

AND THE WINNER IS...

TRAVIS SCOTT

ARIANA GRANDE

**CARRIE
UNDERWOOD**

KHALID

LADY GAGA

ELTON JOHN

BRUNO MARS

**JUSTIN
TIMBERLAKE**

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From left:
Kevin, Joe and
Nick Jonas

April 27, 2019
billboard.com

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BILLY IDOL
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 OCT 4-12
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NOW - MAY 11
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GWEN STEFANI
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LAS VEGAS
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MY SONGS
THE LAS VEGAS RESIDENCY
MAY 22 - JUN 6
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billboard HOT 100



Sam Smith And Normani Go 'Dancing' In The Top 10

TWO COLLABORATIONS STORM THE Billboard Hot 100's top 10, led by **Sam Smith** and **Normani**'s "Dancing With a Stranger," which jumps from No. 12 to No. 7. The duet also pushes 6-2 on the Radio Songs chart, up 15% to 84.1 million in audience, according to Nielsen Music.

Smith adds his sixth Hot 100 top 10, while Normani notches her second as a soloist, after "Love Lies" with **Khalid** (No. 9, September 2018). As a member of **Fifth Harmony**, she reached the region with "Work From Home," featuring **Ty Dolla \$ign** (No. 4, 2016).

Plus, **BTS**' "Boy With Luv," featuring **Halsey**, blasts onto the Hot 100 at No. 8, marking the septet's second top 10 and the highest-charting track for a K-pop group. It surpasses BTS' own "Fake Love" (No. 10, June 2018). BTS becomes the first K-pop group with multiple Hot 100 top 10s and the second K-pop act overall to achieve the feat, after **PSY**, who hit No. 2 with "Gangnam Style" in 2012 and No. 5 with "Gentleman" in 2013.

"Luv," Halsey's fifth Hot 100 top 10 and the lead single from BTS' new Billboard 200 No. 1 album, *Map of the Soul: PERSONA* (see page 68), launches at No. 5 on Streaming Songs with 29.9 million U.S. streams, the top weekly streaming sum for a K-pop act, outpacing the 27.4 million that "Fake Love" logged upon its debut.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
(1)	(1)	1	#1 AG Old Town Road	Lil Nas X Feat. Billy Ray Cyrus YOUNGKID, M.T. REZNOR, A. MAROSS (M.L.HILL, M.T. REZNOR, A. MAROSS, B.R. CYRUS, I.A. DONALD)	Lil Nas X COLUMBIA	1	7
4	3	2	Wow. ▲	L.BELL, FRANK DUKES (A.R. POST, L.BELL, A.FEENY, W.T. WALSH)	Post Malone REPUBLIC	2	17
2	2	3	Sunflower (Spider-Man: Into The Spider-Verse) ▲	Post Malone & Swae Lee L.BELL, C.LIANG (A.R. POST, L.BELL, W.T. WALSH, K.J. ALSHAMAN, BROWN, C.LIANG)	Post Malone & Swae Lee REPUBLIC	1	26
3	4	4	7 Rings	T.HITS, C. ANDERSON, M.FOSTER (V.M.MCCANTS, M.PARKS, A.GRANDE, N.VITIA, R.RODGERS, O.HAMMERSTEIN, I.KRYSIUK, J.BROWN, M.FOSTER, C.ANDERSON)	Ariana Grande REPUBLIC	1	13
5	5	5	Without Me ▲	L.BELL, L.BELL, A.R. ALLEN, A.FRANGIPANE, DELACEY, I.TIMBERLAKE, V.MOSLEY, S.S.STORCH	Halsey CAPTOL	1	28
(8)	(6)	6	Sucker	R.B.TEDDER, FRANK DUKES (R.B.TEDDER, L.JONAS, A.FEENY, L.BELL, N.J.JONAS, P.J.JONAS II)	Jonas Brothers REPUBLIC	1	7
(15)	(12)	7	Dancing With A Stranger	STARGATE, JIMMY NAPES (J.NAPIER, M.S. ERIKSEN, T.EHRMANNSEN, S.SMITH, U.K.HAMILTON)	Sam Smith & Normani CAPTOL	7	14
		8	Boy With Luv	NOT LISTED (R.M.ALI, FONTANA, P.DOGG, A.FRANGIPANE, SUGA, E.LJWEISBAND, M.L.SCHULZ, J.HOPE, "HITMAN" BANG)	BTS Feat. Halsey BIG HIT ENTERTAINMENT/COLUMBIA	8	1
(7)	11	9	Bad Guy	F.B.O'CONNELL (B.E.O'CONNELL, F.B.O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	7	3
6	7	10	Please Me ●	BRUNO MARS, THE STEREO TYPES (BRUNO MARS, CARDI B, LYP, R.ROMULUS, IREYES, R.C.MCCULLOUGH, J.L.EAUNTLEY II)	Cardi B & Bruno Mars ATLANTIC	3	9

Smith and Normani

STEVE SCHOFIELD

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/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

Billboard Hot 100



I Love Makonnen, 30, teamed with Fall Out Boy frontman Pete Wentz, 39, for the collab, which also hits a No. 15 high on Mainstream Top 40.



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LIL PEEP & ILOVEMAKONNEN FEAT. FALL OUT BOY
I've Been Waiting

Lil Peep created the song with Makonnen in August 2017. How did Fall Out Boy come in after Peep's death that November?

WENTZ [Makonnen] reached out, and my friend sent me an article where Peep was like, "My music [is] half Makonnen, half Fall Out Boy." That was pretty moving. I saw some of myself in Peep and the things he was going through. It felt like we should give this a shot.

How did you approach the challenges of putting together a posthumous release?

MAKONNEN We wanted to perfect it and keep the vision of what me and Peep had

in mind. So I let Fall Out Boy [work] at their leisure, where they were comfortable.

WENTZ On paper, this was a crazy idea. There's a giant hole where the heart of the song is. You have to blend three disparate vocals. But it was really about following the lead of Peep's mom. She had the final say.

What does it mean to you to see the song now on the Hot 100?

MAKONNEN His music is living on and bringing joy. [He said] it was one of his favorite songs. I wish we could've done it while he was still here, but we honored him by fulfilling a wish.

—GAB GINSBERG



1 LIL NAS X FEAT. BILLY RAY CYRUS
Old Town Road

The song reigns with 125.2 million U.S. streams, the second-best streaming week ever. It drew 143 million the week before, following the April 5 arrival of its Cyrus remix.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
10	9	11	Middle Child ▲	T-MINUS, J.L. COLE [J. COLE]	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	13
9	10	12	Happier ▲	MARSHMELLO [S.MCCUTCHEON, D.SMITH/MARSHMELLO]	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRAWORKS/CAPITOL	2	35
19	16	13	Sweet But Psycho ●	CHUBIT [J. LOVE, A. HAUKE, AND H.R. WALTER, A. KOCCHILO, BIAN BEAN]	Ava Max ATLANTIC	13	18
13	17	14	Thotiana	SCUR, BEATS [J. PORTER, E. JOHNSON, C. JONES]	Blueface BLUEFACE/FIFTH AMENDMENT/EONE	8	14
14	15	15	Going Bad ▲	WHEEZY, W. WEISS [R.R. WILLIAMS, A. GRAHAM, W. GLASS, W. WEISS]	Meek Mill feat. Drake YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	6	20
11	13	16	Shallow ▲	LADY GAGA, BRICE [S.G. GERMAIN, OTTA M.D., RONON, LA. ROSSO, MANDQA, WYATT]	Lady Gaga & Bradley Cooper INTERSCOPE	1	29
16	8	17	Better	STAR GATE, DIGI CHARLIE, HANDSOME [I.J. ROBINSON, M.S. BRIKSEN, T.EHRMANN, S.I. CHAN, M.S. CHARLIE HANCOCK]	Khalid RIGHT HAND/RCA	8	31
18	19	18	Break Up With Your Girlfriend, I'm Bored	MAX MARTIN, JULIA [A. GRANDE, MAX MARTIN, I.SALMA, N.Z. ADAMS, R.KOTECHKA, K.BURRUSS, K.BRIGGS]	Ariana Grande REPUBLIC	2	10
12	14	19	Eastside ▲	ANDERSON .PAAK, BENNY BLANCO, HALSEY, KHALID, CROONIN, A. HANSON, W.C. SHERAN, SILEVIN'	benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE	9	40
39	18	20	Talk	DISCLOSURE [K.ROBINSON, H.LAWRENCE, G.LAWRENCE]	Khalid RIGHT HAND/RCA	18	10

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
17	20	21	High Hopes ▲	SPENCAR, BEEBEG [J. REISINGER, L. OWEN, T. NG, F. RICHARD, S. OLANO, RAY, E. HANAHAN, BEEBEG, J.M. PARRIS, LIBRI]	Panic! At The Disco DOLBY PULLED BY RAMEN/EMIG	4	37
22	22	22	A Lot ▲	DI DAH! [S.B. A. JOSEPH, J. COLE, D. NAICHEA, W. WYATES, YOUNG]	21 Savage SLAUGHTER GANG/EPIC	12	17
23	23	23	Girls Like You ▲	LEVI GAN, CIRKUTIA [A. LEVIN, L.E. VIGAN, H.R. WALTER, B.T. HAZZARD, G.M. STONE, C. CARDI B]	Maroon 5 feat. Cardi B 222/INTERSCOPE	1	47
26	21	24	Beautiful Crazy ▲	S.MORFATT [J.COMBS, W.B.DUR, PETER, R.WILLIFORD]	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	21	23
27	24	25	Close To Me ●	ILYA, DIPO [J.L. GOULDING, S.KOTECHKA, P.SVENSSON, I.SALMAN, ZADE, K.MILSHAM, A.N. BROWN, L.W. FENTZ]	Elle Goulding X Diplo feat. Sivee Lee POLYDOR/INTERSCOPE	24	22
20	25	26	Sicko Mode ▲	FRENZY BY [REYNOLDS, C. HANSEN, R. SHAY, L. DUNN, G. HENNINGSON, M. SCHWARTZ, H. WOOD, J. A. SASSI, G. S. HANSON, B. WINE, M. WING, A. ROTH, F. STRE, C. GUN, L. GINGER, J. G. DANIEL, K. C.]	Travis Scott COLUMBIA/REPUBLIC	1	37
44	26	27	Racks In The Middle	HIT-BOY, G. DAV, CORBETT [E. ASGHEDOM, R.M. MOORE, C.A. HOLLIS, J.R. G.A. DAVIS, D.L. CORBETT]	Nipsey Hussle feat. Roddy Ricch & Hit-Boy ALL MONEY IN NO MONEY OUT/ATLANTIC	26	3
NEW	NEW	28	Sanguine Paradise	OOGIE MAINE, BRANDON FINN, S.I.S. WOODS, L. TORTIZ, B.T. WALKER, C.A. HOLLIS, J.R. G.A. DAVIS, D.L. CORBETT	Lil Uzi Vert GENERATION NOW/ATLANTIC	28	1
21	28	29	Murder On My Mind ▲	NOT LISTED (NOT LISTED)	YNW Melly YNW/MELLY/300	14	13
28	29	30	Be Alright ▲	N. ATKINSON, L. HOLLOWAY [D. LEWIS, J. HUME]	Dean Lewis ISLAND/REPUBLIC	23	25
25	30	31	Bury A Friend	F.B.O'CONNELL [F.B.O'CONNELL, F.B.O'CONNELL]	Billie Eilish DARKROOM/INTERSCOPE	14	12
30	32	32	Drip Too Hard ▲	TURBO [J. NELSON, S.G. THOMAS, C. D. HAHN]	Lil Baby & Gunna YOUNG STUNNERS/QUALITY CONTROL/MOTOWN/300/CAPITOL	4	31
33	33	33	Pure Water ●	DJ JILLI, T. D. PHARO [D.J. MC PEARLANE, O.K. MARSHALL, K.K. [J.], K. C. P. H. S. S. KHAN]	Mustard & Migos QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	31	12
24	31	34	Thank U, Next ▲	T.BROWN, M. FOSTER, C. ANDERSON [A. GRANDE, T. P. PARKS, V. M. MCCANTS, T. BROWN, M. FOSTER, C. ANDERSON, L. V. V. V. J. K. T. S. I. R.]	Ariana Grande REPUBLIC	1	24
38	34	35	Envy Me	JTK [C. WOODS, J. T. KNIGHT]	Calboy PAPER GANG/POLO GROUNDS/RCA	34	18
47	40	36	Act Up	EARL ON THE BEAT [J. JOHNSON, J. L. YACHT, J. B. RUM]	City Girls QUALITY CONTROL/MOTOWN/CAPITOL	36	7
37	36	37	Look Back At It ●	J. A. BARTON, J. H. A. BOOGE WIT DA HOODIE, L. A. BARTON, J. H. A. BOOGE WIT DA HOODIE, L. A. BARTON, J. H. A. BOOGE WIT DA HOODIE	A Boogie Wit da Hoodie HIGH BRIDGE THE LABEL/ATLANTIC	32	19
29	39	38	When The Party's Over ●	F.B.O'CONNELL [F.B.O'CONNELL]	Billie Eilish DARKROOM/INTERSCOPE	29	23
34	37	39	Better Now ▲	FRANK DUKE, S. L. BELL [A.R. POST, W.J. WALSH, A. FEENEY, L. BELL]	Post Malone REPUBLIC	3	51
32	35	40	You Say	UNGRAM, P. MABURY [D. GALE, L. GRAMP, P. MABURY]	Lauren Daigle CORNYCE/10TH/WARNER BROS.	29	40
55	46	41	Here With Me	MARSHMELLO, STEVE MAC, MARSHMELLO, S.MCCUTCHEON, L. W. BERRY, C. COOK, M. DOHERTY]	Marshmello feat. CHVRCHES JOYTIME COLLECTIVE/GLASSNOT/REPUBLIC	41	6
51	45	42	Here Tonight	D. HUFF [B. YOUNG, B. C. AVER, L. BACH, C. KELLEY]	Brett Young BMLG	42	15
42	42	43	Baby Shark	Y. JEONG [K.OH]	Pinkfong SMART STUDY	32	16
61	52	44	Eyes On You ●	C. DESTEFANO [C. RICE, C. DESTEFANO, A. GORLEY]	Chase Rice DACK DANIELS/BROKEN BOW	44	9
45	47	45	MIA	J. L. BARTON, J. H. A. BOOGE WIT DA HOODIE, L. A. BARTON, J. H. A. BOOGE WIT DA HOODIE, L. A. BARTON, J. H. A. BOOGE WIT DA HOODIE	Bad Bunny feat. Drake Rimas/BMG	5	27
59	49	46	SG God's Country	SHENDRICK, M. HADJ, A. M. SO-HAY, T. DAWSON]	Blake Shelton WARNER BROS. NASHVILLE/WGN	46	3
40	43	47	Youngblood ▲	ANDREW WATKINS, JAMI SMYK, A. M. P. S. RAIN, W. CHOCOL, H. BING, L. L. B.]	5 Seconds Of Summer ONE REPS/CAPITOL	7	46
52	50	48	Swervin ●	LONDON, ON. D. TRACK, A. BOOGE WIT DA HOODIE, L. THOMER, BALEY, C. A. CHARCO, L. A. B. S. N. S. B. I. N. E.]	A Boogie Wit da Hoodie feat. 6ix9ine HIGH BRIDGE THE LABEL/ATLANTIC	38	17
50	38	49	Tequila	D. BERSI, S. H. G. R. O. D. S. N. E. J. R. N. D. G. N. G. A. D. O. N.]	Dan + Shay WARNER BROS. NASHVILLE/WARNER BROS.	21	50
36	44	50	Money ▲	J. WHITE, D. D. T. [C. B. B. B. J. WHITE]	Cardi B THE KSR GROUP/ATLANTIC	13	26

PEEP: BERTRAND RINDOFF/PETROFF/GETTY IMAGES; ILOVEMAKONNEN: LLOYD PUISALL; F.O.B.: PAMELA LITVAY; JONAS: KEVIN MAZUR/GETTY IMAGES; GRANDE: KEVIN MAZUR/GETTY IMAGES; YOUNG: CARL QUINN; NAS: COURTESY OF LIL NAS X
 THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIELSEN MUSIC.
 SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/or SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS.LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2016, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
87	63	51	Suge E.T.SON/MADEPOOH BEATZ (J.HORR,T.A.ORGAN,D.CLI,B.HONS)	DaBaby SOUTHCOAST/INTERSCOPE	51	3
56	54	52	Who Do You Love THE CHAINSMOKERS/OKWUDIA JAGGAR/L.A.PHILL/W.FELDER S.MADDOUGLASS/PIRELLI GEMMINGS/C.POODA/W.WIN/AM.CLIFFORD	The Chainsmokers Feat. 5 Seconds Of Summer DISRUPTION/COLUMBIA	52	10
74	48	53	Look What God Gave Her D.HUFF/L.BUNETTA,THOMAS RHETT (THOMAS RHETT, R.AKINS,L.BUNETTA,J.K.HINDUIN,A.J.MALIK,J.H.RYAN)	Thomas Rhett VALORY	48	7
68	53	54	Good As You D.HUFF (K.BROVNU,B.PHYLLIS,CAPTEY/J.PHILLIPS/SHINE/FEATHERLY)	Kane Brown ZONE 4/RCA/NASHVILLE	53	8
67	62	55	Whiskey Glasses J.MOII (B.BURGESS,K.KADISH)	Morgan Wallen BIG LOUD	55	7
58	64	56	Con Calma PLAY-IN SKILLZ/S.COTT SUMMERS/R.L.AVALA RODRIGUEZ/T.G.RIVERA/VAZQUEZ/D.K.O'BRIEN	Daddy Yankee & Katy Perry Feat. Snow REPUBLIC/UMILE/CAPITOL	48	11
73	60	57	Make It Sweet S.MCANALLY (M.RAMSEY/T.ROSEN/V.W.SELLERS, G.SPRUNG,B.TURBIS,S.MCANALLY)	Old Dominion RCA NASHVILLE	57	16
64	65	58	Close Friends ▲ TURBO (D.JONES,C.DURHAM)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	28	25
54	56	59	Mixed Personalities C.CLIP BEATZ (J.M.DEMONS,K.O.WEST)	YNW Melly Feat. Kanye West YNW MELLY/300	42	13
60	61	60	Worth It K.MITCHELL/C.SUPPES/UMILLS (WILLIAMSC.HEDBERG, N.GOGGINS/R.LOWOODS/R.JL.SNODGRASS/J.K.CANNILORATA/MILLS)	YK Osiris DEF JAM	55	9
48	59	61	Robbery N.MIRA (J.A.HIGGINS,N.MIRA)	Juice WRLD GRADE A/INTERSCOPE	27	9
78	67	62	I've Been Waiting L.FELT/REGGIANOV/LOVEMAN/CONNOR/CAHILL/BLAVATNIK MORAN/DALE/PAWLOW/AMEN/STONER/CHAKA/ROBERT	Lil Peep & LoveMakonnen Feat. Fall Out Boy UMILE/REPUBLIC/UMILE	62	6
71	66	63	Miss Me More ● F.G.WHITE-HEAD/J.MASSEY (K.BALLERIN/D.H.HODGES,B.M.CLAUGH-LIN)	Kelsea Ballerini BLACK RIVER	60	11
31	51	64	Wish You Were Gay F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	31	7
41	68	65	You Should See Me In A Crown F.B.O'CONNELL (F.B.O'CONNELL,B.E.O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	41	4
NEW		66	Blue On Black FIVE FINGER DEATH PUNCH (K.CHURRO (M.SELBY/S.LILLERS,K.W.SHEPHERD)	Five Finger Death Punch Feat. Kerry Wayne Shepherd, Brentley Gilbert & Brian May PROSPECT PARK	66	1
92	80	67	Don't Call Me Up STEVE MAC (S.MCCUTCHEON,C.PURCELL/M.MCVEY)	Mabel POLYDOR/CAPITOL	67	4
NEW		68	SOS A.VICLI/A.MEHLER/K.FOGLI/MARK (T.BRING/K.FOGLI/MARK, A.NEUBURK,BURKUS/S.COTTLE/HARRIS,K.BINGGS)	Avicii Feat. Aloe Blacc AVICII/AR/GEFFEN/INTERSCOPE	68	1
90	78	69	Rumor L.BRICE,L.STONE,K.JACOBS,D.FRIZZELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice CURB	69	6
88	79	70	Night Shift B.BUTLER,L.PARDI (T.BROWN,N.LARUE,B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	70	9
80	73	71	Walk Me Home P.THOMAS,K.MOORMAN (PINK,S.HARRIS,N.RUESS)	Pink RCA	54	7
RE-ENTRY		72	Clout CUBEATZ/L.LUELLEN (K.CEPHUS)	Offset Feat. Cardi B QUALITY CONTROL/MOTOWN/CAPITOL	64	2
-	41	73	Kill This Love T.H.PARK (T.H.PARK,R.TEE,24.R.RJ.OHNSON)	BLACKPINK YG/INTERSCOPE	41	2
100	89	74	Pop Out J.D.ON THE TRACK,E.HUNT (L.BARTLETT/L.L.DIX/LV.ALBIA DUARTE/BERG)	Polo G Feat. Lil Tjay COLUMBIA	74	4
-	27	75	Cool R.BITEDEER,Z.SKELETON (R.BITEDEER,Z.SKELETON, J.ONAS,N.DONAS,P.COONAS/I.C.SMITH)	Jonas Brothers REPUBLIC	27	2
NEW		76	That's A Rack O.OGEMAN/EN.MIR.A.TIAYLOP (S.WOODS, J.TORTIZ/N.MIRA,D.L.SNODGRASS/J.R.)	Lil Uzi Vert GENERATION NOW/ATLANTIC	76	1
76	81	77	Girls Need Love ▲ ARCHER (S.WALKER,A.ARCHER,A.GRAHAM)	Summer Walker X Drake FROZENMOMENTS/INTERSCOPE	37	8
72	72	78	Shot Clock D.I.MUSTAARD (E.M.HOWELL,D.J.MICHAEL/N.E.POWELL, J.A.BRATHWAITE,B.BUSHA,GRAHAM/T.V.MOSLEY)	Ella Mai 10 SUMMERS/INTERSCOPE	62	12
84	82	79	GIRL G.KURSTIN/M.MORRIS (M.MORRIS,A.ARON/S.G.KURSTIN)	Maren Morris COLUMBIA NASHVILLE	61	7
66	74	80	Bad Liar J.ODEGARD (D.PRYNOLD/S.WYSE/MON.B.MCKEE, D.PLATZ/M.A.L.VOLKMAN/O.DEGARD)	Imagine Dragons KIDINAKORNER/INTERSCOPE	56	8



6

JONAS BROTHERS
Sucker

Jonas Brothers' "Sucker," which soared in as their first Billboard Hot 100 No. 1 (March 16), likewise becomes their first leader on the Radio Songs chart, up 13% to 92.1 million in audience, according to Nielsen Music. The trio previously charted two titles in the lower rungs of the airplay tally: "When You Look Me in the Eyes" and "Burnin' Up," both in 2008. "Sucker" — the lead single from *Happiness Begins* (out June 7), the group's first proper LP since 2009 — also becomes its first No. 1 on the Mainstream Top 40 airplay chart.

—G.T.

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW		81	Love Ain't D.HUFF (R.COPPERMAN,A.GORLEY,S.MCANALLY)	Eli Young Band VALORY	81	1
65	75	82	Double Up MIKE & KEISL/DOPSON/L.Y.GUMMARS (E.ASGHEDOM,M.P.COX, R.L.GHOVER,B.L.DOPSON/LEDWIA/P.DS.DECAMON)	Nipsey Hussle Feat. Belly & DOM KENNEY ALL MONEY IN/NO MONEY OUT/ATLANTIC	65	3
77	77	83	Undrunk MALAY (C.FLECHER,A.RABENSON/MERS.I.DUSSOLLET/IRHO)	FLETCHER SNAPBACK/CAPITOL	61	6
-	99	84	Big Ole Freak NOT LISTED (M.PETELJ,M.MASON,M.DAIR)	Megan Thee Stallion 1501 CERTIFIED/300	84	2
57	83	85	Put A Date On It J.JAMES (M.MIMS,D.JONES,J.JAMES,R.MORALES)	Yo Gotti Feat. Lil Baby CMG/EPIC	46	12
81	57	86	Saturday Nights CHARLIE HANDSOME/DIGI (K.ROBINSON,CHARLIE HANDSOME,J.CHAMMAS,I.HOGE,K.BROWN)	Khalid & Kane Brown RIGHT HAND/RCA	57	11
69	88	87	One That Got Away S.HENDRICKS (L.FRASURET,ROSEN/J.M.RAMSEY/LOS/IRONE)	Michael Ray ATLANTIC/WEA	67	8
43	71	88	My Strange Addiction F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	43	3
97	91	89	Faucet Failure CHASE/THE MONEY CUBEATZ (S.GOULD/BOURNE, C.ROSEK,GOMRINGERT/GOMRING)	Ski Mask The Slump God WORLDWIDE/REPUBLIC	87	8
35	86	90	Xanny F.B.O'CONNELL (F.B.O'CONNELL,F.B.O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	35	3
94	96	91	Ocean Eyes ▲ F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	91	9
82	76	92	Last Time That I Checc'd L.DOPSON,M.GEATZ/FRANCOIS (E.ASGHEDOM, L.DOPSON,M.COX,R.L.GHOVER,R.C.BROWN,Z.AGSON)	Nipsey Hussle Feat. YG ALL MONEY IN/NO MONEY OUT/ATLANTIC	76	3
96	94	93	Talk You Out Of It J.MOII (M.HARDY,H.PHELPS,L.ROGERS,A.VANDERHEYM)	Florida Georgia Line BMLG	80	9
RE-ENTRY		94	I'm So Tired... L.A.LINDGREN/S.ALFRETT/S.MILLET/M.CLAUGH-LIN/M.POLLACK	Lauv & Troye Sivan LAUV/CAPITOL/UMILE/COBAIT	86	2
NEW		95	Make It Right NOT LISTED (M.SUGA,C.SHEERAN/L.HILL, K.BONSON,B.BOSON/J.HOPE)	BTS BIG HIT ENTERTAINMENT/COLUMBIA	95	1
NEW		96	Hey Look Ma, I Made It J.SINCLAIR/D.W.FRANCIS (RURE,D.H.FRANCIS, M.ANGEL/ROSE,HOLLANDER/J.SINCLAIR/J.HOPE)	Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	96	1
89	90	97	This Is It ● F.ROGERS/D.WELLS,A.ESHUIS (S.MCWHERRY,F.ROGERS,A.ESHUIS)	Scotty McCreery TRIPLE TIGERS	42	19
75	70	98	There Was This Girl D.HUFF (R.GREEN,ERIK DYLAN)	Riley Green BMLG	70	8
-	98	99	Let Me Down Slowly ● N.I.AMBROZA (A.BENJAMIN,M.POLLOCK, N.I.AMBROZA,A.CAPACCIOLO)	Alec Benjamin Feat. Alessia Cara ARTIST PARTNERS GROUP/ATLANTIC	79	8
RE-ENTRY		100	On My Way To You T.W.WILLMON (BRETT JAMES,I.LANE)	Cody Johnson COJO/WMN	91	8



18

ARIANA GRANDE
Break Up With Your Girlfriend, I'm Bored

Grande earns her 13th Radio Songs top 10 (12-10; 64.7 million, up 10%), the most among all artists dating to her first, "Problem" (featuring Iggy Azalea), in June 2014. Drake ranks second in that span with 10.



81

ELI YOUNG BAND
Love Ain't

The song reaches the Country Airplay top five and marks the group's first Hot 100 entry since 2014. Its video spotlights the Wounded Warrior Project and the inspirational story of veteran Taylor Morris.

A promotional poster for the 2019 Billboard Music Awards. The background features a close-up of Kelly Clarkson singing into a black microphone. She has blonde hair, is wearing a dark blue ruffled top, and has a joyful expression. The scene is lit with blue stage lights, and there are glowing white circular and rectangular outlines. The text is centered in the lower half of the image.

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Noname photographed March 21 in Los Angeles.

THIS WEEK

Volume 131 / No. 11

TO OUR READERS

Billboard will publish its next issue on May 11. For 24-7 music coverage, go to billboard.com.

ON THE COVER

From left: Kevin, Joe and Nick Jonas photographed by Ruven Afanador on April 11 at Fox Studios in Los Angeles. Kevin wears a Wu Hung shirt, Emporio Armani coat, jacket and pants, and Louis Vuitton shoes. Joe wears an Emporio Armani suit, Calvin Klein shirt and Louis Vuitton shoes. Nick wears a Gladys Tamez Millinery hat, Hugo Boss suit, David Yurman ring and Emporio Armani shoes. Go behind the scenes of the cover shoot at billboard.com/videos.



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-Ahmet Ertegun

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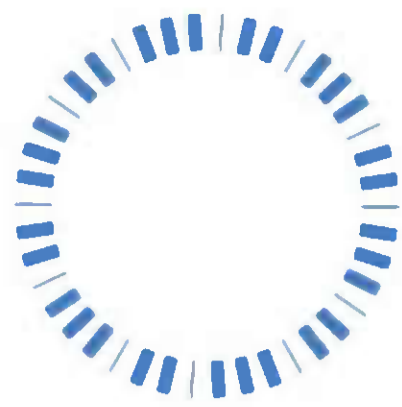
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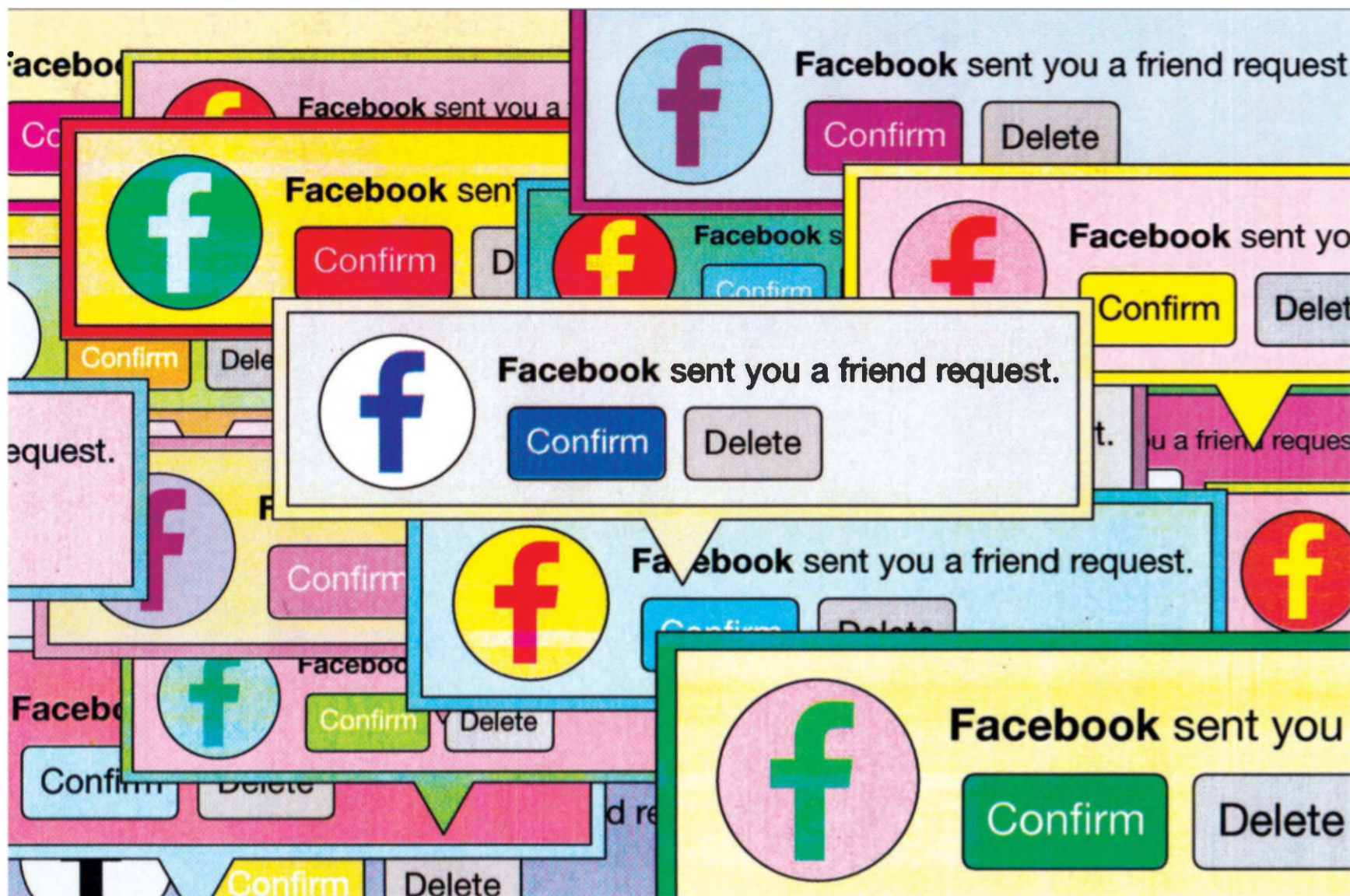


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Topline

Facebook Embraces The Music

Until 2018, when users posted videos with snippets of songs, copyright holders often had them taken down. Now the social network is friending the industry by licensing content

BY COLIN STUTZ

IN JULY 2018, WHEN SOCIAL media comedian **Shiggy** posted a 30-second Instagram video of himself dancing to **Drake's** "In My Feelings," he did more than launch a viral craze that helped propel the track to the top of the Billboard Hot 100 for 10 weeks. Coming just three months after Facebook launched Facebook Music tools across its online properties, the dance challenge also was a case study for social media's potential as a source of revenue for music rights holders at a time when industry executives are starting to think about when the rise in U.S. streaming subscription numbers might eventually taper off.

For the first 14 years of its existence — as it grew from a Harvard dorm room project to a global behemoth with 2.7 billion monthly active users — Facebook dealt with user-uploaded music under the "safe harbor" protection of the Digital Millennium Copyright Act (DMCA), which required it to promptly respond to takedown requests from rights holders. But since December 2017, when it reached a deal with Universal Music Group (UMG) for

both recordings and publishing, the company has been licensing rights that allow users to include music in personal videos and special features on its platform and its Instagram, WhatsApp, Messenger and Oculus VR services. In April 2018, Facebook started supporting licensed music on its platforms, with new in-app music functions soon following.

For Facebook vp music business development and partnerships **Tamara Hrivnak**, who joined the social media giant in February 2017, the "In My Feelings" challenge is an example of how Facebook users are integrating music into the kind of videos they share daily — and, now, legally.

"Historically, if you wanted to share the moment of your first dance at your wedding, that would've been a moment we couldn't support," she says. "And because we're in the business of enabling people to share the things that are most dear to them, the fact that the music industry and Facebook have been able to enable those personal moments to come to life on the product is important."

During the past year, Facebook has expanded its music features

for users as it continues to develop a strategy focused on sharing user-generated content (UGC). Beyond integrating music in videos, messages and stories on Instagram and Facebook, it has unveiled music stickers and filters for **Billie Eilish**, **Jonas Brothers** and others, plus introduced products like TikTok competitor Lip Sync Live and Songs on Profile, which "pins" a track to the top of a profile page. In February, **Eminem** developed the 21-minute film *Marshall From Detroit*, a personalized tour of his hometown, for Oculus. And Facebook has integrated Spotify and Apple Music into its platforms as partners, not competitors.

But the key to Facebook's music strategy is allowing users to incorporate tracks into personal videos. "We are enabling billions of users to be the music supervisor for their life story," says **Perry Bashkoff**, Facebook's global head of label partnerships, noting how Facebook and Instagram Stories can now be easily set to music in-app. "When there's a new single, we want to support it. But it doesn't mean once that single's over, the

MARKET WATCH

21.57B

↓ 1.1%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending April 18.

13.51M

↑ 3.5%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending April 18.

310.0B

↑ 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.

niriscn
MUSIC

song's dead. It might have a perfect meaning for wedding season, or for your boyfriend, girlfriend, children or graduation."

Friending rights holders also gives Facebook a way to avoid more legal problems. By the end of 2015, amid the social network's push into video, CEO **Mark Zuckerberg** reported that users were watching 8 billion videos a day — amounting to 100 million hours daily. Many contained infringing content, and labels and publishers sent the company hundreds of thousands of DMCA takedown notices — a volume that was "instrumental" in pushing negotiations ahead, **Jeff Walker**, Sony Music Entertainment's executive vp and head of business and legal affairs, global digital business, told *Billboard* last year.

"Legitimate sites come to the table if they want music on their platform and their users not to be frustrated."

Hrivnak also played an important role in bringing Facebook and the music industry together. She joined the company from Google, where she negotiated licenses for YouTube, and worked at Warner Music Group before that. Her hiring marked "the threshold point where they made a commitment" to getting deals done, according to UMG executive vp digital strategy **Michael Nash**.

By spring 2018, Facebook launched a beta version of Rights Manager, its content-recognition system, for music. But only recently did it start reporting usage metrics to labels, sources say, and that

"There's no way to go about social without addressing Facebook."

—*Michael Nash, UMG*

functionality is still forthcoming on the publishing side. (For now, publishing revenue is being divided according to market share.) The program is expanding globally, too: Launched in seven countries, it now operates in more than 40. "Making sure we're able to bring local music that matters to our communities is important," says Hrivnak.

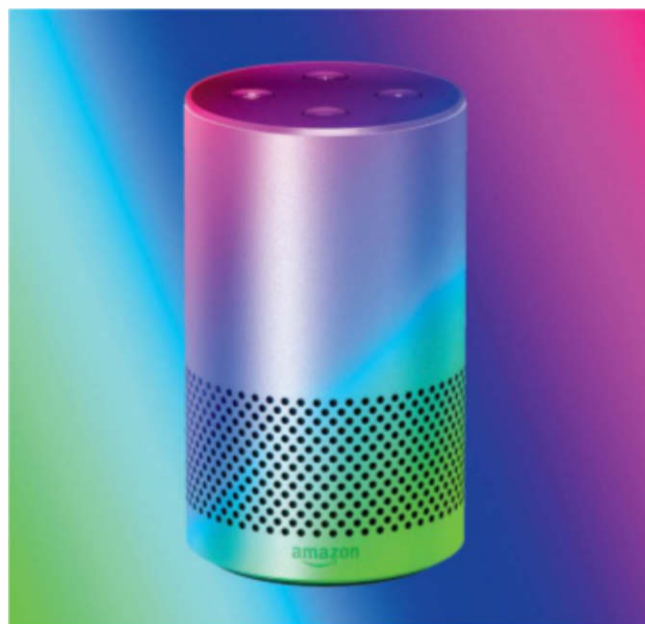
As the company grows its music services worldwide, the industry sees potential for social media licensing to become a significant source of revenue. Now hosting nearly two-thirds of the global internet-using population monthly — 42% more than users logged in on YouTube — Facebook has a sizable amount of UGC and online video. UGC already accounts for \$1.2 billion of the global recorded-music industry, according to one major-label executive. With that sum driven mostly by YouTube, the executive is bullish about the opportunity for growth from Facebook, estimating that number could grow by four times over the next decade.

To get there, making deals with Facebook was a crucial step. "Getting a license deal in place with Facebook around UGC sets an important precedent for the entire social category," says Nash. "There's no way to go about social without addressing Facebook." ●

Alexa, Play Ads!

With its new free streaming-music offer, Amazon looks beyond its Prime customers to pull in fresh listeners and extend its reach

BY STEVE KNOPPER



For Glassnote Records, the power of Amazon's new free music-streaming service will kick in when one of the 100 million people who own the company's voice-activated device says, "Alexa, play **Jade Bird**."

"If they like what they hear and it's already in their home: 'Let's upgrade for \$9.99.' It's a win for us and the consumer and Amazon," says **Dylan Lewis**, head of digital for the indie-label home of Bird, **Mumford & Sons**, **Chvrches** and others. "It's a great way for them to position their service in front of people."

Launched April 18 for customers who own Amazon's Echo devices and certain other Alexa-powered speakers, Amazon's new free service is limited to certain playlists and artist radio stations. The idea is to borrow from Spotify's strategy and draw music fans into the Amazon-Alexa world for free so that later they'll pay for a subscription — or perhaps one of the Everything Store's many other products. (The company's Prime service costs \$119 per year, and subscribers can sign up for Amazon Music Unlimited for \$7.99 per month, or \$3.99 if they listen only on Echo devices.)

If successful, the ad-supported service could broaden the demographics of Amazon's music-streaming consumers, music-business sources say. Amazon's users skew toward rock and country, reflecting the tastes of its Echo owners and CD-download purchasers — but the free tier could draw in a younger clientele, including the pop, hip-hop and Latin-music fans who populate Spotify and Apple Music. "Right now, they over-index in categories like country, rock and Christian," says a source familiar with Amazon's plans.

"As this platform gains more traction, you'll probably find [Amazon is] more important in terms of pop and hip-hop."

Adds Lewis: "If you widen the audience, you widen the scope of genre consumption."

Although Amazon doesn't divulge user numbers, reports have estimated that its Unlimited service has 20 million subscribers, far fewer than Spotify's 96 million paid subscribers and Apple Music's 56 million. But the number of daily Alexa users doubled in 2018, according to Amazon, and the growth in voice-activated speaker consumption is likely to increase streaming subscriber numbers — especially if a free tier draws in consumers the way Spotify's has.

"Voice, in particular, is going to be a very, very significant element of the future of music," says a major-label source. "They've taken a different approach that has been additive to the industry: it's not that they've been stealing customers, they've been bringing new customers into streaming music, and that's great for everybody."

Although Amazon's free service is available only in the United States, music-biz insiders predict it will eventually expand to growing music-streaming markets like China, India and Latin America. "As they start to globalize, they're addressing a much larger market opportunity," says the source familiar with Amazon's plans.

Outside the United States and the United Kingdom, however, Alexa lacks crucial functionality for shopping and local news. And some international music executives are skeptical the service could catch on, even with a free tier. "Would it make a difference or not? It's hard to tell," says **Jeremie Varengo**, a former Universal Music executive in Paris who is now music-business director for French TV service Trace. "When you're used to having Spotify or Apple Music, you don't want it to change, or have another device to play basically the same service."

To get licenses from labels, Amazon agreed to a system of royalty payouts based on numbers of streams, à la Spotify and Apple Music. "It's a taste," says Glassnote founder **Daniel Glass** of the free service. "We have a generation growing up of 10-month-olds to 5-year-olds who are using voice-activated speakers. It's only going to get more and more reflexive and more automatic — those kids are going to be teenagers, and then they're going to go into cars." ●

20M

Estimated number of listeners using Amazon's music services



Dhanush (front left) and Dhee in the "Rowdy Baby" music video.

India Charts Its Future

As the subcontinent looks to further legitimize its music industry, the country of 1.35 billion prepares to create a single, level playing field for artists and labels

BY AMIT GURBAXANI

ASK SOMEONE ON THE STREET IN INDIA what the No. 1 song in the country is, and you'll get a very different answer depending on where you are in the country of 1.35 billion people.

In Mumbai, the home of Bollywood, someone might say "Duniyaa" ("World"), from the hit Hindi film *Luka Chuppi* (*Hide and Seek*). In Chandigarh, the Punjab capital with the nation's biggest regional pop scene, it could be "Lambhargini" by duo **The Doorbeen**. In Chennai, where the Tamil movie business is, it might be "Rowdy Baby," actor-singer **Dhanush**'s smash from his latest release, *Maari 2*.

By the end of 2019, Indians may finally have a definitive answer. As early as July, the Indian Music Industry, the trade organization that includes over 200 Indian record labels, will launch the country's first official music chart. The weekly, 50-position, all-genre list will be compiled by Barcelona-based music monitoring company BMAT and based on streams and radio airplay.

The chart is part of the IMI's "Vision 2022" plan to make India one of the world's top 10 music markets in revenue. It's currently ranked at No. 15, according to IFPI's Global Music Report 2019, with \$156.1 million in revenue.

Indian music executives can't guarantee the new chart will boost revenues, but they see it as a sign of the market's maturity and a way to stoke interest among artists, labels, listeners and streaming platforms. "Having these charts is a reflection of India's growing stature across the world in terms of its contribution to music," says **Amarjit Singh Batra**, managing director of Spotify India, one of the five audio streaming services that will share data with BMAT. Apple Music and local players Gaana, JioSaavn and Wynk will also participate.

In a country with 23 official languages and a fragmented music retail system, consolidating data for a definitive chart isn't easy. The declining market for physical products has always been disorganized: Many transactions take place in cash at tiny stores in places like railway stations.

Until now, sales figures have been documented through certifications. "Back in the day of physical

sales, we launched gold, platinum, multiplatinum," says **Atul Churamani**, founder of independent publisher Turnkey Music. "People could make whatever claims they wanted on the success of an album without any verification."

Without audited sales data, past chart compilers augmented results with polls. From the mid-1950s through the mid-'90s, the country's de facto chart was the radio program *Geetmala*, on which popular DJ **Ameen Sayani** counted down the biggest Hindi film hits of the week, based on weekly feedback from over 100 record stores and more than 400 "listeners' clubs."

Starting in 1991, the liberalization of India's economy paved the way for the establishment of privately owned FM radio stations and satellite TV channels. A number of them started weekly charts, including the popular *Superhit Muqabla*, a Bollywood and Indian pop countdown that ran on radio for three years in the '90s. Rankings were based on votes sent in on postcards — as many as 100,000 a week during the show's peak.

Convincing streaming services to share information for the chart wasn't a problem, says IMI chief digital officer **Hari Nair**. The challenge was streamlining the data received from the various platforms. "We're working out permutations and combinations, like how on the U.S. Billboard Hot 100 chart a paid stream is valued more than a free stream," says **Arjun Sankalia**, who serves as a technical adviser to the Indian chart committee, composed of representatives from IMI, IFPI and BMAT.

One platform missing on the IMI charts is YouTube, left out due to the prevalence of views paid for by Indian labels, an open local-industry secret. The IMI has not ruled out adding its data in the future; with over 265 million monthly active users, India is YouTube's largest streamer.

Nair and Sankalia say the chart is shaping up to be an apt reflection of India's consumption patterns, in which languages — not genres — distinguish music listening. "You will see Hindi, Punjabi, English, Tamil and Telugu on the chart," says Sankalia. "The point is to have as representative a sample as possible." ●

ASCAP EXPO RETURNS TO LOS ANGELES

This year's event features Questlove, Portugal. The Man

BY TATIANA CIRISANO

The annual ASCAP I Create Music Expo will spotlight songwriters and composers with three days of panels, master classes, keynote speeches and performances at the Loews Hollywood Hotel in Los Angeles May 2-4. Now in its 14th year, the conference covers all aspects of career songwriting, from navigating publishing deals to writing across genres and nurturing a social media audience.

This time around, the event will include keynote speaker **Questlove** and performers **Portugal. The Man** and **Wyclef Jean**, plus songwriter **Victoria Monét** and music-video director **Hannah Lux Davis**, collaborators of **Ariana Grande**, discussing the making of the pop star's "Thank U, Next." The schedule also includes panels on the rise of emo rap and the Latin music explosion; master classes from hit songwriters **Desmond Child** and **Ashley Gorley**; and a cross-genre songwriting roundtable led by **Leland**, who has written for **Selena Gomez** and **Troye Sivan**. Here are three of the event's must-see panels — including, of course, *Billboard's* own.

WE CREATE MUSIC, PRESENTED BY BILLBOARD

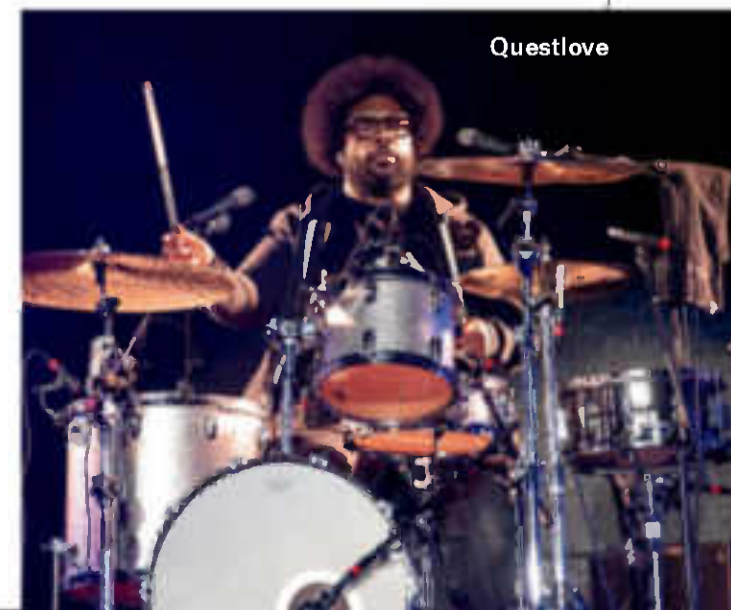
As genre lines continue to blur, country legend **Lee Ann Womack**, "Shallow" co-writer **Anthony Rossomando**, *Captain Marvel* composer **Pinar Toprak** and hip-hop producer **Nineteen85** discuss how to build a sustainable career as a songwriter.

ATLANTA'S FINEST

Atlanta's new guard of creators, including LVRN co-founder **Tunde Balogun**, will talk about how the city became a music-industry mecca for R&B and hip-hop, and what its future holds.

HOW TO WRITE YOUR SOCIAL MEDIA STORY

At a time when artists have more online platforms at their disposal than ever, experts from labels and creative firms will explore how musicians can leverage social media for IRL success.



Questlove



FROM THE DESK OF

CO-CEO, SECRETLY GROUP/SECRETLY DISTRIBUTION

Darius Van Arman

The indie industry jack-of-all-trades on consolidation, the importance of healthy competition and how his many businesses work together

BY HARLEY BROWN
PHOTOGRAPHED BY JAI LENNARD

DARIUS VAN ARMAN IS INVOLVED in so many projects it can be hard to keep track of them all. “I’m like that character in *Rushmore*,” he says, referring to the **Wes Anderson** film in which the protagonist gets suspended for skipping class to pursue a ridiculous number of extracurriculars. These days, the co-CEO of Secretly Group and Secretly Distribution — the latter with his business partners **Chris Swanson** and his brother **Ben Swanson**, who co-founded the Secretly Canadian imprint — has his hands in almost every aspect of the music business.

In addition to the distributor and the label group — which includes indie labels Secretly Canadian, Dead Oceans

and Jagjaguwar, along with Secretly Publishing — Van Arman, 47, maintains a passive investment in the Independent Record Pressing plant and owns part of reissue imprint Numero Group. He also co-founded Fort William Management, home to **Grizzly Bear**, **Kevin Morby**, **Beirut** and more, though he recently sold that company to co-founder **Ami Spishock**. Earlier in 2019, Van Arman and Swanson invited Dead Oceans co-founder **Phil Waldorf** to partner with them on all three labels, to make ownership equal. “It was muddier before, but now it’s clarified,” says Van Arman of his intertwined, complementary obligations.

Van Arman’s do-it-yourself, soup-to-nuts approach to the music biz began

at the University of Virginia, which he attended in the 1990s. A mathematics major who juggled commitments to the college newspaper, radio station and local art magazine, he also booked shows in the basement of a sushi restaurant for indie-rock royalty like **Neutral Milk Hotel** and **Sleater-Kinney**. When the United Kingdom’s Cargo Records paid \$350 in 1996 for the rights to distribute physical copies of the band **Drunk**’s CD, which Van Arman had released on his Jagjaguwar label and which got a positive review in *Melody Maker*, he realized Jagjaguwar could be his career.

“I was like, ‘Wow. You send one CD to one place, they review it, someone’s then going to order 50 copies of a CD and there are people who are actually going to buy those CDs?’” he recalls. “My mind was blown.” Soon thereafter, the founders of Secretly Canadian invited Van Arman to move to Bloomington, Ind., and go into business with them.

Secretly’s roster includes **Bon Iver**, **The War on Drugs** and **Mitski**, and Van Arman has made it his life’s work to advocate for independent artists. As chairman of the board of directors at the American Association of Independent Music (A2IM), a founding council

“There was always this feeling that Secretly Group labels were relying on Secretly Publishing as if it were a separate company,” says Van Arman, photographed April 15 at Secretly Group’s offices in Brooklyn. “But we both want to work with amazing songwriters and creators.”

member of the Worldwide Independent Network and a member of the boards of directors for both Merlin and SoundExchange, he has successfully negotiated the multiyear licensing agreement between Spotify and Merlin, and testified on licensing reform before

services that really support the artist: playlist pitching, data analytics, marketing expertise and distribution to hundreds of streaming services around the world. We aggregate that data and pay once a month. A distribution platform may take more of an artist's earnings than Spotify, but artists

that's when the market becomes distorted. Can creators and their labels and companies that partner with artists collectively get sufficient leverage to get reasonable return in a marketplace where everything is so fractured? I hope over time, we go in the other direction, but not so far where songwriters and recording artists can't make careers out of a pursuit of making music. We really need that healthy return to those who are actually creating, not the middle people, to sustain everything.

“In some ways, consolidation makes it harder for burgeoning and experimental voices to find traction.”

Congress in 2014, among other initiatives.

“Our company is oriented around the concept that, yes, we have to pay attention to being profitable, because we need to be sustainable and reach more ears and eyes, and we need to invest in our artists' careers,” says Van Arman. “But it's only so we can increase our capacity to do good in the world.” At Secretly Group's Brooklyn offices, Van Arman spoke about growing artist services, maintaining healthy competition in a consolidating business and the future of the indie sector.

You're involved in three labels, a reissue imprint, a publishing house, a distribution arm and an investment in a pressing plant. Is this kind of integration key to success as an indie?

Sometimes yes, sometimes no. It's good to have an understanding of how parts of the music industry work together. When you can share back office over different functions, it makes each of those functions more sustainable. It's still better to press your vinyl wherever you think is best, regardless of whether you have ownership in the plant. The downside is, it's really hard to be a successful label group; it's really hard to be a successful distribution platform; it's really hard to be a successful publisher. And it's really, really, really hard to be successful at all three when the same management group runs it.

Spotify is offering more artist services for unsigned acts. How has that affected your business?

People ask, “Are you pissed off that artists can go direct with Spotify?” No, we support it. Artists should have options, and we hope they choose to work with us, but they should choose to work with us because we're offering value. We are not afraid of having that conversation with artists who are trying to consider one path or the other. There isn't a distribution fee or a label-percentage revenue share [with Spotify], but we think, big picture, that our distribution business is offering

are getting much more in the end because a distribution platform offers much more in the way of artist services than Spotify.

You've spoken about the importance of a healthy marketplace.

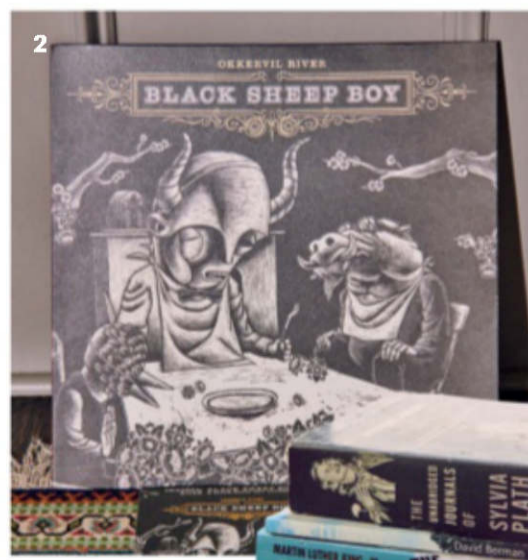
In some ways, consolidation makes it harder for burgeoning and experimental voices to find traction. In other ways, these companies that are transparency-oriented and providing platforms that make the market accessible to all artists are invigorating. But some feel like they're Uber-izing the music industry. When too much of the buying and selling is in the hands of too few companies,

With Merlin, it seems like a benefit of consolidation is when it goes toward negotiation and advocacy.

Absolutely. When a bunch of competitors that take up 5%-10% of the market collectivize their rights, it gives them the opportunity to be on a level playing field with Universal at 40%, Sony at 30% and Warner Music Group at 15%-20%. Merlin consolidating the voice of the indies to do digital licenses that are competitive with the biggest companies' is such an important linchpin. You want the market to allow enough competition that when it does find its own shape, it's something that reflects healthy competitive dynamics. ●



1 Bon Iver's *For Emma, Forever Ago* is Jagjaguwar's best-selling release and the label's first gold record. **2** Okkervil River's *Black Sheep Boy*, one of the last records Van Arman art-directed. "Art is by Will Schaff, not to be confused with Will Sheff," the band's songwriter and singer, he says. **3** "A stack of books, by heroes or people or subject matter I find interesting," says Van Arman. **4** Secretly Group's offices have eight A2IM Libera Awards.



GOOD WORKS

'The Politicians Don't Get It'

Legendary bandleader and executive Herb Alpert celebrates a quarter century of funding artists who don't benefit from government support

BY HARLEY BROWN

TWENTY-FIVE YEARS AFTER legendary jazz trumpeter — and A&M Records co-founder — **Herb Alpert** established his Herb Alpert Award in the Arts (HAAIA) in response to cutbacks in government funding for the arts, the situation hasn't changed. "The politicians don't get it," says Alpert, 84, from his home in Santa Monica, Calif. "The heart and soul of a country is shaped by its artists."

Alpert recognizes this annually with HAAIA, which will celebrate its 25th anniversary in New York on May 13. Each year, the Herb Alpert Foundation offers a \$75,000 prize (it previously was \$50,000) to boundary-pushing midcareer artists, one each in the categories of dance, film and video, music, theater and visual arts. Several of the soon-to-be 125 recipients over the past quarter century have gone on to win MacArthur "genius" grants, Tonys, Grammys and Pulitzers. "I always gravitated toward those artists that take the road less traveled," says Alpert. "They are professionals, but they can use a little oomph to get them to the next level."

Alpert didn't always know philanthropy would be one of his life's callings. During his 50-year career, the Los Angeles native led **The Tijuana Brass**, won nine Grammys and, with **Jerry Moss**, co-founded A&M Records, which the two sold to PolyGram in 1989. But he remains humble: "We started out very inconspicuously in my garage," he says of his early days. Using the funds from album

royalties and the A&M sale, he established the foundation to support arts education, inspired by his decision to pick up a trumpet in his own school's music class.

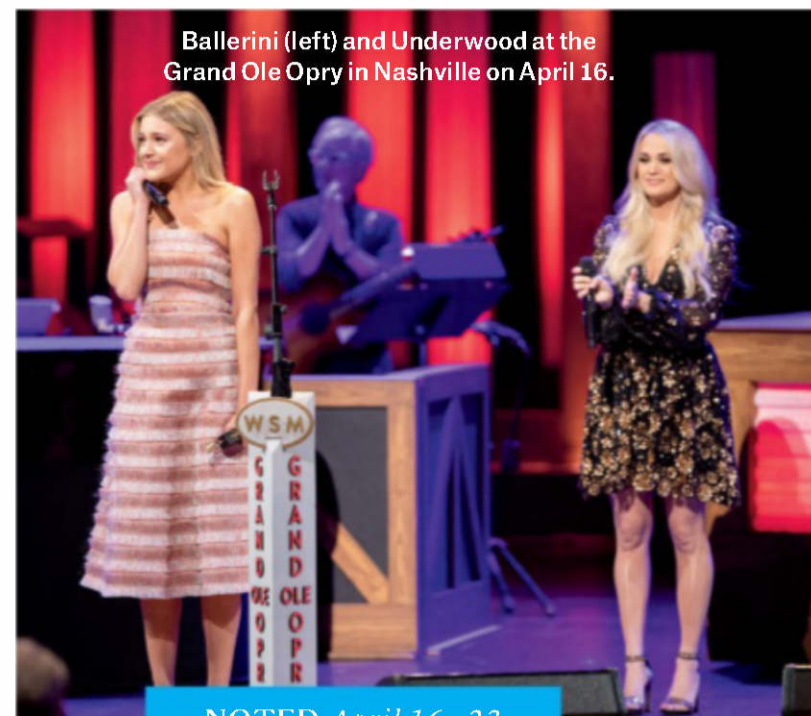
In the early 1990s, former arts journalist **Irene Borger** was asked to lead HAAIA. "I've really watched a couple of generations of artists grow up," says Borger. Playwright **Lisa Kron**, for example, won a HAAIA in 1997 and a Tony in 2018 for the Broadway musical *Fun Home*, based on the memoir by cartoonist **Alison Bechdel**.

Many recipients of the award — including pianist **Vijay Iyer** and trombonist **George Lewis** — will be panelists at the HAAIA ceremony in May, which will take place at a midtown Manhattan space that formerly housed **Annie Leibovitz's** photography studio. In addition to choosing the winners from a pool of 50 contenders nominated by industry folk including critics, artistic directors, academics and producers at nonprofits, panelists lead panels at the awards ceremony itself. (Past music panelists have included composer **John Adams** and neoclassical act **Kronos Quartet**.) "The enthusiasm for supporting artists is amazing, and it's very painful to have to give one prize," says Borger.

Alpert removes himself from both the process of selecting winners and the logistics of running HAAIA so there's "no corruption," but his discerning taste and generous spirit permeate the awards nonetheless. "The artists that we gravitate toward," he says, "have that certain something." ●



From left: Lani Hall Alpert, Ravi Rajan, Alpert and Rona Sebastian.



Ballerini (left) and Underwood at the Grand Ole Opry in Nashville on April 16.

NOTED April 16 - 23

New Deals

Singer-actor **Rotimi** partnered with **EMPIRE**.

Universal Music Group teamed with podcast firm **Wondery** to create original content.

Pitbull's Mr. 305 label inked a distribution deal with **Ingrooves**.

Michael McDonald signed a publishing deal with **Kobalt**.

Donald Glover launched a line of shoes with **Adidas**.

BMG entered into a global partnership with **DEL Records**.

Executive Turntable New York Mayor **Bill de Blasio** named **Anne del Castillo** commissioner of his Office of Media and Entertainment.

Warner/Chappell Music upped **Ryan Press** to president of A&R in the United States.

Paradigm Talent Agency named **Marty Diamond** head of global music.

Spirit Music Group named **Joe Borrino** COO/CFO.

Sony Music promoted **Sylvia Rhone** to chairman/CEO of **Epic Records**.

Def Jam appointed **DJ Mornile** executive vp West Coast and **Jeff Burroughs** senior vp marketing.

Meet & Greet **Michelle Branch** married **The Black Keys' Patrick Carney**.

Media Alert **Danny Boyle** signed on to executive-produce the upcoming **Alan McGee** biopic *Creation Stories*.

Kelsea Ballerini was inducted into the Grand Ole Opry by **Carrie Underwood**.

The Grammy Museum announced that it will honor **Linda Perry** with a gala on June 29.

Obits British concert promoter **Alan James** died at 61. *Read more about his life and impact at billboard.biz.*

2019

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TOP STREAMING SONG (AUDIO)
"I LIKE IT"
TOP SELLING SONG
"I LIKE IT"
TOP COLLABORATION
"I LIKE IT"
TOP RAP SONG
"I LIKE IT"
TOP LATIN SONG
"MIA"
TOP LATIN SONG
"TE BOTE"

BASTILLE

TOP COLLABORATION
"HAPPIER"
TOP DANCE/ELECTRONIC SONG
"HAPPIER"

CLEAN BANDIT

TOP DANCE/ELECTRONIC ALBUM
WHAT IS LOVE?

DAVE MATTHEWS BAND

TOP ROCK ALBUM
COME TOMORROW

DAVID GUETTA

TOP DANCE/ELECTRONIC ALBUM
7

DJ SNAKE

TOP LATIN SONG
"TAKI TAKI"
TOP DANCE/ELECTRONIC SONG
"TAKI TAKI"

DZEKO

TOP DANCE/ELECTRONIC SONG
"JACKIE CHAN"

ED SHEERAN

TOP MALE ARTIST
TOP TOURING ARTIST

FOSTER THE PEOPLE*

TOP ROCK SONG
"SIT NEXT TO ME"

GREY

TOP RADIO SONG
"THE MIDDLE"
TOP DANCE/ELECTRONIC SONG
"THE MIDDLE"

HALSEY

TOP FEMALE ARTIST
TOP SELLING SONG
"WITHOUT ME"

IMAGINE DRAGONS

TOP DUO/GROUP
TOP SONG SALES ARTIST
TOP ROCK ARTIST
TOP ROCK ALBUM
ORIGINS
TOP ROCK SONG
"NATURAL"
TOP ROCK SONG
"WHATEVER IT TAKES"

KACEY MUSGRAVES

TOP COUNTRY FEMALE ARTIST

KENNY CHESNEY

TOP COUNTRY TOUR

KIRK FRANKLIN

TOP GOSPEL ARTIST
TOP GOSPEL SONG
"NEVER ALONE"

KORYN HAWTHORNE

TOP GOSPEL ARTIST
TOP GOSPEL ALBUM
UNSTOPPABLE
TOP GOSPEL SONG
"WON'T HE DO IT"

LIL DICKY

TOP R&B SONG
"FREAKY FRIDAY"

LOUIS TOMLINSON

TOP SOCIAL ARTIST

LOVELYTHEBAND

TOP ROCK ARTIST
TOP ROCK SONG
"BROKEN"

MAJOR LAZER

TOP DANCE/ELECTRONIC ALBUM
MAJOR LAZER ESSENTIALS

NORMANI

TOP RADIO SONG
"LOVE LIES"
TOP COLLABORATION
"LOVE LIES"

ODESZA

TOP DANCE/ELECTRONIC ARTIST

OLD DOMINION

TOP COUNTRY DUO/GROUP

TIËSTO

TOP DANCE/ELECTRONIC SONG
"JACKIE CHAN"

TORI KELLY

TOP GOSPEL ARTIST
TOP GOSPEL ALBUM
HIDING PLACE
TOP GOSPEL SONG
"NEVER ALONE"

ZEDD

TOP RADIO SONG
"THE MIDDLE"
TOP DANCE/ELECTRONIC SONG
"THE MIDDLE"

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DAYS

on the
SCENE



North West (left) and her best friend, Ryan Romulus, enjoyed the Easter Sunday Service together. North's favorite part of the week is dancing during Sunday "favorite part of the week is dancing during Sunday Service," tweeted Kardashian on March 17.

Kanye West's Sunday Service

INDIO, CALIF., APRIL 21

KANYE WEST BROUGHT HIS NOW FAMED SUNDAY SERVICE, WHICH HE STARTED IN January, to Coachella's second weekend for a special Easter celebration. The service took place atop a hill built for the occasion within a Coachella campsite, and featured guest appearances from **Chance the Rapper**, **Teyana Taylor** and **DMX**. During the two-hour event, West debuted a fittingly spiritual new song, "Water." He also took part in renditions of some of his classics, like "All Falls Down" and "Jesus Walks," along with covers of **Stevie Wonder's** "As" and **Soul II Soul's** "Back to Life." Chance joined him for a choir-driven take on "Ultralight Beam," and DMX delivered an emotional prayer that brought West to tears. Attendees included **Katy Perry** and fiancé **Orlando Bloom**, **Childish Gambino**, **Kylie Jenner** and **Travis Scott**, as well as West's wife, **Kim Kardashian**, and daughter **North**. Chicken and waffles and vegan breakfast burritos were available ahead of the service, and once gates opened, fans rushed to a merchandise tent to purchase everything from \$50 "church socks" to \$225 sweatshirts emblazoned with slogans like "Holy Spirit" and "Trust God." After more than two years of erratic behavior, Kanye fandom has become increasingly untenable for many. Though far from perfect, West's service showed there might be some light at the end of his tunnel. The livestream of the performance was shown through a small circular lens, literalizing that very idea.

—HARDEEP PHULL



West (center), surrounded by dancers, Chance the Rapper and Derek "Fonzworth Bentley" Watkins, staged his Easter Sunday Service during the second weekend of Coachella.



1 Chainz attended the service hours before surprising YG's crowd for "Big Bank." **2** Chance the Rapper during his guest appearance. **3** Scott (left) and Jenner were affectionate during the gathering. **4** An aerial view. **5** The massive choir that West enlisted to bring his Coachella performance to life through song and dance. **6** Kid Cudi (left) with Jaden Smith. The night before, Cudi brought out West for two songs off their collaborative LP *Kids See Ghosts* and West's own *Life of Pablo* track "Father Stretch My Hands Pt. 1." **7** Taylor performed her song "Never Would Have Made It," which West produced.

7 DAYS on the SCENE



1



2



5



3



4



6

1 Smokey Robinson (center) performed with (from left) Matt Sallee, Kirstin Maldonado, Mitch Grassi, Scott Hoying and Kevin Olusola of Pentatonix during *Motown 60: A Grammy Celebration*, which aired April 21. 2 Pharrell Williams served food at the Los Angeles Mission on April 19. 3 From left: Kevin "Coach K" Lee, Jacqueline Reynolds-Drumm, Gabriela Schwartz, Yung Miami, Ethiopia Habtemariam and Britney Davis attended the New Generation Tour afterparty in Atlanta on April 21. 4 Ashanti at the New York premiere of *Stuck* on April 16. 5 Cage the Elephant performed at the release party for its new album, *Social Cues*, in Philadelphia on April 18. 6 Big Machine Records CEO Scott Borchetta (left) and John Carter Cash posed with Sheryl Crow after she revealed a posthumous collaboration with Johnny Cash called "Redemption Day" at Cash Cabin Recording Studio in Hendersonville, Tenn., on April 17.

1: RICH POLK/GETTY IMAGES; 2: SARAH MORRIS/GETTY IMAGES; 3: PRINCE WILLIAMS/WIREIMAGE; 4: MICHAEL LOCCISANO/GETTY IMAGES; 5: MEDIAFUNCH/SHUTTERSTOCK; 6: JOHN SHEAREN/GETTY IMAGES.

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7 Justin Bieber surprised Ariana Grande's Coachella weekend-two crowd with "Sorry" on April 21, announcing that his album is "coming soon." **8** Bryce Vine visited Music Choice in New York on April 17. **9** Lil Duval made a cameo with Fat Boy Rhymer before City Girls' set in Atlanta on April 20. **10** From left: Cypress Hill members Sen Dog, DJ Muggs, Eric Bobo and B-Real were honored with a star on the Hollywood Walk of Fame in California on April 19.



The Glow Up Celebrates Atlanta's LVRN Label

LOS ANGELES, APRIL 17

1 Clockwise from top left: The event's co-hosts, Spotify creative director/head of urban Carl Chery and RCA A&R executive vp Tunji Balogun, with The Internet's Syd, rapper Kari Faux and BBC Radio 1Xtra DJ Jamz Supernova. The event was produced by Purple Agency. **2** Singer-songwriter-actor Luke James (left) with rapper and Sean Combs' son Christian Combs. **3** Capitol Music Group global creative senior vp Amber Grimes. **4** From left: Alamo Records A&R vp Zeke Hirschberg and founder/CEO Todd Moscovitz with Pulse Music Group A&R vp Ashley Calhoun.



7: KEVIN MAZUR/GETTY IMAGES; 8: JOHN LAMPARSKI/GETTY IMAGES; 9: PRINCE WILLIAMS/WIREIMAGE; 10: CHELSEA LAUREN VARIETY/SHUTTERSTOCK; GLOW: 1-4: JERRITT CLARK

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MAC DeMARCO

The guitar rocker on how he plans to "own everything" he makes so that he can (finally) be left alone

BY MEGAN BUERGER
PHOTOGRAPHED BY KAYLA REEFER

The Heart

THE PULSE
OF MUSIC
RIGHT NOW

DeMarco photographed
March 15 in Los Angeles.

IT IS A SPRING AFTERNOON IN Eagle Rock, a quiet neighborhood in East Los Angeles, and **Mac DeMarco** is trying to find a polite way to explain his recent reclusiveness — that is, why he’s less like the wacky, rabble-rousing entertainer fans have come to know and love, and more like a lone wolf. He takes a few drags of his cigarette and shrugs. “It’s not that I don’t enjoy all of this anymore,” he says, “but the amount of — I don’t want to say ‘celebrity,’ because I’m not famous — but the amount of notoriety, especially with the internet nowadays, I’m already uncomfortable with where I’m at. Playing to as many people as possible, that’s a beautiful thing, but it taxes your soul.”

The question of stardom arises during a conversation about the thriving DIY music market, which DeMarco has, intentionally or otherwise, played a key role in helping amplify and expand. It has made him a sort of indie icon — proof that one doesn’t need deep pockets or corporate backing to make it big.

It has been eight years since the Canadian singer-songwriter, beloved for his sly humor and slacker-rock disinterest in the major-label machine, first stumbled into the spotlight in 2012, with his solo debut, the *Rock and Roll Night Club* EP, released on Captured Tracks. He has put out three full-length studio albums on the Brooklyn-based independent label since — all reached the top 30 of the Billboard 200, and two peaked at No. 1 on the Independent Albums chart — all the while inspiring a new wave of bedroom singer-songwriters like **Claire**, **Rex Orange County** and **Cuco** (the lattermost only recently changed course and signed a seven-figure deal with Interscope).

Captured Tracks, which is run by **Blank Dogs’ Mike Sniper**, ultimately inspired DeMarco, now 29, to start his own imprint. His fourth album, *Here Comes the Cowboy*, due May 10, will be the first release on his newly formed Mac’s Record Label, a partnership with independent distributor Caroline. The label isn’t an attempt to sign indie music’s promising up-and-comers, he says, but is instead a practical step toward one key personal objective: “own everything.”

As DeMarco’s success grows, it seems increasingly at odds with his personality. He might rather tour small-town venues with a skeleton crew of friends, but he’s popular enough to play Coachella and sell out presale tickets in a handful of cities at 2,500- to 6,000-seat venues. His upcoming tour starts in Sonoma, Calif., on May 7, and he will likely travel by tour bus and bring a sound technician — “extras” that he had never cared to splurge on.

“Now, those things are a little more important,” he says. “The venues are a lot bigger than I ever thought we’d be playing. I’m older, and I’m not old, but I’m not as interested in just getting blackout drunk onstage. I want things to sound nice.”

Despite his influence on the indie scene, DeMarco floats outside of its current incarnation; the low-key singer doesn’t crank out viral content or wrestle for brand endorsement deals. He isn’t even on social media. The distance seems to be by design. Like some of indie’s other trailblazers, DeMarco finds that he lacks a kinship with indie’s new generation, largely because of perceived philosophical differences over what DIY success should look like, where it should come from and how quickly it should arrive.

“It all comes down to your motivation,” he says. “That’s the



The first release on DeMarco’s newly launched imprint, Mac’s Record Label, will be his own: *Here Comes the Cowboy*.

difference I see now. I toured for four years playing to, like, four people in somebody’s basement, but I didn’t care because I got to play shows. Nowadays, young bands blow up online and their first show is at an 800-person venue. And then if they have to play a small place, they’re like, ‘What the fuck?’ ”

DeMarco was always skeptical of the fast-tracking, overpromising, 360-degree contracts peddled by major labels. Having grown up poor in Edmonton, Alberta, he says, he didn’t want to owe anyone or be forced to split revenue with strangers. “The one thing I always hear [indie artists] complaining about is not making any money, which is like... Obviously we’re not making as much money as a fucking gigantic radio band, but I live very comfortably. I own a house, my girlfriend doesn’t have to work, I can take care of my mom. Maybe it’s because we’ve kept it so cheap — I split everything equally with everybody, it’s not complicated — but I don’t understand that complaint. I don’t know what big artists get, probably a lot, but this

already is more than I need.”

As DeMarco wrestles with where to go from here, he is presenting his most introspective and refined work to date. *Here Comes the Cowboy* builds off the laid-back wistfulness of his 2017 release, *This Old Dog*, but is delivered with more tension, as if he’s scanning the room for the exit signs but feels destined to stay. The title drew attention from fans on Twitter for its similarity to that of **Mitski**’s critically acclaimed 2018 album, *Be the Cowboy*. Both artists agree it was a coincidence, likely drawing upon the same romantic trope: the strong, silent, lonely cowboy as the iconic American masculine ideal.

It manifests most on dreamy ballads like “Finally Alone” and “Choo Choo,” in which DeMarco fantasizes about fleeing the city for “somewhere mundane” where he can tend cattle in solitude. “This is my out-to-pasture album,” he says, making the *chk chk* sound of a pistol cocking. “I don’t really give a shit about anything anymore.” Coming from him, that sounds like a bluff. ●

DIY TIP

MERCH

▶ “Put this in the interview: Do not sign a 360 deal. I don’t care how much money they’re offering you, don’t [take it]. It’s an awful, awful idea. It’s a long time, a really long time. And they own your image. They take money from your merch on tour — nobody should touch that. I didn’t know that some bands don’t own their merch, which to me is like — straight up, you’re being robbed. You can make money selling merch at shows, so it’s good if you own it. Thumbs up, bonus for you. Do not give anybody that merch money, or your show money. They’re not on the stage, and they’re probably not even in the city [you’re playing]. Forget about it.”

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INDIE NOW

From left: Swank, White and Blackwell.



LABEL LOOK

THIRD MAN RECORDS

Earlier in April, Third Man Records celebrated its 10th anniversary since launching in Nashville with a one-day festival, during which label founder **Jack White** made a major announcement: Co-founders **Ben Blackwell** and **Ben Swank** had been made minority co-owners. As the label's first two employees, the Bens have overseen the release and/or reissue of 600 titles and grown the

vinyl-focused indie to 45 employees, not including the staff at Third Man Pressing, which opened in Detroit in 2017. "You don't have those goals going into it, because it just seems like you're cut off from that huge corporate world," says Blackwell. "So every time we put out a new record, it's just like, 'Holy shit.'" And while Blackwell was skeptical that the label would last six months, he and Swank are now envisioning the next 10 years. "I think about it all the time," says Swank, who hopes to expand the label's presence in literature, film and live performances. "Those possibilities are endless."

Backstory

In September 2008, White and Swank were on a flight from Nashville to Detroit to see **Don Rickles** perform when White pitched his latest idea: Third Man Records. Once Swank was in, White called Blackwell and secured his team. Six months later, Third Man opened for business. "It set the entire pace of how things still are to this day," says Swank. "We put no business plan together whatsoever, [Blackwell and I] just moved here, and we had our first event two days later." With United Record Pressing five miles away, Nashville was a no-brainer. Says Blackwell: "Our relationship [with United] is so responsible for where vinyl culture has come in the past 10 years."

The Artists

Last year, **Margo Price** earned her first Grammy nomination for best new artist on the heels of her second album for Third Man. "It helps people see the label as its own entity," says Swank. "It's not just fueled by Jack and his cachet." Third Man does little A&R "in that way of fighting [to sign] people," he says, citing signee **Lillie Mae**, who played fiddle in White's band until he insisted on producing her 2017 debut. She'll release her follow-up this year. "We [work with her] because we like her," says Swank, "not because somebody at Universal was like, 'Have you heard of her?'" Also this year: **The Raconteurs'** anticipated third album will mark the label's first new release from the group.

Key Stats

In 2015, White won a Grammy for best rock performance for "Lazaretto," off his 2014 album of the same name, which hit No. 1 on the Billboard 200. So did his other solo releases on Third Man: *Blunderbuss* in 2012 and *Boarding House Reach* in 2018. In 2014, he recorded and pressed the world's fastest-released record; in under four hours, a limited run of the vinyl 45s were sold at Third Man. Prior to Price's own Grammy nod, 2017 LP *All American Made* landed at No. 11 on Top Country Albums, while 2016 debut *Midwest Farmer's Daughter* reached the top 10 of the chart. The number Blackwell is particularly proud of? "Across our catalog, 90 to 95% of titles stay in print — that's a lot of coordinating."

What's Next?

Swank hopes that Third Man will continue to cement its legacy as a label that takes chances on art. That is why, he says, he wants to expand the label's focus on areas that it dabbles in, from publishing poetry and hosting readings to booking more film nights at Third Man's Blue Room and regularly producing in-house content. "In a tactile way, you have to have all those different revenue streams, because the industry is moving into content, content, content. Why not be in control of all of that?" he says. "We have this mantra we've been saying for a couple of years now: 'Let's remember that devil-may-care attitude, mixed with all the knowledge we've accrued over the years.'" —LYNDSEY HAVENS

How can an independent artist make the most of TikTok?


ASK BILLBOARD ANYTHING

➔ After rapper **Lil Nas X** independently released "Old Town Road" — a twangy trap song that makes mention of cowboy hats, boots and horses — in December, the track gained steam early in 2019 thanks to TikTok, an app used to create and share short videos (similar to what Vine once was). Users uploaded millions of clips, tagged #oldtownroad, in which they transformed from wearing their everyday attire to cowboy clothes while the song played. By the end of March, Lil Nas X landed a record deal with Columbia, and now a remix of "Old Town Road" featuring **Billy Ray Cyrus** sits at No. 1 on the Billboard Hot 100 (for the third consecutive week). Thanks in part to Lil Nas X's success story, TikTok is exploring how to better help independent artists get discovered on the app through its newly launched program, *Spotlight*, which was announced April 5 and is currently being workshopped in Japan and South Korea. Indie artists can submit original content through the *Spotlight* portal and once a song is cleared, it will become available to TikTok users to feature in their videos. During the next five months, a panel of producers, songwriters and singers will select the top submissions based on the popularity of a song among the app's users. From there, judges will award up to 10 indie artists with production assistance and other prizes. According to TikTok, the new tool will not only help emerging musicians gain exposure but also cultivate the latest hits, positioning TikTok to potentially rival the likes of SoundCloud when it comes to music discovery.



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INDIE NOW



Noname photographed
March 21 in Los Angeles.

Noname

The Chicago MC on how her independence is “part of a bigger legacy” of being black

BY DAN RYS • PHOTOGRAPHED BY DONTE' MAURICE

Noname introduced herself to the world with her soul-baring verse on “Lost,” a track off fellow Chicago artist **Chance the Rapper’s** independently released 2013 mixtape, *Acid Rap*. Almost six years to the day since that song dropped, Noname, 27, has emerged from the first phase of her career battle-scarred, ready and willing to confront whatever comes her way and fight for what she believes in. “I sell pain for profit,” she sing-speaks matter-of-factly on “Song 31,” a rare one-off she shared in January. She’s not bragging so much as laying out the truths that she has come to accept and that she has earned: “Ain’t no labels backing me/ But my tickets still selling out and I’m steady raising my fee.”

Born **Fatimah Warner**, the soft-spoken, poetic MC blends jazz flourishes with a delivery that has grown simultaneously more incisive and more freewheeling on her two official releases, 2016’s *Telefone* and 2018’s *Room 25*, which she released using Stem, an online payment platform for distribution (**Frank Ocean** used it for *Blonde*). In April she dropped another “loosie” titled “Song 32.” She has no plans to put the

track on an album — mostly because there’s no one telling her she must. (Her team consists of a manager, agent, lawyer and publicity firm.)

“I’ve been stuck on this idea of only wanting my work to exist within the world of the album,” she says. But now, inspired by up-and-coming artists who are “free with their expression and able to expand people’s perception by putting out more material that’s varied in its sound and its style,” Noname wants to do the same. “I don’t think the hip-hop world has really embraced me. I’m showing more sides of myself, giving people more options.”

Speaking from Hamburg, Germany, on an off day during her first European headlining tour, Noname reflects on her rise as an independent artist, the freedom she has gained in her career and the confidence she has found in her art. “I want to encourage more artists to leverage their power without a label if they can,” she says. “It’s difficult. It’s hard. But it is worth it if you’re willing.”

What does being independent mean to you?

It means being the No. 1 decision-maker in every regard when it comes to anything that I were to release artistically, brand-wise. I want to have

sole ownership over all of my work. Right now I’m not in the space of wanting any investors — I’ve been able to build up my business to the point of being self-sustainable without any large outside lumps of money. As I get older, I’m realizing that it is harder to just keep saying “no.” I’m trying to find the balance between feeling 100% free and independent and also making smart business decisions, which doesn’t always involve reinvesting all of my money back into my brand.

How important is independence to your creative process?

Very important, because it allows me to feel free, and that’s what I want my art to reflect and to represent — freedom. Specifically, as a black artist, I mean freedom in the larger sense than just being able to talk about whatever I want to on my songs. I want freedom away from a structure, a musical structure, a system that has been put in place that historically has not really honored black artists the way they should be.

At the beginning of your career, did you consider signing with a label?

Yeah, of course. How could you not think about it if someone is dangling millions of dollars in front of you? Sometimes I think I’m crazy to not [do it]; sometimes I think I’m being unnecessarily stubborn and I can take this money and help people with it.

How difficult is it to balance the creative and business sides?

I can’t do both at the same time, which is sometimes frustrating because my first love is not business, my first love is art. But because I’m running a company, my mental has to be on that 24-7, regardless. Whereas art, I can kind of step away from it. Sometimes I feel like I’m on the outside looking in on the way other artists can be so carefree in a way that I think I am not and probably

won’t ever be, [unless] my business is so successful where I don’t have to be as hands-on. It’s kind of like being the little kid who has to stay home and do homework while you watch all your friends get to go to the party. That’s the best way I can describe it. I’m a rapper, and sometimes I want to fold into the stereotypes of a rapper — go out late and buy expensive, fire-ass clothing — but I can’t just throw my money away on something that is not going to be lucrative and bring back more money.

What are some of the rewards of independence?

One is feeling this incredible sense of pride and self-worth to know that I was strong enough to push myself to do something extremely difficult and be successful. I’ve met a lot of the goals that I’ve wanted to meet, and I’ve been able to financially take care of people around me. I wish there was a different narrative of what rappers can be. We’re only pitched to aspire to be almost unnecessarily wealthy. But I have a middle-class, comfy lifestyle right now, based off just being independent and having an incredible touring history. It’s not as glamorous as other people’s careers, but at the same time, I put out content that people are excited about. So that helps me in the moments where I think I’m not fit. Like, “You are worthy! Look what you did!”

And yet, it’s tough to juggle all the responsibilities...

Yeah, it is. For me, it’s deeper than just the independence of it. Being black, I feel like my independence is also a part of a bigger legacy. And that’s what I want. I was lucky in that I got to hop on one of Chance’s songs, and that was what opened up the world to knowing about me. A lot of indie artists don’t have those kinds of opportunities. They’re starting from literally scratch, from nothing, and trying to build up. ●

DIY TIP

TOURING

► “It’s really important to make sure that your live show is better than what you even sound like on record, because ultimately that’s going to be your bread and butter. As an indie artist, you’re not going to be able to sustain yourself on streams alone, because most likely you’re unknown, so no one is streaming your music. I don’t do the kinds of streams that other artists who have bigger fan bases do, but I’m able to pack out rooms that other people are not able to sell out. And I think that’s just a testament to how much I’ve focused on building out my show and really connecting one-on-one with my fans.”

Merton performed at Mom + Pop's 10th-anniversary concert at Brooklyn Steel last October.

STEADY STREAM

How Mom + Pop Music, which just celebrated its 10th anniversary, got ahead of the curve on digital distribution

BY CHRIS PAYNE

WHEN MOM + POP Music formed in 2008, it was not an auspicious time to be launching an independent label: It was the start of the Great Recession, and declining album sales were dogging a music industry years away from digital salvation. But now-co-president **Michael Goldstone**,

who founded the label with Q Prime owners **Cliff Burnstein** and **Peter Mensch**, had just emerged from years of major-label experience (most recently at Sire, which he left in 2008) with a winning vision. "We were living in the [360-deal] heyday," he recalls. He felt that most of the artists he was excited about were better suited for an indie

that could offer the one thing those deals often couldn't: flexibility. "Structuring most of our deals as partnerships — that's how we built the foundation."

Now, over a decade in and with **Hallie Anderson** and **Jessica Page** as newly appointed co-GMs — the first time women have held the positions of head of marketing and head of digital, respectively — the indie finds itself navigating the most flexible market of all: streaming. Page sees the format as the label's biggest growth opportunity, particularly in the voice and audio activations enabled by Amazon Alexa and Google Home. To bolster its presence on such platforms, Mom + Pop is working to promote its streaming catalogs in Asia. "Countries that traditionally didn't monetize are starting to," says Page. "In four years, we can place a solid bet they will be significant parts of our income."

Mom + Pop's roster has already made good in streaming. Producer **Flume**'s electro-R&B smash "Never Be Like You" (featuring **Kai**) helped him land at No. 10 on *Billboard*'s 2016 year-end Dance/Electronic Streaming chart. And in August 2017,

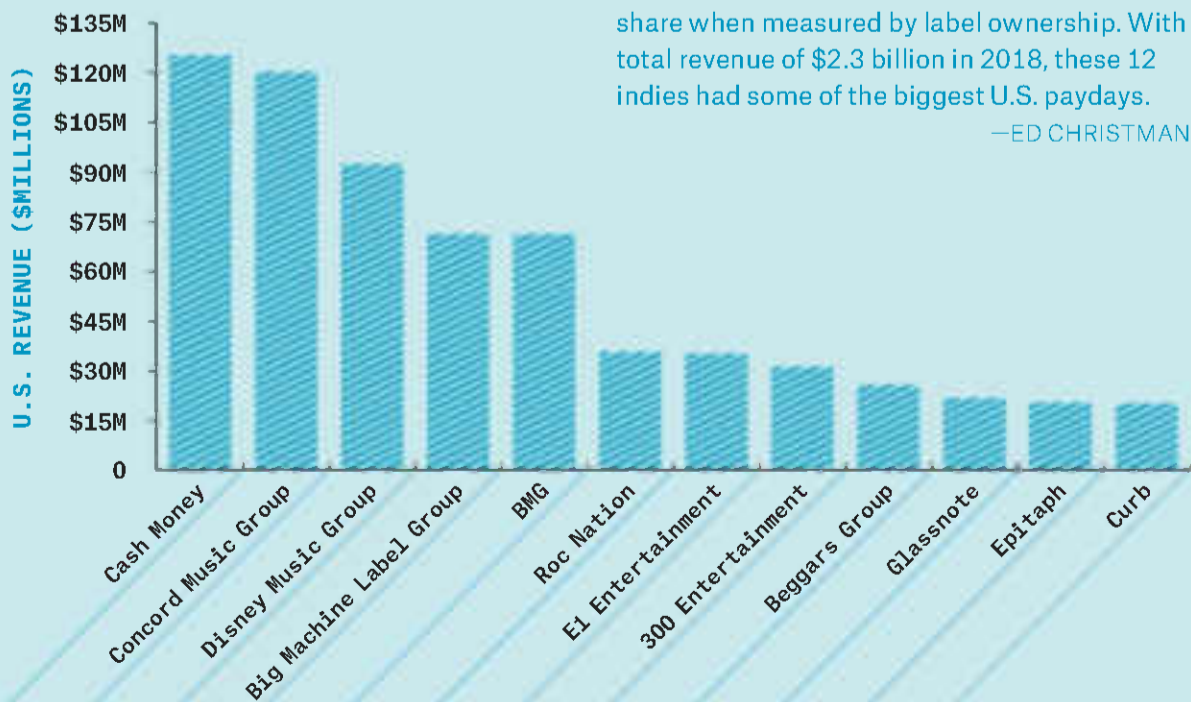
Alice Merton's streaming success with debut single "No Roots" secured her a deal with the label (it has now been streamed 77 million times, according to Nielsen Music). The tracks were also radio hits, peaking at No. 11 on Mainstream Top 40 in 2016 and No. 1 on Alternative in 2018, respectively. Says Page: "A lot of bigger companies have international teams, but with the way streaming is set up, especially for developing artists, they can now make a livable income [without one]."

Understanding that early on helped Mom + Pop get ahead. In 2017, the company shifted from digital distribution through Apple to digital self-distribution worldwide. It was an especially fitting move for a label whose roster is strikingly global: **Courtney Barnett** and **Flume** are from Australia, garage-rockers **Hinds** hail from Spain, jazzy multi-instrumentalist **FKJ** is from France, and Merton, as "No Roots" details, moved 12 times in 24 years throughout North America and Europe. "Music crosses borders and even artistic lanes because of the streaming reality," says co-president **Thaddeus Rudd**. "It's essential to all of our campaigns." ●

INDIE LABELS, MAJOR REVENUE

In the first quarter, independent labels collectively accounted for an estimated 36% of U.S. market share when measured by label ownership. With total revenue of \$2.3 billion in 2018, these 12 indies had some of the biggest U.S. paydays.

—ED CHRISTMAN



LABELS

Note: *Billboard* estimates based on Nielsen Music data and other sources.

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HITTING NO. 1 ON THE HOT 100

BY TAYLOR WEATHERBY

PHOTOGRAPHED BY RUVEN AFANADOR



B B M A

BILLBOARD MUSIC AWARDS

2019

TWO HOURS BEFORE taking the stage in Minneapolis for a March Madness Music Series concert, the Jonas Brothers meet in Nick's hotel room for some preshow brother time — and, OK, to get their hair done. It's early April, and as Kevin waits his turn, he pulls out his phone. "Check this out," he says, bouncing up from the couch to show off a Google Maps image. A Twitter user has traced the line of people waiting to get into the show, equivalent to almost six city blocks. "Isn't that crazy?"

Fans began lining up at midnight, camping out in their Jonas Brothers tour T-shirts from 2008 and blasting fan favorites like "Year 3000." This kind of dedication has been par for the course since the sibling trio debuted in 2006 — only now those fans are adults whose steadfastness helped "Sucker," the group's first single in nearly six years, debut at No. 1 on the Billboard Hot 100 in March. (They'll perform it at the Billboard Music Awards on May 1, airing live from Las Vegas on NBC.) It's a feat the brothers never accomplished in their late-2000s heyday, despite selling out arenas around the world and topping the Billboard 200 twice. It's also a stamp of grown-up pop stardom for a band that never got to age into it, thanks to an abrupt split in 2013 due to general burnout and conflicts over the group's direction.

Tonight's show at the 8,400-capacity Armory is the largest concert that the brothers — Kevin, 31; Joe, 29; and Nick, 26 — have played since announcing their reunion on social media on Feb. 28. With only two new tracks to play — "Cool," the witty follow-up to "Sucker," debuted at No. 27 on the Hot 100 earlier in April — the brothers' 19-song setlist shows they're more than happy to strut down memory lane. But when Kevin asks, "How many of you haven't been to a Jonas Brothers show before?," roughly three-quarters of the audience raise their hands. The group's original fans still scream like prepubescent tweens, but now they're joined by *actual* prepubescent tweens. (You don't debut atop the Hot 100 without the youth stanning your song; "Sucker" had 151.3 million U.S. streams through April 18, according to Nielsen Music.)

"They're the kind of band that's bigger than anybody realized, and had more fans than anybody realized," says Monte Lipman, founder/CEO of Republic Records, the act's current label.

That there are so many recent Jonas

Brothers converts shouldn't be a surprise. During the band's hiatus, Nick launched a solo career that amplified his sex appeal with smoldering pop-R&B cuts like 2014's "Jealous." ("When Did Nick Jonas Get Hot?" read one representative headline from that year.) Joe started the unabashedly wacky pop-rock group DNCE, whose funky "Cake by the Ocean" was inescapable in early 2016 and, like "Jealous," reached the top 10 on the Hot 100. Kevin, meanwhile, stepped away from music to start a real estate development company and focus on his family, wife Danielle and daughters Alena, now 5, and Valentina, 2.

The Jonas brand has benefited immeasurably from the brothers' love lives: In addition to Danielle — who co-starred with Kevin in the reality show *Married to Jonas*, which aired on E! in 2012 and 2013 — there's Nick's headline-making marriage to *Quantico* actress Priyanka Chopra and Joe's widely adored relationship with fiancée and *Game of Thrones* star Sophie Turner. The night before the Minneapolis show, after a surprise set at a favorite bar near Penn State, the "Jonas Sisters" — as Danielle, Chopra and Turner call themselves — poured drinks and body shots for the crowd, lighting up social media in the process. ("They burned that place down," says Kevin.)

Yet for all the fame that the Jonas Brothers banked individually, their return is a notable victory for boy bands: Outside of K-pop, no recent groups have sparked One Direction levels of pandemonium. (The Backstreet Boys are releasing new music, but their main audience comprises nostalgic elder-millennial fans with enough disposable income for tickets and meet-and-greets.)

The Jonas Brothers are making pure pop music at a time when rap dominates and the biggest "pop" stars — Billie Eilish, Ariana Grande — are making intensely personal music influenced by alternative and hip-hop. Though they've traded their famed purity rings for louche chest hair, what's striking about the brothers is just how little they've changed: They're earnest, family-oriented, clean-cut, commercially savvy hitmakers who just want to have a good time. And there is, apparently, an underserved audience for that.

Still, they've come a long way. In 2013, Joe remembers, "we all wanted to create something on our own and were just trying to force it into what was going on. We were going through the motions, without the heart of it." Their disagreements took a toll on more than just their music: "The way we communicated to each other wasn't healthy anymore."

THE TEAM

MANAGEMENT

PHILYMACK

Phil McIntyre
FOUNDER/CEO

John Taylor
PRESIDENT

Alexis Rasten
HEAD OF
MARKETING

LABEL

REPUBLIC RECORDS

Wendy Goldstein
EXECUTIVE VP
A&R

Donna Gryn
SENIOR VP
MARKETING

Meg Harkins
MARKETING
EXECUTIVE

Kevin Lipson
EXECUTIVE VP
COMMERCE,
STREAMING
AND DIGITAL
STRATEGY

Gary Spangler
EXECUTIVE VP
PROMOTION

Previous spread, from left: Joe, Nick and Kevin Jonas photographed April 11 at Fox Studios in Los Angeles. Styling by Avo Yermagyan. Joe wears a Thom Browne jacket, shirt and pants, and Boss shoes. Nick wears a Gucci shirt, Todd Snyder jacket and pants, and Boss shoes. Kevin wears a Thom Browne jacket, shirt and pants, and Boss shoes.

Sitting in the hotel room, they appear to be in a much better place, though light-hearted jabs still fly. After a trailer for Seth Rogen and Charlize Theron's upcoming film, *Long Shot*, comes on the TV, Kevin says, "That's like the plot of that Hugh Grant and Julia Roberts movie — *Notting Hill*?" Nick snaps back, "Uh, no, that's *Love Actually*." (Later, they decide they're both right.) When Joe walks in sporting an orange flip-sequined jacket, Nick runs his hand over it, and Joe jokes, "Did I say you could touch me?"

To hear the band tell it, this ease didn't come, well, easy. It's the result of many hours-long conversations required after years of bottling up their feelings. Getting to a place where they could release a new album — their fifth, *Happiness Begins*, will arrive June 7 — wasn't simply a matter of aligning schedules. They had to renew their relationship as siblings and as musicians.

Yet their story would make for a third-rate episode of *Behind the Music*: There were no drug addictions, no affairs with each other's spouses, no *Eat, Pray, Love* sojourns around the globe. To Republic, it was simply a matter of firing up a dormant machine. "As a record executive, this is the thing you dream for: a fully functional, hitting-on-all-cylinders recording artist that has a history, has a catalog, has contemporary current hits, is in the mix," says Republic executive vp A&R Wendy Goldstein. "I knew if we did this right, this is the gift that keeps on giving: a world tour, many more albums, solo records again at some point."

The guys are well aware of their potential. "It feels like the second bite of the apple is potentially going to be even bigger," says Nick, "because we're in a healthy place, we're enjoying the ride. And I think the music is a reflection of that."

As a grinning Kevin puts it: "Can you be nominated for best new artist twice?"

LAST JUNE, JOE, NICK AND Kevin sat down in Australia — where Joe was judging its version of *The Voice* — for a combination therapy session and drinking game. They each wrote down five burning questions they'd had about each other since before their split, then dropped them into a bowl. One by one, the brothers pulled out a piece of paper and started talking — about the pressure they put on themselves, their changing priorities, how they dealt with conflict. With each turn, the other siblings rated the honesty of the response from one to 10, with 10 being the





Joe wears a Gladys Tamez Millinery hat, Thom Browne jacket, shirt and pants, and Boss shoes.



worst, and that score was the number of seconds the answering brother had to drink.

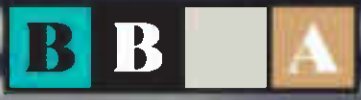
Needless to say, within an hour, they were all feeling pretty honest. “Kevin had a few skirt-arounds” — not shocking, given that he, like his siblings, is an alumnus of the Disney publicity school — “so he had a few longer sips than Joe and I,” recalls Nick the morning after the March Madness show, over breakfast with his brothers.

By the time of their Australia summit, their relationship had mostly recovered. Post-breakup, Joe and Nick bought a house together in Mammoth Lakes, Calif., which resulted in plenty of quality time. Kevin’s kids also brought the siblings closer. But they knew that if they were ever going to fully heal the issues that had led to their split, they needed to dig deeper.

Nick was the one who had pushed for a hiatus — and he was the first, during their family Christmas in 2017, to bring up the possibility of a reunion. “There’s a different magic when we’re together that I wasn’t experiencing,” he says. “So I started sprinkling some Jonas Brothers songs into my set, but always thought, ‘This would be a lot better with the other Jonas Brothers.’”

A month later, they reconvened at Nick and Joe’s house with members of their PhilyMack management team — including Phil McIntyre, who had managed them in their Disney days — to discuss the possibilities. Kevin was immediately game to return. “The idea of having my girls see me onstage with my brothers and experience that side of my life,” he says, was irresistible. Joe, who was still focused on DNCE at the time, wasn’t so sure. (He says the group is not disbanding.) But as they all reminisced about the highs and lows of their careers, they realized their story at least had the makings of a juicy documentary, and soon they started filming. “The documentary was a way for us to figure out what we wanted to say and who we wanted to be in this new chapter,” says Nick, adding that their reunion “would’ve imploded” if the documentary sessions hadn’t forced them to get all their feelings out in the open.

Everything clicked during a trip to Cuba for the doc in July 2018, when they broke out their guitars for a jam session. “We were playing ‘Lovebug’ [from 2008] in this beautiful apartment complex,” says Joe. “I was so happy. I looked at the guys and was like, ‘I’m ready. Let’s do this, for real.’” The documentary — which will premiere on Amazon later this year — will cover their reunion, as well. After our interview in Minneapolis, the brothers are due back in Los Angeles to watch the first cut. Joe is bracing himself: “I watched the teaser trailer and was crying like a baby.”



Kevin wears an Emporio Armani coat and pants. Watch the Jonas Brothers play *How Well Do You Know Your Bandmates?* at billboard.com/videos.

AS SOON AS THE BAND decided to reunite, McIntyre called Republic's Lipman, who had worked with both Joe on DNCE and Nick on a joint venture with Island Records. Home to Taylor Swift, Grande, Drake and Post Malone, Republic Records is where an artist wants to be if they're looking to reach the top 40. After Republic's acts spent a combined 34 weeks at No. 1 (the final tally was 36), *Billboard* named it the top label of 2018 — a title it has held for five years running.

Lipman attributes much of the success of "Sucker" to the element of surprise: "You didn't give anybody the opportunity to anticipate or draw any conclusions about the comeback." Goldstein compares the group's new phase to Grande's *Sweetener* and *Thank U, Next* hot streak, on which the singer's impressive artistic strides coincided with heightened tabloid interest in her personal life.

The Jonas Brothers aren't name-checking Pete Davidson (or anyone else) in their songs, but they are well aware of the public's fascination with their romantic relationships: The "Sucker" music video shows them hanging in a lavish Victorian mansion with their real-life leading ladies, which undoubtedly helped the song along to No. 1. (The video now has more than 111 million YouTube views.) The women have also served as informal consultants on the new music. "Priyanka and Sophie love pop music and listen to Spotify's Today's Top Hits or Apple Music all the time," says Nick. "So they were a really good gauge, like, 'Does this sound good?'"

To figure out what the Jonas Brothers might sound like in 2019, Goldstein reached out to pop's biggest songwriters and producers: Ryan Tedder, Greg Kurstin, Max Martin, Justin Tranter. "I remember calling Phil McIntyre back, going, 'I haven't had a response like this in a very long time, where everyone was just in,'" she says. Joe suggests that Kurstin and Tedder in particular "cracked



Above: Backstage at *Total Request Live* in 2006. Top right: Performing at the March Madness Music Series presented by Coca-Cola at The Armory in Minneapolis on April 6. Right: A still from the "Sucker" music video featuring (from left) Danielle, Kevin, Turner, Joe, Chopra and Nick.

the code" of what the new and improved Jonas Brothers were looking for: feel-good tracks (with hints of everything from '80s new wave to reggae to country) paired with candid snapshots of their personal lives (that are also vague enough to be universal). Nick describes "Hesitate" as Joe's love letter to Turner, while "I Believe" is a synth-heavy slow jam that alludes to his own whirlwind romance with Chopra: "People saying that we move too fast/But I been waiting for a reason, ain't no turning back."

"We would write a song in about 90 minutes. We would cut it in the second hour. It would be demo'd by dinner," says Tedder, who executive-produced the project and was dubbed "the fifth Jonas Brother" by the band. (The trio has a fourth actual brother, 18-year-old Frankie, who just completed an audio engineering program.) Adds Tedder: "Sam Smith and Adele are maybe the only other acts I've ever worked with where they're like, 'Oh, my gosh. It's 6 p.m. Let's call it a day.'"

During the hunt for a first single, Tedder remembered a song called "Sucker" that he had written with Post Malone producers Louis Bell and Frank Dukes. "Louis was like, 'Wouldn't it be amazing if the Jonas Brothers got back together? This would be a smash,'" recalls Tedder. Goldstein describes playing the song for Max Martin:



"Twenty seconds into it he goes, 'You're fucking kidding me. Holy shit!'"

While they were huge among teenagers and in the touring sphere, the Jonas Brothers struggled for consistent top 40 airplay during their initial six-year run. "I describe it as an allergy to the Jonas Brothers," says Nick. Now they have the No. 1 song on the Mainstream Top 40 chart. "They've had celebrity," says Lipman, "but what's happening in this chapter of their career is the credibility in the music space."

In their first iteration, the Jonas Brothers' shows were heavy on spectacle, with mesmerizing visuals and intricately moving stage parts. But while their Minneapolis performance of "Cool" included confetti cannons and a marching band for a TV segment airing that night, there were no other stunts. Instead of hitting their marks and descending through the stage floor at the show's end, the brothers spent a full minute waving to and high-fiving fans before uniting on the runway for one final bow together, celebrating what they had in that moment: the fans, the music and each other — all, in other words, that they ever needed. ●

BIGGER THAN EVER

17M

Number of YouTube views of the official "Sucker" music video within the first 24 hours of its release

151M

U.S. "Sucker" streams as of April 18 (almost twice as many as the JoBros' biggest pre-2013 hit, "Burnin' Up")

19

Number of Hot 100 hits amassed by the Jonas Brothers, including "Sucker" and "Cool"

SNOOP DOGMA

IN 2018, SNOOP DOGG UNVEILED HIS MOST SURPRISING ALBUM YET: TOP GOSPEL ALBUM NOMINEE *BIBLE OF LOVE*. HERE, COLLABORATOR AND GOSPEL STAR KIM BURRELL RECALLS THE EXPERIENCE

I met Snoop's mother [Beverly Broadus-Green] over 20 years ago. She told me, "Calvin is going to serve the Lord," so that's why I worked with him: to fulfill one of his mother's desires, to watch him give glory to God. It's very apparent that he's not afraid to branch out. Before he pursued the record, he posted himself listening to gospel music on Instagram a lot. The temperament of the studio was set by Snoop's kindness. His ability to embrace life head-on without smoke screens — no pun intended, especially for him — made it easy for me.



QUEEN NAIJA ON GOING FROM 9-TO-5 TO THE HOT 100

PLENTY OF ARTISTS, FROM CARDI B to Justin Bieber, have used social media to boost their careers. Yet even by today's standards, Queen Naija's path to the top of the R&B charts is an unconventional one. In 2016, she and then-husband Chris Sails launched a YouTube channel on which they documented their lives as a couple and young parents, posting absurd pranks and viral challenges that often reached over 1 million views. When their marriage fell apart over Sails' infidelity, Naija (born Queen Naija Bulls) channeled her heartbreak into the slinky single "Medicine," which debuted at No. 45 on the Billboard Hot 100 in April 2018 and led to a deal with Capitol Records. Now the 23-year-old mother of two is up for top R&B female artist alongside Ella Mai and H.E.R. "I remember when I was working my 9-to-5 job and walking around, I used to be listening to Ella Mai in my headphones," she says. "It's crazy that now I get to be nominated with her."

How did you attract a YouTube fan base loyal enough to follow your music career, too?

I was transparent and wasn't afraid to show my personality, and now people feel close to me. Not only are they waiting on music, but they're still waiting on more content from me behind the scenes, just more of me. I have been a little more private about stuff, but I'm still going to throw up content so that people can still get a hint of me.

And why do you think you were ultimately able to transition to mainstream success?

Some people got it and some people don't, and I'm just one of the ones that got it. I feel like God ordained it that way, like it just fell right into my lap. God trusts me with this gift, he trusts me with this platform, and he knows what I'll do and how many people I can have an impact on.

What do you want to bring to R&B right now?

I feel like our generation is so hooked on the trap-soul and the trap-R&B vibe. When they grow up, they'll have nothing to tell their kids. I just want to bring back that early-2000s/late-'90s feeling that people don't have anymore. But I would also like to do other kinds of uptempo [tracks]. Maybe a little reggae, maybe another kind of genre that people wouldn't expect from me. I want to show my versatility.

Queen Naija onstage in New York last October.



You collaborated with A Boogie Wit Da Hoodie on his "Come Closer." Any other dream duets?

Definitely A Boogie again. It would be a dream if I could get Cardi B, because I love me some Cardi B. Some other R&B collabs with women like Ella Mai and H.E.R. And I would love to work with someone from Detroit, my hometown, like Big Sean or Kash Doll. I was thinking about doing a Detroit record with people that came from Detroit. That would be dope.

—CARL LAMARRE



STAGE COACH

Mark Bracco, executive vp programming and development for Dick Clark Productions, has helped oversee extravaganzas like the Academy Awards, the Country Music Association Awards, the American Music Awards — and now, for the third year in a row, the BBMA's (airing live from Las Vegas on NBC at 8 p.m. on May 1). The pro showrunner shares his tips for keeping the onstage festivities fresh.

▶ HOME IN ON YOUR HOST

"Once you land on a host, play to their strengths. Sometimes it's a comedian who's all about being funny; sometimes it's an artist like Kelly Clarkson, who can use singing to carry her hosting. It's always about making them feel comfortable. If the host is having fun, the audience is having fun."

▶ TARGET MUST-SEE MOMENTS

"At a time when audiences are getting more fractured, it's our job to create individual moments that make people say, 'I have to tune in.' We always put something big at the top of the 9 o'clock and 10 o'clock hour, when people are channel-surfing. We're going to be the only place where BTS and Halsey are performing together. I don't know what's more must-see than that."

▶ STAY CURRENT

"It's our job to reflect what's going on in pop culture right now, in all different genres of music, so we're always looking at what's on the cutting edge. We have Lauren Daigle this year. I can't think of any awards show in the last year that has had a Christian-music artist on the show."

▶ CROWDSOURCE

"At last year's show, every time we would cut away to the audience, you saw Tyra Banks dancing, singing the words. We've made our audience in the arena a much bigger part of the show. People want to see the audience having fun — it makes the [at-home] audience feel a part of it."

▶ GO WITH THE FLOW

"You want to leave room to let unexpected things happen. When Drake won top male artist [in 2017] and pulled Nicki Minaj and his dad onstage with him, it was a real, emotional moment that none of us knew would happen, but we were so glad it did."

—T.C.



MADONNA AND MALUMA'S DREAMY DUET

I took a sip and had a dream, and I woke up in Medellín." So sings Madonna in the opening lines to her new single "Medellín," featuring Colombian reggaetonero Maluma ("Te gusta?" he replies). It's a call-and-response, sultry vamp of a song, with Madonna describing romantic adventures in the titular city and Maluma acting as her

Spanish-speaking tour guide. Before performing it with her for the first time at the BBMA's, the artist Madonna has called "one of the most easygoing, warm, open" she has ever worked with discusses their collaboration.

How did you two meet?

I went to MTV's Video Music Awards to sing "Felices los 4" [in 2018]. Madonna's manager is friends with Walter [Kolm,

Maluma's manager], and they had arranged for us to meet. We went to her dressing room and Lenny Kravitz was there too, but truth is I'd gone there to meet her. We spoke for a couple of minutes. It was a beautiful moment: I gave her a huge kiss, I took her hand, I thanked her for having made music history, I looked into her eyes and told her I was charmed to meet her. She has a very special look in her eyes. And then I ran out to perform. Afterward, her management team called Walter and told him she wanted to do a song with me.

Medellín is your hometown. Is that the reason for the song's title?

When we started to talk, she said, "I have a song for you called 'Medellín,'" and I almost had a heart attack. Maybe when she wrote it she had me in mind — I don't know. I had the opportunity to write one of the main choruses and all my verses.

What's it like to be in the studio with Madonna? She wanted me to perform in the sexiest way possible. I initially wanted to rap more aggressively, but she said, "No. That's not who you are. You are sensuality. Try to do it as if you had the woman of your dreams in front of you." She was all about bringing out that romanticism.

How's her Spanish?

I taught her how to pronounce some words — I was trying to help her with the accent. She sings the chorus in Spanish with me.

Were you always a Madonna fan?

All my life. She isn't just an artist; she's a movement. The truth is I always dreamt of collaborating with her. I think this is something big for our [Latin] industry. I want the whole world to feel pride at this step I'm taking — not just as an artist, but culturally.

—LEILA COBO

THREE FOR THE SHOW

R&B queen Ciara, Christian crossover star Lauren Daigle and '90s pop diva Paula Abdul will each perform on the BBMA's stage. That's not all they have in common.

—STEVEN J. HOROWITZ



NALIA JOHNNY NUÑEZ/WIREIMAGE; BRACCO ALBERTO E. RODRIGUEZ/GETTY IMAGES; MADONNA KEVIN MAZUR/WIREIMAGE; MALUMA NAMEFACE/SHUTTERSTOCK; CIARA RODIN ECKENROTH/GETTY IMAGES; HOUSTON PHIL DENT/REDFERNS/GETTY IMAGES; CASTLE MATT STROSHANE/Disney Parks/Getty Images; DAIGLE NELSON BARNARD/GETTY IMAGES; ABDUL ESSE GRANT/GETTY IMAGES; POM POMS, MEGAPHONE GETTY IMAGES

DAN + SHAY'S LUCKY SHOT

THANKS TO THEIR UNLIKELY CROSSOVER HIT "TEQUILA," THE COUNTRY DUO IS RACKING UP AWARDS AND RUBBING SHOULDERS WITH POP LEGENDS

When Dan Smyers and Shay Mooney launched their self-titled third album in January 2018, the country duo knew it would be a risk to release a piano ballad as the lead single in their market — but they didn't know the bold move would break genre boundaries. The song, "Tequila," became a top 20 hit on *Billboard's* Mainstream Top 40 chart and made them one of the year's biggest crossover success stories. The track also reached No. 1 on both the Country Airplay and Hot Country Songs charts, as did the romantic follow-up single, "Speechless." Their chart domination has already earned Dan + Shay a Grammy and five Academy of Country Music Awards — and now, with seven Billboard Music Award nominations, the pair (who will also perform at the show) is looking to push the country envelope even further.

Why do you think pop fans are reacting to your music as much as country fans?

SMYERS Pop is in a cool place where songs with stories are working. That has been a big door-opener for "Tequila" to cross over to top 40. People are hungry for that nostalgic feeling country music evokes, and pop artists and producers are respecting what's happening in our world.

Did you want to introduce a more pop-leaning sound with this album?

SMYERS No, our music is a blend of our influences: We listen to country, pop, hip-hop, R&B. We pushed ourselves to really dig deep on this album's production, but we didn't compromise our sound. It's true to us.

MOONEY We've been touring for the last few years, figuring out what our fans like and what people react to. I've watched Dan grow as a producer, experimenting to figure out what the Dan + Shay sound was.

Has your success opened doors for you in songwriting?

SMYERS We've gotten to work with a lot of our heroes in Nashville and also Los Angeles. We met Max Martin recently — I totally fanboyed when he walked in the room. We were writing with a few people at his compound, and Max heard what we were working on and popped in. He liked it and gave us a few pointers. But we stick to our core group and continue to write with Jordan Reynolds, who has been on all these songs. We never want to abandon the people that helped get us here.

Are you nervous about following up this album?

MOONEY There is a little bit of pressure on us, but it's good pressure. Our fan base has grown exponentially. Our mindset is to continue to do our thing and try to elevate ourselves. We've been having more fun than we've ever had making music.

—TAYLOR WEATHERBY



Smyers (left) and Mooney performed at the ACM Awards in April.



Halsey (center) with BTS in the "Boy With Luv" video.

A STAN IS BORN

TWO YEARS AGO, THEN-RISING POP STAR HALSEY MET K-POP'S BIGGEST BOY BAND, BTS — AND SWIFTLY BECAME ONE OF ITS MOST VOCAL FANS. ON THE EVE OF THEIR FIRST LIVE PERFORMANCE TOGETHER AT THE BBMAs, A LOOK AT A FAMOUS FRIENDSHIP'S EVOLUTION

MAY 21, 2017

First encounter.

Halsey meets BTS at the 2017 Billboard Music Awards. She offers them a very Los Angeles gift — churros — before they perform in front of an American audience for the first time. Minutes before the show starts, she tweets, "ok i just met @BTS_twt and they are the coolest!" accompanied by a prayer-hands emoji and the simple declaration "WOW."

AUG. 7, 2018

South Korea meetup.

One day after performing in Seoul as part of her *hopeless fountain kingdom* world tour, Halsey hangs with the BTS boys in their hometown — and posts the Instagram pics to prove it. "You know there was no way I'd come to Seoul without seeing these guys," she writes. "Can't wait to see them play Staples Center!!! I'm HELLA proud."

AUG. 11, 2018

Halsey's fave revealed.

She has previously proclaimed her love for all of BTS. But in a rapid-fire interview with MYX Philippines, when asked who her favorite member is, she whispers into her mic: "RM."

MARCH 9, 2019

Joining up with Army.

She has previously told BTS' fans on Twitter that "your boys are A+" and that they've "been friends for almost 2 years!" She continues to interact with Army members on this day: When @mehek83893963 tweets "I like bts," Halsey replies, "Me too!!!!!!!" And

when the first trailer for BTS' *Map of the Soul: Persona* album arrives on March 27, she swiftly reposts the link on Twitter, like any stan would.

APRIL 7, 2019

A tantalizing teaser.

The BTS universe rejoices as the teaser for single "Boy With Luv" drops, starring Halsey. The 45-second clip shows the singer operating a ticket booth, then leaving it to find BTS under a bright neon "Persona" sign.

APRIL 12, 2019

Full-circle collaboration drop.

Halsey calls it "my pink friends"; BTS simply calls it the video for "Boy With Luv" featuring Halsey, in which the fluorescent-pink-tressed singer contributes chorus vocals and joins the boys for some classic choreographed dance moves. Amid the ensuing Army tweet-storm, Halsey calls the chorus "sooo addicting" and confesses she has "never done choreo in a video before" but that BTS "made me so comfy and gassed me up." "Boy With Luv" becomes the most-viewed 24-hour debut in YouTube history, with 74.6 million views. A week later, it debuts at No. 8 on the Hot 100 — the highest-charting K-pop song by a group of all time.

MAY 1, 2019

The show where it all started.

"Boy With Luv" comes to the BBMAs stage when BTS and Halsey perform live together for the first time. Peak friendship achieved! —MADELEINE FERNANDO



KHALID'S HOT 100 HEAT INDEX

Since March of last year, the pop-R&B phenom has notched 12 tracks — both solo hits and features spanning genres — on the Hot 100, finishing 2018 as one of *Billboard's* year-end top 20 artists. Now he has six BBMA nods to go along with his 59-week streak of hits (and counting) since "Love Lies" debuted on the chart. —JOSH GLICKSMAN



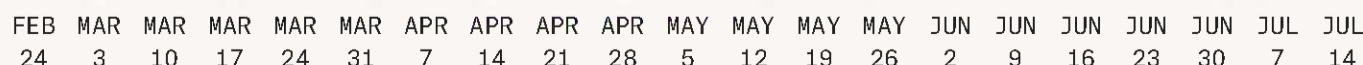
★ PEAK No. 78

LOVELY with Billie Eilish

YOUTH Shawn Mendes feat. Khalid PEAK No. 65

OTW With Ty Dolla \$ign and 6Lack ★ PEAK No. 57

LOVE LIES with Normani



FIVE HOT TAKES ON POST-SWEETENER ARIANA

In the eight months since releasing her chart-topping fourth album, the nine-time BBMA nominee and performer has only gotten bigger — and her approach to pop stardom more adventurous

SHE CHANGED THE STREAMING GAME.

Last year, from February to mid-November, hip-hop dominated *Billboard's* Streaming Songs chart, with a streak of 14 rap tracks trading off in the top spot. Then "Thank U, Next" dropped, quickly followed by its ultraviral rom-com-re-creating video. Suddenly Grande became the first primarily pop artist to top the chart since January — and spent the rest of the calendar year at No. 1. In 2019 she scored another No. 1, "7 Rings" (which, like "Thank U, Next," also topped the Hot 100), and made a historic streaming debut with her *Thank U, Next* album. Her success has seemingly swung the streaming pendulum back toward pop, with a major debut week for Billie Eilish's *When We All Fall Asleep, Where Do We Go?* and heavily streaming-assisted Hot 100 No. 1s for the Jonas Brothers ("Sucker"), Halsey ("Without Me") and Bradley Cooper and Lady Gaga ("Shallow").

R&B RADIO DISCOVERED HER.

Since her Mariah Carey-indebted 2013 debut, *Yours Truly*, Grande's love for hip-hop and R&B has been obvious. But by 2018 she still hadn't crossed over to those radio formats and had never appeared on the R&B/Hip-Hop Airplay chart. In

2019, however, Grande is scaling that chart as a featured artist on 2 Chainz's "Rule the World" (No. 18 and climbing), and starting to make headway at the format as a lead artist with her own "7 Rings."

SHE REWROTE THE RULES OF ALBUM TRACKLISTS.

Historically, pop stars have frontloaded their albums with already popular singles, and that has been particularly true in the streaming era. On *Thank U, Next*, Grande took the opposite approach: The last tracks on the 12-song LP became three of the biggest Hot 100 hits of 2019 so far (the chart-topping "Thank U, Next" and "7 Rings," as well as the No. 2-peaking "Break Up With Your Girlfriend, I'm Bored"). It's a move that showed Grande's confidence — she knows her fans will stick around for the whole album — and experimental approach, both of which helped her become the first pop artist to ever land every track from an album in the top half of the Streaming Songs chart simultaneously.

SHE BROUGHT *NSYNC BACK.

The blockbuster boy band was mostly dormant since going on hiatus in 2002 but reentered the zeitgeist when

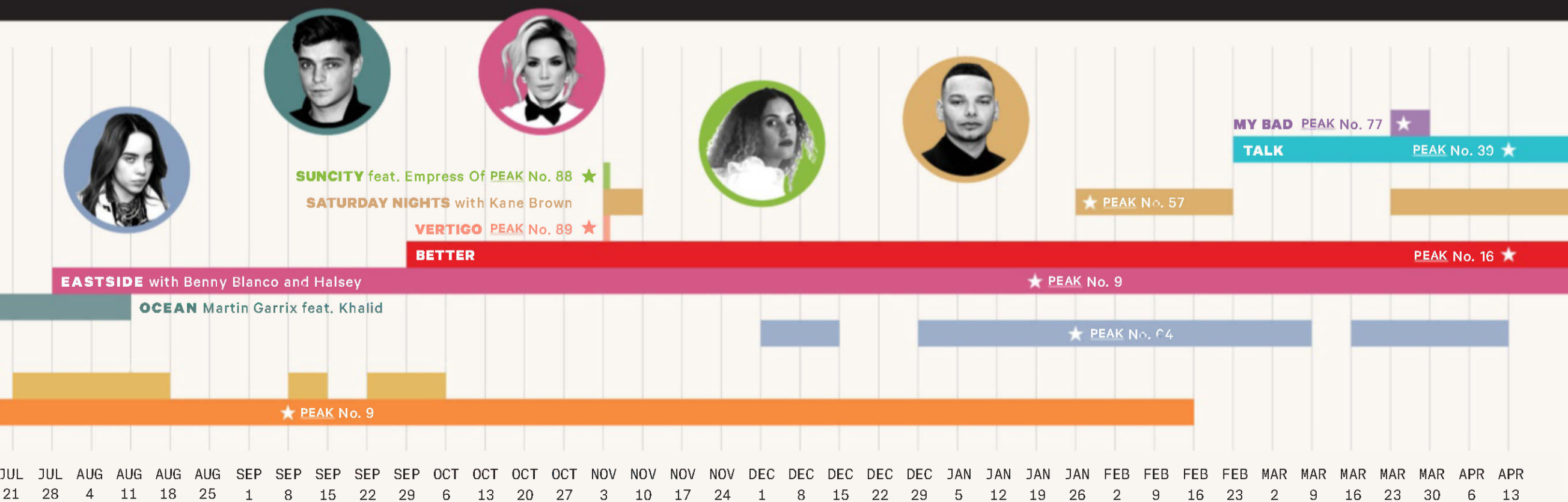


Grande interpolated one of its songs on "Break Up With Your Girlfriend, I'm Bored." Rather than sample an obvious pop classic like "Bye Bye Bye" or "Girlfriend," Grande borrowed from the prechorus of the *No Strings Attached* track "It Makes Me III" — showing both her deep pop fandom as well as a bit of a wink at "Break Up" co-writer (and *Strings* collaborator) Max Martin. That led to the group (sans Justin Timberlake) reuniting in April at Grande's headlining Coachella first-weekend gig, where the band joined her onstage for "Break Up" and sang its own "Tearin' Up My Heart."

SHE MOVED ON.

Most pop artists would spend at least a year milking the success of a February release as big as *Thank U, Next*. Not Grande: She has already released new song "Monopoly" (a duet with frequent collaborator Victoria Monet). With its clipped, hip-hop-style delivery and sexually fluid lyrics ("I like women and men"), it debuted at No. 70 on the Hot 100 in early April — and made good on Grande's previous promise to break out of the album-era mode of promotion and to release music "when it's freshhh."

—ANDREW UNTERBERGER





B B M A

NOT YOUR AVERAGE ICON

She's a trailblazing hitmaker, an instantly recognizable voice and a singular personality. But Mariah Carey has always been much more than the sum of her diva bona fides — proving in and out of the studio, and across decades, why she's the artist other stars want to be, and this year's BBMA Icon

RECORD COLLECTOR

Since debuting on *Billboard's* charts on June 2, 1990 — when "Vision of Love" entered the Hot 100, among other lists — Mariah Carey has become synonymous with chart domination. Senior director of charts Gary Trust explains just how extensively she has ruled.

What are her most impressive chart records?

There's her 18 Hot 100 No. 1s, the most among soloists; her 79 cumulative weeks atop the Hot 100, the most among all artists. But perhaps most striking is her unprecedented streak leading the Hot 100 in each year of the '90s. No other artist has spent time at No. 1 on the chart every year of a decade.

Which is her biggest hit?

"One Sweet Day," with Boyz II Men, holds the record for most weeks logged atop the Hot 100 [16, in 1995 and 1996], which Luis Fonsi and Daddy Yankee's "Despacito," featuring Justin Bieber, matched in 2017. But "We Belong Together," which spent 14 weeks at No. 1 in 2005, finished higher on *Billboard's* 2018 list of the Hot 100's all-time top 100 songs [No. 14 vs. No. 38], largely thanks to the latter's longer run on the chart.

Could "All I Want for Christmas Is You" ever hit No. 1 on the Hot 100?

Carey's 1994 carol reached the Hot 100's top 10 in 2017 and soared to a No. 3 high during the holiday season of 2017 and 2018, fueled in part by new audiences hearing it via streaming. In 2019, Christmas falls on a Wednesday, giving the song six days before the streaming and sales tracking week ends on Dec. 26. Perhaps this is the year that the modern Yuletide classic finally tops the chart.

'OH, SHIT. THAT'S MARIAH CAREY?'

Grammy-winning DJ/producer David Morales has been Carey's go-to remixer since 1993, when they paired up for "Dreamlover (Def Club Mix Edit)" — one of a dozen dance remixes they'd create that helped make her a pioneer of the form

THE "DREAMLOVER" REMIX BROUGHT MARIAH to the forefront of the club world. Not that she wasn't known as a pop singer, but it just was like, "Mariah's cool." I made the track and went into the studio with her. I think she was 21. I had never had a singer come in and re-sing the track.

There are very few people that Mariah will go into the studio with as far as producers go, because we always reconstruct everything for the most part. And with [the "Dreamlover" remix] we were producing a new song. The way she sang it was different, the background was different. We changed the game of remixing at that point. Mariah opened up a whole other door, and not many people at that time were capable of that. When other big artists saw what I did with Mariah, they wanted that. She's how I got into the studio with Toni Braxton, Aretha Franklin, Seal and Donna Summer.

It wasn't that Mariah was trying to cross over into the club market. She didn't have to cross over: She's Mariah Carey, she's selling records. It was more that labels were pushing for the club remixes. But after a while it became important to her because she saw the results. The gay audience, the straight audience, the people that don't necessarily listen to pop music — they all got to hear a record and say, "Oh, shit. That's Mariah Carey?" They got to hear a diva. Pop music is not the diva — the diva is in the club mix.

It's not the same today as it was then. Everything is very commercial, clean. Of course, a lot of people are doing remixes, but when you look at today's culture, you have so many different remixes. Back then, when we remixed Mariah, it wasn't 10 different people doing a techno remix or whatever the case may be, because the artist had to have an identity. That's how an artist creates their fan base — because they love the original.

—AS TOLD TO STEVEN J. HOROWITZ

DIVA FACTS

1 SHE SOUNDTRACKED CHILDBIRTH WITH HER OWN SONGS.

When her twins, Moroccan and Monroe, arrived in 2011, Carey welcomed them into the world with a live version of "Fantasy" recorded at Madison Square Garden in 1995. "I wanted them to feel the applause when they were first born," she said.

2 SHE GOES TO EXTREMES TO PROTECT HER VOICE.

In 2006, Carey said she started sleeping with 20 humidifiers after Luther Vandross told her about the power of steam.

3 SHE CELEBRATES MULTIPLE CHRISTMASSES.

Less than a month after Christmas in 2016, a series of Instagram posts showed her putting up another tree. One caption: "Christmas revisited... #couldntresistmakinganotherchristmastree #thoughtsjanuary."

4 SHE RIDES PUBLIC TRANSIT IN STYLE.

The week she released 2014's *Me. I Am Mariah... The Elusive Chanteuse*, she rode the subway home from a gala in a sparkly blue ensemble with sunglasses and gloves. "I figured since I'm underdressed, we might as well take the subway," she said.

5 SHE DOES EVERYTHING IN HEELS.

In her famed 2002 episode of MTV's *Cribs*, Carey works out in high heels. "I can't wear flat shoes. My feet rebel them," she says. True to form, she was spotted bowling in stilettos years later.

—S.J.H.

MARIAH-SPEAK: A GLOSSARY

• ANNIVERSARY

The day of Carey's birth. "I don't count years, but I definitely rebuke them," she has said. "I have anniversaries, not birthdays, because I celebrate life, dahling."

• BLEAK

A descriptor for the most wretched aspects of life, including Carey's restrictive diet and her time on *American Idol*, during which she famously sparred with co-judge Nicki Minaj.

• DAHLING

Term of endearment for Carey's followers; term of derision for her detractors.

• #DEMBABIES

Hashtag for the exploits of Carey's twin children, Moroccan and Monroe, including memorizing multiplication tables, petting sharks and providing guest vocals for "Supernatural" from *Me. I Am Mariah... The Elusive Chanteuse*.

• FESTIVE

A descriptor for the most Christmasy aspects of life, including Rudolph the Red-Nosed Reindeer, Frosty the Snowman and Carey's "All I Want for Christmas Is You."

• LAMB

A Carey fan (plural: *Lambily*).

• MOMENT

Popularized on Carey's 2011 Home Shopping Network appearance, a term marking a celebration of self-care (e.g., the "fragrant moment" of Mariah Carey Ultra Pink perfume sprayed on your décolletage).

—ANNA PEELE



STUDIO SAVANT

She's not merely talented behind the mic — Carey is one of the most prolific female producers in *Billboard* Hot 100 history and known to be hands-on in the studio. For her 2018 album, *Caution*, she worked with a fleet of 15 co-producers, including Grammy-winning team *The Stereotypes* for "Stay Long Love You," featuring Gunna. The group's Ray Romulus recalls their session.

I was Jermaine Dupri's personal assistant when he was working on *The Emancipation of Mimi*, so I knew Mariah when I wasn't a producer yet. At that time, I didn't have the privilege of being in sessions, which is why, this time around, it was incredible to see how she works.

We were together for two days at a studio in the Westlake neighborhood of Los Angeles. Sessions started with just sitting around and talking. She was a very normal person; super cool. It was a typical songwriting session. We talked for a while about how we were feeling and what was going on in our lives. That helped navigate where we were trying to go with the music. The theme of "Stay Long Love You" came from these conversations.

Mariah was coming up with melodies, song topics and actual lyrics. Even from the beginning stages of the track, she was like, "Oh, I like that sound!" Once we found the pocket where her melodies sat, she was like, "Yes, this is where I want to go." She's as hands-on as any artist I've ever worked with.

It felt like we created something that could live in the same moment of her classic records and make kids feel the same way "Dreamlover" made me feel when I was young. For me, being a part of this project is on the same level as winning a Grammy. Mariah is on the Mount Rushmore of singers.

—AS TOLD TO KATIE BAIN

HASHTAG VINDICATED

When *Glitter* — Carey's soundtrack to the film of the same name — arrived in fall 2001, it marked her lowest first-week sales at the time, garnered some of the worst reviews of her career and led *Virgin Records* to buy out her contract for a reported \$50 million. Then, last November, on the eve of her *Caution* LP's release, her *Lambily* urged fans to purchase the album and use #JusticeForGlitter on social media. U.S. sales surged over 8,000%, according to Nielsen Music, and the album returned to the *Billboard* charts. Culture critic and Mariah stan Princess Gabbara reflects on the moment.

The first mistake people make when they hear about *Glitter* is they

think of it as a Mariah Carey album. Yes, it is, but it was a soundtrack to a film set in the early '80s, and the music had to fit that. A lot of people describe it as a departure from Carey's musical style, but it's really not. She grew up in New York hearing these sounds.

People were quick to write off *Glitter* because it didn't live up to their expectations, but artistically, it was not a flop. There are also a lot of classic Carey ballads on it that get overlooked, like "Lead the Way" and "Twister."

I follow a lot of Carey fan accounts, and I kept seeing #JusticeForGlitter pop up. My first reaction was: "I love it." Because we couldn't find *Glitter* on streaming services, we turned to action and



had to purchase it. We hoped it would top the iTunes album chart, but to actually see it happen was surreal. This is vindication for her. #JusticeForGlitter was the *Lambily*'s way of lifting this heavy burden that she has carried since the release. When you look back 25 years from now, I think *Glitter* will be seen as iconic. This story has a happy ending after all.

—AS TOLD TO TATIANA CIRISANO



SHE'S GOT BARS

Carey pioneered featuring rappers on pop hits, and to date she has garnished 56 of her tracks with guest verses. *Billboard* executive editor, music Ross Scarano ranks the best

1. "FANTASY (BAD BOY REMIX)"

FEATURING Ol' Dirty Bastard
SELECT BAR "Me and Mariah/Go back like babies with pacifiers"
SCARANO'S TAKE The Wu-Tang Clan's radiant eccentric and the elusive chanteuse are linked forever because of the remix that set the standard for hip-hop collaborations in Carey's catalog.

2. "HEARTBREAKER (REMIX)"

FEATURING Da Brat and Missy Elliott
SELECT BAR "Guess who's back in the motherfucking house/With two big tig ol' bitties for your mouth?" —Da Brat
SCARANO'S TAKE Flipping the beat for Snoop's classic "Ain't No Fun," this becomes a raunchy empowerment anthem, exemplified by every raw word out of Da Brat's mouth.

3. "HEARTBREAKER"

FEATURING Jay-Z
SELECT BAR "She wanna inspect the rest, kick me to the curb/If she find one strand of hair longer than hers"
SCARANO'S TAKE Coming off the success of "Hard Knock Life (Ghetto Anthem)," Jay-Z was on his way to pop stardom. This smooth appearance on a No. 1 single all but cemented his status.

4. "THANK GOD I FOUND YOU (MAKE IT LAST REMIX)"

FEATURING Nas
SELECT BAR "Or we could walk through the park/In our bubble North Faces — I'm lost in your love"
SCARANO'S TAKE Mariah's go-to producer DJ Clue updates Keith Sweat's 1987 "Make It Last Forever" for this 1999 fan favorite, which gives Nas two opportunities to prove his undying love for MC.

5. "HONEY (BAD BOY REMIX)"

FEATURING Styles P, Jadakiss and Ma\$e
SELECT BAR "In fact, this is why I act like that/I ain't dropped one single and made this money back" —Ma\$e
SCARANO'S TAKE Puff Daddy's production helped Carey grow into the role of hip-hop diva with "Honey" — and the remix, with assistance from more Bad Boy

stars, left little doubt that her enthusiasm for the culture was real.

6. "BREAKDOWN"

FEATURING Krayzie Bone and Wish Bone
SELECT BAR "Been feeling pressures yo/But nevertheless Krayzie won't fold" —Krayzie Bone
SCARANO'S TAKE For this heartbroken ballad about struggling to maintain composure, Carey couldn't have picked rappers more in control of their vocal peaks and valleys.

7. "GIVING ME LIFE"

FEATURING Slick Rick
SELECT BAR "Your gold fronts looked better than mines did"
SCARANO'S TAKE When the *Caution* world tour came to New York, Mariah brought out Rick the Ruler and showered him with love. From the golden era of hip-hop to now, she cares.

8. "BOY"

FEATURING Cam'ron
SELECT BAR "Eight keys, two hammers, lobster and shrimp/Look at my limp mami, we could be a couple still"
SCARANO'S TAKE Softening his "Oh Boy" flow only slightly, Cam'ron brings a gentleman's sense of gully to this *Charmbracelet* cut.

9. "THE ROOF (MOBB DEEP EXTENDED VERSION)"

FEATURING Mobb Deep
SELECT BAR "But overall you the one that's like my pistol" —Prodigy
SCARANO'S TAKE Taking the sample of their "Shook Ones (Pt. II)" to its logical conclusion, Prodigy and Havoc hop on this remix to bring extra grit and grime to the aching ballad.

10. "SAY SOMETHIN' "

FEATURING Snoop Dogg
SELECT BAR "Digging this track by The Neptunes/Baby girl follow me to the restroom"
SCARANO'S TAKE Snoop always sounds breezy over Pharrell Williams and Chad Hugo's production. His second collab with MC is their strongest — a tender reunion.

HEALTH IN THE HEADLINES

When a scantily clad Mariah Carey visited MTV's *Total Request Live* in 2001 and told host Carson Daly "you're my therapy session right now," tabloids called it "A Nervous Fakedown" and declared "Mariah Cracks Up." One year ago, in a warm *People* cover story, she revealed her "battle" with bipolar disorder. It was a watershed moment for a celebrity of her ilk, and a sign of how far mental health coverage has come, says Elaine Lui, who has analyzed media treatment of celebrities since 2003 for her site, *LaineyGossip*.

I AM GUILTY OF COVERING MENTAL health super insensitively. "Loses her mind," "loopy" — that came up a lot. In the past, when a famous woman was experiencing a mental health crisis, there was a certain way of talking about it. Hysteria. Temper tantrum. When men go through it, people were so quick to rationalize it: This is part of his genius. If that happened today, would we have more awareness? I would hope to have improved myself.

The *People* cover was big on many levels. There is a generation of younger people now who are much more openly talking about mental health, like Demi Lovato, Selena Gomez and recently Justin Bieber. The generation of legacy artists like Mariah come from a time when these things weren't talked about as openly. So to get so personal and specific about her diagnosis — that was [important].

Of course, as candid and as vulnerable as Mariah was, this is also a woman who is very specific about what side of her face she shows, lighting, looking skinny-curvey — she is never ever going to do what the younger people do: hold up their iPhones and talk straight to the camera and get emotional and maybe tear up a little bit. With Mariah, it has to be highly produced vulnerability. The vulnerability is authentic, but you still need production value: a photo that accompanies it where she looks



Carey was mobbed by fans en route to her infamous 2001 TRL visit.

amazing. So by doing this [cover], she is also maintaining her own brand.

For me, the rules of gossip have changed. Even though it is a headline, when you keep reporting on it, it starts to feel sad and exploitative. I don't want to be gossiping like that anymore. There are so few things people can relate to where Mariah is concerned, right? We don't have her talent. We don't have her lifestyle. But she has shitty days, and you and I certainly have shitty days. More empathy is not a bad thing.

—AS TOLD TO MATT GILES

'A HELL OF A VOCALIST'

WHITNEY HOUSTON, SNOOP DOGG, JUSTIN BIEBER AND MORE HAVE ALL PAID TRIBUTE TO CAREY'S ENDURING INFLUENCE

how to sing, because, you know, [I] couldn't really afford singing lessons. (2006) **RIHANNA** Her voice is an instrument. Unreal, really. (2013) **WHITNEY HOUSTON** Mariah is a hell of a vocalist, let me tell you. She can go. (1998) **STEVIE WONDER** When people talk about the great influential singers, they talk about Aretha, Whitney and Mariah... her range is that amazing. (2008) **SNOOP DOGG** When I was locked up in jail, "Vision of Love" was the hottest song in the world. I used to always say, "Man, if I could meet her!" (2005) **MARY J. BLIGE** Mariah Carey's music saved little ghetto children's lives... we would sing those songs and try to hit every note. (2005) **JERMAINE DUPRI** If you put Mariah Carey on one side of the street and you put one of these other artists on the other side and say, "Sing," who gonna win? That's cut-and-dry. (2014) **JUSTIN BIEBER** My favorite singer is Mariah Carey. (2015) **SIMON COWELL** Unbelievable songwriter. Interesting, unpredictable. (2011) **JANET JACKSON** I don't think people give Mariah enough credit. She was wonderful in *Glitter*. (2006) **ADELE** Mariah is the ultimate diva. (2011)

—COMPILED BY M.G.



THE GIF THAT KEEPS ON GIVING

WHO? WEEKLY HOSTS LINDSEY WEBER AND BOBBY FINGER ON THE MARIAH MEME THAT SET THE STANDARD FOR SHADE

THE FIRST GIF OF MARIAH CAREY saying "I don't know her" while shaking her head and grinning like a Cheshire Cat was created long before the internet as we know it existed — a pre-Twitter world where message boards and blogs were the best destinations for celebrity gossip and everyone still pronounced GIF with a hard G. But people were no less shady than they are today, and the "I don't know her" GIF became (and remains) the most enduringly satisfying way to express that shadiness online.

The looping image and its searing caption came from an interview Carey did for a German tabloid show called *Taff*. She's first asked about Beyoncé (whom she knows and "loves") and then about Jennifer Lopez. She responds succinctly: "I don't know her." The earliest version available on YouTube was uploaded in January 2008, but audio and visual cues suggest the interview took place in 2003 or 2004. There's Carey's head of *Charmbracelet*-era blonde curls; the prominent use of "Work It Out" (Beyoncé's 2002 debut solo single), and the idea that Lopez's success in music would still surprise many (considering her late-'90s rise as an actor).

That a years-old clip from a German TV show suddenly surfaced on YouTube in 2008 was likely no accident. That month, a rumor began circulating on gossip blogs like *B'inside* and *Dlisted* that Carey said, "I'd rather be onstage with a pig than sing a duet with Jennifer Lopez." When asked about the quote at the time, Carey told *People* it was a "complete untruth," adding, "This is another sad example of two strong women being pit [sic] against each other." But Carey would continue to deny knowing Lopez: On the radio in 2009 ("I don't know the woman"); a 2016 TMZ clip ("I still don't know her"); and on *Watch What Happens Live With Andy Cohen* in 2018 ("I don't know her. Like, what am I supposed to say?").

It doesn't really matter if Lopez and Carey have indeed met (and Lopez has said they have "many times"). Regardless of Carey's intent, she coined one of the most recognizable (and useful) memes of the 21st century — a "no comment" for the social media age that epitomizes the act of "throwing shade." Maybe you've used "I don't know her" to genuinely express lack of familiarity with someone. But if you'd like to knock a person you *do* know off a pedestal, share an image of Mariah Carey shaking her head and proclaiming those same words.

TRIVIAL PURSUIT

Collaborators have described Mariah Carey's knowledge of pop history as encyclopedic. Here are five inspired times she put it to use

▶ "EMOTIONS" (1991)

Nods to: The Emotions' "Best of My Love"

One of Carey's sneakier lifts: The influence of the 1977 disco classic's loping bassline and blissed-out lyrics — plus the wink of the title — are unmistakable. And like "Best of My Love," "Emotions" builds to a rapturous, wordless climax.

▶ "FANTASY" (1995)

Samples: Tom Tom Club's "Genius of Love"

The first single from Carey's *Daydream* gets its chirping synth-funk groove from a top 40-grazing 1982 hit by Talking Heads spinoff Tom Tom Club. Sampling an ecstatic beat from a minor '80s song proved a reliable formula for Carey going forward: The pattern continued with "Honey" (World's Famous Supreme Team's "Hey DJ") in 1997 and "Heartbreaker" (Stacy Lattisaw's "Attack of the Name Game") in 1999.

▶ "THE ROOF" (1997)

Samples: Mobb Deep's "Shook Ones (Pt. II)"

Carey's history with contemporary hip-hop is extensive and well-documented, but she showed just how plugged in she was when she sampled the eerie, menacing creep of Mobb Deep's underground classic — and, of course, invited the Queens rap duo to appear on the song's remix.

▶ "WE BELONG TOGETHER" (2005)

Nods to: Bobby Womack, The Deele's "Two Occasions"

Most of Carey's most famous callbacks to music history are through covers, samples and interpolations of past hits. But her career-revitalizing Billboard Hot 100 chart-topper explicitly name-checks them. On the second verse, a heartbroken Carey seeks comfort in the FM dial: "Bobby Womack's on the radio, saying to me/'If you think you're lonely now...'/Wait a minute this is too deep, I got to change the station." (She flips to "Two Occasions" next.)

▶ "I DON'T" (2017)

Interpolates: Donell Jones' "Where I Wanna Be"

Carey's love for pop is simply part of her musical DNA now — just look to her YG-featuring 2017 single, which quickly detours into the chorus of Jones' 2000 R&B smash ("When you love someone, you just don't treat them bad...") before seamlessly returning to her own melody and message. As always, one doesn't need to get the reference to appreciate the hook, but it's much richer if you do. —A.U.

VIDEO VISIONARY

Over the course of more than 100 music videos, Carey has honed her ability to craft onscreen moments as unforgettable as the songs that inspired them — like these classic scenes



"HONEY"
1997

Playing "Agent M" in the James Bond-themed video, Carey escapes captivity by jumping off the second floor of a mansion into a pool — a metaphor, fans surmised, for her divorce from Tommy Mottola.



"HEARTBREAKER"
1999

Carey brawls with her snooty rival Bianca — also played by Carey — in a movie theater bathroom. The fight features the sounds of cats meowing and direction from Jackie Chan's choreographer.



"WE BELONG TOGETHER"
2005

In the wedding scene, Carey dons the same Vera Wang dress she wore when she married Mottola in 1993. "I figured we might as well get use out of it," she said at the time of the gown, which has a 27-foot-long train.



"TOUCH MY BODY"
2008

A tech repairman played by *30 Rock*'s Jack McBrayer joins Carey for a silly day of frolicking including Frisbee, laser tag and light calisthenics — until he awakens from what turns out to have been a dream.



"OBSESSED"
2009

Wearing an Eminem-esque hoodie and goatee, Carey pokes fun at the rapper (who previously suggested he had a tryst with her in 2001); it prompted a series of thinly veiled diss tracks between the artists. —S.J.H.

JAY Z: KEVIN WINTER/PW180/GETTY IMAGES; MASE: JASON LAVERNE/FILMMAGIC; ELLIOTT: PARAS GRIFFIN/GETTY IMAGES; DOGG: DIA DIRAS/PIPL/GETTY IMAGES; CAREY: JAMES DEVAINE/WIREIMAGE; HONEY: JAMES DEVAINE/WIREIMAGE; HEARTBREAKER: VIDEO: COURTESY OF COLUMBIA; TOGETHER: BODY, OBSESSED: VIDEO: COURTESY OF ISLAND



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Inside Music Biz 2019

The annual power summit's commander-in-chief, James Donio, reflects on six decades of industry shake-ups and the Music Business Association's top concerns today

BY GARY GRAFF

FROM CREATIVE MONETIZATION tools to globalization and industrywide inclusion efforts, it's anything but status quo in today's ever-shifting music landscape. While the Music Business Association's annual Music Biz conference has always served as a mirror for the industry at large, the power confab — which will hit Nashville May 5-8 — has become a true think tank of today's luminaries working to tackle the biz's 21st-century concerns, from streaming and metadata to diversity and health issues. Addiction is a new focus at this year's "How Music Hurts the Artist & How It Heals" panel, which is a nod to the self-medication

and psychological issues that come with the booming live market and the often grueling touring schedules that have resulted. Technology law (a response to the growing DIY footprint) will be a focus of talks on how to start a publishing company and artificial intelligence's invasion of the business, including in hit songwriting. ("Is it inevitable that a computer will create a chart-topping song in the not-so-distant future?" asks the panel "Artificial Intelligence Meets Tin Pan Alley.")

The conference moved from Los Angeles to its Music City location five years ago and marked its 60th anniversary in 2018. Once geared toward

the retail sector (until 2013, the gathering was colloquially known as "NARM," short for the conference hosted by the National Association of Recording Merchandisers), the event has widened its mission to include anything that affects the axis of what president James Donio calls "commerce, content and creative."

With over 300 speakers and more than 100 sessions, the 2019 edition promises plenty of firepower. Keynoters include Apple Music global creative director and Beats 1 host Zane Lowe, Def Jam Recordings chairman/CEO Paul Rosenberg, new RIAA chairman/CEO Mitch Glazier, Capitol Records senior vp global creative Amber Grimes, The Orchard co-founder Richard Gottelher and a joint session by Motown president Ethiopia Habtemariam and Caroline/Harvest Records president Jacqueline Saturn. In his role as ringmaster of all things Music Biz, Donio pulled back the curtain on the upcoming conference.

Peter Frampton, pictured in Anaheim, Calif., on Jan. 24, will receive the chairman's award for lifetime achievement.

How do you keep the gathering fresh?

The music business changes every day. There are acquisitions, consolidation, incredible benchmarks that are being set by artists like Ariana Grande; you've got brands that are [newly] influential in the business. The Music Modernization Act was passed, and now we're building up to when that goes into effect in 2021. The industry needs to be nimble and flexible, and our programs need to be as reflective and up-to-the-minute as possible. While we try to give key thought leaders the opportunity to come back, we have hundreds of new faces each year.

It's your fifth year in Nashville, and you have signed on to remain there through 2021. How does Music City affect the conference's identity?

[The event] will almost have tripled in attendance over those five years, and [the location] brought another dimension to it in terms of the creative side of the triangle because of the kind of global music city that Nashville is. Adding that audience of creatives — songwriters, publishers, managers and musicians — and marrying that with the commerce and content piece has really added value.

Streaming has returned the recorded-music industry to growth mode. How will Music Biz address this?

We have more program elements focused on indie artists and how the different music services are working with creatives. The entire first day is a series of workshops with the major music services — Amazon, Apple, Pandora, Spotify, SoundCloud — who share their

“We need to be nimble and flexible, and our programs need to be as reflective and up-to-the-minute as possible. It's a real challenge.”

—DONIO



From left: Songwriter Justin Tranter, Donio and manager Beka Tischker at the 2018 Music Biz conference.

latest visions for the future. The industry today is predicated on metadata, and there's an enormous amount of [it] being collected. It's critical for those of us in the industry to know how it is used and how to look for opportunities to monetize that information.

There's an academic component that keeps the demographic young. How does that shift the overall dynamic?

There's probably a couple of hundred students who come to Music Biz, so there's a lot of fresh thinking. Certainly the age profile of the event has gotten much younger. It's keeping the dialogue and perspective fresh. I have this parallel life as a professor of music business [at Temple University and Monmouth College], where I'm seeing the ebb and flow of a business that has changed so much over three decades, and trying to

inspire wide-eyed 19- to 22-year-olds who want to be part of this adventure.

It's the second year of your financial literacy summit as well. Why is that so important in today's DIY world?

There's so much conversation about, How do you monetize? How do you make money? But we didn't see any other conference helping small businesses or indie artists to answer the question [of], Once you are making money, how do you plan for your future? It's the second year for that. Last year, the summit was standing room only, so there's a need there.

Music Biz hasn't discounted the brick-and-mortar aspect of the industry.

There's still an important physical business. Record Store Day is a huge business globally, and the year-over-year growth in vinyl has not been a flash-in-the-pan trend. It's a sustainable business model. There is a vibrant physical community — it's not the majority anymore, but it's still of critical importance. We have a Physical Business Action Committee that is very active throughout the year.

When does 2020 planning begin?

Now! We have a shortlist of keynotes and ideas for panels and presentations. This is our first year at the JW Marriott, and we're booked there for three years. Once we do a debrief on 2019, we do a big survey and quickly begin with no lull, but we like to leave space for surprises — like Dolly Parton and Linda Perry's last-minute talk last year about their Netflix project, *Dumplin'*. That came together a week before the conference and is one of the highlights of our history. ●

THE AWARD WINNERS

Peter Frampton, Darius Rucker and Sony Music Nashville's Randy Goodman are among the honorees

In addition to keynote speeches, panel discussions, workshops and networking, the 2019 Music Biz conference will again take time to recognize both recent and lifetime achievements. The Music Biz conference's awards and hall of fame dinner — held at the JW Marriott Nashville on May 7 — will honor British rock icon Peter Frampton with the chairman's award for lifetime achievement, Sony Music Nashville chairman/CEO Randy Goodman with the presidential award for outstanding executive achievement, Darius Rucker with the Harry Chapin memorial humanitarian award, and Kane Brown and Bebe Rexha as breakthrough artists. Other honorees include The Orchard's Richard Gottfeller, for outstanding achievement, and Richard Storms and Alayna Alderman of Rochester, N.Y.-based Record Archive, this year's independent spirit award



Goodman



Rexha

recipients. The event also will feature a performance from Country Music Association Award- and Academy of Country Music Award-winning artist Luke Combs.

In 2018, the Music Business Association feted the "soft launch" of its hall of fame with the induction of Tower Records' Russ Solomon, who had died that March. This year, the association shifted the awards luncheon to a dinner, which now includes a red carpet for its current crop of inductees, like the late producer George Martin (The Beatles, America) — whose honor will be accepted by his producer son Giles Martin — as well as record labels Atlantic, Capitol and Sub Pop; landmarks like the Apollo Theater, CBGB, Hitsville U.S.A., Sun Studio and the Troubadour; and, posthumously, late industry pioneers Ahmet Ertegun, Herb Abramson and Miriam Bienstock. "There were lots of halls of fame and ways that creative people were being recognized, but there wasn't a place that would exclusively recognize businesspeople in terms of executive leadership as well as landmark venues and businesses and media," says Donio. "We should be doing that." —G.G.

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Northern Stars: Canada's Top Venues

Just in time for Canadian Music Week: the country's top-grossing concert halls from Vancouver to Quebec City, where fans have flocked to see Taylor Swift, Elton John and homegrown star Drake

BY KAREN BLISS

SUPERSTAR CONCERTS — including stadium shows by Taylor Swift, Ed Sheeran, Luke Bryan and the double bill of Journey and Def Leppard — generated over \$250 million (U.S.) in Canadian concert grosses for the 12 months ending March 2, with attendance topping 3.3 million, according to Billboard Boxscore.

Swift's two-night stadium stand at Rogers Centre in Toronto Aug. 3-4 was Canada's top Boxscore event for that period, grossing \$11.2 million and drawing 100,310 "Swifties" across the two nights.

That same weekend, the Osheaga Music & Arts Festival — which takes place in Montreal's Parc Jean-Drapeau, on an island in the St. Lawrence River — became the year's highest-attended Boxscore event in Canada, with 131,520 paying fans.

Among the artists with the biggest tours in Canada during the past year, the only native stars who rank in the top 10 are Shania Twain, who grossed \$13.8 million with 14 shows, and Drake, who grossed \$13 million with eight.

Drake and Twain joined international draws such as Justin Timberlake, Paul McCartney, Elton John and the Eagles in keeping the turnstiles spinning last year from Vancouver to Quebec City.



Scotiabank Arena (top) led the Billboard Boxscore rankings with performances by Drake, P!nk and John (above, from top).

Ahead of Canadian Music Week, the festival and conference taking place in Toronto May 6-12, here are Canada's top-grossing venues for the 12-month period from March 3, 2018, through March 2, 2019, as ranked by ticket sales reported to Boxscore.

1 SCOTIABANK ARENA

Toronto

CONCERT CAPACITY 18,420

TOP-GROSSING ACTS P!nk, Bruno Mars, Eagles, John, Drake

On Canada Day (July 1) in 2018, Toronto's downtown arena changed its name from Air Canada Centre to Scotiabank Arena as part of a new, 20-year naming-rights deal. Building upgrades followed, including the new Scotia Club, "our only bowl-facing restaurant," says Nick Eaves, the venue's chief venues and operations officer. Eaves' most memorable shows last year included Radiohead's concert in July — the band's first two Toronto gigs since 2012 (when drum tech Scott Johnson was killed in a stage collapse at Downsview Park). At Scotiabank Arena, security-driven limits on vehicle access during hockey playoffs became permanent after a 2018 incident in which a driver rammed a van into pedestrians approximately 10 miles from the venue, killing 10 people.

2 BELL CENTRE

Montreal

CONCERT CAPACITY 21,000 [in the round]

TOP-GROSSING ACTS U2, Timberlake, Bon Jovi, Drake, McCartney

Jacques Aubé, executive vp/COO of



Rogers Centre sold vodka-spiked Tennessee lemonade for a performance by Timberlake in honor of his home state.

evenko, which owns Bell Centre, says the venue has offered music fans “some good stuff” during the past year with two nights by Radiohead and outings by McCartney, U2, Phil Collins, Bryan Adams and Francophone singer Marie-Mai, who was recently introduced to English-speaking Canada as a judge on Big Machine label owner Scott Borchetta’s TV show *The Launch*. “Two languages [and] two cultures in Quebec gets us to another level of occupancy,” says Aubé. The venue has upgraded its food court and opened a new restaurant, Mythik, on the floor level (or ice level, for fans of the NHL’s Montreal Canadiens).

3 ROGERS ARENA
Vancouver, British Columbia
CONCERT CAPACITY 18,000
TOP-GROSSING ACTS *Drake, Eagles, Timberlake, Pink, Twain*

While Rogers Arena lures many of the biggest international touring stars, in 2018 it also hosted the Canadian music industry’s biggest celebration of homegrown talent, the Juno Awards. “It was a night of great music,” says Molly Ray, the venue’s director of live entertainment. “And to be hosted by Michael Bubl , one of Vancouver’s favorite and funniest talents, was the cherry on top.” (The singer grew up just east of the city.) Surrounded by mountains and water, Vancouver is one of Canada’s most stunning cities and known for its environmental awareness. In keeping with this focus, Rogers Arena is “working toward a zero-waste policy,” says Ray, through steps such as composting food scraps.

4 ROGERS CENTRE
Toronto
CONCERT CAPACITY 50,000
TOP-GROSSING ACTS *Swift, Sheeran, Bryan, Journey/Def Leppard*

The domed stadium is home to MLB’s Toronto Blue Jays, who play 81 home games, so scheduling concerts can be

“logistically difficult,” says vp marketing and events Marnie Starkman, “but this past season we were fortunate to host eight concerts in our venue.” Her most memorable were the back-to-back nights with Sheeran in August, in which good weather allowed the roof to be open. The building, which will celebrate its 30th anniversary on June 3, has undergone upgrades such as the launch of the Ticketmaster Lounge on the suite level. On Sept. 6, Toronto native Shawn Mendes will play his first hometown headlining concert at the stadium — a show that sold out in minutes.

5 ROGERS PLACE
Edmonton, Alberta
CONCERT CAPACITY 18,892
TOP-GROSSING ACTS *Drake, McCartney, Timberlake, Twain*

Since opening in September 2016, Rogers Arena has sought to “grow our reputation as a building that hosts all different kinds of talent,” says executive vp Susan Darrington, explaining that Edmonton has had a reputation for favoring heavier rock acts such as Metallica. The venue has hosted Timberlake, Snoop Dogg and the Arkells from Ontario. “We weren’t 100% sure how the Arkells would sell in western Canada,” says Darrington, but the band’s box office “well exceeded our expectations. That really stands out as a band that we were thrilled to host here.”

A new restaurant, Studio 99, named for the jersey number worn by legendary Edmonton Oilers hockey player Wayne Gretzky, customizes its menu for certain concerts. “For Justin Timberlake,” says Darrington, “we did a Tennessee lemonade” made with blueberry vodka — a nod to the singer’s home state.

6 BUDWEISER GARDENS
London, Ontario
CONCERT CAPACITY 10,294
TOP-GROSSING ACTS *Twain, Rod Stewart, Tim McGraw/Faith Hill*

After presenting the 2016 Canadian Country Music Association Awards, in March Budweiser Gardens hosted the Junos for the first time in the awards show’s 48-year history. GM Brian Ohl cites two country acts as his favorite concerts of the past year: Keith Urban has played the building eight times in its short seven-year history — “more than any other artist,” says Ohl — and of McGraw and Hill he declares, “Oh, my God, what a great show.” This is the Gardens’ first year with energy-conserving LED lights inside and out, as well as entryway metal detectors. Home to the London Knights of the teen-level Ontario Hockey League, the venue presents one game per season for which public transportation to and from the event is free. With a sponsor, Ohl would love to extend that green initiative to concerts.



Veteran Canadian rocker Adams (left) joined Swift onstage at Rogers Centre in Toronto last August.

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7 CENTRE VIDÉOTRON

Quebec City

CONCERT CAPACITY 20,000

TOP-GROSSING ACTS McCartney, John, Timberlake, Twain

In Quebec City, French-speaking artists draw huge crowds; rock singer Éric Lapointe sold 10,000 tickets on New Year's Eve at the Centre Vidéotron. But the locals still come out in droves for English-speaking legends like McCartney, who launched his Freshen Up world tour there. "His show on Sept. 17 was record-breaking for us for revenue," says COO Martin Tremblay. The three-year-old venue is recognized for its sound quality, he says: "We implemented all the things that we had to" in constructing the venue to "the highest standard."

8 BELL MTS PLACE

Winnipeg, Manitoba

CONCERT CAPACITY 17,000

TOP-GROSSING ACTS McCartney, Timberlake, Twain, Keith Urban

Few would view strengthening building security as an opportunity for fun fan engagement. But when Bell MTS Place acquired three bomb-sniffing Belgian Malinois dogs, the arena staged a contest to name them. Ryp, Grace Too and Daisy were bred and trained specifically for the venue. When it comes to human stars,

Bell MTS Place welcomed McCartney in September. Senior vp venues and entertainment Kevin Donnelly notes that the date was confirmed only two months in advance — sufficient time for a sellout, but still unusual for a booking of this caliber. McCartney "played stadium shows [in Winnipeg] twice in [the] past," says Donnelly. "He opened the new Investors Group Field in 2013 but hadn't played an indoor engagement ever" in the city. Donnelly adds that Bell MTS Place has fully transitioned to digital ticketing, which "has eliminated a huge chunk of fraudulent activity."

9 CANADIAN TIRE CENTRE

Ottawa, Ontario

CONCERT CAPACITY 16,140 [in the round]

TOP-GROSSING ACTS John, Timberlake, Twain, Urban, André Rieu

"We're being recognized for our gross ticket sales, but it's not just because we were the lucky recipients of good touring cycles over the year," says Canadian Tire Centre vp/executive director Tom Conroy. "My team has an average of more than 15 years of experience in the venue, [from] the front-of-house team to the back-of-house team, and has been instrumental in our success." The venue, which opened in 1996, has made ongoing upgrades, including new gathering spaces like the Hard Rock Lounge, which overlooks the arena.

10 BUDWEISER STAGE

Toronto

CONCERT CAPACITY: 16,000

TOP-GROSSING ACTS: Urban, Jason Aldean, Kenny Chesney

Toronto's iconic summer amphitheater on Lake Ontario, with views of the city skyline, is now 25 years old. Last season the shed set a venue record with 52 events, including a run of concerts by country superstars Urban, Aldean, Chesney and more. GM Adrian Walker cites Jack White's concert as the year's most unique event because of the artist's no-cellphone policy. It was "definitely something that many younger concertgoers likely hadn't experienced," he says. Live Nation, which owns Budweiser Stage, has focused on the fan experience, offering Budweiser Brewery Fresh draft beer, brewed the day of each event; free Wi-Fi; and a state-of-the-art audio system designed to improve sound on the lawn at the rear of the amphitheater.



Downie onstage in Toronto in 2016.

'AN INSPIRATION TO ALL CANADIANS'

The late Gord Downie of The Tragically Hip to receive the Allan Slaight Humanitarian Spirit Award

When The Tragically Hip played its final show in August 2016, after frontman Gord Downie was diagnosed with an aggressive form of brain cancer, Prime Minister Justin Trudeau called the beloved Canadian band "an essential part of what we are and who we are as a country."

Downie, who died Oct. 17, 2017, at age 53, will be honored posthumously with the Allan Slaight Humanitarian Spirit Award at the Canadian Music and Broadcast Industry Awards on May 9.

Downie is being recognized for his lifelong humanitarian work, including such causes as War Child, Lake Ontario Waterkeeper, Almost Home, Camp Trillium, Joe Chithalen Musical Lending Library and — after his diagnosis — the Sunnybrook Brain Cancer Research Fund. Perhaps most significantly, in 2016 he set up the Gord Downie & Chanie Wenjack Fund to help promote reconciliation between Indigenous and Non-Indigenous peoples in Canada.

"Gord Downie was an inspiration to all Canadians, and his life's work represented the embodiment of all that the Allan Slaight Humanitarian Spirit Award celebrates," says Gary Slaight, president/CEO of Slaight Communications and the Slaight Family Foundation, whose father is the award's namesake. "His legacy continues to resonate

through his music and lyrics and, most importantly, through the growth and enterprise of the Gord Downie & Chanie Wenjack Fund."

The Canadian Music and Broadcast Industry Awards, part of Canadian Music Week, also will welcome several inductees into its hall of fame, including Michael McCarty of Canadian performing rights organization SOCAN and Steve Herman of Live Nation.

McCarty is chief membership and business development officer at SOCAN and former president of EMI Music Publishing Canada. He also oversees the SOCAN Awards and the Canadian Songwriters Hall of Fame. SOCAN represents writers including Drake, The Weeknd,

Shawn Mendes and Alessia Cara. While at EMI he signed Sum 41, Billy Talent, Three Days Grace, Alexisonfire and others. He also co-signed Nelly Furtado to EMI in the United States.

Herman, senior vp touring at Live Nation, is based in Los Angeles, where he has been involved in recent global tours by Backstreet Boys, Guns N' Roses, Nickelback and OneRepublic. Herman

previously was North American CEO of The Agency Group, which United Talent Agency acquired in 2015, and also was founding president of Clear Channel Canada. Earlier, he was a co-founder of Core Audience Entertainment/SFX with fellow Canadian executive Michael Rapino, who is now president/CEO of Live Nation. —K.B.



McCarty

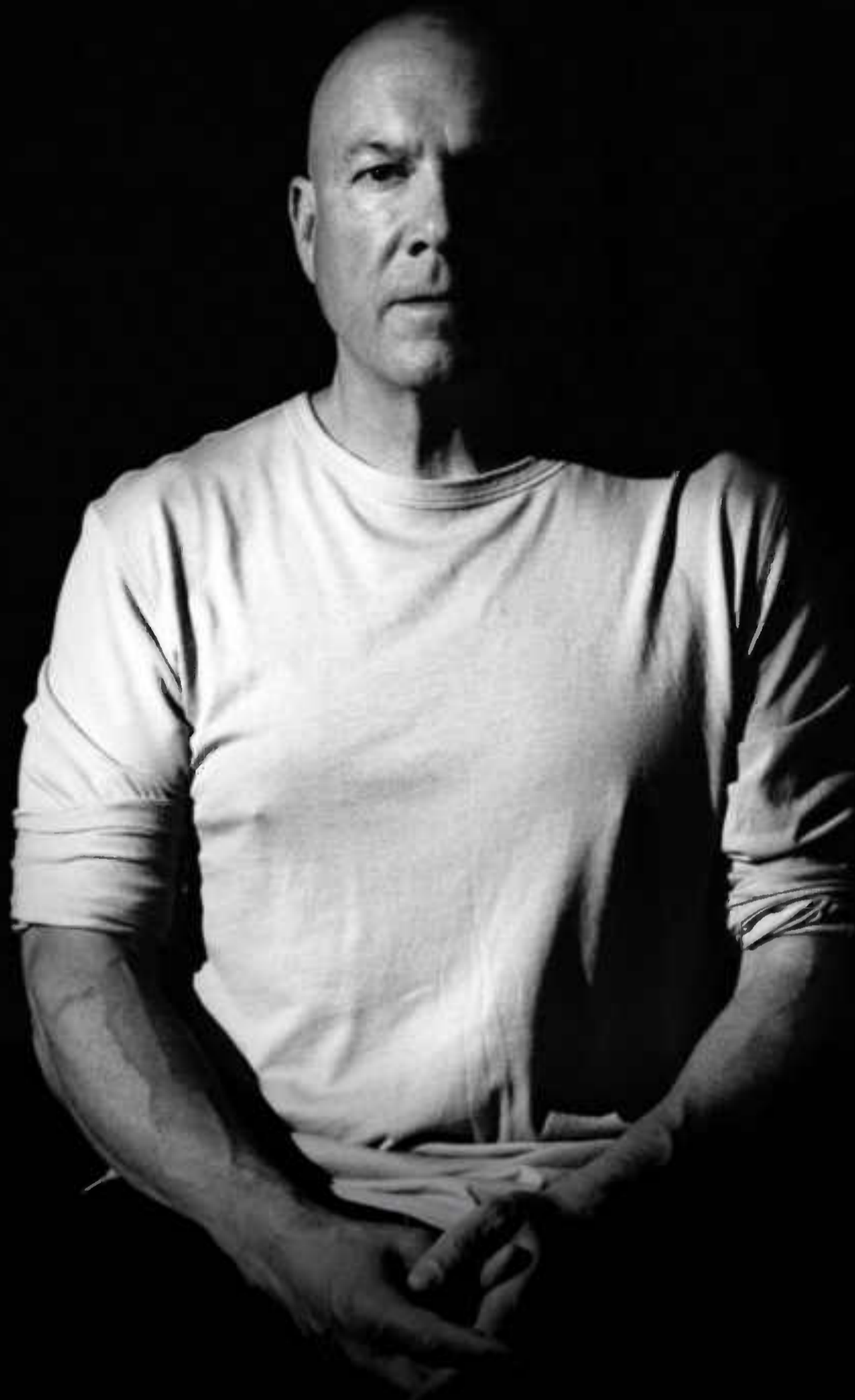


Herman

Bell MTS Place held a community contest to name its new bomb-sniffing dogs.



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Robertson is composing music for Martin Scorsese's upcoming film *The Irishman*.



'You Want To Do Something Magical'

Fifty years after The Band's landmark self-titled album, Robbie Robertson, creative as ever, will receive a lifetime achievement award during Canadian Music Week

BY KAREN BLISS

AT 75, ROBBIE ROBERTSON IS as busy as ever. He's scoring a film, finishing a solo release, writing another memoir and planning for a 50th-anniversary album reissue from The Band, the revered quintet that rose to fame backing Bob Dylan. On May 9, Robertson will pause to collect a lifetime achievement award from the Canadian Music Industry Hall of Fame.

He will be honored at the Canadian Music and Broadcast Industry Awards, part of Canadian Music Week, which takes place in Toronto May 6-12. It's the latest of many accolades that Robertson and his Band mates have received over the past 25 years.

"They say there's never too many awards," says Robertson. "I always feel a sense of gratitude that people acknowledge your work and what you've done. Sometimes I think, in Canada, they would have run out of things by now," he adds with a laugh.

Born to a father from Toronto and a mother of Mohawk descent, Robertson was a guitar prodigy. He joined his first band at age 14 and was recruited at 17 by rockabilly artist Ronnie Hawkins for his backing band, The Hawks.

The Hawks broke with Hawkins in 1963 and changed their name to The Band. Within two years Dylan recruited the

group to bring his groundbreaking rock songs to concert audiences on a two-year world tour. In 1968 The Band recorded its seminal debut album, *Music From Big Pink*.

Over the course of seven studio albums, Robertson penned such classics as "The Weight," "The Night They Drove Old Dixie Down," "Up on Cripple Creek," "Acadian Driftwood" and "It Makes No Difference." The Band's 1976 farewell concert was filmed by Martin Scorsese and released as *The Last Waltz*.

The relationship with "Marty," as Robertson calls him, has continued. The director hired Robertson to compose music for such films as *Raging Bull*, *The Color of Money*, *The Departed*, *The Wolf of Wall Street* — and this year's upcoming true-life mob story *The Irishman*, starring Robert De Niro, Al Pacino, Joe Pesci and Harvey Keitel.

Robertson, who plans to release his sixth solo album later this year, speaks on The Band's upcoming anniversary album, his love of storytelling and his lifelong goal "to do something magical."

What explains your varied career?

I'm following a path of inspiration. I'm trying to challenge myself all the time. I go into projects, still after all this time, thinking, "Oh, my God, how am I going to do this? I've got to figure this out." It's like a blank canvas. Even though it's all

got a connection to music, there are so many variables in it. Sometimes it's a little stressful, but for the most part it just makes you want to do something magical.

Why has your relationship with Martin Scorsese lasted so long?

It's important [to me] that Marty feels like I still have this thing of embracing the unexpected. We love to throw the dice together and see what comes up. I just finished working on a piece of music for *The Irishman*, and I started on this particular piece thinking, "I have no idea what to do here. I don't know what they want." Like I said, a blank canvas. And then you go in, you do something, and you think, "Whoa."

Does your film work influence your solo recordings?

What I have found, in the case of this [new] album and with this movie, is it's impossible to not let one thing bleed over into the other. There's something about the particular story of the movie that gets under my skin and influences me in the songs that I'm writing for it. I have found, without thinking about it that much, that a lot of this record is, like the film's storytelling in it, quite violent.

What has inspired your new songs?

I'm writing about things reflective of my growing up — a very tough street education, where you didn't know whether you're going to end up with nothing on the streets, in jail [or] doing something successful. I have one song on the record that very much addresses that, and because I'm [writing] volume two of my memoir, other things have bled over, too.

This September marks the 50th anniversary of the release of The Band's self-titled album. What's planned for the rerelease?

We're exploring different things and trying to make it a celebration of that piece of work, which, after all this time, is influential in this story of music. [Keyboardist-accordionist Garth Hudson is the only other surviving member of The Band.] It was one of those records which was revolutionary when it came out. People were like, "What is going on here now?" It had a much bigger effect than what we ever dreamt — on music, the culture and even fashion. To this day, so many musicians tell me how that [album] "changed my life." That's something I do feel proud of. ●

"I'm following a path of inspiration. I'm trying to challenge myself all the time."

—ROBERTSON



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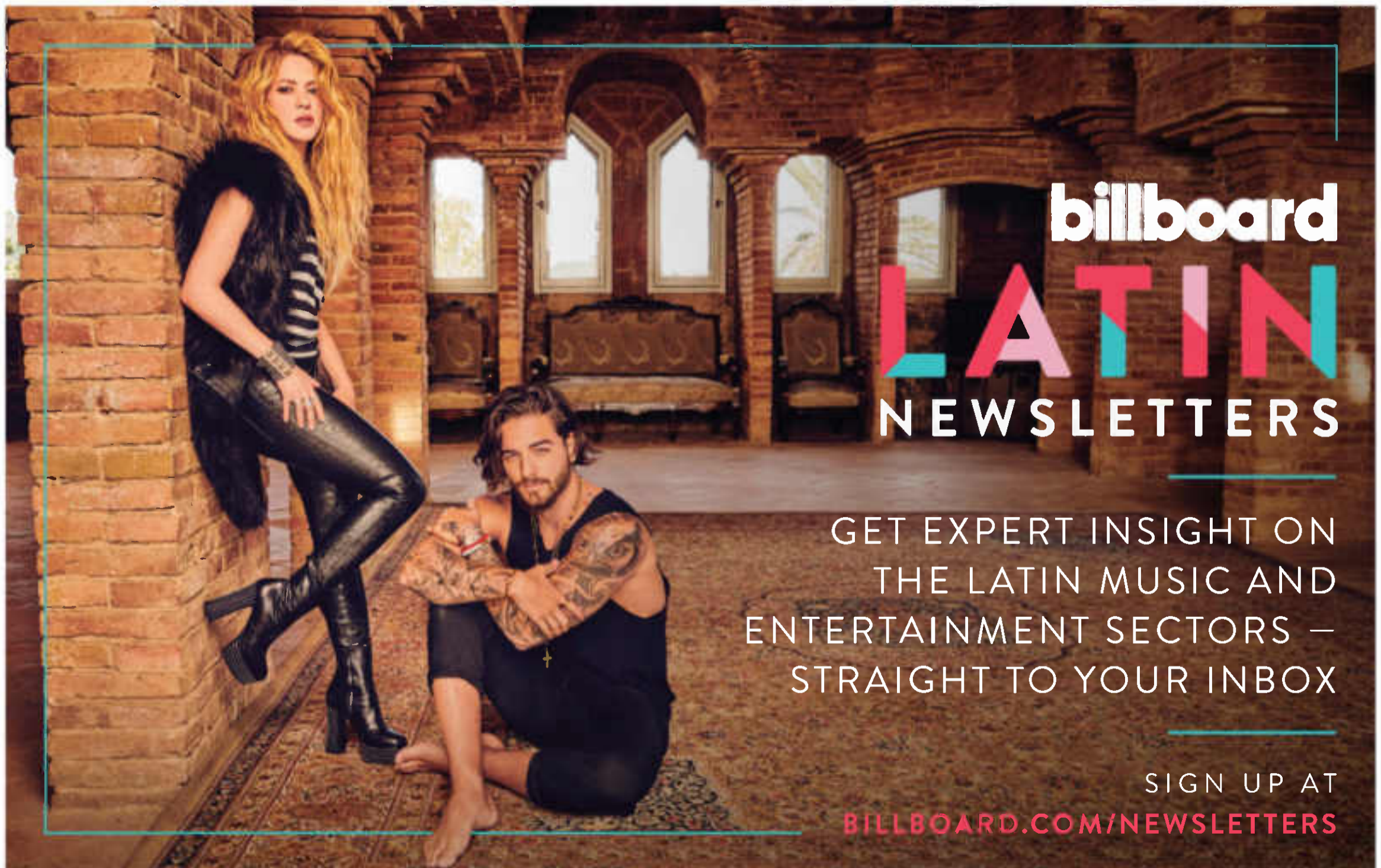
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Billboard Artist 100

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
10	6	1	#1 BTS	BIGHIT ENTERTAINMENT	1	132
1	2	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	34
5	1	3	KHALID	RIGHT HAND/RCA	1	111
2	4	4	ARIANA GRANDE	REPUBLIC	1	219
3	5	5	POST MALONE	REPUBLIC	1	147
20	3	6	LIL NAS X	COLUMBIA	3	5
11	13	7	HALSEY	CAPITOL	1	175
4	7	8	NIPSEY HUSSLE	ALL MONEY IN MY HANDS/ONE WORLD MUSIC	4	5
8	10	9	IMAGINE DRAGONS	GOODMAN/REPUBLIC/INTERSCOPE/IGA	1	219
7	9	10	QUEEN	HOLL YWO OD	1	51
RE-ENTRY		11	ANDERSON .PAAK	AFTERMATH/Z100	11	2
12	11	12	LUKE COMBS	SWEET HONEY/COLUMBIA NASHVILLE/SMI	5	111
9	15	13	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	92
23	8	14	JONAS BROTHERS	REPUBLIC	5	7
13	17	15	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	251
17	21	16	PANIC! AT THE DISCO	OXFORD/REPUBLIC/INTERSCOPE/IGA	1	135
19	20	17	KANE BROWN	ZONE 4/RCA NASHVILLE/SMI	2	96
NEW		18	BILLY RAY CYRUS	WHEELHOUSE/RAJ/STONY	18	1
14	23	19	LADY GAGA	INTERSCOPE/IGA	1	111
24	30	20	MARSHMELLO	JOYTIME COLLECTIVE	4	79
21	26	21	BRUNO MARS	ATLANTIC/AG	1	239
16	24	22	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	48
26	18	23	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	73
32	32	24	AVA MAX	ATLANTIC/AG	24	16
18	33	25	P!NK	RCA	1	148
22	27	26	LAUREN DAIGLE	CENTRICITY/CAPITOL (MG)	3	59
25	31	27	ED SHEERAN	ATLANTIC/AG	1	245
RE-ENTRY		28	BEYONCE	PARKWOOD/COLUMBIA	2	177
37	39	29	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	49

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	25	30	BRETT YOUNG	BMLG	15	124
27	36	31	J. COLE	IRIE AMVILLE/ROC-A-FELLA/INTERSCOPE/IGA	1	152
RE-ENTRY		32	AARON LEWIS	VALORY/BMLG	11	2
33	35	33	TRAVIS SCOTT	CACTUS JACK/TRAND HUSTLE/EPIC	1	154
31	29	34	THOMAS RHETT	VALORY/BMLG	1	220
28	34	35	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	220
36	40	36	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	26
30	28	37	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	182
41	47	38	BLUEFACE	FIFTH AMENDMENT/EONE	35	12
46	44	39	21 SAVAGE	SLAUGHTER GANG/EPIC	5	77
RE-ENTRY		40	FIVE FINGER DEATH PUNCH	PIVOT/CT PUNK	3	27
40	45	41	MAROON 5	222/INTERSCOPE/IGA	1	251
43	42	42	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	52
RE-ENTRY		43	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	105
44	48	44	SHAWN MENDES	ISLAND	1	219
34	41	45	BRADLEY COOPER	INTERSCOPE/IGA	3	29
51	51	46	A BOOGIE WIT DA HOODIE	WARRIOR THE LABEL/INTERSCOPE/IGA	11	41
45	37	47	FLORIDA GEORGIA LINE	BMLG	1	251
53	38	48	MAREN MORRIS	COLUMBIA NASHVILLE/SMI	10	109
54	57	49	SAM SMITH	CAPITOL	1	154

NO. 1 BTS

BTS tops the Artist 100 for a third total week as its *Map of the Soul: Persona* launches at No. 1 on the Billboard 200 and generates the highest-charting Billboard Hot 100 entry for a K-pop group: "Boy With Luv," featuring Halsey (see pages 3 and 68).

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Mnet Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

APPLY STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
47	50	50	MEEK MILL	MAYBACK/ATLANTIC/AG	1	52
6	14	51	GEORGE STRAIT	MCA NASHVILLE/UMGN	6	16
57	59	52	NORMANI	KEEP COOL/RCA	50	32
42	52	53	XXXTENTACION	BAD VIBES FOREVER	1	88
82	19	54	BLACKPINK	YG/INTERSCOPE/IGA	19	5
55	62	55	TAYLOR SWIFT	REPUBLIC	1	247
35	56	56	THE CHAINSMOKERS	DISRUPTOR/VULMUSIC	1	177
48	55	57	DEAN LEWIS	ISLAND	27	16
49	46	58	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	251
50	58	59	YNW MELLY	YNW MELLY/300/AG	35	9
RE-ENTRY	60	60	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	13	24
56	49	61	JASON ALDEAN	MCA/NASHVILLE/UMGN	1	229
RE-ENTRY	62	62	PRINCE	NPG/LEGACY	1	54
61	64	63	TWENTY ONE PILOTS	FUELED BY RAMEN/EMI	1	209
81	68	64	MORGAN WALLEN	BIG LOUD	64	8
71	61	65	OLD DOMINION	RCA NASHVILLE/SMN	10	122
RE-ENTRY	66	66	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	24	18
58	67	67	5 SECONDS OF SUMMER	ONE MINE/CAPITOL	1	108
63	65	68	KENDRICK LAMAR	TOP DAWG/ATLANTIC/INTERSCOPE/IGA	1	222
-	16	69	BROOKS & DUNN	ARISTA NASHVILLE/SMI	16	2
67	74	70	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	8
62	71	71	BEBE REXHA	WARNER BROS.	23	111
52	54	72	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	247
72	76	73	KELSEA BALLERINI	BLACK RIVER	18	79
87	82	74	CHASE RICE	DICK JANEY/SONY/REDWINE/SONY/BMG	13	26
95	100	75	FLEETWOOD MAC	UNSIGNED	46	36
RE-ENTRY	76	76	PINK FLOYD	PINK FLOYD/COLUMBIA	3	20
83	78	77	LAUV	LAUV/A&WAL-KOBALT	43	49
RE-ENTRY	78	78	ELLIE GOULDING	POLYH/R/INTERSCOPE/IGA	7	93
74	79	79	BAD BUNNY	RIMAS	23	57
RE-ENTRY	80	80	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	23
RE-ENTRY	81	81	DANNY GOKEY	SPARROW/CAPITOL CMG	42	2
15	43	82	MOTLEY CRUE	MOTLEY SEVEN/SEVEN/7L6	4	4
RE-ENTRY	83	83	GRETA VAN FLEET	LAVA/REPUBLIC	1	19
88	90	84	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	122
73	86	85	BASTILLE	VIRGIN/CAPITOL	15	57
59	73	86	KODAK BLACK	DOLLAZ/INDIAZ/ATLANTIC/AG	6	95
70	60	87	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	188
79	89	88	DADDY YANKEE	EL CARTEL/UMLE	19	68
-	69	89	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	61
77	81	90	CAMILA CABELLO	SYCO/EPIC	1	123
69	70	91	METALLICA	BLACKENED	2	198
86	84	92	LYNYRD SKYNYRD	BLANCK/PRODUCTION/REPUBLIC/AG	40	49
80	85	93	PINKFONG	SMART STUDY	59	6
100	95	94	JON PARDI	CAPITOL NASHVILLE/UMGN	28	71
-	63	95	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	9	16
RE-ENTRY	96	96	GREEN DAY	REPRISE/WARNER BROS.	2	17
85	97	97	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	73
RE-ENTRY	98	98	THE WEEKND	XO/REPUBLIC	1	228
RE-ENTRY	99	99	RIHANNA	WESTBURY ROAD/ROC NATION	2	227
-	98	100	CALBOY	PAPER GANG/POLO GROUNDS/RCA	98	2

Emerging Artists

April 27 2019

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 & WKS CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	20
4	2	2	LAUV	LAUV/A&WAL-KOBALT	1	84
2	3	3	PINKFONG	SMART STUDY	1	29
6	5	4	CALBOY	PAPER GANG/POLO GROUNDS/RCA	4	19
10	9	5	MABEL	POLYDOR/CAPITOL	5	7
9	8	6	RODDY RICCH	BRD VISION/ATLANTIC/AG	6	18
5	7	7	FLETCHER	SNAPBACK/CAPITOL	5	10
12	11	8	MEGAN THEE STALLION	ISOLECTIVE/300MG	8	6
14	14	9	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	9	12
11	13	10	YK OSIRIS	DEF JAM	10	9
13	16	11	NLE CHOPPA	NO LOVE	11	8
8	6	12	RILEY GREEN	BMLG	6	25
15	10	13	LOVELYTHEBAND	RED	1	56
RE-ENTRY	14	14	NCT 127	SM	1	29
18	17	15	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	36
21	22	16	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	16	6
RE-ENTRY	17	17	SUNN O)))	SOUTHERN LORD	17	1
19	12	18	LOUIS TOMLINSON	78/SYCO/EPIC	2	62
RE-ENTRY	19	19	LUH KEL	CINEMATIC	19	1
-	38	20	SEBASTIAN YATRA	UNIVERSAL MUSIC/LATINO/UMLE	19	8
22	20	21	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	57
28	33	22	LALI	ARIOLA/SONY MUSIC ARGENTINA	22	24
RE-ENTRY	23	23	THE BUDOS BAND	DAPTONE	23	1
27	25	24	DAVIDO	VMUSIC/RCA	24	10
RE-ENTRY	25	25	JOHN PAUL WHITE	SINGLE LOCK	25	1
29	30	26	ALEC BENJAMIN	ARTIST PARTNERS GROUP/LAUREL/EMI	17	16
25	28	27	MITCHELL TENPENNY	REPRISE/COLUMBIA NASHVILLE/SMI	2	41
32	34	28	SUMMER WALKER	EVRO/INTERSCOPE/IGA	19	24
34	37	29	SHAED	PHOTO FINISH	29	11
24	24	30	ALLY BROOKE	LATUM/ATLANTIC/AG	24	5
26	31	31	PARDISON FONTAINE	ATLANTIC/AG	10	30
45	50	32	LIZZO	NICE LIFE/ATLANTIC/AG	18	6
40	40	33	POLO G	COLUMBIA	33	3
33	36	34	MANUEL TURIZO	LA INDUSTRIA/SONY MUSIC/LATIN	25	29
17	23	35	STRAY KIDS	JYP	5	12
42	45	36	I AM THEY	ESSENTIAL/PLG	30	4
RE-ENTRY	37	37	PETER HOLLENS	ONE WORLD PRODUCTIONS	6	2
35	43	38	JACQUEES	CASH MONEY/REPUBLIC	5	62
23	32	39	MONSTA X	STARSHIP ENTERTAINMENT	11	53
RE-ENTRY	40	40	BIG BUSINESS	JOYFUL NOISE	40	1
7	21	41	TOMORROW X TOGETHER	HYBE ENTERTAINMENT/REPUBLIC	1	6
36	41	42	JOSH BALDWIN	BETHEL	32	15
RE-ENTRY	43	43	NU'EST	PLEDIS/LOEN ENTERTAINMENT	43	2
37	44	44	NICOLE BUS	ROC NATION	36	6
38	46	45	GABBY BARRETT	UNSIGNED	33	7
RE-ENTRY	46	46	THE BAND OF HEATHENS	BOM	20	2
-	19	47	THE HU	ELEVEN SEVEN/7L6	19	2
-	42	48	WAYV	LABEL V	16	10
RE-ENTRY	49	49	RAYMIX	LATIN STYLISH/AFTERLUV/7-CROWN/UMLE	14	36
RE-ENTRY	50	50	SOCCER MOMMY	FAT POSSUM	50	1



Luh Kel Dances In

Rapper-singer **Luh Kel** (above) debuts at No. 19 on Emerging Artists as "Wrong" bows at No. 39 on Hot R&B/Hip-Hop Songs, marking his first entry on a *Billboard* chart. The track's profile was aided by a dance challenge (#WrongChallenge) on the TikTok app, and gains by 87% to 9.3 million U.S. streams, according to Nielsen Music.

Seattle-based experimental metal duo **Sunn O)))** (pronounced "sun") is No. 17 on Emerging Artists as its new LP, *Life Metal*, bows at No. 22 on Hard Rock Albums (4,000 equivalent album units earned).

Plus, indie rocker **Soccer Mommy** enters Emerging Artists at No. 50 thanks to a Record Store Day (April 13) release of her 2016 debut EP, *For Young Hearts*, new at No. 5 on Heatseekers Albums. Nearly 2,000 copies were released on green smoke vinyl, with a custom poster, for RSD.

—Xander Zellner

CHART BEAT



SNOW STORMS BACK TO POP RADIO

Snow (above) makes his first appearance on *Billboard*'s Mainstream Top 40 airplay chart in nearly 26 years as **Daddy Yankee** and **Katy Perry**'s "Con Calma," on which he's featured, debuts at No. 37. Snow charted two titles on the tally in 1993, starting with the No. 12-peaking "Informer," which "Con Calma" reworks; the original led the *Billboard* Hot 100 for seven weeks. Meanwhile, **Daddy Yankee** charts his first Mainstream Top 40 entry since "Despacito," with **Luis Fonsi** and featuring **Justin Bieber**, spent five weeks at No. 1 (and a record-tying 16 weeks atop the Hot 100) in 2017. —Gary Trust

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

Billboard 200

April 27
2019
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 BTS BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	1
	2	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	3
1	3	KHALID RIGHT HAND/RCA	Free Spirit	1	2
NEW	4	ANDERSON .PAAK AFTERMATH/12TONE	Ventura	4	1
	3	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	13
	4	ARIANA GRANDE REPUBLIC	Thank U, Next	1	10
NEW	7	BEYONCE PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	7	1
	5	JUICE WRLD GRADE A/INTERSCOPE/JGA	Death Race For Love	1	6
	7	POST MALONE REPUBLIC	beerbongs & bentleys	1	51
	9	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	17
	10	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	42
	13	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	2	18
	14	QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	26
	11	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	98
	12	LADY GAGA & BRADLEY COOPER INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	28
	15	DABABY SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	15	7
	21	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	69
NEW	18	AARON LEWIS VALORY/BMILG	State I'm In	18	1
	16	MEEK MILL MAYBACH/ATLANTIC/AG	Championships	1	20
	19	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	37
	17	NAV XO/REPUBLIC	Bad Habits	1	4
	29	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	71
	25	JUICE WRLD GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	48
	26	21 SAVAGE SLAUGHTER GANG/EPIC	I Am > I Was	1	17
	27	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	54
	28	GUNNA YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	8
	31	POST MALONE REPUBLIC	Stoney	4	123
	32	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	28
	35	BAD BUNNY RIMAS	X 100PRE	11	17
	34	XXXTENTACION BAD VIBES FOREVER	?	1	57
	33	KHALID RIGHT HAND/RCA	American Teen	4	111
	23	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	43
	39	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	186
	42	ED SHEERAN ATLANTIC/AG	+ (Divide)	1	111
	43	QUEEN HOLLYWOOD	Greatest Hits	11	334
	30	RICH THE KID RICH FOREVER/INTERSCOPE/JGA	The World Is Yours 2	4	4
	44	OFFSET QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	8
	40	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	18
	38	YNW MELLY YNW MELLY/300/AG	I Am You	20	15
	41	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA	Ella Mai	5	27
	8	BROOKS & DUNN ARISTA NASHVILLE/SMN	Reboot	8	2
	45	LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	3	32
	48	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	35
	36	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	6
	50	ARIANA GRANDE REPUBLIC	Sweetener	1	35
	20	GEORGE STRAIT MCA NASHVILLE/UMGN	Honky Tonk Time Machine	4	3
	46	YNW MELLY YNW MELLY/300/AG	We All Shine	27	13
	47	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	188
	53	PANIC! AT THE DISCO DC/DZ/FUELED BY RAMEN/EMG	Pray For The Wicked	1	43
	37	MOTLEY CRUE MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	10	4

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	57	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	86
	49	FUTURE FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	13
	51	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	20
	52	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	1	29
	54	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	105
	59	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	95
	60	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Origins	2	23
	56	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	17
	61	ELTON JOHN ROCKET/ISLAND/UMI	Diamonds	23	75
	65	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	441
	55	FLORIDA GEORGIA LINE BMLG	Can't Say I Ain't Country	4	9
	63	TOM PETTY AND THE HEARTBREAKERS GEFEN/UMI	The Best Of Everything	16	7
	62	BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	54
	67	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	570
	185	GG BTS BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	33
	58	LIL SKIES ALL WE GOT/ATLANTIC/AG	Shelby	5	7
	69	RODDY RICCH BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	22
	66	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	23
	72	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	155
NEW	70	LABRINTH, SIA & DIPLO PRESENT... LSD MAD DECENT/RECORDS/COLUMBIA	Labrinth, Sia & Diplo Present... LSD	70	1
	71	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	124
	79	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	560
	74	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	48
	82	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	320
RE	75	WEEZER WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	5	9
NEW	76	DANNY GOKEY SPARROW/CAPITOL CMG	Haven't Seen It Yet	76	1
	73	METRO BOOMIN BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	24
	80	JASON ALDEAN MACON/BROKEN BOW/BMG/BMG	Rearview Town	1	53
	77	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	64
	78	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	20
RE	81	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	45
	68	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	33
	83	XXXTENTACION BAD VIBES FOREVER/EMPIRE	?	2	86
NEW	84	GRATEFUL DEAD Warfield: San Francisco, California, October 9th, 1990 / October 10th, 1990 GRATEFUL DEAD/RHINO	Warfield: San Francisco, California, October 9th, 1990 / October 10th, 1990	84	1
	81	MARSHMELLO JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	11
	91	TAYLOR SWIFT BIG MACHINE/BMILG	reputation	1	75
	6	SARA BAREILLES EPIC	Amidst The Chaos	6	2
	87	CREEDEnce CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	415
	88	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	109
	84	2PAC AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	268
	86	SOUNDTRACK WALT DISNEY	Moana	2	126
	85	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	228
	24	BLACKPINK YG/INTERSCOPE/JGA	Kill This Love (EP)	24	2
	90	H.E.R. RCA	H.E.R.	23	78
NEW	95	MELISSA ETHERIDGE MLE/CONCORD	The Medicine Show	95	1
	99	MORGAN WALLEN BIG LOUD	If I Know Me	72	29
RE	97	FIVE FINGER DEATH PUNCH PROSPECT PARK	And Justice For None	4	21
	92	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	52
	100	MAC MILLER WARNER BROS.	Swimming	3	37
	98	DEAN LEWIS ISLAND	A Place We Knew	31	4



BTS Lands Third No. 1

BTS meets **The Beatles** and **The Monkees** in *Billboard* chart history as the South Korean pop group notches its third No. 1 album on the *Billboard* 200 in under a year — a rare feat also achieved by the Fab Four and the Prefab Four.

BTS' Map of the Soul: Persona debuts atop the tally with 230,000 equivalent album units earned in the week ending April 18, according to Nielsen Music — a career-high frame for the act. Of that sum, 196,000 were album sales — another career-best week for the group.

Some artists take years to accumulate three No. 1 albums, but **BTS** needed just under 11 months — starting with the week it notched its first No. 1, *Love Yourself: Tear* (June 2, 2018), and continuing until its second No. 1, *Love Yourself: Answer* (Sept. 8, 2018), and now *Persona* (April 27).

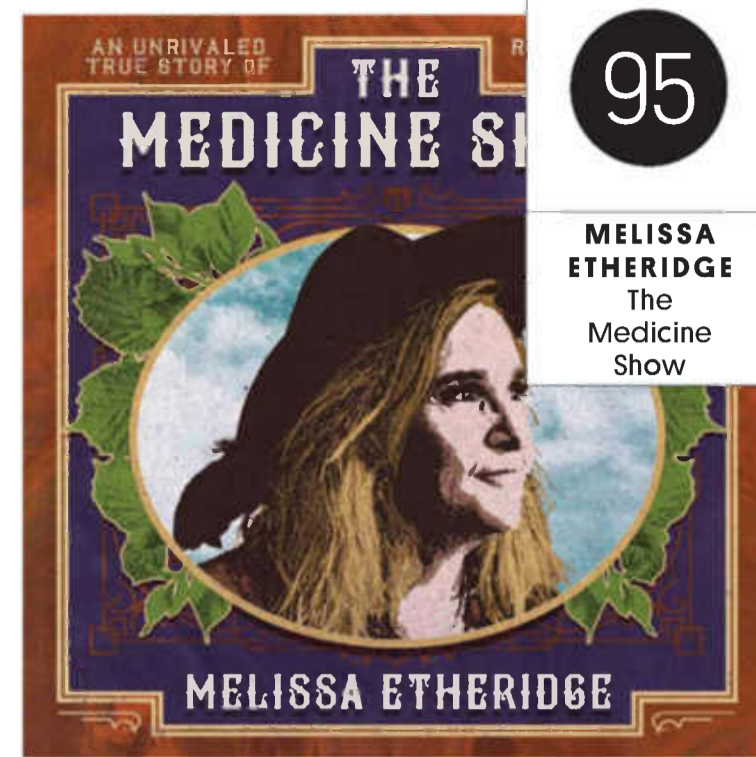
Before **BTS**, the last traditional group (excluding the *Glee* TV show ensemble, which featured multiple castmembers) to log three leaders within a year was **The Beatles** in 1995 and 1996, when the archival sets *Anthology 1*, *Anthology 2* and *Anthology 3* all debuted at No. 1 during a stretch of 11 months and one week (between Dec. 9, 1995, and Nov. 16, 1996).

The last group to collect three No. 1s at a faster pace than **BTS** was **The Monkees** in 1967, when they reached No. 1 with *More of the Monkees* (Feb. 11, 1967), *Headquarters* (June 24, 1967) and *Pisces, Aquarius, Capricorn, and Jones LTD.* (Dec. 2, 1967) in just nine months and three weeks. (The dates mark each album's first week at No. 1.)

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
94	101	CITY GIRLS QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	55	15
96	102	BENNY BLANCO FRIENDS KEEP SECRETS (EP) FRIENDS KEEP SECRETS/INTERSCOPE/JGA		41	19
70	103	BRETT YOUNG ▲ BMG	Brett Young	18	114
93	104	BLUEFACE FIFTH AMENDMENT/EONE	Famous Cryp	29	15
102	105	THE WEEKND ▲ KO/REPUBLIC	Starboy	1	125
18	106	ROMEO SANTOS SONY MUSIC LATIN	Utopia	18	2
103	107	YOUNGBOY NEVER BROKE AGAIN ▲ NEVER BROKE AGAIN/ATLANTIC/JAG	Until Death Call My Name	7	51
95	108	GEORGE STRAIT ▲ MCA NASHVILLE/UMGN	50 Number Ones	1	107
76	109	NICKI MINAJ ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	36
122	110	TWENTY ONE PILOTS ● FUELED BY RAMEN/EMG	Trench	2	28
117	111	JON PARDI ▲ CAPITOL NASHVILLE/UMGN	California Sunrise	11	141
97	112	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	139
108	113	MAROON 5 ▲ 222/INTERSCOPE/JGA	Red Pill Blues	2	76
113	114	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	342
105	115	THOMAS RHETT ▲ VALORY/BMG	Life Changes	1	84
120	116	SHAWN MENDES ● ISLAND	Shawn Mendes	1	47
118	117	FLEETWOOD MAC ◆ WARNER BROS./RHINO	Rumours	1	317
119	118	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	338
114	119	SZA ▲ TOP DAWG/RCA	Ctrl	3	97
109	120	KEHLANI FIRE BOMB/ATLANTIC/JAG	While We Wait	9	8
116	121	NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	80
112	122	GUNS N' ROSES ▲ GEFFEN/UMI	Greatest Hits	3	466
101	123	2 CHAINZ GAMBREARY/DEF JAM	Rap Or Go To The League	4	7
75	124	HOZIER RUBYWORKS/COLUMBIA	Wasteland, Baby!	1	7
111	125	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	171
124	126	BRUNO MARS ▲ ATLANTIC/JAG	24K Magic	2	126
125	127	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/JAG	Greatest Hits So Far...	20	207
121	128	TRIPPIE REDD TENTHOUSAND PROJECTS	A Love Letter To You 3	3	23
115	129	BEBE REXHA ● WARNER BROS.	Expectations	13	43
NEW	130	BOB DYLAN COLUMBIA/LEGACY	Blood On The Tracks: Test Pressing	130	1
123	131	CAMILA CABELLO ▲ SYCO/EPIC	Camila	1	66
89	132	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT	Crenshaw	63	3
127	133	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	31	273
135	134	ED SHEERAN ▲ ATLANTIC/JAG	X	1	252
126	135	THE WEEKND ▲ KO/REPUBLIC	Beauty Behind The Madness	1	189
132	136	JOJI BRISINGS/TONE	BALLADS 1	3	24
131	137	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	168
130	138	6IX9INE SCUM/ANG	DUMMY BOY	2	21
104	139	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT	Slauson Boy 2	104	3
129	140	TORY LANEZ MAD LOVE/INTERSCOPE/JGA	Love me NOW?	4	25
136	141	TRAVIS SCOTT ▲ GRAND Hustle/EPIC	Birds In The Trap Sing McKnight	1	137
138	142	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/JAG	Luca Brasi 3	4	29
161	143	PS PLAYBOI CARTI AWG/INTERSCOPE/JGA	Die Lit	3	45
149	144	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/EMG	Blurryface	1	205
160	145	TAYLOR SWIFT ▲ BIG MACHINE/BMG	1989	1	227
22	146	REBA MCENTIRE ROCKIN' R/BIG MACHINE/BMG	Stronger Than The Truth	22	2
133	147	BRETT YOUNG BMG	Ticket To L.A.	15	12
134	148	BOB SEGER & THE SILVER BULLET BAND ◆ HIGEDUIC/AHTOL/UMI	Greatest Hits	8	273
142	149	EAGLES ◆ ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	270
110	150	NIRVANA ◆ SUB POP/DGC/GEFFEN/UMI	Nevermind	1	421

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
141	151	LIL MOSEY INTERSCOPE/JGA	Northsbest	29	26
145	152	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	145
144	153	SOUNDTRACK ▲ Blade Panther: The Album. Music From And Inspired By TOP DAWG/AFTERMATH/INTERSCOPE/JGA		1	62
150	154	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	251
155	155	THE BEATLES ◆ APPLE/CAPITOL/UMI	Abbey Road	1	305
NEW	156	GREEN DAY REPRISE/WARNER BROS.	Green Day Live!: Woodstock 1994	156	1
151	157	AC/DC ◆ COLUMBIA/LEGACY	Back In Black	4	355
NEW	158	PINK FLOYD PINK FLOYD/LEGACY	A Saucerful Of Secrets	158	1
146	159	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	281
139	160	ALEC BENJAMIN ARTIST PARTNERS GROUP/ATLANTIC/JAG	Narrated For You	127	14
140	161	5 SECONDS OF SUMMER ONE MORE/CAPITOL	Youngblood	1	44
RE	162	LYNYRD SKYNYRD ▲ MCA/GEFFEN/UMI	All Time Greatest Hits	56	54
154	163	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	76
NEW	164	NORAH JONES BLUE NOTE	Begin Again	164	1
148	165	METALLICA ◆ BLACKENED/REPRISE	Metallica	1	531
147	166	SUMMER WALKER LYRIN/INTERSCOPE/JGA	Last Day Of Summer	44	24
NEW	167	SHOVELS & ROPE DISASTION	By Blood	167	1
137	168	QUEEN HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	140
156	169	THE BEATLES ◆ APPLE/CAPITOL/UMI	1	1	364
153	170	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/JAG	4Respect4Freedom4Loyalty...	14	31
159	171	TRIPPIE REDD TENTHOUSAND PROJECTS	Life's A Trip	4	36
158	172	HALSEY ▲ ASTRALWERKS	hopeless fountain kingdom	1	98
RE	173	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	206
164	174	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	65
169	175	SOUNDTRACK NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	43
NEW	176	THE ROLLING STONES DECCA/ABACO	Big Hits [High Tide And Green Grass] (UK)	176	1
170	177	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	145
163	178	OZUNA ▲ VP ENTERTAINMENT/DWEE LOVI/SONY MUSIC LATIN	Aura	7	34
167	179	THE BEACH BOYS ▲ CAPITOL/UMI	Sounds Of Summer: The Very Best Of The Beach Boys	16	158
162	180	GUCCI MANE GUM/ATLANTIC/JAG	Evil Genius	5	19
NEW	181	FLEETWOOD MAC REPRISE/WARNER BROS./RHINO	The Alternate Fleetwood Mac	181	1
166	182	LIL SKIES ● ALL WE GOT/ATLANTIC/JAG	Life Of A Dark Rose	10	67
165	183	PINKFONG SMART STUDY	Pinkfong Presents: The Best Of Baby Shark	100	7
NEW	184	PRINCE PAISLEY PARK/WARNER BROS.	His Majesty's Pop Life / The Purple Mix Club	184	1
173	185	BRUNO MARS ▲ ELEKTRA/EMG	Doo-Wops & Hoologans	3	418
175	186	BRYSON TILLER ▲ TRAPSOUL/RCA	T R A P S O U L	8	182
172	187	ADELE ◆ XL/COLUMBIA	21	1	411
180	188	KELSEA BALLERINI BLACK RIVER	Unapologetically	7	15
174	189	DUA LIPA ● WARNER BROS.	Dua Lipa	27	94
NEW	190	PEARL JAM MONKEY WRENCH	Live At Easy Street (EP)	190	1
171	191	FUTURE & JUICE WRLD GRADE A/INTERSCOPE/FREEBANDZ/JGA/EPIC	Future & Juice WRLD Present... WRLD ON DRUGS	2	26
183	192	MICHAEL JACKSON ◆ EPIC/LEGACY	Thriller	1	363
184	193	BON JOVI ▲ ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	124
107	194	I PREVAIL FEARLESS/CONCORD	Trauma	14	3
RE	195	XXXTENTACION BAD VIBES FOREVER/EMPIRE	Skins	1	18
176	196	LIL DURK ALAMCO/INTERSCOPE/JGA	Signed To The Streets 3	17	22
179	197	DANIEL CAESAR GOLDEN CHILD	Freudian	25	81
193	198	FRANK OCEAN ▲ BOYS DON'T CRY	Blonde	1	124
190	199	KANYE WEST ▲ GOOD/DEF JAM	The Life Of Pablo	1	136
NEW	200	ANDY BLACK LAVA/REPUBLIC	The Ghost Of Ohio	200	1

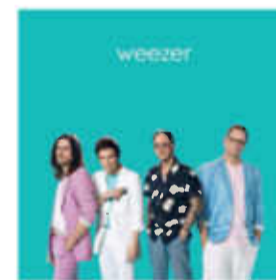


95

MELISSA ETHERIDGE
The
Medicine
Show

Thirty years after **Melissa Etheridge** earned her first top 40-charting album on the **Billboard 200**, the singer-songwriter returns to the tally with her latest, *The Medicine Show*. The studio LP, her 16th charting set, debuts at No. 95 with 9,000 equivalent album units earned in the week ending April 18, according to Nielsen Music. Etheridge first visited the top 40 with her self-titled album on March 25, 1989, eventually topping out at No. 22 on May 13, 1989.

-K.C.



75

WEEZER
Weezer
[Teal Album]

The all-covers set reenters the list at No. 75 with 10,000 units earned (up 169%), of which 8,000 were in sales (up 342%). The surge is owed to the LP's teal-colored vinyl release on April 12 (selling 6,000 copies).



164

NORAH JONES
Begin Again

The seven-song collection starts with 7,000 units earned, of which 6,000 were album sales. It also bows at No. 10 on Internet Albums, her ninth top 10 on the list, with 2,000 copies sold through online retailers.

Record Store Day Delivers

All hail vinyl! Record Store Day drove record-breaking music sales yet again, according to Nielsen Music.

The 12th annual independent music retailer celebration, staged April 13, helped yield 827,000 vinyl albums sold in the United States in the week ending April 18, according to Nielsen Music — a record for RSD week, and the third-largest sales week for vinyl albums since Nielsen started tracking sales in 1991.

The previous largest vinyl-album sales haul for an RSD week was in 2018, with 733,000 sold in the week ending April 26. The only two bigger weeks for vinyl album sales overall were logged during Christmas 2018 (905,000 in the week ending Dec. 27; 880,000, Dec. 20).

In addition, 673,000 vinyl albums were sold through indie record stores — the biggest week ever for the format at those stores in Nielsen history. The sum beats the previous high, tallied a year ago during RSD week (533,000), by 16%.

The top-selling RSD-exclusive album for the week ending April 18 at indie stores was the **Grateful Dead's** live archival acoustic-concert package, *Warfield: San Francisco, California, October 9th, 1980/October 10th, 1980*. Available in both double-vinyl LP and two-CD sets, the release sold a combined 10,000 copies on vinyl/CD. The *Warfield* set was a rare case of an RSD-exclusive title getting a CD release, as nearly every other title released for RSD was on vinyl. —Keith Caulfield



Album Sales

April 27
2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	#1	BTS	BRIGHT ENTERTAINMENT	Map Of The Soul: PERSONA	1
NEW	2	ANDERSON .PAAK	AFTERMATH/IZ/TONE	Ventura	1
NEW	3	AARON LEWIS	VALORY/BMLG	State I'm In	1
3	4	BILLIE EILISH	DARK ROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	3
1	5	KHALID	RIGHT HAND/RCA	Free Spirit	2
NEW	6	BEYONCE	PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	1
12	7	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	26
6	8	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	3
NEW	9	GRATEFUL DEAD	Warfield: San Francisco, California, October 9th & 10th 1980	Warfield: San Francisco, California, October 9th & 10th 1980	1
8	10	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	28
NEW	11	DANNY GOKEY	SPARROW/CAPITOL CMG	Haven't Seen It Yet	1
7	12	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	7
NEW	13	MELISSA ETHERIDGE	MILE/CORCORA	The Medicine Show	1
RE	14	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	65
73	15	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	13
4	16	BROOKS & DUNN	ARISTA NASHVILLE/SMN	Reboot	2
NEW	17	BOB DYLAN	COLUMBIA/LEGACY	Blood On The Tracks: Test Pressing	1
2	18	SARA BAREILLES	EPIC	Amidst The Chaos	2
NEW	19	GREEN DAY	REPRISE/WARNER BROS.	Green Day Live! Woodstock 1994	1
NEW	20	PINK FLOYD	PINK FLOYD/LEGACY	A Saucerful Of Secrets	1
17	21	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	71
NEW	22	SHOVELS & ROPE	DUALTONE	By Blood	1
NEW	23	FLEETWOOD MAC	REPRISE/WARNER BROS./RHINO	The Alternate Fleetwood Mac	1
5	24	REBA MCENTIRE	ROCKIN' R/BIG MACHINE/BMLG	Stronger Than The Truth	2
NEW	25	PRINCE	PAISLEY PARK/WARNER BROS.	His Majesty's Pop Life / The Purple Mix Club	1
NEW	26	PEARL JAM	MONKEY WRENCH	Live At Easy Street (EP)	1
27	27	ARIANA GRANDE	REPUBLIC	Thank U, Next	10
NEW	28	NORAH JONES	BLUE NOTE	Begin Again	1
18	29	QUEEN	HOLLYWOOD	Greatest Hits	275
16	30	LAUREN DAIGLE	CENTRICITY/IZ/TONE	Look Up Child	32
NEW	31	THE DOORS	DMC/BRIGHT MIDNIGHT/RHINO	London Fog: May, 1966	1
NEW	32	JOHN LENNON	CLADERSTONE/APPLE/CAPITOL/UME	Imagine: The Raw Studio Mixes	1
NEW	33	ANDY BLACK	LAVA/REPUBLIC	The Ghost Of Ohio	1
29	34	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	18
NEW	35	BRUCE HORNSBY	ZAPPO	Absolute Zero	1
RE	36	GORILLAZ	PARLOPHONE/WARNER BROS.	The Fall	4
NEW	37	THE ROLLING STONES	DECCA/ABKCO	Big Hits (High Tide And Green Grass) (UK)	1
NEW	38	U2	ISLAND/INTERSCOPE/IGA	The Europa EP	1
NEW	39	PRINCE	MPG/LEGACY	The Versace Experience: Prelude 2 Gold	1
NEW	40	DAVID BOWIE	JONES/TINTORETTI/PARLOPHONE/RHINO	Pinups	1
NEW	41	CROSBY, STILLS, NASH & YOUNG	ATLANTIC/RHINO	4 Way Street	1
NEW	42	THE CHEMICAL BROTHERS	VIRGIN/ASTRALWORKS	No Geography	1
22	43	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	32
NEW	44	SUBLIME	SKUNK/ASOLINE ALLEY/GEFFEN/UME	Nugs: The Best Of The Box	1
NEW	45	THE ROLLING STONES	DECCA/ABKCO	Through The Past, Darkly (Big Hits, Vol. 2) (UK)	1
NEW	46	SUNN O)))	SOUTHERN LORD	Life Metal	1
15	47	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	Now That's What I Call Country, Volume 12	3
NEW	48	ELTON JOHN WITH RAY COOPER	BBC/ROCKET/VIRGIN/UME	Live From Moscow 1979	1
NEW	49	WEEZER	GEFFEN/UME	Dusty Gems & Raw Nuggets	1
NEW	50	VAN MORRISON	WARNER BROS./RHINO	Astral Weeks: Alternative (EP)	1

TOP RSD EXCLUSIVE ALBUMS				
THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	#1 WK GRATEFUL DEAD	Warfield: San Francisco, California, October 9th & 10th 1980	Warfield: San Francisco, California, October 9th & 10th 1980	1
2	BOB DYLAN	COLUMBIA/LEGACY	Blood on the Tracks: Test Pressing	1
3	GREEN DAY	REPRISE/WARNER BROS.	Green Day Live! Woodstock 1994	1
4	GRETA VAN FLEET	LAVA/REPUBLIC	From the Fires	65
5	PINK FLOYD	PINK FLOYD/LEGACY	A Saucerful of Secrets	1
6	FLEETWOOD MAC	REPRISE/WARNER BROS./RHINO	The Alternate Fleetwood Mac	1
7	PRINCE	PAISLEY PARK/WARNER BROS.	His Majesty's Pop Life/The Purple Mix Club	1
8	PEARL JAM	MONKEY WRENCH	Live at Easy Street (TIE)	1
8	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album) (TIE)	13
10	THE DOORS	DMC/ELECTRA/RHINO	London Fog: May, 1966	1
11	JOHN LENNON	CLADERSTONE/APPLE/CAPITOL/UME	Imagine: The Raw Studio Mixes	1
12	GORILLAZ	PARLOPHONE/WARNER BROS.	The Fall	4
13	THE ROLLING STONES	DECCA/ABKCO	Big Hits (High Tide and Green Grass) (UK)	1
14	U2	ISLAND/INTERSCOPE/IGA	The Europa EP	1
15	DAVID BOWIE	JONES/TINTORETTI/PARLOPHONE/RHINO	Pinups	1
16	CROSBY, STILLS, NASH & YOUNG	ATLANTIC/RHINO	4 Way Street	1
17	SUBLIME	SKUNK/ASOLINE ALLEY/GEFFEN/UME	Nugs: The Best of the Box	1
18	THE ROLLING STONES	DECCA/ABKCO	Through the Past, Darkly (Big Hits, Vol. 2) (UK)	1
19	SUNN O)))	SOUTHERN LORD	Life Metal	1
20	ELTON JOHN WITH RAY COOPER	BBC/ROCKET/VIRGIN/UME	Live From Moscow 1979 (TIE)	1
20	PRINCE	MPG/LEGACY	The Versace Experience: Prelude 2 Gold (TIE)	1
20	WEEZER	GEFFEN/UME	Dusty Gems & Raw Nuggets (TIE)	1
23	VAN MORRISON	WARNER BROS./RHINO	Astral Weeks: Alternative (EP)	1
24	GRATEFUL DEAD	GRATEFUL DEAD/RHINO	Sage & Spirit	1
25	SOUNDTRACK	FOCUS FEATURES/RHYKO/ESC/EMPEROR NORTON/RHINO	Lost in Translation	1

TOP RSD EXCLUSIVE SINGLES				
Rank	ARTIST	Title	WKS. ON CHART	
1	#1 WK THE ROLLING STONES	She's a Rainbow	1	
2	DEATH GRIPS	Steroids (Crouching Tiger Hidden Gabbler Megamix)	1	
3	MADONNA	La Isla Bonita (Super Mix)	1	
4	CHEECH & CHONG	Up In Smoke	1	
5	MADONNA	True Blue (Super Club Mix)	1	
6	JULIEN BAKER	Red Door/Conversation Piece	1	
7	HIGH ON FIRE	Bat Salad	1	
8	ANDERSON .PAAK	Bubblin'	1	
9	BAD RELIGION	My Sanity	1	
10	QUEEN	Bohemian Rhapsody/Tm In Love With My Car	1	
11	JOE STRUMMER	The Rockfield Studio Tracks	1	
12	DAVID BOWIE/MARLENE DIETRICH	Revolutionary Song/Just a Gigolo	1	
13	LORD HUON FEATURING PHOEBE BRIDGES	The Night We Met	1	
14	MENZINGERS	No Penance	1	
15	COURTNEY BARNETT	Everybody Here Hates You	1	
16	CZARFACE	Double Dose of Danger	1	
17	FELA KUTI AND ROY AYERS	Music of Many Colours	1	
18	IGGY POP	The Villagers	1	
19	BENJAMIN GIBBARD	Me and Magdalena	1	
20	DR. DRE	Nuthin' But a "G" Thang	1	
21	ERYKAH BADU & JAMES POYSER	Tempted (TIE)	1	
21	CHICANO BATMAN	Black Lipstick (TIE)	1	
21	MASTODON	Stairway to Nick John (TIE)	1	
21	MOESET MOUSE	Poison the Well (TIE)	1	
25	DENNIS WILSON/TAYLOR HAWKINS/BRIAN DRY/ROGER TAYLOR	Holy Man	1	



Rock Rules RSD

Rock tunes continue to rule the annual Record Store Day festivities as the **Grateful Dead's Warfield: San Francisco, California, October 9th, 1980/October 10th, 1980** leads the Top RSD Exclusive Albums chart (see story, left) and **The Rolling Stones' "She's a Rainbow"** is No. 1 on Top RSD Exclusive Singles. Rock acts led both tallies in 2017 and 2018 as well.

Following the Grateful Dead on Top RSD Exclusive Albums, which ranks the top-selling RSD exclusive titles sold at independent retailers: **Bob Dylan's Blood on the Tracks: Test Pressing** is No. 2 (7,500 sold), and **Green Day's Green Day Live! Woodstock 1994** is No. 3 (nearly 7,000).

Prince has two notable titles on RSD Exclusive Albums: the two-LP *His Majesty's Pop Life/The Purple Mix Club* (No. 7; 6,000) and *The Versace Experience: Prelude 2 Gold* on cassette (No. 20; 4,000). The former was released in Japan in 1985 and limited to 500 copies, while the latter was a promotional item distributed at a Versace fashion show in 1995.

The top-selling RSD-exclusive single at indie stores was the Stones' live rendition of "She's a Rainbow" recorded in Paris on Oct. 25, 2017, released on 10-inch yellow vinyl (4,000). Following it in the top three are **Death Grips' "Steroids (Crouching Tiger Hidden Gabbler Megamix)"** (3,500) and **Madonna's "La Isla Bonita (Super Mix)"** (a little over 3,000). The latter, issued on 12-inch green vinyl, was the first U.S. release of an earlier Japan-only vinyl single issued in 1987. —K.C.

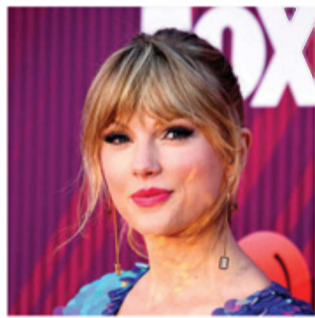
APRIL 27, 2019. TOP ALBUM SALES: THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. HEATSEKERS ALBUMS: THE WEEK'S TOP-SELLING ALBUMS BY NEW OR DEVELOPING ACTS, DEFINED AS THOSE WHO HAVE NEVER APPEARED IN THE TOP 100 OF THE BILLBOARD 200 OR THE TOP 10 OF TOP RSD EXCLUSIVE ALBUMS. TOP COUNTRY ALBUMS, TOP LATIN ALBUMS, TOP R&B ALBUMS, TOP GOSPEL ALBUMS, TOP JAZZ ALBUMS, TOP CLASSICAL ALBUMS, TOP CHILDREN'S ALBUMS, TOP INSTRUMENTAL ALBUMS, TOP VIDEO ALBUMS, TOP SOUNDTRACK ALBUMS, TOP RSD EXCLUSIVE ALBUMS AND TOP RSD EXCLUSIVE SINGLES RANK, RESPECTIVELY, THE TOP SELLING ALBUMS AND SINGLES RELEASED FOR RECORD STORE DAY AT INDEPENDENT RECORD STORES IN THE WEEK ENDING APRIL 18, 2019. SEE CHARTS. LEGEND ON BILLBOARD.COM/BSZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Swift's Social Return

Taylor Swift (below) reenters the Social 50 thanks to a mysterious series of tweets promoting the date April 26. She returns to the list at No. 16, just her fourth appearance on the Social 50 in 2019 and her first time in the top 20 since October 2018, thanks to 265,000 Twitter mentions and 232,000 reactions in the week ending April 18, according to Next Big Sound. Normally quiet on social media, Swift has been posting various photos with no context since April 13, adding the caption "4.26" to each. The countdown naturally has led to much speculative chatter from Swift's fans about the pop star's upcoming plans.

Meanwhile, a week after returning to the Social 50's top 10 for the first time since August 2018, Halsey reaches a new peak on the tally, blasting 9-2. After initially reentering the chart thanks to buzz about her then-upcoming collaboration with BTS, she climbs an additional 387% in Twitter reactions (1.1 million total) and 207% in Twitter mentions (3.6 million) following the official release of "Boy With Luv" on April 12. "The chorus is soooo addicting!" she tweeted April 12. "It was stuck in my head for weeks after I left the studio!"

Lastly, K-pop boy band The Boyz makes its Social 50 debut at No. 49. Formed in 2017, the 12-member group bows following 135,000 Twitter reactions, up 165%, after beginning the rollout for its upcoming single album, *Bloom Bloom*, on social media. The album, The Boyz's first since the November 2018 release of EP *The Only*, is due April 29, and the band's Social 50 debut marks its first appearance on a *Billboard* chart. —Kevin Rutherford

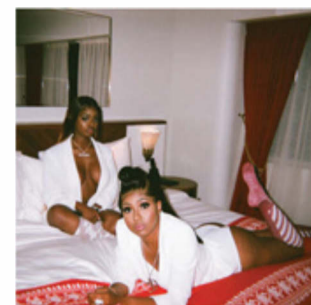


Social/Streaming

April 27
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 123 WKS BTS BIGHIT ENTERTAINMENT	132
9	2	HALSEY CAPITOL	111
6	3	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	39
3	4	BLACKPINK YG/INTERSCOPE/JGA	78
29	5	NCT 127 SM	39
2	6	EXO SM	91
7	7	TWICE JYP	46
5	8	LOUIS TOMLINSON 78/SYCO/EPIC	107
13	9	LALI ARIOLA/SONY MUSIC ARGENTINA	105
8	10	GOT7 JYP	87
14	11	ARIANA GRANDE REPUBLIC	324
11	12	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	3
19	13	MARSHMELLO JOYTIME COLLECTIVE	99
12	14	STRAY KIDS JYP	35
4	15	LIL NAS X COLUMBIA	6
RE	16	TAYLOR SWIFT REPUBLIC	357
40	17	MONSTA X STARSHIP ENTERTAINMENT	72
10	18	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	5
24	19	CARDI B THE KSR GROUP/ATLANTIC/AG	95
RE	20	NU'EST PLEDIS/LOEN ENTERTAINMENT	19
20	21	WAYV LABEL V	13
RE	22	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	408
26	23	ALAN WALKER MER MUSHK/RCA	25
30	24	RIHANNA WESTBURY ROAD/ROC NATION	420
17	25	FIERSA BESARI UNSIGNED	15
31	26	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	369
21	27	SHAWN MENDES ISLAND	226
RE	28	TROYE SIVAN CAPITOL	93
32	29	NCT SM	56
47	30	DADDY YANKEE EL CARTEL/UMLE	68
46	31	SUPER JUNIOR SM	29
18	32	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	97
RE	33	MEEK MILL MAYBACH/ATLANTIC/AG	70
RE	34	THE WEEKND XO/REPUBLIC	127
RE	35	BEYONCE PARKWOOD/COLUMBIA	357
35	36	POST MALONE REPUBLIC	75
43	37	LADY GAGA INTERSCOPE/JGA	411
RE	38	SEBASTIAN YATRA UNIVERSAL MUSIC LATINO/UMLE	9
NEW	39	DJ SODA UNSIGNED	1
38	40	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	36
RE	41	PADRE FABIO DE MELO CANCAO NOVA	9
22	42	MILEY CYRUS RCA	329
RE	43	KEHLANI TSUNAMI MOB/ATLANTIC/AG	16
RE	44	DJ SNAKE DJ SNAKE/GEFFEN/JGA	25
RE	45	KATY PERRY CAPITOL	392
42	46	MICHAEL JACKSON MJJ/EPIC	234
41	47	MOTLEY CRUE MOTLEY/ELEVEN SEVEN/E7LG	4
RE	48	BAEKHYUN SM	19
NEW	49	THE BOYZ CRE.KER/KAKAO M	1
RE	50	FREDDIE MERCURY HOLLYWOOD	29

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	6
2	2	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	26
3	3	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	3
4	4	WOW. REPUBLIC	Post Malone	17
NEW	5	BOY WITH LUV BIGHIT ENTERTAINMENT/COLUMBIA	BTS Feat. Halsey	1
5	6	7 RINGS REPUBLIC	Ariana Grande	13
8	7	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	12
6	8	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	13
NEW	9	SANGUINE PARADISE GENERATION NOW/ATLANTIC	Lil Uzi Vert	1
10	10	MURDER ON MY MIND YNW MELLY/300	YNW Melly	10
12	11	WITHOUT ME CAPITOL	Halsey	28
11	12	RACKS IN THE MIDDLE ALL MONEY IN NO MONEY OUT/ATLANTIC	Mipsey Hussle Feat. Roddy Ricch & Hit-Boy	3
9	13	TALK RIGHT HAND/RCA	Khalid	10
15	14	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	20
13	15	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	9
16	16	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	32
7	17	BETTER RIGHT HAND/RCA	Khalid	27
14	18	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	11
17	19	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	37
18	20	ENVY ME PAPER GANG/POLO GROUNDS/RCA	Calboy	16
19	21	BABY SHARK SMART STUDY	Pinkfong	25
30	22	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	6
21	23	SWERVIN HIGH BRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	16
26	24	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	9
23	25	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	31
20	26	SUCKER REPUBLIC	Jonas Brothers	7
35	27	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	2
25	28	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	9
24	29	A LOT SLAUGHTER GANG/EPIC	21 Savage	17
34	30	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	12
28	31	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	10
33	32	THANK U, NEXT REPUBLIC	Ariana Grande	24
31	33	MIXED PERSONALITIES YNW MELLY/300	YNW Melly Feat. Kanye West	9
32	34	ROBBERY GRADE A/INTERSCOPE	Juice WRLD	9
27	35	WISH YOU WERE GAY DARKROOM/INTERSCOPE	Billie Eilish	4
40	36	SWEET BUT PSYCHO ATLANTIC	Ava Max	15
37	37	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	45
44	38	LOOK BACK AT IT HIGH BRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	16
36	39	WORTH IT DEF JAM	YK Osiris	7
42	40	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	37
39	41	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	6
43	42	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	15
46	43	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	48
50	44	YOU SHOULD SEE ME IN A CROWN DARKROOM/INTERSCOPE	Billie Eilish	3
45	45	BETTER NOW REPUBLIC	Post Malone	50
NEW	46	THAT'S A RACK GENERATION NOW/ATLANTIC	Lil Uzi Vert	1
49	47	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	92
47	48	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	43
22	49	KILL THIS LOVE YG/INTERSCOPE	BLACKPINK	2
NEW	50	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	1



City Girls Move 'Up'

"Act Up" by City Girls (above) equals the duo's previous best on Streaming Songs, shooting 30-22 with 18.5 million streams in the week ending April 18 — a 14% boost, according to Nielsen Music. It is City Girls' best single-week stream count for a song yet, besting the count of "Twerk" on the Feb. 2 list (just under 18.5 million streams). The new track's rise comes concurrent with its continued gains at radio (it hits new peaks on many airplay charts, including No. 11 on R&B/Hip-Hop Airplay) as well as an April 18 news story in which Lil Yachty claimed, during an interview with Kerwin Frost, to have written a majority of the song.

Elsewhere, Billie Eilish's "you should see me in a crown" sees a slight gain of 8% in streams (13 million), moving 50-44 on Streaming Songs. The track's music video, originally released weeks prior as an Apple Music exclusive, was uploaded to YouTube on April 17, spurring its latest gain. "Crown" was Eilish's original radio airplay hit in the United States, peaking at No. 7 on Alternative Songs last December.

Polo G makes his maiden Streaming Songs appearance as "Pop Out," featuring Lil Tjay, debuts at No. 50 (12.3 million streams). "Pop Out" is the Chicago rapper's breakthrough hit, debuting on the April 6 Hot R&B/Hip-Hop Songs chart. In addition to its new peak of No. 74 on the Billboard Hot 100, the track has begun making inroads at radio, concurrently debuting at No. 40 on Rhythmic. The song is also the debut chart appearance for the Bronx-based Lil Tjay. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 WK SUCKER REPUBLIC	Jonas Brothers	7
6	2	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	12
2	3	WITHOUT ME CAPITOL	Halsey	26
1	4	7 RINGS REPUBLIC	Ariana Grande	13
8	5	WOW. REPUBLIC	Post Malone	14
4	6	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		30
5	7	HIGH HOPES DCCD/FUELED BY RAMEN/EMG	Panic! At The Disco	29
10	8	SWEET BUT PSYCHO ATLANTIC	Ava Max	11
7	9	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		19
12	10	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	8
11	11	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		25
9	12	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	10
13	13	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/AUSTRALEWORKS/CAPITOL		32
14	14	SUNFLOWER Post Malone & Swae Lee REPUBLIC		24
16	15	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	17
17	16	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE		45
18	17	GOING BAD Meek Mill Feat. Drake YOUNG MONEY/CASH MONEY/MAYBACK/REPUBLIC/ATLANTIC		12
33	18	OLD TOWN ROAD COLUMBIA	Lil Nas X	2
20	19	HERE TONIGHT BMG	Brett Young	10
15	20	BETTER RIGHT HAND/RCA	Khalid	19
19	21	A LOT SLAUGHTER GANG/EPIC	21 Savage	9
21	22	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	14
24	23	MAKE IT SWEET RCA NASHVILLE	Old Dominion	10
25	24	EYES ON YOU DACK JANIELS/BROKEN BOW	Chase Rice	7
27	25	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	8

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 19 WKS OLD TOWN ROAD LIL NAS X/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	6
NEW	2	BLUE ON BLACK PROSPECT PARK	Five Finger Death Punch	1
NEW	3	BOY WITH LUV BRIGHT ENTERTAINMENT	BTS Feat. Halsey	1
2	4	GOD'S COUNTRY WARNER BROS. NASHVILLE/WMN	Blake Shelton	3
4	5	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE/IGA		30
7	6	SUNFLOWER Post Malone & Swae Lee REPUBLIC		26
8	7	WOW. REPUBLIC	Post Malone	17
10	8	SWEET BUT PSYCHO ATLANTIC/AG	Ava Max	16
6	9	SUCKER REPUBLIC	Jonas Brothers	7
18	10	BAD GUY DARKROOM/INTERSCOPE/IGA	Billie Eilish	3
16	11	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	14
12	12	YOU SAY CENTRICITY/2TONE	Lauren Daigle	40
NEW	13	MAKE IT RIGHT BRIGHT ENTERTAINMENT	BTS	1
13	14	7 RINGS REPUBLIC	Ariana Grande	13
5	15	LOOK WHAT GOD GAVE HER VALORY/BMG	Thomas Rhett	7
9	16	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	27
20	17	WITHOUT ME CAPITOL	Halsey	29
29	18	WHISKEY GLASSES BIG LOUD	Morgan Wallen	7
NEW	19	MIKROKOSMOS BRIGHT ENTERTAINMENT	BTS	1
28	20	WALK ME HOME P!nk	P!nk	9
NEW	21	HOME BRIGHT ENTERTAINMENT	BTS	1
21	22	PLEASE ME ATLANTIC/AG	Cardi B & Bruno Mars	9
38	23	HERE WITH ME Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/REPUBLIC		4
23	24	BAD LIAR KIDNAPDRIVER/INTERSCOPE/IGA	Imagine Dragons	8
14	25	GOOD AS YOU ZONE 4/RCA NASHVILLE/SMN	Kane Brown	7

Pop/Rhythmic/Adult

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK GG SUCKER REPUBLIC	Jonas Brothers	8
5	2	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	14
1	3	7 RINGS REPUBLIC	Ariana Grande	14
8	4	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	10
6	5	SWEET BUT PSYCHO ATLANTIC	Ava Max	20
10	6	WOW. REPUBLIC	Post Malone	15
3	7	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		24
4	8	WITHOUT ME CAPITOL	Halsey	28
9	9	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		39
7	10	BETTER RIGHT HAND/RCA	Khalid	27
12	11	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	26
11	12	SUNFLOWER Post Malone & Swae Lee REPUBLIC		27
14	13	WHO DO YOU LOVE The Chainsmokers Feat. 5 Seconds of Summer DISRUPTOR/COLUMBIA		10
13	14	HIGH HOPES DCCD/FUELED BY RAMEN/EMG	Panic! At The Disco	33
15	15	I'VE BEEN WAITING Lil Peep & iLoveMakonnen Feat. Fall Out Boy LIL PEEP/AUTUMN/COLUMBIA		10
21	16	OLD TOWN ROAD COLUMBIA	Lil Nas X	4
17	17	HERE WITH ME Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC		6
16	18	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	11
19	19	DON'T CALL ME UP POLYDOR/CAPITOL	Mabel	7
20	20	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		19
26	21	COOL REPUBLIC	Jonas Brothers	3
23	22	LAST HURRAH WARNER BROS.	Bebe Rexha	9
22	23	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	14
25	24	HEY LOOK MA, I MADE IT Panic! At The Disco DCCD/FUELED BY RAMEN/EMG		7
29	25	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 19 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	42
2	2	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		27
3	3	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		58
4	4	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	57
5	5	I LIKE ME BETTER LAU/WAL-KOBALT	Lauv	38
6	6	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	17
7	7	LOVE SOMEONE WARNER BROS.	Lukas Graham	28
8	8	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	15
10	9	GG HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/AUSTRALEWORKS/CAPITOL		20
9	10	BROKEN RED	lovelytheband	34
11	11	HIGH HOPES DCCD/FUELED BY RAMEN/EMG	Panic! At The Disco	19
12	12	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	28
13	13	GIVE YOU UP BMG	Dido	11
15	14	WE'RE STILL HERE DMT/FANTASY/CONCORD	Steve Perry	4
16	15	WITHOUT ME CAPITOL	Halsey	17
14	16	LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	16
19	17	WALK ME HOME RCA	P!nk	8
18	18	LOST WITHOUT YOU GOOD SOLDIER/CAPITOL	Freya Ridings	2
17	19	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	16
20	20	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	8
21	21	RAINBOW MCA NASHVILLE/CAPITOL	Kacey Musgraves	11
23	22	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		4
22	23	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	11
24	24	BREATHIN REPUBLIC	Ariana Grande	17
25	25	OUT OF LOVE EY/DEF JAM	Alessia Cara	5

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 1 WK A LOT SLAUGHTER GANG/EPIC	21 Savage	15
3	2	WOW. REPUBLIC	Post Malone	16
5	3	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	12
7	4	TALK RIGHT HAND/RCA	Khalid	10
4	5	GOING BAD Meek Mill Feat. Drake YOUNG MONEY/CASH MONEY/MAYBACK/REPUBLIC/ATLANTIC		18
6	6	LOOK BACK AT IT A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC		14
2	7	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	10
15	8	GG OLD TOWN ROAD COLUMBIA	Lil Nas X	4
11	9	PURE WATER QUALITY CONTROL/MOTOWN/50 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	9
9	10	THOTIANA BLUEFACE/FIFTH AMENDMENT/EPIC	Blueface	12
8	11	SUNFLOWER Post Malone & Swae Lee REPUBLIC		26
13	12	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	10
14	13	EX THE HEAVY GROUP/EPIC	Kiana Ledé	11
10	14	7 RINGS REPUBLIC	Ariana Grande	13
12	15	GIRLS HAVE FUN LAST KINGS/EMPIRE	Tyga, G-Eazy & Rich The Kid	11
16	16	RULE THE WORLD 2 Chainz Feat. Ariana Grande GAME BREAD/DEF JAM		5
17	17	WAKE UP CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	4
18	18	SHOT CLOCK 50 SUMMERS/INTERSCOPE	Ella Mai	12
30	19	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	2
20	20	WEST COAST G-EAZY/RCA/EPIC/RCA	G-Eazy & Blueface	6
22	21	CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	5
23	22	LA LA LAND SIRE/WARNER BROS.	Bryce Vine Feat. YG	5
24	23	HML Melil Feat. A Boogie Wit da Hoodie RULE #1/INTERSCOPE		6
28	24	BIG OLE FREAK 1501 CERTIFIED/300	Megan Thee Stallion	7
27	25	LOW KEY LATION/ATLANTIC	Ally Brooke Feat. Tyga	9

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		29
4	2	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		28
2	3	WITHOUT ME CAPITOL	Halsey	27
5	4	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		24
3	5	HIGH HOPES DCCD/FUELED BY RAMEN/EMG	Panic! At The Disco	33
7	6	WALK ME HOME RCA	P!nk	9
9	7	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	14
6	8	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	34
10	9	SUCKER REPUBLIC	Jonas Brothers	8
11	10	SWEET BUT PSYCHO ATLANTIC	Ava Max	13
12	11	BAD LIAR KIDNAPDRIVER/INTERSCOPE	Imagine Dragons	11
13	12	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	9
14	13	SPEECHLESS WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	12
17	14	HEY LOOK MA, I MADE IT Panic! At The Disco DCCD/FUELED BY RAMEN/EMG		10
15	15	7 RINGS REPUBLIC	Ariana Grande	13
16	16	ALL THE WAYS EPIC	Meghan Trainor	11
20	17	I'VE BEEN WAITING Lil Peep & iLoveMakonnen Feat. Fall Out Boy LIL PEEP/AUTUMN/COLUMBIA		7
18	18	NO PLACE K-BARR/RCA	Backstreet Boys	12
23	19	TRAMPOLINE PHOTO FINE/CA/ROLINE	SHAED	10
24	20	GG DON'T GIVE UP ON ME 5-CURVE	Andy Grammer	4
21	21	PEER PRESSURE James Bay Feat. Julia Michaels REPUBLIC		8
27	22	HERE WITH ME Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC		3
25	23	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	20
26	24	LAST HURRAH WARNER BROS.	Bebe Rexha	5
29	25	BROKEN & BEAUTIFUL STX/FILMS/ATLANTIC/EMG	Kelly Clarkson	2

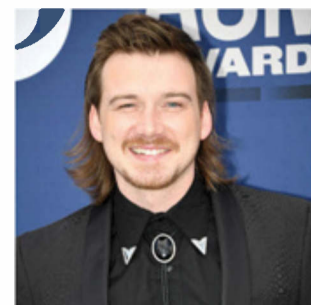
RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Country

April 27
2019
billboard

HOT COUNTRY SONGS™					
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 9 WKS BEAUTIFUL CRAZY S.MOFFATT (L.COMBS,W.B.DURRETTE,R.WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	1 50
3	3	2	HERE TONIGHT D.HUFF (B.YOUNG,B.CAVER,J.EBACH,C.KELLEY)	Brett Young BMLG	2 31
6	6	3	EYES ON YOU C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice DACK JANIELS/BROKEN BOW	3 35
5	5	4	SG GOD'S COUNTRY S.HENDRICKS (M.HARDY,L.M.SCHMIDT,D.DAWSON)	Blake Shelton WARNER BROS./WMN	4 4
2	2	5	TEQUILA D.SMYERS,S.HENDRICKS (D.SMYERS,L.REYNOLDS,H.GALYON)	Dan + Shay WARNER BROS./WAR	1 66
13	4	6	LOOK WHAT GOD GAVE HER D.HUFF,L.BUNETTA,T.HOMAS RHETT (THOMAS RHETT,R.AKINS,L.BUNETTA,J.K.HINDLIN,A.MALLIK,L.H.RYAN)	Thomas Rhett VALORY	4 8
9	7	7	AG GOOD AS YOU D.HUFF (K.BROWN,B.BERRYHILL,S.CARTER,T.PHILLIPS,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	7 26
8	10	8	DG WHISKEY GLASSES J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen BIG LOUD	8 27
12	9	9	MAKE IT SWEET S.MCANALLY (M.RAMSEY,T.ROSEN,W.SELLERS,G.SPRUNG,B.TURSI,S.MCANALLY)	Old Dominion RCA NASHVILLE	9 28
7	8	10	SPEECHLESS D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,L.REYNOLDS,L.VELTZ)	Dan + Shay WARNER BROS./WAR	1 48
11	11	11	MISS ME MORE F.G.WHITHEAD,J.MASSEY (K.BALLERINI,D.H.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini BLACK RIVER	8 25
17	13	12	RUMOR L.BRICE,J.STONE,K.JACOBS,D.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice CURB	12 32
16	14	13	NIGHT SHIFT B.BUTLER,L.PARDI (T.BROWN,P.LARUE,B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	13 35
15	15	14	GIRL G.KURSTIN,M.MORRIS (M.MORRIS,S.AARON,S.G.KURSTIN)	Maren Morris COLUMBIA NASHVILLE	9 14
20	17	15	LOVE AIN'T D.HUFF (R.COPPERMAN,A.GORLEY,S.MCANALLY)	Eli Young Band VALORY	15 30
18	16	16	TALK YOU OUT OF IT J.MOI (M.HARDY,H.PHELPS,L.ROGERS,A.VANDERHEYM)	Florida Georgia Line BMLG	13 32
19	18	17	ON MY WAY TO YOU T.WILLMON (BRETT JAMES,T.LANE)	Cody Johnson COJO/WMN	16 36
21	19	18	LOVE WINS D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	14 33
23	21	19	LOVE SOMEONE R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WMN	19 25
25	20	20	KNOCKIN' BOOTS J.STEVENS,J.STEVENS (H.LINDSEY,G.SAMPSON,J.M.NITE)	Luke Bryan CAPITOL NASHVILLE	20 3
24	22	21	CAUGHT UP IN THE COUNTRY R.ATKINS,T.HENWITT,B.BOLLINGER (C.HARRINGTON,L.M.SCHMIDT,M.WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers CURB	21 39
26	24	22	ALL TO MYSELF D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,N.GALYON,L.REYNOLDS)	Dan + Shay WARNER BROS./WAR	22 15
28	25	23	SOME OF IT J.JOYCE (E.CHURCH,J.HYDE,C.DANIELS,B.PINSON)	Eric Church EMI NASHVILLE	23 12
22	23	24	EVERY LITTLE HONKY TONK BAR C.MILAY,G.STRAIT (G.STRAIT,B.STRAIT,D.OILD)	George Strait MCA NASHVILLE	22 10
27	26	25	RAINBOW L.FITCHUK,D.TASHIAN,K.MUSGRAVES (N.HEMBS,S.MCANALLY,K.MUSGRAVES)	Kacey Musgraves MCA NASHVILLE	17 10
29	28	26	I DON'T KNOW ABOUT YOU J.MOI (A.GORLEY,M.HARDY,H.PHELPS,L.ROGERS)	Chris Lane BIG LOUD	26 28
32	32	27	REARVIEW TOWN M.KNOX (N.THRASHER,B.PINSON,K.LOVEFACE)	Jason Aldean MACON/BROKEN BOW	24 15
31	31	28	RAISED ON COUNTRY C.CROWDER,C.YOUNG (C.YOUNG,C.R.BARLOWE,C.CROWDER)	Chris Young RCA NASHVILLE	28 11
30	27	29	THE BONES G.KURSTIN (M.MORRIS,L.ROBBINS,L.VELTZ)	Maren Morris COLUMBIA NASHVILLE	27 7
42	41	30	REDNECKER J.MOI,D.COHEN (A.ALBERT,M.HARDY,L.M.SCHMIDT)	HARDY TREE VIBEZ/BIG LOUD	30 9
33	35	31	WHAT HAPPENS IN A SMALL TOWN D.HUFF (B.GILBERT,R.AKINS,B.BERRYHILL,L.DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	31 18
34	34	32	SOMEBODY'S DAUGHTER J.JOYCE (T.TOWNES,L.LAIRD,BARY DEAN)	Tenille Townes COLUMBIA NASHVILLE	32 7
-	33	33	BRAND NEW MAN D.HUFF (K.BROOKS,D.COOK,R.DUNN)	Brooks & Dunn With Luke Combs ARISTA NASHVILLE	30 4
37	37	34	LOVE YOU TOO LATE M.R.CARTER (C.SWINDLELL,MICHAEL RAY,B.KINNEY)	Cole Swindell WARNER BROS./WMN	34 8
43	48	35	RIDIN' ROADS Z.Z.CROWELL (D.LYNCH,A.GORLEY,Z.Z.CROWELL)	Dustin Lynch BROKEN BOW	26 6
38	39	36	CLOSER TO YOU BUSBEE (H.LINDSEY,G.SAMPSON,M.VERGES)	Carly Pearce BIG MACHINE	36 13
47	44	37	THE ONES THAT DIDN'T MAKE IT BACK HOME J.S.STOVER,S.BORCHETTA (L.MOORE,P.DIGIOVANNI,C.MCGILL,J.S.STOVER)	Justin Moore VALORY	37 4
40	42	38	BUY MY OWN DRINKS D.HUFF (H.MULLHOLLAND,L.WAYNE,N.COKE,H.LINDSEY,L.KEAR)	Runaway June WHEELHOUSE	36 9
46	45	39	EVERY LITTLE THING C.BROWN (R.DICKERSON,P.WELLING,C.BROWN)	Russell Dickerson TRIPLE TIGERS	39 4
35	36	40	NOTHING TO DO TOWN M.ALDERMAN,C.GIBBS,J.E.NORMAN (D.SCOTT,M.ALDERMAN,C.TAYLOR)	Dylan Scott CURB	35 10
-	30	41	NEON MOON D.HUFF,K.MUSGRAVES (R.DUNN)	Brooks & Dunn With Kacey Musgraves ARISTA NASHVILLE	30 2
41	43	42	TO A T D.HUFF,A.E.SHUIS (R.J.HURD,N.SPICER,L.VELTZ)	Ryan Hurd RCA NASHVILLE	41 10
48	47	43	BACK TO LIFE J.DEE,G.LEVOK,J.D.ROONEY (C.R.BARLOWE,N.MOON,S.MOONEY,F.WILHELM)	Rascal Flatts BIG MACHINE	31 15
RE-ENTRY	44	44	LIVING R.COPPERMAN,L.R.STEWART (R.COPPERMAN,J.M.NITE,A.GORLEY,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	44 2
RE-ENTRY	45	45	THOUGHT ABOUT YOU B.GALLIMORE,T.MCGRAW (L.T.MILLER,B.WARREN,B.D.WARREN)	Tim McGraw MCGRAW/COLUMBIA NASHVILLE	45 2
RE-ENTRY	46	46	ONE MAN BAND S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,J.OSBORNE)	Old Dominion RCA NASHVILLE	46 3
45	50	47	I HOPE R.COPPERMAN (Z.KALE,L.M.NITE,G.BARRETT)	Gabby Barrett GABBY BARRETT/RED LIGHT MANAGEMENT NASHVILLE	37 6
HOT SHOT DEBUT	48	48	NOT LIKE US D.HUFF,M.ELIZONDO (B.GILBERT,THOMAS RHETT,B.BERRYHILL,A.WADGE)	Brantley Gilbert VALORY	48 1
RE-ENTRY	49	49	WORLD FOR TWO R.COPPERMAN,R.DEATON (R.COPPERMAN,J.OSBORNE,J.ABRAMART)	King Calaway 24 ENTERTAINMENT/STONEY CREEK	43 3
RE-ENTRY	50	50	PRAYED FOR YOU A.BOWERS,M.STELL (M.STELLA,A.BOWERS,A.VELTZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY	36 14

TOP COUNTRY ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	#1 31 WKS LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	98
HOT SHOT DEBUT	2	AARON LEWIS	VALORY/BMLG	State I'm In	1
5	3	DAN + SHAY	WARNER BROS./WMN	Dan + Shay	43
1	4	BROOKS & DUNN	ARISTA NASHVILLE/SMN	Reboot	2
8	5	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	50
6	6	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	GIRL	6
3	7	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	3
7	8	CHRIS STAPLETON	MERCURY/UMGN	Traveller	207
9	9	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	9
10	10	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	23
12	11	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	124
13	12	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	Rearview Town	53
15	13	MORGAN WALLEN	BIG LOUD	If I Know Me	46
11	14	BRETT YOUNG	BMLG	Brett Young	114
14	15	GEORGE STRAIT	MCA NASHVILLE/UMGN	50 Number Ones	172
17	16	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	148
16	17	THOMAS RHETT	VALORY/BMLG	Life Changes	84
18	18	ZAC BROWN BAND	ROAR/SOUTHERN GROUNDWATER/LANTIC/AG	Greatest Hits So Far...	195
4	19	REBA MCENTIRE	ROCKIN' R/BIG MACHINE/BMLG	Stronger Than The Truth	2
20	20	BRETT YOUNG	BMLG	Ticket To L.A.	19
21	21	BLAKE SHELTON	WARNER BROS./WMN	Reloaded: 20 #1 Hits	182
25	22	KELSEA BALLERINI	BLACK RIVER	Unapologetically	64
29	23	TIM MCGRAW	CURB	Number One Hits	169
31	24	THOMAS RHETT	VALORY/BMLG	Tangled Up	186
27	25	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 1	102



Wallen Pours Another Top 10

Morgan Wallen (above) earns his second Country Airplay top 10 as "Whiskey Glasses" rises 11-9, up 18% to 23.6 million audience impressions in the week ending April 21, according to Nielsen Music. The song follows Wallen's "Up Down" (featuring Florida Georgia Line), which led the list on June 30, 2018.

Brett Young's "Here Tonight" lengthens its stay in the Country Airplay penthouse to a second week (40.2 million, up 8%). All four of his No. 1s have now ruled for multiple weeks, as his latest follows "Mercy," which dominated for two frames in August 2018; "Like I Loved You" (three, January 2018); and "In Case You Didn't Know" (two, June 2017).

Plus, Aaron Lewis' third country LP, *State I'm In*, debuts at No. 2 on Top Country Albums with 23,000 equivalent album units in the week ending April 18. *State* marks the first country set for the frontman of hard-rock band *Staind* since *Sinner*, which became his second leader on Top Country Albums when it arrived at the apex on Oct. 8, 2016, with 39,000 copies sold, his sales best week in the country format. He made his country debut with the 2011 EP *Town Line* (38,000 sold in its first week). In 2012, his first solo LP, *The Road*, debuted and peaked at No. 7 (21,000).

—Jim Asker

COUNTRY AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS HERE TONIGHT BMLG	Brett Young	31	
2	2	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	24	
4	3	MAKE IT SWEET RCA NASHVILLE	Old Dominion	28	
5	4	EYES ON YOU DACK JANIELS/BROKEN BOW	Chase Rice	36	
7	5	GG LOVE AIN'T VALORY	Eli Young Band	45	
8	6	GOOD AS YOU ZONE 4/RCA NASHVILLE	Kane Brown	16	
10	7	MISS ME MORE BLACK RIVER	Kelsea Ballerini	26	
9	8	NIGHT SHIFT CAPITOL NASHVILLE	Jon Pardi	39	
11	9	WHISKEY GLASSES BIG LOUD	Morgan Wallen	34	
6	10	ONE THAT GOT AWAY ATLANTIC/WEA	Michael Ray	40	
3	11	THERE WAS THIS GIRL BMLG	Riley Green	41	
13	12	LOVE SOMEONE ATLANTIC/WMN	Brett Eldredge	42	
14	13	LOOK WHAT GOD GAVE HER VALORY	Thomas Rhett	8	
15	14	ON MY WAY TO YOU COJO/WMN	Cody Johnson	37	
12	15	LOVE WINS CAPITOL NASHVILLE	Carrie Underwood	32	
16	16	RUMOR CURB	Lee Brice	33	
17	17	GIRL COLUMBIA NASHVILLE	Maren Morris	14	
21	18	GOD'S COUNTRY WARNER BROS./WMN	Blake Shelton	4	
18	19	EVERY LITTLE HONKY TONK BAR MCA NASHVILLE	George Strait	10	
19	20	SOME OF IT EMI NASHVILLE	Eric Church	16	
20	21	TALK YOU OUT OF IT BMLG	Florida Georgia Line	25	
22	22	CAUGHT UP IN THE COUNTRY CURB	Rodney Atkins Feat. The Fisk Jubilee Singers	54	
23	23	RAISED ON COUNTRY RCA NASHVILLE	Chris Young	15	
24	24	WHAT HAPPENS IN A SMALL TOWN VALORY	Brantley Gilbert + Lindsay Ell	19	
25	25	ALL TO MYSELF WARNER BROS./WAR	Dan + Shay	10	

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.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

Rock

April 27
2019
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
	1	1	#1 15 WKS HIGH HOPES ▲		Panic! At The Disco	1 48
	RE-ENTRY	2	BLUE ON BLACK	Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brantley Gilbert & Brian May	PROSPECT PARK	2 21
	2	3	BAD LIAR	Imagine Dragons	KIDINA KORNER/INTERSCOPE	2 24
	5	5	DG AG HEY LOOK MA, I MADE IT		Panic! At The Disco	4 29
	3	4	NATURAL	Imagine Dragons	KIDINA KORNER/INTERSCOPE	1 40
	6	6	CHLORINE	twenty one pilots	FUELED BY RAMEN/EMG	6 27
	8	8	READY TO LET GO	Cage The Elephant	DSP/RCA	7 12
	11	10	LO/HI	The Black Keys	NON ESUCH/WARNER BROS.	5 7
	7	9	11 MINUTES	Yungblud & Halsey Featuring Travis Barker	LOCODOT/ROGUE/EPIC/ATLANTIC/INTERSCOPE	5 9
	HOT SHOT DEBUT	10	BORDERLINE		Tame Impala	10 1
	16	11	100 BAD DAYS	AJR	AJR/BMG/S-CURVE	7 11
	21	14	SG HURT		Oliver Tree	12 15
	-	7	GLORIA	The Lumineers	DUAL TONE	7 2
	15	13	SUPERPOSITION	Young The Giant	ELEKTRA/EMG	10 24
	17	12	HARMONY HALL	Vampire Weekend	SPRING SNOW/COLUMBIA	5 13
	28	17	PEER PRESSURE	James Bay Featuring Julia Michaels	REPUBLIC	16 8
	NEW	17	NIGHTSHADE	The Lumineers	COLUMBIA	17 1
	26	18	LONGSHOT	Catfish And The Bottlemen	ISLAND/CAPITOL	18 10
	13	16	PATIENCE	Tame Impala	MODULAR/INTERSCOPE	10 4
	24	20	ALMOST (SWEET MUSIC)	Hozier	RUBYWORKS/COLUMBIA	9 13
	31	21	BELOVED	Mumford & Sons	GENTLEMEN OF THE ROAD/GLASSNOTE	21 8
	40	26	MONSTERS	Shinedown	ATLANTIC	22 6
	23	19	MOVEMENT	Hozier	RUBYWORKS/COLUMBIA	14 22
	33	24	A REASON TO FIGHT	Disturbed	REPRISE/WARNER BROS.	24 10
	41	28	RIGHT LEFT WRONG	Three Days Grace	RCA	25 10
	45	29	STILL FEEL.	half alive	HALF ALIVE/RCA	26 7
	27	27	BREAKING DOWN	I Prevail	FEARLESS/CONCORD	27 7
	30	23	I GUESS I JUST FEEL LIKE	John Mayer	COLUMBIA	6 8
	22	25	THE DIRT (EST. 1981)	Motley Crue Feat. Machine Gun Kelly	MOTLEY/ELEVEN SEVEN/E7LG	18 5
	35	35	POWER OVER ME	Dermot Kennedy	RIGGINS/INTERSCOPE	21 11
	-	37	REMEMBER WHEN	Bad Wolves	ELEVEN SEVEN/E7LG	31 2
	-	39	BE LEGENDARY	Pop Evil	EONE	32 2
	-	41	FORGIVE ME FRIEND	Smith & Thell Feat. Swedish Jam Factory	PLAYGROUND/ARISTA	33 2
	46	34	ARE YOU BORED YET?	Wallows Featuring Clairo	ATLANTIC	34 7
	NEW	35	GOODBYE	Cage The Elephant	DSP/RCA	35 1
	36	31	YOU'RE THE ONE	Greta Van Fleet	LAVA/REPUBLIC	12 19
	-	45	BOOM	X Ambassadors	KIDINA KORNER/INTERSCOPE	24 3
	37	38	99	Barns Courtney	VIRGIN/CAPITOL	19 19
	-	44	CHANGE	The Revivalists	LOMA VISTA/CONCORD	39 2
	-	43	HEROIN	Badflower	JOHN VARVATOS/BIG MACHINE	40 2
	NEW	41	SHE'S A RAINBOW (LIVE)	The Rolling Stones	PROMOTONE B.V./THE ROLLING STONES/POLYDOR/INTERSCOPE	41 1
	32	40	BOW DOWN	I Prevail	FEARLESS/CONCORD	32 6
	-	49	ELEVATE	Papa Roach	ELEVEN SEVEN/E7LG	43 3
	-	15	THIS LIFE	Vampire Weekend	SPRING SNOW/COLUMBIA	15 2
	14	32	DEUTSCHLAND	Rammstein	RAMMSTEIN/VERTIGO/CAROLINE	14 3
	NEW	46	SAW LIGHTNING	Beck	FDNOGRAF RECORDS/CAPITOL	46 1
	18	33	BOHEMIAN TRAPSDODY	Logic	VISIONARY/DEF JAM	18 4
	NEW	48	CAN'T STOP THE BLEEDING	Tom Morello Feat. Gary Clark Jr. & Gramatik	COMANDANTE/MOM + POP	48 1
	-	47	WE ARE THE CHAMPIONS (LIVE AID)	Queen	HOLLYWOOD	26 14
	RE-ENTRY	50	NIGHT RUNNING	Cage The Elephant Featuring Beck	DSP/RCA	34 2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 16 WKS GG QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	26	
	3	QUEEN	HOLLYWOOD	Greatest Hits	73	
	4	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	43	
	2	MOTLEY CRUE	MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	4	
	5	IMAGINE DRAGONS	KIDINA KORNER/R/INTERSCOPE/AGA	Evolve	95	
	6	IMAGINE DRAGONS	KIDINA KORNER/R/INTERSCOPE/AGA	Origins	23	
	7	ELTON JOHN	ROCKET/ISLAND/UMI	Diamonds	75	
	8	TOM PETTY AND THE HEARTBREAKERS	GEFFEN/UMI	The Best Of Everything	7	
	11	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	117	
	RE	10	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	10
	RE	11	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	57
	HOT SHOT DEBUT	12	GRATEFUL DEAD	Heartland, San Francisco, California, October 9th, 1990 / October 10th, 1990	1	
	12	13	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	117
	NEW	14	MELISSA ETHERIDGE	MLE/CONCORD	The Medicine Show	1
	RE	15	FIVE FINGER DEATH PUNCH	PROSPECT PARK	And Justice For None	25
	20	16	PS TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	Trench	28
	13	17	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	66
	18	18	IMAGINE DRAGONS	KIDINA KORNER/R/INTERSCOPE/AGA	Night Visions	230
	19	19	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	111
	17	20	GUNS N' ROSES	GEFFEN/UMI	Greatest Hits	107
	10	21	HOZIER	RUBYWORKS/COLUMBIA	Wasteland, Baby!	7
	NEW	22	BOB DYLAN	COLUMBIA/LEGACY	Blood On The Tracks: Test Pressing	1
	25	23	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	Blurryface	205
	21	24	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMI	Greatest Hits	72
	23	25	EAGLES	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	89

ROCK AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	2	1	#1 1 WK LO/HI	The Black Keys	7	
	1	2	READY TO LET GO	Cage The Elephant	12	
	3	3	HIGH HOPES	Panic! At The Disco	37	
	4	4	CHLORINE	twenty one pilots	12	
	5	5	TRAMPOLINE	SHAED	19	
	6	6	HAPPIER	Marshmello & Bastille	35	
	7	7	LONGSHOT	Catfish And The Bottlemen	14	
	9	8	BURY A FRIEND	Billie Eilish	9	
	10	9	BAD LIAR	Imagine Dragons	12	
	8	10	HARMONY HALL	Vampire Weekend	13	
	14	11	GLORIA	The Lumineers	3	
	13	12	HURT	Oliver Tree	15	
	15	13	RIGHT LEFT WRONG	Three Days Grace	20	
	11	14	A REASON TO FIGHT	Disturbed	14	
	16	15	CHANGE	The Revivalists	14	
	17	16	BELOVED	Mumford & Sons	7	
	18	17	HEROIN	Badflower	11	
	25	18	100 BAD DAYS	AJR	8	
	19	19	BE LEGENDARY	Pop Evil	18	
	22	20	MISSED CONNECTION	The Head And The Heart	5	
	23	21	MONSTERS	Shinedown	6	
	24	22	REMEMBER WHEN	Bad Wolves	7	
	20	23	THE DIRT (EST. 1981)	Motley Crue Feat. Machine Gun Kelly	7	
	26	24	STILL FEEL.	half alive	9	
	27	25	TOURNIQUET	Breaking Benjamin	9	



'Black' Packs A Punch

A cover of the **Kenny Wayne Shepherd Band's** "Blue on Black" — a six-week No. 1 on the Mainstream Rock chart in 1998 — by **Five Finger Death Punch** (above) soars back onto Hot Rock Songs at a new No. 2 high (FFDP's career best). The new rendition adds Shepherd, **Brantley Gilbert** and **Queen's Brian May**. The track, whose new version benefits the first-responder-assisting Gary Sinise Foundation, surged by 125% to 3.7 million U.S. streams and 3,609% to 33,000 sold in the tracking week, according to Nielsen Music. It becomes the band's record-extending 10th No. 1 on Hard Rock Digital Song Sales and launches at No. 2 on the all-genre Digital Song Sales chart and at No. 66 on the Billboard Hot 100, marking the band's first visit to the latter list since 2011. On Mainstream Rock, the track flies 31-15.

"Lo/Hi" by **The Black Keys** rises 2-1 on both Triple A and Rock Airplay (up 8% to 11.7 million audience impressions). The duo adds its fourth No. 1 on each chart after last topping Triple A with "Gotta Get Away" (November 2014) and Rock Airplay with "Fever" (May 2014). "Lo/Hi" concurrently pushes 4-3 on Alternative and 5-3 on Mainstream Rock. Meanwhile, **twenty one pilots'** "Chlorine" climbs 2-1 on Alternative, marking the twosome's fifth leader on the ranking and second from its latest LP, *Trench*, following "Jumpsuit" last summer. In between, "My Blood" reached No. 2 in December 2018.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING HOT ROCK SONGS, AND/OR SALES OR STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS RE-ENTRIES IF THEY WERE PREVIOUSLY ON THE CHART. TOP ROCK ALBUMS: SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED ALBUMS, OR ALBUMS RECEIVING HOT ROCK ALBUMS, AND/OR SALES OR STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. ALBUMS ARE RATED AS RE-ENTRIES IF THEY WERE PREVIOUSLY ON THE CHART. ROCK AIRPLAY: THE WEEK'S MOST POPULAR ROCK 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, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

R&B/Hip-Hop

April 27
2019
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 AG OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	1	7
3	3	2	WOW.	Post Malone	1	17
2	2	3	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	Post Malone & Swae Lee	1	26
4	4	4	PLEASE ME	Cardi B & Bruno Mars	1	9
5	6	5	MIDDLE CHILD	J. Cole	2	13
6	8	6	THOTIANA	Blueface	4	14
7	7	7	GOING BAD	Meek Mill Featuring Drake	2	20
8	5	8	BETTER	Khalid	5	31
16	9	9	TALK	Khalid	9	9
11	10	10	A LOT	21 Savage	5	17
17	11	11	RACKS IN THE MIDDLE	Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	11	3
HOT SHOT DEBUT		12	SANGUINE PARADISE	Lil Uzi Vert	12	1
10	12	13	MURDER ON MY MIND	YNW Melly	7	15
12	13	14	PURE WATER	Mustard & Migos	12	13
15	14	15	ENVY ME	Calboy	14	18
18	16	16	SG ACT UP	City Girls	16	8
14	15	17	LOOK BACK AT IT	A Boogie Wit da Hoodie	14	19
21	18	18	SWERVIN	A Boogie Wit da Hoodie Featuring 6ix9ine	16	17
13	17	19	MONEY	Cardi B	6	26
32	25	20	SUGE	DaBaby	20	5
25	26	21	CLOSE FRIENDS	Lil Baby	16	25
22	20	22	MIXED PERSONALITIES	YNW Melly Featuring Kanye West	19	13
24	24	23	WORTH IT	YK Osiris	23	9
19	23	24	ROBBERY	Juice WRLD	13	9
RE-ENTRY		2	CLOUT	Offset Featuring Cardi B	25	4
36	34	26	DG POP OUT	Polo G Featuring Lil Tjay	26	4
NEW		27	THAT'S A RACK	Lil Uzi Vert	27	1
28	30	28	GIRLS NEED LOVE	Summer Walker X Drake	16	8
27	27	29	SHOT CLOCK	Ella Mai	27	13
26	28	30	DOUBLE UP	Nipsey Hussle Feat. Belly & DOM KENNEDY	26	3
39	38	31	BIG OLE FREAK	Megan Thee Stallion	31	5
23	31	32	PUT A DATE ON IT	Yo Gotti Featuring Lil Baby	21	12
29	21	33	SATURDAY NIGHTS	Khalid & Kane Brown	21	15
34	35	34	FAUCET FAILURE	Ski Mask The Slump God	34	14
30	29	35	LAST TIME THAT I CHECC'D	Nipsey Hussle Feat. YG	29	3
35	40	36	PURE COCAINE	Lil Baby	20	20
50	39	37	VICTORY LAP	Nipsey Hussle Feat. Stacy Barthe	37	3
-	22	38	OUTTA MY HEAD	Khalid With John Mayer	22	2
NEW		39	WRONG	Luh Kel	39	1
RE-ENTRY		40	SHOTTA FLOW	NLE Choppa	40	2
33	37	41	DEDICATION	Nipsey Hussle Feat. Kendrick Lamar	33	3
37	41	42	WEST COAST	G-Eazy & Blueface	37	3
45	19	43	MY BAD	Khalid	19	6
43	43	44	HUSSLE & MOTIVATE	Nipsey Hussle	43	3
49	46	45	NIGHTS LIKE THIS	Kehlani Featuring Ty Dolla \$ign	31	14
38	45	46	I	Lil Skies	17	7
-	50	47	DIE YOUNG	Roddy Ricch	47	2
31	42	48	TWERK	City Girls Featuring Cardi B	14	15
-	44	49	GRINDIN ALL MY LIFE	Nipsey Hussle	44	2
40	49	50	CALLING MY SPIRIT	Kodak Black	14	20

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 2 WKS KHALID	RIGHT HAND/VEVA	Free Spirit	2	
HOT SHOT DEBUT		ANDERSON .PAAK	ATLANTIC/ATLANTIC	Ventura	1	
2	3	NIPSEY HUSSLE	ATLANTIC/ATLANTIC	Victory Lap	9	
NEW		BEYONCE	PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	1	
3	5	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Death Race For Love	6	
4	6	POST MALONE	REPUBLIC	beerbongs & bentleys	51	
5	7	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/IGA	Hoodie SZN	17	
6	8	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	42	
7	9	GG SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	18	
8	10	DABABY	SOUTHWEST/INTERSCOPE/IGA	Baby On Baby	7	
9	11	MEEK MILL	MAYBACK/ATLANTIC/IGA	Championships	20	
11	12	TRAVIS SCOTT	CTACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	37	
10	13	NAV	YOUNG STONER LIFE/300/IGA	Bad Habits	4	
12	14	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	48	
13	15	21 SAVAGE	SLAUGHTER GANG/EPIC	I Am > I Was	17	
14	16	CARDI B	THE KSR GROUP/ATLANTIC/IGA	Invasion Of Privacy	54	
15	17	GUNNA	YOUNG STONER LIFE/300/IGA	Drip Or Drown 2	8	
17	18	POST MALONE	REPUBLIC	Stoney	123	
18	19	LIL BABY & GUNNA	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/CAPITOL	Drip Harder	28	
20	20	XXXTENTACION	BAD VIBES FOREVER	?	57	
19	21	KHALID	RIGHT HAND/VEVA	American Teen	111	
16	22	RICH THE KID	RICH FOREVER/INTERSCOPE/IGA	The World Is Yours 2	4	
24	23	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	8	
22	24	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/IGA	Dying To Live	18	
21	25	YNW MELLY	YOUNG STONER LIFE/300/IGA	I Am You	10	



.Paak Posts First Top Five Album

Anderson .Paak (above) earns his first top five entry on Top R&B/Hip-Hop Albums as *Ventura* debuts at No. 2. The set earned 55,000 equivalent album units in the week ending April 18, according to Nielsen Music. The singer-rapper previously claimed chart entries with the No. 9-peaking *Malibu* in 2016 and last year's *Oxnard*, which crested at No. 6. *Ventura*'s arrival prompts two of its tracks to bow on Hot R&B Songs: "Make It Better" (featuring **Smookey Robinson**) at No. 19 and the **André 3000**-assisted "Come Home" at No. 25. The former also finds a warm reception on the Adult R&B airplay list (No. 24).

Meanwhile, **Beyoncé** returns to Top R&B/Hip-Hop Albums as *Homecoming: The Live Album* starts at No. 4. The set arrived April 17 in conjunction with a Netflix special that documented the diva's landmark 2018 Coachella performance. *Homecoming* earned 38,000 equivalent album units — notably, with only two days of activity in the tracking week. The 40-song collection includes two new studio tracks: a full-length version of "I Been On" and a cover of "Before I Let Go," by **Maze** featuring **Frankie Beverly**. The latter kicks off at No. 17 on R&B/Hip-Hop Digital Song Sales with 3,000 sold in the week ending April 18 and at No. 45 on R&B/Hip-Hop Airplay.

Plus, **Lil Uzi Vert** locks up his 29th and 30th career entries on Hot R&B/Hip-Hop Songs as "Sanguine Paradise" and "That's a Rack" begin at Nos. 12 and 27, respectively. "Paradise" claims the highest debut of the week on both R&B/Hip-Hop Streaming Songs (No. 6) and R&B/Hip-Hop Digital Song Sales (No. 12) with 21.9 million U.S. streams on the former list and 4,000 downloads on the latter. —Trevor Anderson

R&B/HIP-HOP DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
		PRODUCER (SONGWRITER)				
1	1	#1 3 WKS OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	7		
2	2	SUNFLOWER	Post Malone & Swae Lee	26		
3	3	WOW.	Post Malone	17		
6	4	PLEASE ME	Cardi B & Bruno Mars	9		
4	5	BETTER	Khalid	25		
8	6	TALK	Khalid	10		
7	7	RACKS IN THE MIDDLE	Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	3		
9	8	MIDDLE CHILD	J. Cole	13		
11	9	PURE WATER	Mustard & Migos	8		
12	10	GOING BAD	Meek Mill Feat. Drake	20		
13	11	THOTIANA	Blueface	11		
NEW		SANGUINE PARADISE	Lil Uzi Vert	1		
16	13	LAST TIME THAT I CHECC'D	Nipsey Hussle Feat. YG	3		
14	14	GRINDIN ALL MY LIFE	Nipsey Hussle	3		
17	15	BETTER NOW	Post Malone	51		
15	16	SICKO MODE	Travis Scott	37		
NEW		BEFORE I LET GO (HOMECOMING LIVE)	Beyoncé	1		
21	18	A LOT	21 Savage	11		
23	19	I LIKE IT	Cardi B, Bad Bunny & J Balvin	54		
24	20	LOOK BACK AT IT	A Boogie Wit da Hoodie	11		
22	21	MONEY	Cardi B	26		
25	22	WORTH IT	YK Osiris	5		
18	23	DOUBLE UP	Nipsey Hussle Feat. Belly & DOM KENNEDY	3		
10	24	SATURDAY NIGHTS	Khalid & Kane Brown	8		
RE		DRIP TOO HARD	Lil Baby & Gunna	27		

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales during the week. **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). **R&B/HIP-HOP DIGITAL SONG SALES:** The week's top-downloaded R&B/hip-hop songs, ranked by sales data as compiled by Nielsen Music. Statistics are electronically monitored 24 hours a day, 7 days a week. See charts.legends.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**

Latin

April 27
2019
billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 MIA		Bad Bunny Featuring Drake	1 28
2	2	2	CON CALMA		Daddy Yankee Featuring Snow	2 12
3	3	3	DG TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1 29
6	7	4	AG SECRETO		Anuel AA & Karol G	4 14
5	6	5	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	4 39
11	8	6	SG TE ROBARE		Nicky Jam X Ozuna	6 4
4	4	7	CALMA		Pedro Capo X Farruko	4 28
7	9	8	TE BOTE		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	1 52
10	11	9	HP		Maluma	9 7
8	10	10	BAILA BAILA BAILA		Ozuna	8 15
-	5	11	INMORTAL		Aventura	5 2
12	13	12	AULLANDO		Wisn & Yandel & Romeo Santos	12 8
21	17	13	ME GUSTA		Natti Natasha	13 11
22	16	14	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	14 12
15	15	15	A TRAVES DEL VASO		Banda Los Sebastianes	8 25
14	14	16	AMANECE		Anuel AA X Haze	11 18
32	12	17	UN AÑO		Sebastian Yatra & Reik	12 8
20	21	18	LA ROMANA		Bad Bunny Featuring El Alfa	16 17
19	23	19	CON ALTURA		ROSALIA, J. Balvin & El Guincho	19 3
18	19	20	ADICTIVA		Daddy Yankee & Anuel AA	10 23
17	22	21	VERTE IR		DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	17 3
29	27	22	CONTRA LA PARED		Sean Paul & J Balvin	22 5
24	25	23	SOLO DE MI		Bad Bunny	6 18
28	26	24	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	24 9
23	24	25	NI BIEN NI MAL		Bad Bunny	8 17
27	28	26	CARO		Bad Bunny	14 17
30	31	27	SI SE DA		Myke Towers x Farruko	23 7
26	29	28	POR QUE CAMBIASTE DE OPINION?		Calibre 50	19 15
39	34	29	NADA NUEVO		Christian Nodal	29 6
35	33	30	TE VI		Piso 21 & Micro TDH	30 10
33	36	31	SI ESTUVIESEMOS JUNTOS		Bad Bunny	24 15
37	39	32	DESCONOCIDOS		Mau y Ricky + Manuel Turizo + Camilo	31 12
38	44	33	DESPUES QUE TE PERDI		Jon Z/Enrique Iglesias	27 5
HOT SHOT DEBUT		34	MEDELLIN		Madonna & Maluma	34 1
42	43	35	REBOTA		Guaynaa	35 5
34	35	36	R.I.P.		Sofia Reyes X Rita Ora X Anitta	19 5
48	50	37	PA MI		Dalex x Rafa Pabon	37 3
40	48	38	SOLTERA		Lunay	38 6
36	38	39	ADAN Y EVA		Paulo Londra	25 16
-	37	40	LA DEMANDA		Romeo Santos & Raulin Rodriguez	37 2
46	47	41	ESCLAVO DE TUS BESOS		Manuel Turizo X Ozuna	41 5
NEW		42	PERFECTA		Banda Los Recoditos	42 1
-	30	43	CANALLA		Romeo Santos & El Chaval de La Bachata	30 2
-	42	44	SOLA		Manuel Turizo	17 13
RE-ENTRY		45	TODA		Alex Rose Featuring Rauw Alejandro	29 17
RE-ENTRY		46	200 MPH		Bad Bunny Featuring Diplo	21 16
-	40	47	PUNTO G		Karol G	40 2
RE-ENTRY		48	DEJALO		Nacho + Manuel Turizo	48 3
RE-ENTRY		49	CONTROLA		Brytiago & Anuel AA	28 6
13	20	50	LOST IN THE MIDDLE OF NOWHERE		Kane Brown & Becky G	13 3

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 BAD BUNNY		X 100PRE	17	
1	2	ROMEO SANTOS		Utopia	2	
3	3	OZUNA		Aura	34	
4	4	OZUNA		Odisea	86	
HOT SHOT DEBUT	5	SEBASTIAN YATRA		Fantasia	1	
5	6	ANUEL AA		Real Hasta La Muerte	40	
6	7	LUIS FONSI		Vida	11	
8	8	J BALVIN		Vibras	47	
7	9	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	146	
9	10	GG SELENA		Ones	181	
10	11	ROMEO SANTOS		Formula: Vol. 2	212	
17	12	CHRISTIAN NODAL		Me Deje Llevar	86	
12	13	NICKY JAM		Fenix	117	
15	14	MALUMA		F.A.M.E.	48	
13	15	WISN & YANDEL		Los Campeones del Pueblo / The Big Leagues	18	
14	16	ROMEO SANTOS		Golden	91	
NEW	17	MIKY WOODZ		EL OG WEEK	1	
19	18	SHAKIRA		El Dorado	99	
20	19	T3R ELEMENTO		The Green Trip	22	
25	20	PS MARCO ANTONIO SOLIS		40 Años	114	
18	21	NATTI NATASHA		iluminATTI	9	
22	22	DANNY OCEAN		54+1	4	
23	23	SEBASTIAN YATRA		Mantra	48	
21	24	MANA		Exiliados Es La Bahía: Lo Mejor de Mana	139	
28	25	T3R ELEMENTO		Underground	76	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 CON CALMA		Daddy Yankee Feat. Snow	12	
4	2	ME GUSTA		Natti Natasha	14	
3	3	MIA		Bad Bunny Feat. Drake	27	
1	4	UN AÑO		Sebastian Yatra & Reik	9	
11	5	GG SECRETO		Anuel AA & Karol G	11	
5	6	CALMA		Pedro Capo X Farruko	26	
8	7	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	31	
10	8	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	14	
12	9	BAILA BAILA BAILA		Ozuna	10	
7	10	POR QUE CAMBIASTE DE OPINION?		Calibre 50	16	
16	11	TE ROBARE		Nicky Jam X Ozuna	4	
19	12	INMORTAL		Aventura	3	
13	13	NADA NUEVO		Christian Nodal	7	
14	14	AEROLINEA CARRILLO		T3r Elemento Feat. Gerardo Ortiz	11	
15	15	NUNCA ES SUFICIENTE		Los Angeles Azules Feat. Natalia Lafourcade	23	
18	16	CARINO A MEDIAS		Conjunto Primavera	12	
21	17	ENCANTADORA		El Fantasma	3	
20	18	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	6	
28	19	HP		Maluma	5	
27	20	DESPUES QUE TE PERDI		Jon Z/Enrique Iglesias	6	
24	21	DEJALO		Nacho + Manuel Turizo	9	
26	22	NADIE		Farruko	7	
17	23	CON TODO INCLUIDO		La Adictiva Banda San Jose de Mesillas	16	
9	24	REGGAETON		J Balvin	16	
32	25	CONTRA LA PARED		Sean Paul & J Balvin	4	



Madonna & Maluma Debut

Madonna and Maluma's team-up on the Spanish-/English-language track "Medellin" debuts at No. 34 on Hot Latin Songs. It's Madonna's fourth visit to the chart, while Maluma clocks his 28th hit. Released April 17, the track bows with two days of sales/streaming activity and five days of airplay. The song, a preview of Madonna's *Madame X* album (due June 14), opens with 5,000 downloads sold in the week ending April 18, according to Nielsen Music, and earns the artist's first No. 1 on Latin Digital Song Sales. Madonna was last on Hot Latin Songs in 2009, when the list was still a purely airplay-based tally. That October, she reached No. 35 with the English-language track "Celebration."

On the Latin Pop Albums chart, **Sebastián Yatra** logs his second No. 1 as his sophomore set, *Fantasia*, debuts at the summit. Yatra scored his first chart leader less than a year ago when his debut album, *Mantra*, opened at No. 1 in June 2018. *Fantasia* launches with 5,000 equivalent album units earned in the week ending April 18. Out of those, a little over 3,000 were album sales. *Fantasia* concurrently debuts at No. 5 on Top Latin Albums.

Elsewhere, Latin trap artist **Miky Woodz** notches his third consecutive top 10 on Latin Rhythm Albums (and all in under a year) as *El OG Week* opens at No. 9 with 2,000 equivalent album units.

—Pamela Bustios

COURTESY OF INTERSCOPE RECORDS

HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, ranked by 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 Chart Legend on billboard.com/biz for complete rules and explanations. © 2019, Promethics Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

Christian/Gospel

April 27
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 29 WKS YOU SAY	LINGRAM, P. MABURY (L. DANGLE, L. LINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	1 41
2	2	2	GOD ONLY KNOWS	for KING & COUNTRY TEDD L. MANDLES, S. MOSELEY FOR KING & COUNTRY (L. SMALLBONE, J. SMALLBONE, L. HENDRICKS, D. J. STANHOPE)	for KING & COUNTRY CURB-WORD	2 34
10	6	3	RESURRECTING	Elevation Worship S. FURTECK, M. BOON, A. ROBERTSON, E. BROWN, M. BOON, S. FURTECK, K. HILL, M. TALLEY	Elevation Worship ELEVATION WORSHIP/CAPITOL CMG	3 37
14	11	4	HAVEN'T SEEN IT YET	Danny Gokey C. WELCH, G. WORTH (D. GOKEY, J. WELCH, G. WORTH, E. HULSE)	Danny Gokey SPARROW/CAPITOL CMG	4 14
5	3	5	LOOK UP CHILD	Lauren Daigle LINGRAM, P. MABURY (L. DANGLE, L. LINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	3 34
6	5	6	MAYBE IT'S OK	We Are Messengers D. MULLIGAN, J. L. SMITH, B. FOWLER (D. MULLIGAN, J. L. SMITH, B. FOWLER)	We Are Messengers CURB-WORD	5 23
4	8	7	ONLY JESUS	Casting Crowns M. A. MILLER (M. HALL, M. WEST, B. HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	3 36
7	9	8	BEST NEWS EVER	MercyMe D. GARCIA, B. GUYER, B. MILLAR, G. M. SCHUCHTER, M. COCHRAN, P. SHAFER, B. GRULLS, J. O'LEARY, D. A. GARDA, B. GUYER	MercyMe FAIR TRADE	4 27
12	12	9	BUILD MY LIFE	Pat Barrett E. GOSHEN, D. O'CONNOR, S. P. BARRETT, B. FOWLER, M. L. DRENNAN, K. P. J. MARTIN	Pat Barrett BOWEN & BOWEN/SPARROW/CAPITOL CMG	9 16
8	7	10	STAND IN YOUR LOVE	Josh Baldwin E. CASH (J. BALDWIN, E. HULSE, J. SPRINGER, M. HARRIS)	Josh Baldwin BETHEL	7 36
11	13	11	SCARS	I AM THEY S. MOSELEY, M. O'CONNOR (M. ARMSTRONG, E. HULSE, J. MCCOY, L. M. HEIN)	I AM THEY ESSENTIAL/PLG	11 14
13	14	12	RAISE A HALLELUJAH	Bethel Music, Jonathan David Helsler & Melissa Helsler E. CASH (J. D. HELSLER, M. HELSLER, M. S. AGGOS, L. STEVENS)	Bethel Music, Jonathan David Helsler & Melissa Helsler BETHEL	12 15
15	15	13	CHURCH (TAKE ME BACK)	Cochren & Co. B. FOWLER (M. COCHRAN, B. FOWLER, M. GOSPER)	Cochren & Co. GOTELE	13 12
16	16	14	IS HE WORTHY?	Chris Tomlin E. CASH (A. PETERSON, B. SHIVE)	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	14 7
17	17	15	GREATNESS OF OUR GOD	newsboys P. FURTER, G. D. J. NEAN (C. WELCH, G. WORTH, B. FOWLER, E. HULSE)	newsboys FAIR TRADE	15 12
20	20	16	ALIVE	Big Daddy Weave J. REDMON (L. LINGRAM, J. L. SMITH, J. WILLIAMS)	Big Daddy Weave CURB-WORD	16 9
18	19	17	TILL I FOUND YOU	Phil Wickham R. D. JACKSON, R. JACKSON, N. BALACHANDRAN (T. RYAN, P. WICKHAM)	Phil Wickham FAIR TRADE	17 26
19	18	18	WELL DONE	The Afters J. L. SMITH (J. HAVENS, M. FUQUA, L. LINGRAM)	The Afters FAIR TRADE	14 26
21	23	19	PRIZE WORTH FIGHTING FOR	Jamie Kimmitt J. SOJKA (K. JIMMETT, J. FARRIELLO)	Jamie Kimmitt REUNION/PLG	19 11
22	21	20	WITH LIFTED HANDS	Ryan Stevenson R. STEVENSON, J. STEVENS (B. FOWLER, L. STEVENS)	Ryan Stevenson GOTELE	20 9
24	24	21	SYMPHONY	Switch Featuring Dillon Chase S. BROWN, J. BROWN, M. WELLS, D. ANANDA (R. STEVENS, J. STEVENS, D. ANANDA, J. STEVENS, S. BROWN, J. BROWN, M. WELLS, D. ANANDA)	Switch Featuring Dillon Chase BROWN	21 11
-	22	22	WITH YOU (PARADOXOLOGY)	Elevation Worship A. ROBERTSON (S. FURTECK, J. C. BROWNE, T. HAMMER)	Elevation Worship ELEVATION WORSHIP	22 2
25	25	23	WHOLE HEART (HOLD ME NOW)	Hillsong UNITED M. G. CHISLET, T. HOUSTON (T. HOUSTON, A. KING)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	22 14
NEW	24	24	HALLELUJAH HERE BELOW	Elevation Worship Feat. Steffany Gretzinger A. ROBERTSON (S. FURTECK, J. C. BROWN)	Elevation Worship Feat. Steffany Gretzinger ELEVATION WORSHIP	24 1
26	26	25	ANOTHER IN THE FIRE	Hillsong UNITED M. G. CHISLET, T. HOUSTON (C. DAVENPORT, T. HOUSTON)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	20 5

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 17 WKS LOVE THEORY	Kirk Franklin K. FRANKLIN, J. S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RECORDS/INSPIRATION/PLG	1 12
2	2	2	WON'T HE DO IT	Koryn Hawthorne M. R. REDDICK, WOODS (M. R. REDDICK, WOODS, R. SHELTON, L. HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1 84
3	3	3	VICTORY	Fred Jerkins Featuring Last Call F. JERKINS (L. T. WASTWOOD (T. WASTWOOD, A. L. JONES, F. JERKINS III)	Fred Jerkins Featuring Last Call GARRI, HILL GOSPEL	3 25
5	4	4	FOREVER	Jason Nelson D. T. SOREY (J. NELSON, D. T. SOREY, J. NELSON)	Jason Nelson RCA INSPIRATION/PLG	2 38
4	5	5	IT'S YOURS	Jekalyn Carr J. CARR (J. CARR)	Jekalyn Carr LUR/JEAL	3 31
8	6	6	MY GOD	Nashville Life Music Featuring Mr. Talkbox D. HILL, A. LOVE III (D. HILL)	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	6 16
7	14	7	DELIVER ME (THIS IS MY EXODUS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson D. LAWRENCE (D. LAWRENCE, J. L. STONER, E. S. M. LEWIS, R. WOODRIDGE, D. DAVIS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson RCA INSPIRATION/PLG	7 15
15	10	8	OPEN THE FLOODGATES	Demetrius West & Jesus Promoters Feat. Karen Hoskins J. THOMAS (J. D. WEST (D. WASHINGTON, J. D. WEST, J. THOMAS III)	Demetrius West & Jesus Promoters Feat. Karen Hoskins BLACKSMOKE	8 21
11	19	9	UNSTOPPABLE	Koryn Hawthorne K. HAWTHORNE, D. REESE (M. R. REDDICK, WOODS, A. WILEY, R. D. REESE)	Koryn Hawthorne RCA INSPIRATION/PLG	9 14
9	9	10	POUR YOUR OIL	Joshua Rogers J. B. HOSKINS (L. B. HOSKINS, M. MCFARLIN, J. BELLE)	Joshua Rogers MIXED BAG	8 27
16	12	11	YOU'RE DOING IT ALL AGAIN	Todd Dulaney Feat. Nicole Harris D. J. KIMBROUGH, T. DULANEY (T. DULANEY, N. J. HARRIS)	Todd Dulaney Feat. Nicole Harris EONE	11 5
14	15	12	EVERYTHING WILL BE ALRIGHT	Isalah Templeton J. TYSON (S. NORFOL)	Isalah Templeton TREMILES	11 10
13	13	13	THIS IS A MOVE	Tasha Cobbs Leonard K. LEONARD, JR. (M. COBBS LEONARD, B. LAKE, T. BROWN, N. MOORE)	Tasha Cobbs Leonard MOTOWN GOSPEL	4 12
21	22	14	IF GOD / NOTHING BUT THE BLOOD	Casey J J. JOHNS TRAXX (C. J. HOBBS, J. WEBB JR., N. J. SIMS)	Casey J CASEY J/INTEGRITY/TYSCOT	14 3
12	8	15	POTTER	Tamela Mann M. BUTLER (S. GREENE)	Tamela Mann TILLYMANN	8 22
RE-ENTRY	16	16	SETTLE HERE	William Murphy K. LEONARD, JR., T. COBBS LEONARD (W. MURPHY III)	William Murphy RCA INSPIRATION/PLG	16 5
NEW	17	17	I AM	James Fortune Featuring Deborah Carolina A. LEWIS (D. CARDINA, L. FORTUNE, A. LEWIS)	James Fortune Featuring Deborah Carolina FIYA WORLD/EONE	17 1
-	20	18	MAKE ROOM	Jonathan McReynolds J. MCREYNOLDS, L. H. MAN (J. MCREYNOLDS)	Jonathan McReynolds EONE	18 7
18	23	19	GOOD LOVE	David & Tamela Mann L. HILL (L. BETHA, N. HUNES, L. HILL)	David & Tamela Mann TILLYMANN	14 21
20	21	20	TELL ME WHERE IT HURTS	Fred Hammond F. HAMMOND, L. DAWKINS (S. HAMMOND)	Fred Hammond F. HAMMOND/HERITAGE/FACE TO FACE PRODUCTIONS	20 4
-	17	21	YOU KNOW MY NAME (LIVE)	Tasha Cobbs Leonard K. LEONARD, JR., T. COBBS LEONARD (N. COBBS LEONARD, B. BROWN)	Tasha Cobbs Leonard MOTOWN GOSPEL	2 16
19	16	22	LAUGHTER (JUST LIKE A MEDICINE)	BeBe Winans B. WINANS (B. WINANS)	BeBe Winans REGIMEN/MALACO	16 15
17	11	23	OPEN YOUR MOUTH AND SAY SOMETHING	Brent Jones PROFESSOR J., ROBERTSON, E. BROWN, B. JONES (B. JONES)	Brent Jones JOH	11 19
23	24	24	WAITING	Jermaine Dolly J. DOLLY (DOLLY)	Jermaine Dolly BY ANY MEANS NECESSARY	23 3
22	25	25	TRY	Keyondra Lockett J. WILLIAMS (K. LOCKETT, J. WILLIAMS)	Keyondra Lockett BELLA DAWN	22 5

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 30 WKS LAUREN DAIGLE	Look Up Child	32		
HOT SPOT DEBUT	2	DANNY GOKEY	Haven't Seen It Yet	1		
2	3	LAUREN DAIGLE	How Can It Be	211		
NEW	4	ELEVATION WORSHIP	Paradoxology	1		
3	5	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	60		
4	6	FOR KING & COUNTRY	Burn The Ships	28		
9	7	CASTING CROWNS	Only Jesus	22		
6	8	ZACH WILLIAMS	Chain Breaker	121		
7	9	MERCYME	Lifer	107		
5	10	TOBYMAC	The Elements	27		
10	11	ELEVATION WORSHIP	Here As In Heaven	167		
14	12	BETHEL MUSIC	Victory: Recorded Live	12		
11	13	NF	Therapy Session	156		
13	14	CROWDER	I Know A Ghost	23		
12	15	HILLSONG WORSHIP	There Is More	54		
15	16	JOSH TURNER	I Serve A Savior	25		
40	17	GG FRANCESCO BATTISTELLI	Own It	14		
16	18	TAUREN WELLS	Hills And Valleys	91		
18	19	SKILLET	Awake	257		
17	20	ALAN JACKSON	Precious Memories Collection	96		
19	21	NF	Mansion	195		
21	22	HILLSONG UNITED	Wonder	97		
20	23	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	188		
26	24	CHRIS TOMLIN	Holy Roar	25		
23	25	SKILLET	Unleashed	141		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 17 WKS KIRK FRANKLIN	The Essential Kirk Franklin	168		
2	2	TASHA COBBS LEONARD	Heart. Passion. Pursuit	86		
7	3	ARETHA FRANKLIN	Gospel Greats	54		
9	4	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	196		
8	5	TORI KELLY	Hiding Place	31		
5	6	KORYN HAWTHORNE	Unstoppable	40		
RE	8	TODD DULANEY	To Africa With Love	3		
6	9	VARIOUS ARTISTS	WOW Gospel 2019	13		
19	10	GG ARETHA FRANKLIN	Amazing Grace: The Complete Recordings	15		
11	11	TASHA COBBS	Grace (EP)	265		
13	12	TRAVIS GREENE	The Hill	181		
4	13	JONATHAN MCREYNOLDS	Make Room	58		
12	14	TASHA COBBS LEONARD	Heart. Passion. Pursuit	24		
RE	15	KELONTAE GAVIN	The Higher Experience	12		
14	16	TASHA COBBS	One Place: Live	190		
RE	17	TODD DULANEY	Your Great Name	54		
15	18	TAMELA MANN	Best Days	267		
10	19	FRED HAMMOND	The Best Of Fred Hammond	40		
17	20	KIRK FRANKLIN	Hello Fear	138		
16	21	TAMELA MANN	One Way	135		
21	22	DONNIE MCLURKIN	The Journey (Live)	78		
22	23	YOLANDA ADAMS	The Best Of Me	106		
23	24	KIRK FRANKLIN	Losing My Religion	161		
25	25	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen	11		



Evolution Of 'Theory'

"Love Theory" by Kirk Franklin (above) ascends 2-1 on Gospel Airplay to become his record-tying sixth leader on the list, matching Tamela Mann. James Fortune & FIYA follow with five. "Theory" marks Franklin's first trip to the chart's summit since July 2017, when "My World Needs You" (featuring Mann, Sarah Reeves and Tasha Cobbs) led for two weeks.

"I'm so grateful to share the songs that God has given me," says Franklin. "To see them still connect with old and new fans alike is truly humbling."

On the airplay-, streaming- and sales-powered Hot Gospel Songs chart, where in February "Theory" became Franklin's record-padding seventh No. 1 (and second to start at the pinnacle), the track reigns for a 12th week; it leads Gospel Digital Song Sales for a ninth frame, with 1,000 sold in the latest tracking week. "Theory" is the first single from Franklin's 13th studio album, *Long Live Love*, due May 31.

Danny Gokey's *Haven't Seen It Yet* arrives at No. 2 on Top Christian Albums, earning 10,000 equivalent album units (9,000 in traditional album sales), according to Nielsen Music. Gokey adds his fourth top 10, a sum that includes two No. 1s. His last LP, *Rise*, debuted atop the tally in February 2017. The third-place finalist on the 2009 season of *American Idol* initially led with his first full-length in the genre, *Hope in Front of Me*, which bowed at the summit in July 2014.

—Jim Asker

Dance/Electronic

April 27
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 HAPPIER	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALwerks/CAPTOL	1	35
2	2	2	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE	2	25
3	3	3	AG HERE WITH ME	Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/ASTRALwerks/CAPTOL	3	6
4	4	4	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds Of Summer DISRUPTOR/COLUMBIA	4	11
5	5	5	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DISRUPTOR/INTERSCOPE	2	29
-	8	6	DG SG SOS	Avicii Featuring Aloe Blacc MUSIC/INTERSCOPE	6	2
6	6	7	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini DISRUPTOR/COLUMBIA	4	31
9	9	8	ON MY WAY	Alan Walker, Sabrina Carpenter & Farruko MER MUSIC/IRCA	8	4
7	7	9	365	Zedd & Katy Perry CAPITOL/INTERSCOPE	7	10
11	11	10	SO CLOSE	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts TUMOR/REPUBLIC	10	24
8	10	11	GIANT	Calvin Harris & Rag'n'Bone Man COLUMBIA	8	14
10	12	12	LOST IN THE FIRE	Gesafelstein & The Weeknd COLUMBIA	3	15
15	13	13	LILY	Alan Walker, K-391 & Emelie Hollow MER MUSIC/IRCA	12	11
13	16	14	HOPE	The Chainsmokers Featuring Winona Oak DISRUPTOR/COLUMBIA	7	18
14	21	15	THINK ABOUT YOU	Kygo Feat. Valerie Broussard KYGO AS/ULTRA/IRCA	10	9
39	24	16	PIECE OF YOUR HEART	Meduza Feat. GOODBOYS ASPIRANCY/SONICWALL	16	4
17	14	17	CRAB RAVE	Noisestorm MONSTERCAT	14	22
19	19	18	BONES	Galantis Featuring OneRepublic DISRUPTOR/COLUMBIA	17	11
22	20	19	NOBODY	Martin Jensen & James Arthur DISRUPTOR/COLUMBIA	19	5
36	23	20	WHAT I LIKE ABOUT YOU	Jonas Blue Feat. Theresa Rex POSITIVE/ASTRALwerks/KYGO/CAPTOL	16	4
16	22	21	NO SLEEP	Martin Garrix Featuring Bonn STMPD/RCA/SONICWALL	12	8
28	27	22	YOU'RE SORRY	Todd Edwards DEFECTED	22	6
25	25	23	UCLA	RL Grime Featuring 24hrs WEIGHT	23	21
RE-ENTRY	24	24	POWER	Marshmello JOYTIME COLLECTIVE	24	2
21	18	25	I FOUND YOU	benny blanco & Calvin Harris FRIENDS KEEP SECRETS/INTERSCOPE	9	24
26	31	26	ALL DAY AND NIGHT	Jax Jones, Martin Solveig & Madison Beer POLYDOR/INTERSCOPE	26	3
24	26	27	MILE HIGH	James Blake Feat. Metro Boomin & Travis Scott POLYDOR/REPUBLIC	10	13
33	29	28	BASSA SABABA	Netta TEDDY/BMG/S-Curve	28	6
41	35	29	FIRE IN MY SOUL	Oliver Heldens Feat. Shungudzo KANGAROO/IRCA	29	6
43	36	30	FIRED UP	Jade Starling TUMOR/REPUBLIC	30	4
23	28	31	MAMA	Clean Bandit Featuring Ellie Goulding BIG BEAT/ATLANTIC	19	15
-	15	32	MISTAKEN	Martin Garrix, Matisse & Sadko Feat. Alex Aris STMPD/RCA/SONICWALL	15	2
32	34	33	BETTER WHEN YOU'RE GONE	David Guetta, Brooks & Loote WHAT A MUSIC/SONICWALL/IRCA	25	10
45	38	34	FAVORITE SOUND	Audien & Echosmith CRANBERRY/RED	34	5
48	42	35	PUT YOUR PHONE DOWN (LOW)	Jack Back WHAT A MUSIC/DEFECTED	35	3
30	37	36	CHECK THIS OUT	Marshmello JOYTIME COLLECTIVE	10	13
40	40	37	SPEECHLESS	Robin Schulz Feat. Erika Sirola SONICWALL/IRCA	31	12
38	43	38	GAM GAM	DJs From Mars TQ/RAIDIAL	21	9
37	39	39	DON'T KILL MY HIGH	Lost Kings Feat. Wiz Khalifa & Social House DISRUPTOR/SONICWALL/IRCA	21	14
47	44	40	SAVE ME TONIGHT	ARTY ARMADA	26	11
HOT SHOT DEBUT	41	41	YOU'RE MY LIFE	Low Steppa DEFECTED	41	1
NEW	42	42	BACK TO LIFE	Hilary Roberts RED SONGS/RED	42	1
-	17	43	I'M NOT ALONE 2019	Calvin Harris COLUMBIA	17	2
46	45	44	FLASHBACKS	Marshmello JOYTIME COLLECTIVE	32	9
44	46	45	CATCHY SONG	Dillon Francis Feat. T-Pain & That Girl Lay Lay WATERTOWER	19	10
31	32	46	TREAT YOU BETTER	RUFUS DU SOL ROSE AVENUE/REPRISE/WARNER BROS.	28	18
NEW	4	4	CONCRETE HEART	VASSY RMV	47	1
27	50	48	HOLD YOU TIGHT	Diplo MAD DECENT	27	3
35	41	49	IGNITE	K-391 Feat. Alan Walker, Julie Bergan & Seungri MER MUSIC/IRCA	28	4
-	49	50	I'M NOT DEFEATED	Fiorious GLITTERBOX/DEFECTED	49	2

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 MARSHMELLO	Marshmello: Fortnite Extended Set JOYTIME COLLECTIVE	11		
NEW	2	PRINCE	His Majesty's Pop Life / The Purple Mix Club Paisley Park/Warner Bros.	1		
NEW	3	THE CHEMICAL BROTHERS	No Geography VIRGIN/ASTRALwerks	1		
3	4	LADY GAGA	The Fame STREAMLINE/RONLIVE/CHERRYTREE/INTERSCOPE/IRCA	266		
4	5	THE CHAINSMOKERS	Sick Boy DISRUPTOR/COLUMBIA	52		
RE	6	GORILLAZ	The Fall PARLOPHONE/WARNER BROS.	19		
5	7	THE CHAINSMOKERS	Collage (EP) DISRUPTOR/COLUMBIA	128		
6	8	THE CHAINSMOKERS	Memories...Do Not Open DISRUPTOR/COLUMBIA	106		
7	9	CLEAN BANDIT	What Is Love? BIG BEAT/ATLANTIC/AG	20		
8	10	ALAN WALKER	Different World MER MUSIC/IRCA	18		
9	11	ODESZA	A Moment Apart FOREIGN FAMILY COLLECTIVE/COUNTER	84		
10	12	CALVIN HARRIS	Funk Wav Bounces Vol. 1 COLUMBIA	94		
14	13	GORILLAZ	Demon Days PARLOPHONE/WARNER BROS.	221		
15	14	AVICII	True PRIMO/ISLAND	131		
NEW	15	ROBYN	Body Talk KONICHIWA/ISLAND/INTERSCOPE/UMI	1		
RE	16	JONAS BLUE	Blue POSITIVE/ASTRALwerks	22		
18	17	ODESZA	In Return FOREIGN FAMILY COLLECTIVE/COUNTER	195		
17	18	DAVID GUETTA	Nothing But The Beat WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	222		
16	19	KYGO	Kids In Love KYGO AS/ULTRA	76		
19	20	ALINA BARAZ & GALIMATIAs	Urban Flora ULTRA/MOJAVE - J&P	195		
21	21	DJ SNAKE	Encore DJ SNAKE/INTERSCOPE/IRCA	140		
23	22	LADY GAGA	Born This Way STREAMLINE/RONLIVE/INTERSCOPE/IRCA	166		
12	23	MAJOR LAZER	Major Lazer Essentials MAD DECENT	26		
22	24	GRYFFIN	Gravity, Pt. 1 (EP) DARKROOM/GEFFEN/IRCA	17		
25	25	DAFT PUNK	Random Access Memories DAFT LIFE/COLUMBIA	190		

DANCE/ELECTRONIC STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	1	#1 HAPPIER	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALwerks/CAPTOL	35		
NEW	2	SOS	Avicii Feat. Aloe Blacc MUSIC/INTERSCOPE	1		
2	3	HERE WITH ME	Marshmello Feat. CHVRCHES JOYTIME COLLECTIVE/ASTRALwerks/CAPTOL	6		
3	4	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DISRUPTOR/INTERSCOPE	29		
4	5	FADED	Alan Walker NOCOPYRIGHTSOUNDS/MER MUSIC/ULTRA/IRCA	161		
6	6	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds Of Summer DISRUPTOR/COLUMBIA	10		
5	7	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE	25		
7	8	THE MIDDLE	Zedd, Maren Morris & Grey INTERSCOPE	64		
8	9	CLOSER	The Chainsmokers Feat. Halsey DISRUPTOR/COLUMBIA	142		
12	10	SAY MY NAME	David Guetta, Bebe Rexha & J Balvin WHAT A MUSIC/PARLOPHONE/ATLANTIC	12		
10	11	SILENCE	Marshmello Feat. Khalid JOYTIME COLLECTIVE/IRCA	88		
11	11	DON'T LET ME DOWN	The Chainsmokers Feat. Daya DISRUPTOR/COLUMBIA	167		
13	13	ALONE	Marshmello MONSTERWAT	150		
14	14	Y.M.C.A.	Village People CASABLANCA/TIME	22		
15	15	SHOOTING STARS	Bag Raiders BANG GANG 125/MODULAR/INTERSCOPE	41		
9	16	SOMETHING JUST LIKE THIS	The Chainsmokers & Cldplay DISRUPTOR/COLUMBIA	113		
16	17	STAY	Zedd & Alessia Cara DEF JAM/INTERSCOPE	109		
18	18	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini DISRUPTOR/COLUMBIA	30		
17	19	STAYIN' ALIVE	Bee Gees RSO	48		
19	20	WOLVES	Selena Gomez X Marshmello INTERSCOPE	77		
21	21	TURN DOWN FOR WHAT	DJ Snake & Lil Jon COLUMBIA	81		
20	22	BODY	Loud Luxury Feat. Brando ARMADA	44		
RE	23	POKER FACE	Lady Gaga STREAMLINE/RONLIVE/CHERRYTREE/INTERSCOPE	3		
RE	24	PARTY ROCK ANTHEM	LMFAO Feat. Lauren Bennett & GoonRock PARTY ROCK/WILL JAY/CHERRY TREE/INTERSCOPE	69		
NEW	25	ON MY WAY	Alan Walker, Sabrina Carpenter & Farruko MER MUSIC/IRCA	1		



Avicii, Prince Back On The Charts

Over a year after his death, Avicii (above) scales a host of dance/electronic charts with "SOS" (featuring Aloe Blacc). After its first full week of tracking, the collaboration debuts at No. 2 on Dance/Electronic Streaming Songs with 10.5 million U.S. streams, according to Nielsen Music. It's Avicii's first top 10 debut and highest peak since "Hey Brother" reached No. 2 in 2014. "SOS" also improves on Hot Dance/Electronic Songs (8-6), Dance/Electronic Digital Song Sales (5-3; 6,000 sold) and Dance/Mix Show Airplay (32-9), where Avicii adds his 11th top 10.

On Top Dance/Electronic Albums, Prince, who died in 2016, posts his first appearance, debuting at No. 2 with *His Majesty's Pop Life/The Purple Mix Club*. The Record Store Day exclusive, a replica of a 1985 Japanese limited-edition release containing remixes of "Little Red Corvette," "Let's Go Crazy" and other songs, earned 6,000 equivalent album units entirely from traditional sales, also giving Prince his first No. 1 on Dance/Electronic Album Sales. Additionally on Top Dance/Electronic Albums, The Chemical Brothers bow at No. 3 with *No Geography* (5,000 units). It's the heritage act's eighth top 10 and first appearance since *Born in the Echoes* (No. 2, August 2015). On Dance Club Songs, Todd Edwards elevates 2-1 with "You're Sorry," his first solo leader. Remixed by Earsling (Edwards and British producer Jay Robinson), among others, the song marks Edwards' second total turn at the top, following his feature on Daft Punk's "Face to Face" in March 2004.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as chart eligible if they are new releases or have been on the chart for at least one week. **TOP DANCE/ELECTRONIC ALBUMS:** The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multiplatform consumption (including traditional album sales, track equivalent album units, and streaming as a percent of total album sales). **DANCE/ELECTRONIC STREAMING SONGS:** The week's top streamed dance/electronic songs and on-demand music services as compiled by Nielsen Music; see charts.legends@billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

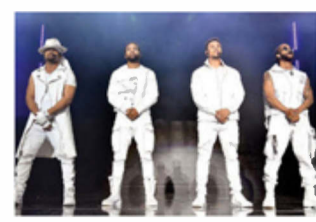
DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 YOU'RE SORRY DEFECTED	Todd Edwards	10
4	2	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	7
3	3	BASSA SABABA TEDY/BMG/S-CURVE	Netta	10
6	4	GG FIRE IN MY SOUL KANGAROO TRACKS/RCA	Oliver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

BOXSCORE

April 27
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.
 Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$2,513,614 \$149.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK APRIL 12	18,665 SELLOUT	MSG LIVE
2	\$2,425,805 \$225/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES ENTERPRISE CENTER, ST. LOUIS, MO. MARCH 28	17,351 SELLOUT	LIVE NATION
3	\$2,369,993 \$139/\$15	ERIC CHURCH AMERICAN AIRLINES CENTER, DALLAS, TEXAS APRIL 12-13	27,776, TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/ AEG PRESENTS
4	\$2,360,953 \$399/\$129	JUSTIN TIMBERLAKE, FRANCESCO YATES MOHEGAN SUN ARENA, UNCASVILLE, CONN. APRIL 12-13	16,403 TWO SHOWS TWO SELLOUTS	LIVE NATION
5	\$2,338,406 \$139/\$23	ERIC CHURCH ROCKET MORTGAGE FIELDHOUSE, CLEVELAND, OHIO APRIL 19-20	29,564, TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/ AEG PRESENTS
6	\$2,272,579 \$225/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES KEYBANK CENTER, BUFFALO, N.Y. APRIL 6	17,544 SELLOUT	LIVE NATION
7	\$2,163,467 \$169.50/\$109.50/\$79.50 /\$62.50/\$49.50	B2K, CHINGY, BOBBY V, LLOYD, YING YANG TWINS, PRETTY RICKY, MARIO THE FORUM, INGLEWOOD, CALIF. APRIL 13-14	23,567, 26,950 TWO SHOWS ONE SELLOUT	G-SQUARED EVENTS
8	\$2,060,658 \$225/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND. APRIL 2	14,255 SELLOUT	LIVE NATION
9	\$1,996,116 \$250/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES WELLS FARGO CENTER, PHILADELPHIA, PA. APRIL 9	16,125 SELLOUT	LIVE NATION
10	\$1,743,696 \$225/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES NATIONWIDE ARENA, COLUMBUS, OHIO MARCH 31	15,430 SELLOUT	LIVE NATION
11	\$1,736,702 \$250/\$125	KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY THE ANTHEM, WASHINGTON, D.C. APRIL 18-19	12,068, TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/ AEG PRESENTS
12	\$1,689,672 \$225/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES VAN ANDEL ARENA, GRAND RAPIDS, MICH. APRIL 4	11,054 SELLOUT	LIVE NATION
13	\$1,675,565 \$257.50/\$116.50/\$52.50	B2K, CHINGY, BOBBY V, LLOYD, YING YANG TWINS, PRETTY RICKY, MARIO STATE FARM ARENA, ATLANTA, GA. APRIL 4-5	19,241, TWO SHOWS TWO SELLOUTS	G-SQUARED EVENTS
14	\$1,440,460 (\$1,923,539 CANADIAN) \$98.53	ARIANA GRANDE BELL CENTRE, MONTREAL, QUEBEC APRIL 1	14,620 15,643	EVENKO, LIVE NATION
15	\$1,336,647 \$227.50/\$182.50/\$157.45 /\$87.45/\$47.45	PINK STAPLES CENTER, LOS ANGELES APRIL 15	13,699 SELLOUT	LIVE NATION
16	\$1,324,454 \$1,000/\$99.50	KISS STATE FARM ARENA, ATLANTA, GA. APRIL 7	6,945 SELLOUT	LIVE NATION
17	\$1,183,457 \$459.50/\$45.50	B2K, MARIO, PRETTY RICKY, LLOYD, BOBBY V, YING YANG TWINS, CHINGY ORACLE ARENA, OAKLAND, CALIF. APRIL 12	13,734 SELLOUT	G-SQUARED EVENTS
18	\$1,113,502 \$129/\$29	KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY GREENSBORO COLISEUM, GREENSBORO, N.C. APRIL 12	14,386 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
19	\$877,243 \$49.50	EXCISION BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO APRIL 12-13	17,015, TWO SHOWS TWO SELLOUTS	ANOTHERPLANET ENTERTAINMENT
20	\$791,850 \$250/\$99	KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY DAILY'S PLACE, JACKSONVILLE, FLA. APRIL 13	5,338 SELLOUT	MESSINA TOURING GROUP/ AEG PRESENTS
21	\$716,055 \$125/\$52	MIKE EPPS, RICKEY SMILEY, LAVELL CRAWFORD & OTHERS STATE FARM ARENA, ATLANTA, GA. APRIL 12	10,401 SELLOUT	NORTH AMERICAN ENTERTAINMENT GROUP
22	\$600,536 (\$800,363 CANADIAN) \$11.30/\$7.66/\$9.05/\$4.64	JERRY SEINFELD BUDWEISER GARDENS, LONDON, ONTARIO APRIL 11	8,089 SELLOUT	LIVE NATION
23	\$501,859 (\$702,530 AUSTRALIAN) \$85.65/\$71.36	BRING ME THE HORIZON QUDOS BANK ARENA, SYDNEY APRIL 12	6,742 7,897	LIVE NATION
24	\$468,334 \$150/\$120/ \$100/\$90/\$70	CAMILA & SIN BANDERA THE FORUM, INGLEWOOD, CALIF. APRIL 12	4,766 5,729	MARQUEZ BROTHERS ENTERTAINMENT
25	\$465,669 \$519/\$39	MARCO ANTONIO SOLIS H-E-B CENTER AT CEDAR PARK, CEDAR PARK, TEXAS APRIL 12	4,559 SELLOUT	VIVA ENTERTAINMENT, C3 PRESENTS
26	\$438,951 \$60/\$25	LUKE COMBS TAXSLAYER CENTER, MOLINE, ILL. APRIL 12	10,250 SELLOUT	FPC LIVE, NS2
27	\$396,655 \$154/\$46.20	SAN DIEGO SOUL FESTIVAL PECHANGA ARENA SAN DIEGO, SAN DIEGO, CALIF. APRIL 6	5,145 9,786	G-SQUARED EVENTS
28	\$381,851 \$123.33/\$18.57	WEEZER & PIXIES ORACLE ARENA, OAKLAND, CALIF. APRIL 10	7,697 8,251	GOLDENVOICE PRESENTS
29	\$320,450 \$355/\$230/ \$134/\$94/\$74	HOMAYOUN SHAJARIAN & SHOHRAB POURNAZERI MICROSOFT THEATER, LOS ANGELES APRIL 14	2,907 5,718	NIMA ENTERTAINMENT
30	\$282,918 \$163.35/\$39.75	SEBASTIAN MANISCALCO FOX THEATRE, ATLANTA, GA. APRIL 11	4,356 4,623	OUTBACK CONCERTS
31	\$277,234 \$60/\$25	LUKE COMBS, LANCO AMSOIL ARENA, DULUTH, MINN. APRIL 11	6,304 SELLOUT	FPC LIVE, NS2
32	\$252,145 \$150/\$20	JOHN CRIST FOX THEATRE, ATLANTA, GA. APRIL 14	8,764 TWO SHOWS TWO SELLOUTS	PREMIER PRODUCTIONS
33	\$246,995 \$60/\$25	LUKE COMBS, LANCO DOW EVENT CENTER, SAGINAW, MICH. APRIL 13	5,503 SELLOUT	FPC LIVE, NS2
34	\$210,955 \$69.50/\$49.50	TRAVIS TRITT & THE MARSHALL TUCKER BAND EASTERN KENTUCKY EXPO CENTER, PIKEVILLE, KY. APRIL 13	3,283 5,150	NS2
35	\$184,854 \$78/\$36	2CELLOS FOX THEATRE, ATLANTA, GA. APRIL 10	3,408 4,557	RIVAL ENTERTAINMENT



B2K Is Back

B2K (above) is back on the road — and back on the Boxscore chart — headlining its Millennium Tour alongside **Mario, Ying Yang Twins, Chingy, Pretty Ricky, Bobby V** and **Lloyd**. The outing — which likely sparked nostalgia for concertgoers fond of early-2000s R&B/hip-hop hits — enters the tally at Nos. 7, 13 and 17 with performances at The Forum in Inglewood, Calif. (April 13-14), State Farm Arena in Atlanta (April 4-5) and Oracle Arena in Oakland, Calif. (April 12). According to figures reported to Billboard Boxscore, the tour shows grossed \$2.2 million, \$1.7 million and \$1.2 million, respectively.

The engagements are B2K's three highest-grossing and most-attended shows, and mark the reunited foursome's first appearances in the top 20.

In all, the tour has grossed \$6.7 million from its first eight reports, already outperforming the group's last headline jaunt, the Scream III Tour in 2003 (\$4.7 million, 27 shows). While the April 27 chart reflects five sold-out arena dates, Scream III sold out two of its 22 concerts. B2K's recent earnings at The Forum represent a 618% growth over the \$351,000 the act grossed at the same venue in 2003. Scream III similarly did \$370,000 in Atlanta and \$338,000 in Oakland — fractions of the group's 2019 grosses in the same buildings.

The record grosses for B2K are further proof of the continuing demand for nostalgia programming, as well as the massive increase in ticket prices across the touring circuit.

The Millennium Tour will continue before closing at the MGM Grand Garden Arena in Las Vegas on May 26. —Eric Frankenberg

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

MY BILLBOARD MOMENT



REACHING THE TOP, WITH JENNY FROM THE BLOCK

▶ AFO VERDE

CHAIRMAN/CEO, SONY MUSIC LATIN IBERIA

In his role overseeing Sony's Latin operation, the Argentina-bred chief in 2018 toasted the label group's 49.1% hold on the Latin market. A couple of years prior, on Oct. 10, 2016, the music producer/label executive held court at Jennifer Lopez's home in Bel Air, Calif. Brazilian icon Roberto Carlos, there to film a video for his Lopez duet, "Chegaste," was in one room, while the singer's ex Marc Anthony, on-site to work on her first Spanish-language LP in a decade, stood on a balcony. Verde, meanwhile, was there for his first Billboard shoot, photographed alongside Lopez for that year's Latin Power Players issue, in which he was named Executive of the Year. "Afo is an artist's record man," said Lopez at the time. "I relate best to executives who understand the art of making music."

When I was in high school in Buenos Aires, one of my classmates was friends with a flight attendant who'd bring *Billboard* magazine home. He's the one who explained the charts and the industry to me, and that's when my curiosity was piqued: I'd never seen a magazine that mixed stories about artists and executives. I learned a lot when I knew nothing. When we did the photo shoot with Jennifer, I couldn't help but think about that. She had long told me she loved Roberto Carlos, and Roberto had told me he loved her. Marc and I were the executive producers of her album, which was missing one song. [Puerto Rican songwriter] Kany Garcia wrote "Chegaste," and that day

we were all in her house working on it and also filming the video. To also [be doing] the photo shoot with Jennifer brought back memories of those days as a kid, reading *Billboard* with my friend, thousands of miles away. It was surreal. There was a huge monitor, and I didn't expect the pictures to automatically pop up. Suddenly I was there. [It was] unexpected, especially coming from where I come from. I got many positive responses from [fellow Argentines] as a result. So many people — my old soccer friends, people who have nothing to do with music — saw it online. [As for the song], we also recorded it in Portuguese, and it became a huge hit in Brazil. —AS TOLD TO LEILA COBO

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