S.STORCH,V.J.VAN DEN ENDE)	6ix9ine Feat. Tory Lanez	SCUMGANG/ TENTHousand PROJECTS	44	5
RE-ENTRY	85	85	Nuketown	FRESH PHARMACY (S.GOULD,BOURNE,E.WALLIA,HIGGINS)	Ski Mask The Slump God Feat. Juice WRLD	VICTOR VICTOR WORLDWIDE/REPUBLIC	63	4
NEW	-	86	Ruin My Life	NOT LISTED (NOT LISTED)	Zara Larsson	RECORD COMPANY TEN/EPIC	86	1
NEW	-	87	Body	A.FEDYK,J.DEPACE (C.IOPES,M.MCCLAINE,A.DE FYDEK,J.DEPACE)	Loud Luxury Feat. Brando	ARMADA	87	1
RE-ENTRY	88	88	Dip	D.A.DOMAN (D.LDOMAN,M.R.NGUYEN-STEVENSON,O.T.MARA)	Tyga & Nicki Minaj	LASTKINGS/EMPIRE	63	7
RE-ENTRY	89	89	Good Form	MIKE WILL MADE IT PLUS (A.HOGAN, M.WILLIAMS,O.T.MARA,L.D.CARTER)	Nicki Minaj Feat. Lil Wayne	YOUNG MONEY/CASH MONEY/REPUBLIC	60	4
-	94	90	Demons And Angels	MIKE SOUF (A.BOOGE WIT DA HOODIE,TSON,L.A.HIGGINS)	A Boogie Wit da Hoodie Feat. Juice WRLD	HIGHBRIDGE THE LABEL/ATLANTIC	90	2
NEW	-	91	Here Tonight	D.HUFF (B.YOUNG,G.B.CAVER,J.EBACH,C.KELLEY)	Brett Young	BMLG	91	1
NEW	-	92	Burn Out	D.HUFF,S.MCANALLY,J.OSBORNE (J.CARSON,C.DUDDY, M.WYSTRACH,S.MCANALLY,J.OSBORNE)	Midland	BIG MACHINE	92	1
NEW	-	93	Solo de Mi	NOT LISTED (NOT LISTED)	Bad Bunny	RIMAS	93	1
RE-ENTRY	94	94	Lucky You	BOHDA,J.A.SWEET (L.LADAPRODUCER (M.MATHEWS III, M.J.SAMUELS,J.A.SWEET,G.LUCAS,R.L.PRASER)	Eminem Feat. Joyner Lucas	SHADY/AFTERMATH/INTERSCOPE	6	13
NEW	-	95	Roses	BENNY BLANCO,CASHMERE CAT,HAPPY PEREZ (B.LEVIN, M.A.HOIBERG,N.PEREZ,J.A.HIGGINS,BURIE)	benny blanco & Juice WRLD Feat. Brendon Urie	FRIENDS KEEP SECRETS/INTERSCOPE	95	1
RE-ENTRY	96	96	whoa (mind in awe)	J.CUNNINGHAM (XXXTENTACION,CUNNINGHAM,R.SOUKIASYAN)	XXXTENTACION	BAD VIBES FOREVER/EMPIRE	37	3
-	67	97	All My Friends	L.BELL (S.B.A.JOSEPH,A.R.POST,L.BELL,T.GALETTE)	21 Savage	SLAUGHTER GANG/EPIC	67	2
NEW	-	98	Make It Sweet	S.MCANALLY (M.RAMSEY,T.ROSENW,SELLERS,G.SPRUNG,B.TURSI,S.MCANALLY)	Old Dominion	RCA NASHVILLE	98	1
RE-ENTRY	99	99	Ocean Eyes	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	96	3
NEW	-	100	idontwannabeyouanymore	F.B.O'CONNELL (F.B.O'CONNELL,B.E.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	100	1



40 **DEAN LEWIS**
Be Alright

The global smash from the Australian singer-songwriter hits the Hot 100's top 40, up 6 percent to 25.3 million in radio airplay audience and 13 percent to 6.4 million U.S. streams.



87 **LOUD LUXURY**
FEAT. BRANDO
Body

The DJ duo makes its first Hot 100 appearance with its breakout hit. After reaching No. 7 on Dance/Mix Show Airplay last March, the song rises to a new No. 25 high on Mainstream Top 40.

SALES, AIRPLAY & STREAMING DATA. COMPILLED BY... THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIelsen MUSIC. SALES DATA AS COMPILLED BY ONLINE MUSIC SOURCES TRACKED BY NIelsen MUSIC. DATA FOR THE WEEK OF 01.12.2018. PROMOTIONS: © 2018, PROMOTIONS: GLOBAL MEDIA, LLC AND NIelsen MUSIC, INC. ALL RIGHTS RESERVED.

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BILLBOARD HOT 100

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THIS WEEK

Volume 131 / No. 1

TO OUR READERS

Billboard will publish its next issue on Jan. 26. For 24-7 music coverage, go to billboard.com.

ON THE COVER

Normani photographed by Alexandra Gavillet on Dec. 13, 2018, at Pontchartrain Hotel in New Orleans. Watch her talk about working with Pharrell Williams, Fifth Harmony and more at billboard.com/videos.

Rogers photographed Dec. 20, 2018, at Stay Gold in New York. Hear Rogers discuss her song "Light On" in an episode of *How It Went Down* at billboard.com/videos.

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CODA

- 76** Ten years ago, **Lady Gaga** topped the Hot 100 for three weeks with "Just Dance."



On January 3, 1984, CAA set out to build a new type of music department. One based on a culture of teamwork, passion, creativity, service and partnership with the music community.

35 years later, our commitment to that culture remains as strong as ever. We continue to have the great fortune of collaborating with incredible managers, label executives, attorneys, business managers, road crews, promoters, publicists, and music and comedy fans throughout the business.

Most importantly, we have the honor of working for gifted artists who bring joy to audiences in every corner of the world, every day.

To the artists, we say a very special thank you for letting us be a part of your journey.

We're grateful to our friends and colleagues, and are more excited than ever about the future of our industry.

Respectfully,
Creative Artists Agency

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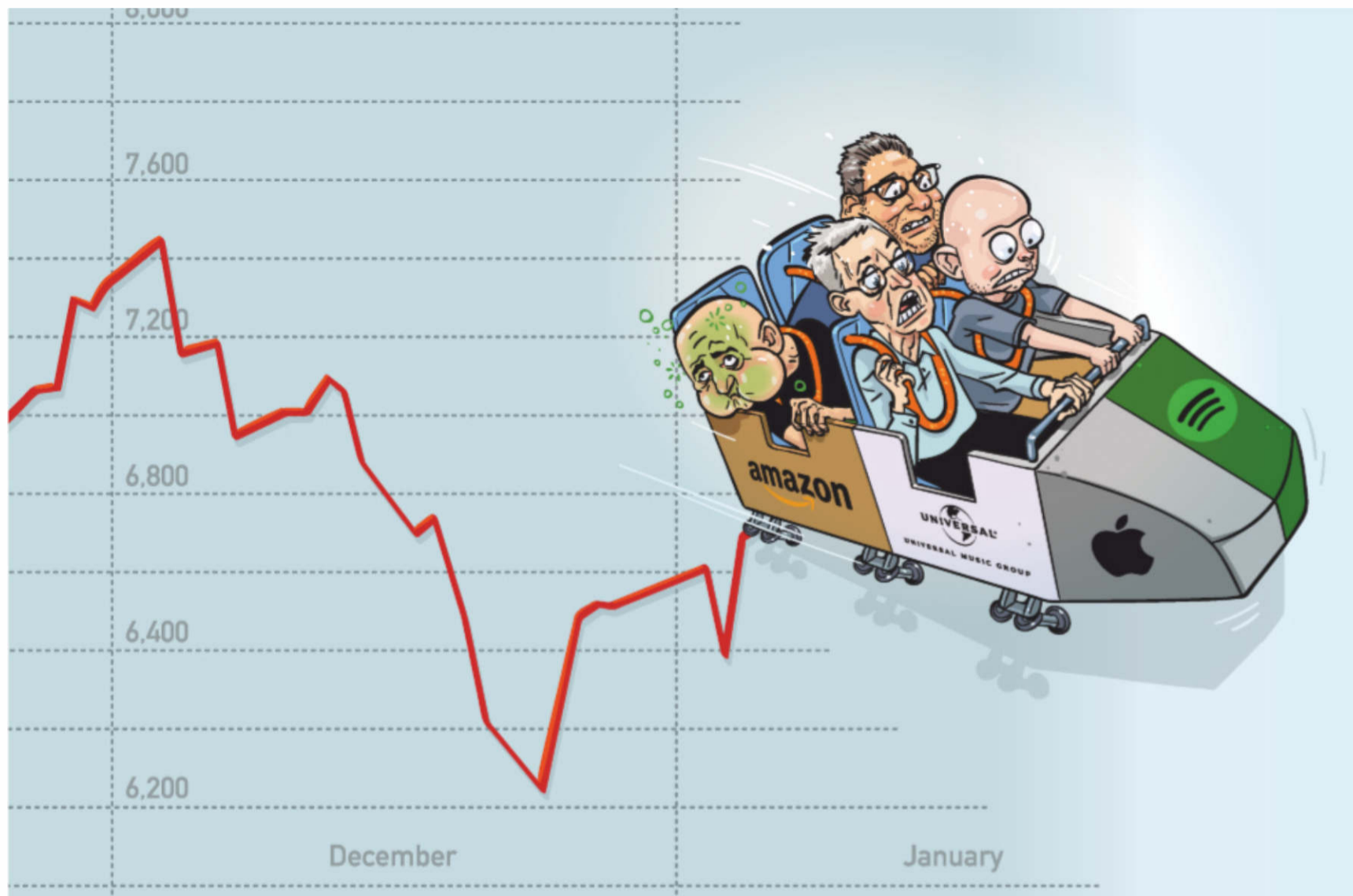
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Braving The Market Roller Coaster

As stocks founder and analysts warn of a possible recession, the music business could face another storm — and come through better than it did in 2008

BY STEVE KNOPPER

THE LAST TIME THE stock market crashed, in 2008, CD sales had cratered, summer tours were canceled and one of the major record labels faced serious business problems. Now, as the recent stock market decline hints at the possibility of a recession, analysts say the music business may be healthy enough to withstand it better than other sectors.

“The economics of the music industry have stabilized,” says **Tim Jorstad**, business manager for **Journey** and **The Doobie Brothers** and chairman of AltaPacific Bank. “And even in a recession, people spend their money going to movies and concerts.”

Unlike in 2008, when record companies had yet to transition from 99 cent download sales to streaming, and top concert-ticket prices had ballooned over 760 percent from 1998, pricing fans out, the music business is reasonably

stable. Streaming is growing worldwide, labels are lean, and dominant promoter Live Nation’s share price has jumped from about \$2.50 to \$50 during the past decade. Analysts say market conditions are unlikely to dissuade Vivendi from its plan to sell half of its Universal Music Group, the world’s biggest record label; while a new Deutsche Bank report predicts the costs of signing artists will soar, it still values UMG at \$33 billion, up from its earlier valuation of \$22 billion.

\$33B
Deutsche Bank’s latest valuation of Universal Music Group

Although the market has recovered a bit since Christmas, stocks lost \$84 billion during the final six weeks of 2018, and Apple’s first earnings warning since 2002 hinted at a possible downturn for big tech companies. So far, the music company most affected by the market turmoil is Spotify, which went public in April 2018 at a stock price of \$165 but dropped below \$110 as recently as Jan. 3. Artists and labels have rebuilt their businesses around Spotify and competitors like

Apple Music and Amazon Music Unlimited. **Larry Miller**, director of the music-business program at New York University’s Steinhardt School, says a downturn could hurt public music companies, but they’d mostly withstand the pain because consumer music spending is stronger than it was during the last recession.

“There’s no question there would be pressure on the stock price if the economic headwinds get really strong,” says Miller. “But the funds will continue to be there. Monthly average users will continue to grow.” Market activity, says a source at one major label, “wouldn’t be the primary driver on the timing” of any Vivendi-Universal spinoff. “Music has always been very recession-resilient.”

Spotify turned a profit for the first time in November. And thanks to Netflix, investors seem enamored with tech companies that own content, which is something Spotify and other music-streaming companies have not yet been able to achieve. Universal, by contrast, owns some of the most valuable

Topline

MARKET WATCH

18.82B

↓ 7.3%

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

Number of audio and video on-demand streams for the week ending Jan. 3.

12.1M

↓ 19.7%

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Jan. 3.

901B

↑ 42.6%

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

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

nielsen
MUSIC

music rights ever — including EMI’s recordings, which drooped during the last recession and sold for nearly \$2 billion in 2011 — and thus could prove resilient. “It’s a wonderful time [for UMG] to come out,” says **Gene Munster**, head of research for venture capital firm Loup Ventures. “Content is going to perform better than other disposable spending.”

But market downturns are about perceptions, and a bear market could be “dangerous” for Spotify today, says **Mark Mulligan**, financial analyst at MIDiA Research in London. “If there were a downturn right now, Spotify would not be particularly well positioned to weather the storm. That doesn’t mean it won’t survive it. But give it another year or two — then it’d be better placed.” Jorstad adds that if its stock drops, Spotify could become a “takeover target for some well-capitalized company that is looking for a bargain.”

“People spend their money going to movies and concerts.”

—*Tim Jorstad, AltaPacific Bank*

Many analysts are more concerned about Live Nation, which has been growing steadily since the last recession; sales for the top 25 tours worldwide jumped to \$3 billion in 2018, according to Billboard Boxscore. Eight years ago, promoters for acts from **Christina Aguilera** to **Limp Bizkit** kept their ticket prices too high, and fans stung by the recession stayed home, prompting canceled tours and deep discounts. Live Nation took the brunt, and while the company is in a stronger position now, some fear a repeat. (Live Nation, Spotify and UMG declined to comment.)

It’s not hard to imagine music fans pulling back on \$1,600 front-row tickets. But something cataclysmic would have to hit the economy for the same people to cancel \$10 monthly Spotify subscriptions. Says **Jim Urie**, a former UMG distribution executive: “The recorded-music business is going to stay the same, and the live business may take a hit.” ●

Lobbying The ‘Napster Generation’

Incoming RIAA chief hopes to build on the work of his predecessor

BY ROBERT LEVINE

AFTER A YEAR-AND-A-HALF transition, **Mitch Glazier** just became chairman/CEO of the RIAA, succeeding **Cary Sherman**, who retired in December after more than 20 years at the organization. “Cary is such an icon that I came in today feeling like I was walking into dad’s office,” Glazier told *Billboard* on Jan. 2.

His first official act: promoting to COO **Michele Ballantyne**, who will manage the organization on a day-to-day basis. “This plays to both her talents and the needs of the organization,” says Glazier. “She’s a phenomenal manager who has great relationships within the music communities in Nashville, New York, Los Angeles and everywhere else.”

Glazier, who has worked at the RIAA since 2000, played a key role last fall in pushing the Music Modernization Act over the finish line, forging a last-minute compromise between the recording business and SiriusXM that let the bill come to a vote in the Senate. “We had a window when the bill could go to the floor and we had an hour to get the final deal done with Senators [**Lindsey**] **Graham** and [**Lamar**] **Alexander**,” says Glazier. This year, “the MMA is a tough act to follow, but there’s a lot on the agenda, so we need to maintain the alliance that got it passed.”

What are your priorities for 2019? It’s a hard time to pass legislation.

Item one is visiting new members of Congress — very few come in knowing a lot about copyright. Another issue is performance rights [for recordings played on traditional radio]. And we have all of these trade agreements coming up that are very important to issues like term of copyright and in stopping big technology companies from putting in safe harbors or U.S.-style fair use in countries that don’t have any kind of judicial history of fair use.

You’re becoming CEO at a time when there’s more skepticism of big technology companies in Washington, D.C., on both sides of the aisle. Does that make your job easier?

We were the canary in the coal mine, and we tried to talk about problems with the internet ecosystem and the failure

of these companies to take responsibility. But we’re not screaming in the dark anymore; we’re screaming into the light, and other industries are saying the same things we were. This is about every aspect of our lives.

The European Union is trying to make YouTube responsible for copyright infringement on its platform. Do you think the Digital Millennium Copyright Act, which gives companies a safe harbor in the United States, could be revisited as well?

The Copyright Office is coming out with a report on this in the spring, and this will be the launching pad for anything we do. I don’t know what their recommendations will be, but I can’t imagine they would say that the safe harbor system is working perfectly.

How do you feel about the incoming Congress?

The leadership of the judiciary committees is great: Graham, [Sen. **Dianne**] **Feinstein**, [Rep. **Jerry**] **Nadler**, [Rep. **Doug**] **Collins**. They’re champions of creators and they can work on a bipartisan basis. But in one election, the average age of a member of Congress decreased by a decade, both because of retirements and new

members, and the people entering Congress are from the Napster generation. They’ve changed since college, but their experiences are different, and the generation following them, the streaming generation, will be different, too. We have to remind them how important the music they love is.

If you could take any member of Congress to a concert, who would you choose and where would you take them?

What do you think would happen if I brought [House Speaker] **Nancy Pelosi** and [House Minority Leader] **Kevin McCarthy** to a **Post Malone** concert? We could solve all the country’s problems. ●



Glazier



ROB LIGHT

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2018 NIELSEN MUSIC REPORT

STREAMING KEEPS THE BIZ SOARING

A fourth straight year of growth means the industry renaissance continues

BY ED CHRISTMAN

The U.S. music industry chalked up its fourth consecutive year of growth in 2018 thanks to streaming, with audio consumption units up 23.3 percent to nearly 618 million, from 501.1 million units in 2017. When factoring in on-demand video, total consumption units showed a 7.1 percent increase, to 695.3 million units (album sales plus track-equivalent albums plus streaming-equivalent albums). The boost was fueled by total on-demand streams growing to 901 billion, a whopping 42.6 percent increase from 631 billion streams in 2017 — on top of a 43 percent increase last year.

Audio on-demand streams rose to 611.1 million, a 49.4 percent increase over the 409.1 million streams counted in 2017; video on-demand streams totaled nearly 290 million, a 30.3 percent increase over the 222.5 million counted in the prior year. This year's report, however, doesn't offer a straight-ahead comparison between 2018 and 2017.

The Nielsen year, which ended Jan. 3, had 53 weeks in 2018. In order to present an apples-to-apples comparison over 2017, the prior year's numbers were adjusted to create a 53-week year for 2017. As a result, the numbers used here won't match last year's story.

It's still not quite an exact comparison, however, because of other changes. For one, Nielsen and *Billboard* changed the way consumption units are calculated, from 1,500 streams per unit to differentiating between paid (1,250 per unit) and ad-supported (3,750 per unit) streams. Also, Pandora started reporting its streams to Nielsen in 2018, but a breakout of how much it brings to the table is unavailable. Both of these changes added consumption units to this year's total.

For all the good news from streaming, sales continued to lose ground. Last year, album sales plus track-equivalent albums fell 20.1 percent to 182.5 million units, down 20.7 percent from 228.3 million in the prior year, while digital album sales declined slightly more, down 20.7 percent to 53.4 million units. CD sales (down 20.9 percent, to 70.8 million) and digital track sales (down 27.2 percent, to 411.5 million) also dropped precipitously, though vinyl again grew, up 14.6 percent to 16.8 million units.

Meanwhile, Universal Music Group grew two percentage points to 38.66 percent in distributor market share to lead the industry, while Sony Music dropped 1.5 percent to 25.5 percent. In current market share, UMG was up an astounding 4 percent, to 40.1 percent. **📍**

For genre charts, detailed analysis and more, go to billboard.com.



TOP ALBUMS

Post Malone had the second-biggest album of 2018 with *beerbongs & bentleys*, which came in second to Drake's *Scorpion* despite outselling it by 44,000 copies. He is also the only artist with two albums in the top 10: His debut LP, *Stoney*, appears on the list for the second straight year.

	ARTIST	ALBUM	DISTRIBUTOR/LABEL	TOTAL UNITS	ALBUM SALES	CONSUMPTION UNITS
1	Drake	<i>Scorpion</i>	Young Money/Cash Money/Republic	3,905,000	330,000	3,575,000
2	Post Malone	<i>beerbongs & bentleys</i>	Republic	3,251,000	374,000	2,877,000
3	Soundtrack	<i>The Greatest Showman</i>	Fox/20th Century Fox/Atlantic/AG	2,499,000	1,491,000	1,008,000
4	Cardi B	<i>Invasion of Privacy</i>	The KSR Group/Atlantic/AG	2,060,000	222,000	1,838,000
5	Travis Scott	<i>Astroworld</i>	Cactus Jack/Grand Hustle/Epic	1,985,000	464,000	1,520,000
6	XXXTentacion	?	Bad Vibes Forever	1,637,000	94,000	1,543,000
7	Migos	<i>Culture II</i>	Quality Control/Motown/Capitol	1,599,000	115,000	1,483,000
8	Ed Sheeran	<i>÷ (Divide)</i>	Atlantic/AG	1,481,000	367,000	1,114,000
9	Soundtrack	<i>Black Panther: The Album</i>	Top Dawg/Aftermath/Interscope/IGA	1,459,000	234,000	1,224,000
10	Post Malone	<i>Stoney</i>	Republic	1,388,000	95,000	1,293,000



The top-selling album digitally and physically was *The Greatest Showman* soundtrack, at 1.5 million.



Juice WRLD's "Lucid Dreams" racked up 1.1 billion streams last year, split almost evenly between audio and video.



Only three songs sold 1 million downloads in 2018, led by Ed Sheeran's "Perfect" at 1.3 million, down from 14 in 2017.



TOP ON-DEMAND STREAMS

Drake's mammoth year included an eye-popping four entries among the top 10 most-streamed songs, making him the first artist to have two tracks with over 1 billion streams in a single year. Only one song had previously topped 1 billion streams in a year before 2018.

	ARTIST	SON & TITLE	LABEL	TOTAL STREAMS	ON-DEMAND AUDIO	ON-DEMAND VIDEO
1	Drake	"God's Plan"	Young Money/Cash Money/Republic	1.57 billion	917,872,000	647,839,000
2	Juice WRLD	"Lucid Dreams"	Grade A/Interscope	1.11 billion	572,972,000	534,317,000
3	Drake	"In My Feelings"	Young Money/Cash Money/Republic	1.10 billion	522,591,000	577,943,000
4	XXXTentacion	"Sad!"	Bad Vibes Forever	1.03 billion	565,324,000	460,970,000
5	Post Malone featuring Ty Dolla Sign	"Psycho"	Republic	924,496,000	594,516,000	329,979,000
6	Post Malone featuring 21 Savage	"rockstar"	Republic	905,440,000	525,971,000	379,468,000
7	Cardi B, Bad Bunny & J Balvin	"I Like It"	The KSR Group/Atlantic	873,494,000	508,202,000	365,292,000
8	Drake	"Nice for What"	Young Money/Cash Money/Republic	844,403,000	576,214,000	268,189,000
9	Ed Sheeran	"Perfect"	Atlantic	797,274,000	442,483,000	354,790,000
10	BlocBoy JB featuring Drake	"Look Alive"	OVO Sound/Warner Bros.	766,073,000	522,155,000	243,918,000



Cardi B's *Invasion of Privacy* was the most-streamed debut of 2018, racking up 1.7 million equivalent album units.

BY THE NUMBERS

12.6%

Physical albums declined even further as a percent of total consumption units.

42.6%

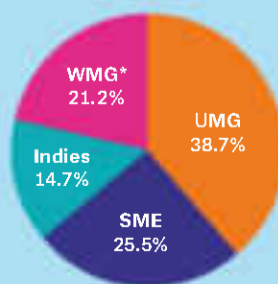
Total on-demand streams jumped to 901 billion, up from 631 billion in 2017.

25.6%

R&B/hip-hop's share of the market topped all other genres for the second year straight.

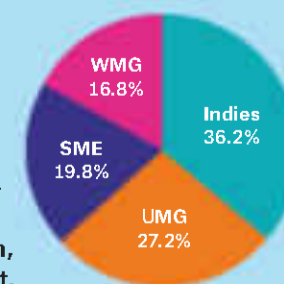
MARKET SHARE BY DISTRIBUTION OWNERSHIP

UMG and Warner Music Group grew as Sony and indies shrank.



MARKET SHARE BY LABEL OWNERSHIP*

Indies collectively rule again, despite dropping half a point.



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FROM THE DESK OF

PRESIDENT/CEO, VERVE LABEL GROUP

Danny Bennett

The steward of Universal's jazz and classical catalogs talks moving old-school music into the digital age and managing his father's legacy

BY MELINDA NEWMAN PHOTOGRAPHED BY GUERIN BLASK

THREE YEARS AGO, WHEN Universal Music Group chairman/CEO **Lucian Grainge** and executive vp **Michele Anthony** approached **Danny Bennett** about helming the newly formed jazz-classical hub Verve Label Group, he flashed back to such iconic Verve artists as **Dizzy Gillespie**, **Ella Fitzgerald** and **Stan Getz**. "I'm thinking, literally, 'These were my aunts and uncles,'" says Bennett. "Dizzy would freak out if he knew that I'd be the keeper of the flame of his works."

The son of **Tony Bennett**, whom he has

managed since 1979, grew up surrounded by the late legends whose legacies he now protects. Since taking over from **David Foster** in May 2016, Bennett oversees Verve, Decca Broadway and UMG's U.S. classical labels, including Decca Gold and Universal Music Classics, the stateside home to European imprints like Deutsche Grammophon and ECM, as president/CEO.

More recently, Bennett relaunched the seminal imprints Impulse! and Forecast and stocked them and Verve with developing acts like New Orleans' **Tank & The Bangas**, highly touted Kenyan artist

J.S. Ondara, saxophonist **Shabaka Hutchings** and genre-bending group **The Comet Is Coming**, while supporting iconic acts such as **Diana Krall**, **Keith Jarrett**, **Jon Batiste** and **Cecilia Bartoli**, and signing legends like **Lyle Lovett** and **T Bone Burnett**. He also relocated the company from Los Angeles to New York and increased the combined staffs from 23 to 52, including creative director **Josh Cheuse**, senior vp international marketing and label development **Jamie Krents** and former WQXR New York GM **Graham Parker** as president of Universal Music Classics U.S.

VLG's success has been undeniable: In November, classical crossover artist **Andrea Bocelli** scored his first No. 1 on the Billboard 200 with his 26th charting album, *Si* (Sugar/Decca Records/VLG), his first in 14 years. The set marked Decca's first chart-topper since 2008, and through the week ending Dec. 27, 2018, it earned 252,000 equivalent album units in the United States, according to Nielsen Music. That followed July's achievement, when jazz icon **John Coltrane** earned his first top 40 album on the Billboard 200, 51 years after his death, with the newly discovered

"We are now truly in the long-tail business," says Bennett, photographed Dec. 6, 2018, at Verve Records in New York. "When we're looking and defining success, it's no longer the first week. It can't be."

Both Directions at Once: The Lost Album (Impulse!/VLG). The album has moved 68,000 equivalent album units stateside, including 16,000 in vinyl sales.

Bennett, 64, has focused on making the venerated music in VLG's vault digitally accessible to new generations of fans. Here, he talks Verve in the age of streaming, connecting the past to the present and managing his father's legacy.

“We want to make sure if a tank is emptying, another one is filling up.”

What was your first step on the job?

I looked at our catalog: Twenty-three percent of **Charlie Parker's** catalog was available digitally or physically. Then I started going through the list: same thing, 45 percent here. I said to my team, “My first mission: I want everything available digitally.” Then physically we can go in and do the special projects and make sure that where there's demand we're going to meet that, because physical is really important for us.

You've also made significant moves into voice recognition.

That's about metadata: “Alexa, please play Stan Getz.” That's easy. “Alexa, please play **Beethoven's** 9th Symphony by **The Berlin Philharmonic** conducted by **Herbert von Karajan.**” Whoa! I asked Graham, “What's your database of tracks [at classical station WQXR]?” He said around 35,000. I said, “What percentage of that do you attribute to the success of WQXR?” “Maybe 1 percent.” We prioritized that 1 percent. We're able to go to the digital streaming platforms and say, “Not only will this be optimized for voice recognition, but we are going to show you the tracks that give the quality you need, and they're the most popular.”

You introduced Bocelli to a younger audience by pairing him with Ed Sheeran, Dua Lipa and his son, Mateo. How did that come about?

We found his audience wants him to sing in Italian, wants him to sing opera and wants meaningful duets. Andrea is signed through Decca [in the United Kingdom] and Sugar [in Italy], and then the whole team, [including producer] **Bob Ezrin** and Graham's influence on the classical side, we all contributed to that. We showed how a global team can really work. Since I've

gotten here, it was very important for me to have monthly A&R video meetings and share what we're doing worldwide. We're breaking artists globally.

What was it like when you first heard Coltrane's *Both Directions at Once*?

His sons came walking in [with the] tapes [from 1963]. We thought, “OK, outtakes.” We put it on and we were just like, “Whoa! What is this?” We were freaking out. I said, “This is like finding another *Sgt. Pepper.*” I said, “We're going to release this record like it's a frontline record.” We had advertising on *Today* and a full-page ad in *The New York Times*. It was very, very rewarding. Globally, we're over 220,000 units, which is crazy. In September, for the first time, our digital revenue surpassed our physical revenue for the Coltrane [album]. I don't care how we get it to people. We want to make sure if a tank is emptying, another one is filling up, and we're doing a very good job of that.

Overall, where is VLG on streaming?

Around 45 percent of jazz is now

streamed, and classical is close to 50 percent. You ask me how many records we're going to sell. I'm like, “That's not the point. How many people are we going to reach with great music?” That's why I'm excited about streaming, because it really is now in the hands of the public. Those metrics are all changing. On one digital streaming platform alone, we were able to increase our revenue 150 percent.

With your father, you've said you're managing not just a career but a legacy. What's the difference, and have you applied what you've learned at Verve?

Tony always said to me, “I never wanted a hit record, I wanted a hit catalog.” He taught me that. Also: Don't limit your own expectations, and meet opportunity with preparedness; [make] great music and then listen to the fans. This is what I've done with Tony my whole life, and it has worked. I'm just applying the same attitude here. ●

1 “Coltrane's '63 box set includes everything he recorded in 1963, including the lost album, which was recorded at Rudy Van Gelder's studio,” says Bennett. “Incidentally, Van Gelder also recorded my band *The Rogues* in the '60s.” 2 “Some of my major influences are on this shelf,” he says. 3 A special-edition turntable from 1964, one of 5,000 made. 4 “Just a reminder,” he says of the Verve slogan. “Disruptive. And I've always been disruptive.”



'The Mood Has Changed'

As the recorded-music business grows again, labels are redefining their role

BY ROB LEVINE

DURING THE PAST TWO DECADES, the major labels have gone from riches to rags — and, more recently, to a remarkable recovery. But some of the online services driving that comeback are now competing with them to sign artists, and the success of independent acts like **Chance the Rapper** has raised questions about the value of labels in a business increasingly driven by streaming.

According to a new report by **Larry Miller**, a professor in the music business program at New York University's Steinhardt School, though, labels remain as valuable as ever — they've just morphed into service providers, with much deeper experience in some areas than their new digital rivals. (The report, *Same Heart, New Beat: How Record Labels Amplify Talent in the Modern Music Marketplace*, was funded by the RIAA, but the idea and approach were Miller's.) "In the 1990s, you needed to sign with a label to get distribution," he tells *Billboard*. "Today, there's an option not to do the deal, but at the same time, the essence is no longer distribution — it's the deep and broad resources to compete and win in any service an artist might want or need."

Although major labels look the same from the outside — they sign artists, promote and distribute those artists' music and, under most contracts, own it — the value they provide has changed completely. It had to: Distribution logistics are no longer a barrier to entry in the online world, and blogs and online radio offer an alternative to radio and TV exposure. But labels still provide distribution, promotion, A&R and marketing on a global basis with no upfront cost. They also invest in artists in a way that streaming services do not, offering

seven-figure-plus advances to untested acts in 2018. As Universal Music Group executive vp **Michele Anthony** told Miller, "Don't mistake millions of streams for a career."

The idea that labels now provide a suite of services represents a significant change. "What surprised me was the degree to which they've invested in these services, but the perceptions haven't kept up with reality," says Miller, who interviewed over 50 major-label executives for his report. "Labels can be self-effacing because they're so good at telling the stories of artists."

658

New artist signings by major labels in 2017, a 12 percent increase over 2014

A decade ago, as stars like **Radiohead** and **Nine Inch Nails** went indie, many managers believed they were better off without a deal. Now, some artists have come back — like NIN — and acts like **Brockhampton** that don't seem to need major deals are signing anyway.

Major labels are more interested in deals too: Miller's report says new artist signings rose 12 percent between 2014 and 2017, to 658. "For years, the vibe inside the major labels was about managing decline and managing the expectation that streaming would arrive," he says. "Now there's an excitement. The mood has changed, and I wanted to convey that."

Competition for signings is heating up too. Miller was speaking to Capitol Music Group president **Ashley Newton** and COO **Michelle Jubelirer** when the latter stepped out to take a call from the manager of an artist she was trying to sign. "I heard Michelle scream," remembers Miller. She was excited to sign the act.

"My point is to explain how valuable label services have become," he says. "There's a huge difference between being theoretically discoverable and an army of people focused on making you the biggest artist in the world." ●



Coyne (left) and Weaver at the Tony Awards in 2018.

NOTED Jan. 2 - 8

New Deals

Tori Amos entered a global pact with **Downtown Music Publishing**.

Troy "Trombone Shorty" Andrews signed a worldwide publishing deal with **Round Hill Music**.

Primary Wave Music signed **DJ White Shadow** to an administration and co-publishing deal.

Simon Fuller's Now United inked a global sponsorship deal with **Pepsi**.

Executive Turntable **Apple Music** named **Ebro Darden** global editorial head of hip-hop and R&B.

iHeartMedia made **Hetal Patel** executive vp of **SmartAudio Intelligence Insights**.

Julie Menin, commissioner for the NYC Mayor's Office of Media & Entertainment, shifted to a role as the city's new census director.

Island Records named **Ayelet Schiffman** senior vp/head of promotion.

Republic Records promoted **Joseph Carozza** to executive vp media and artist relations.

Warner Bros. Records named **Aishah White** senior vp and **Yashar Zadeh** vp on its media and strategic development team.

Guy Moot and COO **Carianne Marshall** were named co-chairmen of **Warner/Chappell Music**. Moot was also named CEO.

Media Alert **Webster Hall** in New York announced a spring 2019 reopening.

Meet & Greet **Late Night With Seth Meyers** talent executive **Jeremiah Silva** became engaged to **George Fleck**.

The Flaming Lips frontman **Wayne Coyne** married **Katy Weaver**.

Obits **Captain & Tennille's Daryl Dragon** died at 76.

Pegi Young, former wife of **Neil Young**, died at 66.



Nine Inch Nails is one superstar act that has returned to a major label after going indie.

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SO MANY UNFORGETTABLE NIGHTS AT OUR VENUES!



hulu

7

DAYS

on the

SCENE

Dressed in a snow-white outfit, Aguilera (center) didn't let the weather stand in the way as she took over Times Square with a career-spanning performance.

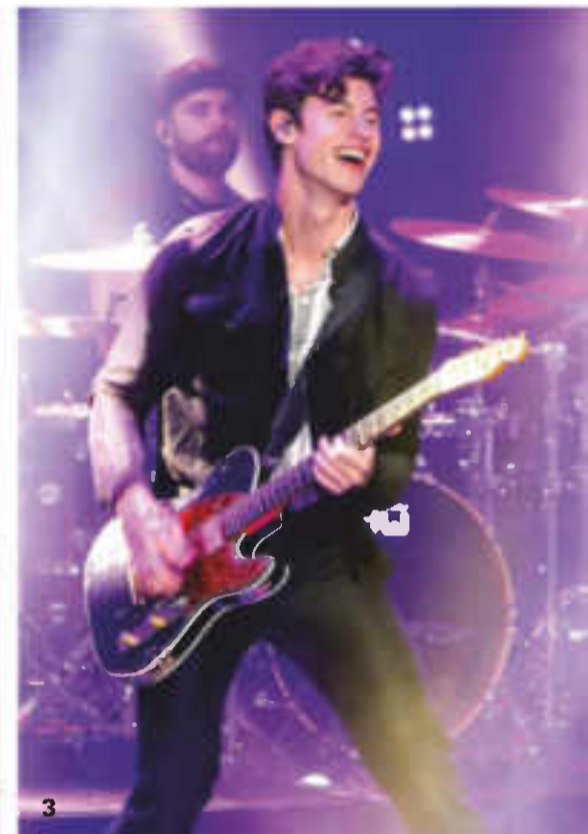




Despite the rain, an estimated 1 million revelers flocked to New York's Times Square as Dick Clark's New Year's Rockin' Eve, hosted by Ryan Seacrest and Jenny McCarthy, rang in 2019.



1 In addition to hosting *Dick Clark's New Year's Rockin' Eve* in Los Angeles, Ciara (center) worked the crowd with her high-powered single "Level Up." 2 Camila Cabello glittered in bright red during an energetic rendition of her chart-topper "Havana" in Los Angeles. 3 Shawn Mendes was all smiles as he played songs like "In My Blood" and "Lost in Japan" in Los Angeles. 4 From left: Donnie Wahlberg, Jonathan Knight, Jordan Knight, Danny Wood and Joey McIntyre of New Kids on the Block returned to Times Square to deliver a memorable medley that included their 1990 hit "Step by Step." 5 Kelsea Ballerini performed at the NYRE party in Los Angeles, where she sang "Miss Me More" and "This Feeling," her collaboration with The Chainsmokers.



Dick Clark's New Year's Rockin' Eve

NEW YORK, DEC. 31

IN THE MIDDLE OF TIMES SQUARE, 2019 started with unforgettable performances and a rain-drenched countdown during the 47th edition of ABC's *Dick Clark's New Year's Rockin' Eve*. (*Billboard's* parent company, Valence Media, also owns Dick Clark Productions.) Two years after **Mariah Carey** prompted a debate over whether she was actually singing, **Christina Aguilera** put on a stellar show with no hint of lip-syncing. Dressed all in white, Aguilera sang some of her biggest hits, including "Genie in

a Bottle," "Fighter" and "Ain't No Other Man," in a stunning vocal performance. Other highlights: **Charlie Puth** busting out his keytar for an epic solo during "How Long," **Ella Mai** performing her ubiquitous smash "Boo'd Up" in a silver puffer jacket and **Dan + Shay** soundtracking end-of-year woes with their aching (and aptly titled) hit "Tequila." Even after the ball dropped at midnight, **Post Malone** kept the energy going at Brooklyn's Barclays Center with "Better Now" as balloons descended upon the sold-out crowd.

—TAYLOR WEATHERBY



1



2



3

1 Wiz Khalifa onstage at Electric Paradise in Cap Cana, Dominican Republic, on Dec. 22. 2 Snoop Dogg (left) and Lil Duval during the Atlanta stop of the Puff Puff Pass Tour: Snoop Dogg & Friends at State Farm Arena on Jan. 5. 3 Jennifer Lopez performed on NBC's *New Year's Eve* telecast in New York. 4 YG (left) and DJ Mustard enjoyed a Los Angeles Clippers-Philadelphia 76ers game at Staples Center in Los Angeles on Jan. 1. 5 Logic delivered at AT&T Playoff Playlist Live in San Jose, Calif., on Jan. 5. 6 Sheila E. and Usher attended Michael Muller's HEAVEN, presented by The Art of Elysium, in Los Angeles on Jan. 5. 7 From left: Jennifer Hudson, Tom Jones, Will.i.am, Emma Willis and Olly Murs at the launch of *The Voice UK* in London on Jan. 3.



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8 Teyana Taylor at the Los Angeles Lakers-Sacramento Kings game at Staples Center on Dec. 30. 9 From top left: Migos' Takeoff, Quavo and Offset celebrated New Year's Eve at E11EVEN in Miami. 10 Pitbull performed at the Gavin Newsom "California Rises" Benefit Concert to raise money for wildfire relief at Golden 1 Center in Sacramento, Calif., on Jan. 6. 11 Billie Eilish appeared at Sean Penn's CORE Gala at The Wilton in Los Angeles on Jan. 5.



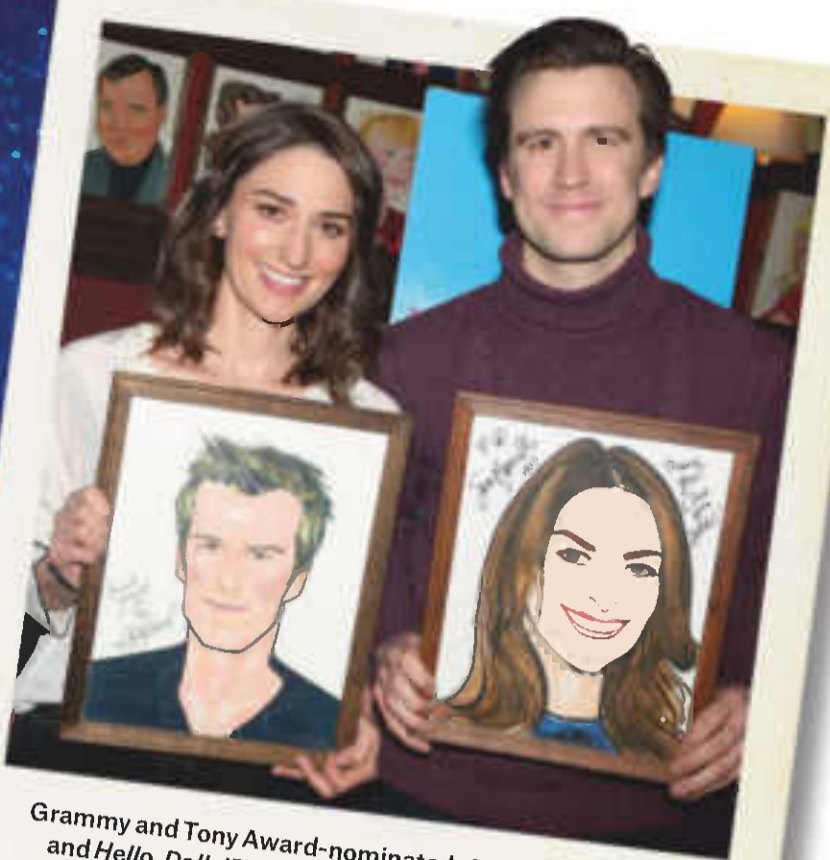
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10

2019 Golden Globes

BEVERLY HILLS, CALIF., JAN. 6



Grammy and Tony Award-nominated singer Sara Bareilles and *Hello, Dolly!* Tony winner Gavin Creel at a photo call for cast changes to her hit Broadway musical, *Waitress*, at Sardi's in New York on Jan. 4. Bareilles returns to her role as Jenna, while Creel will portray Dr. Pomatter.



7



11



1

1 Lady Gaga kissed her trophy after winning best original song-motion picture for *A Star Is Born*'s "Shallow." **2** Rami Malek (center), who won best actor in a motion picture-drama for *Bohemian Rhapsody*, Queen's Brian May (left) and Roger Taylor. **3** FX's *Pose* star Billy Porter rocked a bright pink cape on the red carpet at the 76th annual Golden Globes. **4** Taylor Swift made a surprise appearance during the ceremony to present the awards for best original score and best original song alongside Idris Elba.



2



3



4



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Rogers photographed
Dec. 20, 2018, at Stay
Gold in New York. Watch
her discuss songwriting
at billboard.com/videos.

The Billboard Magazine

THE PULSE
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RIGHT NOW

THE GRADUATE

How a banjo-loving NYU music student
strategically navigated the industry to make
the freshest debut album of the new year

BY BROOKE MAZUREK
PHOTOGRAPHED BY REBECCA MILLER

STYLING BY SARAH SLUTSKY, HAIR BY NERO AT MR. SMITH, MAKEUP BY AMANDA THESEN AT BRIDGE ARTISTS.

MAGGIE ROGERS SLIPS INTO A booth inside a no-frills bar on the East Side of Manhattan and kicks her Western boots up on the checkered upholstery. “OK, bring it on,” she says. It’s a Thursday afternoon, and Rogers is on something of a press blitz before heading home to celebrate Christmas in Easton, Md., the rural town where she grew up playing the harp, taught herself guitar and eventually picked up the banjo. At 24, she’s three weeks away from the highly anticipated Jan. 18 release of *Heard It in a Past Life*, and she’s got sparklers in her stomach. “I’ve thrown the most vulnerable part of me up into the air,” she says. “I’m waiting for someone to catch it.”

Rogers, who has long, ash-blond hair parted down the center and a face full of freckles, garnered widespread acclaim following her *Saturday Night Live* debut in early November. In what was a grand slam of a performance, she took the stage barefoot to belt out “Falling Water,” the single she has described as both “a cry for help and a battle cry.” The whole five-minute set

“I was a 22-year-old woman who got to walk into a boardroom and be the one in control.” —Rogers

felt like watching a caterpillar become a butterfly.

She still hasn’t seen it. “I just remember at the end opening my eyes and forgetting there were other people in the room,” says Rogers. But the singer-songwriter is probably best known for a different clip — the wildly endearing one from 2016, where she shows up to class during her final semester at

New York University’s Clive Davis Institute of Recorded Music and **Pharrell Williams** is sitting there unannounced alongside her teacher.

Rogers tells the Grammy-winning artist about “Alaska,” the not-quite-finished homework assignment that unifies her many selves: the nature-loving Marylander; the pink eye shadow-wearing New Yorker who toyed with a literary career when songwriter’s block kicked in; the study-abroad student who discovered dance music as a form of meditation in Berlin’s club scene. There are subtle hints of **Joni Mitchell** and **Lorde** in the song, but Williams’ wide-eyed reaction telegraphs what he ultimately declares: “I’ve never heard anyone like you before.”

From there, the story arcs as you would imagine. The day after Rogers moved out of NYU housing, the video went viral, and major labels began courting her. “It’s a press dream that fits really nicely into a box with a big bow on it,” she says today.

“But the reality is my career started with a song that wasn’t finished and a video I didn’t know was going on the internet. It happened so out of my control. Usually you get to take a second and say, ‘This is who I am.’”

Behind the viral storm, in other words, was a multidimensional person. A terrified one. So to reclaim what the internet had flattened, Rogers turned to the blueprints she

had drafted while in school. She founded her own imprint, Debay Sounds, and brought a bound copy of her 20-page final thesis — a business plan that went so far as to outline potential brand partnerships — to label meetings. She also wrote her own contract, one in which she licensed her music to Capitol but retained ownership over all of her masters.

“From a strict business perspective, the Pharrell video gave me enough leverage to say, ‘These are the terms, who wants to do the deal?’” she says. “I was a 22-year-old woman who got to walk into a boardroom and be the one in control.”

There is no pretense to Rogers today, just as there wasn’t in the Williams video. **Mumford & Sons’ Marcus Mumford**, whom she opened for this past month on an arena tour, says that with Rogers, “you get proper integrity. She is who she is, all the time.” Yet while the adjective “authentic” baffles her whenever people use it (“I’m like, ‘What the fuck? Of course I’m me’”), what she maybe hasn’t fully synthesized is that the ability to be her bona fide self is a result of this business savvy. Rogers has outright protected the very thing so many pop stars often can’t.

Equally as important was the control she asserted over her path. Four days after signing with Mick Management (**Sharon Van Etten**, **Leon Bridges**) in July 2016, Rogers bolted from the country — first to Malaysia, then to France, where she lived on a farm commune without cell reception for a summer. Time and space allowed her to process who she was in the aftermath of overnight change, and by the time she came back, she was ready to spill all the rumination into her debut.

Heard It in a Past Life, which includes production by **Greg Kurstin**, **Ricky Reed** and **Rostam Batmanglij**, beautifully builds upon the unique indie-folk/dance amalgam she developed at NYU — it’s just a hell of a lot bolder. Rogers has the neurological condition known as sound-to-color synesthesia; when she hears certain notes, corresponding colors appear. So while her senior-year EP was a

MAGGIE’S MAGIC MAKERS

Emily Lazar

PRESIDENT/CHIEF MASTERING ENGINEER AT THE LODGE

HER ROLE Grammy-nominated Lazar, who has worked with artists including **David Bowie**, mastered *Heard It in a Past Life*.
ON COLLABORATING “Maggie and I bonded immediately. We spoke at length on the specific sound she was looking to achieve



on her tracks and also about the difficulties artists sometimes face during the recording and production processes.”

Marlene Tsuchii

CO-HEAD OF INTERNATIONAL TOURING, CAA

HER ROLE As a global agent, Tsuchii has helped plan Rogers’ 33-city world tour that kicks off in Dublin on Feb. 15.

TOP MOMENT “We literally screamed on the phone together when we heard the news about her *SNL* appearance. That pure euphoria and joy epitomizes Maggie’s spirit.”



OLIVIA BEE

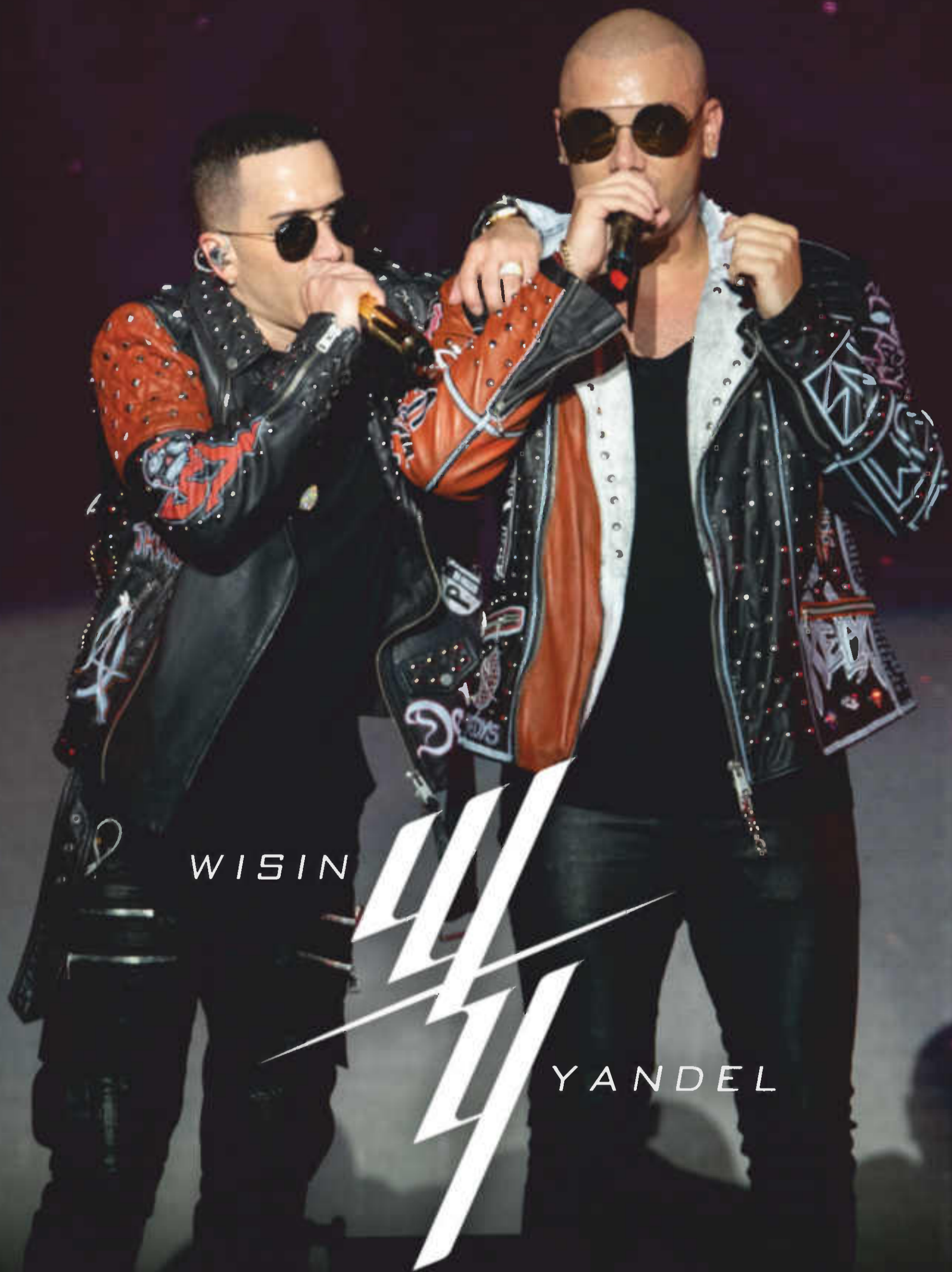
PHOTOGRAPHER-DIRECTOR

HER ROLE A close artistic collaborator, Bee photographed the album art and directed the music video for “Light On.”

CREATIVE SPIRIT “When we shot ‘Light On,’ we’d gotten a flat tire and, knowing we wouldn’t get to our location, pulled over on the side of the highway. We had been shooting a lot of lip-sync, but this time I asked Maggie to just let the music move her. What followed was the most beautiful interpretation of music in someone’s body I have ever seen. It felt transcendent.”



Rogers sang “Falling Water,” a track she started writing after a dream, on *SNL* last November in New York.



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BLUE NOTE'S HIGH NOTES

A look at the jazz label's most transformative decades as it celebrates 80 years

BY NATALIE WEINER

In 1939, German-Jewish immigrant **Alfred Lion** and writer-musician-activist **Max Margulis** founded New York jazz label Blue Note Records. Eighty years and several ownership changes later, the imprint that was once home to **Miles Davis** continues to represent big-name contemporary artists including **Robert Glasper**, **Norah Jones** and **Gregory Porter**.

1950s

Twelve-inch LPs were the new standard by the mid-'50s, and Blue Note's first ones were *Miles Davis, Volume 1* and *Volume 2* in 1956. Both album covers were among the earliest designed by **Reid Miles**, whose graphic, modern LP art quickly became one of the label's calling cards. "Reid never heard a note of any Blue Note album — he hated jazz," says **Michael Cuscuna**, co-founder of Mosaic Records and former director of Blue Note's archives and reissues. "He made every album cover totally individual, and yet they all looked like Blue Note."



Cuscuna

1980s

A slumping record industry forced Blue Note to go dark in 1981. But by leveraging some of the music industry's earliest box sets, the label relaunched in 1985 with a series of reissues and previously unreleased albums by **Hank Mobley** and **Jackie McLean**. Soon after, CDs ignited the industry as a whole. "Every label realized they could recycle their best-sellers, and everyone would buy them again," says Cuscuna. In jazz, which by then had attracted completist collectors, the success of CD reissues like **John Coltrane's** *Blue Train* — which has sold 825,000 equivalent album units in the Nielsen era (1991-present) alone, according to Nielsen Music — let Blue Note invest in new artists like **Dianne Reeves** and **Stanley Jordan**.

1990s-2000s

As the well of reissues began to run dry, the label had to find new hits. "That connoisseur, upper-echelon attitude serves jazz well, but it does not preclude the fact that you need best-sellers," says Cuscuna. "We had to look to the things that could cross over — primarily, that was guitarists and singers." Enter Jones' debut album, *Come Away With Me*, which spent four weeks at No. 1 on the Billboard 200 in 2003.



Was

2010s

At the start of the decade, jazz had a reputation problem. "We'd ask people if they liked jazz, and they said, 'No, I hate jazz,'" says Blue Note president **Don Was**, who joined in 2010. Now, catalog streaming comprises 41 percent of the jazz revenue for Blue Note parent label Capitol. Vinyl's resurgence has also been a boon for Blue Note, which will reissue 60 titles to mark its 80th anniversary.



Clockwise from top: Davis, Coltrane, Milt Jackson, Jones and Glasper.

CUSCUNA: WAS: NOAM GALA/GETTY IMAGES; DAVIS: DAVID REDFERN/REDFERNS/GETTY IMAGES; COLTRANE: POPPIE RANDOLPH/MICHAEL OCHS ARCHIVES/GETTY IMAGES; GLASPER: RICK DIAMOND/WIREIMAGE; JONES: KEVIN MAZUR ARCHIVE; JAZZ: JAZZIMAGE; JACKSON: FRANS SCHELLEKENS/REDFERNS/GETTY IMAGES; BUNNY: ALEJANDRO PEDROSA.

Q&A

BAD BUNNY'S CHRISTMAS GIFT

In 2018, **Bad Bunny** had four hits on the Billboard Hot 100 (including the No. 1 "I Like It" with **Cardi B** and **J Balvin** and No. 5 "MIA" with **Drake**), earned a Grammy Award nomination for record of the year and went on a nearly sold-out tour. How did the 24-year-old cap it off? With his anticipated debut album, *X100PRE* (a play on the Spanish *para siempre*, meaning "forever"), which debuted at No. 29 on the Billboard 200.

Why did you drop the album the day before Christmas?

I was working on it for the past six months. We initially spoke about releasing it in November, and really, I finished the album around Dec. 21. I didn't

want 2018 to end without my album out. Now people can begin their year with these songs.

How did you know it was ready?

The last song I recorded was "Solo de Mi." It wasn't that I was looking for another song. In fact, that morning I was going to the studio to put the finishing

touches on the mix, and while I showered, the chorus came to me: "No me digas más bebé" ("Don't call me baby anymore"). I got out of the shower, recorded it and that was that.

You have become a go-to collaborator. What does it mean to release your own project?

I feel in these two years I've done as much as I could, as far as the genre and what the music and the moment demands. Now I have other goals, another vision, other things I've wanted to do and maybe couldn't because my train of work didn't allow. Now I have the space and the liberty to create.

—LEILA COBO



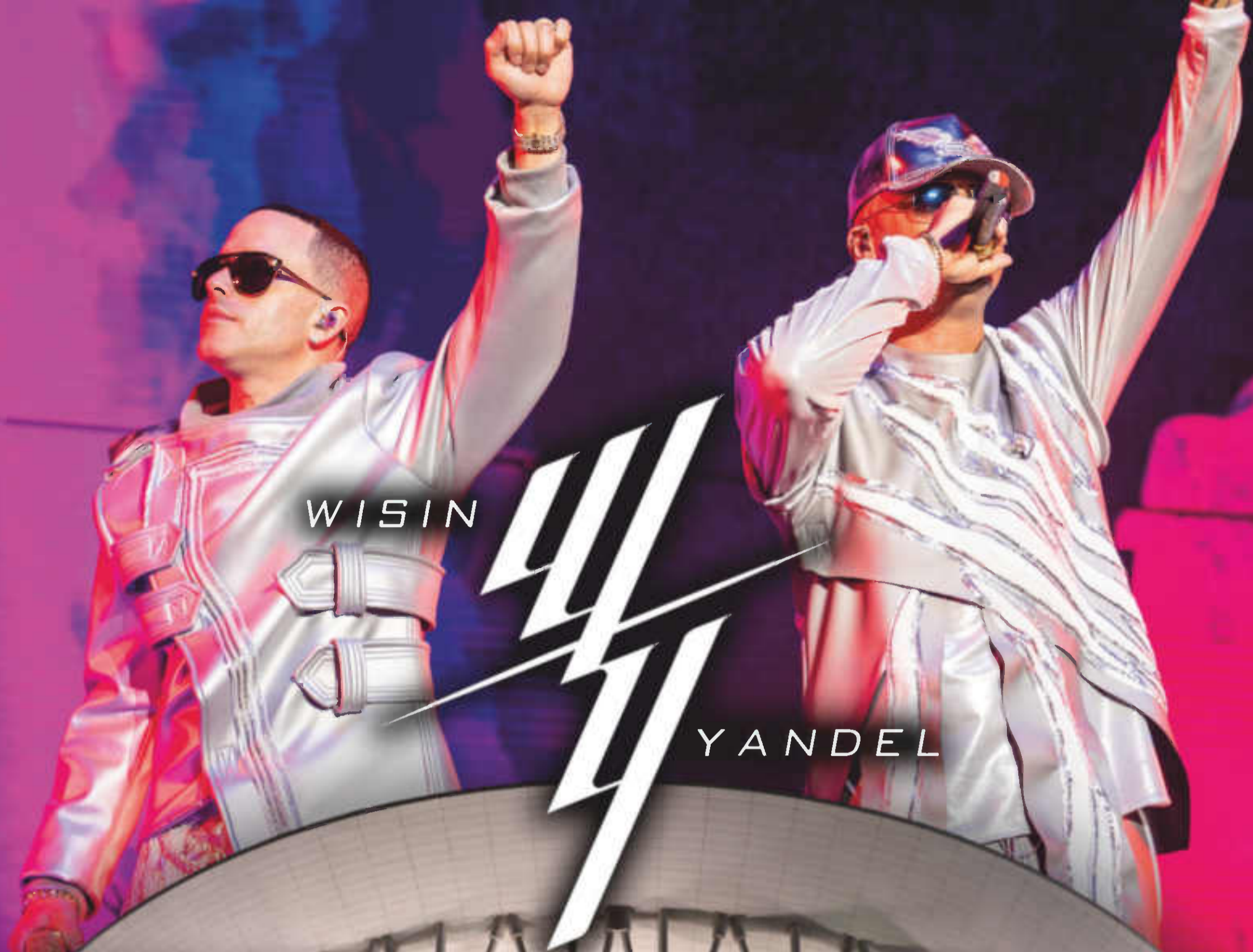
Bad Bunny

ASK BILLBOARD ANYTHING

Why did JoJo rerecord her first two albums?

On her 28th birthday, Dec. 20, 2018, **JoJo** surprise-dropped covers of her first two albums, 2004's *JoJo* and 2006's *The High Road*. Both were originally released on *Blackground Records*, which she signed to in 2003. But after the label held her third LP, she entered a legal battle to break her seven-album contract. She did so in December 2013, but *Blackground* still owned the master licenses to the recordings. In August 2017, JoJo launched her own imprint through *Interscope Records*, *Clover Music*, and by early 2018 was plotting to retrieve her material. "[Legal counsel] told us if we redo every instrument, every sound, reproduce each song and have JoJo re-sing every note, we were within our rights," says her co-manager **Katie Gallagher**. Adds JoJo: "There was a misconception that these albums weren't [online] because I was embarrassed. But I sold millions — I'm proud of that."

—TAYLOR WEATHERBY



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INSPIRATIONS

Sharon Van Etten's Shake-Up

As the singer-songwriter's life changed, so did her sound

BY HILARY HUGHES

In the four years since **Sharon Van Etten**, 37, hit an artistic peak with *Are We There*, she didn't want to rush her next album. Instead, the singer-songwriter went back to school part time to become a therapist; wrote her first film score, for **Katherine Dieckmann's** *Strange Weather*; launched an acting career (with a role in *The OA* and an appearance in **David Lynch's** revived *Twin Peaks*); and gave birth to her first child. And on Jan. 18, the Brooklyn-based artist will release *Remind Me Tomorrow*, an experimental indie-rock album that probes newfound joy in a post-**Donald Trump** era. Here's what she did to make it happen.

1 Took up a new instrument

"After *Are We There*, I got my first piano, a cute little Melody grand that's short scale — so it's meant to be in a small space. Early on in the writing process, when I first got off the road, that's what I was writing on at home. I had a drum kit in the bedroom, the piano in the kitchen. I wrote "Comeback Kid" on piano before it went into the synth world."

2 Borrowed Michael Cera's synthesizer

While working on *Strange Weather*, "I was sharing a practice space with Michael Cera, who had a synthesizer and an organ, among other things. I started writing on the synthesizer without any preconceived notion of what it sounded like, without anyone watching me. I could just plug it in and mess with all the sounds."

3 Revisited old haunts

"'Seventeen' feels like my New York song. I gave my friend **Kyp [Malone, of TV on the Radio]** shit when I first moved to New York [15 years ago]: He bitched about Williamsburg, and would get upset when something closed and a new place opened up. Kyp was the first one to take me to Zebulon, where I had a residency. It's now a coffee shop."

4 Navigated politics and parenthood

"Most of these songs started off before I had my son. I was pregnant when Trump got elected. In the state of things right now, the best thing to do is not have [my son] hear how I feel about it, not have the news on all the time. There are different perspectives in these songs — I'm moving forward while looking over my shoulder."



Van Etten

Still from *Roma*.



FILM

THE MUSICAL MESSAGE OF ROMA

In the Academy Awards' 90 years, a foreign-language film has yet to take home the Oscar for best picture. But come Feb. 24, when the 91st ceremony will take place, that could change, thanks to *Roma*. The movie, **Alfonso Cuarón's** reconstruction of the early-1970s Mexico City of his youth, nabbed best foreign-language film at the Jan. 6 Golden Globe Awards, and he won best director. The Academy of Motion Picture Arts and Sciences has also shortlisted it in the best foreign-language film category. (Nominations will be revealed Jan. 22.)

The black-and-white movie, in Spanish and Mixtec (the dialogue spoken by native peoples of southern Mexico), was distributed by Netflix, where it is currently streaming after a limited theatrical debut. Its plot documents a pivotal year in the lives of the two main characters: Sofia (**Marina de Tavira**), the mother of four children, and the family's housekeeper-nanny Cleo (**Yalitza Aparicio**), a young woman of indigenous descent.

To immerse audience members in their world, Cuarón enlisted music supervisor **Lynn Fainchtein** (*Birdman*, *The Butler*), a Mexico City native who sourced the 38 snippets and full songs heard throughout the film. "There is nothing by accident," she says of the soundtrack, which features pop and rock hits including a Spanish version of **The Animals'** "House of the Rising Sun." "Nothing that doesn't have meaning. In Mexico, our memories are always linked to songs."

In addition to relying on her and Cuarón's memories, Fainchtein did extensive research on what songs received radio airplay in 1970 and 1971. Music in *Roma* most often comes from the ever-present radio, an all-access medium of symbolic importance in a film that highlights class inequality. Cleo is accompanied by the music of Spanish singer **Rocío Dúrcal** as she works in the kitchen; British band **Christie's** 1970 hit "Yellow River" plays in the family car. The cast album of *Jesus Christ Superstar* spins during a gathering at a hacienda, while the domestic workers dance to a regional Mexican band during their own celebration.

"Music reveals a lot about a society," says Cuarón. "In *Roma*, the music shows a Mexico with pretensions of modernity, but still clinging to its past."

—JUDY CANTOR-NAVAS

CERA: MICHAEL BROCHSTEIN/SOPA IMAGES/LIGHTROCKET/GETTY IMAGES; PIANO: NEW YORK: GETTY IMAGES; TRUMP: CAROLYN KASTER/AP IMAGES; VAN ETTEN: RYAN PFLUGER; ROMA: CARLOS SAMONTE/NETFLIX.

MUSIC MATTERS

MUSIC MATTERS



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CHEF'S TABLE

EMPIRE STATE OF MIND

Inside the New York eatery of Jay-Z and Beyoncé's former chef

BY BROOKE MAZUREK

It began with a Caesar salad: a hunk of romaine, dipped like a candied apple in dressing and crushed croutons, plated and then served to **Pharrell Williams** in Paris six years ago. For **Beyoncé**, it was the abstract, paper-thin fruit salad. "They wanted to know who the chef was. It was that simple," says **Jean Imbert**, the 37-year-old who would go on to cook privately for both superstars. "Each of those dishes captures a moment for me — they're part of a story." One that begins with learning to cook as a child in the L'Haÿles-Roses suburb of Paris and now continues with **Encore**, the farm-to-table Meatpacking District eatery that he named for **Jay-Z's** 2003 hit. Before grabbing a seat in the private room where **Lenny Kravitz** and **Dua Lipa** have already dined, Imbert swapped his sweater for a Jay 4:44 T-shirt, ready to talk "heep-hop."

There's a painting of Ellis Island upstairs at Encore. Have you ever been?

It's by [the artist-director] **JR** and is of **Robert De Niro**, who was shooting the [2015] movie *Ellis*. I was cooking there alone, the first guy since World War II, and it's my best memory of New York. My first time in the city.

You and Williams recently opened Swan, a restaurant in Miami. What is something that you learned from him?

Pharrell makes me believe in me. Each time I go to Los Angeles to see him or make dinner, we spend an hour in the car talking. He knows my personal life — knows how I don't believe in me. Like, zero. One time, he told me, "The first thing you have to do is to love yourself."

For your first private gig four years ago for the On the Run Tour, were you nervous?

Well, the first time I was ever a private chef, [the people] were not "famous," but for me they were. I opened a restaurant inside of my family's home. I treat famous people in this same way. It's always about the food. For *On the Run*, it was like... I was shy. I'm still like a 12-year-old. The same one who cooked for my parents.

What if a touring artist requests pistachio soufflé, and you're out of pistachios?

You find them. But artists understand a chef's way of thinking. Maybe it's like, "OK, I want pistachios," like you say, but they also like to follow what the chef has. The artist is going city to city, so when you say, "Today, I have this radish coming from this particular farm," they want to be part of the [adventure].

There's an openness.

Yes. What I like about artists is they have the power, the money to buy anything they want in life — and they want simple. They want the best tomato, grown in the garden of a good man, not from Monsanto.

What's on your playlist right now?

Dr. Dre, old **Wu-Tang Clan**; I put **2Pac** and **Notorious B.I.G.** together. Jay is my favorite. I knew the *On the Run II* Tour so well, I knew where [he and Beyoncé] would be for specific songs. I love listening to the people I know. [Which is] maybe a little bit weird? ●

Encore, 1 Little W. 12 St.; encorenyc.com



1 The interior of Encore was kept simple so that "the food and menu could speak," says Imbert. 2 The Choux Choux Choux (\$15), a dish made from the ingredient inspiring the chef at the moment: cabbage. 3 Williams (left) and Imbert at Swan in Miami. 4 The inventive menu includes dishes like Grandmother's Veal Blanquette (\$38) and rigatoni with mushroom and apricot (\$30, below).



DaniLeigh onstage in New York in 2018.

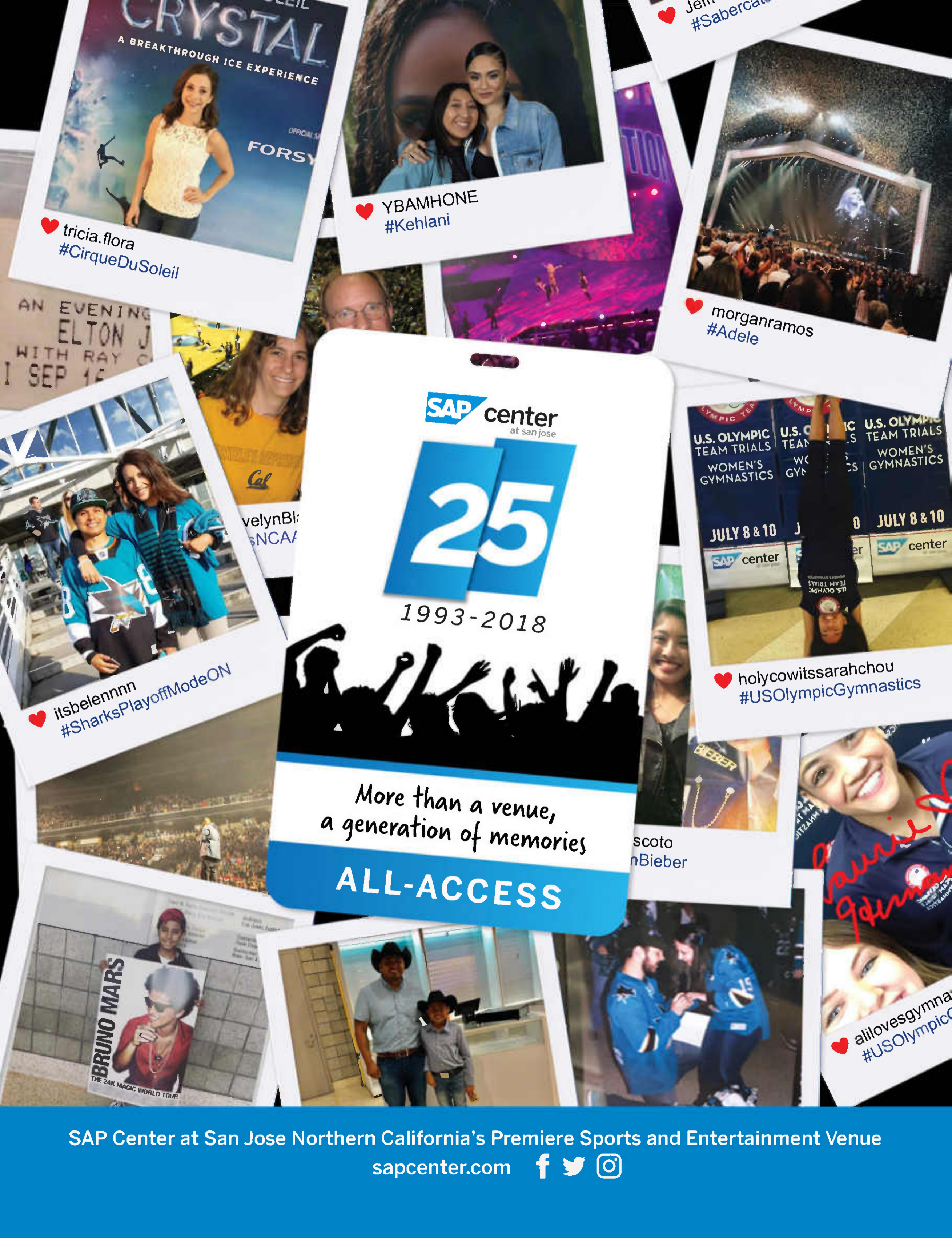
UP NEXT

DANILEIGH

FROM Miami **AGE** 24 **LABEL** Def Jam
HEATING UP DaniLeigh, born **Danielle Curriel**, moved to Los Angeles with her mother and little sister at 16 to break through as a dancer and singer. She was part of a duo then, performing with a close friend under the moniker **Curly Fryz**. But when the pair broke up four years later, DaniLeigh kept working: "I felt like I wasn't good enough to [continue] by myself because I couldn't sing like **Beyoncé** or **Whitney Houston**."
SEAL OF ROYAL APPROVAL Before she went solo, **Prince** selected the then-18-year-old to direct and star in his 2013 music video "Breakfast Can Wait." Two years later, she put her first compilation online, but only after sending it to the pop icon first. "He was like, 'Make sure whatever you put out as your own music is just as dope,'" she remembers. "That always stuck. If a legend is telling me I'm dope, I must be dope."

DONE DEAL In late 2016, DaniLeigh played her music for **Tuo Clark**, senior vp A&R at Def Jam. He wasn't interested. "She came in and was playing pop music and shit — definitely not my swag," recalls Clark. Two hours later, when producer **Yanni** coincidentally played Clark new beats that DaniLeigh was singing on, he knew immediately that pop wasn't her lane. By April 2017, she was signed.
DANCING QUEEN Since releasing her debut LP, *The Plan*, last November, standout track "Lil Bebe" has reached No. 26 on *Billboard's* R&B/Hip-Hop Airplay chart. "It's got **Rihanna** vibes," says DaniLeigh, "but you can't be like, 'That's Rihanna.' It's somebody new. It really shows me off." As a dancer, it was important that her track be easy to move to. "Back in the day, it was **Aaliyah**, **Ciara**, **Beyoncé**," says DaniLeigh. "I don't feel like there's really someone locking that in [now]. I'm trying to make that my aim."

—LYNDSEY HAVENS



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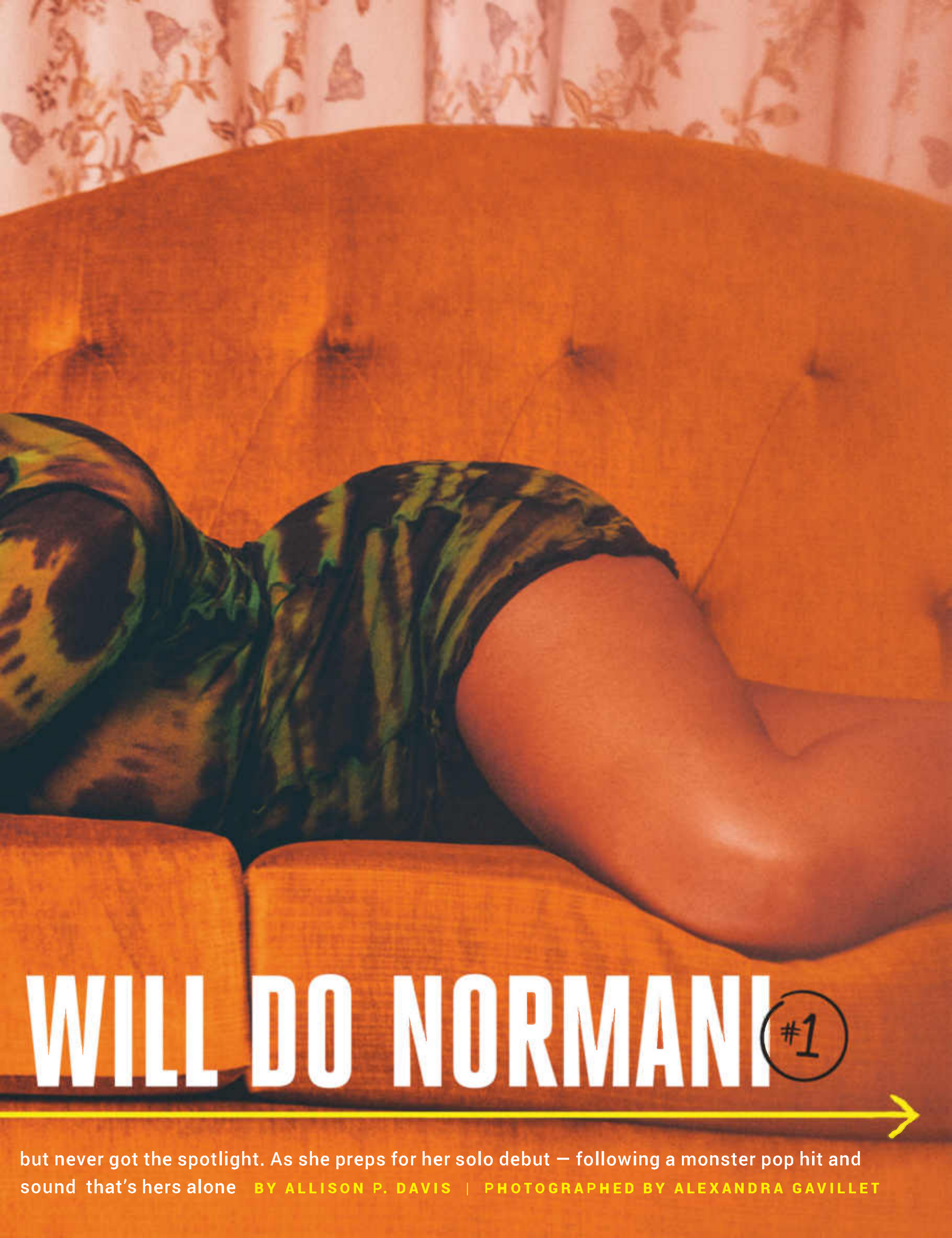


Normani photographed Dec. 13, 2018, at Pontchartrain Hotel in New Orleans. Styling by Eric McNeal. Normani wears an Asai turtleneck and American Apparel bodysuit. Hear Normani talk about meeting Ariana Grande and more at billboard.com/videos.

Predictions 2019

NORMANI

As one-fifth of the world's biggest girl group, **NORMANI** proved she could sing and dance like hell, an unforgettable BBMA's performance — she's finally ready to own her powerful voice and find a



WILL DO NORMANI

#1

but never got the spotlight. As she preps for her solo debut — following a monster pop hit and sound that's hers alone **BY ALLISON P. DAVIS | PHOTOGRAPHED BY ALEXANDRA GAVILLET**

NORMANI HAS BEEN answering questions with the nimble diplomacy of a former pageant contestant — or maybe, more accurately, like a media-trained former member of the most popular girl group of the 2010s. (She's both.) But finally, something has her stumped. I've asked

her to choose: If she were a member of Destiny's Child, which one would she be?

"I can't decide!" she groans, flopping on the table in an exasperated gesture borrowed from teenage years.

As she sits back up, her hands float to the edges of her hair, pulled into a topknot more impeccable than it needs to be given her otherwise low-key look (black jeans, oversized hoodie, no makeup). She smooths back invisible flyaways. "Can't I choose more than one?" she pleads. We're sitting at a tourist-jammed French Quarter restaurant in New Orleans, where she grew up and has been visiting often, working on her forthcoming first solo album and soaking up inspiration from the city. Today, she's feeling inspired by food — specifically, her grandmother's gumbo. We're killing time before heading to a nearby cooking class where she can learn to make the local classic. But first, she's got this decision to make: Is she a Kelly Rowland or a Beyoncé? "That's not fair!" she says, when I insist that no, she can't choose both. "This is terrible."

Beyoncé is Beyoncé, she figures, and Normani *stans*. She whips out her iPhone to show me two of the many fan accounts she follows, @BeySlayy and @Rumiyonce. But "I see myself in Kelly," she counters. "She's killing it for brown girls. She carries herself gracefully, and 'Motivation' — girl, that was the prime!" Finally she decides: Normani is a Kelly Rowland — not necessarily the obvious star, but a confident, formidable singer who found her brand and stuck to it.

For Normani, this is not just a trivial exercise: At 22, she has already spent over half a decade trying to figure out who she is within a musical group. In 2012, when she was only 15, she reluctantly auditioned for *The X Factor* with her mother's encouragement. She sang her last-choice song, "Chain of Fools," and surprised everyone with a bigger voice and ballsier stage presence than foretold by her ASMR-ready purr of a speaking voice. She became Normani of Fifth Harmony, one part of a synchronized, gyrating whole.

A spot in the group brought all the spoils of pop stardom, but it also came with a set of defining qualities — ones Normani didn't always agree with. As she puts it today, "The Normani" is the one who "has it together" and, even more generically, "the dancer"

— a reputation she's ready to leave behind, despite coming in third place on *Dancing With the Stars* in 2017.

Within the confines of the group, Normani wasn't the one to immediately catch the audience's eye. It was easy to overlook her slow-burning, thoughtful charisma, and she sensed it, too. "It was like, 'Hey, I'm also here, and I'm really good at what I do. I work just as hard. I feel like I have to work 10 times harder just to prove to everybody that I also deserve to be here,'" she says. You can see that in any 5H performance: Normani pops her hips with more thrust, whips her hair with more centrifugal force and attacks her vocal runs with more ferocity, determined to stand out, even if she couldn't break out.

When Fifth Harmony unraveled — soldiering on as a foursome following Camila Cabello's departure in December 2016, then announcing an indefinite hiatus last March — Normani was ready. In April, she became the first artist signed to Keep Cool, a new imprint co-founded by RCA executive vp A&R Tunji Balogun. "This was always the goal," says Normani. "For us to all be able to go out, create, pursue our own solo endeavors, which is what we had been trying to pursue since we were babies in diapers. The idea was always to be solo."

The endgame has become reality, but with creative freedom and recognition at last within reach, she faces a new challenge: how to define herself, not only as one-

“There’s a responsibility I have as a black woman. Even in the mainstream, there’s not many of us. Especially chocolate girls. It’s me, and SZA. Who else?”

quarter of Fifth Harmony, but as a young, black woman in pop music today. So far, her bandmates have taken divergent paths: Ally Brooke wrote a vaguely inspirational memoir; Dinah Jane released a solo single late last year, though it didn't make much of a dent in the charts; Lauren Jauregui (who'll also release a solo album in 2019) has become an outspoken political voice for the *Teen Vogue* set; and Cabello has found Grammy-nominated success by melding her Cuban roots with her pop background.

For girl- and boy-group alums, going solo is now a little easier than it was in the

Destiny's Child days: A flush industry will more readily take a chance on wannabe breakouts, who can market-test their brands on social media. And as the year of her album release begins, Normani has what seems like the ideal foundation for carving out her own lane. She's got a handful of well-received singles with prominent collaborators — including one, "Love Lies" with Khalid, that dominated radio and the charts and eventually reached the top 10 of the Hot 100; a spot opening for Ariana Grande's *Sweetener* world tour; and, for the first time in her career, a sense of what she can accomplish. "I'm actually capable and strong enough to do this on my own," she says. "Not as Normani in the entity of Fifth Harmony, but as someone who is a totally separate and different person: Normani." Now she just needs to figure out exactly what being Normani means.

SADDLE UP, COWGIRLS! IT'S time to cook!" A silver-goateed instructor who goes by Chef Joe instructs us to put on our aprons. We're cooking a three-course, non-Seamless-assisted meal, and Normani looks somewhat intimidated. "If I'm bad at this, don't put it in the article," she says with a self-conscious laugh.

Normani's furious run of performances and studio sessions has finally slowed to a speed-walk, giving her time to hang out in New Orleans and spend the holidays



Normani wears a Vera Wang dress, Manolo Blahnik shoes and MOUNSER earrings.

mom, dog and two turtles all moved there. “That felt like some sort of destiny.”

But New Orleans, she says, is the source of everything she is and wants to express about herself on her album. “This is a city that I’ve grown to love so much, and it means everything to me,” says Normani. It’s here where, at age 3, she sat on the floor of her grandmother’s living room, watching *Annie*, and declared to her mother, “I want to do that.” It’s here that she started listening to Anita Baker and Toni Braxton — “grown-up music” on the radio, silky sounds she now wants to emulate with her own voice. Here, she can walk down the street and watch kids dance on the sidewalk. “They’ll literally make tap shoes out of a can and make music,” she marvels. One day her manager was walking around, met a guy who fronts a brass band — and just decided to put him on the album.

Recently, Normani hosted a songwriting camp at Esplanade Studios, housed in a former church here. For one week, writers ranging from Grande’s friend Victoria Monet to legendary bounce producer BlaqNmild joined her to experiment with beats and harmonies. They ate too much, and played sections of the songs they created over and over, yelling “Ohhhhh!” — the universal declaration for “I love this song!” The last night involved a trip to Bourbon Street and a 4 a.m. visit to Waffle House.

Writing for the album, says Normani, has brought her not only a sense of creative control, but an opportunity to use her voice in a way she never could before. “There’s so much that I have to get off my chest,” she says. “And there’s a responsibility I have as a black woman — one of the very few to have the power to kill it. Even in the mainstream, there’s not many of us. Especially chocolate girls. Like, being African-American is one thing, but girls [with] my complexion” — she gestures to the back of her hand for emphasis — “it’s unheard of. It’s me, and SZA. Who else?” That’s one reason Balogun sees her success as nonnegotiable: The culture needs more Normanis. “She represents so much of what [Keep Cool] stands for,” he says. “Forward-thinking, new young black artists.”

Normani carefully dumps prechopped onions, celery and carrots into premade chicken stock. (A perk of pop stardom — you never have to do your own mise en place.) Her mother and constant companion, Andrea Hamilton, captures iPhone footage as Normani goofs around, singing Migos’ “Stir Fry” and sipping from a spoon to check the spice level.

It’s hard not to think of this as some sort of metaphor for what it was like to be part of a prefab girl group: working



Normani wears a Fausto Puglisi dress and David Yurman jewelry.

with pre-prepared ingredients, blending spices but allowing one flavor to dominate. Sometimes, Normani talks about it with a distant fondness, but more often she reveals a general sense of insecurity with the place she occupied in the group, a frustration that she never had space to be herself. “So many sessions, I would cry like I’ve never cried before,” she recalls, citing one for the song “No Way” where she was the only member relegated solely to background vocals.

Moments like that exacerbated a feeling she’d had since she was one of just three black students in her predominantly white elementary school. “It was a subconscious thing,” she says. “You think, ‘Why am I the least followed in the group?’ Even if you don’t recognize that you’re paying close attention to it, it takes a toll on your confidence. You worry — is it me? Is it because I’m black? Or am I just not talented?”

In the 5H bubble, Normani spent 24 hours a day sharing everything with her bandmates, from tampons to feelings, but her experience with race was a lonely one. In 2016, she received death threats, racial

slurs and images of lynchings on Twitter after Cabello’s fans decided Normani had slighted her in a Facebook Live interview. (Cabello asked her fans to back off.)

“They tried to be there for me as best as they could,” says Normani of her bandmates, her voice dropping to a level so quiet it’s almost imperceptible. “But I don’t think they had the tools that they needed, because it’s not their experience. I can give them credit for trying to be there for me, but at the same time...” She trails off. “The girls don’t experience things the way I did.”

Normani reiterates that though they were genuinely very close, they speak infrequently now. There are still friendly, unavoidable run-ins, like her impromptu reunion with Cabello before the 2018 Billboard Music Awards — which turned into an Instagram-ready moment of reconciliation and mutual admiration. Normani no longer pays attention to questions about who hates who, the same way she ignores questions about who will be most successful solo.

“Honestly? I’m in such an amazing place that I don’t feed into any of that,” she says, launching into a lengthy explanation



that feels more like self-reassurance than anything else. “I’m way too blessed to even allow myself to focus on that. This is my time. Just like [Cabello] had an amazing run. I am so proud of everything that she’s doing. She’s nominated for a freaking Grammy! Like, that is amazing. And all from what girl group? Fifth Harmony. Like, that shit’s fire. And I know that all of us are more than capable of doing that.” She pauses, then revises the sentiment a bit. “I’ve come to believe that I am that talented. Before, I didn’t wholeheartedly believe that.”

THIS PAST MAY, AT THE BBMAS, audiences got a first glimpse of what solo Normani looked like. She joined Khalid to perform their “Love Lies” duet, which, thanks to a perfect blend of her sultry energy and his lovelorn melancholy, became a much bigger hit than she expected: Since its February release, it has spent over 40 weeks on the Billboard Hot 100, peaking at No. 9, and reached No. 1 on the Adult Top 40 chart.

When she took the stage, gone were the shaky legs and expectant eyes of her *X Factor* audition. Gone was the underdog who, as part of 5H, might have gone unnoticed. In her place was Normani, a magnetic performer capable of singing while helicoptering her head around seven times and landing on the floor, ass up to the heavens, all while wearing a corset so fitted it seemed grafted onto her skin.

Just like that, she was no longer simply “that girl from Fifth Harmony.” (Twitter’s collective response might best be

THE TEAM

MANAGEMENT

Brandon Silverstein

Manager, founder/president, S10 Entertainment

Tyran “Ty Ty” Smith

President of A&R, Roc Nation

Dominique “Domo” Dunn

VP A&R, Roc Nation

LABEL

Tunji Balogun

Executive vp A&R, RCA Records; co-founder, Keep Cool

Peter Edge

Chairman/CEO, RCA Records

described as “I’m shook.”) Three months later, onstage at the MTV Video Music Awards, Nicki Minaj declared, “Normani is that bitch,” later inviting her onto *Queen Radio*. Normani couldn’t believe it, but, then again, she kind of could. “This is what I’ve always been doing,” she says with an “it’s about time” sort of shrug.

But what Normani did to earn Minaj’s honorific wasn’t simply what she had been doing all along: She had owned the stage and proved she could handle a hit like a bona fide pop star. Now, she needed to figure out if her sound actually fit that mold. So she explored other genres, hopping on two songs with Calvin Harris and showing she could do EDM (“Slow Down”) and dancehall (“Checklist”). She turned to dark R&B, joining 6LACK on the will-they-or-won’t-they duet “Waves.” “Normani is amazing in my eyes, and I would think she’s amazing in everybody’s eyes,” says 6LACK. Most recently, she teamed up with Sam Smith for “Dancing With a Stranger,” a slinky duet with late-’80s R&B vibes.

Normani’s manager, Brandon Silverstein, says that these singles amount to a mission statement: “Normani is not bound by genre — it’s about what Normani loves.” And Normani seems most pulled toward her first love: Anita Baker in satin-sheets R&B. She describes her album’s sound as “sultry” and “dominant.” She has worked with Daniel Caesar and teased studio time with Missy Elliott. And though her LP isn’t finished yet — she’s hoping for a second-half 2019 release — she’s working with songwriters including Monet

From left: Fifth Harmony’s Ally Brooke, Normani, Jauregui, Dinah Jane and Cabello on NBC’s *Today* in 2013; Normani at the 2018 Billboard Music Awards performing “Love Lies” with Khalid; and on *Dancing With the Stars* with partner Val Chmerkovskiy in 2017.

and “Love Lies” co-writer Tayla Parx. Balogun sees an R&B-focused lane that takes Normani straight to the mainstream.

A few hours later, Normani finally gets to taste her gumbo. Chef Joe ladles out bowlfuls and she takes a hesitant first bite, then, with an approving nod, another, and proceeds to demolish the whole bowl. She’s hungry — just as she seems when she tells me the future she envisions.

“I see myself performing at the Grammys, traveling the world with my family. I want to meet all my fans across the world. There’s so many places I have yet to go to. I’m like, ‘Oh, wow, I really do have fans there. People know who Normani is?’” She continues quickly, almost breathless. “I want to have the clothing line. Hopefully, I go into fragrance. I want to cross over into film and acting. That’s a victory in my mind. I want to open dance schools.”

She thinks for a moment about what all that really means. “I don’t want to come and go. I want to be the one,” she says. “But through it all I want to make sure that I remember who Normani is.”

When she needs a reminder — and sometimes she still does — she’ll watch the “Love Lies” performance and try to see herself the way others see her — how they see The Normani, now. “I surprise myself in moments,” she says, grinning broadly. “I’m like, ‘Is that me?’ Like, I’m a stan. I’m a stan!” ●

HER ‘COOL’ SOLO SENSEI



Balogun

Tunji Balogun has an eye for boundary-pushing R&B and hip-hop talent: The 35-year-old executive vp A&R at RCA Records signed Childish Gambino and Khalid and was on the team that signed SZA, among others. Now, he’s pulling double duty as co-founder of RCA joint venture Keep Cool, where he signed Normani as his first artist last April.

How does Normani embody what you hope to accomplish with Keep Cool?

It has been so long since we’ve had a young, black woman who can appeal to the mainstream audience and the urban audience and be right in that middle zone.

That’s exactly the type of artist that I want to be a part of this label, and exactly the type of artist that I’ve had success with in my career so far: young, black artists that push the culture.

How does working with her differ from the acts you’ve done A&R for in the past?

Most of the artists I’ve worked with were starting from zero, whereas Normani has the history of Fifth Harmony — which is both a great gift and a great curse for her. She already has a story. She already has a built-in fan base. A lot of people already know who she is. [Fifth Harmony] was a heavily pop group that made great

records, but not necessarily in the exact style that she’s going to go in for her solo work.

So what is the particular strategy with her?

Normani is A&R’ing herself — she’s very much the boss here. She knows exactly what she wants. She’s always going to have pop elements in her music, but we’re definitely trying to infuse more of the R&B, to have it make sense for her without forcing anything. [She’s going to] represent for a lot of young women who may not have felt like they had somebody to root for.

—JEWEL WICKER

2

BLACK EXECS WILL ENTER THE C-SUITE

AFTER A WAVE OF PROGRESS, LEADERS CALL FOR MORE CHANGE

WE NEED TO FIGHT FOR OUR seat at the table.” That’s the mandate one major-label senior vp relayed to *Billboard* last April, summarizing an issue that had reached a breaking point: Why hadn’t the R&B/hip-hop boom elevated more black music executives to the industry’s C-suites?

What followed during the next eight months was unprecedented: Some 20 seats were added to that top executive table. At the end of 2018, Columbia Records announced Shawn Holiday and Phylicia Fant’s promotions to co-heads of urban music, capping off a series of vp-and-higher appointments at labels, publishing firms, streaming companies and more.

“If you think about it, there haven’t been 20 fucking black appointments like this in the last eight years,” says the aforementioned major-label senior vp. “The *Billboard* article was a catalyst that gave people ammunition: ‘See, this is what we’re talking about.’”

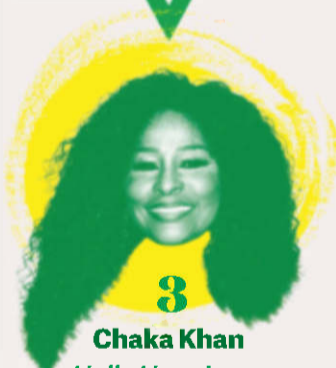
The most prominent new appointment will take place in March when Jon Platt is set to take over as chairman/CEO at Sony/ATV Music Publishing, which Martin Bandier headed for the last decade. Platt first made history in 2015 when he ascended to the CEO post at Warner/Chappell Music Publishing (adding the chairman title in 2016) to become the highest-ranking black executive in music. Friend and colleague Jay-Z put Platt’s achievement into context last October at the City of Hope gala honoring him: “He’s the Obama of the music industry.”

To fellow black executives, Platt’s ascension signifies more such moves to come. “It has been fairly systematic that black executives with proven track records are overlooked when it comes to CEO and president positions,” says record-label veteran Max Gousse (Def Jam, Epic/Sony), who now manages rising artist Saweetie through his Artistry Worldwide banner. “So I’m glad to see some progress.” One production company executive says that Platt’s appointment “absolutely shows that talented African-American executives can rise higher than had been anticipated [by white gatekeepers] in the past.”

But while recent moves by Platt and others



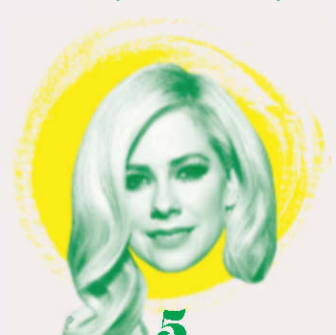
ALSO DUE IN 2019



Chaka Khan
Hello Happiness
(first quarter)



KISS *End of the Road Tour* (starts Jan. 31)



Avril Lavigne *Head Above Water* (Feb. 15)

signal steps forward, major questions loom. Is the industry truly heading toward permanent change when it comes to the inclusivity of black executives — or are the past months’ promotions merely indicative of a passing PC moment while R&B/hip-hop dominates?

The group of promotion, marketing, management, publicity and production leaders interviewed for this story agree that it’s imperative for companies to include executives on their teams who come from the R&B/hip-hop culture and thus intrinsically understand how to market effectively to that audience. For years, though, that directive has become an excuse to restrict savvy black executives from consideration for posts outside the R&B/hip-hop arena — an issue that still needs to be confronted.

“That’s why people are also cynical about what’s happening now, because [executive-level jobs] are mostly specific to urban,” says a former major-label marketing vp. (Of those major 2018 appointments, nearly half were for urban-related posts.) “I cut my teeth working in pop, rock and even country. That’s not something you find a lot of African-American executives saying right now.”

At the same time, those interviewed stress that regardless of the opportunity, black executives must also be empowered with equitable budgets and resources to perform on the same level as their white counterparts. Meaningful and sustainable change will depend upon top leadership making concerted efforts to foster more dialogue between the ranks to fully address the systemic problems that persist.

“There has been a step in the right direction,” says a veteran label promotion executive-turned-industry consultant. “But the culture inside [companies] has to change. Barriers are still there for black people.”

—GAIL MITCHELL

Some of the executives who received major appointments in 2018 include (clockwise from top left) Island Records executive vp/GM LaTrice Burnette, Capitol Music Group senior vp global creative Amber Grimes, Platt, Columbia’s Holiday, Island president Darcus Beese and Columbia’s Fant.

INSIDER PREDICTIONS

6

“There will be a lot of young songwriters coming out. We have a hip-hop wave right now, but more people are finding out about underground music. There’s great artists like Billie Eilish, Daniel Caesar — so many dope songwriters right now.”

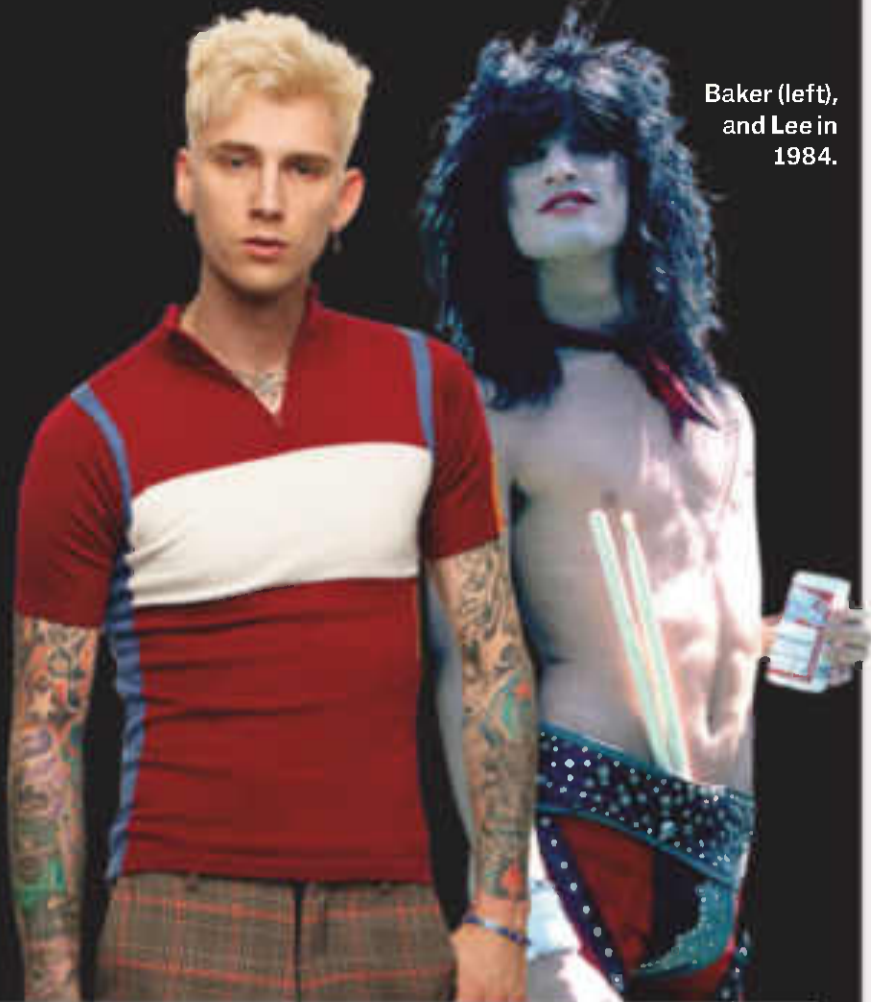
—DIPLO



7

Machine Gun Kelly Will Dish Out 'The Dirt'

ONSCREEN AS DRUMMER TOMMY LEE



Baker (left), and Lee in 1984.

Mötley Crüe's 2001 group memoir, *The Dirt*, is aptly named in more ways than one: a filter-free chronicle of the hair metal band's debauched 1980s, the stories within range from the obscene-and-fun (tourmate Ozzy Osbourne snorts ants before lapping Crüe bassist Nikki Sixx's urine off the sidewalk!) to the obscene-and-disturbing (drummer Tommy Lee knocks out his then-girlfriend's teeth, having discovered she sold sexually explicit photos of them to a porn magazine). The tonal whiplash of the book seemed to render it unadaptable, until now: Netflix's film of the same name debuts March 29, with rapper Machine Gun Kelly — going by his government name, Colson Baker — rocking a magnificent shag as Lee. "I read *The Dirt* when I was 13. It was my Bible," says Baker, though he says his feelings on the Crüe's bad behavior have evolved since then. As Baker headed to the airport to get to his daughter's violin recital, the 28-year-old opened up about shitty tattoos and what it feels like when fans want you to live like a miscreant.

How did you get this part?

Oh, my God, that was, I think, a six-audition process. The first two, I was auditioning for Nikki Sixx, and then the last four for Tommy Lee, over the course of two-and-a-half years.

Had you worn heels before?

Nothing like what they were wearing. But Tommy was big into Chucks and stuff like that back in the day. He was always wearing some combo of high white tube socks with [Nike] Cortezes with full hair metal glam gear.

From the calves down, that's still wearable! It is!

When did you first meet Lee?

He and I had partied together in Atlanta — we were on the same show together. And I have his "Mayhem" tattoo [for Lee's band Methods of Mayhem].

Makeup artists had to cover up your own full torso of tattoos to re-create Lee's.

Many of my tattoos took less time than those prosthetics took.

What is your favorite ink of Lee's?

I like his shitty Mighty Mouse tattoo — the first one that he got. It's just such a "first tattoo."

Was the lifestyle described in *The Dirt* the one you wanted?

Definitely. I had the wrong idols growing up, for sure.

What story in *The Dirt* made you think, "I want to be those people"?

Can we have that question instead be, "What was the gnarliest part?" Because the story that [made me] ask my friends, "Did you even know this was possible?" was when they called a girl's mom on a phone that was up her vagina. It still is almost unimaginable.

Lee is so childlike in his energy and romanticism. It's hard to stay mad at him, even when, as he readily admits, his behavior is reprehensible.

Tommy is like the puppy dog of the group. He makes mistakes, but you kind of love him more when he's making mistakes.

You and Douglas Booth, who plays Sixx, became close. Did your exploits live up to Sixx and Lee's?

Our first night together in New Orleans, [director] Jeff Tremaine demanded that we go out and have beers and really bond. Within the first 30 minutes, Doug was like, "I'm Nikki Sixx, bitch!" and bit [Tremaine's] shoulder so hard he still has bite marks and purple rings around the bite marks. As soon as Doug bit the director, we knew that it was going to be a ride.

Has your reaction to the darker moments in *The Dirt* changed since you read it as a teenager?

When you're 13, you don't really understand problems too much, so you're just looking at all the things that glitter. It wasn't until we were on set and doing these scenes that we were like, "Whoa, this is dark. What are people going to think about this?" But there's something about the truth in that book — the fact that you do fall in love with these people [who] then do this giant nose dive into this dark place.

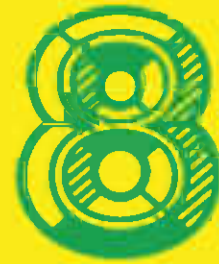
Do you feel pressure to live out what the public thinks you are?

My first single that came out was "Wild Boy." What do you think everyone who came up to me — whether it was at 2 a.m. or 2 p.m. — expected me to be? [They were] expecting me to be on top of a table, breaking glass and out of my mind.

Did you play that role or resent it?

It was only punk rock when it was against what they were expecting. As soon as they want that, you have to move on to something else and get them to fall in love with that. That's how you evolve. [*The Dirt*] is just a more intensified version of what all of our lives really are: making mistakes and growing from them. No one just gets it right.

—ANNA PEELE



RAP WILL RISE AT ALTERNATIVE RADIO

On the alt-rock airwaves, new voices boast bars, not Fenders

Last November, "Falling Down" — a collaboration between Lil Peep and XXXTentacion, two rapper-singers who had died within the previous 12 months — debuted at No. 40 on *Billboard's* 40-spot Alternative Songs ranking. Its cameo on the chart was brief, peaking at No. 35 in December and falling off altogether by the end of the month. But as the first entry on Alternative Songs for both artists, neither of whom had ever been fully embraced by hip-hop radio, it was a sign of things to come.

As traditional rock becomes ever less synonymous with pop music, alternative radio has been forced to expand its definition to include more left-of-center artists from other genres. "This generation has maybe never even gone to a record store or CD store where there was a hip-hop section and a rock section — it has all been

in front of them on a screen," says Jeff Regan, senior director of music programming for SiriusXM's Alt Nation channel. So he's starting to place acts traditionally seen as rappers on his still largely rock-based playlist: "Whether it's Lil Peep or Brockhampton or Post Malone, we have tried records from all those artists."

The rap acts getting spins on terrestrial alt radio in 2018 (see chart, below) should continue to swell in 2019. Regan sees alt/rap-straddling acts like nothing,nowhere., L.I.F.T. and Dominic Fike potentially leading the way. "We need some depth perception in the music we're presenting," he says. "Whether it's done on a laptop or on an amp and a guitar, I just want to find something new — that's what alternative is supposed to be."

—ANDREW UNTERBERGER

ALT-RADIO'S MOST-PLAYED RAP TRACKS

Number of spins from the past chart year, according to Nielsen Music



DJ Shadow feat. Run the Jewels, "Nobody Speak"

4,100



Childish Gambino, "This Is America"

1,900



Lil Peep & XXXTentacion, "Falling Down"

1,700



L.I.F.T., "Cassette Tapes"

1,100



Logic & Rag'n'Bone Man, "Broken People"

900



Brockhampton, "San Marcos"

500



Post Malone, "Better Now"

500



9
Muse Simulation
Theory World Tour
(starts Feb. 22)



10
Weezer
The Black Album (March 1)



11
Carlos Santana
Global
Consciousness Tour as
Supernatural turns 20
(starts March 17)

12

ROSALÍA WILL TAKE FLAMENCO GLOBAL

LATIN MUSIC'S MOST CHARISMATIC NEW ARTIST IS UPENDING TRADITION TO FIND "SOMETHING DISTINCTIVE"



THERE IS NO ONE WHO makes decisions for me — never,” says Rosalía. The 25-year-old singer-songwriter is based in Barcelona, but right now she’s speaking from Miami. Just a few days earlier, she performed at Art Basel, and already she’s back in the studio, writing and recording with Pharrell Williams. “If something brought me here,” she continues, “it was hard work — and always having control of the creative process.”

In the past year, Rosalía has emerged as one of the most compelling new voices in Latin music, proving on her hypnotic late-2018 album, *El Mal Querer*, that a strikingly original flamenco singer could captivate the world far beyond Spain. Showcasing her blend of vocal virtuosity and traditional

flamenco flourishes with R&B and trap beats, the LP reached No. 10 on *Billboard*’s Top Latin Albums chart last November, earning Rosalía five Latin Grammy nominations (second only to J Balvin) and two wins for lead single “Malamente.”

She also has become a surprise star at a moment when most of Latin’s breakthrough artists gravitate toward the urban sounds of reggaetón. But to Rosalía, singing flamenco doesn’t make her an outsider. “*Guajira, colombiana, milonga, rumba* — all these styles are flamenco,” she says. “They’re part of the musical tradition in my country, and they are in Latin America too.”

“Latin music doesn’t need [only] reggaetón to be wonderful,” says Afo Verde, chairman/CEO of Sony Latin/Iberia, where Rosalía is signed to Sony

Spain (in late fall, Columbia signed her in the United States). “I’m excited by the magic an *artista* like Rosalía brings. This is an artist that unifies.”

Rosalía’s gift for bringing sounds together is reflected in how she speaks: a self-possessed mix of Spanish and English, sometimes swapping languages multiple times during a single thought. But her expansive vision also has reignited controversy in Spain about flamenco and its roots: Rosalía is from northern Spain’s Catalonia region, singing music claimed by the Romany people of southern Andalusia, which in turn bears the intertwined influences of Jewish and African cultures.

“I have so much respect for the tradition,” she says. “But there’s nothing so sacred that you can’t play with it with liberty. I look to

my roots, but at the same time I’m trying to find something new, something distinctive.”

Though Rosalía’s recent rise may seem sudden, it’s the result of a decade-plus of discipline, taking her from singing in “Barcelona’s worst bars” to a coveted spot at the Catalonia College of Music, where she studied traditional flamenco, a notoriously complex genre. “It was a long process,” she says. “But I knew I had a connection with that music, and that music was my life.”

This year, Rosalía wants to expand her pool of collaborators “to see how they do it, what’s their creative process.” She says of working with Williams, “I’m doing this for fun. I love the way he makes beats. I love the way he writes.” And she has been inspired by artists outside of music,

Rosalía photographed by Mary Beth Koeth on Dec. 6, 2018, at East, Miami in Miami. Watch *You Should Know* to learn more about Rosalía at billboard.com/videos.

13



Killer Mike Will Rev Up Activists

HIP-HOP'S PROGRESSIVE-IN-CHIEF GETS VOCAL ON THE SMALL SCREEN

Killer Mike — the politically outspoken Run the Jewels rapper and still-devoted Bernie Sanders supporter — is about to take on a new role: star of Netflix's *Trigger Warning*, a docuseries in which he addresses social issues through alternately amusing and enlightening stunts (debuting Jan. 18). "Either you do your best to make this system more perfect, or you start blowing it up," says the Atlanta MC. Here's his post-midterms plan for how you too can help start a fire.

SUPPORT BLACK-OWNED BUSINESSES

"I'm pretty encouraged because Atlanta has the opportunity to stay an African-American economic and political stronghold. But nationally, blacks are not gaining ground. Prior to desegregation [in the 1950s and '60s], my community was affluent and full of hope. [With desegregation], you gained the ability to shop at the mall, or a corporate or white-owned place, but something was also lost. My goal is to get allies of every race, creed and color into the black economic system, but it must start with us. We must keep a dollar in our community longer than six hours."

RALLY FOR MARIJUANA LAW REFORM

"A lot of brothers in my state are ready for full legalization because they want to be part of the economic process. And as an African-American man in Atlanta, if you get a felony marijuana conviction right out of high school, it ruins your life. That's why after 2016, I stayed home and organized locally to get some legislative changes in city council — the pulling back of the drug war laws."

LOOK FOR LOCAL CHANGEMAKERS

"Find out who's already organizing locally and ask them what you can do to help — otherwise you're just supporting another corporation. I don't know what to do actionably in Chicago or Flint, Mich., but I can tell you who does know."

GO WITH YOUR GUT

"I got to be able to sleep with me at night. I have gotten behind people that I didn't fully support before — I supported Stacey Abrams [who ran for governor of Georgia], and I don't agree with her on guns at all. With [Hillary] Clinton, I absolutely could not. I was alive and a teenager when the "superpredator" line [the term Clinton used in 1996 to describe troubled black youth] came across. I don't wish no bad, but you've done bad to my community."

"So much of Sanders' policy is popping up in other candidates' agendas, and that excites me. We're closer to Medicare for all than we know, closer to national decriminalization of marijuana, closer to making leaping progress in this country... if we communicate on both sides of the aisle in our living room. Don't just wait for politicians to do it."

—AS TOLD TO PAUL SCHRODT

INSIDER PREDICTIONS

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"Drugs [are] already a big debate, and it's only going to get bigger. There are so many dying from it. People are trying to make it 'Don't do drugs,' while you got some saying to do drugs since it has helped them out."

—LIL DURK



15

"Fan armies are going to have more of a say in things that artists do. [Look at] Weezer's recording of 'Africa.' That started on Twitter with a person who set up a handle for the express purpose of getting Weezer to record a cover of the Toto song. And that snowballed with music fans on Twitter, and Weezer ended up recording it. In 2019, this connection between artists and fans is going to grow even deeper."

—KEVIN O'DONNELL, MANAGER OF MUSIC PARTNERSHIPS, TWITTER

too: Rosalía has a small part in Pedro Almodóvar's next film, *Dolor y Gloria*, and she speaks of watching his muse, Penélope Cruz, with awe. "It was so interesting to see her improvise. I love performance, not just as a musician, but in dance and theater — experimenting with corporal expression."

After spending most of January in the studio, Rosalía plans to drop multiple singles in 2019 and develop her live show prior to her debut appearance at Coachella. She hopes to spend more time in Los Angeles, a city with a creative energy that she says reminds her of Barcelona. "My family always asks me, 'Rosalía, when are you going to stop?'" she says with a laugh. "And I say, 'I'm never going to stop. I'm going to just keep recording and enjoying this moment.'" —JULIE MEADE



16

Hillsong United
As-yet-untitled album (April)



17

Carrie Underwood
Cry Pretty Tour 360 (starts May 1)



18

Ani DiFranco's
memoir, *No Walls and the Recurring Dream* (May 7)

INSIDER PREDICTIONS

19

“Now that the Music Modernization Act has passed, there’s a big question about how much the publisher should be getting from streaming revenue. Labels used to argue that they were spending all these dollars for marketing, shipping, distribution and logistics, and that’s why they were getting so much more.

There’s no cost of goods anymore, there’s no risk on capital for shipping and distribution, so publishers will have a stronger argument toward having a bigger piece of that pie. And they’re going to go for it. And radio is going to have a day of reckoning. This thing they just passed that SiriusXM is now paying, that’s the first step. The next step is to get radio to pay performance [royalties] on the masters, as well.”

—GABE SAPORTA, FOUNDER, THE ARTIST GROUP; FORMER FRONTMAN, COBRA STARSHIP



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“You’re going to see real competition in streaming — Apple, Amazon, YouTube Music — as well as more disruption in distribution — Spotify Marquee, Stem, Apple — opening the door for continued indie artist development.”

—LIVIA TORTELLA, FOUNDER/CEO, BLACKBOX



21. SPOTIFY WILL SCOOP UP INDEPENDENT ACTS — AND PUT LABELS ON ALERT

THE LATEST STREAMING REVOLUTION? DIRECT-TO-ARTIST TOOLS THAT COULD GIVE TRADITIONAL LABELS A RUN FOR THEIR MONEY

A S A SONGWRITER FOR megastars like Drake and Rihanna, Starrah never has to worry about where or how to distribute her work. But as a singer and rapper in her own right, she’s like any other independent artist — eager to push her music on streaming services without going through costly, cumbersome middlemen.

Thanks to Spotify’s direct-upload tool (now in beta testing) and a growing number of similar services across streaming platforms, artists like Starrah increasingly won’t need a label or even an indie distributor to get their music to a wide audience. (Spotify also released a playlist tool in October allowing artists direct contact with its curators.) “It really could disrupt things,” says Nick Jarjour, Starrah’s manager. “It creates less barrier-to-entry for artists, and that in itself is a good thing.”

So far, Spotify has been the most aggressive of the streaming platforms in launching direct-to-artist tools. In October, the service invested in DistroKid, which could soon allow artists who use Spotify to post the same content on rivals like Apple Music and Tidal. And earlier in 2018, Spotify offered to give six-figure advances to managers to license their artists’ music directly to the service. Although Spotify stock has wobbled with the recent stock-market fluctuations, investors have rewarded the company whenever it reveals these kinds of deals. “We expect these tools to help us continue to provide the largest opportunity for the widest group of creators and artists,” said Spotify CEO Daniel Ek in a November third-quarter earnings call.

Other platforms are following suit: In December, Apple Music bought Platoon, a London startup offering lesser-known artists tools for funding, distributing and marketing

their music; and last summer, YouTube started Premieres, which allows acts to hype new releases without having to use other social media. Universal Music, the world’s biggest record label, has yet to sell its 5 percent stake in Spotify and supports any investor enthusiasm to drive up the stock; Sony Music still holds half of its original stake as well. But major-label executives are watching the streaming giants’ artist-courting efforts warily, sweetening their own deals to sign acts while promising that labels can offer resources far beyond upload and playlist tools.

Spotify and other top streaming services “are not protecting the status quo. They are saying, ‘Let’s protect the future,’” says Zack Gershen, partner with mTheory, which provides services for artist managers and works with Major Lazer and twenty one pilots. “It’s all part of their attempt to democratize the business and level the playing field.”

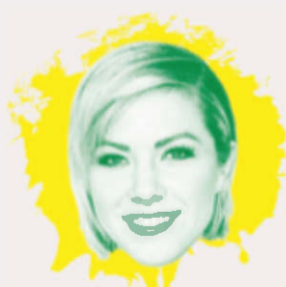
—STEVE KNOPPER



22
Hootie & The Blowfish
Group Therapy
25th-anniversary tour
(starts May 30)



23
Elton John
Musical biopic
Rocketman, starring
Taron Egerton (May 31)



24
Carly Rae Jepsen
As-yet-untitled
album (spring)



25
Perry Farrell
First solo LP in
18 years, *Kind
Heaven* (June)



26
The Lion King
all-star-voiced remake
with **Beyoncé** and
Donald Glover (July 19)

27

“Most of the labels are focused on data A&R. In a world where everyone has the same information, 2019 will be the year where both bespoke A&R and traditional A&R will be paramount skills necessary to win.”

—LYOR COHEN, GLOBAL HEAD OF MUSIC, YOUTUBE



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AMY WINEHOUSE WILL TOUR AGAIN

With the support of the artist’s label and estate, a hologram giant brings her back

During the past few years, BASE Hologram has brought shimmering reconstructions of Roy Orbison and Maria Callas to stages around the world, but the company’s next tour might be its most anticipated yet: a world jaunt for holo-Amy Winehouse, set to debut before the end of 2019. “We are presenting her in terms of the stage presence and the passion that she brought to her music,” says BASE Entertainment CEO Brian Becker. But creating a believable onstage image is just one part of a complicated process.

LOCK DOWN THE LEGAL

Before any creative decisions could be made, BASE needed to secure the licensing rights to Winehouse’s likeness and image — controlled by her estate through her father, Mitch — and her master recordings, owned by Universal Music Group. In this case, BASE worked with both UMG and the estate from an early stage. (The latter will donate all proceeds to the Amy



Winehouse Foundation, fostering drug and alcohol abuse awareness among young people.) “It’s really a collaborative vision,” says Becker.

PLOT OUT TOUR POTENTIAL

In 2018 — seven years after her death — Winehouse’s catalog sold 301,000 equivalent album units in the United States alone, according to Nielsen Music. That indicated to Becker that there was sufficient fan interest to support a world tour, so he engaged Paradigm Talent Agency and U.K. affiliate Coda to book shows. “People have such an emotional connection to music, and they have certain expectations,” he says. “The biggest responsibility we have is recognizing that and

being sensitive to it — but at the same time, creating something entertaining and satisfying.”

GET (REALLY) CREATIVE

A tour like Winehouse’s is less like a traditional concert than a theatrical production, with the requisite staff: a director, a script writer, lighting, sound and costume designers, a choreographer and a live band. And then there’s a Winehouse stand-in: an actress cast to rehearse for up to 12 weeks as the show and technology get refined, and then filmed before hitting the road. “Because her life ended with a tragic, early death, the world was left wanting and wondering what she would do next,” says Becker. “So we try to think about this creatively.” —DAN RYS

29 GROWN-UP BOY BANDS WILL BATTLE FOR SUPREMACY

Wizened hunks New Kids on the Block and Backstreet Boys are both touring and releasing new music this year. How do their careers — including their run as super-guy-group NKOTBSB — stack up? —A.P.

	YEARS ACTIVE	BILLBOARD 200 TOP 10 ENTRIES	BILLBOARD HOT 100 TOP 10 SINGLES	BIGGEST SINGLE-NIGHT CROWD SO FAR	SIGNATURE MOVES	THIRSTIEST LYRIC	MOST MEMORABLE FACIAL HAIR	WHAT’S NEXT
NKOTB	1984-1994, 2008-present	6	9*	Carrier Dome, Syracuse, N.Y.; Nov. 24, 1990 37,997 tickets	Hangin’ tough in Boston; not pronouncing their Rs	“If you didn’t want it, you shoulda let me know/But since you didn’t want it, then girl you got to go/Don’t think that you can play me, and jerk me all around/You used to be my baby, now your ass is in the pound” (“Dirty Dawg,” 1993)	The group ‘stache	On March 8, the 30th-anniversary rerelease of <i>Hangin’ Tough</i> with several new tracks; the subsequent 53-date MixTape arena tour with fellow ‘90s kids Salt-N-Pepa, Debbie Gibson, Tiffany and Naughty by Nature
BSB	1993-present	9	6	Georgia Dome, Atlanta; Feb. 19, 2000 73,337 tickets	Five-part harmonies; dressing like 2003 NBA draft picks	“I don’t have a fancy car/ To get to you I’d walk a thousand miles/I don’t care if he buys you nice things/ Does his gifts come from the heart? I don’t know” (“As Long As You Love Me,” 1997)	Kevin Richardson’s Gomez Adams goatee	The Jan. 25 release of new album <i>DNA</i> followed by a 91-date arena world tour
NKOTBSB	2010-2012	1	0	Fenway Park, Boston; June 11, 2011 33,588 tickets	Smoothly synchronized dance moves; charmingly self-aware capitalization on boy band nostalgia	“So don’t turn out the lights now, lights now, lights now/’Cause in a minute we’ll be feeling like never before/We’ll light up the night now, night now, night now/I’ll be whatever you need and more” (“Don’t Turn Out the Lights,” 2011)	AJ McLean’s loose collection of unconnected beard strips	Maybe a reunion? “You never know,” said NKOTB’s Jonathan Knight at the 2018 Billboard Live Music Summit. “Talk to those guys,” added bandmate Danny Wood. Your call, BSB!

*ALL CONSECUTIVE HITS BETWEEN 1988 AND 1990

INSIDER PREDICTIONS

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“Politics will continue to play a role. It’s a political stance either way, right? It’s a political stance if you decide to get into the fray and dig in and make art about it, and it’s a political stance if you don’t.”

—LESLIE ODOM JR.



31

“Voice activation is coming into its own, and it’s an absolute game-changer in terms of our ability to reach more people globally. As a result, we will be putting music on demand directly into the hands of the public. This means music will be ‘always on,’ and it will break down the previous barriers of demographics and genres.”

—DANNY BENNETT,
PRESIDENT/CEO,
VERVE LABEL GROUP



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Chance the Rapper, Cardi B and T.I. (from left) judge Netflix rap contest *Rhythm + Flow* (fall)



33

Albums and singles in the works from Nicky Jam, Ozuna and Liam Payne (from left)

34

PARDISON FONTAINE WILL STEP UP AT THE MIC

AS HE PREPS HIS MAJOR-LABEL DEBUT, A BEHIND-THE-SCENES STAR TAKES HIS MC SKILLS TO A MUCH WIDER STAGE



Fontaine photographed by Zenith Richards on Dec. 10, 2018, at Sugar East in New York. Watch an episode of *You Should Know* about the rapper at billboard.com/videos.

NOT SO LONG AGO, JORDAN THORPE WAS clocking hours as a middle school substitute teacher in a down-and-out Hudson Valley New York town. Then one day, the school stopped calling — not because of his abilities as an educator, but because his students had discovered his alter ego: the rapper Pardison Fontaine, who at the time had a locally viral hit called “Oyyy!” (It might’ve had something to do with lyrics like “You mad ’cause your bitch treat my dick like a shake weight.”)

Three years, two Grammy nominations and one rowdy BET Awards performance later, the 29-year-old rapper says “the school wants me to come back” — but his schedule these days might make that tricky. Pardi (as he’s known to fans) has in short order racked up extensive writing credits with Cardi B, his longtime friend (one of those Grammy nods is for 2018 album of the year, for his writing on her *Invasion of Privacy*), and Kanye West. But it’s his own distinctively dynamic style as an MC — gruff vocals and lyrics blending street savvy with a deft sense of humor — that got him signed by Atlantic Records in March 2018. Now, he’s at work on his major-label debut and plans to release a mixtape in March.

He has come a long way from Sue’s Rendezvous, the self-proclaimed “hottest gentlemen’s club in the Tri-State Area,” where Pardi started out performing, and where Cardi, “a homie,” used to dance. Becoming an MC “was never, like, a flag I was waving,” says Pardi. “My focus has always been the artistry of it all.” Nevertheless, when Cardi heard him around the same time she started rapping, she invited Pardi to collaborate — a partnership that culminated in him writing on every *Invasion of Privacy* track.

But the ultimate affirmation came from Pardi’s childhood idol West, who invited him out to Jackson Hole, Wyo., in 2018 to write on *Ye*. After that, “it didn’t matter what accolades I had,” says Pardi. “When Kanye co-signed [me], it was like, ‘Damn, who’s going to tell me otherwise?’” He remembers playing his freestyle “Rap Charlamagne” for Atlantic A&R consultant Brooklyn Johnny, and “he smacked his forehead, like, ‘This is a no-brainer. We got to make this happen ASAP.’”

In September, Pardi released his first single as an Atlantic artist, the twerk anthem “Backin’ It Up,” featuring none other than his old friend Cardi. Now, he’s at his Jersey City, N.J., home studio working on his album, for which he has recorded features from Bryson Tiller and rising female Kentucky rapper Vory. “We definitely going to do 12 to 15 songs at least,” he says. “I was going to do the EP thing, but now I feel like, ‘Yo, I just want to get out as much music as I can.’ It’s that time.”

He’s in no rush — the sense of authenticity that has made him a coveted co-writer is what he most wants to preserve in his own songs. “My music is so tailored off of actual experiences,” he says, “that it takes me some living to come up with the content.” Much of that material comes from his upbringing in Newburgh, an upstate New York city that the FBI has named among the most dangerous in the United States. On his 2015 track “Hooporeerap,” Pardi addressed the sense of hopelessness that a young black man could feel growing up in such a place — as in his only hope of making it would be “if he hoop or he rap.” Pardi happened to be gifted at both, even earning a full scholarship to play Division II basketball at Delaware’s Goldey-Beacom College, but he quit after just a semester to pursue music. His thinking then wasn’t so different from his recent decision to make the solo leap. “On the basketball team, it’s a group effort,” he says. “[But] in music, I get to take all the shots.”

—JULIA BLACK

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THESE COLLABORATIONS COULD CREATE PERFECT HARMONY

Some long-awaited — and some never anticipated — partnerships are set to potentially make new music in 2019. But who has actually put in studio time, and who is just teasing us? —A.P.

WHO

WHAT

WILL YOU HEAR IT?

JENNY LEWIS + BECK



Beck (along with Ringo Starr and Ryan Adams) joins Lewis’ backing band for her spring LP, *On the Line*.

Hell yeah! *Billboard* has, and it’s great.

SHERYL CROW + ST. VINCENT



Crow is releasing a collaborative album chock-full of star guests like St. Vincent’s Annie Clark.

Yup! In addition to St. Vincent, Crow will rock with “a bunch of people I’ve known forever who I’m friends with” — like Stevie Nicks, Bonnie Raitt, Mavis Staples, Keith Richards and Willie Nelson.

MITSKI + ALLIE X



“Can confirm, we’ve been rocking together,” Allie X told *Billboard* in August about Mitski writing on the indie pop star’s upcoming album.

Strong likelihood. Mitski too has said they’ve been writing together.

DRAKE + MIGOS



When a fan asked whether Migos and Drake would drop a mixtape after the November 2018 conclusion of their tour, Quavo responded, “You must be a psychic.”

Last May, Quality Control Music CEO Kevin “Coach K” Lee told *Billboard* “if that happens, it happens.” And would Quavo lie?

SHAWN MENDES + BTS



At the 2017 American Music Awards, Mendes and the BTS boys discussed collaborating on-camera for the Korean group’s YouTube channel. In a June radio interview, Mendes promised that “it’ll happen.”

Sure, if Mendes manages to pin down the biggest boy band in the world — “a hard group to get with,” he admits.

CHANCE THE RAPPER + KANYE WEST



“Me and Chance working on a new album,” announced West at a September concert in Chicago. “It’s called *Good Ass Job*.”

You know... anything’s possible.

IT’S HAPPENING!

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CONGRATULATIONS TO OUR FRIEND
ROB LIGHT
AND THE MUSIC DEPARTMENT AT CAA ON 35
YEARS OF EXCELLENCE!

FROM,
BEYONCÉ
AND THE TEAM AT

PARKWOOD
ENTERTAINMENT





Beyoncé, a CAA client since 2015, gave one of the most acclaimed performances of 2018 at Coachella.

BACKSTAGE PASS

Creative Artists Agency: 35 Years Of Igniting Stars

The talent firm's music division, which launched in 1984, fosters a culture of collaboration among its agents and boasts a roster of headlining artists in every genre and superstars from Beyoncé to Bruce Springsteen

BY MELINDA NEWMAN and THOM DUFFY

DURING THE WEEK OF Dec. 9, Stevie Wonder headlined his annual House Full of Toys benefit concert at the Staples Center in Los Angeles, while on the opposite coast, Bruce Springsteen began the final week of his acclaimed run on Broadway, just days ahead of the release of a Netflix special adapted from his one-man show.

Across the Atlantic, Def Leppard rocked a homecoming show in Sheffield, England, on the U.K. leg of a tour that, earlier that year, had packed North American amphitheaters on a joint bill with Journey. In India, Beyoncé played a private wedding and Instagrammed herself in a red-and-gold dress and gold headpiece. Back across the Pacific Ocean, the Eagles had packed Aloha Stadium in Honolulu, ahead of a 2019 tour of New Zealand and Australia.

The sun never sets on the clients of Creative Artists Agency.

CAA's music division marks its 35th anniversary in January — a milestone that comes in the wake of its recognition as agency of the year at the Billboard Live Music Awards last November. The honor reflects the agency's representation of over 190 music-division clients who rank as headliners at theaters, arenas, amphitheaters or stadiums, including, outside of North America, Ed Sheeran, *Billboard's* No. 1 touring artist of 2018. (Paradigm Talent Agency books Sheeran within North America.)

Rob Light, who has worked for CAA since 1984 and led its music division for 20 years, attributes the agency's success to a culture of collaboration, among not only its music agents but agents in all departments who work together instead of in silos. The goal is to serve its clients in any artistic endeavor, whether it be soundtracks, theater, film, TV, books, endorsements or even video games. "There's no CAA without all these people who are hungry and inspired," says Light. "I've just been blessed to sit in this chair."

In 2018, artists represented by CAA generated nearly \$5 billion in revenue, according to the agency. CAA's roster includes a stable of veteran road warriors who have been with the agency for years (if not decades), such as Bon Jovi, Bob Dylan, Eric Clapton, Fleetwood Mac, Jackson Browne and James Taylor. Its roster of current pop stars includes Ariana Grande, Cardi B, twenty one pilots, Future, Lady Gaga, Justin Bieber, The Chainsmokers, Leon Bridges, Dua Lipa and SZA.

19 BRAINS ARE BETTER THAN ONE

Light's leadership team includes Darryl Eaton, Mitch Rose and Rick Roskin, co-heads of contemporary music for North America. Each of the four has been at the agency nearly three decades or longer, and many of their colleagues also have spent their entire careers at CAA — a level of longevity and stability atypical of the music industry.

Rose emphasizes that the talent among CAA's agents goes far deeper than senior staff. "If you're a baseball fan, the 1927 Yankees were the greatest team of all time. From the leadoff hitter to the ninth, everybody was a superstar," he says. "I often compare us to the '27 Yankees."

Says Eaton: "The bit that two brains are better than one is absolutely true, [and] we've got 19 brains on any project. Yes, you will have a point person that's



CAA has booked Grande as a headliner for the 2019 Coachella festival.

quarterbacking the team. But we bring the group mentality to really push the client's game [forward]."

Adds Roskin: "Our culture separates us from our competition. We practice what we preach, we share information, we share intelligence. And ultimately, we're passionate, we're tenacious, and we bring all this energy to work on behalf of the artists that we represent."

When Mike Ovitz, Ron Meyer, Bill Haber, Michael Rosenfeld and Rowland Perkins founded CAA in 1975, the agency focused solely on the film and TV industries. Eight years later, near the end of 1983, it poached veteran Tom Ross from rival ICM to start a music division.

Ovitz "taught me more than I had known and thought of in 20 years [at ICM]," recalls Ross, who learned CAA's strategy of consulting with the entire team surrounding a star, so everyone involved was already sold when it came to presenting ideas to the artist.

"The model of how CAA would 'gang-tackle' clients and overwhelm them [with ideas and support] was pretty fascinating," he says.

In CAA's buttoned-down culture, however, the sartorially flamboyant Ross stood out. "Mike hated the fact that my corporate look was wearing a Hawaiian shirt," recalls Ross, who agreed — temporarily, as it turned out — to adopt more formal business attire.

Light had been working under Ross in ICM's New York office and had just moved

to Los Angeles when Ross took the CAA job. Still technically under contract



Eaton

to ICM, Ross was prohibited from contacting any of the agents at his former place of employment, so Ovitz reached out directly to Light to lure him to CAA as well. Although Ovitz was well on his way to becoming one of the most powerful people in Hollywood, Light says he had no idea who the CAA partner was when he saw the pink message slip on his desk requesting a callback. "I literally walk in the hallway and go, 'Anybody ever heard of a Mike Ovitz?'" Light recalls asking. He and ICM's Hal Lazareff soon joined Ross to launch CAA's music division.



Rose

"Tom said to me, 'Here's what we're going to do. We're going to change the world,'" says Light. "I remember saying, 'In suits and ties?' 'Yeah, in suits and ties.' And off I went." The business wear didn't last long once CAA's music department officially opened in 1984.

"Martha Davis from The Motels comes in [for] a pitch meeting," remembers Light. "After about 15 minutes, she says, 'You guys look so uncomfortable. I can't be with a guy who wears suits and ties. You're in the rock business.' Tom grabs her hand and walks



Roskin

her down the hallway to Mike Ovitz. She says, 'I can't sign with anybody in a suit and tie. These guys are rock agents, they need to look like rock agents.' [That was the] last time we ever wore a suit and tie."

Within six weeks of launch, Ross and his team were already working with Rick Springfield, the band America and other

THE CAA POWER PLAYERS

Billboard has recognized the following agents and executives during the past year

Billboard Power 100

Darryl Eaton, Mitch Rose, Rick Roskin
co-heads of contemporary music for North America

FIRST CONCERT

Rose: "Don Ho, with The Young Rascals, [in Honolulu] with my grandmother and brother."

Women In Music

Emma Banks, Marlene Tsuchii
co-heads of international
Carole Kinzel, Caroline Yim
agents

FIRST CONCERT

Banks: "Dire Straits at the Birmingham [England] N.E.C. in 1985."

Branding Power Players

David Aussenberg
music brand partnerships agent

FIRST CONCERT

"Billy Ray Cyrus at the Houston Astrodome in 1992."

acts that had followed the former ICM agents to CAA. Ross brought Prince to the agency ahead of the release of his film *Purple Rain*, and CAA's work on the singer's movie, soundtrack and tour proved to be calling cards for other musicians with broad ambitions beyond playing concerts.

The agency's divisional integration remains key to CAA's success today. "Part of the agent's role is dream weaver," says Ross, who voluntarily left CAA in 1998 and stepped away from the agency business. "If you hear [an artist saying], 'I want to do something like this,' you better find a way because someone else will."

The agency, which has represented Kelly Clarkson since she won the first season of *American Idol* in 2002, helped her move into TV with an NBC deal that includes judging on *The Voice* and into publishing with children's books inspired by her daughter, River Rose. CAA connected rapper Logic with director J.J. Abrams' Bad Robot production company, which is developing the film *Everything Must Go* from a script that the rapper co-wrote. Harry Styles was cast in Christopher Nolan's *Dunkirk* with CAA's help, and Gaga achieved the most acclaimed music-to-movie crossover of 2018 with *A Star Is Born*. One reason that project happened, says Light, was "because my CAA partner Bryan Lourd [put] Bradley Cooper and [Gaga] in a

CAA NASHVILLE

"Those guys who wear the white hats"

Shania Twain, who ranked among the top touring artists of 2018, according to Billboard Boxscore, was only one of the recent success stories of CAA's Nashville office, which also helped attain achievements in the past year for country, rock, pop, EDM and R&B clients including Kelsea Ballerini, Leon Bridges, Luke Combs, Dan + Shay, Brett Eldredge, Midland, twenty one pilots and the Zac Brown Band.

"Our most notable accomplishment, however, is the number of young agents and trainees who have been promoted and are thriving in our system," says Marc Dennis, co-head of CAA Nashville with Brian Manning and Darin Murphy. Logan Handelsman was promoted to agent in March 2017, Bennett Beckner and Madison Lee in December 2017 and Katie Germano in April 2018, while Kara Enos and Emily Van Allsburg are both agent trainees.

John Huie, who holds the title of founder of CAA Nashville along with Rod Essig, recalls that a music company president once described CAA as "those guys [who] wear the white hats," he says. "I'll take that. [We're] doing great work with integrity and passion." —T.D.

On behalf of our executives,
artists and songwriters,
thank you **Rob Light** and **CAA**
for 35 years of partnership.
Happy Anniversary.

From all your friends at Universal Music Group



room together and said, 'You need to meet each other.' That's what an agent does."

THE '80s AND '90s: WINS AND A STAGGERING LOSS

Throughout the 1980s, CAA's music division fine-tuned and built upon the model for national concert tours that Premier Talent founder Frank Barsalona — who represented The Who, The Yardbirds, Led Zeppelin, Jimi Hendrix and Springsteen — established in the '60s and '70s. The department continued to grow and expanded further into rock with such acts as AC/DC and brought on more agents, including Carole Kinzel, the late

Essig joined CAA shortly afterward, and he and Huie continue to guide the Nashville operation to this day, in partnership with Marc Dennis, Brian Manning and Darin Murphy, co-heads of CAA Nashville.

CAA Nashville has since grown to represent many of the top names in country, including Carrie Underwood, Tim McGraw, Keith Urban, Shania Twain, Luke Combs and Maren Morris, and as Music City has evolved to reflect a more diverse musical scene, the division has added such acts as Styles, twenty one pilots, Bridges, Niall Horan, Meghan Trainor, 5 Seconds of Summer, GRiZ and Cheat Codes. Its 2018 bookings reflected a 10 percent increase

Country Power Players

Rod Essig, John Huie
founders, CAA
Nashville

**Marc Dennis,
Darin Murphy**
co-heads, CAA
Nashville

FIRST CONCERT

Huie: "The Beatles, Atlanta Stadium, Aug. 18, 1965."

Dance Power Players

**Macquarie Clark,
Hunter Williams**

FIRST CONCERT

Clark: "[It should have been] Miles Davis at Jones Beach [in Wantagh, N.Y., in 1991] with my mother. We arrived to find it had been canceled. Sadly, Miles passed away shortly thereafter. So my first concert was Aerosmith, that same year, also at Jones Beach."

Digital Power Players

Shannon Fitzgerald
tour marketing
executive

FIRST CONCERT

"Paul McCartney at the United Center in Chicago. It was the beginning of my obsession with live shows that carries on to this day."

40 Under 40

Aaron Tannenbaum
music agent

FIRST CONCERT

"Bob Dylan, the Roanoke [Va.] Civic Center, 1994."

business. "Tom was a visionary," says Light, who took over as division head. "He built this department. The culture that we have and the way we operate was [from] him. We're obviously much bigger today. But it's because I had an incredible foundation."

Light wasted no time in expanding operations in several areas. As record companies cut artist-development budgets, he saw an opportunity to offer marketing services to clients. In 1999, he hired Alli McGregor to work with managers, labels and promoters on advertising plans and other initiatives. The marketing department has since grown to 11 people.

The same year, Light launched a private-events and corporate-bookings department. "I had gotten a request for a client to do a date for a bank," recalls Light, who, after determining that the artist was already booked, told the caller, "He's not available, sorry." Shortly after hanging up, Light says he realized, "Why didn't I try to transition that to another artist?" At the time, CAA's music division was generating \$6 million a year in private events. He hired Robert Norman to oversee the department and told him, "Your job is to seduce and court every private-event buyer in the country so we're their first call and they don't leave without an artist." In 2018, CAA did \$182 million in private events and corporate bookings.

As opportunities for artists to work with consumer brands increased, CAA's music

CAA INTERNATIONAL

"There really are no barriers"

Ed Sheeran, whom CAA represents outside North America, didn't just claim the No. 1 spot on Billboard Boxscore's ranking of 2018's top tours. His four-night stand in June at Wembley Stadium in London also ranked as the top Boxscore gross of the year, with \$28.9 million. "The best comment I've heard about [us] is, 'If you want to break a superstar globally, CAA is always the first call,'" says Mike Greek, who runs the agency's London office with Emma Banks, coordinating bookings with their fellow co-heads of international, Chris Dalston and Marlene Tsuchii, who are based in Los Angeles.

"What started as a service area [in 1995] allows clients to extend their careers by [playing] multiple territories beyond the United States and Europe and is now a key contributor to the music department's overall success," says Dalston. "Our international roster spans all genres, from rock to pop to country, urban and comedy — we book them all internationally. There really are no barriers anymore. Everything translates." —T.D.

Sheeran, whom CAA represents outside North America, scored the top boxscore of 2018 with his four-night stand in June at Wembley Stadium in London.



Mike Piranian and the late Bobby Brooks. Brooks died in a 1990 helicopter crash with Stevie Ray Vaughan following a concert in Wisconsin by Vaughan and Brooks' client, Clapton. "We were beside ourselves. He was our brother. He was the backbone," says Ross.

In 1991, CAA opened its Nashville office. Although the agency already represented Randy Travis, Dwight Yoakam and Dolly Parton, many country artists were still booked by Nashville-based boutique agencies devoted solely to the genre. Bill Ham, manager of CAA rock client ZZ Top, was also managing then-rising country superstar Clint Black and convinced CAA of the need to be in Nashville. The agency hired Ron Baird and John Huie — and they ran CAA's Nashville operation out of Baird's spare bedroom for the first eight months until Ross could convince Ovitz of the necessity for a Nashville office. Rod



Ross

over the previous year.

To oversee bookings abroad, Chris Dalston launched the international department of CAA in 1995. Dalston and fellow agent (and spouse) Marlene Tsuchii still direct CAA's bookings outside North

America from the office in Los Angeles in collaboration with the London-based team under Mike Greek and Emma Banks. Their work with agent Jon Ollier on behalf of Sheeran helped the singer lead *Billboard's* 2018 Top Tours chart with performances from Australia to Japan and Europe to South Africa, where in December he co-headlined Global Citizen's Mandela 100 festival with Beyoncé and Jay-Z.

MARKETING, SPONSORSHIPS AND PRIVATE EVENTS

In November 1998, one week after Ross marked his 30th anniversary as an agent, he decided to leave CAA and the agency

**Congratulations
to Rob Light & CAA
on 35 years of
unmatched success in
the music business!**

Tom, Aaron and your Friends at Warner Bros. Records



division in 2002 launched a sponsorships department (now called music brand partnerships). Under Tom Worcester, the department closed over 260 deals in 2018, generating more than \$56 million in additional revenue for clients.

CAA recognized the rising importance of Latin music in 2013 when it hired Bruno del Granado, who had previously helped manage Ricky Martin, to grow the agency's Hispanic bookings in the United States and Latin America. The agency opened its permanent Miami office three years later.

ARTIST DEVELOPMENT AND A DEEP BENCH

While CAA boasts an enviable roster of superstars, Light points out that the agency has signed over 90 acts before their first record came out. Many of those have gone on to become superstars themselves, including Maroon 5, Lorde, Katy Perry, One Direction, Radiohead, Urban, Underwood and Grande.

CAA booked Maggie Rogers for the fourth episode of *Saturday Night Live* in 2018 — one of seven *SNL* shows featuring CAA clients as musical guests in the first nine weeks of its current season. Rogers' appearance came before the release of her first full-length album, *Heard It in a Past Life*, on Jan. 18 (see story, page 25).

Yet, as much pride as Light takes in the artist roster, he gives equal praise to his agent roster and CAA's legacy of

Hip-Hop Power Players
Mark Cheatham, Zach Iser, Caroline Yim
agents

FIRST CONCERT Iser: "Michael Jackson, Dodger Stadium, 1984. My mom was still pregnant with me."

International Power Players
Emma Banks, Chris Dalston, Mike Greek, Marlene Tsuchii
co-heads of international

FIRST CONCERT Dalston: "Depeche Mode, Hammersmith Apollo, London, late '80s. I got thrown out for trying to get onstage during the encore."

Latin Power Players
Bruno del Granado
agent

nurturing talent from within, including his co-leaders Eaton, Rose and Roskin — each of whom started at CAA working in the mailroom.

"I don't think you can duplicate this anywhere else," says Light. "It's cultural. It's not bricks and mortar. I believe — and it's not false modesty

— that if I left tomorrow and Darryl Eaton were sitting here or Mitch Rose or Rick Roskin or Emma Banks" — or any of the experienced members on CAA's deep bench — "this place would keep humming. Because we built it in a way that that's what it's supposed to be. It's a very special place." ●

WOMEN AT CAA

"Gender equality is a priority"

"CAA is gender-blind," says Carole Kinzel, the first female agent in the firm's music department. "There [once] were so few women in the industry doing this job. Now, a significant number of our senior agents and executives are women [35 percent, according to CAA]. I have never once felt that being a woman has held me back."

The agency has both informal (mentorship) and formal ways of advancing the status of women. An employee committee called FORWARD is "dedicated to engaging, inspiring and developing women at the agency and helping to empower and connect women across the industry," says Kinzel.

Jenna Adler, who started at CAA in 1990, describes herself as its first "home-grown" female agent. "Gender equality is a priority," she says. "CAA has committed to 50/50 [gender] leadership by 2020, which is a big leap forward. There's a strong focus on developing the next generation of female agents, from our internship program to our agent trainee program and beyond." (CAA says that its operations group has already achieved the equal gender balance.) —T.D.

RECRUITS TO CAA

"The team is motivated"

While many agents at CAA have spent their entire careers at the agency, Nat Farnham and Scott Morris are among those lured to the firm by its competitive advantages.

"The whole concept of inviting new agents into the lives and careers of established, superstar clients is uniquely CAA," says Farnham, who previously worked at Evolution Talent Agency. "Trust me, this does not happen at the other shops." Farnham arrived at CAA in 2004 with a relatively small roster of artists but has since worked with KISS, Journey, Steely Dan, John Mellencamp and others. "The whole notion of collaborative team-agenting is singular to CAA," he says.

Morris, who came to CAA from ICM in 2012, says that he loves "working at a place where the team truly is motivated, curious and smart." At one CAA retreat, he recalls, "The Bruce Springsteen song 'We Take Care of Our Own' was played, and that has always resonated with me because the sentiment rings true with this company. Our priority to our clients is to protect them. You feel that same protection as an agent within the CAA community." —T.D.

'I Pull Rabbits Out Of Hats'

CAA partner and music division head Rob Light on the agency's magic touch

On Aug. 15, 1975, 17-year-old Rob Light went to New York's Greenwich Village to see Bruce Springsteen at the intimate 400-seat Bottom Line nightclub. Watching the rocker captivate the crowd at what is now considered one of Springsteen's legendary live shows, Light resolved "to find a way to do something in this business."

And so he did. In January, Light celebrates his 35th anniversary with Creative Artists Agency, where he is a partner and managing director. Last November, he marked 20 years as head of the music division.

His ticket from that 1975 night is framed on the wall of his Century City



Light

office in Los Angeles, alongside a note from Springsteen, whom CAA now represents. The bathroom in his office is lined with hundreds of backstage passes going back to the early '80s. "I have [every] laminate I've ever worn around my neck," he says.

Perhaps even more telling, on a table sits a black top hat with a stuffed hare. "That's what I do for a living," says Light. "I pull rabbits out of hats."

Attending shows five or six nights a week, the 60-year-old Light still arrives in the office at 6:30 every morning — "I don't feel like I'm 60 — I feel like I'm 30," he says. He oversees 135 agents worldwide — and emphasizes his team is the reason for CAA's success.

Although he has no shortage of tales from his past, he looks steadily forward. "I'm much more curious about what did you like, what did you see, where did you go, what club should I go to," he says. "You'll rarely see people sitting around here telling old war stories."

You began working at CAA when you were in your mid-20s. What did you learn from CAA founder Mike Ovitz?

Mike was so prepared, so smart, so strategic. Nothing was haphazard. You never went into a meeting that you weren't prepared for. I was just so impressed with what went into that because rock'n'roll is sort of off the cuff. He was incredibly team-oriented. I would watch in meetings the way he would get

THANK YOU ROB LIGHT AND THE TEAM AT

CAA

FOR BEING SUCH GREAT PARTNERS

35th ANNIVERSARY

CONGRATULATIONS!
LOVE, YOUR FRIENDS AT ATLANTIC





Before they filmed *A Star Is Born*, Cooper (left) and Gaga were brought together for a meeting with CAA partner and co-chairman Lourd.

people to talk and reveal themselves and their dreams and their desires, and how we worked that into a strategy.

On the current season of *Saturday Night Live*, CAA booked the musical guests on seven of the first nine episodes. How active are you in that?

We're very involved. I'm not saying I had anything to do with getting Ella Mai on *Saturday Night Live*, but I emailed [SNL producer] Lorne Michaels from backstage at the Staples Center after I saw her sing. The manager is right there, and I said [in the email], "This girl is unbelievable. You need to put her on your show." You don't use that card unless you really believe it's someone special. She was booked four weeks later.

Any rules for your team at concerts?

You don't go to a show if you're not going to stay till the end. If you walk backstage after a show and all you can do is say, "Hey, man, great show," you haven't done your job. You always have to have a point of view. It's got to be thoughtful. What you're trying to convey is, "I was present. I cared."

How has the metric that you use to sign an artist changed in the streaming world?

Let's put the metrics aside for a second [and ask], "Did you love it? Do you think there is potential there?" What I don't want is someone to go online and say, "This had a million streams. I think I like it." Three years ago, a girl walks in my office — no music out, just signed a record deal. Before she hit the seat — I hadn't heard or known her music — I said, "You're going to be a star." She was so charismatic. She played two songs, and I [was] blown away. It was Dua Lipa. But metrics tell me [if an artist is] connecting, so I want to know the metrics [too].

If artists use national promoters, why do they need a booking agent?

When you're a promoter, you're making a big bet. Your first job is to cover that bet. You're somewhat impeded by all the other tours you have to book; all the relationships you have with venues, with Ticketmaster. I have one goal: The only person who pays me is the artist. When I [saw] twenty one pilots, I [wrote] a letter to 50 to 60 festival buyers and said, "I've just seen one of the great live bands, and they're playing a showcase in their hometown, Columbus [Ohio]. I'm going to pay for you to come. That's how sure I am that they should be on your festival." They got into every festival that summer. That's what an agent does. No promoter can do that.

Many of your clients have been with you for a very long time. How hard is it when you lose one?

My first response is, "You've always got a home." Lionel Richie had been a client here for a long time and [was at] a pinnacle in his career. He calls me and says, "I'm leaving CAA ... I want a new, fresh set of eyes." I said, "Look, I'm going to call you a year from today, and if [the other agency] lived up to all those promises, I'll never bother you again. But if they don't, then I want you to come back." A year to the day, I wrote him a three-page handwritten letter and sent it to his house. He called me that afternoon and said, "Do you know the last time I got a handwritten letter? ... My mother used to write me letters in Tuskegee [Ala.]. Why don't you come over to the house tonight?" And he re-signed.

You brought over Caroline Yim and Zach Iser from ICM last March. How did that enhance your hip-hop team?

We were on a great road to success with signing A\$AP Rocky. We had Kanye West, we had Cardi B, we were doing great.

Anytime you [can] bring talented people who buy into the culture, you jump on it. Bringing them over was putting rocket fuel into a ship that was already doing great.

How important is diversity to you?

There has never been a barrier to entry here. I want great individuals. But I also want people who wouldn't normally get an opportunity in the first place. This agency has done that in both our human resources department and summer intern program. When you aggressively try to do it, you open your eyes to a slightly different thing. We've made a real effort to do that. I think [we're in] a better place for it.

Where do you see areas of growth?

The normal business of festivals, touring, new venues is always going to be there. We're doing an incredible amount of podcast touring — it's doing great. The agency is taking some of our authors and putting them out on tour. We had Joe Biden. Reese Witherspoon. We're going to get into the exhibitions business. Our Broadway division is through the roof. So we're looking at all these other diverse areas. The word "live" is much wider than what we think of when we say, "Concerts and music." Anything that happens live, we should be touching.

—M.N.

CAA'S NEXT GEN

"It's all about empowerment"

Joe Hadley was three months into his job at CAA in Los Angeles when music division head Rob Light invited him to join a meeting with Beyoncé's manager, Steve Pamon.

"From that meeting, a relationship was built, and I was eventually brought onto Beyoncé's team [at the agency]. The culture of CAA is all about empowerment."

Other young agents at CAA have taken on leadership roles within the music department and reflect the strength and diversity of the agency's bench. They share similar tales. "The collaborative culture is not just a tagline," says Nashville music agent Meredith Jones. "One of my mailroom 'classmates,' Cat Carson, now a television agent [based in Los Angeles], routinely closes major deals for our Nashville-based [music] clients and managers."

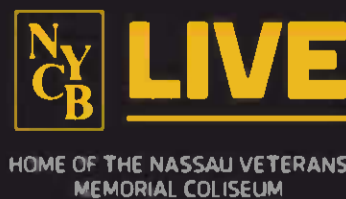
"Egos are out the door, and people genuinely want to help," says fellow Nashville agent Jeff Kronos, citing several senior staff. "I've spent a lot of time asking questions and learning from some of the best mentors and agents around ... whether it has been about figuring out the next steps for an artist or on a personal level."

Los Angeles-based agent Kasey McKee echoes that view. "Some people are lucky to have one good mentor they can point to in their careers," she says. "I have a solid five." —T.D.



CONGRATULATES **CAA** ON THEIR 35TH ANNIVERSARY

THANK YOU FOR HELPING US CREATE MEMORIES
IN BROOKLYN AND LONG ISLAND.



BSE Global Venues

Billboard Artist 100

January 12
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
7	3	1	#1 POST MALONE	REPUBLIC	1	132
1	1	2	ARIANA GRANDE	REPUBLIC	1	204
2	2	3	BTS	BIGHIT ENTERTAINMENT	1	117
9	4	4	IMAGINE DRAGONS	KIDINA KORNER/INTERSCOPE/IGA	1	204
13	6	5	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	120
8	10	6	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	236
6	9	7	HALSEY	ASTRALWERKS	1	160
14	7	8	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	77
4	8	9	QUEEN	HOLLYWOOD	1	36
15	14	10	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	139
10	11	11	XXXTENTACION	BAD VIBES FOREVER	1	73
17	15	12	KHALID	RIGHT HAND/RCA	7	96
-	5	13	21 SAVAGE	SLAUGHTER GANG/EPIC	5	62
21	27	14	LADY GAGA	INTERSCOPE/IGA	1	96
19	18	15	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	96
27	17	16	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	14	19
25	21	17	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	58
20	19	18	JUICE WRLD	GRADE A/INTERSCOPE/IGA	8	33
32	26	19	ED SHEERAN	ATLANTIC/AG	1	230
48	42	20	TAYLOR SWIFT	REPUBLIC	1	232
42	29	21	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	236
51	25	22	SHAWN MENDES	ISLAND	1	204
11	20	23	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	6	80
37	38	24	CAMILA CABELLO	SYCO/EPIC	1	108
47	40	25	BAD BUNNY	RIMAS	23	42
30	30	26	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	81
18	22	27	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	44
46	45	28	BRUNO MARS	ATLANTIC/AG	1	224
41	32	29	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	194

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
64	48	30	MAROON 5	222/INTERSCOPE/IGA	1	236
34	33	31	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	37
23	34	32	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	34
39	44	33	MARSHMELLO	JOYTIME COLLECTIVE	25	64
33	35	34	CHRIS STAPLETON	MERCURY NASHVILLE/JMGH	1	167
38	50	35	BRADLEY COOPER	INTERSCOPE/IGA	3	14
-	28	36	A BOOGIE WIT DA HOODIE	HIGHBROKETHE LABEL/ATLANTIC/AG	11	26
49	52	37	SWAE LEE	EAR DRUMMA/INTERSCOPE/IGA	37	11
12	43	38	MEEK MILL	MAYBACH/ATLANTIC/AG	1	37
52	37	39	5 SECONDS OF SUMMER	ONE MODE/CAPITOL	1	93
69	55	40	THOMAS RHETT	VALORY/BMLG	1	205
28	41	41	THE BEATLES	APPLE/CAPITOL/UME	5	62
95	67	42	FLORIDA GEORGIA LINE	BMLG	1	236
56	59	43	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	214
73	66	44	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	207
54	65	45	BRETT YOUNG	BMLG	15	109
66	53	46	SHECK WES	CACTUS JACK/G.O.O.D./INTERSCOPE/IGA	38	15
63	58	47	BASTILLE	VIRGIN/CAPITOL	15	42
96	95	48	FLEETWOOD MAC	UNSIGNED	48	24
70	64	49	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	34	49



NO. 1 Post Malone

Post Malone tops the Artist 100 for the first time since May. His Swae Lee collaboration "Sunflower (Spider-Man: Into the Spider-Verse)" hits No. 1 on Hot R&B/Hip-Hop Songs, while his latest single, "Wow.," vaults 14-7 on the survey (see page 71).

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 interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

APPLY/STREAMING & SALES DATA COMPILED BY
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**LATIN
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WEEK**

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SPONSORSHIP INQUIRIES

Joe Maimone
joe.maimone@billboard.com

Marcia Olival
marciaolival29@gmail.com

Gene Smith
eugenebillboard@gmail.com

BillboardLatinMusicWeek.com

conferences@billboard.com



Palisades Park On Emerging Artists

Palisades (above) debut at No. 12 on Emerging Artists as the post-hardcore rock group's fourth LP, *Erase the Pain*, arrives at No. 9 on Hard Rock Albums with 6,000 equivalent album units, according to Nielsen Music. The set also starts at No. 175 on the Billboard 200, marking the only debut on the chart in a quiet time for new releases post-holidays.

Returning to No. 1 on Emerging Artists for a sixth total week on top is lovelytheband. The trio's first hit, "Broken," ranks at No. 3 on Hot Rock Songs, while follow-up "These Are My Friends" hits a new high at No. 20.

Plus, 21-year-old rapper Blueface makes his *Billboard* chart debut, arriving at No. 49 on Emerging Artists thanks to his breakthrough song, "Thotiana," which drew 4.9 million U.S. streams (up 12 percent) in the tracking week. —Xander Zellner

CHART BEAT



DAIGLE'S HISTORIC CROSSOVER

Lauren Daigle lands her first top 40 *Billboard* Hot 100 hit, as "You Say" surges to No. 34. The ballad is the first song by a female artist to hit the top 10 on both Christian Airplay — where it spends a 17th week at No. 1, the longest reign for a woman — and Adult Top 40. Jill Roen, assistant program director/music director at Adult Top 40 reporter KSTP Minneapolis, surmises that "a segment of our audience is familiar with Lauren Daigle from Christian radio, but whether they know her or not, the song's lyrics and sound connected quickly."

—Gary Trust

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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	89	50	DUA LIPA	WARNER BROS.	10	69
57	60	51	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	33
86	57	52	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	173
58	61	53	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	11	51
71	68	54	MICHAEL JACKSON	MJJ/EPIC	20	199
78	71	55	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	112
53	85	56	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	162
88	72	57	METALLICA	BLACKENED	2	183
-	93	58	BEBE REXHA	WARNER BROS.	23	97
83	91	59	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	1	34
90	92	60	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	225
5	12	61	MICHAEL BUBLE	REPRISE/WARNER BROS.	3	35
93	75	62	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	65
84	78	63	FLIPP DINERO	CINEMATIC/WE THE BEST/EPIC	63	8
-	82	64	GRETA VAN FLEET	LAVA/REPUBLIC	1	7
RE-ENTRY	65	65	ADELE	XL/COLUMBIA	1	197
97	81	66	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	233
-	76	67	YOUNGBOY NEVER BROKE AGAIN	NOTERBROKEAGAIN/BLANDYAG	26	47
87	86	68	LOVELYTHEBAND	RED	54	22
-	100	69	SELENA GOMEZ	INTERSCOPE/IGA	2	203
92	90	70	GUNNA	YOUNG STONER LIFE/300/AG	22	13
RE-ENTRY	71	71	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	11	45
-	99	72	LAUV	LAUV/AWAL-KOBALT	43	34
RE-ENTRY	73	73	P!NK	RCA	1	133
62	98	74	MITCHELL TENPENNY	RISER HOUSE/COLUMBIA NASHVILLE/SMN	62	11
RE-ENTRY	75	75	DISTURBED	REPRISE/WARNER BROS.	3	52
RE-ENTRY	76	76	LED ZEPPELIN	SWAN SONG/ATLANTIC/RHINO	5	42
RE-ENTRY	77	77	MARK RONSON	RCA	5	60
RE-ENTRY	78	78	CHARLIE PUTH	OTTO/ATLANTIC/AG	6	180
-	88	79	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	218
NEW	80	80	DEAN LEWIS	ISLAND	80	1
RE-ENTRY	81	81	PRINCE	NPG/LEGACY	1	51
RE-ENTRY	82	82	JUSTIN TIMBERLAKE	RCA	1	174
-	87	83	PINK FLOYD	PINK FLOYD/COLUMBIA	3	16
RE-ENTRY	84	84	JOURNEY	NOMOTA	80	19
RE-ENTRY	85	85	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	112
RE-ENTRY	86	86	KANYE WEST	G.O.O.D./DEF JAM	1	110
RE-ENTRY	87	87	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	113
RE-ENTRY	88	88	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	61	10
RE-ENTRY	89	89	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	64
RE-ENTRY	90	90	CHER	WARNER BROS.	2	5
RE-ENTRY	91	91	THE WEEKND	XO/REPUBLIC	1	216
RE-ENTRY	92	92	RIHANNA	WESTBURY ROAD/ROC NATION	2	219
RE-ENTRY	93	93	TYGA	LAST KINGS/EMPIRE	27	37
RE-ENTRY	94	94	GUCCI MANE	GUWOP/ATLANTIC/AG	5	81
RE-ENTRY	95	95	SCOTTY MCCREERY	TRIPLE TIGERS/RED	8	15
16	16	96	MARIAH CAREY	BUTTERFLY MC/EPIC	8	34
81	94	97	EXO	SM	9	29
NEW	98	98	AVA MAX	ATLANTIC/AG	98	1
RE-ENTRY	99	99	KELSEA BALLERINI	BLACK RIVER	18	65
RE-ENTRY	100	100	OLD DOMINION	RCA NASHVILLE/SMN	10	111

Emerging Artists

January 12
2019
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
5	2	1	#1 6 WKS LOVELYTHEBAND	RED	1	41
6	4	2	LAUV	LAUV/AWAL-KOBALT	1	69
3	3	3	MITCHELL TENPENNY	RISER HOUSE/COLUMBIA NASHVILLE/SMN	2	26
8	5	4	DEAN LEWIS	ISLAND	4	16
7	6	5	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	21
13	9	6	AVA MAX	ATLANTIC/AG	6	9
-	7	7	NCT	SM	1	31
14	11	8	PINKFONG	SMART STUDY	8	14
-	19	9	BAEKHYUN	SM	3	8
10	8	10	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	42
15	13	11	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	64
NEW	12	12	PALISADES	RISE	12	1
11	10	13	JACQUEES	CASH MONEY/REPUBLIC	5	47
17	14	14	PARDISON FONTAINE	ATLANTIC/AG	14	15
33	18	15	AJR	AJR/BMG	14	54
16	12	16	LOUIS TOMLINSON	78/SYCO/EPIC	2	48
28	17	17	CALBOY	PAPER GANG/RCA	17	4
19	16	18	LIL' DUVAL	RICH BROKE/EMPIRE	9	22
30	26	19	SILK CITY	COLUMBIA	19	16
27	23	20	MORGAN WALLEN	BIG LOUD	2	51
32	34	21	WANNA ONE	SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	4	34
18	20	22	YELLA BEEZY	YELLA BEEZY/HITCO	7	30
29	32	23	LOUD LUXURY	ARMADA	23	19
20	24	24	LIL MOSEY	INTERSCOPE/IGA	13	18
24	28	25	BLACKPINK	YG	1	22
23	30	26	DANILEIGH	DEF JAM	23	6
35	31	27	YNW MELLY	YNW MELLY/300/AG	27	17
-	29	28	RAYMIX	LATIN STYLISH/AFTERCLUB/FONOVISA/UMLE	14	33
-	15	29	MONSTA X	STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	14	39
31	27	30	RILEY GREEN	BMLG	27	10
22	25	31	FLORA CASH	ICONS CREATING EVIL ART/RCA	22	12
RE-ENTRY	32	32	THE REVIVALISTS	LOMA VISTA/CONCORD	5	34
-	47	33	KEALA SETTLE	NOISEWELLS	6	40
-	39	34	CORY ASBURY	BETHEL	3	45
-	44	35	DENZEL CURRY	PH/LOMA VISTA/CONCORD	7	8
NEW	36	36	BAG RAIDERS	BAG GANG 125/MODULAR/INTERSCOPE/IGA	36	1
40	36	37	THE GLORIOUS SONS	BLACK BOX RECORDINGS/BMG	36	5
RE-ENTRY	38	38	BRYCE VINE	SIRE/WARNER BROS.	3	24
47	21	39	NCT 127	SM	1	20
42	46	40	SUMMER WALKER	LYRN/INTERSCOPE/IGA	31	11
RE-ENTRY	41	41	THE STRUTS	FREESOLO/INTERSCOPE/IGA	7	5
46	49	42	RODDY RICCH	BIRD VISION/ATLANTIC/AG	42	3
-	35	43	JOYNER LUCAS	DEAD SILENCE/ATLANTIC/AG	9	17
RE-ENTRY	44	44	NCT DREAM	SM	12	8
NEW	45	45	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	45	1
-	37	46	PAULO LONDRA	BIG LIGAS/WARNER LATINA	37	2
RE-ENTRY	47	47	ASHLEY MCBRYDE	ATLANTIC/WMN	3	4
RE-ENTRY	48	48	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	14	5
NEW	49	49	BLUEFACE	BLUEFACE/5TH AMENDMENT	49	1
NEW	50	50	BRANDO	ARMADA	50	1

EVENTS & HAPPENINGS

billboard
WOMEN '18
IN MUSIC

DEC. 6 | NEW YORK

Billboard's Women in Music event honored 2018's most powerful women artists and executives in the music industry. The evening was livestreamed on Twitter, giving fans everywhere an inside look at one of Billboard's biggest galas. Ariana Grande was named Woman of the Year alongside an exceptional list of honorees such as Kacey Musgraves, SZA, Cyndi Lauper, Janelle Monáe, Hayley Kiyoko and St. Beauty. For the first time, the Executive of the Year award went to four women—Danielle Aguirre, Dina LaPolt, Jacqueline Charlesworth and Susan Genco – for their tireless efforts in helping to pass the Music Modernization Act. Alicia Keys also announced She Is the Music – her new nonprofit that aims to cultivate the next generation of female leaders in the music business. *Billboard* is a proud partner of She Is The Music. Additionally, Hannah Karp was named editorial director of *Billboard* Media Group – the first woman to hold the position in the history of the publication.

Thank you to our 2018 sponsors: American Airlines, American Express, FIJI Water, Honda and Nielsen Music.



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1 American Airlines supports women's empowerment through its Bonnie Award, which honors trailblazers and donates funds and AAdvantage® miles to organizations with the same mission. 2 Kiyoko (left) performed hit single "Curious" before receiving the Rising Star award, presented by Honda. 3 Lauper, among others, helped American Airlines earn over 200,000 AAdvantage® miles for She Is the Music. 4 FIJI, the exclusive water partner of Women in Music, kept guests hydrated throughout the night. 5 From left: Duo St. Beauty, which accepted the American Express Impact Award, Monáe and American Express' Deborah Curtis. 6 Nielsen Music celebrated the executive honorees for their leadership in the music industry.

Billboard 200

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2019
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 2 WKS 21 SAVAGE SLAUGHTER GANG/EPIC	I Am > I Was	1	2
2	2	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	2	2
6	3	MEEK MILL MAYBACH/ATLANTIC/AG	Championships	1	5
11	4	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	36
13	5	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	5	3
14	6	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	27
10	7	TRAVIS SCOTT ▲ CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	22
5	8	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	56
9	9	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	3
4	10	LADY GAGA & BRADLEY COOPER ▲ INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	13
29	11	GG RIMAS	BAD BUNNY X 100PRE	11	2
26	12	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	39
20	13	ARIANA GRANDE REPUBLIC	Sweetener	1	20
30	14	JUICE WRLD ● GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	33
16	15	QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	3	11
15	16	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	2
23	17	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Origins	2	8
32	18	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	83
36	19	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	13
28	20	PANIC! AT THE DISCO ● DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	28
39	21	BILLIE EILISH ● DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	21	54
38	22	XXXTENTACION ▲ BAD VIBES FOREVER	?	1	42
42	23	6IX9INE SCUMGANG	DUMMY BOY	2	6
48	24	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	5
46	25	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	1	14
57	26	POST MALONE ▲ REPUBLIC	Stoney	4	108
52	27	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	28
41	28	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	171
53	29	ED SHEERAN ▲ ATLANTIC/AG	+ (Divide)	1	96
43	30	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	18
35	31	XXXTENTACION BAD VIBES FOREVER/EMPIRE	Skins	1	4
31	32	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	Look Up Child	3	17
55	33	ELLA MAI ● 10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	12
56	34	SOUNDTRACK WALT DISNEY	Mary Poppins Returns	34	4
99	35	PS BIG MACHINE/BMLG	TAYLOR SWIFT reputation	1	60
61	36	GUCCI MANE GUWOP/ATLANTIC/AG	Evil Genius	5	4
62	37	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	80
70	38	METRO BOOMIN BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	9
33	39	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/EMG	Trench	2	13
54	40	SHAWN MENDES ● ISLAND	Shawn Mendes	1	32
78	41	TRIPPIE REDD TENTHOUSAND PROJECTS	A Love Letter To You 3	3	8
58	42	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	321
71	43	KHALID ▲ RIGHT HAND/RCA	American Teen	4	96
75	44	NICKI MINAJ ● YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	21
88	45	KHALID RIGHT HAND/RCA	Suncity	8	11
76	46	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	5
91	47	BAZZI ZZZ/1AMCOSMIC/ATLANTIC/AG	Cosmic	14	39
65	48	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	8
80	49	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE	17	2	71
109	50	CAMILA CABELLO ▲ SYCO/EPIC	Camila	1	51

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
103	51	BENNY BLANCO FRIENDS KEEP SECRETS/INTERSCOPE/IGA	FRIENDS KEEP SECRETS (EP)	51	4
100	52	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	49
74	53	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	173
92	54	SHECK WES CACTUS JACK/G.O.O.D./INTERSCOPE/IGA	Mudboy	17	13
83	55	FLEETWOOD MAC ▲ WARNER BROS./RHINO	Rumours	1	303
90	56	5 SECONDS OF SUMMER ONE MODE/CAPITOL	Youngblood	1	29
108	57	THOMAS RHETT ▲ VALORY/BMLG	Life Changes	1	69
97	58	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	90
77	59	BTS BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	19
111	60	FUTURE & JUICE WRLD GRADE A/INTERSCOPE/FREEBANDZ/IGA/EPIC	Future & Juice WRLD Present... WRLD ON DRUGS	2	11
120	61	LIL BABY ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	33
125	62	MAROON 5 ▲ 222/INTERSCOPE/IGA	Red Pill Blues	2	61
102	63	MAC MILLER WARNER BROS.	Swimming	3	22
105	64	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	327
66	65	MUMFORD & SONS GENTLEMEN OF THE ROAD/GLASNOTE	Delta	1	7
127	66	TORY LANEZ MAD LOVE/INTERSCOPE/IGA	LoVe me Now?	4	10
148	67	BEBE REXHA ● WARNER BROS.	Expectations	13	28
104	68	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	109
118	69	JOURNEY ▲ COLUMBIA/LEGACY	Journey's Greatest Hits	10	545
126	70	NF ● NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	65
143	71	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	71
153	72	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	140
123	73	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	426
135	74	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	305
95	75	ELTON JOHN ROCKET/ISLAND/UMI	Diamonds	23	60
93	76	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	555
116	77	JASON ALDEAN ● Macon/BROKEN BOW/BMG/BBMG	Rearview Town	1	38
164	78	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	1	212
149	79	H.E.R. ● RCA	H.E.R.	47	63
145	80	SOUNDTRACK ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	1	47
68	81	THE BEATLES ▲ APPLE/CAPITOL/UMI	The Beatles [White Album]	1	192
134	82	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	14
141	83	J. COLE ▲ DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	37
50	84	MICHAEL BUBLE REPRISE/WARNER BROS.	Love	2	7
162	85	SOUNDTRACK ▲ WALT DISNEY	Moana	2	111
187	86	DUA LIPA ● WARNER BROS.	Dua Lipa	27	79
152	87	ED SHEERAN ▲ ATLANTIC/AG	X	1	237
122	88	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	111
156	89	QUAVO QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	2	13
129	90	MITCHELL TENPENNY RISER HOUSE/COLUMBIA NASHVILLE/SMN	Telling All My Secrets	53	3
139	91	SZA ▲ TOP DAWG/RCA	Ctrl	3	82
60	92	CARRIE UNDERWOOD ● CAPITOL NASHVILLE/UMGN	Cry Pretty	1	16
157	93	HALSEY ▲ ASTRALWERKS	hopeless fountain kingdom	1	83
124	94	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	400
140	95	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	31	258
154	96	TRIPPIE REDD TENTHOUSAND PROJECTS	Life's A Trip	4	21
RE	97	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	124
RE	98	FLEETWOOD MAC ▲ WARNER BROS.	Greatest Hits	14	140
168	99	BRETT YOUNG ▲ BMLG	Brett Young	18	99
183	100	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	94



Hip-Hop Rules Post-Holidays

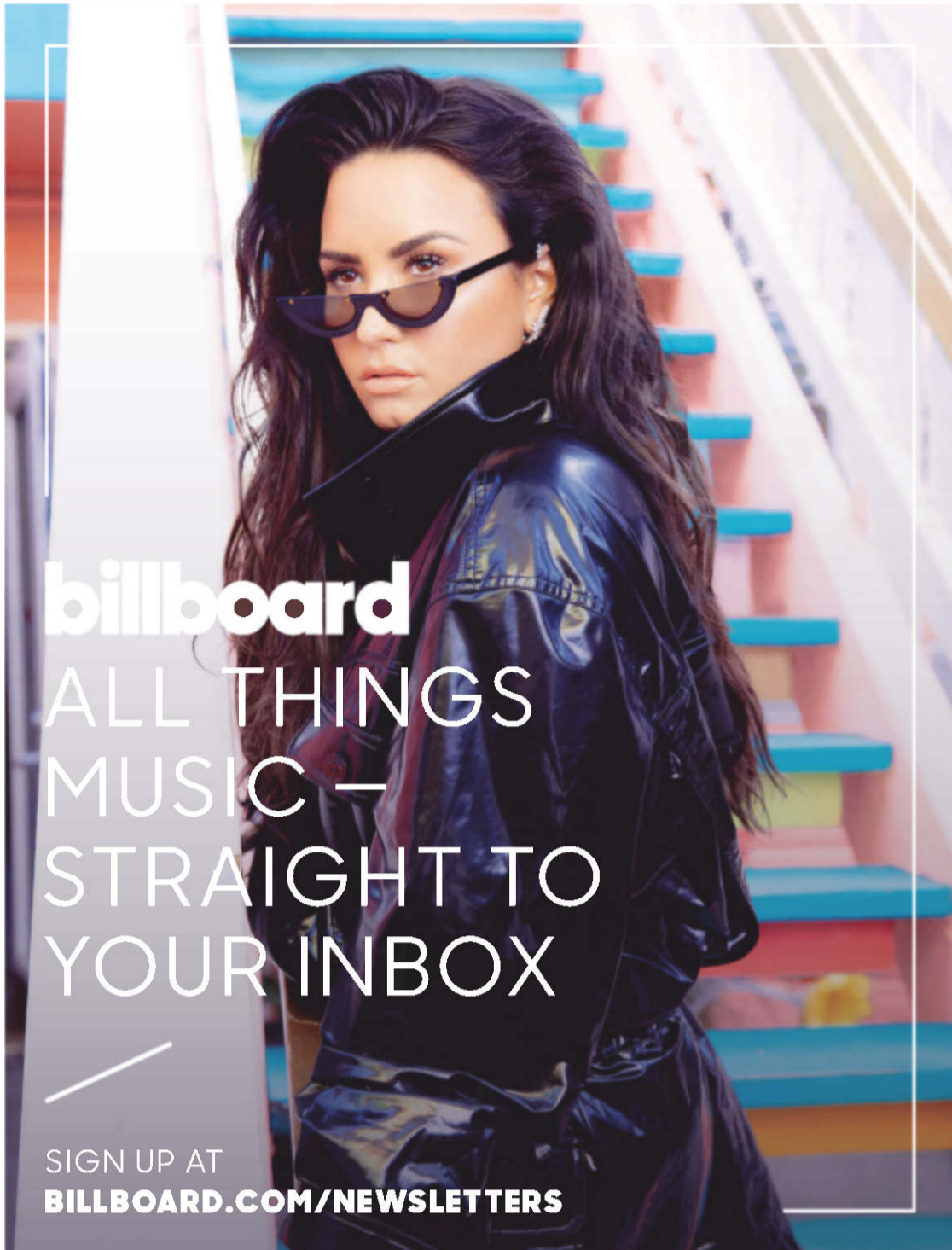
The Billboard 200 gets a big shake-up after Christmas as the tally cleanses itself of nearly all holiday albums, causing a lot of movement and re-entries from familiar faces. A trio of albums return to the top 10: **Post Malone's beerbongs & bentleys** (11-4, its highest position since it was No. 4 on the Aug. 18, 2018-dated list), the soundtrack to *Spider-Man: Into the Spider-Verse* (13-5, returning to the peak position that it achieved in its debut frame three weeks ago) and **Drake's Scorpion** (14-6).

Atop the tally, **21 Savage's I Am > I Was** holds at No. 1 for a second week, earning 65,000 equivalent album units in the week ending Jan. 3 (down 51 percent), according to Nielsen Music.

Hip-hop's dominance at streaming services continues to pull in big wins on the Billboard 200: For just the second time ever, all of the top seven titles are rap albums. The feat last happened when the top eight were rap sets on the Aug. 18, 2018, list. Last year, R&B/hip-hop was the biggest genre in equivalent album units earned, with 25.6 percent of the market. Further, the combined genre controlled a field-leading 30 percent of all on-demand audio song streams in 2018.

Lastly, with the first Friday following Christmas usually devoid of major album releases, there is just one debut on the new chart. Rock band **Palisades** starts at No. 175 with *Erase the Pain* (6,000 units). The solitary new entry is the fewest amount of bows on the chart since the Jan. 20, 2018-dated list, when only title debuted as well: **Lil Skies' Life of a Dark Rose** at No. 23.

—Keith Caulfield



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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
177	101	THE WEEKND	▲	XO/REPUBLIC	Starboy	1	110
136	102	TOM PETTY AND THE HEARTBREAKERS	◆	MCA/GEFFEN/UMG	Greatest Hits	2	300
87	103	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	348
119	104	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	190
172	105	2PAC	◆	AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	253
173	106	YOUNGBOY NEVER BROKE AGAIN	●	NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	36
161	107	6LACK	▲	LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	3	16
176	108	OZUNA	▲	VP ENTERTAINMENT/DIMELONI/SONY MUSIC LATIN	Aura	7	19
82	109	GRETA VAN FLEET	▲	LAVA/REPUBLIC	Anthem Of The Peaceful Army	3	11
159	110	J. COLE	▲	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	213
133	111	PANIC! AT THE DISCO	▲	DCD2/FUELED BY RAMEN/EMG	Death Of A Bachelor	1	155
184	112	LIL SKIES	●	ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	52
113	113	KACEY MUSGRAVES	▲	MCA NASHVILLE/UMGN	Golden Hour	4	23
RE	114	DARYL HALL JOHN OATES	▲	RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	41
200	115	THE CHAINSMOKERS	▲	DISRUPTOR/COLUMBIA	Sick Boy	53	15
192	116	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	130
150	117	BRETT YOUNG	▲	BMLG	Ticket To L.A.	15	4
186	118	LIL MOSEY	▲	INTERSCOPE/IGA	Northsbest	29	11
RE	119	DANIEL CAESAR	▲	GOLDEN CHILD	Freudian	25	67
197	120	TRAVIS SCOTT	▲	GRAND Hustle/EPIC	Birds In The Trap Sing McKnight	1	122
151	121	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	323
RE	122	CHRIS BROWN	▲	RCA	Heartbreak On A Full Moon	3	61
144	123	THE 1975	▲	DIRTY HIT/INTERSCOPE/IGA	A Brief Inquiry Into Online Relationships	4	5
196	124	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/AG	4Respect 4Freedom 4Loyalty...	14	16
RE	125	THE WEEKND	▲	XO/REPUBLIC	Beauty Behind The Madness	1	174
117	126	THE BEATLES	◆	APPLE/CAPITOL/UMG	Abbey Road	1	290
RE	127	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	153
163	128	THE BEATLES	◆	APPLE/CAPITOL/UMG	1	1	349
RE	129	RED HOT CHILI PEPPERS	▲	WARNER BROS.	Greatest Hits	18	194
160	130	GUNS N' ROSES	◆	GEFFEN/UMG	Appetite For Destruction	1	204
180	131	LIL PEEP	▲	LIL PEEP/AUTUMN/COLUMBIA	Come Over When You're Sober, Part 2	4	8
185	132	ADELE	◆	XL/COLUMBIA	21	1	396
188	133	EAGLES	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	255
170	134	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UMG	Greatest Hits	8	258
79	135	ANDREA BOCELLI	▲	SUGAR/DECCA/VLG	Si	1	10
RE	136	LIL DURK	▲	ALAMO/INTERSCOPE/IGA	Signed To The Streets 3	17	7
106	137	QUEEN	▲	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	125
RE	138	SOUNDTRACK	▲	NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	31
RE	139	RODDY RICCH	▲	BIRD VISION/ATLANTIC/AG	Feed The Streets II	68	7
RE	140	ADELE	◆	XL/COLUMBIA	25	1	158
RE	141	BRUNO MARS	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	403
RE	142	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	236
147	143	ZAYN	▲	RCA	Icarus Falls	61	3
165	144	METALLICA	◆	BLACKENED/RHINO	Metallica	1	516
RE	145	THE NOTORIOUS B.I.G.	▲	BAD BOY/RHINO	Greatest Hits	1	156
131	146	ERIC CHURCH	▲	EMI NASHVILLE/UMGN	Desperate Man	5	13
RE	147	SHAWN MENDES	▲	ISLAND	Illuminate	1	112
3	148	MICHAEL BUBLE	▲	143/REPRISE/WARNER BROS.	Christmas	1	73
RE	149	G-EAZY	●	G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	51
RE	150	SOUNDTRACK	▲	VILLA 40/DREAMWORKS/RCA	Trolls	3	114

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
RE	151	GEORGE STRAIT	▲	MCA NASHVILLE/UMGN	50 Number Ones	1	93
RE	152	SOUNDTRACK	▲	WALT DISNEY	Frozen	1	117
RE	153	OZUNA	▲	VP ENTERTAINMENT/DIMELONI/SONY MUSIC LATIN	Odisea	22	69
175	154	NIRVANA	◆	SUB POP/DGC/GEFFEN/UMG	Nevermind	1	406
193	155	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	340
RE	156	PLAYBOI CARTI	▲	AWGE/INTERSCOPE/IGA	Die Lit	3	30
RE	157	HALSEY	▲	ASTRALWERKS	Badlands	2	149
RE	158	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	126
RE	159	ANNE-MARIE	●	MAJOR TOM'S/ASYLUM/WARNER BROS.	Speak Your Mind	31	28
166	160	DISTURBED	▲	REPRISE/WARNER BROS.	Evolution	4	8
RE	161	LYNYRD SKYNYRD	▲	MCA/GEFFEN/UMG	All Time Greatest Hits	56	46
RE	162	YG	▲	4HUNNID/CTE/DEF JAM	Stay Dangerous	5	20
RE	163	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	266
RE	164	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	Red	1	150
RE	165	KODAK BLACK	▲	DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	71
RE	166	JOJI	▲	88RISING/12TONE	BALLADS 1	3	9
RE	167	THE ROLLING STONES	◆	ABKCO	Hot Rocks 1964-1971	4	290
138	168	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	87
RE	169	GUNNA	▲	YSL	Drip Season 3	55	44
RE	170	ZAC BROWN BAND	▲	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	192
RE	171	ABBA	▲	POLAR/POLYDOR/UMG	Gold -- Greatest Hits	25	149
198	172	FRANK SINATRA	▲	FRANK SINATRA ENTERPRISES/CAPITOL/UMG	Ultimate Sinatra	32	64
RE	173	MIGOS	▲	QUALITY CONTROL/300/AG	Culture	1	96
RE	174	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	167
MOT SHOT DEBUT	175	PALISADES	▲	RISE	Erase The Pain	175	1
RE	176	LANA DEL REY	▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	315
RE	177	AJR	●	AJR/BMG	The Click	61	35
RE	178	LAUV	▲	LAUV/AWAL-KOBALT	I met you when I was 18. (the playlist)	50	25
114	179	PINK FLOYD	◆	PINK FLOYD/LEGACY	The Dark Side Of The Moon	1	942
RE	180	CHARLIE PUTH	●	OTTO/ATLANTIC/AG	Voicenotes	4	27
8	181	MARIAH CAREY	▲	COLUMBIA/LEGACY	Merry Christmas	3	82
RE	182	SUMMER WALKER	▲	LVRN/INTERSCOPE/IGA	Last Day Of Summer	44	9
RE	183	SAM SMITH	▲	CAPITOL	The Thrill Of It All	1	55
RE	184	FIVE FINGER DEATH PUNCH	▲	PROSPECT PARK	A Decade Of Destruction	29	50
RE	185	LAUREN DAIGLE	▲	CENTRICITY/CAPITOL CMG	How Can It Be	28	122
RE	186	TAKEOFF	▲	QUALITY CONTROL/MOTOWN/CAPITOL	The Last Rocket	4	8
RE	187	JUSTIN BIEBER	▲	SCHOOL BOY/RAYMOND BRAUN/DEF JAM	Purpose	1	150
RE	188	ANUEL AA	▲	REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	19
RE	189	21 SAVAGE, OFFSET & METRO BOOMIN	▲	BOONINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	55
RE	190	DEMI LOVATO	▲	HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	59
RE	191	WHITNEY HOUSTON	▲	ARISTA/RCA/LEGACY	I Will Always Love You: The Best Of Whitney Houston	14	23
171	192	SOUNDTRACK	▲	LITTLESTAR SERVICES/CAPITOL	Mamma Mia! Here We Go Again	3	23
191	193	VARIOUS ARTISTS	▲	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman: Reimagined	3	7
RE	194	SOUNDTRACK	▲	FOX/RCA	Love, Simon	37	34
RE	195	LADY GAGA	▲	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	2	213
RE	196	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	110
RE	197	RUSS	▲	DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	81
RE	198	JIMMIE ALLEN	▲	STONE CREEK/BMG/BBMG	Mercury Lane	128	2
RE	199	BON JOVI	▲	ISLAND/UMG	Greatest Hits: The Ultimate Collection	5	113
RE	200	FLORIDA GEORGIA LINE	▲	BMLG	Dig Your Roots	2	112



21

BILLIE EILISH
Don't Smile at Me

Billie Eilish's 15-month-old *Don't Smile at Me* reaches a new peak on the Billboard 200 as it rises 39-21. The climb is owed to its relatively small drop in equivalent album units earned in the week ending Jan. 3 (down 8 percent to 24,000 units), as units across all albums in the marketplace are down 20 percent. *Don't* was also aided by the U.S. release of a vinyl Japanese edition of the effort, spurring its re-entry on Vinyl Albums at No. 1 — its first week in charge (4,000 sold; up 33 percent). —K.C.

35 **TAYLOR SWIFT**
reputation

The album bolts 99-35 with the week's largest percentage gain on the chart (up 35 percent to 18,000 units) following the Dec. 31, 2018, premiere of *Swift's reputation Stadium Tour* concert special on Netflix.

148 **MICHAEL BUBLÉ**
Christmas

Just two Christmas sets remain on the list in the first full tracking week after the holiday: *Bublé's Christmas* (falling 3-148) and *Mariah Carey's Merry Christmas* (8-181). A week ago, there were 45 holiday titles on the tally.

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London & Company, LLP

Mediation Offices of
Lee Jay Berman

Michele Bernstein,
WME

Ian Blackburn,
Wine LA

Cory Brennan,
5B Artists + Media

Debbie & Ron Cerrito

Rhonda & Warren Christensen

Danny Cooper,
RCA Records

Tom Corson,
Warner Bros. Records

Andrew Daw,
Universal Music Group

Wendy Dio,
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'Stand Up and Shout'
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Mike Easterlin,
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Susan Genco & Randy Grimmitt,
Azoff Music

Rob Goldklang,
Warner Bros. Records

Andy Gould

Alex Heiche,
Sound Royalties

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BMG

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Benny Lindstrom &
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Christina & Diarmuid Quinn

Scott Palazzo,
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Dino Paredes

Dan Perrelli,
FirstTheWine

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Poppins Perks Up In Movie Music's Big Week

Soundtracks hold a monopoly on Top Album Sales' first three slots as *The Greatest Showman*, *A Star Is Born* and *Mary Poppins Returns* rule at Nos. 1, 2 and 3, respectively.

The last time the week's top three sellers were soundtracks (or near-soundtracks) was way back on the Billboard 200 dated Dec. 17, 1966, when it was a purely sales-ranked list. That week, **The Monkees'** self-titled debut album was tops, followed by the film soundtracks to *Doctor Zhivago* and *The Sound of Music* at Nos. 2 and 3.

The Monkees was effectively a companion release to the group's smash TV series of the same name, with 11 of its 12 songs featured in the show — yet the album was not classified as a soundtrack on the chart.

Meanwhile, on the new Billboard 200, *Mary Poppins Returns* hits the top 40 for the first time, climbing 56-34. It bounces up the list with 18,000 equivalent album units earned in the week ending Jan. 3, according to Nielsen Music. The title's small sales erosion of 11 percent (in this post-holiday week were total units are down 20 percent) enables its leap.

Will *Mary Poppins Returns* be part of the usual parade of high-charting soundtracks in January and February? With streaming services' heavy influence on the chart and hip-hop so dominant at streamers, it could be tough for a pop musical like *Poppins* to climb to lofty heights like *The Greatest Showman* did a year ago. *Showman* bowed at No. 71 on the Dec. 30, 2017, chart, then rose 63-5-1 (the latter on the Jan. 13, 2018, list).

—Keith Caulfield



Album Sales

January 12 2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	2	#1 6 WKS	RISE	SOUNDTRACK ▲ The Greatest Showman FOX/20TH CENTURY FOX/ATLANTIC/AG	56
1	1	LADY GAGA & BRADLEY COOPER	▲	A Star Is Born (Soundtrack) INTERSCOPE/IGA	13
12	3	SOUNDTRACK	▲	Mary Poppins Returns WALT DISNEY	4
6	4	IMAGINE DRAGONS		Origins KIDINAKORNER/INTERSCOPE/IGA	8
5	5	LAUREN DAIGLE		Look Up Child CENTRICITY/CAPITOL CMG	17
9	6	TWENTY ONE PILOTS	▲	Trench FUELED BY RAMEN/EMG	13
27	7	SOUNDTRACK	▲	Spider-Man: Into The Spider-Verse REPUBLIC	3
13	8	PANIC! AT THE DISCO	●	Pray For The Wicked DGD2/FUELED BY RAMEN/EMG	28
25	9	POST MALONE	▲	beerbongs & bentleys REPUBLIC	31
11	10	ARIANA GRANDE		Sweetener REPUBLIC	20
8	11	MICHAEL BUBLE		Love REPRISE/WARNER BROS.	7
7	12	QUEEN		Bohemian Rhapsody (Soundtrack) HOLLYWOOD	11
19	13	MUMFORD & SONS		Delta GENTLEMEN OF THE ROAD/GLASSNOTE	7
29	14	EMINEM	▲	Kamikaze SHADY/AFTERMATH/INTERSCOPE/IGA	18
23	15	ORIGINAL BROADWAY CAST	▲	Hamilton: An American Musical HAMILTON UPTOWN/ATLANTIC/AG	170
22	16	GRETA VAN FLEET		Anthem Of The Peaceful Army LAVA/REPUBLIC	11
60	17	BILLIE EILISH	●	Dont Smile At Me DARKROOM/INTERSCOPE/IGA	2
36	18	FLEETWOOD MAC	▲	Rumours WARNER BROS./RHINO	123
31	19	QUEEN	▲	Greatest Hits HOLLYWOOD	260
18	20	ANDREA BOCELLI		Si SUGAR/DECCA/VLG	10
17	21	VARIOUS ARTISTS		The Greatest Showman: Reimagined FOX/20TH CENTURY FOX/ATLANTIC/AG	7
RE	22	FLEETWOOD MAC	▲	Greatest Hits WARNER BROS./RHINO	98
47	23	DISTURBED		Evolution REPRISE/WARNER BROS.	11
20	24	THE BEATLES	▲	The Beatles [White Album] APPLE/CAPITOL/UME	34
52	25	DAN + SHAY		Dan + Shay WARNER BROS. NASHVILLE/WMN	12
28	26	SHAWN MENDES	●	Shawn Mendes ISLAND	28
HOT SHOT DEBUT	27	PALISADES		Erase The Pain RISE	1
RE	28	TAYLOR SWIFT	▲	reputation BIG MACHINE/BMG	50
40	29	DRAKE	▲	Scorpion YOUNG MONEY/CASH MONEY/REPUBLIC	19
14	30	CARRIE UNDERWOOD	●	Cry Pretty CAPITOL NASHVILLE/UMGN	16
59	31	CARDI B	▲	Invasion Of Privacy THE KSR GROUP/ATLANTIC/AG	19
37	32	TRAVIS SCOTT	▲	ASTROWORLD CACTUS JACK/GRAND HUSTLE/EPIC	15
38	33	BTS		Love Yourself: Answer BIG HIT ENTERTAINMENT	19
57	34	CHER		Dancing Queen WARNER BROS.	14
26	35	SOUNDTRACK	▲	Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD	217
56	36	KACEY MUSGRAVES		Golden Hour MCA NASHVILLE/UMGN	17
48	37	QUEEN	▲	Greatest Hits I II & III: The Platinum Collection HOLLYWOOD	17
44	38	VARIOUS ARTISTS		NOW 68 SONY MUSIC/UNIVERSAL/UME	10
35	39	KANE BROWN		Experiment ZONE 4/RCA NASHVILLE/SMN	8
51	40	MUSE		Simulation Theory HELIUM-3/WARNER BROS.	7
68	41	BTS		Love Yourself: Her BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	37
49	42	LUKE COMBS	▲	This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN	74
10	43	21 SAVAGE		I Am > I Was SLAUGHTER GANG/EPIC	2
45	44	BOB MARLEY AND THE WAILERS	▲	Legend: The Best Of... TUFF GONG/ISLAND/UME	397
50	45	ED SHEERAN	▲	÷ (Divide) ATLANTIC/AG	96
53	46	IMAGINE DRAGONS	▲	Evolve KIDINAKORNER/INTERSCOPE/IGA	80
46	47	ERIC CHURCH		Desperate Man EMI NASHVILLE/UMGN	13
69	48	BOB SEGER & THE SILVER BULLET BAND	▲	Greatest Hits HIDEOUT/CAPITOL/UME	262
41	49	CHRIS STAPLETON	▲	Traveller MERCURY NASHVILLE/UMGN	173
32	50	PINK FLOYD	▲	The Dark Side Of The Moon PINK FLOYD/LEGACY	224

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 1 WK	RISE	PALISADES Erase The Pain	1
RE	2	MIKE LOVE		Reason For The Season MELECO/BMG	6
7	3	JON BATISTE		Hollywood Africans NAHT JONA/VERVE/VLG	9
4	4	TYLER CHILDERS		Purgatory HICKMAN HOLLER/THIRTY TIGERS	45
17	5	GG CAROLINE JONES		Bare Feet TRUE TO THE SONG/MAILBOAT	29
1	6	JD MCPHERSON		Socks: A Christmas Album By JD McPherson NEW WEST	9
24	7	MONSTA X		Take.1: Are You There? STARSHIP ENTERTAINMENT	4
12	8	RED VELVET		RBB (Really Bad Boy): The 5th Mini Album (EP) SM	4
3	9	CHARLES BRADLEY		Black Velvet DAPTONE	8
6	10	KHRUANGBIN		Con Todo El Mundo NIGHT TIME STORIES/DEAD OCEANS	9
13	11	TYLER CHILDERS		Live On Red Barn Radio I & II HICKMAN HOLLER/THIRTY TIGERS	5
RE	12	TITO NIEVES Y SERGIO GEORGE		Una Historia Musical NUAMERICA/SONY MUSIC LATIN	2
8	13	SNAIL MAIL		Lush MATADOR	9
RE	14	CONAN GRAY		Sunset Season (EP) REPUBLIC	3
10	15	JIMMIE ALLEN		Mercury Lane STONE CREEK/BMG/BBMG	11
22	16	THE CHOIR OF KING'S COLLEGE, CAMBRIDGE		100 Years Of: Nine Lessons & Carols BBC/KING'S COLLEGE, CAMBRIDGE	2
19	17	BOYGENIUS		Boygenius (EP) MATADOR	9
20	18	THE INTERRUPTERS		Fight The Good Fight HELLCAT/EPITAPH	9
14	19	ALEC BENJAMIN		Narrated For You ARTIST PARTNERS GROUP/ATLANTIC/AG	3
NEW	20	JILL MARTIN		The Locals (EP) BIG J RECORDS	1
RE	21	STRAY KIDS		I am YOU JYP	2
RE	22	DAUGHTERS		You Won't Get What You Want IPEACAC	4
RE	23	CIGARETTES AFTER SEX		Cigarettes After Sex PARTISAN/KNITTING FACTORY	4
25	24	HIPPO CAMPUS		Bambi GRAND JURY	5
2	25	WILLIAM SHATNER		Shatner Clause: The Christmas Album CLEOPATRA	10

SOUNDTRACKS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	3	#1 1 WK	RISE	SOUNDTRACK ▲ Spider-Man: Into The Spider-Verse REPUBLIC	3
	2	SOUNDTRACK ▲	▲	The Greatest Showman FOX/20TH CENTURY FOX/ATLANTIC/AG	56
1	3	SOUNDTRACK ▲	▲	A Star Is Born (Lady Gaga & Bradley Cooper) INTERSCOPE/IGA	13
4	4	SOUNDTRACK		Bohemian Rhapsody (Queen) HOLLYWOOD	11
6	5	SOUNDTRACK		Mary Poppins Returns WALT DISNEY	4
8	6	SOUNDTRACK ▲	▲	Black Panther: The Album, Music From And Inspired By TOP DAWG/AFTERMATH/INTERSCOPE/IGA	47
9	7	SOUNDTRACK ▲	▲	Moana WALT DISNEY	111
13	8	SOUNDTRACK		13 Reasons Why, Season 2 NETFLIX/INTERSCOPE/IGA	33
14	9	SOUNDTRACK ▲	▲	Trolls VILLA 40/DREAMWORKS/RCA	119
RE	10	SOUNDTRACK ▲	▲	Frozen WALT DISNEY	244
10	11	SOUNDTRACK		Mamma Mia! Here We Go Again LITTLSTAR SERVICES/CAPITOL	25
18	12	SOUNDTRACK		Love, Simon FOX/RCA	42
5	13	SOUNDTRACK ▲	▲	A Charlie Brown Christmas (Vince Guaraldi Trio) FANTASY/CONCORD	138
22	14	DOLLY PARTON		Dumplin' (Soundtrack) DOLLY/RCA NASHVILLE/SMN	5
11	15	SOUNDTRACK ▲	▲	Purple Rain (Prince And The New Power Generation) NPG/WARNER BROS./RHINO	382
21	16	SOUNDTRACK ▲	▲	Suicide Squad: The Album DC/ATLAS/WATERTOWER/ATLANTIC/AG	126
7	17	SOUNDTRACK ▲	▲	Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD	232
24	18	SOUNDTRACK		Creed II: The Album (Mike Will Made-It) EARDRUMMA/INTERSCOPE/IGA	7
RE	19	SOUNDTRACK ▲	▲	The Sound Of Music RCA VICTOR/LEGACY	90
RE	20	SOUNDTRACK		Beauty And The Beast (2017) WALT DISNEY	89
NEW	21	SOUNDTRACK		Aquaman DC/WATERTOWER	1
RE	22	SOUNDTRACK		Mary Poppins WALT DISNEY	3
17	23	SOUNDTRACK ▲	▲	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2 MARVEL/HOLLYWOOD	82
RE	24	SOUNDTRACK ▲	▲	Mamma Mia! DECCA/UME	146
RE	25	SOUNDTRACK ▲	▲	Fifty Shades Darker UNIVERSAL STUDIOS/REPUBLIC	91



Holiday Wrap-Up

For the fifth year in a row, vocal group **Pentatonix** collects the year's top-selling holiday album. The act's latest release, *Christmas Is Here!*, finishes 2018 with 214,000 sold through the week ending Jan. 3, 2019, according to Nielsen Music. For good measure, Pentatonix also has the second- and 10th-best-selling holiday titles the year: *A Pentatonix Christmas* (125,000) and *My Kind of Christmas* (49,000).

To fully drive home how important Pentatonix is to the holiday music industry, sales of the group's multiple seasonal recordings constituted 9 percent of all holiday album sales in 2018 (397,000 of 4.46 million).

How did the year's other new seasonal offerings perform? The biggest of the bunch was **John Legend's** *A Legendary Christmas*, which racked up 101,000 in sales and finished as the No. 4 seller, while a reissue of **Lindsey Stirling's** 2017 album *Warmer in the Winter* boosted its 2018 sales to 82,000 (No. 5) and **Eric Clapton's** *Happy Xmas* shifted 79,000 (No. 6).

If we view the year through the equivalent-album units lens, then **Michael Bublé's** evergreen *Christmas* was the brightest holiday effort, with 376,000 units earned in the year. The title sold 107,000 copies in 2018 (bringing its cumulative total to 4.3 million) and generated 345.6 million on-demand audio streams for its songs. *Christmas Is Here!* came in second in units earned, with 285,000, and generated 84.8 million on-demand audio streams for its tracks. —K. C.

New Year, Same Kanye

Another Social 50 chart, another eventful week for **Kanye West** (below) on social media. The rapper leaps 34-8 on the latest list with a boost of 618 percent in Twitter reactions (545,000 total) and 260 percent in Twitter mentions (167,000), according to Next Big Sound, in the week ending Jan. 3. In addition to more tweets about his feud with **Drake**, West received much of his social engagement from a series of Jan. 1 posts led by his tweet of "Trump all day," followed by "Just so in 2019 you know where I stand."

One spot below West, **Wanna One** zooms 20-9, rising in all social metrics. The K-pop boy band was on the minds of many because their contract with Swing Entertainment ended Dec. 31, 2018, meaning the group will cease to exist following a final concert later this month. As such, Wanna One was mentioned 146,000 times on Twitter (up 86 percent) and saw a 74 percent boost in visits to its Wikipedia page. The band's final show, titled *Therefore*, will be held Jan. 24-27; its official Twitter account has been promoting the concert as the date nears.

The release of a concert film recapping her tour behind 2017 album *reputation* sends **Taylor Swift** back onto the Social 50 at No. 21. The movie, released Dec. 31 on Netflix, helped Swift earn 97,000 Twitter mentions and 68,000 Twitter reactions (the latter a boost of 1,027 percent) while she promoted the film's release. She paid special attention to the song "All Too Well," posting a brief clip of its performance from the film on Twitter Dec. 29, writing, "Moments like this defined the Reputation Stadium Tour for me."

—Kevin Rutherford



Social/Streaming

January 12
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 108 WKS BTS BIG HIT ENTERTAINMENT	117
3	2	NCT SM	42
8	3	BAEKHYUN SM	12
5	4	ARIANA GRANDE REPUBLIC	309
2	5	EXO SM	76
4	6	GOT7 JYP	72
6	7	LOUIS TOMLINSON 78/SYCO/EPIC	92
34	8	KANYE WEST G.O.O.D./DEF JAM	120
20	9	WANNA ONE SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	54
14	10	MILEY CYRUS RCA	316
16	11	BLACKPINK YG	63
7	12	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	57
11	13	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	82
35	14	LADY GAGA INTERSCOPE/IGA	396
15	15	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	404
24	16	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	24
23	17	HARRY STYLES ERSKINE/COLUMBIA	52
42	18	TWICE JYP	36
RE	19	NCT DREAM SM	14
21	20	FREDDIE MERCURY HOLLYWOOD	15
RE	21	TAYLOR SWIFT REPUBLIC	354
26	22	RIHANNA WESTBURY ROAD/ROC NATION	406
13	23	CARDI B THE KSR GROUP/ATLANTIC/AG	80
19	24	SHAWN MENDES ISLAND	211
22	25	XXXTENTACION BAD VIBES FOREVER	27
28	26	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	21
30	27	PAULO LONDRA BIG LIGAS/WARNER LATINA	20
36	28	POST MALONE REPUBLIC	60
32	29	DJ SNAKE DJ SNAKE/GEFFEN/IGA	20
17	30	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	15
45	31	CAMILA CABELLO SYCO/EPIC	138
33	32	BAD BUNNY RIMAS	28
RE	33	KEHLANI TSUNAMI MOB/ATLANTIC/AG	12
38	34	QUEEN HOLLYWOOD	12
39	35	MARSHMELLO JOYTIME COLLECTIVE	84
41	36	LIL PUMP WARNER BROS.	52
12	37	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	400
RE	38	GUCCI MANE GUWOP/ATLANTIC/AG	39
RE	39	LALI ARIGLA/SONY MUSIC ARGENTINA	97
RE	40	BRUNO MARS ATLANTIC/AG	324
NEW	41	YOSHIKI EMI JAPAN/UNIVERSAL JAPAN	1
40	42	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	312
49	43	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	38
18	44	MEEK MILL MAYBACH/ATLANTIC/AG	59
RE	45	ALAN WALKER MER MUSIC/RCA	20
RE	46	NOGIZAKA46 SONY MUSIC JAPAN	5
RE	47	GFRIEND SOURCE MUSIC/LOEN ENTERTAINMENT	2
25	48	ASTRO INTERPARK	26
RE	49	ZAYN RCA	111
RE	50	ED SHEERAN ATLANTIC/AG	185

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
8	1	#1 1 WK SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	22
10	2	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	11
9	3	THANK U, NEXT REPUBLIC	Ariana Grande	9
12	4	WITHOUT ME CAPITOL	Halsey	13
49	5	WOW. REPUBLIC	Post Malone	2
16	6	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	16
17	7	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	18
20	8	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	12
26	9	GOING BAD MAYBACH/ATLANTIC	Meek Mill Feat. Drake	5
25	10	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	16
24	11	MONEY THE KSR GROUP/ATLANTIC	Cardi B	10
37	12	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	17
36	13	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	33
47	14	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	31
44	15	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	10
45	16	BABY SHARK SMART STUDY	Pinkfong	10
50	17	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	27
RE	18	BETTER NOW REPUBLIC	Post Malone	35
48	19	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	14
21	20	A LOT SLAUGHTER GANG/EPIC	21 Savage	2
RE	21	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	37
RE	22	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	4
RE	23	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	11
RE	24	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	23
RE	25	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	22
RE	26	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	25
RE	27	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	45
RE	28	SAD! BAD VIBES FOREVER	XXXTENTACION	42
NEW	29	SWERVIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	1
RE	30	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	78
RE	31	BETTER RIGHT HAND/RCA	Khalid	12
RE	32	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	29
RE	33	DES PACITO UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	86
RE	34	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	64
RE	35	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	17
RE	36	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
RE	37	PERFECT ATLANTIC	Ed Sheeran	62
RE	38	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	30
RE	39	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	28
RE	40	ARMED AND DANGEROUS GRADE A/INTERSCOPE	Juice WRLD	4
RE	41	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	51
RE	42	CALLING MY SPIRIT DOLLAZ N DEALZ/ATLANTIC	Kodak Black	4
RE	43	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	36
NEW	44	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	1
RE	45	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	10
NEW	46	STARTENDER HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. Offset & Tyga	1
NEW	47	CAN'T LEAVE WITHOUT IT SLAUGHTER GANG/EPIC	21 Savage	1
RE	48	FEFE SCUMGANG/TENTHOUSAND PROJECTS/CAPITOL	6ix9ine Feat. Nicki Minaj & Murda Beatz	22
NEW	49	ENVY ME PAPER GANG/RCA	Calboy	1
NEW	50	TALK TO ME MAD LOVE/INTERSCOPE	Tory Lanez & Rich The Kid	1



'Sicko' Finally Sits At No. 1

Though it reached No. 1 on the Billboard Hot 100 over a month ago, "Sicko Mode" by **Travis Scott** (above) had yet to be the most streamed song in the United States — that is, until now.

The track ascends 8-1 on Streaming Songs due to its post-holidays increase in streams (coupled with the free fall of holiday titles on the list), with 43.1 million streams earned in the week ending Jan. 3 (up 8 percent), according to Nielsen Music. "Sicko Mode" is Scott's first No. 1 on the chart as a lead artist and second total, following the three-week reign of **Kodak Black's** "ZEZE," featuring Scott and **Offset**, late last year. The tune's 43.1 million streams week is its third-biggest yet, behind the chart weeks of Dec. 15, 2018 (43.3 million), and Aug. 18, 2018 (55.1 million, its release week).

Meanwhile, with seasonal songs dropping from the chart after the holidays, multiple tracks debut whether they're brand new or not. The two at Nos. 49 and 50 are examples of the latter. **Calboy's** buzzy single "Envy Me" bows at No. 49 (11.2 million). Released in August 2018, it has been gaining steam ever since, with the Chicago rapper's track reaching the Hot 100 dated Dec. 29, 2018, at No. 91.

Then there's **Tory Lanez & Rich the Kid's** "Talk to Me," which starts at No. 50 (11.6 million). It has taken an even lengthier path to Streaming Songs than "Envy," originally premiering last June. It has been helped in part by a November remix that added **Lil Wayne** and **DJ Stevie J**, coupled with success on radio. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	14
2	2	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	17
4	3	WITHOUT ME CAPITOL	Halsey	11
3	4	BREATHIN REPUBLIC	Ariana Grande	13
5	5	THANK U, NEXT REPUBLIC	Ariana Grande	7
6	6	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	30
7	7	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	15
9	8	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	25
8	9	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	18
10	10	BETTER NOW REPUBLIC	Post Malone	29
11	11	LOVE LIES FOX/RCA	Khalid & Normani	31
12	12	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	10
13	13	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	16
14	14	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	9
15	15	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	8
16	16	SPEECHLESS WARNER BROS. NASHVILLE/WAR	Dan + Shay	10
16	17	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	12
18	18	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	12
19	19	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	8
2	20	GOOD GIRL BROKEN BOW	Dustin Lynch	7
21	21	SIXTEEN VALORY	Thomas Rhett	8
23	22	BEST SHOT STONEY CREEK	Jimmie Allen	14
23	23	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	4
27	24	SHE GOT THE BEST OF ME RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	18
20	25	UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	11

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK SUNFLOWER REPUBLIC	Post Malone & Swae Lee	11
1	2	WITHOUT ME CAPITOL	Halsey	14
4	3	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	21
3	4	THANK U, NEXT REPUBLIC	Ariana Grande	9
5	5	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS	Marshmello & Bastille	19
6	6	SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	15
7	7	WOW. REPUBLIC	Post Malone	2
11	8	NATURAL KID INAKORNER/INTERSCOPE/IGA	Imagine Dragons	25
6	9	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	22
10	10	SPEECHLESS WARNER BROS. NASHVILLE/WMN	Dan + Shay	19
15	11	BETTER NOW REPUBLIC	Post Malone	34
7	12	MONEY THE KSR GROUP/ATLANTIC/AG	Cardi B	11
13	13	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/IGA	Benny Blanco, Halsey & Khalid	20
23	14	YOU SAY CENTRICITY/CAPITOL CMG	Lauren Daigle	25
9	15	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE/IGA	Sheck Wes	12
21	16	GIRLS LIKE YOU 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	32
8	17	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	28
20	18	I LIKE IT THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	37
24	19	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC/AG	Bazzi Feat. Camila Cabello	19
14	20	WAKE UP IN THE SKY GUWOP/ATLANTIC/AG	Gucci Mane X Bruno Mars X Kodak Black	11
28	21	TEQUILA WARNER BROS. NASHVILLE/WMN	Dan + Shay	32
26	22	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	24
29	23	BE ALRIGHT ISLAND	Dean Lewis	6
37	24	PERFECT ATLANTIC/AG	Ed Sheeran	70
33	25	TAKI TAKI DJ SNAKE/GEFFEN/IGA	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	14

Pop/Rhythmic/Adult

January 12 2019

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	18
2	2	WITHOUT ME CAPITOL	Halsey	13
3	3	GG THANK U, NEXT REPUBLIC	Ariana Grande	9
3	4	BREATHIN REPUBLIC	Ariana Grande	17
5	5	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	19
6	6	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	24
8	7	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	21
7	8	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	31
9	9	LOVE LIES FOX/RCA	Khalid & Normani	40
10	10	BETTER NOW REPUBLIC	Post Malone	31
11	11	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	12
12	12	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	31
13	13	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	9
15	14	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	16
14	15	CONSEQUENCES SYCO/EPIC	Camila Cabello	12
16	16	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	13
17	17	ELECTRICITY COLUMBIA	Silk City x Dua Lipa	17
18	18	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	10
19	19	BETTER RIGHT HAND/RCA	Khalid	12
20	20	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	5
21	21	RUIN MY LIFE RECORD COMPANY TEN/EPIC	Zara Larsson	8
22	22	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	11
23	23	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	11
24	24	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	7
27	25	BODY ARMADA	Loud Luxury Feat. Brando	17

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	27
2	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	42
4	3	GG PERFECT ATLANTIC	Ed Sheeran	63
3	4	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	43
5	5	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	51
6	6	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	48
7	7	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	23
8	8	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	35
9	9	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	33
10	10	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	47
11	11	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	12
12	12	LOVE SOMEONE WARNER BROS.	Lukas Graham	13
13	13	WITH YOU BUTTERFLY MC/EPIC	Mariah Carey	12
16	14	BROKEN RED	lovelytheband	19
17	15	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	18
19	16	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	5
23	17	BACK TO YOU TFLIX/INTERSCOPE	Selena Gomez	20
26	18	YOU SAY CENTRICITY/WARNER BROS.	Lauren Daigle	2
28	19	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	13
27	2	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	4
29	21	BREATHIN REPUBLIC	Ariana Grande	2
RE	22	NO ERASIN' OMIT/FANTASY/CONCORD	Steve Perry	15
30	23	WITHOUT ME CAPITOL	Halsey	2
NEW	24	THANK U, NEXT REPUBLIC	Ariana Grande	1
RE	25	COME ON TO ME MPL/CAPITOL	Paul McCartney	13

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	11
4	2	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	11
1	3	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	12
2	4	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	21
5	5	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	16
6	6	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	19
8	7	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	16
7	8	UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	14
11	9	BETTER RIGHT HAND/RCA	Khalid	13
11	10	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	16
12	11	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	10
10	12	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	28
13	13	ARMS AROUND YOU BAD VIBES FOREVER/EMPIRE/WARNER BROS.	XXXTENTACION x Lil Pump	9
16	14	NO STYLIST COKE BOYS/BAD BOY/EPIC	French Montana Feat. Drake	13
14	15	BETTER NOW REPUBLIC	Post Malone	31
17	16	DIP LAST KINGS/EMPIRE	Tyga & Nicki Minaj	13
19	17	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	10
20	18	LIL BEBE DEF JAM	DaniLeigh	13
22	19	BACKIN' IT UP ATLANTIC	Pardison Fontaine Feat. Cardi B	6
18	20	RING THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	19
21	21	THANK U, NEXT REPUBLIC	Ariana Grande	6
23	22	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	19
24	23	MISSIN YOU CRAZY DIEMON/RUSS MY WAY/COLUMBIA	Russ	7
25	24	YOSEMITE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	7
26	25	GOOD FORM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	18
2	2	GG HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	17
3	3	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	31
4	4	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	24
5	5	WITHOUT ME CAPITOL	Halsey	12
6	6	BROKEN RED	lovelytheband	34
7	7	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	13
8	8	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	40
10	9	YOU SAY CENTRICITY/WARNER BROS.	Lauren Daigle	14
9	10	BREATHIN REPUBLIC	Ariana Grande	15
13	11	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	23
11	12	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	19
12	13	NATURAL KID INAKORNER/INTERSCOPE	Imagine Dragons	25
14	14	LOVE SOMEONE WARNER BROS.	Lukas Graham	16
15	15	CONSEQUENCES SYCO/EPIC	Camila Cabello	11
16	16	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	9
18	17	HEAT ATLANTIC/EMG	Kelly Clarkson	10
17	18	THANK U, NEXT REPUBLIC	Ariana Grande	7
19	19	BURN THE HOUSE DOWN AJR/BMG/RED	AJR	15
20	20	CHANCES K-BAHN/RCA	Backstreet Boys	8
21	21	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	14
22	22	SHOTGUN COLUMBIA	George Ezra	18
23	23	USED TO BE ACROBAT/CRUSH MUSIC/AWAL-KOBALT	Matt Nathanson	17
24	24	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	5
26	25	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	5

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com/biz/ for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



COUNTRY

January 12
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 7 WKS SPEECHLESS D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,L.REYNOLDS,L.VELTZ)	Dan + Shay WARNER BROS./WAR	1	33
	2	2	SG TEQUILA D.SMYERS,S.HENDRICKS (D.SMYERS,J.REYNOLDS,N.GALYON)	Dan + Shay WARNER BROS./WAR	2	51
	4	3	MEANT TO BE WILSHIRE (B.REXHA,T.HUBBARD,J.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	1	58
	3	4	SHE GOT THE BEST OF ME S.MOFFATT (L.COMBS,R.SNYDER,C.WILSON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	2	29
	5	5	LOSE IT D.HUFF (K.BROWN,C.MCGILL,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	1	31
	7	6	BEST SHOT A.BOWERS (J.ALLEN,J.LONDON,J.P.WILLIAMS)	Jimmie Allen STONEY CREEK	5	34
	6	7	DRUNK ME J.M.SCHMIDT,M.TENPENNY (M.TENPENNY,J.M.SCHMIDT,J.WILSON)	Mitchell Tenpenny RISER HOUSE/COLUMBIA NASHVILLE	6	23
	9	8	SIXTEEN D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,S.M.DOUGLAS,JOE LONDON)	Thomas Rhett VALORY	8	21
	8	9	BURNING MAN R.COOPERMAN,J.R.STEWART (L.DICK,B.PINSON)	Dierks Bentley Featuring Brothers Osborne CAPITOL NASHVILLE	8	28
	11	10	AG GOOD GIRL Z.CROWELL (D.LYNCH,I.EBACH,A.ALBERT)	Dustin Lynch BROKEN BOW	9	27
	13	11	BEAUTIFUL CRAZY S.MOFFATT (L.COMBS,W.B.DURRETTE,R.WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	6	35
	10	12	GIRL LIKE YOU M.KNOX (M.TYLER,J.BOYER,J.MIRENDA)	Jason Aldean MACON/BROKEN BOW	10	17
	12	13	LAST SHOT K.MOORE (K.MOORE,D.COUCH,D.L.MURPHY)	Kip Moore MCA NASHVILLE	12	30
	14	14	THIS IS IT F.ROGERS,D.WELLS,A.ESHUIS (S.MCCREERY,F.ROGERS,A.ESHUIS)	Scotty McCreery TRIPLE TIGERS	13	24
	15	15	MILLIONAIRE D.COBB,C.STAPLETON (K.WELCH)	Chris Stapleton MERCURY	15	50
	16	16	TAKE IT FROM ME P.DIGIOVANNI (J.DAVIS,J.DAVIS,J.GANTT)	Jordan Davis MCA NASHVILLE	16	26
	17	17	WHAT MAKES YOU COUNTRY J.STEVENS,J.STEVENS (L.BRYAN,D.DAVIDSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	17	15
	18	18	DOWN TO THE HONKYTONK J.MOI (R.CLAWSON,L.LAIRD,S.MCANALLY)	Jake Owen BIG LOUD	18	21
	26	19	LOVE WINS D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	19	18
	20	20	HERE TONIGHT D.HUFF (B.YOUNG,B.CAVER,J.EBACH,C.KELLEY)	Brett Young BMLG	18	16
	19	21	BURN OUT D.HUFF,S.MCANALLY,J.OSBORNE (J.CARSON,C.DUDDY,M.VYSTRACH,S.MCANALLY,J.OSBORNE)	Midland BIG MACHINE	19	29
	21	22	MAKE IT SWEET S.MCANALLY (M.RAMSEY,T.ROSEN,W.SELLERS,G.SPRUNG,B.TURSIL,S.MCANALLY)	Old Dominion RCA NASHVILLE	21	13
	27	23	DG MISS ME MORE E.G.WHITEHEAD,J.MASSEY (K.BALLERINI,D.H.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini BLACK RIVER	23	10
	22	24	THERE WAS THIS GIRL D.HUFF (R.GREEN,ERIK DYLAN)	Riley Green BMLG	22	19
	25	25	ON MY WAY TO YOU T.W.WILLMON (BRETT JAMES,T.LANE)	Cody Johnson COJO/WMN	23	21
	23	26	NIGHT SHIFT B.BUTLER,J.PARDI (T.BROWN,P.LARUE,B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	23	20
	28	27	ONE THAT GOT AWAY S.HENDRICKS (J.FRASURE,T.ROSEN,M.RAMSEY,J.OSBORNE)	Michael Ray ATLANTIC/WEA	27	15
	29	28	RUMOR L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice CURB	27	17
	35	29	TALK YOU OUT OF IT J.MOI (M.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)	Florida Georgia Line BMLG	19	17
	34	30	NEVER COMIN DOWN J.KERR,K.URBAN (K.URBAN,J.KEAR,J.ABRAHART,SHY CARTER)	Keith Urban HIT RED/CAPITOL NASHVILLE	30	13
	32	28	WHISKEY GLASSES J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen BIG LOUD	28	12
	33	31	NEON CHURCH B.GALLIMORE,T.MCGRAW (B.GOLDSMITH,R.E.LIPSEY,B.M.STENNIS)	Tim McGraw MCGRAW/COLUMBIA NASHVILLE	24	13
	36	34	EYES ON YOU C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice DACK JANIELS/BROKEN BOW	33	20
	38	36	THE DIFFERENCE J.RAYMOND,L.RIMES (R.AKINS,B.BURGESS,D.DAWSON,J.DURRETT)	Tyler Rich VALORY	34	25
	40	35	I DON'T KNOW ABOUT YOU J.MOI (A.GORLEY,M.HARDY,H.PHELPS,J.RODGERS)	Chris Lane BIG LOUD	35	13
	43	38	LOVE SOMEONE R.COOPERMAN,B.ELDRIDGE (B.ELDRIDGE,R.COOPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WMN	36	10
	-	41	PRAYED FOR YOU A.BOWERS,M.STELL (M.STELL,A.BOWERS,A.VELTZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY	37	2
	41	39	LOVE AIN'T D.HUFF (R.COOPERMAN,A.GORLEY,S.MCANALLY)	Eli Young Band VALORY	38	15
	42	37	CAUGHT UP IN THE COUNTRY R.ATKINS,T.HEWITT,B.BOLLINGER (C.HARRINGTON,J.M.SCHMIDT,M.WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers CURB	37	24
	-	43	STRONGER THAN ME G.BROOKS (R.WTERRY,M.A.ROSSI)	Garth Brooks PEARL	40	4
	30	32	TURNIN' ME ON S.HENDRICKS (B.SHELTON,J.L.ALEXANDER,J.OSBORNE)	Blake Shelton WARNER BROS./WMN	14	20
	44	42	GOOD AS YOU D.HUFF (K.BROWN,B.BERRYHILL,S.CARTER,T.PHILLIPS,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	17	11
	-	47	RULES OF BREAKING UP S.MCANALLY,P.GOOD (B.RATCLIFF,A.J.BABCOCK,BUSBEE,P.GOOD)	Brandon Ratcliff MONUMENT/COLUMBIA NASHVILLE	43	2
	31	45	WHAT HAPPENS IN A SMALL TOWN D.HUFF (B.GILBERT,R.AKINS,B.BERRYHILL,J.DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	31	3
	46	44	HOMESICK D.HUFF (K.BROWN,B.BERRYHILL,M.J.MCGINN,T.PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	24	17
	-	40	PEOPLE ARE DIFFERENT J.MOI,FLORIDA GEORGIA LINE (M.HARDY,M.HOLMAN,H.LINDSEY)	Florida Georgia Line BMLG	40	2
RE-ENTRY		47	BRING IT ON OVER D.HUFF,J.FRASURE (D.DAVIDSON,R.AKINS,B.HAYSLIP,J.FRASURE)	Billy Currington MERCURY	44	4
	45	46	YOU'RE IN IT G.SMITH,F.ROGERS,D.WELLS (F.ROGERS,J.ADAMS,M.NESLER)	Granger Smith WHEELHOUSE	41	7
RE-ENTRY		49	FRIENDS DON'T J.ROBBINS,D.WELLS (M.MARLOW,T.DYE,J.M.NITE,J.EBACH)	Maddie & Tae MERCURY	49	2
	49	48	BACK TO LIFE J.DEE,G.LEVOX,J.D.ROONEY (C.R.BARLOWE,N.MOON,S.MOONEY,F.WILHELM)	Rascal Flatts BIG MACHINE	31	7

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
	1	#1 22 WKS LUKE COMBS	▲	This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN	83	
	5	DAN + SHAY		Dan + Shay WARNER BROS./WMN	28	
	8	KANE BROWN		Experiment ZONE 4/RCA NASHVILLE/SMN	8	
	9	CHRIS STAPLETON	▲	Traveller MERCURY/UMGN	192	
	11	THOMAS RHETT	▲	Life Changes VALORY/BMLG	69	
	10	KANE BROWN	▲	Kane Brown ZONE 4/RCA NASHVILLE/SMN	109	
	12	JASON ALDEAN	●	Rearview Town MACON/BROKEN BOW/BMG/BBMG	38	
	14	MITCHELL TENPENNY		Telling All My Secrets RISER HOUSE/COLUMBIA NASHVILLE/SMN	3	
	7	CARRIE UNDERWOOD	●	Cry Pretty CAPITOL NASHVILLE/UMGN	16	
	19	BRETT YOUNG	▲	Brett Young BMLG	99	
	16	KACEY MUSGRAVES		Golden Hour MCA NASHVILLE/UMGN	35	
	18	BRETT YOUNG		Ticket To L.A. BMLG	4	
	15	ERIC CHURCH		Desperate Man EMI NASHVILLE/UMGN	13	
	25	GEORGE STRAIT	▲	50 Number Ones MCA NASHVILLE/UMGN	157	
	30	JON PARDI	▲	California Sunrise CAPITOL NASHVILLE/UMGN	133	
	40	GG TAYLOR SWIFT	▲	Red BIG MACHINE/BMLG	161	
	17	CHRIS STAPLETON	▲	From A Room: Volume 1 MERCURY/UMGN	87	
	32	ZAC BROWN BAND		Greatest Hits So Far... ROAR/SOUTHERN GROUND/ATLANTIC/AG	180	
	43	PS JIMMIE ALLEN		Mercury Lane STONEY CREEK/BMG/BBMG	10	
	39	FLORIDA GEORGIA LINE	▲	Dig Your Roots BMLG	123	
	27	BLAKE SHELTON		Reloaded: 20 #1 Hits WARNER BROS./WMN	167	
	23	LUKE BRYAN		What Makes You Country CAPITOL NASHVILLE/UMGN	56	
RE	23	ELVIS PRESLEY	▲	Elvis: 30 #1 Hits RCA/LEGACY	145	
RE	24	FLORIDA GEORGIA LINE		Florida Georgia Line (EP) BMLG	14	
	37	KELSEA BALLERINI		Unapologetically BLACK RIVER	49	



Dan + Shay Stretch Reign

Dan + Shay (above) continue their domination of Country Airplay and the airplay-, streaming- and sales-fueled Hot Country Songs chart with "Speechless." The love song leads Country Airplay for a fourth week, increasing by 15 percent to 39.4 million audience impressions in the week ending Jan. 6, according to Nielsen Music. The track is the first four-week Country Airplay leader since Luke Combs' "She Got the Best of Me," which led for four frames beginning on Oct. 27, 2018. As for duos, Dan + Shay are the first to rule four weeks since Florida Georgia Line's "Stay" led for four frames in January 2014. "Speechless" concurrently controls Hot Country Songs for a seventh week. Along with its airplay gain, the track increases by 19 percent to 10.5 million U.S. streams in the week ending Jan. 3. As Dan + Shay have now topped Hot Country Songs and Country Airplay simultaneously for four weeks running, the act is the first to spend that much time atop both tallies at the same time since Thomas Rhett, who led the lists for a record six consecutive weeks simultaneously with "Die a Happy Man" in 2016. Plus, Dan + Shay's "Tequila" logs a 17th week at its No. 2 Hot Country Songs peak, and fourth in a row. The act holds Nos. 1 and 2 simultaneously for a fourth week, the chart's second-best sum, passing Buck Owens' three-week double-up in 1964. Luke Bryan spent a record nine weeks monopolizing the top two in 2014. —Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	1	#1 4 WKS SPEECHLESS WARNER BROS./WAR	Dan + Shay	22		
	5	GG GOOD GIRL BROKEN BOW	Dustin Lynch	36		
	2	SIXTEEN VALORY	Thomas Rhett	20		
	3	BEST SHOT STONEY CREEK	Jimmie Allen	47		
	4	SHE GOT THE BEST OF ME RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	27		
	7	GIRL LIKE YOU MACON/BROKEN BOW	Jason Aldean	17		
	8	BURNING MAN CAPITOL NASHVILLE	Dierks Bentley Feat. Brothers Osborne	27		
	6	LOSE IT ZONE 4/RCA NASHVILLE	Kane Brown	31		
	9	LAST SHOT MCA NASHVILLE	Kip Moore	54		
	10	THIS IS IT TRIPLE TIGERS	Scotty McCreery	32		
	11	WHAT MAKES YOU COUNTRY CAPITOL NASHVILLE	Luke Bryan	12		
	12	MILLIONAIRE MERCURY	Chris Stapleton	38		
	13	TAKE IT FROM ME MCA NASHVILLE	Jordan Davis	33		
	14	BURN OUT BIG MACHINE	Midland	39		
	15	THERE WAS THIS GIRL BMLG	Riley Green	26		
	16	DOWN TO THE HONKYTONK BIG LOUD	Jake Owen	22		
	17	LOVE WINS CAPITOL NASHVILLE	Carrie Underwood	17		
	18	MAKE IT SWEET RCA NASHVILLE	Old Dominion	13		
	20	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	9		
	19	ONE THAT GOT AWAY ATLANTIC/WEA	Michael Ray	25		
	23	NEVER COMIN DOWN HIT RED/CAPITOL NASHVILLE	Keith Urban	20		
	22	NIGHT SHIFT CAPITOL NASHVILLE	Jon Pardi	24		
	21	NEON CHURCH MCGRAW/COLUMBIA NASHVILLE	Tim McGraw	14		
	24	HERE TONIGHT BMLG	Brett Young	16		
	25	ON MY WAY TO YOU COJO/WMN	Cody Johnson	22		

HOT COUNTRY SONGS: The week's most popular 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. **NEW**: New entries on the chart. **RE-ENTRY**: Re-entry on the chart. **WKS. ON CHART**: Weeks on chart. **PEAK POS.**: Peak position. **LAST WEEK**: Last week's position. **THIS WEEK**: This week's position. **ARTIST**: Artist name. **TITLE**: Song title. **IMPRINT/PROMOTION LABEL**: Record label. **CERTIFICATION**: Certification level. **WKS. ON CHART**: Weeks on chart. **SALES, AIRPLAY & STREAMING DATA COMPILED BY**: Nielsen Music. **STATIONS**: Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2019 Promethes Global Media, LLC and Nielsen Music, Inc. All rights reserved.

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
	1	1	#1 AG SG HIGH HOPES ▲		Panic! At The Disco	1
	2	2	NATURAL		Imagine Dragons	1
	3	3	BROKEN ●		lovelytheband	2
	5	6	MY BLOOD		twenty one pilots	4
	12	12	GUIDING LIGHT		Mumford & Sons	5
	10	11	YOU'RE SOMEBODY ELSE		flora cash	6
	15	15	BAD LIAR		Imagine Dragons	5
	16	16	SHOTGUN		George Ezra	8
	19	17	ZERO		Imagine Dragons	9
	17	20	LOVE IT IF WE MADE IT		The 1975	10
	22	21	S.O.S. (SAWED OFF SHOTGUN)		The Glorious Sons	11
	20	19	GET UP		Shinedown	12
	25	25	WHEN LEGENDS RISE		Godsmack	13
	29	27	PRESSURE		Muse	14
	27	29	SUPERPOSITION		Young The Giant	15
	26	30	BODY TALKS		The Struts	15
	30	28	DANCE MACABRE		Ghost	17
	31	26	THE GREATEST SHOW		Panic! At The Disco	10
	35	34	WORST NITES		Foster The People	19
	34	33	THESE ARE MY FRIENDS		lovelytheband	20
	33	31	ARE YOU READY		Disturbed	12
	41	36	99		Barns Courtney	22
	44	42	DG CAN'T KNOCK THE HUSTLE		Weezer	23
	37	35	MANTRA		Bring Me The Horizon	15
	39	32	CHLORINE		twenty one pilots	10
	36	38	MOVEMENT		Hozier	16
	43	40	HOME		morgxn Featuring WALK THE MOON	27
	46	44	YOU'RE THE ONE		Greta Van Fleet	28
	48	43	MACHINE		Imagine Dragons	17
	38	45	IT'S NOT LIVING (IF IT'S NOT WITH YOU)		The 1975	19
	-	46	FAST TALK		Houses	31
	45	39	WHEN THE SEASONS CHANGE		Five Finger Death Punch	17
	32	41	RADIO GA GA (LIVE AID)		Queen	32
	42	37	ALL OUT LIFE		Slipknot	15
	-	50	NORTHERN LIGHTS		Death Cab For Cutie	35
RE-ENTRY		36	FOREVER ON YOUR SIDE		NEEDTOBREATHE Featuring JOHNNSWIM	36
HOT SHOT DEBUT		37	WHO DO YOU TRUST?		Papa Roach	37
	-	47	DISEASE		Beartooth	35
	-	48	ROARING 20S		Panic! At The Disco	14
RE-ENTRY		40	WE ARE THE CHAMPIONS (LIVE AID)		Queen	40
RE-ENTRY		41	HAMMER TO FALL (LIVE AID)		Queen	23
RE-ENTRY		42	KING OF THE CLOUDS		Panic! At The Disco	11
NEW		43	EVERY STEP THAT I TAKE		Tom Morello Feat. Portugal. The Man And Whethan	43
NEW		44	DO YOUR WORST		Rival Sons	44
NEW		45	MAKE IT UP AS I GO		Mike Shinoda Featuring k.flay	45
RE-ENTRY		46	MIRACLE		CHVRCHES	29
NEW		47	CRINGE		Matt Maeson	47
RE-ENTRY		48	MORPH		twenty one pilots	9
NEW		49	DO NOT DISTURB		Halestorm	49
RE-ENTRY		50	BOOMERANG		Imagine Dragons	27

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 5 WKS QUEEN		Bohemian Rhapsody (Soundtrack)	11	
	2	IMAGINE DRAGONS		Origins	8	
	3	PANIC! AT THE DISCO		Pray For The Wicked	28	
	7	IMAGINE DRAGONS ▲		Evolve	80	
	4	TWENTY ONE PILOTS ▲		Trench	13	
	6	QUEEN ▲		Greatest Hits	58	
	11	FLEETWOOD MAC ●		Rumours	97	
	17	IMAGINE DRAGONS ▲		Night Visions	215	
	8	MUMFORD & SONS		Delta	7	
	24	JOURNEY ●		Journey's Greatest Hits	102	
	14	ELTON JOHN		Diamonds	60	
	9	THE BEATLES ●		The Beatles [White Album]	9	
	26	CREEDENCE CLEARWATER REVIVAL ●		Chronicle	102	
	42	PS BILLY JOEL ▲		The Essential Billy Joel	51	
	44	GG FLEETWOOD MAC ▲		Greatest Hits	23	
	29	TOM PETTY AND THE HEARTBREAKERS ●		Greatest Hits	84	
	25	TWENTY ONE PILOTS ▲		Blurryface	190	
	10	GRETA VAN FLEET		Anthem Of The Peaceful Army	11	
	28	PANIC! AT THE DISCO ▲		Death Of A Bachelor	155	
	30	THE 1975		A Brief Inquiry Into Online Relationships	5	
	23	THE BEATLES ●		Abbey Road	93	
	33	THE BEATLES ●		1	102	
	45	RED HOT CHILI PEPPERS ▲		Greatest Hits	95	
	32	GUNS N' ROSES ●		Appetite For Destruction	33	
	40	EAGLES ●		Their Greatest Hits 1971-1975	74	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	2	#1 1 WR GG LIGHT ON	Maggie Rogers	12		
	1	GUIDING LIGHT	Mumford & Sons	15		
	3	HEY MAMA	Nathaniel Rateliff & The Night Sweats	11		
	4	NORTHERN LIGHTS	Death Cab For Cutie	11		
	5	YOU'RE SOMEBODY ELSE	flora cash	26		
	6	UH HUH	Jade Bird	21		
	7	CHANGE	The Revivalists	8		
	8	CRINGE	Matt Maeson	15		
	10	MOVEMENT	Hozier	5		
	9	NEW BIRTH IN NEW ENGLAND	Phosphorescent	21		
	13	IF IT FEELS GOOD (THEN IT MUST BE)	Leon Bridges	11		
	12	JENNY JENKINS	Mt. Joy	20		
	11	MAKE IT HAPPEN	The Record Company	15		
	15	99	Barns Courtney	17		
	17	LOADING ZONES	Kurt Vile	19		
	14	AGAIN AND AGAIN	Dave Matthews Band	18		
	21	POWER OVER ME	Dermot Kennedy	8		
	18	FALSE CONFIDENCE	Noah Kahan	7		
	20	THE RIVER	KT Tunstall	14		
	19	NINA CRIED POWER	Hozier Feat. Mavis Staples	17		
	22	SUPERPOSITION	Young The Giant	7		
	24	I KNOW WHAT IT'S LIKE	Jeff Tweedy	4		
	23	SALVATION	The Strumbellas	4		
	25	BABY OUTLAW	Elle King	5		
	26	SHAME, SHAME, SHAME	Lake Street Dive	9		



Rogers Shines At No. 1

Maggie Rogers (above) earns her first *Billboard* No. 1, rising 2-1 on the Triple A airplay chart with "Light On." The lead single from Rogers' debut major-label LP, *Heard It in a Past Life* (Jan. 18), became her first top 10 on the list in November 2018, surpassing the No. 13 peak of her breakthrough hit, "Alaska," in February 2017. "Light" concurrently lifts 43-42 on the all-rock-format Rock Airplay chart, up 8 percent to 1.5 million audience impressions, according to Nielsen Music.

Weezer tallies its 16th top 10 on the Alternative airplay chart with "Can't Knock the Hustle" (11-10), tying Muse for ninth place for the most in the chart's history. The **Rivers Cuomo**-led Weezer, which first reached the region with "Undone - The Sweater Song" (No. 6, August 1994), has now sent its last four entries to the top 10, its best streak, topping runs of three each in 1994-95 and 2005-06.

"Hustle" is the lead single from Weezer's latest self-titled set (aka "The Black Album"), due March 1. The quartet performed "Hustle" on *Dick Clark's New Year's Rockin' Eve*, as well as its cover of **Toto's** "Africa," which became Weezer's fourth No. 1 in August.

Plus, British multi-instrumentalist **Cosmo Sheldrake** makes his first *Billboard* chart visit with his 2017 release "Come Along." The song is featured in a new ad for the Apple iPhone XR, which helped boost it by 21,100 percent to 2,000 downloads sold, as it bows at No. 24 on Alternative Digital Song Sales. "Along" is from Sheldrake's debut full-length, *The Much Much How How and I*, released in April 2018.

—Kevin Rutherford

R&B/Hip-Hop

January 12
2019
billboard

2 Wks. Ago	Last Week	This Week	Title	Certification	Artist	Peak Pos.	Wks. On Chart
	2	1	#1 SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	1	Post Malone & Swae Lee	1	11
1	1	2	SICKO MODE	1	Travis Scott	1	22
4	3	3	DRIP TOO HARD	3	Lil Baby & Gunna	3	16
3	4	4	ZEZE	1	Kodak Black Featuring Travis Scott & Offset	1	12
7	8	5	BETTER NOW	2	Post Malone	2	36
5	6	6	WAKE UP IN THE SKY	5	Gucci Mane X Bruno Mars X Kodak Black	5	16
-	14	7	AG SG WOW.	7	Post Malone	7	2
6	5	8	MO BAMBA	2	Sheek Wes	2	19
11	7	9	MONEY	7	Cardi B	7	11
9	9	10	LUCID DREAMS	1	Juice WRLD	1	34
8	11	11	GOING BAD	2	Meek Mill Featuring Drake	2	5
12	10	12	LEAVE ME ALONE	10	Flipp Dinero	10	15
10	13	13	TRIP	6	Ella Mai	6	22
13	15	14	BETTER	12	Khalid	12	16
15	16	15	UPROAR	6	Lil Wayne	6	14
-	12	16	A LOT	12	21 Savage	12	2
-	17	17	SWERVIN	17	A Boogie Wit da Hoodie Featuring 6ix9ine	17	2
21	27	18	TALK TO ME	18	Tory Lanez & Rich The Kid	18	10
24	25	19	BACKIN' IT UP	19	Pardison Fontaine Featuring Cardi B	19	12
17	20	20	DANGEROUS	14	Meek Mill Featuring Jeremih & PnB Rock	14	21
18	19	21	RING	17	Cardi B Featuring Kehlani	17	23
38	22	22	LOOK BACK AT IT	22	A Boogie Wit da Hoodie	22	4
22	31	23	ARMS AROUND YOU	16	XXXTENTACION X Lil Pump Feat. Maluma & Swae Lee	16	10
20	30	24	ARMED AND DANGEROUS	19	Juice WRLD	19	8
14	29	25	CALLING MY SPIRIT	14	Kodak Black	14	5
28	32	26	YOU	26	Jacquees	26	5
26	35	27	NO STYLIST	22	French Montana Featuring Drake	22	13
-	21	28	STARTENDER	21	A Boogie Wit da Hoodie Feat. Offset & Tyga	21	2
-	18	29	CAN'T LEAVE WITHOUT IT	18	21 Savage	18	2
35	40	30	ENVY ME	30	Calboy	30	3
32	44	31	DG SMILE (LIVING MY BEST LIFE)	25	Lil' Duval Feat. Snoop Dogg & Ball Greezy	25	19
16	24	32	BAD!	7	XXXTENTACION	7	8
25	43	33	PURE COCAINE	20	Lil Baby	20	5
31	39	34	FINE CHINA	14	Future & Juice WRLD	14	10
36	47	35	YOSEMITE	16	Travis Scott	16	12
-	28	36	MONSTER	28	21 Savage	28	2
33	42	37	CLOSE FRIENDS	16	Lil Baby	16	13
29	46	38	KIKA	19	6ix9ine Featuring Tory Lanez	19	6
41	49	39	NUKETOWN	32	Ski Mask The Slump God Featuring Juice WRLD	32	5
RE-ENTRY	40	40	DIP	31	Tyga & Nicki Minaj	31	8
RE-ENTRY	41	41	GOOD FORM	29	Nicki Minaj Featuring Lil Wayne	29	4
-	37	42	DEMONS AND ANGELS	37	A Boogie Wit da Hoodie Feat. Juice WRLD	37	2
RE-ENTRY	43	43	LUCKY YOU	5	Eminem Featuring Joyner Lucas	5	14
RE-ENTRY	44	44	WHOA (MIND IN AWE)	15	XXXTENTACION	15	3
-	23	45	ALL MY FRIENDS	23	21 Savage	23	2
RE-ENTRY	46	46	CHANEL (GO GET IT)	31	Young Thug Featuring Gunna & Lil Baby	31	6
RE-ENTRY	47	47	I LOVE IT	5	Kanye West & Lil Pump	5	13
HOT SHOT DEBUT	48	48	LIL BEBE	48	DaniLeigh	48	1
-	50	49	SLIME BELIEF	49	YoungBoy Never Broke Again	49	2
RE-ENTRY	50	50	MURDER ON MY MIND	49	YNW Melly	49	2

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 21 SAVAGE	I Am > I Was	2
2	2	A BOOGIE WIT DA HOODIE	Hoodie SZN	2
3	3	MEEK MILL	Championships	5
8	4	POST MALONE	beerbongs & bentleys	36
10	5	SOUNDTRACK	Spider-Man: Into The Spider-Verse	3
11	6	DRAKE	Scorpion	27
7	7	TRAVIS SCOTT	ASTROWORLD	22
6	8	KODAK BLACK	Dying To Live	3
13	9	CARDI B	Invasion Of Privacy	39
14	10	JUICE WRLD	Goodbye & Good Riddance	33
12	11	YOUNGBOY NEVER BROKE AGAIN	Realer	2
16	12	LIL BABY & GUNNA	Drip Harder	13
17	13	XXXTENTACION	Bad Vibes Forever	42
18	14	GIX9INE	DUMMY BOY	6
21	15	LIL BABY	Street Gossip	5
20	16	LIL WAYNE	Tha Carter V	14
23	17	GG POST MALONE	Stoney	108
19	18	EMINEM	Kamikaze	18
15	19	XXXTENTACION	Skins	4
22	20	ELLA MAI	Ella Mai	12
24	21	GUCCI MANE	Evil Genius	4
26	22	METRO BOOMIN	Not All Heroes Wear Capes	9
30	23	TRIPPIE REDD	A Love Letter To You 3	8
27	24	KHALID	American Teen	96
28	25	NICKI MINAJ	Queen	21

Last Week	This Week	Artist	Title	Wks. On Chart
2	1	#1 TRIP	Ella Mai	13
1	2	MEDICINE	Queen Naija	20
3	3	GG SMILE	Lil' Duval Feat. Snoop Dogg & Ball Greezy	14
6	4	BOO'D UP	Ella Mai	38
5	5	FOCUS	H.E.R.	39
4	6	DON'T COME EASY	Raheem DeVaughn	32
7	7	THAT MAGIC	India.Arie	16
8	8	SHAME	Maxwell	13
9	9	WITH YOU	Mariah Carey	13
10	10	AUTOMATIC	Bonfire	11
11	11	FEELIN LIL SOM'N	Shawn Stockman	23
12	12	IT'S YOURS	Tamia	9
13	13	BOOMERANG	Keith Sweat Feat. Candace Price	12
14	14	COULD'VE BEEN	H.E.R. Feat. Bryson Tiller	11
15	15	LOIS LANE	Porcelan	29
16	16	ALL SHE WANTS TO DO IS ME	Peabo Bryson	16
17	17	EXCUSE ME	Ro James	18
18	18	TINTS	Anderson .Paak And Kendrick Lamar	10
19	19	HA HA (I LOVE YOU)	Jussie Smollett	17
20	20	BETTER WITH YOU IN IT	MAJOR.	17
21	21	GOOD LOVE	David & Tamela Mann	9
22	22	SUNRISE SUNSET	J. Brown	8
23	23	DON'T MATTER TO ME	Drake Feat. Michael Jackson	12
24	24	BEYOND	Leon Bridges	20
26	25	NEVER ALONE	Tori Kelly Feat. Kirk Franklin	11



Post Malone & Swae Lee Swing To No. 1

Post Malone and Swae Lee's "Sunflower" shines atop Hot R&B/Hip-Hop Songs with a 2-1 climb. The move secures Post Malone's third No. 1, following 14-week champ "Rockstar," featuring 21 Savage and the Ty Dolla Sign-assisted "Psycho." Lee, meanwhile, collects his first victor as a solo artist. "Sunflower," from the soundtrack to the animated film *Spider-Man: Into the Spider-Verse* (above), gains 3-2 on R&B/Hip-Hop Streaming Songs, with a 12 percent bump to 40.7 million U.S. clicks in the week ending Jan. 3, according to Nielsen Music. The tune retains its No. 1 rank on R&B/Hip-Hop Digital Song Sales for a fifth week, despite an 8 percent slide to 40,000 sold in the same period.

Moreover, Post Malone collects his 11th top 10 on Hot R&B/Hip-Hop Songs as "Wow," darts 14-7 after its first full tracking week. The Christmas Eve surprise release shoots 16-3 on R&B/Hip-Hop Streaming Songs (26.3 million plays, up 74 percent) and bumps 4-2 on R&B/Hip-Hop Digital Song Sales (24,000; down 5 percent).

Plus, Ella Mai conquers the Adult R&B Songs airplay survey as "Trip" skips 2-1 through a 14 percent surge in plays. It's Mai's second leader after "Boo'd Up" reigned for 13 weeks last year. Continued radio growth helps "Trip" lead R&B/Hip-Hop Airplay for an 11th week and crown the Hot R&B Songs tally, which weighs airplay, sales and streaming, for a 14th frame.

Lastly, the Rhythmic airplay ranking also welcomes a new No. 1 as Kodak Black's "ZEZE," featuring Travis Scott and Offset, rises 3-1 through a 7 percent jolt in spins.

—Trevor Anderson

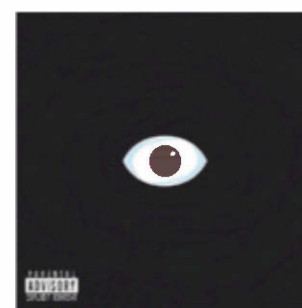
HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by the music source tracked by Nielsen Music. Songs are defined as current if they are newly released titles, or songs receiving widespread digital/airplay 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 (traditional album sales, track equivalent albums, and streaming equivalent albums). **ADULT R&B:** The week's most popular adult R&B songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	#1 AG TAKI TAKI	▲	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	14
2	2	2	MIA		Bad Bunny Featuring Drake	13
3	3	3	DESPACITO	▲	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	103
4	4	4	TE BOTE		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	37
5	5	5	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	24
6	6	6	SOLO DE MI		Bad Bunny	3
7	7	7	X		Nicky Jam x J Balvin	44
-	16	8	NI BIEN NI MAL		Bad Bunny	2
15	9	9	NUNCA ES SUFICIENTE		Los Angeles Azules Featuring Natalia LaFourcade	16
10	11	10	VAINA LOCA		Ozuna x Manuel Turizo	27
12	10	11	NO TE CONTARON MAL		Christian Nodal	16
8	8	12	BEBE		6ix9ine Featuring Anuel AA	18
14	12	13	A TRAVES DEL VASO		Banda Los Sebastianes	10
13	13	14	ADICTIVA		Daddy Yankee & Anuel AA	8
16	14	15	CULPABLES		Karol G & Anuel AA	16
-	47	16	DG SG LA ROMANA		Bad Bunny Featuring El Alfa	2
23	18	17	MALA MIA		Maluma	21
17	15	18	AMIGOS CON DERECHOS		Reik & Maluma	18
29	25	19	CALMA		Pedro Capo	13
18	19	20	IMPOSIBLE		Luis Fonsi + Ozuna	11
-	42	21	200 MPH		Bad Bunny Featuring Diplo	2
11	17	22	AMANECE		Anuel AA X Haze	3
21	20	23	MEJOR ME ALEJO		Banda Sinaloense MS de Sergio Lizarraga	21
-	32	24	CARO		Bad Bunny	2
22	21	25	CREEME		Karol G & Maluma	9
19	22	26	REGGAETON EN LO OSCURO		Wisin & Yandel	10
-	36	27	OTRA NOCHE EN MIAMI		Bad Bunny	2
24	26	28	BUBALU		DJ Luian & Mambo Kingz & Anuel AA X Becky G X Prince Royce	9
HOT SHOT DEBUT		29	SI ESTUVIESEMOS JUNTOS		Bad Bunny	1
33	31	30	HOLA		Zion & Lennox	13
25	23	31	ESTA RICO		Marc Anthony, Will Smith & Bad Bunny	14
28	24	32	RADICAMOS EN SOUTH CENTRAL		Fuerza Regida	17
27	28	33	YA NO TIENE NOVIO		Sebastian Yatra + Mau y Ricky	15
32	33	34	EL LUJO DE TENERTE		Regulo Caro	5
30	30	35	REGGAETON		J Balvin	7
26	27	36	AEROLINEA CARRILLO		T3r Elemento Feat. Gerardo Ortiz	14
35	35	37	CENTAVITO		Romeo Santos	16
37	37	38	GRACIAS POR TU AMOR		Banda El Recodo de Cruz Lizarraga Feat. David Bisbal	4
NEW		39	CUANDO PERRIABAS		Bad Bunny	1
20	29	40	MALA		6ix9ine Featuring Anuel AA	6
38	39	41	CUANDO TE BESE		Becky G + Paulo Londra	12
-	46	42	TENEMOS QUE HABLAR		Bad Bunny	2
31	34	43	TE GUSTE		JLo & Bad Bunny	8
NEW		44	SER BICHOTE		Bad Bunny	1
39	43	45	A TRAVES DEL VASO		Grupo Arranke	9
36	38	46	ADICTO		Prince Royce + Marc Anthony	7
34	41	47	PONLE		Rvssian, J Balvin & Farruko	16
NEW		48	COMO ANTES		Bad Bunny	1
41	45	49	DOLOR Y AMOR		El Fantasma	7
NEW		50	RINDT		Bad Bunny	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 GG BAD BUNNY	▲	X 100PRE	2	
2	2	OZUNA	▲	Aura	19	
3	3	OZUNA	▲	Odisea	71	
4	4	ANUEL AA	▲	Real Hasta La Muerte	25	
5	5	J BALVIN	▲	Vibras	32	
6	6	WISIN & YANDEL		Los Campeones del Pueblo / The Big Leagues	3	
7	7	AVENTURA		Todaya Me Amas: Lo Mejor de Aventura	131	
8	8	MALUMA	▲	F.A.M.E.	33	
9	9	SELENA	●	Ones	166	
11	10	ROMEO SANTOS	▲	Golden	76	
12	11	ROMEO SANTOS	▲	Formula: Vol. 2	197	
13	12	NICKY JAM	▲	Fenix	102	
10	13	CHRISTIAN NODAL	▲	Me Deje Llevar	71	
15	14	SHAKIRA	▲	El Dorado	84	
14	15	T3R ELEMENTO		The Green Trip	7	
16	16	MARCO ANTONIO SOLIS		40 Anos	100	
24	17	PS MARC ANTHONY	▲	3.0	231	
18	18	SEBASTIAN YATRA	▲	Mantra	33	
19	19	CNCO	▲	CNCO	39	
20	20	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Con Todas Las Fuerzas	16	
22	21	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		La Mejor Version de Mi	90	
27	22	JUAN GABRIEL		Mis Numero 1... 40 Aniversario	180	
23	23	WISIN		Victory	57	
21	24	T3R ELEMENTO		Underground	61	
25	25	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Que Bendicion	152	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 3 WKS MIA	Bad Bunny Feat. Drake	12		
2	2	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	14		
3	3	ELLA QUIERE BEBER	Anuel AA & Romeo Santos	16		
4	4	NO TE CONTARON MAL	Christian Nodal	14		
6	5	HOLA	Zion & Lennox	17		
5	6	AMIGOS CON DERECHOS	Reik & Maluma	18		
8	7	NUNCA ES SUFICIENTE	Los Angeles Azules Feat. Natalia LaFourcade	8		
7	8	TE BOTE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	37		
9	9	EL LUJO DE TENERTE	Regulo Caro	10		
11	10	GG GRACIAS POR TU AMOR	Banda El Recodo de Cruz Lizarraga	8		
12	11	VAINA LOCA	Ozuna x Manuel Turizo	20		
14	12	REGGAETON EN LO OSCURO	Wisin & Yandel	9		
13	13	X	Nicky Jam x J Balvin	44		
10	14	IMPOSIBLE	Luis Fonsi + Ozuna	11		
15	15	ME NIEGO	Reik Feat. Ozuna & Wisin	46		
21	16	CENTAVITO	Romeo Santos	17		
20	17	ADICTIVA	Daddy Yankee & Anuel AA	7		
16	18	QUIERO REINTENTARLO	Virlan Garcia	10		
17	19	A TRAVES DEL VASO	Banda Los Sebastianes	11		
19	20	NO ES JUSTO	J Balvin & Zion & Lennox	23		
24	21	MEJOR ME ALEJO	Banda Sinaloense MS de Sergio Lizarraga	20		
22	22	YA NO TIENE NOVIO	Sebastian Yatra + Mau y Ricky	16		
18	23	NO HE LOGRADO APRENDER	La Arrolladora Banda el Limon de Rene Camacho	13		
28	24	DOLOR Y AMOR	El Fantasma	10		
27	25	CREEME	Karol G & Maluma	8		



Bad Bunny Rules

Bad Bunny starts the new year by remaining at No. 1 on the Top Latin Albums chart as his surprise-release debut album, *X 100PRE*, holds the crown after its first full tracking week of activity. The set earned 36,000 equivalent album units in the week ending Jan. 3, according to Nielsen Music — up 20 percent. The album entered at No. 1 on the Jan. 5-dated list from a partial week of activity (30,000 units in the week ending Dec. 27, 2018) after it arrived with little warning on Dec. 24 (a Tuesday, instead of the usual Friday for new albums, which is also the first day of Nielsen's tracking week). *X 100PRE* now owns two of the top three biggest weeks for a Latin album in the last 12 months and the largest among all Latin titles in four months. Only Ozuna's *Aura* has posted a larger frame in that time span, when it launched at No. 1 on the Sept. 8, 2018-dated list with 49,000 units.

Simultaneously, on the Billboard 200, *X 100PRE* speeds up the list, ascending 29-11.

Five of *X 100PRE*'s songs debut on the current Hot Latin Songs chart; six other tracks entered on the Jan. 5-dated list. All told, Bad Bunny has 16 songs on the new chart — the second-most in the list's history. Only Ozuna has claimed more concurrent titles: 21 on the Sept. 8, 2018, chart.

—Pamela Bustios

Christian/Gospel

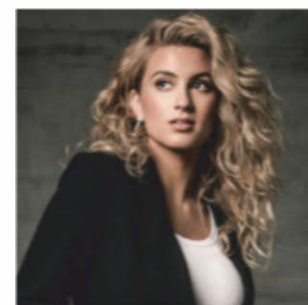
January 12
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
		1	#1 YOU SAY		Lauren Daigle	26
		2	WHO YOU SAY I AM		Hillsong Worship	44
		3	JOY.		for KING & COUNTRY	33
		4	RECKLESS LOVE		Cory Asbury	62
		5	KNOWN		Tauren Wells	29
		6	EVERYTHING		tobyMac	25
		7	ONLY JESUS		Casting Crowns	21
		8	EVEN THEN		Micah Tyler	28
		9	THE CHRISTMAS SONG		Lauren Daigle	5
		10	HEAD ABOVE WATER		Avril Lavigne	16
		11	LIVING HOPE		Phil Wickham	35
		12	CONFIDENCE		Sanctus Real	23
		13	STAND IN YOUR LOVE		Josh Baldwin	21
		14	BEST NEWS EVER		MercyMe	12
		15	MAYBE IT'S OK		We Are Messengers	8
		16	SURVIVOR		Zach Williams	16
		17	RED LETTERS		Crowder	15
		18	NOBODY LOVES ME LIKE YOU		Chris Tomlin	20
		19	LOOK UP CHILD		Lauren Daigle	19
		20	HEAVEN ON EARTH		Stars Go Dim	28
		21	NEVER ALONE		Tori Kelly Featuring Kirk Franklin	19
		22	WHEREVER I GO		Dan Bremnes	26
		23	RESCUE		Lauren Daigle	17
		24	STILL ROLLING STONES		Lauren Daigle	21
		25	CHANGED		Jordan Feliz	13

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
		1	#1 NEVER ALONE		Tori Kelly Featuring Kirk Franklin	19
		2	WON'T HE DO IT		Koryn Hawthorne	69
		3	A GREAT WORK		Brian Courtney Wilson	42
		4	FOREVER		Jason Nelson	23
		5	OH HOW I LOVE YOU		Zacardi Cortez	27
		6	LISTEN		Marvin Sapp	52
		7	NO ORDINARY WORSHIP		Kelontae Gavin	37
		8	WAR CRY		Queen Naija	3
		9	NOBODY LIKE YOU LORD		Maranda Curtis	38
		10	I GOT THAT		Anthony Brown & group therAPy	48
		11	MENTION		Fresh Start Worship	29
		12	IT'S YOURS		Jekalyn Carr	16
		13	CAN'T TURN BACK		Charles Jenkins & Fellowship Chicago	29
		14	VICTORY		Fred Jerkins Featuring Last Call	10
		15	ALL OF MY LIFE		Erica Campbell X Warryn Campbell	15
		16	POUR YOUR OIL		Joshua Rogers	12
		17	JESUS WE LOVE YOU		Isabel Davis	22
		18	POTTER		Tamela Mann	7
		19	GOOD LOVE		David & Tamela Mann	8
		20	HE GOT UP		VaShawn Mitchell Feat. Dorinda Clark-Cole, Sean Tillery & Changed	23
		21	I AGREE		Jonathan Nelson	9
		22	OPEN THE FLOODGATES		Demetrius West & Jesus Promoters Feat. Karen Hoskins	6
		23	OPEN YOUR MOUTH AND SAY SOMETHING		Brent Jones	4
		24	PROMISES		Jason McGee + The Choir Feat. Lena Byrd Miles	2
		25	LAUGHTER (JUST LIKE A MEDICINE)		BeBe Winans	1

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 LAUREN DAIGLE	Look Up Child	17	
	2	LAUREN DAIGLE	How Can It Be	196	
	3	FOR KING & COUNTRY	Burn The Ships	13	
	4	TOBYMAC	The Elements	12	
	5	CASTING CROWNS	Only Jesus	7	
	6	JOSH TURNER	I Serve A Savior	10	
	7	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	45	
	8	ALAN JACKSON	Precious Memories Collection	81	
	9	HILLSONG WORSHIP	There Is More	39	
	10	NF	Therapy Session	141	
	11	VARIOUS ARTISTS	WOW Hits 2019	13	
	12	ELVIS PRESLEY	Elvis: Ultimate Gospel	182	
	13	ZACH WILLIAMS	Chain Breaker	106	
	14	NF	Mansion	180	
	15	GG ELEVATION WORSHIP	Here As In Heaven	152	
	16	MERCYME	Lifer	92	
	17	HILLSONG UNITED	Wonder	82	
	18	SKILLET	Awake	242	
	19	TAUREN WELLS	Hills And Valleys	76	
	20	CROWDER	I Know A Ghost	8	
	21	SKILLET	Unleashed	126	
	22	ELEVATION WORSHIP	Hallelujah Here Below	14	
	23	TOBYMAC	This Is Not A Test	174	
	24	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	173	
	25	HILLSONG WORSHIP	Let There Be Light	116	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 TORI KELLY	Hiding Place	16	
	2	TASHA COBBS LEONARD	Heart, Passion, Pursuit	71	
	3	ARETHA FRANKLIN	Gospel Greats	39	
	4	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	181	
	5	TASHA COBBS LEONARD	Heart, Passion, Pursuit: Live	9	
	6	GG TRAVIS GREENE	The Hill	166	
	7	KORYN HAWTHORNE	Unstoppable	25	
	8	KIRK FRANKLIN	The Essential Kirk Franklin	154	
	9	TASHA COBBS	Grace (EP)	250	
	10	JONATHAN MCREYNOLDS	Make Room	43	
	11	TASHA COBBS	One Place: Live	175	
	12	DAVID & TAMELA MANN	Us Against The World: The Love Project	8	
	13	TAMELA MANN	Best Days	252	
	14	TAMELA MANN	One Way	120	
	15	KIRK FRANKLIN	Hello Fear	123	
	16	TODD DULANEY	Your Great Name	45	
	17	SOUNDTRACK	The Preacher's Wife	143	
	18	FRED HAMMOND	The Best Of Fred Hammond	25	
	19	MARVIN SAPP	Close	52	
	20	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	66	
	21	VARIOUS ARTISTS	WOW Gospel 2018	48	
	22	KIRK FRANKLIN	Losing My Religion	151	
	23	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	109	
	24	YOLANDA ADAMS	The Best Of Me	92	
	25	MARANDA CURTIS	Open Heaven: The Maranda Experience	30	



Kelly & Franklin Lead

"Never Alone" by **Tori Kelly** (above), featuring **Kirk Franklin**, ascends 2-1 on the streaming-, airplay- and sales-based Hot Gospel Songs chart, becoming Kelly's first leader on the list and Franklin's sixth. The track reigns in its 19th week with 3.7 million in airplay audience and 339,000 on-demand U.S. streams, according to Nielsen Music.

"I'm so humbled that people are loving and listening to this song," Kelly tells *Billboard*. "It's amazing to see a positive reaction to something that came straight from my heart. I'm forever grateful."

Kelly and Franklin wrote the song, and the latter also produced parent album *Hiding Place*, Kelly's first faith-based set. It arrived as her first No. 1 on the Top Gospel Albums chart dated Sept. 29, 2018. "Alone" also ranks at No. 21 on Hot Christian Songs; it bullets at No. 21 on Gospel Airplay and No. 22 on Christian Airplay as it is being promoted to both gospel and Christian radio.

Franklin extends his mark for the most No. 1s in the history of Hot Gospel Songs, which began in 2005. **James Fortune & FIYA**, **Donald Lawrence**, **Lecrae** and **Tasha Cobbs Leonard** follow with four apiece.

"Alone" dethrones **Koryn Hawthorne's** "Won't He Do It." Her second No. 1 first reached the summit last March and spent 41 weeks there, the longest reign by a woman. Only two songs have led longer: **Marvin Sapp's** "Never Would Have Made It," for 46 frames starting in 2007, and Franklin's "Wanna Be Happy?," for 45 weeks starting in 2015. —*Jim Asker*

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. HOT CHRISTIAN SONGS: The week's most popular Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music. HOT GOSPEL SONGS: The week's most popular gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, ranked by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular gospel albums, ranked by Nielsen Music. CHARTS: Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Dance/Electronic

January 12
2019
billboard

HOT DANCE/ELECTRONIC SONGS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	1	#1 16 WKS HAPPIER Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	20
	2	2	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	DISRUPTOR/COLUMBIA	14
	4	3	AG SG THE MIDDLE Zedd, Maren Morris & Grey	DISRUPTOR/COLUMBIA	50
	3	4	CLOSE TO ME Ellie Goulding X Diplo Featuring Swae Lee	POLYDOR/INTERSCOPE	10
	5	5	THIS FEELING The Chainsmokers Featuring Kelsea Ballerini	DISRUPTOR/COLUMBIA	16
	6	6	DG ELECTRICITY Silk City x Dua Lipa	COLUMBIA	18
		7	RE-ENTRY BODY Loud Luxury Featuring Brando	ARMADA	42
	8	8	ONE KISS Calvin Harris & Dua Lipa	COLUMBIA	40
	10	9	DARKSIDE Alan Walker Featuring Au/Ra & Tomine Harket	MER MUSIKK/RCA	23
	9	10	JACKIE CHAN Tiesto & Zuko Feat. Preme & Post Malone	MUSICAL FREEDOM/PMAM/CASABLANCA/REPUBLIC	33
	12	11	SAY MY NAME David Guetta, Bebe Rexha & J Balvin	WHAT A MUSIC/PARLOPHONE/ATLANTIC	16
	14	12	TOY Netta	TEDY/S-CURVE	20
	13	13	PROMISES Calvin Harris & Sam Smith	CAPITOL/COLUMBIA	20
	19	14	I FOUND YOU Benny Blanco & Calvin Harris	FRIENDS KEEP SECRETS/INTERSCOPE	9
	15	15	HAPPY NOW Zedd & Elley Duhe	INTERSCOPE	25
	11	16	WASTE IT ON ME Steve Aoki Featuring BTS	ULTRA	11
	23	17	SO CLOSE NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	TOWONDER/ISLAND/REPUBLIC	9
	18	18	IN MY MIND Dynoro & Gigi D'Agostino	LITHUANIA HQ/BLARISTA	24
	17	19	HAPPY NOW Kygo Featuring Sandro Cavazza	KYGO AS/ULTRA	10
	7	18	HOPE The Chainsmokers Featuring Winona Oak	DISRUPTOR/COLUMBIA	3
	24	21	DON'T LEAVE ME ALONE David Guetta Feat. Anne-Marie	WHAT A MUSIC/PARLOPHONE/ATLANTIC	23
	25	22	TIE ME DOWN Gryffin With Elley Duhe	DARKROOM/GEFFEN/INTERSCOPE	22
	22	23	JALEO Nicky Jam & Steve Aoki	LA INDUSTRIA/SONY MUSIC LATIN	14
	21	24	BABY Clean Bandit Feat. Marina And The Diamonds & Luis Fonsi	BIG BEAT/ATLANTIC	9
	16	25	POLAROID Jonas Blue, Liam Payne & Lennon Stella	POSTIVA/VIRGIN/ASTRALWERKS/CAPITOL	13
	30	26	CRAB RAVE Noisestorm	MONSTERCAT	7
	26	27	LOSING IT FISHER	CATCH & RELEASE/ASTRALWERKS/CAPITOL	20
	29	28	BACK DOWN Bob Moses	DOMINO/ADA	15
	20	29	BEACH HOUSE The Chainsmokers	DISRUPTOR/COLUMBIA	7
	27	30	GOODBYE Jason Derulo X David Guetta Feat. Nicki Minaj & Willy William	BEUGA HEIGHTS/WARNER BROS.	19
	32	31	REMEMBER Gryffin With Zohara	DARKROOM/GEFFEN/INTERSCOPE	10
	39	32	PRAISE YOU (2018) Fatboy Slim	SKIN/IMG/DEFECTED	3
	34	33	DIFFERENT WORLD Alan Walker, K-391 & Sofia Carson Featuring CORSAK	MER MUSIKK/RCA	5
	31	34	MAMA Clean Bandit Featuring Ellie Goulding	BIG BEAT/ATLANTIC	5
	36	35	BLOW THAT SMOKE Major Lazer Featuring Tove Lo	MAD DECENT	10
	33	36	REMEDY Alesso	ALEFINE/1022PM/CAROLINE	18
	42	37	SELF CONTROL Kendra Erika	DAUMAN	4
	38	41	JUST GOT PAID Sigala, Meghan Trainor, Ella Eyre & French Montana	MINISTRY OF SOUND/COLUMBIA	17
	37	33	LOVE SENSATION SuSu Bobien	QUANTIZE	5
	35	39	DIAMOND HEART Alan Walker & Sophia Somajo	MER MUSIKK/RCA	14
	40	42	UCLA RL Grime Featuring 24hrs	WED DIT	6
	49	48	LOVE NO MORE Loud Luxury x Anders	ARMADA	18
	41	43	RIGHT NOW Nick Jonas vs Robin Schulz	ISLAND/REPUBLIC	19
	44	44	TOGETHER Marshmello	JOYTIME COLLECTIVE	9
	-	45	SAN FRANCISCO Galantis Featuring Sofia Carson	BIG BEAT/ATLANTIC	2
	-	46	SO GODD Kryss Monique	SUGARTIME	2
	-	47	DREAMER Martin Garrix Featuring Mike Yung	STMPD RCRDS/RCA	5
	48	48	DRIVE Black Coffee & David Guetta Feat. Delilah Montagu	ULTRA	12
		49	RE-ENTRY LOYAL ODESZA	FOREIGN FAMILY COLLECTIVE/COUNTER/RED LIGHT	13
	-	50	SUNDAY MORNING Matoma Featuring Josie Dunne	FFRR/PARLOPHONE/BIG BEAT/ATLANTIC	2

TOP DANCE/ELECTRONIC ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	T	WKS. ON CHART
	1	#1 11 WKS THE CHAINSMOKERS	Sick Boy	37	
	2	LADY GAGA	The Fame	251	
	4	THE CHAINSMOKERS	Memories...Do Not Open	91	
	6	THE CHAINSMOKERS	Collage (EP)	113	
	3	ALAN WALKER	Different World	3	
	5	CLEAN BANDIT	What Is Love?	5	
	7	ODESZA	A Moment Apart	69	
	8	MAJOR LAZER	Major Lazer Essentials	11	
	10	CALVIN HARRIS	Funk Wav Bounces Vol. 1	79	
	11	JONAS BLUE	Blue	8	
	9	GORILLAZ	Demon Days	206	
	15	DAVID GUETTA	7	16	
	17	AVICII	True	116	
	16	GRYFFIN	Gravity, Pt. 1 (EP)	3	
	18	KYGO	Kids In Love	61	
	13	STEVE AOKI	Neon Future III	8	
	19	ODESZA	In Return	180	
	22	DJ SNAKE	Encore	125	
	20	ALINA BARAZ & GALIMATIAS	Urban Flora	180	
	12	DAFT PUNK	Random Access Memories	180	
	21	DAVID GUETTA	Nothing But The Beat	207	
	14	DAFT PUNK	Discovery	126	
	24	LADY GAGA	Born This Way	152	
	23	ILLENIUM	Awake	65	
	RE	CALVIN HARRIS	18 Months	127	

DANCE/MIX SHOW AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 13 WKS HAPPIER Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	19	
	4	HIGH HOPES Panic! At The Disco	DCD2/FUELED BY RAMEN/EMG	10	
	2	I FOUND YOU Benny Blanco & Calvin Harris	FRIENDS KEEP SECRETS/INTERSCOPE	7	
	3	ELECTRICITY Silk City x Dua Lipa	COLUMBIA	17	
	6	THANK U, NEXT Ariana Grande	REPUBLIC	7	
	5	WITHOUT ME Halsey	CAPITOL	9	
	16	THIS FEELING The Chainsmokers Feat. Kelsea Ballerini	DISRUPTOR/COLUMBIA	14	
	8	BREATHIN Ariana Grande	REPUBLIC	13	
	9	WASTE IT ON ME Steve Aoki Feat. BTS	ULTRA	9	
	7	TRIPPIN Conro	MONSTERCAT	8	
	17	EASTSIDE Benny Blanco, Halsey & Khalid	FRIENDS KEEP SECRETS/INTERSCOPE	16	
	13	BETTER NOW Post Malone	REPUBLIC	28	
	10	SICKO MODE Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	10	
	15	REMEDY Alesso	ALEFINE/1022PM/CAROLINE	14	
	12	HIGH ON LIFE Martin Garrix Feat. Bonn	STMPD RCRDS/RCA	5	
	11	LOSING IT FISHER	CATCH & RELEASE/ASTRALWERKS/CAPITOL	9	
	20	SUNFLOWER Post Malone & Swae Lee	REPUBLIC	8	
	19	NOTHING ON US The Him	SPINNIN'	8	
	18	NEON SKY Feenixpawl Feat. Mikayla	ECLYPSE/ARMADA	17	
	38	BEAUTIFUL Bazzi Feat. Camila Cabello	ZZZ/IAMCOSMIC/ATLANTIC	10	
	21	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	DISRUPTOR/COLUMBIA	8	
	24	GRAPEVINE Tiesto	MUSICAL FREEDOM	4	
	26	NOTHING BREAKS LIKE A HEART Mark Ronson Feat. Miley Cyrus	RCA	3	
	32	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee	POLYDOR/INTERSCOPE	4	
	25	HURTING SG Lewis Feat. AlunaGeorge	JASMINE MUSIC/PMR/VIRGIN/CASABLANCA/REPUBLIC	11	



Grande Gets 'Next' No. 1

Ariana Grande (above) earns her fifth No. 1 on Dance Club Songs with "Thank U, Next" (2-1). The former Billboard Hot 100 No. 1 was remixed by Joe Gauthreaux, Dirty Disco and Dirty Werk, among others. Since Grande led Dance Club Songs on June 23 with "No Tears Left to Cry," she has logged the most No. 1s of all artists: four. The only other acts with multiple toppers in that span are Jonas Blue (three) and Sabrina Carpenter (two). Grande's other No. 1s in that period were "Breathin" (Dec. 8) and "God Is a Woman" (Oct. 13).

Grande first led the list as featured on Nathan Sykes' "Over and Over Again" in February 2016. Dating to her first charted title, "Baby I" (No. 18, November 2013), she has gathered 15 entries, including eight top 10s. In addition to her five No. 1s, Grande made the top 10 with "Right There" (featuring Big Sean; No. 8, February 2014), "Break Free" (featuring Zedd; No. 3, October 2014) and "Into You" (No. 8, August 2016).

Turning to Dance/Mix Show Airplay, The Chainsmokers sail to their ninth top 10 with "This Feeling," featuring Kelsea Ballerini, who collects her first (16-7). The track returns to the top 10 on Dance/Electronic Streaming Songs (11-9), where it reached a No. 3 high.

Speaking of Dance/Electronic Streaming Songs, Bag Raiders score their first top 10 with "Shooting Stars" (12-10). The track drew 6.9 million U.S. streams (up 20 percent) in the week ending Jan. 3, according to Nielsen Music.

—Gordon Murray

ERIK PENDZICH/SHUTTERSTOCK

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA IS PROVIDED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCOS. SONGS ARE DEFINED AS EITHER NEW OR RE-ENTRIES. RE-ENTRIES ARE SONGS THAT RE-ENTERED THE CHARTS. TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILATED BY NIELSEN MUSIC. BASED ON FULL-WEEK CONSUMPTION (INCLUDING PURCHASES AND STREAMING) AS WELL AS RADIO AIRPLAY. DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR DANCE/MIX SHOW AIRPLAY TRACKS, AS TRACKED BY NIELSEN MUSIC. AIRPLAY TRACKS ARE RANKED BY THE NUMBER OF AIRPLAY SPOTS ON DANCE-FORMATTED RADIO AND PHILIPPS AIRPLAY PROGRAMMING. CHARTS LEGEND: A BILLBOARD CHART. FOR COMPLETE RULES AND EXPLANATIONS, VISIT WWW.BILLBOARD.COM. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 GG THANK U, NEXT REPUBLIC	Ariana Grande	5
4	2	PRAISE YOU (2018) SKINT/BMG/DEFECTED	Fatboy Slim	6
6	3	SELF CONTROL DAUMAN	Kendra Erika	9
3	4	LOVE SENSATION QUANTIZE	SuSu Bobien	8
5	5	LOSING IT CATCH & RELEASE/ASTRALWERKS/CAPITOL	FISHER	20
10	6	SWEET BUT PSYCHO ATLANTIC	Ava Max	6
11	7	I DON'T NEED YOUR LOVE BLEONA/418	Bleona	7
9	8	DON'T LIE TO ME COLUMBIA	Barbra Streisand	8
1	9	POLAROID Jonas Blue, Liam Payne & Lennon Stella POSITIVA/VIRGIN/ASTRALWERKS/CAPITOL		12
7	10	SECRETS RCA	P!nk	12
14	11	REMEMBER DARKROOM/GEFFEN/INTERSCOPE	Gryffin With Zohara	6
12	12	TRUST MY LONELY EP/DEF JAM	Alessia Cara	6
13	13	SO GOOD SUGARTIME	Krys Monique	7
16	14	HEY MAMI BEAUTY QUEEN	Katerina Villegas	7
28	15	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	3
19	16	LITTLE VOICES Sextronica Feat. Claudia Monet RMG MUSIC GROUP		6
15	17	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DJ SNAKE/GEFFEN/INTERSCOPE		12
23	18	MOMENT 418	Gigi Radics Feat. Rio	6
17	19	FIND YOU NOW Duncan Morley Feat. Rick Ross & Teddy Boujee BLUE SAPPHIRE/418		12
26	20	BLAME TELETUNEZ	MaWayy	4
22	21	PLUTO GREY POPSICLE	Vali	6
8	22	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		10
31	23	GRINGA Bright Lights Feat. Fito Blanco 333		5
24	24	ELECTRICITY COLUMBIA	Silk City x Dua Lipa	15
20	25	DREAMS Bradley Gentz Feat. Sara Loera DUBTRAP		8
18	26	BREATHIN REPUBLIC	Ariana Grande	12
30	27	EMOTION ISLAND/REPUBLIC	Astrid S	5
32	28	WITHOUT ME CAPITOL	Halsey	5
34	29	UNDERSTAND THIS HOUSE Luca Debonaire & Tony Ruiz TACTICAL		4
27	30	I'D RATHER BE ME ATLANTIC	Mean Girls Cast	11
25	31	RIOT LIGHTHOUSE	Jen Raina	9
35	32	I FOUND YOU Benny Blanco & Calvin Harris FRIENDS KEEP SECRETS/INTERSCOPE		4
39	33	IT'S JUST TODAY DREW SCHIFF	Drew Schiff	3
41	34	SO CLOSE NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts TOWONDER/ISLAND/REPUBLIC		3
40	35	WHEREVER YOU SLEEP S-CURVE	Bay Ledges	3
43	36	TURN ME UP Breanna Rubio Feat. Tyga LIPSCALE/VITAL/DAUMAN		2
47	37	HURT ME SO GOOD 418	Ashlee Keating	2
21	38	WAITING FOR A LIFETIME MOCHA	Debby Holiday	13
HOT SHOT DEBUT	39	THIS FEELING RADICAL	IYES & Ryan Riback	1
38	40	ORBIT AUDIO4PLAY/FLYING BOY	Geneve	8
37	41	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL		17
49	42	MY ENGLISH SUCKS FOOL BLAST	Andres Cuervo	2
36	43	SO SEXY 2018 Pabanor Feat. U4riah PEGASUS		10
44	44	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	9
48	45	WE WON'T MOVE DEF JAM	Arlissa	3
NEW	46	ONE LIFE NINTH DIMENSION	Elexis Ansley	1
NEW	47	TOMORROW BRKLYN	Alexis Ashley	1
NEW	48	BREAthe CamelPhat X Cristoph Feat. Jem Cooke PRYDA		1
29	49	I'LL FIGHT EPIC	Jennifer Hudson	16
33	50	(IT HAPPENS) SOMETIMES WHAT A MUSIC/DEFECTED	Jack Back	17

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See charts legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

January 12
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billboard

LEGEND

☐ Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

Awards

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

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$6,172,153 \$195/\$15	WISIN Y YANDEL COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO NOV. 30, DEC. 3, 6, 9	105,396 108,124 FOUR SHOWS	NO LIMIT ENTERTAINMENT
2	\$2,836,180 \$280.25/\$251.91/\$167.8 6/\$104.11/\$79.81	GWEN STEFANI ZAPPUS THEATER AT PLANET HOLLYWOOD, LAS VEGAS DEC. 27, 29-31	14,768 17,200 FOUR SHOWS	CAESARS ENTERTAINMENT/LIVE NATION
3	\$2,543,787 \$177/\$49	MARC ANTHONY COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO DEC. 14-15	27,899 28,619 TWO SHOWS	NO LIMIT ENTERTAINMENT
4	\$2,298,931 \$188/\$145/\$92/\$66/\$53	FLORIDA GEORGIA LINE ZAPPUS THEATER AT PLANET HOLLYWOOD, LAS VEGAS DEC. 1, 5, 7-8, 11	22,927 24,966 FIVE SHOWS	CAESARS ENTERTAINMENT/LIVE NATION
5	\$1,876,190 (\$1,461,706) \$345.28/\$101.40	JACKY CHEUNG SSE ARENA, WEMBLEY, LONDON NOV. 23	6,774 7,254	MAGIC SOUND
6	\$1,407,753 \$77/\$46	TRANS-SIBERIAN ORCHESTRA VAN ANDEL ARENA, GRAND RAPIDS, MICH. DEC. 2	19,662 SELLOUT	LIVE NATION
7	\$1,208,090 (\$921,850) \$45.87	MICHAEL MCINTYRE SSE ARENA, WEMBLEY, LONDON NOV. 9-11	32,186 32,369 THREE SHOWS	OFF THE KERB PRODUCTIONS
8	\$1,066,718 \$104.95/\$49.95	TRAVIS SCOTT ORACLE ARENA, OAKLAND, CALIF. DEC. 16	15,617 SELLOUT	LIVE NATION
9	\$956,407 (\$761,434) \$149.47/\$56.53	ANDRE RIEU SSE ARENA, WEMBLEY, LONDON DEC. 12	9,360 9,565	ANDRE RIEU PRODUCTIONS
10	\$949,271 (\$722,549) \$124.81/\$64.38	SMASHING PUMPKINS SSE ARENA, WEMBLEY, LONDON OCT. 16	9,433 10,596	SJM CONCERTS
11	\$811,699 (713,982 EUROS) \$75.03	DIE SCHLAGERNACHT DES JAHRES MERCEDES-BENZ ARENA, BERLIN NOV. 17	13,562 14,053	SEMMELE CONCERTS
12	\$725,205 \$250.50/\$179.50/\$99.50 /\$69.50/\$49.50	JOHN LEGEND MICROSOFT THEATER, LOS ANGELES DEC. 23	6,814 6,855	LIVE NATION
13	\$710,687 (\$554,025) \$70.55/\$57.72	SLAYER SSE ARENA, WEMBLEY, LONDON NOV. 3	10,749 11,081	LIVE NATION
14	\$710,285 (627,810 EUROS) \$73.54	SLAYER MERCEDES-BENZ ARENA, BERLIN DEC. 2	9,218 13,322	TRINITY MUSIC/ WIZARD PROMOTIONS
15	\$688,339 (608,234 EUROS) \$27.16	PUR MERCEDES-BENZ ARENA, BERLIN DEC. 15	11,748 15,249	DIRK BECKER ENTERTAINMENT
16	\$683,481 (601,833 EUROS) \$76.32	ROLAND KAISER MERCEDES-BENZ ARENA, BERLIN DEC. 1	11,575 SELLOUT	SEMMELE CONCERTS
17	\$662,862 \$76.50/\$35.50	TRANS-SIBERIAN ORCHESTRA SMOOTHIE KING CENTER, NEW ORLEANS, LA. DEC. 19	12,011 SELLOUT	BEAVER PRODUCTIONS
18	\$660,234 \$149/\$109/\$89/\$69/\$49	ANUEL AA PRUDENTIAL CENTER, NEWARK, N.J. DEC. 20	7,240 7,586	LA COMMISSION, ZAMORA LIVE
19	\$659,884 (579,512 EUROS) \$111.14	HOWARD CARPENDALE VERT MUSIC HALL, BERLIN DEC. 27-31	9,259 9,680 FIVE SHOWS THREE SELLOUTS	SEMMELE CONCERTS
20	\$625,721 \$256.50/\$81.50	JOHN PRINE GRAND OLE OPRY HOUSE, NASHVILLE DEC. 31	4,257 4,257	NS2
21	\$605,557 (\$458,927) \$35	NME BIG GIG SSE ARENA, WEMBLEY, LONDON OCT. 13	17,318 21,203	GIRLGLIDING SCOTLAND
22	\$599,360 (\$470,088) \$70.12/\$44.62	JAMES & THE CHARLATANS SSE ARENA, WEMBLEY, LONDON DEC. 7	9,088 11,087	SJM CONCERTS
23	\$561,325 (\$434,229) \$96.95/\$51.19	CULTURE CLUB SSE ARENA, WEMBLEY, LONDON NOV. 14	6,810 9,716	THE MJR GROUP
24	\$513,894 (452,042 EUROS) \$170.52	MARIAH CAREY MERCEDES-BENZ ARENA, BERLIN DEC. 5	7,535 SELLOUT	LIVE NATION
25	\$499,071 (\$384,400) \$45.44/\$38.95	GEORGE EZRA SSE ARENA, WEMBLEY, LONDON NOV. 15	11,064 SELLOUT	LIVE NATION
26	\$435,711 (\$338,745) \$70.74/\$22.51	KISS HOUSE PARTY SSE ARENA, WEMBLEY, LONDON OCT. 26	8,752 8,960	BAUER
27	\$410,865 (\$322,140) \$44.64	NIGHTWISH SSE ARENA, WEMBLEY, LONDON DEC. 8	9,204 10,239	LIVE NATION
28	\$392,059 (\$309,767) \$44.30	HOZIER EVENTIM APOLLO, LONDON DEC. 11-12	10,305 TWO SHOWS TWO SELLOUTS	SJM CONCERTS
29	\$389,097 (\$305,705) \$54.09/\$38.18	POPCAAN SSE ARENA, WEMBLEY, LONDON DEC. 6	8,001 SELLOUT	AEG
30	\$371,315 \$347/\$26.50	LYNYRD SKYNYRD FORD CENTER, EVANSVILLE, IND. OCT. 27	5,504 8,650	LIVE NATION
31	\$369,742 (322,940 EUROS) \$59.54	MATTHIAS REIM MERCEDES-BENZ ARENA, BERLIN DEC. 29	7,809 SELLOUT	SEMMELE CONCERTS
32	\$365,153 \$69/\$59/\$49	KESHA MOHEGAN SUN ARENA, UNCASVILLE, CONN. DEC. 31	5,947 7,218	IN-HOUSE
33	\$325,525 \$125/\$75	TROMBONE SHORTY & ORLEANS AVENUE THE ANTHEM, WASHINGTON, D.C. DEC. 31	3,995 6,000	IMP PRESENTS
34	\$318,240 \$153/\$63.50/\$43.50	SEBASTIAN MANISCALCO DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS, MORRIS HALL, TAMPA, FLA. DEC. 28	5,126 TWO SHOWS TWO SELLOUTS	BROOKS STRAZ PRODUCTIONS/PERFORMINGARTS418
35	\$302,901 \$56/\$50.75/\$36.75/\$26.75	COLE SWINDELL TAXSLAYER CENTER, MOLINE, ILL. DEC. 7	7,397 10,364	LIVE NATION



Wisin & Yandel Break New Ground

Wisin & Yandel (above) roar atop the Boxscore chart by a margin of more than two-to-one. Over four shows (Nov. 30 and Dec. 3, 6, 9, 2018) at San Juan's Coliseo de Puerto Rico, the Latin duo grossed \$6.2 million from 105,396 tickets sold, according to figures reported to Billboard Boxscore.

The towering seven-figure gross makes those late-2018 dates the biggest engagement of Wisin & Yandel's career, more than doubling their previous high of \$2.8 million and 50,033 tickets at the same venue from Dec. 4-7, 2009. In fact, their top five grossing engagements were all multi-show stints at the Coliseo de Puerto Rico. In addition to the 2018 and 2009 performances, they struck gold in March 2008 (\$2.4 million), 2007 (\$2.4 million) and 2006 (\$1.5 million). Those five reports mark the duo's only million-dollar grosses and their only top 10 appearances on the Boxscore chart, all having ranked at Nos. 1 or 2.

Wisin & Yandel's latest run at the San Juan arena is also significant for the venue itself. Their \$6.2 million gross sets a record as the arena's top-grossing and top-attended engagement ever, surpassing *Aventura's* \$4.5 million and 76,034 tickets from five shows on Dec. 4-10, 2008. It marks the venue's seventh appearance atop the Boxscore chart, including Wisin & Yandel's three-night stint March 16-18, 2007, and two engagements by **Ricky Martin**.

The record-setting four-night run in Puerto Rico follows a five-year hiatus for Wisin & Yandel.

—Eric Frankenberg

COOL DATA

REWINDING
THE
CHARTS

10 Years Ago LADY GAGA DANCED HER WAY TO NO. 1

After writing her breakthrough hit with Akon and RedOne, she almost lost it to The Pussycat Dolls

FAME DID NOT COME EASY FOR LADY Gaga. By the time she began working on what would become her breakout single, “Just Dance,” the singer-songwriter born Stefani Germanotta had already been dropped by Def Jam Recordings in 2006 after just three months on the label.

Interscope took a chance on her next, and in 2007, Gaga wrote “Just Dance,” a shimmering synth-pop track about a woozy night in the club, with chart-topping singer Akon and the song’s producer RedOne, then known stateside for his work on Kat DeLuna’s “Whine Up.”

RedOne told *Entertainment Weekly* in 2018 that when he played “Just Dance” for Interscope’s Jimmy Iovine, the label boss asked if he could give the song to another act on his imprint, The Pussycat Dolls. “And Akon was like, ‘No! It’s Gaga! She can be the next big thing!’”

Gaga was 22 when “Just Dance” debuted on *Billboard*’s Dance Club Songs chart in May 2008 and crossed over to the *Billboard* Hot 100 that August. Five months later, it began a three-week stay at No. 1 on the Hot 100 dated Jan. 17, 2009. The album on which the single appears, *The Fame*, reached No. 2 on the *Billboard* 200 and is Gaga’s top seller in the United States with 5.1 million copies, according to Nielsen Music.

Gaga has since added two more Hot 100 No. 1s among 14 top 10 hits, which include “Shallow,” her duet with Bradley Cooper from *A Star Is Born*. The ballad reached No. 5 on the Hot 100 last October and is up for record and song of the year at the Grammy Awards in February.

On Dec. 28, Gaga, who has grossed \$494 million touring the globe, according to *Billboard* Boxscore, began her *Enigma* residency at the Park MGM in Las Vegas, where “Just Dance” is the set opener on alternating nights.

—KEVIN RUTHERFORD

WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1	1	1	JUST DANCE	Lady Gaga Featuring Colby O'Donis
2	2	1	SINGLE LADIES (PUT A RING ON IT)	Beyoncé
3	3	10	HEAVYEST DANCE AIRPLAY HEARTLESS	Kanye West
4	4	3	LIVE YOUR LIFE	T.I. Featuring Rihanna
5	5	11	LOVE STORY	Taylor Swift

Lady Gaga onstage in Manchester, England, in 2009.

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CONTACT

Joe Maimone
212-493-4427 | joe.maimone@billboard.com

Lee Ann Photoglo
615-376-7931 | laphotoglo@gmail.com

Cynthia Mellow
615-352-0265 | cmellow@comcast.net

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