

Billboard

40 UNDER 40
*The young execs
fueling the
biz's new growth*

AVRIL

Here's To Never Giving Up

October 20, 2018 | billboard.com

*Pop-punk's princess, devastated by
Lyme disease, nearly abandoned
music. But now Avril Lavigne's back
with a surprising new single — and
some pent-up party energy*



CONGRATULATIONS TO JENNIFER LOPEZ
ON MAKING HISTORY ONCE AGAIN!

JENNIFER LOPEZ

ALL I HAVE

JANUARY 20, 2016 – SEPTEMBER 29, 2018

120 SPECTACULAR SHOWS

FINAL SHOW: \$1.43 MILLION

HIGHEST THEATER RESIDENCY GROSS
IN LAS VEGAS HISTORY

FASTEST LAS VEGAS RESIDENCY
TO REACH \$100 MILLION GROSS REVENUE



LIVE NATION

Zappos
THEATER

planet
hollywood
RESORT & CASINO

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We celebrate your talent, value your music and champion your rights.
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OUR WORLD

“If you’re going to be a songwriter, then wear your heart on your sleeve and don’t worry.”

ED SHEERAN
BMI SONGWRITER SINCE 2013



billboard HOT 100

Marshmello (inset) joins Bastille in the Hot 100 top 10 with "Happier."



Marshmello & Bastille March In Parade Of New Top 10s

MARSHMELLO EARNS his first Billboard Hot 100 top 10 and **Bastille** lands its second — and first in four years — as “Happier” vaults 13-8, joining two other collaborations new to the top 10.

The track is No. 7 on the Digital Song Sales chart with 24,000 downloads sold, according to Nielsen Music, and No. 12 on both Streaming Songs (21.3 million U.S. streams) and Radio Songs (53.4 million in airplay audience). It also takes over atop Dance/Mix Show Airplay, pushes 5-4 on Alternative and enters the Mainstream Top 40 top 10 (12-9).

Marshmello previously hit a No. 11 Hot 100 high with the **Anne-Marie**-assisted “Friends” in June. Bastille

first reached the top 10 with its breakthrough hit, “Pompeii,” which rose to No. 5 in 2014.

“Happier” joins two other team-ups new to the Hot 100’s top 10, led by **Lil Baby** and **Gunna**’s “Drip Too Hard” (the former’s second top 10 and the latter’s first), which surges 25-4 and crowns Streaming Songs (41.3 million). The pair’s joint album, *Drip Harder*, starts at No. 4 on the Billboard 200 (see page 108).

Elsewhere, **Lady Gaga** and **Bradley Cooper**’s “Shallow” vaults 28-5 on the Hot 100 as the *A Star Is Born* soundtrack, by the film’s two stars, launches atop the Billboard 200. Gaga’s 15th top 10 and Cooper’s first rules Digital Song Sales with 71,000 sold. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	Girls Like You ▲	J. EVIGAN, C. CIRKUT (A. N. LEVINE, J. G. EVIGAN, H. R. WALTER, B. T. HAZZARD, G. M. STONE, WASHPOPPIN)	Maroon 5 Feat. Cardi B 222/INTERSCOPE	1	20
2	3	2	Lucid Dreams	N. MIRA (J. HIGGINS, N. MIRA, STING, D. MILLER)	Juice WRLD GRADE A/INTERSCOPE	2	22
3	4	3	Better Now ▲	FRANK DUKES, L. BELL (A. POST, W. T. WALSH, A. FEENY, L. BELL)	Post Malone REPUBLIC	3	24
25	25	4	Drip Too Hard	TURBO (D. JONES, S. G. KITCHENS, C. DURHAM)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	4	4
-	28	5	Shallow	LADY GAGA, BRICE (S. GERMANOTTA, M. DRONSON, A. ROSSOMANDO, A. WYATT)	Lady Gaga & Bradley Cooper INTERSCOPE	5	2
6	6	6	Sicko Mode ▲	H. BOYDZAY, K. KEITH, C. BEATZ, R. CHAHAYAD, O. S. HARVEY, R. K. GOMRINGER, B. HIGGINS, R. CHAHAYAD, TRAVIS SCOTT, A. GRAHAM, K. M. SHAMAN, B. ROWLE, E. HAWKINS, C. HOLLE, J. ROY, Y. DR. M. C. YOUNG, T. GOMRINGER, M.	Travis Scott CACTUS/JACK/GRAND HUSTLE/EPIC	4	10
10	8	7	Youngblood ●	ANDREW WATTL, BELL (A. WCTMAN, A. TAMPOSIA, IRWIN, C. HOOD, L. HEMMINGS, L. BELL)	5 Seconds Of Summer ONEMODE/CAPITOL	7	19
15	13	8	Happier	MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)	Marshmello & Bastille JOYRIVE COLLECTIVE/ASTRALWORKS/CAPITOL	8	8
7	11	9	I Like It ▲	C. KALIMANJU, WHITE, D. DITTA, N. Y. VINCE, BLE, WASHPOPPIN, B. A. MARTINEZ, C. CASOJA, O. SOROBAVIN, J. WHITE, E. E. MASSI, FERNANDEZ, W. A. S. O. E. MACHUCA, H. MALAVE, N. EVES, N. J. ASSAD, X. A. SERRA, P. VARGAS, E. W. SAMP	Cardi B, Bad Bunny & J Balvin THE KSR/GROU/ATLANTIC	1	27
8	12	10	FEFE ▲	MURDA BEATZ, CUB BEATZ (6IX9INE, A. GREEN, O. T. MARAJ, S. L. LINDSTROM, K. GOMRINGER, T. GOMRINGER)	Six9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHousand PROJECTS/CAPITOL	3	12

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIelsen MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIelsen MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIelsen MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY-RELEASED TITLES, OR SONGS RECEIVING WIDE-AREA 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.

Billboard Hot 100

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MITCHELL TENPENNY
Drunk Me



The 29-year-old Nashville native's hit off debut LP *Telling All My Secrets* (out Dec. 14) also reaches a new No. 11 peak on Country Airplay.

Why do you think "Drunk Me" became your Hot 100 debut?

It's the performance I've always wanted to give. It sounds like **Whitney Houston** — I'm not comparing myself to her, but I always loved the cinematic element of her records: those big drops, reverbs and the belting out. That's what I always wanted to do. It felt like a song you could scream shamelessly in your car or your shower.

You've also released "Alcohol You Later" and "Bitches." Did you ever worry about how your song titles could be perceived? I wasn't concerned. I'm telling true [stories]

about what I've gone through. You got to say, "Fuck it. Why should we church it up?" There was something so simple about [the line] "Drunk me can't get over you." If it resonates, that's great.

What's the most surreal moment to come out of the success of "Drunk Me"?

Edwin McCain hit me up on Twitter and said he loved the song. I got to sing it with him in Nashville. It was a full-circle moment because I asked my first girl to prom with [McCain's "I'll Be"]. He did "Drunk Me," and then I did "I'll Be" with him. It was a special night. —TAYLOR WEATHERBY



18 **HALSEY**
Without Me

Halsey hits the top 20 with two songs: "Without Me" launches with 15.5 million U.S. streams and 36,000 sold, while "Eastside," with **Benny Blanco** and **Khalid**, bounds 29-20 (16.8 million clicks, 17,000 sold).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
4	9	11	In My Feelings	TRAP MONEY/BNV/BLANCO/MILD/A.GRAHAM/B.VORON/MAND.HARRISON/S.GARRETT, J.SCHIFFER/ZAWOR/CARTER/KITCHENS/AGRAHAM/BLCHAMBERS	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	1	15
12	16	12	Love Lies ▲	CHARLIE HANDS/VEDI/GI (K.ROBINSON/N.K.HAMILTON/T.M.FARKS/R.VOITSAK/J.CHAM/MAS)	Khalid & Normani	FOX/RCA	9	34
14	19	13	Natural	MATT/MAN & ROBIN/D.REYNOLDS/W.SERMON/B.MCKEE, R.FREDRIKSSON/M.LARSSON/J.DRANTER/D.PLATZMAN	Imagine Dragons	KIDINAKORNER/INTERSCOPE	13	12
11	15	14	Taste ▲	D.A.DOMAN/M.R.NGUYEN/STEVENSON/K.CEPHUS/C.LEWIS/D.L.DOMAN	Tyga Feat. Offset	LAST KINGS/EMPIRE	8	20
HOT SHOT DEBUT		15	Never Recover	TAYKITH/NO/D (A.GRAHAM/BLCHAMBERSE/DWILSON)	Lil Baby & Gunna Feat. Drake	YOUNG MONEY/REPUBLIC	15	1
18	20	16	Trip ●	DI.MUSTARD (E.M.HOWELL/WADE/Q.GULLEDGE/DI.MCFARLANE)	Ella Mai	10 SUMMERS/INTERSCOPE	16	10
9	18	17	I Love It ●	K.WEST/SUPER/SUPER/DI.CLARK/KENT/CBMIX (K.O.WEST/G.GARCIA, O.PINERO/R.A.FRANKLIN/C.T.BARNETT/J.S.HARRIS III/T.S.LEWIS)	Kanye West & Lil Pump	G.O.O.D./WARNER BROS./DEF JAM	6	5
NEW		18	Without Me	L.BELL (L.BELL/A.R.ALLEN/A.FRANGIPANE/DELACEY/TIMBERLAKET/V.MOSLEY/S.S.STORCH)	Halsey	CAPTOL	18	1
16	23	19	Nonstop	TAYKITH/NO/D (A.GRAHAM/BLCHAMBERSE/DWILSON)	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC	2	15
27	29	20	Eastside	ANDREW VVATT/BENNY BLANCO/CASH-MERE CAT/N.PEREZ, K.ROBINSON/A.FRANGIPANE/E.C.SHEERAN/B.LEVIN	Benny Blanco, Halsey & Khalid	FRIENDS KEEP SECRETS/INTERSCOPE	20	13

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
19	22	21	Back To You ▲	I.KIRK/PATRICK.TRACKSIDE (P.WARRINGTON, D.VAN.ELIAS,A.R.ALLEN,M.PREMINATH,S.GOMEZ)	Selena Gomez	NETFLIX/INTERSCOPE	18	22
20	21	22	God Is A Woman	I.LYA (A.GRANDE/MAX.MARTIN/S.KOTECHA, R.B.GORANSSON/J.SALMANZADEH)	Ariana Grande	REPUBLIC	8	13
	2	23	Mona Lisa	INFAMOUS/A.APONTE (D.CARTER,K.L.DUCKWORTH, M.RODRIGUEZ/DIAZ,A.APONTE)	Lil Wayne Feat. Kendrick Lamar	YOUNG MONEY/REPUBLIC	2	2
31	38	24	Mo Bamba ●	TAKE.A.DAY/TRIP/RYOLD (K.R.S.FALL/D.C.MIRAL/D.M.A.BAPTISTE)	Sheck Wes	CACTUS/JACK/GOOD/INTERSCOPE	24	7
NEW		25	Stoopid	TAYKITH/SKINE/A.GRENA/FOLLAR/B.LCHAMBERS	6ix9ine Feat. Bobby Shmurda	SCUM/GANG/TENTHOUSANDPROJECTS/CAROLINA/CAPTOL	25	1
22	31	26	Yes Indeed	WHEEZY (D.JONES,A.GRAHAM/W.GLASS)	Lil Baby & Drake	QUALITY CONTROL/MOTOWN/CAPTOL	6	22
26	32	27	Big Bank ▲	DI.MUSTARD (K.D.R.JACKSON/DI.MCFARLANE, N.LEE JR.,T.EPPS/S.M.ANDERSON/O.T.MARA)	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	4HUNNID/CTE/DEF JAM	16	19
NEW		28	Close Friends	TURBO (D.JONES,C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPTOL	28	1
	7	29	Uproar	S.WIZZ/BEATZ/AVENUE (D.CARTER,K.DEAN/A.CHAM/BLISS, E.HOLLAND,JR./L.H.DOZIER/B.HOLLAND)	Lil Wayne	YOUNG MONEY/REPUBLIC	7	2
23	33	30	Boo'd Up ▲	DI.MUSTARD,L.DOPSON (E.M.HOWELL, DI.MCFARLANE,L.DOPSON,J.IAMES)	Ella Mai	10 SUMMERS/INTERSCOPE	5	28
	27	31	Taki Taki	DI.SNAKE (V.S.E.GRIGAHINE/A.BRIGNOLI/T.HORPE/WASH/POPPIN, V.S.AVEDRAS/GOMEZ/J.C.OZUNA/ROSADO/J.RIVERA/VAZQUEZ)	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	DI.SNAKE/GEFFEN/INTERSCOPE	27	2
17	30	32	No Brainer ●	DI.KHALED/NIC/NAC/DAVID/DOR/POOH/BEAR (K.M.KHALED/J.B.OYD/J.BIEBER, C.K.MARSHALL,C.BENNETT/N.BALDING/D.PARK,N.LAMBROZA,M.RILEY,JR.)	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	WE THE BEST/EPIC	5	11
29	37	33	Delicate ▲	MAX.MARTIN/SHELLBACK (T.SWIFT/MAX.MARTIN/SHELLBACK)	Taylor Swift	BIG MACHINE/REPUBLIC	12	31
30	35	34	Meant To Be ▲	WILSHIRE (B.REXHA/T.HUBBARD,J.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line	WARNER BROS./BMLG	2	51
46	49	35	High Hopes	J.SINCLAIR/J.JEBERG (B.LURIE) SINCLAIR/J.LOWEN/YOUNG.L.PRITCHARD, S.HOLLANDER,W.LOBBAN/BEAN/J.JEBERG/T.M.FARKS/J.JUBER)	Panic! At The Disco	DCO2/FUELED BY RAMEN/RRP	35	10
NEW		36	I'll Never Love Again	LADY.GAGA,B.RICE (S.G.GERMANOTTA/N.HEM/BJ.H.LINDSEY/A.RAITERE)	Lady Gaga	INTERSCOPE	36	1
33	41	37	Sad! ▲	J.CUNNINGHAM (XXXTENTACION,J.CUNNINGHAM)	XXXTENTACION	BAD VIBES FOREVER	1	32
35	44	38	Psycho ▲	L.BELL,POST.MALONE (L.BELLA.POST/T.W.GRIFFIN JR.)	Post Malone Feat. Ty Dolla \$ign	REPUBLIC	1	33
41	48	39	Broken ●	C.MEDICE,C.PARK (C.MEDICE,M.A.COLLINS,S.DEROSA)	lovelytheband	RED	39	13
34	42	40	I Like Me Better ▲	LAUV (A.LEFF,M.MOTASIC)	Lauv	LAUV/AWAL-KOBALT	27	35
NEW		41	Always Remember Us This Way	LADY.GAGA,M.NILAN,JR./N.MONSON/DI.WHITESHADOW, S.G.GERMANOTTA,M.NILAN,JR./N.MONSON/PBLAIR,L.NELSON/A.RAITERE)	Lady Gaga	INTERSCOPE	41	1
36	45	42	I'm A Mess	JUSSIFER (B.REXHA,S.PEIKEN,M.BROOKS,J.DRANTER,JUSSIFER)	Bebe Rexha	WARNER BROS.	36	13
RE-ENTRY		43	Venom	EMINEM (M.MATHERS III/L.E.RESTO)	Eminem	SHADY/AFTERMATH/INTERSCOPE	43	2
32	43	44	No Tears Left To Cry ▲	MAX.MARTIN/I.LYA (S.KOTECHA/K.NOCDOWN/A.GRANDE/MAX.MARTIN)	Ariana Grande	REPUBLIC	3	25
37	46	45	The Middle	ZEDD,GREY (A.ZASLAVSKI,K.TREWARTHA,M.TREWARTHA, S.AARONS,S.JOHNSON,M.LOMAX,J.K.JOHNSON)	Zedd, Maren Morris & Grey	INTERSCOPE	5	37
38	51	46	Wake Up In The Sky	NOT LISTED (NOT LISTED)	Gucci Mane X Bruno Mars X Kodak Black	GUWOP/ATLANTIC	30	4
43	52	47	Beautiful ●	RICE/N.PEAS/BAZZI (A.BAZZI/M.WOODS/K.WHITE)	Bazzi Feat. Camila Cabello	ZZZ/IAMCOSMIC/ATLANTIC	42	10
42	53	48	Simple	J.MOI (T.HUBBARD,B.KELLEY,M.HARDY,M.HOLMAN)	Florida Georgia Line	BMLG	32	19
44	50	49	Tequila ▲	DSM/ERSHENDRICKS (D.SMYERS/REYNOLDS/NGA'ON)	Dan + Shay	WARNER BROS.NASHVILLE/WAR/WARNER BROS.	21	31
13	40	50	Falling Down	J.CUNNINGHAM/MIKE.WILL.MADE.IT (G.AHR/XXXTENTACION, V.L.BLAVATNIK/M.SHERAN/M.L.WILLIAMS)	Lil Peep & XXXTENTACION	LIL PEEP/AUTNMY/COLUMBIA	13	4

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2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
48	58	51	She Got the Best of Me SMOFFATT (L.COMBS,R.SNYDER,C.WILSON)	Luke Combs RIVERHOUSE/COLUMBIA NASHVILLE	48	9
49	61	52	Ring ▲ NEEDLZ,SCRIBZ RILEY (WASHPOPPIN,N.A.A.CHARLES, K.A.PARRISH,M.O.RILEY,K.CAIN,D.DENNIS)	Cardi B Feat. Kehlani THE KSR GROUP/ATLANTIC	28	12
5	34	53	Killshot ILLADAPRODUCER (M.MATHERS III,R.FRASER)	Eminem SHADY/AFTERMATH/INTERSCOPE	3	4
NEW		54	Off White VLONE TURBO (D.JONES,G.KITCHENS,C.DURHAM)	Lil Baby & Gunna Feat. Lil Durk & NAV YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	54	1
58	68	55	Breathin I IYA (I.SALMAN,ZADEH,S.KOTECHE,P.SVENSSON,A.GRANDE)	Ariana Grande REPUBLIC	22	8
51	63	56	Drew Barrymore SR.NOLAN,BRYCE VINE (LILIA MICHAELS,DI.AWESON,ME.PARK,B.C.RICHMOND,N.LANBROZA)	Bryce Vine SIRE/WARNER BROS.	46	9
56	64	57	Smile (Living My Best Life) MR.HANKY (R.POWELL,C.C.BROADUS,JR,K.COX,C.DENNARD)	Lil' Duval Feat. Snoop Dogg & Ball Greezy RICH BROKE/EMPIRE	56	7
52	60	58	Blue Tacoma ● C.BROWN (R.DICKERSON,C.BROWN,P.WELLING)	Russell Dickerson TRIPLE TIGERS	52	8
54	66	59	Jackie Chan Tiesto & Dzeko Feat. Preme & Post Malone TIESTO,P.REIGN,DZEKO,TORRES (L.BELL,R.HYMPHREY, A.POST,J.DZEKO,R.TORRES,T.M.VERVWEST)	MUSICAL FREEDOM/PN:AM/ CASABLANCA/REPUBLIC	52	14
	5	60	Don't Cry BEN BILLIONS,Z3N (D.CARTER,XXXTENTACION, E.KARAVASILIDIS,B.DIEHL,G.LEWIS)	Lil Wayne Feat. XXXTENTACION YOUNG MONEY/REPUBLIC	5	2
NEW		61	Business Is Business TURBO (D.JONES,G.KITCHENS,C.DURHAM)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	61	1
24	54	62	New Patek NOT LISTED (NOT LISTED)	Lil Uzi Vert GENERATION NOW/ATLANTIC	24	4
NEW		63	Is That Alright? NOT LISTED (NOT LISTED)	Lady Gaga INTERSCOPE	63	1
28	55	64	Lucky You BOHIDA,J.A.SWEET,ILLADAPRODUCER (M.MATHERS III, M.J.SAMUELS,J.A.SWEET,G.LUCAS,R.FRASER)	Eminem Feat. Joyner Lucas SHADY/AFTERMATH/INTERSCOPE	6	6
63	72	65	Lose It D.HUFF (K.BROWN,C.MCGILL,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	61	13
60	73	66	Break Up In The End M.R.CARTER (J.M.NITEC,MCGILL,J.DILLON)	Cole Swindell WARNER BROS. NASHVILLE/WMN	49	14
	10	67	Let It Fly S.THOMAS,DIRTYWORK (D.CARTER,TRAVIS SCOTT,R.THOMAS, JR,M.SUKIE,H.HOLLAND,JR,L.H.DOZIER,B.HOLLAND)	Lil Wayne Feat. Travis Scott YOUNG MONEY/REPUBLIC	10	2
RE-ENTRY		68	Desperate Man J.JOYCE (E.C.HURCH,R.W.HUBBARD)	Eric Church EMI NASHVILLE	68	10
77	82	69	Speechless D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,REYNOLDS,LEVITZ)	Dan + Shay WARNER BROS. NASHVILLE/WAR	69	5
50	69	70	Hotel Key S.MCANALLY (M.RAMSEY,T.ROSEN,J.OSBORNE)	Old Dominion RCA NASHVILLE	48	15
62	71	71	Lie ● T.PROFIT,D.GARCIA (N.FELDERSTEIN,T.PROFIT,M.ELZONDO,JR.)	NF NF REAL MUSIC/CAPITOL/CAROLINE	62	11
67	80	72	Drunk Me ● J.M.SCHMIDT,M.TENPENNY (M.TENPENNY,J.M.SCHMIDT,WILSON)	Mitchell Tenpenny RIVERHOUSE/COLUMBIA NASHVILLE	67	9
53	70	73	You Say J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	44	13
	56	74	If I'm Lyin, I'm Flyin NOT LISTED (NOT LISTED)	Kodak Black DOLLA Z N DEALZ/ATLANTIC	56	2
76	84	75	Dangerous Meek Mill Feat. Jeremih & PnB Rock HITMAKA,CHRISHAN (R.R.WILLIAMS,J.PFELTON,R.H.ALLEN, C.WARD,C.DOTSON,G.NOWEEM,R.MOORE,D.DE GRATE)	MAYBACH/ATLANTIC	75	8
57	87	76	Better S.TARGATE,DIGI,CHARLIE HANDSOME (K.ROBINSON, H.S.ERIKSEN,LE.HERMANSEN,J.CHAMMAS,CHARLIE HANDSOME)	Khalid RIGHT HAND/RCA	45	4
55	67	77	Africa M.RANKIN (D.FAICH,J.F.PORCARO)	Weezer WEEZER/CRUSH MUSIC/ATLANTIC/RRP	51	13
	14	78	Dedicate M.GALVEZ,ROC & MAYNE L.HAZE (D.CARTER,M.GALVEZ,C.ROE, W.WINCENT,A.RAMIREZ,M.G.DEANTEPPS,J.H.LUELLEN)	Lil Wayne YOUNG MONEY/REPUBLIC	14	2
RE-ENTRY		79	Jumpsuit T.JOSEPH,P.MEANY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	50	4
NEW		80	Belly TURBO (D.JONES,G.KITCHENS,C.DURHAM)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	80	1



1

MAROON 5
FEAT.
CARDI B
Girls Like You

As **Maroon 5's** "Girls Like You," featuring **Cardi B**, tops the Hot 100 for a fourth week, the track reaches a Radio Songs chart milestone. With a 12th week on top, it passes **The Chainsmokers'** 2016 hit "Closer," featuring **Halsey**, as the longest-leading Radio Songs No. 1 by a duo or group this century. "Girls" boasts the longest reign by a duo or group since **TLC's** "No Scrubs" led for 13 weeks in 1999, and has logged the longest run atop Radio Songs by any act since **Ed Sheeran's** "Shape of You" spent 12 weeks at No. 1 in 2017. —G.T.

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NEW		81	My Blood T.JOSEPH,P.MEANY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	81	1
	99	82	Lost In Japan Shawn Mendes X Zedd J.T.GEIGER (I.S.MENDES,S.MENDES,T.GEIGER,S.HARRIS,N.MERCEREAU)	ISLAND/REPUBLIC	64	3
68	85	83	Promises Calvin Harris & Sam Smith CALVIN HARRIS (CALVIN HARRIS,S.SMITH,J.REYEZ)	CAPITOL/COLUMBIA	65	8
61	77	84	The Way I Am C.PUTH (C.PUTH,J.K.HINDLIN)	Charlie Puth OTTO/ATLANTIC	61	7
47	94	85	No Stylist French Montana Feat. Drake LONDON ON DA TRACK (CHAFARRO) (K.KHARBOUCH,A.GRAHAM,L.HOUMESH,CHAFARRO, C.WARD,C.DOTSON,N.LANDSBERG,J.FAPPALARDU,VENTURALE,WINSTEIN)	COKE BOYS/BAD BOY/EPIC	47	3
66	89	86	Medicine 30HERTZBEATS (Q.N.BULLS,P.PLANER)	Queen Naija QUEEN NAIJA/CAPITOL	45	19
86	95	87	Best Shot A.BOWERS (J.ALLEN,J.LONDON,J.P.WILLIAMS)	Jimmie Allen STONE CREEK	86	4
65	91	88	WORK IN ME MURDA BEATZ (QX.MARSHALL,S.LINDSTROM)	Quavo QUALITY CONTROL/MOTOWN/CAPITOL	52	9
85	96	89	Hangin' On C.YOUNG,C.CROWDER (C.YOUNG,C.CROWDER,J.HOGE)	Chris Young RCA NASHVILLE	85	6
69	88	90	That's On Me NOT LISTED (NOT LISTED)	Yella Beezy PROFIT/HITCO	69	11
	17	91	Can't Be Broken BEN BILLIONS,TTROELSEN (D.CARTER,B.DIEHL,G.LEWIS,TTROELSEN)	Lil Wayne YOUNG MONEY/REPUBLIC	17	2
75	92	92	Best Part Daniel Caesar Feat. H.E.R. M.BURNETT,J.EVANS (A.SIMMONS,H.E.R.,M.BURNETT,J.EVANS,R.BELL)	GOLDEN CHILD	75	12
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81	98	94	Leave Me Alone YOUNG FOREVER,C.AST BEATS (C.ST.VICTOR)	Flipp Dinero CINEMATIC/WWE THE BEST/EPIC	81	4
RE-ENTRY		95	Nico And The Niners twenty one pilots T.JOSEPH,P.MEANY (T.JOSEPH)	FUELED BY RAMEN/RRP	79	2
82	97	96	Drunk Girl S.HENDRICKS (C.JANSON,SCOOTER CARUSO,ETDOUGLAS)	Chris Janson WARNER BROS. NASHVILLE/WAR	82	7
NEW		97	Deep End LOSO (D.JONES,C.ROSSER,C.GARY)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	97	1
NEW		98	I Am NOT LISTED (NOT LISTED)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	98	1
59	83	99	Sunrise, Sunburn, Sunset J.STEVENS,J.STEVENS (Z.CROWELL,R.HURD,C.MCGILL)	Luke Bryan CAPITOL NASHVILLE	35	15
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39 LOVELYTHEBAND
Broken

The trio earns its first top 40 Hot 100 hit. After topping the Alternative chart for nine weeks beginning in April, "Broken" bumps 4-3 on Adult Top 40 and 19-18 on Mainstream Top 40.



43 EMINEM
Venom

Following the arrival of its official video on Oct. 5 — the day the film of the same name premiered nationwide — "Venom" re-enters the Hot 100, up 362 percent to 17.7 million U.S. streams.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF THESE THREE METRICS. 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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ON THE COVER

Avril Lavigne photographed by David Needleman on Aug. 13 in Los Angeles. Watch Lavigne discuss the inspiration behind her single "Head Above Water" at billboard.com/videos.

Lauren Daigle photographed Oct. 4 at Mershon Auditorium in Columbus, Ohio. Hear how Daigle's friendship with Selena Gomez began at billboard.com/videos.

THIS WEEK

Volume 130 / No. 24

TO OUR READERS

Billboard will publish its next issue on Nov. 3. For 24-7 music coverage, go to billboard.com.

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- 70 *Higher Ground*** **Lauren Daigle** conquered the Christian charts with sweeping songs and a stirring voice. But after a surprise top five debut on the Billboard 200, she's ready for a bigger kind of stardom.

BILLBOARD HOT 100

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- 97** These 12 law schools are preparing next-gen music attorneys to take on the deals of tomorrow.
- 101** On *Monte Sagrado*, **Draco Rosa** explores how his battle against cancer and struggle for creative freedom revitalized his spirit.

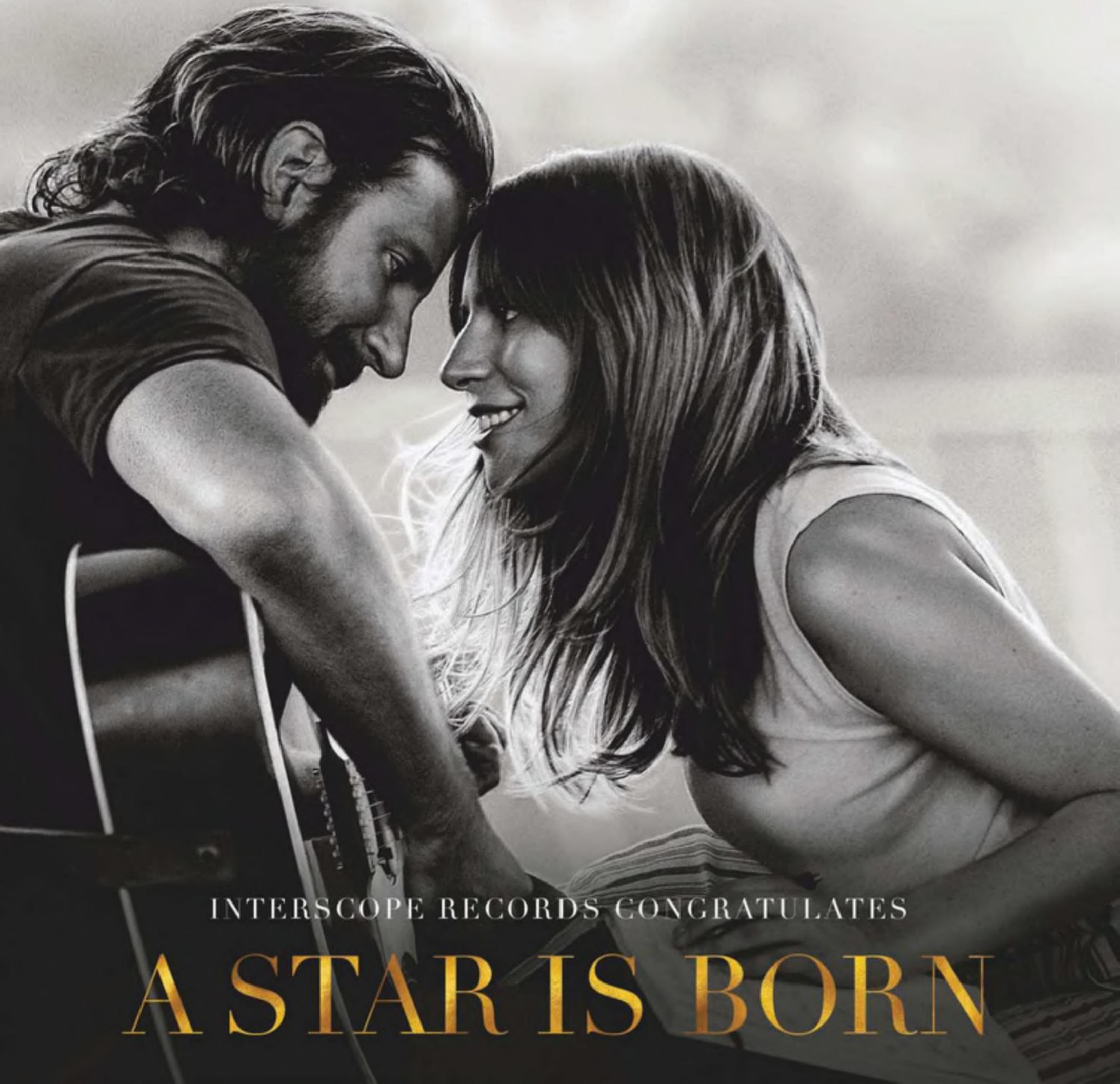
CODA

- 128** In 2003, **Lil Jon's** "Get Low" rose to No. 2 on the Billboard Hot 100.

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-ROLLING STONE

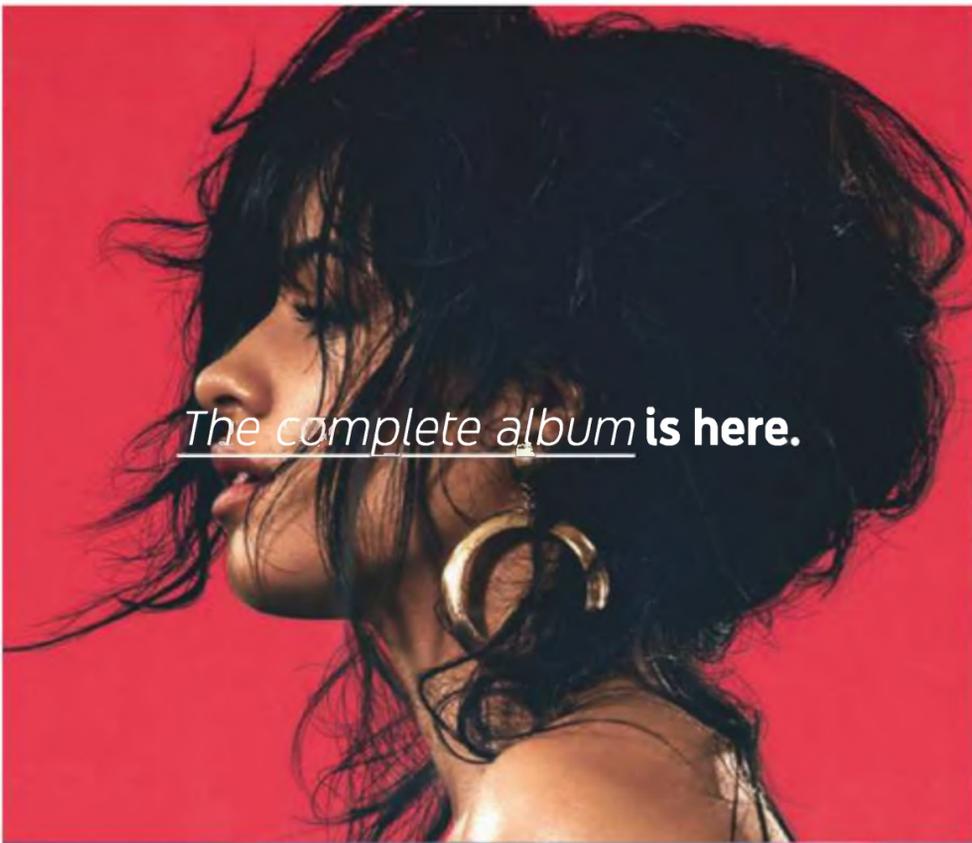


INTERSCOPE RECORDS CONGRATULATES

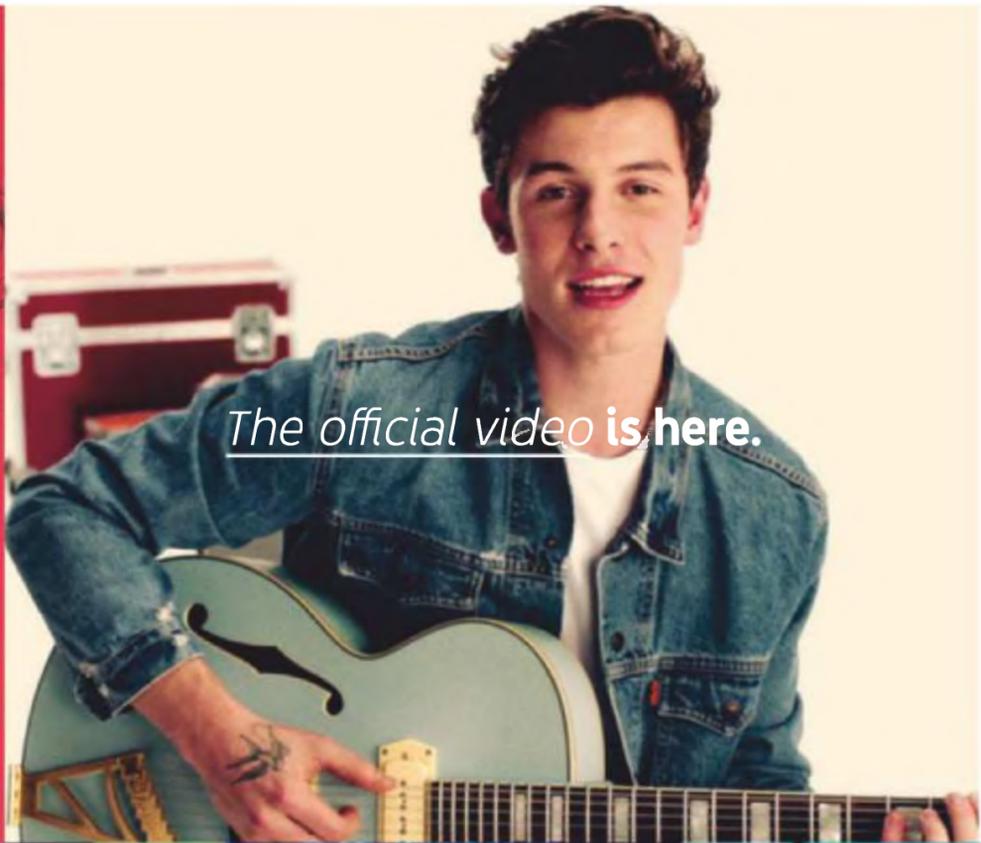
A STAR IS BORN

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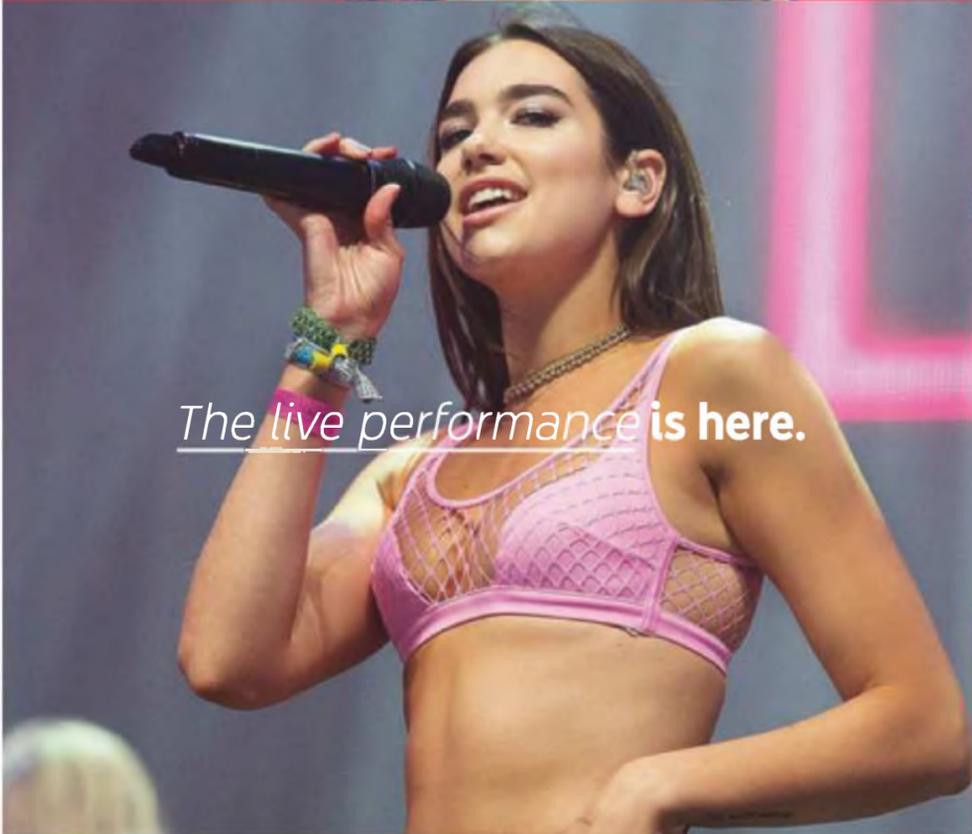




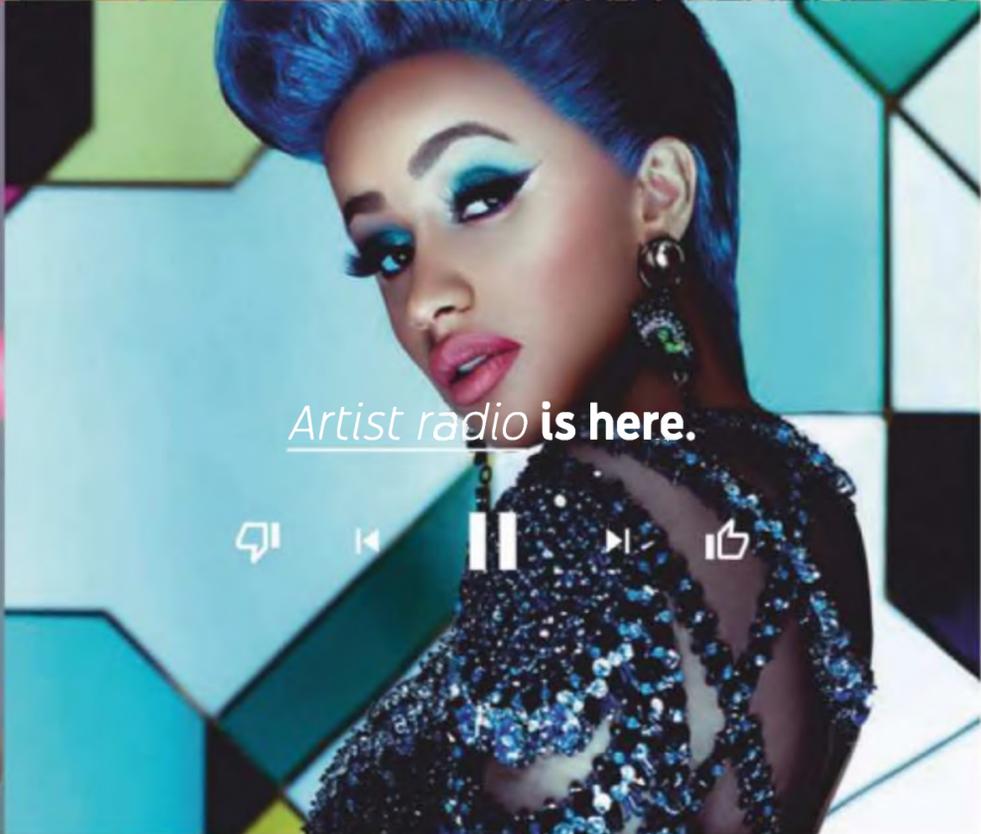
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Music's Conflicts Of Interest

Some of the industry's top attorneys represent the major record companies and their artists, as well as managers and promoters. It's legal, if risky — but is it ethical?

BY STEVE KNOPPER

EVERY TIME HARD-ROCK manager **David "Beno" Benveniste** signs a band, he recommends that the group hire a veteran attorney he knows personally: **Jeffrey Light**.

Two bands, **Korn** and **Deftones**, have taken his advice, and so far they haven't objected to a key detail: Light also represents Benveniste. "There are some lawyers that are scumbags. They play both sides. They will exacerbate the situation," says Benveniste, who also works with **Smashing Pumpkins**, **System of a Down** and **Alice in Chains**. "Jeff Light is a stand-up, ethical guy. If you do the right thing, you shouldn't worry."

This kind of conflict of interest — the same attorney representing both manager and artist — comes up frequently among lawyers in the music business. **Ross Johnson**, a crisis communications specialist who works with numerous lawyers, calls the music industry "a very incestuous business" that creates "a lot of strange entanglements." **Allen Grubman**, the powerful lawyer

who represents some of music's top acts as well as label executives and managers, is reputed to have said for years, according to *Newsweek*, "If there's no conflict, there's no interest." Adds attorney **Howard King**, who represents **Dr. Dre**, **Metallica** and other megastars: "We send out multiple conflict

"It's the only industry I'm aware of where the client wants to hire somebody who has conflicts."

—*Diane Karpman, legal ethics expert*

letters a month. They're generally a situation where we have two clients doing a transaction together, like a production agreement." An ethical conflict, many lawyers say, makes them more attractive to clients because of their intimate connections.

"Wouldn't you rather hire a lawyer who has done 10 deals with Live Nation rather than zero deals with Live Nation?" asks King. "It's like

having somebody buy a used car who knows to the dime what the dealer paid for that car and what they've sold the car for the last 10 times."

Lawyers like King and Light argue that there's a simple way to get around a conflict, according to long-standing American Bar

Association (ABA) guidelines: They disclose it, in writing, to all parties. "If the client agrees to waive the conflict in writing, then you're permitted to proceed," says Light. "It's all about disclosure and consent."

But some in the industry say waivers are not enough. One longtime music attorney scrupulously avoids all conflicts, particularly when both sides are negotiating

Topline

MARKET WATCH

17.67B

↓ 0.9%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 11.

11.9M

↓ 0.5%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Oct. 11.

674.6B

↑ 44.0%

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.

nirson
MUSIC

against each other, because “if you represent both sides, you have a conflict. If you’re going into battle, how can you annihilate someone you represent? It makes no sense. For me, it’s a matter of ethics.” Adds **Scott Rodger**, manager of **Paul McCartney** and **Shania Twain**, “It’s not ethical. It really is too much of a compromise. You always want to be neutral.”

The consequences for violating the ABA guidelines — which prevent a lawyer from representing a client who is “directly adverse to another client” without “informed consent, confirmed in writing” — are indirect. Lawyers won’t get disbarred or arrested. But they can be sued. In a high-profile 1993 case, **Billy Joel** settled for a reported \$10 million with his legal team, including Grubman, for also representing executives at his label, Columbia. In 2013, rapper **Lil’ Kim** sued a former attorney, **Sunny “Sanny” Barkats**, for \$2 million, in part for simultaneously representing her and a branding company he launched on her behalf. Conflicts of interest have arisen through the

years in litigation involving **Sly Stone** and the estates of **Jimi Hendrix** and **Jim Croce**.



King



Lepera



Grubman

Why doesn’t everyone just avoid conflicts? Because of the money. “The reason the transactional lawyer can drive a Rolls-Royce is because he doesn’t turn down work,” says Johnson. “The transactional lawyer will become involved in negotiating record-executive contracts. And then the executive says, ‘As long as I’ve got you on the phone, help me with this artist.’ The music lawyer who has just done the deal for the executive with the label is now representing the artist.”

Beth Patterson, a former Elektra attorney who later worked for such acts as **The Fray** and **Nathaniel Rateliff**, says there were “instances where a law firm who represented a record company also represented the artist.”

“It’s the only industry I’m aware of where the client wants to hire somebody who has conflicts,” says **Diane Karpman**, a legal ethics expert and former president of the Beverly Hills Bar Association. “Say you’re playing around the [Sunset] Strip and you decide, ‘Hey,

Rule 1.7: Conflict of Interest: Current Clients

Rule 1.7: Conflict of Interest: Current Clients
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Client-Lawyer Relationship

(a) Except as provided in paragraph (b), a lawyer shall not represent a client if the representation involves a concurrent conflict of interest. A concurrent conflict of interest exists if:

(1) there is a significant risk that the representation of one or more clients will be materially limited by the lawyer’s responsibilities to another client, a former client or a third person or by a personal interest of the lawyer;

(b) Notwithstanding the existence of a concurrent conflict of interest under paragraph (a), a lawyer may represent a client if:

(1) the lawyer reasonably believes that the lawyer will be able to provide competent and diligent representation to each affected client;

(2) the representation is not prohibited by law;

(3) the representation does not involve the assertion of a claim by one client against another client represented by the lawyer in the same litigation or other proceeding before a tribunal; and

(4) each affected client gives informed consent, confirmed in writing.

companies, sources tell *Billboard*.)

Consent waivers are necessary and generally helpful, but they aren’t foolproof. Smith, co-author of the guidebooks *Legal Malpractice* and *Preventing Legal Malpractice*,

But he says that many attorneys “are not thoughtful enough” about providing waivers, and they have to be “on alert at all times for potential conflicts, because it can bite them years later.” Adds Light: “Remember, this is America. There’s always somebody willing to take a shot at suing you.”

King, on the other hand, calls music a “tiny” business, and says that “you do your job without regard to whether they’re a former, current or future client” and “negotiate for the best possible deal.” Light says that “there are probably 100 music lawyers in the music business who matter,” so it’s rare to find an attorney who isn’t conflicted in some way.

“One very well-known lawyer said at one point that ethical conflicts in the entertainment industry are an oxymoron,” says **Christine Lepera**, an attorney for **Lukasz “Dr. Luke” Gottwald**. “But I take it very seriously, and my firm does, too. I’ve seen horror story after horror story of frayed relationships and people’s views changing. You’re happy, doing great, and all of a sudden, it’s, ‘Let’s find as many things I can to challenge what my representative did so I can try to get out of it.’”

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we need a lawyer.’ They do not want a lawyer that’s over on La Tijera Boulevard by the airport; they want a lawyer in Century City. They want someone that can connect them to video producers and all the other aspects of the industry. They don’t want someone that doesn’t have conflicts.”

Few attorneys in the music business pay close attention to the ABA’s ethical guidelines, says **Jeff Smith**, an attorney at Atlanta’s Greenberg Traurig, which also includes top music attorney **Joel Katz**, who, like Grubman, declined to comment for this story. (Both of their firms have worked on retainer for the three major record

gives a hypothetical example in which an attorney represents both an artist and a manager and receives informed consent letters on both sides — but later, another of the attorney’s clients threatens to sue the manager for being drunk and misplacing crucial paperwork. “Now the lawyer knows the manager is an alcoholic,” says Smith. “Are you going to advise your client the manager is an alcoholic? Now you’ve got a big problem.”

“Whenever there’s money, there’s probably going to be litigation,” says **Neville Johnson**, an attorney who represents **Mitch Ryder**, **Lloyd Price** and **Rick Nelson**’s estate.

represents _____ (“you” or “your”) in connection with general matters that _____ to time. As you know, this firm also represents _____ in connection with matters that arise from time to time.

_____ are entering into an agreement with respect to _____ (“the Agreement”).

The purpose of this letter is to inform you that this firm represents you and _____, and a concurrent conflict of interest and will not represent either of you with respect to the Agreement is what we believe has been agreed between you and _____ without your consent. Both you and _____ have asked us to document the Agreement and we have agreed to do so on the conditions stated in this letter.

This letter you hereby acknowledge and agree that at no time will our discussions or preparation of the written embodiment of the parties' Agreement constitute our legal representation of any of your individual interests, or that any action taken by us in connection with the Agreement shall be construed, claimed or deemed to be a breach of a fiduciary relationship, a conflict of interest or a violation of any other obligation to you. In the event of a dispute between you and _____, you each agree to retain counsel other than this firm.

The Rules of Professional Conduct require that we inform you of our firm’s policies and the foreseeable adverse consequences to you as a result of that information. We provide:

10. Avoiding the Representation of Adverse Interests. For purposes of this rule:

(a) “Disclosure” means informing the client . . . of the relevant circumstances and of the actual and reasonably foreseeable adverse consequences to the client . . .

UN/ DER

**IAN
CRIPPS**

**ESEAN
BOLDEN**

&

**KATY
WOLAVER**

**CONGRATULATIONS
TO THIS YEAR'S
40 UNDER 40**



Licensing Experts Wanted

Now that the Music Modernization Act is law, who will lay it down?

BY ED CHRISTMAN

AFTER AN INTENSE LOBBYING EFFORT THAT YIELDED the first changes to copyright law in two decades, the hard part begins.

The music industry now has less than 90 days to agree upon a board of directors for a new licensing collective mandated by the Music Modernization Act. The board will comprise 10 music publishers, four songwriters who own their publishing rights and three nonvoting advisers, including one to represent the digital music services.

Nomination discussions are underway, and sources expect that half of the publishing seats will be filled by executives from the three major publishers, BMG and Kobalt Music Group, while the other five will come from independent publishers. Meanwhile, the Nashville Songwriters Association International

and Songwriters of North America are working to nominate candidates for the songwriter board seats.

“Anyone can be on the board, but we are looking for people with particular skills, so for publishers, they should have deep experience in mechanical licensing,” says National Music Publishers’ Association president/CEO **David Israelite**. “I expect business executives and attorneys from publishers, rather than the CEOs, will be the ones applying.”

By January 2021, the collective can issue a blanket license to such digital music services as Spotify and Apple Music, shielding them from copyright infringement going back to 2018.

Once the board is formed, it must seek proposals on how best to build a database that matches compositions to recordings, ensuring that the licensing fees are distributed to the proper rights holders. It’s a tall order: Past efforts to build such databases “failed miserably,” says a source who tried. That was in part because many artists “didn’t want people to know they didn’t write their songs or that they only had small stakes in their songs,” says the source. “Nobody wanted to release their information.”

But this time around, as streaming drives an increasing bulk of the industry’s revenue, artists, labels, songwriters and publishers have more incentive than ever to pony up accurate data — the only way to collect their share in the digital world. **Q**

SEEKING

board directors for licensing collective

10

publishers

4

songwriters

3

nonvoting members

THE ROAD TO REFORM

The Music Modernization Act, which updates music licensing for the digital age and will create a global rights database, will take effect Jan. 1, 2019, and is the culmination of years of industry efforts. Follow the path the MMA took to become law

BY DAN RYS



Feb. 25, 2014 Songwriter Equity Act Introduced In Congress

It aims to amend the Copyright Act to achieve better mechanical royalty rates for songwriters.

April 13, 2015 Fair Play, Fair Pay

This act seeks a performance royalty on terrestrial radio and a master-recording royalty on pre-1972 recordings, the latter of which makes it into the CLASSICS Act.

July 20, 2017 CLASSICS Act

Two of its provisions end up in the final bill: a protection establishing federal jurisdiction for pre-1972 recordings and a requirement that digital radio services pay royalties on them.

Dec. 21, 2017

The Music Modernization Act, Part I
A version enters the House, trying to create an entity to collect and distribute mechanical royalties from streaming.

March 23, 2018

Allocation For Music Producers Act
The uncontroversial bill putting royalty protections for producers and engineers into law is introduced in the Senate.

Oct. 11, 2018

The MMA Becomes Law
Before artists and members of Congress, President **Donald Trump** signs the MMA, guaranteeing the first music copyright reform in a generation.



Sept. 18, 2018

The MMA Passes The Senate
Despite challenges from SiriusXM and SESAC, the MMA passes the Senate, thanks to some last-minute compromises as the legislative session winds down.

May 24, 2018

ACCESS To Recordings Act
In a challenge to the MMA, Sen. **Ron Wyden**, D-Ore., introduces the ACCESS bill, which covers pre-1972 recordings under federal law but threatens to alter or slow down support for the MMA.

April 10, 2018

The Music Modernization Act, Part II
A restructured MMA, which combines the AMP and CLASSICS Acts and MMA Part I, is introduced in the House of Representatives in an attempt to create consensus licensing reform.

April 25, 2018

The MMA Passes The House
Making it through its first major hurdle, the new-look, combined MMA passes the House unanimously, sending the legislation to the Senate for further review.

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NEXT GENERATION
OF LEADERS ON THE
40 UNDER 40 LIST.

From your  **SONY MUSIC** family.

Hitting Streaming's Glass Ceiling

Music streaming services are young, data-driven and progressive compared with old-school record companies, so why don't they have more women in leadership? A string of diversity reports and lawsuits reveals familiar problems

BY CHERIE HU

On Sept. 19, **Hong Perez**, a former sales executive for Spotify, filed a gender discrimination lawsuit against the streaming giant and her then-boss, U.S. head of sales **Brian Berner**. Spotify said in a statement that it doesn't "tolerate discrimination of any kind, at any level," calling the claims "without merit." But the complaint outlined several instances of alleged bias and discrimination — from a male counterpart getting a larger salary increase and equity award despite "performance issues," to another male employee receiving a promotion despite sexual harassment claims and multiple warnings from the company, to Berner blaming Perez for his own professional wrongdoings while under investigation by Spotify's internal audit team. Berner then fired Perez for allegedly violating the corporate code of conduct shortly after his own investigation, despite having previously given other male colleagues a free pass, according to the complaint.

"The music business has had a reputation of gender bias and discrimination for a while, but those

issues have recently plagued the Silicon Valley tech-focused machinery as well, in terms of the problems that women face," Perez's lawyer **Seth Rafkin**, founder of Rafkin Esq., tells *Billboard*. "It's a collision of old and new industries that, from the vantage point of gender equality and women's experiences, aren't all that different."



Ek



Wojcicki

Mostly men have helmed music's big streaming services since they launched, and though their approach to technology has been innovative, their approach to hiring has not. Women account for 49 percent of employees overall at Pandora, but that share drops

to 38 percent for leadership roles. Spotify revealed less encouraging numbers in its latest diversity data report in July: 38.7 percent of its employees identify as women, with that share declining to 31.9 percent of those in leadership positions (director level and higher). SoundCloud and YouTube rank lower on gender parity, with women comprising only around 35 percent and 30 percent of total employees, respectively. Apple Music, Tidal and Deezer haven't disclosed diversity statistics. YouTube is the



Some streaming companies are partnering with programs like Sound Thinking NYC (shown) to boost diversity.

only major streaming platform with a female CEO, **Susan Wojcicki**. Both Spotify and Pandora have only two female C-suite executives: chief human resources officer **Katarina Berg** and chief content officer **Dawn Ostroff** at Spotify, and chief human resources officer **Kristen Robinson** and chief marketing officer **Aimée Lapic** at Pandora. **Desiree Perez** is the only such executive at **Jay-Z**-owned Tidal, serving as COO. The only female C-Suite executives hired at SoundCloud — **Alison Moore** (former chief revenue officer) and **Holly Lim** (former CFO) — have left the company.

"A lot of these companies begin with a startup mentality and an attitude of disruption," says Rafkin Esq. attorney **Jennifer Bogue**. "There ends up being little to no infrastructure in terms of the proper protections and bias training because the companies are singularly focused on growth."

"Companies with venture-capital money are constantly weighing short- and long-term solutions, and some might feel early on that they don't have the time to invest in diversity," adds **Beckie Wood**, vp content programming, catalog and insights at Pandora. "It's not that there aren't the right diverse candidates out there or that there are no women in engineering — that's just not true. Those roles just take a longer time to fill."

But it's not just men who have biases. "At one point, I was charged with hiring interns, and they all ended up being men," says a female streaming executive. "I was shocked at myself. I was giving lip service to gender equality without actually doing it. When you go day to day

with majority-male meetings, you start unconsciously thinking to yourself, 'Am I the inferior gender? Is that person really more qualified?' It messes with your mind."

Some streaming leaders want to do better. "There is no reason a company like Spotify shouldn't be able to be completely gender-equal," said Spotify CEO **Daniel Ek** in June 2017 at the launch event for the Equalizing Project, a gender-equality music initiative that his company founded in partnership with producer **Max Martin's** MXM Music and Swedish publishers association Musikförläggarna. The Equalizing Project has hosted networking events in Sweden and a regular podcast in Swedish.

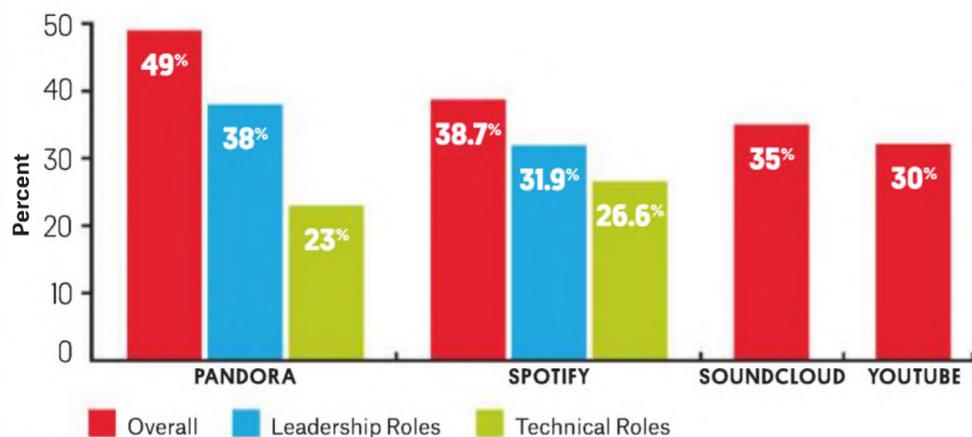
Ek, who already offers employees six months of parental leave, vowed to tackle biased hiring. "You get the same old excuses, that there are not enough talented or educated people, which is BS and that I don't believe for a second," he said at the event, adding that "Spotify would be perceived differently if more women came through."

Pandora set concrete benchmarks for improving diversity, pledging in a 2016 post to achieve gender parity in both hiring and promotion practices by 2020. The company recently hired a new director of diversity and inclusion. Streaming services are also diversifying their job interviewers and eliminating gender bias in job descriptions.

But for some, it's too late. "I really believe if I had been a man, I would've had more success," says a female former digital music executive. "I've seen men jump two, even three positions after doing less work." ■

HOW THE SERVICES STACK UP

Women make up a smaller percentage of leaders than of total staff



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INDUSTRY AND ONE OF BILLBOARD'S 40
UNDER 40 POWER PLAYERS**



FROM THE DESK OF

COO, ISLAND RECORDS

Eric Wong

The marketing veteran on his new promotion and leading the label into its next chapter

BY GAIL MITCHELL

PHOTOGRAPHED BY ANNIE TRITT

AFTER REVEALING IN APRIL that president/CEO **David Massey** would exit when his contract expired in June, Island Records named Island U.K. chief **Darcus Beese** as president of its U.S. counterpart. Beese's first order of business: promoting Island's longtime marketing maven **Eric Wong** to COO.

Moving up after three-plus years as Island's executive vp/GM, the New York-based Wong, 42, is a nearly two-decade veteran of the venerable label whose rich legacy includes **Bob Marley**, **Grace Jones**, **U2** and **Bon Jovi**. In the past year alone, Wong's marketing savvy has secured branding wins for Bon Jovi (Lyft, Google), newcomers **Jack & Jack** (Samsung) and **Fall Out Boy** (supplying music for Gameloft's *Asphalt 8* racing game). The newly minted COO also has played a pivotal role in crafting success stories for **Demi Lovato**, **Nick Jonas** and **Shawn Mendes**, the latter of whom has released three No. 1 albums in the last four years and is "gearing up for a huge tour next year," notes Wong.

Wong joined Island in 1999, when Universal Music Group merged the company with a dozen other labels to form Island Def Jam Music Group (IDJ). The New York University graduate segued to Bad Boy Entertainment in 2006 as chief marketing officer and simultaneously to Atlantic as senior vp, working with **Sean "Diddy" Combs**, **Jay-Z**, **Janelle Monáe**, **Toni Braxton** and more. After founding Wong Management in 2009 with a roster that included **Mariah Carey**, Wong returned to IDJ in 2011. "Artist management felt like a very natural progression as far as working closely with artists," recalls the Brooklyn native. "But I missed the record-label aspect."



Now, alongside Beese and newly appointed executive vp/GM **LaTrice Burnette**, Wong is ready to shape Island's ongoing evolution. Here, the 2018 *Billboard* Branding Power Player discusses the evolution of his career, his obsession with the charts, Island's upcoming 60th anniversary and Asian representation in the music industry's executive suites.

You credit *Billboard* for getting you started in the music business. How so?
I landed my first music business internship when I was a high school sophomore in Brooklyn. I'd been flipping through *Billboard* magazines, looking at the charts for my favorite artists and songs, and found an opportunity at WEA Distribution through Y.E.S. [a jobs program for minority students]. I loved keeping track of where

records were as far as chart positions, so I was always consumed with running to the local newsstand every single week. I still love looking at the charts. I grew up listening to the radio, so music has always been my salvation, my escape for all things.

What are your new responsibilities now in your role as COO?

My focus is overseeing the ongoing day-to-day business operations of the company and developing strategy for the label and artists. My role includes being responsible for our release schedule and the strategies needed for success.

One of your early career mentors at Island Def Jam was now-Atlantic chairman/COO Julie Greenwald. What advice from her do you still use today?

"We have new signings from Darcus [Beese] and our A&R team that will be announced very soon," says Wong, photographed Sept. 19 at Island Records in New York. "Our staff is of great importance, and I make sure everyone feels supported in their role at the company."



We Proudly Congratulate Our Colleague

MIKE HAYES

40 Under 40



She taught me to always speak my mind, think big and take risks. Those are the things that I put into every artist campaign that I touch at Island. I've applied this whether it was when we first started working with Nick Jonas, bringing back **Mike Posner**, launching tastemaker artists like **Jessie Reyez** and **Bishop**

“Our history is a big part of the conversation of what Island represents.”

Briggs or to the longevity of artists like Bon Jovi and **Elton John**. It's important to challenge ourselves to think bigger to come up with innovative and creative strategies that have never been done.

Back in the day, artists worried about appearing as sellouts if they aligned with a brand. What changed that perception?

For me, it was when I started working with Puffy [Sean Combs] as CMO at Bad Boy. He's a brilliant marketer. Whether it was dealing with the TV show [MTV's *Making the Band*], helping him with the launch of the Unforgivable fragrance line [via Estée Lauder] and other entities at the time, it opened up a different world as far as just how important marketing/branding is as it pertains to an artist and his rollout.

What comprises a successful marketing campaign in the age of streaming?

Obviously, the music business has changed so much. But it's still about utilizing the ways consumers listen to music that caters to how marketing plans are developed. And the other constants are quality music and artistry. That's why the A&R process is essential. Marketing has to be true to who that artist is: spending time getting to know how the artist sees himself artistically and who the artist views as his initial audience. Then, with the artist and his or her team, we can develop a more authentic overall strategy that introduces who the artist is and can help take him or her to the next place. The touring side and the visual side play big parts as well. At the end of the day, artists are brands, labels are brands, and the partners that we work with are all part of the brand integration. We talk about that more than ever now.

With R&B/hip-hop's streaming dominance, many in the industry are calling the genre the new mainstream. Where does pop fit in now?

Pop means popular. It's that simple. As different sounds continue to make waves,

I think pop will always encompass genres across the board. I grew up listening to the radio, and as a music fan, I have a love for all genres. Whether it is hip-hop, rock, pop, R&B, dance, etc., there is always a place for each genre in the mainstream. This is also reflected on the most popular playlists. Pop is inclusive of all formats.

Is adding more R&B/hip-hop to the roster part of Island's agenda?

There are new artist signings in the works, and those will be revealed shortly. With Darcus here, the roster is growing, which I'm very excited about. Next year, Island will be celebrating its 60th anniversary, and it's a label rich in history, from Bob Marley and Grace Jones to U2. Our history is also a big part of the conversation of what Island represents. Since becoming a stand-alone [label] again [after IDJ was broken up in 2014], Island is able to have its own identity. Artists joining our roster over the last five years have included Shawn Mendes, Demi Lovato and **Tove Lo**. Darcus really puts the artist first, which allows endless creativity, opportunity and success.

Speaking of Lovato, how is she doing since her hospitalization in July?

She is taking all the time she needs to get better. Her health is the number one priority, and that's the focus for her as far as

making sure she has everything she's going to need to be in good health. It's about providing support systems for all artists and being able to have honest dialogue as far as what they may need.

Rumor has it you've kept ticket stubs and laminates from every show you've attended. Is that true?

Yes, my storage place is running out of room. It's insane how much stuff I have in boxes since I started going to shows as a teenager. And every week I'm adding a handful more. I have two young children right now, and I hope they will enjoy music as much as I do. Going through all my stubs and laminates will tell a lot of history about me, what I've seen and what I've done during my career.

It still seems like the Asian community is an underrepresented minority in the music business. What are your thoughts in the wake of your promotion?

Personally, I would love to see more Asians in the music business. There's exciting stuff happening with K-pop now, so I think things will continue to grow and evolve. For me, however, the focus isn't on my being a poster boy for anything, really. In my career, it's always been more about how I could be the best marketer in the music business, whether I'm working with **The Killers**, Jay-Z, Demi Lovato, Shawn Mendes or **Kanye West**. Now I just want to be the best COO for Island Records and develop and break artists that sign [here].

1 A fan of John his entire life, Wong received this bobblehead in 2015 when he attended the artist's Million Dollar Piano residency in Las Vegas. **2** Signed Playbills from the 2016 Tidal X: Bon Jovi set of four intimate shows at historic venues around the world. **3** A Killers record player commemorating the group's LP box set this year and a David Bowie newspaper article. "From his lyrics, his music, to his bold fashion, Bowie is the epitome of a creative musical genius," says Wong. **4** "I've had the privilege to work with so many amazing artists," he says. "Jon Bon Jovi and Mariah Carey are superstars that I have so much love and respect for."



ARTIST ON THE RISE



**America's No.1 Boyband.
America's No.1 Album.**

 **YouTube Music**

BROCKHAMPTON

Iridescence peaked at #1 on 10/6

GOOD WORKS

Fighting For A Cure

The music business' two go-to charities in the battle against cancer collectively have raised north of \$400 million through their annual October galas

BY MELINDA NEWMAN

ON OCT. 11 IN SANTA MONICA, CALIF., City of Hope honored outgoing Warner/Chappell Music chairman/CEO **Jon Platt** with its Spirit of Life Award. With help from **Beyoncé**, who performed, and **Jay-Z**, who presented Platt with his award, the evening raised \$6.1 million for the world-renowned Duarte, Calif.-based research and treatment center for cancer, diabetes and other life-threatening diseases.

Four days later, on Oct. 15, the T.J. Martell Foundation saluted **Jeffrey Harleston** in New York as **Mary J. Blige** feted the general counsel/executive vp business and legal affairs for Universal Music Group worldwide. The foundation, which funds medical research focused on finding cures for cancer, raised \$2 million that night.

For over 40 years, the music industry has thrown its support and dollars behind the two organizations through their annual galas and a slew of other fundraisers held throughout the year, including poker tournaments and bowling parties meant to attract young philanthropists.

Since its 1973 founding, City of Hope's Music, Film and Entertainment Industry group — which is chaired by **Evan Lamberg**, president of Universal Music Publishing Group in North America — has raised over \$124 million. The T.J. Martell Foundation, which formed in

1975 after the death of record executive **Tony Martell**'s teenage son, is nearing \$300 million.

"The music industry is very charitable," says attorney **Joel Katz**, who was named chairman of the foundation after the 2016 death of longtime client Martell.

In the years immediately preceding Martell's death, the foundation had grown "stagnant," says CEO **Laura Heatherly**, who credits Katz with revitalizing the organization. "I called a lot of friends, and they came on the board," says Katz. "All of a sudden, we had the industry back."

The music business' financial resurgence has also benefited both the Martell foundation and City of Hope. Through the industry's 15-year downturn, City of Hope vice president **Sharon Joyce** says, the organization relied on "tenacity" and its connections to the entertainment business "to move forward through the tough times and to deepen our relationships." While the foundation is music-based, City of Hope draws from 15 industries for its fundraising.

The two organizations admit that, on rare occasions, they chase the same executives, but otherwise work "side by side," says Joyce. The Martell foundation funds research at City of Hope, and "we're very proud of that," says Heatherly. "We love what they do. When it comes to fighting cancer, the more the merrier." ●



Platt



Katz



Winehouse in 2007.

NOTED Oct. 10 - 16

New Deals

NBC greenlit the **Adam Levine**-produced songwriting contest *Songland*.

Apple Music became Genius' official music player.

Universal Music Group entered a direct licensing deal with Mixcloud.

BMG acquired **Buena Vista Social Club** label World Circuit Records.

Shamrock Capital acquired **Stargate's** publishing catalog.

Spotify invested in DistroKid to allow artists who upload to Spotify to distribute their music to other platforms as well.

Executive Turntable **Mike Greco** was named executive vp content strategy and business planning at MTV, VH1 and Logo.

Kobalt's AWAL promoted **Matt Riley** to vp A&R.

Rob Beckham exited his role as co-head of WME Nashville.

iHeartMedia named

Greg Millard

executive vp event and experiential partnerships.

Warner Bros. Records upped **Eesean Bolden** to senior vp A&R.

Spotify's **Rocío Guerrero** was named vp A&R and cross-cultural strategy at Warner Music Latin America.

Media Alert

W Hotels launched W Records with first signee **Amber Mark**.

The estate of **Amy Winehouse** announced a biopic and hologram tour for the late singer.

The German Opus Klassik was held in Berlin, replacing the abolished Echo Awards.

Meet & Greet

Kehlani announced she is pregnant with a baby girl.

Obits

Capitol Records pop promotion executive **Joe Rainey** died at 43.

Microsoft co-founder **Paul Allen** died at 65.



Harleston (right) with Blige in New York.

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FAVORITE POP/ROCK ALBUM

TOUR OF THE YEAR

ARTIST OF THE YEAR

23

American Music Awards!

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*from your
Big Machine Records Family*



Troye Sivan onstage at Radio City Music Hall in New York on Oct. 9. During the show, the singer brought out Charli XCX for a live debut of their new collaboration, "1999."



7 DAYS on the SCENE



1 Justine Skye at the Candy Crush Friends Saga event in New York on Oct. 11. **2** Fall Out Boy's Pete Wentz played Smoothie King Center in New Orleans on Oct. 10. **3** John Cale and Laurie Anderson attended the Velvet Underground Experience opening-night party in New York on Oct. 9. **4** From left: Takashi Murakami, Kid Cudi and Virgil Abloh at the Murakami & Abloh: "America Too" exhibit at Gagosian Beverly Hills on Oct. 10. **5** Katy Perry at New York's 25th annual Shoes on Sale Gala on Oct. 11. **6** From left: Kelly Clarkson, Hoda Kotb, Savannah Guthrie, Michelle Obama, Jennifer Hudson and Meghan Trainor at NBC's Today Celebrates the International Day of the Girl on Oct. 11.

SIVAN; JESSICA XIE; 1: ILYA S. SAVENOK/GETTY IMAGES; 2: JOSH BRASTED/GETTY IMAGES; 3: JAMIE MCCARTHY/GETTY IMAGES; 4: BILLY FARRELL/OWEN KOLASINSKI/SHUTTERSTOCK; 5: MARK VON HOLDEN/SHUTTERSTOCK; 6: NATHAN CONGLETON/NBC/NBCU PHOTO BANK/GETTY IMAGES.



7



8



9

7 Kanye West (left) with President Donald Trump at the White House on Oct. 11. 8 Steve Aoki hosted a Diesel event in New York on Oct. 9. 9 From left: J Balvin, Cardi B and Bad Bunny at the American Music Awards on Oct. 9. 10 Justin Timberlake performed in Toronto on Oct. 9.



10



"He's the [Barack] Obama of the music industry, behind some of the biggest hits in the world. This couldn't happen to a finer person," said Jay-Z (left) during his speech before presenting Platt with the Spirit of Life Award.



3



1



2

1 Beyoncé performed "XO," "Perfect Duet" and "Halo" at the City of Hope Spirit of Life gala. 2 Quincy Jones (left) and Dr. Dre posed together. 3 Usher (left) and Tiffany Haddish danced. 4 Kelly Rowland on the red carpet. 5 From left: Warner Bros. Records co-chairman/COO Tom Corson, Warner Bros. Records co-chairman/CEO Aaron Bay-Schuck, songwriter Justin Tranter and singer Bebe Rexha.



4



5

City Of Hope

SANTA MONICA, CALIF., OCT. 11

WHEN CITY OF HOPE KICKED OFF ITS FUNDRAISING CAMPAIGN IN APRIL, Spirit of Life Award honoree **Jon Platt** pledged that the organization's 45th annual gala dinner would be "one that you'll never forget." And he definitely made good on that promise, as **Beyoncé**, **Jay-Z** and host **Pharrell Williams** were among the 1,200 music stars, prominent industry executives, family and friends who feted the Warner/Chappell Music chairman/CEO at the ceremony. Those gathered inside the chandelier-decorated Barker Hangar helped raise over \$6 million in support of City of Hope's ongoing mission to cure and ultimately prevent cancer, diabetes and other life-threatening diseases. "Jon represents the perfect intersection," noted Williams. "He loves music and the community, but also loves philanthropy."

—GAIL MITCHELL



Congratulations to all of our Billboard's Top Music Lawyers:
Jennifer Baltimore • Steve Gawley • David Kokakis • Nicola Levy
Alasdair McMullan • Michael Seltzer • Christine Calip Victor
and Lawyer of the Year, Jeff Harleston
from everyone at Universal Music Group.



UNIVERSAL MUSIC GROUP

Strange 80s 2

LOS ANGELES, OCT. 12



1



2

1 Actor David Hasselhoff arrived at the Strange 80s 2 benefit concert for 320 Changes Direction, founded by Chester Bennington's widow, in the original KITT car from '80s TV show *Knight Rider*. 2 Eagles of Death Metal bassist Jennie Vee onstage at The Fonda Theatre. 3 Bowling for Soup lead singer Jaret Reddick (left) and Scott Ian of Anthrax played a cover of Ozzy Osbourne's "Crazy Train." 4 Sum 41 frontman Deryck Whibley covered Metallica's "Enter Sandman" and "For Whom the Bell Tolls." 5 Mason Young (left) and father Adrian Young, drummer of No Doubt, on the red carpet.



3



4



5

STRANGE: 1, 4, 5: SCOTT DUDERSON/GETTY IMAGES; 2, 3: SOPHIA DANIELSON; TREASURE: 1, 2, 4: TIM MOSENFELDER/GETTY IMAGES; 3: GREG CHOW/SHUTTERSTOCK

Treasure Island

OAKLAND, CALIF., OCT. 13-15



1



2



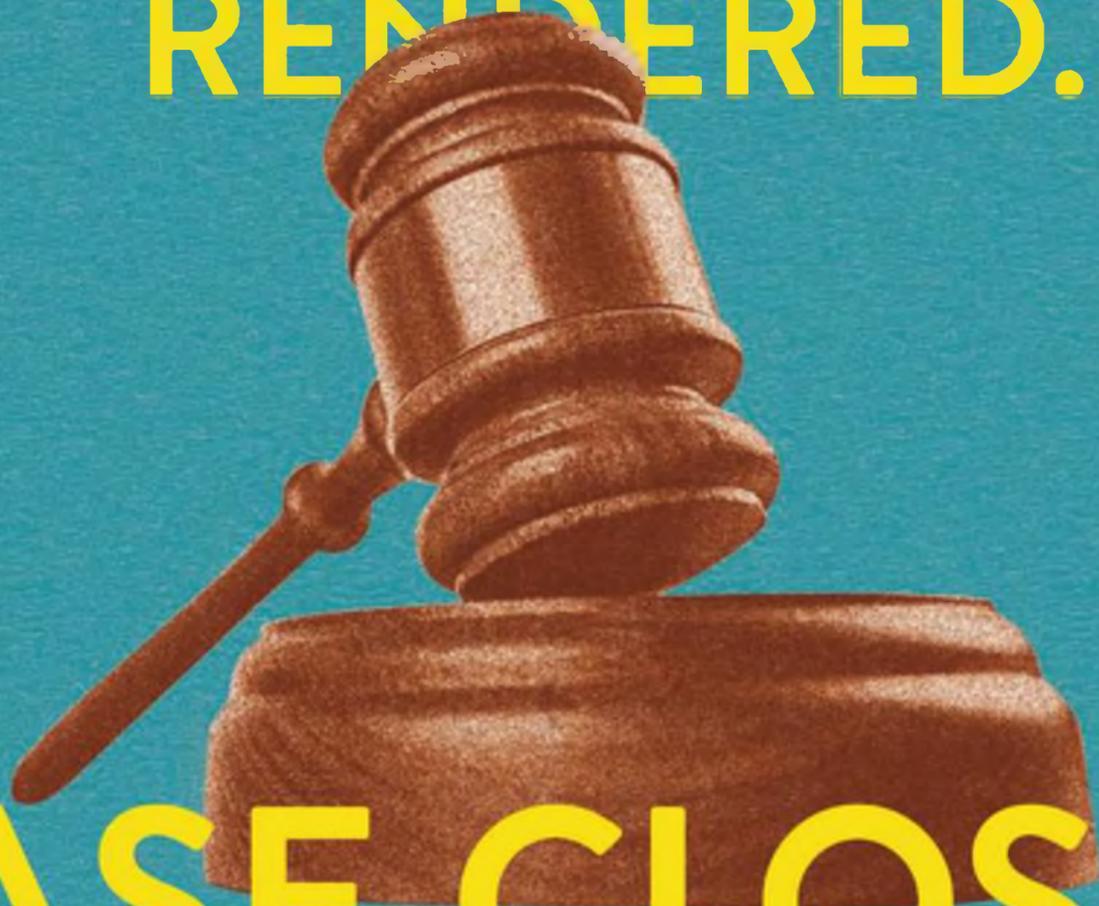
3



4

1 Santigold onstage on Oct. 13. 2 ASAP Rocky headlined the festival's first night. 3 Shame's Eddie Green crowd-surfed on Oct. 14. 4 Hiatus Kaiyote's Nai Palm on Oct. 13.

ARGUMENTS
PRESENTED.
JUDGMENT
RENDERED.



CASE CLOSED.

— WINNING TEAM —

Logan, Maness, McDowell, Robinson & Tappe

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WITH MOAR INTERNET



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FULLSCREEN



collab

 Next 10 Ventures



UNITED TALENT
AGENCY

ROCK STEADY

Barely out of high school, Greta Van Fleet is brazenly reviving boomer-era sounds for the streaming generation

BY STEVE APPLEFORD

PHOTOGRAPHED BY ALEXANDRA GAVILLET

The New Rock

THE PULSE
OF MUSIC
RIGHT NOW

Greta Van Fleet (from left): Sam Kiszka, Jake Kiszka, Danny Wagner and Josh Kiszka photographed Oct. 8 at Big Red Sun in Venice, Calif. Watch the members play *How Well Do You Know Your Bandmates?* at billboard.com/videos.

GROOMING BY CHRISTINA GUERRA USING ORBÉ; AT CELESTINE AGENCY; STYLING BY CATHERINE HAHN.

GRETA VAN FLEET HAS ALREADY MASTERED classic rock posturing. In early October, singer **Josh Kiszka**, 22, emerged onstage at the **Foo Fighters**-curated Cal Jam in San Bernardino, Calif., dressed in flamboyant tie-dye, beads and feathers, waving an arm in the air and letting out a signature wail. His twin, guitarist **Jake**, leaned back, his hippie-like long hair blowing in the breeze, to share the mic on soulful ballad “You’re the One” off their debut album, *Anthem of the Peaceful Army*, out Oct. 19.

It’s an increasingly rare sight at festivals these days. Over the past year, the Michigan-bred band has consistently been one of the only rock groups excelling in a hip-hop economy, dotting lineups from Coachella to Austin City Limits and delivering a big, warm sound that echoes **Led Zeppelin**. Since releasing its breakthrough EP *Black Smoke Rising* in April 2017, the group, which also consists of younger brother **Sam**, 19, on bass and keyboards, and drummer **Danny Wagner**, also 19, has earned praise from classic rock icons including **Robert Plant** and **Elton John**. In July, **Dave Grohl** stopped by the band’s tour bus outside a festival in Quebec City (where the drinking age is 18) with a bottle of Jägermeister and a few words of wisdom.

Greta Van Fleet gets a lot of that kind of attention these days — not just from the old guard rejoicing at the group’s rise at a time when rock has faded from commercial dominance, but also from a new legion of fans who hear something exciting and fresh in the band. Its intergenerational appeal is rooted in nostalgia for some, and its members play into it, dressing the part right down to the velvet bell-bottoms. But while it has been criticized for too cleanly playing to type, Jake insists Greta Van Fleet is no tribute band and that its mission isn’t to re-create the past.

“It’s to the best of our ability to take that torch and boldy move forward with it. To move forward, you have to [look] backward,” says Josh. Adds Jake, “It’s forcing our generation to look back at these particular lessons, these masterworks of history, and learn what was.”

So far, Greta Van Fleet’s projects have resonated: *Black Smoke Rising* hit No. 2 on the *Billboard* Heatseekers chart, while follow-up EP *From the Fires*, which debuted at No. 1 on the Hard Rock Albums chart in November 2017, has earned 100 million on-demand streams since release, according

to Nielsen Music. *Anthem of the Peaceful Army* is a natural progression, a real-time 10-track portrait of a band getting comfortable with its style: Jake’s soloing is far more muscular, and as a lyricist, Josh explores terrain stretching from the metaphysical to the blunt, fueled by his readings of **Friedrich Nietzsche** and **Hunter S. Thompson**.

“When most people think of Greta Van Fleet, they think of loud, fast, hard rock’n’roll music, and there’s a lot more than that,” says Sam. “In making the album, we spread out and touched the corners of what Greta Van Fleet is.”

For the band, diving this deep into arena rock’s past is as unlikely as its ascent. All four members hail from a town called Frankenmuth, with a population of roughly 5,000. The soundtrack at the three brothers’ home included **Woody Guthrie**, **Bob Dylan** and **Son House**. Josh says hearing **Cream** and **Jimi Hendrix** for the first time while in high school was a defining moment, sending them toward a darker, heavier aesthetic: “There was really something magical in ’67 through ’70 — that four-year period when [rock’n’roll] was just massive. There was a cultural renaissance going on.”

From that era, they built a facsimile of that blues rock sound, with Josh wailing like Plant. As the band got louder, and Sam’s childhood friend Wagner joined on drums, Josh found himself having to compete to be heard. “I had to find a way to sing over that volume, and that was tricky,” he says. “Lots of blowing my voice out.”

Greta Van Fleet now sees itself not as an outlier but as a forebear of an oncoming wave of rising

rock groups like **The Struts** and **Dorothy**. “There are thousands of kids right now in their garages and in their basements, and they’re all playing instruments,” says Jake. “They’re all listening to rock’n’roll music

from generations past and contemporarily, and they’re going to come out of the woodwork.”

These days, Greta Van Fleet is reaping the benefits of being at the forefront — its touring unit has grown to include two buses and a semitruck. But the goal for the group, says Sam, is to keep its focus on the possibilities ahead. “In the past 10 years, there have been certain bands that kind of opened up the realm, but we’re probably the first band given an opportunity so enormous, to feel like there’s a large responsibility,” he says. “It turns into something that’s bigger than any individual person.”

“[We’re] forcing our generation to look back at these particular lessons, these masterworks of history, and learn what was.” —Jake Kiszka

From left: Josh Kiszka, Danny Wagner, Jake Kiszka and Sam Kiszka



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How Britney ‘Hit’ It Big

Twenty years after the release of her breakthrough single “...Baby One More Time,” Britney Spears’ collaborators explain how it changed the course of pop history

BY ANDREW UNTERBERGER

BY 1997, SWEDISH top 40 maestro **Max Martin** had already set the framework for pop’s shifting landscape with production for **Robyn**, **Backstreet Boys** and **Ace of Base**. But it was what came next — submitting demos to Jive Records for 16-year-old artist **Britney Spears** — that would usher music out of the grunge-dominated ‘90s and into the future.

“He came to America, and we introduced” Max and Britney to each other, remembers **Steve Lunt**, then an A&R executive for Jive. “And he said, ‘I think I’ve got just the song...’”

The resulting track, “...Baby One More Time,” quickly climbed the Billboard Hot 100, becoming the first No. 1 single for Spears, Martin and co-producer **Rami Yacoub**. It marked a turning point in pop, after which countless followers like **Jessica Simpson** and **Mandy Moore** tried to launch careers in Spears’ mold. Plus, says Lunt, “Being in A&R, I had every songwriter in the world trying to submit songs for Britney. Songwriters who never wrote like that before in their lives



Above: Martin (right) with Spears in 2017. Inset: The cover of Spears’ 1998 debut.

were suddenly writing things that sounded like they were Swedish.”

By the time Spears officially released her debut single, 20 years ago in October, its title was “...Baby One More Time” — the “hit me” cut to avoid what might have been interpreted as a reference to domestic violence. But Martin and Yacoub left the actual opening riff

largely untouched. “We added more distortion to it, but generally just enhancing it,” explains Yacoub. The hook “was rock solid, so we never touched it or strayed away from the blueprint.”

Lunt now describes “...Baby One More Time” as “a Swedish version of what [Martin] thought was R&B” — a slow-building pop anthem based on funky bass pops, chirping keys and, most importantly, that syncopated three-note piano riff intro that made the song instantly unforgettable. “As soon as you hear those notes, you know what song it is,” he says. The “Baby” piano riff is almost stupefying in its simplicity — a B flat followed by two Cs — and repeats three times in the first 13 seconds alone. “I can’t think of another song like that.”

None of the pop singers that followed could catapult to superstardom as quickly as Spears did, maybe because none of them found a “Baby” of their own. Says Yacoub: “One hundred percent, it’s the most iconic hook I’ve ever been a part of.”

BACKSTORY

BOCELLI’S BUDDIES

With 25.2 million albums sold in the United States, according to Nielsen Music, classical giant **Andrea Bocelli** is one of the world’s most revered tenors and crossover talents. For his first album of new material in 14 years, *Si* (out Oct. 26), the 60-year-old holed up in his home studio in Tuscany with producer **Bob Ezrin** (**Pink Floyd**, **Alice Cooper**). No stranger to unexpected duets — previous collabs include **Céline Dion** and **Ariana Grande** — his new project features some of pop’s biggest names... as well as his 20-year-old son.

Ed Sheeran

“Amo Soltanto Te”

“Ed is full of talent. He’s sensitive and affable. When he asked me to sing a new version of ‘Perfect,’ he did it with such enthusiasm and sincerity that I couldn’t say no. We met at my house in Tuscany, and a friendship was born. It’s a joy to feature him on a song that exalts, to my mind, simplicity as an end.”



Dua Lipa

“If Only”

“The voice of this young British singer is unique, recognizable, expressive and as brilliant as her interpretative intelligence, which was clear from the very moment we started working together. I can attest to her charisma and versatility.”



Josh Groban

“We Will Meet Once Again”

“I have a weak spot for Josh. He is a true friend. At the age of 17, Josh replaced me when I could not perform a duet with my friend Céline Dion [at the 1999 Grammy Awards]. As I always say with a touch of pride, I feel somewhat responsible for his debut as an artist who has gone on to a deserved, brilliant career. This song Josh penned himself — a tune of the greatest cheerful simplicity.”



Matteo Bocelli

“Fall on Me”

“Matteo was raised on ‘bread and music.’ ‘Fall on Me’ is about us. The song gives voice to a son who is taking his first steps in life, with doubts and uncertainties, and to a father who reassures him and tries to transmit strong values. His talent is exclusively his — it’s not something that a father can transmit.”

—NICK WILLIAMS



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'I FELT THE RESISTANCE'

R&B singer Amerie explains how, after ditching her major label, becoming a mom and writing fantasy novels inspired her new surprise albums

BY JEFF BENJAMIN

By the time **Amerie** released her last full-length album, *In Love & War*, in 2009, the singer had already reached several career milestones: The percussive "1 Thing" had hit No. 1 on the Hot R&B/Hip-Hop Songs chart in 2005, and she had landed two top 10 albums on the Billboard 200. But the state of the industry started to take its toll. "I experienced pushback because I'm a female who knows herself and doesn't have problems speaking up," she says. After "amicably" parting ways with Def Jam in 2010, she put music mostly on hold, exploring such other ventures as writing fantasy novels and editing a *New York Times* best-selling anthology of young-adult stories in 2017. She also became a mom in May. Amerie says that the state of the industry, in which artists are thriving outside the major-label system, inspired her return to music. On Oct. 19, the 38-year-old singer will independently release *4AM Mulholland* and *After 4AM*, a "double project" that pivots from her pop-leaning past hits toward more subdued, honeyed R&B.

Why did you take such a long break after *In Love & War*?

I kept thinking I would get to music, but for the most part it was writing and learning story craft. I was living, breathing writing — I wrote six novels in the past [six] years. One is done, two are almost finished, some I'm revising, others are in various states. But I was really missing actively recording, because it gives you a different creative outlet. I'm passionate about writing and story, but it creates a different kind of fatigue.

You recorded these projects while pregnant.

Everything on the album was recorded from when I didn't know I was pregnant to eight, nine months [along]. "Not a Love Song" and "The Wall" were around then. I was doing little sexy rolls on those tracks. (*Laughs.*) I record, engineer and do my own vocals and rough mixes. It was really creatively freeing.

What has changed for you in terms of how you put out music now versus the start of your career?

I always found it hard with the old

model. Recording music, getting together with the label, putting together a marketing plan, then you shoot the videos. Everything's so far in advance. I always felt that once I finished the recording process and it was done, I was over it.

Why does it feel like the right time to return?

There are some negatives, of course, but the speed at which everyone's listening to things and digesting things, it allows a singer — especially if you're independent — to get it off your chest and go to the next thing. You don't feel like something's slowing you down. That's all I want to do — I just want to create.

That's probably why it's been so hard for people to write [songs] for me. I write for myself, other than the few times where it's been someone I jibed with, like **Rich [Harrison]**, for "1 Thing" and "Talkin' About"]. But as much as I love Rich, I don't know how much he could write for me now either. Before, I felt the resistance — the "shut up and be pretty and sing" thing. It was never explicitly stated for me, but I definitely felt that. 🍷

"I kept thinking I would get to music," says Amerie of her hiatus.



Gaga (left) and Cooper in a scene from *A Star Is Born*.

Songwriters To The 'Star'

A diverse array of songwriters, from **Julia Michaels** to **Lukas Nelson**, are behind the music to *A Star Is Born*, which debuts atop the Billboard 200. Says Nelson: "We wanted to make something completely new"



Diane Warren

The hitmaker teamed with **Lady Gaga** for *The Hunting Ground*'s Oscar-nominated "Til It Happens to You" in 2015. For *Star*, she wrote the upbeat "Why Did You Do That?," which the fictional Ally (Gaga) performs on *Saturday Night Live*.



Julia Michaels and Justin Tranter

The duo — known for co-writing smashes like **Justin Bieber**'s "Sorry," **Selena Gomez**'s "Bad Liar" and Michaels' solo breakout, "Issues" — contributed to Ally's showstopping "Heal Me." For the track, the two added a dose of soul.



Lukas Nelson

The 29-year-old son of **Willie Nelson** co-wrote many of the movie's down-home tunes, including "Too Far Gone," sung by Jackson Maine (**Bradley Cooper**). Nelson and his own band, **Promise of the Real**, appear as Maine's onscreen musicians.



Lori McKenna

McKenna, who won consecutive best country song Grammy Awards for **Little Big Town**'s "Girl Crush" in 2016 and **Tim McGraw**'s "Humble and Kind" in 2017, penned Ally's standout twangy ballad, "Always Remember Us This Way." —ROBLEDONNE

AMERIE: MR. NICHOLSON; GAGA & CLAY: ENOS/WARNER BROS.; ENTERTAINMENT; WARREN: PAUL ARCHULETA/FILMMAGIC; MICHAELS: MATT WINKLE/GETTY IMAGES; NELSON: FRAZER HARRISON/GETTY IMAGES; MCKENNA: TERRY WHATTIG/GETTY IMAGES; ROSS: SHIMPO; PAUL ARCHULETA/GETTY IMAGES; PILLONIS: STOPPARD/GETTY IMAGES; STOMPARD/GETTY IMAGES; TOOTHBRAND: CAROLYN JENKINS/GETTY IMAGES; TRANTER: JEFFREY MAYER/GETTY IMAGES; WARREN: JEFFREY MAYER/GETTY IMAGES; WINKLE: JEFFREY MAYER/GETTY IMAGES



How did Juice WRLD's "Lucid Dreams" become a mainstream radio hit months after blowing up?

ASK
BILLBOARD
ANYTHING

In June, the emo-rap single cracked the top 10 of the Billboard Hot 100 after initially finding an audience on SoundCloud; since then, **Juice WRLD's** breakthrough, which samples **Sting's** "Shape of My Heart," has remained in the upper echelon of the chart, peaking at No. 2. Yet unlike other recent rap hits, "Lucid Dreams" has continued to garner pop radio play; on the Mainstream Top 40 chart dated Oct. 13, the song reached a new peak at No. 8, where it currently remains. The song "provides a good balance between all the mainstream pop on our stations and helps to separate us from the older-sounding competitors in the market," says program director **Charese Fruge**, whose top 40 station KROI Houston has played the track over 800 times through Oct. 14, according to Nielsen Music. While slowly climbing into the top 10 on Mainstream Top 40, Juice WRLD became the first SoundCloud-bred rapper to enjoy such a crossover, which Fruge credits to the mass appeal of its lyrical focus on love and post-breakup acceptance. "Everyone falls apart and goes through a major depression when they are betrayed by the love of their life," says Fruge. "It's something that everyone can relate to."

—LYNDESE HAVENS



VERSUS COUPLED UP

Ashlee Simpson, 34, has returned to music after 10 years, this time with her husband (and **Diana Ross**' son), **Evan Ross**, 30. The making of their soulful EP — *I Want You*, out Oct. 12 — was documented on their reality show, *Ashlee + Evan*. The set blends Simpson's pop-punk roots with Ross' raspy voice — but they differ on more than just their influences.



Ross

Simpson

BIGGEST SPOUSAL PET PEEVE

"She always has a blanket and pillow, takes up the couch and falls asleep."



"I love Crest toothpaste, but he loses the caps!"



GO-TO ACCESSORY



"My faded black Gunner Foxx hat. It has [my daughter] **Jagger's** name in it."



"A good hoop earring. I can wear a sweatshirt and feel like I got spiciness to me."

REALITY TV GUILTY PLEASURE



"I like *Vanderpump Rules*. I mean, it's chaos."



"*Southern Charm*. It feels like, 'This can't be normal.'"

FAVORITE DIANA ROSS SONG

"The *Land Before Time* theme song ["If We Hold On Together"] because she dedicated it to us."



"'Upside Down.' It makes you want to put a cool outfit on, dance around and have a Diana Ross moment."

WEIRDEST STUDIO HABIT



"I end up staying too long, wanting to do things a million times, until they're like, 'Dude, we can move on.'"

"I pack a big bag, like I'm traveling somewhere, with a blanket and socks. I'm a creature of comfort."



BEST KIDS ACTIVITY

"Jumping on the trampoline. It's one of the best things at our house."

"I love to take them to try new things. This year, we're going skiing." —TAYLOR WEATHERBY

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DEAN LEWIS

The Australian singer-songwriter eyes a U.S. crossover with an aching ballad

By Lyndsey Havens

Photographed by Flora Hanitijo

BORN TO WRITE

Lewis' dad turned his four sons on to **The Beatles** and **Oasis**. "I spent five years watching every **Noel Gallagher** video that was on YouTube," says Lewis, 30, who started playing guitar at age 10. He connected more with Gallagher's melodies than his songwriting (Lewis himself prefers to focus on lyrics), and it wasn't until he read **Bruce Springsteen's** 2016 *Born to Run* autobiography that his approach to songwriting, which he started toying with at 18, clicked.

SNAP BACK TO REALITY

After a semester studying commerce, Lewis deferred and worked with his dad, a cameraman, as a sound recorder for reality TV shows. Six years later, he was ready for something else. "One day, I messaged 30 managers and sent them all my demo," he says. "I got no emails back. That was the extent of me trying." But a friend passed Lewis' demo to former **Savage Garden** manager **Leonie Conley** at a boat party. She signed Lewis to a publishing deal as a songwriter, though the gig was short-lived. "I was scared of coming up with something good that wasn't mine," explains Lewis. Three months later, he landed a record deal with Island.

MAKING WAVES

In 2017, Lewis flew to the States from his native Australia to promote breakthrough single "Waves." He's already back in America — this time riding a bigger hit, "Be Alright." The hopeful single about moving past a breakup has racked up 43.3 million total on-demand U.S. streams (audio and video combined) since its June release, according to Nielsen Music. "I was sitting in a hotel, hoping people wanted to talk," says Lewis. "All of a sudden, everyone wants to have a chat."

DOING ALRIGHT

"I've been writing sad songs and got to the point where I was like, 'You can't write another or you're lying,'" says Lewis, who is "quite happy right now." He's working on his debut, which speaks to his life currently — when he recorded "Be Alright," a breakup story, his own was six years behind him. His new music is inspired by lively festival sets and channels Springsteen: "Very first-person, very specific. That's the easiest way to make people feel something." 🎧



Lewis photographed Oct. 11 at Mighty Lucky Studio in New York. Get to know the "Be Alright" singer at billboard.com/videos.

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INSPIRATIONS

Back To Life

Culture Club is aware that many fans are still attached to its classic work, but on sixth album *Life*, out Oct. 26, the group didn't pay it much mind. "I love the old songs, but to stay in a nostalgia vein would just be too boring for me," says frontman **Boy George**, 57. The top-hat-sporting singer, who will next join the band on a European tour in November, helped create the mix of blue-eyed soul and reggae-infused pop, having done the following.

BY ROBBIE DAW



HE LISTENED TO OTHERS

"Sometimes you get those sessions where there are too many people in the room – I take the view that because I'm delivering the message, the story and the concept have to come from me. [But] on this record, I was much more open to melody changes and how something drops. [Culture Club guitarist **Roy Hay**] quite often would say, 'Well, what about this?' And surprise, surprise – you sometimes get really good results when you allow other people to have an opinion. We're more connected now."



HE GOT IN TOUCH WITH HIMSELF

"When you're a kid and you're made to feel like you don't belong at a very early age, it sets up a relationship with the world that's very unique. I would say I'm spiritually wanting, [but] I don't describe myself as a spiritual person. The opening song on the album, 'God & Love,' addresses this very subject. Saying you love someone is all very nice, but showing you love someone is even more amazing. Doing spiritual work, whether it's on yourself or for other people, is how you express your spiritual side."



HE CHANNLED HIS FAVORITE SONGWRITERS

"I often reference someone like **Morrissey** (left) when I'm writing about relationships because he looks at love from such a peculiar angle. Who else writes a lyric like, 'The more you ignore me, the closer I get'? You just go, 'Oh, my God – is this guy reading my mind?' For me, I'm always looking at lyricists like **Bob Dylan**, **Joni Mitchell**. Morrissey I would put in that category, though some people may balk at that. And **Marc Bolan** as well. He was one of the great surrealists."



HE LET THE STARS GUIDE HIM

"All my favorite records have big choruses. I go back to **The Beach Boys**, **The Beatles**, **Sly & The Family Stone**, **Gladys Knight & The Pips**, just those beautiful, soulful harmonies. I work a lot with dance producers – we found some young producers in London called **Future Cut** for this album – and a lot of them don't like backing vocals. And trying to convince someone that every picture needs a frame is not always easy. But being a singer and being a Gemini, I demand to be heard!"



George



Empress Of

UP NEXT

EMPRESS OF

FROM Pasadena, Calif.
BILINGUAL OR BUST Growing up outside Los Angeles, the Honduran-American singer born **Lorely Rodriguez** listened to ***NSYNC**, **Björk** and Latin salsa. When she began writing songs at age 13, it was natural to shift between English and Spanish in her verses, a habit she continues today: "It helps to have another paint color, another medium of expression." She settled on her stage name at a tarot card reading where she received the empress card, which is connected to femininity and nurturing. The

"of" is meant to be open-ended, "because then I can be empress of whatever I want to be."
I (DON'T) HEART NEW YORK In 2012, she dropped "Colorminutes," a series of 15 dreamy minutelong demos that she uploaded anonymously to YouTube. "That was a practice of trying to figure out what type of artist I was going to be," she says. The clips reached Terrible Records, where she signed in 2013; she released her bilingual debut EP, *Systems*, that year. Feeling overwhelmed by the bustle of New York, where she was then living, she exiled herself to Mexico to write her diaristic synth-pop debut, *Me*, in 2015, which cracked the top five on the Top Dance/Electronic Albums chart.
TEAM PLAYER After meeting labelmate **Blood Orange** (aka **Dev Hynes**) at a concert in New York, she

co-wrote "Best to You" on his 2016 album, *Freetown Sound*. Last year, she worked with **Khalid** on the single "Why Don't You Come On," on electronic duo **DJDS**' album *Big Wave More Fire*, and she'll soon drop tracks with **MØ** and **Tommy Genesis**.
THIS IS US Rodriguez's second album, *Us* (out on her birthday, Oct. 19), is filled with her most pop-adjacent tracks to date. The lyrics are direct and universal – many of the lines are real things she has said to a partner. "I wanted to make songs that were less selfish," she says. That includes one she wrote about a friend's struggle with suicidal thoughts and a "friendship bop" she co-wrote with Hynes. She says the album is less of a diary and more a love letter to her listeners: "I hope they see a little bit of themselves in me."
 —TATIANA CIRISANO



RICH SCHAEFER

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here's to growing up

Last we heard from Avril Lavigne, it was 2013, and the pop-punk prodigy was (still) channeling teenage dreams. Then she contracted Lyme disease, took to bed — and, eventually, began to pray. But while she now has a Christian rock hit, Avril's still got some partying to get out of her system

by anna peelee
photographed by david needleman

Avril Lavigne photographed Aug. 13 in Los Angeles. Styling by Joseph Zee. Lavigne wears a re:named slip, 8 Other Reasons necklace and Luv AJ rings. Watch her discuss her return to music at billboard.com/videos.

the motherfucking princess is in her motherfucking castle.

the princess is Avril Lavigne, who anointed herself on her 2007 No. 1 single “Girlfriend.” The castle — a Tudor home in an illustriously ZIP-coded L.A. neighborhood — is the only thing Lavigne has presided over since a tour that ended in 2014.

A few weeks before the release of “Head Above Water,” her first single in four-and-a-half years, Lavigne sits under the cathedral-high ceiling of her home studio. It is the room where, over the course of her public absence, she recorded much of the album she plans to release in early 2019.

Lavigne’s many songs about partying — and the Jack Daniel’s lawn jockey who greeted me at the door — suggested that we’d wind up drinking whiskey, or at least the rosé her publicist suggested I bring. (Avril Lavigne drinks rosé?) But Lavigne is sipping Emergen-C-spiked electrolyte water, combating seasonal allergies. From her seat on a massive gray sectional (Avril Lavigne owns a sectional?), she reveals that she painted much of the art displayed in the expansive foyer and shows me the pink devotional journal gifted to her by her mother. Under the daily prayers topping each page are guitar tabs and ambitious to-do lists written in Lavigne’s bubbly handwriting: *Complete album. Choose single. Shoot video. Dentist.*

It’s all just so... grown-up, a categorization



Lavigne had given a hard pass to as recently as her last album, 2013’s *Avril Lavigne*, where she insisted, in Peter Pan bangers like “Seventeen” and “Rock N Roll,” that we “still love it.” (“It” presumably referring to Lavigne’s penchant for lyrics about spontaneous day drinking.) Between then and the September drop of “Head Above Water,” we heard from Lavigne only a handful of times: when she popped up on *Good Morning America* in summer 2015 to say that she had been diagnosed with Lyme disease, when she got divorced from Nickelback frontman Chad Kroeger later that year and when, in between those dual bummers, Taylor Swift brought her out in San Diego as part of the 1989 World Tour’s parade of admirable women, to perform her then-13-year-old debut single, “Complicated.” Lavigne says that at one point, she thought, *Oh, I guess I’m done with making music.*

And indeed, the calm 34-year-old woman sitting before me on her suede couch does not exactly seem ready to rock. When Lavigne tells me how excited she is to be doing this story, the words are delivered in her apathetic mall drawl, dragged out of her babydoll mouth like a child frogmarched through a museum tour. Does the motherfucking princess even want the motherfucking crown anymore? Who, exactly, would be her acolytes if she decided to seize it? And why did she disappear four years ago?

the *esprit de brat* still lives in Lavigne. She soon swaps her Emergen-C for the rosé, mounts a pink skateboard in her pink Vans and zooms down her vaulted hallway. Lavigne’s mom and stepfather, visiting from Canada, lounge in the backyard next



Far left: Lavigne outside The Viper Room in Hollywood in 2002. Left: With ex-husband Kroeger in February 2016, six months after they announced their split. He produced her new single, “Head Above Water.”

to a menagerie of inflatable pool animals. But Lavigne wants it to be known that at her castle, outdoor activities are allowed — encouraged, even! — indoors. She informs me that later in the evening I will be sabering a celebratory bottle of champagne in the house, using a large sword she pulls out of a box and brandishes at me. When Avril Lavigne is excited, her tone retains its say-something-nice-to-your-sister reluctance but adds exclamation points of shrieks and giggles. It appears that she (like me) simply has resting bitch voice.

A framed copy of Lavigne’s last *Billboard* cover hangs on a wall. It’s more than 10 years old, but aside from some additional tattoos on her forearms, Lavigne looks the same, with Courtney Love-vaping-in-the-bathroom eyeliner smudged around her blue eyes, blond hair somewhere between Rapunzel’s and Sebastian Bach’s in length and a dearth of fucks given. Today, she adds to the look a baggy pink sweatshirt screen-printed with rib bones.

Perched on the kitchen bar under a sign that reads, “Wine! How classy people get wasted,” Lavigne recalls an even earlier phase of her career. “No shit, I sang with Shania Twain when I was 14,” she says from her seat next to a tray of nips. “I won a local radio contest by submitting a tape of me singing.”

Lavigne hops down and bops her cutoff-clad hip, re-enacting the 1999 performance of a lesser-known entry in the Twain canon at the Corel Centre in Ottawa: *What made you say that? Was it the moonlight? Was it the starlight in your eyes?* Lavigne adds an original verse to convey her 14-year-old inner monologue: *Why am I singing this song? What am I doing? What if I got my own concert?*

When Antonio “L.A.” Reid signed Lavigne two years later, Arista foisted prefab songs on the teenager. “Part of my growth process was learning to speak up,” says Lavigne of making sure she could continue to write her own music, which she had been doing for years. When I stupidly express surprise that Lavigne now composes music on the piano, she rolls her eyes: “I can play my own shit. The drums, the guitar, the bass and the piano.” No wonder, then, that she was self-advocating to powerful men while she was still young enough to need her brother, Matthew, one year older, to chaperone her.

“I want, like, more rock music,” Lavigne says she told Arista. So she started working with songwriters The Matrix and Lauren Christy, who helped set her very real teenage experiences to music. Take the 2002 *Billboard* Hot 100 top 10 hit “Sk8er Boi.” “I was like, ‘If I see a guy walking down the street and he’s skateboarding, I automatically will look up and be like, ‘Who’s that?’” Lavigne recalls explaining to her collaborators. This became “He was a boy/She was a girl/Can I make it any more obvious?”



Lavigne wears a Paul Smith sweater and What Katie Did tights.

Lavigne wears a Honey Punch dress, Bonnie Clyde sunglasses, Dissona purse and Call It Spring shoes.





She could not: It was an expression of youthful frustration with a cave-painting level of simplicity. The authentic directness of the feelings, the fact that Lavigne seemed like someone who skateboarded around her house, the *tie* — it was all irresistible. Nearly 7 million Americans bought *Let Go*, according to Nielsen Music, and three years after crashing Twain's show, Lavigne sold out the same stadium on her Let Go Tour, putting 17,000 Canadian asses into seats to be empowered by a tiny girl who didn't take any shit.

Lavigne didn't seem to be making an intentional feminist statement any more than she jumped on her board to provide a colorful scene for this story. (She wound up skating for so long that I eventually had to ask her to stop and resume the interview.)

Her gloriously unapologetic sense of whatever-dude entitlement and jagged pop sound has inspired artists from Swift (see: the Lavigne-esque breakdown of "Shake It Off") to an ascendant new generation of indie rockers like Soccer Mommy (who has told *Billboard* Lavigne is a "perfect blend of Elliott Smith meets Evanescence"), Snail Mail ("I just wanted to be her so badly") and Alex Lahey, who says, "When you think of the 'one of the boys' thing that she has, in the past you had Joan Jett and Suzi Quatro types. The Avril vibe is more apathetic."

That stance — and Lavigne's aversion to what she schoolmarmish-ly calls "selling sex" — was also a permission slip for young women outside of music. For Jessica Williams, co-host of HBO's *2 Dope Queens* and frequent "Complicated" karaoke cover artist, "Avril was a breath of fresh air; a badass teen with a who-gives-a-shit attitude. And while, in retrospect, in the 'Complicated' video she and her friends behaved pretty terribly in the mall that day, at least Avril was having fun. She made me want to care less about boys and more about that fun."

As for her own icon, Lavigne still counts her early-stage companion Twain among her influences. "I fucking love Shania," she says. "She's super hot."

Turns out, Lavigne hadn't heard about Twain's spouse-shuffling. (In 2008, Twain's husband and producer Robert John "Mutt" Lange reportedly left Twain in order to marry her assistant and close friend. Then Twain married the woman's conveniently single ex-husband.) It's moving how bummed Lavigne seems, particularly by the idea, put forth by one of her assistants, that the couples might have been swinging with each other pre-breakup. "What's the point in getting married?" the twice-divorced

singer asks quietly. One of the assistants attempts to comfort Lavigne, noting that the best friend's husband is "way hotter."

I feel compelled to point out that Lange is *talented*: He produced Twain, of course, and AC/DC and Nickelback, the band fronted by Lavigne's own ex-husband.

"The real question," peals Lavigne, perking up, "is who has the bigger dick!"

She describes how she ended up marrying Kroeger. (The story, at least, does not involve his dick.) In 2012, her then-manager, Britney Spears whisperer Larry Rudolph, asked her what she thought about working with him. "He's had a ton of hit songs. He plays guitar. This could be great," says Lavigne, recalling her initial reaction. "A month later, I had a 14-carat ring on my finger." In other words: Lavigne did not marry Kroeger and then start sticking up for him. She collaborated with him on the strength of his oeuvre and then married him. And she defends him still: "Chad's band has sold, like, over 50 million albums! They're selling out arenas worldwide!" she says. Plus, he brought a \$3,000 bottle of Screaming Eagle wine to their first session.

Lavigne estimates that she has done 75 percent of her tattoos in tandem with other people. "Do you want to go get tattoos?" she asks.

How could Lavigne not think, as she recalls, "Like, I'm in love"?

After two days in the studio, Lavigne told Kroeger they were getting matching tattoos, reading "*Vivre le moment présent*" — aptly, "Live in the present moment." Up in her studio, Lavigne shows off more inkings, from the cupcake with a skull in its icing (picked up while shooting the "Hello Kitty" video in Japan) to the constellation of stars in the valley of her inner hip (revealed when Lavigne stands up, unzips her shorts and pulls them down). She discovered the stars the morning after she got them. "I remember, like, peeing," recalls Lavigne, "And looking at it like, 'What the fuck did I do!? I love it.'"

Lavigne estimates that she has done 75 percent of her tattoos in tandem with other people. "Do you want to go get tattoos?" she asks. I laugh nervously, wondering if *Billboard* will expense laser removal. "Shamrock is down the street. Yasss, let's get matching tattoos, bitch!" This bitch has not had enough rosé for that.

The way Lavigne sees it, her preternatural intuition justifies this impulsiveness. "I remember being in New York" at age 16, she says, "and realizing, 'Oh, I can meet

someone and tell what kind of person they are.' I mean, that's what I do with my music. I'm very sensitive and hyper aware." And therefore, when it comes to things like getting tattoos and marrying members of Nickelback: "I jump!"

Though Lavigne jokes about being divorced twice by 33, "I love love," she says. "The way I looked at it is I married my long-terms." She met her first husband, Sum 41 frontman Deryck Whibley, when she was 17. (Their matching tattoos: a musical note and the number 30, marking Whibley's 30th birthday, after their marriage ended.) Lavigne speaks lovingly of her former husbands, bestowing Whibley with the ultimate Ottawa endorsement: "He's a good Canadian guy." As she does not regret any of this, we aren't allowed to either. "I see those eyes," she says to me. "That was a, like, bittersweet *aww*."

After cranking her cover of favorite Nickelback song "How You Remind Me," Lavigne searches YouTube for her and Whibley's performance of Sum 41's "In Too Deep." "What a great song, right?" asks Lavigne. (I have to admit, it is.) She joins her 23-year-old self in harmonizing: "Cause I'm in too deep, and I'm trying to keep/Up above in my head, instead of going under."

The lyrics of "In Too Deep" are reminiscent of "Head Above Water," the tonally inverse first track from Lavigne's new album. "God, keep my head above water," she sings. "Don't let me drown." The song explains why Avril Lavigne disappeared and how she came back.

Lavigne started feeling unwell during her 2014 tour, going to doctor after doctor and asking them all the same thing: "I'm achy, I'm fatigued, I cannot get the fuck out of bed — what the fuck is wrong with me?"

It only got worse when the tour ended. A friend finally put it together: "Dude, I think you have Lyme disease." Coincidentally, Canadian music producer David Foster's then-wife Yolanda Hadid had been diagnosed with the tick-borne illness, which played out on a multiseason arc of *The Real Housewives of Beverly Hills*. A friend suggested Lavigne call Hadid, who gave her the number of a Lyme specialist.

After that, says Lavigne, "I was in bed for fucking two years." It was like being gaslighted by her body. Instead of being able to do what she had always done — precisely what she wanted — she was trapped. Doctors put her on multiple antibiotics and antimalarials in an effort to recover from a disease that doesn't have a standard protocol of treatment. "It's a bug — a spirochete — so you take these antibiotics, and they start killing it," Lavigne explains with the hard-earned medical education of the terribly unlucky. "But it's a smart bug: It morphs into a cystic form, so you have

to take other antibiotics at the same time. It went undiagnosed for so long that I was kind of fucked."

In real time, it was hard to know what to make of Lavigne's absence, to reconcile her cheerful social media posts with the teary *Good Morning America* interview in which she said that doctors had told her she was "crazy" for thinking she was sick. This whiplash was exacerbated by Lavigne's own conflicting ideas about what constituted courage: Was there a way to bring attention to Lyme disease but not to her own suffering? On one hand, she says, "I was like, 'I'm going to be brave and tell the world what's going on.' And I did it because I was releasing a song for the Special Olympics and I wanted it to do well, so I got forced to sit on camera and talk about it [on *GMA*]. I wasn't ready, and I shouldn't have done it. I was a mess." At the same time, she says, "I put on a brave face because I didn't want it to be a part of my identity. So the second I was up, I would take a picture

One night, in bed with her mother and barely able to breathe, Lavigne started to pray. "I had accepted that I was dying," she says.

and post it on Instagram and act like my life was fucking great."

Lavigne seems annoyed at the doctors who haven't figured out how to cure her, annoyed that I didn't understand how misleadingly edited the *GMA* interview was, annoyed to be telling this story at all. She sounds annoyed when she says, "This is me being totally vulnerable with you right now," knitting her eyebrows and dragging her fingers through her hair. She clarifies: "I don't want to talk about it. I don't want to relive it. But it's my responsibility."

Lavigne is annoyed because a tick bit her while she was doing something like four-wheeling or hiking with friends — she's not sure exactly how it happened — and it is now her duty to educate people about Lyme disease. (Which is, by the way, newly added to the Avril Lavigne Foundation's supported causes of people affected by serious illness and disability.) And most annoyingly of all, Lavigne has had to consider what people think of her. She has to let us know she wasn't left behind by a market in which hip-hop has largely displaced traditional pop and rock. She wasn't over making music. She wasn't mourning her divorce. She was annihilated by an infection.

One night, in bed with her mother and barely able to breathe, Lavigne started to pray. "I had accepted that I was dying," she says. "And I felt in that moment like I was underwater and drowning, and I was trying to come up to gasp for air. And literally under my breath, I was like, 'God, help me keep my head above the water.'"

Lavigne grabbed her phone and opened Notes. She had the beginning of a song, and, if not a way out of the water, at least some light visible above the surface.

Kroeger and Lavigne had already split up when she wrote those lyrics. But since he is, attests Lavigne, another "great Canadian guy," they remain close, and he produced several tracks of her album, including "Head Above Water." The first time she sang it — or anything at all, after literal years — was at his studio. Lavigne was terrified. Would her voice have withered, like her muscles? But when she opened her mouth, it was there. "God was like, 'Nope, you're going to keep doing music,'" says Lavigne. In that moment, she began to believe her gift was innate, holy and uncomplicated, now deepened into something more profound than her earlier expressions of frustration.

"The silver lining of it" — making her way back to health after years of incapacitation and physical therapy and powerful drugs — "is that I've really had the time to be able to just be present, instead of being, like, a machine: studio, tour, studio, tour. This is the first break I've ever taken since I was 15." In this small way, Lavigne breaking was a blessing.

And so "Head Above Water" sounds like the prayer it is. And on the track, Lavigne's voice is huge, swollen with gratitude at its own existence, a whole chorus coming from one tiny body. It is both surprising and perfect that Avril Lavigne has a hit on the *Billboard* Hot Christian Songs chart.

"Music's powerful," says Lavigne, shrugging and dragging her Vans across her fancy suede sectional.

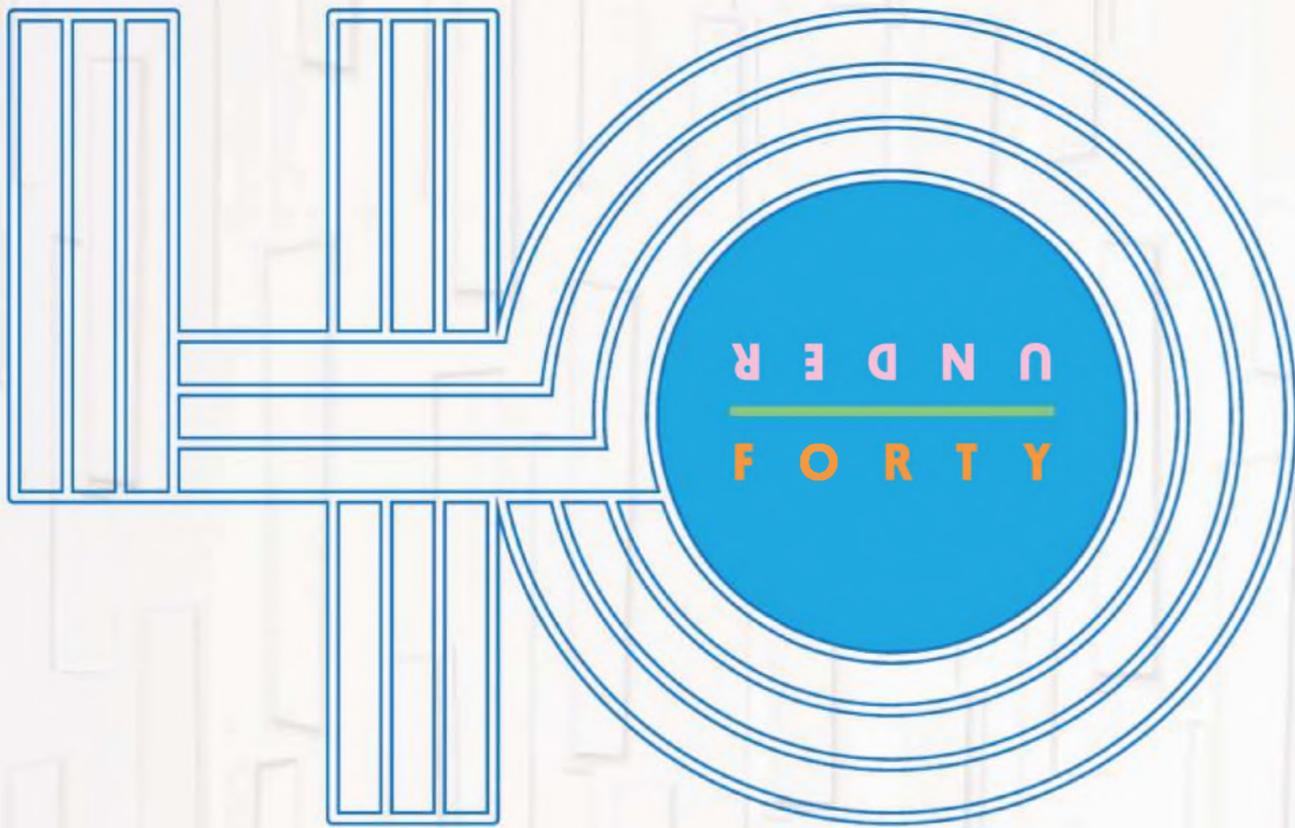
We're on the back lawn, having ascertained from a YouTube video that sabering champagne is an activity better attempted outside. "You're so responsible," says Lavigne, perhaps remembering that I declined to join her at the Shamrock tattoo parlor. "I love it." The bottle is decapitated in one stroke, and we all cheer. "That was, like, perfect," decrees Lavigne.

There's so much to toast. Here's to Lavigne's album and the tour that will follow. Here's to allowing yourself to be vulnerable. Here's to freedom. Here's to growing up. Here's to skateboarding through the mansion you earned and to not giving a fuck what people think.

Here's to the motherfucking princess. "She's evolved into Queen Lavigne," says Avril. "How about that?"



Lavigne wears a Hania by Anya Cole sweater, A J Morgan sunglasses and Dolls Kill shoes.



*Def Jam's Steven Victor kicks off Billboard's annual 40 Under 40 list of young music executives, revealing how his 14-year business alliance with **Pusha T** fueled his growth and success in the industry*

B

ACK IN 2004 — TWO YEARS after the hip-hop duo Clipse broke through with the insistent coke-rap anthem “Grindin’” — Pusha T, who formed the act with his brother Malice (who currently records as No Malice), got a call from Nicole Plantin, an assistant at their label, Pharrell

Williams’ Star Trak Records. “She’s like, ‘Hey, this guy is your biggest fan. I feel like he could be an asset to you,’” remembers Pusha. “And she introduced me to Steven Victor.”

At the time, Victor was a 24-year-old publicity assistant at Interscope Records, and Clipse was caught in record-label limbo after Star Trak’s parent company, Arista Records, was folded into Jive Records. With the brothers’ second album, *Hell Hath No Fury*, delayed indefinitely and momentum from their initial success dissipating, Pusha brought in Victor to help out with publicity. “I got on the phone with him and was like, ‘Yo, this is what I want to do for you,’” recalls Victor. “I’ll do it for free if I have to.”

That marked the beginning of a long and fruitful working relationship between the two men — one in which Pusha went from Clipse MC to solo artist to G.O.O.D. Music label president, and Victor rose from publicist to artist manager to executive vp/head of A&R for Def Jam Recordings. Along the





Victor (left) and Pusha T photographed by Matthew Salacuse on Sept. 20 at Universal Music Group's offices in New York.

way, their dedication to and belief in each other through rocky times led them to the heights of the music business, forging the type of mutually beneficial relationship that is invaluable for someone attempting to scale the slippery rungs of show business.

Today, Pusha, 41, has a sneaker line with Adidas and a clothing brand, Play Cloths, in addition to his G.O.O.D. work. Meanwhile, Victor's Def Jam deal allows him to continue running Victor Victor Worldwide, an umbrella company that houses his management firm, William Victor Management, as well as film, TV and publishing ventures with Universal Music Group. The two co-headlined UMG's inaugural Masterclass college-speaking series at New York University last September, and have cultivated relationships in dance music and the film soundtrack world that have opened up new, highly lucrative revenue streams.

"I have a theory that comes from this," says Victor, now 38, of his and Pusha's relationship. "For [any partnership] to work, you have to trust that that person has your best interests [at heart], whether it's financially, emotionally, whatever. And sometimes you have to be willing to let that person make a mistake, because everybody makes mistakes. Pusha and his brother gave me the runway to do what I was good at."

It's easy to see why the two work well together: It's midday on the fifth floor of UMG headquarters in Manhattan, and they are in the midst of cracking each other up. Victor's quicker to laugh, whereas Pusha favors a deadpan delivery, although his eyes betray his amusement. Their wives are friends — Pusha and Victor were groomsmen at each other's weddings — and all four have a group chat named Vacay Gang. Soon, they may be even closer. Pusha's wife, Virginia, keeps nudging her husband to move to New Jersey,

“Our principles are in tune.” —VICTOR

closer to the Victors. “This next \$10 million, you have to move,” says Victor with a laugh.

Things weren't always so good. When Victor signed on to work with Clipse, the duo had reverted to the underground, releasing a three-volume series of mixtapes as the Re-Up Gang called *We Got It 4 Cheap*, alongside Ab-Liva and Sandman, while fighting for release from Jive. Victor brought a new element to the team. If Clipse had the streets, then Victor had the web — and the internet was where all the young writers and editors were obsessing over the newest hip-hop music of the time.

“The series was being hailed on the internet, and we weren't necessarily hip to that,” remembers Pusha. “I was a bit shellshocked. But

we just listened to [Victor].”

When *Hell Hath No Fury* was finally released in 2006, it was met with universal acclaim. It also won Clipse its release from Jive.

Victor began to take on more duties with the duo, eventually becoming co-manager alongside Suave House Records founder Tony Draper. “Tony was teaching Steven and then sort of left the door open for Steven to come in and take over,” says Pusha.

Victor’s transition from publicist to manager came amid near-constant upheaval. He helped orchestrate a new label deal with Columbia for the third Clipse album in 2009, *Til the Casket Drops*. But then things began to spiral. In January 2010, original Clipse manager Anthony Gonzalez was sentenced to 32 years in prison on drug charges. In the middle of Clipse’s tour, Malice committed himself to religion and decided to quit rapping. Clipse was no more. And then Kanye West called.

“He was like, ‘Yo, can you come to Hawaii?’ ” says Pusha. “And it worked out just like that: Boom, ‘Runaway.’ Boom, ‘So Appalled.’ Boom, GOOD Fridays.” Pusha’s collaborations with West paved the way for his solo deal with West’s G.O.O.D. Music, a joint venture with Def Jam. With Victor riding shotgun as Pusha’s manager, a run of celebrated mixtapes and guest verses turned the rapper into one of hip-hop’s most in-demand featured artists. And his first solo LP, *My Name Is My Name*, debuted at No. 4 on the Billboard 200 in 2013.

“The business was changing, we were learning everything: how deals were structured, why one deal might be better than another,” says Victor. “Learning how to maximize opportunities.” Adds Pusha, “We figured out our own path of how to make money and stay relevant.”

Along the way, the two began growing their careers as executives. Victor, who became COO of G.O.O.D. Music, parlayed his successes into A&R roles as senior vp at UMG and, as of October 2017, executive vp/head of A&R at Def Jam; in 2015, Pusha was appointed president of G.O.O.D. Music, tacking on label duties to his artistic endeavors. The two have overseen successes like Desiigner’s Billboard Hot 100 No. 1, “Panda”; chart-topping albums by Big Sean and West; and, in June, the five-albums-in-five-weeks rollout of new LPs by Pusha, West, Kids See Ghosts, Nas and Teyana Taylor.

Their paths in the industry have run parallel, which they credit for the long-term success of their partnership. “Your agendas have to match, especially when you’re starting off and you can’t see the light at the end of the tunnel,” says Victor. These days, their careers are as intertwined as ever, with touring, endorsements, investments and a new Pusha T album on the horizon. If they’ve arrived at the destination, it’s now about making the whole operation bigger and more lucrative.

“We have been working together for so long that our principles are in tune,” says Pusha. “If we let you in this fold, then you need to be about our principles, too.”

—DAN RYS



From top: Alexander, Alfredson, Aroh, Ascioia, Assad, Berkowitz and Bilzerian.

Michael Alexander, 35
Executive vp international marketing, Universal Music Group East Coast labels

78M STREAMS FOR POST MALONE

Alexander oversees international rollouts for Def Jam, Island and Republic’s top talent, including Justin Bieber, Shawn Mendes and Post Malone. The executive’s methodical “country-by-country approach” to marketing helped Post Malone break a Spotify record when his 2018 album, *beerbongs & bentleys*, racked up 78 million global streams on its first day of release. “The go-to line [for international marketing] used to be, ‘We have to wait for the U.S. to [generate] a story, and then we can roll it out to the rest of the world,’” says Alexander. “We don’t wait anymore.”

NONMUSICAL PURSUIT

“Summiting Mount Rainier [in Washington state].”

Erika Alfredson, 38
Vp marketing, Columbia Records

DID RIGHT BY JACK WHITE

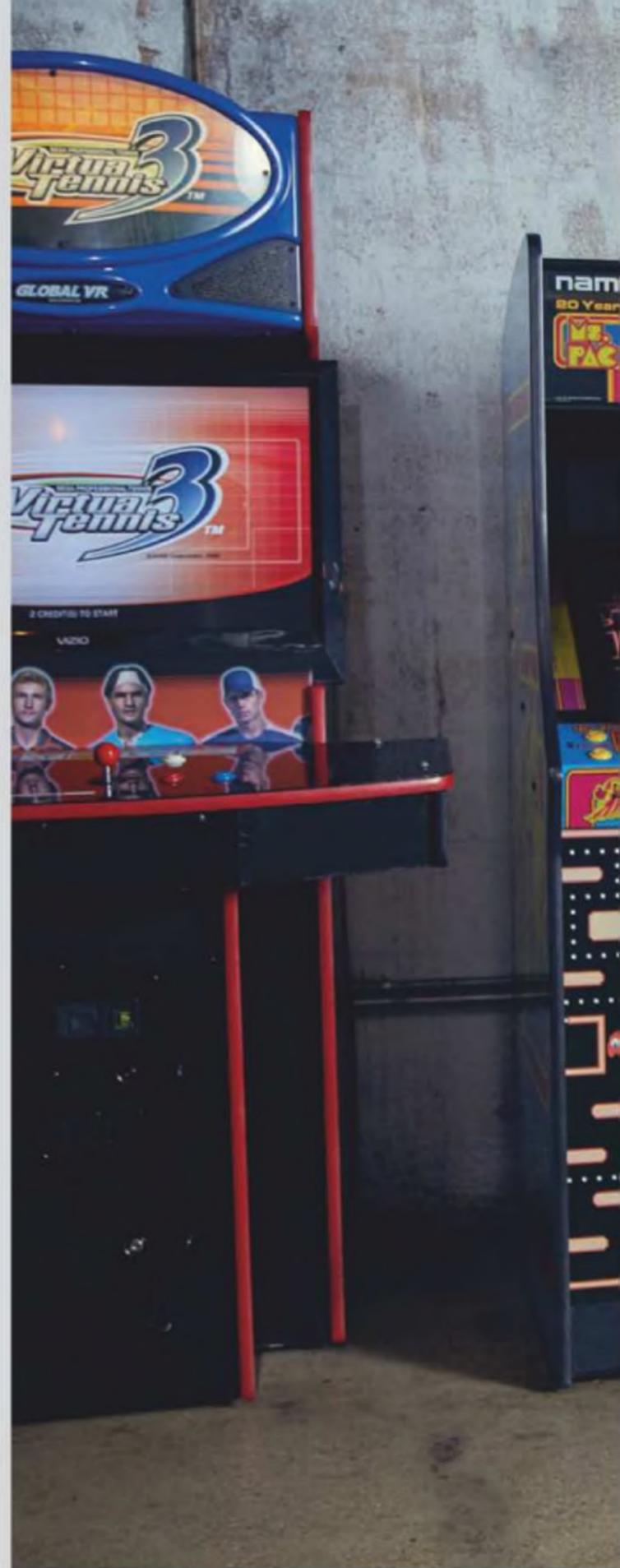
Alfredson, who describes her role as “an artist’s manager inside the label,” helped a pair of veteran rock acts debut at No. 1 on the Billboard 200: Arcade Fire with its 2017 album, *Everything Now*, and Jack White with his 2018 LP *Boarding House Reach*. She also serves as product manager for recent Columbia recruit Diplo and says she’s excited to be working on the team developing *The Four: Battle for Stardom* contestant Zhavia into one of the label’s rising stars.

ADVICE TO HER HIGH-SCHOOL-AGE SELF “Enjoy your metabolism! And don’t sweat the small stuff.”

Derrick Aroh, 29
Vp A&R, RCA Records

GOLDEN ‘GUT FORMULA’

Aroh, a Brooklyn native, was instrumental in two key 2018 signings for RCA: Childish Gambino (aka Donald Glover) and hip-hop boy band Brockhampton. The former’s first single for the label, “This Is America,” debuted at No. 1 on the Billboard Hot 100 in May, and after signing to RCA for a reported \$15 million in March,



MY THEME SONG



“‘High Hopes’ by Panic! at the Disco. I put it on when I need to feel inspired or extra motivated. There is something so special about the spirit of the song that completely resonates with me.”

—Katy Wolaver, Warner/Chappell Music

Eesean Bolden, 33
Senior vp A&R, Warner Bros. Records

BIG RESULTS WITH LIL PUMP
Bolden brought SoundCloud rapper Lil Pump to Warner Bros. through an early-2017 deal with Tha Lights Global, a winning move that has given the label new hip-hop cred. In September, Pump's viral Kanye West collaboration, "I Love It," became YouTube's biggest first-week hip-hop global video debut, with 76 million views, and leaped to No. 6 on the Hot 100. Other recruits include Saweetie, whose "ICY GRL" has amassed over 58 million global YouTube views. The California native credits his A&R success to "due diligence and smart betting."
BEFORE HE TURNS 40... "I'd like to skydive. I put it off every year."

Amanda Cates, 37
Head of marketing and digital strategy, Maverick Nashville

TOOK ALDEAN TO NO. 1
Cates quarterbacked the promotion and digital campaigns for Jason Aldean's *Rearview Town*, which premiered only on premium-streaming tiers in April but still debuted at No. 1 on the Billboard 200. Central to the LP's chart-topping success: The Appalachian State University grad coordinated a series of Apple Music exclusives, including a Beats 1 interview and a

live version of "Drowns the Whiskey," both of which helped the album hit No. 1 on the streaming service's country albums chart.

Tony Corey, 36
Vp marketing, Island Records

A LOT OF LOVATO STREAMS
"The most successful campaigns start with the artist's vision," says Corey, who calibrated the marketing campaign for Demi Lovato's 2017 album, *Tell Me You Love Me*, to the LP's "soulful R&B-driven" sound, which helped score her biggest single to date, "Sorry Not Sorry." (The track peaked at No. 6 on the Hot 100 and generated upwards of 610 million streams.) The East Carolina University grad says he's also part of the push to "build on the success of our new artist Looote," the pop duo that has generated over 80 million U.S. streams.

Ian Cripps, 29
Vp A&R, Atlantic Records

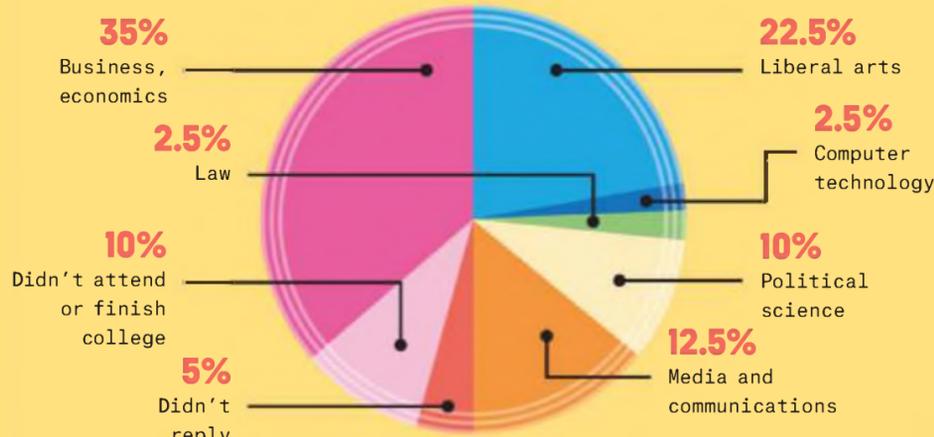
MADE MASON RAMSEY FAMOUS
In April, Cripps partnered with Big Loud Records to sign 11-year-old "Walmart yodeling kid" Mason Ramsey, whose debut single, "Famous," hit No. 4 on Hot Country Songs. "After spending time with him, I knew he was a star," says Cripps, adding that his goal is to find artists "who create their own lanes." The A&R



From top: Bolden, Cates, Corey, Cripps, Davis, Fink, Gordon, Greisch, Hayes and Hurst.

6 DEGREES OF PREPARATION

The most popular majors among the 40 Under 40 finalists were business and economics, including study at specialized music business schools



Methodology Percentages are based on results taken from a questionnaire submitted to the 2018 40 Under 40 finalists. In the case of respondents with double majors, each major was counted toward the total.

executive also bet early on hip-hop artists DRAM, whose "Broccoli" hit No. 5 on the Hot 100, and KYLE, whose breakthrough single, "iSpy," reached No. 4 — both with assists from Lil Yachty.

Jamil "Big Juice" Davis, 29
Co-founder/co-CEO, The Revels Group/RVG Records; founder/CEO, Big Juice Poppin Party Promotions

G-EAZY VICTORY
While co-managing flagship client G-Eazy — who has three top 10 Billboard 200 albums and 5.5 billion streams to his name — Davis and his partner of 10 years, Matt Bauerschmidt, guide a roster that includes Leven Kali, Anthony Russo, Dounia, Gibson Hazard and Carly Rose. To deal with their growing client list, they added three junior managers to the staff in 2018. "I love young hustlers," says Davis. Revels Group also manages Drake's Aubrey and The Three Migos Live! Tour.
NONMUSICAL PURSUIT "My 150 black shirts."

Ari Fink, 36
Program director/host, SiriusXM

DAVE MATTHEWS — IN DEMAND
This summer, Fink created two pop-up channels for the satellite broadcaster: Phish Radio, which debuted with a Q&A with bandleader Trey Anastasio, and Dave Matthews Band Radio,

which launched on the heels of DMB's new LP, *Come Tomorrow*. The latter channel was such a hit among SiriusXM's 33.5 million subscribers, it was extended through Labor Day.

Steve Gordon, 37
Co-head of electronic music, United Talent Agency

MUSCLE FOR MARSHMELLO
When Circle Talent, the dance- and electronica-centric agency Gordon co-founded with Kevin Gimble, was acquired by UTA in April, the executives signed on as co-heads of their new employer's electronic music division. Their roster, which includes Marshmello and Kaskade, came with them, and Gordon says the added muscle of UTA has enabled him to focus on "servicing our clients in untapped areas."

Michael Greisch, 33
Agent, Paradigm Talent Agency

HELPED PHISH MAKE HISTORY
Greisch, who was mentored by the late Chip Hooper and inherited the much-loved agent's artists, played a key role in Phish's landmark 13-night Baker's Dozen summer residency at Madison Square Garden in New York in 2017, which raked in \$15 million. He also booked back-to-back tours for Dave Matthews. "I've always been such a fan of both bands," says Greisch. "Getting to work with them and to be part of their story is thrilling every day."

10 YEARS AGO... "I was trying to convince my future wife to move to California so that I could get a job in a mailroom."

Mike Hayes, 38
Concert agent, ICM Partners

GOT THE GO-GO'S TO GO AGAIN
In addition to heading up ICM's festival department, Hayes helped develop Machine Gun Kelly and Jon Bellion as bankable live acts. The father of two also booked The Go-Go's for three sold-out shows in July at the Hollywood Bowl, where they were accompanied by the Los Angeles Philharmonic.
IF HE DIDN'T WORK IN MUSIC... "I'd hopefully be working for the Los Angeles Chargers or San Diego Padres."

Mike Hurst, 38
Co-founder/CEO, Exactals

ROYALTIES RECOVERY ACE
In May, Exactals launched RAI, an artificial intelligence tool that Belfast, Northern Ireland-born Hurst says uses "machine learning" to correct and enhance metadata used by digital service providers to avoid royalty misattributions. The tech was so promising that in August, City National Bank, an investor since 2013, acquired Exactals and kept Hurst at the helm. "Now that the Music Modernization Act has passed, the industry has a monumental data project to complete," says Hurst. "With RAI, we aim to be a major part of the solution."

MY THEME SONG



"Tom Petty's 'I Won't Back Down.' His honesty and strength will always resonate with me. It's so important to be outspoken and have a point of view."

—Mike Alexander, UMG East Coast Labels

billboard
40UNDER**40**



CONGRATULATIONS
AMANDA GATES
HEAD OF MARKETING & DIGITAL STRATEGY

FROM
MAVERICK

Bruce Kalmick, 36

Co-owner/partner:
Triple 8 Management,
Triple Tigers Records

DOUBLE NO. 1s FOR TRIPLE TIGERS

Kalmick began 2018 with two Country Airplay No. 1 singles: "Yours" by Russell Dickerson and "Five More Minutes" by Scotty McCreery, the first two signees to the Triple Tigers label he and business partner George Couri founded in 2016. This year brought the breakthrough of Whiskey Myers, the first band Kalmick took on as a manager 11 years ago, after he landed the Texas group a cameo — and three of its songs — on the hit TV series *Yellowstone*. "We look for artists who are going to have real careers, and if I have to go to Iceland to sign them, I will," says the Austin-based father of two, a reference to Triple 8's Reykjavik-based blues-rock band Kaleo, which scored a No. 1 Alternative hit with "Way Down We Go" after becoming part of his roster in late 2014.

IF HE WASN'T IN MUSIC... "I'd be a sports agent."

Lucas Keller, 34

Founder/CEO, Milk & Honey Management

SILENCED THE SKEPTICS

"You're never going to make any money with songwriters and producers" was a refrain Keller says he often heard when he founded Milk & Honey as an A&R- and marketing-focused songwriter, producer and artist management company in 2014. Four years later, Milk & Honey boasts a roster of 44 creatives that, says Keller, have sold or streamed the equivalent of 400 million songs, including Sir Nolan's "No Brainer" with DJ Khaled, which peaked at No. 5 on the Hot 100. Up next: an outpost in Amsterdam to support a thriving roster of electronic artists, including rising DJ Oliver Heldens.

IF HE WASN'T IN MUSIC... "I'd be an architect. It's my second passion."

Taylor Lindsey, 32

Vp A&R, Sony Music Nashville

NEW HIGH FOR OLD DOMINION

Three years spent developing Old Dominion came to fruition for Lindsey in April,

when the five-piece took home the Academy of Country Music Award for vocal group of the year. The younger sister of country songwriter Hillary Lindsey (Little Big Town's "Girl Crush") also spearheaded the 2015 signing of Grammy winner Maren Morris and helped singer-songwriter Luke Combs score a career-opening hat trick of Country Airplay No. 1s ("One Number Away" crowned the chart in June.) Says the University of Georgia alum, "I lead with my gut."

Heather Lowery, 39

Vp talent and touring,
Live Nation Urban

URBAN MUSIC INCUBATOR

Since the creation of Live Nation Urban in 2017, Lowery has partnered with and tripled the size of the Broccoli City Festival in Washington, D.C., to 29,000 attendees and helped build five new live events for urban artists, including Kirk Franklin's Exodus Music & Arts Festival and the first live iteration of a Spotify playlist, RapCaviar Live, which she has booked in Philadelphia, Dallas, Detroit and other cities.

BEFORE SHE TURNS 40... "I'm buying a house and closing a deal on a TV show I'm developing."

Amaya Mendizabal, 34

Latin music curator,
Amazon Music

AMAZON'S LATIN STRATEGIST

A former *Billboard* chart manager, the Miami-based Mendizabal joined Amazon Music in 2017 as the first U.S.-based Latin music curator. In the newly created position, she drives the company's Latin strategy by building playlists and stations (including the recently launched Fuego Latino, featuring artists like Becky G and Ozuna) that cater to audiences from different Latin cultures. She also increases editorial opportunities, including original content from artists. Mendizabal, who is expecting her first child in early 2019, says, "I really have to be in tune with what's happening across multiple genres."



From top: Kalmick, Keller, Lindsey, Lowery, Mendizabal, Mersel, Nagelberg, Nimene, Ortiz, Peterson and Rodriguez.

Adam Mersel, 27

Manager, First Access Entertainment

BEHIND BEBE'S BIG YEAR

Client Bebe Rexha set a new record for the longest-running No. 1 on the Hot Country Songs chart with "Meant to Be," her duet with Florida Georgia Line, which has held the top spot for 45 weeks and counting. "I really think the lyric and tone of the record came at a time in this country — and around the world — when many of us needed hope," says Mersel. The stunning success of "Meant to Be" meant Rexha's debut album, *Expectations*, went gold its first day of release in June, and her current single, "I'm a Mess," has racked up over 144 million global views on YouTube. Now, says Mersel, "Bebe's breaking as a solo act." **IF HE WASN'T IN MUSIC...** "I'd open a restaurant or go to culinary school."

Scott Nagelberg, 39

Manager, Crush Music

PANIC! AT THE PINNACLE

Panic! at the Disco — Nagelberg's flagship client since 2004 — landed its second No. 1 album on the Billboard 200 with *Pray for the Wicked* (80,000 equivalent album units earned in its first week) and its second-ever sold-out Madison Square Garden gig in July. "This is not a flash in the pan," says the Chicago-born, Brooklyn-based manager. "We've established [Panic!]

as a career generational artist." Nagelberg also helped establish frontman Brendon Urie as a Broadway star with his 10-week run in *Kinky Boots*.

ADVICE TO HIS HIGH-SCHOOL-AGE SELF "Stay strong. The Cubs will win the World Series in your lifetime."

Natina Nimene, 38

Vp urban promotion,
Def Jam Recordings

ALL G.O.O.D.

Nimene was part of the team that launched the massive G.O.O.D. Music five-album rollout that included Kanye West's *Ye*, which debuted at No. 1 on the Billboard 200 in June. Collectively, the five albums generated first-week streams totaling 390 million. "Natina always goes hard," says Def Jam artist 2 Chainz. "She understands radio promo and the culture as a whole." Nimene adds, "We use streaming information to show the trajectory of a particular project. [But] ultimately, radio is still the way that most people consume music." **IF SHE WASN'T IN MUSIC...** "I'd be a forensic pathologist or detective."

Nelly Ortiz, 29

Director of marketing and partnerships, Roc Nation

DJ KHALED'S BRAND BROKER

This past year, Ortiz has helped make DJ Khaled the king of branding. The "I'm the

One" producer chronicled his weight loss on social media for WW (formerly Weight Watchers). Ortiz, who's the sole brand broker on Roc Nation's management team, also helped activate Big Sean's PUMA partnership and merchandise marketing for Shakira. "Once the deal gets to the execution phase, it's my job to make sure it gets done."

Jason Peterson, 36

Chairman, GoDigital Media Group

MAKING VIDAPRIMO SUPREME

Peterson launched GoDigital as a rights management service that could collect content revenue for artists from YouTube and other digital platforms. But, he says, he quickly realized "the opportunity was in growing the audience and creating a network for them." Today, GoDigital includes label, distributor and publisher Cinq Music, and a multiplatform video network, Vidaprimo, that generates 2 billion streams per month, mostly in Latin America. "Everything indicates Latin is in a huge growth curve for many years to come," says Peterson, whose success has caught the attention of U.S. artists as well. This year, GoDigital partnered with Janet Jackson's Her Rhythm Nation Records to record and distribute her new music. Jackson's recent single, "Made for Now," with Daddy Yankee, is her first entry on the Hot 100 since 2015.

Horacio Rodriguez, 37

Senior vp marketing;
Universal Music Latino,
Machete Music and
Capitol Latin

DIALED "DESPACITO" UP TO 11

As the head of U.S. marketing for Universal's Latin labels, Rodriguez helped establish Luis Fonsi as a global superstar with his work on "Despacito." It surpassed the 5 billion mark for global YouTube views and tied the record for number of weeks atop the Hot 100 — 16. And J Balvin led the Latin Grammy pack with eight noms, the most of any artist. "What really drives me is helping new artists carve out a lane to fulfill their potential," says Rodriguez.

MY THEME SONG



"Calle 13's 'Latinoamérica.' The video showcases so many Latin cultures and makes you realize we're not as different as we think we are culturally. It reminds me how proud I am to be a Latina."

—Nelly Ortiz, Roc Nation

A close-up portrait of a man with short dark hair and a beard, looking directly at the camera with a slight smile. He is wearing a dark blue or black collared shirt. The background is a plain, light-colored wall.

MADE IN MUSIC CITY.

Martin Bandier, Troy Tomlinson and everyone at **Sony/ATV Music Publishing** congratulate **Josh Van Valkenburg** on being named one of **Billboard's 40 Under 40**.



Rich Schaefer*

Senior vp global touring, AEG Presents

RELIT THE GASLIGHT ANTHEM

In June, Schaefer, who was managing Soundgarden at the time of Chris Cornell's 2017 suicide, left the firm he co-founded with Rich Cohen just two years earlier to join AEG at the behest of another former business partner, Gary Gersh. In short order, Schaefer reunited The Gaslight Anthem for a 21-date tour behind the 10th anniversary of the rockers' breakthrough album, *The '59 Sound*, that included two shows at the Hammersmith Apollo in London and three nights at the Stone Pony's Summer Stage in Asbury Park, N.J.

NONMUSICAL PURSUIT "I have gotten deep into collecting wine and have taken several trips to Oregon's Willamette Valley to taste some of the best pinot noirs in the world."

Gabriela Schwartz, 39

Senior vp marketing, Capitol Music Group

MAKING MIGOS MEGA

Schwartz, a self-described "Jew-Rican," helped champion Motown's "Year of Migos" campaign:

"They came into 2018 with *Culture II*, and it has just been about elevating their brand with global expansion," says Schwartz. The numbers back her up: Since its No. 1 debut on the Billboard 200 in February, the Atlanta rap trio's album has generated over 1.9 billion streams worldwide. In 2019, Schwartz says she'll be spotlighting Motown's 60th anniversary: "We're going to have a huge global campaign to commemorate what the label has done for music and culture [and] what Motown means for the future."

FIVE YEARS AGO... "I was at Def Jam, and we were putting out Rihanna's *Unapologetic*."

Mitchell Shymansky, 36

Vp data and analytics, Universal Music Group

DIGITAL DATA JEDI

Shymansky, who heads a 28-person team that includes eight analysts and six data scientists, has spent the last 18 months overhauling all of the world's largest label group's systems with the goal of collecting data and analyzing it to produce actionable opportunities. "We process 105,000 terabytes of data each



From top: Schaefer, Schwartz, Shymansky, Strauss, Tannenbaum and Thomas.

month," says Shymansky, the storage equivalent of 157.6 million CD-ROMs. But that's just the first step. "As [Republic Records chairman/CEO] Monte Lipman says, 'We are data rich but insight poor,' so my job is to take all that data and get it to be usable."

IF HE WASN'T IN MUSIC... "I'd be a Formula One race engineer. [That is] data use in its purest and most competitive form."

Camille Soto, 36
President, GLAD Empire

See photo, page 61

STRATEGIZED ANUEL'S COMEBACK

The Puerto Rico-born Soto orchestrated the remix of "Te Boté," which hit No. 1 on Hot Latin Songs; the upcoming "Te Boté Remix 2," featuring Jennifer Lopez; and the release strategy of Anuel AA's *Real Hasta la Muerte*, which debuted at No. 1 on Top Latin Albums the week he walked out of prison in July. Originally a company that managed social media and recouped publishing revenue, GLAD blossomed when Soto launched the digital distribution arm Gladcore in 2016. Her roster

MY THEME SONG



"Gang of Youths' 'Say Yes to Life.' It's a brilliant track about carrying yourself and those around you through dark times by shaking off negativity and saying 'yes' to everything life throws at you."

—Amaya Mendizabal, Amazon Music

of 250 artists releases 100-150 songs a month, and GLAD grossed upwards of \$3 million in 2017. "Reggaeton, Latin trap and urban music are among the most consumed in the world right now," says Soto. "And we have all these indie Latin artists who want more control over their business."

Jonathan Strauss, 32
Founder/CEO, Create Music Group

18 MILLION REASONS WHY

Create Music Group's original-content arm, Flighthouse — a top TikTok channel with nearly 18 million fans — launched a YouTube platform in June. "We want to be part of this [youth] culture that wants to share things and talk about things," he says. "Brands like Nickelodeon don't really focus on that." In September, he unveiled a publishing arm that inked a "multiyear deal" with rapper 6ix9ine, who is signed to Strauss' pal Elliot Grainge's 10K Projects. **ADVICE TO HIS HIGH-SCHOOL-AGE SELF** "Invest in Amazon and Netflix."

Aaron Tannenbaum, 38

Music agent, Creative Artists Agency

LUKE COMBS' GROWTH AGENT

Tannenbaum helped graduate breakout country artist Luke Combs to arena headliner with his 2018 Beer

Never Broke My Heart Tour, and now, he says, 98 percent of the "Hurricane" singer's 2019 arena tour has sold out months in advance. Tannenbaum, who also represents Martina McBride and Brantley Gilbert, has come quite a long way since his first industry job, answering phones at the Monterey Peninsula Artists booking agency. "I made flash cards of all the frequent callers and almost quit the first day," he recalls. "I have a lot of respect for receptionists." **NONMUSICAL PURSUIT** "History — several trips to places of historical significance, [such as] Monticello and Appomattox [Va.]."

Melissa Thomas, 37
Senior vp international, Epic and Columbia Records

STREAMING SAVANT

Thomas, who was promoted to her current position in September, devised the global marketing strategy for Camila Cabello, whose Young Thug-featuring "Havana" became Spotify's most streamed song ever by a lead solo female artist in June. (It has since amassed over 1 billion worldwide to date.) "Some of my greatest career highlights have been in the last year-and-a-half," says the 13-year veteran of Sony Music. Prior to her promotion, Thomas served as vp international

'MY DOGS ATE ME'

From tidal waves to toothless mouths, this year's 40 Under 40 executives share their most bone-chilling, night-sweat-inducing (and, yes, comical) stress dreams



"I used to have **recurring tsunami dreams**. But I use Image Transformation Therapy and dynamic breath work to metabolize traumatic stressors. This has removed these dreams entirely for several years."

—Jason Peterson, GoDigital



"I'm walking onstage as **the lead in a play** and realize **I don't know any of my lines**. I always try to fake my way through it, but it's a disaster. I'll panic and wake up with a sick feeling in my stomach."

—Josh Van Valkenburg, Sony/ATV



"The last nightmare I had was that something happened to me and **my dogs ate me**. (Laughs.) I can't make that up. Every time I see my chihuahua lick her chops, I get scared now."

—Lucas Keller, Milk & Honey



"I've been blessed with two: one where **my teeth fall out** and the other where **I crack my iPhone screen**. Both are odd, as I have above-average dental hygiene and only cracked my phone screen once. Definitely just jinxed myself."

—Scott Nagelberg, Crush Music



"I have this dream that I've gotten to the end of the college semester and **I've forgotten to go to a class**. Like I just missed it the whole way. Dreams are not reality, but in the dream it's all over. It's just all over."

—Bruce Kalmick, Triple 8 Management

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MIKE HURST

CEO, EXACTUALS

AND ALL *billboard* 40 UNDER 40 HONOREES

marketing for Epic. There, she led a team of five in managing global campaigns for DJ Khaled, Future and Travis Scott. The lattermost's Billboard 200 No. 1, *Astroworld*, she says, broke Sony's in-house first-week album-streaming record with nearly 350 million U.S. streams. **NONMUSICAL PURSUIT** "I have a thing for bags, especially from French fashion houses. Last year, I bought my first Chanel purse at the flagship

store in Paris. It might sound superficial, but it meant something because it was a result of my hard work over the years."

Ben Totis, 35

Agent, WME

BOOKING CABELLO AND BALVIN

Totis has booked some of the year's biggest stars, including 2018 MTV Video Music Award artist of the year Camila Cabello's first headlining tour with

stops in North and South America, Europe and the United Kingdom. The former Fifth Harmony singer also opened a number of dates on Taylor Swift's Reputation Tour. Totis, a University of Georgia grad who majored in international affairs, also has begun booking shows for Colombian reggaeton star J Balvin, who in June briefly replaced Drake as the most popular artist on Spotify. "Reggaeton, Latin trap and all the [success]



From top: Totis, Van Valkenburg, Wolaver and Zeluck Hindlin.

that Bad Bunny and J Balvin are having is comparable to what is taking over the contemporary landscape, which is the urban scene," says Totis. **BEFORE HE TURNS 40...** "I'd like to build a piece of furniture from scratch."

Josh Van Valkenburg, 36

Senior vp A&R, Sony/ATV Music Publishing Nashville

FINDING NASHVILLE'S FUTURE

While supporting such established Sony/ATV Nashville songwriters as Ross Copperman, Chris DeStefano and Lindsay Rimes — who saw such co-writes as Kane Brown's "Heaven," Kenny Chesney's "Get Along," Dierks Bentley's "Woman, Amen" and Chris Young's "Losing Sleep" top the Country Airplay chart in 2018 — Van Valkenburg and his team have been signing and developing acts that write their own material as, he says, the country genre "becomes more of an artist- and writer-driven format." Among them: Mitchell Tenpenny, The Sisterhood, Fairground Saints, Jon Langston and Lainey Wilson. **NONMUSICAL PURSUIT** "I love to play cards: poker, rummy, gin. And anyone who isn't familiar with the game Nertz, come see me. I'll change your life."

Katy Wolaver, 32

Vp A&R,

Warner/Chappell Music

THE WRITER WHISPERER

Wolaver was promoted to her current position in June after moving to Warner/Chappell from SONGS Music Publishing two-and-

a-half years ago. Her roster of songwriters includes the prolific busbee (Maren Morris, Florida Georgia Line, P!nk), Sasha Sloan (Camila Cabello's "Never Be the Same") and Scott Harris, who co-wrote the Shawn Mendes hit "In My Blood," which rose to No. 11 on the Hot 100. Wolaver says that job fulfillment comes from hearing her stable of writers' songs "land on the radio and seeing them performed live. Those are the moments." **ADVICE TO HER HIGH-SCHOOL-AGE SELF** "Listen to that small voice in your gut."

Jaime Zeluck Hindlin, 33

Founder/owner, NONSTOP Management

DOING IT FOR LAUV

Zeluck Hindlin announced the formation of her management firm in August, but the venture was a year in development and largely the result of a life-changing moment: The former A&R executive for Dr. Luke's Prescription Songs suffered heart failure following the birth of her daughter with songwriter husband — and longtime client — JKash (Maroon 5, Charlie Puth) in early 2017. "I almost died," says the Long Island native. "I had to re-evaluate everything." Her decision to go into business for herself has already paid off: Longtime client Lauv broke through with his solo hit, "I Like Me Better," which peaked at No. 27 on the Hot 100 this summer. **10 YEARS AGO...** "I was an A&R assistant at Sire Records working with bands like Avenged Sevenfold and My Chemical Romance." 🎧

5 ON THE RISE

Still in their 20s, these executives are turning heads and raising the bar for the artists, labels and brands that they represent



ASHLEY CALHOUN, 27

Vice president, Pulse Music Group

Calhoun's instincts were validated in 2018 when the first artist she signed to the publishing, management and music services company, rapper Starrah, was named Songwriter of the Year at the ASCAP Pop Awards. "I don't [just] sign people," she says of her 20 or so active clients. "I have to feel like they can come over and have dinner and meet my family."



TAYLOR EICKENHORST, 25

Budweiser music and experiential manager, Anheuser-Busch InBev

It meant a lot to the proud Texan and country music lover to bring the first country showcase to South by Southwest in 2018. Eickenhorst also created Bud's Emerging Artist Program, and has forged partnerships with Thomas Rhett (since 2015) and, in the past year, Kane Brown, Lindsay Ell and Travis Denning.



LUCAS ROMEO, 28

Senior vp top 40 radio, Republic Records

Romeo recalls when radio programmers laughed at the idea of Post Malone as a top 40 artist. The executive proved them wrong, working Post Malone's "Psycho" and "Better Now" to No. 1 on the Mainstream Top 40 chart. "I love the competitive nature of it," says Romeo. "You're competing with every other label on a weekly basis for the handful of slots that exist."



BRANDON SILVERSTEIN, 27

Founder, S10 Entertainment

After promoting concerts while in college, Silverstein started his own artist management firm four years ago without any prior training. Turns out he was a natural. His marquee client, Normani, hit No. 9 on the Hot 100 earlier in 2018 with her Khalid duet "Love Lies"; she and another client, Jacob Banks, were endorsed by PUMA, and Silverstein merged S10 with Roc Nation.



SEBASTIAN ZAR, 29

Attorney, Sedlmayr & Associates

While at Syracuse University School of Law, Zar began managing artists. At 26, he started his own law firm. He has since landed at Sedlmayr, where his clients include Post Malone and Pusha T. "In the streaming age, a lot of these young artists don't want a label deal," says Zar. "I'm willing to put on as many hats as necessary to get them to where they want to be."

—MEGAN ARMSTRONG

Contributors Trevor Anderson, Megan Armstrong, Keith Caulfield, Ed Christman, Leila Cobo, Camille Dodero, Eric Frankenberg, Bianca Gracie, Katy Kroll, Catherine Lowe, Brooke Mazurek, Taylor Mims, Melinda Newman, Silviya Ozols, Paula Parisi, Kevin Rutherford, Diane Snyder, Eric Spitznagel, Christa Titus, Jack Tregoning, Christine Werthman, Nick Williams, Xander Zellner

Methodology A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2018 40 Under 40 list, including, but not limited to, *Billboard*'s 2017 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by such metrics as chart, sales and streaming performance, social media impressions, and radio and TV audiences reached using the latest data available as of Oct. 11. Career trajectory and overall impact in the industry are also considered. When available, financial results are taken into consideration. Where required, U.S. record-label market share was consulted using Nielsen Music's market share for album plus track-equivalent and streaming-equivalent album-consumption units and *Billboard*'s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for the album's tracks, and song and artist streaming figures represent U.S. on-demand audio and video totals.

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Lauren Daigle photographed
Oct. 4 at Mershon Auditorium in
Columbus, Ohio. Watch her in a
new episode of *You Should Know*
on billboard.com/videos.

Higher Ground

LAUREN DAIGLE CONQUERED
THE CHRISTIAN CHARTS
WITH SWEEPING SONGS AND
A STIRRING VOICE. BUT
AFTER A SURPRISE TOP FIVE
DEBUT ON THE BILLBOARD
200 — AND A BOOST FROM
SELENA GOMEZ — SHE'S
READY FOR A MUCH BIGGER
KIND OF STARDOM

By *Allie Jones*

Photographed by *Kate Sweeney*



LAUREN DAIGLE NEVER WEARS FEWER than a dozen bracelets. As the 27-year-old singer-songwriter decompresses backstage after a show at Ohio State University's Mershon Auditorium, about 15 hang on her wrists, to say nothing of her multiple anklets and rings. "Every one has a little story," she says with a laugh. There's one with the Acadian flag, a nod to her Louisiana heritage. Another, from her grandparents, is engraved with a heart and "Look Up Child," the name of her second album, which debuted at No. 3 on the Billboard 200 in September. "Say hello to the piano," yet another suggests. And then there's one from Daigle's manager. "She was like, 'I don't want you to ever feel like you have to put boxes around you, especially when it comes to creativity,'" recalls Daigle. It bears a single word: "Limitless."

Today, that message feels predictive. A two-time Grammy nominee with a smile made for magazine covers and a rich, soulful voice that has earned her the moniker "Christian Adele," Daigle is the most popular Christian singer in the country and the first to ever simultaneously top five of the genre's charts. *Look Up Child's* sales debut was the biggest for an album by a Christian artist in nearly nine years and the biggest for one by a woman singing Christian music since LeAnn Rimes' *You Light Up My Life — Inspirational Songs* came out at Christmastime in 1997. But since *Look Up Child's* release, Daigle's success has reached far beyond Christian music. The album's first single, "You Say," a sweeping ballad about finding strength in God (or somebody, anyway — interpret the "You" as you like), has spent 13 weeks on the Billboard Hot 100, and pop radio stations are playing it across the country. And all this started *before* Daigle's newest fan, Selena Gomez, shared the album with her 144 million Instagram followers.

"It's crazy, 'cause I feel like [the crossover] is naturally happening," says Daigle in her raspy Louisiana twang. (She grew up in Lafayette, and moved to Nashville in her early twenties.) "Someone

told me the other day that the Nashville pop radio stations have started playing 'You Say.' There was a pop station in Michigan, the Dallas station, San Francisco ... I don't even have a pop radio team!"

Daigle exudes hippie-chick warmth, but her ambitions clearly extend beyond college auditoriums — and if there's any time when a Christian music singer could vault to pop stardom, it's the year of our Lord 2018. A-list artists across genres — from Gomez, Justin Bieber and Nick Jonas to Carrie Underwood and Chance the Rapper — openly acknowledge their faith on social media, and some of them, along with celebs like Chris Pratt and the Kardashians, are often spotted attending services at Hillsong, the millennial-friendly evangelical megachurch in New York and Los Angeles. Daigle herself is of the Hillsong world: She toured with the congregation's popular house band, Hillsong United, last year, and she has performed at Hillsong conferences.

It's been decades since Amy Grant made the leap from Christian singer to pop sweetheart, but now, with so much celebrity focus on evangelical Christianity, it's only natural that the worship world would produce a mainstream-ready female star like Daigle. "I'm watching it evolve before my eyes, so part of me feels like, 'Door's open — it's your opportunity to either walk through it or not,'" she says. Her team, she tells me, has a saying: " 'Extend the tent pegs. Don't keep one audience at all times.' " Lauren Daigle is ready to set up a pretty big tent.

GROWING UP IN LAFAYETTE, Daigle would play a game with her dad, older brother and younger sister. "It was called the dollar game," recalls Daigle as she digs into some chicken tacos post-show in Columbus, Ohio. "We'd have to guess who was singing on the radio, and if we guessed it, we'd get a dollar. If it was really hard, we'd get five." She laughs. "[My dad] didn't know it at the time, but he was training my ear to listen and be in tune with everything."

Live music has been part of Daigle's life as far back as she can remember, "all zydeco-based," she says. "Music that was, like, washboards and accordions. Hearing these people just wail in bars and different venues ... so much gravel in people's throats." But when it came to teaching herself to sing, she listened to Whitney Houston and Céline Dion, and dreamed of a stardom that did not involve worship songs.

"I remember I would bargain with God: 'Don't ever make me sing Christian music,'" says Daigle, giggling. "Like, 'I am not about it. I'm not going to sing Christian music. It's lame, it's cheesy.'" Then, when she was 15, she contracted cytomegalovirus, an autoimmune illness that left her essentially house-bound for two years. During that time, she says, God talked to her: "I would see all these visions of stages or awards or tour buses. I feel like God uses your imagination to speak to you."

And so, in college at Louisiana State University, she joined a soul covers band. "One of my favorites was to cover Etta James' 'I'd Rather Go Blind,'" she says. "I remember receiving the check for the first time, thinking, 'Man, if I could do this for the rest of my life, I'd be so happy.'" Around the same time, Daigle did what any aspiring young singer in the mid-2000s would: She auditioned (three times) for *American Idol*.

She made it into the competition in 2010, 2011 and 2012, and though most of her appearances have been lost to time, a YouTube deep dive still turns up one: a Motown medley, featuring Daigle wearing a sparkly minidress and singing Supremes hits with two other girls. Based on the comments, her current fans are happy she has moved on. "Lauren would have been just another pretty face singing secular music but instead now she is a great example to those of her generation showing her love for the Lord and devotion to Him," a representative one reads. "I would guess He is well pleased."

While Daigle doesn't describe her move to the worship world in such stark terms, she agrees that her *Idol* losses

IF THERE'S ANY TIME WHEN A
CHRISTIAN MUSIC SINGER COULD
VAULT TO POP STARDOM, IT'S
THE YEAR OF OUR LORD 2018.



were for the best. “My mom said, ‘Are you going to listen to the no of man or the yes of God?’” she remembers. “And there’s something about that statement that shook me.” Soon after, she met a representative from Christian label Centricity Music, got signed and dropped everything at LSU to go to Nashville.

To its detractors, Christian music is a profanity-free imitation of pop and rock — and at first, Daigle wasn’t sure she could write it. “I got to Nashville, and we started writing all those lame, cheesy songs, and I was like, ‘I cannot deal,’” she recalls. “I went to my label, and I was like, ‘I love you guys, I love this, but ... I am craving jazz.’”

And so Centricity introduced Daigle to Paul Mabury, a producer who also happened to be a jazz drummer. With him, she recorded her first album, 2015’s *How Can It Be*, which debuted at No. 1 on the Top Christian Albums chart and made her a star on the worship circuit. She toured for three years with various Christian acts, but paid special attention when she went on the road with Hillsong United.

“Their production is unreal,” she says. “I just remember sitting every single day like, ‘What am I going to learn from these people?’ They’ve done it for so many more years than me. Honestly, for almost the entire tour, I would go out and sit front of house and just listen and learn.” Seeing how people responded to the band and the church as a whole, she realized that “they’re legit. It’s crazy to me that their church is in New York [now] — just seeing how many people have come into that environment.”

Gomez, of course, is one of those people. In fact, she was driving around with Hillsong singer Aodhán King when she decided to post about *Look Up Child* in an Instagram story. At that point, Daigle and Gomez had been texting for a few weeks (their managers exchanged their numbers, says Daigle). And then Gomez “texted me one day, like, ‘Hey, do you care if I post this video on Instagram?’” Daigle didn’t respond right away, so Gomez went ahead. “By the time I got to my phone, my phone had blown up,” says

Daigle. “She’s amazing.”

People are responding to her, reasons Daigle, because spiritual music is a balm in uncertain times. “In the first meeting I ever had with WME, one of the girls said, ‘We might not all be Christians, but the hope is what we crave,’” she recalls, grinning. “And I was like, ‘Oh, man. Hope and joy holding hands on a record. That’s what I want to make.’” Daigle puts her own faith



Daigle (left) and Reba McEntire performed their duet “Back to God” at the Academy of Country Music Awards in Las Vegas in 2017.

in plain-spoken terms — “I’m just a lover of Jesus, it’s that simple” — and while she readily admits she admires Hillsong, it’s not the congregation she identifies with most.

“My home church is right here,” she says, gesturing toward the stage. “It’s right here, every night.”



WHEN I ARRIVED ON THE OSU campus for Daigle’s show, the line of fans stretched outside

the building: sorority girls with Michael Kors bags, preteens with omnipresent smartphones, middle-aged couples in cardigans and sensible footwear. It looked like a standard Midwestern audience for a burgeoning pop star — only gradually did I notice the faith-based slogans

(“FORGIVEN”) on T-shirts scattered throughout the sold-out crowd of 2,500. When Daigle took the stage, she wore overalls, a multicolored robe and no shoes. “I’m on a college campus, so I figured I could go barefoot,” she joked.

Just before the show, Daigle had gathered her band and her two opening acts, Infinity’s Song and AHI, in the catering room, and when I walked in, one of her tour managers immediately pulled me into a prayer circle. I looked to Daigle, but she ceded the floor to Abraham Boyd of Infinity’s Song.

Daigle doesn’t preach, onstage or off. In between songs at the show, she told goofy stories — like one about her misadventures in physical therapy — but never mentioned Jesus. Her songs usually don’t reference the Lord by name either; take Gomez’s favorite, “This Girl.” It’s ostensibly about affirming one’s dedication to God, but its lyrics — “I searched the world to find my heart is yours/This girl ain’t goin’ anywhere” — could just as easily be about a romantic partner.

“The first record was this [Christian] audience,” says Daigle. “What do I do to extend the tent pegs to include people that would never set foot in a church or people that don’t even like all things Christianity?” In the near future, “I can see different types of venues,” she says. “I love these theaters. But things are already starting to move in the arena” direction. She’d love to work with Anderson .Paak or Childish Gambino. And as Daigle points out, more pop artists are dipping into her genre, too. “Like, Avril Lavigne just came out with a worship song,” she says. “It’s crazy how much [crossover] is happening.”

As she gets ready to board her tour bus and head to her next stop in Chicago, she pauses a moment. “I mean, Elvis Presley, he had a gospel record,” she says. “Aretha Franklin had a gospel record. There’s all these people from back in the day that did this thing as well, where they had both. And I feel like history always repeats itself.”

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"I really cherish my relationships with artists," says Harleston, photographed in his Santa Monica office.

Top Music Lawyers 2018

Through licensing, lobbying and litigating, these 93 attorneys' moves drive the music industry, led by the top counsel at the largest global music company, who declares: "We're in a new world"

BY MELINDA NEWMAN

LAWYER OF THE YEAR

JEFFREY HARLESTON, 57

General counsel/executive vp business and legal affairs, Universal Music Group
University of California, Berkeley, School of Law

When Jeffrey Harleston joined MCA Records as associate director of business and legal affairs, fresh from serving as a prosecutor involved in the Iran-Contra investigation of the mid-1980s, he imagined a short-term stint in the music business.

"I thought this would be a nice departure for a year or two. Then I'd probably end up back in [Washington] D.C.," he says with a chuckle as he sits in his spacious corner office at Universal Music Group's headquarters in Santa Monica.

In June, Harleston, who consulted Donald Passman's essential *All You Need to Know About*

the Music Business as a guide to negotiating his first record deal, celebrated his 25th anniversary with the company. For UMG worldwide, he now serves as general counsel/executive vp business and legal affairs, helping to lead the world's biggest record company (with a total U.S. market share of over 39 percent, according to Nielsen Music) into the digital age. Last December, UMG became the first major music group to globally license its music and publishing catalogs to Facebook, Instagram and Oculus, and during the past year, it has secured new two-year digital deals with Apple, Spotify and YouTube.

The deals are beginning to bear fruit. "There are some tools that Facebook has been developing to accentuate the use of music on their service,"

says Harleston. "They're a little behind where we thought it would be, but we're very optimistic about [its growth potential] and how we can use it not only as a marketing tool but also as a real revenue marketplace for us."

UMG's deal with Spotify, on the other hand, is already providing substantial data, invaluable to the marketing team, on the performance of individual songs. "We've benefited greatly from watching how different tracks react and different records develop," says Harleston. "We're in a new world."

Seven years ago, Harleston's days were spent talking primarily to artist representatives, managers and lawyers. Now, he estimates, half of his day is devoted to UMG's digital partners. Work starts at 5:40 a.m. Since adding UMG's worldwide operations to his purview three years ago, Harleston's first move each morning, "even before I get in the shower," he says, is to check email that has come in from Europe and Asia, and handle any immediate concerns among the 150 lawyers he oversees. The married father of four drops off his youngest child at school before arriving at the office by 7:45 a.m. "My favorite time is from 7:45 to 9 a.m. because it's generally my time. I can listen to music, set up my day ... Then, at 9, it's like the starting gun goes off."

Each day includes multiple conversations with his boss, UMG chairman/CEO Lucian Grainge. "He has made me better because — I like to say — he sees around corners," says Harleston. "He's very focused on the future, and he has taught me to be more forward-thinking in my approach to my strategy."

As the recorded-music industry continues its revival following a long downturn, the Boston native revels in the healthy state of the business. "There's still a constant stream of artists that are anxious to be signed by us and labels here that are anxious to sign them. There are incredible artist-development stories coming from the major labels every day," he says, citing newcomers like Interscope's Juice WRLD and Billie Eilish as well as Island's Jessie Reyez and Capitol's Fletcher.

His mission remains the same — to support UMG's goal of finding compelling artists — but with a twist. "We've had to keep the core, but to develop competency in a lot of new, different types of business models and opportunities," says Harleston. "That has been a challenge, but one that I think we've risen to."

Harleston, who was honored by the T.J. Martell Foundation on Oct. 15, remains as hands-on with both living and legacy artists as he can. (He personally handles the James Brown catalog.) His goal is to reach a win-win solution when conflicts arise. "I grew up in this business not being at war with artists. That's not who I am. That's not in my DNA. I really cherish my relationships with artists and with some of the entrepreneurs," he says. "I know it sounds like a 'Kumbaya' moment, but as an industry, I would hope that the next generation is less about us versus them, and more of us all together."

As one of the highest-ranking black executives in the music industry, Harleston is saddened by what he perceives as backward movement in diversity at the top levels. "When I started in '93," he says, "I walked into a company that had senior executives that were African-American that had titles like 'president.' Ernie Singleton was president of black music at MCA. Louil Silas was president of Silas Records. Andre Harrell was president of Uptown Records. And to see that go away has been very disconcerting and troubling."

Harleston cites the Rooney Rule — the NFL's policy that requires teams to interview minority

candidates for head coaching and senior positions — as something that could be adopted in the music industry. “At maybe vp and above positions in your final-three interview pool, you have to have at least one African-American candidate and one female candidate, because the situation with women is another area of great underrepresentation,” he says. “There are absolutely qualified people for these positions, so whenever anybody says, ‘I can’t find anybody,’ just ask me. I can get you names very quickly.”

**MUSIC GROUPS,
SENIOR GENERAL COUNSEL**

PAUL ROBINSON, 60
Executive vp/general counsel, Warner Music Group; Fordham University School of Law



Robinson, along with WMG CFO Eric Levin, led a team of over 50 executives companywide to pay out \$126 million in royalties from the funds that WMG received from the sale of its Spotify shares after the streaming service went public in April. “We sold all of our shares between April 2 and June 30, and we wanted to be in a position to account to artists on essentially \$500 million of equity proceeds on the June 30 royalty statements,” he says. He also emphasizes “the amount of people in our company involved in this — and doing it accurately — in such a short period of time. It was a team effort.”

Gawley (right) joined Rihanna at a book signing for *Rihanna: The Last Girl on Earth* in New York in 2010.



JULIE SWIDLER, 60
Executive vp business affairs/general counsel, Sony Music Entertainment; Benjamin N. Cardozo School of Law



Swidler is involved in every deal struck at Sony Music, but her broader stature as an industry leader was highlighted when she was named to The Recording Academy’s 16-member task force on diversity and female inclusion. “It’s about all of us looking at our organizations,” she says. “Gender parity, diversity — everything you can imagine, we have been looking at it.” Yet the role she’s most proud of takes place on a more personal level. “Whenever anybody says, ‘Julie Swidler was my mentor,’” she says, “to me, that means more than anything.”

**MUSIC GROUPS,
CORPORATE COUNSEL**

JENNIFER BALTIMORE*
Senior vp business and legal affairs, Universal Music Group; Duke University School of Law
STEVE GAWLEY, 54
Executive vp business and legal affairs, Universal Music Group; Harvard Law School
NICOLA LEVY, 45
Global head of business affairs, digital; Universal Music Group; College of Law [London]
ALASDAIR McMULLAN*
Senior vp/head of litigation, Universal Music Group; Columbia Law School
MICHAEL SELTZER, 51
Senior vp business and legal affairs/head of commercial transactions, Universal Music Group; Benjamin N. Cardozo School of Law



Levy played a key role in closing UMG’s global, multiyear licensing deal with Facebook last December and, in the same month, struck a renewal of the company’s agreement with YouTube.

“There’s excitement about the industry growing again, but we can’t afford to be complacent,” she says. Seltzer, who has centralized UMG’s transactional deal team into a 20-lawyer force, says that people underestimate “how heavily lawyers rely on relationships.” His 25-year friendship with Bob Marley’s family recently resulted in a deal for UMG’s PolyGram Entertainment with 20th Century Fox Films for an animated feature set in Jamaica. When Kanye West, as a producer, released five albums in five weeks this summer on his Def Jam imprint, G.O.O.D. Music, Gawley led an 11th-hour task force to legally clear every sample. “We set up a war room in my office for five Thursday nights and worked through to the morning,” he recalls. McMullan was involved in Lil Wayne’s settlement with Cash Money that cleared the way for the rapper’s long-awaited album *Tha Carter V*. “We make a concerted effort to be in the music business, not the litigation business,” he says. Baltimore oversaw UMG’s international deal with Chinese producer-singer-actor Kris Wu that has already yielded the Billboard Hot 100 hit “Like That,” which peaked at No. 73 in June. “It was a whole different way of negotiating — another culture, rhythm, messaging system,” she says, “and it uniquely highlighted the global direction our business is going.”

STU BONDELL, 62
Executive vp business and legal affairs, international; Sony Music Entertainment; George Washington University Law School
WADE LEAK, 56
Senior vp/deputy general counsel/chief compliance, ethics and privacy officer; Sony Music Entertainment; Columbia Law School
SUSAN MEISEL, 59
Senior vp/corporate deputy counsel, global business and legal affairs; Sony Music Entertainment; Georgetown University Law Center
JEFF WALKER, 55
Executive vp/head of business and legal affairs, global digital business; Sony Music Entertainment; Harvard Law School



Meisel counseled senior Sony management on the company’s sale of roughly half of its 5.7 percent stake in Spotify, generating some \$768 million, after the streaming service went public in April. Bondell oversaw the worldwide distribution of those proceeds. “The computations that had to happen on a global basis for so many artists and labels were really a Herculean task,” he says. As Sony sought to create or renew contracts with all of its digital partners, the company went through “the most complicated, difficult, intense deal cycle we’ve ever had,” says Walker, who also leads takedown efforts to protect Sony content — and encourages copyright violators to come “to the negotiating table.” Leak, who with attorney Howard Weitzman helped Sony beat a class action suit over allegedly fake vocals on Michael Jackson’s posthumous *Michael* album, had an extra-legal role of note: He organized Sony staff and artists to wear more than 100 white roses at the 2018 Grammy Awards to support the #MeToo movement.

KATE LOGAN, 45
General counsel, Warner Music International; Nottingham Law School
MARYROSE MANESS*
Senior vp/chief employment and corporate infrastructure counsel, Warner Music Group; Seton Hall University School of Law
TRENT TAPPE, 51
Senior vp/chief corporate governance and securities counsel/chief compliance officer, Warner Music Group; Columbia Law School



Logan, who is responsible for all of WMG’s legal and business affairs outside the United States, guided the company’s final divestment of a portion of Parlophone Music’s assets, a move required under the terms of WMG’s 2013 acquisition of the famed British label. “We ended up selling assets to 46 different buyers, and it was individual catalogs the artist had to approve,” recalls Logan. “It was a real challenge.” Maness assured that WMG is in compliance with new European data-privacy rules, avoiding as much as \$23.5 million in European Union fines. “It’s not just employee data,” she says. “It’s our artists, songwriters [and] consumers.” While WMG in its most recent fiscal statements reported its debt load at \$2.8 billion,

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Tappe has struck four deals to lower the interest rate on those funds, which has saved the company "millions of dollars," he says.

LIVE

MICHAEL POSTER, 46
Partner/head of the corporate and securities department, Michelman & Robinson; New York University School of Law



Poster represented Pinnacle Financial Partners in its joint venture with the digital platform Artist Growth. The partnership, announced in June, will make available more than \$200 million in financing for touring artists under streamlined terms. Poster also handled Concord Music's purchase in February of record label Varèse Sarabande in a deal valued at over \$20 million. "I have an unusual practice at the intersection of the music and corporate worlds," says Poster, whose clients also include City National Bank and Downtown Music Publishing. "There are not a lot of people who do what I do."

MICHAEL ROWLES, 52
Executive vp/general counsel and secretary, Live Nation Entertainment; University of Illinois College of Law



When the European Union's general data-protection regulation took effect in May — making it easier for consumers to control consent for the use of their personal information — Rowles oversaw Live Nation's notification to 120 million fans covered by the new rules. The global promoter turned the compliance emails into a marketing strategy, branding them with the slogan, "Privacy. It's personal." Says Rowles: "Being a big multinational company, we had a tremendous hill to climb in order to become compliant." But by May, he says, "the company was very well positioned with respect to the new regulations."

SHAWN TRELL, 51
General counsel/COO, AEG Presents; Georgetown University Law Center



AEG Presents reopened Cleveland's historic Agora Theatre in July after committing \$3 million in renovations to the century-old venue. The Agora "had fallen into significant disrepair," says Trell. "It is now state of the art [and] stunningly beautiful." The acquisition was one of about a dozen deals that Trell has negotiated in the last year for AEG,

From left: Aguirre, with Coy Bowles and Zac Brown of Zac Brown Band and the National Music Publishers' Association's David Israelite and Charlotte Sellmyer, backstage at Nationals Park in Washington, D.C., in 2015.

"I've been at this since the inception of digital, and we're finally headed in the right direction."

—BRODSKY

which has added some 50 clubs, theaters and other venues to its portfolio during the past five years — including a 2017 partnership with The Bowery Presents that includes New York's Bowery Ballroom.

MUSIC PUBLISHING

DANIELLE AGUIRRE, 41
Executive vp/general counsel, National Music Publishers' Association; University of Pennsylvania Law School



For the NMPA, Aguirre has been on the front lines of drafting and negotiating the Music Modernization Act, the landmark copyright legislation for the digital music age, which on Oct. 11 was signed into law. "We haven't seen this momentum around a copyright bill in two decades," says Aguirre. "Streaming is the future of listening and distribution, and songwriters need to be paid fairly for that."

LISA ALTER*
Partner, Alter Kendrick & Baron; New York University School of Law



Alter, who represented Carlin Music in its sale to Round Hill Music and Primary Wave in its purchase of 80 percent of the Bob Marley and Blue Mountain Music catalogs, says that those marquee publishing deals were among a dozen involving her firm in the past year, with an aggregate value that exceeds "half a billion dollars." A former general counsel for the Rodgers & Hammerstein Organization, Alter says it's "an exciting and fertile time in the music publishing business. It's a very active market — in some sense, a seller's market. Because of that, a treasure trove of music assets continues to become available."

PETER BRODSKY, 55
Executive vp business and legal affairs, Sony/ATV Music Publishing; Brooklyn Law School



In addition to his ongoing efforts to help Sony Corp. finalize its acquisition of 60 percent of EMI Music Publishing this fall (for an estimated \$2.3 billion), Brodsky was part of the team that struck a deal in January for Facebook to license songs from songwriters signed to Sony/ATV, the world's largest music publisher. "We're back to being a growth business," says Brodsky, who has also led Sony/ATV's efforts to advance the Music Modernization Act and a double-digit increase in royalty rates from the Copyright Royalty Board. "I've been at this since the inception of digital," he says, "and we're finally headed in the right direction."

JACQUELINE CHARLESWORTH*
Of counsel, Covington & Burling; Yale Law School



Charlesworth has spent the past several years working on copyright reform — first as general counsel for the U.S. Copyright Office; then, since early 2017, at Covington & Burling. There, she has worked on behalf of the National Music Publishers' Association, developing and negotiating the part of the Music Modernization Act that will update mechanical-rights licensing for the digital age. "Our system for mechanical licensing is literally an antique from the piano-roll era," says

Charlesworth, who also teaches music copyright at alma mater Yale Law School. "The MMA creates a fairer and more rational process so digital services can get the licenses they need and songwriters can get paid."

GARY R. GREENSTEIN, 53
Partner, Wilson Sonsini Goodrich & Rosati; George Washington University Law School



Greenstein represented the in-store music service Mood Media in reaching a rate settlement, approved by the Copyright Royalty Board, in which the company agreed to pay music royalties at 12.5 percent of its revenue in 2018. The rate will escalate annually and reach 13.5 percent in 2022, "avoiding unnecessary expenses from litigation," he says. Greenstein usually works behind the scenes smoothing out issues between music licensers and his clients, including platforms like Google/YouTube, Pandora, Spotify and Tencent. He has also been instrumental in bringing such new, nontraditional music players as Aaptiv, Caffeine Inc. and Flywheel Sports into the market.

DAVID KOKAKIS*
Chief counsel, Universal Music Publishing Group; Seton Hall Law School



Kokakis led UMPG to become the first major publisher to sign a licensing agreement with Facebook, which dovetailed with the news last December that YouTube had reached an agreement to better compensate UMPG songwriters. "We're on a better track than we have historically been, in part because there's better communication and collaboration among the industry's players and interested parties," says Kokakis, who was promoted to the newly created role of chief counsel in July after nine years with the company.

SCOTT McDOWELL*
Executive vp/head of legal and business affairs, Warner/Chappell Music; Chicago-Kent College of Law



At Warner/Chappell, which boasts a roster of hitmakers ranging from Katy Perry and Kacey Musgraves to Jay-Z and Beyoncé, McDowell is most proud of the 100-plus deal extensions he has reached with songwriters over the past year. "It's rewarding to have conversations with our clients and see we have long-standing value that we can bring to the table," he says. Warner/Chappell's strength is evident in *Billboard's* second Publishers Quarterly of 2018, where it ranked fourth among pop publishers and first among country publishers.

MICHAEL SELVERNE, 59
Principal, Selverne & Co.; New York Law School



Selverne represented SONGS Music Publishing in its sale to Kobalt Capital and Round Hill Music in its purchase of the Carlin Music catalog, transactions collectively valued at some \$375 million. The guitar-strumming attorney, who splits his time between Asheville, N.C., and Manhattan, says his firm has completed "nearly \$1 billion in cash transactions" over the past five years. After working at the artist-focused firm Selverne Mandelbaum & Mintz from 1995 to 2008,



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Venable congratulates our colleagues, **William J. Briggs, II** and **Alex Weingarten**, for being named among *Billboard* magazine's 2018 Top Music Lawyers.

VENABLE LLP

Selverne shifted his focus to transactions. "With talent, it's labor-intensive to get to the same point. These days, we almost exclusively represent institutions."

STEPHEN E. SESSA, 50

Partner/co-chairman of the entertainment and media industry group, Reed Smith; Whittier Law School



"There are a lot of firms that do [mergers and acquisitions], but they don't understand the music business," says Sessa, who oversaw one of the biggest music deals in 2017,

representing Concord Music's purchase of Imagem Music Publishing in a transaction valued at \$600 million. "We were in full combat mode and had 30 or 40 lawyers working in at least five countries," says Sessa, who now has a client list that includes every major publisher. "It's Reed Smith that gets called in, and I'm the quarterback. I make sure the corporate guys and tax guys are on their game."

TALENT

KENNETH ABDO, 62

Partner, Fox Rothschild; Mitchell Hamline School of Law

TIM MANDELBAUM, 61

Partner, Fox Rothschild; University of Denver Sturm College of Law

MONIKA TASHMAN, 45

Partner, Fox Rothschild; Benjamin N. Cardozo School of Law



Abdo, based in his native Minnesota, works with legacy acts like Toto and Kool & The Gang, and



From left: UMG's Baltimore, Mandelbaum, Kris Wu and Fox Rothschild associate Rachel Rosoff.

JILL BERLINER, 60

Partner, Rimon Law; University of Southern California Gould School of Law



"How we monetize streaming so artists get some of the benefit is the constant thorn in every negotiation," says Berliner, a transactional music lawyer whose clients include Foo Fighters. "I

get to work with amazing talent, and my relationships with them go beyond legal at this point." Berliner notes that most record contracts are still structured around the concept of "delivery" of an album of 10-12 tracks, but "in the current music industry, people are not that interested in albums anymore, and they may not even make any sense" in the streaming age. "There needs to be a new design for how a record contract 'delivery' is fulfilled."

CHARLES J. "JEFF" BIEDERMAN, 54

Partner, entertainment and media; Manatt Phelps & Phillips; Vanderbilt Law School

JORDAN BROMLEY, 39

Partner, entertainment and media; Manatt Phelps & Phillips; Brooklyn Law School

GARY L. GILBERT*

Partner, entertainment and media; Manatt Phelps & Phillips; University of California, Los Angeles, School of Law

LEE PHILLIPS, 81

Senior partner, entertainment and media; Manatt Phelps & Phillips; Cornell Law School



Senior partner Phillips counts Burt Bacharach, Paul Anka, Randy Jackson, Neil Young and Tracy Chapman among his clients, and recently paved the way for Steve Perry's return to music via a Concord Music deal for his new album, *Traces*. Last November, Biederman and firm partner Michael Rexford closed Kobalt Capital's purchase of SONGS Music Publishing, reportedly for \$150 million. "Probably after the Carlin Music sale [to Round Hill Music], it was the biggest

helps veteran artists "deal with the digital realities, with their estates, with renegotiations with their recording companies" and with actions to reclaim their copyrights. For Mandelbaum, the renewed strength of the music business, driven by streaming, has allowed him to return to his passion for finding deals for promising artists like U.K.-based singer-songwriter Arlissa at Def Jam Recordings. "It's being able to use my contacts and relationships," he says. Tashman has helped stars diversify: "One of my proud moments is helping [Blondie co-founder] Chris Stein build his photography career," she says.

GILLIAN BAR, 45

Partner, Carroll Guido & Groffman; George Washington University School of Law

ROSEMARY CARROLL, 63

Founding partner, Carroll Guido & Groffman; Stanford Law School

ELLIOT GROFFMAN, 64

Founding partner, Carroll Guido & Groffman; Santa Clara University School of Law



Carroll, whose longtime clients include Patti Smith, Iggy Pop and The Strokes, enjoys helping "brilliant artists strategize during this time of great change." Beyond working on record deals and publishing and management agreements, her efforts extend to "books, audiobooks, art exhibitions, digital streaming platforms and social media companies, all of which is a lot more exciting and a lot more challenging." This past year, Groffman worked with the founders of the Primavera Sound music festival, which takes place in Spain and Portugal, as they took on new equity partners Paradigm Agency and Yucaipa Companies. "Plus," he says, "I got to go to Barcelona twice." Bar is focused on "everyday shaping, advising, strategizing and just being there" for clients. Her recent moves include renegotiating one of Jack Antonoff's deals with Sony/ATV Music Publishing and extending The National's publishing pact with BMG.

"How we monetize streaming is the constant thorn in every negotiation."

—BERLINER

Groffman (left) received the Entertainment Law Initiative Service Award in Los Angeles in 2017, presented by longtime client Dave Matthews.

SONA is not the least bit surprised that Billboard has chosen to honor the woman who launched a songwriter uprising by uttering **7 simple words:**



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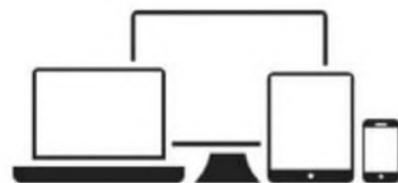
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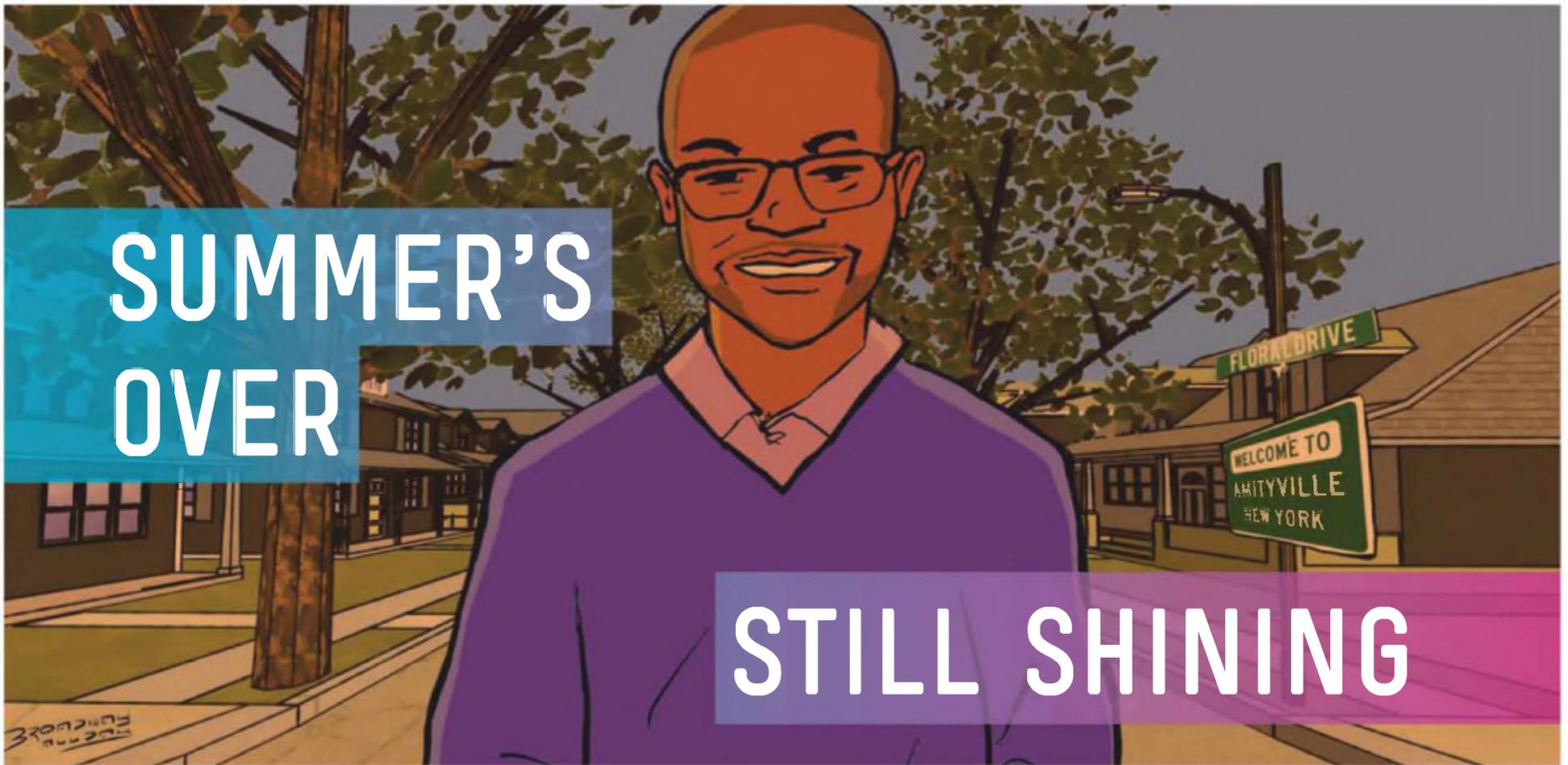
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We congratulate our partner **Julian Petty** for making **Billboard's 2018 Top Music Lawyer** list.

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AT THE HEART OF ENTERTAINMENT, MEDIA AND SPORTS

We applaud our own **Jason Karlov**, Chair of our Entertainment, Media and Sports Practice, for being named to *Billboard's* Top Music Lawyers 2018 list.



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sale in publishing of the entire year," says Biederman. Mining the boom in catalog music sales is "one of our big niches," says Gilbert. "We did the Smokey Robinson [catalog] deal with Primary Wave, which was [for] \$20 million." Bromley "took a cue from what we did for the Eagles [in 2007 with] the direct-to-Walmart deal," crafting a worldwide distribution network for clients Major Lazer and Diplo that focuses on streaming services. "You can expect anywhere from \$30 to \$50 out of every \$100 coming to the artist's pocket with this new model," he says.



JOSHUA BINDER, 43
Partner, Rothenberg Mohr & Binder; University of San Francisco School of Law
PAUL ROTHENBERG, 49
Partner, Rothenberg Mohr & Binder; Columbia Law School



When Binder and Rothenberg joined colleague Jeremy Mohr to launch their law firm in 2018, Binder brought along clients Top Dawg Entertainment (and its Pulitzer Prize-winning star, Kendrick Lamar), Marshmello, Daddy Yankee, Cam and others. "We wanted a firm owned by experienced but young people who are up to speed with the pace of this industry," says Binder, citing opportunities in recording and publishing, and also in endorsements, marketing and touring. Among Rothenberg's clients are Charlie Puth (whom he has represented for over seven years) and Logic, for whom he negotiated a new deal with Live Nation and recut his label deal with Def Jam "to give him credit for mixtapes. And he launched his own record label, Elysium."

Katz (right) with George Strait in 2017.

JASON BOYARSKI, 44
Partner, Boyarski Fritz; Benjamin N. Cardozo School of Law



As the lead entertainment attorney for the Prince estate, Boyarski put together the deals that opened the late icon's vault for the first time, including the previously unreleased *Piano & a Microphone* album from 1983 on Warner Bros. Records and an album of material that will be available on Tidal in 2019. He also brokered a June deal with Sony to make 23 catalog albums, spanning from 1995 to 2010, available on streaming services. A former publishing executive, Boyarski reps a string of writers who helped craft some of the biggest songs of the past two years, from Bruno Mars' "24K Magic" to Camila Cabello's "Havana" to Post Malone's "rockstar," among others. "I have a philosophy that songwriters and producers are at the core of the DNA of the music business," he says. "When you focus on creative, you get a more amazing product."

JOHN BRANCA*
Partner, Ziffren Brittenham; University of California, Los Angeles, School of Law
DAVID BYRNES*
Partner, Ziffren Brittenham; University of California, Los Angeles, School of Law
DAVID LANDE*
Partner, Ziffren Brittenham; University of Pennsylvania Law School



Overseeing the Michael Jackson estate with co-executor John McClain, Branca guided the sale of the estate's nearly 10 percent share in EMI Music Publishing, bringing in \$287.5 million on what sources say was a \$50,000 initial investment. That comes on the heels of the estate's sale of its 50 percent stake in Sony/ATV Music Publishing for \$750 million in 2016. Branca's roster of other clients reads like a Rock & Roll Hall of Fame celebration: Aerosmith, The Beach Boys, Bob Dylan, The Doors, Fleetwood Mac and Elton John, to name a few. Some of the key negotiations for Byrnes in the past year were talks to void Lil Pump's original contract with Warner Bros. Records (on grounds he was underage when it was signed), allowing the "Gucci Gang" rapper to re-up with the label in a reported \$8 million deal. Lande fielded Beyoncé's side of deals for her *On the Run II* Tour with Jay-Z while also leading tour negotiations for Justin Timberlake and Shakira — outings that have collectively grossed over \$365 million, according to Billboard Boxscore.

VERNON J. BROWN, 57
Founder/owner, V. Brown & Co.; Pace University School of Law



Brown's signature achievement of the past year is also one of the biggest music business stories of 2018: settling the \$51 million lawsuit between Lil Wayne and Cash Money Records, which Brown has represented for the past two decades, in a negotiation he called "pretty intense." The agreement cleared the way for Wayne's release of *Tha Carter V* as well as Cash Money's expansion. The difficulty, says Brown, came in "getting all parties to realize that now was the time to do it. This was one of those things where

everyone had something to compromise, but everybody walked away from this feeling it was fair."

CHRISTINE CALIP VICTOR, 39
Senior vp business development, business and legal affairs; Bravado/Universal Music Group; New York Law School



In her first full year at UMG's merchandising arm, Bravado, Calip Victor guided the company's retail licensing and brand-management partnership with The Rolling Stones, worked closely with the estate of late rapper XXXTentacion on posthumous merch and brokered the signing of hip-hop star (and rising street-fashion icon) Playboi Carti. Says Calip Victor: "We're not just selling T-shirts; we're evolving into a brand-management company."

CANDACE CARLO*
Partner, Kleinberg Lange Cuddy & Carlo; University of California, Davis, School of Law



On behalf of film composer Hans Zimmer and her other clients, Carlo has inked "hundreds of millions of dollars" in deals in the film, TV, video game and live performance spaces, she says, including last year's *Dunkirk* and Netflix's *The Crown*, as well as Disney's forthcoming live-action version of *The Lion King* and Fox's *X-Men* flick *Dark Phoenix*. "Ultimately, it comes down to how you monetize your music in the most optimum fashion," she says. "There is so much change in the marketplace."

JAY COOPER*
Founder, Los Angeles entertainment practice; Greenberg Traurig; DePaul University College of Law

JOEL KATZ, 74
Founding chairman, global entertainment and media practice; founding member of the Atlanta office; Greenberg Traurig; University of Tennessee College of Law

BOBBY ROSENBLUM, 49
Vice chairman, global entertainment and media practice; Greenberg Traurig; Harvard Law School

PAUL SCHINDLER*
Senior chairman, New York entertainment and media practice; Greenberg Traurig; Brooklyn Law School



After female senior executives in the music industry charged that The Recording Academy was "woefully out of touch" in how it dealt with gender issues, among other concerns, Katz aided efforts to establish the academy's task force to address diversity and female inclusion in the music business — and the academy's subsequent search for a new president/CEO to succeed Neil Portnow. Rosenblum and Katz also helped The Latin Record Academy secure a new, 10-year TV contract with Univision, reportedly valued at over \$250 million. Schindler oversaw deals with a collective value of some \$125 million-\$150 million on behalf of veteran clients, including those selling their publishing or master recordings, reaping "capital-gains income instead of ordinary income," he says. Cooper, whose clients include the estate of Rod Temperton, songwriter of Michael Jackson's "Thriller"

Eric, Aaron, Jeffrey and Francois are pleased to recognize our firm's newest music partners



Joshua Y. Karp



Craig S. Marshall



**Tamara
Milagros-Butler**



Robert J. Minzner

#Teamwork

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mobasser younger & light LLP**

and other hits, says the continuing use of unauthorized samples remains “a universal problem for the industry. It has taken untold millions out of the pockets of the creators.”

DOUG DAVIS, 46
 Founder/owner; The Davis Firm; Fordham University School of Law



In addition to brokering agreements for clients Rani Hancock, who became president of Sire Records, and Ron Perry, who was named chairman/CEO of Sony Music, Davis made some notable additions to his roster this past year. Among them were Mike Will Made-It, DJ Snake and songwriter Savan Kotecha. But the opportunity to represent Barry Manilow, an artist Davis has known since childhood through his legendary father, Clive, had special resonance. “That has been incredibly rewarding,” he says.

JOHN FRANKENHEIMER, 72
 Partner/chairman, music industry practice; Loeb & Loeb; University of California, Los Angeles, School of Law
DEBBIE WHITE*
 Deputy chairman, music industry; Loeb & Loeb; New York University School of Law



During his four decades at Loeb & Loeb, as Frankenheimer moved into new areas, “whether that be theater, technology, music or corporate financing,” he says, “the firm has always supported those initiatives and helped me to marshal resources internally. It’s what has kept me here and made things incredibly interesting.” Financing was his focus in the past year, as he helped amass a total \$100 million for the ventures of three clients (whom he declines to name). White most recently has represented K-pop sensation BTS. “Their agency, BigHit Entertainment, is the mastermind,” she says. “I’m honored to be able to guide them by balancing the best possible deal by traditional U.S. metrics against making sure BigHit get what they really need.”

ERIC GREENSPAN*
 Founder/partner/head of the music department, Myman Greenspan Fineman Fox Rosenberg & Light; American University Washington College of Law
AARON ROSENBERG, 41
 Partner, Myman Greenspan Fineman Fox Rosenberg & Light; Harvard Law School



Greenspan created career-changing deals for the Grateful Dead near the start of its run. Now, over 40 years later, he’s guiding Dead & Company to record-breaking box-office numbers while repping clients Jewel, Christina Aguilera, Red Hot Chili Peppers and Bon Jovi. “The nicest compliment [RHCP bassist] Flea ever gave me was, ‘Eric, you let us play music. We don’t have to worry about contracts or people stealing from us or bad deals. You know how we think.’” Rosenberg managed legal matters for Jennifer Lopez’s record run at Planet Hollywood in Las Vegas, Ariana Grande’s No. 1 album *Sweetener*, RuPaul’s new Netflix deal and John Legend’s Emmy-winning role in NBC’s *Jesus Christ Superstar*. (He met Legend while in law school and pledged to work with

him.) “It was an important lesson early on in my career: in believing in talent, the importance of relationships and loyalty.”

ALLEN GRUBMAN, 75
 Senior partner; Grubman Shire & Meiselas; Brooklyn Law School
DAVID JACOBS, 36
 Partner; Grubman Shire & Meiselas; New York Law School
KENNY MEISELAS*
 Senior partner; Grubman Shire & Meiselas; Maurice A. Deane School of Law at Hofstra University



“If you’re a pure music lawyer, you can’t make a living anymore,” says Grubman, whose firm has expanded beyond its superstar client roster (Bruce Springsteen, Lady Gaga, Bette Midler) to corporate clients (Spotify, Facebook) and found deals by developing new partnerships, such as Netflix’s presentation of *Springsteen on Broadway* in December. “Everything is merging, and the key is content,” says Grubman. “We often play the role of Switzerland, putting everyone together and negotiating their relationships.” Meiselas represents Gaga, who will follow her lead role in the new remake of *A Star Is Born* with a residency in Las Vegas, after he worked out the deals for both projects. And his clients include The Weeknd, who topped the Billboard 200 in April with *My Dear Melancholy*, and Bebe Rexha, whose Florida Georgia Line collaboration, “Meant to Be,” has made history on *Billboard*’s Hot Country Songs chart. Jacobs — whose client list includes such up-and-comers as Cameron Dallas, Sheck Wes, MØ, Jessie Reyez, producer Frank Dukes and transgender electronic artist Sophie — makes sure the heritage law firm is tapped into what’s new — and next.

RUSTY JONES, 68
 Principal, Law Offices of Russell A. Jones Jr.; University of Memphis Cecil C. Humphreys School of Law



Jones’ client Garth Brooks surpassed the record for the most successful tour in North America, with a reported 6.4 million tickets sold for his run that



Above, from left: Lil Jon, JoJo and Davis in 2014 in California. Below, from left: TV producer Danny Rose, actress-singer Katharine McPhee and Rosenberg at the Zimmer Children’s Museum Discovery Award dinner in Los Angeles in 2016.



concluded last December. The veteran Nashville attorney has since cut the deal for Brooks’ latest live triumph: the first concert held at Notre Dame Stadium in South Bend, Ind., on Oct. 20. Jones, who also represents Toby Keith and Tim McGraw, says that after 40 years in the business, “music law is as exciting as it has ever been.”

JASON KARLOV, 49
 Partner/chairman, entertainment, media and sports practice group; Barnes & Thornburg; University of Southern California Gould School of Law



Karlov worked with longtime client Bob Dylan to bring his bourbon brand, Heaven’s Door, to the market, the artist’s first foray into branding. And as counsel to John Fogerty, he helped broker the first-ever deal for Creedence Clearwater Revival merch. “Never has anyone distributed CCR merchandise and then some jackass lawyer with a tie at a desk goes, ‘I have an idea,’” he jokes. During the past year, Karlov has also signed Rufus Wainwright and Michael Bolton as new clients.

DINA LaPOLT, 52
 President, LaPolt Law; John F. Kennedy University College of Law



While running her own firm and representing clients including Britney Spears, deadmau5, Fifth Harmony and Steven Tyler (for whom she shut down the Trump campaign’s use of Aerosmith’s “Livin’ on the Edge” in 2016), LaPolt has also been a relentless lobbying force in Washington, D.C., advocating for passage of the Music Modernization Act. As attorney adviser to the Songwriters of North America organization, her activism on behalf of creators has earned her recognition from the National Music Publishers’ Association — and on the floor of Congress.

MIKE MILOM, 75
 Partner, Milom Horsnell Crow Kelley; Vanderbilt University Law School



Longevity and loyalty are measures of success for Milom, who has had Alabama as a client for 37 years, Ricky Skaggs for 36, Rascal Flatts for 16 and Luke Bryan for 14. “Some people measure success in dollars. I measure it by the length of relationships,” says the man who nonetheless estimates that his firm has closed deals worth “maybe north of \$100 million” in the past year, including those for newer signings Keith Urban and Kelsea Ballerini.

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Shapiro (center) with Hayley Kiyoko and Kaskade at the Reed Smith Grammy Party in Hollywood in 2016.

Milom has flexed his dealmaking muscle across a wide spectrum, from negotiating TV rights for a client's life story to setting up a label imprint and sponsorship agreements.

DONALD PASSMAN*

Partner, Gang Tyre Ramer Brown & Passman; Harvard Law School



The attorney who wrote the book on industry deals — the 10th edition of his *All You Need to Know About the Music Business* is due in the first half of 2019 — Passman counts among his clients

Taylor Swift, Adele, Camila Cabello, Green Day and P!nk, and had his name added to his firm's moniker in 2018. For artists, his book explores the implications of streaming, which Passman calls the "most profound change in the history of the music business."

PETER PATERNO, 67

Partner, King Holmes Paterno & Soriano; University of California, Los Angeles, School of Law

LAURIE SORIANO, 55

Partner, King Holmes Paterno & Soriano; University of California, Davis, School of Law



Anyone who has wondered "what's going on" with the plans for a biopic on Marvin Gaye can thank Paterno for

setting the wheels in motion by helping client Dr. Dre acquire the rights. "People have been trying to make this movie for over 20 years," says Paterno. "It was Dre's creativity that convinced Berry Gordy to let him

take a shot at it." Soriano also celebrated when client Travis Scott's *Astroworld* debuted at No. 1 on the Billboard 200 in August. "I've worked with Travis since he was 16 and putting out mixtapes," says Soriano, who has a penchant for representing forward-thinking stars like Scott and twenty one pilots. "It has been gratifying to help get him to the next level in his career."

JULIAN PETTY, 41

Partner/head of entertainment; Nixon Peabody; Fordham University School of Law



Petty negotiated a one-album license agreement between Childish Gambino and RCA that's rumored to be a multimillion-dollar deal; the partnership has already yielded the

Hot 100 chart-topper "This Is America." Petty's first big break, working with the estate of late Bronx rapper Big Pun, laid the foundation for his later dealmaking success. "Big Pun's widow, Liza Rios, hired me fresh out of law school," he recalls, "to help with legal matters concerning his music and merchandising rights."

ED SHAPIRO, 52

Music and sports subsector leader, Reed Smith; Brooklyn Law School



Shapiro boasts a diverse client roster ranging from pop superstars Rihanna and Mariah Carey to marquee DJs Kaskade and Louis the Child. This past year, Shapiro oversaw the launch of Rihanna's Fenty Beauty brand and Kaskade's sold-out, 32,000-capacity Sun Soaked festival in

Long Beach, Calif., as well as shepherded the sale of Circle Talent Agency to United Talent Agency.

JEFF WOROB, 49

Attorney-at-law, Serling Rooks Hunter McKoy Worob & Averill; Emory University School of Law



After Maroon 5 manager Jordan Feldstein died from a heart attack last December, Worob, as the band's longtime legal counsel, helped restructure Career Artist Management

(now run by frontman Adam Levine alongside Adam Harrison and Irving Azoff) as the firm promoted the band's then-just-released *Red Pill Blues* album. "We're like a family, and we're like a business," says Worob, whose 2018 efforts coincided with a lengthy world tour by Maroon 5; the group's Cardi B collaboration, "Girls Like You," which topped the Hot 100; and Levine's ongoing appearances as a judge on NBC's *The Voice*.

ADAM ZIA, 39

Founder, The Zia Firm; Fordham University School of Law



Zia's client French Montana, with whom he has worked for the past nine years, achieved professional, philanthropic and personal peaks in the past year: "Unforgettable" became the artist's first

chart-topper on the Hot Rap Songs tally, while Montana gave \$100,000 to the Ugandan Mama Hope charity — and was sworn in as a U.S. citizen. Zia also represents ASCAP songwriter of the year Starrah (Maroon 5's "Girls Like You," Camila Cabello's "Havana") and rapper-producer Rich the Kid, who signed a multimillion-dollar publishing deal with Pulse Music Group. "One reason I started my own practice was to educate artists on the business," says Zia. "I pride myself on working with clients to educate them on the deals they sign and where their royalties are coming from, especially now with digital music [creating] so many different revenue streams."

LESLIE ZIGEL, 51

Chairman, entertainment, media and technology group; Greenspoon Marder; University of Miami School of Law



Zigel negotiated Maluma's music publishing agreement with Sony/ATV and a new deal for Pitbull with The Orchard, the independent distribution company. For client

Wisin, who "had a great year," he renegotiated the reggaeton star's deals with Sony Latin, Sony/ATV and TV talent show *La Voz* — and negotiated for Wisin & Yandel's return as a duo for Sony Music. A musician in his off-hours, Zigel also found time to take lessons with Grateful Dead bassist Phil Lesh.

STREAMING

PATRICK DONNELLY, 55

Executive vp/general counsel, SiriusXM; Cornell Law School



In September, Donnelly helped reach the compromise between SiriusXM and other music industry interests that led to the successful passage of the Music Modernization Act. (Sources say the deal gives SiriusXM a five-year extension,

"One reason I started my own practice was to educate artists on the business."

—ZIA

Congratulations Eric and Aaron!

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Audrey Benoualid

Haley Golding

Joshua Y. Karp

Jeffrey Light

Craig Marshall

Tamara Milagros-Butler

Robert Minzner

Francois Mobasser

Lulu Pantin

Andrew Paster

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mobasser younger & light LLP**

through 2027, on a previously assessed royalty rate.) He also played a key role in SiriusXM's recent announcement that the satellite radio service plans to acquire Pandora.

HORACIO GUTIERREZ, 53
General counsel/vp business and legal affairs, Spotify; University of Miami School of Law, Harvard Law School



Over the past year-and-a-half, Gutierrez led Spotify into long-term deals with the three major-label groups, settled a class action suit against the streaming service that involved mechanical rights and took the lead in dealing with the U.S. Securities and Exchange Commission as Spotify went public. "I had a learning curve with music," says Gutierrez, previously general counsel for Microsoft, referring to his negotiations with rights holders. "A lot gets reported about the acrimony, but there's also mutual dependence and an understanding that if one of us does well, all of us do well."

CHRIS HARRISON, 50
CEO, Digital Music Association; University of North Carolina School of Law



As one of the leading architects of the Music Modernization Act, Harrison can testify to what can be achieved by a united music industry. But he's quick to acknowledge that there's plenty more

work to be done. And as a former royalty-rate attorney for Pandora and SiriusXM, he also knows just how complicated that work can be. The Music Modernization Act, he says, is "the first real music-copyright reform in a generation — we brought the mechanical-licensing regime into the digital era. We just need to recognize that we can get more done by working together than by fighting with each other."

ELIZABETH MILES*
Director of music and video media legal, Apple; University of California, Berkeley, School of Law

ROBERT WINDOM*
Chief counsel, content; Apple; University of Southern California Gould School of Law



Windom, who oversees legal matters for Apple's content and internet services, worked with Miles in the past year to renegotiate agreements — with both major and independent labels, music publishers and performing rights organizations — for Apple Music, which recently crossed the 50-million-user mark (counting subscribers and trial users). His team also provided guidance for new Apple content projects, including an upcoming Ed Sheeran documentary as well as the company's move into original TV programming. Miles closed Apple Music's first automotive partnership deals with Volkswagen and Fiat Chrysler America, has been involved in Apple's acquisition of Shazam and

From left: Songwriter Kevin Kadish; Rep. Ted Lieu, D-Calif.; Kim; and ASCAP president/chairman Paul Williams in 2016 in California.

cleared the path for Apple Music to be bundled with wireless carrier plans in 11 markets worldwide so far.

COLIN RUSHING, 45
Senior vp/general counsel, SoundExchange; University of Virginia School of Law



Rushing, on behalf of SoundExchange, oversaw an industry coalition that successfully litigated for satellite-radio royalty rates, which the Copyright Royalty Board raised from 10.5 percent to 15.5 percent last December. The ruling affects what SiriusXM will pay through 2027. "Copyright law has distorted the music marketplace," he says. "Terrestrial and satellite radio and platforms like YouTube operate under different standards. Until the law changes, that distortion depresses the value of music."

PERFORMING RIGHTS

CLARA KIM, 53
Executive vp/general counsel, business and legal affairs; ASCAP; New York University School of Law



For the nation's oldest performing-rights organization, Kim offers two numbers to measure the achievements to which she has contributed in the past year through her legal advocacy for songwriters. The first: 1 billion. "This is the first year where we've distributed over \$1 billion in royalties to our members," she says. The second number is no less bold: 1 trillion. "We're processing over a trillion performances a year now." ASCAP, she adds, "has been on the forefront" of managing the flood of data created by the rise of streaming music.

STUART ROSEN, 59
Senior vp/general counsel, BMI; University of Pennsylvania Law School



Rosen ended 2017 with an early holiday gift when, on Dec. 17, the U.S. 2nd Circuit Court of Appeals upheld an earlier ruling in favor of BMI in its suit against the U.S. Department of Justice. The DOJ sought to mandate a change in how songs are licensed, overturning decades of industry practice and threatening to cause "chaos in the marketplace," says Rosen, who argued the case for BMI. "That was a critical win for us and for the industry as a whole."

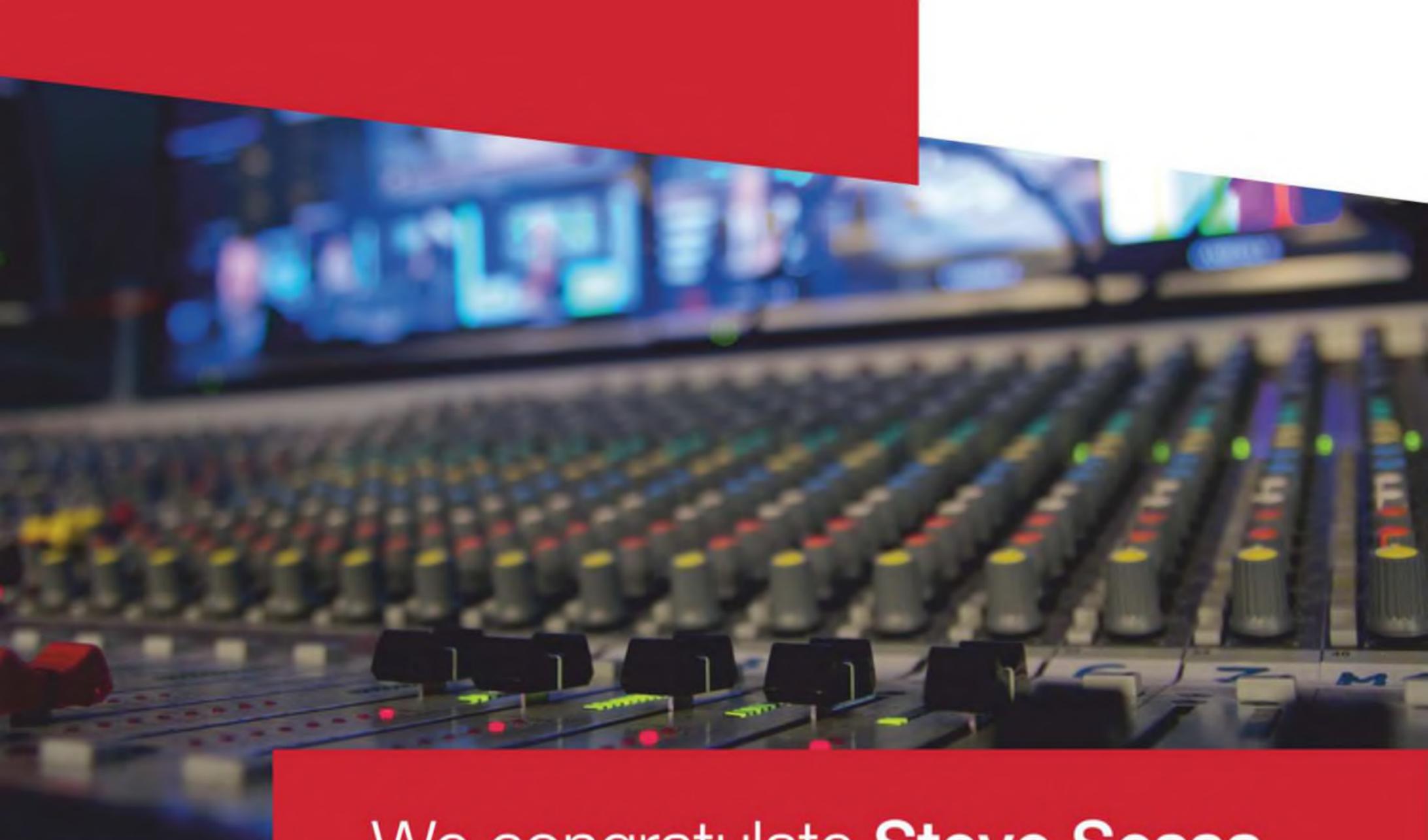
LITIGATORS

ANDREW BART, 64
Partner/chairman, content, media and entertainment practice; Jenner & Block; Columbia Law School



After 12 years of litigation, Bart reached a settlement last December for Capitol/EMI in its suit against MP3Tunes, a case that was "significant in defining the rights of the content providers and internet service providers under the Digital Millennium Copyright Act," he says. Bart, who counts Universal, Sony and Roc Nation among his clients, also achieved a victory in May for Jay-Z (shared with co-counsel Christine Lepera) when the 9th Circuit Court of Appeals ruled in Jay's favor in a dispute over use of a sample in his track "Big Pimpin'." "I've always been sort of a music geek," says Bart, who also





We congratulate **Steve Sessa** and **Ed Shapiro** for being named to *Billboard's* 2018 Top Music Lawyers list.



Stephen E. Sessa
Partner, Century City



Edward Shapiro
Partner, New York

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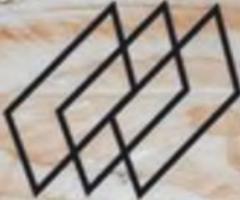
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produces jazz LPs, "but I got into this line of work for the excitement of being in a courtroom."

WILLIAM BRIGGS, 63

Partner, Venable; Georgetown University Law Center

ALEX WEINGARTEN, 44

Partner, Venable; Georgetown University Law Center



Renegotiating Gucci Mane's contract with Atlantic Records after his release from prison, fielding civil matters for

Migos' Quavo (while attorney Drew Findling defended the rapper in a recent assault case) and helping Cardi B and Offset regain private hacked computer files are recent achievements for Briggs, who also helped Taylor Swift fight defamatory web posts. Weingarten worked to renegotiate Wiz Khalifa's long-standing deal with manager-producer Benjy Grinberg after citing California's seven-year limit on personal-services contracts. "As an artist, he needed to be comfortable to create his art," says Weingarten, "and it was a relationship that he was interested in modifying for everyone's future success."

RICHARD BUSCH, 52

Head of entertainment and intellectual property, King & Ballow; Loyola University Law School



Busch earned another victory for Marvin Gaye's family in July after the 9th Circuit Court of Appeals voted to deny Robin Thicke and Pharrell Williams' request for a rehearing of the

"Blurred Lines" case. The decision upheld the award to Gaye's family of \$5.4 million and 50 percent of forthcoming royalties. "Not one judge felt that the majority got it wrong. From the beginning, I did not believe that they had a viable appeal both procedurally and substantively," says Busch, though a Supreme Court plea is still on the table. "I do not know if they will seek Supreme Court review, [and] their time has not yet expired for that."

RUSSELL FRACKMAN, 72

Partner, Mitchell Silberberg & Knupp; Columbia Law School

CHRISTINE LEPERA*

Partner, Mitchell Silberberg & Knupp; New York Law School



Frackman, a copyright-law virtuoso, has continued to represent Capitol Records and EMI Music Publishing

in a case against the video service Vimeo, claiming copyright infringement over user-generated content. Vimeo has countered that it's immune from liability under the Digital Millennium Copyright Act. The case, says Frackman, "has been litigated, I think, since 2009. One of the unfortunate side effects of litigation is that it sometimes takes a long time." Lepera achieved two court victories in May: The dismissal of the copyright claim against client Jay-Z for his 1999 hit "Big Pimpin'" was affirmed, and a move by Kesha to break her contract with Dr. Luke's Kemosabe label was rejected. Lepera is also representing Luke in a suit that claims Katy Perry's hit "Dark Horse" infringed the copyright of a song by Marcus Gray, a Christian hip-hop artist known as Flame.

"I've always been a music geek, but I got into this line of work for the excitement of being in a courtroom."

—BART

SASHA FRID, 41

Attorney-at-law, Miller Barondess; University of California, Berkeley, School of Law

LOUIS "SKIP" MILLER, 71

Attorney-at-law, Miller Barondess; University of California, Los Angeles, School of Law



Following the death of Steely Dan's Walter Becker in 2017, Miller moved on behalf of

Donald Fagen to retain rights to the group's name. The suit sought to enforce a "buy-sell agreement" signed by the bandmembers in 1972 stating that when a member quits or dies, Steely Dan, as a legal entity, purchases that member's shares in the group. "The names of these bands are invaluable," says Miller. For Frid, the past year brought moves for two veteran metal acts. "We got a resolution enabling Five Finger Death Punch to complete the last album on their deal, leave Prospect Park Records, record with a new label [Rise Records] and continue to tour," he says. Frid also secured the rights to Mötley Crüe's iconic album artwork for the band, defeating a copyright claim from two photographers.

HENRY GRADSTEIN, 62

Of counsel, King Holmes Paterno & Soriano; University of Southern California Gould School of Law



Gradstein has been a leader in music-industry class action lawsuits — one of which resulted in a \$43.4 million settlement in 2017 with Spotify over

mechanical royalties, payable to a class of songwriters and publishers. In March, Gradstein joined the boutique firm King Holmes Paterno & Soriano; he's now concluding ongoing appeals at his former firm, Gradstein & Marzano, in connection with class action litigation against Spotify, SiriusXM and Pandora, as well as the Quincy Jones lawsuit against Michael Jackson's estate. Next up? "Copyright terminations," which could allow artists to recapture their rights. "Is a producer legally considered to be an 'author' of a recording who can terminate a grant of copyright?" he says.

LAWRENCE ISER, 63

Managing partner, Kinsella Weitzman Iser Kump & Aldisert; University of California, Hastings College of the Law

HOWARD WEITZMAN*

Partner, Kinsella Weitzman Iser Kump & Aldisert, University of Southern California Gould School of Law



Repping clients as diverse as Jackson Browne, Spotify, Latin independent label DEL

Records and Apple Music, Iser says that his biggest victories are those he can't discuss publicly. "I quietly fended off a false and extortionate claim against a music executive," he says. The claim was resolved without payment to the accuser, "and you never heard about it." Weitzman had two big legal wins last December, when judges dismissed a \$10 million copyright infringement claim against client Justin Bieber over the 2010 song "Somebody to Love," and a suit against the Michael Jackson estate by choreographer Wade Robson, who alleged that Jackson molested him as a child. And in August, an appeals court rejected a fan's effort to bring a class action suit over supposedly fake vocals

on Jackson's posthumous *Michael* album. The victories for the estate were important, says Weitzman, because "they're not just issues of law but go directly to Michael's profile and image."

JAMES SAMMATARO, 45

National head, entertainment practice; Stroock & Stroock & Lavan; Duke University School of Law



Sammataro, whose clients have included Spotify, Univision, Sony, The Orchard, Amazon and Spanish Broadcasting System, filed suit in

January on behalf of Enrique Iglesias stating that Universal Music Group was "systematically underpaying" the Latin superstar's streaming royalties. He says a resulting settlement was "sparkling" — but confidential. "Streaming has led to a financial boon, but the industry needs to make sure that the bull market is sustainable," says Sammataro. The challenges, he says, include finding revenue streams aside from streaming and touring, helping viral stars create sustainable careers, exploring the potential of virtual reality, creating "a master plan to best utilize metadata and capitalize on cryptocurrency and [finding] greater ways to connect with consumers on their terms."

JONATHAN SPERLING, 47

Partner, Covington & Burling; Harvard Law School



Sperling is one of the go-to litigators for labels in copyright and royalty disputes. He recently represented Sony Music in Quincy Jones' suit against the label and

Michael Jackson's estate, and Warner Music in a case against Latin pop star Luis Miguel. But he practiced law for a decade before working on his first music case — a class action suit involving digital download royalties. "I combine what I've learned working in this business for the past dozen years with an outsider's perspective," says Sperling. "That's important, because you have to make things understandable to judges and juries who aren't in the industry."

DONALD ZAKARIN, 68

Partner, Pryor Cashman; New York University School of Law



Zakarin, whose clients include the three major music groups, artists Bruno Mars and Ed Sheeran, and executives Lyor Cohen and Clive Davis, led the Pryor

Cashman team that achieved higher rates for music publishers from on-demand subscription services like Spotify and Apple Music for the next five-year period in a January decision from the Copyright Royalty Board. "This was a huge battle, a huge undertaking, and particularly gratifying ... because it was a great team effort that helps writers and publishers get closer to a fair share of streaming revenue," he says. "It's not the end of that fight, but it's a good solid step in the right direction." ●

Contributors: Rich Appel, Steve Baltin, Jeff Benjamin, Dean Budnick, Ed Christman, Leila Cobo, Camille Doder, Adrienne Gaffney, Gary Graff, Andrew Hampp, Cherie Hu, Hannah Karp, Gil Kaufman, Steve Knopper, Carl Lamarre, Robert Levine, Geoff Mayfield, Matt Medved, Taylor Mims, Gail Mitchell, Melinda Newman, Paula Parisi, Chris Payne, Bryan Reesman, Craig Rosen, Dan Rys, Richard Smirke, Eric Spitznagel, Colin Stutz, Andrew Unterberger, Deborah Wilker, Nick Williams



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Class Of 2018: Music Law Schools

At a time of unprecedented change for the music industry, these 12 distinguished academies are preparing next-gen attorneys to take on the deals of tomorrow

BY CATHY APPLEFELD OLSON

From streaming to licensing, touring to estate planning, the music industry is more complex and volatile than ever. And that's where the lawyers come in. Whether an artist is an established hitmaker or a rising star, new business models demand legal dexterity to cut the best deals.

Which law schools most effectively offer that expertise to aspiring attorneys? *Billboard* spotlights 12 institutions as the alma maters of many of the music industry's most accomplished lawyers.

BENJAMIN N. CARDOZO SCHOOL OF LAW, YESHIVA UNIVERSITY; NEW YORK ENROLLMENT 828

The FAME Center at Cardozo Law, which focuses on fashion, the arts, media and entertainment, offers more than 20 music-related courses that tackle topics including patent and trademark law, antitrust and intellectual-property issues, and music law. The school continually adds events to enrich the students' experience: *The Cardozo Arts & Entertainment Law Journal* recently hosted Back to the Future of Music Sampling, and the school also staged New York Right of Publicity Law: Reimagining Privacy and the First Amendment in the Digital Age. Alumnus Jason Boyarski, a partner in Boyarski Fritz and the attorney for Prince's estate, penned an article for the school's alumni magazine emphasizing the importance of artists knowing the worth of their catalogs and putting estate plans in place.

ALUMNI *Google senior counsel John LaBarre, Sony Music Entertainment executive vp business affairs/general counsel Julie Swidler*

BROOKLYN LAW SCHOOL, BROOKLYN ENROLLMENT 923

An entertainment law course, an entertainment law workshop and a certificate in intellectual property, media and information law are all offered at Brooklyn Law. The school also complements its curriculum with special events, many of which spotlight alumni in the industry. The Brooklyn Law School Entertainment and Sports Law Society recently co-hosted an evening with Marty Singer, a founding partner of Lively & Singer, whose clients include Leonardo DiCaprio, Jennifer Lawrence and Martin Scorsese. And at its annual alumni association luncheon, Brooklyn Law honored Allen J. Grubman, founder of Grubman Shire Meiselas & Sacks; Hannah Cao, general counsel for China's Silk Road Fund; and Andrew Rausa, lead advertising/privacy counsel for Facebook.

ALUMNAE *Interscope Geffen A&M executive vp urban operations Nicole Wykoarko, ASCAP senior vp membership Nneka Norville, BET Networks director of corporate social responsibility Nicole George-Middleton*

COLUMBIA LAW SCHOOL, NEW YORK ENROLLMENT 1,264

As a New York institution, the presence of Columbia Law School reverberates around the Big Apple, and not just in the courts: Classical conductor and alumnus Alvis Casellati has led free performances of Italian opera in Central Park for the past two summers. Aside from its robust course selection, the school also offers an externship on arts and entertainment law through which students gain experience in intellectual property, entertainment and nonprofit law assisting staff attorneys at

\$119K

2017 median annual salary for lawyers in all fields

\$57.33

2017 median hourly rate

65K

Projected numeric increase in employment from 2016 to 2026

Source: U.S. Department of Labor's Bureau of Labor Statistics

Above: The UCLA School of Law has launched a Music Industry Clinic where students work pro bono to help independent artists and producers.

Volunteer Lawyers for the Arts. The student-edited quarterly *Columbia Journal of Law & the Arts* covers legal issues involving the entertainment, sports, IP and communications industries. Alumnus Tom Rothman, chairman of Sony Pictures Entertainment Motion Picture Group, spoke on campus in February as part of the dean's distinguished speaker series. **ALUMNI** *Loeb & Loeb partner Jonathan Zavin, Sony Music Entertainment senior vp/deputy general counsel/chief compliance, ethics and privacy officer Wade Leak*

FORDHAM UNIVERSITY SCHOOL OF LAW, NEW YORK ENROLLMENT 1,242

Fordham's Media and Entertainment Law Society sponsors a variety of programming, including "Lunch and Learn" events where attorneys practicing in media and entertainment discuss their career paths. In March, the society hosted its fourth annual Entertainment Law Symposium, an event that explores legal issues facing the media and entertainment industries and offers an opportunity for students, faculty and practitioners to network with thought leaders in the corporate and academic realms. This year's symposium featured in-house counsel from Madison Square Garden Co., iHeartMedia and Paradigm Talent Agency, among others.

ALUMNI *Nixon Peabody partner Julian Petty, Warner Music Group executive vp/general counsel Paul Robinson*

GEORGETOWN UNIVERSITY LAW CENTER, WASHINGTON, D.C. ENROLLMENT 1,749

New in 2018 to Georgetown Law's industry-focused offerings is the experiential Advanced Legal Writing: Intellectual Property and Technology Transactions Workshop, which complements existing classes focused on music law, entertainment law and the law and business of TV. The school also just added intellectual-property law pioneer Madhavi Sunder to its full-time faculty. The Georgetown Law Entertainment & Media Alliance hosted a recent panel discussion on hot topics and careers in IP law, the Art Law Association sponsored

the Lawyers' Committee for Cultural Heritage Preservation's ninth annual conference, and the Student Intellectual Property Law Association provides programs that explore various aspects of IP law, including patent, copyright, trademark, trade-secret and related antitrust issues.

ALUMNUS *Sony Music Entertainment executive vp business and legal affairs, international* **Stu Bondell**

HARVARD LAW SCHOOL, CAMBRIDGE, MASS.

ENROLLMENT 1,757

This year's Harvard Law curriculum includes a class covering entertainment and media law, a course on music and digital media, and an entertainment law clinic to complement its many intellectual-property and contracts-focused classes. Students can also moonlight at the legal services clinic, Recording Artists Project, where they gain hands-on experience working with local musicians. The clinic celebrates its 20th year in October with a gala keynoted by entertainment lawyer and alumnus Donald Passman. This past year, as part of Harvard Law's bicentennial celebration, the school held a Harvard Law School in the Arts event, with alumnus Clive Davis serving as honorary chairman. He also spoke to students about the 2017 documentary *Clive Davis: The Soundtrack of Our Lives*.

ALUMNUS *Spotify general counsel/vp business and legal affairs* **Horacio Gutierrez**

LOYOLA LAW SCHOOL, LOS ANGELES

ENROLLMENT 816

Loyola Law this year added an Entertainment Fellows Program, through which selected students receive practical training and mentorship opportunities in the legal and business affairs departments at major record labels and Hollywood studios. It also augmented its course offerings, including a music law class and courses on international intellectual property, and "Right of Publicity," a look at the monetization of musician and other celebrity images. The school's

Entertainment Concentration & Practicum Mentor-Mentee luncheon featured sessions on music business and legal affairs. The school benefits from its location: A class exploring reality TV and new media visited the set of NBC's *The Voice* for a look at issues that arise with showrunners and production legal counsel.

ALUMNI *King & Ballow partner* **Richard Busch**; *Joe Escalante, KungFu Records founder and member of The Vandals*

NEW YORK UNIVERSITY SCHOOL OF LAW, NEW YORK

ENROLLMENT 1,364

NYU Law reviews its curriculum related to music and entertainment each year to ensure students are on the cutting edge of legal developments in those industries. Among the offerings for 2018-19 are classes exploring copyright law, corporate strategy and finance in entertainment and media, and labor and employment in the entertainment industry. The Intellectual Property and Entertainment Law Society programs panels, local events and networking opportunities including recent speakers Lynn Gonzalez, vp business and legal affairs at Universal Music Group, Def Jam Recordings and East Coast labels shared services, and HBO vp legal affairs Kesari Ruza. Additionally, the Art Law Society offers lectures, panel presentations, gallery visits and conversations with practitioners, academics, artists and other students.

ALUMNI *Pryor Cashman partner* **Donald Zakarin**, *Michelman & Robinson partner* **Michael Poster**

UNIVERSITY OF CALIFORNIA, BERKELEY SCHOOL OF LAW; BERKELEY, CALIF.

ENROLLMENT 936

Music and entertainment are pervasive in the courses and the culture of UC Berkeley's law school, known as Boalt Hall. The school offers a perennially popular course on entertainment law, and this fall added a class that probes social justice issues in entertainment and media law. Upcoming are courses in entertainment law focused on TV and intellectual property in the music industry. The school also hosts an annual Sports and Law conference; it recently held an event with Commissioner Mignon Clyburn of the Federal Communications Commission (FCC), who talked with students about net neutrality. Students at the school's Samuelson Law, Technology & Public Policy Clinic helped the Museum of Art and Digital Entertainment in Oakland, Calif., state its case for preserving online video games that otherwise may be lost to time. Students conducted research, recruited witnesses, wrote briefs and testified at a U.S. Copyright Office public hearing in Los Angeles.

ALUMNUS *Universal Music Group general counsel/executive vp business and legal affairs* **Jeffrey Harleston**

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

ENROLLMENT 942

This past year, UCLA Law launched a Music Industry Clinic created by veteran music attorney Susan Genco, president of Azoff MSG Entertainment, where students learn fundamentals of laws governing the music industry and work pro bono to help independent artists and producers forge licensing agreements and band agreements, among other tasks. The clinic launched in tandem with the school's new Documentary Film Legal Clinic. UCLA Law also hosted its annual Entertainment Symposium, featuring FCC

Left: The law library of the Georgetown University Law Center in Washington, D.C.



Loyola Law School commissioned architect Frank Gehry to design its Los Angeles campus.

Commissioner Michael O'Rielly and Paramount Pictures COO Andrew Gumpert, as well as multiple sessions where alumni who are entertainment attorneys returned to campus to talk to students. AEG Presents president/CEO Dan Beckerman was one recent speaker.

ALUMNI *Ziffren Brittenham partner* **John Branca**, *Loeb & Loeb partner* **John Frankenheimer**

UNIVERSITY OF PENNSYLVANIA LAW SCHOOL, PHILADELPHIA

ENROLLMENT 736

Penn Law's reach in the music industry extends well beyond Philly. Students recently landed internships at companies ranging from Comcast and Spotify to Sony Music Entertainment and Warner Bros. Records. On campus, they can immerse themselves in over a dozen entertainment-related courses and gain hands-on experience at the Detkin Intellectual Property and Technology Legal Clinic, which represents entertainment clients. Penn also packs in extracurricular events, including recent seminars on the #TimesUp movement, music licensing, diversity in entertainment and digital media, and the future of entertainment, as well as a visit from composer Jonathan Wolff, who scored music for the TV shows *Seinfeld* and *Will & Grace*. John Legend, a Penn '99 undergrad, last year joined the board of a Penn Law criminal justice center, as did his manager, alumnus Ty Stiklorius.

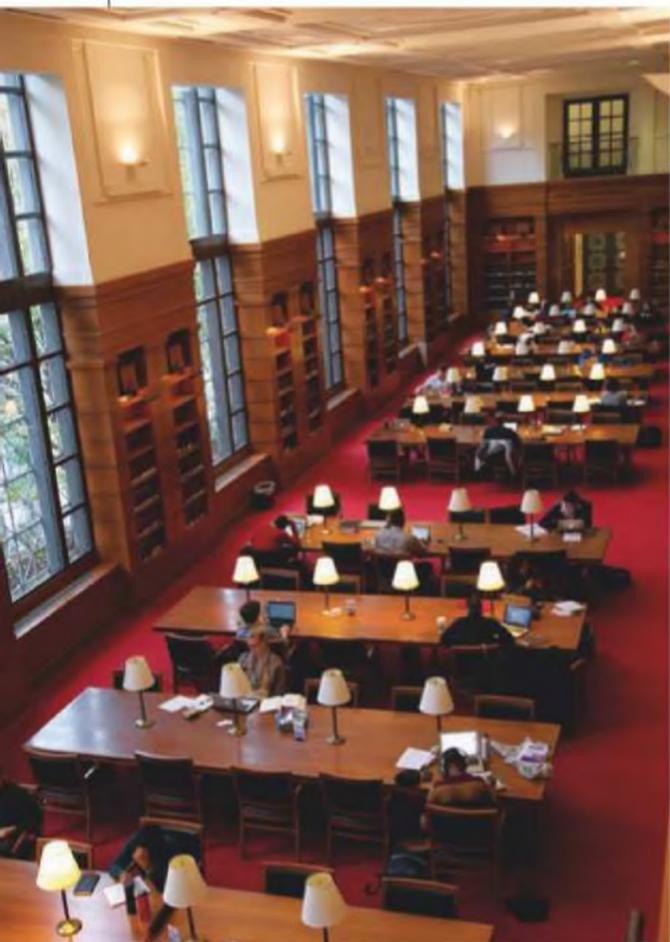
ALUMNI *Def Jam Recordings executive vp/GM* **Rich Isaacson**, *Sony Music Entertainment senior vp business and legal affairs* **David Jacoby**, *Train drummer* **Drew Shoals**

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW, LOS ANGELES

ENROLLMENT 615

Like the industry itself, the music- and entertainment-focused curriculum at USC Gould is constantly evolving. This year, the school added two courses: "Digital Media Transactions," which focuses on business, legal and financial issues that relate to the creation, financing and exploitation of digital media, and "Information Privacy Law," whose topics include privacy and the media, consumer data and behavioral advertising. Those classes join a robust roster that features the perennially popular "Music Law in Practice," taught by alumnus Corey Field, an attorney who served as president of the Copyright Society of the USA, a nonprofit scholarly group that examines copyright issues.

ALUMNI *Barnes & Thornburg partner* **Jason Karlov**, *Walt Disney Co. vp legal affairs* **Susan Kigawa**, *20th Century Fox executive vp business affairs* **Ted Russell**



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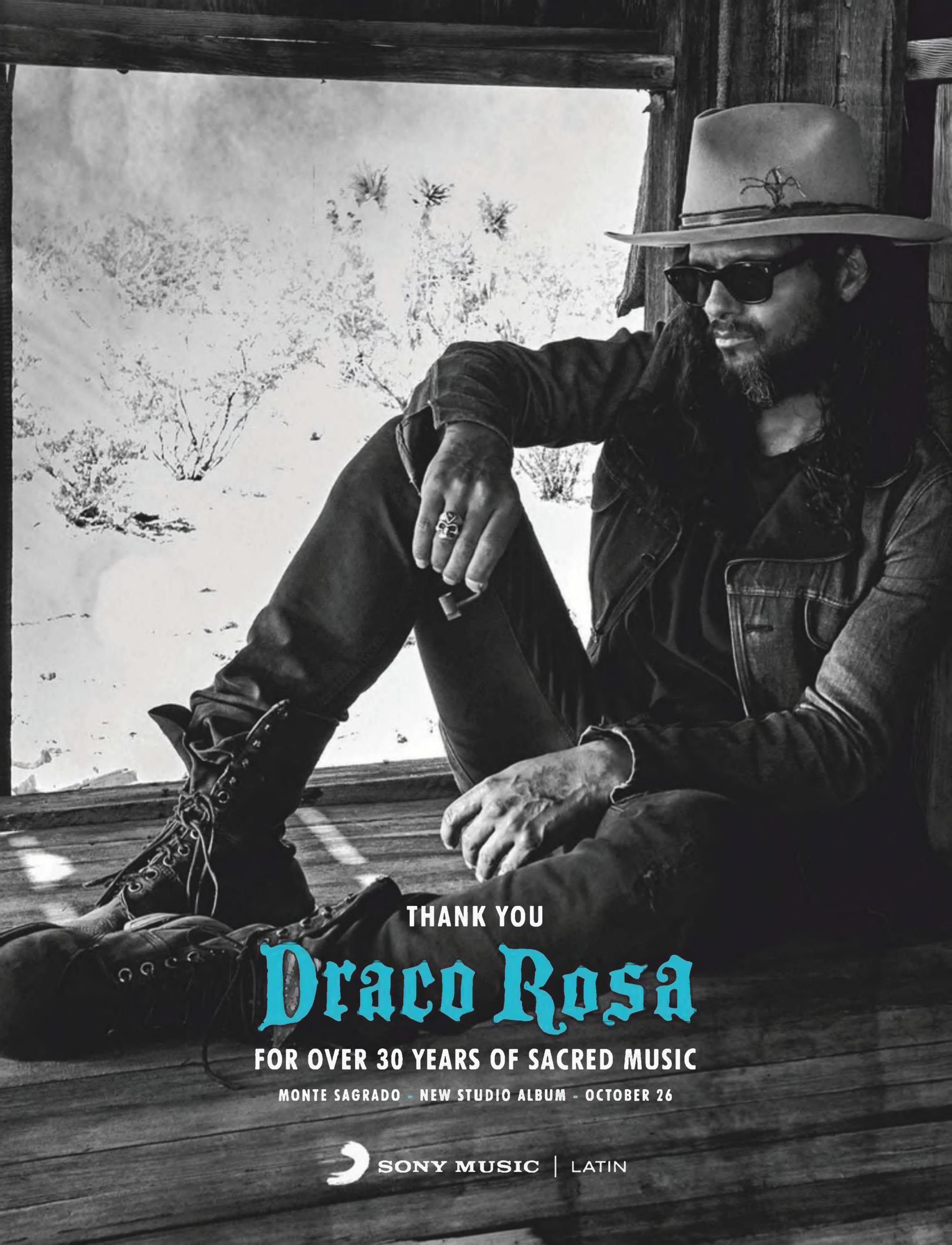
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- ▶ Home of the new Music Industry Clinic, where supervised law students assist emerging artists, producers and labels
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Draco Rosa

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MONTE SAGRADO - NEW STUDIO ALBUM - OCTOBER 26



SONY MUSIC | LATIN



‘Something Magical Happened’: Draco Rosa’s New Attitude

On *Monte Sagrado*, his first studio album in six years, the Latin star explores how his battle against cancer and struggle for creative freedom revitalized his spirit

BY LEILA COBO

DRACO ROSA LAYS OUT his manifesto of a lust for life in “Hotel de los Encuentros/333” (“Hotel of Encounters/333”), the opening track of his upcoming 11th solo album, *Monte Sagrado* (*Sacred Mountain*). “Here I am in my feverish bed, seeing my childhood pass by on the ceiling, holding tight to my name in case I get lost,” he sings in Spanish over crashing guitars and throbbing drums.

Monte Sagrado, out Oct. 26 on Sony Music Latin, is Rosa’s first album of new material since he was initially diagnosed with non-Hodgkins lymphoma in 2011. It’s also his first since *Vida* (*Life*), his 2012 album of collaborations, which won a Latin Grammy for album of the year and a Grammy for best Latin pop album.

The 11-track *Monte Sagrado* is angry, thankful, brutally honest and poetic. The songs, which discuss death, love, gratitude and redemption, are arranged in a thrashing, hard-rock format. The

music represents Rosa today, both musically and personally — and he makes no apologies about it.

“I got ill, and the way that medicine works, it really shut down my spirit,” says the 49-year-old, who, after beating back the disease twice, has been cancer-free for the past five years. “But something magical happened. I felt this internal rebirth, and I took advantage of it.”

Monte Sagrado is the latest chapter in a career that began with the artist born Robert Edward Rosa joining Menudo as a 12-year-old in 1984. He then went solo, with fare that ranged from romantic to brooding, while donning multiple hats: as a hit songwriter — penning such tracks as 1998’s “La Bomba,” “Maria” and the Grammy-nominated “Livin’ la Vida Loca” for friend/former Menudo member Ricky Martin — and, most recently, as a coffee farmer in his native Puerto Rico.

Rosa, who is newly signed to Paradigm Talent Agency and now represented by PHVX Management, spoke to *Billboard*

about his never-ending passion for music and a second chance at life, along with memories of his days with Menudo.

How would you describe *Monte Sagrado*?

It really is the planet. *Monte Sagrado* is everywhere you set foot, but obviously my island and my farm are my sacred mountain. I originally presented a very different album to Sony. But in April [2017], my doctors diminished my medications, and I had a reawakening. I [began to have] fun again, and that’s when I committed to this album. It was like I was injected with life. I recorded many songs at the time but left the project to focus on other things because I wasn’t feeling quite right. After the hurricane [hit Puerto Rico in September 2017], it was hard to be up in [the countryside] with this amazing generator on this 100-acre estate. I’m not going to be the guy with all the light and power when there’s this devastating vibe surrounding me. So I left. I set up my shop in my house in L.A., and I did all the vocals in my house.

What is your first memory of music?

My father was a great *salsero*. [My family lived in New York, and] he and my mom would go to Manhattan to dance. I would stay home listening to salsa and classical music. My mother would also go to the YMCA, and they played great music there, like Sly Stone. While in Catholic school I loved sports, and the phys-ed teacher, Mr. Killangelo, was also the music teacher. He told me, “I hear you sing all the time. We’re doing [the musical] *Oliver!* You should be in it.” So I did it. I sang “Where Is Love,” and it was incredible. There was a standing ovation. From that day [on], I paid attention to music.

You were part of Menudo for three years and left in 1987. What did that experience teach you?

We would do these meet-and-greets after shows, and my line was the longest because I took too long [with each person]. But I got so tired of speaking, of signing autographs, that I rejected it. I went radical and hung out only with musicians, people who only wanted the craft of making music. I’ve been criticized for this. I’ve had people say, “You make music for you; you have to listen to the radio.” I don’t agree. If you’re a musician you have an opportunity to contribute. Each person has their own discovery.

Top: Rosa at the Coliseo Jose M. Agrelot in September 2017 in San Juan, Puerto Rico. Inset, from left: Menudo members Ricky Meléndez, Charlie Massó, Roy Roselló, Rey Reyes and Rosa at the 1984 Grammys.

In fact, you do have that other side to you, writing pop songs for Ricky Martin under the pseudonym Ian Blake. Why?

I created this character that allowed me to be more open and out of Draco's head. I also created a pseudonym to write for [Puerto Rican musician] Ednita Nazario. I thought, "I've put so much effort into making my music, but I need to make other music," and it helped me find that guy. [Writing for Martin] reminded me of the joys of making pop music.

Tell me the story behind your years living in Brazil.

As an ex-member of Menudo, I had a new manager. And I sent all these songs on cassettes to him for eight months. The producer was going to be Jellybean Benitez. The money was good — it was half a million dollars — and it was an opportunity to make my music. Finally, the time came to sign the contract, but after eight months of sending my music, I still hadn't spoken to the producer. No one had responded, and I said I wasn't signing it. My agent was angry, and in typical Hollywood fashion, he got up and said, "You will never work in this town again!" And they shut me down. I couldn't work in the U.S. for five years. I felt such a sense of rejection, so I went to Brazil, met great composers and recorded two albums there [1988's *Robby* and 1989's *Ser Feliz (Be Happy)*]. What I learned in the studio was invaluable — that music was to be felt and not understood. It's the silver lining I always talk about.

As someone who has faced death, what is your message to those who fall into despair?

My life has been tumultuous. I went into rehab in my early 20s, and my wife of almost 30 years [actress-director Angela Alvarado] supported me. It was tough. Since I left home at age 12, my [inspirations] were [French poet] Arthur Rimbaud and [French novelist] Honoré de

Balzac — the intense literature consumed me. Depression set in, and it didn't go well. Melancholy is something I carry with me. So you have to either see a doctor or shake it off. It's like my cancer. It doesn't go away, but you manage it.

What are the keys to living with it?

Thankfulness and staying positive. I look for people who are positive and inspire me. I don't want to deal with people who represent something negative. And I believe gratitude liberates you from your fears. I celebrate these young cats that have their shit together. It's not easy. If you don't have a family unit or someone to stabilize your emotions and have that balance, you can go down a spiral. I used to have slogans like "*Oscuro hasta la muerte*" ("Dark till death"). I wasn't well when I said that. People ask if I have regrets. Yeah, my mom. I regret making her go through all that. But I learned one big thing: to forgive yourself. And I've done that.

The industry is now going through a reggaetón phase, and you're releasing rock music. Do you even think about that?

Over the years, I've respected cats that do what they do. At the same time, I love reggaetón, I love Caribbean music, I love some of these DJs. It's a wild scene. But I'm Draco. I do my thing.

Who do you like to listen to for fun?

It can go from [Russian composer] Sergei Rachmaninoff to a specific song by [Mexican *trío romántico*] Los Panchos. You know how songs land in your head out of nowhere for no reason? I pay attention to that, and I make sure I jot it down. One time, I went to buy a shirt, and there's a CD [*Gon' Boogaloo*] with a guy wearing a white suit on the cover. The guy at the counter says, "Oh, it's [Australian blues



Rosa (left) and Martin performed at the 14th annual Latin Grammy Awards in November 2013.

singer-songwriter C.W. Stoneking].” I bought it and discovered an album that I love. I was so amped on the song “The Thing I Done” that I had to cover it. Along the way, someone on Twitter posted it, and Stoneking wrote, “I love this version of my song by Draco Rosa.” I didn't even know him, but one thing led to another, and now I have a friend in Australia that I still haven't met in person personally, but we remain in contact.

Do you plan to go on tour?

Absolutely. I feel like I can share something else that goes a step beyond music. I want to be on the road and do some of these festivals. Right now, I do “Maldito” [“Damned”] and “Sagrado” [“Sacred”] nights. My Maldito nights are all rock'n'roll, experimental, psychedelia. And then Sagrado nights are a laugh. I tell stories about the past, and I play beautiful songs in theaters. Now, I'm with Paradigm, and I will strictly be doing *Monte Sagrado*.

It's a new beginning for you: an album, tour, new management, new life.

When I was sick, I took a keyboard, a guitar and some books to the hospital. And I was terrified of falling asleep because I was afraid of never waking up again. I had my five-year scan a few months ago, and it was super clear. I talk about being grateful because it has helped me push aside the fear, but it doesn't take away that we as human beings are delicate. So when I got the good news, there was great joy. I was on my Ducati, and I didn't go one block. I had to get off, and I just started bawling. I called my mom, my dad and, obviously, my wife, who was just so happy. I haven't cried so much since I've been ill. Prior to that, I didn't realize how much I kept inside. I had three tumors in my stomach; I was a young man with a frown. I can't help but think I was just trying to be hardcore back then. You couldn't shake me. I didn't give a fuck. Now, I don't give a fuck because I got my health, I'm alive, and I'm happy. ●

DRACO ROSA'S TOP 5 BIGGEST ALBUMS

RANK	TITLE	PEAK POSITION	PEAK DATE
1	<i>VIDA</i>	No. 1 (one week)	04/06/13
2	<i>LIBERTAD DEL ALMA</i>	No. 11	12/29/01
3	<i>AL NATURAL: LIVE</i>	No. 24	12/24/05
4	<i>ESTO ES + VIDA: EDICION ESPECIAL</i>	No. 44	12/21/13
5	<i>COMO ME ACUERDO</i>	No. 58	09/18/04

Draco Rosa's top five albums ranking is based on actual performance on the weekly Top Latin Albums chart, through the Oct. 13 ranking. Albums are ranked based on peak position, weeks in the top 10 and total weeks on the chart. Due to changes in chart methodology over the years, eras are weighted to account for different chart turnover rates over various periods.



***LEJOS O CERCA,
¡SIEMPRE CELEBRO TU LUZ!
QUE SIGAN LOS ÉXITOS.
- RICKY***

Billboard Artist 100

October 20
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	30	1	#1 LADY GAGA	INTERSCOPE/JGA	1	84
70	62	2	TWENTY ONE PILOTS	PUBLICITY/KAMEN/MG	1	182
-	47	3	BRADLEY COOPER	INTERSCOPE/JGA	3	2
RE-ENTRY		4	ERIC CHURCH	EMI NASHVILLE/UMGN	4	158
-	1	5	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	21
4	5	6	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	224
7	4	7	BTS	BIGHIT ENTERTAINMENT	1	105
6	8	8	POST MALONE	REPUBLIC	1	120
5	7	9	IMAGINE DRAGONS	GOODWINE/REPUBLIC/JGA	1	192
NEW		10	STEVE PERRY	OMY/FANTASY/CONCORD	10	1
1	6	11	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	224
42	42	12	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	12	22
RE-ENTRY		13	FOR KING & COUNTRY	REVEREND & BIRD/WARNER BROS.	13	2
10	9	14	XXXTENTACION	BAD VIBES FOREVER	1	61
11	11	15	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	65
9	10	16	ARIANA GRANDE	REPUBLIC	1	192
63	41	17	HALSEY	ASTRALWORKS	1	148
8	12	18	TRAVIS SCOTT	Cactus Jack/WAND/ILMILL/EPK	1	127
17	15	19	JUICE WRLD	GRADE 8/INTERSCOPE/JGA	12	21
12	13	20	ED SHEERAN	ATLANTIC/AG	1	218
15	14	21	MAROON 5	222/INTERSCOPE/JGA	1	224
NEW		22	GUNNA	YOUNG STONER LIFE/300/AG	22	1
20	19	23	KHALID	RIGHT HAND/RCA	11	84
23	25	24	TAYLOR SWIFT	BIG MACHINE/BMG	1	220
18	16	25	LUKE COMBS	HYPERMUSE/REVEREND & BIRD/WARNER BROS.	5	84
22	21	26	ELLA MAI	10 SUMMERS/INTERSCOPE/JGA	17	25
25	22	27	SHAWN MENDES	ISLAND	1	192
19	20	28	5 SECONDS OF SUMMER	ONE ROCK/CAPITOL	1	81
31	39	29	6IX9INE	SCUMGANG/TENTHousand PROJECTS	13	39

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
24	26	30	BRUNO MARS	ATLANTIC/AG	1	212
37	34	31	CAMILA CABELLO	SYCO/EPIC	1	96
RE-ENTRY		32	COHEED AND CAMBRIA	ROADRUNNER/BG	22	2
27	31	33	PANIC! AT THE DISCO	GOODWINE/REPUBLIC/W.	1	108
21	24	34	KANE BROWN	7000 A/RCA NASHVILLE/SMN	5	69
14	23	35	LAUREN DAIGLE	CENTRO CITY/KAPROE/CMG	3	32
38	29	36	SELENA GOMEZ	INTERSCOPE/JGA	2	193
34	33	37	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	46
36	28	38	MARSHMELLO	JOYTIME COLLECTIVE	25	52
44	27	39	KENDRICK LAMAR	GOODWINE/REPUBLIC/W.	1	195
26	32	40	FLORIDA GEORGIA LINE	BMG	1	224
30	35	41	BEBE REXHA	WARNER BROS.	23	86
33	38	42	CHRIS STAPLETON	SAFARI MUSIC/ATLANTIC/AG	1	155
88	89	43	SHECK WES	GOODWINE/REPUBLIC/W.	43	3
32	36	44	NICKI MINAJ	WHERA/REPUBLIC/W.	2	213
46	40	45	CHARLIE PUTH	OTTO/ATLANTIC/AG	6	176
-	17	46	KEVIN GATES	SPREADSHEET/REPUBLIC/W.	5	53
16	37	47	CARRIE UNDERWOOD	100% MUSIC/REPUBLIC/W.	1	161
69	61	48	BAD BUNNY	RIMA/HEAR THIS MUSIC	30	30
51	50	49	BAZZI	222/AMCOSMIC/ATLANTIC/AG	34	37
48	56	50	DUA LIPA	WARNER BROS.	10	59



NO. 1 Lady Gaga

Lady Gaga vaults from No. 30 to No. 1 on the Artist 100 as the *A Star Is Born* soundtrack, by Gaga and Bradley Cooper, debuts atop the Billboard 200 (see page 108). Gaga earns her third week at No. 1 on the Artist 100, after first leading on Nov. 12, 2016, when album *Joanne* launched atop the Billboard 200. She did it again on Feb. 25, 2017, when the LP blasted 66-2 following her performance during the Super Bowl LI halftime show.

GAGA: GEORGE PIMENTEL/GETTY IMAGES; LIPA: SUHAMI ABDULLAH/GETTY IMAGES.

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 integration of 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.

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CRITERIA



Isakov Debuts In Top 10

Johannesburg-born singer-songwriter **Gregory Alan Isakov** (above) debuts at No. 6 on Emerging Artists as *Evening Machines* launches as his first No. 1 on Americana/Folk Albums and first top 10 on Top Rock Albums (No. 7) with 13,000 equivalent album units, according to Nielsen Music.

LANY bows at No. 11 on Emerging Artists as the trio's sophomore LP, *Malibu Nights*, starts at No. 3 on Alternative Albums and No. 36 on the Billboard 200 (15,000 units).

Plus, **lovelytheband** returns to No. 1 on Emerging Artists for a second total week on top. The group's breakthrough single, "Broken," becomes its first top 40 hit on the Billboard Hot 100 (see page 3), while follow-up "These Are My Friends" reaches the top 20 of the Alternative chart (21-17).

—Xander Zellner

CHART BEAT



A SMASHING RETURN

Like so many things that turn pumpkin-spiced this time of year, so does the Alternative airplay chart, where **Smashing Pumpkins** (above) make their first appearance since 2012 as "Silvery Sometimes (Ghosts)" debuts at No. 40. Also appropriate for the season is the song's video, in which the **Billy Corgan**-led band spends a night in a haunted mansion for a radio promotion — with **Sugar Ray's Mark McGrath** portraying a DJ. The track starts two weeks shy of Smashing Pumpkins' first Alternative visit in 1991. The act has earned 17 top 10s on the list, including the 1996 No. 1 "1979."

—Gary Trust

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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
45	43	51	JASON ALDEAN	MACON/BRYNEN/DOW/DEBAG	1	202
47	52	52	TYGA	LAST KINGS/EMPIRE	27	29
43	44	53	THOMAS RHETT	VALORY/BMLG	1	193
65	60	54	LOVELYTHEBAND	RED	54	10
60	53	55	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	53
-	2	56	CHER	WARNER BROS.	2	2
85	64	57	BASTILLE	VIRGIN/CAPITOL	15	30
67	78	58	OLD DOMINION	RCA NASHVILLE/SMN	10	107
66	45	59	LAUV	LAUV/AWAL-KOBALT	43	24
RE-ENTRY	60	60	T.I.	GRAND HUSTLE/EPIC	7	29
90	87	61	P!NK	RCA	1	127
NEW	62	62	ICE NINE KILLS	FEARLESS/CONCORD	62	1
35	65	63	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	150
52	59	64	DJ KHALED	WE THE BEST/EPIC	2	102
81	88	65	QUEEN	HOLLYWOOD	44	24
56	54	66	KANYE WEST	G.O.O.D./DEF JAM	1	106
-	49	67	KODAK BLACK	KODAKBLACK/DEAL/ATLANTH/JAG	6	68
53	63	68	J BALVIN	CAPITOL LATIN/UMLE	16	57
40	69	69	LIL UZI VERT	GENERATION NOW/ATLANTH/JAG	2	103
64	71	70	BRETT YOUNG	BMLG	26	97
55	75	71	LIL PUMP	WARNER BROS.	12	41
71	70	72	MICHAEL JACKSON	MJJ/EPIC	20	189
92	51	73	ARETHA FRANKLIN	RCA	2	10
62	66	74	MIGOS	QUALITY CONTROL/300/AG	1	105
49	58	75	YOUNG THUG	300/ATLANTIC/AG	11	83
-	46	76	DJ SNAKE	DJ SNAKE/GERFEN/IGA	16	100
76	72	77	RUSSELL DICKERSON	TRIPLE TIGERS/RED	69	14
-	18	78	TOM PETTY AND THE HEARTBREAKERS	EPIC/UMLE	1	15
57	68	79	COLE SWINDELL	WARNER BROS. NASHVILLE/SMN	8	147
RE-ENTRY	80	80	RIHANNA	WESTBURY ROAD/ROC NATION	2	215
50	81	81	YOUNGBOY NEVER BROKE AGAIN	WYBROS/AMERICA	26	41
RE-ENTRY	82	82	ZEDD	INTERSCOPE/IGA	17	84
RE-ENTRY	83	83	LINDSEY BUEKINGHAM	UNIVERSAL REPERTORY/ATLANTH/JAG	83	2
79	83	84	NORMANI	SYCO/EPIC	65	12
59	67	85	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	223
94	86	86	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	92
86	79	87	OZUNA	VPI MUSIC/UMGN/COLUMBIA/300/SHIRAZ MUSIC/LATIN	17	48
91	97	88	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	42
72	74	89	KENNY CHESNEY	BIG KANG/SHIRAZ MUSIC/UMGN/DEF JAM	1	160
77	80	90	THE WEEKND	XO/REPUBLIC	1	209
87	96	91	ADELE	XL/COLUMBIA	1	192
95	84	92	LOUIS TOMLINSON	78/SYCO/EPIC	33	14
RE-ENTRY	93	93	JUSTIN BIEBER	SHIRAZ MUSIC/UMGN/DEF JAM	1	213
NEW	94	94	MATT NATHANSON	ME BY MATT & BETH MONTAGNA/DEF JAM	94	1
99	93	95	LYNYRD SKYNYRD	BLACKTOP PRODUCTIONS/PARTNERS/DEF JAM	40	34
98	91	96	BRYCE VINE	SIRE/WARNER BROS.	80	7
NEW	97	97	GREGORY ALAN ISAKOV	SHIRAZ MUSIC/UMGN	97	1
89	94	98	JUSTIN TIMBERLAKE	RCA	1	173
-	95	99	YG	4 HUNNID/CTE/DEF JAM	16	34
-	100	100	SAM SMITH	CAPITOL	1	139

Emerging Artists

October 20
2018

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 LOVELYTHEBAND	RED	1	29
2	1	2	LAUV	LAUV/AWAL-KOBALT	1	57
NEW	3	3	ICE NINE KILLS	FEARLESS/CONCORD	3	1
5	3	4	LOUIS TOMLINSON	78/SYCO/EPIC	2	36
6	5	5	BRYCE VINE	SIRE/WARNER BROS.	3	13
NEW	6	6	GREGORY ALAN ISAKOV	SHIRAZ MUSIC/UMGN	6	1
-	8	7	NCT 127	S.M.	7	8
8	6	8	MITCHELL TENPENNY	DISRUPTOR/COLUMBIA	6	14
7	7	9	QUEEN NAJIA	QUEEN NAJIA/CAPITOL	1	30
12	10	10	JIMMIE ALLEN	STONEY CREEK/BMG/BSMG	10	9
NEW	11	11	LANY	SIDE STREET/POLYDOR/INTERSCOPE/IGA	11	1
11	11	12	LIL' DUVAL	RICH BROKE/EMPIRE	10	10
9	12	13	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	27
17	14	14	BENNY BLANCO	THE MONSTER/ATLANTH/JAG	14	13
15	13	15	YELLA BEEZY	PROFIT	11	18
13	16	16	ANUEL AA	REAL HUSKIE/AMERICA/DEF JAM	8	13
18	15	17	CARLY PEARCE	BIG MACHINE/BMLG	1	35
RE-ENTRY	18	18	MONSTA X	SHINYULE/INTERSCOPE/UMLE/DEF JAM	14	28
10	24	19	GRETA VAN FLEET	LAVA/REPUBLIC	3	61
22	22	20	FLIPP DINERO	CINEMATIC/WE THE BEST/EPIC	20	5
-	27	21	PINKFONG	SMART STUDY	21	2
NEW	22	22	GUNSHIP	MORSIE IN THE HEDGE	22	1
43	23	23	DEAN LEWIS	ISLAND	23	4
16	18	24	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	52
23	19	25	AJR	AJR/BMG	15	42
28	29	26	LIL MOSEY	INTERSCOPE/IGA	26	6
RE-ENTRY	27	27	MOZZY	MOZZY/EMPIRE	20	2
33	28	28	DZEKO	MUNVA/INTERSCOPE/UMLE/DEF JAM	28	14
29	21	29	ALAN WALKER	MER MUSIC/RCA	16	59
NEW	30	30	LAY	ZHANGYIXING STUDIO/S.M.	30	1
21	20	31	DENNIS LLOYD	TIME/WARNER BROS.	11	19
RE-ENTRY	32	32	LALI	ARIOLA/SORY MUSIC ARGENTINA	30	15
40	43	33	CALUM SCOTT	CAPITOL	4	32
31	33	34	JOJI	BBR/SING/12TONE	10	7
39	37	35	SABRINA CARPENTER	HOLLYWOOD	12	22
47	45	36	SILK CITY	COLUMBIA	27	4
NEW	37	37	THE MARCUS KING BAND	EMERALDWOOD	37	1
37	42	38	YNW MELLY	YNW MELLY/300/AG	35	5
RE-ENTRY	39	39	RITA ORA	ATLANTIC/AG	8	16
20	38	40	PARDISON FONTAINE	ATLANTIC/AG	20	3
38	32	41	MANUEL TURIZO	LA MUESTRA/SORY MUSIC/LATIN	30	7
24	39	42	CORY ASBURY	BETHEL	3	38
NEW	43	43	PHOSPHORESCENT	DEAD OCEANS	43	1
48	46	44	BADFLOWER	DEF JAM/UMGN/DEF JAM/UMGN/DEF JAM	44	3
NEW	45	45	WINDHAND	RECLAPSE	45	1
27	40	46	JOYNER LUCAS	DEAD SBIRN/ATLANTIC/AG	9	8
NEW	47	47	ANDERSON .PAAK	AFTERMATH/2130NE	47	1
44	50	48	MORGAN WALLEN	BIG CLOUD	2	41
RE-ENTRY	49	49	PHORA	WARNER BROS.	5	2
35	35	50	RAYMIX	1 ALBUM STUDIO/UMGN/DEF JAM/UMGN/DEF JAM	14	26

ISAKOV: REBECCA CARLAD; PUMPKINS: OLIVIA BEE

BILLBOARD ARTIST 100, EMERGING ARTISTS: The week's most popular artists and emerging 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 data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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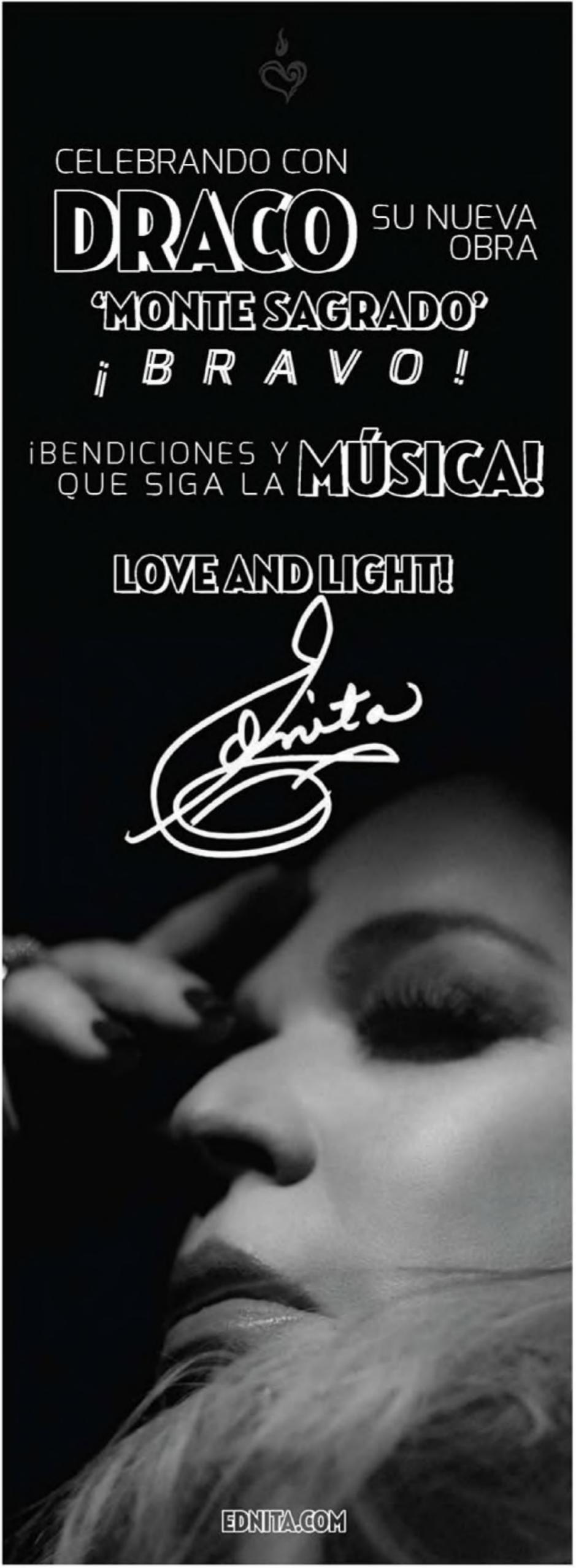
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Billboard 200

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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	LADY GAGA & BRADLEY COOPER		INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	1
	2	TWENTY ONE PILOTS		FUELED BY RAMEN/AG	Trench	2	1
1	3	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	2
NEW	4	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	1
NEW	5	ERIC CHURCH		EMI NASHVILLE/UMGN	Desperate Man	5	1
NEW	6	STEVE PERRY		OMT/FANTASY/CONCORD	Traces	6	1
NEW	7	FOR KING & COUNTRY		CURB-WORD/CURB	Burn The Ships	7	1
5	8	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	15
7	9	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	10
8	10	POST MALONE		REPUBLIC	beerbongs & bentleys	1	24
6	11	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	6
4	12	KEVIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	2
NEW	13	T.I.		GRAND HUSTLE/EPIC	Dime Trap	13	1
NEW	14	COHEED AND CAMBRIA		ROADRUNNER/AG	The Unheavenly Creatures	14	1
11	15	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	21
10	16	XXXTENTACION		BAD VIBES FOREVER	?	1	30
NEW	17	SHECK WES		CACTUS JACK/G.O.O.D./INTERSCOPE/JGA	Mudboy	17	1
12	18	ARIANA GRANDE		REPUBLIC	Sweetener	1	8
13	19	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	9
14	20	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	27
16	21	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	44
15	22	LAUREN DAIGLE		CENTRICITY/CAPITOL CMG	Look Up Child	3	5
17	23	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	71
21	24	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	84
23	25	POST MALONE		REPUBLIC	Stoney	4	96
30	26	TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	48
2	27	LOGIC		VISIONARY/DEF JAM	YSIV	2	2
22	28	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	21
NEW	29	ICE NINE KILLS		FEARLESS/CONCORD	The Silver Scream	29	1
27	30	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	17	2	59
24	31	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	7
19	32	6LACK		LVRN/INTERSCOPE/JGA	East Atlanta Love Letter	3	4
18	33	CARRIE UNDERWOOD		CAPITOL NASHVILLE/UMGN	Cry Pretty	1	4
31	34	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	159
26	35	MAC MILLER		WARNER BROS.	Swimming	3	10
NEW	36	LANY		SIDE STREET/POLYDOR/INTERSCOPE/JGA	Malibu Nights	36	1
55	37	YG		4Respect 4Freedom 4Loyalty ...	4	14	4
32	38	IMAGINE DRAGONS		KIDNAKORNER/INTERSCOPE/JGA	Evolve	2	68
50	39	SHAWN MENDES		ISLAND	Shawn Mendes	1	20
36	40	MAROON 5		222/INTERSCOPE/JGA	Red Pill Blues	2	49
29	41	OZUNA		VP ENTERTAINMENT/DIMELONI/SONY MUSIC LATIN	Aura	7	7
37	42	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	1	16
3	43	CHER		WARNER BROS.	Dancing Queen	3	2
35	44	KHALID		RIGHT HAND/RCA	American Teen	4	84
33	45	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	37
34	46	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	9
41	47	BAZZI		222/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	27
NEW	48	GREGORY ALAN ISAKOV		SUITCASE TOWN/DJALSTONE	Evening Machines	48	1
54	49	QUEEN		HOLLYWOOD	Greatest Hits	11	309
44	50	DAN + SHAY		WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	16

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
45	51	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	78
57	52	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	25
NEW	53	LINDSEY BUCKINGHAM		WARNER BROS./RHINO	Solo Anthology: The Best of Lindsey Buckingham	53	1
42	54	5 SECONDS OF SUMMER		ONE MODE/CAPITOL	Youngblood	1	17
47	55	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	161
20	56	YOUNG THUG		300/ATLANTIC/AG	On The Rvn!! (EP)	17	3
NEW	57	MOZZY		MOZZY/EMPIRE	Gangland Landlord	57	1
46	58	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	97
NEW	59	MATT NATHANSON		ACROBAT/CRUSH MUSIC/AWAL-KOBALT	Sings His Sad Heart	59	1
51	60	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	59
66	61	CAMILA CABELLO		SYCO/EPIC	Camila	1	39
49	62	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	414
52	63	BEBE REXHA		WARNER BROS.	Expectations	13	16
53	64	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	38	42
56	65	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	53
NEW	66	QUAVO		QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	66	1
48	67	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Decided	41	3
58	68	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	24
39	69	YOUNG DOLPH		PAPER ROUTE EMPIRE	Role Model	15	3
NEW	70	DAVE EAST X STYLES P		MASS APPEAL/FROM THE DIRT/DEF JAM	Beloved	70	1
9	71	TOM PETTY		REPRISE/WARNER BROS.	An American Treasure	9	2
59	72	YG		4HUNNID/CTE/DEF JAM	Stay Dangerous	5	10
64	73	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	128
61	74	SZA		TOP DAWG/RCA	Ctrl	3	70
63	75	H.E.R.		RCA	H.E.R.	47	51
60	76	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	26
79	77	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	23	48
68	78	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	293
86	79	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	533
75	80	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	82
69	81	LIL SKIES		ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	40
77	82	THE WEEKND		XO/REPUBLIC	Starboy	1	98
RE	83	JOHN LENNON		APPLE/CAPITOL/UME	Imagine	1	47
76	84	SOUNDTRACK		WALT DISNEY	Moana	2	99
NEW	85	BEHEMOTH		METAL BLADE	I Loved You At Your Darkest	85	1
80	86	ED SHEERAN		ATLANTIC/AG	X	1	225
NEW	87	PHORA		WARNER BROS.	Love Is Hell	87	1
87	88	BRUNO MARS		ATLANTIC/AG	24K Magic	2	99
81	89	SOUNDTRACK		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	35
67	90	WIZ KHALIFA		TAYLOR GANG/ATLANTIC/AG	Rolling Papers 2	2	13
84	91	IMAGINE DRAGONS		KIDNAKORNER/INTERSCOPE/JGA	Night Visions	2	315
70	92	THOMAS RHETT		VALORY/BMLG	Life Changes	1	57
71	93	YBN NAHMIR, YBN ALMIGHTY JAY & YBN CORDAE		YBN/AG	YBN: The Mixtape	21	5
83	94	CHRIS BROWN		RCA	Heartbreak On A Full Moon	3	50
109	95	TWENTY ONE PILOTS		FUELED BY RAMEN/AG	Blurryface	1	178
NEW	96	CAT POWER		DOMINO	Wanderer	96	1
43	97	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	246
146	98	PS THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Greatest Hits	1	149
96	99	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	291
97	100	2PAC		AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	243



Born Bows At No. 1

Lady Gaga and Bradley Cooper's *A Star Is Born* soundtrack debuts at No. 1 on the Billboard 200, giving Gaga her fifth chart-topper and Cooper his first. The set starts with 231,000 equivalent album units earned in the week ending Oct. 11, according to Nielsen Music, and of that sum, 162,000 were in album sales. Both figures represent the biggest weeks — in units and sales — for a soundtrack in more than three-and-a-half years. The last soundtrack to score a larger week was the *Fifty Shades of Grey* album, which debuted at No. 2 on the list dated Feb. 28, 2015, with 258,000 units earned, of which 210,000 were in album sales.

A Star Is Born — the soundtrack to the film of the same name starring Gaga and Cooper — gives Gaga her fifth No. 1 on the Billboard 200. She previously led the list with *Joanne* (in 2016); *Cheek to Cheek*, her collaboration with **Tony Bennett** (2014); *ARTPOP* (2013); and *Born This Way* (2011).

Notably, after only one week on sale, *A Star Is Born* is the third-largest-selling soundtrack of 2018. With 162,000 sold, it trails only *The Greatest Showman* (with 1.27 million sold in 2018, of its total 1.35 million, as it was released in 2017) and *Black Panther: The Album* (with 223,000). The three titles also happen to be the three soundtracks that reached No. 1 in 2018.

A Star Is Born will likely hold at No. 1 for a second week, on the list dated Oct. 27, according to forecasters. It could earn 125,000 units in the week ending Oct. 18.

—Keith Caulfield

PLEASE DO NOT



**CONSIDER MIKE POSNER FOR THE 2019 GRAMMY'S.
HE IS LIVING IN A VAN AND DISLIKES RED CARPETS.
FURTHERMORE, HE HAS NO SPACE FOR TROPHIES.**

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
92	101	BOB MARLEY AND THE WAILERS	15	TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	543
99	102	CREEDENCE CLEARWATER REVIVAL	10	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	388
85	103	GUNNA		YSL	Drip Season 3	55	36
74	104	RUSS		DIEMON/RUSS MY WAY/COLUMBIA	Zoo	4	5
93	105	OZUNA		VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	Odisea	22	59
91	106	TOM PETTY AND THE HEARTBREAKERS	12	MCA/GEFFEN/UMG	Greatest Hits	2	288
105	107	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	Sick Boy	53	8
90	108	CHARLIE PUTH		OTTO/ATLANTIC/AG	Voicenotes	4	22
129	109	HALSEY		ASTRALWERKS	hopeless fountain kingdom	1	71
98	110	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	60
106	111	BILLY JOEL		COLUMBIA/LEGACY	The Essential Billy Joel	15	115
119	112	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	200
101	113	THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	163
73	114	KANYE WEST		G.O.O.D./DEF JAM	ye	1	19
116	115	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	110
95	116	THE CARTERS		PARKWOOD/ROC NATION	EVERYTHING IS LOVE	2	17
114	117	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	201
127	118	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	311
112	119	DANIEL CAESAR		GOLDEN CHILD	Freudian	25	57
28	120	JOSH GROBAN		REPRISE/WARNER BROS.	Bridges	2	3
115	121	SAM SMITH		CAPITOL	In The Lonely Hour	2	226
124	122	ELLA MAI		10 SUMMERS/INTERSCOPE/IGA	Ready (EP)	29	24
108	123	LAUV		LAUV/AWAL-KOBALT	I met you when I was 18. (the playlist)	50	19
139	124	6IX9INE		SCUMGANG/TENTHOUSAND PROJECTS	DAY69	4	33
117	125	RIHANNA		WESTBURY ROAD/ROC NATION	ANTI	1	142
RE	126	P!NK		RCA	Beautiful Trauma	1	47
NEW	127	HIGH ON FIRE		EONE	Electric Messiah	127	1
100	128	BRETT YOUNG		BMLG	Brett Young	18	87
NEW	129	ATMOSPHERE		RHYMESAYERS	Mi Vida Local	129	1
RE	130	MICHAEL JACKSON	13	EPIC/LEGACY	Thriller	1	336
122	131	G-EAZY		G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	43
118	132	RICH THE KID		RICH FOREVER/300/INTERSCOPE/IGA	The World Is Yours	2	28
110	133	SOUNDTRACK		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	21
123	134	TONY BENNETT & DIANA KRALL		RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	11	4
130	135	DUA LIPA		WARNER BROS.	Dua Lipa	27	67
134	136	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	258
137	137	EAGLES	38	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	246
131	138	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	Revenge	28	46
142	139	SHAWN MENDES		ISLAND	Illuminate	1	106
128	140	BOB SEGER & THE SILVER BULLET BAND	10	HIDEOUT/CAPITOL/UMG	Greatest Hits	8	246
140	141	METALLICA	16	BLACKENED/RHINO	Metallica	1	504
133	142	PLAYBOI CARTI		AWGE/INTERSCOPE/IGA	Die Lit	3	22
113	143	DAVID GUETTA		WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	7	37	4
149	144	JON PARDI		CAPITOL NASHVILLE/UMGN	California Sunrise	11	119
148	145	BRUNO MARS	6	ELEKTRA/AG	Doo-Wops & Hooligans	3	396
72	146	PAUL MCCARTNEY		MPL/CAPITOL	Egypt Station	1	5
135	147	THE WEEKND		XO/REPUBLIC	My Dear Melancholy, (EP)	1	28
141	148	BRYSON TILLER		TRAPSOUL/RCA	TRAPSOUL	8	159
145	149	SOUNDTRACK		VILLA 40/DREAMWORKS/RCA	Trolls	3	107
143	150	ZAC BROWN BAND		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	185

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
158	151	MIGOS		QUALITY CONTROL/300/AG	Culture	1	89
144	152	A\$AP ROCKY		A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	20
160	153	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	75
136	154	SOUNDTRACK		LITTLSTAR SERVICES/CAPITOL	Mamma Mia!: Here We Go Again	3	13
167	155	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	143
151	156	GUNS N' ROSES	6	GEFFEN/UMG	Greatest Hits	3	447
156	157	LYNYRD SKYNYRD		MCA/GEFFEN/UMG	All Time Greatest Hits	56	40
147	158	LIL BABY		QUALITY CONTROL	Too Hard	80	43
155	159	AC/DC	22	COLUMBIA/LEGACY	Back In Black	4	329
153	160	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	45
164	161	ADELE	14	XL/COLUMBIA	25	1	151
159	162	RAE SREMMURD, SWAE LEE & SLIM JXMMI		EARDRUMMA/INTERSCOPE/IGA	SR3MM	6	23
RE	163	LADY GAGA	3	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	2	209
157	164	ADELE	14	XL/COLUMBIA	21	1	385
165	165	RED HOT CHILI PEPPERS		WARNER BROS.	Greatest Hits	18	188
172	166	RUSS		DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	75
125	167	AJR		AJR/BMG	The Click	61	29
154	168	AMINE		REPUBLIC	ONEPOINTFIVE	53	8
152	169	LAUREN DAIGLE		CENTRICITY/CAPITOL CMG	How Can It Be	28	116
94	170	LIL WAYNE		CASH MONEY/REPUBLIC	Tha Carter III	1	155
132	171	VARIOUS ARTISTS		YOUNG STONER LIFE/300/AG	Young Stoner Life: Slime Language	8	8
162	172	SOUNDTRACK		FOX/RCA	Love, Simon	37	30
161	173	SAM HUNT		MCA NASHVILLE/UMGN	Montevallo	3	207
173	174	21 SAVAGE, OFFSET & METRO BOOMIN		300MINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	50
150	175	SAM SMITH		CAPITOL	The Thrill Of It All	1	49
170	176	DEMI LOVATO		HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	54
121	177	KID ROCK		TOP DOG/WARNER BROS.	Greatest Hits: You Never Saw Coming	51	3
163	178	THE BEATLES	11	APPLE/CAPITOL/UMG	1	1	338
166	179	ANNE-MARIE		MAJOR TOM'S/ASYLUM/WARNER BROS.	Speak Your Mind	31	24
179	180	QUEEN NAIJA		QUEEN NAIJA/CAPITOL	Queen Naija (EP)	26	11
182	181	HOZIER		RUBYWORKS/COLUMBIA	Hozier	2	167
25	182	ELEVATION WORSHIP		ELEVATION WORSHIP/PLG	Hallelujah Here Below	25	2
171	183	LED ZEPPELIN		SWAN SONG/ATLANTIC/RHINO	Mothership	7	272
NEW	184	GUNSHIP		HORSIE IN THE HEDGE	Dark All Day	184	1
180	185	THE ROLLING STONES	12	ABKCO	Hot Rocks 1964-1971	4	285
RE	186	LINKIN PARK	11	WARNER BROS.	[Hybrid Theory]	2	227
181	187	FRANK OCEAN		BOYS DON'T CRY	Blonde	1	104
102	188	LIL WAYNE	2	YOUNG MONEY/CASH MONEY/REPUBLIC	Tha Carter IV	1	65
190	189	THE BEATLES	12	APPLE/CAPITOL/UMG	Abbey Road	1	278
184	190	BLAKE SHELTON		WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	132
174	191	EMINEM		WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	1	318
RE	192	HALSEY		ASTRALWERKS	Badlands	2	143
188	193	THOMAS RHETT		VALORY/BMLG	Tangled Up	6	153
195	194	OLD DOMINION		RCA NASHVILLE/SMN	Happy Endings	7	55
88	195	BROCKHAMPTON		QUESTION EVERYTHING/RCA	iridescence	1	3
189	196	ARIANA GRANDE		REPUBLIC	Dangerous Woman	2	118
126	197	COLE SWINDELL		WARNER BROS. NASHVILLE/WMN	All Of It	7	8
185	198	ANUEL AA		REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	13
RE	199	JAY ROCK		TOP DAWG/INTERSCOPE/IGA	Redemption	13	16
169	200	TROYE SIVAN		CAPITOL	Bloom	4	6



66

QUAVO
Quavo
Huncho

Quavo's solo debut album, *Quavo Huncho*, gets an early start on the Billboard 200 as it arrives at No. 66 from less than a day of activity. The *Migos* member's album was released at 9 p.m. ET on Oct. 11, giving it just three hours of activity in the tracking week ending Oct. 11. It bows with 11,000 equivalent album units earned. Industry forecasters expect the set to jump into the top three on the Oct. 27-dated tally, with perhaps around 100,000 units earned in the week ending Oct. 18. —K.C.



53
LINDSEY
BUCKINGHAM
Solo Anthology:
The Best Of...

His first retrospective collection bows with 12,000 units earned. It comes a little more than a year after his collaborative set with *Christine McVie* (the aptly titled *Lindsey Buckingham Christine McVie* hit No. 17 July 1, 2017).



83
JOHN
LENNON
Imagine

Following the former No. 1 album's deluxe reissue on Oct. 5 (in a variety of formats, some with oodles of bonus material), it returns with 9,000 units earned. On Top Catalog Albums (see page 112), it re-enters at No. 5.

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LARGER THAN LIFE
LAS VEGAS



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GWEN STEFANI



Just a Girl

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LADY GAGA

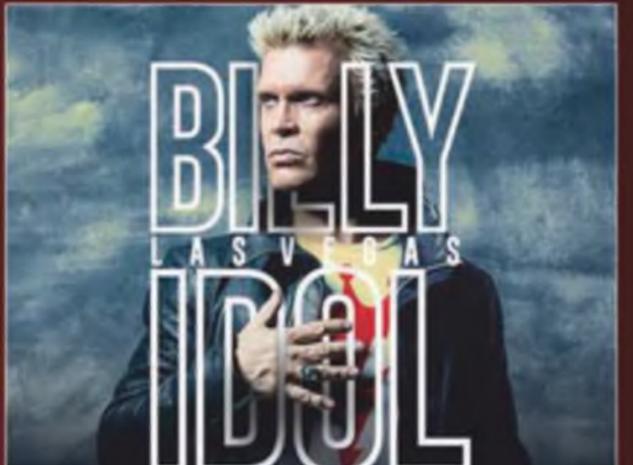


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Swift Speaks Out, Posts Gains

In a week where Taylor Swift made a rare statement about politics and also opened the American Music Awards, the pop star collected a 27 percent gain in album sales in the week ending Oct. 11, according to Nielsen Music.

Swift shared a lengthy post via her Instagram account on Oct. 7 about the upcoming midterm elections on Nov. 6, remarking that in the past she had been "reluctant to publicly voice" her political opinions. She endorsed a pair of candidates and urged readers to register to vote. On Oct. 9, Swift opened ABC's live broadcast of the AMAs with a performance of "I Did Something Bad" from her *reputation* album. Following her fourth award win of the evening, for artist of the year, she told viewers to "get out and vote" on Nov. 6.

The AMAs and the buzz that her politics post generated spurred a 27 percent gain in album sales for Swift's catalog of releases (rising to 9,000 sold). The *reputation* album rises 30-26 on the Billboard 200 with 19,000 equivalent album units earned (up 17 percent). Swift's total track sales climbed 28 percent to 24,000, while her on-demand streams rose 8 percent to 56.5 million.

Other notable AMA-related gainers on the Billboard 200 include performers/winners Shawn Mendes (his self-titled set, 50-39 with 15,000 units; up 19 percent) and Camila Cabello (*Camila* darts 66-61 with 11,000 units; up 18 percent).

Meanwhile, Queen — who was saluted at the AMAs with a performance of the band's "Bohemian Rhapsody" by Panic! at the Disco — sees its *Greatest Hits* ascend 54-49 (13,000 units; up 16 percent).

—Keith Caulfield



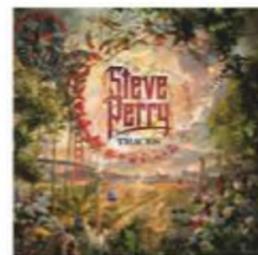
Album Sales

October 20 2018
billboard

TOP ALBUM SALES™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 1 WK LADY GAGA & BRADLEY COOPER INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1
NEW	2	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Trench	1
NEW	3	ERIC CHURCH EMI NASHVILLE/UMGN	Desperate Man	1
NEW	4	STEVE PERRY OMT/FANTASY/CONCORD	Traces	1
NEW	5	FOR KING & COUNTRY CURB-WORD/CURB	Burn The Ships	1
NEW	6	COHEED AND CAMBRIA ROADRUNNER/AG	The Unheavenly Creatures	1
2	7	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	2
NEW	8	ICE NINE KILLS FEARLESS/CONCORD	The Silver Scream	1
1	9	CHER WARNER BROS.	Dancing Queen	2
9	10	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	Look Up Child	5
NEW	11	LINDSEY BUCKINGHAM WARNER BROS./RHINO	Solo Anthology: The Best of Lindsey Buckingham	1
NEW	12	T.I. GRAND HUSTLE/EPIC	Dime Trap	1
12	13	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	44
6	14	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	6
8	15	CARRIE UNDERWOOD CAPITOL NASHVILLE/UMGN	Cry Pretty	4
NEW	16	MATT NATHANSON ACRORBAT/CRUSH MUSIC/AWAL-KOBALT	Sings His Sad Heart	1
NEW	17	GREGORY ALAN ISAKOV SUITCASE TOWN/DUALTONE	Evening Machines	1
4	18	TOM PETTY REPRISE/WARNER BROS.	An American Treasure	2
NEW	19	BEHEMOTH METAL BLADE	I Loved You At Your Darkest	1
NEW	20	SHECK WES CACTUS JACK/G.O.D./INTERSCOPE/IGA	Mudboy	1
NEW	21	LANY SIDE STREET/POLYDOR/INTERSCOPE/IGA	Malibu Nights	1
NEW	22	CAT POWER DOMINO	Wanderer	1
NEW	23	HIGH ON FIRE EONE	Electric Messiah	1
7	24	JOSH GROBAN REPRISE/WARNER BROS.	Bridges	3
NEW	25	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	1
23	26	TONY BENNETT & DIANA KRALL RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	4
21	27	BTS BIGHIT ENTERTAINMENT	Love Yourself: Answer	7
27	28	TAYLOR SWIFT BIG MACHINE/BMLG	reputation	48
NEW	29	ATMOSPHERE RHYMESAYERS	Mi Vida Local	1
16	30	PAUL MCCARTNEY MPL/CAPITOL	Egypt Station	5
88	31	SHAWN MENDES ISLAND	Shawn Mendes	19
NEW	32	GUNSHIP HORSE IN THE HEDGE	Dark All Day	1
RE	33	P!NK RCA	Beautiful Trauma	49
31	34	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	158
20	35	PRINCE NPG/WARNER BROS.	Piano & A Microphone 1983	3
RE	36	JOHN LENNON APPLE/CAPITOL/UME	Imagine	2
40	37	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	16
NEW	38	MOZZY MOZZY/EMPIRE	Gangland Landlord	1
NEW	39	VARIOUS ARTISTS PLG/CURB-WORD/CAPITOL CMG	WOW Hits 2019	1
30	40	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	62
RE	41	ARETHA FRANKLIN ATLANTIC/RHINO	Amazing Grace: The Complete Recordings	2
42	42	ED SHEERAN ATLANTIC/AG	÷ (Divide)	84
34	43	ARIANA GRANDE REPUBLIC	Sweetener	8
NEW	44	DAVE EAST X STYLES P MASS APPEAL/FROM THE DIRT/DEF JAM	Beloved	1
49	45	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	48
15	46	LORETTA LYNN LEGACY	Wouldn't It Be Great	2
45	47	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	161
58	48	POST MALONE REPUBLIC	beerbongs & bentleys	24
43	49	SOUNDTRACK LITTLESTAR SERVICES/CAPITOL	Mamma Mia!: Here We Go Again	13
14	50	ROD STEWART REPUBLIC	Blood Red Roses	2

HEATSEEKERS ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK GUNSHIP HORSE IN THE HEDGE	Dark All Day	1
NEW	2	THE MARCUS KING BAND FANTASY/CONCORD	Carolina Confessions	1
NEW	3	WINDHAND RELAPSE	Eternal Return	1
NEW	4	DOYLE BRAMHALL II PROVOGUE/MASCOT	Shades	1
NEW	5	REVEREND PEYTON'S BIG DAMN BAND FAMILY OWNED/THIRTY TIGERS	Poor Until Payday	1
NEW	6	MOONSHINE BANDITS MSB ENTERTAINMENT	Gold Rush	1
NEW	7	HILARY HAHN DECCA/VLG	Hilary Hahn Plays Bach: Sonatas I & 2, Partita I	1
NEW	8	SYLAR HOPELESS	Seasons	1
NEW	9	MONUMENTS CENTURY MEDIA/RED	Phronesis	1
NEW	10	ADRIANNE LENKER SADDLE CREEK	abyskiss	1
NEW	11	DEATH VALLEY GIRLS SUICIDE SQUEEZE	Darkness Rains	1
19	12	CAROLINE JONES TRUE TO THE SONG/MAILBOAT	Bare Feet	21
NEW	13	AUTHOR & PUNISHER RELAPSE	Beastland	1
NEW	14	MOLLY BURCH CAPTURED TRACKS	First Flower	1
NEW	15	SWEARIN' MERGE	Fall Into The Sun	1
17	16	RIVERSIDE INSIDEOUT/RED	Wasteland	2
12	17	FATHER JOHN MISTY THIRD MAN	Live At Third Man Records	2
NEW	18	BRIAN GRILLI SPECTRA MUSIC GROUP	Deep South Symphony	1
NEW	19	YOU ME AT SIX UNDERDOG/AWAL-KOBALT	VI	1
1	20	JON BATISTE NAHT JONA/VERVE/VLG	Hollywood Africans	2
NEW	21	ARTURO SANDOVAL UNIVERSAL MUSIC LATINO/UMLE	Christmas At Notre Dame	1
NEW	22	LIL GNAR TENTHousand PROJECTS/CAPITOL	Gnar Lif3	1
18	23	THE WILLIS CLAN WILLIS CLAN/THIRTY TIGERS	Speak My Mind	2
5	24	TERROR PURE NOISE	Total Retaliation	2
NEW	25	WILL HOGE EDLO/THIRTY TIGERS	My American Dream	1

TOP CATALOG ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
3	1	#1 3 WKS QUEEN HOLLYWOOD	Greatest Hits	640
2	2	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	303
4	3	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	134
7	4	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	1173
RE	5	JOHN LENNON APPLE/CAPITOL/UME	Imagine	3
5	6	ED SHEERAN ATLANTIC/AG	X	115
6	7	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	146
17	8	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Blurryface	10
1	9	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	299
32	10	THE NOTORIOUS B.I.G. BAD BOY/RHINO	Greatest Hits	105
11	11	FLEETWOOD MAC WARNER BROS./RHINO	Rumours	230
12	12	2PAC AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	180
9	13	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	1330
13	14	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	969
8	15	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UME	Greatest Hits	620
16	16	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	54
22	17	TAYLOR SWIFT BIG MACHINE/BMLG	1989	88
14	18	THE WEEKND XO/REPUBLIC	Beauty Behind The Madness	50
20	19	TRAVIS SCOTT GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	15
18	20	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	74
23	21	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	165
19	22	SAM SMITH CAPITOL	In The Lonely Hour	97
21	23	RIHANNA WESTBURY ROAD/ROC NATION	ANTI	45
RE	24	MICHAEL JACKSON EPIC/LEGACY	Thriller	414
25	25	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	87



Perry Returns With First Top 10

After nearly 24 years, Steve Perry is back on the Billboard 200 — and with his highest-charting album yet and first top 10.

Traces, Perry's third solo studio effort, launches at No. 6 with 73,000 equivalent album units earned in the week ending Oct. 11, according to Nielsen Music. Of that sum, 72,000 were album sales.

The former Journey frontman previously visited the chart twice as a soloist with his two earlier studio albums: *For the Love of Strange Medicine* (No. 15 peak, Aug. 6, 1994) and *Street Talk* (No. 12, June 9, 1984). (While Perry was with Journey, the band notched seven top 10s, from 1980's *Departure* through 1996's *Trial by Fire*.)

Traces was ushered in by the single "No Erasin'," which has so far peaked at No. 20 on Adult Contemporary. On the latest chart, it bullets 24-23 with a 16 percent gain in plays in the week ending Oct. 14.

Meanwhile, amid all of the promotion surrounding Perry's new album, his old band climbs 86-79 on the Billboard 200 with *Journey's Greatest Hits* (9,000 units; up 10 percent). The album also rises 7-4 on Top Catalog Albums.

Also on Top Catalog Albums, **The Notorious B.I.G.**'s own *Greatest Hits* zips 32-10 for its first week in the top 10 since the Feb. 24-dated chart (No. 4). The set — which was sales-priced for \$4.99 in the iTunes Store — climbs with 8,000 units earned (up 32 percent); album sales drove a little more than 2,000 of that sum (up 208 percent). On the Billboard 200, the former No. 1 album bolts 109-95.

—K.C.

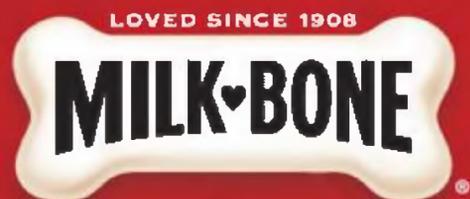
TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop 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 eligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. TOP CATALOG ALBUMS: The week's most popular albums across all genres that are at least 18 months old and have fallen below no. 100 on the Billboard 200, as compiled by Nielsen Music. based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). See ChartLab for complete rules and explanations. © 2018, Promotional Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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Lana Leaps Amid Banks Feud

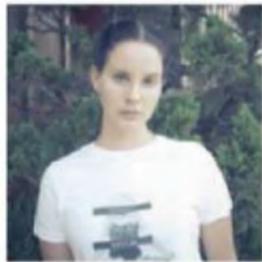
Lana Del Rey (below) re-enters the Social 50 chart at No. 12, her best-ever ranking on the list. The singer returns to the tally thanks to a significant number of Twitter reactions — 252,000 in the week ending Oct. 11, according to Next Big Sound — due to her social media feud with Azealia Banks. “Banks,” Del Rey tweeted Oct. 9, “U coulda been the greatest female rapper alive but u blew it. Dont [sic] take it out on the only person who had ur back.” She added: “I won’t not fuck you the fuck up. Period.”

The pair’s spat comes after Banks criticized Del Rey for the latter’s opinion of Kanye West’s declarations about the 13th Amendment. Del Rey had taken West to task in the comments of his Instagram account.

Two spots above Del Rey, EXO’s Lay makes his Social 50 debut at No. 10. The Chinese singer (real name: Zhang Yixing) hits the list concurrently with the arrival of the music video for his new solo single, “Give Me a Chance,” on Oct. 6, released in conjunction with his 27th birthday. The single, which was recorded in both English and Chinese, was co-written with Bazzi. Lay also promoted the release of his second full-length album, *NAMANANA* (out Oct. 19).

Lay’s overall social media engagement for the week is led by 774,000 mentions on Twitter — many of which were happy birthday messages — alongside 226,000 Twitter reactions and 38,000 new followers. EXO also contributed to the rollout of Lay’s new single, promoting “Chance” (and the singer’s birthday) on its official channels. The boy band as a whole drops 4-5.

—Kevin Rutherford



Social/Streaming

October 20 2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 16 WKS. BTS BIGHIT ENTERTAINMENT	105
2	2	LOUIS TOMLINSON 78/SYCO/EPIC	80
3	3	NCT 127 S.M.	14
6	4	GOT7 JYP	60
4	5	EXO S.M.	64
22	6	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	45
24	7	LADY GAGA INTERSCOPE/IGA	384
8	8	CAMILA CABELLO SYCO/EPIC	127
31	9	RIHANNA WESTBURY ROAD/ROC NATION	397
NEW	10	LAY ZHANG YIXING STUDIO/S.M.	1
18	11	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	300
RE	12	LANA DEL REY POLYDOR/INTERSCOPE/IGA	132
21	13	LALI ARIOLA/SONY MUSIC ARGENTINA	87
9	14	KANYE WEST G.O.O.D./DEF JAM	114
49	15	TWENTY ONE PILOTS FUELED BY RAMEN/AG	56
45	16	TAYLOR SWIFT BIG MACHINE/BMLG	351
12	17	SHAWN MENDES ISLAND	199
16	18	SUPER JUNIOR S.M.	19
5	19	ARIANA GRANDE REPUBLIC	297
RE	20	KATY PERRY CAPITOL	388
RE	21	50 CENT G-UNIT	159
27	22	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	386
RE	23	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	397
7	24	CHARLES AZNAVOUR BARCLAY/AWAL-KOBALT	2
RE	25	BRUNO MARS ATLANTIC/AG	322
29	26	SELENA GOMEZ INTERSCOPE/IGA	389
RE	27	RED VELVET S.M.	11
17	28	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	29
RE	29	LIAM PAYNE HAMPTON/REPUBLIC	72
11	30	LIL WAYNE YOUNG MONEY/REPUBLIC	204
42	31	POST MALONE REPUBLIC	51
15	32	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	70
RE	33	BRITNEY SPEARS RCA	307
36	34	DUA LIPA WARNER BROS.	66
33	35	LITTLE MIX SYCO/COLUMBIA	152
RE	36	JUSTIN TIMBERLAKE RCA	293
14	37	XXXTENTACION BAD VIBES FOREVER	17
13	38	MARSHMELLO JOYTIME COLLECTIVE	72
RE	39	SHAKIRA SONY MUSIC LATIN/RCA	384
RE	40	LAUREN JAUREGUI SYCO/EPIC	57
41	41	CARDI B THE KSR GROUP/ATLANTIC/AG	68
37	42	GIRLS' GENERATION S.M.	9
43	43	BLACKPINK YG	52
RE	44	JENNIFER LOPEZ NUYORICAN/EPIC	367
RE	45	ZENDAYA HOLLYWOOD/REPUBLIC	194
RE	46	FREDDIE MERCURY HOLLYWOOD	4
47	47	NCT S.M.	30
44	48	STRAY KIDS JYP	18
20	49	LIL PUMP WARNER BROS.	44
RE	50	KEHLANI TSUNAMI MOB/ATLANTIC/AG	10

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
13	1	#1 1 WK. DRIP TOO HARD Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	4
6	2	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	21
NEW	3	NEVER RECOVER Lil Baby & Gunna Feat. Drake YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna Feat. Drake	1
9	4	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	10
8	5	FEFE 6ix9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS/CAPITOL	6ix9ine Feat. Nicki Minaj & Murda Beatz	12
10	6	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	15
1	7	MONA LISA Lil Wayne Feat. Kendrick Lamar YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Kendrick Lamar	2
NEW	8	CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	1
11	9	I LOVE IT Kanye West & Lil Pump G.O.O.D./WARNER BROS./DEF JAM	Kanye West & Lil Pump	5
26	10	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	6
NEW	11	STOOPID 6ix9ine Feat. Bobby Shmurda SCUMGANG/TENTHOUSAND PROJECTS/CAROLINE/CAPITOL	6ix9ine Feat. Bobby Shmurda	1
21	12	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	5
17	13	TRIP IO SUMMERS/INTERSCOPE	Ella Mai	7
15	14	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	19
27	15	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	27
19	16	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE	Maroon 5 Feat. Cardi B	19
28	17	BETTER NOW REPUBLIC	Post Malone	24
25	18	SAD! BAD VIBES FOREVER	XXXTENTACION	32
16	19	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	19
29	20	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2
4	21	UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	2
20	22	FALLING DOWN Lil Peep & XXXTENTACION LIL PEEP/AUTUMN/COLUMBIA	Lil Peep & XXXTENTACION	4
31	23	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	15
NEW	24	WITHOUT ME CAPITOL	Halsey	1
33	25	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	22
NEW	26	OFF WHITE VLONE Lil Baby & Gunna Feat. Lil Durk & NAV YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna Feat. Lil Durk & NAV	1
37	27	EASTSIDE Benny Blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	12
RE	28	VENOM SHADY/AFTERMATH/INTERSCOPE	Eminem	2
23	29	KILLSHOT SHADY/AFTERMATH/INTERSCOPE	Eminem	4
NEW	30	BUSINESS IS BUSINESS Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	1
30	31	NEW PATEK GENERATION NOW/ATLANTIC	Lil Uzi Vert	4
2	32	DON'T CRY Lil Wayne Feat. XXXTENTACION YOUNG MONEY/REPUBLIC	Lil Wayne Feat. XXXTENTACION	2
40	33	ROCKSTAR Post Malone Feat. 21 Savage REPUBLIC	Post Malone Feat. 21 Savage	56
NEW	34	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE	Lady Gaga & Bradley Cooper	1
34	35	LUCKY YOU Eminem Feat. Joyner Lucas SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Joyner Lucas	6
46	36	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	38
3	37	LET IT FLY Lil Wayne Feat. Travis Scott YOUNG MONEY/REPUBLIC	Lil Wayne Feat. Travis Scott	2
41	38	BIG BANK YG Feat. 2 Chainz, Big Sean & Nicki Minaj 4HUNNID/CTE/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	15
42	39	BOO'D UP IO SUMMERS/INTERSCOPE	Ella Mai	24
44	40	PERFECT ATLANTIC	Ed Sheeran	55
47	41	YOUNGBLOOD 5 Seconds Of Summer ONE MODE/CAPITOL	5 Seconds Of Summer	14
35	42	IF I'M LYIN, I'M FLYIN DOLLAZ N DEALZ/ATLANTIC	Kodak Black	2
NEW	43	BELLY YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	1
43	44	WAKE UP IN THE SKY Gucci Mane X Bruno Mars X Kodak Black GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	4
5	45	DEDICATE YOUNG MONEY/REPUBLIC	Lil Wayne	2
RE	46	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	32
RE	47	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	71
RE	48	DESPACITO Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC LATIN/RAYMOND BRAUN/SCHOOL BOY/DEF JAM/UM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	83
RE	49	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	6
RE	50	MEANT TO BE Warner Bros.	Bebe Rexha & Florida Georgia Line	45



'Better' Back In Top 20

“Better Now” by Post Malone (above) ascends multiple charts, including 28-17 on Streaming Songs, after the Oct. 5 release of its music video. “Better” snags 21.4 million streams in the week ending Oct. 11, a boost of 7 percent, according to Nielsen Music. The song debuted (and peaked) at No. 4 on the May 12-dated list. The video’s release also helps “Better” return to its No. 3 peak on the Billboard Hot 100 (4-3).

With a similarly sizable jump in streams, Sheck Wes’ “Mo Bamba” breaks into Streaming Songs’ top 10 for the first time, leaping 26-10. It rises after an increase of 16 percent in streams to 22.1 million, thanks to both the track’s continued spread and the release of *MUDBOY*, the rapper’s debut studio album, which concurrently bows at No. 17 on the Billboard 200 (31,000 equivalent album units earned). “Bamba,” named for the basketball player of the same name with whom Sheck Wes grew up, becomes the Harlem native’s first top 10 song and vaults 38-24 on the Hot 100.

Bobby Shmurda returns to Streaming Songs for the first time since 2015, entering as a featured artist on 6ix9ine’s “Stoopid,” which debuts at No. 11 (20.8 million). Shmurda’s “Hot Boy,” his only previous song to make the list, peaked at No. 3 in October 2014. The Brooklyn rapper contributed his vocals over the phone from prison; he has been incarcerated since late 2014. In 2016, Shmurda pleaded guilty to a variety of charges, including conspiracy to commit murder, weapons possession and reckless endangerment, and received a seven-year sentence.

—K.R.



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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	18
2	2	BETTER NOW REPUBLIC	Post Malone	17
3	3	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	13
4	4	LOVE LIES FOX/RCA	Khalid & Normani	19
5	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	21
6	6	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	13
8	7	GOD IS A WOMAN REPUBLIC	Ariana Grande	9
10	8	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	10
9	9	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	28
7	10	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	21
13	11	BROKEN RED	lovelytheband	14
15	12	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	5
11	13	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	11
12	14	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	27
16	15	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	36
22	16	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	6
21	17	SMILE (LIVING MY BEST LIFE) RICH BROKE/EMPIRE	Lil' Duval Feat. Snoop Dogg & Ball Greezy	7
24	18	BIG BANK 4HUNNID/CTE/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	10
23	19	SIMPLE BMLG	Florida Georgia Line	15
26	20	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	8
14	21	BLUE TACOMA TRIPLE TIGERS	Russell Dickerson	9
29	22	SHE GOT THE BEST OF ME RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	6
19	23	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	25
17	24	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	14
30	25	TEQUILA WARNER BROS. NASHVILLE/WAR/WARNER BROS.	Dan + Shay	24

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	3
NEW	2	I'LL NEVER LOVE AGAIN INTERSCOPE/IGA	Lady Gaga	1
NEW	3	ALWAYS REMEMBER US THIS WAY INTERSCOPE/IGA	Lady Gaga	1
NEW	4	IS THAT ALRIGHT? INTERSCOPE/IGA	Lady Gaga	1
40	5	WITHOUT ME CAPITOL	Halsey	2
NEW	6	MAYBE IT'S TIME INTERSCOPE/IGA	Bradley Cooper	1
2	7	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS	Marshmello & Bastille	7
6	8	NATURAL KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	13
8	9	GIRLS LIKE YOU 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	20
15	10	BETTER NOW REPUBLIC	Post Malone	22
7	11	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	16
24	12	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/IGA	Benny Blanco, Halsey & Khalid	8
RE	13	VENOM SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem	2
12	14	HIGH HOPES DCD2/FUELED BY RAMEN/AG	Panic! At The Disco	9
3	15	HEAD ABOVE WATER AVRIL LAVIGNE/BMG	Avril Lavigne	4
11	16	I LIKE IT THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	27
NEW	17	STOOPID SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine Feat. Bobby Shmurda	1
20	18	PERFECT ATLANTIC/AG	Ed Sheeran	58
13	19	YOU SAY CENTRICITY/CAPITOL CMG	Lauren Daigle	13
18	20	LUCID DREAMS GRADE A/INTERSCOPE/IGA	Juice WRLD	19
23	21	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	10
NEW	22	NEVER RECOVER YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Lil Baby & Gunna Feat. Drake	1
27	23	SPEECHLESS WARNER BROS. NASHVILLE/WMN	Dan + Shay	7
19	24	I'M A MESS WARNER BROS.	Bebe Rexha	9
26	25	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	16

Pop/Rhythmic/Adult

October 20
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	19
4	2	LOVE LIES FOX/RCA	Khalid & Normani	28
2	3	BETTER NOW REPUBLIC	Post Malone	19
3	4	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	19
5	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	23
6	6	GOD IS A WOMAN REPUBLIC	Ariana Grande	12
7	7	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	12
8	8	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	13
12	9	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	7
10	10	I'M A MESS WARNER BROS.	Bebe Rexha	16
11	11	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	10
13	12	LIE NF REAL MUSIC/CAPITOL/CAROLINE	NF	19
14	13	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	12
9	14	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	21
15	15	JACKIE CHAN MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	15
17	16	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	19
18	17	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	9
19	18	BROKEN RED	lovelytheband	10
21	19	BREATHIN REPUBLIC	Ariana Grande	5
16	20	THE WAY I AM OTTO/ATLANTIC	Charlie Puth	12
25	21	LOST IN JAPAN ISLAND/REPUBLIC	Shawn Mendes X Zedd	3
26	22	HIGH HOPES DCD2/FUELED BY RAMEN/RRP	Panic! At The Disco	6
23	23	PROMISES CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	8
24	24	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	8
22	25	ALMOST LOVE HOLLYWOOD	Sabrina Carpenter	16

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	30
5	2	GG GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	15
2	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	31
3	4	PERFECT ATLANTIC	Ed Sheeran	55
4	5	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	41
6	6	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	36
7	7	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	26
8	8	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	51
9	9	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	40
12	10	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	27
11	11	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	20
10	12	COME ON TO ME MPL/CAPITOL	Paul McCartney	6
13	13	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	11
17	14	GRANTED REPRISE/WARNER BROS.	Josh Groban	16
16	15	CALL ME SIR SUNKEN FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	13
14	16	DIDN'T I REPUBLIC	Rod Stewart	12
18	17	HAVE IT ALL ATLANTIC/RRP	Jason Mraz	21
15	18	SING TO YOU ASYLUM	John Splithoff	19
19	19	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	23
21	20	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	8
20	21	AFRICA WEEZER/CRUSH MUSIC/ATLANTIC/RRP	Weezer	12
22	22	BROKEN RED	lovelytheband	7
24	23	NO ERASIN' OMT/FANTASY/CONCORD	Steve Perry	9
NEW	24	LOVE SOMEONE WARNER BROS.	Lukas Graham	1
28	25	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	4

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 BIG BANK 4HUNNID/CTE/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	17
1	2	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	16
3	3	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11
4	4	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	9
8	5	FEFE SCUMGANG/TENTHOUSAND PROJECTS/CAPITOL	6ix9ine Feat. Nicki Minaj & Murda Beatz	12
7	6	BETTER NOW REPUBLIC	Post Malone	19
6	7	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	17
11	8	RING THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	7
9	9	SMILE (LIVING MY BEST LIFE) RICH BROKE/EMPIRE	Lil' Duval Feat. Snoop Dogg & Ball Greezy	8
5	10	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	12
10	11	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	25
13	12	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	4
16	13	I LOVE IT G.O.O.D./WARNER BROS./DEF JAM	Kanye West & Lil Pump	4
14	14	LOVE LIES FOX/RCA	Khalid & Normani	32
15	15	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	7
12	16	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
21	17	DANGEROUS MAYBACH/ATLANTIC	Meek Mill Feat. Jeremih & PnB Rock	11
17	18	JACKIE CHAN MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	7
18	19	MEDICINE QUEEN NAIJA/CAPITOL	Queen Naija	10
19	20	UP NOW ICY/ARTISTRY WORLDWIDE/RCA/WARNER BROS.	Sweetie X London On Da Track Feat. G-Eazy & Rich The Kid	5
37	21	GG UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	2
23	22	THAT'S ON ME PROFIT/HITCO	Yella Beezy	8
29	23	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	4
20	24	OTW RIGHT HAND/RCA	Khalid, Ty Dolla \$ign & 6LACK	13
26	25	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	4

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	19
2	2	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	28
4	3	BROKEN RED	lovelytheband	22
3	4	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	32
6	5	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	12
5	6	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	16
8	7	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	13
7	8	AFRICA WEEZER/CRUSH MUSIC/ATLANTIC/RRP	Weezer	17
14	9	GG HIGH HOPES DCD2/FUELED BY RAMEN/RRP	Panic! At The Disco	6
9	10	THE WAY I AM OTTO/ATLANTIC	Charlie Puth	12
11	11	CONNECTION MOSLEY/INTERSCOPE	OneRepublic	8
12	12	NEW LIGHT SNACK MONEY	John Mayer	18
10	13	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	25
17	14	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	11
15	15	BETTER NOW REPUBLIC	Post Malone	14
17	16	MIGHT NOT LIKE ME BIG YELLOW DOG/ATLANTIC	Brynn Elliott	8
18	17	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	7
19	18	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	5
20	19	LOVE LIES FOX/RCA	Khalid & Normani	14
22	20	LOVE SOMEONE WARNER BROS.	Lukas Graham	4
23	21	2002 MAJOR TOM'S/ASYLUM/WARNER BROS.	Anne-Marie	7
29	22	LOST IN JAPAN ISLAND/REPUBLIC	Shawn Mendes X Zedd	2
24	23	I'M A MESS WARNER BROS.	Bebe Rexha	8
26	24	BREATHIN REPUBLIC	Ariana Grande	3
25	25	YOU ARE THE REASON CAPITOL	Calum Scott & Leona Lewis	9

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 20
2018
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 MEANT TO BE ▲ WILSHIRE (B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	1	46
	2	3	SIMPLE J. MOI (T. HUBBARD, B. KELLEY, M. HARDY, M. HOLMAN)	Florida Georgia Line BMLG	2	20
	3	2	TEQUILA ▲ D. SMYERS, S. HENDRICKS (D. SMYERS, J. REYNOLDS, N. GALYON)	Dan + Shay WARNER BROS./WAR	2	39
	4	4	AG SHE GOT THE BEST OF ME S. MOFFATT (L. COMBS, R. SNYDER, C. WILSON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	4	17
	7	5	BLUE TACOMA ● C. BROWN (R. DICKERSON, C. BROWN, P. WELLING)	Russell Dickerson TRIPLE TIGERS	5	20
	10	8	LOSE IT D. HUFF (K. BROWN, C. MCGILL, W. WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	6	19
	9	9	BREAK UP IN THE END M. R. CARTER (J. M. NITE, C. MCGILL, J. DILLON)	Cole Swindell WARNER BROS./WMN	7	33
18	18	8	DG SG DESPERATE MAN J. JOYCE (E. CHURCH, R. W. HUBBARD)	Eric Church EMI NASHVILLE	8	14
12	11	9	SPEECHLESS D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, J. REYNOLDS, L. VOLTZ)	Dan + Shay WARNER BROS./WAR	9	21
6	7	10	HOTEL KEY S. MCANALLY (M. RAMSEY, T. ROSEN, J. OSBORNE)	Old Dominion RCA NASHVILLE	5	25
11	10	11	DRUNK ME ● J. M. SCHMIDT, M. TENPENNY (M. TENPENNY, J. M. SCHMIDT, J. WILSON)	Mitchell Tenpenny RISER HOUSE/COLUMBIA NASHVILLE	10	11
17	13	12	BEST SHOT A. BOWERS (J. ALLEN, J. LONDON, J. P. WILLIAMS)	Jimmie Allen STONE CREEK	12	22
16	14	13	HANGIN' ON C. YOUNG, C. CROWDER (C. YOUNG, C. CROWDER, J. HOGE)	Chris Young RCA NASHVILLE	13	33
15	15	14	DRUNK GIRL S. HENDRICKS, S. COOTER CARUSOE, T. DOUGLAS	Chris Janson WARNER BROS./WAR	14	40
8	12	15	SUNRISE, SUNBURN, SUNSET J. STEVENS, J. STEVENS (Z. CROWELL, R. HURD, C. MCGILL)	Luke Bryan CAPITOL NASHVILLE	4	21
19	17	16	RICH BUSBEE, M. MORRIS (M. MORRIS, J. DILLON, L. VOLTZ)	Maren Morris COLUMBIA NASHVILLE	16	29
14	16	17	DROWNS THE WHISKEY M. KNOX (J. THOMPSON, J. MIDDLETON, B. KINNEY)	Jason Aldean Feat. Miranda Lambert MACON/BROKEN BOW	3	24
22	20	18	BURNING MAN R. COPPERMAN, J. R. STEWART (L. DICK, B. PINSON)	Dierks Bentley Feat. Brothers Osborne CAPITOL NASHVILLE	18	16
21	19	19	BORN TO LOVE YOU J. JOYCE (B. LANCASTER, R. COPPERMAN, A. GORLEY, J. OSBORNE)	LANCO ARISTA NASHVILLE	19	38
24	23	20	BABE K. BUSH, J. NETTLES, J. RAYMOND (T. SWIFT, P. T. MONAHAN)	Sugarland Feat. Taylor Swift BIG MACHINE	8	26
23	22	21	HIDE THE WINE BUSBEE (A. GORLEY, L. LAIRD, H. LINDSEY)	Carly Pearce BIG MACHINE	21	33
20	21	22	BEAUTIFUL CRAZY ● S. MOFFATT (L. COMBS, W. B. DURRETTE, R. WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	6	23
25	24	23	ALL DAY LONG G. BROOKS (M. ROSSELL, B. KENNEDY, T. G. BROOKS)	Garth Brooks PEARL	23	16
28	25	24	LAST SHOT K. MOORE (K. MOORE, D. COUCH, D. L. MURPHY)	Kip Moore MCA NASHVILLE	24	18
27	26	25	TURNIN' ME ON S. HENDRICKS (B. SHELTON, J. L. ALEXANDER, J. OSBORNE)	Blake Shelton WARNER BROS./WMN	25	8
29	27	26	MILLIONAIRE D. COBB, C. STAPLETON (K. WELCH)	Chris Stapleton MERCURY	26	38
30	28	27	GOOD GIRL Z. CROWELL (D. LYNCH, J. EBACH, A. ALBERT)	Dustin Lynch BROKEN BOW	27	15
32	29	28	TAKE IT FROM ME P. DIGIOVANNI (J. DAVIS, J. DAVIS, J. GANTT)	Jordan Davis MCA NASHVILLE	28	14
31	30	29	BURN OUT D. HUFF, S. MCANALLY, J. OSBORNE (J. CARSON, C. DUDDY, M. WYSTRACH, S. MCANALLY, J. OSBORNE)	Midland BIG MACHINE	29	17
33	32	30	DOWN TO THE HONKYTONK J. MOI (R. CLAWSON, L. LAIRD, S. MCANALLY)	Jake Owen BIG LOUD	30	9
		31	HOT SHOT DEBUT NEON CHURCH B. GALLIMORE, T. MCGRAW (B. GOLDSMITH, R. E. LIPSEY, B. M. STENNIS)	Tim McGraw MCGRAW/COLUMBIA NASHVILLE	31	1
35	33	32	THIS IS IT F. ROGERS, D. WELLS, A. ESHUIS (S. MCCREERY, F. ROGERS, A. ESHUIS)	Scotty McCreery TRIPLE TIGERS	32	12
37	36	33	GIRL LIKE YOU M. KNOX (M. TYLER, J. BOYER, J. MIRENDA)	Jason Aldean MACON/BROKEN BOW	33	5
36	37	34	THERE WAS THIS GIRL D. HUFF (R. GREEN, ERIK DYLAN)	Riley Green BMLG	34	7
34	34	35	LOVE WINS D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	26	6
39	38	36	NIGHT SHIFT B. BUTLER, J. PARDI (T. BROWN, P. LARUE, B. MONTANA)	Jon Pardi CAPITOL NASHVILLE	36	8
		37	RE-ENTRY SIXTEEN D. HUFF, J. FRASURE, THOMAS RHETT (THOMAS RHETT, S. M. DOUGLAS, JOE LONDON)	Thomas Rhett VALORY	24	9
26	35	38	HOMESICK D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	24	5
41	39	39	ON MY WAY TO YOU T. WILLIAMSON (BRETT JAMES, T. LANE)	Cody Johnson COJO/WMN	25	9
		40	RE-ENTRY HEART LIKE A WHEEL J. JOYCE (E. CHURCH)	Eric Church EMI NASHVILLE	35	2
46	41	41	BETTER BOAT B. CANNON, K. CHESNEY (L. ROSE, T. MEADOWS)	Kenny Chesney Feat. Mindy Smith BLUE CHAIR/WARNER BROS./WEA	41	4
40	40	42	HERE TONIGHT D. HUFF (B. YOUNG, B. CAVER, J. EBACH, C. KELLEY)	Brett Young BMLG	32	4
		43	NEW MAKE IT SWEET S. MCANALLY (M. RAMSEY, T. ROSEN, W. SELLERS, G. SPRUNG, B. TURSIS, S. MCANALLY)	Old Dominion RCA NASHVILLE	43	1
44	44	44	THE DIFFERENCE J. RAYMOND, L. RIMES (R. AKINS, B. BURGESS, D. DAWSON, J. DURRETT)	Tyler Rich VALORY	44	13
42	41	45	MUST'VE NEVER MET YOU S. MOFFATT (L. COMBS, J. SINGLETON, R. WILLIFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	14	19
		46	RE-ENTRY DAVID ASHLEY PARKER FROM POWDER SPRINGS J. S. STOVER (T. DENNING, J. R. STEWART, J. L. ALEXANDER)	Travis Denning MERCURY	37	13
47	47	47	EYES ON YOU C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)	Chase Rice DACK JANIELS/BROKEN BOW	42	8
49	49	48	ONE THAT GOT AWAY S. HENDRICKS (J. FRASURE, T. ROSEN, M. RAMSEY, J. OSBORNE)	Michael Ray ATLANTIC/WEA	48	3
48	45	49	RUMOR L. BRICE, J. STONE, K. JACOBS, D. FRIZSELL (L. BRICE, K. JACOBS, A. GORLEY)	Lee Brice CURB	44	5
45	46	50	HOUSTON, WE GOT A PROBLEM S. MOFFATT (L. COMBS, R. MONTANA, J. SINGLETON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	22	19

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 ERIC CHURCH EMI NASHVILLE/UMGN	Desperate Man	1		
1	2	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	71		
2	3	CARRIE UNDERWOOD CAPITOL NASHVILLE/UMGN	Cry Pretty	4		
3	4	DAN + SHAY WARNER BROS./WMN	Dan + Shay	16		
5	5	CHRIS STAPLETON ▲ MERCURY/UMGN	Traveller	180		
4	6	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	97		
6	7	JASON ALDEAN ● MACON/BROKEN BOW/BMG/BBMG	Rearview Town	26		
7	8	THOMAS RHETT ▲ VALORY/BMLG	Life Changes	57		
10	9	BRETT YOUNG ▲ BMLG	Brett Young	87		
13	10	JON PARDI ● CAPITOL NASHVILLE/UMGN	California Sunrise	121		
12	11	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	168		
14	12	CHRIS STAPLETON ▲ MERCURY/UMGN	From A Room: Volume 1	75		
15	13	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	191		
19	14	BLAKE SHELTON WARNER BROS./WMN	Reloaded: 20 #1 Hits	155		
21	15	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	159		
22	16	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	59		
11	17	COLE SWINDELL WARNER BROS./WMN	All Of It	8		
18	18	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	44		
17	19	KENNY CHESNEY BLUE CHAIR/WARNER BROS./WMN	Songs For The Saints	11		
24	20	CARRIE UNDERWOOD ▲ 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	166		
25	21	TIM MCGRAW ▲ CURB	Number One Hits	147		
23	22	FLORIDA GEORGIA LINE BMLG	Florida Georgia Line (EP)	7		
27	23	GG TAYLOR SWIFT ▲ BIG MACHINE/BMLG	Red	149		
26	24	FLORIDA GEORGIA LINE ▲ REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	189		
RE	25	ERIC CHURCH ▲ EMI NASHVILLE/UMGN	Chief	154		

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 SIMPLE BMLG	Florida Georgia Line	20		
4	2	GG SHE GOT THE BEST OF ME RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	15		
1	3	BLUE TACOMA TRIPLE TIGERS	Russell Dickerson	33		
2	4	BREAK UP IN THE END WARNER BROS./WMN	Cole Swindell	34		
5	5	HANGIN' ON RCA NASHVILLE	Chris Young	33		
6	6	HOTEL KEY RCA NASHVILLE	Old Dominion	30		
7	7	DRUNK GIRL WARNER BROS./WAR	Chris Janson	44		
8	8	RICH COLUMBIA NASHVILLE	Maren Morris	35		
9	9	LOSE IT ZONE 4/RCA NASHVILLE	Kane Brown	19		
10	10	BEST SHOT STONE CREEK	Jimmie Allen	35		
11	11	DRUNK ME RISER HOUSE/COLUMBIA NASHVILLE	Mitchell Tenpenny	29		
12	12	ALL DAY LONG PEARL	Garth Brooks	17		
13	13	HIDE THE WINE BIG MACHINE	Carly Pearce	44		
14	14	DESPERATE MAN EMI NASHVILLE	Eric Church	14		
15	15	LAST SHOT MCA NASHVILLE	Kip Moore	42		
16	16	TURNIN' ME ON WARNER BROS./WMN	Blake Shelton	13		
17	17	BABE BIG MACHINE	Sugarland Feat. Taylor Swift	26		
18	18	BORN TO LOVE YOU ARISTA NASHVILLE	LANCO	37		
19	19	BURNING MAN CAPITOL NASHVILLE	Dierks Bentley Feat. Brothers Osborne	15		
20	20	SPEECHLESS WARNER BROS./WAR	Dan + Shay	10		
21	21	BURN OUT BIG MACHINE	Midland	27		
22	22	MILLIONAIRE MERCURY	Chris Stapleton	26		
23	23	GOOD GIRL BROKEN BOW	Dustin Lynch	24		
24	24	TAKE IT FROM ME MCA NASHVILLE	Jordan Davis	21		
25	25	THERE WAS THIS GIRL BMLG	Riley Green	14		



KEVIN MAZUR/GETTY IMAGES

Church, FGL Lead

Desperate Man, the sixth studio LP from **Eric Church** (above), bows as his third No. 1 on Top Country Albums, earning 116,000 equivalent album units, according to Nielsen Music. Church previously led with 2014's *The Outsiders* and 2011's *Chief*. He logged his first appearance with *Sinners Like Me*, which started and peaked at No. 7 in 2006.

Florida Georgia Line earns its 14th Country Airplay No. 1, as "Simple" rises 3-1, up 4 percent to 37.9 million in audience. The twosome ties **Rascal Flatts** for the second-most No. 1s among duos and groups in the chart's 28-year history, after **Brooks & Dunn**'s 20.

Concurrently, FGL's "Meant to Be," with **Bebe Rexha**, rules the airplay, streaming and sales-based Hot Country Songs chart for a record-extending 46th week. "Simple" and "Meant" mark just the third set of songs with which an act has ruled the charts simultaneously (since Hot Country Songs transitioned to a multimetric methodology in October 2012) — with FGL involved each time. On June 21, 2014, **Luke Bryan** paced both surveys as "Play It Again" led Country Airplay, while FGL's "This Is How We Roll," featuring Bryan, topped Hot Country Songs. Before that, for two weeks in May 2013, FGL's "Cruise" crowned Hot Country Songs, while "Get Your Shine On" sparked atop Country Airplay.

Plus, **Dan + Shay** earn their sixth Hot Country Songs top 10 as "Speechless" rises 11-9, and **Jimmie Allen** banks his first Country Airplay top 10 as his debut single, "Best Shot," bumps 11-10 (24 million, up 15 percent).

—Jim Asker

HOT COUNTRY SONGS: The week's most popular current country 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 COUNTRY ALBUMS: The week's most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The week's 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.legends.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

Richard Lynch

Real.Country.Music



"Lynch epitomizes what real country music is about: sincere storytelling and heartfelt lyrics. The rawness and authenticity of Lynch's music is what is missing from contemporary radio airwaves these days." - Digital Journal

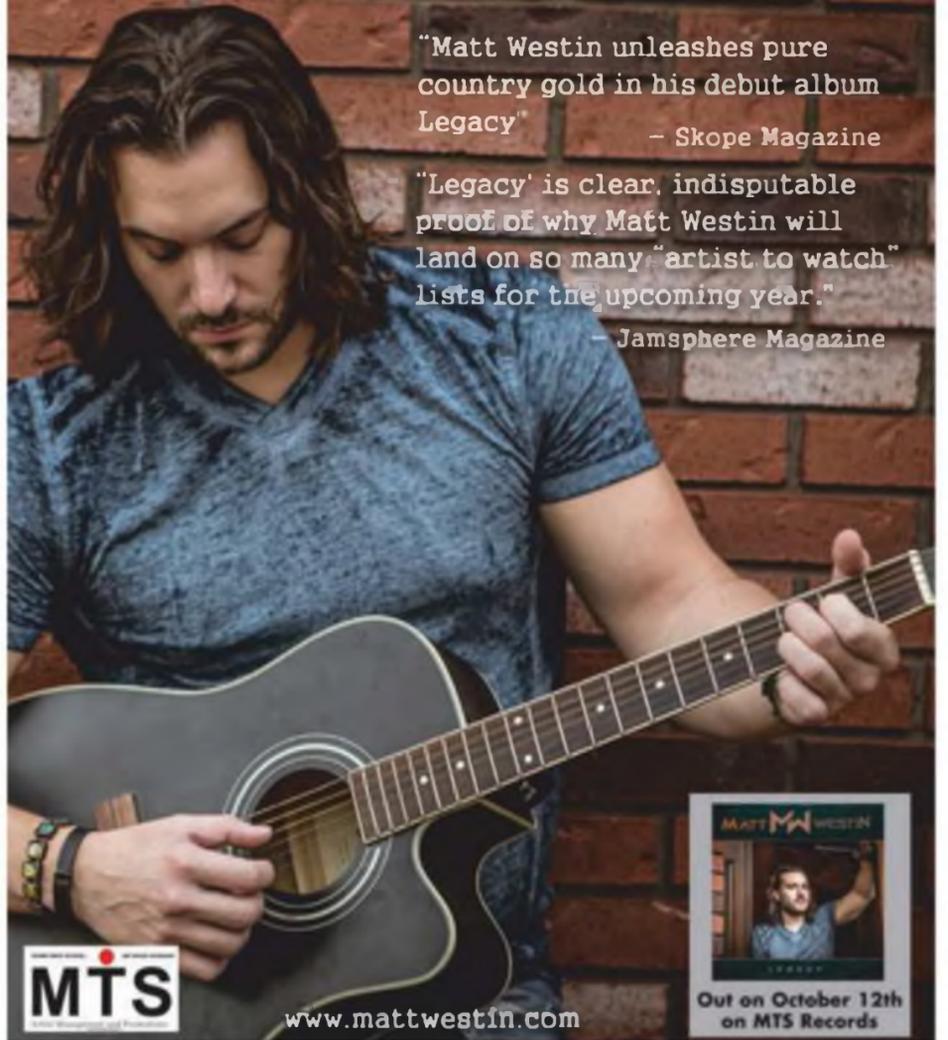
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MATT WESTIN



"Matt Westin unleashes pure country gold in his debut album Legacy" - Skope Magazine

"Legacy' is clear, indisputable proof of why Matt Westin will land on so many 'artist to watch' lists for the upcoming year."

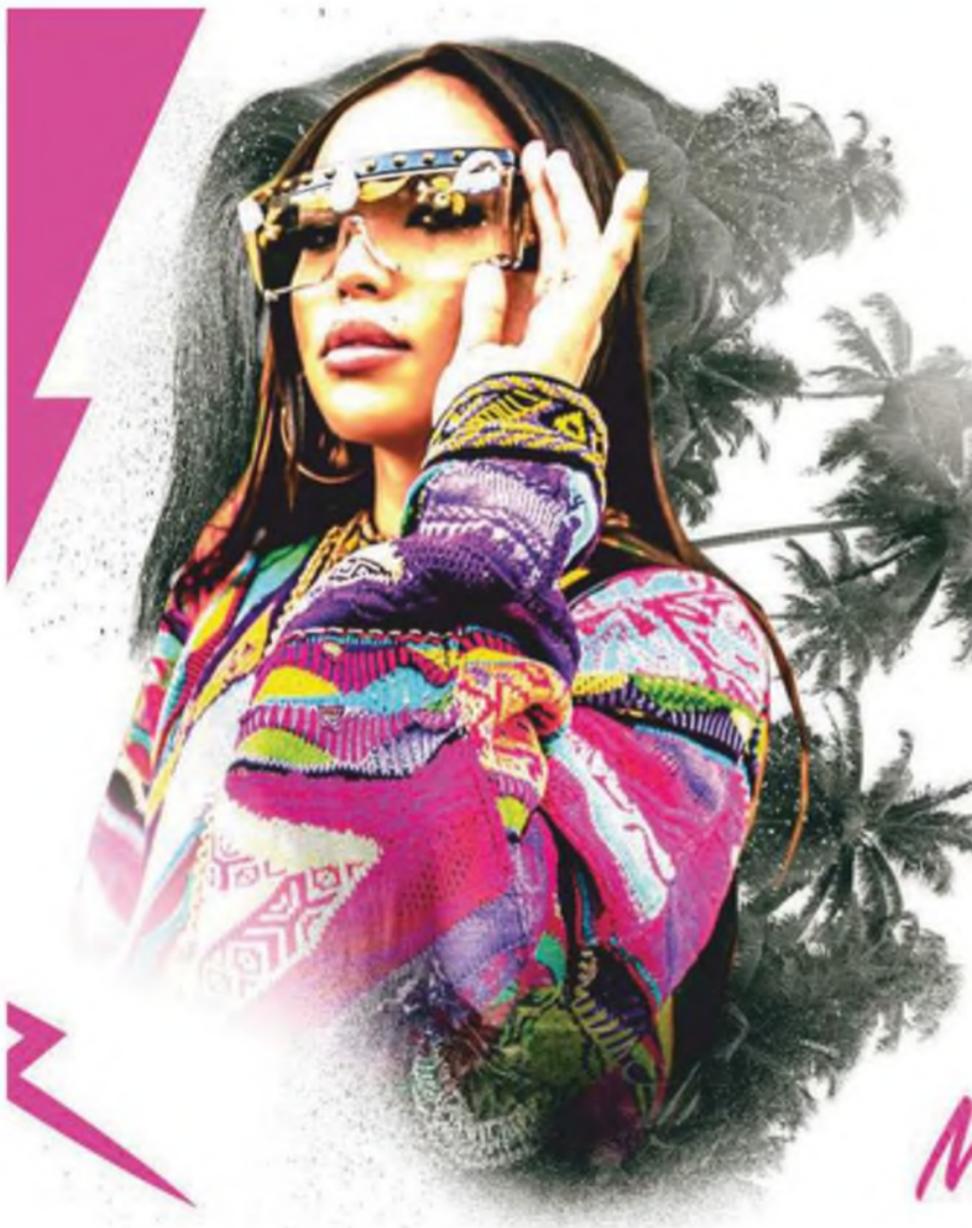
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Rock

October 20
2018
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
	1	1	#1 NATURAL		Imagine Dragons	13
	3	2	AG HIGH HOPES		Panic! At The Disco	21
	2	3	BROKEN		lovelytheband	42
	4	4	THUNDER		Imagine Dragons	77
	6	5	AFRICA		Weezer	20
15	15	6	DG JUMPSUIT		twenty one pilots	14
11	8	7	SG MY BLOOD		twenty one pilots	7
25	26	8	NICO AND THE NINERS		twenty one pilots	14
		9	MORPH		twenty one pilots	1
		10	CHLORINE		twenty one pilots	1
		11	LEVITATE		twenty one pilots	8
9	7	12	NEW LIGHT		John Mayer	23
		13	NEON GRAVESTONES		twenty one pilots	1
		14	SMITHEREENS		twenty one pilots	1
		15	THE HYPE		twenty one pilots	1
		16	PET CHEETAH		twenty one pilots	1
7	9	17	GUIDING LIGHT		Mumford & Sons	4
		18	BANDITO		twenty one pilots	1
		19	CUT MY LIP		twenty one pilots	1
12	10	20	SHOTGUN		George Ezra	11
		21	LEGEND		twenty one pilots	1
13	11	22	GHOST		Badflower	14
		23	LEAVE THE CITY		twenty one pilots	1
17	13	24	ALL MY FRIENDS		The Revivalists	10
16	14	25	ARE YOU READY		Disturbed	8
21	18	26	YOU'RE SOMEBODY ELSE		flora cash	9
14	16	27	WHEN THE CURTAIN FALLS		Greta Van Fleet	13
19	17	28	CONFIDENCE		Sanctus Real	14
10	19	29	ZERO		Imagine Dragons	4
23	20	30	SHE'S KEROSENE		The Interrupters	10
31	24	31	GET UP		Shinedown	9
26	22	32	BODY TALKS		The Struts Feat. Kesha	8
22	23	33	BLOOD // WATER		grandson	20
27	29	34	HEAR ME NOW		Bad Wolves Feat. DIAMANTE	23
32	27	35	SHAME		Elle King	7
29	31	36	MIRACLE		CHVRCHES	18
30	30	37	HEY LOOK MA, I MADE IT		Panic! At The Disco	16
40	36	38	ALONE IN A ROOM		Asking Alexandria	10
33	34	39	NINA CRIED POWER		Hozier Feat. Mavis Staples	5
38	39	40	MANTRA		Bring Me The Horizon	8
43	41	41	TIDAL WAVE		Portugal. The Man	4
	46	42	THESE ARE MY FRIENDS		lovelytheband	2
	43	43	WHEN LEGENDS RISE		Godsmack	4
18	32	44	GOLD RUSH		Death Cab For Cutie	17
		45	WALLS		The Lumineers	1
	50	46	S.O.S. (SAWED OFF SHOTGUN)		The Glorious Sons	2
46	44	47	WAVES		Dean Lewis	7
42	41	48	GO FUCK YOURSELF		Two Feet	12
34	40	49	INFRA-RED		Three Days Grace	12
		50	NO ERASIN'		Steve Perry	3

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 TWENTY ONE PILOTS		Trench	1	
	2	STEVE PERRY		Traces	1	
	3	COHEED AND CAMBRIA		The Unheavenly Creatures	1	
	4	ICE NINE KILLS		The Silver Scream	1	
	5	IMAGINE DRAGONS		Evolve	68	
	6	PANIC! AT THE DISCO		Pray For The Wicked	16	
	7	GREGORY ALAN ISAKOV		Evening Machines	1	
	8	GG QUEEN		Greatest Hits	46	
	9	LINSEY BUCKINGHAM		Solo Anthology: The Best of Lindsey Buckingham	1	
	10	MATT NATHANSON		Sings His Sad Heart	1	
	11	TOM PETTY		An American Treasure	2	
	12	ELTON JOHN		Diamonds	48	
	13	JOURNEY		Journey's Greatest Hits	90	
	14	JOHN LENNON		Imagine	1	
	15	BEHEMOTH		I Loved You At Your Darkest	1	
	16	IMAGINE DRAGONS		Night Visions	203	
	17	PS TWENTY ONE PILOTS		Blurryface	178	
	18	CAT POWER		Wanderer	1	
	19	FLEETWOOD MAC		Rumours	85	
	20	CREDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	90	
	21	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	72	
	22	BILLY JOEL		The Essential Billy Joel	39	
	23	HIGH ON FIRE		Electric Messiah	1	
	24	SOUNDTRACK		13 Reasons Why, Season 2	21	
	25	EAGLES		Their Greatest Hits 1971-1975	62	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	#1 NINA CRIED POWER	Hozier Feat. Mavis Staples	5		
	2	SHAME	Elle King	9		
	3	GUIDING LIGHT	Mumford & Sons	3		
	4	ALL MY FRIENDS	The Revivalists	10		
	5	APOLLO	St. Paul & The Broken Bones	14		
	6	UH HUH	Jade Bird	9		
	7	BEYOND	Leon Bridges	19		
	8	UNWANTED NUMBER	Elvis Costello & The Imposters	11		
	9	YOU'RE SOMEBODY ELSE	flora cash	14		
	10	NEVERMIND	Dennis Lloyd	16		
	11	LOADING ZONES	Kurt Vile	7		
	12	CASANOVA	Rayland Baxter	21		
	13	GOLD RUSH	Death Cab For Cutie	17		
	14	KEEP A LITTLE SOUL (OUTTAKE, 1982)	Tom Petty	13		
	15	SHOTGUN	George Ezra	8		
	16	NO MORE DARKNESS, NO MORE LIGHT	Amos Lee	17		
	17	JENNY JENKINS	Mt. Joy	8		
	18	HERE'S LOOKING AT YOU KID	Brett Dennen	7		
	19	MAKE IT HAPPEN	The Record Company	3		
	20	FOREVER	Billy Raffoul	10		
	21	AGAIN AND AGAIN	Dave Matthews Band	6		
	22	NEW BIRTH IN NEW ENGLAND	Phosphorescent	9		
	23	WOMAN	Cat Power Feat. Lana Del Rey	7		
	24	SOMETHING HUMAN	Muse	12		
	25	NATURAL	Imagine Dragons	9		



Twenty One Pilots, 14 Songs

The entirety of *Trench*, the new album from **Twenty One Pilots** (above), storms Hot Rock Songs as the set launches at No. 1 on Top Rock Albums and Alternative Albums. The duo's second leader on each list starts with 175,000 equivalent album units earned, according to Nielsen Music.

Five *Trench* tracks occupy the Hot Rock Songs top 10, the first time that feat has not occurred due to an artist's passing. Previously, **David Bowie** and **Prince** each claimed at least half the top 10 following their deaths, as did **Linkin Park** after lead singer **Chester Bennington's** death and **Tom Petty & The Heartbreakers** after Petty's. All 14 songs from *Trench* chart in the top 25; Linkin Park holds the records for the most concurrent top 10s (seven) and top 25 entries (18).

Coheed and Cambria collects its third No. 1 on Hard Rock Albums with *The Unheavenly Creatures* (32,000 units), the band's ninth studio set. It follows leaders *The Color Before the Sun* (2015) and *Year of the Black Rainbow* (2010).

On the Triple A airplay chart, **Hozier's** "Nina Cried Power," featuring **Mavis Staples**, rises 3-1. Hozier earns his second No. 1 on the list, following 2014's "Take Me to Church," while Staples scores her first solo No. 1 song on a *Billboard* chart; she first placed a solo song on a survey ("I Have Learned to Do Without You") in 1970. The Rock & Roll Hall of Fame and Blues Hall of Fame enshrinee has also scored multiple chart-toppers as part of **The Staple Singers**.

—Kevin Rutherford

COURTESY OF FUELED BY RAMEN

HOT ROCK SONGS: The week's most popular current rock songs, ranked by Nielsen Music and streaming activity data as compiled by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving Hot Rock Songs airplay for the first time. **TOP ROCK ALBUMS:** The week's most popular current rock albums, ranked by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving Hot Rock Songs airplay for the first time. **TRIPLE A:** The week's most popular adult alternative songs, ranked by radio airplay detections 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.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC



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R&B/Hip-Hop

October 20
2018
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	2	1	LUCID DREAMS N. MIRA (J. HIGGINS, N. MIRA, STING, D. MILLER)	Juice Wrld GRADE A/INTERSCOPE	1	22
2	3	2	BETTER NOW ▲ FRANK DUKE, L. BELL (A. POST, W. WALSH, A. FEENY, L. BELL)	Post Malone REPUBLIC	2	24
15	18	3	DRIP TOO HARD TURBO (D. JONES, S. G. KITCHENS, C. DURHAM)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	3	4
5	5	4	SICKO MODE ▲ MURDA BEATZ (Q.K. MARSHALL, S. L. LINDSTROM, K. COMBINGER, C. COMBINGER)	Travis Scott CACTUS JACK/GRAND Hustle/EPIC	3	10
6	9	5	I LIKE IT ▲ KARDIAN, J. WHITE (D. ITAIN, W. VINCELE, Q. WASH, P. POPPIN, A. MARTINEZ, O. CASO, J. A. OSORIO, B. VALIN, J. THORPE, E. KALLMAN)	Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	1	27
7	10	6	FEFE ▲ MURDA BEATZ (Q.K. MARSHALL, S. L. LINDSTROM, K. COMBINGER, C. COMBINGER)	6ix9ine Featuring Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS/CAPITOL	3	12
3	7	7	IN MY FEELINGS TRAP MONEY (Y. ENYI, B. LAQ, W. MID, J. A. GRAHAM, B. WORKMAN, D. HARRISON, S. GARRETT, J. SCHEFFER, R. ZAMOR)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	15
9	12	8	TASTE ▲ D.A. DOMAN (M.R. NGUYEN-STEVENSON, K. CEPHUS, C. LEWIS, D. L. DOMAN)	Tyga Featuring Offset LAST KINGS/EMPIRE	7	20
HOT SHOT DEBUT		9	NEVER RECOVER TAY KEITH (D. JONES, S. G. KITCHENS, A. GRAHAM, B. L. CHAMBERS)	Lil Baby & Gunna Featuring Drake YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	9	1
12	15	10	TRIP ● DJ MUSTARD (E. M. HOWELL, W. VADE, Q. GULLEDGE, D. J. MCFARLANE)	Ella Mai 10 SUMMERS/INTERSCOPE	10	10
8	14	11	I LOVE IT ● KNEES SUPER SUPER (D. CLARK, KENT, BANK, Q. WEST, GARCIA, D. PINER, R. C. A. FRANKLIN, T. BARNETT, J. SHARRIS, H. T. LEWIS)	Kanye West & Lil Pump GOOD/WARNER BROS./DEF JAM	5	5
10	16	12	NONSTOP TAY KEITH, NO I. D. (A. GRAHAM, B. L. CHAMBERS, E. D. WILSON)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	15
-	1	13	MONA LISA INFAMOUS, A. APONTE (D. CARTER, K. L. DUCKWORTH, M. RODRIGUEZ-DIAZ, A. APONTE)	Lil Wayne Featuring Kendrick Lamar YOUNG MONEY/REPUBLIC	1	2
18	26	14	MO BAMBA ● TAKE A DAY TRIP (K. R. S. FALL, D. C. M. BIRAL, D. M. A. BAPTISTE)	Sheck Wes CACTUS JACK/G.O.D./INTERSCOPE	14	7
NEW		15	STOOPID TAY KEITH (6IX9INE, A. GREEN, A. POLLARD, B. L. CHAMBERS)	6ix9ine Featuring Bobby Shmurda SCUMGANG/TENTHOUSAND PROJECTS/CAROLINE/CAPITOL	15	1
13	21	16	YES INDEED WHEEZY (D. JONES, A. GRAHAM, W. GLASS)	Lil Baby & Drake QUALITY CONTROL/MOTOWN/CAPITOL	5	22
16	22	17	BIG BANK ▲ DJ MUSTARD (K. D. R. JACKSON, D. J. MCFARLANE, N. LEE, JR., T. EPSS, S. M. ANDERSON, T. MARAJ)	YG Feat. 2 Chainz, Big Sean & Nicki Minaj 4HUNNID/CTE/DEF JAM	12	19
NEW		18	CLOSE FRIENDS TURBO (D. JONES, C. DURHAM)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	18	1
-	6	19	AG UPROAR SWIZZ BEATZ, AVENUE (D. CARTER, K. DEAN, A. CHAMBLISS, E. HOLLAND, JR., J. H. DOZIER, B. HOLLAND)	Lil Wayne YOUNG MONEY/REPUBLIC	6	2
11	20	20	NO BRAINER ● DJ KHALED FEAT. JUSTIN BIEBER, CHANCE THE RAPPER & QUAVO DJ KHALED, MICHAEL, DAVON, P. O. H. BEAR, R. M. HALL, D. BOYD, D. BEBER, Q. K. MARSHALL, C. J. BENNETT, M. BALDINO, D. PARK, K. J. AMBROZIO, M. L. EYRE, JR.)	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo THE BEST/EPIC	4	11
RE-ENTRY		21	VENOM EMINEM (M. MATHERS III, L. E. RESTO)	Eminem SHADY/AFTERMATH/INTERSCOPE	21	2
19	29	22	WAKE UP IN THE SKY NOT LISTED (NOT LISTED)	Gucci Mane X Bruno Mars X Kodak Black GUWOP/ATLANTIC	19	4
23	35	23	RING ▲ NEEDLE SCRIBBLE RILEY (WASH POPPIN, N. A. CHARLES, K. A. PARRISH, M. RILEY, K. CAIN, D. DENNIS)	Cardi B Featuring Kehlani THE KSR GROUP/ATLANTIC	19	11
4	23	24	KILLSHOT ILLADAPRODUCER (M. MATHERS III, R. J. FRASER)	Eminem SHADY/AFTERMATH/INTERSCOPE	2	4
NEW		25	OFF WHITE VLONE TURBO (D. JONES, S. G. KITCHENS, C. DURHAM, N. GORAVA, D. BANKS)	Lil Baby & Gunna Feat. Lil Durk & NAV YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	25	1
25	37	26	SMILE (LIVING MY BEST LIFE) MR. HANKY (R. POWELL, C. C. BROADUS, JR., K. COX, C. DENNARD)	Lil Duval Feat. Snoop Dogg & Ball Greezy RICH BROKE/EMPIRE	25	8
-	4	27	DON'T CRY BEN BILLIONS, Z. N. (D. CARTER, XXXTENTACION, E. KARAVASILIDIS, B. DIEHL, G. LEWIS)	Lil Wayne Featuring XXXTENTACION YOUNG MONEY/REPUBLIC	4	2
NEW		28	BUSINESS IS BUSINESS TURBO (D. JONES, S. G. KITCHENS, C. DURHAM)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	28	1
14	30	29	NEW PATEK NOT LISTED (NOT LISTED)	Lil Uzi Vert GENERATION NOW/ATLANTIC	14	4
17	31	30	LUCKY YOU BO-HO, J. A. SWEET, ILLADAPRODUCER (M. MATHERS III, M. J. SAMUELS, J. A. SWEET, G. LUCAS, R. J. FRASER)	Eminem Featuring Joyner Lucas SHADY/AFTERMATH/INTERSCOPE	5	6
-	8	31	LET IT FLY STHOMAS, DIRTWORK (D. CARTER, TRAVIS SCOTTER, THOMAS, JR., M. SUSHI, F. HOLLAND, JR., J. H. DOZIER, B. HOLLAND)	Lil Wayne Featuring Travis Scott YOUNG MONEY/REPUBLIC	8	2
27	39	32	LIE ● T. PROFIT, D. GARCIA (N. FEUERSTEIN, T. PROFIT, M. ELIZONDO, JR.)	NF NF REAL MUSIC/CAPITOL/CAROLINE	27	12
-	32	33	IF I'M LYIN', I'M FLYIN' NOT LISTED (NOT LISTED)	Kodak Black DOLLAZ N DEALZ/ATLANTIC	32	2
35	46	34	DANGEROUS HITMAKA, CHRISHAN (R. WILLIAMS), J. FELTON, R. H. ALLEN, C. WARD, C. DOTSON, G. NOWEE, M. R. MOORE, D. DE GRATE)	Meek Mill Feat. Jeremih & PnB Rock MAYBACH/ATLANTIC	34	9
26	48	35	BETTER STARGATE, D. G. CHARLIE HANDSOME (K. ROBINSON, M. S. ERIKSEN, T. E. HERMANSEN, J. CHAMMAS, CHARLIE HANDSOME)	Khalid RIGHT HAND/RCA	23	4
-	11	36	DEDICATE M. GALVEZ, R. & MAYNE, J. HAZE (D. CARTER, M. GALVEZ, C. ROE, W. VINCENT, A. RAMIREZ, M. G. DE ANTI, EPSS, J. H. LUELLEN)	Lil Wayne YOUNG MONEY/REPUBLIC	11	2
NEW		37	BELLY TURBO (D. JONES, S. G. KITCHENS, C. DURHAM)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	37	1
RE-ENTRY		38	NO STYLIST LONDON ON DA TRACK, H. CHAPARRO, K. HARBOUR, A. GRAHAM, L. THOMAS, H. CHAPARRO, M. R. DOTSON, J. ANDERSON, G. PAPPALARDO, F. VENTURA, L. M. G. BERNI	French Montana Featuring Drake CBE BOYS/SOUL/EPIC	22	2
29	50	39	MEDICINE 30HERTZBEATS (Q. N. BULLS, P. PLANER)	Queen Naija QUEEN NAIJA/CAPITOL	20	19
RE-ENTRY		40	WORK IN ME MURDA BEATZ (Q. K. MARSHALL, S. L. LINDSTROM)	Quavo QUALITY CONTROL/MOTOWN/CAPITOL	18	8
30	49	41	THAT'S ON ME NOT LISTED (NOT LISTED)	Yella Beezy PROFIT/HITCO	27	12
-	13	42	CAN'T BE BROKEN BEN BILLIONS, T. TROELSEN (D. CARTER, B. DIEHL, G. LEWIS, T. TROELSEN)	Lil Wayne YOUNG MONEY/REPUBLIC	13	2
RE-ENTRY		43	BEST PART M. BURNETT, J. EVANS (A. SIMMONS, H. E. R., M. BURNETT, J. EVANS, R. BELL)	Daniel Caesar Featuring H.E.R. GOLDEN CHILD	32	11
RE-ENTRY		44	LEAVE ME ALONE YOUNG FOREVER, CAST BEATS (C. ST. VICTOR)	Flipp Dinero CINEMATIC/WE THE BEST/EPIC	36	3
NEW		45	DEEP END LOSO (D. JONES, C. ROSSER, C. GARY)	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	45	1
NEW		46	I AM NOT LISTED (NOT LISTED)	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	46	1
RE-ENTRY		47	NOTICED ROYCE DAVID (R. D. PEARSON, L. ECHOLS)	Lil Mosey INTERSCOPE	37	3
NEW		48	WORLD IS YOURS B. RACKZ, WHEEZY (S. G. KITCHENS, W. GLASS, B. BROWN)	Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	48	1
21	44	49	RAP DEVIL RONNY J. (R. C. BAKER, R. SPENCE, JR.)	Machine Gun Kelly EST.19XX/BAD BOY/INTERSCOPE	10	5
-	17	50	WHAT ABOUT ME JYLUKON, DJ FRANK E (D. CARTER, J. MITCHELL, J. FRANKS, J. PALMER, L. BELL, B. WALSH, J. A. PREVIAN)	Lil Wayne Featuring Sosamann YOUNG MONEY/REPUBLIC	17	2

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	2		
HOT SHOT DEBUT	2	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	1		
4	3	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	15		
6	4	TRAVIS SCOTT CACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	10		
7	5	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	24		
5	6	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	6		
3	7	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	2		
NEW	8	T.I. GRAND Hustle/EPIC	Dime Trap	1		
9	9	JUICE WRLD GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	21		
8	10	XXXTENTACION ▲ BAD VIBES FOREVER	?	30		
NEW	11	SHECK WES CACTUS JACK/G.O.D./INTERSCOPE/IGA	Mudboy	1		
10	12	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	9		
11	13	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	27		
15	14	POST MALONE ▲ REPUBLIC	Stoney	96		
2	15	LOGIC VISIONARY/DEF JAM	YSIV	2		
14	16	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	21		
17	17	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE	17	59		
12	18	6LACK LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	4		
16	19	MAC MILLER WARNER BROS.	Swimming	10		
27	20	GG YOUNG BOY NEVER BROKE AGAIN (4 Respect 4 Freedom 4 Loyalty ... NEVER BROKE AGAIN/ATLANTIC/AG)	4	4		
20	21	KHALID ▲ RIGHT HAND/RCA	American Teen	84		
18	22	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	37		
19	23	TRIPPIE REDD TENTHOUSAND PROJECTS	Life's A Trip	9		
23	24	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	78		
29	25	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	25		

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
4	1	#1 I WK BEST PART GOLDEN CHILD	Daniel Caesar Feat. H.E.R.	24		
1	2	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	26		
2	3	FOCUS RCA	H.E.R.	27		
3	4	LEAVE IT SMOKIN' PLUS 1/EONE	Tamia	24		
5	5	I LIKE THAT WONDALAND/BAD BOY/ATLANTIC	Janelle Monae	19		
6	6	ONLY LOVE REPUBLIC	Mary J. Blige	13		
8	7	DON'T COME EASY 368/BMG	Raheem DeVaughn	20		
7	8	DOESN'T MATTER MIND OF A GENIUS/WARNER BROS.	Gallant	22		
11	9	MEDICINE QUEEN NAIJA/CAPITOL	Queen Naija	8		
10	10	IF I ROSE WORKS/EONE	After 7	16		
13	11	MADE FOR NOW RHYTHM NATION/CINQ	Janet & Daddy Yankee	8		
9	12	A GOOD NIGHT COLUMBIA	John Legend Feat. BloodPop	20		
12	13	THAT MAGIC SOULBIRD/BMG	India.Arie	4		
15	14	FEELIN LIL SOM'N SONO	Shawn Stockman	11		
18	15	GG COLUMBIA	Maxwell	1		
16	16	REACH 4 ME EN VOGUE/EONE	En Vogue	9		
17	17	APOLOGY COMPOUND ENT./MOTOWN/CAPITOL	Ne-Yo	18		
20	18	EXCUSE ME BYSTORM/RCA	Ro James	6		
19	19	BEYOND LISASAWYER63/COLUMBIA	Leon Bridges	8		
29	20	SMILE (LIVING MY BEST LIFE) RICH BROKE/EMPIRE	Lil Duval Feat. Snoop Dogg & Ball Greezy	2		
21	21	OLD TIMES CIRCLE P/HUMAN RE SOURCES/EONE	Marsha Ambrosius	15		
23	22	LOIS LANE MADE IN MEMPHIS	Porcelan	17		
16	23	SUMMERTIME MAGIC MCDJ/WOLF + ROTHSTEIN/RCA	Childish Gambino	13		
25	24	ALL SHE WANTS TO DO IS ME FLYTE TYME/PERSPECTIVE/CAROLINE/CAPITOL	Peabo Bryson	4		
26	25	HA HA (I LOVE YOU) MUSIC OF SOUND/HUMAN RE SOURCES	Jussie Smollett	5		



Lil Baby, Gunna Make Splash

Lil Baby (above, left) and Gunna (above, right) debut at No. 2 on Top R&B/Hip-Hop Albums with their collaborative effort *Drip Harder*, which earned 130,000 equivalent album units in the week ending Oct. 11, according to Nielsen Music. The set is Gunna's first top 10, while Lil Baby collects a second, following the No. 2-peaking *Harder Than Ever* in June. *Drip* traces its strong start to streaming as 121,000 units of its debut sum are derived from clicks, making it the most streamed album of any genre for the week. The set's lead single, "Drip Too Hard," likewise benefits: It flies 13-1 on Streaming Songs (see page 114), courtesy of 41.3 million U.S. streams. The collaboration rockets 18-3 on Hot R&B/Hip-Hop Songs, the highest of nine *Drip* songs on the current chart. Eight debuts follow, led by the No. 9 start of the duo's "Never Recover," featuring Drake.

Plus, YG earns his first No. 1 on Rhythmic as a lead artist as "Big Bank," featuring 2 Chainz, Big Sean and Nicki Minaj, lifts 2-1 through a 1 percent gain in plays in the week ending Oct. 14. 2 Chainz collects his third leader, Big Sean nets a fifth, and Minaj claims a seventh, tying her with Mariah Carey for the third-best sum among women, trailing Rihanna (17) and Beyoncé (nine). Meanwhile, Daniel Caesar and H.E.R. each claim a second leader on Adult R&B as "Best Part" (credited to Caesar featuring H.E.R.) darts 4-1 thanks to a 13 percent surge in weekly plays. As H.E.R.'s "Focus" reigned two weeks ago, she claims the quickest chain of No. 1s since Maxwell replaced himself atop the chart when "Bad Habits" succeeded "Pretty Wings" in October 2009.

—Trevor Anderson

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 by online music sources tracked by Nielsen Music. Songs are defined as those with at least one radio airplay report or one streaming report. **ADULT R&B:** The week's most popular adult R&B songs, ranked by radio airplay detections 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. **SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC**

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HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
-	1	1	TAKI TAKI	2 WKS	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1
2	3	2	DESPACITO	10	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	1
1	2	3	TE BOTE	10	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	1
5	6	4	AG VAINA LOCA	10	Ozuna x Manuel Turizo	4
3	4	5	BEBE	10	6ix9ine Featuring Anuel AA	1
4	7	6	X	10	Nicky Jam x J Balvin	1
6	9	7	DURA	10	Daddy Yankee	2
7	8	8	SIN PIJAMA	10	Becky G + Natti Natasha	4
		HOT SHOT DEBUT	MIA	10	Bad Bunny Featuring Drake	9
8	10	10	UNICA	10	Ozuna	3
-	28	11	SG AEROLINEA CARRILLO	10	T3r Elemento Featuring Gerardo Ortiz	11
11	15	12	QUIERE BEBER	10	Anuel AA	11
-	5	13	ESTA RICO	10	Marc Anthony, Will Smith & Bad Bunny	5
9	11	14	CULPABLES	10	Karol G & Anuel AA	9
10	12	15	NO ES JUSTO	10	J Balvin & Zion & Lennox	10
14	3	16	ESTAMOS BIEN	10	Bad Bunny	9
13	4	17	MEJOR ME ALEJO	10	Banda Sinaloense MS de Sergio Lizarraga	12
12	16	18	CLANDESTINO	10	Shakira & Maluma	7
15	17	19	MALA MIA	10	Maluma	11
19	19	20	AMIGOS CON DERECHOS	10	Reik & Maluma	18
20	18	21	ASESINA	10	Brytiago X Darell	17
-	20	22	DAME TU COSITA	10	Pitbull x El Chombo x Karol G Feat. Cutty Ranks	1
23	24	23	SE VUELVE LOCA	10	CNCO	23
		NEW	JALEO	10	Nicky Jam & Steve Aoki	24
16	21	25	NO ME ACUERDO	10	Thalia & Natti Natasha	14
17	22	26	BELLA	10	Wolfine	10
21	25	27	MI SORPRESA FUISTE TU	10	Calibre 50	21
25	26	28	JUSTICIA	10	Silvestre Dangond & Natti Natasha	25
18	23	29	MI CAMA	10	Karol G & J Balvin Featuring Nicky Jam	6
26	29	30	EN PELIGRO DE EXTINCION	10	La Adictiva Banda San Jose de Mesillas	25
22	27	31	IBIZA	10	Ozuna Featuring Romeo Santos	13
45	39	32	NO TE CONTARON MAL	10	Christian Nodal	32
30	31	33	ROLLING ONE	10	Lenin Ramirez Featuring T3r Elemento	30
34	30	34	CENTAVITO	10	Romeo Santos	30
28	32	35	DONDE ESTARAS	10	Raymix	28
33	33	36	ZUM ZUM	10	Daddy Yankee x RKM & Ken-Y x Arcangel	23
41	36	37	YA NO TIENE NOVIO	10	Sebastian Yatra + Mau y Ricky	36
39	37	38	RADICAMOS EN SOUTH CENTRAL	10	Fuerza Regida	37
31	35	39	BRINDEMOS	10	Anuel AA Featuring Ozuna	16
		NEW	CALMA	10	Pedro Capo	40
38	38	41	QUIEN SABE	10	Natti Natasha	36
32	34	42	ME DIJERON	10	Ozuna	11
35	44	43	CELOSO	10	Lele Pons	11
50	43	44	DG PONLE	10	Rvssian, J Balvin & Farruko	43
44	45	45	NUNCA ES SUFICIENTE	10	Los Angeles Azules Feat. Natalia LaFourcade	44
		NEW	HOLA	10	Zion & Lennox	46
-	47	47	RECORDANDO A MANUEL	10	Lenin Ramirez Feat. Gerardo Ortiz & Jesus Chairez	40
-	48	48	EN MENOS DE UN MINUTO	10	T3r Elemento	48
48	49	49	NO QUIERO AMARTE	10	Justin Quiles Featuring Zion & Lennox	48
40	46	50	COMENTALE	10	Ozuna Featuring Akon	32

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	OZUNA	10	Aura	7	
2	2	OZUNA	10	Odisea	59	
3	3	ANUEL AA	10	Real Hasta La Muerte	13	
4	4	J BALVIN	10	Vibras	20	
7	5	AVENTURA	10	Todavía Me Amas: Lo Mejor de Aventura	119	
6	6	MALUMA	10	F.A.M.E.	21	
8	7	ROMEO SANTOS	10	Golden	64	
9	8	NICKY JAM	10	Fenix	90	
10	9	SELENA	10	Ones	154	
11	10	ROMEO SANTOS	10	Formula: Vol. 2	185	
13	11	SHAKIRA	10	El Dorado	72	
15	12	CHRISTIAN NODAL	10	Me Deje Llevar	59	
		HOT SHOT DEBUT		EL FANTASMA	1	
14	14	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	10	Con Todas Las Fuerzas	4	
16	15	SEBASTIAN YATRA	10	Mantra	21	
20	16	GG T3R ELEMENTO	10	Underground	49	
17	17	CNCO	10	CNCO	27	
18	18	J BALVIN	10	Energia	120	
19	19	WISIN	10	Victory	45	
21	20	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	10	La Mejor Version de Mi	78	
23	21	ROMEO SANTOS	10	Formula: Vol. 1	179	
24	22	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	10	Que Bendicion	140	
25	23	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	10	El Karma	139	
29	24	PS LENIN RAMIREZ	10	Bendecido	25	
27	25	MALUMA	10	Pretty Boy Dirty Boy	147	



'MIA' Makes Top 10 Debut

"MIA" by **Bad Bunny** (above) is an instant success on Hot Latin Songs as the track debuts at No. 9 after its Oct. 11 release. The tune, which features **Drake**, bounds onto the tally from just one day of sales and streaming activity and four days of airplay. It starts at No. 2 on Latin Digital Songs with 7,000 downloads sold, and notched 3.1 million U.S. streams (both in the week ending Oct. 11) and 1.4 million in Latin radio audience (week ending Oct. 14). "MIA" — which is Bad Bunny's 10th top 10 and Drake's second — is a likely contender for the No. 1 slot on the Oct. 27-dated list.

Meanwhile, **CNCO** controls the Latin Pop Songs tally as "Se Vuelve Loca" jumps 2-1 in its 10th frame (up 10 percent in plays). The group's second No. 1 arrives more than a year-and-a-half after its first leader, "Reggaeton Lento (Bailemos)" (Feb. 25, 2017). Since then, the act has clocked a trio of top 15 hits: "Hey DJ," with **Yandel** (No. 3); "Mamita" (No. 15); and "Sólo Yo" (No. 15). "Se Vuelve" also blasts 6-2 on the overall Latin Airplay chart, marking CNCO's highest-charting song since its debut hit, "Tan Fácil," topped the May 14, 2016-dated list. Also on Latin Airplay, **Silvestre Dangond** and **Natti Natasha**'s "Justicia" enters the top 10 with a 14-9 hike. The song climbs to the top tier with 8.8 million in audience impressions (up 6 percent). The track is Dangond's second top 10 after "Casate Conmigo," with **Nicky Jam**, topped the list (Feb. 24). For Natti Natasha, the "Justicia" move earns her a fourth top 10 and her second-highest charting song this year. She topped the list on Aug. 11 for one week with "Sin Pijama," with **Becky G**.

— Pamela Bustios

LATIN POP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 SE VUELVE LOCA	CNCO	10		
1	2	CLANDESTINO	Shakira & Maluma	18		
8	3	VAINA LOCA	Ozuna x Manuel Turizo	7		
5	4	AMIGOS CON DERECHOS	Reik & Maluma	6		
4	5	NO ES JUSTO	J Balvin & Zion & Lennox	13		
3	6	TEBOTE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	22		
6	7	X	Nicky Jam x J Balvin	32		
9	8	SIN PIJAMA	Becky G + Natti Natasha	25		
14	9	YA NO TIENE NOVIO	Sebastian Yatra + Mau y Ricky	7		
12	10	JUSTICIA	Silvestre Dangond & Natti Natasha	11		
7	11	DURA	Daddy Yankee	38		
11	12	LA VIDA SIN TI	Piso 21	21		
19	13	CENTAVITO	Romeo Santos	5		
16	14	NO ME ACUERDO	Thalia & Natti Natasha	19		
13	15	MALA MIA	Maluma	6		
21	16	ESTA RICO	Marc Anthony, Will Smith & Bad Bunny	2		
15	17	NO QUIERO AMARTE	Justin Quiles Feat. Zion & Lennox	15		
8	18	UNICA	Ozuna	20		
		NEW				
19	19	JALEO	Nicky Jam & Steve Aoki	1		
23	20	HOLA	Zion & Lennox	5		
20	21	ZUM ZUM	Daddy Yankee x RKM & Ken-Y x Arcangel	13		
32	22	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2		
17	23	DINERO	Jennifer Lopez Feat. DJ Khaled & Cardi B	14		
28	24	CASUALIDAD	Nacho & Ozuna	5		
27	25	ESTAMOS BIEN	Bad Bunny	6		

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 POP AIRPLAY: The week's most popular current Latin pop songs, ranked by radio airplay detections as measured by Nielsen Music. 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.

Christian/Gospel

October 20
2018
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HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	YOU SAY J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	1	14
2	2	2	HEAD ABOVE WATER S.MOCCIO (A.LAVIGNE,T.CLARK,S.MOCCIO)	Avril Lavigne AVRIL LAVIGNE/BMG	2	4
5	5	3	JOY. FOR KING & COUNTRY, TEDD T.MOSLEY, M.HALES (J.SMALLBONE, L.SMALLBONE, T.TORRINO, M.HALES, S.MOSLEY, B.GLOVER, S.B.KANICKA)	for KING & COUNTRY CURB-WORD	2	21
4	3	4	WHO YOU SAY I AM M.G.CHISLETT, B.LIGERTWOOD (B.FIELDING, R.T.MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	3	32
3	4	5	RECKLESS LOVE J.INGRAM, P.MABURY (C.ASBURY, C.LLUIVER, R.JACKSON, B.COKER, A.KERSH, P.T.SMITH, H.BALLTZGLIER)	Cory Asbury BETHEL	1	50
6	6	6	KNOWN J.SAPP (T.WELLS, J.SAPP, E.HULSE)	Tauren Wells REUNION/PLG	6	17
8	8	7	EVERYTHING D.GARCIA, TOBYMAC (T.MCKEEHAN, D.A.GARCIA)	tobyMac FOREFRONT/CAPITOL CMG	7	13
7	7	8	DO IT AGAIN S.MOSLEY (S.FURTICK, M.REDMAN, M.BROCK, C.BROWN)	Elevation Worship ELEVATION WORSHIP	5	33
9	9	9	THE BREAKUP SONG I.SKELIN (F.BATTISTELLI, D.A.GARCIA, B.MILLARD)	Francesca Battistelli CURB-WORD	6	17
10	10	10	GRACE GOT YOU D.GARCIA, B.GLOVER (B.MILLARD, S.J.OLDS, D.A.GARCIA, J.REUBEN, B.GLOVER)	MercyMe FAIR TRADE	3	36
12	11	11	COUNTING EVERY BLESSING E.CASH, G.GILKESON (REND COLLECTIVE)	Rend Collective REND FAMILY/SPARROW/CAPITOL CMG	10	30
14	12	12	EVEN THEN K.W.LEE (M.TYLER, K.W.LEE, T.WOOD)	Micah Tyler FAIR TRADE	12	16
15	13	13	THE WAY (NEW HORIZON) E.CASH (P.BARRETT, D.BASHITA, B.SMITH)	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	12	24
16	14	14	CONFIDENCE M.ARMSTRONG, SANCTUS REAL (C.ROHMAN, D.LOLLI, M.ARMSTRONG, E.HULSE)	Sanctus Real FRAMEWORK/FAIR TRADE	14	11
20	15	15	ONLY JESUS M.A.MILLER (M.HALL, M.WEST, B.HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	15	9
19	16	16	LIVING HOPE E.CASH (P.WICKHAM, B.JOHNSON)	Phil Wickham FAIR TRADE	16	28
21	19	17	HEAVEN ON EARTH J.PARDO (C.CLEVELAND, J.PARDO)	Stars Go Dim CURB-WORD	17	23
25	22	18	STAND IN YOUR LOVE E.CASH (J.BALDWIN, E.HULSE, R.SPRINGER, M.HARRIS)	Josh Baldwin BETHEL	18	9
13	17	19	LOOK UP CHILD J.INGRAM, P.MABURY (L.DAIGLE, J.INGRAM, P.MABURY)	Lauren Daigle CENTRICITY	12	7
18	18	20	RESCUE J.INGRAM, P.MABURY (L.DAIGLE, J.INGRAM, P.MABURY)	Lauren Daigle CENTRICITY	8	5
50	46	21	GOD ONLY KNOWS TEDD T.M.HALES, S.MOSLEY, FOR KING & COUNTRY (J.SMALLBONE, L.SMALLBONE, J.KERR, J.REYNOLDS, T.TORRINO)	for KING & COUNTRY CURB-WORD	20	11
26	25	22	WHEREVER I GO B.FOWLER, M.J.WISE (D.BERREBI, B.FOWLER)	Dan Bremnes CURB-WORD	22	16
-	40	23	BURN THE SHIPS TEDD T.M.HALES, S.MOSLEY, FOR KING & COUNTRY (J.SMALLBONE, L.SMALLBONE, S.MOSLEY, M.HALES)	for KING & COUNTRY CURB-WORD	23	2
27	27	24	NEVER ALONE K.FRANKLIN, M.STARK, R.HILL (V.KELLY, K.FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/CAPITOL CMG	18	7
23	26	25	JUST GIVE ME JESUS C.STEVENS (J.LOWRY, C.MATTSOON, C.STEVENS)	Unspoken CENTRICITY	22	17

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	WON'T HE DO IT M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS, R.SHELTON, L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	57
4	3	2	NEVER ALONE K.FRANKLIN, M.STARK, R.HILL (V.KELLY, K.FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	2	7
2	2	3	FOREVER D.T.SOREY (J.NELSON, D.T.SOREY, T.NELSON)	Jason Nelson RCA INSPIRATION/PLG	2	11
6	6	4	I GOT THAT A.J.BROWN, W.CAMPBELL (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	4	36
5	4	5	LISTEN R.KELLY (R.S.KELLY)	Marvin Sapp VERITY/RCA INTERNATIONAL/PLG	2	40
8	5	6	YOUR GREAT NAME D.J.KIMBROUGH, T.DULANEY (T.DULANEY, D.J.KIMBROUGH)	Todd Dulaney EONE	2	47
10	8	7	A GREAT WORK A.W.LINDSEY (B.C.WILSON, A.W.LINDSEY, A.RICHARDSON)	Brian Courtney Wilson MOTOWN GOSPEL	7	30
9	7	8	Nobody Like You Lord D.T.SOREY (M.CURTIS, A.RACHEL)	Maranda Curtis C.BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	7	26
11	10	9	OH HOW I LOVE YOU L.B.HOSKINS (L.B.HOSKINS, F.SANDERS JR., J.JENKINS, N.HUMES)	Zacardi Cortez BLACKSMOKE	9	15
12	9	10	NO ORDINARY WORSHIP J.WILLIAMS, M.BOONE (M.BOONE, J.WILLIAMS)	Kelontae Gavin MARQUIS BOONE/TYSCOT	9	25
3	14	11	ALL OF MY LIFE NOT LISTED (NOT LISTED)	Erica Campbell X Warrryn Campbell MY BLOCK	3	3
13	12	12	MENTION M.BOONE, J.WILLIAMS (C.R.MUKULA)	Fresh Start Worship FRESH START/MARQUIS BOONE	12	17
14	13	13	FAVOR OF GOD A.LEWIS (J.FORTUNE, A.LEWIS)	James Fortune Featuring Zacardi Cortez FIYA WORLD/EONE	12	21
15	15	14	CAN'T TURN BACK R.E.JONES JR., C.JENKINS (C.JENKINS, R.E.JONES JR., W.JONES)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	14	17
7	11	15	PSALM 42 K.FRANKLIN, M.STARK, R.HILL (V.KELLY, K.FRANKLIN)	Tori Kelly SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	3	4
21	16	16	WE LIVIN W.CAMPBELL (T.CAMPBELL, W.S.CAMPBELL II)	Tina Campbell GEE TREE CREATIVE/MALACO	15	24
18	17	17	JESUS WE LOVE YOU N.MERCADEL (H.MCCLURE, K.HELLIGENTHAL, P.MCCLURE)	Isabel Davis GLOBAL MINISTRY/UNCLE G	17	10
25	23	18	GLORY D.HADDON, M.HODGE (D.HADDON)	Deitrick Haddon & Hill City Worship Camp DIVISIONS/EONE	18	11
22	21	19	HE GOT UP VASHAWN MITCHELL FEAT. DORINDA CLARK-COLE, SEAN TILLERY & CHANGED V.MITCHELL, T.HARDIN, JR. (V.MITCHELL)	Vashawn Mitchell Feat. Dorinda Clark-Cole, Sean Tillery & Changed VMAN/TYSCOT/FAIR TRADE	16	11
19	18	20	DO IT AGAIN S.FURTICK (S.FURTICK, M.REDMAN, M.BROCK, C.BROWN)	Elevation Collective Feat. Travis Green & Kierra Sheard ELEVATION WORSHIP/PLG/ELEVATION WORSHIP	14	26
RE-ENTRY		21	IT'S YOURS A.CARR (A.J.CARR)	Jekalyn Carr LUNJEA	21	4
16	19	22	HELP US TO LOVE K.FRANKLIN, S.LIKK MUZIK, R.HILL (K.FRANKLIN)	Tori Kelly Featuring The Hamiltones SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	4	13
RE-ENTRY		23	GOSHEN 432HZ D.LAWRENCE, SIR THE BAPTIST (D.LAWRENCE, J.D.DABNEY)	Donald Lawrence Presents The Tri-City Singers Feat. Sheri Jones-Moffett RCA INSPIRATION/PLG	19	6
17	20	24	SOUL'S ANTHEM (IT IS WELL) R.HILL, K.FRANKLIN, M.STARK (V.KELLY, K.FRANKLIN)	Tori Kelly SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	12	4
-		25	RECKLESS LOVE I.HOUGHTON, M.EDWARDS (C.ASBURY, C.CLUIVER, R.JACKSON)	Israel Houghton RGM NEW BREED/RCA INSPIRATION/PLG	12	25

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
HOT SHOT DEBUT		#1 FOR KING & COUNTRY CURB-WORD/CURB	Burn The Ships	1		
1	2	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	Look Up Child	5		
4	3	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	184		
2	4	ELEVATION WORSHIP ELEVATION WORSHIP/PLG	Hallelujah Here Below	2		
5	5	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	33		
NEW	6	VARIOUS ARTISTS PLG/CURB-WORD/CAPITOL CMG	WOW Hits 2019	1		
9	7	MERCYME FAIR TRADE/PLG	Lifer	80		
6	8	NF CAPITOL CMG	Therapy Session	129		
7	9	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	27		
8	10	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	94		
10	11	NF CAPITOL CMG	Mansion	168		
11	12	TAUREN WELLS REUNION/PLG	Hills And Valleys	64		
19	13	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	69		
33	14	GG CASTING CROWNS BEACH STREET/REUNION/PLG	The Very Next Thing	108		
17	15	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	230		
13	16	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	140		
14	17	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	70		
16	18	CORY ASBURY BETHEL	Reckless Love	37		
18	19	SKILLET HEAR IT LOUD/ATLANTIC/CURB-WORD	Unleashed	114		
21	20	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	161		
23	21	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	104		
20	22	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	There Is A Cloud	82		
24	23	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	166		
22	24	ELVIS PRESLEY RCA/LEGACY	Where No One Stands Alone	9		
27	25	FOR KING & COUNTRY FERVENT/CURB-WORD/CURB	Run Wild. Live Free. Love Strong.	213		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
RE		#1 ARETHA FRANKLIN ATLANTIC/RHINO	Amazing Grace The Complete Recordings	7		
1	2	TORI KELLY SCHOOLBOY/CAPITOL	Hiding Place	4		
3	3	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	27		
4	4	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit	59		
6	5	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	13		
7	6	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	169		
2	7	ISRAEL HOUGHTON RGM NEW BREED/RCA INSPIRATION/PLG	The Road To Demaskus	2		
8	8	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	143		
NEW	9	EARL BYNUM LRAE/HBK/TYSCOT/GODIGIPATH	This Song Is For You	1		
9	10	JONATHAN MCREYNOLDS EONE	Make Room	31		
RE		TRAVIS GREENE RCA INSPIRATION/PLG	Crossover: Live From Music City	57		
12	12	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	154		
RE		THE BROOKLYN TABERNACLE CHOIR THE BROOKLYN TABERNACLE CHOIR/PLG	I Am Reminded: Live!	13		
15	14	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	238		
15	15	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	163		
14	16	JOSHUA ROGERS MIXED BAG	Returning	2		
22	17	GG KIRK FRANKLIN GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	137		
17	18	VARIOUS ARTISTS MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG	WOW Gospel 2018	37		
16	19	TAMELA MANN TILLYMANN	Best Days	240		
10	20	TOMMYE YOUNG-WEST ROCK DANIEL	The Return Of Tommye Young-West	6		
24	21	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	120		
18	22	TAMELA MANN TILLYMANN	One Way	108		
20	23	TODD DULANEY EONE	Your Great Name	38		
19	24	FRED HAMMOND VERITY/PLG	The Best Of Fred Hammond	15		
RE	25	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	84		



King's New Crown

The duo of brothers **Joel and Luke Smallbone**, aka **for KING & COUNTRY** (above), earns its first Top Christian Albums Billboard 200, the album arrives at No. 7, marking the act's first top 10.

"We spent a year-and-a-half working on this album," Luke tells *Billboard*. "A lot of these songs are particularly personal. To hear the stories already of people saying these songs relate to them and what they're going through in their life makes the time spent on this album all worthwhile. We get to write songs for a living, and we are grateful to do it."

With its new leader, the act also earns its fifth top 10 in as many appearances. Debut album *Crave* peaked at No. 4 in 2012, followed by *Into the Silent Night: The EP* (No. 5, 2013), *Run Wild. Live Free. Love Strong.* (No. 2, 2014) and *Christmas: Live From Phoenix* (No. 5, 2017).

On Gospel Airplay, singer-songwriter **Brian Courtney Wilson** banks his first No. 1 as "A Great Work," which he co-wrote, lifts 2-1 (up 4 percent in plays). "Work" represents Wilson's eighth Gospel Airplay appearance, a history that includes four top 10s. He first reached the list with the No. 6-peaking "All I Need" in 2010. Wilson's other top 10s are "Worth Fighting For" (No. 3, 2015) and "I'll Just Say Yes" (No. 10, 2016). —*Jim Asker*

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	GG MADE FOR NOW	Janet & Daddy Yankee	7
4	2	PROMISES	Calvin Harris & Sam Smith	6
3	3	ALMOST LOVE	Sabrina Carpenter	10
6	4	LOW	Lenny Kravitz	6
5	5	GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)	Cher	7
11	6	HAPPIER	Marshmello & Bastille	5
1	7	GOD IS A WOMAN	Ariana Grande	9
10	8	SUMMER OF LOVE	U2	6
9	9	REMIC ME TO FORGET	Kygo Feat. Miguel	12
13	10	DANCING WITH STRANGERS	Jaki Nelson	8
7	11	GROWING PAINS	Alessia Cara	8
8	12	DOOMSDAY	VASSY x Lodato	11
14	13	INFINITY 2018	Sean Finn X Guru Josh	6
15	14	TIE ME DOWN	Gryffin With Elley Duhé	6
18	15	(IT HAPPENS) SOMETIMES	Jack Back	5
27	16	DON'T LEAVE ME ALONE	David Guetta Feat. Anne-Marie	3
25	17	ELECTRICITY	Silk City x Dua Lipa	3
19	18	POUR OVER	Vintage Culture & Adam K	6
24	19	RUMORS	R3HAB & Sofia Carson	4
30	20	I'LL FIGHT	Jennifer Hudson	4
26	21	LALALOVE	Mono Mind	5
20	22	FLAVOR	Niiko x SWAE + Alicia Madison	11
22	23	CALL MY LIFE	Blair St. Clair	11
17	24	DON'T GO BREAKING MY HEART	Backstreet Boys	7
21	25	BUSTED	Bowie Jane	7
23	26	HOW DO I LIVE (RE-IMAGINED)	LeAnn Rimes	13
32	27	THE GOOD IS BACK	Anggun	3
29	28	ALL I EVER WANTED	The Rua	10
38	29	DANCING	Karel & XoJani	3
35	30	TAKE YOU DOWN	Illenium	3
28	31	SOMEWHERE ABOVE THE CLOUDS	DJs From Mars	11
40	32	GHOST	Neon Superstars Feat. 1onder	2
16	33	MISS ME	Sted-E & Hybrid Heights Feat. Mimi	13
45	34	OCEAN	Martin Garrix Feat. Khalid	2
12	35	STAND UP	Dirty Werk (Steve Smooth x DJ Bam Bam)	15
39	36	LOSING IT	Fisher	8
33	37	COME ON OVER	Sonic Amazon	8
34	38	IN MY FEELINGS	Drake	12
43	39	HYDROLOVE	Dan De Leon & Anthony Griego Feat. Kris Kollins	2
36	40	SIDE EFFECTS	The Chainsmokers Feat. Emily Warren	4
48	41	PLAYGROUND	David Longoria Feat. Dallas Lovato	2
HOT SHOT DEBUT	42	WAITING FOR A LIFETIME	Debby Holiday	1
50	43	LOST AT SEA	Jena Rose	2
37	44	BACK TO YOU	Greg Gatsby & CRVNTIS	9
44	45	DON'T STOP	Simply Rayne Feat. Baby Bash	3
49	46	WHEN YOU TELL ME THAT YOU LOVE ME	Caroline Lund	2
31	47	RISE	Jonas Blue Feat. Jack & Jack	16
46	48	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone	17
RE	49	BODY	Loud Luxury Feat. Brando	2
NEW	50	WANT ME TO LOVE YOU	Peyton Shayler	1

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers, and booking agents. Boxscore should be submitted to Bob Allen at 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 charts legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

October 20 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.

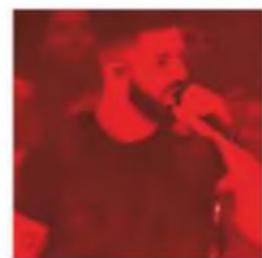
Awards

- 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 VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$19,528,149 \$2,495/\$135	LIFE IS BEAUTIFUL FESTIVAL DOWNTOWN FESTIVAL SITE, LAS VEGAS SEPT. 21-23	158,282, THREE SHOWS THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT, WENDOH MEDIA
2	\$8,768,216 \$263.50/\$173.50/\$103.50/\$73.50/\$53.50	DRAKE, MIGOS MADISON SQUARE GARDEN, NEW YORK AUG. 24-28	70,703, FOUR SHOWS FOUR SELLOUTS	LIVE NATION
3	\$5,875,351 \$250.50/\$200.50/\$110.50/\$80.50/\$60.50	DRAKE, MIGOS BARCLAYS CENTER, BROOKLYN AUG. 30-SEPT. 1	44,007, THREE SHOWS THREE SELLOUTS	LIVE NATION
4	\$5,800,534 \$1,095/\$86.75	IHEARTRADIO MUSIC FESTIVAL T-MOBILE ARENA, LAS VEGAS SEPT. 21-22	44,705 51,209 THREE SHOWS	IHEARTMEDIA
5	\$4,339,350 \$119.50/\$39.50	ED SHEERAN, LAUV, SNOW PATROL SOLDIER FIELD, CHICAGO OCT. 4	47,263 SELLOUT	MESSINA TOURING GROUP
6	\$4,008,748 \$119.50/\$39.50	ED SHEERAN, LAUV, SNOW PATROL ARROWHEAD STADIUM, KANSAS CITY, MO. OCT. 13	51,324 SELLOUT	MESSINA TOURING GROUP
7	\$3,954,931 \$119.50/\$39.50	ED SHEERAN, LAUV, SNOW PATROL NISSAN STADIUM, NASHVILLE OCT. 6	45,888 SELLOUT	MESSINA TOURING GROUP
8	\$3,915,971 \$176/\$96/\$66/\$39.50	JOURNEY & DEF LEPPARD, FOREIGNER AT&T PARK, SAN FRANCISCO SEPT. 21	35,617 SELLOUT	LIVE NATION
9	\$3,530,431 \$183.50/\$133.50/\$93.50/\$63.50	PAUL SIMON MADISON SQUARE GARDEN, NEW YORK SEPT. 20-21	26,916, TWO SHOWS TWO SELLOUTS	LIVE NATION
10	\$3,197,264 \$219/\$173.50/\$123.50/\$83.50/\$53.50	JEFF LYNNE'S ELO, DAWES MADISON SQUARE GARDEN, NEW YORK AUG. 21-22	25,593 28,125 TWO SHOWS	LIVE NATION
11	\$2,747,430 \$93/\$73.50/\$53.50	FOO FIGHTERS, THE STRUTS MADISON SQUARE GARDEN, NEW YORK JULY 16-17	3,343, TWO SHOWS TWO SELLOUTS	LIVE NATION
12	\$2,704,148 \$546/\$343/\$183/\$143/\$73	BRITNEY SPEARS RADIO CITY MUSIC HALL, NEW YORK JULY 23-24	11,887 TWO SHOWS TWO SELLOUTS	LIVE NATION
13	\$2,697,656 \$179.50/\$99.50/\$69.50/\$49.50	JOURNEY & DEF LEPPARD THE FORUM, INGLEWOOD, CALIF. OCT. 6-7	24,020, TWO SHOWS TWO SELLOUTS	LIVE NATION
14	\$2,557,840 \$123.50/\$93.50/\$73.50/\$43.50	CHILDISH GAMBINO, RAE SREMMURD MADISON SQUARE GARDEN, NEW YORK SEPT. 14-15	27,678, TWO SHOWS TWO SELLOUTS	LIVE NATION
15	\$2,526,226 \$250/\$179.50/\$99.50/\$69.50/\$39.50	JOURNEY & DEF LEPPARD, CHEAP TRICK PETCO PARK, SAN DIEGO, CALIF. SEPT. 23	34,300 37,999	LIVE NATION
16	\$2,437,812 \$139.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK SEPT. 30	18,565 SELLOUT	MADISON SQUARE GARDEN
17	\$2,396,170 \$1,000/\$79	QUEEN + ADAM LAMBERT THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS SEPT. 19-22	14,472, THREE SHOWS THREE SELLOUTS	MGM RESORTS, LIVE NATION
18	\$2,151,922 \$1,000/\$79	QUEEN + ADAM LAMBERT THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS SEPT. 5-8	13,838 14,621 THREE SHOWS	MGM RESORTS, LIVE NATION
19	\$1,843,051 \$179.50/\$49.50	BANDA MS & CAFIANES MGM GRAND GARDEN, LAS VEGAS SEPT. 14	15,755 SELLOUT	LIVE NATION
20	\$1,829,236 \$159/\$139/\$109/\$69/\$29	ADZUNA MADISON SQUARE GARDEN, NEW YORK SEPT. 22	19,063 SELLOUT	ELITE MEDIA & MARKETING
21	\$1,732,612 \$179.50/\$99.50/\$69.50/\$49.50	JOURNEY & DEF LEPPARD GOLDEN 1 CENTER, SACRAMENTO, CALIF. OCT. 4	13,907 SELLOUT	LIVE NATION
22	\$1,685,561 \$179.50/\$99.50/\$69.50/\$49.50	JOURNEY & DEF LEPPARD MODA CENTER, PORTLAND, ORE. SEPT. 28	14,035 SELLOUT	LIVE NATION
23	\$1,665,469 \$179.50/\$99.50/\$69.50/\$49.50	JOURNEY & DEF LEPPARD THE GORGE, GEORGE, WASH. SEPT. 29	21,837 21,934	LIVE NATION
24	\$1,523,605 \$1,000/\$79	QUEEN + ADAM LAMBERT THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS SEPT. 14-15	9,532 9,754 TWO SHOWS	MGM RESORTS, LIVE NATION
25	\$1,521,027 \$316/\$196/\$146/\$81/\$36	CHRIS BROWN BARCLAYS CENTER, BROOKLYN JULY 16	12,807 SELLOUT	LIVE NATION
26	\$1,464,191 \$275/\$59.50	THE MOODY BLUES ENCORE THEATER AT WYNN HOTEL, LAS VEGAS SEPT. 19-OCT. 6	9,843 12,233 NINE SHOWS	AEG, WYNN LAS VEGAS
27	\$1,382,473 \$1,000/\$79	QUEEN + ADAM LAMBERT THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS SEPT. 1-2	9,024 9,753 TWO SHOWS	MGM RESORTS, LIVE NATION
28	\$1,331,232 \$250/\$50.50	SHAKIRA MGM GRAND GARDEN, LAS VEGAS SEPT. 1	11,851 SELLOUT	LIVE NATION
29	\$1,281,935 \$225/\$49	ALEJANDRO FERNANDEZ MANDALAY BAY EVENTS CENTER, LAS VEGAS SEPT. 15	8,528 SELLOUT	LIVE NATION
30	\$1,256,245 \$179.50/\$99.50/\$69.50/\$39.50	JOURNEY & DEF LEPPARD VIVINT SMART HOME ARENA, SALT LAKE CITY, UTAH SEPT. 25	11,748 SELLOUT	LIVE NATION
31	\$1,245,170 (\$1,607,388 CANADIAN) \$959/\$495/\$95.28/\$72.04/\$41.06	JOURNEY & DEF LEPPARD ROGERS ARENA, VANCOUVER, BRITISH COLUMBIA OCT. 1	14,227 14,253	LIVE NATION
32	\$1,221,076 \$150/\$109/\$69/\$49/\$29	SMASHING PUMPKINS, METRIC MADISON SQUARE GARDEN, NEW YORK AUG. 1	12,055 SELLOUT	LIVE NATION
33	\$1,211,614 \$179.50/\$104.50	FLORENCE + THE MACHINE, BETH DITTO THE ANTHEM, WASHINGTON, D.C. OCT. 5-6	11,412 12,000 TWO SHOWS ONE SELLOUT	IMP
34	\$1,147,225 \$175/\$95	NINE INCH NAILS, THE JESUS AND MARY CHAIN THE ANTHEM, WASHINGTON, D.C. OCT. 9-10	11,290 12,000 TWO SHOWS ONE SELLOUT	IMP
35	\$1,122,464 \$243/\$193/\$119/\$83/\$33	CHRISTINA AGUILERA, BIG BOI RADIO CITY MUSIC HALL, NEW YORK OCT. 3-4	11,290 TWO SHOWS TWO SELLOUTS	LIVE NATION



Drake Takes New York

Drake (above) hits the Boxscore chart at No. 2 and No. 3 with four shows at New York's Madison Square Garden and three shows at Brooklyn's neighboring Barclays Center, respectively. Featuring special guests **Migos**, the dates ran from Aug. 24 through Sept. 1.

All seven shows sold out, with the Madison Square Garden performances earning \$8.8 million and the Barclays dates bringing in \$5.9 million, according to figures reported to Billboard Boxscore. Drake's blockbuster tour is the culmination of spending almost a decade on the road building his fan base with each album cycle. His earnings in New York have increased by at least 100 percent with each return, from \$761,000 in 2010 to \$2.5 million in 2013 to \$6.8 million in 2016 to this year's combined \$14.6 million. Each play has ballooned in gross, attendance and number of sold-out shows.

Meanwhile, the Life Is Beautiful festival rules the chart, delivering an all-time-high gross of \$19.5 million. With 158,282 tickets sold across the festival's three days, 2018 marks the largest gross and attendance figure for the event, up 12 percent from 2017, which had marked a 69 percent jump from 2016's edition. **The Weeknd, Florence + The Machine, Arcade Fire** and **Travis Scott** headlined this year. Following reports for Outside Lands in the Oct. 13 Boxscore, this is the second consecutive week at No. 1 for Another Planet Entertainment, as well as for The Weeknd and Florence + The Machine.

—Eric Frankenberg

CRUNK

REWINDING
THE
CHARTS

15 Years Ago LIL JON'S 'GET LOW' WAS CRUNK'S HIGH POINT

The high-energy 'strip-club anthem' hit No. 2 on the Hot 100 and inspired a parody of the rapper-producer on *Chappelle's Show*

CRUNK MIGHT HAVE BECOME A MERE footnote in hip-hop history were it not for rapper Swizz Beatz. His production work on DMX's 2000 hip-hop anthem "Party Up (Up in Here)" — which hit No. 8 on *Billboard's* Hot R&B/Hip-Hop Songs chart — later inspired an even bigger success: Lil Jon's "Get Low."

"If it wasn't for Swizz Beatz, I would have never made that song," Jon (given name: Jonathan Smith) tells *Billboard*. "The 'Get Low' beat came from me trying to make a song like 'Party Up.'"

What Jon and his group The East Side

Boyz ended up making was a frenzied, high-octane track, featuring the Ying Yang Twins and built around call-and-response chants, particularly the iconic "To the window, to the wall."

"We knew it would be a dope strip-club anthem, a good twerk song," says Jon. "But it turned into this phenomenon."

"Get Low" became a major mainstream breakthrough for crunk, which Jon describes as "black punk rock" for its infectious, unyielding energy. The song rose to No. 2 on the *Billboard* Hot 100 on the Oct. 25,

2003, chart, and Jon, then 32, became a pop-culture figure after comic Dave Chappelle parodied him and his trademark "Yeah!," "OK!" and "What?" exclamations on a 2004 episode of *Chappelle's Show*. "I remember being in the airport, and a white family came up to me and they all knew who I was," says Jon. "They might never know my music, but they liked that character."

The "Get Low" explosion made Jon a sought-after producer whose work behind the boards yielded Hot 100 No. 1s for Usher ("Yeah!") and Ciara ("Goodies"). He also maintained an active recording career and has collected eight more Hot 100 top 10s to date.

Jon continues to tour and DJ, primarily in Las Vegas, where he has a multiyear residency at Hakkasan nightclub. "Get Low" remains a staple of his sets. "I play that song in the club every weekend," says Jon. "And people are still singing it like it's brand new." —TREVOR ANDERSON

Jon (center) flanked by The East Side Boyz — Lil Bo (left) and Big Sam — on the red carpet at the 2004 MTV Video Music Awards in Miami.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	11	BABY BOY		4 Weeks At Number 1	Raymond	1
2	3	24	GET LOW			Lil Jon & The East Side Boyz Featuring Ying Yang Twins	2
3	2	18	SHAKE YA TAILFEATHER			Nelly, P. Diddy & Murphy Lee	1
4	6	9	STAND UP			Ludacris Featuring Shavawn	4
5	5	11	DAMNI			YoungBloodZ Featuring Lil Jon	5

NIelsen Broadcast Data Systems. The most popular singles and tracks, according to radio audience registrations measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select radio stations.

NIelsen SoundScan

FWI NUMBER 1 (2)

GREATEST GAINER/AIRPLAY (1)



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