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The
FIGHT
for her
RIGHT to
PARTY

AS HER LEGAL
BATTLE NEARS TRIAL,

Kesha

DOUBLES DOWN
ON "WRITING THE
F**K OUT OF SOME
POP SONGS"

CMA
AWARDS
NOMINATIONS
GUIDE

Plus

**K-POP'S NEW
SUPERGROUP**

Will It Move
Stocks in Seoul?

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40 Under 40





After postponing due to a heart procedure, the Rolling Stones faced down TWO HURRICANES and performed all 17 shows on their No Filter North American Tour – landing some of the best live reviews of their career.

A standing ovation to all of the venues, tour suppliers, our awesome crew and staff, and especially to the Stones fans who were so patient with us.

And of course, huge thanks to the greatest rock n roll band in the world for another record-setting tour. Thank you Mick, Keith, Charlie, Ronnie and Joyce!

- John, Paul and the Concerts West team



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Another sign that you have arrived. Congratulations to our 40 under 40 executives and partners.



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ON THE COVER

Kesha photographed by David Needleman on Sept. 13 at Malibu Canyon Ranch in Calabasas, Calif. Go behind the scenes of the cover shoot at billboard.com/videos.

The End Is Near Clothing shirt, Amy Shehab and Honey B Gold earrings, Amy Shehab, Bauble Bar, XIV Karat and Adina's Jewels rings.



*Words
to
live by*

FROM OUR 4 UNDER 40

Of all the paths
you take in life,
make sure a few
of them are dirt
- Ashley Winton

via John Muir

Stay
patient
trust
your journey

- Brandon Davis

WORK

HARBOR

- OANA RUXANDRA

YESTERDAY IS
GONE AND
TOMORROW
HASN'T
HAPPENED YET,
SO ALL WE
REALLY HAVE IS
TODAY
- BROCK KORSAN



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From left: Ten, Baekhyun, Lucas, Taemin, Taeyong, Kai and Mark of SuperM photographed by Jungmin Park on Sept. 12 at Teo Studio in Seoul.

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40 UNDER 40 HONOREES.

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LAS VEGAS RESIDENCY

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 AT PARK MGM



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XPERIENCE
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NOW - OCT 5
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 FEB 26 - MAR 6

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SANTANA
 GREATEST HITS LIVE

NOW - NOV 10

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 HENDRAY BAY



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 AND FAMILY
 VEGAS ON MY MIND

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DEC 6 - 18 • MAR 13 - 28
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The Market

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Alexa, Take Center Stage

As smart speakers become ubiquitous and teens get hooked, new studies show how users are engaging with music through the devices — and how the music business can take advantage

BY MICAH SINGLETON

FIVE YEARS AGO, when Amazon first introduced its voice-activated Echo smart speaker, it was advertised as a product that could make a grocery shopping list, tell users the weather — and play music from Prime Music or iHeartRadio. But as the smart speaker market grows, music is becoming the focus for device owners.

Music engagement through smart speakers has grown overall: Earlier this year, the Smart Audio Report from NPR and Edison Research stated that 77% of U.S. smart speaker owners use them to play music every week. This year, 17% of U.S. music listeners say they play music through smart speakers in a given week, up from 15% last year, according to Niel-

sen Music's new 360 2019 U.S. report, provided exclusively to *Billboard*. The biggest growth has been among Gen Z music listeners, as usage among teens jumped from 9% in 2018 to 20% this year, a 122% increase, according to the Nielsen study.

In April, tech analysis firm Canalis said it expects the global install base for smart speakers to pass 200 million devices by the end of 2019. Since Amazon kicked off the smart speaker arms race, Google launched a line of Home speakers in 2016, Apple started selling its HomePod last year, Facebook debuted its Portal device last October and earlier this year Sonos added Google Assistant to its home audio speakers to go with Alexa, which became available on the platform in 2017.

The smart speaker takeover has some wondering what the streaming business could look like once it shifts further away from people typing search terms into query boxes and more toward voice-operated speakers. "This whole topic is less about devices and more about just a gigantic, tectonic shift from text as a motor of interactivity to voice," says Larry Miller, director of the music business program at NYU Steinhardt. "Over the next several years, it's going to be much less about talking to or talking at or interacting with your Amazon or Google device than talking to the voice-based operating system that interacts with your life. This is a shift

in the way that we fundamentally ask for the information and entertainment that we want, and in music this is a critical issue."

As smart speaker adoption continues to explode and music streaming on such devices takes on a bigger role, particularly among younger listeners, the music business has worked to adapt to the model. That has meant streamlining metadata,

addressing fluctuations in user behavior and creating hyperpersonalized playlists.

Smart speakers are also playing an increasing role in how music listeners discover new artists and songs, with 61% of owners saying that new

122%
YEAR-OVER-YEAR
INCREASE IN
TEENAGE MUSIC
LISTENERS USING
SMART SPEAKERS
TO PLAY MUSIC

• Motown Records founder **BERRY GORDY** announced his retirement ahead of his 90th birthday. • The Latin Recording Academy appointed **MANUEL ABUD** COO.

technologies like voice assistants have made it easier to discover new music, according to Nielsen. That number drops to 54% for teens and 44% for all music listeners, which is still impressive for a segment that didn't exist in a meaningful way half a decade ago.

Device ownership has changed as well, according to Nielsen. As expected, Amazon still controls a

is the Samsung Galaxy Home, which doesn't seem to be coming because of those definitive barriers that were set up by the incumbents."

Globally, the smart speaker market has plenty of room to grow, with only 3% of music listening time taking place on smart speakers, according to the IFPI's Music Listening 2019 report. The United States outpaces the world when it comes to music usage on smart speakers, where 34% of people have used a smart speaker to listen to music in the last three months, compared with 30% in the United Kingdom and 22% in Germany, according to the study.

Despite the lackluster global growth for smart speakers, music labels need to figure out how to deal with voice assistants — a discovery tool that doesn't easily lend itself to music promotion — and fast. Amazon recently announced the Voice Interoperability Initiative, an agreement signed by more than 30 companies including Spotify, Tencent and Sony Audio Group, to make sure devices work with multiple voice assistants, which would theoretically allow users to summon assistants like Amazon's Alexa and Microsoft's Cortana on the same device or smart speaker.

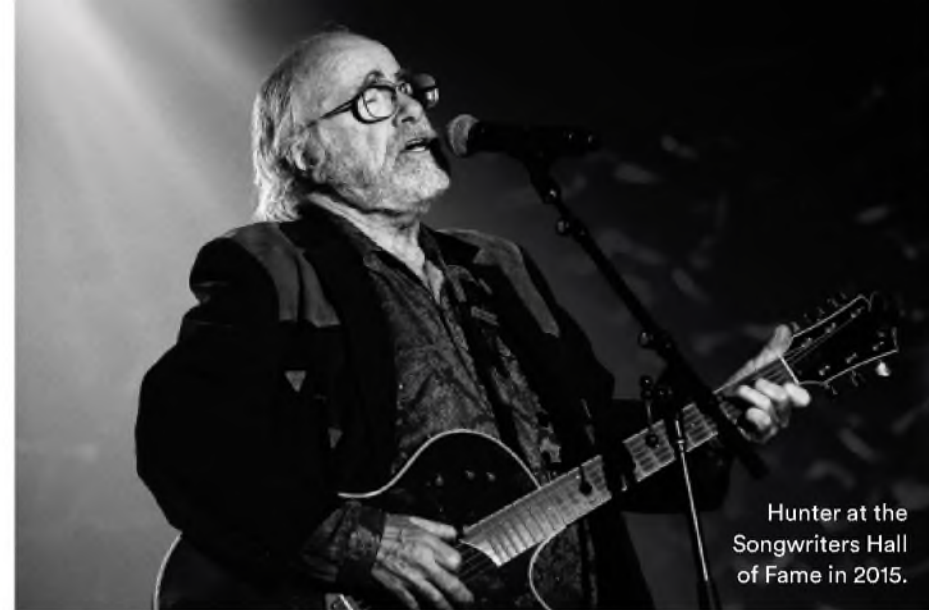
"All three of the major music companies have significant efforts underway to examine how to optimize the reach and discoverability of catalog music via voice," says Miller. "Record companies are beginning to think really hard about what this is going to mean for them for front line and catalog, but in particular for catalog — given the dramatic move toward streaming as the dominant source of monetizing music over these last five years. It's uncharted territory, frankly." ■

“THIS IS A SHIFT IN THE WAY THAT WE FUNDAMENTALLY ASK FOR THE INFORMATION AND ENTERTAINMENT THAT WE WANT.”

—LARRY MILLER, NYU STEINHARDT

large portion of the smart speaker market, with 48% of owners stating they own a version of an Echo. But surprisingly, Facebook's Portal has overtaken Google's Home devices in market share, at 36% compared with 35%, according to the study. Several analysts who spoke to *Billboard* were shocked by the numbers Nielsen is reporting for the Portal, given the privacy-related public-relations debacle the company has brought on itself over the past 18 months and the complexities of getting into smart speakers in the first place.

"It's difficult to enter that market and challenge those incumbents," says Werner Goertz, a research director at Gartner. "The best example for that



Hunter at the Songwriters Hall of Fame in 2015.

ROBERT HUNTER 1941–2019

BY ALAN LIGHT

ROBERT HUNTER — the lyricist, poet and songwriter who died on Sept. 23 at the age of 78 — wasn't a member of the Grateful Dead in any traditional sense. But as the band's "in-house lyricist," he helped write the majority of its most memorable songs — from the poetic "Dark Star" and the autobiographical "Truckin'" (which included the signature line "What a long, strange trip it's been") to its lone hit single, 1987's "Touch of Grey." Jerry Garcia, with whom Hunter usually collaborated on songs — and with whom he was inducted into the Songwriters Hall of Fame in 2015 — called him "the band member that doesn't come out onstage with us."

Hunter shaped the Grateful Dead as much as any of its musicians, giving a band known for psychedelic improvisation a lyrical voice that ranged from aphoristic to deliberately cryptic. The songs he helped write for *Workingman's Dead*, like "Casey Jones" and "Uncle John's Band," evoke a mythic America, while "Box of Rain" and "Ripple" from *American Beauty* have an almost oracular quality — they can be quoted in high school yearbooks, but also stand up to deep reading.

A performing musician as well as a lyricist, Hunter released two well-regarded solo albums on Round Records, a label co-founded by Garcia, and several more on Relix Records. He rarely toured and preferred to stay behind the scenes, but when the Dead was inducted into the Rock & Roll Hall of Fame in 1994, he joined the other members onstage — the only nonperformer to do so.

"As much as anyone, he defined in his words what it meant to be the Grateful Dead," wrote bassist Phil Lesh after hearing of Hunter's death. "His lyrics, ranging from old

border ballads to urban legend, Western narratives and beyond, brought into sharp focus what was implicit in our music."

Hunter — born Robert Burns in Oceano, Calif. — met Garcia in Palo Alto, Calif., when they were both teenagers. They began to play music together, initially in 1961 as the short-lived duo Bob and Jerry.

Hunter soon became a key figure in the Grateful Dead's involvement with psychedelic drugs. Along with author Ken Kesey, he was an early volunteer test subject for LSD and other psychedelic chemicals in a Stanford University study that was later revealed to be sponsored by the CIA. Hunter later drew on the resulting hallucinations for the lyrics to some of his early songs, including "China Cat Sunflower." After mailing his writings to Garcia, he was invited to meet with the band in 1967, beginning a relationship that would last for decades.

In addition to his work with the Dead, Hunter wrote songs with Bruce Hornsby, Jim Lauderdale, Los Lobos and Little Feat, among others. His most prominent songwriting partnership outside the band was with Bob Dylan, with whom he wrote two songs for Dylan's 1998 album *Down in the Groove* and all but one on 2009's *Together Through Life*. ("Hunter is an old buddy," said Dylan when *Together* came out. "We both write a different type of song than what passes today for songwriting.")

"The songs were about other worlds, other times, other places than most of the audience had ever experienced," says guitarist Warren Haynes, who joined the Dead when they re-formed following Garcia's death in 1995. "They're not just songs, they're stories, and they took place not in the here and now, but in some place that requires imagination." ■

MARKET WATCH

22.71B

↑1.4%

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

Number of audio and video on-demand streams for the week ending Sept. 19.

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↓0.4%

**ALBUM
CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Sept. 19.

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↑32.1%

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

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

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The Tide Is Hi

With Amazon jumping into hi-res streaming and the promise of faster mobile connections with 5G, audio quality could improve for the majority of listeners for the first time in years

BY MICAH SINGLETON

IN MID-SEPTEMBER, Amazon became the most high-profile company to launch a high-resolution version of its music streaming service, a move that may mark a turning point in the music industry. And with the impending adoption of 5G technology — which, while still some years away, will make it much faster to stream larger audio files — audio quality may start improving for a large portion of music listeners for the first time since CDs gave way to digital downloads.

There are two options when it comes to high-quality audio: 16-bit,

commonly referred to as “lossless” or “CD-quality,” which is playable on most smartphones and sound systems; and 24-bit, usually branded as “hi-res” audio or “Ultra HD,” as Amazon has begun calling it. “Until we came into the market, the only way to get it was by buying high-resolution downloads from stores like HD Tracks,” says Dan Mackta, managing director of Qobuz USA, the first service to offer 24-bit high-resolution audio streams in the United States. “And those albums are \$20, \$25, \$30 each.”

So far, hefty prices, combined with cellular networks that struggle to

stream bigger files on anything but a near-perfect connection and a lack of interest from younger consumers, has kept high-resolution audio from finding a larger audience. But as 5G nears, and companies like Amazon enter the market — sources say Spotify is looking into high-resolution as well — hi-res audio services could soon become a part of the ecosystem.

First, that means educating consumers. “We ended up with a generation of people who never heard audio other than MP3, and they just don’t know,” says Mackta. “Our marketing is an educational process to let fans know there is something better out there.”

The lack of knowledge around the specifics of hi-res audio is evident, according to MusicWatch managing partner Russ Crupnick, but that doesn’t mean people aren’t interested in improved audio quality. According to a MusicWatch survey, 28% of internet users say sound quality is important, that it’s not good enough on mobile devices and that they would be willing to pay more for better quality.

Even before the arrival of 5G, high-resolution audio services are growing across the board. Deezer says it has increased its Hi-Fi users 41% year over year, and nearly 40% of its Hi-Fi users listen to more than 5.5 hours of music per week. Thomas Steffens, CEO of classical music streaming service Primephonic — which offers a standard streaming

option for \$7.99 and a hi-res option for \$14.99 (the same prices as Amazon) — says nearly half of its users opt for the higher-quality audio. “We see 40% of our subscribers choosing the more expensive, hi-res quality,” Steffens tells *Billboard*, adding, “Classical fans are on average older, and older people care more about audio quality than younger people do.”

“We’re seeing two trends converging,” says Tidal COO Lior Tibon. “On one side is 5G, and on the other is the development of streaming technology and formats that will allow us to transmit better files more efficiently.”

Price — and marketing — also will be major factors. Tidal and Deezer charge \$20 a month for their high-resolution tiers. But with Amazon matching Primephonic’s pricing at \$15 a month — and including 24-bit audio for the same price (Qobuz charges \$25 a month for its 24-bit tier) — competing services may have to rethink how much they’re charging users if they want to fully capture a potential audience that MusicWatch says could reach 65 million people in the United States.

The hi-res market could grow alongside 5G — but major players like Apple Music, YouTube and Spotify are still on the sidelines, and the mass market needs to be convinced it’s worth it. “If there is something better, people are going to want it,” says Mackta. “We’ve got to prove that it’s better.”

CASE Act Gaining Steam

THE COPYRIGHT BILL CAN NOW GO TO A VOTE IN BOTH HOUSES OF CONGRESS, BUT SOME SENATORS HAVE RESERVATIONS

BY CLAUDIA ROSENBAUM

TWO MONTHS after it passed the U.S. Senate Judiciary Committee, the Copyright Alternative in Small-Claims Enforcement (CASE) Act passed the House of Representatives Judiciary Committee earlier in September — clearing it to come to a vote this year. The bill, which has bipartisan support, would create a copyright claims board within the U.S. Copyright Office that could rule on cases of copyright infringement that

are too impractical to bring to federal court.

The bill would give independent creators a practical way to enforce their rights without the expense of federal copyright litigation, which costs an average of \$397,000, according to the American Intellectual Property Law Association. Cases would be decided by a three-judge panel of experts, with statutory damages limited to \$15,000 per work and overall damages limited to \$30,000 total.

Although a copyright claims

board would be significant for photographers and illustrators, who tend to own their creations, it also would give indie musicians a way to protect their art, and the bill has support from the music industry. “Federal court has been prohibitively expensive,” says Barton Herbison, executive director of the Nashville Songwriters Association International. “This is a cost-effective path that adjudicates matters and leads to discussion and a place where people can have a forum to solve their own problems.”



The bill could pass without a floor vote as long as a senator who objects to it doesn’t put it on hold — and several have already voiced concerns. Other objections come from some of the “digital rights” groups that generally oppose strong copyright protections, such as the Electronic Frontier Foundation and Public Knowledge. The main fear is that “copyright trolls” will exploit the bill to obtain

settlements. However, the claims board has the authority to dismiss frivolous claims and ban their petitioners from filing additional claims for a year.

If the bill passes Congress, it could go to the White House, which Copyright Alliance CEO Keith Kupferschmid says has expressed support for the idea. “The hope,” he says, “is that we can get this done by the end of the year.”

• Big Deal Music signed a joint venture with **RICKY REED**’s Nice Life Copyright Company. • **WILL WARD**’s Fourward launched a publishing division led by **SHANNAN HATCH**.

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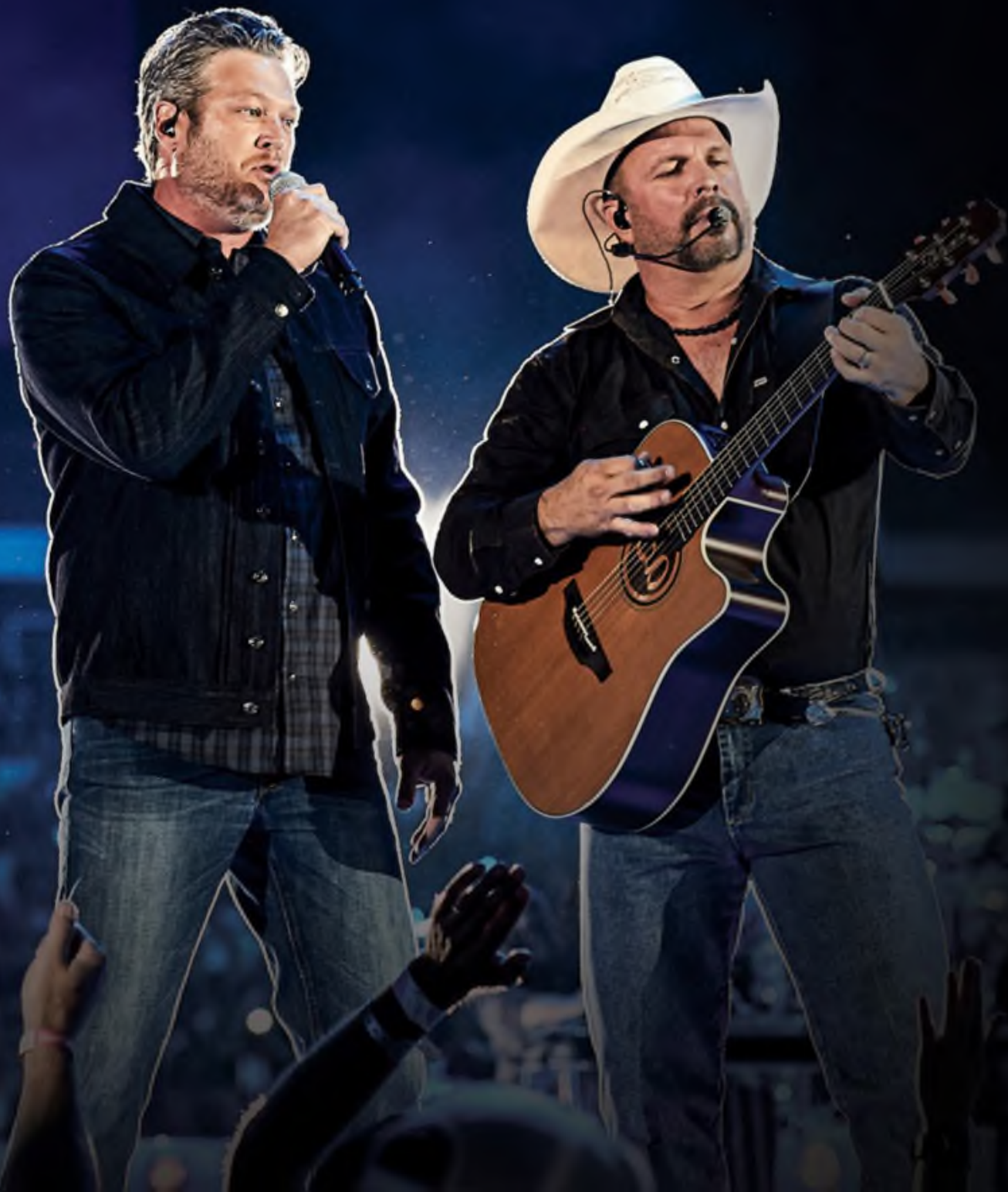
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Sylvia Rhone Earns City Of Hope Honor

BY TATIANA CIRISANO

EPIC RECORDS CHAIRMAN/CEO Sylvia Rhone will make history as the first African American woman to receive the Spirit of Life Award from medical research foundation City of Hope at its annual gala, set for Oct. 10. Rhone follows 2018 recipient Jon Platt, now chairman/CEO of Sony/ATV Music Publishing, joining a lineage of honorees that also includes industry legends Mo Ostin, Clive Davis and Quincy Jones.

Stars and industry leaders alike will gather to celebrate the executive at the Barker Hangar in Santa Monica, Calif. Alicia Keys and Sara Bareilles will sing a special duet, and Yolanda Adams — whose career Rhone helped launch while in charge of Elektra Records in the 1990s — will perform hits from her gospel repertoire. Former U.S. Attorney General Eric Holder will present Rhone with the prestigious award.

Rhone began her trailblazing career as a secretary for Buddah Records in New York in 1974, and later rose in the ranks at Atlantic Records, where she was elevated to senior vp/GM in 1986, working with acts like En Vogue and Brandy. In 1994, she was named chairman/CEO of Warner Music Group's Elektra Entertainment Group, making her the first African American woman to hold the top title at a major record company. Rhone then served as president of Universal Motown Records before arriving at Epic, where she was named president in 2014 and promoted to chairman/CEO this April. At Epic, she helped revitalize the label's pop and hip-hop roster with Future, Fifth Harmony, Travis Scott and 21 Savage, among others.

The gala honoring Rhone's career doubles as a fundraiser for City of Hope, a research and treatment center for cancer, diabetes and other life-threatening diseases that was founded in 1913. The organization's Music, Film and Entertainment Industry Group, established in 1973, has raised more than \$124 million alone through its events each year. 



Rhone



Cohen (left) and Eazi in Lagos, Nigeria, in July.

GOOD WORKS

Taking It Eazi

Mr. Eazi's emPawa initiative is helping dozens of African artists make their first professional music video

BY NADIA NEOPHYTOU

IN JANUARY 2016, OLUWATOSIN Ajibade, the Nigerian-Ghanian rapper who performs as Mr. Eazi, released the video for his song "Skin Tight," featuring Efyra. The romantic visual, funded by one of his best friends, racked up 23 million views on YouTube, paving the way for a 2017 partnership with Apple Music as one of its Next Up artists and more recent collaborations with Beyoncé, Major Lazer and Bad Bunny.

The video helped Eazi become one of Africa's most promising new talents. Now he wants to help jump-start the careers of other musicians the same way.

In July 2018, Eazi launched emPawa, an initiative that provides music video grants for 100 emerging artists based in or originally from Africa. The funding covers expenses and workshops for making a professional-level video, with Eazi promising to promote the final products on social media to his 700,000 Twitter and 2.8 million Instagram followers. Artists like Diplo and such Afrobeats producers as E. Kelly, Juls and GuiltyBeatz are on board as program mentors.

"One major thing that touched me," says Eazi about the program, "is seeing people in bad positions — kicked out of their homes, not being able to pay rent, dropping out of school — and seeing how emPawa has rekindled their hope."

This year, he's expanding emPawa while paring down the number of winners to 30 in order to offer deeper resources. The new group will include 10 artists from Nigeria, 10 from other countries on the African continent, five U.K.-based African talents and five African-born artists in other countries. In July, YouTube announced a partnership with emPawa to create additional workshops, one-on-one sessions and A&R coaching for the 10 Nigerian winners.


"Mr. Eazi's passion for empowering the next generation of African talent is admirable," says YouTube global head of music Lyor Cohen. "With success stories like him, Burna Boy and Tiwa Savage being recognized and building a massive global audience, this has generated a lot of interest in the talent coming out of Africa."

Each artist will work directly with an assigned video director and mentor in a seven-month program. Selections will be announced on Sept. 30, videos will be filmed in October, and the final products will be rolled out across six weeks starting Nov. 1. Eazi provides half of the funding, and various corporate partners contribute the rest.

emPawa is already making a difference. Nigerian artist Joeboy, who entered the contest by performing an Ed Sheeran cover, used the \$3,000 funding for a video for his song "Baby." The clip generated 10 million views in six months, driving the song to Apple Music's top 10 in Nigeria, Uganda and Kenya. "I thought getting to 1 million [views] was a long shot," Joeboy tells *Billboard*. "It has motivated me to keep working harder and creating more."

All three major labels are expanding their operations in Africa. Universal Music Group and Warner Music Group signed multiyear licensing deals with Boomplay, the continent's largest streaming platform, and formed recent partnerships with local labels in Nigeria and Kenya. In the past few years, Apple Music, Tidal and Spotify all have debuted in Africa.

Eazi says he hopes emPawa will eventually offer legal services, publishing, management and promotional tools.

Another grant winner, Mikel, who released his first video for "Peku" in September, says emPawa transformed his life. "I no longer play guitar on the streets to survive, wishing I could be an artist," he says. "Now I actually get to be one." 

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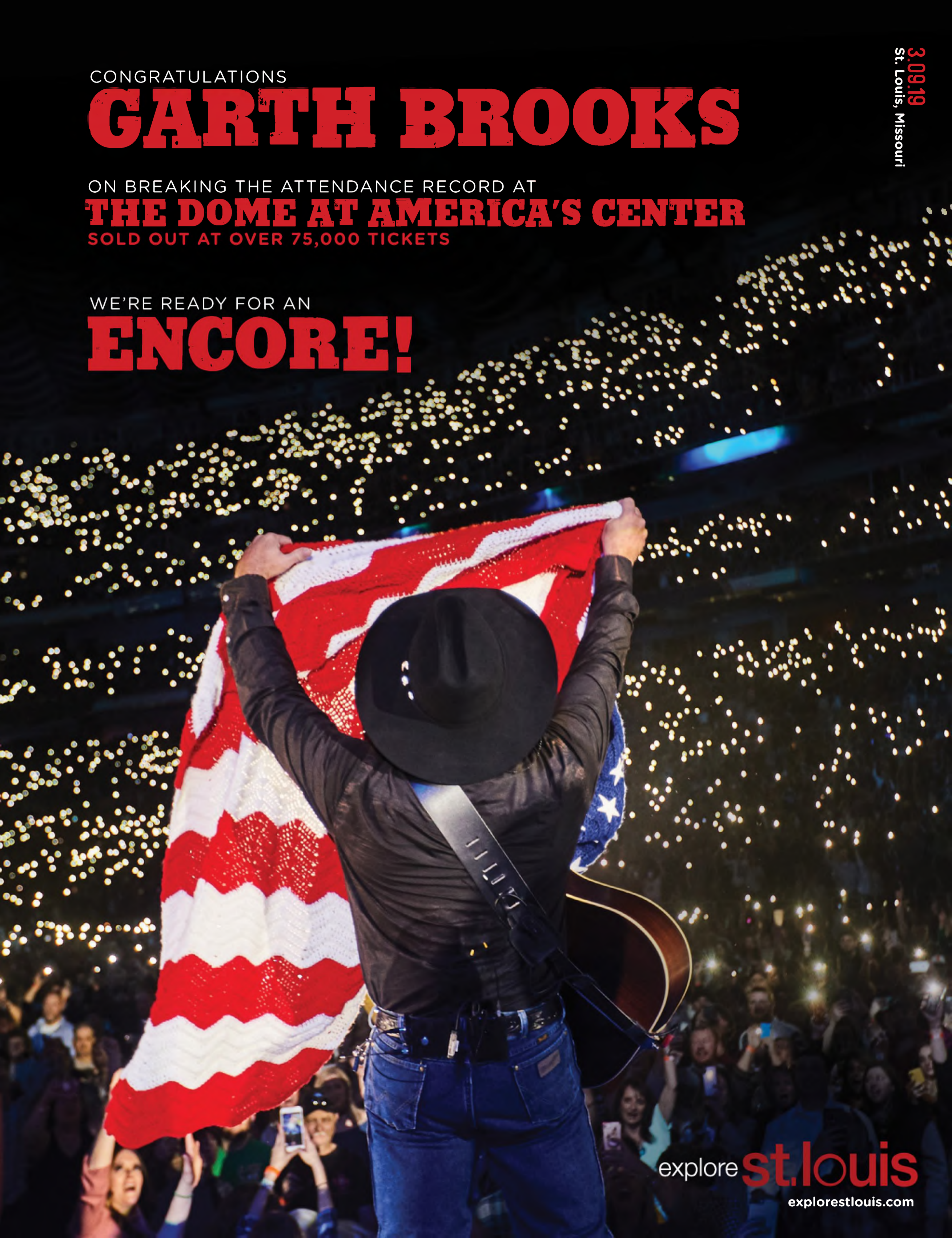
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Shurui Zhao (left) and Pink Slip at the BMG SoundLab on Aug. 23 in Beijing.

Can China Produce A K-Pop Successor?

Companies like BMG are organizing songwriting camps to turn Chinese talent into superstars

BY AMY HAWKINS

BEIJING — In the foothills of the Great Wall, in a hotel room outfitted with recording studio equipment, musicians from the United States, the United Kingdom, Panama and the Netherlands, among other countries, are trying to create China's next pop hit. Nine international producers and songwriters, including Ivor Novello Award-winning Wayne Hector from the United Kingdom and Erika Ender, who co-wrote "Despacito," have been working all week to create demos they hope China's pop stars will record for the country's growing pop music market. With so many potential listeners — there are already 33 million paid music streaming subscribers in China, according to IFPI, in a country with 1.4 billion people — the stakes for the artists and songwriters, many of whom have never visited China before, are high.

BMG put together the weeklong hotel session, called a SoundLab. It's the German company's third such writing camp in China. Among the visitors on its final day is the manager of singer-actor Kris Wu. Landing a song with Wu could be worth up to six figures in U.S. dollars for the songwriters; a previous SoundLab

song that Wu recorded, "Juice," featured in his 2017 movie *xXx: Return of Xander Cage*.

With music labels vying to get into the Chinese market, gone are the days when fans had to choose between Mandopop ballads and foreign artists. An entire industry has emerged to build pop idols on Chinese soil, and the world's top songwriters are flocking to write for them in songwriting camps organized by a variety of companies.

BMG's SoundLabs are part of the company's concerted effort to replicate the success of K-pop acts like BTS for a market that is seen as having massive potential. But it's not just trying to imitate a South Korean sensation. The project is "part of creating that distinct sound for China," says Marian Wolf, BMG's vp global writer services.

Zhu Xingjie, aka J.Zen, is a case in point. With his artfully mismatched Louis Vuitton earrings and paper-white complexion, the 25-year-old Zhu is every inch the *xiao xian rou*, or "little fresh meat" — the slang name for the androgynous, coiffed male idols popular in China today. The term sprang from the androgyny of K-pop stars, but Zhu isn't hung up on the dominance of the Korean export. "K-pop is not so

important [in China] anymore," he says. "Chinese artists are starting to make their own sounds, but the [Chinese] audience still needs to be educated."

While K-pop has been a huge global success, its honeymoon in China is waning. Some of the genre's biggest stars — such as Wu, Lu Han and Tao — were drawn from China by the mega-industry machine in South Korea. But they have all since quit the boy band EXO, citing unfair profit distribution, and have gone on to be major celebrities in China.

Politics also have been a factor. In 2017, the government of South Korea allowed the United States to build a missile defense system in its territory. China viewed this as a security threat and responded by slapping a two-year ban on Korean cultural imports into China right at the peak of K-pop's global explosion, which has slowed the genre's infiltration of the mainland market.

But developing the Chinese music market isn't straightforward. For starters, there is a lack of world-class songwriters. "Especially in the time of the one-child policy, families did not want their children to become music producers," says Wolf, noting that

parents preferred that their children pursue more stable careers.

Other labels are trying to bridge the gap between Chinese artists and Western songwriters as hard as BMG. In 2017, Warner Chappell Music China ran a songwriters camp in collaboration with Chinese label EE-Media. "In Asia, the way we write music is very different from international writers," says Monica Lee, president of Warner Chappell Music Asia Pacific. International songwriters who parachute into China "need more patience" to deal with the vagaries of Chinese culture, she says.

Piracy used to dominate music in the country — until 2015, when China's National Copyright Administration launched a campaign to regulate online music copyrights. Tencent and NetEase threw their weight behind the effort, effectively legitimizing the market, says Guy Henderson, president of Sony/ATV's international division. Still, Alex Taggart, head of international at Outdustry, a music-services firm in Beijing, says "it is still too cheap to infringe copyright in China." He points to a recent case where online celebrity Papi Jiang's media network, PapiTube, was sued for infringement; the damages are unlikely to cover the claimant's legal costs.

Lyrics are one of the challenges that Western songwriters often find when working in China: Sex, profanity and politics are taboo subjects, and the languages are vastly different. Ender navigated the linguistic dilemma in her demo "Jetlagged" by focusing on locations that are similar in English and Mandarin. "From Beijing to New York/Barcelona to Hong Kong/From Shanghai to Dubai/You got it going on," she sang to J.Zen.

Sony/ATV's song camps have similar mass-market ambitions. TF Boys recorded a track from a previous song camp called "Our Friend" that was streamed over 10 million times, hitting No. 1 on streaming service QQ Music. Universal is setting up a "songwriters lounge" in Beijing later this year to facilitate collaborations between Chinese and non-Chinese writers.

By the end of the week at the SoundLab, the writers are excited, exhausted and a tad hungover as they emerge from their rooms at lunchtime. BMG estimates that between 70% and 80% of the songs created here will end up being recorded for the China market. The result, says Ender, is that maybe they are "taking China all over the world." ■



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GOLNAR KHOSROWSHAHI

Founder/CEO
Reservoir Media

BY HARLEY BROWN

PHOTOGRAPHED BY
WINNIE AU

GOLNAR KHOSROWSHAHI once played at the highest levels as a pianist — she attended both the Royal Academy of Music in the United Kingdom and the Royal Conservatory in Canada — and didn't even consider a career in the music business until after she worked as managing director for the Canadian pharmaceuticals firm DRI Capital. “When you look at an inventor trying to create a molecule versus a songwriter creating a song,” she says, “it's really not very different.”

This revelation led the Iranian-Canadian pianist turned entrepreneur to found independent publisher Reservoir Media in New York in 2007 under the umbrella of a family office. (Khosrowshahi's father, Hassan, is a billionaire businessman, one of the richest men in Canada; her cousin Dara is currently the CEO of Uber.) Among her most formative acquisitions were U.K.-based publisher Reverb Music, which publishes songwriters like John Fortis (Ellie Goulding, Prodigy) and Jamie Hartman (The Wanted, Joss Stone), and First State Media Group, which owns compositions by Sheryl Crow, John Denver and Billy Strayhorn. Reservoir also owns rights to the film scores of Hans Zimmer, such as *The Lion King* and *The Dark Knight*.

In May 2017, Reservoir began to expand further when it purchased a stake in artist management and publishing company Big Life Management, which represents clients including Badly Drawn Boy and Bloc Party. In August, it acquired Blue Raincoat Music and its subsidiary Chrysalis Records, which owns the master rights to songs like Sinéad O'Connor's “Nothing Compares 2 U” and Generation X's “Dancing With Myself.”



Khosrowshahi has kept Reservoir ahead of the curve; in 2017 it licensed Denver's “Take Me Home, Country Roads” to advertise the then-new Google Home. Meanwhile, the company has become a staple on *Billboard*'s quarterly ranking of the top 10 publishers, with a stable of artists like Migos' Offset and Takeoff, A Boogie Wit Da Hoodie (signed in June), 2 Chainz and Young Thug. (In the second quarter of 2019, Reservoir held a 1.96% market share of the top *Billboard* Hot 100 songs.) Khosrowshahi says she is also deeply passionate about her philanthropic work: She sits on the board of directors of the NMPA's SONGS Foundation and Yo-Yo Ma's nonprofit Silkroad, which promotes multicultural artistic collaboration.

“We have the benefit of youth, and what I mean by that is that we didn't inherit a bunch of grandfathered-in systems,” says Khosrowshahi, photographed Sept. 13 at Reservoir Media in New York.

Now, Reservoir is a full-service music company with 110,000 copyrights, 20,000 master recordings and locations in New York, Los Angeles, Toronto, London — and Nashville, which opened in April. But Khosrowshahi is always looking for more ways for Reservoir to expand. “We anticipate getting deeper into masters,” she says. “We are certainly looking at ways we can participate in the emerging markets and add that to our services.”

When you established Reservoir, what was the market need that you were trying to fill?

It would be wrong to say that we were going to come in and change the age-old model. In the context of how this business was going to be

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changed by technology, we were very much focused longer-term to fill that void of one-on-one creative services. That said, we didn't start expanding that part of our business until a few years in because we wanted to build a catalog first.

When you were first starting out, did you feel like an outsider in the music business?

When I first got started, what I found most striking was that everybody in this business knows each other. In meetings, somebody would say to me, "Do you know so-and-so?" And my answer was always no. It took quite a bit of time to be able to answer yes. Once you've been to a year's cycle of events, you know a lot of key players.

Has your approach to catalog acquisition changed since those early days?

It's pretty much true to what it was at the outset. We didn't get into this business with the intention of selling it within a finite period of time — if you want to build long-term value, you want high-quality music that retains such value. We're super happy we have a catalog that dates from Hoagy Carmichael's 1920s output to music that's delivered this week.

How does Reservoir take a data-first approach to monetizing its catalog without sacrificing human instinct, experience and business acumen?

Collections, administration, how we get paid and tracking licenses are probably eventually going to be automated. But understanding the music and the trajectory of somebody's career, and the right

"I CERTAINLY THINK THERE'S A LOT MORE COMPETITION, AND THE DAYS OF BUYING THINGS AT VERY LOW MULTIPLES ARE OVER."

song for a film trailer or an advertising placement, are where we have the best people. The data make those people better at what they do, but it's not driving what they do. We assess our numbers on a monthly basis, and if it's a song like "Take Me Home, Country Roads," we'll look at how much synch that song has done year over year. It gives our teams the right information to not only enhance, but retain value.

How do you ensure that songs by lesser-known writers also get synchs?

Our synch people say they need to live with the music. At first, I was like, "What do you mean, 'live with the music'?" But they do that so they know [an artist's] entire catalog and can find the perfect song for that perfect moment, when it isn't something like [the Fugees'] "Ready or Not." Those are the easy ones, the no-brainers. The skill comes in when you can create licensing opportunities for the rest of the catalog.



These days, there are a lot of independent publishers in the marketplace. Has increased competition affected how Reservoir does business?

I certainly think there's a lot more competition, and the days of buying things at very low multiples are over. Some people are describing it as a very "frothy" marketplace. We're certainly not going to join this multiples race. We fully acknowledge the growth and the shift in our assumptions as far as what we would've valued something at five years ago versus today.

Do you feel like your experience as a pianist positions you to advocate for songwriters and musicians?

I think it does. You have a different lens through which you can see the challenges of their job. I played other people's music — I was never faced with actually creating music, and I would say that's even more challenging. Having empathy is important and understanding how that creative process, performance, practice and learning has its ups and downs. It's not so surgical that you can just go in and do the same thing and have the same output every day. This hasn't been deliberate, but we have a lot of people on our team who at some point have been pretty serious about music.

How does being on the board of Silkroad inform the work that you do with Reservoir?

It's really important to align everything I do: I have a background in music, I'm educated musically, I'm in the music business, and I'm devoting all my free philanthropy time to further musicians and their causes. My mother met Yo-Yo Ma probably 25 or 30 years ago when she was chair of the Vancouver Symphony Orchestra, and he had this idea to bring together musicians from different backgrounds and start a cross-cultural dialogue. The work that Silkroad does, bringing that front and center in today's world, is now probably more important than ever. **B**

1. A wall of recent awards that Reservoir Media has received. 2. "Yo-Yo gave me that for my birthday," says Khosrowshahi. "He has suggested I use it in meetings to express how I'm feeling about certain ideas." 3. Leon Ware's *Rainbow Deux* and Nat Turner Rebellion's *Love to Keep From Crying*, two "passion projects" led by Reservoir senior vp A&R and catalog development Faith Newman. 4. "I run a lot," says Khosrowshahi. "I would say somewhere between 25 and 30 miles a week. Now, I say I run a lot, but [executive vp creative and A&R] Donna Caseine runs marathons all the time."

A photograph of Garth Brooks performing on stage at night. He is wearing a black cowboy hat, a light-colored denim jacket over a white shirt, and dark jeans with a large silver belt buckle. He is playing a blue electric guitar with a large white 'ND' logo on the body. He has a microphone headset on and is looking towards the right. The background is a large stadium filled with fans, with some lights visible in the distance.

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The Scene



Marshmello (left) and Kane Brown performed their recent single "One Thing Right" during their closing day-two set.



▲ Keys live-debuted her new song "Show Me Love" during her day-two set.



T-Pain sang a medley of his biggest hits on day two, including "Buy U a Drank."

IHEARTRADIO MUSIC FESTIVAL

LAS VEGAS, SEPT. 20-21

Miley Cyrus (left) owned the two-day event that took over Las Vegas' T-Mobile Arena: She live-debuted a solo rendition of "Don't Call Me Angel" sans collaborators Ariana Grande and Lana Del Rey, covered Led Zeppelin's "Black Dog" and Pink Floyd's "Comfortably Numb," and even got a shoutout during Def Leppard's performance of "Pour Some Sugar on Me" while she rocked out in the crowd. The love was felt all around, as Alicia Keys tackled Post Malone's "Congratulations" and brought out Lewis Capaldi to duet on his smash "Someone to Love," H.E.R. enlisted a gospel choir to help cover Ed Sheeran's "Make It Rain," and Tim McGraw performed The Cars' "Drive" in honor of Ric Ocasek, the Cars frontman who died on Sept. 15. But the most affectionate moment of all came after the festival, when Lil Nas X, who surprised the crowd with a performance of "Panini," congratulated Camila Cabello — who live-debuted her new singles "Liar" and "Shameless" — on Instagram, saying: "watching her career over the past few years has been inspiring asf. can't wait to work with you one day @camila_cabello you amazing human being." —KATIE ATKINSON



▲ In addition to "Panini," Lil Nas X's surprise day-one setlist included "Rodeo" and, of course, his smash "Old Town Road."



▲ Chance the Rapper, who postponed an upcoming tour earlier in September after the birth of his second child, performed on Sept. 21.



Zara Larsson (center) closed out her Sept. 21 set at the Daytime Stage by performing her 2015 MNEK-assisted breakthrough hit, "Never Forget You."

Monsta X became the first K-pop group to perform at the iHeartRadio Music Festival, on Sept. 20.



▲ From left: Warner Bros. Records co-chairman/COO Tom Corson, Loud Luxury's Joe Depace, Bryce Vine and Loud Luxury's Andrew Fedyk behind the Daytime Stage on Sept. 21.



▲ Billie Eilish with SiriusXM executives Ross Zapin (left) and Steve Blatter on Sept. 18 in Los Angeles, where she performed a private set for SiriusXM and Pandora listeners at the Troubadour.



ALL THAT MATTERS CONFERENCE At the annual sports and entertainment conference on Sept. 17 in Singapore, music streaming's key players united to discuss the market in Asia. From left: Reed Smith partner Gregor Pryor, Merlin CEO Charles Caldas, Amazon Music Japan director Rene Fasco, Spotify head of artist and label marketing Chee Meng Tan and JioSaavn general counsel/vp business affairs Ali Sachedina.



George Strait accepted the President's Keystone Award at the Nashville Songwriters Awards on Sept. 17 in Nashville.



▲ BET president Scott Mills spoke at the L.A. launch of Viacom and Tyler Perry's new streaming service, BET+, on Sept. 19.



From left: Grammy Museum executive director Michael Sticka with CenterStaging owners Kathy and Mitch Clark at the museum's Industry Circle membership program launch on Sept. 19 in Burbank, Calif.



▲ From left: Songwriters Liz Rose and Phil Barton with singer Tenille Townes at the Country Music Hall of Fame's All for the Hall benefit concert on Sept. 17 in Los Angeles.

SONGS OF HOPE 2019

SHERMAN OAKS, CALIF., SEPT. 19



▲ From left: Event co-chairs David Renzer, Doug Jones, Evan Lamberg and Steve Schnur at the annual gala, a fundraiser for medical research foundation City of Hope.



Sony/ATV Music Publishing chairman/CEO Jon Platt (left) and Snoop Dogg, who received the Social Leadership Award.



▲ Universal Music Publishing Group CEO/chairman Jody Gerson (left) and Tierra Whack, who accepted the UMPG She Is the Music Award.



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The Sound

PG. 40 ANGEL OLSEN ■ PG. 42 RIHANNA AND LADY GAGA'S BEAUTY BET ■ PG. 45 SUMMER WALKER



K-POP'S AVENGERS

With SM Entertainment's newly formed supergroup, SuperM, the company hopes to reclaim its dominance as the genre continues to push into the U.S. mainstream

BY TAMAR HERMAN

PHOTOGRAPHED BY JUNGMIN PARK

From left: Baekhyun, Ten, Lucas, Taemin, Kai, Taeyong and Mark of SuperM photographed Sept. 12 at Teo Studio in Seoul. Watch members of the supergroup decide who is the best dancer and more while playing *How Well Do You Know Your Bandmates?* at billboard.com/videos.

STYLING BY WOOK KIM; TAE MIN, LUCAS: HAIR BY JUNG HO LIM; TAE MIN, BAEKHYUN, KAI: MAKEUP BY YUN SU HYUN; BAEKHYUN, KAI: HAIR BY NA E JOD PARK; TAEYONG, MARK: HAIR BY SONG HEE HAN; TAEYONG, MARK, TEN, LUCAS: MAKEUP BY EUN JOD OH; ON-SITE PRODUCER: STACY NAY.

From top: Lucas, Taeyong, Taemin, Ten, Baekhyun, Kai and Mark.

THERE HAVE BEEN hip-hop collectives and rock supergroups, but SM Entertainment's SuperM is being touted by the company as a boy band full of leading men — and K-pop's most impressive lineup to date, with seven members from SM's most successful and still-active groups.

"I see this as a new challenge," says EXO vocalist Baekhyun, who at 27 is the oldest member of SuperM and has emerged as its leader. "There are a lot of expectations, because even though this is new, each of us comes from a different [popular] group. But there's this awesome synergy between us."

The group — which will release its self-titled debut EP on Oct. 4 — also consists of EXO's Kai, 25, who recently became the global face of Gucci's new eyewear campaign; WayV's Lucas, the 20-year-old Hong Kong-born rapper, and Ten, the 23-year-old Thai artist; NCT 127's Canadian songwriter-rapper Mark, 20, and 24-year-old leader Taeyong; and Taemin, 26, who has been in the industry the longest, joining SHINee at 14. "Our team is the aces of aces," says Taemin.

EXO has scored four No. 1s on *Billboard's* World Albums chart; in January, WayV debuted at No. 4 on *Billboard's* Social 50 ranking; NCT 127 performed on *Good Morning America* in April; and SHINee has won the Seoul Music Awards' popularity honor twice.

As for SuperM, its name is a nod to its roots at Korean company SM Entertainment, formed in 1995 by producer

Lee Soo-man. Since then, SM has expanded K-pop's reach, first in Asia and then in the United States. Earlier this year, SM partnered with Capitol Music Group to build a bigger following for NCT 127 in the States. And in August, the two companies, along with Capitol's independent distribution and label services division Caroline, announced they would launch SuperM together.

Capitol CEO Steve Barnett says SuperM will "be part of our legacy to the future," and calls Lee the "godfather" of K-pop. Lee's résumé proves as much. In 1996, SM introduced H.O.T., largely considered the first K-pop idol group, and has continued to produce acts with stateside appeal.

Many South Korean entertainment companies have followed suit: Big Hit's BTS has had three Billboard 200 No. 1 albums; this summer, YG's Blackpink became the first female K-pop group to perform at Coachella; and Starship Entertainment's Monsta X collaborated this year with French Montana on a Mainstream Top 40 hit. All three have redefined what U.S. success can look like for Korean pop groups in the second half of this decade. And while SuperM may seem like SM's latest effort to rival its competitors, it's equally an attempt to revive one of SM's key sonic legacies: SMP, or SM Music Performance. The company-created term refers to dance performances set to a fusion of pop-rock, R&B and hip-hop production. SMP was best illustrated by early-2000s releases from record-breaking boy band TVXQ!, which in June

2018 became the best-selling foreign touring act in Japan, and Super Junior, which has had 21 top 20 hits on *Billboard's* World Digital Song Sales chart.

SM has had U.S. crossover success before: In 2009, BoA became the first-ever K-pop star to enter the Billboard 200, and in 2012, Girls' Generation performed on the *Late Show With David Letterman*. In June, NCT 127 debuted at No. 11 on the Billboard 200 with its *We Are Superhuman* EP. But SuperM, with its blockbuster lineup, is SM's effort to lead the K-pop conversation in the U.S. market, as it once did in the early '00s.

"I don't want to compare SuperM to any of the other groups at SM, but if I had to describe [what] sets us apart, it's the performance element," says Taemin. "It's not just dance, but includes vocals and rapping, where each member can showcase his ability and shine in a different way, that maybe they can't in other groups."

So far, SuperM has been tight-lipped about the sound and style of its album and doesn't plan to share any tracks ahead of the set other than the already-released "I Can't Stand the Rain." One thing it has made clear, though, is its goal: "We're doing something futuristic and more advanced than what the world has ever seen," says Mark.

SuperM also arrives at a time when SM shareholders are demanding change. In July, SM rearranged its upper leadership at SM Entertainment Group and subsidiary SM Contents & Culture, and announced it would look to divest less-than-profitable business ventures — mainly the SMTOWN Coex Artium complex in Seoul, a museum, café, theater and store that opened in 2015. If SuperM becomes a crossover success, the company could solidify its footing.

Despite the fact that SuperM already has debuted on *Billboard's* Artist 100 chart without releasing a stitch of music, K-pop fans have expressed trepidation over its assembly. Immediately after Barnett and Lee announced SuperM at August's Capitol Congress — Capitol's annual pep rally and presentation of upcoming releases — the hashtag #SuperMDisbandParty was created, as fans, concerned over how the supergroup would impact the futures of their favorite existing K-pop acts, demanded that SM and Capitol abandon the project.

SuperM isn't fazed. Its members want to prove how strong they are as a whole — especially when they're together on-stage. (The group is currently in rehearsals.) "It's always important to take the next step when people might not expect it," says Mark. "We always try to make that challenge into something great for the fans — and for us, as well." **B**

SM Entertainment's Pre-SuperM Supergroups

S.M. THE BALLAD

SM vocalists from TRAX, Super Junior (and its sub-unit Super Junior-M), SHINee, TVXQ!, Girls' Generation and EXO — and two former SM members, one of whom is now in Cube Entertainment's boy band Pentagon — released two EPs under the name S.M. the Ballad. In 2010, one grouping recorded *Miss You*; in 2014, another recorded *Breath*, which hit No. 9 on *Billboard's* World Albums chart.

YOUNIQUE

In 2012, South Korean car manufacturer Hyundai Motor Company unveiled its new marketing campaign, "Premium Yunique Lifestyle," and worked with SM to debut a supergroup in promotion. Within two months, Yunique — members of EXO, Girls' Generation, SHINee, Super Junior and Super Junior-M — released *PYL Yunique Volume 1*, featuring singer-songwriter BoA and rappers Dok2 and The Quiett.

SM THE PERFORMANCE

The choreography-heavy team has released only two singles since it formed in 2012, and they arrived five years apart. The group debuted with a Korean remix of Zedd's "Spectrum" (off his 2012 debut album, *Clarity*) featuring members from TVXQ!, Super Junior, SHINee and EXO. And in 2017, it released "Dream in a Dream," a solo single from WayV's Ten that was branded a group track.



TEN: NEIL BARRETT; SHIRT: PRADA; SHOES: LUCAS: NEIL BARRETT; SHIRT: DOR; SHOES: MARK: KENZO; JACKET: PORTS 1961; SHIRT: KAI: BALENCIAGA; SHIRT: SAINT LAURENT; BOOTS: TAEMIN: SAINT LAURENT; BOOTS.

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ONE TO WATCH

Anthony Ramos

FROM Brooklyn

AGE 27

LABEL Republic Records

HAMILTON HOOKUP On opening night of the off-Broadway production of *Hamilton* in early 2015, music team member and producer Will Wells pulled aside Ramos, who was cast as John Laurens/Philip Hamilton. Ramos recalls him saying: “Everyone on that stage is very talented, but you? You special.” Ramos had just started writing songs, and Wells suggested he consider releasing an album. They became co-writers, later forming their official partnership, Whole Team Winnin.

SPIKE’S SIGNOFF Post-*Hamilton*, Ramos starred as Mars Blackmon in the Netflix adaptation of Spike Lee’s *She’s Gotta Have It* and later played the best friend of Ally (Lady Gaga) in *A Star Is Born*. Before filming season two, Lee called Ramos one morning to say, “It just hit me — you got to do a song, and I want you to write it.” For Ramos’ first major solo performance, he sang “Cry Today, Smile Tomorrow” — a soulful track he and Wells wrote.

MAJOR MEETUP Modest! Management helped Ramos arrange label meetings in late 2018; after speaking with Republic Records president of West Coast creative Wendy Goldstein for three hours, he had made up his mind. He signed a recording contract with the label in June, then hunkered down with Wells in Los Angeles’ Laurel Canyon neighborhood, writing 21 songs in 30 days. “It was supposed to be a five-song EP, but Wendy looked up at me after 13 songs and went, ‘This is an album.’”

DOUBLE THREAT Ramos describes his debut, *The Good & The Bad*, out Oct. 25 on Republic, as “real stories with banging beats” that reflect his upbringing in a Puerto Rican household in Bushwick, Brooklyn. (He plans to release some tracks in Spanish.) Ramos is also wrapping his next role, as the lead in the movie adaptation of Lin-Manuel Miranda’s *In the Heights*, coming June 2020. “Your boy is just trying to manage it all,” he says. “But it’s dope.”

—REBECCA MILZOFF



GEEKING OUT WITH...

Angel Olsen

On her first three albums, Angel Olsen had trouble loosening her grip. “I have a lot of issues with control,” says the 32-year-old singer-songwriter. But for the expansive *All Mirrors*, out Oct. 4 on Jagjaguwar, the Asheville, N.C.-based artist opened up her inner circle, recruiting string arrangers Jherek Bischoff and Ben Babbitt. “It was a really testing process for me,” she says, “but really rewarding.” Olsen also shares how a more collaborative process, and her early studies of piano theory, actually worked in her favor.

—DAN HYMAN

PIANO THEORY

Ahead of recording *All Mirrors*, Olsen laid down bare-bones solo versions of each song on guitar. But once in the studio, she saw the songs were changing form so drastically and felt compelled to learn them on piano — the first instrument she ever played — as well as guitar. “As a kid, I learned theory for so many years,” she says. “But eventually, I just started memorizing all the songs — my piano teacher was pissed.” Going forward, she says, she’s less inclined to pick up her guitar first and now considers from the start if piano is a better fit.

SCOTT WALKER

While going over arrangements, Olsen says she listened to the recently departed avant-garde pop legend “as an example of how you can use strings in a dissonant way for a melodic song.” She points to 1969 track “It’s Raining Today” as a prime example: “I knew I wanted something big and epic and different than the stripped-back versions I had done solo.” As a result, she says Bischoff, who has “slept on floors and played punk shows,” and her friend Babbitt, who also plays bass, guitar and synth on the album, created a “world of dark clouds around my songs.”

BLUES AND JAZZ STANDARDS

When Olsen lived in Chicago, she frequented venues like Hungry Brain, Gypsy Jazz (where a friend of hers would play) and restaurant/bar Ethiopian Diamond, where she saw acts like the Hypnotic Brass Ensemble. “I really am in love with and obsess over Mildred Bailey and Lil Green,” says Olsen. “I missed making or hearing that kind of music.” As a result, she used horns on her upcoming album — something she had never done before. “I have these connections with people I’ve known over the years, and I wondered how open they would be to it.”

CURATION

Olsen enlisted John Congleton (Lana Del Rey, St. Vincent) to executive-produce *All Mirrors*, but with her collaborators spread across the globe, she assumed a curatorial role for the first time in her career. “I’ve never had to communicate so much about so many things on a record,” she says of assembling an album without being in the same room as everyone. Bischoff, for example, was recording with Iggy Pop in Switzerland. “All of the pieces were coming in one by one,” she says. “It’s the first time I made a record where nothing was completely planned out.”

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Laying Down The Foundation

As Rihanna and Lady Gaga keep fans on standby for albums to focus on their respective beauty brands, their message of inclusivity draws from an unexpected pop pioneer

BY BROOKE MAZUREK

IN SEPTEMBER 2017, RIHANNA unveiled her Fenty Beauty line and had the entire industry rethinking its approach to beauty. In her choice of exclusively casting women of color for the brand's debut campaign, and in the 40 different shades of foundation she pushed, Rihanna launched a broader conversation about diversity and inclusivity — and raked in an estimated \$570 million in revenue last year, according to *Forbes*.

On Oct. 1, Lady Gaga will carve out her own nook of the business with Haus Labs, which will be available globally. Drawing inspiration from her early days of applying drugstore cosmetics that would shape her dramatic persona, Gaga and longtime makeup artist Sarah Tanno's line marks the first major beauty brand to sell exclusively on Amazon, and also Gaga's first independent business venture.

They also have revealed an unorthodox campaign whose diverse cast includes men, such as identical twin models Jake and Joseph Dupont, and reimagined the application process through "tools for self-expression"

(e.g., metallic color for the eyes — or, really, for wherever).

Pop stars using makeup to reshape gender and racial boundaries is nothing new. Just look at Madonna, or Mick Jagger's lip-stained pout, or David Bowie's Ziggy Stardust. But perhaps one of the earliest and most critical figures to set the tone for today is Little Richard. What the Georgia-raised pop visionary — whose pancake foundation and overt eyeliner were inspired by underground drag bars in the South — did differently than, say, Elvis Presley, who was also wearing makeup in the mid-1950s, "was secretly bring out queer culture by putting things right in the public that people didn't realize were coming from queer spaces," says Stephan Pennington, Tufts University associate professor of musicology.

Gaga is on a similar, yet more explicit, mission. "We are celebrating everyone," says Tanno. "At the forefront [of the brand], as much as the products, were questions of how we were going to spread messages of bravery and kindness and inclusivity."



Adds makeup artist James Kaliardos, who helped launch Fenty as a resident artist: "Women are smart enough to see an eye shadow and not have to see it on a blond person for them to want to buy it, but we've been fed that marketing analysis. Fenty proved it was complete bullshit."

What Gaga and Rihanna are also proving, in the process, is that pop stars choosing to run their own brands rather than front someone else's wield more power on a global scale. And they can do this — and stay connected to fans — without releasing music. Rihanna and Gaga haven't delivered new albums since 2016; Selena Gomez, whose company July Moon Productions filed a trademark in July for her own beauty line, hasn't put out a full-length in four years.

As was the case with Little Richard, timing — the emergence of TV as a platform — helped bring the underground into public visibility. But it was the music itself that aided acceptance. In Charles White's 1984 biography *The Life and Times of Little Richard*, the singer's sister Peggie explains how he wouldn't wear his pompadour around their father. "Daddy didn't want him to," she says, but it became acceptable once he understood "that it was part of the makeup of an artist."

Kaliardos, a longtime collaborator of Miley Cyrus, sees a throughline to today. "Everything we put out there tells people to accept or not accept people, and we have to be aware of how we do that," he says. "There are pop stars who just do a look — and then pop stars who really take you on a journey." **B**

RIHANNA: KEVIN MAZUREK/GETTY IMAGES; GAGA: GUY AROCH/GETTY IMAGES; FENTY (2): HAN FOSTER/GETTY IMAGES; HANUS: PRESLEY ANN/GETTY IMAGES; RICHARD: MICHAEL OCHS ARCHIVES/GETTY IMAGES; JAGGER: MANU KRZACZYNSKI/AF/GETTY IMAGES; STOCK: (4): GETTY IMAGES; GOOD: ZHAYAK FULLA

SIGNED

Phil Good

LABEL ELEKTRA RECORDS

Six years ago, singer-songwriter-producer Phil Good was working as a touring guitarist but wanted to start a career of his own. While on the road, he connected with manager David Conway and his business partner Brandon Goodman (Billie Eilish, Finneas), who were on the hunt for a new client.

"I always have been a fan of

Phil's," says Goodman. "He has the innate ability to write big melodies and produce catchy music that feels fresh and specific to him."

Born Jared Maldonado in Portland, Ore., Good grew up listening to Slipknot, John Mayer and Death Cab for Cutie. But at Conway and Goodman's suggestion, he moved to Los Angeles in February 2016 and branched out stylistically. He has produced vocals for Chaka Khan's daughter, Indira Khan, and more recently co-wrote stripped-down alt-pop track

"Hazel" on Carlie Hanson's 2019 EP, *Junk*.

As his résumé grew, Good was intent on staying independent — until Elektra Records reached out in fall 2018. The label had noticed that his self-produced electro-pop track "Be Somebody" kept showing up on various streaming services' playlists. By October, he was on a plane to New York for a meeting, and after two minutes with Elektra Music Group co-presidents Gregg Nadel and Mike Easterlin, he knew it was the right fit. He signed in February. Nadel, too, says it was

a no-brainer: "His music is rooted in great songwriting, which is a cornerstone for the label regardless of genre or style."

Good's major-label debut single, "Wonder," arrived Sept. 27, and he says his upcoming debut full-length will follow the same pop-leaning path. He'll test the new material out this fall when he hits the road to open a tour of 400- to 700-capacity venues for Jaymes Young.

"I'm more comfortable [now]," says Good of signing with Elektra. "It finally feels like I know what I'm doing." —GAB GINSBERG



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Q&A

PLAYING THE PART

How Danny Brown got Q-Tip to produce for another artist for the first time in five years

BY DAN HYMAN

SINCE RELEASING HIS DEBUT album, *The Hybrid*, almost a decade ago, Danny Brown insists he has learned “the science of rapping” — the Detroit native has landed a top 20 album on the Billboard 200 and two top fives on the Top Rap Albums chart. But for his fifth album, *unknowhatsaying*, out Oct. 4 on Warp, Brown, 38, wanted to change up his formula. So he enlisted A Tribe Called Quest’s Q-Tip to executive-produce — something the legend hasn’t done since 2014. “It was almost like I was an actor in a movie,” says Brown of working with Q-Tip. “I just had to show up and know my lines.”

How did working with Q-Tip change your approach to crafting an album?

Tip is a person who turns over every stone when it comes to making a song — he pays very close attention to details and tries out a lot of different things. Me? I just try to catch lightning in a bottle. I’m not rewriting shit. For this album, though, “Theme Song,” for example — we probably recorded that one over 300 times. And I didn’t get it right until the last week before it was about to go into mastering.

Whose style do you prefer?

I don’t know, but I told Tip: “Now it’s forever with us — you can’t leave me now!” Because just like

in *Pretty Woman*, he can’t just be taking me to the nice stores and having me try on nice dresses and high heels and then be putting me back on the street. Fuck that! I’m trying to start on the next album with him as soon as possible because I know we both like to take a lot of time.

You’re playing 1,000-capacity venues beginning next month. How are you preparing mentally and physically?

I’m getting older, so I have to take care of myself. With touring there’s always going to be a lot of drinking and eating shitty food, so I start conditioning myself three months out. I’ve been doing this for a while now, and I’ve burned out on the road before — you’ll be going to do the show, and it’ll be the last thing you want to do that day. So right now, it’s just about taking care of myself — and getting the set tight.

Outside of music, you have your own Viceland show, *Danny’s House*. Why is that a good outlet for you?

I’ve been goofy all my life. Even when I was in jail, or selling drugs and doing terrible things, I was still cracking jokes and laughing too much. I’ve just always been that way. People look at life like they can’t do certain things or it will affect their street credibility or their image, but I’ve never been like that — I just like to have fun. **D**

CHARTBREAKER

SUMMER WALKER

Following a remix with Drake, the rising R&B artist is feeling the “love”

BY JEWEL WICKER

MASHUP MAVEN

At 15, Atlanta native Summer Walker started playing guitar and singing in her bathroom — “I liked the acoustics and how I sounded,” she says today. Inspired by the likes of Erykah Badu, Amy Winehouse and Marvin Gaye, she started uploading clips to Vine, then covers to YouTube. She didn’t find a following until 2017, when she uploaded a mashup of Drake’s “Fake Love,” Rae Sremmurd’s “Black Beatles,” Ginuwine’s “Pony” and Beyoncé’s “Yes”: “People are still discovering me from that.”

DOUBLE TROUBLE

Among those who discovered her was another Summer Walker, then studio manager for LVRN, who offered to help with her career. (She discovered the singer while Googling herself.) Within a year, the artist became the first woman to land a recording contract with LVRN, which in 2016 signed a joint-venture deal with Interscope. “She puts a fresh spin on R&B,” says Justice Baiden, LVRN co-founder/head of A&R. “There’s a juxtaposition of being edgy and punk, but still soulful.”

NO STRIKING OUT

In October 2018, Walker, now 32, released her debut album, *Last Day of Summer*, on LVRN/Interscope, and in January delivered her EP *Clear*, recorded live in an Atlanta treehouse she found on Airbnb. But it was the airy R&B late-night jam “Girls Need Love” — *Last Day of Summer*’s lead single — that pushed her into the mainstream with its unrestrained lyrics: “I just need some dick, I just need some love.” The song caught the attention of Drake, who heard it at a bowling alley earlier this year and DM’ed Walker, saying he was a big fan. “So,” she says, “I asked him if he would get on it — and he did.” Their remix scored Walker her first Billboard Hot 100 hit, peaking at No. 37 in March. But it’s her new single, “Playing Games,” that landed Walker her first solo Hot 100 entry, debuting in September at No. 87.

BALANCING ACT

In July, Walker signed a global publishing administration deal with Warner Chappell Music. Her next album, *Over It*, mostly produced by London on da Track, is out Oct. 4. Then the self-proclaimed introvert will embark on her First and Last Tour. “Performing gives me so much anxiety,” she says, adding that she travels with a stuffed animal named Friend. “I would be more at peace if I could just record music and slide it under the door.” **D**

Walker photographed Sept. 19 at The Urban Jungle Studio in Los Angeles. Get to know all about the voice behind "Playing Games" at billboard.com/videos.

Never Stop
Dreaming



No. 7

ON BILLBOARD'S HOT R&B SONGS



AFTER THE

R A I N B O W

SINGING ABOUT HER PERSONAL TRAUMA, **KESHA** BECAME A #METOO HEROINE AND AN INDUSTRY SYMBOL. BUT WITH A NEW ALBUM ON THE WAY, SHE'S FOCUSED FIRMLY ON THE PRESENT — AND ON 'WRITING THE FUCK OUT OF SOME POP SONGS'



Kesha photographed Sept. 13 at Malibu Canyon Ranch in Calabasas, Calif.

Styling by Samantha Burkhart
Balmain bodysuit from Neiman Marcus Beverly Hills, DEN-IMCRATIC chaps, Alexander Wang boots, Laurel DeWitt earrings and necklace, XIV Karats bracelet and pinky ring, Loree Rodkin rings, Moschino sunglasses from Hall of Frames, Aida Bergson crown, Vintage cape and belts.



BY LINDSEY HAVENS

PHOTOGRAPHED BY DAVID NEEDLEMAN



FOLLOW ME!" SAYS KESHA, her long, newly brunette tresses blowing in the wind.

She's biking a few feet ahead of me, leading us through a residential stretch of Venice, Calif.

Every so often, she calls out a direction, pointing to the "killer palm trees" on one street we turn down — a human GPS wearing a fuzzy cheetah-print backpack with a tail that wags as she pedals. Ten minutes later, we arrive at a surprisingly empty stretch of Venice Beach that she calls her "secret hideaway."

We lock up our bikes — hers is the same turquoise cruiser that paparazzi have photographed her on since at least 2017 — and walk toward the ocean, settling down on a blanket and towels she has brought. "I always have a bathing suit and a passport — *always*," she says. "You never know when you're going to find yourself wanting to go to a different country or a body of water." The latter is, apparently, often: After she finished her most recent tour, Kesha went swimming with whales off the coast of a small island in the middle of nowhere.

When she's home and has a rare day off, though, she's usually here. "I just do this, pray for animals and jump in," she says. Kicking off her slides and settling down on the sand, the artist born Kesha Rose Sebert looks much like any beachgoer, the tiger head on her one-piece peeking out from under a red Hawaiian shirt. "This is the only place I usually don't get paparazzi," she says — and over the hours we spend on the beach, and even on our ride later to her favorite dive bar near the fishing pier, no one seems to recognize her. Thanks in part to her decision to dye her signature wild blond waves, she can go incognito, "happy and free — no anxiety."

It's a welcome and still unfamiliar feeling for Kesha, 32, who has spent the past decade in an often glaring spotlight. Her debut album, 2010's *Animal*, established both her talent for churning out hits (it became Kesha's first Billboard 200 No. 1, and she has earned 2.5 billion U.S. streams to date, according to Nielsen Music) and her brash wild-child image. As her bombastic pop bangers climbed the charts — she has scored 10 Billboard Hot 100 top 10s, including the No. 1s "We R Who We R," "TikTok" and "Timber" — the media started to equate their lyrical content with Kesha herself, painting her as a perma-plastered party girl. "Men glorify going out, getting drunk and hooking up," she says. "As a woman, I came out and did it, and I was like Satan's little helper."

By 2013, she had her own MTV show,

Ke\$ha: My Crazy Beautiful Life, directed by her older brother, Lagan. A year later, everything changed: On Oct. 14, 2014, Kesha filed a civil suit against Lukasz Gottwald — the mega-producer known as Dr. Luke with whom she had collaborated on her biggest hits — accusing him of abusing her physically, sexually, verbally and emotionally over a 10-year period. He, in turn, denied the accusations and sued her for more than \$50 million, alleging defamation and breach of contract for failing to turn in recordings she owed him under her contract on his label, Kemosabe Records (an imprint of Sony Music Entertainment).

It was only the beginning of what would become a lengthy, ugly legal battle. But in the crucible of that turmoil, Kesha experienced a creative transformation. Long before the explosion of the #MeToo and #TimesUp movements, artists like Taylor Swift and Kelly Clarkson expressed their support for her as part of #FreeKesha, an ongoing social media campaign aimed at getting her out of her contract. And then in 2017 — just months after news broke that Gottwald was no longer CEO at Kemosabe — she released *Rainbow*, an album of emotionally raw songs that showcased her stunning vocal range, no *Animal*-era Auto-Tune necessary. Though it still bore the Kemosabe imprint — and, at the time, a spokesman for Gottwald said it was "released with Dr. Luke's approval" — Kesha says *Rainbow* was the first album on which she had full creative control, and it showed. The most poignant track, "Praying," which chronicled how she overcame years of trauma, became an anthem for survivors of abuse and earned Kesha one of her first two Grammy Award nominations.

On *Rainbow*, a new Kesha emerged, and the industry embraced her. "I did the therapy," she says on the beach today. And now, after this "huge purge of emotions," she's prepping her fourth album, due this December on Kemosabe/RCA, on which she revisits some of the big-pop sounds that launched her career. Largely co-written with her best friend and longtime collaborator, Wrabel (they met through Lagan when Kesha left rehab in 2014 after receiving treatment for an eating disorder — after which she also dropped the dollar sign from her name), as well as her songwriter mom, Pebe; Justin Tranter; Tayla Parx; Nate Ruess; and Imagine Dragons' Dan Reynolds, with production from Jeff Bhasker and Ryan Lewis, "it's the happiness that I began my career with," says Kesha. "But it feels more earned and healthier than ever."

In going from good-time pop star to symbol

for an industry — and a movement — Kesha made the kind of personal, and creative, pivot that few artists manage to accomplish intact. Remaining an artist on her own terms will be a different kind of challenge entirely, especially when a handful of tracks from her new album can't help but call to mind the now-fraught sounds of her time working with Gottwald.

And with the trial date for his defamation and breach-of-contract suit not yet confirmed, a great deal of uncertainty still hangs over Kesha's future. A jury will decide whether she is liable, and if so, how much she might owe Gottwald in damages for, as he sees it, irrevocably hurting his career.

"There are so many what-ifs, and quite honestly, I'm not allowed to talk about it," says Kesha. "And I'm really not used to *not* being an open book about everything — but I do have to defer to my lawyers on this one, and they're just like, 'Focus on the music, focus on your happiness and mental health, and we'll deal with this.' Doing that has been greatly helpful."

And right now, she says, "writing the fuck out of some pop songs" is precisely what she needs to stay focused on the present. "I dug through the emotional wreckage, and now..." She trails off, perhaps momentarily caught in the past. "I can go back to talking a little bit of shit. I really wanted to put a solid footprint back into pop music, like, 'I can do this, and I can do this on my own.' I don't know if this is my last pop record, but I want to have one where I go out with a bang."



THE DAY BEFORE KESHA

met with Reynolds at Los Angeles' Village Studios, she planned to write a slow song with him. But when she told Lagan, he suggested something totally different: some-

thing "big and epic." (This was the Imagine Dragons guy, after all.)

She took his advice and ended up writing one of the album's most epically IDGAF pop-rock anthems — with lyrics that feel like a pointed rebuke of the world's perception of her both before and after the Gottwald legal suits: "We get it that you've been through a lot of shit, but life's a bitch, so come and shake your tits and fuck it/You're the party girl, you're the tragedy, but the funny thing is, I'm fucking everything." (While the album goes through final mixing, Kesha and her team cannot disclose song titles.)

"She's not taking the high road, which is kind of the point," says Lagan. "That's originally what people really noticed about her, and I felt like her fans wanted that from her right now, especially when the world is so fucked up." Or, as Kesha more succinctly puts it: "I got my balls back, and they're bigger than ever."

At first, Kesha was hesitant to return to her early sound — one reminiscent of the earwormy hits Gottwald had crafted alongside Max Martin for the likes of Clarkson and P!nk

THE TEAM

LABEL

KEMOSABE/RCA RECORDS

Joe Riccitelli, co-president, RCA Records

Keith Naftaly, president of A&R, RCA Records

Nick Pirovano, vp marketing, RCA Records

MANAGEMENT

VECTOR MANAGEMENT

Jack Rovner

Frances Bowdery

AGENTS

CREATIVE ARTISTS AGENCY

Rick Roskin

Kyle Wilensky



Dior shirt and shorts from Neiman Marcus Beverly Hills, Gucci jacket, Vanessa Mooney and XIV Karats necklaces, Lilith by Sita earrings, Adina's Jewels, Jennifer Fisher, Amy Shehab, H. Crowne, XIV Karats and BaubleBar rings.

Balenciaga jacket from Neiman Marcus Beverly Hills, Freak City bodysuit, Gucci boots, Versace sunglasses from Hall of Frames, Amy Shehab choker, XIV Karats necklace, Laurel DeWitt earrings, H. Crown and Outhouse Jewellery rings, Aétee Designs ring/bracelet.



**“I can still go onstage in assless chaps because
and I don't want to wear assless chaps**



I want to. And maybe one day, when everything is sagging anymore, I can sit on a stool and play country music.”

by the time he heard Kesha's demo. In 2005, she signed with Gottwald's production company, Kasz Money, and his publishing company, Prescription Songs. He landed her a feature on Flo Rida's "Right Round," a Hot 100 No. 1, and major labels came knocking. By 2009, she had signed a recording contract with RCA; in 2011, when Gottwald founded Kemosabe, she joined the Sony imprint.

Kesha says that her earlier hits' connection to that time in her life hasn't tainted them for her. "When I play some of the poppier songs, people lose their shit, and those songs are my babies too," she says. "It brings me so much joy to see people boogie and have the best time with their friends, and I shouldn't take that away from myself." But songs like "Die Young" in particular — as she has claimed in a since-deleted tweet — she felt forced to record and include on her albums, often in place of ones she felt better aligned with her own vision.

Over the course of making the new album, Kesha says, she proved to herself that she could find a balance between her early style and her more recent, introspective inclinations. "Emotions are forever," she says. "Part of this album is resurrecting the fact that you can be a fucking mess in your head one day, and then you can also be glittered-up and have the best night of your life."

Speaking of which: Kesha may have matured beyond her early brush-my-teeth-with-a-bottle-of-Jack vibe, but she's not entirely tamed. Since finishing the *Rainbow* tour, she has caught bucket-list shows by Neil Young and Willie Nelson (she calls both the "real deal") and enjoyed the occasional night out. "They are more few and far between than they were, let's say, at 21 years old," she admits. "But I'm not dead."

One night in particular, Kesha and her crew went to see Elton John's farewell tour in Los Angeles. The experience inspired a song with a piano intro that morphs into a bass-thumping anthem for a girls' night. "I, of course, stand for so many things," says Kesha. "But sometimes you just want to escape into a happy motherfucking song. It's like a three-minute vacation, and I want to give that to people because I know I need that sometimes. Every time I'm sad, I put on [Carly Rae Jepsen's] 'Call Me Maybe.' Every single time." Lately, she has been listening to "positive, badass women" like Cardi B, Lizzo, Ariana Grande and Swift, who in 2016 donated \$250,000 to help Kesha with her legal fees. (The two remain close friends.) "She has amazing integrity," says Kesha of Swift.

RCA president of A&R Keith Naftaly has worked with Kesha for her entire career, and he believes that she can easily return to the same pop stratosphere that these women currently rule. "Even in a hip-hop-dominated landscape, Kesha will strike a chord with a contemporary global pop audience because her lyrics are right on time," he says, pointing to how honest and specific storytelling



like hers has been crucial to the success of RCA artists like Khalid, SZA and H.E.R. Plus, notes Naftaly, Kesha's audience is still incredibly young.

"When 'Tik Tok' and 'Your Love Is My Drug' and 'Take It Off' came out, her audience was like, 9," he says. "So now, a lot of her die-hard fans are in their early 20s, while a lot of her peers and their audiences have shifted into more of an adult-contemporary context." Kesha, for her part, admits that she's "not a 21-year-old bitch anymore, [but] I can still go onstage in assless chaps because I want to. And maybe one day, when everything is sagging and I don't want to wear assless chaps anymore, I can sit on a stool and play country music."

That isn't just a pipe dream. Kesha says she writes sad country songs all the time and is saving them for future release. (She has so much new music that she has lost track of how many songs she has written.) Naftaly says she "already has a gorgeous folk album that is just waiting for its moment to shine." How and when that is all released, of course, depends on what happens after her next court date.

Though no one interviewed for this story would so much as speak his name, Kesha as of 2016 owed Gottwald three more albums on her original contract (as Kemosabe went dormant

in 2017, Gottwald has no title there, though he still profits from any of its remaining releases). *Rainbow* was one and the coming record will be two, which leaves her with one more to go — unless, of course, a judge decides to terminate her contract early. (Neither Kesha nor Jack Rovner, her longtime manager at Vector Management, would reveal a post-contract plan; like his client, Rovner says he is focused on her forthcoming album.)

In the meantime, fans will hear a "Praying"-esque song on that new album. It's about growing up without a father, contemplating having children (she has been with partner Brad Ashenfelter for nearly six years) and wondering if having a dad around would have protected her from "all the bad shit, the bad men." She wrote it shortly after her late business manager, a beloved father figure whom she prefers not to name, passed away — around the same time that, in need of a change, she decided to go brunette.

"Everything goes up and down, and I think it probably will for the rest of my life," she says, lifting her heart-shaped Gucci sunglasses to catch a tear. "So you ride the highs, and you write songs about an awesome night where you go and meet Elton John and get fucked up and lose your phone in the Uber, and some-

“I, of course, stand for so many things. But sometimes you just want to escape into a happy motherfucking song.”

Versace shirt from Neiman Marcus Beverly Hills, Rinaldy Yunardi crown, Dalmata and Amy Shehab necklaces, Freak City necklace and bracelet, XIV Karats earrings, Queenie Cao and Swati Dhanak bracelets, Nora Kogan bracelet and ring, IO Collective ring.

times you write songs about what it might have been like if you grew up with a father, because you have absolutely no clue. And hopefully, by now, the world has realized that you can be multidimensional.”



ATELY, KESHA HAS TAKEN to walking around her house in a bathrobe, carrying one of her four cats. “Have you seen *The Big Lebowski*?” she asks. “I kind of feel like the female incarnation.”

“You’re The Dude,” I say.

“I’m *The Bitch!*” she decides. “It feels really good to feel good. I went through the shit, you know? There was a time where it was really dark, and now I really am so happy, and that’s why I want to make happy songs — and as a distraction from the bullshit that’s going on, either in someone’s personal life or in the world. I want to inspire joy.”

She pauses, tilting her head. “Isn’t that Marie Kondo’s line? I love her. She inspired me to get rid of a bunch of shit.”

Even so, Kesha has a lot left to confront. While she does seem genuinely happy, the degree to which she repeats the word also

feels like a reminder to herself: to focus on the present, even as threatening shadows from the past still loom. Her protracted legal battle with Gottwald — which led to five separate suits in three states and more than 2,865 court filings — is far from over.

While Gottwald’s defamation and breach-of-contract case against Kesha is pending in New York, in 2016, Kesha voluntarily dismissed her 2014 California case against him, saying at the time that she wanted to focus on her career. Gottwald’s lawyer, Christine Lepera, says that since then, Kesha “has continued to use the baseless accusations that were the subject of her failed lawsuit as a platform for publicity,” and adds that Gottwald “looks forward to the trial” of his suit against her, which has yet to be scheduled. (Kesha’s legal team declined to comment.)

Though Prescription Songs, where Gottwald is owner and principal, just reached its 10th anniversary, he has been largely absent from the music world. Rising pop singer Kim Petras is the most high-profile artist to acknowledge collaborating with him recently — and she has faced criticism online both for working with him and for calling it a positive experience. In August, he appeared on the Hot 100 as a writer for the first time since 2016, on Doja Cat and Tyga’s No. 83-peaking “Juicy.” (He also last charted as a producer in 2016.) Throughout the lengthy litigation, his legal team has questioned Kesha’s motives both in court and in the media, claiming she and her team orchestrated a smear campaign to hurt his career and get out of her recording contract. Discovery later revealed that her team at the time had, even before her lawsuit, laid out a coordinated media blitz to turn public opinion against Gottwald. But Kesha maintained in court filings that she knew nothing about it.

In some respects, she has already won outside of court. When she performed “Praying” at the 2018 Grammys — introduced by Janelle Monáe and backed by a chorus of women clad in all white, including Cyndi Lauper, Camila Cabello and Andra Day — it became the most-tweeted-about moment of the evening and one of the most powerful in Grammy history. “It was one of the most gratifying experiences of my career to see her release *Rainbow* and for it to culminate with that performance, and to see the respect that she had,” says Rovner.

“Her stature in the business reached a level that had never been there before.”

“It was so foreign to me to get good press, and about my voice and about my music,” recalls Kesha. “I felt more seen as an artist and as a person than ever.” Even so, she still hasn’t watched the performance and says she never will. (Sometimes, she has nightmares of accidentally Googling herself.) “It makes me nauseous thinking about it,” she says. “It was kind of like jumping out of an airplane. I’m really happy I did it — and happy I lived through it.” Today, she has an open-door policy at her home for the friends, band members and dancers who “all weathered the storm with me. It’s not something I’m ever going to forget.”

Ten years ago, she says, things were drastically different: Just starting her career, she was “under the impression that to do this job, you don’t eat, you don’t sleep, you don’t have privacy, and you don’t have time for yourself.” No milestone felt important enough. “I would talk to myself in a way I would never talk to another human being in a million fucking years,” she says.

But eventually, “I just got sick of being mean to myself.” And once it clicked that she was in this “for the forever,” she realized her way of life wasn’t exactly sustainable. “I’m not starving myself for shit anymore. I’m too old for that. Been there, done that, it sucked, almost killed me, no thank you,” says Kesha. “I turned 30, I got an ass, and I’m OK with it!”

We order PBRs at the bar, which she appreciates for having a jukebox, a pool table and great burgers. “My man loves the veggie burger,” she says. The bartender compliments Kesha on the eye tattoo on her right palm, seemingly indifferent to who the owner of the tattoo is. Kesha, pleased that she blends in, leans in close to note that she’s wearing a Hawaiian shirt similar to one an older patron wears a few stools down.

Soon after, she leaves the dimly lit bar on a mission: Her friend recently spotted a sea lion around the pier, and she’s determined to find the little guy. When I run into her a bit later nearby, she tells me she couldn’t find him. But her hair is dripping wet.

“We just jumped in!” she says, flinging her arms in the air. **B**

Additional reporting by Claudia Rosenbaum.

40 UNDER FORTY

10K PROJECTS FOUNDER **ELLIOT GRAINGE**, WHOSE ARTIST **TRIPPIE REDD** JUST DROPPED HIS LATEST ALBUM, *!*, OPENS *BILLBOARD*'S ANNUAL TALLY OF THE INDUSTRY'S SHARPEST YOUNG EXECUTIVES WHO ARE DRIVING THE SUCCESS OF THE MUSIC BUSINESS WITH DETERMINATION, DISRUPTION AND DATA

Grainge (right) and Redd photographed Sept. 3 in Los Angeles.



A **DECADE AGO IN LONDON,** a 15-year-old Elliot Grainge taught himself how to trade commodities online. He was drawn to the complex, fast-paced network of day trading, where risk-takers can reap huge rewards, but the side gig didn't go as planned. "I lost all my money," recalls Grainge with a laugh. "I decided that I needed to create a business where there wasn't so much day-to-day volatility."

Grainge, now 26, drew on that same penchant for data and fascination with the internet when he founded the independent hip-hop record label 10K Projects in Los Angeles in 2016, inspired by the adage that you can achieve mastery in any field with 10,000 hours of practice. His edge? An early grasp of SoundCloud's youth-driven rap community, where he broke two of the platform's buzziest acts, Trippie Redd and 6ix9ine, at a time when major-label heads were still trying to wrap their heads around the platform.

The inventive label has now surpassed 10 billion global streams, according to 10K Projects, and in August, Redd notched his third Billboard 200 top five title with *!*, which debuted at No. 3.

"When artists come home from the studio and think the song's a hit, in this generation, they want it up within the next 24 hours," says Grainge, the son of Universal Music Group chairman/CEO Lucian Grainge. "SoundCloud became that quick hub of, 'We're going to put this out and build a fan base.' And there were certain artists that stuck out."

Drawn to Redd's melodic cadence and punk-influenced sound, Grainge invited the Ohio native to dinner in West Hollywood in 2017. "Elliot ran through a plan," remembers Redd, 20, who signed to 10K shortly after that meeting. "He was himself, but at the same time, it was business." The artist liked that the friendly young entrepreneur offered him full creative control over his work and was onboard with his ambitious goal to release two projects per year. They now get together over dinner regularly to strategize. "I have a hand in everything," adds Redd. "That's amazing to me."

Roughly 10,000 hours — a little over a year — into its existence, 10K hit its stride. In 2018, Redd dropped two Billboard 200 top five albums featuring Juice WRLD, Travis Scott and Diplo, while the rainbow-haired, controversial 6ix9ine linked with Nicki Minaj and Murda Beatz for the melodic hit "FEFE," which peaked at No. 3 on the Billboard Hot 100.

Grainge has since doubled — and diversified — his artist roster with new signings like teen pop singer AUSTN and Puerto Rican rapper iann dior, whose debut, *nothings ever good enough*, has logged 100 million streams.

He's also forming new alliances. In August, 10K and the publishing/distribution company Create Music Group made a joint strategic investment in music firm Homemade Projects, which covers touring, digital marketing, management and merchandise, with clients including Travis Scott and G-Eazy. Says Grainge: "They're a 21st-century company." The partnership includes the joint label venture Homemade Records, which will be distributed by Caroline. While the label has yet to announce signings, Grainge says it will put out music before 2020.

10K has had setbacks. Days before the scheduled release of 6ix9ine's debut album, *Dummy Boy*, last

November, the rapper was indicted on federal racketeering and firearm charges. After an incident in Atlanta in June, Redd was charged with aggravated assault and battery. Legal actions are pending for both artists.

Even so, creatively, Grainge says that Redd is “a dream” to work with. “He’s extremely independent with his songwriting process and how he wants to lay the tracks out,” he adds. “He’s one of those human beings who shines.”

10K has been successful, he thinks, because the label continues to nurture its “niche, loyal, youthful” SoundCloud fan base by keeping its artists active on the platform, rather than abandoning it after an artist’s mainstream breakthrough. It also helps that Grainge is often close to his roster in age: “If you’ve grown up with iPhones and BlackBerrys,” he says, “you can understand some of the actions that artists might take, or the reasons they might go a certain way creatively or visually.”

Grainge likens today’s chaotic, boundary-pushing hip-hop culture to ’70s-era punk rock in Britain. It’s perhaps fitting, then, that he says his personal philosophy borrows from The Clash’s rowdy 1979 hit cover of “I Fought the Law.”

“It’s sort of this punk-rock phase I’m going through,” he says. “‘Fuck everyone, I’m doing it my way.’” —TATIANA CIRISANO

Sandra Afloarei, 34

SENIOR VP PROMOTION, EPIC RECORDS

Afloarei helped Travis Scott claim his status as a mainstream star this past year with *Astroworld*, which debuted at No. 1 on the Billboard 200 in August 2018 with 537,000 equivalent album units. “He’s a true modern-day rock star; he is what these punk-rock guys were doing 20 years ago, only in hip-hop,” says Afloarei, who was instrumental in assisting the rapper land two top 10 hits on the Billboard Hot 100 as a lead artist, including the No. 1 single “Sicko Mode.” “People said we were crazy and it was never going to happen,” says Afloarei. “But we did it.”

MOST PRESSING ISSUE “It’s important to highlight the success of women in the industry on both the creative and business side. I don’t think we’re paid the same, [nor] are artists recognized the same.”

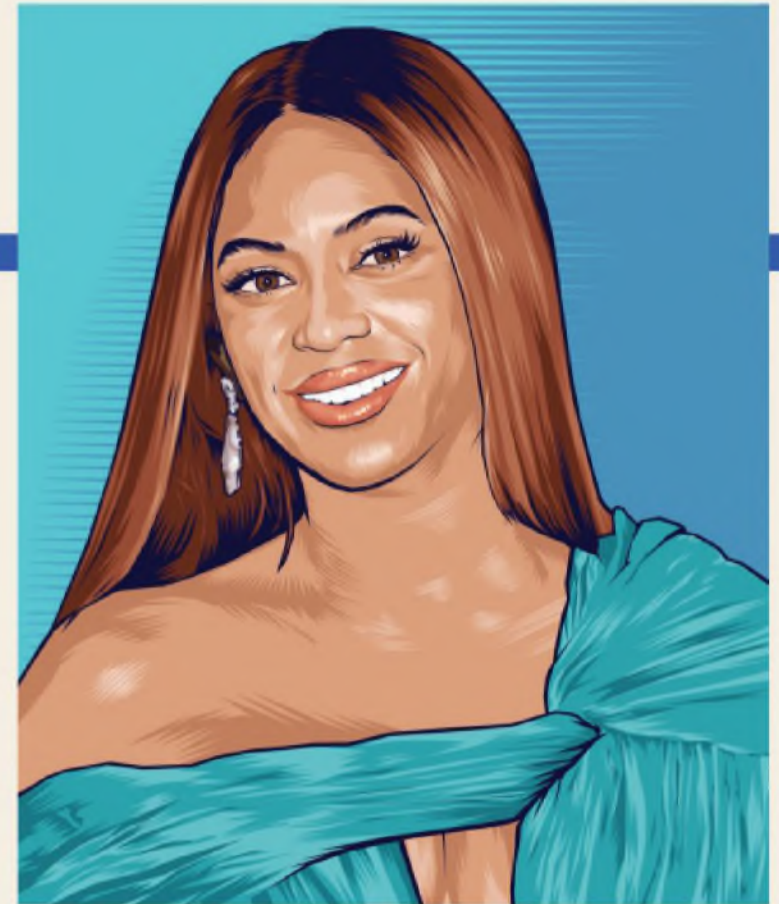
Madeleine Bennett, 30

HEAD OF INTERNATIONAL ARTIST AND LABEL MARKETING, SPOTIFY

Since March 2018 Bennett has been involved with the launch of Spotify in 18 new markets, she says, with distinct musical cultures, including the Middle East, North Africa, India, South Africa, Romania, Vietnam and Israel. “We have a responsibility to build ethically, sustainably and with intention,” says Bennett, who leads a team of 40 people across 77 markets and has overseen Spotify’s partnerships with the three major music groups as well as companies like Starbucks and Sony PlayStation. “Specifically, I want to work to promote more women making music, more young people exploring artist catalogs, more cultures exchanging and exploring musical traditions and more resources devoted to

THE SONG THAT SUMS UP MY PHILOSOPHY

“‘Formation’ from Beyoncé. When you hear the first second-and-a-half of that song, you’re at attention. It’s literally a women’s anthem. It’s like: ‘Pull it together, we’re going to slay.’” —TIANA LEWIS



AFLOAREI



BENNETT



BERMAN



BERTSCH



BLACKMAN



CLARK



DAVIS

the mental and physical well-being of artists.”

BEFORE I TURN 40, I WANT TO... “Learn to DJ. I’m working on it. I’d play a lot of female artists and music from other cultures.”

Josh Berman, 39

SENIOR VP STREAMING AND DIGITAL MARKETING, CONCORD

Berman created a data management system for Concord that collects and cross-references consumer information across its music division. “We’re consistently shattering our own internal weekly streaming numbers, and that’s reflective of how we use data,” says Berman of the info that allows Concord to produce more efficient direct marketing with a much higher return of engagement and consumption. “We’ve achieved savings upwards of 70% against the industry standard on some of our advertising campaigns, because we’re targeting people who are more likely to engage with the ad.”

MOST PRESSING ISSUE “Data siloing. We are the only industry in the world that does not share consumer info across the various buckets of the industry. It’s dumb.”

Jaclyn Bertsch, 39

SENIOR VP GLOBAL LABEL MANAGEMENT AND INTEGRATION, THE ORCHARD

When The Orchard acquired German distributor finetunes and Norway’s Phonofile, Bertsch, whose role spans over 40 markets, managed the process of absorbing the “high volume of incoming labels with diverse tastes,” she says. “This included all communication planning, label training, oversight of the metadata, catalog transfer, managing the assignment of incoming labels to our staff and general management of the transition plan.” This followed Bertsch’s involvement in 2017 with The Orchard’s integration of RED distribution in the United States and RED Essentials in the United Kingdom.

Mitch Blackman, 39

AGENT, CONCERTS; ICM PARTNERS

Known for his success in hip-hop with clients Kid Ink, Ty Dolla \$ign and the late Nipsey Hussle, Black-

man shifted his focus to jazz in 2018. “I’m trying to make jazz mainstream; that’s my vibe,” he says, citing what he calls the “cutthroat” nature of the rap market’s boom in recent years as the impetus, which he notes has led to the rampant “stealing of acts” and “cutting commissions” among competing agencies. “You can’t be in the history books unless you create your own lane,” says Blackman, whose eclectic roster includes genre-defying artists like Kamasi Washington, Robert Glasper and Masego. “Everyone chases trends, but [by] doing that, you never get a lifelong artist.”

Mac Clark, 39

AGENT, CREATIVE ARTISTS AGENCY

As the longtime agent of The Chainsmokers, Clark played a role in the launch of Kick the Habit Productions, the duo’s film/TV company that has some 22 productions in development, and sold their first project, *Paris* (a feature film inspired by the pair’s titular hit single), to TriStar Pictures. “Any time one of our artists steps outside of their primary medium and succeeds, it’s something to cheer about,” says Clark. This includes Logic’s history-making first novel, *Supermarket*, which landed the Maryland rapper atop *The New York Times*’ Paperback Trade Fiction Best Sellers list, making him the first hip-hop artist to do so.

BEFORE I TURN 40, I WANT TO... “See the *Northern Lights*.”

Brandon Davis, 30

VP A&R, ATLANTIC RECORDS

Davis signed Lizzo in 2015 and has worked with her since, cheering as the breakout rapper-singer reached No. 1 on the Billboard Hot 100 in September with “Truth Hurts.” “We are just at the tip of the iceberg and scratching the surface of what will be a very long career,” he says. The eight-year Atlantic veteran also co-A&R’d *The Greatest Showman*, which became the world’s best-selling album of 2018, according to IFPI. “We got a lot of no’s,” says Davis of both projects. “What we built took everyone by surprise.”

BEFORE I TURN 40, I WANT TO... “I would love to see the *Buffalo Bills* win a Super Bowl.”

Allison Kaye, 38

PRESIDENT, SB PROJECTS;
PARTNER, ITHACA HOLDINGS

In what has been a milestone year for SB Projects — with parent company Ithaca Holdings acquiring Big Machine Label Group in June for over \$300 million — Kaye has led the day-to-day management of SB's roster and the development of its TV, film and lifestyle properties. SB client Ariana Grande “has given pop artists the ability to finally do things their way,” says Kaye of the star who released two albums in six months (*Sweetener* in August 2018 and *Thank U, Next* in February 2019). Also in February, Grande became the first solo artist to occupy the top three spots on the Billboard Hot 100 (with “7 Rings,” “Break Up With Your Girlfriend, I’m Bored” and “Thank U, Next”), and she’s posting the biggest numbers of her career with her ongoing *Sweetener* world tour — by the close of its North American leg in July, she had earned \$78.8 million. Kaye is used to a demanding schedule; in 2017 she guided the creation of the One Love Manchester and Hand in Hand benefit concerts in 14 days apiece. That amount of time is also “what I consider crunchtime with starting a tour or releasing a new project,” she says. “My work life seems to exist in chaotic two-week stretches.”

MOST PRESSING ISSUE “*Fan engagement and retention. Everyone is releasing so much content. The challenge is getting people to invest in the artist and not just one song.*”



Kaye photographed July 10, 2018, at SB Projects in Santa Monica, Calif.

PHOTOGRAPHED BY PETER BOHLER

Nicki Farag, 39

EXECUTIVE VP PROMOTION, DEF JAM RECORDINGS

A 17-year Def Jam veteran, Farag in March 2018 became the first female executive vp in the company's history. Her track record has included driving pop hits for Kanye West, Alessia Cara and Justin Bieber, as well as Rihanna, for whom Farag has promoted 14 No. 1 songs on the Billboard Hot 100— and at least one chart-topping single on each of the singer's last seven studio albums. "She is the quintessential radio artist," says Farag. Now the executive is eyeing the label's rising roster upstarts, like Dominican American DaniLeigh and Florida rapper-singer YK Osiris, whose breakout hit "Worth It" peaked at No. 48 on the Hot 100 in August. "Worth It" has gone platinum and [Osiris' 2018 hit] 'Valentine' went gold," says Farag. Osiris "has touched a demographic, urban young teens, that hasn't been touched in a really long time."

BEFORE I TURN 40, I WANT TO... "My bucket list I just achieved. My wife and I bought a home in the Pacific Palisades. It's our first home, ever."



FARAG



GARDENHIRE



GASTELUM



HAERDER



JONES



JUNEMAN



KADER



KAIN

Becky Gardenhire, 38

PARTNER AND CO-HEAD OF NASHVILLE, WME

Gardenhire, who joined WME in 2002 and became a partner in 2017, led her team to book more than 14,000 dates for her clients in the past year, she says, and oversaw Rascal Flatts' Summer Playlist Tour this year. Passionate about breaking new bands, Gardenhire helped Ingrid Andress debut at the C2C: Country to Country festival in London and perform with Little Big Town's Kimberly Schlapman and Karen Fairchild for Cracker Barrel's new initiative "Five Decades, One Voice," celebrating the women of country music. "There's a lot of great opportunities for new clients right now," says Gardenhire. "It's healthier than it's ever been, and it feels like it's never stopping."

MOST PRESSING ISSUE "Diversity! I'm a part of [the Academy of Country Music's] diversity and inclusion task force. We are diving deep into what steps we can all take to make sustainable change."

Marissa Gastelum, 39

LATIN MUSIC ARTIST RELATIONS, APPLE MUSIC

Gastelum launched the Latin hit-driven ¡Dale Play! in October 2018 with the premiere of Bad Bunny and Drake's "MIA." It became the first Latin playlist on the music streaming service's top five and remains the top Latin playlist throughout Latin America, reports Apple. ¡Dale Play! is also a platform for emerging artists, who often appear on Apple's weekly companion radio show. "Labels are fighting for the [exposure]," says Gastelum. "These are our relations, our family."

BEFORE I TURN 40, I WANT TO... "Skydive."

Justus Haerder, 35

EXECUTIVE VP GROUP STRATEGY, MERGERS AND ACQUISITIONS; BMG

Since joining BMG's M&A team right out of college in 2009, Haerder has played a key role in the company's expansion. He helped guide BMG's largest label acquisition in a decade with

the \$100 million-plus deal for Nashville-based indie BBR Music Group, home of Broken Bow and Stoney Creek Records, in 2017. "That acquisition immediately gave us scale and muscle in that market," says Haerder.

TEN YEARS AGO I WAS... "Just starting at BMG. I describe it as 'a startup on steroids' back then."

Walter Jones, 38

CO-HEAD OF A&R, UNIVERSAL MUSIC PUBLISHING GROUP

Jones' promotion this month to co-head (with David Gray) of A&R for UMPG is his latest achievement in a decade-plus as a music publisher. He partnered with Quality Control to sign a publishing deal with Lil Baby (whose catalog has logged 6.1 billion streams) and won a Grammy Award earlier this year for co-producing H.E.R.'s self-titled LP, named best R&B album of the year. He's also been the A&R collaborator for Quavo, Metro Boomin, Lil Yachty, CuBeatz, Quay Global, City Girls and more.

MOST PRESSING ISSUE "Fair compensation for songwriters."

Sam Juneman, 29

VP COMMERCIAL PARTNERSHIPS, UNIVERSAL MUSIC GROUP

Juneman has worked on 12 No. 1 albums in her first year as vp commercial partnerships at UMG, she notes. One was Billie Eilish's *When We All Fall Asleep, Where Do We Go?*, for which Juneman's team created an interactive version of Eilish's bedroom on the 17-year-old singer's website. "How often do you get to do something so cool and weird and outside of the box?" says Juneman.

Fadia Kader, 37

MUSIC PARTNERSHIPS, INSTAGRAM

Kader credits her previous work in the fashion industry for what she calls her "superpower" of forecasting the next big thing — like "doing Drake's first sold-out concert [in Atlanta] that got him signed in 2009." For Instagram, Kader defined music as one of the lead verticals for the IGTV long-form video app, working with Beyoncé's team on content (her first video has netted over 12 million views) and with Pharrell Williams, who created a Tokyo city guide that allowed Instagram to be "part of the story and not just [a place for] it to live," says Kader.

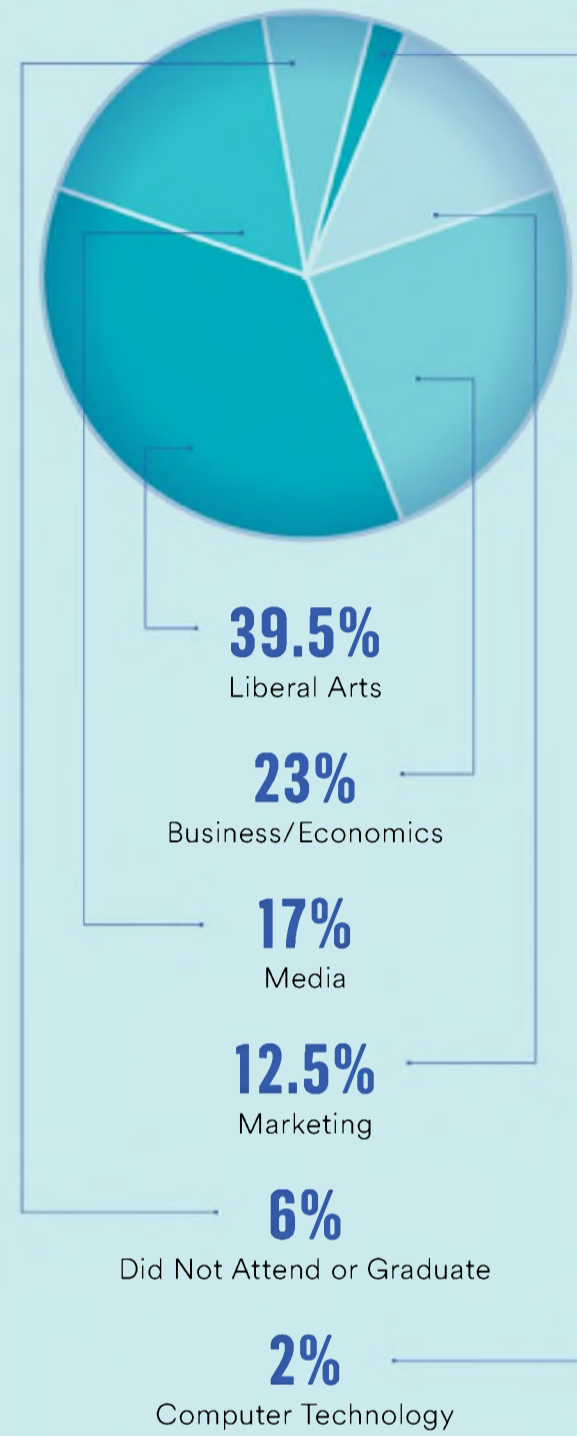
Brooke Michael Kain, 39

CHIEF DIGITAL OFFICER, AEG PRESENTS

Kain launched AEG's customer data platform initiative in 2019, which provides tailored offers

DEGREES OF DISTINCTION

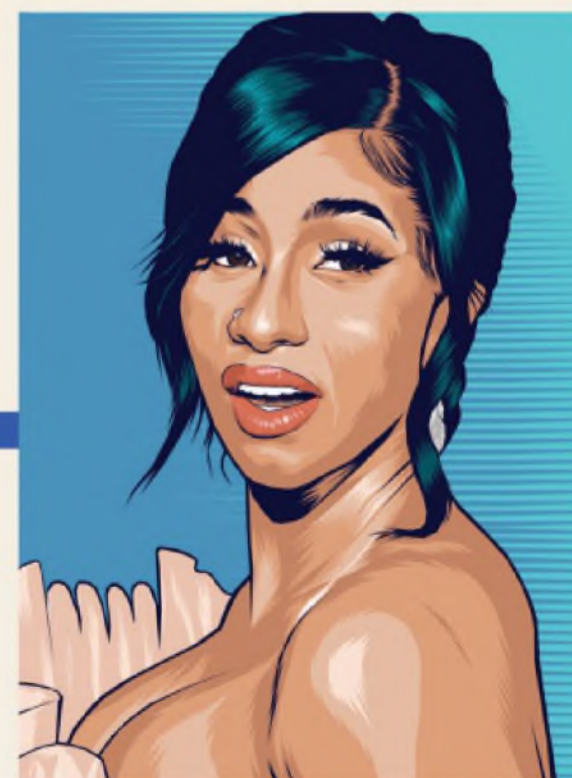
What does it take to gain 40 Under 40 status? A breakout of the areas of study that led to achievement for this year's honorees



Methodology: Based on questionnaires completed by 40 Under 40 honorees. Percentages rounded to add up to 100.

THE SONG THAT SUMS UP MY PHILOSOPHY

"Cardi B's 'Bodak Yellow.' I'm this little white girl from Texas. It empowers me, makes me feel like a badass even though I'm a mom." —MAGGIE MARTIN



PITCH PERFECT

CONGRATULATIONS
TO MAGGIE MARTIN
ON BEING NAMED
ONE OF BILLBOARD'S
40 UNDER 40

FROM YOUR
SONY/ATV FAMILY



for ticket holders at select festivals. At the Firefly Music Festival in Dover, Delaware, targeted offers went out to more than 44,000 attendees, and at Stagecoach, the participation rate was over 90%. “Ultimately, this creates an experience that makes the consumer feel like we’re rewarding them,” says Kain, “flipping the idea of loyalty on its head, and it’s wildly successful.”

TEN YEARS AGO I WAS... “At Interscope working for Jimmy Iovine, probably until 3 or 4 in the morning every night. I was hustling to get Beats headphones into every Vevo video shoot. ... I’ve come a long way.”

David Klein, 38

AGENT, MUSIC LEADERSHIP; UTA

Klein, who joined UTA in 2017 after spending 12 years at Creative Artists Agency, re-signed Australian alternative and electronic duo Empire of the Sun this past year and has helped guide the success of *American Idol* alumnus Alejandro Aranda. “He has sold out every show we’ve put up, with 3,000 tickets sold for his upcoming L.A. shows this fall,” says Klein of the artist who is touring under the pseudonym Scarypoolparty. “He is so original.”

TEN YEARS AGO I WAS... “A music agent at CAA signing, developing and working with artists such as Lana Del Rey, Chance the Rapper, Neon Trees and Tori Kelly.”

Brock Korsan, 39

SENIOR VP URBAN A&R, WARNER RECORDS

Korsan helped Schoolboy Q reach No. 3 on the Billboard 200 with *CrasH Talk* in May, but big sales and accolades no longer drive him at this point in his career. “I want a bunch of No. 1s, but impactful music is what I’m after,” he says. “I’ve always wanted to get to this place, so it feels like a dream realized.”

BEFORE I TURN 40, I WANT TO... “It’s happening. This article, this was a goal. Mama, I made it.”

Annie Lee, 39

CFO, INTERSCOPE GEFLEN A&M

Thanks to a superstar roster of acts including Billie Eilish, Imagine Dragons and Lady Gaga, Interscope has had “a huge amount of growth” in both revenue and the bottom line, says Lee, a reflection



KLEIN



KORSAN



LEE



LEHMAN



LEWIS



LIMONES

of reshaped budgets in a new era of single and album cycles. “There has been a shift in the way we manage the costs and financials here,” she says. “It’s a good problem to have.” A 13-year veteran of the label, Lee says her promotion to CFO in March still feels “a bit surreal.”

BEFORE I TURN 40, I WANT TO... “The truth is, before I turned 40 my dream was to become CFO, and I actually accomplished that. I just want to live here for a minute and take everything in and grow before the next thing.”

Kacie Lehman, 29

SENIOR VP PARTNERSHIPS, MAC PRESENTS

Focused on getting “emerging artists into markets they haven’t been before,” Lehman landed rapper MadeinTYO’s image onto some 10 million cans of Sprite that could be scanned for exclusive content as part of the soda company’s “Fresh Face Series.” She also orchestrated Khalid’s global campaign with Forever 21, which featured him as the face of the retailer’s #f21xmusic summer and #wearforever initiatives. “Retail is the new media,” says Lehman, whose clients received exposure in nearly 1,000 retail stores nationwide over the past 18 months, she continues. “I encourage brands to integrate artists into every facet of their massive marketing machines.” That allows them “to tell impactful stories and increase sales for all.”

MOST PRESSING ISSUE “Racism, sexism, ageism — all the ‘isms’ — affect the inner workings of our industry on a daily basis. I feel honored to be part of a workforce that is [addressing that]. And for the last time, your female colleague/boss isn’t aggressive or emotional — she’s assertive and passionate!”

Tiana Lewis, 31

HEAD OF POP AND R&B PROGRAMMING, PANDORA

In April, Lewis launched the genre-spanning Pandora Now, the first channel available on both Pandora and its new owner, SiriusXM, which acquired Pandora last year. “There was a real need for a rhythm station where we can play the hottest songs and break new artists,” says Lewis, who works with curators to create 100% of the channel’s programming. She also oversees Today’s Hits, which leads all Pandora channels, averaging 120 million weekly spins, she says, and guided its Black Music Month



Sylvester Stallone

THE SONG THAT SUMS UP MY PHILOSOPHY

“‘Eye of the Tiger’ by Survivor. I grew up obsessed with *Rocky*. That song is very inspirational and about overcoming adversity and staying focused.”

—BRANDON DAVIS

campaign, this year honoring artists such as Lil Wayne and Mary J. Blige. “My ears have been the most important part of my career,” says Lewis. **BEFORE I TURN 40, I WANT TO...** “Travel to 40 countries (layovers do not count), work with the next ‘greatest artist of all time’ and do everything possible to usher in more women of color in the music and tech space.”

Matthew Limones, 33

MANAGER OF ARTIST AND LABEL RELATIONS, SOUNDEXCHANGE

At SoundExchange, which collects royalties from programmed digital music services like SiriusXM, Limones reports he has “significantly increased our reach and our product’s value within the Latin market.” He identified rising stars like Maluma, Bad Bunny and Karol G early in their careers and ensured that established Latin acts received a greater portion of SoundExchange’s nearly \$1 billion royalty payout in 2018. *Billboard*’s 2019 Latin Music Awards nominees — Ozuna, J Balvin, Nicky Jam, Bad Bunny and Daddy Yankee — “saw a 102% increase in combined payments from 2017 to 2018,” says Limones.

MOST PRESSING ISSUE “The centralization of data: There is no central hub where people can find out who owns what.”

CAUSES OF CONCERN

This year’s 40 Under 40 executives cite the charities that inspire them to give back



MUSICARES

“The music community needs to take care of our own. Making sure artists have access to health care, financial assistance and mental-health support as they dedicate their lives to [music] but without safety nets other careers provide.”

—Lonny Olinick

PLANNED PARENTHOOD

“Regardless of your stance on all these issues, women’s reproductive rights are under attack, and we have to do what we can to help support women getting accessible and affordable health care.”

—Jenny Swiatowoy

THE ALLY COALITION

“[It’s] Jack [Antonoff]’s charity. He goes out and partners with local shelters for LGBTQ youth and tries to put things into action, and the results are very direct. With Bleachers and all Jack’s touring, we always do a buck a ticket [in donations].”

—Mike Marquis

THE INNOCENCE PROJECT

“I find it atrocious that we live in a world where innocent people can be put behind bars. I’ve had limited experience with helping exonerees, but I hope to be able to do more so in the future.”

—Sascha Stone Gutfreund

billboard



40 UNDER 40

MIGUEL LUIA



MIGUEL, YOU DESERVE THIS AND MORE. THANK YOU FOR YOUR DAILY SACRIFICE AND COMMITMENT. CONGRATULATIONS. YOU ARE NOT ONLY MY TEAMMATE, YOU ARE MY PARCERO FOR LIFE. MANY BLESSINGS MIGUELITO! // MALUMA



CONGRATULATIONS MIGUEL! THANK YOU FOR BEING MY PARTNER ON THIS JOURNEY ALONGSIDE MALUMA. WHAT WE HAVE DONE TOGETHER IS REMARKABLE AND IT'S ONLY THE BEGINNING! CHEERS TO MANY MORE! // WALTER KOLM



Miguel Lua, 39

HEAD OF INTERNATIONAL MANAGEMENT AND MARKETING FOR MALUMA

In partnership with WK Entertainment president Walter Kolm, Lua has helped build the career of Maluma, the Colombian superstar who has notched three consecutive No. 1s on the Top Latin Albums chart. “Besides his continued commercial and critical success, we made bold moves to move him outside of the Latin realm [and] onto the mainstream stage,” says Lua, citing his collaboration with Madonna on “Medellín” and an upcoming acting debut in the film *Marry Me*, alongside Jennifer Lopez and Owen Wilson.

Imran Majid, 37

EXECUTIVE VP/CO-HEAD OF A&R, COLUMBIA RECORDS

Majid — whom new label chairman Ron Perry named (with Justin Eshak) in April 2018 to head Columbia’s A&R department — recalls the day he walked into Perry’s office: “I was like, ‘I got to play you something.’” That “something” was Lil Nas X’s smash hit “Old Town Road.” Perry “saw the future when he heard that record,” which has since become the longest-running No. 1 in the history of the Billboard Hot 100. Majid, who started as an intern at Universal Music Group in 2003, continues to focus on superserving a global audience raised on social media. “The power’s always going to be with them,” he says of those fans. “So how do you identify and break new acts in this world? Because [that audience] is here to stay.”

TEN YEARS AGO, I WAS... “Director of A&R for Republic Records, putting every ounce of me into this business.”

Mike Marquis, 37

AGENT, PARADIGM TALENT AGENCY; CO-HEAD, PHOTO FINISH RECORDS

Marquis helped guide the breakout of electro-pop trio SHAED, which landed its first No. 1 on the Alternative airplay chart in June with “Trampoline” after signing with Photo Finish Records two years earlier. “The band has gone from no fan base to this year playing Lollapalooza, Firefly [Music Festival], Hangout [Music Festival] and Governors Ball, and will sell out probably all the dates on their tour,” says Marquis. At Paradigm, his booking roster also includes Bleachers, Alice Merton and Bishop Briggs — but he emphasizes not overreaching: “If you don’t sign a ton of artists, you can stick with them longer.”

BEFORE I TURN 40, I WANT TO... “Figure out the best work/life balance. I just don’t want to miss important things in my kids’ lives.”

Maggie Martin, 36

VP CREATIVE MARKETING, FILM AND TV; SONY/ATV MUSIC PUBLISHING

Martin is one of the co-founders of Sony/ATV’s annual group songwriting sessions, held in Los Angeles, New York, Nashville and Toronto, to create specialized songs for film, TV, trailers and commercials. One of the sessions yielded “Last Goodbye” from The Hot Damns (featuring

“If I Didn’t Work In The Music Business, I Would Be...”



A marine biologist. I love orcas. If I could live on the ocean, I would be so happy. One of my favorite pastimes is whale watching.

—Marissa Gastelum



I think every promo person would say, “[Selling] real estate.” There’s a human emotion when it comes to buying a house or listening to music. It’s

the hustle, but it’s also about connecting with people. Buying a home is an investment of your life savings, and that’s what artists do — they trust us with their life.

—Nicki Farag



A violinist. When I went to high school, my dream was to play in the Disney recording orchestra and play the soundtracks to Disney movies. I still

play professionally for a few orchestras. I have a band that was pretty successful — Sledding With Tigers. The Disney recording orchestra thing was pretty far off — I had gotten to play Disney music with [other] orchestras, but didn’t make it to a soundtrack.

—Sam Juneman

Smokey Jones), which was No. 5 on the 2018 ranking of *Billboard* and *Tunefind*’s Top Film/TV Syncs. “We’re creating new revenue for the company and helping unsigned artists pay their rent,” says Martin, who placed “Last Goodbye” in the TV series *The Originals*. “I’m really very proud of where we’ve come. They’re total synch smashes.”

Andres Nieto, 33

PROGRAM DIRECTOR, SIRIUSXM

With an ear to the future of dance music, Nieto worked with DJ/producer/remixer Diplo to create his exclusive channel, Diplo’s Revolution. “We’ve given a platform to artists [that] listeners might not have heard of,” says Nieto, who also programs SiriusXM’s downtempo Chill channel, which has attracted club DJs. “They’re constantly asking, ‘Who’s this? Can you connect me?’, and then you see collaborations happen, which is pretty cool.”

Jake O’Leary, 30

GLOBAL HEAD OF ARTIST AND INDUSTRY MARKETING, YOUTUBE

Handpicked by Lyor Cohen two years ago to build YouTube’s artist marketing department from scratch, O’Leary has since recruited a global team of some 100 staffers. “It was a totally new



LUA



MAJID



MARQUIS



MARTIN



NIETO



O’LEARY



OLINICK



PHELPS



RAMSDELL

muscle for YouTube,” says O’Leary, who has created over 150 artist campaigns for clients like Billie Eilish, Shawn Mendes, Camila Cabello and J Balvin. Contributing to the launch of YouTube’s subscription service in over 50 countries and helping drive 100 million installs of YouTube’s music app, O’Leary was part of the team that increased YouTube premium paid subscriptions 60% in the 12 months ending March 2019, he says. “I wake up every morning and think about two things: growing subscribers and making YouTube an amazing place for artists and partners.”

IF I DIDN’T WORK IN MUSIC, I WOULD... “Spend my life skiing and chasing winter.”

Lonny Olinick, 38

CEO, AWAL

With revenue for the fiscal year ending June 30 expected to be up over 80%, topping \$100 million, AWAL is “one of the biggest, if not the biggest, independent labels on the planet,” says Olinick, who has led the unit, a division of Kobalt, since 2016. That growth has come through partnerships with labels including Glassnote Records and such artists as Lauv, Cold War Kids and Billie Eilish’s brother and collaborator, Finneas O’Connell. Says Olinick: “AWAL has created a modern music company with the ability to sign, develop and take artists to the top of the charts.”

Brandon Phelps, 37

MANAGER, FULL STOP MANAGEMENT

Phelps says John Mayer calls him “the facilitator of his visions,” whether that means helping his star client hijack the internet with the viral video for “New Light” (scoring 48.6 million YouTube views) or launching *Current Mood With John Mayer*, booking musical guests like Halsey, Maggie Rogers, Diplo, Alec Benjamin and Daniel Caesar for the Instagram-based talk show. As the day-to-day man on Mayer’s management team, Phelps also helped guide Mayer’s 2019 world tour, which started with dates in New Zealand, Australia and Asia. “Without being in an album cycle,” says Phelps, “we still sold out shows at Madison Square Garden and places he had never played, like Jakarta [Indonesia], Bangkok and Singapore.”

Brittney Ramsdell, 31

SENIOR VP FILM AND TV SYNCH, ISLAND/DEF JAM/REPUBLIC/VERVE (UNIVERSAL MUSIC GROUP)

In her cross-label role, Ramsdell — who manages a team of nine — reports that she has grown her division’s TV synch revenue to over \$1 million in the past year with placements like the Jonas Brothers’ “Cool” in The CW Network’s summer campaign and Bishop Briggs’ “Hold On” in ABC’s *The Good Doctor*. She landed Alessia Cara’s “Out of Love” in *After*, and it has logged 69 million streams. She also helped break Republic Records’ The Score by orchestrating over 200 synchs for the alt-rock duo. “It’s like making mixtapes for a living,” says Ramsdell. “Everything else is really the hustle.”

BEFORE I TURN 40, I WANT TO... “Travel and make my way through every continent, Anthony Bourdain-style.”

BILLBOARD

40
UNDER
40



CONGRATULATIONS
JACLYN BERTSCH

THANK YOU FOR YOUR TENACITY, GRACE AND LEADERSHIP

THE SONG THAT SUMS UP MY PHILOSOPHY

“The Monty Python song ‘Always Look on the Bright Side of Life.’ When I started in 2002, people said labels were dead. Lo and behold, 17 years later, we’re still here.”

—JOSH BERMAN



Eric Idle

Oana Ruxandra, 37

EXECUTIVE VP NEW BUSINESS CHANNELS/CHIEF ACQUISITION OFFICER, WARNER MUSIC GROUP

A former senior vp of digital strategy and partnerships at Universal Music Group, Ruxandra joined WMG last December to lead digital acquisitions and strategic negotiations in a newly created role, overseeing business development and managing a team of 25. While the deals she has brokered so far are still “on lockdown,” she says, Ruxandra credits her success to the enthusiasm she has adopted in a second career. (She started out as a quantitative trader for a hedge fund.) “I eat, breathe, sleep music,” she says. “I’m grateful to Steve [Cooper, WMG CEO] for trusting me to lead the company in an area as important as digital.”

MOST PRESSING ISSUE “Making sure that our artists are paid well and supported by the platforms that leverage their music.”

Gabe Spierer, 37

VP CONTENT AND STRATEGY, BEGGARS GROUP

For Beggars Group — home to 4AD, Matador, Rough Trade, XL Recordings and Young Turks — Spierer has led the expansion of a global creative content department, with staff stateside and in the United Kingdom. For content including promotional and longform videos, Beggars aims to be “smarter about the way we invest and more integrated with our record campaigns,” he says. Spierer guided a partnership between the cloud service WeTransfer and Matador for such projects as Tidal’s ongoing video series with Car Seat Headrest.

BEFORE I TURN 40, I WANT TO... “Be part of producing a longform, feature-length piece of content that’s not a concert film.”

Sascha Stone Gutfreund, 30

PRESIDENT, SCOREMORE SHOWS

Ten years ago, Stone Gutfreund was waiting tables to support his concert promotion company, ScoreMore, and struggling with substance abuse. Then he got clean and sober. “I got healthy, and I put everything I had into the business and into attempting to find the balance between mind, body and soul,” he says. “I am grateful beyond belief for what life looks like today.” Since going national

with a Live Nation partnership in 2018, he says ScoreMore has sold 475,000 tickets to hip-hop shows, tours and seven festivals (including Travis Scott’s Astroworld and J. Cole’s Dreamville). Says Stone Gutfreund, who also manages Tory Lanez: “We’re just scratching the surface.”

Jenny Swiatowy, 36

VP/HEAD OF CREATIVE SYNC LICENSING, CAPITOL MUSIC GROUP

In one of two “huge Apple campaigns,” Swiatowy placed SHAED’s “Trampoline” in an October 2018 MacBook Air ad, which helped propel the song to No. 1 on the Alternative airplay chart and generated 136 million streams. The synch led the alt-pop trio to become the first group led solely by a woman (vocalist Chelsea Lee) to top the Rock Airplay chart. “They started as a super-indie band, but this commercial really launched their career,” she says. Swiatowy also placed Sam Smith’s “Palace” in Apple’s 2017 holiday ad campaign for the iPhone X.

MOST PRESSING ISSUE “Gender equality and the representation of women across all areas of the music business, specifically in A&R, production and engineering.”

Lauren Thomas Fowler, 35

DIRECTOR OF NATIONAL PROMOTION, SONY MUSIC NASHVILLE

While Luke Combs and Kane Brown have reigned on the Country Airplay chart thanks, in part, to Thomas Fowler’s promotion work, the success of Miranda Lambert’s “It All Comes Out in the Wash” — which debuted at No. 19 on Country Airplay in July — holds special significance for the executive known as LT. “The *Revolution* album from Miranda was part of the reason I decided to move to Nashville,” says Thomas Fowler. “I feel motivated every day to kick butt for our artists.”

Phil Thornton, 39

SENIOR VP/GM, RCA INSPIRATION

A champion of gospel music who was inducted into the Stellar Awards Hall of Fame in March, Thornton guides veteran and rising artists alike. While he worked on Snoop Dogg’s first gospel album, *Snoop Dogg Presents: Bible of*



RUXANDRA



SPIERER



STONE GUTTFREUND



SWIATOWY



THOMAS FOWLER



THORNTON



WELLE



WINTON

Love, and Kirk Franklin’s 13th studio LP, *Long Live Love*, Thornton says a highlight of his year was his first RCA Inspiration signing, *The Voice* finalist Koryn Hawthorne, whose single “Won’t He Do It” spent 41 weeks at No. 1 on Hot Gospel Songs. “We don’t have a lot of young, vibrant artists in our space,” he says. “I’ve been a leader in breaking a lot of the younger talent, [and] that I defined as success.”

MOST PRESSING ISSUE “The lack of African-American executives running major record labels despite hip-hop and R&B being the dominant genres.”

Katie Welle, 37

SENIOR VP A&R, RCA RECORDS

Becky G’s ascending star — promoted in tandem with Sony Music Latin, the artist has passed 1.4 billion streams and appeared at the 2019 Amazon Prime Day concert alongside Taylor Swift, Dua Lipa and SZA — is a beacon of what Welle believes is the industry’s future. “I love being in the middle of Latin artists working with English-speaking artists, mixing it up and seeing what the future holds for multilanguage music,” says the A&R executive, who majored in international relations in college. Welle also has helped woo Destiny Rogers to RCA and is working on Kesha’s and Leikeli47’s upcoming projects.

TEN YEARS AGO, I WAS... “Thinking it would be impossible that I would ever have kids and work in this business, and now I have two.”

Ashley Winton, 36

SENIOR VP CREATIVE SERVICES, WARNER CHAPPELL MUSIC

“My team focuses on telling the incredible stories within our catalog, as well as helping writers explore innovative avenues across new media and brand partnerships,” says Winton. She’s part of the team behind the partnership of Warner Chappell and Warner Music Group with Build-A-Bear Workshop to create Build-A-Bear Records, with plans for original singles, albums and soundtracks — and those sound chips that make the bears talk. “There’s a lot of elements to that deal,” says Winton, but it demonstrates the music publisher’s efforts to “look beyond the music industry to find innovation, inspiration and synergies.”

BEFORE I TURN 40, I WANT TO... “Visit the Galápagos Islands and learn how to fly-fish.” 🐻

CONTRIBUTORS

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METHODOLOGY

Billboard editors and reporters weighed a variety of factors in determining the 2019 40 Under 40 list, including, but not limited to, *Billboard*’s 2018 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by such metrics as chart, sales and streaming performance, social media impressions, and radio/TV audiences reached using the latest data available as of July 23. Data in profiles is current as of Sept. 12. Career trajectory and overall impact in the industry are also considered. When available, financial results are taken into consideration. Where required, U.S. record-label market share was consulted using Nielsen Music’s market share for album plus track-equivalent and streaming-equivalent album-consumption units and *Billboard*’s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album’s tracks, and song and artist streaming figures represent U.S. on-demand audio and video totals.

SONY MUSIC
PROUDLY CONGRATULATES

SYLVIA RHONE

CHAIRMAN & CEO, EPIC RECORDS
2019 SPIRIT OF LIFE AWARD RECIPIENT

ON RECEIVING CITY OF HOPE'S
HIGHEST PHILANTHROPIC HONOR.



SONY MUSIC



WARNER MUSIC NASHVILLE

2 0 1 9 C M A A W A R D S N O M I N E E S



ALBUM OF THE YEAR
DAN + SHAY - DAN + SHAY

MUSIC EVENT OF THE YEAR
"DIVE BAR" - GARTH BROOKS & BLAKE SHELTON

MUSIC VIDEO OF THE YEAR
"GOD'S COUNTRY" - BLAKE SHELTON

NEW ARTIST OF THE YEAR
ASHLEY McBRYDE
CODY JOHNSON

SINGLE OF THE YEAR
"GOD'S COUNTRY" - BLAKE SHELTON
"SPEECHLESS" - DAN + SHAY

SONG OF THE YEAR
"GOD'S COUNTRY"
written by Devin Dawson, Jordan Schmidt and Michael Hardy; recorded by Blake Shelton
"TEQUILA"
written by Dan Smyers, Nicolle Galyon and Jordan Reynolds; recorded by Dan + Shay

VOCAL DUO OF THE YEAR
DAN + SHAY

The Players



The 2016 CMA Willie Nelson Lifetime Achievement Award recipient Parton (center), pictured with (from left) Kacey Musgraves, McEntire, Jennifer Nettles, McBride, Underwood and Lily Tomlin.

The 53rd CMA Awards: Carrie, Dolly & Reba Salute The Women Of Country Music

THIS YEAR'S BROADCAST, SET TO AIR IN 37 COUNTRIES ON NOV. 13, WILL ADDRESS COUNTRY MUSIC'S GENDER DIVIDE HEAD ON

BY MELINDA NEWMAN

A S WOMEN STRUGGLE to make their voices heard on country radio, the Country Music Association will attempt to help them at its 53rd annual CMA Awards, set for Nov. 13 at Nashville's Bridgestone Arena and airing live on ABC. This year's theme: a salute to the women of country music. After 11 years of co-hosting with Brad Paisley, Carrie Underwood once again will helm the broadcast. This time, though, she has enlisted special guests Dolly Parton and Reba McEntire.

A spirit of solidarity has swept the women of Music City, with arena headliners like Underwood and Lambert rounding out their tour lineups with all-female acts. Other leading women artists have called out the

lack of female inclusivity on country radio, as well as its trickle-down effect in the streaming age. In September, Martina McBride criticized Spotify's country algorithm after she was unable to easily find suggestions for female country artists to add to a playlist. "It took 14 refreshes until one song by a woman came up," McBride told *Billboard* then. "I was shocked."

It was time for a change, says longtime executive producer Robert Deaton. "We have one chance in history to be able to bring these three iconic women together," he says. "This is a moment that's not going to come back." Both Deaton and CMA CEO Sarah Trahern have nothing but praise for Paisley and Underwood's tenure, but Deaton notes: "[After] 11 years of nine-minute-long mono-

logues, we were starting to feel [like], 'Hey, this is getting harder and harder, and we want to go out on top.'"

Each year, the CMA's 7,400-plus industry professional members select nominees and winners. Serendipitously, 2019's nominations highlight the tremendous range of the genre's female talent that has charted over the past year. Maren Morris leads all contenders with six nods, including album of the year. And after no women were nominated in the entertainer of the year category during the eligibility period between July 1, 2018, to June 30, 2019, Underwood returns as one of the five finalists. Also, for the first time in CMA Awards history, women are nominated in all categories (except male vocalist), including musician of the year.

"We have one chance in history to be able to bring these three iconic women together. This is a moment that's not going to come back."

—ROBERT DEATON

Surprisingly, one of the genre's top breakthroughs, Kane Brown, earned no nominations, despite his sophomore LP, *Experiment*, which opened at No. 1 on the all-genre Billboard 200 last November. Brown has yet to earn a single nod, even for new artist of the year. Elsewhere, Luke Bryan failed to garner an entertainer of the year bid for the first time since 2012. "Every year, we discuss omissions from the final ballot. It's tough, because our voters can only choose five nominees in each category. Whom would you kick out?" says Trahern. "All of this year's nominees are more than deserving but, of course, there are artists, songs and albums that didn't make the ballot."

Deaton, who grew up playing guitar in bands, often draws on his own background to connect with performers. "All of the artists that I work with know that when I'm talking to them about an idea, I will sing their part to them," he says. "I'm [not] embarrassed to sing in front of Carrie Underwood. It's just part of the creative process."

Deaton has worked out of the CMA office since 2016, which facilitates the sharing of ideas and makes the "TV group uniquely integrated in our day-to-day operations," says Trahern, but

"One in 8 people in Norway saw our awards show last year. That's the magic of having a TV show that can help put a face with the names overseas."

—SARAH TRAHERN

also leads to some privacy concerns. "We actually put extra soundproofing around his office, not because of his singing, but because he would blast music year-round," she says. "We kept the Beyoncé and Dixie Chicks [2016 CMA Awards duet] pretty secret, but a couple of the [staffers] were like, 'Is Beyoncé on the awards show? Because Robert keeps playing Beyoncé over and over when we walk by his office.'"

As usual, expect the ceremony to include some of today's top stars outside of the country genre. "That's an important part of our show. Some people always want to [say], 'Country music doesn't have to have a pop act in order to be important.' That's not

what it's about at all," he says. "It's about inclusivity in music and opening your arms to someone else that organically loves our music — whether it be Beyoncé or P!nk or Ariana Grande — for that one moment."

As country continues to expand its international imprint through, among other efforts, the CMA's participation in the C2C: Country to Country Festival across the United Kingdom, the CMA Awards are realizing their true global footprint: The telecast will air in 37 countries this year, including on broadcast TV in Germany, Switzerland and Austria for the first time in 20 years via BMG's sister company RTL. (The German TV channel also has licensed properties including *CMA Fest* and *CMA Country Christmas*.)

"One in 8 people in Norway saw our awards show last year," says Trahern, noting that the CMA Awards serve as a calling card for June's CMA Fest, which draws 10% of its 88,000 daily fans from overseas. "That's the magic of having a TV show that can help put a face with the names overseas."

Though the CMA Awards won its time slot in 2018, ratings declined from previous years. It's a trend that has swept the space recently, with

many shows retooling their programming to harness digital and social engagement. The team doesn't judge itself on the numbers "per se," says Trahern. "We're keeping pace with the trends in TV, and we're producing the best kind of show that will appeal to the linear TV audience."

Other measurements have equal, if not greater, value, according to Deaton. "We have to ask, 'Are we moving country music forward?'" he says. "Are people talking about the show a week prior, and are we winning in our time slot? Are we raising digital sales streams the week after and, socially, a week after, are people still finding the performances? The answer to all that is yes."



THE CMA FOUNDATION

THE ORGANIZATION'S CHARITABLE ARM HAS RAISED \$25 MILLION FOR MUSIC EDUCATION IN THE U.S.

Since the CMA Foundation launched in 2006, the Country Music Association's charitable arm has raised \$25 million to help keep music education in classrooms across the country. The majority of its funding comes from CMA Fest, Nashville's four-day country music festival, where all artists donate their time. The 2019 event, held in June, raised \$2.2 million.

A music industry leader in philanthropic giving, the organization's mission is to make sure every child has the opportunity to participate in high-quality music education. Executive director Tiffany Kerns says that each year, her team is getting closer to achieving this goal.

"It is my responsibility to make sure that we are making great investments because we have hundreds of artists that are showing up at CMA Fest every year, giving us their time at no cost," says Kerns. "We're actually moving the needle so our next generation can thrive. What other genres can say, 'We're stepping up, and we're supporting one cause as an industry?'"

One milestone this year is a newly inked partnership with Mr. Holland's Opus Foundation to conduct assessments that will better ensure that schools get the resources they need, whether that means instruments and equipment or professional development for teachers. The approach will allow staff to "get into the underbelly of why something is or isn't working in a school system as it relates to music education," adds Kerns. "Over the last decade, we've stepped back to make sure that we're not misrepresenting the music education community. We're able to speak their language and also speak through them."

—ANNIE REUTER



At the 2019 CMA Fest (clockwise from top): Kane Brown; Kelsea Ballerini with The Chainsmokers' Andrew Taggart; Brandi Carlile (left) and Tanya Tucker. Above: Educator Kristina Waugh at the CMA's Teachers of Excellence ceremony in 2018.

FOR YOUR CMA CONSIDERATION | NEW ARTIST OF THE YEAR

PEOPLE JUST AREN'T
INTERESTED IN HEARING
WOMEN SING SONGS
ON THE RADIO

YOU SHOULD
REMEMBER
WHERE YOU
CAME FROM

YOU SHOULD
LOSE A
FEW POUNDS
IF YOU
WANT TO
MAKE THIS
A CAREER

YOU REALLY
NEED TO
STRAIGHTEN
YOUR HAIR
FOR THE
PHOTOSHOOT

YOU'LL NEVER
MAKE IT OUT OF
THE BARS UNLESS
YOU PLAY
THE GAME

YOU BETTER
HAVE A GOOD
BACK UP PLAN

YOU CAN'T
USE YOUR BAND
ON A RECORD

CERTAIN
SONGS
JUST
DON'T
STREAM
WELL



ASHLEY McBRYDE

ACM WINNER: NEW FEMALE ARTIST OF THE YEAR
CMT WINNER: BREAKTHROUGH VIDEO OF THE YEAR
GRAMMY NOMINEE: BEST COUNTRY ALBUM

DAYTIME EMMY AWARD NOMINEE: OUTSTANDING MUSIC PERFORMANCE

"COUNTRY'S BRIGHTEST FUTURE." *VARIETY*

"THE 200 GREATEST SONGS BY 21ST CENTURY WOMEN" - ("GIRL GOIN' NOWHERE") 





At the 52nd annual CMA Awards, Morris (left) and Mavis Staples joined Stapleton and others in a rendition of The Staple Singers' "I'll Take You There."

CMA Awards Nominations Guide

BY PAUL GREIN

THE NOMINATIONS FOR the 53rd annual Country Music Association (CMA) Awards include both veterans who dominate the field and rising stars moving the genre forward. Maren Morris leads this year's slate with six nominations, while nine other acts received three or more nods, including Blake Shelton, Dierks Bentley and the hottest breakthrough artist in recent years, Luke Combs, who took home new artist of the year in 2018. Brothers Osborne are the top duo or group with four nominations, while Dan + Shay scored three, including album and single of the year. In addition, a trio of producers — Scott Hendricks,

Dann Huff and Greg Kurstin — each received three nods this year. Following are 2019's standouts.

MAREN MORRIS
GIRL

Six nominations including album, single, song of the year

Morris is the only act to earn six nominations, including single, song and album of the year. The "My Church" singer is just the second female vocalist (following Miranda Lambert) to sweep the top three categories more than once. *GIRL*, Morris' sophomore major-label effort, entered *Billboard's* Top Country Albums chart at No. 1 in March. Morris (who took home new

artist of the year in 2015) also earned nods for musical event, music video and female vocalist of the year (for the fourth consecutive time).

BROTHERS OSBORNE
Port Saint Joe

Four nominations including vocal duo, single of the year

T.J. and John Osborne's 2018 sophomore album, named after the coastal Florida town where it was recorded, peaked at No. 2 on *Billboard's* Top Country Albums chart last year. *Port Saint Joe* record earned them four nominations, including vocal duo (for the fifth consecutive time) and musical event of the year (for "All My

Favorite People," featuring Morris). The brothers received two additional nods for "Burning Man," their 2018 collaboration with Bentley, which won last year's musical event honor. The hit now will compete for single and music video of the year.

DIERKS BENTLEY
The Mountain

Three nominations including single, male vocalist of the year

Bentley collected his seventh No. 1 on Top Country Albums with 2018's *The Mountain*, his ninth full-length studio album. This year, he received nods including male vocalist of the year — his eighth time in the category — as well

FOR YOUR CMA CONSIDERATION



GOD'S COUNTRY

SONG ♦ SINGLE ♦ MUSIC VIDEO
OF THE YEAR

AND

MUSICAL EVENT
OF THE YEAR

"DIVE BAR" WITH GARTH BROOKS

"CONGRATS TO SOME OF MY FAVORITE PEOPLE ON YOUR CMA NOMINATIONS! SCOTT HENDRICKS, JENEE FLEENOR, SOPHIE MULLER, AND GARTH BROOKS! I'M DAMN PROUD TO WORK WITH EACH OF YOU! I'M SO HAPPY ALSO FOR DEVIN DAWSON, HARDY AND JORDAN SCHMIDT FOR YOUR SONG OF THE YEAR NOMINATION! THANKS FOR AN INCREDIBLE SONG!"

Blush

as his third one for single of the year for “Burning Man,” featuring Brothers Osborne, which also was nominated for music video of the year. He was previously nominated for “Home” (2012) and “Drunk on a Plane” (2014) in the category.

ERIC CHURCH

Desperate Man

Three nominations including album, entertainer of the year

The “Springsteen” singer’s sixth studio release, *Desperate Man*, spent its first two weeks at No. 1 on Top Country Albums. In its first week of release last October, the set earned 116,000 equivalent album units, with 103,000

of that sum in traditional album sales, according to Nielsen Music. Church’s nominations include album (for the fourth time) and entertainer of the year (for the third). He previously won in the album category with 2011’s *Chief* and 2015’s *Mr. Misunderstood*. He also is nominated for music video of the year (“Some of It”).

LUKE COMBS

This One’s for You Too (Deluxe Edition)

Three nominations including male vocalist, song of the year

In March, Combs made chart history as the second act to simultaneously lead all of *Billboard’s* main country



Above: At the 2018 CMA Awards, Brothers Osborne’s T.J. Osborne (left) and John Osborne (right) performed “Burning Man” alongside Bentley (center). Below: Church played “Desperate Man.”

THE NOMINEES



ENTERTAINER OF THE YEAR

- Garth Brooks
- Eric Church
- Chris Stapleton
- Carrie Underwood
- Keith Urban



SINGLE OF THE YEAR

“BURNING MAN”
Dierks Bentley Feat. Brothers Osborne

“GIRL”
Maren Morris

“GOD’S COUNTRY”
Blake Shelton

“MILLIONAIRE”
Chris Stapleton

“SPEECHLESS”
Dan + Shay



ALBUM OF THE YEAR

CENTER POINT ROAD
Thomas Rhett

CRY PRETTY
Carrie Underwood

DAN + SHAY
Dan + Shay

DESPERATE MAN
Eric Church

GIRL
Maren Morris



SONG OF THE YEAR

“BEAUTIFUL CRAZY”
Luke Combs

“GIRL”
Maren Morris

“GOD’S COUNTRY”
Blake Shelton

“RAINBOW”
Kacey Musgraves

“TEQUILA”
Dan + Shay

Musgraves won album of the year at the 2018 CMA Awards.



rankings: Hot Country Songs, Country Airplay, Country Streaming Songs, Country Digital Song Sales and Top Country Albums. (On the latter, his breakthrough album, *This One’s for You*, has since logged 48 weeks at No. 1.) Following his win for new artist of the year in 2018, he earned his second consecutive male vocalist nomination, as well as nods for song (“Beautiful Crazy”) and musical event of the year for “Brand New Man,” a Brooks & Dunn collaboration.

DAN + SHAY

Dan + Shay

Three nominations including vocal duo, single of the year

Despite 10 career nominations, Dan Smyers and Shay Mooney have yet to take home a CMA trophy. This year, the pair received its first album of the year nod for third effort *Dan + Shay*, which entered Top Country Albums at No. 1 in July 2018. The act also received its sixth consecutive nomination for vocal duo and its second consecutive single of the year nod (for “Speechless”), following “Tequila” last year. The latter track earned Dan + Shay their first Grammy Award in January, for country duo/group performance.

KACEY MUSGRAVES

Golden Hour

Three nominations including female vocalist, song of the year

Last November, Musgraves began her *Golden Hour* award season blitz with a

COUNTRY'S REIGNING DUO



2019 GRAMMY®, BILLBOARD, ACM, CMT AWARD + TEEN CHOICE WINS

3 BILLION+ GLOBAL CAREER STREAMS

4 BILLION+ IMPRESSIONS IN 2019 TO-DATE

OVER 30 MILLION GLOBAL STREAMS PER WEEK

TOP 5 ON BILLBOARD'S TOP COUNTRY ALBUMS CHART EVERY WEEK IN 2019

**2 OF THE TOP 10 MOST-STREAMED COUNTRY SONGS OF 2019
"SPEECHLESS" + "TEQUILA"**

CMA win for album of the year. After beating out pop hitmakers including Drake, Post Malone and Cardi B for the top prize at the Grammys in February, Musgraves received nominations for music video and song of the year for “Rainbow,” which she co-wrote alongside Shane McAnally and Natalie Hemby. The singer, who made her Coachella debut in April, also earned her sixth female vocalist of the year nod out of the past seven years.

BLAKE SHELTON

“God’s Country,” “Dive Bar”
Three nominations including single, musical event of the year

Shelton received three nominations, including music video and single of the year (both for “God’s Country”). He also received a nod for musical event for “Dive Bar,” a top 20 Country Airplay hit alongside Garth Brooks, which will compete against Lil Nas X & Billy Ray Cyrus’ “Old Town Road (Remix),” among others. Shelton previously won in that category in 2010 for “Hillbilly Bone.”

CHRIS STAPLETON

“Millionaire”
Three nominations including male vocalist, entertainer of the year

A 10-time CMA winner, Stapleton is vying for his fifth consecutive male vocalist of the year trophy. The feat would make him only the third man, following Shelton and Vince Gill, to win the category five years in a row. Stapleton also secured his fourth consecutive entertainer of the year nod as well as his third single of the year listing with “Millionaire.” He won in that category last year with “Broken Halos.”

CARRIE UNDERWOOD

Cry Pretty
Three nominations including entertainer of the year

Underwood holds the distinction of being the first female in three years to receive an entertainer of the year nomination. The onetime *American Idol* winner also will defend her 2018 title as female vocalist, a category she has won five times — a total surpassed only by seven-time winner Lambert. Underwood is also nominated for album of the year for her sixth studio title, *Cry Pretty*, which spent its first two weeks at No. 1 on Top Country Albums. It’s her fifth consecutive record to be nominated for album of the year and her first-ever as a co-producer. 📺



FEMALE VOCALIST OF THE YEAR

- Kelsea Ballerini
- Miranda Lambert
- Maren Morris
- Kacey Musgraves
- Carrie Underwood



MALE VOCALIST OF THE YEAR

- Dierks Bentley
- Luke Combs
- Thomas Rhett
- Chris Stapleton
- Keith Urban



VOCAL GROUP OF THE YEAR

- Lady Antebellum
- Little Big Town
- Midland
- Old Dominion
- Zac Brown Band



VOCAL DUO OF THE YEAR

- Brooks & Dunn
- Brothers Osborne
- Dan + Shay
- Florida Georgia Line
- Maddie & Tae



NEW ARTIST OF THE YEAR

- Cody Johnson
- Ashley McBryde
- Midland
- Carly Pearce
- Morgan Wallen



Clockwise from top: Underwood, Shelton and Stapleton at the 2018 CMA Awards in Nashville’s Bridgestone Arena.

CARRIE UNDERWOOD

360 Entertainer

TOP TOURING FEMALE

- SELLING OUT 360-DEGREE ARENAS ACROSS NORTH AMERICA INCLUDING L.A.'S STAPLES CENTER AND NASHVILLE'S BRIDGESTONE ARENA
- SUMMER UK ARENA TOUR INCLUDED WEMBLEY ARENA AND LANDMARK PERFORMANCE AT LEGENDARY GLASTONBURY FESTIVAL
- #1 GOLD-CERTIFIED ALBUM, CRY PRETTY, IS THE BEST-SELLING FEMALE COUNTRY ALBUM OF 2018 & 2019
- 12-TIME CMA AWARDS HOST

"The two-hour show of back-to-back-to-back hits is as significant for being an all-female bill as it is for Underwood's always cutting edge production, very physical performance and her full-throttle vocals." – **POISTAR**

For Your CMA Consideration:

ENTERTAINER OF THE YEAR

FEMALE VOCALIST OF THE YEAR

ALBUM OF THE YEAR
CRY PRETTY



The Cry Pretty Tour
CARRIE 360
UNDERWOOD

Capitol
RECORDS NASHVILLE

A UNIVERSAL MUSIC COMPANY

MORGAN WALLEN'S BREAKOUT YEAR

MORGAN WALLEN

X OVER 1.2 BILLION GLOBAL STREAMS

**X "WHISKEY GLASSES" MULTI-WEEK
#1 HIT SONG ON COUNTRY AIRPLAY**

**X "COVER ME UP" OVER
40 MILLION GLOBAL STREAMS**

**X SOLD-OUT HEADLINING TOUR &
DIRECT SUPPORT FOR
LUKE COMBS SOLD-OUT
ARENA TOUR**

**"WALLEN SOUNDS
RIGHT AT HOME,
FULLY AWARE OF
WHO HE IS."**

- ROLLING STONE COUNTRY

**"WALLEN IS A STAR.
THERE IS NO DOUBT
ABOUT IT."**

- TASTE OF COUNTRY



BIG LOUD

**FOR YOUR CMA CONSIDERATION
NEW ARTIST OF THE YEAR | MORGAN WALLEN**

Interior of Madison Square Garden in New York; (inset) Streisand at MSG on Aug. 3.



The Arena Power List 2019

MADISON SQUARE GARDEN LEADS THE 20 HIGHEST-GROSSING VENUES IN THEIR CLASS

IN EACH LIVE-MUSIC YEAR, festivals and stadium shows make the most noise, especially in today's ultracompetitive live market. But arenas have always represented the lifeblood of the global concert industry. Indoor venues accommodating 10,001 or more fans accounted for 40% of total attendance and 46% of total ticket grosses reported to Billboard Boxscore

during a recent 12-month period.

Since a terrorist bombing outside an Ariana Grande concert at the Manchester Arena in England killed 23 people in 2017, venues around the world have beefed up their security with measures that include behavioral analysis training, increased perimeter surveillance on CCTVs, facial recognition software and "magnetometers" — metal detectors that don't require

TSA measures, like emptying pockets and removing shoes — for fans.

This year, arenas have embraced a new trend: sustainability. "Like a lot of businesses, we have seen a massive shift in the way that consumers are thinking about environmental concerns," says The O2 London vp/gm Steve Sayer, who set up a "green team" 18 months ago to test reusable plastic cups at the venue and

has committed to reduce its electrical consumption by 2 million kilowatts per year. Waste management is also part of the "green" equation, with many venues using "landfill-diversion" techniques, nixing straws and choosing recyclable materials on-site.

The venues included here commanded Billboard Boxscore's worldwide ranking in two categories: capacities of 15,001-plus

and 10,001-15,000. Rankings are based on a 12-month gross (as designated in the capsules below): total ticket sales reported to Boxscore between July 1, 2018, and June 30, 2019. (Venues did not report all events taking place during this period.) This year, buildings from the United States, Europe and Australia top those lists.

TOP 10 ARENAS CAPACITY: 15,001 & OVER

1 | MADISON SQUARE GARDEN NEW YORK

CONCERT CAPACITY 20,697
12-MONTH GROSS \$173.5 MILLION

The world's highest-grossing arena hosted shows from Drake, The Who, Paul Simon and — after a 13-year absence — Barbra Streisand, one of only three shows for the singer in 2018 and 2019. The arena also celebrated Billy Joel's 100th lifetime show in July. "A particularly powerful moment for me was when Bruce Springsteen joined Billy Joel onstage," says Darren Pfeffer, executive vp MSG Live. He's also proud of the venue's new Suite Sixteen premium lounge designed by Tao, which MSG bought earlier this year, as well as its partnerships with rising stars including Vulfpeck, Illenium and Brandi Carlile for shows in the market: "They're not a household name, but they can sell over 12,000 tickets at the arena."

2 | THE O2 ARENA LONDON

CONCERT CAPACITY 21,000
12-MONTH GROSS \$159.1 MILLION

Multiple-night runs from Drake, Hugh Jackman and Take That in 2019 helped maintain The O2's status as Europe's leading arena, while the fall 2018 opening of a shopping and leisure outlet, ICON, at the venue complex has made it a popular daytime and nighttime destination. One recent event that stood out for vp/gm Steve Sayer was the only U.K. appearance by Michelle Obama on her *Becoming* book tour. "She was able to create a real intimate feel within a big venue environment," he says. Sayer also calls BTS' performance there last fall an "incredible phenomenon," adding, "We've never seen anything like it. The merch spend was incredible."

3 | THE FORUM INGLEWOOD, CALIF.

CONCERT CAPACITY 17,800
12-MONTH GROSS \$104.9 MILLION

The West Coast's highest-grossing arena is one of only three to cross the \$100 mil-



From left: Maroon 5's Jesse Carmichael and Adam Levine, and Pearl Jam's Stone Gossard at *I Am the Highway: A Tribute to Chris Cornell* at The Forum on Jan. 16.

lion midyear mark, boosted by sellout shows from Travis Scott, BLACKPINK's first ever U.S. headlining concert and a star-studded tribute to the late Chris Cornell, which featured Metallica, Miley Cyrus and more. "It was so moving," says the building's vp of booking Geni Lincoln, who is working on developing the next generation of Forum headliners, including upcoming stops by Anuel AA, Post Malone and Jonas Brothers. "It's special to provide artists with the full Forum experience for the very first time and to create a lifetime memory for them."

4 | QUDOS BANK ARENA SYDNEY

CONCERT CAPACITY 21,000
12-MONTH GROSS \$81.1 MILLION

As it celebrates its 20th anniversary, Qudos continues to evolve. Purposely built for the Sydney Olympics in 2000, the venue in west Sydney today boasts an upgraded security control room with full CCTV, facial recognition and perimeter surveillance. "Security continues to be front of mind," says GM Steve Hevern, who says stringent new screening processes have been implemented over the past 12 months. A raft of energy-saving

initiatives also have been rolled out, including water-restriction tapware and the installation of a 70kW solar array system. The arena, the largest indoor venue in the country, is undergoing a conversion to LED lighting.

5 | ROD LAVER ARENA MELBOURNE

CONCERT CAPACITY 16,820
12-MONTH GROSS \$66 MILLION

The Rod Laver Arena's versatility is part of its draw: It can be configured for capacities of 16,800 in the round, 13,500 in end-stage concert mode and 7,000 in reduced concert mode. In the midst of an ambitious four-year refurbishment, which includes a three-level entrance, new annexes and a retractable roof that converts from outdoor to indoor in "seconds," the venue has managed to remain operational throughout, a "remarkable feat," notes CEO John Harnden. The past year's hit parade has included sellouts for Aussies like Vance Joy and Keith Urban as well as shows from Cher, Sam Smith and P!nk, whose 11 Beautiful Trauma shows at the venue were a "dream run," says Harnden. The concerts brought over 150,000 fans through the arena's turnstiles.

6 | AMERICAN AIRLINES CENTER DALLAS

CONCERT CAPACITY 20,020
12-MONTH GROSS \$59.8 MILLION

When two high school students approached venue COO/GM Dave Brown with a proposal to make the arena strawless, Brown and his team listened. "We worked with our concessionaire to modify their program" — which goes into effect this fall — "and those two young men went on to win the national Distributive Education Clubs of America competition." In addition to rethinking sustainability, the space is currently modernizing with a full-fledged digital conversion of signage and hosted 48 concerts over the past year, including a two-night run of Elton John's Farewell Yellow Brick Road tour in December.

7 | STAPLES CENTER LOS ANGELES

CONCERT CAPACITY 20,000
12-MONTH GROSS \$57.3 MILLION

Staples Center is preparing for its 20th anniversary with a number of concerts planned for emerging artists, beginning with Kane Brown and followed by more

CHRIS STAPLETON

2019 CMA AWARDS NOMINEE

ENTERTAINER OF THE YEAR

MALE VOCALIST OF THE YEAR

SINGLE OF THE YEAR

THANK YOU
FOR YOUR CONSIDERATION



P!nk at Australia's Brisbane Entertainment Centre in August 2018.

acts to be announced after the NBA schedule is released for the building. Lee Zeidman, president of STAPLES Center, Microsoft Theater and L.A. LIVE, led the installation of BluEco's climate system, which has greatly reduced the amount of energy used to make ice, and also expanded the venue's food menu to include vegan/vegetarian options — such as Wahoo's tacos and Impossible Meat dumplings and meatballs — as well as a new concept, Salt & Char, to replace McDonald's, which had been a target of complaints by some artists. "Morrissey will be happy if he decides to come back and play," he says.

8 | **WELLS FARGO CENTER**
PHILADELPHIA
CONCERT CAPACITY 21,000
12-MONTH GROSS \$57 MILLION

In January, Wells Fargo Center welcomed Valerie Camillo, president of business operations, to run the 21,000-capacity arena during a \$250 million renovation. The aim, she says, is to make the building "one of the most technologically advanced arenas in the world." Dubbed "Transformation 2020," the overhaul has harnessed parent company Comcast's tech insights and includes a commitment that 100% of its energy use will be ac-

counted for by "retiring an equal amount of wind-generated renewable energy credits" in partnership with Constellation Energy. The improvements have occurred during its peak concert seasons for more than two years, but didn't stop the venue from bringing in more than \$57 million from 46 shows this year, according to Billboard Boxscore.

9 | **T-MOBILE ARENA**
LAS VEGAS
CONCERT CAPACITY 20,000
12-MONTH GROSS \$56 MILLION

Just 3 years old, Las Vegas' newest venue hosted 32 concerts over the past year, including runs with Florence + The Machine, Ariana Grande and Paul McCartney. "Obviously, any time you get a Beatle in the building, it's a pretty special and cool night," says vp/gm Dan Quinn. In the venue's fold is the neighboring Park Theater, which will host Aerosmith's raucous Deuces Are Wild residency through June 2020. "On the first night of Paul McCartney, Steven Tyler came over and performed 'Helter Skelter' with Paul." Quinn is still holding out for Adele. "Vegas didn't get lucky on her last tour, and there are always questions about what her touring future is," he says. "Those are the ones you start to salivate over."

10 | **MANCHESTER ARENA**
MANCHESTER, ENGLAND
CONCERT CAPACITY 21,000
12-MONTH GROSS \$55.3 MILLION

Manchester Arena, which opened in 1995, welcomed its 30 millionth customer in 2018 and is now looking ahead to next year's 25th anniversary and beyond. "We're looking at what we can do to future-proof the venue for the next 25 years," says GM James Allen. Homegrown pop act Take That scored the biggest gross of the measurement period (\$7.5 million for five shows in April) with the 21,000-capacity venue temporarily renamed the Take That Arena in its honor. Other highlights included a globally streamed amateur boxing match between YouTube stars KSI and Logan Paul, and a rescheduled June performance from Mumford & Sons entirely in the round, which moved 18,000 tickets.

TOP 10 ARENAS
CAPACITY: 10,001 - 15,000

11 | **THE SSE HYDRO**
GLASGOW
CONCERT CAPACITY 14,300
12-MONTH GROSS \$64.5 MILLION

Director of live entertainment Debbie McWilliams oversaw a year of growth for Glasgow's SSE Hydro, including the completion of a new stage grid that boosted overall capacity to 14,300. "Securing tenancy to meet the needs of touring production schedules can be an ongoing challenge, albeit a good challenge to have," she says, noting a recent highlight in the launch of Hugh Jackman's global trek *The Man. The Music. The Show*, which sold out three nights. She also brokered a new partnership with Circular Glasgow, a joint initiative between Glasgow Chamber of Commerce and Zero Waste Scotland, which aims to "improve the economic, environmental and social legacy of major city events."

12 | **BRISBANE ENTERTAINMENT CENTRE**
BRISBANE, AUSTRALIA
CONCERT CAPACITY 13,500
12-MONTH GROSS \$40.5 MILLION

The Brisbane Entertainment Centre has such a strong connection with P!nk, a ladies bathroom is named in her honor. The veteran pop star, who has performed 32 shows at the Centre since 2004, returned with seven sold-out shows on her *Beautiful Trauma World Tour* this past year. Other international acts who have performed multiple shows over the past year include Céline Dion, Red Hot Chili Peppers, Katy Perry, Post Malone and Shania Twain (for the first time in 19 years). "We are seeing a two-speed market," says BEC GM Patricia McNamara. "Hot acts are selling out easily, and at times in spite of very high prices, while the acts who aren't so hot have struggled."

13 | **MOHEGAN SUN ARENA**
UNCASVILLE, CONN.
CONCERT CAPACITY 10,000
12-MONTH GROSS \$39.6 MILLION

At a capacity of 10,000, the Mohegan Sun Arena hosts A-list underplays, including recent stops from Justin Timberlake, who threw a *Man of the Woods* afterparty at the on-site casino, as well as the tour close for U2's *Songs of Experience + Innocence* trek. "We're probably one of the most intimate venues they've ever played," says Tom Cantone, senior vp sports and entertainment for Mohegan Gaming & Entertainment, who noted that the band loved the space. "To have U2 tell us the venue was one of the best they've played — that's saying something." New priorities include a diner-style catering area, a basketball hoop and a redecorated stage entrance that displays accolades — including a 2019 Academy of Country Music arena of the year prize — so artists don't feel it's a "dungeon."

MOST NOMINATED ARTIST
FOR THE 2019 CMA AWARDS WITH
SIX NOMINATIONS

MAREN MORRIS

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**FEMALE
VOCALIST**
OF THE YEAR

ALBUM
OF THE YEAR
GIRL

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THE LARGEST EVER DEBUT
STREAMING WEEK FOR A
COUNTRY STUDIO ALBUM
BY A FEMALE ARTIST

**MUSICAL
EVENT**

OF THE YEAR

**“ALL MY
FAVORITE
PEOPLE”**

WITH BROTHERS OSBORNE

“GIRL”
SINGLE
OF THE YEAR
SONG
OF THE YEAR
VIDEO
OF THE YEAR

#1 RIAA GOLD®
CERTIFIED SINGLE

ACHIEVED
HIGHEST DEBUT
ON COUNTRY STREAMING CHART

HIGHEST
WEEKLY STREAMS
BY A FEMALE ARTIST



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GIRL

BEST ALBUM OF 2019

billboard Entertainment UPROXX STEREOGUM RollingStone VARIETY

14 | **MERCEDES-BENZ ARENA**
BERLIN

CONCERT CAPACITY 15,000
12-MONTH GROSS \$36.3 MILLION

The fall 2018 opening of Mercedes Platz — a neighboring entertainment district featuring a cinema, restaurants, hotels and a 4,350-capacity music venue — has made the 10-year-old Mercedes-Benz Arena an even more popular destination. “We are now having around 250-plus events a year at this location, which makes it very special in Europe,” says managing director Michael Hapka. He points to November’s rescheduled concert by U2 among the year’s highlights, while Jack White “really shook the walls” when he opened the Verti Music Hall on Oct. 12.

15 | **BARCLAYCARD ARENA**
HAMBURG, GERMANY

CONCERT CAPACITY 15,000
12-MONTH GROSS \$35 MILLION

Over the past year, Hamburg’s 15,000-capacity Barclaycard Arena hosted pop hitmakers Justin Timberlake and Post Malone, as well as a growing number of local headliners, including a sold-out, three-night run by German star Udo Lindenberg. With the closure of the nearby 12,500-capacity Congress Center, which is under construction until 2020, the space has embraced its capacity to shrink to a smaller, intimate space with the “push of a button,” says Steve Schwenkglens, vp/managing director. “When you enter, you have no idea it’s double the size.”

16 | **RAC ARENA**
PERTH, AUSTRALIA

CONCERT CAPACITY 15,000
12-MONTH GROSS \$34 MILLION

With its first naming-rights deal and eight of the venue’s top 20 highest-grossing shows of all time, the RAC Arena has enjoyed a “huge year,” says GM Michael Scott. P!nk’s Beautiful Trauma run smashed its record for most tickets sold by a solo performer with over 16,000 visitors from out of town, a major boon to the tourism economy, he says. The “green” venue has implemented a raft of sustainability initiatives, including the introduction of reusable cups and a partnership with Hyundai, which will install electric car charging stations on-site.

17 | **SPARK ARENA**
AUCKLAND, NEW ZEALAND

CONCERT CAPACITY 12,000
12-MONTH GROSS \$31.6 MILLION

Another record notch on P!nk’s Beautiful

Trauma run was when it swept the Spark Arena with six sold-out shows to 73,087 fans. The largest indoor venue of its kind in New Zealand, Spark Arena is a year into its Zero Waste Strategy, where 100% compostable packaging is now used for front-of-house serveware. “We are seeing a dramatic reduction in our annual waste to landfills,” says GM Brendan Hines. In April, the venue — located in Auckland, the territory’s most populated city — hosted the You Are Us/Aroha Nui concert to raise funds for those affected by the March Christchurch terror attack. “It was an emotional evening for the artists and audience with a powerful message of acceptance and love,” says Hines.

18 | **THE SSE ARENA, WEMBLEY**
LONDON

CONCERT CAPACITY 12,500
12-MONTH GROSS \$31.4 MILLION

Hosting the world premiere of Queen biopic *Bohemian Rhapsody* in October 2018 was just one of the highlights of the past 12 months at the London staple, says vp/gm John Drury. “Queen have been regular visitors to the arena, so

we were delighted to have them back,” he says. (The band famously played its neighboring Wembley Stadium as part of the legendary AIDS benefit Live Aid in 1985.) Sellouts from George Ezra, Slayer and Arcade Fire contributed to a record 950,000 attendees in 2018, while this year has brought memorable visits from K-pop stars BLACKPINK, NCT 127 and Monsta X.

19 | **VAN ANDEL ARENA**
GRAND RAPIDS, MICH.

CONCERT CAPACITY 12,860
12-MONTH GROSS \$30.1 MILLION

The Grand Rapids venue, which opened in October 1996, heralded the return of Michigan native Bob Seger, who kicked off his final Roll Me Away tour last November with two sold-out shows, his ninth play in the building, according to regional GM Rich MacKeigan. “The mayor even declared the first show day as Bob Seger Day in Grand Rapids.” Within the next six months, the venue will debut a \$2 million renovation that includes new dressing rooms and a reimaged locker/weight room for hockey team The

Griffins. As part of Michigan’s annual Battle of the Buildings energy initiative in 2018, the arena won the Biggest Loser prize, out of over 1,000 entries, for a total energy consumption decrease of 12% year to year.

20 | **MGM GRAND GARDEN**
LAS VEGAS

CONCERT CAPACITY 15,500
12-MONTH GROSS \$26.1 MILLION

The Sin City mainstay pulled in \$25 million from 21 concerts over the past 12 months, with standout dates including Phil Collins, who returned after 15 years for a sold-out performance of his Not Dead Yet Tour last October. He enlisted his son Nicholas to play drums on the tour, after health problems including foot paralysis left him unable to play the instrument. “Even in his current physical condition, it had zero effect on his performance,” says GM Scott Preston. “The crowd was extremely engaged. It felt like he passed the torch.”

CONTRIBUTORS:

Lars Brandle, Dave Brooks, Brooke Mazurek, Taylor Mims, Richard Smirke, Nick Williams



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CODY JOHNSON

"CODY JOHNSON SINGS WITH LEVELS OF DIGNITY AND RESERVE THAT APPEAR TO HAVE UP AND LEFT NASHVILLE." - *THE NEW YORK TIMES*

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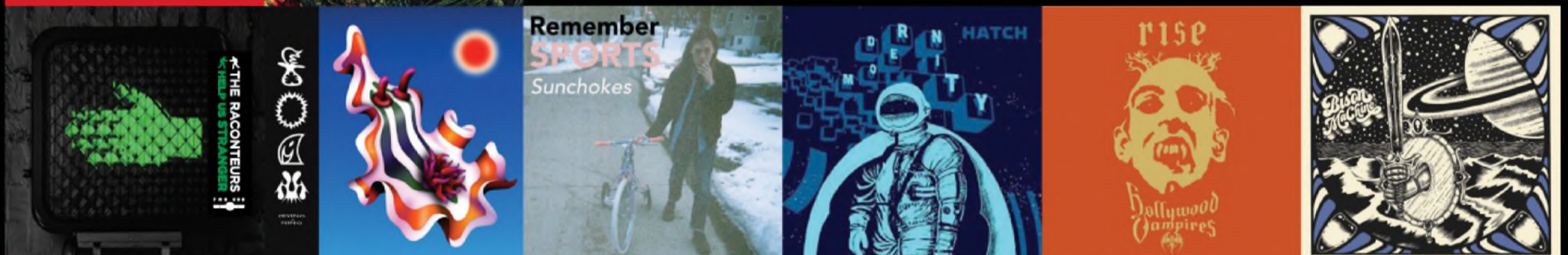
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White at the New Orleans Jazz and Heritage Festival in 2018.

Let's Get Physical: 2019 Making Vinyl Conference Preview

CO-ORGANIZERS LARRY JAFFEE AND BRYAN EKUS PREVIEW THE THIRD ANNUAL B2B EVENT, SET FOR OCT. 14-15 IN HOLLYWOOD

BY GARY GRAFF

ON OCT. 14-15, LEADERS OF the industry's physical media and recorded-music business will convene at the W Hollywood in Los Angeles for the third annual Making Vinyl Conference. Co-organized by Larry Jaffee, a music journalist and former publicist, and Bryan Ekus, president of the media manufacturers' organization Colonial Purchasing Cooperative, the annual B2B conference is expected to draw nearly 400 attendees for its first year on the West Coast, following two consecutive runs in Detroit.

In 2019, a two-day consortium — a combination think tank, incubator and classroom — will include panels on the prevailing trends, tech and strategies

impacting the retail business' vinyl sector, with standout sessions on sustainability in production, audio restoration techniques and a "sociological" take on the cassette revival. Further special presentations will spotlight Bandcamp's new vinyl pressing service, package designer Lawrence Azerrad's Grammy-winning vinyl box set for Carl Sagan's *Voyager Golden Record: 40th Anniversary Edition* and mastering engineer Bernie Grundman, recipient of the conference's Lifetime Achievement Award. The event's annual Packaging Awards section also will salute honorees in an expanded 15 categories.

As a group, vinyl fanatics often speak about the format with "reverence," ac-

ording to Jack White. "With CDs, digital and streaming, you are in control and can stop [the track] whenever you want, but vinyl is dropping the needle, sitting down and paying attention," said the Third Man Records founder during his keynote at the inaugural Making Vinyl Conference in 2017, held in Detroit. "This isn't nostalgia. This isn't being retro. This is reverence to the beauty of music in a world where everyone is texting every five seconds."

Three years later, vinyl's resurgence has only gained momentum: The 12th annual Record Store Day in April yielded sales of 827,000 vinyl

albums in the United States, according to Nielsen Music — the third-largest sales week for vinyl albums since 1991, when Nielsen Music began tracking data. Meanwhile, the RIAA's 2019

midyear report, released in September, revealed profits of \$224.1 million (on 8.6 million units) for vinyl releases in the first half of 2019. Given current trends, it's likely that vinyl will soon surpass overall CD sales, which netted \$247.9 million (from 18.6 million units) in the same period.

Ahead of the conference's West Coast debut, Jaffee and Ekus preview this year's program and its global ambitions.



Jaffee



Ekus

What is the state of today's vinyl album business?

LARRY JAFFEE Sales are continually growing, and the records being made are better, generally. The Record Store Day sales numbers are not a fad. And from a retail standpoint, the industry is getting smarter. In the first years, there was a large attention to back catalog. For the format to sustain itself, it's going to have to produce more current product — but be smart about it. We realize that it's a digital world. We know we're a niche, but also a deluxe niche that some music lovers prefer, and we have to keep coming up with ways to serve them.

Why did you want to move the conference to Hollywood?

JAFFEE On the program side, we have people who were certainly aware of the event the first two years but for logistics reasons couldn't attend in Detroit. Lawrence Azerrad, the packaging designer, won our first best in show award and then won a Grammy a few months later. He's based in Los Angeles, so he'll be there and speaking. Jeff Jampol, whose company [JAM Inc.] manages the estate of The Doors, Janis Joplin, the Ramones and others, was interested in attending last year but couldn't. We're also able to focus on Blue Note's 80th-anniversary vinyl reissue series.

Blue Note is re-creating its vinyl heritage in a unique way.

JAFFEE [Blue Note Records producer] Joe Harley will explain what he found in the archives. A lot of these titles have not been available for years. It's



A panel at Making Vinyl Berlin on May 3; W Hollywood's on-site recording studio, the W Sound Suite (inset).



my understanding that they tested a few titles and sold out immediately. They realized they had touched upon a sleeping giant, so they have expanded the number of titles and turned them into two different series for their 80th anniversary. We also have mastering engineer Kevin Gray of Cohearent, who has worked on the reissue series.

How has the new setting influenced this year's programming?

JAFFEE One of the things we try to do year to year is not repeat ourselves. Ninety percent of the speakers this year are brand-new. We've brought in new topics in distribution and merchandising. We also have a presentation from Bandcamp, which started out as a digital platform and is now offering vinyl as well. Another topic that's new is sustainability — the environmental impact of vinyl records. There have been a lot of technological advancements and more pressing plants, as well as suppliers who are focused on vinyl as an environmentally conscious alternative. We have a professor [Kyle Devine, University of Oslo] coming in from Norway to

present research about how the carbon footprint of a vinyl record is less than digital music and Erica Records, in Southern California, which only presses lead-free, PVC records.

Why is Bernie Grundman the best choice for the Lifetime Achievement Award?

JAFFEE He's the guy when it comes to vinyl mastering. He has done a who's who of popular music — Michael Jackson, Stevie Wonder, Prince, Steely Dan, Barbra Streisand, on and on. It just made sense to give it to him, and we were very lucky to get him. He's another example of someone we have been trying to get for a few years but he couldn't get to Detroit.

BRYAN EKUS Another wrinkle: After we announced Bernie's Lifetime Achievement Award, I saw [musician, actor and Sirius XM DJ] Michael Des Barres offer him congrats online. I knew he was based in Los Angeles, so I asked if he wanted to get involved. Now he's going to open up the event. And the kicker, totally unexpected, is his latest single, "Crackle & Hiss," was released on Little Steven's label, Wick-

ed Cool Records. Little Steven [aka musician-actor Steven Van Zandt] was last year's keynote speaker, so there's a little bit of continuity there.

What's new in the awards portion?

JAFFEE We have put more focus on jazz and classical because we realized the aesthetics for those genres might make for unfair comparisons in pop-rock. And the "They Said It Couldn't Be Done" category comes from the idea of how do you top yourself. Last year, the winner was "Weird Al" Yankovic's *Squeeze Box*, which put his entire recording career in a replica of an accordion. This year's winner really wowed the judges.

Will you stay in Hollywood?

EKUS It's a great place to be, but I don't know if it will be home forever. We could wind up in other music-related cities — other places in L.A., or even going back to Detroit again. We'll just have to see. The idea is not to make this a moving carnival.

You launched Making Vinyl Berlin in May. Why?

JAFFEE I think of the Leonard Cohen song — "First we take Manhattan, then we take Berlin." The vinyl comeback was plotted in New York and then crossed the Atlantic, so it made a lot of sense to have something in Europe.

EKUS It was great. We did it at Hansa Studios, where so many artists [like David Bowie, Iggy Pop, Nick Cave, R.E.M., U2] have worked. For the same reason we're doing it in L.A. this year, if you bring a product like Making Vinyl to a new area, different people attend who might not have done so before. We got a pretty good representation of people from Europe in Detroit, so we got some of those people to Berlin.

Are there any other continents on your radar?

EKUS Certainly. Asia could be a strong possibility. There's a huge vinyl market and manufacturing community in Japan. There would be some language barriers, but that would be something I would love to explore for the next Making Vinyl. ☑

Lifetime Achievement: Bernie Grundman

As CDs replaced vinyl in the mid-'80s, a handful of mastering facilities bucked the trend, notably Bernie Grundman Mastering, the 20,000-square-foot studio complex in Hollywood named after the venerable engineer, whose credits include Carole King's *Tapestry*, Steely Dan's *Aja* and Prince's *Purple Rain*. Making Vinyl will recognize Grundman with its lifetime achievement award in October.

Born in Minneapolis and raised in Phoenix, Grundman first trained locally while at Arizona State University before

stints at Los Angeles' Contemporary Records and as head of A&M's mastering division. He launched his own studio in 1984. "We've always had vinyl, and there's always been a certain amount of it, regardless of how unpopular it was for a while," says Grundman. "But for about six or seven years now, we've been slammed all the time



— with new products, special packages or catalog releases."

Grundman first saw the beginning of a vinyl resurgence in the mid-'90s, when a small but fervent group of audiophile clients asked to reissue jazz and rock classics on high-grade vinyl. Those customers hankered for what they perceived was the analog format's warmer, more intimate sound. "There was a nostalgia for that," he says. Despite the widespread belief that vinyl is always higher quality, Grundman says it can be just as "poor" as digital "if you don't know what you're doing."

—PAUL VERNA



Albums with Grundman's credits (from top): *Aja*, *Tapestry*, *Purple Rain*.



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V A L E N C E
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	POST MALONE	REPUBLIC	1	169
			THE LUMINEERS	DUALTONE	1	47
2	2	3	TAYLOR SWIFT	REPUBLIC	1	269
5	4	4	LIZZO	NICE LIFE/ATLANTIC/AG	2	22
6	3	5	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	1	56
7	5	6	KHALID	RIGHT HAND/RCA	1	133
13	13	7	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	133
10	7	8	ED SHEERAN	ATLANTIC/AG	1	267
12	11	9	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	273
11	9	10	SHAWN MENDES	ISLAND	1	241
16	19	11	ARIANA GRANDE	REPUBLIC	1	241
14	14	12	JONAS BROTHERS	REPUBLIC	1	29
			KORN	ROADRUNNER/ELEKTRA/EMG	9	2
17	17	14	LIL NAS X	COLUMBIA	3	27
9	12	15	LIL TECCA	GALACTIC/REPUBLIC	9	11
18	8	16	CAMILA CABELLO	SYCO/EPIC	1	140
24	27	17	CHRIS BROWN	CBE/RCA	1	221
31	31	18	HALSEY	CAPITOL	1	197
19	18	19	DABABY	SOUTHCOAST/INTERSCOPE/JGA	16	23
23	20	20	LEWIS CAPALDI	VERTIGO/CAPITOL	20	18
8	15	21	BTS	BIGHIT ENTERTAINMENT	1	154
1	6	22	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	1	7
21	24	23	QUEEN	HOLLYWOOD	1	73
15	21	24	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	94
22	23	25	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/JGA	1	241
			THE CARS	ELEKTRA/SYNCO 4/HEAR/RHINO/CONCORD	26	1
26	26	27	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	114
30	32	28	SAM SMITH	CAPITOL	1	176
29	28	29	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	71

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
20	22	30	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	176
			EDDIE MONEY	COLUMBIA/EDDIE MONEY/LEGACY	31	1
			DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	95
4	25	33	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	2	55
27	30	34	PANIC! AT THE DISCO	DCDQ2/FUELED BY RAMEN/EMG	1	157
28	33	35	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	118
42	42	36	NF	NF REAL MUSIC/CAROLINE	1	82
			PRINCE	NPG/LEGACY	1	63
46	36	38	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	251
34	38	39	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	81
33	37	40	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF. JAM	1	239
-	10	41	MELANIE MARTINEZ	ATLANTIC/AG	10	15
65	79	42	MILEY CYRUS	RCA	12	88
			STARSET	FEARLESS/CONCORD	21	2
35	41	44	NORMANI	KEEP COOL/RCA	22	54
88	96	45	NLE CHOPPA	NO LOVE	45	7
43	47	46	MEGAN THEE STALLION	1501CERTIFIED/300/AG	34	14
78	71	47	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	62
45	45	48	P!NK	RCA	1	170
41	48	49	BAD BUNNY	RIMAS	23	79

NO. 2

THE LUMINEERS

The Lumineers reenter the Artist 100 at No. 2 as their third LP, *III*, launches at No. 1 on Top Rock Albums and No. 2 on the Billboard 200 with 86,000 equivalent album units, according to Nielsen Music. All three of the Americana/folk band's full-lengths have led Top Rock Albums.

Eddie Money

1949 - 2019



You gave us all a ticket to paradise, Eddie.
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	52	50	JUICE WRLD	GRADE A/INTERSCOPE/IIGA	1	70
48	53	51	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IIGA	1	174
55	68	52	MAROON 5	222/INTERSCOPE/IIGA	1	273
32	43	53	5 SECONDS OF SUMMER	5 SECONDS OF SUMMER/INTERSCOPE/IIGA	1	130
-	39	54	ONEREPUBLIC	MOSLEY/INTERSCOPE/IIGA	6	75
70	62	55	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IIGA	1	273
36	44	56	BRUNO MARS	ATLANTIC/AG	1	261
44	50	57	MARSHMELLO	JOYTIME COLLECTIVE	4	101
37	40	58	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	269
50	51	59	THOMAS RHETT	VALORY/BMLG	1	242
39	54	60	BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	23	15
47	46	61	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	242
61	56	62	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	209
56	35	63	XXXTENTACION	BAD VIBES FOREVER	1	109
54	57	64	J BALVIN	UNIVERSAL MUSIC LATIN/UMLE	16	87
52	55	65	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER	44	10
62	58	66	SHAED	PHOTO FINISH	58	7
-	16	67	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	16	2
51	83	68	KATY PERRY	CAPITOL	1	204
53	61	69	MORGAN WALLEN	BIG LOUD	34	30
83	90	70	LYNYRD SKYNYRD	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	40	71
63	66	71	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	231
RE-ENTRY		72	GOO GOO DOLLS	WARNER BROS.	72	2
68	74	73	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	204
82	73	74	CHRIS LANE	BIG LOUD	62	8
49	63	75	ELTON JOHN	MERCURY/ISLAND	11	25
NEW		76	THE HU	ELEVEN SEVEN/E7LG	76	1
77	75	77	OLD DOMINION	RCA NASHVILLE/SMN	10	135
72	72	78	LADY GAGA	INTERSCOPE/IIGA	1	133
95	84	79	THE BEATLES	APPLE/CAPITOL/UME	5	96
60	60	80	SWAE LEE	EARDRUMMA/INTERSCOPE/IIGA	22	48
57	64	81	POLO G	COLUMBIA	57	15
81	70	82	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	122
79	76	83	GUNNA	YOUNG STONER LIFE/300/AG	10	29
71	78	84	RICK ROSS	MAYBACH/EPIC	4	15
98	100	85	ADELE	XL/COLUMBIA	1	227
74	67	86	MEEK MILL	MAYBACH/ATLANTIC/AG	1	74
75	82	87	LIL TJAY	COLUMBIA	68	4
84	85	88	MUSTARD	10 SUMMERS/INTERSCOPE/IIGA	84	8
66	65	89	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	131
73	81	90	JUSTIN MOORE	VALORY/BMLG	9	15
96	93	91	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	89	4
69	80	92	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	199
NEW		93	SUPERM	SM/CAPITOL	93	1
89	92	94	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	78
90	88	95	DADDY YANKEE	EL CARTEL/UMLE	19	90
91	77	96	MICHAEL JACKSON	MJJ/EPIC	20	228
-	86	97	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG	26	62
87	91	98	OZUNA	VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	17	62
NEW		99	STEREOLAB	DUOPHONIC ULTRA HIGH/WARP	99	1
RE-ENTRY		100	RUSSELL DICKERSON	TRIPLE TIGERS/RED	69	17

EMERGING ARTISTS

billboard

SEPT. 28 2019

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 NLE CHOPPA			30
1	1	2	SHAED	PHOTO FINISH	1	33
RE-ENTRY		3	THE HU	ELEVEN SEVEN/E7LG	3	3
3	3	4	LIL TJAY	COLUMBIA	3	22
4	4	5	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	4	10
NEW		6	SUPERM	SM/CAPITOL	6	1
5	5	7	PINKFONG	SMART STUDY	1	51
6	6	8	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	42
8	8	9	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	40
RE-ENTRY		10	CHELSEA WOLFE	SARGENT HOUSE	10	2
NEW		11	KXM	RAT PAK	11	1
9	9	12	SUMMER WALKER	LVRN/INTERSCOPE/IIGA	8	43
NEW		13	HOBO JOHNSON	REPRISE/WARNER	13	1
13	10	14	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	58
RE-ENTRY		15	BAEKHYUN	SM	3	20
RE-ENTRY		16	TINY MOVING PARTS	HOPELESS	16	2
19	19	17	HARDY	TREE VIBEZ/BIG LOUD	17	21
RE-ENTRY		18	JOYNER LUCAS	TWENTY NINE/TULLY	6	28
12	12	19	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	41
16	15	20	ALI GATIE	LISN/WARNER	9	14
17	16	21	TAINY	MAS FLOW	16	16
14	11	22	X1	STONE MUSIC ENTERTAINMENT	2	7
26	17	23	RILEY GREEN	BMLG	5	38
NEW		24	(SANDY) ALEX G	DOMINO	24	1
NEW		25	JOSEPH	ATO	25	1
15	14	26	YK OSIRIS	DEF JAM	3	31
11	7	27	RUNAWAY JUNE	WHEELHOUSE/BMG/BBMG	6	15
20	24	28	CALUM SCOTT	CAPITOL	4	73
18	18	29	AMBJAAY	COLUMBIA	17	13
21	20	30	DOMINIC FIKE	SANDY BOYS/COLUMBIA	20	10
NEW		31	INFANT ANNIHILATOR	INFANT ANNIHILATOR	31	1
28	25	32	LINDSAY ELL	STONE CREEK/BMG/BBMG	3	20
25	26	33	TONES AND I	BAD BATCH/ELEKTRA/EMG	25	5
32	23	34	INGRID ANDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	23	6
22	22	35	LOVELYTHEBAND	RED	1	78
23	28	36	Y2K	Y2K/COLUMBIA	22	13
24	27	37	BBNO\$	BBNO/COLUMBIA	21	13
-	46	38	9LOKKNINE	YNM MELLY/300/AG	38	2
NEW		39	24KGOLDN	RECORDS/COLUMBIA	39	1
NEW		40	MICROWAVE	PURE NOISE	40	1
-	33	41	MONSTA X	STARSHIP ENTERTAINMENT	11	71
35	37	42	LIL MOSEY	INTERSCOPE/IIGA	13	37
46	50	43	DANILEIGH	DEF JAM	23	19
NEW		44	MYKE TOWERS	CASABLANCA/ONE WORLD/GLAD EMPIRE	44	1
NEW		45	TWIN PEAKS	GRAND JURY	45	1
38	35	46	RYAN HURD	RCA NASHVILLE/SMN	29	9
31	36	47	BRYCE VINE	SIRE/WARNER BROS.	3	45
29	32	48	GABBY BARRETT	WARNER BROS. NASHVILLE/WMN	21	17
27	40	49	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	22	11
NEW		50	DJ REGARD	MINISTRY OF SOUND/EPIC	50	1



Johnson's 'Story' Continues

Emo/spoken-word act Hobo Johnson (above) debuts at No. 13 on Emerging Artists as his third LP, *The Fall of Hobo Johnson*, arrives at No. 99 on the Billboard 200 with 8,000 equivalent album units, according to Nielsen Music, marking his first entrance on the chart. Single "Typical Story" concurrently rises 28-24 on Alternative Songs.

Plus, (Sandy) Alex G enters Emerging Artists at No. 24 as his *House of Sugar* starts at No. 5 on Heatseekers Albums (3,000 sold), where the rocker adds his third top 10.

—XANDER ZELLNER



MAROON 5 MAKES NEW 'MEMORIES'

After logging its longest reign on the Adult Top 40 airplay chart — 14 weeks with "Girls Like You" (featuring Cardi B) last year — Maroon 5 returns with "Memories." The new single starts at No. 20 after just three days of availability, following its Sept. 20 release. The track also begins at No. 37 on the Mainstream Top 40 airplay tally.

—GARY TRUST
Go to the Chart Beat section of billboard.com for full charts coverage.

JOHNSON: MADE EHLERS; MAROON 5: WES AND ALEX

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. SOCIAL MEDIA INTERACTION AS MEASURED BY NIELSEN MUSIC. BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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MAC PRESENTS
CONGRATULATES OUR OWN

KACIE LEHMAN

MISS "WRANGLIN' DEALS SINCE 1990"

ON BILLBOARD'S 40 UNDER 40

ONE OF THE TOP ARENAS IN THE WORLD, AGAIN.

A big thank you to our team who have helped make Mohegan Sun Arena as popular as the stars who play it.

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Director of Commercial Partnerships, Universal Music Group

on being recognized as one of Billboard's "40 Under 40" in 2019.

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LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
1	1	#1 POST MALONE REPUBLIC	2 WK	Hollywood's Bleeding	1	2
	2	THE LUMINEERS DUALTONE		III	2	1
	3	TAYLOR SWIFT REPUBLIC		Lover	1	4
	4	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG		So Much Fun	1	5
	5	LIL TECCA GALACTIC/REPUBLIC		We Love You Tecca	4	3
	6	LIZZO NICE LIFE/ATLANTIC/AG		Cuz I Love You	4	22
	7	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	2	When We All Fall Asleep, Where Do We Go?	1	25
NEW	8	KORN ROADRUNNER/ELEKTRA/EMG		The Nothing	8	1
	9	CHRIS BROWN CBE/RCA		Indigo	1	12
	10	GG LIL NAS X COLUMBIA		7 (EP)	2	13
	11	ED SHEERAN ATLANTIC/AG		No.6 Collaborations Project	1	10
	12	MELANIE MARTINEZ ATLANTIC/AG		K-12 (Soundtrack)	3	2
	13	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL		Quality Control: Control The Streets, Volume 2	3	5
	14	POST MALONE REPUBLIC	3	beerbongs & bentleys	1	73
	15	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	2	ASTROWORLD	1	59
	16	KHALID RIGHT HAND/RCA		Free Spirit	1	24
	17	SHAWN MENDES ISLAND		Shawn Mendes	1	69
	18	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/JGA		Dreamville & J. Cole: Revenge Of The Dreamers III	1	11
	19	LANA DEL REY POLYDOR/INTERSCOPE/JGA		Norman Fucking Rockwell!	3	3
	20	NF NF REAL MUSIC/CAROLINE		The Search	1	8
	21	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	This One's For You	4	120
	22	QUEEN HOLLYWOOD	8	Greatest Hits	11	352
	23	DABABY SOUTHCOAST/INTERSCOPE/JGA		Baby On Baby	7	29
	24	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	64
	25	TOOL TOOL DISSECTIONAL/VOLCANO/RCA		Fear Inoculum	1	3
	26	JONAS BROTHERS REPUBLIC		Happiness Begins	1	15
	27	MUSTARD 10 SUMMERS/INTERSCOPE/JGA		Perfect Ten	8	12
	28	LEWIS CAPALDI VERTIGO/CAPITOL		Divinely Uninspired To A Hellish Extent	28	18
	29	ELTON JOHN ROCKE T/ISLAND/UMI		Diamonds	7	97
	30	ARIANA GRANDE REPUBLIC		Thank U, Next	1	32
	31	POST MALONE REPUBLIC	3	Stoney	4	145
RE	32	THE CARS ELEKTRA/RHINO		The Complete Greatest Hits	32	6
	33	POLO G COLUMBIA		Die A Legend	6	15
	34	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG		Hoodie SZN	1	39
	35	BILLIE EILISH DARKROOM/INTERSCOPE/JGA		Dont Smile At Me	14	91
	36	XXXTENTACION BAD VIBES FOREVER		?	1	79
NEW	37	STARSET FEARLESS/CONCORD		Divisions	37	1
	38	JUICE WRLD GRADE A/INTERSCOPE/JGA		Goodbye & Good Riddance	4	70
	39	DAN + SHAY WARNER MUSIC NASHVILLE/WMN		Dan + Shay	6	65
	40	MEEK MILL MAYBACH/ATLANTIC/AG		Championships	1	42
	41	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	6	Hamilton: An American Musical	3	208
NEW	42	CHARLI XCX ASYLUM/ATLANTIC/AG		Charli	42	1
	43	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN		The Prequel (EP)	4	15
	44	LIL TJAY COLUMBIA		F.N	38	6
	45	JUICE WRLD GRADE A/INTERSCOPE/JGA		Death Race For Love	1	28
	46	CARDI B THE KSR GROUP/ATLANTIC/AG	3	Invasion Of Privacy	1	76
	47	LAUREN DAIGLE CENTRICITY/IZTONE		Look Up Child	3	54
NEW	48	EDDIE MONEY COLUMBIA/LEGACY		The Best Of Eddie Money	48	1
	49	ED SHEERAN ATLANTIC/AG	4	+ (Divide)	1	133
	50	KHALID RIGHT HAND/RCA	2	American Teen	4	133

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
50	51	MORGAN WALLEN BIG LOG		If I Know Me	35	51
49	52	CHANCE THE RAPPER CHANCE THE RAPPER		The Big Day	2	8
10	53	THE HIGHWOMEN LOW COUNTRY SOUND/ELEKTRA/EMG		The Highwomen	10	2
54	54	LADY GAGA & BRADLEY COOPER INTERSCOPE/JGA	2	A Star Is Born (Soundtrack)	1	50
51	55	DRAKE OVO SOUND/REPUBLIC		Care Package	1	7
41	56	RICK ROSS MAYBACH/EPIC		Port of Miami 2	2	6
56	57	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	3	The Greatest Showman	1	93
53	58	LIL DURK ALAMO/INTERSCOPE/JGA		Love Songs 4 The Streets 2	4	7
55	59	MEGAN THEE STALLION ISO1 CERTIFIED/300/AG		Fever	10	18
59	60	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	50
60	61	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	10	Chronicle The 20 Greatest Hits	22	437
63	62	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	4	Traveller	1	210
67	63	LIL UZI VERT GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	108
65	64	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	7	Curtain Call: The Hits	1	463
64	65	BAD BUNNY RIMAS		X 100PRE	11	39
NEW	66	VARIOUS ARTISTS OVO SOUND/WARNER		Top Boy: A Selection of Music Inspired By The Series	66	1
69	67	GUNNA YOUNG STONER LIFE/300/AG		Drip Or Drown 2	3	30
52	68	SOUNDTRACK WALT DISNEY		Descendants 3	7	7
145	69	PS JOURNEY COLUMBIA/LEGACY	15	Journey's Greatest Hits	10	582
86	70	2PAC AMARU/DEATH ROW/INTERSCOPE/UMI	10	Greatest Hits	3	290
89	71	THE BEATLES APPLE/CAPITOL/UMI	11		1	386
73	72	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	3	DAMN.	1	127
84	73	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	4	Take Care	1	342
62	74	LIZZO NICE LIFE/ATLANTIC/AG		Coconut Oil (EP)	55	9
72	75	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATINO/UMLE		Oasis	9	12
66	76	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG		Rearview Town	1	75
76	77	KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Experiment	1	45
71	78	BAZZI IAMCOSMIC/ATLANTIC/AG		Soul Searching	20	6
87	79	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	4	Views	1	177
77	80	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	35
78	81	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	15	Legend: The Best Of...	5	592
81	82	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA		Ella Mai	5	49
74	83	DJ KHALED WE THE BEST/EPIC		Father Of Asahd	2	18
90	84	BILLY JOEL COLUMBIA/LEGACY	3	The Essential Billy Joel	15	161
79	85	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	65
85	86	21 SAVAGE SLAUGHTER GANG/EPIC		I Am > I Was	1	39
93	87	THOMAS RHETT VALORY/BMLG		Center Point Road	1	16
75	88	TRIPPIE REDD TENT HOUSE AND PROJECTS		!	3	6
88	89	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	2	Evolve	2	117
82	90	TYLER, THE CREATOR COLUMBIA		IGOR	1	18
98	91	FLEETWOOD MAC WARNER BROS./RHINO	20	Rumours	1	338
NEW	92	GOO GOO DOLLS WARNER		Miracle Pill	92	1
70	93	MAC MILLER WARNER		Swimming	3	59
100	94	LIL WAYNE YOUNG MONEY/REPUBLIC		Tha Carter V	1	51
96	95	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UMI	12	Greatest Hits	2	323
91	96	TRAVIS SCOTT GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	159
99	97	SOUNDTRACK WALT DISNEY	2	Moana	2	148
103	98	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	131
NEW	99	HOBO JOHNSON REPRISE/WARNER		The Fall Of Hobo Johnson	99	1
95	100	THE BEATLES APPLE/CAPITOL/UMI	12	Abbey Road	1	327



Posty Goes For Two

Post Malone's *Hollywood's Bleeding* holds atop the Billboard 200 for a second week, earning 198,000 equivalent album units in the week ending Sept. 19, according to Nielsen Music. That's down 59% compared with its launch of 489,000.

Bleeding's second-week unit figure is so large, it would have been enough to make the set the No. 1 album in all but nine earlier weeks in 2019. Further, its 198,000 units are the largest second-week haul for an album in over a year, since Travis Scott's *Astroworld* logged 205,000 units in its second frame (on the chart dated Aug. 25, 2018).

As *Hollywood's Bleeding* holds its position for a second week, it halts the revolving door at the top of the tally, where in the six weeks before it bowed at No. 1, there were six different chart rulers, each with just one week atop the list.

—KEITH CAULFIELD

"I'VE ALWAYS JUST SEEN
MYSELF AS A WEIRDO.
AS SOMEONE WHO'S
SOMEWHAT INTROVERTED,
MY MUSIC HAS BEEN
MY WAY OF
CONNECTING
WITH EVERY-
ONE ELSE
OUT THERE.

A
WORLD
ARTISTS
LOVE
🌐♥

LAUV

AWAL



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
135	101	SOUNDTRACK WALT DISNEY		Aladdin (2019)	6	17
97	102	KEY GLOCK & YOUNG DOLPH PAPER ROUTE EMPIRE/EMPIRE		Dum And Dummer	8	8
NEW	103	THE HU ELEVEN SEVEN/E7LG		The Gereg	103	1
102	104	ARIANA GRANDE ▲ REPUBLIC		Sweetener	1	57
NEW	105	JPEGMAFIA EQT		All My Heroes Are Cornballs	105	1
112	106	NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	102
94	107	MAREN MORRIS COLUMBIA NASHVILLE/SMN		GIRL	4	28
105	108	AC/DC 22 COLUMBIA/LEGACY		Back In Black	4	377
RE	109	GEORGE STRAIT 8 MCA NASHVILLE/UMGN		Straight Out Of The Box	43	40
111	110	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	70
107	111	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	146
114	112	J. COLE 3 DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	250
104	113	BAZZI ● ZZZ/AMCOSMIC/ATLANTIC/AG		Cosmic	14	76
113	114	KODAK BLACK ● DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	40
110	115	SZA ▲ TOP DAWG/RCA		Ctrl	3	119
106	116	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE		17	2	108
116	117	THE WEEKND 3 XO/REPUBLIC		Starboy	1	147
108	118	H.E.R. ● MBK/RCA		H.E.R.	23	100
134	119	PLAYBOI CARTI ● AWGE/INTERSCOPE/IGA		Die Lit	3	67
121	120	TAYLOR SWIFT 9 BIG MACHINE/BMLG		1989	1	249
80	121	SLIPKNOT ROADRUNNER/AG		We Are Not Your Kind	1	6
129	122	THE WEEKND 3 XO/REPUBLIC		Beauty Behind The Madness	1	211
125	123	MIGOS 2 QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	86
120	124	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	229
124	125	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA		Kamikaze	1	55
138	126	KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	360
RE	127	THE NOTORIOUS B.I.G. 6 BAD BOY/RHINO		Ready To Die	15	61
131	128	MICHAEL JACKSON 4 EPIC/LEGACY		The Essential Michael Jackson	31	295
128	129	EAGLES 38 ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	292
RE	130	GUNS N' ROSES 18 GEFFEN/UME		Appetite For Destruction	1	206
126	131	YOUNGBOY NEVER BROKE AGAIN ● NEVER BROKE AGAIN/ATLANTIC/AG		Realer	15	39
133	132	FLORIDA GEORGIA LINE ● BMLG		Can't Say I Ain't Country	4	31
149	133	SAM SMITH 2 CAPITOL		In The Lonely Hour	2	273
119	134	SOCIAL HOUSE SRV/SILENT/REPUBLIC		Everything Changed... (EP)	56	6
83	135	JEEZY YJ/DEF JAM		TM104: The Legend Of The Snowman	5	4
118	136	QUEEN ● HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	48
122	137	TYGA ● LAST KINGS/EMPIRE		Legendary	17	12
152	138	BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UME		Greatest Hits	8	295
140	139	RODDY RICCH BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	44
148	140	RIHANNA 3 WESTBURY ROAD/ROC NATION		ANTI	1	190
117	141	SAWEETIE ICY/ARTISTRY WORLDWIDE/WARNER BROS		ICY	85	10
143	142	YOUNGBOY NEVER BROKE AGAIN ▲ NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	73
RE	143	ELVIS PRESLEY ▲ RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	14
144	144	YNW MELLY YNW MELLY/300/AG		I Am You	20	37
152	145	JOJI 88RISING/12TONE		BALLADS I	3	46
146	146	RED HOT CHILI PEPPERS 2 WARNER		Greatest Hits	18	226
127	147	ILLENIUM ASTRALWERKS		Ascend	14	5
139	148	KACEY MUSGRAVES ● MCA NASHVILLE/UMGN		Golden Hour	4	57
147	149	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Street Gossip	2	42
150	150	ED SHEERAN 4 ATLANTIC/AG		x	1	274



8

KORN
The Nothing

Korn collects its 14th Billboard 200 top 10 album as *The Nothing* debuts at No. 8. In turn, the group ties Van Halen for the fifth-most top 10s on the chart among rock bands. Ahead of it are The Rolling Stones (with 37), The Beatles (32), Dave Matthews Band (16) and Santana (16).



12

CHARLI XCX
Charli

Charli XCX's guest-laden album (nine of its 15 tracks sport an assist) begins with 12,000 equivalent album units earned (with 5,000 of that sum in album sales). Among the acts joining her on the effort: Lizzo, HAIM and Troye Sivan.



109

GEORGE STRAIT
Straight Out of the Box

Strait's 1995 retrospective boxed set was reissued Sept. 13 on CD exclusively via Walmart. It re-enters with 8,000 units, up 564% (2,000 in album sales; up 3,101%). The package, which also re-enters Top Country Albums at No. 11, has sold 1.5 million since its release.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
155	151	METRO BOOMIN ● BOOMINATI/REPUBLIC		Not All Heroes Wear Capes	1	46
130	152	NAV XO/REPUBLIC		Bad Habits	1	26
101	153	BROCKHAMPTON QUESTION EVERYTHING/RCA		GINGER	3	4
158	154	FRANK OCEAN ▲ BOYS DON'T CRY		Blonde	1	145
132	155	TAYLOR SWIFT 3 BIG MACHINE/BMLG		reputation	1	97
61	156	SHORELINE MAFIA ATLANTIC/AG		Party Pack, Vol. 2	61	2
154	157	IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	364
137	158	YBN CORDAE ART@WAR/ATLANTIC/AG		The Lost Boy	13	8
160	159	CALBOY PAPER GANG/POLO GROUNDS/RCA		Wildboy	30	16
174	160	KID ROCK TOP DOG/WARNER		Greatest Hits: You Never Saw Coming	51	6
168	161	MARSHMELLO JOYTIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	33
159	162	KANYE WEST ▲ GOOD D/DEF JAM		The Life Of Pablo	1	145
161	163	TWENTY ONE PILOTS 4 FUELED BY RAMEN/EMG		Blurryface	1	227
169	164	DRAKE 4 YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	303
142	165	CAMILA CABELLO ▲ SYCO/EPIC		Camila	1	88
156	166	THE BEACH BOYS 3 CAPITOL/UME		Sounds Of Summer: The Very Best Of The Beach Boys	16	180
157	167	MACHINE GUN KELLY EST 19XX/BAD BOY/INTERSCOPE/IGA		Hotel Diablo	5	11
164	168	BRYSON TILLER 2 TRAPSOUL/RCA		TRAPSOUL	8	192
163	169	JON PARDI ▲ CAPITOL NASHVILLE/UMGN		California Sunrise	11	163
NEW	170	PRINCE NPG/LEGACY		The Versace Experience: Prelude 2 Gold	170	1
RE	171	LED ZEPPELIN 2 SWAN SONG/ATLANTIC/RHINO		Motherhip	7	288
175	172	SUMMER WALKER LVRN/INTERSCOPE/IGA		Last Day Of Summer	44	33
170	173	THOMAS RHETT ▲ VALORY/BMLG		Life Changes	1	106
165	174	TRIPPIE REDD TENTHousand PROJECTS		A Love Letter To You 3	3	37
178	175	FRANK SINATRA FRANK SINATRA ENTERPRISE/CAPITOL/UME		Ultimate Sinatra	32	76
171	176	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	326
RE	177	BEYONCÉ & VARIOUS ARTISTS PARKWOOD/COLUMBIA		The Lion King: The Gift (Soundtrack)	2	7
173	178	ADELE 14 XL/COLUMBIA		21	1	431
166	179	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	86
172	180	TORY LANEZ MAD LOVE/INTERSCOPE/IGA		LoVE me NOW?	4	46
183	181	MICHAEL JACKSON 33 EPIC/LEGACY		Thriller	1	384
123	182	CARRIE UNDERWOOD ● CAPITOL NASHVILLE/UMGN		Cry Pretty	1	46
179	183	BRUNO MARS 5 ELEKTRA/EMG		Doo-Wops & Hooligans	3	439
115	184	SIR TOP DAWG/RCA		Chasing Summer	64	3
162	185	SOUNDTRACK REPUBLIC		Spider-Man: Into The Spider-Verse	2	40
57	186	SOUNDTRACK CARTOON NETWORK/WATERTOWER		Steven Universe The Movie	57	3
RE	187	KID CUDI ● DREAMON/GOOD/REPUBLIC		Man On The Moon: The End Of Day	4	115
180	188	STEVIE WONDER ▲ MOTOWN/UTV/UME		The Definitive Collection	35	74
190	189	DARYL HALL JOHN OATES ▲ RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	59
177	190	NIRVANA 10 SUB POP/DGC/GEFFEN/UME		Nevermind	1	439
40	191	EARTHGANG DREAMVILLE/INTERSCOPE/IGA		Mirrorland	40	2
193	192	CHRIS BROWN 2 RCA		Heartbreak On A Full Moon	3	89
RE	193	HALSEY ▲ ASTRALWERKS		hopeless fountain kingdom	1	112
189	194	YNW MELLY YNW MELLY/300/AG		We All Shine	27	33
176	195	BRUNO MARS 3 ATLANTIC/AG		24K Magic	2	148
188	196	MAROON 5 ▲ 222/INTERSCOPE/IGA		Red Pill Blues	2	98
184	197	NICKI MINAJ ▲ YOUNG MONEY/CASH MONEY/REPUBLIC		Queen	2	56
181	198	OFFSET QUALITY CONTROL/MOTOWN/CAPITOL		FATHER OF 4	4	30
187	199	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Origins	2	45
RE	200	KEVIN GATES ● BREAD WINNERS ASSOCIATION/ATLANTIC/AG		Luca Brasi 3	4	38



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TOP ALBUM SALES™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 THE LUMINEERS	DUALTONE	III	1	
NEW	2	KORN	ROADRUNNER/ELEKTRA/EMG	The Nothing	1	
1	3	POST MALONE	REPUBLIC	Hollywood's Bleeding	2	
2	4	TAYLOR SWIFT	REPUBLIC	Lover	4	
NEW	5	STARSET	FEARLESS/CONCORD	Divisions	1	
5	6	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	3	
4	7	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	2	
8	8	MELANIE MARTINEZ	ATLANTIC/AG	K-12 (Soundtrack)	2	
NEW	9	THE HU	ELEVEN SEVEN/E7LG	The Gereg	1	
NEW	10	GOO GOO DOLLS	WARNER	Miracle Pill	1	
11	11	BILLIE EILISH	2 DARKROOM/INTERSCOPE/JIGA	When We All Fall Asleep, Where Do We Go?	25	
RE	12	PRINCE	NPG/LEGACY	The Versace Experience: Prelude 2 Gold	2	
7	13	LANA DEL REY	POLYDOR/INTERSCOPE/JIGA	Norman Fucking Rockwell!	3	
RE	14	THE CARS	ELEKTRA/RHINO	The Complete Greatest Hits	7	
13	15	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	22	
NEW	16	CHARLI XCX	ASYLUM/ATLANTIC/AG	Charli	1	
16	17	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	54	
NEW	18	PIXIES	PIXIES/INFECTIONOUS/BMG	Beneath The Eyrrie	1	
NEW	19	CHELSEA WOLFE	SARGENT HOUSE	Birth Of Violence	1	
NEW	20	KXM	RAT PAK	Circle Of Dolls	1	
6	21	LINDSEY STIRLING	LINDSEYS/TOMP/BMG	Artemis	2	
NEW	22	SOUNDTRACK	Country Music: A Film By Ken Burns	LEGACY	1	
73	23	CHRIS BROWN	CBE/RCA	Indigo	11	
NEW	24	HOBO JOHNSON	REPRISE/WARNER	The Fall Of Hobo Johnson	1	
14	25	SLIPKNOT	ROADRUNNER/AG	We Are Not Your Kind	6	
18	26	VARIOUS ARTISTS	NOW That's What I Call Music! 71	UNIVERSAL/SONY MUSIC/LEGACY	7	
NEW	27	TINY MOVING PARTS	HOPELESS	Breathe	1	
9	28	SHERYL CROW	VALORY/BMLG	Threads	3	
NEW	29	TIGER ARMY	RISE	Retrofuture	1	
20	30	ELTON JOHN	ROCKE T/ISLAND/UME	Diamonds	73	
19	31	SOUNDTRACK	WALT DISNEY	Descendants 3	7	
39	32	NF	NF REAL MUSIC/CAROLINE	The Search	8	
27	33	QUEEN	HOLLYWOOD	Greatest Hits	297	
NEW	34	COLD	NAPALM	The Things We Can't Stop	1	
NEW	35	EDDIE MONEY	COLUMBIA/LEGACY	The Best Of Eddie Money	1	
31	36	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	23	
28	37	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	48	
30	38	SOUNDTRACK	GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1	MARVEL/HOLLYWOOD	254	
NEW	39	JOHN P. KEE	KEE/EONE	I Made It Out	1	
NEW	40	DISCIPLE	BEC	Love Letter Kill Shot	1	
43	41	KID ROCK	TOP DOG/WARNER	Greatest Hits: You Never Saw Coming	11	
NEW	42	JOSEPH	ATO	Good Luck, Kid	1	
NEW	43	(SANDY) ALEX G	DOMINO	House Of Sugar	1	
26	44	ED SHEERAN	ATLANTIC/AG	No.6 Collaborations Project	10	
44	45	BOB SEGER & THE SILVER BULLET BAND	10 HIDEOUT/CAPITOL/UME	Greatest Hits	299	
NEW	46	TOM KEIFER	CLEOPATRA	Rise	1	
15	47	JONAS BROTHERS	REPUBLIC	Happiness Begins	15	
36	48	BILLIE EILISH	DARKROOM/INTERSCOPE/JIGA	Dont Smile At Me	37	
32	49	SOUNDTRACK	TAKEONE COMPANY/BIGHIT ENTERTAINMENT	BTS WORLD	8	
22	50	TRISHA YEARWOOD	GWENDOLYN	Every Girl	3	



Prince Pops With Reissues

Prince makes a fashionable reentry on Top Album Sales at No. 12 with *The Versace Experience: Prelude 2 Gold* (6,000 sold in the week ending Sept. 19, according to Nielsen Music), while on Catalog Album Sales, *Chaos and Disorder* and *Emancipation* enter at Nos. 10 and 12 (about 2,000 sold each), respectively.

The Versace Experience was first issued as a promotional cassette at a 1995 fashion show by designer Gianni Versace, but didn't earn a commercial release until earlier in 2019, when it dropped on cassette for Record Store Day (and debuted at No. 39 on Top Album Sales with 4,000 sold). On Sept. 13, it was widely issued on CD, vinyl and digital download.

Also on Sept. 13, *Chaos and Emancipation* (a pair of studio albums from 1996) were reissued on CD and garnered their first pressing on vinyl.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 THE HU	ELEVEN SEVEN/E7LG	The Gereg	1
NEW	2	CHELSEA WOLFE	SARGENT HOUSE	Birth Of Violence	1
NEW	3	TINY MOVING PARTS	HOPELESS	Breathe	1
NEW	4	JOSEPH	ATO	Good Luck, Kid	1
NEW	5	(SANDY) ALEX G	DOMINO	House Of Sugar	1
8	6	GG	INFANT ANNIHILATOR	The Battle Of Yaldabaoth	2
NEW	7	MICROWAVE	PURE NOISE	Death Is A Warm Blanket	1
NEW	8	TWIN PEAKS	GRAND JURY	Lookout Low	1
NEW	9	HARDY	TREE VIBEZ/BIG LOUD	HIXTAPE, Vol. 1	1
NEW	10	MIKE PATTON/JEAN-CLAUDE VANNIER	IPECAC	Corpse Flower	1
NEW	11	JPEGMAFIA	EQT	All My Heroes Are Cornballs	1
NEW	12	SAM FENDER	POLYDOR/INTERSCOPE/JIGA	Hypersonic Missiles	1
NEW	13	SLEEP ON IT	EQUAL VISION	Pride & Disaster	1
NEW	14	DEVENDRA BANHART	NONESUCH/WARNER	Ma	1
NEW	15	JTM	JTM	Five Years To Live	1
NEW	16	BLACKTOP MOJO	BLACKTOP MOJO	Under The Sun	1
NEW	17	MXMTOON	MXMTOON	The Masquerade	1
NEW	18	JENNY HVAL	SACRED BONES	The Practice Of Love	1
NEW	19	CONWAY THE MACHINE	CONWAY/GRISELDA	Look What I Became	1
NEW	20	THE GLORIOUS SONS	BLACK BOX RECORDINGS/BMG	A War On Everything	1
NEW	21	HIRIE	HIRIE/CONTROLLED SUBSTANCE SOUND LABS	Dreamer	1
NEW	22	ALEX CAMERON	SECRETLY CANADIAN	Miami Memory	1
NEW	23	CORB LUND	NEW WEST	Cover Your Tracks	1
20	24	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	13
NEW	25	SEVENTEEN	PLEDIS	An Ode: SEVENTEEN 3rd Album	1

CATALOG ALBUM SALES™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
RE	1	#1 THE CARS	ELEKTRA/RHINO	The Complete Greatest Hits	9
1	2	QUEEN	HOLLYWOOD	Greatest Hits	667
NEW	3	EDDIE MONEY	COLUMBIA/LEGACY	The Best Of Eddie Money	1
2	4	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	170
6	5	BOB SEGER & THE SILVER BULLET BAND	10 HIDEOUT/CAPITOL/UME	Greatest Hits	901
4	6	QUEEN	2 HOLLYWOOD	Greatest Hits III & III: The Platinum Collection	72
8	7	CREEDENCE CLEARWATER REVIVAL	10 FANTASY/CONCORD	Chronicle The 20 Greatest Hits	1017
NEW	8	GEORGE STRAIT	8 MCA NASHVILLE/UMGN	Straight Out Of The Box	1
NEW	9	STEREOLAB	DUOPHONIC ULTRA HIGH/WARP	Dots And Loops	1
NEW	10	PRINCE	NPG/LEGACY	Chaos And Disorder	1
9	11	BOB MARLEY AND THE WAILERS	15 TUFF GONG/ISLAND/UME	Legend: The Best Of...	1377
NEW	12	PRINCE	2 NPG/LEGACY	Emancipation	1
NEW	13	STEREOLAB	DUOPHONIC ULTRA HIGH/WARP	Emperor Tomato Ketchup	1
15	14	LYNYRD SKYNYRD	9 GEFEN/UME	Icon: Lynyrd Skynyrd	145
11	15	PINK FLOYD	15 PINK FLOYD/LEGACY	The Dark Side Of The Moon	1331
3	16	TOOL	2 TOOL DISSECTIONAL/VOLCANO/LEGACY	Lateralus	9
13	17	THE BEACH BOYS	3 CAPITOL	Sounds Of Summer: The Very Best Of The Beach Boys	232
17	18	FLEETWOOD MAC	20 WARNER BROS./RHINO	Rumours	273
12	19	THE BEATLES	12 APPLE/CAPITOL/UME	Abbey Road	406
28	20	2PAC	10 AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	166
35	21	BTS	BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	21
5	22	TOOL	3 TOOL DISSECTIONAL/VOLCANO/LEGACY	AEnima	98
16	23	SIMON & GARFUNKEL	14 COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	231
NEW	24	EDDIE MONEY	COLUMBIA/LEGACY	The Essential Eddie Money	1
NEW	25	THE CARS	ELEKTRA/RHINO	The Cars	1



Gift Gains; Country Debuts

Beyoncé's *The Lion King: The Gift* returns to the Billboard 200 as the former No. 2-peaking album reenters at No. 177 with 6,000 equivalent album units earned (up 33%) in the week ending Sept. 19, according to Nielsen Music. The set reappears after a two-week absence, likely owed to buzz generated from the ABC-TV special *Beyoncé Presents: Making the Gift* (Sept. 16). On the Soundtracks chart, *The Gift* rebounds into the top 10, rising 12-8.

Meanwhile, the companion soundtrack to the Ken Burns PBS documentary *Country Music* debuts at No. 15 on Soundtracks, No. 22 on Top Album Sales and No. 44 on Top Country Albums (4,000 equivalent album units earned, all from album sales). The eight-episode, 16-hour series premiered on Sept. 15.

—KEITH CAULFIELD

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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 BTS BIGHIT ENTERTAINMENT	154
NEW	2	SUPERM SM/CAPITOL	1
10	3	TWICE JYP	68
37	4	BAEKHYUN SM	30
4	5	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	118
8	6	ARIANA GRANDE REPUBLIC	346
2	7	X1 STONE MUSIC ENTERTAINMENT	7
17	8	EXO SM	113
16	9	NCT 127 SM	61
45	10	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	422
5	11	BLACKPINK YG/INTERSCOPE/JGA	100
NEW	12	RIC OCASEK UNSIGNED	1
14	13	MONSTA X STARSHIP ENTERTAINMENT	94
13	14	LIL NAS X COLUMBIA	28
30	15	RIHANNA WESTBURY ROAD/ROC NATION	442
9	16	NCT DREAM SM	40
7	17	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	61
3	18	GOT7 JYP	109
NEW	19	EDDIE MONEY COLUMBIA/EDDIE MONEY/LEGACY	1
6	20	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	27
24	21	MILEY CYRUS RCA	351
46	22	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	24
11	23	CAMILA CABELLO SYCO/EPIC	161
18	24	CARDI B THE KSR GROUP/ATLANTIC/AG	117
22	25	HALSEY CAPITOL	132
31	26	TAYLOR SWIFT REPUBLIC	379
19	27	SHAWN MENDES ISLAND	248
12	28	POST MALONE REPUBLIC	89
NEW	29	KATELYN TARVER UNSIGNED	1
RE	30	B.B. KING GEPHEN/INTERSCOPE/JGA	2
RE	31	LIAM PAYNE HAMPTON/REPUBLIC	76
38	32	LANA DEL REY POLYDOR/INTERSCOPE/JGA	139
RE	33	ATEEZ KQ/LEGACY	16
NEW	34	THE CARS ELEKTRA/SYNCO 4/HEAR/RHINO/CONCORD	1
21	35	LIZZO NICE LIFE/ATLANTIC/AG	15
41	36	LADY GAGA INTERSCOPE/JGA	428
35	37	STRAY KIDS JYP	53
33	38	NCT SM	72
36	39	LALI ARIOLA/SONY MUSIC ARGENTINA	126
32	40	MARSHMELLO JOY TIME COLLECTIVE	121
15	41	MELANIE MARTINEZ ATLANTIC/AG	28
RE	42	LIL DURK OTF/DEF JAM	7
34	43	PENTAGON CUBE/LOEN ENTERTAINMENT	22
20	44	KEHLANI TSUNAMI MOB/ATLANTIC/AG	23
RE	45	LAY ZHANGYIXING STUDIO/SM	20
RE	46	NIALL HORAN NEON HAZE/CAPITOL	102
50	47	LOUIS TOMLINSON 78/SYCO/ARISTA	115
RE	48	ASTRO INTERPARK	52
44	49	KANG DANIEL KONNECT	5
39	50	THE BOYZ CRE.KER/KAKAO M	5



SuperM Shines; King Returns

K-pop supergroup SuperM (above) makes its maiden appearance on the Social 50, debuting at No. 2. The seven-piece group featuring members of Exo, NCT and SHINee arrives with 1.2 million Twitter reactions and 188,000 Twitter mentions in the week ending Sept. 19, according to Next Big Sound. Concept photos of SuperM's members have been posting to the group's social media accounts while the act gears up for its first EP, a self-titled release scheduled for Oct. 4. It's the highest debut for a K-pop act since BTS (No. 1; Oct. 29, 2016). Meanwhile, B.B. King, who last reached the Social 50 after his 2015 passing (No. 20; May 30, 2015), reenters at No. 30 due to Wikipedia views (246,000, up 3,758%) after a Google Doodle commemorated what would have been his 89th birthday on Sept. 16.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 RANSOM GALACTIC/REPUBLIC	Lil Tecca	15
9	2	PANINI COLUMBIA	Lil Nas X	13
7	3	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	28
11	4	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	15
12	5	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	13
2	6	CIRCLES REPUBLIC	Post Malone	3
13	7	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	25
14	8	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	20
5	9	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	11
8	10	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	48
NEW	11	DON'T CALL ME ANGEL REPUBLIC	Ariana Grande, Miley Cyrus & Lana Del Rey	1
3	12	TAKE WHAT YOU WANT REPUBLIC	Post Malone Feat. Ozzy Osbourne & Travis Scott	2
23	13	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	11
6	14	ENEMIES REPUBLIC	Post Malone Feat. DaBaby	2
22	15	BABY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	9
10	16	SAINT-TROPEZ REPUBLIC	Post Malone	2
4	17	HOLLYWOOD'S BLEEDING REPUBLIC	Post Malone	2
NEW	18	CAMELOT NLE CHOPPA/WARNER	NLE Choppa	1
24	19	MONEY IN THE GRAVE OVO/SOUND/REPUBLIC	Drake Feat. Rick Ross	14
25	20	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	5
26	21	THE GIT UP TRAILER TRAP MUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	14
15	22	DIE FOR ME REPUBLIC	Post Malone Feat. Future & Halsey	2
16	23	ON THE ROAD REPUBLIC	Post Malone Feat. Meek Mill & Lil Baby	2
27	24	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	24
21	25	WOW. REPUBLIC	Post Malone	39
29	26	HOT GIRL SUMMER 1501 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	6
28	27	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	14
35	28	SHOTTA FLOW NO LOVE	NLE Choppa	14
33	29	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	23
38	30	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	7
37	31	BABY SHARK SMART STUDY	Pinkfong	47
36	32	TALK RIGHT HAND/RCA	Khalid	32
40	33	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	12
39	34	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	17
34	35	MY TYPE ICY/ARTIST TRY WORLDWIDE/WARNER	Saweetie	10
NEW	36	223'S YNW MELLY/300	YNW Melly & 9lokknine	1
17	37	A THOUSAND BAD TIMES REPUBLIC	Post Malone	2
44	38	WITHOUT ME CAPITOL	Halsey	50
48	39	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	3
42	40	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	19
47	41	LALALA BBNO/Y2K/COLUMBIA	Y2K & bbno\$	11
46	42	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	59
NEW	43	GRAVEYARD CAPITOL	Halsey	1
49	44	HOW DO YOU SLEEP? CAPITOL	Sam Smith	9
41	45	BAD BAD BAD YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Lil Baby	5
NEW	46	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard Feat. Roddy Ricch	1
19	47	STARING AT THE SUN REPUBLIC	Post Malone Feat. SZA	2
RE	48	HAPPIER JOY TIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	53
RE	49	7 RINGS REPUBLIC	Ariana Grande	34
18	50	I'M GONNA BE REPUBLIC	Post Malone	2

CHARTS LEGEND

- Bullets indicate titles with greatest weekly gains.
- 🏆 **ALBUM CHARTS**
Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
🏆 RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
🏆 RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
🏆 Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
🏆 Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.
- 🏆 **DIGITAL SONG SALES CHARTS**
🏆 RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
🏆 RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.
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3		BILLY WALSH
4		DABABY
5		TAYLOR SWIFT
6		FRANK DUKES
7		MAX MARTIN
TIE 8		BILLIE EILISH
TIE 8		FINNEAS O'CONNELL
TIE 10		LIZZO
TIE 10		RICKY REED

R&B SONGWRITERS™

1	#1 16 WKS	KHALID
TIE 2		GUY LAWRENCE
TIE 2		HOWARD LAWRENCE
TIE 4		LIZZO
TIE 4		RICKY REED
6		CHRIS BROWN
7		DRAKE
TIE 8		40
TIE 8		J LOUIS
TIE 8		MICHEE PATRICK LEBRUN
TIE 8		NIJA
TIE 8		TEDDY WALTON
TIE 8		VELOUS
TIE 8		VINY LZ

DANCE/ELECTRONIC SONGWRITERS™

1	#1 13 WKS	STEVE MAC
2		MARSHMELLO
3		DAN SMITH
TIE 4		STEVE WINWOOD
TIE 4		WILL JENNINGS
6		ILLENIU M
TIE 7		ALAN SAMPSON
TIE 7		JAY SEAN
9		JASON EVIGAN
TIE 10		ALEX PALL
TIE 10		DREW TAGGART



Marshmello Rules For A 15th Week

Marshmello (above) logs his 15th consecutive week atop the Dance/Electronic Producers chart, continuing his streak as the only act to rule since the list's launch in June. His reign continues thanks to a pair of entries on Hot Dance/Electronic Songs: "Happier," with Bastille, spends a record-extending 53rd week at No. 1, and "Rescue Me," featuring A Day to Remember, ranks at No. 29. Marshmello concurrently places at No. 2 on Dance/Electronic Songwriters, after spending two weeks at No. 1.

Plus, Louis Bell rules both the Hot 100 Producers and Hot 100 Songwriters charts for a 12th and second week, respectively, thanks to 15 production credits and 17 songwriting credits on the Billboard Hot 100.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 12 WKS	LOUIS BELL
2		ANDREW WATT
3		FRANK DUKES
4		WHEEZY
5		ILYA
6		FINNEAS O'CONNELL
7		TMS
8		RICKY REED
9		SCOTT MOFFATT
10		SHELLBACK

R&B PRODUCERS™

1	#1 16 WKS	DISCLOSURE
2		RICKY REED
3		BUDDAH BLESS
TIE 4		40
TIE 4		J LOUIS
TIE 4		TEDDY WALTON
TIE 4		VINY LZ
8		LONDON ON DA TRACK
9		TYLER, THE CREATOR
10		TEKNO

DANCE/ELECTRONIC PRODUCERS™

1	#1 15 WKS	MARSHMELLO
2		ILLENIU M
3		DJ SNAKE
4		THE CHAINSMOKERS
5		DJ REGARD
6		DIPLO
7		JASON EVIGAN
8		KYGO
9		NARADA MICHAEL WALDEN
10		ANDREW WATT

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Sept. 28, 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.

ASCAP WRITERS POWER THE CHARTS.

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

BAD BUNNY BILLIE EILISH BRENDON URE 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 OWY ON THE DRUMS PAUL MEANY PLAY-N-SKILLZ
SAM HOLLANDER SNOW TRENT REZNOR

ascap WE CREATE MUSIC



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**FOR MORE INFORMATION
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T.J. Martell Foundation
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2020 YPAC EVENT SCHEDULE

NASHVILLE

February

May

NEW YORK

June

August

LOS ANGELES

March

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	14	
1	2	SENORITA SHAWN MENDES & CAMILA CABELLO SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	12	
3	3	IDON'T CARE ED SHEERAN & JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	20	
4	4	TALK RIGHT HAND/RCA	Khalid	24	
6	5	SOMEONE YOU LOVED LEWIS CAPALDI VERTIGO/CAPITOL	Lewis Capaldi	11	
5	6	SUCKER REPUBLIC	Jonas Brothers	29	
7	7	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	19	
9	8	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	11	
10	9	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	13	
8	10	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	21	
11	11	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	34	
12	12	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	9	
13	13	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	7	
14	14	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	12	
16	15	ONLY HUMAN REPUBLIC	Jonas Brothers	8	
19	16	LIVING CAPITOL NASHVILLE	Dierks Bentley	8	
23	17	IDON'T KNOW ABOUT YOU BIG LOUD	Chris Lane	7	
32	18	CIRCLES REPUBLIC	Post Malone	2	
18	19	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	10	
20	20	SPEECHLESS WARNER MUSIC NASHVILLE/WAR/WARNER	Dan + Shay	32	
25	21	HOW DO YOU SLEEP? CAPITOL	Sam Smith	7	
21	22	SUGE SOUTH COAST/INTERSCOPE	DaBaby	17	
15	23	KNOCKIN' BOOTS CAPITOL NASHVILLE	Luke Bryan	12	
22	24	MY TYPE ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	9	
28	25	HOT GIRL SUMMER 1501 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	5	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS TRUTH HURTS NICE LIFE/ATLANTIC/AG	Lizzo	22	
NEW	2	DON'T CALL ME ANGEL REPUBLIC	Ariana Grande, Miley Cyrus & Lana Del Rey	1	
4	3	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	19	
3	4	SENORITA ISLAND	Shawn Mendes & Camila Cabello	13	
NEW	5	1, 2 MANY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs & Brooks & Dunn	1	
17	6	SOMEBODY TO LOVE MOSLEY/INTERSCOPE/IGA	OneRepublic	2	
5	7	THE GIT UP TRAILERTRAPMUSIC/BMG/BBMG	Blanco Brown	15	
8	8	CIRCLES REPUBLIC	Post Malone	3	
NEW	9	GRAVEYARD CAPITOL	Halsey	1	
2	10	TAKE WHAT YOU WANT REPUBLIC	Post Malone Feat. Ozzy Osbourne & Travis Scott	2	
6	11	OLD TOWN ROAD LIL NAS X/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	28	
9	12	GOOD AS HELL NICE LIFE/ATLANTIC/AG	Lizzo	7	
NEW	13	TAKE ME HOME TONIGHT COLUMBIA/LEGACY	Eddie Money	1	
10	14	BAD GUY DARKROOM/INTERSCOPE/IGA	Billie Eilish	25	
12	15	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	13	
NEW	16	TWO TICKETS TO PARADISE COLUMBIA/LEGACY	Eddie Money	1	
33	17	PANINI COLUMBIA	Lil Nas X	3	
19	18	THE FATHER, MY SON, AND THE HOLY GHOST TRIPPLE SHOES/BROKEN BOW/BMG/BBMG	Craig Morgan	2	
16	19	ONE THING RIGHT JOYTIME COLLECTIVE/RCA NASHVILLE/SMN	Marshmello & Kane Brown	13	
28	20	EVEN THOUGH I'M LEAVING RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	5	
21	21	BEAUTIFUL PEOPLE ATLANTIC/AG	Ed Sheeran Feat. Khalid	12	
49	22	YOU ARE THE REASON CAPITOL	Calum Scott & Leona Lewis	6	
NEW	23	BABY HOLD ON COLUMBIA/LEGACY	Eddie Money	1	
29	24	BEER NEVER BROKE MY HEART RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	20	
NEW	25	FOOLED AROUND AND FELL IN LOVE VANNER/RCA NASHVILLE/SMN	Miranda Lambert	1	

POP/RHYTHMIC/ADULT

billboard

SEPT. 28 2019

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	17	
1	2	SENORITA SHAWN MENDES & CAMILA CABELLO SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	14	
3	3	IDON'T CARE ED SHEERAN & JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	20	
5	4	SOMEONE YOU LOVED LEWIS CAPALDI VERTIGO/CAPITOL	Lewis Capaldi	14	
6	5	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	12	
4	6	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	23	
8	7	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	12	
7	8	TALK RIGHT HAND/RCA	Khalid	28	
9	9	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	8	
12	10	ONLY HUMAN REPUBLIC	Jonas Brothers	12	
13	11	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	16	
11	12	SUCKER REPUBLIC	Jonas Brothers	30	
10	13	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	21	
16	14	CIRCLES REPUBLIC	Post Malone	4	
14	15	HOW DO YOU SLEEP? CAPITOL	Sam Smith	9	
17	16	TIME NF REAL MUSIC/CAROLINE	NF	8	
18	17	MOTIVATION KEEP COOL/RCA	Normani	5	
28	18	LIAR SYCO/EPIC	Camila Cabello	3	
20	19	HATE ME POLYDOR/INTERSCOPE	Ellie Goulding & Juice WRLD	11	
25	20	LOVER REPUBLIC	Taylor Swift	3	
22	21	PANINI COLUMBIA	Lil Nas X	9	
23	22	ONE THING RIGHT JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	10	
NEW	23	GRAVEYARD CAPITOL	Halsey	1	
29	24	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	7	
27	25	ALL THE TIME RECORD COMPANY TEN/EPIC	Zara Larsson	10	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS 66 SUCKER REPUBLIC	Jonas Brothers	24	
2	2	WALK ME HOME RCA	P!nk	30	
3	3	YOU SAY CENTRICITY/2TONE/WARNER	Lauren Daigle	39	
4	4	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	64	
5	5	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	33	
6	6	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	16	
6	7	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	49	
7	8	IDON'T CARE ED SHEERAN & JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	19	
9	9	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	41	
11	10	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	11	
12	11	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	38	
13	12	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	20	
14	13	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	15	
18	14	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	11	
15	15	ANOTHER ONE DOWN BMG/IN2UNE	Richard Marx	5	
17	16	HIGHER LOVE RCA	Kygo X Whitney Houston	10	
22	17	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	13	
21	18	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	9	
19	19	FOREVER NOW REPRISE/WARNER	Michael Buble	11	
20	20	RUMOR CURB	Lee Brice	6	
23	21	TALK RIGHT HAND/RCA	Khalid	7	
25	22	HOW DO YOU SLEEP? CAPITOL	Sam Smith	4	
26	23	KICK IT WE ARE HERE	Natasha Bedingfield	3	
27	24	LOVER REPUBLIC	Taylor Swift	3	
30	25	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	8	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 1 WK MY TYPE ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	16	
1	2	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	12	
4	3	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	15	
2	4	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	14	
5	5	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	18	
7	6	RANSOM GALACTIC/REPUBLIC	Lil Tecca	11	
8	7	HOT GIRL SUMMER 1501 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	6	
6	8	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	15	
9	9	RIGHT BACK RIGHT HAND/RCA	Khalid Feat. A Boogie Wit da Hoodie	7	
14	10	PANINI COLUMBIA	Lil Nas X	11	
13	11	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	7	
10	12	TALK RIGHT HAND/RCA	Khalid	32	
11	13	SUGE SOUTH COAST/INTERSCOPE	DaBaby	20	
18	14	WISH WISH WE THE BEST/EPIC	DJ Khaled Feat. Cardi B & 21 Savage	6	
17	15	TIME NF REAL MUSIC/CAROLINE	NF	9	
16	16	WIGGLE IT QUALITY CONTROL/MOTOWN/BAD BOY/CAPITOL/EPIC	French Montana Feat. City Girl	9	
19	17	ANTISOCIAL ATLANTIC	Ed Sheeran & Travis Scott	7	
21	18	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	4	
27	19	HEAT CBE/RCA	Chris Brown Feat. Gunna	3	
23	20	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	7	
22	21	BABY SITTER SOUTH COAST/INTERSCOPE	DaBaby Feat. Offset	5	
28	22	CIRCLES REPUBLIC	Post Malone	3	
24	23	WON'T BE LATE EARDRUMMA/INTERSCOPE	Swae Lee Feat. Drake	4	
25	24	CASH SHIT 1501 CERTIFIED/300	Megan Thee Stallion Feat. DaBaby	9	
12	25	SINGLE AGAIN G O O D/DEF JAM	Big Sean	8	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	24	
1	2	IDON'T CARE ED SHEERAN & JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	20	
4	3	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	13	
3	4	SUCKER REPUBLIC	Jonas Brothers	30	
6	5	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	15	
5	6	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	21	
7	7	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	19	
8	8	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	32	
12	9	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	12	
11	10	CAN WE PRETEND RCA	P!nk Feat. Cash Cash	9	
14	11	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	10	
13	12	HOW DO YOU SLEEP? CAPITOL	Sam Smith	9	
10	13	TALK RIGHT HAND/RCA	Khalid	20	
16	14	ONLY HUMAN REPUBLIC	Jonas Brothers	10	
17	15	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	17	
15	16	RESCUE ME MOSLEY/INTERSCOPE	OneRepublic	15	
18	17	CAN'T HELP ME NOW EMBLEM/ATLANTIC	Rob Thomas	9	
19	18	MISS ME MORE BLACK RIVER/RCA	Kelsea Ballerini	14	
20	19	MIRACLE PILL WARNER	Goo Goo Dolls	10	
NEW	20	66 MEMORIES 222/INTERSCOPE	Maroon 5	1	
21	21	GOD ONLY KNOWS CURB/CURB	for KING & COUNTRY	17	
27	22	LOVER REPUBLIC	Taylor Swift	3	
24	23	WAVES ISLAND/REPUBLIC	Dean Lewis	7	
22	24	WITH YOU EPIC	Kaskade & Meghan Trainor	6	
23	25	HATE ME POLYDOR/INTERSCOPE	Ellie Goulding & Juice WRLD	11	

RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA: THE WEEK'S MOST POPULAR SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA: THE WEEK'S MOST POPULAR ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA: THE WEEK'S MOST POPULAR ARTISTS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. ALL CHARTS © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

billboard
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On November 5th & 6th, Billboard's Live Music Summit & Awards will gather live music's top industry insiders, power players and artists for a 360-degree look at the challenges and opportunities facing the industry. This year's summit will seek to refine and expand the boundaries of the live experience.

Included will be:

- ▶ Analysis on the state of the touring industry, top tours, managers, promoters, booking agencies and venues based on Billboard's Boxscore charts
- ▶ Profiles on Legend of Live honoree P!nk & Tour of the Year honoree Hootie & The Blowfish
- ▶ An overview of Billboard Live Music Summit

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HOT ROCK SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	#1 HIGH HOPES	A	J. YOUNG, S. L. PRITCHARD, S. HULL, ANDER, W. LUBBEN-BEAN, J. JEBEN, J. M. PARKS, J. LUBER	1	70
	2	HEY LOOK MA, I MADE IT	A	Panic! At The Disco	1	51
HOT SHOT DEBUT	3	TAKE ME HOME TONIGHT		Eddie Money	3	1
NEW	4	TWO TICKETS TO PARADISE		Eddie Money	4	1
13	5	SAL STM GLORIA		The Lumineers	5	24
NEW	6	DRIVE		The Cars	6	1
9	7	AIR FATHER OF ALL...		Green Day	7	2
4	8	I THINK I'M OKAY		Machine Gun Kelly X YUNGBLUD X Travis Barker	4	15
NEW	9	JUST WHAT I NEEDED		The Cars	9	1
NEW	10	SHAKIN'		Eddie Money	10	1
8	11	THE HYPE		twenty one pilots	6	12
NEW	12	BABY HOLD ON		Eddie Money	12	1
17	13	DEAR FUTURE SELF (HANDS UP)		Fall Out Boy Featuring Wyclef Jean	13	2
20	14	THE END OF THE GAME		Weezer	14	2
5	15	FEAR INOCULUM		Tool	3	7
NEW	16	10/10		Rex Orange County	16	1
NEW	17	KISS THE GO-GOAT		Ghost	17	1
12	18	SOCIAL CUES		Cage The Elephant	12	12
RE	19	LIFE IN THE CITY		The Lumineers	19	2
3	20	CARRY ME AWAY		John Mayer	3	2
NEW	21	MY BEST FRIEND'S GIRL		The Cars	21	1
10	22	ALLIGATOR		Of Monsters And Men	8	20
RE	23	DONNA		The Lumineers	23	2
15	24	GO		The Black Keys	13	15
14	25	UNDER YOUR SCARS		Godsmack	6	21
NEW	26	SALT AND THE SEA		The Lumineers	26	1
44	27	YOU'LL NEVER FIND ME		Korn	27	10
6	28	PNEUMA		Tool	4	3
NEW	29	MARY ON A CROSS		Ghost	29	1
NEW	30	IT WASN'T EASY TO BE HAPPY FOR YOU		The Lumineers	30	1
16	31	UNSAINTED		Slipknot	4	19
26	32	16		Highly Suspect	16	5
NEW	33	LEADER OF THE LANDSLIDE		The Lumineers	33	1
11	34	INVINCIBLE		Tool	5	3
19	35	BLOW		Ed Sheeran With Chris Stapleton & Bruno Mars	3	11
27	36	OUTNUMBERED		Dermot Kennedy	18	8
28	37	LAST DAY UNDER THE SUN		Volbeat	15	14
NEW	38	LEFT FOR DENVER		The Lumineers	38	1
NEW	39	MY CELL		The Lumineers	39	1
RE	40	TYPICAL STORY		Hobo Johnson	30	6
18	41	7EMPEST		Tool	6	3
NEW	42	JIMMY SPARKS		The Lumineers	42	1
34	43	COLD		Korn	39	2
21	44	CHAMPION		Bishop Briggs	20	7
39	45	DESCENDING		Tool	7	3
NEW	46	PANIC ATTACK		The Glorious Sons	35	5
NEW	47	MOVER AWAYER		Hobo Johnson	47	1
35	48	WHEN AM I GONNA LOSE YOU		Local Natives	31	11
37	49	WHEN I'M GONE		Dirty Honey	37	5
36	50	COMPLAINER		Cold War Kids	30	4



Money, The Cars Remembered

The Cars (above) and Eddie Money infuse Hot Rock Songs following Money's death on Sept. 13 and Cars frontman Ric Ocasek's passing two days later. Money's 1986 top five Billboard Hot 100 hit "Take Me Home Tonight" enters at No. 3, while crowning Rock Digital Song Sales, up 266% to 11,000 downloads sold, according to Nielsen Music. The Cars bow highest with "Drive" (sung by bassist Benjamin Orr, who died in 2000) at No. 6, up 1,526% to 7,000 sold.

Lana Del Rey helps make history atop the Alternative airplay chart as her cover of Sublime's "Doin' Time" rises 3-1, marking the first streak of four consecutive leaders belonging to soloists. Del Rey's first No. 1 follows chart-toppers by Dominic Fike, Matt Maeson and Billie Eilish.

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT	1	I THE LUMINEERS		III	1
NEW	2	KORN		The Nothing	1
2	3	QUEEN		Greatest Hits	92
1	4	TOOL		Fear Inoculum	3
3	5	ELTON JOHN		Diamonds	97
NEW	6	THE CARS		The Complete Greatest Hits	1
NEW	7	STARSET		Divisions	1
NEW	8	EDDIE MONEY		The Best Of Eddie Money	1
4	9	CREEDEENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	139
19	10	GG JOURNEY		Journey's Greatest Hits	139
8	11	THE BEATLES		I	139
9	12	BILLY JOEL		The Essential Billy Joel	88
5	13	PANIC! AT THE DISCO		Pray For The Wicked	65
7	14	IMAGINE DRAGONS		Evolve	117
13	15	FLEETWOOD MAC		Rumours	133
NEW	16	GOO GOO DOLLS		Miracle Pill	1
12	17	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	107
NEW	18	HOBO JOHNSON		The Fall Of Hobo Johnson	1
11	19	THE BEATLES		Abbey Road	130
NEW	20	THE HU		The Greg	1
14	21	AC/DC		Back In Black	126
6	22	SLIPKNOT		We Are Not Your Kind	6
17	23	EAGLES		Their Greatest Hits 1971-1975	111
RE	24	GUNS N' ROSES		Appetite For Destruction	35
16	25	QUEEN		Bohemian Rhapsody (Soundtrack)	48

ALTERNATIVE AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
3	1	#1 DOIN' TIME	Lana Del Rey	18
1	2	3 NIGHTS	Dominic Fike	25
2	3	ALLIGATOR	Of Monsters And Men	21
5	4	SOCIAL CUES	Cage The Elephant	13
9	5	THE HYPE	twenty one pilots	10
4	6	CRINGE	Matt Maeson	31
6	7	GOOD THINGS FALL APART	Illenium & Jon Bellion	18
8	8	TRAMPOLINE	SHAED	42
7	9	BAD GUY	Billie Eilish	22
13	10	GG FATHER OF ALL...	Green Day	2
10	11	GO	The Black Keys	13
11	12	HEY LOOK MA, I MADE IT	Panic! At The Disco	30
15	13	DIE HAPPY	DREAMERS	17
12	14	GLORIA	The Lumineers	25
19	15	THE END OF THE GAME	Weezer	2
17	16	DISSOLVE	Absofacto	14
16	17	THIS LIFE	Vampire Weekend	18
18	18	RUNNING UP THAT HILL	Meg Myers	24
23	19	DEAR FUTURE SELF (HANDS UP)	Fall Out Boy Feat. Wyclef Jean	2
22	20	COMPLAINER	Cold War Kids	13
20	21	I THINK I'M OKAY	Machine Gun Kelly X YUNGBLUD X Travis Barker	9
24	22	MIGHT BE RIGHT	White Reaper	8
26	23	CHAMPION	Bishop Briggs	9
28	24	TYPICAL STORY	Hobo Johnson	11
27	25	GOOD	TWIN XL	15

Billboard



2019

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10/13 Black-ish



10/14 Dateline NBC

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HOT DANCE/ELECTRONIC SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 HAPPIER	A	Marshmello & Bastille	1	57
2	2	AIR HIGHER LOVE		Kygo X Whitney Houston	2	12
3	3	GOOD THINGS FALL APART		Illenium & Jon Bellion	3	19
6	4	TAKI TAKI	A	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B	2	51
4	5	CALL YOU MINE		The Chainsmokers & Bebe Rexha	2	16
5	6	POST MALONE		Sam Feldt Featuring RANI	5	17
7	7	TAKEAWAY		The Chainsmokers & Illenium Featuring Lennon Stella	3	9
8	8	CLOSE TO ME	A	Ellie Goulding X Diplo Featuring Swae Lee	2	47
27	9	SAL STM QUE CALOR		Major Lazer Featuring J Balvin & El Alfa	9	2
10	10	RIDE IT.		DJ Regard	10	8
11	11	PIECE OF YOUR HEART		Meduza Featuring GOODBOYS	10	26
14	12	WITH YOU		Kaskadee & Meghan Trainor	12	14
13	13	BAILA CONMIGO		Dayvi & Victor Cardenas Featuring Kelly Ruiz	13	14
19	14	WTF		HUGEL Featuring Amber Van Day	14	21
15	15	SOS		Avicii Featuring Aloe Blacc	6	24
17	16	ON MY WAY		Alan Walker, Sabrina Carpenter & Farruko	8	26
16	17	SUMMER DAYS		Martin Garrix Featuring Macklemore & Patrick Stump	4	21
38	18	HOLY TERRAIN		FKA Twigs Featuring Future	18	2
21	19	IN YOUR ARMS		Illenium & X Ambassadors	16	5
24	20	I'M NOT ALRIGHT		Loud Luxury And Bryce Vine	20	10
25	21	I WANNA DANCE		Jonas Blue	21	6
22	22	HEAVEN		Avicii	4	15
23	23	RITUAL		Tiesto, Jonas Blue & Rita Ora	13	16
18	24	MIDNIGHT HOUR		Skrillex, Boys Noize & Ty Dolla Sign	17	3
33	25	JOYS		Roberto Surace	25	4
35	26	ALL YOU NEED TO KNOW		Gryffin And SLANDER Featuring Calle Lehmann	12	18
30	27	DON'T WANNA DANCE		Boston Bun	27	4
29	28	HARDER		Jax Jones & Bebe Rexha	28	10
26	29	RESCUE ME		Marshmello Featuring A Day To Remember	5	14
34	30	OMG		Gryffin And Carly Rae Jepsen	16	7
36	31	ALL AROUND THE WORLD (LA LA LA)		R3HAB & A Touch Of Class	20	15
28	32	NAILS, HAIR, HIPS, HEELS		Todrick Hall	21	17
12	33	LET IT BE ME		Steve Aoki Featuring Backstreet Boys	12	2
HOT SHOT DEBUT	34	THERE FOR YOU		Gorgon City + MK	34	1
20	35	VIOLENCE		Grimes & i_o	20	2
32	36	INSTAGRAM		Dimitri Vegas & Like Mike, David Guetta, Daddy Yankee, Afro Bros & Natti Natasha	23	11
31	37	RESCUE ME		DJ D-Sol Featuring Alex Newell	31	6
43	38	WISH YOU WELL		Sigala & Becky Hill	32	13
44	39	NOT OK		Kygo & Chelsea Cutler	9	17
NEW	40	UNITED IN DANCE		Crystal Waters & R-Naldo	40	1
48	41	IN THE MIDDLE		Alesso & SUMR CAMP	41	2
RE	42	THING FOR YOU		David Guetta & Martin Solveig	19	6
42	43	PLAY		K-391, Alan Walker & Martin Tungevaag Featuring Mangoo	37	3
47	44	KEEP YOU MINE		NOTD x Shy Martin	44	3
46	45	HOLD ON		Illenium & Georgia Ku	17	5
NEW	46	MADNESS AND THE DARK		Dave Mattheias Featuring Makeba	46	1
50	47	CONFESSION		Ani	47	2
NEW	48	THE POWER		Duke Dumont & Zak Abel	48	1
39	49	PERFECT BITCH		Tony Moran And Jason Walker	28	8
NEW	50	NO LETTING GO		Dirty Werk, DJ Bam Bam X Steve Smooth	50	1



P!nk Cashes In At No. 1

P!nk (above) prances to her seventh Dance Club Songs No. 1 with "Can We Pretend," featuring Cash Cash, which earns its first. The song, remixed by MOTi, Bart B More and Yves V, among others, is P!nk's second leader in 2019 (after "Walk Me Home" in June) and her fifth in a row dating to "What About Us" in 2017.

On Hot Dance/Electronic Songs, Major Lazer leaps 27-9 with "Que Calor," featuring J Balvin and El Alfa. Lazer's ninth top 10, Balvin's second and El Alfa's first earned 4 million U.S. streams and sold 4,000 downloads in its first full tracking week, according to Nielsen Music. The collaboration soars on Dance/Electronic Digital Song Sales (20-2) while vaulting 19-1 on Latin Digital Song Sales and launching at No. 13 on Hot Latin Songs (which, like Hot Dance/Electronic Songs, blends streaming, airplay and sales data).

—GORDON MURRAY

TOP DANCE/ELECTRONIC ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
2	1	ILLENIU	A	Ascend	5
3	2	MARSHMELLO		Marshmello: Fortnite Extended Set	33
4	3	DJ SNAKE		Carte Blanche	9
1	4	LINDSEY STIRLING		Artemis	2
5	5	THE CHAINSMOKERS		World War Joy (EP)	16
6	6	LADY GAGA	A	The Fame	288
7	7	THE CHAINSMOKERS	A	Collage (EP)	150
8	8	THE CHAINSMOKERS	A	Memories...Do Not Open	128
10	9	ODESZA		A Moment Apart	106
9	10	SAM FELDT		Magnets EP	12
12	11	ALAN WALKER		Different World	40
13	12	THE CHAINSMOKERS		Sick Boy	74
15	13	AVICII		TIM	16
16	14	CLEAN BANDIT		What Is Love?	42
17	15	CALVIN HARRIS		Funk Wav Bounces Vol. 1	116
18	16	GORILLAZ	A	Demon Days	243
RE	17	CALVIN HARRIS	A	18 Months	131
14	18	JAX JONES		Snacks	4
19	19	RL GRIME		NOVA	15
20	20	AVICII		True	153
21	21	ILLENIU		Awake	97
22	22	DAVID GUETTA	A	Nothing But The Beat	244
23	23	ODESZA		In Return	217
24	24	ALINA BARAZ & GALIMATIAS		Urban Flora	212
RE	25	MAJOR LAZER		Peace Is The Mission	168

DANCE/MIX SHOW AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 TRUTH HURTS	Lizzo	14
5	2	ALL THE TIME	Zara Larsson	4
7	3	SEE THE END	Above & Beyond And Seven Lions Feat. Opposite The Other	4
4	4	POST MALONE	Sam Feldt Feat. RANI	8
2	5	SENORITA	Shawn Mendes & Camila Cabello	11
6	6	TALK	Khalid	23
9	7	ONE TOUCH	Jess Glynne & Jax Jones	8
14	8	TAKEAWAY	The Chainsmokers & Illenium Feat. Lennon Stella	5
3	9	I DON'T CARE	Ed Sheeran & Justin Bieber	20
10	10	WHO'S GOT YOUR LOVE	Cheat Codes & Daniel Blume	14
8	11	SOMEONE YOU LOVED	Lewis Capaldi	9
11	12	GOODBYES	Post Malone Feat. Young Thug	10
13	13	GG HOME	Lodato	3
25	14	ONLY HUMAN	Jonas Brothers	7
20	15	WITH YOU	Kaskadee & Meghan Trainor	9
12	16	BAD GUY	Billie Eilish	19
32	17	SORRY	Joel Corry	2
19	18	WISH YOU WELL	Sigala & Becky Hill	9
22	19	SAY IT	Phantoms Feat. Anna Clendening	5
26	20	CRAZY	Felon	2
21	21	BEAUTIFUL PEOPLE	Ed Sheeran Feat. Khalid	6
17	22	DON'T WANNA DANCE	Boston Bun	7
16	23	BOYFRIEND	Ariana Grande & Social House	5
15	24	IF I CAN'T HAVE YOU	Shawn Mendes	20
24	25	ALL AROUND THE WORLD (LA LA LA)	R3HAB & A Touch Of Class	4

ANDREW MACHPHERSON
HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR CURRENT DANCE/ELECTRONIC SONGS, AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS REPORTED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCOS. SONGS ARE RANKED BY THE SUM OF THESE METRICS. SONGS RECEIVING WIDE SPREAD AIRPLAY AND SALES ACTIVITY FOR THE FIRST TIME, TOP DANCE/ELECTRONIC ALBUMS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (BLUETOOTH, TRADITIONAL, ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT SONGS RANKED BY TOTAL WEEKLY PLAYS ON DANCE-FORMATTED STATIONS AND MIX SHOW PLAYS ON MAINSTREAM TOP 40 AND SELECT RHYTHMIC STATIONS THAT HAVE SUBMITTED THEIR HOURS OF MIX SHOW PROGRAMMING, AS MONITORED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019 NIELSEN MUSIC. PHOTO: TUDOR/GETTY IMAGES; L. C. AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 CAN WE PRETEND RCA	Pink Feat. Cash Cash	8
3	2	GG I WANNA DANCE ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue	7
5	3	JOYS DEFECTED	Roberto Surace	10
8	4	FIND U AGAIN RCA	Mark Ronson Feat. Camila Cabello	6
6	5	DON'T WANNA DANCE BOSBUN/ISLAND/REPUBLIC	Boston Bun	9
1	6	NEVER REALLY OVER CAPITOL	Katy Perry	8
4	7	RESCUE ME PAYBACK/BIG BEAT/ATLANTIC	DJ D-Sol Feat. Alex Newell	11
7	8	FLYING ON MY OWN COLUMBIA	Celine Dion	10
15	9	UNITED IN DANCE LAUNCH/418	Crystal Waters & R-Naldo	6
16	10	THERE FOR YOU VIRGIN/ASTRALWERKS/CAPITOL	Gorgon City + MK	5
18	11	PERFECT WORLD APRIL EARTH	Anggun	6
12	12	LOVE YOURSELF BUTLER	Billy Porter	12
19	13	MADNESS AND THE DARK DAUMAN	Dave Matthias Feat. Makeba Ruffalo	7
14	14	CONFESSION AHM/DELORO	Ani	7
20	15	MONSTER 418	Bleona	7
13	16	IF YOU LOVE SOMEBODY SET THEM FREE 2019 CHERRYTREE/INTERSCOPE	Sting	14
22	17	MAD LOVE POLYDOR/UNIVERSAL	Mabel	6
9	18	PERFECT BITCH RADIKAL	Tony Moran And Jason Walker	13
24	19	NO LETTING GO FLYHOUSE	Dirty Werk, DJ Bam Bam X Steve Smooth	6
17	20	WELCOME HOME SMIRNOFF	Laverne Cox	11
21	21	FIRE AROMMET	Temmora Feat. Karma	11
25	22	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	7
23	23	SENIORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	9
11	24	HIGHER LOVE RCA	Kygo X Whitney Houston	11
28	25	OMG DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Carly Rae Jepsen	4
31	26	ON A ROLL THE NULL CORPORATION 2/RCA	Ashley O	3
26	27	YOU REALLY STARTED SOMETHING DAUMAN	Dionne Warwick	10
32	28	BANANA S-CURVE	Conkarah Feat. Shaggy	4
30	29	ALL ABOUT US RADIKAL	Allegra	5
10	30	I RISE LIVE NATION/INTERSCOPE	Madonna	11
45	31	THE POWER VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont & Zak Abel	2
33	32	TIDAL WAVE 418	Christine Gordon	5
37	33	SALVATION ISLAND/REPUBLIC	House Gospel Choir & Adelphi Music Factory	2
38	34	LITTLE BIT OF RAIN BUG ON THE CAMEL	Piper Madison	3
27	35	GO SLOW ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	18
39	36	SWEET REVENGE DAUMAN	Kalendr x Laura Bryna	3
36	37	SHARE THAT LOVE - WHAT THE WORLD NEEDS NOW IS LOVE DELORO	Laura Angelini	3
29	38	PACMAN AUDACIOUS	Dave Aude Feat. Sam Tinnesz	10
42	39	EMOTION POSITIVA/VIRGIN/CAPITOL	Purple Disco Machine	4
47	40	NOT YOU 2220	Keelie Walker	2
34	41	BE SOMEONE COLUMBIA	Camelphat x Jake Bugg	14
50	42	DON'T FOLLOW ME ADVANCED	XIMXIA	2
HOT SHOT DEBUT	43	SEX SHOOTER AUDIOPLAY	Vizin	1
35	44	YOU LITTLE BEAUTY CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL	FISHER	16
40	45	SUMMER DAYS STMPD/RCA	Martin Garrix Feat. Macklemore & Patrick Stump	13
NEW	46	POST MALONE SPINNIN/WARNER	Sam Feldt Feat. RANI	1
NEW	47	BAD MISTAKE AWAL-KOBALT	Ashlee Keating	1
48	48	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	21
NEW	49	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	1
43	50	A DEEPER LOVE DAUMAN	Kendra Erika	14

BOXSCORE

billboard

SEPT. 28 2019

CONCERT GROSSES

GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
\$5,075,585 \$159.50/\$49.50	BILLY JOEL FENWAY PARK, BOSTON, MASS SEPT 14	36,500 SELLOUT	LIVE NATION
\$3,989,471 \$175/\$59.50	JOHN MAYER THE FORUM, INGLEWOOD, CALIF SEPT 13-14	31,068 TWO SHOWS TWO SELLOUTS	LIVE NATION
\$2,920,507 \$1,008/\$187/\$107/\$67/\$47	MALUMA THE FORUM, INGLEWOOD, CALIF SEPT 7-8	25,364 TWO SHOWS TWO SELLOUTS	CARDENAS MARKETING NETWORK
\$2,799,039 \$129.50/\$29.50	HOOTIE & THE BLOWFISH, BARENAKED LADIES COLONIAL LIFE ARENA, COLUMBIA, S.C. SEPT 11-13	32,179 THREE SHOWS THREE SELLOUTS	LIVE NATION
\$2,485,787 (\$3,622.540 AUSTRALIAN) \$113.02/\$39.18	HUGH JACKMAN BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA SEPT 1, 3	27,080 27,415 THREE SHOWS ONE SELLOUT	TEG DAINTY
\$1,947,703 \$149/\$39	ERIC CHURCH RESCH CENTER, GREEN BAY, WIS SEPT 13-14	17,081 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
\$1,792,540 \$175/\$59.50	JOHN MAYER AMERICAN AIRLINES CENTER, DALLAS, TEXAS SEPT 5	14,103 SELLOUT	LIVE NATION, IN-HOUSE
\$1,700,453 \$175/\$59.50	JOHN MAYER CHASE CENTER, SAN FRANCISCO, CALIF SEPT 16	13,189 SELLOUT	LIVE NATION
\$1,676,353 \$305/\$243/\$183/\$93/\$73	THE WHO MADISON SQUARE GARDEN, NEW YORK SEPT 1	14,438 SELLOUT	LIVE NATION
\$1,475,509 \$150/\$49.50	JOHN MAYER AT&T CENTER, SAN ANTONIO, TEXAS SEPT 7	13,937 SELLOUT	LIVE NATION
\$1,464,625 \$117/\$57/\$37/\$17/\$7.11	VAMPIRE WEEKEND, ANGELIQUE KIDJO, DESPOT MADISON SQUARE GARDEN, NEW YORK SEPT 6	18,603 SELLOUT	LIVE NATION
\$1,368,950 \$194/\$120/\$94/\$44/\$24	BACKSTREET BOYS AMERICAN AIRLINES CENTER, DALLAS, TEXAS SEPT 1	13,701 14,316	LIVE NATION, IN-HOUSE
\$1,325,239 \$150/\$49.50	JOHN MAYER TOYOTA CENTER, HOUSTON, TEXAS SEPT 8	11,274 SELLOUT	LIVE NATION
\$1,212,596 \$150/\$49.50	JOHN MAYER TALKING STICK RESORT ARENA, PHOENIX, ARIZ SEPT 10	12,636 SELLOUT	LIVE NATION
\$1,196,655 \$129.50/\$29.50	HOOTIE & THE BLOWFISH, BARENAKED LADIES BRIDGESTONE ARENA, NASHVILLE SEPT 7	13,400 SELLOUT	LIVE NATION
\$1,165,746 \$129.50/\$29.50	HOOTIE & THE BLOWFISH, BARENAKED LADIES PNC PAVILION, CINCINNATI, OHIO SEPT 5	18,311 SELLOUT	LIVE NATION
\$1,156,648 \$311/\$70	THE WHO STATE FARM ARENA, ATLANTA, GA SEPT 18	9,558 11,136	LIVE NATION
\$1,088,921 \$150/\$49.50	JOHN MAYER VIEJAS ARENA, SAN DIEGO, CALIF SEPT 11	8,930 SELLOUT	LIVE NATION
\$1,074,627 \$99/\$79/\$59	MIRANDA LAMBERT MOHEGAN SUN ARENA, UNCAVILLE, CONN SEPT 13-14	12,143 12,928 TWO SHOWS	IN-HOUSE
\$1,062,556 \$150/\$39.50	JOHN MAYER SPRINT CENTER, KANSAS CITY, MO SEPT 2	11,859 13,090	LIVE NATION
\$1,062,379 \$385.50/\$25	BACKSTREET BOYS FISERV FORUM, MILWAUKEE, WISC SEPT 11	11,601 11,854	LIVE NATION
\$1,061,397 \$115	DAVE MATTHEWS BAND CHASE CENTER, SAN FRANCISCO SEPT 10	9,870 SELLOUT	ANOTHER PLANET ENTERTAINMENT
\$1,042,327 \$171/\$131/\$91/\$71/\$51	BANDA MS MADISON SQUARE GARDEN, NEW YORK SEPT 7	10,763 12,000	CARDENAS MARKETING NETWORK
\$1,030,370 \$172/\$25	BACKSTREET BOYS SPRINT CENTER, KANSAS CITY, MO SEPT 7	13,474 13,800	LIVE NATION
\$1,023,894 \$119.05/\$47.14	IRON MAIDEN OAKLAND ARENA, OAKLAND, CALIF SEPT 10	11,299 12,375	LIVE NATION
\$1,000,053 \$197/\$19.50	BACKSTREET BOYS ENTERPRISE CENTER, ST. LOUIS, MO SEPT 6	13,496 13,888	LIVE NATION
\$998,430 \$115	DAVE MATTHEWS BAND LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV SEPT 6	8,682 SELLOUT	ANOTHER PLANET ENTERTAINMENT
\$996,254 \$129.50/\$35	HOOTIE & THE BLOWFISH, BARENAKED LADIES FIDDLER'S GREEN AMPHITHEATRE, INGLEWOOD, COLO JULY 11	16,422 SELLOUT	IN-HOUSE
\$970,328 \$175/\$59.50	JOHN MAYER GOLDEN CENTER, SACRAMENTO, CALIF SEPT 17	9,065 11,379	LIVE NATION
\$941,697 \$1,000/\$39	DILJIT DOSANJH OAKLAND ARENA, OAKLAND, CALIF SEPT 7	7,369 9,557	AEG PRESENTS
\$922,137 \$150/\$49.50	JOHN MAYER ENTERPRISE CENTER, ST. LOUIS, MO SEPT 3	9,129 11,821	LIVE NATION
\$800,723 (\$1,052.310 CANADIAN) \$79.50/\$64/\$49.50/\$39.50/\$34	TAME IMPALA BUDWEISER STAGE, TORONTO JULY 26	15,848 16,067	LIVE NATION
\$788,052 \$147/\$16.75	BACKSTREET BOYS CHI HEALTH CENTER, OMAHA, NEB SEPT 8	12,270 14,001	LIVE NATION
\$785,651 \$314.50/\$22.50	BACKSTREET BOYS BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND SEPT 10	12,269 12,755	LIVE NATION
\$737,871 \$500/\$39	MALUMA PECHANGA ARENA SAN DIEGO, SAN DIEGO, CALIF SEPT 6	7,098 9,419	CARDENAS MARKETING NETWORK



Maluma Takes North America

Maluma (above) hits the Boxscore chart with the first three North American dates of the 11:11 World Tour at Nos. 3 and 35. According to figures reported to Billboard Boxscore, the Sept. 6 opener at San Diego's Pechanga Arena grossed \$738,000, while his double-header at the Los Angeles-area Forum on Sept. 7-8 earned \$2.9 million.

He builds upon his last Forum showing with the highest-grossing and best-selling engagement of his career. His 2018 stint on April 7 and 11 grossed \$2.3 million and sold 25,079 tickets, nearly matching 2019's count of 25,364 tickets.

Maluma will tour North America before closing the trek at Mexico City's Auditorio Nacional on Dec. 13-14.

—ERIC FRANKENBERG

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My Billboard Moment

PRIZE FIGHTER

“As a woman in music, having the support of a strong female leader like Sarah Stennett is essential. I’m so blessed to have someone as badass as her in my corner.”

—BEBE REXHA

Sarah Stennett

CO-FOUNDER/CEO, FIRST ACCESS ENTERTAINMENT

🕒 *The talent manager from Liverpool, England, is known for her work with such pop stars as Bebe Rexha, Rita Ora and Madison Beer, but managing the legacy of the late Lil Peep — born Gustav “Gus” Åhr — has become her most defining project to date. In November 2018, a year after his death from an accidental drug overdose, Stennett worked alongside his estate to release his first posthumous album, *Come Over When You’re Sober, Pt. 2*. The set earned the artist his highest peak on the *Billboard* 200 (No. 4). Stennett recalls the bittersweet milestone.*

It’s a great privilege to have access to a brilliant young mind like Gus. The first time we listened to the album in New York, it was very emotional. He had put so much work into completing it in difficult circumstances. That is so true to him; I was so proud.

Gus wanted to be successful and appear in *Billboard*, be on the charts, no question. But I didn’t have any expectations. I’ve had acts get No. 1s and make *Billboard* chart history — from Iggy Azalea [a former client] to Bebe Rexha — and you chase it. But we didn’t chase this. It was rightfully where it should be.

This *Billboard* [200] chart’s status is so significant. During Christmas of 2016, I was in Bogotá, Colombia, and on one of the walls of a café, somebody had done a mural of the *Billboard* charts. I remember thinking how strange that was, but it is the chart. [When *Sober* hit No. 4], I can’t say it was a celebratory moment; but it just felt like exactly what should happen with an album like that.

—AS TOLD TO NICK WILLIAMS

THE LEGACY

▽
Lil Peep’s *Come Over When You’re Sober, Pt. 2* earned 523 million on-demand audio streams in the United States, according to Nielsen Music.

▽
Rexha’s “Meant to Be” with Florida Georgia Line set a new record on *Billboard*’s Hot Country Songs ranking, with 50 weeks at No. 1.

▽
Beer has scored two Mainstream Top 40 singles to date: “Home With You” (No. 22) and the Offset collaboration “Hurts Like Hell” (No. 26).

Stennett photographed by Michele Thomas on Sept. 15 at First Access Entertainment in Los Angeles.

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ORCHESTRATOR AND ARRANGER **JUSTIN LEVINE** IS A **CREATIVE MASTERMIND**.”

THE HOLLYWOOD REPORTER

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ROLLING STONE

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