

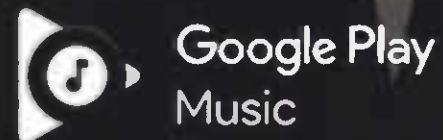


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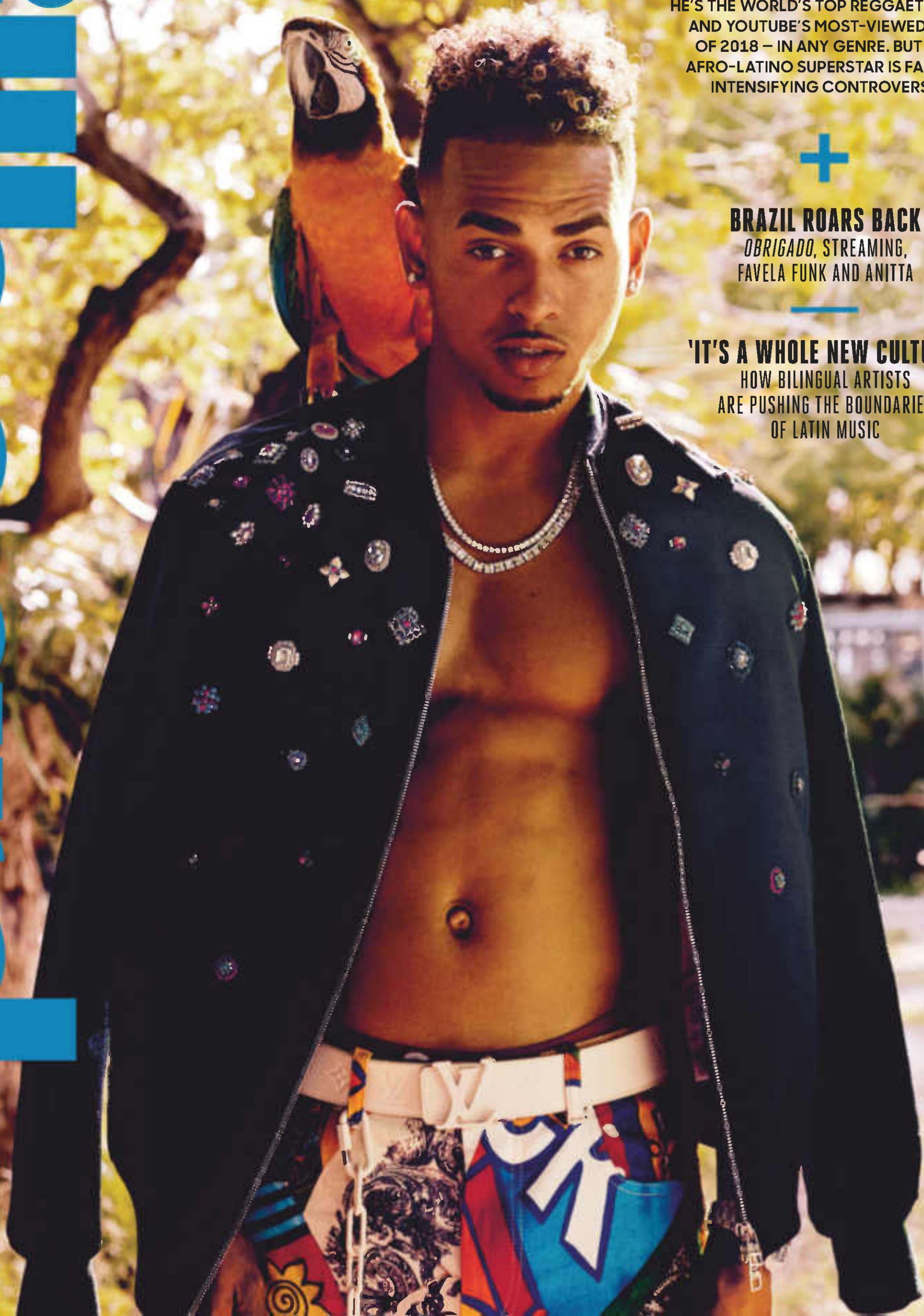


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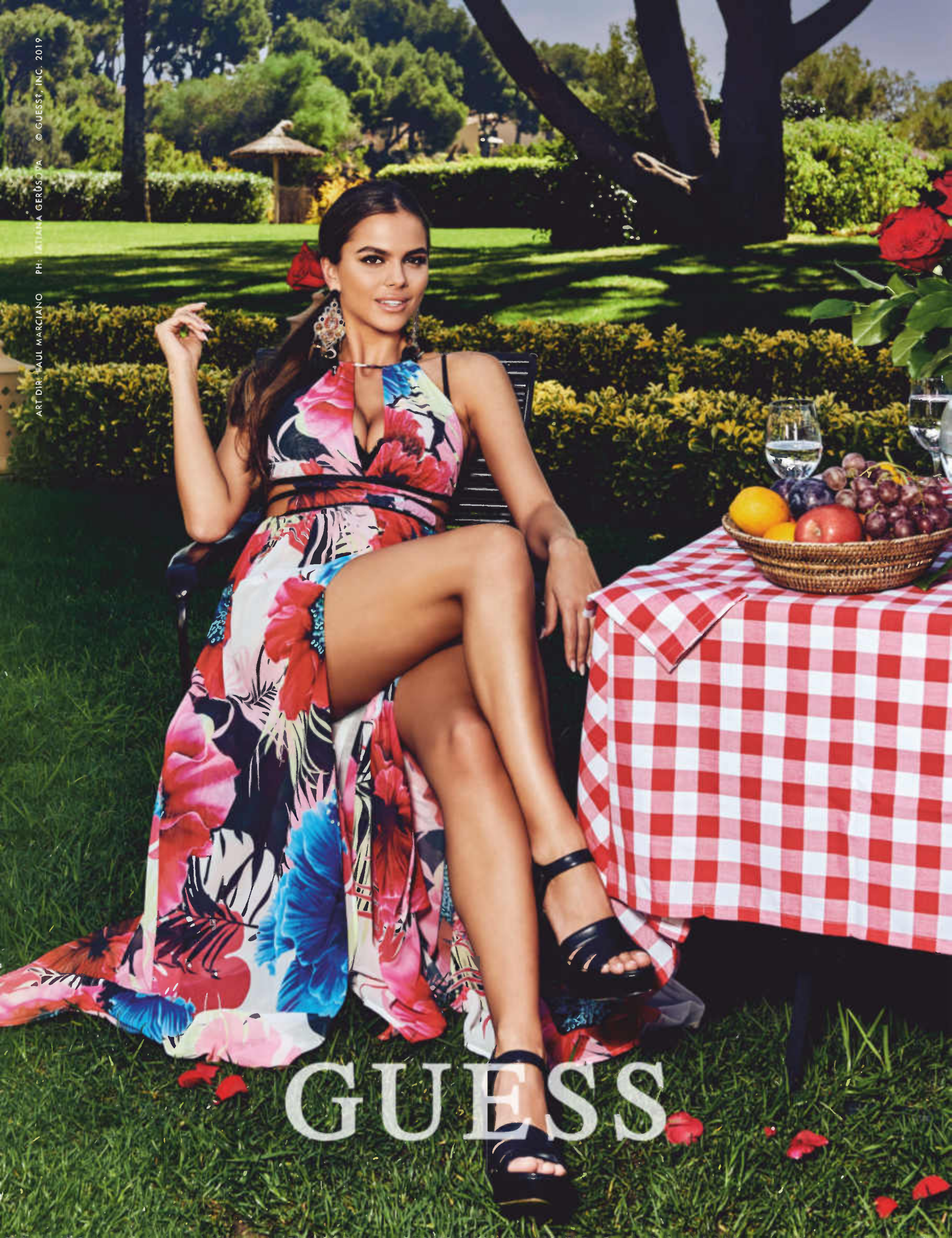
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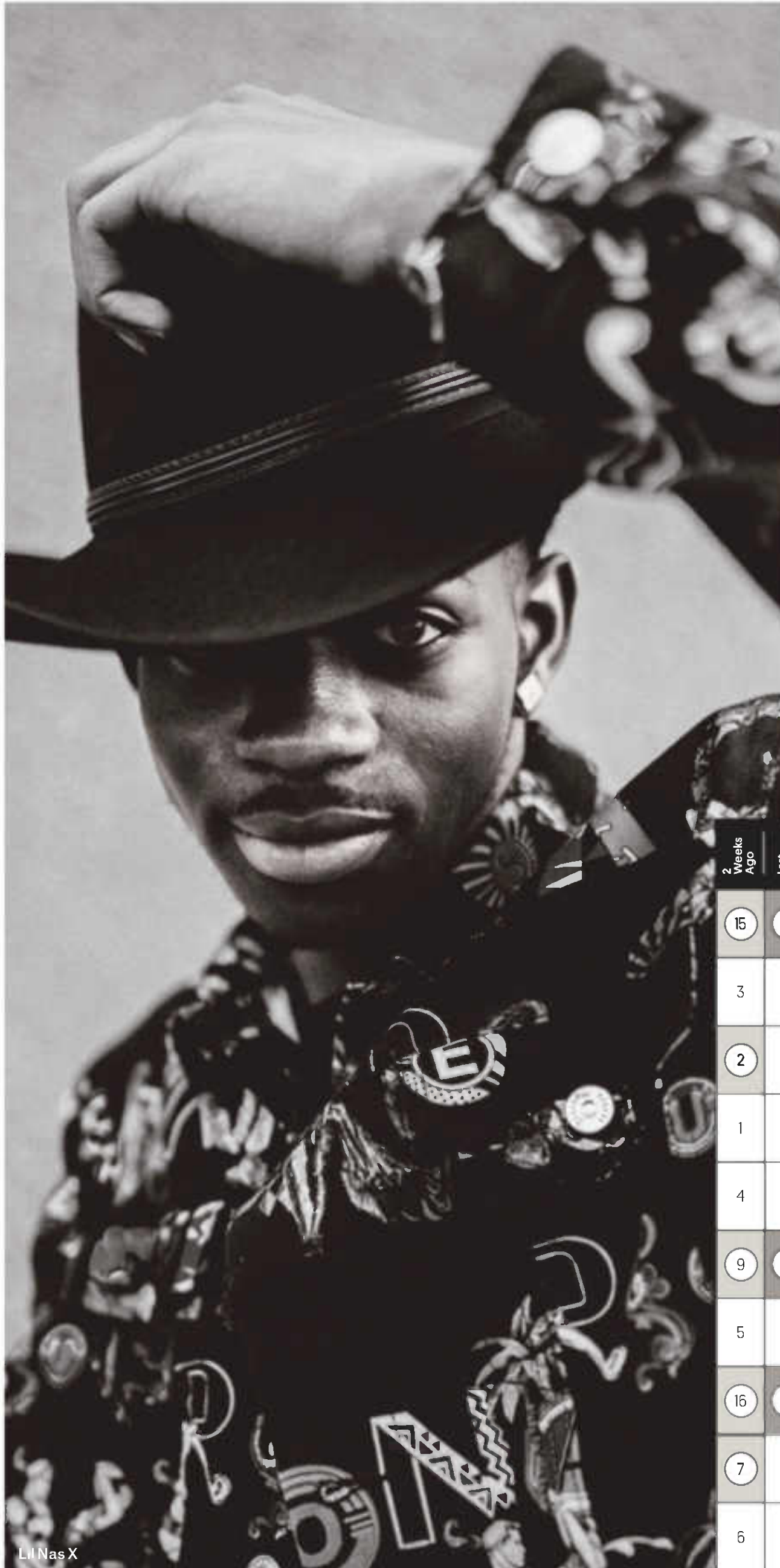


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'Old Town Road' Shatters Weekly Streaming Record

BILLY RAY CYRUS CAME IN LIKE A WRECKING BALL. After the country-chart veteran joined for a remix of Lil Nas X's "Old Town Road," released April 5, the song logs a second week atop the Billboard Hot 100 (dated April 20), surging by 207% to a record 143 million U.S. streams in the week ending April 11, according to Nielsen Music. The sum (combining the original and the remix) blasts past the record previously held by Drake's "In My Feelings": 116.2 million (July 28, 2018).

"Road" also roars to 124,000 sold (up 454%), marking the biggest weekly total since Drake's "God's Plan" debuted with 127,000 (Feb. 3, 2018). "Road" additionally jumps by 142% to 28.8 million radio audience impressions.

Since the week's streaming and sales were driven by the remix, Cyrus now appears on the Hot 100 as a featured artist on "Road." As a result, he scores his first No. 1 on the chart — nearly 27 years after his first entry. The singer-songwriter, who has notched seven top 10s on Hot Country Songs (between 1992 and 2008), bests his prior No. 4 Hot 100 peak, set by "Achy Breaky Heart" in July 1992.

Miley Cyrus actually topped the Hot 100 before her father: Her "Wrecking Ball" swung to No. 1 for three weeks beginning Sept. 28, 2013.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
15	1	1	#1 2 WKS Old Town Road	YOUNGKIO, M.TREZNOR, A.M.ROSS (M.L.HILL, M.TREZNOR, A.M.ROSS, B.R.CYRUS, J.A.DONALD)	Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	1	6
3	2	2	Sunflower (Spider-Man: Into The Spider-Verse)	L.BELL, C.LANG (A.R.POST, L.BELL, W.T.WALSH, K.M.I.SHAMAN BROWN, C.LANG)	Post Malone & Swae Lee REPUBLIC	1	25
2	4	3	Wow.	L.BELL, FRANK DUKES (A.R.POST, L.BELL, A.FEENY, W.T.WALSH)	Post Malone REPUBLIC	2	16
1	3	4	7 Rings	T.BHITS, C.ANDERSON, M.FOSTER (V.M.MCCAN, T.SIM.PARKS, A.GRANDEN, VITIA, R.RODGERS, O.HAMMERSTEIN, I.K.KRYSLUK, T.BROWN, M.FOSTER, C.ANDERSON)	Ariana Grande REPUBLIC	1	12
4	5	5	Without Me	L.BELL (L.BELL, A.R.ALLEN, A.FRANGIPANE, DELACEY, J.TIMBERLAKE, T.V.MOSLEY, S.S.STORCH)	Halsey CAPITOL	1	27
9	8	6	Sucker	R.B.TEDDER, FRANK DUKES (R.B.TEDDER, J.JONAS, A.FEENY, L.BELL, N.J.JONAS, P.K.JONAS I)	Jonas Brothers REPUBLIC	1	6
5	6	7	Please Me	BRUNO MARS, THE STEROTYPES (BRUNO MARS, CARDI B, YIP, R.ROMULUS, J.REEVES, R.C.MCCULLOUGH II, E.FAUNTILEROY II)	Cardi B & Bruno Mars ATLANTIC	3	8
16		8	Better	STARGATE, DIGI, CHARLIE HANDSOME (K.ROBINSON, M.S.ERIKSEN, T.E.HERMANNSEN, J.CHAMMAS, CHARLIE HANDSOME)	Khalid RIGHT HAND/RCA	8	30
7	10	9	Middle Child	T-MINUS, J.L.COLE (J.COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	12
6	9	10	Happier	MARSH-MELLO (S.MCCUTCH-HEON, S.MITH, MARSH-MELLO)	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL	2	34

JUSTIN HOGAN/GENIUS MEDIA GROUP

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, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ON DEMAND MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF THESE THREE METRICS. SEE CHARTS.LEGEND.BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



77

FLETCHER
Undrunk



The 25-year-old New Jersey native's latest single returns to its No. 16 peak on Mainstream Top 40.

You signed with Capitol Records last August after self-releasing music for two years. Why?

I wanted to have a solid sense of who I was as an artist [first]. I always knew I didn't fit the mold of a female pop star. I'm a queer woman in music, and I want to portray that you are enough just the fucking way you are. I felt way too passionate about this music to not give it a bigger platform, and that was my reason for wanting to sign. The team there believes in my vision.

How did "Undrunk" come together?

My co-writers and I took a tequila shot,

and someone said, "We have to try to get undrunk so we can write a song." I was like, "What else can we undo?" This is my first single [on Capitol] because it's the best representation of **Fletcher**: a vulgar human being with no filter.

Why is honesty important in your music?

I want to have a relationship with people that are listening to my music. People have been telling me stories of [how] they've been heartbroken, and it creates this circle of vulnerability. I used to think that was a weakness, but I've learned it's my superpower. —TAYLOR WEATHERBY



15 **MEEK MILL FEAT. DRAKE**
Going Bad

Mill earns his first entry on the Mainstream Top 40 chart as the song starts at No. 40 (up 10% in plays). The track topped the Mainstream R&B/Hip-Hop airplay chart for three weeks in March.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
-	7	11	Bad Guy	■	Billie Eilish	7	2
17	15	12	Dancing With A Stranger	■	Sam Smith & Normani	12	13
10	11	13	Shallow	▲	Lady Gaga & Bradley Cooper	1	28
11	12	14	Eastside	▲	benny blanco, Halsey & Khalid	9	39
12	14	15	Going Bad	▲	Meek Mill Feat. Drake	6	19
20	19	16	Sweet But Psycho	●	Ava Max	16	17
8	13	17	Thotiana	●	Blueface	8	13
40	39	18	Talk	●	Khalid	18	9
14	18	19	Break Up With Your Girlfriend, I'm Bored	●	Ariana Grande	2	9
13	17	20	High Hopes	▲	Panic! At The Disco	4	36

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
25	22	21	Beautiful Crazy	▲	Luke Combs	21	22
22	22	22	A Lot	▲	21 Savage	12	16
23	23	23	Girls Like You	▲	Maroon 5 Feat. Cardi B	1	46
27	27	24	Close To Me	●	Elie Goulding X Diplo Feat. Swae Lee	24	21
18	20	25	Sicko Mode	▲	Travis Scott	1	36
-	14	26	Racks In The Middle	●	Nipsey Hussle Feat. Roddy Ricch & Hit Boy	26	2
-	-	27	Cool	●	Jonas Brothers	27	1
19	21	28	Murder On My Mind	▲	YNW Melly	14	12
24	28	29	Be Alright	▲	Dean Lewis	23	24
41	25	30	Bury A Friend	●	Billie Eilish	14	11
21	24	31	Thank U, Next	▲	Ariana Grande	1	23
26	30	32	Drip Too Hard	▲	Lil Baby & Gunna	4	30
31	33	33	Pure Water	●	Mustard & Migos	31	11
36	38	34	Envy Me	●	Calboy	34	17
30	32	35	You Say	●	Lauren Daigle	29	39
35	37	36	Look Back At It	●	A Boogie Wit da Hoodie	32	18
29	34	37	Better Now	▲	Post Malone	3	50
39	50	38	Tequila	▲	Dan + Shay	21	49
-	-	39	When The Party's Over	●	Billie Eilish	29	22
43	47	40	Act Up	●	City Girls	40	6
-	-	41	Kill This Love	●	BLACKPINK	41	1
33	42	42	Baby Shark	●	Pinkfong	32	15
32	40	43	Youngblood	▲	5 Seconds Of Summer	7	45
28	36	44	Money	▲	Cardi B	13	25
51	51	45	Here Tonight	●	Brett Young	45	14
53	55	46	Here With Me	●	Marshmello Feat. CHVRCHES	46	5
34	45	47	MIA	●	Bad Bunny Feat. Drake	5	26
69	74	48	Look What God Gave Her	●	Thomas Rhett	48	6
-	59	49	God's Country	●	Blake Shelton	49	2
44	52	50	Swervin	●	A Boogie Wit da Hoodie Feat. 6ix9ine	38	16

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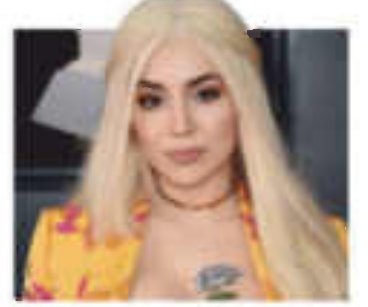
2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
84	31	51	Wish You Were Gay	FB.O'CONNELL (B.E.O'CONNELL,FB.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	31	6
54		52	Eyes On You	C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice	DACK,JANIELS/BROKEN BOW	52	8
59	68	53	Good As You	D.HUFF (K.BROWN,B.BERRYHILL,S.CARTERT,PHILLIPS,W.WEATHERLY)	Kane Brown	ZONE 4/RCA NASHVILLE	53	7
52	56	54	Who Do You Love	THE CHAINSMOKERS, OAKWUD (A.TAGGART,A.FALLW.FELDER, S.MDOUGLAS,T.RILEY,L.HEMMING,GS.CHOOD,A.IRWIN,M.CLIFFORD)	The Chainsmokers Feat. 5 Seconds Of Summer	DISRUPTOR/COLUMBIA	52	9
RE-ENTRY		55	My Bad	D.V.M LE (K.ROBINSON,D.EMILEII)	Khalid	RIGHT HAND/RCA	55	3
42	54	56	Mixed Personalities	C.CLIP BEATZ (J.M.DEMONS,K.O.WEST)	YNW Melly Feat. Kanye West	YNW MELLY/300	42	12
73	81	57	Saturday Nights	CHARLIE HANDSOME, DIGI (K.ROBINSON,CHARLIE HANDSOME), J.CHAMMAS,S.AARONS,J.MAYER	Khalid & Kane Brown	RIGHT HAND/RCA	57	10
NEW		58	Outta My Head	I.HILL,DIGI,MAYER (K.ROBINSON,J.HILL, J.CHAMMAS,S.AARONS,J.MAYER)	Khalid With John Mayer	RIGHT HAND/RCA	58	1
37		59	Robbery	N.MIRA (J.A.HIGGINS,N.MIRA)	Juice WRLD	GRADE A/INTERSCOPE	27	8
74	73	60	Make It Sweet	S.MCANALLY (M.RAMSEY,T.ROSEN, W.SELLERS,G.SPRUN,G.B.TURSI,S.MCANALLY)	Old Dominion	RCA NASHVILLE	60	15
55	60	61	Worth It	K.WITAYLOR,K.C.SUPREME,T.MILLS (Q.WILLIAMS,C.HEDBERG, M.GOGGINS,J.R.O.WOODS,J.R.DL.SNODGRASS,J.R.KCANDI,LO.RAT,MILLS)	YK Osiris	DEF JAM	55	8
66	67	62	Whiskey Glasses	J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen	BIG LOUD	62	6
-	87	63	Suge	J.TSON,MADE,POOH BEATZ (L.KIRK,I.MORGAN,D.CLEMONS)	DaBaby	SOUTHCOAST/INTERSCOPE	63	2
49	58	64	Con Calma	PLAY-N-SKILLZ,SCOTT SUMMERS (R.L.AYALA, RODRIGUEZ,J.G.RIVERA,VAZQUEZ,D.K.O'BRIEN)	Daddy Yankee Feat. Snow	EL CARTEL/UMLE/REPUBLIC	48	10
57	64	65	Close Friends	TURBO (D.JONES,C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	24
60	71	66	Miss Me More	FG.WHITHEAD,J.MASSEY (K.BALLERIN,D.H.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini	BLACK RIVER	60	10
75	78	67	I've Been Waiting	L.BELL,ADIFF,DDU,MALL,LOVEMAKONNEN,UMI (G.AHRVIL,BLAVATNIK, M.SHERANIB,DL.EEP,STUM,PP,PHENTZ,TROHMAN,A.HURLEY)	Li Peep & LoveMakonnen Feat. Fall Out Boy	UL PEEP/AUTUMN/COLUMBIA	67	5
-	41	68	You Should See Me In A Crown	FB.O'CONNELL (FB.O'CONNELL,B.E.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	41	3
-	70	69	Monopoly	T.SURYSOCIAL,HOUSE (A.GRANDEC,ANDERSON,M.FOSTER,LSUR,Y.M.MCCANTS)	Ariana Grande & Victoria Monet	REPUBLIC	69	2
71	75	70	There Was This Girl	D.HUFF (R.GREEN,ERIK DYLAN)	Riley Green	BMLG	70	7
-	43	71	My Strange Addiction	FB.O'CONNELL (FB.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	43	2
62	72	72	Shot Clock	DI.MUSTARD (E.M.HOWELL,D.I.MCFARLANE,M.POWELL, J.A.BRATHWAITE,B.BUSH,A.GRAHAM,T.V.MOSLEY)	Ella Mai	10 SUMMERS/INTERSCOPE	62	11
63	80	73	Walk Me Home	P.THOMAS,K.MOORMAN (PINK,S.HARRIS,N.RUESS)	Pink	RCA	54	6
56	66	74	Bad Liar	J.ODEGARD (D.REYNOLDS,W.SERMON,B.MCKEE, D.PLATZMAN,A.VOLKMAN,J.ODEGARD)	Imagine Dragons	KIDINAKORNER/INTERSCOPE	56	7
-	85	75	Double Up	MIKE & KEYS,LDOPSON,M.YGUY,MAIRIE (E.ASGHEDOM,M.RCOX, R.J.GROOVER,IR,LDOPSON,LEWIS,DE.CAMON)	Nipsey Hussle Feat. Belly & DOM KENNEDY	ALL MONEY IN NO MONEY OUT/ATLANTIC	65	2
-	82	76	Last Time That I Checc'd	LDOPSON,MIKE & KEYS,B.BROWN (E.ASGHEDOM,K.JACKSON,LDOPSON, M.RCOX,IR,LDOPSON,LEWIS,DE.CAMON)	Nipsey Hussle Feat. YG	ALL MONEY IN NO MONEY OUT/ATLANTIC	76	2
61	77	77	Undrunk	MALAY (C.FLETCHER,A.RALLETSON,MMERS,DUSSOLLET,IR,HO)	FLETCHER	SNAPBACK/CAPITOL	61	5
83	90	78	Rumor	L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice	CURB	78	5
81	88	79	Night Shift	B.BUTLER,J.PARDI (T.BROWN,PLARUE,B.MONTANA)	Jon Pardi	CAPITOL NASHVILLE	79	8
97	92	80	Don't Call Me Up	STEVE MAC (S.MCCUTCHEON,C.PURCELL,M.MCVEY)	Mabel	POLYDOR/CAPITOL	80	3



27 **JONAS BROTHERS**
Cool


After landing their first No. 1 on the Billboard Hot 100 with "Sucker" (which launched atop the March 16 chart and spends a sixth week in the top 10, rebounding to No. 6), the **Jonas Brothers**, who had not appeared on the tally since 2013, add a second 2019 hit as "Cool" debuts at No. 27. The new track starts at No. 3 on the Digital Song Sales list (29,000 sold, according to Nielsen Music) and No. 41 on Streaming Songs (13.5 million U.S. streams). On the Mainstream Top 40 airplay chart, "Sucker" pushes 4-2, while "Cool" climbs 39-26. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
58	76	81	Girls Need Love	ARCHER (S.WALKER,A.ARCHER,A.GRAHAM)	Summer Walker X Drake	FROZEN MOMENTS/LV/N/INTERSCOPE	37	7
77	84	82	GIRL	G.KURSTIN,M.MORRIS (M.MORRIS,S.AARONS,G.KURSTIN)	Maren Morris	COLUMBIANASHVILLE	61	6
46	57	83	Put A Date On It	J.JAMES (M.MIMS,D.JONES,J.JAMES,R.MORALES)	Yo Gotti Feat. Lil Baby	CMG/EPIC	46	11
NEW		84	Don't Pretend	CHARLIE HANDSOME, MURDA BEATZ, DOC MCKINNEY (K.ROBINSON, CHARLIE HANDSOME,S.L.LINDSTROM,M.MCKINNEY,S.MUSAAD)	Khalid x SAFE	RIGHT HAND/RCA	84	1
90	86	85	Calma	G.NORIEGA,REC808 (PEDRO CAPO,G.NORIEGA,G.E.GONZALEZ PEREZ,C.E.REYES-ROSADO,F.J.MARTINEZ,M.G.PEREZ)	Pedro Capo X Farruko	SONY MUSIC LATIN	85	5
-	35	86	Xanny	FB.O'CONNELL (B.E.O'CONNELL,FB.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	35	2
NEW		87	Bad Luck	SCRIBZ,RILEY,K.MCKENZIE,AL.SHUX (K.ROBINSON, M.O'RILEY,K.MCKENZIE,A.SHUCKBURGH)	Khalid	RIGHT HAND/RCA	87	1
67	69	88	One That Got Away	MI-ENDRICKS (J.FRASURET,ROSEN,M.RAMSEY,J.OSBORNE)	Michael Ray	ATLANTIC/WEA	67	7
95	100	89	Pop Out	JD ON THA TRACK,E.HUNT (T.BARTLETT, LIL TIAY,J.V.ALBA DUARTE,D.BERG)	Polo G Feat. Lil Tjay	COLUMBIA	89	3
58	89	90	This Is It	F.ROGERS,D.WELLS,A.ESHUIS (S.MCCREERY,F.ROGERS,A.ESHUIS)	Scotty McCreery	TRIPLE TIGERS	42	18
87	97	91	Faucet Failure	CHAS,THE MONEY,CUBEATZ (S.GOULBOURNE, C.ROSE,K.GOMRIN,GER,IGOMRINGER)	Ski Mask The Slump God	VICTOR VICTOR, WORLDWIDE/REPUBLIC	87	7
-	46	92	All The Good Girls Go To Hell	FB.O'CONNELL (B.E.O'CONNELL,FB.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	46	2
NEW		93	Right Back	S.TARGATE,SCRIBZ,RILEY,CHARLIE HANDSOME,KEOSIA (K.ROBINSON,S.ERIKSEN,THEHERMANSBL, CHARLIE HANDSOME,KEOSIA,C.RIZON,AGC,RUSSELL,SKINNER,TERESA,JOHNSON,M.VILLIAMS)	Khalid	RIGHT HAND/RCA	93	1
88	96	94	Talk You Out Of It	J.MOI (M.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)	Florida Georgia Line	BMLG	80	8
NEW		95	Inmortal	ROMEO SANTOS (A.SANTOS,A.CABA)	Aventura	SONY MUSIC LATIN	95	1
-	94	96	Ocean Eyes	FB.O'CONNELL (FB.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	94	8
-	93	97	Dedication	LDOPSON,MIKE & KEYS,AXL FOLIE (E.ASGHEDOM,K.L.DUCKWORTH,M.RCOX, R.J.GROOVER,IR,LDOPSON,A.MORGAN,A.DOPSON,LEWIS,DE.CAMON)	Nipsey Hussle Feat. Kendrick Lamar	ALL MONEY IN NO MONEY OUT/ATLANTIC	93	2
RE-ENTRY		98	Let Me Down Slowly	N.LAMBROZA (A.BENJAMIN,M.POLLOCK, N.LAMBROZA,A.CARACCILO)	Alec Benjamin Feat. Alessia Cara	ARTIST PARTNERS, GROUP/ATLANTIC	79	7
NEW		99	Big Ole Freak	NOT LISTED (M.PETE,J.M.MASON,M.DAIR)	Megan Thee Stallion	1501 CERTIFIED/300	99	1
NEW		100	Victory Lap	SAP,A.C.JOHNSON (E.ASGHEDOM,J.KING, A.C.JOHNSON,S.BARTHEA,TURNER)	Nipsey Hussle Feat. Stacy Barthe	ALL MONEY IN NO MONEY OUT/ATLANTIC	100	1



16 **AVA MAX**
Sweet but Psycho

The track becomes **Max's** first top 10 on the Radio Songs chart, rising 12-10 with a 10% gain to 62.5 million audience impressions. It also gains by 15% to a new weekly-best 16,000 downloads sold.



48 **THOMAS RHETT**
Look What God Gave Her

After **Rhett** performed the song at the April 7 Academy of Country Music Awards, where he was named male vocalist of the year for a second time, it surges by 136% to 19,000 sold and 36% to 7.8 million U.S. streams.

JONAS: PEGGY SIROTA; MAX: EVAN AGOSTINI/INVISION/AP/SHUTTERSTOCK; RHETT: RICH BURK/ACMA2019/GETTY IMAGES.
 The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Chart & Legend on Billboard.com for complete rules and explanations. © 2019 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC



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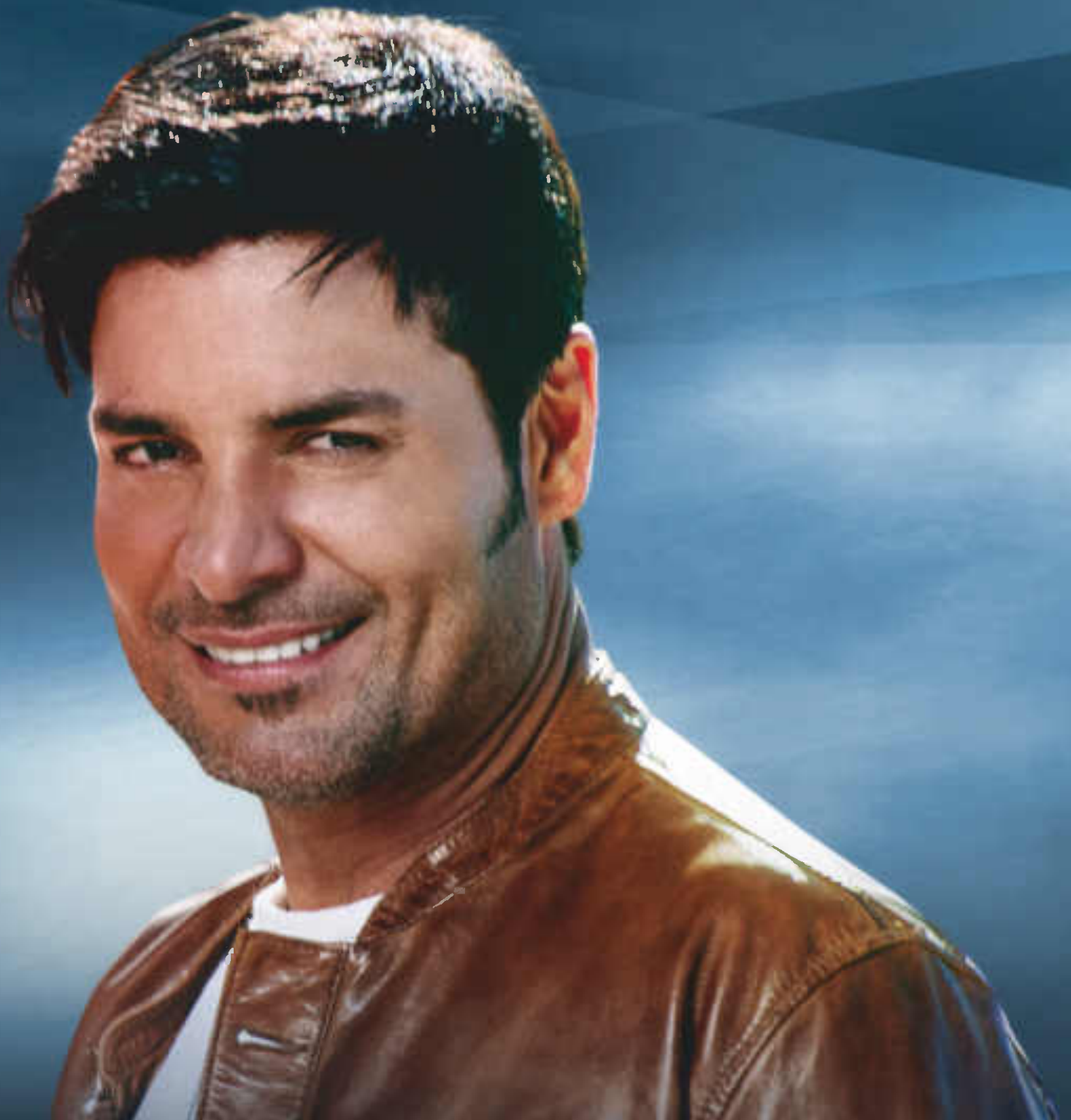
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DESDE EL ALMA

TOUR 2018-2019

2018:PART ONE

- AUG 23 SAN JOSE, CA
- AUG 24 LOS ANGELES, CA
- AUG 26 LAREDO, TX
- SEPT 01 NEW YORK, NY
- SEPT 03 WASHINGTON DC
- SEPT 05 SAN DIEGO, CA
- SEPT 14 LAS VEGAS, NV
- SEPT 16 HOUSTON, TX

SOLD OUT

- SEPT 20 HIDALGO, TX
- SEPT 21 LAS LAS, TX
- SEPT 23 EL PASO, TX
- SEPT 27 BOSTON, MA
- SEPT 30 CHICAGO, IL
- OCT 11 ORLANDO, FL
- OCT 14 MIAMI, FL

2019:PART TWO

- APR 04 SAN ANTONIO, TX
- APR 05 MCALLEN, TX
- APR 07 EL PASO, TX
- APR 11 SEATTLE, WA
- APR 13 ONTARIO, CA
- APR 14 SACRAMENTO, CA
- APR 25 NEW YORK, NY
- APR 27 CHICAGO, IL
- MAY 09 FT MYERS, FL
- MAY 11 MIAMI, FL
- MAY 17 UNCASVILLE, CT
- MAY 19 TORONTO, CAN



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M A R C A N T H O N Y
LEGACY
 T O U R



LATIN AMERICA 2018-2019

08/02 LIMA, PERÚ
 08/04 MEDELLÍN, COLOMBIA
 08/07 PANAMA CITY, PANAMA
 08/09 GUATEMALA, GUATEMALA
 08/11 EL SALVADOR
 08/18 SAN JOSÉ, COSTA RICA
 09/01 SANTO DOMINGO, DR

09/07 BOGOTÁ, COLOMBIA
 09/08 CALI, COLOMBIA
 09/22 BUENOS AIRES, ARGENTINA
 09/25 SANTIAGO, CHILE
 09/26 SANTIAGO, CHILE
 09/29 MONTEVIDEO, URUGUAY
 10/10 MERIDA, YUCATAN
 10/12 VERACRUZ, MÉXICO
 10/13 PUERTO VALLARTA, MÉXICO
 10/16 MEXICO CITY, MÉXICO
 10/17 MEXICO CITY, MÉXICO
 10/20 GUADALAJARA, MÉXICO

UNITED STATES 2018-2019

10/25 BOSTON, MA
 11/07 KANSAS CITY, MO
 11/08 NEW YORK, NY
 11/09 SAN ANTONIO, TX
 11/10 MCALLEN, TX
 11/16 MIAMI, FL

11/17 MIAMI, FL
 11/30 CHICAGO, IL
 12/02 LOS ANGELES, CA
 01/24 ANAHEIM, CA
 01/27 ORLANDO, FL
 02/07 SAN DIEGO, CA

02/08 SAN JOSE, CA
 02/10 HOUSTON, TX
 02/14 DALLAS, TX
 02/16 NEWARK, NJ
 02/22 WASHINGTON DC
 02/23 UNIONDALE, NY
 03/14 NEW YORK, NY

SOLD OUT

COMING SOON 2019-2020 TOUR

06/22 QUERÉTARO, MÉXICO	GUAYAQUIL, ECUADOR	SANTO DOMINGO, DR.	LOS ANGELES, CA	ATLANTA, GA	UNCASVILLE, CT
06/27 TEGUCIGALPA, HONDURAS	BOGOTÁ, COLOMBIA	SAN JOSE, COSTA RICA	LAS VEGAS, NV	ALLENTOWN, PA	TORONTO, CAN
06/29 PEREIRA, COLOMBIA	SANTIAGO, CHILE	PANAMA CITY, PANAMA	ONTARIO, CA	CHICAGO, IL	MIAMI, FL
08/03 MEDELLÍN, COLOMBIA	LIMA, PERÚ	CALI, COLOMBIA	SAN FRANCISCO, CA	NEW YORK, NY	FORT MYERS, FL
					SAN JUAN, PR

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NICKY JAM



UNITED STATES & CANADA

2/28 LAREDO, TX
2/24 EL PASO, TX
4/11 CHICAGO, IL
4/13 BOSTON, MA
4/18 SAN FRANCISCO, CA
4/20 SEATTLE, WA

4/26 DALLAS, TX
4/27 HOUSTON, TX
5/02 TUCSON, AZ
5/03 LAS VEGAS, NV
5/05 LOS ANGELES, CA
5/09 WASHINGTON, DC

5/10 NEW YORK, NY
5/11 NEW YORK, NY
5/17 ORLANDO, FL
5/18 MIAMI, FL
6/14 MONTREAL, CANADA

LATIN AMERICA

3/22 MONTERREY, MÉXICO
5/15 SAN PEDRO SULA, HONDURAS
5/24 BOGOTÁ, COLOMBIA
5/25 CALI, COLOMBIA
5/31 SANTIAGO, CHILE
6/01 LIMA, PERÚ



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MALUMA
11:11 WORLD TOUR

SEPT 6 SAN DIEGO, CA
SEPT 7 LOS ANGELES, CA
SEPT 8 LOS ANGELES, CA
SEPT 12 SEATTLE, WA
SEPT 14 LAS VEGAS, NV
SEPT 15 SAN JOSE, CA
SEPT 19 LAREDO, TX
SEPT 21 PHOENIX, AZ

SEPT 22 EL PASO, TX
SEPT 26 MCALLEN/EDINBURG, TX
SEPT 27 HOUSTON, TX
SEPT 28 SAN ANTONIO, TX
SEPT 29 DALLAS, TX
OCT 3 BOSTON, MA
OCT 4 NEW YORK, NY

OCT 6 TORONTO, CAN
OCT 10 ORLANDO, FL
OCT 11 MIAMI, FL
OCT 13 WASHINGTON DC
OCT 18 CHICAGO, IL
OCT 20 DENVER, CO
NOV 9 SAN JUAN, PR



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Becky G

WORLD TOUR

LATIN AMERICA

JAN 06 PUERTO GAITÁN, COLOMBIA
JAN 12 PALMARES, COSTA RICA
MAR 01 VIÑA DEL MAR, CHILE
MAR 03 COCHABAMBA, BOLIVIA
MAR 04 TARIJA, BOLIVIA
MAR 05 SANTA CRUZ, BOLIVIA
MAR 15 MIAMI, FL
MAR 30 QUERÉTARO, MÉXICO
APR 17 GUATEMALA CITY, GUATEMALA
APR 18 PUERTO CORTES, HONDURAS

APR 19 CANCÚN, MÉXICO
APR 20 PLAYA DEL CARMEN, MÉXICO
MAY 03 AGUASCALIENTES, MÉXICO
MAY 24 BOGOTÁ, COLOMBIA
MAY 25 CALI, COLOMBIA
JUN 01 LIMA, PERÚ
JUN 08 TEGUCIGALPA, HONDURAS
AUG 03 MEDELLÍN, COLOMBIA
AUG 10 MONTERREY, MÉXICO
DEC 21 PUNTA CANA, DOMINICAN REPUBLIC

EUROPE

JUNE 28 BARCELONA, SPAIN
JUNE 29 VILLARREAL, SPAIN
JUNE 30 IBIZA, SPAIN
JULY 04 ZURICH, SWITZERLAND
JULY 05 MÁLAGA, SPAIN
JULY 07 MÁDRID, SPAIN
JULY 13 BENIDORM, SPAIN
JULY 18 GRAN CANARIA, SPAIN
JULY 19 TENERIFE, SPAIN
JULY 20 PALMA DE MALLORCA, SPAIN

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BAD BUNNY

X100PRE

PRESENTADO POR


Corona
ESTÉREO
BEACH

FIRST LEG

MAR. 14	MIAMI, FL	APR. 04	DALLAS, TX
MAR. 16	MIAMI, FL	APR. 05	LAREDO, TX
MAR. 21	PORTLAND, OR	APR. 07	HARTFORD, CT
MAR. 22	TACOMA, WA	APR. 12	FORT MYERS, FL
MAR. 23	AUSTIN, TX	APR. 20	SAN JOSE, CA
MAR. 29	HIDALGO, TX	APR. 22	LOS ANGELES, CA
MAR. 30	ODESSA, TX	APR. 27	NEW YORK, NY
MAR. 31	EL PASO, TX	APR. 28	READING, PA

SOLD OUT

SECOND LEG

OCT. 25	BOSTON, MA	NOV. 16	LAS VEGAS, NV
OCT. 26	BRIDGEPORT, CT	NOV. 17	LOS ANGELES, CA
OCT. 27	NEWARK, NJ	NOV. 22	SAN DIEGO, CA
NOV. 01	WASHINGTON, DC	NOV. 23	ONTARIO, CA
NOV. 02	GREENSBORO, NC	NOV. 24	SAN FRANCISCO, CA
NOV. 03	ATLANTA, GA	NOV. 27	TUCSON, AZ
NOV. 08	DALLAS, TX	NOV. 29	CHICAGO, IL
NOV. 09	SAN ANTONIO, TX	DEC. 01	HOUSTON, TX
NOV. 10	TULSA, OK	DEC. 06	NEW YORK, NY
NOV. 15	PHOENIX, AZ	DEC. 08	TAMPA, FL

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2019 US TOUR

SEPT 07	NEW YORK, NY	MADISON SQUARE GARDEN
SEPT 20	FORT MYERS, FL	HERTZ ARENA
SEPT 21	ORLANDO, FL	AMWAY CENTER
OCT 19	WASHINGTON DC	CAPITAL ONE ARENA
NOV 09	BOSTON, MA	AGGANIS ARENA
OCT-NOV	MIAMI, FL	AMERICAN AIRLINES ARENA
OCT-NOV	TORONTO, CANADA	TBD

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★ **JARIPÉO** ★
SIN
FRONTERAS 2019

PEPE AGUILAR
 ÁNGELA, LEONARDO Y ANTONIO AGUILAR HIJO
 PRESENTACIÓN ESPECIAL DE
PAQUITA LA DEL BARRIO

★ **2018** ★

SOLD OUT

AUG 17 DENVER, CO	NOV 10 SAN ANTONIO, TX
AUG 19 CHICAGO, IL	NOV 11 HOUSTON, TX
SEP 01 ANAHEIM, CA	NOV 18 DALLAS, TX
SEP 02 FRESNO, CA	NOV 25 SAN JOSE, CA

★ **2019** ★

JUN 08 LOS ANGELES, CA *	JUN 30 EL PASO, TX	SEPT 01 ANAHEIM, CA
JUN 09 SAN DIEGO, CA	AGO 17 MCALLEN/EDINBURG, TX	SEPT 20 ATLANTA, GA
JUN 21 OAKLAND, CA *	AGO 18 HOUSTON, TX	SEPT 22 CHICAGO, IL
JUN 22 FRESNO, CA *	AGO 24 SAN ANTONIO, TX	SEPT 27 SEATTLE/TACOMA, WA
JUN 28 DENVER, CO	AGO 25 DALLAS, TX	SEPT 29 SAN JOSE, CA

★ SIN PAQUITA LA DEL BARRIO

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Megan Thee Stallion
photographed April 9 at
BH Ranch in Houston.

ON THE COVER

Ozuna photographed by Miller Mobley on April 8 at Jungle Island in Miami. Styling by Brandon Vega. Ozuna wears a jacket by Alexander McQueen, pants by Moschino and belt by Louis Vuitton. Go behind the scenes of his cover shoot at billboard.com/videos.

ENRIQUE



ENRIQUE IGLESIAS

FINALIST FOR TWO LATIN BILLBOARD AWARDS

LATIN POP SONG OF THE YEAR

LATIN POP ARTIST OF THE YEAR, SOLO

LIVE NATION



CONGRATULATIONS

J BALVIN

THE FIRST LATIN ARTIST TO HEADLINE
A MAJOR FESTIVAL, LOLLAPALOOZA

FINALIST FOR THIRTEEN LATIN BILLBOARD AWARDS

ARTIST OF THE YEAR

HOT LATIN SONG OF THE YEAR, "X"

HOT LATIN SONG OF THE YEAR, VOCAL EVENT

HOT LATIN SONGS ARTIST OF THE YEAR, MALE

AIRPLAY SONG OF THE YEAR, "X"

STREAMING SONG OF THE YEAR

DIGITAL SONG OF THE YEAR, "X"

STREAMING SONG OF THE YEAR, "X"

TOP LATIN ALBUM ARTIST OF THE YEAR, MALE

TOP LATIN ALBUM OF THE YEAR, VIBRAS

LATIN RHYTHM ARTIST OF THE YEAR, SOLO

LATIN RHYTHM ALBUM OF THE YEAR

SONGWRITER OF THE YEAR

LIVE NATION



CONGRATULATIONS

JENNIFER LOPEZ ON
RECORD SETTING
ALL I HAVE LAS VEGAS
RESIDENCY

FINALIST
FOR TWO LATIN
BILLBOARD AWARDS
TOUR OF THE YEAR
HOT LATIN SONGS ARTIST
OF THE YEAR, FEMALE

JENNIFER LOPEZ

2019 *IT'S MY PARTY* TOUR

6/07 LOS ANGELES, CA	6/19 DENVER, CO	7/05 DETROIT, MI	7/17 WASHINGTON, DC
6/08 LOS ANGELES, CA	6/21 SAN ANTONIO, TX	7/07 TORONTO, ON	7/19 NEWARK, NJ
6/10 SAN DIEGO, CA	6/22 EDINBURG, TX	7/08 TORONTO, ON	7/20 PHILADELPHIA, PA
6/12 SACRAMENTO, CA	6/24 DALLAS, TX	7/10 MONTREAL, QC	7/22 ATLANTA, GA
6/13 SAN JOSE, CA	6/25 HOUSTON, TX	7/12 NEW YORK, NY	7/23 ORLANDO, FL
6/15 LAS VEGAS, NV	6/28 ST. PAUL, MN	7/13 NEW YORK, NY	7/25 MIAMI, FL
6/16 PHOENIX, AZ	6/29 CHICAGO, IL	7/16 MANSFIELD, MA	7/26 MIAMI, FL
	7/03 MILWAUKEE, WI		

LIVE NATION

WING



CONGRATULATIONS
ON THE SUCCESS OF
MEXICO POR SIEMPRE! TOUR

FINALIST FOR
LATIN BILLBOARD AWARD
TOUR OF THE YEAR

LUIS MIGUEL

2019 TOUR

- | | |
|--------------------------|-------------------------|
| 6/01 PHOENIX, AZ | 6/23 MIAMI, FL |
| 6/04 OKLAHOMA CITY, OK | 6/25 TAMPA, FL |
| 6/06 KANSAS CITY, MO | 6/27 HOUSTON, TX |
| 6/08 ST. PAUL, MN | 6/29 CORPUS CHRISTI, TX |
| 6/09 CHICAGO, IL | 6/30 EDINBURGH, TX |
| 6/12 UNIONDALE, NY | 7/02 LAREDO, TX |
| 6/14 NEWARK, NJ | 7/05 LUBBOCK, TX |
| 6/15 BOSTON, MA | 7/06 EL PASO, TX |
| 6/18 RALEIGH, NC | 7/13 LAS VEGAS, NV |
| 6/19 ATLANTA, GA | 7/15 LAS VEGAS, NV |
| 6/22 FORT LAUDERDALE, FL | 7/16 LAS VEGAS, NV |

LIVE NATION



MANA

CONGRATULATIONS ON THE SUCCESS OF YOUR
UPCOMING *RAYANDO EL SOL TOUR*.

2019 RAYANDO EL SOL TOUR

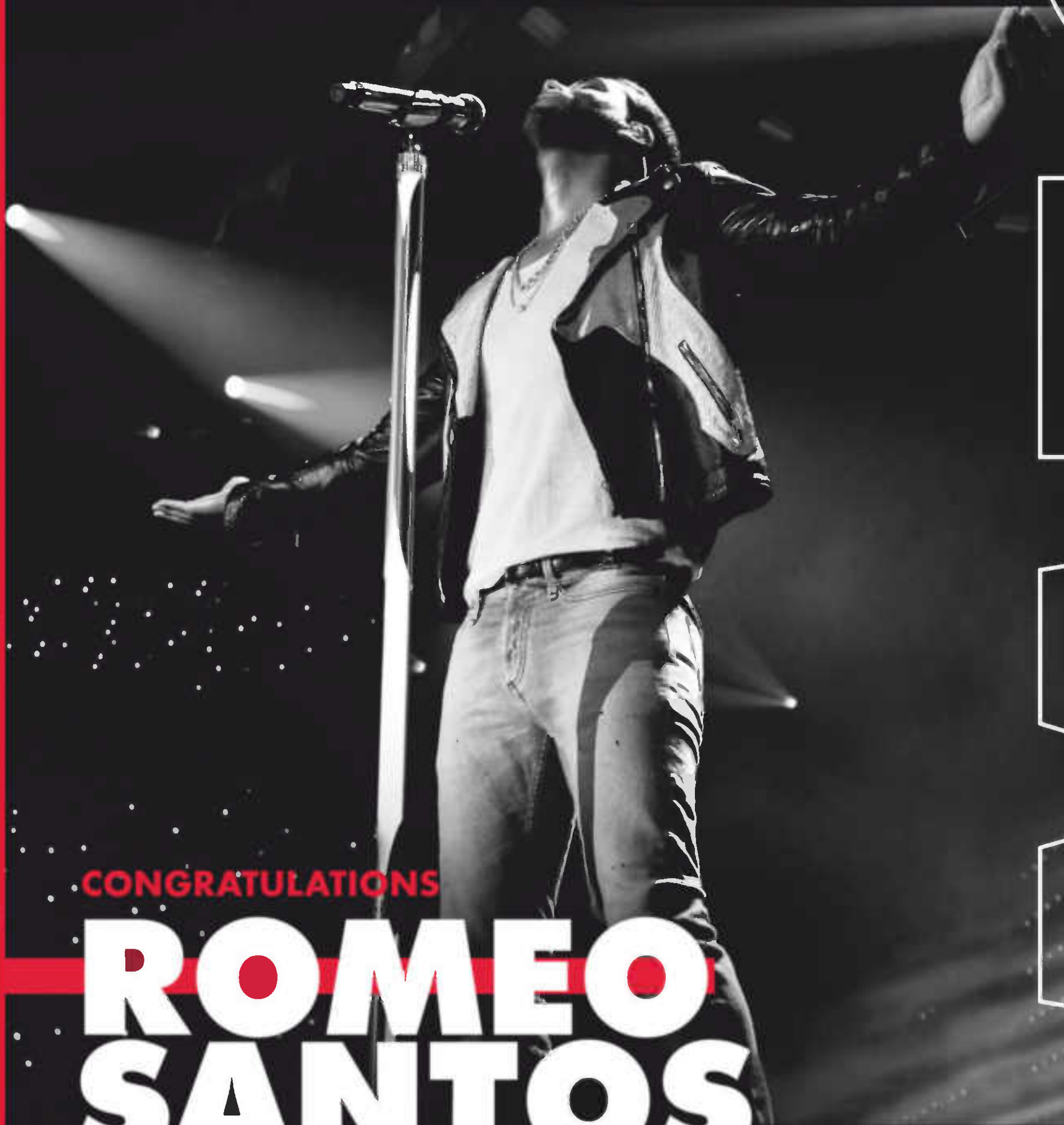
9/04 CORPUS CHRISTI, TX
9/06 HOUSTON, TX
9/07 DALLAS, TX
9/11 EL PASO, TX
9/13 PHOENIX, AZ
9/14 LAS VEGAS, NV
9/20 LOS ANGELES, CA
9/21 LOS ANGELES, CA

9/22 LOS ANGELES, CA
9/27 SAN JOSE, CA
9/28 SAN JOSE, CA
9/29 SAN DIEGO, CA
10/9 DENVER, CO
10/11 CHICAGO, IL
10/12 CHICAGO, IL
10/17 TORONTO, ON

10/19 BROOKLYN, NY
10/20 GREENSBORO, NC
10/22 FAIRFAX, VA
10/25 MIAMI, FL
10/27 ATLANTA, GA
11/06 EL PASO, TX
11/08 HOUSTON, TX
11/09 DALLAS, TX

11/14 EDINBURG, TX
11/15 SAN ANTONIO, TX
11/17 PHOENIX, AZ
11/22 LOS ANGELES, CA
11/23 LOS ANGELES, CA
11/24 LOS ANGELES, CA
11/27 SACRAMENTO, CA
11/30 OAKLAND, CA

LIVE NATION



CONGRATULATIONS

ROMEO SANTOS

THE KING OF BACHATA

GOLDEN TOUR, HIGHEST GROSSING TOUR TO DATE

FINALIST FOR SIX LATIN BILLBOARD AWARDS

TOUR OF THE YEAR

TOP LATIN ALBUM ARTIST OF THE YEAR, MALE

STREAMING SONG OF THE YEAR, "EL FARSANTE"

TROPICAL SONG OF THE YEAR "CENTAVITO"

TROPICAL SONG OF THE YEAR "SOBREDOSIS"

TROPICAL ARTIST OF THE YEAR, SOLO

LIVE NATION



SHAKIRA

CONGRATULATIONS ON THE SUCCESS
OF *EL DORADO 2018 WORLD TOUR*

FINALIST FOR FOUR LATIN BILLBOARD AWARDS

TOUR OF THE YEAR
LATIN POP SONG OF THE YEAR, "CLANDESTINO"
LATIN POP ARTIST OF THE YEAR, SOLO
TOP LATIN ALBUMS ARTIST OF THE YEAR, FEMALE

LIVE NATION

billboard

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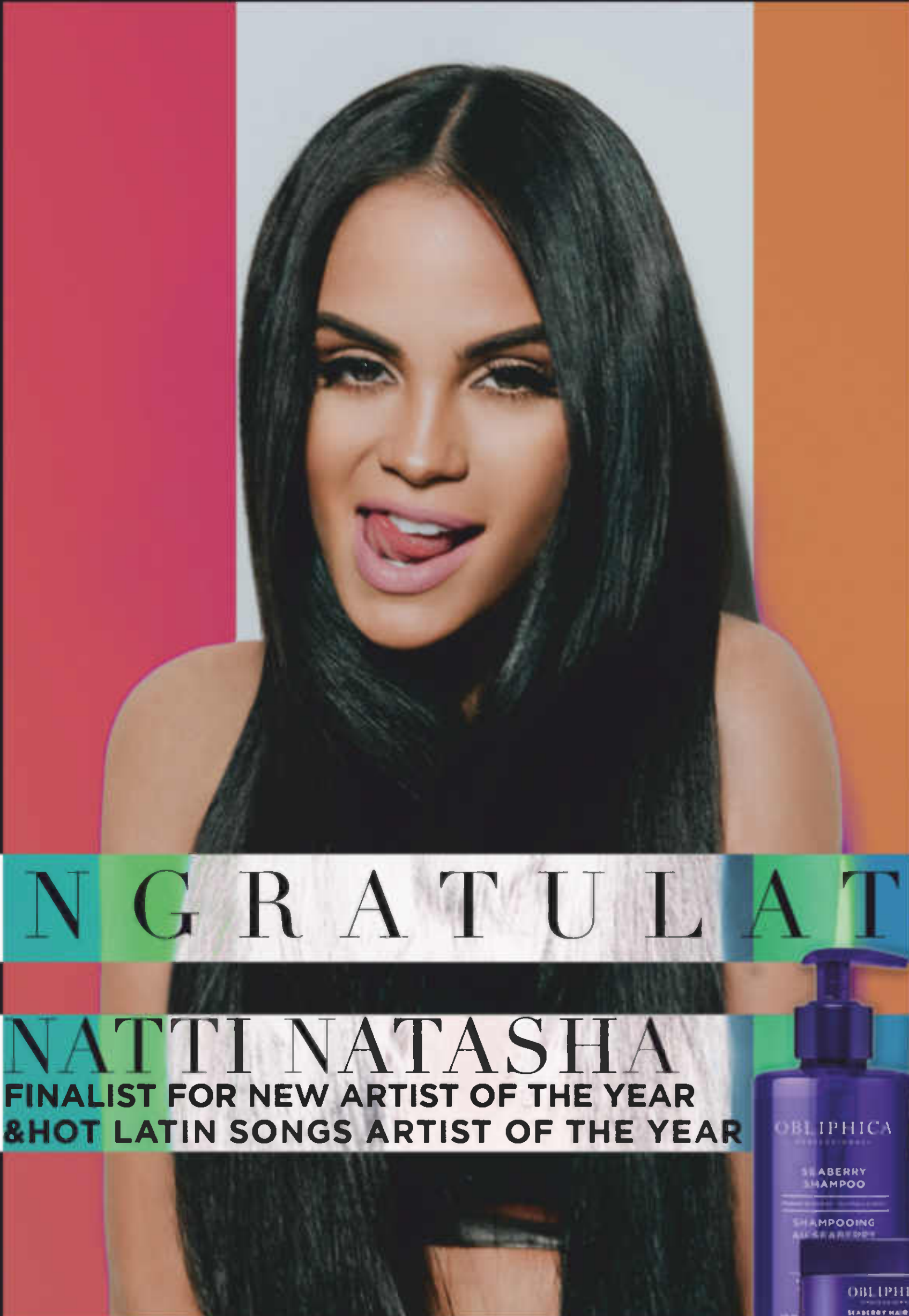
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The Big Distro Gamble

As streaming continues to fuel recorded-music growth, investors see companies that get songs onto services as gold mines. But how much money is there?

BY CHERIE HU

ON MARCH 27, DOWNTOWN Music Holdings announced that it was acquiring CD Baby's parent company, paying a reported \$200 million — the latest in a string of music company acquisitions of distributors.

Last October, Spotify announced that it would take a minority stake in, and integrate with, DistroKid to make it easier for acts that upload music to the service directly and distribute their tracks to other services as well. In February, SoundCloud announced its own version of that strategy, partnering with FUGA to offer wider distribution capabilities for SoundCloud Pro artists who own the rights to their catalogs. That same month, Universal Music Group purchased Ingrooves. And over the last few years, venture capital firms have poured tens of millions of dollars into music distributors — most notably \$70 million into UnitedMasters.

For all this investment, however,

distribution can be an unforgiving business with razor-thin margins, and some startups seem to underestimate the resources required to offer high-quality service on a sustainable basis. "We see this pattern where companies jump into distribution because they think that's an easy way to earn more money," says CD Baby vp marketing **Kevin Breuner**.

"But what they don't realize is that distribution isn't just about pushing files. It's about managing relationships with artists and managing their content — and at a certain scale it's also about going through millions of lines of data and matching them to artists in order to pay accurately."

When physical music sales were more important, distributors like CD Baby helped independent artists get CDs on the shelves of retail stores. Today, "shelf space" for digital music is infinite, and monetizing an artist's catalog on the various platforms has become far more complicated. And

even as the prices distributors charge artists are falling, that complexity is driving up back-end costs. Several distribution executives tell *Billboard* that their biggest expenses are customer service departments that offer artist support; some also invest in teams to assess fraud and handle complicated payment and rights data. Done right, digital distribution is less like the traditional music business than fintech, which happens to deal with artists.

Some smaller distributors learned this the hard way. Dutch distributor Songflow, founded in 2012, closed in late 2018 due to difficulties scaling and making a profit on its flat-fee business model, according to the company's website. Songflow charged artists \$5 per song and served around 10,000 artists at its peak, say sources. If each of those artists uploaded five tracks through Songflow, that would mean annual company revenue of just \$250,000 — not nearly enough to cover the cost of employees and infrastructure. Songflow and at least two other distributors tried to sell their

\$70M

Funding UnitedMasters raised ahead of its November 2017 launch

Topline

MARKET WATCH

21.81B

↑1.3%

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

Number of audio and video on-demand streams for the week ending April 11.

13.05M

FLAT

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending April 11.

288.5B

↑31.9%

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

Number of audio and video streams for 2019 so far over the same period in 2018.

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companies to CD Baby, industry sources say. (Songflow declined to comment for this article.)

Any flat-fee model requires enormous scale to be profitable. But revenue-sharing models — used by UnitedMasters, AWAL, Stem, Ditto Music and EMPIRE — require distributors to find hits. “They’re not going to make a profit anytime soon just off serving the long tail,” says Breuner of UnitedMasters, which takes a 5% commission on sales.

The handful of distributors that survive may well end up resembling labels — selling services like digital marketing, playlist pitching and synch licensing. “From the very beginning, our vision was always to be a record label that’s fair to artists,” says **Lee Parsons**, founder/CEO of Ditto Music, which now has its own in-house management arm. “We just happened to start off on the distribution side first.”

strategy could hurt it if tracks that are now only on that platform become more widely available. “If anything, it’s decreasing SoundCloud’s share of listening,” says a distribution executive. “If you give the artists on your platform the keys to go elsewhere, why should they tell people to go to SoundCloud to listen to music?”

The promise of digital distribution — like much digital media — was that frictionless technology would make it easy and inexpensive for artists to reach fans. The truth is, even businesses that embrace technology are finding that serious data and marketing scale on paper much more easily than they do in practice. And as basic distribution becomes a commodity service with ever-thinner margins, artists are taking a hard look at the kind of relationships and infrastructure that will get their music on

“The market is very much in the independent artist’s favor now.”

—*Lee Parsons, Ditto Music*

Ditto isn’t the only company to build a kind of career ladder out of its various offerings. “You first get to work with TuneCore as you’re making beats in your basement, and then someday sign a deal with Believe, where you can get a formal advance and all the extra services you need,” says TuneCore CEO **Scott Ackerman**. It’s a model similar to AWAL’s, or what Downtown is looking to build.

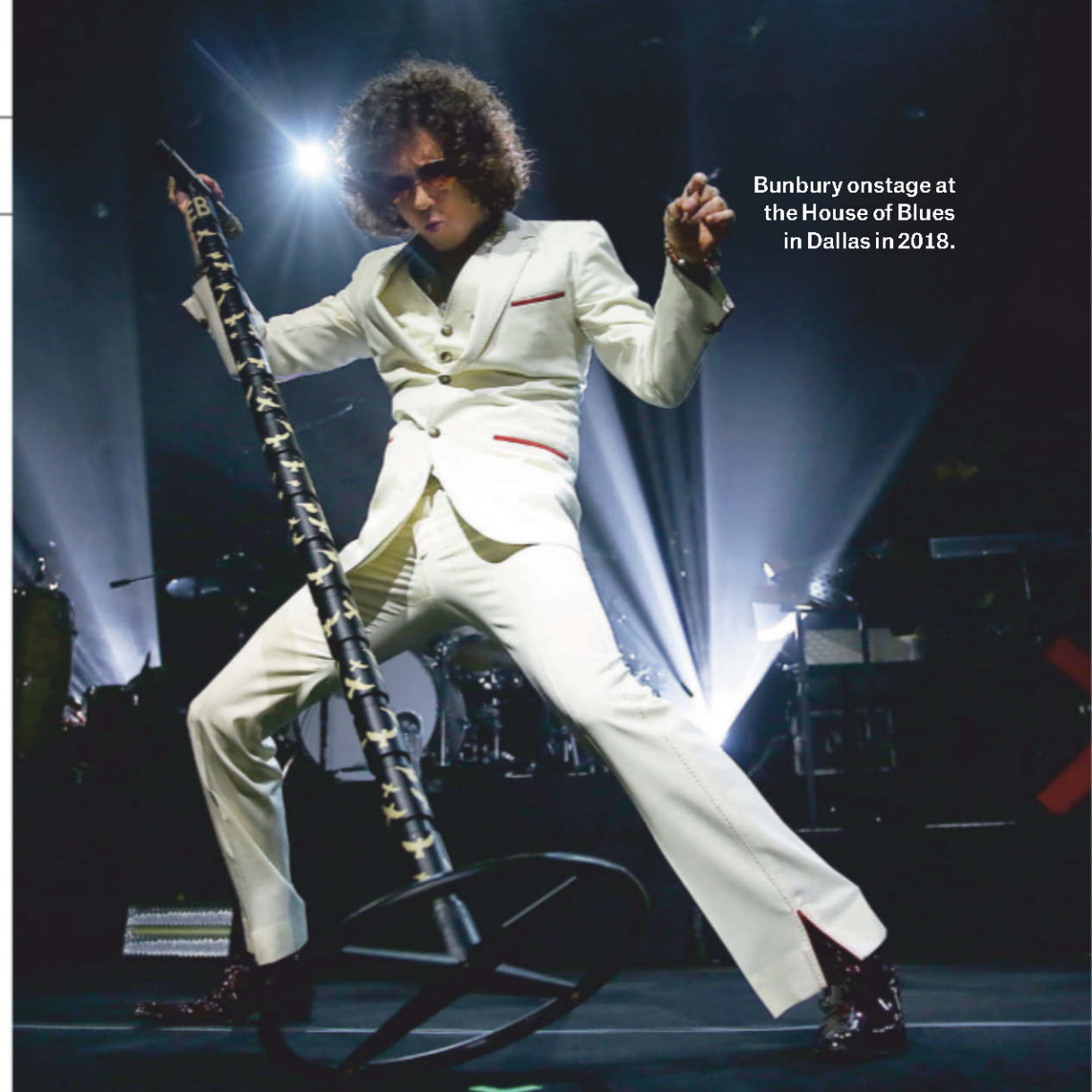
If direct digital distribution becomes a kind of farm system for A&R, is it any wonder the major labels want in? Last May, Warner Music Group launched Level Music, a distribution arm for unsigned artists. “I’m competing with major labels every day,” says Parsons. “The market is very much in the independent artist’s favor now, more than ever.”

None of this means that every streaming service will successfully enter the distribution business. In fact, sources say, SoundCloud’s

playlists and make sure they collect every penny they’re owed.

Eventually, distributors may also find that data becomes one of their assets as well as a significant expense. Labels, online services and even other distributors will pay for information about streaming consumption, as well as rights data — which could allow some of these companies to keep growing in a crowded field.

“A lot of people are going to build distribution services that have a short shelf life and then sell to someone else, which might be a good idea because everyone’s buying,” says Parsons, who claims Ditto has already declined investments from two major labels. “But you have to be really careful in these circumstances, because everyone’s going into mergers and acquisitions thinking this is going to drive business for the next 20 years, when we know market cycles don’t go on forever.” ●



Bunbury onstage at the House of Blues in Dallas in 2018.

Latin In The House

How Live Nation’s House of Blues and other small venues are developing the next generation of Latin superstars

BY DAVE BROOKS

For most contemporary artists, the road to Coachella’s main stage typically begins as an opening act, runs through small clubs and then theaters, and ends with a commanding view of pink-hued mountains and tens of thousands of fans. Colombian trap and pop star **J Balvin**, who headlined Coachella with a visually mind-blowing set on April 14 — a historic first for a Spanish-language artist — traveled the same route as fellow headliners **Childish Gambino** and **Tame Impala**. He just did it a lot faster.

And he’s not the only one. Balvin and pop-reggaeton breakouts like **Bad Bunny** and **Ozuna** have gone from selling out 1,000-capacity clubs to 20,000-seat arenas in under three years, a breakneck pace for any artist — let alone one who sings and raps in Spanish. Recognizing that Latin-music artists need the same development tools as their counterparts in other genres, venue chains like Live Nation’s House of Blues (HOB) are increasing their focus on developing Latin acts as headliners and cultivating a new generation of fans who speak English or Spanish, or both.

In the last two years, Live Nation’s clubs and theaters division has ramped up its Latin business, hiring staff in its 100 North American offices and developing new strategies for Latin artists to grow from clubs to arenas. In 2018, the 12 HOB venues grossed a combined \$20 million from 400 shows (according to Live Nation) by emerging Latin artists like pop-country duo **Ha*Ash** and Mexican pop-rock singer **Natalia Lafourcade**, as well as veteran acts like **Zoe**, **Reik**, **Enrique Bunbury** and **Residente** of **Calle 13**.

Driving the growth is a new generation of millennial fans who are extending the limits of the touring map and fueling a

Latin live-music business that’s closing in on half a billion dollars in tickets among the three largest Latin-concert promoters, according to Billboard Boxscore.

“Today’s Latin music fans are much more influenced by popular culture than their parents,” says Live Nation’s **Manuel Moran**, vp touring for its clubs and theaters division, who is helping lead the shift in priorities for the HOB chain, which Live Nation bought from Seagram’s Universal Concerts group in 2004. Conceived during the early-1990s chain-restaurant boom that also launched Planet Hollywood and Rainforest Cafe, the HOB brand started as a restaurant/concert hall, then a few years after its acquisition shifted toward incubating emerging artists to play Live Nation’s international portfolio of 247 venues and 104 festivals.

“The tour map for Latin acts has grown from five or six major markets to 20-25 cities,” says **Han Schaefer**, head of Live Nation’s Latin division, which produced four of the top five Latin tours in 2018. Data from streaming services has helped talent buyers for HOB identify Latin fan markets in parts of the Northeast and Midwest that had largely been bypassed.

Moran says HOB and Live Nation’s clubs/theaters division is forecasting 550 shows for 2019, growth of nearly 37% spurred in part by the boom in crossover hits and a fan base that’s not beholden to genre.

“Fans realize that they’re now driving the mainstream,” adds Schaefer, who thinks Spanish-language music is less than a year away from its next major milestone — a crossover arena tour featuring a Latin artist and a mainstream pop star.

“What’s missing is something like a Balvin and **Cardi B** co-headlining tour,” he says. “It’s happening in streaming and festivals, and it’s inevitable in touring.” ●



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Can The Cantopop Biz Be Saved?

Amid a Chinese government crackdown, Hong Kong's beloved genre struggles for survival

BY ALEXEI BARRIONUEVO

Jolland Chan is one of the most prolific songwriters in the history of Cantonese pop music, with over 1,000 titles to his name, including two of the most popular karaoke songs of 2018, "Can Never Say Goodbye" and "Half Moon Serenade." In all, six of the top 10 karaoke songs in China are Cantopop, most from the Hong Kong-based genre's golden age of the 1980s and '90s. It's an era that Chan and other music industry executives in Hong Kong long to resurrect, but fear may be too late.

Since the British handed Hong Kong back to China in 1997, the fate of the once-prominent form of Chinese pop music has become inextricably linked with efforts by the government in Beijing to marginalize Cantonese in favor of Mandarin, mainland China's official language — and in the process elevate Cantopop's musical counterpart, Mandopop. That has had a significant effect: Cantopop record sales, worth \$1.6 billion Hong Kong in 1998, had dropped to HK\$200 million by 2017.

Cantopop's language "will [disappear] someday," says Chan, 60. "So it is important that we use Cantonese to create more pop songs, or any kind of cultural product, to keep Cantonese alive."

The decline of Cantopop has taken on new urgency this year: With the 30th anniversary of the Tiananmen Square uprisings running from April to June, Beijing recently ordered a number of Cantonese songs that the Chinese Communist Party considers too sensitive be removed from online stores in China.

The genre's formation in the '70s dovetailed with the spread of TV and Hong Kong movies. Cantonese repertoire, much of it inspired by British and American bands, became theme songs for the soap operas that filled televised airtime. **Samuel Hui**, lead singer of '60s band **The Lotus**, became famous for the theme to the 1974 comedy film *Games Gamblers Play*.

It was a more innocent time, when performers-turned-executives like **Ricky Fung** — who shot photos of new artists for album covers with his own cameras — ended up essentially running the Hong Kong music industry for a time. "They formed a very strong cohesive force," recalls Chan, who later became head of A&R at PolyGram.



Hui (third from right) with The Lotus in 1969.



Cheung onstage in Hong Kong on Jan. 11.

"They didn't ask, 'How much can you pay me?'"

Cantopop peaked in popularity during the '80s and '90s. A resurgence of Beatlemania inspired new bands. Taiwanese singer **Teresa Teng**, one of the best-known Chinese recording artists, crossed over from Mandarin to Cantonese and Japanese. *Billboard* named Cantopop artist **Jacky Cheung** the most popular singer in Asia at its 1994 Music Awards.

But the 1993 death of **Wong Ka Kui**, lead singer of experimental group **Beyond**, in a stage collapse ended the band's chances of becoming international superstars. Some of Cantopop's better-known artists had already begun leaving the country after the 1989 uprisings, a trend that continued as the 1997 handover of Hong Kong loomed closer.

Still, nostalgia persists. The karaoke songs, tracked by Boosoo Information Technology, show that Cantopop fare released over 30 years ago still resonates with a wide audience. In 2014, student protesters in Hong Kong adopted as their anthem Beyond's "Boundless Oceans, Vast Skies," a 1993

song about the pursuit of freedom. Last year, Cantonese pop from the '90s represented 25% of all Cantopop being streamed in China, according to **Andy Ng**, group vp of Tencent Music Entertainment.

Chan worries that artists on the mainland have more problems collecting royalties than those in Hong Kong. Publishing performance royalties in Hong Kong totaled \$27 million in 2016, compared with about \$34 million in mainland China, according to Chan, citing figures from the Composers and Authors Society of Hong Kong. "Royalties should be 20 times that, at least" in mainland China, he says.

Cantopop productions are often more elaborate than those for pop music in other languages because Cantonese is a tonal language where words carry distinct meanings when sung differently. So Cantopop producers sometimes do up to six months of "experiments" before deciding on the final lyrics for a song, says Chan.

Despite that painstaking process, Chan says that "the simpler your song is, the easier it is to break through to a global audience." That helps explain the success of K-pop, which is more tailored to Western tastes. At a recent Pan-Asian song contest in Hong Kong, most fans came to see the K-pop boy band **NCT 127**, which was challenged by artists from Hong Kong, Japan, Taiwan, Vietnam and mainland China.

The recent hand-wringing over Cantopop's decline comes as such K-pop acts as **BTS**, which in 2018 became the first South Korean band to top the *Billboard* 200, have struggled to get permits to perform in China. The political effort to reduce the influence of K-pop could create opportunities for Cantopop.

"The music producers in mainland China will churn out new music, but it fades quickly," said Ng at a recent business forum about Cantopop. "We see great potential for Cantopop in mainland China."

Shen Lihui, CEO of Modern Sky Entertainment, stresses the need for "disruptive thinking" to create breakthroughs for new artists: "The Cantonese songs are long-lasting, but [our approach] cannot be outdated." ●



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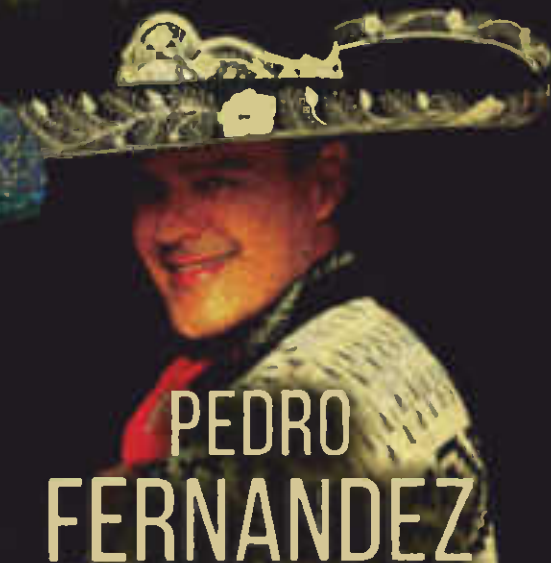
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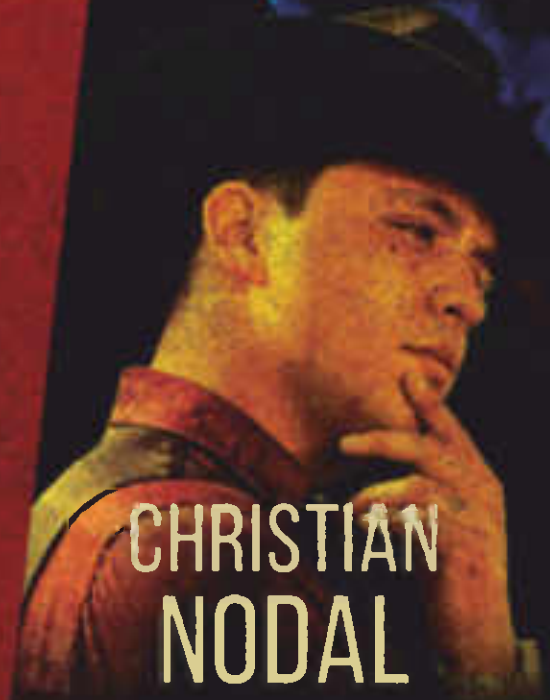
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FROM THE DESK OF

HEAD OF U.S. LATIN BUSINESS, APPLE MUSIC

Jennifer D’Cunha

The Apple veteran on the tech company’s Latin strategy

BY LEILA COBO

PHOTOGRAPHED BY DAMON CASAREZ

LATIN MAY STILL BE SMALL, BUT it is Apple Music’s fastest-growing genre by number of streams. For 2018, the genre accounted for 69% more total streams on the service than in 2017 in the United States, outpacing the overall growth in streams of Apple Music (up 57%), Latin music on-demand (up 37%) and the U.S. music industry as a whole (up 43%), according to Nielsen Music.

The trend is continuing this year. In the first quarter, Latin music grew by a greater number of streams over the same period of 2018 — 44% — than any other genre.

This success came on the heels of Apple Music’s appointment of **Jennifer D’Cunha** to the newly created post of head of U.S. Latin business in October 2017. The intent was to focus on the genre with an expanded staff, broader marketing efforts and playlists that dig deep into different subgenres.

D’Cunha had been immersed in Latin music before joining Apple in the fall of 2006. She moved to Mexico City and worked at Spanish- and Portuguese-language internet media brand StarMedia in 2000 before joining AOL Latino three years later to work on music programming. She then moved to Apple, working in marketing for iTunes in Mexico before returning stateside in 2009, rising to head of marketing in Latin America and, most recently, head of marketing for emerging markets, before taking on her current role. So it’s surprising to learn she isn’t Latin.

“I grew up in Southern California. My mom is American, and my dad is of Portuguese descent,” says the elegant, soft-spoken D’Cunha, a University of California, Berkeley grad who speaks Spanish like a native. As a good Southern Californian, she grew up listening to **The Cure** and **Morrissey** on KROQ but

discovered Latin alternative acts like **Café Tacuba** and **Soda Stereo** in high school. Her time in Mexico cemented her love for the culture.

“I’ve always been passionate about Latin music, about the culture and the language,” says D’Cunha. “It’s exciting that now you have people from Los Angeles to New York to Brazil to Lisbon all able to get behind the same song.”

Your job was created in October 2017. What was behind that decision?

The incredible music that was becoming not just a force to be reckoned with in the U.S. but around the world. Everybody started to take notice. Sometimes it takes creating a vision and having a team focus on building a business, especially in a big company like Apple. We had amazing team members focused on Latin for 14, 15 years — it’s not like Apple was ignoring the

Latin business. It just was not organized the same way. The company really wanted to give Latin music a bit more focus and a dedicated team that was really eating, breathing and sleeping Latin music.

What changed specifically?

Treating Latin music in the U.S. like a business unit. We have the editorial team, label relations, artist relations, business, and we work with people all over the world: Mexico City, Madrid, Rio, São Paulo, Miami. The objective was creating a team that can connect Latin music consumers with the music they love, and making sure we can nurture the artist and label community. Artists come visit us in our Culver City offices every day, talking about their inspiration and campaigns with their teams. Building those artist relationships is really important, and it takes time and people. With streaming, the sky’s the limit.

“Our strategy is not to just make one marquee playlist but to go really deep with specific genres of music,” says D’Cunha, photographed April 4 at Apple Music in Culver City, Calif. “A one-size-fits-all approach isn’t going to be enough.”





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What's an example of a "sky's the limit" success story?

In February of last year, **Bad Bunny** was the first Latin artist to be selected for our Up Next program. In one year he went from being an Up Next artist to the most-streamed Latin artist worldwide. We went to Puerto Rico, shot a documentary where he talked to fans and people who had never heard him before, and he let us look into his life. We went to his hometown, heard about his influences and created a documentary piece, the first of its kind on Bad Bunny.

day, they're talking about the songs that they love that are bubbling up.

There's a common perception that Latin music is very segmented by genre and territory. How does the playlist team respond to that?

If you go to Apple Music, you can see our top charts in Mexico, Argentina and Brazil. So you can see what Apple Music listeners around the world are enjoying. For example, when the **Luis Miguel** [TV] series was the only thing people were

Latin colleagues?

When you look at the global Shazam charts and you see **Daddy Yankee's** "Con Calma" is the most Shazamed song in the world, that's surprising to people. I'm not surprised, but others are. We have fans all over the place saying, "I love this."

Will bilingual music get bigger?

Artists like Bad Bunny have decided to do their things in Spanish, and that has been transformative. We are used to these artists singing in Spanish and embracing it. They don't feel like they have to sing in English to cross over. We're not asking artists to sing in a language to fit into a playlist.

"We're not asking artists to sing in a language to fit into a playlist."

We also did a global marketing campaign — he received main-page placement even in markets where Latin music is not predominantly featured. When he came out with his debut album, *X 100PRE*, Apple Music did a massive campaign all over the U.S. where we featured him talking about it and put him on the cover of ¡Dale Play!, our No. 1 Latin editorial playlist worldwide.

It was about staying committed and accompanying him from developing artist to his debut album. He was one of the first artists to pass the billion-stream mark and only one of three Latin artists to do so.

talking about in Mexico City last year, you saw a lot of Luis Miguel songs jumping up the charts, whereas in the U.S. we didn't see that same phenomenon. In the case of ¡Dale Play!, it's a collaboration. It's not just programmed from a U.S. perspective. But you're absolutely right: The markets are different. We want these playlists to be relevant all over the world. It's an opportunity for us to present what we think is the best of Latin music and what our fans are going to love. It's big hits and it's artists we want to give an opportunity.

What are the goals and challenges that you have in your role?

We wanted to make some of our Latin music playlists [like ¡Dale Play! and Corridos Al 100] brand names that really resonated with the culture, so we spent a lot of time on curation. But Latin is a culture, not a genre. We want to be sure that we're not [just] creating a Latin playlist but amplifying some of these very important genres. The artist community really loves and respects the fact that we are getting granular. We're going deep in these subgenres and creating a space where people who love them can get lost. ●

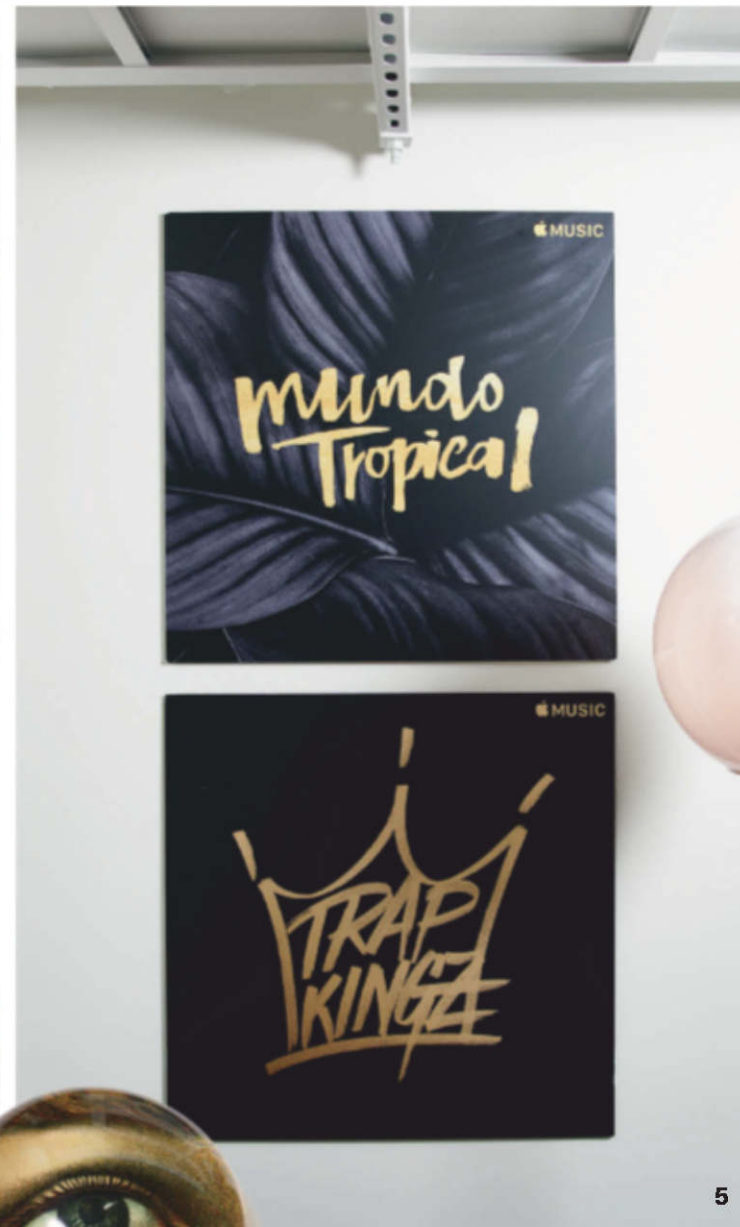
Do you program your playlists globally or locally? How does that work?

The programming is done in collaboration with our team in Latin America and our team in the U.S., but the audiences are absolutely global. ¡Dale Play!, for example, is a collaboration between one of our editors in Mexico and [U.S. Latin music programmer] **Marissa Gastelum**. Every

When you discuss Latin music internally, what surprises your non-



1 A poster celebrating artists and performances from the first five years of the iTunes Festival, now the Apple Music Festival. 2 Artwork from Apple Music's new ¡Dale Play! playlist, including the first cover with Bad Bunny and Drake. 3 D'Cunha's Apple 10-year award. 4 Glass paperweights with eye images from John Derian. 5 "Our design team gave me these Mundo Tropical and Trap Kingz playlist covers to hang in the office," says D'Cunha.





Who's GUAYNAA?

#RebotaManía

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UMG Is Worth *How Much?*

After another quarter of growth, Universal's corporate parent is preparing to sell up to half of the world's biggest music company. Price predictions keep growing

BY DAN RYS

ON APRIL 15, VIVENDI announced that revenue for its Universal Music Group grew 19% year over year to \$1.7 billion in the first quarter, a full \$1.36 billion of which came from recorded music. Streaming grew 28.1% to account for \$840.6 million on its own. It's the latest good news in a remarkable run of growth that has seen annual revenue rise by over 32% between 2014 and 2018.

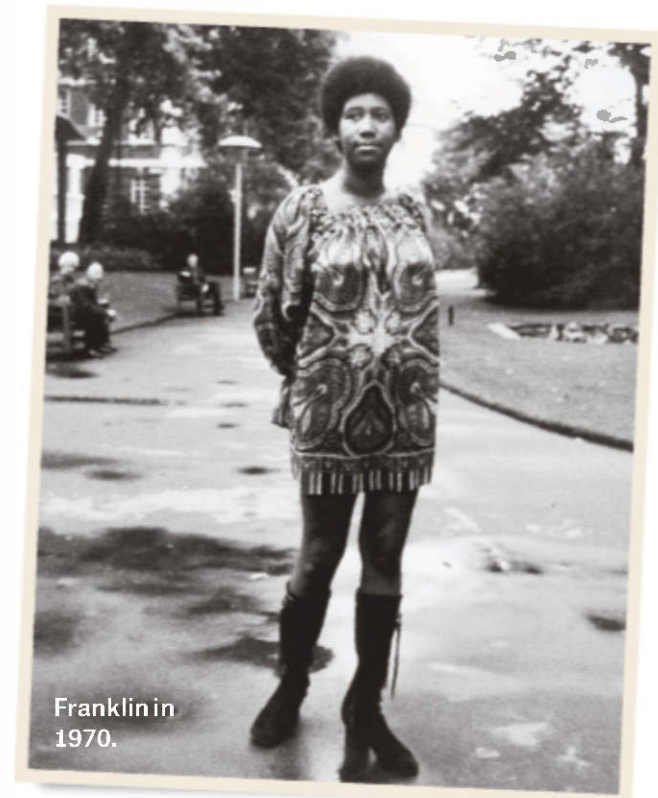
Just as significantly, Vivendi also said that its process for selecting banks and advisers for its upcoming sale of up to half of UMG would be finished "shortly." When it happens, the sale could affect the valuations of every company in the music industry, and the main question — what's it worth? — will be one of the biggest stories of the year. So far, based on research and reports from investment-bank and financial analysts (some of which may be contending to broker the sale, and profit accordingly), the answer seems to be: It's rising fast.

As recently as two years ago, many analysts valued the company at under \$20 billion. Goldman Sachs valued it at \$23.5 billion in August 2017, then at \$33 billion just



UMG chairman/CEO Lucian Grainge (second from right) with members of the band Midland in February.

over a year later. In the past few months alone, Deutsche Bank has valued UMG at \$33.2 billion, Morgan Stanley at \$42 billion and JPMorgan at an eye-popping \$50 billion. The price of the sale — and the value of the company it implies — is impossible to predict. But the growth is especially remarkable considering that Vivendi received offers to buy UMG for 6.5 billion euros (\$8.64 billion, based on the average conversion rate for that year) and 13.5 billion euros (\$15 billion) in 2013 and 2015, respectively. ●



Franklin in 1970.

NOTED April 10 - 16

New Deals

Trap artist **Ecko** entered a publishing deal with Warner/Chappell Music.

Universal Music Publishing Group Nashville signed **Catie Offerman**.

BMG signed German hip-hop/reggae band **Seeed**.

Concord Music Publishing formed a joint venture with **Kanye West** audio engineer **Noah Goldstein**.

Elliot Grainge's 10K Projects signed rapper **Iann Dior**.

Executive Turntable Universal Music Canada promoted **Amy Jeninga** to vp digital strategy.

Downtown Music Holdings hired **Anne-Taylor Adams** as senior vp global communications.

Sony/ATV upped **Tom Kelly** to global CFO.

Deborah Dugan was selected to replace **Neil Portnow** as president/CEO

of The Recording Academy.

Meet & Greet **Kane Brown** and his wife, **Katelyn Jae**, announced they are expecting a baby.

Media Alert **The Weeknd** became a co-owner of esports franchise Overactive Media.

Entertainment One acquired U.K.-based Audio Network for \$215 million.

ASCAP tapped **Questlove** to keynote its "I Create Music" EXPO.

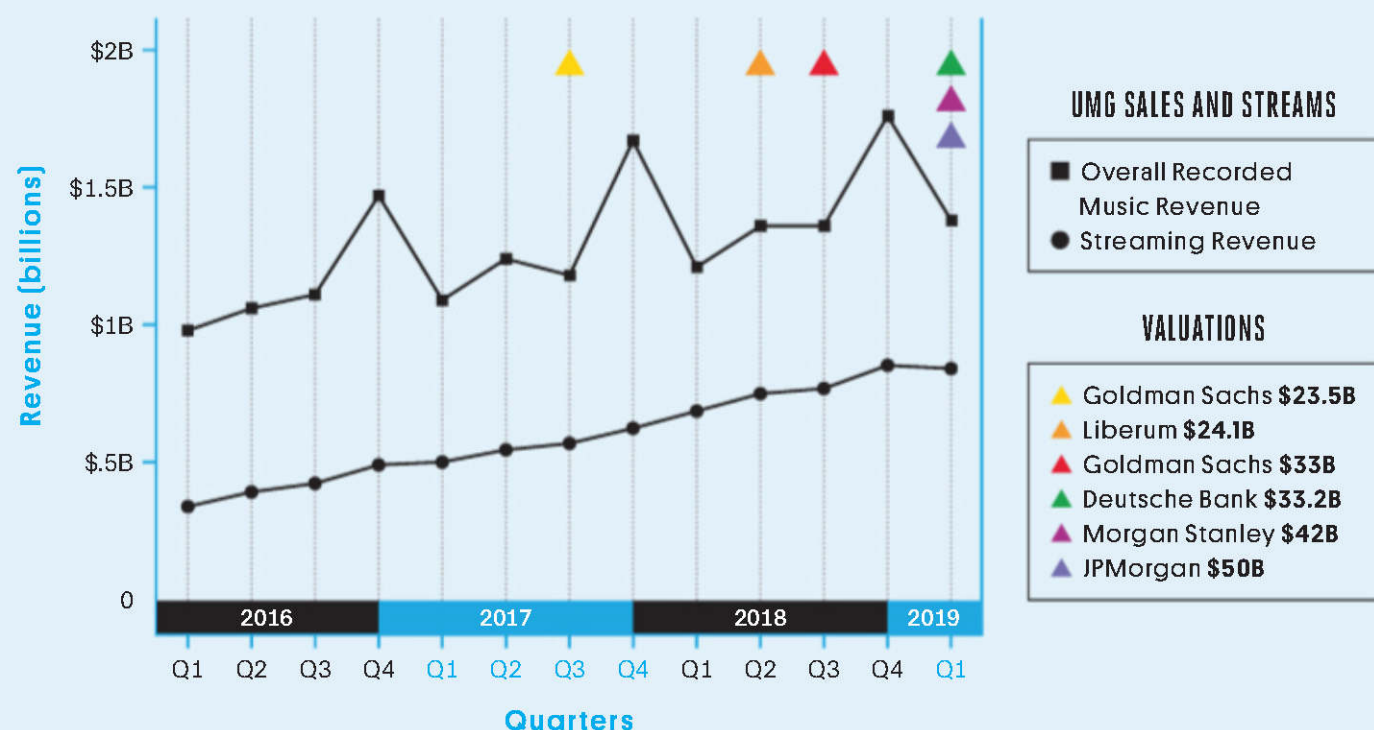
Aretha Franklin was awarded a posthumous Pulitzer Prize Special Citation.

Obits Former Rhino Entertainment/Apple Music executive **Gary Stewart** died at 62.

Canadian radio veteran **Bobby Gale** died in a road accident at age 62.

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

UMG Recorded-Music Revenue Growth



UMG parent company Vivendi reports its financial results in euros, which Billboard converted to dollars above based on the average exchange rate for a given year or quarter.

BRONCO



US Tour 2019

FEB 08 LAS VEGAS, NV / ORLEANS ARENA
FEB 09 SALT LAKE CITY, UT / 801 EVENT CENTER
FEB 10 BAKERSFIELD, CA / RABOBANK THEATER
FEB 15 RANCHO MIRAGE, CA / AGUA CALIENTE CASINO
FEB 16 SAN JOSE, CA / SANTA CLARA COUNTY FAIRGROUNDS
FEB 17 STOCKTON, CA / STOCKTON FAIRGROUNDS
FEB 22 VISALIA, CA / VISALIA CONVENTION CENTER
FEB 23 ANAHEIM, CA / ANAHEIM CONVENTION CENTER
FEB 24 SANTA BARBARA, CA / EARL WARREN SHOWGROUNDS
MAR 01 BROWNSVILLE, TX / SOMBRERO FESTIVAL

NEW DATES

JUN 14 READING, PA / NIGHT CLUB REVERB
JUN 15 HYATTSVILLE, MD / COCOCABANA
JUN 21 GREENVILLE, SC / ESCAPE BALLROOM
JUN 22 CHARLESTON, SC / TITANIC EVENT CENTER
AUG 01 DALLAS, TX / THE PAVILION MUSIC FACTORY
AUG 02 SAN ANTONIO, TX / AZTEC THEATRE
AUG 03 EL PASO, TX / COUNTY COLISEUM
AUG 08 HOUSTON, TX / ARENA THEATRE

AUG 09 LAREDO, TX / SAMES AUTO ARENA
AUG 10 MCALLEN, TX / STATE FARM ARENA
AUG 11 AUSTIN, TX / THE COLISEUM
AUG 17 LOS ANGELES, CA / MICROSOFT THEATER
SEPT 07 CHICAGO, IL / ROSEMONT THEATRE
SEPT 20 WOODBRIDGE, VA / THE PALACE
SEPT 21 MANHATTAN, NY / STAGE 48
SEPT 22 LONG ISLAND, NY / LONG ISLAND SPORTS PARK
SEPT 27 OMAHA, NE / RALSTON ARENA
SEPT 28 MAPLEWOOD, MN / ALDRICH ARENA
SEPT 29 DES MOINES, IA / VAL AIR BALLROOM
OCT 04 ATLANTA, GA / ATLANTA COLISEUM
OCT 05 WINSTON SALEM, NC / DISCO RODEO
OCT 06 WILSON, NC / EVOLUTION MUSIC HALL
OCT 18 REVERE, MA / OCEANSIDE EVENT CENTER
OCT 19 NEWBURGH, NY / NEWBURGH ARMORY
OCT 20 WOODSIDE, NY / LA BOOM NIGHT CLUB
OCT 26 INDIANAPOLIS, IN / CHISPAS DISCOTHEQUE
OCT 27 COLUMBUS, OH / LA BOOM COLUMBUS

*MORE DATES TO BE ANNOUNCED

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seitrackUS



JENNIFER ROJO

Es sin duda una de las artistas emergentes del momento dentro de la música latina. Con más de cuatro millones de reproducciones en YouTube con su primer single "Mil opiniones" se ubica dentro de los top 20 de Monitor Latino por más de cuatro semanas desde su debut en México. Situándose en la lista junto con artistas como Juanes, Thalía, Luis Fonsi y Alejandro Sanz, la artista se posiciona en lo alto del ranking de popularidad.

Ya se han lanzado al mercado las versiones de su primer single "Mil Opiniones" en salsa y reggaeton, incluyéndose en las playlist latinas más destacadas de Spotify.

El 2 de Mayo se presentará en el Auditorio Nacional Lunario de México, escenario elegido para el inicio de su gira "Mil opiniones". La artista ha sido escogida para presentarse en los Billboard Latin Music showcases 2019 de Panamá, Colombia, República Dominicana, Costa Rica y Las Vegas.

La grabación del álbum se realizó entre Miami y Barcelona con su productor Alex Soler y está a la venta en plataformas digitales el 11 de Abril de 2019 bajo el sello BCA MUSIC.

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PANA

billboard

20

LATIN MUSIC



RICARDO VELASQUEZ

Tras una importante carrera en el mundo del canto lírico en Europa y habiendo estudiado y compartido escenario con relevantes figuras del género clásico y pop como: José Cura, Juan Diego Flores, Montserrat Caballé, Il Volo, Il Divo, José Luis Perales, Armando Manzanero y Raúl Di Blasio, vuelve a América con su primera producción "Detén el Tiempo" producida en México por Jorge Avendaño.

Luego del éxito alcanzado con esta producción, Velásquez explora de la mano del productor español Alex Soler un nuevo sonido el "New Klassik". Un concepto que fusiona el new pop con el sonido sinfónico, el EDM y el trap. Grabado en Eslovaquia y Barcelona, mezclado por Eric Schilling y masterizado por Robert Olhsson en USA, el primer sencillo "Escucha tu Corazón" se estrenó frente a más 600 mil jóvenes que participaron de la Jornada Mundial de la Juventud junto al Papa Francisco en Ciudad de Panamá en enero pasado y transmitido en vivo a más de 150 países.



AMÁ

Board

19

SHOWCASE

Llegó por primera vez a la ciudad de Panamá logrando un éxito arrollador con más de 10,000 asistentes. Y preparados para el 2020.



JOEY MONTANA

DIANA ELA

LAS BAMBITCHES

JENNIFER ROJO

7

DAYS

on the
SCENE

Coachella 2019, Weekend One

INDIO, CALIF., APRIL 12-14

THE LINEUP FOR THIS YEAR'S COACHELLA Valley Music and Arts Festival marked a turning point, with more genres represented than in past years. Day one brought mild temperatures, little dust and several breakout sets: Latin multihyphenate **Rosalía** established herself as a force to be reckoned with onstage, and K-pop queens **Blackpink** brought high-level production and precision choreography. The festival newcomers continued to shine throughout the weekend, with **Billie Eilish** — whose debut album, *When We All Fall Asleep, Where Do We Go?*,

recently opened at No. 1 on the Billboard 200 — **Juice WRLD**, **Bad Bunny** and **J Balvin**, who made history as Coachella's first reggaetón performer. And there were surprise appearances: **Weezer** welcomed **Tears for Fears** and **TLC's Rozonda "Chilli" Thomas** to perform covers of "Everybody Wants to Rule the World" and "No Scrubs," respectively. **DJ Snake** was joined by **Cardi B**, **Ozuna** and **Selena Gomez** for their smash collaboration, "Taki Taki"; and **YG** called upon fellow California native **Tyga** to pay tribute to the late **Nipsey Hussle** with "Bitches Ain't Shit." But

only **Ariana Grande**, who capped off the weekend with a hit-filled headlining set, had the power to reunite ***NSYNC** (sans **Justin Timberlake**) for "Break Up With Your Girlfriend, I'm Bored" (which samples the boy band's *No Strings Attached* track "It Makes Me Ill") and "Tearin' Up My Heart." The pop star also welcomed **Nicki Minaj** for "Side to Side" and "Bang Bang," and **Diddy** and **Mase** for "Mo Money Mo Problems" — a star-powered celebration of her 2019 winning streak. Said Grande: "I've literally been rehearsing my whole motherfucking life for this."

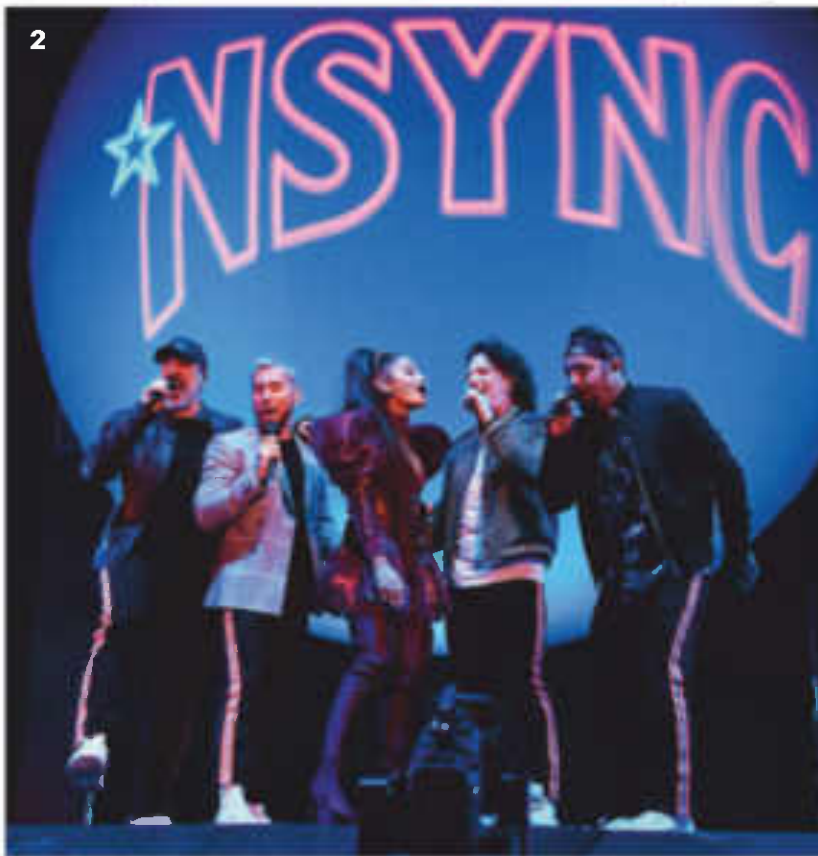
—BIANCA GRACIE



J Balvin subbed "I Like It" collaborators Bad Bunny and Cardi B for giant bobbleheads during his set on April 13 that he later dubbed "Balvinchella."



1



2



3

1 Despite taking the stage nearly 30 minutes late, H.E.R. left fans in awe on April 14 with lovelorn ballads like her Grammy-winning hit "Best Part." 2 Grande (center) lived out a childhood dream during her weekend-closing show, performing with NSYNC members Joey Fatone, Lance Bass, JC Chazez and Chris Kirkpatrick (from left). 3 The 1975 frontman Matty Healy delivered an energetic set on April 12. 4 Sophie Hawley-Weld of Sofi Tukker hopped into the crowd during the dance duo's set on April 14. 5 Weezer's Rivers Cuomo caught some air on April 13, asking the crowd, "Coachella, are you ready to rock?" 6 Rico Nasty sported a loofah-like dress for her performance on April 14.



4



5



6



One day after heating up the Mojave Tent on April 12, Spanish singer Rosalía surprised J Balvin's crowd with their new collaboration, "Con Altura," which debuted in the top 20 of *Billboard's* Hot Latin Songs chart.

7 DAYS on the SCENE



7



9



8



10

7 Pusha T's performance featured an iceberg and dancing abominable snowmen. 8 Zedd provided mesmerizing pyrotechnics and imagery, bringing out Katy Perry for their "365" collaboration. 9 Billie Eilish took a scooter stroll at Interscope's fifth annual Coachella party hours before her festival debut on April 13. 10 Multi-instrumentalist Dennis Lloyd (left) and saxophonist Rom Shani jammed out on April 14. 11 Maggie Rogers drew an overflowing crowd to the Gobi Tent on April 13. 12 Lele Pons stopped by the YouTube Music Artist Lounge on April 13. 13 Kenny G surprised CHON's Saturday-afternoon crowd with a signature saxophone solo. 14 From left: Blackpink's Jennie, Rosé, Lisa and Jisoo on April 12. 15 Bad Bunny got cozy at the YouTube Music Artist Lounge on April 14. 16 Kacey Musgraves (left) danced onstage with 90-year-old internet star Baddiewinkle. 17 From left: Republic Records founder/CEO Monte Lipman joined Blueface's manager Wack 100, Blueface and Cash Money Records co-founder Ronald "Slim" Williams at Republic's Class of 2019 event on April 14.



11



13



14



15



16



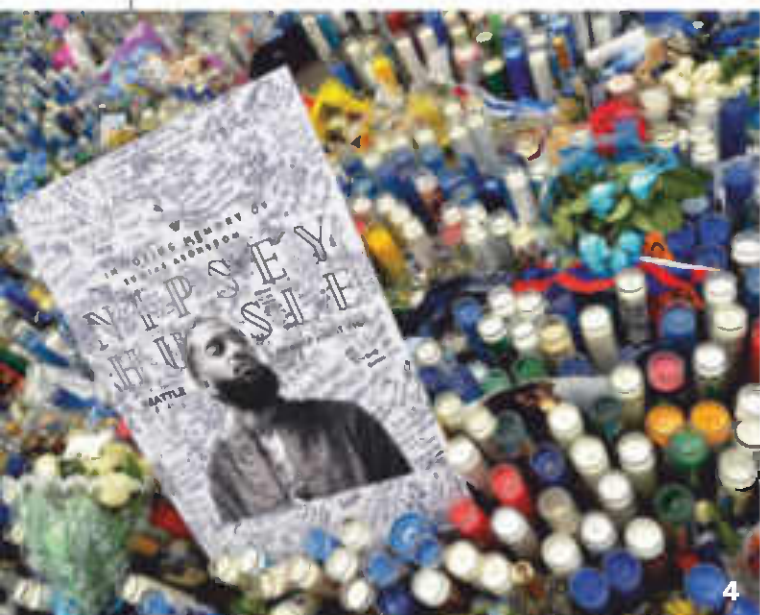
17

7: SCOTT DUDELSON/GETTY IMAGES; 8: GREG NOIRE/GOLDFENIX; 9: CHRISTOPHER POLY/SHUTTERSTOCK; 10: ROGER KISBY/GETTY IMAGES; 11: POONEH GHANA/GOLDFENIX; 12: ELLI LAUREN/GOLDFENIX; 13: ELLI LAUREN/GOLDFENIX; 14: NATT LIM/GETTY IMAGES; 15: RANDY SHROPSHIRE/GETTY IMAGES; 16: KEVIN WINTER/GETTY IMAGES; 17: RANDY SHROPSHIRE/GETTY IMAGES.

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Nipsey Hussle's Celebration Of Life

LOS ANGELES, APRIL 11

"HE HAD AN AURA. IF YOU SAT WITH HIM, HE GAVE you energy and filled your spiritual tank." **Angelique Smith's** description of her late son, **Nipsey Hussle**, echoed the heartfelt memories shared by the rapper's family and friends during his celebration of life at Los Angeles' Staples Center on April 11. The L.A. native born **Ermias Joseph Asghedom** was fatally shot in front of his store, Marathon Clothing, in his hometown on March 31. Before a capacity crowd of 21,000, the 33-year-old was remembered as a loving family man, community activist and fearless artist. Older brother and business partner **Samiel Asghedom** recalled that the intelligent Hussle "always had a scheme," then relayed a funny childhood story about his brother building the family's first home computer ("It worked; I was mind-boggled"). **Barack Obama** paid homage in a personal letter read by Hussle's business partner **Karen Civil**. Additional tributes from fellow rappers **Snoop Dogg** and **YG** were accented by moving performances from **Stevie Wonder**, **Marsha Ambrosius** and **Anthony Hamilton**. But it was a teary **Lauren London**, Hussle's girlfriend and mother of their 2-year-old son, **Kross**, who sparked cheers with an uplifting vow to her late beau: "Until we meet again, the marathon continues."

—GAIL MITCHELL



1 London read a bittersweet text message she sent Hussle in January. **2** Hussle's close friends and collaborators YG (left) and DJ Mustard reminisced during their speeches. **3** "He loved where he grew up and wanted to inspire," said Samiel Asghedom. **4** Fans left heartfelt tributes outside Hussle's Marathon Clothing store. **5** Hussle's parents, Smith (left) and Dawit Asghedom. **6** Hundreds of fans gathered to watch Hussle's funeral procession. **7** Outside the Staples Center, Masons held copies of *The Final Call*, the official newspaper of the Nation of Islam, that featured Hussle. **8** Before Wonder performed "Rocket Love," one of Hussle's favorite songs from Wonder's catalog, the 68-year-old spoke of the need for stricter gun laws. **9** Ambrosius sang an emotional rendition of "Fly Like a Bird," mixing in Hussle's *Victory Lap* track "Real Big."

1: SHOTBYILLIANN/SPLASHNEWS.COM. 2, 3, 5, 8: KEVORK DJANSEZIAN/GETTY IMAGES. 4: CHELSEA GUGLIEMINO/GETTY IMAGES. 6: KYLE GRILLIOT/AFPP/GETTY IMAGES. 7: DAVID MONNEW/GETTY IMAGES. 9: FREDERICK M. BROWN/GETTY IMAGES.



ALL VIEWS

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Sales

	TP vs LP			TP TY vs TP LY			TP TY vs TP LY		
	TP	% Chg	LP	TP TY	% Chg	TP LY	TP TY	% Chg	TP LY
Total Albums	2,025,784	-6.1%	2,157,105	2,205,794	-22.1%	2,882,252	2,025,784	-22.1%	2,882,252
Physical Albums	1,260,572	-8.3%	1,375,407	1,398,572	-13.2%	1,815,142	1,260,572	-13.2%	1,815,142
Digital Albums	765,213	-2.1%	781,698	807,222	-29.3%	1,067,110	765,213	-29.3%	1,067,110
Genre Breakdown									
Classical	102,863	1.9%	101,020	102,863	-25.9%	138,801	102,863	-25.9%	138,801
Independent	257,458	3.9%	247,861	257,458	9.3%	235,326	257,458	9.3%	235,326
Mainstream	371,857	-5.8%	321,184	371,857	-14.1%	432,387	371,857	-14.1%	432,387
Digital	764,205	-2.1%	780,659	764,205	-29.3%	1,067,110	764,205	-29.3%	1,067,110
New Traditional	502,192	-26.7%	656,258	502,192	-23.9%	656,258	502,192	-23.9%	656,258
Thruout Retail	27,089	28.2%	21,143	27,089	-15.1%	31,512	27,089	-15.1%	31,512
Genre Configurations									
All	954,867	-11.0%	1,072,473	954,867	-24.1%	1,254,711	954,867	-24.1%	1,254,711
All	301,407	1.6%	296,488	301,407	19.6%	254,344	301,407	19.6%	254,344
Digital Album	765,213	-2.1%	781,698	765,213	-29.3%	1,067,110	765,213	-29.3%	1,067,110
Digital	4,239	-33.3%	6,446	4,239	-43.3%	7,534	4,239	-43.3%	7,534
New	6,334,351	-1.9%	6,480,820	6,334,351	-21.1%	8,188,177	6,334,351	-21.1%	8,188,177
New	47,817	0.7%	47,492	47,817	19.4%	40,000	47,817	19.4%	40,000
New	25,608	-14.8%	30,065	25,608	-45.8%	47,242	25,608	-45.8%	47,242

PERFORMANCE MARKETS RETAILER/PROVIDER OBJECTS
 Week Ending: 02/07/2019

GRAPH EQUIVALENTS SALES STREAMING AIRPLAY SOCIAL MARKET-PLACE



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CAUGHT UP

YG was finally about to release music at his own pace when tragedy struck

BY PAUL THOMPSON

PHOTOGRAPHED BY ALEXANDRA GAVILLET

True Heart

THE PULSE
OF MUSIC
RIGHT NOW



YG photographed
April 10 at Poppy in
Los Angeles.

YG and Nipsey Hussle (left) at a 2016 Houston Rockets-Los Angeles Lakers game in L.A.



INSIDE THIS RECORDING STUDIO in Burbank, Calif., an extra-wide TV screen sits above the mixing board. The left half is playing reruns of *Malcolm in the Middle*; the right half is divided into four equal quadrants, each showing a live security feed of one of the studio's entrances. **YG** — who has been recording here ever since he was shot three times in the summer of 2015 while recording at a complex in nearby Studio City — has been holed up for the past several weeks, putting the finishing touches on *4 Real*, his fourth full-length album for Def Jam, which comes out May 3.

On this afternoon in late March, no one has yet leaked the news that a record from the veteran Compton rapper, 29, is on its way. It was scheduled to drop without warning on April 12, just eight months after his third LP, *Stay Dangerous* — a breakneck release schedule. But it is one that YG, who's wearing a matching gold necklace and bracelet, says he has always wanted to keep. But life kept getting in the way. "From my first album to my second album, and from my second album to my third album, it took me two years to put out each project," he says. "That wasn't my choice. Life was changing: I got shot, I had a daughter. It was crazy — it took a little longer."

Just days after our interview, his life was thrown into upheaval yet again. On March 31, YG's friend and collaborator **Nipsey Hussle** was shot dead in front of the clothing store he owned, at the intersection that he immortalized in his music: Crenshaw Boulevard and Slauson Avenue. On April 11, YG was a pallbearer at the rapper's Los Angeles memorial, Nipsey Hussle's Celebration of Life.

A handful of YG-Hussle collaborations rate as L.A. staples — "You Broke," "Bitches Ain't Shit," "Grindmode" — but it was "FDT" ("Fuck Donald Trump"), released during the 2016 presidential election, that became a rallying cry, playing out

"Right now, I know where I want to be, and I know how to get there." —YG

of portable speakers and from parked cars at protests that swept through the city in the months following Trump's election. "To have your song playing while all that was going on," says YG today, "that's the power of music."

Since then, YG has extended his reach on other platforms, including fashion, through his label **4 HUNNID** (which started out as his merchandise line and in May 2017 expanded to a lifestyle brand), and film, with a supporting role in the 2018 **Matthew McConaughey** crime drama *White Boy Rick*.

Born **Keenon Jackson**, YG was raised in Compton, Calif. When he was 16, his father went to jail for tax fraud; two years later, YG was arrested after a botched home invasion and served a brief sentence on residential burglary charges. At the same time, he was gaining local fame as one of the most visible

members of the jerkin' movement, which embodied playful, minimal dance music that lent itself to house parties and YouTube dance videos.

His participation in the scene landed him a deal with Def Jam, where he signed after his release in 2009. But it took nearly five years and a push from one of the label's flagship artists at the time, **Jeezy**, to secure him a release date for his debut album. *My Crazy Life* finally dropped in 2014, debuting at No. 2 on the Billboard 200. The sound that he and his longtime friend and producer **DJ Mustard** concocted for the LP was spare like jerkin', but more sinister. Similarly urgent production has consistently underlined YG's day-in-the-life storytelling ever since, best heard on the *Stay Dangerous* track "Bomptown Finest": "The past year I've been making all profit/My team finally

got it, then somebody shot me."

4 Real is perhaps his most confident storytelling to date. YG has typically freestyled or written verses at the mic, allowing for a more focused result. But for a handful of tracks on *4 Real*, he changed up his process and wrote on his laptop alone in studio side rooms with his phone facedown to minimize distractions, best represented by the opener, "The Face." On it, YG finally makes clear what has for so long been the subtext of his writing: that he deserves to be where he is.

He has transcended eras, informed stylistic movements and surpassed struggles to become a permanent figure in the current and future landscape of rap. And now, fresh off performing his new material at both weekends of Coachella, it likely won't be long before he's back in the studio to do it all over again. "If I'm not doing music, I feel depressed. I feel like I ain't shit," he says. "I like to create, and right now, I know where I want to be, and I know how to get there." ●

ON THE HORIZON

When YG became a local sensation, there was a vacuum at the center of L.A. rap, and the quickest road to recognition was through Myspace. Now, the region is experiencing a renaissance, with three especially promising new rappers.

BLUEFACE



A 22-year-old from Mid-City with a Benjamin Franklin face tattoo and a label deal with Cash Money West, he broke through in 2019 with "Thotiana," which reached No. 8 on the Billboard Hot 100, thanks in part to a remix featuring YG.

KALAN.FRFR



A former college football star who grew up in Compton and Carson, he has made a name for himself by marrying the experimental vocal approaches that have defined Atlanta rap this decade to the funk and bass native to Los Angeles. The 24-year-old's independent mixtape from last summer, *TwoFr*, suggests he may make inroads at radio.

RUCCI



The Inglewood native, 24, has raw neighborhood-star quality that leads to raucous and overpacked live shows; his independently released 2018 album, *El Perro*, mixes threats and paranoia with searing autobiographical lyrics — not too dissimilar from YG's own approach

“What I love most about SESAC Latina, in addition to always being available for me when I call, is the relationship and the personal attention they give to me, and my career.

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NICKY JAM

**SESAC
LISTENS**



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OZUNA

"No English needed: pop's new order, led by... Ozuna to eclipse Lady Gaga, Taylor Swift, Justin Bieber and rest of old guard"
(South China Morning Post)

"People can't get enough of Ozuna!"
(Entertainment Tonight)

"One of the most successful Latin artists now."
(BBC)

Congratulations

*Ozuna on becoming a
record-breaking 23-time finalist for the
2019 Billboard Latin Music Awards
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**Was April 12-13
K-pop's best U.S.
weekend ever?**

► Likely, yes. Over the weekend, **BTS** and **Blackpink** each hit multiple career milestones. On Friday, April 12, **BTS** became the first Asian act to surpass 5 billion streams worldwide on Spotify. The following day, it not only became the first K-pop act to perform on Saturday Night Live, but it also broke YouTube's record for the most-viewed music video: "Boy With Luv" (featuring **Halsey**) racked up 74.6 million views in its first day on the platform. The record was previously held by **Blackpink**, who that same day became the first K-pop girl group to play Coachella. Of the 4 million total tweets about Coachella weekend one (up 1 million from last year's tally), the foursome raked in the most mentions — more than **Childish Gambino**, **Tame Impala** and **Ariana Grande**, who all headlined. (**Diplo**, meanwhile, tweeted: "Thanks for staying for my set after blackpink finished.") In 2018, **Beyoncé** was the festival's most-tweeted-about artist from weekend one, if you count the 2.2 million tweets that mentioned or hashtagged Beyoncé (as her set, the first headlining Coachella slot for a black woman, was christened). **Blackpink's Rosé** may have best described the act's American crossover success during its performance when she said: "Coming all the way from South Korea, we didn't know what to expect. You guys and us are totally from different worlds, but tonight, music brings us [together]." —L.H.

ASK
BILLBOARD
ANYTHING

Q&A

LETTING GO

Cage the Elephant's Matt Shultz wants the band's fifth album to be the final word on his "self defeat"

BY LYNDSEY HAVENS



Following his 2018 divorce after a four-year marriage, **Cage the Elephant** frontman **Matt Shultz** "pulled that classic move: run away from everything." He lived in hotel rooms for the better part of a year before moving to New York's East Village for six months to study a form of Japanese dance called *butoh*. His studies already have informed how he moves in the band's music videos, and now, he's excited to take his new knowledge to the stage when the group embarks on a co-headlining tour with **Beck** on July 11. But first, on April 19, Cage will drop its fifth studio album, *Social Cues*, on RCA, recorded in Los Angeles and

Nashville, with Beck as a collaborator. Its lead single, the passionate rock-therapy track "Ready to Let Go," earned the band its quickest climb to No. 1 on *Billboard's* Alternative chart. The act is tied with **U2** for the most No. 1s on the list, with eight. Says Shultz: "This record is the last record, hopefully, that I will make living in the perspective of self defeat."

"Ready to Let Go" chronicles when you knew your marriage was ending. How has the song's meaning evolved?

I've been asked quite often if it's a dark song, or was it a hard song to write, or was the record hard to write. I actually

see a deep brightness within it. There's a saying, "bright sadness," and with hope or any kind of release there's an undercurrent of grief, but that's a part of joy.

The song reached No. 1 on the Alternative chart in six weeks. Are charts something that you pay attention to?

As the years pass, what happens is you realize how more and more unlikely it is that you will retain that kind of success on songs. So, to me, it's more and more surprising. I feel like I'm watching a thriller where you're on the edge of your seat, like, "Will it go all the way?"



From left: Nick Bockrath, Matt Shultz, Brad Shultz, Kared Champion, Matthew Minister and Daniel Tichenor

Outside of genre-based charts, where does rock music fit in today?

There's this pretty huge chasm in society with how we create, listen to and digest music. It's very non-genre-based and very "What am I feeling now?" When we start talking about music, all of a sudden it gets segregated into all these lanes. We want to get back to the idea of a musical group, which, early on in music, even people that you might consider to be legendary rock bands like **The Beatles** referred to themselves as. When you get into the world of genre, you're talking about a whole persona that has to be embodied and

lived in and worn, and it's too much legalism for me.

What recent trends in the industry have you been drawn to?

I look at not necessarily trends, but arriving cultures that could be lasting cultures. If you get caught up in just the trends, you're in trouble. And if you're oblivious to what's happening in the world, that's also bad. That's why I love **Kanye West** and **David Bowie**: They're very in tune with what's happening with arriving culture, as well as things that have been here and present in humanity — core concepts that will always be around. ●

VERSUS

HEART TO HEART

Maddie Marlow



Taylor "Tae" Dye



A year after signing with Mercury Nashville, **Maddie & Tae** will release their inaugural EP for the label, *One Heart to Another*, on April 26. (It's the country duo's first project since its 2015 debut, *Start Here*.) On May 1, the pair, both 23, will begin a 55-date North American tour, opening for **Carrie Underwood**. The two give a glimpse into touring as a team. —TAYLOR WEATHERBY

Maddie

Tae

FAVORITE SONG TO PERFORM

" 'Die From a Broken Heart.' Hearing our fans sing it puts me back in the place of writing that song and how emotional that was."

" 'New Dogs Old Tricks.' It's uptempo, and it's like 'Girl in a Country Song,' saying no to stereotypes and not letting a guy catcall."

POST-SHOW WIND-DOWN



"I put on my grandma slippers — I have a purple pair, a Christmas pair, ones with little pink piggies on them. And Tae and I always have a cocktail together."



"It's comical how fast I can get out of my clothes. I'm in slippers in under five minutes. Then I pour myself a glass of wine."

BIGGEST GUILTY PLEASURE



"**Cardi B**. I love the 'no filter' thing so much. She just says horrible things, and it's so entertaining."

"Crime shows. I'm in the middle of the **Madeleine McCann** documentary and *The Act*."



FAVORITE CARRIE UNDERWOOD SONG

" 'So Small' always helps me put things into perspective when things are crazy."

"I sang 'Temporary Home' at all of my talent shows in Oklahoma to show off my range."

CELEBRITY IDOL

"Carrie Underwood. It sounds a little cliché, but I've always admired how she balances her career, family and faith."



"**Blake Lively**. Her and her husband are realistic couple goals. And her street style is my forever inspo."

FAVORITE SONG OFF THEIR NEW EP

" 'One Heart to Another.' We didn't filter ourselves, we didn't think about what radio or labels were going to think. It gave us the confidence to just keep writing our truth."

" 'One Heart to Another.' When we wrote it, we were in between label deals. Nothing in our lives was certain. I was proud that we were able to go into a writing room and still do what we do."

CHART BREAKER
DISCOVERING NEW TALENT SINCE 1894[!]

No.9

on *Billboard's*
R&B/Hip-Hop
Airplay chart

MEGAN THEE STALLION

Honoring Pimp C as well as her late rapper mother, the Houston maverick seizes her moment following "Big Ole Freak"

By Bianca Gracie

Photographed by Cecilia Alejandra



Megan Thee Stallion
photographed April 9 at
BH Ranch in Houston.

• **THE CLIMB**

Born **Megan Pete**, the Houston rapper's influences include **The Notorious B.I.G.**, H-town icon **Pimp C** and her own mother, **Holly Thomas**, who rapped as **Holly-Wood** (Thomas died in March). In 2016, **Megan Thee Stallion**, 24, went viral after a cypher of her freestyling over **Drake's** "4pm in Calabasas" hit social media. "I know [my success] looks quick to everybody else," says the artist, who will graduate from Texas Southern University in the fall, "but I've been secretly rapping since I was 7 years old." Her ferocious bars led 300 Entertainment co-founder/CEO **Kevin Liles** and senior vp A&R **Selim Bouab** to make her their first female rapper signee last November.

• **RATCHET RELATIONSHIP**

Megan Thee Stallion's skills and confidence quickly caught the attention of **Q-Tip**, whose assistant emailed the rapper's team earlier in 2019 requesting a meeting. In March, the artist and her mother flew to New York, where the trio rode around in his truck, singing along to fellow rapper **Max B's** music. Q-Tip "always encourages me to be myself and not let anybody change me," she says, calling him her "bestie." "He makes me feel good about being my ratchet self, because he's ratchet too!"

• **BYE, HATERS**

The rapper's saucy club banger "Big Ole Freak," released in June 2018, reaches No. 38 on *Billboard's* R&B/Hip-Hop chart and debuts at No. 99 on the Hot 100 dated April 20. Produced by **LilJuMadeDaBeat**, its explicit lyrics ("I'm finna play with that dick in the car/ I got him swerving and breaking the law") and thumping melodies have made fans out of fellow Houstonian **Solange** and **SZA**, who did the #BigOleFreakChallenge during her set at the Dreamville Festival in Raleigh, N.C., on April 6. But a surprising number of men on social media disapprove of Megan Thee Stallion's twerk-friendly tunes. "It really shows how insecure a lot of these dudes are," she says. "Half the time it's an up-and-coming rapper who's trying to get a reaction so somebody can check out their music [instead]."

• **HEATWAVE**

Megan Thee Stallion started working on her debut album, *Fever* (which will introduce her alter ego, Hot Girl Meg), prior to her record deal and planned to drop it in January, but the label wanted to build out her marketing campaign first. Due in April, the LP was pushed back again after the deaths of her mother and **Nipsey Hussle**. She now plans to release *Fever* in May. "Sometimes, when you're doing too much, things get overwhelming," she says. "So I just have to calm myself down and think, 'What would my mama want me to do?'"

OZUNA SETS A RECORD
AS A FINALIST FOR
23 BILLBOARD LATIN MUSIC
AWARDS IN 15 CATEGORIES.

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INSPIRATIONS

How Far He's Come

As Rob Thomas eases into his late 40s, he's (still) making music for himself

BY JASON LIPSHUTZ

Thomas

► For a singer-songwriter with over a dozen radio hits and more than 18 million albums sold in the United States (according to Nielsen Music), **Rob Thomas** is surprisingly OK with the fact that his brand of driving alt-rock is not currently in vogue. "Everything we've ever done, **Matchbox Twenty** or my solo stuff, always has existed a little bit to the left of whatever was happening," says the 47-year-old. "When Matchbox had [2003 hit] 'Unwell,' everything else on the charts was like **Nelly** and **Ludacris**. This is just what I do, and it has never been hip, cool or cutting edge." Aptly, Thomas opens his fourth solo full-length, *Chip Tooth Smile* (out April 26 on Atlantic Records) with "One Less Day (Dying Young)," a single about appreciating life as you grow older. Produced by **Butch Walker** (**Weezer**, **Fall Out Boy**), the album finds Thomas — who's celebrating the 20th anniversary of "Smooth," his mega-smash with **Santana** — reflecting on marriage, fatherhood and finding peace as "the guy that, if you go into a CVS, at some point you're going to hear one of my songs."

AGING



"When I was in my 20s, I simultaneously thought that I was going to live forever and I wasn't going to make it past 25.

And then as you get older, you realize that the alternative to not getting older is fucking really bleak, and it's also a privilege that is not afforded to everyone — I've lost friends from high school on. 'One Less Day' was spurred from the realization that, at 47, I was already too old to die young. For Atlantic to let my lead single sound like it's from a grown man about being a grown man? That was pretty trusting."

FACETIME



"Butch Walker and I made the album in such a comfortable way, between his home studio [in Bedford, N.Y.] and

his studio in Santa Monica [Calif.]. We did stuff on FaceTime, and there were a lot of late nights. I did my own vocals for the first time. I just cut them at home. It was nice to have that freedom, to just start singing. And if I didn't feel it, I would stop and go back upstairs. It was very cool and calm to work with a peer like that, another singer-songwriter who just happens to be an accomplished producer."

SPOTIFY SUGGESTIONS



"I like that Spotify caters to your listening habits. I spend a lot of time listening to playlists, and if I really like something, I'll

go down the rabbit hole. That's how I fell in love with **Father John Misty** [pictured] — I love **Iron & Wine**, and **Kurt Vile**, too. I go through a purge period of not listening to new music when I'm making new music. I still haven't seen *A Star Is Born* or heard [**Lady Gaga** and **Bradley Cooper's** "Shallow"] in its entirety. I saw footage of them singing it at the Oscars — that's not how I want to see it, at the Oscars making out! I want to see them in character."

From left: Max, Lipa, Rexha and Njomza.



TREND

ALBANIA RISING

Bebe Rexha, Dua Lipa, Ava Max and Ariana Grande collaborator Njomza trace their families back to Albania — and they are all climbing the charts

On Dec. 8, 2018, **Bebe Rexha** tweeted a photo of herself and **Dua Lipa** captioned: "Two Albanian girls nominated for 2 Grammys. To all the Albanian girls and all the girls around the world, anything is possible so keep following your dreams and keep on breaking the mold." And on Jan. 28, she shouted out two more Albanian talents: "I want a collab @DUALIPA @RitaOra @avamax."

Rexha's tweets hinted at a recent surge of Albanian artists on the Billboard Hot 100 in the past year. She broke the record for the most weeks at No. 1 on the Hot Country Songs chart — 50 for "Meant to Be," with **Florida Georgia Line**. Lipa led Mainstream Top 40 for four weeks with "New Rules," Ora had two tracks enter the Dance Club Songs top 10, and Max broke into the Hot 100's top 20 with her debut hit, "Sweet but Psycho." All four artists have Albanian parents (though they were all born elsewhere: Ora in Yugoslavia, the present-day Kosovo; Rexha in Brooklyn; Lipa in London; and Max in Milwaukee).

Singer-songwriter **Njomza**, co-writer of **Ariana Grande's** Hot 100 No. 1s "Thank U, Next" and "7 Rings," is another artist with Albanian heritage scoring chart success. Born in Germany and raised in Chicago, she says Albania's transition from Communist rule to a democracy in the early 1990s fueled her generation's creative breakthrough. "If there is something driving this, it's the ambition we have as a nation," she says. "The drive to create a better life." Says Max: "My mom always told me we're the way we are because we're Albanian. We're a bit crazy, and we never give up. It's in our blood."

Njomza says the country's popular formats are EDM, pop and rock — EDM a relatively new development after it was banned under Communist control until the start of the '90s. "Not only [are Albanian] artists doing well [stateside], but there's a great community of artists there," like rappers **Lyrical Son** and **Capital T**, and singer **Dafina Zeqiri**, all of whom play throughout Europe. Adds Njomza: "It's a country that's progressing." —GARY TRUST

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"Puerto Rican star Ozuna leads the list of finalists for the 2019 Billboard Latin Music Awards, with 23 nods in 15 categories -- a record number in the history of the awards." – Billboard

CONGRATULATIONS

• OZUNA •

on reaching another milestone: 23x finalist at the Billboard Latin Music Awards, a record-breaker in the history of Latin Music

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ON THE EDGE

IN A BANNER YEAR FOR GROWTH IN LATIN MUSIC, **OZUNA**
REFLECTS ON HIS RECORD-BREAKING RUN TO THE TOP —
AND THE CONTROVERSY DOGGING HIM FROM HIS PAST.
PLUS: AMERICA'S NEXT GENERATION OF BILINGUAL
STARS, ANITTA AND BRAZIL'S BRIGHT NEW FUTURE, AND MORE

By Eduardo Cepeda • Photographed By Miller Mobley

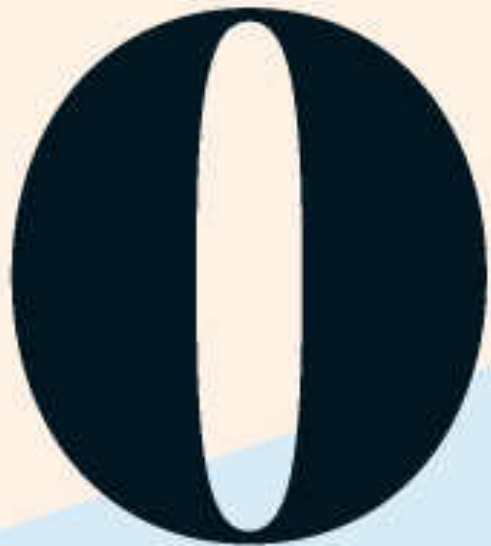




Ozuna photographed April 8 at Jungle Island in Miami. Styling by Brandon Vega. Ozuna wears a jacket and pants by Juun.J. Go behind the scenes of his cover shoot at billboard.com/videos.

Ozuna wears a jacket by Alexander McQueen, pants by Moschino and belt by Louis Vuitton.





OZUNA WANTED TO TAKE HIS YACHT out today. But the sunny Puerto Rican skies clouded over, and the 26-year-old urbano star was needed for sound check at San Juan's Coliseo de Puerto Rico. Tonight, he'll perform at the country's biggest arena as part of a show hosted by local comedian/radio personality Molusco. And while he won't get to hit the water today, Ozuna couldn't be more hyped: He's a ball of energy from the moment he arrives.

Jumping out of his truck, he introduces himself to me — and within seconds launches into how excited he is to finish his third studio album. “This is the first time I get to record at home,” he tells me of *Nibiru*, which will arrive in the third quarter. “I’ve gotten used to recording in hotel rooms, on laptops. ... It’s nice to finally be able to sit down and concentrate on this.” He seems ready to go on for much longer, but he’s due for the sound check. “You’re going to be out there tonight, right?” he asks me with a kind of hopeful confidence. He heads onstage and, when he spies Molusco, blows him a jesting yet warm-hearted kiss.

There are few markers of success more meaningful to a Puerto Rican artist than selling out the Coliseo — which boricuas call El Choliseo, or just El Choli. Ever since Daddy Yankee became the first urbano artist to perform there in 2004, it has become a symbol of mainstream acceptance for the genre's stars to play the venue. Ozuna has sold it out four times, including tonight.

Known in Latin America as “el negrito de los ojos claros” — the black guy with light eyes — Ozuna is one of music's biggest global stars. Within urbano, a genre presently veering away from its Afro-Latino roots, Ozuna is one of the only, and certainly the most famous, Afro-Latinos to hit the mainstream. And though he emerged as part of reggaetón's so-called rebirth, he also helped usher in the era of Latin trap as a featured artist on 2016's “La Occasion,” a major breakthrough for the genre.

Since then, the Dominican-Puerto Rican singer, who leads the list of 2019 Billboard Latin Music Award finalists, with 26 nods, has broken record after record. His debut, *Odisea*, spent 46 weeks at No. 1 on the Top Latin Albums chart, the second-longest run ever, behind Gloria Estefan's *Mi Tierra* in 1993. His next, *Aura*, debuted at No. 1, knocking *Odisea* out of the top spot and making him the first male artist to replace himself at No. 1. In 2018, he grossed an average of \$882,437 per night on tour (according to Billboard Boxscore), outpaced only by Latin industry vets like Enrique Iglesias, Shakira and Marc Anthony. At the end of 2018, he ranked as YouTube's most-viewed artist globally in any genre. When I ask if he considers himself, along with his urbano compatriots J Balvin and Bad Bunny (who came in that order after him on that 2018 YouTube list), to be the biggest stars on the planet, he answers, with quite genuine gratitude: “Absolutely. Thank God.”

But his sudden rise has encountered some turbulence: With the release of his third studio album imminent, he's grappling with a barrage of allegations and rumors stemming from the unsolved murder of Puerto Rican trap artist Kevin Fret in January, and the news that Fret had extorted Ozuna with a sex tape filmed when he was a minor.

Ozuna's lawyer, Antonio M. Sagardia, has said that “Ozuna had nothing to do with [Fret's] death,” and the state prosecutor insists Ozuna is not a suspect in the murder. But new accusations against him continue to surface — including, most recently, one from Fret's mother, alleging that Ozuna was involved in Fret's shooting and that he and her son, who was openly gay, had an “intimate relationship.”

It's hard to say what the immediate future will bring. But looking at the enamored crowd at El Choliseo tonight, Ozuna's fans seem more than willing to stick by him. As for Ozuna himself, he's focused forward, on a mission beyond increasing his own fame and fortune.

“I want Latino culture to truly break into the United States, because it really hasn't yet,” he says. “There isn't enough mainstream art that centers on Latino identity. All the time it's ‘English, English, English.’ If I have the opportunity of having so many followers, and helping to take Latino artists and culture to the mainstream, I'm not going to selfishly throw it away because I learned English and can ‘cross over.’”

AFTER SOUND CHECK, OZUNA leads me to a private sanctum within his dressing room, past a life-size cardboard figure of soccer star Lionel Messi

holding a ubiquitous brand of potato chips, and away from his publicist and other associates. He settles into a couch and looks me directly in the eye, his hazel gaze never wavering. “Ever since I was born, I've been a family man,” he says. “My grandmother, my family has always been united. They taught me a sense of community.”

Though Ozuna's lyrics sometimes paint a picture of an overconfident lothario (on early hit “Si No Te Quiere,” he recommends that a lady leave her husband so he can “go until the sun comes up” with her), in person he exudes humility, peppering his sentences with frequent thanks to God. Like many who grew up with limited means, he seems eager to share his journey with those close to him: His uncle works as his assistant, and his cousin works as his official photographer.

Juan Carlos Ozuna Rosado was raised in San Juan by his grandmother after his father — a backup dancer for rap en español godfather Vico C — was murdered when Ozuna was only 3. He came to the mainland for the first time in 2010, when he linked up with family in New York's Washington Heights neighborhood. “New York is school. You're out there paying \$2,000 rent. It's a lot of work, and that city taught me so much,” he recalls. “I learned how to produce, how to arrange lyrics.”

It was in New York that Ozuna also first learned about publishing and promoting

‘I WANT LATINO CULTURE TO TRULY BREAK INTO THE UNITED STATES. THERE ISN'T ENOUGH MAINSTREAM ART THAT CENTERS ON LATINO IDENTITY.’

his videos on YouTube (he made his first for under \$100). An early single, 2012's “Imaginando,” shows the baby-faced artist already singing the kind of soothing melodies that eventually became one of his trademarks. They also attracted manager Vicente Saavedra, who in 2015 took Ozuna on after hearing one of the artist's tracks at a street basketball game in Puerto Rico (he and Ozuna were later introduced). Saavedra focused first on conquering radio, and by 2016, the remix of his single “Si Tu Marido No Te Quiere,” shortened just to “Si No Te Quiere” and featuring Farruko and Arcangel, peaked at No. 7 on the Latin Rhythm Airplay chart. YouTube came next. Now, though Ozuna is independent (he is signed to

Saavedra's Dimelo Vi label), his music is distributed and marketed by The Orchard/Sony Music U.S. Latin.

As Ozuna rose, he tried to bring his peers up with him. "Elevating Latinos is my responsibility," he says. "No one believed in collaborating with women, and I did songs with Karol G, Natti Natasha — it was unheard of, it didn't exist." Though Ozuna was not the first to collaborate with either of these singers — Nicky Jam, for one, guested on Karol G's "Amor de Dos" in 2013 — those tracks became top singles for the other artists: In 2016, "Hello" was Karol G's first platinum single, and the following year's "Criminal," with Natti Natasha, became the first song to knock "Despacito" from its No. 1 spot among YouTube's most-viewed videos.

In fact, Ozuna has done more to push Latin culture forward in pop music than he takes credit for. With the massive success of singles like "La Modelo" (featuring Cardi B) and most recently his lead feature on DJ Snake's "Taki Taki" (which ruled the Hot Latin Songs chart for 11 consecutive weeks and reached No. 11 on the Hot 100), his sweet falsetto now permeates the pop soundscape. "He's a global star, and we will see him spread out to so many new sounds and waves in his career," says DJ Snake, who invited Ozuna onstage at Coachella to perform their hit. "This is just the beginning for him."

Ozuna acknowledges that others helped him get here, and he wants to do the same for lesser-known artists. "There's so much new young talent," he says. "Lunay, Rauw Alejandro and Lyanno are some of the artists who I gave a break to" — all were featured on Ozuna's recent single "Luz Apaga" — "the same way that Farruko and Arcangel gave me my big break on 'Si No Te Quiere.'"

He's particularly proud of how a big hit like "Taki Taki" raised not only his profile, but that of Latino artists in general. "After that song, North Americans went wild, and started paying attention to Latinos more," he says proudly. "Before, it was all surface-level. It was like, 'Let's see what these Latinos have going on,' cautiously. Now all the North Americans want to record with Latinos."

This isn't the first time a majority Spanish-language song has become a global hit, though Daddy Yankee's "Gasolina" (which broke reggaetón to mainstream audiences in 2004) didn't usher in the same kind of frenzy as English-language artists tapping into Latino culture. "The problem with 'Gasolina' is it was one song, one artist going up against the biggest English-language artists of that day. It was 'Gasolina' versus Jay-Z, Kanye West, R. Kelly," says Ozuna. "Now, it's not just 'Taki Taki' or one Latino artist in this [mainstream] space. It's a lot of us, and English-language artists



Ozuna wears a jacket and shorts by Landlord and hat by Supreme.

collaborating with us. You have Drake with Romeo Santos and Bad Bunny. I'm singing with Cardi B. It's coming."

OZUNA'S SOCIAL MEDIA FEEDS give a glimpse into a seemingly infallible pop star's life — albeit a very carefully curated one (he works with a social media team). His Instagram is all smiles: yacht parties, video snippets in which he talks directly to fans and expresses

gratitude for his chart-topping hits. But in the midst of his meteoric rise, and in the wake of truly extraordinary events, that facade has started to crack.

It began in the summer of 2017, when, according to Ozuna and his lawyer Sagardia, Fret — one of the first openly gay trap artists in Puerto Rico — tried to extort Ozuna for \$50,000 over a pornographic tape that showed then-16-year-old Ozuna performing a solo sex act. (Sagardia has claimed that a

version that seems to portray it as a group act among men is doctored.) Ozuna admitted that he paid the \$50,000, but he later went to the FBI in Miami to file a report about the extortion plot.

Then, on Jan. 10, Fret was gunned down while riding his motorcycle in San Juan's Santurce neighborhood. Rumors that Ozuna was somehow involved immediately sprang up online. Two weeks after Fret's murder, the tape itself surfaced on various video platforms.

At the time, Ozuna called the tape a youthful "mistake driven by ignorance." Today, when I ask him about its release, he solemnly says that "this was all God's plan. It's something I couldn't keep from coming out. It was out in the world, and the consequences came. It was nerve-racking. I couldn't sleep worrying about this, but I couldn't cover it up."

A few days after the tape's appearance, Ozuna performed at Spanish Broadcasting System Latin's mega-concert Calibash in Las Vegas. He addressed the video onstage. "I apologize to each of you for mistakes I made in the past. I apologize to children and those who were offended," he told the sold-out audience. "As a man I am here facing the issue. Your past does not define your future, you decide your future from today."

Why apologize? After all, the tape was very much part of his private life. "You don't have to apologize or explain anything to people," he says. "But I have so many fans. They buy my songs, they support my tours, so I feel they *do* deserve an explanation. They've become sort of like my family," he continues, leaning in and touching my knee. "If you made a mistake before you knew you'd be famous, that's not the public's problem. It's your problem. And as a man, as a responsible adult, you have to look the public in the eye and say, 'I'm sorry, I had no idea this would happen, yet here we are.' And the fans, they understood."

But the tape isn't the end of the story. On April 3, Fret's mother, Hilda Rodriguez, told Puerto Rico radio host Samantha Love in an on-air interview that she had texts proving Ozuna once had an "intimate relationship" with her son — and that she was "certain" Ozuna and Saavedra had "sent [my] son to be killed," though she did not explain why she thought that was. (She also said that Fret reached out to Ozuna about the tape and asked for a feature on one of his songs, and that Ozuna instead offered \$50,000 for Fret not to release the tape.)

Asked about Rodriguez's allegations — which surfaced a week after our interview — Ozuna now says, "Out of respect for him [Kevin Fret] and his family, I have nothing more to say." The Puerto Rico Department



Clockwise from top: on *The Tonight Show Starring Jimmy Fallon* in March; in the "Taki Taki" video (far right) with (from left) DJ Snake, Gomez and Cardi B; with his Artist of the Year statuette at the Billboard Latin Music Awards in 2018.



'IF YOU MADE A MISTAKE BEFORE YOU KNEW YOU'D BE FAMOUS, THAT'S NOT THE PUBLIC'S PROBLEM. IT'S YOUR PROBLEM.'

of Justice's Betzaida Quiñones, the state prosecutor assigned to the case, has said that Ozuna has never been a suspect or person of interest in the murder. "I am not investigating singer Ozuna," she said in late January, in an interview after Fret's murder, her only public remarks on the matter. "I'm also not investigating everything that has been posted on social media about whether there was an extortion or not. I'm not investigating whether there was a video or not. That is not relevant to my murder case."

LATER ON THE EVENING OF THE Coliseo show, the back corridors of the venue are brimming with artists on the rise and established forces like Yandel. TV and radio personalities mill about while artists hold court in their respective dressing rooms, as if it's an entertainment-industry dorm party. While up-and-coming reggaetonero Guaynaa performs recent hits like "Rebota" and "Mi Leona," Ozuna's manager, Saavedra, sums up why his client chose to perform as just one member of the

lineup for Molusco's event. "Friendship. Connection to the public," he says. "He hasn't played here since August, and this is the perfect moment for that."

Ozuna, who had headed out earlier for a revitalizing preperformance nap (he has a home in Puerto Rico as well as one in Miami), arrives at the venue with his wife, Taina Marie Meléndez, who is decked out in an oversized Gucci hoodie. She quietly settles into a couch while he attacks a sushi platter, and friends and acquaintances gather around him.

Just as the noise level in the green room reaches a zenith, Ozuna yells out that it's time to pray. After he manages to calm the sizable crowd around him, he begins a prayer that goes on longer than most sports teams' pep talks. It would seem performative were it not for the sincerity and conviction in his voice as he covers a wide range of topics: underprivileged children, his family members' health, blessings for both colleagues and "enemies of mine."

He even asks God to change would-be sinners' minds about the evening's not-yet-realized transgressions. Then his voice falters, as he profusely thanks God for giving him yet "another Choliseo," and for the abundance of opportunities with which he has been blessed. It's not hard to see that, even with the fruits of fame, the past few months have taken a toll. With all this talk of gratitude, sin and forgiveness, it feels like a moment of communal catharsis, as Ozuna clings to his faith, friends and family — perhaps more than he has ever had to before. ●



Anitta photographed April 2 at The Dream Factory LA Studio in Los Angeles. Hear her share behind-the-scenes stories from the set of the "Bola Rebola" music video at billboard.com/videos.

“I’m Everything”

BRAZIL’S BIGGEST POP EXPORT, ANITTA IS TRILINGUAL,
BUSINESS-SAVVY, FILTER-FREE — AND WITH
HER NEW ALBUM, READY TO CONQUER THE GLOBE

By Jesse Katz • Photographed By Nolwen Cifuentes

Y

“YOU WANT TO SEE SOMETHING?”

The Brazilian singer Anitta, still bronzed and coiffed from a photo shoot, is sitting in the rear of an Escalade jockeying its way through Los Angeles traffic. She juggles two cellphones, firing off a barrage of WhatsApp messages on one, and on the other, searching for videos from her fourth studio album, *Kisses*, whose April 5 release is still a few days away.

Balancing the second screen on her Gucci sweatpant-clad knee, Anitta guides me through the album’s tracks, a sultry mix of reggaetón, dance and R&B tunes on which she swaps puns with Becky G (“Banana”), captivates Snoop Dogg (on “Onda Diferente,” he raps, “Anitta, Anitta, so glad to meet ya!”) and rouses her own “tribe of women” (girl-power anthem “Atención”). Anitta shuffles genres and languages effortlessly, jumping from her native Portuguese — she is the most-streamed Brazilian singer on Spotify in Brazil — to Spanish, the lingua franca of the worldwide Latin market, to English, the passkey to crossover success. Sometimes she does it all in the same song.

Few Latin pop stars have proved themselves as culturally fluent as Anitta, the only Brazilian artist to simultaneously crack the top 10 of *Billboard*’s Latin Airplay, Latin Streaming Songs, Latin Digital Song Sales and Social 50 charts. And although her appeal relies in part on familiar tropes — twerking in various states of surgically enhanced undress for hundreds of millions of YouTube viewers — it would be a mistake to underestimate what lies below the surface.

Sly and self-aware, Anitta is the architect of her own career: a millennial entrepreneur who crunches her own numbers and maps her own strategy. Catch her at one of her corporate gigs, at a business conference or on an academic panel, and she reverts from Anitta to Larissa de Macedo Machado: the working-class Rio girl turned global marketing pundit. (She will speak at the “Women in the Lead” panel and will

perform during Billboard Latin Music Week.)

“I think most of my success is my dedication, not my talent,” she says. “I don’t think I have the best voice ever. I don’t think I have the best look ever — my surgeries look good but not like a Miss America. I’m just a really hardworking person.”

Anitta’s ability to shape-shift inspired both her new album’s title and the video she posted for her 37 million Instagram followers to first promote it. The original plan was to call the album *Anittas*, but she scrapped that as too literal. *Kisses*, likewise, come in many forms: romantic, platonic, gay, straight, French, peck on the cheek.



“It’s 10 songs with 10 music videos that are going to explain who Anitta is,” she says. “I’m crazy, but I’m serious. I’m sentimental, but I’m, like, really hard, too.” Her objective is simple: “I just want people to understand that I have all these sides inside me.”

TO SPEAK OF BRAZILIAN music, at least outside Brazil, is to evoke the nostalgia of samba or bossa nova, from the *chica chica boom chic* of Carmen Miranda to the understated cool of “The Girl From Ipanema.” When Anitta, at age 23, was invited to perform at the opening ceremony

of Rio de Janeiro's Olympic Games in 2016, it made sense that she was paired with two septuagenarian legends, Caetano Veloso and Gilberto Gil, whose names were likelier to resonate with international audiences.

Transcending that history is one of many obstacles to becoming a global star from Brazil — a country that, Anitta notes, tends to be overlooked in conversations about the larger Latin music scene. The reason is partly cultural: As the lone Portuguese-speaking nation on a Spanish-dominated continent, Brazil often follows its own beat, favoring homegrown musical trends and traditions. And it is partly logistical: Brazil may belong to the Americas, but Rio is a 15-hour flight from Los Angeles, farther even than Tokyo.

"What Anitta's doing is historic," says Marcos Kilzer, A&R manager for her label, Warner Music Brazil. "I have never seen someone from Brazil going so far." (Warner Music Latina promotes her Spanish-language singles; in the United States, Atlantic Records will promote early *Kisses* singles "Poquito," featuring Swae Lee, and "Get to Know Me" with Alesso.)

In 2018, after a string of regional hits, Anitta debuted at No. 1 on Latin Airplay and No. 2 on Latin Pop Songs with "Machika," a fierce reggaeton chant with Colombia's J Balvin and Aruban newcomer Jeon. She scored a six-part docuseries on Netflix, *Vai Anitta (Go, Anitta)*, that touched on everything from her struggles with depression to her bisexual awakening. Her breakthrough duet with Balvin, 2017's "Downtown," recently topped 400 million YouTube views, helping to push her to a total of over 3 billion.

"She's the hardest-working person I've ever met," says Carina Liberato, a longtime member of Anitta's management team. "One of her greatest goals is to prove not only to herself but to everyone that we are all capable of doing great things and going wherever we want, even if the way is not easy and is full of obstacles."

ANITTA HAS BEEN CHASING this dream for as long as she can remember. In one of the most revealing moments of *Vai Anitta*, she watches a home movie of her 5-year-old self doing a dance routine at a school assembly. All the other girls and boys look stone-faced, dreading the obligatory performance, but Anitta is beaming in a two-piece yellow outfit, eye on the camera, hips swiveling with precocious glee. "I was the only one who could shake it!" she shrieks at the screen.

Growing up in the modest Rio barrio of Honório Gurgel, the daughter of an artisan mother and a father who sold (and still sells) car batteries, young Larissa de Macedo Machado faced pressure to

choose a practical vocation. She opted for business administration, landing an accounting job after high school with Vale, the multinational mining conglomerate, but then quit to pursue music.

A gag YouTube video, in which she sings into a deodorant stick, landed her an audition with Furacão 2000, a local record label that specialized in funk carioca, the bass-thumping, ass-bumping music of Rio's underclass. She soon adopted her stage name, derived from a *Lolita*-inspired Brazilian series, *Presença de Anitta*, featuring a teenage seductress with chameleon-like gifts. "That's completely the concept of my album right now," says Anitta. "That's completely me."

But to a surprising degree, Anitta is still very much in touch with Larissa, who is strategic and disciplined. Although she has a loyal cadre of friends and family in Rio who help keep her on schedule, she runs her own business, studying markets around the world and tailoring her promotional campaigns to regional tastes. She has worked with a phonetics coach to minimize her accent in both English (which she studied as a young girl) and Spanish (which she took up only recently, to prepare for the Latin media circuit). And she regularly gives paid speeches at trade shows and business expos, including last year at Harvard and MIT's annual Brazil Conference.

"I make more money right now from these speeches than even from concerts," she says, explaining that she always reminds audiences they are hearing from Larissa, the boss, not Anitta, the product. She adds with a laugh: "When I go to these panels, of course, I'm fully clothed."

By now, we have settled into a courtyard table at West Hollywood's Gracias Madre, a plant-based Mexican restaurant, where Anitta has ordered guacamole and Key lime mousse. She went vegan in January, after watching *Cowspiracy*, a documentary on the environmental impact of animal agriculture, and celebrated her 26th birthday in March by fooling her guests with meatless hamburgers and hot dogs.

Don't mistake her for a diet or fitness devotee, though: Anitta unapologetically uses plastic surgery to maintain the image she chooses to project. In *Vai Anitta*, she reveals that she has had at least eight procedures, but now hints it could be more — or maybe she has just lost count. "If I could find 10 days to recover, I'm going to be taking care of things I have in here right now that I'm not happy with," she says, pinching a bit of underarm flesh.

To her thinking, it's all part of the same package: wielding power, rejecting labels, shrugging off flaws. "People want to define which kind of artist you are: if you sing this, you're this; if you do that, you're that," she says. "I'm not shit — I'm *everything*." ●

Anitta onstage at the 2018 Latin American Music Awards in Los Angeles.



BRAZIL BOOMS (AGAIN)

AFTER A DECADE OF plummeting sales and surging piracy, the music industry in the country where bossa nova and Tropicália were born is roaring back to life. Fueled by the streaming revolution, Brazil has, over the past couple of years, clawed its way back into music's top markets, ranking No. 10 in terms of revenue in 2018, according to IFPI.

Revenue grew 15%, with digital sales up 38% and accounting for 72% of overall revenue — a remarkable feat, considering streaming platforms didn't emerge in Brazil until 2013.

"The big story in Brazil is that the rise of streaming revitalized the music industry," says IFPI director of insight and analysis David Price.

Take Sony Music Brazil. When Paulo Junqueiro took over Brazilian operations in 2015, 60% of the label's sales were still physical. The shift to digital was so fast that a year later, he outsourced all business related to physical sales. "Of course, it wasn't our choice. It was the country itself that suddenly dove into the digital era," says Junqueiro. "Artistically and musically, it was a difficult shift." Today, physical sales represent less than 1% of Sony's total revenue.

The label also had to rebuild its roster with artists who would reflect Brazil's growing appetite for the homegrown, backcountry music known as *sertanejo* and urban funk, a kind of hip-hop born in the favelas. Now, with top sellers like *sertanejo* duo Diego & Victor Hugo and funk sensation MC G15, Sony has become the biggest label in the country, competing with Universal and Warner as well as Brazil's own Som Livre. "Around the world, everyone at Sony is looking at us for what to do next," says Junqueiro.

As in the rest of the world, streaming platforms saved Brazil's music industry from an untimely death. Here, however, that happened at hyper speed. A protracted economic slump had turned traditional music products into luxury items few could afford. A so-called "lost generation" turned to YouTube and online piracy to get music for free.

During that time, YouTube became Brazil's biggest music platform in terms of audience. (It still is.) Although ad-supported streams only represented 8.7% of the country's total digital music revenue in 2018, according to IFPI, the site has given "a voice to [artists] who were marginalized, paving the way for funk," says Leo Morel, director of market intelligence for distribution platform iMusics.

Starting in 2013, streaming platforms Deezer, Napster and Spotify finally provided lucrative alternatives for recording companies. "Brazil shows that you can transition from an economy used to getting music for free into a growing industry of subscriptions," says Price.

When iTunes reached Brazil in 2011, only those with foreign credit cards could access it at first (a local version arrived later), limiting its impact on the market. Streaming companies like Deezer, meanwhile, formed partnerships with mobile operators. "It gave us immediate access to 60 million clients," says Bruno Vieira, director of Deezer's Brazil operations.

Last year, according to IFPI, streaming was the biggest source of music revenue in Brazil — and unlike in other countries, local artists dominated. "It's a continuing opportunity," says Vieira. "A market that cares about music and is very connected to smartphones and still has a lot of room for growth."

The Brazilian music market's decade of decline prompted major labels to reduce their stakes, but it created an opportunity for indies like Som Livre. "When big labels sold operations and canceled contracts, we invested," says Marcelo Soares, Som Livre's president and one of the first executives to identify *sertanejo*'s potential.

"All these artists had developed big followings in the countryside, and yet it was ignored by the market," he says. No longer: While Anitta is Brazil's best-selling musical export, more than half of 2018's 10 most-streamed songs at home were *sertanejo*. All of them were by Brazilian artists.

—SHASTA DARLINGTON



From left:
Paloma Mami,
Cabello, Cuco,
Becky G and
Fuego.

BORN (OR RAISED) IN THE U.S.A.

Labels have long sought bilingual stars primed for both English- and Spanish-speaking audiences. Finally, they're starting to emerge **BY LEILA COBO**

RIGGS MORALES IS looking for a unicorn. The vp A&R and artist development for Atlantic Records wants to find a “hybrid, bilingual monster” who can reach both Latin and mainstream audiences, Spanish speakers and English speakers. Where does he expect to find this artist? “I believe the next Drake, the next artist of that magnitude, will come from the Latin space,” he says.

For decades, labels have hunted exactly this kind of “monster”: Latin artists born and raised in the United States who can move fluidly between cultures and languages, reaching two distinct fan bases. But while one-off successes have popped up through the years, like Frankie J (whose 2005 album, *The One*, peaked at No. 3 on the Billboard 200), Pitbull (with his ubiquitous “Dale”) and, most recently, Camila Cabello — who embraced her Latin identity from the onset of her solo career — a sustained movement has never jelled. Even the artists of the so-called Latin explosion — Ricky Martin, Enrique Iglesias, Shakira, Marc Anthony — had to build solid careers in Spanish before attempting to cross over.

But now, a new generation of homegrown Latin acts is emerging in the United States,

singing in a mix of languages and identifying first and foremost as Latin. “The world changed, and certain communities are no longer visitors but locals,” says Afo Verde, chairman/CEO of Sony Music Latin Iberia. “It’s not new, these U.S.-born artists with Latin roots. What’s new is that they’re now accepted.”

The range of artists is broad. There’s the Mexican-Americans: Cuco, 20, the bilingual, multigenre alt act who signed a seven-figure deal with Interscope in March, and Becky G, 22, who after launching her career in English with Dr. Luke perfected her Spanish and is releasing chart-toppers like “Sin Pijama” through Sony Music Latin. Recent Sony signee Paloma Mami, 19, was raised partly in Chile, but her bilingual trap reflects her New York upbringing. And Universal Music Latin’s expanding roster of homegrown talent includes Mariah, 19, born and raised in Miami but now living in San Juan, Puerto Rico; Fuego, 37, born to Dominican parents and raised in Washington, D.C.; and Sebastián Yatra, 24, born in Colombia, raised in the United States and making predominantly Spanish-language pop, though he caught Universal’s attention with English tracks.

This wave of talent calls into question the long-held conventional wisdom that Latin

labels should sign Latin artists who sing in Spanish, and mainstream labels would then take over their English-language projects. “We’re getting a lot of proposals from homegrown bilinguals who want to sing in Spanish,” says Alejandro Duque, managing director of Universal Music Latino. “A few years ago, they’d have wanted to sing in English first.”

“It was inevitable that with cultures colliding, all this great music would be heard on a bigger stage,” says Peter Edge, chairman/CEO of RCA Records. “Frankly, it was impossible for Spanish artists to get visibility before. The Latin explosion of the late ’90s was all in English. Now, even an Anglo artist sings in Spanish. Today, young people don’t care: They may not understand everything that’s being said, but they like the vibe. On both sides, there seems to be a willingness to share.”

The artists themselves have evolved, too. First-generation U.S.-born Latinos, who for years felt underrepresented at best and disenfranchised at worst, are now realizing there are many others like them. This, says Paradigm music agent Devin Landau, has allowed a new cohort of indie, mainly Chicano acts like Cuco and Chicago-based Omar Apollo, to gain a following among Latinos

— because they identify as Latino — but also among non-Latinos because they sing primarily in English. “They have [Latin] music ingrained in their DNA,” says Landau. “They’re using these elements but creating a more modern sound that is palatable” to many ears.

Finding a bilingual, bicultural homegrown artist with more mass appeal remains elusive, however. “Not many people who have been creating Latin music all their lives understand how to make an ‘American’ song for an ‘American’ demographic,” says Lex Borrero, executive vp/head of Latin for Roc Nation, whose roster includes INNA, a Romanian who sings in Spanish and English, and Mexican-born, U.S.-based Victoria La Mala. By the same token, he adds, U.S.-grown artists who are Latin and bilingual don’t come with a built-in home country fan base. “Even guys who grew up here go back to Puerto Rico, blow up there and come back.”

But that is beginning to change. Aside from artists like Becky G and Dominican-American Leslie Grace, who have already had major chart successes in two languages, there’s Cabello. Born in Cuba but raised stateside and fluent in two languages, she has sung and posted messages to fans in Spanish since her days in Fifth Harmony. Says Edge: “I see a movement.”

Wisn (right) and Yandel performed at Madison Square Garden in 2018.



RETURN OF THE REGGAETONEROS

▶ **WITH A SUCCESSION OF** chart hits spanning 14 years and a signature sound blending aggressive raps and soulful vocals, Wisin & Yandel have become reggaetón’s most successful duo. They’re also genre pioneers — the first to collaborate with pop acts — and branding forces who have partnered with Pepsi and AT&T. After a five-year hiatus, during which they proved their clout as solo artists, the reunited pair (who headline Sony/ATV’s songwriter panel during *Billboard’s* Latin Music Week) are back — and bigger than ever.

—PAMELA BUSTIOS

A WIDER 'LATIN' WORLD

AS THE WORD TAKES ON MORE MEANINGS AND FORMS, WHAT IT MEANS TO ARTISTS AND THE INDUSTRY IS CHANGING, TOO

AS RECENTLY AS FIVE YEARS AGO, “Latin” music meant one thing in the United States: songs sung predominantly in Spanish. If artists identified professionally as Latin or Hispanic, they most likely hailed from a Latin-American country and spoke the language.

But today, as Latin culture and music are increasingly absorbed into the pop mainstream and a younger generation of artists and fans embraces a heritage not tied to language alone, the idea of what “Latin” means is shifting.

Beyond music, “Latin” no longer suffices as a simple catch-all term for many within the culture. Some prefer “Hispanic” or “Latino”; others now choose “Latinx,” the gender-neutral term coined in the United States and mostly unfamiliar in Latin countries. Within the music industry, the *Billboard* charts’ and Latin Grammys’ definitions of Latin music remain the same, but some are questioning whether the term’s scope should be expanded to include artists — like Jessie Reyez, A.CHAL and Kali Uchis — who identify as Latin even if they largely don’t record in Spanish.

“For me, Latin was always about our cultural heritage, because we share a lot,” says Creative Artists Agency’s Bruno del Granado, who has also managed Ricky Martin and headed Madonna’s Maverick Latino label in the early 2000s. “Now, you get generations who feel very, very Latin even if they don’t speak Spanish. They’re so fluid. Because I’m an immigrant, Spanish is [still] important to me.”



Geographically speaking, Latin people come from Mexico, Central America and parts of the Caribbean, and South America (including Brazil, where Portuguese is spoken). Language was long the glue that bound those cultures and the music together, despite dramatic differences based on country and racial origin. In music, even artists from Spain were considered Latin because they sang in the common language.

But in the United States, where 60% of Latin people are under 27, those who no longer speak the language — or don’t speak it fluently, or don’t sing it — are also now stepping up to reclaim their Latin heritage. “‘Latin’ is far more than language,” says Jesús Lara, president of Univision Radio. “It’s the relationship with your family; it’s that constant strife between your experience in the U.S. and your roots.”

Singer-songwriter A.CHAL, who records R&B/hip-hop mostly in English, identifies as Peruvian, “but I’m also American,” he says.

“That mix is what my music is, and what my outlook is.” As noted by Stacie de Armas, Nielsen’s vp insights and strategic alliances, in the United States “cultural connectivity is identity-affirming, and sometimes it takes place in the language and sometimes not.” While those stateside may focus on music from their countries of origin, “there is also a ‘U.S. Hispanic experience’ that is unique to our shared cultural journey in the U.S.,” adds de Armas. “U.S. Latinos, regardless of origin, consume and share music from all corners of the Latin music genre.”

Canadian-Colombian Jessie Reyez, who sings in English but speaks fluent Spanish (with a Colombian accent), puts it well: “In your house, it’s Colombia,” she says, when asked what “Latin” means to her. “It’s Latino culture. It’s the food. It’s the way you speak. The rules you have. When you go outside, it’s a whole new culture. It’s a whole new language.” —L.C.

BIG BREAKTHROUGH

In 2005, the duo drops *Pa'l Mundo* on WY Records/Machete. The LP becomes its first No. 1 on the Top Latin Albums chart thanks to bangers like “Rákata,” “Mayor Que Yo” (with Baby Ranks, Daddy Yankee, Tony Tun Tun and Héctor El Father), “Llamé Pa’ Verte” and “Noche de Sexo” (featuring Aventura). All reach the top five of Hot Latin Songs, while the album is the pair’s longest-charting title on the list, at 100 weeks.

HOT STREAK

In 2006, Wisin & Yandel concurrently place four tracks in the top 10 of Hot Latin Songs — the first act in the chart’s history to do so, breaking Selena’s previous three-song record. Between 2007 and 2011, the duo lands three albums in the top 20 of the *Billboard* 200, including *Wisin vs. Yandel: Los Extraterrestres*, which wins the 2009 Grammy Award for best Latin urban album.

SOLO SUCCESS

Starting in 2013, Wisin & Yandel go on hiatus, amicably. During their five years apart, they prove that even as solo artists, they’re chart forces. Wisin racks up 31 entries on Hot Latin Songs, including a 14-week No. 1 with his feature on Enrique Iglesias’ “Duele el Corazón.” Yandel logs 28 titles on the tally, 11 of which reach the top 10, including the No. 3 hit “Encantadora” in 2016.

REUNITED AND BACK ON THE ROAD

Last October, Wisin & Yandel get back together on “Reggaetón en lo Oscuro,” the lead single off their 10th studio album, *Los Campeones del Pueblo/The Big Leagues* (which debuts at No. 2 on the Top Latin Albums chart). In November, their tour titled *Como Antes* (“Like Before”) — their biggest arena trek yet — kicks off with eight nearly sold-out dates at Coliseo de Puerto Rico in San Juan, a record for a single act at the venue. A continental U.S. leg starts May 15 in Texas.



New artist of the year nominees (and couple) Anuel AA and Karol G onstage together in Mexico City on April 5.

MORE STREAMS, BETTER MONEY, BIGGER BOOKINGS

THE 2019 BILLBOARD LATIN MUSIC CONFERENCE CELEBRATES A SINGULARLY SUCCESSFUL YEAR, WITH RISING REVENUE AND MORE CROSSOVER HITS THAN EVER BEFORE

WITH STEADY REVENUE GAINS, INCREASED demand on streaming platforms and a record 24 Spanish-language songs on the Billboard Hot 100 — the most ever registered in a single year — 2018 was Latin music's most successful in recent memory.

According to the RIAA, streaming now makes up 93% of total Latin music revenue, which rose 18% in the United States in 2018. Nielsen Music reports a year-over-year 11% increase in total album-equivalent audio consumption for Latin music. Its artists are also getting bigger payouts — according to SoundExchange, the Billboard Latin Music Awards' top five nominees saw a 102% increase in combined payments from 2017 to 2018 — and more prominent festival bookings. This year's Coachella and Lollapalooza lineups include artists like J Balvin, Bad Bunny, Rosalía and Mon Laferte.

The artists fueling this recent growth, along with the teams who helped strategize it, will come to Las Vegas' Venetian Resort for the 29th annual Billboard Latin Music Conference (April 22-25). Alongside panels featuring stars like Anuel AA, Becky G and Wisin & Yandel, Billboard Latin Music Week will include Q&As with power players like Henry Cárdenas (Cárdenas Marketing Network), Jen D'Cunha (Apple Music) and Walter Kolm (WK Entertainment). On April 25, Telemundo will air the BLMA's live

from the Mandalay Bay Events Center, overseen for the 20th year by Tony Mojena and Ants TV Productions. "We took it from a hotel ballroom to the most important Latin music show in the market," says Mojena. Puerto Rican superstar Ozuna leads the list of finalists with a record 26 nods.

ARTIST OF THE YEAR BAD BUNNY, DADDY YANKEE, J BALVIN, OZUNA

With seven entries on the Hot 100 — including the No. 1 "I Like It" with Cardi B and J Balvin — Bad Bunny went from 2018 new artist of the year finalist to grabbing a nod for 2019 artist of the year. Fellow trap artist Ozuna is also up for the award after his smash collaboration "Taki Taki" with Selena Gomez, DJ Snake and Cardi ruled the Hot Latin Songs chart for 13 nonconsecutive weeks. Balvin and Daddy Yankee are both finalists thanks to five and 10 total entries on the Hot 100, respectively.

NEW ARTIST OF THE YEAR ANUEL AA, KAROL G, NATTI NATASHA, RAYMIX

"It" couple Anuel AA and Karol G face off here: In July 2018, Anuel earned his first No. 1 on Top Latin Albums with debut *Real Hasta La Muerte*, while Colombia's Karol G notched five new titles on Hot Latin Songs (adding to a now 12-song total), including "Mi Cama" with Balvin featuring Nicky Jam. Up-and-comer Natti Natasha's *ilumiNATTI* debuted at No. 3 on Top Latin Albums, and Raymix's electro-cumbia hit "Oye Mujer" topped the Regional Mexican airplay chart for five consecutive weeks.

TOUR OF THE YEAR JENNIFER LOPEZ, LUIS MIGUEL, ROMEO SANTOS, SHAKIRA

Last year's highest-grossing Latin tours (according to Billboard Boxscore) belonged to big-name acts. After seven years off the road, Shakira made a much-anticipated comeback with her *El Dorado* world tour. She's up against self-proclaimed king of bachata Santos; Lopez, who recently wrapped her two-year *All I Have* Las Vegas residency; and Luis Miguel's *¡México por Siempre!* tour. —GRISELDA FLORES

REVAMPING REGIONAL MEXICAN

FOR YEARS, REGIONAL MEXICAN MUSIC was the backbone of the U.S. Latin industry. But with the advent of streaming, the genre has lost ground on the *Billboard* charts: While 12 regional Mexican albums hit No. 1 on Top Latin Albums in 2016, none have since the chart started to incorporate streaming data in 2017. Three veterans of the genre — Sergio Lizárraga, CEO of Lizos Music (which represents Banda MS); marketing and public relations expert Sara Eva Pérez; and radio promoter Jessica Vazquez, who will all appear at the “Renovarse o Morir (Renew or Die)” regional Mexican panel on April 23, reflect on why, and how, the genre needs to evolve.

How can regional Mexican regain ground?

LIZÁRRAGA We have few truly high-quality acts. We need better production. I feel we're stuck in that regard. It's very easy to record covers. The tough part is to look for good songs and turn them into hits.

VAZQUEZ If you listen to regional Mexican radio, you hear the same kind of music all the time. A few years ago, you could hear a romantic song, a ranchera, a humorous song. Today, everyone wants to be romantic, and the genre is a bit stuck.

PÉREZ We definitely need new musical proposals. There's a lot of derivative music. When an artist doesn't have a unique or defined style, there's no staying power.

VAZQUEZ With Calibre 50, for example, we looked for a way to enter different markets, like Colombia. We were able to gain a following there without losing our essence or compromising our sound. It has worked very well.

How have President Donald Trump's economic and immigration policies affected the genre?

LIZÁRRAGA Today, it's harder to get a work visa. And it's hard to fill venues because some people prefer to stay home for fear of being harassed or deported.

PÉREZ While it's true that it has affected the number of events, my personal experience is that when fans really love an artist, they are willing to pay \$200 or more, both here and in Mexico, to go to a show.

Narcocorridos and corridos verdes are popular now. Is it possible to get young fans interested in other varieties of regional Mexican music?

VAZQUEZ Calibre 50, Banda Carnaval and Los Plebes del Rancho all have corridos in their repertoire, but in the past few years, they added romantic material and are having even more success on the charts.

PÉREZ Narcocorridos and corridos verdes are popular now because of the moment we're living in. Streaming platforms have had a lot to do with it. But romantic music will always be there. It's just a matter of finding all the digital platforms young fans are using because radio for them is secondary.

LIZÁRRAGA We need to do different promotions on streaming platforms, and collaborations with other artists are key.

—TERESA AGUILERA



Guerra performed at Santa Cruz de Tenerife Carnival in Spain in March.

BACHATA'S MODERN POET

WITH SOME 30 MILLION ALBUMS sold around the world since 1984, Juan Luis Guerra, 61, is a crossover pioneer whose early international gains foreshadowed the global success of today's tropical urban stars. Throughout his prolific career, he has, with his band 4.40, reinvented the vibrant rhythms of his native Dominican Republic and written magical realist lyrics inspired by the everyday lives of people in Latin America and beyond. The subject of *Billboard* Latin Music Week's Legend Q&A (April 24) and recipient of the *Billboard* Latin Music Awards' lifetime achievement honor (April 25), Guerra isn't resting on his laurels: His next album, *Literal*, is planned for a May release.

You have logged 42 songs on the Hot Latin Songs chart and 15 Top Latin Albums entries. But one song is still your signature: "Ojalá Que Llueva Café" ("Let It Rain Coffee"). Why do you think it has struck such a chord?

In its time, and today, as well, "Ojalá Que Llueva Café" has been an anthem of hope that seeks a solution to problems that are the reality in many countries. It's a beautiful metaphor. Musically, it's a merengue, which is joyful music. It has been translated to a lot of different languages, and that pleases me.

You started your career in the Dominican Republic in the late 1970s, then continued your studies at Boston's Berklee College of Music. Was taking Dominican music to the world always your goal?

Yes. When I was at Berklee, I realized that the music that got the most attention was Latin. When I played a merengue or salsa arrangement, that was what people wanted to hear. So from then on, I knew that I had to work with my own music, my own culture. I had been experimenting with jazz, with a vocal quartet, with big band arrangements à la Count Basie or Duke Ellington. Then with 4.40, we started to work with the popular merengue style. Starting with *Bachata Rosa* [in 1990], we wanted to revive bachata, the Dominican genre that's like a Caribbean bolero, and we gave it our twist.

Today, the global popularity and sales of Latin music are at an all-time high,

propelled in part by fusions of tropical rhythms and urban music. Do you see a lasting shift in the appreciation of the genre?

Latin music has always been here. A lot of Latin artists have been dedicated to promoting our music, and now people are noticing the importance of Latin music around the world.

What do you think of reggaetón?

When it's done well, I think it's really valid. But I always say that artists should be careful with what they say [in a song]. Reggaetón can be literature; it can convey messages to its audience. *Residente* is one example of that. His music is urban, and it is quality work.

Do you think that artists have a social responsibility?

Yes. Although some people don't want to address social issues directly in their music, we have the responsibility to make good music and to send messages of peace, harmony and love. It's a privilege to be an artist and to be able to reach out to people, and we should use that privilege responsibly.

Your career is notable for its longevity and also its consistency. What's your strategy for success?

I tend to let inspiration be my guide, but as a rule, I do try to make each album different. I think I learned that from The Beatles! I listened to all of their albums, and each of them was different, and they were great. I like each project to be new; I always like to add instruments that aren't usually heard playing folkloric rhythms, like a baritone saxophone or violins in bachata. And of course, I want it to sound current.

Do you try to keep up with younger artists?

I try to be in touch with younger people, and particularly young artists. There are a lot of notable young artists now. Rosalía is really amazing, Natalia Lafourcade... there are artists who are writing literature in contemporary songs whose work stands out, like Vicente García and Monsieur Periné.

And what advice would you give them?

Always seek excellence.

—JUDY CANTOR-NAVAS

billboard

LATIN MUSIC WEEK

April 22 - 25, 2019

The Venetian | Las Vegas

MONDAY, APRIL 22

4:30 p.m. – 6:30 p.m.

ONE ON ONE NETWORKING SESSIONS

PANELISTS:

Agostino Carollo, Everness; Camille Marie Soto Malave, GLAD Empire; Celeste Zendejas, SESAC; David Lopez Cendros, Ediciones Musicales Clipper's S.L.; Deborah Jourdan, Deezer; Delia Orjuela, BMI; Devin Landau, Paradigm; Gabriela Gonzalez, ASCA; Greg Vinas, Symphonic Distribution; Janette Berríos, Symphonic Distribution; Jeff Young, The Venetian Group; Jessica Roiz, *Billboard*; Jorge Brea, Symphonic Distribution; Kevin "Pills" Montano, Creative Media Group; Kevin Carson, Smule; Manon Jessua, MIDEM; Maria Lozano, Exploration; Maximo "Max Escobar" Souffrain Jr., Audiomack; MC Ceja, artist; Mel Diaz, Media Force Global; Monica Herrera Damashek, Spotify; Pamela Bustios, *Billboard*; Santiago Torres, *Billboard* Argentina; Sarah Duru, French Toast Agency; Seth Combs, Beat Fever; Suzette Fernandez, *Billboard*

TUESDAY, APRIL 23

9 a.m. – 9:20 a.m.

THE EVOLUTION OF LATIN X AND LATIN MUSIC FANS: WHY THEY'RE THE ULTIMATE CONSUMER

REMARKS BY:

David Bakula, head of analytics and insights, Nielsen Music

9:30 a.m. – 10:05 a.m.

THE NEW BUSINESS MODEL

PRESENTER:

MC Ceja, artist

MODERATOR:

Angela Martinez, Angela N. Martinez P.A.

PANELISTS:

Camille Soto, GLAD Empire; El Alfa, artist/El Jefe Records; Frabian Eli, manager (Anuel AA); Gaby Music, artist; Ivan Alarcon, Vibras Lab; Nando Luaces, Altafonte

10:15 a.m. – 10:45 a.m.

THE VIEW FROM THE TOP: A CONVERSATION WITH INDUSTRY LEADERS

MODERATOR:

Leila Cobo, vp, Latin industry lead, *Billboard*

PANELISTS:

Alex Gallardo, Sony Music US Latin; Alex Mizrahi, Ocesa Seitrack; Henry Cárdenas, Cárdenas Marketing Network; Walter Kolm, WK Entertainment

11 a.m. – 11:45 a.m.

FROM YOUTUBER AND SOCIAL MEDIA STAR TO MUSIC SUPERSTAR

MODERATOR:

Bruno del Granado, Creative Artists Agency

PANELISTS:

John Shahidi, Shots Studios; Lele Pons, artist; Rudy Mancuso, artist

12 p.m. – 12:45 p.m.

THE SONY/ATV ICONIC SONGWRITER Q&A: THE RETURN OF THE URBAN HITMAKERS, WISIN Y YANDEL

Presented by Sony/ATV

MODERATOR:

Leila Cobo, vp, Latin industry lead, *Billboard*

PANELISTS:

Wisin, artist; Yandel, artist

2:30 p.m. – 3:15 p.m.

RENOVARSE O MORIR (RENEW OR DIE)

MODERATOR:

Tere Aguilera, *Billboard*

PANELISTS:

Edén Muñoz, artist (Calibre 50); El Fantasma, artist; Jessica Vázquez, Andaluz Music; Luis Coronel, artist; Regulo Caro, artist; Sara Eva Perez, journalist/public relations specialist; Sergio Lizárraga, Lizos Music

3:15 p.m. – 4 p.m.

BEYOND TRANSLATION: LATIN MUSIC FESTIVALS ON THEIR OWN TERMS

Presented by LOUD/AHF

MODERATOR:

Dave Brooks, *Billboard*

PANELISTS:

Damon Rey, The Music Joint Group; Jeremy Norkin, United Talent Agency; Max Wagner, Ruido Fest/Metronome; Nelson Albareda, Loud and Live; Niria Leon, Goldenvoice/AEG Presents; Pablo Pou, PAV Events

4:15 p.m. – 5 p.m.

SUPERSTAR Q&A: OZUNA

MODERATOR:

Leila Cobo, vp, Latin industry lead, *Billboard*

PANELIST:

Ozuna, artist

5 p.m. – 5:30 p.m.

THE WORLD CAN ALSO POP

MODERATORS:

Bryant Pino, SiriusXM Radio

Suzette Fernandez, *Billboard*

PANELISTS:

Beatriz Luengo, artist; Kany García, artist

Pedro Capó, artist; Sofia Reyes, artist

6:30 p.m. – 10 p.m.

BILLBOARD SOUNDS OFFICIAL KICKOFF PARTY LIVE AT TAO

PERFORMANCES BY:

Joel Phil, Andres Cuervo, Papa Joe, Daniela Otre, Pipe Bueno, Pasabordo, Voz de Mando, Fred de Palma, Kanales

10 p.m. – 12 a.m.

OFFICIAL PARTY IN LAS VEGAS

ON THE RECORD — PARK MGM LAS VEGAS

Presented by Emax Entertainment

PERFORMANCES BY:

Jen, Marcela Cardozo, Ricardo Velázquez, Ezio Oliva

12 a.m. – 2 a.m.

THE AFTERCASE

JEWEL NIGHTCLUB — ARIA RESORT & CASINO

Presented by Elite Media & Marketing and Duars Entertainment

PERFORMANCES BY:

Rauw Alejandro, Eix, Mathew, Jey Blessings

WEDNESDAY, APRIL 24

9:15 a.m. – 10 a.m.

PR ROUNDTABLE: THE MIRACLE WORKERS

MODERATOR:

Suzette Fernandez, *Billboard*

PANELISTS:

Jennifer Nieman, The Niemen Group; Mayna Nevarez, Nevarez PR; Monica Escobar, The 3 Collective; Nanette Lamboy, Artist Solutions; Nayira Castellanos, Beats Communications; Romina Andrea Magorno, Imagine It Media; Rondine Alcalá, Rondene PR

10:15 a.m. – 10:45 a.m.

LATIN MUSIC'S BIG PAYOUT: THE EXECUTIVE Q&A WITH MIKE HUPPE, PRESIDENT/CEO, SOUNDEXCHANGE

MODERATOR:

Hannah Karp, editorial director, *Billboard*

PANELIST:

Mike Huppe, SoundExchange

11 a.m. – 11:45 a.m.

ALL IN THE (RIVERA) FAMILY: FEATURING DON PEDRO RIVERA, PEDRO JR., JUAN, GUSTAVO, LUPILLO, ROSIE AND JACQIE RIVERA

MODERATOR:

Cynthia Bagué, High Hill Entertainment

PANELISTS:

Don Pedro Rivera, Gustavo Rivera, Jacqie Rivera, Juan Rivera, Lupillo Rivera, Pedro Rivera Jr., Rosie Rivera

12 p.m. – 1 p.m.

WOMEN IN THE LEAD

MODERATOR:

Leila Cobo, vp, Latin industry lead, *Billboard*

PANELISTS:

Alexandra Lioutikoff, Universal Music Publishing Group; Anitta, artist; Becky G, artist; Dr. Stacy Smith, Annenberg Inclusion Initiative; Karol G, artist; Lali Esposito, artist; Luana Pagani, Seitrack US; Natti Natasha, artist

2:30 p.m. – 3 p.m.

SUPERSTAR Q&A WITH ANUEL AA: FROM ZERO TO HERO

Presented by Dr Pepper

MODERATOR:

Leila Cobo, vp, Latin industry lead, *Billboard*

PANELIST:

Anuel AA, artist

3:15 p.m. – 4 p.m.

BMI PRESENTS: HOW I WROTE THAT SONG

Presented by BMI

MODERATORS:

Delia Orjuela, BMI; Gustavo Lopez, Talento Uno Music

PANELISTS:

Haze, artist/producer; Luny, artist/producer; Nely, artist/producer; Tainy, artist/producer; Young Martino, artist/producer

4:15 p.m. – 5 p.m.

THE EVOLUTION OF STREAMING SERVICES (AND WHAT IT MEANS FOR ARTISTS AND LABELS)

Presented by Beat Fever

MODERATOR:

Ian Drew, *Billboard*

PANELISTS:

Jennifer D'Cunha, Apple; Lex Borrero, Roc Nation; Parul Chokshi, Vevo; Sandra Jimenez, YouTube and Google Play Music; Seth Combs, Beat Fever

5 p.m. – 5:45 p.m.

THE LEGEND Q&A: JUAN LUIS GUERRA

MODERATOR:

Leila Cobo, vp, Latin industry lead, *Billboard*

PANELIST:

Juan Luis Guerra, artist

9 p.m. – 11 p.m.

BILLBOARD SOUNDS LIVE AT DRAI'S AFTERHOURS

Presented by ASCAP Latino, GLAD Empire

PERFORMANCES BY

J Alvarez, Nio Garcia, Casper Magico, MC Ceja, DJ Nelson, Myke Towers

Doors at 11:30 p.m.

BILLBOARD EN VIVO

DRAI'S NIGHTCLUB



FEATURING

Anitta

THURSDAY, APRIL 25

THE BILLBOARD LATIN MUSIC AWARDS

MANDALAY BAY EVENT CENTER*

Doors at 3 p.m. / Guests must be seated by 4:30 p.m. / LIVE at 5 p.m.

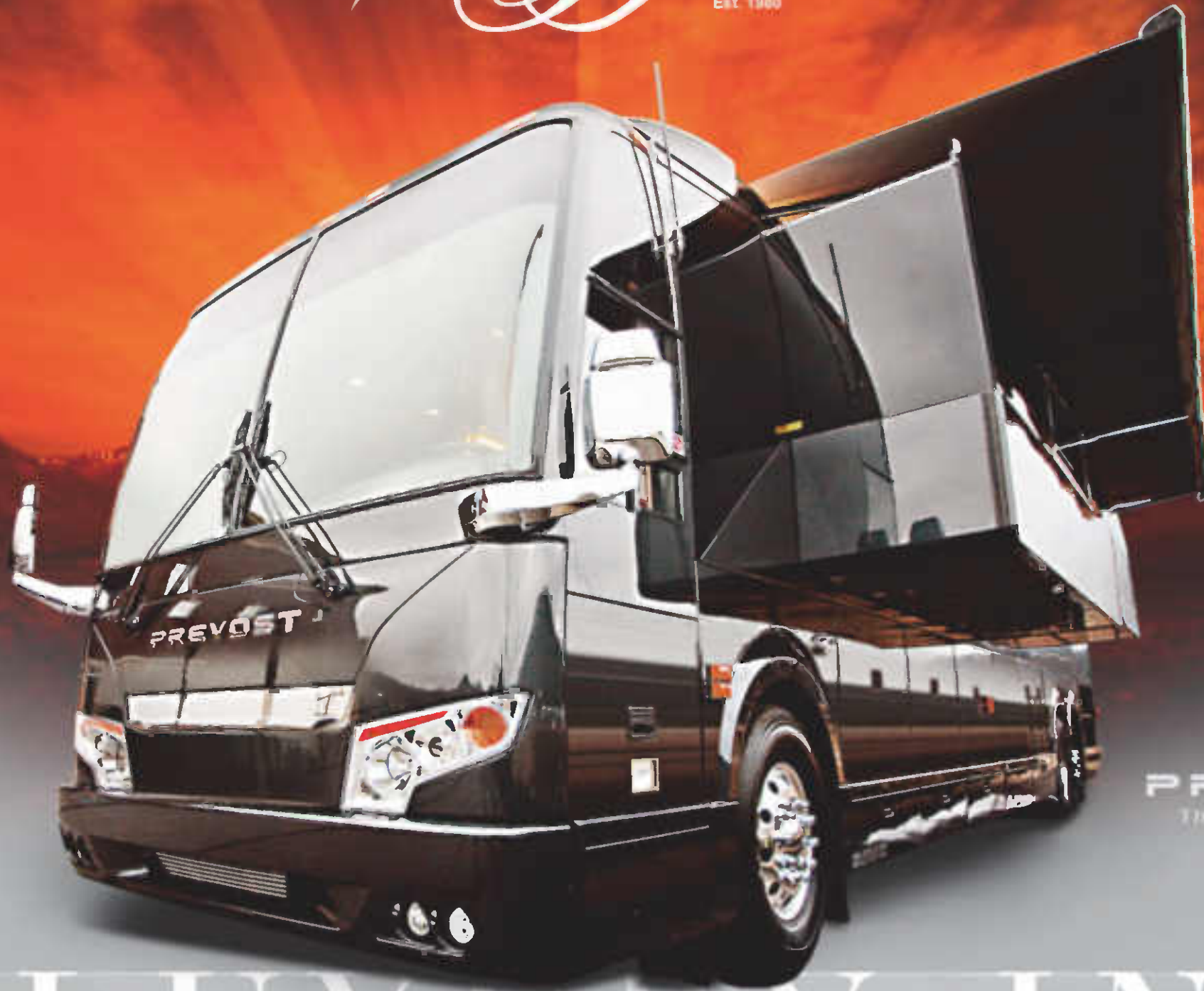
* Transportation is not provided to or from Awards Show

#LatinMusicWeek

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From left: Musgraves, .Paak, Bryan, Jagger and Grande.



The Scorching Summer Tours Of 2019

From Ariana Grande, Anderson .Paak and Cardi B to Kacey Musgraves, BTS and Billie Eilish, a look at the hottest shows hitting North America this season

BY NICK WILLIAMS

With another summer comes another stacked festival and touring season boasting some of music's biggest stars — an annual, vitamin D-enriched boon to the live business. Using 2018 Billboard Boxscore data as a guidepost, concert promoters and festival bookers will likely reap 10-figure returns during the 14 weeks between Memorial Day and Labor Day. In 2018, concerts held in North America during the same period grossed \$2.5 billion in ticket sales — a 38% year-to-year increase over 2017. (As compared with a 5% increase between 2016 and 2017.) The gain can be attributed to a hat trick of tours from the industry's 1%, including Jay-Z and Beyoncé's *On the Run II*, Ed Sheeran's all-stadium outing and Taylor Swift's record-breaking *Reputation* world tour, which wrapped last October. Summer stadium shows in 2018 accounted for 56% of the overall annual stadium gross, including music concerts and comedy dates, according to Boxscore — proving once again that fans will most often splurge on costly live music during summer. This year's wide-ranging selection spans all major genres and includes pop headliners Ariana Grande, Shawn Mendes, Cardi B and Jennifer Lopez alongside breakthrough and next-gen talents such as

Anderson .Paak, Billie Eilish, BTS, Maluma, Kacey Musgraves and Maggie Rogers. Nostalgia factors into the mix as well, with comeback/reunion runs from Heart, Hootie & The Blowfish, Queen with Adam Lambert and Wu-Tang Clan. With the season fast approaching, *Billboard* spotlights 23 of the most anticipated tours of summer.

BECK WITH CAGE THE ELEPHANT AND SPOON

THE NIGHT RUNNING TOUR
Booking agencies: Creative Artists Agency [Beck], Artist Group International [Cage the Elephant]

Named after Beck and Cage the Elephant's collaborative track, "Night Running," which is set to appear on the latter's upcoming album, *Social Cues*, the alt-rock trek kicks off July 11 in Ridgefield, Wash., with support from Spoon on all dates, and Sunflower Bean, Starcrawler and Wild Belle on select nights. "We didn't think it could happen," says Artist Group International's Marsha Vlastic of the co-headlining coup. "Beck was on top of the list at all times." The Grammy Award-winning acts will bring their raucous show to outdoor amphitheaters, including the 14,000-capacity Forest Hills Stadium in Queens. The artists also partnered with PLUS1 to donate \$1 from every ticket to fight hunger in each local community.

THE BLACK KEYS LET'S ROCK

Booking agency: Paradigm

After a four-year hiatus devoted to solo projects and producing gigs, The Black Keys' Dan Auerbach and Patrick Carney return with their latest single, "Lo/Hi" — a prelude to a new album from the group out later in 2019. The duo's upcoming 32-date arena run — with support from Modest Mouse — will launch in September at the Life Is Beautiful festival in Las Vegas. The band is "back and ready to go," says agent Dave Kaplan, who notes that while the musical landscape has shifted since the band's last album, *Turn Blue*, in 2014, "the forecast of the death of rock is premature."

LUKE BRYAN SUNSET REPEAT TOUR

Booking agency: WME

Beginning with a headlining slot at Goldenvoice's Stagecoach Festival on April 26, Bryan's latest high-energy outing will officially launch May 31 at Philadelphia's BB&T Pavilion, and follows the country star's nine-month *What Makes You Country* tour last year. While Bryan will largely play amphitheaters this summer — with support from Cole Swindell and Jon Langston on all dates — a few added festival gigs are

on deck, including Country Jam in Grand Junction, Colo., and pal Dierks Bentley's second Seven Peaks Music Festival in Buena Vista, Colo. The *American Idol* judge will play a lone stadium date at the home base of the New England Patriots, Gillette Stadium — the fourth time he has played the Foxborough, Mass., venue in five years.

BTS
LOVE YOURSELF: SPEAK YOURSELF
Booking agency: MN2S

The main strategy for BTS' upcoming world tour was to "move people's hearts through music," says manager and BigHit Entertainment producer/CEO Si-Hyuk Bang. The seven-member group — which released its new LP, *Map of the Soul*, on April 12 — has already far outpaced the first-day sales of hot acts like The Rolling Stones and Cardi B, according to fan data from Vivid Seats. Within hours of going on sale in March, the boy band sold out the eight-stadium tour, which will hit the United States, Brazil and Europe. The historic outing makes BTS the first K-pop group to play U.S. stadiums, and just one of 12 artists, as well as the first Asian headliner, to fill the 90,000-capacity Wembley Stadium in London, with a second night added in June.

BUSH/LIVE
THE ALT-IMATE TOUR
Booking agencies: United Talent Agency [Bush], WME [Live]

Two of the most celebrated alt-rock bands of the 1990s, Bush and Live, will co-headline arenas and amphitheatres in support of the 25th anniversaries of their breakthrough LPs, *Sixteen Stone* and *Throwing Copper*, respectively. Los Angeles-based fans got a sneak peek at a secret show at The Roxy in March. "We wrote these songs in our 20s," Live frontman Ed Kowalczyk told the crowd before performing hit "Lightning Crashes." "Like music, we evolve and grow, but the passion and raw emotion is always there." Adds Bush's Gavin Rossdale: "Those songs

have found a way into the soundtrack of people's lives, and that is the highest compliment available."

CARDI B
Booking agency: CAA

After giving birth to daughter Kulture last summer, Cardi B took a break from the road, bowing out of Bruno Mars' *24K Magic* tour. But the Bronx rapper returned triumphantly earlier in 2019 with twerk-filled sets at the Grammy Awards, where she won best rap album, and the Houston Rodeo, where she broke the attendance record, then held by Garth Brooks. The "Bartier Cardi" hitmaker will make numerous summer-festival appearances, including Miami's Rolling Loud and Tennessee's Bonnaroo, followed by arena dates that begin in July at the BOK Center in Tulsa, Okla., and continue across the Midwest. "I haven't taken 1 day off since December 26," Cardi recently shared on Twitter, "but I know all this hard work finna pay off!"

ERIC CHURCH
DOUBLE DOWN
Booking agency: WME

The "Desperate Man" singer is doubling down on his 2019 arena tour, playing two nights at practically every arena stop on the 27-city, 50-date jaunt that runs through November and includes Church's first hometown stadium show at the over 69,000-capacity Nissan Stadium in Nashville. "Eric's shows are a marathon performance that only covers part of his huge catalog," says manager John Peets of Q Prime. "It's a chance for Eric to engage in a deeper way with his fans. There's no setlist — anything can happen."

BILLIE EILISH
WHEN WE ALL FALL ASLEEP WORLD TOUR
Booking agency: Paradigm

Hot off the launch of her Billboard 200-topping debut album, *When We All Fall Asleep, Where Do*



Above: Bush's Rossdale onstage in New Orleans in 2018. Below: Cardi B at the 2019 Grammy Awards in Los Angeles.

We Go?, Eilish embarked upon her fourth headlining tour in April. The 67-date trek, which kicked off with her first appearance at Coachella, will be the "bad guy" singer's biggest to date, including stops at two iconic venues: Colorado's Red Rocks Amphitheatre and New York's Radio City Music Hall. The tour should be a full-scale visual manifestation of Eilish's nightmare-pop, albeit with a familial touch: "Our dad is in London right now, building the spider that we're taking on tour," Eilish's writer-producer, tour guitarist and brother Finneas told *Billboard* in March.

ARIANA GRANDE
SWEETENER WORLD TOUR
Booking agency: CAA

Crafting the perfect setlist is hard enough when you've got a new album, but it's even harder when you've released two in just six months. The pop titan's loyal fan base of Arianators should walk away more than satiated from her latest tour, which plays North America through July and draws heavily from the artist's albums *Sweetener* and *Thank U, Next*. The latter produced the singer's first two No. 1s on the Billboard Hot 100: the title track and "7 Rings." Former Fifth Harmony member turned solo artist Normani and rising duo Social House will support. "I am still a basket case and cannot believe any of this shit is real," Grande recently tweeted. "I am so grateful."

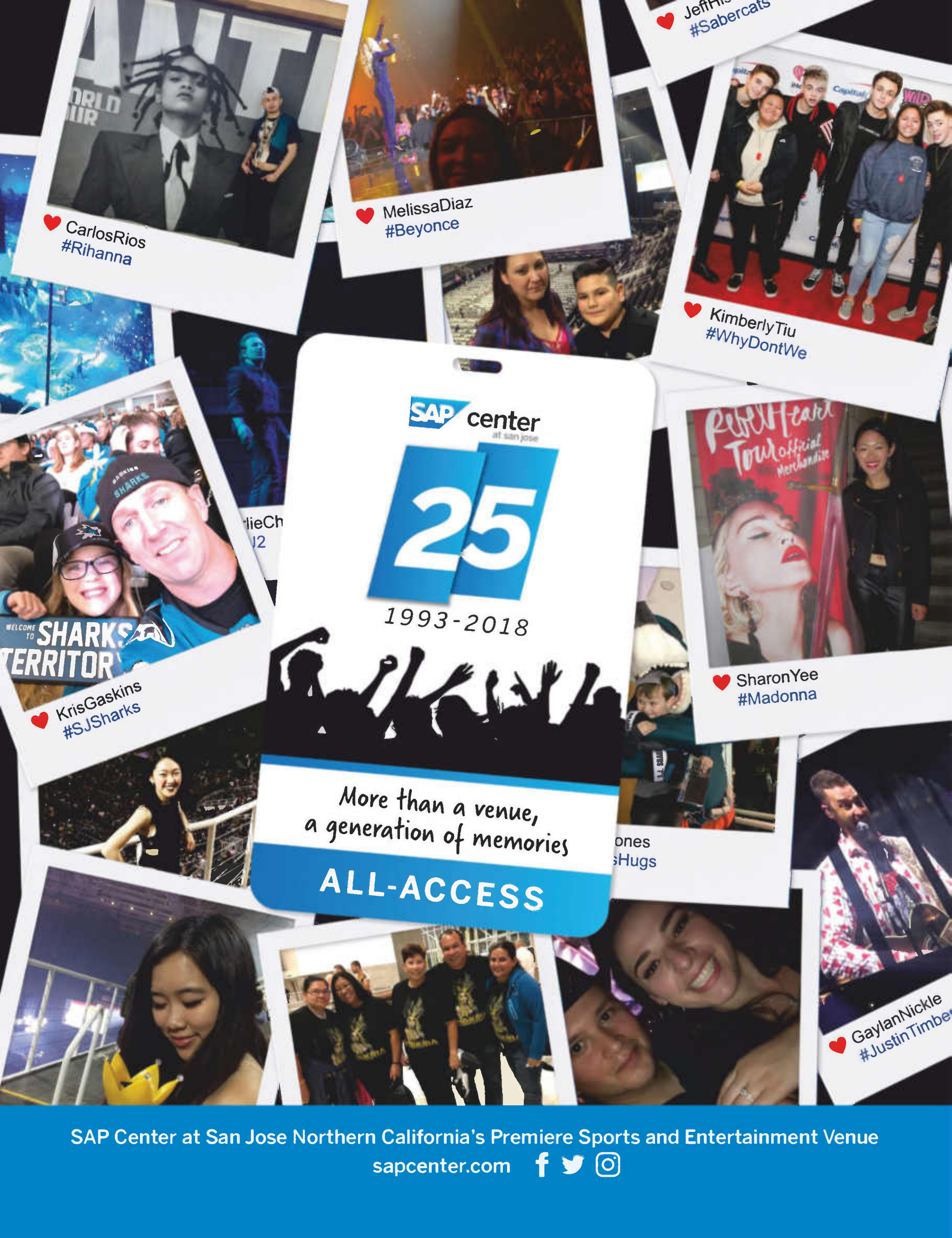
HEART WITH SHERYL CROW, JOAN JETT AND BRANDI CARLILE
LOVE ALIVE TOUR
Booking agency: SME Entertainment Group

Three years after tense family issues nearly threatened to split up Heart, sisters Nancy and Ann Wilson end their lengthy hiatus with a 42-date run. Add Grammy winner Brandi Carlile, Rock & Roll Hall of Famer Joan Jett and country-rock queen Sheryl Crow into the mix on select dates, and it's a certified celebration of pioneering female industry voices. "I grew up with them as being the template," Crow recently told *Billboard* about her tourmates. "They rocked. They hung with the guys, yet they were still cool chicks. It's going to be fantastic to absorb some of their greatness."

HOOTIE & THE BLOWFISH
GROUP THERAPY TOUR
Booking agency: Live Nation

It has been over a decade since the band last hit the road, but on May 30 the golf-rock act will launch its Group Therapy reunion trek to fete the 25th anniversary of its 21-times-platinum





♥ CarlosRios
#Rihanna

♥ MelissaDiaz
#Beyonce

♥ JeffH...
#Sabercats

♥ KimberlyTiu
#WhyDontWe

♥ SharonYee
#Madonna

♥ GaylanNickle
#JustinTimber

♥ KrisGaskins
#SJSharks

SAP center
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25

1993-2018

More than a venue,
a generation of memories

ALL-ACCESS

debut LP, *Cracked Rear View*. The surprise outing, announced last December with an appearance on NBC's *Today*, will wrap Sept. 13 in frontman Darius Rucker's hometown of Columbia, S.C. (The tour's moniker is a nod to a local college bar where the foursome played some of their early gigs while at the University of South Carolina.) But it's not just a nostalgic outing. Fans can expect to hear new songs because the group is working on a comeback album for its new label home, Universal Music Group Nashville.

JASON ISBELL/FATHER JOHN MISTY

Booking agency: Paradigm

Father John Misty (aka Josh Tillman) first met singer-songwriter Isbell at a Philadelphia hotel before a 2016 performance, which has been immortalized in "Mr. Tillman," the single off Misty's 2018 LP, *God's Favorite Customer*. (Isbell was amused by the reference.) They've since shared festival stages, but will link up for a tour of their own: an 18-date U.S. trek that will include Jade Bird and Erin Rae as support on select dates.

JENNIFER LOPEZ

IT'S MY PARTY: THE LIVE CELEBRATION TOUR

Booking agency: CAA

After giving fans "All I Have" during her record-breaking Planet Hollywood residency in Las Vegas (which grossed over \$100 million during its two-and-a-half-year run, according to Boxscore), Lopez is ready to bring the glitz of Sin City to her first headlining run in more than six years. The trek doubles as a summerlong 50th-birthday bash for the artist (which J.Lo will celebrate on July 24). Beginning June 7 at The Forum in Inglewood, Calif., the Live Nation outing promises the full Jenny From the Block experience: "a nonstop party mix" of her hit-heavy discography.

MALUMA

11:11 WORLD TOUR

Booking agency: CAA

Maluma's upcoming 11:11 tour, named after his next album, is a nod to the universal "angel sign" that the Colombian singer considers a wake-up call to humanity's "true purpose on earth," he said on Twitter. The Latin superstar's third North American voyage, which launches in San Diego on Sept. 6, will play over 21 cities, including stops in the United States, Canada and Puerto Rico. In 2018, the "Corazón" crooner made the rounds with his *F.A.M.E.* tour, which had 22 stateside dates and grossed \$17.7 million globally, according to Boxscore. Henry Cárdenas, CEO of tour promoter Cárdenas Marketing Network, says that after the artist's successful 2018 outing sold out almost every venue, he's ready to continue the momentum. "This year's tour will be full of new experiences, from the general production to [tracks] that Maluma will be releasing before the tour," he says, with a second leg earmarked for the first quarter of 2020.

SHAWN MENDES

SHAWN MENDES: THE TOUR

Booking agency: Paradigm

Though the 20-year-old swept arenas on his *Illuminate* tour in 2017, Mendes' trek nearly doubles his reach to 97 venues this year, including his first stadium date, in his native Toronto, on Sept. 6. "Shawn has fully come into his own on this tour," says manager Andrew Gertler of AG Artists. "He said that

Right: Mendes onstage at the 2018 MTV Video Music Awards in New York. Below: Lopez at the Grammys in February.



on past tours, it used to feel like he was trying hard to be 'that guy,' and now, on this tour, it really feels like he fully is 'that guy.' " The outing began in Amsterdam on March 7 and runs through Dec. 21, but Gertler says Mendes has already found his rhythm. "The finale is a full-out version of 'In My Blood,' and he pulls out all the stops," he says. "It's a true rock star moment."

LUIS MIGUEL

¡MEXICO POR SIEMPRE! TOUR

Booking agency: WME

Boxscore reported that the 2018 leg of Luis Miguel's *Siempre* run was the highest-grossing Latin tour since the chart launched in 1990, pulling in \$64.9 million from 613,000 tickets sold, and earning the hitmaker a Latin American Music Award for tour of the year. The North American run starts in Phoenix on June 1 and reaches 20 cities. "Luis has always been big, but he's just bigger now," WME partner Keith Sarkisian told *Billboard* earlier this year. The

tour shares its title with his 2017 LP, which nabbed the Latin Grammy for album of the year.

KACEY MUSGRAVES

OH, WHAT A WORLD TOUR

Booking agency: Paradigm

What a world, indeed, for Musgraves, who is on her first headlining theater tour in the wake of her four Grammy Award wins in February, including album of the year for *Golden Hour*. Not surprisingly, the show draws heavily on the country singer's breakthrough — at some stops, Musgraves has played all 13 album tracks. After becoming the first female country artist to play Coachella this year, the "Space Cowboy" singer will continue to dominate other non-country festivals throughout the summer with stops at Bonnaroo, Newport Folk Festival, Lollapalooza and Outside Lands, according to Paradigm's Lenore Kinder, who adds that the second leg will begin in August, play "4,000- to 7,000-capacity theaters and boutique amphitheaters" and offer a "fresh take on the *Golden Hour* look and feel."

ANDERSON .PAAK & THE FREE NATIONALS

BEST TEEF IN THE GAME TOUR

Booking agency: CAA

Genre-bending multi-instrumentalist .Paak is hitting the road in support of two Dr. Dre-produced albums: last November's *Oxnard* and *Ventura*, which dropped April 12. Fresh off his 2019 Grammy win for best rap performance, .Paak embarks on his largest tour to date, says agent Caroline Yim, who cites a stacked lineup of eclectic openers, including Thundercat, Noname, Mac DeMarco, Earl Sweatshirt and Jessie Reyez. For Live Nation vp touring Lesley Olenik, who is the outing's promoter, it's all about .Paak's "contagious smile and charisma": "Whether keeping the beat behind the drums or showing off his best dance moves," she says, "Anderson is one of the best multitasking performers onstage today."

QUEEN & ADAM LAMBERT

THE RHAPSODY TOUR

Booking agency: CAA

It was only natural for Queen to take advantage of the Academy Award-winning success of the band's biopic *Bohemian Rhapsody*, which catapulted the legendary group back into the mainstream. Beginning in July, founding members Brian May and Roger Taylor will reteam with the Freddie Mercury-channeling Adam Lambert for their third collaborative North American trek. "Our last tour featured our most ambitious production ever — and got our best notices ever," says





Drai's
NIGHTCLUB



May. "So we decided to rip it apart and get even more ambitious. Watch out, America!"

MAGGIE ROGERS

HEARD IT IN A PAST LIFE WORLD TOUR

Booking agency: CAA

Right before launching a sold-out spring tour in March, folk-pop artist Rogers revealed a surprise: She had tacked on 24 extra summer/fall dates, including two nights at Radio City Music Hall in New York. It's her biggest outing yet following a 14-date headlining trek last fall — and coveted slots at both Coachella and Woodstock 50 sweeten the deal. "The venues I'm getting to play are mind-blowing," says Rogers, whose Capitol Records debut, *Heard It in a Past Life*, entered at No. 2 on the Billboard 200 in February. "Seeing the light and positivity that people are leaving the shows with," says Rogers, "that's what sticks with me."

THE ROLLING STONES

NO FILTER TOUR

Booking agency: Concerts West

"Oh, help me, dear doctor, I'm damaged," sang a heart-sick Mick Jagger on The Rolling Stones' 1968 album, *Beggars Banquet* — never imagining that five decades later, a heart ailment would derail the band's North American stadium tour, as the frontman is recovering from a recent heart-valve procedure in New York. "Everyone's health and happiness comes first," says John Meglen, co-CEO of Concerts West, promoter of the tour that was due to open in Miami on April 20. Rescheduled shows will be announced "as quickly as we can," says Meglen. While fans wait, they can listen to *Honk*, the band's new multidisc compilation out April 19 that features hits and live tracks.

CARRIE UNDERWOOD

THE CRY PRETTY TOUR 360

Booking agency: CAA

Underwood's latest live run in support of her 2018 *Cry Pretty* LP, her first on new label home Capitol



Underwood at the 2018 Academy of Country Music Awards in Las Vegas.

Records Nashville, will offer fans an intimate in-the-round experience — via a centrally located stage — developed by the singer, tour creative director Barry Lather (Rihanna, Mariah Carey) and Fireplay partner/tour production designer Nick Whitehouse (Justin Timberlake, Beyoncé). Underwood will play 55 "360" North American arena dates in the United States and Canada beginning May 1 in Greensboro, N.C. The former *American Idol* winner, who began tour rehearsals in April, personally selected genre upstarts Maddie & Tae and Runaway June as support, making for a powerhouse all-female bill. Says longtime agent Jeff Frasco: "She always wants to connect women."

WU-TANG CLAN

GODS OF RAP TOUR

Booking agency: CAA

To commemorate the 25th anniversary of the rap

collective's magnum opus, *Enter the Wu-Tang (36 Chambers)*, Staten Island's Wu-Tang Clan — led by OG members RZA, Method Man, Raekwon, Ghostface Killah, Inspectah Deck, Masta Killa, GZA and U-God — will bring the ruckus to Europe and North America starting in May. Stops will include the Ford Amphitheater on Brooklyn's Coney Island Boardwalk and The Armory in Minneapolis for the 2019 X Games. Public Enemy and De La Soul will support — both also celebrating landmark LPs with PE's 1988 *It Takes a Nation of Millions to Hold Us Back* and De La's *3 Feet High and Rising* from 1989.

Contributors: Katie Atkinson, Dave Brooks, Tatiana Cirisano, Thom Duffy, Nolan Feeney, Suzette Fernandez, Gab Ginsberg, Bianca Gracie, Hilary Hughes, Carl Lamarre, Taylor Mims, Melinda Newman, Annie Reuter, Jessica Roiz, Eric Spitznagel, Andrew Unterberger, Taylor Weatherby

ON THE ROAD, IN STYLE

Modern coach companies are revolutionizing the tour bus model for today's North American fleets

With acts of all sizes hitting the road longer — and more often — than ever before, coach companies are cashing in with larger fleets that are decked out with the latest luxe amenities. "We'll have more buses on the road than ever this year, and we just set a record in 2018," says Trent Hemphill, co-founder of the Nashville-based Hemphill Brothers Coach Company alongside brother Joey, which has served pop's biggest names from Madonna to Taylor Swift and this summer will look after Paul McCartney, New Kids on the Block, Keith Urban and Kenny Chesney.

Hemphill Brothers creates bespoke buses for its A-list clientele, whose requirements vary from tour to tour. "We recently built a bus for an artist with a small child and then she had twins within a year, so her needs

changed dramatically over an 18-month period," says Hemphill. "We have another client who has several dogs, so there are dog pens and trays you can pull out from under a couch with water and food bowls that can be tucked away." Many of the cutting-edge features aren't obvious to a tour novice, he adds, citing the use of low-emission Tier 4 generators, which are "so quiet you could run them inside a building."

Doug Oliver, GM of Pioneer Coach, which will help transport KISS, The Avett Brothers, Kacey Musgraves, Dustin Lynch and other artists this summer, concurs: "We don't get a ton of requests for gadgets." Though Oliver does cite one new addition this year: forward-facing streaming cameras. "They're not on the artists, but streaming to the cloud where the bus is

and the speed that it's going, so we can be aware of what's happening out there," he says. "That's not something the artists ask for, but it does keep them safer, which is our No. 1 priority."

Connectivity is another main concern for both Oliver and Hemphill, who cite internet access as an ongoing concern, especially when traveling in roaming regions. At the U.S.-Canadian border, too, connections will often falter. In 2016, Hemphill contracted with a Canadian wireless company to enable wireless routers to switch to Canadian services when crossing the border, a first in the business. The company has recently installed new systems capable of switching to 5G wherever available. "Artists want to keep working wherever they are," he says.

Part smart home, part bunker, today's



Exterior of a Hemphill Brothers H3-45 coach.



Lynch

innovative tour vehicles require a hands-on approach for artists and their teams. "It's not one size fits all. We know what our capabilities are and we learn what the artists' needs are, so it's almost like co-writing a song," says Hemphill. "[But] the dog crates or the baby bunks or the tanning beds are all secondary to the real issue, which is moving humans from point A to point B and doing it safely."

—DEAN BUDNICK

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P!nk took her *Beautiful Trauma* world tour to Qudos Bank Arena in Sydney in 2018.



P!nk Earns Green

A blitz of North American shows — 15 in 30 days — vaults the *Beautiful Trauma* singer to the top spot and shatters her personal record for highest-grossing tour

BY ERIC FRANKENBERG

ELTON JOHN LED *BILLBOARD*'S inaugural monthly boxscore series, but P!nk immediately breaks up the boys' club with the second North American leg of her *Beautiful Trauma* world tour. She grossed \$30.1 million from 15 dates between March 1 and 30, according to figures reported to Billboard Boxscore.

P!nk also played 15 shows in March last year, debuting the tour at the Talking Stick Resort Casino in Phoenix on March 1, 2018. She earned \$32.1 million in March 2018, outgrossing her 2019 run by a mere 7%. Last year's North American leg went on to gross \$100 million, followed by an \$80.4 million run in seven markets in Australia and New Zealand.

Through her March 30 performance at the Gila River Arena in Glendale, Ariz., the *Beautiful Trauma* tour has grossed \$210.5 million. This makes it the highest-grossing run of P!nk's career, already ahead of her 2013-14 *The Truth About*

Love tour (\$183.1 million). With close to 50 dates left in North America and Europe, the trek will likely finish north of \$250 million.

After placing silver to John's gold in February, KISS remains at No. 2 (\$26.2 million), while John is at No. 4 with \$23 million, dipping just 2% from his February grosses. (He played one fewer show in March.) Mumford & Sons round out the top five, though they claim the month's most-attended tour, having sold 278,780 tickets. P!nk, KISS and Ed Sheeran are the only other acts to sell over 200,000.

Despite taking top honors on the Tours chart, none of P!nk's individual engagements rank among the top 30 boxscores. She consistently played single-night arena concerts, while March's Top Boxscores chart is filled with multiple-night runs and stadium shows. She came closest when she pulled in \$2.6 million at the Spectrum Center in Charlotte, N.C., on March 9. That gig falls \$168,359 short

of cracking the top 30, though it would have reached No. 20 in February.

George Strait rules the Top Boxscores chart with Nos. 1 and 2, his only two shows of the month. His March 17 performance at Houston's NRG Stadium grossed \$12.7 million and sold over 80,000 tickets. Combined with his March 30 show at Atlanta's Mercedes-Benz Stadium, he has the No. 3 tour of March, an especially notable accomplishment given that the other artists in the top five all played more than 10 shows. The only other act among the top 30 tours to play as few concerts is Billy Joel, at No. 26 with \$7.3 million from two dates.

Aside from Strait's pair of U.S. shows, international concerts dominate the Top Boxscores chart. Paul McCartney (Argentina, Brazil), Maroon 5 (Taiwan, Singapore) and Eagles (Australia, New Zealand) all chart with multiple entries in several countries. Eagles and Eric Church each have four entries on Top Boxscores, more than any other act.

TOP TOURS

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	P!NK	\$30,082,031	207,979	15
2	KISS	\$26,166,565	235,679	19
3	GEORGE STRAIT	\$24,660,661	135,363	2
4	ELTON JOHN	\$22,972,741	155,044	11
5	MUMFORD & SONS	\$20,736,009	278,780	18
6	PAUL McCARTNEY	\$17,789,050	193,933	4
7	EAGLES	\$17,693,190	93,655	7
8	MICHAEL BUBLÉ	\$17,685,151	146,479	12
9	JUSTIN TIMBERLAKE	\$16,593,455	122,061	8
10	TRAVIS SCOTT	\$15,704,143	195,339	14
11	MAROON 5	\$15,344,259	121,918	4
12	ERIC CHURCH	\$13,710,816	144,775	10
13	SHAWN MENDES	\$12,724,937	188,980	16
14	ED SHEERAN	\$12,129,490	225,892	4
15	BAD BUNNY	\$11,658,062	128,655	11
16	METALLICA	\$11,592,583	98,792	6
17	ARIANA GRANDE	\$10,793,167	89,784	7
18	BLAKE SHELTON	\$10,689,179	118,518	11
19	POST MALONE	\$9,801,706	132,127	9
20	TWENTY ONE PILOTS	\$8,210,042	143,987	12
21	CHAYANNE	\$8,071,824	95,696	14
22	KELLY CLARKSON	\$8,051,550	127,474	13
23	FLEETWOOD MAC	\$7,934,422	55,718	4
24	CÉLINE DION	\$7,894,048	42,772	10
25	ARCTIC MONKEYS	\$7,360,784	124,377	6
26	BILLY JOEL	\$7,256,033	59,499	2
27	ANDRÉ RIEU	\$6,584,795	84,717	7
28	WEEZER & PIXIES	\$6,432,864	121,651	15
29	KYLIE MINOGUE	\$6,218,056	61,079	7
30	MARIAH CAREY	\$6,142,449	50,493	14

Top Promoters

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVENATION	\$250,635,406	2,940,552	544
2	AEG PRESENTS	\$173,904,885	2,392,350	883
3	OCESA-CIE	\$39,293,600	656,684	51
4	FRONTIERTOURING	\$31,397,038	277,466	38
5	BEAVER PRODUCTIONS	\$19,379,516	164,943	14
6	T4F-TIME FOR FUN	\$19,305,794	244,014	44
7	BIG CONCERTS INTERNATIONAL	\$12,129,490	225,892	4
8	FKP SCORPIO KONZERTPRODUKTIONEN	\$11,269,743	222,684	162
9	TEG	\$8,471,048	61,061	7
10	CÁRDENAS MARKETING NETWORK	\$8,197,531	84,805	9

McCartney at the O2 Arena in London last December.



TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	GEORGE STRAIT NRG Stadium, Houston March 17	\$12,660,700 \$400/\$30	80,108 1	Messina Touring Group/ AEG Presents
2	GEORGE STRAIT, CHRIS STAPLETON, CHRIS JANSON, ASHLEY McBRIDE Mercedes-Benz Stadium, Atlanta March 30	\$11,999,961 \$495/\$49	55,255 1	Messina Touring Group/ AEG Presents
3	PAUL McCARTNEY Allianz Parque, São Paulo March 26-27	\$8,733,620 \$228.80/\$51.42	90,384 2	T4F-Time for Fun
4	VIVE LATINO FESTIVAL Foro Sol, Mexico City March 16-17	\$8,571,619 \$52.98	161,784 2	OCESA-CIE
5	PA'L NORTE Parque Fundidora, Monterrey, Mexico March 22-23	\$8,149,691 \$61.94	131,584 2	OCESA-CIE
6	CÉLINE DION The Colosseum at Caesars Palace, Las Vegas March 1-16	\$7,894,048 \$184.56	42,772 10	Concerts West/AEG Presents
7	ED SHEERAN, PASSENGER, SHEKHINAH FNB Stadium, Johannesburg March 23-24	\$7,153,430 \$97.40/\$66.09/ \$52.18/\$41.74/ \$27.83	128,977 2	AEG Presents, Big Concerts International
8	EAGLES Forsyth Barr Stadium, Dunedin, New Zealand March 2	\$6,834,100 \$216.83	31,519 1	Frontier Touring
9	ANDRÉ RIEU Altice Arena, Libson, Portugal March 13-31	\$6,584,795 \$135.28/\$45.09	84,717 7	André Rieu Productions, Ritmos e Blues Lda
10	EMINEM Westpac Stadium, Wellington, New Zealand March 2	\$6,087,200 \$130.98	46,474 1	TEG Dainty
11	MAROON 5 National Stadium, Kaohsiung, Taiwan March 1	\$5,544,863 \$187.10/\$25.81	47,669 1	Live Nation
12	MAROON 5 National Stadium, Singapore March 7	\$5,532,079 \$197.45/\$72.20	43,301 1	Live Nation

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ELTON JOHN

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TOP BOXSCORES (CONT.)

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	PAUL McCARTNEY Campo Argentino de Polo, Buenos Aires, Argentina March 23	\$5,404,680 \$144.85/\$62.77	61,940 1	T4F-Time for Fun
14	ELTON JOHN Madison Square Garden, New York March 5-6	\$5,249,700 \$249.50/\$59.50	29,821 2	AEG Presents
15	ED SHEERAN, PASSENGER, SHEKHINAH Cape Town Stadium, Cape Town, South Africa March 27-28	\$4,976,060 \$83.43/\$66.05/ \$45.19/\$24.33	96,915 2	AEG Presents, Big Concerts International
16	BILLY JOEL Chase Field, Phoenix March 9	\$4,837,237 \$149.50/\$49.50	40,964 1	Live Nation
17	FLEETWOOD MAC Madison Square Garden, New York March 11, 18	\$4,769,179 \$293.50/\$223.50/ \$143.50/\$93.50/ \$63.50	30,912 2	Live Nation
18	ELTON JOHN Barclays Center, Brooklyn March 8-9	\$4,295,346 \$249.50/\$59.50	30,108 2	AEG Presents
19	EAGLES Qudos Bank Arena, Sydney March 13-14	\$3,745,690 \$282.93/\$70.68	21,795 2	Frontier Touring
20	EAGLES Rod Laver Arena, Melbourne, Australia March 5-6	\$3,730,010 \$164.16	22,722 2	Frontier Touring
21	BAD BUNNY Coliseo de Puerto Rico, San Juan, Puerto Rico March 8-10	\$3,729,143 \$175/\$20	48,080 3	Colectivo 84
22	PAUL McCARTNEY Estádio Major Antonio Couto Pereira, Curitiba, Brazil March 30	\$3,650,750 \$217.61/\$33.28	41,609 1	T4F-Time for Fun
23	DRAKE AccorHotels Arena, Paris March 13-15	\$3,493,867 \$175.30/\$76.10	30,475 3	Live Nation
24	ARCTIC MONKEYS Foro Sol, Mexico City March 24	\$3,490,224 \$54.14	64,467 1	OCESA-CIE
25	EAGLES Brisbane Entertainment Centre, Brisbane, Australia March 9-10	\$3,383,390 \$283.92/\$85.13	17,619 2	Frontier Touring
26	POST MALONE O2 Arena, London March 13-14	\$3,363,122 \$105.38/\$65.86	37,473 2	Live Nation
27	ERIC CHURCH Sprint Center, Kansas City, Mo. March 1-2	\$2,990,825 \$149/\$29	30,726 2	Messina Touring Group/ AEG Presents
28	ERIC CHURCH Greensboro Coliseum, Greensboro, N.C. March 15-16	\$2,972,763 \$149/\$29	31,570 2	Messina Touring Group/ AEG Presents
29	ERIC CHURCH Fiserv Forum, Milwaukee March 29-30	\$2,874,425 \$139/\$29	26,592 2	Messina Touring Group/ AEG Presents
30	ERIC CHURCH Allstate Arena, Rosemont, Ill. March 22-23	\$2,746,893 \$139/\$29	26,474 2	Messina Touring Group/ AEG Presents

BEHIND THE BOXSCORE

Team Players

Two top-grossing promoters join forces to close the Boxscore gap with Live Nation

BY DAVE BROOKS

IT TOOK FIVE LAW FIRMS more than two years to negotiate a merger between the world's largest concert promoters and just one afternoon inside a boardroom at the Montage Beverly Hills in California to close the deal.

"We had to tell the lawyers to stop talking," says Jay Marciano, chairman/CEO at AEG Presents, which bought a 50% stake in Frontier Touring earlier in April. "There's a time where you're down to a half-dozen points, and you've got to get the principals in a room and say yes or no on whatever's left."

The joint venture, announced April 1, opens up a new lane for AEG to expand into both Australia and Asia's Pacific Rim region, while creating new opportunities for Australian artists to grow their audiences in North America. Hours after the deal closed, Marciano and Frontier Touring and Mushroom Group founder Michael Gudinski discussed the strategies that allowed them to pull it off—and guide their ambitious plans going forward.

GO 50-50

While competitor Live Nation prefers acquiring a controlling interest in the promotion companies that it buys, AEG pursues agreements structured as a joint venture, buying a 50% stake in partners like The Bowery Presents, Messina Touring Group and now Frontier.

"These deals work best when you treat the person as an equal and you create a structure where everyone has to agree on big decisions," says Marciano.

PACKAGE THE NUMBERS

As two of the highest-grossing

concert promoters on *Billboard's* monthly Top Promoters list, the partners had to decide how they wanted to appear on the charts. AEG Presents landed at No. 2 on the year-end 2018 Promoters chart, combining its partner promoters like Messina Touring Group, The Bowery Presents and Concerts West for a total of \$1.5 billion in ticket sales—which it hopes to grow in order to close the gap with No. 1 competitor Live Nation, which reported \$3.7 billion in sales to *Billboard* last year.

Frontier came in at No. 3 on the 2018 Promoters chart, with \$245 million in reported ticket sales. Gudinski says he wanted to keep his boxscore reports separate from AEG to show the economic power of Australia and New Zealand.

"It's important that the touring shows see that it's worth making the long journey over," says Gudinski, who ultimately reached a compromise with AEG. Frontier will submit its individual concert and monthly grosses as Frontier, but will combine its total with AEG at the end of the year.

LOOK AHEAD

Marciano and Gudinski both believe there's a big opportunity in establishing a touring circuit in Southeast Asia, similar to those in North America and Europe.

"There's no other 40-market touring region other than the APEC region," says Marciano, referring to the Asia-Pacific Economic Cooperation forum, which counts Hong Kong, Singapore, South Korea and eight other Asian nations as members. He envisions a construction boom for performance venues like the new Bangkok Live Arena, which AEG is building with The Mall Group. ●



Marciano



Gudinski

Ariana Grande opened her *Sweetener* world tour on March 18.

TOP VENUES

15,001 or More Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MADISON SQUARE GARDEN New York	20,697	\$24,727,915	240,421	15
2	O2 ARENA London	21,000	\$16,257,932	220,358	13
3	FORO SOL Mexico City	55,000	\$13,684,103	264,417	4
4	NRG STADIUM Houston	72,220	\$12,660,700	80,108	1
5	MERCEDES-BENZ STADIUM Atlanta	71,000	\$11,999,961	55,255	1
6	T-MOBILE ARENA Las Vegas	20,000	\$11,807,819	118,824	9
7	QUDOS BANK ARENA Sydney	21,000	\$11,783,147	108,312	9
8	SPRINT CENTER Kansas City, Mo.	18,000	\$9,303,026	87,123	6
9	BARCLAYS CENTER Brooklyn	19,000	\$9,089,629	107,995	12
10	ALLIANZ PARQUE São Paulo	55,000	\$8,733,620	90,384	2



Bad Bunny (left) on March 14; Shawn Mendes in July 2018.

10,001-15,000 Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MERCEDES-BENZ ARENA Berlin	15,000	\$6,520,393	122,041	11
2	BRISBANE ENTERTAINMENT CENTRE Brisbane, Australia	13,500	\$6,171,202	54,557	6
3	BARCLAYCARD ARENA Hamburg, Germany	15,000	\$6,127,074	110,914	13
4	SSE ARENA, WEMBLEY London	12,530	\$6,112,512	91,172	11
5	VAN ANDEL ARENA Grand Rapids, Mich.	12,860	\$5,244,539	86,922	11
6	CHI HEALTH CENTER Omaha, Neb.	15,000	\$3,621,984	29,406	2
7	INTRUST BANK ARENA Wichita, Kan.	15,000	\$2,868,891	33,722	4
8	ROYAL ARENA Copenhagen, Denmark	12,500	\$2,824,027	35,627	3
9	IMPACT ARENA Bangkok	12,000	\$2,304,688	18,301	1
10	PECHANGA ARENA SAN DIEGO San Diego	15,000	\$2,214,341	27,220	3

5,001-10,000 Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MOHEGAN SUN ARENA Uncasville, Conn.	10,000	\$4,703,808	55,197	8
2	AUDITORIO NACIONAL Mexico City	9,683	\$3,852,484	64,968	7
3	ZAPPOS THEATER AT PLANET HOLLYWOOD Las Vegas	7,000	\$3,313,209	20,741	6
4	MICROSOFT THEATER Los Angeles	7,100	\$3,058,235	42,478	7
5	BILL GRAHAM CIVIC AUDITORIUM San Francisco	7,000	\$2,448,888	36,193	5
6	HORDERN PAVILION Sydney	5,500	\$2,094,818	25,399	4
7	SIRROMET WINERY Brisbane, Australia	10,000	\$1,911,378	18,789	2
8	BIMBADGEN ESTATE Hunter Valley, Australia	6,000	\$1,781,715	17,332	2
9	VERIZON THEATRE Grand Prairie, Texas	6,350	\$1,754,333	37,176	11
10	RADIO CITY MUSIC HALL New York	5,900	\$1,703,792	11,876	2

5,000 or Less Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE Las Vegas	4,000	\$9,516,427	56,817	14
2	BEACON THEATRE New York	2,900	\$4,088,601	55,893	22
3	CHICAGO THEATRE Chicago	3,604	\$3,705,223	57,608	19
4	THE MET PHILADELPHIA Philadelphia	3,500	\$3,514,936	48,032	15
5	DURHAM PERFORMING ARTS CENTER Durham, N.C.	2,712	\$3,503,133	48,854	18
6	ICC SYDNEY THEATRE Sydney	3,500	\$3,137,083	32,933	5
7	WILLIAM SAROYAN THEATRE Fresno, Calif.	2,290	\$2,628,168	31,709	17
8	BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENE THEATER Fort Lauderdale, Fla.	2,700	\$2,391,562	28,179	16
9	ORPHEUM THEATRE Minneapolis	2,618	\$2,245,181	35,040	19
10	FOX THEATRE Atlanta	4,600	\$2,166,398	30,744	9

Billboard Artist 100

April 20
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
5	5	1	#1 KHALID	RIGHT HAND/RCA	1	110
12	1	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	33
49	20	3	LIL NAS X	COLUMBIA	3	4
1	2	4	ARIANA GRANDE	REPUBLIC	1	218
2	3	5	POST MALONE	REPUBLIC	1	146
6	10	6	BTS	BIGHIT ENTERTAINMENT	1	131
-	4	7	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	4	4
25	23	8	JONAS BROTHERS	REPUBLIC	5	6
3	7	9	QUEEN	HOLLYWOOD	1	50
8	8	10	IMAGINE DRAGONS	KID NAKORNER/INTERSCOPE/IGA	1	218
15	12	11	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	110
		RE-ENTRY	SARA BAREILLES	EPIC	12	3
10	11	13	HALSEY	CAPITOL	1	174
-	6	14	GEORGE STRAIT	MCA NASHVILLE/UMGN	6	15
9	9	15	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	91
		NEW	BROOKS & DUNN	ARISTA NASHVILLE/SMN	16	1
16	13	17	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	250
26	26	18	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	72
-	82	19	BLACKPINK	YG/INTERSCOPE/IGA	19	4
21	19	20	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	95
17	17	21	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	134
		RE-ENTRY	REBA MCENTIRE	ROCKIN' R/BIG MACHINE/BMLG	8	15
14	14	23	LADY GAGA	INTERSCOPE/IGA	1	110
11	16	24	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	47
45	38	25	BRETT YOUNG	BMLG	15	123
18	21	26	BRUNO MARS	ATLANTIC/AG	1	238
19	22	27	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	58
22	30	28	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	181
48	31	29	THOMAS RHETT	VALORY/BMLG	1	219

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
24	24	30	MARSHMELLO	JOYTIME COLLECTIVE	4	78
23	25	31	ED SHEERAN	ATLANTIC/AG	1	244
31	32	32	AVA MAX	ATLANTIC/AG	31	15
20	18	33	P!NK	RCA	1	147
-	28	34	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	219
29	33	35	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	153
30	27	36	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	151
42	45	37	FLORIDA GEORGIA LINE	BMLG	1	250
44	53	38	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	108
32	37	39	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	48
33	36	40	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	25
28	34	41	BRADLEY COOPER	INTERSCOPE/IGA	3	28
38	43	42	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	51
4	15	43	MOTLEY CRUE	MOTLEY/ELEVEN SEVEN/ETLG	4	3
41	46	44	21 SAVAGE	SLAUGHTER GANG/EPIC	5	76
34	40	45	MAROON 5	222/INTERSCOPE/IGA	1	250
36	49	46	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	250
40	41	47	BLUEFACE	FIFTH AMENDMENT/EONE	35	11
35	44	48	SHAWN MENDES	ISLAND	1	218
56	56	49	JASON ALDEAN	MACON/BROKEN BOW/BMG	1	228



NO. 1 Khalid

Khalid logs his first week at No. 1 on the Artist 100 as his new album, *Free Spirit*, debuts as his first chart-topper on the Billboard 200 (see page 102) and generates his fourth top 10 on the Billboard Hot 100 — and first as sole lead artist — as “Better” bounds 16-8 (page 3).

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 Chart Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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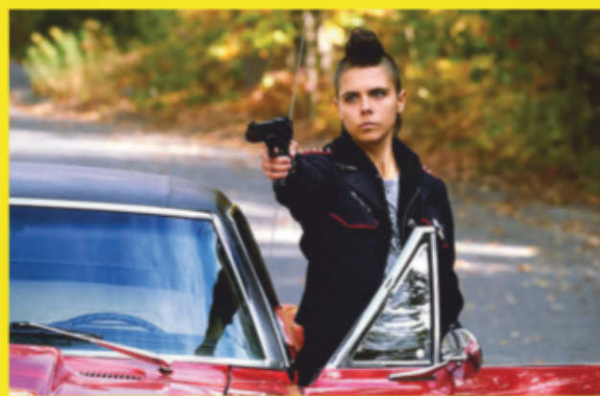
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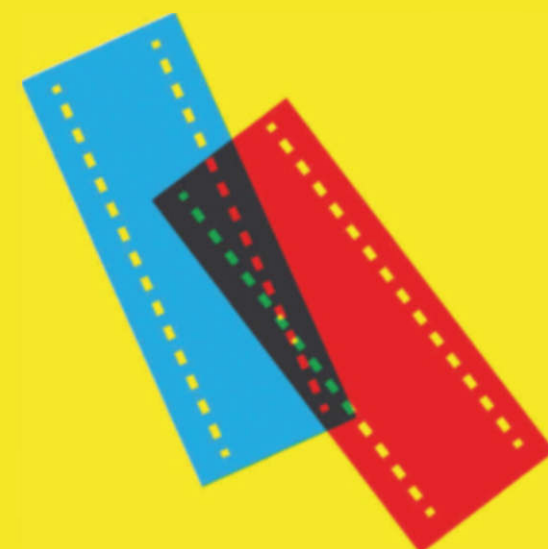
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PUP Love

Punk-rock quartet **PUP** (above) debuts at No. 4 on the Emerging Artists chart as its third full-length, *Morbid Stuff*, debuts at No. 1 on Heatseekers Albums with 6,000 copies sold, according to Nielsen Music. The set marks the second charted LP for the group (whose name stands for Pathetic Use of Potential), following *The Dream Is Over*, which led the Heatseekers Albums list in June 2016.

Singer-songwriter **Weyes Blood** (born **Natalie Mering**) debuts at No. 18 on Emerging Artists as her fourth LP, *Titanic Rising*, opens at No. 3 on Heatseekers Albums (3,000 sold).

Plus, hip-hop producer **Hit-Boy** enters Emerging Artists at No. 48 thanks to **Nipsey Hussle's** "Racks in the Middle," on which Hit-Boy is featured with **Roddy Ricch**. The track becomes all three artists' first top 40 entry on the Billboard Hot 100 (44-26). Hit-Boy has produced songs for stars such as **Beyoncé**, **Kendrick Lamar** and **Kanye West**.

—Xander Zellner

CHART BEAT



RADIO SHOWS BTS SOME 'LUV'

The **Halsey**-featuring "Boy With Luv" by **BTS** (above) debuts at No. 35 on the Mainstream Top 40 radio airplay chart after just three days of tracking following its release on April 12. The K-pop kings log their highest debut among four entries on the chart so far. Their first three hits all peaked in 2018: "MIC Drop" (featuring **Desiigner**; No. 25); "Fake Love" (No. 34); and **Steve Aoki's** "Waste It on Me," on which BTS is featured (No. 38). The septet's single is from its new release, *Map of the Soul: Persona*, which is primed to launch atop the April 27 **Billboard 200**.

—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
43	47	50	MEEK MILL	MAYBACH/ATLANTIC/AG	1	51
50	51	51	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	40
7	42	52	XXXTENTACION	BAD VIBES FOREVER	1	87
RE-ENTRY	53	53	ROMEO SANTOS	SONY MUSIC LATIN	18	26
-	52	54	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	246
27	48	55	DEAN LEWIS	ISLAND	27	15
47	35	56	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	176
59	54	57	SAM SMITH	CAPITOL	1	153
37	50	58	YNW MELLY	YNW MELLY/300/AG	35	8
57	57	59	NORMANI	KEEP COOL/RCA	50	31
54	70	60	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	187
80	71	61	OLD DOMINION	RCA NASHVILLE/SMN	10	121
51	55	62	TAYLOR SWIFT	REPUBLIC	1	246
RE-ENTRY	63	63	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	9	15
52	61	64	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	208
67	63	65	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	221
RE-ENTRY	66	66	ERIC CHURCH	EMI NASHVILLE/UMGN	4	166
60	58	67	5 SECONDS OF SUMMER	ONE MODE/CAPITOL	1	107
85	81	68	MORGAN WALLEN	BIG LOUD	68	7
RE-ENTRY	69	69	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	60
55	69	70	METALLICA	BLACKENED	2	197
62	62	71	BEBE REXHA	WARNER BROS.	23	110
RE-ENTRY	72	72	CHER	WARNER BROS.	2	8
58	59	73	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	6	94
65	67	74	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	7
RE-ENTRY	75	75	LUKAS GRAHAM	WARNER BROS.	5	53
68	72	76	KELSEA BALLERINI	BLACK RIVER	18	78
95	65	77	EXO	SM	9	34
82	83	78	LAUV	LAUV/AWAL-KOBALT	43	48
70	74	79	BAD BUNNY	RIMAS	23	56
63	68	80	ADELE	XL/COLUMBIA	1	211
72	77	81	CAMILA CABELLO	SYCO/EPIC	1	122
89	87	82	CHASE RICE	DACK JAMELS/BMG/BROKEN BOW/BBMG	13	25
RE-ENTRY	83	83	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	2	181
79	86	84	LYNYRD SKYNYRD	BLACKBIRD PRODUCTION PARTNERS/LOUD & BULL	40	48
69	80	85	PINKFONG	SMART STUDY	59	5
71	73	86	BASTILLE	VIRGIN/CAPITOL	15	56
77	90	87	THE BEATLES	APPLE/CAPITOL/UME	5	76
RE-ENTRY	88	88	PERIPHERY	3DOT/EONE	30	3
75	79	89	DADDY YANKEE	EL CARTEL/UMLE	19	67
88	88	90	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	121
66	84	91	HOZIER	RUBYWORKS/COLUMBIA	3	76
RE-ENTRY	92	92	NIRVANA	SUB POP/DGC/GEFFEN/INTERSCOPE/UME	61	8
NEW	93	93	PUP	LITTLE DIPPER/RISE	93	1
RE-ENTRY	94	94	EAGLES	ERC	10	40
-	100	95	JON PARDI	CAPITOL NASHVILLE/UMGN	28	70
91	93	96	BENNY BLANCO	FRIENDS KEEP SECRETS/INTERSCOPE/IGA	76	12
76	85	97	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	72
NEW	98	98	CALBOY	PAPER GANG/POLO GROUNDS/RCA	98	1
NEW	99	99	DABABY	SOUTHCOAST/INTERSCOPE/IGA	99	1
46	95	100	FLEETWOOD MAC	UNSIGNED	46	35

Emerging Artists

April 20
2019
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 3 WKS CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	19
3	4	2	LAUV	LAUV/AWAL-KOBALT	1	83
2	2	3	PINKFONG	SMART STUDY	1	28
NEW	4	4	PUP	LITTLE DIPPER/RISE	4	1
8	6	5	CALBOY	PAPER GANG/POLO GROUNDS/RCA	5	18
9	8	6	RILEY GREEN	BMLG	6	24
6	5	7	FLETCHER	SNAPBACK/CAPITOL	5	9
16	9	8	RODDY RICCH	BIRD VISION/ATLANTIC/AG	8	17
14	10	9	MABEL	POLYDOR/CAPITOL	9	6
17	15	10	LOVELYTHEBAND	RED	1	55
19	12	11	MEGAN THEE STALLION	1501 CERTIFIED/300/AG	11	5
-	19	12	LOUIS TOMLINSON	78/SYCO/EPIC	2	61
13	11	13	YK OSIRIS	DEF JAM	10	8
15	14	14	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	13	11
RE-ENTRY	15	15	ASHLEY MCBRYDE	ATLANTIC/WMN	3	5
22	13	16	NLE CHOPPA	NO LOVE	13	7
12	18	17	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	35
NEW	18	18	WEYES BLOOD	SUB POP	18	1
NEW	19	19	THE HU	ELEVEN SEVEN/E7LG	19	1
24	22	20	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	56
10	7	21	TOMORROW X TOGETHER	BIGHT ENTERTAINMENT/REPUBLIC	1	5
35	21	22	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	21	5
5	17	23	STRAY KIDS	JYP	5	11
43	24	24	ALLY BROOKE	LATIUM/ATLANTIC/AG	24	4
27	27	25	DAVIDO	VMUSIC/RCA	25	9
-	16	26	VICTORIA MONET	VICTORIA MONET/EMPIRE	16	2
NEW	27	27	ENTERPRISE EARTH	GOOD FIGHT/EONE	27	1
21	25	28	MITCHELL TENPENNY	RISERHOUSE/COLUMBIA NASHVILLE/SMN	2	40
NEW	29	29	SAFE	BANDO/BPG/RCA	29	1
30	29	30	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	17	15
23	26	31	PARDISON FONTAINE	ATLANTIC/AG	10	29
36	23	32	MONSTA X	STARSHIP ENTERTAINMENT	11	52
33	28	33	LALI	ARIOLA/SONY MUSIC ARGENTINA	27	23
31	32	34	SUMMER WALKER	LYRN/INTERSCOPE/IGA	19	23
NEW	35	35	MOLLY TUTTLE	COMPASS	35	1
34	33	36	MANUEL TURIZO	LA INDUSTRIA/SONY MUSIC LATIN	25	28
41	34	37	SHAED	PHOTO FINISH	34	10
RE-ENTRY	38	38	SEBASTIAN YATRA	UNIVERSAL MUSIC LATINO/UMLE	19	7
RE-ENTRY	39	39	FIERSA BESARI	FIERSA BESARI	39	2
-	40	40	POLO G	COLUMBIA	40	2
46	36	41	JOSH BALDWIN	BETHEL	32	14
RE-ENTRY	42	42	WAYV	LABEL V	16	9
44	35	43	JACQUEES	CASH MONEY/REPUBLIC	5	61
45	37	44	NICOLE BUS	ROC NATION	36	5
-	42	45	I AM THEY	ESSENTIAL/PLG	30	3
39	38	46	GABBY BARRETT	UNSIGNED	33	6
48	41	47	CALUM SCOTT	CAPITOL	4	56
NEW	48	48	HIT-BOY	HS87/INTERSCOPE/IGA	48	1
-	50	49	THE BONFYRE	TOLER HEIGHTS/HITCO	45	4
18	45	50	LIZZO	NICE LIFE/ATLANTIC/AG	18	5

PROMOTION

Billboard

Special Issue
ON SALE
MAY 11, 2019

2019

VIVA PUERTO RICO

On May 11th, *Billboard* will spotlight and pay tribute to the beautiful island of Puerto Rico. Vibrant in culture and authenticity, the music of Puerto Rico encompasses many genres ranging from bomba to the illustrious sensation of reggaeton.

This special editorial feature will focus on Puerto Rico's music scene, top venues, and pay tribute to the island's rich history of music and talent.

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Editorial content subject to change

Billboard 200

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2019
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LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 1WK KHALID RIGHT HAND/RCA	Free Spirit	1	1
1	2	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	2
2	3	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	12
3	4	ARIANA GRANDE REPUBLIC	Thank U, Next	1	9
5	5	JUICE WRLD GRADE A/INTERSCOPE/IGA	Death Race For Love	1	5
NEW	6	SARA BAREILLES EPIC	Amidst The Chaos	6	1
7	7	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	50
NEW	8	BROOKS & DUNN ARISTA NASHVILLE/SMN	Reboot	8	1
9	9	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	16
10	10	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	41
13	11	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	97
8	12	LADY GAGA & BRADLEY COOPER ▲ INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	27
11	13	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	2	17
12	14	QUEEN ● HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	25
19	15	DABABY SOUTHCOAST/INTERSCOPE/IGA	Baby On Baby	15	6
16	16	MEEK MILL ● MAYBACH/ATLANTIC/AG	Championships	1	19
6	17	NAV XO/REPUBLIC	Bad Habits	1	3
NEW	18	ROMEO SANTOS SONY MUSIC LATIN	Utopia	18	1
17	19	TRAVIS SCOTT ▲ CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	36
4	20	GEORGE STRAIT MCA NASHVILLE/UMGN	Honky Tonk Time Machine	4	2
15	21	BILLIE EILISH ● DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	68
NEW	22	REBA MCENTIRE ROCKIN' R/BIG MACHINE/BMLG	Stronger Than The Truth	22	1
42	23	GG DAN + SHAY ● WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	42
NEW	24	BLACKPINK YG/INTERSCOPE/IGA	Kill This Love (EP)	24	1
23	25	JUICE WRLD ● GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	47
22	26	21 SAVAGE ● SLAUGHTER GANG/EPIC	I Am > I Was	1	16
27	27	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	53
25	28	GUNNA YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	7
24	29	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	70
20	30	RICH THE KID RICH FOREVER/INTERSCOPE/IGA	The World Is Yours 2	4	3
30	31	POST MALONE ▲ REPUBLIC	Stoney	4	122
31	32	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	27
35	33	KHALID ▲ RIGHT HAND/RCA	American Teen	4	110
26	34	XXXTENTACION ▲ BAD VIBES FOREVER	?	1	56
32	35	BAD BUNNY RIMAS	X 100PRE	11	16
43	36	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	5
21	37	MOTLEY CRUE MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	10	3
33	38	YNW MELLY YNW MELLY/300/AG	I Am You	20	14
38	39	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	185
37	40	KODAK BLACK ● DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	17
41	41	ELLA MAI ● 10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	26
40	42	ED SHEERAN ▲ ATLANTIC/AG	+ (Divide)	1	110
RE	43	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	333
34	44	OFFSET QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	7
39	45	LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	3	31
44	46	YNW MELLY YNW MELLY/300/AG	We All Shine	27	12
49	47	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	187
55	48	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	34
45	49	FUTURE Future Hndrxx Presents: The WIZRD FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	12
46	50	ARIANA GRANDE ▲ REPUBLIC	Sweetener	1	34

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
48	51	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	19
50	52	LIL WAYNE ▲ YOUNG MONEY/REPUBLIC	Tha Carter V	1	28
53	53	PANIC! AT THE DISCO ● DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	42
56	54	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	104
60	55	FLORIDA GEORGIA LINE BMLG	Can't Say I Ain't Country	4	8
51	56	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	16
57	57	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	85
47	58	LIL SKIES ALL WE GOT/ATLANTIC/AG	Shelby	5	6
59	59	IMAGINE DRAGONS ▲ KID/MAKORNER/INTERSCOPE/IGA	Evolve	2	94
58	60	IMAGINE DRAGONS KID/MAKORNER/INTERSCOPE/IGA	Origins	2	22
61	61	ELTON JOHN ● ROCKET/ISLAND/UMI	Diamonds	23	74
67	62	BAZZI ● ZZZ/AMCOSMUSIC/ATLANTIC/AG	Cosmic	14	53
54	63	TOM PETTY AND THE HEARTBREAKERS GEFFEN/UMI	The Best Of Everything	16	6
NEW	64	PERIPHERY 3DOT/EONE	Periphery IV: Hail Stan	64	1
66	65	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	440
70	66	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	22
72	67	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	569
68	68	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	32
73	69	RODDY RICCH BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	68	21
125	70	PS BRETT YOUNG ▲ BMLG	Brett Young	18	113
82	71	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	123
76	72	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	154
71	73	METRO BOOMIN ● BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	23
80	74	LIL BABY ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	47
64	75	HOZIER RUBYWORKS/COLUMBIA	Wasteland, Baby!	1	6
97	76	NICKI MINAJ ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	35
78	77	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	63
77	78	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	19
84	79	JOURNEY ● COLUMBIA/LEGACY	Journey's Greatest Hits	10	559
86	80	JASON ALDEAN ● MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	52
75	81	MARSHMELLO JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	10
88	82	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	319
74	83	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE	?	17	85
87	84	2PAC ● AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	267
93	85	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	227
85	86	SOUNDTRACK ▲ WALT DISNEY	Moana	2	125
89	87	CREEDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	414
90	88	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	108
63	89	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT	Crenshaw	63	2
92	90	H.E.R. ● RCA	H.E.R.	23	77
91	91	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	reputation	1	74
94	92	J. COLE ▲ DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	51
81	93	BLUEFACE FIFTH AMENDMENT/EONE	Famous Cryp	29	14
69	94	CITY GIRLS QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	55	14
99	95	GEORGE STRAIT ▲ MCA NASHVILLE/UMGN	50 Number Ones	1	106
95	96	BENNY BLANCO FRIENDS KEEP SECRETS (EP) FRIENDS KEEP SECRETS/INTERSCOPE/IGA	Friends Keep Secrets (EP)	41	18
96	97	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	138
79	98	DEAN LEWIS ISLAND	A Place We Knew	31	3
105	99	MORGAN WALLEN BIG LOUD	If I Know Me	72	28
98	100	MAC MILLER WARNER BROS.	Swimming	3	36



Spirit Soars

Khalid notches his first No. 1 on the Billboard 200 as his third release, *Free Spirit*, opens atop the tally. The set starts with 202,000 equivalent album units earned in the week ending April 11, according to Nielsen Music — the fourth-largest week of 2019 for an album and the biggest for a solo male artist. The only bigger weeks logged so far in 2019 are the starting frames of *Ariana Grande's Thank U, Next* (360,000), *Billie Eilish's When We All Fall Asleep, Where Do We Go?* (313,000) and *Backstreet Boys' DNA* (234,000).

Of *Free Spirit's* opening-week sum, 111,000 were streaming-equivalent album units (translating to 146.9 million on-demand audio streams for the album's tracks), 85,000 were album sales (boosted by a concert ticket/album sale redemption offer with his upcoming tour) and 6,000 were track-equivalent album units.

Khalid will likely step aside after one week in charge, as industry forecasters suggest **BTS'** new *Map of the Soul: Persona* will open atop the April 27 chart. The title could launch with between 200,000 and 225,000 units earned in the week ending April 18.

If *Map of the Soul* starts with more than 200,000 units, it will be the third consecutive week that a No. 1 album has tallied 200,000-plus units, following *Free Spirit* and *When We All Fall Asleep*. The last time the chart's No. 1 set moved that amount three weeks in a row was between Aug. 18 and Sept. 1, 2018, when **Travis Scott's Astroworld** clocked its first two weeks at the top (537,000 and 205,000 units) and the debut week of *Sweetener* (231,000). —Keith Caulfield

The Billboard 200 chart ranks the most popular albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums).

SALES DATA COMPILED BY
nielsen
MUSIC

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
83	101	2 CHAINZ		GAMEBREAR/DEF JAM	Rap Or Go To The League	4	6
101	102	THE WEEKND	▲	XO/REPUBLIC	Starboy	1	124
103	103	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	50
109	104	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT	Slauson Boy 2	104	2
111	105	THOMAS RHETT	▲	VALORY/BMLG	Life Changes	1	83
NEW	106	PUP		LITTLE DIPPER/RISE	Morbid Stuff	106	1
107	107	I PREVAIL		FEARLESS/CONCORD	Trauma	14	2
104	108	MAROON 5	▲	222/INTERSCOPE/IGA	Red Pill Blues	2	75
100	109	KEHLANI		TIME BOMB/ATLANTIC/AG	While We Wait	9	7
149	110	NIRVANA	◆	SUB POP/DGC/GEFFEN/UMI	Nevermind	1	420
106	111	THE NOTORIOUS B.I.G.	▲	BAD BOY/RHINO	Greatest Hits	1	170
110	112	GUNS N' ROSES	▲	GEFFEN/UMI	Greatest Hits	3	465
112	113	IMAGINE DRAGONS	▲	KID INAKORNER/INTERSCOPE/IGA	Night Visions	2	341
118	114	SZA	▲	TOP DAWG/RCA	Ctrl	3	96
121	115	BEBE REXHA	●	WARNER BROS.	Expectations	13	42
108	116	NF	▲	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	79
124	117	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	140
102	118	FLEETWOOD MAC	◆	WARNER BROS./RHINO	Rumours	1	316
127	119	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	337
114	120	SHAWN MENDES	●	ISLAND	Shawn Mendes	1	46
115	121	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 3	3	22
129	122	TWENTY ONE PILOTS	●	FUELED BY RAMEN/EMG	Trench	2	27
113	123	CAMILA CABELLO	▲	SYCO/EPIC	Camila	1	65
117	124	BRUNO MARS	▲	ATLANTIC/AG	24K Magic	2	125
131	125	ZAC BROWN BAND		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	206
126	126	THE WEEKND	▲	XO/REPUBLIC	Beauty Behind The Madness	1	188
114	127	MICHAEL JACKSON	▲	EPIC/LEGACY	The Essential Michael Jackson	31	272
171	128	CARRIE UNDERWOOD	●	CAPITOL NASHVILLE/UMGN	Cry Pretty	1	29
120	129	TORY LANEZ		MAD LOVE/INTERSCOPE/IGA	LoVe me NOW?	4	24
119	130	6IX9INE		SCUMGANG	DUMMY BOY	2	20
130	131	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	167
122	132	JOJI		88RISING/12TONE	BALLADS 1	3	23
172	133	BRETT YOUNG		BMLG	Ticket To L.A.	15	11
136	134	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UMI	Greatest Hits	8	272
12	135	ED SHEERAN	▲	ATLANTIC/AG	X	1	251
134	136	TRAVIS SCOTT	▲	GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	136
137	137	QUEEN	▲	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	139
133	138	KEVIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	28
144	139	ALEC BENJAMIN		ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	127	13
128	140	5 SECONDS OF SUMMER		ONE MODE/CAPITOL	Youngblood	1	43
141	141	LIL MOSEY		INTERSCOPE/IGA	Northsbest	29	25
137	142	EAGLES	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	269
RE	143	CHER		WARNER BROS.	Dancing Queen	3	7
135	144	SOUNDTRACK	▲	Black Panther: The Album, Music From And Inspired By	Black Panther: The Album, Music From And Inspired By	1	61
145	145	BLAKE SHELTON		WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	144
146	146	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	280
132	147	SUMMER WALKER		LVRN/INTERSCOPE/IGA	Last Day Of Summer	44	23
139	148	METALLICA	◆	BLACKENED/RHINO	Metallica	1	530
141	149	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	204
138	150	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	250

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
148	151	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	354
189	152	CHRIS STAPLETON	●	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	45
146	153	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	4Respect 4Freedom 4Loyalty...	14	30
154	154	CHRIS BROWN	▲	RCA	Heartbreak On A Full Moon	3	75
147	155	THE BEATLES	◆	APPLE/CAPITOL/UMI	Abbey Road	1	304
159	156	THE BEATLES	◆	APPLE/CAPITOL/UMI	1	1	363
156	157	THE ROLLING STONES	◆	ABKCO	Hot Rocks 1964-1971	4	304
152	158	HALSEY	▲	ASTRALWERKS	hopeless fountain kingdom	1	97
155	159	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	35
157	160	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	1989	1	226
161	161	PLAYBOI CARTI		AWGE/INTERSCOPE/IGA	Die Lit	3	44
145	162	GUCCI MANE		GUWOP/ATLANTIC/AG	Evil Genius	5	18
164	163	OZUNA	▲	VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	Aura	7	33
165	164	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	64
160	165	PINKFONG		SMART STUDY	Pinkfong Presents: The Best Of Baby Shark	100	6
167	166	LIL SKIES	●	ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	66
162	167	THE BEACH BOYS	▲	Sounds Of Summer: The Very Best Of The Beach Boys	Sounds Of Summer: The Very Best Of The Beach Boys	16	157
RE	168	SAM HUNT	▲	MCA NASHVILLE/UMGN	Montevallo	3	212
174	169	SOUNDTRACK		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	42
163	170	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	144
178	171	FUTURE & JUICE WRLD		Future & Juice WRLD Present... WRLD ON DRUGS	Future & Juice WRLD Present... WRLD ON DRUGS	2	25
175	172	ADELE	◆	XL/COLUMBIA	21	1	410
181	173	BRUNO MARS	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	417
177	174	DUA LIPA	●	WARNER BROS.	Dua Lipa	27	93
183	175	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	181
173	176	LIL DURK		ALAMO/INTERSCOPE/IGA	Signed To The Streets 1	17	21
RE	177	BROOKS & DUNN	▲	ARISTA NASHVILLE/LEGACY	The Greatest Hits Collection	4	91
176	178	ADELE	◆	XL/COLUMBIA	25	1	172
182	179	DANIEL CAESAR		GOLDEN CHILD	Freudian	25	80
186	180	KELSEA BALLERINI		BLACK RIVER	Unapologetically	7	14
NEW	181	VARIOUS ARTISTS		Now That's What I Call Country, Vol. 12	Now That's What I Call Country, Vol. 12	181	1
185	182	HOZIER	▲	RUBYWORKS/COLUMBIA	Hozier	2	179
184	183	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	362
190	184	BON JOVI	▲	ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	123
RE	185	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	32
RE	186	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	100
RE	187	GUNNA		YOUNG STONER LIFE/300/AG	Drip Season 3	55	57
191	188	6LACK		LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	3	30
RE	189	LAUV		LAUV/AWAL-KOBALT	I met you when I was 18. (the playlist)	50	38
199	190	KANYE WEST	▲	G.O.O.D./DEF JAM	The Life Of Pablo	1	135
197	191	KODAK BLACK	▲	DOL LAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	85
196	192	QUAVO		QUALITY CONTROL/MGTOWN/CAPITOL	Quavo Huncho	2	27
RE	193	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	123
195	194	JORDAN DAVIS		MCA NASHVILLE/UMGN	Home State	47	11
RE	195	MIGOS		QUALITY CONTROL/300/AG	Culture	1	107
RE	196	OZUNA	▲	VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	Odisea	22	81
194	197	SOUNDTRACK	▲	WALT DISNEY	Frozen	1	131
180	198	LIL PUMP		THA LIGHTS GLOBAL/WARNER BROS.	Harverd Dropout	7	7
NEW	199	GRIZ		GRIZ	Ride Waves	199	1
RE	200	AJR	●	AJR/BMG	The Click	61	44

23

DAN + SHAY
Dan + Shay

DAN + SHAY

Dan + Shay's former top 10 album gets a boost following the duo's big night at the Academy of Country Music Awards on April 7. The album climbs 42-23 (its highest rank since July 28, 2018 — the set's fourth week on the list, when it ranked at No. 23) with 20,000 equivalent album units earned (up 40%) in the week ending April 11, according to Nielsen Music. The pair won three trophies at the ACM Awards: vocal duo of the year, and song and single of the year (both for "Tequila"). —k.c.

36

MAREN MORRIS
Girl

Girl bumps 43-36 with 16,000 units (up 10%), of which 4,000 were in album sales (up 48%), thanks to both her performance at the ACM Awards and Girl's vinyl release on April 5. (It sold 1,000 on vinyl for the week.)

181

VARIOUS ARTISTS
Now That's What I Call Country, Vol. 12

The Now That's What I Call Music! series charts its 139th effort on the tally (and 20th country-flavored album to reach the list) as Vol. 12 debuts with 6,000 units (all from album sales).

Cobain Recalled; Blackpink Bows

Following tributes to and publicity surrounding the 25th anniversary of **Kurt Cobain's** death on April 5, his band **Nirvana's** catalog experiences significant increases in consumption, according to Nielsen Music. In the week ending April 11, the group's total equivalent album units earned rose 25% (to 17,000) while the act's songs logged a 16% gain in on-demand streams (audio and video combined).

Nirvana's 1991 album, *Nevermind*, is an obvious beneficiary of fans remembering Cobain and his legacy. The set climbs 149-111 on the Billboard 200 (8,000 units; up 19%) and re-enters Top Album Sales at No. 69 with 2,000 copies sold (up 32%). (For the full 100-position Top Album Sales chart, go to billboard.com.) Live set *MTV Unplugged in New York* also gets a boost, re-entering Top Album Sales at No. 93 with 2,000 sold (up 47%). On Alternative Albums, *Nevermind* climbs 13-9 (its highest rank since the chart began including catalog titles on Feb. 11, 2017).

Elsewhere on the charts, K-pop girl group **Blackpink** debuts at No. 24 on the Billboard 200 with *Kill This Love*, surpassing its own record for the highest-charting female K-pop act on the list (beating the No. 40 peak of *Square Up* on June 30, 2018). *Kill This Love* launches with 19,000 units (of which 9,000 were in album sales).

Kill This Love is Blackpink's second No. 1 on World Albums after *Square Up*. On World Digital Song Sales, all five tracks from *Kill This Love* are in the top 10. The title track rises 2-1 (its first week atop the list) with 7,000 sold (up 31%).

—Keith Caulfield



Album Sales

April 20
2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 1 WK KHALID		Free Spirit	1
NEW	2	SARA BAREILLES		Amidst The Chaos	1
1	3	BILLIE EILISH		When We All Fall Asleep, Where Do We Go?	2
NEW	4	BROOKS & DUNN		Reboot	1
NEW	5	REBA MCENTIRE		Stronger Than The Truth	1
2	6	GEORGE STRAIT		Honky Tonk Time Machine	2
5	7	NIPSEY HUSSLE		Victory Lap	6
7	8	LADY GAGA & BRADLEY COOPER		A Star Is Born (Soundtrack)	27
NEW	9	PERIPHERY		Periphery IV: Hail Stan	1
NEW	10	BLACKPINK		Kill This Love (EP)	1
NEW	11	ROMEO SANTOS		Utopia	1
9	12	QUEEN		Bohemian Rhapsody (Soundtrack)	25
RE	13	CHER		Dancing Queen	20
NEW	14	PUP		Morbid Stuff	1
18	15	VARIOUS ARTISTS		Now That's What I Call Country, Volume 12	2
12	16	LAUREN DAIGLE		Look Up Child	31
13	17	SOUNDTRACK		The Greatest Showman	70
19	18	QUEEN		Greatest Hits	274
29	19	LUKE COMBS		This One's For You	88
23	20	HOZIER		Wasteland, Baby!	6
RE	21	DAN + SHAY		Dan + Shay	24
40	22	KACEY MUSGRAVES		Golden Hour	31
17	23	QUEEN		Greatest Hits II & III: The Platinum Collection	31
11	24	MOTLEY CRUE		The Dirt (Soundtrack)	3
49	25	MAREN MORRIS		GIRL	5
33	26	CHRIS STAPLETON		Traveller	187
24	27	ARIANA GRANDE		Thank U, Next	9
4	28	I PREVAIL		Trauma	2
25	29	SOUNDTRACK		Spider-Man: Into The Spider-Verse	17
42	30	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	276
36	31	ORIGINAL BROADWAY CAST		Hamilton: An American Musical	184
35	32	VARIOUS ARTISTS		NOW 69	10
NEW	33	GRIZ		Ride Waves	1
NEW	34	WEYES BLOOD		Titanic Rising	1
20	35	BILLIE EILISH		Dont Smile At Me	14
50	36	SOUNDTRACK		Guardians of The Galaxy: Awesome Mix Vol. 1	231
RE	37	GEORGE STRAIT		Icon 2: George Strait	3
47	38	FLORIDA GEORGIA LINE		Can't Say I Ain't Country	8
46	39	METALLICA		Metallica	497
64	40	CARRIE UNDERWOOD		Cry Pretty	30
65	41	DRAKE		Scorpion	25
30	42	MOTLEY CRUE		Greatest Hits	65
53	43	POST MALONE		beerbongs & bentleys	45
41	44	TOM PETTY AND THE HEARTBREAKERS		The Best Of Everything	6
84	45	CHRIS STAPLETON		From A Room: Volume 2	68
60	46	BOB MARLEY AND THE WAILERS		Legend: The Best Of...	411
59	47	IMAGINE DRAGONS		Origins	22
54	48	FLEETWOOD MAC		Rumours	137
68	49	LYNYRD SKYNYRD		Icon: Lynyrd Skynyrd	82
86	50	BACKSTREET BOYS		DNA	11

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 1 WK PUP		Morbid Stuff	1
NEW	2	GRIZ		Ride Waves	1
NEW	3	WEYES BLOOD		Titanic Rising	1
NEW	4	ENTERPRISE EARTH		Luciferous	1
NEW	5	MOLLY TUTTLE		When You're Ready	1
NEW	6	ELUVEITIE		Ategnatos	1
NEW	7	DON FELDER		American Rock 'N' Roll	1
RE	8	MONSTA X		Take.2 We Are Here.	2
NEW	9	JAI WOLF		The Cure To Loneliness	1
NEW	10	THE DRUMS		Brutalism	1
NEW	11	LEE FIELDS & THE EXPRESSIONS		It Rains Love	1
4	12	LANG LANG		Piano Book	2
NEW	13	MEYTAI		The Witness	1
NEW	14	THE INFAMOUS STRINGDUSTERS		Rise Sun	1
NEW	15	PRIESTS		The Seduction Of Kansas	1
NEW	16	YEAR OF THE KNIFE		Ultimate Aggression	1
17	17	TYLER CHILDERS		Purgatory	53
RE	18	TAL WILKENFELD		Love Remains	2
15	19	AUSTIN FRENCH		Wide Open	6
19	20	EX HEX		It's Real	3
8	21	MICAH TYLER		Different	8
NEW	22	CADILLAC MUZIK		Groove Nation	1
20	23	STRAND OF OAKS		Eraserland	3
NEW	24	ZARAGOZA		Child Of The Sun (EP)	1
NEW	25	MIKE MAINS & THE BRANCHES		When We Were In Love	1

ALTERNATIVE ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 2 WKS BILLIE EILISH		When We All Fall Asleep, Where Do We Go?	2
3	2	BILLIE EILISH		Dont Smile At Me	68
5	3	PANIC! AT THE DISCO		Pray For The Wicked	42
7	4	IMAGINE DRAGONS		Evolve	94
6	5	IMAGINE DRAGONS		Origins	22
9	6	HOZIER		Wasteland, Baby!	6
NEW	7	PUP		Morbid Stuff	1
2	8	I PREVAIL		Trauma	2
13	9	NIRVANA		Nevermind	69
10	10	IMAGINE DRAGONS		Night Visions	229
11	11	TWENTY ONE PILOTS		Trench	27
12	12	TWENTY ONE PILOTS		Blurryface	204
16	13	SOUNDTRACK		13 Reasons Why, Season 2	47
17	14	HOZIER		Hozier	167
20	15	LINKIN PARK		[Hybrid Theory]	97
19	16	PANIC! AT THE DISCO		Death Of A Bachelor	168
8	17	LOGIC		Supermarket	3
22	18	HALSEY		Badlands	186
RE	19	THE LUMINEERS		Cleopatra	147
RE	20	RED HOT CHILI PEPPERS		Californication	4
24	21	SUBLIME		Sublime	19
21	22	MAGGIE ROGERS		Heard It In A Past Life	12
25	23	FOO FIGHTERS		Greatest Hits	72
RE	24	LANA DEL REY		Born To Die	233
RE	25	LIL PEEP		Come Over When You're Sober, Part 2	20



Bareilles' Chaos Clocks In; Lion Roars

Sara Bareilles' *Amidst The Chaos* debuts at No. 6 on the Billboard 200, marking her sixth top 10 title. The set launches with 35,000 equivalent album units earned (of which 29,000 were in album sales) in the week ending April 11, according to Nielsen Music. The singer-songwriter (and pianist) previously visited the top 10 with *What's Inside: Songs From Waitress* (No. 10 in 2015), *The Blessed Unrest* (No. 2, 2013), *Once Upon Another Time* (No. 8, 2012), *Kaleidoscope Heart* (No. 1, 2010) and *Little Voice* (No. 7, 2008).

Meanwhile, a pianist of a different variety, **Lang Lang**, collects his seventh No. 1 on Traditional Classical Albums as *Piano Book* climbs 2-1 in its second week on the tally (1,000 sold; down 33%). The set also dips 4-12 on Heatseeker Albums.

Meanwhile, the premiere of the first trailer for the upcoming live-action remake of Disney's *The Lion King* stirs an increase for the original animated film's 1994 soundtrack. The trailer's arrival on April 10 aids the soundtrack's 40% gain in equivalent album units earned in the week ending April 11 (rising to 3,000). The album re-enters the Soundtracks chart at No. 16.

The *Lion King* soundtrack notched 10 weeks at No. 1 on the Billboard 200, the most weeks atop the chart for any animated-film soundtrack until Disney's *Frozen* spent 13 frames at the summit in 2014. —K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of top R&B/Hip-Hop Albums, Top Latin Albums, Country Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. TITLES ARE RATED BY SALES DATA AS COMPILED BY NIENSON MUSIC. ALTERNATIVE ALBUMS: The week's most popular alternative rock albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). See charts legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

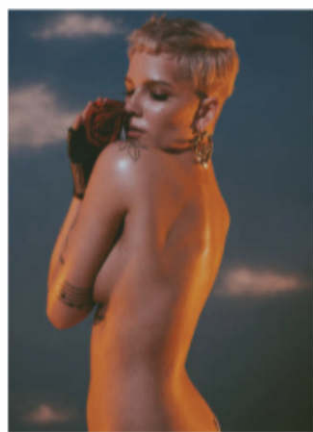
'Boy' Boosts Halsey's Return

A high-profile guest spot on the lead single from No. 1 Social 50 act **BTS'** new album lands **Halsey** (below) a re-entry at No. 9, her first time in the top 10 since Aug. 25, 2018. Her return is in large part due to an April 11 tweet in which she addressed BTS fans and referenced the collaboration "Boy With Luv": "ARMY thank you for embracing this collab + remember your boys love you + always want to make you happy." The tweet helped drive 1.2 million mentions of Halsey on Twitter in the week ending April 11, a boost of 4,565%, according to Next Big Sound, and she gained 110,000 followers.

Meanwhile, country veteran **Billy Ray Cyrus** doesn't just have a hand in the No. 1 song on the Billboard Hot 100 (see page 3), he also makes his Social 50 debut at No. 16 following the social media attention he received after appearing on a remix of **Lil Nas X's** "Old Town Road." In addition to an 815% bump in Wikipedia views (58,000 in all), users reacted to Cyrus' tweets 234,000 times, led by multiple posts on April 5 in which he explained how he became a guest on the track.

At No. 44, Japanese band **Hitorie** debuts with 129,000 retweets and 5,000 Twitter mentions, up from nominal amounts the week before. The leap in attention is due to the April 5 death of member **wowaka** at 31 due to heart failure — news the group revealed on social media three days later. Hitorie is known for, among other releases, composing the opening theme to the anime series *Divine Gate*.

—Kevin Rutherford



Social/Streaming

April 20
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 122 WKS BTS BIGHIT ENTERTAINMENT	131
2	2	EXO SM	90
7	3	BLACKPINK YG/INTERSCOPE/IGA	77
26	4	LIL NAS X COLUMBIA	5
11	5	LOUIS TOMLINSON 78/SYCO/EPIC	106
5	6	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	38
16	7	TWICE JYP	45
10	8	GOT7 JYP	86
RE	9	HALSEY CAPITOL	110
6	10	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	4
3	11	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	2
9	12	STRAY KIDS JYP	34
14	13	LALI ARICOLA/SONY MUSIC ARGENTINA	104
8	14	ARIANA GRANDE REPUBLIC	323
RE	15	KHALID RIGHT HAND/RCA	21
NEW	16	BILLY RAY CYRUS WHEELHOUSE/BMG/BBMG	1
29	17	FIERSA BESARI UNSIGNED	14
15	18	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	96
18	19	MARSHMELLO JOYTIME COLLECTIVE	98
43	20	WAYV LABEL V	12
17	21	SHAWN MENDES ISLAND	225
4	22	MILEY CYRUS RCA	328
RE	23	JONAS BROTHERS REPUBLIC	12
31	24	CARDI B THE KSR GROUP/ATLANTIC/AG	94
36	25	PNL QLF	5
20	26	ALAN WALKER MER MUSIC/RCA	24
RE	27	HARRY STYLES ERSKINE/COLUMBIA	57
49	28	DUA LIPA WARNER BROS.	83
23	29	NCT 127 SM	38
25	30	RIHANNA WESTBURY ROAD/ROC NATION	419
40	31	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	368
12	32	NCT SM	55
RE	33	ANITTA WARNER LATINA	64
41	34	MEGAN THEE STALLION ISO1 CERTIFIED/300/AG	4
34	35	POST MALONE REPUBLIC	74
RE	36	ROMEO SANTOS SONY MUSIC LATIN	88
RE	37	CAMILA CABELLO SYCO/EPIC	146
35	38	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	35
RE	39	ZAYN RCA	118
13	40	MONSTA X STARSHIP ENTERTAINMENT	71
24	41	MOTLEY CRUE MOTLEY/ELEVEN SEVEN/E7LG	3
47	42	MICHAEL JACKSON MJJ/EPIC	233
37	43	LADY GAGA INTERSCOPE/IGA	410
NEW	44	HITORIE SONY MUSIC ASSOCIATED	1
44	45	PAULO LONDRA BIG LIGAS/WARNER LATINA	28
46	46	SUPER JUNIOR SM	28
27	47	DADDY YANKEE EL CARTEL/UMLE	67
33	48	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	27
NEW	49	ATEEZ KQ	1
RE	50	JENNIFER LOPEZ NUYORICAN/EPIC	371

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	5
3	2	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	25
2	3	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	2
4	4	WOW. REPUBLIC	Post Malone	16
5	5	7 RINGS REPUBLIC	Ariana Grande	12
6	6	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	12
27	7	BETTER RIGHT HAND/RCA	Khalid	26
8	8	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	11
46	9	TALK RIGHT HAND/RCA	Khalid	9
7	10	MURDER ON MY MIND YNW MELLY/300	YNW Melly	9
29	11	RACKS IN THE MIDDLE ALL MONEY IN NO MONEY OUT/ATLANTIC	Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	2
9	12	WITHOUT ME CAPITOL	Halsey	27
11	13	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	8
10	14	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	10
15	15	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	19
13	16	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	31
16	17	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	36
22	18	ENVY ME PAPER GANG/POLO GROUNDS/RCA	Calboy	15
18	19	BABY SHARK SMART STUDY	Pinkfong	24
20	20	SUCKER REPUBLIC	Jonas Brothers	6
30	21	SWERYIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	15
NEW	22	KILL THIS LOVE YG/INTERSCOPE	BLACKPINK	1
25	23	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	30
26	24	A LOT SLAUGHTER GANG/EPIC	21 Savage	16
14	25	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	8
31	26	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	8
12	27	WISH YOU WERE GAY DARKROOM/INTERSCOPE	Billie Eilish	3
23	28	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	9
NEW	29	MY BAD RIGHT HAND/RCA	Khalid	1
35	30	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	5
33	31	MIXED PERSONALITIES YNW MELLY/300	YNW Melly Feat. Kanye West	8
28	32	ROBBERY GRADE A/INTERSCOPE	Juice WRLD	8
32	33	THANK U, NEXT REPUBLIC	Ariana Grande	23
42	34	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	11
NEW	35	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	1
41	36	WORTH IT DEF JAM	YK Osiris	6
44	37	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	44
RE	38	SATURDAY NIGHTS RIGHT HAND/RCA	Khalid & Kane Brown	3
47	39	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	5
40	40	SWEET BUT PSYCHO ATLANTIC	Ava Max	14
NEW	41	COOL REPUBLIC	Jonas Brothers	1
43	42	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	36
37	43	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	14
49	44	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	15
45	45	BETTER NOW REPUBLIC	Post Malone	49
50	46	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	47
36	47	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	42
19	48	MY STRANGE ADDICTION DARKROOM/INTERSCOPE	Billie Eilish	2
RE	49	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	91
21	50	YOU SHOULD SEE ME IN A CROWN DARKROOM/INTERSCOPE	Billie Eilish	2



DaBaby Debuts With 'Suge'

DaBaby (above) lands on Streaming Songs for the first time with "Suge," which bows at No. 35 with 14 million streams earned in the week ending April 11, according to Nielsen Music. The rise of "Suge," originally released on the rapper's debut studio album, *Baby on Baby* (March 1), can be attributed to its continued growth on streaming platforms, as well as a popular music video and users' uploaded clips of dancing to the track. "Suge," named for rap mogul **Suge Knight**, concurrently reaches a new peak (No. 63) on the Billboard Hot 100.

"Envy Me," the debut appearance on Streaming Songs by **Calboy**, reaches a new peak, moving 22-18 with 21 million streams, up 9% (a single-week best for the track). The rapper, who recently signed with Polo Grounds/RCA, has made gains with his breakthrough single thanks to its emergence at hip-hop radio, where it moves 27-25 on Mainstream R&B/Hip-Hop and 29-27 on R&B/Hip-Hop Airplay.

To add to **Khalid's** numerous achievements on the April 20 charts, the singer places two tracks in the top 10 of Streaming Songs: "Better" and "Talk," which shoot 27-7 (24.8 million streams) and 46-9 (23.6 million), respectively, both new peaks. The two titles also mark Khalid's first top 10s on Streaming Songs as a lead artist; his previous appearance came as a featured artist on **Logic's** "1-800-273-8255" with **Alessia Cara**.

—K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 RINGS REPUBLIC	Ariana Grande	12
2	2	WITHOUT ME CAPITOL	Halsey	25
8	3	SUCKER REPUBLIC	Jonas Brothers	6
3	4	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	29
4	5	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	28
9	6	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	11
6	7	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	18
7	8	WOW. REPUBLIC	Post Malone	13
5	9	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	9
12	10	SWEET BUT PSYCHO ATLANTIC	Ava Max	10
11	11	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	24
15	12	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	7
10	13	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	31
13	14	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	23
14	15	BETTER RIGHT HAND/RCA	Khalid	18
16	16	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	16
17	17	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	44
18	18	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	11
2	19	A LOT SLAUGHTER GANG/EPIC	21 Savage	8
2	20	HERE TONIGHT BMLG	Brett Young	9
19	21	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	13
2	22	THERE WAS THIS GIRL BMLG	Riley Green	12
20	23	YOU SAY CENTRICITY/12TONE/WARNER BROS.	Lauren Daigle	16
27	24	MAKE IT SWEET RCA NASHVILLE	Old Dominion	9
3	25	EYES ON YOU DACK JANIELS/BROKEN BOW	Chase Rice	6

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK OLD TOWN ROAD LIL NAS X/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	5
1	2	GOD'S COUNTRY WARNER BROS. NASHVILLE/WMN	Blake Shelton	2
NEW	3	COOL REPUBLIC	Jonas Brothers	1
2	4	SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	29
24	5	LOOK WHAT GOD GAVE HER VALORY/BMLG	Thomas Rhett	6
6	6	SUCKER REPUBLIC	Jonas Brothers	6
4	7	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	25
5	8	WOW. REPUBLIC	Post Malone	16
1	9	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	26
10	10	SWEET BUT PSYCHO ATLANTIC/AG	Ava Max	15
NEW	11	THE DAUGHTERS CAPITOL NASHVILLE/UMGN	Little Big Town	1
8	12	YOU SAY CENTRICITY/12TONE	Lauren Daigle	39
9	13	7 RINGS REPUBLIC	Ariana Grande	12
3	14	GOOD AS YOU ZONE 4/RCA NASHVILLE/SMN	Kane Brown	6
20	15	BETTER RIGHT HAND/RCA	Khalid	21
12	16	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	13
RE	17	TEQUILA WARNER BROS. NASHVILLE/WMN	Dan + Shay	45
18	18	BAD GUY DARKROOM/INTERSCOPE/IGA	Billie Eilish	2
NEW	19	OUTTA MY HEAD RIGHT HAND/RCA	Khalid With John Mayer	1
16	20	WITHOUT ME CAPITOL	Halsey	28
21	21	PLEASE ME ATLANTIC/AG	Cardi B & Bruno Mars	8
RE	22	MERCY BMLG	Brett Young	20
19	23	BAD LIAR KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	7
NEW	24	NEON MOON ARISTA NASHVILLE/SMN	Brooks & Dunn With Kacey Musgraves	1
RE	25	LOVE SOMEONE WARNER BROS.	Lukas Graham	2

Pop/Rhythmic/Adult

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS 7 RINGS REPUBLIC	Ariana Grande	13
4	2	SUCKER REPUBLIC	Jonas Brothers	7
2	3	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	23
3	4	WITHOUT ME CAPITOL	Halsey	27
7	5	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	13
8	6	SWEET BUT PSYCHO ATLANTIC	Ava Max	19
5	7	BETTER RIGHT HAND/RCA	Khalid	26
9	8	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	9
6	9	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	38
10	10	WOW. REPUBLIC	Post Malone	14
11	11	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	26
13	12	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	25
12	13	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	32
16	14	WHO DO YOU LOVE DISRUPTOR/COLUMBIA	The Chainsmokers Feat. 5 Seconds Of Summer	9
17	15	I'VE BEEN WAITING LIL PEEP/AUTNMY/COLUMBIA	Lil Peep & iLoveMakonnen Feat. Fall Out Boy	9
18	16	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	10
19	17	HERE WITH ME JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	Marshmello Feat. CHVRCHES	5
15	18	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	9
22	19	DON'T CALL ME UP POLYDOR/CAPITOL	Mabel	6
21	20	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	18
30	21	GG OLD TOWN ROAD COLUMBIA	Lil Nas X	3
20	22	YOU SAY CENTRICITY/12TONE/WARNER BROS.	Lauren Daigle	13
23	23	LAST HURRAH WARNER BROS.	Bebe Rexha	8
24	24	LOW KEY LATUM/ATLANTIC	Ally Brooke Feat. Tyga	9
25	25	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	6

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 18 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	41
2	2	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	26
4	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	57
3	4	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	56
5	5	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	37
6	6	YOU SAY CENTRICITY/12TONE/WARNER BROS.	Lauren Daigle	16
9	7	LOVE SOMEONE WARNER BROS.	Lukas Graham	27
7	8	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	14
8	9	BROKEN D	lovelytheband	33
10	10	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	19
11	11	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	18
12	12	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	27
14	13	GIVE YOU UP BMG	Dido	10
13	14	LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	15
16	15	WE'RE STILL HERE OMY/FANTASY/CONCORD	Steve Perry	3
18	16	WITHOUT ME CAPITOL	Halsey	16
20	17	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	15
NEW	18	GG LOST WITHOUT YOU GOOD SOLDIER/CAPITOL	Freya Ridings	1
21	19	WALK ME HOME RCA	P!nk	7
19	20	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	7
17	21	RAINBOW MCA NASHVILLE/CAPITOL	Kacey Musgraves	10
23	22	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	10
25	23	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	3
22	24	BREATHIN REPUBLIC	Ariana Grande	16
27	25	OUT OF LOVE EP/DEF JAM	Alessia Cara	4

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK A LOT SLAUGHTER GANG/EPIC	21 Savage	14
1	2	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	9
4	3	WOW. REPUBLIC	Post Malone	15
2	4	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	17
6	5	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	11
7	6	LOOK BACK AT IT HIGHERBIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	13
9	7	TALK RIGHT HAND/RCA	Khalid	9
8	8	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	25
10	9	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	11
11	10	7 RINGS REPUBLIC	Ariana Grande	12
11	11	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	8
13	12	GIRLS HAVE FUN LAST KINGS/EMPIRE	Tyga, G-Eazy & Rich The Kid	10
17	13	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	9
16	14	EX THE HEAVY GROUP/REPUBLIC	Kiana Lede	10
23	15	GG OLD TOWN ROAD COLUMBIA	Lil Nas X	3
18	16	RULE THE WORLD GAMEBREAD/DEF JAM	2 Chainz Feat. Ariana Grande	4
20	17	WAKE UP CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	3
21	18	SHOT CLOCK 10 SUMMERS/INTERSCOPE	Ella Mai	11
19	19	BE LIKE ME THA LIGHTS GLOBAL/WARNER BROS.	Lil Pump Feat. Lil Wayne	7
25	20	WEST COAST G-EAZY/RVG/BPG/RCA	G-Eazy & Blueface	5
24	21	NIGHTS LIKE THIS TSUNAMI MOB/ATLANTIC	Kehlani Feat. Ty Dolla \$ign	10
28	22	CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	4
29	23	LA LA LAND SIRE/WARNER BROS.	Bryce Vine Feat. YG	4
27	24	HML RULE #1/INTERSCOPE	Melii Feat. A Boogie Wit da Hoodie	5
22	25	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	City Girls Feat. Cardi B	15

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	28
3	2	WITHOUT ME CAPITOL	Halsey	26
2	3	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	32
5	4	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	27
6	5	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	23
4	6	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	33
8	7	WALK ME HOME RCA	P!nk	8
7	8	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	31
9	9	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	13
11	10	SUCKER REPUBLIC	Jonas Brothers	7
12	11	GG SWEET BUT PSYCHO ATLANTIC	Ava Max	12
13	12	BAD LIAR KIDINAKORNER/INTERSCOPE	Imagine Dragons	10
14	13	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	8
17	14	SPEECHLESS WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	11
15	15	7 RINGS REPUBLIC	Ariana Grande	12
16	16	ALL THE WAYS EPIC	Meghan Trainor	10
19	17	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	6
20	18	NO PLACE K-BAHN/RCA	Backstreet Boys	11
18	19	GUIDING LIGHT GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	17
23	20	I'VE BEEN WAITING LIL PEEP/AUTNMY/COLUMBIA	Lil Peep & iLoveMakonnen Feat. Fall Out Boy	6
21	21	PEER PRESSURE REPUBLIC	James Bay Feat. Julia Michaels	7
22	22	YOU'RE SOMEBODY ELSE ICONS CREATING EVIL ART/RCA	flora cash	20
26	23	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	9
30	24	DON'T GIVE UP ON ME S-CURVE	Andy Grammer	3
27	25	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	19

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 Chart Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

MILLER MOBLEY

COUNTRY

April 20
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	#1 8 WKS BEAUTIFUL CRAZY S.MOFFATT (L.COMBS,W.B.DURRETTE,R.WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	1	49
2	2	2	TEQUILA D.SMYERS,S.HENDRICKS (D.SMYERS,LREYNOLDS,N.GALYON)	Dan + Shay WARNER BROS./WAR	1	65
4	3	3	HERE TONIGHT D.HUFF (B.YOUNG,B.CAVER,J.EBACH,C.KELLEY)	Brett Young BMLG	3	30
12	13	4	DG SG LOOK WHAT GOD GAVE HER J.HUR,J.BONNET,THOMAS RHETT (THOMAS RHETT,R.MENI,JBUNNET,L.K.HINDL,K.MALK,J.KRYAN)	Thomas Rhett VALORY	4	7
46	5	5	AG GOD'S COUNTRY S.HENDRICKS (M.HARDY,L.M.SCHMIDT,D.DAWSON)	Blake Shelton WARNER BROS./WMN	5	3
6	6	6	EYES ON YOU C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice DACK JARRELS/BROKEN BOW	6	34
7	9	7	GOOD AS YOU D.HUFF (K.BROWN,B.BERRYHILL,S.CARTER,T.PHILLIPS,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	7	25
5	7	8	SPEECHLESS D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,L.REYNOLDS,L.VELTZ)	Dan + Shay WARNER BROS./WAR	1	47
14	12	9	MAKE IT SWEET S.MCANALLY (M.RAMSEY,T.ROSEN,W.SELLERS,G.SPRUNG,B.TURSLS,M.CANALLY)	Old Dominion RCA NASHVILLE	9	27
10	8	10	WHISKEY GLASSES J.MOI (B.BURGESS,K.KADIS)	Morgan Wallen BIG LOUD	8	26
8	11	11	MISS ME MORE F.GWINNHEAD,J.MASSEY (K.BALLERINI,D.H.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini BLACK RIVER	8	24
13	14	12	THERE WAS THIS GIRL D.HUFF (R.GREEN,E.RIK DYLAN)	Riley Green BMLG	11	33
17	17	13	RUMOR L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice CURB	13	31
16	16	14	NIGHT SHIFT B.BUTLER,J.PARDI (T.BROWN,P.LARUE,B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	14	34
15	15	15	GIRL G.KURSTIN,M.MORRIS (M.MORRIS,S.AARONS,G.KURSTIN)	Maren Morris COLUMBIA NASHVILLE	9	13
18	18	16	TALK YOU OUT OF IT J.MOI (M.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)	Florida Georgia Line BMLG	13	31
21	20	17	LOVE AIN'T D.HUFF (R.COPPERMAN,A.GORLEY,S.MCANALLY)	Eli Young Band VALORY	17	29
19	19	18	ON MY WAY TO YOU T.J.WILLMON (BRETT JAMES,T.J.AME)	Cody Johnson COJQ/WMN	16	35
20	21	19	LOVE WINS D.GARCIA,C.UNDERWOOD (C.JINDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	14	32
-	25	20	KNOCKIN' BOOTS J.STEVENS,J.STEVENS (N.LINDSEY,G.SAMPSON,L.M.NITE)	Luke Bryan CAPITOL NASHVILLE	20	2
23	23	21	LOVE SOMEONE R.COPPERMAN,B.ELDREDGE (B.ELDREDGE,R.COPPERMAN,M.MORGAN)	Brett Eldredge ATLANTIC/WMN	21	24
22	24	22	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	22	38
25	22	23	EVERY LITTLE HONKY TONK BAR C.MILWY,G.STRAIT (G.STRAIT,B.STRAIT,D.DILLOW)	George Strait MCA NASHVILLE	22	9
28	26	24	ALL TO MYSELF D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,N.GALYON,LREYNOLDS)	Dan + Shay WARNER BROS./WAR	24	14
29	28	25	SOME OF IT J.JOYCE (E.CHURCH,J.HYDE,C.DANIELS,B.PINSON)	Eric Church EMI NASHVILLE	25	11
24	27	26	RAINBOW I.FITCHUR,D.TASHIAN,K.MUSGRAVES (N.HEMBSY,M.CANALLY,K.MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	17	9
27	30	27	THE BONES G.KURSTIN (M.MORRIS,J.ROBBINS,L.VELTZ)	Maren Morris COLUMBIA NASHVILLE	27	6
26	29	28	I DON'T KNOW ABOUT YOU J.MOI (A.GORLEY,M.HARDY,H.PHELPS,J.ROGERS)	Chris Lane BIG LOUD	26	27
HOT SHOT DEBUT		29	THE DAUGHTERS LITTLE BIG TOWN (K.FAIRCHILD,S.MCCONNELL,A.RAY)	Little Big Town CAPITOL NASHVILLE	29	1
NEW		30	NEON MOON D.HUFF,K.MUSGRAVES (R.DUNN)	Brooks & Dunn With Kacey Musgraves ARISTA NASHVILLE	30	1
30	31	31	RAISED ON COUNTRY C.CROWDER,C.YOUNG (C.YOUNG,C.R.BARLOWE,C.CROWDER)	Chris Young RCA NASHVILLE	30	10
31	32	32	REARVIEW TOWN M.KNOX (N.THRAASHER,B.PINSON,K.LOVELACE)	Jason Aldean MACOM/BROKEN BOW	24	14
RE-ENTRY		33	BRAND NEW MAN D.HUFF (K.BROOKS,D.COOK,R.DUNN)	Brooks & Dunn With Luke Combs ARISTA NASHVILLE	30	3
33	34	34	SOMEBODY'S DAUGHTER J.JOYCE (T.TOWNES,L.LAIRD,BARY DEAN)	Tenille Townes COLUMBIA NASHVILLE	33	6
32	33	35	WHAT HAPPENS IN A SMALL TOWN D.HUFF (B.GILBERT,R.KINKS,B.BERRYHILL,L.DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	31	17
39	35	36	NOTHING TO DO TOWN M.ALDERMAN,C.GIBBS,L.E.NORMAN (D.SCOTT,M.ALDERMAN,C.TAYLOR)	Dylan Scott CURB	35	9
34	37	37	LOVE YOU TOO LATE M.R.CARTER (C.SWINDLELL,MICHAEL RAY,B.KINNEY)	Cole Swindell WARNER BROS./WMN	34	7
NEW		38	BURDEN D.COBBI,K.URBAN (FJANCE)	Keith Urban CAPITOL NASHVILLE	38	1
38	38	39	CLOSER TO YOU BUSBEE (N.LINDSEY,G.SAMPSON,T.BERGES)	Carly Pearce BIG MACHINE	38	12
RE-ENTRY		40	KEEPING SCORE D.SMYERS,S.HENDRICKS (D.SMYERS,LREYNOLDS,L.VELTZ)	Dan + Shay Featuring Kelly Clarkson WARNER BROS./WAR	32	3
35	42	41	REDNECKER J.MOI,D.COHEN (A.JALBERT,M.HARDY,L.M.SCHMIDT)	HARDY TREE VIBEZ/BIG LOUD	35	8
36	40	42	BUY MY OWN DRINKS D.HUFF (H.MULHOLLAND,L.WYNE,M.COOPER,H.LINDSEY,L.KEAR)	Runaway June WHEELHOUSE	36	8
41	41	43	TO A T D.HUFF,A.E.SHUIS (R.L.HURD,N.S.PICER,L.VELTZ)	Ryan Hurd RCA NASHVILLE	41	9
-	47	44	THE ONES THAT DIDN'T MAKE IT BACK HOME J.S.STOVER,S.BORCHETTA (J.MOORE,P.DIGIOVANNI,C.MCGILL,J.S.STOVER)	Justin Moore VALORY	44	3
50	46	45	EVERY LITTLE THING C.BROWN (R.DICKERSON,P.WELLING,C.BROWN)	Russell Dickerson TRIPLE TIGERS	45	3
NEW		46	COVER ME UP J.MOI,D.COHEN (M.LISBELL)	Morgan Wallen BIG LOUD	46	1
44	48	47	BACK TO LIFE J.DEE,G.LEVOK,J.D.ROONEY (C.R.BARLOWE,N.MOON,S.MOONEY,F.WILHELM)	Rascal Flatts BIG MACHINE	31	14
42	43	48	RIDIN' ROADS Z.CROWELL (D.LYNCH,A.GORLEY,Z.CROWELL)	Dustin Lynch BROKEN BOW	26	5
40	44	49	FEELS LIKE A PARTY C.CROWDER,T.HUBBARD (P.BRUST,C.LUCAS,T.HUBBARD,C.CROWDER)	LOCASH WHEELHOUSE	40	12
37	45	50	I HOPE R.COPPERMAN (Z.KALE,L.M.NITE,G.BARRETT)	Gabby Barrett GABBY BARRETT/RED LIGHT MANAGEMENT NASHVILLE	37	5

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK BROOKS & DUNN	ARISTA NASHVILLE/SMN	Reboot	1	
2	2	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	97	
1	3	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	2	
NEW	4	REBA MCENTIRE	ROCKAWAY/R/BIG MACHINE/BMLG	Stronger Than The Truth	1	
3	5	GG DAN + SHAY	WARNER BROS./WMN	Dan + Shay	42	
4	6	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	GIRL	5	
5	7	CHRIS STAPLETON	MERCURY/UMGN	Traveller	206	
6	8	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	49	
7	9	FLORIDA GEORGIA LINE	BMLG	Carft Say I Ain't Country	8	
9	10	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	22	
17	11	PS BRETT YOUNG	BMLG	Brett Young	113	
10	12	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	123	
11	13	JASON ALDEAN	MACOM/BROKEN BOW/BIG/BMG	Rearview Town	52	
12	14	GEORGE STRAIT	MCA NASHVILLE/UMGN	50 Number Ones	171	
13	15	MORGAN WALLEN	BIG LOUD	If I Know Me	45	
15	16	THOMAS RHETT	VALORY/BMLG	Life Changes	83	
16	17	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	147	
18	18	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/JAG	Greatest Hits So Far...	194	
20	19	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	30	
21	20	BRETT YOUNG	BMLG	Ticket To L.A.	18	
19	21	BLAKE SHELTON	WARNER BROS./WMN	Reloaded: 20 #1 Hits	181	
23	22	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 2	71	
29	23	SAM HUNT	MCA NASHVILLE/UMGN	Montevallo	217	
36	24	BROOKS & DUNN	ARISTA NASHVILLE/LEGACY	The Greatest Hits Collection	127	
22	25	KELSEA BALLERINI	BLACK RIVER	Unapologetically	63	



Brooks & Dunn 'Reboot' At No. 1

Brooks & Dunn (above) soar in at No. 1 on Top Country Albums with *Reboot*, which bows with 31,000 equivalent album units earned, according to Nielsen Music. The all-star collaboration finds **Kix Brooks** and **Ronnie Dunn** covering 12 of their hits with artists including **Luke Combs**, **Kacey Musgraves** and **Thomas Rhett**. "The success of this record is a tribute to the power of collaboration, which allowed this record to sing," says Dunn. Adds Brooks: "I don't remember ever having more fun in the studio. Everybody says that, but I really think the proof is in the grooves."

Reboot is Brooks & Dunn's seventh No. 1 on Top Country Albums and first since their 2009 best-of *#1s ... And Then Some*. On the all-genre Billboard 200, *Reboot* arrives at No. 8, marking the pair's 10th top 10, breaking the act out of a tie with **Rascal Flatts** for the most among country duos/groups in the chart's 63-year history.

Reba McEntire debuts at No. 4 on Top Country Albums with *Stronger Than the Truth* (21,000 units). The set starts as McEntire's 27th top 10, a sum that includes 13 No. 1s.

Plus, **Brett Young** notches his fourth Country Airplay No. 1 as "Here Tonight" advances with a 2% gain to 37.1 million audience impressions. The song is the lead single from Young's sophomore major-label album, *Ticket to L.A.*, which launched as his first No. 1 on Top Country Albums last December.

—Keith Caulfield and Gary Trust

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 1 WK HERE TONIGHT	Brett Young BMLG	30		
1	2	BEAUTIFUL CRAZY	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	23		
4	3	THERE WAS THIS GIRL	Riley Green BMLG	40		
5	4	MAKE IT SWEET	Old Dominion RCA NASHVILLE	27		
6	5	EYES ON YOU	Chase Rice DACK JARRELS/BROKEN BOW	35		
3	6	ONE THAT GOT AWAY	Michael Ray ATLANTIC/WEA	39		
7	7	LOVE AIN'T	Eli Young Band VALORY	44		
8	8	GOOD AS YOU	Kane Brown ZONE 4/RCA NASHVILLE	15		
9	9	NIGHT SHIFT	Jon Pardi CAPITOL NASHVILLE	38		
10	10	MISS ME MORE	Kelsea Ballerini BLACK RIVER	25		
13	11	WHISKEY GLASSES	Morgan Wallen BIG LOUD	33		
11	12	LOVE WINS	Carrie Underwood CAPITOL NASHVILLE	31		
15	13	LOVE SOMEONE	Brett Eldredge ATLANTIC/WMN	41		
14	14	LOOK WHAT GOD GAVE HER	Thomas Rhett VALORY	7		
12	15	ON MY WAY TO YOU	Cody Johnson COJQ/WMN	36		
16	16	RUMOR	Lee Brice CURB	32		
17	17	GIRL	Maren Morris COLUMBIA NASHVILLE	13		
18	18	EVERY LITTLE HONKY TONK BAR	George Strait MCA NASHVILLE	9		
19	19	SOME OF IT	Eric Church EMI NASHVILLE	15		
20	20	TALK YOU OUT OF IT	Florida Georgia Line BMLG	24		
25	21	GG GOD'S COUNTRY	Blake Shelton WARNER BROS./WMN	3		
21	22	CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers CURB	53		
22	23	RAISED ON COUNTRY	Chris Young RCA NASHVILLE	14		
23	24	WHAT HAPPENS IN A SMALL TOWN	Brantley Gilbert + Lindsay Ell VALORY	18		
27	25	ALL TO MYSELF	Dan + Shay WARNER BROS./WAR	9		

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. Songs are ranked by total consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

R&B/Hip-Hop

April 20
2019
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
7	1	1	#1 DG AG SG OLD TOWN ROAD		Lil Nas X Feat. Billy Ray Cyrus	1 6
2	2	2	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) ▲		Post Malone & Swae Lee	1 25
1	3	3	WOW. ▲		Post Malone	1 16
3	4	4	PLEASE ME ●		Cardi B & Bruno Mars	1 8
8	8	5	BETTER		Khalid	5 30
4	5	6	MIDDLE CHILD ▲		J. Cole	2 12
6	7	7	GOING BAD ▲		Meek Mill Featuring Drake	2 19
5	6	8	THOTIANA		Blueface	4 13
18	16	9	TALK		Khalid	9 8
11	11	10	A LOT ▲		21 Savage	5 16
-	17	11	RACKS IN THE MIDDLE		Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	11 2
10	10	12	MURDER ON MY MIND ▲		YNW Melly	7 14
13	12	13	PURE WATER ●		Mustard & Migos	12 12
15	15	14	ENVY ME		Calboy	14 17
14	14	15	LOOK BACK AT IT ●		A Boogie Wit da Hoodie	14 18
20	18	16	ACT UP		City Girls	16 7
12	13	17	MONEY ▲		Cardi B	6 25
21	21	18	SWERVIN ●		A Boogie Wit da Hoodie Featuring 6ix9ine	16 16
42	45	19	MY BAD		Khalid	19 5
19	22	20	MIXED PERSONALITIES		YNW Melly Feat. Kanye West	19 12
30	29	21	SATURDAY NIGHTS		Khalid & Kane Brown	21 14
		22	HOT SHOT DEBUT OUTTA MY HEAD		Khalid With John Mayer	22 1
16	19	23	ROBBERY		Juice WRLD	13 8
24	24	24	WORTH IT		YK Osiris	24 8
45	32	25	SUGE		DaBaby	25 4
25	25	26	CLOSE FRIENDS ▲		Lil Baby	16 24
27	27	27	SHOT CLOCK		Ella Mai	27 12
-	26	28	DOUBLE UP		Nipsey Hussle Feat. Belly & DOM KENNEDY	26 2
-	30	29	LAST TIME THAT I CHECC'D		Nipsey Hussle Feat. YG	29 2
26	28	30	GIRLS NEED LOVE ▲		Summer Walker X Drake	16 7
22	23	31	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	21 11
		32	NEW DON'T PRETEND		Khalid x SAFE	32 1
		33	NEW BAD LUCK		Khalid	33 1
39	36	34	POP OUT		Polo G Featuring Lil Tjay	34 3
35	34	35	FAUCET FAILURE		Ski Mask The Slump God	34 13
		36	NEW RIGHT BACK		Khalid	36 1
-	33	37	DEDICATION		Nipsey Hussle Feat. Kendrick Lamar	33 2
44	39	38	BIG OLE FREAK		Megan Thee Stallion	38 4
-	50	39	VICTORY LAP		Nipsey Hussle Featuring Stacy Barthe	39 2
28	35	40	PURE COCAINE ●		Lil Baby	20 19
-	37	41	WEST COAST		G-Eazy & Blueface	37 2
23	31	42	TWERK ●		City Girls Featuring Cardi B	14 14
-	43	43	HUSSE & MOTIVATE		Nipsey Hussle	43 2
		44	NEW GRINDIN ALL MY LIFE		Nipsey Hussle	44 1
33	38	45			Lil Skies	17 6
46	49	46	NIGHTS LIKE THIS		Kehlani Featuring Ty Dolla \$ign	31 13
		47	NEW HUNDRED		Khalid	47 1
		48	NEW FREE SPIRIT		Khalid	48 1
38	40	49	CALLING MY SPIRIT		Kodak Black	14 19
		50	NEW DIE YOUNG ●		Roddy Ricch	50 1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 NEW KHALID		Free Spirit	1	
1	2	NIPSEY HUSSELE		Victory Lap	8	
2	3	JUICE WRLD		Death Race For Love	5	
4	4	POST MALONE ▲		beerbongs & bentleys	50	
5	5	A BOOGIE WIT DA HOODIE ●		Hoodie SZN	10	
6	6	DRAKE ▲		Scorpion	41	
7	7	SOUNDTRACK		Spider-Man: Into The Spider-Verse	17	
10	8	GG DABABY		Baby On Baby	6	
8	9	MEEK MILL ●		Championships	19	
3	10	NAV		Bad Habits	3	
9	11	TRAVIS SCOTT ▲		ASTROWORLD	36	
13	12	JUICE WRLD ●		Goodbye & Good Riddance	47	
12	13	21 SAVAGE ●		I Am > I Was	16	
16	14	CARDI B ▲		Invasion Of Privacy	53	
14	15	GUNNA		Drip Or Drown 2	7	
11	16	RICH THE KID		The World Is Yours 2	3	
18	17	POST MALONE ▲		Stoney	122	
19	18	LIL BABY & GUNNA		Drip Harder	27	
22	19	KHALID ▲		American Teen	110	
15	20	XXXTENTACION ▲		?	56	
20	21	YNW MELLY		I Am You	9	
24	22	KODAK BLACK		Dying To Live	17	
25	23	ELLA MAI ●		Ella Mai	26	
21	24	OFFSET		FATHER OF 4	7	
26	25	YNW MELLY		We All Shine	12	



Hussle 'Racks' Up First Top 10

The late Nipsey Hussle (above) scores his first top 10 on Hot Rap Songs as "Racks in the Middle" (featuring Roddy Ricch and Hit-Boy) leaps 15-9. Streaming provides the catalyst, as the track pushes 14-7 on Rap Streaming Songs with a 44 percent surge to 23.7 million U.S. clicks in the week ending April 11, according to Nielsen Music. The single has likely earned extra attention as the final single released during Hussle's lifetime, six weeks before he was fatally shot in Los Angeles on March 31. The gains help the track close in on the top 10 of Hot R&B/Hip-Hop Songs (up 17-11) and secure the rapper's first top 40 hit on the Billboard Hot 100 (44-26).

Elsewhere, as Khalid crowns the Billboard 200 (see page 102) and Top R&B/Hip-Hop Albums with *Free Spirit*, he also lands six debuts on Hot R&B/Hip-Hop Songs from the LP, led by the No. 22 start of "Outta My Head," featuring John Mayer, who makes his first visit to the chart. The six join four other *Spirit* tracks already on the list, including "Better," which hiked 8-5 and becomes Khalid's best showing as a lead artist, surpassing the No. 8 highs of "Location" and "Young Dumb & Broke," both in 2017.

Plus, Tank claims his fourth No. 1 on Adult R&B as "Dirty" drives 2-1 with a 17 percent boost in plays during the week ending April 14, according to Nielsen Music. He last led with his previous chart entry, "When We," which logged 11 weeks at the summit on its way to becoming the chart's top title of 2018. The 15-month gap between leaders is by far Tank's shortest: He previously waited at least five years between each of his No. 1s.

—Trevor Anderson

HOT RAP SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 DG AG SG OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	5		
2	2	SUNFLOWER	Post Malone & Swae Lee	25		
3	3	WOW.	Post Malone	16		
4	4	PLEASE ME	Cardi B & Bruno Mars	8		
5	5	MIDDLE CHILD	J. Cole	12		
7	6	GOING BAD	Meek Mill Feat. Drake	19		
6	7	THOTIANA	Blueface	11		
10	8	A LOT	21 Savage	16		
15	9	RACKS IN THE MIDDLE	Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	2		
9	10	MURDER ON MY MIND	YNW Melly	9		
11	11	PURE WATER	Mustard & Migos	10		
14	12	ENVY ME	Calboy	14		
13	13	LOOK BACK AT IT	A Boogie Wit da Hoodie	16		
16	14	ACT UP	City Girls	4		
12	15	MONEY	Cardi B	25		
19	16	SWERVIN	A Boogie Wit da Hoodie Feat. 6ix9ine	16		
20	17	MIXED PERSONALITIES	YNW Melly Feat. Kanye West	8		
17	18	ROBBERY	Juice WRLD	8		
23	19	WORTH IT	YK Osiris	5		
NEW	20	SUGE	DaBaby	1		
22	21	CON CALMA	Daddy Yankee Feat. Snow	6		
24	22	CLOSE FRIENDS	Lil Baby	11		
25	23	DOUBLE UP	Nipsey Hussle Feat. Belly & DOM KENNEDY	2		
NEW	24	LAST TIME THAT I CHECC'D	Nipsey Hussle Feat. YG	1		
21	25	PUT A DATE ON IT	Yo Gotti Feat. Lil Baby	7		

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP R&B/HIP-HOP ALBUMS:** The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). **HOT RAP SONGS:** The week's most popular rap songs, ranked by audience impressions as measured by Nielsen Music, and streaming activity by Nielsen Music. Songs are defined as current if they are newly-released titles or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.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 nielsen MUSIC

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 MIA		Bad Bunny Featuring Drake	1 27
	3	2	CON CALMA		Daddy Yankee Featuring Snow	2 11
	2	3	TAKI TAKI ▲		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1 28
	4	4	CALMA		Pedro Capo X Farruko	4 27
HOT SHOT DEBUT		5	INMORTAL		Aventura	5 1
	5	6	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	4 38
	6	7	SECRETO		Anuel AA & Karol G	5 13
	10	11	SG TE ROBARE		Nicky Jam X Ozuna	8 3
	7	9	TE BOTE		Casper Maglio, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	1 51
	8	10	BAILA BAILA BAILA		Ozuna	8 14
	11	10	HP		Maluma	10 6
	36	32	AG UN AÑO		Sebastian Yatra & Reik	12 7
	14	13	AULLANDO		Wisn & Yandel & Romeo Santos	12 7
	15	14	AMANECE		Anuel AA X Haze	11 17
	12	15	A TRAVES DEL VASO		Banda Los Sebastianes	8 24
	22	22	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	16 11
	26	21	DG ME GUSTA		Natti Natasha	17 10
	13	16	REGGAETON		J Balvin	13 21
	16	18	ADICTIVA		Daddy Yankee & Anuel AA	10 22
	-	13	LOST IN THE MIDDLE OF NOWHERE		Kane Brown & Becky G	13 2
	18	20	LA ROMANA		Bad Bunny Featuring El Alfa	16 16
	-	17	VERTE IR		DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	17 2
	-	19	CON ALTURA		Rosalía, J. Balvin & El Guincho	19 2
	20	23	NI BIEN NI MAL		Bad Bunny	8 16
	17	24	SOLO DE MI		Bad Bunny	6 17
	28	28	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	26 8
	27	29	CONTRA LA PARED		Sean Paul & J Balvin	26 4
	23	27	CARO		Bad Bunny	14 16
	24	26	POR QUE CAMBIASTE DE OPINION?		Calibre 50	19 14
NEW		30	CANALLA		Romeo Santos & El Chaval de La Bachata	30 1
	29	30	SI SE DA		Myke Towers x Farruko	23 6
NEW		32	PAYASOS		Romeo Santos & Frank Reyes	32 1
	35	35	TE VI		Piso 21 & Micro TDH	33 9
	42	39	NADA NUEVO		Christian Nodal	34 5
	25	34	R.I.P.		Sofía Reyes X Rita Ora X Anitta	19 4
	30	33	SI ESTUVIESEMOS JUNTOS		Bad Bunny	24 14
NEW		37	LA DEMANDA		Romeo Santos & Raulin Rodriguez	37 1
	33	36	ADAN Y EVA		Paulo Londra	25 15
	37	37	DESCONOCIDOS		Mau y Ricky + Manuel Turizo + Camilo	31 11
NEW		40	PUNTO G		Karol G	40 1
NEW		41	EL BESO QUE NO LE DI		Romeo Santos & Kiko Rodriguez	41 1
RE-ENTRY		42	SOLA		Manuel Turizo	17 12
	41	42	REBOTA		Guaynaa	41 4
	39	38	DESPUES QUE TE PERDI		Jon Z/Enrique Iglesias	27 4
NEW		45	AMOR ENTERRADO		Romeo Santos & Joe Veras	45 1
	31	31	VAS A ESTAR BIEN		Banda Carnaval	31 10
	43	46	ESCLAVO DE TUS BESOS		Manuel Turizo X Ozuna	43 4
	38	40	SOLTERA		Lunay	38 5
	-	44	NADIE		Farruko	44 2
	-	48	PA MI		Dalex x Rafa Pabon	48 2

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 ROMEO SANTOS		Utopia	1	
	1	BAD BUNNY		X 100PRE	16	
	2	OZUNA ▲		Aura	33	
	3	OZUNA ▲		Odisea	85	
	4	ANUEL AA ▲		Real Hasta La Muerte	39	
	5	LUIS FONSI ▲		Vida	10	
	6	GG AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	145	
	7	J BALVIN ▲		Vibras	46	
	8	SELENA		Ones	180	
	9	PS ROMEO SANTOS ▲		Formula: Vol. 2	211	
NEW	11	MIGUEL		Te Lo Dije (EP)	1	
	10	NICKY JAM ▲		Fenix	116	
	11	WISN & YANDEL ▲		Los Campeones del Pueblo / The Big League	17	
	14	ROMEO SANTOS ▲		Golden	90	
	12	MALUMA ▲		F.A.M.E.	47	
NEW	16	ANITTA		Kisses	1	
	15	CHRISTIAN NODAL ▲		Me Deje Llevar	85	
	18	NATTI NATASHA		ilumiNATTI	8	
	17	SHAKIRA ▲		El Dorado	98	
	19	T3R ELEMENTO		The Green Trip	21	
RE	21	MAMA		Exiliados Es La Bahía: Lo Mejor de Mana	138	
	16	DANNY OCEAN		54+1	3	
	20	SEBASTIAN YATRA ▲		Mantra	47	
	25	ROMEO SANTOS ▲		Formula: Vol. 1	205	
	21	MARCO ANTONIO SOLIS		40 Años	113	



JACK GUY/SONY MUSIC LATIN

Santos Scores Fifth No. 1

Romeo Santos (above) claims his fifth consecutive No. 1 on the Top Latin Albums chart as *Utopia*, his fourth studio set, opens at the summit. The collaboration-filled release — which includes Santos reuniting with *Aventura* for their first new song together in a decade — launches with 24,000 equivalent album units earned in the week ending April 11, according to Nielsen Music. With 24,000 units, the album scores the biggest debut week for a Latin LP released in 2019, and the largest since *Bad Bunny's* *X100PRE* bowed with 30,000 on the Jan. 5 chart (reflecting the tracking week ending Dec. 27, 2018; the album arrived Dec. 24).

Out of *Utopia's* opening sum, 9,000 were album sales, while the bulk of the set's first-week sum was driven by streaming activity as it logged 14,000 streaming equivalent album units (translating to 19.2 million on-demand audio streams for the album's songs).

Streaming also helps six *Utopia* tracks debut on Hot Latin Songs. The album's highest is the *Aventura* reunion, "Inmortal," entering at No. 5. It is the act's highest debut ever, first entry since 2011 and 12th top 10 title.

Meanwhile, **Sebastián Yatra** and **Reik's** "Un Año" soars 16-1 in Latin Airplay thanks to a 169% surge in audience impressions earned in the week ending April 14. It secures Yatra's third Latin Airplay No. 1 and Reik's second.

—Pamela Bustios

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	#1 GG UN AÑO	Sebastian Yatra & Reik	8		
	2	CON CALMA	Daddy Yankee Feat. Snow	11		
	3	MIA	Bad Bunny Feat. Drake	26		
	4	ME GUSTA	Natti Natasha	13		
	5	CALMA	Pedro Capo X Farruko	25		
	6	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	28		
	7	POR QUE CAMBIASTE DE OPINION?	Calibre 50	15		
	8	ELLA QUIERE BEBER	Anuel AA & Romeo Santos	30		
	9	REGGAETON	J Balvin	15		
	10	POR SIEMPRE MI AMOR	Banda Sinaloense MS de Sergio Lizarraga	13		
	12	SECRETO	Anuel AA & Karol G	10		
	11	BAILA BAILA BAILA	Ozuna	9		
	17	NADA NUEVO	Christian Nodal	6		
	13	AEROLINEA CARRILLO	T3r Elemento Feat. Gerardo Ortiz	10		
	14	MONICA ES SUPERBIORE	Los Angeles Azules Feat. Natalia Lafourcade	22		
	21	TE ROBARE	Nicky Jam X Ozuna	3		
	9	CON TODO INCLUIDO	La Adictiva Banda San Jose de Mesillas	15		
	18	CARINO A MEDIAS	Conjunto Primavera	11		
	43	INMORTAL	Aventura	2		
	20	LA ESCUELA NO ME GUSTO	Adriel Favela Feat. Javier Rosas	5		
	30	ENCANTADORA	El Fantasma	2		
	15	SOLA	Manuel Turizo	14		
	25	LA PLATA	Juanes Feat. Lalo Ebratt	11		
	22	DEJALO	Nacho + Manuel Turizo	8		
	24	VAS A ESTAR BIEN	Banda Carnaval	13		

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Christian/Gospel

April 20
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	PEAK POS.	WKS. ON CHART
1	1	1	#1 YOU SAY	Lauren Daigle CENTRICITY	1	40
2	2	2	GOD ONLY KNOWS	for KING & COUNTRY CENTRICITY/CAPTOL CMG	2	33
6	5	3	LOOK UP CHILD	Lauren Daigle CENTRICITY	3	33
3	3	4	WHO YOU SAY I AM	Hillsong Worship HILLSONG/SPARROW/CAPTOL CMG	2	58
8	6	5	MAYBE IT'S OK	We Are Messengers CENTRICITY	5	22
10	10	6	RESURRECTING	Elevation Worship ELEVATION WORSHIP/ESSENTIAL/PLG	6	36
7	8	7	STAND IN YOUR LOVE	Josh Baldwin BETHEL	7	35
5	4	8	ONLY JESUS	Casting Crowns BEACH STREET/REUNION/PLG	3	35
4	7	9	BEST NEWS EVER	MercyMe FAIR TRADE	4	26
9	9	10	RED LETTERS	Crowder SIXSTEPS/SPARROW/CAPTOL CMG	9	29
13	14	11	HAVEN'T SEEN IT YET	Danny Gokey SPARROW/CAPTOL CMG	11	13
12	12	12	BUILD MY LIFE	Pat Barrett BOWYER & BOWYER/SPARROW/CAPTOL CMG	12	15
11	11	13	SCARS	I AM THEY ESSENTIAL/PLG	11	13
14	13	14	RAISE A HALLELUJAH	Bethel Music, Jonathan David Helsler & Melissa Helsler BETHEL	13	14
16	15	15	CHURCH (TAKE ME BACK)	Cochren & Co. GOTEE	15	11
24	16	16	IS HE WORTHY?	Chris Tomlin RIVERMUSIC/SPARROW/CAPTOL CMG	16	6
17	17	17	GREATNESS OF OUR GOD	newsboys FAIR TRADE	17	11
15	19	18	WELL DONE	The Afters FAIR TRADE	14	25
18	18	19	TILL I FOUND YOU	Phil Wickham FAIR TRADE	18	25
20	20	20	ALIVE	Big Daddy Weave CURB-WORD	20	8
29	22	21	WITH LIFTED HANDS	Ryan Stevenson GOTEE	21	8
NEW		22	WITH YOU (PARADOXOLOGY)	Elevation Worship ELEVATION WORSHIP/PLG	22	1
21	21	23	PRIZE WORTH FIGHTING FOR	Jamie Kimmitt REUNION/PLG	21	10
25	24	24	SYMPHONY	Switch Featuring Dillon Chase SHAM	24	10
23	25	25	WHOLE HEART (HOLD ME NOW)	Hillsong UNITED HILLSONG/SPARROW/CAPTOL CMG	22	13

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	PEAK POS.	WKS. ON CHART
1	1	1	#1 LOVE THEORY	Kirk Franklin FO YO SOUL/VERITY/CA INSPARATION/PLG	1	11
2	2	2	WON'T HE DO IT	Koryn Hawthorne RCA INSPIRATION/PLG	1	83
5	3	3	VICTORY	Fred Jerkins Featuring Last Call DARRIC MILD-GOSPEL	3	24
4	5	4	FOREVER	Jason Nelson RCA INSPIRATION/PLG	2	37
3	4	5	IT'S YOURS	Jekalyn Carr LUNREAL	3	30
9	8	6	MY GOD	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	6	15
6	6	7	NEVER ALONE	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPTOL/MOTOWN GOSPEL	1	33
10	14	8	POTTER	Tamela Mann TELYMANN	8	21
8	9	9	POUR YOUR OIL	Joshua Rogers MIXED BAG	8	26
13	15	10	OPEN THE FLOODGATES	Demetrius West & Jesus Promoters Feat. Karen Hoskins BLACKSMOKE	10	20
16	17	11	OPEN YOUR MOUTH AND SAY SOMETHING	Brent Jones JER	11	18
20	16	12	YOU'RE DOING IT ALL AGAIN	Todd Dulane Feat. Nicole Harris EONE	12	4
12	13	13	THIS IS A MOVE	Tasha Cobbs Leonard MOTOWN GOSPEL	4	11
15	7	14	DELIVER ME (THIS IS MY ENEMY)	Donald Lawrence Presents The Tri-City Singers Feat. LeRonda Johnson RCA INSPIRATION/PLG	7	14
11	14	15	EVERYTHING WILL BE ALRIGHT	Isalah Templeton TRENPLES	11	9
23	19	16	LAUGHTER (JUST LIKE A MEDICINE)	BeBe Winans HEGEM/MALACO	16	14
RE-ENTRY		17	YOU KNOW MY NAME (LIVE)	Tasha Cobbs Leonard MOTOWN GOSPEL	2	15
RE-ENTRY		18	WAR CRY	Queen Naija QUEEN NAIJA/CAPTOL	1	16
17	11	19	UNSTOPPABLE	Koryn Hawthorne RCA INSPIRATION/PLG	11	13
RE-ENTRY		20	MAKE ROOM	Jonathan McReynolds EONE	20	6
24	20	21	TELL ME WHERE IT HURTS	Fred Hammond F HAMMOND/HERITAGE/FACE TO FACE PRODUCTIONS	20	3
-	21	22	IF GOD / NOTHING BUT THE BLOOD	Casey J CASEY J/INTEGRITY/TSYCOT	21	2
19	18	23	GOOD LOVE	David & Tamela Mann TELYMANN	14	20
-	23	24	WAITING	Jermaine Dolly BY ANY MEANS NECESSARY	23	2
25	22	25	TRY	Keyondra Lockett BELLA DAWN	22	4

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	WKS. ON CHART	
1	1	#1 LAUREN DAIGLE	Look Up Child CENTRICITY/SONONE	31	
2	2	LAUREN DAIGLE	How Can It Be CENTRICITY/CAPTOL CMG	210	
3	3	MERCYME	I Can Only Imagine: The Very Best Of MercyMe FAIR TRADE/PLG	59	
4	4	FOR KING & COUNTRY	Burn The Ships CURB-WORD	27	
8	5	TOBYMAC	The Elements FOREFRONT/CAPTOL CMG	26	
9	6	ZACH WILLIAMS	Chain Breaker ESSENTIAL/PLG	120	
10	7	MERCYME	Lifer FAIR TRADE/PLG	106	
HOT SHOT DEBUT	8	KINGS KALEIDOSCOPE	Zeal RAINBOW RECORDS	1	
5	9	CASTING CROWNS	Only Jesus BEACH STREET/REUNION/PLG	21	
13	10	ELEVATION WORSHIP	Here As In Heaven ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	166	
14	11	NF	Therapy Session CAPTOL CMG	155	
16	12	HILLSONG WORSHIP	There Is More HILLSONG/SPARROW/CAPTOL CMG	53	
11	13	CROWDER	I Know A Ghost SIXSTEPS/SPARROW/CAPTOL CMG	22	
15	14	BETHEL MUSIC	Victory: Recorded Live BETHEL	11	
12	15	JOSH TURNER	I Serve A Savior MCA NASHVILLE/CAPTOL CMG	24	
18	16	TAUREN WELLS	Hills And Valleys REUNION/PLG	90	
19	17	ALAN JACKSON	Precious Memories Collection ARC/EMI NASHVILLE/CAPTOL CMG	95	
17	18	SKILLET	Awake ARDENT/FAIR TRADE/ATLANTIC/PLG	256	
21	19	NF	Mansion CAPTOL CMG	194	
24	20	CHRIS TOMLIN	How Great Is Our God: The Essential Collection SIXSTEPS/SPARROW/CAPTOL CMG	187	
23	21	HILLSONG UNITED	Wonder HILLSONG/SPARROW/CAPTOL CMG	96	
22	22	ELEVATION WORSHIP	Hallelujah Here Below ELEVATION WORSHIP/PLG	28	
25	23	SKILLET	Unleashed HEAR IT LOUD/ATLANTIC/CURB-WORD	140	
20	24	VARIOUS ARTISTS	WOW Hits 2019 PLG/CURB-WORD/CAPTOL CMG	27	
29	25	TOBYMAC	This Is Not A Test FOREFRONT/CAPTOL CMG	186	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	WKS. ON CHART	
6	1	#1 GG KIRK FRANKLIN	The Essential Kirk Franklin FO YO SOUL/VERITY/LEGACY	167	
1	2	TASHA COBBS LEONARD	Heart, Passion, Pursuit MOTOWN GOSPEL/CAPTOL CMG	85	
2	3	WILLIAM MURPHY	Settle Here RCA INSPIRATION/PLG	4	
10	4	JONATHAN MCREYNOLDS	Make Room EONE	57	
7	5	KORYN HAWTHORNE	Unstoppable RCA INSPIRATION/PLG	39	
4	6	VARIOUS ARTISTS	WOW Gospel 2019 MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG	12	
3	7	ARETHA FRANKLIN	Gospel Greats ATLANTIC/FLASHBACK/RHINO	53	
5	8	TORI KELLY	Hiding Place SCHOOLBOY/CAPTOL	30	
8	9	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp VERITY/LEGACY	195	
16	10	FRED HAMMOND	The Best Of Fred Hammond VERITY/PLG	39	
11	11	TASHA COBBS	Grace (EP) MOTOWN GOSPEL/CAPTOL CMG	264	
9	12	TASHA COBBS LEONARD	Heart, Passion, Pursuit MOTOWN GOSPEL/CAPTOL CMG	23	
12	13	TRAVIS GREENE	The Hill RCA INSPIRATION/PLG	180	
14	14	TASHA COBBS	One Place: Live MOTOWN GOSPEL/CAPTOL CMG	189	
17	15	TAMELA MANN	East Days TELYMANN	266	
18	16	TAMELA MANN	One Way TELYMANN	134	
15	17	KIRK FRANKLIN	Hello Fear FO YO SOUL/VERITY/RCA INSPIRATION/PLG	137	
RE	18	ANTHONY EVANS	Back To Life SHERMAN JAMES	25	
22	19	ARETHA FRANKLIN	Amazing Grace: The Complete Recordings ATLANTIC/RHINO	14	
NEW	20	TIM WHITE	Expecting Greater TIM WHITE	1	
23	21	DONNIE MCLURKIN	The Journey (Live) RCA INSPIRATION/PLG	77	
RE	22	YOLANDA ADAMS	The Best Of Me ELECTRA/ATLANTIC/JAG	105	
25	23	KIRK FRANKLIN	Losing My Religion FO YO SOUL/RCA/RCA INSPIRATION/PLG	160	
RE	24	BEN HARPER AND THE BLIND BOYS OF ALABAMA	There Will Be A Light VIRGIN/CAPTOL	53	
19	25	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen RCA INSPIRATION/PLG	10	



Franklin's 'Essential' Rules At Last

In its 167th chart week, *The Essential Kirk Franklin* by **Kirk Franklin** (above) reaches No. 1 on Top Gospel Albums, rising 6-1 with 1,000 equivalent album units (up 53%), according to Nielsen Music. He adds his 12th No. 1 and first since *Losing My Religion*, which began a 15-week reign in December 2015. Concurrently, Franklin leads Hot Gospel Songs for an 11th week with "Love Theory" (his seventh No. 1 on the list).

Why did *Essential* take over seven years to lead Top Gospel Albums after making its Feb. 11, 2012, debut? It's partially due to the chart's February 2017 change from measuring traditional sales to consumption based on sales and streaming data. The set spent its first 75 weeks on the ranking in 2013-14, reaching No. 14; since the methodology revision, it has logged 92 frames, including 39 in the top 10.

Lauren Daigle's "You Say" logs its 38th week at No. 1 on Hot Christian Songs, breaking a tie with Hillsong Worship's "What a Beautiful Name" (2017-18) for the second-longest reign. Hillsong United's "Oceans (Where Feet May Fail)" holds the record with 61 weeks on top beginning in December 2013. "You Say" spends a 36th week at No. 1 on Christian Digital Song Sales (14,000 sold) and a 34th week atop Christian Streaming Songs (8 million U.S. streams).

Plus, **Kings Kaleidoscope** scores its fourth Top Christian Albums top 10 as *Zeal* arrives at No. 8 (3,000 units). The set follows 2017's *The Beauty Between* (No. 4), 2016's *Beyond Control* (No. 6) and 2014's *Becoming Who We Are* (No. 9). —Gary Trust and Xander Zellner

A promotional poster for the 2019 Billboard Music Awards. The background features a close-up of Kelly Clarkson singing into a black microphone, smiling broadly. She has blonde hair and is wearing a dark, ruffled top. The scene is lit with blue stage lights, and there are glowing white lines and confetti scattered around her. The text is overlaid on the bottom half of the image.

MUSIC'S #1 NIGHT!

billboard

2019

MUSIC AWARDS

HOSTED BY **KELLY CLARKSON**

WED MAY 1 • 8/7c  **NBC**

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 SUE ME HOLLYWOOD	Sabrina Carpenter	11
3	2	YOU'RE SORRY DEFECTED	Todd Edwards	9
4	3	BASSA SABABA TEDY/BMG/S-CURVE	Netta	9
7	4	GG BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	6
9	5	FIRE UP TAZMANIA	Jade Starling	6
10	6	FIRE IN MY SOUL KANGAROO TRACKS/RCA	Oliver Heldens Feat. ShunguZzo	5
12	7	FAVORITE SOUND CRANBERRY/RD	Audien & Echosmith	8
5	8	GIANT COLUMBIA	Calvin Harris & Rag'n'Bone Man	11
15	9	DON'T FEEL LIKE CRYING ISLAND/REPUBLIC	Sigrid	5
6	10	GAM GAM EGO/RADIKAL	DJs From Mars	12
13	11	PUT YOUR PHONE DOWN (LOW) WHAT A MUSIC/DEFECTED	Jack Back	5
1	12	THE BOSS 2019 MOTOWN	Diana Ross	8
14	13	SHOTGUN COLUMBIA	George Ezra	7
17	14	I'M NOT DEFEATED GLITTERBOX/DEFECTED	Florious	6
18	15	365 CAPITOL/INTERSCOPE	Zedd & Katy Perry	6
20	16	PIECE OF YOUR HEART ASTRALWERKS/VIRGIN/CAPITOL	Meduza Feat. GOODBOYS	5
22	17	BACK TO LIFE RED SONGBIRD	Hilary Roberts	4
21	18	YOU'RE MY LIFE DEFECTED	Low Steppa	4
8	19	STAY LOVE MEDIA HOUSE	C-Rod Feat. Brendan O'Hara	10
19	20	WTP G.O.O.D./DEF JAM	Teyana Taylor	16
16	21	LOST XYION	Laroussi	13
11	22	7 RINGS REPUBLIC	Ariana Grande	10
25	23	FIRES CHRIS ERASMUS/DAUMAN	Chris Erasmus	5
29	24	CONCRETE HEART KMY	VASSY	3
31	25	SO LOST HEARTED TAZMANIA	Lee Dagger & Courtney Harrell	4
35	26	THE RHYTHM OF THE NIGHT NITRON/SONY MUSIC	Sean Finn & Corona	2
26	27	NIGHT TO REMEMBER CARRILLO	The Terr Green Project	10
30	28	VOICES IN MY HEAD RENEGADE	Spanish Fly Feat. Aki Starr	4
23	29	DON'T WANNA CRY SIR RAY	Ray Guell	8
27	30	MOONLIGHT BRETHERN	Rocky Morningside	5
24	31	DAMN L2TONE	Livvia	8
44	32	SHOULDA STAYED DARIO	Dario	2
36	33	WANT YOU BACK ISLAND/REPUBLIC	Grey Feat. LEON	5
33	34	SWAN SONG WARNER BROS.	Dua Lipa	7
28	35	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	12
48	36	GIVE ME SOME MORE BFD/SUNSHINE SOUND	UK & The Sunshin' Band Feat. Tony Moran Feat. Mike Rodriguez	2
40	37	LAST TIME ALB	Blue Ivy	7
HOT SHOT DEBUT	38	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	1
32	39	5 DOLLARS BECAUSE/CAPITOL	Christine And The Queens	12
39	40	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	3
NEW	41	WALK ME HOME RCA	P!nk	1
45	42	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	3
38	43	PINK TOOL BOX ASTANA	Chelsea	7
46	44	JUICE MICE LIFE/ATLANTIC	Lizzo	5
41	45	SO CLOSE TOWONDER/ISLAND/REPUBLIC	NOTD & Felix Jaehn Feat. Georgija Ru & Captain Cuts	17
NEW	46	SEND ME AN ANGEL QUINN COLEMAN	Omar Veluz	1
NEW	47	WET SOCIAL MEDIA	KEA	1
47	48	WOW. REPUBLIC	Post Malone	9
34	49	HEAT ATLANTIC/EMG	Kelly Clarkson	13
37	50	LOST IN THE FIRE COLUMBIA	Gesafelstein & The Weeknd	11

BOXSCORE

April 20
2019
billboard

LEGEND

☐ Bullets indicate titles with greatest weekly gains.

Album Charts

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

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$12,660,700 \$400/\$30	GEORGE STRAIT NRG STADIUM, HOUSTON, TEXAS MARCH 17	80,108 SELLOUT	MESSIA TOURING GROUP/ AEG PRESENTS
2	\$11,999,961 \$495/\$49	GEORGE STRAIT, CHRIS STAPLETON, CHRIS JANSON, ASHLEY MCBRYDE MERCEDES-BENZ STADIUM, ATLANTA, GA. MARCH 30	55,255 SELLOUT	MESSIA TOURING GROUP/ AEG PRESENTS
3	\$7,894,048 \$184.56	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MARCH 1-16	42,772 42,840 TEN SHOWS	CONCERTS WEST/AEG PRESENTS
4	\$7,153,430 (1,02,399,6-90 BAND) \$114.99/\$6.05/\$2.18/\$1.74/\$2.70	ED SHEERAN, PASSENGER, SHEKHINAH FNB STADIUM, JOHANNESBURG, SOUTH AFRICA MARCH 23-24	128,977, TWO SHOWS TWO SELLOUTS	AEG PRESENTS, BIG CONCERTS INTERNATIONAL
5	\$5,544,863 (\$17,890,750 TAIWANESE) \$182.10/\$25.81	MAROON 5 NATIONAL STADIUM, KAHSUNG, TAIWAN MARCH 1	47,669 48,033	LIVE NATION
6	\$5,532,079 (\$2,508,802 SINGAPORE) \$197.65/\$72.20	MAROON 5 NATIONAL STADIUM, SINGAPORE MARCH 7	43,301 47,257	LIVE NATION
7	\$4,976,060 (71,572,995 BAND) \$33.43/\$6.05/\$45.19/\$24.33	ED SHEERAN, PASSENGER, SHEKHINAH CAPE TOWN STADIUM, CAPE TOWN, SOUTH AFRICA MARCH 27-28	96,915, TWO SHOWS TWO SELLOUTS	AEG PRESENTS, BIG CONCERTS INTERNATIONAL
8	\$3,691,360 (\$5,367,159 AUSTRALIAN) \$186.37/\$72.89	RED HOT CHILI PEPPERS, GEORGE CLINTON & PARLIAMENT FUNKADELIC QUDOS BANK ARENA, SYDNEY FEB. 19-20	33,685 TWO SHOWS TWO SELLOUTS	LIVE NATION
9	\$3,363,122 (\$2,553,255) \$105.38/\$65.86	POST MALONE O2 ARENA, LONDON MARCH 13-14	37,473 TWO SHOWS TWO SELLOUTS	LIVE NATION
10	\$2,578,534 \$382.50/\$47.45	PINK SPECTRUM CENTER, CHARLOTTE, N.C. MARCH 9	35,596 SELLOUT	LIVE NATION
11	\$2,531,895 \$135/\$65	METALLICA KFC YUM! CENTER, LOUISVILLE, KY. MARCH 9	21,657 SELLOUT	LIVE NATION
12	\$2,463,165 \$279.20/\$47.45	PINK BBQ CENTER, SUNRISE, FLA. MARCH 1	14,883 SELLOUT	LIVE NATION
13	\$2,373,771 \$278.70/\$47.45	PINK AMALIE ARENA, TAMPA, FLA. MARCH 3	15,068 SELLOUT	LIVE NATION
14	\$2,363,364 \$294.25/\$47.45	PINK GLA RIVER ARENA, GLENDALE, ARIZ. MARCH 30	13,737 SELLOUT	LIVE NATION
15	\$2,326,690 \$404.45/\$47.45	PINK BRIDGESTONE ARENA, NASHVILLE MARCH 10	14,336 SELLOUT	LIVE NATION
16	\$2,304,688 (73,750,000 BAND) \$156.25/\$93.75	MAROON 5 IMPACT ARENA, BANGKOK, THAILAND MARCH 9	38,301 SELLOUT	LIVE NATION
17	\$2,215,600 \$263.50/\$42.50	PINK SMOOTHIE KING CENTER, NEW ORLEANS, LA. MARCH 17	14,500 SELLOUT	LIVE NATION
18	\$2,192,330 (\$1,660,555) \$60.77	PANIC! AT THE DISCO O2 ARENA, LONDON MARCH 28-29	36,078 37,236 TWO SHOWS	SJM CONCERTS
19	\$2,129,940 \$135/\$65	METALLICA BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND. MARCH 11	12,068 SELLOUT	LIVE NATION
20	\$2,115,377 \$266.99/\$39.95	PINK AT&T CENTER, SAN ANTONIO, TEXAS MARCH 21	15,681 SELLOUT	LIVE NATION
21	\$2,070,440 (\$1,568,210) \$65.40	CHILDISH GAMBINO O2 ARENA, LONDON MARCH 24-25	31,657 35,041 TWO SHOWS	LIVE NATION
22	\$2,067,277 \$274.45/\$29.45	PINK AMERICAN AIRLINES CENTER, DALLAS, TEXAS MARCH 24	14,658 SELLOUT	LIVE NATION
23	\$2,049,271 \$262.95/\$47.45	PINK CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY, OKLA. MARCH 23	13,820 SELLOUT	LIVE NATION
24	\$2,047,000 \$135/\$65	METALLICA SPRINT CENTER, KANSAS CITY, MO. MARCH 6	18,525 SELLOUT	LIVE NATION
25	\$1,962,629 (\$1,946,304 PRINCE) \$196.44/\$95.11	MAROON 5 COTAI ARENA, COTAL, MACAU MARCH 3	12,647 12,667	LIVE NATION
26	\$1,953,842 \$183/\$51	BAD BUNNY AMERICAN AIRLINES ARENA, MIAMI, FLA. MARCH 16	18,315 SELLOUT	CARDENAS MARKETING NETWORK
27	\$1,915,530 \$402.61/\$42.45	PINK VE TERANS MEMORIAL ARENA, JACKSONVILLE, FLA. MARCH 5	11,700 SELLOUT	LIVE NATION
28	\$1,851,080 (\$1,396,115) \$51.58	GEORGE EZRA O2 ARENA, LONDON MARCH 19-20	35,886 37,398 TWO SHOWS	METROPOLIS MUSIC
29	\$1,848,999 \$1,000/\$29.50	KISS NATIONWIDE ARENA, COLUMBUS, OHIO MARCH 16	14,241 SELLOUT	LIVE NATION
30	\$1,832,776 \$289.95/\$39.95	ARIANA GRANDE CAPITAL ONE ARENA, WASHINGTON, D.C. MARCH 25	13,598 SELLOUT	LIVE NATION
31	\$1,813,730 \$135/\$65	METALLICA UNITED SUPERMARKETS ARENA, LUBBOCK, TEXAS MARCH 2	14,653 SELLOUT	LIVE NATION
32	\$1,799,863 \$289.95/\$39.95	ARIANA GRANDE WELLS FARGO CENTER, PHILADELPHIA, PA. MARCH 26	14,787 SELLOUT	LIVE NATION
33	\$1,769,254 \$1,000/\$29.50	KISS UNITED CENTER, CHICAGO MARCH 2	13,917 SELLOUT	LIVE NATION
34	\$1,735,653 \$475/\$49	BAD BUNNY ALLSTATE ARENA, ROSEMONT, ILL. MARCH 24	16,853 12,170	CARDENAS MARKETING NETWORK
35	\$1,722,813 \$327.85/\$42.45	PINK COLONIAL LIFE ARENA, COLUMBIA, S.C. MARCH 7	13,481 SELLOUT	LIVE NATION

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



RICH FUJIKAWA/GETTY IMAGES

Strait To The Top

George Strait (above) crowds the top of the Boxscore chart as two stadium shows claim Nos. 1 and 2. According to figures reported to Billboard Boxscore, Strait grossed \$12.7 million at Houston's NRG Stadium on March 17 and earned an additional \$12 million at the Mercedes-Benz Stadium in Atlanta on March 30. In turn, it marks Strait's 20th No. 1 on the Boxscore chart, and his first since a string of shows (Sept. 9-10, 2016) at T-Mobile Arena in Las Vegas.

Strait's concerts in Houston and Atlanta are among the biggest in his career, becoming his second and third shows to earn over \$10 million. The only time Strait has grossed more was June 7, 2014, when he played AT&T Stadium in Arlington, Texas — which was billed as his final show of his farewell tour — to 104,793 fans and earned \$18.2 million, the highest-grossing engagement in the history of Billboard Boxscore (dating back to 1990) by a country artist.

The Houston show was significant for not only Strait but also the venue. NRG Stadium opened in 2002, then known as Reliant Stadium, and Strait's \$12.7 million gig is the biggest engagement in the building's history, passing concerts in 2018 by **Beyoncé** and **Jay-Z** (\$11.1 million on Sept. 15-16) and **Taylor Swift** (\$9.5 million, Sept. 29). Strait's in-the-round performance, capping the annual Houston Livestock Show and Rodeo, sets a single-night attendance record for the venue as well (80,108 tickets), though Beyoncé and Jay-Z's doubleheader moved 88,022 in two nights.

Strait will continue to play occasional dates in 2019 throughout the United States, including his ongoing residency at Vegas' T-Mobile Arena.

—Eric Frankenberg

BOXSCORE: The top-grossing concerts as reported by promoters, venues, managers and booking agents. 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.



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MY BILLBOARD MOMENT



NOW A LABEL BOSS, ALWAYS A 'BELIEBER'

▶ ETHIOPIA HABTEMARIAM PRESIDENT, MOTOWN RECORDS

As one of the most powerful black women at music labels today, Habtemariam landed a *Billboard* cover last June with Epic Records' Sylvia Rhone and Atlantic's Juliette Jones. "I was like, 'Damn, is this really happening?'" she recalls of the photo shoot. It was a full-circle moment for the label head, who remembers reading the "industry bible" during internships at LaFace Records and Elektra in Atlanta before she joining Universal Music Publishing Group. There, she signed artist-songwriters like Keri Hilson, Ludacris and J. Cole. But it was taking a chance on an unknown Justin Bieber that earned her praise from her Universal bosses, after the then-16-year-old's surprise hit, "Baby," reached No. 5 on the *Billboard* Hot 100 in 2010. Habtemariam, who toasts Motown's 60th birthday this year, reflects on the Bieber conference call that started it all.

I knew [Bieber's manager] Scooter Braun through Atlanta. He went to Emory [University] and was part of the music community there. When he discovered Bieber, I was one of the people that he called. He had Bieber sing over the phone to me. It was a cover — either an Usher or Boyz II Men record — and then I looked at his videos. I just remember he could really sing, and he was so young! At the time, I had a relationship with the *NSYNC crew and Scooter asked to help connect him, but those young pop acts were not happening in the music industry at all then. Island Def Jam signed Bieber and were kind of breaking him, but it hadn't happened at radio yet. He came to us looking to

do a publishing deal, and I remember having to convince the head of the company because they did not see that kind of pop music taking off. I fought for months to get it across the line to do the deal. "Baby" was huge. Of course, then your company thinks, "Oh, you were really smart to sign him!" (Laughs.) Look, I can't take credit for it. Knowing the talent is there and the team is in place, you make your bets. He exploded more than anyone ever really thought possible. For me, I knew that teen-pop phenomenon would come back. It's the natural cycle of life — you have to feed the kids. And I knew that Scooter was relentless and completely committed to making it happen. —AS TOLD TO NICK WILLIAMS

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The background features a vibrant red and white color scheme. At the top, the word "LIVE NATION" is written in a large, white, outlined font. Below this, a silhouette of a crowd with their hands raised is visible against a red background. The main title "LIVE NATION" is in large, bold, white letters, with "LATIN" in a slightly smaller font below it. To the right of "LATIN" is the tagline "THE LEADER IN LATIN TOURING".

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