

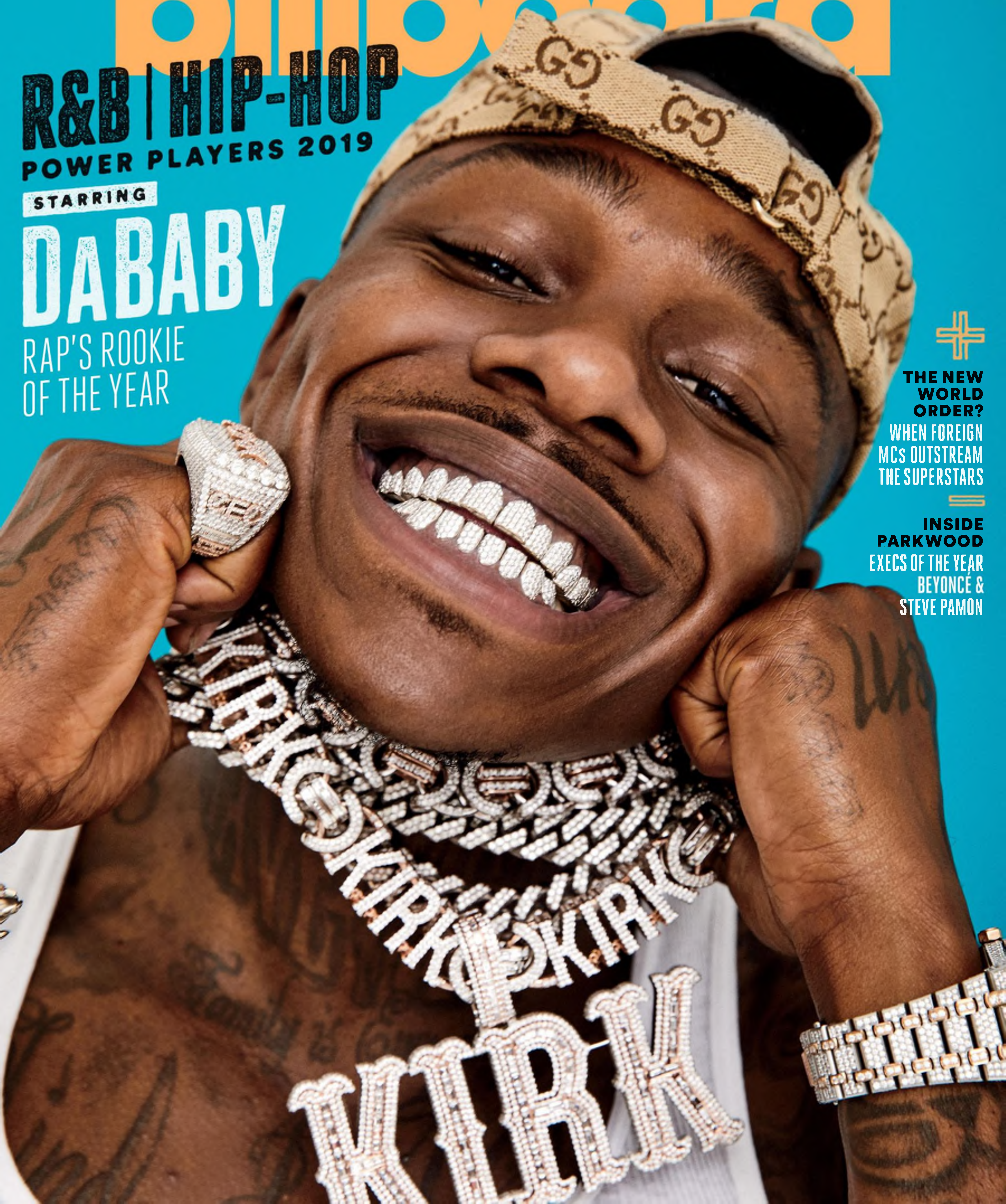
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R&B | HIP-HOP
POWER PLAYERS 2019

STARRING

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RAP'S ROOKIE
OF THE YEAR



**THE NEW
WORLD
ORDER?**

WHEN FOREIGN
MCS OUTSTREAM
THE SUPERSTARS



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UNIVERSAL MUSIC GROUP

billboard Hot 100



Scott at the Rolling Loud festival in New York on Oct. 12.

'Highest' On The Charts

TRUE TO ITS TITLE, TRAVIS SCOTT'S "HIGHEST IN THE ROOM" blasts in atop the Billboard Hot 100, marking the rapper's second leader and first to debut at No. 1.

Released Oct. 4 (after it was initially teased in a Kylie Jenner Kybrow cosmetics ad in April), the song launches with 59 million U.S. streams, 6.9 million in radio airplay audience and 51,000 sold, according to Nielsen Music. Scott first led with "Sicko Mode," which reached No. 1 in its 17th week, on the Dec. 8, 2018-dated chart.

Meanwhile, Dan + Shay and Justin Bieber's "10,000 Hours" roars onto the Hot 100 at No. 4 — and Hot Country Songs at No. 1 (see page 89) — with 33.3 million streams, 19.6 million in radio reach and 53,000 sold. Dan + Shay post their highest Hot 100 rank, after a previous peak of No. 21 with "Tequila" in July 2018.

Bieber, 25, adds his 16th Hot 100 top 10, as well as his 200th cumulative week in the top 10, becoming the youngest male soloist to earn the honor (at the time of achieving the feat). Among all soloists, Rihanna — the leader, with 360 total top 10 weeks — was youngest (23) when she tallied her 200th week in the tier.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
		1	#1 HIGHEST IN THE ROOM NOT LISTED (NOT LISTED)		Travis Scott CACTUS JACK/GRAND HUSTLE/EPIC	1	1
1	1	2	TRUTH HURTS RICKY REED, TELE (E B FREDERIC, M JEFFERSON, S CHEUNG, JESSE SAINT JOHN)	2	Lizzo NICE LIFE/ATLANTIC	1	23
2	2	3	SENORITA ANDREW WATT, BENNY BLANCO (S MENDES, K C CABELLO, A WOTMAN, B J LEVIN, A TAMPOSI, C E AITCHISON, J PATTERSON, M A HOIBERG)		Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	1	16
		NEW 4	10,000 HOURS D SMYERS (D SMYERS, S MOONEY, J J DILLON, J REYNOLDS, J D BIEBER, J BOYD)		Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WAR/WARNER	4	1
3	3	5	SOMEONE YOU LOVED TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)		Lewis Capaldi VERTIGO/CAPITOL	3	22
8	7	6	AIR CIRCLES POST MALONE, FRANK DUKE, L BELL (L B BELL, A R POST, A FEENY, B WALSH, K GUNESBERK)		Post Malone REPUBLIC	4	6
5	5	7	NO GUIDANCE VINYLZ, J LOUIS, Q T WALTON (C M BROWN, A GRAHAM, A HERNANDEZ, N J SHEPHERD, J HUIZAR, T WALTON, N A A CHARLES, T J BRYANT, M PLEBRUN)		Chris Brown Feat. Drake CBE/RCA	5	18
4	4	8	RANSOM N MIRA, T TAYLOR (T J A SHARPE, N MIRA, T TAYLOR)		Lil Tecca GALACTIC/REPUBLIC	4	19
7	6	9	BAD GUY FINNEAS (B E O'CONNELL, F B O'CONNELL)		Billie Eilish DARKROOM/INTERSCOPE	1	28
6	8	10	PANINI TAKE A DAY TRIP, DOT DA GENIUS (M L HILL, D M A BAPTISTE, D BIRAL, O OMISHORE, K COBAIN)		Lil Nas X COLUMBIA	5	16



The Washington, D.C.-based alt-pop trio's hit spends a 19th week on the Hot 100, also reaching a new No. 9 high on Mainstream Top 40.

22

SHAED "Trampoline"

A Zayn remix released on Sept. 26 gave the track a boost. How did it come to be? SPENCER ERNST We wanted to do a feature because [the song] was up at radio, and we love his music. Our label reached out to his team, and a week later he cut the vocal. His fans came up with the #zrampoline hashtag. MAX ERNST We came up with a vocal arrangement that feels like a duet instead of a feature.

What challenges are you facing as a new act with a sudden runaway hit? CHELSEA LEE It's a whole new level of fandom. There's pressure from us and our fans to make another incredible song. I'm trying to navigate how to stay healthy, vocally, with bigger stages — we had five festivals in a week, so I haven't been speaking all day. I've got a whiteboard, though!

Is a debut album on the way? LEE We're working on it. SPENCER We're always trying to write lyrics and work on music in the van — we've got a ton of songs. Traveling gives us perspective. Once this tour is over, we're excited to get back in the studio and bring that perspective to the music. We also have some collaborations coming in 2020. —GAB GINSBERG



23

JONAS BROTHERS "Only Human"

The trio tallies its second Radio Songs top 10 as the track from Happiness Begins pushes 11-8 (63.1 million, up 9%). Lead single "Sucker" reigned for six weeks beginning in April.

Table with 10 columns: 2 Wks. Ago, Last Week, This Week, Title, Certification, Producer (Songwriter), Artist, Imprint/Promotion Label, Peak Pos., Wks. on Chart. It lists songs like Bandit, Goodbyes, I Don't Care, Old Town Road, Beautiful People, Playing Games, Talk, Sunflower, Sucker, and Memories.

Table with 10 columns: 2 Wks. Ago, Last Week, This Week, Title, Certification, Producer (Songwriter), Artist, Imprint/Promotion Label, Peak Pos., Wks. on Chart. It lists songs like Money in the Grave, Trampoline, Only Human, Good as Hell, Suge, How Do You Sleep?, On Chill, You Need to Calm Down, Baby, Ballin', Hot Girl Summer, Intro, Dancing with a Stranger, Lover, My Type, Prayed for You, 223's, Hot, Wow., Camelot, Bop, Come Thru, One Thing Right, Graveyard, The Git Up, VibeZ, Heat, If I Can't Have You, Even Though I'm Leaving, and Take What You Want.

SHADE: ANDREW LEE; TONES: COURTESY OF ELEKTRA RECORDS; MORRIS: GARY MILLER/GETTY IMAGES; HOPKIN: MIKE MASLAND/WIREIMAGE; JONAS: KEVIN MAZUR/GETTY IMAGES... THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC...

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ON THE COVER

DaBaby photographed by Meredith Jenks on Sept. 30 at Drift Studio in New York. Go behind the scenes of DaBaby's cover shoot at billboard.com/videos.

TO OUR READERS

Billboard will publish its next issue on Nov. 2. For 24/7 music coverage, go to billboard.com.



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DABABY BOOM

How the Charlotte MC turned an explosive personality and marketing savvy into charts gold.

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R&B/HIP-HOP POWER PLAYERS 2019

Parkwood Entertainment's **Steve Pamon** and **Beyoncé Knowles-Carter** lead *Billboard's* annual list of the genre's most influential executives and creatives.

Plus: Why the streaming era demands new creativity from R&B executives like **H.E.R.** manager **Jeff Robinson**, how **Sylvia Robinson** created the template for hip-hop's world domination and more.

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CONGRATS TO OUR POWER PLAYERS

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Rather than pushing a single to radio, labels are turning to social media to find which songs resonate first.

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How Partisan Records grew into an indie powerhouse that's approaching 100 releases from **Deer Tick**, **Cigarettes After Sex** and more.

MY BILLBOARD MOMENT

96

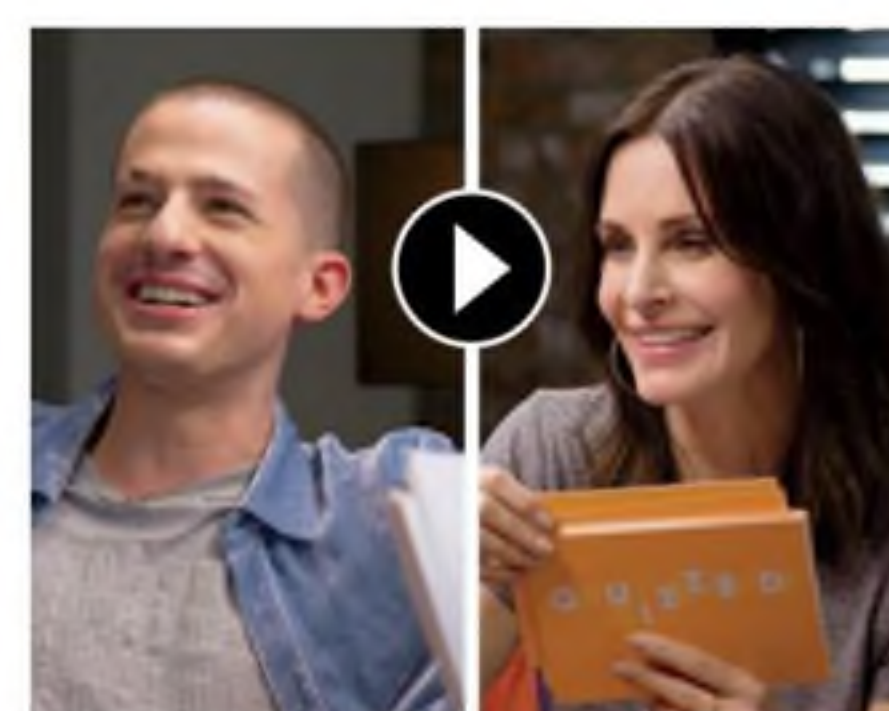
Artist Publishing Group GM **Angie Pagano** kicked off 2019 watching some of the publisher's top songwriters land No. 1s across several charts.

Jeff Robinson (left) and H.E.R. photographed by Jabari Jacobs on Sept. 6 at Good Behavior at MADE Hotel in New York.



TUNE IN: CLOSE CALLS

Billboard launches a new video discussion series, *Close Calls*, with "The Art of the Hip-Hop Deal" on Oct. 18. As signing prices soar, *Billboard* executive director of R&B/hip-hop Gail Mitchell interviews Warner Records executive vp Julian Petty (left) about deal-making strategies for both artist managers and record labels. After the livestream, *Billboard* Pro members can access video of the conversation at billboard.com/close-calls.



QUIZZED

On this week's episode of *Billboard*'s new *Quizzed* video series, which pairs musical artists with the stars of their favorite films and TV shows, *Friends* actress Courtney Cox checks superfan Charlie Puth's knowledge of the iconic sitcom. Up next: Chance the Rapper gets quizzed by the star of a film that changed his life.

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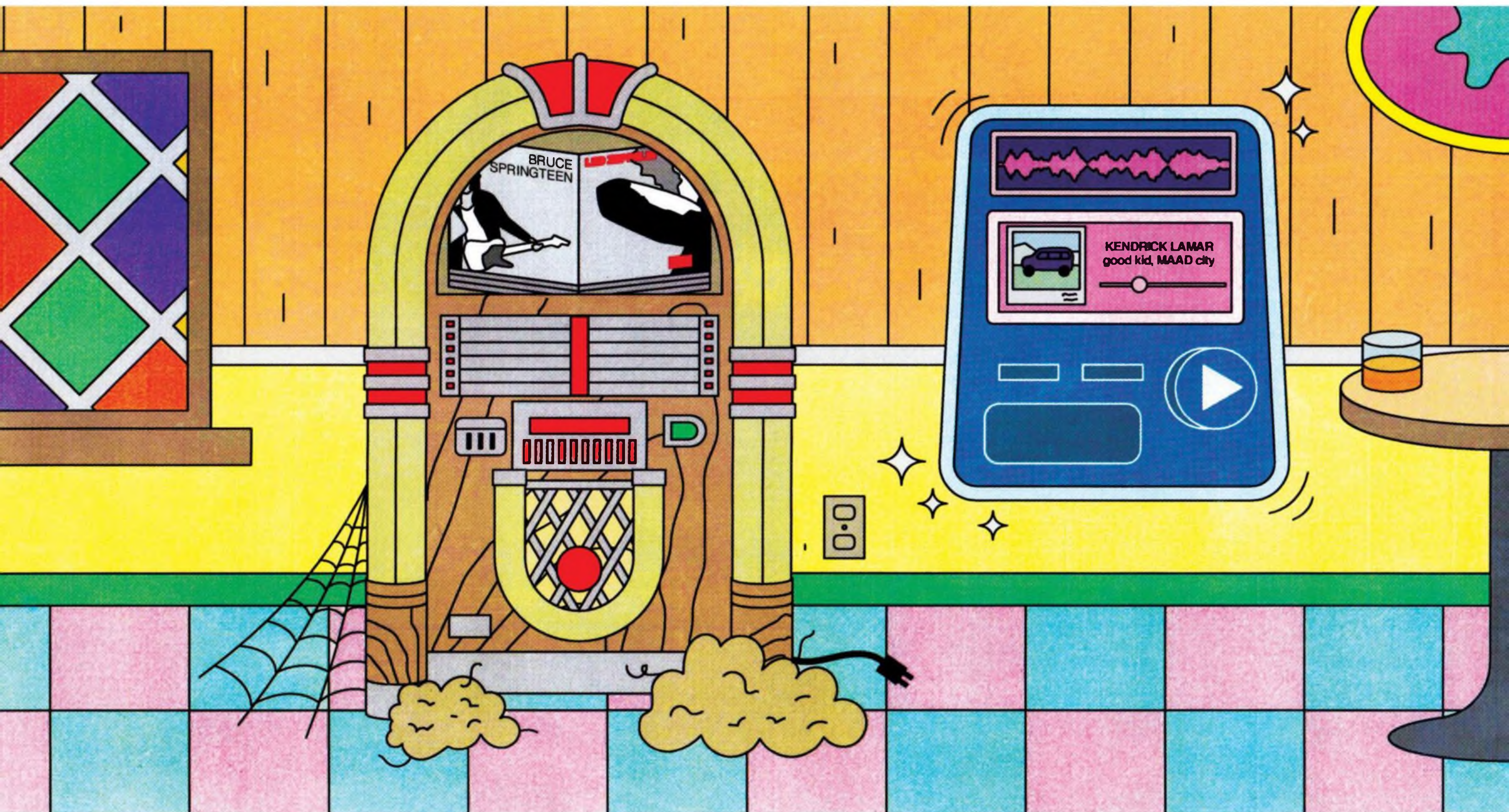
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The Market

PG. 16 MI'S MUSIC ENDURES ✕ PG. 18 TWEETING TO TOP THE CHARTS ✕ PG. 20 HIP-HOP'S LOCAL TAKEOVER



The New Catalog Conundrum

As streaming dominates the music business, catalog is more important than ever, but older albums are tough to market — and “getting movement on one track doesn’t do shit”

BY ED CHRISTMAN

S TREAMING SERVICES haven't only revived the music industry — they've also reshaped it, changing the focus of A&R and marketing and incentivizing executives to prioritize hip-hop over rock and hot singles over big albums. More than ever, major labels and large indies are chasing — and paying big money to sign — artists who can deliver hits fast.

At the same time, those hits — indeed, all newly released songs — account for a smaller percentage of overall music sales, including streaming, than ever before.

In 2004, when album sales still drove the U.S. recorded music industry, current music — meaning releases less than 18 months old, plus older

albums that remained in the top half of the Billboard 200 or still received significant radio airplay — accounted for 64.2% of that business. Catalog — music released more than 18 months ago, with the exceptions noted above — made up the remaining 35.8% of sales.

In the past decade and a half, however, those numbers have reversed: Current music accounts for 35.7% of album consumption units in 2019, while catalog makes up the remaining 64.3%, as of the week ending Oct. 10.

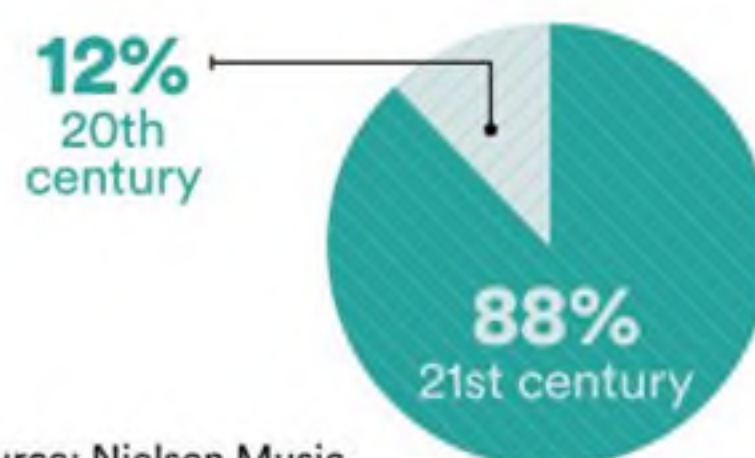
This might seem counterintuitive: Aren't hit songs taking off, and making money, faster than ever? They are, by some measures, although much of the revenue they bring in will come in the future. But as the

streaming-driven business monetizes music according to consumption, rather than sales, the sheer volume of catalog music available weighs more in comparison. While most physical stores devoted more shelf space to new releases, the vast majority of the music available on streaming services is older.

So why are labels so focused on breaking the next big hit?

Largely because the catalog that brings in the most revenue has changed almost as much as its importance in the business. In 2018, 73% of all streams were generated by music released from 2010 to 2018, while a further 15% came from music released from 2000 to 2009 — meaning that 88% of all streaming music consumption came from music released this century. In terms of track sales, the disparity is almost as dramatic: 83% of sales come from music released since 2000, compared with music from the 1950s, '60s, '70s, '80s or '90s. In the CD era, the catalog business was more focused on older music from the '60s and '70s — clas-

TOTAL AUDIO AND VIDEO ON-DEMAND STREAMS IN 2018 BY CENTURY



Source: Nielsen Music

● BEN COOK STEPPED DOWN FROM HIS POST AS PRESIDENT OF ATLANTIC RECORDS U.K. ● TYGA SIGNED A MULTIMILLION-DOLLAR DEAL WITH COLUMBIA RECORDS.

rock standbys like Led Zeppelin, Pink Floyd, the Eagles and AC/DC.

For catalog labels like Warner's Rhino Records, Sony's Legacy Recordings and Universal's Universal Music Enterprises, monetizing catalog has often involved releasing and marketing box sets, remastered special editions and anniversary packages. As sales continue to crater, however, labels are having a harder time driving interest in older music. This year, music released before 1990 accounts for just 4.29% of all streams, according to Nielsen Music.

The ways labels market catalog and current hits are diverging. Front-line labels are pouring millions into marketing singles from developing acts in the hopes of enticing consumers to become fans — and explore more of their music in order to generate more revenue. On the catalog side, however, “getting movement on one track doesn't do shit,” according to a major-label executive. “Everybody in catalog is trying to figure out how to move the overall needle.”

Catalog promoters don't just rely on oldies radio and big synchs, but also social media and playlist marketing.

One trick is to drive traffic to playlists like Spotify's This Is series or Apple Music's Essentials, says Jay Gilbert, a principal in the artist- and label-services firm Label Logic. Another strategy: Use existing visuals from an artist's career to create music videos for older hits that never had them, as Led Zeppelin did a few years ago using old concert footage set to studio mixes of songs like “Whole Lotta Love” and “Rock & Roll” or The Rolling Stones did in 2018 with a new lyric video for “Sympathy for the Devil.”

“Our job is to encourage the fans to go deeper than two or three tracks into an artist's catalog,” says a catalog executive at a major label. “There are tons of stimuli that could bring the consumer to our artists, whether that be songs used in movie trailers, TV shows or commercials. Now, people can Shazam a song, find it and listen to it immediately.”

For any act, from any decade, reaching an audience these days seems to require just that kind of immediacy.

In general, the catalog executive says, “it's important to post something new to the artist page on a service every week that will draw eyeballs.”

Stuck In Neverland

DESPITE HBO'S CONTROVERSIAL MICHAEL JACKSON DOCUMENTARY, THE KING OF POP'S MUSIC HASN'T GONE ANYWHERE

BY STEVE KNOPPER

IN MARCH, HBO'S harrowing four-hour, two-part documentary *Leaving Neverland* reexamined allegations made by Wade Robson and James Safechuck that Michael Jackson had repeatedly sexually abused them when they were children in the 1980s and 1990s. And the explosive program had the late star's fans — as well as radio programmers — fiercely debating whether his hits would, or should, be played again.

The backlash was fast and fierce. Reviewers predicted the film would devastate Jackson's legacy; Oprah Winfrey agreed to sympathetic interviews of Robson and Safechuck on HBO; radio stations in New Zealand and Canada pulled Jackson's music. In response, Jackson's family called the allegations a “public lynching,” pointing out that Jackson, who was found innocent of child-molestation charges in a 2005 trial, was not around to defend himself. The late singer's estate filed a \$100 million lawsuit against HBO. (The estate declined to comment.)

In the immediate aftermath, U.S. radio airplay of Jackson's catalog dropped precipitously. According to a *Billboard* analysis of Nielsen Music data, in the four weeks prior to *Leaving Neverland*, his songs averaged 14,000 spins per week at radio, while in the 31 weeks afterward, through Oct. 3, stations played his music an average of 11,000 times. The radio audience for Jackson's music fell 32.1% during this period.

Yet people kept listening to Jackson's music. During the same 31-week period, *Billboard* found that streaming consumption of Jackson's catalog never saw a decline — on-demand streams of Jackson's catalog actually increased by 22.1%, outpacing the industry's 21.8% growth.

“After I saw the documentary and played Michael Jackson, I got on the mic and said, ‘I hope no one here saw the documentary,’

and people didn't say a word,” says Jeff Wittels, owner and DJ at Retroclubnyc, a New York dance club that spins '70s, '80s and '90s hits. “They couldn't care less.”

WFEZ Miami, which reaches 1 million listeners, “backed off” on the amount of spins of Jackson's music after the documentary aired, according to branding and program director Gary Williams. “But as far as complaints go, I maybe got two emails,” he says. “As soon as we went back [to playing Jackson's music], we got a positive response.”

“These are some of my top-



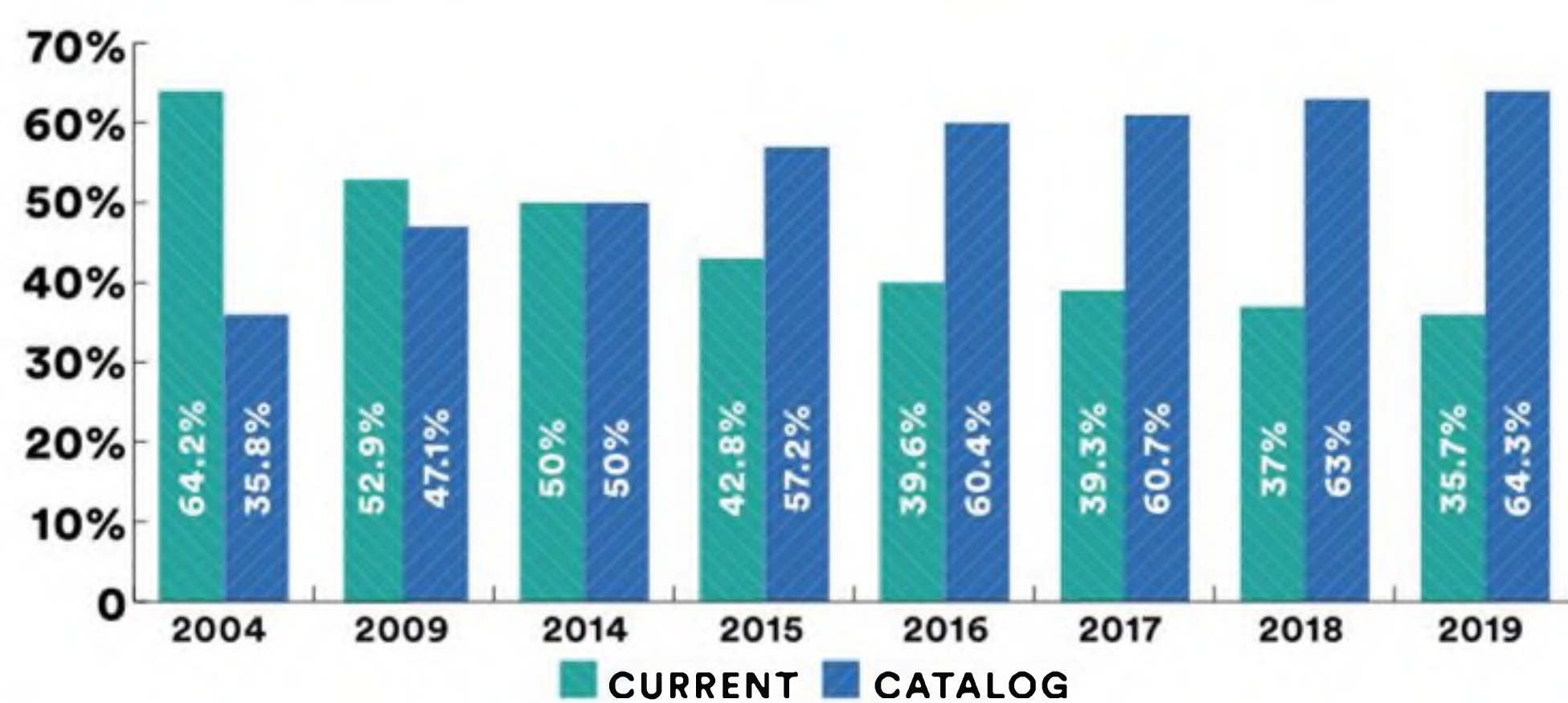
testing songs, and you want to give the listeners what they want,” adds WRRM Cincinnati program director Brian Demay. “If the listeners haven't complained, don't sacrifice your product.”

Such listener loyalty bodes well for the Jackson estate, which has been rolling out new projects including a Broadway musical, set to debut in August 2020, and a 1,000-copy box set containing LPs and Blu-ray discs. Sony reps were prepping the box set before *Leaving Neverland*, and Scott Carter, senior vp marketing for Epic Records and Legacy Recordings, says the allegations had no impact on the release: “The basics for this were drummed up before that even happened.”

“We got more emails saying, ‘Thank you for playing this’ versus ‘Why are you playing it?’” says WALR Atlanta branding and program director Terri Avery. “And what would Halloween be without ‘Thriller?’”

Additional reporting by Ed Christman.

CURRENT VS. CATALOG ALBUMS BY YEAR*



*For 2004, album sales; 2009 and 2014, albums plus track equivalent albums; 2015-19, albums plus TEA plus streaming equivalent albums. Source: Nielsen Music and *Billboard* calculations based on Nielsen Music data.

MARKET WATCH

22.63B

↓ 0.9%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 10.

13.17M

↓ 0.7%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Oct. 10.

866.1B

↑ 31.8%

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.

● **MERCK MERCURIADIS** HIPGNOSIS SONGS ACQUIRED **TIMBALAND**'S COMPLETE CATALOG. ● **RUFUS WAINWRIGHT** SIGNED WITH BMG FOR HIS FORTHCOMING STUDIO ALBUM.

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R&B/HIP-HOP POWER PLAYERS



Tweet To The Top

Rather than pushing a single to radio, labels are turning to social media to find which songs resonate first

BY TATIANA CIRISANO

WHEN BAY AREA RAPPER Saweetie released her *ICY* EP on March 29, her label, Warner Records, hadn't yet settled on which song to promote to radio as a single. So thousands of Twitter users helped.

Shortly after release night, Warner vp fan engagement Elissa Ayadi says that the raunchy track "My Type," which samples Petey Pablo's "Freek-a-Leek," took off on the platform, where fans were quoting the song's brash, catchy lyrics about exactly what the rapper is looking for in a date.

That persuaded the label to focus its promotional efforts on the track, which comes with a splashy music video that has over 45 million YouTube views, and pushing the #MyTypeChallenge on TikTok, which has inspired 50 million videos.

"We were like, 'Instead of forcing it, let's support what the fans are already doing,'" says Ayadi. It worked: The song has now spent 14 weeks on the Billboard Hot 100, peaking at No. 21, and for the chart dated Sept. 28, it reached No. 1 on the Rhythmic airplay chart, where it stayed for two weeks.

Ayadi and others in her field agree that, along with activity on other social media platforms like Instagram, Twitter conversa-

tions around a song are an increasingly important metric that decides whether a label will put resources behind a single.

"Now, people are dropping albums without having a set single," says Lisa Kasha, vp integrated marketing and digital strategy at Epic Records. On the nights the label releases a new project, Kasha's team sends a companywide report detailing which song titles, lyrics and features are trending, including key tweets and memes for reference. In the morning, she compares that data to the streaming numbers. "If a certain song is trending, and that's the song that streams the most that night," she says, "then it's a fan favorite."

When Camila Cabello released "Havana" and "OMG" at the same time in 2017, the label didn't know which would catch on more. But after the release of the former's telenovela-inspired video spawned dozens of GIFs, Epic knew which one to push. "As we started going, 'Havana' is the one that had more fan conversation online; you could see them being like, 'Oh, na, na,'" says Kasha. The label put its efforts behind it, and 17 months later, Cabello opened the 2019 Grammy Awards with the song, which was nominated for best pop solo performance.



From left: Gambino, Saweetie and Cabello.

But leaning on social media algorithms to "monitor fan sentiment" — a favored term among digital marketers — has its limits. With the band Disturbed, for example, data tools like CrowdTangle — which shows how content is performing on different platforms — automatically register tweets with the band's name as negative. And it's hard to identify mentions at all for artists like Future and THEY.

There's also trouble with slang.

"There are a lot of things people say about music that, if they were saying it about toothpaste, would look very bad," says Tarek Al-Hamdouni, senior vp digital marketing at RCA. "If somebody says, 'This toothpaste is hard as fuck,' that is not going to be picked up as a positive sentiment. But if you say that about an A\$AP Rocky record, that's super positive."

Still, Twitter is in part responsible for one of Al-Hamdouni's biggest successes of the past few years: Childish Gambino's "This Is America." When the song and

music video dropped simultaneously in 2018, Al-Hamdouni predicted that it would make a splash. "We ended up with a tsunami," he says: There were 2.1 million tweets about Gambino in the first week of the song's release, according to Twitter.

With that data in mind, Al-Hamdouni says he realized that playing the song would give radio DJs a chance to talk about the online reaction, and maybe inspire call-ins. As a result, RCA shifted its marketing strategy for "This Is America" from that of a one-off to a high-priority radio single.

"This is a record that we wouldn't have thought pop stations were going to play," he says. "But we realized we had the ammunition to get it played on every station in the country." The song won four Grammys in February, including record and song of the year.

"We knew we had something great," he adds. "But you never know how things are going to react until they're in the world." **B**



JAY FRANK 1971-2019

BY GLENN PEOPLES

WHEN UNIVERSAL MUSIC Group senior vp global streaming marketing Jay Frank died Oct. 13 after a battle with cancer, the industry lost a thought leader who for years encouraged executives to adapt to a music business shaped by technology.

"Stop caring about what the music business used to be," he would say, "and start appreciating how the business is transforming." In his first book, *Futurehit.DNA* — published in 2009, just as Spotify launched in Europe and well before streaming arrived in the United States — Frank argued passionately that streaming would require songwriters to shorten introductions because songs were no longer built for radio. A decade later, Frank's warnings of waning attention spans seem to have come true: Tracks on the Billboard Hot 100 in 2019 are, on average, 30

seconds shorter than in 2018.

Anyone who spoke with Frank came away a little smarter with a new perspective on a topic. To people who knew Frank well, he was much more than a brilliant thinker. His longtime friend, music publicist Ariel Hyatt, called him "a magical, irreplaceable, thoughtful and beautiful soul." He wanted his legacy to be one of a person who enjoyed his work immensely, she said, but also wanted his wife, Linda, and daughter, Alex, to be OK.

Frank wasn't the first person to discuss the notion of media becoming an "attention economy," where cost-free entertainment would be monetized by advertising. But he understood that advertising would be an integral part of music revenue. In 2011, he left a plum executive position at CMT to launch a record label, DigSin, with the belief that giving away free music would

attract an audience and then advertisers. That led to DigMark, a trailblazing company that promoted songs to independent playlist creators.

He was quick to understand that playlists weren't simply a collection of songs, but were replacing radio as an industry kingmaker. Single tracks and playlists are now what shape popular music. Frank saw it coming.

For music, having a mind like Frank's could be a competitive edge: In a global music business with trillions of streams, even slight improvements can influence who gets heard — and paid. He traveled the world to share his insights with Universal's labels and encourage them to follow the data, another of his cornerstone creeds.

His message to the industry, and Universal, was, "You can trust data. Here's what it tells us." His insights were worth trusting, too. **B**



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Hip Hop Power List



Rap Goes Global, On A Local Level

Some thought streaming would homogenize the music people hear around the globe. Instead, it's boosting hip-hop artists building careers in their own languages

BY RICHARD SMIRKE AND ALEXEI BARRIONUEVO

 **LONDON** — In the video for his recent single “Du Lundi au Lundi” (“From Monday to Monday”), French rapper Stanislas Dinga Pinto, better known as Niska, stretches out on a gold chaise lounge in the palatial grounds of a hilltop château, surrounded by exotically dressed models and balaclava-wearing members of his crew.

It's a fitting metaphor for Niska's place among the new wave of French rap royalty that's taking over the charts in the world's fifth-biggest music market.

“As a young man from the hood, my songs strike a chord with my generation,” says the 25-year-old, whose third album, *Mr Sal*, was released by Universal France on Sept. 6 and topped the French charts for five consecutive weeks.

Niska is the latest example of a trend that's transforming the music business around the world. Thanks to the way streaming has altered the music landscape, hip-hop artists of almost every nationality are dominating radio, streaming and overall music consumption in their home countries and, more significantly, in their own languages — in some cases even outperforming established international superstars like Drake and Ed Sheeran.

“Some people thought the switch to streaming consumption would homogenize global music, but it's actually done the opposite,” says Stu Bergen, CEO of international and global commercial services at Warner Music. “It's given local artists a great avenue to reach fans in their own country who are eager to embrace music in their own language that tells stories that resonate with their personal lives and experiences.”

This new reality, already starkly evident in Europe and now emerging in Asia and parts of Latin America, has turned on its head the way music usually takes hold, forcing the majors to play catch-up with local indies to maintain market share. And those majors, which have traditionally focused on the business of global stars, are fighting to control the local markets.

“What we are trying to avoid in some of these new emerging markets is the hip-hop business growing outside of the major-label system,” says Universal Music Group (UMG) executive vp market



development Adam Granite. “It gives rise to some incredible entrepreneurs who perhaps were forced to develop their own respective businesses outside of the majors. We want to get ahead of that and not see that trend continue in places like India or Thailand.”

In Europe, with its polyglot mix of languages and proudly independent nations, hip-hop artists — many from independent labels — are already dominating the charts in Germany, France, Italy, Belgium, the Netherlands and even Nordic countries like Finland and Norway.

“Streaming has broken a lot of the bottlenecks that you had in the market before,” says Spotify France director of artist relations and labels Antoine Monin. Those bottlenecks included the need to be signed by a label, get radio play and sell your record in stores.

But the majors still have a big part to play. Leading the charge in Germany is Vladislav Balovatsky, better known as Capital Bra, who was the most streamed artist in Germany in 2018 (over 1.4 billion streams) and the first-ever act to score eight domestic No. 1 singles in a calendar year — all while on German indie labels Team Kuku and Ersguterjunge. The Ukrainian-Russian immigrant signed with Universal Music Germany in January and released his latest album on

Oct. 4. It went straight to No. 1 and its lead single broke domestic streaming records. Other hip-hop acts flying high in their home markets include Italy's Capo Plaza and Sfera Ebbasta, Dutch rapper Boef (recently signed to Sony), the duo Karpe in Norway, JVG in Finland and Kontra K in Germany.

In France, which has had a robust hip-hop scene since the 1990s, Niska's five-week run at No. 1 was preceded by fellow rapper Nekfeu, whose third album, *les étoiles vagabondes* (also on Universal), held the top spot for 11 consecutive weeks.

Driving the move toward their mainstream adoption on their home turfs is a streaming consumption model that prioritizes local repertoire over global acts, allowing local hip-hop acts to grab multiple chart spots every time a new album is released. That, in turn, forces radio and TV stations to get behind them, further growing their fan bases.

“The influence of streaming from an album to the singles chart is crazy-big at the moment,” says Dominique Kulling, BMG's executive vp Continental Europe repertoire and marketing. “It doesn't necessarily reflect the market.”

But there is no doubting the growing dominance of hip-hop in key markets. According to Spotify data, the genre's share of listening in Europe has grown

From left: Boef (in black jacket), Summer Cem, Capo Plaza, Madgi Omar Ytreeide Abdelmaguid of Karpe, Capital Bra (in white shirt), Chirag Rashmikant Patel of Karpe, Niska, Nekfeu (in black cap) and Kontra K.

by an average of 20% every year for the past five years. Local-language hip-hop acts now account for almost half of all hip-hop listening on Spotify in France, Germany and the Netherlands, and around 30% in the Nordics.

Local-language hip-hop is also consistently in Spotify's top 10 most-engaged playlists in Europe, says Sulinna Ong, Spotify's head of music, U.K. and Ireland. The trend is even more pronounced at Deezer, where the top 10 hip-hop artists in Germany this year are all domestic. In France, it's nine out of 10. In Brazil, local acts take eight out of the top 10 spots.

“Consumers relate to these artists,” says Deezer head of global artist relations Junior Foster. “It isn't about the influx of American artists talking only about an American perspective.”

It's also no coincidence that many of the scene's biggest names come from immigrant backgrounds largely marginalized by mainstream culture. *Deutschrapp*, as local-language hip-hop is called in Germany, for instance, is dominated by artists from Muslim backgrounds, says Warner Chappell Music Germany senior cre-

ative director Natascha Augustin.

“It was like punk rock — very do-it-yourself,” says Augustin, who has signed many of the leading German rappers to Warner Chappell, including Summer Cem and Capital Bra, helping the company overtake Sony/ATV as the top domestic publisher in Germany for the last two years.

To keep up with the new world order, major labels have increased investment in signing and developing local hip-hop artists in all key and emerging markets. Deals vary from traditional label contracts to bespoke service-level partnerships in which artists benefit from the promotion, distribution and marketing clout a major label can bring, but still retain a degree of independence and a bigger share of the profits.

“What we are offering is a service level, to different degrees,” says Frank Briegmann, UMG president/CEO Central Europe and Deutsche Grammophon. “Some artists want a distribution offer, some want more marketing and some independent hip-hop labels we do deals with want to feel the power of a major company cross over their artists.”

Kulling says the shift toward service-level deals offered by BMG — along with Universal, Sony and Warner — reflects the independent mindset of many hip-hop acts. “We deal with rap artists who have new ideas, who basically put the business, in terms of contracts, upside-down,” she says.

“We have changed our structure to be able to respond to these urban genres,” says Brook Demissie, director of GOLD LEAGUE, an urban-focused imprint of Sony Music Germany launched in 2019 as part of a companywide reorganization of Sony Music Germany. “Our deal structure has changed. Our way of communicating has changed.”

But global domination is still the ultimate — and most profitable — goal. To grow their market shares, labels, publishers and artists are encouraging multilanguage and cross-border collaborations. Such collaborations are helping European hip-hop artists cross borders and generate hits outside of their home countries. Last year, Aya Nakamura became the first French artist since Edith Piaf to top the Dutch singles chart, with “Djadja.” Niska’s “Mr Sal” topped the charts in Belgium, as well as France.

Niska describes his style as “gangsta rap with a thread of humor” and says when he started out, his fans were exclusively young men. “Today,” he says, “men, women, children, teens, grown-ups, people of all colors and origins know the lyrics to my songs.”

Additional reporting by Heidi Taksdal Skjeseth.



GOOD WORKS

D'Addario Marks 40 Years Of Giving

An upcoming benefit concert is the latest in the stringmaker's decadeslong history of charity initiatives

BY JOSH GLICKSMAN

IN 1979, JIM AND JOHN D'ADDARIO Jr. — two members of the namesake Farmingdale, N.Y.-based stringed-instrument manufacturing company — established the D'Addario Foundation with Jim's wife, Janet, as a music showcase for classical guitarists who were struggling to make a living. Forty years later, D'Addario is still a family business — but now it's helping musicians of all stripes, with a focus on the next generation.

On Nov. 2, D'Addario will host its first Back 2 School benefit show, with the likes of Mandy Moore, My Morning Jacket's Jim James and comedy-folk duo Garfunkel & Oates.

“It's not your traditional gala,” says Suzanne D'Addario Brouder, the foundation's executive director. The event at Los Angeles' Palace Theater will provide money to over 200 music education nonprofits in 40 states.

As the Trump administration proposes yearly budgets that would slash public funding for the arts, Brouder says the foundation is even more focused on expanding access to music education, especially in cities and towns where families aren't able to afford instruments or music lessons.

“We're trying to find places where music education is missing, and a lot of that happens in disadvantaged areas,” she says. “Those are the areas that are hardest hit by the cuts in music and education. The places where kids couldn't imagine ever owning an instrument.”

One of the foundation-supported nonprofits is New York-based Harmony Program, an organization that has provided over 350,000 hours of free after-school music instruction during the last decade to kids ages 7-18. And in cities where the high school graduation

rate is roughly 50%, students who participate in programs supported by the foundation are graduating at a 95% clip, according to the nonprofit watchdog GuideStar.

“We have a really personal, hands-on approach to what we do — we've seen kids who started out in third grade and now are graduating high school,” she says. “It's like, ‘What else can we do to help?’”

This year, the foundation launched a new college scholarship fund and gave out 10 financial-aid scholarships to students from D'Addario Foundation-supported programs. The new initiative will provide financial assistance for four years to kids who can't afford tuition and supplies on their own. This year, seven of those recipients are the first in their families to attend college, with scholarship winners set to attend places like Berklee, Villanova and Florida State.

D'Addario's nonprofit is also taking steps to reduce the music industry's environmental imprint. In January 2016, it launched the Playback recycling program for used guitar and orchestral strings, which can't be processed by typical recycling centers. In three years, the Playback program has recycled over 4 million strings with the help of acts like U2 and the Dave Matthews Band and major festivals like South by Southwest and Newport Folk Fest, which recently placed string recycling boxes backstage for performers.

“Playback asks the question: What other steps can we adopt in our day-to-day lives to cut down on wasting resources?” says My Morning Jacket guitarist Carl Broemel, who has used D'Addario products since 1995. “The cumulative effect of lots of small steps can make a difference.”



FROM THE DESK OF

MARK CHEATHAM

Agent, Creative Artists Agency

BY GAIL MITCHELL
PHOTOGRAPHED BY
ERIK UMPHERY

LIKE MANY EXECUTIVES in the music business, Mark Cheatham started his career in the mailroom. But he took a circuitous route getting there.

During his stint as a Navy hospital corpsman stationed in Long Beach, Calif., the Queens native studied with professors flown in each weekend from Southern Illinois University in Carbondale. Later, although he was armed with a degree in health-care services, Cheatham opted to join Merrill Lynch as a stockbroker. While there, a tip from a family friend helped him land a \$200-a-week mailroom gig at Associated Booking Corporation, whose clients included B.B. King and Anita Baker and whose founder, Joe Glaser, mentored the music industry's so-called "black godfather," Clarence Avant.

"What engaged me was the pace of the business," reflects Cheatham, who maintains that same momentum driving his 2004 classic Porsche 911. "I liked the transactional nature of it; dealing with people and discovering new music."

That fervent engagement has fueled Cheatham through stints at Norby Walters Associates, the William Morris Agency and an 18-year tenure at International Creative Management (ICM). Along the way, he worked with R&B/hip-hop pioneers ranging from Cash Money and Wu-Tang Clan to Usher, Jodeci and Mary J. Blige.

Since joining Creative Artists Agency in 2008, Cheatham has represented R&B/hip-hop's latest wave of stars, including Kevin Gates, Saweetie, A Boogie Wit Da Hoodie and Cardi B, who is set to embark on her first worldwide tour in 2020 and whom Cheatham championed early in her career. Cheatham spoke



Cheatham photographed Oct. 8 at CAA in Los Angeles.

to *Billboard* about confronting racism and ageism in the music business, the future of R&B and why agents are still important in the industry.

What was a pivotal turning point in your career?

I was in the Navy with Charlie Murphy, and one day, he told me that his brother was going to be really famous. I happened to be working at ICM when Charlie and I reconnected. And Eddie Murphy was a client of ICM when Charlie invited me to the *Nutty Professor* premiere. Eddie walks over to Jim Wiatt, who was ICM's president and didn't know me. But Eddie put his hand on Wiatt's shoulder and said, "Mark Cheatham's my man. Are you guys taking care of him?" Eddie's little statement empowered me to be seen in a different light within the building. I got

a raise and was able to get into rooms with different people that I never would have otherwise.

How have you overcome race-related barriers in this industry?

Being an African American in an agency or the music business, a lot of times we have to work twice as hard to get recognition — to get people to believe that we can do the job. We represent talent, so sometimes when you can have an artist endorse you, it lends credibility and gives you power within the building and the business. There weren't a whole lot of black agents when I started; you could count on one hand how many there were. Now the music business is looking to hire more diverse staff members that reflect the culture. So that's an

improvement — especially in the agency business. But you still do run into [prejudice]. I try not to let that dictate who I am and what I can do.

Does age matter in the music business?

Ageism is definitely an issue. The key is recognizing you don't need to compete with the young guys. You have to step back and let your ego get out of the way. At this stage, my role has changed a bit. I have the knowledge and experience that young people don't have. They need me. So let me approach it from a different direction: to mentor and help develop some of the new young executives. I owe my longevity to listening to young people and keeping an open mind.

“I OWE MY LONGEVITY TO LISTENING TO YOUNG PEOPLE AND KEEPING AN OPEN MIND.”

Rap rules today's streaming charts. What happened to R&B?

R&B in the '90s was really big; rap was coming up. The demographics have really changed because of the internet, with younger kids focusing more on rap and pop, which can be a quick burn. But to me, R&B artists have more loyal fan bases — I have always kept my hands in R&B and still represent Kem and Anthony Hamilton, and work with Tamar Braxton. As for streaming, the traditional R&B artists don't get streamed as much now. But there's a new wave of R&B that's catering to the younger generation of listeners, and we represent a lot of those acts, including SZA, H.E.R., Ella Mai and Daniel Caesar. It has been exciting to see this new wave begin to grow R&B's streaming numbers.

You were an early believer in Cardi B. How did you know she'd be a star?

Cardi B was unique from the very beginning, even when she was on TV. What separates her from everyone else is that she has an opinion and she stands up for what she means. She's got a strong personality, and people are attracted to that. A lot of agencies passed on Cardi B. But you can just tell when somebody has “it.” And when I met her for the first time, I could tell that.

Endeavor recently postponed its initial public offering, which had hoped to raise as much as \$600 million. What pressures are you facing as a talent agency?

To me, the biggest issue right now is the Writers Guild, which is trying to redefine the agency's role as it relates to writers in the business. That affects all the departments — film, TV, endorsements, sponsorships and music touring — we service clients across the whole agency. Outside investment is good because it allows agencies to grow and get into different areas like sports. Sports sponsorships, the branding of venues, building

venues around the world ... We're really involved in a lot of areas in sports.

If an act is going to sell its entire tour to one promoter, why does the act still need an agent?

The internet and social media have made it more difficult for us to operate because of the fact that artists are easily reachable with one click of a button or a phone call. A lot of people can get directly to talent. To stay in the middle as the agent, you have to bring more value to your client and be able to educate them about things they're unaware of. So if an artist goes with a tour promoter, he or she still needs an agency to oversee the deal structure. We know what the take-out should be; we know how to scale the buildings.

We work closely with management and the promoter as a team to benefit the artist in the long run. Artists really need a full team around them in order to maximize their earning potential because we bring value plus endorsement and sponsorship deals — which also can benefit the artist by underwriting the touring course as well. Smaller acts need somebody that's going to get out there and really grind out the dates early on when no one's paying attention to them. In the past, record companies

used to have local promotion teams in all the markets. We don't have that anymore. But agents have connections in all the local markets, so we know what's going on. We know what clubs to hire. We know where we can put a client early on to help develop him or her into a touring attraction and music artist.

What major lesson have you heeded throughout your career?

Don't take it personally. In this business, you care about and want to do right by people. But sometimes that's not good enough for whatever reason. We all look for people to say, “Oh, you're doing a good job” ... Some kind of assurance that you're on the right path. However, especially in the service business that we're in, you can't always expect people to compliment you on doing a good job. You have just got to know you're doing the best you can for your clients. **B**



1. Tour books, including one from former client Usher's 2008 One Night Stand: Ladies Only Tour. “Tour books have gone the way of digital,” says Cheatham. “But I miss having hard copies.” 2. Replica of Madison Square Garden given to Cheatham after Justin Bieber sold out the New York venue for the first time in 2010. 3. A plaque commemorating multiplatinum sales for Cardi B's breakout first single, “Bodak Yellow.” 4. Replica of a rodeo buckle presented to him after Cardi B's concert appearance at RodeoHouston 2019 at NRG Park drew 75,580 attendees, beating Garth Brooks' previous all-time attendance record by three people.



PHOTOGRAPH BY ANDREA SAMUELS AT NEM BARBOZA ASSOCIATES

The Scene



ROLLING LOUD FESTIVAL

NEW YORK, OCT. 12-13

The first-ever New York edition of hip-hop festival Rolling Loud paid tribute to the city's homegrown stars: Wu-Tang Clan performed its debut *36 Chambers* on night one; Jim Jones and Action Bronson each took the stage on day two; and, later that evening, A\$AP Rocky closed out the festival with his first hometown show since his summer incarceration in Sweden. In between, 2019 breakouts Blueface, Lil Tecca, DaBaby and Megan Thee Stallion shared the bill at Queens' Citi Field with heavy hitters like Travis Scott, Meek Mill, Fat Joe and Lil Uzi Vert. The weekend was not without drama: A letter from the NYPD citing safety concerns forced five artists, including Brooklyn native Pop Smoke, off the bill; Trippie Redd called out sick; New York vet DMX withdrew to enter rehab; and Wu-Tang leader RZA missed his flight. Thankfully, two big names were wrangled to fill Saturday slots: "Trap Queen" king Fetty Wap and the affable "Esskeetit" goofball of next-gen hip-hop, Lil Pump.

—JOHN NORRIS



Day two performers Tyla Yaweh (left) and Machine Gun Kelly.



▲ Saweetie (center) took the stage on Oct. 13, after also rocking the festival's Bay Area edition in September.



Rolling Loud co-founders Tariq Cherif (left) and Matt Zingler on Oct. 13.



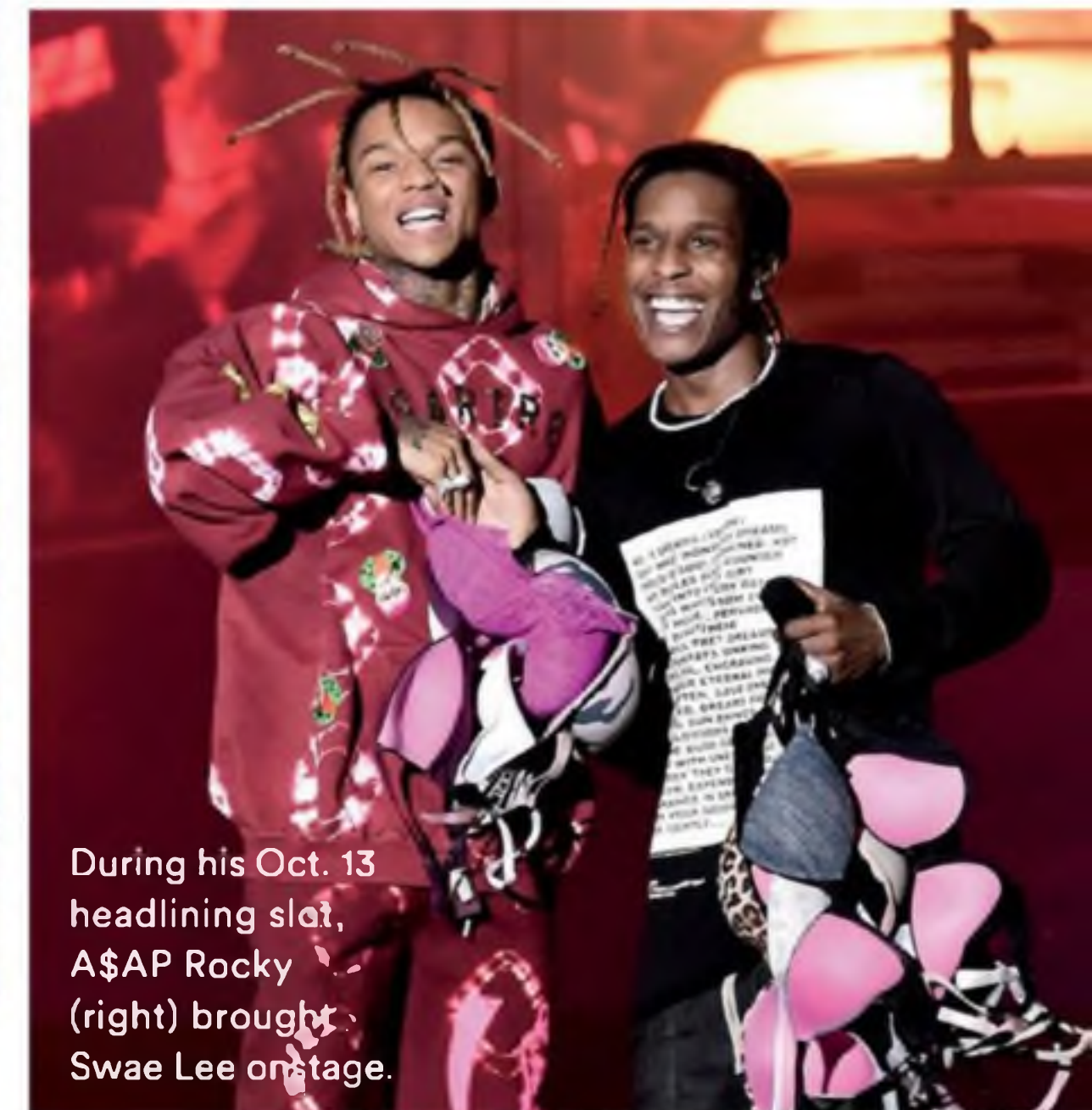
Blueface often dived into the crowd during his Oct. 12 set.



▲ Playboi Carti performed Tyler, The Creator team-up "Earquake," without Tyler, among his own solo hits on Oct. 12.



▲ Rico Nasty, who later captioned an Instagram photo of her Oct. 12 performance with "IF U HAVE A DREAM, CHASE IT."



During his Oct. 13 headlining slot, A\$AP Rocky (right) brought Swae Lee onstage.

The Wu-Tang Clan, minus RZA, on Oct. 12.



▲ Brooklyn native Young M.A performed songs from her recent debut LP, *Herstory in the Making*, on Oct. 12.



▲ Time's Up president/CEO Tina Tchen (left), who was appointed to her role on Oct. 7, and *Billboard* executive director of R&B/hip-hop Gail Mitchell.



A WARM WELCOME FOR THE ACADEMY'S NEW BOSS

Billboard gathered women executives from across the music industry to celebrate the first female Recording Academy president/CEO, Deborah Dugan, in Beverly Hills on Oct. 11. From left: The Azoff Company's Elizabeth Collins and Susan Genco, *Billboard*'s Lynne Segall, AEG's Dana DuFine, MGM's Lori Silfen and entertainment attorney Laurie Soriano.



▲ From left: Warner Records' Laura Swanson, FYI Brand Group's Tammy Brook, Sony Music Entertainment's Melissa Victor and Columbia Records' Phylicia Fant.



From left: Dina LaPolt of LaPolt Law, Sony Music Entertainment's Julie Swidler, Universal Music Publishing Group's Jody Gerson and Tri Star Sports & Entertainment Group's Lou Taylor.



▲ *Billboard*-Hollywood Reporter Media Group president Deanna Brown.



▲ Dugan (left) and *Billboard* Media Group editorial director Hannah Karp.

**CITY OF HOPE
SPIRIT OF LIFE GALA**

SANTA MONICA, CALIF., OCT. 10



▲ Epic Records chairman/CEO Sylvia Rhone, who received the annual event's titular honor.



En Vogue reunited for a performance to pay tribute to Rhone, who managed the group while at Atlantic Records in the late '80s.



▲ Sony/ATV Music Publishing chairman/CEO Jon Platt, who received the 2018 Spirit of Life award, and his wife, Angie.



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Mike G Chris Jordan Cheryl Paglierani

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Labels **Background Vocalists**
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PG. 32 REX ORANGE COUNTY ✖ PG. 34 PARTISAN'S HOT STREAK ✖ PG. 36 INSIDE DISNEY'S HIGH SCHOOL MUSICAL

IF YOU BUILD IT, THEY WILL COME

With their self-curated festivals returning, Travis Scott and Post Malone are offering a new live model. But is it here to stay?

BY TAYLOR MIMS



Scott onstage at Astroworld in Houston in 2018.

IN THE SUMMER OF 2018, Travis Scott reached out to Lil Wayne to ask a favor. Scott was in the process of booking the lineup for his inaugural Astroworld festival, and wanted to stack the Houston event with handpicked hip-hop acts. Lil Wayne agreed to perform, topping the bill alongside Post Malone and Scott himself. This September, Scott returned the favor by headlining Lil Wayne's Lil WeezyAna Fest in New Orleans.

"That kind of artist-centric support is so pivotal in growing what an artist-curated festival is about, because that Travis Scott audience is the kind of audience that is going to love and appreciate Lil Wayne as well," says Live Nation Urban vp business development and operations Brandon Pankey.

In an oversaturated market where there are too many festivals booking too many of the same headliners, it's increasingly common for newer ones to crash after just a few years. In the past three years alone, festivals like Panorama, Meadows and Lost Lake have all halted production. But the specificity that artist-curated lineups offer — paired with an already built-in fan base — is what might just keep them afloat. "There isn't the typical window you normally see of building a new brand and identity for a festival from scratch," says Colin Lewis, Live Nation vp touring for U.S. concerts. "You're starting with a strong brand — and tons of fans."

It's a model that proves to be working for most artists, specifically Scott and Post Malone, two hip-hop heavyweights with recent No. 1 albums and multiple hit singles during the past year. Both are gearing up for the second round of their respective festivals: Scott's Astroworld will return to the former AstroWorld theme park at



Post Malone at the inaugural Posty Fest in Dallas.

“There is a bubble with the Coachellas, Bonnaros and Lollapaloozas of the world, which creates an opportunity for artists.”

—BRANDON PANKEY, LIVE NATION URBAN

NRG Park in Houston on Nov. 9 — just a week after Post Malone's second Posty Fest takes place four hours north. This year, Post Malone upgraded from a 20,000-capacity venue to the 100,000-capacity AT&T Stadium in Arlington (home of the Dallas Cowboys). "Posty Co. has worked extremely hard to put together this festival

for Dallas," says Post Malone. "We have so many surprises for the fans, because y'all know everything is bigger in Texas."

Pankey says the most successful artist-curated festivals are held in the artists' hometowns — Scott is from Houston and Post Malone was raised in the Dallas suburbs. It's also one of the key differences from artist-curated festivals of the past, like Lollapalooza, which started as a farewell tour for Perry Farrell's Jane's Addiction before planting roots in Chicago. "Each [new artist-curated] festival has its own identity, because it taps into the blueprint or the DNA of the particular city it is in," says Pankey. "That's why Lil WeezyAna Fest is nothing like Posty Fest, which is nothing like Astroworld."

While Scott hasn't announced his lineup yet, Post Malone's includes Meek Mill, Pharrell Williams and Jaden Smith. Lewis says that Post Malone and his team "handpick a lineup of artists who embody the Posty vibe" and that "Post is very involved in securing artists — he has a ton of relationships that he calls on during the booking phase of the festival. Some are friends, some become friends, and all of them are buzzy artists that his fans want to see." Such a strategy paid off last year, when the inaugural Posty Fest sold out, grossing over \$1.7 million in a single day.

Of course, that payday is far from promised. As Pankey says, typically when

artists are booked to perform at a festival they receive a guarantee: "No matter how successful that festival may be, an artist is assured to receive a flat rate for their performance." An artist-curated festival is much more of a financial question mark, he says: "It's the old adage of 'high risk, high reward.' If the festival does well, there's an opportunity for the artist to share in the net revenues, including ticket sales and sponsorship."

Both Scott and Post Malone attract higher-profile sponsors; Astroworld has partners in Bacardi and Smirnoff, and Posty Fest in Bud Light. Post Malone teamed with the company last year, collaborating on merchandise and, more recently, custom Bud Light cans. Anheuser-Busch InBev regional media manager Mark Riker says that partnerships with curated festivals are more valuable than standard paid media because "superfans are more likely to post and share custom content with their friends and followers," creating word-of-mouth marketing that strengthens the return on investment for brands.

Pankey adds, "Brands are coming to understand that Coachella will get them in front of 100,000 people," but an artist-curated festival, especially one held in the artist's hometown, "is going to get them in front of a very [specific] demographic that they want to be part of."

"There is a bubble with the super-large Coachellas and Bonnaros and Lollapaloozas of the world, which creates an opportunity for artists to be creative — and stake a claim," says Pankey. And despite the uncertain future of the festival market as a whole, he believes that "there's a tremendous opportunity for the artist to succeed in the festival arena." Why? Because, says Pankey, "the artists will always be at the epicenter of our industry." **B**



The entrance to Astroworld 2018.

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WARNER MUSIC
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ON THE ROAD

Steady As He Goes

Rex Orange County laid low for a year — and still boosted his concert crowd by tenfold

BY TATIANA CIRISANO

DURING THE LAST OF TYLER, THE Creator's three sold-out September shows at the O2 Academy Brixton in England, the rapper brought London-based Rex Orange County onstage to perform their 2017 collaboration, "Boredom," in front of nearly 5,000 people. "I live nearby, so I just got an Uber and came onstage," says the soul-pop artist born Alex O'Connor.

The impromptu invite became Rex Orange County's first performance at the venue — and it won't be his last. During his own headlining tour across North America and the United Kingdom, which kicks off Nov. 12, he will return to the O2 Brixton for three nights, two of which are already sold out. His 42-date tour also includes bucket-list gigs at Los Angeles' Shrine Auditorium and New York's Radio City Music Hall, which each accommodate 6,000 — more than 10 times the amount of people who came to see Rex Orange County play his first U.S. show last February at Brooklyn's Music Hall of Williamsburg.

Rex Orange County, 21, hasn't played a U.S. show or festival in nearly a year; even so, in October he topped Bandsintown's Established Artists chart,

which tracks worldwide interest in artists' tours on the platform. Pumping the brakes on touring was a strategic, though uncommon, move for the artist, who signed a recording contract with RCA Records earlier this year. He released his first two albums independently, and his upcoming third, *Pony*, out Oct. 25, will be his major-label debut. "I've been allowing the demand to grow," he says. It worked — a majority of dates for his upcoming tour sold out in under a month. "It's nice to know that people are waiting — they're not going anywhere."

In planning the tour, Rex Orange County was meticulous about choosing venues that will impress attendees just as much as his performance, saying that any of his shows could be a fan's first concert ever. "I love really beautiful theaters with a balcony with a big [general admission] floor," he says, name-checking The Tabernacle in Atlanta, which was formerly a church. "That way, it's built for [music] rather than just being a club."

After the attention that followed his 2017 album, *Apricot Princess*, Rex Orange County says he was "looking at everyone else, trying to figure out my place." Now, he assures that things are better, saying, "I'm [finally] feeling like I can be myself." **B**

Guaynaa photographed Oct. 9 at Proper Studio in Miami. Get to know the artist, from his backstage rituals to how he found out "ReBoTa" hit the charts, at billboard.com/videos.

REX: ALEX WHEELER; GROOMING BY SANDY PARANES; AT ZENOBIA. ON-SITE PRODUCER: ED HUMAR AT TETHEE PRODUCTIONS.



GUAYNAA

How Latin's biggest names — and a barking dog — helped push Puerto Rico's next star

BY JULYSSA LOPEZ // PHOTOGRAPHED BY DEVIN CHRISTOPHER

● WHO LET THE DOG OUT

Jean Carlos Santiago started freestyling in middle school, and soon after decided to pursue music full time under the name Guaynaa. Nearly 10 years later, the Puerto Rico native released a viral freestyle in 2017 about Hurricane Maria, and the following year broke through to the U.S. mainstream when he released the now viral "ReBoTa." Guaynaa recalls telling a friend he missed old-school reggaetón, and within 20 minutes, he'd written the salacious, tongue-in-cheek lyrics to a beat from Miami producer Kino, inspired by Dominican rapper N-Fasis' "Lento." But the recording process was a comedy of errors: "We had to turn off the fan because the mic was picking up the sound, and there was a dog that kept coming into the studio and barking," he says. When they finally finished, his friend turned to him and said, "That's a banger."

● YOU ARE WHAT YOU WEAR

The stripped-back track highlights the 27-year-old's gravelly baritone, while its video embraces his persona as a popped-collar prepster — a style he jokingly evokes to go with his performance name, which is Puerto Rican slang for a high-class snob. The gimmick worked: Guaynaa started hearing "ReBoTa" all over Puerto Rico, and realized it could be his big break. "It was blasting out of cars, in all the clubs and on the radio," he says. "It was just really crazy — the song connected hard, and the world made it big."

● PURE CHEMISTRY

In April, the track peaked at No. 35 on *Billboard's* Hot Latin Songs chart, and in June, Guaynaa inked a joint-venture deal with Universal Music Latino and Republic Records. He says signing a recording contract affirmed his path; after high school, he spent four years in Boston aiming to become a jockey, before moving back to Puerto Rico to study chemical engineering. "I sacrificed everything and I wondered if I'd missed an opportunity," he says, now certain he made the right call. By July, Becky G, Farruko, Nicky Jam and Sech all jumped on a remix of the track, which has garnered 20.8 million streams, audio and video combined, according to Nielsen Music, and hit No. 3 on the Latin Digital Song Sales chart.

● PUSHING THE LIMIT

Earlier this year, Bad Bunny invited Guaynaa to perform "ReBoTa" on-stage with him at Puerto Rico's biggest indoor arena. More recently, Guaynaa met with Visitante, the pioneering producer and member of Calle 13, a duo he says has had a large impact on him. Already, Guaynaa says hanging out with Visitante is encouraging him to get even weirder and bolder on his forthcoming debut album, promising that the in-the-works project "isn't going to be conventional."

No. 19

ON BILLBOARD'S
LATIN RHYTHM AIRPLAY CHART



White (left) and Putnam

**LABEL
LOOK**
PARTISAN

When Tim Putnam founded Partisan Records alongside Ian Wheeler in 2007, his motivation was twofold: create a label home for his own independent rock band and blaze a trail for other progressive-minded artists. While his group, *The Standard*, issued only one album on Partisan, the Brooklyn-bred imprint grew into an indie powerhouse; in the past 12 months, the label notched its most Grammy and Mercury Prize nominations to date, and won three Libera Awards from the American Association of Independent Music including label of the year (medium size). With 19 employees, including managing director Zena White, spread across offices in New York, Los Angeles, London and Mexico City, the label is nearing 100 releases, including recent projects from Americana crowd-pleasers *Deer Tick*, dream-pop act (and unlikely streaming sensation) *Cigarettes After Sex* and the catalog of late Afrobeat legend *Fela Kuti*. “I’m always keeping an eye on what the name Partisan stands for,” says Putnam. “[We’re] a label that can enhance the human condition rather than exploit it.”

—CHRIS PAYNE

BACKSTORY

“Without *Deer Tick*, Partisan wouldn’t exist,” says Putnam. After being wowed by a gig at New York’s Knitting Factory, where Putnam was night manager, he licensed a 2008 rerelease of the band’s acclaimed 2007 debut, *War Elephant*, which sold over 53,000 copies, according to Nielsen Music. The band’s signing to Partisan ended up providing crucial capital that kept the label afloat during the Great Recession. “[New] labels have to have relative success fairly early to sustain the business,” says Putnam. “I made sure we had a structure that wasn’t going to fall down later.”

THE ARTISTS

When it comes to A&R, Putnam prioritizes acts who are “looking at politics, the environment and global socioeconomics — and who are going to change the culture.” This ideology led him to U.K. punks *IDLES*, whose lyrics confront toxic masculinity, nationalism and class inequality. The band’s second album, 2018’s *As an Act of Resistance*, was up for a BRIT Award and the United Kingdom’s Mercury Prize, part of a recent Partisan hot streak during which Irish rockers *Fontaines D.C.* also were up for the Mercury Prize and *Seun Kuti* and *Bombino* were Grammy-nominated for best world music album.

KEY STATS

Indie pop duo *Sylvan Esso*’s self-titled 2014 debut album sold over 116,000 copies, and its hit single “Coffee” became Partisan’s biggest Spotify track to date with over 80 million streams. Meanwhile, Texas-bred rockers *Cigarettes After Sex*, which the label signed in 2016, is its most promising international act. “In Mumbai [India], they did two nights at the Royal Opera House,” says White. “It only seats 575, so the promoter made people join a list to buy tickets — 20,000 people signed up.”

WHAT’S NEXT

Cigarettes After Sex’s second album, *Cry* (arriving Oct. 25), is Partisan’s most anticipated fall release. As for 2020, *IDLES*, *Fontaines D.C.* and *Bombino* are all scheduled to release projects, and new signees like folk-crooner *Westerman* and experimental rock outfit *Ultraïsta*, which has worked with Radiohead producer Nigel Godrich, will make their Partisan debuts. “I wanted to build a label that could challenge how people perceive what popular music can be,” says Putnam, “rather than simply follow trends.”



Greg Gonzalez of *Cigarettes After Sex*



ONE TO WATCH

Sasha Sloan

LOCATION Los Angeles/Nashville

AGE 24

LABEL RCA

FOLLOW THE YELLOW BRICK ROAD

Born to Ukrainian parents in Boston, Sloan grew up taking piano lessons — and after she watched *The Wizard of Oz* for the first time, she started singing, too. “I was always that kid in math class writing down lyrics instead of paying attention,” says Sloan, who after high school attended the Berklee College of Music for one year.

TRENDING While Sloan was away at Berklee, her parents painted the outside of their home — and had the word “Dork,” with an arrow pointing to Sloan’s bedroom window, scrawled across their house as a gag. Amused, Sloan posted a photo of it to Reddit. “I blew up,” she says. “It became No. 1 on the homepage.” Capitalizing on her viral moment, she shared a SoundCloud link to her music and shortly after was discovered by Warner Chappell, with which she signed a publishing deal at 19. Six months later, she moved to Los Angeles.

SOLO ENDEAVOR Once in L.A., Sloan started co-writing for artists like Camila Cabello, Charli XCX and John Legend. During that time, she self-released her first song, “Ready Yet,” and debuted the EP *Sad Girl*. “I started releasing my own music independently because I wanted a blueprint of who I am in the world,” she says. When she realized she couldn’t sustain her career alone, she started her label search, signing to RCA in April 2018.

QUARTER-LIFE CRISIS RCA Records president of A&R Keith Naftaly says he saw breakthrough potential in Sloan because of her “heartbreakingly vulnerable” vocals and “self-deprecating sense of humor.” Both are on display on Sloan’s third EP, *Self-Portrait*, which is all about self-acceptance. “This EP is more about being OK with the fact that I have a lot of anxiety, and that I don’t want to go to parties,” she says. “I don’t want to be the person I always thought I had to be.” —ILANA KAPLAN

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ELECTRIC DREAM-POP TEXTURE. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL.
HER BAND CREATE AN ENGAGING AND UNFLINNING APPROACH TO CREATIVITY. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL.
MAYBE POP MUSIC WAS INDENTURED TO THE MAINSTREAM, BUT BETTY MOON LIBERATES LUSTROUS
AN INSCRUTABLE SULTRY TONE. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL.
ALTERNATIVE ELEMENTS FROM THE MAINSTREAM. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL.
HARD-HITTING FLAIR AND UNDERGROUND SENSIBILITY. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL.
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RATING THE LISTENER WITH ITS UNFLINNING APPROACH TO CREATIVITY. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL. SHE'S TAKING HER MUSIC TO THE NEXT LEVEL.





GEEKING OUT WITH...

Michael Kiwanuka

After Kiwanuka released his second album in 2016, its psychedelic track “Cold Little Heart” soundtracked the opening credits of HBO’s *Big Little Lies*, becoming one of the most recognizable songs on TV and expanding Kiwanuka’s U.S. fan base. For his third album, *Kiwanuka* (out Nov. 1 on Polydor Records), the London-based troubadour turned inward, dusting off vintage instruments and embracing a newfound appreciation for poetry.

—HILARY HUGHES

**'70S INSTRUMENTATION**

Since his 2012 debut, *Home Again*, Kiwanuka has had an acoustic guitar in hand, but with the help of producer Danger Mouse, on the new album he experimented with funky, psychedelic R&B. He often gravitated toward a Prophet 5 synthesizer made in the '70s; it softens the somber track “Solid Ground.” Kiwanuka sees it as an alternative to a Wurlitzer: “It’s a sound that loads of people have used, but it’s new for me. It’s beautiful.”

CULTURAL REVOLUTIONARIES

“Hero” is Kiwanuka’s ode to activists, specifically the late Black Panther chairman Fred Hampton and musician-poet Gil Scott-Heron. Their words led to *Kiwanuka*: “I’m a musician and a singer, and a lyricist last — I find that the hardest part,” says Kiwanuka. “They were really confident in themselves; that helped me with the record, a lot. A song like ‘You Ain’t the Problem,’ I had never had a flow like that before.”

SPOKEN WORD

Kiwanuka and Danger Mouse were rounding the bend on the album when they decided to work in clips of historic speeches, best heard on the thought-provoking track “Another Human Being.” It’s a tactic used on some of Kiwanuka’s favorite albums, like Marvin Gaye’s *What’s Going On* and the Fugees’ *The Score*, which he listened to as a teenager. “I was trying to keep people listening, keep the mood throughout the record,” he says of the interludes.

PHOTOGRAPHY

During the recording of the new album, Kiwanuka snapped shots of the studio sessions using his new Canon AE-1, an SLR camera he bought at Adorama in New York. “We always had a camera in the studio,” he recalls. “I love classic records and music from the '70s, and there’s so much good documentation of the music and what was happening at the time. I felt like I didn’t have any of that [before].”

INSIDE LOOK

HIGH SCHOOL GRADUATES



From left: Bassett as Ricky, Rodrigo as Nini, Matt Cornett as E.J. and Sofia Wylie as Gina.

For three consecutive years, Disney’s *High School Musical* franchise was a juggernaut; the movie-musical trilogy produced a trio of soundtracks between 2006 and 2008 that have sold a combined 9.8 million copies, according to Nielsen Music. Now, Disney is hoping to reintroduce one of its most lucrative tentpoles with *High School Musical: The Musical: The Series* — one of six original shows premiering on the company’s new streaming service, Disney+, which will launch Nov. 12 and offer new and classic Disney programming. (Unlike Netflix’s binge-watch model, new episodes will be released weekly.)

The show’s plot is quite meta: A group

of students from Salt Lake City’s East High School (where the film trilogy took place) are staging a production of *High School Musical*. The show’s creator, Tim Federle, insists the series isn’t a continuation of *HSM*, but a modern take. The biggest difference fans will notice is that the show is not a typical musical — none of the characters spontaneously break into song. Instead, the show incorporates music organically, during a scene at a karaoke club or through an Instagram video. “You can become famous on TikTok now,” says Federle. “Young viewers know when they’re being fed something that’s not real, because they’re putting so much reality out there themselves.”

That’s exactly why Federle hired actors who are also singer-songwriters, like leads Olivia Rodrigo and Joshua Bassett, who co-wrote one of the series’ original songs. Favorites from the first film, like “Breaking Free” and “Start of Something New,” were revamped for the show too. Even though music supervisor Steve Vincent, who also worked on the movies, says that guitar- and piano-driven pop-rock productions aren’t dominating pop radio right now, he’s confident they will stream well because of one key advantage: These songs are “comfort food. The content battle across show business is huge — but being able to wave a familiar flag can catch people’s eyes.”

—TAYLOR WEATHERBY



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DaBaby BOOM

HOW A CHARLOTTE MC
WITH A TALENT FOR WITTY
BARS—AND MARKETING
HIMSELF—BECAME
THE MOST EXPLOSIVE
NEW VOICE IN RAP

BY CARL LAMARRE

PHOTOGRAPHED BY MEREDITH JENKS

THINK I MIGHT JUMP," SAYS DABABY, A mischievous smile creeping across his face.

It's a balmy October afternoon outside, but there's a palpable buzz inside New York's Gotham Hall, where the 27-year-old rapper — whose *Kirk* just debuted at No. 1 on the Billboard 200 — is perched perilously on the ledge of the mezzanine, 30 feet above the ground.

DaBaby is entering the second hour of filming a three-song performance for Showtime's late-night talk show *Desus &*

Mero, and the production crew's cries of "Don't do it, Baby!" echo through the cavernous space. Relishing the view — and, apparently, the anxiety emanating from the rapt viewers gazing up at him — DaBaby stretches his wiry 5-foot-8-inch frame along the ledge with his legs swinging below. "Don't worry," he says playfully. "I do my own stunts."

He holds everyone in suspense for a few extra seconds, then dismounts and returns to the performance area. It's time for his last shot of the day, and he's ready to focus. When the director calls "action," DaBaby seamlessly shifts from jocular daredevil to fiery MC, bobbing and weaving to the beat of his punchy club-banger "BOP." His smile is magnetic, and he knows it, flashing his teeth at each camera that comes his way before ripping into the opening verse.

If DaBaby seems amped up, it's for good reason. After signing with Interscope Records in late January, the artist born Jonathan Kirk quickly emerged as one of the most inventive new voices in hip-hop. In April, following the release of his debut album, *Baby on Baby*, his song "Suge" debuted at No. 87 on the Billboard Hot 100, ascending to a No. 7 peak by July. A gifted lyricist with side-splitting wit, speedy run-on-sentence delivery and bruising punchlines, DaBaby immediately stood out in the current trap-heavy rap landscape, where catchy ad-libs reign supreme. And what made him a solo star made him an in-demand feature, too: Just ask Megan Thee Stallion, Gucci Mane and Chance the Rapper, all of whom have recently benefited from the charm and confidence DaBaby lends to a verse (to the tune of a six-figure price tag per feature, according to his team).

"He's really funny. The gangstas like him. The girls like him. I think he's going to be a movie star," says Interscope Records executive vp Joie Manda. "I think we're just at the beginning, and he's going to be here for a long time."

DaBaby's potential longevity owes a lot not only to his technique on the mic but to his knack for self-marketing. He first made headlines in 2017, when a video of him walking around Austin's South by Southwest wearing nothing but a diaper and jewelry went

viral. This May, when he got into a fight with fellow North Carolina rapper Cam Coldheart at a Louis Vuitton store, DaBaby recorded and posted it on Instagram — and soon after, he sold T-shirts mocking Coldheart and celebrating his own "knockout." The video for "Suge" (directed by frequent collaborator Reel Goatz) was a de facto advertisement for his high-octane charm: Flaunting fake bodybuilder muscles, DaBaby channeled the energy of Ludacris and Busta Rhymes into a hilarious three-minute ride that drove the single up the Hot 100 to become his highest charting yet.

In person, he appears bigger than in his videos, and more mature too, despite his boyish features and deep dimples. Today DaBaby is wearing a black turtleneck, Burberry sneakers and three diamond chokers, including one with an icy "Kirk" pendant — an outfit he's unlikely to ever repeat. (As always, he carries a duffel with extra designer duds, should he decide to make a costume change.) Purchasing — and dispensing — luxury fashion has become a bit of a hobby: He has autographed bags of clothing he has worn and left them for fans to find on the street, and at his upcoming Rolling Loud performance he'll throw his Louis Vuitton belt and Gucci boots to the audience. After the director calls "wrap," we head into his Sprinter van, where he plows through two Shake Shack burgers, though he's not kicking back yet: He's due for a fitting with hip-hop fashion legend Dapper Dan for the upcoming BET Hip-Hop Awards, where he will win best new artist.

To DaBaby, this level of success isn't surprising, and he insists it was no accident, either. He grew up in Charlotte, N.C. — not exactly a hotbed of homegrown rap talent — living with his single mother and two older brothers, but he remained close with a father who he says helped him fine-tune his grammar. Though DaBaby says that as a kid he was an eloquent speaker and a voracious reader, he was also drawn to street life. It wasn't until 2015 that he decided to pursue rap full time, at first calling himself Baby Jesus. (He'd abandon the name a year later, fearing the moniker would become distracting.)

"When I get bored with something, I'm done with it," he says matter-of-factly, chewing his burger. "Running around in the streets started feeling repetitive. I just felt like I mastered it." Performing at "hole-in-the-wall spots" around Charlotte, he earned admiration for his dynamic stage presence and husky delivery, eventually attracting the attention of South Coast Music Group CEO Arnold Taylor, who signed him to the independent label and production company in 2016. (Manda and Interscope Geffen A&M executive vp urban operations Nicole Wyskoarko signed DaBaby to

Interscope in a joint venture with SCMG early this year.) "We had Petey Pablo and J. Cole [from North Carolina], but we didn't have anybody in Charlotte," says Taylor. "He's fearless."

The following year, DaBaby proved his work ethic, releasing six projects (including four installments of his *Baby Talk* mixtape series). Then, last November, he dropped the *Blank Blank* mixtape, his best, and smartest, release yet: Instead of overstaying its welcome with a lengthy tracklist designed to gain streams, the project's tight 10 tracks showcased his natural humor and charisma. "I haven't seen too many people in life work like him," says Manda. "He'll do 16 to 18 hours a day, seven days a week, and then ask, 'What else should I be doing? I feel like I'm not doing enough.' It's not like he uploaded a song to SoundCloud or put a video on YouTube and it went crazy overnight. This guy really built this from the ground up."

Whether he can sustain that momentum may depend on his actions outside the studio. Shortly after *Blank Blank's* release, DaBaby was shopping with his family at a Huntersville, N.C., Walmart when, he alleged, two men threatened him with a gun, and in the ensuing altercation DaBaby shot and killed one, a 19-year-old. He claimed self-defense and in June was only found guilty on a concealed weapons charge, receiving a sentence of one year of unsupervised probation. Then, in September — four months after the Louis Vuitton store confrontation — DaBaby punched a concertgoer who he says tried to steal the chain off his neck at the Prime Festival in Lansing, Mich.

"At the end of the day, any legal situation that I got going on, I wasn't in the wrong," maintains DaBaby. "And I'm the type of person, if I ain't wrong, I'm gonna stand on that. I don't lose no sleep at all with having shit going on. I just let the work overpower the shit."

And right now, that's what seems to be happening for him. *Kirk*, a heartfelt tribute to his late father, is a commercial hit — all 13 tracks have cracked the Hot 100 — and DaBaby's name has swiftly become synonymous with chart success far outside the core hip-hop universe: Major pop stars like Lizzo, Post Malone and Lil Nas X have roped him in for remixes of their own hit records in the hopes of driving them further up the ranks. And DaBaby already has his eye on a future beyond his own stardom: In 2018, he started his own independent imprint, Billion Dollar Baby, to which he has signed Stunna 4 Vegas, Rich Dunk and 704Chop.

"I'd bet the house on me every time," he says with a shrug. "I do it every motherfucking day — and I ain't been wrong yet."

In "Old Friends," you rap, "Since '94, I knew I was going to be a millionaire." You weren't even 5 then. Did you always foresee this level of success?

I just had that mindset to never settle. That's a credit to my pops, too. He used to say "the sky's the limit" every time we talked. "Never be complacent, always strive for more."

It has been six months since his death — where's your mind at?

THE TEAM

MANAGEMENT/ LABEL PARTNER

SOUTH COAST MUSIC GROUP

Arnold Taylor, CEO
Daud "King" Carter,
co-founder/vp

LABEL

INTERSCOPE RECORDS

Caroline "Baroline"
Diaz, senior director
of A&R

Garrett Williams,
marketing director

Nicole Bilzerian, head
of urban marketing

AGENT

MAC AGENCY

Andrew Lieber





GUCCI

KIRK

When it happened, I didn't really have time to grieve. I was getting on the bus to start the tour, and the very next day I found out [he had passed]. So I went straight from seeing him at the damn mortuary to the show — not knowing what the fuck happened, because it wasn't like he was sick that I knew of.

Trying to drop this album and dedicating it to him, the cover being a baby picture and the shit being on billboards in Times Square, being able to tell the world my story — and they're so interested, too? Like the whole world is interested in how influential my pops was to me. This shit right here been more therapeutic than anything.

Clearly he was a strong influence. What did you inherit from your mom?

The way I make something out of nothing, I got that from my mama. That's 100% her. Staying happy through the struggle, staying close to family and shit, I learned that from her, because if we didn't have shit, you couldn't tell. She was still throwing parties at the crib, inviting the family and the whole neighborhood. Anybody who goes broke, she gon' take them in and let them sleep in her crib. Having that good heart and hustle — those are the traits that I got from my mama.

Have any lessons from the street helped you in the music industry?

Not taking shit personal. Business is business. Do my own thang. Knowing how to deal with people. And just knowing how to move, you get what I'm saying? In the streets, you gotta know how to watch out for the police. But rap is really more dangerous than the streets, for sure.

Why do you say that?

You're so accessible to people. Everybody in the world wants to be you. That's the reason why it's dangerous in the streets: N—s want what you got. And now I got way more, and the ability to get more. If I go and do this show, I'm gon' get \$100,000 after whoever takes their expenses out. They don't know that there's a bunch of overhead — travel, paying staff and all that other shit — but it's still a lot of money and n—s are aware of that. You gotta show the money when you become a rapper. I can't wear a hoodie every day and act like I don't know no better, you get what I'm saying?

It's a full-time job, right?

It's a full-on lifestyle. The people that don't move the right way in the streets, they either go to jail or end up dead. And I wasn't in the streets to play around — I was never doing street shit with intentions of staying in the streets, ever. [I knew] how to deal with money — reinvesting is imperative. Even when I ain't have shit, I was putting everything I had back into getting here. When I had \$1,000 to my name, if I got rent coming up in a week, I'm gonna spend \$1,000 on T-shirts, posters, CDs and shit. And fuck it, I'm going to figure out how I'm gonna pay that rent, you feel me? (*Laughs.*) It was all about just stretching, pushing the envelope and making shit happen. That's what I do. I make shit happen.

LeBron James shouted you out on Instagram when "INTRO" dropped, and you remind me of him: No matter the situation, he gets it done.

Do you see that similarity?

I'm aware, but it's just the way I'm set up. Being that once-in-a-generation, once-in-a-lifetime, once-in-an-era type of star. Like I got the creativity of a Kanye [West], the consistency of a Lil Wayne, the versatility of a Drake to make male and female songs. I'm still about whatever, like a [Lil] Boosie or a Gucci [Mane]. I'm God's work, bro.

Earlier this year, you said you were still scared to go to the bank. Are you now?

Scared? Hell, nah. I be in that bitch all the time. That shit feels good. They don't question me no more. [But] I swear to God, I used to be scared to go to the bank. I ain't trust 'em. Hold my goddamn money? For what? I still don't like 'em. Real talk: freezing my card and shit because I'm traveling — what the fuck you mean? That's why it's a card — you should be allowed to travel with it! I ain't tripping, though. Safety first.

You've teamed up with some of rap's biggest names, and now some of pop's, too. Does the idea of going pop scare you at all?

Hell, nah. The shit gonna be easy. (*Laughs.*) I feel like with me, I can't ever just go pop. I'm still going to be

“Whatever lane I'm in, I'm gonna bend the rules. I'm gonna stretch it out and see what's been done, see how to do me and how to do it differently.”

me. So you can call it pop, but I would change pop. You got pop stars, right? And then you have motherfuckers like Rick James. What would you call Rick James — what genre of music?

He's just a bad motherfucker.

And that's what I'm gonna be: a bad motherfucker. And with the shit I'm gon' do and whatever lane I'm in, I'm gonna bend the rules. I'm gonna stretch it out and see what's been done, see how to do *me* and how to do it differently.

From wearing a diaper at South by Southwest to making a T-shirt inspired by a fight you got into — what's your marketing philosophy?

It ain't even about what a motherfucker thinks, but you never want a motherfucker to think that you let that bullshit distract you from the business. The diaper shit, that's different from the T-shirt shit. The T-shirt shit — I could have let that situation turn into a bad thing and become a bad look, but [instead] I capitalized off it. It's not fucking clout-chasing

[feeding off someone else's popularity for one's own benefit]. It's clown shit when you don't capitalize off of it. Anything I do, I'm doing it for a reason.

So what's the difference between marketing and clout-chasing?

Not gaining anything from it. Not making money off it. Especially with the diaper shit, I knew exactly what I was doing, and people still talking about that three years later. They have a whole different level of understanding on it now when they see the creativity that I put in videos and how outgoing I am. They see how comfortable I am in my skin. It just makes sense. I've had myself figured out for the longest [time] — it was getting y'all to figure me out, that was the task.

You're always willing to interact with fans, whether on social media or in person, but there have been times when they tried to attack you while you're onstage. How do you find a balance that doesn't put you at risk?

People are unpredictable at the end of the day. It's just the risk that I take and the sacrifice that I make: Putting myself, my career, my family's peace of mind on the line just to do right by my fans. It ain't no gray area: You're either with that and willing to go out of your way to make people who contribute to your dreams coming true happy or you aren't. I understand the artists who aren't: No one wants people suing them and shit.

So how do you make sure legal issues that arise don't get in the way of your career?

I seen plenty of artists fuck up every time fans walk by and give them too much attention. I don't feed into that. It's going back to knowing how to move in the streets. If you catch a charge, you still gotta go to court. I ain't tripping, we gon' keep it rocking until we go to court. You can't sit around all day like, “Man, I'm facing this.” You pay the lawyer and

trust that it's gonna work out at the end. I just keep going to work and through time, people might see, “All right, that might've been bullshit.” I turn piss into lemonade and put it in a cup with some ice and make a motherfucker drink it.

In 2018, you shot and killed a man at a Walmart, saying you were acting in self-defense. Does that incident weigh on your conscience?

Nah, not at all. From my end, it was unavoidable. It wasn't my action, it was my reaction. At the end of the day, my family was right there. My daughter. So, hell no. I don't lose no sleep.

What's your relationship with God like today?

It's [about] expressing how grateful I am, more than anything. Asking him for more lessons. I tell him to give me the chance to adapt and get right. We planned this from the get-go, me and God. I asked him for it and met him halfway. And every time I meet him halfway, boom — it goes how it's supposed to go. **B**



Pamon photographed
by Karl Ferguson Jr. on
Sept. 27 at Parkwood
Entertainment in New York.

R&B HIP-HOP POWER PLAYERS 2019

“We’re not just doing entertainment,” says Parkwood Entertainment president/COO **STEVE PAMON**. “We are moving the culture forward.” Pamon and his boss, **BEYONCÉ KNOWLES-CARTER**, lead *Billboard*’s annual list of the most influential executives and creatives in R&B and hip-hop

BY DATWON THOMAS

EXECUTIVES of the YEAR

Beyoncé Knowles-Carter

CHAIRMAN/CEO, PARKWOOD ENTERTAINMENT

Steve Pamon

PRESIDENT/COO, PARKWOOD ENTERTAINMENT

SPEAKING OF THE QUEEN. SHE just called.” The words, spoken by Parkwood Entertainment’s head of public relations, Yvette Noel-Schure, stop Steve Pamon midsentence as he sits on a chair in the company’s midtown Manhattan offices. “Does she need me?” he asks. “No, no. She’s good. She’s good,” Noel-Schure replies. Pamon, who’s wearing a white T-shirt beneath a navy blue suit offset by a red-white-and-blue stripe on the sleeves and pant legs, relaxes into the chair and resumes speaking about his boss and their company — that would be Beyoncé, “B,” as Pamon, 49, often calls her, and Parkwood Entertainment — and the milestones of the 12 or so preceding months that have earned them *Billboard’s* 2019 R&B/Hip-Hop Power Players Executives of the Year honors.

Parkwood Entertainment began in 2008 as a video and movie wing for Beyoncé, co-producing *Cadillac Records*, the film in which she portrayed Etta James. But in the last decade, Parkwood has grown into the business empire and creative content company behind her greatest role: Queen Bey. Operating at a leak-proof level of nondisclosure the federal government can only envy, it has steamrolled traditional industry thought patterns, unveiling artistic breakthroughs as top-secret surprises, beginning with the 2013 visual album *Beyoncé*, which sold 617,000 downloads in just three days, giving her the best first-week results of her career, and spawned the Billboard Hot 100 No. 2 hit “Drunk in Love,” featuring JAY-Z. More recently, the unexpected July release of *The Lion King: The Gift*, the Beyoncé-produced and -curated companion album to the Disney remake (in which she voiced the role of Nala), generated 147.4 million on-demand streams for the album’s songs.

Pamon arrived at Parkwood in 2015 from JPMorgan Chase, where he headed the sports and entertainment marketing division. While still at JPMorgan, he helped set up the banking giant’s sponsorship of Beyoncé and JAY-Z’s joint On the Run stadium tour, which grossed \$109.6 million, making it the No. 8 tour of 2014, according to Billboard Boxscore. A graduate of Morehouse College with an MBA from Stanford University, Pamon worked for the National Football League, HBO and McKinsey & Co. as well, a background that gave him a unique understanding of the intersecting worlds of finance, events and entertainment. He was a skilled negotiator perfectly positioned to set up triumphs like Beyoncé’s 2016 Super Bowl halftime



extravaganza and also able to navigate the startup world as she took stakes in the vegan meal plan company 22 Days Nutrition and the sports beverage WTRMLN WTR.

Parkwood has become known for shock-and-awe productions, foregoing traditional media promotion — or hype — and using the power of the unexpected to harness the energy of social media. Last year, The Carters’ *Everything Is Love* — Beyoncé’s surprise duet album with her billionaire husband, JAY-Z — dropped out of nowhere during their On the Run II stadium world tour. (The album generated 570.4 million on-demand audio streams; the tour grossed \$253.5 million.) This year brought *Homecoming*, a two-hour documentary of Beyoncé’s 2018 Coachella headlining show (aka Beychella) — part of a production deal with Netflix said to be worth \$60 million. A supporting live album followed.

Beychella and *Homecoming* paid homage to the traditions and marching bands of historically black colleges and universities, and in doing so emphasized a key Parkwood principle: self-determination. Beyoncé, 38, manages herself, runs her own label and production company, and in 2018 bought back a 50% stake of her athleisure line Ivy Park from Topshop after Topshop owner Philip Green faced allegations of racism and sexual harassment. This year brought the announcement that Ivy Park will expand with the help of a new partner with a bigger global footprint: adidas. Crucially, Beyoncé retains full ownership of the company under the new agreement.

While Beyoncé was taking some time off — although clearly not tuning out the business — Pamon sat down with *Billboard* to discuss Parkwood’s ventures during the past 10 months, his formative years growing up on the South Side of Chicago and the work ethic and mindset of a boss that, he says, requires everyone at the company to

“I chose Steve as my COO because we share a similar philosophy about business: You don’t have to be an asshole to get things done. It was important that I found someone with good character as a human being, with values whom I could truly trust, and someone who understands that my priority for my company is always creativity and art over commerce.

Steve is not conditioned by record labels and music-industry rules. He is a highly intelligent man and a great leader, and I’m proud of the work he has done. Frankly, Steve is refreshing.”

— BEYONCÉ

“level up” or risk being left behind.

Let’s start by reviewing Beyoncé and Parkwood’s last 12 months.

I can make it very easy for you. This time last year, Beyoncé and JAY-Z were in the middle of the On the Run II Tour — 49 stadium [dates] worldwide. That tour ended in Johannesburg, South Africa, in front of 90,000 people at the Global Citizen Festi-

MEMBERS OF THE PARKWOOD ENTERTAINMENT TEAM, CLOCKWISE FROM TOP LEFT Production coordinator Leah Nardos Takele, digital developer Benjamin Maer, paralegal Kylie Gregory, production coordinator Shaquana Golden, visual director Ed Burke, staff photo editor Laura Germida, director of finance Gene Bolan, executive assistant Sylvia Black, collection archivist Samantha Oddi, head of Ivy Park Byl Thompson, director of information technology Matthew VanOmmeren, digital design manager Lila Miller Espinosa, manager of human resources and office administration Nathacha Paul, chief digital officer Tina Imm, Pamom, director of social responsibility Ivy McGregor, Noel-Schure, archive manager Samantha Losben and A&R coordinator Mariel Gomez.



val: Mandela 100. Some of the biggest artists in the world performed at the largest concert in African history to raise over \$1 billion for charity. Forget about working on that stuff. It's a privilege to be a witness to that stuff.

Early this year, it was announced that you were partnering with adidas to relaunch Ivy Park.

We think it will be the biggest athletic partnership of all time. And from there, we rolled straight into the *Homecoming* film project and then the *Homecoming Live* album. We rereleased *Lemonade*, and that went back into the top 10 [on the Billboard 200].

Next, came *The Lion King* soundtrack with “Can You Feel the Love Tonight” with Donald Glover and Beyoncé. I mean, we had three top 10 albums. The marketing of *The Lion King* movie followed by the “Spirit” and “Bigger” videos. In July, we released *The Lion King: The Gift* album, which was Beyoncé’s Quincy Jones moment. As accomplished a performer as she is, she is also a hell of a producer, director and arranger. And we’re just 10 months into the year. It’s like the old Army ad, you know: We do more before 7 a.m. than most people do all day. But that’s Parkwood. And that’s the standard that Beyoncé has set.

You have been at Parkwood for four years...

Yes. Sometimes it feels like 40, and sometimes it feels like four days. You’re never comfortable, and you never know enough. That’s one of the things I love about B.

You have a front-row seat to Beyoncé’s creative process. What can you tell us about her that most people don’t know?

Everyone tries to copy the outcome, but I’ve seen few people really want to emulate the process. One of the things I say all the time is that if people want to be her at 10 p.m. onstage, they have to want to be her at 4 a.m. in rehearsal. And they have to be her at 5 p.m. in the conference room. If you want to be that mogul, if you want to be that entertainer, you put in the work. She puts in the work.

What are her strengths as an executive?

She is so secure in what she’s doing — which came directly from how she was raised — that she gives opportunities to people who don’t think like her or look like her. And when you merge her talent and

drive with a team that’s able to see things that maybe she doesn’t see, that combination is unstoppable.

Define Beyoncé and Parkwood’s mission.

We’re not just doing entertainment. We are moving the culture forward. People use that term all the time, but few understand that culture is defined as a series of art and actions that helps shape a society and its worldview. If you think about what Beyoncé has done for African culture — for African Americans in particular — along with women and others who feel less empowered, she has moved the self-esteem of these groups in a positive direction. That is history. I tell people all the time, “You can make money, but can you make history?”

How did she make that transition from being simply an entertainer to someone who wields such a powerful cultural voice?

She got rid of the duality of trying to please everyone — of chasing the dollar — and freed herself of some of the things that not only hold [African Americans] back as a group, but that hold society back as a whole.

Given the fan loyalty and positive media she generates, what do you make of *Homecoming* not winning a single Emmy, despite six nominations, or your history with the Grammy Awards?

First of all, I don’t even consider those things as losses. I grew up on the South Side of Chicago. Going to the Emmys is a dream for me. You know, there are three types of stakeholders with [an awards show] like the Emmys. There are the fans, there are the critics, and then there are our peers. The fans and the critics don’t vote for the Emmys, but I can’t be

mad at our peers. What we experienced at the Emmys motivates me.

After the Emmys, a Boomerang video showing you and other members of Beyoncé’s team throwing your middle fingers circulated. Were you angry?

That was taken at the Netflix afterparty, and it was a joke. We were just letting off steam and having a great time. The recognition that we got for *Homecoming*, particularly from the young students [who saw advance screenings] at Prairie View A&M, Texas Southern, Grambling State, Morehouse, Spelman, Hampton University, North Carolina A&T — man, that’s 10 times bigger than any award. Look, who doesn’t want to win those types of things? But we smile and go on. Trust me, there are greater things to come. We’ll be back.

What’s the strategy behind your company’s intense secrecy?

First of all, it has become part of Beyoncé’s brand to surprise and delight. The other big piece, mathematically speaking, is the amount of money and effort that people put into hype. B is really trying to create art. She’s pushing the culture forward. So why not put the energy into that instead of a billboard or an advertisement or social media?

How do you maintain that secrecy?

Beyoncé sets the tone. Our job is not to tell people about the project. Our job is the project. And the brilliant thing she has been able to do is get us to emotionally attach to one another as well as to our professional obligations. There’s no NDA tighter than your love for somebody else.

GROOMING BY CHELSEA JASON AT DEN BEAUTY AGENCY BEYONCÉ COURTESY OF PARKWOOD ENTERTAINMENT

What was growing up in Chicago like?

I grew up on the South Side in Auburn Gresham, which now has goofy nicknames like Chiraq. If there is one story from that time that I attribute to my professional success and how I move as a person, it has to do with my dad, who was a Chicago police officer. He and I loved going to the movies every weekend. It was our way of bonding. The thing is, we would always be late to the movies because on the way there, my dad would stop and talk to every person. I used to think, "Is my father trying to be mayor?" This happened over the course of a few years, and when I got to be 12 or 13, I thought, "Let me challenge this." I said, "Pop, do you have to interact with everyone? Can you and I just have our experience?"

How did that go down?

My father is a very talkative guy like me, but he got kind of quiet. He opened up his jacket, and he pointed to his shoulder holster. He said, "Steve, how many bullets in this gun?" I'm like, "What's that got to do with anything?" I guessed six. He said, "How many people do you think are out here in these streets? A lot more than six. So don't you ever think this badge and this gun is what's keeping you safe out here. What's keeping you safe is the love and support that I'm giving everybody because we could help a lot more than six people." That math always stuck with me — that you could love much more than you could ever hurt. He was trying to teach me that growing up in that neighborhood, I wasn't going to fight my way up. What saved my life, to be honest, is being cool with everybody, showing love, being proactive. Being a giver.

And you have applied that lesson to your work at Parkwood?

At Parkwood, we don't have enemies. We don't have beef. We have love. I tell people all the time, this tough-guy thing — where nobody can win but us — that's outdated.

What lessons did you take away from your work at Time Warner and JPMorgan Chase?

At the end of the day, it comes down to, how do you provide value? How do you make something happen? And a lot of that isn't about me. It's about we. Phil Jackson, the basketball coach, used to say that all the time. One of the most unfair things a person can do is treat everyone the same. If I care about you, I have to know you and what motivates you. [Former Time Warner chairman/CEO] Dick Parsons was an incredible mentor not only for what he said and how he moved, but also for his ability to create a culture where everybody felt good.

What are you looking for from someone who would want to work at Parkwood?

Beyoncé is media and entertainment, but she's also health and wellness. She's fashion and beauty. We refuse to be put in the box of "just music." This is about a lifestyle, and for some-

one who wants to join our team, the question is, can you put in the work? The work ethic here is — listen, anybody that's been around it has to level up. It weeds out a lot of people.

In other words, you are not going to be at parties with Beyoncé.

Right. Part of the reason that most of the world doesn't know me is because I don't do that stuff. I'm not part of the industry. I'm part of this team here. That's why I wanted to be photographed with them because they toil in obscurity — on purpose. They help B and me do what it is we need to do together. I don't consider this acknowledgment a referendum on my success. This is a referendum on the team's success.

What's a typical work day like?

I look at my job as managing the three P's: the people, the projects and the partners.

Dick Parsons was a mentor. Whom else do you look to for honest feedback?

[Epic Records chairman/CEO] Sylvia Rhone is somebody I look up to in a huge way. JAY-Z is someone I can always call who will tell me straight up how things are. He's the Clarence Avant of today. [Sony/ATV Music Publishing chairman/CEO] Jon Platt is impeccable — his counsel and leadership is unparalleled. Miss Tina Knowles and Richard Lawson — fantastic. And then B herself. My mother is one of my biggest advisers, as are my family, my uncles. That's my village. I tell people: One dot is a data point; two dots makes a line. Three or more is confirmation. I generally try to get three or more opinions as affirmation.

You mentioned Clarence Avant. What impact did Netflix's *The Black Godfather* documentary [about Avant] have on you?

It hit me like a ton of bricks. One reason is that so often people assume they know what other people are doing based just on what they have been made aware of. *The Black Godfather* shows how powerful someone could be behind the scenes without credit or compensation. It was a real demonstration of how we have to build as a people. If you have an opportunity like I have and you don't give back, it is being disrespectful to people like him.

Avant used his connections to lift up presidents. Right now, we have a president who is not lifting up anyone. Are there plans to connect creatively to what's going on in our nation right now?

Absolutely. Everything we do is connected to what's going on in the world. The moves that you have seen us make over the past two or three years have been about affirming people's self-esteem and generating love. To me, the best way to combat what is being propagated, particularly by people in power right now, is to continue doing that.

This interview was edited for clarity.

LABELS

Quincy "QP" Acheampong Sambou "Bubba" Camara

CO-CEOs, HIGHBRIDGE THE LABEL

A BOOGIE WONDERLAND Just weeks after the 2019 ball dropped, Acheampong and Camara, both 26, had reason to break out the bubbly again when *Hoodie SZN*, the second album by Highbridge's marquee artist (and its co-CEO), A Boogie Wit Da Hoodie, topped the Billboard 200 after a No. 2 debut. Four of its songs have charted on the Hot 100: "Look Back at It" (No. 27); "Startender," featuring Offset and Tyga (No. 59); "Demons and Angels," featuring Juice WRLD (No. 90); and "Swervin'," featuring 6ix9ine (No. 38). Those wins have helped push Boogie's career on-demand streams to 6.5 billion. "Look Back at It" was also a solid radio hit, reaching No. 17 on the all-genre Radio Songs chart.

MORE THAN MUSIC Highbridge's principals, who are among the industry's youngest CEOs, plan to expand beyond music. "We want to deliver the Highbridge lifestyle to the people," says QP, who adds that sports and gaming are on the horizon.

Katina Bynum

EXECUTIVE VP EAST COAST LABELS, CATALOG, UNIVERSAL MUSIC GROUP

Dion "No I.D." Wilson

EXECUTIVE VP A&R, UNIVERSAL MUSIC GROUP; PRESIDENT, ARTIUM RECORDS

Naim McNair

SENIOR VP A&R, UNIVERSAL MUSIC GROUP

RED-HOT BLUEFACE AND BROWN Before transferring to UMG in early September, Bynum worked as a senior vp for Cash Money and UMG-owned Republic Records Group. At RRG, she helped break rapper Blueface, who came out of nowhere to land three Hot 100 hits, including the No. 8-peaking "Thotiana," which has generated 1.5 billion catalog streams. She also worked with Nicki Minaj, whose sudden retirement announcement in September "caught all of us by surprise," says Bynum. McNair signed Tommy Brown, the hot producer who worked on Ariana Grande's first two Hot 100 No. 1 singles, "Thank U, Next" and "7 Rings."

BIG UPS Wilson, who moved from Capitol Music Group to his new role earlier this year, reports to UMG chairman/CEO Lucian Grainge and advises the music giant's senior management team on A&R, the company's creative direction and global artist and label strategies. At ARTIUM, his roster includes Jhené Aiko, Common and Vince Staples.

Brandon "Lil Bibby" Dickinson George "G-Money" Dickinson

PARTNERS, GRADE A PRODUCTIONS

JUICE UP THE CHARTS In March, Grade A and Interscope's breakthrough artist, Juice WRLD, topped *Billboard's* Artist 100 chart; his album *Death Race for Love* ruled the Billboard 200;



ACHEAMPONG



CAMARA



BYNUM



WILSON



MCNAIR



B. DICKINSON



G. DICKINSON



DOMINGUEZ-REYES



ARNOLD



EVANS

and he placed seven songs on the Hot 100 in a single week, three of them in the top 40.

STAYING ON TOP OF THE WRLD Lil Bibby, 25, a Chicago rapper in his own right whose hits include 2016's "You Ain't Gang," says he has "slowed down" on his own music to focus on the label's roster. Older brother G-Money, 26, says the highlight of his year came "when 'Lucid Dreams' went to No. 2 on the Hot 100." In addition to planning a new album and arena tour for Juice in 2020, the Dickinsons are readying their next act, teen Australian rapper The Kid LAROI. "I find talent on Instagram," says Bibby. "Then I like to meet them to see what kind of people they are."

Marleny Dominguez-Reyes

SENIOR VP MARKETING, REPUBLIC RECORDS

Tyler Arnold

VP A&R, REPUBLIC RECORDS

POST TIME Post Malone's pop omnipresence continues unabated thanks in large part to Arnold, 27, who signed the tattooed artist in 2015, and Dominguez-Reyes, who has since worked closely with the "Better Now" rapper-singer. In September, Post Malone's third studio album, *Hollywood's Bleeding*, debuted at No. 1 on the Billboard 200, moving 489,000 equivalent album units its first week — the second-biggest overall week of 2019, after Taylor Swift's *Lover* — and had all 17 of its tracks simultaneously land on the Hot 100. "It couldn't have happened to a nicer person," says Dominguez-Reyes.

BIG DEBUT FOR LIL TECCA Dominguez-Reyes, 41, helped catapult newly signed rapper Lil Tecca from SoundCloud cult favorite to rising star by working the 17-year-old's debut mixtape, *We Love You Tecca*, to No. 1 on the Top R&B/Hip-Hop Albums and Top Rap Albums charts in September. "I don't remember the last time I have seen an artist explode the way he has," she says.

Bill Evans

SENIOR VP URBAN PROMOTION, CAPITOL MUSIC GROUP

TRANSLATED GIRL CODE INTO HITS Evans heads Capitol Music Group's urban promotion department, overseeing the strategic development and execution of all national promotion initiatives. His team worked singles from City Girls and Lil Baby — both products of CMG label Motown's co-venture with Quality Control — to the upper reaches of *Billboard*'s radio charts: Lil Baby's "Yes Indeed" (with Drake), "Drip Too Hard" (with Gunna) and "Close Friends" all topped the Mainstream R&B/Hip-Hop chart, while City Girls' "Twerk" (featuring Cardi B) went to No. 2. City Girls' "Act Up" topped the Rhythmic airplay chart in July.

MAXIMUM EXPOSURE Evans, whose career in the music business spans over two decades, says Capitol's "synergistic radio and streaming strategy," gives its artists "the widest audience possible to showcase how relatable they are. We don't view these mediums as competitors, but as teammates working together toward a common goal. It has been vital to our success."



IMPACT AWARD HONOREE

NIPSEY HUSSLE WAS ONE OF THE MOST INFLUENTIAL AND FORWARD-THINKING ARTISTS IN HIP-HOP, BOTH MUSICALLY AND WITHIN HIS COMMUNITY, UNTIL HIS DEATH AT AGE 33. HERE, HIS BUSINESS PARTNERS HONOR HIS LEGACY

During his 33 years of life, Nipsey Hussle, the beloved artist and entrepreneur born Ermias Asghedom in Los Angeles' Crenshaw neighborhood, made it his mission to stand up for his community. Across independent mixtapes and a Grammy-nominated major-label studio album, he rapped about where he came from, telling genuine stories about its realities and how they shaped him into a man of integrity.

But Nipsey's influence went beyond the traditional. He opened his Marathon brand clothing store at the corner of Slauson and Crenshaw — an intersection that now bears his name — and owned the strip mall around it, with plans to build housing there. He created a coworking space called Vector90 in South Central that focused on teaching STEM skills to the people he grew up around. He was involved in an investment fund, Our Opportunity, that sought to use tax incentives to further develop communities of color. He dreamed, and planned, bigger than himself.

Nipsey's untimely death — he was shot outside his Marathon store on March 31 — was mourned by millions, including JAY-Z, Rihanna and Barack Obama; his funeral filled the Staples Center. His life may have ended, but his mission remains. *Billboard* spoke with his business partners Dave Gross and Steve-O Carless, who are continuing his work, about Nipsey's impact.

What are you most proud to have accomplished with Nipsey?

DAVE GROSS, CO-FOUNDER, OUR OPPORTUNITY/VECTOR90 He

dedicated himself to investing and believing in his own people. He stayed on Slauson and Crenshaw and hired from that neighborhood. I don't know if we'll ever be able to calculate the direct and indirect impact of everything Nipsey did.

STEVE-O CARLESS, CO-FOUNDER, MARATHON AGENCY I'm most proud

of how he did it. He sacrificed major opportunities just to give someone like me a space to live out my fullest value for him, with the utmost integrity. When he and I talked, we used a phrase: "We're going to tune ourselves to a higher frequency." He learned to build this inner wisdom that allowed him to project what we got from him when we saw him or spoke to him. It's ingrained in him. It was something spiritual.

What did people fail to understand about Nipsey?

GROSS It was hard for institutions of any stripe to appreciate everything about him, because he was such a soulful, genuine person. As an iconoclast, you don't typically fit in institutional boxes. He didn't do anything contrived. That soulfulness, that genuine authenticity — those things are hard to scale to an institutional level.

CARLESS Nipsey was a futurist. He

paid attention to the marketplace and trends. He wanted to understand the evolution of business. And he didn't look at failures as failures, but as experiences that taught him.

How did Nipsey make an impact?

GROSS Nip is a symbol of radical entrepreneurship and ownership. As much, or more than, anyone in my lifetime, he inspired black Americans to focus on cooperative economics and owning our own. He used his platform to create economic opportunities for others at the grassroots level. He met people where they were and never condescended or patronized. Despite his strength, he led with communication and love. And most importantly, he led by consistent action that reflected exactly what he stood for. I view him as a giant of our culture, whose shoulders future leaders in our community will stand on.

CARLESS It is radical entrepreneurship; the idea of sole control of your own brand, your own platform and your own legacy. Now he represents a global idea of love and self-awareness, an idea that spans across business, culture, entertainment, community and, more importantly, humanity. The effects of his contributions are just starting to blossom. Authenticity and truth of self no matter your origins now are the bold sentiments of his work. —ROSS SCARANO

Elliot Grainge

FOUNDER/CEO, 10K PROJECTS

REDD HOT “We always want to have a bit of scrappiness,” says Grainge, 25, of the independent hip-hop label he founded in 2016. That scrappiness — which the son of Universal Music Group chairman/CEO Lucian Grainge describes as “an understanding of the digital age,” combined with the perspective of a very young staff — has yielded rapid success, most recently with Trippie Redd, whose 2019 album, *I*, debuted at No. 3 on the Billboard 200 in August. That same month, 10K, which also counts rappers Tekashi 6ix9ine and iann dior among its roster, forged a strategic partnership with management and marketing company Homemade Projects that covers touring, digital marketing, management and merchandise.

LABEL INGREDIENTS The record company of the past is evolving to become “an all-in-house entertainment company,” says Grainge, adding, “Hopefully, with a couple of more years of experience, a few great hires and a few more artists that break, 10K will be presented as that.”

Ethiopia Habtemariam

PRESIDENT, MOTOWN RECORDS; EXECUTIVE VP, CAPITOL MUSIC GROUP; PRESIDENT, URBAN MUSIC/CO-HEAD OF CREATIVE, UNIVERSAL MUSIC PUBLISHING GROUP

DIAMOND DAYS Habtemariam marked Motown’s 60th anniversary with two TV specials — CBS’ *Motown 60: A Grammy Celebration* and Showtime’s *Hitsville: The Making of Motown* — which helped drive an increase in streams of its catalog. According to Nielsen Connect, they are up 615 million year to date over 2018.

MORE TO COME “This year, we’ve been able to really celebrate the brand at every level,” says Habtemariam who, in her five years running the label, has ensured that Motown is recognized for its present as much as its past thanks to current stars Vince Staples, BJ the Chicago Kid and the Quality Control co-venture that brought Migos to the label.

Michael Kyser

PRESIDENT OF BLACK MUSIC, ATLANTIC RECORDS

Lanre Gaba

GM/SENIOR VP URBAN A&R, ATLANTIC RECORDS

Marsha St. Hubert

SENIOR VP URBAN MARKETING, ATLANTIC RECORDS

Dallas Martin

SENIOR VP A&R, ATLANTIC RECORDS

LIZZO MANIA Atlantic’s urban music quartet all had a hand in Lizzo’s “Truth Hurts” becoming the longest-running Hot 100 No. 1 rap song by an unaccompanied female artist — breaking a record set by another Atlantic artist, Cardi B. Kyser also oversaw the long-awaited return of Missy Elliott with the August release of her EP, *Iconology*. Gaba, a key player in the label’s Atlanta expansion, continued developing staff producer Hitmaka, who contributed to A Boogie Wit Da Hoodie’s Billboard 200 No. 1 album, *Hoodie SZN*. And the fruits of Martin, 35, and St. Hubert’s labors resulted in best rap album Grammy nominations for Nipsey Hussle’s *Victory Lap* and Cardi B’s *Invasion of Privacy*, which won the category.

HONOR THE HUSSLE The team is still reeling from Hussle’s murder in March. “Nipsey was bigger than



GRAINGE



HABTEMARIAM



KYSER



GABA



ST. HUBERT



MARTIN



MARTINI



PETTY



ATLAS



PITTS



BALOGUN



WILLIAMS



BIVINS

BEST R&B/HIP-HOP COLLABORATIONS

FROM CLASSIC CLUB ANTHEMS TO BILLBOARD HOT 100 CHART-TOPPERS, EXECUTIVES LOOK BACK AT THE CULTURE’S MOST FLAWLESS MUSICAL PAIRINGS



“FANTASY (REMIX)” — MARIAH CAREY FEATURING OL’ DIRTY BASTARD

“I remember being young and living in a world where rap and pop lived on separate sides of the street. This [remix] was like, ‘Wait, how do you even know this lady, O.D.B.?’ ”

—MARSHA ST. HUBERT, ATLANTIC RECORDS

rap music. He was a giver — he changed people’s lives in ways I don’t think we understand,” says St. Hubert, 41, who knew the artist-entrepreneur long before he joined Atlantic.

Kevin Liles

CO-FOUNDER/CEO, 300 ENTERTAINMENT

Rayna Bass

SENIOR VP MARKETING, 300 ENTERTAINMENT

Selim Bouab

SENIOR VP A&R, 300 ENTERTAINMENT

SEE PAGE 54.

Anthony Martini

PRESIDENT/CEO, COMMISSION RECORDS

20 MILLION REASONS TO PAY ATTENTION Since its launch in 2015, Commission has grown from an under-the-radar indie label to a formidable industry player. In June, Martini, 39, closed on a \$20 million deal with label, publisher, branding and media company Big Noise Music Group. The partnership gives Commission — with a roster that includes Lil Dicky and MadeinTYO — access to deeper financial pockets and artist services.

DON’T FEAR THE FREAKY Martini, who has mined gold and platinum records from such left-field fare as Lil Dicky’s “Freaky Friday” (featuring Chris Brown), says he looks for “polarizing” acts with a unique approach to music. “I’m always trying to figure out the next trend and sign and develop those artists early, so that when that scene is ready, they are ready,” says the New Jersey native.

Julian Petty

EXECUTIVE VP/HEAD OF BUSINESS AND LEGAL AFFAIRS, WARNER RECORDS

Chris Atlas

SENIOR VP/HEAD OF URBAN MARKETING, WARNER RECORDS

SEE PAGE 54.

SEE PAGE 54.

GROWTH AGENTS Petty, 42, closed deals with such highly sought-after rising stars as NLE

Choppa, IDK, Shordie Shordie and Chika, which have helped Warner expand its footprint in R&B and hip-hop. Since joining the label two years ago, Atlas, 47, has helped Saweetie land her first Hot 100 single, “My Type,” which reached No. 21; put Wale back on the hip-hop map with “On Chill” (featuring Jeremih), which currently sits at No. 23 on the chart; and worked Lil Pump and Kanye West’s “I Love It” and “Arms Around You” (with XXXTentacion and featuring Maluma and Swae Lee) to platinum status.

SOLID-GOLD SAWEETIE Atlas says digital marketing played a significant role in the success of Saweetie. “She has a great one-on-one relationship with fans, constantly keeping her top of mind,” he says. “Additionally, there was a consistent amount of events, whether lifestyle, radio or appearances that helped ‘My Type’ amass gold status. And there’s still a huge trajectory with that record since we introduced it to pop radio.”

Mark Pitts

PRESIDENT OF URBAN MUSIC, RCA RECORDS; CEO, BYSTORM ENTERTAINMENT

Tunji Balogun

EXECUTIVE VP A&R, RCA RECORDS; CO-FOUNDER, KEEP COOL

Carolyn Williams

EXECUTIVE VP MARKETING, RCA RECORDS

Geo Bivins

EXECUTIVE VP URBAN RADIO PROMOTION, RCA RECORDS

LEADING THE RENAISSANCE RCA’s R&B revivalists upheld their winning streak. Khalid scored a series of career milestones in 2019, landing his first No. 1 album on the Billboard 200 when *Free Spirit* debuted in April, and his first single to top R&B/Hip-Hop Airplay, with “Talk.” The single also ruled the Radio Songs chart for 11 weeks. Thirty-six-year-old Balogun’s guidance of Normani’s solo career yielded the Hot 100 top 40 hit “Motivation” in August, and Williams worked with Kevin Abstract on his experimental



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NIPSEY AND MAC THE LESSONS OF LOSS

"The losses of Nipsey Hussle and Mac Miller have shown the importance of giving artists their flowers early. We go so crazy about them after they leave, and that's not fair to them."

—IBRAHIM "IB" HAMAD, DREAMVILLE

"Ownership is important. Nipsey Hussle preached about that a lot, and it's very [crucial] to moving around in the industry. You'll make a lot of money, but if you don't own anything in the long term, it doesn't really mean anything."

—QUINCY "QP" ACHEAMPONG, HIGHBRIDGE THE LABEL

"[Their losses] teach us the importance of family, helping our communities and surrounding ourselves with people that we should uplift — not degrade or bully."

—TIM GLOVER, INTERSCOPE GEFLEN A&M

"Their [deaths] gave us an in-depth look into artists and how what we see is not always what is. People elevate artists as if they have no problems because of their lifestyles. But when it comes down to it, with all the success in the world, if you have personal demons that you don't explore, it can hurt you. It's important for the consumer to know that. They have the same problems the average kids have — just magnified."

—KATINA BYNUM, UNIVERSAL MUSIC GROUP

"I worked with Nipsey Hussle when he was first signed, so I knew him personally. And I also had a very close death this year: my brother. Live in the moment because tomorrow might not come. I wish I had had another time to see Nipsey and say, 'Wow, I'm proud of you and how much you've done for your community.' To have that one more time to say 'I love you' to my brother would have been amazing. We need to really honor our heroes [instead of] spending so much time trying to knock them all down."

—MARLENY DOMINGUEZ-REYES, REPUBLIC RECORDS

Hussle (left) and Miller



third solo album, *Arizona Baby*, which peaked at No. 4 on R&B/Hip-Hop Album Sales in May. Meanwhile, Bivins and Pitts helped work label stalwart Chris Brown to No. 5 on the Hot 100 with "No Guidance" featuring foe-turned-pal Drake. Bivins says that the first time he heard the song, "I'm like, 'I want to cry right now because this shit is amazing.'"

LONG TIME COMING "Fall" by Atlanta-born, Lagos, Nigeria-raised singer Davido — whom Balogun signed — took its sweet time to become a top 20 radio hit. Released in June 2017, the track peaked at No. 13 on R&B/Hip-Hop Airplay in April.

Sylvia Rhone

CHAIRMAN/CEO, EPIC RECORDS

Traci Adams

EXECUTIVE VP PROMOTIONS, EPIC RECORDS

"SICKO" SUCCESS With nearly 8 billion streams in 2019 alone credited to the label's hip-hop artists, Rhone — who was promoted to her current title in April — and Adams helped mastermind the release of five albums that debuted in the top three of the Billboard 200: Future's *Future Hndrxx Presents: The WIZRD*, 21 Savage's *I Am > I Was* and Travis Scott's *ASTROWORLD*, all of which topped the chart; and DJ Khaled's *Father of Asahd* and Rick Ross' *Port of Miami 2*, which hit No. 2. "I believe in the challenge of bringing music that's on the edge into the mainstream," says Rhone, who adds that streaming played a crucial role in the success of Scott's "Sicko Mode." The track "defies the rules of a 'hit at radio' because it doesn't have a simple singalong hook," she says. "But it pierced through at streaming," eventually leading to Scott's first Hot 100 No. 1, which also spent 32 weeks in the chart's top 10.

DOCTOR RHONE Rhone, who got her start at Bud-dah Records in 1974 after graduating from the Wharton School of the University of Pennsylvania, received an honorary doctorate from the Berklee College of Music in April.

Arnold Taylor

CEO, SOUTH COAST MUSIC GROUP

Daud "King" Carter

EXECUTIVE VP, SOUTH COAST MUSIC GROUP

HONEY, THEY BLEW UP DaBABY DaBaby has become rap's rookie of the year, and both the self-proclaimed "OG" Taylor, 47, and "artist whisperer" Carter, 35, were integral in his ascension. They're also proud to have put Charlotte, N.C. — the trio's home base — on the map. After signing DaBaby in 2016, Taylor, who refers to the rapper as "the LeBron James of the label," brought his debut album, *Baby on Baby*, to Interscope Records to cement their partnership. Both the LP and its standout single, "Suge," peaked at lucky No. 7 on the Billboard 200 and the Hot 100, respectively.

COMBING THE CAROLINAS High on South Coast's checklist is developing more artists from the Carolinas, such as new signees Blacc Zacc and Toosii. But Taylor stresses that he's not trying to find another DaBaby: "Each artist should bring something different to the table," he says.



RHONE



ADAMS



TAYLOR



CARTER



THOMAS



LEE



TIFFITH



HENDERSON



R. WILLIAMS



B. WILLIAMS

Pierre "P" Thomas

CEO, QUALITY CONTROL MUSIC

Kevin "Coach K" Lee

COO, QUALITY CONTROL MUSIC

#CITYGIRLSSUMMER Thomas, 40, and Lee ended 2018 strong with nine album releases in the fourth quarter, including solo LPs by Migos' Quavo and Takeoff. (Offset followed in February.) Among the Quality Control acts whose success carried over into 2019 were City Girls. The Florida rap duo of JT and Yung Miami scored their first Hot 100 entry in late December with the "Twerk" remix featuring Cardi B, which peaked at No. 29. The duo's 2019 follow-up, "Act Up," then topped the Rhythmic airplay chart and generated 439.1 million streams, while JT served a prison sentence for credit card fraud. "We didn't know how that was going to play out," says Lee. "Yung Miami really stepped up."

FAMILY BUSINESS No matter how big their artists become, Quality Control's principals stress one guiding mantra: Don't forget about family. "We started out in a small studio with just the Migos," says Thomas. "It is business at the end of the day, but we're rooted in our artists' lives."

Anthony "Top Dawg" Tiffith

FOUNDER/CEO, TOP DAWG ENTERTAINMENT

Terrence "Punch" Henderson

PRESIDENT, TOP DAWG ENTERTAINMENT

GOLDEN YEAR When it comes to awards, 2019 was TDE's year. Kendrick Lamar and SZA clinched an Academy Award nomination and four Grammy nods for "All the Stars" from the *Black Panther* soundtrack. And Jay Rock, the first act TDE signed in 2005, scored a best rap performance Grammy, along with Lamar, Future and James Blake for "King's Dead" (which appeared on the soundtrack and Rock's 2018 LP, *Redemption*). "He fucked around and won a Grammy 10 years after he started releasing music on a major label," says Tiffith. "That was a full-circle moment for me and Team TDE."

ALL IN In a year without a new Lamar album — and one that also brought the quiet departure of co-president Dave Free — *Billboard* estimates TDE still accounted for a healthy 1.9% of 2019's U.S. R&B/hip-hop market to date.

Ronald "Slim" Williams

Bryan "Birdman" Williams

CO-FOUNDERS/CO-CEOs, CASH MONEY RECORDS

JACQUEES, OH! The Williams brothers saw Atlanta R&B singer Jacquees hit No. 3 on the Top R&B Albums chart last summer with 4275, which featured Birdman, Young Thug and Trey Songz, and racked up 499.3 million streams — the cherry on top of another extraordinary year for the label. Meanwhile, new signee Blueface, whose "Thotiana" rocketed to the top 10 of the Hot 100 in March, has generated 1.5 billion career streams.

MINAJ MIRAGE? Cash Money's stacked roster, which includes superstar Drake, took a hit when one of its marquee artists, Nicki Minaj, unexpectedly announced her retirement in September. But Birdman, 50, says, "I definitely believe she'll be back ... Sometimes you have to take a break."

CONGRATULATIONS
ANT MONEY



ANTHONY MARTINI
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From left: Bouab, Bass and Liles photographed by Jai Lennard on Sept. 26 at 300 Entertainment in New York.



LABEL WITHOUT BORDERS

Kevin Liles

CO-FOUNDER/CEO, 300 ENTERTAINMENT

Rayna Bass

SENIOR VP MARKETING, 300 ENTERTAINMENT

Selim Bouab

SENIOR VP A&R, 300 ENTERTAINMENT

"We're proud to say that every year, we break an artist," 300 CEO Kevin Liles, 51, tells *Billboard*. But as 300 heads into its fifth anniversary, the label has done far more than that. Capitalizing on Gunna's breakout hit, "Drip Too Hard" (with Lil Baby), which peaked at No. 4 on the Hot 100 in October 2018, the label rolled out his *Drip or Drown 2* to a No. 1 debut on the Top R&B/Hip-Hop Albums chart in March. Bouab signed Megan Thee Stallion last November, and Bass, 32, helped mastermind her explosive rise with the meme-spawning "Hot Girl Summer." (Megan has since trademarked the phrase.) The single, with Nicki Minaj and Ty Dolla \$ign, became a top 20 Hot 100 hit. In August, the label guided Young Thug to his first No. 1 album on the Billboard 200 and the best first-week performance of his career. The LP, *So Much Fun*, earned 131,000 equivalent album units in its first week.

Along the way, 300 has restructured its organization. Breaking down the barriers among its hip-hop, rock and pop departments has made for a more versatile and nimble operation where, for instance, Gunna appeared on a Mariah Carey album and Young Thug sampled Elton John singing an a cappella "Rocket Man" on "High." It's a bet on a "genreless" future, says Bouab.

"This is not a slapping-fives culture," observes Bass. "You know in *Love & Basketball* when the woman on the team hits the [3-pointer], and then she's standing there and somebody runs and scores on her? That's my worst-case [scenario]. Like, 'Cool, we hit this basket and we have these things going for us, but we can't get caught up.' It's always about what's next and that everything always could be better."

The year also brought its share of heartbreak, however. Megan's mother died of a brain tumor in March just as the rapper's career was taking off, and the managers for Tee Grizzley and Sherwood Marty were both shot and killed during the summer. (Compounding the loss, Grizzley's manager Jobina Brown was also his aunt.) "These partners become more like family," says Bouab. "So it has been a tough year as well."

But 300 kept its family grounded, which has paid off on the corporate level. Liles says revenue has grown 20 to 25% year over year, with 40-plus employees and 100 acts signed either directly or through distribution partnerships. "Now, with a lot of the changes that we made, the company is able to run where you might see more than one artist breaking," he says. "So this is not only a re-emerging year for us, it's not only an artist-development year for us, it's not only [about] breaking new artists. This is a celebration as we go into our fifth anniversary."

CLEAR EYES "The biggest thing I learned this year, with [Megan, Gunna and Young Thug] specifically, is just staying the course," says Bass. "Megan set the tone for that. As we continued to grow, we just stayed exactly on our path, and everything fell into place."

FULL HEARTS "With success comes responsibility," says Liles. "All of us know that we're raising other executives [with us], so our responsibility to them is big brother, cousin, uncle — I'm Dad to a lot of them. Every single department here has taken ownership of their business."

CAN'T LOSE "Everything moves really quickly," says Bass. "But the thing that I feel like we have to our advantage is, 300 was born in the new era of the music business. That's the biggest thing for us: We're nimble and able to keep up with any changes." — DAN RYS

Nicole Wyskoarko

EXECUTIVE VP URBAN OPERATIONS, INTERSCOPE GEFfen A&M

Tim Glover

SENIOR VP A&R, INTERSCOPE GEFfen A&M

Larry Khan

SENIOR VP URBAN PROMOTION, INTERSCOPE GEFfen A&M

DRIPPIN' DISTINCTION Interscope's joint ventures have paid off on a number of fronts during the past year. Mustard's 10 Summers imprint took home the best R&B song Grammy for Ella Mai's "Boo'd Up," and Top Dawg Entertainment won best rap performance for Kendrick Lamar and Jay Rock's "King's Dead." Khan, 61, and his team worked with DaBaby, who was signed in partnership with South Coast Music Group, to drive the North Carolina MC's RIAA platinum-certified breakout hit, "Suge," to No. 1 on *Billboard's* R&B/Hip-Hop Airplay chart in June and No. 7 on the Hot 100 in July. Glover, 35, meanwhile, A&R'd his first No. 1 album on the Billboard 200 in July: Dreamville's compilation LP *Revenge of the Dreamers III*.

BULLISH ON DaBABY Interscope is confident DaBaby has plenty more juice in his sippy cup. "Suge" has done amazingly well at radio — just an absolute monster," says Wyskoarko, 41, who forecasts that it will become "the biggest song of the year at urban radio" by December.

MULTISECTOR

Tunde Balogun

PRESIDENT, LOVE RENAISSANCE (LVRN)

Justice Baiden

HEAD OF A&R, LVRN

Sean Famoso McNichol

HEAD OF MARKETING AND BRAND PARTNERSHIPS, LVRN

Carlton Ramong

CREATIVE DIRECTOR, LVRN

Junia Abaidoo

HEAD OF OPERATIONS/HEAD OF TOURING, LVRN

BET ON GLACK The quintet behind Atlanta-based management firm and indie label Love Renaissance (LVRN) prides itself on signing artists who operate on the fringes of R&B and rap. "We understand the frustration that young executives and artists have with record labels and how they operate," says Baiden, 27, who, with his colleagues, helped 6LACK's *East Atlanta Love Letter* debut at No. 1 on Top R&B Albums — the rapper's first chart-topping LP. His single "Pretty Little Fears" (featuring J. Cole) scored a Grammy nomination. And rising star Summer Walker landed her first Hot 100 hit with the Drake-assisted remix of "Girls Need Love," followed by her first solo hit on the chart, "Playing Games."



WYSKOARKO



GLOVER



KHAN



BALOGUN



BAIDEN



MCNICHOL



RAMONG



ABAIDOO



BRYANT



CARTER



BROWN



PEREZ

TALKIN' 'BOUT AN EVOLUTION

WHAT CHANGE WOULD YOU LIKE TO SEE IN THE R&B/HIP-HOP SPACE?

"I would like to see artists get paid more from streaming. It's great that we've evolved to a point where an artist has the freedom to release music and have full 100% ownership, but we have to figure out a better pay system for this new streaming wave. The rate per stream should be better. But unless we have a big push and a big fight, I can't see that rate changing in the near future."

—CORTEZ BRYANT, THE BLUEPRINT GROUP/YOUNG MONEY ENTERTAINMENT/MAVERICK

"I hate this category of 'female rappers.' If you're a great hip-hop artist, you're a great hip-hop artist. We should do away with those labels."

—JOCELYN COOPER, AFROPUNK



From left: Saweetie, Missy Elliott and Megan Thee Stallion

"I want R&B to be signed more. Everybody sees the value in hip-hop, and so many great young rappers land deals in this day and age. I would love for R&B to get the same attention. I think the genre could benefit from physical product. R&B fans would derive a deeper connection from tangible pieces that accompany and speak to their appropriate brands, respectively. You still need a physical component to engender a long-term connection and enduring fandom."

—PHYLICIA FANT, COLUMBIA RECORDS

"The industry needs to recognize the importance of mentorship and passing the baton. I think we're getting into a space where we realize there's more than enough money to go around. So people, including myself and others like me, are welcoming the next generation with excitement. We just need this trend to stay around."

—KEI HENDERSON, SINCE THE 80s

"I would like to see more women in senior, decision-making positions, like ASCAP CEO Elizabeth Matthews. We need more seats at the table. Women need to be recognized, highlighted and celebrated for what they contribute to the industry."

—NICOLE GEORGE-MIDDLETON, ASCAP



Matthews



BEST R&B/HIP-HOP COLLABORATIONS
 "IF I RULED THE WORLD" — NAS FEATURING LAURYN HILL

"They struck the perfect balance: two iconic artists, great lyrics with substance, big hook, impeccable beat. It checks all the boxes."

—ANTHONY MARTINI, COMMISSION RECORDS

COURTESY: INTERSCOPE; GLOVER: INTERSCOPE; KHAN: INTERSCOPE; BALOGUN: INTERSCOPE; BAIIDEN: INTERSCOPE; MCNICHOL: INTERSCOPE; RAMONG: INTERSCOPE; ABAIDOO: INTERSCOPE; BRYANT: INTERSCOPE; CARTER: INTERSCOPE; BROWN: INTERSCOPE; PEREZ: INTERSCOPE; MATTHEWS: ASCAP

KEEPING IT FRESH

WHERE TO GET YOUR DRIP RIGHT, YOUR DRINK ON OR YOUR LOCS RETWISTED IN FOUR OF R&B/HIP-HOP'S EMERGING CAPITALS

BY EDDIE GONZALEZ

THE ROAD TO WELL-BEING “We’re making it one of our 2020 missions to further the conversation on mental health and implement programs to help,” says Abaidoo, 27. Beginning with Walker’s tour this fall, he says, “Our management team will be working with a specialist to offer self-healing and mindfulness sessions to the tour’s crew and artists.”

Cortez Bryant

CO-CEO, THE BLUEPRINT GROUP; COO, YOUNG MONEY ENTERTAINMENT; PARTNER, MAVERICK

THA CARTER FREE Bryant, 40, and his Young Money partner, Mack Maine, helped longtime client Lil Wayne settle his lawsuits with Cash Money Records and Universal Music Group in June 2018, which gave the rapper sole ownership of Young Money Records and its releases moving forward. That paved the way for the long-awaited release of *Tha Carter V* (which debuted at No. 1 in October 2018 and earned 480,000 equivalent album units in its first week), a branding deal with American Eagle clothing, a national commercial for the *Ghost Recon* video-game franchise and a joint summer tour with Blink-182.

BLUEPRINT OF THE FUTURE “It’s time for evolution,” says Bryant of The Blueprint Group’s next chapter. He is working with BPG Records president Jean Nelson to develop the company’s label, which counts G-Eazy among its roster.

Shawn “JAY-Z” Carter

FOUNDER, ROC NATION

Jay Brown

CEO, ROC NATION

Desiree Perez

COO, ROC NATION

TOUCHED DOWN WITH THE NFL During the past year, JAY-Z, 49, and Roc Nation’s sports deals have generated as much news as the company’s music roster. In August, the NFL announced a partnership with Roc Nation that gives it an advisory role as live-music entertainment strategists for events like the Super Bowl halftime show. Roc Nation also will support Inspire Change, the social justice initiative created by the NFL and the Players Coalition. Given the NFL’s relationship with Colin Kaepernick, JAY-Z’s deal with the league has generated controversy, but as the rapper turned entrepreneur observed at the time of the deal, “Entertainment and enacting change are not mutually exclusive ideas.” In other sports news, Roc Nation unveiled its new global sports division — which will focus on soccer — in London.

ALL ABOUT EVE Women rocked the Roc’s music department in 2019. Rapsody’s acclaimed *Eve* hit No. 9 on the R&B/Hip-Hop Album Sales chart and has generated 22.1 million on-demand audio streams. Roc Nation also signed Megan Thee Stallion to its management division after she scored her first top 10 album on the Billboard 200, *Fever*, and two top 40 Hot 100 singles: “Hot Girl Summer” with Nicki Minaj and Ty Dolla \$ign (No. 11) and “Cash Shit,” featuring DaBaby (No. 36).

J. Cole

CO-FOUNDER/CEO, DREAMVILLE

Ibrahim “IB” Hamad

CO-FOUNDER/PRESIDENT, DREAMVILLE; MANAGER, J. COLE

DREAM ACADEMY Dreamville’s 2019 compilation album, *Revenge of the Dreamers III*, for which chief

COOLEST STAGES

SACRAMENTO, CALIF.

Ace of Spades supports local acts as well as stars like Big K.R.I.T. and YG, while Holy Diver and Harlow’s offer a more cozy setting.



BUFFALO, N.Y.

New artists looking to cut their teeth in the biz aim for stage time at the Showplace Theater and Town Ballroom.



DETROIT

Eminem’s *8 Mile* made The Shelter famous, while fellow hometown hero Danny Brown has repped El Club. Rising pop singer Siena Liggins notes: “Detroit will take an underground warehouse or a parking lot and have performances anywhere.”

NEWARK, N.J.

The Prudential Center attracts A-listers like Chris Brown and WWPR (Power 105.1) New York’s annual mega-show, *Powerhouse*. The Roots and Chaka Khan frequent the New Jersey Performing Arts Center.

LOCAL EATS

Squeeze Burger made Guy Fieri drool. **Chando’s Tacos** cooks up authentic Mexican. Head to **Kiki’s Chicken Place** for your chicken-and-waffles fix.

“In this city, good food is as easy as finding a stop sign,” says Buffalo rapper Mad Dukez, who’s partial to Frank’s Sunny Italy, The Trap-haus and La Davina, which has “tacos done to perfection.”

Detroit has become a foodie destination. Legendary diner **Lafayette Coney Island** and the jerk chicken at **The Jamaican Pot** are musts.

Hamburgao offers a Brazilian twist on the classic burger that’s topped with ham, eggs and corn, while **Ambassador Fish & Chicken** serves up classics like fried catfish and barbecue wings.

WHERE TO GET CLEANED UP

Need to line up your haircut and get your drip right in the same spot? Still Grindin’/Upgrade Cuts can handle both.

Signature Cutz is basically the unofficial barbershop of the Buffalo Bills — nearly every member of the team comes by on Fridays before games.

Revive specializes in designer streetwear, boasting brands like AMIRI, Fear of God and Off-White. Once your outfit is on point, head to **Burn Rubber Sneaker Boutique** or **Bob’s Classic Kicks** to complete your look.

Check out **Cut Creators’** unisex salon for a fresh shave, a silk press or to get your locs retwisted.



TOP HANGOUTS



The new **Downtown Commons** district has become a nightlife staple. **The Punch Bowl** (a diner/bar/bowling alley hybrid) is just steps from the Golden 1 Center arena.

Buffalo native **Latisa “Lisa” Roosevelt** and her husband, **Chris**, run **The Rose Bar & Grille**. The lounge is the perfect stop for calming jazz and R&B.

The city’s hot spots serve as the muse for the music. Hit the tables at **MotorCity Casino** and then head to **The Coliseum** for some adult entertainment.

The DJs at **Rio Lounge** spin hip-hop three nights a week. Similarly, expect to hear the hottest rap and R&B hits at **Kilkenny Alehouse**.

PUSHING THE SCENE

“Dave O [manager of fellow Sacramento rapper **Mozzy**] hosts studio sessions that put all the most talented artists and producers from the city in the same room,” says rapper **C Plus**.

Local mainstay **Chuckie Campbell** runs **Hip Hop at the Hostel**, a monthly showcase focused on indie acts. Its MCs have gone on to open for legends like **Pharoahe Monch** and **Black Milk**.

Royce Da 5’9” offers guidance to rappers who come to his **Heaven Studios**,” says Detroit authority **BEWARE**. “He’s doing whatever he can to take their career to the next level.”

“Hopefully, in a few years, I can become one of this city’s OGs,” says **Tsu Surf**. “If Newark gets behind you, you’ve been doing your thing. We don’t get spoon-fed here.”

ARTISTS TO WATCH



C Plus, trap&B artist **Nate Curry** and R&B singer-songwriter **Allyn**.



Rappers Westside Gunn, **Anthony 1999** and **Armani Caesar**.



Rap duo Drego & Beno, trap artist **42 Dugg** and **Liggins**.



Rappers Tsu Surf, **Mach-Hommy** and **Sonny Breeze**.

Dreamer J. Cole invited over 100 artists and producers to write and record songs, far surpassed the chart performance of its predecessors, debuting at the top of the Billboard 200 in July. (*Dreamers II* peaked at No. 29, and the original, a mixtape, did not chart.) *Dreamers III* also surpassed 807,000 consumption units in September. Meanwhile, Dreamville's breakout R&B singer, Ari Lennox, landed in the top 10 of the Top R&B Albums chart with her debut LP, *Shea Butter Baby*, and according to Hamad, 35, the inaugural Dreamville Festival drew 40,000 attendees to Raleigh, N.C.

DREAM-VELOPMENT Hamad attributes the breakouts of Lennox, EarthGang and J.I.D to the importance that he and Cole, 34, place on artist development. "You can't have them try to do what's trendy or to [emulate] someone else and expect longevity," he says.

Phylicia Fant

CO-HEAD OF URBAN MUSIC, COLUMBIA RECORDS

Shawn Holiday

CO-HEAD OF URBAN MUSIC, COLUMBIA RECORDS AND SONY/ATV MUSIC PUBLISHING

Melissa Thomas

SENIOR VP INTERNATIONAL MARKETING, COLUMBIA AND EPIC RECORDS

LIL NAS X-CEPTIONAL This trio helped make Lil Nas X's "Old Town Road" a global phenomenon and the longest-running Hot 100 chart-topper ever — 19 weeks at No. 1. Fant, 41, quarterbacked Lil Nas X's development, setting him up with a performance coach and filmmaker Calmatic, who directed the song's viral video, a Quentin Tarantino spoof that has amassed 350 million-plus YouTube views. Holiday, 42, whose purview extends to Sony's publishing arm, was key in recording and releasing the rapper's debut EP, *7*, and in just three months, 38-year-old Thomas, who was elevated from a vp role at Epic to her current position in September 2018, ensured that the smash also conquered the United Kingdom, Australia and Canada.

POLO PLAYER Lil Nas X wasn't Columbia's only Gen Z urban artist to break big. Polo G, a 20-year-old rapper from Chicago, clocked his first Top Rap Albums No. 1 with *Die a Legend* in June and a No. 11 Hot 100 single, "Pop Out" (featuring labelmate Lil Tjay). "He has pain in his voice," says Holiday. "If you drive the streets of Chicago, all you hear is Polo G."

Ghazi

CEO, EMPIRE

XXX LIVES ON Late rapper XXXTentacion — who signed with EMPIRE just weeks before his murder — continues to resonate with music fans. His December 2018 album, *Skins*, debuted at No. 1 on the Billboard 200. Meanwhile, EMPIRE's deals with Robin Thicke and Iggy Azalea led to Thicke's "That's What Love Can Do" topping the Adult R&B airplay chart in July, and Azalea's *In My Defense* entering the top 25 of Top R&B/Hip-Hop Albums.

ENTER THE DRAGON A decade into operation, Ghazi says his onetime U.S. indie distribution business has evolved into a "three-headed dragon" — a hybrid distributor-label-publisher with outposts in Europe, China and Southeast Asia, as well as its original Bay Area location, and counts



COLE



HAMAD



FANT



HOLIDAY



THOMAS



GHAZI



GRAHAM



SHEBIB



EL-KHATIB



MORGAN



McFARLANE



YOHANNES



BEST R&B/HIP-HOP COLLABORATIONS

"DILEMMA" — NELLY FEATURING KELLY ROWLAND
 "It was my first No. 1 on the Hot 100 as a publisher. To hear this song from its creation and see it win a Grammy was very special for me."

—SHAWN HOLIDAY, COLUMBIA RECORDS AND SONY/ATV MUSIC PUBLISHING

such names as Thicke, Azalea and Snoop Dogg among its client roster. New ventures include a 10,000-square-foot recording studio in San Francisco and a push into the country market. To those ends, EMPIRE has opened a new Nashville office and hired Eric Hurt, formerly of Black River Entertainment, as its vp of A&R. "We're in a different generation, where music is born through different mediums," says Ghazi. "I like to think of EMPIRE as the green light where many other situations are stop signs."

Aubrey "Drake" Graham

CO-FOUNDER, OVO AND OVO SOUND

Noah "40" Shebib

CO-FOUNDER, OVO AND OVO SOUND; PRODUCER

Oliver El-Khatib

CO-FOUNDER, OVO AND OVO SOUND

Mr. Morgan

PRESIDENT, OVO SOUND

AN OMG YEAR FOR OVO Drake, 32, won his fourth Grammy for monster hit "God's Plan" (and actually showed up to the ceremony to collect it). All 25 of the tracks from the single's parent album, *Scorpion*, entered the Hot 100, breaking a record previously set by... Drake, and *Scorpion* ruled the Billboard 200 for five consecutive weeks. But Drizzy didn't rest. He made his third mixtape, *So Far Gone*, available on streaming services for the first time and dropped the compilation album *Care Package*. El-Khatib and Shebib, 36, served as co-executive producers on the compilation, with an assist from Mr. Morgan. Their contributions led to *Care Package* becoming Drake's ninth No. 1 album on the Billboard 200.

SOUND SYNERGY Toronto-based label OVO Sound

added Jamaican dancehall artist Popcaan to its roster at the top of the year and featured his music on the hip-hop-heavy soundtrack it curated for the Drake-produced Netflix revival of *Top Boy*. Drake's expansion into TV and film also included executive-producer duties on HBO's *Euphoria* (starring Zendaya), which was renewed for a second season.

Dijon "Mustard" McFarlane

FOUNDER, 10 SUMMERS; ARTIST-PRODUCER-DJ

Meko Yohannes

CO-FOUNDER, 10 SUMMERS; MANAGER (MUSTARD, ELLA MAI)

ELEVATED ELLA Thanks to his production on protégée Ella Mai's "Boo'd Up" — which broke the record for most weeks at No. 1 on the R&B/Hip-Hop Airplay chart for a song by a female artist — Mustard, 29, won his first Grammy (for best R&B song) in February, an honor the self-proclaimed "ratchet hits" producer deems "crazy" yet "perfect." The Los Angeles native's own 2019 album, *Perfect 10*, debuted at No. 8 on the Billboard 200, the highest-charting LP of his solo career. Its success was driven in part by its platinum-certified Migos collaboration "Pure Water."

KICKIN' IT OLD SCHOOL Mustard took a two-year break from his solo music to focus on Mai, and he plans to add more artists to the 10 Summers "family," which he says is now "three-people strong," including 34-year-old Yohannes, the brains behind the label's operations. Mustard's strategy for breaking new acts? "The labels sign these kids because they got the hot new song," he says. "I'm following the old-school shit — development and taking your time."

Mood

ferm

Thinking

ing



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Paul Rosenberg

CHAIRMAN/CEO, DEF JAM RECORDINGS

Steven "Steve-O" Carless

SENIOR VP A&R, DEF JAM RECORDINGS; CO-FOUNDER, MARATHON AGENCY

Tuo Clark

SENIOR VP A&R, DEF JAM RECORDINGS

Alexander "AE" Edwards

VP A&R, VICTOR VICTOR/DEF JAM RECORDINGS

SUCCESS MEASURED IN BILLIONS In 2018, Def Jam artists raked in 35 billion total global streams (16 billion in the United States), according to the label. Among the highlights were platinum singles for YK Osiris ("Worth It"), Logic ("Homicide," featuring Eminem) and YG ("Go Loko"). After DaniLeigh appeared in Prince's 2013 "Breakfast Can Wait" video, Clark, 39, broke her solo career with "The Plan" and "Lil Bebe." The latter track went to No. 26 on R&B/Hip-Hop Airplay and has 129.8 million streams.

A&R MEANS "ARTISTS AND ROSENBERG" As part of a major reorganization at Def Jam this year, Rosenberg, 47, is doubling down on A&R. "When we came into the building, we went on a signing frenzy, and we have a lot of acts now [on which] we need to drill down," says Eminem's longtime manager. New additions to the roster include Saint Bodhi (signed by Carless, 38) and Carson Lueders. "He's able to work across the board," says Rosenberg of Carless, who also manages Nipsey Hussle's estate. Edwards, 33, spent his first 18 months at the label developing YK Osiris and working with new signees on a rap camp for the *Undisputed* compilation series. As part of production duo Da Internz, Clark has worked with Justin Bieber, Rihanna and Big Sean, and has sold 40 million records, according to the company. "When they win, I win," he says.

Steve Stoute

FOUNDER/CEO, UNITEDMASTERS

MOBILE MOGUL Stoute's digital distribution and artist-services platform linked with video game publisher 2K in July to curate the soundtrack to *NBA 2K20* using UnitedMasters artists. UnitedMasters also launched an iOS app — what Stoute calls a "record label in your pocket" that lets artists upload their music to digital service platforms, track their social growth and more. The New York native says his 2-year-old company now has over 120,000 registered artists, more than double the total from six months ago, and served as a launch pad for NLE Choppa and Lil Tecca this year.

GAMING THE SYSTEM Stoute, who also founded the ad agency Translation, is focused on connecting his artists with brand partnerships in sports and gaming, calling them "the new [*Total Request Live*]."

MANAGEMENT

Kei Henderson

CO-FOUNDER/HEAD OF MARKETING, SINCE THE 80s

HOUSEHOLD ADDITIONS The Georgia-raised executive, 35, who managed 21 Savage for five years until September, founded management company and record label Since the 80s in 2018 with Barry John-



ROSENBERG



CARLESS



CLARK



EDWARDS



STOUTE



HENDERSON



LEBER



ROBERSON



LONDON



ROBINSON



SALEH

son and Zekiel Nicholson. She says she's dedicated to making the brand "a household name" with such releases as Savage's *I Am > I Was*, which debuted in January 2019 atop the Billboard 200. Her growing roster now includes Njomza, a co-writer on Ariana Grande's "7 Rings," and Asiahn, whose "Like You" peaked at No. 38 on the Mainstream R&B/Hip-Hop airplay chart.

ALL FOR ONE The Atlanta music community where Henderson got her start is now "open to making money together instead of just closing ourselves off," she says. "We're all really talking to each other, and that has helped propel the entire scene."

Adam Leber

PARTNER, MAVERICK

Gee Roberson

PARTNER, MAVERICK; CO-CEO, THE BLUEPRINT GROUP

LIL NAS X = BIG SURPRISE Los Angeles-based Leber, 42, who managed Britney Spears for 15 years, and New York-based Roberson, 45, who managed Nicki Minaj until April, agree that the meteoric ascent of their first co-managed artist, Lil Nas X, is unique. "It's something I've never experienced in my entire career," says Roberson of Lil Nas X's record 19 weeks at No. 1 on the Hot 100 with "Old Town Road." "For this to be his introduction to the world? It's nothing less than remarkable." Leber and Roberson — who finish each other's sentences — helped develop the 20-year-old rapper into a cultural phenomenon that Leber envisions as a triple-threat: "Obviously music is the definitive focus right now, but I think the future is really open for him."

LABRINTH OF DREAMS Leber and Roberson also are working with new music from Labrinth — the British songwriter, rapper and producer Leber has collaborated with as music supervisor for HBO's *Euphoria*. Labrinth is also one-third of LSD, with Sia and Diplo. Says Roberson: "Lab is the best-kept secret that's right in front of the world's face."

Dre London

FOUNDER, LONDON ENTERTAINMENT

POST'S PROMOTER In September, London's marquee client, Post Malone (whom he manages with Austin Rosen), notched his second No. 1 on the Billboard 200 with *Hollywood's Bleeding*, featuring all-star assists. The album already has five top 10 Hot 100 singles: the Swae Lee team-up "Sunflower (Spider-Man: Into the Spider-Verse)" (No. 1), "Wow." (No. 2), the Young Thug collaboration "Goodbyes" (No. 3), "Circles" (No. 4) and "Take What You Want," featuring Ozzy Osbourne and Travis Scott (No. 8).

A CATEGORY UNTO HIMSELF London (born Andre Jackson) thinks his face-tattooed, guitar-playing client is finally getting recognition for his unique genre-bending style after years of being told to pick a lane. "Post Malone is a genre," says London.

Jeff Robinson

FOUNDER/CEO, MBK ENTERTAINMENT

DUAL GRAMMYS FOR H.E.R. Robinson's management client H.E.R. won her first two Grammys this year — for best R&B performance and best R&B album — out of five nominations. The 22-year-



BEST R&B/HIP-HOP COLLABORATIONS

"I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY"
— METHOD MAN FEATURING MARY J. BLIGE

"They paid homage to Marvin Gaye and Tammi Terrell while staying true to their artistry and created a hit. This song is timeless."

—KASHON POWELL, RADIO ONE

old singer-songwriter also curated and headlined her inaugural Lights On festival in September in partnership with Live Nation Urban. According to the promoter, the festival sold out to the tune of "13,200 fans in 30 minutes."

LIGHTS ON, R&B'S HOME The Concord, Calif., festival — where the Bay Area-raised H.E.R. said she had "many memories of watching shows and dreaming I would be able to perform there" — boasted an array of young R&B acts including Daniel Caesar, Summer Walker, Ari Lennox and Lucky Daye. Proof positive, says Robinson — who was Alicia Keys' first manager — that "R&B is alive and well."

Anthony Saleh

CEO, EMAGEN ENTERTAINMENT GROUP; CO-FOUNDER, QUEENSBRIDGE VENTURE PARTNERS

PLUTO PAYS OFF Saleh's investments in internet-based streaming TV and movie service Pluto TV and online pharmacy PillPack paid off in 2019. Viacom acquired the former in January for \$340 million, and Amazon purchased the latter in May for a reported \$753 million.

MONEY'S ON HIS MIND The 33-year-old's Emagen artist management firm represents rap stars Nas, Future and Gunna, but it's his investment expertise that recently has earned him so much attention. He also holds stakes — through his and Nas' Queensbridge Venture Partners — in Genius, Lyft and SeatGeek. His clients' music has performed admirably too: Future's two most recent projects, the *Wizrd* LP and *Save Me* EP, became his 11th and 12th top 10 albums on the Billboard 200, respectively. And Nas' *Nasir*, which was produced by Kanye West, debuted at No. 5 on the chart.



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COMPASS



SLAIBY

Wassim "Sal" Slaiby

CEO, SAL&CO/MAVERICK; CEO, XO RECORDS

TEAM-BUILDER In the 20 years since Slaiby emigrated on his own from Lebanon to Canada at the age of 15, he has built one of Canada's top independent labels, joined Maverick as a partner and formed its new Maverick Urban division. His artist roster includes The Weeknd, French Montana and NAV, who in April topped the Billboard 200 for the first time, with his second studio album, *Bad Habits*. "I love building teams," says Slaiby, 39. "That's my specialty since day one." In June, The Weeknd, a client since 2011, earned an RIAA diamond certification for "The Hills," and new signee Ali Gatie burst into the mainstream with "It's You," which hit No. 4 on Hot R&B Songs.

BONDING WITH BARACK The soon-to-be father of three gets wistful recalling his invitation to speak at the Spotify-hosted Brilliant Minds conference in Sweden in June — an invite that also was extended to former President Barack Obama. "I got to stand on that stage and not just talk about success," says Slaiby, who is also a member of the Global Citizen advisory board. "It was a really remarkable moment in my life."



CHEATHAM



HARRIS



ISER



YIM



DAVIS



DiSTASIO



ZAHEDINIA



GIBBS



PIERRE



REYNOLDS-DRUMM

AGENCIES

Mark Cheatham Joseph Harris Zach Iser Caroline Yim

MUSIC AGENTS, CREATIVE ARTISTS AGENCY

SIGNED THEE STALLION, NAS X AND A BOOGIE CAA's hip-hop specialists, Cheatham, Harris, 28; Iser, 34; and Yim, 40, emphasize the collaborative nature of their efforts when it comes to the agency's wins during the past year. The quartet reeled in three of 2019's hottest artists: Megan Thee Stallion, Lil Nas X and A Boogie Wit Da Hoodie. Clients Jay Rock and 2018 breakout Ella Mai took home Grammys and sold out their respective tours, according to the agency. The CAA team also lined up a Las Vegas residency for Cardi B and live dates for longtime client Anderson .Paak.

THE "ROAD" AHEAD Harris says working with record-setting sensation Lil Nas X has been one heck of a ride. "It's all happening so fast, and it's all happening at once, and you don't want to miss the moment," he says. "But it's not always 'Let's just put him on tour.' Sometimes it's 'Let's do this soft ticket, let's do this festival, let's let the demand take over.' The fun part," he adds, "is when it gets nontraditional, such as branding deals, and you have to figure out the best opportunities to help move the needle."

Natalya Davis

DIRECTOR OF ARTIST STRATEGY, PARADIGM TALENT AGENCY

Anthony DiStasio

AGENT, BRAND PARTNERSHIPS, PARADIGM TALENT AGENCY

Fred Zahedinia

AGENT, PARADIGM TALENT AGENCY

ENTREPRENEURIAL ENABLERS Paradigm's hip-hop team takes a holistic approach to the careers of the acts on their roster by working with other divisions of the agency to find opportunities outside of touring. "I'm an antenna," says Davis, 36, explaining

BOSS'D UP

THANKS TO THEIR SIDE HUSTLES, THESE 10 R&B/HIP-HOP ARTISTS ARE MAKING BANK EVEN WHEN THEY'RE NOT MAKING MUSIC



CARDI B

The Bronx-bred MC's money moves extend well beyond her debut album, *Invasion of Privacy*. Her "Season 2" collection with online boutique Fashion Nova dropped in May, reportedly taking in \$1 million in one day. Her minor but memorable film debut in *Hustlers* — which grossed \$33.2 million in its opening weekend — should lead to more offers, and she and her "Okurr" catchphrase jazzed up major marketing campaigns for Amazon's Alexa and Pepsi.



JOE BUDDEN

Budden's 2018 partnership with Spotify for his name-sake podcast; his YouTube interview series, *Pull Up*; and his REVOLT show *State of the Culture* have changed the way fans absorb hip-hop-focused digital media. "These are necessary conversations that our audience cares about, wants to hear more about and ultimately can make their own decisions about," says Robyn Lattaker-Johnson, REVOLT's head of content and development.



50 CENT

Although Fitty's hit series *Power* is in its sixth and final season on Starz, the hip-hop mogul is far from finished with the network. In October 2018, he signed a reported \$150 million deal with the pay-cable channel that includes a three-series commitment and a "discretionary fund" for developing projects. According to *Power* showrunner Courtney A. Kemp, the deal includes a spinoff of the original series that will star Mary J. Blige.



ICE CUBE

In April, CBS announced it had inked an exclusive deal to air over 20 hours of Ice Cube's BIG3 basketball league on its broadcast network (and more than 25 hours on its CBS Sports Network cable channel), where NBA stars compete in three-on-three half-court games. CBS Sports executive vp programming Daniel Weinberg applauds the MC for "working tirelessly" to promote the partnership: "Ice Cube provides a terrific opportunity to create buzz and visibility."



KILLER MIKE

The Run the Jewels star gets candid about several topics affecting the black community and the world as a whole in his Netflix docuseries *Trigger Warning With Killer Mike*, which began its six-episode run in early 2019. Killer Mike says he was given the opportunity to construct the series "without infringement," allowing for a seamless creative partnership. "This was my first endeavor in TV, but Netflix is a company that I would look forward to doing more cool shit with," he says.



NICKI MINAJ

Minaj may be retiring from music, but she's just getting started in fashion. In September, she announced her Fendi Prints On collaboration with the luxury brand. The 127-piece collection — named after a lyric in her song "Chun-Li" — will hit stores in October and feature clothing and accessories for women, men and children. (Prices will range from \$220 to \$12,200.) Minaj has said the women's line will showcase curves in an effort to promote body positivity.



NAS

Outside of his vaunted skills on the mic, the Queens native is proving to be a top-notch businessman. In January, Viacom spent \$340 million to acquire the Nas-backed streaming platform Pluto TV. The rapper also has invested in such companies as Lyft, Genius and SeatGeek throughout the years. In August, his label Mass Appeal, along with Universal Music Group, announced the launch of Mass Appeal India and signed DIVINE as its first act.



N.O.R.E.

REVOLT, Tidal and Mass Appeal connected for a multiplatform partnership with N.O.R.E. and DJ EFN involving their popular *Drink Champs* podcast. In August, those media outlets began offering exclusive content from the show, which features hip-hop luminaries candidly discussing their careers. "N.O.R.E. is a big proponent of having fun, and the show just exudes that," says Roc-A-Fella co-founder Kareem "Biggs" Burke, who was instrumental in the merger.



RIHANNA

In May, RiRi and LVMH Moët Hennessy announced they had partnered on a Fenty fashion label in which the luxury-brand conglomerate will invest a reported \$30 million. The deal adds another facet to Rihanna's fashion empire, which began with her inclusivity-driven Fenty Beauty makeup collection and Fenty Savage lingerie line. The Barbadian mogul also has been in the studio recording her much-anticipated next album.



TRAVIS SCOTT

Scott's Air Jordan 33 NRG sneaker dropped in February, the latest in a collaboration with Nike that began in 2017. In March, he wrapped his Astroworld — *Wish You Were Here* Tour, which grossed \$58.7 million in North America. The creative process that led to his Grammy-nominated *Astroworld* album was depicted in Scott's August Netflix doc *Look Mom I Can Fly*, and his second Astroworld Festival is slated for later this year. —J'NA JEFFERSON

that she connects Paradigm's music artists with other agents they should meet. "That cross-disciplinary approach is important to our hip-hop artists because the culture thinks in an entrepreneurial way, from fashion to sports to technology."

BRAND MANAGER Following this approach, DiStasio, 29, landed and extended Smokepurpp's brand ambassadorship with Puma sportswear, facilitated Normani's performance at HBO's World Pride Day event and partnered Gucci Mane with the Gucci fashion brand and Swisher Sweets. Zahedinia, 30, grew his roster, signing Shoreline Mafia, Machine Gun Kelly, \$uicideboy\$ and Blueface within a 12-month period.

Robert Gibbs

PARTNER/AGENT, CONCERTS, ICM PARTNERS

Yves Pierre

Jacqueline Reynolds-Drumm

AGENTS, CONCERTS, ICM PARTNERS

DREAMVILLE DELIVERS "It has been the year of Dreamville," says Gibbs of the J. Cole-affiliated crew that ICM represents: Ari Lennox, Bas, J.I.D and EarthGang. "To see the growth and development of these artists on the road — selling out globally in support of their individual albums — has been incredible," he adds.

YEAR OF THE WOMAN Both Reynolds-Drumm, 33, and Pierre say they've had much satisfaction in signing and developing female artists. They share a roster that includes Baby Rose, Yung Baby Tate, City Girls, Rapsody, Justine Skye and Layton Greene. The latter three "have released new albums or EPs that tell their stories and experiences of what it means to be a black woman in music," says Pierre. "[It's] what keeps me going."

Mike "Mike G." Guirguis

Chris Jordan

Cheryl Paglierani

MUSIC AGENTS, UTA

POSTY AND MATES When Jordan, 32, began working with Tierra Whack, she was new to the festival circuit; now she's a veteran of Coachella, Lollapalooza and Outside Lands. Guirguis, 43, has raised Burna Boy's international profile, and client Social House is opening for Ariana Grande's *Sweetener* tour and landed a 12-school 2020 college tour. Paglierani, 35, is thrilled that Post Malone's Posty Fest will double its size in its second year by moving to Dallas' AT&T Stadium in the artist's home state of Texas. She says, "Ever since he was a child, Post always had wanted to perform at that stadium. It was the best feeling to be part of such an incredible event and to help him fulfill his lifelong dream."

RALLYING FOR R&B Guirguis says it's high time that "R&B music becomes a higher priority with major labels, digital sound processors and radio programmers. It's a timeless style of music that appeals to all ages, and it needs to reach more listeners."

Brent Smith Kevin Shivers James Rubin

PARTNERS, MUSIC, WME

DRAKE, GAMBINO AND JUICE WRLD, OH MY Smith's blue-chip roster of hip-hop artists made big bank in the live sector. He says Drake had the highest-grossing hip-hop tour of 2018-19, raking in



GUIRGUIS



JORDAN



PAGLIERANI



SMITH



SHIVERS



RUBIN



AL-JOULANI



LEWIS



CHERIF



ZINGLER



COOPER



BEST R&B/HIP-HOP COLLABORATIONS

"You have to put **BEYONCÉ AND JAY-Z'S 'CRAZY IN LOVE'** in the conversation. It's a classic."

—WALTER JONES,
UNIVERSAL MUSIC
PUBLISHING GROUP

\$145 million, while Pulitzer Prize winner Kendrick Lamar sold out his 2018-19 global arena tour. Childish Gambino, who won four Grammys this year, grossed \$23.3 million from arena dates in 2018 and 2019 and doubled that total headlining a run of top festivals that included Coachella and Outside Lands. Juice WRLD grossed \$6.5 million on a 30-day North American tour, and, says Smith, the seventh year of Tyler, The Creator's sold-out Camp Flog Gnaw festival moved 80,000 tickets. Rubin, 40, and Tyler's 4 Strikes Management arranged for the artist to return to the United Kingdom for three sold-out shows five years after he was banned from the country due to the content of his lyrics.

MISSING MAC "As Mac [Miller's] agent and friend, I witnessed firsthand his lesson that kindness and honesty will always prevail in music and in life," says Rubin, who, with Smith, Shivers, 43, and WME partner Michele Bernstein helped Miller's family and 4 Strikes produce a benefit concert for the Mac Miller Circle Fund.

Malone sold over 200,000 tickets in Live Nation amphitheaters, stunning the concert world with unprecedented demand and an average ticket price typically reserved for veteran arena-level artists," says Lewis.

Tariq Cherif Matt Zingler

CO-FOUNDERS, ROLLING LOUD

FOUR CITIES, 500,000 TICKETS The fifth year of Rolling Loud marked the hip-hop festival's New York debut, with a two-day concert headlined by Travis Scott and A\$AP Rocky at Queens' Citi Field on Columbus Day weekend. Now held in six cities worldwide — including Los Angeles; Oakland, Calif.; Hong Kong; and Sydney — the Miami-born experiential event is on track to sell 1 million festival tickets by the end of 2019, according to the company.

LIVING LOUD Rolling Loud merchandise has become a cultish streetwear brand, with limited-edition pieces often out of stock on a festival's first day. "Seeing someone wearing our merch still trips me out," says Cherif, 30, who also manages Ski Mask the Slump God. "We see the future of our company as a lifestyle brand, which is way cooler than just a music festival."

Jocelyn Cooper

PRESIDENT/CO-CEO, AFROPUNK

10 YEARS STRONG Cooper, 55, celebrated her 10th year at the helm of Afropunk, which itself turned 15 in 2019 and drew 60,000 people to its flagship two-day Brooklyn festival in August, according to the company. This year also brought the return of spinoffs in Johannesburg, London, Atlanta and Paris, where she says attendance numbers have doubled annually — all part of Cooper's mission to be "the first global music festival that focuses on people of color."

FROM BROOKLYN TO BRAZIL Afropunk will launch in Brazil in 2020, marking its sixth city and fourth continent, and bringing its global audience to 175,000 annual attendees, says Cooper, adding, "Not bad for a little company that started out as a passion project." The former head of A&R at Universal Records says the inaugural Brooklyn event in 2005 drew just 250 people.

LIVE

Omar Al-Joulani

SENIOR VP TOURING, LIVE NATION

Colin Lewis

VP TOURING, LIVE NATION

GRIST FOR MILL In addition to promoting longtime client JAY-Z's Made in America festival alongside Roc Nation, Al-Joulani, 41, crafted global long-term deals for future arena headliners including Lil Uzi Vert and Meek Mill. He also promoted 40 dates for Mill, including a co-headlining tour with Future, and over 25 dates for Logic's fall arena tour.

POST GRADUATE Lewis, 44, worked with Post Malone's team, UTA agent Cheryl Paglierani and managers Dre London and Austin Rosen to take the hip-hop star from ballrooms to arenas and create the first-ever Posty Fest, which grossed over \$1.7 million in October 2018. "In May and June of 2018, Post

Shawn Gee

PRESIDENT, LIVE NATION URBAN

Heather Lowery

VP TALENT AND TOURING, LIVE NATION URBAN

Brandon Pankey

VP BUSINESS DEVELOPMENT AND OPERATIONS, LIVE NATION URBAN

URBAN DEVELOPMENT Led by Gee, Live Nation Urban helped produce Atlanta's Super Bowl Music Festival with Bruno Mars and Cardi B, whose Feb. 2 show brought in almost \$6.5 million, breaking the single-night gross record for State Farm Arena. Lowery's team oversaw nearly a dozen shows for the all-female-lineup series *Femme It Forward*, while Pankey's partnered with Audiomack for the concert series *Hometown Heroes*: 19 U.S. shows that highlighted local artists. The trio say they drew 28,000 guests to Roots Picnic in Philadelphia in June, doubling last year's attendance.

BROUGHT BROCCOLI BACK "We're proud of the growth we have had," says Gee, adding that in 2019, Live Nation Urban brought back Washington, D.C.'s Broccoli City festival and produced three days of the BET Experience at Los Angeles' Staples Center with a lineup that included Migos, Cardi B and Mary J. Blige. Adds Gee: "We're an entrepreneurial shop located in a major corporation."

Jonny Shuman

DIRECTOR OF GLOBAL TOURING, AEG PRESENTS

ALL-STAR ROSTER Since moving from AEG's Denver outpost to its Los Angeles base a year ago, Shuman has worked on high-profile hip-hop treks for YG, A\$AP Rocky, \$uicideboy\$, T-Pain and Juice WRLD, who, he says, grossed a collective \$18.3 million in 2019. On the heels of those successes, Shuman and his team are launching new tours with Kevin Gates, Summer Walker, Ski Mask the Slump God and DaBaby throughout the fall.

NO SUBSTITUTIONS "Technology has made it easier to discover and consume music, but it will never replace the feeling you get at a live show, seeing a band in the flesh," says Shuman.

PUBLISHING

Ian Holder

VP CREATIVE, SONY/ATV MUSIC PUBLISHING

Jennifer Drake

SENIOR DIRECTOR OF A&R, SONY/ATV MUSIC PUBLISHING

INITIAL WINS Holder's client Ronny J produced four late-2018 hits: Kanye West and Lil Pump's "I Love It," which hit No. 6 on the Hot 100; Eminem's "The Ringer" (No. 8) and "Not Alike" (No. 24); and Machine Gun Kelly's "Rap Devil" (No. 13). Meanwhile, Drake's 2018 signing of Cardi B bore fruit with her best rap album Grammy win and four additional nods. And client Khalid earned his first No. 1 on the R&B/Hip-Hop Airplay chart with "Talk."

THE SOUND AND THE FURY "How many times have we seen a rap feud between two established artists with the producer being part of the bedrock for both songs?" asks Brooklyn-born Holder, 38, of Ronny J, who produced both Eminem's MGK disc track "Not Alike" and Kelly's response, "Rap Devil," with no apparent repercussions. Drake, 37, who



GEE



LOWERY



PANKEY



SHUMAN



HOLDER



DRAKE



JADEJA



JONES



PRESS



TAYLOR



MCLEAN

became a mother in August, signed Ella Mai and "Boo'd Up" producer Mustard to Sony, winning a fierce bidding war after an 11th-hour visit to the studio where the duo was recording. "Never underestimate the power of relationships," she says.

Raj Jadeja

VP CREATIVE/A&R, BMG

HE'S GOT JUICE Jadeja, 37, and his team emerged victorious in a heated music-publisher battle to sign Juice WRLD, landing worldwide publishing rights in November 2018, a month after the Chicago rapper's "Lucid Dreams" hit No. 2 on the Hot 100. In March, his album *Death Race for Love* debuted at No. 1 on the Billboard 200. Now, 1.6 billion "Lucid Dreams" streams later, Jadeja's duties were expanded to include global markets.

WHATEVER IT TAKES When Juice WRLD toured the East Coast, Jadeja, a self-described "Indian nerd from Connecticut," says he transformed into the rapper's "personal concierge" — commandeering a stranger's vehicle in Rhode Island to shield Juice WRLD from a swarm of fans. "It was in those moments that I became more than just a suit," says Jadeja.

Walter Jones

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

CREAM OF THE CULTURE The Clark Atlanta University alumnus, 38, who was appointed to his role in early 2019, added Quality Control standouts Lil Baby and City Girls to his roster. "They mean so much to the culture," says Jones, who also oversees A&R for H.E.R., Daniel "Bekon" Tannenbaum and Lil Yachty.

HE GOT A GRAMMY The Santa Monica, Calif.-based executive took home his first Grammy in February for executive-producing H.E.R.'s eponymous debut, which was named best R&B album. The singer invited him onstage to accept the award: "She put in the work," says Jones. "I was just happy to be there with her."

Ryan Press

PRESIDENT OF A&R, WARNER CHAPPELL MUSIC

LANDED LIZZO Three months after Press was promoted to his role in April, he signed rising star Lizzo, who earned her first Hot 100 No. 1 in September with the fiery "Truth Hurts." Prior to his promotion, the 10-year Warner Chappell veteran paired client Swae Lee with Post Malone for their smash Hot 100-topping collaboration, "Sunflower (Spider-Man: Into the Spider-Verse)" — Lee's first No. 1 on the chart outside of Rae Sremmurd.

100% THAT BAD-ASS The Philadelphia University alum, who now resides in Los Angeles, says of Lizzo: "She's the total package — singer, songwriter, rapper, flautist. There are so many layers, and her success means a lot because of what she represents for both women and the business. Having her in the Warner Chappell family speaks volumes about who we want to represent and what we stand for as a company."

Sam Taylor

EXECUTIVE VP CREATIVE, KOBALT MUSIC

Al "Butter" McLean

SENIOR VP CREATIVE, KOBALT MUSIC

ALL THE AWARDS Less than two weeks after Kobalt announced the McLean-led signing of Childish Gambino and the artist's creative collective

GAME-CHANGERS



"This year, it has to be Lil Nas X's 'Old Town Road.' Everyone thought it was a gimmick when it was

released, and he broke records. It was great to see a rap record do the numbers it did."

—RONNIE TRIANA, SIRIUSXM



"OutKast's *Speakerboxxx/The Love Below*. The way they orchestrated that double-disc, and the things that

André 3000 brought to the game at that time was something that had never been done by a rap artist. It was one of those game-changing moments in the culture."

—PIERRE "P" THOMAS, QUALITY CONTROL MUSIC



"[Kanye West's debut] *The College Dropout* is one of the most important albums of not only hip-hop, but in music history. When it came out in 2004, hip-hop

was still in its excessive phase, very much bravado-driven. With *College Dropout*, Kanye successfully took the 'underground backpack' aesthetic and merged that with the confidence of pop culture."

—SHAWN GEE, LIVE NATION URBAN



"Lil' Kim's [1996 debut] *Hard Core*. That was the first time a woman publicly asserted her sexuality in a way that had no excuses. She was the first

to walk into a man's space and hold her proverbial nuts, and everybody was like, 'Yes!' She paved the way for so many more [women rappers]."

—MARSHA ST. HUBERT, ATLANTIC RECORDS

"Jodeci's *Diary of a Mad Band*. I remember growing up and thinking, 'Whoa, this really took R&B to another level.' They were a boy band, but the way they approached the album [was different], from the production and even how they made themselves vulnerable. On the song 'Cry for You,' it's this cool-ass hip-hop-looking guy with tattoos and a ripped-up shirt actually pleading for his girl. Selling points, man!"

—TUO CLARK, DEF JAM RECORDINGS





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3 Collister Street | Tribeca, New York City | \$14,995,000 | Offered publicly for the first time, this 5-bedroom, 6-bath is a masterfully designed townhouse by renowned architects BKSK. Spanning approx. 6,700sf, the home features its own private elevator, garage and rooftop terrace. Enjoy the best modern amenities of a prestigious white-glove building including full-time doorman and gym. **Web# 3945472**



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Wolf + Rothstein to a worldwide publishing administration deal in May 2018, Gambino's "This Is America" debuted at No. 1 on the Hot 100 on the way to generating 648 million U.S. streams and winning four Grammys. Kendrick Lamar and SZA's *Black Panther* soundtrack cut "All the Stars" (helmed by Taylor's writer-producer clients Al Shux and Sounwave) was also nominated for an Academy Award, a Golden Globe and four Grammys.

OWNING IT New priorities include rappers Roddy Ricch, who made his Hot 100 debut as a lead act with "Die Young" in May, and Gunna, whose debut album, *Drip or Drown 2*, entered the Billboard 200 at No. 3 in March. Both signed global deals with Kobalt in the summer. "These kids know not to give up their publishing for a big check," says Taylor, 42, who rose to Kobalt's executive suite in July. "At Kobalt, they're able to stay the owners of their work."

DIGITAL/STREAMING

Tuma Basa

DIRECTOR OF URBAN MUSIC, YOUTUBE

ALL THE WORLD IS HIS STAGE The former curator of Spotify's influential RapCaviar playlist worked with global head of artist relations Vivien Lewit to establish YouTube Music's recent partnership with African music talent incubator emPawa Africa. "We're true importers of global music," says Basa about his employer. "If you upload a video from Africa, anyone in the world — whether in Omaha, Neb., or Kiev, Ukraine — can fuck with it."

HIP-HOP HYPE MAN In June, Basa marked his first year at YouTube, where his role as a hip-hop culture ambassador has taken him to events like the 2019 Africa Business Conference at Harvard Business School.

Carl Chery

HEAD OF URBAN, SPOTIFY

Mjeema Pickett

GLOBAL HEAD, R&B/SOUL, SPOTIFY

EXHIBITING GREATNESS Chery joined Spotify in May 2018 from Apple Music, where he served as head of curation. His first order of business? Refreshing RapCaviar's Pantheon exhibit, which immortalizes rap stars with Greco-Roman style sculptures at the Brooklyn Museum. The attraction certainly hasn't hurt RapCaviar's numbers: The playlist boasts 12 million followers, up 4 million since Pantheon opened in 2017. Pickett celebrated the platform's Are & Be playlist surpassing 5 million followers with a jam session at New Orleans' Essence Festival in July. "There was so much love in the room," she says.

HIM AND H.E.R. At the 2019 Grammys, H.E.R. won best R&B album for her self-titled LP — and gave Chery an unexpected shout-out. "My phone started blowing up," he recalls.

Tim Hinshaw

HEAD OF HIP-HOP AND R&B, AMAZON MUSIC

Rochelle Balogun

MUSIC CURATOR, HIP-HOP AND R&B, AMAZON MUSIC

AMAZON GUIDES Working in tandem, Hinshaw, 29, and Balogun, 36, led the launch of the global playlists Rap Rotation and R&B Rotation, which both debuted in the top 10 of Amazon Music's charts.



BASA



CHERY



PICKETT



HINSHAW



BALOGUN



JACKSON



DARDEN



CHARLAMAGNE



ORLANDO



POWELL



From left:
Ludacris, Usher
and Lil Jon

BEST R&B/HIP-HOP COLLABORATIONS

"YEAH!" — USHER FEATURING LIL JON AND LUDACRIS

"It was one of the few times I heard several popular rap and R&B artists come together to make a song and effectively showcase their individual skill sets."

—AL "BUTTER" McLEAN, KOBALT MUSIC

PRIME PLACEMENT Hinshaw, who has been with the company for just over a year, says he's "hyper focused" on "making sure R&B/hip-hop is represented in everything we do and becoming a leader in that space." In addition to launching the Rotation brand (it's streamed in over 200 countries), in 2018, native Los Angeleno Balogun launched the Hype Music playlist, which she says was directly inspired by customers asking Alexa to "play hype music."

Larry Jackson

HEAD OF CONTENT, APPLE MUSIC

Ebro Darden

GLOBAL EDITORIAL HEAD OF HIP-HOP AND R&B, APPLE MUSIC; HOST, BEATS 1

SCRATCHIN' AT STEVE'S In April, Apple Music reportedly surpassed Spotify in paid U.S. subscribers with over 28 million. It was one of many firsts that Darden has experienced in the 10 months since he took on his current role — he first joined Apple Music as a Beats 1 host in 2015 — but he says he's most proud of a different milestone: booking the first rapper and DJ to perform at Apple Park's Steve Jobs Theater as part of the company's Black Music Month celebration. He says, "I don't think people had ever danced in the theater before that."

BEATS WITHOUT BORDERS Growing up, Jackson wanted to be a meteorologist. Now, instead of predicting weather patterns, he and Darden are forecasting industry trends. Jackson says Apple Music always has explored "uncharted territory" such as his idea to pair 2 Chainz and LeBron James for *Rap or Go to the League*. The NBA superstar executive-produced the rapper's LP.

RATCHET MEETS RIGHTEOUS This year, as the highest-profile co-host of WWPR's *The Breakfast Club* — the No. 1 syndicated hip-hop morning show that airs on 80-plus stations and has logged over 1.5 billion YouTube views — the blunt father of three daughters has rankled Nicki Minaj and alienated Logic, while also going emotionally deep with Offset. But the show's unexpected role as a 2020 presidential campaign stop for Sens. Kamala Harris and Bernie Sanders, as well as South Bend, Ind., Mayor Pete Buttigieg, makes Charlamagne especially proud. "We give people the medicine as well as the candy," says the South Carolinian. "It's a perfect balance of ratchetness and righteousness."

Connie Orlando

EXECUTIVE VP/HEAD OF PROGRAMMING, BET; EXECUTIVE PRODUCER, 2019 BET AWARDS

HORSE POWER In June, the 2019 BET Awards aired the live-TV performance debut of Lil Nas X's "Old Town Road," complete with featured remix guest Billy Ray Cyrus, two horses and a replica saloon. It was simulcast across eight Viacom networks, including MTV, TV Land and VH1.

HURRICANE CONNIE The annual ceremony drew 12.7 million total viewers, up a staggering 290% from 4.3 million in 2018. Says Orlando, who marked her second year as the network's top programmer in September: "It was the perfect storm."

Kashon Powell

VP PROGRAMMING, RADIO ONE

RAISING RATINGS Powell got a research assistant gig at KBXX-FM (97.9) to avoid University of Houston's campus housing. ("I wanted an apartment," she says with a laugh.) Radio One acquired the station in 2000, and the Washington, D.C.-based bookworm rose to oversee programming for the company's D.C., Baltimore and Philadelphia markets. In February, Powell became the first woman to hold a vp of programming post at the company, and under her guidance, WMMJ Washington, D.C.'s average Nielsen rating for the 6-plus demographic rose from 7.0 in August 2018 to 8.2 in August 2019.

HUSTLE AND FLOW Powell launched *The Morning Hustle* and *Love and R&B With AI B. Sure!* in 2019. "It comes down to providing your audience with the voices you know they want to hear," she says.

MEDIA

Charlamagne Tha God

AUTHOR; RADIO/TV PERSONALITY; HOST, *THE BREAKFAST CLUB*, WWPR (POWER 105.1) NEW YORK

HELP LINE In the year since the hip-hop personality released his second book, *Shook One: Anxiety Playing Tricks on Me*, Charlamagne has become a crucial voice for mental health advocacy in the urban community: "I was just telling my story, but I've seen it help so many other people."

HALL OF FAME

THIS YEAR, *BILLBOARD* INTRODUCES THE R&B/HIP-HOP POWER PLAYERS HALL OF FAME TO RECOGNIZE THOSE WHOSE INFLUENCE OVER ART AND COMMERCE IS EVERLASTING. OUR FIRST TWO HONOREES HAVE PLAYED CRUCIAL ROLES IN THE EVOLUTION OF HIP-HOP'S CULTURE, ITS GROWTH TO GLOBAL DOMINATION AND ITS EXPANSION INTO ALL ASPECTS OF THE WORLDS OF BUSINESS AND ENTERTAINMENT



ANDRE "DR. DRE" YOUNG

He has been hip-hop's master architect for over three decades, a beat-maker and kingmaker for N.W.A, Snoop Dogg, Eminem, 50 Cent and Kendrick Lamar. The label Dr. Dre founded in 1996, Aftermath, has logged 31 albums on the Billboard 200 and 124 songs on the Hot 100, with its catalog accounting for over 112 million album consumption units.

Beats — the company he co-founded with Jimmy Iovine in 2008 — expanded Dre's horizons, allowing him to shape not just what we hear, but how we hear it. Beats grew from headphones and speakers to a subscription streaming service in 2014, the same year that Apple acquired the company for \$3 billion — \$2.6 billion in cash and \$400 million in stock vested over time (which would be worth \$971 million today).

In 2015, Dre and Ice Cube part-

nered to produce the N.W.A biopic *Straight Outta Compton*, netting an Academy Award nomination and a box-office take of over \$200 million. The film's companion album, *Compton* — effectively Dre's third solo studio set — debuted at No. 2 on the Billboard 200, earned a Grammy nom and helped launch Anderson .Paak, thereby extending Aftermath's legacy.

In 2017, the four-part HBO documentary *The Defiant Ones* chronicled Dre and Iovine's rule-breaking partnership and respective rises, winning a Grammy for best music film. Iovine remembers Dre's singular focus when he was making *The Chronic* in 1992: "You couldn't buy him out of that studio, no matter how broke Dre was. They were in trouble; they had five lawsuits. But he would rather it not come out unless it's really what he wants it to be. And everything he does, he does like that."



SEAN "P. DIDDY" COMBS

Sean "P. Diddy" Combs isn't the first to recognize hip-hop's influence on global culture and commerce, but few have taken it farther. He began as a can't-fail-won't-fail hitmaker — his label, Bad Boy, has placed 70 albums on the Billboard 200 and 102 songs on the Hot 100, and has generated 63.4 million album consumption units. He has expanded his empire to include clothing, beverages and TV. And through it all, he has consistently grown his own brand.

Twelve years ago, he leveraged his power as a pitchman for an ownership stake in Ciroc vodka, entering a 50-50 profit-sharing deal with Diageo, then the world's largest distiller. In 2014, he and Diageo purchased the mega-priced luxury tequila DeLeón in a 50-50 deal.

The following year, Combs moved from liquor into the sports-drink

market when he teamed with Mark Wahlberg to invest \$20 million in AQUAhydrate, an alkaline water brand. In September, Alkaline Water Company acquired AQUAhydrate in an all-stock deal that put its valuation at an estimated \$50 million.

In 2016, Combs sold a majority stake in his Sean John clothing line, which he founded in 1999, to Hong Kong-based Global Brands Group, which counts Calvin Klein and Katy Perry among the labels it owns and licenses, for \$70 million. On the TV front, the cable network that he launched in 2013, REVOLT, underwent a restructuring last year but still gives him a reach into about 50 million homes. And though Fox's music competition *The Four*, for which he was a panelist, wrapped after two seasons, he has announced a 2020 reboot of the 2000s reality series *Making the Band* with MTV. —CARL LAMARRE

Reggie Rouse

PROGRAM DIRECTOR, WVEE (V-103) ATLANTA;
URBAN FORMAT CAPTAIN, ENTERCOM

THE "V" STANDS FOR "VICTORIOUS" Rouse's programming has kept WVEE No. 1 in the key demographic slot of listeners 18 to 49 years old for the past five years, and shaped the R&B/hip-hop sound and culture in the nation's most competitive urban radio market, where nine stations compete for a share of the audience.

MORE THAN MUSIC Rouse says Atlanta sets the pace in the country for hip-hop and R&B. As the market leader, WVEE broadcasts more than just music. "We want to be a digital newspaper, keeping our audience informed; a digital footprint on-air and online. Hip-hop is more than a format. It's a lifestyle."

Ronnie Triana

PROGRAMMING DIRECTOR, HIP-HOP NATION/SHADE 45,
SIRIUSXM

MADE IN THE SHADE Under Triana's direction, the Hip-Hop Nation channel world-premiered three songs that became hits: "The London" by Young Thug, J. Cole and Travis Scott and "Leave Me Alone" by Flipp Dinerio, which peaked at No. 6 and No. 10, respectively, on Hot R&B/Hip-Hop Songs; and "On Chill" by Wale (featuring Jeremih), which hit No. 3 on R&B/Hip-Hop Airplay.

A&R'D FOR ADD When it comes to hip-hop hits, the Queens native says, "Everyone is releasing singles that are a lot shorter than they used to be, probably because attention spans are at an all-time low."

Doc Wynter

EXECUTIVE VP URBAN/HIP-HOP PROGRAMMING STRATEGY,
IHEARTMEDIA; PROGRAM DIRECTOR, KRRL (REAL 92.3)
LOS ANGELES

Thea Mitchem

EXECUTIVE VP PROGRAMMING, IHEARTMEDIA; PROGRAM
DIRECTOR, WWPR (POWER 105.1) NEW YORK

WELCOME BACK, ROCKY Wynter, 58, pulled off a major feat with the kickoff of KRRL's Real Street Festival, a two-day outdoor concert in August that drew over 41,000 to the Honda Center Grounds in Anaheim, Calif. The event fortuitously became A\$AP Rocky's de facto homecoming performance after the rapper's release from jail in Sweden. On the opposite coast, under the direction of Mitchem, 46, New York's Power 105.1 has lived up to its namesake flex — posting its highest ratings in its 17-year history. The broadcaster finished August as the five boroughs' No. 1 R&B/hip-hop station and boasted the No. 1 morning show in the key 18-49 demographic with syndicated tentpole *The Breakfast Club*. The program regularly breaks news in its interviews with artists, celebrities and even political candidates such as Sen. Kamala Harris.

HIGHLY UNDERRATED Trade magazine *Radio Ink* recently named Mitchem — a veteran programming executive whose hybrid role includes supervising over 28 stations in major markets such as Philadelphia, Chicago and Washington, D.C. — the No. 1 program director in America. "After 20 years in this game, all of a sudden it's like, 'Who's this Thea Mitchem person?'" she says. "And it's like, 'I've been here.'"



ROUSE



TRIANA



WYNTER



MITCHEM



BREWTON



GEORGE-MIDDLETON



LEACH



BEST R&B/HIP-HOP COLLABORATIONS

"LOVE OF MY LIFE" — ERYKAH BADU FEATURING COMMON

"It really speaks to my love for hip-hop music and culture in a meaningful way. It seamlessly parallels feelings about love and is also one of my favorite music videos."

—JONNY SHUMAN, AEG PRESENTS

PROs

Catherine Brewton

VP CREATIVE, BMI

REPPING KENDRICK AND NAS X Atlanta-based Brewton oversees all of BMI's R&B/hip-hop business, which was strengthened by the recent signings of Kendrick Lamar and Lil Nas X, who joined just before "Old Town Road" spent a record 19 weeks at No. 1 on the Hot 100.

RECORD REVENUE Nielsen's midyear music report documenting hip-hop's surge to a 26.5% U.S. market share cited Nas, Post Malone, Khalid and Juice WRLD — all BMI acts who helped propel the performing rights organization to a record \$1.28 billion in revenue. "We've been leading the charge in that space," says Brewton, who also is advancing a social agenda: The Hope for Harvest foundation she formed to help at-risk kids turns 10 this year. "I want to use my platform to help children who may have aspirations to be the next Pharrell [Williams], or engineer, or synch licensor," says the executive.

Nicole George-Middleton

SENIOR VP MEMBERSHIP, ASCAP

CAMPED WITH MARY J. George-Middleton spearheaded She Is the Music, ASCAP's first all-female song camp, in October 2018. The Nashville event, which featured Mary J. Blige, spun off 15 songs. "Three of them are on hold by major artists," says George-Middleton, who celebrated her 10-year anniversary with ASCAP in 2018. "And to have Mary J. Blige be part of the camp was the icing on the cake for us. She is so awesome."

RHYTHM, SOUL, LATIN AND MUSTARD The Bronx-born Brooklyn Law School graduate — who oversees a portfolio that includes Cardi B, Mustard and Fetty Wap, and is credited with increasing the PRO's rhythm-and-soul market — organized a second camp in Miami in late September that focused on Latin music. Says George-Middleton: "The breadth of talent at ASCAP crosses every genre."

James Leach

VP CREATIVE SERVICES, SESAC

PANTHER TRACKS "Paramedic!," which DJ Dahi co-produced for the *Black Panther* soundtrack, was not only included on the three-week Billboard 200 No. 1 album but also "made it into the film, which was pretty cool," says Leach. He notes that the Los Angeles-born talent also remixed "Wakanda" (featuring Baaba Maal) for homie Kendrick Lamar and pulled the levers on Vampire Weekend's "Big Blue."

AFRICA IS THE FUTURE Leach signing Lalah Hathaway scored three Grammy nominations in 2018, and funk legend George Clinton, whom Leach signed in 2015, received a lifetime achievement Grammy in February. But what Leach, an 18-year SESAC veteran, is most excited about is "diving further into the growing influence and impact African artists have had on hip-hop and R&B," exemplified, he says, by WurlD, whom he signed this year. "That vibe — that Afrobeat, Afro-fusion hip-hop sound — hasn't been coined yet, but it's very influential and part of the evolution of hip-hop." **B**

CONTRIBUTORS

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METHODOLOGY

A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2019 R&B/Hip-Hop Power Players list, including but not limited to nominations by peers, colleagues and superiors; impact on consumer behavior as measured by such metrics as chart, sales and streaming performance; tour grosses; social media impressions; radio and TV audiences reached; career trajectory; and overall impact in the industry, using the latest data available as of Sept. 5. Data cited in the profiles was updated as of Oct. 3. When available, financial results are taken into consideration. Current U.S. R&B/hip-hop market share was calculated using Nielsen Music's market share for album plus track-equivalent and stream-equivalent album consumption units. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Unless otherwise noted, cited album streaming figures represent collective U.S. on-demand audio totals for that album's tracks. Song/artist streaming figures represent combined U.S. on-demand audio and video totals.

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UNIVERSAL MUSIC PUBLISHING GROUP

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BRUNO DEL GRANADO
CAA

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R&BHH

POWER PLAYERS 2019



'WE NEED OUR PRO

AS STREAMING FUELS RAP'S CHART DOMINANCE, R&B EXECUTIVES LIKE H.E.R. MANAGER JEFF

Robinson and H.E.R.
photographed Sept. 6 at
Good Behavior at MADE
Hotel in New York.

ROBINSON AND H.E.R. 'DOPPELGÄNGER RESPECT'

BY GAIL MITCHELL

PHOTOGRAPHED BY
JABARI JACOBS

ROBINSON SAY THEIR GENRE MUST GET CREATIVE — OR GET LEFT BEHIND

WHEN GABRIELLA “Gabi” Wilson signed to RCA Records in 2011 as a 14-year-old, she never thought that, eight years later, she would be at the Grammys, taking home two trophies for the lush R&B she released under the moniker H.E.R. And she certainly couldn’t have imagined the view she would have one afternoon this past September, when she witnessed 14,000 people show up to her inaugural Lights On Festival as she and her manager, Jeff Robinson, rode around the venue grounds in a golf cart.

They weren’t just there to see her: The sold-out event, which took place at the Bay Area’s Concord Pavilion amphitheater, also featured a lineup of emerging R&B talent that H.E.R. had curated, including Daniel Caesar, Ari Lennox, Summer Walker, Kiana Ledé, DaniLeigh and Lucky Daye. “Seeing the long line of fans between the two stages, we kept saying to each other, ‘This is crazy,’” recalls Robinson, founder/CEO of MBK Entertainment and an industry veteran who previously managed Alicia Keys. “It was a beautiful day of music featuring young R&B artists, the majority of whom were under 25. The fact that Lights On sold out in 30 minutes shows that R&B is definitely alive.”

The state of the genre was on many minds that day. “R&B Is Not Dead” was the festival’s official slogan, and the message adorned the rainbow-lettered posters that promoted the event. While the growth of streaming has opened doors for rap to dominate the mainstream with unprecedented success, managers, artists and executives at both labels and streaming companies worry that R&B is not experiencing the same groundswell, even as a new generation of performers — from Lizzo and SZA to Khalid and Bryson Tiller — ushers in one of the genre’s most creatively fertile periods in recent memory.

“What’s great about what’s happening with R&B right now is that the Solanges, Daniel Caesars, H.E.R.s and others are letting people know, ‘Yes, I do R&B, but I’m not allowing anyone to put me in one box,’” says Chris Chambers, whose marketing firm The Chamber Group counts Teyana Taylor and Fantasia as clients. “They’re mixing R&B, rap, Afrobeats, rock, pop, Latin and more, as well as creating different visual styles and storylines. There’s no one look to R&B.”

Yet while the hip-hop/R&B category has collectively grown,

surpassing rock as the most popular genre in the United States for the first time in 2017, according to a Nielsen Music year-end report, the former is quickly outpacing the latter. Before streaming became dominant, R&B and rap were often equally matched, with the two almost evenly accounting for the hybrid category’s 15.5% share of album sales in 2014, according to Nielsen. But by the following year, as the combined category rose to a 22% overall consumption market share, R&B had only an 8.5% share while rap

outside of urban adult contemporary radio as long-standing misconceptions and stereotypes about the genre’s relevance and consumer appeal abound. “Everything comes from the rhythm and the blues,” says Robinson. “I don’t care if it’s pop, rock, whatever — R&B is where it all started. And we need our proper respect.”

Some of this, of course, is cyclical. Like all genres, R&B has gone through various phases over the years while enduring inevitable hot and cold periods. From the neo-soul stylings

In the wake of Frank Ocean, The Weeknd and Solange, who have perhaps done more in the 2010s than anyone else to infuse R&B with fresh energy and broaden its appeal, more labels and imprints have been eager to snatch up its innovators. RCA — which in the past has been home to genre greats like Charlie Wilson, Anthony Hamilton and D’Angelo — has found some of the brightest new stars in Khalid, SZA and Tiller while holding on to more seasoned acts like Keys, Usher, Miguel and Chris Brown. Last year, in tandem with executive vp A&R Tunji Balogun, RCA also launched the joint venture Keep Cool, whose roster includes upstarts Normani and Daye.

“We bonded together over the fact that there wasn’t more of a space for R&B,” RCA chairman/CEO Peter Edge says of Balogun. “These young artists weren’t being given the same kind of shot that young hip-hop artists were. With R&B now sprouting different sounds and hybrids, it’s coming back in a different way because this generation wants to do its own thing. You have to progress. If everybody sounded like Sam Cooke, then you would have no Marvin [Gaye], would you?”

Meanwhile, Interscope Records — known for a rap clientele that includes Kendrick Lamar, Juice WRLD and Rae Sremmurd — has been steadily expanding its R&B roster with partnerships and distribution deals with such labels as LVRN, City Entertainment Group, J. Cole’s Dreamville and Mustard’s 10 Summers. Interscope’s recent successes include Walker, whose debut album, *Over It*, notched the biggest streaming week ever for an R&B album by a woman in October; Lennox, who is currently opening for Lizzo; new signee Ann Marie; and, of course, Mai, whose bubbly crush anthem “Boo’d Up” became one of the biggest breakout hits of 2018.

“Ocean and The Weeknd found a way to reinvent the genre to make it more relevant, then ‘Boo’d Up’ gave R&B a little more tempo, opening the lane for kids to understand it was OK to listen to R&B,” says Justice Baiden, LVRN co-founder and head of A&R. “There’s a different level of attentiveness that fans have now: A lot more emotion is attached as they relate to the authenticity of these emerging R&B artists.”

But signing a handful of these performers isn’t enough to level the playing field, especially if they’re getting a fraction of the resources and investment rappers receive. While most of those interviewed for this story declined to specify numbers,



H.E.R. and Caesar at the 2018 BET Awards.

“Radio has to take more risks on R&B records. We don’t need to have only one golden child every two years.”

— JUSTICE BAIDEN, LVRN

had 12.5%. Today, while hip-hop/R&B has an overall 26.5% share, R&B has slid further to 6.9% as rap has climbed to 18.3%. (The individual genre market share numbers do not add up to the total category market share numbers, as they come from two Nielsen reports, one which limits releases to a single genre category and another that counts all applicable genres; still, these data sets offer the best estimation of how the two genres have fared against one another through the years.)

Despite the success of urban music as a whole, R&B artists still find themselves with few opportunities

of D’Angelo and Erykah Badu in the late ’90s to the hip-hop-friendly beats of Destiny’s Child and Ashanti in the early 2000s to the earthy soul of Keys and Jill Scott, R&B has never been one size fits all. Yet even as some of these acts scored Billboard Hot 100 hits, they were treated as the exception rather than the norm. “Years ago, I used to feel many people thought of R&B as not cool,” says Mjeema Pickett, Spotify’s global head of programming for R&B/soul. “But people are gravitating back to it as artists like Ella Mai, Summer Walker and others are coming on the scene and killing it.”



it is no secret that there is quicker money to be made in hip-hop, where SoundCloud rappers can become Hot 100 success stories practically overnight. R&B's traditional emphasis on classic vocal performances and musicianship — H.E.R., for instance, plays guitar, bass, drums and piano — means its artists often need longer (and sometimes more costly) development to achieve their full potential. Hip-hop budgets typically “exceed that of an R&B artist because the perceived ceiling for success for the hip-hop artist is higher,” says Live Nation Urban president Shawn Gee. “You’re going to put more money into an investment that has the potential to yield a higher ROI.”

“Most labels give you a song and dance about being 100% behind an R&B project with a marketing campaign,” Robinson elaborates. “Maybe that goes on through the project’s release weekend and the next week. Then the following week, you’re not hearing much about the record anymore. I have always said that out of \$10, a pop artist will get \$8 to market and promote [a project], while the R&B artist will get the \$2. So whom are you going to hear about more?”

Coupled with the fact that many radio programmers still doubt R&B’s crossover potential, the prospects for these artists can feel extremely limited. “Being told that Summer or 6LACK aren’t pop is tough,” says

LVRN co-founder and president Tunde Balogun. “Pop music is popular music. And if Summer is overindexing in the R&B space time and again, she deserves to be crossed over.” Says Baiden: “Just like streaming is breaking through [traditional] genre boundaries to address what people are listening to, radio also has to take more risks on R&B records. That the Ella Mai record would do so well is no surprise. We don’t need to have only one golden child every two years.”

To cut through to the mainstream, label executives and managers have realized they need to get creative. In H.E.R.’s case, Robinson studied how rappers rolled out their projects and adopted a similar free-flowing release model to build buzz, helping H.E.R. put out five EPs between 2016 and 2018 (which were ultimately compiled into two different full-lengths). He also borrowed a page from Keys’ playbook and kept the attention on H.E.R.’s music by embracing mystery: In the early years of her career, she kept her identity anonymous and to this day is rarely seen without her signature oversized sunglasses.

“When we were serviced with Alicia’s ‘Fallin’ ’ single [in 2001], there was no picture,” recalls iHeartMedia executive vp programming Thea Mitchem. “[Records, which was folded into RCA in 2011] serviced it with just a white label. So you had to make a decision to play it or not based on how it moved

you. With H.E.R., it was a mystery as well. It created a momentum that took a little longer. But I would argue that H.E.R. is going to have a much longer career than other artists who may be hitting now but two years later [will make you think], ‘Who is that?’ ”

Building a live touring presence early on is also crucial. As H.E.R. introduced her music, she was crisscrossing the country playing theaters both as an opener for Tiller and a headliner. On Oct. 20, Walker will kick off her 38-market The First and Last Tour in London, where she has sold out three shows. “Live always tells you the temperature of where things are going,” says LVRN’s Balogun, who signed Walker in 2018. “If a brand-new R&B artist can go to London and do 6,000 tickets the first time, that means the future is very bright.”

Still, the live-music space has its own challenges. Gee, who started Live Nation Urban in 2017 with the express goal of developing more opportunities for R&B and hip-hop artists, notes that there needs to be more infrastructure for R&B acts to tour at the club level so they “can build their fan bases organically and learn how to perform,” he says. “And there are still only a handful of slots on major festivals and few supporting roles on big tours.”

Streaming remains an important tool, even if it hasn’t provided R&B with the same gains as rap. Spotify’s main playlist for the genre, Are & Be, recently crossed the 5 million followers mark, though it’s still behind the platform’s influential RapCaviar playlist, which boasts over 12 million. But Interscope Geffen A&M executive vp urban operations Nicole Wysoarko notes that streaming platforms have played a crucial role in breaking R&B names in other ways: Walker and 6LACK are recent stars of Apple Music’s Up Next program, a monthly new-artist spotlight that has included partner performances on *The Late Late Show With James Corden* and *Jimmy Kimmel Live!* “There’s really a

Clockwise from top left: LVRN creative director Carlon Ramong and senior marketing director Malia Murray, Walker, Baiden and Tunde Balogun (from left) in Los Angeles in March; Edge (left) with Normani and Khalid in Beverly Hills in February; Lizzo (right) and Mitchem in L.A. in February; Chambers, Fantasia and manager Steven Greener (from left) in New York in September.

growing appetite for R&B right now,” says Wysoarko.

The same industry forces benefiting artists across genres are having a positive effect in R&B as well. “Kids no longer need to depend on the traditional gatekeepers — radio programmers, label executives, concert promoters — to determine what music they like and which artists are impactful,” says Gee. “Now the gatekeepers are chasing consumers’ preferences. Streaming isn’t a guarantee of success — artists still need to work their asses off to market their music and connect with fans. But streaming has given these artists a fairer starting point.”

Despite their overall frustrations, those interviewed for this story say they’re encouraged by the momentum today’s rising R&B stars are building, and they think the genre could return to — and perhaps even exceed — the commercial heights it reached in the past over the next two or three years.

“It’s history finally repeating itself,” says Robinson. “When hip-hop started, no one wanted to hear or play it. Then it became a dominant force. Now with R&B coming back, we’re determined that it won’t go quietly back into the night. Some artists will break through, and soon there will be a flood.”

And with discussions about another Lights On Festival in 2020 underway as H.E.R. finishes her official debut studio album, that tipping point could arrive sooner rather than later. “R&B’s reach is bigger than the cage the industry tries to put us in,” adds Robinson. “We’re going to continue to bend and bust through those bars. I like the place R&B is in right now. From here, the only way is up.”



Sylvia in 1966. After being denied credit as a producer, she founded her own label, All Platinum Records.

RAP'S FIRST RULER

FROM THE FIRST RAP SINGLE TO SELL A MILLION TO THE FIRST SCRATCHING ON RECORD, **SYLVIA ROBINSON** CREATED THE TEMPLATE FOR HIP-HOP'S WORLD DOMINATION. HER GENIUS FOR PRODUCTION BUILT AN EMPIRE. HER BAD BUSINESS BURNED IT DOWN

BY DAN CHARNAS

I N 1960, A 25-YEAR-OLD

performer-songwriter named Sylvia Vanderpool Robinson — then of the guitar-and-vocal duo Mickey & Sylvia, known for their million-selling “Love Is Strange” — walked into a recording studio in Manhattan to work with a New Orleans artist named Joe Jones on a tune he called “You Talk Too Much.”

Sylvia Robinson walked out a record producer.

She did not receive credit for the session, one she claimed that she had run on behalf of Jones' label, Morris Levy's Roulette Records. If she had, it might have cemented her as the first-ever black and female independent record producer to have a top 10 pop hit. (The song peaked at No. 3 on the Billboard Hot 100.)

Instead, Sylvia would become famous for another breakthrough: conceiving and producing the first successful rap record. Forty years ago, in the summer of 1979, “Rapper's Delight” by The Sugarhill Gang transformed the street culture of hip-hop into a commercially viable art form. It was not only the first rap single to conquer the radio and the charts — top-

ping *Billboard's* R&B tally and reaching No. 37 on the Hot 100 — but the first to sell over a million. After facing criticism from hip-hop's pioneers for fabricating The Sugarhill Gang from three wannabe rappers, Robinson filled out her roster with genuine acts: Grandmaster Flash & The Furious Five, The Funky 4 + 1, The Treacherous Three. Within a few years, she had built one of the top independent labels in America, Sugar Hill Records, along with her husband, Joe Robinson.

Her success with Sugar Hill was historic. She's arguably one of the most consequential producers and label owners of all time. Her business opened the doors for all the independents that followed from Def Jam to Top Dawg, and her music pioneered distinct concepts that set the template for hip-hop's entire creative arc. From party rocking, to the DJ as musician, to social consciousness, Sugar Hill made everything possible for today's hip-hop stars.

She was celebrated as “the Queen of Rap,” but success did not erase the slighting of her earliest production work, which included “It's Gonna Work Out Fine,” the 1961 hit that earned Ike & Tina Turner their first Grammy Award nomination. “I paid

for the session, taught Tina the song; that's me playing guitar,” she said in a 1981 interview with trade magazine *Black Radio Exclusive*. Production credit went instead to Sue Records owner Juggy Murray.

The erasure of women's work remains a less-explored injustice of the rough-and-tumble early history of the record business. “It got covered up a lot,” says Leah Branstetter, creator of the Women in Rock and Roll's First Wave website. “They would just get called a ‘secretary.’ A lot of women did the A&R-type work. They would be the ones building the relationships and doing all this administrative work that is an important part of producing but isn't always the part that gets credited.”

Thus, Ahmet Ertegun and Jerry Wexler are lauded for the glories of Atlantic Records, not Miriam Abramson, whose accounting and collection kept the company solvent; Jim Stewart is celebrated as a pioneer of Memphis soul, less so Estelle Axton, without whose money and ear there would have been no Stax; Elvis Presley's discovery is ascribed to Sam Phillips when it was his assistant, Marion Keisker, who initially recorded Presley and

pushed Phillips to call him back in for the session that began his meteoric ascent at Sun. A black woman, Vivian Carter Bracken, was the first to license The Beatles for American distribution at her label, Vee-Jay, when Capitol Records passed. Johnnie Mae Matthews founded Northern Recording Company in Detroit and introduced a young Berry Gordy to the DJs and distributors he would draw on in building Motown. And Sylvia Robinson, as she and Joe tell the story, was behind the boards to record major hits for Ike & Tina Turner and Jones.

Sylvia Rhone, who in May was named chairman of Epic Records — only the second time in history that a black woman has attained that title at a major label, the first being Rhone herself at Elektra in 1994 — began her own journey by following the paths of three female executives. “There was Florence Greenberg of Scepter/Wand Records,” says Rhone. “Ruth Bowen, who owned Queen booking [and] had Sammy Davis Jr., Aretha Franklin, Ray Charles, Dinah Washington and Dionne Warwick. And Sylvia Robinson, who should be honored as one of the first black female creatives and businesswomen.”

Being denied that recognition may have fueled Robinson's drive in the decades that followed, through boom times to bankruptcy and back again. But her success with Sugar Hill did not satisfy a hunger for credit that ultimately metastasized into greed and tarnished her reputation.

NEARLY EVERYONE KNOWS the song, beloved by filmmakers who wished to evoke the spirit of the late '50s in movies like *Dirty Dancing* and *Casino*. "Love Is Strange" hit No. 1 on the *Billboard* R&B charts in 1957. It made Sylvia Robinson's career.

Before then, she had been "Little Sylvia" Vanderpool, a teen artist releasing a string of minor R&B singles on the Savoy and Jubilee labels between 1951 and 1953. The Harlem-born-and-bred daughter of immigrants from St. Thomas, Virgin Islands, Sylvia had nearly given up on her showbiz dreams, taking a typist position at Metropolitan Life while considering a career in nursing.

Two partnerships helped change that. The first was with MacHouston "Mickey" Baker, her guitar teacher. Eleven years older than Sylvia, Baker was inspired by the success of Les Paul & Mary Ford, and wanted to try a similar male-female duo. The second was with Joe Robinson, a young Navy vet who made a small fortune in the Harlem numbers racket and invested it in real estate and nightclubs. Joe met Sylvia on a day cruise up the Hudson River, courted her and wed her. But Joe played a supporting and supportive role in their marriage: He encouraged her work with Baker and set up a publishing company with her.

The sudden success of "Love Is Strange" took Mickey & Sylvia to stages across the country. On NBC's *Steve Allen Show*, their act simmered with sexual innuendo — Sylvia wrapped in a sequined dress, cooing and throwing her hips at the besuited Baker. She was the architect of their prosperity, interpolating a Bo Diddley vamp, rewriting the lyrics and adding the song's flirty repartee: "Oh, lover boy..." Still, it was initially credited to Diddley's alias, Ethel Smith (his wife's name), likely in order for Diddley to dodge contractual commitments — one woman denied credit, another used as a vessel for her husband.

"Love Is Strange" gave Mickey & Sylvia a forever hit that proved impossible to follow. Sylvia had the talent and the ability for a plan B — songwriting and production — but there



Sylvia with Baker, her partner in the million-selling 1957 classic "Love Is Strange," in New York, circa 1958.

"She knew how to take key elements, magnify them and turn things into a recording ... Sylvia knew how to work with musicians."

— DOUG WIMBISH

was little precedent for a woman in that role. So she and Joe settled into nascent black suburbia in Englewood, N.J., and had three sons: Joe Jr. (aka Joey), Leland and Rhondo.

THE ROBINSONS CO-FOUNDED All Platinum Records in 1968 — the "All" inserted in the name because they knew distributors that paid their vendors in alphabetical order.

She built the roster, signing groups like The Moments, while Joe handled the operations and scavenged for projects to promote, like a record by The Whatnauts that was bubbling at black radio.

"Message From a Black Man," produced by George Kerr, was an opportunistic cover of a song from a 1969 Temptations album. Kerr, a former Motown artist, knew Gordy was never going to release a deep cut as a single, and his quickly assembled Whatnauts imitation was a play to shave off customers who didn't want to buy a full Temptations album just to own the song. As such, Kerr was a hustler after Joe's heart. Kerr was promoting the record at a radio station in Virginia when Joe found him.

"I was coming out with the program director to take him to lunch, and here are these two white Italian guys

coming up the sidewalk," remembers Kerr. "I knew they were gangsters. They said, 'Which one of you is George Kerr?,' and I pointed to the other guy!"

The gentlemen clarified that they merely wanted to introduce Kerr to someone who could help with his record. Walking back into the station, they put Kerr on the phone with Joe ("We got him, Joe!"), who convinced a reluctant Kerr to fly to Newark, N.J., for a meeting. When Kerr arrived, he found Sylvia and Joe waiting for him beside a black limousine, both bedecked in white mink coats and hats.

Sylvia hugged Kerr like an old friend. "How did you have the guts to go up against Motown?" she asked with a laugh. By the time they hustled Kerr back to Englewood, they had convinced him that All Platinum could take his record farther than he could selling it out of the trunk of his Cadillac — especially considering their connections.

Kerr already knew that those relationships ran along the fringes of organized crime, as was often the case for independent labels. Connected guys with money to launder could provide funding for a company, influence to get DJs to play its records and coercion to get distributors to pay for those records. Joe, with his years in the numbers game and New York nightlife,

had amassed a lifetime of relationships with Harlem kingpins like Nicky Barnes and industry operators like Morris Levy and Nate McCalla, who were both tied to the Genovese family. "Joe was a good earner," says Kerr.

Soon, Kerr began spending time with Sylvia in the studio the Robinsons had built at 96 West St. in Englewood. "She had one of the best ears for music I've ever known," recalls Kerr. "She was genius. When she was producing *The Moments*, she would be in the studio with headphones dancing in front of Harry Ray or Billy Brown and open up the buttons on her blouse to draw the best performance out of them. She was good."

That combination of intellect and intuition garnered Sylvia a string of classic '70s soul hits for All Platinum, including "Shame, Shame, Shame" for Shirley & Company. Yet the artist who ended up with the label's biggest hit would be Sylvia herself.

Sylvia's sonics often paralleled the Philadelphia sound 100 miles to the south, awash with sweet strings and soft vocals, but Al Green's Memphis machine was the mood she evoked in "Pillow Talk," a tune she wrote with Michael Burton expressly for Green and shopped to his producer, Hi Records' Willie Mitchell. When Mitchell balked at making it a single and insisted on taking the publishing, Sylvia shelved the tape.

Kerr was in the studio with Sylvia when that same reel fell onto her foot from behind a tape machine where it had been wedged. They cued it up — Sylvia moaning out an aural orgasm, "Uno momento poquito! Nice, Daddy!" — whereupon she made what Kerr had come to know as her signature pronouncement: "That's a mother-fucking smash!"

"Pillow Talk," cut right from the

half-inch demo tape, topped the *Billboard* soul chart in 1973 and rose to No. 3 on the Hot 100, thrusting Sylvia back into the spotlight. She shimmied on *Soul Train*, but her shyness was unmistakable — she seemed more comfortable in the studio than onstage.

Kerr's turn as an All Platinum artist, with a song called "Three Minutes to Hey Girl," had come with a price — a shared production credit with Sylvia where none was warranted and a knowledge that he wasn't being paid his fair share.

"I made a lot of money with Sylvia and Joe," says Kerr. "But about a quarter of the money I should have made."

His grievances weren't unique. The notorious ties that assured the Robinsons would themselves get paid also meant that those who expected payment from them thought twice about pressing the issue. Joe could be a true friend, but to know him was to know that he carried a pearl-handled pistol.

In the mid-1970s, All Platinum made an expansion play for the venerated Chess Records catalog with the help of PolyGram. But when the Robinsons couldn't monetize the assets, that partnership ended in litigation. Joe's under-the-table dealings resulted in a payola investigation and a conviction for tax evasion, after which Sylvia's artists fled rather than forfeit their careers. By the end of the 1970s, All Platinum had filed for bankruptcy.

IT WAS IN THE MIDST OF THIS tumult that Sylvia visited Harlem World, a two-story nightclub on the corner of Lenox and 116th Street that had become by the summer of 1979 one of the few spots in New York that brought the flourishing culture of beats and rhymes indoors from the blacktops and parks. Sylvia's nieces had taken her there for a party, but she was floored by the sight of Lovebug Starski rapping over the break from Chic's "Good Times," the hit of the summer. Fresh from a religious retreat to salve her burdened soul, she decided that she had found her personal and financial deliverance. She turned to her sister, Diane, and said: "Imagine if they were rapping for the Lord!"

The creation story of "Rapper's Delight" is oft-told: how Sylvia's teenage son Joey assembled three of his friends, none of them experienced rappers — Henry "Big Bank Hank" Jackson, Guy "Master Gee" O'Brien and Michael "Wonder Mike" Wright — at her studio to write and perform



By the time of "Rapper's Delight," Sylvia had been producing hits for two decades. Clockwise from top: Her artists Grandmaster Flash & The Furious Five in 1984; The Funky 4 + 1 in 1980; The Sugarhill Gang in 1980.



the rap; how Sylvia instructed her studio band to replay the instrumental to "Good Times" as the song's musical bed; how the resulting 15-minute-long track caught fire at radio at a pace beyond even Sylvia's divine vision; how fans across the country grappled and then grooved with this strange talking record. Sylvia's epiphany birthed a million musical revelations. Perhaps no people were stunned as much as the creators of this rapping style who were across the Hudson River in New York and had never heard of any crew called The Sugarhill Gang.

Sylvia named the act after the fancy Harlem neighborhood that loomed over her own childhood home on 137th Street. She rechristened her label with the same moniker, making a clean break from the All Platinum debacle. The new record was Sylvia's brainchild: produced by her, but financed, in an arrangement that Joe had brokered, by Levy. She slapped a writing credit for herself on "Rapper's Delight" even though many of the lyrics were cribbed from Curtis Fisher, known as Grandmaster Caz, who had tossed his notebook to Big Bank Hank with a shrug. And the studio band

played music composed by Chic's Nile Rodgers and Bernard Edwards, who had to retain an attorney to secure their rightful credit.

None of this impeded the rise of "Rapper's Delight," which many retailers called their best-selling 12-inch single since the format had launched. And by 1981, the Robinsons had cornered the market on rap records, building Sugar Hill Records into a multimillion-dollar empire with a global reach.

Sugar Hill remained a family affair, with Diane and Sylvia's niece Donna playing promotion roles and Joey acting as both A&R rep and artist (as one-half of the duo West Street Mob). Doug Wimbish, a young session bassist who had left All Platinum when the money got funny, returned at Sylvia's sweet-talking behest to form the house band with drummer Keith Le Blanc and guitarist Skip McDonald.

There were some new faces, too, like Milton Malden, a balding, thin-mustachioed Yugoslavian who boasted that he had worked for dictator Josip Tito. In the trades, he described his bailiwick: "All administration — papers, documents, labels,

contracts, shipping, distribution — goes through me ... I control the overall situation." But Malden had scant previous industry experience. "He was a military guy," says Wimbish. "Morris Levy put Milton Malden in there to watch the money."

The sudden influx of cash meant that Wimbish and his peers got paid, albeit in ways that pointed to the company's complicated finances. "When we got our first checks, they were cashier's checks that were written out in Arabic," recalls Wimbish.

The parking lot at 96 West St. filled with expensive automobiles. Joe rose early to talk to distributors in Europe and stayed up late to hit radio programmers on the West Coast. But the engine of this money-making machine was the studio that Sylvia ran.

"She could see things," says Wimbish. "Somebody might come up with an idea, and she knew how to take key elements out of it, magnify it and turn things into a recording." He remembers Sylvia and her arranger, Sammy Lowe, mapping sessions out: "Maybe there was a bassline that was written out, or they would hum it to me. We would construct the rhythm section

first. And she would give you the changes as you played through it: ‘No, make it a little more funkier. A little less high-hat here. Change that beat; it’s a shuffle. Doug, play a little more straight, more Motown here.’ Sylvia knew how to work with musicians.”

Although Sugar Hill’s first records ignored hip-hop’s original street culture by spotlighting the rapper and demoting the DJ, Sylvia was the first to correct the slight with 1981’s cut-and-scratch landmark “The Adventures of Grandmaster Flash on the Wheels of Steel,” which paved the way for the break-, loop- and sample-driven tracks of golden age hip-hop. She was also the first to establish rap as a potent vehicle for political lyrics in 1982 when she produced “The Message” with Melle Mel and Ed “Duke Bootee” Fletcher.

The climax of Sylvia’s rap run was “White Lines,” the 1983 dancefloor smash by Mel, on which Wimbish replayed the bassline from Liquid Liquid’s “Cavern.” (The writers of which, of course, remained uncredited.) But that year also brought the debut of Run-D.M.C., whose “Sucker MCs” marked the overthrow of the Sugar Hill sound on the streets. That Sylvia never heard Run-D.M.C.’s demo owed everything to her bad reputation among up-and-coming managers like Russell Simmons. In retrospect, the deals that second-generation hip-hop labels like Tommy Boy, Profile, and Simmons and Rick Rubin’s Def Jam offered weren’t structurally much better, creating, in time, their share of torturous lawsuits. But in the mid-1980s, the game was Sugar Hill’s to lose, and it lost because big money had reinforced its bad habits.

“They had a way of running stuff that was like, ‘Just give a person enough to make ‘em happy,’” Wimbish told hip-hop historian JayQuan. “They leased ‘em a few cars and gave them stuff that they always had wanted. As long as they didn’t have any access to their money. Soon as you pissed ‘em off, they would cut you off and ice you.”

The last straw for Wimbish came after he and Mel composed and recorded a song for a soundtrack to *Miami Vice*. “I played every instrument on it,” says Wimbish. But the credit was “L. Robinson” — Leland Robinson, Sylvia’s middle son. “She gave my credit to Leland for a [high school] graduation present. Leland wasn’t even in the studio.” Leland, for his part, insists that he wrote it. “I produced that song. I did the drum track. Doug didn’t write that,” he told *Billboard* recently.

Wimbish and Mel retained the attorney Wimbish’s partner Le Blanc was using in his own lawsuit against the Robinsons. And like Le Blanc, Wimbish feared the ire of Joe and his associates. “I felt like I was being threatened,” he recalls. “My friend, one of my elders, gave me a pistol. He said: ‘Somebody comes, you just squeeze this.’”

Stiff competition, a disintegrating roster and cash-flow problems prompted the Robinsons to cast about for corporate partners. But their reputation preceded them — at Columbia, an internal memo cast them as “the black mafia.” It was, in fact, the mob to



whom they turned to facilitate a pressing-and-distribution deal with MCA in the personage of a wiseguy named Sal Pisello. The catch: They wouldn’t get any money upfront, and their prized Chess Records catalog would be held as collateral against any losses.

By 1986, Sugar Hill was upside down in its deal, and with their masters on the line, Joe and Sylvia sued MCA and Pisello, accusing them of conspiring to strip the company of its assets. A four-year legal fight ensued, and by the time MCA settled — keeping the Chess masters but relinquishing Sugar Hill’s — Sylvia and Joe had divorced. Acquaintances and Sylvia herself intimated that the divorce was as much about splitting their business interests and making sure Joe paid her as it was about personal differences. Their ongoing arrangement was a peculiar one.

“At 5:30, 6:00 every night, he would come by,” recalls Leland. “They would go to a restaurant — The Palm, whatever. Then he would drop her off, go home. Sunday mornings, he got up, brought bagels to the house, lox, cream cheese. He didn’t want the divorce to affect us.”

“Good friends,” in fact, was the

name of Sylvia’s first solo venture. She launched Bon Ami Records in 1989 with an album from an East Orange, N.J., rap group called The New Style. It tanked, but the act resurfaced two years later as Naughty by Nature — proof that Sylvia still had an eye for talent. She rebranded again as Diamond Head Records in 1994, but by then hip-hop had creatively left her behind.

The mid-’90s CD boom proved fruitful — Sugar Hill sold its back catalog to reissue label Rhino Records in a seven-figure deal. The Robinsons would need the cash: By the late 1990s, Joe had been stricken with cancer;



Kerr, despite their difficult history, shuttled him to chemotherapy. After a period of remission and then a relapse, Joe died in 2000. “I loved Joe,” says Kerr. “I was there to see him take his last breath.”

Despite the divorce, this final separation devastated Sylvia. “I think she lost the will to live after he passed,” says Leland. “She wasn’t the same.” Her spirit was further gutted in 2002 when a fire ripped through the studios on West Street in Engelwood, destroying the building and most of Sugar Hill’s masters. In a 2005 “Rapper’s Delight” retrospective in *Vanity Fair*, she sounded as bitter as any of the artists who had left the label: “I made a lot of people a lot of millions, and I got jerked. I didn’t get nothin’.”

Sylvia died of heart failure on Sept. 29, 2011. Hundreds attended her homegoing at Englewood’s Community Baptist Church. Here she was still royalty — her casket borne in a white carriage by two ivory-colored horses, the altar bedecked with a perfect floral replication of the Sugar Hill logo.

In the last decade of her life, Sylvia had turned her business over to her three sons. They inherited not just the enterprise, but some of the bad prac-

tices that had built it. On March 29, 2012, all three entered guilty pleas in a federal tax-evasion case. The woes of Sylvia’s children stemmed in part from their failure to produce anything new, their business instead coasting on the fumes of the Sugar Hill brand and publishing royalties. Every dollar they earned, in one way or another, mother had made possible.

Rhondo Robinson died suddenly in 2014. Not long after Joey buried his brother, he walked into a meeting with Hollywood producer Paula Wagner and told her his mother’s story. Wagner snapped up Sylvia’s life rights. She identified with the story more than

Sylvia was an uncredited producer for Ike & Tina Turner (above left); The Moments (above) changed their name to Ray, Goodman & Brown when they fled the Robinsons’ All Platinum label in 1979.

a bit — Wagner had risen from agent to producer to CEO of United Artists until a messy exit and split from her business partner Tom Cruise in 2008.

“She wasn’t afraid to be alone in the creative wilderness,” says Wagner of Sylvia. “She had to face the music business in the 1970s, a very male-dominant world.” Wagner remains confident the movie will go into production, but declines to say when.

A biopic of his mother’s story was a longtime goal for Joey, but he did not live to see it: He died of cancer in 2015.

Whatever an eventual film may portray, the story of Sylvia Robinson doesn’t tie up neatly. Any audit of her involves examining a tricky balance sheet of career-making generosity complicated by her tendency to pay her own injuries and slights forward. But to credit where credit is due: From Mel to Kurtis Blow, from Russell to Rick, from Latifah to Missy, Biggie to 2Pac, Jay to Dame, Kim to Foxy, Wayne to Drake, Nicki to Cardi, every dollar hip-hop earns, mother made possible. **E**



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Charlie Puth

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SUPERM: LESTER COHEN/GETTY IMAGES; WILCO: ANNABEL MEEHAN

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	1	#1	SUPERM	SM/CAPITOL	1	2
1	1	2	POST MALONE	REPUBLIC	1	172
-	80	3	SUMMER WALKER	LVRN/INTERSCOPE/JIGA	3	2
17	2	4	DABABY	SOUTHCOAST/INTERSCOPE/JIGA	2	26
4	5	5	LIZZO	NICE LIFE/ATLANTIC/AG	2	25
6	4	6	BILLIE EILISH	DARKROOM/INTERSCOPE/JIGA	1	59
33	35	7	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	179
5	6	8	TAYLOR SWIFT	REPUBLIC	1	272
8	9	9	ED SHEERAN	ATLANTIC/AG	1	270
7	8	10	KHALID	RIGHT HAND/RCA	1	136
10	11	11	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	136
9	12	12	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	276
31	32	13	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	98
58	3	14	THE BEATLES	APPLE/CAPITOL/UME	3	99
14	18	15	CAMILA CABELLO	SYCO/EPIC	1	143
RE-ENTRY		16	BRANTLEY GILBERT	VALORY/BMLG	3	58
15	15	17	JONAS BROTHERS	REPUBLIC	1	32
19	20	18	LEWIS CAPALDI	VERTIGO/CAPITOL	18	21
37	38	19	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	242
13	19	20	SHAWN MENDES	ISLAND	1	244
12	16	21	LIL NAS X	COLUMBIA	3	30
22	24	22	CHRIS BROWN	CBE/RCA	1	224
21	23	23	HALSEY	CAPITOL	1	200
11	13	24	BTS	BIGHIT ENTERTAINMENT	1	157
20	25	25	MAROON 5	222/INTERSCOPE/JIGA	1	276
16	21	26	LIL TECCA	GALACTIC/REPUBLIC	9	14
18	22	27	ARIANA GRANDE	REPUBLIC	1	244
34	36	28	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	84
24	26	29	IMAGINE DRAGONS	KIDNAKORNER/INTERSCOPE/JIGA	1	244

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
25	27	30	QUEEN	HOLLYWOOD	1	76
29	30	31	SAM SMITH	CAPITOL	1	179
27	29	32	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	74
RE-ENTRY			WILCO	DBPM	26	2
26	28	34	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	121
30	31	35	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	117
55	61	36	JUICE WRLD	GRADE A/INTERSCOPE/JIGA	1	73
-	10	37	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	58
32	33	38	PANIC! AT THE DISCO	DCD2/FUELED BY RAHME/EPIC	1	160
28	34	39	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	97
NEW		40	DERMOT KENNEDY	RIGGINS/INTERSCOPE/JIGA	40	1
RE-ENTRY		41	THE AVETT BROTHERS	AMERICAN/REPUBLIC	10	2
36	37	42	NF	NF REAL MUSIC/CAROLINE	1	85
40	42	43	NORMANI	KEEP COOL/RCA	22	57
77	93	44	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	134
41	44	45	THOMAS RHETT	VALORY/BMLG	1	245
59	39	46	SHAED	PHOTO FINISH	39	10
52	46	47	MARSHMELLO	JOYTIME COLLECTIVE	4	104
50	48	48	BAD BUNNY	RIMAS	23	82
44	45	49	XXXTENTACION	BAD VIBES FOREVER	1	112

NO. 1

SUPERM

K-pop supergroup SuperM reenters the Artist 100 chart at No. 1 as the group's debut release, *SuperM: The 1st Mini Album*, launches atop the Billboard 200 (see page 82). The collective is just the second K-pop act to top the Artist 100, following BTS, which ruled for five weeks.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 SUPERM SM/CAPITOL			SuperM: The 1st Mini Album (EP)	1	1
NEW	2	SUMMER WALKER LVRN/INTERSCOPE/JGA			Over It	2	1
2	3	POST MALONE REPUBLIC			Hollywood's Bleeding	1	5
1	4	DABABY SOUTHCOST/INTERSCOPE/JGA			KIRK	1	2
5	5	TAYLOR SWIFT ▲ REPUBLIC			Lover	1	7
13	6	GG CHRIS BROWN ● CBE/RCA			Indigo	1	15
7	7	BILLIE EILISH ▲ DARKROOM/INTERSCOPE/JGA	2		When We All Fall Asleep, Where Do We Go?	1	28
4	8	KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC/AG			I'm Him	4	2
NEW	9	BRANTLEY GILBERT VALORY/BMLG			Fire & Brimstone	9	1
8	10	YOUNG THUG YOUNG STONER LIFE/300/ATLANTIC/AG			So Much Fun	1	8
9	11	LIZZO ● NICE LIFE/ATLANTIC/AG			Cuz I Love You	4	25
10	12	LIL TECCA GALACTIC/REPUBLIC			We Love You Tecca	4	6
3	13	THE BEATLES ▲ APPLE/CAPITOL/UMG	12		Abbey Road	1	330
14	14	ED SHEERAN ● ATLANTIC/AG			No.6 Collaborations Project	1	13
19	15	TRAVIS SCOTT ▲ CACTUS JACK/GRAND HUSTLE/EPIC	2		ASTROWORLD	1	62
15	16	LIL NAS X ▲ COLUMBIA			7 (EP)	2	16
17	17	POST MALONE ▲ REPUBLIC	3		beerbongs & bentleys	1	76
NEW	18	DERMOT KENNEDY RIGGINS/INTERSCOPE/JGA			Without Fear	18	1
21	19	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2		This One's For You	4	123
20	20	KHALID ▲ RIGHT HAND/RCA			Free Spirit	1	27
NEW	21	WILCO OBPM			Ode To Joy	21	1
18	22	VARIOUS ARTISTS QUALITY CONTROL/MOTOWN/CAPITOL			Quality Control: Control The Streets, Volume 2	3	8
23	23	QUEEN ▲ HOLLYWOOD	8		Greatest Hits	11	355
22	24	SHAWN MENDES ▲ ISLAND			Shawn Mendes	1	72
26	25	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC			Scorpion	1	67
24	26	NF NF REAL MUSIC/CAROLINE			The Search	1	11
27	27	LEWIS CAPALDI VERTIGO/CAPITOL			Divinely Uninspired To A Hellish Extent	25	21
NEW	28	THE AVETT BROTHERS AMERICAN/REPUBLIC			Closer Than Together	28	1
25	29	DABABY ● SOUTHCOST/INTERSCOPE/JGA			Baby On Baby	7	32
43	30	LAUREN DAIGLE ● CENTRICITY/IZTONE			Look Up Child	3	57
31	31	POST MALONE ▲ REPUBLIC	3		Stoney	4	148
30	32	BILLIE EILISH ▲ DARKROOM/INTERSCOPE/JGA			Dont Smile At Me	14	94
33	33	MUSTARD 10 SUMMERS/INTERSCOPE/JGA			Perfect Ten	8	15
29	34	VARIOUS ARTISTS DREAMVILLE/INTERSCOPE/JGA			Dreamville & J. Cole: Revenge Of The Dreamers III	1	14
41	35	DAN + SHAY ● WARNER MUSIC NASHVILLE/WMN			Dan + Shay	6	68
28	36	JONAS BROTHERS REPUBLIC			Happiness Begins	1	18
37	37	LANA DEL REY POLYDOR/INTERSCOPE/JGA			Norman Fucking Rockwell!	3	6
34	38	ARIANA GRANDE REPUBLIC			Thank U, Next	1	35
35	39	ELTON JOHN ● ROCKET/ISLAND/UMG			Diamonds	7	100
36	40	POLO G ● COLUMBIA			Die A Legend	6	18
42	41	JUICE WRLD ● GRADE A/INTERSCOPE/JGA			Goodbye & Good Riddance	4	73
38	42	A BOOGIE WIT DA HOODIE ▲ HIGHBRIDGE THE LABEL/ATLANTIC/AG			Hoodie SZN	1	42
39	43	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG			Hamilton: An American Musical	3	211
84	44	PS TYLER, THE CREATOR COLUMBIA			IGOR	1	21
NEW	45	PEEWEE LONGWAY X MONEY MAN BLACK CIRCLE/MPA BANDCAMP/EMPIRE			Long Money	45	1
40	46	XXXTENTACION ▲ BAD VIBES FOREVER			?	1	82
32	47	MELANIE MARTINEZ ATLANTIC/AG			K-12 (Soundtrack)	3	5
16	48	YOUNG M.A M.A MUSIC/30			Herstory In The Making	16	2
44	49	ED SHEERAN ▲ ATLANTIC/AG	4		+ (Divide)	1	136
50	50	JUICE WRLD ● GRADE A/INTERSCOPE/JGA			Death Race For Love	1	31

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
53	51	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN			The Prequel (EP)	4	18
NEW	52	ANGEL OLSEN JAGJAGUWAR			All Mirrors	52	1
51	53	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG	3		Invasion Of Privacy	1	79
46	54	MEEK MILL ▲ MAYBACH/ATLANTIC/AG			Championships	1	45
12	55	STURGILL SIMPSON ELEKTRA/EMG			SOUND & FURY	12	2
49	56	MORGAN WALLEN ● BIG LOUD			If I Know Me	35	54
47	57	KHALID ▲ RIGHT HAND/RCA	2		American Teen	4	136
52	58	LIL TJAY COLUMBIA			F.N.	38	9
48	59	THE BEATLES ▲ APPLE/CAPITOL/UMG	11		1	1	389
11	60	JON PARDI CAPITOL NASHVILLE/UMGN			Heartache Medication	11	2
54	61	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	3		The Greatest Showman	1	96
103	62	MAREN MORRIS COLUMBIA NASHVILLE/SMN			GIRL	4	31
56	63	LADY GAGA & BRADLEY COOPER ▲ INTERSCOPE/JGA	2		A Star Is Born (Soundtrack)	1	53
55	64	CHANCE THE RAPPER CHANCE THE RAPPER			The Big Day	2	11
58	65	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	4		Traveller	1	213
60	66	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD	10		Chronicle: The 20 Greatest Hits	22	440
67	67	BAD BUNNY RIMAS			X 100PRE	11	42
61	68	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG			Luv Is Rage 2	1	111
62	69	LIL BABY & GUNNA ▲ YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL			Drip Harder	4	53
63	70	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	7		Curtain Call: The Hits	1	466
64	71	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	3		DAMN.	1	130
66	72	LIZZO NICE LIFE/ATLANTIC/AG			Coconut Oil (EP)	55	12
99	73	TRAVIS SCOTT ▲ GRAND HUSTLE/EPIC			Birds In The Trap Sing McKnight	1	162
69	74	JOURNEY ▲ COLUMBIA/LEGACY	15		Journey's Greatest Hits	10	585
71	75	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	8		Take Care	1	345
77	76	BILLY JOEL ▲ COLUMBIA/LEGACY	3		The Essential Billy Joel	15	164
90	77	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG			Victory Lap	2	38
74	78	2PAC ▲ AMARU/DEATH ROW/INTERSCOPE/UMG	10		Greatest Hits	3	293
76	79	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND/UMG	15		Legend: The Best Of...	5	595
81	80	FLEETWOOD MAC ▲ WARNER BROS./RHINO	20		Rumours	1	341
79	81	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	8		Views	1	180
82	82	KANE BROWN ● ZONE 4/RCA NASHVILLE/SMN			Experiment	1	48
72	83	LIL DURK ALAMO/INTERSCOPE/JGA			Love Songs 4 The Streets 2	4	10
70	84	MEGAN THEE STALLION ISDI CERTIFIED/300/AG			Fever	10	21
80	85	GUNNA YOUNG STONER LIFE/300/AG			Drip Or Drown 2	3	33
85	86	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/JGA	2		Evolve	2	120
65	87	THE LUMINEERS DUAL TONE			III	2	4
89	88	21 SAVAGE ● SLAUGHTER GANG/EPIC			I Am > I Was	1	42
NEW	89	THE MENZINGERS EPITAPH			Hello Exile	89	1
94	90	THOMAS RHETT VALORY/BMLG			Center Point Road	1	19
88	91	ELLA MAI ● 10 SUMMERS/INTERSCOPE/JGA			Ella Mai	5	52
195	92	CARRIE UNDERWOOD ● CAPITOL NASHVILLE/UMGN			Cry Pretty	1	49
92	93	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC			More Life	1	134
75	94	DRAKE OVO SOUND/REPUBLIC			Care Package	1	10
91	95	TOM PETTY AND THE HEARTBREAKERS ▲ MCA/GEFFEN/UMG	12		Greatest Hits	2	326
93	96	PANIC! AT THE DISCO ▲ DCD2/FUELED BY RAMEN/EMG			Pray For The Wicked	1	68
87	97	JASON ALDEAN ● MCA/SONY/BROKEN BOW/BMG/BBMG			Rearview Town	1	78
86	98	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATIN/UMLE			Oasis	9	15
97	99	LIL WAYNE ▲ YOUNG MONEY/REPUBLIC			Tha Carter V	1	54
105	100	NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE			Perception	1	105



SuperM's Super Sales

K-pop supergroup SuperM debuts at No. 1 on the Billboard 200 as the act's first set, *SuperM: The 1st Mini Album*, enters atop the tally. The release launches with 168,000 equivalent album units earned in the United States in the week ending Oct. 10, according to Nielsen Music. Of that sum, 164,000 were in album sales.

SuperM's sales start was bolstered by an array of purchasing options, which fans likely found appealing, as the K-pop audience is passionate about buying collectible physical editions of an album. *The 1st Mini Album* had over 60 merchandise/album bundles sold through the group's official web stores, a concert ticket/album sale redemption offer for its upcoming arena tour and eight CD versions of the release.

—KEITH CAULFIELD

THE BILLBOARD 200 CHART RANKS THE MOST POPULAR ALBUMS OF THE WEEK, AS COMPILLED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). SALES DATA COMPILED BY NIELSEN MUSIC.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	
108	101	AC/DC	22	COLUMBIA/LEGACY	Back In Black	4	380	
98	102	SOUNDTRACK	2	WALT DISNEY	Moana	2	151	
96	103	DJ KHALED	1	WE THE BEST/EPIC	Father Of Asahd	2	21	
93	104	TOOL	1	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	1	6	
111	105	KANE BROWN	1	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	149	
107	106	XXXTENTACION	1	BAD VIBES FOREVER/EMPIRE		17	2	111
109	107	J. COLE	3	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	253	
95	108	RICK ROSS	1	MAYBACH/EPIC	Port of Miami 2	2	9	
NEW	109	BAYSIDE	1	HOPELESS	Interrobang	109	1	
112	110	THE WEEKND	3	XO/REPUBLIC	Starboy	1	150	
NEW	111	ZACH WILLIAMS	1	ESSENTIAL/PLG	Rescue Story	111	1	
102	112	MAC MILLER	1	WARNER	Swimming	3	62	
100	113	BAZZI	1	IAMCOSMIC/ATLANTIC/AG	Soul Searching	20	9	
118	114	GUNS N' ROSES	5	GEFFEN/UMF	Greatest Hits	3	489	
116	115	LIL BABY	1	QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	73	
115	116	SZA	1	TOP DAWG/RCA	Ctrl	3	122	
104	117	H.E.R.	1	MBK/RCA	H.E.R.	23	103	
162	118	FRANK SINATRA	1	FRANK SINATRA ENTERPRISES/CAPITOL/UMF	Ultimate Sinatra	32	79	
114	119	ARIANA GRANDE	1	REPUBLIC	Sweetener	1	60	
101	120	SOUNDTRACK	1	WALT DISNEY	Descendants 3	7	10	
120	121	MICHAEL JACKSON	4	EPIC/LEGACY	The Essential Michael Jackson	31	298	
119	122	BAZZI	1	2ZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	79	
111	123	KODAK BLACK	1	DOLLAZ NDEALZ/ATLANTIC/AG	Dying To Live	1	43	
137	124	FRANK OCEAN	1	BOYS DON'T CRY	Blonde	1	148	
123	125	KENDRICK LAMAR	3	TOP DAWG/AF TERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	363	
122	126	JOJI	1	8BRISING/12TONE	BALLADS I	3	49	
106	127	TRIPPIE REDD	1	TENTHOUSAND PROJECTS		3	9	
125	128	THE WEEKND	3	XO/REPUBLIC	Beauty Behind The Madness	1	214	
140	129	ED SHEERAN	4	ATLANTIC/AG		x	1	277
45	130	BLINK-182	1	VIKING WIZARD EYES/COLUMBIA	Nine	3	3	
132	131	TAYLOR SWIFT	9	BIG MACHINE/BMLG	1989	1	252	
124	132	PLAYBOI CARTI	1	AWGE/INTERSCOPE/JGA	Die Lit	3	70	
127	133	EAGLES	38	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	295	
NEW	134	DANNY BROWN	1	WARP	uknowhatimsayin	134	1	
130	135	SAM SMITH	2	CAPITOL	In The Lonely Hour	2	276	
139	136	ELVIS PRESLEY	1	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	17	
153	137	METALLICA	18	BLACKENED/RHINO	Metallica	1	543	
131	138	MIGOS	2	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	89	
126	139	BOB SEGER & THE SILVER BULLET BAND	10	HIDEOUT/CAPITOL/UMF	Greatest Hits	8	298	
117	140	SOUNDTRACK	1	WALT DISNEY	Aladdin (2019)	6	20	
147	141	YOUNGBOY NEVER BROKE AGAIN	1	NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	76	
150	142	YOUNGBOY NEVER BROKE AGAIN	1	NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	42	
151	143	MICHAEL JACKSON	33	EPIC/LEGACY	Thriller	1	387	
136	144	THE NOTORIOUS B.I.G.	1	BAD BOY/RHINO	Greatest Hits	1	195	
128	145	ZAC BROWN BAND	1	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	232	
155	146	METRO BOOMIN	1	BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	49	
135	147	KACEY MUSGRAVES	1	MCA NASHVILLE/UMGN	Golden Hour	4	60	
152	148	IMAGINE DRAGONS	2	KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	367	
159	149	RODDY RICCH	1	BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	47	
141	150	EMINEM	1	SHADY/AF TERMATH/INTERSCOPE/JGA	Kamikaze	1	58	



6

CHRIS BROWN
Indigo

An extended edition of the album arrived Oct. 4, increasing its tracklist from 23 songs to a whopping 42. In turn, the set climbs 24% in equivalent album units earned in the week ending Oct. 10 (rising to 39,000), according to Nielsen Music.



30

LAUREN DAIGLE
Look Up Child

Following Daigle's performances on NBC's *Late Night With Seth Meyers* (Oct. 7) and *Today* (Oct. 8), *Look Up Child* tallies a 26% unit gain (increasing to 16,000 earned) and bolts 43-30 for its highest rank in eight months (Feb. 23, also No. 30).



44

TYLER, THE CREATOR
IGOR

The album's release on vinyl (Oct. 4) spurs the set's overall 48% unit gain (climbing to 13,000 units earned) and 470% sales increase (vaulting from 1,000 to nearly 5,000 sold, with most of that sum in vinyl sales).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	
73	151	ZAC BROWN BAND	1	ZAC BROWN COLLECTIVE/BMG	The Owl	2	3	
134	152	RIHANNA	3	WESTBURY ROAD/ROC NATION	ANTI	1	193	
143	153	FLORIDA GEORGIA LINE	1	BMLG	Can't Say I Ain't Country	4	34	
146	154	DRAKE	4	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	306	
142	155	KEY GLOCK & YOUNG DOLPH	1	PAPER ROUTE EMPIRE/EMPIRE	Dum And Dummer	8	11	
149	156	YNW MELLY	1	YNW MELLY/300/AG	I Am You	20	40	
129	157	KID ROCK	1	TOP DOG/WARNER	Greatest Hits: You Never Saw Coming	51	8	
160	158	TWENTY ONE PILOTS	4	FUELED BY RAMEN/EMG	Blurryface	1	230	
157	159	TAYLOR SWIFT	3	BIG MACHINE/BMLG	reputation	1	100	
110	160	KANYE WEST	1	G.O.O.D./DEF JAM	The Life Of Pablo	1	148	
156	161	BRYSON TILLER	2	TRAPSOUL/RCA	TRAPSOUL	8	195	
138	162	JON PARDI	1	CAPITOL NASHVILLE/UMGN	California Sunrise	11	166	
161	163	LIL BABY	1	QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	45	
173	164	ADELE	14	XL/COLUMBIA		21	1	434
164	165	ILLENIUM	1	ASTRALWERKS	Ascend	14	8	
168	166	FIVE FINGER DEATH PUNCH	1	PROSPECT PARK	A Decade Of Destruction	29	89	
193	167	TWENTY ONE PILOTS	1	FUELED BY RAMEN/EMG	Trench	2	51	
166	168	MARSHMELLO	1	JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	36	
163	169	TYGA	1	LAST KINGS/EMPIRE	Legendary	17	15	
145	170	BRUNO MARS	5	ELEKTRA/EMG	Doo-Wops & Hooligans	3	442	
RE	171	TRAVIS SCOTT	1	GRAND HUSTLE/EPIC	Rodeo	3	48	
177	172	MACHINE GUN KELLY	1	EST19XX/BAD BOY/INTERSCOPE/JGA	Hotel Diablo	5	14	
NEW	173	LABRINTH	1	Euphoria: Original Score From The HBO Series (Soundtrack)		173	1	
176	174	CAMILA CABELLO	1	SYCO/EPIC	Camila	1	91	
181	175	TAME IMPALA	1	MODULAR/INTERSCOPE/JGA	Currents	4	15	
174	176	NIRVANA	10	SUB POP/DGC/GEFFEN/UMF	Nevermind	1	442	
NEW	177	DIIV	1	CAPTURED TRACKS	Deceiver	177	1	
158	178	QUEEN	1	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	51	
183	179	DARYL HALL JOHN OATES	1	RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	62	
165	180	THE BEATLES	24	APPLE/CAPITOL/UMF	The Beatles (White Album)	1	209	
NEW	181	ISSUES	1	RISE	Beautiful Oblivion	181	1	
170	182	BRUNO MARS	3	ATLANTIC/AG	24K Magic	2	151	
182	183	THOMAS RHETT	1	VALOR/BMLG	Life Changes	1	109	
NEW	184	MIKA	1	REPUBLIC	My Name Is Michael Holbrook	184	1	
186	185	MAROON 5	1	222/INTERSCOPE/JGA	Red Pill Blues	2	101	
169	186	SAWEETIE	1	ICVARTISTRY WORLDWIDE/WARNER BROS.	ICY	85	13	
175	187	NAV	1	XO/REPUBLIC	Bad Habits	1	29	
NEW	188	TONES AND I	1	BAD BATCH/ELEKTRA/EMG	The Kids Are Coming	188	1	
179	189	TRIPPIE REDD	1	TENTHOUSAND PROJECTS	A Love Letter To You 3	3	40	
185	190	STEVIE WONDER	1	MOTOWN/UTV/UMF	The Definitive Collection	35	77	
194	191	CHRIS LANE	1	BIG LOUD	Laps Around The Sun	83	3	
172	192	THE BEACH BOYS	3	CAPITOL/UMF	Sounds Of Summer: The Very Best Of The Beach Boys	16	183	
167	193	SHAED	1	PHOTO FINISH	MELT	167	2	
196	194	IMAGINE DRAGONS	1	KIDINAKORNER/INTERSCOPE/JGA	Origins	2	48	
180	195	CAL BOY	1	PAPER GANG/POLO GROUNDS/RCA	Wildboy	30	19	
199	196	DANIEL CAESAR	1	GOLDEN CHILD	Freudian	25	90	
191	197	LANA DEL REY	1	POLYDOR/INTERSCOPE/JGA	Born To Die	2	329	
198	198	BON JOVI	1	ISLAND/UMF	Greatest Hits: The Ultimate Collection	5	146	
197	199	SOUNDTRACK	1	REPUBLIC	Spider-Man: Into The Spider-Verse	2	43	
RE	200	BRETT YOUNG	1	BMLG	Brett Young	18	132	

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 1 WK SUPERM	SM/CAPITOL	SuperM: The 1st Mini Album (EP)	1
NEW	2	BRANTLEY GILBERT	VALORY/BMG	Fire & Brimstone	1
1	3	THE BEATLES ¹²	APPLE/CAPITOL/UMG	Abbey Road	107
NEW	4	WILCO	DBPM	Ode To Joy	1
NEW	5	DERMOT KENNEDY	RIGGINS/INTERSCOPE/JGA	Without Fear	1
NEW	6	SUMMER WALKER	LVRN/INTERSCOPE/JGA	Over It	1
5	7	TAYLOR SWIFT [▲]	REPUBLIC	Lover	7
NEW	8	THE AVETT BROTHERS	AMERICAN/REPUBLIC	Closer Than Together	1
7	9	POST MALONE	REPUBLIC	Hollywood's Bleeding	5
8	10	BILLIE EILISH ²	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	28
NEW	11	ANGEL OLSEN	JAGJAGUWAR	All Mirrors	1
3	12	STURGILL SIMPSON	ELEKTRA/EMG	SOUND & FURY	2
24	13	LAUREN DAIGLE [●]	CENTRICITY/IZTONE	Look Up Child	57
NEW	14	THE MENZINGERS	EPITAPH	Hello Exile	1
NEW	15	BAYSIDE	HOPELESS	Interrobang	1
14	16	LIZZO [●]	NICE LIFE/ATLANTIC/JAG	Cuz I Love You	25
31	17	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	6
NEW	18	ZACH WILLIAMS	ESSENTIAL/PLG	Rescue Story	1
NEW	19	MIKA	REPUBLIC	My Name Is Michael Holbrook	1
RE	20	TYLER, THE CREATOR	COLUMBIA	IGOR	5
NEW	21	DIIV	CAPTURED TRACKS	Deceiver	1
21	22	THE LUMINEERS	DUALTONE	III	4
25	23	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	6
4	24	JON PARDI	CAPITOL NASHVILLE/UMGN	Hearache Medication	2
NEW	25	CITY AND COLOUR	STILL/DINE ALONE	A Pill For Loneliness	1
RE	26	CARRIE UNDERWOOD [●]	CAPITOL NASHVILLE/UMGN	Cry Pretty	53
NEW	27	GATECREEPER	RELAPSE	Deserted	1
18	28	ZAC BROWN BAND	ZAC BROWN COLLECTIVE/BMG	The Owl	3
NEW	29	ISSUES	RISE	Beautiful Oblivion	1
32	30	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	5
11	31	KRISTIN CHENOWETH	CONCORD	For The Girls	2
NEW	32	LAGWAGON	FAT WRECK CHORDS	Railer	1
RE	33	SANTANA	STARFAITH/SURETONE/CONCORD	Africa Speaks	15
12	34	JOHN COLTRANE	IMPULSE/VLG	Blue World	2
40	35	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	10
38	36	QUEEN [▲]	HOLLYWOOD	Greatest Hits	300
27	37	BRITTANY HOWARD	ATO	Jaime	3
33	38	CHRIS BROWN [●]	CBE/RCA	Indigo	14
35	39	KID ROCK	TOP DOG/WARNER	Greatest Hits: You Never Saw Coming	14
43	40	BILLIE EILISH [▲]	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	40
NEW	41	THE DARKNESS	CANARY DWARF/COOKING VINYL	Easter Is Cancelled	1
49	42	METALLICA ¹⁶	BLACKENED/RHINO	Metallica	512
NEW	43	NICK CAVE AND THE BAD SEEDS	GHOSTEEN	Ghosteen	1
6	44	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/JAG	I'm Him	2
76	45	JEREMY CAMP	STOLEN PRIDE/SPARROW/CAPITOL CMG	The Story's Not Over	3
41	46	ELTON JOHN [●]	ROCKET/ISLAND/UMG	Diamonds	76
47	47	SOUNDTRACK [▲]	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	257
39	48	BTS [●]	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	26
46	49	BOB SEGER & THE SILVER BULLET BAND ²⁰	HIDEOUT/CAPITOL/UMG	Greatest Hits	302
26	50	SOUNDTRACK	LEGACY	Country Music: A Film By Ken Burns	4



The Boys Are Back On Vinyl

Beastie Boys' 1989 record, *Paul's Boutique*, returns to the Vinyl Albums chart for the first time in over seven years, entering at No. 18 with 1,000 sold in the week ending Oct. 10, according to Nielsen Music. The set was reissued on Oct. 4 on 180-gram black vinyl and limited-edition violet-colored vinyl to celebrate the album's 30th anniversary.

Boutique was one of four vinyl reissues from the Boys on Oct. 4. It was accompanied by encore vinyl pressings of 1994's *Ill Communication*, 1995's *Root Down* EP and 2004's *To the 5 Boroughs*. Combined, the latter three sold 2,000 copies.

Elsewhere on Vinyl Albums, the *Stranger Things 3* score soundtrack arrives at No. 10 with 2,000 sold. The set was issued in a multicolored vinyl variant dubbed "fireworks splatter."

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 1 WK GATECREEPER	RELAPSE	Deserted	1
NEW	2	GHOST TOWN BLUES BAND	GHOST TOWN BLUES BAND	Shine	1
NEW	3	NORTH MISSISSIPPI ALLSTARS	NEW WEST	Up And Rolling	1
NEW	4	KUBLAI KHAN TX	RISE	Absolute	1
NEW	5	EXHUMED	RELAPSE	Horror	1
NEW	6	INSOMNIUM	CENTURY MEDIA/RED	Heart Like A Grave	1
NEW	7	TOXIC HOLOCAUST	EONE	Primal Future: 2019	1
NEW	8	KELSEY WALDON	OH BOY/THIRTY TIGERS	White Noise / White Lines	1
NEW	9	KING CALAWAY	24 ENTERTAINMENT/STONE CREEK/BMG/BBMG	Rivers	1
NEW	10	ATEEZ	KO/RCA	Treasure EP.FIN: All To Action	1
NEW	11	KEVIN GRIFFIN	TENTATIVE/BMG	Anywhere You Go	1
8	12	THE HU	ELEVEN SEVEN/ETLG	The Gereg	4
10	13	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	15
NEW	14	WILLIAM DUVAL	OVL	One Alone	1
16	15	MOON DUO	SACRED BONES	Stars Are The Light	2
6	16	SAMANTHA FISH	ROUNDER/CONCORD	Kill Or Be Kind	3
NEW	17	SPITE	STAY SICK	The Root Of All Evil	1
NEW	18	BILL FRISELL	BLUE NOTE	HARMONY	1
NEW	19	SABRINA CLAUDIO	SC/ATLANTIC/JAG	Truth Is	1
RE	20	INFANT ANNIHILATOR	INFANT ANNIHILATOR	The Battle Of Yaldabaoth	3
NEW	21	FINNEAS	OYOJ/AWAL-KOBALT	Blood Harmony	1
1	22	BILLY STRINGS	ROUNDER/CONCORD	Home	2
NEW	23	BORIS	FANGSANAL SATAN/THIRD MAN	Love & Evol	1
RE	24	ORVILLE PECK	SUB POP	Pony	7
RE	25	MICAH TYLER	FAIR TRADE/PLG	Different	14

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 1 WK WILCO	DBPM	Ode To Joy	1
NEW	2	THE MENZINGERS	EPITAPH	Hello Exile	1
NEW	3	TYLER, THE CREATOR	COLUMBIA	IGOR	1
NEW	4	ANGEL OLSEN	JAGJAGUWAR	All Mirrors	1
NEW	5	DIIV	CAPTURED TRACKS	Deceiver	1
2	6	THE BEATLES ¹²	APPLE/CAPITOL/UMG	Abbey Road	349
1	7	STURGILL SIMPSON	ELEKTRA/EMG	SOUND & FURY	2
3	8	LIZZO [●]	NICE LIFE/ATLANTIC/JAG	Cuz I Love You	2
NEW	9	BAYSIDE	HOPELESS	Interrobang	1
NEW	10	SOUNDTRACK	NETFLIX/INVADE/LAKESHORE	Stranger Things 3	1
NEW	11	LAGWAGON	FAT WRECK CHORDS	Railer	1
5	12	BILLIE EILISH ²	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	28
NEW	13	CITY AND COLOUR	STILL/DINE ALONE	A Pill For Loneliness	1
NEW	14	CLAIRO	FADER LABEL	Immunity	1
8	15	QUEEN [▲]	HOLLYWOOD	Greatest Hits	74
NEW	16	GATECREEPER	RELAPSE	Deserted	1
12	17	BRITTANY HOWARD	ATO	Jaime	3
RE	18	BEASTIE BOYS ²	CAPITOL/UMG	Paul's Boutique	2
13	19	SOUNDTRACK [▲]	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	200
10	20	PINK FLOYD ¹⁵	PINK FLOYD/LEGACY	The Dark Side Of The Moon	132
20	21	BOB MARLEY AND THE WAILERS ¹⁵	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	225
RE	22	LED ZEPPELIN ¹²	ATLANTIC/RHINO	Led Zeppelin II	13
18	23	FLEETWOOD MAC ²⁰	WARNER BROS./RHINO	Rumours	154
21	24	QUEEN [●]	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	34
19	25	MICHAEL JACKSON ³³	EPIC/LEGACY	Thriller	149



Euphoric Entry

HBO's buzzy drama series *Euphoria* causes a stir on the *Billboard* charts as Labrinth's score soundtrack to the show's first season enters at No. 7 on the Soundtracks chart and No. 173 on the *Billboard* 200 (6,000 equivalent album units earned in the week ending Oct. 10, according to Nielsen Music).

The set, filled with previously unreleased music that was only heard in the series, was powered by streaming activity for the project's 26 tracks. The collected cuts generated nearly 5,000 streaming equivalent album units. That sum equates to 5.9 million on-demand audio streams for the tracks during the week.

Four of the selections on the project exceeded a half-million on-demand audio streams: "Still Don't Know My Name" (839,000), "Forever" (762,000), "When I R.I.P." (633,000) and "Formula" (530,000). —K.C.

L-O-V-E

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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS ON CHART
1	1	#1 BTS BIG HIT ENTERTAINMENT	157
4	2	SUPERM SM/CAPITOL	4
2	3	EXO SM	116
13	4	MONSTA X STARSHIP ENTERTAINMENT	97
19	5	STRAY KIDS JYP	55
5	6	SEVENTEEN PLEDIS/KAKAO M	121
9	7	ATEEZ KQ/RCA	19
11	8	TOMORROW X TOGETHER BIG HIT ENTERTAINMENT/REPUBLIC	30
6	9	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	64
33	10	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	44
25	11	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	425
21	12	NCT DREAM SM	43
8	13	ARIANA GRANDE REPUBLIC	349
14	14	GOT7 JYP	112
RE	15	HARRY STYLES ERSKINE/COLUMBIA	59
12	16	BLACKPINK YG/INTERSCOPE/JGA	103
15	17	CARDI B THE KSR GROUP/ATLANTIC/AG	120
17	18	X1 STONE MUSIC ENTERTAINMENT	10
10	19	TWICE JYP	71
NEW	20	THE WHO YEAR HOUR/POLYDOR/INTERSCOPE/JGA	1
26	21	LIL NAS X COLUMBIA	31
34	22	HALSEY CAPITOL	135
NEW	23	SUMMER WALKER LVRN/INTERSCOPE/JGA	1
22	24	CAMILA CABELLO SYCO/EPIC	164
27	25	SHAWN MENDES ISLAND	251
29	26	RIHANNA WESTBURY ROAD/ROC NATION	445
39	27	NIALL HORAN NEON HAZE/CAPITOL	104
38	28	SUPER JUNIOR SM	36
24	29	LADY GAGA INTERSCOPE/JGA	431
RE	30	NU'EST PLEDIS/KAKAO M	27
28	31	MARSHMELLO JOYTIME COLLECTIVE	124
23	32	FIERSA BESARI UNSIGNED	29
48	33	MILEY CYRUS RCA	354
43	34	JACKSON WANG MENG XIANG DIANG YIN	8
42	35	ASTRO INTERPARK	54
NEW	36	DAN + SHAY WARNER MUSIC NASHVILLE/WMN	1
36	37	WAYV LABEL V	34
20	38	DABABY SOUTHCOAST/INTERSCOPE/JGA	3
35	39	MEGAN THEE STALLION ISO1 CERTIFIED/300/AG	27
RE	40	DAY6 STUDIO J/JYP	9
44	41	AB6IX BRAND NEW	3
3	42	BECKY G KEMDSABE/RCA/SONY MUSIC LATIN	79
16	43	BAEKHYUN SM	33
30	44	LIZZO NICE LIFE/ATLANTIC/AG	18
31	45	LALI ARIELA/SONY MUSIC ARGENTINA	129
41	46	THE BOYZ CRE.KER/KAKAO M	7
RE	47	NATTI NATASHA PINA/SONY MUSIC LATIN	2
RE	48	MEEK MILL MAYBACH/ATLANTIC/AG	78
40	49	THE BEATLES APPLE/CAPITOL/UME	77
RE	50	RUSS DIEMON/RUSS MY WAY/COLUMBIA	15



Styles 'Lights Up' Social 50

The tease of new music sends Harry Styles (above) back onto the Social 50 at No. 15, marking his first chart appearance in nearly five months and his best rank since February. Styles racked up 375,000 mentions and 185,000 reactions on Twitter in the week ending Oct. 10, according to Next Big Sound, while teasing "Lights Up," the first new track from his sophomore solo album. The song, and its music video, arrived Oct. 11.

The chart's top debut belongs to The Who, which bows at No. 20. The rock legends had 279,000 visits to their Wikipedia page, up 1,219%, while Twitter mentions had a 103% boost. Interest in the band stems from the release of a new single, "All This Music Must Fade," from the group's first studio album in 13 years, *WHO* (due Dec. 6).

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
NEW	1	#1 HIGHEST IN THE ROOM CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	1
NEW	2	BANDIT JUICE WRLD & YOUNGBOY NEVER BROKE AGAIN GRADE A/INTERSCOPE		1
NEW	3	10,000 HOURS DAN + SHAY & JUSTIN BIEBER WARNER MUSIC NASHVILLE/WAR		1
1	4	RANSOM GALACTIC/REPUBLIC	Lil Tecca	18
2	5	PANINI COLUMBIA	Lil Nas X	16
NEW	6	PLAYING GAMES LVRN/INTERSCOPE	Summer Walker	1
4	7	NO GUIDANCE CHRIS BROWN FEAT. DRAKE CBE/RCA		18
5	8	OLD TOWN ROAD LIL NAS X FEAT. BILLY RAY CYRUS COLUMBIA		31
7	9	SENORITA SHAWN MENDES & CAMILA CABELLO SYCO/ISLAND/EPIC/REPUBLIC		16
8	10	CIRCLES REPUBLIC	Post Malone	6
10	11	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	28
6	12	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	23
13	13	SOMEONE YOU LOVED LEWIS CAPALDI VERTIGO/CAPITOL		14
12	14	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	51
3	15	INTRO SOUTHCOAST/INTERSCOPE	DaBaby	3
16	16	223'S YNW MELLY/300	YNW Melly & 9lokknine	4
15	17	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	14
18	18	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	17
17	19	BABY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	12
9	20	BOP SOUTHCOAST/INTERSCOPE	DaBaby	2
19	21	CAMELOT NLE CHOPPA/WARNER	NLE Choppa	4
20	22	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	8
11	23	VIBEZ SOUTHCOAST/INTERSCOPE	DaBaby	2
NEW	24	COME THRU LVRN/INTERSCOPE	Summer Walker & Usher	1
38	25	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard Feat. Roddy Ricch	4
22	26	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	27
31	27	BABY SHARK SMART STUDY	Pinkfong	50
27	28	TAKE WHAT YOU WANT REPUBLIC	Post Malone Feat. Ozzy Osbourne & Travis Scott	5
NEW	29	I'LL KILL YOU LVRN/INTERSCOPE	Summer Walker Feat. Jhene Aiko	1
29	30	THE GIT UP TRIPLE EERRR MUSIC/STORMBORN/HELLHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	17
28	31	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	15
14	32	TOES DABABY FEAT. LIL BABY & MONEYBAGG YO SOUTHCOAST/INTERSCOPE		2
NEW	33	STRETCH YOU OUT LVRN/INTERSCOPE	Summer Walker Feat. A Boogie Wit da Hoodie	1
49	34	HOT GIRL BUMMER BEATRAP/ALAMO/INTERSCOPE	blackbear	2
41	35	WITHOUT ME CAPITOL	Halsey	53
NEW	36	MEMORIES 222/INTERSCOPE	Maroon 5	1
RE	37	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	67
36	38	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	26
30	39	ENEMIES REPUBLIC	Post Malone Feat. DaBaby	5
33	40	WOW. REPUBLIC	Post Malone	42
RE	41	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	61
RE	42	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	2
NEW	43	BODY LVRN/INTERSCOPE	Summer Walker	1
RE	44	7 RINGS REPUBLIC	Ariana Grande	36
39	45	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	6
44	46	MY TYPE ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	13
RE	47	GIRLS NEED LOVE FROZEN MOMENTS/LVRN/INTERSCOPE	Summer Walker X Drake	3
RE	48	HOW DO YOU SLEEP? CAPITOL	Sam Smith	11
46	49	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	17
35	50	SHOTTA FLOW NO LOVE	NLE Choppa	17

CHARTS LEGEND

- Bullets indicate titles with greatest weekly gains.
- 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.
- AWARDS
- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- SAL (Sales Gainer)
- AIR (Airplay Gainer)
- STM (Streaming Gainer)

Publishing song index available on Billboard.com. Visit Billboard.com for complete rules and explanations.

HOT 100 SONGWRITERS™

1	#1 2 WKS	DABABY
2		LOUIS BELL
3		POST MALONE
4		TAYLOR SWIFT
TIE	5	LIZZO
TIE	5	RICKY REED
7		NICK MIRA
8		BILLY WALSH
9		MAX MARTIN
10		LONDON ON DA TRACK

LATIN SONGWRITERS™

1	#1 15 WKS	BAD BUNNY
2		J BALVIN
3		OZUNA
4		DADDY YANKEE
5		ZION
6		ANUEL AA
7		SKY
8		ROMEO SANTOS
9		GABY MUSIC
10		TAINY

R&B SONGWRITERS™

1	#1 1 WK	SUMMER WALKER
TIE	2	AUBREY ROBINSON
TIE	2	LONDON ON DA TRACK
TIE	2	ROARK BAILEY
TIE	5	LIZZO
TIE	5	RICKY REED
7		NIJA
8		KHALID
TIE	9	GUY LAWRENCE
TIE	9	HOWARD LAWRENCE



Bad Bunny, Tainy Extend Reigns

Bad Bunny (above) and Tainy reach 15-week rules on the Latin Songwriters and Latin Producers charts, respectively. Bad Bunny continues his Latin Songwriters command on the strength of six entries on the Hot Latin Songs chart (including four in the top 10), led by "Callaita," with Tainy, at No. 3. Meanwhile, Tainy tops Latin Producers, fueled by four production credits on Hot Latin Songs, led by Anuel AA, Daddy Yankee, Karol G, Ozuna and J Balvin's "China," which spends its eighth week at No. 1.

DaBaby logs his second week atop Hot 100 Songwriters, thanks to 11 titles on the Billboard Hot 100, and Louis Bell tallies his 15th week at No. 1 on Hot 100 Producers, powered by nine Hot 100 production credits.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 15 WKS	LOUIS BELL
2		LONDON ON DA TRACK
3		NICK MIRA
4		RICKY REED
5		DAN SMYERS
6		TMS
7		ANDREW WATT
8		WHEEZY
9		SHELLBACK
10		FINNEAS

LATIN PRODUCERS™

1	#1 15 WKS	TAINY
2		DIMELO FLOW
3		ROMEO SANTOS
4		NICAEL
5		DJ SNAKE
6		SKY
7		LUNY
TIE	8	PLAY-N-SKILLZ
TIE	8	SCOTT SUMMERS
TIE	10	MICHAEL FERNANDEZ
TIE	10	MISAEAL DEL LA CRUZ

R&B PRODUCERS™

1	#1 1 WK	LONDON ON DA TRACK
TIE	2	AUBREY ROBINSON
TIE	2	ROARK BAILEY
4		DISCLOSURE
5		RICKY REED
6		BUDDAH BLESS
TIE	7	40
TIE	7	J LOUIS
TIE	7	TEDDY WALTON
TIE	7	VINY LZ

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 Oct. 19, 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.

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OCT. 19 2019

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 TRUTH HURTS NICELIFE/ATLANTIC	Lizzo	17	
2	2	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		15	
3	3	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		14	
4	4	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		23	
5	5	TALK Khalid RIGHT HAND/RCA		27	
6	6	SUCKER Jonas Brothers REPUBLIC		32	
7	7	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		16	
11	8	ONLY HUMAN Jonas Brothers REPUBLIC		11	
10	9	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		12	
8	10	GOODBYES Post Malone Feat. Young Thug REPUBLIC		14	
14	11	CIRCLES Post Malone REPUBLIC		5	
9	12	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		22	
13	13	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE		15	
12	14	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		37	
16	15	PRAYED FOR YOU Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE		8	
21	16	GOOD VIBES Chris Janson WARNER MUSIC NASHVILLE/WAR		8	
18	17	HOW DO YOU SLEEP? Sam Smith CAPITOL		10	
15	18	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		24	
20	19	HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign ISO1 CERTIFIED/300		8	
17	20	LIVING Dierks Bentley CAPITOL NASHVILLE		11	
25	21	PANINI Lil Nas X COLUMBIA		4	
24	22	ON CHILL Wale Feat. Jeremih MAYBACH/WARNER		5	
32	23	MEMORIES Maroon 5 222/INTERSCOPE		2	
23	24	LOVE YOU TOO LATE Cole Swindell WARNER MUSIC NASHVILLE/WMN		10	
30	25	WHAT HAPPENS IN A SMALL TOWN Brantley Gilbert & Lindsay Ell VALORY		10	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
NEW	1	#1 10,000 HOURS Dan + Shay & Justin Bieber WARNER MUSIC NASHVILLE/WMN		1	
NEW	2	HIGHEST IN THE ROOM Travis Scott CACTUS JACK/GRAND Hustle/EPIC		1	
1	3	TRUTH HURTS Lizzo NICELIFE/ATLANTIC/AG		25	
7	4	MEMORIES Maroon 5 222/INTERSCOPE/JGA		3	
2	5	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		22	
4	6	CIRCLES Post Malone REPUBLIC		6	
RE	7	THE BONES Maren Morris COLUMBIA NASHVILLE/SMN		2	
8	8	GOOD AS HELL Lizzo NICELIFE/ATLANTIC/AG		10	
NEW	9	NICE TO MEET YA Niall Horan NEON HAZE/CAPITOL		1	
6	10	SEÑORITA Shawn Mendes & Camila Cabello ISLAND		16	
3	11	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus LIL NAS X/COLUMBIA		31	
5	12	BAD GUY Billie Eilish DARKROOM/INTERSCOPE/JGA		28	
17	13	LOVER Taylor Swift REPUBLIC		8	
34	14	YOU SAY Lauren Daigle CENTRICITY/12TONE		65	
13	15	ONE THING RIGHT Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/SMN		16	
15	16	EVEN THOUGH I'M LEAVING Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN		8	
12	17	THE GIT UP Blanco Brown TRAILERTRAPMUSIC/BMG/BBMG		18	
14	18	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid ATLANTIC/AG		15	
18	19	ONE MAN BAND Old Dominion RCA NASHVILLE/SMN		8	
20	20	ONLY HUMAN Jonas Brothers REPUBLIC		9	
16	21	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		16	
35	22	SUNFLOWER Post Malone & Swae Lee REPUBLIC		50	
22	23	TAKE WHAT YOU WANT Post Malone Feat. Ozzy Osbourne & Travis Scott REPUBLIC		5	
23	24	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		18	
26	25	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM/AG		22	

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 TRUTH HURTS NICELIFE/ATLANTIC	Lizzo	20	
2	2	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		17	
3	3	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		17	
4	4	GOODBYES Post Malone Feat. Young Thug REPUBLIC		15	
6	5	ONLY HUMAN Jonas Brothers REPUBLIC		15	
8	6	GG CIRCLES Post Malone REPUBLIC		7	
5	7	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		23	
7	8	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		15	
10	9	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE		19	
9	10	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		26	
11	11	TALK Khalid RIGHT HAND/RCA		31	
12	12	HOW DO YOU SLEEP? Sam Smith CAPITOL		12	
13	13	SUCKER Jonas Brothers REPUBLIC		33	
16	14	TIME NF NF REAL MUSIC/CAROLINE		11	
19	15	GOOD AS HELL Lizzo NICELIFE/ATLANTIC		5	
15	16	MOTIVATION Normani KEEP COOL/RCA		8	
17	17	GRAVEYARD Halsey CAPITOL		4	
21	18	MEMORIES Maroon 5 222/INTERSCOPE		4	
18	19	LIAR Camila Cabello SYCO/EPIC		6	
20	20	PANINI Lil Nas X COLUMBIA		12	
22	21	LOVER Taylor Swift REPUBLIC		6	
23	22	ONE THING RIGHT Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/RCA		13	
14	23	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC		11	
24	24	DON'T CALL ME ANGEL Ariana Grande, Miley Cyrus & Lana Del Rey REPUBLIC		4	
25	25	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		10	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 SUCKER Jonas Brothers 5 WKS REPUBLIC		27	
2	2	WALK ME HOME P!nk RCA		33	
3	3	YOU SAY Lauren Daigle CENTRICITY/12TONE/WARNER		42	
4	4	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		36	
6	5	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		22	
8	6	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		14	
7	7	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WARNER		19	
9	8	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		52	
10	9	HIGH HOPES Panic! At The Disco DGD2/FUELED BY RAMEN/EMG		44	
13	10	GG SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		14	
11	11	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/ATLANTIC		41	
12	12	(I'M GONNA) LOVE ME AGAIN Elton John & Taron Egerton PARAMOUNT PICTURES/ROCKET/INTERSCOPE		18	
14	13	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		23	
15	14	ANOTHER ONE DOWN Richard Marx BMG/IN2UNE		8	
16	15	HIGHER LOVE Kygo X Whitney Houston RCA		13	
17	16	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		16	
19	17	CASTLES Freya Ridings GOOD SOLDIER/CAPITOL		2	
18	18	HEY LOOK MA, I MADE IT Panic! At The Disco DGD2/FUELED BY RAMEN/EMG		12	
22	19	MEMORIES Maroon 5 222/INTERSCOPE		3	
27	20	KICK IT Natasha Bedingfield WE ARE HERE		6	
23	21	HOW DO YOU SLEEP? Sam Smith CAPITOL		7	
21	22	FOREVER NOW Michael Buble REPRISE/WARNER		14	
28	23	LOVER Taylor Swift REPUBLIC		6	
26	24	SWEET BUT PSYCHO Ava Max ATLANTIC		23	
29	25	IMPERFECTIONS Celine Dion COLUMBIA		3	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 RANSOM Lil Tecca 1 WK GALACTIC/REPUBLIC		14	
3	2	HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign ISO1 CERTIFIED/300		9	
1	3	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		18	
5	4	TRUTH HURTS Lizzo NICELIFE/ATLANTIC		21	
8	5	PANINI Lil Nas X COLUMBIA		14	
4	6	MY TYPE Saweetie ICY/ARTISTRY WORLDWIDE/WARNER		19	
6	7	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC		17	
7	8	GOODBYES Post Malone Feat. Young Thug REPUBLIC		15	
10	9	WISH WISH DJ Khaled Feat. Cardi B & 21 Savage WE THE BEST/EPIC		9	
9	10	RIGHT BACK Khalid Feat. A Boogie Wit da Hoodie RIGHT HAND/RCA		10	
12	11	ON CHILL Wale Feat. Jeremih MAYBACH/WARNER		7	
11	12	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC		10	
14	13	ENEMIES Post Malone Feat. DaBaby REPUBLIC		4	
13	14	TIME NF NF REAL MUSIC/CAROLINE		12	
16	15	HEAT Chris Brown Feat. Gunna CBE/RCA		6	
18	16	LEAVE ALONE LAYTON GREENE, Lil Baby, City Girls & PnB Rock QUALITY CONTROL/MOTOWN/CAPITOL		7	
19	17	CIRCLES Post Malone REPUBLIC		6	
20	18	BABY SITTER DaBaby Feat. Offset SOUTH COAST/INTERSCOPE		8	
21	19	GOOD AS HELL Lizzo NICELIFE/ATLANTIC		4	
17	20	THE LONDON Young Thug, J. Cole & Travis Scott YOUNG STONER LIFE/ATLANTIC/300		18	
25	21	BALLIN' Mustard Feat. Roddy Ricch 10 SUMMERS/INTERSCOPE		7	
22	22	BEZERK Big Sean Feat. ASAP Ferg & Hit-Boy G.O.O.D./DEF JAM		5	
27	23	EASY Dani Leigh Feat. Chris Brown DEF JAM		9	
31	24	JUICY Doja Cat & Tyga KEMOSABE/RCA		3	
23	25	HOT SHOWER Chance The Rapper Feat. MadeinTYO & DaBaby CHANCE THE RAPPER		7	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 SEÑORITA Shawn Mendes & Camila Cabello 2 WKS SYCO/ISLAND/EPIC/REPUBLIC		16	
2	2	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		27	
3	3	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		23	
4	4	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		18	
5	5	SUCKER Jonas Brothers REPUBLIC		33	
6	6	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		22	
10	7	ONLY HUMAN Jonas Brothers REPUBLIC		13	
8	8	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		15	
7	9	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		24	
9	10	CAN WE PRETEND P!nk Feat. Cash Cash RCA		12	
13	11	MEMORIES Maroon 5 222/INTERSCOPE		4	
11	12	TRUTH HURTS Lizzo NICELIFE/ATLANTIC		13	
14	13	THE BONES Maren Morris COLUMBIA NASHVILLE/COLUMBIA		20	
12	14	HOW DO YOU SLEEP? Sam Smith CAPITOL		12	
15	15	LOVER Taylor Swift REPUBLIC		6	
16	16	CAN'T HELP ME NOW Rob Thomas EMBLEM/ATLANTIC		12	
21	17	CIRCLES Post Malone REPUBLIC		4	
17	18	MISS ME MORE Kelsea Ballerini BLACK RIVER/RCA		17	
18	19	MIRACLE PILL Goo Goo Dolls WARNER		13	
20	20	LIAR Camila Cabello SYCO/EPIC		5	
24	21	HIGHER LOVE Kygo X Whitney Houston RCA		7	
23	22	3 NIGHTS Dominic Fike SANDY BOYS/COLUMBIA		11	
22	23	WAVES Dean Lewis ISLAND/REPUBLIC		10	
28	24	GRAVEYARD Halsey CAPITOL		4	
27	25	HOLD YOU DOWN X Ambassadors KIDINAKORNER/INTERSCOPE		10	

ADULT CONTEMPORARY™, RHYTHMIC™, MAINSTREAM TOP 40™, DIGITAL SONG SALES™, THE WEEK'S TOP DOWNLOADED SONGS™, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. RADIO SONGS™, THE WEEK'S MOST POPULAR SONGS™, RANKED BY RADIO AIRPLAY, AIRPLAY IMPRESSIONS™ AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING DATA BY ONE METRIC. SONGS TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SALES ACTIVITY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: TOP COUNTRY ALBUMS, RANKED BY SALES AND STREAMING DATA AS COMPILED BY NIELSEN MUSIC. BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING DATA). COUNTRY STREAMING SONGS: THE WEEK'S TOP STREAMED COUNTRY SONGS, RANKED BY NIELSEN MUSIC. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMUSICSA. ALL RIGHTS RESERVED.

HOT COUNTRY SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS ON CHART
		PRODUCER (SONGWRITER)		(IMPRINT/PROMOTION LABEL)		
40	1	#1 SAL AIR STM 10,000 HOURS		Dan + Shay & Justin Bieber	1	2
3	2	PRAYED FOR YOU		Matt Stell	2	39
1	3	ONE THING RIGHT		Marshmello & Kane Brown	1	14
2	4	THE GIT UP		Blanco Brown	1	19
7	5	EVEN THOUGH I'M LEAVING		Luke Combs	5	18
20	6	THE BONES		Maren Morris	6	32
10	7	ONE MAN BAND		Old Dominion	7	28
13	8	GOOD VIBES		Chris Janson	8	24
5	9	WHISKEY GLASSES		Morgan Wallen	1	52
8	10	LIVING		Dierks Bentley	6	27
6	11	BEER NEVER BROKE MY HEART		Luke Combs	2	23
12	12	LOVE YOU TOO LATE		Cole Swindell	11	33
17	13	WHAT HAPPENS IN A SMALL TOWN		Brantley Gilbert + Lindsay Ell	13	43
14	14	EVERY LITTLE THING		Russell Dickerson	14	29
15	15	TIP OF MY TONGUE		Kenny Chesney	14	14
18	16	REMEMBER YOU YOUNG		Thomas Rhett	16	13
11	17	SOUTHBOUND		Carrie Underwood	11	22
16	18	HEARTACHE MEDICATION		Jon Pardi	16	18
19	19	WHAT IF I NEVER GET OVER YOU		Lady Antebellum	14	21
21	20	WE WERE		Keith Urban	18	22
22	21	HEARTLESS		Diplo Presents Thomas Wesley Featuring Morgan Wallen	15	8
23	22	IT ALL COMES OUT IN THE WASH		Miranda Lambert	22	13
25	23	HELL RIGHT		Blake Shelton Featuring Trace Adkins	23	8
26	24	RIDIN' ROADS		Dustin Lynch	24	31
24	25	HOMECOMING QUEEN?		Kelsea Ballerini	15	5
28	26	WE BACK		Jason Aldean	26	5
27	27	DIVE BAR		Garth Brooks & Blake Shelton	27	15
33	28	MORE HEARTS THAN MINE		Ingrid Andress	28	14
30	29	SLOW DANCE IN A PARKING LOT		Jordan Davis	29	12
29	30	HOMESICK		Kane Brown	24	29
31	31	MAKE ME WANT TO		Jimmie Allen	28	19
38	32	I HOPE		Gabby Barrett	31	24
32	33	SOMEONE I USED TO KNOW		Zac Brown Band	23	20
34	34	THOUGHT ABOUT YOU		Tim McGraw	26	27
35	35	I WISH GRANDPAS NEVER DIED		Riley Green	32	10
36	36	TO A T		Ryan Hurd	35	35
37	37	MR. LONELY		Midland	31	19
HOT SHOT DEBUT	38	KINFOLKS		Sam Hunt	38	1
41	39	CATCH		Brett Young	39	15
39	40	CHASIN' YOU		Morgan Wallen	39	8
44	41	DIE FROM A BROKEN HEART		Maddie & Tae	41	14
42	42	HOMEMADE		Jake Owen	42	4
NEW	43	AFTER A FEW		Travis Denning	43	1
47	44	FAMILY TREE		Caylee Hammack	44	6
45	45	1, 2 MANY		Luke Combs & Brooks & Dunn	20	4
46	46	DROWNING		Chris Young	18	4
50	47	REFRIGERATOR DOOR		Luke Combs	20	7
RE	48	LIKE A RODEO		Kane Brown	17	4
RE	49	LONELY IF YOU ARE		Chase Rice	43	12
NEW	50	IN BETWEEN		Scotty McCreery	50	1



It's Dan + Shay (And Bieber's) Time

"10,000 Hours" by Dan + Shay and Justin Bieber (above) roars from No. 40 to No. 1 on *Billboard's* airplay-, streaming- and sales-based Hot Country Songs chart following its first full week of tracking. The collaboration — which also launches at No. 4 on the all-genre *Billboard* Hot 100; see page 3 — marks Dan + Shay's third leader on the chart and pop superstar Bieber's first.

Brantley Gilbert earns his third total and consecutive Top Country Albums No. 1 as *Fire & Brimstone* ignites with 36,000 equivalent album units, according to Nielsen Music. It follows the chart-toppers *The Devil Don't Sleep* (2017) and *Just As I Am* (2014). Plus, George Strait becomes the first artist to log 100 appearances on Country Airplay (dating to the chart's 1990 inception) as his salute to police officers, "The Weight of the Badge," debuts at No. 56.

—JIM ASKER

TOP COUNTRY ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
		IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT	1	#1 BRANTLEY GILBERT		Fire & Brimstone	1
4	2	LUKE COMBS		This One's For You	123
5	3	DAN + SHAY		Dan + Shay	68
7	4	LUKE COMBS		The Prequel (EP)	18
3	5	STURGILL SIMPSON		SOUND & FURY	2
6	6	MORGAN WALLEN		If I Know Me	71
2	7	JON PARDI		Heartache Medication	2
13	8	PS MAREN MORRIS		GIRL	31
8	9	CHRIS STAPLETON		Traveller	232
10	10	KANE BROWN		Experiment	48
12	11	THOMAS RHETT		Center Point Road	19
24	12	GG CARRIE UNDERWOOD		Cry Pretty	56
11	13	JASON ALDEAN		Rearview Town	78
14	14	KANE BROWN		Kane Brown	149
18	15	ELVIS PRESLEY		The Essential Elvis Presley	31
15	16	ZAC BROWN BAND		Greatest Hits So Far...	220
16	17	KACEY MUSGRAVES		Golden Hour	75
9	18	ZAC BROWN BAND		The Owl	3
19	19	FLORIDA GEORGIA LINE		Can't Say I Ain't Country	34
17	20	JON PARDI		California Sunrise	173
21	21	THOMAS RHETT		Life Changes	109
23	22	CHRIS LANE		Laps Around The Sun	21
26	23	BRETT YOUNG		Brett Young	139
28	24	TIM MCGRAW		Number One Hits	192
27	25	BLAKE SHELTON		Reloaded: 20 #1 Hits	207

COUNTRY STREAMING SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
NEW	1	#1 10,000 HOURS	Dan + Shay & Justin Bieber	1
1	2	THE GIT UP	Blanco Brown	18
2	3	ONE THING RIGHT	Marshmello & Kane Brown	14
3	4	BEAUTIFUL CRAZY	Luke Combs	75
4	5	WHISKEY GLASSES	Morgan Wallen	34
6	6	BEER NEVER BROKE MY HEART	Luke Combs	22
5	7	HEARTLESS	Diplo Presents Thomas Wesley Feat. Morgan Wallen	8
8	8	SPEECHLESS	Dan + Shay	64
7	9	TENNESSEE WHISKEY	Chris Stapleton	131
10	10	EVEN THOUGH I'M LEAVING	Luke Combs	6
9	11	MEANT TO BE	Bebe Rexha & Florida Georgia Line	98
25	12	THE BONES	Maren Morris	14
11	13	I DON'T KNOW ABOUT YOU	Chris Lane	11
13	14	ONE MAN BAND	Old Dominion	7
16	15	TEQUILA	Dan + Shay	85
18	16	PRAYED FOR YOU	Matt Stell	3
17	17	ALL TO MYSELF	Dan + Shay	23
15	18	HEAVEN	Kane Brown	101
14	19	GOD'S COUNTRY	Blake Shelton	27
12	20	KNOCKIN' BOOTS	Luke Bryan	20
19	21	YOU MAKE IT EASY	Jason Aldean	89
20	22	RUMOR	Lee Brice	34
21	23	SHE GOT THE BEST OF ME	Luke Combs	61
NEW	24	LOVE YOU TOO LATE	Cole Swindell	1
NEW	25	LIVING	Dierks Bentley	1

HOT ROCK SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 HIGH HOPES ▲	▲	J. SINCLAIR, J. JEBERG (B. URIE, J. SINCLAIR, J. JOY, J. CUMBS), J. PRITCHARD, S. HOLLANDER, W. LOBBAN, BEAN, J. JEBERG, T. M. PARKS, J. JUBERI	Panic! At The Disco	1 73
2	2	HEY LOOK MA, I MADE IT ▲	▲	J. SINCLAIR, D. H. FRANCIS (S. JUIE, D. H. FRANCIS, M. ANGELAKOS, S. HOLLANDER, J. SINCLAIR, M. KIBBY)	Panic! At The Disco	1 54
5	3	THE HYPE		T. JOSEPH (P. MEANY (T. JOSEPH))	twenty one pilots	3 15
4	4	I THINK I'M OKAY		Machine Gun Kelly X YUNGBLUD X Travis Barker	EST 19XX/BAD BOY/INTERSCOPE	3 18
3	5	HERE COMES THE SUN		G. MARTIN (G. HARRISON)	The Beatles	3 6
7	6	FATHER OF ALL...		B. WALKER (B. J. ARMSTRONG, MIKE DIRNT, TRE COOL)	Green Day	6 5
8	7	SOCIAL CUES		J. HILL (M. SHULTZ, B. SHULTZ, J. CHAMPION, D. TICHENOR, N. BOCKRATH, M. MINSTER, J. HILL)	Cage The Elephant	7 15
16	8	SAL STM OUTNUMBERED		KOZ (D. KENNEDY, S. KOZMENIUK, S. HARRIS)	Dermot Kennedy	8 11
6	9	COME TOGETHER		G. MARTIN (J. W. LENNON, P. MCCARTNEY)	The Beatles	6 5
10	10	GO		D. AUERBACH, P. CARNEY (D. AUERBACH, P. CARNEY)	The Black Keys	10 18
13	11	16		J. HAMILTON, J. STEVENS (J. STEVENS, R. MEYER, R. MEYER, M. KOFOS, J. HAMILTON)	Highly Suspect	11 8
11	12	FEAR INOCULUM		TOOL (M. J. KEENAN, A. JONES, D. CAREY, J. CHANCELLOR)	Tool	3 10
14	13	UNDER YOUR SCARS		E. RON (S. PERNA, JR.)	Godsmack	6 24
15	14	THE END OF THE GAME		S. SHINN (R. CUOMO, T. PAGNOTTA)	Weezer	14 5
HOT SHOT DEBUT	15	WHITE ROOM		F. PAPPALARDI (J. BRUCE, P. R. BROWN)	Cream	15 1
NEW	16	ROCK AND ROLL PART 2		M. LEANDER (GARY GLITTER, M. LEANDER)	Gary Glitter	16 1
26	17	WE FELL IN LOVE IN OCTOBER		M. U. RINGHEIM (M. U. RINGHEIM)	girl in red	17 3
19	18	DEAR FUTURE SELF (HANDS UP)		FALL OUT BOY FEATURING WYCLEF JEAN	ISLAND/REPUBLIC	13 5
20	19	UNSAINTED		S. LIPKNOT (G. FIDELMAN, M. THOMPSON, J. ROOT, C. FEHN, P. GRAY, S. WILSON, J. JORDISON, C. TAYLOR, C. JONES, M. S. GRAHAN)	Slipknot	4 22
18	20	AIR I REALLY WISH I HATED YOU		ANDREW WATT, J. FELDMANN (M. HOPKINS, T. BARKER, M. T. SOBIA, J. FELDMANN, A. WOTMAN, J. PEREZ, A. TAMPOSI)	Blink-182	4 4
12	21	SOMETHING		G. MARTIN (G. HARRISON)	The Beatles	12 2
21	22	10/10		B. BAPTIE, REX ORANGE COUNTY (A. O'CONNOR, B. BAPTIE)	Rex Orange County	16 4
22	23	ALLIGATOR		OF MONSTERS AND MEN, R. COSTEY (B. HILMARS DOTTIR, N. B. HILMARS DOTTIR)	Of Monsters And Men	8 23
17	24	SING ALONG		S. SIMPSON, B. EMMETT, C. BARTELS, M. MILLER, J. HILL (S. SIMPSON)	Sturgill Simpson	17 3
25	25	RUNNING UP THAT HILL		LEGGY (K. BUSH)	Meg Myers	25 5
24	26	BLOW		ED SHEERAN WITH CHRIS STAPLETON & BRUNO MARS	ATLANTIC	3 14
23	27	CARRY ME AWAY		J. MAYER (C. FRANCOVIAK (J. MAYER))	John Mayer	3 5
29	28	PANIC ATTACK		F. THAAE (B. EMMONS, J. EMMONS, C. KOSTER, C. HUOT, A. PAQUETTE, F. THAAE)	The Glorious Sons	28 8
45	29	MIGHT BE RIGHT		J. JOYCE (A. ESPOSITO, N. WILKERSON, S. WILKERSON, R. HATER, H. THOMPSON)	White Reaper	29 2
NEW	30	ALL MY FRIENDS		KOZ, C. WILLETTS, C. HUGALL (D. KENNEDY, C. HUGALL)	Dermot Kennedy	30 1
35	31	DIE HAPPY		T. KUHN (N. WOLD, J. WICK, M. NELSON, T. KUHN, M. GOODMAN, S. ACCETTA, D. LONNER, E. SHERMAN)	DREAMERS	31 5
32	32	COMPLAINER		L. STALFORS (B. MCKEE, M. COMPTON, L. STALFORS, D. QUON, A. TACCONI, N. WILLETT)	Cold War Kids	30 7
37	33	LEGENDARY		K. COOPER, J. L. COOPER, K. COOPER, S. MOSLEY)	Skillet	29 10
31	34	LAST DAY UNDER THE SUN		J. HANSEN, R. CAZZANO, M. S. POULSEN, J. M. S. POULSEN, R. CAGGIANO)	Volbeat	15 17
27	35	WHEN I'M GONE		N. IDIA (M. LABELLE, J. NOTTO, J. SMOLIAN, C. COVERSTONE)	Dirty Honey	27 8
39	36	WHEN AM I GONNA LOSE YOU		S. EVERETT (K. P. AYER, R. J. HANN, T. D. RICE, M. J. FRAZIER, N. EWING)	Local Natives	31 14
28	37	PNEUMA		TOOL (M. J. KEENAN, A. JONES, D. CAREY, J. CHANCELLOR)	Tool	4 6
38	38	LIFE IN THE CITY		S. FELICE (W. SCHULTZ, J. C. FRAITES)	The Lumineers	19 5
NEW	39	HIGH STEPPIN'		R. RUBIN (S. Y. AVETT, T. S. AVETT, R. W. CRAWFORD, JR.)	The Avett Brothers	39 1
33	40	MIRACLE PILL		S. HOLLANDER, G. MICHAELS (J. RZEZNIK, S. HOLLANDER, G. MICHAELS)	Goo Goo Dolls	33 2
42	41	YOU'LL NEVER FIND ME		N. RASKULINECZ (D. DAVIS, J. SHAPFER, S. WELCH, R. APPEL, R. LUZER, W. P. CORGAN, N. RASKULINECZ)	Korn	27 13
41	42	PROM QUEEN		L. TRIFILIO (M. HENKEL, S. J. ALVARADO (L. TRIFILIO, M. HENKEL, S. J. ALVARADO))	Beach Bunny	26 14
48	43	BACK FOOT		L. HIBBITT (M. BIGLAND)	Dinosaur Pile-Up	43 2
RE	44	MIRACLE MAN		D. A. PRAMIK (OLIVER TREE (D. T. NICKELL, D. A. PRAMIK))	Oliver Tree	22 14
RE	45	LOST		C. WILLETTS (D. KENNEDY, C. WILLETTS)	Dermot Kennedy	45 2
NEW	46	COME AROUND		(NOT LISTED)	Papa Roach	46 1
NEW	47	DEATH STRANDING		CHVRCHES (I. COOK, M. DOHERTY, L. MAYBERRY)	CHVRCHES	47 1
RE	48	DON'T STOP ME NOW (...REVISITED)		QUEEN (R. T. BAKER (F. MERCURY))	Queen	30 9
40	49	INVINCIBLE		TOOL (M. J. KEENAN, A. JONES, D. CAREY, J. CHANCELLOR)	Tool	5 6
RE	50	BIRDS		J. LITTLE (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, J. LITTLE)	Imagine Dragons Featuring Elisa	27 10



Cage 'Cues' Up Latest Leader

Cage the Elephant (above) collects its ninth leader on the Alternative airplay chart as "Social Cues" climbs 2-1. The band takes over sole possession of the fifth-most No. 1s in the chart's three-decade history; Red Hot Chili Peppers lead with 13. "Cues" topped the Triple A airplay chart for a week (Oct. 5), marking Cage's fourth No. 1.

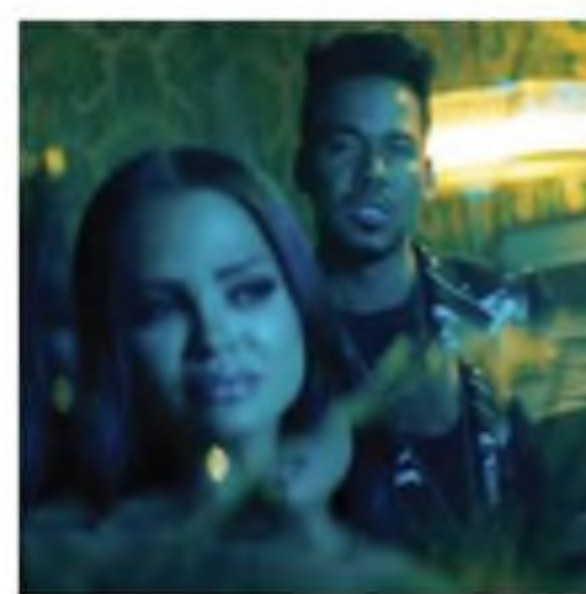
Plus, Green Day's "Father of All..." ascends to its fifth No. 1 on the all-rock-format Rock Airplay chart, up 4% to 9.4 million audience impressions, according to Nielsen Music. The track concurrently becomes the group's record-extending 21st top five hit on Alternative (6-5); Foo Fighters rank second with 18, followed by Linkin Park and U2, each with 16.

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 THE BEATLES ▲	▲	Abbey Road	133	
HOT SHOT DEBUT	2	WILCO		Ode To Joy	1	
4	3	QUEEN ▲	▲	Greatest Hits	95	
NEW	4	THE AVETT BROTHERS		Closer Than Together	1	
5	5	ELTON JOHN ●	●	Diamonds	100	
NEW	6	ANGEL OLSEN		All Mirrors	1	
3	7	STURGILL SIMPSON		SOUND & FURY	2	
7	8	THE BEATLES ▲	▲	1	142	
10	9	CREEDENCE CLEARWATER REVIVAL ▲	▲	Chronicle/The 20 Greatest Hits	142	
12	10	JOURNEY ▲	▲	Journey's Greatest Hits	142	
13	11	BILLY JOEL ▲	▲	The Essential Billy Joel	91	
14	12	FLEETWOOD MAC ▲	▲	Rumours	136	
16	13	IMAGINE DRAGONS ▲	▲	Evolve	120	
11	14	THE LUMINEERS		III	4	
NEW	15	THE MENZINGERS		Hello Exile	1	
17	16	TOM PETTY AND THE HEARTBREAKERS ▲	▲	Greatest Hits	110	
18	17	PANIC! AT THE DISCO ▲	▲	Pray For The Wicked	68	
19	18	AC/DC ▲	▲	Back In Black	129	
15	19	TOOL		Fear Inoculum	6	
NEW	20	BAYSIDE		Interrogang	1	
NEW	21	ZACH WILLIAMS		Rescue Story	1	
20	22	GUNS N' ROSES ▲	▲	Greatest Hits	130	
6	23	BLINK-182		Nine	3	
22	24	EAGLES ▲	▲	Their Greatest Hits 1971-1975	114	
25	25	ELVIS PRESLEY ▲	▲	The Essential Elvis Presley	16	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 SOCIAL CUES	Cage The Elephant	16		
3	2	THE HYPE	twenty one pilots	13		
1	3	DOIN' TIME	Lana Del Rey	21		
4	4	GOOD THINGS FALL APART	Illenium & Jon Bellion	21		
6	5	FATHER OF ALL...	Green Day	5		
5	6	TRAMPOLINE	SHAED	45		
8	7	GO	The Black Keys	16		
9	8	THE END OF THE GAME	Weezer	5		
7	9	3 NIGHTS	Dominic Fike	28		
10	10	CRINGE	Matt Maeson	34		
11	11	DIE HAPPY	DREAMERS	20		
12	12	DEAR FUTURE SELF (HANDS UP)	Fall Out Boy Feat. Wyclef Jean	5		
15	13	DISSOLVE	Absofacto	17		
16	14	RUNNING UP THAT HILL	Meg Myers	27		
13	15	HEY LOOK MA, I MADE IT	Panic! At The Disco	33		
17	16	MIGHT BE RIGHT	White Reaper	11		
19	17	COMPLAINER	Cold War Kids	16		
18	18	I THINK I'M OKAY	Machine Gun Kelly X YUNGBLUD X Travis Barker	12		
20	19	10/10	Rex Orange County	4		
33	20	GG ALL THE GOOD GIRLS GO TO HELL	Billie Eilish	2		
22	21	WHEN AM I GONNA LOSE YOU	Local Natives	10		
27	22	I REALLY WISH I HATED YOU	Blink-182	3		
21	23	2ALL	Catfish And The Bottlemen	8		
23	24	DANCE MONKEY	Tones And I	7		
24	25	16	Highly Suspect	8		

HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 CHINA	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	REAL HASTA LA MUERTE	1	12
2	2	OTRO TRAGO	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	RICH	1	24
3	3	CALLAITA	Bad Bunny & Tainy	RIMAS	2	19
6	4	STM CON CALMA	Daddy Yankee Featuring Snow	EL CARTEL/UMLE	1	37
4	5	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny	UNIVERSAL MUSIC LATIN/UMLE	4	21
7	6	LA CANCION	J Balvin & Bad Bunny	UNIVERSAL MUSIC LATIN/UMLE	6	15
5	7	ADICTO	Tainy, Anuel AA & Ozuna	NEON16/INTERSCOPE	5	7
8	8	LOCO CONTIGO	DJ Snake, J. Balvin & Tyga	DJ SNAKE/GEFFEN/INTERSCOPE	7	17
10	9	SOLTERA	Lunay, Daddy Yankee & Bad Bunny	STARJAZZ	3	31
RE	10	LA MEJOR VERSION DE MI	Natti Natasha & Romeo Santos	PINA/SONY MUSIC LATIN	10	3
11	11	QUE PRETENDES	J Balvin & Bad Bunny	UNIVERSAL MUSIC LATIN/UMLE	2	15
12	12	11 PM	Maluma	WKS/SONY MUSIC LATIN	12	21
14	13	YO X TI, TU X MI	ROSALIA & Ozuna	COL COLUMBIA	13	8
16	14	SAL AIR QUE CALOR	Major Lazer & J Balvin Featuring El Alfa	MAD DECENT	13	4
13	15	QUE PENAS	Maluma x J Balvin	WKS/SONY MUSIC LATIN	13	2
15	16	SI SUPIERAS	Daddy Yankee & Wisin & Yandel	EL CARTEL/UMLE	15	15
18	17	TE SONE DE NUEVO	Ozuna	VP ENTERTAINMENT/DIEMELOV/SONY MUSIC LATIN	16	18
19	18	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	EL CARTEL/PINA/MR. 305	15	24
20	19	SI TE VAS	Sech x Ozuna	RICH	19	2
21	20	ME LA AVENTE	Carin Leon	TAMARINDO REKORDS/ZOPLAAI	20	10
17	21	AMOR A PRIMERA VISTA	Los Angeles Azules, Belinda & Lalo Ebratt Featuring Horacio Palencia	OCESA SEITRACK/DISAJUMLE	16	13
23	22	BAILA CONMIGO	Dayvi & Victor Cardenas Featuring Kelly Ruiz	TITULAR/SONY MUSIC LATIN	22	7
28	23	EL CIRCO	El Fantasma	AFINARTE	23	7
24	24	ATREVETE	Nicky Jam X Sech	LA INDUSTRIA/SONY MUSIC LATIN	23	10
30	25	TUTU	Camilo + Pedro Capo	HECHO A MANO/SONY MUSIC LATIN	25	7
29	26	CANALLA	Romeo Santos & El Chaval de La Bachata	SONY MUSIC LATIN	26	18
25	27	DE LOS BESOS QUE TE DI	Christian Nodal	FONOVISA/UMLE	19	13
22	28	RUNAWAY	Sebastian Yatra, Daddy Yankee, Jonas Brothers & Natti Natasha	UNIVERSAL MUSIC LATIN/UMLE	12	16
33	29	CEDI	La Arrolladora Banda el Limon de Rene Camacho	DISAJUMLE	29	7
26	30	EL FAVOR	Dimelo Flow, Sech, Farruko, Nicky Jam, Zion & Lunay	RDN/INTERSCOPE	21	5
32	31	DOLLAR	Becky G X Myke Towers	KEMOSABE/RCA/SONY MUSIC LATIN	28	13
35	32	INDECISO	Reik X J Balvin X Lalo Ebratt	UNIVERSAL MUSIC LATIN/UMLE	32	6
27	33	POR MI NO TE DETENGAS	Banda Sinaloense MS de Sergio Lizarraga	LIZOS	22	17
34	34	EL BESO QUE NO LE DI	Romeo Santos & Kiko Rodriguez	SONY MUSIC LATIN	34	7
42	35	MORIR SOLO	Prince Royce	SONY MUSIC LATIN	35	4
36	36	MI META CONTIGO	Banda Los Sebastianes de Mazatlan, Sinaloa	FONOVISA/UMLE	35	5
31	37	TE QUEMASTE	Manuel Turizo & Anuel AA	LA INDUSTRIA/SONY MUSIC LATIN	31	6
38	38	ME QUEDO	Romeo Santos & Zacarias Ferreira	SONY MUSIC LATIN	34	14
37	39	MIAMI VIBE	Adriel Favela XCodigo FN	GERENCIA360	33	7
41	40	LA DEMANDA	Romeo Santos & Raulin Rodriguez	SONY MUSIC LATIN	37	14
HOT SHOT DEBUT	41	PERREITO	Mariah x Arcangel x Darell	UNIVERSAL MUSIC LATIN/UMLE	41	1
NEW	42	BONITA	Juanes & Yatra	UNIVERSAL MUSIC LATIN/UMLE	42	1
46	43	CADA VEZ TE EXTRANO MAS	Grupo Firme Featuring El Yaki Luis Alfonso Partida	LAP/MUSIC VIP	43	4
43	44	MIRAME	Nio Garcia X Rawu Alejandro X Lenny Tavarez	FLORA MOVIE/CLAD EMPIRE	31	10
NEW	45	MI EX	Nejo X Nicky Jam	LA FAMA/UMS/CLAD EMPIRE	45	1
39	46	LA CARTERA	Farruko & Bad Bunny	SONY MUSIC LATIN	25	8
48	47	CHALITO	Calibre 50	ANGALUZ/DISAJUMLE	47	2
NEW	48	ESTAS GANAS DE TOMAR	Lenin Ramirez	DEL	48	1
45	49	QUIZAS	Dimelo Flow, Sech, Dalex, Justin Quiles, Lenny Tavarez, Feid, Wisin & Zion	REH	45	2
44	50	LA MAGIA DE TUS OJOS	Joss Favela	SONY MUSIC LATIN	41	5



A New 'Versión'

Natti Natasha and Romeo Santos (above) bound into the top 10 of Hot Latin Songs as "La Mejor Versión de Mi" reenters at No. 10 after a six-month absence. Originally a solo pop track for Natti Natasha, the song returns largely thanks to a new version of the cut — a remixed bachata duet with Santos. (In turn, he now gets chart credit.) All versions of "Versión" combined for 4.2 million streams in the week ending Oct. 10 (up 1,146%), according to Nielsen Music, while airplay soared 3,687% to 6.1 million audience impressions in the week ending Oct. 13.

It's Natti Natasha's fourth top 10 and first in nearly a year. It's Santos' 19th top 10.

Elsewhere, on Latin Airplay, Luis Fonsi, Sebastián Yatra and Nicky Jam's "Date la Vuelta" surges 7-1 (13.4 million audience, up 51%). Fonsi ups his No. 1 count to 11, Yatra to five and Nicky Jam to 12.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 BAD BUNNY	RIMAS	X 100PRE	42	
2	2	J BALVIN & BAD BUNNY	UNIVERSAL MUSIC LATIN/UMLE	Oasis	15	
3	3	SECH	RICH	Suenos	25	
4	4	OSUNA	VP ENTERTAINMENT/DIEMELOV/SONY MUSIC LATIN	Odisea	111	
6	5	OSUNA	VP ENTERTAINMENT/DIEMELOV/SONY MUSIC LATIN	Aura	59	
5	6	MALUMA	WKS/SONY MUSIC LATIN	11:11	21	
10	7	AVENTURA	Todavía Me Amas: Lo Mejor de Aventura	THE ORCHARD/SONY MUSIC LATIN	171	
7	8	FARRUKO	SONY MUSIC LATIN	Gangalee	24	
11	9	KAROL G	UNIVERSAL MUSIC LATIN/UMLE	Ocean	23	
9	10	ANUEL AA	REAL HASTA LA MUERTE/CLAD EMPIRE	Real Hasta La Muerte	65	
8	11	JHAY CORTEZ	UNIVERSAL MUSIC LATIN/UMLE	Famouz	20	
RE	12	SANTANA	STARFAITH/SURETONE/CONCORD	Africa Speaks	16	
45	13	GG NATTI NATASHA	PINA/SONY MUSIC LATIN	ilumiNATTI	34	
14	14	ROMEO SANTOS	SONY MUSIC LATIN	Utopia	27	
15	15	LUIS FONSI	UNIVERSAL MUSIC LATIN/UMLE	Vida	36	
17	16	J BALVIN	UNIVERSAL MUSIC LATIN/UMLE	Vibras	72	
HOT SHOT DEBUT	17	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UMLE	Greatest Hits (2019)	1	
16	18	SELENA	CAPITOL LATIN/UMLE	Ones	205	
20	19	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 2	237	
18	20	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	Del Barrio Hasta Aquí	15	
NEW	21	JOSE JOSE	SONY MUSIC LATIN	Personalidad	1	
19	22	MANUEL TURIZO	LA INDUSTRIA/SONY MUSIC LATIN	ADN	7	
25	23	ROMEO SANTOS	SONY MUSIC LATIN	Golden	116	
21	24	DALEX	RICH	Climaxxx	22	
24	25	CHRISTIAN NODAL	JG/FONOVISA/UMLE	Me Deje Llevar	111	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
7	1	#1 DATE LA VUELTA	Luis Fonsi, Sebastián Yatra & Nicky Jam	22		
2	2	CHINA	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	12		
5	3	LOCO CONTIGO	DJ Snake, J. Balvin & Tyga	12		
3	4	QUE PRETENDES	J Balvin & Bad Bunny	16		
1	5	SI SUPIERAS	Daddy Yankee & Wisin & Yandel	11		
6	6	OTRO TRAGO	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	18		
16	7	LA CANCION	J Balvin & Bad Bunny	4		
9	8	11 PM	Maluma	10		
8	9	TE SONE DE NUEVO	Ozuna	17		
4	10	CALLAITA	Bad Bunny & Tainy	18		
11	11	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny	16		
13	12	CEDI	La Arrolladora Banda el Limon de Rene Camacho	12		
14	13	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	19		
18	14	EL CIRCO	El Fantasma	6		
17	15	ATREVETE	Nicky Jam X Sech	5		
19	16	PARECEN VIERNES	Marc Anthony	25		
24	17	QUE CALOR	Major Lazer & J Balvin Feat. El Alfa	3		
48	18	GG LA MEJOR VERSION DE MI	Natti Natasha & Romeo Santos	2		
15	19	DE LOS BESOS QUE TE DI	Christian Nodal	14		
12	20	AMOR A PRIMERA VISTA	Los Angeles Azules, Belinda & Lalo Ebratt	15		
22	21	MORIR SOLO	Prince Royce	4		
10	22	RUNAWAY	Sebastian Yatra, Daddy Yankee, Jonas Brothers & Natti Natasha	15		
25	23	ESTAS GANAS DE TOMAR	Lenin Ramirez	7		
26	24	SI SE DA	Myke Towers x Farruko	21		
21	25	CANALLA	Romeo Santos & El Chaval de La Bachata	19		

CHRISTIAN/GOSPEL

billboard

OCT. 19 2019

HOT CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
1	1	#1 YOU SAY ▲	64 WKS	Lauren Daigle	1	66
2	2	RESCUE		Lauren Daigle	2	32
3	3	NOBODY		Casting Crowns Featuring Matthew West	3	22
4	4	RAISE A HALLELUJAH		Bethel Music, Jonathan David Helser & Melissa Helser	2	40
5	5	GOD ONLY KNOWS ●		for KING & COUNTRY	2	59
10	6	RESCUE STORY		Zach Williams	6	16
11	7	BURN THE SHIPS		for KING & COUNTRY	7	23
7	8	DEAD MAN WALKING		Jeremy Camp	7	21
8	9	YES I WILL		Vertical Worship	7	46
6	10	GOD'S NOT DONE WITH YOU		Tauren Wells	6	27
13	11	FIGHTING FOR ME		Riley Clemmons	11	22
14	12	LET IT RAIN (IS THERE ANYBODY)		Crowder Featuring Mandisa	10	23
15	13	DEFENDER		Francesca Battistelli Featuring Steffany Gretzinger	13	30
16	14	I'M GONNA LET IT GO		Jason Gray	14	20
17	15	UP AGAIN		Dan Bremnes	15	18
18	16	POWER		We Are Messengers	16	13
NEW	17	THERE WAS JESUS		Zach Williams & Dolly Parton	17	1
20	18	THE GOD WHO STAYS		Matthew West	18	11
19	19	SEE A VICTORY		Elevation Worship	14	9
22	20	LEGENDARY		Skillet	17	23
21	21	BELIEVER		Rhett Walker	20	20
26	22	UNSTOPPABLE GOD		Sanctus Real	22	14
24	23	GREATER THAN ALL MY REGRETS		Tenth Avenue North	23	19
23	24	KING OF KINGS		Hillsong Worship	20	13
27	25	FAITH		Jordan Feliz	25	7

HOT GOSPEL SONGS™

LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
1	1	#1 LOVE THEORY	37 WKS	Kirk Franklin	1	37
2	2	DELIVER ME (THIS IS MY EXODUS)		Donald Lawrence Presents The Tri-City Singers Featuring Le'Andria Johnson	2	40
3	3	YOU KNOW MY NAME (LIVE)		Tasha Cobbs Leonard	2	41
4	4	BLESSINGS ON BLESSINGS		Anthony Brown & group therAPy	3	23
6	5	I AM		James Fortune Featuring Deborah Carolina	5	21
5	6	MAKE ROOM		Jonathan McReynolds	5	32
8	7	I MADE IT OUT		John P. Kee Featuring Zacardi Cortez	7	27
9	8	MIRACLE WORKER		JJ Hairston & Youthful Praise Featuring Rich Tolbert, Jr.	8	26
11	9	YOU DON'T KNOW		Zacardi Cortez	9	16
7	10	UNSTOPPABLE		Koryn Hawthorne	3	39
12	11	I SEE MIRACLES		Jekalyn Carr	11	13
14	12	BIG		Pastor Mike Jr.	12	10
13	13	FOR MY GOOD		Todd Galberth	13	17
18	14	I'M ALL IN		Maranda Curtis	14	10
25	15	WON'T LET GO		Travis Greene	15	6
17	16	WIDE AS THE SKY		Isabel Davis	12	23
15	17	SPEAK THE NAME		Koryn Hawthorne Featuring Natalie Grant	15	17
16	18	GOOD & LOVED		Travis Greene Featuring Steffany Gretzinger	7	5
19	19	GREAT BIG GOD		Lisa Knowles-Smith	14	15
23	20	I LOVE HIM		Renee Spearman Featuring Hezekiah Walker & Dr. Holly Carter	20	2
RE	21	I WANT GOD		Maurette Brown Clark	17	15
24	22	BLESS SOMEBODY ELSE (DOROTHY'S SONG)		Kurt Carr	18	9
22	23	BE ALRIGHT		Damon Little	17	16
RE	24	YOUR LOVE		Tim Bowman Jr.	14	16
RE	25	VICTORY		J Moss	25	2



Fortune Ties No. 1 Mark

James Fortune (above) notches his record-tying sixth Gospel Airplay No. 1 as "I Am" (featuring Deborah Carolina) ascends 3-1. Fortune matches Kirk Franklin and Tamela Mann for the most leaders, dating to the chart's 2005 inception. Fortune scores his first No. 1 since 2014, when "Live Through It," with his longtime backing choir FIYA, ruled for a week in May. Carolina tops Gospel Airplay with her first *Billboard* chart entry.

On the airplay-, streaming- and sales-based Hot Gospel Songs chart, "I Am" reaches the top five (6-5).

Plus, Zach Williams' *Rescue Story* debuts at No. 2 on Top Christian Albums, tying his best career rank, as the set starts with 7,000 equivalent album units (5,000 in album sales), according to Nielsen Music. His prior LP, *Chain Breaker*, peaked at No. 2 in March 2018.

—JIM ASKER

TOP CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART
1	1	#1 LAUREN DAIGLE	50 WKS	Look Up Child	57
HOT SHOT DEBUT	2	ZACH WILLIAMS		Rescue Story	1
2	3	FOR KING & COUNTRY		Burn The Ships	53
3	4	LAUREN DAIGLE ▲		How Can It Be	236
8	5	JEREMY CAMP		The Story's Not Over	3
4	6	MERCYME		I Can Only Imagine: The Very Best Of MercyMe	85
5	7	CASTING CROWNS		Only Jesus	47
6	8	NF		Therapy Session	181
7	9	HILLSONG UNITED		People	24
9	10	BETHEL MUSIC		Victory: Recorded Live	37
10	11	SKILLET		Victorious	10
14	12	ZACH WILLIAMS		Chain Breaker	146
15	13	TOBYMAC		The Elements	52
13	14	NF		Mansion	220
11	15	TAUREN WELLS		Hills And Valleys	116
12	16	SKILLET ▲		Awake	282
18	17	MERCYME		Lifer	132
16	18	HILLSONG WORSHIP		There Is More	79
17	19	ELEVATION WORSHIP		Here As In Heaven	192
RE	20	OH, SLEEPER		Bloodied / Unbowed	2
20	21	HILLSONG UNITED		Zion	308
19	22	HILLSONG UNITED		Wonder	122
21	23	SKILLET		Unleashed	166
29	24	ALAN JACKSON		Precious Memories Collection	121
23	25	CHRIS TOMLIN		How Great Is Our God: The Essential Collection	213

TOP GOSPEL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART
1	1	#1 WILLIAM MCDOWELL	3 WKS	The Cry: A Live Worship Experience	3
3	2	TASHA COBBS LEONARD		Heart. Passion. Pursuit	111
2	3	KIRK FRANKLIN		Long Live Love	19
6	4	GG KORYN HAWTHORNE		Unstoppable	65
RE	5	KURT CARR		Bless Somebody Else	5
7	6	MARVIN SAPP		Playlist: The Very Best Of Marvin Sapp	221
9	7	TASHA COBBS		Grace (EP)	290
10	8	TASHA COBBS		One Place: Live	215
14	9	JONATHAN MCREYNOLDS		Make Room	83
17	10	TRAVIS GREENE		The Hill	205
16	11	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS		Goshen	25
12	12	TASHA COBBS LEONARD		Heart. Passion. Pursuit.	49
11	13	ARETHA FRANKLIN		Gospel Greats	79
19	14	KIRK FRANKLIN		Hello Fear	163
18	15	TORI KELLY		Hiding Place	56
20	16	TAMELA MANN		One Way	159
21	17	TAMELA MANN		Best Days	292
15	18	FRED HAMMOND		The Best Of Fred Hammond	64
RE	19	KIRK FRANKLIN ▲		The Nu Nation Project	157
RE	20	TODD DULANEY		Your Great Name	65
NEW	21	VARIOUS ARTISTS		The Time For Peace Is Now: Gospel Music About Us	1
NEW	22	TRAVIS GREENE		The Breaker	1
24	23	VARIOUS ARTISTS		WOW Gospel 2019	37
RE	24	KIRK FRANKLIN ▲		The Rebirth Of Kirk Franklin	121
RE	25	KIRK FRANKLIN		Losing My Religion	170

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 FIND U AGAIN RCA	Mark Ronson Feat. Camila Cabello	9
3	2	GG THERE FOR YOU VIRGIN/ASTRALWERKS/CAPITOL	Gorgon City + MK	8
4	3	UNITED IN DANCE LAUNCH/418	Crystal Waters & R-Naldo	9
8	4	NO LETTING GO FLYHOUSE	Dirty Werk, DJ Bam Bam X Steve Smooth	9
9	5	ON A ROLL THE NULL CORPORATION 2/RCA	Ashley O	6
6	6	MAD LOVE POLYDOR/UNIVERSAL	Mabel	9
12	7	THE POWER VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont & Zak Abel	5
1	8	JOYS DEFECTED	Roberto Surace	13
5	9	PERFECT WORLD APRIL EARTH	Anggun	9
13	10	OMG DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Carly Rae Jepsen	7
7	11	I WANNA DANCE ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue	10
11	12	CAN WE PRETEND RCA	P!nk Feat. Cash Cash	11
19	13	SALVATION ISLAND/REPUBLIC	House Gospel Choir & Adelphi Music Factory	5
21	14	ALL ABOUT US AVO/GALACTIC MEDIA/RADIKAL	Allegra	8
20	15	LITTLE BIT OF RAIN BUG ON THE CAMEL	Piper Madison	6
14	16	DON'T WANNA DANCE BOSBUN/ISLAND/REPUBLIC	Boston Bun	12
27	17	GRAVE LIVE NATION/INTERSCOPE	Madonna & Swae Lee	3
23	18	SWEET REVENGE DAUMAN	Kalendr x Laura Bryna	6
22	19	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	10
16	20	MADNESS AND THE DARK DAUMAN	Dave Matthias Feat. Makeba	10
15	21	RESCUE ME PAYBACK/BIG BEAT/ATLANTIC	DJ D-Sol Feat. Alex Newell	14
17	22	MONSTER 418	Bleona	10
29	23	NOT YOU 2220	Keelie Walker	5
24	24	SEÑORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	12
31	25	DON'T FOLLOW ME ADVANCED	XIMXIA	5
37	26	PUMP IT UP DEFECTED	Endor	3
26	27	CONFESSION AHM/DEL ORO	Ani	10
34	28	SOMEONE I USED TO KNOW ZAC BROWN COLLECTIVE/BMG/WHEELHOUSE	Zac Brown Band	3
35	29	BAD MISTAKE AWAL/KOBALT	Ashlee Keating	4
28	30	SEX SHOOTER AUDIO4PLAY	Vizin	4
10	31	NEVER REALLY OVER CAPITOL	Katy Perry	11
18	32	FLYING ON MY OWN COLUMBIA	Celine Dion	13
36	33	DON'T FALL FOR IT HOWE	Grapefruit Sound Lab and Amuka	3
39	34	ROOTS PALM TREE/RCA	Valerie Broussard & Galantis	2
33	35	POST MALONE SPINNIN/WARNER	Sam Feldt Feat. RANI	4
25	36	BANANA S-CURVE	Conkarah Feat. Shaggy	7
44	37	UR MOVING ME RADMILLA LOLLY	Radmilla Lolly Feat. Dani Hagan	2
32	38	HIGHER LOVE RCA	Kygo X Whitney Houston	14
49	39	RUNNING DEF JAM	Arlissa	2
38	40	TIDAL WAVE 418	Christine Gordon	8
47	41	NO DAY LIKE TODAY 34 WHALE	Lovari & Adam Barta Feat. Electropoint	2
41	42	SHARE THAT LOVE - WHAT THE WORLD NEEDS NOW IS LOVE DEL ORO	Laura Angelini	6
HOT SHOT DEBUT	43	TROUBLE SPINNIN	VASSY	1
46	44	HOME OVERDRIVE	Lodato	2
40	45	EMOTION POSITIVA/VIRGIN/CAPITOL	Purple Disco Machine	7
45	46	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	4
NEW	47	WHAT MAMA SAID RADIKAL	Manuel Riva Feat. Misha Miller	1
43	48	GO SLOW ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	21
NEW	49	CIRCLES REPUBLIC	Post Malone	1
30	50	PERFECT BITCH RADIKAL	Tony Moran And Jason Walker	16

BOXSCORE

billboard

OCT. 19 2019

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$3,371,317 (\$895/\$75)	AEROSMITH PARK THEATER, LAS VEGAS SEPT. 21, 23, 28	15,132 15,936 THREE SHOWS	LIVE NATION/MGM RESORTS INTERNATIONAL
2	\$3,248,741 (\$63,793,244 PESOS) \$50-\$72	IRON MAIDEN PALACIO DE LOS DEPORTES, MEXICO CITY SEPT. 27-30	64,057 64,266 THREE SHOWS	OCESA-CIE
3	\$3,118,606 (\$895/\$75)	AEROSMITH PARK THEATER, LAS VEGAS OCT. 1, 3, 6	14,673 15,921 THREE SHOWS	LIVE NATION/MGM RESORTS INTERNATIONAL
4	\$3,032,640 (\$2,434,041) \$155-\$34/\$55-\$92	MUSE O2 ARENA, LONDON SEPT. 14-15	30,600 34,960 TWO SHOWS	SJM CONCERTS
5	\$2,637,634 (\$257/\$194/\$162/\$122/\$98)	DEF LEPPARD ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 1-7	15,931 17,274 FOUR SHOWS	CAESARS ENTERTAINMENT/LIVE NATION
6	\$2,353,200 (\$124,50)/\$44-\$50	IRON MAIDEN, THE RAVEN AGE, FOZZY BANC OF CALIFORNIA STADIUM, LOS ANGELES SEPT. 14	23,351 SELLOUT	LIVE NATION
7	\$1,973,109 (\$317/\$225/\$179/\$133/\$64)	LUIS MIGUEL THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS SEPT. 15-16	8,137 TWO SHOWS TWO SELLOUTS	CAESARS ENTERTAINMENT/LIVE NATION
8	\$1,642,965 (\$317/\$225/\$179/\$133/\$64)	LUIS MIGUEL THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS SEPT. 12-13	7,026 8,177 TWO SHOWS	CAESARS ENTERTAINMENT/LIVE NATION
9	\$1,530,215 (\$253.50)/\$135.50/\$105.50/ \$63.50/\$43.50	CHRIS BROWN BARCLAYS CENTER, BROOKLYN SEPT. 14	13,784 SELLOUT	LIVE NATION
10	\$1,454,777 (\$986,251 KRONER) \$110.19/\$58.77	JOHN MAYER ROYAL ARENA, COPENHAGEN, DENMARK OCT. 6	16,108 SELLOUT	LIVE NATION
11	\$1,342,620 (\$1,078,865) \$418.95/\$55.45	ARIANA GRANDE SSE HYDRO, GLASGOW, SCOTLAND SEPT. 17	12,994 SELLOUT	DF CONCERTS
12	\$1,308,778 (\$89/\$79/\$59)	JOURNEY MOHEGAN SUN ARENA, UNCASVILLE, CONN. OCT. 4-5	13,950 TWO SHOWS TWO SELLOUTS	IN-HOUSE
13	\$1,260,981 (\$575,793 KRONER) \$110.20/\$58.77	JOHN MAYER JYSKE BANK BOXEN, HERNING, DENMARK OCT. 7	14,355 SELLOUT	LIVE NATION
14	\$1,181,743 (\$121)/\$45.50	IRON MAIDEN, THE RAVEN AGE TACOMA DOME, TACOMA, WASH. SEPT. 5	14,659 SELLOUT	LIVE NATION
15	\$1,152,494 (\$122)/\$46.50	IRON MAIDEN, THE RAVEN AGE MODA CENTER, PORTLAND, ORE. SEPT. 6	12,787 SELLOUT	LIVE NATION
16	\$1,146,314 \$1,002/\$39	MALUMA SAP CENTER, SAN JOSE, CALIF. SEPT. 15	11,191 SELLOUT	CARDENAS MARKETING NETWORK
17	\$1,142,830 (\$1,045,550 EUROS) \$98.37/\$65.58	ARIANA GRANDE BARCLAYCARD ARENA, HAMBURG, GERMANY SEPT. 28	12,614 13,377	LIVE NATION
18	\$1,084,950 (\$1,604,908 AUSTRALIAN) \$160.12/\$76.36	HANS ZIMMER QUODS BANK ARENA, SYDNEY OCT. 5	10,748 11,421	MJR PRESENTS
19	\$1,065,319 (\$313/\$218)/\$175/\$124	MARC ANTHONY ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 15	5,454 6,131	CAESARS ENTERTAINMENT/LIVE NATION
20	\$1,053,861 (\$123)/\$47.50	IRON MAIDEN, THE RAVEN AGE AT&T CENTER, SAN ANTONIO, TEXAS SEPT. 25	11,685 SELLOUT	LIVE NATION
21	\$1,021,380 (\$125)/\$55	WPOC SUNDAY IN THE COUNTRY MERRIWEATHER POST PAVILION, COLUMBIA, MD SEPT. 29	15,018 SELLOUT	IMP PRESENTS
22	\$1,004,485 \$195/\$75	MARCO ANTONIO SOLIS OAKLAND ARENA, OAKLAND, CALIF. OCT. 5	8,065 8,908	MARQUEZ BROTHERS ENTERTAINMENT
23	\$973,302 \$750/\$39	MALUMA AT&T CENTER, SAN ANTONIO, TEXAS SEPT. 28	9,846 SELLOUT	CARDENAS MARKETING NETWORK
24	\$969,949 (\$120.25)/\$44.75	IRON MAIDEN, THE RAVEN AGE TALKING STICK RESORT ARENA, PHOENIX, ARIZ. SEPT. 17	10,673 12,189	LIVE NATION
25	\$964,005 (\$405,654 KRONA) \$117.10/\$43.28	JOHN MAYER ERICSSON GLOBE, STOCKHOLM, SWEDEN OCT. 1	12,299 SELLOUT	LIVE NATION
26	\$938,216 (\$545/\$334/\$206)/\$114/\$68	ENRIQUE IGLESIAS THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS SEPT. 14	4,078 SELLOUT	CAESARS ENTERTAINMENT/LIVE NATION
27	\$906,614 (\$906 IS NO LONGER CURRENT; NEW OFFICIAL IS US \$17,986,583,921.52)	A STATE OF TRANCE PARQUE BICENTENARIO, QUITO, ECUADOR SEPT. 21	17,261 17,298	OCESA-CIE
28	\$885,645 (\$127.50)/\$102/\$82/\$62/\$42	BLINK-182 & LIL WAYNE BARCLAYS CENTER, BROOKLYN SEPT. 20	14,231 SELLOUT	LIVE NATION
29	\$877,123 (\$125.91)/\$45.91	IRON MAIDEN, THE RAVEN AGE GOLDEN 1 CENTER, SACRAMENTO, CALIF. SEPT. 9	9,723 10,290	LIVE NATION
30	\$860,248 \$96.50/\$36.50	BILLIE EILISH BOK CENTER, TULSA, OKLA. OCT. 7	11,393 SELLOUT	LIVE NATION
31	\$829,892 (\$16,121,900 PESOS)/\$43.74	CAIFANES AUDITORIUM NACIONAL, MEXICO CITY SEPT. 11, 14	18,973 SELLOUT	OCESA-CIE
32	\$826,174 \$289/\$39	BANDA MS CAPITAL ONE ARENA, WASHINGTON, D.C. SEPT. 20	9,762 SELLOUT	CARDENAS MARKETING NETWORK
33	\$815,000 \$250/\$125	THE BLACK KEYS, MODEST MOUSE THE ANTHEM, WASHINGTON, D.C. OCT. 12	6,000 SELLOUT	IMP PRESENTS
34	\$813,197 (\$114)/\$28.50	IRON MAIDEN, THE RAVEN AGE DOS EQUIS PAVILION, DALLAS SEPT. 21	13,176 15,000	LIVE NATION
35	\$796,905 (\$126.75)/\$101/\$80.40	BOB SEGER & THE SILVER BULLET BAND RAISING CANE'S RIVER CITY ARENA, BATON ROUGE, LA OCT. 10	7,229 8,208	LIVE NATION



Deuces At No. 1

With reports of six recent dates at the Park Theater in Las Vegas, the *Deuces Are Wild* residency by Aerosmith (above) dominates the Boxscore chart at Nos. 1 and 3. According to figures reported to Billboard Boxscore, the band's Sept. 21, 23 and 28 shows earned \$3.4 million, while the Oct. 1, 3 and 6 dates grossed \$3.1 million.

The September trifecta marks Aerosmith's first time atop the Boxscore chart since April 30, 2007, with a performance at Estadio River Plate in Buenos Aires.

These new reports push the residency's total gross to \$31.1 million since opening April 6. The enduring rock band has played 24 shows at its Vegas home base, plus seven concerts at other MGM locations around the country.

—ERIC FRANKENBERG

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My Billboard Moment

Angie Pagano

GM, ARTIST PUBLISHING GROUP; SENIOR VP,
ARTIST PARTNER GROUP

Since 2014, Pagano has led operations, business affairs and A&R for the Warner Music Group-funded publishing startup. A *Billboard Women in Music* honoree in 2016 and 2018, she kicked off her 2019 by watching a handful of APG songwriters score No. 1s on various charts: Cook Classics (*Panic! at the Disco's* "High Hopes" on *Billboard's Adult Top 40 Airplay*), Amy Allen (*Ava Max's* "Sweet but Psycho," *Official U.K. Singles chart*) and Madison Love (*Halsey's* "Without Me," *Billboard Hot 100*). Pagano looks back on the trio of hits.

APG's A&R staff includes former producers and DJs. They're very creative individuals who can speak the language, both in creating records and handling publishing clients.

We keep the roster small to allow for highly focused attention. We treat our writers and producers as artists and always make sure that they're getting all the needs of their creative toolbox met. Our A&Rs care about the life span of their songs and where they go. They are perfectionists.

All three of these songwriters always put in the work. Madison has been in the studio five days a week every week. This was Amy's

second big release. And with Cook Classics and "High Hopes," they hit not only at alternative, but at [adult contemporary] and the Hot 100 — across all formats.

On each side of the company, to see both young executives and young writers have their first successes, whether it's an A&R's first signing or a writer's first cut or *Billboard* chart achievement, it's incredible to be a part of. To get three No. 1s was a huge charge into the year. Starting so strong really led the staff to perform at their highest capacity. Yes, hits do beget more hits, as they open up more doors. But nothing is guaranteed, so even if you get into those rooms, you really need to show up for work every day.

—AS TOLD TO NICK WILLIAMS

"Songs do not climb the charts and reach mega-success by themselves. Angie and the APG A&R team keep the roster small enough to focus on each talent. They are a wonderful creative team that helps nurture the songs from conception to consumption."

—MADISON LOVE

THE LEGACY

"High Hopes" spent 15 weeks at No. 1 on the Adult Pop Songs chart.

"Sweet but Psycho" held at No. 1 in the United Kingdom for four weeks and peaked at No. 10 in the United States in June.

"Without Me" has spent over an entire calendar year on the Hot 100.

Pagano photographed by Yuri Hasegawa on Oct 4 at Artist Publishing Group in Los Angeles.

PROMOTION

ISSUE DATE
11/2/19

billboard LIVE MUSIC SUMMIT + AWARDS



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

Advertise in this issue to congratulate *Billboard's* 2019 Legend of Live & Tour of the Year honorees and the live music industry's top artists, venues and professionals on another successful year.

BONUS DISTRIBUTION:

Billboard Live Music Summit & Awards (11/5-11/6)

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