

2019
LIVE
MUSIC
SUMMIT



WHY HOOTIE'S
HOTTER THAN EVER
(SERIOUSLY)

IS BLACK
THE NEW RED?
SPOTIFY TURNS
A PROFIT

The Greatest Show Woman

HOW P!NK WENT FROM
POP UNDERDOG TO STAR OF
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TOURS OF ALL TIME



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**RAC ARENA
PERTH**
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**BRISBANE
ENTERTAINMENT CENTRE**
14,500 CAPACITY



**INTERNATIONAL
CONVENTION CENTRE SYDNEY**
9,000 | 2,500 | 1,000 CAPACITIES



**COCA-COLA ARENA
DUBAI**
17,000 CAPACITY



**BRISBANE CONVENTION
& EXHIBITION CENTRE**
4,500 | 600 | 430 CAPACITIES



**SUNCORP STADIUM
BRISBANE**
52,500 CAPACITY



**NEWCASTLE
ENTERTAINMENT CENTRE**
7,500 CAPACITY



**CAIRNS
CONVENTION CENTRE**
5,200 CAPACITY



**DARWIN
CONVENTION CENTRE**
1,500 CAPACITY



**KUALA LUMPUR
CONVENTION CENTRE, MALAYSIA**
3,000 CAPACITY



**OMAN CONVENTION
& EXHIBITION CENTRE**
3,200 CAPACITY



**EM LIVE,
BANGKOK, THAILAND**
OPENS 2021 | 6,000 CAPACITY



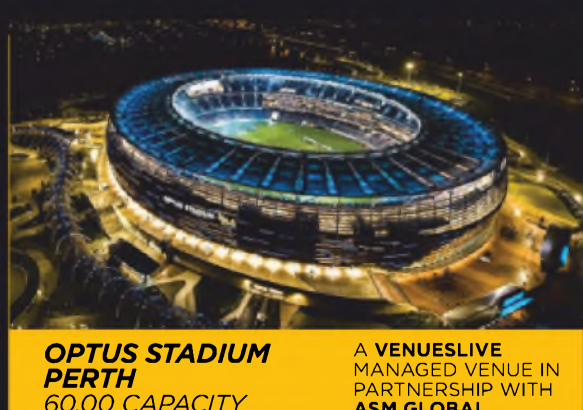
**BANGKOK ARENA
THAILAND**
OPENS 2022 | 16,000 CAPACITY



**TE PAE
CHRISTCHURCH, NEW ZEALAND**
OPENS 2020 | 2,000 CAPACITY



**ANZ STADIUM
SYDNEY**
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A VENUESLIVE
MANAGED VENUE IN
PARTNERSHIP WITH
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**OPTUS STADIUM
PERTH**
60,000 CAPACITY
A VENUESLIVE
MANAGED VENUE IN
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**BANKWEST STADIUM
SYDNEY**
30,000 CAPACITY
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billboard Hot 100

Capaldi onstage at O2 Shepherd's Bush Empire in London in 2018.



Lewis Capaldi Hits No. 1 With 'Someone You Loved'

AFTER TOPPING MULTIPLE CHARTS GLOBALLY, INCLUDING the Official U.K. Singles survey for seven weeks beginning in March, Lewis Capaldi's "Someone You Loved" crowns the Billboard Hot 100.

The song by the 23-year-old Scottish singer-songwriter takes over at No. 1 on the tally (dated Nov. 2) with 105.6 million radio audience impressions, 25.2 million U.S. streams and 24,000 sold in the latest tracking week, according to Nielsen Music. The track's profile was boosted further when it was played during a routine on the Oct. 21 episode of ABC's *Dancing With the Stars*.

Concurrently, parent set *Divinely Uninspired to a Hellish Extent* hits a new No. 21 high on the Billboard 200, upping its count to 388,000 equivalent album units earned to date.

The fact that a piano ballad rules the Hot 100 without the aid of remixes or guest stars in an era dominated by hip-hop and uptempo pop isn't lost on Capaldi. "I would rather have people be like, 'This is a Lewis Capaldi song,'" he says. "I just stuck to my guns on this one: a piano and my song."

Of course, now that the single has completed its climb to No. 1, all bets might be off regarding alternate versions. "Now's the time," he jokes.

"Someone phone Migos; let them know!"

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
5	3	1	#1 SAL SOMEONE YOU LOVED ▲ TMS (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)		Lewis Capaldi VERTIGO/ CAPITOL	1	24
	2	2	TRUTH HURTS ▲ RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)		Lizzo NICE LIFE/ ATLANTIC	1	25
	3	3	SENORITA ▲ Shawn Mendes & Camila Cabello ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSI, C. E. AITCHISON, J. PATTERSON, M. A. HOIBERG)		SYCO/ISLAND/ EPIC/REPUBLIC	1	18
6	4	4	CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. B. BELL, A. R. POST, A. FEENY, W. T. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	4	8
	7	5	NO GUIDANCE ▲ Chris Brown Feat. Drake VINYLZ, J. LOUIS, 40, T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, N. A. CHARLES, T. J. BRYANT, M. PLEBRUN)		CBE/RCA	5	20
10	9	6	PANINI ▲ TAKE A DAY TRIP, DOT DA GENIUS (M. L. HILL, D. M. A. BAPTISTE, D. BIRAL, D. OMISHORE, K. COBAIN)		Lil Nas X COLUMBIA	5	18
1	6	7	HIGHEST IN THE ROOM Travis Scott OZNIK D. M. G. DEAN (TRAVIS SCOTT, D. YILDRIM, N. FRASCONA, M. G. DEAN)		CACTUS JACK/ GRAND HUSTLE/EPIC	1	3
	8	8	RAN\$OM N. MIRA, TAZ TAYLOR (T. J. A. SHARPE, N. MIRA, TAZ TAYLOR)		Lil Tecca GALACTIC/ REPUBLIC	4	21
	9	9	BAD GUY ▲ FINNEAS (B. E. D'CONNELL, F. B. D'CONNELL)		Billie Eilish DARKROOM/ INTERSCOPE	1	30
4	11	10	10,000 HOURS Dan + Shay & Justin Bieber D. SMYERS (D. SMYERS, S. MOONEY, J. J. DILLON, J. REYNOLDS, J. D. BIEBER, J. BOYD)		WARNER MUSIC NASHVILLE/ WAR/WARNER	4	3

The first Hot 100 entry from the Australia native born Toni Watson also debuts at No. 39 on Mainstream Top 40.



51

TONES AND I
"Dance Monkey"

You got your start busking. How did those experiences inspire "Dance Monkey"?

It's about one night when people wouldn't let me be — they wanted me to go, go, go. I had done six encores. If you replace the word "dance" with "sing," it's pretty self-explanatory. It's only about a certain night, though. Usually, my favorite thing is talking to people. This summer, I'm going to do surprise busks.

What did you expect when you released the song in May?

One of my managers said, "I think 'Dance Monkey' is really good live, but I don't think it's a radio song." We joke about it to this day. I had no idea that [digital service providers] and radio would be for me. Now, people message me and say, "I just heard 'Dance Monkey' yesterday," and it's crazy — surely there's no one left to listen to this track!

Are you beginning to think about how you'll follow it up?

It's hard to know because I would never write a hit just for radio. That's not what got me here. I did the opposite — instead of releasing and then working to push a track, I was busking every day in one of the busiest towns in Australia. I take it day by day. If I put my phone down, everything is the same as it always was.

—JOSH GLICKSMAN



14

LIZZO

"Good As Hell"

The song surges by 22% to 52.4 million in radio reach. It should continue to gain on the Nov. 9 charts after a new remix with Ariana Grande was released Oct. 25.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
20	12	11	MEMORIES		Maroon 5	11	5
			A. LEVINE, THE MONSTERS & STRANGERZ (A. N. LEVINE, M. POLLOCK, J. D. BELLION, J. K. JOHNSON, S. JOHNSON, J. K. HINDLIN)		INTERSCOPE		
11	10	12	BANDIT		Juice WRLD & YoungBoy Never Broke Again	10	3
			N. MIRA (N. MIRA, J. A. HIGGINS, K. GAULDEN)		GRADE A/INTERSCOPE		
15	14	13	BEAUTIFUL PEOPLE		Ed Sheeran Feat. Khalid	13	17
			SHELLBACK, MAX MARTIN, FRED. E. SHEERAN (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, K. D. ROBINSON)		RIGHT HAND/ATLANTIC/RCA		
24	20	14	AIR GOOD AS HELL		Lizzo	14	9
			RICKY REED (E. B. FREDERIC, M. JEFFERSON)		NICE LIFE/ATLANTIC		
		15	LOSE YOU TO LOVE ME		Selena Gomez	15	1
			MATT MAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J. D. TRANTER, M. LARSSON, R. FREDRIKSSON)		INTERSCOPE		
13	15	16	I DON'T CARE		Ed Sheeran & Justin Bieber	2	24
			MAX MARTIN, SHELLBACK, FRED. E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J. D. BIBER, J. BOYD)		SCHOOLBOY/RYMND BRAUN/ATLANTIC/DEF JAM		
12	13	17	GOODBYES		Post Malone Feat. Young Thug	3	16
			B. D. LEE, L. BELL (A. R. POST, J. L. WILLIAMS, B. D. LEE, L. B. BELL, W. T. WALSH, V. L. BLAVATNIK, J. L. FOUTZ)		REPUBLIC		
14	16	18	OLD TOWN ROAD		Lil Nas X Feat. Billy Ray Cyrus	1	34
			YOUNGKID, M. T. REZNOR, A. M. ROSS (M. L. HILL, K. ROUKEMA, M. T. REZNOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD)		COLUMBIA		
22	21	19	TRAMPOLINE		SHAED	18	21
			SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)		PHOTO FINISH/CAROLINE		
23	24	20	ONLY HUMAN		Jonas Brothers	20	19
			SHELLBACK (J. JONAS, P. K. JONAS II, N. J. JONAS, SHELLBACK)		REPUBLIC		

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
18	19	21	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)		Post Malone & Swae Lee	1	53
			L. BELL, C. LANG (A. R. POST, L. B. BELL, W. T. WALSH, K. M. I. SHAMAN BROWN, C. LANG, MILES ALE)		REPUBLIC		
17	18	22	TALK		Khalid	3	37
			DISCLOSURE (K. D. ROBINSON, H. LAWRENCE, G. LAWRENCE)		RIGHT HAND/RCA		
19	23	23	SUCKER		Jonas Brothers	1	34
			R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENY, L. B. BELL, N. J. JONAS, P. K. JONAS II)		REPUBLIC		
27	22	24	ON CHILL		Wale Feat. Jeremih	22	11
			T. MOORE, VA (D. AKINTIMEHIN, J. P. FELTON, E. BELLINGER)		MAYBACH/WARNER		
21	25	25	MONEY IN THE GRAVE		Drake Feat. Rick Ross	7	19
			CYDNEY CHRISTINE, L. CURRIE, ASDERIC (A. GRAHAM, W. L. ROBERTS II, L. CURRIE, C. DADE, A. JOERGENSEN)		OVO SOUND/REPUBLIC		
16	26	26	PLAYING GAMES		Summer Walker	16	8
			LONDON ON DA TRACK (S. WALKER, L. T. HOLMES, A. ROBINSON, K. R. BAILEY, C. GRIFFIN)		LVRN/INTERSCOPE		
30	30	27	BALLIN'		Mustard Feat. Roddy Ricch	27	14
			MUSTARD, GYLTRYPP (D. I. MCFARLANE, S. R. KHAN, ZAMAN KHAN, R. W. MOORE, JR., D. JONES)		10 SUMMERS/INTERSCOPE		
25	27	28	SUGE		DaBaby	7	30
			JETSONMADE, POOH BEATZ (J. L. KIRK, T. MORGAN, D. CLEMONS)		SOUTHCOAST/INTERSCOPE		
26	28	29	HOW DO YOU SLEEP?		Sam Smith	24	14
			ILYA (S. SMITH, S. KOTECHA, I. SALMANZADEH, MAX MARTIN)		CAPITOL		
29	29	30	BABY		Lil Baby & DaBaby	21	14
			WHEEZY (D. JONES, J. L. KIRK, W. T. GLASS)		QUALITY CONTROL/CAPITOL		
38	32	31	HOT		Young Thug Feat. Gunna	26	10
			WHEEZY (J. L. WILLIAMS, W. T. GLASS, S. G. KITCHENS)		YOUNG STONER LIFE/ATLANTIC/300		
54	45	32	ONE MAN BAND		Old Dominion	32	9
			S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURSII, J. OSBORNE)		RCA NASHVILLE		
33	34	33	DANCING WITH A STRANGER		Sam Smith & Normani	7	41
			STARGATE, JIMMY NAPES (J. J. NAPIER, M. S. ERIKSEN, T. E. HERMANSEN, S. SMITH, N. K. HAMILTON)		CAPITOL		
49	39	34	EVEN THOUGH I'M LEAVING		Luke Combs	34	8
			S. MOFFATT (L. COMBS, W. B. DURRETTE, R. FULCHER)		RIVER HOUSE/COLUMBIA NASHVILLE		
31	31	35	HOT GIRL SUMMER		Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	11	11
			JUICY, J. BONE COLLECTOR, CRAZY MIKE (M. PETE, J. M. HOUSTON, D. T. MARAJ, T. W. GRIFFIN, JR., D. MILANO, I. E. BYNUM, J. JOHNSON, L. L. YACHT, Y. G. OKONAN)		151/CERTIFIED/300		
43	38	36	ONE THING RIGHT		Marshmello & Kane Brown	36	18
			MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, J. HODGE, M. J. MCGINN)		JOYTIME COLLECTIVE/RCA NASHVILLE/RCA		
28	33	37	YOU NEED TO CALM DOWN		Taylor Swift	2	19
			J. LITTLE, T. SWIFT (T. SWIFT, J. LITTLE)		REPUBLIC		
34	37	38	LOVER		Taylor Swift	10	10
			J. M. ANTONOFF, T. SWIFT (T. SWIFT)		REPUBLIC		
40	40	39	CAMELOT		NLE Choppa	37	6
			FRESHOUZIT (B. L. POTTS, D. TRIPLETT)		NLE CHOPPA/WARNER		
35	35	40	MY TYPE		Saweetie	21	17
			LONDON ON DA TRACK (D. HARPER, K. MARSHALL, G. BORRI, A. GIBSON, N. JOLIE, L. T. HOLMES, A. D. SMALL, M. BARRETT III, C. EVANS, L. JEFFERSON, C. LOVE, J. H. SMITH)		IC/ARTISTBY WORLDWIDE/WARNER		
36	36	41	PRAYED FOR YOU		Matt Stell	36	12
			A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)		WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE		
52	46	42	TIME		NF	42	14
			T. PROFITT, NF (N. FEUERSTEIN, T. PROFITT)		NF REAL MUSIC/CAROLINE		
47	41	43	HEAT		Chris Brown Feat. Gunna	41	8
			BUDDAHBLESS (C. M. BROWN, T. B. DOUGLAS, SR., A. L. SMALL, K. THOMAS, M. PITTS, L. S. ROGERS, S. G. KITCHENS)		CBE/RCA		
44	43	44	GRAVEYARD		Halsey	43	6
			J. BELLION, L. BELL, D. JOLTA, THE MONSTERS & STRANGERZ (A. R. ALLEN, J. D. BELLION, L. BELL, A. FRANGIPANE, J. K. JOHNSON, S. JOHNSON, M. WILLIAMS)		CAPITOL		
37	42	45	223'S		YNW Melly & 9lokknine	34	7
			ROCCO DID IT AGAIN!, 9LOKKNINE (R. VALDES, J. D. SMITH, J. M. DEMONS)		YNW MELLY/300		
39	47	46	WOW.		Post Malone	2	44
			L. BELL, FRANK DUKES (A. R. POST, L. B. BELL, A. FEENY, W. T. WALSH, MILES ALE)		REPUBLIC		
		47	LONELY CHILD		YoungBoy Never Broke Again	44	2
			TNTXO, DMAC, TAJH MONEY (K. GAULDEN, D. MCDOWELL, T. HORTON, T. VAUGHN)		NEVER BROKE AGAIN/ATLANTIC		
56	48	48	GOOD VIBES		Chris Janson	48	8
			Z. CROWELL, C. JANSON (C. JANSON, Z. CROWELL, A. GORLEY)		WARNER MUSIC NASHVILLE/WAR		
63	60	49	LOVE YOU TOO LATE		Cole Swindell	49	12
			M. R. CARTER (C. SWINDELL, M. R. CARTER, B. KINNEY)		WARNER MUSIC NASHVILLE/WMN		
50	51	50	TAKE WHAT YOU WANT		Post Malone Feat. Ozzy Osbourne & Travis Scott	8	7
			L. BELL, ANDREW WATT (A. R. POST, J. OSBOURNE, TRAVIS SCOTT, L. B. BELL, A. WOTMAN, W. T. WALSH)		REPUBLIC		

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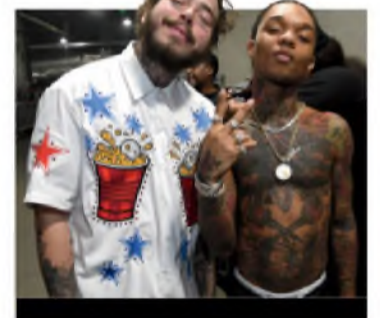
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
96	75	51	STM DANCE MONKEY K. KERSTING (T. WATSON)	Tones And I BAD BATCH/ELEKTRA/EMG	51	3
58	53	52	LIAR ANDREW WATT, THE MONSTERS & STRANGERZ (K. C. CABELLO, A. WOTMAN, A. TAMPOSI, J. D. BELLION, S. JOHNSON, J. K. JOHNSON, L. RICHIE, U. K. BERG, J. BERGGREN, M. BERGGREN, J. BERGGREN)	Camila Cabello SYCO/EPIC	52	7
45	49	53	THE GIT UP ▲ BLANCO BROWN (B. A. III)	Blanco Brown TRAILERTRAPMUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	14	20
51	52	54	I DON'T KNOW ABOUT YOU ● J. MOI (A. GORLEY, M. W. HARDY, H. PHELPS, J. RODGERS)	Chris Lane BIG LOUD	39	16
41	54	55	BOP JETSONMADE, STARBOY (J. L. KIRK, T. MORGAN, A. M. MENDO)	DaBaby SOUTHCOAST/INTERSCOPE	19	4
66	61	56	HOT GIRL BUMMER A. M. GOLDSTEIN, BLACK BEAR (A. M. GOLDSTEIN, M. T. MUSTO)	blackbear BEARTRAP/ALAMO/INTERSCOPE	56	6
46	58	57	VIBEZ JETSONMADE, NEEKO BABY, J. L. HARRIS (J. L. KIRK, T. MORGAN, D. D. MOORE, J. L. HARRIS)	DaBaby SOUTHCOAST/INTERSCOPE	21	4
-	57	58	MAKE NO SENSE ● BUDDAHBLESS (K. GAULDEN, T. B. DOUGLAS, SR.)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	57	2
71	72	59	BABY SITTER ● GO GRIZZLY, MARI BEAT Z (J. L. KIRK, K. CEPHUS, J. A. MASSEY, GO GRIZZLY)	DaBaby Feat. Offset SOUTHCOAST/INTERSCOPE	59	11
55	59	60	CASH SHIT ● LIL JUU (M. PETE, J. M. MASON, J. L. KIRK)	Megan Thee Stallion Feat. DaBaby 1501 CERTIFIED/300	36	18
69	65	61	EVERY LITTLE THING ● C. BROWN (R. DICKERSON, P. WELING, C. BROWN)	Russell Dickerson TRIPLE TIGERS	61	8
98	50	62	SELF CONTROL ● CASH MONEY AP, DJ SWIFT, DRUM DUMMIE (K. GAULDEN, A. PETIT, D. WILLIAMS, T. REVELL)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	50	7
84	56	63	F.N ● MB13 BEATZ (LIL TJAY, M. A. BELL, A. ROMANOV)	Lil Tjay COLUMBIA	56	11
53	67	64	THE BONES ● G. KURSTIN (M. MORRIS, J. ROBBINS, L. VELTZ)	Maren Morris COLUMBIA NASHVILLE/COLUMBIA	53	5
62	63	65	ENEMIES ● L. BELL (A. R. POST, J. L. KIRK, L. B. BELL, W. T. WALSH)	Post Malone Feat. DaBaby REPUBLIC	16	7
-	17	66	LIGHTS UP ● T. JOHNSON (H. STYLES, T. HULL, T. JOHNSON)	Harry Styles ERSKINE/COLUMBIA	17	2
32	55	67	INTRO ● DJ KID (J. L. KIRK, D. DUNWOOD)	DaBaby SOUTHCOAST/INTERSCOPE	13	5
64	68	68	WHAT HAPPENS IN A SMALL TOWN ● D. HUFF (B. GILBERT, R. AKINS, B. BERRYHILL, J. DUNNE)	Brantley Gilbert + Lindsay Ell STONEY CREEK/VALORY	64	11
RE-ENTRY	69	69	HATE ME ● J. EVIGAN, THE MONSTERS & STRANGERZ (J. G. EVIGAN, E. J. GOULDING, B. T. HAZZARD, J. K. JOHNSON, S. JOHNSON, M. LOMAX, A. WOTMAN, J. HIGGINS)	Ellie Goulding & Juice WRLD POLYDOR/INTERSCOPE	69	11
-	70	70	ALL DAT ● DENARD LOVE (D. D. WHITE, JR., M. PETE, J. BENDON, P. HOUSTON, P. BEAUREGARD, J. HOUSTON)	Moneybagg Yo X Megan Thee Stallion N-LESS/INTERSCOPE	70	2
70	76	71	CHINA ● TAINY (E. GAZMEY SANTIAGO, J. C. OZUNA ROSADO V. SAAVEDRA, KAROL G, R. L. AYALA RODRIGUEZ, J. A. OSORIO BALVIN, M. E. MASIS FERNANDEZ)	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin REAL HASTA LA MUERTE	43	14
42	74	72	COME THRU ● LONDON ON DA TRACK, A. ROBINSON, K. R. BAILEY (S. WALKER, U. RAYMOND IV, J. DUPRI, M. L. SEAL, JR., L. T. HOLMES, A. ROBINSON, K. R. BAILEY, N. A. CHARLES)	Summer Walker & Usher LVRN/INTERSCOPE	42	3
60	69	73	LIVING ● R. COPPERMAN, JON RANDALL (R. COPPERMAN, J. M. NITE, A. GORLEY, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	51	13
77	77	74	TIP OF MY TONGUE ● R. COPPERMAN, K. CHESNEY (K. CHESNEY, R. COPPERMAN, E. C. SHEERAN)	Kenny Chesney BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	74	15
65	71	75	MOTIVATION ● ILYA (A. GRANDE, J. SALMANZADEH, S. KOTECHA, MAX MARTIN, N. K. HAMILTON)	Normani KEEP COOL/RCA	33	10
RE-ENTRY	76	76	MAKE IT RIGHT ● FRED (E. C. SHEERAN, SUGA, B. GIBSON, J. HILL, F. GIBSON, A. LEFF, RM, J. HOPE)	BTS Feat. Lauv BIG HIT ENTERTAINMENT/COLUMBIA	76	2
91	82	77	LEAVE EM ALONE ● CARDI A. K. HITMAK, PAUL, CABINER, JERKINS (R. JERKINS, C. P. WILSON, C. J. JACKSON, JR., L. A. DANIELS, C. WARD, L. CARSON, C. E. MCDORMICK, R. ANTELO, A. D. JONES, R. H. ALLEN, L. GREENE)	Layton Greene, Lil Baby, City Girls & PnB Rock QUALITY CONTROL/MOTOWN/CAPITOL	77	3
-	66	78	HOT NOW ● MARCUS MUZIK, GUWAPS (K. GAULDEN, M. J. GOTCH, JR., K. LEWIS)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	66	2
-	100	79	RICH AS HELL ● D. ROC, 170NDATRACK, GIBBOO (K. GAULDEN, S. R. STEENBERGEN, D. LEBRUN, J. GIBSON, D. THEUS)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	79	2
82	83	80	REMEMBER YOU YOUNG ● D. HUFF, J. FRASURE, THOMAS RHETT (THOMAS RHETT, J. FRASURE, A. GORLEY)	Thomas Rhett VALORY	80	6



15 | **SELENA GOMEZ**
"Lose You to Love Me"

Selena Gomez blasts onto the Hot 100 at No. 15 with "Lose You to Love Me." Released Oct. 23, the ballad starts at No. 1 on Digital Song Sales with 36,000 sold and No. 20 on Streaming Songs with 15.3 million streams in the week ending Oct. 24, while drawing 14.1 million in radio audience through Oct. 27, according to Nielsen Music. The expected introduction of Gomez's first album since 2015's *Revival* marks her second-highest Hot 100 debut; *Revival* lead single "Good for You" opened at No. 9 (and reached No. 5). —G.T.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
-	97	81	WE WERE ● D. HUFF, K. URBAN (E. CHURCH, J. HYDE, R. TYNDELL)	Keith Urban HIT RED/CAPITOL NASHVILLE	80	8
78	84	82	OTRO TRAGO ● DIMELLO FLOW (C. I. MORALES, WILLIAMS, O. CASTRO, HERNANDEZ, J. VASQUEZ, J. J. MENDEZ, N. RIVERA, CAMINERO, J. C. OZUNA ROSADO, E. GAZMEY SANTIAGO, V. SAAVEDRA, J. D. MEDINA VELEZ)	Sech, Darell, Nicky Jam, Ozuna & Anuel AA RICH	34	20
-	64	83	KINFOLKS ● Z. CROWELL (S. L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE)	Sam Hunt MCA NASHVILLE	64	2
72	80	84	LALALA ● Y2K (A. STARACE, A. GUMUCHIAN)	Y2K & bno\$ BBND/Y2K/COLUMBIA	55	17
85	87	85	HIGHER LOVE ● KYGO, N. M. WALDEN (S. WINWOOD, W. JENNINGS)	Kygo X Whitney Houston RCA	63	7
-	73	86	IN CONTROL ● DUBBA AA, M. LAURY (K. GAULDEN, A. LOCKHART, M. LAURY)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	73	2
95	93	87	HEARTACHE MEDICATION ● J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBY)	Jon Pardi CAPITOL NASHVILLE	84	4
-	91	88	HOT SHOWER ● CHANCE THE RAPPER, SMOKO DNO (C. J. BENNETT, M. J. DAVIS, J. L. KIRK, D. GARCIA)	Chance The Rapper Feat. MadeinTYO & DaBaby CHANCE THE RAPPER	58	4
87	86	89	CALLAITA ● TAINY, F. SALDANA, TUNES (B. A. MARTINEZ OCASIO, F. G. ORTIZ TORRES)	Bad Bunny & Tainy RIMAS	52	20
RE-ENTRY	90	90	NICE TO MEET YA ● J. BUNETA (N. HORAN, J. BUNETA, T. JESSO, JR., R. CUNNINGHAM)	Niall Horan NEON HAZE/CAPITOL	83	2
75	81	91	DON'T CALL ME ANGEL (CHARLIE'S ANGELS) ● MAX MARTIN, ILYA (M. CYRUS, MAX MARTIN, S. KOTECHA, I. SALMANZADEH, A. S. MIETTINEN, LANA DEL REY, A. GRANDE)	Ariana Grande, Miley Cyrus & Lana Del Rey REPUBLIC	13	6
-	62	92	CARTER SON ● MONEY MONTAGE, AURA, KK MCFLY (K. GAULDEN, J. PEARSON, L. GENTLE, K. N. ROLLINS)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	62	2
-	95	93	LA CANCION ● NICAL (J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, J. NICAL ARROYO, A. RAMIREZ SUAREZ)	J Balvin & Bad Bunny UNIVERSAL MUSIC LATINO/UMLE	93	3
-	92	94	WHAT IF I NEVER GET OVER YOU ● D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. VELTZ)	Lady Antebellum BMLG	86	9
61	89	95	I'LL KILL YOU ● LONDON ON DA TRACK, S. STORCH, A. ROBINSON, K. R. BAILEY (S. WALKER, J. A. E. CHILMBOLO, L. HOLMES, S. S. STORCH, A. ROBINSON, K. R. BAILEY)	Summer Walker Feat. Jhene Aiko LVRN/INTERSCOPE	61	3
67	85	96	TOES ● KENNY BEATS, QUEEN SIXTIES (J. L. KIRK, D. JONES, D. D. WHITE, JR., K. C. BLUME III, J. KARNES, J. SCHARFF, J. RUZUMNA)	DaBaby Feat. Lil Baby & Moneybagg Yo SOUTHCOAST/INTERSCOPE	28	4
NEW	97	97	SOMEBODY ● N. MIRA, T. LEWIS (T. J. A. SHARPE, J. DUBOSE, N. MIRA, TAZ TAYLOR)	Internet Money, Lil Tecca & A Boogie Wit da Hoodie INTERNET MONEY/TENTHousand PROJECTS/CARLINE/CAPITOL	97	1
NEW	98	98	DHL ● FRANK OCEAN, BOYS NOIZE, N. GOLDSTEIN (D. AGED (FRANK OCEAN, A. RIDHA, J. IVORY, G. JONES, S. TAYLOR, S. WASHINGTON))	Frank Ocean BLONDED	98	1
59	78	99	BOYFRIEND ● E. BARRERA, S. FRANKS, T. BROWN (E. BARRERA, S. FRANKS, T. BROWN, A. GRANDE, M. FOSTER, C. ANDERSON)	Ariana Grande & Social House SRV/SILENT/REPUBLIC	8	12
86	94	100	WISH WISH ● TAY KEITH, DJ KHALED (K. M. KHALED, CARDI B, S. JOSEPH, J. THORPE, B. L. CHAMBERS)	DJ Khaled Feat. Cardi B & 21 Savage WE THE BEST/EPIC	19	15



21 | **POST MALONE & SWAE LEE**
"Sunflower (Spider-Man: Into the Spider-Verse)"

The former No. 1 is the first single by multiple lead artists to spend over a year on the chart. Of its 53 total weeks, it spent a record-tying 33 frames in the top 10.



76 | **BTS FEAT. LAUV**
"Make It Right"

Originally by BTS, the song spent a week on the Hot 100 (at No. 95) in April. It returns thanks to a remixed version with Lauv, up 853% to 6.8 million U.S. streams and rising from a nominal amount to 14,000 sold.

SELENA GOMEZ: COURTESY OF INTERSCOPE RECORDS; MALONE: KEVIN MAZUR/GETTY IMAGES; BTS: COURTESY OF BIG HIT ENTERTAINMENT. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND, BILLBOARD.COM/7 FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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ON THE COVER

P!nk photographed by Ruven Afanador on Sept. 17 in Santa Barbara, Calif. P!nk looks back on the biggest moments of her career at billboard.com/videos.

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Hakan Akkaya jacket, House of Emmanuele earrings.

TO OUR READERS

Billboard will publish its next issue on Nov. 16. For 24/7 music coverage, go to billboard.com.

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ROAD WARRIOR

After wrapping her high-flying, globe-spanning, record-breaking Beautiful Trauma World Tour, **P!nk** is pondering how she'll top it in her next act.

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BILLBOARD'S 2019 LIVE MUSIC SUMMIT

Hootie & The Blowfish, returning to the road after a decade-plus hiatus, open a guide to this year's event — where artists and industry innovators will discuss today's live music business while honoring the past year's high achievers and biggest boxscore earners.



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Five years after **FKA Twigs** released her debut, she’s back — and “digging deeper” in her writing.

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Manager **Moe Shalizi** reflects on the transformative year that landed him and his star client, **Marshmello**, on the cover of Billboard’s 2018 Dance Issue.

From left: Dave Haywood, Charles Kelley and Hillary Scott of Lady Antebellum photographed by Alysse Gafkjen on Oct. 18 at the Fairlane Hotel in Nashville.



TUNE IN: CLOSE CALLS

One year after President Trump signed the Music Modernization Act, National Music Publishers’ Association CEO David Israelite explains what publishers and songwriters need to know about the historic legislation and how it’s changing the future of publishing in a new episode of Billboard’s video discussion series, *Close Calls*. Billboard Pro members can access video of the conversation between Israelite and Billboard’s Rob Levine at billboard.com/close-calls.



QUIZZED

In the latest episode of Billboard’s new *Quizzed* video series, which pairs musical artists with the stars of their favorite films and TV shows, *Drumline*’s Nick Cannon checks Chance the Rapper’s knowledge of the film that inspired him to make music. Watch the episode at billboard.com/quizzed.

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The Market

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Spotify Basks In The Black

After a decade of chasing growth at the expense of profits, Spotify may have finally turned the corner in the third quarter of 2019. What does that mean for the company — and can it keep it up?

BY GLENN PEOPLES

FOR YEARS, MUSIC AND technology executives have wondered how a standalone streaming service can turn a profit. If so, how big must it become? In the case of Spotify, the answer is revenue of \$1.92 billion in one quarter and \$5.44 billion over nine months.

In third-quarter 2019, the music streaming giant turned a \$60 million operating profit on \$1.92 billion of revenue and has eked out a \$4.4 million operating profit over the first nine months of the year. Investors were impressed by financial gains, subscribers growing to 113 million and monthly active users reaching 248 million. Spotify's share price jumped 19% on Oct. 28, adding \$4 billion of market capitalization — even as its shares still trade 16% below the price at which the company debuted on the New York Stock Exchange in April 2018.

The earnings release recalled the Smiths song “How Soon Is Now?”: “When you say it’s gonna happen now,

when exactly do you mean?/See I’ve already waited too long.” The industry may feel profitability has come too slowly, but Spotify investors believed it was inevitable. Spotify’s financials have improved annually, one plodding step after another: In 2015, its operating loss was 12.1% of revenue; in 2016, 11.8%; in 2017, 9.2%; and in 2018, 5.3%. Then, in the first nine months of 2019, Spotify’s operating income — not loss — was 0.1% of revenue. That small win shows what tech companies are supposed to do: Grow revenue to cover both unavoidable costs (rent and content, for example) or more flexible expenses (such as salaries, sales, marketing and office supplies).

Spotify’s income statement shows consistent growth in three main expenses: sales and marketing; general and administrative; and research and development. Two years ago, those three areas accounted for 36.6% of revenue. A company that pays content owners anywhere from 70%-75% of revenue can’t spend another third on

salaries, marketing, development and the like — the numbers don’t work. But by the third quarter of 2019, those three buckets accounted for 24.8% of revenue — just enough to pay for recordings and songwriting with some money left over.

Can Spotify maintain the momentum? Sustained profits would have major implications throughout the music industry, proving the business model of a scalable, global music streaming company. For a change, a streaming service wouldn’t be buried in digital music’s graveyard along with barely known startups and admirable attempts by the likes of Samsung, Microsoft and Nokia. What’s more, labels and publishers would have proved their “Bend, don’t break” strategy. Rights holders’ royalty demands are financially draining. The few strongest companies, such as Spotify, survive by collectively pouring

hundreds of dollars into developing a killer product and building a global infrastructure.

Over a decade after its 2008 launch — even in its current profitability — Spotify is still in growth mode, the phase when a streaming company spends more on expansion than it receives from subscribers. Customer acquisition and market share are the main concerns here. Revenue growth is an important metric, too. But profit may still be sacrificed going forward in order to outgrow competitors and build a base of satisfied long-term customers. While in growth mode, a company can generate only so little

money from a customer. Licensing contracts with labels tend to have minimum guarantees — a label receiving a fixed percent of revenue can let average revenue per user fall only so far.

There’s a catch, of course. Spotify has spent

113M
NUMBER OF PAID GLOBAL SUBSCRIBERS REPORTED FOR THE THIRD QUARTER.

● SPOTIFY ANNOUNCED THAT **PAUL VOGEL** WILL SUCCEED **BARRY MCCARTHY** AS CFO IN 2020. ● LONGTIME BBC RADIO 1 CONTROLLER **BEN COOPER** ANNOUNCED PLANS TO STEP DOWN.

billions of dollars just to get a whiff of a break-even point, accumulating a deficit of \$2.78 billion while spending hundreds of millions acquiring companies and talent. New features are rolled out at a steady pace. The marketing spend is enormous. Engineers — who aren't cheap — represented “a significant portion” of Spotify's roughly 3,700 full-time employees as of Dec. 31, 2018. And there's no guarantee Spotify can sustain profits.

When it comes to Spotify, Wall Street has more bulls than bears. Of the 22 analysts covering the company, 13 have “buy” ratings and only two have “sell” ratings, according to MarketBeat. After earnings were released Oct. 28, one analyst raised their price target from \$185 to \$195, and another raised theirs from \$160 to \$170. In a report titled Don't Call It a Comeback, Morgan Stanley analysts wrote that Spotify's potential to become the market leader is “not even close to being priced in.” On the flip side, Evercore analyst Kevin Rippey called the quarter a “relief rally” and reiterated his belief that Spotify is a “loss leader” facing competitors who lack an equal profit motive on music streaming because they sell other goods and services.

Wall Street's opinions about a company can have different interpretations. An analyst's price target is merely a benchmark for investors; a “sell” rating doesn't mean the company's in trouble, but simply suggests investors should sell shares sooner rather than later. The share price itself is the major statement. It carries expectations about continued user growth, revenue gains, market leadership, improved margins and future earnings. If Apple and Amazon grab more market share than expected and Spotify's revenue and earnings disappoint, then expecta-

tions falter and the share price will fall.

The holiday season will be a test. The same model that weeds out weaker companies also encourages business models that don't focus solely on music. Amazon's e-commerce dominance helps its music streaming services. Apple Music has the advantage of popular Apple phones and smartwatches. Google has the benefit of ubiquity. All three integrate music into voice-activated smart speakers. Spotify only has short-lived partnerships and promotions.

The big question is what happens in 2020 and beyond. Streaming companies are riding a wave created by cultural and economic shifts. High-speed internet is turning traditional cable bundles from legacy companies into relics. Consumers want to choose what they watch and when. But it's a crowded market. Market-leading Netflix already faces Amazon and Hulu. Disney, HBO and NBCUniversal are prepping on-demand video services. In the same vein, on-demand music is eroding radio's dominance. As Spotify CFO Barry McCarthy posited during the earnings call, “Streaming wins and linear dies.” Although Spotify enjoys market leadership today, can it defend its position against able competitors? “It's our game to lose,” said McCarthy, who will retire from his position on Jan. 15, 2020.

Looking ahead to fourth-quarter earnings, will Spotify suffer from a sophomore slump? That's the name given to an artist's second album whose sales disappoint after a successful debut. An operating profit in one quarter, and in a nine-month period, is a good start. But Spotify must deliver a meaningful follow-up. Given the trends, a string of good releases looks possible. **B**

Podcasts Hit The Road

SHOWS LIKE *POD SAVE AMERICA* AND *MY FAVORITE MURDER* ARE TAKING THEIR CONVERSATIONS OUT OF THE STUDIO AND ONTO THE STAGE

BY TAYLOR MIMS

IN LATE 2016, FORMER Obama White House staffers Jon Favreau, Daniel Pfeiffer, Jon Lovett and Tommy Vietor decided to retool their podcast *Keepin' It 1600* to do some good, since Donald Trump was going to be president. The revamped show, called *Pod Save America*, now draws an average of 1.5 million listeners per episode and in August hit a somewhat improbable milestone: a live taping at an amphitheater better known for concerts by Ringo Starr and Kacey Musgraves. At the Greek Theater in Los Angeles, the four hosts invited musical guests such as Maggie Rogers, Best Coast and My Morning Jacket frontman Jim James to perform onstage.

“You have to have a show,” says WME agent Kevin Shivers, who works on the *Pod Save America* tour. “People don't want to show up and see talking heads.”

As podcasts continue to grow in popularity, the format's advertising revenue — which is expected to reach \$863.4 million by 2020, up 510% since 2016, according to PricewaterhouseCoopers — has attracted the most attention. But increasingly, podcasts are touring, opening up another potentially lucrative revenue stream.

Comedians Karen Kilgariff and Georgia Hardstark, who started *My Favorite Murder* in 2016, hold the record for the biggest audience at a live podcast show with a 2018 performance at Los Angeles' Microsoft Theater. The show grossed \$335,000, according to Billboard Boxscore — about the same as a midtier touring act. Since 2017, the podcast has earned over \$3 million from 21 performances.

“It's a matter of making sure that there's a value to the fan in spending their money and their time on coming to a venue to see a show,” says Microsoft Theater senior tal-

ent buyer Andrew Saunders, who booked the *My Favorite Murder* performance. In November, the podcast will have its first destination event, My Favorite Weekend, with Murderinos (as fans are called) flocking to the Arlington Theatre in Santa Barbara, Calif. Ticket passes include hotel accommodations and range in price from \$760 to \$1,860.

Touring is becoming a standard part of the strategy for podcasts looking to expand their fan bases, similar to comedians or musicians. But even for successful podcasts like *My Favorite Murder*, determining what fans will pay to see in a live setting from a show they get for free is a challenge — one that can be remedied by including musical acts in the show.



Pod Save America onstage at the Greek Theater in August.

Like *Pod Save America*, Tinkercast's prominent children's podcast about science, *Wow in the World*, also turned to artists — in this case, kids act The Pop Ups — to bolster its live production when it launched in September. “The live podcast is much more like a variety show,” says Tinkercast chief executive Meredith Halpern-Ranzer. “We bring the science in by doing game shows and experiments with the audience.”

Says UTA's Joe Schwartz, who worked on the *My Favorite Murder* tour: “The same festivals I used to pitch are now calling us to ask, ‘What podcasts do you have?’ ” **B**

MARKET WATCH

21.7B

↓ 4.6%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 17.

13M

↑ 0.7%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Oct. 17.

910.5B

↑ 31.5%

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.



OVER 75 MILLION FANS
OVER 5,000 EVENTS
1 ARENA

PUBLISHERS QUARTERLY

Sony/ATV Rules Again In Q3

The pubco spent its eighth straight quarter at No. 1 for the top 100 radio songs, while wresting control of the top spot from UMPG among Billboard Hot 100 hits

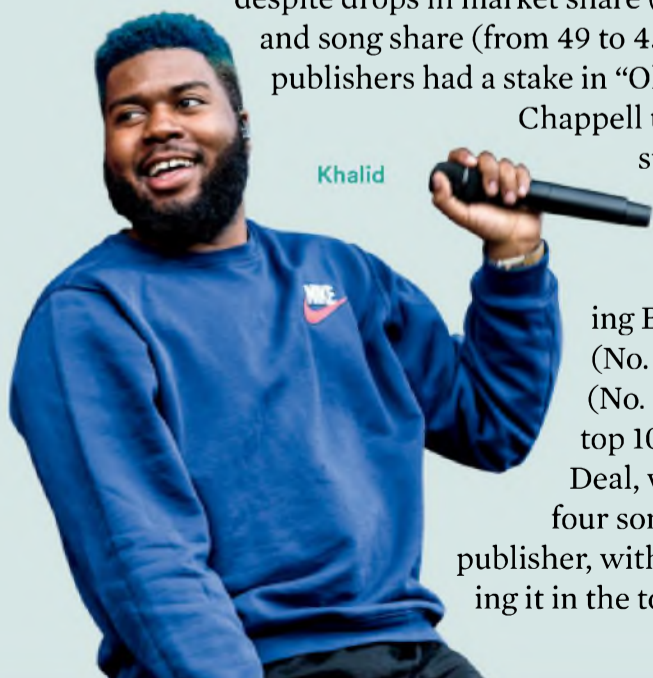
BY ED CHRISTMAN

SONY/ATV MUSIC PUBLISHING WAS THE No. 1 publisher among both the top 100 radio songs (22.96% share) and Hot 100 songs (23.96% share) for the third quarter of 2019. That marks the eighth straight quarter it topped the radio songs list, while it wrested the top spot among Hot 100 songs away from Universal Music Publishing Group (22.93%), recording the highest market share since *Billboard* started tracking shares of those songs at the beginning of this year.

Lil Nas X's "Old Town Road" was the No. 1 Hot 100 song, while Khalid had the No. 1 airplay song with "Talk" and was also the top writer for that list in the third quarter. Sony/ATV had a share in 56 of the top 100 radio songs, including "Talk," in which UMPG — coming in second for the fourth straight quarter — also had a share. Kobalt, at No. 3 on the radio list, slipped slightly in market share to 16.59% from 16.9% last quarter, with its top song being the No. 2 track, Ed Sheeran and Justin Bieber's "I Don't Care." Warner Chappell Music improved slightly to 14.86%, but stayed in fourth for the sixth straight quarter; its top song was Lizzo's No. 3 track, "Truth Hurts." Meanwhile, Warner Chappell retained the No. 1 ranking for the top 100 country airplay songs for the 11th consecutive quarter, this time with a 24.7% share.

BMG held steady as the No. 5 publisher of the top 100 radio songs, jumping from 4.45% to 5.73% in the third quarter with a share in "I Don't Care," while Reservoir leapt from No. 8 in the second quarter to No. 6 in the third with a 2.54% market share and its top track, Shawn Mendes and Camila Cabello's "Señorita." On the same list, Big Machine jumped from No. 9 to No. 7, Round Hill reentered the top 10 at No. 8, and Downtown and Big Deal Music rounded out the top 10.

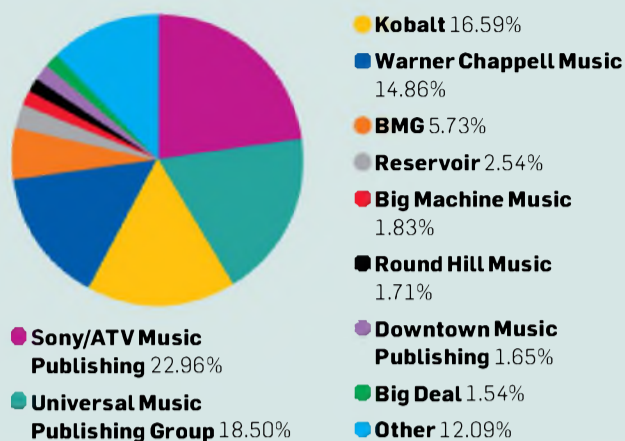
Among the Hot 100 songs, where Louis Bell was the top writer, Sony/ATV also landed a share in 56 tracks, and while UMPG slipped to second, it actually improved its market share (from 22.62% in the second quarter) and share of songs (58 this quarter, up from 51). Kobalt remained in third, despite drops in market share (from 17.79% to 15.17%) and song share (from 49 to 45) — all three top publishers had a stake in "Old Town Road." Warner Chappell ticked up to 13.22%, staying in fourth place.



Khalid

Reservoir surged into fifth with a 3.96% market share, displacing BMG, while Downtown (No. 7) and Big Machine (No. 8) remained in the top 10. New arrivals were Big Deal, with a 1.07% share of four songs, and Handsdown-publisher, with DaBaby's "Suge" placing it in the top 10 for the first time. **B**

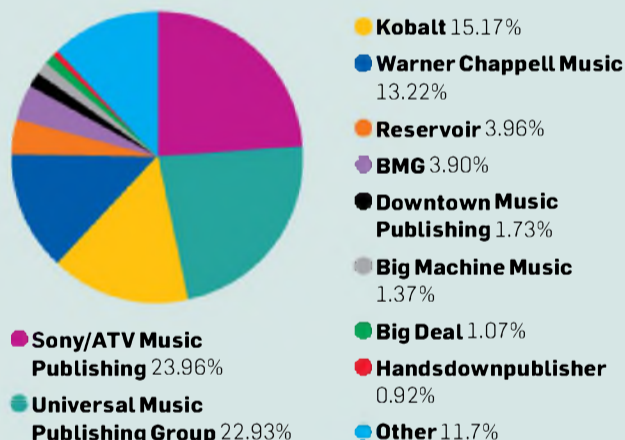
TOP 10 (RADIO SONGS)



SONG	ARTIST
1 "Talk"	Khalid
2 "I Don't Care"	Ed Sheeran and Justin Bieber
3 "Truth Hurts"	Lizzo
4 "Bad Guy"	Billie Eilish
5 "Sucker"	Jonas Brothers
6 "Señorita"	Shawn Mendes and Camila Cabello
7 "If I Can't Have You"	Shawn Mendes
8 "Hey Look Ma, I Made It"	Panic! at the Disco
9 "Someone You Loved"	Lewis Capaldi
10 "Dancing With a Stranger"	Sam Smith and Normani

Top 100 radio songs
Percentage calculations based upon the overall top 100 detecting songs from 1,949 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week from July 1 to Sept. 30. Publisher information for musical works has been identified by The Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 (HOT 100 SONGS)



SONG	ARTIST
1 "Old Town Road"	Lil Nas X featuring Billy Ray Cyrus
2 "Bad Guy"	Billie Eilish
3 "Señorita"	Shawn Mendes and Camila Cabello
4 "Truth Hurts"	Lizzo
5 "Talk"	Khalid
6 "I Don't Care"	Ed Sheeran and Justin Bieber
7 "No Guidance"	Chris Brown featuring Drake
8 "Goodbyes"	Post Malone featuring Young Thug
9 "Ran\$om"	Lil Tecca
10 "Sucker"	Jonas Brothers

Hot 100
Percentage calculations based upon the top 100 songs based on Billboard Hot 100 "points" calculated from digital sales, streaming and Nielsen BDS-tracked radio airplay detections and audience for the chart week from July 13 to Oct. 5. Publisher information for musical works has been identified by The Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Figures in both charts may not add up to 100% due to rounding.



Passman Updates Music Biz Tome

BY GLENN PEOPLES

WHEN IT COMES TO THE MUSIC

business, Don Passman has seen it all — and written the book on it. The attorney is best known for his seminal *All You Need to Know About the Music Business* (Simon & Schuster), a detailed handbook with engaging anecdotes and humor, which will be rereleased in its 10th edition on Nov. 2. (The first was published in 1991.) Passman is also known for writing three fiction novels. "In a novel, you're trying to make people feel something," he says. "In the music book, you're trying to make people not feel bored."

It has been four years since the last update, not the usual two or three. Why now?

Because the industry changed so radically [that] it was a moving target to get this thing current. I needed the extra time to get it as up to date as I could. When I thought I had it, the Music Modernization Act came along. I decided to write a section on copyright infringement cases.



How do you explain the Marvin Gaye estate's infringement lawsuit against the writers of "Blurred Lines"? Some songwriters think the ruling is a slippery slope and could impede creativity.

If you're Marvin Gaye's estate, you think they stole it. Others think it's a mood feel, which isn't copyrightable. The jury decided otherwise. I don't think it impedes creativity because creative people are driven to create no matter what. It may encourage lawsuits, but almost every major artist has had litigation claiming people stole work.

In the streaming era, is it easier or harder for artists to make bad decisions?

The complexity of [recording contracts] in some ways has gotten simpler. Royalties used to be a very complicated formula, and now they're straightforward. Now you get a percentage of what the record company gets. The rights restrictions have gotten tighter. Today, for example, the exclusivity in your record deal would cover you as an actor in a film, even if you're not singing. **B**

SONY/ATV NAMED **DANA BAXTER** SENIOR VP CORPORATE COMMUNICATIONS. WARNER CHAPPELL MUSIC NAMED **SHANI GONZALES** HEAD OF INTERNATIONAL/EXECUTIVE VP U.S. A&R.

A nighttime photograph of the Scotiabank Arena in Toronto. The arena's name is illuminated in red neon at the top. A large central screen displays a black and white image of a crowd with their arms raised. The building's glass facade reflects the city lights.

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100% That Tweet

LIZZO GAVE A CREDIT TO A TWITTER USER — BUT WHY?

MINA LIONESS WAS SHAKING FOR hours after Lizzo shocked her — and the music industry — by giving her a songwriting credit on her smash hit “Truth Hurts.” In 2017, Lioness tweeted the phrase, “I did a DNA test and found out I’m 100% that bitch,” which spawned a viral meme that Lizzo incorporated into the first line of her song. The decision caused some head-scratching about whether tweets and internet memes are copyright-protected.

A work protected by U.S. copyright law must be “fixed in a tangible medium of expression and have sufficient creativity and originality,” according to University of California, Los Angeles School of Law professor David Nimmer. Single words or phrases are not considered sufficiently creative.



Lizzo at the BET Awards in June.

“It can’t just be a recitation of some facts or names unless it also contains some commentary about those facts,” says William Hochberg, a partner at Greenberg Glusker. Tweets that meet the copyright threshold are automatically protected when users post them. (Twitter’s terms of service also specifies that all users maintain the rights to their content.)

In order to file a copyright infringement lawsuit, though, the work must be registered with the U.S. Copyright Office. But that can be done immediately before filing a lawsuit, says Nimmer.

Tweets aren’t the only short works that are protected. The Copyright Office has already issued rulings finding concise works, from song lyrics to a 27-word blog post, are copyrightable.

“Literary work does not mean *Poetry Quarterly* is going to publish it,” says Nimmer. “It means it is composed of alphanumeric texts and has enough heft to it, and [Lioness’ tweet] does.”

—CLAUDIA ROSENBAUM



Death Cab for Cutie onstage in February.

GOOD WORKS

Charities, Meet Your Match

Revolutions Per Minute is linking rock stars who want to make a difference with nonprofits that can help

BY STEVE KNOPPER

A**FTER THE 2016 ELECTION** brought issues like climate change and gender inequality to the forefront of popular culture, freaked-out rock stars everywhere made frantic phone calls: “What can we do to help?” Death Cab for Cutie, Tune-Yards and more found answers from Revolutions Per Minute (RPM), a matchmaking agency that links artists who want to make a difference with nonprofits and activist groups.

“There was definitely a sort of panic,” recalls RPM executive director Jessica George, 38. “People were paralyzed and questioned their own activist strategies: ‘I thought I was in touch. I thought I knew what was going on and then this happened.’”

In the final weeks of the election, George helped connect the 30 Days, 30 Songs project — for which indie acts like Angel Olsen and Jens Lekman released “songs of resistance” and raised over \$100,000 — to charities like the economic-justice group Center for Popular Democracy. Around the same time, she helped Death Cab for Cutie raise roughly \$60,000 for groups like Southerners on New Ground and the Freedom Center for Social Justice, which opposed the North Carolina bill blocking transgender people from using public bathrooms that match their gender identity.

With the 2020 presidential campaign underway, RPM is getting more calls once again. The agency partnered with multi-instrumentalist Andrew Bird to set up a \$1-per-ticket donation to his Our Finest Work Yet Fund while on tour, and he has now raised over \$115,000 to preserve national parks and monuments. RPM also launched singer Grandson’s XX Resistance fund, which has collected nearly \$20,000 for progressive groups like voter-registrar Head-Count through a portion of song royalties, sweepstakes and more.

“A lot of artists are generally unprepared, understaffed or underresourced to be able to run a functioning charity or nonprofit,” says Grandson. “RPM stepped in as a really helpful and easy way to connect with the people on the front lines of the issues that I’m passionate about.”

RPM was originally founded in 2005 as the organization Air Traffic Control by a group of musicians, managers and advisers from bands including Pearl Jam, Beastie Boys and R.E.M., who used it as an agency to vet nonprofit requests for artists’ time, talent and donations. In 2014, George began to attend RPM retreats in New Orleans and other cities, and made connections with artists in her native Louisville, Ky., like singer-songwriter Joan Shelley and My Morning Jacket’s Jim James. She took over the group a year later, relocated it to Louisville, then recruited Steve Ralbovsky — founder of Canvasback Music, which has a label services deal with Atlantic Records — to join the board.

She has now given presentations to staff at labels like Atlantic about ticket add-ons, political merchandise and branded funds. “It’s funny. I have no business being in the music industry,” she says. “But being part of RPM and having a very clear ask, I’ve been able to develop a lot of relationships.”

It helps that George comes from a large activist family: One of their favorite stories is how her grandmother, who immigrated to Pennsylvania from Lebanon, dealt with a schoolmate who called her a “bow-legged Arab.” “She beat that girl up every single day until she found a new way home from school,” says George, who started her career as a high school volunteer for the Fairness Campaign, a Kentucky lobbyist group battling LGBTQ discrimination.

Now, she takes her grandmother’s same ethos to RPM. “We don’t take shit,” she says, “and we stand up for each other.” **B**



George



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From left: Del Rey and Jon Bon Jovi.

Israeli Promoters Battle Boycotts

As the country looks to grow its live-music touring sector, it faces plenty of resistance

BY DAVID CASPI

 **TEL AVIV, ISRAEL** — Lana Del Rey was booked to headline the Meteor Music Festival in 2018 when Roger Waters urged her to reconsider.

“I have no doubt the Israeli promoters are paying top dollar, they are well known for that,” the Pink Floyd frontman wrote to the singer on Facebook. “But is the price worth ... abandoning your Palestinian brothers and sisters to their fate in their hour of need?”

Del Rey wouldn’t back out of the show. But 10 days later, she tweeted that while she’d hoped to perform in both Israel and Palestinian areas, the trip fell apart due to scheduling issues.

Israeli promoters insist Del Rey’s cancellation was unrelated to pressure applied by the Boycott, Divestment and Sanctions (BDS) movement, a Palestinian-led campaign that promotes boycotts against Israel in various forms, including targeting musicians and actors.

Her cancellation followed a similar pressure campaign against Radiohead in 2017, when Waters, an active BDS participant, was one of about 50 prominent figures, including Desmond Tutu and filmmaker Mira Nair, to co-sign a petition urging the group to cancel its show. But Radiohead still performed in Tel Aviv that July.

This year, the struggle has continued. In July, Bon Jovi had its second show in the country in four years. A week later, Jennifer Lopez brought out 57,000 fans to Ha’Yarkon Park. But that same month, Brooklyn-based hip-hop artist Kota the Friend decided to forgo his October gig in Tel Aviv “due to the conflicting narratives,” he said on Instagram. “Instead I’ll be taking a trip to Israel and Palestine on my own so that I can see what’s up and learn more.”

Echoing the Israeli-Palestinian conflict, BDS has fashioned itself as a modern-day version of the anti-apartheid movement in South Africa, calling out alleged violence against Palestinians in Gaza at the hands of the Israeli government. Critics call the group anti-Semitic, pointing to alleged organizational ties to terrorist groups like Hamas. Since it formed over a decade ago, BDS has used intense language, graphic imagery of suggested war crimes and social media support to persuade artists to cross Israel off their touring schedules.

Every artist slated to perform in Israel — from Paul McCartney to Shakira — has faced severe public scrutiny from people such as Waters and Brian Eno, who in addition to online appeals have also supported pro-BDS petitions, protested at pro-Israeli rallies and

made speeches on college campuses. McCartney — who along with Rihanna and Alicia Keys resisted BDS’ pressure and performed — said in a 2008 interview with Israeli newspaper *Yediot* that he decided to go even after he “got explicit death threats” from anti-Israelis. Shakira’s show did not happen.

Promoters haven’t offered a consistent premium just to lure big-name artists to Israel, according to four executives and managers working in Israel’s concert industry. Instead, a group of upstart promoters like Tel Aviv-based Bluestone Group — a joint venture between several investors, including Maverick’s Guy Oseary — has entered the market, causing local bidding to escalate to more than double the usual artist fee. For big stars, it’s upwards of \$5 million to \$7 million per show, the executives tell *Billboard*, with ticket prices rising up to 30% since 2014.

In Del Rey’s case, inexperienced promoters did not prepare her for the backlash, says Bluestone’s Guy Beser. Del Rey was one of at least 20 artists to cancel scheduled appearances at Meteor last year, says Alia Malak of the Palestinian Campaign for the Academic and Cultural Boycott of Israel, which is part of BDS.

“Art is an expression of society and cannot be separated from politics,” said

Malak in a statement to *Billboard*. “The Israeli government proves this point by using international shows to prop up its failing image and to distract from its oppression of Palestinians.”

Though the number of shows at Tel Aviv’s largest venues has increased modestly during the past decade, according to *Billboard* Boxscore, artists’ public cancellations have been damaging to Israel’s efforts to promote the country as a global touring destination. The BDS issue has become so serious that the nation’s Ministry of Strategic Affairs has gotten involved. In June, it launched a public service announcement against BDS “lies and hypocrisy.”

“There are those who fall for [BDS] traps,” says Beser. “Our war against them is daily.” Israeli promoters like Beser aren’t shy about discussing boycotts when negotiating with artist managers, only announcing shows after a comprehensive plan is in place. “We don’t sweep these issues under the rug,” says promoter Shuki Weiss.

Live Nation, which owns Maverick and acquired a majority stake in Bluestone in 2017, has been dominating the Israeli concert scene in recent years. Maverick artists Pitbull and Ricky Martin performed in Israel prior to the deal, and Aerosmith and Britney Spears played in the summer of 2017. (Live Nation declined to comment.)

BDS can be quick to claim responsibility for cancellations it didn’t cause. It took credit for the 2012 cancellation by The Cardigans and for Natalie Imbruglia’s in 2017. (Both were scrapped due to low ticket sales.) BDS also claimed it had pressured Ed Sheeran to boycott Israel in November 2018, but no show had been discussed, and Stuart Camp, Sheeran’s manager, tweeted that rumors to the contrary were “completely false.”

Logistical and infrastructural realities are also limiting Israel’s live music potential. The country lacks large-scale venues, and capacity at sport stadiums is usually insufficient for major tours. Tel Aviv’s Ha’Yarkon Park, with a capacity of over 50,000, is the country’s largest outdoor venue. Israel is also out of reach for customary tour legs. Only when artists have other stops in the region does a concert typically make sense financially.

Promoters see hopeful signs for 2020. Céline Dion sold out her August date and added a second show, and Lionel Richie and Nick Cave have also confirmed shows. Yet even as Israel’s concert industry forges ahead, artists must brace for the backlash. **E**



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FROM THE DESK OF

GARY GERSH

President of global touring and talent, AEG Presents

BY DAVE BROOKS

PHOTOGRAPHED BY SALLY PETERSON

Gersh photographed Oct. 21 at AEG Presents in Los Angeles.

GARY GERSH ISN'T THE TYPE TO TELL WAR stories about his three-decade music career. But on the fourth floor of AEG Presents' headquarters at Olive and 11th in downtown Los Angeles, the walls of his modest office reveal what keeps him inspired — lithographs advertising a Woody Guthrie festival, black-and-white photographs of his four kids and a sketch of a baseball player with the inscription: "None of the immortals are now left, dead of the diseases named after them." It's a slightly macabre reminder of one of Gersh's more life-altering decisions: signing Nirvana to Geffen in 1990.

In those days, Gersh was known as the industry champion for the nascent grunge sound. While working as a record executive, he also managed Soundgarden. Later on, Gersh signed Foo Fighters to Capitol Records. But that was 29 years ago — ancient history in his mind — and no longer worth the wide-eyed look he gets when a young gun at Goldenvoice reminds him that he

signed Kurt Cobain.

Today, Gersh leads AEG's global touring division, where he develops the company's international strategy and long-term partnerships for acts like Luke Combs and Panic! at the Disco. With Combs, Gersh arranged an arena tour deal, and with Panic, he helped build a two-year, 55-show arena tour that became one of his division's most successful outings to date.

Gersh splits his time working with AEG's veteran clients — like rapper Tyler, The Creator, who is now touring arenas — with such newcomers as rising R&B star Summer Walker,

who recently signed on as a global touring artist.

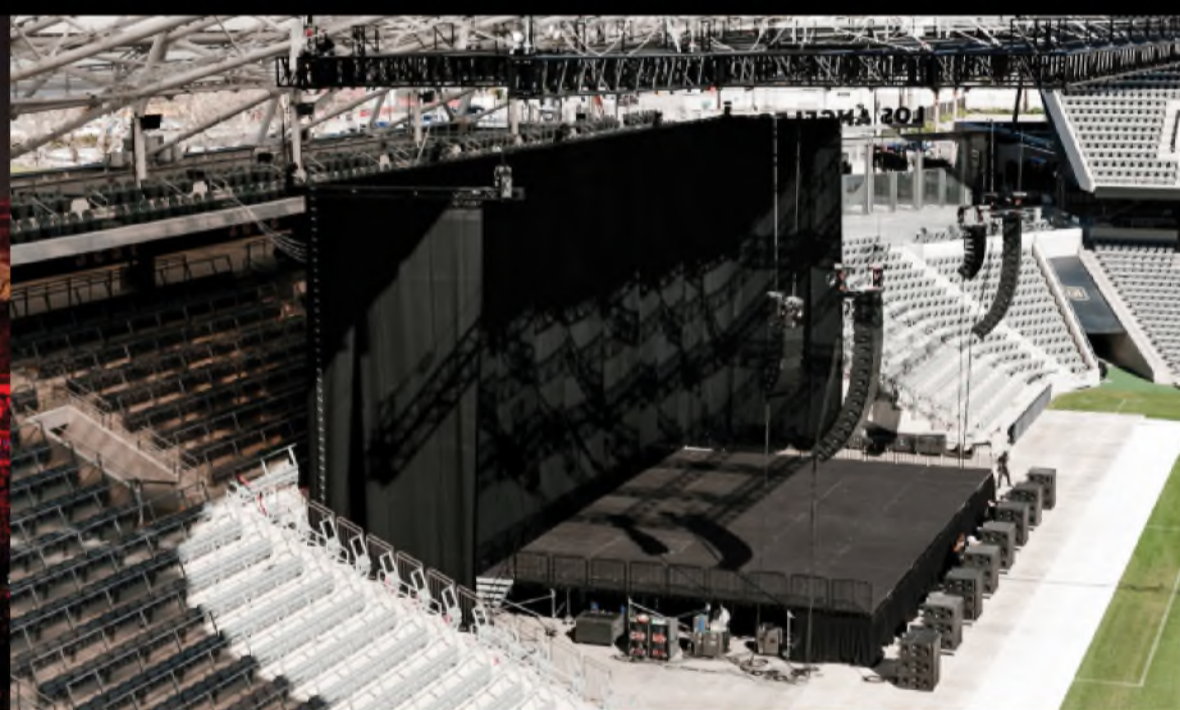
Hearing Gersh speak about his love of new music, it's clear he has an almost sixth sense for tapping into new talent. That passion extends to his business team within AEG's global touring division. He sees his colleagues as the next generation of music executives and hopes to lead by example: valuing soft power over force and challenging them to focus on doing a few things really well. Because, as Gersh tells *Billboard*, even in the global touring business, quality over quantity is still the name of the game.

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“WHY ISN’T BILLIE EILISH AS IMPORTANT TODAY AS NIRVANA WAS? ... I THINK WHAT SHE’S DOING IS EVERY BIT AS IMPORTANT.”

AEG has been doing business abroad for more than a decade. What does the establishment of this touring division, which you inaugurated last September, signify for the company?

The idea was to create a central, internal operation that would sign and execute tours globally, in addition [to our] great partner companies such as Messina Touring Group, Paul Gongaware and John Meglen’s ConcertsWest, and Barrie Marshall at Marshall Arts.

How does the global touring group decide what acts to work with?

Some acts are developed through our great clubs and theaters until they can play larger venues. Other times, we go after big groups like Panic! at the Disco, where there’s usually a champion or two behind them. Each band has to fit the criteria of what we want to put our time into — it’s never an easy decision. Then, as a company, we will move toward investing in an artist’s manager to help them see the group’s vision through. Most artists want to play bigger venues, but that doesn’t mean AEG is a perfect fit for every band. We’re just one more place people can move up.

Earlier this year, AEG merged with SMG to create the world’s largest venue management company, ASM Global. Is your division responsible for bringing a certain number of shows to ASM each year?

No — and we never talk about it like that. The amount of shows we have done in the last year has gone up significantly because of the good work we have done. If we’re smart about what we’re doing, we will do more shows — but not necessarily many more tours. The idea isn’t to rack up tons of artists, but to execute deeper and wider on the ones we have.

How many tours do you want to produce in 2020?

We want to raise our business at least as much as what we did in 2019 [AEG grossed \$550.4 million in the first half of 2019, according to Billboard Boxscore] so that artists and their managers choose to work with us because they see we’re doing something different. I always say the same thing — that our competitor is incredible at what they do, but we’re going to keep trying to do something different.

How is AEG different from Live Nation?

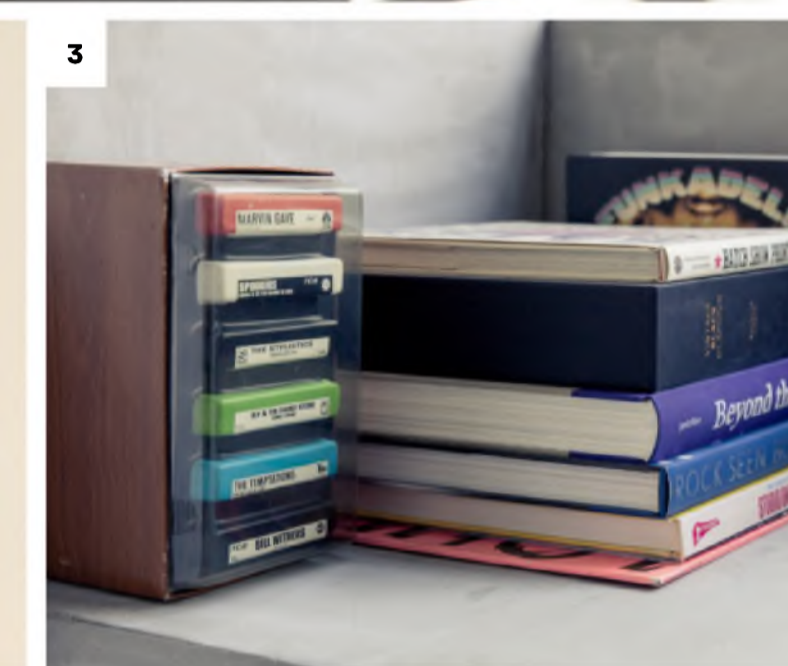
They’re a public company; we’re a private company. We don’t spend a lot of time thinking about what they’re doing.

For the last two years in North America, attendance and show count have been relatively flat, with much of the growth driven by increases in ticket prices. Is demand leveling off?

We have no idea if the leveling-off is permanent. If the 10 biggest artists in the world go out next year, the numbers will probably go up. Yes, prices are going up, but there’s also an opportunity in markets around the world that are untapped or — probably more accurately — not tapped out. And we are going to capture more of that as we go forward.

You’re an ambitious and sometimes intense person, but you have a relaxed and easygoing demeanor. Have you always been like that?

Well, my wife often says that sometimes you have to think like a



1

2

3

1. Welcome to Earth: This stark globe sits on Gersh’s desk. “A present from a dear friend when I became the head of global touring.” 2. Gersh is an avid art collector, so when he saw this ornate acoustic guitar hanging in an Austin gallery 15 years ago, he immediately purchased it. 3. This eight-track collection is not what it seems. Open it, and it becomes the six-CD Rhino Records set *Can You Dig It? The ’70s Soul Experience*.

Buddhist. Before you reach enlightenment, you have to chop wood and carry water. Sometimes you just need to roll up your sleeves and do the work. So we have to find a good balance of making the right choices and executing the task at hand.

Are your kids impressed that you signed Nirvana and managed Soundgarden?

You know, I don’t really know what they think, [even though] we talk about music all the time. My son, Noah, and I talk about music all the time and always have. He used to come to the studio with me when he was 5 years old, and we would be mixing records or he would go see Radiohead or go to New Orleans Jazz Fest. My daughter Emma Louise has really exquisite tastes, while my two younger daughters, Greta and James, are more about contemporary music. I respect their musical tastes tremendously, and when they talk to me about something, I’ll check it out. I turned James on to Billie Eilish after her first single, “Ocean Eyes,” came out.

What are you listening to right now?

I’m loving Sturgill Simpson’s album [*Sound & Fury*]. It’s definitely one for the ages, and Sturgill produced Tyler Childers’ new record, which is fantastic. I love the new single from Rex Orange County, the artist Snoh Aalegra — and Lana Del Rey, who just made her best record ever. I love Summer Walker and the new Avett Brothers record. I don’t have one genre.

Do you think it’s possible for an artist in the streaming era to change the trajectory of music?

Well, why isn’t Billie Eilish as important today as Nirvana was? It’s no different to me. And I think her effect as an artist, as a songwriter, as a leader of culture and a beacon of style — [her work] with her brother, Finneas [O’Connell], is exceptional — I don’t think there’s any difference. She’s having a cultural impact just like Nirvana did. Now, nobody can know if she will have the same legacy or impact, but I think what she’s doing is every bit as important. And I don’t see any sign that that’s about to stop. **b**



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The Scene



Members of Piso 21 performed with The Black Eyed Peas' Taboo (third from left).



▲ From left: Universal's Angel Kaminsky and honorees Víctor González of Universal; López; Fabio Acosta of Vibras Lab/Akela Family Music; and Universal's Alejandro Duque.



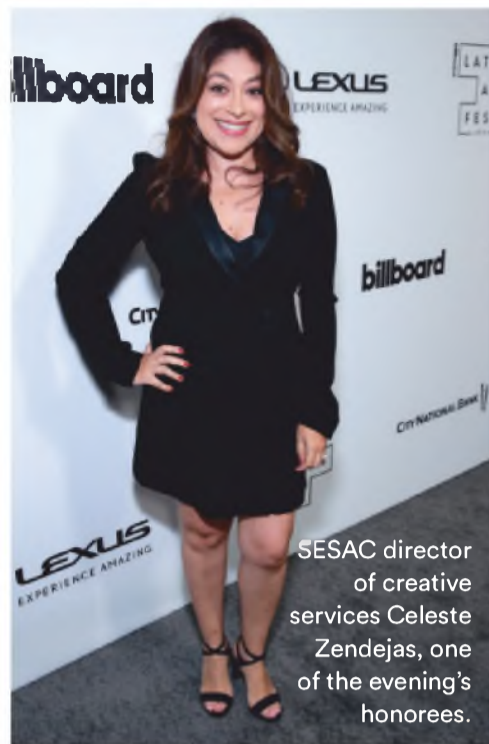
Billboard's Leila Cobo led Latin AMAs nominees in a panel discussion about their careers. From left: Farruko, Becky G, Yandel, Cobo, Ozuna and Wisin.

BILLBOARD'S LATIN AMAs FEST

WEST HOLLYWOOD, OCT. 15

Billboard's inaugural Latin AMAs Fest brought together music superstars and top executives ahead of the Latin American Music Awards on Oct. 17, with a day of festivities bookended by a summit and star-studded Latin Power Players evening reception. Among several panels during the day, Ozuna, Becky G, Eugenio Derbez, Farruko and Wisin & Yandel discussed the rise of Latin urban music despite the early challenges of "gaining acceptance in radio and television," said Yandel. Later, over 400 industry leaders attended the unveiling of this year's *Billboard* Latin Power Players list, including 2018 Executive of the Year, star manager Walter Kolm; Universal Music Latin's Jesús López; and Sony Music Latin's Alex Gallardo. Before Colombian urban-pop act Piso 21 capped off the night with a performance alongside The Black Eyed Peas' Taboo, Cardenas Marketing Network founder/CEO Henry Cárdenas received the 2019 Executive of the Year award. Rising star Sech presented the trophy and praised Cárdenas for believing in him, while Cárdenas told the audience that giving back to the community is the key to success: "You have to deliver," he said.

—LEILA COBO



SESAC director of creative services Celeste Zendejas, one of the evening's honorees.



▲ Latin AMAs host Derbez (center) with Isabel Gonzalez-Whitaker (left) and Evelyn Homes Modero of St. Jude Children's Research Hospital.



Executive of the Year Cárdenas (left) with his recent signee, Sech.



▲ Honorees Enrique Santos of iHeartLatino (left) and Michel Vega of Magnus Media.



Sofia Reyes (left) and Abraham Mateo.



Kali Uchis (left) and Myke Towers, who said at a panel that Latin music in America is undergoing "historic moments as new sounds emerge."



▲ Sony Music Latin's Cindy Gaxiola with honorees Nelson Polo Montalvo of La Buena Fortuna (left) and Gallardo.



Daddy Yankee (center), who received four nominations, premiered the brand-new song "Que Tire Pa' Lante" during his performance.



▲ Colombian actress-singer Greeicy (left) performed her hit "Destino" with featured artist Nacho.

LATIN AMERICAN MUSIC AWARDS

HOLLYWOOD, OCT. 17



TOP WINNER Puerto Rican trap star Anuel AA took home more wins than any other artist, nabbing five awards including artist of the year and album of the year for *Real Hasta La Muerte*. Later, he closed the show alongside collaborators Ozuna and Daddy Yankee in a performance of their single "China." "I'm grateful to God and my fans," he wrote about the evening on Instagram.



▲ Christian Nodal collected the awards for both favorite regional Mexican artist and song.



▲ Marc Anthony, who received the first-ever International Artist Award of Excellence, performed a tribute to late Mexican singer José José.



From left: Pitbull, Ne-Yo and Lenier performed their collaboration "Me Quedaré Contigo," marking the first time Ne-Yo has sung in Spanish onstage.

Taylor Swift guested on Zane Lowe's inaugural *New Music Daily* Apple Music Beats 1 show in Los Angeles on Oct. 25.



▲ From left: Island Records' Eric Wong and LaTrice Burnette; rappers Snowsa and Jufu; and Island Records' Darcus Beese celebrated the iconic label's 60th anniversary in New York on Oct. 24.



Queen Latifah received the Harvard W.E.B. Du Bois Medal for her contributions to black culture in Cambridge, Mass., on Oct. 22.



▲ At the National Arts Awards in New York on Oct. 21, Atlantic Records' Julie Greenwald (right) presented Ben Platt with the Ted Arison Young Artist Award.



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From left: Thomas, *Billboard* editorial director Hannah Karp, Carless and Mitchell.

BILLBOARD'S R&B/HIP-HOP POWER PLAYERS

NEW YORK, OCT. 17

Billboard's second R&B/Hip-Hop Power Players celebration honored over 100 executives and creatives driving both genres forward. Industry heavyweights including Interscope Geffen A&M's Tim Glover, RCA's Mark Pitts and Spotify's Mjeema Pickett mingled with artists like Mustard and Nicole Bus and actor Mack Wilds. The festivities only came to a hush when *Vibe* editor-in-chief Datwon Thomas and *Billboard* executive director of R&B/hip-hop Gail Mitchell presented Parkwood Entertainment president/COO Steve Pamon with the Executives of the Year award, which he earned alongside his boss, Beyoncé, who could not attend. "It's a referendum on the team's work and Beyoncé's leadership," said Pamon. Later, Nipsey Hussle was posthumously honored with the Impact Award; following a moment of silence in his memory, Def Jam Recordings' Steven "Steve-O" Carless accepted on the late rapper's behalf. After his touching speech, Brooklyn natives Casanova and Young M.A performed onstage, ending the night on an energetic high.

—BIANCA GRACIE



Young M.A



▲ Pamon (center) accepted the Executives of the Year award with his Parkwood team. "It's humbling to be in this company of great legends in the hip-hop community," he said earlier on the red carpet.



▲ From left: LVRN label co-founders Sean Famoso McNichol, Carlon Ramong, Tunde Balogun and Justice Baiden.



▲ Wilds (left) and Pickett.



DOUBLE FEATURE Rolling Loud Festival co-founder Tariq Cherif, one of the evening's honorees, grabbed a copy of *Billboard*, in which the festival's first-ever New York edition was recently featured. "Honored to be included on this list," he wrote about the Power Players event on Instagram. "Let's continue to push the boundaries and the culture forward."



Mustard (right) and his fiancée, Chanel Thierry.



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WHEN THEY SEE US



The Sound

PG. 40 FKA TWIGS ✦ PG. 42 MEGAFORCE RECORDS ✦ PG. 44 WHO DESIGNS THE MASKED SINGER'S COSTUMES?



From left: Charles Kelley, Hillary Scott and Dave Haywood of Lady Antebellum photographed Oct. 18 at the Fairlane Hotel in Nashville.

TURNING THE TIDE

Lady Antebellum has been one of country's top groups for over a decade — so why did the trio feel the need to switch labels?

BY ANNIE REUTER
PHOTOGRAPHED BY ALYSSE GAFKJEN

WHEN CHARLES KELLEY, HILLARY SCOTT AND DAVE HAYWOOD were starting out as Lady Antebellum 13 years ago, the Nashville-based trio scored early gigs — and made a name for themselves — at local music venue 3rd & Lindsley. Which is why, in September, the five-time Grammy Award-winning country act chose that very same place to debut several songs off its upcoming seventh album, *Ocean*, for friends, family and industry insiders.



The intimate gig was a celebration for the band in more ways than one; *Ocean*, out Nov. 15, will be its first album on its new label, BMLG Records, after over a decade with Capitol Records Nashville. Days before the show, Kelley explained the change was necessary, as the band wanted more freedom to take artistic risks — and make the album they wanted to make.

“We felt like it was time for a fresh perspective,” says Kelley, 38, his 6-foot-6 frame settling into a leather couch at a studio in Music City. “We wanted a bit more of a boutique feel, where we could maybe, again, be someone’s new pet for a while.”

Enter Big Machine Label Group. While searching for a new label last year, the trio met with BMLG Records president Jimmy Harnen and BMLG president/CEO Scott Borchetta at Kelley’s home.

Haywood, 37, says the support they felt was immediate, which made the decision an easy one — Lady Antebellum signed a new recording contract in September 2018. “It felt like the early days again,” says Haywood of the excitement in the room. (Capitol did not respond to request for comment.)

The new deal reunited Lady Antebellum with Harnen, who championed the band from the start — Harnen was formerly senior vp promotion at Capitol Nashville, where he led a team that in 2009 helped Lady Antebellum’s “I Run to You” become its first of now nine No. 1 hits on *Billboard*’s Country Airplay chart. “[Harnen]

pushed that song over so many hills,” recalls Kelley. “I remember what a workhorse he was. I’d always kept it in the back of my mind, in case we could ever work with him again. He just never sleeps.”

Now, Harnen is aiming for similar success with *Ocean*’s Dann Huff-produced lead single, “What If I Never Get Over You,” a stirring track that features Kelley and Scott trading vocals and recalls the band’s 2009 crossover hit “Need You Now.” The new single sits at No. 12 on the Country Airplay chart. *Ocean* is the first time Huff (Keith Urban, Rascal Flatts) worked with the trio — its last album was produced by the late songwriter-producer busbee — and says he first heard the band play at 3rd & Lindsley before it was signed. He has wanted to work with the act ever since.

Huff’s production puts the band’s harmonies and more-vulnerable-than-ever lyrics at the forefront, best heard on the album’s title track, a stripped-down piano ballad featuring Scott’s wavering vocals, and on the Kelley-co-written confessional “Be Patient With My Love,” on which he sings of drinking too much and saying things he regrets. “[As a band], we were struggling with communicating what we wanted, and it came out in a big ole storm,” says Kelley. “And we got past it.”

Lady Antebellum formed in 2006, shortly after Nashville native Scott, now 33, discovered Kelley’s music on Myspace. One day, she recognized Kelley at a local venue and approached him — he had just moved to the city with his childhood friend Haywood from Augusta, Ga., to pursue music. The three decided to book studio time, and quickly realized their three-part harmonies were undeniable. After signing with Capitol, they were introduced

“We wanted more of a boutique feel, where we could be someone’s new pet for a while.”

—KELLEY



From left: Scott, Kelley and Haywood.

to revered producers like Paul Worley, Nathan Chapman and busbee — and became a country radio mainstay with early chart-toppers “I Run to You,” “American Honey” and “Just a Kiss.”

Though busbee didn’t produce *Ocean*, he does appear on its credits; he co-wrote “Alright” with Lady Antebellum and Justin Ebach. The uplifting tune stands out for its self-reflective lyrics, and after busbee’s unexpected death this September from brain cancer — the producer, born Michael James Ryan, had worked with everyone from Maren Morris to P!nk to Dan + Shay — it holds even more meaning for the band. Now, as the members sit in the studio only days after his death, they all tear up when discussing the song. “This is, really, our last piece of recorded music with him, as hard as it is to say that,” says Scott. “It is absolutely priceless to have this song.”

“I feel like this is the message he would want to leave,”

adds Haywood. “As part of the grieving, I was going back through some messages. He would send me a text out of nowhere, like, ‘Man, I was thinking about you the other day and hope you and your family are doing well.’ These lyrics represent that — this is what he would want people to remember him by.”

Lady Antebellum isn’t sure if it will play the song on tour just yet; at the band’s Nashville preview performance, the group said it was too hard to perform that night. “I don’t think we’d be able to get through it,” said Kelley. For now, Lady Antebellum is focused on celebrating the product of so much change. “We couldn’t have made this record 10 years ago,” says Haywood. “It started to feel really personal, and we just decided to go for it.” Adds Kelley: “We were living in such fear of putting out songs that might have taken a little more time [to build]. We’re in a spot where we’ve got nothing to lose.” **B**

Reunited, And It Feels So Good

Jimmy Harnen on working with Lady A — again



You helped break Lady Antebellum a decade ago. What are the biggest differences you see in the band now?

They’re still the same three great kids that they were when I met them back in 2007. Even after all of their global success, they’re grounded — and charming.

Charles Kelley said you played a major role in “I Run to You” becoming the band’s first Country Airplay No. 1. What were some of the challenges?

I was very outspoken that “I Run to You” should be the second single off of their debut album. Nothing against the actual second single, which was called “Lookin’ for a Good Time,” but it just felt very kitschy to my ears. I remember the first day I heard “I Run to You,” Charles and his wife, Cassie, came to my house in Franklin [Tenn.] and it instantly felt special. I was taken in by the message of how we all need that special person in our

life when our compass gets a little off. I don’t recall too many roadblocks, though there were a few weeks when the single moved back on the chart, but that’s not unusual. Lady A also worked their butts off, and their fans saw that and responded so positively to their efforts.

How has the band been able to maintain its success for over a decade now?

They are ambassadors for country music in every sense of the word. I’ve watched them, countless times, jump out of red-carpet lines to spend extra time signing autographs for fans at awards shows, concerts and events. Most recently, they walked a 100-yard line of fans at the Music City Walk of Fame just to shake hands and take selfies before receiving their star.

What does the next decade look like for Lady A?

They are now in a place where they are completely comfortable in their own skin and no longer chasing anything but being Lady A. —A.R.



Exclusive portrait of Prince in 1992.

INSIDE LOOK

PRINCE IN FOCUS

In 2008, photographer/video director Randee St. Nicholas was working with her longtime friend and subject Prince on his event-specific biography, *21 Nights*. True to form, before that book was even finished, he was pitching her on another idea: a decade-spanning photo book. “Don’t worry,” she told him at the time. “We’ll do that.”

Nine years later, after the first anniversary of Prince’s 2016 death, St. Nicholas got to work. She had just spoken to 1,000 Prince fans at an event hosted by his recently opened Paisley Park complex in Minnesota and was overwhelmed by their thanks. “They came up afterward and said, ‘We feel like we got to know him better,’” says St. Nicholas. “I thought, ‘I need to do this book.’”

On Nov. 19, St. Nicholas will release *My Name Is Prince*, a 384-page coffee-table collection that covers the final two-and-a-half decades of the Minnesota-born artist’s life, including his 21-night stint at London’s O2 Arena and his 2008 Coachella performance. Alongside such photos, St. Nicholas includes short anecdotes, such as the time Prince flew her to Japan for a shoot without an end date, only to have his managers arrange for her to leave in the middle of the night because he was over budget. “I was laughing, I was crying. I was remembering what a *brat* he could be,” says St. Nicholas of revisiting memories. “Believe me when I tell you he was with me the entire time.”

My Name Is Prince arrives a few weeks after *The Beautiful Ones*, an estate-approved memoir that Prince began before his death. Though St. Nicholas’ book will not be released by the estate, she says multiple members of his team have seen and approved of it. Specifically, she says, the estate praised her for capturing Prince’s ability to bring out the best in everyone he let into his life, oftentimes pushing them to new creative heights.

“Whatever value we have, he saw it,” she says. “In one profound little body was this guy who was completely 100% true to himself — and therefore, 100% true to you.”

—JOSH GLICKSMAN



St. Nicholas



Q&A

LESSONS LEARNED

Five years after FKA Twigs released her debut, she’s back — and “digging deeper” in her writing

BY ROSS SCARANO

ON FKA TWIGS’ acclaimed 2014 debut, *LP1*, she explored the hymn format and resisted genre classification. The album landed her BRIT Award, Mercury Prize and MTV Video Music Award nominations; by 2018, she scored a high-profile commercial with Apple, appearing in a Spike Jonze-directed short. Now, the British artist born Tahliah Debrete Barnett is returning with her new album, *Magdalene*, out Nov. 8 on Young Turks. It opens with her self-described choir-boy voice, multitracked but otherwise unaccompanied — an expression of confidence that the 31-year-old worked hard to find after her debut, during which she endured health issues and heartache while taking on new hobbies like pole dancing and the martial art wushu. “At this point in my career, I’ve accepted that there’s no real blueprint for what I’m doing,” she says. “Truth is, I’m still learning.”

How has your songwriting changed since releasing *LP1*?

When I wrote my first album I was 23, and when I wrote my second I was 30. I’ve always been truthful, but I’ve been digging deeper for *Magdalene*; I knew I didn’t want to release any new music until I’d found the bottom of the well.

How have you evolved as a producer?

When I was younger, I was obsessed with doing it all in the computer; playing something like the Tempest [drum machine] live, then tampering with the sound. On this album, I feel a bit more at peace with [lyrics] telling a story, and having the music as a supportive element. I was also less afraid to pick apart what [collaborators like Nicolas Jaar and Benny Blanco] were doing. Editing is key to the type of music I make. It can get busy quite quickly.

On “Home With Me,” you rap, “I’ve never seen a hero like me in a sci-fi.”

It came together in one go. I was feeling frustrated that day and messing around on the Helicon voice machine, creating distortion and

echo. I was thinking about the feeling of coming from a very loving and creative, but quite beautifully broken family — and what’s my example to look to, as a young woman of color? A lot of strong women, who maybe I’m supposed to model myself after, seem too majestic. I don’t relate to that. My heart lies in something that’s more vulnerable.

You’ve put together elaborate performances through Red Bull Music Academy, and this year played its New York festival. What do you think about that program coming to an end?

I didn’t know — that’s really sad. Red Bull allowed me to put on my first big show, *Congregata* [in 2015]. That performance showed people that I could put together a full spectacle. Red Bull helped me create things that an indie artist like myself wouldn’t have been able to do otherwise.

As an indie artist, why is it necessary to work with brands in 2019?

I’m signed to a really creative but small label, and I don’t have huge major-label budgets — my shows don’t have lasers or pyrotechnics or massive screens — but I do have a lot of creative freedom. We’re presenting our gifts to the audience, and that doesn’t cost anything. **Q**

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From left: Metallica's James Hetfield, Anthrax's Scott Ian, Jon Zazula (lifting case), and Metallica's Lars Ulrich, Kirk Hammett and Cliff Burton in London in 1983.



LABEL LOOK

MEGAFORCE

When Jon and Marsha Zazula started selling vinyl imports and picture discs at a New Jersey flea market in 1981, they had no aspirations of founding a record label. The then-recently married couple's goal was modest: Make a profit on \$180 worth of inventory, which was all they had. But one day, a customer brought by a demo cassette of Metallica's *No Life 'Til Leather* and insisted Jon play it on the spot. Jon obliged, and his plans became much loftier: Get Metallica signed. After he was turned down by every label he approached, Jon decided to start his own; in 1982, he and Marsha co-founded Megaforce Records, which became the imprint for a handful of now-iconic heavy metal

acts. "Once I started working with music, I knew all the answers," says Jon. "It was like a jigsaw puzzle, and I kept finding the right pieces." Though the couple — now married nearly 40 years — stepped away from the label 18 years ago, Jon is revisiting Megaforce's history in a new autobiography, *Heavy Tales: The Metal. The Music. The Madness. As Lived by Jon Zazula*.

—SABY REYES-KULKARNI

BACKGROUND

Before starting a metal label, Jon grew up in the Bronx in the 1960s loving opera and classical music, and later the Grateful Dead and jazz legend Rahsaan Roland Kirk. Once he heard Metallica, though, his focus — both personally and professionally — became the burgeoning metal underground. He offered to manage the band, and sent it \$1,500 to open for Venom and Twisted Sister on a string of East Coast dates. In 1984, Metallica left Megaforce for Elektra. "That could have been it," remembers Jon. Instead, he grew the label's roster and the following year signed distribution deals with Atlantic and Island Records, spanning five and six years, respectively.

ARTISTS

By the late '80s, Megaforce had signed thrash acts like Testament, Overkill, S.O.D., Vio-Lence and

Anthrax, the lattermost of which the Zazulas became especially close with. "Marsha and I almost got divorced over using keyboards on the band's [1985 song] 'Armed and Dangerous,'" recalls Jon. "We fought for five hours!" Jon signed broader hard rock acts, too, like King's X, Mind Funk and original KISS lead guitarist Ace Frehley. Before retiring in 2001, he even tried to launch a classical imprint. "What was I thinking?" he wonders now.

KEY STATS

Megaforce's string of mid-'80s thrash metal hits surpassed the Zazulas' expectations — and in 1995, the label spun off a full-service sister company, MRI, that helped pioneer a business model giving artists more control in how they were managed and had their music distributed. Megaforce and MRI artists continue to be successful today: Anthrax has landed three albums in the top five

of *Billboard's* Hard Rock Albums chart, with its 2016 release, *For All Kings*, reaching No. 1.

WHAT'S NEXT



Marsha and Jon Zazula

The Zazulas left Megaforce in 2001, selling their stake in the label to its former radio director, Missi Callazzo. "It only made

sense that Missi would be the one with the keys to the kingdom," says Jon. By 2009, MRI had acquired acclaimed blues/jazz label Palmetto Records; more recently, the company has distributed releases by Björk, The Black Crowes, Living Colour and Third Eye Blind. "My vision for the future [of Megaforce and MRI] is the same as it has always been," says Callazzo. "Work with the best artists — regardless of the genre."

BIG IN... NIGERIA



JOEBOY

IN 2017, AFRO-POP ARTIST JOEBOY posted an Instagram video of himself covering Ed Sheeran's "Shape of You." His friend sent it to fellow Nigerian singer Mr Eazi, who immediately DM'd Joeboy — he wanted to help the new artist break through.

A year later, Mr Eazi created a talent incubator for emerging African artists, called emPawa Africa — a full-service company offering marketing, distribution, publishing, label and management services. He also launched #emPawa100, a funding and mentorship program, and encouraged Joeboy to sign up. "Joeboy embodies my vision for emPawa," says Mr Eazi. "He's an African creative entrepreneur, hands-on and looking to enhance his music."

Joeboy, 22, followed Mr Eazi's advice, becoming one of 10,000 applicants from 14 countries. As part of the program, he was the first of 100 recipients to earn a share of a \$300,000 grant aimed at helping a new generation of African artists find mainstream success. Born Joseph Akinfenwa-Donus, Joeboy used his \$3,000 to shoot his "Faaji" music video; within a month, he became one of 10 acts selected for a mentorship boot camp in South Africa, and one of two artists given an additional \$50,000 in funding.

Before entering #emPawa100, Joeboy, who studied human resources at the University of Lagos, had only sung in social media clips, despite growing up in a musical family — his father played the keyboard at church, his brother guitar, and his sister sang in the choir. "I was the only one who didn't play an instrument or take part," he says. "It seeped into me subconsciously."

In March, Joeboy released the easy-listening love song "Baby," which reached the top 10 of Apple Music's charts in Nigeria, Uganda and Kenya. Follow-up track "Beginning," which Beats 1 host Ebro featured in his Discovered segment, hit No. 1 on Apple Music in Nigeria and Uganda. Both tracks are still in the top 10 in Uganda, Ghana, Kenya and Nigeria.

In November, Joeboy will release his first EP on emPawa, *Love & Light*, before touring Europe and the United States in 2020. "I'm all about spreading light and positivity," he says. "That's what I want to keep sharing." —NADIA NEOPHYTOU

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IN DEMAND

Marina Toybina

COSTUME DESIGNER

By the time Marina Toybina was 16, she was already booking seamstresses to bring her early fashion designs to life; she remembers doing a photo shoot of her first design, a purple dress, with a friend. The Moscow-born designer, who was raised in Phoenix, later enrolled in Los Angeles' Fashion Institute of Design & Merchandising and started working with stylists whom she met on Myspace. Her interest in couture led to costuming — influenced by Tim Burton and the 2000 sci-fi film *The Cell* — and since 2010 Toybina has been booked solid: She has done stage design for artists like Britney Spears, costume design for *The X Factor*, her first TV job; Katy Perry's 2015 Super Bowl halftime show (she designed the internet-famous "Left Shark"); and P!nk's Beautiful Trauma World Tour in 2018, which included oversized masks that Toybina had to carve out of foam. Two months after P!nk's tour wrapped, she was enlisted by Fox's *The Masked Singer* to design the elaborate costumes that conceal the identities of the celebrity contestants. "All of my experiences got me [here]," says Toybina. "This show was the perfect opportunity to marry my 20 years of experience." —COLIN STUTZ



The Skeleton on Fox's *The Masked Singer*.



THE MASKED SINGER

Toybina's team of 30 sketches about that many looks per season, each of which takes up to three months to design and create. As casting begins, Toybina sends contestants sketches to choose from. "From there, the craziness

[begins]," she says of the final month of work she spends completing each disguise. During filming, she stands sidestage watching for any wardrobe malfunctions, "not breathing." Season two is now airing; season three, which she's already planning, will air next spring. This season, she says, Leopard (above) and Ladybug are her favorites.



CARRIE UNDERWOOD'S CRY PRETTY TOUR

Toybina and Underwood (left) have worked together since the singer's 2012 Blown Away Tour. Now, Toybina not only creates the country star's onstage wardrobe but also styles her for public appearances. The goal was to make Underwood's look

consistent, and from the experience, Toybina learned how to forecast trends and collaborate with other designers. For Underwood's 2019 Cry Pretty Tour 360, Toybina went for an edgier rock aesthetic while honoring Underwood's country side. "Finding these new avenues for her is where my skill comes in," says Toybina. "It creates this constant evolution."



WORLD OF DANCE

For the dance show executive-produced by Jennifer Lopez (left), which NBC renewed for a fourth season, Toybina held upward of a hundred fittings a day with contestants, ranging from preteens to adults, and across styles from ballroom to hip-hop. But still, providing a variety of looks, while aiming to accurately present each style of dance, often demanded 18-hour workdays, seven days a week. She says the judges — Lopez, Ne-Yo and Derek Hough — offer input on costuming, with generally positive feedback. "That's what's so [exciting] about these shows — we really don't stop."

SIGNED

Beach Bunny

LABEL MOM + POP



From left: Vaccaro, Trifilio, Alvarado and Henkels.

IN HIGH SCHOOL, singer-songwriter Lili Trifilio performed covers of Katy Perry and Adele songs in a talent show, tweaking the delivery to make them her own. After she started at Chicago's DePaul University as a journalism major in 2015, she soon found herself more interested in music as a career. "Every other person I'd meet was either going to shows or played something," says Trifilio, 22. "Chicago definitely inspires that."

That same year, she formed the indie-pop project Beach Bunny, rounding out her band with friends Matt Henkels on guitar and Jon Alvarado on drums (Anthony Vaccaro recently joined on bass). By March, Beach Bunny had hired Chris Crowley and Mike

Scrafford of Salty Artist Management, who started pitching the band to labels. Trifilio was hesitant at first, but says because their music was streaming well — thanks in part to a TikTok video that used the title track to the band's third EP, *Prom Queen* — she felt she had leverage when it came to negotiating recording contracts. After meeting with Mom + Pop, one of three labels the act was considering, she says, "it intuitively felt right." The New York indie signed the band in September.

"We had been fans since December 2018, when Suzanna Slavin, our director of A&R, took me to a show at Baby's All Right [in Brooklyn]," recalls Mom + Pop

founder/owner Michael Goldstone, who stayed in touch with the band's team after the concert. "It got competitive very quickly, with numerous majors and indies. However, we believe they valued us having been there from the onset, and felt connected to our ethos and aesthetic. We deeply value DIY in any form."

Trifilio is most looking forward to filming music videos and designing merchandise with a bigger budget. "In the past it was like, 'How many colors can we use?' or 'Hoodies are too expensive,'" she says. "We have a lot more resources to be more creative, which is really exciting."

—LYNDSEY HAVENS

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P!nk photographed Sept. 17
in Santa Barbara, Calif.

Styling by Kim Bowen.

A landscape photograph of a hillside with a wooden fence. The word "ROAD" is overlaid in large, white, bold, sans-serif capital letters across the middle of the image. The background shows a clear blue sky and a hillside covered in dry, yellowish-brown grass and some green shrubs. A wooden fence runs across the top of the hill. In the foreground, there is a large, crumpled piece of brown paper or fabric on the ground.

ROAD

After wrapping her high-flying, globe-spanning, record-breaking *Beautiful Trauma* World Tour, P!nk is wrestling with her place in pop — and wondering where she goes from here
BY NOLAN FEENEY PHOTOGRAPHED BY RUVEN AFANADOR

WARRIOR



TO GET TO P!NK'S HOUSE

in Middle of Nowhere, California, you pass through what feels like every documented biome on earth, watching as palm trees give way to cacti and as tree-covered mountains flatten into dusty grasslands. You follow a 10-step, bullet-point list of instructions involving multiple gates that, from the outside, appear to only lead to horses and dragonflies. Her assistant — who spent about five years doing logistics for the Obama administration — will likely pick you up in a golf cart and drive you across the 200-acre property. And when you finally get to P!nk's house — so neatly tucked into a grapevine-covered hill that it's almost shocking when you finally round a corner and see it — you may find her, as she was one balmy September afternoon, goofing around on her kitchen floor with her 2-year-old son, Jameson.

"Hey, can I have a kiss?" she asks the wriggling toddler before getting up to greet me. P!nk's a hugger with a dimpled smile and silvery platinum Peter Pan hair that is more iridescent in person. Her home looks like a psychedelic Mexican restaurant, or, as she puts it later, "like Dr. Seuss threw up": The walls are yellow and turquoise, the pillows every other hue on the visible spectrum. Some Halloween decorations are up early, but it can be hard to tell what's seasonal and what's permanent; on her kitchen table lies a crystal ball and a half-burnt bundle of sage. She leads me over to a lunch spread, retrieved from her favorite restaurant in town, and opens a bottle of a biodynamic white wine that tastes sweet but looks, well, a little like urine. "It's pretty funky and weird," she says, "but I like funky and weird."

P!nk doesn't like to talk about the details of where she lives — after all, getting a few hundred miles away from the fishbowl of Los Angeles was the main reason she and her husband, former motocross racer Carey Hart, moved here in 2013 with their now-8-year-old daughter, Willow. "I was like, 'I want Willow to go to a school for hippies and be a naked farm kid climbing trees,'" she says. (Their precise whereabouts, however, aren't exactly unknown to those who follow P!nk's second, semisecret career as a winemaker, which she prefers to keep separate from music so her bottles can stand on their own merits.)

Having a far-flung retreat like this has been particularly handy lately: P!nk is unwinding here after the two most chaotic — and arguably most successful — years of her life. In August, she wrapped

the 157-date Beautiful Trauma World Tour, which is not only the biggest of her career, but one of the biggest ever: After pulling in \$397.3 million, according to figures reported to Billboard Boxscore, it's the highest-grossing tour by a woman this decade and the second in history, following Madonna's 2008-09 Sticky & Sweet Tour. The trek, whose European leg also marked the first all-stadiums run of P!nk's career, now sits just outside the top 10 highest-grossing tours of all time, putting the singer in the same class as The Rolling Stones, U2 and AC/DC. Amid all that, she also found time to record her eighth album, *Hurts 2B Human*, which became her third consecutive No. 1 on the Billboard 200 this spring.

That such milestones are arriving two decades into her career makes them even more unlikely. The singer born Alecia Beth Moore is neither a veteran act who debuted in the 1970s or '80s — she's younger than almost every performer on the top 10 tours list — nor a newcomer enjoying early success in an industry fraught with ageism and sexism. On the Beautiful Trauma World Tour, P!nk played roughly as many arena shows in New York as, say, Ariana Grande will have by the end of her Sweetener World Tour. "I'm in that weird in-between place, but I've always been in that weird place," says P!nk. (Literally: Her first band in high school was called Middleground.) "Even when it was me, Britney, Christina and Jessica Simpson, no one really knew what to do with me."

The fact that she is now outperforming those artists by several metrics, from her *Billboard* chart positions to the venues she plays, may come as a surprise to some. Before becoming one of the genre's most reliable and family-friendly (if sometimes foulmouthed) entertainers, P!nk was the edgy enfant terrible to those pop princesses. But it is also not a coincidence. The story of P!nk's touring life is the story of P!nk, intertwined with almost every aspect of her career. By honing a reputation for gravity-defying spectacle and not competing for the role of reigning diva, she has become one of the most competitive overall artists of her graduating class. "I don't think I would still have a career if I wasn't good at touring because I've never won at any other angle — I've never been the 'it' girl. I've never been selling perfumes or clothes or dolls," says P!nk, who will receive the Legend of Live and tour of the year honors at the 2019 Billboard Live Music Summit and Awards. "I have really

made a career out of keeping my head down and beating the pavement."

In June, as she walked to the stage during the first of two sold-out shows at London's Wembley Stadium, her longtime manager, Roger Davies — who has steered the careers of Tina Turner, Cher, Sade and Joe Cocker — told her, "This is as good as it gets." So now the singer who has long aimed to outdo herself with every performance and project is wrestling with two big questions: What happens when a former underdog no longer has anything to prove? And where does a performer at the height of her profession go from here? As she settles into what she hopes will be a year off (as long as her prolific writing and recording habits don't get in the way), she'll give it some thought. But if there's one thing she knows by now, it's that nothing in her career has ever precisely turned out the way she planned.

"This is the longest-running fluke in history," she says, her mouth curling into a mischievous smile. "And I'm into it."

A string of photos of P!nk — from her bright-eyed grade-school years to her fuchsia mohawk days — hangs over her kitchen table. It's something her kids put together for her surprise 40th birthday party a few days earlier, when Hart orchestrated a sushi dinner and an outdoor viewing of *Pretty in Pink*, and she doesn't have the heart to take it down. The photos are a reminder of how many musical lives P!nk has lived in her career: the R&B troublemaker, the grungy rebel, the social commentator calling out "Stupid Girls" and George W. Bush, pop's patron saint of both misfits and cool moms.

When Davies took P!nk on as a client in 2001, she was at a crossroads, eager to trade the Destiny's Child-esque sounds of her debut for the angsty pop-rock of that year's blockbuster *M!ssundaztood*. Davies, a mild-mannered Melbourne, Australia, native with a sly sense of humor, was drawn to her ambition and strong sense of self. His vision for her focused on two goals: building her up as a touring artist and developing an international fan base. "Roger was one of the first to identify that you can sell records and make a ton of money, but you'll sell more records if you can tour effectively," says Brad Wavra, P!nk's North American promoter and senior vp touring at Live Nation.

At that point, P!nk hadn't toured much, and what little she had done was limited to North America and involved singing to a track. So, in accordance with Davies' plan, P!nk started playing club shows and, later, festivals across Europe to generate buzz and highlight the old-school showmanship that set her apart from what was dominating MTV. In the early 2000s, "no pop artists were doing festivals," says John Fleckenstein, co-president of RCA Records, P!nk's label. "She played a rock show doing pop songs. She put it in front of them in a way where they would say, 'Wow, I never would have gone to a P!nk show, but she's really good.'"

P!nk was willing to play anywhere, even if it meant downgrading venue sizes or paying her dues as an opener long after many other artists

THE TEAM

MANAGEMENT

RDWM

Roger Davies, founder
Dane Hoyt, day-to-day manager

BONUS MANAGEMENT

Bill Buntain, president
(tour coordinator)

LABEL

RCA RECORDS

John Fleckenstein, co-president
Keith Naftaly, president of A&R
Wendy Goodman, senior vp promotion

PROMOTERS

LIVE NATION

Brad Wavra, senior vp touring (North American promoter)

MARSHALL ARTS

Barrie Marshall, founder
(European promoter)



Hakan Akkya jacket,
Saint Laurent shirt, Fleur
du Mal bodysuit, Naked
Wardrobe bodysuit, House
of Emmanuele earrings,
Rinaldy A. Yundardi earpiece.

might agree to do so. By 2004, her early ground-work abroad had paid off, as she headlined arenas in Europe and Australia (see story, page 54) while touring behind 2003's hard rock-leaning *Try This*. But after that album underperformed in the United States, she kicked off her next North American tour a few years later playing for audiences of about 1,200 — one-tenth of some of her previous European shows — at spots like the 9:30 Club in Washington, D.C. “I didn’t care what it looked like, I didn’t care what I was making, I wanted to play,” she says. “Because you can play arenas and get used to that, but can you play a club? Can you get back to the roots of the sweat and the cigarette smoke and fucking rock out?”

“You can play arenas and get used to that, but can you play a club? Can you get back to the roots of the sweat and the cigarette smoke and fucking rock out?”

She credits an opening slot on Justin Timberlake’s 2007 arena tour with putting her back in pop’s good graces and paving the way for her own stateside arena shows in 2009. (“My first tour was opening for *NSYNC — had the time of my fucking life — and 10 tours later, I was opening for Justin,” she recalls. “The day I saw him at rehearsals, I was like, ‘Well, I’ve come a long way!’”) By then, she had scored her first solo No. 1 on the Billboard Hot 100 with 2008’s middle-fingers-up anthem “So What.” She had also started flying through the air: In 2004, after watching Cher’s dancers perform on aerial silks during the icon’s *Living Proof: The Farewell Tour*, she began working with aerialist Drea Weber (who helped choreograph the show) to learn how to do the same. As a kid, P!nk spent eight years doing gymnastics — “I got kicked out because I had a ‘nonteamlike attitude,’” she says with an eyeroll — and this seemed like a way to fulfill her Olympic fantasies. “And then it just graduated into other things.”

Those “other things” have included strapping herself into a harness and flying around venues at a peak speed of about 40 feet per second, which she started doing in 2009 and reprised every night of the *Beautiful Trauma World Tour*; drenching herself in water and spinning high above the audience at the 2010 Grammy Awards in a kind of



next-level baptism; and performing 200 feet off the ground on the side of a building for the 2017 American Music Awards. And those are just the physical stunts, not counting the prop cars, giant inflatables, pyrotechnics and interpretive dance routines — as well as an arsenal of top 20 hits and powerhouse vocals — that make her concerts and TV appearances must-sees. “There are very few artists I stay till the end for,” says Wavra, “but I stay until the end for P!nk every night.”

P!nk thinks that one day, she’ll take her high-wire act as far as it can go and have no choice but to scale back. “What the fuck else can you do except light yourself on fire?” she deadpans. (That point, says Davies, is “probably at least 10 years away.”) And she knows there are P!nk haters out there who joke about her acrobatics, saying she relies on them as a crutch (even though there are stripped-down, no-frills moments at her concerts, too). For now, though, she likes zooming around venues, getting



"My first concert was Billy Joel, and my dream concert was Madonna," says P!nk. "She was an *entertainer* — she wasn't just a singer or a dancer."

Piers Atkinson headpiece, Malcolm McLaren shirt, Calvin Klein tie, Brian Lichtenberg bodysuit, Amiri shirt (around waist), Danskin tights, Santee Alley earrings.

close to all of her fans — not just the ones who bought the pricier seats. "It makes it an experience as opposed to a musical concert," she says. "The most important part of the show, no matter what, is if you can strip all the smoke and mirrors away and sound good live. But, shit, when you can have the smoke and mirrors I have, why not?"

Her stage setup is designed "to maximize the sellable seats," says Wavra, which allows P!nk to keep her ticket prices reasonable without sacrific-

ing production value. "Roger and P!nk understand what that last thousand seats could mean when you're doing 180 shows." Though her worldwide average ticket price of \$128.64 is, as P!nk puts it, "still fucking expensive," she says she has fought members of her team "very hard" to keep prices from reaching the higher numbers they could likely charge. Growing up the unruly daughter of an ER nurse mother and Vietnam vet father in working-class Doylestown, Pa., P!nk saw the sacrifices

her mom made to take her to musicals in Philadelphia. Now, before her shows, she spends her vocal warmup time on Twitter reading about who's coming to see her and what they might be celebrating — a reminder to give them their money's worth.

"I always tell people before we go out, 'I don't give a shit about the *what*, I don't give a shit about the *who*, all I care about is the *why* — why we are here and why we are doing this,'" she says. She eases into an impromptu minispeech with an



"The surprising thing about this last tour was there were a lot more straight men than I've ever been used to," says P!nk. "Maybe they feel like I'm the best friend from college or something?"

Nour Hammier jacket.

almost trancelike intensity, staring out the kitchen window and tapping her knuckles on the table to punctuate her sentences. “We are going to be connected to ourselves and to each other. And we’re going to connect to the fucking audience and the one person whose life is going to change tonight. Who’s going to feel like they have a place in the world. Like they belong. Like diversity is OK. Like being your true self is OK. Like being fucking loud is OK. Like crying is OK. Like being not the best but feeling great is OK. It’s all fucking OK. That’s what we do. That’s magic.”

In April, while she was still on the road, P!nk released her eighth album, *Hurts 2B Human*. Arriving only 18 months after *Beautiful Trauma*, the set marks the shortest time between albums in her career. During down weeks between tour legs, she’d pop over to L.A. for writing sessions. She turned a room in her house into a makeshift studio and invited singer-songwriter Wrabel to come work with her. At first, P!nk thought she’d put out an EP, but the number of songs kept climbing. “I just never stopped writing,” she says.

Beautiful Trauma had marked a career-best for P!nk, earning a higher-than-forecast 408,000 equivalent album units during its first week in 2017, according to Nielsen Music — at the time, the year’s biggest debut from a female artist. That sizable sum was in part thanks to a concert ticket/album sale redemption offer that included the cost of the CD in the price of a ticket for the *Beautiful Trauma* World Tour and allowed fans to redeem a copy. (Only redeemed copies could count as sales.) With her tour winding down and no new dates for a similar bundle — and with little time for promotion on the road — P!nk’s team warned her not to expect *Hurts 2B Human* to go No. 1. “Our whole conversation was, ‘Don’t beat yourself up if it doesn’t do as well as the last one,’” she recalls.

Yet not only did it top the Billboard 200, fans bought it: Of the 115,000 equivalent album units it earned in its first week, 95,000 were album sales. That ratio of sales to total units — about 83% — is unusually high compared with figures for other chart-topping albums this year, especially so among pop albums. It’s a reminder that performing to an arena every night is truly a great way to market new music, but also that P!nk’s what-you-see-is-what-you-get authenticity still resonates deeply. “She’s not trying to be a pop artist from 10, 15 years ago,” says Fleckenstein. “And people are running along with her.”

P!nk has another theory as to why her fans still buy albums: “We’re old!” she says, chuckling. “Older artists don’t stream.” She’s exaggerating, of course, but her management and label have thought carefully about how to ensure her place in an industry that’s moving further away from physical albums and even digital downloads. Before the release of *Beautiful Trauma*, “We spent a lot of time making educational tours to the Spotify and Apple offices to make sure they were aware of the potency of Alecia,” says Fleckenstein. (She later partnered with Apple Music for a documentary about the making

of the album to coincide with its release.) He’s also confident she’ll over-index in the voice-activation space as Amazon devices and competitors become more common in homes, noting that P!nk is “one of those rare artists that appeal to the entire family, and that is a bull’s-eye for in-room playback.”

Still, she’s perhaps already well-equipped to transition to the streaming economy. P!nk’s albums have always covered diverse styles, but *Hurts 2B Human* especially embraces the eclectic tastes of the streaming era, touching on everything from thumping dance-pop (the Cash Cash collaboration

she’d win two more in later years, but these were her first solo nominations. “I was with Carey, and I was holding on to his arm so fucking tight because I wanted it so bad,” she says. But this was the year Norah Jones swept the Grammys with *Come Away With Me*, and as Jones started to pick up what would become an armful of trophies that night, P!nk began to break down.

Then, Robin Williams, who was sitting in front of her, turned around “and launched into a 15-minute stand-up routine for me,” she says. “He made fun of everybody that walked by. He was so compassionate

“I’ve never had a plan. This was a dream that got away from me. I’ll do whatever. I’ll open for Justin Timberlake again, I don’t give a shit.”

“Can We Pretend”) to rootsy piano ballads (the Chris Stapleton duet “Love Me Anyway,” which RCA serviced to country radio in September). And while a team-up with an artist like Khalid on the title track might resemble a label-orchestrated bid for new listeners, RCA chairman/CEO Peter Edge says it is P!nk asking for those sessions, not them: “She said, ‘It’d be great to finish this with Khalid. Could you make an introduction?’”

P!nk relishes playing the role of studio den mother to next-gen songwriting talent like Julia Michaels and Wrabel, but she is often self-effacing when she talks about her own contributions to the industry, despite having her fingerprints all over popular music. With her open-veined songwriting and rebellious spirit, she became the 21st century’s archetypal pop outsider, operating within the top 40 machine on her own terms. And before today’s divas were naming names and airing their dirty laundry in song, P!nk was calling out L.A. Reid for wanting to change “everything” about her (2001’s “Don’t Let Me Get Me”) and casting Hart in the video for the song inspired by their short-lived split (“So What”) while they were still separated.

Yet if you ask P!nk about her own legacy, she’ll probably shrug it off like so: “People know me, and I have songs that people would recognize, [but] they’d recognize the song — they wouldn’t know who sang it.” But now, with the No. 1 albums and the stadiums and the 2017 MTV Video Vanguard Award, doesn’t she feel like she finally got invited to the party? She shakes her head. “I was the kid who wasn’t invited over to anybody else’s house because their parents hated me,” she says. “You grow up with that fucking chip on your shoulder.”

It’s not that she never craved the validation, however. She remembers the 2003 Grammys, when she was up for two awards for *M!ssundaztood* and “Get the Party Started.” She had already won a Grammy as a part of the “Lady Marmalade” squad, and

and lovely to me that it ended up being one of my favorite moments of my career. I was so glad I fucking lost. My Grammy would be sitting down at my guesthouse collecting dust, but I have the memory of Robin Williams being an amazing person.” This is the lesson she learned: If you spend all your time and energy trying to get to where you think you’re supposed to be, you’ll never get to where you really want to go.

P!nk once said she would stop touring once Willow was school-age. Seven years, two tours and one additional kid later, that clearly hasn’t happened yet. “There have been many times when I have been sitting in the corner of arena bathrooms crying and saying to myself, ‘There’s a reason why women don’t do this, there’s a reason why moms don’t do this,’ because it’s fucking impossible at times,” she says. “The last couple of months, Willow was over it. She wants to be home and do BMX and swim team and gymnastics and all the shit that an 8-year-old wants to do. So she was asking to go home, and that’s when I knew: From here on out, it changes.”

P!nk isn’t sure what her future touring life might look like. She’s open to a Las Vegas residency, which offers an easy schedule for pop-star parents and a stage production freed from touring logistics. (On the European stadium leg of the *Beautiful Trauma* World Tour, she had three different versions of her stage show in circulation — one being broken down, one being set up and one already in transit to another city.) “Think about the show I could do in Vegas,” she says gleefully. On the other hand, she has heard that crowds in Vegas can be rough, and, besides, she loves to travel: to find cool wine bars in far-off places, to organize field trips with members of her roughly 150-person touring family on days off. “On the last

tour we took everyone to this theme park in Stockholm; we do art nights,” says Davies. “That’s what has made these long tours really enjoyable.”

P!nk is sure of one milestone that is no longer on her bucket list: playing the Super Bowl halftime show. After singing the national anthem at the 2018 game, she was approached about the 2019 headlining slot, though it never came to fruition. Today, between the rampant social-media criticism that such large-scale performances invite (“Everybody that does it gets so persecuted”) and the NFL’s treatment of former quarterback Colin Kaepernick following his protests of police brutality, the gig no longer appeals. “I’d probably take a knee and get carried out,” she says, echoing stars like Rihanna and Cardi B, who have turned down Super Bowl opportunities in solidarity with Kaepernick and other players.

“They should give it to Janet Jackson,” she suggests. “That’s who should be doing the Super Bowl. There’s rumblings around J. Lo, Rihanna — they all deserve it. They should only give it, because of the controversy, to African-American or Latina women for a while.” (A few days after our conversation, the NFL will announce Jennifer Lopez and Shakira as the 2020 performers, the first since the NFL and JAY-Z announced a partnership in which the rapper will consult on live entertainment and social-justice initiatives.)

There will definitely be many more albums: P!nk says she owes RCA two more on her contract and hopes to re-sign with the label afterward. While P!nk recorded *Hurts 2B Human*, she also linked up with singer-songwriter Dallas Green — who records under the name City and Colour and with whom she has a side project called You+Me — and wrote several songs for their next, still unfinished release. But after that? “I always said I was going to go out on top, so maybe this it.” She lets the thought of touring retirement hang in the air for a long moment. “But then you look at Bette Midler, and you’re like, ‘She’s having so much fun, maybe I’ll never quit!’ ” She lets out a deep, staccato laugh. “I’ve never had a plan. This was a dream that got away from me. I’ll do whatever. I’ll open for Justin Timberlake again, I don’t give a shit.”

For the time being, she’ll stick to shuttling Willow around to her various extracurriculars, getting Jameson into preschool (“They’re going to call me: ‘Um, Mrs. Hart? Your son ate the school pet again. Can you come get him?’”) and appreciating what most pop stars can only dream of: having time and room to become her most realized self outside of her 20s — and proving that success and comfort in your own skin aren’t mutually exclusive.

“I didn’t like 13. I don’t really remember digging 21. Thirty was kind of weird,” she reflects. “Forty was the first birthday I’ve had where I’ve been like, ‘Fuck yeah, this is awesome! Yes! I know *exactly* who I am!’ And now I can just chill out a little bit. And then 60 is going to be like, ‘Fuck that, turn it back up! I’m going to be on roller skates, with fucking rollers in my hair, house plants everywhere.’ She pauses to glance up at the string of old photos, still hanging over her, then tilts her head back to laugh one more time. ☐

ON TOP DOWN UNDER

How P!nk won scores of Aussie fans — and learned that an extended stay halfway around the world pays dividends

BY ERIC FRANKENBERG

P!nk vividly remembers one of the first times she played a show in Australia. “You expect someone in the front row to be like, ‘Yeah, I love this song!’ ” she recalls. “Instead they were like, ‘Tell them to turn your fucking microphone up!’ ” She was thrilled to recognize kindred spirits in the crowds. “I think they can smell bullshit a mile away, and I’ve never handed them any,” she says.

Merely a few years later, in 2009, her fan base Down Under had grown so much that she became the Brisbane Entertainment Centre’s biggest-selling artist ever, earning a unique honor from the venue: a row of six toilets, dubbed the “Pink Ladies.”

Since then, P!nk’s touring presence in Australia and New Zealand has only grown. On her latest worldwide trek, the *Beautiful Trauma* World Tour in 2018, P!nk spent over two months in Australia and New Zealand — 42 shows. That’s a recent high for the region that only she has previously surpassed, with 46 dates on the *Truth About Love* Tour in 2013-14 and an astounding 59 shows on her 2009 *Funhouse* Tour. And though her overall show count has decreased during her last three tours in the region, increased ticket sales and prices (including a recent \$143.65 average for Australia — significantly higher than that of other visiting pop tours) have continued to pump up her grosses.

According to *Billboard* Boxscore, P!nk is the highest-grossing act of the 2010s in Oceania with about \$135 million — well above the next-highest, Bruce Springsteen, with around \$85 million, and vastly greater than any of the region’s homegrown stars. That this particular artist has found such astounding success halfway around the globe “is not a fluke, nor a product of a market change or quirk,” says Michael Coppel, chairman of Live Nation Australasia. “There is an uncanny synchronicity between P!nk’s personality and her outgoing, upfront

nature that meshes well with the Aussie ethos.”

Her 42 concerts in 2018 were split among five cities in Australia and two in New Zealand, with the singer playing an average of six arena shows in each. Her extended stays in Oceania are especially impressive given the limited route that U.S. artists generally take across the continent, compared with the relatively endless expanse of stops that the North American market offers; P!nk played 46 shows in the United States and Canada on the same tour in 2018. (Because Australia and New Zealand have a limited number of markets — and due to the high costs of moving concert productions across continents — Australian ticket prices have historically been higher than their U.S. equivalents.)

The venues P!nk played in 2018 ranged in capacity from 7,548 in Brisbane to 37,470 in Dunedin, New Zealand, the lone stadium on her Oceania sweep. Ultimately, she sold 559,361 tickets, 98% of the total combined capacity. Her five headline tours have all taken place during the region’s winter, ruling out open-air stadiums but also ensuring less competition, as the timing coincides with the height of summer festival season stateside.

P!nk is far from the only marquee star to have seized upon the market opportunity in the region. Katy Perry played 25 Australian shows on her 2014-15 *Prismatic* World Tour, planning multiple concerts in Brisbane, Sydney and Melbourne, much like P!nk. In 2018, Ed Sheeran sold over 1 million tickets in Australia on his record-setting *÷* (*Divide*) Tour, earning \$82.6 million from 18 stadium shows. The same year, Taylor Swift prioritized Australia over a full-blown European tour, grossing \$27 million in five stadiums across the continent on her *Reputation* Stadium Tour.

“The distance isn’t [considered] as far as it used to be,” says veteran promoter Michael Gudinski, chairman of Melbourne-based entertainment agency Mushroom

Group (which owns concert promoters including Frontier Touring Group). “A lot of acts go through here to South America; a lot of acts come from Asia to here. It is a lot easier to tour here than going country by country in Europe or Southeast Asia.”

And while P!nk’s routes in the region have focused on arenas that typically top out at 15,000 tickets, Elton John will play a mix of major markets and countryside towns when he travels there in November for 40 dates (34 in Australia and six in New Zealand).



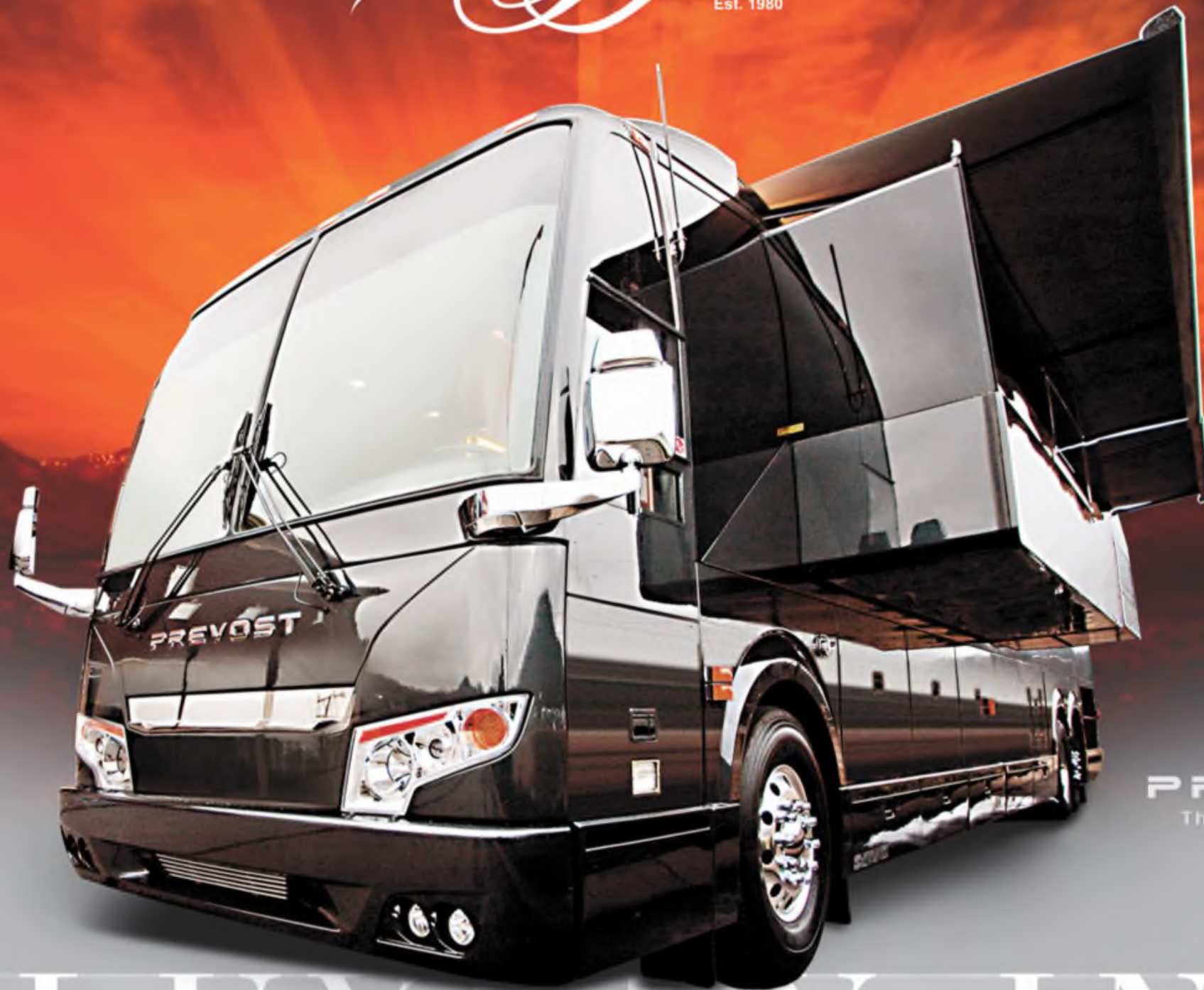
P!nk onstage at Perth Arena in Australia in 2018.

Though his show count narrowly falls behind P!nk’s, his potential grosses could be record-breaking, as he will cover a more even mix of arenas and stadiums.

Overall, grosses in Oceania have increased tour-over-tour for P!nk, Sheeran and Swift, as well as a host of other acts making extended visits to Australia and New Zealand. “Australian audiences appreciate the tyranny of distance that artists have to travel,” says Matthew Lazarus-Hall, senior vp Asia Pacific at AEG Presents. “There is an affection or brand loyalty that can be harnessed.”

Additional reporting by Nolan Feeney and Alexei Barrionuevo.

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Hootie's New Heyday

A quarter century after their 21-times-platinum debut, Hootie & The Blowfish are playing some of their biggest concerts ever — in a business that has completely changed

BY NATALIE WEINER



HOOTIE & THE BLOWFISH WOULD LIKE TO

make one thing clear: They never really “broke up.” A turn that dramatic would have been fundamentally at odds with the quartet’s image (though they’d likely be loathe to call it that) — four genial South Carolina guys who stumbled into mega-stardom while playing music purely for the love of it, only quitting touring in 2008 when amphitheater gigs had shrunk into shows at casinos and 4-H Club fairs.

They’re still really, genuinely friends, they insist, 34 years after guitarist Mark Bryan first heard frontman Darius Rucker singing a Billy Joel song in the shared bathroom of their University of South Carolina dormitory — longevity that’s almost as remarkable as releasing one of the 10 highest-selling albums in RIAA history.

That’s not to say things haven’t changed. “It’s different than the old days,” says drummer Jim “Soni” Sonefeld. “When we went out to do the first record, we just spent six weeks in Los Angeles, basically living at the studio. There wasn’t a worry in the world. Fast-forward to kids and life and everything ... to find even three or four days to set aside was difficult.”

Sitting in the corner of a London hotel bar, Rucker, Bryan, Sonefeld and bassist Dean Felber riff on about how exactly it is that they’ve stayed connected after all this time. It’s a few hours before one of the last shows of their 54-date Group Therapy Tour at the city’s Eventim Apollo theater, better known as the Hammersmith Apollo; half-full glasses of beer, whiskey and water crowd the table.

“The Blowfish Fantasy Football League has single-handedly kept us



From left: Bryan, Rucker, Felber and Sonefeld of Hootie & The Blowfish at Colonial Life Arena in Columbia, S.C., on Sept. 13.

together,” quips Sonefeld, 55. He’s only sort of kidding: Every August, the band travels to Charleston for its annual Homegrown Concert — a benefit for South Carolina public schools — and gets in a little early to make time for an in-person fantasy football draft. The league includes members of the band’s crew and staff, most of whom have been with the group since its ’90s heyday.

“It’s one of those things that really does keep us close,” says Rucker, 53 — who, in over two decades, has never won the league championship. (Felber, 52, has won two titles; the majority has gone to the crew.) “We’re all going to be there, we’re all going to be talking trash. It might just be one day, but it’s one day we have that’s not music and not anything else — just us.”

As it happens, these regular guys — fantasy sports woes and all — have rarely seen their stock higher than it is in 2019, as they celebrate the 25th anniversary of their double-diamond-certified album, *Cracked Rear View*, with an international tour and a forthcoming new release, *Imperfect Circle*, out Nov. 1.

The Group Therapy Tour, which featured the Barenaked Ladies as stateside support, was Hootie’s first in 11 years, and it grossed over \$42 million in the United States, more than twice as much as its next-biggest touring year, 1996. Even adjusting for inflation, Group Therapy’s haul still marks a 43% increase from the period when the band had three top 10 singles on the Billboard Hot 100 in one year. That’s thanks to a higher ticket price, yes, but also an average of 3,000 more tickets sold per show. In the United Kingdom, where the group wrapped the tour, its management told the band that demand was strong enough that it could book any venue the group performed at in the ’90s. Hootie wound up doing seven dates, a testament to both its own longevity and the steadily growing market for American roots music in the United Kingdom.

“It has been a good year — a real good year,” says Bryan, 52, raising his eyebrows in disbelief. “The fact that we’ve gotten such a great reaction is sugar on top because we didn’t have huge expectations.”

“I really don’t remember ’95 and ’96,” says Rucker, who cops to the band’s hard-partying reputation in that period. “But I remember what it was like when we quit. Going back out again, we were scared.”

“This isn’t where we left off in the States — playing amphitheaters was a distant memory,” adds Sonefeld. “Not like we were sour over it, but it really makes you appreciate your career when you’re selling 22,000 seats in Wisconsin. Like, what the fuck is that?”

The band had discussed a reunion for years. The members considered doing something for the 20th anniversary of their debut, but the timing with their families and Rucker’s solo career just wasn’t quite right. But Rucker would almost always play the Hootie hits in his sets, even as he cultivated an increasingly separate audience in country music. He recalls “one of the greatest things that’s ever happened” to him: a seemingly clueless fan tweeting,

bewildered, “I just went to the Darius Rucker show, and all he did was play Hootie covers.”

Most often, though, his fans’ response to the music that first made him famous was encouraging. “I’d be playing my songs, and then I’d go into ‘Time’ and watch people just freak out,” he says. “It always made me think, ‘Yeah, we can do this again.’ ”

Once the band decided to launch a tour in 2018, recording a new album — its first in 14 years — seemed like a natural complement. *Imperfect Circle* was mostly recorded before the tour began, and it features songs co-written by new-school singer-songwriters like Chris Stapleton and Ed Sheeran — artists who have, in different ways, tapped into Hootie’s legacy with earnest, guitar-driven (and massively successful) songs of their own. Sheryl Crow, whose career has in many ways paralleled that of Hootie, sings backup. The band’s style appears unchanged: bright, feel-good roots-rock.

“Most bands would put the record out, then go on tour,” says Rucker. “But if we had put a record out after not playing for so many years —”

“It would have been weird,” interjects Bryan.

“People would be like, ‘Why is there a new Hootie record?’ ” concludes Rucker. “Now the consciousness of Hootie is out there.”

But even getting back on the road didn’t always seem like a slam-dunk. “They were concerned about doing well, as were we,” says Maverick’s Clarence

Spalding, who co-manages the band with Chris Parr and had worked with Rucker on his solo career.

(Because the members didn’t have a team in place when they decided on the tour, they linked up with Rucker’s.) “We were tentative about where we were going to play. Some conversations were like, ‘We ought to put three [nights] on hold there.’ I’m like, ‘Maybe we ought to just put one on hold and hope we sell that out.’ ”

Spalding and Creative Artists Agency’s Darin Murphy wondered whether Rucker’s success helped or hindered a potential comeback. Did he keep the band relevant by playing its music during his sets, or sate the fans’ desire to hear the hits live, making them less likely to go to a show? At one point Rucker told Spalding, “If it’s not going to be big, I don’t know that we should do it.”

Yet it was clear the summer tour would be massive almost as soon as tickets went on sale — strategically, right in the middle of the 2018 holiday season, following a reunion announcement in early December on NBC’s *Today*. Prices were set so that country fans, who are typically accustomed to less expensive concerts, would show up; the fact that Hootie performances had become rare, though, allowed prices to push slightly higher than they might have otherwise, with the highest tier topping out at \$129.50.

“The amount of tickets we sold in that first wave



From left: Rucker, Felber, Sonefeld and Bryan in 1992.



“People love guitars, and country’s the only place you can hear guitar. I never thought rock’n’roll would be where it is right now, to be honest.”

— RUCKER

“Hope Big Brother’s not seeing that,” adds Rucker. “We’re a guilty pleasure band. Less so now, but at one point we were. And that’s cool.”

Hootie now occupies an anomalous cultural space, residing on both Spotify’s Fresh Country and All Out 90s playlists as once-severe critical backlash has receded into general warm nostalgia. The band is seemingly at home in both realms, though the two-pronged approach is still odd for the members themselves. “People love guitars, and country’s the only place you can hear guitar,” says Rucker. “I really never thought rock’n’roll would be where it is right now, to be honest. Hip-hop’s the new rock’n’roll. If you would have told me this in the *Cracked Rear View* days, I wouldn’t have believed it.”

“It’s like, we’re doing the same thing we always were,” says Bryan. “We’re just songwriters writing our songs and playing them, and then all of a sudden they’re calling it country? That’s fine. It’s just semantics.”

There’s no question that Rucker’s success in country could make that transition easier, given the distinctiveness of his rich baritone. “Right now they could play a new Hootie song on country radio, and if they didn’t say it was a Hootie song, people would probably just think it was a new Darius song,” says Murphy.

But the album is still a bit of a puzzle for those tasked with promotion because it’s so far outside the current modes of pop and rock. “If you took the hits off *Cracked Rear View* and put them out today, there’s really no place for them,” says Spalding. “I always look at the Eagles. If those albums came out today, where would they go? They would be country.”

Cracked Rear View certainly stands apart from most current pop-country fodder, though, with its frank critiques of racism on songs like “Hold My Hand” and particularly “Drowning,” which explicitly called for the Confederate flag to be removed from the South Carolina statehouse.

“I mean, this is 2019 and [Mississippi] still has it in their flag,” says Rucker. “Those songs seem more relevant right now, and that’s scary and sad.” Later that night, during the band’s show, he tries to get the crowd to chant “fight the power” after rapping the iconic Public Enemy song.

“If you want to write something timeless, write about racism and political strife and cultural divides,” says Sonefeld. “It doesn’t seem like we’ve fixed any of that shit.”

Felber recalls seeing a man driving around in a Jeep with a Confederate flag hanging off it, blast-

ing “Drowning,” and feeling dismayed. He agrees, though, that things have deteriorated: “Back then, the racists wouldn’t come out and say, ‘Hey, here I am.’ Now it’s like they’re loud and proud.”

“From the other side,” Bryan chimes in, “not every Trump supporter is a racist.”

Rucker looks at him, incredulous. “Really?” he asks, laughing. “You’re *really* giving our friends a lot of credit.”

Since his country crossover, Rucker has become one of what up until recently was a handful of black country artists to achieve mainstream success, turning him — unfairly — into a spokesman on the genre’s lack of diversity. “I do feel less alone now,” he says, pointing to the burgeoning country careers of Kane Brown and Jimmie Allen. “I didn’t think I was going to change the culture, but if one person didn’t get their CD thrown away — actually got listened to — because I had some success, then I did something.”

There’s certainly a bigger chance that people, including many of the critics who so relentlessly derided the band when it first rose to fame, can see just what it was that Hootie was pushing for with the benefit of 25 years of hindsight. Good times and easy-to-love music, sure, but also an incrementally more just and inclusive world for everyone — black, white and otherwise. Though audiences probably flocked to Hootie concerts in droves to relive their youth, or to check out the band they first heard on an episode of *This Is Us* or an I Heart the ’90s playlist, maybe there’s a chance they’re hearing some of the songs with fresh ears.

In any event, Rucker, Bryan, Felber and Sonefeld say they’re only doing it for the fans — like the ones who packed the sold-out Apollo in London and stayed on their feet the whole time. The ones who insisted on a several-minute-long standing ovation after the band merged “Only Wanna Be With You” and Kool & The Gang’s “Get Down On It” for a high-spirited encore. The ones who finally get to shed the band’s “guilty pleasure” status.

“There’s nothing like hitting that opening chord to ‘Hold My Hand’ and listening to the crowd,” says Rucker. “You can’t get that from any album track. You get that from a song that’s changed somebody’s life, changed the culture. I, for the life of me, don’t understand people who don’t want to play their hits. All the other stuff is fun for me, but I’m there to play ‘Let Her Cry’ and watch that person with their boyfriend or girlfriend almost in tears because they’re so happy you’re playing that fucking song.” **B**

of on-sales, in amphitheaters with shows six or seven months away, was just ... *whoa*,” says Murphy. “You usually expect to sell through the pavilion if it’s a hot show, but to get as far into the lawn as we did on most shows was pretty badass.”

“When the first ticket sales came out, we got a phone call like, ‘Hey, we want you to do another night at the Garden,’” says Rucker. “That’s when you’re like, ‘What?! Two freaking nights at fucking Madison Square Garden, the most famous venue in the world?’ That was awesome.”

Still, the result was more like a long overdue victory lap than a money grab; there were plenty of places, says Spalding, where the band could have added more shows but chose not to. “We just wanted them to do really, really well and have fun,” he says.

Now that the tour is over and album promotion is kicking into gear, the band is confronting what it means to still be the same Hootie in an entirely different music industry. The group — which early on wanted to be just like R.E.M. and initially came on the scene as a down-home, uplifting alternative to grunge — is signed to Capitol Records Nashville, a country label. CDs — once the industry’s bread and butter — are virtually extinct.

“Now you don’t have to be embarrassed going to a record store and picking it up,” jokes Sonefeld. “You just click it and look over your shoulder.”

ROY WOOD JR. IS KEEPING IT FRESH

THE COMEDIAN RETURNS TO HOST THE BILLBOARD LIVE MUSIC AWARDS

BY TAYLOR MIMS

FOR THE SECOND year in a row, stand-up comic and *The Daily Show With Trevor Noah* correspondent Roy

Wood Jr. will host the Billboard Live Music Awards, honoring the stars and industry powerhouses who — like him — know there's no substitute for putting in work on the road.

"Touring is the red blood cells of the music industry," says Wood, 40. "You can put out all the songs that you want, but from a profitability standpoint and an exposure standpoint, you have to go out and press flesh."

Wood's return to the ceremony, which will take place Nov. 5 at the Montage Hotel Beverly Hills in California, comes on the heels of his one-hour special *No One Loves You*, which premiered in January and is Comedy Central's highest-rated special of 2019, according to Nielsen.

In addition to hosting the awards, he'll sit down earlier on Nov. 5 at the Billboard Live Music Summit with deputy editor, digital Katie Atkinson for a conversation discussing his show *Jefferson County Probation* (in development at Comedy Central), the *Daily Show's* 2020 election coverage and the state of live comedy. "I don't care how many apps you have, I don't care how many streaming sites there are," he says, "there's still value in someone paying anywhere from \$25 to \$50, going out on a Friday night and watching comedy."

What can the touring industry expect from you as host this time?

I think we're going to discuss all of the bodyguard fails this year. There needs to be an award for worst bodyguard. I want to know how someone got close enough to Lady Gaga to pick her up and then fell off the stage with her. We also need to talk about Elton John, because this has to be the

longest farewell tour in the history of farewell tours.

How do you feel about awards shows like the Grammys asking musicians to host instead of comedians — or eliminating hosts all together?

A lot of people are scared of comedians because they think we're all going to get onstage and say something crazy and make people angry. But I think that's what comedians do. We bring an edge and something fun to the show. That's no disrespect to musicians. A lot of these hosts can nail a joke. They are pretty damn decent. I just don't want the gig to go to Siri or Alexa.

Who's on your live-concert bucket list?

I would love to see André 3000 because he has been on this solo flute tour for the past year. André 3000 just keeps popping up in random places playing the flute. It is the worst-promoted tour of all time. If André 3000 said, "I'm playing a flute at Home Depot this Thursday at 10 a.m.," I think it would be 80% presales and 20% walk-up.

You've been a touring comedian since the beginning of your career. How has that informed your comedy?

Touring is the most important part of the preparation for an hour special on television. The night before I taped *No One Loves You*, I performed at a small comedy club in Peoria, Ill., called the Jukebox. The thing about New York and Los Angeles is they prepare you for the business side. Touring is what keeps you connected to the consumer. It doesn't matter how big you are, sooner or later you got to get your ass on an airplane or a bus and get out there, city by city,



Wood onstage in Chicago in 2018.

and meet the people. In New York or L.A., even Chicago and San Francisco, there is a tendency to perform within the bubble of your comfort, only performing at comedy clubs that attract the type of people that you know are going to agree with you.

How do your jokes change from city to city?

When you are on the road, it's about learning and understanding what it takes to make them laugh in Columbus [Ohio] and getting the same laugh in El Paso [Texas]. A great example is Uber. You can do an Uber joke in Los Angeles and get an applause break, but if you do an Uber joke in Tulsa [Okla.], it is not going to get the same laugh. It is not a commonplace service. In a way, Uber jokes are becoming the new subway humor. Touring helps get that out of your system.

How has the abundance of comedy specials available on streaming services changed the market for live comedy?

People say Netflix is saturating stand-up with the volume of specials, but I would argue that is what's driving the popularity of the genre. I definitely sell more tickets now than I did in 2017. As long as new comedy is being put on television, there are people who are going to want to go out. The thing that makes comedy so special is

that for some money and a two-drink minimum, you get a reminder that you're not alone in this world.

In between taping segments for *The Daily Show*, you still regularly tour. Are audiences getting snippets from *No One Loves You*?

Once the material is on television, it is never spoken again. Any comic worth his weight will hold the same policy. My ideology is very much still like the New York guys — you'll get shamed by other comedians in the city if you dare to do something they have already seen you do on television. I understand doing some hits here and there, but you owe it to the people who came to see you to stay fresh.

What's inspiring your material these days?

My son is 3 now, so I talk a little bit about potty training, and I talk about how there are too many Democrats running for office. You can't even remember them all. We are at the point in this election where every debate, you've got to take a podium away. If you're going to have 12 candidates, there can only be 11 podiums. Every debate will start with a sprint. It is musical podiums. I know that Bernie Sanders just had a heart attack, so the sprint may not seem fair, but these are the rules. ☑

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From left: John, P!nk, Sheeran, The Rolling Stones' Mick Jagger and Keith Richards, and Scott.

CONSOLIDATION NATION

AS TWO INDUSTRY GIANTS DOMINATE THE CONCERT BUSINESS, INDEPENDENT PLAYERS FACE A TOUGH DECISION: PICK A SIDE, CHANGE COURSE OR LOSE OUT

BY DAVE BROOKS



AS THE LIVE MUSIC INDUSTRY

enters the next decade, the road forward looks bright: New markets are opening around the globe, more artists than ever are headlining arenas and stadiums, and innovations in streaming and micro-targeting let marketers reach consumers more efficiently. According to a recent PricewaterhouseCoopers report, ticket sales will generate over \$25 billion by 2023. Artists like Elton John, BTS and Travis Scott reported gross receipts north of \$50 million in 2018. And two acts wrapped global outings this year that ranked among Billboard Boxscore's top 10 of all time: Ed Sheeran and The Rolling Stones.

But with the uptick in revenue at the industry's top tier also comes sweeping consolidation. The formation of the uneven duopoly of Live Nation and the smaller AEG, plus an industry shift toward a flywheel business model, will, analysts say, further push touring into a two-sided environment. In a flywheel model, concerts are essentially the mechanism that increases all revenue sources — in Live Nation's case, sponsorships, ticketing, concessions and artist management — and growth is amplified by constant acquisitions and new markets. That's a stark contrast from how most independent promoters have powered their businesses, typically focusing on two revenue sources: ticket sales and rebates. Live Nation's all-in strategy has completely recast the concert landscape and will eventually force every business

in it to align with or be acquired by one of the major promoters, or face an uncertain future in a world that is increasingly difficult for independents.

"For years, Live Nation and AEG operated mostly in the arena and amphitheater space, but they're increasingly expanding into smaller and smaller venues and starting to compete with the club business," says Stephen Chilton, an independent promoter and owner of Phoenix's Rebel Lounge who will be a panelist at the Billboard Live Music Summit (Nov. 5-6 at the Montage Beverly Hills in California), where P!nk will receive the Legend of Live and tour of the year honors. The club business, he explains, has for years operated like an extension of the bar industry: Book exciting yet affordable talent, promote the show and maximize revenue with alcohol sales. But major promoters now see that business serving "an A&R role that had previously been done by record companies," says Chilton. He notes that Live Nation and AEG consider 250- to 1,000-capacity clubs a means to identify and develop artists who will one day play larger venues, driving up the cost of talent.

"I decided early on to work with both [AEG and Live Nation] and change my focus from being an expert on emerging acts to being an expert on the Phoenix market and helping AEG and Live Nation [determine] what will and won't work," he says. In the last decade, many promoters and venue owners have faced similar choices — over 100 have either sold to Live Nation or AEG, while a number have simply closed.

The festival space, in turn, is increasingly viewed as a launch point into the live music industry because the barriers to entry into national touring or venue businesses are so high. The net result over the past few years has been a demand for festival talent that is rapidly outpacing supply, a higher cost for said talent and a high percentage of low-margin events getting pushed out of business.

"The agents are riding the wave of high artist fees and getting really crazy money for their clients in the short term, but in the long term they're reducing the number of promoters willing to write big checks and reducing their own role in the business," says Jim Cressman, a promoter with Invictus Entertainment who will speak on the summit's indie-promoters panel. "It's going to be harder for agents to justify their existence when the pool of buyers has shrunk to two promoters who write a check for the entire tour."

How agents' roles change in the next decade will be an important topic at "Future Bosses: Meet the Next Generation Leading Music's Biggest Agencies," one of the many summit panels examining the changing nature of the touring community. On the festival front, Woodstock 50 architect Michael Lang will look at his festival brand's future after its cancellation in 2019, while Coachella co-founder Paul Tollett will speak to its impending 20th anniversary. Those conversations and panels with over 20 executives and artists will help set the agenda for the live sector's next decade and identify opportunities within a rapidly consolidating music business.



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YOUR GUIDE TO THE SUMMIT

ACROSS TWO DAYS OF PANEL DISCUSSIONS, ARTISTS AND INDUSTRY INNOVATORS WILL TACKLE EVERYTHING FROM LEGAL CANNABIS' PLACE AT CONCERTS TO SURVIVAL STRATEGIES FOR INDIE PROMOTERS WHILE HONORING THE PAST YEAR'S HIGH ACHIEVERS AND BIGGEST BOXSCORE EARNERS (AT RIGHT)

PANEL HIGHLIGHTS

DAY 1: NOV. 5

The New VIP — How Record Demand Is Shaping Fan Experiences

(9 a.m.) Artists and touring shows are finding new ways to meet fan demands for access and drive increasing value as prices rise. Brand partnerships specialist, content strategist and journalist Andrew Hampf (who founded consultancy 1803 last year) chats with Joe Killian of marketing agency Killian + Company; Creative Artists Agency's Allison McGregor; Paradigm vp tour marketing Jessica Lawson; and American Express vp global brand experiences and partnerships Deborah Curtis.

Cannabis 2.0: How Vape Hardware and Next-Gen Cannabis Tech Will Change the Live Experience (3:45 p.m.) *Billboard* West Coast senior news editor Colin Stutz moderates a discussion of recreational cannabis and CBD's rapid growth with Gopi Sangha of experiential agency CUSP; Double Barrel chief brand officer Ann Skalski; Gallery PR founder Sonia Hendrix; Cura Partners chief marketing officer Jason White; and Mario "Mr. Sherbinski" Guzman, founder of the Sherbinskis cannabis brand and creator of the famed Gelato strain.

The Evolution of Chantel Jeffries (4:30 p.m.) Globally recognized DJ/fashion entrepreneur Chantel Jeffries and her manager, Alexis Fleischer, sit with *Billboard* on-air host Chelsea Briggs to discuss her 2019 Chase the Summer tour and how she engages her 4.5 million Instagram followers by merging the worlds of music, social media and brand power. Jeffries is also curating the soundtrack for the *Billboard* Live Music Summit.

DAY 2: NOV. 6

StubHub's Sukhinder Singh Cassidy in Conversation (11:15 a.m.) Tech veteran and StubHub president Cassidy speaks with *Billboard* senior director of touring/live entertainment Dave Brooks in a wide-ranging discussion of the secondary market and the future of ticketing.

Inside the Cube With deadmau5 (4 p.m.) The electronic music pioneer takes fans on a tour of his home studio, discusses his long career and offers a look at his latest creation, the cube v3, in a keynote interview with *Billboard* dance director Katie Bain.

Femme It Forward Presents: Surviving, Thriving and Flipping the Script in a Male-Dominated Industry (4:30 p.m.) Live Nation Urban vp talent and touring Heather Lowery leads this frank discussion with panelists Danielle Madeira, vp special events at Bay Area promoter Another Planet Entertainment; Bianca C. Quesada, director of development at Live Nation Productions; Emagen Entertainment Group partner Ebonie Ward; Ericka Coulter, Epic Records vp A&R and founder of The Basement; and Alex DePersia, executive event producer of the inaugural Something in the Water festival.

AWARDS

LEGEND OF LIVE and TOUR OF THE YEAR

Selected by Billboard staff

- **P!nk**

The Grammy Award-winning singer-songwriter will accept the honors just weeks after wrapping her record-breaking Beautiful Trauma World Tour.

TOUR OF THE SUMMER

Selected by Billboard staff

- **Hootie & The Blowfish, Group Therapy Tour**

Darius Rucker, Mark Bryan, Dean Felber and Jim Sonefeld celebrate their triumphant return — to the road and to making music together — after a decade-plus hiatus.

CHIP HOOPER AWARD FOR YOUNG PROFESSIONALS

Selected by a jury of industry peers and editorial staff

- **Sara Bollwinkel, agent, Paradigm Talent Agency**

- **Brittanie Delava, director of club and theater touring, AEG Presents**

- **Chrissy Hall, director of concerts, Ryman Auditorium**

- **Chris Jordan, agent, UTA**

- **Elena de Soto, talent buyer, The Masquerade**

TOP GROSSING TOUR

Based on grosses reported to Billboard Boxscore

- **Metallica**

- **P!nk**

- **Ed Sheeran**

TOP BOXSCORE

The highest-grossing event of the year, as reported to Billboard Boxscore

- **Spice Girls: Wembley Stadium, London; June 13-15**

- **The Rolling Stones: Soldier Field, Chicago; June 21, 25**

- **The Rolling Stones: East Rutherford, N.J.; Aug. 1, 5**

TOP ARENA

Based on grosses reported to Billboard Boxscore

- **Madison Square Garden, New York**

- **O2 Arena, London**

- **T-Mobile Arena, Las Vegas**

TOP AGENCY

Based on the top 50 tour grosses reported to Billboard Boxscore

- **Creative Artists Agency**

- **Paradigm Talent Agency**

- **WME**

TOP MANAGER

Selected by Billboard staff

- **Stuart Camp (Ed Sheeran)**

- **Danny Rukasin and Brandon Goodman (Billie Eilish)**

- **Joyce Smith (The Rolling Stones)**

CONCERT MARKETING AND PROMOTION

Selected by Billboard staff

- **Taylor Swift x Fuji Film Activation for the Reputation Stadium Tour**

- **Uber Eats x Khalid x Billie Eilish Activation at South by Southwest**

- **Verizon Up x Shawn Mendes x Camila Cabello Customer Loyalty Promotion**

- **Lane One x Jonas Brothers Upgrade Your Night Promotion**

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John at the Smoothie King Center in New Orleans on Dec. 6, 2018.



Yellow Gets The Gold

One year into his massive Farewell Yellow Brick Road Tour, Elton John brings in the trek's biggest monthly gross to date

BY ERIC FRANKENBERG



AS ELTON JOHN CONCLUDES THE FIRST of three scheduled years of his Farewell Yellow Brick Road Tour, he returns to the peak of *Billboard's* Top Tours ranking with the highest-grossing tour of September.

John played 14 concerts during the month, earning \$28.9 million from 216,004 tickets, according to figures reported to *Billboard* Boxscore. Having snagged the top spot on the inaugural monthly report in February, he becomes the second artist to return to No. 1, after P!nk, who scored big in March and July.

The Jonas Brothers rise from No. 4 in August to No. 2, trailing John with \$26.9 million — a 3% decrease from August, despite a 7% increase in attendance. The sibling trio sold 256,167 tickets over 18 shows, outselling John's tour by more than 40,000 tickets.

Following The Rolling Stones' \$94.5 million gross in August — the highest one-month gross since the Top Tours chart debuted earlier this year — John's smaller September earnings signal the end of stadium tour season, which had sizable hauls from the Stones, the Spice Girls and BTS.

Still, John's \$28.9 million figure is the highest one-month total so far for the Farewell Yellow Brick Road Tour, surpassing the \$28.5 million he earned in October 2018 (the tour's second month). He has been a consistent presence on the Top Tours chart since — his September showing marked his fifth month in the top 10 and sixth on the chart overall.

After John earned nearly \$50 million in Europe over the summer, his 14-show sprint in September took him through Salt Lake

City, Las Vegas and San Francisco before hitting five Canadian dates in Vancouver and Edmonton. Among these anchor markets, his biggest engagement of the month was a double-header at the Tacoma Dome in Tacoma, Wash. The Sept. 17-18 shows grossed \$5.8 million, reaching No. 3 on the Top Boxscores chart and pushing the arena to No. 4 on the Top Venues (15,001-plus capacity) ranking — its best showing yet. Nearly the entirety of John's September shows appears on the Top Boxscores listing, with six of seven engagements in the top 30.

None of these cities repeated from the tour's North American first leg, though John's two shows in San Francisco (\$4.4 million) improved upon the tour's previous Bay Area best, a Jan. 18 date in Oakland, Calif., that grossed \$2.1 million. Now, with 91 North American shows completed (and many more to come in 2020), John's exhaustive coverage of the continent on this tour is nothing short of remarkable.

Since the trek's opening show

on Sept. 8, 2018, it has grossed \$229.6 million from over 1.7 million tickets worldwide, sending John's career-spanning grosses into the stratosphere. John's tours and residencies have earned a reported \$1.27 billion and sold 16.3 million tickets since the launch of *Billboard* Boxscore. Among solo artists, he ranks behind only Bruce Springsteen and Madonna.

The Top Boxscores and Top Venues charts run parallel, with September's top two engagements — by Bruno Mars at No. 1 and Eric Clapton's Crossroads Guitar Festival at No. 2 — fueling the numbers for the highest-grossing arena and theater. Mars' seven-show string from Sept. 3-14 (\$9.8 million) helped the Park Theater in Las Vegas become September's top-grossing venue (5,001-10,000 capacity); meanwhile, Clapton's festival (\$6.4 million) — which featured different performers each night and last took place in 2013 — helped make the American Airlines Center in Dallas the top-earning venue of any size. **E**

Carrie Underwood at The SSE Arena, Wembley, in London on July 4.



TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	ELTON JOHN	\$28,929,052	216,004	14
2	JONAS BROTHERS	\$26,892,494	256,167	18
3	JOHN MAYER	\$15,539,750	135,190	11
4	IRON MAIDEN	\$15,219,068	207,612	14
5	BACKSTREET BOYS	\$13,543,589	156,540	12
6	POST MALONE	\$12,488,682	109,851	8
7	FLORIDA GEORGIA LINE	\$12,165,176	178,943	10
8	CARRIE UNDERWOOD	\$11,638,100	164,995	13
9	JASON ALDEAN	\$11,554,012	167,424	11
10	MALUMA	\$10,929,793	103,880	13
11	BRUNO MARS	\$9,787,031	36,630	7
12	THOMAS RHETT	\$8,812,738	104,160	9
13	JOJO SIWA	\$8,608,938	156,863	19
14	BILLY JOEL	\$7,590,047	55,165	2
15	KHALID	\$7,011,564	122,030	13
16	ZAC BROWN BAND	\$6,545,442	115,889	6
17	TYLER, THE CREATOR	\$6,325,545	120,342	15
18	HOOTIE & THE BLOWFISH	\$5,868,166	73,742	6
19	MARK KNOPFLER	\$5,533,627	53,445	10
20	MADONNA	\$5,509,991	17,708	9
21	SHAWN MENDES	\$5,391,782	70,938	3
22	CHAYANNE	\$4,640,736	48,501	9
23	ANDRÉ RIEU	\$4,443,000	40,517	4
24	PEPE AGUILAR	\$4,403,690	43,865	5
25	ERIC CHURCH	\$4,391,689	53,507	5
26	LIZZO	\$4,276,914	86,173	16
27	PHIL COLLINS	\$4,026,414	24,252	2
28	AEROSMITH	\$3,639,514	15,132	3
29	LUIS MIGUEL	\$3,616,074	15,163	4
30	BANDA MS	\$3,424,186	34,908	6

TOP PROMOTERS

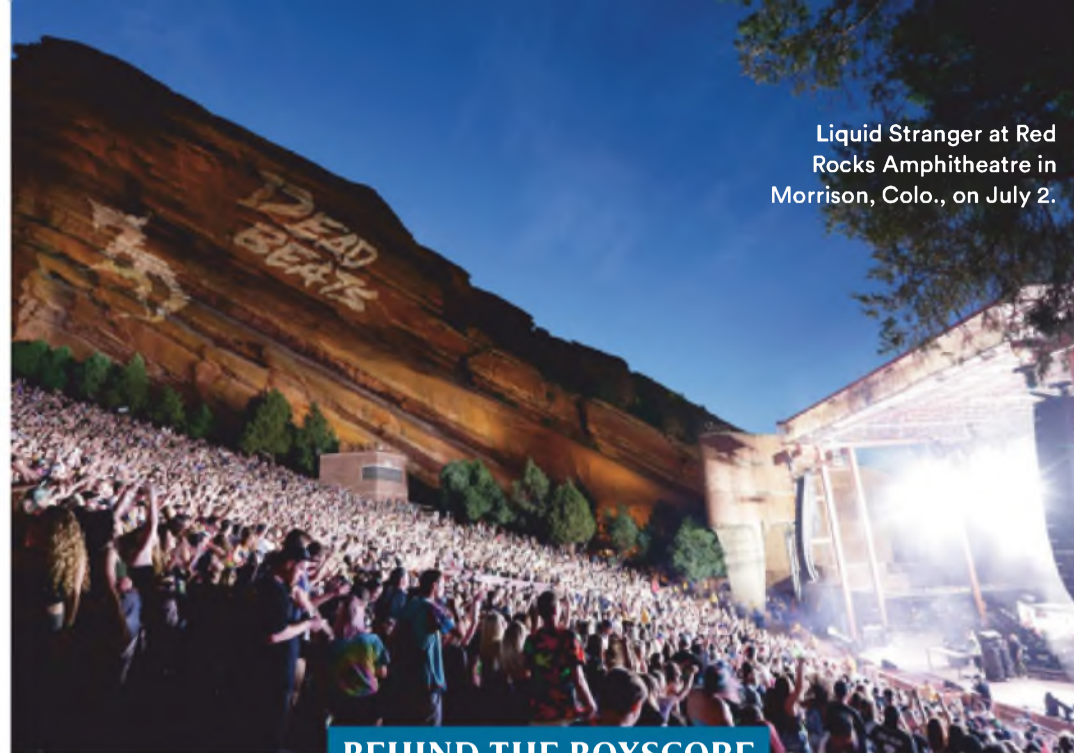
	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$214,928,447	2,358,358	345
2	AEG PRESENTS	\$147,401,613	2,391,632	1,012
3	CÁRDENAS MARKETING NETWORK	\$18,763,809	185,956	25
4	CAESARS ENTERTAINMENT	\$17,620,439	109,340	44
5	OCESA-CIE	\$13,726,912	257,972	33
6	ANOTHER PLANET ENTERTAINMENT	\$10,716,422	161,659	40
7	IMP PRESENTS	\$6,037,588	115,644	52
8	NEDERLANDER CONCERTS	\$4,498,066	83,828	30
9	PHIL McINTYRE ENTERTAINMENTS	\$4,429,174	71,923	8
10	MGM RESORTS INTERNATIONAL	\$4,267,776	19,864	4

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	BRUNO MARS Park Theater; Las Vegas Sept. 3-4, 7, 9-10, 13-14	\$9,787,031 \$550/\$99.50	36,630 7	Live Nation
2	ERIC CLAPTON'S CROSSROADS GUITAR FESTIVAL American Airlines Center; Dallas Sept. 20-21	\$6,355,535 \$500/\$250/ \$150/\$75/\$55	24,853 2	Crossroads Concerts
3	ELTON JOHN Tacoma Dome; Tacoma, Wash. Sept. 17-18	\$5,833,950 \$249.50/\$59.50	38,728 2	AEG Presents
4	MADONNA BAM Howard Gilman Opera House Brooklyn Sept. 17-19, 21-22, 24-26, 28	\$5,509,991 \$757/\$50	17,708 9	Live Nation
5	ELTON JOHN Rogers Arena; Vancouver Sept. 21-22, 24	\$5,329,012 \$188/\$52.37	45,425 3	AEG Presents
6	BILLY JOEL Fenway Park; Boston Sept. 14	\$5,075,585 \$159.50/\$49.50	36,500 1	Live Nation
7	I HEARTRADIO MUSIC FESTIVAL T-Mobile Arena; Las Vegas Sept. 20-21	\$4,633,025 \$822.50/\$86.75	26,750 2	iHeartRadio
8	ELTON JOHN T-Mobile Arena; Las Vegas Sept. 6-7	\$4,596,868 \$249.50/\$59.50	31,274 2	AEG Presents
9	ANDRÉ RIEU Movistar Arena; Bogotá, Colombia Sept. 12-15	\$4,443,000 \$224.51/\$44.31	40,517 4	André Rieu Productions, Bizzaro
10	ELTON JOHN Chase Center; San Francisco Sept. 13, 15	\$4,374,647 \$249.50/\$59.50	28,380 2	AEG Presents
11	JOHN MAYER The Forum; Inglewood, Calif. Sept. 13-14	\$3,989,471 \$175/\$59.50	31,068 2	Live Nation
12	ELTON JOHN Honda Center; Anaheim, Calif. Sept. 10-11	\$3,776,139 \$249.50/\$59.50	27,870 2	AEG Presents <i>Laqui rae nam nonsedi quatur voluptas dolescit assum autas rehent.</i>

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	AEROSMITH Park Theater; Las Vegas Sept. 21, 23, 28	\$3,639,514 \$895/\$75	15,132 3	Live Nation, MGM Resorts International
14	SHAWN MENDES Rogers Centre; Toronto Sept. 6	\$3,443,823 \$117.50/\$67.50	50,722 1	Messina Touring Group/AEG Presents
15	JONAS BROTHERS United Center; Chicago Sept. 19-20	\$3,426,657 \$519.95/\$25	30,605 2	Live Nation
16	IRON MAIDEN Palacio de los Deportes; Mexico City Sept. 27, 29-30	\$3,248,741 \$50.72	64,057 3	OCESA-CIE
17	ELTON JOHN Rogers Place; Edmonton, Alberta Sept. 27-28	\$3,216,169 \$169.31/\$52.52	30,806 2	AEG Presents
18	POST MALONE Xcel Energy Center; St. Paul, Minn. Sept. 26-27	\$3,132,343 \$113.76	27,543 2	Live Nation
19	MUSE O2 Arena; London Sept. 14-15	\$3,032,640 \$155.34/\$55.92	30,600 2	SJM Concerts
20	MALUMA The Forum; Inglewood, Calif. Sept. 7-8	\$2,920,507 \$1,008/\$187/\$107/ \$67/\$47	25,364 2	Cárdenas Marketing Network
21	ERIC CLAPTON T-Mobile Arena; Las Vegas Sept. 13	\$2,804,165 \$750/\$69	13,789 1	Live Nation
22	HOOTIE & THE BLOWFISH Colonial Life Arena; Columbia, S.C. Sept. 11-13	\$2,799,039 \$129.50/\$29.50	32,179 3	Live Nation
23	ROD STEWART The Colosseum at Caesars Palace Las Vegas Sept. 18, 20-21, 24, 30	\$2,746,785 \$250/\$165/\$99/ \$69/\$49	19,602 5	AEG Presents, Caesars Entertainment
24	DEFLEPPARD Zappos Theater at Planet Hollywood Las Vegas Sept. 1, 4, 6-7	\$2,637,634 \$257/\$194/\$162/ \$122/\$98	15,931 4	Caesars Entertainment, Live Nation
25	BILLY JOEL Madison Square Garden; New York Sept. 27	\$2,514,462 \$149.50/\$65.50	18,665 1	MSG Live
26	HUGH JACKMAN Brisbane Entertainment Centre; Brisbane, Australia Sept. 1-3	\$2,485,787 \$113.02/\$39.18	27,080 3	TEG Dainty
27	IRON MAIDEN Banc of California Stadium; Los Angeles Sept. 14	\$2,353,200 \$124.50/\$44.50	23,351 1	Live Nation
28	CHAYANNE Auditorio Citibanamex; Monterrey, Mexico Sept. 11-12, 18-19	\$2,174,142 \$97.82	22,225 4	OCESA-CIE
29	PHIL COLLINS American Airlines Center; Dallas Sept. 23	\$2,141,989 \$275/\$150/\$90/ \$50	13,561 1	Live Nation
30	LUIS MIGUEL The Colosseum at Caesars Palace; Las Vegas Sept. 15-16	\$1,973,109 \$317/\$225/\$179/ \$133/\$64	8,137 2	Caesars Entertainment, Live Nation



BEHIND THE BOXSCORE

ROCKS ON

Colorado's famed Red Rocks Amphitheatre is wrapping up its most jam-packed concert season ever

BY TAYLOR MIMS

CONCERT SEASON FOR Colorado's Red Rocks Amphitheatre — the iconic outdoor venue known for its gorgeous views and natural rock formations — typically runs from mid-April to October. But this year, it pushed its season into the early days of November to meet demand from artists, promoters and fans eager to soak up the atmosphere. Deadmau5 closed out the 2019 season — which had a record-breaking 171 shows — with back-to-back performances on Nov. 1 and 2.

“As long as the weather is good, you can do it,” says Brian Kitts, marketing and communications director of Denver Arts and Venues, the government agency that runs the amphitheater. “Artists like deadmau5 or the Wu-Tang Clan, who are playing on Halloween, are willing to take a chance. There is a little bit of danger there.” Just ask Florence + The Machine, which encountered snowflakes during a May concert.

But it's a chance artists are willing to take to play what many consider a bucket-list venue. Nestled right above the small mountain town of Morrison, Colo., Red Rocks reported 22 shows and brought in over \$10 million in ticket sales in September — the second-highest-grossing run on Billboard Boxscore for venues with a capacity of 5,001-10,000. Kitts looks back on the season.

What were some of the highlights this year?

Billie Eilish set a record for being the youngest artist to ever headline Red Rocks. Then Diana Ross returned, almost to the week, 50 years after she first played there. You get some real diversity between Billie Eilish at 17 and Diana Ross at 75. And then you get regulars like Widespread Panic, who did their 60th show there.

The roster of shows at Red Rocks is very eclectic. Is that a reflection of the venue or the Denver scene?

Probably a little bit of both. Denver is a terrific music city. It is in the middle of the country, so from a touring standpoint, if you're headed to one of the coasts, it makes sense to come through here. It is also a relatively young town, and there is a lot of money in the market. I don't think we had a single show this year that struggled.

Red Rocks has an open booking policy. How does that affect who plays the venue?

There is a bit of competition. It makes it available to not just the bigger promoters but also Christian promoters or public television stations that want to do concerts. The Colorado Symphony is going to do four or five shows every year. We have prided ourselves on the diversity that comes with being an open venue.

How does a promoter get a show on the lineup for the season?

We've got a system where bookings are opened for the following year in the spring. The day that happens, there is a crush to get that month booked, and then we roll into the next month. It is literally whose email gets in first. Everyone is treated equally when it comes to rental.

Red Rocks regulars say the best seats aren't necessarily front-row. What's the prime spot?

There is not a terrible seat in the house, but about midway up, that's rumored to be the best. If you're sitting up a little bit higher, you get to see the stage and the moon come up or a thunderstorm roll across Denver in the distance — I don't know of another place in the country that matches that. **B**

TOP VENUES

15,001 or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	American Airlines Center Dallas	\$17,087,614	115,369	9
2	Madison Square Garden New York	\$15,669,017	181,007	14
3	T-Mobile Arena Las Vegas	\$12,133,781	78,082	6
4	Tacoma Dome Tacoma, Wash.	\$9,496,566	78,796	5
5	Chase Center San Francisco	\$9,379,600	83,000	7
6	The Forum Inglewood, Calif.	\$8,213,457	75,122	6
7	Rogers Arena Vancouver	\$6,803,412	59,966	4
8	O2 Arena London	\$6,731,934	103,691	13
9	Xcel Energy Center St. Paul, Minn.	\$6,039,589	57,177	4
10	AT&T Center San Antonio	\$6,028,812	64,259	5



10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	SSE Hydro Glasgow	\$6,416,515	99,824	9
2	Movistar Arena Bogotá, Colombia	\$4,443,000	40,517	4
3	Brisbane Entertainment Centre Brisbane, Australia	\$3,715,704	42,284	5
4	Infinite Energy Center Duluth, Ga.	\$3,330,661	28,509	4
5	Mandalay Bay Events Center Las Vegas	\$3,037,064	21,705	3
6	Resch Center Green Bay, Wis.	\$2,311,421	23,019	3
7	Barclaycard Arena Hamburg, Germany	\$2,125,692	30,449	6
8	Van Andel Arena Grand Rapids, Mich.	\$1,998,189	22,052	3
9	Toyota Arena Ontario, Calif.	\$1,923,724	27,231	5
10	Pechanga Arena San Diego San Diego	\$1,701,804	22,908	4



Thomas Rhett in Nashville on
June 7.



Maluma in Miami on Oct. 11.



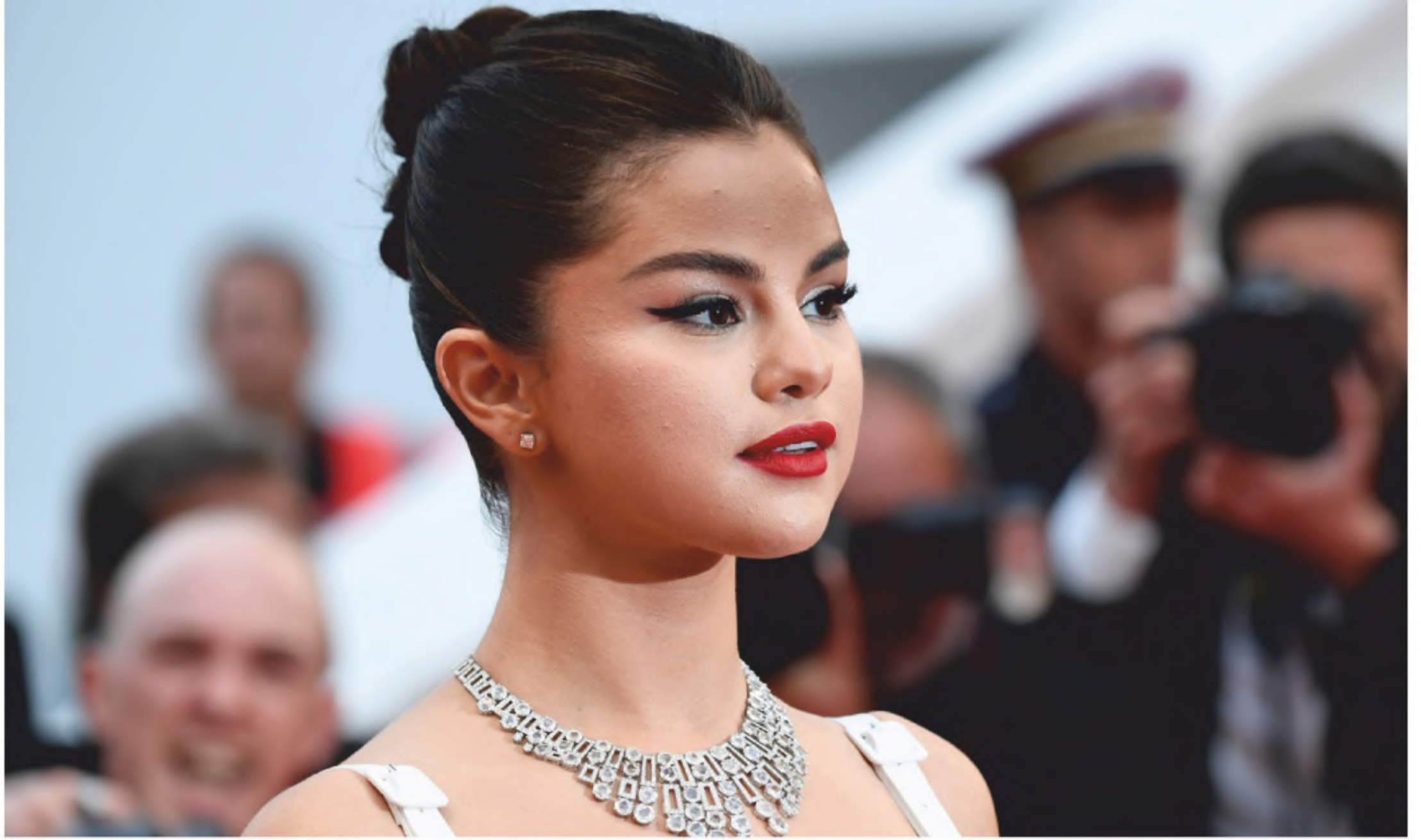
John Mayer in Atlanta on Aug. 11.

5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Park Theater Las Vegas	\$14,054,807	56,494	11
2	Red Rocks Amphitheatre Morrison, Colo.	\$10,132,858	189,445	22
3	Zappos Theater at Planet Hollywood Las Vegas	\$7,107,655	46,427	12
4	Radio City Music Hall New York	\$4,949,247	70,182	13
5	Greek Theatre Los Angeles	\$4,218,418	75,219	15
6	The Anthem Washington, D.C.	\$4,183,777	77,701	21
7	Mohegan Sun Arena Uncasville, Conn.	\$2,982,886	46,013	8
8	Hearst Greek Theatre Berkeley, Calif.	\$2,638,540	46,245	8
9	Auditorio Nacional Mexico City	\$2,426,691	73,994	7
10	Auditorio Citibanamex Monterrey, Mexico	\$2,239,269	24,116	5

5,000 or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	The Colosseum at Caesars Palace Las Vegas	\$8,627,547	47,040	12
2	BAM Howard Gilman Opera House Brooklyn	\$5,509,991	17,708	9
3	The Mountain Winery Saratoga, Calif.	\$3,274,999	29,502	15
4	Santa Barbara Bowl Santa Barbara, Calif.	\$3,119,699	35,783	9
5	Chicago Theatre Chicago	\$3,086,829	52,530	18
6	Beacon Theatre New York	\$2,655,158	33,387	14
7	Fox Theatre Atlanta	\$2,068,192	35,588	11
8	The Showroom at The Flamingo Las Vegas	\$1,885,237	15,873	20
9	Fox Theater Oakland, Calif.	\$1,616,874	28,919	14
10	Express Live! Columbus, Ohio	\$1,610,908	34,969	13



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		#1	POST MALONE	REPUBLIC	1	174
5	3	2	LIZZO	NICE LIFE/ATLANTIC/AG	2	27
6	4	3	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	1	61
55	2	4	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKEAGAIN/ATLANTIC/AG	2	65
4	5	5	DABABY	SOUTHCOST/INTERSCOPE/JGA	2	28
8	8	6	TAYLOR SWIFT	REPUBLIC	1	274
9	10	7	ED SHEERAN	ATLANTIC/AG	1	272
3	9	8	SUMMER WALKER	LVRN/INTERSCOPE/JGA	3	4
24	6	9	BTS	BIGHIT ENTERTAINMENT	1	159
11	12	10	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	138
10	11	11	KHALID	RIGHT HAND/RCA	1	138
18	17	12	LEWIS CAPALDI	VERTIGO/CAPITOL	12	23
12	15	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	278
RE-ENTRY		14	ALTER BRIDGE	NAPALM	14	2
17	18	15	JONAS BROTHERS	REPUBLIC	1	34
RE-ENTRY		16	SELENA GOMEZ	INTERSCOPE/JGA	2	207
7	16	17	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	181
15	13	18	CAMILA CABELLO	SYCO/EPIC	1	145
21	20	19	LIL NAS X	COLUMBIA	3	32
20	21	20	SHAWN MENDES	ISLAND	1	246
25	19	21	MAROON 5	222/INTERSCOPE/JGA	1	278
14	24	22	THE BEATLES	APPLE/CAPITOL/UME	3	101
23	25	23	HALSEY	CAPITOL	1	202
13	22	24	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	11	100
1	7	25	SUPERM	SM/CAPITOL	1	4
22	23	26	CHRIS BROWN	CBE/RCA	1	226
30	27	27	QUEEN	HOLLYWOOD	1	78
-	39	28	CODY JINKS	LATE AUGUST	19	4
19	28	29	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	244

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
26	26	30	LIL TECCA	GALACTIC/REPUBLIC	9	16
29	30	31	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/JGA	1	246
69	53	32	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	1	12
27	29	33	ARIANA GRANDE	REPUBLIC	1	246
34	32	34	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	123
31	31	35	SAM SMITH	CAPITOL	1	181
36	41	36	JUICE WRLD	GRADE A/INTERSCOPE/JGA	1	75
32	33	37	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	76
28	35	38	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	86
35	38	39	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	119
39	43	40	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	99
38	42	41	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	162
77	36	42	LIL TJAY	COLUMBIA	36	9
42	44	43	NF	NF REAL MUSIC/CAROLINE	1	87
47	49	44	MARSHMELLO	JOYTIME COLLECTIVE	4	106
46	46	45	SHAED	PHOTO FINISH	39	12
83	84	46	CHRIS JANSON	WARNER MUSIC NASHVILLE/WMN	39	21
57	54	47	OLD DOMINION	RCA NASHVILLE/SMN	10	140
56	72	48	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	247
58	50	49	MEGAN THEE STALLION	ISO1 CERTIFIED/300/AG	34	19



NO. 16

SELENA GOMEZ

Selena Gomez reenters the Artist 100 at No. 16, her highest placement since August 2017. Her two new singles arrive on Digital Song Sales: "Lose You to Love Me," her second leader on the list, and "Look at Her Now," at No. 12.

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Average spend per year on music which is 64% more than Gen Pop

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EMERGING ARTISTS

billboard

NOV. 2 2019

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
45	52	50	THOMAS RHETT	VALORY/BMLG	1	247
66	60	51	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	236
RE-ENTRY	52	52	G-EAZY	G-EAZY/RVG/BPG/RCA	6	105
43	48	53	NORMANI	KEEP COOL/RCA	22	59
65	77	54	GUNNA	YOUNG STONER LIFE/300/AG	10	34
52	61	55	BRUNO MARS	ATLANTIC/AG	1	266
50	57	56	NLE CHOPPA	NO LOVE	42	12
48	66	57	BAD BUNNY	RIMAS	23	84
74	64	58	MICHAEL JACKSON	MJJ/EPIC	20	233
90	40	59	WALE	EVERY BLUE MOON/MAYBACH/WARNER BROS.	6	11
49	63	60	XXXTENTACION	BAD VIBES FOREVER	1	114
95	94	61	LYNYRD SKYNYRD	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	40	76
53	47	62	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	256
59	73	63	J BALVIN	UNIVERSAL MUSIC LATIN/UMLE	16	92
-	70	64	ELTON JOHN	MERCURY/ISLAND	11	29
51	62	65	PINK	RCA	1	175
85	78	66	METALLICA	BLACKENED	2	221
62	69	67	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	67
64	75	68	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/JGA	1	179
RE-ENTRY	63	69	JIMMY EAT WORLD	EXOTIC LOCATION/RCA	64	2
82	79	70	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	209
RE-ENTRY	71	71	DADDY YANKEE	EL CARTEL/UMLE	19	92
71	80	72	MUSTARD	10 SUMMERS/INTERSCOPE/JGA	71	13
61	67	73	JON PARDI	CAPITOL NASHVILLE/UMGN	14	80
75	74	74	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	278
37	90	75	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	60
63	71	76	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	63	9
44	81	77	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	136
70	82	78	MORGAN WALLEN	BIG LOUD	34	35
RE-ENTRY	79	79	KATY PERRY	CAPITOL	1	206
96	96	80	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	8	154
78	83	81	LADY GAGA	INTERSCOPE/JGA	1	138
RE-ENTRY	82	82	GUCCI MANE	GUWOP/ATLANTIC/AG	5	83
RE-ENTRY	83	83	FLORIDA GEORGIA LINE	BMLG	1	273
72	85	84	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER	44	15
73	87	85	5 SECONDS OF SUMMER	5 SECONDS OF SUMMER/INTERSCOPE/JGA	1	135
87	91	86	RUSSELL DICKERSON	TRIPLE TIGERS/RED	69	21
-	58	87	SAM HUNT	MCA NASHVILLE/UMGN	5	209
86	76	88	BLANCO BROWN	TRAILERTRAP MUSIC/BMG/BBMG	23	20
RE-ENTRY	89	89	ELVIS PRESLEY	RCA/LEGACY	20	57
60	86	90	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	2	60
RE-ENTRY	91	91	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	273
76	89	92	CHRIS LANE	BIG LOUD	62	13
97	97	93	JUSTIN TIMBERLAKE	RCA	1	187
16	56	94	BRANTLEY GILBERT	VALORY/BMLG	3	60
RE-ENTRY	95	95	EAGLES	ERC	10	53
RE-ENTRY	96	96	AC/DC	COLUMBIA	6	39
RE-ENTRY	97	97	JOURNEY	NOMDTA	55	35
88	93	98	KENNY CHESNEY	BLUE CHAIR/WARNER MUSIC NASHVILLE/WMN	1	173
RE-ENTRY	99	99	LAUV	LAUV/AWAL-KOBALT	43	59
93	98	100	YNW MELLY	YNW MELLY/300/AG	35	18

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 NLE CHOPPA	NO LOVE	1	35
2	3	2	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	2	15
11	8	3	TONES AND I	BAD BATCH/ELEKTRA/EMG	3	10
RE-ENTRY	4	4	TOMORROW X TOGETHER	BIHT ENTERTAINMENT/REPUBLIC	1	25
4	6	5	RODDY RICCH	BIRD VISION/ATLANTIC/AG	4	45
5	5	6	PINKFONG	SMART STUDY	1	56
6	7	7	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	47
8	10	8	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	63
-	1	9	WATERPARKS	HOPELESS	1	3
RE-ENTRY	10	10	FOALS	WARNER	1	2
20	9	11	YK OSIRIS	DEF JAM	3	36
16	13	12	INGRID ANDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	12	11
NEW	13	13	CLIPPING.	SUB POP	13	1
9	11	14	RILEY GREEN	BMLG	5	43
13	14	15	LIL MOSEY	INTERSCOPE/JGA	13	42
10	37	16	MONSTA X	STARSHIP ENTERTAINMENT	10	76
14	17	17	9LOKKNINE	YNM MELLY/300/AG	13	7
21	18	18	LINDSAY ELL	STONE CREEK/BMG/BBMG	3	25
22	23	19	GABBY BARRETT	WARNER BROS. NASHVILLE/WMN	19	22
NEW	20	20	KESHI	ISLAND	20	1
27	26	21	DANILEIGH	DEF JAM	21	24
17	22	22	ALI GATIE	LISN/WARNER	9	19
15	16	23	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	46
RE-ENTRY	24	24	THE MAGPIE SALUTE	EAGLE/EAGLE ROCK	21	2
23	20	25	24KGOLDN	RECORDS/COLUMBIA	20	6
25	24	26	DOMINIC FIKE	SANDY BOYS/COLUMBIA	20	15
24	25	27	LOVELYTHEBAND	RED	1	83
29	27	28	RYAN HURD	RCA NASHVILLE/SMN	27	14
NEW	29	29	VIDA BLUE	KEYED/ATO	29	1
26	21	30	AMBJAAY	COLUMBIA	17	18
28	28	31	YELLA BEEZY	YELLA BEEZY/HITCO	7	53
36	30	32	DJ REGARD	MINISTRY OF SOUND/EPIC	30	6
RE-ENTRY	33	33	WAYV	LABEL V	16	21
-	4	34	BIG THIEF	4AD	4	4
30	29	35	CALUM SCOTT	CAPITOL	4	78
NEW	36	36	WHITE REAPER	ELEKTRA/EMG	36	1
49	44	37	MYKE TOWERS	CASABLANCA/ONE WORLD/CLAD EMPIRE	35	6
NEW	38	38	GIDEON	EQUAL VISION	38	1
31	31	39	SECH	RICH	4	25
NEW	40	40	BATTLES	WARP	40	1
33	33	41	Y2K	Y2K/COLUMBIA	22	18
32	32	42	BBNO\$	BBNO/COLUMBIA	21	18
-	40	43	GOLDLINK	SQUAAASH CLUB/RCA	4	58
RE-ENTRY	44	44	THE HU	ELEVEN SEVEN/E7LG	3	4
RE-ENTRY	45	45	ATEEZ	KQ/RCA	19	10
34	38	46	SAGE THE GEMINI	GLOBAL GEMINI/ATLANTIC/AG	34	3
NEW	47	47	ASHNIKKO	DIGITAL PICNIC/WARNER	47	1
46	39	48	ABSOFAC TO	ABSOFAC TO/ATLANTIC/AG	39	3
41	42	49	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	22	16
NEW	50	50	BIA	I AM OTHER/RCA	50	1



clipping., keshi Debut

Experimental hip-hop trio clipping. (above) debuts at No. 13 on Emerging Artists as the group's third LP, *There Existed an Addition to Blood*, arrives at No. 3 on Heatseekers Albums and No. 34 on Top Album Sales with 2,000 copies sold, according to Nielsen Music. The act comprises William Huston, Jonathan Snipes and Daveed Diggs, the lattermost of whom won a Grammy Award and a Tony Award for his roles in the musical *Hamilton*.

Plus, lo-fi hip-hop artist keshi makes his *Billboard* chart debut, opening at No. 20 on Emerging Artists, as his new EP, *Skeletons*, starts at No. 5 on Heatseekers Albums (2,000 sold). —XANDER ZELLNER



CARTERS' BEST

The Carter Family, long revered as "the first family of country music," scores its highest career rank on a *Billboard* chart (and first entry under such a billing since 1976) as *Across Generations* bows at No. 5 on Bluegrass Albums. The set blends five generations of the family through virtual duets (thanks to original vocals sourced from decades-old tape recordings), with fifth-generation members singing alongside their great-great-grandparents. —GARY TRUST

Go to the Chart Beat section of *billboard.com* for full charts coverage.

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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
2	1	#1 POST MALONE	REPUBLIC		Hollywood's Bleeding	1	7
1	2	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	2	
3	3	SUMMER WALKER	LVRN/INTERSCOPE/JGA	Over It	2	3	
4	4	DABABY	SOUTHCOAST/INTERSCOPE/JGA	KIRK	1	4	
6	5	TAYLOR SWIFT	REPUBLIC	Lover	1	9	
8	6	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	30	
10	7	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	10	
5	8	LIL TJAY	COLUMBIA	True 2 Myself	5	2	
HOT SHOT DEBUT	9	GUCCI MANE	GUWOP/ATLANTIC/AG	Woptober II	9	1	
9	10	CHRIS BROWN	CBE/RCA	Indigo	1	17	
14	11	LIL TECCA	GALACTIC/REPUBLIC	We Love You Tecca	4	8	
12	12	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	27	
16	13	ED SHEERAN	ATLANTIC/AG	No.6 Collaborations Project	1	15	
15	14	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	4	4	
17	15	POST MALONE	REPUBLIC	beerbongs & bentleys	1	78	
NEW	16	ALTER BRIDGE	NAPALM	Walk The Sky	16	1	
19	17	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	64	
18	18	LIL NAS X	COLUMBIA	7 (EP)	2	18	
20	19	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	125	
7	20	WALE	MAYBACH/WARNER	Wow... That's Crazy	7	2	
25	21	LEWIS CAPALDI	VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	21	23	
21	22	KHALID	RIGHT HAND/RCA	Free Spirit	1	29	
26	23	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	69	
22	24	VARIOUS ARTISTS	QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	10	
23	25	QUEEN	HOLLYWOOD	Greatest Hits	11	357	
27	26	NF	NF REAL MUSIC/CAROLINE	The Search	1	13	
NEW	27	G-EAZY	G-EAZY/RVG/BPG/RCA	Scary Nights	27	1	
24	28	THE BEATLES	APPLE/CAPITOL/UMI	Abbey Road	1	332	
11	29	SUPERM	SM/CAPITOL	SuperM: The 1st Mini Album (EP)	1	3	
28	30	SHAWN MENDES	ISLAND	Shawn Mendes	1	74	
29	31	DABABY	SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	7	34	
30	32	ELTON JOHN	ROCKE T/ISLAND/UMI	Diamonds	7	102	
31	33	POST MALONE	REPUBLIC	Stoney	4	150	
34	34	MUSTARD	10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	17	
NEW	35	CODY JINKS	LATE AUGUST	The Wanting	35	1	
37	36	ARIANA GRANDE	REPUBLIC	Thank U, Next	1	37	
35	37	JONAS BROTHERS	REPUBLIC	Happiness Begins	1	20	
38	38	VARIOUS ARTISTS	DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	16	
41	39	JUICE WRLD	GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	75	
36	40	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	96	
44	41	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	213	
47	42	XXXTENTACION	BAD VIBES FOREVER	?	1	84	
45	43	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	44	
40	44	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	70	
48	45	JUICE WRLD	GRADE A/INTERSCOPE/JGA	Death Race For Love	1	33	
46	46	POLO G	COLUMBIA	Die A Legend	6	20	
49	47	ED SHEERAN	ATLANTIC/AG	÷ (Divide)	1	138	
42	48	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	3	59	
105	49	GG TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	1	8	
50	50	CARDI B	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	81	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
52	51	KHALID	RIGHT HAND/RCA		American Teen	4	138
54	52	MORGAN WALLEN	BIG LOUD		If I Know Me	35	56
56	53	MEEK MILL	MAYBACH/ATLANTIC/AG		Championships	1	47
55	54	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		The Prequel (EP)	4	20
58	55	CHANCE THE RAPPER	CHANCE THE RAPPER		The Big Day	2	13
59	56	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	98
66	57	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/JGA		DAMN.	1	132
53	58	MELANIE MARTINEZ	ATLANTIC/AG		K-12 (Soundtrack)	3	7
69	59	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG		Luv Is Rage 2	1	113
65	60	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN		Traveller	1	215
61	61	THE BEATLES	APPLE/CAPITOL/UMI		1	1	391
67	62	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA		Curtain Call: The Hits	1	468
68	63	LADY GAGA & BRADLEY COOPER	INTERSCOPE/JGA		A Star Is Born (Soundtrack)	1	55
64	64	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	442
74	65	JOURNEY	COLUMBIA/LEGACY		Journey's Greatest Hits	10	587
60	66	TYLER, THE CREATOR	COLUMBIA		IGOR	1	23
72	67	LIL BABY & GUNNA	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	55
71	68	LIZZO	NICE LIFE/ATLANTIC/AG		Coconut Oil (EP)	55	14
73	69	BAD BUNNY	RIMAS		X 100PRE	11	44
75	70	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	347
57	71	LANA DEL REY	POLYDOR/INTERSCOPE/JGA		Norman Fucking Rockwell!	3	8
84	72	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	182
76	73	BILLY JOEL	COLUMBIA/LEGACY		The Essential Billy Joel	15	166
78	74	2PAC	AMARU/DEATH ROW/INTERSCOPE/UMI		Greatest Hits	3	295
77	75	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMI		Legend: The Best Of...	5	597
NEW	76	KASH DOLL	REPUBLIC		Stacked	76	1
81	77	FLEETWOOD MAC	WARNER BROS./RHINO		Rumours	1	343
89	78	J BALVIN & BAD BUNNY	UNIVERSAL MUSIC LATIN/UMI		Oasis	9	17
85	79	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN		Experiment	1	50
83	80	TRAVIS SCOTT	GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	164
86	81	MAREN MORRIS	COLUMBIA NASHVILLE/SMN		GIRL	4	33
124	82	PS FRANK OCEAN	BOYS DON'T CRY		Blonde	1	150
88	83	TOM PETTY AND THE HEARTBREAKERS	MCA/GEFFEN/UMI		Greatest Hits	2	328
RE	84	BTS	BIGHIT ENTERTAINMENT		Map Of The Soul: PERSONA	1	24
NEW	85	BECKY G	KEMOSABE/RCA/SONY MUSIC LATIN		Mala Santa	85	1
98	86	GUNNA	YOUNG STONER LIFE/300/AG		Drip Or Drown 2	3	35
97	87	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	136
93	88	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	40
82	89	MEGAN THEE STALLION	1501 CERTIFIED/300/AG		Fever	10	23
NEW	90	JIMMY EAT WORLD	EXOTIC LOCATION/RCA		Surviving	90	1
92	91	IMAGINE DRAGONS	KIDINA KORNER/INTERSCOPE/JGA		Evolve	2	122
99	92	21 SAVAGE	SLAUGHTER GANG/EPIC		I Am > I Was	1	44
96	93	ELLA MAI	10 SUMMERS/INTERSCOPE/JGA		Ella Mai	5	54
95	94	NF	NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	107
43	95	JAYDAYOUNGAN	ATLANTIC/AG		Misunderstood	43	2
129	96	PLAYBOI CARTI	AWGE/INTERSCOPE/JGA		Die Lit	3	72
51	97	BRANTLEY GILBERT	VALORY/BMLG		Fire & Brimstone	9	3
114	98	XXXTENTACION	BAD VIBES FOREVER/EMPIRE		?	17	113
103	99	LIL WAYNE	YOUNG MONEY/REPUBLIC		Tha Carter V	1	56
101	100	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	70



Post Malone's Back At No. 1

Post Malone's *Hollywood's Bleeding* becomes the first album released in 2019 to score four weeks at No. 1 on the Billboard 200 as the set climbs 2-1 on the list. The album earned 93,000 equivalent album units in the week ending Oct. 24 (down 6%), according to Nielsen Music. *Hollywood's Bleeding* spent its first three weeks at No. 1 (charts dated Sept. 21-Oct. 5).

Hollywood will likely step aside on the next chart (Nov. 9) as forecasters expect Kanye West's *Jesus Is King* to open at No. 1. If the set starts as expected, it will grant West his ninth No. 1 and land him a pair of record-tying feats: He would match Eminem for both the most consecutive No. 1 albums (nine) and the most No. 1 debuts in a row (nine). Both Eminem and West have had all of their charting albums, except for their debut releases, bow at No. 1.

—KEITH CAULFIELD







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LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
109	101	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	3	2014 Forest Hills Drive	1	255
94	102	THOMAS RHETT VALORY/BMLG		Center Point Road	1	21
100	103	SOUNDTRACK WALT DISNEY	2	Moana	2	153
107	104	AC/DC COLUMBIA/LEGACY	22	Back In Black	4	382
110	105	THE WEEKND XO/REPUBLIC	3	Starboy	1	152
108	106	KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	151
127	107	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	3	good kid, m.A.A.d city	2	365
133	108	TONES AND I BAD BATCH/ELEKTRA/EMG		The Kids Are Coming	108	3
104	109	DRAKE OVO SOUND/REPUBLIC		Care Package	1	12
NEW	110	CHRIS JANSON WARNER MUSIC NASHVILLE/WMN		Real Friends	110	1
112	111	GUNS N' ROSES Geffen/UMe	5	Greatest Hits	3	491
111	112	GREEN DAY REPRISE/WARNER BROS.		Greatest Hits: God's Favorite Band	39	18
115	113	SZA TOP DAWG/RCA		Ctrl	3	124
118	114	LIL DURK ALAMO/INTERSCOPE/IGA		Love Songs 4 The Streets 2	4	12
120	115	H.E.R. MBK/RCA		H.E.R.	23	105
125	116	THE WEEKND XO/REPUBLIC	3	Beauty Behind The Madness	1	216
140	117	MICHAEL JACKSON EPIC/LEGACY	33	Thriller	1	389
131	118	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	75
123	119	ARIANA GRANDE REPUBLIC		Sweetener	1	62
117	120	DJ KHALED WE THE BEST/EPIC		Father Of Asahd	2	23
106	121	JASON ALDEAN Macon/BROKEN BOW/BMG/BBMG		Rearview Town	1	80
119	122	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMe		Ultimate Sinatra	32	81
116	123	KACEY MUSGRAVES MCA NASHVILLE/UMGN		Golden Hour	4	62
126	124	BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG		Cosmic	14	81
157	125	TWENTY ONE PILOTS FUELED BY RAMEN/EMG		Trench	2	53
128	126	MICHAEL JACKSON EPIC/LEGACY	4	The Essential Michael Jackson	31	300
121	127	MAC MILLER WARNER		Swimming	3	64
132	128	JOJI 8BRISING/12TONE		BALLADS I	3	51
135	129	TAYLOR SWIFT BIG MACHINE/BMLG	9	1989	1	254
136	130	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	197
144	131	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	45
142	132	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	234
91	133	JON PARDI CAPITOL NASHVILLE/UMGN		Heartache Medication	11	4
122	134	BAZZI IAMCOSMIC/ATLANTIC/AG		Soul Searching	20	11
149	135	TWENTY ONE PILOTS FUELED BY RAMEN/EMG	4	Blurryface	1	232
145	136	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	2	Culture II	1	91
138	137	RED HOT CHILI PEPPERS WARNER	2	Greatest Hits	18	228
141	138	EAGLES ASYLUM/ELEKTRA/RHINO	38	Their Greatest Hits 1971-1975	1	297
137	139	SAM SMITH CAPITOL	2	In The Lonely Hour	2	278
143	140	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMe	10	Greatest Hits	8	300
148	141	ED SHEERAN ATLANTIC/AG	4	x	1	279
139	142	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	19
102	143	YOUNG M.A. M.A. MUSIC/3D		Herstory In The Making	16	4
150	144	LYNYRD SKYNYRD MCA/GEFFEN/UMe		All Time Greatest Hits	56	74
154	145	BRYSON TILLER TRAPSOUL/RCA	2	TRAPSOUL	8	197
166	146	YNW MELLY YNW MELLY/300/AG		I Am You	20	42
168	147	SHAED PHOTO FINISH		MELT	147	4
160	148	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	4	Nothing Was The Same	1	308
146	149	METALLICA BLACKENED/RHINO	16	Metallica	1	545
158	150	RIHANNA WEST BURY ROAD/ROC NATION	3	ANTI	1	195



16

ALTER BRIDGE
Walk the Sky

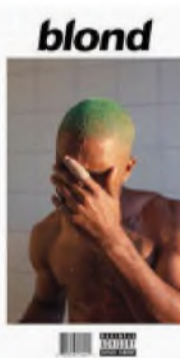
The rock group nets its sixth top 20-charting set (22,000 equivalent album units earned in the week ending Oct. 24, according to Nielsen Music) and leads both Top Rock Albums and Hard Rock Albums.



49

TOOL
Fear Inoculum

The set's elaborate CD package was replenished at retail during the tracking week after effectively selling out during its debut week. In turn, the album moves 11,000 units (up 54%), with 8,000 of that sum in album sales (up 95%).



82

FRANK OCEAN
Blonde

Buzz and publicity surrounding Ocean's new single, "DHL," has helped drive interest in his previous albums: *Blonde* jumps 124-82 while *Channel Orange* reenters at No. 174 (both up 19%).

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
171	151	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	78
162	152	METRO BOOMIN BOOMINATI/REPUBLIC		Not All Heroes Wear Capes	1	51
151	153	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA		Kamikaze	1	60
159	154	TAYLOR SWIFT BIG MACHINE/BMLG	3	reputation	1	102
169	155	KANYE WEST G.O.O.D./DEF JAM		The Life Of Pablo	1	150
176	156	ILLENIUM ASTRALWERKS		Ascend	14	10
156	157	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	2	Night Visions	2	369
161	158	RODDY RICCH BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	49
172	159	BRUNO MARS ELEKTRA/EMG	5	Doo-Wops & Hooligans	3	444
147	160	SOUNDTRACK WALT DISNEY		Descendants 3	7	12
170	161	ADELE XL/COLUMBIA	14	21	1	436
164	162	TRIPPIE REDD TENTHOUSAND PROJECTS		!	3	11
155	163	CAMILA CABELLO SYCO/EPIC		Camila	1	93
187	164	DARYL HALL JOHN OATES RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	64
163	165	FLORIDA GEORGIA LINE BMLG		Can't Say I Ain't Country	4	36
177	166	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	91
179	167	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Street Gossip	2	47
173	168	MARSHMELLO JOYTIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	38
134	169	RICK ROSS MAYBACH/EPIC		Port of Miami 2	2	11
189	170	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Realer	15	44
63	171	THE LUMINEERS DUALTONE		III	2	6
183	172	STEVIE WONDER MOTOWN/UT/UMe		The Definitive Collection	35	79
175	173	JON PARDI CAPITOL NASHVILLE/UMGN		California Sunrise	11	168
RE	174	FRANK OCEAN DEF JAM		Channel Orange	2	58
182	175	MAROON 5 222/INTERSCOPE/IGA		Red Pill Blues	2	103
198	176	TRIPPIE REDD TENTHOUSAND PROJECTS		A Love Letter To You 3	3	42
197	177	NIRVANA SUB POP/DGC/GEFFEN/UMe	10	Nevermind	1	444
181	178	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/IGA		Hotel Diablo	5	16
167	179	SOUNDTRACK WALT DISNEY		Aladdin (2019)	6	22
184	180	TYGA LAST KINGS/EMPIRE		Legendary	17	17
192	181	BRUNO MARS ATLANTIC/AG	3	24K Magic	2	153
190	182	HALSEY ASTRALWERKS		hopeless fountain kingdom	1	114
186	183	QUEEN HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	53
195	184	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN		Reloaded: 20 #1 Hits	5	167
180	185	THOMAS RHETT VALORY/BMLG		Life Changes	1	111
NEW	186	JAMES ARTHUR COLUMBIA		YOU	186	1
NEW	187	YUNGBLUD LOCOMOTION/GEFFEN/IGA		The Underrated Youth (EP)	187	1
90	188	YK OSIRIS DEF JAM		The Golden Child	90	2
194	189	DANIEL CAESAR GOLDEN CHILD		Freudian	25	92
188	190	TAME IMPALA MODULAR/INTERSCOPE/IGA		Currents	4	17
193	191	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Born To Die	2	331
RE	192	CHRIS BROWN RCA	2	Heartbreak On A Full Moon	3	92
RE	193	THE HIGHWOMEN LOW COUNTRY SOUND/ELEKTRA/EMG		The Highwomen	10	5
191	194	KEY Glock & YOUNG DOLPH PAPER ROUTE EMPIRE/EMPIRE		Dum And Dummer	8	13
RE	195	ADELE XL/COLUMBIA	11	25	1	174
RE	196	THE ROLLING STONES ABKCO	12	Hot Rocks 1964-1971	4	321
196	197	DEF LEPPARD BLUDGEON RIFFOLA/MERCURY/UMe		The Story So Far: The Best Of Def Leppard	101	4
200	198	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA		Origins	2	50
RE	199	NAV XO/REPUBLIC		Bad Habits	1	30
RE	200	TIM MCGRAW CURB		Number One Hits	27	144

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EROTICISM AND POSH TEXTURES. IT'S ON... CAPTURE ATTENTION. *Tattoo* THE
MOST INFLUENTIAL IN THE WORLD OF... ALBUM IS STELLAR. *Cool Album*
of the Day BETTY MOON IS THE... WRITE, ENGINEER, PERFORM AND
INTERNATIONALLY MARKET HER... FEARLESS APPROACH TO CREATIVITY
AND ABILITY TO STAY AHEAD OF... *Press* MOON LIBERATES LUSTROUS
ELECTRIC DREAM-POP TEXTURES... TO À LA MODE. *Popdust* SHE AND
HER BAND CREATE AN ENGULFING R... NG DEEPLY AS WELL. *Earmilk*
MAYBE POP MUSIC WAS INDEED MADE... IS TANTALIZINGLY SWEET, EMANATING
AN INSCRUTABLE SULTRY TONE. *Huffins*... TRACKS BLENDING AN ECLECTIC ARRAY OF
ALTERNATIVE ELEMENTS FROM SOUL, ROCK, E... P WITH MOON'S DISTINCTIVE, INIMITABLE
HARD-HITTING FLAIR AND SMOKING SENSU... ALTERNATIVE POP YET TOP 40 MEETS
UNDERGROUND SENSIBILITY. *Highwire Daz*... G INFLUENCE FROM SOUNDS RANGING FROM
ROCK, SOUL, ELECTRONIC AND SYNTH-POP DRIPP... AGRESSIVE, EM... YET SOMEHOW CALMING QUALITY
RATING THE LISTENER WITH IT'S HUGE FEARLES... TY. *She Makes Music* MOON'S SULTRY TONES INFUSE THE TUNE... SH



TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 ALTER BRIDGE	NAPALM	Walk The Sky	1
1	2	SUPERM	SM/CAPITOL	SuperM: The 1st Mini Album (EP)	3
NEW	3	CODY JINKS	LATE AUGUST	The Wanting	1
5	4	THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	109
7	5	POST MALONE	REPUBLIC	Hollywood's Bleeding	7
6	6	TAYLOR SWIFT	REPUBLIC	Lover	9
20	7	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	8
12	8	BILLIE EILISH	DARKROOM/INTERSCOPE/JIGA	When We All Fall Asleep, Where Do We Go?	30
NEW	9	JIMMY EAT WORLD	EXOTIC LOCATION/RCA	Surviving	1
NEW	10	G-EAZY	G-EAZY/RVG/BPG/RCA	Scary Nights	1
57	11	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	7
19	12	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	27
18	13	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	59
24	14	ELTON JOHN	ROCKE/ISLAND/UMG	Diamonds	78
NEW	15	CHRIS JANSON	WARNER MUSIC NASHVILLE/WMN	Real Friends	1
NEW	16	YUNGBLUD	LOCOMOTION/GEFFEN/JIGA	The Underrated Youth (EP)	1
14	17	BRANTLEY GILBERT	VALORY/BMLG	Fire & Brimstone	3
NEW	18	THIRD EYE BLIND	MEGA COLLECTOR	Screamer	1
3	19	WATERPARKS	HOPELESS	Fandom	2
NEW	20	THE COLLINGSWORTH FAMILY	STOWTOWN/PLG	A True Family Christmas	1
13	21	THE LUMINEERS	DUALTONE	III	6
27	22	QUEEN	HOLLYWOOD	Greatest Hits	302
22	23	STURGILL SIMPSON	ELEKTRA/EMG	SOUND & FURY	4
NEW	24	IDINA MENZEL	SRV/DECCA/VLG	Christmas: A Season Of Love	1
RE	25	SOUNDTRACK	SACRED BONES	Halloween (2018) (Expanded Edition)	4
NEW	26	ROB HALFORD	LEGACY	Rob Halford With Family & Friends: Celestial	1
68	27	SHERYL CROW	VALORY/BMLG	Threads	7
NEW	28	FOALS	WARNER	Everything Not Saved Will Be Lost, Part 2	1
37	29	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	259
RE	30	STONE TEMPLE PILOTS	ATLANTIC/RHINO	Purple	65
39	31	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMG	Greatest Hits	304
4	32	CODY JINKS	LATE AUGUST	After The Fire	2
34	33	METALLICA	BLACKENED/RHINO	Metallica	514
NEW	34	CLIPPING.	SUB POP	There Existed An Addiction To Blood	1
26	35	TYLER, THE CREATOR	COLUMBIA	IGOR	7
NEW	36	GUCCI MANE	GUWOP/ATLANTIC/AG	Woptober II	1
23	37	WILCO	DBPM	Ode To Joy	3
RE	38	LYNYRD SKYNYRD	CURTIS LOEW	Last Of The Street Survivors Farewell Tour Live!	3
43	39	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	439
49	40	FOR KING & COUNTRY	CURB-WORD/CURB	Burn The Ships	21
56	41	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	116
32	42	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	12
67	43	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	212
48	44	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	53
NEW	45	ANTHONY BROWN & GROUP THERAPY	KEY OF A/TYSCOT/FAIR TRADE/PLG	2econd Wind: Ready	1
46	46	BILLIE EILISH	DARKROOM/INTERSCOPE/JIGA	Dont Smile At Me	42
NEW	47	JETHRO TULL	CHRYSLIS/PARLOPHONE/RHINO	Stormwatch... The 40th Anniversary Forced Edition	1
NEW	48	REFUSED	SPINEFARM	War Music	1
41	49	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	28
10	50	FANTASIA	ROCK SOUL/BMG	Sketchbook	2



Holiday Tidings

If it's October, then the Christmas season has officially begun — at least on the charts. Idina Menzel's second holiday effort, *Christmas: A Season of Love*, debuts at No. 1 on Top Holiday Albums with 3,000 equivalent album units earned in the week ending Oct. 24, according to Nielsen Music. (Most of that sum is in album sales.) The set, which features such guests as Ariana Grande and Billy Porter, also launches at No. 24 on Top Album Sales.

Menzel's first seasonal offering, 2014's *Holiday Wishes*, debuted at No. 1 on the Nov. 1, 2014-dated Top Holiday Albums chart and has earned 511,000 equivalent album units.

Elsewhere on Top Holiday Albums, rocker Rob Halford debuts at No. 4 with *Rob Halford With Family & Friends: Celestial* (3,000 units). Other rock acts to notch a top 10 on the traditionally pop-filled tally include August Burns Red, Bad Religion, Cheap Trick and Eric Clapton.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 YUNGBLUD	LOCOMOTION/GEFFEN/JIGA	The Underrated Youth (EP)	1
NEW	2	ROB HALFORD	LEGACY	Rob Halford With Family & Friends: Celestial	1
NEW	3	CLIPPING.	SUB POP	There Existed An Addiction To Blood	1
NEW	4	REFUSED	SPINEFARM	War Music	1
NEW	5	KESHI	ISLAND	Skeletons (EP)	1
NEW	6	TOMORROW X TOGETHER	BIGHIT ENTERTAINMENT/REPUBLIC	The Dream Chapter: MAGIC	1
NEW	7	THE MAGPIE SALUTE	EAGLE/EAGLE ROCK	High Water II	1
NEW	8	VIDA BLUE	KEYED/ATO	Crossing Lines	1
1	9	BIG THIEF	4AD	Two Hands	2
15	10	GG	ELEVEN SEVEN/E7LG	The Gereg	6
NEW	11	WHITE REAPER	ELEKTRA/EMG	You Deserve Love	1
NEW	12	FLOATING POINTS	PLUTO/NINJA TUNE	Crush	1
NEW	13	FACE TO FACE	FAT WRECK CHORDS	Live In A Dive	1
NEW	14	PRISON	UNSIGNED & UNSTOPPABLE	Still Alive	1
NEW	15	1349	SEASON OF MIST	The Infernal Pathway	1
NEW	16	SMOKE DZA & BENNY THE BUTCHER	RF/CINEMATIC	Statue Of Limitations (EP)	1
NEW	17	CAROLINE POLACHEK	PERPETUAL NOVICE	Pang	1
5	18	KIM GORDON	MATADOR	No Home Record	2
NEW	19	CAROLINE JONES	MAILBOAT	Chasin' Me (EP)	1
NEW	20	GA-20	KARMA CHIEF/COLEMINE	Lonely Soul	1
NEW	21	RAY ALDER	INSIDIOUS/CENTURY MEDIA/RED	What The Water Wants	1
NEW	22	RIOT MUSIC TEAM	RIOT GAMES/IAMBBIT	League Of Legends: Selected Orchestral Works	1
9	23	BLANCO BROWN	TRAILER TRAP MUSIC/BMG/BBMG	Honeysuckle & Lightning Bugs	2
RE	24	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	16
RE	25	BLACK PUMAS	ATO	Black Pumas	11

VINYL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
4	1	#1 THE BEATLES	APPLE/CAPITOL/UMG	Abbey Road	351
NEW	2	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	1
NEW	3	SOUNDTRACK	SACRED BONES	Halloween (2018) (Expanded Edition)	4
6	4	BILLIE EILISH	DARKROOM/INTERSCOPE/JIGA	When We All Fall Asleep, Where Do We Go?	30
2	5	TYLER, THE CREATOR	COLUMBIA	IGOR	3
NEW	6	JASON ISBELL AND THE 400 UNIT	SOUTHEASTERN/THIRTY TIGERS	Jason Isbell And The 400 Unit	1
NEW	7	JIMMY EAT WORLD	EXOTIC LOCATION/RCA	Surviving	1
7	8	QUEEN	HOLLYWOOD	Greatest Hits	76
NEW	9	ALTER BRIDGE	NAPALM	Walk The Sky	1
NEW	10	JASON ISBELL AND THE 400 UNIT	SOUTHEASTERN/THIRTY TIGERS	Here We Rest	1
11	11	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	202
9	12	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	4
NEW	13	VIDA BLUE	KEYED/ATO	Crossing Lines	1
NEW	14	SOUNDTRACK	A24 FILMS/MILAN/SACRED BONES	The Lighthouse	1
RE	15	NIRVANA	DGC/GEFFEN/UMG	MTV Unplugged In New York	5
13	16	MICHAEL JACKSON	EPIC/LEGACY	Thriller	151
NEW	17	CLIPPING.	SUB POP	There Existed An Addiction To Blood	1
14	18	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	134
20	19	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	156
8	20	WILCO	DBPM	Ode To Joy	3
25	21	AMY WINEHOUSE	REPUBLIC	Back To Black	222
24	22	THE BEATLES	APPLE/CAPITOL/UMG	Sgt. Pepper's Lonely Hearts Club Band	120
1	23	BIG THIEF	4AD	Two Hands	2
15	24	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	227
NEW	25	FOALS	WARNER	Everything Not Saved Will Be Lost, Part 2	1



Scaring Up Sales

The soundtrack to the 2018 *Halloween* film reenters the charts thanks to an expanded reissue and no fewer than nine different vinyl versions of the set. The reissue, which contains 28 minutes of additional score, was also available as a CD and digital download. Combined, all album formats sold 3,000 copies in the week ending Oct. 24, according to Nielsen Music, with the vinyl editions equaling a little over 2,000 of that sum. On Vinyl Albums, the soundtrack bows at No. 3, while on the Soundtracks chart, it places at No. 17.

Also on Soundtracks, Ben Platt's four-song EP of tunes from his Netflix series, *The Politician*, debuts at No. 20 with 3,000 equivalent album units earned (2,000 in album sales). The set includes covers of Joni Mitchell's "River" and Billy Joel's "Vienna." —K.C.

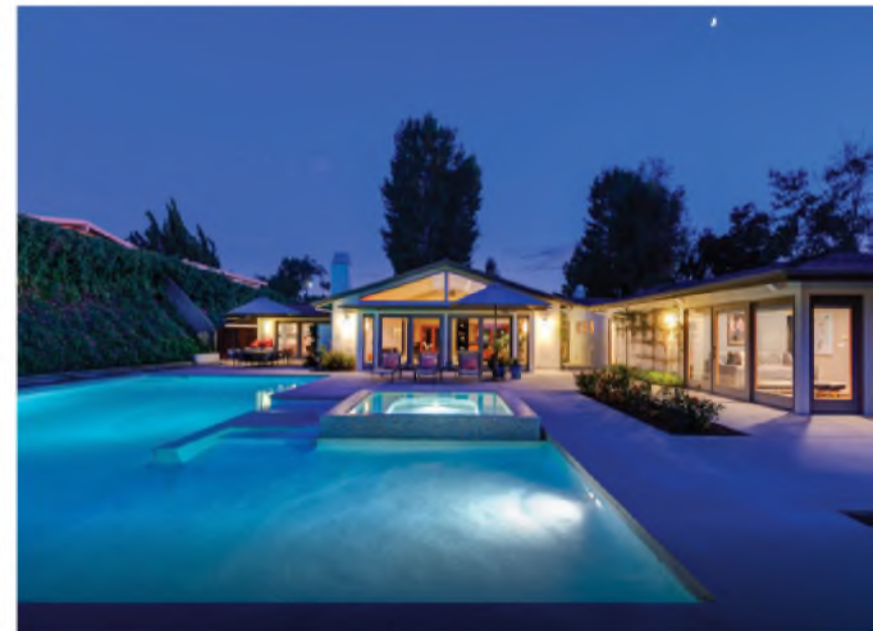
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SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	159
43	2	SELENA GOMEZ INTERSCOPE/JGA	393
4	3	GOT7 JYP	114
6	4	MONSTA X STARSHIP ENTERTAINMENT	99
11	5	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	32
13	6	LAUV LAUV/AWAL-KOBALT	3
RE	7	WAYV LABEL V	35
10	8	EXO SM	118
14	9	ATEEZ KO/RCA	21
19	10	SEVENTEEN PLEDIS/KAKAO M	123
9	11	ARIANA GRANDE REPUBLIC	351
23	12	RIHANNA WESTBURY ROAD/ROC NATION	447
2	13	HARRY STYLES ERSKINE/COLUMBIA	61
7	14	LADY GAGA INTERSCOPE/JGA	433
38	15	LIL NAS X COLUMBIA	33
RE	16	GIRLS' GENERATION SM	13
RE	17	NCT DREAM SM	44
33	18	TWICE JYP	73
16	19	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	66
32	20	JACKSON WANG MENG XIANG QIANG YIN	10
39	21	LOUIS TOMLINSON 78/SYCO/ARISTA	117
24	22	BLACKPINK YG/INTERSCOPE/JGA	105
17	23	NU'EST PLEDIS/KAKAO M	29
RE	24	DADDY YANKEE EL CARTEL/UMLE	85
15	25	SUPER JUNIOR SM	38
18	26	MARSHMELLO JOY TIME COLLECTIVE	126
22	27	SHAWN MENDES ISLAND	253
12	28	MILEY CYRUS RCA	356
46	29	DAY6 STUDIO J/JYP	11
RE	30	KANYE WEST GOOD/DEF JAM	122
3	31	SUPERM SM/CAPITOL	6
RE	32	DAVIDO VMUSIC/RCA	3
34	33	STRAY KIDS JYP	57
8	34	CARDI B THE KSR GROUP/ATLANTIC/AG	122
21	35	CAMILA CABELLO SYCO/EPIC	166
31	36	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	427
25	37	FIERSA BESARI UNSIGNED	31
RE	38	NCT 127 SM	64
28	39	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	29
RE	40	WIZKID STAR BOY	3
NEW	41	SAAD LAMJARRED LUCKY LIGHT MOVIE MUSIC	1
RE	42	ASTRO INTERPARK	55
20	43	LALI ARIOLA/SONY MUSIC ARGENTINA	131
41	44	TAYLOR SWIFT REPUBLIC	382
NEW	45	VICTON PLAN A/KAKAO M	1
40	46	X1 STONE MUSIC ENTERTAINMENT	12
RE	47	PENTAGON CUBE/LOEN ENTERTAINMENT	23
RE	48	DUA LIPA WARNER	90
RE	49	AB6IX BRAND NEW	4
29	50	HALSEY CAPITOL	137



West Returns Thanks To King

Kanye West (above) reenters the Social 50 for the first time since January, at No. 30, after promoting his long-delayed album *Jesus Is King*, which was re-released shortly after noon ET on Oct. 25. According to Next Big Sound, during the tracking week ending Oct. 24, West was mentioned 73,000 times on Twitter and logged 147,000 reactions to his tweets. During the week, West posted on Twitter for the first time since earlier in the year, announcing the album's release and its tracklist. Meanwhile, BTS spends its 150th week atop the Social 50, making the K-pop group just the second act to reach the milestone — Justin Bieber has ruled for 163 weeks. BTS has led the chart every week since the list dated July 29, 2017.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HIGHEST IN THE ROOM CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	3
2	2	BANDIT JUICE WRLD & YOUNGBOY NEVER BROKE AGAIN GRADE A/INTERSCOPE		3
3	3	RANSOM GALACTIC/REPUBLIC	Lil Tecca	20
7	4	CIRCLES REPUBLIC	Post Malone	8
4	5	PANINI COLUMBIA	Lil Nas X	18
5	6	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	20
6	7	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	33
11	8	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	16
8	9	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	18
9	10	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	30
12	11	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	25
10	12	10,000 HOURS WARNER MUSIC NASHVILLE/WAR	Dan + Shay & Justin Bieber	3
15	13	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	53
14	14	PLAYING GAMES LVRN/INTERSCOPE	Summer Walker	3
19	15	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	10
20	16	CAMELOT NLE CHOPPA/WARNER	NLE Choppa	6
16	17	MEMORIES 222/INTERSCOPE	Maroon 5	3
17	18	BABY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	14
25	19	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard Feat. Roddy Ricch	6
NEW	20	LOSE YOU TO LOVE ME INTERSCOPE	Selena Gomez	1
23	21	223'S YNW MELLY/300	YNW Melly & 9Lokknine	6
22	22	LONELY CHILD NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	2
21	23	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	16
18	24	MONEY IN THE GRAVE OVO/SOUND/REPUBLIC	Drake Feat. Rick Ross	19
24	25	BABY SHARK SMART STUDY	Pinkfong	52
31	26	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	29
33	27	VIBEZ SOUTHCOAST/INTERSCOPE	DaBaby	4
27	28	BOP SOUTHCOAST/INTERSCOPE	DaBaby	4
32	29	MAKE NO SENSE NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	2
38	30	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	4
26	31	SELF CONTROL NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	3
28	32	F.N COLUMBIA	Lil Tjay	4
36	33	HOT GIRL BUMMER BEAR TRAP/ALAMO/INTERSCOPE	blackbear	4
29	34	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	8
35	35	TAKE WHAT YOU WANT REPUBLIC	Post Malone Feat. Ozzy Osbourne & Travis Scott	7
40	36	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	17
30	37	INTRO SOUTHCOAST/INTERSCOPE	DaBaby	5
46	38	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	2
44	39	WITHOUT ME CAPITOL	Halsey	55
NEW	40	DANCE MONKEY BAD BATCH/ELEKTRA/EMG	Tones And I	1
13	41	LIGHTS UP ERSKINE/COLUMBIA	Harry Styles	2
37	42	THE GIT UP TRAILER TRAP MUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	19
43	43	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	28
41	44	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	63
RE	45	ONE THING RIGHT JOY TIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	8
RE	46	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	56
47	47	WOW. REPUBLIC	Post Malone	44
48	48	ALL DAT N-LESS/INTERSCOPE	Moneybagg Yo X Megan Thee Stallon	2
NEW	49	RICH AS HELL NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	1
39	50	HOT NOW NEVER BROKE AGAIN/ATLANTIC	YoungBoy Never Broke Again	2

CHARTS LEGEND

● Bullets indicate titles with greatest weekly gains.

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

● Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

▲ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

DIGITAL SONG SALES CHARTS

● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).

▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

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.

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SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; REACTIONS AND COMMENTS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS TO AN ARTIST'S VIDEO PAGE, AS MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP-STREAMED RADIO SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY NIELSEN MUSIC. 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.

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HOT 100 SONGWRITERS™

1	#1 4 WKS	DABABY
2		YOUNGBOY NEVER BROKE AGAIN
3		LOUIS BELL
TIE 4		LIZZO
TIE 4		RICKY REED
TIE 6		POST MALONE
TIE 6		BILLY WALSH
8		TAYLOR SWIFT
9		NICK MIRA
10		MAX MARTIN

ROCK SONGWRITERS™

1	#1 3 WKS	TYLER JOSEPH
2		SAM HOLLANDER
3		JAKE SINCLAIR
4		BRENDON URIE
5		REX ORANGE COUNTY
6		BEN BAPTIE
7		GIRL IN RED
8		SULLY ERNA
9		KATE BUSH
10		LOLO

RAP SONGWRITERS™

1	#1 1 WK	YOUNGBOY NEVER BROKE AGAIN
2		NICK MIRA
3		DABABY
4		WHEEZY
TIE 5		JESSE SAINT JOHN
TIE 5		LIZZO
TIE 5		RICKY REED
TIE 5		TELE
TIE 9		LIL TECCA
TIE 9		TAZ TAYLOR



Rex Orange County, Kate Bush Bow

English singer-songwriters Rex Orange County (above) and Kate Bush both debut on the latest Rock Songwriters ranking. The former arrives at No. 5 on the strength of a pair of entries on Hot Rock Songs (“Pluto Projector” at No. 10 and “10/10” at No. 17), while the latter starts at No. 9 thanks to Meg Myers’ cover of Bush’s 1985 classic “Running Up That Hill,” which ranks at No. 18 on Hot Rock Songs.

Meanwhile, DaBaby tallies his fourth week atop Hot 100 Songwriters, fueled by 10 titles on the Billboard Hot 100, while Louis Bell logs his 17th frame atop Hot 100 Producers, powered by seven production credits.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 17 WKS	LOUIS BELL
2		RICKY REED
3		TMS
4		NICK MIRA
5		LONDON ON DA TRACK
6		SHELLBACK
7		ANDREW WATT
8		WHEEZY
9		ILYA
10		FINNEAS

ROCK PRODUCERS™

1	#1 16 WKS	JAKE SINCLAIR
2		JONAS JEBERG
3		DILLON FRANCIS
4		TOOL
5		JOHN HILL
6		BUTCH WALKER
7		MARILYN MANSON
TIE 8		PAUL MEANY
TIE 8		TYLER JOSEPH
10		KOZ

RAP PRODUCERS™

1	#1 3 WKS	NICK MIRA
2		WHEEZY
TIE 3		RICKY REED
TIE 3		TELE
TIE 5		DOT DA GENIUS
TIE 5		TAKE A DAYTRIP
7		TAZ TAYLOR
9		FRESHDUZIT
10		LONDON ON DA TRACK

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



Combs Ties Twain

This One's for You by Luke Combs (above) rules Top Country Albums for a record-tying 50th week. It matches Shania Twain's *Come On Over*, which began its 50-frame domination in 1997. (The chart launched in 1964.)

Combs' set reaches the milestone with 20,000 equivalent album units earned in the week ending Oct. 24, according to Nielsen Music. It bowed atop the June 24, 2017, chart. His second full-length, *What You See Is What You Get*, is due Nov. 8.

Cole Swindell's "Love You Too Late" climbs 3-1 on Country Airplay, increasing by 12% to 37.1 million audience impressions. It's his fifth leader on the list and first since "Middle of a Memory" in November 2016.

Plus, Luke Bryan's "What She Wants Tonight" bounds in at No. 22 on Country Airplay with 10.5 million impressions (earned from its Oct. 24 release at 5 p.m. ET through Oct. 27). —JIM ASKER

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 LUKE COMBS		<i>This One's for You</i>	125	
HOT SHOT DEBUT	2	CODY JINKS		<i>The Wanting</i>	1	
3	3	DAN + SHAY		Dan + Shay	70	
5	4	MORGAN WALLEN		<i>If I Know Me</i>	73	
6	5	LUKE COMBS		<i>The Prequel (EP)</i>	20	
7	6	CHRIS STAPLETON		<i>Traveller</i>	234	
9	7	KANE BROWN		<i>Experiment</i>	50	
10	8	MAREN MORRIS		<i>GIRL</i>	33	
4	9	BRANTLEY GILBERT		<i>Fire & Brimstone</i>	3	
12	10	THOMAS RHETT		<i>Center Point Road</i>	21	
14	11	KANE BROWN		<i>Kane Brown</i>	151	
NEW	12	CHRIS JANSON		<i>Real Friends</i>	1	
13	13	JASON ALDEAN		<i>Rearview Town</i>	80	
15	14	KACEY MUSGRAVES		<i>Golden Hour</i>	77	
18	15	ZAC BROWN BAND		<i>Greatest Hits So Far...</i>	222	
11	16	JON PARDI		<i>Heartache Medication</i>	4	
17	17	ELVIS PRESLEY		<i>The Essential Elvis Presley</i>	33	
20	18	FLORIDA GEORGIA LINE		<i>Can't Say I Ain't Country</i>	36	
21	19	JON PARDI		<i>California Sunrise</i>	175	
23	20	BLAKE SHELTON		<i>Reloaded: 20 #1 Hits</i>	209	
22	21	THOMAS RHETT		<i>Life Changes</i>	111	
RE	22	THE HIGHWOMEN		<i>The Highwomen</i>	6	
25	23	TIM MCGRAW		<i>Number One Hits</i>	194	
26	24	BRETT YOUNG		<i>Brett Young</i>	141	
28	25	TAYLOR SWIFT		<i>Red</i>	203	

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 LOVE YOU TOO LATE	Cole Swindell	48		
1	2	GOOD VIBES	Chris Janson	35		
2	3	PRAYED FOR YOU	Matt Stell	40		
4	4	EVERY LITTLE THING	Russell Dickerson	47		
5	5	WHAT HAPPENS IN A SMALL TOWN	Brantley Gilbert + Lindsay Ell	46		
8	6	EVEN THOUGH I'M LEAVING	Luke Combs	12		
9	7	ONE MAN BAND	Old Dominion	20		
6	8	LIVING	Dierks Bentley	35		
10	9	WE WERE	Keith Urban	24		
11	10	REMEMBER YOU YOUNG	Thomas Rhett	17		
12	11	TIP OF MY TONGUE	Kenny Chesney	16		
13	12	WHAT IF I NEVER GET OVER YOU	Lady Antebellum	24		
14	13	HEARTACHE MEDICATION	Jon Pardi	22		
16	14	RIDIN' ROADS	Dustin Lynch	31		
15	15	IT ALL COMES OUT IN THE WASH	Miranda Lambert	15		
21	16	KINFOLKS	Sam Hunt	3		
20	17	10,000 HOURS	Dan + Shay & Justin Bieber	4		
17	18	THOUGHT ABOUT YOU	Tim McGraw	39		
18	19	DIVE BAR	Garth Brooks & Blake Shelton	19		
22	20	WE BACK	Jason Aldean	7		
19	21	MAKE ME WANT TO	Jimmie Allen	40		
HOT SHOT DEBUT	22	GG WHAT SHE WANTS TONIGHT	Luke Bryan	1		
24	23	MORE HEARTS THAN MINE	Ingrid Andress	18		
23	24	HELL RIGHT	Blake Shelton Feat. Trace Adkins	11		
25	25	MR. LONELY	Midland	29		

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. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING SALES AND AIRPLAY DATA FOR THE FIRST TIME. COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR ALBUMS RECEIVING SALES AND AIRPLAY DATA FOR THE FIRST TIME. COUNTRY AIRPLAY: 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. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING SALES AND AIRPLAY DATA FOR THE FIRST TIME. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. 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A large, circular logo with a metallic silver border. The text "AMERICAN MUSIC AWARDS" is written in a bold, white, sans-serif font across the center of the circle. The background of the circle is dark with a subtle gradient. The entire logo is set against a dark blue background with a shower of colorful confetti (purple, blue, green, pink) falling from the top.

**AMERICAN
MUSIC
AWARDS**

LIVE
SUNDAY NOV 24 8|7c

The ABC television network logo, consisting of the lowercase letters "abc" in a white, sans-serif font, centered within a dark, circular background that has a slight gradient and a shadow effect.

abc

#AMAs

HOT ROCK SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 SAL HIGH HOPES		Panic! At The Disco	1	75
2	2	HEY LOOK MA, I MADE IT		Panic! At The Disco	1	56
3	3	STM THE HYPE		twenty one pilots	3	17
4	4	I THINK I'M OKAY		Machine Gun Kelly X YUNGBLUD X Travis Barker	3	20
5	5	SOCIAL CUES		Cage The Elephant	5	17
6	6	FATHER OF ALL...		Green Day	6	7
9	7	AIR 16 HIGHLY SUSPECT		Highly Suspect	7	10
HOT SHOT DEBUT	8	GOD'S GONNA CUT YOU DOWN		Marilyn Manson	8	1
8	9	OUTNUMBERED		Dermot Kennedy	8	13
NEW	10	PLUTO PROJECTOR		Rex Orange County	10	1
10	11	GO		The Black Keys	10	20
12	12	THE END OF THE GAME		Weezer	12	7
11	13	FEAR INOCULUM		Tool	3	12
7	14	ORIGINAL ME		YUNGBLUD Featuring Dan Reynolds	7	2
14	15	WE FELL IN LOVE IN OCTOBER		girl in red	14	5
13	16	UNDER YOUR SCARS		Godsmack	6	26
15	17	10/10		Rex Orange County	15	6
18	18	RUNNING UP THAT HILL		Meg Myers	18	7
21	19	I REALLY WISH I HATED YOU		Blink-182	4	6
22	20	MIGHT BE RIGHT		White Reaper	20	4
17	21	DEAR FUTURE SELF (HANDS UP)		Fall Out Boy Featuring Wyclef Jean	13	7
20	22	UNSAINTED		Slipknot	4	24
NEW	23	ORPHANS		Coldplay	23	1
NEW	24	UNEVENTFUL DAYS		Beck	24	1
23	25	COMPLAINER		Cold War Kids	23	9
25	26	DIE HAPPY		DREAMERS	25	7
30	27	WHEN AM I GONNA LOSE YOU		Local Natives	27	16
27	28	CARRY ME AWAY		John Mayer	3	7
29	29	LIFE IN THE CITY		The Lumineers	19	7
32	30	MIRACLE PILL		Goo Goo Dolls	30	4
31	31	LEGENDARY		Skillet	29	12
26	32	BLOW		Ed Sheeran With Chris Stapleton & Bruno Mars	3	16
34	33	YOU'LL NEVER FIND ME		Korn	27	15
43	34	COME AROUND		Papa Roach	34	3
39	35	BACK FOOT		Dinosaur Pile-Up	35	4
35	36	THE JESTER		Badflower	35	2
28	37	PANIC ATTACK		The Glorious Sons	28	10
37	38	PNEUMA		Tool	4	8
40	39	PROM QUEEN		Beach Bunny	26	16
36	40	LAST DAY UNDER THE SUN		Volbeat	15	19
42	41	KILLING ME SLOWLY		Bad Wolves	41	2
NEW	42	STAND OUT FIT IN		ONE OK ROCK	42	1
50	43	NOVOCAINE		The Unlikely Candidates	43	2
38	44	SING ALONG		Sturgill Simpson	17	5
RE	45	BAGS		Claire	35	7
46	46	INVINCIBLE		Tool	5	8
RE	47	PARENTS		YUNGBLUD	43	11
47	48	MIRACLE MAN		Oliver Tree	22	16
48	49	BIRDS		Imagine Dragons Featuring Elisa	27	12
41	50	WHEN I'M GONE		Dirty Honey	27	10



A Year Of Panic!

Panic! at the Disco (above) marks an entire year atop the Hot Rock Songs chart, dating to the coronation of "High Hopes" on Nov. 10, 2018. The song has gone on to rule for a record 41 nonconsecutive weeks and counting, interrupted by follow-up single "Hey Look Ma, I Made It," which led for 11 frames in July-September. The band's 52-week streak at No. 1 matches the longest in the chart's decadelong history: Directly before the act's domination, Imagine Dragons ruled for 52 straight weeks (November 2017-November 2018) with "Thunder," "Whatever It Takes" and "Natural."

Meanwhile, twenty one pilots' "The Hype" hits No. 1 on the Alternative airplay chart, marking the duo's sixth leader, and CAAMP's "Peach Fuzz" tops Triple A, marking its first No. 1 on any *Billboard* chart. Notably, both acts are Columbus, Ohio-based.

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 ALTER BRIDGE		Walk The Sky	1	
2	2	QUEEN		Greatest Hits	97	
3	3	THE BEATLES		Abbey Road	135	
4	4	ELTON JOHN		Diamonds	102	
17	5	GG TOOL		Fear Inoculum	8	
6	6	THE BEATLES		1	144	
8	7	CREEDEnce CLEARWATER REVIVAL		Chronicle The 20 Greatest Hits	144	
10	8	JOURNEY		Journey's Greatest Hits	144	
11	9	BILLY JOEL		The Essential Billy Joel	93	
12	10	FLEETWOOD MAC		Rumours	138	
14	11	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	112	
NEW	12	JIMMY EAT WORLD		Surviving	1	
15	13	IMAGINE DRAGONS		Evolve	122	
16	14	PANIC! AT THE DISCO		Pray For The Wicked	70	
18	15	AC/DC		Back In Black	131	
20	16	GUNS N' ROSES		Greatest Hits	132	
19	17	GREEN DAY		Greatest Hits: God's Favorite Band	27	
31	18	PS TWENTY ONE PILOTS		Trench	55	
27	19	TWENTY ONE PILOTS		Blurryface	232	
22	20	RED HOT CHILI PEPPERS		Greatest Hits	129	
24	21	EAGLES		Their Greatest Hits 1971-1975	116	
25	22	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	99	
23	23	ELVIS PRESLEY		The Essential Elvis Presley	18	
28	24	LYNYRD SKYNYRD		All Time Greatest Hits	75	
26	25	METALLICA		Metallica	143	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 PEACH FUZZ	CAAMP	13		
1	2	STAY HIGH	Brittany Howard	14		
3	3	LIFE IN THE CITY	The Lumineers	9		
5	4	COMPLAINER	Cold War Kids	17		
4	5	NO BULLETS SPENT	Spoon	18		
6	6	SOCIAL CUES	Cage The Elephant	18		
8	7	OUTNUMBERED	Dermot Kennedy	14		
9	8	MIGHT BE RIGHT	White Reaper	10		
7	9	SING ALONG	Sturgill Simpson	9		
10	10	CALM DOWN	Pete Yorn	14		
14	11	LOVE IS LOVE	Grace Potter	9		
12	12	FALLING DOWN THE STAIRS OF YOUR SMILE	The New Pornographers	12		
11	13	GO	The Black Keys	22		
15	14	SEE YOU THROUGH MY EYES	The Head And The Heart	13		
16	15	SO CAUGHT UP	The Teskey Brothers	11		
NEW	16	UNEVENTFUL DAYS	Beck	1		
13	17	FIGHTER	Joseph	15		
18	18	COLORS	Black Pumas	3		
23	19	WARS	Of Monsters And Men	3		
20	20	BETTER THAN I USED TO	Illiterate Light	7		
17	21	EVERYONE HIDES	Wilco	4		
22	22	ALL YOUR'N	Tyler Childers	9		
21	23	WILL WE TALK	Sam Fender	6		
24	24	LEBANON	J.S. Ondara	9		
26	25	HOLD YOU DOWN	X Ambassadors	4		

Is Chance up to the challenge?



Chance the Rapper

flexes his *Drumline* knowledge - and geeks out - with

Nick Cannon

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HOT R&B/HIP-HOP SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 TRUTH HURTS ▲	9 WKS	Lizzo	1	25
2	2	NO GUIDANCE ▲		Chris Brown Featuring Drake	2	20
5	3	PANINI ▲		Lil Nas X	2	18
3	4	HIGHEST IN THE ROOM		Travis Scott	1	3
4	5	RANSOM		Lil Tecca	2	21
6	6	BANDIT		Juice WRLD & YoungBoy Never Broke Again	6	3
10	7	SAL AIR GOOD AS HELL ●		Lizzo	7	9
7	8	GOODBYES		Post Malone Featuring Young Thug	2	16
8	9	OLD TOWN ROAD ▲		Lil Nas X Featuring Billy Ray Cyrus	1	34
9	10	TALK ▲		Khalid	2	36
11	11	ON CHILL		Wale Featuring Jeremih	11	11
12	12	MONEY IN THE GRAVE		Drake Featuring Rick Ross	3	19
13	13	PLAYING GAMES		Summer Walker	9	9
15	14	BALLIN' ●		Mustard Featuring Roddy Ricch	14	14
14	15	BABY		Lil Baby & DaBaby	11	14
17	16	HOT		Young Thug Featuring Gunna	13	10
16	17	HOT GIRL SUMMER		Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	7	11
19	18	CAMELOT		NLE Choppa	17	6
18	19	MY TYPE ●		Saweetie	10	19
23	20	TIME ●		NF	20	14
20	21	HEAT		Chris Brown Featuring Gunna	20	9
21	22	223'S		YNW Melly & 9lokknine	18	9
22	23	LONELY CHILD		YoungBoy Never Broke Again	22	2
25	24	BOP		DaBaby	11	4
31	25	HOT GIRL BUMMER		blackbear	25	8
29	26	VIBEZ		DaBaby	12	4
28	27	MAKE NO SENSE		YoungBoy Never Broke Again	27	2
36	28	BABY SITTER ●		DaBaby Featuring Offset	28	16
30	29	CASH SHIT ●		Megan Thee Stallion Featuring DaBaby	16	19
24	30	SELF CONTROL		YoungBoy Never Broke Again	24	7
27	31	F.N		Lil Tjay	23	11
33	32	ENEMIES		Post Malone Featuring DaBaby	9	7
26	33	INTRO		DaBaby	8	5
35	34	ALL DAT		Moneybagg Yo X Megan Thee Stallion	34	2
38	35	COME THRU		Summer Walker & Usher	23	3
41	36	LEAVE EM ALONE		Layton Greene, Lil Baby, City Girls & PnB Rock	36	5
34	37	HOT NOW		YoungBoy Never Broke Again	34	2
50	38	STM RICH AS HELL ●		YoungBoy Never Broke Again	38	2
40	39	LALALA ●		Y2K & bbno\$	22	18
37	40	IN CONTROL		YoungBoy Never Broke Again	37	2
46	41	HOT SHOWER		Chance The Rapper Featuring MadeinTYO & DaBaby	24	10
32	42	CARTER SON		YoungBoy Never Broke Again	32	2
44	43	I'LL KILL YOU		Summer Walker Featuring Jhene Aiko	29	3
42	44	TOES		DaBaby Featuring Lil Baby & Moneybagg Yo	16	4
HOT SHOT DEBUT	45	SOMEBODY		Internet Money, Lil Tecca & A Boogie Wit da Hoodie	45	1
NEW	46	DHL		Frank Ocean	46	1
RE	47	EASY ●		DaniLeigh Featuring Chris Brown	47	4
43	48	SAINT-TROPEZ		Post Malone	10	7
RE	49	STUCK IN A DREAM		Lil Mosey x Gunna	39	2
48	50	SLOW DANCING IN THE DARK ▲		Joji	39	13



India.Arie At No. 1

With her 15th chart entry on Adult R&B, India.Arie (above) finally tops the list as "Steady Love" jumps 3-1 with a 13% surge in plays in the week ending Oct. 27, according to Nielsen Music, and nabs the chart's Greatest Gainer award. The past year has marked a return to form for the singer-songwriter. She ended a nine-year absence from the top 10 with "That Magic," which hit No. 6 last December, and, with "Magic" and "Love," posted consecutive top 10s on the chart for the first time since 2001.

On Top Rap Albums, Gucci Mane's *Woptober II* extends his record for the most top 10s — 21 — on the chart, which launched in 2004, as it debuts at No. 6. The set arrives with 31,000 equivalent album units earned in the week ending Oct. 24 and concurrently starts at No. 9 on the all-genre Billboard 200.

—TREVOR ANDERSON

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 POST MALONE REPUBLIC	4 WKS	Hollywood's Bleeding	7	
1	2	YOUNGBOY NEVER BROKE AGAIN		Al YoungBoy2	2	
3	3	SUMMER WALKER		Over It	3	
4	4	DABABY		KIRK	4	
8	5	YOUNG THUG		So Much Fun	10	
5	6	LIL TJAY		True 2 Myself	2	
HOT SHOT DEBUT	7	GUCCI MANE		Woptober II	1	
7	8	CHRIS BROWN ●		Indigo	17	
9	9	LIL TECCA		We Love You Tecca	8	
10	10	KEVIN GATES		I'm Him	4	
11	11	POST MALONE ▲	3	beerbongs & bentleys	78	
13	12	TRAVIS SCOTT ▲	2	ASTROWORLD	64	
12	13	LIL NAS X ▲		7 (EP)	18	
6	14	WALE		Wow... That's Crazy	2	
14	15	KHALID ▲		Free Spirit	29	
16	16	DRAKE ▲		Scorpion	69	
15	17	VARIOUS ARTISTS		Quality Control: Control The Streets, Volume 2	10	
17	18	NF		The Search	13	
NEW	19	G-EAZY		Scary Nights	1	
18	20	DABABY ●		Baby On Baby	34	
19	21	POST MALONE ▲	3	Stoney	150	
20	22	MUSTARD		Perfect Ten	17	
21	23	VARIOUS ARTISTS		Dreamville & J. Cole: Revenge Of The Dreamers III	16	
22	24	JUICE WRLD ●		Goodbye & Good Riddance	75	
26	25	GG XXXTENTACION ▲		Bad Vibes Forever	? 84	

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
3	1	#1 GG STEADY LOVE	1 WK	India.Arie	26	
2	2	SOMETHING KEEPS CALLING		Raphael Saadiq Feat. Rob Bacon	20	
1	3	TALK		Khalid	20	
4	4	LOVE AGAIN		Brandy & Daniel Caesar	17	
5	5	I DON'T THINK YOU'RE READY		Tank	13	
9	6	SHOW ME LOVE		Alicia Keys Feat. Miguel	6	
8	7	U SAY		The Bonfyre Feat. 6lack	14	
11	8	PERFECT		Johnny Gill Feat. Ralph Tresvant	10	
7	9	JUST RIGHT		Raheem DeVahgn	24	
12	10	NO GUIDANCE		Chris Brown Feat. Drake	12	
15	11	I WANT YOU AROUND		Snoh Aalegra	22	
13	12	KNOW		Mary J. Blige	11	
14	13	ENOUGH		Fantasia	25	
23	14	HOW THIS FEELS		R.LUM.R	10	
16	15	SHE...		Stokley	4	
19	16	GIVE IT 2 U		J. Brown	17	
17	17	INTENTIONS		Big Boi, Sleepy Brown & CeeLo Green	7	
20	18	WHAT YOU DID		Mahalia Feat. Ella Mai	5	
21	19	ME + YOU...		Monica	9	
18	20	HONESTY		Pink Sweat\$	16	
24	21	CHURCH		Samm Henshaw Feat. EARTHGANG	15	
26	22	TALK		J. Howell Feat. Kyle Hippy	8	
22	23	MR. BIG SHOT		Nicole Bus	12	
25	24	UPS AND DOWNS		David & Tamela Mann	9	
29	25	WHEN YOU LOVE SOMEBODY		Robin Thicke	3	



WOMEN IN MUSIC

On December 14th, *Billboard* will publish its highly anticipated Women in Music special issue, featuring top women in the music industry who are creating excitement and making their mark across labels, publishing and touring.

Coinciding with the issue, *Billboard's* Women in Music event will be held December 12th in Los Angeles. This event will bring together music's most prominent female artists and the industry's top female business executives to recognize and celebrate their achievements.

Take this opportunity to congratulate the most powerful and talented women in music and wish them continued success.

BONUS DISTRIBUTION: Women in Music Event 12/12, *The Hollywood Reporter* Power 100 Women Breakfast 12/10

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HOT LATIN SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	#1 CHINA	10 WKS	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	1	14
2	2	OTRO TRAGO		Sech, Darell, Nicky Jam, Ozuna & Anuel AA	1	26
3	3	CALLAITA		Bad Bunny & Tainy	2	21
4	4	LA CANCION		J Balvin & Bad Bunny	4	17
6	5	NO ME CONOCE		Jhay Cortez, J Balvin & Bad Bunny	4	23
7	6	LOCO CONTIGO		DJ Snake, J. Balvin & Tyga	6	19
5	7	CON CALMA		Daddy Yankee Featuring Snow	1	39
8	8	ADICTO		Tainy, Anuel AA & Ozuna	5	9
9	9	SOLTERA		Lunay, Daddy Yankee & Bad Bunny	3	33
HOT SHOT DEBUT	10	QUE TIRE PA LANTE		Daddy Yankee	10	1
12	11	QUE PRETENDES		J Balvin & Bad Bunny	2	17
11	12	11 PM		Maluma	11	23
10	13	LA MEJOR VERSION DE MI		Natti Natasha & Romeo Santos	10	5
14	14	QUE CALOR		Major Lazer & J Balvin Featuring El Alfa	13	6
13	15	YO X TI, TU X MI		ROSALIA & Ozuna	13	10
17	16	SAL TUTU		Camilo + Pedro Capo	16	9
29	17	AIR STM		RITMO (BAD BOYS FOR LIFE) The Black Eyed Peas X J Balvin	17	2
20	18	BAILA CONMIGO		Dayvi & Victor Cardenas Featuring Kelly Ruiz	18	9
18	19	ME LA AVENTE		Carin Leon	18	12
21	20	NO LO TRATES		Pitbull, Natti Natasha & Daddy Yankee	15	26
30	21	MALA SANTA		Becky G	21	2
15	22	SI SUPIERAS		Daddy Yankee & Wisin & Yandel	15	17
19	23	TE SONE DE NUEVO		Ozuna	16	20
23	24	EL CIRCO		El Fantasma	23	9
25	25	ATREVETE		Nicky Jam X Sech	23	12
16	26	QUE PENNA		Maluma x J Balvin	13	4
33	27	DOLLAR		Becky G X Myke Towers	27	15
24	28	AMOR A PRIMERA VISTA		Los Angeles Azules, Belinda & Lalo Ebratt Featuring Horacio Palencia	16	15
22	29	SI TE VAS		Sech x Ozuna	19	4
28	30	DE LOS BESOS QUE TE DI		Christian Nodal	19	15
27	31	CANALLA		Romeo Santos & El Chaval de La Bachata	26	20
31	32	INDECISO		Reik X J Balvin X Lalo Ebratt	31	8
34	33	MI META CONTIGO		Banda Los Sebastianes de Mazatlan, Sinaloa.	33	7
32	34	CEDI		La Arrolladora Banda el Limon de Rene Camacho	29	9
36	35	EL BESO QUE NO LE DI		Romeo Santos & Kiko Rodriguez	34	9
26	36	NADIE		Farruko	26	6
42	37	BONITA		Juanes & Yatra	37	3
37	38	POR MI NO TE DETENGAS		Banda Sinaloense MS de Sergio Lizarraga	22	19
35	39	EL FAVOR		Dimelo Flow, Sech, Farruko, Nicky Jam, Zion & Lunay	21	7
NEW	40	NO ELEGI CONOCERTE		Banda Sinaloense MS de Sergio Lizarraga	40	1
39	41	TE QUEMASTE		Manuel Turizo & Anuel AA	31	8
43	42	MIAMI VIBE		Adriel Favela X Codigo FN	33	9
41	43	QUIZAS		Dimelo Flow, Sech, Dalex, Justin Quiles, Lenny Tavarez, Feid, Wisin & Zion	41	4
RE	44	FANTASIAS		Rauw Alejandro X Farruko	37	2
40	45	ME QUEDO		Romeo Santos & Zacarias Ferreira	34	16
NEW	46	TANTO		Jesse & Joy + Luis Fonsi	46	1
RE	47	GAN-GA		Bryant Myers	41	6
45	48	CADA VEZ TE EXTRANOMAS		Grupo Firme Featuring El Yaki Luis Alfonso Partida	43	6
46	49	CHALITO		Calibre 50	46	4
47	50	CABALLERO		Alejandro Fernandez	47	2



Becky G Arrives

Mala Santa, the debut full-length by Becky G (above), is just the third effort by a woman to enter in the top 10 of the Top Latin Albums chart in 2019 as the set opens at No. 3. *Mala Santa* starts with 8,000 equivalent album units earned in the week ending Oct. 24, according to Nielsen Music, with streaming activity driving most of that sum. (The album's songs garnered 9 million on-demand audio streams.) The set also earns a Latin album's second-biggest week of 2019 by a woman, following the debut of Karol G's *Ocean* (12,000 units).

Becky G's lone previous album, a 2013 English-language EP, only charted on Heatseekers (No. 17). Meanwhile, Daddy Yankee's "Que Tire Pa' Lante" debuts at No. 10 on Hot Latin Songs, breaking out of a tie for the third-most top 10s in the chart's history with his 30th such hit. He premiered the track at the Latin American Music Awards on Oct. 17.

—PAMELA BUSTIOS

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 BAD BUNNY	32 WKS	X 100PRE	44	
2	2	J BALVIN & BAD BUNNY		Oasis	17	
HOT SHOT DEBUT	3	BECKY G		Mala Santa	1	
4	4	GG		OZUNA	113	
3	5	SECH		Suenos	27	
5	6	FARRUKO		Gangalee	26	
7	7	MALUMA		11:11	23	
6	8	OZUNA		Aura	61	
8	9	ANUEL AA		Real Hasta La Muerte	67	
9	10	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	173	
10	11	JHAY CORTEZ		Famouz	22	
13	12	KAROL G		Ocean	25	
12	13	CNCO		Que Quienes Somos (EP)	2	
14	14	ROMEO SANTOS		Utopia	29	
15	15	LUIS FONSI		Vida	38	
16	16	J BALVIN		Vibras	74	
17	17	SELENA		Ones	207	
19	18	ROMEO SANTOS		Formula: Vol. 2	239	
11	19	SECH & DALEX		The Academy	2	
21	20	FUERZA REGIDA		Del Barrio Hasta Aqui	17	
20	21	MANUEL TURIZO		ADN	9	
18	22	ENRIQUE IGLESIAS		Greatest Hits (2019)	3	
22	23	NATTI NATASHA		ilumiNATTI	36	
23	24	CHRISTIAN NODAL		Me Deje Llevar	113	
25	25	ROMEO SANTOS		Golden	118	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 LOCO CONTIGO	DJ Snake, J. Balvin & Tyga	14		
1	2	CHINA	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	14		
5	3	11 PM	Maluma	12		
8	4	QUE PRETENDES	J Balvin & Bad Bunny	18		
12	5	LA MEJOR VERSION DE MI	Natti Natasha & Romeo Santos	4		
6	6	LA CANCION	J Balvin & Bad Bunny	6		
10	7	CEDI	La Arrolladora Banda el Limon de Rene Camacho	14		
14	8	ATREVETE	Nicky Jam X Sech	7		
7	9	CALLAITA	Bad Bunny & Tainy	20		
13	10	EL CIRCO	El Fantasma	8		
4	11	SI SUPIERAS	Daddy Yankee & Wisin & Yandel	13		
11	12	OTRO TRAGO	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	20		
17	13	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	21		
3	14	DATE LA VUELTA	Luis Fonsi, Sebastian Yatra & Nicky Jam	24		
9	15	TE SONE DE NUEVO	Ozuna	19		
16	16	QUE CALOR	Major Lazer & J Balvin Feat. El Alfa	5		
15	17	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny	18		
20	18	MI META CONTIGO	Banda Los Sebastianes de Mazatlan, Sinaloa.	7		
22	19	TUTU	Camilo + Pedro Capo	5		
24	20	YO X TI, TU X MI	ROSALIA & Ozuna	6		
28	21	RANCHERO Y MEDIO	Los Tucanes de Tijuana	4		
18	22	DE LOS BESOS QUE TE DI	Christian Nodal	16		
37	23	NO ELEGI CONOCERTE	Banda Sinaloense MS de Sergio Lizarraga	3		
HOT SHOT DEBUT	24	QUE TIRE PA LANTE	Daddy Yankee	1		
26	25	INDECISO	Reik X J Balvin X Lalo Ebratt	6		

SALES, AIRPLAY & STREAMING DATA FOR THE WEEK ENDING OCTOBER 24, 2019. *BASED ON DATA FROM BILLBOARD.COM. **BASED ON DATA FROM BILLBOARD.COM. ***BASED ON DATA FROM BILLBOARD.COM. ****BASED ON DATA FROM BILLBOARD.COM. *****BASED ON DATA FROM BILLBOARD.COM.

HOT DANCE/ELECTRONIC SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 58 WKS	HAPPIER ^A MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)	Marshmello & Bastille JOY TIME COLLECTIVE/ASTRALWERKS/CAPITOL	1	62
2	2	SAL	HIGHER LOVE KYGO, N. M. WALDEN (S. WINWOOD, W. JENNINGS)	Kygo X Whitney Houston RCA	2	17
3	3	GOOD THINGS FALL APART	ILLENIUM (N. D. MILLER, J. G. EVIGAN, J. ABRAHART, S. T. HUDSON, J. D. BELLION)	Illemium & Jon Bellion ASTRALWERKS/CAPITOL	3	24
4	4	TAKEAWAY	THE CHAINSMOKERS (S. TAGGART, A. PALL, N. D. MILLER, S. PACURAR, F. WALCHER, S. J. GRAY, J. BECKER, C. BAUSS)	The Chainsmokers & Illemium Featuring Lennon Stella DISRUPTOR/COLUMBIA	3	14
6	5	RIDE IT.	DJ REGARD (JAY SEAN, A. SAMPSON)	DJ Regard MINISTRY OF SOUND/EPIC	5	13
5	6	POST MALONE	SAM FELDT, D. LYTTLE (S. R. WANDANA, HILVERSUM, J. D. KROPER, R. FETELLE, S. RENDERS, D. LYTTLE)	Sam Feldt Featuring RANI SPINNIN/WARNER	4	22
7	7	CLOSE TO ME ^A	ELLIE GOULDING (E. GOULDING, S. KOTECHEA, P. SVENSSON), SALMANZADEH (K. M. I. SHAMAN BROWN, T. W. PENTZ)	Ellie Goulding X Diplo Featuring Swae Lee POLYDOR/INTERSCOPE	2	52
8	8	QUE CALOR	MAJOR LAZER (J. CASTANHO, D. GODDYPINHEIRO)	Major Lazer & J Balvin Featuring El Alfa MAD DECENT	8	7
11	9	AIR ^{STM}	RITMO (BAD BOYS FOR LIFE) WILL.I.A.M., K. HARRIS (W. ADAMS, A. PINEDA, K. HARRIS, J. A. OSORIO BALVIN, F. BONTE MP, M. GAFFEY, J. BEP)	The Black Eyed Peas X J Balvin BEP/EPIC	9	2
9	10	CALL YOU MINE ^B	THE CHAINSMOKERS (S. TAGGART, A. PALL, A. TAMPOS, I. C. R. JEPSEN, L. OWEN, J. H. RYAN, A. HAAS, J. FRANZINO)	The Chainsmokers & Bebe Rexha DISRUPTOR/COLUMBIA	2	21
10	11	BAILA CONMIGO	DAYVI (D. SANCHEZ V. CARDENAS), VICTOR CARDENAS (D. SANCHEZ V. CARDENAS)	Dayvi & Victor Cardenas Featuring Kelly Ruiz TITULAR/SONY MUSIC LATIN	10	19
12	12	WTF	HUGEL (S. BRENNAN (A. VAN DAY, S. BRNNAN, F. HUGEL, C. AZNAVOUR))	HUGEL Featuring Amber Van Day BIG BEAT/ATLANTIC	12	26
33	13	LOSE CONTROL	MEDEZA (M. VITALE, S. GIANI, L. DE GREGORIO), BECKY HILL (M. VITALE, S. GIANI, L. DE GREGORIO, J. GRIMMETT, C. B. MANNING, R. C. HILL)	Meduza x Becky Hill x GOODBOYS VIRGIN/ASTRALWERKS/CAPITOL	13	2
HOT SHOT DEBUT	14	BODY BACK	GRYFFIN (M. ALLAN (M. ALLAN, B. REXHA, GRYFFIN, P. A. WESTERLUND, L. LAUREN CHRISTY))	Gryffin Featuring Maia Wright DARKROOM/GEFFEN/INTERSCOPE	14	1
13	15	I'M NOT ALRIGHT	LOUD LUXURY (L. WARRINGTON, D. IVAN, L. SAS, R. YACOB, JAMES SALAN, B. C. R. JOHNSON, J. CLARK, M. L. MCCLAIN, A. J. FEY, J. J. DE PACE)	Loud Luxury And Bryce Vine SIRE/WARNER/ARMADA	13	15
15	16	ALL YOU NEED TO KNOW	GRYFFIN (M. ALLAN (M. ALLAN, B. REXHA, GRYFFIN, P. A. WESTERLUND, L. LAUREN CHRISTY))	Gryffin And SLANDER Featuring Calle Lehmann DARKROOM/GEFFEN/INTERSCOPE	12	23
18	17	THE POWER	DUKE DUMONT (DUKE DUMONT, M. DI SCALA, D. WHELAN, Z. ABEL)	Duke Dumont & Zak Abel VIRGIN/ASTRALWERKS/CAPITOL	17	6
21	18	OMG	GRYFFIN (M. ALLAN (M. ALLAN, B. REXHA, GRYFFIN, P. A. WESTERLUND, L. LAUREN CHRISTY))	Gryffin And Carly Rae Jepsen DARKROOM/GEFFEN/INTERSCOPE	16	12
17	19	SUMMER DAYS	MARTIN GARRIX (MARTIN GARRIX, B. HAGGERTY, B. D. LEE, G. H. TUNFORD, J. J. DANIELS)	Martin Garrix Featuring Macklemore & Patrick Stump STMPD/RCA	4	26
19	20	RUSHING BACK	FLUME (H. E. STREITEN, C. PAVEY, S. CATES, E. J. DUBOWSKY)	Flume Featuring Vera Blue FUTURE CLASSIC	12	4
20	21	IN YOUR ARMS	ILLENIUM (N. D. MILLER, J. G. EVIGAN, S. TAGGART, A. PALL, N. D. MILLER, S. PACURAR, F. WALCHER, S. J. GRAY, J. BECKER, C. BAUSS)	Illemium & X Ambassadors ASTRALWERKS/CAPITOL	16	10
23	22	NO LETTING GO	DIRTY WERK (DJ BAMBAM, S. T. STEVE SMOOTH (S. M. MARSDEN, V. W. CHARLES))	Dirty Werk, DJ Bam Bam X Steve Smooth FLYHOUSE	22	6
14	23	THERE FOR YOU	GIBBON (K. GIBBON, M. ROBSON-SCOTT, M. KINCHEN)	Gorgon City + MK VIRGIN/ASTRALWERKS/CAPITOL	14	6
22	24	UNITED IN DANCE	R-NALDO (R. NALDO (F. J. WATERS III, C. WATERS, A. RIVERO JR.))	Crystal Waters & R-Naldo LAUNCH/418	21	6
28	25	GOD IS A DANCER	Tiesto (T. WILKINSON (T. M. VERWEST, J. WILKINSON, V. SKIES))	Tiesto & Mabel MUSICAL FREEDOM/PM AM/CASABLANCA/REPUBLIC	20	5
24	26	HEAVEN	AVICII (C. A. J. MARTIN, T. BERGLING)	Avicii AVICII AB/GEFFEN/INTERSCOPE	4	20
16	27	BAILA CONMIGO	JENNIFER LOPEZ (NOT LISTED)	Jennifer Lopez SONY MUSIC LATIN	16	2
25	28	RESCUE ME	MARSHMELLO (S. MCCUTCHEON, A. WADE, MARSHMELLO)	Marshmello Featuring A Day To Remember JOY TIME COLLECTIVE	5	19
27	29	ALL AROUND THE WORLD (LA LA LA)	FEL GHOU (A. CHRISTENSEN, A. POTEKHIN, P. KONEMANN, S. ZHUKOV)	R3HAB & A Touch Of Class CYB3RPNK/CASABLANCA/REPUBLIC	20	20
NEW	30	BE FINE	MADEON (H. P. LECLERCQ)	Madeon COLUMBIA	30	1
32	31	FUEGO	DJ SNAKE (D. SNAKE (J. W. S. E. GRIGAHINE, M. E. M. MASIS FERNANDEZ, M. SABATH, CHRIS CHIL, C. ECHEVERRY))	DJ Snake, Sean Paul & Anitta Featuring Tainy DJ SNAKE/GEFFEN/INTERSCOPE	31	5
40	32	PLAY	K-391 (K. 391 (A. WALKER, TUNGEVAAG, MANGOO, J. NIJE, SKINNY DAYS (K. O. NILSEN, A. Q. WALKER, M. BRANN.))	K-391, Alan Walker & Martin Tungevaag Featuring Mangoo MER MUSIKK/LIQUID STATE	32	8
NEW	33	GHOST	A. WALKER (A. WALKER (M. FRAMPTON, M. FARRAR, M. ARNBEKK, BIG FRED (J. L. STENZEL, A. M. FRAMPTON, M. FARRAR, C. B. AVERY, A. O. WALKER, F. B. OLSEN, M. ARNBEKK))	Au/Ra x Alan Walker THIRD PARDEE/RCA	33	1
30	34	JOYS	R. SURACE (R. SURACE (T. S. LEWIS, J. S. HARRIS III))	Roberto Surace DEFECTED	17	9
36	35	SALVATION	HOUSE GOSPEL CHOIR (J. PARKER-DEAN, J. KILLINGTON, D. KIRSCH, A. V. BROWN, J. RICHARDSON)	House Gospel Choir & Adelphi Music Factory ISLAND/REPUBLIC	35	3
42	36	PUMP IT UP	D. HARDINGHAM (M. A. HALL, D. MANCINI)	Endor DEFECTED	36	2
38	37	ALL ABOUT US	ALLEGRA (NOT LISTED)	Allegra AVO/GALACTIC MEDIA/RADICAL	37	3
46	38	GRIZTRONICS	GRIZ (S. SUBTRONICS (G. KWIECINSKI, J. KARDON))	GRiZ & Subtronics DEADBEATS	38	2
29	39	WITH YOU	KASKADE (R. RADDON, F. BJARNSON, R. BEYNON, T. SHAW, S. AARONS, R. T. GERONGCO, S. T. GERONGCO)	Kaskade & Meghan Trainor EPIC	12	19
39	40	INSTAGRAM	DIMITRI VEGAS (DIMITRI VEGAS, LIKE MIKE, D. GUETTA, AFRO BROS (DIMITRI VEGAS, LIKE MIKE, F. RICHARD, P. D. GUETTA.))	Dimitri Vegas & Like Mike, David Guetta, Daddy Yankee, Afro Bros & Natti Natasha SMASH THE HOUSE/ARISTA	23	16
34	41	HARDER	JAX JONES (JAX JONES, STEVE MAC (T. F. KWONG WAH LAM, S. MCCUTCHEON, B. REXHA, C. PURCELL))	Jax Jones & Bebe Rexha POLYDOR/INTERSCOPE	28	15
35	42	SOMETHING ABOUT YOU	ELDERBROOK (E. ELDERBROOK, A. SHELDRAKE, RUDIMENTAL (N. PAGGETT, A. AMORL, ROLLE, K. DRYDEN, K. MACCULLOCH, K. MACKENZIE))	Elderbrook x Rudimental PARLOPHONE/ATLANTIC	35	4
44	43	SWEET REVENGE	DAMON SHARPE (DAMON SHARPE, C. MCCONALD (DAMON SHARPE, J. RODRIGUEZ, C. MCCONALD))	Kalendr x Laura Bryna DAUMAN	43	3
37	44	MIDNIGHT HOUR	SKRILLEX (S. MOORE, R. LESLIE, L. L. YACHTY, J. JOHNSON, J. FOYE III.)	Skrillex, Boys Noize & Ty Dolla Sign OWSLA/ATLANTIC	17	8
NEW	45	PURPLE HAT	SOFI TUKKER (SOFI TUKKER, R. BYNOD (S. WAWLEY, WELDT, HALPERN, R. BYNOD, J. HUME, J. HOISINGTON))	Sofi Tukker ULTRA	45	1
45	46	WISH YOU WELL	B. FIEDLER (B. FIEDLER, R. C. HILL, M. COTTONE, J. VAUGHAN, A. KRUGER, J. JARL, R. ASHLEY)	Sigala & Becky Hill MINISTRY OF SOUND/BI/ARISTA	32	18
43	47	THING FOR YOU	DAVID GUETTA (A. HOPE, D. GUETTA, MARTIN SOLVEIG (S. SLOAN, A. HOPE, P. D. GUETTA, M. PICANDET, N. BAG))	David Guetta & Martin Solveig WHAT A MUSIC/FRRR/WARNER	19	9
NEW	48	TURN ME ON	RITON (RITON, D. HELDENS (V. CLARKE, R. HARRIS, R. TYSON, A. W. FELDER, H. SMITHSON, O. J. L. HELDENS, J. CONTAHULTEN))	Riton X Oliver Heldens Featuring Vula MINISTRY OF SOUND/RCA	48	1
NEW	49	ROOTS	GALANTIS (GALANTIS, P. MARTIN, BALI BANDITS (V. BROUSSARD, P. MARTIN, S. LIT, C. KARLSSON, J. POSTMA, J. TOURNE DE FLUITER))	Valerie Broussard & Galantis PALM TREE/RCA	49	1
47	50	FIRST TIME	SEVEN LIONS (J. A. MONTALVO, D. ANDERSEN, S. LAND, D. LEE (J. A. MONTALVO, D. ANDERSEN, S. LAND, D. LEE, D. SCHEIDT))	Seven Lions + SLANDER + Dabin Featuring Dylan Matthew OPHELIA	41	5



Gryffin's Gravity Debuts

Los Angeles-based producer Gryffin (above) lands his first Top Dance/Electronic Albums top 10 as his debut full-length, *Gravity*, enters at No. 3. The set, which follows *Gravity, Pt. 1 (EP)* (No. 12, December 2018) and *Gravity, Pt. 1 (Remixes)* (No. 20, March), starts with 5,000 equivalent album units, according to Nielsen Music. Concurrently, the new LP's "Body Back" (featuring Maia Wright) bows at No. 14 on Hot Dance/Electronic Songs, drawing 1.6 million U.S. streams.

Additionally on Hot Dance/Electronic Songs, The Black Eyed Peas bounce to their first top 10, and J Balvin rings up his third, as "RITMO (Bad Boys for Life)" rises 11-9, bounding by 89% to 4.1 million streams. On Dance Club Songs, the trio of Dirty Werk, DJ Bam Bam and Steve Smooth notches its second leader with "No Letting Go." Kue, Bad Boy Bill and Lemi Vice are among the track's remixers.

—GORDON MURRAY

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Artist	WKS. ON CHART	
2	1	#1 8 WKS	ILLENIUM ASTRALWERKS	Ascend	10	
1	2	MARSHMELLO	Marshmello: Fortnite Extended Set	38		
NEW	3	GRYFFIN	Gravity	1		
3	4	LADY GAGA ³	The Fame	293		
4	5	DJ SNAKE	Carte Blanche	14		
5	6	THE CHAINSMOKERS	World War Joy (EP)	21		
6	7	THE CHAINSMOKERS ²	Collage (EP)	155		
9	8	THE CHAINSMOKERS ^A	Memories...Do Not Open	133		
7	9	SAM FELDT	Magnets EP	17		
8	10	ODESZA	A Moment Apart	111		
10	11	THE CHAINSMOKERS	Sick Boy	79		
11	12	ALAN WALKER	Different World	45		
15	13	AVICII	TIM	21		
12	14	GORILLAZ ²	Demon Days	248		
14	15	CLEAN BANDIT ^B	What Is Love?	47		
13	16	CALVIN HARRIS	Funk Wav Bounces Vol. 1	121		
16	17	ILLENIUM	Awake	102		
19	18	AVICII ^A	True	158		
18	19	RL GRIME	NOVA	20		
20	20	DAVID GUETTA ^B	Nothing But The Beat	249		
RE	21	CALVIN HARRIS	Motion	145		
21	22	ALINA BARAZ & GALIMATIAs	Urban Flora	217		
22	23	ODESZA	In Return	222		
25	24	LADY GAGA ²	Born This Way	177		
RE	25	DAFT PUNK ^A	Random Access Memories	209		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	19	
3	2	TAKEAWAY	The Chainsmokers & Illemium Feat. Lennon Stella DISRUPTOR/COLUMBIA	10		
2	3	HOME	LODATO OVERDRIVE	8		
5	4	SORRY	JOEL CORRY PERFECT HAVOC/ASYLUM/BIG BEAT/WARNER	7		
7	5	WITH YOU	KASKADE & MEGHAN TRAINOR EPIC	14		
4	6	SOMEONE YOU LOVED	LEWIS CAPALDI VERTIGO/CAPITOL	14		
11	7	SOMETHING ABOUT YOU	ELDERBROOK X RUDIMENTAL PARLOPHONE/ATLANTIC	5		
8	8	SAY IT	PHANTOMS FEAT. ANNA CLENDENING CASABLANCA/REPUBLIC	10		
17	9	WE GOT THAT COOL	YVES V FEAT. AFROJACK & ICONA POP SPINNIN/WARNER	6		
6	10	SENRORITA	SHAWN MENDES & CAMILA CABELLO SYCO/ISLAND/EPIC/REPUBLIC	16		
10	11	CIRCLES	POST MALONE REPUBLIC	7		
16	12	GOOD AS HELL	LIZZO NICE LIFE/ATLANTIC	4		
13	13	ONLY HUMAN	JONAS BROTHERS REPUBLIC	12		
9	14	POST MALONE	SAM FELDT FEAT. RANI SPINNIN/WARNER	13		
15	15	CRAZY	FELON ARMADA	7		
22	16	THING FOR YOU	DAVID GUETTA & MARTIN SOLVEIG WHAT A MUSIC/FRRR/WARNER	6		
35	17	RIDE IT.	DJ REGARD MINISTRY OF SOUND/EPIC	2		
18	18	FOCUS	BONKA FEAT. BIANCA ROBBINS	7		
23	19	I'M NOT ALRIGHT	LOUD LUXURY AND BRYCE VINE SIRE/WARNER/ARMADA	5		
24	20	TURN ME ON	RITON X OLIVER HELDENS FEAT. VULA MINISTRY OF SOUND/RCA/SONY MUSIC	3		
28	21	TROUBLE	VASSY SPINNIN	3		
NEW	22	LET IT BE ME	STEVE AOKI FEAT. BACKSTREET BOYS ULTRA	1		
25	23	TRAMPOLINE	SHAED PHOTO FINISH/CARLINE	7		
19	24	HOW DO YOU SLEEP?	SAM SMITH CAPITOL	9		
21	25	BEAUTIFUL PEOPLE	ED SHEERAN FEAT. KHALID RIGHT HAND/ATLANTIC/RCA	11		

HOT DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, BASED ON THE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. STREAMING ACTIVITY DATA BY ONE MUSIC SOURCE TRACKED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. TRACKING PERIOD: NOVEMBER 11-17, 2019. *NEW ALBUMS AND SINGLES ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES. SINGLES RECEIVING WIDE SPREAD AIRPLAY AND SALES ACTIVITY FOR THE FIRST TIME. **TOP DANCE/ELECTRONIC ALBUMS: AS COMPILED BY NIELSEN MUSIC. BASED ON MULTI-METRIC CONSUMPTION (ALBUM SALES, TRACK SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). DANCE/MIX SHOW AIRPLAY: THE WEEK'S MOST POPULAR CURRENT SINGLES RANKED BY TOTAL WEEKLY PLAYS ON DANCE-FORMATTED STATIONS AND MIX SHOW PLAYS ON MAINSTREAM TOP 40 AND SELECTED RHYTHMIC STATIONS THAT HAVE SUBMITTED THEIR HOURS OF MIX SHOW PROGRAMMING, AS MONITORED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PHOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
5	1	#1 NO LETTING GO FLY HOUSE	Dirty Werk, DJ Bam Bam X Steve Smooth	1
5	2	THE POWER	Duke Dumont & Zak Abel	1
4	3	ON A ROLL	Ashley O	8
2	4	UNITED IN DANCE	Crystal Waters & R-Naldo	11
6	5	OMG	Gryffin And Carly Rae Jepsen	9
10	6	GG CRAVE	Madonna & Swae Lee	5
1	7	THERE FOR YOU	Gorgon City + MK	10
7	8	SALVATION	House Gospel Choir & Adelphi Music Factory	7
12	9	ALL ABOUT US	Allegra	10
8	10	JOYS	Roberto Surace	15
9	11	FIND U AGAIN	Mark Ronson Feat. Camila Cabello	11
15	12	SWEET REVENGE	Kalendr x Laura Bryna	8
17	13	PUMP IT UP	Endor	5
13	14	MAD LOVE	Mabel	11
22	15	SOMEONE I USED TO KNOW	Zac Brown Band	5
14	16	LITTLE BIT OF RAIN	Piper Madison	8
25	17	ROOTS	Valerie Broussard & Galantis	4
16	18	PERFECT WORLD	Anggun	11
28	19	GOOD AS HELL	Lizzo	2
19	20	DON'T FOLLOW ME	XIMXIA	7
24	21	DON'T FALL FOR IT	Grapefruit Sound Lab and Amuka	5
18	22	NOT YOU	Keelie Walker	7
	23	TROUBLE	VASSY	1
30	24	RUNNING	ArliSSa	4
35	25	TRAMPOLINE	SHAED	2
21	26	TRUTH HURTS	Lizzo	12
29	27	UR MOVING ME	Radmila Lolly Feat. Dani Hagan	4
36	28	NO DAY LIKE TODAY	Lovari & Adam Barta Feat. Electropoint	4
26	29	BAD MISTAKE	Ashlee Keating	6
27	30	SEÑORITA	Shawn Mendes & Camila Cabello	14
11	31	I WANNA DANCE	Jonas Blue	12
34	32	GOD IS A DANCER	Tiesto & Mabel	1
	33	SEX SHOOTER	Vizin	6
40	34	WHAT MAMA SAID	Manuel Riva Feat. Misha Miller	3
23	35	MONSTER	Bleona	12
20	36	MADNESS AND THE DARK	Dave Matthias Feat. Makeba	12
37	37	POST MALONE	Sam Feldt Feat. RANI	6
43	38	CIRCLES	Post Malone	3
38	39	BANANA	Conkarah Feat. Shaggy	9
44	40	STOP THE SHOW	Kian Blume	2
HOT SHOT DEBUT	41	ROSES	SAINT JHN	1
33	42	DON'T WANNA DANCE	Boston Bun	14
NEW	43	LOSE CONTROL	Meduza x Becky Hill x GOODBOYS	1
50	44	HIGHER	Ally Brooke X Matoma	2
32	45	CAN WE PRETEND	Pink Feat. Cash Cash	13
42	46	HOME	Lodato	4
NEW	47	I'M STANDING WITH YOU	Chrissy Metz	1
41	48	HIGHER LOVE	Kygo X Whitney Houston	16
NEW	49	A MILLION	Veronica Vega & Quavo	1
39	50	NEVER REALLY OVER	Katy Perry	13

BOXSCORE

billboard

NOV. 2 2019

CONCERT GROSSES

GROSS PER TICKET PRICE(S)	ARTIST	VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1 \$5,833,950 \$249.50/\$59.50	ELTON JOHN	TACOMA DOME, TACOMA, WASH. SEPT. 17-18	38728	AEG PRESENTS
2 \$5,509,991 \$757/\$50	MADONNA	BAM - HOWARD GILMAN OPERA HOUSE, BROOKLYN SEPT. 17-19, 21-22, 24-26, 28	17708	LIVE NATION
3 \$5,329,012 (\$7,070.650 CANADIAN) \$188/\$52.37	ELTON JOHN	ROGERS ARENA, VANCOUVER, BRITISH COLUMBIA SEPT. 21-22, 24	45425	AEG PRESENTS
4 \$4,596,868 \$249.50/\$59.50	ELTON JOHN	T-MOBILE ARENA, LAS VEGAS SEPT. 6-7	31274	AEG PRESENTS
5 \$4,374,647 \$249.50/\$59.50	ELTON JOHN	CHASE CENTER, SAN FRANCISCO SEPT. 13, 15	28380	AEG PRESENTS
6 \$4,202,395 \$300/\$165/\$95/\$55	PHIL COLLINS	MADISON SQUARE GARDEN, NEW YORK OCT. 6-7	26568	LIVE NATION
7 \$4,121,769 \$757/\$50	MADONNA	BAM - HOWARD GILMAN OPERA HOUSE, BROOKLYN OCT. 1-3, 5-6, 10, 12	13693	LIVE NATION
8 \$3,776,139 \$249.50/\$59.50	ELTON JOHN	HONDA CENTER, ANAHEIM, CALIF. SEPT. 10-11	27870	AEG PRESENTS
9 \$3,249,563 \$175/\$149.50/\$99.50/ \$79.50/\$59.50	TOOL	STAPLES CENTER, LOS ANGELES OCT. 20-21	27957	AEG PRESENTS
10 \$3,216,169 (\$4,263,860 CANADIAN) \$169.31/\$52.52	ELTON JOHN	ROGERS PLACE, EDMONTON, ALBERTA SEPT. 27-28	30806	AEG PRESENTS
11 \$1,910,657 \$109.25/\$35.25	JASON ALDEAN	DTE ENERGY MUSIC THEATRE, CLARKSTON, MICH. SEPT. 28-29	26930	LIVE NATION
12 \$1,802,270 \$224.50/\$59.50	ELTON JOHN	VIVINT SMART HOME ARENA, SALT LAKE CITY, UTAH SEPT. 4	13521	AEG PRESENTS
13 \$1,653,493 \$212/\$40	JIMMY BUFFETT	MGM GRAND GARDEN, LAS VEGAS OCT. 19	12344	HOWARD ROSE AGENCY
14 \$1,530,887 \$109.25/\$35.25	JASON ALDEAN	RUOFF HOME MORTGAGE MUSIC CENTER, NOBLESVILLE, IND. AUG. 23	24700	LIVE NATION
15 \$1,504,356 \$399/\$199	AEROSMITH	BORGATA CASINO, ATLANTIC CITY, N.J. AUG. 16, 18	5824	MGM RESORTS INTERNATIONAL
16 \$1,404,971 \$109.50/\$29	ZAC BROWN BAND	CORAL SKY AMPHITHEATRE, WEST PALM BEACH, FLA. OCT. 18-19	21175	LIVE NATION
17 \$1,396,333 \$109.25/\$35.25	JASON ALDEAN	KEYBANK PAVILION, BURGETTSTOWN, PA SEPT. 14	21817	LIVE NATION
18 \$1,388,448 \$109.25/\$35.25	JASON ALDEAN	JIFFY LUBE LIVE, BRISTOW, VA SEPT. 7	20074	LIVE NATION
19 \$1,320,866 \$99.50/\$49.50	CARRIE UNDERWOOD	BRIDGESTONE ARENA, NASHVILLE SEPT. 27	16340	AEG PRESENTS
20 \$1,270,825 \$109.25/\$35.25	JASON ALDEAN	XFINITY CENTER, MANSFIELD, MASS. SEPT. 20	16375	LIVE NATION
21 \$1,240,886 \$109.25/\$35.25	JASON ALDEAN	HOLLYWOOD CASINO AMPHITHEATRE, MARYLAND HEIGHTS, MO 19115 AUG. 24	19115	LIVE NATION
22 \$1,228,460 \$109.25/\$35.25	JASON ALDEAN	BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO AUG. 9	20515	LIVE NATION
23 \$1,217,495 \$246/\$144/\$93/\$79/\$63	MARK KNOPFLER	MADISON SQUARE GARDEN, NEW YORK SEPT. 25	10362	LIVE NATION
24 \$1,194,521 \$109.25/\$35.25	JASON ALDEAN	COASTAL CREDIT UNION MUSIC PARK AT WALNUT CREEK, RALEIGH, N.C. SEPT. 13	19508	LIVE NATION
25 \$1,128,832 \$125/\$59	ATLANTIC CITY COMEDY FESTIVAL	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. OCT. 12-13	13793	NORTH AMERICAN ENTERTAINMENT GROUP
26 \$1,121,723 \$109.25/\$35.25	JASON ALDEAN	RIVERBEND MUSIC CENTER, CINCINNATI, OHIO AUG. 22	21000	LIVE NATION
27 \$1,121,148 \$85/\$59.95	TYLER, THE CREATOR, BLOOD ORANGE, GOLDLINK	BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO OCT. 10-11	17812	ANOTHER PLANET ENTERTAINMENT
28 \$1,100,595 \$109.25/\$35.25	JASON ALDEAN	NORTHWELL HEALTH AT JONES BEACH THEATER, WANTAGH, N.Y. SEPT. 6	13230	LIVE NATION
29 \$1,093,093 \$99.50/\$49.50	CARRIE UNDERWOOD	PEPSI CENTER, DENVER, COLO. SEPT. 16	12850	AEG PRESENTS
30 \$1,081,706 (\$838.656) \$102.71/\$44.94	JOHN MAYER	MANCHESTER ARENA, MANCHESTER, ENGLAND OCT. 18	15249	LIVE NATION
31 \$1,063,801 \$109.25/\$35.25	JASON ALDEAN	PNC MUSIC PAVILION, CHARLOTTE, N.C. SEPT. 12	16870	LIVE NATION
32 \$1,050,858 \$344/\$244/\$160/\$73.50/\$33.50	PETER FRAMPTON	MADISON SQUARE GARDEN, NEW YORK SEPT. 13	10959	LIVE NATION
33 \$1,045,579 \$99.50/\$46	CARRIE UNDERWOOD	AMERICAN AIRLINES CENTER, DALLAS, TEXAS SEPT. 24	13969	AEG PRESENTS
34 \$1,041,637 \$99.50/\$49.50	CARRIE UNDERWOOD	STAPLES CENTER, LOS ANGELES SEPT. 12	14494	AEG PRESENTS
35 \$1,030,714 \$494/\$143.95/\$93.95/ \$53.95/\$33.95	J BALVIN	MADISON SQUARE GARDEN, NEW YORK SEPT. 29	12264	LIVE NATION



Madame X Marks The Spot

After touring arenas and stadiums for much of her career, Madonna (above) kicked off the theater-set Madame X Tour with a sold-out 16-show run at Brooklyn's BAM-Howard Gilman Opera House.

According to figures reported to Billboard Boxscore, Madonna's nine shows in September appear at No. 2 with \$5.5 million (17,708 tickets), followed at No. 7 by seven shows (on Oct. 1-3, 5-6, 10 and 12) that earned \$4.1 million (13,693 tickets). That averages a gross of \$601,985 and 1,963 tickets per show, with the average ticket selling for \$306.73.

The Madame X Tour continues with dates in North America and Europe before wrapping in Paris on March 8, 2020.

—ERIC FRANKENBERG

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My Billboard Moment

Moe Shalizi

FOUNDER/CEO, THE SHALIZI GROUP

○ In 2018, manager Moe Shalizi starred on the cover of *Billboard's Dance Issue* alongside his marquee client, Marshmello. The now-29-year-old — then working for Red Light Management — was named executive of the year and credited with building the genre's "most irresistible brand" with the masked DJ-producer. By November, he had established his own firm, *The Shalizi Group*, and brought along his full client roster, which today includes EDM star Alesso and rapper-singer Roddy Ricch. Shalizi recalls the transformative year.

I left Red Light because I realized that my vision was different from what was being done there, and I needed autonomy. At *The Shalizi Group*, there's no record label or investor that controls us — our gut dictates everything. At almost a year old, we're at 30 employees, and I want to keep building to double, triple the size next year and grow a bigger roster.

In 2015, we first pushed Marshmello out into the world with a premiere on *Billboard Dance*. To be shot for the cover [three years later] was really full circle. The music industry is pretty selfless, so when you're able to get recognition for the four or five years that you tried hard to make something happen, it's a boost for all that you do as a manager. [Marshmello and Bastille's] "Happier" peaked at No. 2 on the Hot 100 in February and is obviously many times platinum now. It's bittersweet, because the next song has to surpass it. But *Billboard* is such an iconic magazine in our world, and the charts are a massive bragging tool for artists. The Hot 100 is the most authentic meter for the success of a record.

—AS TOLD TO NICK WILLIAMS

THE LEGACY

▽
"Happier" is the longest-running No. 1 on the Hot Dance/Electronic Songs chart at 58 weeks and counting, according to Nielsen Music.

▽
Alesso's "In the Middle" peaked at No. 38 on Hot Dance/Electronic Songs in October.

▽
Ricch made his solo Hot 100 debut with "Die Young," which reached No. 99 in May.

"Moe is a franchise player like Kobe [Bryant] or [Michael] Jordan to any management team whose artists want the strongest starting lineup."

—RODDY RICCH



Shalizi photographed by Martha Galvan in 2018.



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