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PHASES

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-LIVE NATION'S ONES TO WATCH

OVER 300 MILLION GLOBAL STREAMS

14-Jun • Philadelphia, PA • TLA
15-Jun • Pittsburgh, PA • The Rex Theater **SOLD OUT**
17-Jun • Cincinnati, OH • Bogarts
18-Jun • Nashville, TN • Exit.In **SOLD OUT**
19-Jun • Charlotte, NC • The Underground **SOLD OUT**
21-Jun • Atlanta, GA • Buckhead Theatre
22-Jun • Ft. Lauderdale, FL • Culture Room **SOLD OUT**
24-Jun • Dallas, TX • House of Blues
25-Jun • Austin, TX • Scoot Inn
27-Jun • Phoenix, AZ • Crescent Ballroom **SOLD OUT**
28-Jun • Los Angeles, CA • The Regent Theater **SOLD OUT**
29-Jun • Sacramento, CA • Ace of Spades
1-Jul • San Francisco, CA • August Hall
2-Jul • Portland, OR • Crystal Ballroom
3-Jul • Seattle, WA • Neptune

5-Jul • Salt Lake City, UT • The Depot
6-Jul • Denver, CO • Summit
8-Jul • Tulsa, OK • Cain's Ballroom
9-Jul • Lawrence, KS • Granada Ballroom
11-Jul • Omaha, NE • Waiting Room
13-Jul • Minneapolis, MN • Varsity
15-Jul • Chicago, IL • House of Blues
16-Jul • Indianapolis, IN • Deluxe @ Old National Centre
18-Jul • Columbus, OH • Newport Music Hall
19-Jul • Detroit, MI • St. Andrew's Hall
20-Jul • Toronto, Ont • The Opera House **SOLD OUT**
22-Jul • Boston, MA • Paradise Rock Club
23-Jul • New York, NY • Webster Hall
25-Jul • Silver Spring, MD • The Fillmore

MDDN BMG

Billboard

YOU STREAM, THEY WATCH
HOW LABELS CAN
CONTROL YOUR ACCOUNT

FIRE ALARM
WHOSE MASTERS WERE
THEY ANYWAY?



OF TOMORROW



MEET THE STREAMING CZAR, ROYALTY DETECTIVE,
DRAG QUEEN MANAGER AND OTHER INNOVATORS
FORGING THE INDUSTRY'S FUTURE —
AND LEARN HOW TO FOLLOW THEIR LEAD

THANK YOU!



*FOR YOUR
6TH CONSECUTIVE SELL OUT!*

2014
SOLD OUT!

2015
SOLD OUT!

2016
SOLD OUT!

2017
SOLD OUT!

2018
SOLD OUT!

2019
SOLD OUT!



THANK YOU



PAID: 40,969

NET GROSS: \$4,781,391.80

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Congrats to all the women climbing the charts with us.

AMERICAN EXPRESS
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WOMEN IN MUSIC

billboard HOT 100

Swift



Taylor Swift, Drake Debut In The Top 10

TAYLOR SWIFT'S "YOU Need to Calm Down" bounds onto the Billboard Hot 100 at No. 2. It's her 24th top 10 and follows "ME!" (featuring **Brendon Urie**), which reached its No. 2 high on the May 11 chart. The songs are from her seventh LP, *Lover*, due Aug. 23 — and both have been blocked from the summit by **Lil Nas X**'s "Old Town Road" (featuring **Billy Ray Cyrus**).

Swift's new single opens atop the Digital Song Sales chart with 79,000 sold, according to Nielsen Music, marking her record-extending 17th No. 1 (ahead of runner-up **Rihanna**'s 14); No. 3 on Streaming Songs (39 million U.S. streams); and No. 50 on Radio Songs (24.2 million in airplay audience).

At No. 7 on the Hot 100, **Drake** debuts with "Money in the Grave" (featuring **Rick Ross**). Drake notches his 35th top 10, pushing him one ahead of **The Beatles** for the second-most in the history of the chart, after **Madonna**'s 38. Ross earns his highest-charting hit and second top 10, after his featured turn with Drake and **Lil Wayne** on **DJ Khaled**'s "I'm on One" (No. 10, 2011).

"Money" begins at No. 4 on Streaming Songs (31.4 million) and No. 9 on Digital Song Sales (17,000), while fellow new track "Omertà" enters the Hot 100 at No. 35. Drake ups his count to a record 98 top 40 Hot 100 hits; Lil Wayne and **Elvis Presley** follow with 81 each.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Old Town Road	Lil Nas X Feat. Billy Ray Cyrus YOUNGKIO, M. TREZNOR, A. M. ROSS (M. L. HILL, M. TREZNOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD)		COLUMBIA	1	16
		HOT SHOT DEBUT	You Need to Calm Down		Taylor Swift	REPUBLIC	2	1
2	2	3	Bad Guy	F.B.O'CONNELL (B.E.O'CONNELL, F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	2	12
3	3	4	AG Talk	DISCLOSURE (K.D. ROBINSON, H.LAWRENCE, G.LAWRENCE)	Khalid	RIGHT HAND/RCA	3	19
4	5	5	I Don't Care	MAX MARTIN, SHELLBACK, FRED (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J.D. BIBBER, J. BOYD)	Ed Sheeran & Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	6
5	4	6	Sucker	R.B.TEDDER, FRANK DUKES (R.B.TEDDER, J.JONAS, A.FEENY, L.BELL, J.JONAS, P.K.JONAS II)	Jonas Brothers	REPUBLIC	1	16
		NEW	Money In The Grave	CYDNEY CHRISTINE, L.CURRIE, A.SOTERIC (A.GRAHAM, W.L.ROBERTS, L.CURRIE, C.DADE, A.JOERGENSEN)	Drake Feat. Rick Ross	OVO SOUND/REPUBLIC	7	1
6	6	8	Wow.	L.BELL, FRANK DUKES (A.R.POST, L.BELL, A.FEENY, W.T.WALSH)	Post Malone	REPUBLIC	2	26
8	8	9	Suge	JETSON MADE, POOH BEATZ (J.KIRK, T.MORGAN, D.CLEMONS)	DaBaby	SOUTHCOAST/INTERSCOPE	8	12
-	9	10	No Guidance	VINYL Z, LOUIS 40T, WALTON (C.M.BROWN, A.GRAHAM, A.HERNANDEZ, N.J.SHEBIB, J.HUIZAR, T.WALTON, N.CHARLES, T.J.BRYANT, M.P.LEBRUN)	Chris Brown Feat. Drake	CBE/RCA	9	2

Billboard Hot 100

51

BLANCO BROWN
The Git Up



The 34-year-old Atlanta native's viral hit reaches a new No. 2 peak on Country Streaming Songs.

You have produced for Chris Brown and Fergie. What led you to country music?
Country was my first outlet, [where] I [could] escape realities and write about fantasies. Then, as I was demo-ing records for **Kane Brown** in 2015, I was like, "I could do this!" My friends would be like, "You're black. You can't sing country." But look at **Darius Rucker**. I started riding in shared Lyfts to play my records in 2017, and I never got a negative response.

How did "The Git Up" come about?
"The Git Up" is dedicated to my grandmother telling us every morning,

"Get up. Go do something productive in the world." I put in 808s with beatboxing and tambourine, and it reminded me of the same joy I heard listening to **Al Green**. I [thought], "This has to be a dance song."

Do you feel like Lil Nas X's "Old Town Road" opened the door for "The Git Up"?
He beat me to what I had held close to my heart for years. After "Old Town Road," I called [Broken Bow Records executive vp] **Jon Loba** and was like, "Now is the moment. The record's got to come out." I didn't know it would be big this fast, but I did know it would bring joy.
—TAYLOR WEATHERBY



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

With 91.6 million U.S. streams in the tracking week, the smash is one of 20 in the history of the Hot 100 to rule for at least 12 weeks. **Lil Nas X's** EP 7, featuring the **Cyrus** and original versions of the song, arrived June 21.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
7	7	11	Sunflower (Spider-Man: Into the Spider-Verse) ▲	Post Malone & Swae Lee L.BELL,C.LANG[A.R.POST,L.BELL,W.TWALSH,K.MI.SHAMAN,BROWN,C.LANG]	REPUBLIC	1	35
9	10	12	Dancing With a Stranger	Sam Smith & Normani STARGATE,JIMMY NAPES [J.J.NAPIER,M.S.ERIKSEN,T.E.HERMANNSEN,S.SMITH,N.K.HAMILTON]	CAPITOL	7	23
14	12	13	If I Can't Have You	Shawn Mendes S.MENDES,JT.GEIGER II [S.MENDES,S.HARRIS,T.GEIGER,N.MERCEREAU]	ISLAND/REPUBLIC	2	7
21	17	14	Truth Hurts	Lizzo RICKY REED,TELEFE,B.FREDERIC,M.JEFFERSON,S.CHEUNG,JESSE SAINT JOHN	NICE LIFE/ATLANTIC	14	7
11	14	15	DG ME!	Taylor Swift Feat. Brendon Urie J.LITTLE,TSWIFT [T.SWIFT,J.LITTLE,BURIE]	REPUBLIC	2	9
12	15	16	Without Me ▲	Halsey L.BELL,L.BELL,A.R.ALLEN,A.FRANGIPANE,DELACEY,JT.MBERLAKE,TV.MOSLEY,S.S.STORCH	CAPITOL	1	37
10	13	17	Sweet But Psycho ▲	Ava Max CIRKUT [M.LOVE,A.A.HAIKELAND,H.R.WALTER,A.A.KOCI,W.LOBBAN-BEAN]	ATLANTIC	10	27
22	11	18	Pop Out ▲	Polo G Feat. Lil Tjay JD ON THA TRACK,E.HUNT [T.BARTLETT,LIL TJAY,JV.ALBA DUARTE,D.BERG]	COLUMBIA	11	13
13	16	19	7 Rings	Ariana Grande T.BHITS,C.ANDERSON,M.FOSTER [V.M.MCCANTIST,M.PARKS,A.GRANDE,NVITIA,R.RODGERSC,HAMMERSTEIN,ILCKRYS,LUKIBROWN,M.FOSTER,C.ANDERSON]	REPUBLIC	1	22
18	18	20	Happier ▲	Marshmello & Bastille MARSHMELLO [S.MCCUTCHEON,D.SMITH,MARSHMELLO]	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	44

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
19	19	21	God's Country	Blake Shelton S.HENDRICKS [M.W.HARDY,J.M.SCHMIDT,D.DAWSON]	WARNER MUSIC NASHVILLE/WVMN	19	12
20	20	22	Whiskey Glasses	Morgan Wallen J.MOI [B.BURGESS,K.KADISH]	BIG LOUD	17	16
23	21	23	High Hopes ▲	Panic! At The Disco J.SINCLAIR,J.BERG [BURIE,SINCLAIR,JOVON YOUNG,L.PATRICK,RICHARDS,HOLLANDER,W.LOBBAN-BEAN,J.BERG,M.PARKS,LUBER]	FUELED BY RAMEN/EMG	4	46
39	31	24	Hey Look Ma, I Made It ●	Panic! At The Disco J.SINCLAIR,D.H.FRANCIS [BURIE,D.H.FRANCIS,M.ANGELAKOS,S.HOLLANDER,J.SINCLAIR,M.KIBBY]	FUELED BY RAMEN/EMG	24	10
37	36	25	Rumor	Lee Brice L.BRICE,I.STONE,K.JACOBS,D.FRIZSELL [L.BRICE,K.JACOBS,A.GORLEY]	CURB	25	15
17	24	26	The London	Young Thug, J. Cole & Travis Scott T-MINUS [L.WILLIAMS,TRAVIS SCOTT,J.COLE]	YOUNG STONER LIFE/ATLANTIC/300	12	4
24	23	27	Con Calma	Daddy Yankee & Katy Perry Feat. Snow PLAY-N-SKILLZ,SCOTT SUMMERS [R.LAYAL,RODRIGUEZ,J.G.RIVERA,VAZQUEZ,K.C.BRIEN]	EL CARTEL/EL CARTEL/REPUBLIC/UMILE/CAPITOL	22	20
38	22	28	Beer Never Broke My Heart	Luke Combs S.MOFFATT,L.COMBS [R.MONTANA,J.SINGLETON]	RIVER HOUSE/COLUMBIA NASHVILLE	22	7
15	28	29	Never Really Over	Katy Perry ZEDD,DREAMLAB [KATY PERRY,A.ZASLAVSKI,D.JAMES,L.HAYWOOD,H.WARNER,G.BARLETTA,D.N.SANDVIK,J.GILL,M.BUZZ]	CAPITOL	15	3
25	25	30	Middle Child ▲	J. Cole T-MINUS,J.L.COLE [J.COLE]	DREAMVILLE/ROC NATION/INTERSCOPE	4	22
26	27	31	Eastside ▲	benny blanco, Halsey & Khalid ANDREW WATT,BENNY BLANCO,CASH MERE CAT [N.PEREZ,K.D.ROBINSON,A.FRANGIPANE,E.C.SHEERAN,B.J.LEVIN]	FRIENDS KEEP SECRETS/INTERSCOPE	9	49
28	26	32	Act Up	City Girls EARL ON THE BEAT [J.JOHNSON,L.L.YACHTY,E.BYNUM]	QUALITY CONTROL/MOTOWN/CAPITOL	26	16
30	29	33	Pure Water ▲	Mustard & Migos DJ MUSTARD,PHARO [D.MCFARLANE,Q.K.MARSHALL,K.K.BALL,K.CEPHUS,S.R.KHAN,ZAMAN KHAN]	QUALITY CONTROL/MOTOWN/10SUMMERS/CAPITOL/INTERSCOPE	23	21
29	32	34	Going Bad ▲	Meek Mill Feat. Drake WHEEZY,WWEISS [R.WILLIAMS,A.GRAHAM,W.GLASS,WWEISS]	YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	6	29
		NEW	Omerta	Drake IZ BY DEATS [A.GRAHAM,OYLDIRIM,GETACHEV,D.PATRICK,M.J.SAMUELS]	OVO SOUND/REPUBLIC	35	1
27		36	Earquake	Tyler, The Creator TYLER,THE CREATOR [TOKONMA,J.T.CARTER]	COLUMBIA	13	5
32		37	Look What God Gave Her	Thomas Rhett D.HUFFEJ,BUNETTA,THOMAS RHETT [T.HOMAS RHETT,R.AKINS,J.BUNETTA,J.K.HINDUN,A.MALIK,J.H.RYAN]	VALORY	32	16
34		38	Better	Khalid STARGATE,DIGI,CHARLIE HANDSOME [K.D.ROBINSON,M.S.ERIKSEN,T.E.HERMANNSEN,J.HAMMINS,CHARLIE HANDSOME]	RIGHT HAND/RCA	8	40
43	34	39	Shallow ▲	Lady Gaga & Bradley Cooper LADY GAGA,B.RICE [S.G.GERMANOTTA,M.D.ROBINSON,A.ROSSOMANDO,A.WYATT]	INTERSCOPE	1	38
33	40	40	Look Back At It ●	A Boogie Wit da Hoodie L.A.SMITH,BORJA [A.BOOGIE WIT DA HOODIE,J.A.SWIFT,M.J.SAMUELS,C.WARD,C.PATSON,V.MOSLEY,S.BRINS [L.ALVAREZ,S.BRINS,N.S.PAINE]	HIGHBRIDGE THE LABEL/ATLANTIC	27	28
31	37	41	Break Up With Your Girlfriend, I'm Bored	Ariana Grande MAX MARTIN,ILYA [A.GRANDE,MAX MARTIN,I.SALMANZADEH,S.KOTECHEA,K.BURRUS,K.BRIGGS]	REPUBLIC	2	19
35	38	42	Sicko Mode ▲	Travis Scott HIPHOPZY,KEITH CURBATZ,C.HAHABE [S.HAVYUL,K.COMINGER,B.HIGGINS,SACHAHAYO,TRAVIS SCOTT,A.GRAHAM,C.M.SHAMAN,BROWN,LEHAWKINS,C.A.POLUS,JOY TO BE/COUNTRYGOMBRG]	CACTUSACK/GRAND HUSTLE/EPIC	1	46
48	33	43	Speechless ▲	Dan + Shay D.SMYERS,S.HENDRICKS [D.SMYERS,S.MOONEY,J.REYNOLDS,L.VELTZ]	WARNER MUSIC/NASHVILLE/WAR/WARNER	24	26
36	43	44	Nightmare	Halsey BENNY BLANCO,CASH MERE CATHA HAPPY PEREZ [A.FRANGIPANE,B.J.LEVIN,N.A.HOBERG,N.PEREZ,THORN,N.M.KIERSZENBAUM,J.S.GALOYANE,KIPER]	CAPITOL	15	5
44	42	45	When the Party's Over ●	Billie Eilish F.B.O'CONNELL [F.B.O'CONNELL]	DARKROOM/INTERSCOPE	29	32
46	49	46	Cross Me	Ed Sheeran Feat. Chance The Rapper & PnB Rock FRED [C.BENNETT,E.C.SHEERAN,R.H.ALLEN,F.GIBSON]	ATLANTIC	34	4
40	41	47	Envy Me ▲	Calboy JTK [C.WOODS,J.T.KNIGHT]	PAPER GANG/POLO GROUNDS/RCA	31	27
41	46	48	Good As You ●	Kane Brown D.HUFFEJ,K.BROWN,B.BERRYHILL,S.CARTER,T.PH.LIPS,W.WEATHERLY]	ZONE 4/RCA NASHVILLE	36	17
50	50	49	Go Loko	YG, Tyga & Jon Z DJ MUSTARD,GILTYTRIP [K.D.R.JACKSON,D.J.MCFARLANE,S.R.KHAN,ZAMAN KHAN,M.R.NGUYEN-STEVENSON,J.RESTO,QUINONES]	4HUNNID/CTE/DEF JAM	49	7
59	44	50	Cool	Jonas Brothers R.B.TEDDER,Z.SKELTON [R.B.TEDDER,Z.SKELTON,J.JONAS,N.J.JONAS,P.K.JONAS,I.C.SMITH]	REPUBLIC	27	11

SALES: AIRPLAY & STREAMING DATA COMPILED BY BILLBOARD MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY/AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SEE CHARTS.LEGEND.BILLBOARD.COM/ARTICLE FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMOTIONS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. BROWN: J. KAVIAR; RHALID: ROLEYX; LIBRE: ROB GRABOWSKI/VISIONARY; SHUTTERSTOCK; BALLERINI: KEVIN MAZUR/GETTY IMAGES; NAS: FRAZER HARRISON/GETTY IMAGES.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	66	51	SG The Git Up	BLANCO BROWN (B.A.II)	Blanco Brown	TRAILERTRAPMUSIC/BMG/BROKEN BOW	51	2
93	65	52	Ran\$om	N.MIRA,T.TAYLOR (T.J.A.SHARPE,N.MIRA,T.TAYLOR)	Lil Tecca	GALACTIC/REPUBLIC	52	3
62	60	53	Just Us	DJ KHALED (K.M.KHALED,S.I.ROWE,D.ANDREWS,B.C.CONEY,A.BENJAMIN,A.A.PATTON,D.SHEATS)	DJ Khaled Feat. SZA	WE THE BEST/EPIC	43	5
58	55	54	Someone You Loved	T.M.S. (L.CAPALDI,ROMANS,B.KOHN,P.KELLEHER,T.BARNES)	Lewis Capaldi	VERTIGO/CAPITOL	54	6
52	57	55	Walk Me Home	P.THOMAS,K.MOORMAN (PINK,S.HARRIS,N.RUESS)	Pink	RCA	49	16
56	54	56	Worth It	K.I.W.I,T.TAYLOR,K.C.SUPREMIETMILLS (O.WILLIAMS,C.HEDBERG,M.GOGGINGS,J.R.OWOODS,J.R.D.LSNODGRASS,J.R.K.CANDI,LORA,TMILLS)	YK Osiris	DEF JAM	52	18
42	51	57	Please Me	BRUNO MARS (THE STEREO TYPES) (BRUNO MARS,CARDI B,I.Y.F.R.ROMULUS,J.REEVES,R.C.MCCULLOUGH,I.JEFAUNTLEROY II)	Cardi B & Bruno Mars	ATLANTIC	3	18
55	53	58	Clout	CUBERTZ,J.LUELLEN (K.CEPHUS,K.GOMRINGERT,GOMRINGERT)	Offset Feat. Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	39	11
64	61	59	Knockin' Boots	J.STEVENS,J.STEVENS (H.LINDSEY,G.SAMPSON,J.M.NITE)	Luke Bryan	CAPITOL NASHVILLE	59	8
16	47	60	Press	NOT LISTED (NOT LISTED)	Cardi B	THE KSR GROUP/ATLANTIC	16	3
61	59	61	GIRL	G.KURSTIN,M.MORRIS (M.MORRIS,S.AARON,S.G.KURSTIN)	Maren Morris	COLUMBIA NASHVILLE	59	16
63	63	62	Easier	ANDREW WATT,L.B.L.C.PUTH (L.HEMMINGSSCHOD,A.WRWIN,M.CLEFORD,A.WOTMAN,A.TAN,POSILBELL,R.BTEDDER,C.PUTH)	5 Seconds Of Summer	5 SECONDS OF SUMMER/INTERSCOPE	48	4
76	67	63	24/7	OZ.EY,PROLOGIC,AUSTIN POWERS (R.WILLIAMS,E.M.HOWELL,OYIDRIM,EGEACHENWA,K.RANJAN,A.SCHINDLER,N.A.A.CHARLES,B.KNOWLES,S.S.TORCH,R.G.WALLER)	Meek Mill Feat. Ella Mai	MAYBACH/ATLANTIC	54	11
66	64	64	Girls Need Love	ARCHER (S.WALKER,A.ARCHER,A.GRAHAM)	Summer Walker X Drake	FROZEN MOMENTS/LVRN/INTERSCOPE	37	17
80	74	65	Some Of It	J.JOYCE (E.CHURCH,J.HYDE,C.DAN ELS,B.PINSON)	Eric Church	EMI NASHVILLE	65	4
75	71	66	All To Myself	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,G.GALTON,J.REYNOLDS)	Dan + Shay	WARNER MUSIC NASHVILLE/WAR	66	7
82	81	67	Shotta Flow	NOT LISTED (NOT LISTED)	NLE Choppa	NO LOVE	67	9
-	69	68	Callaita	TAINY,F.SALDANA,TUNES (B.A.MARTINEZ OCASIO,F.GORTIZ,TORRES)	Bad Bunny & Jhay Cortez	RIMAS	68	2
88	68	69	Rearview Town	M.KNOX (N.THRASHER,B.PINSON,K.LOVELACE)	Jason Aldean	MACON/BROKEN BOW	68	4
47	56	70	Miss Me More	F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,D.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini	BLACK RIVER/RCA	47	20
57	52	71	Love Someone	R.COPPERMAN,B.ELDREDGE (B.ELDREDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge	WARNER MUSIC NASHVILLE/WMN	52	9
72	73	72	Before I Let Go	B.KNOWLES,D.DIXIE (F.BEVERLY,L.BLACKMON,T.M.JENKINS,T.KETH,B.KNOWLES,J.TEMPLE)	Beyonce	PARKWOOD/COLUMBIA	65	9
81	78	73	Talk A Good Game	J.MOI (M.W.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)	Florida Georgia Line	BMLG	73	18
51	70	74	Wish Wish	TAY KETHI,DJ KHALED (I.THORPE,K.M.KHALED,CARDI B,S.JOSEPH,B.L.CHAMBERS)	DJ Khaled Feat. Cardi B & 21 Savage	WE THE BEST/EPIC	19	5
NEW	75	75	Down Bad	J.I.D,BAS,J.COLE,EARTH GANG & Young Nudy PLUSS (D.DICAPRIO,A.HAMAD,J.COLE,O.FANNI,O.THOMAS,A.HOGAN)	Dreamville Feat. J.I.D, Bas, J. Cole, Earth Gang & Young Nudy	DREAMVILLE/INTERSCOPE	75	1
65	72	76	Eyes On You	C.DEFESTANO (C.RICE,C.DEFESTANO,A.GORLEY)	Chase Rice	DACK JANIELS/BROKEN BOW	38	18
74	77	77	Soltera	CHRISTIAN MARRAS,N.SEGARRA,DJUCE,COMOCANDI,LOSORDO,MORENO,QUAYLA,LAACORQUIZ & MARTINEZ OCASIO (L.VAZQUEZ,ORTIZ,RIVERO,BRALL,CECILIE,RYAN,BRAN,N.SEGARRA,JECHERRA,N.A.SA)	Lunay, Daddy Yankee & Bad Bunny	STAR ISLAND	73	6
71	76	78	Sanguine Paradise	OGGIE MAINE,BRANDON FINNESS (S.WOODS,TORTIZ,B.TYAL,K.CAMPBELL,M.GRAVES,B.J.TURNER, JR.)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	28	10
60	75	79	Here With Me	MARSHMELLO,STEVEN MAC (MARSHMELLO,SMCCUTCHEON,L.MAYBERRY,COOK,M.DOHERTY)	Marshmello Feat. CHVRCHES	JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	31	15
NEW	80	80	Sanctuary	J.RAISEN (D.D.WILSON,J.RAISEN,G.MILLER,L.NICCOLI)	Joji	88RISING/12TONE	80	1



4

KHALID
Talk

Khalid's new album, *Free Spirit*, continues to bring the singer-songwriter chart firsts. The set debuted as his first Billboard 200 No. 1 (April 20) and has now generated his initial leader on his own on the Mainstream Top 40 airplay tally, where "Talk" rises 3-1. His "Love Lies," with Normani, ruled the ranking for two weeks last September, and "Eastside," with Benny Blanco and Halsey, led for a week in March. "Talk" tops the all-genre Radio Songs chart, where it's Khalid's first No. 1, for a second week (14.7 million in audience, up 8%). —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	100	81	Otro Trago	D.MELO FLOW (C.T.MORALES, WILLIAMS, O.E.CASTRO, HERNANDEZ, I.VASQUEZ, VALDES, J.J.MENDEZ)	Sech Feat. Darell Rich	RICH	81	2
67	84	82	Call You Mine	THE CHAINSMOKERS, ANDREW WATT (A.TAGGART, A.PALL, A.TAMPOSI, A.WOTMAN, SMCCUTCHEON, TANN, N.L.WHITFIELD)	The Chainsmokers & Bebe Rexha	DISRUPTOR/COLUMBIA	67	3
97	90	83	Raised On Country	C.CROWDER, C.YOUNG (C.YOUNG, C.R.BARLOWE, C.CROWDER)	Chris Young	RCA NASHVILLE	83	3
99	89	84	Trampoline	SHAED, A.MENDOZA (C.L.EE, S.ERNST, M.ERNST)	SHAED	PHOTO FINISH/CAROLINE	84	3
68	80	85	Love Ain't	D.HUFF (R.COPPERMAN, A.GORLEY, S.MCANALLY)	Eli Young Band	VALORY	50	10
86	85	86	Ocean Eyes	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	84	17
98	94	87	Bacc At It Again	QUAY (M.CONWAY, Q.K.MARSHALL, R.D.DAVIS, C.ROSSER, D.ROBERTS)	Yella Beezy, Gucci Mane & Quavo	HITCO	87	4
83	82	88	Calma	G.NORIEGA, RECORBO (PEDRO CAPOG, NORIEGA, G.GONZALEZ, PEREZ, C.CAREYES, ROSADO, F.MARTINEZ, M.G.PEREZ)	Pedro Capo X Farruko	SONY MUSIC LATIN	71	14
RE-ENTRY	89	89	Wake Up	FRANK DUJES, SITHOMAS, WILANE, J.MAYER (TRAVIS SCOTT, TATESPAYE, A.FEENY, THOMAS, JR., N.JAHANBIN, P.JAHANBIN, M.G.DEANI, K.GUNESBERK)	Travis Scott	CACTUS JACK/GRAND Hustle/EPIC	30	3
92	95	90	La La Land	SIR NOLAN, SIMON SAYS (B.C.R.JOHNSON, S.ROSEN, N.LAMBROZA, K.D.R.JACKSON, J.P.CLARK)	Bryce Vine Feat. YG	SIRE/WARNER	90	3
-	93	91	Only Human	SHELLBACK (J.JONAS, P.K.JONAS II, N.JONAS, SHELLBACK)	Jonas Brothers	REPUBLIC	91	2
NEW	92	92	Rescue Me	NOT LISTED (NOT LISTED)	Marshmello Feat. A Day To Remember	JOYTIME COLLECTIVE	92	1
77	86	93	Big Ole Freak	LIL JU (M.PETE, J.M.MASON, M.DAIR)	Megan Thee Stallion	1501 CERTIFIED/300	65	11
96	91	94	Te Robare	CHRIS JEDAI, CABY MUSIC (NUNYERA CAMINERO, D.MEDINA, VELEZ, CEORITZ, RIVERA, I.GRIVERA, VAZQUEZ, N.SEGARRA, COZUNA ROSADO, SAAVEDRA, IBALLESTEROS)	Nicky Jam X Ozuna	LA INDUSTRIA/SONY MUSIC LATIN	91	6
RE-ENTRY	95	95	Tap	LONDON ON DA TRACK (N.GORAYA, L.T.HOLMES, R.R.VILLIAMS, A.ESMAILIAN, WWWISS)	NAV Feat. Meek Mill	XO/REPUBLIC	89	2
89	97	96	Baila Baila Baila	MARONINGZ, ZILU, AL HYDROJON (WYBON, COMOCANDI, COZUNA ROSADO, SAAVEDRA, IBALLESTEROS)	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	YIP HITS/INTERSCOPE/SONY MUSIC LATIN	69	8
NEW	97	97	It's You	POPHAPPY PEREZ, SAM WISH (A.GATIE, A.ALLAH VERDI, A.WANSELN, PEREZ, SWISHKOSKIN, A.SCHIAVONE)	Ali Gatie	LISN/WARNER	97	1
87	96	98	Robbery	N.MIRA (J.A.HIGGINS, N.MIRA)	Juice WRLD	GRADE A/INTERSCOPE	27	18
RE-ENTRY	99	99	Racks In The Middle	HIT-BOY, GAV CORRETT (E.ASGHEDOM, R.MOORE, C.A.HOLUS, J.G.A.DAVIS, D.COBBETT)	Nipsey Hussle Feat. Roddy Rich & Hit-Boy	ALL MONEY IN NO MONEY OUT/ATLANTIC	26	11
NEW	100	100	The Ones That Didn't Make It Back Home	J.S.TOVERS, B.BORCHETTA (J.MOORE, P.DIGIOVANNI, MCGILL, S.TOVER)	Justin Moore	VALORY	100	1



24 **PANIC! AT THE DISCO**
Hey Look Ma, I Made It

Having first appeared on the Radio Songs list in 2006, the act adds its second top 10 (11-10; 58.2 million, up 11%), with both reaching the region since last November. "High Hopes" went on to reign for 14 weeks.



70 **KELSEA BALLERINI**
Miss Me More

After climbing to No. 2 on the Country Airplay tally (June 15), "Miss Me More" marks Ballerini's first entry on Adult Top 40 as a lead artist. In March, she reached No. 15 on the latter list as featured on The Chainsmokers' "This Feeling."

SALES, AIRPLAY & STREAMING DATA COMPILED BY... 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. DATA COMPILED BY... 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.

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Cuco photographed June 13 in Los Angeles. Find out what *You Should Know* about Cuco at billboard.com/videos.

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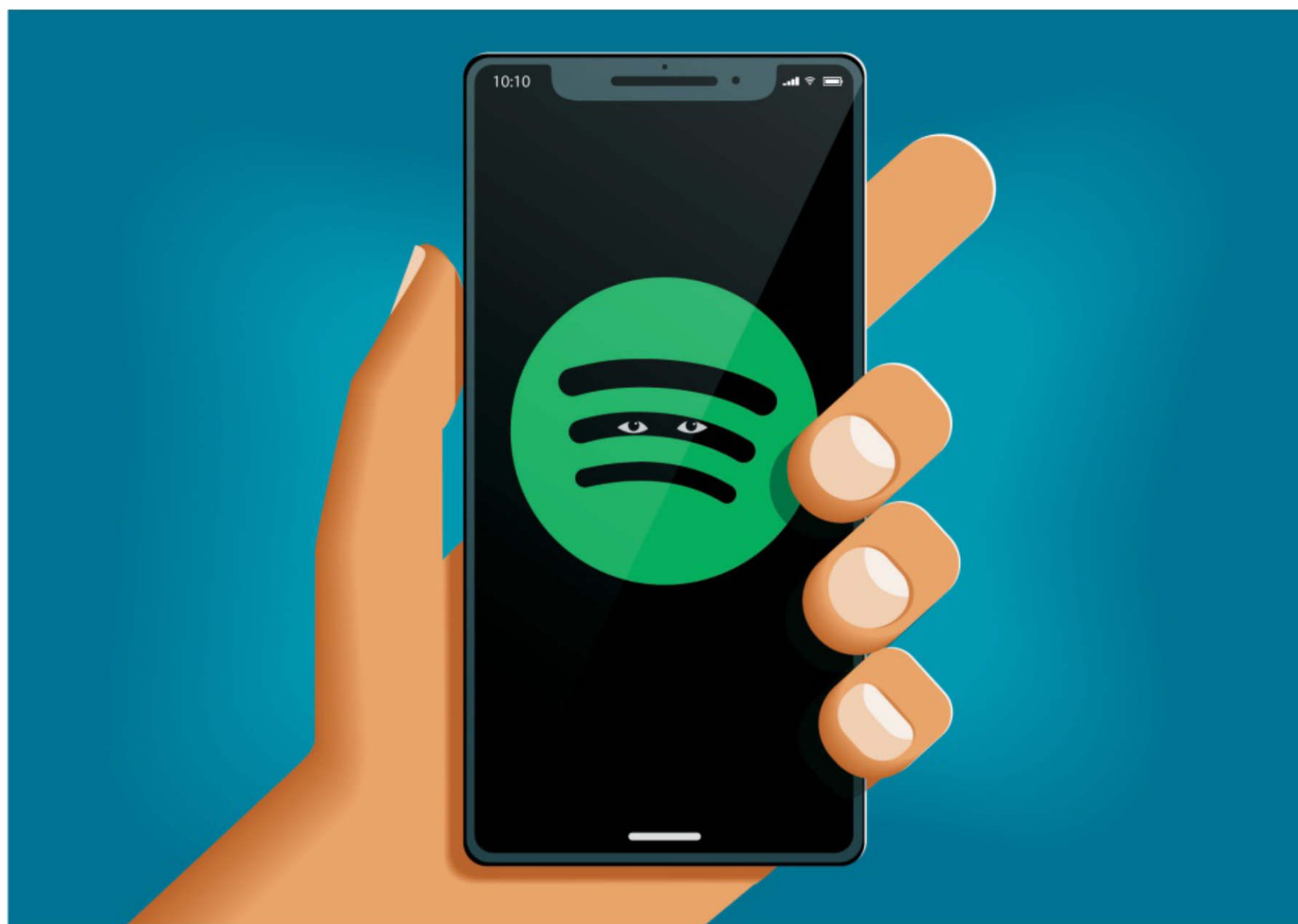
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When You Listen, They Watch

Users who “pre-save” upcoming releases to their Spotify accounts can hear music as soon as it’s out — but may not realize how much data they’re giving up in order to do so

BY MICAH SINGLETON

WHEN SPOTIFY USERS “pre-save” certain albums or singles, labels can get enough control over their accounts to track what they listen to, change what artists they follow and potentially even control their music streaming remotely.

To pre-save music, which adds a release to a library as soon as it comes out, Spotify users click through and approve permissions that give labels far more account access than the streaming giant normally grants them. This allows labels to harvest more of the consumer data that streaming companies usually guard for themselves.

Labels also ask for far more permissions than they need. Spotify users who, for example, tried to pre-save the **Little Mix** single “Bounce Back” from links shared by the act or its label, Sony Music, were prompted to agree that Spotify could allow Sony to “view your Spotify account data,” “view your activity on Spotify”

and “take actions in Spotify on your behalf.” The exact permissions Sony requests are only visible to those who click through to the corresponding submenus, so users may not fully understand all that they’re agreeing to — or that the changes apply to their account unless they change it on Spotify’s website.

“I’m not sure if most people realize that,” says **John Tinker**, a media analyst with Gabelli & Company. “There’s nothing they’re doing that’s illegal — it’s just that no one ever actually realizes when they sign off on these things what they mean.”

The only access labels need to pre-save music to a Spotify account is permission to “add and remove items in your Library.” But the submenus for Sony’s **Little Mix** campaign asked users for 16 additional permissions, including to “control Spotify on your device” and “stream and control Spotify on your other devices.” In its campaign for **Chris Brown**’s new single “No Guidance,” featuring **Drake**,

Sony asked to “upload images to personalize your profile or playlist cover” and manage who you follow on Spotify. (Spotify, Sony and the other major labels declined to comment for this story.)

The exact permissions requested vary among campaigns, but Sony often asks for the most, according to over a dozen pre-save campaigns reviewed by *Billboard*. Universal Music Group’s pre-save campaigns usually ask for 10 additional permissions; in its campaign for “Ritual” — the recent single from **Tiësto**, **Jonas Blue** and **Rita Ora** — it requested access to the user’s birthdate. Warner Music Group routinely asks for 10 additional permissions, including full control over private playlists in the campaign for the **Black Star Dancing EP** by **Noel Gallagher’s High Flying Birds**. (All three major labels adhere worldwide to the European Union’s General Data Protection Regulation, which mandates that users be allowed to

Topline

MARKET WATCH

22.21B
↑ 0.9%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending June 20.

13.05M
↓ 0.2%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending June 20.

2.27M
↓ 4.4%

TOTAL ALBUM SALES
WEEK OVER WEEK

Number of total digital and physical album sales for the week ending June 20.

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see the data companies keep about them and, in some cases, ask for it to be deleted.)

“These permissions strike me as expansive and beyond what a reasonable consumer would expect,” says **Frank Pasquale**, a law professor at the University of Maryland who studies the ethical implementation of technology. “On the other hand, the larger picture is that as the Facebooks, Googles and Amazons of the world get so much data about people, every other company is just going to do the same. I can see why [the labels are] doing it: because they fear if they aren’t as aggressive as Google and Facebook they’re going to lose a competitive advantage.”

Pre-save campaigns, which boost the first-week listening that can drive strong chart debuts, quickly became a music business marketing staple after Spotify added the feature as part of a 2017 update to its API, the software that allows online programs to share data. But the feature has also become a way for major labels, and sometimes other rights holders, to get data on listeners. In some cases, labels could potentially even

have the right to control playback on devices running Spotify, like Sonos speakers, although *Billboard* hasn’t seen evidence of that happening. It does not appear that third parties can change or cancel subscriptions or access a user’s payment information, according to the permission requests reviewed by *Billboard*.

“No one ever actually realizes when they sign off on these things what they mean.”

—John Tinker,
Gabelli & Company

Major labels are not the only parties who can ask for these kinds of permissions. Independent singer-songwriter **Ingrid Michaelson** is using the digital marketing company feature.fm in the pre-save campaign for her upcoming album, *Stranger Songs*,

and asking for 12 additional permissions beyond those needed to pre-save the album — including access to users’ email addresses and control over private playlists.

Pre-saving provides a service to fans, and labels do need a certain amount of access to user accounts to provide it. But Spotify has made it hard to see the extent of permissions that labels ask for, and it hasn’t taken actions to restrict the kinds of information third parties can request — or what they can potentially do with it. In some cases, for example, when users give a label permission to view their email addresses, it adds them to an artist mailing list.

Other streaming services have different policies. For example, Apple Music does not share any identifying information on subscribers, in line with the company’s approach to user privacy. Apple does allow third parties to view users’ music libraries and recently played songs; it also allows third parties to create and modify user playlists with permission, although it makes clearer what access companies are asking for. It does not offer a way for an

outside entity to get control over an account or gain access to personal information like an email address.

At a time when media coverage and users are focusing more on online privacy, the data collection practices of streaming services and rights holders haven’t received much attention. That could change soon, however, as companies — which have in the past sought to cover themselves legally by asking for the widest range of permissions — shift to asking for only what’s necessary. On May 28, *The Washington Post* reported that Spotify was among the many iPhone apps that use data trackers to pass along information about users or devices to third parties in the middle of the night, while users sleep.

“I think Spotify could do a lot better, and they ought to be clearer about the nature of consent,” says Pasquale. “Individual consumer action will change nothing: Most people are just too busy to hear about this problem and act on their own. Regulators have to step in and be aggressive in terms of punishing things that are clearly unfair or deceptive and making sure there are some basic standards that are met.”

ELLIOT ROBERTS

1943-2019

We met Elliot Roberts for the first time in 1999, at a club called The Starfish Room in Vancouver. Elliot had flown up from Los Angeles to see us play after hearing our first album, *Under Feet Like Ours*. Elliot had managed Neil Young for decades, and they ran a Santa Monica, Calif.-based label, Vapor Records, which was then distributed by Warner Music. He was interested in signing us, and we were beside ourselves. We were 19.

After the show we went with Elliot to a bar. I remember feeling giddy and ordering a drink that came in a neon plastic cup. Over the next few hours Elliot regaled us with stories about his current and former clients — Neil Young, Bob Dylan, Tom Petty and Joni Mitchell, to name a few — and how he started Asylum Records with David Geffen. When he assured us there was something special about us, we believed him.

Elliot offered us a recording contract that night. With it, he offered something we needed even more: time to develop our craft that major labels couldn’t have given us. He promised us a career. He promised us we’d make

records as long as we wanted, and that we’d write our best music in our 30s.

A few months later we signed with Vapor — and shortly after that, Elliot had us opening for Neil in amphitheaters across North America. Over the next six years we released three albums with Vapor, and Elliot came through on every promise he made. He gave us time to develop — to grow, to write, to travel, to fall in love and have our hearts broken. We put it all into our music, and, as Elliot prophesied, we went on to write some of our best songs in our 30s.

It wasn’t all business with Elliot, though. Soon after we signed to Vapor, we told Elliot we were gay. We had just turned 20. “Should we be honest if someone asks us about our sexuality in an interview?” we wondered, wide-eyed. At the time, it wouldn’t have been unusual for someone of Elliot’s age and position to have cautioned us against being honest. Many artists have told us how a manager, agent or label advised them to stay in the closet for the supposed good of their career. But Elliot just chuckled and told us to always be ourselves. So we have been. By encouraging us to be ourselves, Elliot tied the future



success of our band to transparency and honesty. And that gives us an origin story unlike those of other acts — one full of hope, support and sage advice.

Hearing about Elliot’s passing leaves us heartbroken for his family, friends, longtime clients and partners in this business of art. He was an infectious, charismatic and generous man who did so much for so many. He helped bring important voices to the world and managed and released beautiful and necessary music his entire life. We will be forever grateful for Elliot’s instincts and for his kindness to us. Twenty years ago he took a shot on two queer kids from Calgary and ended up playing a significant role in both the career we’ve had and also the people we grew up to be.

—TEGAN QUIN and SARA QUIN

Streams Rise; Lil Nas X Marks Top Spot

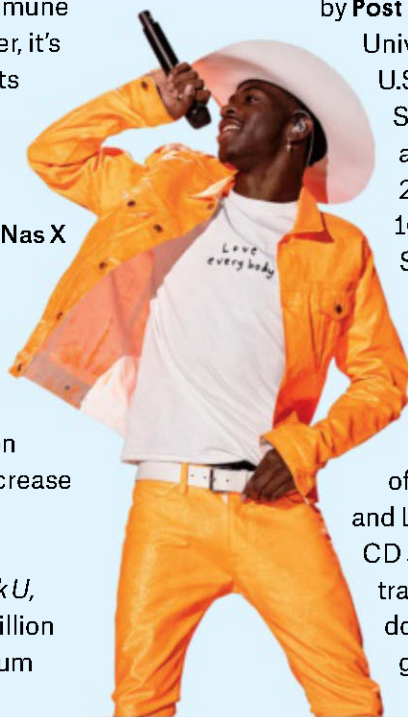
Online plays are up and sales are down in the first part of a year dominated by “Old Town Road” and Ariana Grande’s *Thank U, Next* album

BY ED CHRISTMAN

The pace of streaming growth in the United States continues at a gallop, with overall on-demand streams year-to-date rising to 507.66 billion, up 31.6% from 385.75 billion during the same period last year. But not even streaming is immune from the laws of math: As the base gets bigger, it’s harder to maintain exponential growth, and its increase so far this year is 10 percentage points lower than the 47% growth recorded at midyear in 2018 over 2017.

So far in 2019, on-demand audio streams reached 333.5 billion — up 27.8% from 261 billion during the same time period in 2018 — while on-demand video plays totaled 174.2 billion, a 39.6% increase over 124.7 billion in 2018. Overall, audio and video album consumption units climbed to 351.65 million, a 15.7% increase over last year.

Lil Nas X’s “Old Town Road” was the most-streamed song, while Ariana Grande’s *Thank U, Next* generated the most activity with 1.55 million album consumption units. The only other album



to generate over 1 million units so far this year is Billie Eilish’s *When We Fall Asleep, Where Do We Go?* (1.3 million). Last year at this point, five albums had crossed the million-unit mark, led by Post Malone’s *beerbongs & bentleys*.

Universal Music Group remains the industry leader in U.S. market share by distribution ownership, at 38%. Sony Music Entertainment is down slightly to 25.5%, and *Billboard* estimates Warner Music Group at 20.9%, while independents collectively distribute 16%. By label ownership, UMG has a 27.5% slice, Sony 19.6%, WMG 16% and indies 36.9%.

R&B/hip-hop continues to grow faster than the overall industry, up 17% over 2018 and accounting for 26.5% of the U.S. market. Rock remains the No. 2 genre, dropping to 19.4% of the market from 21.8%. Pop came in third, at 13.1% of album consumption units, followed by country and Latin. The erosion of physical sales also continues: CD sales dropped 20.6% to 24.7 million copies, while track (down 25.6%) and digital album (down 24.4%) downloads fell even faster. But vinyl sales keep growing: up 9.6% to 7.72 million copies.

ALBUMS BY CONSUMPTION (Year To Date)

	ARTIST	ALBUM	UNITS
1	ARIANA GRANDE	Thank U, Next	1.55M
2	BILLIE EILISH	When We All Fall Asleep, Where Do We Go?	1.3M
3	KHALID	Free Spirit	929K
4	LADY GAGA & BRADLEY COOPER	A Star Is Born Soundtrack	889K
5	ABOOGIE WIT DA HOODIE	Hoodie SZN	810K
6	POST MALONE	beerbongs & bentleys	756K
7	DRAKE	Scorpion	718K
8	QUEEN	Bohemian Rhapsody (The Original Soundtrack)	705K
9	JUICE WRLD	Death Race for Love	675K
10	JONAS BROTHERS	Happiness Begins	663K

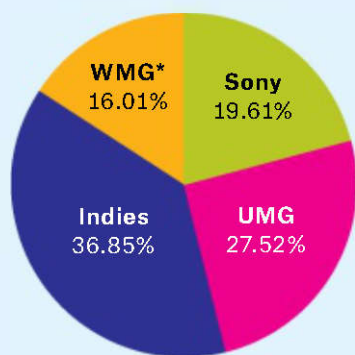
VINYL ALBUM SALES (Year To Date)

	ARTIST	ALBUM	UNITS
1	QUEEN	Bohemian Rhapsody (The Original Soundtrack)	61K
2	QUEEN	Greatest Hits 1	49K
3	BILLIE EILISH	When We All Fall Asleep, Where Do We Go?	47K
4	SOUNDTRACK	Guardians of the Galaxy: Awesome Mix Vol. 2	33K
5	THE BEATLES	Abbey Road	33K
6	PINK FLOYD	The Dark Side of the Moon	32K
7	BOB MARLEY & THE WAILERS	Legend	30K
8	FLEETWOOD MAC	Rumours	29K
9	MICHAEL JACKSON	Thriller	29K
10	BILLIE EILISH	Don’t Smile at Me	28K

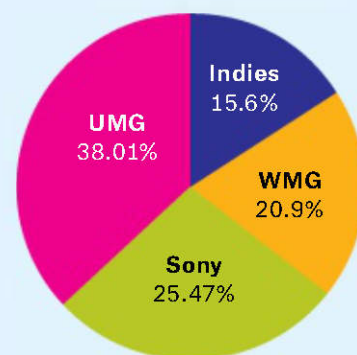
SONGS BY ON-DEMAND STREAMS (Year To Date)

	ARTIST	SONG	UNITS
1	LIL NAS X	Old Town Road	1.34B
2	POST MALONE & SWAE LEE	Sunflower	850M
3	ARIANA GRANDE	7 Rings	777M
4	TRAVIS SCOTT	Sicko Mode	623M
5	HALSEY	Without Me	599M
6	J. COLE	Middle Child	583M
7	POST MALONE	Wow.	583M
8	BLUEFACE	Thotiana	558M
9	MARSHMELLO & BASTILLE	Happier	529M
10	YNW MELLY	Murder on My Mind	499M

OWNERSHIP BY LABEL*



OWNERSHIP BY DISTRIBUTION



Note: Market-share totals may not equal 100% due to rounding. *Billboard estimate calculated using Nielsen data.



All data cited in this story is compiled by Nielsen Music. In this report, *Billboard* is using a 24-week period for 2019, running from Jan. 4 through June 20, compared with last year’s report, which covered Dec. 29, 2017, through June 14, 2018. In mid-2018, *Billboard* and Nielsen adopted different weighting for audio consumption units for paid-audio streams (1,250 streams per unit), ad-supported streams and video streams (3,750 streams per unit). Last year’s album consumption units were updated to reflect the current ratios for this story, in order to present an accurate comparison.



Firefighters removed tape canisters from a burning vault at Universal Studios in 2008.

UMG FACES CLASS ACTION OVER FIRE

Artists want compensation for the destruction of their masters, but their case isn’t simple

BY COLIN STUTZ

On June 21, a putative class action lawsuit was filed against Universal Music Group on behalf of artists whose master recordings are believed to have been destroyed in a 2008 fire on the Universal Studios backlot where they were stored. The main issue: To whom did the masters belong?

That suit — brought by attorneys representing Soundgarden; Hole; Steve Earle; Tom Petty’s ex-wife, Jane Petty; and Tom Whalley (on behalf of the Afeni Shakur Trust, which oversees the estate of Tupac Shakur) — seeks half of UMG’s proceeds from a legal settlement and a reported insurance payment relating to the fire, plus half of whatever value they didn’t cover. The case will come down to “good old American property rights,” says an attorney who works for several legacy acts and estates that aren’t part of the lawsuit. “As in, who owns the property?”

The plaintiffs assert that UMG breached its responsibility to protect the tapes lost — which held as many as 500,000 songs, according to an investigation in *The New York Times Magazine*, although a UMG archivist said the damage was “overstated.” But most recording contracts don’t explicitly mention that responsibility, and there’s a legal distinction between the physical recordings and the intellectual property they contain. Standard contracts give labels ownership of physical recordings, so UMG will presumably claim the property damaged was its own. (UMG declined to comment.) The lawsuit says these acts expect to reclaim the rights to their recordings under the reversion provisions of the 1976 Copyright Act — which is not a settled issue, as major labels maintain the recordings are works for hire — but the law says nothing about physical property.

There could be other legal arguments — including claims on lost earnings for material that no longer exists in high-definition form. These could be valid claims, says the attorney, but they are “arguments for which there is no precedent that I’m aware.”

FROM THE DESK OF

CHAIRMAN/CEO, OUTBACK PRESENTS

Vaughn Millette

How a former energy executive plans to upend the live music biz

BY HANNAH KARP

PHOTOGRAPHED BY ANDREA BEHREND

WITH THE TOURING business increasingly dominated by concert promotion giants Live Nation and AEG, it ain't easy being an independent promoter. **Vaughn Millette**, though relatively new on the scene, may be better prepared than most.

"I'm kind of a self-taught, obsessive student of military special operations — a small unit trying to take out a bigger army with a quick strike," says the soft-spoken, 42-year-old father of three. "The main theory is you're trying to achieve relative supremacy before the opponent knows you're there." Millette merged his small startup, Jobu Presents, with the 20-year-old, Nashville-based indie promoter Outback Concerts in December, acquiring the majority of the shares, quietly relaunching with Outback founder **Mike Smardak** as Outback Presents in January and doubling staff since then.

A former wealth adviser, Millette first tested his special-ops skills in another industry — the energy sector — founding a power-plant-finance startup that competed "with the Shells and Chevrans of the world" before selling his pipeline to Panasonic in 2014.

Scouring the business world for industries to disrupt, Millette became intrigued by live music and set out to understand it from the inside. He started by helping promoters distribute thousands of tickets to the secondary market before they went on sale widely.

As he armed himself with insight, he launched Jobu Presents in 2016, and was hired to produce the **Prince** tribute concert following the pop star's death that April. Millette backed out and sued the Prince estate and its former administrator and advisers for fraud. That landed Millette's stealth unit in



the press for the first time — and hurt business, he says.

But then he landed his first big artist client: **Jason Isbell**. Millette promoted Isbell's tours through 2018, while pitching a wide range of top acts and their teams on why they should let him promote their concerts. Artists often "only see 50% of the actual revenue" from a show, says Millette, when a promoter might have promised 90%. Now working with nearly 100 acts — including **Alan Jackson** and **Alabama** — through Outback Presents, Millette spoke with *Billboard* on his plans to become the third bidder for major tours.

Five years ago you were building power plants. What led you into the concert business?

I wanted another big challenge in a new market, so I started to look at the monopolies, or so-called monopolies out there, to see what looked the most vulnerable. I was looking for a life that

would be a little better than the power plant business, with better travel and less regulation, so I landed on live music. As I started to learn how it worked, I quickly became obsessed and started a mission to clean it all up.

What did you want to clean up?

I saw how a show settlement happens. The promoter's expenses are not always how they are printed. As an outsider to music, it struck me as jaw-dropping. It might be common practice in music, but that doesn't change the laws of our country. The ways tickets get out to the secondary market also struck me as very, very wrong.

How do tickets get there?

Through sponsorship, through direct-to-broker deals. I think that if Live Nation woke up tomorrow morning and decided there should be no secondary market, there wouldn't be. That technology

Tour marketing is one of the main areas open for disruption, says Millette, photographed June 18 at Outback Presents in Nashville. "If I tell you the show is Oct. 15, telling you that day over and over isn't going to make a difference if you're not a fan, or if you don't know the artist."

exists. Minimally, it could be an option for artists who want to sell tickets to fans at reasonable prices. But they're making \$1 billion-plus from the secondary market and they need to grow that as a public company.

So what was your first move?

I thought I needed a perfect understanding of how it all functioned before I could possibly concoct a plan to make it better. I started by putting myself out there to people in the industry and my future competitors as someone who could help them sell tickets. Seeing the tickets flow directly to me in the thousands per show, before the on-sale, was eye-opening. But I never bought a ticket as a broker. I was just seeking proof of how it worked.

Then you launched your own company.

How did you get anyone to buy in?

I went around and pitched my idea, and how it could work and what a tour could look like — and I got a lot of, “That sounds great, come back to me when I can be No. 2.” It took about 12 months before I got client 1, Jason Isbell, to whom I will always owe the largest debt of gratitude. He said, “The music industry needs this, and someone's got to be first, so I'll do it.”

How do you run your current business differently from your rivals?

We differ through being real partners and perfectly transparent with artists, so all our expenses are the exact dollars we spent, and we show that. If rent is rebated back, that rebate flows back to our artists. If the venue rebates it back, we don't print a \$50,000 rent but then get \$30,000 back from the venue and continue to pretend as if the rent was \$50,000 when it was always agreed that we would get \$30,000 back. Also, we do

not ever put a ticket anywhere without our artists signing off on it.

Given your experience helping promoters move tickets on the secondary market, do you offer your artists that service?

We do not. I don't want to be putting tickets on the secondary market in any way. That said, we have done an experiment or two to see if there are ways

Have you seen that work yet?

We more than doubled the ticket sales and gross for two artists that were previously working with a competitor, who claimed we couldn't sell tickets. One artist went from grossing \$250,000 on average to \$600,000.

Where does your funding come from?

We have a private equity fund that supports our tour advances and

“We can match any tour offer — the nine-digit offers most independents can't.”

to hurt broker pricing. We're really trying to make sure fans can buy tickets at the price the artist wants them to.

But what if an artist wants to sell their own tickets on the secondary market?

Our artists would actually use Ticketmaster Platinum. That way they're being up front with their fans.

You also promise year-round media support. What does that mean?

There's opportunity for every tour to be better marketed — it's often done in too cookie-cutter of a way. As a thank you to Jason Isbell, we ran a couple hundred commercials on the History Channel for his album, which was nonrecoupable to us. I think the album recharted for a time. Tour marketing itself is rather ineffective. We need to spend a year trying to market the artist's music, to convert a bigger percentage of locals to fans.

guarantees, and otherwise we're self-financed. We're fortunate that we can match any tour offer — the nine-digit offers that most independents can't.

The live business is booming and many artists think they're making plenty of money with their current promoters.

Why would they switch?

To artists who want to be treated as true partners and not just cash cows, and artists who care about their fans and don't want them being gouged by their own promoters, you should come work with us. To employees of our competitors who are tired of having to do the things they do to people they consider friends, you should come work with us. This is still the beginning. But we are here to change it all, and we are not going anywhere. ●



1 Campbell's soup sculpture by Nashville-based artist Herb Williams. 2 Credentials for several of Millette's shows, including the Nashville Comedy Festival, which his company put on in April. 3 Custom KAWS Air Jordan 3s by Damian Sim and BespokeIND, one of the 100-plus pairs in Millette's collection. 4 Concert poster for Jason Isbell & The 400 Unit's first tour under Outback Presents, in January-February 2018.



GOOD WORKS

Crowd Funded

The Bonnaroo festival's charity arm marks 10 years — and \$7 million in donations

BY TATIANA CIRISANO

WHEN THE FIRST BONNAROO Music & Arts Festival came together in 2002, its founders — college friends **Ashley Capps**, **Richard Goodstone**, **Rick Farman**, **Jonathan Mayers** and **Kerry Black** — didn't want to just organize a music event. For four days a year in Manchester, Tenn., they wanted to create a community. "That original fan base, they were looking to be represented, to camp, to see a good live show," says **Jeff Cuellar**, vp strategic partnerships at festival promoter AC Entertainment. Before long, that vision grew: "We wanted to provide a positive impact that extends from our Bonnarooian community to the state of Tennessee and beyond."

That meant ensuring the festival had a charitable component. Since 2002, organizers have donated over \$7 million to a wide range of causes, from Habitat for Humanity to the Country Music Hall of Fame and Museum. In 2009 the festival's founders launched the Bonnaroo Works Fund, which claims a portion of the proceeds from ticket sales and oversees on-site activities like a silent auction and a 5K run. At the end of each fundraising cycle, the BWF board distributes grants between \$1,000 and \$10,000 through an online application process to nonprofits with Tennessee-based arts, education and sustainability initiatives.

While festival organizers made a habit of one-off donations from the start, like setting aside \$30,000 to help build a skate park in Manchester that opened in 2008, the fund raised a record \$250,000 in its 2014-15 cycle,

just after its inaugural executive director, **Nina Miller**, pushed to register it as a 501(c)(3).

Kelsey Dewald, a former executive at London-based Extreme Music, took the reins from Miller in March 2018. "I recognized the power that music has in making an impact," she says, "and not only conveying significance but generating significant funds." In Dewald's first year, the BWF awarded over \$236,000 to 40 nonprofits, including HeadCount and Musicians On Call. This year's total is on track to be similarly impressive. Held June 13-16, Bonnaroo hit capacity with 80,000 tickets sold, and put \$2 per ticket toward the fund.

The BWF recently helped cover costs for the Nashville Children's Theatre to put on shows in lower-income areas of Tennessee, and funded solar panels for the roof of the Manchester Coffee County Conference Center.

The current grant cycle kicked off in June and will run through August. Going forward, "we're making sure that we're not [just] giving money once a year," says Dewald. This year marks the first time the fund has overseen the on-site sustainability center Planet Roo; it also signed a new partnership with Propeller, a web startup where members earn points for completing socially conscious actions like registering to vote, to be exchanged for VIP festival tickets or meet-and-greets.

"People think they're in another world here," says Dewald about Bonnaroo. "That kind of experience is incredibly impactful and inspires them to go out and make a change." ●



Nora and Arlo Guthrie at the Mermaid Parade in Brooklyn on June 22.

NOTED June 14 - 25

New Deals

Logic's BobbyBoy Records entered a joint venture with Def Jam.

EMPIRE Records signed London singer **Afro B**.

Pulse Music Group signed **James Blake** to a global publishing deal.

Luis Fonsi signed a record deal with Universal Music Latin Entertainment and a co-management pact with Global Talent Services.

Executive Turntable Warner Music Group named **Oana Ruxandra** executive vp new business channels/chief acquisition officer.

Former Sony/ATV Nashville head **Troy Tomlinson** was named Universal Music Publishing Group Nashville's first chairman/CEO.

Big Deal Music Group named **Jamie Cerreta** and **Casey Robison** co-presidents, upping **Kenny MacPherson** to CEO.

Spotify named former Interscope Records CFO **Jeremy Erlich** head of music strategy.

Merlin CEO Charles Caldas announced plans to step down at the end of 2019.

YouTube named **Martin Kon** vp strategy.

Media Alert **Woody Guthrie's** children, **Arlo** and **Nora**, were named king and queen of the Coney Island Mermaid Parade in Brooklyn.

Smithsonian Folkways acquired Stinson Records.

Live Nation announced plans to buy out Superfly's share of Bonnaroo.

Obits **Philippe Zdar** of French house duo **Cassius** died at 52.

Recording Academy co-founder **Dennis Farnon** died at 95.

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



The Roo Run, put on by the Bonnaroo Works Fund in June.

EVENTS & HAPPENINGS

billboard

**COUNTRY
POWER
PLAYERS**

JUNE 4, 2019 | DREAM NASHVILLE HOTEL

Billboard's third annual Country Power Players event, held at the Dream Nashville Hotel in Music City, celebrated the industry leaders who are influencing the world of country music today. The evening's highlights included Universal Music Group Nashville president Cindy Mabe receiving her Executive of the Year award from her 9-year-old daughter, and Luke Combs taking home his Billboard Music Awards for top country album, top country male artist and top country artist.

Several acts on the UMG Nashville roster came out in support of Mabe, such as Keith Urban, Caylee Hammack and Little Big Town, which performed its new song "The Daughters." Other artists and songwriters who were in attendance included Miranda Lambert, Brett Young, Ashley Monroe, Chris Janson, Eric Paslay, Chris Lane and Ingrid Andress.

Thank you to our 2019 partners Shiner Beer, City National Bank and Dream Nashville Hotel.

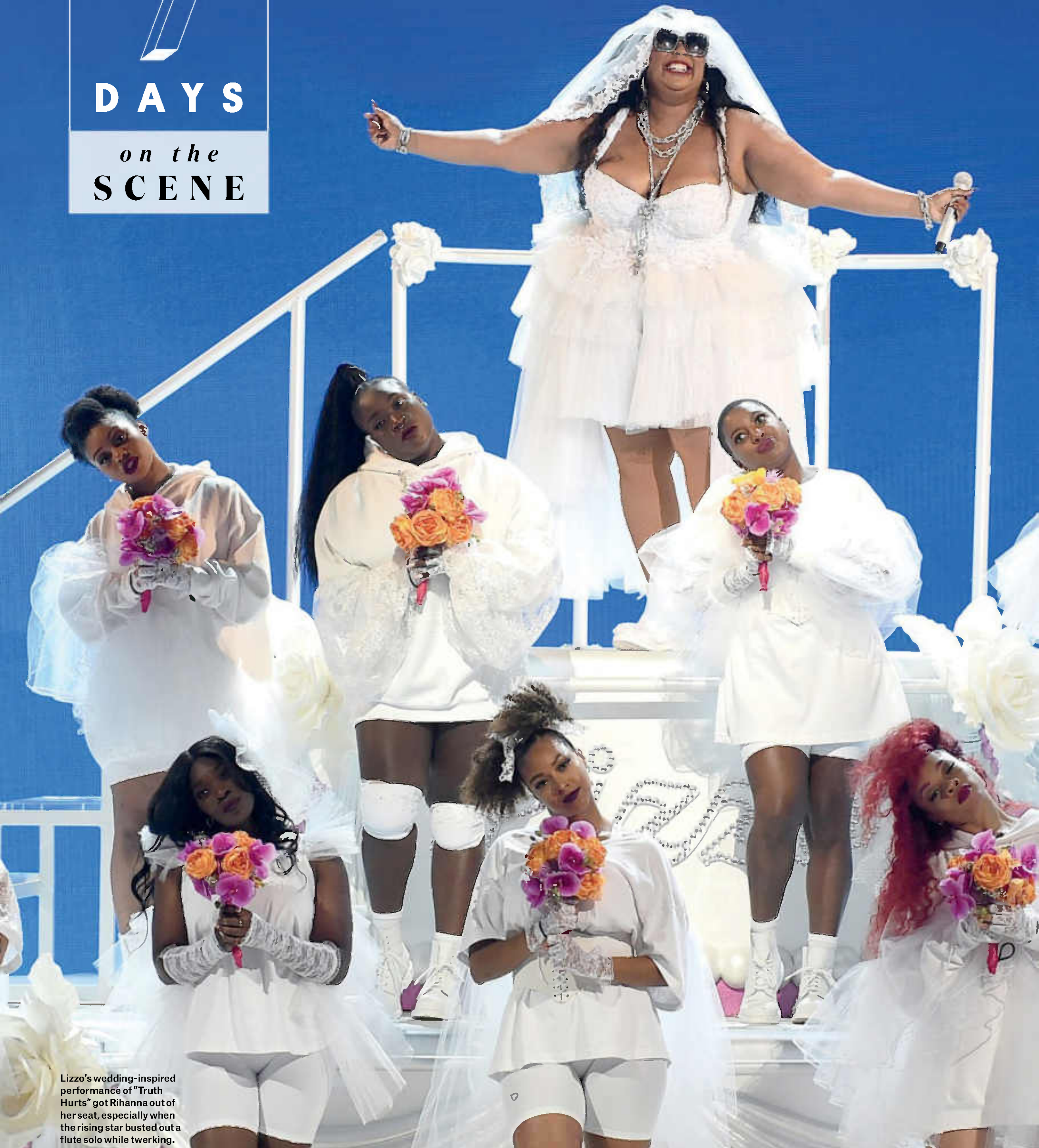


1 Shiner Bock on display at the Country Power Players celebration. **2** Combs with his *Billboard* cover. **3** From left: BBR Music Group's Jon Loba, Spotify's Brittany Schaffer and artist Blanco Brown. **4** Artist Lauren Jenkins on the red carpet. **5** Manager Marion Kraft (center) with two of her clients, Monroe (left) and Lambert. **6** Andress (left) and Little Big Town's Karen Fairchild. **7** Executive of the Year Mabe. **8** The Shiner Bock bar at Country Power Players. **9** City National Bank executives Lori Badgett (left) and Diane Pearson.

7

DAYS

on the
SCENE



Lizzo's wedding-inspired performance of "Truth Hurts" got Rihanna out of her seat, especially when the rising star busted out a flute solo while twerking.

BET Awards

LOS ANGELES, JUNE 23

HOST, COMEDIC ACTRESS AND WASHINGTON, D.C., NATIVE **Regina Hall** kicked off the 19th annual BET Awards by leading a marching band — featuring her hometown’s go-go pioneers **E.U.** and **Rare Essence** — in a humorous take on **Beyoncé**’s iconic Coachella set from the Netflix documentary *Homecoming*. Her mock performance was rivaled by **Cardi B** and **Offset**, who teamed up for an electrifying mashup of “Clout” and “Press”; **Lil Nas X** and **Billy Ray Cyrus**, who together prompted a massive dance/singalong to their smash hit “Old Town Road”; and **H.E.R.** and **YBN Cordae**, who addressed social issues on the compelling “Lord Is Willing.” Elsewhere, **T.I.**, **Marsha Ambrosius**, **YG**, **DJ Khaled** and **John Legend** delivered an emotional tribute to humanitarian award honoree **Nipsey Hussle**. The evening’s highest honor went to **Mary J. Blige**, who accepted her lifetime achievement award by saying, “Although I am a leader, a queen and a living legend ... I’m here to serve” — and that she did, serving up a scorching medley of classics from “I’m Goin’ Down” to “Just Fine,” with surprise assists from **Lil’ Kim** and **Method Man**. **Rihanna**, who presented Blige with her award, summarized Blige’s success best: “You have set the bar for relatable and timeless music.”

—GAIL MITCHELL



“Yeah, I know, a lot of hair,” joked Blige before beginning her speech. “It’s a big day, you know?” The singer shouted out her entire family, particularly thanking her mother — who was sitting in the audience — for her good cooking.



1 From left: Hussle’s family — son Kross Ermias Asghedom, sister Samantha Smith, mother Angelique Smith, daughter Emani Asghedom and father Dawit Asghedom — accepted the humanitarian award in his honor. 2 H.E.R. 3 From left: Lil Nas X, “Old Town Road” producer YoungKio and Cyrus. 4 Cardi B. 5 Ella Mai’s “Trip” won the Coca-Cola Viewers’ Choice Award. 6 BET president Scott Mills (left) and former programming president Stephen Hill.



1



Songwriters Hall Of Fame Induction Ceremony

NEW YORK, JUNE 13

CELEBRATING ITS 50TH ANNIVERSARY, THE SONGWRITERS Hall of Fame inducted **John Prine**, **Yusuf/Cat Stevens** and **Missy Elliott**, among others, during its annual dinner. Elliott revealed she has “new music and four videos coming,” and SHOF chairman **Nile Rodgers** announced that the organization is partnering with the Grammy Awards to create a traveling exhibition that will explore the craft of songwriting and help gain recognition for the giants of the discipline. Later, industry legend **Clive Davis** presented **Carole Bayer Sager** with the Johnny Mercer Award (which goes to SHOF members); **Halsey** received the Hal David Starlight Award, which goes to a young creator; and **Justin Timberlake** performed a medley of his hits after accepting the Contemporary Icon Award. The SHOF board also honored president/CEO **Linda Moran** with the Champion Award, with board member and Universal Music Publishing Group president of North America **Evan Lamberg** acknowledging that Moran’s leadership has helped the awards dinner become “the [industry] event to be at for the year.” —ED CHRISTMAN



1 Elliott was the first female rapper to be inducted. 2 From left: Patti LaBelle, Sager, Jonas Myrin, Desmond Child and Jordan Smith performed Sager’s Grammy-winning co-written hit “That’s What Friends Are For.” 3 Lamberg (left) and Moran. 4 Inductees Yusuf Islam (formerly Cat Stevens) and Jack Tempchin. 5 Universal Music Publishing Group chairman/CEO Jody Gerson (left) and inductee Dallas Austin. 6 Jack Antonoff (left) and Sara Bareilles (right) presented Martin Bandier with the Visionary Leadership Award. 7 Timberlake. 8 Diane Warren and Mark Hudson backstage. 9 “Tonight was a very special night for Ashley. Halsey had to take the passenger seat,” wrote Halsey on Instagram. 10 Bonnie Raitt and inductee Prine performed his 1971 hit “Angel From Montgomery.”



Firefly Music Festival

DOVER, DEL., JUNE 21-23



1 Tyler, The Creator wore his blond *IGOR* wig on June 21. **2** Post Malone set the stage ablaze for "rockstar" on June 23. **3** "This is my music and my mind and my art," wrote Alison Wonderland on Instagram on June 14, declaring she will play mostly her own material at festivals. She took Firefly's Prism stage on June 22. **4** Twenty-four hours after rocking the Lawn stage on June 21, Courtney Barnett jetted to San Francisco for Clusterfest.

A large, modern concert venue with a stage, piano, and extensive lighting rig. The scene is bathed in blue light. A large "billboard LIVE" sign is visible in the background.

Billboard Live YOKOHAMA

Our third venue in Japan opening spring 2020

We can now offer your artists and their fans even more options for an authentic live experience in state of the art venues in Japan

billboard
LIVE
TOKYO • YOKOHAMA • OSAKA •

A collage of four images showing different parts of the venue: two champagne glasses, a bar area with "billboard LIVE" signage, a stage with "billboard LIVE" signage, and a view of the stage from the audience.

www.billboard-live.com BOOKING INQUIRY: pr-tokyo@hcl-c.com

CUCO IN CONTROL

The 21-year-old Chicano artist landed a seven-figure record deal with Interscope by keeping his independent mind-set intact

BY ISABELIA HERRERA
PHOTOGRAPHED BY CHRISTOPHER PATEY

**the
room**



Cuco photographed
June 13 in Los
Angeles. Find out
what *You Should
Know* about Cuco at
billboard.com/videos.

GROOMING BY DAISY ORTIZ/EROS

ON OCT. 8, 2018, EXACTLY TWO years after **Cuco** and his band played their first live show, they almost died in a nightmarish car accident. Early that morning, as the musicians cruised down the I-40 highway in Tennessee, the driver of their passenger van lost control and overcorrected, causing the vehicle to tip over in the slow lane. As they scrambled out in search of safety on the shoulder, a tractor-trailer slammed into the van, which then hit Cuco and his bandmates, knocking them unconscious.

The next few months swirled into a punishing blur of canceled tour dates, hospital visits, group therapy, insurance bills and painkillers to

working on new music felt like escaping the fact that I just got out of [the accident],” says the Hawthorne, Calif., native born **Omar Banos**. “I was living with my pain, but also trying to enjoy the time with it.”

The album takes the whimsical synth pop and psych influences that defined his three previous projects into new territory, further exploring glimmers of bossa nova, airy piano keys and spiraling, lo-fi interludes. But the biggest shift is in the lyrics, which dig deeper than his bilingual teen-dream anthems have in the past and overflow with profound sorrow in both matters of the heart and healing after his accident. On “Ego Death in

debut, following an explosive bidding war that came to a head this past spring. Interscope, which is riding a hot streak of breaking such new talent as **Billie Eilish**, **Juice WRLD**, **Ella Mai** and **DaBaby**, won him over with a seven-figure offer. Cuco will also join a roster of Latinx acts like **Kali Uchis** and **Melii**. The joint-venture licensing deal guarantees that Cuco’s music will be available in Latin America, with distribution support from Universal Music Latin Entertainment. It also allows Cuco — who has raked in 290.6 million streams, according to Nielsen Music — to maintain much of the freedom he had as an independent artist. He can release his music in various formats — mixtapes, singles, EPs or proper albums — so long as he records a certain number of tracks. He also will continue to own all of his masters.

“It was a huge relief to finally have that settled,” says Cuco of ending the ongoing negotiations, citing Interscope’s flexibility as a winning factor. But he’s glad he took his time and recommends that any other indie artist on the fence should do the same. “It helps you see the bigger picture,” he says. “There are definitely some things you can’t do without a label,” but when it comes to signing, “you need to really know what’s happening. Why you’re making these decisions. Essentially, it’s always going to come down to the terms you get.”

Cuco is far removed from his days as a college dropout who would perform with his band in Los Angeles backyards. He can trace his big break back to one show in particular in early 2017. Music manager **Doris Muñoz** — an L.A. native who was 23 at the time and had founded a management firm fresh off her college graduation — had heard whispers of Cuco’s talent from friends and decided to drop by one of the backyard gigs. There, she found herself smack dab in a horde of smitten local teens.

“The connection he had with his audience at that point was unmatched to anything I had ever seen,” says Muñoz. “[There were] Latinx teens singing every single lyric in English and Spanish to his music, which is inspired by our culture; it gave me chills. When the trumpet came out and everyone started screaming, that was the moment I knew Cuco and his fans would shift the culture for our community.” The next day, Muñoz convinced Cuco to

“The connection he had with his audience at that point was unmatched to anything I had ever seen.” —Doris Muñoz, manager

alleviate the discomfort of Cuco’s injuries from the crash. Most of the material that would have become his debut album was on his laptop, which had been lost. So he started again, seeking catharsis and a way out of his trauma.

The result is *Para Mí*, a 13-track album composed in Cuco’s bedroom, out July 26. “Just being home and

Thailand,” he contemplates self-medicating to cope: “Take this and fly away/Till the substance numbs the pain.” Fortunately, Cuco hasn’t lost his penchant for absurdist humor outside of his music: The 21-year-old often posts memes to his self-deprecating Twitter handle, @icryduringsex.

Para Mí marks Cuco’s major-label



Cuco onstage as a special guest of rock band CHON at Coachella in April.

CUCO'S CORE CREW

DEVIN LANDAU

AGENT, PARADIGM TALENT AGENCY

HIS ROLE Landau has represented Cuco since the artist joined Paradigm in 2017. The tours Landau has booked have strategically helped Cuco transition from intimate backyard shows to the larger festival circuit.

ON VISIBILITY “There is a lot of connective tissue with the first-generation



community, and having him out on the road has been undoubtedly inspiring for young Latinx searching for an artist to look up to.”

DORIS MUÑOZ

MANAGER, FOUNDER, MIJA MANAGEMENT

HER ROLE Since working with Cuco, Muñoz has grown her firm’s management roster to include independent artists **August Eve**, **Inner Wave** and **Jasper Bones**.

TOP MOMENT “Night one of Cuco’s Asia tour, in Jakarta, Indonesia. The second those kids started singing every single lyric to ‘Lo Que Siento’ and ‘Amor de Siempre,’ I lost it. The representation of our community was now on a global scale.”



CARLOS CANCELA

A&R MANAGER, INTERSCOPE

HIS ROLE After two years of courting Cuco, Cancela helped close his seven-figure major-label deal with Interscope this spring.

INSTANT CONNECTION “The first time we hung out in my office, we spent an hour and a half going down a rabbit hole, showing each other music. He was so passionate and excited to show me music I had never listened to and the breadth of what he understood was so wide. I was already sold, but that moment further cemented it.”



join her Mija Management firm.

Within a year of working with Muñoz, Cuco nabbed a slot at Coachella; performed at Selena for Sanctuary, an immigration benefit at New York’s Lincoln Center last summer; and unveiled Fantasy’s Easy Living, his own streetwear line. He had effectively emerged as a heartthrob who wasn’t afraid to explore vulnerability and tenderness in his soft-boy synth-pop ballads. Cuco insists he was just nurturing his creative impulses — and, eventually, wants to buy his parents a house.

But for now, he’s happy to live in the present. “I’m really proud of some of the things that I’ve done with my music,” he says. “I feel like [the takeaway] is: ‘This is it.’” ●

OUTSHINE

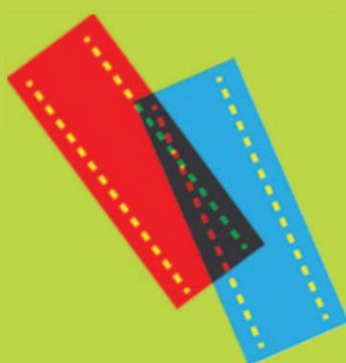
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Friedman (left) and Yegezu at EQT in Los Angeles on June 13.

LABEL LOOK

EQT

In 2018, a former publicist and a concert promoter landed a one-of-a-kind deal that allowed them to work with any label within Universal Music Group and still operate independently. **Dan Friedman**, 33, and **Henny Yegezu**, 31, first worked together in 2013, when Friedman was handling marketing/PR of **GoldLink**'s debut mixtape, *The God Complex*, and Yegezu was promoting the rapper's live shows. They were also both at a professional crossroads, wanting to trade their current roles for something even bigger. In April 2015, the pair founded EQT (Equative Thinking), a full-service music company that includes management, publishing, recording and distribution. Last September, EQT launched its first joint venture with indie label True Panther Sounds — which has a "defined brand and point of view," says Friedman, and is home to English grime rapper **Slowthai** and London-born musician **Jonah Mutono**. "Within the UMG system, there isn't a ceiling in terms of what resources we have access to," says **Dean Bein**, founder of True Panther Sounds and the pair's longtime friend. Says Yegezu: "Traditionally, a label's goal is to make a song as big as it can. Our thought process is, how do we build a long-term, sustainable catalog around that artist?"

Backstory

Friedman started working with super-producer **Mike Will Made-It** in 2011, later helping develop his Ear Drummer Records in 2014. Meanwhile, Yegezu helped GoldLink ink his 2016 deal with RCA Records. They both prefer working with artists in their earliest stages, and together have a vision for tailoring services to each artist. "What's special about the [UMG] deal is that it allows us a lot of autonomy and flexibility within the system to figure out how we want to work with an artist," says Friedman. "[We can] figure out the right time to partner with one of the frontline labels."

The Artists

EQT focuses on "artists that can create organic buzz but need a foundation and development," says Yegezu. GoldLink is a prime example, having broken out with "Crew," which hit No. 10 on *Billboard*'s Hot Rap Songs chart in 2017. EQT's label boasts Jamaican-American singer **Masego**, R&B singer **Berhana** and rapper **IPEGMafia**, with GoldLink, **Tommy Genesis** and **Smino** on the management side. Through True Panther, which Yegezu says "identifies left-of-center acts," EQT dropped Slowthai's U.S. debut.

Key Stats

In March 2018, Berhana's "Grey Luh" was featured on the second season of *Atlanta*. Six months later, Masego's debut full-length, *Lady Lady*, peaked at No. 13 on the R&B Album Sales chart, a feat that Yegezu sees as representative of Masego's growth potential. More recently, GoldLink's latest set, *Diaspora*, dropped June 12 and includes guest verses from **Pusha T**, **Tyler, The Creator** and **Khalid**. **Hailey Bieber** shot the album art, a portrait of the rapper's girlfriend, singer **Justine Skye**.



Genesis (top) and Masego.

What's Next?

With a new office space in downtown Los Angeles, EQT plans to focus on creating custom plans for its artists — whether that means signing on for management or label services, or upstreaming to UMG when the time is right. "It gives us a lot of flexibility to put together the right team on a case-by-case basis," says Friedman. For Masego, that means signing with Caroline Records domestically and Island Records internationally. As EQT grows, Friedman and Yegezu plan to keep their long-game mentality. Says Yegezu: "We want to be with our artists for years." —SOWMYA KRISHNAMURTHY



UP NEXT

CLAIRO

FROM Carlisle, Mass.
AGE 20 **LABEL** FADER Label
SELF-TAUGHT Born **Claire Cottrill** in Atlanta (her father, **Geoff Cottrill**, is former chief marketing officer at Converse), Clairo taught herself guitar by watching live videos of her favorite bands on YouTube, but she never thought she would be an artist herself. At 13, she started uploading covers of soft-spoken indie acts like **City & Colour** and **Daughter**, and **Mumford & Sons**. Three years later, she was writing her own songs.
GOING VIRAL She posted her first original pop song and homemade video, "Pretty Girl," to YouTube in August 2017, immediately igniting interest from RCA, Columbia and Capitol. "The internet gave me all my resources to get big," she says. But it left her with a tough choice: "Do I go to school and be a student, or do I be a rock star?"
CLOSE-KNIT Instead of signing with a major label — Clairo felt it was too soon in her career to take a specific path — she sought guidance from family friend **Jon Cohen**, co-founder of *FADER* and an executive at the company's marketing agency, Cornerstone. "It's like night and day when you're exposed to the world before you're ready for it," she says. Adds Cohen: "Our goal was to give her the freedom to do things at her own pace." In late 2017 she signed a 12-track contract with FADER, which she partially fulfilled in May 2018 with her debut EP, *Diary 001*, and landed a manager in **Pat Corcoran (Chance the Rapper)**.
MAKING FRIENDS Clairo is readying the release of her first full-length, *Immunity*, out Aug. 2. She wrote lead single "Bags" after listening to **Phoebe Bridgers'** debut album "a million times," she says. Bridgers has since reached out on Twitter to say how much she loves the track. Clairo teases that "Bags," which was co-produced by **Rostam (Vampire Weekend, Carly Rae Jepsen)**, is a small sample of the LP's wide-ranging palette, saying: "Every song has its own world." —ILANA KAPLAN

FRIEDMAN: ALEX HARPER; GENESIS: JASON MENDEZ/GETTY IMAGES; MASEGO: JOHN MARQUEZ; CLAIRO: TAYLOR HILL/GETTY IMAGES.

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Editorial content subject to change



From left: Crowe, Crosby and Eaton at Sundance in January.

Dark Star

The famously “contentious, opinionated” David Crosby offers an apology in the form of a Cameron Crowe-produced documentary

BY FRED SCHRUERS

At the start of the unflinching **David Crosby** documentary *Remember My Name*, the singer stares steadily into the lens trained on him by director **A.J. Eaton**, looking weary from years of touring, battles with addiction, jail time and busted friendships. Still, he’s intensely engaged and — above all else — honest throughout. “He knows when your attention is wandering,” says producer **Cameron Crowe**, “and he knows when he owns you.” Soon after the doc debuted to a strong reception at Sundance, Sony Pictures Classics picked it up for release on July 19. For Crosby, the project conveys the truth he has been waiting to tell.

Cameron Crowe made it clear he was only up for this project if you were all in — which you embraced. When you make a documentary these days, mostly

you go around and stick a mic in front of every famous person you ever met: “Say something beautiful about me — that I invented electricity and discovered California, and aren’t I cute?” Cameron and A.J. and I all agreed going in, “[Cameron’s] the boss” — appropriately and wonderfully merciless. He gave me nowhere to hide.

Instead of glowing praise, your Byrds bandmate Roger McGuinn says you were “insufferable.”

I can be contentious, opinionated. I’m comfortable with that. When you’re in a relationship like that, in a band, it’s like a marriage. You start out and you love each other, you love each other’s music. You’re thrilled you’re doing this, and every time you play music you feel brotherhood with the guys. In **Crosby, Stills, Nash & Young**, we were a competitive band.

We were also very shitty to each other over and over and over again — unkind and disloyal.

Graham Nash seemed to be your closest bandmate, but you describe a brutal show in Norway during which you two screamed at each other onstage.

It wasn’t acceptable to me. I can’t be around somebody who hates me that much. There’s no joy in that at all. I can’t work with somebody that ... The entire tour he’d been going onstage and not looking at me. He would just turn toward **[Stephen] Stills**.

You once called Neil Young’s then-girlfriend Daryl Hannah a “poisonous predator,” though later you apologized.

That was a bad thing for me to say. I should not have said it. So he went on a show and said we’ll never play together [again]. I’m totally fine with that. We did a bunch of really good work that I’m proud of.

Do you think the film will heal some of those wounds?

The film is honest enough to qualify as an apology. It’s a very difficult film for me, playing a flawed human being, highly imperfect, sometimes an asshole. [I’ve made] lots of mistakes. If you’re trying to look at me as a whole picture, you can’t leave that stuff out. Otherwise, it’s like cooking the meat with no salt. ●

ASK
BILLBOARD
ANYTHING

Did Taylor Swift’s “You Need to Calm Down” video help its chart debut?

➔ On June 14, **Taylor Swift** released “You Need to Calm Down” from her upcoming album *Lover*. Three days later, she put out its vibrant and guest-packed music video, which includes **RuPaul, Hayley Kiyoko, Todrick Hall** and the

cast of *Queer Eye*, among others — and dominated another news cycle. What got people talking the most is the song and video’s celebration of the LGBTQ community and its call to action to support the Equality Act. On the *Billboard* Hot 100 dated

June 29, “You Need to Calm Down” debuted at No. 2, behind **Lil Nas X** and **Billy Ray Cyrus’** “Old Town Road.” (Swift’s “ME!,” which she simultaneously released with its music video, also debuted at No. 2.) You Tube global head of artist relations **Vivien Lewit** says the more high-profile stars in a video, the better. “When an artist is conveying a strong message

through their work, the cameos significantly add voice to and broaden the reach of that message,” says Lewit. She points to **Lil Dicky’s** “Earth,” which debuted at No. 17 on the Hot 100 in April, as a recent example of using a similar tactic. “We’re living in an audiovisual world,” says Lewit. “Fans not only want to hear music, they want to see its representation.” —LYNDSY HAVENS

CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894!

No. 14
on *Billboard's*
Adult Top 40 chart

LEWIS CAPALDI

With powerful pop ballads and social media charm, the 22-year-old is quickly becoming "Someone You Loved"

By Josh Glicksman

Photographed by Shayan Asgharnia

Don't Stop Him Now

When **Lewis Capaldi** was a child, his family began their annual vacations with a 15-hour drive to France from his native Glasgow in a minivan blasting **Queen**, **Elvis Presley** and **Fleetwood Mac**. During one trip, while stopped at an RV park, they saw a cabaret band turn its set into an open mic night — and a then-4-year-old Capaldi jumped at the opportunity. Moments after finishing a performance of Queen's "We Will Rock You," he returned to the stage to deliver "We Are the Champions" as an encore. "That was when I got the bug," he says. "Ever since, I've been chasing that feeling. That euphoria."

Pleasant Surprise

Capaldi spent his teens honing his live show at Scottish pubs and posting music on SoundCloud, where his manager, **Ryan Walter**, discovered him. By 2016, they were officially in business — and Capaldi was eager to release an official single. His team chose the longing piano track "Bruises," which landed atop Spotify's New Music Friday playlist in March 2017, ahead of "HUMBLE." by **Kendrick Lamar** and "Heatstroke" by **Calvin Harris**. "To this day, I don't know how the fuck it happened," says Capaldi. The song barely cracked *Billboard's* Hot Rock Songs chart, but it landed him a deal with Universal Music Group in 2017. (He was signed to a worldwide deal by UMG in Germany, and his music comes out on Virgin in the United Kingdom and Capitol in the United States.)

Final Countdown

By mid-2018 Capaldi had finished writing his full-length debut. He sat down at the piano for one final, four-hour session, and in the last five minutes came up with the melody for "Someone You Loved." At first, he worried it was too similar to his other songs. "I had written the breakup ballad so many times that I was like, 'I can't write about this again,'" he says. It wasn't until the song's producers, **TMS**, encouraged Capaldi to write about loss more generally that the stripped-back, vocal-cord-straining track clicked — it's his biggest hit to date, reaching No. 1 in the United Kingdom at the end of May and No. 54 on the *Billboard* Hot 100 dated June 29.

Enjoying The Ride

Capaldi's debut album, *Divinely Uninspired to a Hellish Extent*, arrived in May and had the biggest week for an album in the United Kingdom so far in 2019. "I'd really like to have an album that hangs about," he says. "It feels like you release an album and two months later, you have to have more music out." But he isn't entirely slowing down — he recently dropped a cover of **Billie Eilish's** "when the party's over" and will open for **Ed Sheeran** and **The Killers** on their respective European tours this summer. "I'm not going to question it," he says. "I'm just going to hold on for dear life." ●

Capaldi photographed
June 11 at Capitol
Records in Los Angeles.



A Snapchat artist lens for DJ Jax Jones.

INSIDE LOOK

THE SNAPCHAT MARKETING SECRET

Deployed by **Billie Eilish**, **The 1975** and **5 Seconds of Summer**, custom-made Snapchat lenses — effects that layer objects and accessories over photo and video posts — have opened up a new front in music marketing. The wizard behind many of these filters? Boston-based designer **Michael Nicoll**.

Nicoll started digital agency Blnk in late 2017 after seven years as ESPN's lead designer, which is when he discovered his passion for integrating music with 3D elements. His work got the attention of **30 Seconds to Mars'** digital team, which reached out to collaborate soon before Blnk launched. Six months later, the band's label, Interscope, tapped Nicoll to work with Snapchat on the platform's first-ever artist lens, created through its new Lens Studio software. He has since designed over 30 artist-specific Snapchat lenses for labels including Interscope, Capitol, Atlantic, Republic, Polydor and Concord — all of which contract him independently, with rates ranging from \$1,000 to over \$15,000, depending on the complexity of the project.

"The social space is so oversaturated, doing anything different and innovative puts [artists] at an advantage," says **Nancy Liu**, digital marketing manager at Capitol Records, who has worked with Nicoll on lenses for **Quavo**, **Takeoff** and **Offset** of **Migos** and most recently **Queen Naija**. Quavo's lens — which brought to life the artwork for his 2018 solo album, *Quavo Huncho*, as an animation — garnered 5.68 million views and nearly 200,000 shares alone, according to Nicoll. "People have written off Snapchat," says Liu. "[We're] trying to reeducate that Snapchat isn't dead, and show why we should still be tapping into that market."

Nicoll, who is currently balancing 10 different projects, works with artists' teams to conceptualize a lens based on three things: the music video, the artist's appearance/visual presence and his or her social media branding. The key? Generating an emotion, like he did for Eilish's eerie "You Should See Me in a Crown," which featured a tarantula crawling out of fans' mouths as her song played. "My goal is to be the go-to company for [artist lenses]," says Nicoll. "We're almost there." —TAYLOR WEATHERBY



Rechtshaid at Vox studios in L.A. in 2015.

IN DEMAND

Ariel Rechtshaid PRODUCER

THE BEHIND-THE-BOARD MULTIHYPHENATE CONTINUES TO STAY A STEP AHEAD OF POP'S EVER-CHANGING SOUND

Back when he was a burgeoning alt-rock studio hand in his mid-20s, **Ariel Rechtshaid** helped produce an unassuming acoustic ballad called "Hey There Delilah." "I remember the label thinking it sounded like a shitty demo," he says, recalling the 2006 **Plain White T's** single. It became a Billboard Hot 100 No. 1. Less than a decade later, the Los Angeles native has contributed to some of the 2010s' most influential pop and R&B touchstones: **Usher's** "Climax," **Solange's** *True* and **Carly Rae Jepsen's** *Emotion*. Rechtshaid recently jammed in his Los Angeles studio with buzzy independent acts **Weyes Blood** and **Claire**. The latter showed up with **Rostam Batmanglij** to record an impromptu **Cass McCombs** cover. "Any artist I'm working with, my goal isn't to give them a sound," says Rechtshaid, 40. "It's to see into their brains and where their head is at — and help get them there quicker."

—CHRIS PAYNE

VAMPIRE WEEKEND

After Rechtshaid proved his skills on the band's 2013 Grammy-winning *Modern Vampires of the City*, frontman **Ezra Koenig** came to him first for its 2019 comeback, *Father of the Bride*, on which it unexpectedly embraced **Grateful Dead**-style jams and classic country duets. It was also the act's first album without Batmanglij as in-house producer. "A producer's most important role is to give a fresh perspective," says Rechtshaid. "We took a lot of chances on this one." *Bride* debuted at No. 1 on the Billboard 200, earning 138,000 equivalent album units for the week ending May 9, according to Nielsen Music — the best for any rock LP so far in 2019.



KOENIG

ADELE

Rechtshaid first worked with **Adele** in 2015, producing her eventual Hot 100 top 20 hit "When We Were Young." After laying down her vocals in two takes in London with Rechtshaid and singer-songwriter **Tobias Jesso Jr.**, Adele wanted to flesh out the sparse ballad. Rechtshaid added drums and moved the chorus over an eighth note, adding a backbeat. "I was so nervous, I forced her to listen with me on FaceTime," he says. "When it was done, she teared up." He doesn't yet have any official plans to work with her on future material, though he would, of course, be up for it: "I've been bumping into her recently; she just moved to L.A. So, you know, hopefully."



ADELE

HAIM

Rechtshaid produced nearly all of **Haim's** second album, 2017's *Something to Tell You*, fine-tuning its pop-rock grooves and uncanny harmonies while the trio toured behind its 2013 debut, *Days Are Gone*. (Rechtshaid started dating **Danielle Haim** around the same time.) It was a trying period for him: Early on in production, Rechtshaid was diagnosed with testicular cancer, "a moment of true mortality," he says. Nearly two years later, he's cancer-free. "[Haim] were my family," he says. "I'm grateful I had that record to show for that time. We pushed through." As for the group's next project, Rechtshaid is already assisting: "Danielle played me some new music," he says without revealing much more. "It's really cool."



HAIM



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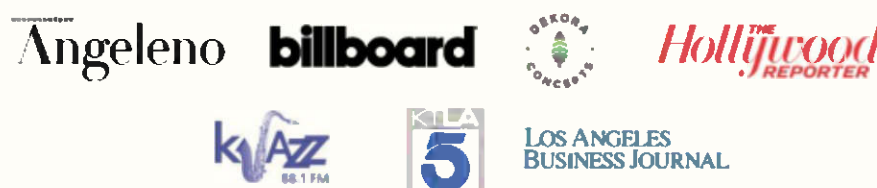
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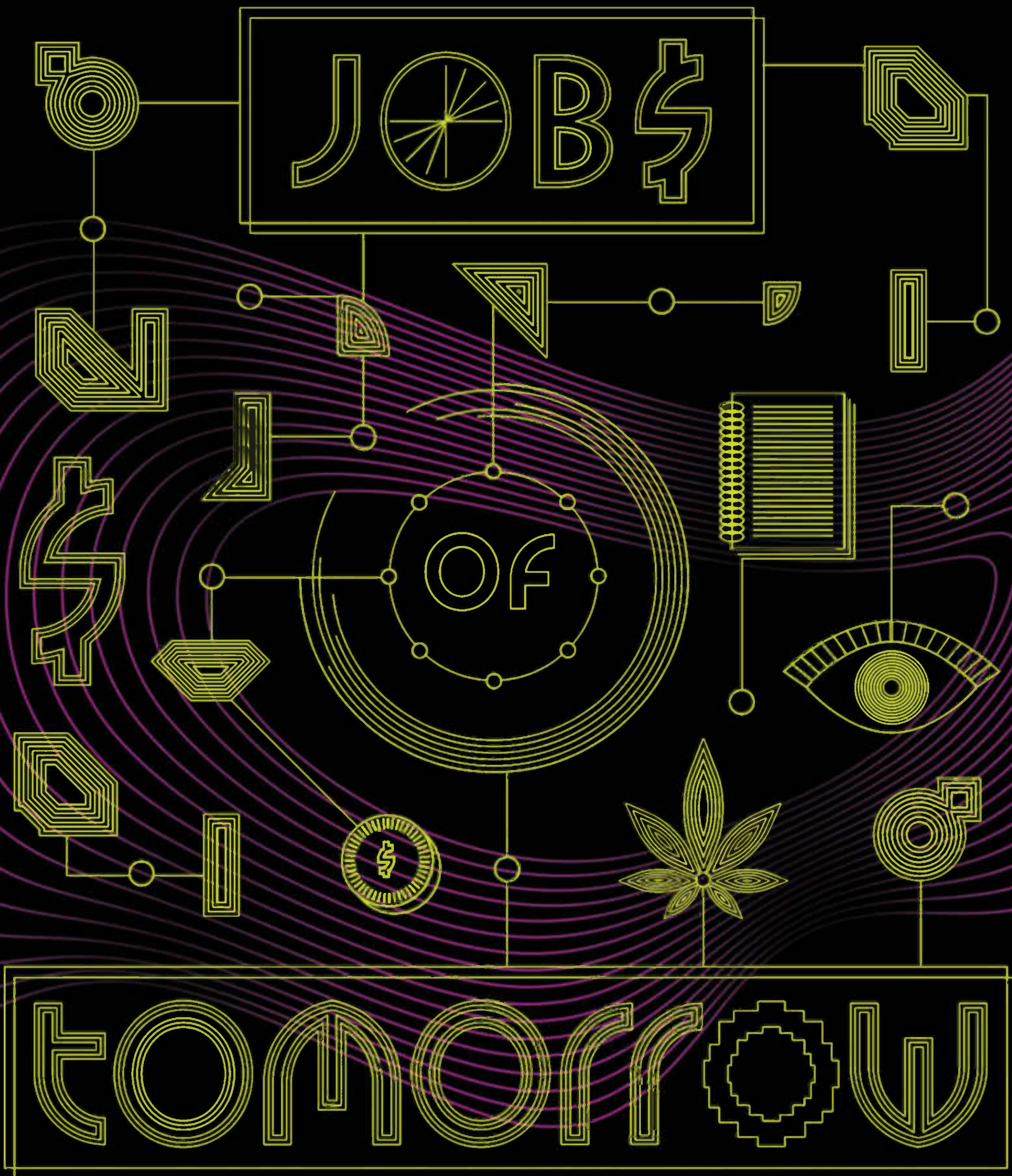
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WANT TO LEVEL UP IN THE MUSIC BUSINESS? DON'T JUST KEEP PACE WITH THE INDUSTRY —
FORGE YOUR OWN PATH WITHIN IT, LIKE THESE DRAG QUEEN-MANAGING, LUXURY
CANNABIS-DELIVERING, PLAYLIST-PILOTING INNOVATORS MAKING THE FUTURE LOOK BRIGHT

Illustration and Type by ilovedust

JOB\$ of tomorrow

DRAG QUEEN MANAGER

Andre Morris

VARRAN MEDIA

Thanks to the meteoric success of the Emmy Award-winning *RuPaul's Drag Race*, the drag industry is closer to the pop culture mainstream than ever, with its splashiest players popping up on Broadway, in *A Star Is Born* — and of course, most recently, in a Taylor Swift video. That means retroactive attention for the TV show's alumni, as well as more opportunities for them to explore careers in the pop sphere.

Enter Andre Morris, **founder and CEO** of Varran Media, a one-stop shop for drag performers seeking management, PR representation and overall career-strategy advice. Morris, 40, launched Varran in 2010 after 11 years at Sony Music, where he worked under PR powerhouse Yvette Noel-Schure. For a while, he continued to work with her Schure Media Group and with 50 Cent's G-Unit. But in 2015 — the same year DragCon, the biannual event *RuPaul's Drag Race* launched, first took place in Los Angeles — Morris made a drastic shift, signing season five runner-up (and eventual *RuPaul's Drag Race All Stars* season-two winner) Alaska, who released her debut album, *Anus*, that June.

At first, says Morris, promoting bawdy, camp-driven queer material to a straight audience was tricky. "My biggest challenge was basically getting the mainstream [song]writers to take the music seriously," he recalls. "I had to focus on what it was. Knowing Alaska's music was more comedic, I utilized that." Since then, he has steadily built a client base that reads like a who's who of drag stars, including Tammie Brown, BenDeLaCreme, Latrice Royale, Vanessa Vanjie Mateo and Peppermint, plus frequent *Drag Race* judge and choreographer Todrick Hall.

Working with drag queens was quite a departure from the artists Morris was used to serving in his prior major-label role — Beyoncé, John Legend — but he approaches his current clients just as he would an industry veteran. "It doesn't matter if they are a drag queen or not," he explains. "The biggest stars in the world are able to do multiple things at once, and that's how they can grow their business and allow different eyes to see them that wouldn't have seen them before."

Though his queens vary in experience, they are all, like Morris himself, entrepreneurs. "They know exactly what they want, so they come to me with that intention and goal," he says. "It's a lot easier for me because they're willing to work as hard for me as I am for them." Day to day, he provides the services that employees across multiple departments at a label ordinarily would. "I'm doing marketing, I'm doing A&R, I'm also advising them on what to do with their careers," he says. "They come to me for basically everything. They don't have the big machine that a record label would supply." That said, Morris adds, "I am surprised that a label hasn't started already. A lot of LGBTQ artists feel like their voices are not heard at major labels, so it would be wonderful to have one that caters to this community."

In the meantime, watching his roster in action is its own reward. "Each day I get to see them be colorful, be activists, be entertainers and see them make a difference," says Morris. "The greatest thing is to see the young kids who show up to the shows and have so much to say about how much the queens mean to them. It's the greatest job in the world."

—TYLER COATES





Morris (center) and his clients Tammie Brown (right) and Peppermint photographed by David Needleman on June 11 in New York. Hear Morris talk about his start in the industry and how he built his company at billboard.com/videos.

VIRTUAL CONCERT PRODUCER

Nicole St. Jean

WAVE

As the mother of two young children, Nicole St. Jean doesn't go out like she once did as a club kid in New York's early-aughts house music scene. But in her current role as **head of content and partnerships** at the virtual reality company Wave, she has found a way to experience dance music without leaving the house —



St. Jean

and to allow anyone with a computer, an internet connection and a desire for social adventure to do the same.

St. Jean, 43, produces live concerts in VR. With the help of five full-time artists in Los Angeles and an engineering team in Austin — where Wave was founded three years ago —

she has made it rain magic mushrooms during a T-Pain show and simulated flying for headset-strapped South by Southwest attendees watching actor Tye Sheridan DJ as part of a collaboration with Warner Bros. for Steven Spielberg's 2018 film, *Ready Player One*. She has also staged virtual performances for The Glitch Mob, Imogen Heap, Jean-Michel Jarre and REZZ — innately tech-savvy electronic artists who recognize VR's crossover potential — most of whom wore motion-capture technology at the company's Culver City office to deliver their shows.

As Marshmello's hugely successful February in-game Fortnite concert proved — it drew 10.7 million simultaneous viewers and, unlike Wave's real-time shows, was prerecorded — the market for virtual music experiences is ripe right now. Wave's live performances exist exclusively within its own desktop app and VR product, though the company is in talks with potential gaming partners. "The app really comes alive around 7 p.m.," says St. Jean, explaining that Wave's users stage their own real-time performances nightly as well. "The social aspects of the Wave dancefloor [are] special," she adds, "like how I felt dancing with all kinds of people back in my New York days."

A music-industry communications vet who has worked for tech-related companies like Topspin Media and Twitter, St. Jean leveraged her industry contacts into her current job. Now she spends her days meeting with managers and labels while also overseeing production schedules and storyboards. "It's a really fun, creative role," she says. "No one on this team knows exactly what a virtual concert should be every time, so anyone can make suggestions."

As the music and gaming spheres increasingly overlap, St. Jean advises anyone interested in a career like hers to work or to intern at a gaming company while also cultivating a music-industry network. Technology expertise, she says, shouldn't be a barrier to entry — after all, it wasn't for her. "I've gone into most of my gigs having no real understanding of the technology at the start," she says. "Be brave about getting into spaces that spark your curiosity." —KATIE BAIN



Jarre's live Wave performance took place last December, with visuals by artist SUTU.

Nieman arranged the halftime performance by Cole (pictured) at the NBA All-Star Game in February.



SPORTS WORLD LIAISON

David Nieman

INTERSCOPE RECORDS

When J. Cole wanted to bring 1,000 superfans onto the basketball court for his NBA All-Star halftime show performance in Charlotte, N.C., in February, the league, concerned over safety, didn't immediately warm to his idea. But David Nieman — the **head of licensing and marketing for sports and video games** at Interscope Records, which distributes Cole's Dreamville imprint — urged it to trust Cole's vision. The results benefited both the NBA and Cole: a thrilling performance by the artist in his home state and an unforgettable national TV moment for the NBA.

"We really had to get the NBA outside their comfort zone and get them to buy into the fact that [the fans are] where the energy is," says Nieman, 31. "That's where it translates."

At a moment when the sports and music worlds are linked more closely than ever before, Nieman seized the chance to create his own job while opening up new opportunities for his label's artists. He started his career at Interscope in 2009 as a marketing intern after graduating from Fort

Lewis College in Colorado, then joined the label's sales department three years later. "I got to know the building and the end goals when it came to sales and how to develop artists," says Nieman. In 2011, he joined Gorfaine/Schwartz Agency as a "jack-of-all-trades," setting up backstage interviews with artists and selling merchandise.

Three years later, he returned to Interscope as manager of marketing and sales, but Nieman knew he really wanted to find a way to combine his passions for sports and music. During a discussion with Interscope Geffen A&M vice chairman Steve Berman, he pitched creating a division for sports marketing and video games. "We both realized that there's so much more to be done in the [sports] space and how aggressive we need to be," says Nieman. "It was a no-brainer for us."

In the past year, Nieman has racked up enough prominent sports-event spotlights for Interscope artists to prove that his instincts were spot on. Along with getting Cole to the NBA All-Star Game, Nieman arranged Maroon 5's halftime Super Bowl slot,

placed Imagine Dragons' "Natural" as last season's college football anthem at ESPN, secured Kendrick Lamar's performance at the 2018 College Football Playoff National Championship Game and nabbed a headlining spot for Sheck Wes at St. John's University's annual Midnight Madness event.

His day-to-day is less glamorous: pitching and taking meetings for new sports campaigns and exploring new opportunities for the label's diverse roster. Next up: a collaboration with *Bleacher Report* to create custom Women's World Cup jerseys featuring Interscope acts Billie Eilish and Summer Walker.

To anyone looking to follow his path, Nieman emphasizes that despite his accomplishments thus far, there's still plenty of potential for growth in music and sports. "There's so much you can do in sports and music before you ever get to the point where you're capitalizing on what you've been working so hard on," he says. "Don't get distracted. Keep your nose down. Don't expect anything until things come to fruition."

—CARL LAMARRE



SONG-TO-SCREEN INTERPRETER

Lisa Melamed

Lisa Melamed has spent 30 years as a writer and producer for classic TV series such as *Sisters*, *Party of Five* and *Mad About You*. But it's safe to say her latest project is unlike any in her long list of credits. Melamed is a **co-executive producer and writer for Dolly Parton's *Heartstrings***, an eight-part Netflix anthology series set to debut later in 2019, in which each segment is based on a different song by the country legend.

Heartstrings is one in a growing number of TV and film projects

inspired directly by songs: Recently, The Chainsmokers revealed that a film adaptation of their 2017 single "Paris" was in the works, and John Mayer's "The Heart of Life" (from 2006 album *Continuum*) is the basis for *Heart of Life*, an upcoming ABC drama Mayer himself will executive-produce.

Melamed, 60, who worked most closely on a *Heartstrings* episode based on Parton's "Cracker Jack" — a jaunty track from her 1974 *Jolene* LP about a scrappy pup Parton took

in — spoke about turning songs into compelling TV.

The project was dreamy. I've worked with showrunner Patrick Sean Smith and his producing partner Sam Haskell in the past, so when they called and said, "We're doing a show based on songs by Dolly Parton," I was thrilled. The eight songs were already chosen by the time I was brought on. I chose "Cracker Jack" [because] I felt the themes suited me as a writer. We didn't have to be literal; we didn't

have to follow the song line to line. We had to take in all of the Dolly-ness of it, and that's a fantastic starting-off point for a writer.

One of the many amazing things about the experience was that we sat in a conference room with Dolly and spoke with her about each of the songs to make sure every episode would have the essence and the soul of what the song meant to her. When you sit in a room with Dolly Parton and talk about her songs, invariably she will start singing. Dolly told us [that] when

she was a kid, one of the reasons she started writing songs was because they didn't have television, they didn't go to the movies. [Her] songs lend themselves to being movies because in her mind they were movies to begin with: She didn't just hear the songs — she saw them. There's a lot of narrative in her songs, so it made perfect sense. She actually has said she sees this as an extension of her legacy, which is an incredible privilege to be part of. What a way to make a living.

—AS TOLD TO ANNIE REUTER

LABEL-EXPANSION LEAD

Temi Adeniji WARNER MUSIC GROUP

After graduating from Princeton and then earning a joint law degree from Columbia and University College London in 2012, Temi Adeniji naturally went to work at a law firm. Nearly three years in, however, she realized it wasn't her passion. In 2016, she stumbled across a Warner Music Group job posting for **director of international and global commercial strategy and operations** — not an obvious fit, but she had always loved music, so she applied with her husband's encouragement. She got the job. Adeniji, 31, who is based in New York, has most recently helped the label group intensify its focus on emerging markets, arranging a partnership with Nigerian indie Chocolate City and launching Warner Music Middle East. "I consider myself an outsider," she says. "It gives me a different perspective than most who have been in the music industry their entire careers."

What did applying for this job entail?

One thing they asked me to do was look at the markets we weren't currently in and figure out what our strategy should be. It was a mini test-case of what my job

has turned out to be. It's a really exciting time to be in the music industry because so much is changing, with the switch from physical to digital and the renewed interest in nontraditional markets.

How do you research potential new markets?

When you're trying to figure out how to enter a territory, you take meetings with everybody. It's not like working in the U.S. or the U.K. — the infrastructure is not necessarily what we're used to, so it's important to be a little more malleable. Generally, we're looking at demographics, economic indicators, overall market revenue and whether a market is more geared toward local consumption or international catalog. Understanding how people consume music in that market is also really important.

What is a recent success story for you?

Boomplay [a streaming service first launched in Nigeria in 2015] at this point probably has the largest user base in terms of [digital streaming platforms], so we struck a deal with them. They've been instrumental in terms of permeating

territories that are difficult or have been traditionally left out of the story.

How has the growth of streaming affected your role?

It's important that we support platforms that are enabling artists and rights holders. Obviously in some of these territories, Nigeria included, there are a lot of challenges in the market, like [intellectual property] enforcement, and streaming helps alleviate some issues. It's just the beginning in Africa — there's a huge opportunity there.

How often do you travel for this job?

Once every two months. [WVG executive vp] Alfonso Perez-Soto comes from the Latin market, and he's very much like, "You have to go to the market to understand people." His perception is you can't really do this work on the phone or video conference, and it's really important that you sit in front of people. Especially in markets that are not Western; people really value that. It's much more important to sit down with people at dinner and talk about their lives so they begin to feel comfortable and start talking to you about doing a deal. It's about coming to an understanding together. —LYNDSEY HAVENS



Adeniji at the Echo Music Conference in Lagos, Nigeria, in April.

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AGENCY OPPORTUNITY SCOUT

Vanja Primorac UNITED TALENT AGENCY

What's next in music and tech? Just ask Vanja Primorac, the 29-year-old UTA hired in November as **head of music innovation**, a newly formed division. "The idea is to be the resident expert in all things related to digital platforms," says the Los Angeles native.

Primorac began her career developing content at Sean Combs' Revolt TV ("a speed course into the entertainment industry") before joining Spotify's artist marketing team. Eventually craving more direct creative involvement, she reached out to her friend Milana Rabkin, the CEO of Stem, about potential freelance opportunities. Rabkin directed her to longtime UTA agent Brent Weinstein. "He and [UTA chief] Jeremy Zimmer were looking for someone to fill this gap in music," says Primorac — specifically, someone who could help the agency venture beyond the streaming and social media giants and find unusual opportunities for its music clients with high-tech entertainment startups.

Primorac's out-of-the-box outlook — she cites UTA's recent team-up with Marshmello and Fortnite as an illustrative win for the agency — fit the bill. "Streaming is valuable," she says, "but you're only going to find success if you have everything else going on at the same time and understand the innovation space."

That includes forging partnerships with virtual reality (VR) and augmented reality (AR) startups, live-streaming platforms like Twitch, podcasting houses and live entertainment companies. "You think about Instagram and Twitter and the campaigns people used to do when they first started, and you're like, 'Huh. That was one of the first influencers,'" she reflects. "So how do we identify those opportunities now?" A recent week on her calendar shows her multipronged approach to answering that question.

MONDAY

10 a.m.: Client sync

Typically, Primorac meets with an artist or manager client weekly to discuss release plans, tour schedules, content ideas and digital partnerships, all in the service of ensuring that everyone "really understands what the brand of that artist is."

2 p.m.: Meeting with RYOT

She heads to the immersive-storytelling company's offices to learn about its various XR (mixed reality) capabilities. RYOT, which Verizon Media acquired in 2016, recently built a state-of-the-art studio with a volumetric capture stage.

4 p.m.: Call with Quibi

To close out the day, Primorac chats with the team at the shortform, mobile-friendly video streaming platform, started by producer Jeffrey Katzenberg and former Hewlett Packard chief Meg Whitman, to discuss its launch plans (for spring 2020) and content strategy.

TUESDAY

9:30 a.m.: Internal team sync

UTA's size and breadth — its hundreds of agents work across film, books, video games, news broadcasting, licensing and more — means

it's tough to keep up with every department's initiatives, so Primorac hosts regular syncs with representatives across the agency. "When you're working in a position that hasn't existed before, there isn't a blueprint that you can follow and say, 'Oh, this is what I need to do to have success,'" she says. "You have to be able to connect dots."

11 a.m.: Brainstorm with Oculus

Primorac hops on a call with an artist manager and the team at Oculus VR to discuss how they'll promote an upcoming concert that will be livestreamed on the Oculus Venues app.

1 p.m.: Lunch with manager client

She meets with Kevin Wolff, a manager at YM&U Group who works with The Interrupters, Rancid and Blink-182, to catch up on any changes in his roster and what his clients have in store for the year.

3:30 p.m.: Meeting with Spotify

Primorac circles up with Jesse Burton, the director of original content at Spotify, to present music podcast ideas that incorporate UTA's digital talent and musicians.

WEDNESDAY

11 a.m.: Startup proposal review

She spends the morning examining and presenting a proposal from Los Angeles-based VR startup Stage to an artist client as a potential fall tour enhancement. Stage specializes in on-demand live concert experiences with video game-inspired features like multi-angle viewing and 360 audio.

3 p.m.: Call with Singlerv

An introductory conversation with Singlerv, a brand-new music streaming app that allows artists to partner with charitable causes, to discuss its launch plans for this summer.

THURSDAY

Primorac spends most of the day putting together the next "U Should Hear This," a monthly live music showcase she launched upon joining UTA. The goal is twofold: "It's a platform for our artists to get in front of digital partners, brands, music supervisors and other folks across the industry, and it's also a really good look for UTA in terms of solidifying our space in the music industry."

FRIDAY

Morning: Meeting with Digital Brand Architects

UTA acquired the digital influencer agency in February. Primorac and her DBA colleagues discuss marketing partnerships between the music and social media talent rosters.

4 p.m.–6 p.m.: Demo with Nura

Primorac opens her office to host a demonstration of Nura headphones. The award-winning Australian startup, which began on Kickstarter in 2016, uses NASA microphones and a unique algorithm to adjust its smart headphones to individual users' hearing. Primorac finishes the week by inviting Nura to UTA to examine artist partnership and ambassadorship opportunities.

—MEGAN BUERGER





Primorac photographed by Michele Thomas on June 18 at UTA in Los Angeles.

ROYALTY COLLECTOR

Dewayne Ector

SONGTRUST

By Dewayne Ector's own admission, explaining his job is "difficult and boring." He isn't wrong — not on the first point, anyway. As Songtrust's **global head of society relations**, a newly created position, Ector has one of the least glamorous but most crucial roles in the music industry. Since March, he has managed the Downtown-owned digital rights company's relationships with over 40 collection societies around the world on behalf of its more than 200,000 songwriters and 26,000 publishers. His focus: getting creators paid for every use of their work, no matter how small or obscure. "It's data and trying to get money out of people and having conversations that no one really wants to have," he explains. "I get some travel. Other than that I'm in meeting rooms, sometimes without windows. But I believe in what I do."

London-based Ector, 40, has extensive experience in the royalty-collection realm. He joined Songtrust after nearly four years at Kobalt's AMRA Music running the global digital-music collection society's international operations, with eight years at PRS for Music before that — during which time he also earned a law degree from Birkbeck, University of London. Ector's move to Songtrust was inspired, in part, by his desire to support independent artists like those he grew up with in Trinidad and Tobago. (His father, Eman Ector, was the bandleader for local group Massive Chandelier and an arranger-producer.) Now he's on the other side of the negotiating table, "flying around the world and shaking down societies for money," he says. "But I do it in a nice way." Despite his demanding schedule, Ector insists he doesn't "really like to work hard at all. I prefer to work smart and make the best of every opportunity." Here, his musts for getting it all done.

THINK GLOBALLY

Representing over 1.5 million copyrights for creators from 64 countries, Songtrust is a direct witness to how the internet has democratized and hugely expanded the songwriting world. That volume and diversity of clients engenders a number of challenges for Ector, ranging from navigating royalty collections for intercontinental collaborations to understanding local laws — for example, he says, "in the Philippines, you can't just go and join the [collections] society or do direct licensing into the territory."

FOSTER COMMUNICATION

Sharing information with partner collection societies (and vice versa) is key to Ector's job. While he and his team regularly try to collect more data from those societies — which in turn helps educate Songtrust's writers and publishers — they also help them maximize revenue, automate processes and grow memberships. "There's a lot of income tracking, so looking at data is a big part of my job," he says. "Understanding

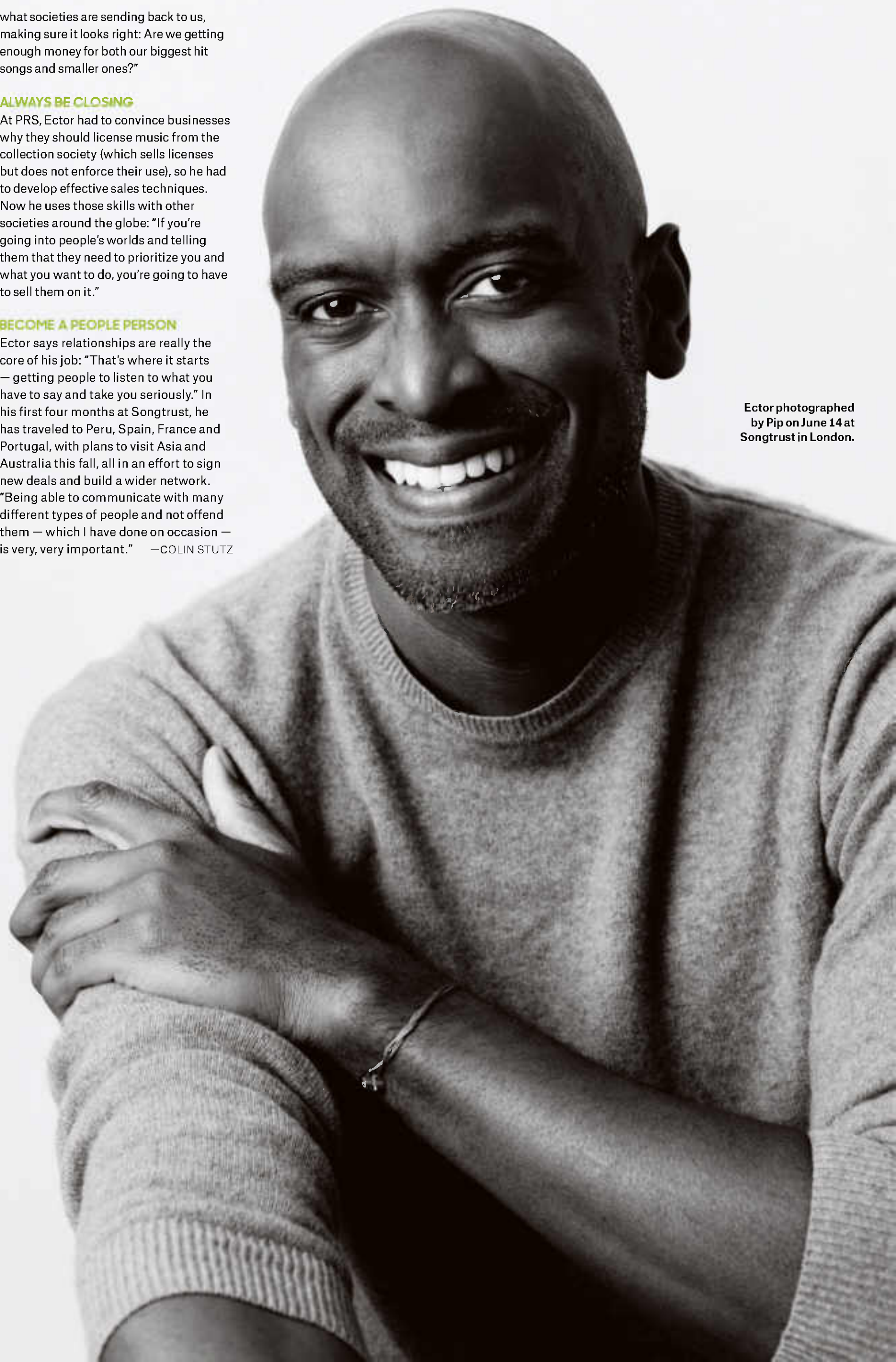
what societies are sending back to us, making sure it looks right: Are we getting enough money for both our biggest hit songs and smaller ones?"

ALWAYS BE CLOSING

At PRS, Ector had to convince businesses why they should license music from the collection society (which sells licenses but does not enforce their use), so he had to develop effective sales techniques. Now he uses those skills with other societies around the globe: "If you're going into people's worlds and telling them that they need to prioritize you and what you want to do, you're going to have to sell them on it."

BECOME A PEOPLE PERSON

Ector says relationships are really the core of his job: "That's where it starts — getting people to listen to what you have to say and take you seriously." In his first four months at Songtrust, he has traveled to Peru, Spain, France and Portugal, with plans to visit Asia and Australia this fall, all in an effort to sign new deals and build a wider network. "Being able to communicate with many different types of people and not offend them — which I have done on occasion — is very, very important." —COLIN STUTZ



Ector photographed by Pip on June 14 at Songtrust in London.

CROSSOVER CONTENT STRATEGISTS

Artists: They're just like us, whether binge-watching the latest comic epic or obsessing over sports stats. And as an ever-growing number of acts compete for ears in today's saturated streaming market, a new breed of in-house digital content strategists (like those below) has emerged within labels, helping them tap into those personal interests through partnerships with film studios, fashion vloggers and more — all in the service of pulling back the curtain on their own celebrity and introducing them to potential new fans.

Madeleine Swift

INTERACTIVE MARKETING AND ANALYTICS COORDINATOR
WARNER MUSIC NASHVILLE

Day-to-day Lots of scrolling through Twitter and Instagram in search of influencers. "Some of them are athletes or vloggers or post their outfits online," says Swift, 23. "It's someone that has an audience that could be fans of our artist as well." Then she starts matchmaking.

Key partnerships Knowing that signee Cale Dodds loves to play golf, Swift reached out to retired pro (and country music fan) Chelsea Pezzola over Instagram DM, inviting her to meet Dodds in person. The two hit it off and in June created a video in which they trade golf pointers for songwriting tips (both shared it on their social channels). In an effort to "tap into a pop culture moment," Swift invited all of *Queer Eye's* season three "heroes" to meet country star Hunter



Golfer Pezzola (left) and singer Dodds in the partnership video they filmed in June.

Hayes, a fan of the series, at a tour stop in June, where they snapped a group photo for Hayes' Twitter — a relationship Swift plans to continue building.

Eli Chitayat

SENIOR DIRECTOR OF CONTENT STRATEGY
REPUBLIC RECORDS

Day-to-day Every morning, the 32-year-old seeks out the latest news in nonmusic markets: "I'm on *TechCrunch* as equally as much as I'm on *Billboard*." The rest of the day is divided between chatting with artists about their interests and communicating with current and potential partners.

Key partnerships After rising pop singer Shaylen gushed to Chitayat about her love of *Guardians of the Galaxy*, he helped her score an interview on Marvel Entertainment's official YouTube channel in March. Marvel shared the video with its 8.3 million "die-hard" Twitter followers, a count "way bigger than Shaylen's," adds Chitayat. Next, he's helping tattoo-loving pop newcomer Baby Goth create a vlog documenting her newest ink.

Cyrus Bader

VP DIGITAL STRATEGIC DEVELOPMENT
ATLANTIC RECORDS

Day-to-day A former Atlantic A&R rep, Bader now focuses on using technology and data insights to "create more paths up the mountain" for artists. The goal is to be discreet: "You've definitely seen our work out in the wild," he says, "and the fact that you thought it was organic is part of our definition of success."

Key partnerships Bader oversees a pilot program connecting Atlantic artists with YouTube creators across the platform's gaming, fitness and fashion communities. "When they're sneaker shopping, [consumers] have their fashion hat on," he says. "I want to be able to reach them in those moments." Meanwhile, he's using data to figure out which strategies actually work: When Melanie Martinez released a set of social media trailers in May to promote her upcoming film *K-12*, Bader used a new suite of analytical tools he developed to "holistically" measure the impact on her streaming numbers.

—TATIANA CIRISANO

ARTIST-BRAND SHAPERS

When **JJ Corsini** and **Chris Hovsepian** left their artist relations gigs at Apple Music to become Universal Music Group's first-ever senior vps of artist development in April, Corsini called the new role "the most critical, yet overlooked and underserved ... in the music industry." But what exactly is it?

"Artist development" used to be shorthand for "tour management," but the title increasingly means something

quite different — helping new acts establish a personal brand that is consistent across their music releases, fashion sensibility, live shows and more. The goal: foster a deeper connection with fans and achieve longevity in the fast-paced digital music landscape, in which Corsini says "it's easy to feel like you can skip steps."

For those in these positions, that means focusing on the tiniest details that might prove fruitful in cementing

an artist's image. "[Fans] want to know the lyrics to your song and what you ate for breakfast," says Capitol Music Group senior vp creative **Amber Grimes**, who joined from Spotify in December. "The difference between a superstar and a run-of-the-mill artist lies in their narrative." That kind of thinking can help a label up its own "cool" factor, too. These new hires, often social butterflies with experience in the streaming world, act as

connectors between young, hip signees and CEOs. It's no coincidence that the refreshed Warner Records hired Apple's former Beats 1 head of talent **Warren Gesin** as its senior vp of artist development last November, amid plans for a rebrand. (Says Gesin: "Warner was in need of an overhaul.") He spends his days hanging with recent signees like Carlie Hanson and Dijon, trying to "figure out what their narrative is and how

we can help them pour gas on that fire." That includes helping put together styling looks, sitting in on fan-engagement meetings, even leading artists "by the hand" around the office: "My job is to be the glue." Similarly, UMG's Hovsepian works to infuse "the artist's DNA" into everything from album cover art to social media. "The faster [fans] get what you're about as a person," he says, "the more likely they are to stick around." —T.C.



CANNABIS CONCIERGE

Mario Guzman
SHERBINSKIS

"I'm not the guy who shows up with a pound of weed and rolling papers," says Mario Guzman, 42, **founder and chief executive grower** of the luxury lifestyle-weed brand Sherbinskis. *Forbes* has called it the "Louis Vuitton of marijuana" for good reason: The cannabis concierge service for artists — whether they're at studio sessions or backstage at major festivals like Rolling Loud — is a bit like a master sommelier when it comes to getting high. "We preselect strains that heighten awareness and creativity," says Guzman. "I'm there to educate and understand the artist's needs."

Cannabis has been legal in California for two years, but visiting artists aren't often in town long enough to hit dispensaries — which also don't always stock the highest-quality bud. Enter Guzman, who worked in San Francisco real estate until the late-2000s market crash convinced him to turn his home-grow hobby into a business. Operating under the quasi-legal framework of the state's medical marijuana laws and using the pseudonym Mr. Sherbinski, Guzman developed a reputation among local rappers and studio heads, who'd stock up on his much-vaunted product before sessions. When the market went legit, no one was better suited to service music industry creatives.

Today, Guzman estimates he moves \$400,000 of product monthly and expects to hit \$1 million in monthly sales by the end of 2019. His most popular line by far is Gelato, which he has personally cultivated to sell in flavors like Mochi and Acaiberry. In the last five years, Guzman's signature hybrid has been name-checked in over 200 songs, with shouts from G-Eazy, Migos, Post Malone and Future. Tyler, The Creator and Young Dolph have, respectively, named a track and an album after the strain.

And weed is only one of Sherbinskis' white-glove offerings, which now include high-end vaporizers, complex dab machines and farm-to-table foods dosed to specification. Exclusivity has always been a big part of the Sherbinskis appeal: Guzman's concierge service is only available to a network of prominent music clients and loyal customers, while Gelato is stocked at Barneys New York's Beverly Hills flagship store. Guzman himself has become a celebrity of sorts to aspiring potheads — at ComplexCon last November, he held formal meet-and-greets.

More expansion is on the way. Later this year, Guzman plans to open his own music studio in the Bay Area. And while California's still complex cannabis laws prevent him from setting up shop publicly at festivals and other live events, he's confident that will soon change. "We're going to go from backstage to the main stage," he says. "It's an end-to-end enhancement of the live experience."

—DAVE BROOKS

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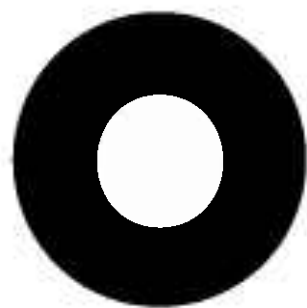


Holmstén
photographed
by Annie Tritt on
Jan. 28 at Spotify's
New York offices.

RUNNING ALGORITHM NATION

SPOTIFY GLOBAL HEAD OF MUSIC NICK HOLMSTÉN MANAGES THE COMPANY'S RELATIONSHIPS WITH ARTISTS AND LABELS AT A FRAUGHT TIME FOR THE STREAMING GIANT. WILL HIS TECH-CENTRIC VIEW OF PLAYLISTS HELP BREAK NEW ACTS – OR GIVE PROGRAMS MORE POWER THAN PROGRAMMERS?

By Claudia Rosenbaum



On the 64th floor of 4 World Trade Center, at Spotify's Manhattan offices, Nick Holmstén is holding court in the Orchestra of Bubbles conference room. Seated on a comfy blue couch, Holmstén — the streaming service's global head of music since October 2018 — introduces the company's latest hire. "I can't tell you how happy I am that we finally have this guy on our team," he says to the seven staffers attending the company's weekly direct reports meeting, three of them via video conference from Stockholm. Holmstén — who oversees 100-plus employees responsible for the operation of Spotify's more than 5,000 owned and operated playlists, as well as label and artist relations — is referring to former Interscope CFO Jeremy Erlich, who is also in the room and earlier that June day was announced as Spotify's new head of music strategy.

It's Erlich's first day on the job, and Holmstén, 52 — dressed in a black T-shirt and

jeans, cream-colored Yeezys and a silver medallion inscribed with "Carpe Diem" on a chain around his neck — tells his team that he's already getting good feedback for hiring an executive from a label. "It's interesting to see how positive the reaction from the music industry has been, because you're so respected on both sides," says Holmstén in Swedish-inflected English. He is speaking about Erlich but clearly directing his comments at this reporter sitting in on the meeting. Erlich's appointment, Holmstén continues, is a move toward "bridging the conversation" between the streaming platform and the music business, which has suffered in the 18 months since Spotify went public. "There's a lot of paranoia, a lot of uncertainty, in the music industry, but at the same time there have never been more amazing opportunities," he says. "When everybody comes together, it is going to grow even bigger."

The upside is potentially massive. Streaming is driving growth in recorded music for the fourth consecutive year; and according to Goldman Sachs' latest rosy forecast, *Music in the Air*, there's at least another decade of good news to come. The investment bank's June report predicts streaming will generate \$27.5 billion in business for labels and artists and attract 1.15 billion paying subscribers globally by 2030. While Apple Music reportedly leads Spotify in paid U.S. subscribers — 28 million to 26 million — the company that Daniel Ek and Martin Lorentzon launched in 2008 is the global leader, with 217 million users, 100 million of which are premium-service subscribers (compared with Apple's 50 million).

This should be reason for celebration. But after investing in Spotify, which went public in April 2018, the majors have grown uneasy with the company's recent moves. Spotify began signing direct licensing deals with artists and, since last September, has been beta-testing a program that allows acts to directly upload their work to the platform (rapper Noname released her album *Room 25* this way); announced and then abandoned a hateful-conduct policy after it drew the ire of Kendrick Lamar and other artists; and appealed the decision by the U.S. Copyright Royalty Board (CRB) to boost mechanical rights payments to songwriters and publishers. Then, in late June, it claimed that according to the new CRB regulations it had overpaid publishers and would claw back from them as-yet-undetermined amounts. In February, Spotify provoked a lawsuit from Warner Music Group when it forged ahead with plans to offer its service in India without reaching a licensing agreement with the major. That same month, the service announced it planned to spend \$500 million on podcasting, which could potentially cut into music streaming revenue.

JOB\$ of tomorrow

In a quieter but even more momentous move, Spotify announced on March 26 that it had begun to algorithmically personalize some of its editorial playlists. Until that point, playlists on the platform fell into two categories: editorial, such as RapCaviar, which are human-curated; or personalized, such as Discover Weekly, which are entirely algorithm-generated based on a user's listening history. March brought the introduction of a third: personalized editorial playlists. The brainchild of Holmstén's music team and Spotify's consumer division, they begin with human curation, then are individualized algorithmically so that no two playlists are the same. (The workout soundtrack *Beast Mode* is an example.) The vast majority of Spotify's playlists are still editorial, but it has not gone unnoticed in the industry that the expansion of algorithmic curation comes in the wake of the departures of a number of the service's star human curators, including Tuma Basa, who is credited with making RapCaviar arguably the most influential playlist of the genre, and Rocío Guerrero, who had done the same with Spotify's Latin equivalents.

In the culture clash that has been waged since the advent of streaming — between the old-school, relationship-dependent ways in which the music industry has done business for ages and the cold calculations of artificial intelligence — the computers seem to be winning. According to Spotify, personalized editorial playlists increased the number of artists featured by 30%, the number of songs discovered by 35% and the average number of times a listener saves a track by 66% when tested against the strictly human-curated kind. Those are metrics that, if they hold up in the long run, will only heighten Holmstén's status as one of the industry's most influential players.

With great power come great headaches, however, and since landing in the United States, Holmstén has had to reeducate those used to the old favor-trading. (He lives in Scarsdale, N.Y., with his wife and teenage son and daughter.) "At the beginning, there was a lot of 'Hey, if you're coming [to Los Angeles], maybe I could take your family to Disneyland,'" he says. "There were these built-in mechanics in the music industry, and I think the beauty of it now is that it doesn't matter."

Holmstén's role as the face of Spotify in the United States has also put him in the position of being a lightning rod for the industry whenever the streaming giant throws its sharp elbows. In reality, although he is close to CEO Ek — when we meet, he has just returned from his boss' Brilliant Minds summit, which this year drew former President Barack Obama, Netflix chief content officer Ted Sarandos and Goop founder Gwyneth Paltrow — Holmstén is not part of Spotify's senior management team. He also did not play a leading role in the decisions that resulted in the company's CRB appeal, its rush into India, its direct deals with artists or its move into podcasts (although, a Spotify source says, he may have given input on those matters). Holmstén reports to chief content officer Dawn Ostroff, who is spearheading the podcast push (see sidebar).

His response to the criticism sounds, not surprisingly, like a man who has put his trust in algorithms to get the job done. "We are moving in the right direction. Let's focus on that," he says. It's as if he has done the math and knows the outcome.

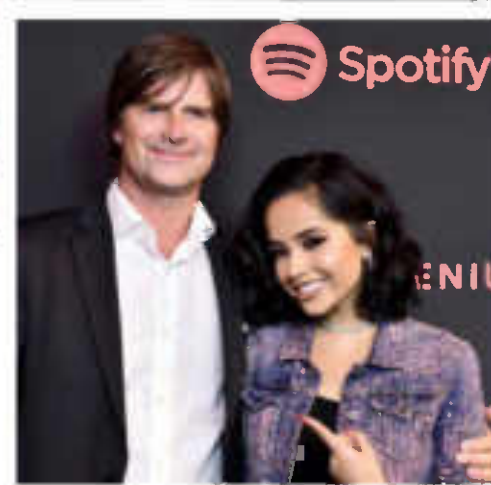
When the direct reports meeting ends, Holmstén, his brown hair flopped stylishly over his right brow, and Erlich head to their desks, which are next to each other in an open office. Holmstén's only observable office perk is the ability to spin his chair around and gaze at the looming Freedom Tower through floor-to-ceiling windows. Spotify's corporate culture has the luxe yet egalitarian vibe of many tech companies. There are matcha tea and coffee bars and a full-service cafe, and staff supervisors are instructed not to send out emails on weekends.

Yet the chill atmosphere belies urgent business. Spotify's licensing agreements with the majors expire this year, and in light of the corporate frictions that have developed between the two sides, Holmstén, who oversees seven teams in the company's music division, is under more pressure than ever to maintain good relations with the artistic community — and they with him, given the power of Spotify's playlists.

As a result of that power, one industry source says label executives are apt to profess "a fairly insincere closeness" with Holmstén, but he does get high marks for his ability to hear a hit and openness to innovation. Camila Cabello's manager, Roger Gold, says that after playing an early version of "Havana" for Holmstén

"I don't know how many Swedes you know, but Swedes are very straightforward."

—HOLMSTÉN



Above, from left: Marshmello, Holmstén, manager Moe Shalizi and Universal Music Group executive vp creative Dave Rocco at Spotify's annual Best New Artist Grammy pre-party in 2018. Below: Holmstén with Becky G in 2018.

while in an Uber (the executive's office at Spotify's Los Angeles headquarters did not have a stereo), "he stopped me and said, 'That one's special.'"

Interscope Records chairman/CEO John Janick says that after Holmstén shared his idea for vertical videos — eight-second loops that play in tandem with songs — Janick convinced Selena Gomez to film herself at home with her iPhone so that she could be the first to use the feature for her single "Bad Liar."

Justin Lubliner, who manages Billie Eilish, says it took less than a minute for Holmstén to get behind the 17-year-old breakout star's vision for a fan-listening experience for her debut album, *When We All Fall Asleep, Where Do We Go?*: an immersive interactive journey through a series of rooms, each inspired by one of the LP's 14 songs. "I sat down, shook Nick's hand and started to explain the idea," says Lubliner. "And Nick said, 'Let's do it.'" The concept, he adds, was executed "flawlessly."

Holmstén attributes his ability to grasp artists' needs to his own past as a singer and songwriter. Growing up in Karlstad, a town 200 miles from Stockholm, he dabbled in catering after high school; at age 30 he formed a Brit-pop band called Apple Brown Betty — "like the dessert," he says — in which he was the frontman. The group scored a recording contract and a tour of Japan, but when both fell apart along with the band, Holmstén focused on tunesmithing.

When Spotify launched in Sweden in 2008 — it eventually signed up almost 90% of the population — Holmstén says he noticed right away that navigating the abundance of music choices was overwhelming. He knew from his catering days, curating dining experiences, that customers were interested in sampling things they hadn't tried before. He decided the same principles could be

applied to music and created Tunigo, an app that allowed people to choose music based on moods and activities. Tunigo — which for a time ranked higher than Spotify at Apple's App Store — caught Ek's eye. Holmstén first partnered with Spotify, then in 2013 let the company buy him out. He joined its ranks, and Tunigo became the foundation of Spotify's playlist strategy.

"It's crazy to think about it, but in 2013 Spotify didn't have any of its own playlists," says Holmstén today. "I told Daniel, 'I promise you: In the future, some of these playlists are going to be bigger than the biggest radio station.' He sort of looked at me like, 'Let's see about that.' And that is what happened. It changed the music industry."

Despite Holmstén's artistic beginnings, some in the business regard him as more aligned with what one high-ranking executive describes as Spotify's "heartless" tech culture. "Spotify doesn't seem to be able to hold on to people that are genuinely artist-friendly," says the source, and it's true that over the last 18 months the company has seen the departures of at least six executives with strong ties to the creative community, including Troy Carter, global head of creator services. Point out the addition of Erlich, and the response is that while he is respected, he's more of a numbers guy.

Although Holmstén was based out of Stockholm (in other roles) until May 2018, two industry sources say he was, as one put it, "a contributing factor" in the departures of some of those executives. One source familiar with the situation says Holmstén "was obsessed with nobody on the music team speaking at conferences or to the press" but would post his own media mentions on Instagram. The insider says Holmstén also sowed anxiety by openly discussing the salary negotiations of exiting staffers.

Questioned about the turnover, Holmstén's blue eyes do not blink. He responds that the company attrition rate is actually very low. "It was expected post-IPO that talent would leave," he says, as would "some of the curators that became celebrities."

Asked if he played a role in any of the departures, Holmstén replies flatly, "I don't know about that," then says: "I hope that they are not lying to me, but a lot of people think I'm really easy to work with." He does admit to an extreme candor that sources say can be jarring to those who deal with him. "I don't know how many Swedes you know, but Swedes are very straightforward," says Holmstén. "And what I learned over the years is that when people [here] start to realize how Swedes work, a lot of them come to me and say, 'Pretty refreshing.'"

"Nick is one of the most direct communicators that you'll meet," says Carter, who left Spotify in September 2018 and is now CEO of his own music technology company, Q&A. He denies Holmstén had

THE DAWN OF SPOTIFY'S PODCAST ERA

The platform's chief content officer has been combing Hollywood for inspiration. Here's what to expect

Ask Spotify chief content officer Dawn Ostroff why the streaming giant is confident enough in podcasts to invest \$500 million in them, and she'll say that "like music, podcasts can go very deep and very broad." The former president of Condé Nast Entertainment, president of entertainment for broadcast network The CW (which she helped launch in 2006) and president of UPN, Ostroff has been using her deep connections in the media and entertainment worlds to develop projects and partnerships, including with Barack and Michelle Obama's production company, Higher Ground. She spoke to *Billboard* during a break in Spotify's presentations and activations at Cannes Lions earlier in June.

Why is Spotify so bullish on podcasts?

Storytelling is really striking chords with young people. From Gen Z to millennials, one in three Americans have listened to a podcast in the past month.

Where are you in terms of your rollout strategy?

We have been working on fulfilling our strategy in the next 18 months. We are really just getting started in a more meaningful, significant way in the past six months, especially with the acquisition of Gimlet, Parcast and Anchor. Our goal is to become the No. 1 audio platform, and we feel that the podcast is a big piece of that puzzle.

How will production be funded?

Advertising.

You have been meeting with executives and writers in Hollywood. What kinds of pitches are you getting?

We have deals that are going to be announced over the next few weeks, [but] it is everybody from big movie and TV actors [to] great writers and even directors; talk shows, scripted shows, sports pitches, comedy pitches and even cooking shows. Obviously we will do a lot of music.

What kinds of scripted series work best?

We have seen crime and mystery emerge as the strongest genres. Some sci-fi works well, too.

Can you address the concern in the music industry that Spotify's podcast push will diminish its reliance on music?

Music is and always will be front and center for the platform. The podcast business makes a lot of sense because there are a lot of other platforms out there that are in video, but we feel that audio is where we want to focus. —C.R.



Ostroff (left) with Spotify co-founder/CEO Ek.

anything to do with his leaving but says they frequently butted heads over what each thought was best for a particular situation. "We didn't take our disagreements personally. It was all in the name of doing the best work possible for the company." Carter adds that he and Holmstén both opposed Spotify's hateful-conduct initiative.

Algorithms are straightforward, too. When a track doesn't connect with Spotify's listeners, it disappears from playlists, and "we tell the label it's not working," says Holmstén. "I think they like to hear that sometimes, instead of continuing to spend money on [promoting] it." Holmstén contends that this frank approach has helped bring about a positive change in how labels provide A&R. "They're learning not to be so precious around a release," he says. "Now the labels know it's more about artist development."

Spotify won't quantify how many personalized editorial playlists are currently on the platform. The total is "dynamic and evolving," according to a spokesman — the implication being they're here to stay.

Because of Spotify's recent actions — including its CRB appeal, direct deals with artists and increasing emphasis on podcasts — there is suspicion within the industry that the streaming giant's master plan is to, as the high-ranking source puts it, "get rid of the gatekeepers, disaggregate the negotiating power of artists and dilute the impact of music on the platform with alternative forms of content." That, and Spotify's declining average revenue per paying user (ARPU) — according to its financial filings, its premium-tier ARPU has fallen from \$7.09 in 2016 to \$5.50 in 2018 — could mean that renewing its licensing agreements with the majors will prove thornier this time around.

It also means Holmstén must spend a lot of time attempting to allay the industry's fears about his superiors' actions. No, he does not expect Spotify's podcast efforts to cannibalize music listening. Rather, they will "increase listener engagement." And he puts a positive spin on the decision to appeal the CRB's decision to increase mechanical royalty rates, paid to songwriters whenever a song is sold or streamed, from 10.5% to 15.1%.

"I totally understand the frustration because these people have been pushed down for such a long period of time," says Holmstén, but he insists that "no one wants to pay songwriters more than Spotify."

"There is always going to be a conversation about how the money is going to be split," he continues. "But I believe that a lot of people aren't looking at it from the perspective of where we were a few years ago and where we are. The opportunity is much larger than anyone sees right now." ●

Additional reporting by Micah Singleton



BTS at Soldier Field in Chicago on May 12.

BTS' Victory Lap

The K-pop boy band's recent tour dates — which included back-to-back nights at some of the biggest U.S. stadiums — vaulted it into an elite class of touring superstars

BY ERIC FRANKENBERG

FIVE YEARS AFTER PLAYING ITS first hometown shows in Seoul, **BTS** has apparently achieved worldwide domination, topping the latest monthly Boxscore recap with the top-grossing tour of May. According to figures reported to Billboard Boxscore, the South Korean boy band grossed \$51.7 million and sold 384,498 tickets in May, marking the highest one-month total for a tour of 2019 so far.

After playing its first U.S. stadium (New York's Citi Field) in October, the septet expanded in May to two shows at New Jersey's MetLife Stadium, as well as double-headers at the Rose Bowl in Pasadena, Calif., and Soldier Field in Chicago. The six domestic shows totaled \$44 million and nearly 300,000 tickets sold.

This sweep of the U.S. is not only impressive for a foreign-language act in this country, it also places BTS among the most powerful touring artists in the world. The group's Rose Bowl run

earned \$16.6 million and sold 113,040 tickets (May 4-5). It's the highest-grossing engagement in the venue's Boxscore history, outperforming previous high-water marks by **Taylor Swift** and **U2**, as well as co-headlining stints by **Beyoncé** and **Jay-Z**, and **Eminem** and **Rihanna**. The group's shows in Chicago and New Jersey rank as the fifth-highest-grossing engagements for both venues.

A week after its domestic trek, BTS hit São Paulo, grossing \$7.7 million from 84,812 tickets at the Allianz Parque (May 25-26). The group last played the Brazilian city in March 2017, when it sold 15,327 tickets and grossed \$1.2 million at Citibank Hall. That means the band's 2019 return grossed over six times its previous area show, in line with similar arena-to-stadium leaps in New York, Chicago and Los Angeles. These four stadium engagements dominate the Top Boxscores chart at Nos. 1, 2, 4 and 9. (BTS isn't the only globe-trotting K-pop act on the May charts. Girl group **Blackpink**

appears on the Top Tours chart at No. 29 with \$3.6 million, fueled by reports from London, Berlin and Duluth, Ga.)

BTS also powers much of the new Top Stadiums chart (see page 51). All three domestic venues from the act's May run make the ranking, topped by the Rose Bowl. Also on the stadiums tally, at No. 4, is Parc Olympique Lyonnais in Lyon, France. The venue makes the list thanks to **Ed Sheeran**'s two-night run (May 24-26), which grossed \$11.6 million and sold 157,070 tickets. The stadium tally is rounded out by Etihad Stadium in Manchester, England, with a \$10.8 million gross from the first two of three **Spice Girls** concerts.

Sheeran, the leader of the Top Tours chart in April, is No. 6 in May, adding \$19.2 million to his ÷ (*Divide*) tour's total (it has grossed \$641.8 million). Former monthly champions **Pink** and **Elton John** both appear in the top 10, with monthly grosses of \$24.9 million and \$13.4 million, respectively.

TOP TOURS

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	BTS	\$51,666,038	384,498	8
2	METALLICA	\$28,648,630	290,361	5
3	PINK	\$24,846,060	162,283	10
4	SPICEGIRLS	\$23,638,040	224,739	4
5	ARIANA GRANDE	\$19,877,178	165,523	12
6	ED SHEERAN	\$19,159,407	247,478	5
7	CHER	\$17,166,754	149,534	12
8	HUGH JACKMAN	\$16,908,667	205,219	20
9	TAKE THAT	\$13,423,910	118,427	8
10	ELTON JOHN	\$13,403,967	116,481	10
11	ERIC CHURCH	\$13,096,519	139,013	7
12	CÉLINE DION	\$12,697,099	46,762	11
13	ROD STEWART	\$12,393,757	125,566	10
14	BOBSEGER&THESILVERBULLETBAND	\$11,646,934	111,081	9
15	MICHAEL BUBLÉ	\$10,238,430	97,652	8
16	KENNY CHESNEY	\$9,399,565	103,924	10
17	ANDRÉ RIEU	\$9,060,368	112,685	12
18	POST MALONE	\$8,498,653	91,839	7
19	GODSOFRAP,WU-TANGCLAN,PUBLIC ENEMYRADIO&DELA SOUL,DJPREMIER	\$7,612,767	95,518	11
20	BILLY JOEL	\$7,437,594	59,642	2
21	BACKSTREET BOYS	\$4,875,586	61,967	5
22	TWENTY ONE PILOTS	\$4,811,499	79,820	6
23	OLLY MURS	\$4,434,995	68,482	6
24	CHAYANNE	\$4,318,499	46,773	6
25	JANET JACKSON	\$4,140,636	24,938	6
26	B2K	\$3,806,483	48,878	10
27	MUMFORD & SONS	\$3,682,866	56,702	4
28	JUICE WRLD	\$3,667,655	79,542	16
29	BLACKPINK	\$3,621,799	24,572	3
30	PENTATONIX	\$3,595,884	76,358	9

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$261,930,853	2,624,664	277
2	AEG PRESENTS	\$143,597,682	2,137,973	988
3	SJM CONCERTS	\$42,164,118	460,092	31
4	OCESA-CIE	\$20,038,205	389,655	44
5	CAESARS ENTERTAINMENT	\$15,509,949	80,779	34
6	FKP SCORPIO KONZERTPRODUKTIONEN	\$13,361,869	237,940	153
7	MCD	\$8,507,590	79,960	2
8	EVENKO	\$8,479,465	119,699	52
9	TRIPLE A ENTERTAINMENT	\$7,642,933	94,481	28
10	MGM	\$7,348,254	53,055	10



Take That at the FlyDSA Arena in Sheffield, England, on April 12.

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	TOTAL GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	BTS Rose Bowl Stadium, Pasadena, Calif. May 4-5	\$16,557,515 \$250/\$55	113,040 2	Live Nation
2	BTS MetLife Stadium, East Rutherford, N.J. May 18-19	\$14,050,410 \$250/\$55	98,574 2	Live Nation
3	TAKE THAT O2 Arena, London May 2-5, 7-10	\$13,423,910 \$129.27/\$71.82	118,427 8	SJM Concerts
4	BTS Soldier Field, Chicago May 11-12	\$13,345,795 \$250/\$55	88,156 2	Live Nation
5	CÉLINE DION The Colosseum at Caesars Palace, Las Vegas May 14-15, 17-18, 21-22, 24-25, 28-29, 31	\$12,697,099 \$750/\$500 \$250/\$140/\$55	46,762 11	AEG Presents/ Concerts West, Caesars Entertainment
6	ED SHEERAN Parc Olympique Lyonnais, Lyon, France May 24-26	\$11,639,153 \$135.40/\$84.63 \$73.35/\$65.45	157,070 3	Live Nation
7	SPICE GIRLS Etihad Stadium, Manchester, England May 29, 31	\$10,825,500 \$109.35	100,338 2	SJM Concerts
8	SPICE GIRLS Croke Park, Dublin May 24	\$8,070,740 \$108.79	74,186 1	MCD
9	BTS Allianz Parque, São Paulo May 25-26	\$7,712,318 \$186.54/\$36.07	84,728 2	Live Nation
10	METALLICA Stade de France, Paris May 12	\$6,917,057 \$157.29/\$56.17	74,889 1	Live Nation
11	METALLICA Valdebebas, Madrid May 3	\$6,781,467 \$139.91/\$95.14	69,897 1	Live Nation
12	PINK Madison Square Garden, New York May 21-22	\$6,181,006 \$397.45/\$57.45	29,997 2	Live Nation

TOP BOXSCORES (CONT.)

	ARTIST(S) Venue Date(s)	TOTAL GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	ERIC CHURCH Nissan Stadium, Nashville May 25	\$5,812,426 \$199/\$18	56,521 1	Messina Touring Group/ AEG Presents
14	METALLICA Stadion Letzigrund, Zurich May 10	\$5,671,665 \$172.68/\$88.81	46,349 1	Live Nation
15	METALLICA Estadi Olímpic Lluís Companys, Barcelona, Spain May 5	\$5,285,919 \$140.08/\$72.84	51,799 1	Live Nation
16	BILLY JOEL Citizens Bank Park, Philadelphia May 24	\$4,781,392 \$149.75/\$59.75	40,969 1	Live Nation
17	ED SHEERAN Gelora Bung Karno Stadium, Jakarta, Indonesia May 3	\$4,763,680 \$276/\$145/\$103 \$62/\$51	48,959 1	AEG Presents
18	SPICE GIRLS Principality Stadium, Cardiff, Wales May 27	\$4,716,720 \$93.94	50,215 1	SJM Concerts
19	P!NK Bell Centre, Montréal May 17-18	\$4,424,890 \$282.42/\$44.37	33,758 2	Evenko, Live Nation
20	POST MALONE Qudos Bank Arena, Sydney May 7-9	\$4,270,469 \$236.29/\$40.29	46,247 3	Live Nation
21	JANET JACKSON Park Theater, Las Vegas May 17-18, 21-22, 25-26	\$4,140,636 \$500/\$79	24,938 6	Live Nation, MGM Resorts
22	DOMINATION FESTIVAL Autódromo Hermanos Rodríguez, Mexico City May 3-4	\$4,072,198 \$47.04	86,577 2	OCESA-CIE
23	METALLICA SNAI San Siro Hippodrome, Milan May 8	\$3,992,522 \$95.15/\$83.96	47,427 1	Live Nation
24	ROD STEWART Páirc Uí Chaoimh, Cork, Ireland May 25	\$3,676,651 \$146.79/\$88.68	31,823 1	Aiken Promotions, Live Nation
25	ARIANA GRANDE Staples Center, Los Angeles May 6-7	\$3,480,739 \$279.95/\$39.95	27,916 2	Live Nation
26	MICHAEL BUBLÉ O2 Arena, London May 30-31	\$3,081,960 \$113.77/\$69.41	29,616 2	AEG Presents
27	HUGH JACKMAN Manchester Arena, Manchester, England May 24-25	\$2,985,550 \$88.54/\$44.27	43,479 3	AEG Presents
28	CORONA CAPITAL Estadio Akron, Guadalajara, Mexico May 11	\$2,966,950 \$68.26	43,467 1	OCESA-CIE
29	P!NK Fargodome, Fargo, N.D. May 4	\$2,927,135 \$349.95/\$47.45	22,164 1	Live Nation
30	ERIC CLAPTON Royal Albert Hall, London May 13, 15-16	\$2,784,980 \$260/\$91	15,624 3	Triple A Entertainment

BEHIND THE BOXSCORE

Hip-Hop Heroes

SJM Concerts' Chris Wareing on uniting legends like Public Enemy and De La Soul for the Gods of Rap tour

BY TAYLOR MIMS

NOSTALGIA REIGNS supreme in the United Kingdom, with three tours from acts that enjoyed heydays in the 1990s posting big Boxscore numbers — and helping U.K. promoter SJM Concerts pull in a \$42 million gross in May: **Spice Girls** launched their Spice World - 2019 Tour on May 24 in Dublin and grossed over \$23.6 million in just four performances through May 31; Manchester, England, group **Take That** brought in a \$13.4 million haul from eight shows; and the Gods of Rap tour — led by legendary hip-hop forebears **Wu-Tang Clan**, **Public Enemy** and **De La Soul** — sold over 95,000 tickets throughout the United Kingdom for a total gross of \$7.6 million. The assembly of some of rap's most influential acts was the passion project of SJM Concerts promoter **Chris Wareing**, who discusses how the tour package came together and why fans can't let go of the '90s.

Where did the idea for Gods of Rap come from?

During the summer of 2018, I was out pushing my then-newborn son in his pram [while listening to a playlist of] Wu-Tang Clan, Public Enemy, De La Soul, **Jurassic 5**, **Gang Starr** and a few others. I thought, "Imagine if three or four of these acts played on the same bill." Straight away I put artwork together, along with a first draft of the Gods of Rap logo. As soon as I saw the art, I knew I had to make this tour happen. It would be impossible to not get excited on first look. I sent the idea over to the Clan's agent. Initially the tour was three U.K. dates, but we eventually ended up at 11 shows across Europe with the help of **Cameron Kaiser** from Creative Artists Agency. I copyrighted and trademarked the name, logo and likeness before any offers were sent.

Wu-Tang Clan's Method Man (right) and RZA played Michigan Lottery Amphitheatre in Sterling Heights, Mich., on May 31.



How did you know there would be a market for this kind of tour?

I live hip-hop. I am an encyclopedia of the genre, so it was easy for me to spot both a void and a demand for both Gods of Rap as a tour and a brand. We have three of the most notorious groups in the world, held down by the legendary **DJ Premier** and backed by a fantastic production. For any fan of rap music, this is a must-see show and gives incredible value for the money. The shows have done fantastic business, and the Gods of Rap merchandise line is selling at an alarming rate, which illustrates a thirst for the brand. Gods of Rap will continue full steam ahead with Gods of Rap II and III already in the works, as well as a lot of interest in Gods of Rap as a brand.

SJM has recently promoted shows for Take That, Gods of Rap and the Spice Girls. Is it just nostalgia in the air?

In terms of Gods of Rap, these artists are still hugely relevant — they have been and will continue to shape the landscape for music. It's edgy, it's raw, it's rude — it's exactly the trend we are seeing right now. Public Enemy carry a huge political message, which I don't think has ever been so important with the state of politics right now. It's imperative for me to allow them to build on their legacy, rather than detract from it with subpar touring. ●

TOP VENUES

Top Stadiums

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ROSE BOWL STADIUM Pasadena, Calif.	\$16,557,515	113,040	2
2	METLIFE STADIUM East Rutherford, N.J.	\$14,050,410	98,574	2
3	SOLDIERFIELD Chicago	\$13,345,795	88,156	2
4	PARC OLYMPIQUE LYONNAIS Lyon, France	\$11,639,153	157,070	3
5	ETIHAD STADIUM Manchester, England	\$10,825,500	100,338	2

15,001 or More Capacity

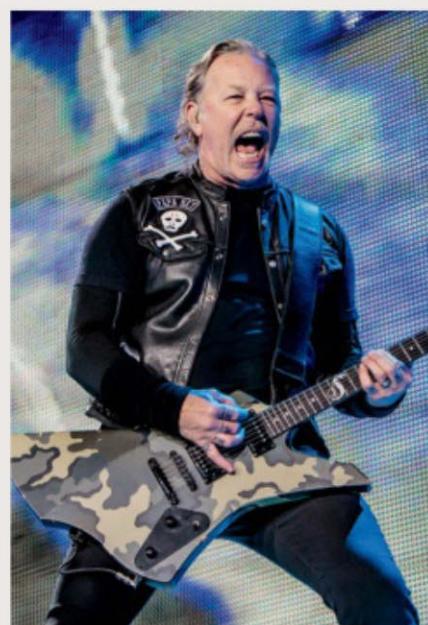
	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	O2 ARENA London	\$21,988,937	236,838	19
2	MADISON SQUARE GARDEN New York	\$11,780,614	73,310	5
3	MANCHESTER ARENA Manchester, England	\$10,553,554	154,803	14
4	T-MOBILE ARENA Las Vegas	\$10,552,888	39,389	3
5	BELL CENTRE Montréal	\$6,922,224	76,032	7
6	THE FORUM Inglewood, Calif.	\$5,820,885	62,269	7
7	STAPLES CENTER Los Angeles	\$5,582,482	54,513	4
8	ACCORHOTELS ARENA Paris	\$5,171,521	44,787	5
9	BARCLAYS CENTER Brooklyn	\$4,681,452	45,843	4
10	LANXESS ARENA Cologne, Germany	\$4,652,964	62,014	5

10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE SSE HYDRO Glasgow, Scotland	\$10,261,043	129,430	16
2	BARCLAYCARD ARENA Hamburg, Germany	\$5,901,675	85,886	13
3	RESORTS WORLD ARENA Birmingham, England	\$5,216,336	63,975	6
4	VAN ANDEL ARENA Grand Rapids, Mich.	\$4,340,921	49,547	10
5	SSE ARENA, WEMBLEY London	\$3,947,117	45,134	7
6	MGM GRAND GARDEN ARENA Las Vegas	\$3,081,312	34,166	4
7	MERCEDES-BENZ ARENA Berlin	\$2,744,484	33,545	3
8	CHI HEALTH CENTER Omaha, Neb.	\$2,718,808	28,798	2
9	OLYMPIAHALLE Munich	\$2,629,981	36,385	3
10	ROYAL ARENA Copenhagen, Denmark	\$2,535,134	18,583	2



Victoria Monét (left) and Ariana Grande at Los Angeles' Staples Center on May 7.



James Hetfield of Metallica, which played Ippodromo San Siro in Milan on May 8.



Janet Jackson in New York's Central Park in 2018.



Juice WRLD at the Mann Center for the Performing Arts in Philadelphia on May 15.

5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RED ROCKS AMPHITHEATRE Morrison, Colo.	\$8,102,552	150,975	21
2	PARK THEATER Las Vegas	\$5,600,129	30,404	7
3	MOHEGAN SUN ARENA Uncasville, Conn.	\$3,741,545	52,798	9
4	RADIO CITY MUSIC HALL New York	\$3,717,100	49,676	10
5	ROYAL ALBERT HALL London	\$3,384,584	25,078	6
6	AUDITORIO NACIONAL Mexico City	\$2,920,219	59,070	7
7	MICROSOFT THEATER Los Angeles	\$2,805,670	34,634	9
8	THE GREEK THEATRE Los Angeles	\$2,276,053	37,193	7
9	THE ANTHEM Washington, D.C.	\$1,893,278	34,161	9
10	ZAPPOS THEATER AT PLANET HOLLYWOOD-LAS VEGAS Las Vegas	\$1,707,971	23,928	8

5,000 or Less Capacity


	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE Las Vegas	\$12,697,099	46,762	11
2	DURHAM PERFORMING ARTS CENTER Durham, N.C.	\$3,350,580	39,563	18
3	ORPHEUM THEATRE Minneapolis	\$3,200,717	44,496	18
4	THE FOX THEATRE Atlanta	\$3,087,726	43,958	12
5	BEACON THEATRE New York	\$2,891,486	35,170	14
6	THE CHICAGO THEATRE Chicago	\$1,824,337	27,765	9
7	DAVID A. STRAZ, JR. CENTER FOR THE PERFORMING ARTS CAROL MORSANI HALL Tampa, Fla.	\$1,719,347	23,639	12
8	ENCORE THEATRE AT WYNN HOTEL Las Vegas	\$1,265,955	13,628	10
9	THE SHOWROOM AT THE FLAMINGO Las Vegas	\$1,104,879	10,089	15
10	HARD ROCK LIVE AT ETESS ARENA Atlantic City, N.J.	\$1,102,485	5,666	1

Billboard Artist 100

June 29
2019
billboard



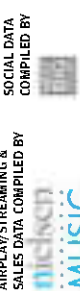
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	#1 1 WK MADONNA	LIVE NATION/INTERSCOPE/IGA	1	6
2	4	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	43
23	21	3	TAYLOR SWIFT	REPUBLIC	1	256
		4	BRUCE SPRINGSTEEN	COLUMBIA	4	6
14	1	5	JONAS BROTHERS	REPUBLIC	1	16
3	3	6	BTS	BIGHIT ENTERTAINMENT	1	141
4	5	7	KHALID	RIGHT HAND/RCA	1	120
8	2	8	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	120
6	6	9	POST MALONE	REPUBLIC	1	156
25	17	10	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	260
-	84	11	BASTILLE	VIRGIN/CAPITOL	11	62
5	7	12	LIL NAS X	COLUMBIA	3	14
9	11	13	ED SHEERAN	ATLANTIC/AG	1	254
7	9	14	ARIANA GRANDE	REPUBLIC	1	228
19	12	15	SHAWN MENDES	ISLAND	1	228
10	10	16	HALSEY	CAPITOL	1	184
15	15	17	QUEEN	HOLLYWOOD	1	60
17	14	18	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	144
16	13	19	IMAGINE DRAGONS	KIDNAKORNER/INTERSCOPE/IGA	1	228
27	22	20	LIZZO	NICE LIFE/ATLANTIC/AG	7	9
26	16	21	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	82
12	18	22	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	101
21	27	23	P!NK	RCA	1	157
11	19	24	ELTON JOHN	MERCURY/ISLAND	11	13
1	20	25	THOMAS RHETT	VALORY/BMLG	1	229
18	24	26	KATY PERRY	CAPITOL	1	191
50	46	27	MARSHMELLO	JOYTIME COLLECTIVE	4	88
30	29	28	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	226
31	32	29	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	229

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
22	23	30	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	105
33	31	31	DABABY	SOUTHCOST/INTERSCOPE/IGA	31	10
43	25	32	LADY GAGA	INTERSCOPE/IGA	1	120
34	35	33	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	163
32	38	34	BRUNO MARS	ATLANTIC/AG	1	248
28	26	35	BILLY RAY CYRUS	WHEELHOUSE/BMG/BBMG	18	10
29	33	36	AVA MAX	ATLANTIC/AG	24	25
-	34	37	CHRIS BROWN	CBE/RCA	1	208
35	39	38	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	58
36	36	39	MORGAN WALLEN	BIG LOUD	34	17
41	42	40	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	161
40	40	41	5 SECONDS OF SUMMER	5SECONDSOFSUMMER/INTERSCOPE/IGA	1	117
20	28	42	DJ KHALED	WE THE BEST/EPIC	2	108
		NEW 43	BARONESS	ABRAXAN HYMNS	43	1
						
47	44	44	MEEK MILL	MAYBACH/ATLANTIC/AG	1	61
		RE-ENTRY 45	CHRIS YOUNG	RCA NASHVILLE/SMN	12	68
37	48	46	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	68
55	47	47	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	238
56	73	48	THE BEATLES	APPLE/CAPITOL/JME	5	84
65	62	49	LEE BRICE	CURB	15	58

NO. 1 Madonna

Madonna rules the Artist 100 for the first time as her new LP, *Madame X*, arrives atop the Billboard 200 (see page 55). She previously hit a No. 7 high on the Artist 100 (which launched in 2014) concurrent with the chart start of her last album, *Rebel Heart*, in March 2015.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, and streaming activity data from Spotify, Apple Music, Amazon Music, and Tidal. Chart compiled by Billboard.com. See Chart Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



SPECIAL
FEATURE

7/10

PHILANTHROPISTS OF THE YEAR

On July 10, Cheryl and Haim Saban will be honored as *THR*'s inaugural philanthropists of the year for their integrity, heart and goodwill that has made a difference in the lives of so many both here in Los Angeles and abroad.

As LA's most generous power couple, their philanthropy priorities enrich Los Angeles' cultural and civic vitality, promote healthcare access and research, strengthen the US-Israel relationship, and empower women and girls.

They are strong supporters of the Saban Community Clinic, Children's Hospital LA, Children's Hospital at Soroka in Israel, American Israel Education Foundation, Friends of the IDF, and the Brookings Institution, among numerous others.

The Sabans are also major promoters of gender equality through education, wellness and empowerment initiatives for women and girls. Some of the many programs they support include The Rape Treatment Center, the American Indian College Fund, Girls Who Code, and the Saban Cracking the Glass Ceiling STEM Program in Israel.

The Sabans have also funded milestone projects in Los Angeles including the Saban Media Center at the Television Academy, the Saban Theatre and the Saban Health Center at the Motion Picture Television Fund. Most recently, they pledged \$50 million to the forthcoming Academy Museum of Motion Pictures.

Take this opportunity to join *The Hollywood Reporter* in celebrating Cheryl and Haim Saban who are making a difference and whose contributions have had a profound global impact.

ON SALE: 7/10

ISSUE CLOSE: 7/2

MATERIALS DUE: 7/3

CONTACT:

NEW YORK | 212.493.4257

LOS ANGELES | 323.525.2013

LYNNE.SEGALL@THR.COM

THE
Hollywood
REPORTER



Blanco Brown 'Up' To No. 1

Blanco Brown (above) ranks at the top of a *Billboard* chart for the first time as he reaches No. 1 on Emerging Artists. His breakout single, "The Git Up," enters the Hot Country Songs top 10 (13-7) and surges 66-51 on the *Billboard* Hot 100 with top Streaming Gainer honors (up 55% to 13.7 million U.S. streams, according to Nielsen Music).

Ali Gatie debuts at No. 12 on Emerging Artists as his introductory single, "It's You," begins at No. 9 on Hot R&B Songs and No. 97 on the Hot 100, marking his first charted song.

Plus, singer-songwriter Noah Kahan bows at No. 29 on Emerging Artists as his debut LP, *Busyhead*, opens at No. 1 on Heatseekers Albums (2,000 copies sold).

—Xander Zellner

CHART BEAT



MILEY TAKES ON NEW 'ROLL'

Miley Cyrus reaches the *Billboard* charts under a third moniker as "On a Roll" debuts at No. 39 on Digital Song Sales. The track is credited to Ashley O (above), the fictional pop star portrayed by Cyrus in an episode of the new season of Netflix's *Black Mirror*. Cyrus has charted under her own name and as former Disney alter ego Hannah Montana. "Roll" makes over Nine Inch Nails' "Head Like a Hole" as the Trent Reznor-fronted band continues a notable 2019: Lil Nas X leads the *Billboard* Hot 100 for a 12th week with "Old Town Road," which samples NIN's "34 Ghost IV." —Gary Trust

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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
46	60	50	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	218
44	51	51	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	260
52	50	52	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	118
51	57	53	FLORIDA GEORGIA LINE	BMLG	1	260
45	54	54	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	191
49	43	55	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	256
59	55	56	SAM SMITH	CAPITOL	1	163
53	52	57	A BOOGIE WIT DA HOODIE	HIGHRODGETHE LABEL/ATLANTIC/AG	11	50
57	41	58	KELSEA BALLERINI	BLACK RIVER	18	88
60	61	59	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	61
48	58	60	MAROON 5	222/INTERSCOPE/IGA	1	260
73	74	61	XXXTENTACION	BAD VIBES FOREVER	1	97
80	56	62	BRADLEY COOPER	INTERSCOPE/IGA	3	38
38	49	63	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	57
58	53	64	NORMANI	KEEP COOL/RCA	46	41
71	70	65	BEYONCE	PARKWOOD/COLUMBIA	2	186
66	66	66	BAD BUNNY	RIMAS	23	66
RE-ENTRY	67	67	EAGLES	ERC	10	44
-	75	68	BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	68	2
61	64	69	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	35
77	68	70	LEWIS CAPALDI	VERTIGO/CAPITOL	68	5
68	65	71	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	17
85	76	72	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	196
42	67	73	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	186
39	71	74	TYLER, THE CREATOR	COLUMBIA	1	11
95	95	75	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	68
-	59	76	POLO G	COLUMBIA	59	2
72	77	77	21 SAVAGE	SLAUGHTER GANG/EPIC	5	86
RE-ENTRY	78	78	HILLSONG WORSHIP	HILLSONG/SPARROW/CAPITOL CMG	13	10
69	72	79	DADDY YANKEE	EL CARTEL/UMLE	19	77
76	99	80	METALLICA	BLACKENED	2	207
64	85	81	LYNYRD SKYNYRD	BLACKROD PRODUCTION PARTNERS/LOUDR PRODU	40	58
81	83	82	ERIC CHURCH	EMI NASHVILLE/UMGN	4	171
13	78	83	MILEY CYRUS	RCA	12	79
94	97	84	CAMILA CABELLO	SYCO/EPIC	1	127
-	63	85	TYGA	LAST KINGS/EMPIRE	27	41
82	100	86	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	231
70	86	87	GEORGE STRAIT	MCA NASHVILLE/UMGN	6	25
RE-ENTRY	88	88	NIRVANA	SUB POP/DGC/GEFFEN/INTERSCOPE/UMI	61	9
RE-ENTRY	89	89	PRINCE	NPG/LEGACY	1	56
RE-ENTRY	90	90	FLEETWOOD MAC	UNSIGNED	46	37
84	82	91	CALBOY	PAPER GANG/POLO GROUNDS/RCA	82	7
-	8	92	SANTANA	STARFAITH/SURETONE/CONCORD	8	4
67	69	93	BRETT YOUNG	BMLG	15	133
88	91	94	ADELE	XL/COLUMBIA	1	220
RE-ENTRY	95	95	DAVE MATTHEWS BAND	BAMA RAGS/RCA	1	6
RE-ENTRY	96	96	PINK FLOYD	PINK FLOYD/COLUMBIA	3	21
83	37	97	AVICII	GEFFEN/IGA	4	45
RE-ENTRY	98	98	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	75
NEW	99	99	LUKAS NELSON & PROMISE OF THE REAL	FAMOUS/RODIN	99	1
96	90	100	MICHAEL JACKSON	MJ1/EPIC	20	216

Emerging Artists

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
41	3	1	#1 1 WK BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	1	3
3	2	2	LEWIS CAPALDI	VERTIGO/CAPITOL	2	9
1	1	3	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	29
4	4	4	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	28
RE-ENTRY	5	5	LUKAS NELSON & PROMISE OF THE REAL	FAMOUS/RODIN	5	2
8	6	6	YK OSIRIS	DEF JAM	6	18
6	7	7	PINKFONG	SMART STUDY	1	38
2	5	8	LAUV	LAUV/AWAL-KOBALT	1	93
11	8	9	SHAED	PHOTO FINISH	8	20
-	34	10	RED VELVET	SM	6	13
33	16	11	STRAY KIDS	JYP	5	16
NEW	12	12	ALI GATIE	LIJN/WARNER	12	1
13	9	13	LIL TJAY	COLUMBIA	9	9
28	13	14	LIL TECCA	GALACTIC	13	4
38	24	15	SECH	RICH	15	8
21	14	16	BRYCE VINE	SIRE/WARNER BROS.	3	32
24	19	17	NLE CHOPPA	NO LOVE	11	17
35	20	18	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER BROS.	18	15
30	17	19	MONSTA X	STARSHIP ENTERTAINMENT	11	62
NEW	20	20	THE SOUND OF ANIMALS FIGHTING	EPIPH	20	1
17	28	21	WAYV	LABEL V	16	19
16	15	22	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	27
25	18	23	LOVELYTHEBAND	RED	1	65
48	39	24	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	17	25
15	12	25	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	45
20	23	26	TOMORROW X TOGETHER	BRIGHT ENTERTAINMENT/REPUBLIC	1	15
RE-ENTRY	27	27	RILEY GREEN	BMLG	6	31
10	11	28	NAOMI SCOTT	NAOMI SCOTT	5	4
NEW	29	29	NOAH KAHAN	REPUBLIC	29	1
26	26	30	SUMMER WALKER	LYRN/INTERSCOPE/IGA	19	33
-	47	31	LUH KEL	CINEMATIC	15	9
18	21	32	JOYNER LUCAS	TWENTY NINE/TULLY	6	23
34	38	33	PAT BARRETT	BOWYER & BOW/SPARROW/CAPITOL CMG	31	7
40	30	34	I AM THEY	ESSENTIAL/PLG	30	13
29	22	35	ATEEZ	KQ/LEGACY	22	4
42	31	36	TAINY	MAS FLOW	31	3
36	33	37	JON Z	VYDIA/CHOSEN FEW EMERALD	29	7
NEW	38	38	JAMESTOWN REVIVAL	JAMESTOWN REVIVAL/THIRTY TIGERS	38	1
RE-ENTRY	39	39	DANILEIGH	DEF JAM	23	13
23	29	40	MABEL	POLYDOR/CAPITOL	4	16
27	25	41	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	16	15
-	42	42	RUNAWAY JUNE	WHEELHOUSE/BMG/BBMG	42	2
12	43	43	CALUM SCOTT	CAPITOL	4	60
43	35	44	HARDY	TREE VIBEZ/BIG LOUD	25	8
9	32	45	DENZEL CURRY	PH/LOMA VISTA/CONCORD	7	14
NEW	46	46	GFRIEND	SOURCE MUSIC/KAKAO M	46	1
-	36	47	SHORDIE SHORDIE	DI ENTERTAINMENT/WARNER	36	4
49	41	48	MITCHELL TENPENNY	RISER HOUSE/COLUMBIA NASHVILLE/SMN	2	50
-	48	49	AMBJAAY	COLUMBIA	48	2
-	44	50	SWITCH	DREAM/CAPITOL CMG	44	2

Billboard 200

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2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1WK MADONNA	LIVE NATION/INTERSCOPE/IGA	Madame X	1	1	
NEW	2	BRUCE SPRINGSTEEN	COLUMBIA	Western Stars	2	1	
	3	BILLIE ELISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	12	
	4	JONAS BROTHERS	REPUBLIC	Happiness Begins	1	2	
NEW	5	BASTILLE	VIRGIN/CAPITOL	Doom Days	5	1	
	6	KHALID	RIGHT HAND/RCA	Free Spirit	1	11	
	7	POLO G	COLUMBIA	Die A Legend	6	2	
	8	DABABY	SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	7	16	
	9	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	6	9	
	10	ARIANA GRANDE	REPUBLIC	Thank U, Next	1	19	
	11	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	51	
	12	ELTON JOHN	ROCKET/ISLAND/UMG	Diamonds	7	84	
	13	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	107	
	14	DJ KHALED	WE THE BEST/EPIC	Father Of Asahd	2	5	
	15	POST MALONE	REPUBLIC	beerbongs & bentleys	1	60	
	16	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	37	
	17	TYLER, THE CREATOR	COLUMBIA	IGOR	1	5	
	18	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	35	
	19	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	4	2	
	20	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	26	
	21	SOUNDTRACK	WALT DISNEY	Aladdin (2019)	6	4	
	22	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	46	
	23	BILLIE ELISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	78	
	24	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Death Race For Love	1	15	
	25	THOMAS RHETT	VALORY/BMLG	Center Point Road	1	3	
NEW	26	LIL KEED	YOUNG STONER LIFE/300/AG	Long Live Mexico	26	1	
	27	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	2	27	
	28	MEEK MILL	MAYBACH/ATLANTIC/AG	Championships	1	29	
	29	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	52	
	30	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	80	
	31	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	57	
	32	GG	XXXTENTACION BAD VIBES FOREVER	?	1	66	
	33	PANIC! AT THE DISCO	DC2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	52	
	34	CARDI B	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	63	
	35	POST MALONE	REPUBLIC	Stoney	4	132	
	36	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	195	
	37	KHALID	RIGHT HAND/RCA	American Teen	4	120	
	38	MORGAN WALLEN	BIG LOUD	If I Know Me	38	38	
NEW	39	BARONESS	ABRAXAN HYMNS	Gold & Grey	39	1	
	40	ED SHEERAN	ATLANTIC/AG	+ (Divide)	1	120	
	41	FUTURE	FREEBANDZ/EPIC	SAVE ME (EP)	5	2	
	42	YG	4HUNNID/CTE/DEF JAM	4REAL 4REAL	7	4	
	43	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	22	
	44	AVICII	AVICII AB/GEFFEN/IGA	TIM	11	3	
	45	MONEYBAGG YO	N-LESS/INTERSCOPE/IGA	43VA HEARTLESS	4	4	
	46	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	10	
	47	TEE GRIZZLEY	GRIZZLEY GANG/300/AG	Scriptures	20	2	
	48	LIL BABY & GUNNA	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	37	
	49	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	579	
	50	QUEEN	HOLLYWOOD	Greatest Hits	11	341	

	17	TYGA	LAST KINGS/EMPIRE	Legendary	17	2
	50	21 SAVAGE	SLAUGHTER GANG/EPIC	I Am > I Was	1	26
	53	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	1	197
	54	CREEDEnce CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	424
	55	BAD BUNNY	RIMAS	X 100PRE	11	26
	48	CALBOY	PAPER GANG/POLO GROUNDS/RCA	Wildboy	30	3
	56	MEGAN THEE STALLION	1501 CERTIFIED/300/AG	Fever	10	5
	76	P'NK	RCA	Hurts 2B Human	1	8
	54	BEYONCE	PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	10
	61	IMAGINE DRAGONS	KID INAKORNER/INTERSCOPE/IGA	Evolve	2	104
	49	LOGIC	VISIONARY/DEF JAM	Confessions Of A Dangerous Mind	1	6
	60	JASON ALDEAN	MACOM/BROKEN BOW/BMG/BBMG	Rearview Town	1	62
	62	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	36
	75	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	164
	58	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	1	32
	70	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	10	569
	73	NAV	XO/REPUBLIC	Bad Habits	1	13
	101	XXXTENTACION	BAD VIBES FOREVER/EMPIRE	17	2	95
	66	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	450
	63	GUNNA	YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	17
	69	ARIANA GRANDE	REPUBLIC	Sweetener	1	44
	77	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	114
	81	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	329
	64	LEWIS CAPALDI	VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	49	5
	67	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	3	41
	68	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	GIRL	4	15
NEW	77	GOLDLINK	SQUAASH CLUB/RCA	Diaspora	77	1
	65	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	Love me NOW?	4	33
	74	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	95
	71	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	17
	79	THE BEATLES	APPLE/CAPITOL/UMG	1	1	373
	80	LIL WAYNE	YOUNG MONEY/REPUBLIC	Tha Carter V	1	38
	72	SCHOOLBOY Q	TOP DAWG/INTERSCOPE/IGA	CrasH Talk	3	8
	124	TAYLOR SWIFT	BIG MACHINE/BMLG	reputation	1	84
	93	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	1	314
	84	2PAC	AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	277
	86	SOUNDTRACK	WALT DISNEY	Moana	2	135
	89	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	4	18
	95	TOM PETTY AND THE HEARTBREAKERS	MCA/GEFFEN/UMG	Greatest Hits	2	312
	45	MILEY CYRUS	RCA	SHE IS COMING (EP)	5	3
	96	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	118
	88	BILLY JOEL	COLUMBIA/LEGACY	The Essential Billy Joel	15	148
	85	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	27
	94	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	63
	99	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	216
	87	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	133
	123	EAGLES	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	279
	152	TAYLOR SWIFT	BIG MACHINE/BMLG	1989	1	236
	107	GUNS N' ROSES	GEFFEN/UMG	Greatest Hits	3	475
	82	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	World War Joy (EP)	48	3



X Marks The No. 1 Spot

Madonna lands her ninth No. 1 album on the Billboard 200 as *Madame X* enters atop the tally. Her 14th studio set launches with 95,000 equivalent album units earned in the United States in the week ending June 20, according to Nielsen Music. Of that sum, 90,000 were in album sales, 1,000 were track-equivalent album units and 4,000 were streaming-equivalent album units. *Madame X's* sales start (the fourth-largest of the year for a woman) was bolstered by a concert ticket/album sale redemption offer for the Queen of Pop's upcoming theater tour (starting Sept. 12 at New York's Brooklyn Academy of Music's Howard Gilman Opera House), as well as an array of merchandise/album bundles sold via her official website.

Madonna upholds the record for having the second-most No. 1 albums among female artists, trailing only **Barbra Streisand**, who has 11. Among all acts, **The Beatles** have the most No. 1s, with 19. They are followed by **Jay-Z** (14), Streisand and **Bruce Springsteen** (also with 11), **Elvis Presley** (10) and **Eminem**, **Garth Brooks**, **Madonna** and **The Rolling Stones** (all with nine).

Before *Madame X* dropped, Madonna issued five preview cuts: "Medellin," with **Maluma**; "I Rise"; "Future," with **Quavo**; "Crave," with **Swae Lee**; and "Dark Ballet."

"Medellin" hit the top 20 of the Hot Latin Songs chart and leads Dance Club Songs (see page 66), while "Crave" climbs 15-14 on the Adult Contemporary tally.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
122	101	BOB SEGER & THE SILVER BULLET BAND ◆ HIDEOUT/CAPITOL/UMI	Greatest Hits	8	282
57	102	KEVIN GATES ● BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Only The Generals Gon Understand (EP)	18	3
102	103	TWENTY ONE PILOTS ● FUELED BY RAMEN/EMG	Trench	2	37
98	104	THE BEACH BOYS ▲ CAPITOL/UMI	Sounds Of Summer: The Very Best Of The Beach Boys	16	167
105	105	FLEETWOOD MAC ◆ WARNER BROS./RHINO	Rumours	1	326
103	106	LIL BABY ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	57
	107	SHAWN MENDES ● ISLAND	Shawn Mendes	1	56
97	108	YNW MELLY YNW MELLY/300/AG	I Am You	20	24
113	109	MARSHMELLO JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	20
109	110	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	73
104	111	RODDY RICCH BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	31
78	112	SOUNDTRACK ▲ PARAMOUNT PICTURES/ROCKET/INTERSCOPE/IGA	Rocketman: Music From The Motion Picture	50	4
131	113	LYNYRD SKYNYRD ▲ MCA/GEFFEN/UMI	All Time Greatest Hits	56	62
120	114	MAC MILLER ● WARNER	Swimming	3	46
110	115	YOUNGBOY NEVER BROKE AGAIN ● NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	26
116	116	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Origins	2	32
106	117	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	42
115	118	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	237
RE	119	EAGLES ▲ WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	206
90	120	PNB ROCK ATLANTIC/AG	Trapstar Turnt Popstar	4	7
111	121	NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	89
NEW	122	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	The Peace Project	122	1
137	123	AC/DC ◆ COLUMBIA/LEGACY	Back In Black	4	364
184	124	PS JOJI 88RISING/12TONE	BALLADS 1	3	33
NEW	125	X AMBASSADORS KIDINAKORNER/INTERSCOPE/IGA	Orion	125	1
112	126	JON PARDI ▲ CAPITOL NASHVILLE/UMGN	California Sunrise	11	150
14	127	CARRIE UNDERWOOD ● CAPITOL NASHVILLE/UMGN	Cry Pretty	1	36
118	128	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	29
117	129	THOMAS RHETT ▲ VALORY/BMLG	Life Changes	1	93
114	130	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	44
RE	131	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	People	2	5
121	132	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	351
125	133	H.E.R. ● RCA	H.E.R.	23	87
133	134	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/EMG	Blurryface	1	214
130	135	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	347
134	136	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	31	282
127	137	THE WEEKND ▲ XO/REPUBLIC	Starboy	1	134
119	138	YNW MELLY YNW MELLY/300/AG	We All Shine	27	22
146	139	VAMPIRE WEEKEND SPRING SNOW/COLUMBIA	Father Of The Bride	1	7
144	140	ED SHEERAN ▲ ATLANTIC/AG	x	1	261
126	141	METRO BOOMIN ● BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	33
139	142	RED HOT CHILI PEPPERS ▲ WARNER	Greatest Hits	18	215
129	143	SZA ▲ TOP DAWG/RCA	Ctrl	3	106
162	144	LEE BRICE CURB	Lee Brice	36	7
141	145	PLAYBOI CARTI AWGE/INTERSCOPE/IGA	Die Lit	3	54
142	146	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	177
136	147	MAROON 5 ▲ 222/INTERSCOPE/IGA	Red Pill Blues	2	85
172	148	ELVIS PRESLEY ▲ RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	9
132	149	CITY GIRLS QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	55	24
143	150	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	180

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW	151	LUKAS NELSON & PROMISE OF THE REAL FANTASY/CONCORD	Turn Off The News, Build A Garden	151	1
150	152	YOUNGBOY NEVER BROKE AGAIN ▲ NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	60
163	153	NICKI MINAJ ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	45
154	154	THE WEEKND ▲ XO/REPUBLIC	Beauty Behind The Madness	1	198
140	155	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	135
168	156	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	290
158	157	MOTLEY CRUE MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	10	13
NEW	158	DAVE MATTHEWS BAND BAMA RAGS/RCA	Rhino's Choice	158	1
153	159	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMI	Reloaded: 20 #1 Hits	5	154
157	160	ALAN JACKSON ARISTA NASHVILLE/LEGACY	The Essential Alan Jackson	145	5
161	161	J. COLE ▲ DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	61
128	162	FUTURE ▲ FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	22
166	163	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	279
151	164	CAMILA CABELLO ▲ SYCO/EPIC	Camila	1	75
149	165	BEBE REXHA ● WARNER	Expectations	13	52
187	166	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMI	Ultimate Sinatra	32	67
159	167	BENNY BLANCO ▲ FRIENDS KEEP SECRETS/INTERSCOPE/IGA	FRIENDS KEEP SECRETS (EP)	41	28
	168	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	85
164	169	TRAVIS SCOTT ▲ GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	146
171	170	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	74
145	171	MONEY MAN BLACK CIRCLE/EMPIRE	Paranoia	36	4
	172	BRETT YOUNG ▲ BMLG	Brett Young	18	123
160	173	QUANDO RONDO QRN/NEVER BROKE AGAIN/ATLANTIC/AG	From The Neighborhood To The Stage	29	6
155	174	BEYONCE ▲ PARKWOOD/COLUMBIA	Lemonade	1	83
167	175	SIMON & GARFUNKEL ◆ COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	185
185	176	MICHAEL JACKSON ◆ EPIC/LEGACY	Thriller	1	371
177	177	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	260
169	178	5 SECONDS OF SUMMER ONE MODE/CAPITOL	Youngblood	1	53
RE	179	THE ROLLING STONES ◆ ABKCO	Hot Rocks 1964-1971	4	308
91	180	BTS BIG HIT ENTERTAINMENT	Love Yourself: Answer	1	42
170	181	LIL SKIES ALL WE GOT/ATLANTIC/AG	Shelby	5	16
179	182	TIM MCGRAW ▲ CURB	Number One Hits	27	132
174	183	HALSEY ▲ ASTRALWERKS	hopeless fountain kingdom	1	107
180	184	WHITNEY HOUSTON ARISTA/RCA/LEGACY	I Will Always Love You: The Best Of Whitney Houston	14	30
192	185	SUBLIME ▲ GASOLINE ALLEY/MCA/GEFFEN/UMI	Sublime	13	153
188	186	THE ROLLING STONES PROMOTONE B.V./THE ROLLING STONES/POLYDOR/INTERSCOPE/IGA	Honk	23	9
148	187	MALUMA ▲ WK/SONY MUSIC LATIN	11:11	30	5
178	188	BRUNO MARS ▲ ELEKTRA/EMG	Doo-Wops & Hooligans	3	427
3	189	SANTANA STARFAITH/SURETONE/CONCORD	Africa Speaks	3	2
181	190	METALLICA ◆ BLACKENED/RHINO	Metallica	1	540
190	191	ADELE ◆ XL/COLUMBIA	21	1	420
RE	192	NIRVANA ▲ DGC/GEFFEN/UMI	MTV Unplugged In New York	1	92
194	193	BON JOVI ▲ ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	132
193	194	FRANK OCEAN ▲ BOYS DON'T CRY	Blonde	1	133
175	195	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	29
198	196	SHAWN MENDES ▲ ISLAND	Illuminate	1	131
RE	197	SOUNDTRACK ▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	1	134
RE	198	THE BEATLES ◆ APPLE/CAPITOL/UMI	The Beatles [White Album]	1	200
RE	199	PINK FLOYD ◆ PINK FLOYD/LEGACY	The Dark Side Of The Moon	1	943
RE	200	GEORGE STRAIT ▲ MCA NASHVILLE/UMGN	50 Number Ones	1	115

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PINK FLOYD
The Dark Side of the Moon

After five months, **Pink Floyd's** former No. 1 set *The Dark Side of the Moon* returns to the tally (with 6,000 equivalent album units earned in the week ending June 20, according to Nielsen Music; up 11%), bringing its total number of chart weeks to a whopping 943. *Moon* continues to rule as the album with the most weeks on the chart, far exceeding the set with the second-most weeks: **Bob Marley & The Wailers' Legend: The Best Of...** (No. 49), with 579 weeks.

—K.C.

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XXXTENTACION
?

The album's climb (15,000 units; up 17%) is concurrent with the first anniversary of the artist's death on June 18, 2018. Overall, the set's songs tallied 23 million on-demand audio streams during the week (up 14.5%).

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JOJI
Ballads 1

Joji's new single, "Sanctuary" (which debuts at No. 80 on the *Billboard* Hot 100), pumps a 29% gain in units earned for his last album, *Ballads 1*. (The set doesn't include "Sanctuary").

June 29
2019
billboard

Songwriters & Producers

HOT 100 SONGWRITERS™

1	#1 FINNEAS O'CONNELL
2	JOEL LITTLE (TIE)
2	TAYLOR SWIFT (TIE)
4	J. COLE
5	LOUIS BELL
6	BILLIE EILISH
7	KHALID
8	DRAKE
9	ATTICUS ROSS (TIE)
9	BILLY RAY CYRUS (TIE)
9	JOZZY (TIE)
9	LIL NAS X (TIE)
9	TRENT REZNOR (TIE)

HOT 100 PRODUCERS™

1	#1 FINNEAS O'CONNELL
2	LOUIS BELL
3	DISCLOSURE
4	JOEL LITTLE (TIE)
4	TAYLOR SWIFT (TIE)
6	FRANK DUKES
7	SCOTT HENDRICKS
8	ATTICUS ROSS (TIE)
8	TRENT REZNOR (TIE)
8	YOUNGKIO (TIE)

LATIN SONGWRITERS™

1	#1 GABBY MUSIC
2	BAD BUNNY
3	DADDY YANKEE
4	SNOW
5	ZION
6	J BALVIN
7	EDGAR BARRERA
8	OZUNA (TIE)
8	VICENTE SAAVEDRA (TIE)
10	EDEN MUNOZ

LATIN PRODUCERS™

1	#1 DJ LUIAN (TIE)
1	#1 MAMBO KINGZ (TIE)
3	DJ SNAKE
4	DIMELO FLOW
5	PLAY-N-SKILLZ (TIE)
5	SCOTT SUMMERS (TIE)
7	TAINY
8	CHRIS JEDAY (TIE)
8	GABBY MUSIC (TIE)
10	OVY ON THE DRUMS

ROCK SONGWRITERS™

1	#1 DAN SMITH
2	SAM HOLLANDER
3	BRENDON URIE (TIE)
3	JAKE SINCLAIR (TIE)
5	DILLON FRANCIS (TIE)
5	MICHAEL ANGELAKOS (TIE)
5	MORGAN KIBBY (TIE)
8	BRUCE SPRINGSTEEN
9	PAUL MEANY (TIE)
9	TYLER JOSEPH (TIE)

ROCK PRODUCERS™

1	#1 JAKE SINCLAIR
2	JONAS JEBERG
3	DILLON FRANCIS
4	MATTMAN & ROBIN
5	JORGEN ODEGARD
6	RYAN METZGER
7	SIMONE FELICE
8	MARK CREW
9	DAN SMITH
10	PAUL MEANY

The top songwriters and producers on the Billboard Hot 100 and selective genre songs chart that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated June 29, 2019. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

The week's most popular artists across all genres, ranked by album and track sales, 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 Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2019, Promethis Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ASCAP WRITERS POWER THE CHARTS.

CONGRATS TO OUR MEMBERS ON THIS WEEK'S BILLBOARD TOP SONGWRITER & TOP PRODUCER CHARTS

BAD BUNNY BILLIE EILISH BRENDON URIE CHRIS JEDAY DADDY YANKEE DANN HUFF DAN SMITH
DILLON FRANCIS DJ SNAKE FINNEAS O'CONNELL JONAS JEBERG JOZZY LOUIS BELL MALUMA
MAMBO KINGZ MATTMAN & ROBIN O'VY ON THE DRUMS PAUL MEANY PLAY-N-SKILLZ
SAM HOLLANDER SNOW TRENT REZNOR

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'Señorita' Makes Social Impact

Camila Cabello and Shawn Mendes (below) make moves on the Social 50 chart after teasing the release of their new collaborative single, "Señorita." Mendes shoots 20-6, while Cabello re-enters at No. 17, reaching the list's top 20 for the first time since March. Mendes snagged 545,000 mentions on Twitter and 359,000 reactions in the week ending June 20 while posting about the new song, while Cabello added 510,000 mentions of her own, according to Next Big Sound.

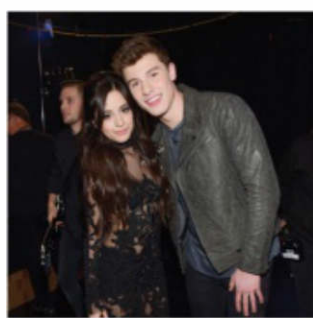
"Señorita," which premiered June 21, debuts at No. 39 on Mainstream Top 40 with just three days of spins, with a Billboard Hot 100 bow expected on the July 6 tally. "Señorita" marks the pair's second collaboration following "I Know What You Did Last Summer," which peaked at No. 20 on the Hot 100 dated Jan. 30, 2016, then Cabello's first Hot 100 appearance as a solo artist.

Meanwhile, two-and-a-half years after her maiden Social 50 appearance, Zara Larsson reaches the chart's top 20 for the first time, re-entering at No. 20. Like Cabello and Mendes, Larsson also had new music to promote, with the majority of her social media attention surrounding the June 14 premiere of her BTS collaboration "A Brand New Day." Larsson's 222,000 mentions on Twitter marked a 5,339% spike.

"Omg I remember when I had to lie in an interview when they asked if I had a K-pop collab coming up because I didn't wanna spoil the secret," she tweeted June 14.

Larsson also teased the release of new single "All the Time," which debuted a week later (June 21).

—Kevin Rutherford

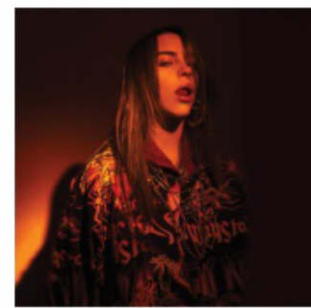


Social/Streaming

June 29
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 132 WKS BTS BIGHIT ENTERTAINMENT	141
3	2	NCT 127 SM	48
2	3	GOT7 JYP	96
8	4	EXO SM	100
9	5	STRAY KIDS JYP	40
20	6	SHAWN MENDES ISLAND	235
16	7	RED VELVET SM	19
7	8	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	48
31	9	TAYLOR SWIFT REPUBLIC	366
12	10	ARIANA GRANDE REPUBLIC	333
13	11	WAYV LABEL V	22
10	12	MONSTA X STARSHIP ENTERTAINMENT	81
11	13	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	14
4	14	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	105
18	15	ATEEZ KQ/LEGACY	8
6	16	BLACKPINK YG/INTERSCOPE/IGA	87
RE	17	CAMILA CABELLO SYCO/EPIC	148
RE	18	ZENDAYA HOLLYWOOD/REPUBLIC	207
RE	19	GFRIEND SOURCE MUSIC/KAKAO M	6
RE	20	ZARA LARSSON RECORD COMPANY TEN/EPIC	3
28	21	MARSHMELLO JOYTIME COLLECTIVE	108
RE	22	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	29
19	23	LIL NAS X COLUMBIA	15
33	24	LITTLE MIX SYCO/COLUMBIA	164
17	25	RIHANNA WESTBURY ROAD/ROC NATION	429
5	26	HALSEY CAPITOL	120
RE	27	SUPER JUNIOR SM	33
37	28	KATY PERRY CAPITOL	399
15	29	MILEY CYRUS RCA	338
RE	30	XXXTENTACION BAD VIBES FOREVER	36
35	31	DADDY YANKEE EL CARTEL/UMLE	77
22	32	ELTON JOHN MERCURY/ISLAND	5
40	33	LIZZO NICE LIFE/ATLANTIC/AG	3
RE	34	FIERSA BESARI UNSIGNED	19
RE	35	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	397
23	36	JONAS BROTHERS REPUBLIC	18
RE	37	MADONNA LIVE NATION/INTERSCOPE/IGA	41
39	38	ALAN WALKER MER MUSIKK/RCA	34
27	39	CARDI B THE KSR GROUP/ATLANTIC/AG	104
44	40	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	11
34	41	MARILIA MENDONCA SOM LIVRE	25
47	42	ED SHEERAN ATLANTIC/AG	194
14	43	NCT DREAM SM	29
24	44	NCT SM	62
43	45	TWICE JYP	55
RE	46	LAY ZHANGYIXING STUDIO/SM	17
RE	47	SEBASTIAN YATRA UNIVERSAL MUSIC LATINO/UMLE	11
41	48	MEEK MILL MAYBACH/ATLANTIC/AG	74
RE	49	5 SECONDS OF SUMMER 5 SECONDS OF SUMMER/INTERSCOPE/IGA	154
46	50	MICHAEL JACKSON MJ/EPIC	242

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 12 WKS OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	15
2	2	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	12
NEW	3	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	1
NEW	4	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	1
4	5	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	2
5	6	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	11
6	7	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	35
3	8	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	10
7	9	TALK RIGHT HAND/RCA	Khalid	19
8	10	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	6
9	11	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	4
13	12	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	7
11	13	WOW. REPUBLIC	Post Malone	26
10	14	EARTHQUAKE COLUMBIA	Tyler, The Creator	5
12	15	7 RINGS REPUBLIC	Ariana Grande	22
NEW	16	OMERTA OVO SOUND/REPUBLIC	Drake	1
17	17	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	41
15	18	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	22
16	19	WITHOUT ME CAPITOL	Halsey	37
14	20	SUCKER REPUBLIC	Jonas Brothers	16
18	21	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	46
37	22	RAN\$OM GALACTIC/REPUBLIC	Lil Tecca	2
20	23	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	7
22	24	BABY SHARK SMART STUDY	Pinkfong	34
23	25	CON CALMA EL CARTEL/EL CARTEL/REPUBLIC/UMLE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	8
26	26	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	18
30	27	GO LOKO 4HUNNID/CTE/DEF JAM	YG, Tyga & Jon Z	4
25	28	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	29
38	29	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	8
28	30	SWEET BUT PSYCHO ATLANTIC	Ava Max	24
29	31	BETTER RIGHT HAND/RCA	Khalid	36
19	32	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	15
21	33	ENVY ME PAPER GANG/POLO GROUNDS/RCA	Calboy	25
36	34	WHISKEY GLASSES BIG LOUD	Morgan Wallen	4
34	35	BELIEVER KID NAKORNER/INTERSCOPE	Imagine Dragons	99
27	36	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	21
35	37	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	20
NEW	38	THE GIT UP TRAILERTRAPMUSIC/BMG/BROKEN BOW	Blanco Brown	1
NEW	39	SHOTTA FLOW NO LOVE	NLE Choppa	1
43	40	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	25
32	41	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	21
44	42	GOD'S COUNTRY WARNER MUSIC NASHVILLE/WMN	Blake Shelton	4
41	43	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	18
33	44	CLOUT QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Cardi B	9
39	45	MURDER ON MY MIND YNW MELLY/300	YNW Melly	19
31	46	BEER NEVER BROKE MY HEART RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	3
42	47	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	40
48	48	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	19
40	49	NEVER REALLY OVER CAPITOL	Katy Perry	3
NEW	50	DOWN BAD DREAMVILLE/INTERSCOPE	Dreamville Feat. JID, Bas, J. Cole, EARTHGANG & Young Nudy	1



'Bad Guy' Breaks 40 Million

"Bad Guy" by Billie Eilish (above) reaches a new high in weekly streams, crossing the 40 million threshold for the first time. It earned 43.8 million streams in the United States during the week ending June 20, according to Nielsen Music. That exceeds its previous best of 39.9 million, accomplished two weeks prior. "Bad Guy" is also the Streaming Songs chart's Greatest Gainer, leaping 13%, concurrent with its rise on radio and its use in TikTok videos and memes. The track jumps 13-9 on the all-format Radio Songs and bullets on the Billboard Hot 100, despite falling 2-3 due to the debut of Taylor Swift's "You Need to Calm Down" at No. 2.

In its second week on the Streaming Songs tally, Lil Tecca's "Ran\$om" becomes the rapper's first top 30 title on the tally, moving 37-22. The New York rapper's debut *Billboard*-charting single also blasts 65-52 on the Hot 100. "Ran\$om" originally gained prominence thanks to a Cole Bennett-directed music video that premiered May 22.

Following in Lil Tecca's footsteps, fellow 16-year-old NLE Choppa makes his Streaming Songs bow at No. 39 with "Shotta Flow." The Memphis rapper debuts with 14 million streams for "Flow," which first reached the Hot R&B/Hip-Hop Songs list in early April and concurrently hits the top 30 for the first time (No. 27). An official remix, with Blueface, arrived June 20, aiding the track's ascent on Streaming Songs. Its video, also directed by Bennett, has earned over 10 million views on YouTube.

—K.R.

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	#1 14 WKS HIGH HOPES	▲	Panic! At The Disco	1 57
2	2	2	AG HEY LOOK MA, I MADE IT	●	Panic! At The Disco	2 38
3	3	3	NATURAL		Imagine Dragons	1 49
-	4	4	SG I THINK I'M OKAY		Machine Gun Kelly X YUNGBLUD X Travis Barker	4 2
5	6	5	CHLORINE	●	twenty one pilots	4 36
7	8	6	BAD LIAR		Imagine Dragons	2 33
8	10	7	BLUE ON BLACK		Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brandley Gilbert & Brian May	2 30
11	12	8	100 BAD DAYS		AJR	7 20
10	11	9	GLORIA	●	The Lumineers	7 11
16	16	10	MONSTERS		Shinedown	10 15
15	13	11	HURT		Oliver Tree	11 24
26	25	12	DG JOY		Bastille	12 7
18	20	13	MISSED CONNECTION		The Head And The Heart	13 12
13	19	14	UNSAINTED		Slipknot	4 6
12	18	15	LO/HI		The Black Keys	5 16
21	21	16	ALLIGATOR		Of Monsters And Men	16 7
22	24	17	CRINGE		Matt Maeson	17 19
14	15	18	READY TO LET GO		Cage The Elephant	7 21
33	29	19	UNDER YOUR SCARS		Godsmack	19 8
30	28	20	THIS LIFE		Vampire Weekend	11 9
31	33	21	11 MINUTES		YUNGBLUD & Halsey Featuring Travis Barker	5 18
25	30	22	ALMOST (SWEET MUSIC)		Hozier	9 22
28	31	23	BLAME IT ON MY YOUTH		Blink-182	9 7
35	35	24	STILL FEEL.		half alive	24 16
23	27	25	LONGSHOT		Catfish And The Bottlemen	15 19
32	34	26	REMEMBER WHEN		Bad Wolves	26 11
41	17	27	HEY, MA		Bon Iver	17 3
34	32	28	BELOVED		Mumford & Sons	21 17
-	26	29	THOSE NIGHTS		Bastille	26 2
-	42	30	DON'T STOP ME NOW (...REVISITED)		Queen	30 5
-	22	31	MIRACLE MAN		Oliver Tree	22 2
37	36	32	BREAKING DOWN		I Prevail	27 16
HOT SHOT DEBUT		33	LAST DAY UNDER THE SUN		Volbeat	33 1
43	40	34	ARE YOU BORED YET?		Wallows Featuring Clairo	34 16
40	39	35	POWER OVER ME		Dermot Kennedy	21 20
38	38	36	BORDERLINE		Tame Impala	10 10
39	43	37	CHOKE		I Dont Know How But They Found Me	33 7
NEW		38	ANOTHER PLACE		Bastille	38 1
RE-ENTRY		39	DOOM DAYS		Bastille	15 2
RE-ENTRY		40	BOOM		X Ambassadors	24 9
NEW		41	WESTERN STARS		Bruce Springsteen	41 1
RE-ENTRY		42	HELLO SUNSHINE		Bruce Springsteen	16 2
27	37	43	FORGIVE ME FRIEND		Smith & Thell Feat. Swedish Jam Factory	22 11
45	41	44	ELEVATE		Papa Roach	40 10
RE-ENTRY		45	IT'S NOT LIVING (IF IT'S NOT WITH YOU)		The 1975	19 12
NEW		46	OUTNUMBERED		Dermot Kennedy	46 1
-	48	47	WHY DID YOU RUN?		Judah & The Lion	47 3
47	46	48	PATIENCE		Tame Impala	10 13
NEW		49	TUCSON TRAIN		Bruce Springsteen	49 1
NEW		50	BAD DECISIONS		Bastille	50 1

TOP ROCK ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			PEAK POS.
HOT SHOT DEBUT	1	#1 1 WK BRUCE SPRINGSTEEN		Western Stars	1
NEW	2	BASTILLE		Doom Days	1
2	3	ELTON JOHN		Diamonds	84
3	4	QUEEN		Bohemian Rhapsody (Soundtrack)	35
5	5	PANIC! AT THE DISCO		Pray For The Wicked	52
NEW	6	BARONESS		Gold & Grey	1
6	7	QUEEN		Greatest Hits	81
7	8	CREEENCE CLEARWATER RENEWAL		Chronicle: The 20 Greatest Hits	126
8	9	IMAGINE DRAGONS		Evolve	104
9	10	JOURNEY		Journey's Greatest Hits	126
11	11	THE BEATLES		1	126
14	12	THE BEATLES		Abbey Road	117
15	13	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	96
13	14	BILLY JOEL		The Essential Billy Joel	75
24	15	GG EAGLES		Their Greatest Hits 1971-1975	98
19	16	GUNS N' ROSES		Greatest Hits	116
23	17	PS BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	81
17	18	TWENTY ONE PILOTS		Trench	37
18	19	FLEETWOOD MAC		Rumours	120
10	20	SOUNDTRACK		Rocketman: Music From The Motion Picture	4
25	21	LYNYRD SKYNYRD		All Time Greatest Hits	63
21	22	IMAGINE DRAGONS		Origins	32
RE	23	EAGLES		The Very Best Of The Eagles	31
27	24	AC/DC		Back In Black	113
NEW	25	X AMBASSADORS		Orion	1

MAINSTREAM ROCK™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL		PEAK POS.	
2	1	#1 1 WK MONSTERS	Shinedown	16	
1	2	BLUE ON BLACK	Five Finger Death Punch	12	
3	3	REMEMBER WHEN	Bad Wolves	22	
4	4	ELEVATE	Papa Roach	20	
5	5	UNDER YOUR SCARS	Godsmack	12	
7	6	BREAKING DOWN	I Prevail	17	
8	7	LOVER, LEAVER	Greta Van Fleet	7	
6	8	LO/HI	The Black Keys	16	
26	9	GG LAST DAY UNDER THE SUN	Volbeat	2	
9	10	A GRAVE MISTAKE	Ice Nine Kills	22	
11	11	FAITH	Ghost	6	
12	12	UNSAINTED	Slipknot	6	
10	13	VULTURES	Asking Alexandria	20	
14	14	WELCOME HOME	HellyYeah	5	
13	15	VICIOUS	Halestorm	11	
17	16	NO MORE	Disturbed	4	
16	17	TOO BAD	Rival Sons	9	
20	18	WHEN I'M GONE	Dirty Honey	7	
18	19	OUT FOR BLOOD	Sum 41	8	
19	20	SHUT UP	New Years Day	13	
22	21	BULLET HOLES	Bush	5	
27	22	YOU NEVER KNOW	Beartooth	10	
24	23	SIMPLE MAN	Messer	14	
25	24	APOLOGIZE	grandson	14	
29	25	WHAT ABOUT US	Gary Clark Jr.	10	



'Monster' Record For Shinedown

Shinedown (above) reaches the summit of the Mainstream Rock airplay chart for a 14th time as "Monsters" rises 2-1. The four-piece breaks a tie with Van Halen for the second-most leaders, after Three Days Grace's 15. "Monsters" is Shinedown's fourth consecutive No. 1 after "Get Up," "Devil" and "How Did You Love." The band also strung together four straight leaders in 2008-09.

Collective Soul charts on Mainstream Rock for the first time in over a decade as "Right As Rain" debuts at No. 39. It's the act's first entry since "Better Now," which peaked at No. 35 in March 2005. Since then, Collective Soul, which boasts seven No. 1s (from 1994 to 1999), has released four LPs, including Blood, the band's 10th studio album, which arrived June 21.

The Alternative airplay chart welcomes a song that originally drew buzz on TikTok as Absfacto's "Dissolve" debuts at No. 38. It has reached new heights in recent months after it began soundtracking various TikTok videos and memes, sparking newfound radio attention and the first Billboard chart appearance for Absfacto (real name Jonathan Visger). "Dissolve" drew 671,000 in alternative radio audience during the tracking week (up 46%), according to Nielsen Music, as well as 3.1 million U.S. streams (up 15%) and 1,000 downloads sold. —Kevin Rutherford

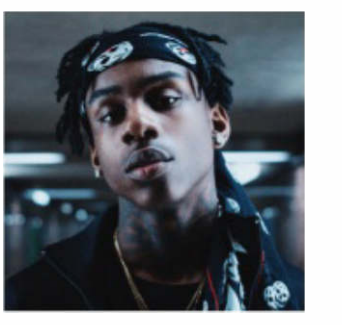
R&B/Hip-Hop

June 29 2019

billboard

HOT R&B/HIP-HOP SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART		
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL					
1	1	1	#1 OLD TOWN ROAD	▲	Lil Nas X Featuring Billy Ray Cyrus	1	16		
2	2	2	AG TALK		Khalid	2	18		
HOT SHOT DEBUT			3	MONEY IN THE GRAVE	Drake Featuring Rick Ross	3	1		
3	3	4	WOW	▲	Post Malone	1	26		
5	5	5	SUGE	●	DaBaby	5	14		
-	6	6	NO GUIDANCE		Chris Brown Featuring Drake	6	2		
4	4	7	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	▲	Post Malone & Swae Lee	1	35		
8	8	8	DG TRUTH HURTS		Lizzo	8	7		
9	7	9	POP OUT	▲	Polo G Featuring Lil Tjay	7	13		
7	9	10	THE LONDON		Young Thug, J. Cole & Travis Scott	6	4		
10	10	11	MIDDLE CHILD	▲	J. Cole	2	22		
12	11	12	ACT UP		City Girls	11	17		
13	12	13	PURE WATER	▲	Mustard & Migos	10	22		
NEW			14	OMERTA	Drake	14	1		
11	13	15	EARFQUAKE		Tyler, The Creator	5	5		
18	17	16	GO LOKO		YG, Tyga & Jon Z	16	7		
38	25	17	SG RANSOM		Lil Tecca	17	3		
24	22	18	JUST US		DJ Khaled Featuring SZA	18	5		
22	20	19	WORTH IT	●	YK Osiris	19	18		
16	18	20	PLEASE ME	▲	Cardi B & Bruno Mars	1	18		
21	19	21	CLOUT		Offset Featuring Cardi B	17	13		
6	15	22	PRESS		Cardi B	6	3		
23	21	23	THOTIANA	●	Blueface	4	23		
20	24	24	A LOT	▲	21 Savage	5	26		
31	26	25	24/7	●	Meek Mill Featuring Ella Mai	25	12		
25	23	26	GIRLS NEED LOVE	▲	Summer Walker X Drake	16	17		
34	31	27	SHOTTA FLOW	▲	NLE Choppa	27	11		
29	28	28	BEFORE I LET GO		Beyonce	24	9		
19	27	29	WISH WISH		DJ Khaled Featuring Cardi B & 21 Savage	8	5		
NEW			30	DOWN BAD	Dreamville Feat. JID, Bas, J. Cole, EARTHGANG & Young Nudy	30	1		
28	29	31	SANGUINE PARADISE		Lil Uzi Vert	12	10		
NEW			32	SANCTUARY	Joji	32	1		
41	34	33	BACC AT IT AGAIN		Yella Beezy, Gucci Mane & Quavo	33	5		
43	40	34	WAKE UP		Travis Scott	21	9		
32	32	35	BIG OLE FREAK		Megan Thee Stallion	25	14		
49	44	36	TAP		NAV Featuring Meek Mill	36	5		
NEW			37	IT'S YOU	Ali Gatie	37	1		
37	35	38	ROBBERY	▲	Juice WRLD	13	18		
40	43	39	RACKS IN THE MIDDLE		Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	11	12		
35	39	40	YOU STAY		DJ Khaled Feat. Meek Mill, J Balvin, Lil Baby & Jeremih	19	5		
-	49	41	BETCHUA (BITCHUARY)		Shordie Shordie	41	2		
NEW			42	MY TYPE	Saweetie	42	1		
44	46	43	JUICE		Lizzo	39	9		
33	38	44	ISIS		Joyner Lucas Featuring Logic	24	4		
36	41	45	HOMICIDE		Logic Featuring Eminem	2	7		
48	47	46	BABY SITTER		DaBaby Featuring Offset	46	4		
NEW			47	UNO	Ambjaay	47	1		
46	48	48	WOBBLE UP		Chris Brown Featuring Nicki Minaj & G-Eazy	46	4		
RE-ENTRY			49	SLOW DANCING IN THE DARK	Joji	39	10		
NEW			50	CASH SHIT	Megan Thee Stallion Featuring DaBaby	50	1		

TOP R&B/HIP-HOP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART				
		IMPRINT/DISTRIBUTING LABEL							
3	1	#1 KHALID	▲	Free Spirit	11				
2	2	POLO G		Die A Legend	2				
5	3	DABABY		Baby On Baby	16				
9	4	DRAKE	▲	Scorpion	51				
4	5	DJ KHALED	●	Father Of Asahd	5				
8	6	POST MALONE	▲	beerbongs & bentleys	60				
6	7	TYLER, THE CREATOR		IGOR	5				
11	8	A BOOGIE WIT DA HOODIE	●	Hoodie SZN	26				
13	9	TRAVIS SCOTT	▲	ASTROWORLD	46				
12	10	JUICE WRLD	●	Death Race For Love	15				
HOT SHOT DEBUT			11	LIL KEEP	Long Live Mexico				
14	12	SOUNDTRACK		Spider-Man: Into The Spider-Verse	27				
15	13	MEEK MILL	▲	Championships	29				
16	14	JUICE WRLD	●	Goodbye & Good Riddance	57				
23	15	GG XXXXTENTACION	▲	Bad Vibes Forever	66				
19	16	CARDI B	▲	Invasion Of Privacy	63				
21	17	POST MALONE	▲	Stoney	132				
20	18	KHALID	▲	American Teen	120				
1	19	FUTURE	▲	SAVE ME (EP)	2				
18	20	YG		4REAL 4REAL	4				
22	21	NIPSEY HUSSLE		Victory Lap	18				
17	22	MONEYBAGG YO		43VA HEARTLESS	4				
10	23	TEE GRIZZLEY		Scriptures	2				
24	24	LIL BABY & GUNNA		Drip Harder	37				
28	25	BOB MARLEY AND THE WAILERS	◆	Legend: The Best Of...	107				



Polo G's Legend Leads

Polo G (above) earns his first No. 1 on Top Rap Albums as *Die a Legend* rises 2-1 to lead the list in its second week. The set earned 29,000 equivalent album units in the week ending June 20, according to Nielsen Music. Notably, *Legend* is the fourth album this year to rise to No. 1 without having debuted there, following *A Boogie Wit Da Hoodie's* *Hoodie SZN*, *Nipsey Hussle's* *Victory Lap* and *DJ Khaled's* *Father of Asahd*. *Legend* contains the hit single "Pop Out" (featuring Lil Tjay), which spends its fourth week in the top 10 on Hot Rap Songs with a 5-7 slide.

In other rap news, **DaBaby** clocks his first No. 1 on Rap Airplay as "Suge" scoots 2-1. The single ascends with a 21% jump in audience in the week ending June 23, according to Nielsen Music, enough to secure the chart's weekly Greatest Gainer prize. In addition, "Suge" wins a second term atop both the R&B/Hip-Hop Airplay chart and the plays-based Mainstream R&B/Hip-Hop airplay ranking. On the former, DaBaby's hit snags another Greatest Gainer honor as it lifts 17% to 29.3 million in audience during the week, while it retains the latter's crown with a 15% surge in plays during the same window.

Meanwhile, **Calboy's** "Envy Me" enters the top 10 on R&B/Hip-Hop Airplay and Rap Airplay. The song moves 11-10 on each list, spurred by dual 3% gains in audience during the week ending June 23. "Envy Me," as with other breakout rap hits, highlights a significant divide between timing for radio and streaming audiences: Despite reaching the upper tier on both radio rankings, "Envy" has consistently ranked in the top 25 of the all-genre Streaming Songs chart since late January.

—Trevor Anderson

RAP AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART					
		IMPRINT/PROMOTION LABEL							
2	1	#1 GG SUGE	DaBaby	9					
1	2	OLD TOWN ROAD	Lil Nas X Feat. Billy Ray Cyrus	11					
3	3	ACT UP	City Girls	13					
4	4	CLOSE FRIENDS	Lil Baby	17					
7	5	24/7	Meek Mill Feat. Ella Mai	14					
6	6	GOING BAD	Meek Mill Feat. Drake	27					
8	7	LOOK BACK AT IT	A Boogie Wit da Hoodie	22					
5	8	PURE WATER	Mustard & Migos	16					
9	9	MIDDLE CHILD	J. Cole	22					
11	10	ENVY ME	Calboy	13					
12	11	BACC AT IT AGAIN	Yella Beezy, Gucci Mane & Quavo	10					
10	12	PLEASE ME	Cardi B & Bruno Mars	19					
13	13	A LOT	21 Savage	24					
15	14	WORTH IT	YK Osiris	8					
14	15	BIG OLE FREAK	Megan Thee Stallion	21					
19	16	PRESS	Cardi B	3					
18	17	CLOUT	Offset Feat. Cardi B	10					
23	18	THE LONDON	Young Thug, J. Cole & Travis Scott	3					
20	19	GO LOKO	YG, Tyga & Jon Z	4					
17	20	LIGHT IT UP	Marshmello, Tyga & Chris Brown	7					
22	21	POP OUT	Polo G Feat. Lil Tjay	4					
NEW			22	MONEY IN THE GRAVE	Drake Feat. Rick Ross				
16	23	RULE THE WORLD	2 Chainz Feat. Ariana Grande	14					
21	24	SLIDE	French Montana Feat. Blueface & Lil Tjay	6					
25	25	WISH WISH	DJ Khaled Feat. Cardi B & 21 Savage	5					

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
	1	1	#1 CON CALMA	Daddy Yankee Featuring Snow	1	21
2	2	2	MIA	Bad Bunny Featuring Drake	1	37
8	3	3	CALLAITA	Bad Bunny & Jhay Cortez	3	3
3	4	4	SOLTERA	Lunay, Daddy Yankee & Bad Bunny	3	15
11	10	5	DG SG OTRO TRAGO	Sech Featuring Darell	5	8
4	5	6	CALMA	Pedro Capo X Farruko	3	37
7	7	7	TE ROBARE	Nicky Jam X Ozuna	6	13
5	6	8	TAKI TAKI	DI Snake Featuring Selena Gomez, Ozuna & Cardi B	1	38
6	9	9	BAILA BAILA BAILA	Ozuna X Daddy Yankee X J Balvin X Farruko X Anuel AA	3	24
16	13	10	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny	10	5
12	11	11	AULLANDO	Wisn & Yandel & Romeo Santos	10	17
17	15	12	CON ALTURA	ROSALIA, J. Balvin & El Guincho	12	12
14	14	13	SECRETO	Anuel AA & Karol G	4	23
9	12	14	HP	Maluma	8	16
13	8	15	AMOR GENUINO	Ozuna	8	3
HOT SHOT DEBUT		16	LOCO CONTIGO	DJ Snake, J. Balvin & Tyga	16	1
15	16	17	INMORTAL	Aventura	5	11
18	17	18	AG CONTRA LA PARED	Sean Paul & J Balvin	11	14
23	19	19	SIMPLEMENTE GRACIAS	Calibre 50	19	6
19	18	20	11 PM	Maluma	16	5
22	20	21	SI SE DA	Myke Towers x Farruko	20	8
21	22	22	LA ROMANA	Bad Bunny Featuring El Alfa	12	26
20	23	23	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	19	8
-	27	24	TE SONE DE NUEVO	Ozuna	24	2
26	24	25	PA MI	Dalex x Rafa Pabon	24	12
25	25	26	VERTE IR	DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	17	12
27	38	27	UN AÑO	Sebastian Yatra & Reik	12	17
RE-ENTRY		28	MEDELLIN	Madonna & Maluma	18	6
32	30	29	ENCANTADORA	El Fantasma	29	6
48	33	30	PERFECTA	Banda Los Recoditos	30	9
29	26	31	LA ESCUELA NO ME GUSTO	Adriel Favela Featuring Javier Rosas	17	18
34	29	32	PARECEN VIERNES	Marc Anthony	29	9
NEW		33	ESTAMOS ARRIBA	Bad Bunny & Myke Towers	33	1
30	31	34	TE VI	Piso 21 & Micro TDH	28	19
33	32	35	ESCLAVO DE TUS BESOS	Manuel Turizo X Ozuna	32	14
36	34	36	TIENE RAZON LA LOGICA	La Arrolladora Banda El Limón de Rene Camacho & Espinoza Paz	34	5
38	36	37	DATE LA VUELTA	Luis Fonsi, Sebastian Yatra & Nicky Jam	31	8
43	37	38	OCEAN	Karol G	31	7
41	41	39	REBOTA	Guaynaa	35	14
40	35	40	PUNTO G	Karol G	30	11
37	40	41	ME GUSTA	Natti Natasha	13	20
44	42	42	EL AMOR DE MI VIDA	La Adictiva Banda San Jose de Mesillas	42	4
31	39	43	NADA NUEVO	Christian Nodal	19	15
NEW		44	III GENERACIONES (3G)	Wisn Featuring Jon Z & Don Chezina	44	1
45	45	45	VIVIR BAILANDO	Silvestre Dangond & Maluma	41	9
49	44	46	TAL VEZ	Paulo Londra	43	4
NEW		47	CURAME	Prince Royce x Manuel Turizo	47	1
RE-ENTRY		48	TE GUSTO EL DINERO	Impacto Sinaloense	48	2
50	46	49	LA RESPUESTA	Becky G & Maluma	13	9
NEW		50	POR MI NO TE DETENGAS	Banda Sinaloense MS de Sergio Lizarraga	50	1

TOP LATIN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Album	WKS. ON CHART	
	1	#1 BAD BUNNY	X100PRE	26	
	2	MALUMA	11:11	5	
1	3	SANTANA	Africa Speaks	2	
	4	OSUNA	Aura	43	
8	5	GG SECH	Suenos	9	
	6	FARRUKO	Gangalee	8	
	7	OSUNA	Odisea	95	
	8	KAROL G	Ocean	7	
	9	ANUEL AA	Real Hasta La Muerte	49	
	10	LUIS FONSI	Vida	20	
	11	ROMEO SANTOS	Utopia	11	
	12	AVENTURA	Todavía Me Amas: Lo Mejor de Aventura	155	
	13	J BALVIN	Vibras	56	
	14	JHAY CORTEZ	Famouz	4	
	15	DALEX	Climaxxx	6	
	16	SELENA	Ones	189	
	17	PAULO LONDRA	Homerun	4	
	18	WISN & YANDEL	Los Campeones del Pueblo / The Big Leagues	27	
	19	ROMEO SANTOS	Formula: Vol. 2	221	
	20	NICKY JAM	Fenix	126	
	21	MALUMA	F.A.M.E.	57	
	22	HERENCIA DE PATRONES	Pa Las Vibras	3	
	23	CHRISTIAN NODAL	Me Deje Llevar	95	
	24	REIK	Ahora	3	
	25	ROMEO SANTOS	Golden	100	



Jhay Cortez's First Top 10

In its fifth week on Hot Latin Songs, "No Me Conoce," the debut chart hit by Jhay Cortez (above) with J Balvin and Bad Bunny, climbs 13-10, powered almost entirely by streaming activity. In the week ending June 20, the track collected 7.9 million streams (up 7%) and 1,000 downloads (up 14%), while its airplay audience dropped 15% to 1.8 million in the frame ending June 23, all according to Nielsen Music. "No Me Conoce" is the 18th top 10 for Balvin and 15th for Bad Bunny.

Meanwhile, on Regional Mexican Airplay, La Arrolladora Banda El Limón de René Camacho claims its 13th No. 1 as "Tiene Razón La Lógica" rises 2-1 (8.7 million in audience, up less than 1%). With the move, the act ties Calibre 50 for the list's fourth-most No. 1s.

On Latin Airplay, Sean Paul and Balvin's "Contra La Pared" vaults 15-8 to become Paul's third top 10 and Balvin's 18th. The song gets a sizable bump in audience impressions, rising 31% to 9 million for the week. "Contra" concurrently rises to a new No. 4 high on Latin Pop Airplay (up 37% in plays).

Also on Latin Airplay, Bad Bunny and Jhay Cortez's "Callaita" climbs 24-17 (6.5 million in audience, up 40%), and jumps 13-9 in its second week on Latin Rhythm Airplay. Only one other track has reached the top 10 as quickly in 2019: Daddy Yankee's "Con Calma" (featuring Snow) rose 13-10 in its second week (Feb. 16). —Pamela Bustios

REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 TIENE RAZON LA LOGICA	La Arrolladora Banda El Limón de René Camacho & Espinoza Paz	12	
1	2	ENCANTADORA	El Fantasma	15	
3	3	EL AMOR DE MI VIDA	La Adictiva	11	
4	4	PERFECTA	Banda Los Recoditos	13	
5	5	SIMPLEMENTE GRACIAS	Calibre 50	7	
6	6	MENTIRAS	Remmy Valenzuela	17	
10	7	GG POR MI NO TE DETENGAS	Banda Sinaloense MS de Sergio Lizarraga	5	
	8	CUANDO TE AME	Julion Alvarez	10	
16	9	OLVIDARTE, COMO?	Banda Carnaval	6	
	10	NADA NUEVO	Christian Nodal	18	
	11	EN PLURAL	Los 2 de La 5	12	
13	12	SIGO CHAMBEANDO	Fuerza Regida	9	
	13	TU ERES LA RAZON (ELECTROCUMBIA REMAKE)	Raymix	10	
	14	AEROLINEA CARRILLO	T3r Elemento Feat. Gerardo Ortiz Del	22	
18	15	PA QUE NOS HACEMOS?	Luis Coronel & Banda Los Recoditos	13	
	16	UN AÑO	Sebastian Yatra & Reik	11	
	17	PIENSALO BIEN	Regulo Caro	7	
	18	MI LIBERTAD	La Zenda Nor tena Feat. Los Rieleros del Norte	8	
29	19	LLUVIA EN TUS PESTANAS	Virlan Garcia	7	
	20	PLATICAME DE TI	Arsenal Efectivo	19	
	21	MI NCISTE UN BORRACHO	Edwin Luna y La Trajalosa de Monterrey	20	
	22	SIN MEMORIA	Alfredo Olivas	5	
	23	TE AMARE	Alex Fernandez	12	
	24	NOS VOLVIMOS A BUSCAR	La Septima Banda	5	
	25	DE JAME ROBARTE UN BESO	Los Crecidos	8	

Christian/Gospel

June 29
2019

billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 YOU SAY (L. DAIGLE, J. INGRAM, P. MABURY)	Lauren Daigle CENTRICITY	1	50
2	2	2	GOD ONLY KNOWS	for KING & COUNTRY CLUB BOOD	2	43
3	3	3	HAVEN'T SEEN IT YET	Danny Gokey SPARROW/CAPITOL CMG	3	23
7	4	4	SCARS	I AM THEY ESSENTIAL/PLG	4	23
6	5	5	RAISE A HALLELUJAH	Bethel Music, Jonathan David Helser & Melissa Helser BETHEL	5	24
8	6	6	SYMPHONY	Switch Featuring Dillon Chase DREAM	6	20
5	7	7	RESURRECTING	Elevation Worship ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	3	46
13	8	8	ALIVE	Big Daddy Weave CURB-WOR/D	8	18
4	9	9	BUILD MY LIFE	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	4	25
10	10	10	GREATNESS OF OUR GOD	newsboys FAIR TRADE	10	21
9	11	11	CHURCH (TAKE ME BACK)	Cochren & Co. GOTEE	9	21
11	13	12	TILL I FOUND YOU	Phil Wickham FAIR TRADE	11	35
16	14	13	PRIZE WORTH FIGHTING FOR	Jamie Kimmett REUNION/PLG	13	20
12	12	14	IS HE WORTHY?	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	12	16
14	16	15	GOD'S NOT DONE WITH YOU	Tauren Wells REUNION/PLG	14	11
15	15	16	WITH LIFTED HANDS	Ryan Stevenson GOTEE	15	18
20	22	17	REASON	Unspoken CENTRICITY	17	11
27	18	18	LET IT RAIN (IS THERE ANYBODY)	Crowder Featuring Mandisa SIXSTEPS/SPARROW/CAPITOL CMG	18	7
21	19	19	YES I WILL	Vertical Worship ESSENTIAL WORSHIP/PLG	19	30
17	17	20	FEAR NO MORE	Building 429 3RD WAVE/THE FUEL	17	11
19	21	21	ANOTHER IN THE FIRE	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	19	14
NEW	22	22	SAVE ME	Skillet HEAR IT LOUD/ATLANTIC/FAIR TRADE	22	1
18	20	23	WHOLE HEART (HOLD ME NOW)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	14	23
30	31	24	DEAD MAN WALKING	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	24	5
25	25	25	GREATER THINGS	Mack Brock SPARROW/CAPITOL CMG	23	15

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 LOVE THEORY	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	1	21
2	2	2	DELIVER ME (THIS IS MY ENEMY)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson D.LAWRENCE (D.LAWRENCE, W.L. STOKES, M. LEWIS, R. WOODRIDGE, D. DAVIS) RCA INSPIRATION/PLG	2	24
3	3	3	WON'T HE DO IT	Koryn Hawthorne RCA INSPIRATION/PLG	1	93
4	5	4	UNSTOPPABLE	Koryn Hawthorne RCA INSPIRATION/PLG	4	23
5	4	5	YOU KNOW MY NAME (LIVE)	Tasha Cobbs Leonard MOTOWN GOSPEL	2	25
8	6	6	SETTLE HERE	William Murphy RCA INSPIRATION/PLG	6	14
10	9	7	MAKE ROOM	Jonathan McReynolds EONE	7	16
16	14	8	BLESSINGS ON BLESSINGS	Anthony Brown & group therAPY KEY OF A/FAIR TRADE/TYSCOT	8	7
11	10	9	YOU'RE DOING IT ALL AGAIN	Todd Dulane Featuring Nicole Harris EONE	9	14
13	12	10	IF GOD / NOTHING BUT THE BLOOD	Casey J CASEY J/INTEGRITY/TYSCOT	10	12
9	8	11	MY GOD	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	6	25
14	13	12	MIRACLE WORKER	JJ Hairston & Youthful Praise Featuring Rich Tolbert, Jr. J.J. HAIRSTON III, R. ANDERSON (R. TOLBERT, JR., J. J. HAIRSTON III) JAMESTOWN	12	10
15	11	13	EVERYTHING WILL BE ALRIGHT	Isaiah Templeton TREMYLES	11	19
21	18	14	WIDE AS THE SKY	Isabel Davis GLOBAL MINISTRY/UNCLE G	14	7
20	16	15	I MADE IT OUT	John P. Kee Featuring Zacardi Cortez KEE/EONE	15	11
7	17	16	JUST FOR ME	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	7
6	15	17	OK	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	5
23	19	18	THIS IS A MOVE	Tasha Cobbs Leonard MOTOWN GOSPEL	4	21
NEW	19	19	YOUR LOVE	Tim Bowman Jr. LIFESTYLE MUSIC GROUP/MOTOWN GOSPEL	19	1
-	24	20	I AM	James Fortune Featuring Deborah Carolina A. LEWIS (D. CAROLINA, L. FORTUNE, A. LEWIS) FIYA WORLD/EONE	17	5
NEW	21	21	FOR MY GOOD	Todd Galberth STELLA'S BOY	21	1
25	22	22	LAUGHTER (JUST LIKE A MEDICINE)	BeBe Winans REGIME/MALACO	16	24
24	20	23	TELL ME WHERE IT HURTS	Fred Hammond F. HAMMOND, J. DAWKINS (F. HAMMOND) FACE TO FACE PRODUCTIONS	14	13
NEW	24	24	BE ALRIGHT	Damon Little LITTLE WORLD/BLACKSMOKE	24	1
NEW	25	25	I WANT GOD	Maurette Brown Clark NETTIE'S CHILD/INDIE BLUE/EONE	25	1

TOP CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	41
3	2	GG HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	The Peace Project	19
2	3	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	People	8
5	4	FOR KING & COUNTRY CURB-WOR/D	Burn The Ships	37
4	5	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	220
6	6	NF CAPITOL CMG	Therapy Session	165
7	7	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	69
8	8	BETHEL MUSIC BETHEL	Victory: Recorded Live	21
9	9	NF CAPITOL CMG	Mansion	204
10	10	SKILLET ARC/EMI NASHVILLE/CAPITOL CMG	Awake	266
11	11	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	176
15	12	SKILLET HEAR IT LOUD/ATLANTIC/CURB-WOR/D	Unleashed	150
25	13	CROWDER SIXSTEPS/SPARROW/CAPITOL CMG	I Know A Ghost	32
14	14	TOBYMAC FOREFRONT/CAPITOL CMG	The Elements	36
13	15	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	63
12	16	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	130
17	17	TAUREN WELLS REUNION/PLG	Hills And Valleys	100
RE	18	AUGUST BURNS RED SOLID STATE	Constellations	18
16	19	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	105
18	20	MERCYME FAIR TRADE/PLG	Lifer	116
19	21	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	106
21	22	JOSH TURNER MCA NASHVILLE/CAPITOL CMG	I Serve A Savior	34
RE	23	THE AFTERS FAIR TRADE/PLG	Fear No More	2
22	24	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	140
20	25	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	292

TOP GOSPEL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Long Live Love	3
3	2	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	95
6	3	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	49
5	4	TORI KELLY SCHOOLBOY/CAPITOL	Hiding Place	40
2	5	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	177
7	6	JONATHAN MCREYNOLDS EONE	Make Room	67
10	7	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	205
9	8	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	63
13	9	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	33
14	10	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	274
RE	11	KIRK FRANKLIN GOSPEL CENTRICITY/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	147
19	12	VARIOUS ARTISTS MOTOWN GOSPEL/CURB-WOR/D/RCA INSPIRATION/PLG	WOW Gospel 2019	22
16	13	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	190
18	14	WILLIAM MURPHY RCA INSPIRATION/PLG	Settle Here	14
17	15	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	199
22	16	GG TODD DULANEY EONE	Your Great Name	61
12	17	FRED HAMMOND VERITY/PLG	The Best Of Fred Hammond	49
RE	18	ANTHONY EVANS SHERMAN JAMES	Back To Life	27
20	19	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	77
21	20	TAMELA MANN TILLYMANN	Best Days	276
RE	21	EARL BYNUM LRAE/HBK/TYSCOT/GODGIPATH	This Song Is For You	2
23	22	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	147
RE	23	TODD DULANEY EONE	To Africa With Love	7
24	24	ANTHONY BROWN & GROUP THERAPY KEY OF A/VMAN/TYSCOT/GODGIPATH	Everyday Jesus	122
RE	25	J.J. HAIRSTON & YOUTHFUL PRAISE JAMESTOWN/EONE	You Deserve It	63



Gokey Crowns Christian Airplay

Singer-songwriter **Danny Gokey** (above) nets his fourth Christian Airplay chart-topper as "Haven't Seen It Yet" ascends 2-1, up 5% to 11.4 million audience impressions in the week ending June 23, according to Nielsen Music. On the Hot Christian Songs chart, which combines airplay, streaming and sales data, "Seen" holds at its No. 3 high.

Gokey, the third-place finalist on *American Idol* in 2009, tops Christian Airplay for the first time since "Rise" led for a week in March 2017. "Tell Your Heart to Beat Again" commanded the June 11, 2016-dated survey and his Christian genre debut, "Hope in Front of Me," reigned for three weeks in 2014.

On Hot Gospel Songs, **Anthony Brown & group therAPY** bank their sixth top 10 as "Blessings on Blessings" bounds 14-8. The track gains by 24% to 1.6 million in radio reach, while drawing 113,000 U.S. streams. The act's Hot Gospel Songs history includes the No. 1 "Worth," which ruled for eight weeks in 2015.

Plus, **Casey J's** "If God/Nothing but the Blood" pushes 12-10 on Hot Gospel Songs, marking her third top 10. The track rises 9-7 on Gospel Airplay, while attracting 65,000 streams. Casey J previously reached the top 10 with "I'm Yours" (No. 5, 2016) and debut entry "Fill Me Up," which spent eight weeks at No. 1 in 2015. —Jim Asker

HOT CHRISTIAN SONGS: The week's most popular Christian songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. **TOP CHRISTIAN ALBUMS:** The week's most popular Christian albums, as compiled by Nielsen Music, based on a multi-metric consumption formula combining traditional album sales, track equivalent album sales, and streaming equivalent album sales. **HOT GOSPEL SONGS:** The week's most popular current gospel songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. **TOP GOSPEL ALBUMS:** The week's most popular current gospel albums, as compiled by Nielsen Music, based on a multi-metric consumption formula combining traditional album sales, track equivalent album sales, and streaming equivalent album sales. **SALES, AIRPLAY & STREAMING DATA: COMPILED BY NIELSEN MUSIC.** See charts legend at billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Dance/Electronic

June 29
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
	1	1	#1 HAPPIER	PG	Marshmello & Bastille	44
	2	2	HERE WITH ME		Marshmello Featuring CHVRCHES	15
	4	3	CLOSE TO ME	▲	Ellie Goulding X Diplo Featuring Swae Lee	34
	3	5	CALL YOU MINE		The Chainsmokers & Bebe Rexha	3
		HOT SHOT DEBUT	RESCUE ME		Marshmello Featuring A Day To Remember	1
	5	6	TAKI TAKI	▲	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B	38
	8	8	SG SUMMER DAYS		Martin Garrix Feat. Macklemore & Patrick Stump	8
	7	7	AG SOS		Avicii Featuring Aloe Blacc	11
	6	9	WHO DO YOU LOVE	●	The Chainsmokers Featuring 5 Seconds Of Summer	20
	-	4	HEAVEN		Avicii	2
	10	12	GOOD THINGS FALL APART		Illenium & Jon Bellion	6
	13	11	ON MY WAY		Alan Walker, Sabrina Carpenter & Farruko	13
	11	13	PIECE OF YOUR HEART		Meduza Featuring GOODBOYS	13
	15	16	NOT OK		Kygo & Chelsea Cutler	4
	17	17	WTF		HUGEL Featuring Amber Van Day	8
	19	21	LILY		Alan Walker, K-391 & Emelie Hollow	20
	12	15	CARRY ON		Kygo & Rita Ora	9
	14	20	RITUAL		Tiesto, Jonas Blue & Rita Ora	3
	-	18	HOLD THE LINE		Avicii Featuring A R I Z O N A	2
	NEW	20	LET YOU KNOW		Flume Featuring London Grammar	1
	31	30	STAY (DON'T GO AWAY)		David Guetta Featuring Raye	6
	25	31	POST MALONE		Sam Feldt Featuring RANI	4
	-	36	ALL AROUND THE WORLD (LA LA LA)		R3HAB & A Touch of Class	2
	33	19	TOUGH LOVE		Avicii Featuring Agnes & Vargas & Lagola	6
	NEW	25	SAD SONG		Alesso & TINI	1
	22	27	365		Zedd & Katy Perry	19
	20	24	ALL DAY AND NIGHT		Jax Jones, Martin Solveig & Madison Beer	12
	21	32	NAILS, HAIR, HIPS, HEELS		Todrick Hall	4
	34	41	I'VE BEEN THINKING ABOUT YOU		KLAAS & Londonbeat	6
	26	35	WHAT I LIKE ABOUT YOU		Jonas Blue Featuring Theresa Rex	13
	-	14	HEART UPON MY SLEEVE		Avicii & Imagine Dragons	2
	NEW	32	WITH YOU		Kaskade & Meghan Trainor	1
	23	33	GOMF		DVBBS Featuring BRIDGE	7
	RE-ENTRY	34	YOU LITTLE BEAUTY		FISHER	5
	27	38	I'M NOT ALONE 2019		Calvin Harris	11
	40	43	SELFISH		Dimitri Vegas & Like Mike & Era Istrefi	6
	32	44	ALL YOU NEED TO KNOW		Gryffin And SLANDER Feat. Calle Lehmann	5
	30	42	BONES		Galantis Featuring OneRepublic	20
	16	40	ALL MY FRIENDS		Madeon	3
	-	23	BAD REPUTATION		Avicii Featuring Joe Janiak	2
	35	46	THINK ABOUT YOU		Kygo Featuring Valerie Broussard	18
	28	39	ONE TOUCH		Jess Glynne & Jax Jones	4
	-	48	WE WERE YOUNG		Petit Biscuit & JP Cooper	2
	-	22	PEACE OF MIND		Avicii Featuring Vargas & Lagola	2
	39	47	CONCRETE HEART		VASSY & Disco Fries	10
	NEW	46	BAILA CONMIGO		Dayvi & Victor Cardenas Featuring Kelly Ruiz	1
	RE-ENTRY	47	CATCHY SONG		Dillon Francis Feat. T-Pain & That Girl Lay Lay	17
	NEW	48	GO SLOW		Gorgon City & Kaskade Featuring Romeo	1
	NEW	49	DON'T STOP ME NOW		First Ladies Of Disco	1
	18	37	SPICY		Herve Pagez & Diplo Featuring Charli XCX	3

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 AVICII		TIM	3	
2	2	THE CHAINSMOKERS		World War Joy (EP)	3	
3	3	MARSHMELLO		Marshmello: Fortnite Extended Set	20	
4	4	LADY GAGA	▲	The Fame	275	
5	5	THE CHAINSMOKERS	▲	Collage (EP)	137	
9	6	ODESZA		A Moment Apart	93	
6	7	THE CHAINSMOKERS	▲	Memories...Do Not Open	115	
7	8	THE CHAINSMOKERS		Sick Boy	61	
24	9	MAJOR LAZER		Major Lazer Essentials	34	
8	10	ALAN WALKER		Different World	27	
10	11	CALVIN HARRIS		Funk Wav Bounces Vol. 1	103	
12	12	CLEAN BANDIT	●	What Is Love?	29	
13	13	GORILLAZ	▲	Demon Days	230	
11	14	AVICII	▲	True	140	
18	15	JONAS BLUE		Blue	31	
15	16	ODESZA		In Return	204	
17	17	ILLENIUM		Awake	84	
16	18	DAVID GUETTA	●	Nothing But The Beat	231	
23	19	DJ SNAKE		Encore	149	
22	20	ALINA BARAZ & GALIMATIAS		Urban Flora	204	
25	21	DAFT PUNK	▲	Random Access Memories	198	
20	22	KYGO		Kids In Love	85	
19	23	LADY GAGA	▲	Born This Way	173	
RE	24	RL GRIME		NOVA	8	
RE	25	CALVIN HARRIS		Motion	135	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
NEW	1	#1 RESCUE ME	Marshmello Feat. A Day To Remember	1		
	2	HAPPIER	Marshmello & Bastille	44		
	3	HERE WITH ME	Marshmello Feat. CHVRCHES	15		
	4	CALL YOU MINE	The Chainsmokers & Bebe Rexha	3		
	5	THE NIGHTS	Avicii	63		
	6	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds Of Summer	20		
	7	HEAVEN	Avicii	2		
	1	SUMMER DAYS	Martin Garrix Feat. Macklemore & Patrick Stump	5		
	10	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	122		
	11	THE MIDDLE	Zedd, Maren Morris & Grey	74		
	16	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	34		
	8	NAILS, HAIR, HIPS, HEELS	Todrick Hall	4		
	21	SOS	Avicii Feat. Aloe Blacc	11		
	13	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	38		
	17	GOOD THINGS FALL APART	Illenium & Jon Bellion	6		
	18	SO CLOSE	NOTO & Felix Jaehn Feat. Georgia Ku & Captain Cuts	17		
	20	SUNSET LOVER	Petit Biscuit	4		
RE	18	ALONE	Marshmello	85		
	22	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini	40		
	23	FADED	Alan Walker	171		
NEW	21	PIECE OF YOUR HEART	Meduza Feat. GOODBOYS	1		
	19	I GOTTA FEELING	The Black Eyed Peas	351		
RE	23	SILENCE	Marshmello Feat. Khalid	94		
RE	24	BODY	Loud Luxury Feat. Brando	62		
NEW	25	LET YOU KNOW	Flume Feat. London Grammar	1		



Marshmello's Memorable New Hit

Marshmello adds his ninth Hot Dance/Electronic Songs top 10 as "Rescue Me," featuring rock band A Day to Remember (above, with Marshmello), launches at No. 5. On Dance/Electronic Digital Song Sales, the track starts as Marshmello's fifth No. 1, with 16,000 first-week downloads sold, according to Nielsen Music. It's the first leader for A Day to Remember, which has notched three No. 1s on the Hard Rock Albums chart. As "Rescue Me" debuts on Hot Dance/Electronic Songs, Marshmello's Bastille collaboration, "Happier," rules for a record-extending 40th week, and "Here With Me," featuring Chvrches, holds at its No. 2 high. Marshmello becomes the second act with three simultaneous top five hits, following The Chainsmokers, who tripled up for eight weeks in 2017. Plus, as Madonna takes a bow atop the Billboard 200 with *Madame X* (see page 55), she earns her record-padding 47th No. 1 on Dance Club Songs with "Medellin," with Latin chart titan Maluma, who scores his first. Rihanna ranks second, with 33 No. 1s, followed by Beyoncé (22) and Janet Jackson (20). Madonna first topped the tally with the double-sided "Holiday"/"Lucky Star" for five weeks in 1983, and had last led with "Bitch I'm Madonna," featuring Nicki Minaj, in August 2015. "Medellin" was remixed for clubs by Offer Nissim, LA95 and Robbie Rivera, among others.

—Eric Frankenberg and Gary Trust

DANCE CLUB SONGS™ table with columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Top entries include Mezzanine by Madonna & Maluma, SOS by Avicii Feat. Aloe Blacc, and I've Been Thinking About You by Klaas & Londonbeat.

June 29 2019 Billboard BOXSCORE

LEGEND section explaining symbols for Album Charts, Digital Songs Charts, and Awards. Includes RIAA certification levels (Gold, Platinum, Diamond) and award abbreviations (PS, GG, DG, AG, SG).

CONCERT GROSSES table with columns: RANK, GROSS PER TICKET PRICE(S), ARTIST, VENUE DATE, ATTENDANCE CAPACITY, PROMOTER. Top entries include Spice Girls at Wembley Stadium and BTS at Stade de France.



Spice World 2019 Rules

After an 11-year hiatus, Spice Girls (above) performed 13 concerts in England, Ireland, Scotland and Wales on their Spice World — 2019 U.K. Tour. The group logs eight entries, including No. 1, on the Boxscore chart. All told, the trek grossed a colossal \$78.2 million and sold 697,357 tickets...

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MY BILLBOARD MOMENT

ANOINTED BY
THE QUEEN OF
HIP-HOP SOUL

“Right now
in my life,
I need
strength
like yours.”

—Mary J. Blige to Lee at Clive Davis and The Recording Academy's Pre-Grammy Gala in 2017, where Lee became the first female recipient of the Grammy Salute to Industry Icons Award



DEBRA LEE

CEO EMERITUS AND FORMER
CHAIRMAN, BET NETWORKS; FOUNDER/
CEO, LEADING WOMEN DEFINED

Throughout her 32-year-long tenure at Black Entertainment Television, Lee led the Viacom-owned network's push into scripted TV — with shows like *The Real Husbands of Hollywood* and *Being Mary Jane* — and kept the network No. 1 among African American audiences for the past 17 years. As BET's first vp and general counsel in 1986, Lee ascended to president/COO in 1996 before rising to chairman/CEO in 2005 — a role she held until 2018. Some of her biggest career coups include the relaunch of former CW series *The Game* in 2014 with 7.7 million viewers (“That felt like a drop-the-mic moment,” she says) and 2017 miniseries *The New Edition Story* — the highest-rated TV biopic of all time with a record-setting 28.4 million total viewers, according to Nielsen. The Brown and Harvard alumna shepherded the launch of the BET Awards in 2001, *Black Girls Rock!* in 2006 and BET Honors in 2008. In March, Lee also celebrated the 10th anniversary of her industry summit *Leading Women Defined*, an annual three-day gathering that brings together 100 black thought leaders during Women's History Month.

Getting on *Billboard's* Power 100 in 2013 was very validating. Then I went to my first reception. As happy as I was to be honored, I looked around the room and realized there weren't very many women at all — and very few people of color. I was surprised that the upper echelon of the industry didn't look diverse. I stayed on that list until I stepped down from BET a year ago. It made me commit more to making sure people of color and women rose to higher levels.

This past year I've worked with The Recording Academy on their Task Force for Diversity and Inclusion. In most cases, we've solved the entry-level issue, and now it's about retention. Diversity is really getting people in the door and asking them to dance. Inclusion is being asked to dance.

I've fronted *Leading Women Defined* for 10 years and it has turned into something magical. Michelle Obama, Hillary Clinton, Kamala Harris, Tina Knowles and more have attended the conference.

I get asked how to balance family and careers at a high-level position. I tell women all the time that it's not a perfect path; sometimes you give more to one side. There's no real balance, but it is possible to make it work.

—AS TOLD TO BIANCA GRACIE

THE LEGACY

- ❖ BET reaches 90 million households.
- ❖ It spent 17 years as the No. 1 cable network among key demographic (African American adults 18-49).
- ❖ BET Digital amasses 2.1 billion impressions annually.

Lee photographed by
Justin Bettman in 2017.

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