



2019 GRAMMY PREVIEW

*ELLA MAI, DUA LIPA and
POST MALONE hope to join
an expanded class of nominees
— and to help define
a moment of unprecedented
change for the awards*

PLUS

*The Big Four forecast:
Will hip-hop
(finally) dominate?*



October 13, 2018 | billboard.com

From left: Mai, Lipa
and Post Malone

FOR YOUR GRAMMY® CONSIDERATION

THE WEEKND

“THE WEEKND HAS OFFICIALLY ENTERED THE LEXICON OF MUSICIANS WITH A HAT-TRICK OF CONSECUTIVE NUMBER ONE DEBUT ALBUMS.”

UPROXX ★★★ *ABLE INFLUENCE*

ON HIS CONT *RIETY ★★★★★*

“...IT’S G *RESISTIBLE.”*

COMPLEX ★ *L OF HONEST*

ROMANTIC *lingStone*

★★★★★ “THE *GUTS AND GRIT*

THAT BUIL *★★★★★ “THE*

WEEKND’S *S IN TOP FORM*

HERE...” *ETY ★★★★★*



MY DEAR MELANCHOLY,

#1 BILLBOARD 200 ALBUM



FOR YOUR GRAMMY® CONSIDERATION

POST MALONE

“PROVEN HIMSELF AS ONE OF THE MOST PERCEPTIVE FEELERS IN POP RIGHT NOW.”

Pitchfork ★★★★★ “AN ARTIST WHO IS NOT LIMITED BY GENRE” VANITY FAIR

★★★★★ “AN ARTIST WHO IS NOT LIMITED BY GENRES” BILLBOARD

MOST COMPELLING STARS IN AMERICAN MUSIC”

“HAS THE ABILITY TO SEAMLESSLY BLEND GENRES AND VIEWS”

SIENNA “POST MALONE IS A RAP ARTIST WHO IS NOT LIMITED BY GENRE”

*beerbongs
& bentleys*

#1 BILLBOARD 200 ALBUM

republic
records

FOR YOUR GRAMMY® CONSIDERATION

DRAKE

“DRAKE IS THE KING OF STREAMING MUSIC.” *The New York Times* ★★★★★

“...THE HOOK-WITNESS OF A DECADE, WITH A SUPERB BEAT.” *TIME*

★★★★★ “RAP’S UNDENIABLE FORCE” ★★★★★ “HE’S

NEVER BEEN CALLED AS A TECHNICAL WRITER” *Rolling Stone* ★★★★★

“AS BEING A GREAT ARTIST AS EVER.” ★★★★★ “UNMATCHABLE.”

★★★★★ *Los Angeles Times* SCORPION 2018

SCORPION

ONLY ARTIST IN HISTORY WITH 1 BILLION STREAMS FIRST WEEK



FOR YOUR GRAMMY® CONSIDERATION

TAYLOR SWIFT

★★★★★ *superb* SONGCRAFT MEETS EXTREME

drama. THE POP STAR'S SONGWRITING SMARTS AND

LYRICAL PROWESS ARE TO DENY ON HER

SIXTH ALBUM. *Rolling Stone* ★★★★★

“REPUTATION IS PURE MAGIC.”

AP Associated Press: “TAYLOR SWIFT'S SIXTH

ALBUM SHOWS A DARKER, DEEPER

SIDE OF THE POP STAR. REPUTATION

IS THE MOST IMPORTANT ALBUM OF HER CAREER.”

Rolling Stone ★★★★★

reputation

#1 BILLBOARD 200 ALBUM
OVER 1 MILLION ALBUMS SOLD FIRST WEEK



FOR YOUR GRAMMY® CONSIDERATION

NICKI MINAJ

“QUEEN REINFORCES EXACTLY WHAT IT IS THAT MINAJ UNIQUELY BRINGS TO THE TABLE THAT NO OTHER MALE OR FEMALE, CAN TOUCH” **Rolling Stone** ★★★★★

“THE EPIC 19-TRACK COLLECTION STANDS AS HER BEST AND MOST RECORDED WORK TO DATE.” **VARIETY** ★★★★★

REIGNS SUPREMACY” **Los Angeles Times** ★★★★★

“BACK ON THIS REMIND YOU OF THE BEST OF THE BEST” **Billboard** ★★★★★

Queen

#1 BILLBOARD RAP ALBUM SALES



FOR YOUR GRAMMY® CONSIDERATION

★★★★★
“Powering up, the singer has made the best all-time album.” *Rolling Stone* ★★★★★
“Ms. Grande is a force to be reckoned with, past or present. Her aplomb is a gift.” *The New York Times*
★★★★★ “Grande is the most powerful woman of her generation’s biggest, most powerful woman. She is an instrument capable of reaching all the corners of the world, reaching a place of love and light.” *Times* ★★★★★
“The superstar’s slow-burn record, is dreamy, defiant and driven by hope.” *NME* ★★★★★

ARIANA GRANDE

SWEETENER

#1 BILLBOARD 200 ALBUM



FOR YOUR GRAMMY® CONSIDERATION

GRETA VAN FLEET

“IT’S THE BEST ROCK AND ROLL I’VE HEARD IN 20 FKING YEARS. THESE GUYS ARE SO TALENTED, THEY TAKE MY BREATH AWAY.” SIR ELTON JOHN**

★★★★★ “I HAVE SEEN AND HEARD THE STARS OF ROCK ‘N’ ROLL AND IT’S GRETA VAN FLEET.”

DAVID BYRNE ★★★★★ “GREATLY INSPIRED BY THE WAY SHE SINGS.”



ANTHEM OF THE PEACEFUL ARMY

#1 Billboard Mainstream Rock Song



FOR YOUR GRAMMY® CONSIDERATION

ii WAYNE

"WAYNE'S LEGACY SOLIDIFIED" **billboard** ★★★★★

"AN IRREPLACEABLE FIGURE IN HIP-HOP AND

A TRULY ONE-OF-A-KIND CHARACTER THAT THE GENRE'S

NEVER SEEN BEFORE" **d** ★★★★★ "THE

CRUNCH OF THE SC AND ROPEY

RAP-ROCK SOUND NE STARTED."

VARIETY ★★★★★ TRIUMPHANT AND

POIGNANT" ★★★★★ "THE MOST

HEARTFELT "A SIGNIFICANT

MOMENT" ★★★★★

THA CARTER



#1 BILLBOARD 200 ALBUM

Young Money

FOR YOUR GRAMMY® CONSIDERATION

JAMES BAY

"ELECTRIC LIGHT NAMED ONE OF **50 BEST**

ALBUMS OF 2017 by **Rolling Stone** ★★★★★

"ELECTRIC LIGHT IS ANOTHER SIDE

OF JAMES BAY" by **Entertainment Weekly**

★★★★★ "A GREAT PIECE

OF WORK" by **Rolling Stone** "JAMES BAY HAS

MATU BY **Rolling Stone** **NEW**

SOUND BY **Rolling Stone** ★★★★★

electric light

#1 iTunes Album



FOR YOUR GRAMMY® CONSIDERATION

Florence + The Machine

“HER VOICE IS STRONGER THAN EVER.”

The New York Times ★★★★★ “THE ETHEREAL

FLORENCE WELCH IS STILL SPINE-CHILLING”

Entertainment WEEKLY ★★ “THE MOST

REWARDING FLORENCE WELCH + THE MACHINE

FULL-LENGTH YEAR ★★★★★ “FLORENCE

WELCH POSSES SUPERNATURAL

VOICE” **SPIN** “WONDERFULLY

INTIMATE” ★★★★★



High As Hope

#1 BILLBOARD ALTERNATIVE ALBUM



FOR YOUR GRAMMY® CONSIDERATION

ROD STEWART

“STEWART HAS MADE ONE OF THE BEST RECORDS OF HIS CAREER, BLOOD RED ROSES ALBUM THAT IS **THOUGHTFUL, DIVERSE AND HEARTFELT**. HE IS ONE OF **ROCK’S GREAT SURVIVORS AND AMBASSADORS OF MUSIC.**” *Forbes* ★★★★★

“THE **ROCK LEGEND** REMAINS AN INSUMMATE SHOWMAN.” *billboard* ★★★★★
CAREER, HE HAS BROUGHT HIS OWN STYLE INTO HIS
DOWN TO EARTH AND SLOWING DOWN. ★★

BLOOD RED ROSES

#1 UK ALBUM

republic
records

FOR YOUR GRAMMY® CONSIDERATION

FIFTY SHADES FREED

“THE FIFTY SHADES OF GREY MOVIES
HAVE TWO THINGS IN COMMON: SEX

AND KILLER MUSIC. FEATURING

HUGE POP STARS AND A CAST OF
★★★★

“THESE ARE THE MOST AVANT-GARDE AMITE

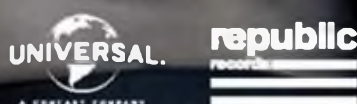
POP SINGLES TO DATE... HIT

SPAWNED SEVERAL TRACKS
★★★★

“THE SOUNDTRACK IS THE BEST OF THE YEAR...”

ENEWS

#1 FILM & SOUNDTRACK



FOR YOUR CONSIDERATION

“One of the greatest
musical minds of his generation”
Esquire

Jon Batiste

Hollywood Africans



TONY BENNETT & DIANA KRALL

AN UNPRECEDENTED UNION OF TWO
OF THE GREATEST LIVING JAZZ ARTISTS



FOR YOUR CONSIDERATION

FOR YOUR GRAMMY®
CONSIDERATION

BEST COMEDY ALBUM

DAVE CHAPPELLE

e·qua·nim·i·ty
&
the bird revelation



TAMBORINE

Chris Rock



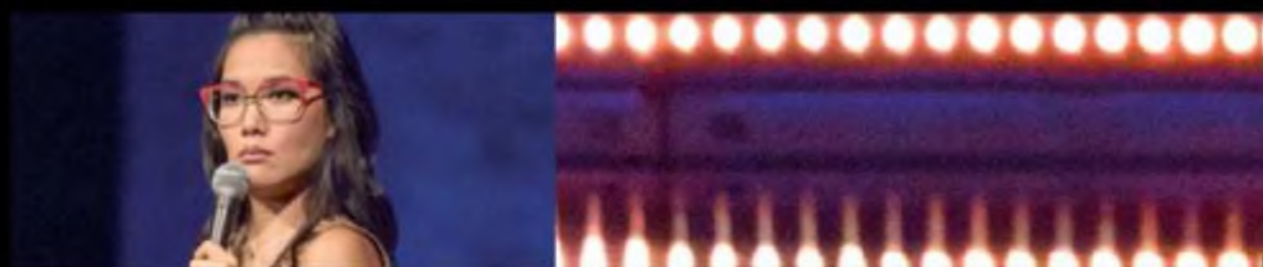
Hannah Gadsby
Nanette



JOHN MULANEY
**KID
GORGEOUS**
AT RADIO CITY



ALI WONG
HARD KNOCK WIFE



NETFLIX

billboard HOT 100

Weezy Mania: First To Debut Two In Top Five Simultaneously

LIL WAYNE MAKES HISTORY AS THE FIRST ARTIST EVER TO concurrently debut two songs in the Billboard Hot 100's top five as "Mona Lisa," featuring **Kendrick Lamar**, soars in at No. 2 and "Don't Cry," featuring **XXXTentacion**, bows at No. 5.

Beyond that, Wayne joins **Drake** as the only artists to debut four songs in the top 10 in a single week as "Uproar" begins at No. 7 and "Let It Fly," featuring **Travis Scott**, starts at No. 10. All four songs are from *Tha Carter V*, which launches at No. 1 on the Billboard 200 (see page 158). Twenty-two tracks from the set debut on the Hot 100 overall as Wayne further ties Drake for the most simultaneous entrances; Drake debuted 22 titles on the July 14-dated Hot 100, all from his album *Scorpion*. Wayne also ups his count to 24 career Hot 100 top 10s, passing **Jay-Z** (21) for the second-most among rappers, after Drake's 31.

"Mona Lisa" starts at No. 1 on the Streaming Songs chart with 43 million U.S. streams, according to Nielsen Music, and atop Hot R&B/Hip-Hop Songs and Hot Rap Songs.

Two debuting tracks from *Tha Carter V* feature notable guests: **Nicki Minaj** makes her 99th Hot 100 visit — the most among women — with "Dark Side of the Moon" (No. 26), and **Ashanti** logs her first entry this decade, "Start This S**t Off Right" (No. 76).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
1	1	1	#1 Girls Like You	LEVI GAN/CIRKUT (A/N/LEVINE/J/GEVIGAN/H/WALTER, B/H/AZZARD/G/M/STONE/WASH/POPPIN)	Maroon 5 Feat. Cardi B	1	19
		HOT SHOT DEBUT	2 Mona Lisa	NOT LISTED (NOT LISTED)	Lil Wayne Feat. Kendrick Lamar	2	1
4	2	3	Lucid Dreams	N/M/R/A (I/H/GGINS,N/M/R/A/STING/D/M/LLER)	Juice WRLD	2	21
5	3	4	Better Now ▲	FRANK DUKE/S/L/B/R/LI (A/POSTWIT/WALSH/A/FEENY/L/BELL)	Post Malone	3	23
		NEW	5 Don't Cry	NOT LISTED (NOT LISTED)	Lil Wayne Feat. XXXTENTACION	5	1
9	6	6	Sicko Mode	NOT LISTED (NOT LISTED)	Travis Scott	4	9
		NEW	7 Uproar	NOT LISTED (NOT LISTED)	Lil Wayne	7	1
10	10	8	Youngblood ●	ANDREW WATTI/BELL (A/W/OTI/M/ALA/T/M/OGUA/J/R/W/IC/H/OODL/H/EMMING/S/B/ELL)	5 Seconds Of Summer	8	18
2	4	9	In My Feelings	T/RA/M/ON/T/EN/SON/M/ITA/G/R/A/M/B/W/O/R/M/AN/H/AR/SON/G/ARR/IT	Drake	3	14
		NEW	10 Let It Fly	NOT LISTED (NOT LISTED)	Lil Wayne Feat. Travis Scott	10	1

The rapper ups his top 10 entries on the Hot 100 to 24, passing Jay-Z.

KEVIN MAZUR/GETTY IMAGES

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

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JIMMIE ALLEN
Best Shot



The 33-year-old Delaware native, whose debut album, *Mercury Lane*, drops Oct. 12, also hits a new No. 11 peak on Country Airplay.

When did you realize you wanted a career in music?

In middle school I got into musical theater — I did *Footloose*, *Grease*. That's when I fell in love with the performing aspect of singing. I learned how to become an entertainer. Once I realized I'm going to do the country-rock thing, I had to go to Nashville. [In my early 20s] I packed up my car and left. I signed my publishing deal in 2016 [and a week later] quit my three jobs.

What made "Best Shot" the right choice for your debut single in 2017?

I wanted to write a song about taking each

day as an opportunity to be better for a person in your life. I have a son, so for me, every day is an opportunity to be a better dad. I wanted to show where I get my strength from, and that's my family.

Why do you think it's important for country music to embrace diversity?

There are a lot of black people listening to country music. But when there are people that look like you in the format you love, it's easier to step out and say, "I love this too." Country stemmed from blues and then went super western. And now it's making a big old circle.

—TATIANA CIRISANO



19 **IMAGINE DRAGONS**
Natural

The track becomes the band's sixth Radio Songs top 10 (59.8 million in audience, up 5 percent), the most among rock duos or groups since the act's first in 2013; *twenty one pilots* follow with three in that span.

Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		(IMPRINT/PROMOTION LABEL)		
6	7	11	I Like It ▲	Cardi B, Bad Bunny & J Balvin	1	26	
8	8	12	FEFE ▲	6ix9ine Feat. Nicki Minaj & Murda Beatz	3	11	
31	15	13	DG AG SG Happier	Marshmello & Bastille	13	7	
NEW		14	Dedicate	Lil Wayne	14	1	
12	11	15	Taste ▲	Tyga Feat. Offset	8	19	
11	12	16	Love Lies ▲	Khalid & Normani	9	33	
NEW		17	Can't Be Broken	Lil Wayne	17	1	
7	9	18	I Love It	Kanye West & Lil Pump	6	4	
14	14	19	Natural	Imagine Dragons	14	11	
21	18	20	Trip	Ella Mai	18	9	

Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		(IMPRINT/PROMOTION LABEL)		
17	20	21	God Is A Woman	Ariana Grande	8	12	
18	19	22	Back To You ▲	Selena Gomez	18	21	
15	16	23	Nonstop	Drake	2	14	
NEW		24	What About Me	Lil Wayne Feat. Sosamann	24	1	
28	25	25	Drip Too Hard	Lil Baby & Gunna	25	3	
NEW		26	Dark Side Of The Moon	Lil Wayne Feat. Nicki Minaj	26	1	
NEW		27	Taki Taki	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	27	1	
NEW		28	Shallow	Lady Gaga & Bradley Cooper	28	1	
29	27	29	Eastside	Benny Blanco, Halsey & Khalid	27	12	
16	17	30	No Brainer ●	Dr. Dre Feat. Justin Bieber, Chance The Rapper & Quavo	5	10	
19	22	31	Yes Indeed	Lil Baby & Drake	6	21	
24	26	32	Big Bank ▲	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	16	18	
20	23	33	Boo'd Up ▲	Ella Mai	5	27	
3	5	34	Killshot	Eminem	3	3	
26	30	35	Meant To Be ▲	Bebe Rexha & Florida Georgia Line	2	50	
NEW		36	Famous	Lil Wayne Feat. Reginae Carter	36	1	
27	29	37	Delicate ▲	Taylor Swift	12	30	
42	31	38	Mo Bamba	Shack Wes	31	6	
NEW		39	Dope N****z	Lil Wayne Feat. Snoop Dogg	39	1	
47	13	40	Falling Down	Lil Peep & XXXTENTACION	13	3	
33	33	41	Sad! ▲	XXXTENTACION	1	31	
34	34	42	I Like Me Better ▲	Lauv	27	34	
25	32	43	No Tears Left To Cry ▲	Ariana Grande	3	24	
32	35	44	Psycho ▲	Post Malone Feat. Ty Dolla \$ign	1	32	
36	36	45	I'm A Mess	Bebe Rexha	36	12	
35	37	46	The Middle	Zedd, Maren Morris & Grey	5	36	
NEW		47	Open Letter	Lil Wayne	47	1	
43	41	48	Broken	lovelytheband	41	12	
56	46	49	High Hopes	Panic! At The Disco	46	9	
39	44	50	Tequila ▲	Dan + Shay	21	30	

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED BY GENRE. GENRE RANKINGS ARE BASED ON THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

FOR YOUR GRAMMY CONSIDERATION
BEST MUSIC FILM

A NETFLIX ORIGINAL DOCUMENTARY

QUINCY

DIRECTED BY **ALAN HICKS** AND **RASHIDA JONES**

Featuring the original song
"Keep Reachin'"

by Quincy Jones and Mark Ronson

Featuring Chaka Khan

Written by Mark Ronson, Jeff Bhasker, Andrew Wyatt and Chaka Khan

NETFLIX

ATLANTIC

A BOOGIE WIT DA HOODIE



BHAD BHABIE



BOOSIE BADAZZ



BRUNO MARS



BURNA BOY



JOE MOSES



JOYNER LUCAS



KAP G



KEHLANI



KEVIN GATES



MEEK MILL



NIPSEY HUSSLE



O.T. GENASIS



PLIES



PNB ROCK



YBN ALMIGHTY JAY



YBN NAHMIR



YOUNG THUG



YOUNGBOY NEVER BROKE AGAIN



PROUD

CARDI B



DON Q



DRAM



GUCCI MANE



JANELLE MONAE



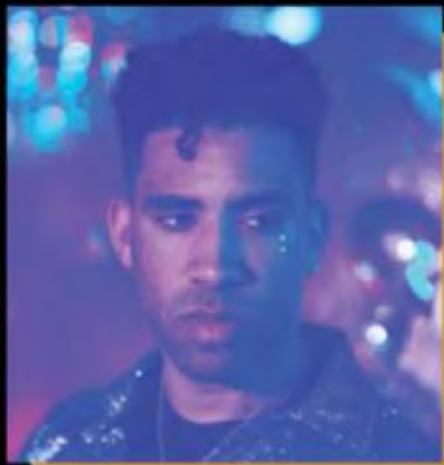
KODAK BLACK



KRANIUM



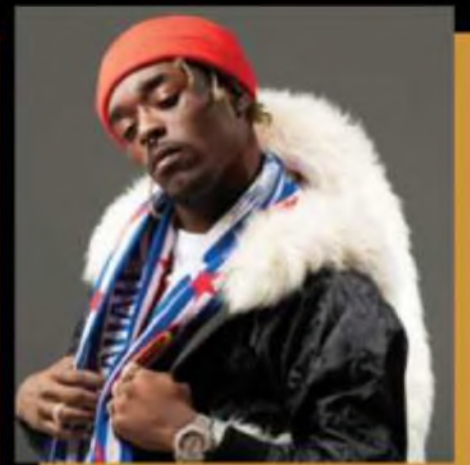
KYLE



LIL SKIES



LIL UZI VERT



QUANDO RONDO



RICO NASTY



SABRINA CLAUDIO



TY DOLLA \$IGN



WIZ KHALIFA



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
30	38	51	Wake Up In The Sky	[NOT LISTED] (NOT LISTED)	Gucci Mane X Bruno Mars X Kodak Black	GUWOP/ATLANTIC	30	3
44	43	52	Beautiful	[RECENT]	Bazzi Feat. Camila Cabello	ZZZ/AMCOSMIC/ATLANTIC	42	9
41	42	53	Simple	[RECENT]	Florida Georgia Line	BMLG	32	18
38	24	54	New Patek	[NOT LISTED] (NOT LISTED)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	24	3
13	28	55	Lucky You	[RECENT]	Eminem Feat. Joyner Lucas	SHADY/AT&T/INTERSCOPE	6	5
NEW		56	If I'm Lyin, I'm Flyin	[NOT LISTED] (NOT LISTED)	Kodak Black	DOLLAZ/DEFALZ/ATLANTIC	56	1
NEW		57	Problems	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	57	1
50	48	58	She Got The Best Of Me	[RECENT]	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	48	8
NEW		59	Hittas	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	59	1
54	52	60	Blue Tacoma	[RECENT]	Russell Dickerson	TRIPLE TIGERS	52	7
53	49	61	Ring	[RECENT]	Cardi B Feat. Kehlani	THE KSR GROUP/ATLANTIC	28	11
NEW		62	Open Safe	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	62	1
49	51	63	Drew Barrymore	[RECENT]	Bryce Vine	SIRI/WARNER BROS.	46	8
63	56	64	Smile (Living My Best Life)	[RECENT]	Lil Duval Feat. Shoop Dogg & 6ix Crew	RICKBACK/EMPIRE RECORDINGS	56	6
NEW		65	Took His Time	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	65	1
52	54	66	Jackie Chan	[RECENT]	Tiesto & Dzeko Feat. Preme & Post Malone	MUSICAL RED OIL/AM/CA/AMERICA/REPUBLIC	52	13
55	55	67	Africa	[RECENT]	Weezer	WEZBR/CRUSH MUSIC/ATLANTIC/RRP	51	12
62	58	68	Breathin	[RECENT]	Ariana Grande	REPUBLIC	22	7
48	50	69	Hotel Key	[RECENT]	Old Dominion	RCA NASHVILLE	48	14
64	53	70	You Say	[RECENT]	Lauren Daigle	CENTRICITY	44	12
73	62	71	Lie	[RECENT]	NF	NF REAL MUSIC/CAPITOL/CAROLINE	62	10
61	63	72	Lose It	[RECENT]	Kane Brown	ZONE 4/RCA NASHVILLE	61	12
65	60	73	Break Up In The End	[RECENT]	Cole Swindell	WARNER BROS. NASHVILLE/WARNER	49	13
NEW		74	Mess	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	74	1
NEW		75	Let It All Work Out	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	75	1
NEW		76	Start This S**t Off Right	[NOT LISTED] (NOT LISTED)	Lil Wayne Feat. Kardell & Mack Maine	YOUNG MONEY/REPUBLIC	76	1
68	61	77	The Way I Am	[RECENT]	Charlie Puth	OTTO/ATLANTIC	61	6
NEW		78	Used 2	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	78	1
22	40	79	Rap Devil	[RECENT]	Machine Gun Kelly	EST19XX/BA'D BOY/INTERSCOPE	13	4
74	67	80	Drunk Me	[RECENT]	Mitchell Tenpenny	RIVER HOUSE/COLUMBIA NASHVILLE	67	8



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LADY GAGA & BRADLEY COOPER
Shallow

Bradley Cooper makes his Hot 100 debut as "Shallow," with Lady Gaga, enters at No. 28. The central ballad from the new remake of *A Star Is Born*, which stars the pair, hits No. 1 on Digital Song Sales with 58,000 downloads sold in its first full tracking week, according to Nielsen Music, marking Gaga's sixth leader on the list. The duet, which also drew 8.3 million U.S. streams, is "definitely an event record," says Nikki Chuminatto, music director at WTMX Chicago, which played it 31 times last week. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW		81	Demon	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	81	1
87	77	82	Speechless	[RECENT]	Dan + Shay	WARNER BROS. NASHVILLE/WAR	77	4
51	59	83	Sunrise, Sunburn, Sunset	[RECENT]	Luke Bryan	CAPITOL NASHVILLE	35	14
82	76	84	Dangerous	[RECENT]	Meek Mill Feat. Jeremih & PnB Rock	MAYBACH/ATLANTIC	76	7
77	68	85	Promises	[RECENT]	Calvin Harris & Sam Smith	CAPITOL/COLUMBIA	65	7
NEW		86	Perfect Strangers	[NOT LISTED] (NOT LISTED)	Lil Wayne	YOUNG MONEY/REPUBLIC	86	1
45	57	87	Better	[RECENT]	Khalid	RIGHT HAND/IRCA	45	3
69	69	88	That's On Me	[NOT LISTED] (NOT LISTED)	Yella Beezy	PROFIT/IMP/CO	69	10
60	66	89	Medicine	[RECENT]	Queen Naija	QUEEN NAIJA/CAPITOL	45	18
NEW		90	Dope New Gospel	[NOT LISTED] (NOT LISTED)	Lil Wayne Feat. Nivea	YOUNG MONEY/REPUBLIC	90	1
70	65	91	WORK IN ME	[RECENT]	Quavo	QUALITY CONTROL/MOTOWN/CAPITOL	52	8
81	75	92	Best Part	[RECENT]	Daniel Caesar Feat. H.E.R.	GOLDEN BIRD	75	11
-	64	93	Head Above Water	[RECENT]	Avril Lavigne	AVRIL LAVIGNE/BMG	64	2
-	47	94	No Stylist	[NOT LISTED] (NOT LISTED)	French Montana Feat. Drake	CORE BOYS/BAD BOY/IMP/CO	47	2
97	86	95	Best Shot	[RECENT]	Jimmie Allen	STONE CREEK	86	3
92	85	96	Hangin' On	[RECENT]	Chris Young	RCA NASHVILLE	85	5
84	82	97	Drunk Girl	[RECENT]	Chris Janson	WARNER BROS. NASHVILLE/WAR	82	6
96	81	98	Leave Me Alone	[NOT LISTED] (NOT LISTED)	Ripp Diner	CINEMATIC/WWE THE BEST/IMP/CO	81	3
RE-ENTRY		99	Lost In Japan	[RECENT]	Shawn Mendes X Zedd	ISLAND/REPUBLIC	64	2
72	80	100	Drowns The Whiskey	[RECENT]	Jason Aldean Feat. Miranda Lambert	MACON/BROCKEN BOW	32	16



56
KODAK BLACK
If I'm Lyin, I'm Flyin

After serving seven months behind bars in Broward County, Fla., Black debuts his first new solo track since his Aug. 18 release, entering Streaming Songs at No. 35 with 16 million U.S. streams.



70
LAUREN DAIGLE
You Say

As the ballad leads Hot Christian Songs for a 12th week, it becomes Daigle's first entry on the Adult Top 40 chart (No. 40). KDMX Dallas leads the latter format with 41 plays for the song in the tracking week.

CARDI B
invasion of
PRIVACY

**RIAA CERTIFIED
2X PLATINUM**
(OVER 5 BILLION WORLD WIDE STREAMS)

CARDI B IS THE FIRST
FEMALE RAPPER
IN MUSIC HISTORY
TO HAVE THREE
#1 SINGLES
ON THE BILLBOARD
HOT 100

I LIKE IT
RIAA CERTIFIED
4X PLATINUM
#1 ON BOTH
RHYTHM & URBAN
RADIO

BE CAREFUL RIAA CERTIFIED
PLATINUM

BODAK YELLOW 6X PLATINUM • I LIKE IT 4X PLATINUM • BARTIER CARDI 2X PLATINUM

BE CAREFUL PLATINUM • DRIP PLATINUM • I DO GOLD • RING PLATINUM • BEST LIFE GOLD

THRU YOUR PHONE GOLD • BICKENHEAD GOLD • GET UP 10 GOLD • SHE BAD GOLD



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ON THE COVER

From left: Ella Mai, Dua Lipa and Post Malone photographed by Sami Drasin on Sept. 24 at The Paramour Estate in Los Angeles. Mai wears a Helmut Lang sweater, GCDS coat, Dries Van Noten pants, Adidas shoes, Tiffany & Co. ring and Piaget earrings and ring. Lipa wears a Versace T-shirt, jacket, skirt and shoes and Tiffany & Co. earrings. Post Malone wears a Prada shirt, jacket and pants; Saint Laurent belt; and The Great Frog ring. Watch behind-the-scenes footage of *Billboard's* cover shoot on billboard.com/videos.

From left: Post Malone, Lipa and Mai

FEATURES

104 Grammy Preview 2019 Will a jolted academy, armed with expanded categories, deliver a reinvigorated ceremony? Grammy hopefuls **Dua Lipa**, **Ella Mai** and **Post Malone** weigh in. Plus: A guide to this year's probable Big Four contenders, a look back at 1999's woman-led album of the year field and more.

126 'It's Confusing To Me, This Idea That Rock Stars Are Still Male' At a time when gender is dominating the Grammys conversation, **Florence Welch** has made sport of masculine and feminine conventions and become one of the most vital performers of her generation.



JANELLE MONÁE
DIRTY COMPUTER

ALBUM AND EMOTION PICTURE

#1 BILLBOARD R&B ALBUM

It's one of the greatest artists of our time carrying Prince's baton into the new world.

-NME

Packed with razor-sharp commentary on the intersection of power, sex, race, and politics, Monáe offers a literal dance party in the face of dystopia.

-ENTERTAINMENT WEEKLY

It's a sexy MF-ing masterpiece.

-ROLLING STONE

Dirty Computer is a heroine's journey set to a symphony.

-NPR

SOLD OUT DIRTY COMPUTER TOUR IN 26 CITIES ACROSS THE COUNTRY.

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THE BILLBOARD HOT 100


13 Lil Wayne is the first artist to debut two songs in the Hot 100's top five simultaneously as new album *Tha Carter V* launches atop the Billboard 200.

TOPLINE

- 43** The Recording Academy's task force has invited 900 new female and minority voting members to join its ranks. Who are they, where have they been — and will they accept the invitation?
- 44** Shake-ups across the executive ranks at a slew of labels are now complete — here's how the year's new bosses are shifting the culture across all three major record companies.



Lil Pump photographed Sept. 28 at GoldBar in New York. For an exclusive behind-the-scenes video from the photo shoot, go to billboard.com/videos.

A close-up portrait of Kelly Clarkson with long, wavy blonde hair. She is wearing a gold sequined dress and large, colorful, circular earrings. The background is dark, making her and her attire stand out.

“With both her ceiling-shattering voice and delightfully unfiltered spirit unleashed, Clarkson embraces her Aretha moment without ever losing herself”

- **BILLBOARD**

“Meaning of Life’ is more soulful, more emotional than anything Clarkson’s ever produced.”

- **BUZZFEED**

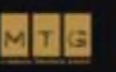
“Her voice is as big as ever”

- **NEW YORK TIMES**

“It’s the upbeat tracks... that put her still-formidable vocal power and forthright charm on full display”

- **ROLLING STONE**

KELLY CLARKSON MEANING OF LIFE



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7 DAYS ON THE SCENE

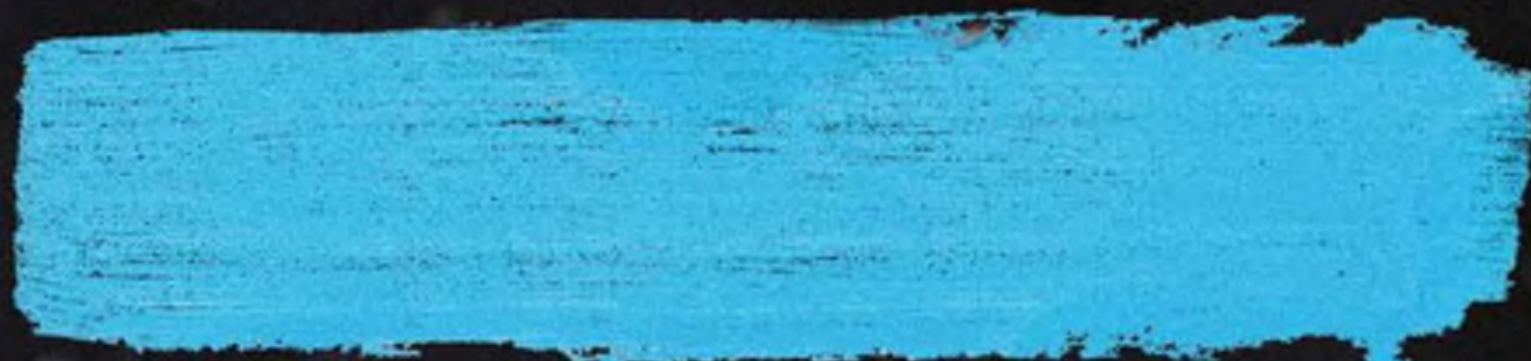
70 Austin City Limits,
Billboard's R&B/Hip-Hop
Power Players

THE BEAT

83 They may be young, but this year's pack of 21 Under 21 is hitting 1 billion streams (**Billie Eilish**), reinvigorating indie rock (**Snail Mail**) and hooking **Kanye** up with his biggest hit in ages (**Lil Pump**).

Florence Welch
photographed Sept. 20 at
Blakes Hotel in London.

The Perfect Song



Ed Sheeran
&
Beyoncé

"Perfect" Duet



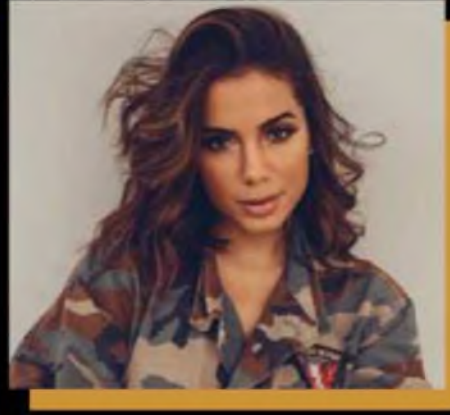
ADIA VICTORIA



ALT-J



ANITTA



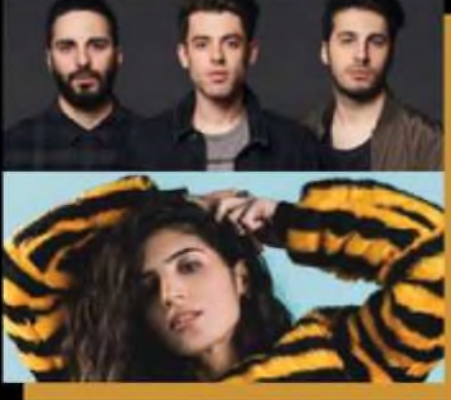
ALOK



ARIZONA



CASH CASH & ABIR



CHARLI XCX



CHARLIE PUTH



CHROMEO



CLEAN BANDIT



FLO RIDA



GALANTIS



GNASH



HALESTORM



HAYLEY KİYOKO



KIIARA



LIN MANUEL MIRANDA



LIZZO



MASON RAMSEY



MATOMA



PORTUGAL. THE MAN



PRETTY WOMAN



RISE SOUNDTRACK



RITA ORA



ROBIN SHULTZ



THE KNOCKS



VANCE JOY



VICE



WEEZER



WHETHAN



AVA MAX & WITT LOWRY



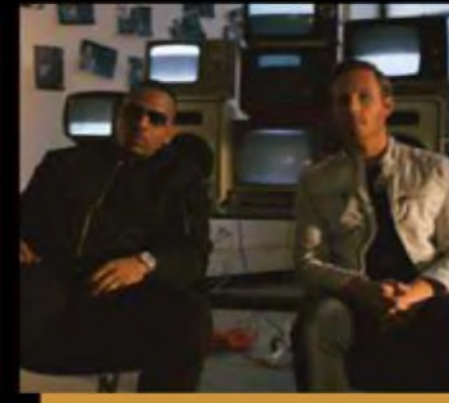
BAZZI



BEN PLATT



BLVK JVCK



BRIGHT SOUNDTRACK



DAVID GUETTA



DEATH CAB FOR CUTIE



ED SHEERAN



EKALI



ELDERBROOK



HONNE



JASON MRAZ



JEALOUS OF THE BIRDS



JESS GLYNNE



KELLY CLARKSON



MATT MAESON



MAX FROST



MEAN GIRLS



MESSIAH



MILCK



RUDIMENTAL



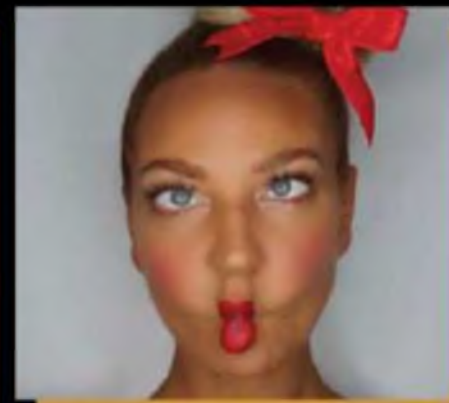
SERENA RYDER



SHINEDOWN



SIA



THE GREATEST SHOWMAN



WHY DON'T WE



ATLANTIC PROUD



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BACKSTAGE PASS

139 **Maná** will be honored at The Latin Recording Academy's annual Person of the Year gala on the eve of the Latin Grammys for decades of hits and for using "the strength of music for the greater good."

CODA

200 In 1964, **Martha & The Vandellas'** "Dancing in the Street" peaked at No. 2 on the Billboard Hot 100.

Billie Eilish photographed Sept. 24 at Button Mash in Los Angeles. Hear her talk about "How It Went Down" with her single "you should see me in a crown" on billboard.com/videos.

SHINEDOWN ATTENTION ATTENTION



**FOR YOUR CONSIDERATION
61ST GRAMMY AWARDS®**

HALESTORM VICIOUS



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BRANDI CARLILE

by the way, I forgive you

BEST ALBUMS OF 2018

npr music **RollingStone**

Entertainment UPROXX **billboard**

Debuted #1 **billboard**
Current Albums Chart

“...AN ADELE-MEETS
JONI MITCHELL
TOUR DE FORCE”

– ROLLING STONE

“IT’S THE ALBUM
OF THE YEAR”

– ELTON JOHN

“IT’S THE SOUND OF
AN ARTIST LAYING IT
ALL ON THE LINE”

– NPR

“HER NEW MUSICAL
MASTERPIECE”

– THE BLUEGRASS SITUATION

“AN ALBUM
FOR THE AGES”

– NO DEPRESSION

“THE JOKE”
BEST SONGS OF 2017/18

npr music **RollingStone** USA TODAY

STEREOGUM MUSIC **BAE BL**

electra
management

LOW COUNTRY SOUND



billboard

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GRAMMY AWARDS®

FOR YOUR CONSIDERATION

All Time Low
Against the Current
Anderson East
Brandi Carlile
Brent Cobb
Code Orange
Coheed And Cambria
Dashboard Confessional
grandson
Marmozets
Milk Teeth
nothing,nowhere.
Panic! At the Disco
Paramore
Rainbow Kitten Surprise
Shooter Jennings
Sir Rosevelt
Slash
Stone Sour
The Amity Affliction
THE FEVER 333
The Front Bottoms
Theory Of A Deadman
Trivium
Turnstile
Twenty One Pilots
Young the Giant

BLACK CEMENT
RECORDS



FUELED BY RAMEN



ROADRUNNER
RECORDS

FOR YOUR GRAMMY® CONSIDERATION

YEAR OF MIGOS



"With the release of Culture II – nearly a year to the day after its precursor arrived - Migos are once again poised to dominate the music world for the next 12 months."

-ENTERTAINMENT WEEKLY

"Migos - or the Migos, as the group usually calls itself - aren't big. They're gigantic."

-ROLLING STONE

"It is a victory lap around the genre"

-THE GUARDIAN

CULTURE II

#1 US ALBUM DEBUT ON BILLBOARD 200

HIT #1 IN 60 COUNTRIES (DEBUT)

200K ADJ UNITS (DEBUT)

OVER 3 MILLION GLOBAL ADJUSTED ALBUMS TO DATE

4.5 BILLION GLOBAL STREAMS TO DATE

TIED THE BEATLES FOR MOST SIMULTANEOUS BILLBOARD HOT 100 ENTRIES AMONG GROUPS

FIRST RAP GROUP TO SPEND MULTIPLE WEEKS AT NO. 1 ON ARTIST 100 CHART

PLATINUM SELLING RECORDS

CULTURE II RIAA CERTIFIED PLATINUM

"MOTORSPORT FT. NICKI MINAJ & CARDI B" 3X RIAA CERTIFIED PLATINUM

"WALK IT TALK IT" 2X RIAA CERTIFIED PLATINUM

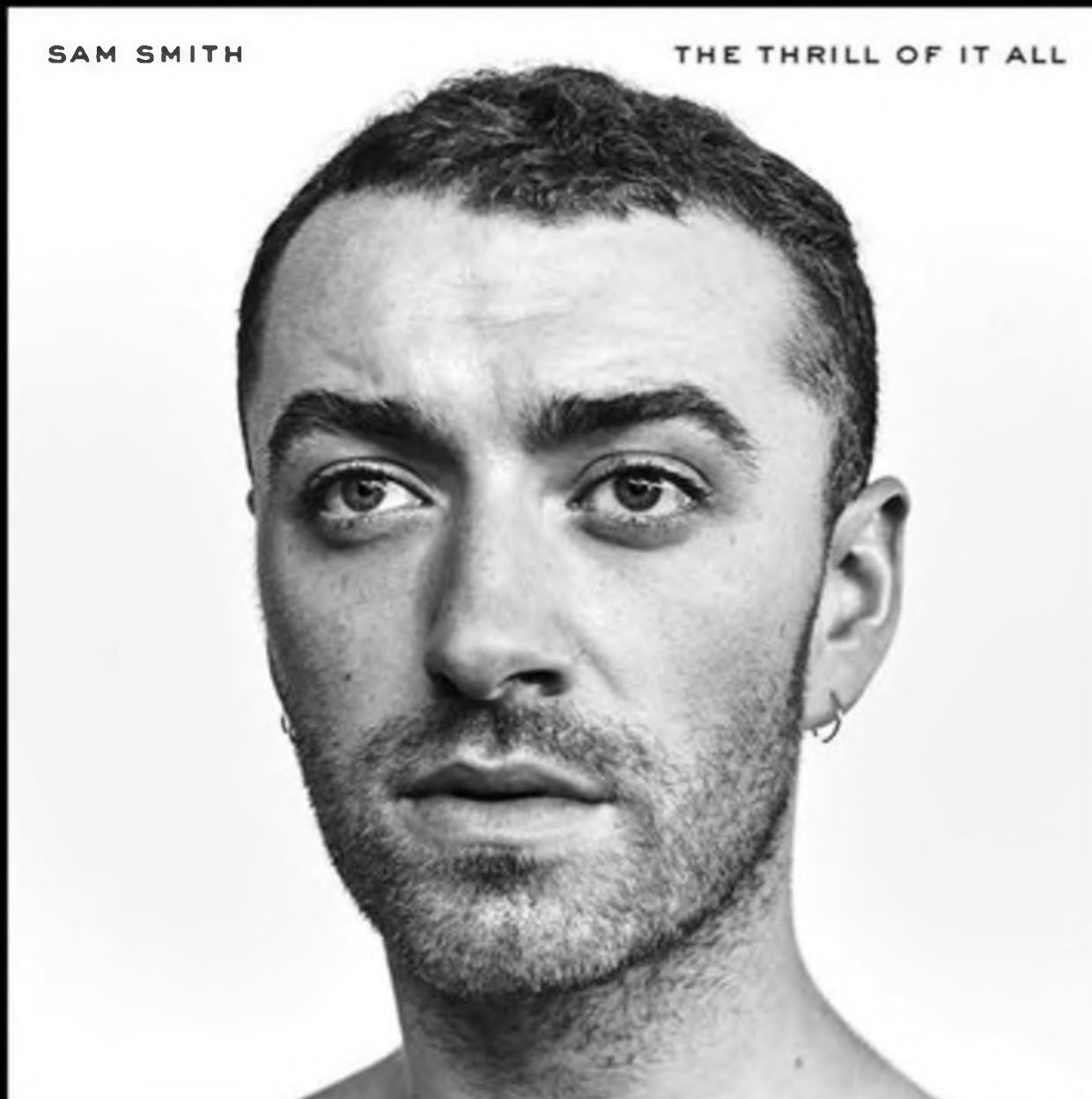
"STIR FRY" 2X RIAA CERTIFIED PLATINUM

"NARCOS" RIAA CERTIFIED PLATINUM



FOR YOUR GRAMMY® CONSIDERATION

SAM SMITH



"(Sam Smith is) one of the mightiest, most expressive singers of his generation." ★★★★★

-ROLLING STONE

"Sam Smith is a colossal force in contemporary pop music."

-NPR MUSIC

"He's still singing emotional songs, but his growth is evident. And perfectly executed. There's not a miss on the 10-track album... 'The Thrill of It All' is everything, and more."

-ASSOCIATED PRESS

"One of this decade's biggest pop stars... His spectacular voice doles out feelings in terms everyone can understand."

-PITCHFORK

"'The Thrill of It All' demonstrates Smith's impressive growth as a vocalist and songwriter."

-LOS ANGELES TIMES

"(The Thrill Of It All is) a stunner."

-PEOPLE MAGAZINE

#1 ALBUM DEBUT ON BILLBOARD 200

"TOO GOOD AT GOODBYES" CERTIFIED 4X PLATINUM

OVER 4 MILLION ALBUMS SOLD GLOBALLY

"PRAY" CERTIFIED RIAA GOLD AND ALMOST 400 MILLION STREAMS



FOR YOUR GRAMMY® CONSIDERATION

NIAL HORAN



"[a] must-listen...Grab a car, roll down the windows, and drive down some empty roads - these are the ideal listening conditions for Niall Horan's solo debut, a collection of easy, feel-good soft rock with hints of influences new and old."

-ENTERTAINMENT WEEKLY

"a portrait of an artist looking straight and honestly into the camera."

-THE ASSOCIATED PRESS

"[Flicker] unveils a never-before-seen personal side of Horan to listeners both new and old."

-ROLLING STONE

"Horan's debut solo album, Flicker, is a sweet and folksy turn from one of boy band pop's prior titans."

-TIME

#1 ALBUM DEBUT ON BILLBOARD 200
ALMOST 3 MILLION ALBUMS SOLD GLOBALLY
ALBUM 'FLICKER' INCLUDES #1 TOP 40 RADIO
+ 3X PLATINUM SINGLE "SLOW HANDS"



FOR YOUR GRAMMY® CONSIDERATION

TROYE SIVAN BLOOM



FEATURING
MY MY MY! & DANCE TO THIS (FEAT. ARIANA GRANDE)

ONE BILLION ALBUM STREAMS

"A Perfect Pop Star for 2018"

-TIME

"The Best Pop Album of 2018"

-USA TODAY

"Troye Sivan is the sort of pop star we need in 2018. His clever wit and brilliant sensibilities are on full display across every track...he writes about love with a surprising grace and wisdom that belies his relatively young age." ★★★★★

-IDOLATOR

★★★★

-ROLLING STONE

"Triumphant." ★★★★★

-NME

"Rich, confident, important pop"

-STEREOGUM

"A milestone for queer pop."

-PITCHFORK

"Troye Sivan cements his image as a gay pop icon."

-NPR MUSIC



FOR YOUR GRAMMY® CONSIDERATION

HALSEY



"Halsey's career is on the launch pad ready for flight into orbit. She's made it to the castle and taken her spot on the throne. Welcome to her kingdom."

-BILLBOARD

"...the future of pop music."

-USA TODAY

"BAD AT LOVE" RIAA CERTIFIED 3X PLATINUM
AND ALMOST 1 BILLION GLOBAL STREAMS



FOR YOUR GRAMMY® CONSIDERATION

BECK



FEATURES THE HIT SINGLES
"DREAMS", "WOW", "UP ALL NIGHT", "DEAR LIFE", & "COLORS"
400 MILLION STREAMS TO DATE

"a euphoric blast... fresh and essential." ★★★★★
-ROLLING STONE

"Instantly memorable... yet another milestone in his fascinating and unpredictable career."
-WALL STREET JOURNAL

"A bright, goofy amalgamation of the many Becks
we've met over the years: folky, happy, punky and funky."
-NEW YORK TIMES

"Aptly titled... Colors proves that Beck is still one of rock's most intrepid inventors."
-ENTERTAINMENT WEEKLY

"gregarious, extroverted and celebratory"
-UNCUT

"Brilliantly layered, with plenty of interesting things happening under the hood."
-ASSOCIATED PRESS

"Colors is a great party record."
-MC HAMMER



FOR YOUR GRAMMY® CONSIDERATION

5SOS



5 Seconds of Summer shred on "Youngblood."

"Youngblood" has a relentless, thumping rhythm, around which 5 Seconds of Summer move between delicate verses and a booming chorus."

-ROLLING STONE

"'Youngblood' is the perfect example of what can happen when you jump of out of box and see what's happening outside - in this case, swaggering tight-grooved pop with EDM inflections."

-BILLBOARD

#1 ALBUM DEBUT ON BILLBOARD 200

"YOUNGBLOOD" #1 AT TOP 40 RADIO

OVER 1 MILLION ALBUMS SOLD GLOBALLY

'YOUNGBLOOD' ALBUM + SINGLE BOTH CERTIFIED PLATINUM



FOR YOUR GRAMMY® CONSIDERATION

LIL
BABY



"Lil Baby is the rookie of the year"
-THE FADER

"Lil Baby Is Destined for Rap Greatness"
-NOISEY

STATS DON'T LIE

OVER 2.5 BILLION GLOBAL STREAMS IN 2018

OVER 70 MILLION GLOBAL STREAMS PER WEEK

OVER 1.5 MILLION GLOBAL ADJUSTED ALBUMS SOLD YEAR TO DATE

SOLD OUT HEADLINE TOUR

5 MIXTAPES & 1 ALBUM IN LITTLE OVER A YEAR

FIRST SINGLE "YES INDEED FT. DRAKE" 2X RIAA CERTIFIED PLATINUM

OVER 1 MILLION STREAMS IN FIRST 24 HOURS

#1 RECORD AT URBAN RADIO FOR MULTIPLE WEEKS

TOP 20 MOST STREAMED SONG OF 2018

ROOKIE OF THE YEAR



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PERCEPTION

#1 BILLBOARD 200 DEBUT
OVER 2.2 BILLION GLOBAL ALBUM STREAMS
OVER 1.8M GLOBAL ALBUM EQUIVALENTS

"LET YOU DOWN"
OVER 1.2 BILLION GLOBAL STREAMS
#1 TOP 40 RADIO
APPROACHING 9 MILLION GLOBAL TRACK EQUIVALENTS
CERTIFIED 3X PLATINUM

caroline





Getting Out The (Grammy) Vote

The Recording Academy has taken big steps toward diversifying its electorate — and the outcome of its flagship event. Will hundreds of new voters weigh in this year?

BY MELINDA NEWMAN

AS THE COUNTRY GEARS up for high-stakes midterm congressional elections next month, the music world is working to bring voters out for another race: the Grammy Awards.

Taking its first steps since forming a task force earlier this year to address diversity and inclusion issues, on Oct. 4, The Recording Academy announced it had invited 900 music creators to join as voting members, eligible to cast ballots starting with the 61st Annual Grammy Awards, on Feb. 10, 2019.

All 900 invitees — who already meet voting requirements — are female, persons of color, under the age of 39 or have some combination of those traits, in an effort to build a membership and anoint winners who better reflect the diverse creative community.

The Recording Academy's current membership, including voting and associate members, totals 22,000, of which 33 percent

are women. Of the approximately 13,000 voting members, 21 percent are women. In a statistic shared for the first time with *Billboard* this month, 55 percent of voting members identify as white and 28 percent as people of color, and 17 percent decline to disclose.

"We know there are not enough young people in the academy membership — even though we have amazing young artists who are making music, who have the credits to get in — and they are our future. It's important to reach out to them," task-force chair **Tina Tchen**, who served as chief of staff to former first lady **Michelle Obama**, tells *Billboard*.

28%

The share of Grammy-voting members who identify as people of color

The invitations were just the first step the task force plans to take as it helps The Recording Academy recalibrate its voting membership for the Grammy Awards. Up next, the academy will roll out a new membership model that will go into effect Nov. 19. The model

will center on community-driven recommendations and also will include a peer-review panel that will evaluate all new member submissions in the spring.

Much of the plan is still under wraps, but just as the 900 new invitations are aimed at increasing diversity among the voter ranks, the key purpose of the pending changes in the membership model is to ensure the voting body's relevance and to better mirror music's current creators, a move Grammy critics claim is long overdue. In looking at how to address those issues, The Recording Academy studied the voting structures and best practices of a number of other organizations, including the Academy of Motion Picture Arts and Sciences, which puts on the Academy Awards. In 2015, AMPAS established the A2020 initiative, a five-year plan to improve diversity.

Currently, to qualify as a voting member of The Recording Academy, applicants must have a production credit on 12 released digital tracks or six released physical tracks in a single

Topline

MARKET WATCH

17.68B

↑ 0.9%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Sept. 27.

11.4M

↓ 0.5%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Sept. 27.

639.1B

↑ 44.4%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

Number of audio and video streams for 2018 so far over the same period in 2017.

nielsen
MUSIC

voting category, with at least one qualifying track released within five years of receipt of the application. The annual fee for voting members is \$100.

Additionally this year, with the help of the task force, The Recording Academy has significantly diversified the composition of its Nominations Review Committees, the 16 groups that determine the final Grammy nominations in craft and other specialized categories. This year, the composition of the Nominations Review Committees is 51 percent female and 48 percent people of color, up from last year, when it was 28 percent female and 37 percent people of color.

The Recording Academy announced the plan for the task force in February, shortly after Recording Academy president/CEO **Neil Portnow** was criticized for saying backstage at the Jan. 28

Grammy Awards that women needed to “step up” if they wanted to have a bigger role in making music and in the industry.

Two days prior to the awards, the University of Southern California released its Annenberg Inclusion Initiative study, which revealed

“We know there are not enough young people in the academy.”

—*Tina Tchen, task-force chair*

that of 600 popular songs on the Billboard Hot 100 from the past five years, only 22.4 percent were performed by females. Women accounted for only 12.3 percent of the songwriters.

Portnow is stepping down from his role next summer, and a search for his successor is underway.

The task force, which formed in May, is charged with identifying barriers and unconscious biases that impede the advancement of women and people of color in the music industry — and coming up with best practices for The Recording Academy and the industry.

“One of the things that we found out through listening forums [held in Chicago, Los Angeles, New York and Nashville] is there really are a lot of people who don’t know what the academy is; they don’t know what the benefits of being a member are,” says Tchen. “In this day and age, you need to do outreach. You can’t sit passively by and expect people to come to you. You need to do deliberate, intentional outreach and make sure that your membership reflects the broad range of folks that you want to have in.”

Invitees who join by Nov. 15 are eligible to vote for the 61st Annual Grammy Awards, though it isn’t clear how many will sign up to do so. The task force hopes to perform more outreach again next year but has not decided how to gauge its effectiveness, especially in terms of upping female participation.

However, Tchen stresses that “we’re talking to the task force and The Recording Academy, and together we’re going to set a goal that is both aspirational and one that we can work towards within the next five years.” Though the 21 percent of female Grammy-voting members roughly matches the 22 percent of female performers in the USC Annenberg study, Tchen says that “neither the task force nor the academy are satisfied at being at 21 percent with voting members as women. We really want to reflect the broader population.”

New Regimes, New Cultures

The executive turntable atop the majors means an array of fresh approaches

BY DAN RYS

THIS YEAR, THE NEW LEADERS ACROSS the major record companies have been upending tradition and putting their own stamps on their new respective domains.

Now, as **Aaron Bay-Schuck** officially starts his role as co-chairman/CEO of Warner Bros. Records in Los Angeles and Warner Music Group’s new Elektra Group opens in New York, the music industry is bracing for even more culture change. At WBR, where former RCA co-chairman **Tom Corson** has been working since January as co-chairman/COO, the atmosphere has already relaxed considerably, sources tell *Billboard*, with Corson walking the halls more often than his predecessor, **Cameron Strang**, and interacting with the full staff rather than limiting conversations to a handful of top execs.

At Island, change has come by not rocking the boat too much; after **David Massey**’s departure this summer, U.K. president **Darcus Beese** took over and promoted longtime executive vp/GM **Eric Wong** to COO. Beese then brought in Epic Records senior vp marketing **LaTrice Burnette** — a veteran of campaigns for **Future**, **DJ Khaled** and **Travis Scott**, among others — to fill Wong’s role and help build out the label’s hip-hop/R&B roster.

The biggest changes so far seem to have come at Def Jam, under Shady Records/Goliath Management boss **Paul Rosenberg**, and Columbia, under former SONGS Music Publishing president **Ron Perry**.

Sources say that the Rosenberg era kicked off with a reset, with several high-level staffing changes and a shift in focus toward its hip-hop culture roots, while Rosenberg himself remained **Eminem**’s manager and kept his roles at both Shady — distributed through Interscope — and Goliath. But things have coalesced, sources say, particularly after head of A&R **Steven Victor** and head of promotion **Nicki Farag** solidified their teams, while new executive vp/GM **Rich Isaacson** is well-liked and respected around the office. And Def Jam successfully pulled off **Kanye West**’s ambitious (and grueling) five-albums-in-five-weeks run from late May through late June.

At Columbia, meanwhile, Perry has brought a looser and digital-first vibe to the office, with baggy sweatshirts his M.O. and text-exchange communication coming into favor. He has been discussing with staff about social media accounts and influencers they should follow and has proved open to ideas from lower-level staffers. And he shook up his senior staff, replacing **Joel Klaiman**



Clockwise from left: Bay-Schuck, Perry and Rosenberg.

as executive vp/GM with **Jenifer Mallory** and promoting **Justin Eshak** and **Imran Majid** to co-heads of A&R.

The publishing world is about to see a similar shift, as **Martin Bandier** exits Sony/ATV Music Publishing and Warner/Chappell Music’s **Jon Platt** takes over in 2019. “Marty loves the chase of the deal,” says one executive who worked with both at EMI Music Publishing, while “Jon is first and foremost artist-oriented,” always playing music in his office. But, the exec adds, both leaders “elicit great loyalty from their staff.”

Additional reporting by Ed Christman, Hannah Karp and Melinda Newman.



PHOTO: ROBERT HOFFMAN

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BOLD
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TIME

**“A NATURAL-BORN
POP STAR”**
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F
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**“TOM PETTY
INARGUABLY
WAS AN
AMERICAN
TREASURE...**

**BEYOND THE CHART CRUSHERS,
HE WAS AN EVEN MORE
THOUGHTFUL POET, PRECISE IN
CAPTURING LIFE'S PLEASURES
AND ACRIMONIES,
AND A PERFECTIONIST...**

**IT MAKES YOU WANT
TO KNOW MORE...**

**HE WAS AS
PROLIFIC
AS HE WAS
TALENTED.”**

ROLLING STONE

TOM PETTY

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REPRISE



RECORDS

“NOW IT’S
**ALL
ABOUT
BEBE**

NOISEY

“CRAZILY
IRRESISTIBLE
AND...
UNSTOPPABLE”
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WARNER BROS. RECORDS



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BLOCBOY JB FT. DRAKE

“*LOOK ALIVE*” Global Streaming



CHER

Dancing Queen Massive global debut

“Cher is just having a great goddamn time.”
- *ENTERTAINMENT WEEKLY*



DVSN

“Dvsn carved out their own niche with emotive, throwback R&B” - *ROLLING STONE*



GALLANT

“This is Gallant’s golden moment” - *NOISEY*

“The next acclaimed voice in R&B” - *VULTURE*

GORILLAZ

"Its best album in years" - PEOPLE

"★★★★...on point, and a pretty good metaphor for our present now now." - ROLLING STONE



JOSH GROBAN

"His new album *Bridges* is brilliant!"
- JAMES CORDEN



MAC MILLER

Swimming Top 3 Billboard 200 debut

"Mac Miller is at his lyrical best on *Swimming*"
- NOISEY



MIKE SHINODA

"a reemergence" - GQ

"A remarkably honest and intense record."
- ASSOCIATED PRESS



MUSE

"Rock-gospel" - ROLLING STONE



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A Conscious Uncoupling

Two of the music industry's powers, Eagles manager Irving Azoff and MSG leader James Dolan, are ditching their joint venture, shifting industry dynamics

BY DAVE BROOKS

Two titans in live music are ending their five-year relationship, as music manager **Irving Azoff** buys his partner, MSG executive chairman/CEO **James Dolan**, out of their joint venture, Azoff MSG Entertainment, for \$125 million.

The split comes after Azoff and Dolan reopened The Forum together in Los Angeles in 2014 and turned it into the state's highest-grossing concert venue, partially containing their biggest competitor, AEG owner **Phil Anschutz**, who owns the Staples Center arena nearby. The pair recently scored a key victory in their ongoing turf battle with Anschutz when AEG dropped its requirement that artists wanting to play the top-grossing O2 Arena in London also had to play the Staples Center (and not The Forum) when performing in Los Angeles.

But despite the win, Azoff's and Dolan's visions for Azoff MSG Entertainment had begun to diverge, and both sides opted to trigger a buyout clause that took effect five years into the deal. Sources say the move was a "conscious uncoupling," as Azoff family friend **Gwyneth Paltrow** once described her split from former husband **Chris Martin** of **Coldplay**.

Azoff is calling his new holding company The Azoff Co. It includes Full Stop Management, a division he runs with his son **Jeffrey Azoff** and partner **Brandon Creed**, with marquee clients that include the **Eagles**, **Charli XCX**, **Harry Styles** and **HAIM**.

Dolan, meanwhile, is preparing to spin off his company's sports business to focus on the \$1 billion MSG Sphere venues in Las Vegas

and London, a project that never gained much enthusiasm from Azoff or his venue partner, Oak View Group co-founder **Tim Leiweke**. As part of the buyout, The Azoff Co. will purchase MSG's stake in OVG, while an outstanding \$63.5 million revolving term loan extended by MSG to Azoff MSG Entertainment will be converted to a term loan with a maturity date of Sept. 20, 2021, and assumed by The Azoff Co. The transaction — subject to certain conditions, including Azoff Music obtaining financing — is expected to close before Dec. 31.

\$125M
Purchase price of MSG's stake in Azoff MSG Entertainment

The buyout represents the end of a partnership that was supposed to shake up the fragmented music landscape, combining MSG's marquee venues with Azoff's artist ties and his performing-rights group, Global Music Rights, which seeks higher royalty payments for its songwriters.

The Forum, the 1960s-era arena that MSG purchased in 2012 and reopened following a \$100 million renovation, anchored the relationship, with Irving's wife, **Shelli Azoff**, initially overseeing the venue as managing partner. The arena successfully picked off dozens of shows from the Staples Center and took the bulk of Live Nation's arena business, but also saw high employee turnover as more than a dozen venue executives came and went. In December 2017, Shelli Azoff announced she was stepping down from her role at the arena, and GM **Nick Spampinato** exited in June. The two were replaced by vp operations **Rick Merrill**, as well as vp booking **Geni Lincoln** and head of artist relations and VIP services **Jillian Lentz**.

The Azoffs will still have a presence at the building, though: Prior to closing the buyout, Azoff and Dolan signed several multiyear consultancy agreements for The Forum and the new Sphere venues.

"It's a split, but it's one where everyone leaves happy," says a source close to the negotiations. "[Dolan and Azoff] are two larger-than-life figures, and their partnership would inevitably have an expiration date." Talks to close the joint venture have been ongoing since the beginning of the year. ■



Dolan (left) and Azoff unveiled The Forum in January 2014 in Inglewood, Calif.



Tedeschi Trucks Band at the Beacon Theatre on Oct. 10, 2017.

MSG DOUBLES DOWN ON RESIDENCIES

The entertainment giant is expanding its program with a two-city concert-residency pioneer

BY DAVE BROOKS

As residencies — long-running strings of concert dates in a single venue — catch on with younger acts from **Lady Gaga** to **Bruno Mars**, **Tedeschi Trucks Band** is taking the residency model to the next level: It's adding a city.

While the group has held court at New York's Beacon Theatre every October for years, **Susan Tedeschi** and **Derek Trucks** are now launching a second multiyear residency in the Windy City, running at the Chicago Theatre every January through 2022.

Every year, the dual-city residency — a first for the band, as well as for Madison Square Garden Company, which owns and operates both venues — will include six October shows in New York and several January shows in Chicago, starting this winter on Jan. 18, 19, 25 and 26, 2019.

"We've had a long history with Tedeschi Trucks Band dating back to 2011, when they performed at both venues," says **Darren Pfeffer**, executive vp MSG Live.

New York has long played host to bands like **Steely Dan** and the **Allman Brothers**, the latter of which played 238 shows at the Beacon from 1989 to 2014. Madison Square Garden is home to **Billy Joel**'s monthly residency run; he has played more than 50 shows since its launch in 2014 and celebrated his 100th career show at the arena in July. But as iconic artists slow with age and younger artists tire of relentless schedules on the road, staying put is becoming more appealing. Pfeffer says the number of calls he gets from agents and managers about booking residencies at MSG venues has doubled in recent years.

Another perk, says **John Meglen**, co-CEO of AEG's Concerts West: Residency artists can build elaborate stage sets that would normally be too costly to transport.

As for fans, **Peter Shapiro**, owner of the Capitol Theatre in Port Chester, N.Y., says residencies "become part of people's lives — it's something consistent in an often inconsistent world." ■

NONESUCH RECORDS

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PUNCH BROTHERS



LAKE STREET DIVE

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FROM THE DESK OF

CEO, IFPI

Frances Moore

Meet the woman running point on historic legislation for music rights holders in Europe — while fighting for copyright everywhere else

BY ROBERT LEVINE
PHOTOGRAPHED BY DANIEL KENNEDY

FOR THE PAST EIGHT YEARS, **Frances Moore** has been the recorded-music industry's top global lobbyist. As CEO of IFPI, she leads worldwide efforts to fight piracy, open new markets and establish the kind of legal environment in which streaming can succeed. And for at least half a decade, one of her main priorities has been what label executives call "the value gap," the regulations that give user-upload platforms like YouTube a negotiating advantage by letting them stream music first and respond to takedown notices later. But in July, the European

Parliament voted against fast-tracking a version of the EU Copyright Directive that would address this, amid an online campaign that cast the idea as censorship, generating millions of tweets and so much email to policymakers that some of them stopped checking it.

"It was like being hit by a lorry," says Moore in her Scottish accent. "If you think about the reactions to SOPA or ACTA [the 2011 U.S. Stop Online Piracy Act and the Anti-Counterfeiting Trade Agreement, both of which sparked widespread protests], this was all of that on steroids."

Essentially, the issue pitted the

creative business — the rest of the music business, but also film, TV and various kinds of publishers — against technology companies and interest groups that have generally succeeded in forestalling any serious regulation of the internet. Both sides spent massively, got help from icons (**Paul McCartney** on one side, prominent internet engineers on the other) and warned of dire consequences if the final vote in September went the other way. "We made the best case we could, and we lobbied for that case," says Moore.

Then on Sept. 12, in a dramatic rebound for the music world, European Parliament voted to send an amended version of the legislation to negotiations among different branches of the EU. "To me, it's over when it's over," says Moore. But IFPI has likely helped win the kind of victory that has eluded the media business for years.

Moore, who has worked for IFPI in various roles since 1994 and now splits her time between Brussels and the organization's headquarters in London, does far more than lobby the European Union on copyright issues. She also oversees the IFPI's more

Moore, photographed Sept. 26 at IFPI in London, keeps clocks set to five different time zones in her office because, she says, "being a global structure, there's always something to follow up somewhere."

than 90 employees and 57 national organizations that lobby governments from Berlin to Beijing. (China, the 10th-biggest recorded-music market, is now a “top priority,” she says.) Not all the governments she speaks to have much interest in copyright at all, but she believes that the worldwide success of streaming — and the way it allows artists and songwriters to cross national borders — is changing that. “I think you’ll see changes — you already do in China,” says Moore, “as more countries realize that copyright helps them.”

How surprised were you by the Sept. 12 European Parliament vote to proceed

This new EU Copyright Directive will be important worldwide because it’s a way to close “the value gap.” Can you explain why that gap exists in the first place?

It’s a structural problem in the marketplace. When the safe harbor legislation in Europe was passed [in 2000, as part of the Electronic Commerce Directive], it was meant to cover passive, neutral, technical companies — where content was merely passing through their tubes. Some other services shoehorned themselves into that exception. YouTube essentially says, “If you don’t like what we’re offering [as license terms], send us takedown

this legislation, so we’ll work on that on a country-by-country basis.

There’s a lot of concern that giving platforms responsibility for what they transmit will incentivize services like YouTube to block content more aggressively. Are you worried about that?

We hope that a fair legal framework will enable more innovative services to get into the marketplace. I can’t speak for YouTube, but one would expect them to continue to use content recognition technology the way they have in the past.

How is your job changing now that international operations are becoming more of a priority for the major labels?

Because of streaming, you can’t afford to have weak legislation in some countries that can be taken advantage of across the internet. You have to look at the opportunities as well. Countries like Nigeria and India are only now approving the World Intellectual Property Organization treaties [from the 1990s] because they’re beginning to see the benefits of copyright. Two of the big six digital platforms, Tencent and Alibaba, are Chinese. And given the size of [China], there’s huge potential to do much better as we encourage people to pay for music. We also have problems there — we don’t have a performance right [for sound recordings], and globally that’s about 14 percent of revenue. We don’t have that in China or the U.S.! ●

“Because of streaming, you can’t afford to have weak legislation in some countries that can be taken advantage of across the internet.”

on the Copyright Directive?

I wasn’t surprised, but I must admit I was relieved. We were surprised by what happened in July — not so much that [the legislation] was pushed back, but by how massive the onslaught against it was. There were 6 million emails in a week, telephone lines got blocked [from the volume of calls], there were all kinds of threats against [members of European Parliament]. But as time went on, we saw that a lot of this wasn’t coming from Europe — it was coming from Africa, Asia, Australia — which suggested that it was an organized campaign rather than organic concern from constituents.

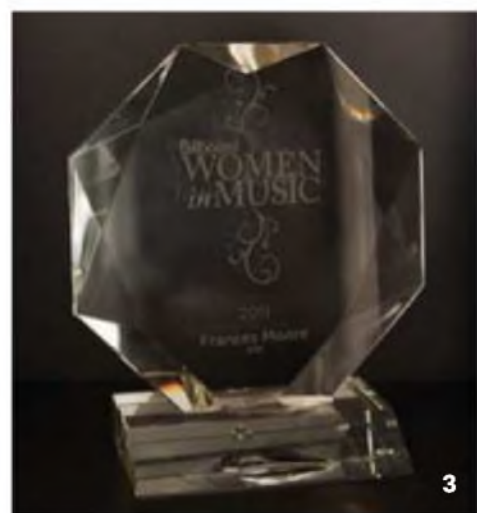
notices” — which is very difficult when 300 hours of video are uploaded to YouTube every minute.

The directive isn’t done. What happens now?

We’re not opening the champagne yet. There are now three versions of the text of the legislation [one each from the European Commission, the European Council and the European Parliament], and they’re getting together to negotiate a final version. When that’s done, then each member state has to implement

What changed between then and September?

There was a fog created by all of this misinformation, so in July, the members of European Parliament essentially said, “What’s all of this noise? We better have a closer look at this legislation rather than fast-track it.” But once they did, they made a decision based on facts rather than hysteria.



1 A gift from a Chinese delegation that spoke about the introduction of performance rights for recordings in China. 2 Moore keeps an atlas open to the next country she’ll visit. 3 Moore’s Billboard Women in Music Award from 2011, after her first year as IFPI’s CEO. 4 “I receive so many lovely gifts from Chinese delegations that I have to rotate them on my shelves,” says Moore. 5 A decorative globe.

5 RECORDS



PUSHA-T / DAYTONA
PRODUCED BY KANYE WEST



5 WEEKS

I hate being
Bi-Polar
it's awesome

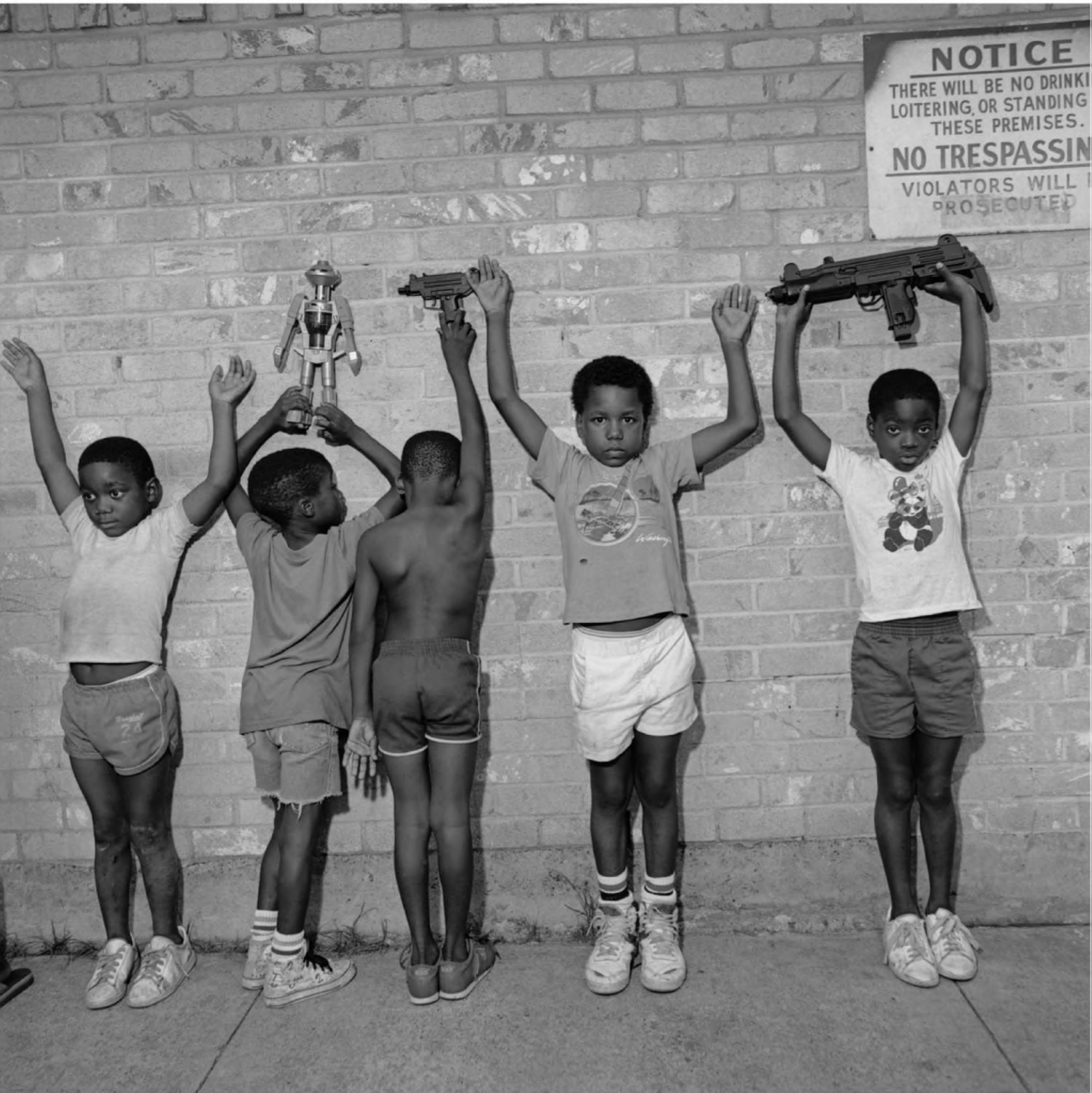
6 ARTISTS



KIDS SEE GHOSTS
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36 TRACKS



NAS / NASIR
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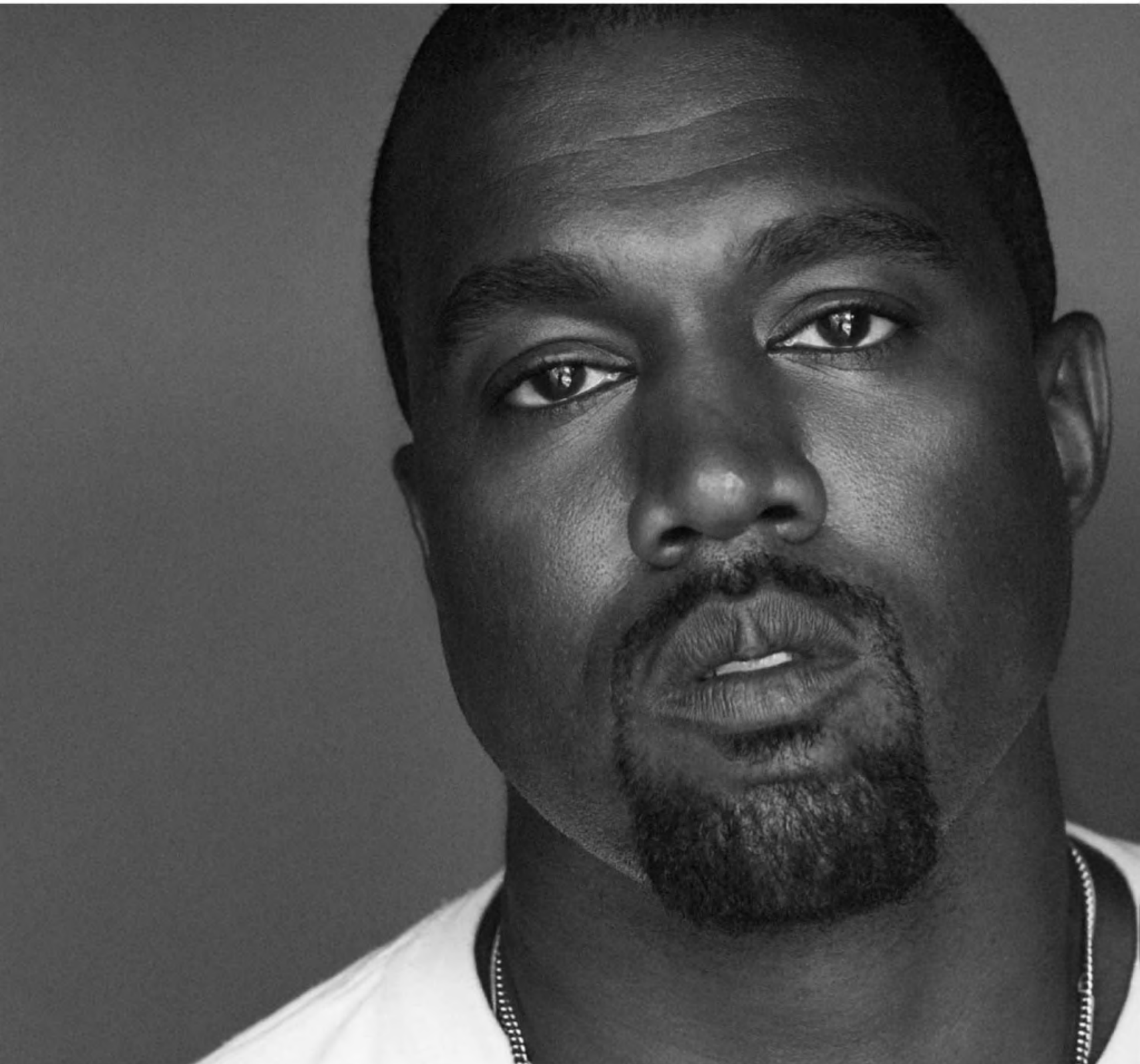
1 VISIONARY



TEYANA TAYLOR / K.T.S.E.
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KANYE WEST



PRODUCER



Legal, But Safe To Invest?

As Canada decriminalizes recreational marijuana use, industry executives and immigration attorneys are advising music-world weed proponents to maintain high levels of paranoia at the border in October

BY KAREN BLISS

On Oct. 17, Bill C-45, also known as The Cannabis Act, goes into effect in Canada, legalizing recreational cannabis nationwide for individuals 18 and over and creating huge investment opportunities.

But Canadian artists who want to cash in face a conundrum: Investing in pot — or even smoking it — could put their touring business at risk. “Previous consumption of cannabis or involvement in the cannabis industry may be grounds for denying entry into the U.S.,” a Canadian government spokesman tells *Billboard*. U.S. border agents, meantime, have been ramping up searches of travelers’ electronic devices, such as smartphones and computers, which could contain damaging clues.

“Do you want to look cool for your Instagram followers or play a gig for \$30,000 in the U.S.?” one Canadian artist says he recently asked his younger bandmate, advising him to erase all evidence from social media of himself smoking blunts.

While many such U.S. music stars as **Willie Nelson, Snoop Dogg, Melissa Etheridge, Wiz Khalifa** and **Gene Simmons** have openly invested



A poster from an educational cannabis event in Canada.

in various cannabis businesses, from medical marijuana dispensaries to personal strains, few Canadian acts have trumpeted their own pot projects. One that has is **The Tragically Hip**, whose frontman, **Gord Downie**, died on Oct. 17, 2017, exactly a year before the bill takes effect. The band owns a stake in pot producer Newstrike Brands — owner of Up Cannabis — and this summer the Hip’s surviving members held several invite-only events at their lakeshore

recording studio and at a farm, where they ran through the potencies and effects of several of their own marijuana strains, named after their songs.

But **Jeff Craib**, The Tragically Hip’s longtime agent and a member of the advisory board of Newstrike, has different advice for actively touring bands: “When they ask you, ‘Have you ever smoked pot? Are you involved?’ you say no,” says Craib. “Even if you’re a big proponent of it, if you actually say you are, you’re crazy. That’s what we’re telling the staff, and the staff are telling their clients that. That’s common sense.”

Canadian immigration counsel and former



Late Tragically Hip frontman Downie was a cannabis advocate.

Bootsauce frontman **Drew Thorpe** warns that “if you invest, if you admit to smoking, if you’ve got snapshots of a 420 event on your social media, all these things are going to lead to further questions.” Attorney **Carly B. Wiskoff** worries border agents will ask: “If you’re an investor, then are you a drug trafficker?” Canadian Federation of Musicians executive director **Liana White** hopes to find ways to shield legal investors, but for now, “No sparking fatties on the internet ... especially if you’re traveling into the United States in the next couple of weeks.”

How-To Clips Worth Following

D’Addario, the musical accessory maker once known for its catgut strings, is churning out a new sales driver: videos with the best musicians on social media

BY GRANT RINDNER

Sarah Thawer, a self-taught drumming whiz in Toronto, isn’t a household name, but a year-and-a-half ago she got a call that led to her starring in a music video for an unlikely producer: D’Addario, the century-old, family-owned guitar string maker.

Shooting in New York this summer, Thawer pivoted from rock, funk, dancehall and jazz



D’Addario guitar strings

rhythms to Indian beats like garba and dhol in a clip for D’Addario’s *Set the Tone* series, aimed at teaching drummers new skills while helping the company sell its Evans drumheads.

Thawer is part of a growing class of quirky virtuosos with big online followings who are helping instrument companies reach new customers. While D’Addario’s sponsored roster also includes starry names like

Cage the Elephant’s **Brad Shultz**, the company is seeing more traction with smaller, social media-savvy musicians, and has consequently been inundated with emails from managers, publicists and labels hoping to put their acts in its videos.

“There’s a lot of value in seeing the in-between, the stuff that’s not perfect, the stuff that’s just conversational,” says **Yvette Young**, who plays math rock, known for its unconventional time signatures, in



Kaki King (left) and Dweezil Zappa in a *Guitar Power* video.

D’Addario’s *Guitar Power* series and has 130,000 Instagram followers.

The strategy appears to be working: D’Addario drumhead sales rose 16 percent over the past five years, for example, despite a 19 percent decline in drumhead sales industrywide. D’Addario global strategy director **Andrew Whitelaw** says, “We want to make useful products from the content perspective for our audience as much as [we] want to make useful products in the physical sense.”

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GOOD WORKS

Standing For A Cause

Nathaniel Rateliff knows that using his platform to speak out against injustice might lose him fans — not that that will stop him

BY MELINDA NEWMAN

NATHANIEL RATELIFF MOVED TO Lakewood, Colo., from Missouri in 1998, shortly before April 1999's Columbine High School massacre outside Denver. Rateliff was 20 years old at the time; its devastating impact on the community has stayed with him.

On Oct. 13, Rateliff's nonprofit foundation, The Marigold Project, will partner with a number of organizations, including Moms Demand Action for Gun Sense in America, Students Demand Action for Gun Sense in America, Our Lives Our Vote and the Kendeda Fund, to host a daylong series of workshops and panels on gun violence prevention at INDUSTRY Denver. The next day, his band, **Nathaniel Rateliff & The Night Sweats**, will headline a rally and concert at Denver's Levitt Pavilion. All proceeds from the benefit will go to nonprofit organizations dedicated to gun violence protection. Both events fall under the banner of Not One More.

Rateliff felt a dialogue about the issue was needed as much as a benefit concert. "With trying to change gun laws, it's most important to bring people together to start a conversation, because right now we have such a huge divide [on] pretty much anything," he says. "I think we can all agree that we can't have children going to school and continue to not have a sense of safety. I don't want that safety to be more guns being in school or there's only one point of entry. I don't think we've come up with a good solution, so we're bringing people together who have different opinions. I'm hoping we can walk

away with something we all agree on."

Also on the bill for the concert are local acts **Los Mochetes** and **Denver Children's Choir**, as well as **Fantastic Negrito**, whom Rateliff met in September when they played "Fortunate Son" together at the Americana Awards in Nashville. "He has an urban farm in Oakland [Calif.], and we've done a lot of work with Farm Aid and urban farmers," says Rateliff of Negrito. "Growing up in a poor urban community, he was a part of a lot of gun violence and lost some family members to it at a very young age." Tickets for the rally and concert are \$18.

Rateliff knows that gun control is a polarizing topic, but he felt that taking a stand was imperative. "I know we have fans who have different ideas than we do, and I know there's going to be some backlash," he says. "But I'm trying not to read any comments and not really subject myself to the negativity. If we make enemies through this, I will still feel like I'm on the right side of history, and that's what's most important to me."

The singer founded The Marigold Project last year to address issues of economic and social justice, but not all of its activities have a political slant. Marigold led a sock drive at a 2017 show, with fans bringing more than 400 pairs and the band donating part of its proceeds from the show to the cause. "Sometimes it's as simple as getting homeless people socks in the winter," says Rateliff.

Inspired by artists like **Willie Nelson** and **Neil Young**, Rateliff vows to keep speaking

out and raising money to fight injustice. Among the organizations in his sights is Western Water Conservation, a nonprofit that fights for access to drinkable water. "I feel lucky to have this platform," he says. "If people get tired of what we're doing when we're only trying to eliminate poverty and create equality, I guess they're just going to have to hate me for it and not listen to what we do." ●



"If we make enemies through this, I will still feel like I'm on the right side of history," says Rateliff.



CAN TAYLOR SWIFT MOVE THE POLITICAL NEEDLE?

Her first serious comment on politics may have a wide-ranging effect — one that could extend well beyond the midterms

BY MELINDA NEWMAN

On Oct. 7, one day after ending the North American leg of her Reputation World Tour, **Taylor Swift** made headlines not for her music but for her politics. In an Instagram post to her 112 million followers, Swift, who is registered to vote in Tennessee, endorsed Democrats **Phil Bredesen** for U.S. Senate and **Jim Cooper** for U.S. House of Representatives in the Nov. 6 election. She also condemned Bredesen's opponent, Congresswoman **Marsha Blackburn** (R-TN), saying Blackburn's voting record "appalls and terrifies me." Swift then encouraged anyone 18 or older to register to vote.

While Swift has taken positions on issues before — in March, she posted her support for March for Our Lives — she had never taken so strident a stand. And her passion could drive voters to the polls, says **Andy Bernstein**, executive director of HeadCount, a nonpartisan voter-registration organization.

"It's going to have an enormous impact," says Bernstein, predicting that Swift's post could lead to "tens of thousands" of new people registering to vote, based on the response HeadCount has seen in tracking voting patterns from social media posts by other artists. "She did more than tell people to register. She went into why it's so important. When you speak from the heart, people notice, and there are millions of people whose hearts beat with Taylor Swift."

Another result of Swift's actions could be getting other superstars to speak up. "All too often, artists at that level play it close to the vest," says Bernstein. "They will have us register [voters], but they don't make statements as eloquently and forcefully as she did. Her post could impact not only an election but how artists use social media as leaders."

While Swift has received criticism, notably from President **Donald Trump**, Bernstein expects backlash to be minimal. "For every fan that theoretically Taylor might lose, she might gain two more. Her message has always been about empowerment and charting your own course."

Swift did not inform Bredesen or Cooper of her endorsement in advance, nor her current record label, Big Machine Label Group. But Big Machine president/CEO **Scott Borchetta** applauded her move. "She is raising the conversation to a new level for a generation that needs to act," Borchetta told *Billboard*. "Agree or disagree, the underlying message here is 'Stand up and be counted.'"

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“**He was changing music** by brazenly reframing emo through a rap lens” – *Pitchfork*

“Peep’s music spurred **a cultural movement**” – *Associated Press*

“Already **shifting culture** in such a short period of time” – *Post Malone*





Marina performs at the Knockdown Center in New York on Sept. 29.

NOTED Sept. 29 - Oct. 8

New Deals

Regional Mexican singer **Lupita Infante** inked a co-publishing deal with peermusic.

Full Stop Management's **Jeffrey Azoff** and **Tommy Bruce** signed singer **Ava Max**.

China's Tencent Music filed for a U.S. initial public offering.

RÜFÜS DU SOL launched the label Rose Avenue.

L.A. Reid's Hitco Entertainment partnered with Pilgrim Media Group for music-related programming.

AWAL signed singer **Kevin Garrett** to a global pact.

Kygo and manager **Myles Shear** launched Palm Tree Records with Sony Music Entertainment.



Kygo (right) and Shear

Pandora announced that it will handle SoundCloud's U.S. ad sales starting in 2019.

BMG signed Latin pop artist **Malu Trevejo** globally.

Will.i.am signed a first-look movie and TV deal with Entertainment One.

Executive Turntable

Facebook named **Adam Mosseri** head of Instagram after the app's co-founders resigned.

Caroline upped **Brandy Contreras** to senior vp, strategic operations.

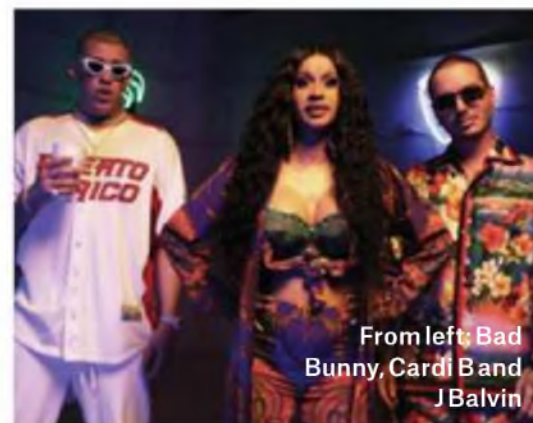
Mushroom Music Publishing named **Linda Bosidis** managing director beginning at the start of 2019.

Tyson Haller exited his senior executive role at Warner Music's label services arm, ADA.

Ticketmaster named **Tawn Albright** executive vp.

DJ Semtex left BBC Radio 1 for a role at Capital XTRA.

United Talent Agency announced that agents **Dave Shapiro** and **Tim Borrer** will exit at the end of 2018.



From left: Bad Bunny, Cardi B and J Balvin

Media Alert

Spotify launched its Global Cultures Initiative, with a "Global X" playlist featuring collabs like **Cardi B**, **Bad Bunny** and **J Balvin's** "I Like It."

Neon Gold celebrated its 10th anniversary with a Brooklyn concert featuring **Marina**.



Cornell's children at MoPOP in Seattle on Oct. 7.

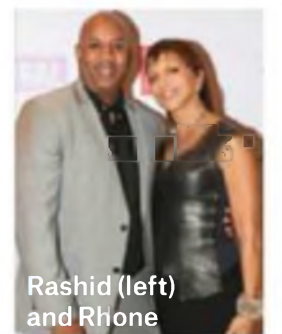
A sculpture of **Chris Cornell**, commissioned by his widow, **Vicky**, was unveiled at Seattle's MoPOP.

A fall 2019 Broadway run for **Tina**, a

musical based on **Tina Turner's** life, was announced.

The T.J. Martell Foundation honored CBS' **Jack Sussman** with its Spirit of Excellence Award.

The Living Legends Foundation's 22nd annual gala honored **Sylvia Rhone**, **Azim Rashid** and others in Hollywood.



Rashid (left) and Rhone

Meet & Greet

Tyrese Gibson and his wife, **Samantha**, announced the birth of their first child, **Soraya**.

Smashing Pumpkins frontman **Billy Corgan** and partner **Chloe Mendel** welcomed a baby girl.

Jessie Ware announced that she and husband **Sam Burrows** are expecting their second child.

Obits

Longtime **Beatles** recording engineer **Geoff Emerick** died at age 72.

Opera diva **Montserrat Caballé** died at age 85 in her native Barcelona.

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MR. EAZI” - RUDIMENTAL &
MAJOR LAZER**

**“MISS YOU” - CASHMERE CAT,
MAJOR LAZER & TORY LANEZ**

“GET IT RIGHT” - DIPLO & MØ

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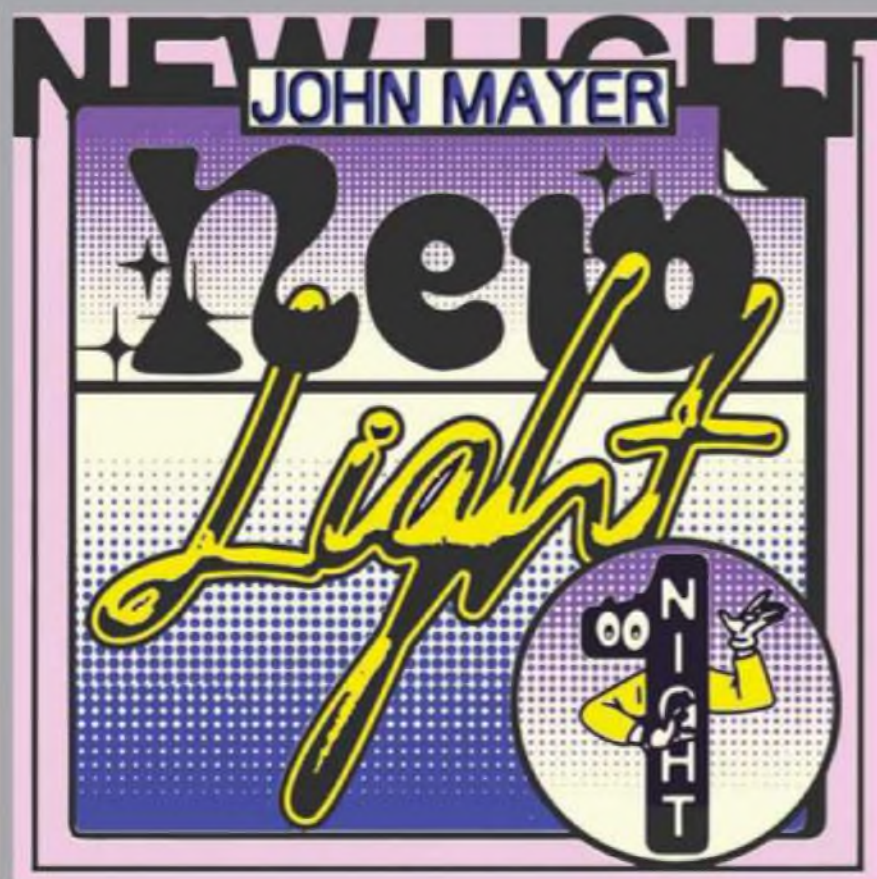


“THIS STORM IS COMING, AND IT LOOKS TO BE MIGHTY POWERFUL INDEED!” – BILLBOARD MAGAZINE



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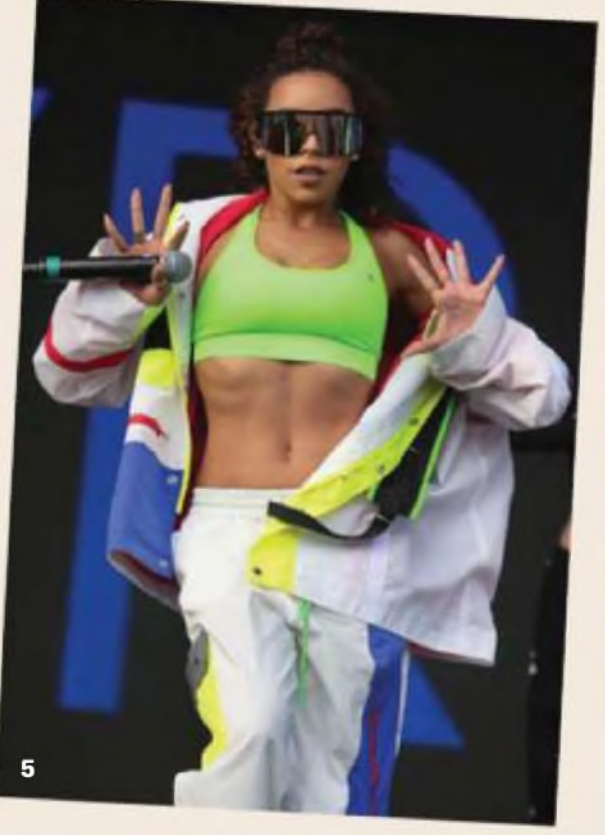
LEON BRIDGES *GOOD THING*
JOHN MAYER "NEW LIGHT"
N.E.R.D "LEMON"
CALVIN HARRIS "ONE KISS"



1 From left: Ciaran Ruaridh McDonald (aka Bearface), Merlyn Wood and Kevin Abstract of Brockhampton performed at the ACL Festival in Austin's Zilker Park on Oct. 5. 2 Father John Misty also played on day one. 3 Camila Cabello covered Elvis Presley's "Can't Help Falling in Love" on day three. 4 McCartney headlined the opening night. 5 Tinashe performed on Oct. 7.



7 DAYS on the SCENE



6 Bishop Briggs' day one set included an energetic rendition of "White Flag" and emotional remarks about opening for that night's headliner, McCartney, at the festival. 7 Metallica's Kirk Hammett, whose band played classics "Enter Sandman" and "Fade to Black," on Oct. 6. 8 Odesza's performance on Oct. 5 featured fireworks and an appearance by "Higher Ground" collaborator Naomi Wild.

Austin City Limits

AUSTIN, OCT. 5-7, 12-14

ROCK'N'ROLL LIVED AT THE 17TH ANNUAL AUSTIN CITY Limits Festival, weekend one, as Zilker Park was treated to the first of two headlining sets by **Paul McCartney**. It marked a first for the former **Beatle**, who previously had never played two consecutive weekends at a U.S. festival. Earlier, Michigan-based young bucks **Greta Van Fleet** put to rest any rock-is-dead notions by drawing a gargantuan crowd that merged with the masses waiting for **Khalid** to hit the larger Honda Stage. On day two, the response to **Brett Kavanaugh's** appointment to the U.S. Supreme Court was a topic of conversation, with **Brandi Carlile** noting, "Today, I learned that progress is not a one-way street," while **Chvrches** frontwoman **Lauren Mayberry** offered a solution to possible feelings of discontent by suggesting "a moment of 'fuck' ... to suppress the rage." After, she said she felt better and explained, "That's why we make dance music" — so fans can "cry or dance, or do both at the same time."

—DAVID BRENDAN HALL

1, 4, 6: RODGER HO/ACL FESTIVAL. 2: CANDICE LAWLER/ACL FESTIVAL. 3: ERIKA GOLDRING/WIREIMAGE. 5, 7: JACK PLUNKETT/INVISION/AP/SHUTTERSTOCK. 8: GREG NOIRE/ACL FESTIVAL.

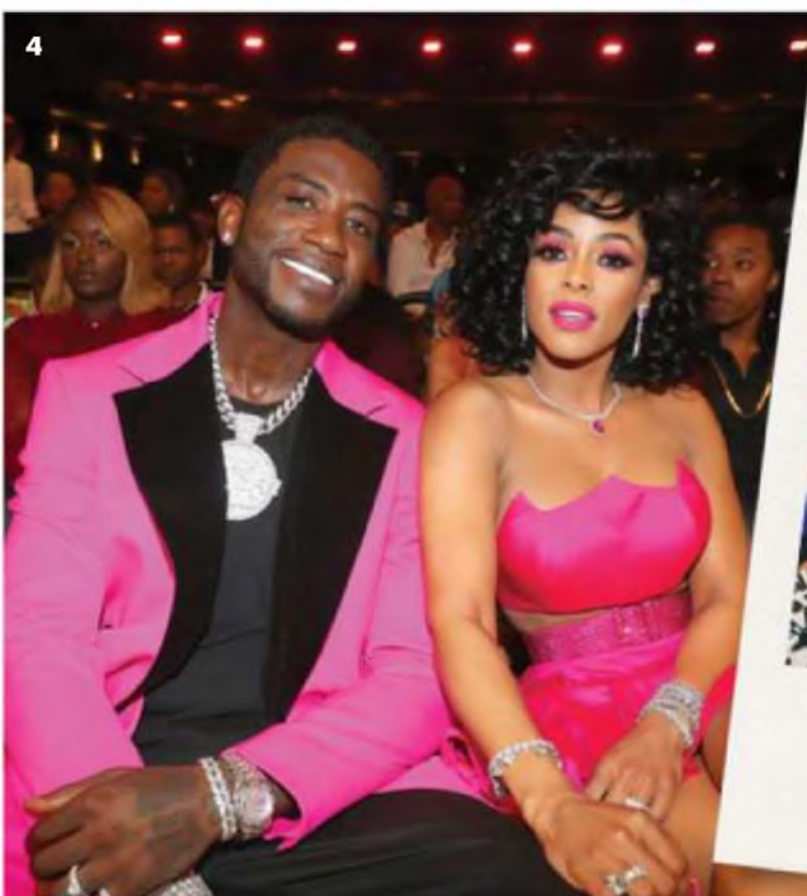
BET Hip Hop Awards

MIAMI BEACH, FLA., OCT. 6



7 DAYS on the SCENE

1 Lil Duval (with microphone) performed his hit "Smile (Living My Best Life)" during the BET Hip Hop Awards at Fillmore Miami Beach on Oct. 6 in Florida. **2** Yung Miami (left) of City Girls and Kodie Shane hung out backstage. **3** Host DeRay Davis parodied Kanye West's costume from his "I Love It" music video. **4** Gucci Mane and wife Keyshia Ka'oir in the audience.



Lil Wayne onstage after accepting the I Am Hip Hop Award. The rapper celebrated the release of his long-awaited *Tha Carter V* album, which became his fourth No. 1 on the Billboard 200.



1 Jessie Reyez crowd-surfed. **2** Festival co-curator Lizzy Plapinger, performing as LPX, sang from the stage floor. **3** Maggie Rogers honored Dr. Christine Blasey Ford during her headlining set.



The GRAMMY Awards®

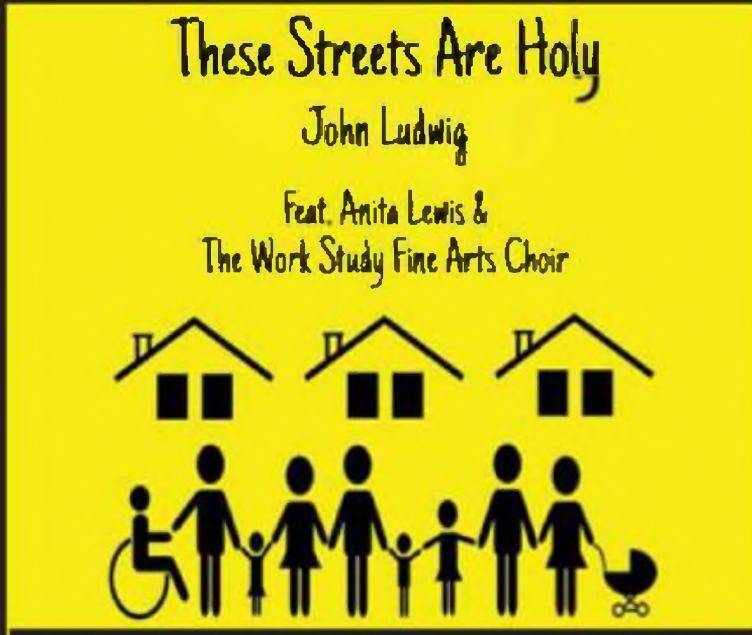
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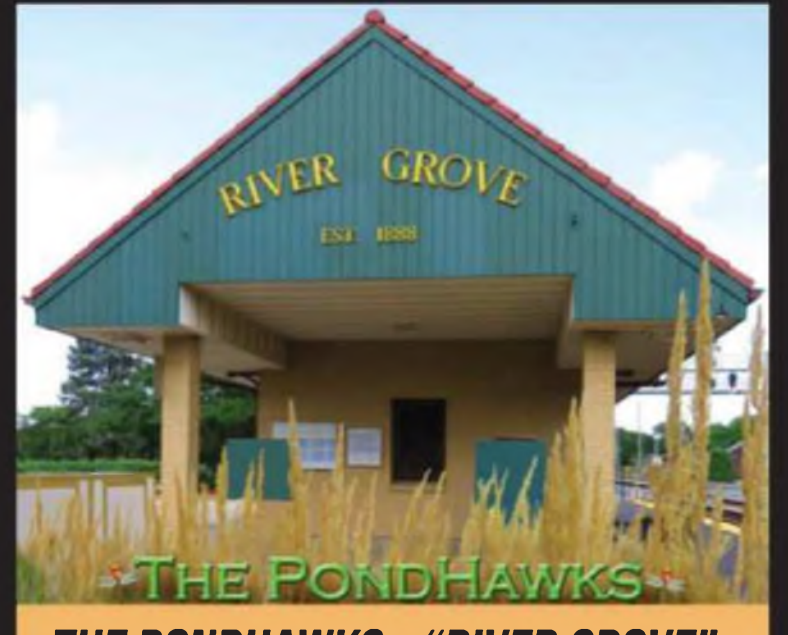
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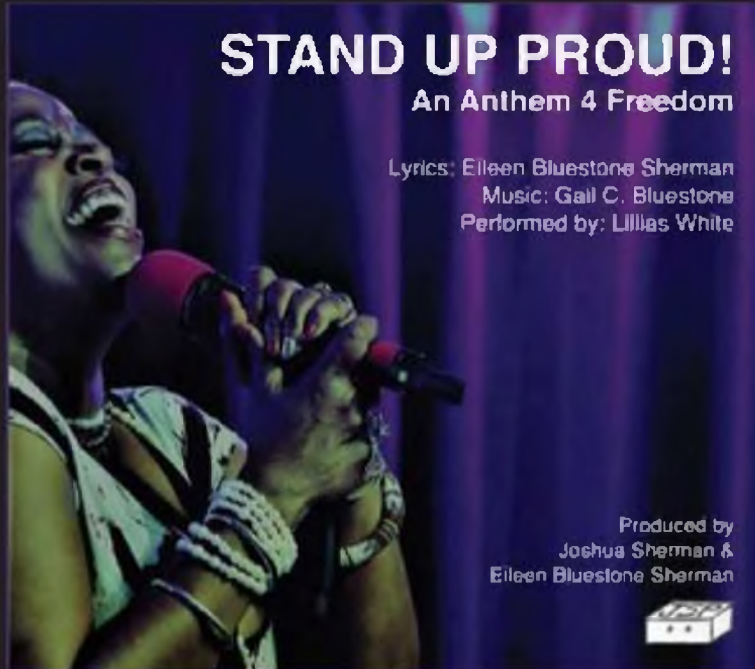
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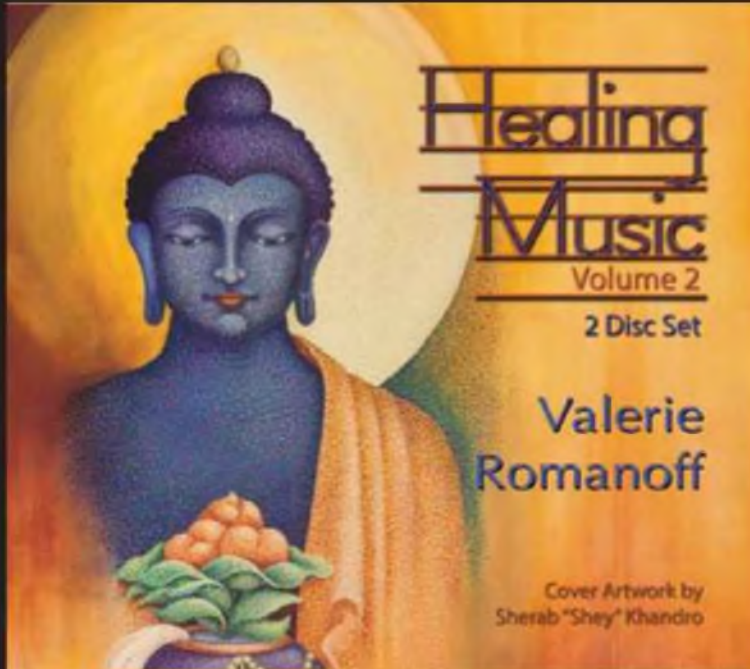
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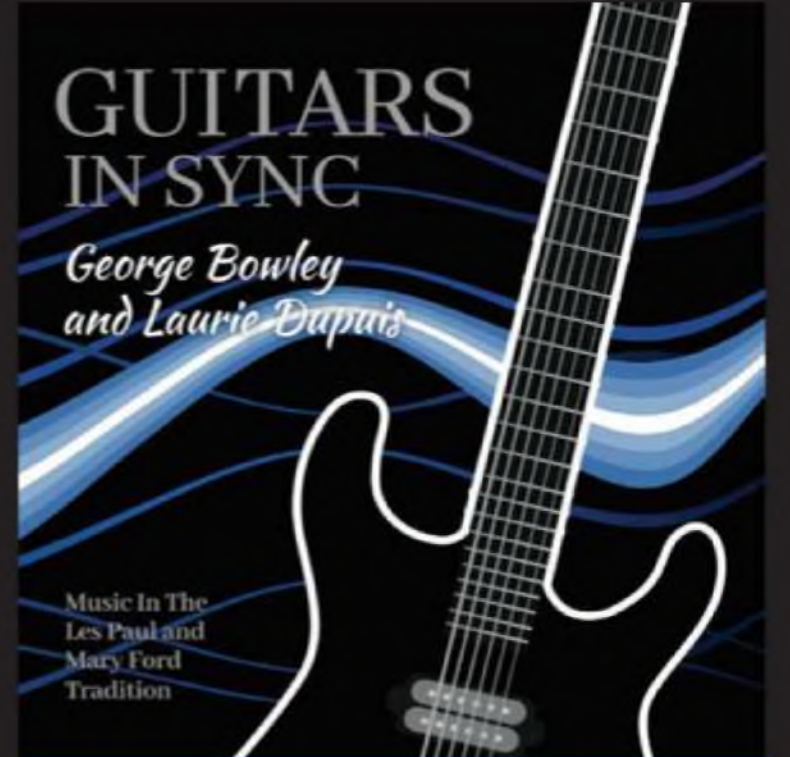
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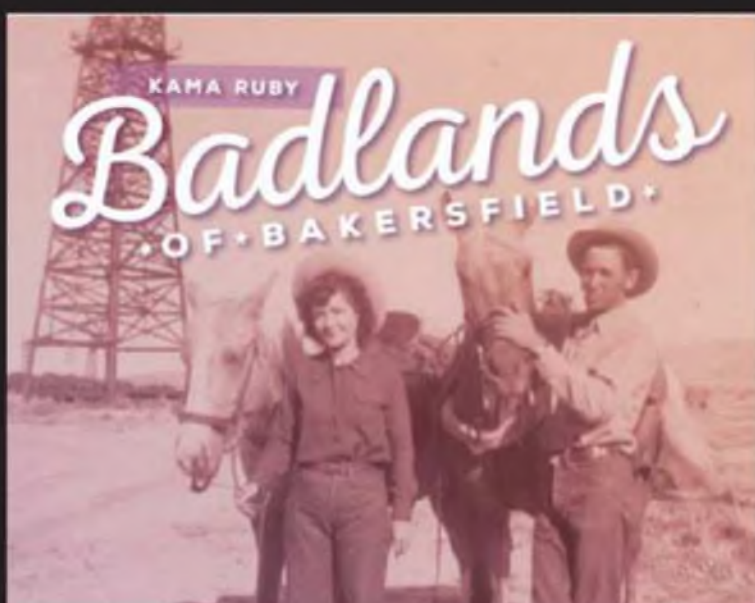
~ Les Paul, Mahwah, New Jersey, 2003

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~ Roy Bainton, Blues Matters Magazine 2018

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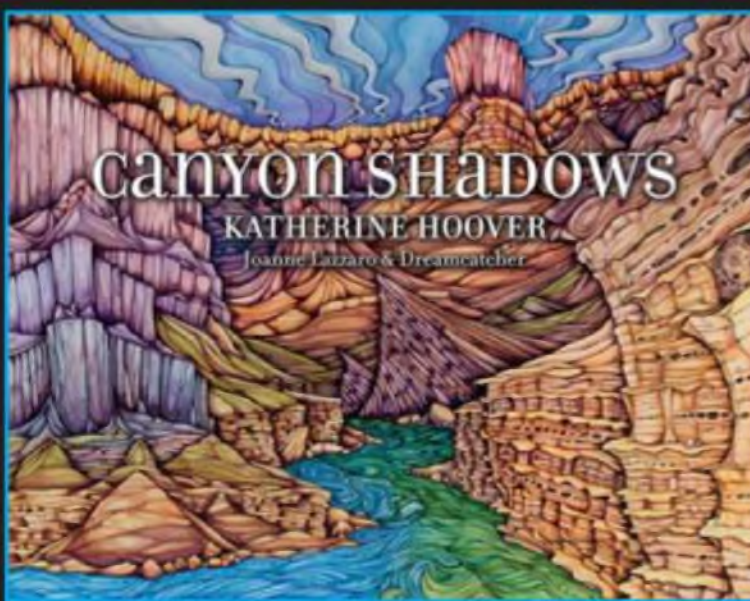
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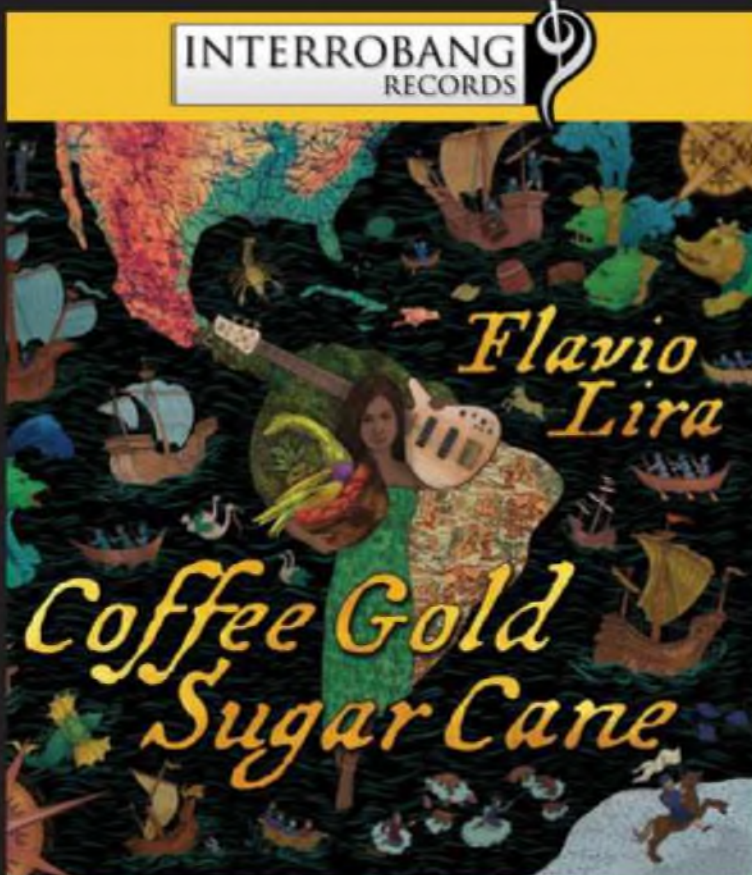
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Christina Aguilera onstage during her Liberation Tour concert at New York's Radio City Music Hall on Oct. 3. "One of the most electric nights of my life!!" she wrote on Instagram, thanking Lil' Kim and A Great Big World for their guest performances; Hillary and Bill Clinton were also in attendance.

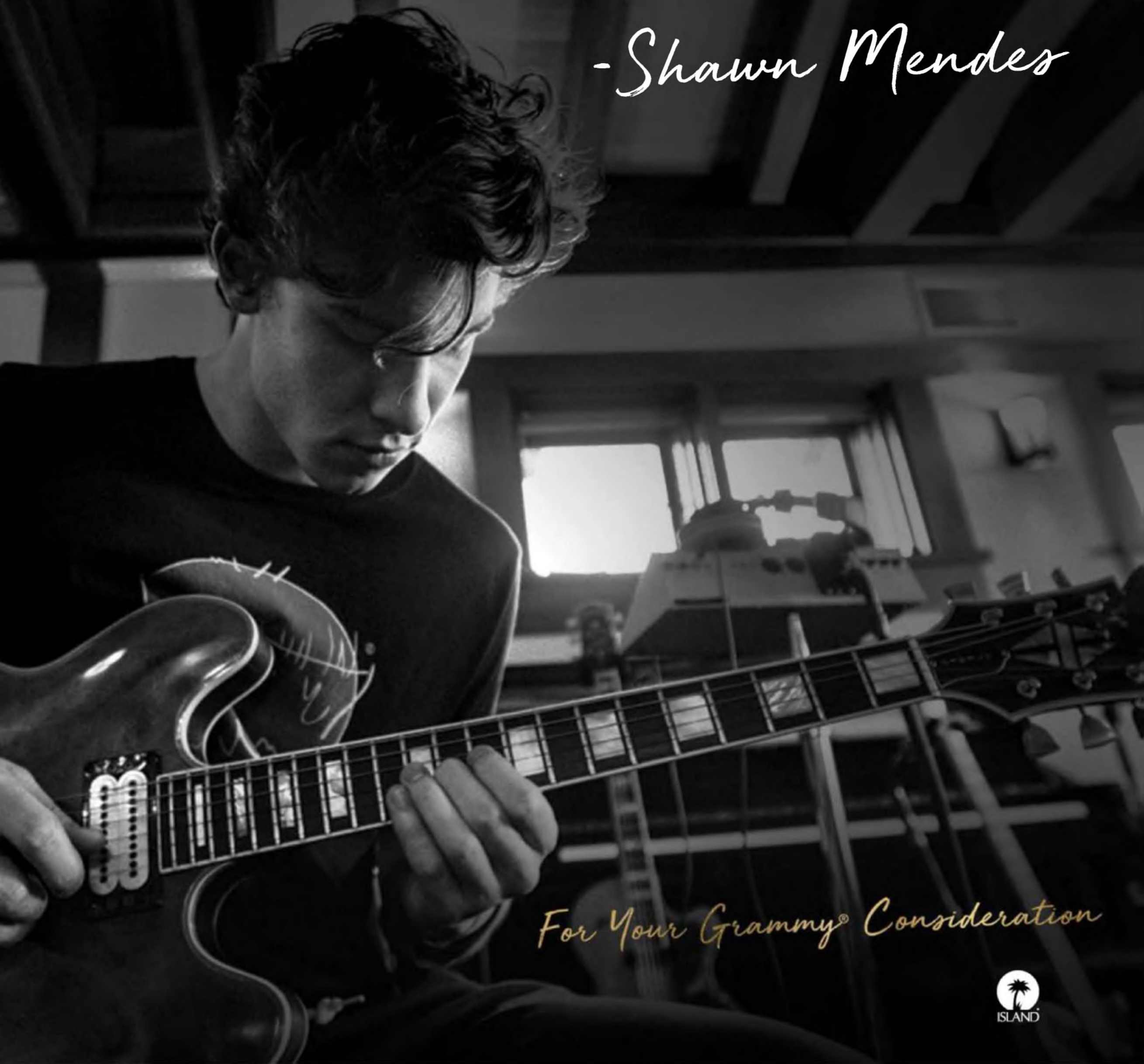


1 Jason Aldean at his annual Concert for the Cure on Oct. 3 in Nashville. 2 From left: Jaymes Mansfield, Art Simone, Ongina, Desmond's Amazing, Mrs. Kasha Davis, Michelle Visage, RuPaul, Mally Roncal and her two daughters, Darienne Lake, Bob the Drag Queen, Alexis Michelle and Vivacious at the DragCon NYC ribbon cutting on Sept. 29. 3 Lady Gaga on *The Late Show With Stephen Colbert* on Oct. 4. 4 Robert Pattinson (left) and Andre 3000 at the screening of *High Life* at the 56th New York Film Festival on Oct. 2. 5 Rihanna at her Fenty Beauty anniversary event in Sydney on Oct. 3. 6 BTS performed at New York's Citi Field on Oct. 6. 7 From left: Sabrina Carpenter, Angie Thomas and Amandla Stenberg at the *Hate U Give* New York premiere red carpet on Oct. 4.

*"I almost let my anxiety
define me as a person
but it wasn't*

IN MY BLOOD"

-Shawn Mendes



For Your Grammy® Consideration



Billboard's R&B/Hip-Hop Power Players

NEW YORK, SEPT. 27

EXECUTIVES, ARTISTS AND TASTEMAKERS DESCENDED upon Manhattan's Legacy Records restaurant for *Billboard's* inaugural R&B/Hip-Hop Power Players event, honoring the 100 executives and creatives who made this year's list. Industry veterans like CAA's **Mark Cheatham** and RCA president of urban music **Mark Pitts** were in attendance, along with up-and-coming executives including **Jennifer Drake** of Sony/ATV and Spotify's **Carl Chery**. Artists **Tierra Whack**, **Leikeli47** and **Young M.A** also made it to the party. Motown president **Ethiopia Habtemariam** presented Quality Control's **Pierre "Pee" Thomas** and **Kevin "Coach K" Lee**, the duo behind **Migos** and **Lil Baby**, with the Executives of the Year Award as **Cardi B** audibly cheered them on from the middle of the crowd. Activist **Van Jones**, who introduced Impact Award honoree **Meek Mill**, lauded the rapper for leveraging his prominence as an artist to command the attention of government officials. *Billboard* vp content **Ross Scarano** commented on the occasion's magnitude: "I believe that everyone in this room knows

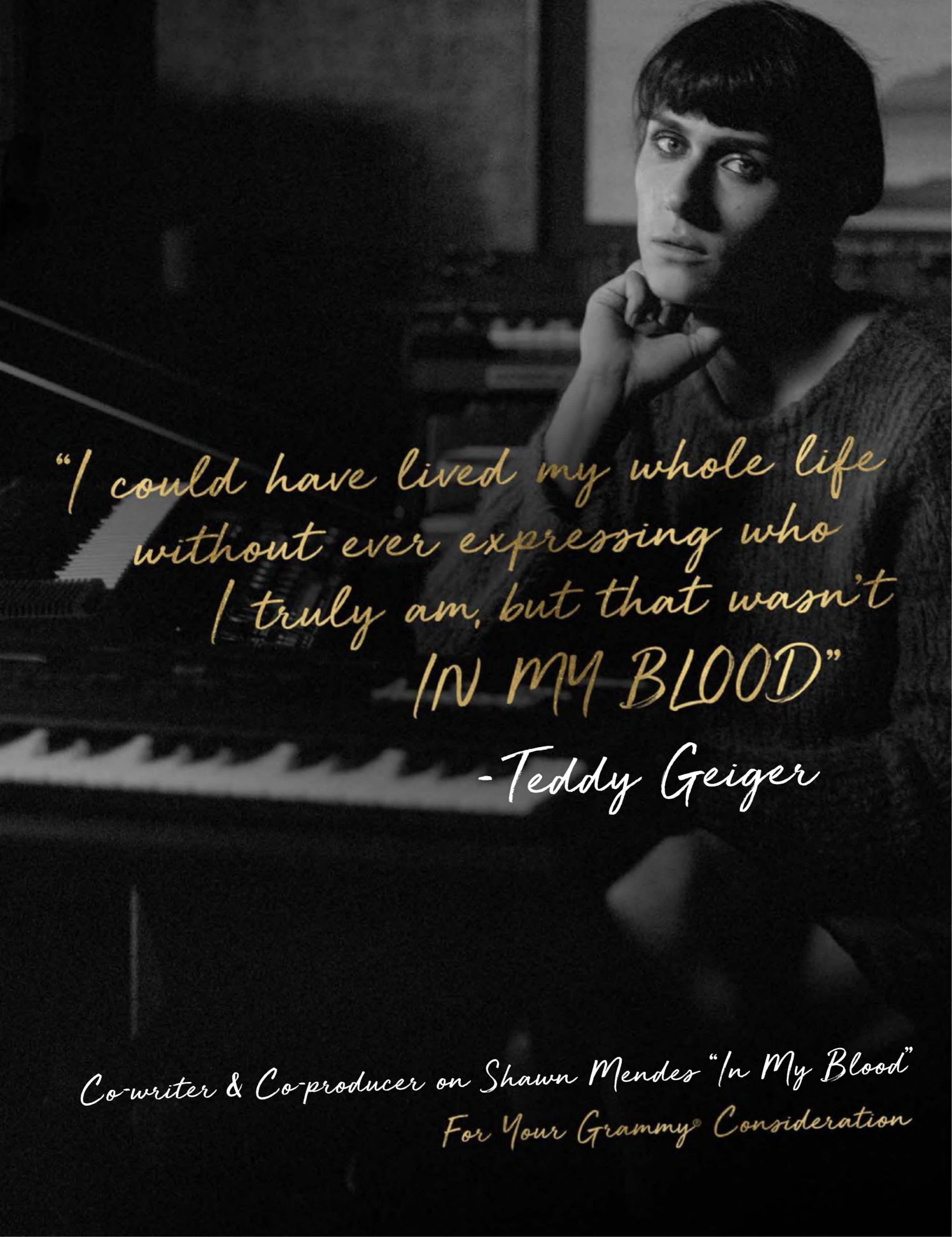
that for decades hip-hop has been one of the most innovative forces in our culture ... The Pulitzer community has been sitting on award-winning material since the '80s." —ASHLEY LYLE



Jones (left) presented Mill with the Impact Award. "A lot of people stood up for me, and a lot of people broke their necks for me," said Mill in his speech. "I thought it was only right to use some of my platform and my power to actually reach back and help those people."



1 Motown Records president Habtemariam (center) with Quality Control's Lee (left) and Thomas. 2 From left: *Billboard* hip-hop editor Carl Lamarre, *Vibe* editor-in-chief Datwon Thomas and *Billboard* vp content Scarano. 3 Cardi B. 4 From left: RCA chairman/CEO Peter Edge, RCA executive vp marketing Carolyn Williams and Alicia Keys. 5 Atlantic Records chairman/COO Julie Greenwald and 300 Entertainment co-founder/CEO Kevin Liles. 6 Young M.A. 7 MAC Presents founder/president Marcie Allen with Cara Lewis Group founder/CEO Cara Lewis.



*"I could have lived my whole life
without ever expressing who
I truly am, but that wasn't
IN MY BLOOD"*

-Teddy Geiger

*Co-writer & Co-producer on Shawn Mendes "In My Blood"
For Your Grammy® Consideration*



FOR YOUR GRAMMY® CONSIDERATION

MIKE POSNER

“INTROSPECTIVE AND REVEALING” - BILLBOARD

“SONG ABOUT YOU” IS A BRUTALLY HONEST, GENRE-DEFYING ANTHEM. - IDOLATOR

THE “BORN IN DETROIT” PIECES ARE DEEPLY REFLECTIVE,
OFTEN SELF-DEPRECATING AND SELF-RECRIMINATING - THE OAKLAND PRESS



Time

THE PULSE
OF MUSIC
RIGHT NOW

21 UNDER TWENTY-ONE

They may be young, but they're dominating streaming and driving the conversation, hitting 1 billion streams (Billie Eilish), reinvigorating indie rock (Snail Mail) and hooking Kanye up with his biggest hit in ages (Lil Pump, pictured)

Lil Pump photographed Sept. 28 at Goldbar in New York. Watch an exclusive behind-the-scenes video from the photo shoot at Billboard.com/videos.

GROOMING BY MIYAKO J. USING MAC COSMETICS AND SCOTCH PORTER AT KEN BARBOZA AGENCY. STYLING BY EXCLUSIVE GAME-TEE

Blowing Up

He's got a gleefully outrageous top 10 hit with Kanye West, a new album and tour on the way and — with a jail stint behind him — seemingly nothing to hold him back. But can Lil Pump overcome his own proclivity for chaos?

LIL PUMP IS FRIED. IT'S THE DAY BEFORE HIS *Saturday Night Live* debut alongside **Kanye West**, for which he will dress as a bottle of still Fiji water to West's sparkling Perrier — a reference to a line from their hit song "I Love It" in which Ye mocks a "ho" for posturing. It's West's biggest hit in years and rivals the success of Pump's "Gucci Gang," which peaked at No. 3 on the Billboard Hot 100 last December.

Today, Pump arrives with his entourage at Goldbar, a luxe cocktail lounge in New York's Nolita neighborhood, engulfed in an aroma of weed. He's two hours late for this photo shoot but sauntering across the room without a care. In person, he's unassuming. At 5-foot-7, he comes up to the shoulders of his six-member crew, which includes two security guards.

Anyone who has followed the 18-year-old Florida native's rapid ascent from SoundCloud rapper to mainstream chart threat knows he's a self-styled rebel. Over the course of three hours with Pump (one of them consumed by a hunt for the right lemon pepper wings, his favorite, to keep him from getting "hangry") he regularly requests cups of "that drank" — the contents of a 2-liter bottle of Sprite — from his team. He's encouraged to flash his youthful smile for the camera. Twenty frames into modeling his second outfit, a furry vest and one of his many six-figure chains, he cuts the shoot short. He's over it.

His behavior isn't all that shocking from a teenager who broke into the music industry by forging his own way, on his own terms. In exactly one year, Pump — born **Gazzy Garcia** in Miami in 2000 — has translated lackadaisical drug raps and high fashion into a bankable brand.

His 2017 eponymous debut album hit No. 3 on the Billboard 200. He has since claimed two top 10 Hot 100 hits while amassing 2.4 billion on-demand streams in the United States alone, according to Nielsen Music. He's also a social media star, with over 16 million Instagram followers and another 11 million subscribers to his YouTube channel. Last spring, he achieved viral notoriety for chanting during his shows "Fuck **J. Cole**" seemingly unprovoked, leading Cole to chastise him on his *KOD* track "1985 (Intro to 'The Fall Off')." —

But the daredevil Pump seen on YouTube — the one smashing the back window of a Rolls Royce Wraith with a golf club in the "Esskeetit" video (319 million views and counting) and walking the halls of a school with a tiger in 2017's "Gucci Gang" — disappears when the work stops being fun. Sat down to answer questions about himself, he responds mostly in incomplete thoughts, if they're thought out at all, and hyperbole: "I'm the best SoundCloud rapper"; "Yeah, I got a song with **Taylor Swift** on the way"; "I'ma for sure do more than 100K first week." The lattermost refers to his forthcoming second album, *Harverd Dropout*. He can't say for sure where he calls home these days (the road, mostly, but Miami is still home base) or where he filmed the surreal "I Love It" video with West, in which he wore an oversize square quasi-fat suit. (That was in Los Angeles, he thinks.)

His memory of how he ended up on a song with West is a blur. He explains that West cold-called him in August, on Pump's 18th birthday, with the song as a gift, and "that was it." Pump recorded his part in 15 minutes. (The explicit hook — "You're such a fucking ho, I love it" — was West's idea, says Pump.) He then went back to his party.

Dooney Battle, Pump's manager and A&R person, fills in the story's gaps. Pump and West actually talked for nearly three months about collaborating

on *Harverd Dropout*, a title that proposes a mythic origin story the same way West's *The College Dropout* did (except West actually did attend college, Chicago State University, before dropping out at age 20). Battle set up a studio in a private room at Pump's party in a Miami mansion so Pump could meet West's same-day deadline. (The two rappers didn't meet until they were on the video set.) Speaking of "I Love It" now, Pump simply describes the song's rise to No. 6 on the Hot 100, breaking a YouTube record, his follow-up conversations with West and even the prospect of *SNL* as "regular shit."

Two years ago, "regular" for Pump meant struggling to complete high school. He ultimately dropped out and, soon after, fell into rapping with his friend, the SoundCloud favorite **Smokepurpp**. "I just started doing it 'cause I was having fun," he recalls, "and we started getting big as fuck out of nowhere." Says Battle: "Even when Kanye first met Pump, he was staring at him like, 'Is this kid real?' 'Cause Pump's not

out in public. Kids look at him like he's a real cartoon that just changed clothes. Who is he? What does he do? How is he doing it?"

For the last month, Pump's fans have been speculating about his whereabouts after he announced on Instagram in early September that he would be going to jail. (Convicted of firing a gun inside his home in Los Angeles, he had violated probation driving without a license in Miami.) Battle says that Pump has already served his jail time — he won't say exactly when or for how long, but Pump did drop off social media for about one week in September. (The Los Angeles County Probation Department did not respond to requests for information.)

Pump will release *Harverd Dropout*, which he recently decided to take in a more melodic direction, in October. His U.S. tour has been canceled, though the U.K. leg will kick off in November. "No announcement. That shit gon' drop," says Pump of the album. Battle adds this teaser: "You see who he has the biggest song in the world with" — Kanye West. "There's a play coming."

Pump's spirit may have been dampened by the prison stint — he's closed off, even from his own team. He won't talk about his legal troubles, but he's not up for talking about much else, either. As the interview continues, he begins trailing off. "I don't give a fuck what anybody thinks," he says. "I just do what I do." —DEE LOCKETT

"I just started [rapping] 'cause I was having fun, and we started getting big as fuck." — Pump



Pump (right) performed "I Love It," his hit with West, on the season opener of *Saturday Night Live*.



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DEMI LOVATO

"HER VOICE – **UNIQUELY POWERFUL AND FRAGILE**, PITCH-PERFECT AND TREMBLING – REMINDS THE AUDIENCE JUST WHY SHE IS THE POP STAR SHE IS TODAY" – BILLBOARD

"*TELL ME YOU LOVE ME* WILL CEMENT LOVATO'S STATUS AS ONE OF HER **GENERATION'S MOST POWERFUL VOCALISTS**" – ENTERTAINMENT WEEKLY

"VULNERABLE BUT RESOLUTE... **AFFECTING AND REVELATORY**" – THE GUARDIAN

"LOVATO REALLY PACKS A PUNCH [WITH] HER **POWERFUL VOCALS**" – FORBES

TIME MAGAZINE'S **100 MOST INFLUENTIAL HONOREE**



"TELL ME HOW YOU REALLY FEEL"

COURTNEY BARNETT

"Masterpiece of an album."
"One of rock's most promising
songwriters."
"★★★★"
- ROLLING STONE

"She's the best thing
indie rock has going for it."
- TIME MAGAZINE

"It's another cutting
effort from modern rock's
sharpest lyricist."
- ENTERTAINMENT WEEKLY

"One of the most
acclaimed voices
in indie rock."
- NEW YORK TIMES

"One of indie rock's
preeminent lyricist
and coolest singers."
- FORBES



ALICE MERTON NO ROOTS

“Merton is the first woman to top the Rock Airplay chart since Lorde”

billboard

“Artist You Need To Know”

Rolling Stone

“Merton becomes one of just nine women in lead roles to reach No. 1 on the Alternative chart”

billboard



#1 Alternative Radio 1 Week #4 SHAZAM of 2018 #1 Triple A Radio 4 Weeks

CNCO, 17-22

Total streams: 630.9 million

Since forming in 2015, the Latin boy band has become the modern-day answer to **Menudo**, selling out venues worldwide and getting pointers from mentor (and Menudo alum) **Ricky Martin**. For the quintet — hailing from Ecuador, Cuba, Puerto Rico and the United States — representing Latin youth by pushing the genre into the mainstream is top priority. So far, the group has found success with 2016 debut *Primera Cita* and this year's *CNCO*, which both hit No. 1 on *Billboard's* Top Latin Albums chart, while the act's collaboration with **Little Mix**, "Reggaetón Lento (Bailemos)," reached No. 35 on the Mainstream Top 40 tally in January.

Noah Cyrus, 18

Total streams: 401 million

In September, Cyrus broke new ground with her *Good Cry* EP. "Enough of this sugarcoating shit," she says of the project, which followed her high-profile breakup with boyfriend and "Live or Die" collaborator **Lil Xan**. (She also teamed up on tracks with **MØ**, **Gallant** and **MAX** in 2018.) "Social media [trolls] had a lot to do with why my self-esteem was so low for so long," says **Miley's** little sister, whose fans, called Cyrens, include 4.5 million Instagram followers. "I've gotten stronger — I'm finally doing what's making me happy."

Shawn Mendes, 20

Total streams: 3.91 billion

In 2018, the arena headliner notched

his third consecutive No. 1 on the *Billboard* 200 with his self-titled album (and scored his best first-week sales to date with 182,000 units), making him the third-youngest solo artist to debut three albums at the top of the chart (behind **Justin Bieber** and Miley Cyrus). He also became the first artist to land four No. 1s on the Adult Top 40 tally before turning 20 with "In My Blood," marking his 11th *Billboard* Hot 100 hit.

Madison Beer, 19

Total streams: 191.5 million

After Justin Bieber tweeted the former YouTube star's soulful cover of the **Etta James** classic "At Last" in 2012, he personally helped Beer sign to Island Records and with his manager, **Scooter Braun**. But after dealing with others in the industry, Beer soon realized that she's the only person she can count on: "It's important that I've learned to see through people's bullshit, frankly," explains the Long Island singer-songwriter, who has been independent since 2016. In February, she released her pop-R&B debut EP, *As She Pleases*, spawning singles "Dead" and "Home With You" (which earned a combined 173 million Spotify listens), and in September, Beer made her late-night debut on *The Late Late Show With James Corden*. "I'm the reason that I have this," she says. "I persevered."

Why Don't We, 17-20

Total streams: 462.8 million

Since signing to Atlantic Records in August 2017, the quintet has released a five-song EP, a holiday-themed EP, one-off single "These Girls" and debut

MY FIRST SPLURGE: DAYA

"My Gucci purse. It's black with the red-and-green stripe and the little gold lion."

album *8 Letters*, which entered the *Billboard* 200 at No. 9 in September. That more-is-more approach, inspired by R&B/hip-hop artists who release music at a rapid-fire pace, helps cater to the attention spans of a social media-driven world: "Content is king," says member **Corbyn Besson**. The group's persistence led to an international tour that took up half of its 2018 schedule. All that work may be typical for a boy band, but the act's stage show differs: "We're definitely not the dancing group," says Besson. "We're just trying to be us."

Sabrina Carpenter, 19

Total streams: 513.9 million

"I've felt like the past year [equaled] five years of growth," says the Pennsylvania native, who spent much of her teens starring on the Disney Channel, and, in that time, also released two albums. (Her second, *EVOLution*, debuted at No. 28 on the *Billboard* 200 in 2016.) Now, she's charting post-Mouse House stardom with a seamless

transition into slick dance-pop for grown-ups, like her Dance Club Songs chart-topper "Alien" with **Jonas Blue** and sultry new single "Almost Love." Carpenter will release her "confident and empowered" third project, *Singular*, this winter, but hasn't left acting behind: She appears in the socially conscious YA adaptation *The Hate U Give*, opening wide Oct. 19.

Jaden Smith, 20

Total streams: 422.7 million

After getting his start as an actor in the late 2000s, Smith has let his freak flag fly as one of rap's more eccentric personalities. In 2017, he dropped his futuristic debut, *Syre*, reaching No. 24 on the *Billboard* 200, and gave it an unlikely rehash with the July EP *Syre: The Electronic Album*. In November 2017, the MC released the **Nicky Jam**-assisted "Icon," peaking at No. 46 on the Hot R&B/Hip-Hop Songs chart and landing a remix featuring his father, **Will Smith**. His next album arrives Nov. 17.

Whethan, 19

Total streams: 83.7 million

The 19-year-old DJ born **Ethan Snoreck** has landed collaborations with **Charli XCX** and **Dua Lipa** ("High" hit No. 12 on Dance/Electronic Songs) and played Coachella this summer. That's in part due to his sophisticated sound, which is sizable enough for radio while deviating from standard dance-pop structure. Even with his résumé, he says that he gets strange looks from bouncers when he goes to a gig. "I look like I'm 12 years old," says Whethan, currently on a 29-date



Clockwise from top left: Why Don't We, Carpenter, CNCO, Cyrus, Mendes and Beer.

Alina Baraz

The Color Of You

"The Color of You is a molten swerve on R&B-pop. Lux and sensually downtempo..." - NOISEY

"[The Color Of You] saw her at her absolute best"
- COMPLEX

"Alina Baraz Shines."
- BILLBOARD

"R&B dynamo"
- FADER

"Lush, warm and smokey R&B that Baraz has capped as her signature sound." - FADER

"The Color of You EP is a healthy blend of silky vocals and vibrantly ambient beds of production." - FORBES

1.2 BILLION GLOBAL STREAMS AND COUNTING...



Billie Eilish, 16

Total streams: 1 billion

When **Billie Eilish** hit her preteens, “My 11-year-old brain was so sad, and I didn’t know how to deal with it,” she says. The Los Angeles native used music to vent her youthful frustrations, and by 13, she had released her striking debut single, “Ocean Eyes.” The reaction has been substantial: 2017 EP *don’t smile at me* peaked at No. 3 on *Billboard*’s Alternative Albums chart, and her duet with **Khalid**, “lovely,” hit No. 78 on the Hot 100. Next, she’s trying to capture the energy of her live shows on her debut full-length, out in 2019.

Did you find that people weren’t taking you seriously when you started writing songs?

Nobody did. The kids I knew thought I was a joke. I remember this boy that I liked when I was 13. He was in this stupid band with a couple of his friends, and they all made a bet, like, “We’re going to be bigger than Billie.” They would make fun of everything I did. I showed them, huh?

How has the public’s perception of you changed since you first released “Ocean Eyes”?

I didn’t want to turn 16 because the world has made age such a big deal. [I thought] once I turned 16, people wouldn’t like me anymore because I [would no longer be] young for having this voice. Sixteen is still a fucking child. But everything – everything – has changed, in good and bad ways.

Becoming comfortable with yourself is hard for any teen. How does that factor into creating high-concept visuals to accompany your music?

I’ve always been a person who has a vision for what I want. When I was 10, I think back to how disgusting I used to look. But even though everything I did then was very “yikes,” it was true to who I was. You should always do exactly what you want.

—STEVEN J. HOROWITZ

Eilish photographed Sept. 24 at Button Mash in Los Angeles. Watch her explain the inspiration behind the song “you should see me in a crown” at Billboard.com/videos.

HAIR BY IGGY ROSALES AT OPIUS BEAUTY. MAKEUP BY TAMMY YI USING ANASTASHA BEVERLY HILLS AT EXCLUSIVE ARTISTS.

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TRAVIS SCOTT

"ASTROWORLD IS A STAGGERINGLY AMBITIOUS, SONICALLY BOUNDLESS WORK."
Entertainment

3 RIAA CERTIFIED PLATINUM ALBUMS

4 RIAA CERTIFIED MULTI-PLATINUM SINGLES

"BUTTERFLY EFFECT" (3X)

"GOOSEBUMPS" (4X)

"BEIBS IN THE TRAP" + "ANTIDOTE" (2X)

6.5+ BILLION CAREER STREAMS

ASTROWORLD

- RIAA CERTIFIED PLATINUM
- "SICKO MODE" RIAA CERTIFIED PLATINUM
- DEBUTED #1 ON BILLBOARD 200 (REMAINED FOR 2 WEEKS)
- 2ND HIGHEST BILLBOARD 200 CHART DEBUT OF 2018
- 4TH LARGEST STREAMING DEBUT OF 2018
- 5TH LARGEST STREAMING DEBUT OF ALL TIME
- CURRENTLY OVER 2.5+ BILLION STREAMS
- ALL 17 ALBUM TRACKS UPON RELEASE IN: *APPLE MUSIC TOP 20 SONGS & SPOTIFY GLOBAL TOP 50*

Epic

GRAND
HUSTLE

WYB
TRIP

North American tour in support of his upcoming *Life of a Wallflower Vol. 1* EP. "But age is just a number. Good music and cool ideas can come out of any person."

NCT Dream, 16-19

Total streams: 36.7 million

Since forming in 2016, the seven-member boy band NCT Dream has made waves in the K-pop world with its retro hip-hop and funk-infused take on dance-pop. One of three subgroups of modular boy band **NCT** (the units often share members), NCT Dream's debut track, "Chewing Gum," landed the collective at No. 2 on the World Digital Song Sales chart — the first of five singles on the tally. Soon, NCT Dream's lineup will

MY FIRST SPLURGE: KHALID

"I bought a house!"

change, according to a self-imposed rule: Members will age out of the boy band when they reach 19, the official age of adulthood in South Korea. It's unclear whether new members will be added now that the first of the original lineup is departing, but the act is only growing stronger: In September, NCT Dream peaked at No. 4 on the Social 50, the highest rank for any NCT unit.

Mason Ramsey, 11

Total streams: 60.2 million

Ramsey is not yet a teen, but he is a viral veteran. He quickly became a household name in April when a videoclip of him singing **Hank Williams'** "Lovesick Blues" while shopping introduced him to the internet as "Walmart Yodeling Boy." "People say that I'm an artist [now]," says Ramsey. "Some people like me, and some people don't." That hasn't slowed him. After the video racked up a combined 77 million views on Twitter and YouTube, the Golconda, Ill., native performed at Coachella and checked the Grand Ole Opry off his bucket list — twice. He is now signed to Atlantic Records/Big Loud, and debut single "Famous" shot to No. 4 on the Hot Country Songs chart.



Clockwise from top left: NCT Dream, Jaden Smith, Ramsey, Whethan, Willow Smith and Snail Mail.

Snail Mail, 19

Total streams: 17.3 million

As **Snail Mail**, Baltimore-area native **Lindsey Jordan** channels the coming-of-age intimacy of '90s **Liz Phair** through indie-rock confessionals. Her debut, *Lush*, hit No. 20 on *Billboard's* Alternative Albums chart, etching a spot as the youngest in a new class of guitarist singer-songwriters like **Phoebe Bridgers** and **Lucy Dacus**. Her edge? No one can convey the whirlwind of being a teen like a teen.

You're the only indie-rock artist on this list. When I started, I never expected to get anywhere with my songs. I was making music as an output of having a lot of feelings, being expressive and not knowing what to do with teenage angst. Now, I've been enjoying getting to meet artists outside our realm that are completely different. The indie world can be pretty limiting.

For artists under 21, why is social media important? It's cool to have something that's yours. I don't know a lot about being famous, but there are rules and regulations about how you present [yourself online]. I try to not put too much out there, and I don't do too good a job of it. But I feel more normal when I'm able to fuck around online. It's an essential part of being a teenager.

What obstacles do you face by being younger? The day after I graduated high school, we went to the West Coast, started touring and never stopped. Starting off, I felt everybody was my best friend and had my best interests in mind. But people take advantage of green-ness. At festivals and stuff, we all cling to people our age who are in bands because it's so rare. —CHRIS PAYNE

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CAMILA CABELLO

"THE YEAR'S FASTEST RISING POP STAR"

Rolling Stone

FIRST WOMAN TO REACH

- #1 POP SONGS, RHYTHMIC SONGS, ADULT POP SONGS RADIO CHARTS SINCE 1996 WITH "HAVANA"
- #1 POP + ADULT POP SONGS CHARTS WITH 1ST TWO SINGLES FROM DEBUT ALBUM

2018 AWARDS

- MTV VMAS "ARTIST OF THE YEAR" & "VIDEO OF THE YEAR"
- BILLBOARD MUSIC AWARDS "CHART ACHIEVEMENT"
- NOMINATED FOR FIVE AMERICAN MUSIC AWARDS

DEBUT ALBUM, CAMILA

- #1 BILLBOARD 200
- #1 ITUNES IN 100+ COUNTRIES [BROKE RECORD FOR GLOBAL #1'S]
- CERTIFIED PLATINUM

HAVANA

- 6X RIAA CERTIFIED PLATINUM
- #1 BILLBOARD HOT 100
- 1ST TRACK ON SPOTIFY BY A FEMALE ARTIST TO REACH 1 BILLION STREAMS
- 2+ BILLION STREAMS

NEVER BE THE SAME

- 2X RIAA CERTIFIED PLATINUM
- #1 ITUNES TOP SONG CHART
- 650+ MILLION STREAMS



Daya photographed
Aug. 19 at Northwell
Health at Jones Beach
Theater in Wantagh, N.Y.

Daya, 19

Total streams: 681.8 million

In 2016, **Daya**'s pop-leaning debut single, "Hide Away," and follow-up hit "Sit Still, Look Pretty" both cracked the top 10 of *Billboard*'s Mainstream Top 40 chart, while her **Chainsmokers** collab, "Don't Let Me Down," hit No. 3 on the Hot 100 and earned the singer her first Grammy. But while she has got as much right as any young pop artist in music to rest on her laurels, she insists, "I don't ever want to get too comfortable." The Pennsylvania native is trying on new genres — she'd love to work with **Anderson .Paak** — and making sure her music has a message. Recent downtempo single "Safe" launched with the #Safeis campaign, encouraging fans to use the hashtag on social media and share what makes them feel comfortable.

What challenges do you face in the industry because of your age?

It's hard because you don't know everything, and you're aware that you don't know everything. But at the same time, I do know enough to be where I am in the industry. The public can be patronizing sometimes. Even people that I meet in the industry [sometimes] just treat me as if I haven't experienced enough or haven't done enough.

Which artist has set a good example of how to grow up in the spotlight?

Miley [Cyrus] is a great example. She was in the spotlight at a very young age with *Hannah Montana* and did the younger, cuter Disney look; then went through a more rebellious stage; and then ended up where she is now. That's the most realistic interpretation of growing up in this day and age. I don't think that anything should be sugarcoated. It's hard to grow up in the spotlight and maintain that kind of composure when you're trying to figure yourself out at such a young age. Anyone who does it is a warrior.

How do you want to spend your 21st birthday?

Basically, **Kylie Jenner**'s 21st, but even better and more bougie. Just going all of the way. I might need to start a Kickstarter or a GoFundMe. I don't have that kind of pocket change right now — but maybe I will when I'm 21. —LYNDESEY HAVENS

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LUKE COMBS

BEST NEW ARTIST

BEST COUNTRY SONG

“ONE NUMBER AWAY” & “WHEN IT RAINS IT POURS”

BEST COUNTRY SOLO PERFORMANCE

“ONE NUMBER AWAY” & “WHEN IT RAINS IT POURS”

BEST COUNTRY DUO PERFORMANCE

“BEAUTIFUL CRAZY” FEAT. LEON BRIDGES

“COUNTRY AND SOUL NEVER SOUNDED SO GOOD TOGETHER AS WHEN **LUKE COMBS PAIRED UP WITH LEON BRIDGES** FOR A RECENT EPISODE OF CMT CROSSROADS.”

TASTE OF COUNTRY

“ONE OF COUNTRY MUSIC’S **BIGGEST BREAKOUT STARS.**”

abc **NIGHTLINE**



“FEW MALE COUNTRY ACTS HAVE STRUCK SUCH DEFENSELESS POSTURES IN RECENT YEARS, AND **HE MUSTERS SUPPLENESS AND GRIT** TO PULL IT OFF.”

npr **MUSIC**

RIVERHOUSE RIVERHOUSE



Clockwise from far left: VanderWaal, PrettyMuch, Nodal and Juice WRLD.

Willow Smith, 17

Total streams: 250.3 million

As Smith settled into her mid-teens, she explored spirituality in her music, most notably on her 2017 experimental, neo soul-inspired second album, *The 1st*. It marked a departure from the pre-teen pop star behind the 2010 hit “Whip My Hair,” which peaked at No. 11 on the Hot 100. After she dropped the project, she contributed vocals to brother Jaden’s inventive 2017 LP, *Syre*, and set out on a fall tour with fellow genre-breaker **Jhené Aiko**. She’s now recording new music with her mother, **Jada Pinkett Smith**.

Juice WRLD, 19

Total streams: 1.82 billion

The Chicago MC exploded onto the scene in 2018 with the **Sting**-sampling “Lucid Dreams,” a singsong reflection on the wreckage of a breakup that hit the top 10 of the Mainstream Top 40 chart. That sort of honesty and genre-traipsing has made Juice (real name **Jarad Higgins**) one of emo hip-hop’s hottest commodities. His debut album, *Goodbye & Good Riddance*, which he released in May, peaked at No. 4 on the Billboard 200 and No. 3 on Top R&B/Hip-Hop Albums, and he has been busy collaborating in the studio with artists including **Diplo**, **Ski Mask the Slump God** and **Lil Yachty**.

Christian Nodal, 19

Total streams: 513.7 million

“I’m a regional guy who’s proud of his flag,” says Mexican music’s most promising heartthrob. The 19-year-old, who performs contemporary mariachi, realized early on that to break out, he would have to be accessible through social media — he posted videos on YouTube of himself singing for three years prior to signing with Universal Music Latin in January 2017. Following his debut that same year,

Me Deje Llevar, which peaked at No. 2 on Top Latin Albums and No. 69 on the Billboard 200, Nodal secured four No. 1s on the Regional Mexican Songs list. Now, he says, “I’d like to produce and write more music,” and has already written 12 out of the 14 songs on his upcoming sophomore album.

Grace VanderWaal, 14

Total streams: 248.8 million

VanderWaal — who won *America’s Got Talent* in 2016 at age 12 — once feared



From left: Barbara Bregoli, Bhad Bhabie, Kluger and Roof.

How To Support A Young Star

When it comes to overseeing the career of a rising young artist, forging a close bond is essential. Just ask managers **Courtney Stewart (Khalid)**, **Adam Kluger** and **Dan Roof (Bhad Bhabie)**, and **Brandon Goodman** and **Danny Rukasin (Billie Eilish)**, who have overseen their clients from the start. Each explains the value of striking a balance between public and private life for their artists.

Danny Rukasin

Manager, Hard 8/Working Group
“It’s important that [Billie] remains a teenager as much as she can. [Me and Brandon Goodman, her co-manager at Best Friends] try and pace everything so we’re not overwhelming her with too many demands. It’s not easy to do. We’re also conscious that artists need real-life experiences to be inspired, and the goal is to never lose sight of that. We try to make room where we can, especially when she’s on tour and in these amazing cities all over the world. We carve out days for [her and her family] to travel like other families do when their daughter isn’t a budding star.”

Courtney Stewart
CEO, Right Hand Management

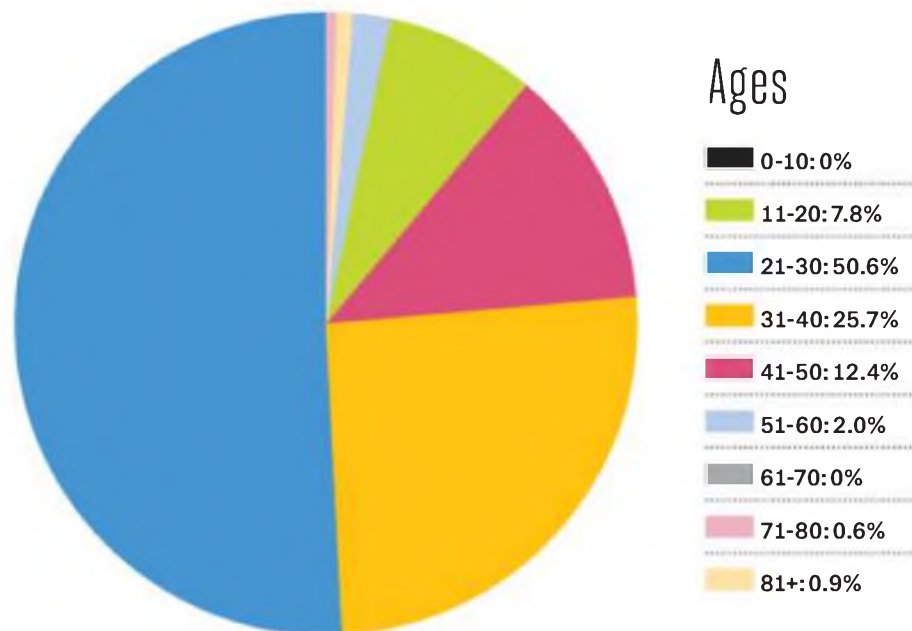
“I’m like a big-brother figure to Khalid. I was there when he was just a kid in high school with no following or music out. I think that has helped us strengthen our relationship outside of the industry. My style, especially with a young act, is to make them learn about their finances, investing and how their career — I hate to say it — could end tomorrow. The more he’s educated about the business, the more future success he’ll have. There are so many peaks and valleys that it’s all about sustaining.”

Adam Kluger
Founder/CEO, Kluger Agency

“Me and my management partner, Dan Roof, don’t see our jobs as simply being managers. We’re family. **Danielle [Bregoli, aka Bhad Bhabie]** was in a very bad place, around very bad people, when I first signed her. Lately, music has been her life, by choice.” —ROB LEDONNE

THEIR PIECE OF THE PIE

Billboard’s **21 Under 21** are making the most noise among their peers, but they’re only part of the whole. Looking back to the beginning of 2018, here’s a breakdown of the Billboard Hot 100 by the ages of lead artists and bands that have charted.



Methodology: Artists were tallied at the age they were at the time of their first Hot 100 hit in 2018. Bandmembers were tallied as individuals, and deceased artists were tallied at the age they were or would have been at the time their song charted.

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-ROLLING STONE



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THE ALBUM**

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**FEATURING THE GLOBAL SMASH
“ALL THE STARS”**



FOR YOUR CONSIDERATION

ZED

THE MIDDLE



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- Over 1 billion streams across all platforms to date
- RIAA U.S. certified platinum
- Most played song in the U.S. this year



FOR YOUR CONSIDERATION

ELLA MAI

"Ella Mai Is Leading Female R&B Singers Back Onto the Charts"

-ROLLING STONE

"BOO'D UP"

RIAA CERTIFIED TRIPLE PLATINUM

YOUTUBE AT 245+ MILLION VIDEO VIEWS!

VIDEO HIT #1 ON YOUTUBE'S TOP SONGS CHART

**LONGEST RUNNING #1 BY A FEMALE ARTIST ON
BILLBOARD'S R&B/HIP-HOP AIRPLAY CHART**

**MOST WEEKS AT #1 ON BILLBOARD'S ADULT R&B SONGS AIRPLAY
CHART FOR A FEMALE ARTIST'S DEBUT SINGLE**

**FIRST WOMAN TO HIT NO. 1 ON BILLBOARD'S MAINSTREAM R&B/HIP-HOP,
ADULT R&B SONGS AND R&B/HIP-HOP AIRPLAY CHARTS WITH A SINGLE SONG SINCE
BEYONCE IN 2012.**

**PEAKED AT #1 MAINSTREAM R&B/HIP-HOP, #1 ADULT R&B & #3 RHYTHMIC
"BOO'D UP" HIT NO. 1 ON BOTH BILLBOARD'S MAINSTREAM R&B/HIP-HOP AND
ADULT R&B AIRPLAY CHARTS, THE FIRST TIME SINCE 2012 A WOMAN ACHIEVED
THE FEAT WITH THE SAME SONG.**



JUICE WRLD

“Juice Wrld has captured
the minds of [a] generation”

-CHICAGO TRIBUNE



FOR YOUR CONSIDERATION

MAROON 5

GIRLS

LOOK

YOU

FEAT. CARDI B



1.6 BILLION+ STREAMS WORLDWIDE

1 BILLION+ YOUTUBE VIEWS WORLDWIDE

41 BILLION+ VIEWS

41 SONGS ON TOP 10 BUBBLE

41 SONGS ON THE J.T. POP RADIO

41 BILLION+

24 AUGUST





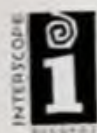
A STAR IS BORN

CONGRATULATIONS TO LADY GAGA,
YOU WERE TRULY BORN A STAR!

LOVE,
YOUR FAMILY AT INTERSCOPE

CONGRATULATIONS TO BRADLEY COOPER,
WARNER BROS PICTURES, AND
LIVE NATION PRODUCTIONS ON A
“DAMN NEAR PERFECT FILM”

-ROLLING STONE MAGAZINE



This album is in no way intended to glorify addiction

J. COLE

HIS FIFTH CONSECUTIVE #1 ALBUM



Dreamville ROCNATION 

Khalid photographed
May 20 at MGM
Grand Garden Arena
in Las Vegas.



Khalid, 20

Total streams: 3.27 billion

Khalid earned his 14th hit and second top 10 on the Billboard Hot 100 in 2018 with the Normani-assisted "Love Lies" (No. 9). He only dropped his debut album, *American Teen*, in 2017, but already the R&B star has become one of music's hottest commodities as a collaborator (**Shawn Mendes**, **Billie Eilish**) and brand ambassador. "I do get tired," admits the El Paso, Texas, native. "But I always want to give my best."

How do you balance your public and private life?

Everything you see on social media or onstage is no different than what you'd see if you saw me walking down the street. Accepting who you are and your individuality is so important, and I want to be sending that message to my fans. I handle my own Twitter and Instagram. I want to always make sure that I am being authentic.

Why are you so active on these platforms?

Social media is such a big part of people's lives in general, especially in my generation. It is the best way we can communicate. I want to have a personal relationship with my fans. I want to know what they are thinking, what they are doing, and it's important they know I am seeing them when they reach out to me.

You've become a go-to collaborator this year.

I never go in thinking about making a hit record. I just go into the studio with people I love and respect and see what happens. It's more about getting to know my peers and putting our heart and soul into the music, and hopefully, [the result] is something that we're both proud of.

—L.H.

Bhad Bhabie
photographed
Aug. 19 at Northwell
Health at Jones
Beach Theater in
Wantagh, N.Y.



Bhad Bhabie, 15

Total streams: 528.2 million

Rising to viral fame as the “Cash Me Outside” girl after appearing on *Dr. Phil* in 2016, **Danielle Bregoli** rebranded in 2017 as **Bhad Bhabie**. Unlike most of the polished young stars on this list, the hyperconfident Florida rapper stokes feuds and brushes off haters on social media. (She has 15.4 million Instagram followers.) Her pugnacious persona is the driving force behind 2017

Hot 100-charting singles “Hi Bich” and “These Heaux,” both found on her September debut mixtape, 15. Next, she’ll hit the road with **Lil Yachty**, who features on her new hit, “Gucci Flip Flops.”

How have people treated you based on your age? Some are weird about it, some aren’t. It’s not really every day where I’m like, “God, I’m 15. I can’t do nothing.” Last year,

I was backstage at Day N Night fest [in California], and someone was like, “We’re really going to have this little-ass girl back here?” I was like, “Am I doing stuff you need to be older to do?”

What is it like as a young woman in the industry? People will be like, “Oh, she’s so young and has all those tattoos.” If I were a guy, you wouldn’t think about it. People never say

shit about [**Lil Pump**’s or **Smokepurpp**’s] tattoos. And they were under 18 when they got theirs!

What is a common misconception about you? “She’s a robot and gets fed lines all day.” You couldn’t feed me lines if I wanted you to. My managers try to tell me shit, and even when it’s basic stuff, I’ll be like, “I’m doing it my way!” I barely listen to anybody. —DAN HYMAN

she would be remembered as “the girl with the ukulele.” But in the last year alone, the Kansas native released her plucky uptempo debut (2017’s *Just the Beginning*), sold out her first headlining tour of 1,000-capacity venues and three months later landed an opening slot on **Imagine Dragons**’ arena trek. Next up, she’s embracing her beginnings by launching her own line of ukuleles with Fender — as the guitar brand’s youngest

MY FIRST SPLURGE: MASON RAMSEY

“A 1979 Lincoln model car. I collect them.”

collaborator — and starring in her first movie, Disney’s *Stargirl*, set for release in 2019. Now, she’s less concerned with being pigeonholed by her reality show pedigree: “I feel like I really understand my generation,” she says, “and people can hear that.”

PrettyMuch, 18-21

Total streams: 90.4 million

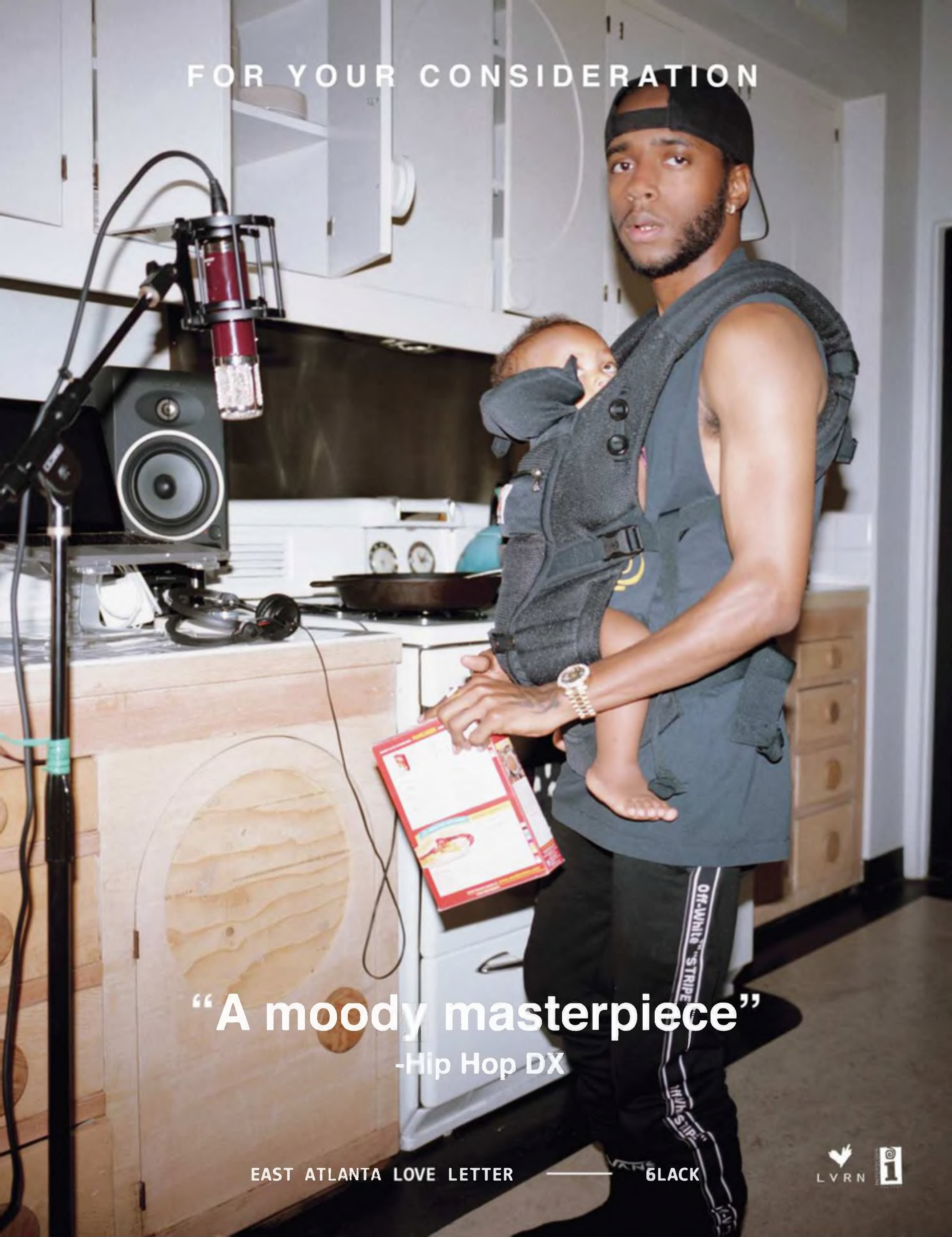
Found by **Simon Cowell** in 2016, this quintet has stuck to the boy band basics: singing harmonies and hitting slick choreography. But it’s the group’s sound — an amalgamation of pop, R&B and old-school hip-hop — that sets the act apart. “We’re trying to find that middle lane of what America is residing on right now,” says member **Edwin Honoret**. That has been a hallmark of the collective’s spate of singles (including the **Ed Sheeran**-penned “Summer on You” and Latin-flavored “Solita” featuring **Rich the Kid**) that culminated in debut release *PrettyMuch an EP* in April, as well as a performance at the 2018 MTV Video Music Awards.

Contributors: Kat Bein, Tatiana Cirisano, Leila Cobo, Bianca Gracie, Lyndsey Havens, Tamar Herman, Steven J. Horowitz, Carl Lamarre, Taylor Weatherby.

Illustrations: Nathan Arizona

METHODOLOGY: A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2018 21 Under 21 list, including but not limited to impact on consumer behavior, as measured by such metrics as album sales, track sales, streaming volume, social media impressions, and radio and TV audiences reached, company growth, career trajectory, reputation among peers, and overall impact in the industry specifically during the past 12 months. Where required, record-label market share was consulted using Nielsen Music market share for album plus track equivalent and stream-equivalent album consumption units. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively.

FOR YOUR CONSIDERATION



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-Hip Hop DX





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FOR YOUR GRAMMY® CONSIDERATION



BEST JAZZ VOCAL ALBUM



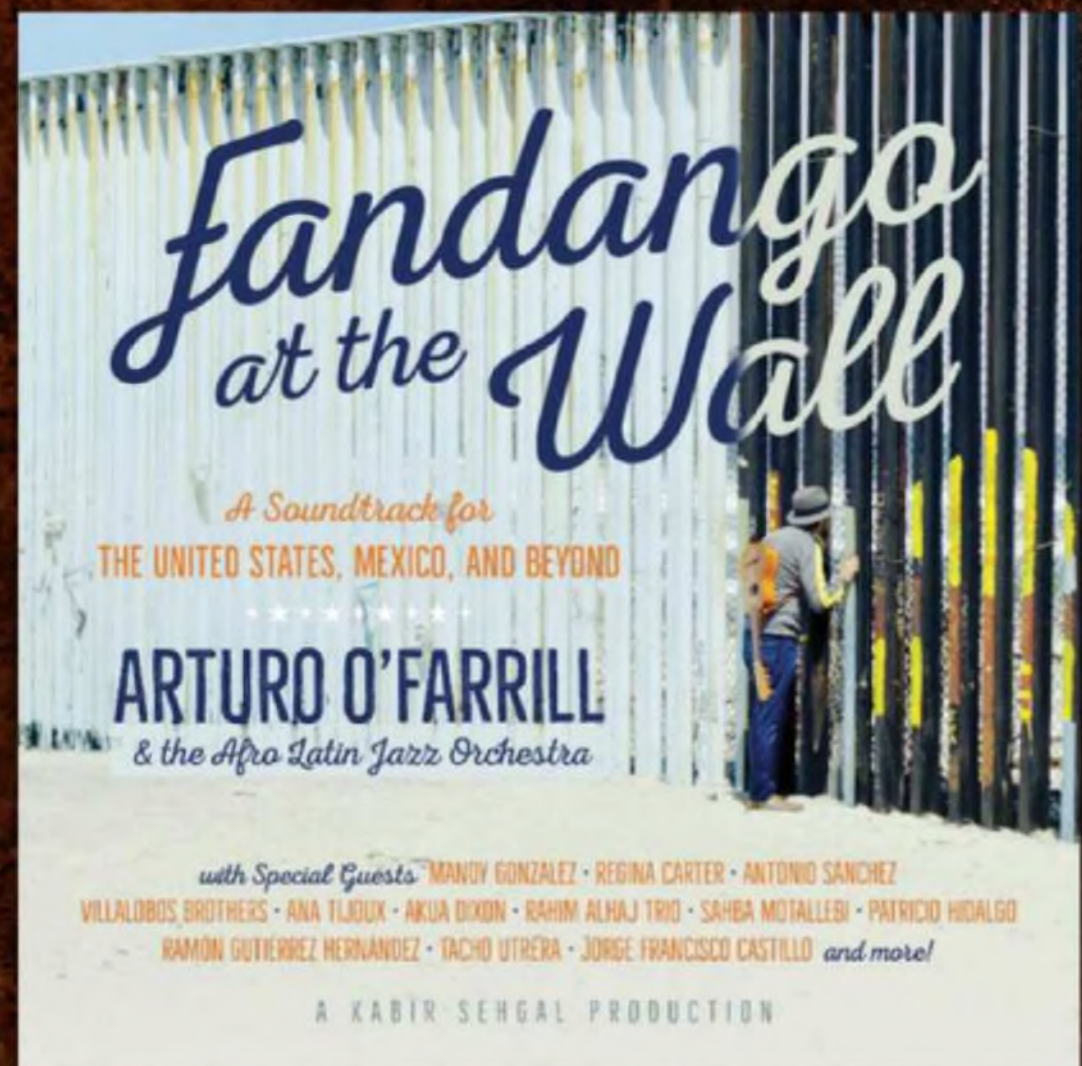
BEST JAZZ VOCAL ALBUM



BEST WORLD MUSIC ALBUM



BEST AMERICANA ALBUM
AS HEARD ON NPR'S "FRESH AIR"



BEST LATIN JAZZ ALBUM



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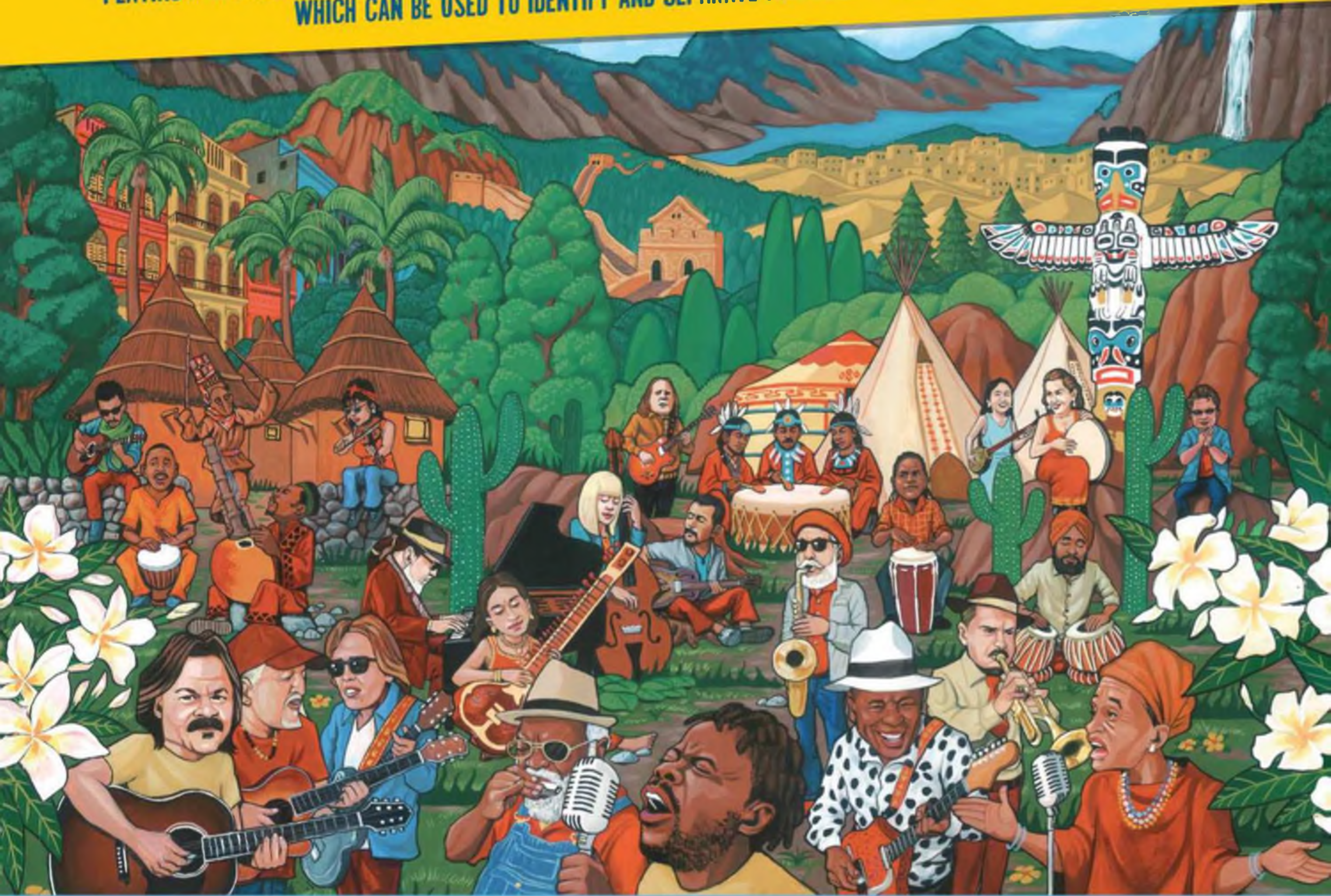
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THE CLASS OF 2019

Dua Lipa
Post Malone
Ella Mai

YOUR GUIDE TO
The GRAMMYS





From left: Dua Lipa, Post Malone and Ella Mai photographed Sept. 24 at The Paramour Estate in Los Angeles. Styling by Jason Rembert. Lipa wears a Versace T-shirt, jacket and skirt, and Tiffany & Co. earrings. Post Malone wears a Prada shirt, jacket and pants. Mai wears a Helmut Lang sweater, GCDS coat, Tiffany & Co. ring and Piaget earrings and ring.



With all the music that's eligible out and votes for nominees soon due in, a new awards season awaits — with #grammysomale fresh in the music world's memory. Will a jolted academy, armed with expanded categories, deliver a reinvigorated ceremony in Los Angeles when it airs Feb. 10, 2019? Grammy hopefuls Dua Lipa, Ella Mai and Post Malone weigh in

BY MEGAN BUERGER

PHOTOGRAPHED BY SAMI DRASIN

DUA! ELLA! HEAR YE!" POST MALONE beckons up to the second-floor windows. "This is important!"

It's a warm September afternoon at a rented mansion in Silver Lake, Los Angeles, and Post Malone and his beer-buzzed posse are hanging by the pool while Dua Lipa and Ella Mai change outfits upstairs. The scene is like a cross between *Romeo and Juliet* and *High School Musical*, if it were sponsored by Juul and Bud Light. The girls, all business and surrounded by fidgeting stylists, peer down to the huddle of boys and wait impatiently for Post to speak.

"Do you watch *Love Island*?" he asks, grinning.

It's a good icebreaker. Lipa and Mai, both Londoners, do in fact watch the British reality dating show, and it provides some common ground for these three very different artists: They admit to bingeing it on international flights, wonder if they're making an Australian version, and all agree the show is more enlightened than it seems. When one of the boys suggests that "reality TV is wack," Post Malone quickly corrects him. "No, dude, this one is good," he says. "It's all about the concept. Don't be so quick to judge."

It's no surprise that these artists are hooked on this show. The ITV2 hit is about crossing lines and testing limits, and has been praised for planting new ideas about relationships inside a retrograde setting. In some ways, that's what this group is doing with music, and it's why they've come together to discuss the 61st annual Grammy Awards during an unprecedented moment of change. As three of music's promising and original young voices — all, coincidentally, 23 years old — they're hopefuls in a variety of categories.

Post Malone — the heavily tattooed hip-hop crooner born Austin Post and raised in Grapevine, Texas — is already a superstar. (As such, he's reportedly not eligible for best new artist.) His second album, *beerbongs & bentleys*, topped the Billboard 200 in May, setting a first-week streaming record, and he's had four top 10 Billboard Hot 100 hits, including two No. 1s, "Rockstar" and "Psycho." Drawn to his melancholy anthems and blurry blend of hip-hop, soul, rock and blues, Kanye West, Justin Bieber, Nicki Minaj, Tiësto and John Mayer have all collaborated or performed with Post Malone. His approach may not be a comfortable fit for any particular Grammy category — he was conspicuously absent from last year's nominations — but when you ask him about how he should be classified, he just shrugs and smiles. "Call me a rapper, call me whatever you want," he says, once the three — instantly chummy, as incongruous a grouping as they may seem — have gathered around the house's dining room

table. "There's no genres no more, and I don't feel tethered to anything."

The fiercely determined alt-pop darling Dua Lipa, meanwhile, seems to have been born with a plan. After delivering her breakout hit "New Rules," which was included on her 2017 self-titled debut album, the smoky-voiced singer strutted over to the dance charts. Through smart, club-lite crossovers with EDM heavyweights — Martin Garrix, MNEK, Calvin Harris and the Diplo-Mark

"The ball is in the academy's court to give recognition where it's due." — DUA LIPA

Ronson project Silk City — she has become a dance-pop diva in the tradition of early Lady Gaga and Britney Spears. The key, she says, was resisting the urge to collaborate until she had built up her own brand. "When I think about crossing boundaries, I also think about agency," she says. "I never wanted to do it without having some of my own success first."

Ella Mai — like Lipa, a potential best new artist nominee — nods vigorously. "You never want it to happen where your name is underneath someone else's for the rest of your career," she says. "Put out what you love; it'll pick up when the timing is right." Mai, who is signed to Interscope through her mentor and go-to producer DJ Mustard's label, speaks from experience. It was more than a year before fan fervor sent her sleeper hit "Boo'd Up" to the top of the R&B/Hip-Hop Airplay chart and brought a classic, sensual sound back to pop radio. When her moment came, the singer, named after Ella Fitzgerald, was ready with three EPs that introduced the world to the breadth of her sound: confident, throwback R&B with flickers of trap and '90s house. "It's about a feeling," she says. (Her first full-length is due Oct. 12, too late to qualify for this year's Grammy Awards, though her prior projects are eligible.)

Mai, Lipa and Post Malone are well aware of The Recording Academy's current issues. They've heard president/CEO Neil Portnow's controversial comments (telling women to "step up" if they want better representation) and watched as A-listers like Drake, Kanye West and Frank Ocean skipped the ceremony or stopped submitting music altogether. Still, none of them think

DUA LIPA

ONE: MAKE A VIRAL VIDEO

Lipa's highest-charting Hot 100 hit, "New Rules," which peaked at No. 6, has garnered 618.2 million total on-demand U.S. streams, according to Nielsen Music — 260.2 million from on-demand streams of its viral video alone.

RADIO REIGN

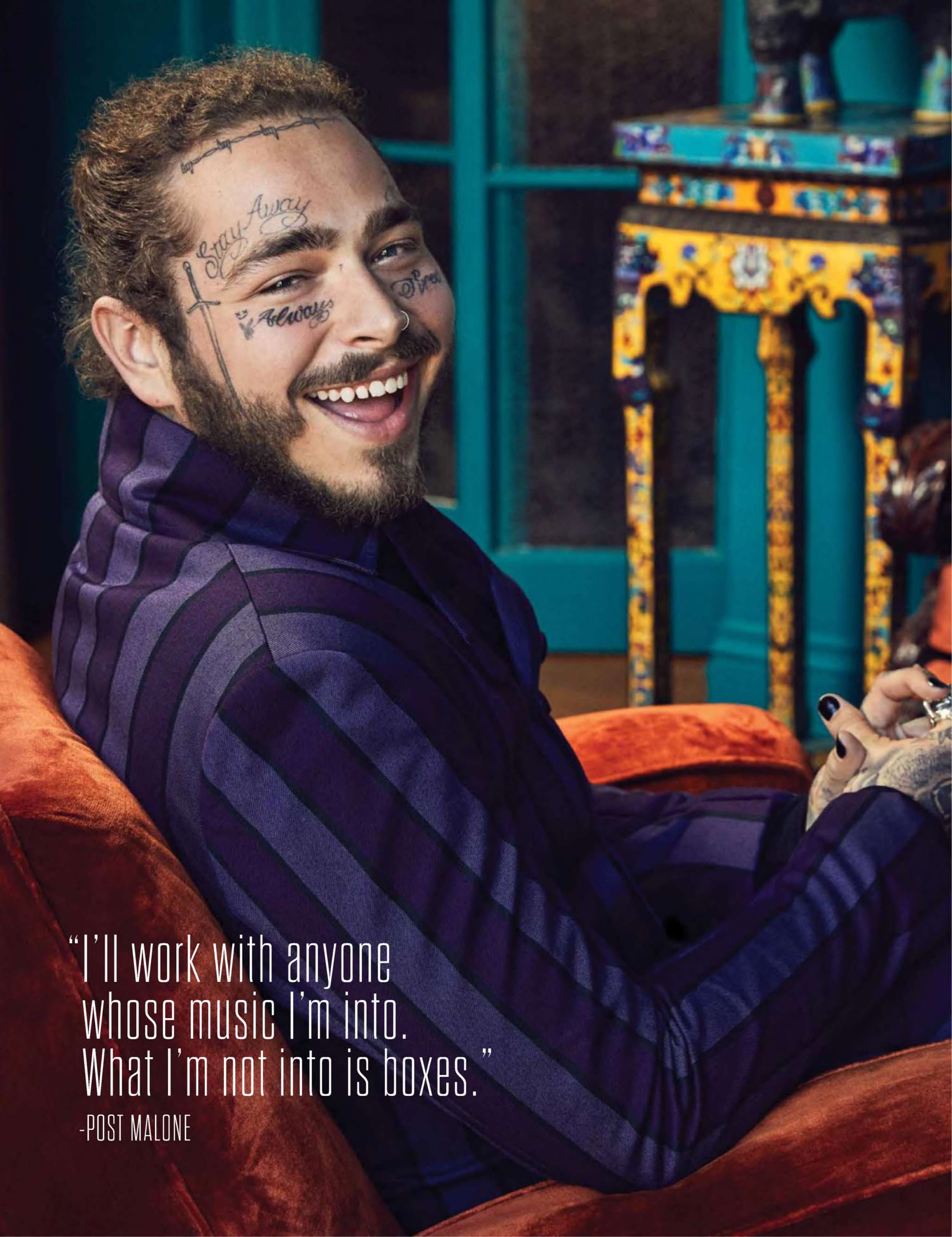
In July, "New Rules" broke the record for most weeks spent on the pop songs radio airplay chart with 45 weeks. Her hit bested the run of Edwin McCain's ballad "I'll Be" in 1998.

EDM'S NEW FRIEND

Calvin Harris and Silk City (Diplo and Mark Ronson) tapped Lipa this year for separate hits: Harris' "One Kiss," which hit No. 1 on two dance charts, and Silk City's "Electricity," which peaked at No. 39 on Hot Dance/Electronic Songs.



Lipa wears a Marc Jacobs top, pants and hat; Alexandre Vauthier shoes; Bulgari earrings; Cartier bracelets; and Tiffany & Co. ring. Watch Lipa talk about working with Chris Martin on her song "Homesick" at [Billboard.com/videos](https://www.billboard.com/videos).



“I’ll work with anyone
whose music I’m into.
What I’m not into is boxes.”

-POST MALONE

POST MALONE

BEAT IT

Post Malone's debut album, *Stoney*, spent 77 weeks in the Top R&B/Hip-Hop Albums chart's top 10 — the longest run since the chart's inception in 1965, breaking Michael Jackson's *Thriller* record.

CRAFTY CURATOR

On June 14, Post Malone announced that the inaugural Posty Fest — featuring artists he hand-selected — would take place in Dallas on Oct. 28, with himself and Travis Scott headlining and Tyler, the Creator performing.

RAP STAR

"Rockstar," Post Malone's No. 1 hit featuring 21 Savage, earned him song of the year at 2018's MTV Video Music Awards and top rap song at this year's Billboard Music Awards.

Post Malone wears a Madcap England suit, Saint Laurent boots and The Great Frog ring. Watch him in an episode of *How It Went Down* about his song "Psycho" at Billboard.com/videos.

sitting out the awards is the answer.

"Are the Grammys perfect? No," says Mai. "And maybe I'd like to see even more change. But that's one of the many reasons I'm going to show up."

It has been a wild year in music, with unexpected collaborations and boundaries being crossed, and that applies to all three of you. How mindful are you of trying new things?

DUA LIPA The amazing thing about music at the moment is that people you wouldn't expect to collaborate are working together — and it's no longer a headline. I don't feel like genres exist, especially now. When I collaborate with people, I like to collaborate with people who don't do what I do. Do we both have our own identities? If so, and we have chemistry, why not try something different?

ELLA MAI I don't really think about boundaries. I'm very much myself, so I don't get stuck on where I can and can't go based on public perception. It's more of an I-am-who-I-am type of thing.

What about you, Post? People call you a rapper — do you see yourself that way?

POST MALONE People can call me a rapper. Call me whatever you want. But like Dua said, there's no genres no more. I don't feel tethered to anything. And if it makes you feel nice or it makes you feel sad or if it makes you feel anything, who gives a fuck what category it is? So I'll work with anyone whose music I'm into. What I'm not into is boxes. I don't put people in boxes.

That amount of artistic freedom seems like a new thing. What do you think has made it possible?

MAI It's social media. When I was growing up, you didn't get to really see what an artist was doing in their everyday life. Today it's so much easier to reach out to people — to hear something on Twitter or Instagram that you like — than ever before. When those walls came down, the floodgates opened. When we talk about breaking boundaries, I think social media put us in the driver's seat.

The Grammys have been criticized, especially recently, for being out of touch. Do you think the awards are keeping up with artists like yourselves? How important are they to you?

MAI I feel like we'd be lying if we sat here and told you we didn't care. Growing up, the Grammys were so prestigious to me. I don't think, as artists, we do it for the accolades or to say we've won a Grammy, but of course it'd be amazing to have such high recognition. Are they perfect? No. But they are important.

POST MALONE It's like liking a girl in middle school, right? You try to do something cool to impress her, but at the same time you want to act like you don't care. But then you'll do the little bullshit, like 50 pushups at home, and hope she notices. But if she doesn't, whatever, it's fine.

LIPA Beautiful analogy!

POST MALONE (*Stage-whispering into the recorder*) I should've gotten a nom last year.

Post, were you disappointed? Many younger artists actually seem to care about the awards. Last year, SZA spoke very openly about what it meant to her. But more established artists like Frank Ocean and Kanye West have stopped attending the ceremony.

POST MALONE Didn't Kanye say, "I keep my Grammys

Mai wears a Michael Kors sweater, N. Hoolywood x Timberland overalls, Adidas socks and shoes, Tiffany & Co. ring and Piaget earrings and ring. Watch Mai play a game of "First, Best, Last, Worst" at Billboard.com/videos.





in my sock drawer”? Sure, fine, it’s cool to hate on them, but it’s also cool to have [the awards] because what we do isn’t normal. I think of it this way: We’re supposed to be in college, but instead we’re here, traveling around the world and working our asses off. For artists like us, it’s cool to be acknowledged. It’s like getting an A or something. For our art. For something we made ourselves.

Bigger picture, it’s fine to not be recognized by people who don’t necessarily know you so long as you have the ability to recognize yourself. To say, “I made a kick-ass album, I made a kick-ass song, I worked my ass off,” you know? If you actually fuck with your own music, that’s enough. A committee of people can’t be the last word on whether you’re good enough, because it’s bigger than that. It’s your fans and the way you connect with them, and the way you go to bed knowing that your music resonated with someone or helped people out.

LIPA I agree it doesn’t necessarily matter what a committee of people say, but you also have to remember that this committee has a huge influence on what people around the world listen to. The ball is in the academy’s court to

super-talented female artists don’t get the recognition they deserve. Last year was just super fucking ignorant to female artists. There’s so many dope-ass people that deserve to get a nom, never mind win. I think we need to take a step back and look at the way shit has gone on for a long time and come up with something better. Something that works for everyone.

The Recording Academy recently expanded the number of nominees in certain categories from five to eight to improve representation. Does that make a difference to you?

MAI When it comes to the committee needing representation of all ages and races and musical backgrounds, that is super important, point-blank. It matters. And the expansion to eight nominees, I think that’s great. And maybe I’d like to see even more change, but that’s one of the many reasons that I’m going to show up. I think people are scared to be the change they want to see, but that’s the only way.

Who would you bring if you were nominated?

LIPA My parents.

MAI My mum.

POST MALONE I’d probably bring my cat. Apilli Roller. She’s the bomb. I’d roll up with her fluffy tail. People would probably love that.

If you’re nominated and don’t win, how will you feel?

POST MALONE If you want to be the best at what you do, you’re going to keep working at it until you feel like you’ve hit your potential. It’s like any craft. If I’m a fucking woodcarver, there might be a woodcarver who’s better than me, but you know what? I’m going to stay and carve wood until I’m the fucking best. Play the Leonardo DiCaprio game.

And if you do win, would that victory represent something bigger than yourself?

MAI If the award was genre-based, the scope is narrower. But for something like best new artist or song of the year, there are layers. It’s not just you, it’s you on behalf of your genre, on behalf of black women, on behalf of your generation. Yeah, I’d be super proud of that.

LIPA I’m so grateful to have my dual nationality, to be representing London and Pristina [the capital of Kosovo]. I lived in Kosovo for four years before I moved to London, and when I released my first song, all the views came from Kosovo. All of them. If you win, it’s only right to look at the younger women watching and make sure they know that you can come from a place like Kosovo and do whatever you put your mind to.

Post, do you feel like you’re representing hip-hop?

POST MALONE I think we’re in the middle of a paradigm shift. For so long, this has been this and that has been that, you know? I think that’s changing. I like fucking everything. I like grindcore, heavy metal, country music, hip-hop music, funk music. I like R&B music. I’ve met so many people that are like, “Oh, I like everything except country,” or except metal, or except emo rap. What does that really mean? Why generalize?

Is that why you keep branching out in your sound?

POST MALONE Yes. I’m trying to. Let’s get strange. Let’s go to the fringe. People will be like, “Honestly, this guy’s

“We need the opportunity to be able to step up without being stepped on.” -ELLA MAI

give recognition where it’s due, to many different kinds of artists.

Another big part of it is participating, like Chance [the Rapper]. He attends because he wants to be a part of the change. He wants to show that if he can do it, you can do it, and I think that’s important.

MAI I agree, but I wonder — isn’t part of the argument that the recognition doesn’t reflect the times?

LIPA Yeah, [the academy] should be a mix of people from all different backgrounds and ages to make informed decisions. You can’t leave it to a bunch of people who look alike and feel the same.

January’s telecast inspired #grammysomale. In response, Neil Portnow said that women should “step up, because they would be welcome.”

Do women need to step up, or do they need better representation?

LIPA We need better representation, no question. There were so many females last year who were stepping up. But they just weren’t given the chance. Like how they offered Lorde a Tom Petty tribute instead of a solo slot, when everyone else in her category got one. If you want us to step up, give us equal opportunity to show you what we do.

MAI We need the opportunity to be able to step up without being stepped on. And we’ll continue to be stepped on, and we need to persevere. Because while I understand the argument that we shouldn’t have to go through this in order to get that, that’s also just life. There’s a lot of things that shouldn’t happen the way they do, but you have to meet reality to make change.

POST MALONE I think about this a lot, I do, because

ELLA MAI

DOMINANT DEBUT

In mid-September, Mai’s breakout hit “Boo’d Up” (released in February 2017) became the longest-running No. 1 by a woman this decade on the R&B/Hip-Hop Airplay chart. The song peaked at No. 5 on the Hot 100.

STEADY STREAMS

“Boo’d Up” has earned 550.5 million on-demand U.S. streams, according to Nielsen Music. Meanwhile, her follow-up hit, “Trip,” is climbing the Hot 100, currently sitting at No. 18.

HITTING THE ROAD

Following her own 15-city Boo’d Up Tour this year, Mai is joining Bruno Mars for a handful of dates on the final leg of his 24K Magic Tour.

fucking crazy.” You want to experiment while not alienating your fans. And there are steps you can take that they’ll take with you. On *Stoney*, I did “Feeling Whitney.” And on *beerbongs & bentleys*, I did “Stay.” Those are songs with no drums, no nothing, just me and a guitar. And people sing that shit! That means one second they’ll be wacky and zany, and the next second they’ll be sitting down and singing along with me and a guitar.

How does it feel to be growing up or self-actualizing as artists while also becoming famous? Do you feel like you’re doing it on your own terms?

LIPA One hundred percent. It’s funny. I didn’t initially want to get signed. I just wanted to write and figure out who I was, what my style of music was. Then, once I had that and people started to hear my music, then I knew I needed a team of people around me who knew what I wanted and believed in. Some people get caught up in the moment and say, “This person has a big hit — why don’t you guys collaborate? It’ll get you on the radio!” And that was the one thing I just never wanted to do without having my own success first.

MAI You never want your name to be underneath someone else’s for the rest of your career. Yeah, featuring on someone else’s big song could get you on the radio — that’s a cheat code, and that’s the quick way — but that’s not the way that you want to do it. People are investing in you, not you in the light of someone else.

LIPA I remember turning down some collaborations that definitely would have gotten me on the radio and that wound up doing really well, but I didn’t want to do it until I had my own voice. If I do something just because someone says it’ll get me on the radio, I have to sing that for the rest of my life, and that is fucking terrible. Those first songs define you. That’s why it’s so important to start on your own terms.

POST MALONE There’s a lot of shit right now that feels forced into certain lanes of music. And there are a lot of people that will do songs with someone because they’re doing well right now. But for me, collaborations have to come naturally. It’s important to me to vibe with someone as a person before we do a song. Because if we don’t have that, it’s just not going to be natural.

At this point in your careers, you’re probably getting a lot of input from other people — people who have been doing this longer than you or who want to steer you. How do you know if a song feels right to you?

POST MALONE It’s a gut test.

MAI Yeah, a gut feeling. If something is brought to me and I’m not sure about it, I know straight away.

LIPA If it doesn’t feel right, move on to something else. No matter how many people try and tell you there’s time



pressure or whatever, there’s no fucking time pressure. Those are their deadlines, not yours.

OK, one more question about the ceremony: What would you wear? Classic look or statement outfit?

LIPA That’s a hard one. I love dressing up, I love playing around with colors, silhouettes, fabrics. It just depends what mood I’m in!

MAI Classic. I’d be nervous enough.

POST MALONE I might take it easy. I might wear a cummerbund. I might wear a Benedict Cumberbatch.

LIPA On a T-shirt!

POST MALONE Yes! I’ll just wear a T-shirt with Benedict Cumberbatch on it. And then suddenly everyone’s wearing Benedict Cumberbatch T-shirts. ●

From top: Post Malone, Lipa and Mai.

DAN + SHAY

“TEQUILA”



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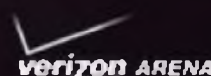
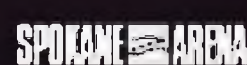
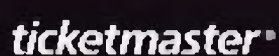
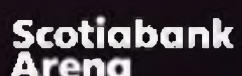
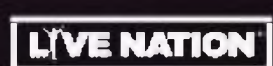
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PEOPLE





In January, women were nearly shut out of the general category wins, and hip-hop's stars walked home empty-handed. With the four major nominee lists newly expanded to eight slots, 2019's awards could be more inclusive — and more surprising — than ever before

BY ANDREW UNTERBERGER

ILLUSTRATION BY ALEX FINE

At the 2018 Grammys, the showdown most people predicted would dominate the evening — Kendrick Lamar vs. Ed Sheeran — never materialized. Sheeran was shut out of the major categories, while Lamar lost out to Bruno Mars, who ended up taking home album, song and record of the year — a sweep met with much criticism from watchers who believed the year was better defined by Lamar's widely acclaimed, politically charged releases.

This not-unfamiliar pattern revealed a fundamental Grammys truth: The show's biggest tension will always be between its attempts to modernize and the biases and established patterns of its long history. So this year, we look to the names likely to appear in the newly expanded Big Four categories and wonder what narrative they will tell about the current state of the Grammys' moves toward greater inclusion, accuracy and relevance.

Already, the best new artist race has attracted attention: Cardi B and Post Malone, two of the past year's biggest stars, are reportedly ineligible (though they could figure in other major categories). Will hip-hop finally have its day at the show, thanks to big-ticket releases from names like Drake, The Carters and Childish Gambino? Will previously under-recognized women like Ariana Grande, Janelle Monáe and Cardi benefit from The Recording Academy's newly formed Diversity and Inclusion Task Force and from the backlash to president/CEO Neil Portnow's infamous "step up" comments following the 2018 ceremony? Or will Grammy patterns continue to reward more traditional favorites like Sam Smith, Taylor Swift or even — again — Bruno Mars?

With eight slots now open for each of the major

The **BIG FOUR, PLUS**



categories instead of five — a wrinkle that could both allow for more left-field nominations and also all but ensure enough room for the old guard — an unprecedented number of possibilities are now on the table.

ALBUM OF THE YEAR

Rap's ruling class will surely make at least a couple of appearances in the Grammys' marquee category, led by Drake, whose *Scorpion* posted the year's best first-week numbers and spawned a trio of multiweek No. 1 singles on the Billboard Hot 100. (It didn't get his strongest reviews, but neither did *Views*, Drake's 2016 best-seller, which was also nominated for top honors.) The combined acclaim and name recognition of Beyoncé and Jay-Z should get The Carters' *Everything Is Love* a look here as well (neither Bey nor Jay has won the award yet), while breakout star Cardi B may join them with her chart-busting and widely adored *Invasion of Privacy*.

Mega-pop should also make a strong showing in the category, led by Grande and her well-received *Sweetener*. Smith, a nominee in 2015 for *In the Lonely Hour*, could go two for two with late 2017's chart-topping *The Thrill of It All*. And while Swift's *Reputation* wasn't as universally acclaimed as her previous two album of the year winners (2010's *Fearless* and 2016's *1989*), don't count the new Taylor out.

Which fringe candidates might take advantage of the extra slots? Future-funk practitioner Monáe should have a shot with her sci-fi opus *Dirty Computer*, which bears the influence of her mentor, Prince. So should rock maestro St. Vincent for her expansive and highly personal *MASS DUCTION*, along with alt-country favorite Kacey Musgraves for *Golden Hour*, her most rapturously reviewed and crossover-accessible set to date — though none of these three were commercial blockbusters. Finally, don't dismiss the chances of the Lamar-curated *Black Panther* album becoming the first soundtrack to score an album of the year nod since *O Brother, Where Art Thou?* won in 2002.

RECORD OF THE YEAR

About those three Drake No. 1s: One of 'em will almost certainly take a slot in this category, which is awarded to a song's performers, producers, engineers and mixers. (Song of the year rewards only the songwriters.) The first of the three, the exultant "God's Plan," seems the most likely nominee. Childish Gambino, who ended Drake's 15-week run at No. 1, also looks like a frontrunner for a nomination with his topical surprise hit "This Is America." They'll probably face competition from a third No. 1,

Camila Cabello's solo breakout "Havana," and another pop hit, Grande's "God Is a Woman." And Post Malone could squeeze in with a nod for "Better Now," "Psycho" featuring Ty Dolla Sign or "Rockstar" featuring 21 Savage.

With high-profile collabs dominating radio this past year, the rest of the category should be heavy on star team-ups. The Carters could appear here with their signature *Everything Is Love* single "Apushit," and 2018 Grammy fixtures Lamar and SZA might ride their combined momentum from that year to a nod for *Black Panther*'s "All the Stars." Two genre-crossing collabs — Bebe Rexha and Florida Georgia Line's anthemic "Meant to Be" and Zedd, Grey and Maren Morris' club-slaying "The Middle" — could factor strongly here. Then there's the omnipresent Mars, whose "Finesse" remix with Cardi B might prove irresistible to the same voters who made him one of 2018's biggest winners.

SONG OF THE YEAR

This category, solely based on songwriting, has been historically inhospitable to rap — though much kinder in recent years. The 2018 awards alone saw nods for tracks by Jay-Z and Logic, and similar recognition for Drake and Gambino is likely. Add Cardi B to that list, both for her appearance on Mars' "Finesse" and for her own J Balvin- and Bad Bunny-featuring summer banger "I Like It," which could follow Luis Fonsi and Daddy Yankee's "Despacito," featuring Justin Bieber, as the second bilingual track in two years to be nominated. (Cardi's guest turn on Maroon 5's "Girls Like You" might sneak in as well.) The academy could also recognize breakthrough cuts from newer stars, including Ella Mai for her R&B radio hit "Boo'd Up" and Dua Lipa for her heavily memed dance-pop anthem "New Rules."

But traditionally, this is the category for established pop stars (the last three winners were Sheeran, Adele and Mars). Grande's "No Tears Left to Cry" and Cabello's "Havana" should be no-brainers for nominations; Swift's slow-burning radio favorite "Delicate" may join them. And despite being a major category no-show last year, Sheeran may have his revenge this time around with his wedding ballad "Perfect," the first No. 1 single of the calendar year and a smash still lingering in the chart's top half nearly nine months later.

BEST NEW ARTIST

As usual here, a couple of artists are way ahead of the pack, and the rest is a toss-up. Lipa has grown her fan base and amassed enough addictive pop hits in the past 12 months to be a likely lock as well, and while "Boo'd Up" alone could have scored her a nod, Mai's follow-up, "Trip," which is already in the Hot 100's top 20, makes her a sure thing as well. And then it gets interesting. The expanded category could make room for rising R&B stars Daniel Caesar and H.E.R., who have the critical acclaim to mount impressive cases, though they lack more mainstream chart hits and widespread name recognition. SoundCloud-propelled rappers Juice WRLD and Lil Pump scored a handful of the past year's biggest chart hits, but for them to be recognized, enough people above the age of 21 have to take them seriously. Hayley Kiyoko and Billie Eilish are two of alt-pop's brightest talents, but voters might have trouble naming a song by either. And what about acclaimed country singer-songwriter Ashley McBryde or retro rockers Greta Van Fleet? All stand a chance, but it's anyone's guess who'll actually get in on music's biggest night. ●

2018 NOMINEES AND WINNERS

ALBUM OF THE YEAR

Bruno Mars, *24K Magic*

Childish Gambino, *'Awaken, My Love!*"

Jay-Z, *4:44*

Kendrick Lamar, *DAMN.*

Lorde, *Melodrama*

RECORD OF THE YEAR

"24K Magic," Bruno Mars

"Redbone," Childish Gambino

"Despacito," Luis Fonsi and Daddy Yankee featuring Justin Bieber

"The Story of O.J.," Jay-Z

"HUMBLE.," Kendrick Lamar

SONG OF THE YEAR

"That's What I Like," Bruno Mars

"Despacito," Luis Fonsi and Daddy Yankee featuring Justin Bieber

"4:44," Jay-Z

"Issues," Julia Michaels

"1-800-273-8255," Logic featuring Alessia Cara and Khalid

BEST NEW ARTIST

Alessia Cara

Khalid

Lil Uzi Vert

Julia Michaels

SZA

2019 GRAMMYS PLANNER

OCT. 17

First round of online voting begins

OCT. 31

Deadline for first round of online voting

NOV. 15

Last day to become a member to vote in the final round

DEC. 5

Nominations announced

DEC. 13

Final round of online voting begins

JAN. 9, 2019

Deadline for final round of online voting

FEB. 10, 2019

61st annual Grammy Awards telecast

Three



GROWING GAINS

When there were calls for change, the academy listened — expanding the Big Four categories to eight nominees each. But what does this really mean for artists?

BY GAIL MITCHELL

ILLUSTRATION BY TIM PEACOCK

After the Grammys in January, The Recording Academy faced a moment of reckoning. At a time when the representation of women and people of color had become central to the national cultural conversation, both felt conspicuously absent at the show: *Lorde*, the only female album of the year nominee, was also that category's only artist not asked to perform her own material; *Alessia Cara* was the only woman who won a solo trophy during the telecast; and *Jay-Z* and *Kendrick Lamar*, album and record of the year nominees, lost out in both categories.

When, after the show, president/CEO Neil Portnow responded to the ensuing criticism by telling women

artists in particular to “step up,” the backlash was swift. But the academy responded immediately. In May, it established a Diversity and Inclusion Task Force, which later invited 900 women and people of color under age 39 to join the roughly 13,000 current voting members for the 2019 show. And in June, it announced an expansion of the Big Four categories — record of the year, album of the year, song of the year and best new artist — from five nominee slots to eight.

That widening of the marquee fields is expected not only to boost diversity but to help level the playing field across genres. “This expansion clearly increases the likelihood of less obvious artists getting nominations,” says Steve Greenberg, president of

S-Curve Records. “There’s a natural tendency to nominate the biggest hits, and sometimes less obvious choices just miss being nominated. This will correct that.” A major-label senior vp media and artist relations — who, like many in the industry, is reluctant to openly discuss the Grammys and requested anonymity — agrees. “There’s so much more music coming out now — and coming out in a more egalitarian way,” says the executive. “So this is a bit of an equalizer.”

According to the academy’s senior vp awards Bill Freimuth, several genre categories receive fewer than 100 entries a year, from which five nominees are culled. The Big Four receive more than 1,000 each — and have been narrowed down to the same number of nominees. This year, voters will still select their top five picks for the general field ballots, but the final vote will come down to eight nominees. “Labels and members who make the entries are excited by the notion that the door is opened a bit wider for something maybe considered an outlier due to genre,” says Freimuth.

Though the number of marketing companies that labels and managers use to target Grammy voters has risen in recent years, the categories’ expansion doesn’t seem likely to radically expand the scope of their work (yet). “The Grammys have always tried to encourage a culture of respectful campaigning,” says John Zarling, executive vp marketing and

new business at Sony Music Nashville. “I don’t see expanded categories changing the [industry’s] indirect approach,” like running print and online for-your-consideration ads and placing artists at key industry events.

“The notion of people spending money at all is fairly recent,” adds Greenberg. Labels “will hold out hope for some records that might have been overlooked in the past, which is the whole point of the expansion.”

With the sheer number of releases each year on the internet and streaming platforms, some contend that eight nominations in the top categories still isn’t enough. “It’s a great start,” says First Access Entertainment’s Adam Mersel, who manages Bebe Rexha. “But I think more songs should be recognized — like, 20. Pop, R&B/soul, country, dance and Latin, which is having such a moment, would then be more well represented in the mainstream.”

One veteran publicist wants to go yet another step further. “The album — or, now, the streamed album — is a true representation of what the artist is about now,” she says. “There were almost 900 submissions for album of the year [in 2017]. It would be great to see the album categories across *all fields* go to eight too. If a category gets more than 500 submissions, why not look at doing that?”

Additional reporting by Melinda Newman.

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“I just make music however I feel and pray that it connects...I think genres are more for other people, not for yourself.”

SZA

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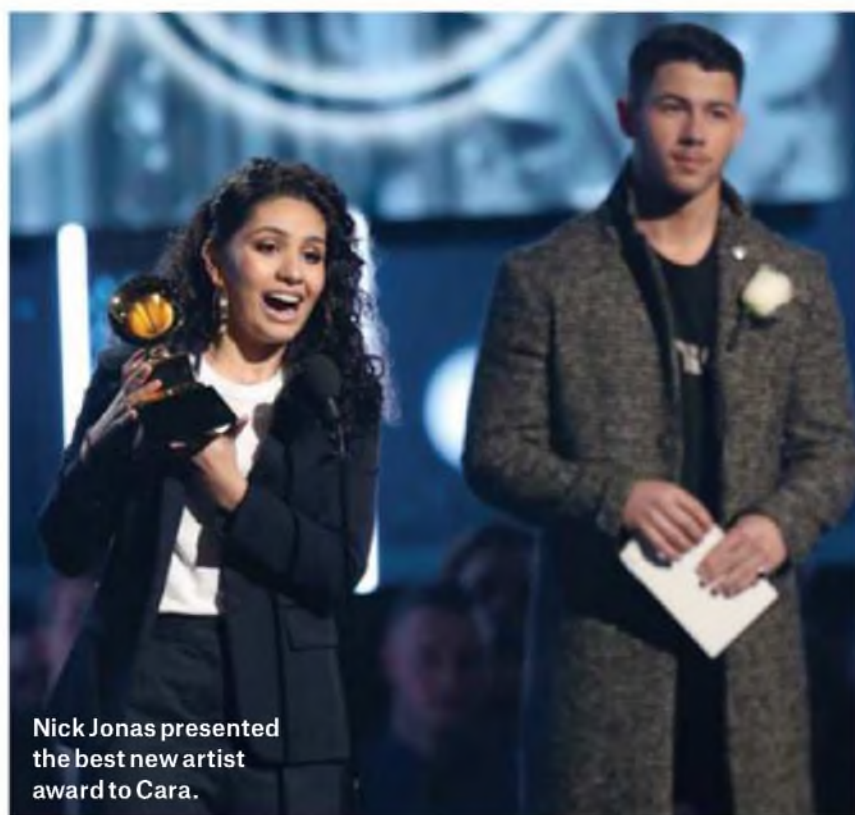


The (Real) Best New Artist Rules

A guide to one of the awards' most contentious and — even to the industry — confusing categories

"I'm aware that my music wasn't released yesterday," Alessia Cara wrote on Instagram in February. She had just been crowned best new artist, and on the surface, the award made perfect sense: The singer-songwriter was one of pop's most prominent breakout performers in 2017, thanks to her monster hit with Zedd, "Stay," and a feature on Logic's "1-800-273-8255."

And yet, Cara wrote the post as a defense against the Grammy watchers who attacked her on social media, lamenting her win over acclaimed young singers like SZA and Khalid, and insisting Cara wasn't exactly a new artist. (Her debut, *Know-It-All*, came out in 2015.) But as Cara also pointed out, her music had "become fairly popular in the last year." And there she began to scratch the surface of the rules governing the Grammys' perhaps most complexly regulated award.



Nick Jonas presented the best new artist award to Cara.

Best new artist "is probably our most rule-heavy category," admits Recording Academy senior vp awards Bill Freimuth. The rules are a mix of technical and subjective specifications, meant to reflect the ways new acts are now developed as well as how the streaming economy affects releases. Freimuth calls them "very black-and-white," but the technical rules are intricate. An artist, duo or group must have released a minimum of five

singles/tracks or one album (defined as an EP of five tracks or more) by the close of the qualifying year and no more than 30 singles/tracks or three albums over their career. If an artist exceeds those sums by even one song, he or she is disqualified.

Chart-topping country singer Kane Brown, for instance, seems an obvious contender for a 2019 best new artist nod. But he's over the release limit, with a self-titled debut from late 2016, two earlier EPs and two more standalone singles ("I Love That I Hate You" in 2015 and the following year's "Can't Stop Love").

An artist can be entered into the running for best new artist up to three times (Cara had been submitted once before), so long as they haven't been previously nominated as a performer. But the screening committee's final consideration falls into a gray area: The Recording Academy may disqualify someone "based on the fact that they have come to prominence in a

previous year," says Freimuth. "And that certainly does happen every year with at least a handful of artists."

It has already happened to Post Malone, who's reportedly ineligible due to the success of his 2016 debut, *Stoney*, and 2015 hits "Congratulations" and "White Iverson." Camila Cabello could potentially face the same fate: Her solo debut, *Camila*, came out in January, but she first came to prominence in Fifth Harmony, with whom she appeared on two albums and scored multiple top 40 hits.

"It boils down to not what we as an industry consider prominent, but what the public and the listener consider prominent," says a label representative familiar with Cara's situation. "That's the debate in a lot of these cases."

That rep, who has been involved in the screening process, insists that despite the rules' complexity, it is "certainly not arbitrary. It made me feel a lot better about the process, knowing there's a really healthy debate and diligence — brought up, gone over, brought up and gone over again — until people feel they've got it right."

—G.M.

Additional reporting by Melinda Newman.

THE ELIGIBILITY INDEX

Did your favorite song or album make the Sept. 30 cutoff for the 2019 Grammys? Five key releases that made it — and five that didn't

IN

"Shallow," Lady Gaga and Bradley Cooper
"Boo'd Up," Ella Mai
Beautiful Trauma, P!nk
"Jumpsuit," twenty one pilots
Tha Carter V, Lil Wayne

OUT

A Star Is Born soundtrack
Desperate Man, Eric Church
Ella Mai, Ella Mai
Honey, Robyn
Trench, twenty one pilots

WHAT'S AT STAKE FOR...

The upcoming ceremony could be a major turning point for these artists and industry players



ARIANA GRANDE

WHO The 25-year-old pop star who overcame tragedy and released her best-received album to date, *Sweetener*.
HURDLE She's a proven hitmaker, but Grammy success has eluded her thus far, with no Big Four noms yet.
UPSHOT *Sweetener* marked a new commercial peak for Grande. A major Grammy nod could cement her as the biggest current star in pop — if older voters recognize her maturing sound and emergence as a powerful voice for perseverance.



JAY-Z

WHO Rap legend; with wife Beyoncé, one half of The Carters.
HURDLE After years of snubs, Jay got eight nominations in 2018 and lost them all, looking visibly peeved in several onscreen cutaway shots and adding a Grammy dis to "Apehit," from The Carters' *Everything Is Love* EP.
UPSHOT The Grammys could give Bey and Jay their first album of the year trophies — or risk ruining an already contentious relationship.



KACEY MUSGRAVES

WHO Country singer-songwriter whose Nashville roots absorbed more pop-rock influences on her rapturously reviewed *Golden Hour*.
HURDLE Her fan base has grown beyond country, but Musgraves has only earned one nomination thus far outside the genre's categories: for best new artist in 2014.
UPSHOT An album of the year nod would be a score for women in country — but more commercially unavoidable LPs might overshadow Musgraves.



NEIL PORTNOW

WHO Recording Academy president/CEO since 2002, overseeing his final Grammys before stepping down next July.
HURDLE Took heat for the lack of diversity at the 2018 show — particularly for a paucity of women artists, whom he exhorted to "step up."
UPSHOT The expanded Big Four categories in 2019 could prove Portnow's new Diversity and Inclusion Task Force is working, burnishing his legacy. If not, he risks becoming the "step up" guy forever.

—A.U.

CARRIE
UNDERWOOD
Cry Pretty

BIGGEST *All-Genre* FEMALE ALBUM DEBUT OF 2018

NO. 1 BILLBOARD 200 *And* COUNTRY ALBUM *Debut*

BEST-SELLING COUNTRY ALBUM *Debut* WEEK SINCE 2015

MOST-STREAMED *Female* COUNTRY ALBUM IN HISTORY (FIRST WEEK)





THE YEAR WOMEN WON

Twenty years ago, a woman-dominated album of the year field promised a different future than last year's ceremony, where women were vastly underrepresented

BY CARL WILSON



In February 1999, Lauryn Hill all but swept the Grammys: She came into the evening with ten nominations for *The Miseducation of Lauryn Hill* and took home five wins, including the first-ever hip-hop album of the year award. That day, The Recording Academy's then-president, Michael Greene, confessed that while he had loved Hill's album, he had wondered "if the academy membership would get it. But they got it. They got it big-time."

Hill's win wasn't the only major breakthrough in 1999. Every album of the year nominee was either female or female-led: Hill, Shania Twain, Madonna, Sheryl Crow and Garbage, fronted by Shirley Manson. And all but one of the record of the year nominees were women, with Céline Dion winning for "My Heart Will Go On." When asked what she thought of women's dominance at the show, Dion hesitated at first, then went for it: "It's wonderful that there are a lot of women coming forward in politics and show business. Good for us."

But if academy members really "got" something that year, they quickly lost it. In the 20 years since, no woman in hip-hop has won the show's top prize. (In fact, only one other rap album has: Outkast's *Speakerboxxx/The Love Below*. Six women artists — including Adele and Taylor Swift — have won on their own.) And the closest the Grammys has come to a similarly inclusive album of the year field was last year, when no nominees were white males — and only one, Lorde, was a woman. As if to grind salt into the wound, after January's show, Recording Academy president/CEO Neil Portnow said that if women musicians wanted better representation, they should "step up."

But in 1999, for once, the heel was on the other foot — the culmination of a gradual rapprochement between the Grammys and women artists. Only one album award was won in the 1970s by a woman (Carole King), and 0.5 in the 1980s — that half-Grammy going to Yoko Ono in 1982 for her part in *Double Fantasy* with John Lennon (and it would have been a quadruple fantasy for anyone to imagine she was the central figure on the academy's mind there). From Bonnie Raitt in 1990 to Hill in 1999, by contrast, women would win the album hardware six times — a majority by a squeak. The systemic barriers to participation, recognition and power that women face in the industry didn't just disappear for that decade. So why were the 1990s different for female visibility at the awards?

With the Grammys, part of the explanation is always what else is being omitted. Youth culture in the early and mid parts of the decade was dominated by the sounds of alt-rock and rap, which were unlikely to be most sonically conservative Grammy

voters' cup of Black Label. (No one would have predicted that Nirvana's former drummer, Dave Grohl, would someday become the unofficial mayor of Grammyland.) So Raitt's win at the start of the decade was a harbinger of voters' frequent resort to more nostalgic music as an alternative to alternative, which provided an opening for some female artists (see also Natalie Cole's 1992 win for *Unforgettable... With Love*).

But women were also a moving force in several true pop trends of the decade. The mid-1990s were prime time for a new generation of power-ballad divas, yielding Whitney Houston's 1994 album win for *The Bodyguard*'s soundtrack and Dion's 1997 triumph with *Falling Into You*. Indeed, one of the surprises of the '90s is that this prize never went to Twain, who spent the era bringing a similar belter's sensibility to country and practically remade the genre in her image in the process.

In between, a hint of grunginess snuck into the album winners' roster as Alanis Morissette's *Jagged Little Pill* took the prize in 1996. But her style overlapped with another key sound on the rise in mid-'90s pop, which came from a cohort of folk-influenced, nouveau-hippie female singer-songwriters. Both sides would be highlighted in 1999, with the noisier Garbage and the rootsier Crow representing a wider-than-ever spectrum of sounds from women artists.

It's also impossible to analyze the women's-year phenomenon at the 1999 Grammys without recalling that it came about in the middle of Lilith Fair's run as one of the biggest attractions on the summer festival circuit. Sarah McLachlan's brainchild was not just a visible manifestation



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of women's musical prominence — it also brought third-wave feminism (though usually lightly worn, like a saffron sarong) to the music industry, asserting that a woman's place was not only center stage behind a microphone but also at the helm of her own career and as a power broker behind the scenes.

While Lilith Fair started off conspicuously pale-complexioned in 1997, it grew more intersectional in its next two editions, featuring artists like Neneh Cherry and Erykah Badu. It was all part of a period during which "alternative" retained some coherent meaning, not just as a format label but as a conscious cultural project beyond mainstream bounds. Those kinds of interventions contributed to an atmosphere in which even Grammy voters could grasp the importance of a figure like Hill, as well as her music, which drew together many sonic strands of the decade and which still carries a charge today.

It's dispiriting to think it still might take a movement to win a slate of brilliant women the honors they deserve — but the upside is that we've got one, in #MeToo and Time's Up and in their allies against harassment and unequal treatment. And in answer to 2018's letdowns, the Grammys expanded the nominations from five to eight for each of 2019's biggest prizes. Will that be enough to correct the academy's run of bad calls and reawaken the spirit of '99? One can only sing along with Hill: "Guys, you know you'd better/Watch out."



Manson with Bono at the 1999 Grammys.

'Nonconformist Women Were Getting A Moment'

1999 album of the year nominee Shirley Manson on the promise of the category's lineup that year — and the disappointing lack of progress since

I remember that day. I walked past Madonna, and she grabbed my arm. I turned around, and she went, "I think you're amazing." I nearly fell on top of her in shock. Then I was ushered to my seat next to Lauryn Hill, and of course, I'm trembling at her genius. She sat there very kind of regally, and she had a small Bible in her lap. I was like,

"Wow, I'm not fucking with that!" Just sort of stayed in my own mad fear. I remember meeting Bono — there's a photograph of us together, and I literally look like I'm in the midst of an orgasm. (Laughs.)

To be in that category with those huge hitters seemed really ludicrous to us. [Manson was nominated with her band, Garbage.] When you come from outsider spaces and infiltrate the mainstream, there's a gleefulness to that. Like, "Wow, did we just come in on the perfect Trojan horse?" From the mid-'90s onward, I had a sense that progressive-thinking, nonconformist women, for the first time ever, were getting a moment in the sun. In that moment, it really felt like this was a natural evolution, and that was a glorious thing. I remember thinking, "Wow, things really are changing."

It never occurred to me that that progress would find itself blunted really suddenly. I felt rage [at Neil Portnow's comment after the 2018 ceremony that women in music needed to "step up"], but I also felt grateful, in a funny way, that he revealed his colors so perfectly to the world — so ignorant and unaware of his own white male privilege that he stepped into the fire without even knowing it. Women have to work harder than any of their male counterparts, and black women and women of color have to work even harder. This kind of misogyny, sexism and racism goes on all over the globe, and it has to stop.

I don't mean to be rude, but the Grammys really are irrelevant to me. I do care, however, about female representation and opportunity in the industry. I love SZA, Kelsey Lu, Fuck U Pay Us and Mereba — her song "Black Truck" is beautiful. I saw Natalia Lafourcade play in Mexico City recently, and she absolutely fucking blew me away.

Across the board, I would like to see more female-identified artists who are challenging the patriarchy and systems and culture — not just the all-pleasing dancing and smiling white female pop star. Mostly, though, I'd like to see more [support for] black female-identifying artists and female-identifying artists of color. And start employing female engineers, producers and mixers! We have to change the way young women see opportunities in those fields. This is on all of us to make changes. It's time.

—AS TOLD TO JEANNE FURY

IT'S ALWAYS SUNNY (AND CHEAPER, AND MORE CONVENIENT) IN L.A.

After a one-year sojourn in NYC, the ceremony returns to the West Coast — and there are at least five reasons to celebrate that



WEATHER WIN

"Anybody on the East Coast who has experienced the music business in dead winter is so happy to fly to Los Angeles in mid-February," says Laura Swanson, Warner Bros. Records executive vp media and strategic development. "It's hard to do red carpets and walk through New York, in heels, in a snowstorm."



NO ALL-NIGHTERS

A three-hour time difference means earlier to the afterparties, earlier to bed. In L.A., the show kicks off at 5 p.m., which "gives you more time," says one L.A.-based label executive. "You can plan an afterparty and an after-afterparty" without staying out until 3 a.m.



SMOOTHER MOVES

Portugal. The Man manager Rick Holtzman says the band's guitarist Eric Howk, who uses a wheelchair, found New York's older buildings hard to navigate: "It would have been a heck of a lot easier in Los Angeles," he says. And L.A. parties tend to be closer to the ceremony, even walkable.



CUT COSTS

Recording Academy president/CEO Neil Portnow noted this past year that union labor's prevalence in New York made producing the show more expensive than in Los Angeles. Costs for Grammy attendees — party spaces and hotels, for instance — skew lower in L.A. too.



WHAT TRAFFIC?

In January, Grammy attendees hiring personal drivers to avoid the subway and cab waits made already congested city traffic even worse. At midnight on a Sunday, cars glide through L.A. "With Uber and Lyft and car services, it doesn't feel like a problem," says Swanson.

—STEVE KNOPPER

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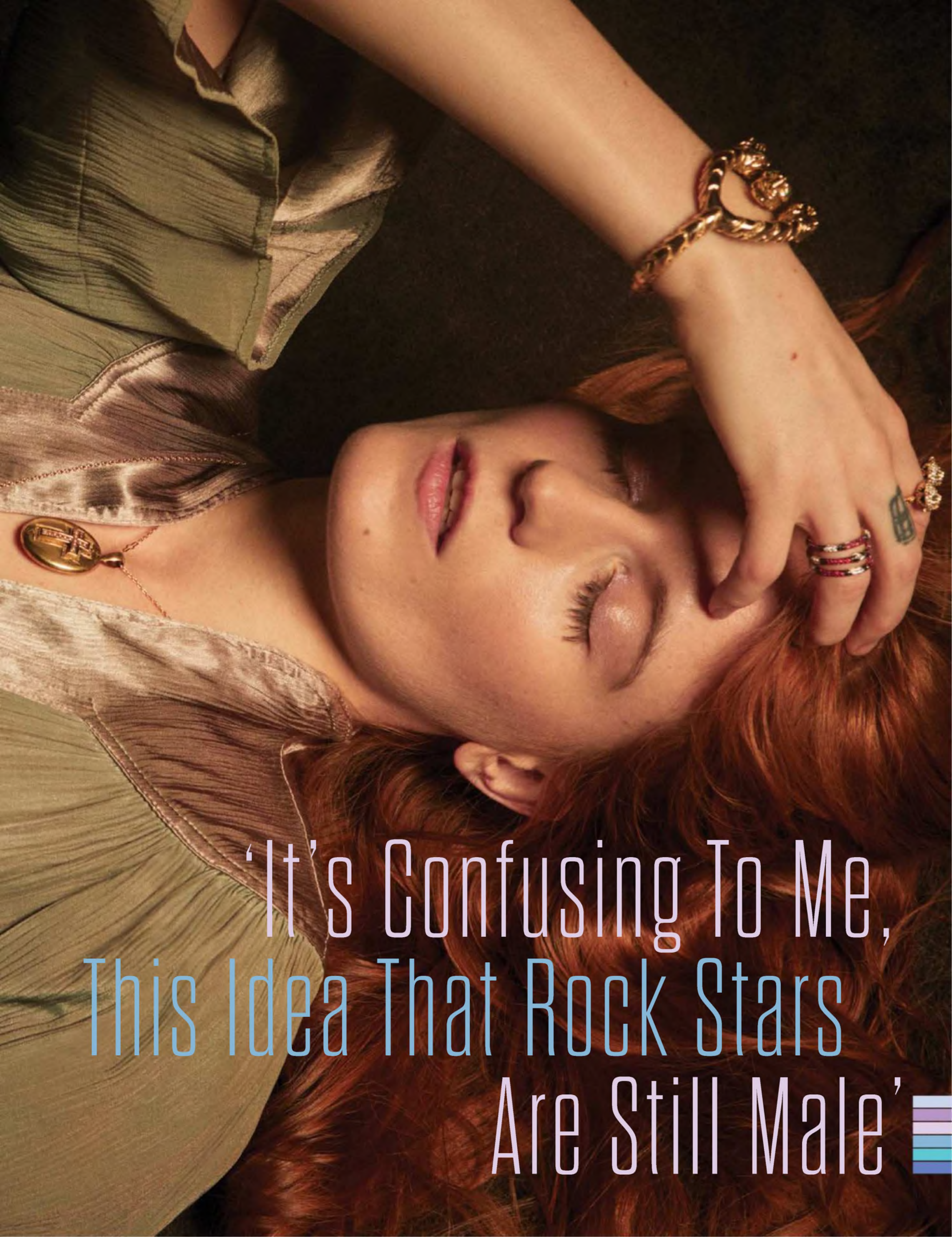


At a time when gender is dominating the Grammys conversation, Florence Welch has made sport of masculine and feminine conventions and quietly become one of the most vital performers of her generation

BY NICK DUERDEN

PHOTOGRAPHED BY NICOLE NODLAND

Florence Welch
photographed Sept. 20 at
Blakes Hotel in London.
Styling by Aldene
Johnson. Welch wears
an Ossie Clark dress and
Gucci rings and bracelet.



'It's Confusing To Me,
This Idea That Rock Stars
Are Still Male'



She opens the front door to her unassuming south London house herself, no assistant or minion in sight, squinting into the early evening sunlight as if surprised by its very presence. “Come in, come in,” she says, leading me through the cluttered hallway, past her bicycle and into a kitchen piled high with books on every available surface. “Cup of tea?” she offers, then takes me into the front room, where more books — on art, on music, memoirs piled haphazardly on top of novels — sit on impeccably distressed, boho-chic furniture. It’s dark in here, with low ceilings, the heavy curtains drawn. Framed artwork hangs on every wall.

Florence Welch is still jet-lagged from the previous day’s flight back from the United States, after headlining day two of Denver’s Grandoozy Festival with her band, Florence + The Machine. Yet even in this crepuscular atmosphere, and given her current exhausted state, Welch, wearing a silk blouse and skinny trousers, is radiant. Her auburn hair cascades over her shoulders. But her smile wavers. “Today is an anxious day,” she announces. “Most days are anxious, but this one feels particularly spiky.”

She has spent much of the afternoon trying to achieve some sense of calm with a long walk (“Walking’s good for anxiety, they say”) and a bit of Transcendental Meditation. But the daily pressures on the 32-year-old singer-songwriter don’t seem likely to let up anytime soon: The day after we meet, she will attend the award ceremony for the prestigious Mercury Prize, where her fourth album, the much-garlanded *High As Hope*, is shortlisted for album of the year. Then she heads back to the United States for two shows at the Hollywood Bowl, followed by a worldwide arena tour. She also is cautiously looking forward to the Grammy nominations in December, amid expectations that *High As Hope* — which hit No. 2 on the Billboard 200 and No. 1 on the Top Rock Albums chart in July, and is arguably her best album yet — could feature in both the pop and rock categories.

“Nobody knows where to put me!” she says with a laugh. “But then, I quite like keeping things loose.” Welch has been nominated for Grammys before — eight times, in fact. “Never won, though,” she says with a shrug. “But then, you learn more from not winning, I think.” Four of those nods came in 2015 for her last album, *How Big, How Blue, How Beautiful*, a collection of

songs detailing how she had become something of an expert at wreaking personal havoc.

“My secret inner thought was that I wanted to win a Grammy for that record as a kind of ‘fuck you’ to the whole situation, because I got this... this thing” as reward, she says. “But then I realized it didn’t take anything away from it just because I didn’t win.”

Three years later, Welch is at a creative high point at the precise moment, coincidentally, when The Recording Academy is confronting its need to be more inclusive at the Grammys. Should she go home empty-handed again, it still won’t diminish what she has achieved. But as an artist operating at her peak on all fronts — an extraordinary songwriter, a fierce performer, a touring force — some might call her an ideal of what a Grammy winner should look like in 2018.

“I always had a big imagination,” says Welch, curling one leg so far up underneath herself on the sofa that it disappears completely. “And I remember feeling as a girl so very ordinary and not being happy about that at all. So I dreamt big. Maybe I imagined myself into the person I am now? And look at me: a figment of my little-girl imagination come to life!” Her laugh is a giddy one, as if she can’t quite believe she pulled it off.

Ten years into her career, Welch may be the most beloved rock star of her generation. A magnetic

“I am comfortable in my own skin now, and this album is a reflection of that,” says Welch. She wears a Silk and Rope Vintage dress and Gucci rings.



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"I sometimes wonder to myself, 'Do I feel like a female performer?'" asks Welch. "I have always veered between the masculine and the feminine." Welch wears a Silk and Rope Vintage blouse and waistcoat, M.i.h jeans and Gucci bracelet and rings.

performer, a feminist hero and a style icon with a mystique that's natural, not cultivated, she inspires not just admiration but gushing adulation.

"She makes you believe that magic exists on planet Earth because she is magical, from her voice to her presence to the way she moves," says actress Blake Lively, Welch's close friend. "The way she tells a story with every part of herself — really, she is unlike anyone I have ever seen. Onstage, there is such a ferocity that comes out in the way she communicates, and in person, there is such delicacy. It's amazing how she can be both these things simultaneously."

That juxtaposition is part of what makes Welch's songs the kind that invite zealous fan analysis, even among other artists — "Her songs are wide and deep, each one an individual ocean," says Chan Marshall, aka Cat Power — and her shows near-religious experiences, with Welch, a manic preacher and whirling dervish in one, at their center. She's a proven festival headliner (Lollapalooza and Outside Lands, among many) and arena filler on both sides of the Atlantic. Yet Welch has, quite deliberately, avoided celebrity status. Even in her tabloid-obsessed U.K. home, the paparazzi rarely stalk her.

"I've never really had to

compromise," she says. "Not in the way I look, the way I dress, the way I sound. It's incredible that I've been given such free rein, but then, I've been very lucky along the way. Throughout my career, I've been supported by some very kind people who always allowed me to be free."

Most recently, one of those was American songwriter Tobias Jesso Jr., who collaborated with Welch on three *High As Hope* tracks. "She's very unusual in the way she works," says Jesso. "I was always trying to catch up with whatever she was doing next. She has her own style, her own scale, and it's definitely not the regular pop scale. I honestly think that it wouldn't matter whom she was

'SHE IS A SUPERHERO, BASICALLY'

Three artists on what makes Welch their ultimate inspiration



CAT POWER *singer-songwriter*

"I met Florence at a swimming pool in Los Angeles. I ran over because my goddaughter saw her and was freaking out — and she was lovely. She is a superhero, basically. She is freedom. It's like gospel music, you know? This glorifying sort of exaltation."



AUTUMN de WILDE *photographer-director*

"Florence approached me to come up with an idea for a video, and when I first heard 'Big God,' it set fire to my soul. She is so electric, so magnetic. I wanted the video to be prowling and grotesque yet sexy, and Florence understood that power."



ISABELLA SUMMERS *bandmember*

"When I met Florence, I was working with a lot of U.K. rappers, but I really wanted to work with another girl. I invited her to this dirty rock'n'roll rehearsal studio, and we started working together. That was it: I'd found my collaborator."



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working with — it would still sound 99 percent like her. That’s how special she is.”

Perhaps The Recording Academy will recognize in Welch what Jesso does — especially in the year following outgoing president/CEO Neil Portnow’s suggestion that women needed to “step up” if they wanted the kind of prominent Grammy acknowledgement their male counterparts have received. At a time when women across genres — including Welch contemporaries like St. Vincent and Janelle Monáe — are making some of the most inventive and socially engaged music out there, Portnow’s comment felt not only callous but woefully out of touch. (While Welch didn’t win the Mercury Prize, the award did go to another female-fronted rock act, Wolf Alice.)

Welch is no stranger to distinguishing herself in a realm dominated by men. She came of age in what she calls the “south London punk scene” — albeit punk of the 21st-century variety, the kind that didn’t trouble reigning monarchs — playing with musicians in and around her Camberwell art college, most of them male. “It always felt like me in their world, but I wanted to be in my own world. There were just so many indie boy bands around, so when I met my friend Isa” — songwriter Isabella Summers, with whom she has written regularly ever since and who plays keyboard in Florence + The Machine — “at a squat party, we hit it off because we both wanted to make music together, and away from them.”

Writing with Summers, says Welch, allowed her to be “emotionally led,” to express herself on the

“She makes you believe magic exists, because she is magical.” —BLAKE LIVELY

largest possible canvas. Her songs have tended toward grandeur, but her lyrics read like diary entries. (Earlier this year, Welch published her first book of poems and lyrics, *Useless Magic*.) Given such levels of volume, *High As Hope* came as something of a surprise: It is by far her most reflective, and quiet, album yet.

It is also her first written and recorded sober. The feverish “Big God” approaches love as an addiction, while “Hunger” — with its opening line, “At 17 I started to starve myself” — unflinchingly details her battles with anorexia. Choosing to go public about subjects so private has been cathartic for Welch.

“I’m much more accepting of myself now [as a result], and I have really good days, but then there are days when I find I’m still picking myself apart,” says Welch. “The insidious, underlying [issues] are still there.” “Big God,” for instance, is about a man who won’t text her back — but more deeply, about valuing yourself when you are relying heavily upon someone else for validation. “This person who isn’t texting me back, that’s quite rude, isn’t it?” she asks with a laugh. “They’ve disappeared! They must be a magical genius! And so I must remain devoted to them!” She shakes her head. “What the fuck is that about?”

Welch wrote much of *High As Hope* alone in London,



without collaborators, including her one-time mainstay Summers. (She later brought in a select few co-writer/producers, including Jesso and Emile Haynie.) “I guess Florence just wanted to figure things out for herself [on this record],” says Summers. “A moment of doing everything by herself, which is why it’s such an intimate thing.”

In the past, Welch’s albums have deliberately captured certain moments in her life in a heightened way. “*Lungs*, for example, was a total shambles,” she explains of Florence + The Machine’s 2009 debut. “I’d decided I wanted my whole life to be like a festival: halfway up a tree, covered in glitter, high on E. [2011’s] *Ceremonials* was a big, silver-gray massive shard of life, a sword, quite dark and very bleak. But then my drinking at that time was pretty bad, and so I wanted to dress everything up in a huge cathedral of sound.”

By 2015’s *How Big, How Blue, How Beautiful*, her first Billboard 200 No. 1, she was trying to claw her way out of the mess she had made of

her private life, having constantly torpedoed stability in favor of hedonism. “That album was celestial and electric, because I was heartbroken and annoyed and determined to beat it all out of me,” she says. “It was a very masculine record.”

For years, Welch would prepare herself for live shows by trying to emulate male singers. She would watch videos of Otis Redding performing “Try a Little Tenderness” and footage of Mick Jagger and Nick Cave, hoping to channel elements of each. When she is compared to female artists, it’s usually to Stevie Nicks, Joni Mitchell, Grace Slick, Patti Smith — all singular voices from bygone eras, the suggestion tacit that in 2018, Welch is in a field of her own. Nonsense, she insists.

“A lot of people — male journalists, mostly — will ask me how it feels to be a woman in rock today, as if that is somehow still pertinent,” she says with a sigh, head in hands. “Why are we even having this conversation anymore? I’ve just done shows in America with Lizzo and St. Vincent, arena shows. We were not only selling a lot of tickets but also shredding the fuck out of the crowd. But then I see other festivals where there are no women in the topline at all, and I just feel like: ‘Why?’ It’s so confusing to



Top: Welch performed in Brooklyn on June 24. Center: She recorded the strings for *High As Hope* with co-writer/producer Haynie in London in July 2017. Bottom: With friend Lively in Las Vegas in December 2010.

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Welch wears a Turner Vintage dress and Gucci rings.

HER EIGHT GRAMMY NOMS

2010

Best new artist

2012

"Shake It Out," best pop duo/group performance

Ceremonials, best pop vocal album

2013

"Sweet Nothing," best dance recording

2015

"Ship to Wreck," best pop duo/group performance

How Big, How Blue, How Beautiful, best pop vocal album

"What Kind of Man," best rock performance

"What Kind of Man," best rock song

me, this idea that rock stars are the only ones that draw the crowds, and that rock stars are still male. Are they really?" She pauses, incredulous. "Maybe there are still many rock stars around today, but they just happen to be women! And sober! Maybe today's rock stars happen to be pop stars, too? Maybe rock stars no longer look the way certain people think because that perception is outdated. The times are changing. A festival headliner these days looks like Adele, like Beyoncé. You can be super free and ferocious, and full of female fury — and take the crowd with you." She cackles. "Female rage is one of the scariest things you could possibly imagine."

Right now, in the weeks leading up to Grammy nomination time, it is also one of the most powerful forces changing music and the culture as a whole — making Welch more relevant than ever. But the woman sitting with me today does not exude some hunger for overdue trophies. She gets up to stretch her legs, refills her tea, then nestles back into the sofa as if craving nothing more than peace and quiet, and perhaps a restorative nap.

"Sometimes I do wish I were more rock-star cool," she muses. "You know, just sit here in sunglasses, not answering questions, enigmatic. But I like people, and I want to make them comfortable."

Lately, as anyone who hears *High As Hope* will understand, she has been working hard to make herself comfortable, too. "I don't want to be the tornado anymore," admits Welch. "I love touring and would miss it if I stopped, but I also love the glimpses of domestic happiness I've had. I want to inhabit both worlds, if possible. There is something in me now that wants to be happy. I've rejected happiness in the past, that domestic, stable thing. But not anymore."

This she learned not from the therapist's couch but from her own songs. "A lot of my songs know things before I do; they are cleverer than me," she says. She cites a line from *High As Hope*'s closing track, "No Choir": "For a moment, we were able to be still."

"That's like a message to myself. As much as I love playing transcendent live shows, I also like sitting at home watching TV with someone, cooking, reading together. My

"Female rage is one of the scariest things you could possibly imagine."

songs tell me that, and I didn't realize it until I listened to them. They are good predictors for me, I think." She smiles wistfully. "I should listen to them more."

Embracing that calm, says Welch, allowed her to retreat into a shell she didn't even know she possessed when creating *High As Hope*. But if her occasional past bombast is absent, her attack remains. "Her new album is quiet in the way that Nick Cave is quiet, which means it's not," says photographer-director Autumn de Wilde, who helmed the "Big God" music video. "I'm in awe of people who can make a whisper into a scream."

"This is definitely my most feminine record," says Welch. "It's more pink, more... orchid flowers. But there is a ferocity to it. Just because it's a feminine record doesn't mean it's fragile. In fact," she stresses, "anything but." ▀

M · A · N · Á



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BEST URBAN SONG - *"X"* - NICKY JAM & J BALVIN
BEST TROPICAL SONG - *"CÁSATE CONMIGO"*
- SILVESTRE DANGOND & NICKY JAM

EDÉN MUÑOZ
BEST REGIONAL SONG
"CORRIDO DE JUANITO"

CHRISTIAN NODAL
BEST NEW ARTIST
BEST RANCHERO/MARIACHI ALBUM - *ME DEJÉ LLEVAR*
BEST REGIONAL SONG - *"PROBABLEMENTE"*

ANTONIO RAYO
BEST URBAN SONG - *"MI CAMA"* - KAROL G

TONY SUCCAR
BEST TROPICAL SONG - *"ME ENAMORO MÁS DE TI"*

TROOKO
ALBUM OF THE YEAR - *SOY YO* - KANY GARCÍA





**LATIN RECORDING
ACADEMY PERSON OF THE**

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Maná onstage at the 2018 Billboard Latin Music Awards in Las Vegas. Inset, from left: Calleros, Olvera, Vallín and González of Maná in 1997.



Band On A Record-Setting Run

Maná will be honored at The Latin Recording Academy's annual Person of the Year gala on the eve of the Latin Grammys for decades of hits and for using "the strength of music for the greater good"

BY LEILA COBO

WHEN FHER OLVERA, the lead singer for best-selling Mexican rock band Maná, wrote "Vivir Sin Aire" (Living Without Air) in 1992, his original goal was to pen a song about the environment.

"But my heart betrayed me, because I was in love with a woman," recalls Olvera with a laugh. "It was an interesting hybrid, the lyrics: 'I can't live without air, without water and without you.' And in the end, love, and everything that surrounds us, is part of a wide world. That song has been used for environmentally conscious ad campaigns, and also for ads about weddings."

"Vivir Sin Aire," now regarded as a Latin music standard, reflects the intimacy and universality of Maná's music, a combination that has made it one of the most successful Latin bands of all time.

In recognition of the group's impact and influence, The Latin Recording Academy will honor Maná as the 2018 Person of the Year on Nov. 14, the evening before the Latin Grammy Awards. It will be the first time in the 19-year history of the awards that a band has received the honor.

With its signature mix of calypso, reggae, pop and rock, anchored by Olvera's trademark raspy vocals (his voice is often compared to Sting's), Maná performs songs with lyrics about love as well as social and political issues. Comprising Olvera,

drummer Alex González, guitarist Sergio Vallín and bassist Juan Calleros, Maná holds the record as the band with the most No. 1s on *Billboard*'s Hot Latin Songs chart — 10 — including the 2015 hit "Mi Verdad" (My Truth) with Shakira. The band also has placed two titles in the top five of the *Billboard* 200 (the most for a Latin group) and has scored eight No. 1s on the Top Latin Albums chart, including its latest, 2015's *Cama Incendiada* (Burning Bed).

As a touring act, Maná has achieved similarly lofty success: The group has sold out the 20,000-capacity Staples Center in Los Angeles 13 times, the venue reports, a tally second only to Taylor Swift's 16 sellouts.

Iñigo Zabala, president of the band's longtime label, Warner Music Latin America, has described the group as an iconic act, "but they're an icon that continues to produce hits."

Beyond those hits, the choice of Maná as Person of the Year is an opportunity to honor a group of musicians who have "used the strength of music for the greater good," says Latin Recording Academy president/CEO Gabriel Abaroa Jr.

In 1995, Maná founded the Selva Negra Foundation to focus on environmental and social justice efforts, including reforestation throughout Latin America, the protection of sea turtle habitats in Mexico, the construction of low-income housing, projects with native Indian communities and environmental

LATIN GRAMMY NODS GO WIDE

Urban styles rule the charts — but not in the field of nominees

It's an urban, urban, urban world for current popular Latin music, but pop-leaning songwriting and global sounds prevailed in the nominations for the Latin Grammy Awards, which will be presented Nov. 15 at the MGM Grand Arena in Las Vegas. The show will air live on Univision.

The leading nominee, with eight nods, is J Balvin — an urban artist, but one who infused his reggaetón with global beats and collaborated with both genre stalwarts

and unlikely partners, from Mexican indie-pop singer Carla Morrison to Spanish urban/flamenco fusionista Rosalía, to perform on *Vibras*, his latest full-length album.

Vibras is a contender for best urban music album and album of the year — the only urban set competing in the latter category.

"Mi Gente," Balvin's hit with Willy William that was remixed with a Beyoncé feature and reached No. 3 on the *Billboard* Hot 100, is up for record of the year, where it will compete with another Balvin track, "X," recorded with Nicky Jam.

"Everything is cause and effect," says Balvin when asked about his role as the lone reggaetónero among a group of pop nominees. He describes "a dream that sought to change the sound and perception of Latinos in the world." Three years ago, the



Balvin

BACKSTAGE PASSES

PERFORMANCE: DAVID BECKER/GETTY IMAGES; MANÁ: COURTESY OF MANÁ; BALVIN: DIA DIPASILI/GETTY IMAGES

Colombian star predicted that music in Spanish would dominate U.S. and global sales — and that prediction came well before the 2017 phenomenon of Luis Fonsi and Daddy Yankee’s “Despacito.”

Beyond the nods for Balvin and Nicky Jam, the sounds of reggaetón and trap — which dominate the charts and are the top-selling and top-streaming Latin genres in the market — are not part of the general categories, except for best new artist.

There, a wide realm of genres coexist, from regional Mexican to reggaetón.

Most of this year’s nominations went to artists and recordings that were often successful but not massively commercial in terms of radio airplay and streaming. The message that Latin Grammy voters seem to be sending is: Reggaetón beats be damned; we will support compelling melodies and lyrics that go beyond parties and sexual attraction.

“I was surprised at the number of singer-songwriters,” says Latin Recording Academy president/CEO Gabriel Abaroa Jr., noting that there were some 13,000 recordings submitted and 250 artists nominated. “I realized the membership voted for lyrical music. So instead of getting frustrated by what didn’t make it in, I am happy for what did ... And among that, I was struck

by the strong presence of singer-songwriters and a lot of new product.”

In the song of the year category, the universal sounds of reggaetón were largely ignored in favor of material that was more intimate (Kany García’s “Para Siempre” [Forever], Fito Páez’s “Tu Vida Mi Vida” [Your Life My Life]), insightful (Rozalén’s “La Puerta Violeta” [The Violet Door] addresses domestic violence) and lilting (Monsieur Periné’s “Bailar Contigo” [Dance With You]).

The same goes for album of the year, where, aside from Balvin and Luis Miguel, more traditional singer-songwriters like Pablo Alborán populate the category. Behind Balvin in total nominations is Rosalía, whose single “Malamente” (Badly) is up for five awards, including song and record of the year.

Four singer-songwriters — Puerto Rico’s Kany García, Mexico’s Natalia Lafourcade, Uruguay’s Jorge Drexler and relative unknown El David Aguilar from Mexico — all have four nominations each.

The nod to hitmaking went to producers Mauricio Rengifo and Andrés Torres (of “Despacito” fame), up for four awards each, for hits like “Robarte un Beso” by Carlos Vives and Sebastián Yatra.

Beyond the main categories, the Latin Grammy voters were more liberal in the genre nominations, mixing big names with up-and-comers. And Romeo Santos, long ignored by the awards, finally



Nicky Jam



García



Santos

“At a political level, things are much worse for Latinos. Our Latin community has been hugely undermined.”

—OLVERA

education in Mexican schools.

The Latin Recording Academy says Maná will be recognized for “their extraordinary creative accomplishments and philanthropic contributions to the Latin community, as well as for their steadfast and dedicated support of environmental preservation and protection, as well as human rights.”

Billboard spoke with Olvera about the band’s upcoming honor, its environmentalism and the status of Latinos in the Trump era.

It’s the first time this honor goes to a band, and to a rock act. What’s your reaction?

We’re really excited. This award speaks to the fact that the band has a track record of songs. The key with these awards is they honor creators: people who continue to give music to past and future generations. And this is something that has been in decline for one reason or another. The media has devoted a lot of time to promoting singing competitions, and they yield good singers, but not composers. Creativity needs to be fostered.

How do you view the trends in mainstream pop and in Latin hits?

We spoke recently about the fact that the top-selling artist in the world is Ed Sheeran. He’s a romantic singer-songwriter. [Romantic songwriting] isn’t going to disappear. It’s not that I have anything against hardcore reggaetón; it’s just that there needs to be more than one genre. In terms of lyrics, not everything is, “Mamita, open your legs.” That’s just too coarse for seduction. The sensuality is cool, but you can have a little bit more poetry in there. “Labios Compartidos” [Shared Lips], for example [one of Maná’s biggest hits], is a sexy song that says: “I’m trapped under the swaying of your hips.”

You teamed with Nicky Jam for a remake of your hit “De Pies a Cabeza” [From Head to Toe] in 2016. Why did you



From left: Vallín, Calleros, Olvera and González in 2018.

record with a reggaetón artist?

We like to experiment, and we made a deal: “We don’t want to go to your corner of the ring, nor you to ours.” We want to do something we all like. We do reggae and another type of calypso, not reggaetón. So we found a way to not use that *tuc, ta-tuc* hard beat, but more of a dancehall [beat], which is more the Maná style ... It’s one of those songs that makes you shake your booty but is cool.

Maná has a long list of hits. What are three that have particular significance for you?

A song that really delivers musically and lyrically, “En el Muelle de San Blás” [The San Blas Pier]. It’s a song I didn’t think would capture the audience, because it’s more poetic and metaphorical. [The song is loosely based on a local woman who waits for her long-lost lover on Mexico’s San Blas pier.] And I love that it had that communion with people. “Mariposa Traicionera” [Traacherous Butterfly] because it criss-crossed Latin American culture — you can hear it performed by mariachi, by a trio, in a car, on a boat. It goes everywhere. And a more rock’n’roll representation of Maná is “Clavado en un Bar” [Stuck in a Bar]. These are songs I like to perform.

Your father died when you were very young, and your mother raised you and your three sisters on her own. What are your memories of growing up in a single-parent household?

MANÁ’S TOP 5 HOT LATIN SONGS

RANK	TITLE	ARTIST	LABEL	PEAK POSITION	PEAK DATE
1	Si No Te Hubieras Ido	Maná	Warner Latina	1 (2 weeks)	4/26/2008
2	Bendita Tu Luz	Maná	Warner Latina	1 (4 weeks)	12/16/2006
3	El Verdadero Amor Perdona	Maná Featuring Prince Royce	Warner Latina	1 (4 weeks)	12/10/2011
4	Labios Compartidos	Maná	Warner Latina	1 (8 weeks)	8/5/2006
5	Mariposa Traicionera	Maná	Warner Latina	1 (1 weeks)	7/5/2003

This list of Maná’s top hits is based on actual performance on the weekly Hot Latin Songs chart, through the ranking for Sept. 15, 2018. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value. Due to changes in chart methodology over the years, certain eras are weighted to account for different chart turnover rates during various periods.

Here's a Tequila in your name,
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MANÁ

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Maná played the Starlite Festival in Marbella, Spain, in July.

received a nod for his own work: *Golden* is up for best contemporary tropical album. (He was nominated in 2014 as a featured artist on Enrique Iglesias' "Loco" [Crazy] single.)



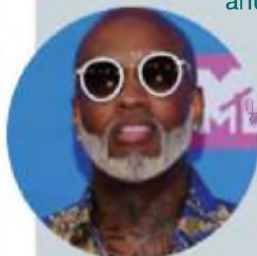
Rosalía

Ozuna is the best example of Latin Grammy voters overlooking chart-topping trends in the general categories. His *Odisea* (Odyssey) is a contender for only one award, best urban music album, even though it's

the most consumed Latin set so far this year. Only Gloria Estefan's *Mi Tierra* (My Land) has spent more weeks (58) at No. 1 on the Top Latin Albums chart than *Odisea*, with 46 weeks in the top spot.

None of Ozuna's hits are nominated in any of the song categories, even though his tracks have helped launch new stars including Karol G, a nominee for best new artist. The two collaborated on "Hello," which reached No. 28 on Tropical Airplay.

Urban hitmakers are also absent from the producer of the year category. Neither Alejandro Ramírez ("Sky") nor Marco Masís ("Tainy") — Balvin's longtime producers — received nods. Instead, they went to past nominees Rafael Arcaute, Julio Reyes Copello, Eduardo Cabra (who won in 2017), Rengifo and Reyes, and Linda Briceño,



William

a jazz trumpeter, singer, composer and producer who had two nominations in 2014. Briceño worked on her own album, *11*, and Mv Caldera's *Un Sueño Mío* (A Dream of Mine); together, the

two releases have collected fewer than 2,000 streams on Spotify.

Briceño's trajectory, however, could change with her nomination. The Latin Grammys have long celebrated contrarian choices and pushes music that might be overlooked. On the night of the awards, the industry will see if traditional pop prevails. —L.C.

The entire responsibility of having four children fell on her shoulders. I was 8, and my sisters were 9, 7 and 5. My mom had to do everything. I remember she'd sit down and work out her budget, and she would barely make it or not make it at all and would ask an uncle for a loan. It worried me so much to be so young and not be able to help out. We were all very, very thrifty. I had a scooter that I made out of roller-skate wheels because I didn't have the money to buy a new one. And I was happy with it. I was once asked who my heroes were. The true heroes are single moms.

Feminism and the #MeToo movement are top of mind right now. How has your upbringing affected your perception of women?

Intellectually, women have the same potential as men, and then they have that extra [ability] that comes with intuition.

Your foundation, Selva Negra, is a pioneer in environmental philanthropy. Can you share an update on its activities?

We have beautiful reforestation projects underway. We're starting to reforest parks inside Guadalajara [Mexico] together with schools. We think it's important to educate. We also worked to integrate environmental education into the school curriculums: little things like how to save water, or recycle. Or how everybody should strive to have at least two trees.

How did you get started with environmental work?

I was having beers with my sisters on the

beach, and we were watching the sunset. And suddenly, I start to see something spring up from underneath my feet. Baby turtles! We picked them up and pushed them toward the ocean and fought off the seagulls that were trying to eat them. I thought it was a miracle. And I decided we were going to try and save the turtles, although obviously we work with other species. But the most important work we do is inspire. That's what can really move the needle. When we started, really no one was doing it. And at least people are now more conscious about what's going on, and that fills us with pride.

Maná has been vocal in opposition to President Donald Trump's policies, and you were the first Latin act to denounce his comments against Latinos during his campaign. Are things better or worse now?

At a political level, much worse for Latinos. This whole issue of racism has been taken too far, and I've never seen it this bad. Our Latin community has been hugely undermined in the past three years, and everything we had gained over the past 70 years has fallen by the wayside. And it will be very difficult to get up again. But this is a democracy, and that's the way it is. It's like Mexico: People wanted a change. But we'll continue to work from our little corner, to push the wheel and push for change. This won't be forever, and there will be other elections.

Are performers obliged to speak out?

There's nothing wrong with artists not speaking up; it's their right to get involved or not. What all public music figures need to do is good music, good art. They need to place all the impulses into their hearts, their balls, their brains, into their art. Having said that, this country enjoys freedom of speech. And we're also speaking about a humanitarian issue. It's not fair for a group to come here, to help build a country and then be called trash. It's a violation. And wherever there are violations, we should speak up. We speak with respect, but we can see what's happening, and it goes beyond politics. ●



MANÁ'S TOP 5 LATIN ALBUMS

RANK	TITLE	LABEL	PEAK POSITION	PEAK DATE
1	Drama y Luz	Warner Latina	1 (9 weeks)	4/30/2011
2	Amar Es Combatir	Warner Latina	1 (4 weeks)	9/9/2006
3	Revolución de Amor	Warner Latina	1 (4 weeks)	9/7/2002
4	Cama Incendiada	Warner Latina	1 (3 weeks)	5/9/2015
5	MTV Unplugged	Warner Latina	1 (2 weeks)	7/10/1999

This list of Maná's top albums is based on actual performance on Top Latin Albums from the chart's inception on July 10, 1993, through the ranking for Sept. 15, 2018. Albums are ranked first by peak position, then by weeks at that peak. In the event of a tie, albums are then ordered by most weeks in the top 10.

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PARLIAMENT

Album of the Year
Parliament - Medicaid Fraud Dogg

Record of the Year
I'm Gon Make U Sick O'Me (t)

Best Urban Contemporary Album
Parliament - Medicaid Fraud Dogg

Best R&B Performance
I'm Gon Make U Sick O'Me (t)

Best R&B Performance
Psychotropic (t)

Best R&B Song
Psychotropic (t)

Best Rap Song
Backwoods (t)

Best Music Video
I'm Gon Make U Sick O'Me (t)

“On their first album in 38 years, George Clinton and his impressive band channel the Parliament of old for something **decidedly modern**. It's delightfully raunchy but also surprisingly tenderhearted.”
— Pitchfork

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— NPR Music, All Songs Considered



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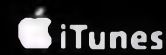
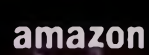
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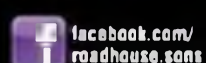
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charts

Grohl of Foo Fighters



Green Day

GREATEST OF ALL TIME

Foo Fighters & Muse Top All-Time Alt Charts

Foos are the top act and "Uprising" the top song in the Alternative list's 30-year history

BY KEVIN RUTHERFORD

When it comes to dominance on *Billboard's* Alternative radio airplay chart, none have fared better than Foo Fighters.

The Dave Grohl-fronted rock band reigns as the chart's No. 1 act over the list's first 30 years (after also leading the 25th-anniversary recap in 2013), dating to the ranking's Sept. 10, 1988, inception.

The Foos again stave off Red Hot Chili Peppers, who hold at No. 2, with both bands having released new material in the past five years. The two acts notched new No. 1 songs on the chart in that span: the Chili Peppers with "Dark Necessities," their record-extending 13th leader, and Grohl and Co. with "Something From Nothing," their 10th.

Green Day, with 11 No. 1s (including a pair in 2016-17), ranks third (up from No. 4 on the previous recap).

Meanwhile, Muse's "Uprising" retains its standing as the Alternative chart's all-time No. 1 song, a distinction that the 2009 single, which led the survey for 17 weeks, first claimed five years ago.

Rise Against's "Savior" is the No. 2 track, and Portugal. the Man's "Feel It Still" enters at No. 3 following its record 20-week reign in 2017. Cold War Kids' "First" also has a strong debut, at No. 7, after a 2015-16 stretch in which it ruled for seven weeks and charted for 64 total weeks, second only to "Savior," which lasted on the list for 65 frames. **■**

Visit Billboard.com for more coverage.

Top Alternative Artists

1988 to 2018

POSITION / ARTIST

1	FOO FIGHTERS
2	RED HOT CHILI PEPPERS
3	GREEN DAY
4	LINKIN PARK
5	U2
6	R.E.M.
7	PEARL JAM
8	INCUBUS
9	WEEZER
10	THE OFFSPRING
11	BUSH
12	THE SMASHING PUMPKINS
13	MUSE
14	BLINK-182
15	CAGE THE ELEPHANT
16	IMAGINE DRAGONS
17	THE CURE
18	STONE TEMPLE PILOTS
19	STAINED
20	THREE DAYS GRACE
21	NIRVANA
22	LIVE
23	THE BLACK KEYS
24	RISE AGAINST
25	COLDPLAY
26	311
27	DEPECHE MODE
28	MORRISSEY
29	NINE INCH NAILS
30	SEETHER
31	BECK
32	THIRTY SECONDS TO MARS
33	CHEVELLE
34	THE KILLERS
35	PAPA ROACH
36	KINGS OF LEON
37	OASIS
38	PUDDLE OF MUDD
39	TWENTY ONE PILOTS
40	JIMMY EAT WORLD
41	AUDIOSLAVE
42	MUMFORD & SONS
43	EVERCLEAR
44	NICKELBACK
45	CREED
46	GOO GOO DOLLS
47	3 DOORS DOWN
48	INXS
49	SHINEDOWN
50	BREAKING BENJAMIN



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- **MOJO**

“**Boarding House Reach** is easily one of the **most layered** and compelling releases of 2018, which furthers White’s legacy as one of the **few remaining mavericks** in music.”

- **CLASH MAGAZINE**

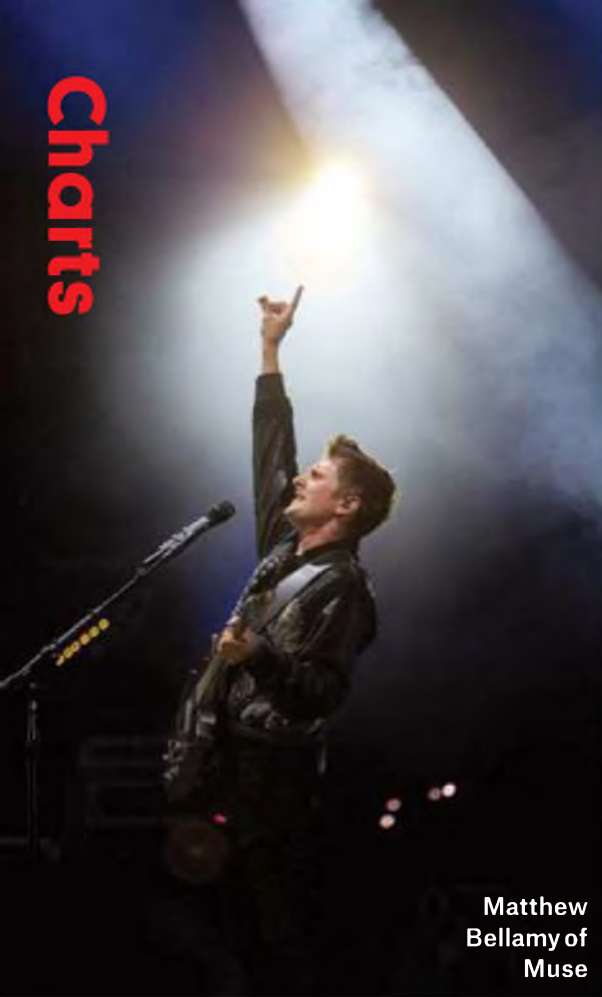
“No other country act, and precious few from any genre, went as deep as Price did this year... **Reverent and Revolutionary**”

- **ROLLING STONE**

“With **stark stoicism and hardy truth-telling** reminiscent of Bob Dylan and Neil Young, Price dares to turn the lens back on the listener and asks if we like what we see.”

- **NPR**





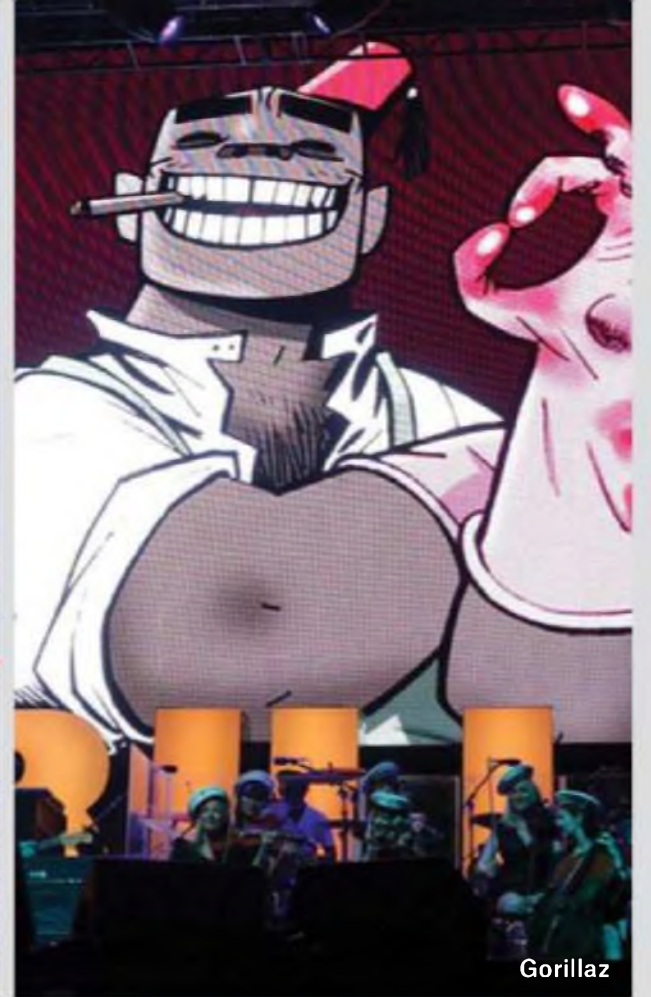
Matthew Bellamy of Muse



Kate Bush



Dan Reynolds of Imagine Dragons



Gorillaz

Top Alternative Songs 1988 to 2018

POSITION / SONG / ARTIST / PEAK YEAR

1	UPRISING	Muse	2009	51	NUMB	Linkin Park	2003
2	SAVIOR	Rise Against	2009	52	INSIDE OUT	Eve 6	1998
3	FEEL IT STILL	Portugal. the Man	2017	53	BY THE WAY	Red Hot Chili Peppers	2002
4	MADNESS	Muse	2012	54	BEEN CAUGHT STEALING	Jane's Addiction	1990
5	THE PRETENDER	Foo Fighters	2007	55	HEADSTRONG	Trapt	2003
6	RADIOACTIVE	Imagine Dragons	2013	56	INTO YOUR ARMS	The Lemonheads	1993
7	FIRST	Cold War Kids	2015	57	WHAT I'VE DONE	Linkin Park	2007
8	HEMORRHAGE (IN MY HANDS)	Fuel	2000	58	WHAT I GOT	Sublime	1996
9	CUTS YOU UP	Peter Murphy	1990	59	DANI CALIFORNIA	Red Hot Chili Peppers	2006
10	DRIVE	Incubus	2001	60	RUSH	Big Audio	1991
11	SWEATER WEATHER	The Neighbourhood	2013	61	ANIMAL	Neon Trees	2010
12	SEX AND CANDY	Marcy Playground	1997	62	OTHERSIDE	Red Hot Chili Peppers	2000
13	DO I WANNA KNOW?	Arctic Monkeys	2014	63	LAST RESORT	Papa Roach	2000
14	WHEN I COME AROUND	Green Day	1995	64	ORANGE CRUSH	R.E.M.	1988
15	HOW YOU REMIND ME	Nickelback	2001	65	PROUD TO FALL	Ian McCulloch	1989
16	MY OWN WORST ENEMY	Lit	1999	66	LOSING MY RELIGION	R.E.M.	1991
17	LIGHTNING CRASHES	Live	1995	67	SOMEBODY THAT I USED TO KNOW	Gotye Featuring Kimbra	2012
18	WONDERWALL	Oasis	1995	68	NAME	Goo Goo Dolls	1995
19	IT'S BEEN AWHILE	Staind	2001	69	LOVE AND ANGER	Kate Bush	1989
20	STOLEN DANCE	Milky Chance	2014	70	LAI D	James	1993
21	SMELLS LIKE TEEN SPIRIT	Nirvana	1991	71	SEVEN NATION ARMY	The White Stripes	2003
22	BOULEVARD OF BROKEN DREAMS	Green Day	2004	72	FEEL GOOD DRAG	Anberlin	2009
23	FEEL GOOD INC	Gorillaz	2005	73	STRESSED OUT	twenty one pilots	2015
24	COME A LITTLE CLOSER	Cage the Elephant	2013	74	HANGING BY A MOMENT	Lifehouse	2001
25	SO ALIVE	Love and Rockets	1989	75	WISH I KNEW YOU	The Revivalists	2017
26	MYSTERIOUS WAYS	U2	1991	76	THE MAYOR OF SIMPLETON	XTC	1989
27	REGRET	New Order	1993	77	SO FAR AWAY	Staind	2003
28	TIGHTEN UP	The Black Keys	2010	78	HO HEY	The Lumineers	2012
29	BLURRY	Puddle of Mudd	2002	79	IT'S TIME	Imagine Dragons	2012
30	PUMPED UP KICKS	Foster the People	2011	80	SANTA MONICA (WATCH THE WORLD DIE)	Everclear	1996
31	IN THE END	Linkin Park	2001	81	BEST OF YOU	Foo Fighters	2005
32	1901	Phoenix	2010	82	FAINT	Linkin Park	2003
33	LAY ME DOWN	The Dirty Heads Featuring Rome	2010	83	FAKE IT	Seether	2008
34	FASCINATION STREET	The Cure	1989	84	YOU'RE GONNA GO FAR, KID	The Offspring	2008
35	GOOD	Better Than Ezra	1995	85	MORE	Sisters of Mercy	1990
36	SCAR TISSUE	Red Hot Chili Peppers	1999	86	ANIMAL I HAVE BECOME	Three Days Grace	2006
37	BELIEVER	Imagine Dragons	2017	87	I WILL WAIT	Mumford & Sons	2012
38	RENEGADES	X Ambassadors	2015	88	DOWN	311	1996
39	ZOMBIE	The Cranberries	1994	89	INTERSTATE LOVE SONG	Stone Temple Pilots	1994
40	KRYPTONITE	3 Doors Down	2000	90	THE HAND THAT FEEDS	Nine Inch Nails	2005
41	PARALYZER	Finger Eleven	2007	91	WISH YOU WERE HERE	Incubus	2001
42	POMPEII	Bastille	2013	92	CHARLOTTE ANNE	Julian Cope	1989
43	SEX ON FIRE	Kings of Leon	2008	93	STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND	Primitive Radio Gods	1996
44	WHAT IT'S LIKE	Everlast	1998	94	FRIDAY I'M IN LOVE	The Cure	1992
45	1979	The Smashing Pumpkins	1996	95	USE SOMEBODY	Kings of Leon	2009
46	ALL MY LIFE	Foo Fighters	2002	96	STEAM	Peter Gabriel	1992
47	SAFE AND SOUND	Capital Cities	2013	97	ALL THE SMALL THINGS	Blink-182	1999
48	KISS THEM FOR ME	Siouxsie & The Banshees	1991	98	WALKIN' ON THE SUN	Smash Mouth	1997
49	PEPPER	Butthole Surfers	1996	99	WALK	Foo Fighters	2011
50	DEMONS	Imagine Dragons	2013	100	MY FRIENDS	Red Hot Chili Peppers	1995

METHODOLOGY: Billboard's Greatest of All-Time 30th Anniversary Alternative Songs & Artists rankings are based on weekly performance on the radio airplay-based Alternative chart (from its Sept. 10, 1988, inception through Sept. 8, 2018). Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower spots earning the least. Due to changes in chart methodology over the years, eras are weighted differently to account for chart turnover rates over various periods. Artists are ranked based on a formula blending performance, as outlined above, of all their Alternative chart entries.

FOR YOUR CONSIDERATION

LEE ANN WOMACK

THE LONELY, THE LONESOME & THE GONE

"One of her generation's most acclaimed vocalists"

The New York Times

*"One of American roots music's foremost auteurs...
a work bound for the country canon"*

npr

"Remarkably strong, an album that's bound to last"

THE WALL STREET JOURNAL

*"One of the most personal albums of her impressive
career"*

Los Angeles Times

"Timeless" (Top 5 Americana Albums of 2017)

RollingStone

Featured on Best of 2017 Album Lists with:

- NPR MUSIC
- NPR MUSIC EDITION
- WALL STREET JOURNAL
- STEREOGUM
- BOSTON GLOBE
- WASHINGTON POST
- ROLLING STONE COUNTRY
- GARDEN & GUN
- HOUSTON CHRONICLE





FOR YOUR CONSIDERATION



ANIMAL COLLECTIVE
Tangerine Reef



ARCTIC MONKEYS
Tranquility Base Hotel & Casino
Featuring "Four Out of Five"



BLOOD ORANGE
Negro Swan
Featuring "Chewing Gum"
(feat. A\$AP Rocky & Project Pat)



BOB MOSES
Battle Lines
Featuring "Heaven Only Knows"



DIRTY PROJECTORS
Lamp Lit Prose



FRANZ FERDINAND
Always Ascending



GEORGE FITZGERALD
All That Must Be



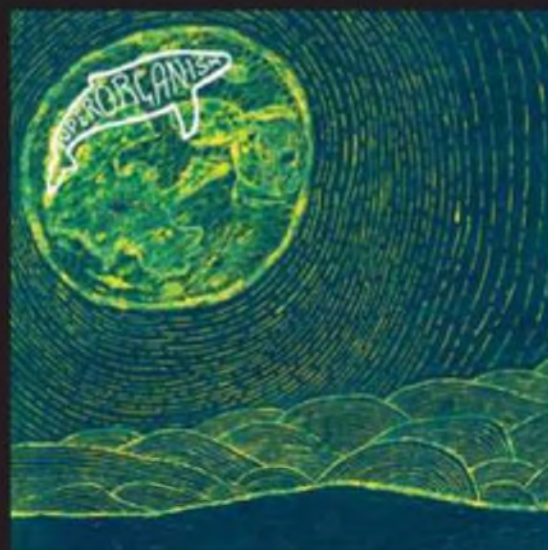
JON HOPKINS
Singularity



THE KILLS
List of Demands (Reparations)



MIDDLE KIDS
Lost Friends



SUPERORGANISM
Superorganism



TIRZAH
Devotion

#1 BILLBOARD COMEDY ALBUM

DR. DEMENTO™



FOR YOUR GRAMMY® CONSIDERATION

BEST COMEDY ALBUM

**PRODUCER OF THE YEAR,
NON-CLASSICAL**
PRODUCED BY JOHN CAFIERO

**BEST RECORDING
PACKAGING**

ALBUM OF THE YEAR

BEST ALBUM NOTES

FEATURING...

**"BEAT ON THE BRAT" BY
"WEIRD AL" YANKOVIC**

**"FISH HEADS" BY
OSAKA POPSTAR**

**BEST ROCK PERFORMANCE
RECORD OF THE YEAR**

**BEST ARRANGEMENT,
INSTRUMENTS
& VOCALS**

NEW RECORDINGS BY

**"WEIRD AL" YANKOVIC, JOAN JETT & THE BLACKHEARTS,
FRED SCHNEIDER OF THE B52S, WILLIAM SHATNER,
ADAM (BATMAN) WEST, OSAKA POPSTAR,
& MANY MORE!**

**"CELEBRATES THE FAMED DJ
WITH NEW TAKES ON THE
DEMENTED MUSIC HE PLAYS"**
— CNN

**"ONE OF THE TEN BEST
ALBUMS TO STREAM NOW"**
— ROLLING STONE

**"IT'S GOT PUNK BANDS COVERING
NOVELTY SONGS AND FUNNY-
MUSIC TYPES COVERING PUNK
SONGS, AND IT'S JUST A RIDICULOUS
AMOUNT OF FUN."**
— STEREOGUM

**"IT'S THE STUFF OF HAND BUZZERS
AND WHOOPIE CUSHIONS... BUT
CAREFULLY CRAFTED AND
COMPILED... ONE OF THE BEST
POP RECORDS OF 2018"**
— TINY MIX TAPES

**"REQUIRES ONLY FIVE WORDS:
'MAD MUSIC AND CRAZY COMEDY'"**
— NPR


FOR MORE INFO: COVEREDINPUNK.COM/FYC

Billboard Artist 100

October 13
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	#1 LIL WAYNE	YOUNG MONEY/REPUBLIC	1	20
		2	CHER	WARNER BROS.	2	1
		3	LOGIC	VISIONARY/DEF JAM	1	51
4	7	4	BTS	RIGHT ENTERTAINMENT	1	104
3	4	5	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	223
2	1	6	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	223
6	5	7	IMAGINE DRAGONS	GOOD MUSIC/REPUBLIC	1	191
5	6	8	POST MALONE	REPUBLIC	1	119
12	10	9	XXXTENTACION	BAD VIBES FOREVER	1	60
8	9	10	ARIANA GRANDE	REPUBLIC	1	191
10	11	11	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	64
7	8	12	TRAVIS SCOTT	CACOPHSY/RA/GOOD MUSIC/REPUBLIC	1	126
9	12	13	ED SHEERAN	ATLANTIC/AG	1	217
13	15	14	MAROON 5	222/INTERSCOPE/IGA	1	223
15	17	15	JUICE WRLD	GRADE A/INTERSCOPE/IGA	12	20
16	18	16	LUKE COMBS	HEVET HOUSE/RED WOODS/NASHVILLE/SUM	5	83
		RE-ENTRY 17	KEVIN GATES	RED WOODS/ASCAP/GOOD MUSIC/REPUBLIC	5	52
		RE-ENTRY 18	TOM PETTY AND THE HEARTBREAKERS	WINDHAM HILL	1	14
11	20	19	KHALID	RIGHT HAND/RECA	11	83
21	19	20	5 SECONDS OF SUMMER	ONE ROCK/CAPITOL	1	80
19	22	21	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	17	24
32	25	22	SHAWN MENDES	ISLAND	1	191
18	14	23	LAUREN DAIGLE	CENTRIK/EV/CAPI/UMG	3	31
24	21	24	KANE BROWN	ZONE 4/RED WOODS/NASHVILLE/SUM	5	68
20	23	25	TAYLOR SWIFT	BIG MACHINE/BMG	1	219
23	24	26	BRUNO MARS	ATLANTIC/AG	1	211
43	44	27	KENDRICK LAMAR	GOOD MUSIC/REPUBLIC	1	194
41	36	28	MARSHMELLO	JOYTIME COLLECTIVE	25	51
35	38	29	SELENA GOMEZ	INTERSCOPE/IGA	2	192

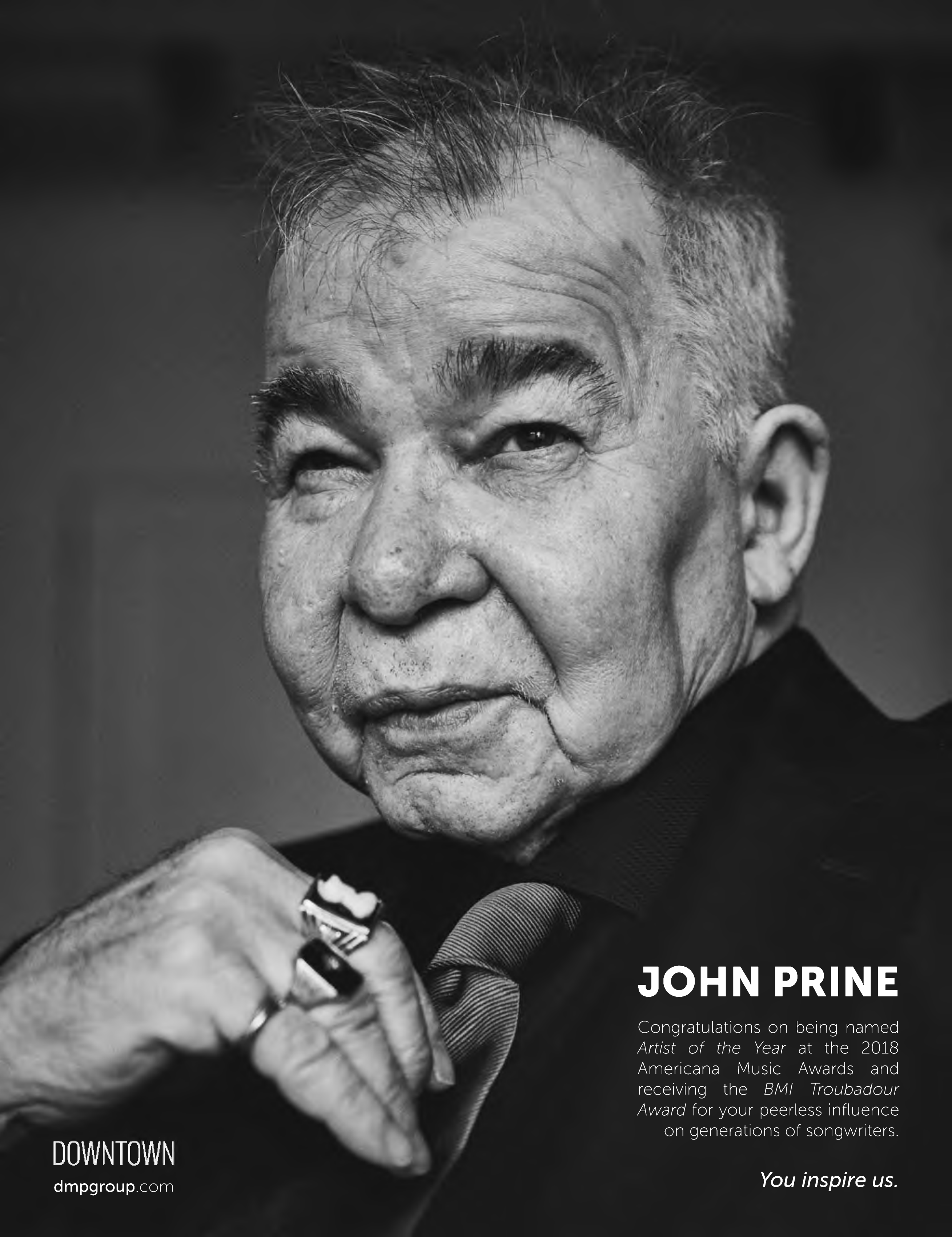
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		RE-ENTRY 30	LADY GAGA	INTERSCOPE/IGA	1	83
33	27	31	PANIC! AT THE DISCO	GOOD MUSIC/REPUBLIC	1	107
29	26	32	FLORIDA GEORGIA LINE	BMLG	1	223
34	34	33	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	45
30	37	34	CAMILA CABELLO	5 Y/O/EPIC	1	95
27	30	35	BEBE REXHA	WARNER BROS.	23	85
26	32	36	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	212
1	16	37	CARRIE UNDERWOOD	CAPITOL NASHVILLE/SUM	1	160
36	33	38	CHRIS STAPLETON	MULTIPLY NASHVILLE/SUM	1	154
28	31	39	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	13	38
46	46	40	CHARLIE PUTH	DTTO/ATLANTIC/AG	6	175
59	63	41	HALSEY	ASTRALWERKS	1	147
						
37	42	42	LIL BABY	QUALITY CONTROL/GOOD MUSIC/REPUBLIC	25	21
25	45	43	JASON ALDEAN	MAJOR/RED WOODS/NASHVILLE/SUM	1	201
38	43	44	THOMAS RHETT	VALORY/BMLG	1	192
62	66	45	LAUV	LAUV/RAWAL-KOBALT	43	23
		RE-ENTRY 46	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	99
		NEW 47	BRADLEY COOPER	INTERSCOPE/IGA	47	1
-	2	48	JOSH GROBAN	REPRIS/C/WARNER BROS.	2	18
		RE-ENTRY 49	KODAK BLACK	THE LAYN DEAR/ATLANTIC/AG	6	67

NO. 2 Cher

As Lil Wayne spends his first week at No. 1 on the Artist 100 — his *Tha Carter V* debuts with the second-biggest streaming week ever for an album (see page 158) — Cher debuts at No. 2 on the Artist 100. Her new set, *Dancing Queen*, launches at No. 3 on the Billboard 200 with 153,000 equivalent album units, according to Nielsen Music. The set of ABBA covers starts with the biggest sales week for a pop album by a woman in 2018.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and an interaction on social networking sites as compiled by Next Big Sound. See charts.billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

APPLY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC



JOHN PRINE

Congratulations on being named *Artist of the Year* at the 2018 Americana Music Awards and receiving the *BMI Troubadour Award* for your peerless influence on generations of songwriters.

You inspire us.

DOWNTOWN

dmpgroup.com



Palaye Royale Parades In

Toronto-based art-rock trio **Palaye Royale** debuts at No. 9 on Emerging Artists. Its sophomore LP, *Boom Boom Room (Side B)*, arrives as the band's first charting title on both Top Rock Albums and the Billboard 200, at Nos. 12 and 89, respectively, with 8,000 equivalent album units, according to Nielsen Music. The group's debut, *Boom Boom Room (Side A)*, reached No. 21 on Heatseekers Albums in 2016.

Mitchell Tenpenny matches his peak on Emerging Artists, rising 8-6, as his breakthrough single "Drunk Me" becomes his first Hot Country Songs top 10 (11-10).

Plus, 21-year-old **Matteo Bocelli** arrives at No. 41 on Emerging Artists as his debut release, "Fall on Me," with his father, popera legend **Andrea**, debuts at No. 25 on Digital Song Sales (10,000 sold).

—Xander Zellner

CHART BEAT



MAC IS BACK, AFTER 25 YEARS
Paul McCartney ends a gap of 25-and-a-half years between top 10s on the Adult Contemporary airplay chart as "Come On to Me" pushes 13-10. McCartney scores his first AC top 10 since "Hope of Deliverance" reached No. 9 in April 1993. He earns the 19th top 10 of his solo career (including billings with **Wings**) and also boasts four with **The Beatles**. McCartney's latest hit is from his album *Egypt Station*, which launched atop the Sept. 22-dated **Billboard 200** as his first No. 1 since 1982's *Tug of War*. —Gary Trust

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

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
54	51	50	BAZZI	ZZZ/JAMCOSMIC/ATLANTIC/AG	34	36
64	92	51	ARETHA FRANKLIN	RCA	2	9
44	47	52	TYGA	LAST KINGS/EMPIRE RECORDINGS	27	28
63	60	53	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	52
47	56	54	KANYE WEST	G.O.O.D./DEF JAM	1	105
RE-ENTRY	55	55	ELEVATION WORSHIP	ELEVATION WORSHIP/SLG	22	3
49	48	56	DUA LIPA	WARNER BROS.	10	58
-	41	57	AVRIL LAVIGNE	AVRIL LAVIGNE/BMG	41	2
-	49	58	YOUNG THUG	300/ATLANTIC/AG	11	82
57	52	59	DJ KHALED	WE THE BEST/EPIC	2	101
70	65	60	LOVELYTHEBAND	RED	60	9
71	69	61	BAD BUNNY	RIMAS/HEAR THIS MUSIC	30	29
73	70	62	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	181
52	53	63	J BALVIN	CAPITOL LATIN/UMLE	16	56
-	85	64	BASTILLE	VIRGIN/CAPITOL	15	29
55	35	65	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	149
60	62	66	MIGOS	QUALITY CONTROL/300/AG	1	104
56	59	67	LUKE BRYAN	CAPITOL NASHVILLE/IRAGN	1	222
67	57	68	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	8	146
48	40	69	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	102
86	71	70	MICHAEL JACKSON	MJJ/EPIC	20	188
42	64	71	BRETT YOUNG	BMLG	26	96
80	76	72	RUSSELL DICKERSON	TRIPLE TIKERS/RED	69	13
RE-ENTRY	73	73	ALT-J	INFECTIOUS/CANVASBACK/ATLANTIC/AG	14	6
66	72	74	KENNY CHESNEY	BLUE GRASS/PAINES BRYN NASHVILLE/WMN	1	159
53	55	75	LIL PUMP	WARNER BROS.	12	40
81	83	76	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	15	15
-	13	77	PRINCE	NPG/LEGACY	1	50
69	67	78	OLD DOMINION	RCA NASHVILLE/SMN	10	106
82	86	79	OZUNA	SPENIT/ARMANDO/INFORMEL/SONY MUSIC LATIN	17	47
76	77	80	THE WEEKND	XO/REPUBLIC	1	208
61	50	81	YOUNGBOY NEVER BROKE AGAIN	BBR/BBR/ATLANTIC	26	40
65	97	82	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	109
74	79	83	NORMANI	SYCO/EPIC	65	11
91	95	84	LOUIS TOMLINSON	78/SYCO/EPIC	33	13
RE-ENTRY	85	85	ROD STEWART	REPUBLIC	47	2
92	94	86	MAREN MORRIS	CRK/UMTA NASHVILLE/SMN	15	91
79	90	87	P!NK	RCA	1	126
78	81	88	QUEEN	HOLLYWOOD	44	23
-	88	89	SHECK WES	CACTUS JACK/GOOD/INTERSCOPE/IGA	88	2
RE-ENTRY	90	90	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	209
94	98	91	BRYCE VINE	SIRE/WARNER BROS.	80	6
RE-ENTRY	92	92	BEARTOOTH	RED BULL	76	2
83	99	93	LYNYRD SKYNYRD	5 SECOND AVENUE/IMPACT/IMPACT	40	33
89	89	94	JUSTIN TIMBERLAKE	RCA	1	172
RE-ENTRY	95	95	YG	4HUNNID/CTE/DEF JAM	16	33
95	87	96	ADELE	XL/COLUMBIA	1	191
88	91	97	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	41
NEW	98	98	GATEWAY	GATEWAY MUSIC	98	1
77	82	99	METALLICA	BLACKHEED	2	173
RE-ENTRY	100	100	SAM SMITH	CAPITOL	1	138

Emerging Artists

October 13
2018

billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 IN WKS LAUV	LAUV/ANAL KOBALT	1	56
2	1	2	LOVELYTHEBAND	RED	1	28
4	5	3	LOUIS TOMLINSON	78/SYCO/EPIC	2	35
7	4	4	SHECK WES	CACTUS JACK/GOOD/INTERSCOPE/IGA	4	7
5	6	5	BRYCE VINE	SIRE/WARNER BROS.	3	12
6	8	6	MITCHELL TENPENNY	RECORDS/300/ATLANTIC/AG	6	13
3	7	7	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	29
RE-ENTRY	8	8	NCT 127	S.M.	8	7
NEW	9	9	PALAYE ROYALE	SUMERIAN	9	1
12	12	10	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	10	8
10	11	11	LIL' DUVAL	RICH BROKE/EMPIRE RECORDINGS	10	9
8	9	12	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	26
11	15	13	YELLA BEEZY	PROFIT	11	17
21	17	14	BENNY BLANCO	TRENDS/KEEP SECRETS/INTERSCOPE/IGA	14	12
19	18	15	CARLY PEARCE	BIG MACHINE/BMLG	1	34
18	13	16	ANUEL AA	REAL HASTA LA MUERTE/300/EMPIRE	8	12
NEW	17	17	JOHN BUTLER TRIO	LAHRA/NETTWERK	17	1
20	16	18	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	51
34	23	19	AJR	AJR/BMG	15	41
22	21	20	DENNIS LLOYD	TIME/WARNER BROS.	11	18
23	29	21	ALAN WALKER	MER MUSIC/RCA	16	58
26	22	22	FLIPP DINERO	COMBAT/WE THE BEST/EPIC	22	4
41	43	23	DEAN LEWIS	ISLAND	23	3
17	10	24	GRETA VAN FLEET	LAVAL/REPUBLIC	3	60
NEW	25	25	TILIAN	RISE	25	1
NEW	26	26	HAIL THE SUN	EQUAL VISION	26	1
NEW	27	27	PINKFONG	SMART STUDY	27	1
28	33	28	DZEKO	MUSICAL FREEDOM/IMPACT/IMPACT	28	13
33	28	29	LIL MOSEY	INTERSCOPE/IGA	28	5
NEW	30	30	SOSAMANN	TSE	30	1
NEW	31	31	REVOCATION	METAL BLADE	31	1
36	38	32	MANUEL TURIZO	LA BOLA/SONY MUSIC LATIN	30	6
15	31	33	JOJI	BBR/SING/IZTONE	10	6
16	32	34	NCT DREAM	S.M.	12	6
32	35	35	RAYMIX	LATIN STYLE/300/TERRELL/300/ATLANTIC/AG	14	25
NEW	36	36	TERROR	PURE NOISE	36	1
50	39	37	SABRINA CARPENTER	HOLLYWOOD	12	21
-	20	38	PARDISON FONTAINE	ATLANTIC/AG	20	2
37	24	39	CORY ASBURY	BETHEL	3	37
14	27	40	JOYNER LUCAS	DEAD SILENCE/ATLANTIC/AG	9	7
NEW	41	41	MATTEO BOCELLI	SUGAR/DECCA/MLG	41	1
35	37	42	YNW MELLY	YNW MELLY/300/AG	35	4
30	40	43	CALUM SCOTT	CAPITOL	4	31
NEW	44	44	THE BLACK LILLIES	ALAMO RECORDS/IMPACT/IMPACT	44	1
-	47	45	SILK CITY	COLUMBIA	27	3
-	48	46	BADFLOWER	HEAVENLY/SONY MUSIC/IMPACT/IMPACT	46	2
NEW	47	47	ALLA XUL ELU	MAJIK NINJA	47	1
44	45	48	GOLDLINK	SQUAASH CLUB/RCA	4	56
24	42	49	LABRINTH	RECORDS/SYCO/COLUMBIA	24	6
43	44	50	MORGAN WALLEN	BIG LOND	2	40

ROYALE: LUIS RODRIGUEZ; MCCARTNEY: TIM MOSENFELDER/GETTY IMAGES

BILLBOARD ARTIST 100, EMERGING ARTISTS: The week's most popular artists (as determined by multiple chart criteria), respectively, across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See charts.legends.com for complete rules and explanations. © 2018 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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"YOU CAN NEVER BE TOO PASSIONATE...."



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SELENA GOMEZ · ANDREY KUPCHENKO CASTING BY DUSTIN BLACKBURN WARDROBE BY STELLA GREENSPAN · ALEXIS JOHNSON EDITED BY ALEX HAMMER
PRODUCTION DESIGNER BRANDON MENDEZ DIRECTOR OF PHOTOGRAPHY PABLO BERRON PRODUCED BY MICHAEL ANGELOS AND MICHELLE AN
EXECUTIVE PRODUCERS BRIAN WELSH · JONATHAN LIA · RYAN HEIFERMAN · JOHN JANICK · ALEEN KESHISHIAN · ZACK MORGENROTH
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1* ALTERNATIVE FOR 6 WEEKS AND COUNTING

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+ 59 MILLION VIDEO VIEWS

TOTAL COMBINED GLOBAL CONSUMPTION OF 25 MILLION WITH 21 BILLION STREAMS

TOP STREAMING ROCK BAND OF 2018 WITH OVER 8 BILLION STREAMS GLOBALLY FOR 2018'S **EVOLVE**

EVOLVE WORLD TOUR - OVER 120 SHOWS, 33 COUNTRIES,
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EVOLVE +7 MILLION GLOBAL CONSUMPTION



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U2

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-THE NEW YORK TIMES



A UNIVERSAL MUSIC COMPANY

Billboard 200

October 13
2018
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT SHOT DEBUT	1	#1 LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	Tha Carter V	1	1
NEW	2	LOGIC VISIONARY/DEF JAM	YSIV	2	1
NEW	3	CHER WARNER BROS.	Dancing Queen	3	1
NEW	4	KEVIN GATES BRAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	1
4	5	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	14
3	6	EMINEM SHADY/ATLANTIC/INTERSCOPE/JGA	Kamikaze	1	5
5	7	TRAVIS SCOTT ● CACTUS JACK/GRAND MUSTLE/EPIC	ASTROWORLD	1	9
6	8	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	23
NEW	9	TOM PETTY REPRISE/WARNER BROS.	An American Treasure	9	1
14	10	XXXTENTACION ▲ BAD VIBES FOREVER	?	1	29
8	11	JUICE WRLD GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	20
10	12	ARIANA GRANDE REPUBLIC	Sweetener	1	7
13	13	NICKI MINAJ ● YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	8
16	14	CARDI B ▲ THE KSI GROUP/ATLANTIC/AG	Invasion Of Privacy	1	26
9	15	LAUREN DAIGLE CENTRO/INTERSCOPE/JGA	Look Up Child	3	4
18	16	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	43
20	17	LUKE COMBS ▲ HINER HOUSE/COLUMBIA NASHVILLE/SAN	This One's For You	4	70
7	18	CARRIE UNDERWOOD CAPITOL NASHVILLE/UMG	Cry Pretty	1	3
12	19	GLACK LVRN/INTERSCOPE/JGA	East Atlanta Love Letter	3	3
17	20	YOUNG THUG 300/ATLANTIC/AG	On The Rvn!! (EP)	17	2
23	21	ED SHEERAN ▲ ATLANTIC/AG	÷ (Divide)	1	83
28	22	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	20
29	23	POST MALONE ▲ REPUBLIC	Stoney	4	95
25	24	BTS BIG HIT ENTERTAINMENT	Love Yourself: Answer	1	6
NEW	25	ELEVATION WORSHIP ELEVATION WOMEN/77PG	Hallelujah Here Below	25	1
22	26	MAC MILLER WARNER BROS.	Swimming	3	9
31	27	XXXTENTACION ▲ BAD VIBES FOREVER/MPHIRE RECORDINGS	17	2	58
2	28	JOSH GROBAN REPRISE/WARNER BROS.	Bridges	2	2
32	29	OZUNA VP ENTERTAINMENT/DIMELDO/SONY MUSIC LATIN	Aura	7	6
38	30	TAYLOR SWIFT ▲ BIG MACHINE/UMG	reputation	1	47
34	31	ORIGINAL BROADWAY CAST ▲ HAMILTON HYPEDOWN/ATLANTIC/AG	Hamilton: An American Musical	3	158
35	32	IMAGINE DRAGONS ● KID IN AR/KNER/INTERSCOPE/JGA	Evolve	2	67
37	33	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	36
33	34	TRIPPIE REDD TRENDS/GOOD PRODUCTIONS	Life's A Trip	4	8
39	35	KHALID ▲ HIGH HANG/RCA	American Teen	4	83
36	36	MAROON 5 ▲ 222/INTERSCOPE/JGA	Red Pill Blues	2	48
40	37	PANIC! AT THE DISCO DEQUELLED BY NAWEN/AG	Pray For The Wicked	1	15
NEW	38	ALT-J CANYAS/ATLANTIC/AG	Reduxer	38	1
15	39	YOUNG DOLPH PAPER ROUTE/EMPIRE	Role Model	15	2
NEW	40	BEARTOOTH RED BULL	Disease	40	1
42	41	BAZZI 322/TANCO/MCA/ATLANTIC/AG	Cosmic	14	26
30	42	5 SECONDS OF SUMMER ONE WORLD/CAPITOL	Youngblood	1	16
46	43	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	31	245
49	44	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	15
45	45	KENDRICK LAMAR ▲ TOP DAWG/ATLANTIC/INTERSCOPE/JGA	DAMN.	1	77
47	46	KANE BROWN ▲ 3030 AFRICA NASHVILLE/SAN	Kane Brown	5	96
48	47	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMG	Traveller	1	160
41	48	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Decided	41	2
43	49	EMINEM ▲ SHADY/ATLANTIC/INTERSCOPE/JGA	Curtain Call: The Hits	1	413
84	50	PS SHAWN MENDES ● ISLAND	Shawn Mendes	1	19

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
44	51	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	58
50	52	BEBE REXHA WARNER BROS.	Expectations	13	15
58	53	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	Don't Smile At Me	38	41
59	54	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	308
21	55	YOUNGBOY NEVER BROKE AGAIN ▲ NEVER BROKE AGAIN/ATLANTIC/AG	Respect Freedom Loyalty Anticipation	14	3
61	56	NF ● NF REAL MUSIC/EPITOL/CARLINE	Perception	1	52
53	57	J. COLE ● DREAMVILLE/ROCK NATION/INTERSCOPE/JGA	KOD	1	24
54	58	YOUNGBOY NEVER BROKE AGAIN ● NEVER BROKE AGAIN/ATLANTIC/AG	Und! Death Call My Name	7	23
52	59	YG 4K LUNATIC/DEF JAM	Stay Dangerous	5	9
64	60	JASON ALDEAN ● MCA/SONY/RED BOW/REPUBLIC/UMG	Rearview Town	1	25
67	61	SZA ▲ TOP DAWG/RCA	Ctrl	3	69
NEW	62	ROD STEWART REPUBLIC	Blood Red Roses	62	1
71	63	H.E.R. RCA	H.E.R.	47	50
65	64	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	127
NEW	65	ARETHA FRANKLIN ATLANTIC/RHINO	The Atlantic Singles Collection 1967-1970	65	1
69	66	CAMILA CABELLO ▲ SPICE/EPIC	Camila	1	38
57	67	WIZ KHALIFA TRUCKER/ANGEL/ATLANTIC/AG	Rolling Papers 2	2	12
70	68	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	292
66	69	LIL SKIES ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	39
68	70	THOMAS RHETT ▲ VALORY/BMG	Life Changes	1	56
62	71	YBN NAJMIH, YBN ALMIGHTY JAY & YBN CORDAE YBN: The Motape YBN/AG	YBN: The Motape	21	4
55	72	PAUL MCCARTNEY MPL/CAPITOL	Egypt Station	1	4
89	73	KANYE WEST GOOD/GOOD/DEF JAM	ye	1	18
56	74	RUSS DEMON/RUSS MY PRODUCTIONS/COLUMBIA	Zoo	4	4
74	75	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	81
76	76	SOUNDTRACK ▲ WALT DISNEY	Moana	2	98
79	77	THE WEEKND ▲ 300/REPUBLIC	Starboy	1	97
NEW	78	LORETTA LYNN LEGACY	Wouldn't It Be Great	78	1
82	79	ELTON JOHN SONY/RED BOW/UMG	Diamonds	23	47
77	80	ED SHEERAN ▲ ATLANTIC/AG	X	1	224
75	81	SOUNDTRACK ▲ TOP DAWG/ATLANTIC/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	34
193	82	GG DIERKS BENTLEY CAPITOL NASHVILLE/UMG	The Mountain	3	16
83	83	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	49
85	84	IMAGINE DRAGONS ▲ KID IN AR/KNER/INTERSCOPE/JGA	Night Visions	2	314
101	85	GUNNA YSL	Drip Season 3	55	35
87	86	JOURNEY ▲ COLUMBIA/LEGACY	Journey's Greatest Hits	10	532
80	87	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	98
1	88	BROCK HAMPTON QUESTION EIGHT/PHILIP	Iridescence	1	2
NEW	89	PALAYE ROYALE SUMMER	Boom Boom Room: Side B	89	1
99	90	CHARLIE PUTH ● TOP GUN/PLATINUM	Voicenotes	4	21
111	91	TOM PETTY AND THE HEARTBREAKERS ▲ KAYE/DEF JAM	Greatest Hits	2	287
91	92	BOB MARLEY AND THE WAILERS ▲ TUFF GONZ/ISLAND/UMG	Legend: The Best Of...	5	542
90	93	OZUNA ▲ DANCE/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	58
149	94	LIL WAYNE ▲ CASH MONEY/REPUBLIC	Tha Carter III	1	154
81	95	THE CARTERS PARKWOOD/ROCK NATION	EVERYTHING IS LOVE	2	16
92	96	FLEETWOOD MAC ▲ WARNER BROS./BMG	Rumours	1	290
96	97	2PAC ▲ AMARU/DELAH & OW/INTERSCOPE/BMG	Greatest Hits	3	242
98	98	KODAK BLACK DOLLAZ N DEALZ/PLATINUM	Project Baby Two	2	59
102	99	CREDENCE CLEARWATER REVIVAL ▲ FANTASY/COMCORP	Chronicle The 20 Greatest Hits	22	387
86	100	BRETT YOUNG ▲ BMLG	Brett Young	18	86



Carter V Arrives At No. 1

Lil Wayne lands his fourth No. 1 album on the Billboard 200 as *Tha Carter V* debuts atop the tally. The set makes a splash with 480,000 equivalent album units earned in the week ending Oct. 4, according to Nielsen Music. That sum is the third-largest week for an album in 2018. Further, *Tha Carter V* opens with the second-biggest streaming week ever for an album, with 433 million on-demand audio streams logged for its songs in its first week.

Of *Tha Carter V*'s 480,000 units, most were driven by streaming-equivalent album (SEA) units: 325,000. The rest of the title's opening-unit sum comprises 140,000 album sales and 14,000 track-equivalent album units.

The only bigger weeks for albums in 2018 — in terms of total units — were logged by **Drake's** *Scorpion* (732,000 units when it debuted at No. 1 on the July 14-dated tally) and **Travis Scott's** *Astroworld* (537,000 in its debut frame, Aug. 18).

Tha Carter V storms in with 325,000 SEA units, which translates to 433 million on-demand audio streams for the album's tracks in its debut frame. That's the second-biggest streaming week ever posted by an album. The only larger single-week sum was earned by another album from Lil Wayne's Young Money camp: **Drake's** *Scorpion*, which launched with 745.9 million on-demand audio streams for its tracks earlier this year (July 14).

—Keith Caulfield

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JESSE GREEN, *The New York Times*



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'Young Folk' gives them the best.' **-Sharon & Bram**

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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
104	101	THE WEEKND	▲	RD/REPUBLIC	Beauty Behind The Madness	1	162
161	102	LIL WAYNE	▲	YOUNG MONEY/ASH MONEY/REPUBLIC	Tha Carter IV	1	64
121	103	GATEWAY		GATEWAY MUSIC/FAIR TRADE/PLG	Greater Than	103	2
11	104	PRINCE		NPG/WARNER BROS.	Piano & A Microphone 1983	11	2
63	105	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	Sick Boy	53	7
103	106	BILLY JOEL	▲	COLUMBIA/LEGACY	The Essential Billy Joel	15	114
NEW	107	SOUNDTRACK		CARTOON NETWORK/SUB POP	Rick And Morty	107	1
115	108	LAUV		LAUV/MAL-KOBALI	I met you when I was 18. (the playlist)	50	18
109	109	TWENTY ONE PILOTS	▲	Fueled by Ramen/AG	Blurryface	1	177
105	110	SOUNDTRACK		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	20
24	111	MACHINE GUN KELLY		PSYX/BAD BOY/INTERSCOPE/IGA	BINGE	24	2
110	112	DANIEL CAESAR		GOLDEN CHILD	Freudian	25	56
94	113	DAVID GUETTA		WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG		37	3
108	114	J. COLE	▲	DEFAK/RYLLE/ROC-A-FELLA/COLUMBIA	2014 Forest Hills Drive	1	200
112	115	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	225
107	116	TRAVIS SCOTT	▲	GRAND Hustle/EPIC	Birds In The Trap Sing McKnight	1	109
114	117	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	141
106	118	RICH THE KID	●	RICH FOREVER/AG/INTERSCOPE/IGA	The World Is Yours	2	27
120	119	TAYLOR SWIFT	▲	BIG MACHINE/BMG	1989	1	199
NEW	120	CYPRESS HILL		CYPRESS HILL MUSIC/BMG	Elephants On Acid	120	1
51	121	KID ROCK		TOP DOG/WARNER BROS.	Greatest Hits: You Never Saw Coming	51	2
117	122	G-EAZY	●	G-EAZY/RKS/AG/REPUBLIC	The Beautiful & Damned	3	42
72	123	TONY BENNETT & DIANA KRALL		IMPULSE/RYLLE/COLUMBIA/AG	Love Is Here To Stay	11	3
118	124	ELLA MAI		TO SUMMER/INTERSCOPE/IGA	Ready (EP)	29	23
122	125	AJR		RIPE/AG	The Click	61	28
78	126	COLE SWINDELL		WARNER BROS. Nashville/WGN	All Of It	7	7
123	127	KENDRICK LAMAR	▲	TOP DAWG/DEF JAM/INTERSCOPE/IGA	good kid, m.A.A.d city	2	310
136	128	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UMG	Greatest Hits	8	245
129	129	HALSEY	▲	ASTROWORLD	hopeless fountain kingdom	1	70
130	130	DUA LIPA	●	WARNER BROS.	Dua Lipa	27	66
137	131	XXXTENTACION		HAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	28	45
100	132	VARIOUS ARTISTS		YOUNG STONER LIFE/300/AG	Young Stoner Life: Slime Language	8	7
116	133	PLAYBOI CARTI		AWGEANT/INTERSCOPE/IGA	Die Lit	3	21
113	134	DRAKE	▲	YOUNG MONEY/ASH MONEY/REPUBLIC	Nothing Was The Same	1	257
125	135	THE WEEKND		RD/REPUBLIC	My Dear Melancholy. (EP)	1	27
124	136	SOUNDTRACK		LITTLESTAR SERVICES/CAPITOL	Mamma Mia!: Here We Go Again	3	12
135	137	EAGLES	◆	ASYLUM/ELKTRA/RHINO	Their Greatest Hits 1971-1975	1	245
174	138	QUANDO RONDO		OH/NEVER BROKE AGAIN/ATLANTIC/AG	Life After Fame	138	2
126	139	GIX9INE	●	SCUMGANG/TEN THOUSAND PROJECTS	DAY99	4	32
143	140	METALLICA	◆	BLACKHELE/RYHINO	Metallica	1	503
134	141	BRYSON TILLER	▲	TRAPSOUL/RE	TRAPSOUL	8	158
162	142	SHAWN MENDES	▲	ISLAND	Illuminate	1	105
133	143	ZAC BROWN BAND		PODAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	184
127	144	A\$AP ROCKY		A\$AP WORLDWIDE/POLO GROUNDS/RE	Testing	4	19
132	145	SOUNDTRACK	▲	VILLA 40/DRAMAWORKS/RE	Trolls	3	106
139	146	THE NOTORIOUS B.I.G.	▲	BAD BOY/RHINO	Greatest Hits	1	148
141	147	LIL BABY		QUALITY CONTROL	Too Hard	80	42
148	148	BRUNO MARS	▲	ELETRA/AG	Doo-Wops & Hoolligans	3	395
128	149	JON PARDI	●	CAPITOL NASHVILLE/UMGN	California Sunrise	11	118
147	150	SAM SMITH		CAPITOL	The Thrill Of It All	1	48


LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
145	151	GUNS N' ROSES	▲	GEFFEN/UMG	Greatest Hits	3	446
153	152	LAUREN DAIGLE	▲	CENTRICITY/AVIATION/AG	How Can It Be	28	115
151	153	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	44
144	154	AMINE		REPUBLIC	ONEPOINTFIVE	53	7
164	155	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	328
142	156	LYNYRD SKYNYRD	▲	MCA/GEFFEN/UMG	All Time Greatest Hits	56	39
156	157	ADELE	◆	XL/COLUMBIA		21	384
140	158	MIGOS		QUALITY CONTROL/300/AG	Culture	1	88
131	159	RAE SREMMURD, SWAE LEE & SLIM Jxmmi		EARDRUM/AG/INTERSCOPE/IGA	SR3MM	6	22
158	160	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	From A Room: Volume I	2	74
150	161	SAM HUNT	▲	MCA NASHVILLE/UMGN	Montevallo	3	206
146	162	SOUNDTRACK		FOX/RE	Love, Simon	37	29
177	163	THE BEATLES	◆	APPLE/CAPITOL/UMG		1	337
168	164	ADELE	◆	XL/COLUMBIA		25	150
165	165	RED HOT CHILI PEPPERS	▲	WARNER BROS.	Greatest Hits	18	187
170	166	ANNE-MARIE	●	MAJOR TOMS/ASYLUM/WARNER BROS.	Speak Your Mind	31	23
167	167	PANIC! AT THE DISCO	▲	DEFEATED BY RAMEN/AG	Death Of A Bachelor	1	142
RE	168	KEITH URBAN		MTI REVEAL/APHONO NASHVILLE/UMGN	Graffiti U	2	19
119	169	TROYE SIVAN		CAPITOL	Bloom	4	5
169	170	DEMI LOVATO	▲	HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	53
180	171	LED ZEPPELIN	▲	SWAN SONG/ATLANTIC/RHINO	Motherhip	7	271
157	172	RUSS	▲	DIE MON/REPUBLIC/AG/COLUMBIA	There's Really A Wolf	7	74
154	173	ZI SAVAGE, OFFSET & METRO BOOMIN		BLACK NATI/CAPITOL NASHVILLE/UMGN/BLACK PANTHER/300/AG	Without Warning	4	49
152	174	EMINEM	▲	WE/SHADY/AG/REPUBLIC/INTERSCOPE/IGA	Recovery	1	317
181	175	KANYE WEST	▲	GOOD/D/DEF JAM	The Life Of Pablo	1	127
155	176	KENNY CHESNEY		BILLBOARD/WARNER BROS. NASHVILLE/WGN	Songs For The Saints	2	10
171	177	LOGIC		VISIONARY/DEF JAM	Bobby Tarantino II	1	30
159	178	LUKE BRYAN		CAPITOL NASHVILLE/UMGN	What Makes You Country	1	43
163	179	QUEEN NAIJA		QUEEN NAIJA/CAPITOL	Queen Naija (EP)	26	10
182	180	THE ROLLING STONES	◆	ABKCO	Hot Rocks 1964-1971	4	284
173	181	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	103
176	182	HOZIER	▲	REDWORMS/COLUMBIA	Hozier	2	166
93	183	SUICIDEBOYS		CRS	I Want To Die In New Orleans	9	4
192	184	BLAKE SHELTON		WARNER BROS. NASHVILLE/WGN	Reloaded: 20 #1 Hits	5	131
184	185	ANUEL AA	▲	REAL HASTA LA MUERTE/ASYLUM/EMPIRE	Real Hasta La Muerte	42	12
172	186	FLORIDA GEORGIA LINE	▲	BMG	Dig Your Roots	2	109
196	187	JACQUEES		CASH MONEY/REPUBLIC	4275	35	8
185	188	THOMAS RHETT	▲	WARRIOR/BIG	Tangled Up	6	152
183	189	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	117
194	190	THE BEATLES	◆	APPLE/CAPITOL/UMG	Abbey Road	1	277
NEW	191	SOB X RBE		SOB X RBE/EMPIRE RECORDINGS	Ganglin II	191	1
195	192	BEYONCE	▲	MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	187
187	193	J BALVIN		UNIVERSAL MUSIC (ATLANTA)	Vibras	15	18
175	194	FIVE FINGER DEATH PUNCH		PROSPECT PARK	And Justice For None	4	20
179	195	OLD DOMINION		RE NASHVILLE/UMGN	Happy Endings	7	54
RE	196	JANELLE MONAE		WORLD ANCESTRAL/ATLANTIC/AG	Dirty Computer	6	8
RE	197	KIDS SEE GHOSTS		GOOD/D/DEF JAM	KIDS SEE GHOSTS	2	13
178	198	BLOCCBOY JB		BLOC NATION	Simi	28	22
190	199	FLORIDA GEORGIA LINE		BMG	Florida Georgia Line (EP)	72	6
26	200	JOE BONAMASSA		I & I RECORDINGS	Redemption	26	2

TOM PETTY



9 TOM PETTY
An American Treasure

Tom Petty's archival release *An American Treasure* arrives at No. 9 on the Billboard 200, giving the rocker his 13th top 10 effort. The retrospective — which includes previously unreleased recordings — debuts with 34,000 equivalent album units earned in the week ending Oct. 4, according to Nielsen Music. The set — the first posthumous release after Petty's death on Oct. 2, 2017 — was issued in a variety of formats, including a 26-track edition and a 60-track deluxe version. —K.C.



62 ROD STEWART
Blood Red Roses

Stewart's 43rd charting effort is his first album for Republic. It bows with 10,000 units and also launches at No. 7 on Top Rock Albums. The set was led by the top 10 Adult Contemporary hit "Didn't."



197 KIDS SEE GHOSTS
Kids See Ghosts

The album re-enters the chart after its release on CD on Sept. 28. The title earned 5,000 units (up 34 percent), with a little more than 1,000 of that sum in album sales (up 388 percent). The set hits vinyl LP on Nov. 2.

THE SAINT



ST. VINCENT

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The Sinner



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Cher Posts Pop-tastic Sales

Cher's *Dancing Queen* debuts at No. 3 on the Billboard 200, tying for the diva's highest-charting solo album ever. It also earns the biggest sales week of 2018 for a pop album by a woman and Cher's largest sales week since Nielsen Music began electronically tracking music sales in 1991. Cher had reached No. 3 with her previous studio set, 2013's *Closer to the Truth*. (Cher was also one-half of *Sonny & Cher*, which peaked at No. 2 on the chart in 1965 with *Look at Us*.)

Dancing Queen — which contains all ABBA covers — bows with 153,000 equivalent album units earned in the week ending Oct. 4, of which 150,000 are in album sales. *Dancing Queen* — which is No. 1 on the Top Album Sales tally — was encouraged by sales generated from a concert ticket/album sale redemption offer for her upcoming U.S. tour, as well as old-fashioned album sales through stores like Target, Walmart, iTunes, Amazon and the like. *Dancing Queen's* 150,000 sales opening is Cher's largest sales week in Nielsen Music history, besting her previous one-week high, when *The Very Best of Cher* started with 122,000 copies sold (April 14, 2003, chart). Further, *Dancing Queen* tallies the best sales week for a pop album by a woman in 2018 and the second-largest sales frame for a pop set this year (trailing only the debut week of *Justin Timberlake's Man of the Woods*, when it started with 242,000 copies sold on the Feb. 17-dated list).

—Keith Caulfield



Album Sales

October 13
2018
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	#1 NEW CHER	WARNER BROS.	Dancing Queen	1
NEW	2	LIL WAYNE	YOUNG MONEY/REPUBLIC	Tha Carter V	1
NEW	3	LOGIC	VISIONARY/DEF JAM	YSIV	1
NEW	4	TOM PETTY	REPRISE/WARNER BROS.	An American Treasure	1
NEW	5	KEVIN GATES	BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	1
5	6	EMINEM	SHADY/AFTRMATH/INTERSCOPE/IGA	Kamikaze	5
1	7	JOSH GROBAN	REPRISE/WARNER BROS.	Bridges	2
4	8	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	3
6	9	LAUREN DAIGLE	CENTURY 21/CAPITOL C&G	Look Up Child	4
NEW	10	ELEVATION WORSHIP	ELI GATION WORSHIP/PLG	Hallelujah Here Below	1
NEW	11	ALT-J	CAMPBELL/ATLANTIC/AG	Reduxer	1
10	12	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	43
NEW	13	BEARTOOTH	RED BULL	Disease	1
NEW	14	ROD STEWART	REPUBLIC	Blood Red Roses	1
NEW	15	LORETTA LYNN	LEGACY	Wouldn't It Be Great	1
11	16	PAUL MCCARTNEY	EMPIRE/UMG	Egypt Station	4
NEW	17	PALAYE ROYALE	BOOM BOOM ROOM/SIDE B	Boom Boom Room: Side B	1
20	18	GATEWAY	GATEWAY MUSIC/FAIR TRADE/PLG	Greater Than	2
NEW	19	ARETHA FRANKLIN	THE ATLANTIC SINGLES COLLECTION 1967-1970	The Atlantic Singles Collection 1967-1970	1
3	20	PRINCE	NPG/WARNER BROS.	Piano & A Microphone 1983	2
16	21	BTS	BIGHIT ENTERTAINMENT	Love Yourself: Answer	6
NEW	22	SOUNDTRACK	CARTOON NETWORK/SUB POP	Rick And Morty	1
13	23	TONY BENNETT & DIANA KRALL	SPM/RYVE/COLUMBIA/REG	Love Is Here To Stay	3
61	24	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	The Mountain	15
8	25	JOE BONAMASSA	ES & ADVENTURES	Redemption	2
NEW	26	CYPRESS HILL	CYPRESS HILL MUSIC/REG	Elephants On Acid	1
34	27	TAYLOR SWIFT	REPUBLIC	reputation	47
NEW	28	BAYSIDE	INDIEPULSE	Acoustic, Volume 2	1
NEW	29	JOHN BUTLER TRIO	JARAWAY NETWORLD	Home	1
25	30	LUKE COMBS	RIVER HOUSE/ECM/COLUMBIA NASHVILLE/UMGN	This One's For You	61
24	31	ORIGINAL BROADWAY CAST	RAMBLIN' TOP HOUND/ATLANTIC/AG	Hamilton: An American Musical	157
12	32	BILLY F GIBBONS	CONCORD	The Big Bad Blues	2
NEW	33	JON BATISTE	WANT JONAS/REPRISE/VEVO	Hollywood Africans	1
27	34	ARIANA GRANDE	REPUBLIC	Sweetener	7
14	35	KID ROCK	GREATEST HITS: YOU NEVER SAW COMING	Greatest Hits: You Never Saw Coming	2
9	36	BLASH FEATURING MYLES KENNEDY AND THE CONSPIRATORS	SWAT/EPITAPH/DRUMLINE/REG	Living The Dream	2
NEW	37	TILIAN	RISE	The Skeptic	1
17	38	WILLIE NELSON	LEGACY	My Way	3
NEW	39	HAIL THE SUN	EQUAL VISION	Mental Knife	1
28	40	PANIC! AT THE DISCO	DECA/UMG	Pray For The Wicked	15
RE	41	KEITH URBAN	REFuge/CAPITOL NASHVILLE/UMGN	Graffiti U	20
26	42	ED SHEERAN	ATLANTIC/AG	÷ (Divide)	83
33	43	SOUNDTRACK	LETTERMAN SERVICES/CAPITOL	Mamma Mia! Here We Go Again	12
30	44	VARIOUS ARTISTS	IMPERSAL/SONY MUSIC/LEGACY	NOW 67	9
31	45	CHRIS STAPLETON	MEMBERY NASHVILLE/UMGN	Traveller	160
NEW	46	REVOCAION	METAL BLADE	The Outer Ones	1
RE	47	JANELLE MONAE	REDWAL/NUEVA BOY/ATLANTIC/AG	Dirty Computer	8
38	48	BOB SEGER & THE SILVER BULLET BAND	REDWAL/APOLLO/UMG	Greatest Hits	252
32	49	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	47
35	50	IMAGINE DRAGONS	GOOD/GOODBYE/INTERSCOPE/IGA	Evolve	67

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 NEW JON BATISTE	WANT JONAS/REPRISE/VEVO	Hollywood Africans	1
NEW	2	TILIAN	RISE	The Skeptic	1
NEW	3	HAIL THE SUN	EQUAL VISION	Mental Knife	1
NEW	4	REVOCAION	METAL BLADE	The Outer Ones	1
NEW	5	TERROR	PURE NOISE	Total Retaliation	1
NEW	6	THE BLACK LILLIES	ATYAL & MONKEY/THIRTY TIGERS	Stranger To Me	1
NEW	7	ALLA XUL ELU	MAJIN MINA	Almighty	1
NEW	8	THE BLACK QUEEN	FEDERAL PRISONER	Infinite Games	1
NEW	9	JOHN MULANEY	KID GORGEOUS AT RADIO CITY	Kid Gorgeous At Radio City	1
NEW	10	AGAINST THE CURRENT	FUELED BY RAMEN/AG	Past Lives	1
NEW	11	VINNIE PAZ	FRONT SQUAD	The Pain Collector	1
NEW	12	FATHER JOHN MISTY	LIVE AT THIRD MAN RECORDS	Live At Third Man Records	1
NEW	13	THE BARONS OF LANCETER	LIVE AT THE CMA THEATRE IN THE COUNTRY MUSIC HALL OF FAME	Live At The CMA Theatre In The Country Music Hall of Fame	1
NEW	14	AMY RAY	BRENDON/COMPASS	Holler	1
NEW	15	ALL THEM WITCHES	NEW WEST	ATW	1
NEW	16	MUDHONEY	SUB POP	Digital Garbage	1
NEW	17	RIVERSIDE	INDIEGUT/REG	Wasteland	1
NEW	18	THE WILLIS CLAN	WILLIS CLAN/THIRTY TIGERS	Speak My Mind	1
6	19	GG CAROLINE JONES	THROTTLE TO THE SOUND/REPRISE	Bare Feet	20
RE	20	TYLER CHILDERS	HEXMAN HOLLER/THIRTY TIGERS	Purgatory	33
NEW	21	KIM PETRAS	BUNKA/GOODWAVE/MOBILE	Turn Off The Light, Vol. 1	1
NEW	22	GOUGE AWAY	DEATH NOISE	Burnt Sugar	1
NEW	23	HIPPO CAMPUS	GRAND JURY	Bambi	1
NEW	24	MARISSA NADLER	SACRED BONES	For My Crimes	1
NEW	25	HORRENDOUS	SEASON OF MIST	Idol	1

SOUNDTRACKS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 ALBUM SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	43
3	2	SOUNDTRACK	WALT DISNEY	Moana	98
2	3	SOUNDTRACK	TOP GUN/AFTRMATH/INTERSCOPE/IGA	Black Panther: The Album. Music From And Inspired By	34
NEW	4	SOUNDTRACK	CARTOON NETWORK/SUB POP	Rick And Morty	1
4	5	SOUNDTRACK	NETFLIX/INTERSCOPE/AGA	13 Reasons Why, Season 2	20
5	6	SOUNDTRACK	LETTERMAN SERVICES/CAPITOL	Mamma Mia! Here We Go Again	12
6	7	SOUNDTRACK	WALT DISNEY	Trolls	106
7	8	SOUNDTRACK	FOCUS	Love, Simon	29
8	9	SOUNDTRACK	WALT DISNEY	Frozen	236
9	10	SOUNDTRACK	DC/ATLANTIC/WALT DISNEY/ATLANTIC/AG	Suicide Squad: The Album	113
22	11	SOUNDTRACK	WALT DISNEY	Tim Burton's The Nightmare Before Christmas	9
11	12	SOUNDTRACK	REPRISE/WARNER BROS./RHINO	Purple Rain (Prince And The New Power Generation)	369
10	13	SOUNDTRACK	COLUMBIA PICTURES/S&A/REPRISE	Superfly (Future)	17
12	14	SOUNDTRACK	DECCA/UMG	Mamma Mia!	138
13	15	SOUNDTRACK	LOUIS GATE/REG	Uncle Drew	16
14	16	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	34
15	17	SOUNDTRACK	STARVIEL/HOLLYWOOD	Guardians of The Galaxy: Awesome Mix Vol. 1	219
17	18	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	95
16	19	SOUNDTRACK	HBO/REG	Insecure: Season 2. Music From The HBO Original Series	2
18	20	SOUNDTRACK	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	84
19	21	SOUNDTRACK	WALT DISNEY	Beauty And The Beast (2017)	82
23	22	SOUNDTRACK	LOST HIGHWAY/REPRISE/UMG	O Brother, Where Art Thou?	660
RE	23	SOUNDTRACK	WALT DISNEY	The Lion King	86
20	24	SOUNDTRACK	20TH CENTURY FOX/20TH CENTURY FOX	Deadpool 2	20
21	25	SOUNDTRACK	PIKAS/WALT DISNEY	Coco	47



TV Tunes Debut; Nightmare Grows

A gaggle of TV-related albums hits the charts, while a familiar film soundtrack makes a spooky gain.

The soundtrack to the Cartoon Network animated TV series *Rick and Morty* debuts at No. 4 on the Soundtracks chart, earning 7,000 equivalent album units in the week ending Oct. 4, according to Nielsen Music. Of that sum, 6,000 were in traditional album sales, with 3,000 in vinyl LP sales alone (No. 1 on the Vinyl Albums chart). *Rick and Morty* follows another successful animated TV series soundtrack from Sub Pop Records — *The Bob's Burgers Music Album*. The companion set to Fox TV's *Bob's Burgers* has sold 74,000 since its release on May 12, 2017.

Rick and Morty also launches at No. 1 on the sales-ranked Comedy Albums chart, where **John Mulaney's Kid Gorgeous at Radio City** starts at No. 2 (2,000 sold). The set, culled from the Emmy Award-winning Netflix stand-up special, is the former *Saturday Night Live* writer's third top 10 on the tally. In other TV-related chart debut news, **Jon Batiste's Hollywood Africans** arrives at No. 2 on both the overall Jazz Albums and Traditional Jazz Albums charts (4,000 sold). Batiste, who is also the bandleader on CBS' *The Late Show With Stephen Colbert*, logs his fifth top 10 effort on both tallies.

Lastly, back on the Soundtracks chart, *Tim Burton's The Nightmare Before Christmas* scares up a 22-11 rise with 4,000 units (up 72 percent) as the Halloween holiday nears.

—K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. SOUNDTRACKS: The week's most popular soundtracks, as compiled by Nielsen Music. Based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). See Chart Legend on Billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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- **Independent Albums**



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VIBRAS.**

**RECORD OF THE YEAR
"MI GENTE" J BALVIN
& WILLY WILLIAM**

**RECORD OF THE YEAR
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& WILLY WILLIAM
BEST URBAN SONG
"DOWNTOWN" ANITTA FT. J BALVIN.**

**BEST URBAN SONG
"SENSUALIDAD" BAD BUNNY,
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Kanye's SNL-Fueled Social Surge

The high-profile appearance by **Kanye West** (below) on the 44th-season premiere of NBC's *Saturday Night Live* on Sept. 29 — and the resulting fallout from statements he made on its stage — blasts him back into the top 10 of the Social 50 (15-9). West returns to the top 10 following a 712 percent increase in Twitter mentions in the week ending Oct. 4 (589,000 total), plus 119,000 Wikipedia views (up 135 percent), according to Next Big Sound.

After his third performance of the night, following *SNL*'s closing credits, West ranted to the crowd with much of the *SNL* cast still onstage, claiming he had been "bullied" backstage for wearing a Make America Great Again hat on-air, among other issues with which he took umbrage. The ensuing attention, however, led West to again delete his Twitter and Instagram accounts a week later, on Oct. 6.

Two spots above West, legendary singer **Charles Aznavour** debuts at No. 7 on the Social 50 days after his death. Aznavour, 94, died of cardiac arrest on Oct. 1 at his home in France. The singer debuts thanks to 810,000 Wikipedia views accumulated following his death. Aznavour first made the *Billboard* charts in 1974, when "She" reached No. 44 on the Adult Contemporary airplay chart.

Meanwhile, **Korn** debuts on the Social 50 at No. 32 thanks, like Aznavour, to Wikipedia views — in the band's case, 187,000 total. The debut comes after the rockers' announcement of a new coffee brand, Korn Koffee, on Sept. 28.

—Kevin Rutherford



Social/Streaming

October 13
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/LABEL)	PKS. ON CHART
	1	BTS HYBE ENTERTAINMENT	104
3	2	LOUIS TOMLINSON TRISTAR/EPIC	79
40	3	NCT 127 S.M.	13
6	4	EXO S.M.	63
8	5	ARIANA GRANDE REPUBLIC	296
4	6	GOT7 JYP	59
NEW	7	CHARLES AZNAVOUR BARCLAY/A&W/CORBIS	1
18	8	CAMILA CABELLO SYCO/EPIC	126
15	9	KANYE WEST GOOD/DEF JAM	113
9	10	NCT DREAM S.M.	8
24	11	LIL WAYNE YOUNG MONEY/REPUBLIC	203
13	12	SHAWN MENDES ISLAND	198
12	13	MARSHMELLO JOINTIME COLLECTIVE	71
29	14	XXXTENTACION BAD VIBES FOREVER	16
11	15	SEVENTEEN PLEASURES/LOER ENTERTAINMENT	69
42	16	SUPER JUNIOR S.M.	18
50	17	TRAVIS SCOTT CACTUS JACK/GODDAD/HUSTLE/EPIC	28
7	18	EMINEM SHADY/ATLANTIC/WINTERSCOPE/ROTA	299
19	19	CARDI B THE 1618 GROUP/ATLANTIC/AG	67
14	20	LIL PUMP WARNER BROS.	43
20	21	LALI ARIELA/SONY MUSIC ARGENTINA	86
10	22	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	44
RE	23	DJ SNAKE DI SNAKE/DEF JAM/INTERSCOPE	8
26	24	LADY GAGA INTERSCOPE/AGA	383
5	25	NCT S.M.	29
23	26	BLACKPINK YG	51
28	27	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	385
27	28	ASTRO INTERPARE	18
RE	29	SELENA GOMEZ INTERSCOPE/AGA	388
32	30	ALAN WALKER MER MUSIC/ROTA	14
38	31	RIHANNA WESTBURY ROAD/ROTA NATION	396
NEW	32	KORN ROTA/NINJA/AG	1
RE	33	LITTLE MIX SYCO/COLUMBIA	151
RE	34	SEBASTIAN YATRA UNIVERSAL MUSIC LATIN/UMILE	3
31	35	ED SHEERAN GELARTIC/AG	180
17	36	DUA LIPA WARNER BROS.	65
RE	37	GIRLS' GENERATION S.M.	8
22	38	WANNA ONE SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	42
47	39	IKON YG	4
37	40	BILLIE EILISH DARKROOM/INTERSCOPE/AGA	13
RE	41	LOGIC VISIONARY/DEF JAM	16
RE	42	POST MALONE REPUBLIC	50
16	43	LIL PEEP LIL PEEP/ATLANTIC/COLUMBIA	7
RE	44	STRAY KIDS JYP	17
34	45	TAYLOR SWIFT BIG MACHINE/BMG	350
35	46	KODAK BLACK KODAK BLACK/DEAL/ATLANTIC/AG	15
36	47	MICHAEL JACKSON MOTOWN/EPIC	215
25	48	ANUEL AA REAL MADRID LA MIND/EPIC/ATLANTIC	12
RE	49	TWENTY ONE PILOTS FOLIEB BY RAMBLING	55
RE	50	YOUNG THUG 300/ATLANTIC/AG	9

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
NEW	1	MONA LISA YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Kendrick Lamar	1
NEW	2	DON'T CRY YOUNG MONEY/REPUBLIC	Lil Wayne Feat. XXXTENTACION	1
NEW	3	LET IT FLY YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Travis Scott	1
NEW	4	UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	1
NEW	5	DEDICATE YOUNG MONEY/REPUBLIC	Lil Wayne	1
1	6	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	20
NEW	7	CAN'T BE BROKEN YOUNG MONEY/REPUBLIC	Lil Wayne	1
3	8	FEFE 6ix9ine Feat. Nicki Minaj & Murda Beatz 6ix9ine/10 THOUSAND PROJECTS/CAPTOL		11
6	9	SICKO MODE CACTUS JACK/GODDAD/HUSTLE/EPIC	Travis Scott	9
4	10	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
2	11	I LOVE IT GOOD/WARNER BROS./DEF JAM	Kanye West & Lil Pump	4
NEW	12	WHAT ABOUT ME YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Sosa Mann	1
9	13	DRIP TOO HARD YOUNG MONEY LIFE/EQUALS/10 THOUSAND PROJECTS/CAPTOL	Lil Baby & Gunna	3
NEW	14	DARK SIDE OF THE MOON YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Nicki Minaj	1
10	15	TASTE LAST KINGDOM/EMPIRE RECORDINGS	Tyga Featuring Offset	18
25	16	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	18
12	17	TRIP 30 SHINE/RSN/INTERSCOPE	Ella Mai	6
NEW	18	FAMOUS YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Reginae Carter	1
13	19	GIRLS LIKE YOU 30/INTERSCOPE	Maroon 5 Feat. Cardi B	18
5	20	FALLING DOWN LIL PEEP/ATLANTIC/COLUMBIA	Lil Peep & XXXTENTACION	3
20	21	HAPPIER JOINTIME COLLECTIVE/ATLANTIC/WORLD/CAPTOL	Marshmello & Bastille	4
NEW	22	OPEN LETTER YOUNG MONEY/REPUBLIC	Lil Wayne	1
7	23	KILL SHOT SHADY/ATLANTIC/WINTERSCOPE	Eminem	3
NEW	24	DOPE N****Z YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Snoop Dogg	1
14	25	SAD! BAD VIBES FOREVER	XXXTENTACION	31
17	26	MO BAMBA CACTUS JACK/GODDAD/INTERSCOPE	Sheck Wes	5
15	27	I LIKE IT THE 1618 GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	26
16	28	BETTER NOW REPUBLIC	Post Malone	23
NEW	29	TAKI TAKI DI SNAKE/DEF JAM/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1
8	30	NEW PATEK GENERATION NOW/ATLANTIC	Lil Uzi Vert	3
18	31	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
NEW	32	PROBLEMS YOUNG MONEY/REPUBLIC	Lil Wayne	1
19	33	YES INDEED QUALITY CONTROL/MOTOWN/CAPTOL	Lil Baby & Drake	21
11	34	LUCKY YOU SHADY/ATLANTIC/WINTERSCOPE	Eminem Feat. Joyner Lucas	5
NEW	35	IF I'M LYIN, I'M FLYIN DOLLAZ N DEEZ/ATLANTIC	Kodak Black	1
NEW	36	HITTAS YOUNG MONEY/REPUBLIC	Lil Wayne	1
23	37	EASTSIDE FARMERS KEEP/SECURE TOWNSHIP/INTERSCOPE	Benny Blanco, Halsey & Khalid	11
NEW	38	OPEN SAFE YOUNG MONEY/REPUBLIC	Lil Wayne	1
NEW	39	TOOK HIS TIME YOUNG MONEY/REPUBLIC	Lil Wayne	1
28	40	ROCKSTAR REPUBLIC	Post Malone Feat. 21 Savage	55
24	41	BIG BANK 4HUNDRICKS/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	14
29	42	BOO'D UP 30 SHINE/RSN/INTERSCOPE	Ella Mai	23
22	43	WAKE UP IN THE SKY GODDAD/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	3
31	44	PERFECT ATLANTIC	Ed Sheeran	54
NEW	45	MESS YOUNG MONEY/REPUBLIC	Lil Wayne	1
27	46	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	37
34	47	YOUNGBLOOD ONE MODE/CAPTOL	5 Seconds Of Summer	13
NEW	48	LET IT ALL WORK OUT YOUNG MONEY/REPUBLIC	Lil Wayne	1
NEW	49	DEMON YOUNG MONEY/REPUBLIC	Lil Wayne	1
NEW	50	USED 2 YOUNG MONEY/REPUBLIC	Lil Wayne	1



XXX Returns To Top 10

Music videos — and sometimes new music entirely — for **XXXTentacion** (above) keep surfacing nearly four months after his June 18 death, most recently a clip for "Moonlight." The video, released Sept. 30, scores the song a 48 percent leap in streams, accruing 23.9 million in all in the Sept. 28-Oct. 4 tracking week, according to Nielsen Music. Of that total, over half — 54 percent — comes from video views. The video's release helps "Moonlight" soar 25-16 on Streaming Songs, its highest ranking since July (though still below its No. 4 peak achieved July 7).

The main reason "Moonlight" didn't end up higher on Streaming Songs? **Lil Wayne**, who scores 19 of the 50 tracks on the chart, including the entire top five, following the release of new album *Tha Carter V*. The Weezy onslaught is led by "Mona Lisa," featuring **Kendrick Lamar**. It bows at No. 1, the rapper's first chart-topping debut on the list as a lead artist (and second total, after being featured on **DJ Khaled**'s "I'm the One"), and racks up 43.1 million streams. Wayne is just the second act to monopolize all of the chart's top five, following **Drake**, who achieved the distinction on the July 14 list following the release of his latest album, *Scorpion*.

"Don't Cry," featuring XXXTentacion, comes in at No. 2 on Streaming Songs, followed by "Let It Fly," featuring **Travis Scott**; "Uproar"; and "Dedicate."

Additionally, music from *Tha Carter V* occupies the entire top eight of On-Demand Streaming Songs, which measures just on-demand audio streams. Again, Wayne is the second artist to do so, following Drake's July 14-dated run.

—Kevin Rutherford

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 CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS TO AN ARTIST'S WIKIPEDIA 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. ALL CHARTS © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. WEST: BROADIMAGE/SHUTTERSTOCK; XXX: JACK MCCAIN.



WILD!

WILD!

WILD!

ROBBIE FULKS **LINDA GAIL LEWIS**

“A CAREFULLY CONCEIVED LARK. IT’S LOOSE AND, YES, WILD, BUT IT’S ALSO VERY WITTY AND SHREWD.”
NPR FRESH AIR

“THE RIP-ROARING SPIRIT OF EARLY ROCK & ROLL LOOKS TO BE ALIVE AND WELL IN 2018 THANKS TO THE ALL-KILLER PAIRING OF ROBBIE FULKS AND LINDA GAIL LEWIS”
ROLLING STONE

“LIKE OLDER BROTHER JERRY LEE LEWIS, (LINDA) POUNDS AWAY ON PIANO LIKE SHE WAS BORN TO MAKE THIS MUSIC. WHICH CLEARLY SHE WAS.”
AMERICAN SONGWRITER

“SOMETIMES RAUCOUS, SOMETIMES TENDER AND ALWAYS GRIPPING”
MOTHER JONES



- FOR YOUR CONSIDERATION -

AMERICAN ROOTS PERFORMANCE

ROBBIE FULKS AND LINDA GAIL LEWIS - “WILD WILD WILD”

AMERICAN ROOTS SONG

ROBBIE FULKS AND LINDA GAIL LEWIS
“I JUST LIVED A COUNTRY SONG”

AMERICANA ALBUM

ROBBIE FULKS AND LINDA GAIL LEWIS - **WILD! WILD! WILD!**

Wild photos:
Andy Goodwin

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RECORDS

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	17
2	2	BETTER NOW REPUBLIC	Post Malone	16
3	3	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	12
4	4	LOVE LIES FOX/REA	Khalid & Normani	18
5	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	20
9	6	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	12
6	7	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	20
10	8	GOD IS A WOMAN REPUBLIC	Ariana Grande	8
7	9	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	27
11	10	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
8	11	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	10
13	12	I LIKE ME BETTER LADYAWAL/KOBALT	Lauv	26
14	13	BROKEN RED	lovelytheband	13
18	14	BLUE TACOMA TRIPLE TIGERS	Russell Dickerson	8
31	15	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	4
16	16	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	35
20	17	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	13
15	18	HOTEL KEY RCA NASHVILLE	Old Dominion	12
17	19	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	24
21	20	MEANT TO BE WARNER BROS./BMG	Bebe Rexha & Florida Georgia Line	40
26	21	SAMIE (LYING MY BEST LIFE) RICH BROKE/EMPIRE RECORDINGS	Lil Duval Feat. Snop Dogg & Ball Greezy	6
24	22	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	5
25	23	SIMPLE BMG	Florida Georgia Line	14
30	24	BIG BANK 4HUNTRICKS/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	9
19	25	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	24

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
14	1	#1 SHALLOW INTERSCOPE/JG	Lady Gaga & Bradley Cooper	2
5	2	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS	Marshmello & Bastille	6
2	3	HEAD ABOVE WATER AVRIL LAVIGNE/BMG	Avril Lavigne	3
NEW	4	TAKI TAKI DJ SNAKE FEAT. SELENA GOMEZ, OZUNA & CARDI B DJ SNAKE/GEFFEN/JG	Maroon 5 Feat. Cardi B	1
NEW	5	MONA LISA YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Kendrick Lamar	1
4	6	NATURAL KIDINAKORNER/INTERSCOPE/JG	Imagine Dragons	12
6	7	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	15
3	8	GIRLS LIKE YOU 222/INTERSCOPE/JG	Maroon 5 Feat. Cardi B	19
NEW	9	DON'T CRY YOUNG MONEY/REPUBLIC	Lil Wayne Feat. XXXTENTACION	1
1	10	KILLSHOT SHADYAF TERMAH/INTERSCOPE/JG	Eminem	3
7	11	I LIKE IT THE KSR GROUP/ATLANTIC/JG	Cardi B, Bad Bunny & J Balvin	26
13	12	HIGH HOPES DEPT. OF PUBLIC SAFETY/RAMEN/BG	Panic! At The Disco	8
10	13	YOU SAY CENTRICITY/CAPITOL/BMG	Lauren Daigle	12
NEW	14	UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	1
9	15	BETTER NOW REPUBLIC	Post Malone	21
NEW	16	BACK TO LIFE BIG MACHINE/BMG	Rascal Flatts	1
NEW	17	LET IT FLY YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Travis Scott	1
16	18	LUCID DREAMS GRADE A/INTERSCOPE/JG	Juice WRLD	18
17	19	I'M A MESS WARNER BROS.	Bebe Rexha	8
15	20	PERFECT ATLANTIC/JG	Ed Sheeran	57
21	21	I LOVE IT GOOD B/DEF JAM	Kanye West & Lil Pump	4
12	22	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
22	23	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	9
25	24	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/JG	Benny Blanco, Halsey & Khalid	7
NEW	25	FALL ON ME SONAR/DECCA/JVG	Andrea & Matteo Bocelli	1

Pop/Rhythmic/Adult

October 13
2018
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	18
3	2	BETTER NOW REPUBLIC	Post Malone	18
4	3	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	18
2	4	LOVE LIES FOX/REA	Khalid & Normani	27
5	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	22
6	6	GOD IS A WOMAN REPUBLIC	Ariana Grande	11
7	7	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	11
10	8	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	12
8	9	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	20
9	10	I'M A MESS WARNER BROS.	Bebe Rexha	15
11	11	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
14	12	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	6
13	13	LIE NY REAL MUSIC/CAPITOL/CAROLINE	NF	18
15	14	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/JG	Benny Blanco, Halsey & Khalid	11
16	15	JACKIE CHAN MUSICAL FREEDOM/PLATINUM/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	14
17	16	THE WAY I AM OTTO/ATLANTIC	Charlie Puth	11
18	17	DREW BARRYMORE BIRN/WARNER BROS.	Bryce Vine	18
19	18	BEAUTIFUL Z22/AMCOSMUSIC/ATLANTIC	Bazzi Feat. Camila Cabello	8
20	19	BROKEN RED	lovelytheband	9
12	20	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	13
24	21	BREATHIN REPUBLIC	Ariana Grande	4
21	22	ALMOST LOVE BUENA VISTA/DEF JAM	Sabrina Carpenter	15
23	23	PROMISES CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	7
25	24	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	7
35	25	GG LOST IN JAPAN ELANOR/REPUBLIC	Shawn Mendes	2

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	29
2	2	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	30
3	3	PERFECT ATLANTIC	Ed Sheeran	54
4	4	LIGHTS DOWN LOW DEPT. OF PUBLIC SAFETY/REPUBLIC	MAX Feat. gnash	40
6	5	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	14
5	6	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	35
10	7	NEVER BE THE SAME BIG/EPIC	Camila Cabello	25
7	8	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	50
8	9	HAVANA SWEET/EPIC	Camila Cabello Feat. Young Thug	39
13	10	GG COME ON TO ME REPUBLIC	Paul McCartney	5
9	11	DON'T GO BREAKING MY HEART K-BAHN/REPUBLIC	Backstreet Boys	19
11	12	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	26
14	13	I LIKE ME BETTER LADYAWAL/KOBALT	Lauv	10
12	14	DIDN'T I REPUBLIC	Rod Stewart	11
15	15	SING TO YOU ASYLUM	John Splithoff	18
16	16	CALL ME SIR SINKER FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	12
19	17	GRANTED REPRISE/WARNER BROS.	Josh Groban	15
17	18	HAVE IT ALL ATLANTIC/IMP	Jason Mraz	20
18	19	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	22
20	20	AFRICA WEEZER/CRUSH MUSIC/ATLANTIC/IMP	Weezer	11
22	21	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	7
24	22	BROKEN RED	lovelytheband	6
21	23	GOOD OLD DAYS BENJOLICH/ARMINE BROS.	Macklemore Feat. Keshia	14
23	24	NO ERASIN' DIA/ANTASTASY/CONCORD	Steve Perry	8
26	25	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	5

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	15
3	2	GG BIG BANK 4HUNTRICKS/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	16
6	3	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	10
7	4	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	8
1	5	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	11
4	6	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	16
5	7	BETTER NOW REPUBLIC	Post Malone	18
8	8	FEFE SCUMGANG/TENTHUSANO/PROJECTS/P/REPUBLIC	6ix9ine Feat. Nicki Minaj & Murda Beatz	11
11	9	SMILE (LYING MY BEST LIFE) RICH BROKE/EMPIRE RECORDINGS	Lil Duval Feat. Snop Dogg & Ball Greezy	7
9	10	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	24
12	11	RING THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	6
10	12	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	13
16	13	WAKE UP IN THE SKY GUMUP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	3
13	14	LOVE LIES FOX/REA	Khalid & Normani	31
18	15	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	6
17	16	I LOVE IT GOOD B/DEF JAM	Kanye West & Lil Pump	3
20	17	JACKIE CHAN MUSICAL FREEDOM/PLATINUM/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	6
19	18	MEDICINE QUEEN NAIJA/CAPITOL	Queen Naija	9
21	19	UP NOW SWEETIE X LONDON ON DA TRACK FEAT. 6-EASY & RICH THE KID SWEETIE X LONDON ON DA TRACK/DEF JAM	Sweetie X London On Da Track Feat. 6-Easy & Rich The Kid	4
14	20	OTW RIGHT HAND/EPIC	Khalid, Ty Dolla \$ign & 6LACK	12
22	21	DANGEROUS MAYBACK/ATLANTIC	Meek Mill Feat. Jeremih & PnB Rock	10
15	22	THE LIGHT MICK SCHULTZ/ATLANTIC/DEF JAM	Jeremih & Ty Dolla \$ign	14
24	23	THAT'S ON ME PROFESSIONAL	Yella Beezy	7
26	24	GOODBYE REBELS HEIGHTS/WARNER BROS.	Jason Derulo X David Guetta Feat. Nicki Minaj & Wiley Williams	5
23	25	WORKIN ME QUALITY CONTROL/MOBB/IMP/EPIC	Quavo	7

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	18
3	2	I LIKE ME BETTER LADYAWAL/KOBALT	Lauv	27
2	3	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	31
4	4	BROKEN RED	lovelytheband	21
6	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	15
8	6	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	11
5	7	AFRICA WEEZER/CRUSH MUSIC/ATLANTIC/IMP	Weezer	16
7	8	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	12
10	9	THE WAY I AM OTTO/ATLANTIC	Charlie Puth	11
9	10	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	24
11	11	CONNECTION MOSLEY/INTERSCOPE	OneRepublic	7
12	12	NEW LIGHT SNACK MONEY	John Mayer	17
13	13	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	10
16	14	GG HIGH HOPES DEPT. OF PUBLIC SAFETY/RAMEN/BG	Panic! At The Disco	5
14	15	BETTER NOW REPUBLIC	Post Malone	13
15	16	IF YOU WERE MINE HOLLYWOOD	Ocean Park Standoff Feat. Lil Yachty	21
17	17	MIGHT NOT LIKE ME BIG FELLOWS/EGOT/ATLANTIC	Brynn Elliott	7
18	18	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	6
22	19	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	4
21	20	LOVE LIES FOX/REA	Khalid & Normani	13
20	21	LET YOU BE RIGHT EPIC	Meghan Trainor	17
27	22	LOVE SOMEONE WARNER BROS.	Lukas Graham	3
24	23	2002 MAGNIFY/SONY/IMP/WARNER BROS.	Anne-Marie	6
26	24	I'M A MESS WARNER BROS.	Bebe Rexha	7
25	25	YOU ARE THE REASON CAPITOL	Calum Scott & Leona Lewis	8

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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COUNTRY

October 13
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HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE / CERTIFICATION / PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART
	1	1	#1 SG MEANT TO BE ▲ Bebe Rexha & Florida Georgia Line WILSON (REXHA, THURBERG, MILLER, DUGGINS)	Florida Georgia Line	1	45
	2	3	TEQUILA ▲ Dan + Shay SMYERS, SHENDRICKS (SMYERS, REYNOLDS, N. GILSON)	Dan + Shay	2	38
	3	2	SIMPLE Florida Georgia Line J.MOI (THURBERG, KEELY, HARVEY, HOLMAN)	Florida Georgia Line	2	19
	6	4	SHE GOT THE BEST OF ME Luke Combs SMOFRATT (COMBS, SHYDER, WILSON)	Luke Combs	4	16
	8	7	AG BLUE TACOMA ● Russell Dickerson BROWN, BRIDGES, BROWN, DWELLING	Russell Dickerson	5	19
	4	5	HEAVEN ▲ Kane Brown DUFF (DUFF, CARTER, MCGINNIS, RIMES)	Kane Brown	2	52
	5	6	HOTEL KEY Old Dominion SMANALLY (MANLEY, ROSEN, JOSEBORNE)	Old Dominion	5	24
	10	10	LOSE IT Kane Brown DUFF (BROWN, MCGILL, WEAVER)	Kane Brown	8	18
	11	9	BREAK UP IN THE END Cole Swindell DUFF (CARTER, MCGILL, WEAVER)	Cole Swindell	9	32
	13	11	DRUNK ME Mitchell Tenpenny SCHMIDT, TENPENNY (TENPENNY, SCHMIDT, WILSON)	Mitchell Tenpenny	10	10
	16	12	DG SPEECHLESS Dan + Shay SMYERS, SHENDRICKS (SMYERS, REYNOLDS, N. GILSON)	Dan + Shay	11	20
	7	8	SUNRISE, SUNBURN, SUNSET Luke Bryan JENSEN, STEVENS (CROWELL, HURD, MCGILL)	Luke Bryan	4	20
	19	17	BEST SHOT Jimmie Allen BOWEN, ALLEN (LONDON, WILLIAMS)	Jimmie Allen	13	21
	18	16	HANGIN' ON Chris Young YOUNG, CROWDER (YOUNG, CROWDER, HEDGE)	Chris Young	14	32
	15	15	DRUNK GIRL Chris Janson SHENDRICKS (JANSON, SODTER, CARUSO, DOUGLAS)	Chris Janson	15	39
	12	14	DROWNS THE WHISKEY Jason Aldean Feat. Miranda Lambert MAYNOR (ALDEAN, MIDDLETON, BURNEY)	Jason Aldean Feat. Miranda Lambert	3	23
	20	19	RICH Maren Morris BUSBEE, MORRIS (MORRIS, LILLION, LEE)	Maren Morris	17	28
	17	18	DESPERATE MAN Eric Church JOYCE (CHURCH, THURBERG)	Eric Church	16	13
	21	21	BORN TO LOVE YOU Lanco JOYCE (BLANCHARD, COPPERMAN, GORLEY, JOSEBORNE)	Lanco	19	37
	23	22	BURNING MAN Dierks Bentley Feat. Brothers Osborne BENTLEY, OSBORNE (BENTLEY, OSBORNE)	Dierks Bentley Feat. Brothers Osborne	20	15
	22	20	BEAUTIFUL CRAZY Luke Combs SMOFRATT (COMBS, SMITH, WILSON)	Luke Combs	6	22
	24	23	HIDE THE WINE Carly Pearce BUSBEE (PEARCE, LAIRD, LINDSEY)	Carly Pearce	22	32
	25	24	BABE Sugarland Feat. Taylor Swift LUSH, NETTLES, JAYMOND (SWIFT, MCGRAW)	Sugarland Feat. Taylor Swift	8	25
	27	25	ALL DAY LONG Garth Brooks BROOKS (BROOKS, ROSS, BARNETT, BROOKS)	Garth Brooks	24	15
	28	28	LAST SHOT Kip Moore MOORE (MOORE, GUNN, MURPHY)	Kip Moore	25	17
	30	27	TURNIN' ME ON Blake Shelton SHENDRICKS (SHELTON, ALKEMER, JOSEBORNE)	Blake Shelton	26	7
	29	29	MILLIONAIRE Chris Stapleton COBBLE, STAPLETON (WELCH)	Chris Stapleton	26	37
	31	30	GOOD GIRL Dustin Lynch CROWELL (LYNCH, BAKER, ALBERT)	Dustin Lynch	28	14
	34	32	TAKE IT FROM ME Jordan Davis DIOGGIANNI (DAVIS, DAVIS, GANTT)	Jordan Davis	29	13
	33	31	BURN OUT Midland DUFF, SMANALLY, JOSEBORNE (CARSON, DUDLEY, STRACHES, MCGILL, OSBORNE)	Midland	30	16
HOT SHOT DEBUT		31	BACK TO LIFE Rascal Flatts LOVE, VOICE, DROBNEY (BROWN, MOON, SANDS, WEAVER)	Rascal Flatts	31	1
	35	33	DOWN TO THE HONKYTONK Jake Owen J.MOI (OWEN, LAWSON, ALLEN, SMANALLY)	Jake Owen	32	8
	36	35	THIS IS IT Scotty McCreery ROGERS, DWELLS, ALESKUS (SCREERY, ROGERS, JESHS)	Scotty McCreery	33	11
	26	34	LOVE WINS Carrie Underwood GARCIA, JINDE (WOOD, JINDE, WOOD, GARCIA, BRETT JAMES)	Carrie Underwood	26	5
	38	26	HOMESICK Kane Brown DUFF (BROWN, BERRY, LINDSEY, PHILLIPS)	Kane Brown	24	4
	46	37	GIRL LIKE YOU Jason Aldean MAYNOR (ALDEAN, BOYER, MCGRAW)	Jason Aldean	36	4
	39	36	THERE WAS THIS GIRL Riley Green DUFF (GREEN, ERIC DYAN)	Riley Green	36	6
	42	39	NIGHT SHIFT Jon Pardi BENTLEY, PARDI (BROWN, LARUE, SMITANKA)	Jon Pardi	38	7
	45	41	ON MY WAY TO YOU Cody Johnson DANIELSON (BRETT JAMES, LANE)	Cody Johnson	25	8
	32	40	HERE TONIGHT Brett Young DUFF (YOUNG, DAVEY, BACH, KELLEY)	Brett Young	32	3
	43	42	MUST'VE NEVER MET YOU Luke Combs SMOFRATT (COMBS, SMITH, WILSON)	Luke Combs	14	18
NEW		42	SHORT SKIRT WEATHER Kane Brown DUFF (BROWN, BERRY, LINDSEY, PHILLIPS)	Kane Brown	42	1
	44	44	BETTER BOAT Kenny Chesney Feat. Mindy Smith BANNON, CHESNEY (CHESNEY, MEADOWS)	Kenny Chesney Feat. Mindy Smith	43	3
	44	44	THE DIFFERENCE Tyler Rich GRAYMOND, RIMES (RICH, BURGESS, DAWSON, LOURETT)	Tyler Rich	44	12
	48	45	RUMOR Lee Brice BRICE, STONE, JACKSON, DAVIS, BRICE, JACOBS, GORLEY	Lee Brice	44	4
	48	45	HOUSTON, WE GOT A PROBLEM Luke Combs SMOFRATT (COMBS, SMITH, WILSON)	Luke Combs	22	18
	47	47	EYES ON YOU Chase Rice C. DESTEFANO (RICE, C. DESTEFANO, GORLEY)	Chase Rice	42	7
	50	43	CAUGHT UP IN THE COUNTRY Rodney Atkins Feat. The Fisk Jubilee Singers ATKINS, THE WIT (ATKINS, HARRINGTON, SCHMIDT, WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers	42	13
	49	49	ONE THAT GOT AWAY Michael Ray SHENDRICKS (RAY, BERRY, JOSEBORNE)	Michael Ray	49	2
RE-ENTRY		50	I DON'T KNOW ABOUT YOU Chris Lane LANE (LANE, HARVEY, HUFF, JENSEN)	Chris Lane	47	2

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST / CERTIFICATION / PROMOTION LABEL	Title	WKS. ON CHART		
	1	#1 SG LUKE COMBS ▲ This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	70		
	1	CARRIE UNDERWOOD Cry Pretty CAPITOL NASHVILLE/UMG	Carrie Underwood	3		
	5	3 DAN + SHAY Dan + Shay WARNER BROS./WBA	Dan + Shay	15		
	3	KANE BROWN Kane Brown RCA NASHVILLE/SMN	Kane Brown	96		
	4	CHRIS STAPLETON Traveller MERCURY/UMG	Chris Stapleton	179		
	6	JASON ALDEAN Rearview Town MCA NASHVILLE/UMG	Jason Aldean	25		
	7	THOMAS RHETT Life Changes VALORY/BMG	Thomas Rhett	56		
HOT SHOT DEBUT		8 LORETTA LYNN Wouldn't It Be Great LEGACY	Loretta Lynn	1		
	23	9 GG DIERKS BENTLEY The Mountain CAPITOL NASHVILLE/UMG	Dierks Bentley	17		
	9	BRETT YOUNG Brett Young BMG	Brett Young	86		
	8	COLE SWINDELL All Of It WARNER BROS./WBA	Cole Swindell	7		
	11	ZAC BROWN BAND Greatest Hits So Far... ROADSHOW/SONY MUSIC	Zac Brown Band	167		
	10	JON PARDI California Sunrise CAPITOL NASHVILLE/UMG	Jon Pardi	120		
	14	CHRIS STAPLETON From A Room: Volume 1 MERCURY/UMG	Chris Stapleton	74		
	12	SAM HUNT Montevallo MCA NASHVILLE/UMG	Sam Hunt	190		
	42	16 PS KEITH URBAN Graffiti U HIT RECORDS/CAPITOL NASHVILLE/UMG	Keith Urban	22		
	13	KENNY CHESNEY Songs For The Saints BLUE CHAIN/WARNER BROS./WBA	Kenny Chesney	10		
	15	LUKE BRYAN What Makes You Country CAPITOL NASHVILLE/UMG	Luke Bryan	43		
	22	BLAKE SHELTON Reloaded: 20 #1 Hits WARNER BROS./WBA	Blake Shelton	154		
	17	FLORIDA GEORGIA LINE Dig Your Roots BMG	Florida Georgia Line	110		
	19	THOMAS RHETT Tangled Up VALORY/BMG	Thomas Rhett	158		
	18	OLD DOMINION Happy Endings RCA NASHVILLE/SMN	Old Dominion	58		
	21	FLORIDA GEORGIA LINE Florida Georgia Line (EP) BMG	Florida Georgia Line	6		
	20	CARRIE UNDERWOOD Greatest Hits: Decade #1 RCA NASHVILLE/SMN	Carrie Underwood	165		
	24	TIM MCGRAW Number One Hits CUB	Tim McGraw	146		



KALLEY DICKERSON

Dickerson Rides To No. 1

Russell Dickerson earns his second Country Airplay No. 1 as "Blue Tacoma" rolls 2-1, up 9 percent to 44 million audience impressions, according to Nielsen Music. The song follows his debut hit, "Yours," which led for two weeks starting on Jan. 27. "Man, it feels surreal, honestly — like, 'Is that really my song at No. 1?'" Dickerson tells *Billboard*. "Plus, having my second No. 1 in one year is just absolute insanity. I'm definitely still trying to take in the gravity of it all."

Dickerson is the first artist to land Country Airplay leaders with his first two entries since **Luke Combs**, who rattled off No. 1s with "Hurricane" and "When It Rains It Pours" for two weeks each in May and November 2017, respectively. Combs made it three in a row when "One Number Away" topped the June 9 survey.

Loretta Lynn moves into a tie for the second-most top 10s in the Top Country Albums chart's 54-year history, as *Wouldn't It Be Great* arrives at No. 8 with 9,000 equivalent album units earned. Lynn notches her 41st top 10, matching **Dolly Parton** for the second-best sum (and passing **George Strait**, with 40). **Willie Nelson** leads all acts with 49 top 10s.

Plus, **Kane Brown** banks his third total and consecutive Country Airplay top 10, as "Lose It" rises 11-10 (23 million in audience, up 8 percent). The song follows his first two No. 1s: "Heaven" and "What Ifs," featuring **Lauren Alaina**.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART		
	2	#1 SG BLUE TACOMA Russell Dickerson TRIPLE TIGERS	Russell Dickerson	32		
	1	HOTEL KEY Old Dominion RCA NASHVILLE	Old Dominion	29		
	3	SIMPLE Florida Georgia Line BMG	Florida Georgia Line	19		
	5	SHE GOT THE BEST OF ME Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	14		
	6	BREAK UP IN THE END Cole Swindell WARNER BROS./WBA	Cole Swindell	33		
	7	HANGIN' ON Chris Young RCA NASHVILLE	Chris Young	32		
	4	SUNRISE, SUNBURN, SUNSET Luke Bryan CAPITOL NASHVILLE	Luke Bryan	20		
	8	DRUNK GIRL Chris Janson WARNER BROS./WBA	Chris Janson	43		
	10	RICH Maren Morris COLUMBIA NASHVILLE	Maren Morris	34		
	11	LOSE IT Kane Brown RCA NASHVILLE	Kane Brown	18		
	15	BEST SHOT Jimmie Allen STONEY CREEK	Jimmie Allen	34		
	12	ALL DAY LONG Garth Brooks PEARL	Garth Brooks	16		
	13	DRUNK ME Mitchell Tenpenny RIVER HOUSE/COLUMBIA NASHVILLE	Mitchell Tenpenny	28		
	14	DESPERATE MAN Eric Church RCA NASHVILLE	Eric Church	13		
	16	HIDE THE WINE Carly Pearce BIG MACHINE	Carly Pearce	43		
	20	LAST SHOT Kip Moore MCA NASHVILLE	Kip Moore	41		
	19	TURNIN' ME ON Blake Shelton WARNER BROS./WBA	Blake Shelton	12		
	17	BABE Sugarland Feat. Taylor Swift BIG MACHINE	Sugarland Feat. Taylor Swift	25		
	18	BORN TO LOVE YOU Lanco ARISTA NASHVILLE	Lanco	36		
	21	BURNING MAN Dierks Bentley Feat. Brothers Osborne CAPITOL NASHVILLE	Dierks Bentley Feat. Brothers Osborne	14		
	23	SPEECHLESS Dan + Shay WARNER BROS./WBA	Dan + Shay	9		
	22	BURN OUT Midland BIG MACHINE	Midland	26		
NEW		23 GG NEON CHURCH Tim McGraw MCGRAW/COLUMBIA NASHVILLE	Tim McGraw	1		
	25	MILLIONAIRE Chris Stapleton MERCURY	Chris Stapleton	25		
	26	TAKE IT FROM ME Jordan Davis RCA NASHVILLE	Jordan Davis	20		

HOT COUNTRY SONGS: The weeks' most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by Nielsen Music and streaming activity data by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The weeks' most popular country albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The weeks' most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.billboard.com/biz for complete rules and explanations. © 2018, Promethis Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART
		1	#1 MONA LISA		Lil Wayne Featuring Kendrick Lamar	1
3	1	2	AG LUCID DREAMS		Juice WRLD	21
4	2	3	BETTER NOW		Post Malone	23
		4	DON'T CRY		Lil Wayne Featuring XXXTENTACION	1
8	5	5	SICKO MODE		Travis Scott	9
		6	UPROAR		Lil Wayne	1
1	3	7	IN MY FEELINGS		Drake	14
		8	LET IT FLY		Lil Wayne Featuring Travis Scott	1
5	6	9	I LIKE IT		Cardi B, Bad Bunny & J Balvin	26
7	7	10	FEFE		6ix9ine Featuring Nicki Minaj & Murda Beatz	11
		11	DEDICATE		Lil Wayne	1
9	9	12	TASTE		Tyga Featuring Offset	19
		13	CAN'T BE BROKEN		Lil Wayne	1
6	8	14	I LOVE IT		Kanye West & Lil Pump	4
15	12	15	TRIP		Ella Mai	9
11	10	16	NONSTOP		Drake	14
		17	WHAT ABOUT ME		Lil Wayne Featuring Sosamann	1
18	15	18	DRIP TOO HARD		Lil Baby & Gunna	3
		19	DARK SIDE OF THE MOON		Lil Wayne Feat. Nicki Minaj	1
12	11	20	NO BRAINER		DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	10
13	13	21	YES INDEED		Lil Baby & Drake	21
17	16	22	BIG BANK		YG Featuring 2 Chainz, Big Sean & Nicki Minaj	18
2	4	23	KILLSHOT		Eminem	3
25	24	24	DG 5G MOONLIGHT		XXXTENTACION	26
		25	FAMOUS		Lil Wayne Featuring Regina Carter	1
22	18	26	MO BAMBA		Sheck Wes	6
		27	DOPE M****Z		Lil Wayne Featuring Snoop Dogg	1
		28	OPEN LETTER		Lil Wayne	1
19	19	29	WAKE UP IN THE SKY		Gucci Mane X Bruno Mars X Kodak Black	3
21	14	30	NEW PATEK		Lil Uzi Vert	3
10	17	31	LUCKY YOU		Eminem Featuring Joyner Lucas	5
		32	IF I'M LYIN, I'M FLYIN		Kodak Black	1
		33	PROBLEMS		Lil Wayne	1
		34	HITTAS		Lil Wayne	1
26	23	35	RING		Cardi B Featuring Kehlani	10
		36	OPEN SAFE		Lil Wayne	1
30	25	37	SMILE (LIVING MY BEST LIFE)		Lil Duval Feat. Snoop Dogg & Ball Greezy	7
		38	TOOK HIS TIME		Lil Wayne	1
34	27	39	LIE		NF	11
		40	MESS		Lil Wayne	1
		41	LET IT ALL WORK OUT		Lil Wayne	1
		42	START THIS S**T OFF RIGHT		Lil Wayne Feat. Ashanti & Mack Maine	1
		43	USED 2		Lil Wayne	1
16	21	44	RAP DEVIL		Machine Gun Kelly	4
		45	DEMON		Lil Wayne	1
39	35	46	DANGEROUS		Meek Mill Featuring Jeremih & PnB Rock	8
		47	PERFECT STRANGERS		Lil Wayne	1
23	26	48	BETTER		Khalid	3
32	30	49	THAT'S ON ME		Yella Beezy	11
29	29	50	MEDICINE		Queen Naija	18

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION (IMPRINT/DISTRIBUTING LABEL)	Title	WKS. ON CHART	
	1	#1 LIL WAYNE		Tha Carter V	1	
	2	LOGIC		YSIV	1	
	3	KEVIN GATES		Luca Brasi 3	1	
	4	DRAKE		Scorpion	14	
	5	EMINEM		Kamikaze	5	
	6	TRAVIS SCOTT		ASTROWORLD	9	
	7	POST MALONE		beerbongs & bentleys	23	
	8	GG XXXTENTACION		?	29	
	9	JUICE WRLD		Goodbye & Good Riddance	20	
	10	NICKI MINAJ		Queen	8	
	11	CARDI B		Invasion Of Privacy	26	
	12	6LACK		East Atlanta Love Letter	3	
	13	YOUNG THUG		On The Run!! (EP)	2	
	14	LIL BABY		Harder Than Ever	20	
	15	POST MALONE		Stoney	95	
	16	MAC MILLER		Swimming	9	
	17	XXXTENTACION		?	58	
	18	MIGOS		Culture II	36	
	19	TRIPPIE REDD		Life's A Trip	8	
	20	KHALID		American Teen	83	
	21	YOUNG DOLPH		Role Model	2	
	22	MICHAEL JACKSON		The Essential Michael Jackson	45	
	23	KENDRICK LAMAR		DAMN.	77	
	24	YOUNGBOY NEVER BROKE AGAIN		Decided	2	
	25	EMINEM		Curtain Call: The Hits	147	



Logic Lands At No. 2

As Lil Wayne's *Tha Carter V* debuts at No. 1 on Top R&B/Hip-Hop Albums with the year's second-biggest streaming week (see page 158), Logic (above) scores a lofty debut for his *YSIV* album, which starts at No. 2. The set earned 167,000 equivalent album units in the week ending Oct. 4, according to Nielsen Music. *YSIV* marks Logic's sixth consecutive top two debut, dating to the arrival of his first studio album, 2014's *Under Pressure*.

Also on Top R&B/Hip-Hop Albums, Kevin Gates secures his sixth consecutive top five-charting effort, as *Luca Brasi 3* bows at No. 3. The set launches with 78,000 equivalent album units, mostly powered by streaming activity.

Plus, Ella Mai claims a new No. 1 on the Hot R&B Songs chart as "Trip" lifts 2-1. The song becomes Mai's second career leader, after "Boo'd Up" posted 13 weeks at the top earlier this year. "Trip" improves across all three of the chart's component metrics — radio airplay, download sales and streaming — and builds favorable momentum heading into the release of Mai's self-titled full-length debut album on Oct. 12.

As Mai gains a new No. 1, she vacates a different throne as "Boo'd" cedes the crown on R&B/Hip-Hop Airplay to Lil Duval's "Smile (Living My Best Life)." The track, which features Snoop Dogg and Ball Greezy, advances with a 9 percent gain to 28 million in audience in the week ending Oct. 7. "Smile" maintains its appeal across several formats: It holds its No. 1 perch on Mainstream R&B/Hip-Hop and Rap Airplay, enters the top 10 of Rhythmic (up 11-9) and makes its first foray onto the Adult R&B chart (No. 29). —Trevor Anderson

HOT R&B SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART	
	1	#1 TRIP		Ella Mai	9	
	2	DARK SIDE OF THE MOON		Lil Wayne Feat. Nicki Minaj	1	
	3	NO BRAINER		DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	10	
	4	BETTER		Khalid	3	
	5	MEDICINE		Queen Naija	37	
	6	BEST PART		Daniel Caesar Feat. H.E.R.	47	
	7	OTW		Khalid, Ty Dolla \$ign & 6LACK	5	
	8	FOCUS		H.E.R.	40	
	9	TALK TO ME		Tory Lanez & Rich The Kid	15	
	10	SLOW DANCING IN THE DARK		Joji	3	
	11	LEVEL UP		Clara	11	
	12	FEELS LIKE SUMMER		Childish Gambino	7	
	13	COULD'VE BEEN		H.E.R. Feat. Bryson Tiller	9	
	14	I LIKE THAT		Janelle Monae	9	
	15	KARMA		Queen Naija	14	
	16	GONNA LOVE ME		Teyana Taylor	6	
	17	GIRLS NEED LOVE		Summer Walker	1	
	18	EAST ATLANTA LOVE LETTER		6LACK Feat. Future	3	
	19	DON'T MATTER TO ME		Drake Feat. Michael Jackson	13	
	20	WAKE UP		Travis Scott	8	
	21	LEAVE IT SMOKIN'		Tamia	4	
	22	THE LIGHT		Jeremih & Ty Dolla \$ign	13	
	23	SUMMERTIME MAGIC		Childish Gambino	13	
	24	NAKED		Ella Mai	4	
	25	BEYOND		Leon Bridges	5	

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data as compiled by Nielsen Music and streaming activity data as compiled by Nielsen Music. Songs are defined as current releases only. **HOT R&B ALBUMS:** The week's most popular R&B/hip-hop albums, ranked by audience impressions as measured by Nielsen Music and streaming activity data as compiled by Nielsen Music. See charts legend on billboard.com/biz for complete rules and explanations. © 2018 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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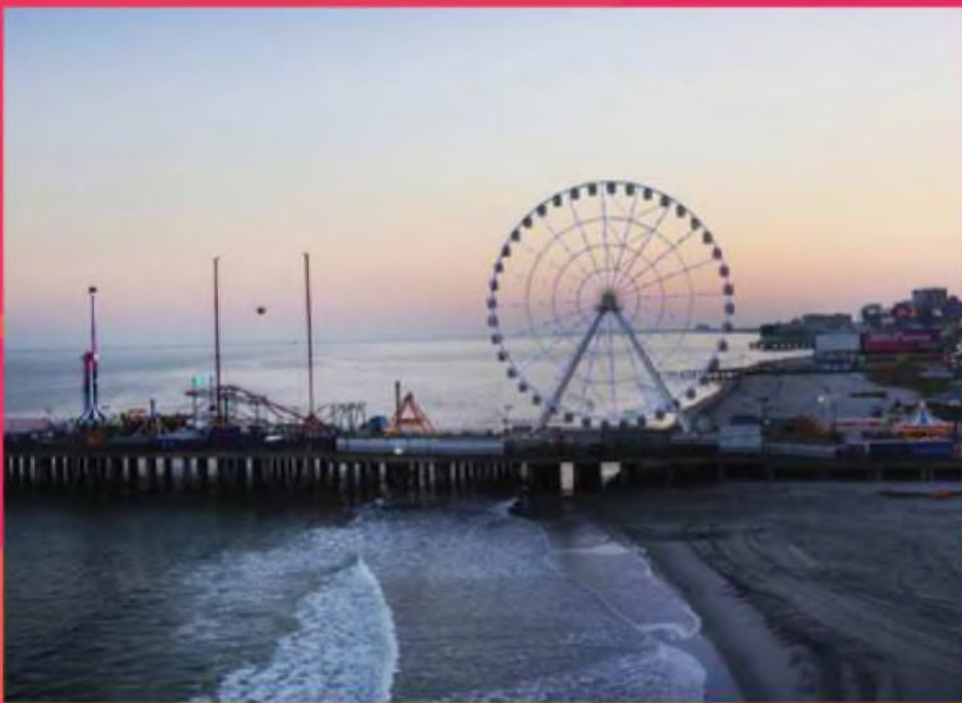


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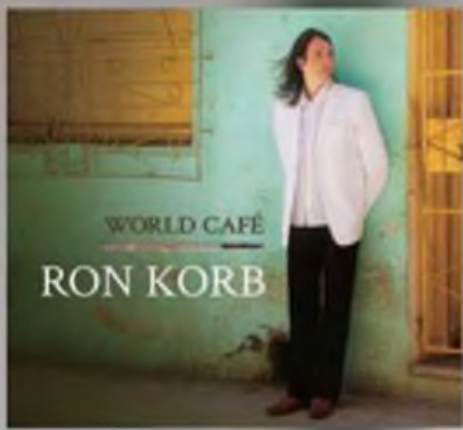


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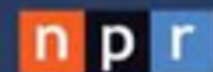
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"Around the Sun"

Arrangers: Bill Hare, Nel Gerome, Steve Shepherd and Diana "Dilee" Maher



Photo by danielgatz.com



Latin

October 13
2018

billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART
		1	#1 TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	REPUBLIC/SONY MUSIC LATIN	1
1	1	2	TE BOTE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	LOS MAGICOS/SONY MUSIC LATIN	24
2	2	3	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	UNIVERSAL MUSIC LATIN/SONY MUSIC LATIN	90
3	3	4	BEBE	6ix9ine Featuring Anuel AA	SCUM GANG/TENT HOUSE/SONY MUSIC LATIN	5
		5	NEW ESTA RICO	Marc Anthony, Will Smith & Bad Bunny	WTS TO ROOM/MAGNUS/SONY MUSIC LATIN	1
5	5	6	VAINA LOCA	Ozuna x Manuel Turizo	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	14
4	4	7	X	Nicky Jam x J Balvin	LA INDUSTRIA/SONY MUSIC LATIN	31
7	7	8	SIN PIJAMA	Becky G + Natti Natasha	REPUBLIC/SONY MUSIC LATIN	24
6	6	9	DURA	Daddy Yankee	LA INDUSTRIA/SONY MUSIC LATIN	37
8	8	10	UNICA	Ozuna	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	23
11	9	11	CULPABLES	Karol G & Anuel AA	SONY MUSIC LATIN	3
10	10	12	NO ES JUSTO	J Balvin & Zion & Lennox	UNIVERSAL MUSIC LATIN/UMILE	18
15	14	13	DG ESTAMOS BIEN	Bad Bunny	REPUBLIC/SONY MUSIC LATIN	14
12	13	14	MEJOR ME ALEJO	Banda Sinaloense MS de Sergio Lizarraga	SONY MUSIC LATIN	8
20	11	15	QUIERE BEBER	Anuel AA	REPUBLIC/SONY MUSIC LATIN	11
9	12	16	CLANDESTINO	Shakira & Maluma	SONY MUSIC LATIN	17
13	15	17	AG MALA MIA	Maluma	ROYALTY WORLD/SONY MUSIC LATIN	8
19	20	18	SG ASESINA	Bryllago X Darell	BUSINESS	20
18	19	19	AMIGOS CON DERECHOS	Reik & Maluma	SONY MUSIC LATIN	5
		20	RE-ENTRY DAME TU COSITA	Pitbull x El Chombo x Karol G Feat. Cutty Ranks	REPUBLIC/SONY MUSIC LATIN	21
14	16	21	NO ME ACUERDO	Thalia & Natti Natasha	SONY MUSIC LATIN	18
16	17	22	BELLA	Wolfine	LO DISCO/SONY MUSIC LATIN	12
17	18	23	MI CAMA	Karol G & J Balvin Featuring Nicky Jam	UNIVERSAL MUSIC LATIN/UMILE	19
34	23	24	SE VUELVE LOCA	CNCO	SONY MUSIC LATIN	4
21	21	25	MI SORPRESA FUISTE TU	Calibre 50	ANDALUZ/SONY MUSIC LATIN	13
39	25	26	JUSTICIA	Silvestre Dangond & Natti Natasha	WTS TO ROOM/MAGNUS/SONY MUSIC LATIN	6
25	22	27	IBIZA	Ozuna Featuring Romeo Santos	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	6
		28	NEW AEROLINEA CARRILLO	T3r Elemento Feat. Gerardo Ortiz	DEL	1
26	26	29	EN PELIGRO DE EXTINCION	La Adictiva Banda San Jose de Mesillas	ANDALUZ/SONY MUSIC LATIN	13
46	34	30	CENTAVITO	Romeo Santos	SONY MUSIC LATIN	3
40	30	31	ROLLING ONE	Lenin Ramirez Featuring T3r Elemento	DEL	10
35	28	32	DONDE ESTARAS	Raymix	LATIN STYLE/ATTELLO/FONOVIS/A&M	8
37	33	33	ZUM ZUM	Daddy Yankee x RKM & Ken-Y x Arcangel	SONY MUSIC LATIN	16
31	32	34	ME DIJERON	Ozuna	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	6
30	31	35	BRINDEMOS	Anuel AA Featuring Ozuna	ANDALUZ/SONY MUSIC LATIN	12
		36	41 YA NO TIENE NOVIO	Sebastian Yatra + Mau y Ricky	UNIVERSAL MUSIC LATIN/UMILE	2
44	39	37	RADICAMOS EN SOUTH CENTRAL	Fuerza Regida	LIHABRE/SONY MUSIC LATIN	4
41	38	38	QUIEN SABE	Natti Natasha	REPUBLIC/SONY MUSIC LATIN	9
48	45	39	NO TE CONTARON MAL	Christian Nodal	REPUBLIC/SONY MUSIC LATIN	3
23	29	40	CALYPSO	Luis Fonsi & Stefflon Don Or Karol G	SONY MUSIC LATIN	16
29	27	41	TE FALLE	Christian Nodal	REPUBLIC/SONY MUSIC LATIN	16
33	43	42	QUISIERA ALEJARME	Wisín Featuring Ozuna	SONY MUSIC LATIN	17
		43	50 PONLE	Rvssian, J Balvin & Farruko	SONY MUSIC LATIN	3
27	35	44	CELOSO	Lele Pons	SONY MUSIC LATIN	7
49	44	45	NUNCA ES SUFICIENTE	Los Angeles Azules Feat. Natalia LaFourcade	SONY MUSIC LATIN	3
32	40	46	COMENTALE	Ozuna Featuring Akon	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	5
		47	RE-ENTRY RECORDANDO A MANUEL	Lenin Ramirez Feat. Gerardo Ortiz & Jesus Chairez	DEL	5
		48	NO QUIERO AMARTE	Justin Quiles Feat. Zion & Lennox	WARNER BROS. MUSIC	2
		49	NEW EN MENOS DE UN MINUTO	T3r Elemento	DEL	1
		50	ANTECEDENTES DE CULPA	Alfredo Olivas	SONY MUSIC LATIN	6

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 OZUNA	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	Aura	6	
2	2	OZUNA	DIMELON/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	58	
3	3	ANUEL AA	REPUBLIC/SONY MUSIC LATIN	Real Hasta La Muerte	12	
4	4	J BALVIN	UNIVERSAL MUSIC LATIN/UMILE	Vibras	19	
		5	HOT SHOT DEBUT DE LA GHETTO	Mi Movimiento	1	
5	6	MALUMA	ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	20	
6	7	AVENTURA	THE ORCA/SONY MUSIC LATIN	Todavía Me Amas: Lo Mejor de Aventura	118	
7	8	ROMEO SANTOS	SONY MUSIC LATIN	Golden	63	
8	9	NICKY JAM	LA INDUSTRIA/SONY MUSIC LATIN	Fenix	89	
10	10	SELENA	CAPITOL/LATINO/UMILE	Ones	153	
11	11	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 2	184	
		12	NEW GATEWAY	Mas Grande (En Vivo)	1	
12	12	SHAKIRA	SONY MUSIC LATIN	El Dorado	71	
9	14	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	SONY MUSIC LATIN	Com Yo Las Fiestas	3	
13	15	GG CHRISTIAN NODAL	REPUBLIC/SONY MUSIC LATIN	Me Deje Llevar	58	
14	16	SEBASTIAN YATRA	UNIVERSAL MUSIC LATIN/UMILE	Mantra	20	
15	17	CNCO	SONY MUSIC LATIN	CNCO	26	
16	18	J BALVIN	CAPITOL/LATINO/UMILE	Energia	119	
17	19	WISIN	SONY MUSIC LATIN	Victory	44	
20	20	PS T3R ELEMENTO	SONY MUSIC LATIN	Underground	48	
19	21	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	SONY MUSIC LATIN	La Mejor Version de Mi	77	
		22	NEW DILLON FRANCIS	Wut Wut	1	
22	23	ROMEO SANTOS	SONY MUSIC LATIN	Formula: Vol. 1	178	
21	24	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	SONY MUSIC LATIN	Que Bendicion	139	
		25	RE ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	El Karima	138	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Artist	WKS. ON CHART	
13	1	#1 GG DINERO	Jennifer Lopez Feat. DJ Willard & Cardi B	REPUBLIC/SONY MUSIC LATIN	7	
1	2	VAINA LOCA	Ozuna x Manuel Turizo	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	7	
2	3	TE BOTE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	LOS MAGICOS/SONY MUSIC LATIN	24	
7	4	NO ES JUSTO	J Balvin & Zion & Lennox	UNIVERSAL MUSIC LATIN/UMILE	10	
3	5	SIN PIJAMA	Becky G + Natti Natasha	REPUBLIC/SONY MUSIC LATIN	23	
8	6	SE VUELVE LOCA	CNCO	SONY MUSIC LATIN	6	
5	7	ME NIEGO	Reik Feat. Ozuna & Wisin	SONY MUSIC LATIN	33	
6	8	CLANDESTINO	Shakira & Maluma	SONY MUSIC LATIN	16	
10	9	MI SORPRESA FUISTE TU	Calibre 50	ANDALUZ/SONY MUSIC LATIN	12	
14	10	DURA	Daddy Yankee	LA INDUSTRIA/SONY MUSIC LATIN	36	
9	11	MEJOR ME ALEJO	Banda Sinaloense MS de Sergio Lizarraga	SONY MUSIC LATIN	7	
4	12	X	Nicky Jam x J Balvin	LA INDUSTRIA/SONY MUSIC LATIN	31	
15	13	MALA MIA	Maluma	ROYALTY WORLD/SONY MUSIC LATIN	5	
12	14	JUSTICIA	Silvestre Dangond & Natti Natasha	WTS TO ROOM/MAGNUS/SONY MUSIC LATIN	9	
11	15	UNICA	Ozuna	VP ENTERTAINMENT/DIMELON/SONY MUSIC LATIN	23	
19	16	AMIGOS CON DERECHOS	Reik & Maluma	SONY MUSIC LATIN	5	
22	17	CENTAVITO	Romeo Santos	SONY MUSIC LATIN	4	
17	18	DONDE ESTARAS	Raymix	LATIN STYLE/ATTELLO/FONOVIS/A&M	8	
16	19	ZUM ZUM	Daddy Yankee x RKM & Ken-Y x Arcangel	SONY MUSIC LATIN	14	
21	20	EN PELIGRO DE EXTINCION	La Adictiva	ANDALUZ/SONY MUSIC LATIN	17	
24	21	ANTECEDENTES DE CULPA	Alfredo Olivas	SONY MUSIC LATIN	15	
27	22	ESTAMOS BIEN	Bad Bunny	REPUBLIC/SONY MUSIC LATIN	7	
30	23	QUIEN SABE	Natti Natasha	REPUBLIC/SONY MUSIC LATIN	9	
29	24	HOLA	Zion & Lennox	WARNER BROS. MUSIC	4	
33	25	PORQUE ME CELAS?	La Septima Banda	SONY MUSIC LATIN	7	



'Taki' Takes Top Spot

"Taki Taki" by DJ Snake (second from right), featuring (from left) Ozuna, Selena Gomez and Cardi B, debuts atop Hot Latin Songs, powered by streaming and sales activity. It's the first leader for DJ Snake, Gomez and Cardi B, and the second for Ozuna. "Taki" earned 17.7 million U.S. streams in the week ending Oct. 4, according to Nielsen Music, and debuts at No. 29 on Streaming Songs and No. 1 on Latin Streaming Songs. It likewise bows at No. 4 on Digital Song Sales and No. 1 on the Latin Digital Song Sales tallies, logging 23,000 in digital sales. Farther down Hot Latin Songs, another collaboration secures a spot in the top 10 as Marc Anthony, Will Smith and Bad Bunny's "Está Rico" debuts at No. 5. Fueled largely by streaming activity (6 million clicks for the week), the song earns the top 10 in 2016, his 26th top 10. Meanwhile, Smith scores his first and Bunny his ninth.

Jennifer Lopez's "Dinero," featuring DJ Khaled and Cardi B, vaults 13-1 on the Latin Airplay chart. The surge comes thanks to a 56 percent boost in audience (to 12.4 million) in the week ending Oct. 7. The mostly English-language song (hence its absence from the Hot Latin Songs chart) gives Lopez her ninth No. 1 on Latin Airplay, with four of those in 2018 alone. For DJ Khaled, "Dinero" marks his first chart leader, while Cardi B scores a second No. 1. Over on the Top Latin Albums chart, De la Ghetto's *Mi Movimiento* opens at No. 5 with 4,000 equivalent albums units earned in the week ending Oct. 4. *Movimiento* is De la Ghetto's first visit to the chart in almost 10 years and earns him his first top five debut. —Pamela Bustios

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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PUT ON YOUR CAPE...SHE NEEDS YOU.



Christian/Gospel

October 13
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
1	1	1	#1 YOU SAY	(L)INGRAM, P.MABURY	Lauren Daigle	1
5	2	2	HEAD ABOVE WATER	(S)MOCIO (A)AVIGNE, T.CLARK, S.MOCIO	Avril Lavigne	2
3	4	3	WHO YOU SAY I AM	(M)G.C.HISEL, T.B.LIGERTWOOD (B)FIELDCING, R.T.MORGAN	Hillsong Worship	3
2	3	4	RECKLESS LOVE	(L)INGRAM, P.MABURY (C)ASBURY, C.ZUNER, R.JACKSON, B.COKER, A.KERSK, C.S.MITH, H.BALLETZGLIER	Cory Asbury	1
4	5	5	JOY.	(M)HONG, S.(A)NTOFFED, T.S.MOYTON, H.A.L.S.MALONE, J.S.MALONE, T.THORNTON, H.A.L.S.MOYTON, S.MOYTON, P.HOOPER, S.GARAGE	for KING & COUNTRY	2
8	6	6	KNOWN	(L)SAPP (T)WELLS, (L)SAPP, E.HULSE	Tauren Wells	6
7	7	7	DO IT AGAIN	(S)HOSLEY (S)FURTICK, M.RE (M)AK, M.BROCK, C.BROWN	Elevation Worship	5
10	8	8	EVERYTHING	(L)GARCIA, T.OBYMAY (L)MACEHEAR, D.A.GARCIA	tobyMac	8
6	9	9	THE BREAKUP SONG	(L)ESKELIN (A)BATTISTELLI, (L)A.GARCIA, B.MILLARDY	Francesca Battistelli	6
9	10	10	GRACE GOT YOU	(L)GARCIA, B.GLOVER (B)MILLARDY, S.JOLOS, D.A.GARCIA, J.REUBEN, B.GLOVER	MercyMe	3
12	12	11	COUNTING EVERY BLESSING	(L)CASH, G.G.KEESON (REND COLLECTIVE)	Rend Collective	10
15	14	12	EVEN THEN	(L)KALLEE (M)YLER, M.WILKE, J.WOODS	Micah Tyler	12
13	15	13	THE WAY (NEW HORIZON)	(L)CASH (P)BARRETT, T.BASHA, B.S.MITH	Pat Barrett	12
16	16	14	CONFIDENCE	(M)ARMSTRONG, S.SANCTUS REAL (C)ROHMAN, D.ZOLL, M.ARMSTRONG, E.HULSE	Sanctus Real	14
19	20	15	ONLY JESUS	(M)A.MILLER, M.HALL, M.WEST, G.H.FRMS	Casting Crowns	15
17	19	16	LIVING HOPE	(L)CASH (P)WICKHAM, B.JOHNSON	Phil Wickham	16
21	13	17	LOOK UP CHILD	(L)INGRAM, P.MABURY (L)DAIGLE, (L)INGRAM, P.MABURY	Lauren Daigle	12
20	18	18	RESCUE	(L)INGRAM, P.MABURY (L)DAIGLE, (L)INGRAM, P.MABURY	Lauren Daigle	8
22	21	19	HEAVEN ON EARTH	(L)PARDO (C)LEVELAND, (L)PARDO	Stars Go Dim	17
14	17	20	BEAUTIFUL DAY	(M)SMITH, (L)HAY (M)A.SMITH, E.M.S.MITHS	Mike Smith & Jonathan Hay	14
23	22	21	STILL ROLLING STONES	(L)INGRAM, P.MABURY (L)DAIGLE, P.DUNN, (L)INGRAM, P.MABURY	Lauren Daigle	16
27	25	22	STAND IN YOUR LOVE	(L)EADON (L)BALDWIN, E.PULSIF, S.P.RINGER, M.HARRIS	Josh Baldwin	22
RE-ENTRY	23	23	HERE AGAIN	(A)ROBERTSON, C.BROWN (S)FURTICK, C.BROWN, A.CORBETT	Elevation Worship	20
RE-ENTRY	24	24	WON'T STOP NOW	(A)ROBERTSON, C.BROWN (S)FURTICK, C.BROWN	Elevation Worship	24
25	26	25	WHEREVER I GO	(L)OWLER, M.J.WISE (D)BERRELL, B.FOWLER	Dan Bremnes	25

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
1	1	1	#1 WON'T HE DO IT	(M)R.RIDD, K.WOODS (M)A.HOBBS, K.WOODS, R.SWELTON, L.HILL (P)A INSPIRATION, PPLG	Koryn Hawthorne	1
6	2	2	FOREVER	(L)DISNEY (L)NELSON, D.TSOPREY, J.NELSON	Jason Nelson	2
2	4	3	NEVER ALONE	(L)FRANKLIN, M.STARK, P.HILL (S)PELEY, K.FRANKLIN	Tori Kelly Featuring Kirk Franklin	2
5	5	4	LISTEN	(M)KELLY (R)S.KELLYS	Marvin Sapp	2
7	8	5	YOUR GREAT NAME	(L)DULANEY (M)DULANEY (T)DULANEY, C.FRIMBROUGH	Todd Dulaney	2
8	6	6	I GOT THAT	(A)BROWN, W.CAMPBELL (L)J.DROWE	Anthony Brown & group therAPy	6
9	9	7	NOBODY LIKE YOU LORD	(L)DOREY (M)CURTIS, A.RACHEL (C)BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	Maranda Curtis	7
10	10	8	A GREAT WORK	(M)LINDSEY (L)E.WHISON, A.W.JINDREY, A.RICHARDSON	Brian Courtney Wilson	8
16	12	9	NO ORDINARY WORSHIP	(M)WILLIAMS, M.BOGONE (S)BOONE, J.WILLIAMS	Kelontae Gavin	9
14	11	10	OH HOW I LOVE YOU	(L)B.HOSKINS (L)B.JOHNSON, F.SANDERS (P)JENKINS, M.HUMES	Zacardi Cortez	10
3	7	11	PSALM 42	(K)FRANKLIN, M.STARK, P.HILL (V)KELLY, K.FRANKLIN	Tori Kelly	3
19	13	12	MENTION	(M)BOONE, J.WILLIAMS (C)J.MIKULA	Fresh Start Worship	12
17	14	13	FAVOR OF GOD	(A)LEWIS (L)FORPUN, A.JEWS	James Fortune Featuring Zacardi Cortez	12
-	3	14	ALL OF MY LIFE	(M)LISTED (NOT LISTED)	Erica Campbell X Warryn Campbell	3
20	15	15	CAN'T TURN BACK	(P)JONES, JR., C.JENKINS (S)JENKINS, K.JONES (R)JENKINS	Charles Jenkins & Fellowship Chicago	14
24	21	16	WE LIVIN'	(M)CAMPBELL, T.CAMPBELL, W.CAMPBELL (I)	Tina Campbell	15
-	18	17	JESUS WE LOVE YOU	(L)MERCADIEL (M)MERCADIEL, K.H.LIGENTHAL, P.MECLEURE	Isabel Davis	17
23	19	18	DO IT AGAIN	(S)FURTICK (S)FURTICK, M.RIDMAN, M.BROCK, C.BROWN	Elevation Collective Feat. Travis Green & Kierra Sheard	14
4	16	19	HELP US TO LOVE	(L)FRANKLIN, S.HAZ, MUIZIK, P.HILL (K)FRANKLIN	Tori Kelly Featuring The Hamiltones	4
12	17	20	SOUL'S ANTHEM (IT IS WELL)	(M)HILL, K.FRANKLIN, M.STARK (V)JESUS, K.FRANKLIN	Tori Kelly	12
22	22	21	HE GOT UP	(M)MITCHELL, L.NASH (J)R. IVANICHILL	VaShawn Mitchell Feat. Dorinda Clark-Cole, Sean Tillery & Changed	16
RE-ENTRY	22	22	RECKLESS LOVE	(L)HIGHTON, M.EDWARDS (L)SHURICE, C.MAYER, J.JACKSON	Israel Houghton	12
25	25	23	GLORY	(M)ACDON, M.HODGE (C)HADDON	Deltrick Haddon & Hill City Worship Camp	21
NEW	24	24	SECRETS	(M)HIGHTON, M.EDWARDS (L)SHURICE, C.MAYER, J.JACKSON	Israel Houghton Featuring Adrienne Houghton	24
13	20	25	MASTERPIECE	(K)FRANKLIN, M.STARK, P.HILL (L)FRANKLIN, L.MOORE	Tori Kelly Featuring Lecrae	13

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 LAUREN DAIGLE	Look Up Child	4		
HOT SPOT DEBUT	2	ELEVATION WORSHIP	Hallelujah Here Below	1		
2	3	GG GATEWAY	Greater Than	2		
3	4	LAUREN DAIGLE	How Can It Be	183		
5	5	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	32		
6	6	NF	Therapy Session	128		
7	7	HILLSONG WORSHIP	There Is More	26		
8	8	ZACH WILLIAMS	Chain Breaker	93		
12	9	MERCYME	Lifer	79		
11	10	NF	Mansion	167		
13	11	TAUREN WELLS	Hills And Valleys	63		
NEW	12	GATEWAY	Mas Grande (En Vivo)	1		
14	13	ELEVATION WORSHIP	Here As In Heaven	139		
15	14	HILLSONG UNITED	Wonder	69		
NEW	15	ISRAEL HOUGHTON	The Road To Demaskus	1		
16	16	CORY ASBURY	Reckless Love	36		
17	17	SKILLET	Awake	229		
19	18	SKILLET	Unleashed	113		
10	19	ALAN JACKSON	Precious Memories Collection	68		
18	20	ELEVATION WORSHIP	There Is A Cloud	81		
20	21	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	160		
21	22	ELVIS PRESLEY	Where No One Stands Alone	8		
22	23	HILLSONG WORSHIP	Let There Be Light	103		
23	24	TOBYMAC	This Is Not A Test	165		
25	25	HILLSONG UNITED	Zion	261		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 TORI KELLY	Hiding Place	3		
NEW	2	ISRAEL HOUGHTON	The Road To Demaskus	1		
2	3	ARETHA FRANKLIN	Gospel Greats	26		
3	4	TASHA COBBS LEONARD	Heart, Passion, Pursuit	58		
NEW	5	KEION D. HENDERSON	The River	1		
5	6	KORYN HAWTHORNE	Unstoppable	12		
7	7	MARVIN SAPP	Playlists: The Very Best Of Marvin Sapp	168		
4	8	KIRK FRANKLIN	The Essential Kirk Franklin	142		
6	9	JONATHAN MCREYNOLDS	Make Room	30		
9	10	TOMMYE YOUNG-WEST	The Return Of Tommye Young-West	5		
8	11	JONATHAN NELSON	Declaration	3		
10	12	TRAVIS GREENE	The Hill	153		
12	13	TASHA COBBS	One Place: Live	162		
NEW	14	JOSHUA ROGERS	Returning	1		
11	15	TASHA COBBS	Grace (EP)	237		
16	16	TAMELA MANN	Best Days	239		
15	17	VARIOUS ARTISTS	WOW Gospel 2018	36		
19	18	GG TAMELA MANN	One Way	107		
17	19	FRED HAMMOND	The Best Of Fred Hammond	14		
13	20	TODD DULANEY	Your Great Name	37		
18	21	MARANDA CURTIS	Open Heavens: The Maranda Experience	22		
RE	22	KIRK FRANKLIN	The Nu Nation Project	136		
20	23	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	60		
22	24	KIRK FRANKLIN	Hello Fear	119		
21	25	MARVIN SAPP	Close	50		



SEAN LYON/ELEVATION CHURCH

Elevation Worship, Houghton Debut

Elevation Worship (above), the music collective that represents Elevation Church in Charlotte, N.C., arrives at No. 2 on Top Christian Albums with *Hallelujah Here Below*. The set starts with 18,000 equivalent album units earned, according to Nielsen Music (with 13,000 in traditional album sales). Elevation Worship adds its seventh top 10, a sum that includes four No. 1s.

Hallelujah marks the act's best rank since live set *There Is a Cloud* debuted at No. 1 on the chart dated April 8, 2017 (34,000 units). In between, *Acoustic Sessions* hit No. 8 in November 2017.

On Top Gospel Albums, singer-songwriter and worship leader **Israel Houghton** debuts at No. 2 with *The Road to Demaskus* (2,000 units). He adds his third top 10 as a solo artist, following two No. 1s: *Love God. Love People: The London Sessions* (2010) and *The Power of One* (2009). Billed as **Israel & New Breed**, Houghton has earned three additional leaders: *Covered: Alive in Asia* (2015), *A Deeper Level: Live* (2007) and *Live From Another Level* (2004).

Plus, two songs enter the Christian Airplay top 10. **Tauren Wells** earns his fourth top 10 as "Known" rises 11-7 (7.2 million in audience, up 13 percent), and **Micah Tyler** tallies his third in as many appearances with "Even Then" (11-10; 6.6 million, up 2 percent). —Jim Asker

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, ranked by radio airplay audience impressions as measured by Nielsen Music. HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular gospel albums, ranked by radio airplay audience impressions as measured by Nielsen Music. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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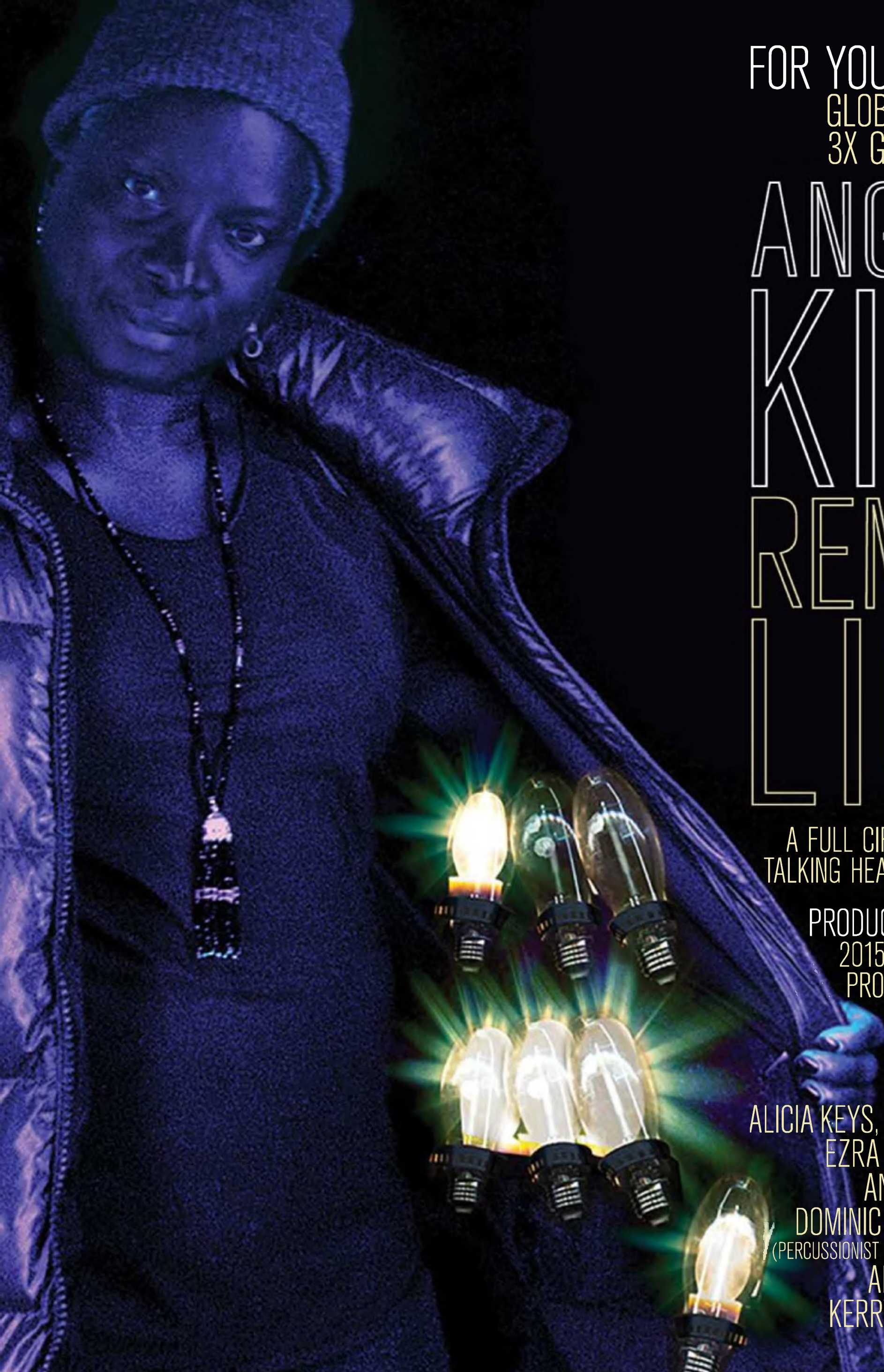
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THE YEAR"
- THE SUNDAY TIMES

"VISIONARY...
ILLUSTRATES KIDJO'S
GRAND MAJESTY"
- NPR

Dance/Electronic

October 13
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 DG AG SG HAPPIER	Marshmello & Bastille	1	7
		2	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2	1
	2	3	THE MIDDLE	Zedd, Maren Morris & Grey	1	37
	3	4	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone	3	20
	5	4	PROMISES	Calvin Harris & Sam Smith	4	7
	6	6	ONE KISS	Calvin Harris & Dua Lipa	2	27
	11	10	ELECTRICITY	Silk City x Dua Lipa	7	5
	4	7	REMIN ME TO FORGET	Kygo Featuring Miguel	4	29
	18	5	THIS FEELING	The Chainsmokers Featuring Kelsea Ballerini	5	3
	10	9	GOODBYE	Jason Derulo X David Guetta Feat. Nicki Minaj & Willy William	9	6
	8	8	SOLO	Clean Bandit Featuring Demi Lovato	4	20
	9	12	HAPPY NOW	Zedd & Elley Duhe	8	12
	13	13	OCEAN	Martin Garrix Featuring Khalid	5	16
	12	13	RISE	Jonas Blue Featuring Jack & Jack	9	19
	7	11	SIDE EFFECTS	The Chainsmokers Featuring Emily Warren	7	11
	15	15	IN MY MIND	Dynoro & Gigi D'Agostino	13	11
	14	16	DON'T LEAVE ME ALONE	David Guetta Feat. Anne-Marie	14	10
	16	18	TIE ME DOWN	Gryffin With Elley Duhe	16	9
	17	17	REMEDY	Alesso	17	5
	20	19	BORN TO BE YOURS	Kygo & Imagine Dragons	3	16
	27	23	ONLY YOU	Cheat Codes & Little Mix	15	15
	23	21	HIGH ON LIFE	Martin Garrix Featuring Bonn	16	10
	22	22	DARKSIDE	Alan Walker Featuring Au/Ra & Tomine Harket	18	10
	35	25	LOVE NO MORE	Loud Luxury x Anders	24	5
	25	24	FINEST HOUR	Cash Cash Featuring Abir	14	24
	21	20	WHENEVER	Kris Kross Amsterdam x The Boy Next Door Feat. Conor Maynard	18	10
	29	29	RIGHT NOW	Nick Jonas vs Robin Schulz	14	6
	24	28	SAY MY NAME	David Guetta, Bebe Rexha & J Balvin	24	3
	28	26	BURN OUT	Martin Garrix & Justin Bieber Feat. Dewayne Whitmore	26	3
NEW		30	TIED UP	Major Lazer Feat. Mr. Eazi, RAYE & Jake Gosling	30	1
NEW		31	DIAMOND HEART	Alan Walker & Sophia Somajo	31	1
NEW		32	HONEY	Robyn	32	1
	19	27	LOYAL	ODESZA	19	4
	30	31	JUST GOT PAID	Sigala, Meghan Trainor, Ella Eyre & French Montana	24	4
	32	32	PANIC ROOM	Au/Ra & CamelPhat	27	18
	39	36	TAKE YOU DOWN	Illenium	23	9
	33	33	BLAH BLAH BLAH	Armin van Buuren	31	5
	45	37	IDWK	DVBBS X Blackbear	12	18
NEW		39	I WANT YOUR LOVE	Chic Featuring Lady Gaga	39	1
	26	38	BATTLE	David Guetta Featuring Faouzia	26	3
	38	35	LOSING IT	Fisher	35	7
	31	30	DOOMSDAY	VASSY x Lodato	29	7
	41	48	WE DON'T CARE	Sigala & The Vamps	27	8
RE-ENTRY		44	BACK DOWN	Bob Moses	44	2
	43	47	STAND UP	Dirty Werk (Steve Smooth x DJ Bam Bam)	26	8
NEW		46	DANCING WITH STRANGERS	Jaki Nelson	46	1
NEW		47	LAY WITH ME	Phantoms Featuring Vanessa Hudgens	47	1
NEW		48	JALEO	Nicky Jam & Steve Aoki	48	1
	48	34	STARS	Marshmello	31	5
	46	43	MONOPHOBIA	deadmau5 Featuring Rob Swire	19	12

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS. ON CHART		
	1	#1 THE CHAINSMOKERS	Sick Boy	24		
	2	DAVID GUETTA	7	3		
	3	THE CHAINSMOKERS	Memories...Do Not Open	78		
	5	LADY GAGA	The Fame	238		
	4	THE CHAINSMOKERS	Collage (EP)	100		
	9	ODESZA	A Moment Apart	56		
	6	KYGO	Kids In Love	48		
	8	CALVIN HARRIS	Funk Wav Bounces Vol. 1	66		
NEW	9	SIGALA	Brighter Days	1		
	10	ODESZA	In Return	167		
	11	GORILLAZ	Demon Days	193		
	14	DJ SNAKE	Encore	113		
	13	ALINA BARAZ & GALIMATIAS	Urban Flora	167		
	15	DAVID GUETTA	Nothing But The Beat	195		
NEW	15	THE BLACK QUEEN	Infinite Games	1		
	16	AVICII	True	103		
	17	MAJOR LAZER	Peace Is The Mission	160		
NEW	18	GETTER	Visceral	1		
	18	ILLENIUM	Awake	52		
	19	KYGO	Cloud Nine	122		
RE	21	LADY GAGA	Born This Way	141		
	21	DAFT PUNK	Random Access Memories	167		
	23	DAFT PUNK	Discovery	117		
	22	CALVIN HARRIS	18 Months	121		
	7	SAN HOLO	album1	2		

DANCE/ELECTRONIC STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	1	#1 HAPPIER	Marshmello & Bastille	7		
NEW	2	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1		
	3	THE MIDDLE	Zedd, Maren Morris & Grey	36		
	4	SILENCE	Marshmello Feat. Khalid	60		
	5	PROMISES	Calvin Harris & Sam Smith	7		
	6	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone	20		
	5	SOLO	Clean Bandit Feat. Demi Lovato	20		
	7	SOME THING JUST LIKE THIS	The Chainsmokers & Coldplay	85		
	8	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini	2		
	9	CLOSER	The Chainsmokers Feat. Halsey	114		
	10	FADED	Alan Walker	133		
	13	ELECTRICITY	Silk City x Dua Lipa	4		
	12	ONE KISS	Calvin Harris & Dua Lipa	26		
	16	REMIN ME TO FORGET	Kygo Feat. Miguel	26		
	15	GOODBYE	Jason Derulo X David Guetta Feat. Nicki Minaj & Willy William	3		
	17	DON'T LET ME DOWN	The Chainsmokers Feat. Daya	139		
	11	HAPPY NOW	Zedd & Elley Duhe	11		
	19	OCEAN	Martin Garrix Feat. Khalid	16		
	18	BODY	Loud Luxury Feat. Brando	16		
	14	ALONE	Marshmello	125		
	20	RISE	Jonas Blue Feat. Jack & Jack	16		
RE	22	STAYIN' ALIVE	Bee Gees	21		
	25	WOLVES	Selena Gomez X Marshmello	50		
	22	STAY	Zedd & Alessia Cara	83		
	21	IN MY MIND	Dynoro & Gigi D'Agostino	9		



Grande's 'God' Is A No. 1

Ariana Grande (above) earns her third Dance Club Songs No. 1 with "God Is a Woman." Remixed by Magixx, BK and Drew G. & Brian Cua, among others, "God" is Grande's second leader this year, following "No Tears Left to Cry" (June 23). She first led as a featured artist on Nathan Sykes' "Over and Over Again" (February 2016).

On Hot Dance/Electronic Songs, DJ Snake starts at No. 2 — tying for the chart's highest-ever bow — with "Taki Taki," featuring Selena Gomez, Ozuna and Cardi B. It's the chart's top debut of 2018 (besting Kygo and Imagine Dragons' "Born to Be Yours"; No. 3, June 30) and only the second song in the list's five-and-a-half-year history to debut as high as No. 2, matching PSY's "Gentleman" (April 27, 2013). "Taki" is Snake's seventh top 10 on the tally, Gomez's fourth and the first each for Ozuna and Cardi B. "Taki" tackles both Dance/Electronic Digital Song Sales and Dance/Electronic Streaming Songs at No. 2 and launches at No. 1 on Hot Latin Songs (see page 186).

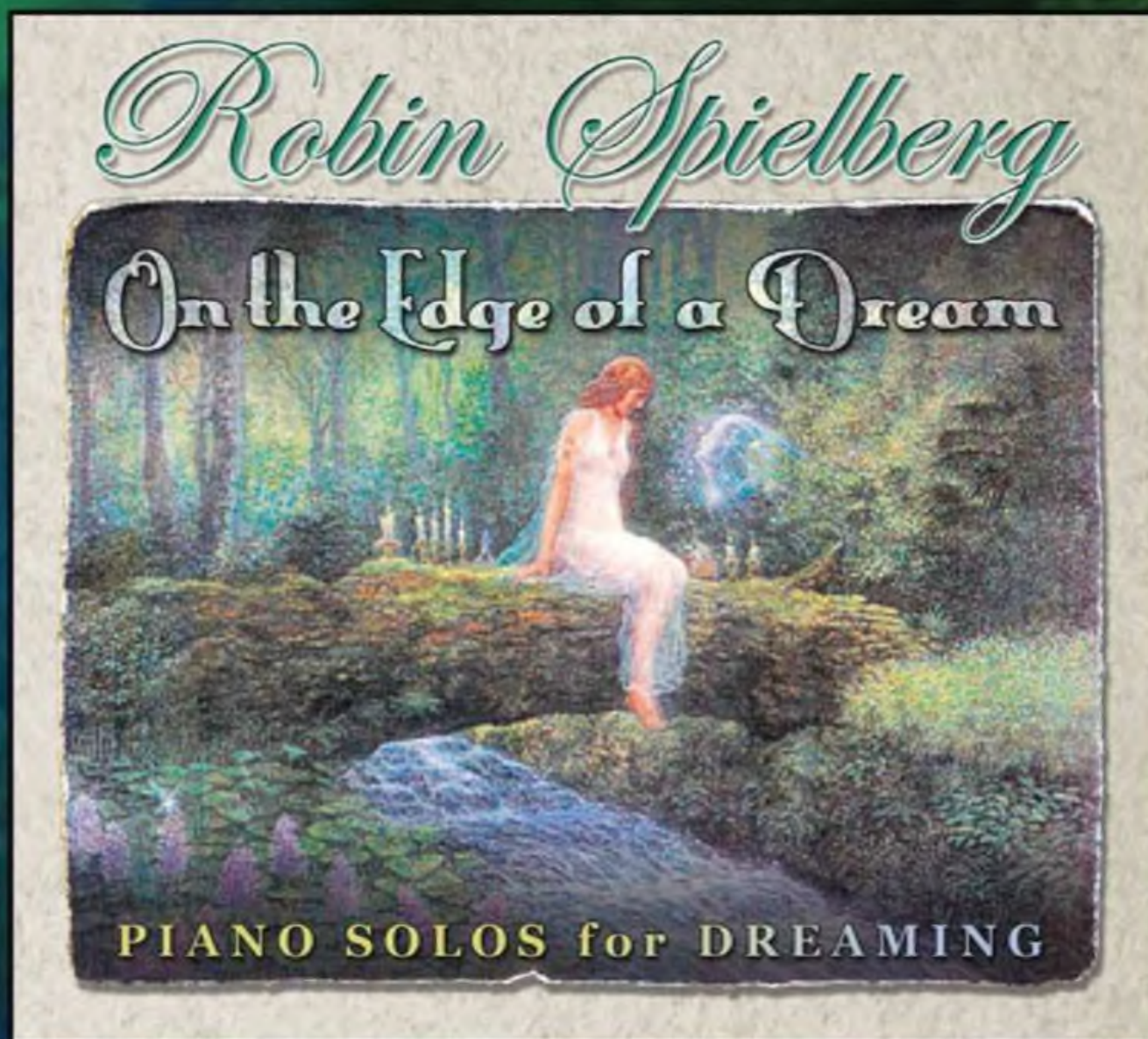
Two twosomes earn new top 10s on Dance/Mix Show Airplay. Silk City scores its first and Dua Lipa her fourth with "Electricity" (11-9), and Dynoro and Gigi D'Agostino achieve their first each with "In My Mind" (20-10).

On Top Dance/Electronic Albums, Sigala makes his first appearance, with Brighter Days (No. 9; 3,000 equivalent album units, according to Nielsen Music). The set has spawned multiple Hot Dance/Electronic Songs entries, including "Just Got Paid" with Meghan Trainor, Ella Eyre and French Montana (No. 24, Sept. 22).

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as current releases. HIGHEST DEBUT: The week's highest debut on the chart. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on combined album sales, track equivalent album sales, and streaming activity. HIGHEST DEBUT: The week's highest debut on the chart. DANCE/ELECTRONIC STREAMING SONGS: The week's top streamed dance/electronic songs and on-demand songs and videos on leading online music services as compiled by Nielsen Music. See charts.legends@billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 GOD IS A WOMAN	Ariana Grande	8
4	2	GG MADE FOR NOW	Janet & Daddy Yankee	6
3	3	ALMOST LOVE	Sabrina Carpenter	9
6	4	PROMISES	Calvin Harris & Sam Smith	5
8	5	GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)	Cher	6
11	6	LOW	Lenny Kravitz	5
7	7	GROWING PAINS	Alessia Cara	7
1	8	DOOMSDAY	VASSY x Lodato	10
5	9	REMIIND ME TO FORGET	Kygo Feat. Miguel	11
13	10	SUMMER OF LOVE	U2	5
17	11	HAPPIER	Marshmello & Bastille	4
10	12	STAND UP	Dirty Werk (Steve Smooth x DJ Bam Bam)	14
14	13	DANCING WITH STRANGERS	Jakd Nelson	7
19	14	INFINITY 2018	Sean Finn X Guru Josh	5
22	15	TIE ME DOWN	Gryffin With Elley Duhe	5
16	16	MISS ME	Sted-E & Hybrid Heights Feat. Mimi	12
18	17	DON'T GO BREAKING MY HEART	Backstreet Boys	6
26	18	(IT HAPPENS) SOMETIMES	Jack Back	4
23	19	POUR OVER	Vintage Culture & Adam K	5
15	20	FLAVOR	Niiko x SWAE + Alicia Madison	10
21	21	BUSTED	Bowie Jane	6
9	22	CALL MY LIFE	Blair St. Clair	10
20	23	HOW DO I LIVE (RE-IMAGINED)	LeAnn Rimes	12
30	24	RUMORS	R3HAB & Sofia Carson	3
32	25	ELECTRICITY	Silk City x Dua Lipa	2
29	26	LALALOVE	Mono Mind	4
36	27	DON'T LEAVE ME ALONE	David Guetta Feat. Anne-Marie	2
25	28	SOMEWHERE ABOVE THE CLOUDS	DJs From Mars	10
27	29	ALL I EVER WANTED	The Rua	9
34	30	I'LL FIGHT	Jennifer Hudson	3
12	31	RISE	Jonas Blue Featuring Jack & Jack	15
41	32	THE GOOD IS BACK	Anggun	2
31	33	COME ON OVER	Sonic Amazon	7
28	34	IN MY FEELINGS	Drake	11
44	35	TAKE YOU DOWN	Illenium	2
42	36	SIDE EFFECTS	The Chainsmokers Feat. Emily Warren	3
33	37	BACK TO YOU	Greg Gatsby & CRVNTIS	8
50	38	DANCING	Karel & XoJani	2
38	39	LOSING IT	Fisher	7
HOT SHOT DEBUT	40	GHOST	Neon Superstars Feat. Jonder	1
39	41	YOUR KISS	DJ Head Feat. Nikki Valerine	8
24	42	DANCING ALONE	Axwell & Ingrosso Feat. Romans	13
NEW	43	HYDROLOVE	Dan DeLeon & Anthony Griego Feat. Kris Collins	1
NEW	44	DON'T STOP	Simply Rayne Feat. Baby Bash	2
NEW	45	OCEAN	Martin Garrix Feat. Khalid	1
43	46	JACKIE CHAN	Testo & Dzeko Feat. Preme & Post Malone	16
40	47	INTERNASH	Dex Experience	4
NEW	48	PLAYGROUND	David Longoria Feat. Dallas Lovato	1
NEW	49	WHEN YOU TELL ME THAT YOU LOVE ME	Caroline Lund	1
NEW	50	LOST AT SEA	Jena Rose	1

BOXSCORE

October 13
2018
billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

Awards

- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$27,743,508 \$795/\$149.50	OUTSIDE LANDS MUSIC AND ARTS FESTIVAL GOLDEN GATE PARK, SAN FRANCISCO AUG. 10-12	201,447 THREE SHOWS THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT, SUPERFLY PRESENTS
2	\$19,189,600 (16,487,255 EUROS) \$98.93/\$87.29/\$75.65	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON OLYMPIASTADION, BERLIN JULY 19-30	204,091 205,044 THREE SHOWS	FKP SCORPIO KONZERTPRODUKTIONEN
3	\$11,295,200 (98,465,690 KRONA) \$96.93/ \$91.20/\$85.46/\$74	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON ULLEVI STADION, GOTHENBURG, SWEDEN JULY 10-11	122,522 123,165 TWO SHOWS	FKP SCORPIO KONZERTPRODUKTIONEN
4	\$11,039,800 (10,974,540 FRANCS) \$140.83/\$110.65/\$100.60	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON STADION LETZIGRUND, ZURICH, SWITZERLAND AUG. 3-4	95,142 95,830 TWO SHOWS	ALL BLUES + GADGET TOURING
5	\$9,444,760 (8,173,674 EUROS) \$99.37/ \$88.97/\$57.78/\$28.89	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON ERNST HAPPEL STADION, VIENNA, AUSTRIA AUG. 7-8	110,459 TWO SHOWS TWO SELLOUTS	NOVA MUSIC
6	\$9,350,275 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX NRG STADIUM, HOUSTON SEPT. 29	53,800 SELLOUT	MESSINA TOURING GROUP
7	\$9,044,900 (7,718,480 EUROS) \$99.61/\$87.89/\$76.17	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON D.LIVE OPEN AIR PARK, GELSENKIRCHEN, GERMANY JULY 22-23	102,778 112,373 TWO SHOWS	FKP SCORPIO KONZERTPRODUKTIONEN
8	\$7,251,980 (271,7145 ZLOTY) \$101.92/ \$96.20/\$68.71/\$58.40/\$52.68	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON PGE NARODOWY, WARSAW, POLAND AUG. 11-12	104,836 105,063 TWO SHOWS	CHARM MUSIC
9	\$7,029,260 (6,014,023 EUROS) \$99.35/\$87.66/\$75.97	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON TRABRENNBAHN BAHRENFELD, HAMBURG, GERMANY JULY 25	80,326 80,413	FKP SCORPIO KONZERTPRODUKTIONEN
10	\$6,730,138 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX ARROWHEAD STADIUM, KANSAS CITY, MO. SEPT. 8	58,611 SELLOUT	MESSINA TOURING GROUP
11	\$6,531,245 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX LUCAS OIL STADIUM, INDIANAPOLIS, IND. SEPT. 15	55,729 SELLOUT	MESSINA TOURING GROUP
12	\$6,491,546 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX MERCEDES-BENZ SUPERDOME, NEW ORLEANS, LA. SEPT. 22	53,172 SELLOUT	MESSINA TOURING GROUP
13	\$4,884,054 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX THE DOME AT AMERICA'S CENTER, ST. LOUIS, MO. SEPT. 18	47,831 SELLOUT	MESSINA TOURING GROUP
14	\$4,860,670 (43,258,280 KRONA) \$94.95/\$89.33/\$83.71/\$72.47	ED SHEERAN, ANNE-MARIE, JAMIE LAWSON FRIENDS ARENA, SOLNA, SWEDEN JULY 14	54,234 55,336	FKP SCORPIO KONZERTPRODUKTIONEN
15	\$4,428,356 \$412/\$214/\$194/ \$164/\$54	JENNIFER LOPEZ ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS SEPT. 25-29	19,989 20,030 FOUR SHOWS	CAESARS ENTERTAINMENT, LIVE NATION
16	\$4,091,308 \$229.50/\$199.50/\$149.50/ \$99.50/\$59.50	DRAKE, MIGOS TOYOTA CENTER, HOUSTON SEPT. 29-30	31,587 TWO SHOWS TWO SELLOUTS	LIVE NATION
17	\$3,759,849 \$249.75/\$29.75	LUKE BRYAN, MORGAN WALLEN, JON PARDI, SAM HUNT SPORTS AUTHORITY FIELD AT MILE HIGH, DENVER, COLO. AUG. 4	51,756 60,328	LIVE NATION
18	\$3,654,968 \$249.75/\$59.75	LUKE BRYAN, MORGAN WALLEN, JON PARDI, SAM HUNT DODGER STADIUM, LOS ANGELES JULY 28	44,939 SELLOUT	LIVE NATION
19	\$3,217,012 \$249.50/\$49.75	LUKE BRYAN, CARLY PEARCE, JON PARDI, SAM HUNT WRIGLEY FIELD, CHICAGO SEPT. 1	40,013 SELLOUT	LIVE NATION
20	\$2,921,581 \$249.50/\$49.75	LUKE BRYAN, MORGAN WALLEN, JON PARDI, SAM HUNT TARGET FIELD, MINNEAPOLIS JULY 21-22	36,078 36,385	LIVE NATION
21	\$2,235,151 \$249.75/\$49.75	LUKE BRYAN, MORGAN WALLEN, JON PARDI, SAM HUNT BUSCH STADIUM, ST. LOUIS, MO. AUG. 25	36,255 38,051	LIVE NATION
22	\$1,597,190 (\$2,103,855 CANADIAN) \$232.78/\$47.17	LUKE BRYAN, TIM HICKS SCOTIABANK SADDLEDOME, CALGARY, ALBERTA JULY 14	11,398 SELLOUT	STAMPEDE CONCERTS
23	\$1,486,730 \$185.50/\$160.50/\$130.50/ \$100.50/\$50.50	SHAKIRA TOYOTA CENTER, HOUSTON AUG. 22	11,085 11,467	LIVE NATION
24	\$1,441,487 \$139.50/\$59.50	KEITH URBAN LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 21-22	13,509 13,527 TWO SHOWS	ANOTHER PLANET ENTERTAINMENT
25	\$1,430,995 \$149.50/\$99.50/ \$69.50/\$49.50	JEFF LYNNE'S ELO TOYOTA CENTER, HOUSTON AUG. 10	11,707 12,108	LIVE NATION
26	\$1,399,840 \$80	PHISH BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO JULY 24-25	17,507, TWO SHOWS TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
27	\$1,269,027 \$80	PHISH LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 17-18	17,150 TWO SHOWS TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
28	\$1,170,997 \$129.25/\$38.25	LUKE BRYAN, MORGAN WALLEN, JON PARDI RUFF HOME MORTGAGE MUSIC CENTER, NOBLESVILLE, IND. AUG. 24	24,425 SELLOUT	LIVE NATION
29	\$1,083,893 \$100/\$38.25	LUKE BRYAN, MORGAN WALLEN, JON PARDI JEFF LUBE LIVE, BRISTOW, VA. AUG. 18	21,738 22,637	LIVE NATION
30	\$1,081,957 \$130/\$39	LUKE BRYAN, MORGAN WALLEN, JON PARDI LAKEVIEW AMPHITHEATER, SYRACUSE, N.Y. AUG. 17	18,763 19,142	LIVE NATION
31	\$1,048,518 \$129.50/\$79.50/\$49.50	CHILDISH GAMBINO TOYOTA CENTER, HOUSTON SEPT. 22	9,965 11,544	LIVE NATION
32	\$968,680 (637,623,760 PESOS) \$273.46/\$39.50	RICARDO ARJONA PISTA ATLETICA, SANTIAGO, CHILE SEPT. 30	13,866 33,243	T4F-TIME FOR FUN
33	\$952,425 \$83	LUKE BRYAN, MORGAN WALLEN GREAT JONES COUNTY FAIR, MONTICELLO, IOWA JULY 20	11,475 12,057	GREAT JONES COUNTY FAIR
34	\$952,385 \$80/\$50/\$30	GABRIEL IGLESIAS TOYOTA CENTER, HOUSTON SEPT. 13-14	16,270 17,379 TWO SHOWS	ICON CONCERTS
35	\$926,577 \$120/\$29	LUKE BRYAN, CARLY PEARCE, JON PARDI USANA AMPHITHEATRE, WEST VALLEY CITY, UTAH SEPT. 21	18,859 19,500	LIVE NATION



Bryan's Country Crowds Boxscore

Luke Bryan (above) dominates the Boxscore chart, taking up 11 spots on the ranking with dates reported from his What Makes You Country Tour. The trek began in February, and Bryan's latest reports — through Sept. 21 in West Valley City, Utah — add a healthy \$39.1 million to the tour's total, according to figures reported to Billboard Boxscore.

The highest of these entries is at No. 17 for Bryan's engagement at Denver's Sports Authority Field at Mile High, where he grossed \$3.8 million and sold 51,756 tickets. It's one of five shows on this issue's chart from the "XL Stadium Sized" portion of the tour, where Bryan enlisted **Sam Hunt** for support, in addition to tour openers **Morgan Wallen** and **Jon Pardi**. The other four shows follow on the chart at Nos. 18-21, in Los Angeles (where Bryan became the first country act to headline Dodger Stadium, on July 28), Chicago, Minneapolis and St. Louis, respectively. Each of these Live Nation-promoted stadium shows packed a gross of over \$2 million and reported an attendance tally beyond 35,000.

Atop the Boxscore chart is the 2018 installment of the Outside Lands Music and Arts Festival at San Francisco's Golden Gate Park. With \$27.7 million in grosses, it passed the \$20 million mark for the fourth consecutive year, following 2017's all-time high of \$27.9 million. This also marks the ninth time the festival has topped the weekly Boxscore chart. 2018's festival, promoted by Another Planet Entertainment and Superfly Presents, was headlined by **The Weeknd**, **Florence + The Machine** and **Janet Jackson**. —Eric Frankenberg

SCOTT DUDERSON/GETTY IMAGES

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to Bob.Allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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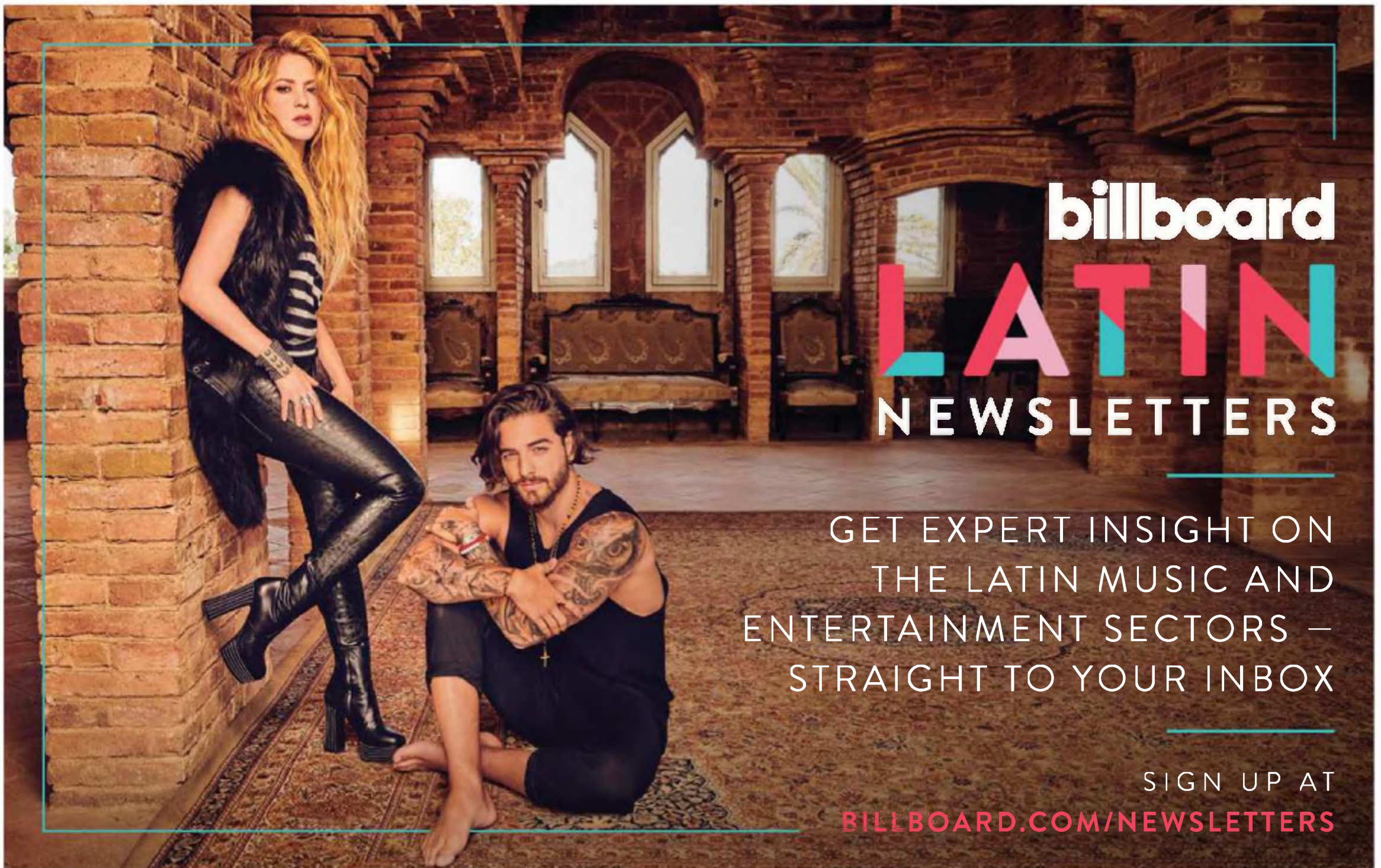
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54 Years Ago 'DANCING' ENTERED THE CIVIL RIGHTS DEBATE

Martha Reeves says her 1964 Hot 100 hit with the Vandellas was "a call to party," not to riot

MARTHA REEVES HAPPENED TO BE in the right place at the right time when Marvin Gaye decided that his rendition of "Dancing in the Street" wasn't jelling.

The Alabama-born, Detroit-raised Reeves, who first worked at Motown as a secretary, was standing in the doorway of the recording studio watching the soul icon do his stuff when, after a number of frustrating takes, Gaye suggested that she take a crack at it.

At the time of the conversation, Reeves had already racked up five Billboard Hot 100 hits as the frontwoman of Martha & The Vandellas, but "Dancing in the Street" would soon become the biggest hit of the girl group's career.

Gaye had initially recorded "Dancing" in the style of a romantic ballad. Reeves reimagined it as a joyful anthem based on her childhood in Detroit. "My father would block off the streets, and our neighborhood celebrated block to block," she says. "I wanted [it] to be a call to party and awaken everybody."

The message resonated, and "Dancing in the Street" raced to a No. 2 peak on the Oct. 17, 1964, Billboard Hot 100 chart. Some interpreted the song as a radical political statement, however, given that the summer of its release saw President Lyndon Johnson sign the Civil Rights Act into law and race riots in Harlem; Chicago; Jacksonville, Fla.; and other major U.S. cities. But Reeves, who was 23 at the time, insists that the song "does not imply anything but freedom and happiness. It doesn't tell you to get a gun — it says, 'Grab your girl.'"

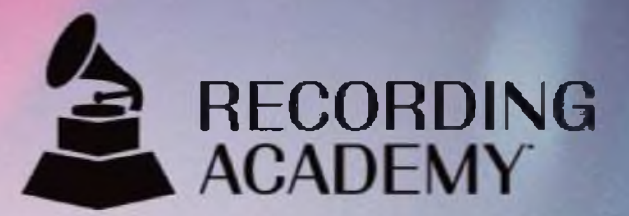
"Dancing" would return to the Hot 100 in 1982 and 1985 thanks to covers by, respectively, Van Halen and the duo of David Bowie and Mick Jagger. In 2006, the Library of Congress added the song to the National Recording Registry. Martha & The Vandellas notched 17 more Hot 100 hits before disbanding in 1972. They were inducted into the Rock and Roll Hall of Fame in 1995. Reeves, 77, still performs and recently recorded an LP of holiday songs.

—TREVOR ANDERSON

THIS WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Weeks On Chart	
1	2	2	6	DO WAH DIDDY DIDDY			7																					7					
2	3	4	8	DANCING IN THE STREET			9																					9					
3	1	1	1	OH, PRETTY WOMAN			8																					8					
4	6	9	14	WE'LL SING IN THE SUNSHINE			11																					11					
5	9	14	29	LAST KISS			7																					7					

From left: Rosalind Ashford, Reeves and Betty Kelly arriving at London Airport (now Heathrow) on March 15, 1965, for the Tamla Motown revue tour.

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