

# LEWIS CAPALDI

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EXTENT**

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OUT NOW



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# Billboard

June 1, 2019 | billboard.com

## 2019 COUNTRY POWER PLAYERS

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WHY **LUKE COMBS**  
OWNS THE FIELD — AND  
2.7 BILLION STREAMS

*Plus*

**REBA'S NEXT ACT**

"EVERYTHING  
I DO, IT HAS TO  
BE HONEST"

---

**"THE QUIET ORACLE"**

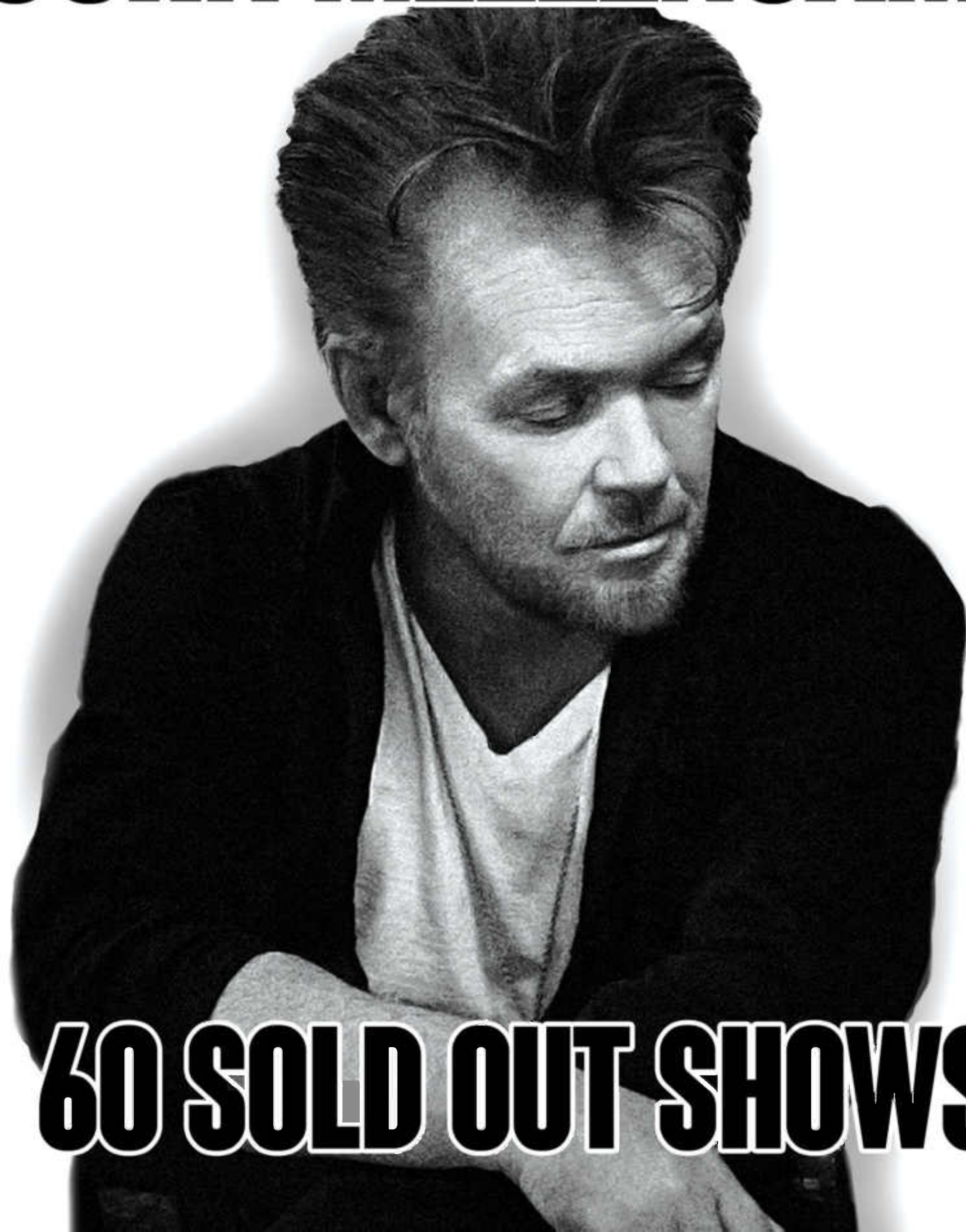
CINDY MABE,  
EXECUTIVE OF  
THE YEAR

---

**INDEPENDENT STREAK**

1 YEAR, 6 INDIES,  
16 RADIO NO. 1s

AMERICAN POET AND TROUBADOUR  
**JOHN MELLENCAMP**



**60 SOLD OUT SHOWS**

THE NEW YORK AUDIENCE KNEW THAT THEY WERE IN THE PRESENCE OF MUSICAL GREATNESS. THERE IS A **RAWNESS** AND **AUTHENTICITY** TO MELLENCAMP'S MUSIC, AND HE IS **ONE TRUE BADASS PERFORMER.**

IT IS EVIDENT THAT THIS ROCK AND ROLL HALL OF FAMER ONLY GETS BETTER WITH AGE AND EXPERIENCE. HIS SET AT THE BEACON THEATRE EARNED AN A+ RATING.

- MARKOS PAPANATOS

HE PERFORMED EVERYTHING WITH **VIGOR** AND **MEANING**... IT WAS CLEAR TO SEE THAT FOR MELLENCAMP, THE THRILL OF LIVING ISN'T GONE - NOT WHEN THERE ARE STILL INJUSTICES IN THE WORLD, AND IMPORTANT SONGS LEFT TO MAKE.

- PIET LEVY

AT THE CUSP OF BEGINNING HIS SIXTH DECADE AS AN ENTERTAINER, LITTLE QUESTION SHOULD REMAIN THAT THE NATIVE INDIANIAN BELONGS ON A SHORT LIST WITH MESSRS **SPRINGSTEEN, DYLAN** AND **PETTY** AS **ONE OF THE MOST PROLIFIC POETS** TO BE PRODUCED ON THESE SOILS.

- DANIEL GLUSKOTER

MELLENCAMP, AN INDIANA NATIVE, IS **ROCK'S POET LAUREATE OF THE HEARTLAND**, BUT HIS SONGS FORM A MORE COMPLEX PERSPECTIVE ON THE REGION THAN THE TYPICAL RED STATE/BLUE STATE VIEW THAT DOMINATES THE NATIONAL DISCUSSION. THE SMALL TOWNS AND FARMS HE SINGS ABOUT HAVE BEEN HIT HARD ECONOMICALLY AND ARE POLITICALLY MIXED. **THEY'RE PURPLE, LIKE A BRUISE.**

- DANIEL DURGHOLZ

IN THE FIRST OF TWO SOLD-OUT NIGHTS IN CLEARWATER, THE ROCK AND ROLL HALL OF FAMER RELIED LESS ON THE NOSTALGIC PULL OF HIS CAN'T-MISS HEARTLAND HITS, AND MORE ON **GRIT, SPITTLE** AND **RIFF** AFTER **RIFF** AFTER **RIFF**...EVER THE RABBLE-ROUSER, MELLENCAMP

RAILED AGAINST AUTHORITY ON *LAWLESS TIMES* AND *WE ARE THE PEOPLE*, AND WORKED OVERTIME FOR THE WORKING MAN ON THE RAGING *RAIN ON THE SCARECROW*. HIS MOST OVERTLY ACTIVIST SONG BY FAR WAS 2017's *EASY TARGET*, WHICH TOUCHED ON LIVING WAGES AND BLACK LIVES MATTER, AND ENDED WITH MELLENCAMP, THAT **HERO OF FLYOVER COUNTRY**,

BENDING TO A KNEE AT CENTER STAGE.

- JAY CRIDLIN

MELLENCAMP, WHO'S LOGGED 22 TOP 40 HITS AND EARNED A GRAMMY AWARD, HAS BEEN ROCKING HIS OWN BLEND OF **BLUES, ROCKABILLY** AND **SOLID ROCK 'N' ROLL** SINCE THE 1970s BUT HE SOUNDED AS FRESH AND AS POWERFUL AS EVER.

- SUSAN McDONALD

IN NASHVILLE, MELLENCAMP CUT **A FIGURE** THAT WAS REMINISCENT OF TWO LOCAL ICONS - **ELVIS PRESLEY AND JOHNNY CASH**...

LIKE THOSE AMAZING LEGENDS MELLENCAMP HAD PLENTY OF **HITS** AND **ROCK RADIO STAPLES** TO PLAY FOR THE CONGREGATION AT THE CITY'S MOTHER CHURCH...THE STAGE SET-UP WAS NOTICEABLY DOMINATED BY DARKER SHADES AND HUES PERHAPS REFLECTING THESE TRYING AND UNCERTAIN TIMES. BUT, THE ACTIVIST AND **PHILANTHROPIST** WAS CONTENT TO LET HIS MUSIC DO MOST OF THE TALKING EXCEPT FOR A QUICK SUMMATION OF HIS POLITICAL POSITION AS THE SPOKEN INTRODUCTION TO "EASY TARGET" THAT HAD MELLENCAMP PROFESSING HIS BELIEFS IN EQUALITY, FAIRNESS AND JUSTICE FOR ALL.

- RICH AND LAURA LYNCH

THE SONGS THAT MELLENCAMP SANG – THE STORIES HE TOLD – PRESENTED VIGNETTES AND VISTAS OF AN ALTERNATIVE AMERICA. ALTHOUGH MELLENCAMP MADE ONLY ONE OVERTLY POLITICAL STATEMENT FROM THE STAGE, IT WAS IMPOSSIBLE TO SEPARATE THE AMERICAN DREAM OF MELLENCAMP'S MUSIC FROM THE MONSTROSITY CURRENTLY TROUBLING THE COUNTRY... MELLENCAMP'S STORY STANDS IN STARK CONTRAST TO THE CONTEMPORARY MUSICAL CULTURE OF FRIVOLITY AND FLIMSINESS. IT IS HARD TO IMAGINE MANY OF THE CURRENT CROP OF HITMAKERS ROLLING INTO PEORIA, 35 YEARS FROM NOW TO SING SONGS THAT MAKE PEOPLE RAISE THEIR FISTS, SWING THEIR HIPS, AND WIPE THEIR TEAR-FILLED EYES.

- DAVID MASCIOTRA

UNLIKE MOST OF US REGULAR PEOPLE, MELLENCAMP HAS THE UNCANNY ABILITY TO SAY THINGS IN A **PLAINSPOKEN WAY** THAT EXPRESSES AND EXPLAINS OUR LIVES IN A UNIVERSAL WAY.

**HE SINGS OUR STORIES.** AND HE DID SO AGAIN MONDAY NIGHT IN OMAHA, WHERE A SOLD-OUT ORPHEUM THEATER CHEERED HIM ON, SANG HIS SONGS TO HIM AND DANCED. MELLENCAMP'S SONGS ARE THE ONES YOU KNOW BY HEART. MELLENCAMP WAS ABLE TO TELL HIS STORY, WHICH INCLUDED HIS POLITICAL LEANINGS, LIFE EXPERIENCES THUS FAR AND HIS CONFRONTATIONS WITH PEOPLE THAT TOLD HIM WHAT TO DO WITH HIS VOICE. BUT, EVEN MORE IMPORTANTLY, MELLENCAMP LET THE **MUSIC SPEAK FOR HIM.**

- NICOLE MARCKINKUS

WITHIN AMERICAN MUSIC, MELLENCAMP IS A **PRIZEFIGHTER** STILL PUNCHING HARD IN CHAMPIONSHIP BOUTS...[HE] IS EVERY BIT AS **REBELLIOUS** AS HE WAS WHEN HE MADE HIS DEBUT. HIS ENRAGED AND IMPASSIONED DELIVERY OF "RAIN ON THE SCARECROW" AND "PAPER IN FIRE," ESPECIALLY FOLLOWING "EASY TARGET," DEMONSTRATED AN **AUTHENTIC FIGHTING SPIRIT OF PROTEST**, DESPERATELY NEEDED IN A MUSICAL CULTURE THAT HAS BECOME FAR TOO COMPLACENT.

- DAVID MASCIOTRA

WHEN HE HIT HIS STRIDE WITH "RAIN ON THE SCARECROW," "PAPER IN FIRE" AND "CRUMBLIN' DOWN," IT HAD ALL THE MAKINGS FOR AN ARENA CONCERT, BUT WHAT A THRILL TO HAVE IT HAPPEN IN A THEATER. PERHAPS HIS CHOICE OF VENUES IS A NOD TO THE ADVICE LEGENDARY FOLK SINGER PETE SEEGER ONCE GAVE HIM AND HE'S NEVER FORGOTTEN: **"KEEP IT SMALL AND KEEP IT GOING."**

- KENDRA MEINERT

JOHN MELLENCAMP IS **STILL KIND OF A PUNK**. NOT A PUNK IN THE MOHAWK, SLAM-DANCING, SEX PISTOLS WAY, BUT IN THE WAY OLD-TIMERS USED TO EYEBALL A CERTAIN SORT OF LONG-HAIRED, CIGARETTE-SMOKING LOUDMOUTH AND MUTTER "DAMN PUNK" AT WHAT HE SAW AS A HARBINGER OF SOCIETY'S COLLAPSE. MELLENCAMP PROVED TO STILL BE THE KIND OF GUY WHO **REVELS IN STIRRING SHIT UP**... "EASY TARGET" WAS BORDERLINE PERFORMANCE ART AS HE DELIVERED LINES ABOUT VAST SECTIONS OF AMERICAN SOCIETY WHO ARE LITTLE MORE THAN WHAT THE TITLE SUGGESTS... MELLENCAMP STILL LOVES TO FIGHT AUTHORITY, AND HE COMES OUT GRINNIN'.

- DAN NAILLEN

AFTER MORE THAN FORTY YEARS OF MAKING MUSIC, JOHN MELLENCAMP HAS SOLIDLY COME INTO HIS OWN... AS ENJOYABLE AS THE FULL BAND NUMBERS WERE, (LONGEST DAYS) HIGHLIGHTED THE **SIMPLE PURITY** AND **DISTILLATION OF A LIFETIME OF SONGWRITING.**

IT MADE ME WANT TO SEE HIM DO AN ENTIRE ACOUSTIC SOLO SHOW JUST TO SEE HOW THE SHADES OF THE SONGS CHANGE WHEN THEY ARE STRIPPED DOWN TO THEIR BARE ESSENCE.

- JON CALDERAS

JUDGING FROM THE CROWD THAT HUNG ONTO MELLENCAMP'S EVERY WORD, JUST AS STRONG AS THEY WERE IN HIS YOUTH, IT'S CLEAR THE ORDINARY PEOPLE IN SPOKANE STILL APPRECIATE HIM FOR **GIVING THEM A VOICE.**

- AZARIA PODPLESKY

*Thank You from*

**AEG**  
PRESENTS



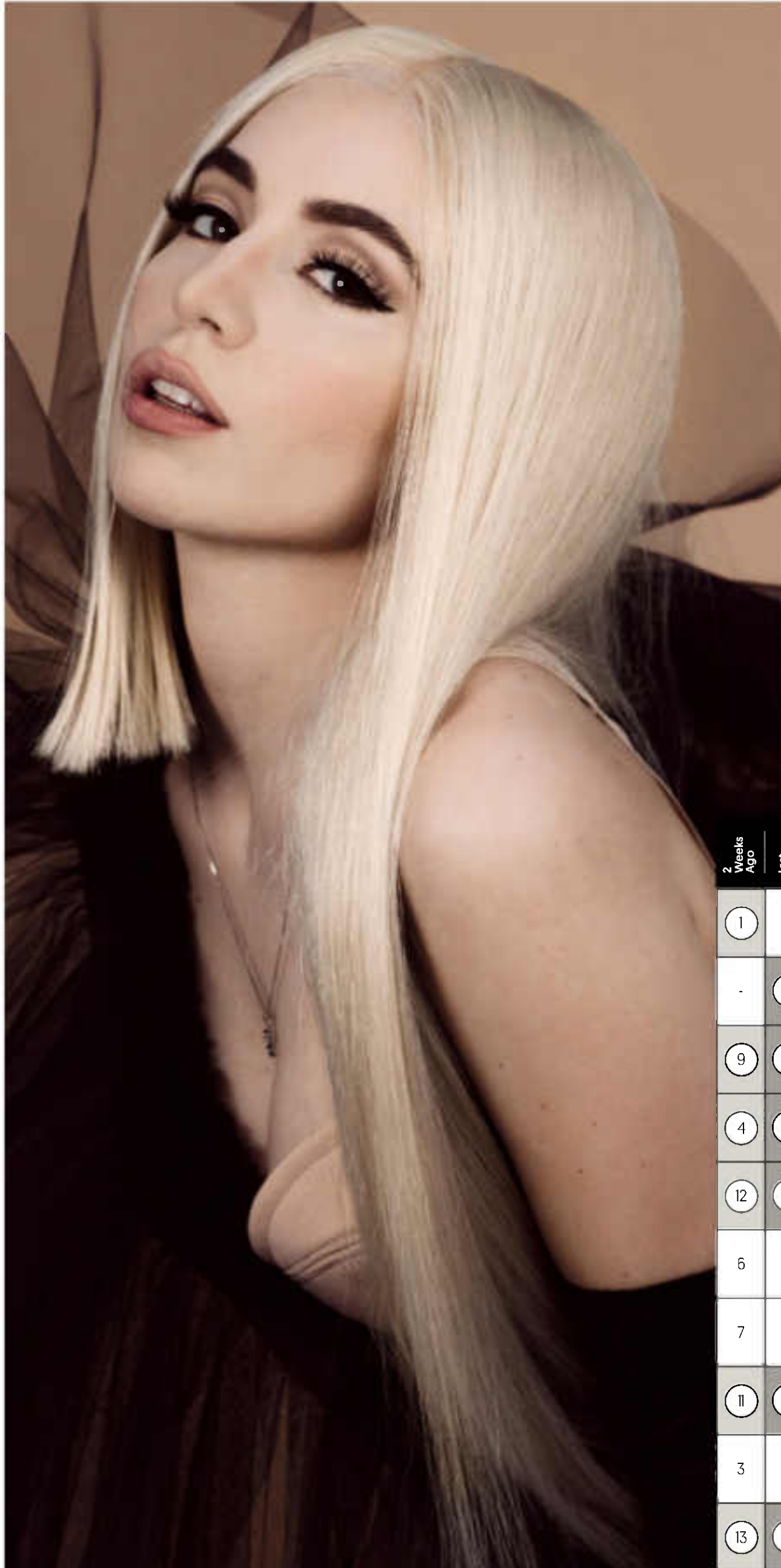
**Nashville always looks good from the top.**

Congratulations to Cindy Mabe (Executive of the Year),  
Scott Borchetta, Mike Dungan, Kent Earls,  
Jimmy Harnen, Allison Jones, Royce Risser and Brian Wright  
–from everyone at Universal Music Group.



**UNIVERSAL MUSIC GROUP**

# billboard HOT 100



## Ava Max's 'Sweet' Success

**P**OP SINGER-SONGWRITER AVA MAX ACHIEVES HER first Billboard Hot 100 top 10 as “Sweet but Psycho” rises from No. 12 to No. 10, led by its No. 4 status on the Radio Songs chart (82.5 million audience impressions, up 2%, according to Nielsen Music).

The track, which previously ruled multiple European charts, including the Official U.K. Singles survey for four weeks in January, completes the steadiest climb — 23 weeks — to the Hot 100’s top 10 by a female soloist’s first entry (unaccompanied by another artist) since **Anna Kendrick**’s “Cups (*Pitch Perfect*’s When I’m Gone)” took 28 weeks in 2013.

Atop the Hot 100, **Lil Nas X**’s “Old Town Road” (featuring **Billy Ray Cyrus**) rules for an eighth week, logging the second-biggest streaming week to date — 130.7 million U.S. streams, up 27% — following the May 17 premiere of its official video. The track drew 143 million clicks (April 20) after the April 5 arrival of its remix with Cyrus. “Road” additionally matches the Hot 100’s longest reign this year: **Ariana Grande**’s “7 Rings” led for eight frames beginning with its debut at No. 1 on the Feb. 2 list.

Just beyond the Hot 100’s top 10, **Tyler, the Creator** earns his highest career rank as “Earquake” rumbles in at No. 13. The song is from his new album, *IGOR*, which generates seven other debuts on the Hot 100.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title PRODUCER (SONGWRITER)	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>DG SG</b> Old Town Road YOUNGKIO,MI,REZNOR,A.MROSS (MLHILL,MTREZNOR,A.MROSS,B.R.CYRUS,J.DONALD)	Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	1	12	
-	2	2	<b>AG</b> I Don't Care MAX MARTIN,SHELLBACK,FRED I.E.C. SHEERAN,F.GIBSON, MAX MARTIN,SHELLBACK,I.D.BIEBER,J.BOYD	Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	2	
9	4	3	Bad Guy FBO'CONNELL (B.EO'CONNELL,FBO'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	3	8	
4	3	4	Sucker R.BTEDDER,FRANK DUKES (R.BTEDDER,J.JONAS,A.FEENY,L.BELL,N.J.JONAS,P.K.JONAS II)	Jonas Brothers REPUBLIC	1	12	
12	9	5	Talk DISCLOSURE (K.D.ROBINSON,H.LAWRENCE,G.LAWRENCE)	Khalid RIGHT HAND/RCA	5	15	
6	5	6	<b>Wow.</b> ▲ L.BELL,FRANK DUKES (A.R.POST,L.BELL,A.FEENY,W.T.WALSH)	Post Malone REPUBLIC	2	22	
7	6	7	Sunflower (Spider-Man: Into The Spider-Verse) ▲ L.BELL,C.LANG (A.R.POST,L.BELL,W.T.WALSH,K.M.I.SHAMAN BROWN,C.LANG)	Post Malone & Swae Lee REPUBLIC	1	31	
11	7	8	Dancing With A Stranger STARGATE,JIMMY NAPES (J.J.NAPIER,M.S.ERIKSEN,E.HERMANSSEN,S.SMITH,J.K.HAMILTON)	Sam Smith & Normani CAPITOL	7	19	
3	8	9	<b>ME!</b> J.LITTLE,SWIFT (T.SWIFT,J.LITTLE,B.URIE)	Taylor Swift Feat. Brendon Urie REPUBLIC	2	5	
13	12	10	<b>Sweet But Psycho</b> ▲ CIRKUT (M.LOVE,A.A.HAUKELAND,H.R.WALTER,A.A.KOCIW,LOBBAN-BEAN)	Ava Max ATLANTIC	10	23	

LAUREN DUMIN

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 *on-demand* music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See [charts.legends.billboard.com/biz](http://charts.legends.billboard.com/biz) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING  
DATA COMPILED BY  
nielsen  
MUSIC

96

PEDRO CAPO X FARRUKO "Calma"



The latest hit from Puerto Rico native Capó, 38, reached a No. 3 peak on Hot Latin Songs.

**What inspired the song's laid-back vibe?**  
**CAPO** We were trying to re-create this familiar scene [in Puerto Rico] where we go to the beach, disconnect and be present. The original demo was really slow, and the label wasn't connecting with it. It was supposed to buy us time until the actual single, but once it dropped, we started seeing kids from Russia doing covers. That caught our attention.

**How did you recruit Farruko and Alicia Keys for the "Calma" remixes?**  
 Farruko sent me a DM on Instagram and said, "I personally connected with the song,

it has world appeal, and we can make something special out of it." Alicia heard it on vacation in Tulum [Mexico], inquired about it and [got in] contact with somebody at Sony. The fact that she came to Puerto Rico [for the music video] was pretty amazing.

**"Calma" is your first Hot 100 hit. What does that achievement mean to you?**  
 It's an honor. The day we wrote it, I told my manager, "I feel like I wrote the most special song of my life." To receive this [success] with a song that represents my people, our lifestyle, it's what dreams are made of.

—JESSICA ROIZ



15 HALSEY Nightmare

Halsey earns her highest Hot 100 debut unaccompanied by another act as the empowerment anthem opens with 20.1 million in radio reach, 16.7 million U.S. streams and 42,000 sold.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
8	10	11	<b>Without Me</b> ▲	L. BELL, L. BELL, A. R. ALLEN, A. FRANGIPANE, DELACEY J. TIMBERLAKE, T. V. MOSLEY, S. S. STORCH	Halsey	CAPITOL	1	33
10	11	12	<b>7 Rings</b>	T. HITS, C. ANDERSON, M. FOSTER, V. M. MCCANTIST, M. PARKS, A. GRANDE, N. VITTA, R. RODRIGUEZ, C. HAMMERSTEIN, I. K. RYU, I. BROWN, M. FOSTER, C. ANDERSON	Ariana Grande	REPUBLIC	1	18
		13	<b>Earquake</b>		Tyler, The Creator	COLUMBIA	13	1
22	16	14	<b>Suge</b>	J. TSON, MADE, POOH, BEATZ, J. KIRK, T. MORGAN, D. CLEMONS	DaBaby	SOUTH COAST/INTERSCOPE	14	8
		15	<b>Nightmare</b>		Halsey	CAPITOL	15	1
2	13	16	<b>If I Can't Have You</b>	S. MENDES, J. T. GEIGER II, S. MENDES, S. HARRIS, T. GEIGER, N. MERCEREAU	Shawn Mendes	ISLAND/REPUBLIC	2	3
14	14	17	<b>Middle Child</b> ▲		J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	4	18
16	17	18	<b>Happier</b> ▲		Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	40
		19	<b>Wish Wish</b>		DJ Khaled	WE THE BEST/EPIC	19	1
15	15	20	<b>Break Up With Your Girlfriend, I'm Bored</b>		Ariana Grande	REPUBLIC	2	15

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
		21	<b>Higher</b>		DJ Khaled	WE THE BEST/EPIC	21	1
20	20	22	<b>High Hopes</b> ▲		Panic! At The Disco	FUELED BY RAMEN/EPIC	4	42
17	18	23	<b>Going Bad</b> ▲		Meek Mill	YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	6	25
33	24	24	<b>God's Country</b>		Blake Shelton	WARNER BROS. NASHVILLE/WVMN	24	8
18	19	25	<b>Eastside</b> ▲		benny blanco, Halsey & Khalid	FRIENDS KEEP SECRETS/INTERSCOPE	9	45
28	25	26	<b>Whiskey Glasses</b>		Morgan Wallen	BIG LOUD	25	12
31	30	27	<b>Con Calma</b>		Daddy Yankee & Katy Perry	REPUBLIC/UM/VE/CAPITOL	27	16
24	26	28	<b>Pure Water</b>		Mustard & Migos	QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	23	17
27	28	29	<b>Look Back At It</b>		A Boogie Wit da Hoodie	HIGH RIDE THE LABEL/ATLANTIC	27	24
21	23	30	<b>Better</b>		Khalid	RIGHT HAND/RCA	8	36
39	34	31	<b>Pop Out</b>		Polo G	COLUMBIA	31	9
26	31	32	<b>Sicko Mode</b> ▲		Travis Scott	QUANTUM CONTROL/ROTA/INTERSCOPE	1	42
23	27	33	<b>Please Me</b> ▲		Cardi B & Bruno Mars	ATLANTIC	3	14
29	33	34	<b>Act Up</b>		City Girls	QUALITY CONTROL/MOTOWN/CAPITOL	29	12
25	32	35	<b>Girls Like You</b> ▲		Maroon 5	222/INTERSCOPE	1	52
19	22	36	<b>Shallow</b> ▲		Lady Gaga & Bradley Cooper	INTERSCOPE	1	34
42	39	37	<b>Good As You</b>		Kane Brown	ZONE 4/RCA NASHVILLE	37	13
50	42	38	<b>Truth Hurts</b>		Lizzo	NICE LIFE/ATLANTIC	38	3
35	35	39	<b>Envy Me</b> ▲		Calboy	PAPER GANG/POLO GROUNDS/RCA	31	23
40	40	40	<b>When The Party's Over</b>		Billie Eilish	DARKROOM/INTERSCOPE	29	28
68	29	41	<b>Beer Never Broke My Heart</b>		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	29	3
32	36	42	<b>Beautiful Crazy</b> ▲		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	21	28
		43	<b>Just Us</b>		DJ Khaled	WE THE BEST/EPIC	43	1
		44	<b>You Stay</b>		DJ Khaled	WE THE BEST/EPIC	44	1
57	53	45	<b>Rumor</b>		Lee Brice	CURB	45	11
30	38	46	<b>A Lot</b> ▲		21 Savage	SLAUGHTER GANG/EPIC	12	22
59	41	47	<b>Hey Look Ma, I Made It</b>		Panic! At The Disco	FUELED BY RAMEN/EPIC	41	6
34	37	48	<b>Here With Me</b>		Marshmello	JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	31	11
55	48	49	<b>Look What God Gave Her</b>		Thomas Rhett	VALORY	48	12
36	43	50	<b>Thotiana</b>		Blueface	BLUEFACE/FIFTH AVENUE/INTENTONE	8	19

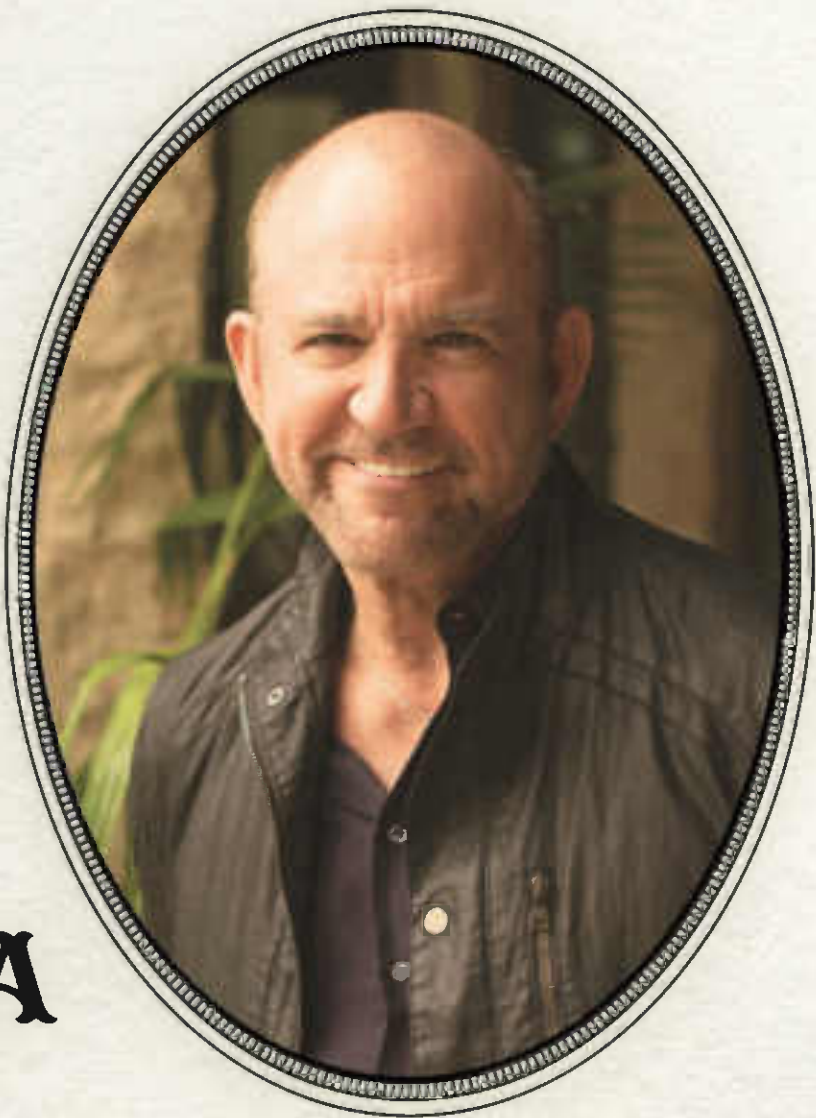
# MAKING DREAMS COME TRUE



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AND

LOUIS  
MESSINA



CONGRATULATIONS

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COUNTRY POWER PLAYERS



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CRIS LACY  
BEN KLINE  
BEN VAUGHN  
KRISTEN WILLIAMS**



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Volume 131 / No. 14

## TO OUR READERS

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Stacey Vee photographed April 23 at the Stagecoach festival in Indio, Calif.

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**CONGRATULATIONS TO OUR  
2019 COUNTRY  
POWER PLAYERS**

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**RANDY GOODMAN  
KEN ROBOLD  
JIM CATINO  
STEVE HODGES**

**AND CONGRATS TO OUR PARTNERS**

**GEORGE COURI, BRUCE KALMICK,  
DAVID MACIAS, SHANE MCANALLY,  
NORBERT NIX, JASON OWEN**

FROM YOUR  **SONY MUSIC FAMILY**

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THIS WEEK

Volume 131 / No. 14

## ON THE COVER

Luke Combs photographed by Sami Drasin on May 15 in Dickson, Tenn. Combs wears a Filson jacket, Harbor Bay T-shirt and Levi's jeans. For a behind-the-scenes look at the photo shoot, go to [billboard.com/videos](http://billboard.com/videos).

## THE BEAT

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**A PASSIONATE ADVOCATE.  
A GIFTED SONGWRITER.  
A VISIONARY LEADER.  
THAT'S DEAN!**

**ASCAP CONGRATULATES DEAN KAY ON RECEIVING  
THE NMPA INDUSTRY LEGACY AWARD.**

**THANKS FOR 30 YEARS OF INCREDIBLE SERVICE ON  
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# Hitting The Sheets

Sheet music — one of the oldest entertainment businesses — is growing in the digital age

BY STEVE KNOPPER

**T**WENTY YEARS AGO, when she would ask publishers to license sheet music so her company, Musicnotes, could sell it online, **Kathy Marsh** would usually receive a two-word response: Forget it. “‘People will never buy digital sheet music’ — that’s from a big publisher,” remembers Marsh, Musicnotes’ co-founder and CEO.

Publishers overcame their early resistance, however, and today — thanks to online stores like Musicnotes, digital subscription services and music-notation formats for tablets and phones — sheet-music sales are booming. They generated \$240 million in global revenue in 2018, according to Musicnotes — a tiny fraction of the overall publishing business. But the sheet-music sector is growing quickly: The National Music Publishers’ Association (NMPA) has said that sales were up 7% in 2017

**\$240M**

Global revenue generated by sales of sheet music in 2018, according to Musicnotes

compared with the previous year. “I don’t believe we have a ceiling, really,” says **Lorenzo Brewer**, co-founder/CEO of Nkoda, a \$10-a-month subscription service launched last year.

Some of this growth is fueled by musicals like *Bohemian Rhapsody*, *A Star Is Born*, *The Greatest Showman* and *La La Land*. “Five years ago, it slowed down a little bit — there wasn’t a lot of content that thrilled the audience,” says Marsh. “But

the last couple of years, we’ve picked back up.”

Sheet music is one of the original entertainment businesses — perhaps the first one that was scalable, since it didn’t involve live performances. Until phonographs came along in the early 1900s, sheet music was the main way consumers bought songs, which they could hear at live performances and then learn to play on living-room pianos. The business survived wax cylinders, vinyl records, cassettes, CDs and

then downloads and streaming. “I don’t think it ever went away,” says **Janis Susskind**, managing director of Boosey & Hawkes, an 89-year-old publisher that publishes the **Rodgers & Hammerstein** and **Leonard Bernstein** song catalogs and counts print-music sales and rentals as 40% of its business. “I’ve been in the business for 40 years, and it has been ever-present.”

The biggest players in sheet music are (and have been for decades) Hal Leonard, founded by a Winona, Minn., bandleader in the 1930s; and Alfred, the 1922 brainchild of a Tin Pan Alley violinist and silent film mood-music importer. And despite the rising popularity of online sheet-music stores, printed scores remain popular, partly because musicians like to scribble notes on the pages. “You’re a performing musician in a church and you get called to play a funeral and there’s a special song somebody wants — we get that all the time,” says **Kathy Fernandes**, chief marketing officer for retailer

# Topline

## MARKET WATCH

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WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending May 23.

**12.87M**

↑0.8%

**ALBUM CONSUMPTION UNITS  
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending May 23.

**419.2B**

↑31.4%

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

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

nielsen  
MUSIC

JW Pepper, which opened in a Philadelphia family print shop in 1876. “Or you’re a school-band director and the principal called: ‘We’re doing this assembly, is there any way you can perform X?’ ”

The established sheet-music companies followed Musicnotes into the digital realm: Hal Leonard acquired the online notation

the more they’re going to consume music in a variety of ways.”

At the same time, the market has been expanded by social media-focused startups, like Yousician, which posts step-by-step video tutorials of tablature for bedroom guitarists and local bands looking to learn how to play popular songs. The company has 16 million monthly

the Retail Print Music Dealers Association. “Primarily their stores were full of print music, and those have fallen way down,” he says. Those stores also suffered from rampant sheet-music piracy online, but publishers say it has become less of an issue in the last few years. (“It’s a problem,” says Boosey & Hawkes’ Susskind, “but

Susskind. JW Pepper has grown digitally, for example, but print remains its core business; the company added 125,000 out of its total of 250,000 titles over the past three years, and sales have doubled since it began offering digital scores in 2000.

During roughly the same period, Musicnotes built a database of over 300,000 downloadable song files. Dozens of arrangements, for different instruments and orchestras, of the most popular compositions account for 80% of sales — including, in recent years, “Bohemian Rhapsody,” *A Star Is Born*’s “Shallow” and *La La Land*’s “City of Stars.” Its website also lists **Irving Berlin**’s “God Bless America,” **Lauren Daigle**’s “You Say” and **Kacey Musgraves**’ “Rainbow” in the top five. The other 20% are obscure “backlist titles,” as Marsh calls them. “We’ve gone from zero in 1999 to the largest digital sheet-music publisher in the world,” says Marsh. “It has been a real trip along the way.” ●

## “The traditional sheet-music business is still very much about printing and binding paper.”

—Janis Susskind, Boosey & Hawkes

service Noteflight in 2014 and sells scores through subsidiaries like the \$10-a-month subscription service Sheet Music Direct. “All the formats drive one another,” says Hal Leonard executive vp **Jeff Schroedl**, adding that the company’s digital business has grown by nearly 37% over the past four years. “The more we can bring a musician from beginner to intermediate or advanced player,

users, \$25 million in revenue and annual growth of 50%. “In the U.S., 12% of people actually play a musical instrument — our goal is to get that to 80 or 90%,” says Yousician co-founder/CEO **Chris Thür**. “That’s one way we think it could become a growth industry.”

This digital growth has forced some old-school mom-and-pop stores out of business, says **Richard Rejino**, executive director of

the photocopier was a problem.”) NMPA president/CEO **David Israelite** says publishers have been aggressive about sending cease-and-desist notices to illegal sheet-music sites in recent years: “We’re driving traffic to the legal sites,” he says, “which is partly why we’re seeing growth.”

“The traditional sheet-music business is still very much about printing and binding paper,” says

## SPANISH COLLECTION SOCIETY SGAE BOOTED FROM CISAC

Complaints of “unfair practices” lead to temporary expulsion

BY RICHARD SMIRKE

**S**ince 2013, the Spanish public performance collecting society SGAE has been plagued by accusations of misconduct. On May 30, the organization was temporarily expelled from CISAC, the International Confederation of Societies of Authors and Composers, at its meeting in Tokyo. The decision, the result of a 3,580 to 346 vote by members, is “a very regrettable step,” says CISAC director general **Gadi Oron**. “But the board of directors felt there was no choice.”

The most egregious allegations concern SGAE’s involvement in a long-running royalty scam known as *La Rueda* (“The Wheel”), in which Spanish broadcasting companies that are members of SGAE play songs they own the rights to as background music on late-night Spanish TV to inflate their royalty payments. (In Spain, some music publishers are owned by TV stations, which pay a set annual fee to SGAE to license music from its catalog.)

In 2017, 18 people were arrested at SGAE’s headquarters in Madrid for their suspected

involvement in *La Rueda*, while CISAC’s own 60-page review of SGAE’s business practices, published last year, found “serious concerns” about conflicts of interest and “inequitable distribution of royalties.”

CISAC has barred SGAE for one year, although the expulsion could be lifted if the society makes changes. As a result, SGAE faces reputational damage as well as restricted access to CISAC’s legal, financial and operational services, which include global-rights databases. (Reciprocal licensing and cross-border collections will not be affected, nor any fines levied.)

“Our goal is not to punish anyone but to promote better practice and support reforms in the society,” says Oron. “We want SGAE to rebuild itself.”

In 2018, new regulations allowed private companies into the rights-management field, leading



SGAE’s headquarters in Madrid.

to the founding of Barcelona-based competitor Unison, set to launch in January 2020. CEO **Jordi Puy** tells *Billboard* that the company is “not cheering” CISAC’s decision, but adds, “Now that everyone knows the reality and risks of staying with or leaving SGAE, they can freely choose.”

In a statement, recently appointed SGAE president **Pilar Jurado** said the society’s expulsion “gives us the opportunity to decide about our future and leave this situation behind.” ●

Additional reporting by Judy Cantor-Navas.



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# ‘We’re Ready For Battle’

In their first interview together since taking over, co-chairmen Aaron Bay-Schuck and Tom Corson talk rebranding Warner Records, the first overhaul of the iconic label since its founding in 1958

BY GAIL MITCHELL

**O**n May 28, Warner Bros. Records officially became Warner Records, a global rebranding — complete with a new logo — intended to usher in a new era for the label that has been home to **Prince, Fleetwood Mac, the Grateful Dead** and others. In their first joint interview since they took the helm together in 2018, U.S. co-chairman/CEO **Aaron Bay-Schuck**, who started last October, and U.S. co-chairman/COO **Tom Corson**, who began in January 2018, discuss staffing up, signing urban acts and how they’re starting to turn the storied company around. “We stress-tested this company over the last 17 months, and it proved itself,” says Corson. “We’re ready for battle.”

## How would you assess the changes you have made so far?

**CORSON** There was a lot of work to do when I got here, and there’s still a lot of work to do. But we’ve accomplished a lot, pretty much building a whole new team. We retained and promoted some great people. We’re bringing the best parts of this great label forward. The new building is a big part of that, too: It’s very important to have everybody on the same floor. It has minimized emails and meetings. It’s really productive.

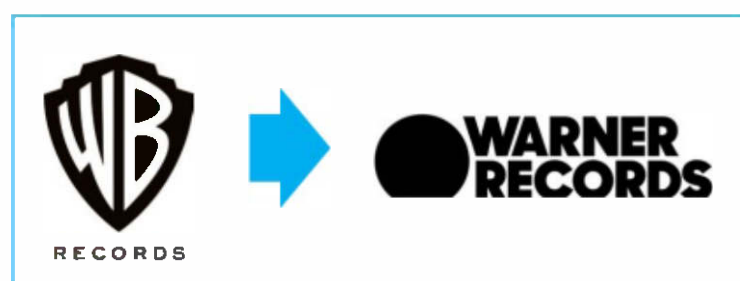
**BAY-SCHUCK** Initially, knowing that Tom was going to start without me made me a little nervous. But I walked in unquestionably to a much healthier company than Tom did. I was able to just throw myself into the deep end of the company’s creative side. I was faced with an A&R team of maybe three to five people, tops, which is way too small. In seven to eight months, we’ve turned that A&R team into a real force of nearly 30. Then we dropped a large portion of the roster to make room for artists these 30 people are going to want to sign. In a year of volatile transition for Warner, we still had the biggest top 40 song of the year with [**Dua Lipa’s**] “New Rules” and two best new artist Grammy nominations for **Bebe Rexha** and [winner] Lipa. We had **BlocBoy JB** and **Drake’s** “Look Alive,” and **Bad Bunny** featuring Drake with “Mia.” That speaks volumes about what we’re going to be able to do moving forward if we were able to have that kind of success with that much volatility.

## What is your philosophy on building the artist roster going forward?

**CORSON** The real takeaway isn’t what we dropped. The real takeaway is that there’s bandwidth here. This is our competitive advantage now. Many of



Corson (left) and Bay-Schuck



our competitors have vast rosters, and they’re struggling with finding space to work with all the acts they’ve signed. Our goal is to always have enough room to work every act in a strategic, bespoke way.

**BAY-SCHUCK** Anything in this rebuilding phase that takes too much of my attention away from building the strongest A&R team in the business is probably not time well spent. So I’m in it with them every single day, in addition to the traditional CEO responsibilities. I can’t say it will be like that forever, but for the time being it has been a very positive and essential piece of our reinvention.

## Warner Bros. Records was once the go-to label for urban artists, like Prince, Chaka Khan and Bootsy Collins in the 1970s and ’80s. How are you planning to revive that?

**CORSON** It’s a major priority. We want to do it urgently, but we want to do it properly. We’ve already signed a handful of urban acts, with green shoots popping up on **Shordie Shordie** and **Saweetie**, and we re-signed **Wale**. Look at some of

our [joint] venture partners that are already here, like [Drake’s label] OVO and Think It’s a Game. We expect by the end of this year to have an urban division that’s defined by the people and artists in a way that sends a message to the community that we’re open for business.

**BAY-SCHUCK** We just want to be genuine about it. It doesn’t feel genuine to spend a bunch of money and all of a sudden say, “Hey, we’ve got these acts.” You’ve got to have the people inside the building, too. There are a lot of labels that have a real head start on us in the genre. Our job as A&R people is to look into the future and ask, “Where is urban music going?” Let’s try to predict where it might be going so we’re at the forefront of what urban music is in 2020 and 2021.

## You both mention being cautioned about coming to Warner with warnings like, “It’s too far gone to turn around.” What was your response?

**CORSON** There were a number of strong artists that needed more focus when we arrived, whether that was **Dua Lipa, Bebe Rexha** or **Mac Miller**, God rest his soul; and we wanted to optimize projects that came through OVO and other partners.

**BAY-SCHUCK** That’s what made it the most exciting opportunity. We got the chance to rebuild a major company in 2019, when the business is finally like this. There’s a fire, a let’s-all-get-in-the-trenches mentality that we have to win and prove a lot of people wrong.

## Is there a new mission statement?

**CORSON** “Art + Impact,” with the view that we are a major with the heart of an indie; the indie part representing artistry, integrity, freedom and accessibility but with the power, impact and ability to scale the major labels globally. There’s a fun slogan that we also dreamed up: “A label born in the California sun and at home everywhere on earth.” That’s a major part of our DNA. Warner Bros. Records always was the quintessential Los Angeles label, and Warner Records will continue to be that.

**BAY-SCHUCK** My heart sank a little when I initially heard that we were going to have to do this. But as we peeled back the onion and learned more about why and what was going to come along with changing the name and the new logo, we got excited. We are, with all respect, saying goodbye to the old and looking into the future of what this company is going to be all about. ●

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FROM THE DESK OF

SENIOR VP ARTIST DEVELOPMENT,  
WARNER MUSIC NASHVILLE

# Shane Tarleton

The North Carolina native on marketing, branding and charity

BY ANNIE REUTER

PHOTOGRAPHED BY EMILY B. HALL

**R**ADIO IS STILL KING WHEN IT comes to country music. But when a song isn't connecting, the marketing plan doesn't die — not on **Shane Tarleton's** watch. When Warner Music Nashville (WMN) released **Devin Dawson's** last single, "Dark Horse," to radio in November 2018, the title track of his debut album never reached the country charts. So Tarleton and his team looked at other avenues to keep the singer engaged with fans, such as partnering with online musical services and social media platforms.

"My approach is, 'We are marketing this artist to the globe no matter what's happening at radio,'" explains Tarleton, 44. "We're going to go after brand alliances, and we're going to make sure that every partner is aware of what our agenda is. This last tour, we were able to go in and hyper-serve his die-hard fans in small markets. We're building fans one by one."

Tarleton knew he wanted to work in music since age 8, when he would sit on his bedroom floor in rural North Carolina every weekend and write down each song and artist name on *Bob Kingsley's Country Top 40* countdown. His first internship while attending Nashville's Belmont University included stuffing **Kathy Mattea** fan-club packets for a local management company; his bosses at the time, **Bob Titley** and **Clarence Spalding**, offered him a job upon graduation. The two men remain mentors. "[Relationships] are the most important thing in my entire career," he says. "They really are everything."

In 1998, Tarleton took a job in the creative department at RCA Records, where he worked for six years under the guidance of vp creative services **Mary Hamilton**. "I was her assistant for the first



three years, literally getting her coffee, keeping her calendar," he says. "But she allowed me in on meetings that were so above my hair. She was a calming presence in the entire company."

When Hamilton retired in 2001, Tarleton found himself responsible for photo and video shoots with artists like **Brad Paisley** and **Kenny Chesney**. After leaving RCA in 2004, he became a renaissance man of sorts, writing, managing an artist and producing events in Las Vegas before joining WMN in 2010. Now senior vp artist development, he

oversees marketing, brand sponsorships, digital interactive and creative services for a roster including **Blake Shelton**, **Dan + Shay** and **Ashley McBryde**.

On May 31, he will receive Musicians On Call's first-ever Lifetime Achievement Award commemorating over a decade of support for the nonprofit, which brings music to the bedsides of patients in health care facilities. Tarleton, an avid traveler, music lover and humanitarian, says his career trajectory is no coincidence: "I've never forgotten that I'm a music fan first and that's why I'm here."

"My biggest goal is to grow the young team that's here," says Tarleton, photographed at WMN on May 13. "It's very fun to watch people blossom and to give someone the platform for ideation and then to present it to the team. It's very much collaborative."

# ERIC CHURCH

**DOUBLE DOWN TOUR**

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**FINAL ATTENDANCE: 26,597**

**GROSS: \$2,101,742.59**

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**SPECIAL THANK YOU TO  
ERIC CHURCH, LOUIS MESSINA, BRIDGET BAUER,  
JOHN PEETS & JAY WILLIAMS**

**How soon after an artist is signed do you start working with them?**

As soon as they're signed, I get to sit down with them and basically do a fact-finding: "Let's get to know each other on a personal level. I get to work with creating your image and your brand and what you

**How has the music marketing landscape changed since you started?**

Working at RCA in the '90s — when we spent megabucks on music videos — they were looked at as a necessary evil, and there weren't really metrics to support [if they were] moving the needle. Then,

**You are a big traveler. Does seeing the world help you do your job better?**

Travel is really the only thing [where] it's good to make yourself feel so much smaller. I come back feeling a fresh approach to everything. Whenever we're inside our own little bubble, you lose touch with the world. I always ask people, "How do you discover music?" It's interesting, the artists people gravitate to or what their perceptions are of music — specifically country music — wherever you are.

**"I encourage my whole team to find some sort of charity that makes [them] feel good."**

want this to be." I always say to the staff, "You're working on creative with these artists. This isn't a bottle of ketchup, like in an ad agency. It's someone's dream, and it's highly, highly personal." It's our job to make all of those things happen [and] not to assign an alternate personality for them because we think that might be easier in the marketplace.

**What's a project from the past year that you're especially proud of?**

I'm overwhelmingly proud of the setup and execution of the launch of "God's Country" for Blake. Sonically, when you hear it, you immediately realize this is new Blake Shelton music. He has never sung like this before. I'm also proud of the [amount] of content that we have [coming] on Blake. He has had such large success for so many years, and obviously the industry is changing day by day. The fact that people are consuming so much music on YouTube means we have to create more content. He's very busy but he has leaned in, and all of the numbers reflect that: His YouTube numbers are great; his streaming numbers have grown week after week after week. It's a testament not just to the song and the way he sang it, but to all the visuals around it.

probably a decade ago, when [album] sales were going down due to streaming, we had to start cutting music video budgets completely. Fast-forward to today, and we can't create enough: Content is king. People are consuming music with their eyes, and they're also making an assessment of your music based on all the visuals that we're presenting. It's so important that we capture as much quality video content as possible. While quantity is important, so is quality.

**You are very involved with Musicians On Call. How important is it for executives to give back?**

My grandmother, who was my touchstone, was very religious. [She would say], "To whom much is given, much is expected." I always have that in my mind. It's the perfect charity for me because I come from a family of nurses. Musicians On Call takes music and the health care industry and puts them together.

**How do you consume music?**

I'm a Spotify guy. I have memberships to Apple and all the premium services. [But] my go-to is YouTube because I'm a visual guy. My whole career, basically, has been based on visual content. If I'm looking for something, I'll go to YouTube and dive down the rabbit hole and learn everything that's on an artist's YouTube channel. The stuff that I find very engaging is on fan channels because I personally like the more organic, less-produced [videos].

It's so special to watch how everybody reacts differently to music. I encourage my whole team to find some sort of charity that makes [them] feel good. The reason that I want everybody to at least know what Musicians On Call is is because if you make your living in any way that touches music, this will show you how important your job is. Music is a healer, and it also allows people to find a sense of peace in those final moments, too. There's all sorts of opportunities to help the world if we just open our eyes. ●



**1** A signed photo of Dolly Parton and Martina McBride during a recording session for McBride's 2005 *Timeless* album. **2** McBride and Reba McEntire gave Tarleton a Golden Ukulele Award for his work with Musicians On Call. "Honestly, I still feel like it may have been a dream," he says. **3** The crystal decanter set is a gift from McEntire. **4** Books from Tarleton's time working with Chesney, whom he calls "a team player."



# PINK

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**GOOD WORKS**

# Helping Artists Help

PLUS1, the “philanthropic concierge,” streamlines donations from ticket sales

BY MARGARET FARRELL

**A**RCADE FIRE’S COMMITMENT TO helping Haitian families achieve financial autonomy started long before the Montreal-based band became indie-rock royalty in the 2000s. “It’s something that has been in our DNA forever,” says singer **Régine Chassagne**. “We started playing in these punk-rock venues, and you’d bring \$3 or a can of goods to give away.”

After the release of 2007 album *Neon Bible*, the band brought that spirit on tour, donating \$1 from each concert ticket sold to Partners in Health, earmarking the money for the nonprofit’s initiatives in Haiti. And the group’s continuing dedication to causes in that country — from which Chassagne’s family emigrated — as well as the idea of setting aside \$1 from each ticket sold, began to inspire other musicians to find ways to support causes important to them.

In 2014, Arcade Fire touring member **Marika Anthony-Shaw** established PLUS1. She calls it a “philanthropic concierge” that pairs acts — including **The National**, **St. Vincent**, **Broken Social Scene** and New York hip-hop crew **Beast Coast** — with causes they want to support but might not know how to get involved with.

The nonprofit uses Arcade Fire’s original model to gather funds, analyzing projections for ticket sales to estimate the amount it can raise. A hundred percent of those funds taken from ticket sales — which according to PLUS1 is approaching \$10 million, with \$3 million for Partners in Health alone — go to organizations like Native Youth Sexual Health Network, KANPE and Phoenix House.

In 2018, distribution of funds through PLUS1 grew by 500%.

PLUS1 — which is based in Montreal and has offices in San Francisco, Los Angeles and Chicago — finds ways to deploy its funds to have the most impact, and experts survey local organizations in need based on causes and locations personal to the artists. **Tyler, the Creator**, who has asthma, wanted to donate \$1 per ticket from his Camp Flog Gnaw Carnival to asthma relief. “We quickly learned that you’re 10 times more likely to die of asthma in America if you’re a person of color than if you’re white,” says Anthony-Shaw. Since asthma is also one of the leading causes of school absenteeism, according to the Centers for Disease Control and Prevention, PLUS1 located an asthma clinic on wheels called Breathmobile that provides free treatment for kids on school grounds.

PLUS1 now works with over 150 artists, and upcoming campaigns will involve **Carly Rae Jepsen** (LGBTQ youth advocacy organization The Trevor Project in San Francisco) and **Conor Oberst** (The Florence Project, which supports litigators working to reunite families at the border).

PLUS1 also bills itself as cause-oriented to allow more flexibility in partnerships. “You have so many different artists participating and everybody can kind of do a little bit, which is how we end up having massive distribution for maximum impact,” says Anthony-Shaw. “Suddenly you’re at Madison Square Garden, sold out, and you [realize] thousands of lives get saved from that one evening.” ●



NOTED May 21 - 29

**New Deals**

**Logic** signed an exclusive global administration deal with Universal Music Publishing Group.

Atlantic Records signed rapper **Sueco the Child**.

K-pop group **Monsta X** signed with Epic Records.

NBC's *Songland* inked a recording and publishing deal with BMG.

WME signed **The Beach Boys**.

Primary Wave Music Publishing acquired a stake in **Culture Club's** catalog.

**Executive Turntable**

**Troy Carter's** Q&A named **Phillip Eubanks** COO and **Marc Hemeon** head of design.

**Jamie Krents** was promoted to executive vp of labels Verve and Impulse!

**Adam Parness** resigned from his role as Spotify global head of publishing.

**Laurie Zeleny** was named senior vp people at Vevo.

IHeartMedia hired **Kareem Chinhas** as senior vp/head of investor relations.

Downtown Music Publishing upped **Roberto Neri** to executive vp, U.K./head of European business development for Downtown Music Holdings.

Former Instagram head of music partnerships **Lauren Wirtzer-Seawood** was named president of UnitedMasters.

**Media Alert**

**The 1975** won songwriters of the year at the 2019 Ivor Novello Awards.

**Obits**  
“Bongo Rock” percussionist **Preston Epps** died at 88.

**John Gary Williams** of R&B act **The Mad Lads** died at 73.

Read more about their lives and impact at [billboard.biz](http://billboard.biz).

CreativeArtistsAgency

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*Billboard's* 2019 Country Power Players

and salutes all of our Music colleagues in Nashville

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Jessica Ashley  
Stan Barnett  
Bennett Beckner  
Tim Beeding  
Marieke Bianchi  
Brad Bissell  
Michael Bryan  
Sabrina Butera  
Justin Cahill  
Shannon Casey  
Kevin Castleman

Bobby Cory  
Kara Enos  
Sam Forbert  
Katie Germano  
Julie Greenberg  
Jeff Gregg  
Logan Handelsman  
Ariel Happe  
Brian Hill  
Tony Johnsen  
Meredith Jones  
Steve Kaul

Lucy Kozak  
Jeff Kronos  
Madison Lee  
Brian Manning  
Joseph Martin  
Blake McDaniel  
Bryan Myers  
Lindsey Myers  
Jordan Pelfrey  
Tawny Plate  
Coady Rapp  
Brett Saliba

Sam Schaumberg  
Kysten Sharpe  
Aaron Tannenbaum  
Dustin Turner  
Emily Van Allsburg  
Elisa Vazzana  
Brian Waymire  
Hunter Williams  
MacKenzie Wolf  
Emily Wright

CAA



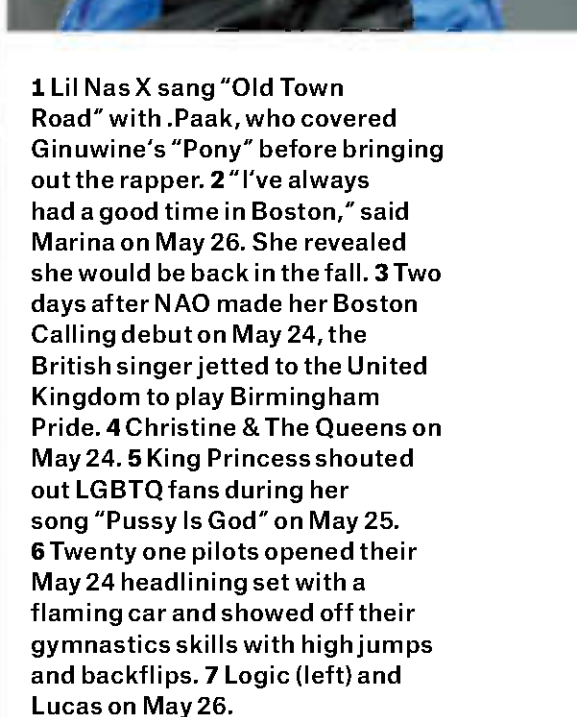
**7**  
**DAYS**  
*on the*  
**SCENE**

Anderson.Paak &  
The Free Nationals'  
lightshow came alive as  
the sun set on May 25.

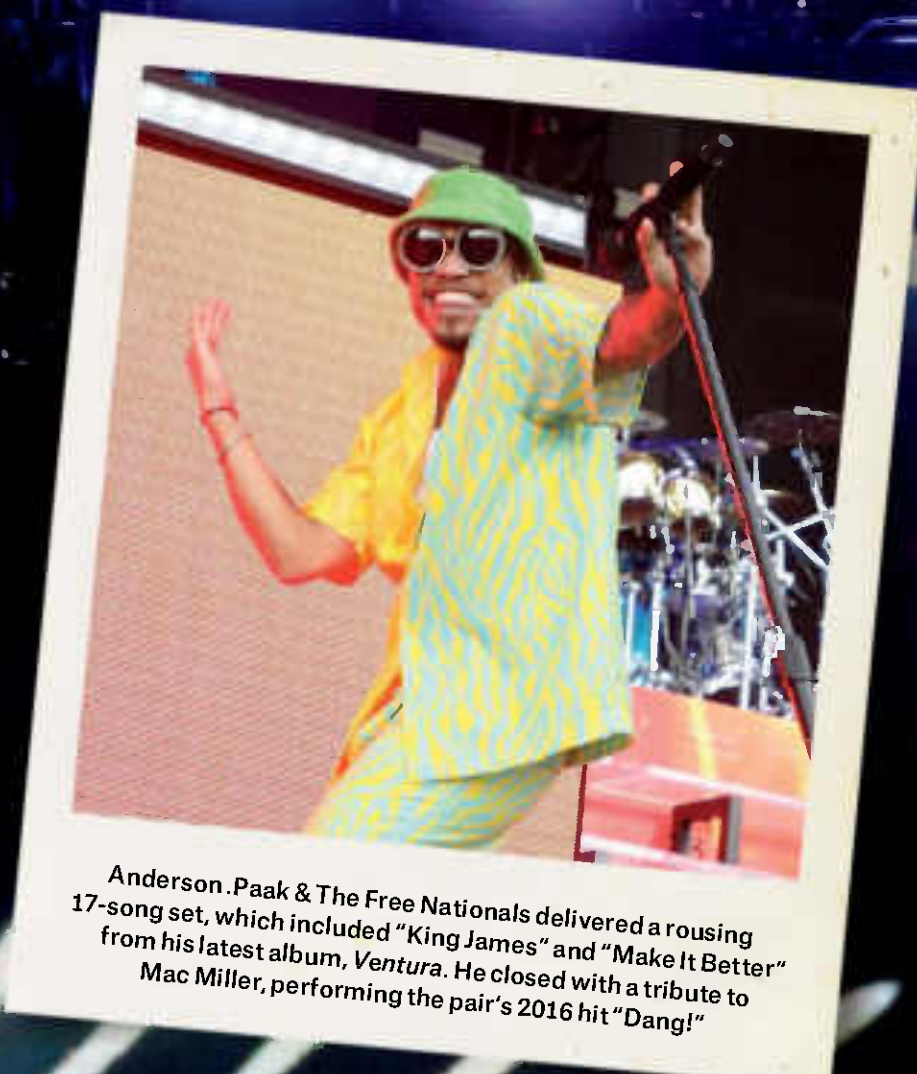
# Boston Calling

BOSTON, MAY 24-26

NOW A MEMORIAL DAY WEEKEND TRADITION, THE formerly biannual fest celebrated its 10th edition this year, with nearly 40,000 fans flooding the Harvard Athletic Complex in Allston, Mass., during each of Boston Calling's three days. **Tame Impala**, **twenty one pilots** and **Travis Scott** topped the bill while charismatic newcomers to the festival circuit — **King Princess**, **NAO** and **Greta Van Fleet** — made it clear they'll continue to climb lineups. **Chvrches** filled in for **Janelle Monáe**, who dropped out due to a scheduling conflict; Welsh singer **Marina**, the only artist on the bill who had performed at the first Boston Calling in 2013, drew a dense crowd an hour ahead of her set; and **Logic** brought out **Joyner Lucas** to perform their new collaboration "Isis." The biggest highlight: **Lil Nas X**, teased as a special guest, performed his eight-week Billboard Hot 100 No. 1 "Old Town Road" during **Anderson .Paak's** May 25 set. —GAB GINSBERG



1 Lil Nas X sang "Old Town Road" with .Paak, who covered Ginuwine's "Pony" before bringing out the rapper. 2 "I've always had a good time in Boston," said Marina on May 26. She revealed she would be back in the fall. 3 Two days after NAO made her Boston Calling debut on May 24, the British singer jetted to the United Kingdom to play Birmingham Pride. 4 Christine & The Queens on May 24. 5 King Princess shouted out LGBTQ fans during her song "Pussy Is God" on May 25. 6 Twenty one pilots opened their May 24 headlining set with a flaming car and showed off their gymnastics skills with high jumps and backflips. 7 Logic (left) and Lucas on May 26.



Anderson .Paak & The Free Nationals delivered a rousing 17-song set, which included "King James" and "Make It Better" from his latest album, *Ventura*. He closed with a tribute to Mac Miller, performing the pair's 2016 hit "Dang!"





# BottleRock Festival

NAPA VALLEY, CALIF., MAY 24-26



1



2



3



4



5

1 Santana closed out the Firefox Stage on May 26 with a rocking 19-song set. 2 Green Day's Tre Cool (left) took part in a cooking demonstration with chef Richard Blais. 3 Pharrell Williams performed May 25, nearly a month after hosting his inaugural Something in the Water festival in Virginia. 4 Midland's Jess Carson (left) and Mark Wystrach on May 24. 5 Jenny Lewis channeled Elton John with large sunglasses and a sparkly ensemble. 6 Bishop Briggs (far left) recruited Bay Area choir Ja Ronn & FLOW for her May 26 performance. 7 Neon Trees frontman Tyler Glenn. 8 Neil Young went past curfew on May 25 but kept playing as fans helped finish his 1989 hit "Rockin' in the Free World."



6



7



8

# Congratulations

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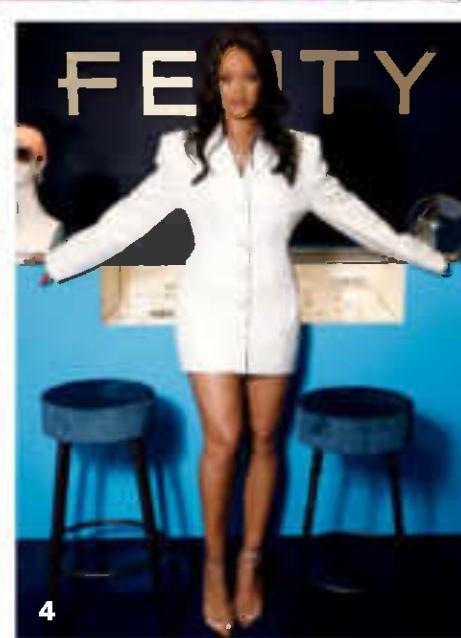
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Gordon Kerr	Ken Robold
Cris Lacy	Clarence Spaulding
Jon Loba	Stacey Vee
Cindy Mabe	Brian Wright
John Marks	

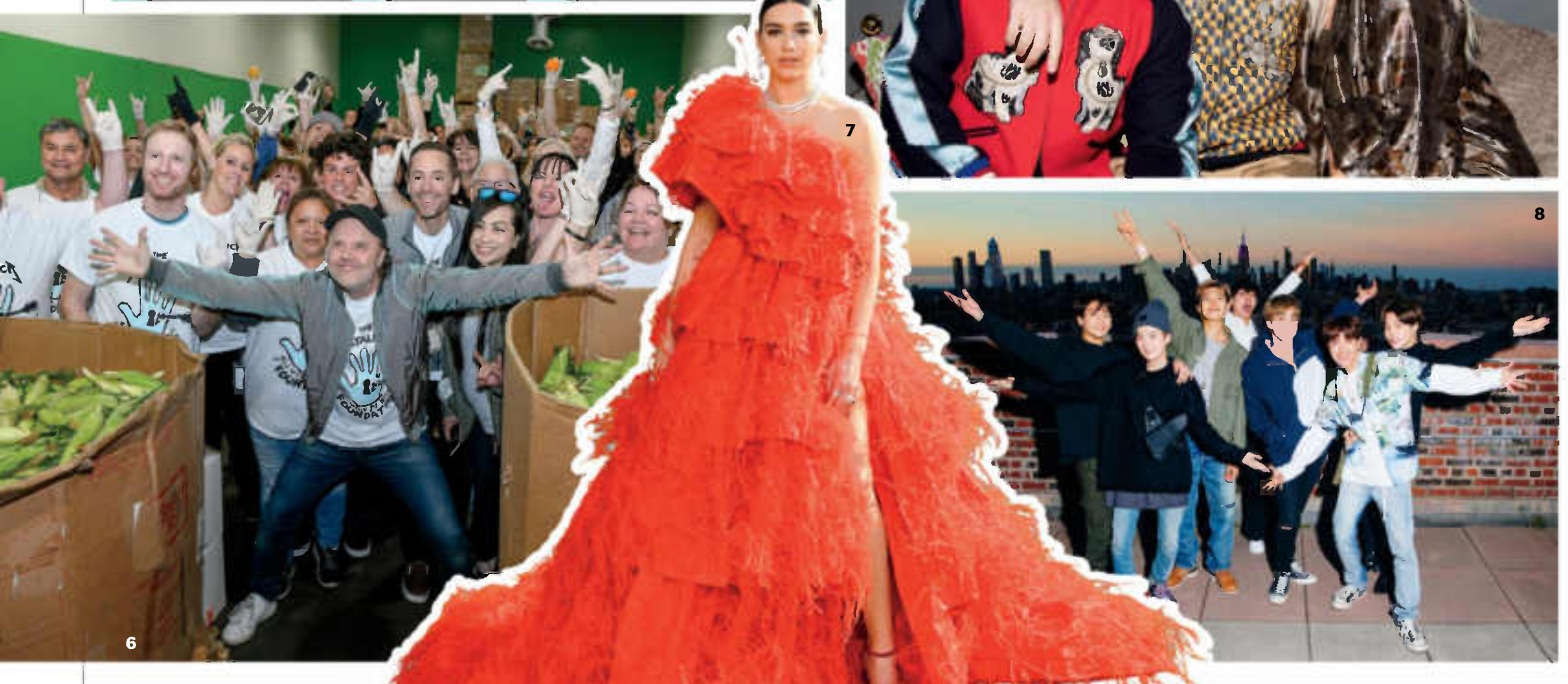
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Ann Edelblute	John Marks
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Leslie Fram	Jay Williams





1 Pink celebrated three consecutive No. 1 album debuts on the Billboard 200 prior to her show at Madison Square Garden in New York on May 21. 2 From left: Mel B, Emma Bunton, Geri Halliwell and Melanie C of the Spice Girls kicked off their Spice World reunion tour in Dublin on May 24. 3 From left: Ringo Starr, Jakob Dylan and Stephen Stills at the Los Angeles premiere of the Laurel Canyon documentary *Echo in the Canyon* on May 23. 4 Rihanna launched her FENTY fashion line in Paris on May 22. 5 Lance Bass (left) and husband Michael Turchin hung out with Ashlee Simpson at the Virgin Hotels San Francisco Grand Opening Party on May 23. 6 Metallica's Lars Ulrich (front) greeted fans who volunteered at the second Day of Service hosted by the band's All Within My Hands Foundation at the San Francisco-Marin Food Bank on May 22. 7 Dua Lipa attended the amfAR Cannes Gala in Cap d'Antibes, France, on May 23. 8 BTS at iHeartRadio Theater in New York on May 21.



2019  
COUNTRY POWER PLAYERS

CONGRATULATIONS TO

JONATHAN  
LEVINE

MIKE  
BETTERTON

LENORE  
KINDER

ON A GROUNDBREAKING YEAR

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CONGRATULATIONS  
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THANK YOU FOR BEING A GUIDING  
LIGHT ON THE ROAD LESS TRAVELED

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Madlib (left) and Gibbs photographed April 24 at Rappcats in Los Angeles. Gibbs and Madlib talk about their second joint album, *Bandana*, at [billboard.com/videos](http://billboard.com/videos).

# the heart

THE PULSE  
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## BETTER TOGETHER

Three years ago, Freddie Gibbs was writing lyrics in jail and searching for a new label. Now, with Madlib by his side again, he's stronger than ever

BY CARL LAMARRE  
PHOTOGRAPHED BY YURI HASEGAWA

**FREDDIE GIBBS IS IN A GOOD MOOD.** He's in New York to visit his new label home, RCA/Keep Cool, with which he inked a deal in March to release a new collaborative album, *Bandana*. It will be his second with **Madlib**, and follows the pair's acclaimed 2014 set, *Piñata*. For Gibbs, the upcoming major-label release is not a victory lap—it's the shot he has earned after more than a decade of grinding as an independent artist.

In 2006, Gibbs, then a baby-faced MC in his early 20s with a reputation for harrowing street tales, signed with Interscope. He was dropped a year later, before his debut was released. "When I was at Interscope, I didn't have a plan," he says. "They were testing the waters to see if I could make music to their liking. I didn't have any leverage, because I had nothing to stand on." Now, the 36-year-old born **Fredrick Tipson** in Gary, Ind., insists that working with RCA/Keep Cool "is a totally different situation. I went into this knowing what I had to do—and knowing what we wanted to do."

*Bandana*, out June 28, stands in stark contrast to today's SoundCloud rap scene. The duo pushes songs over three minutes, with Madlib switching beats mid-track. With his unfiltered, in-your-face attitude, Gibbs mirrors the grime and grit of 1990s rap. "We up there with [90s hip-hop duo] **Pete Rock & CL Smooth**," he says. "We the best doing it [today]. You got **Run the Jewels**, and I love what they do, but what me and Madlib do? It stands alone."

After he was dropped, Gibbs independently released a flurry of mixtapes including 2009's acclaimed *The Miseducation of Freddie Gibbs* and 2010's *Str8 Killa* EP. In 2011, the gruff-voiced MC signed to **Jeezy's** Corporate Thugz Entertainment label and dropped two projects before exiting in 2013, citing creative differences, to begin his independent label ESGN (Evil Seeds Grow Naturally), on which he finally put out his first full-length of the same name—it reached No. 24 on *Billboard's* Top R&B/Hip-Hop Albums chart.

The 45-year-old Madlib (real name: **Otis Jackson Jr.**) was born into a musically inclined family in Oxnard, Calif.: His parents were musicians; his uncle is jazz trumpeter **Jon Faddis**; and his younger brother, **Michael Woodrow Jackson**, is rapper-producer **Oh No**, who has landed production credits for **Action Bronson**, **Mos Def** and **Talib Kweli**. Madlib himself boasts an impressive résumé of collaborators, including **Kanye West**, **Erykah Badu** and **Anderson .Paak**. But the notoriously private producer is most enthralled with Gibbs and his razor-sharp street edge and charisma. Says Madlib: "He's *gangsta*."

He and Gibbs first teamed up for their series of joint EPs in 2011, with *Thuggin'*, which they recorded under the name **MadGibbs** and released on the producer's own independent label, Madlib Invazion (the producer himself is signed to Los Angeles indie Stones Throw Records). MadGibbs dropped two more EPs (*Shame* in 2012, *Deeper* in 2013) before hunkering

down on a proper full-length. The soul-stirring *Piñata*, which featured boom-bap masters like **Raekwon**, **Mac Miller**, **Danny Brown** and **Earl Sweatshirt**, debuted at No. 39 on the *Billboard* 200 and peaked at No. 7 on the Top Rap Albums chart.

Gibbs and Madlib vowed to release an edgier follow-up. But before they even had a chance to enter the studio, Gibbs was arrested in June 2016 prior to a concert in Toulouse, France, for an alleged rape nearly one year prior. He spent two weeks in jail, posted bail and was then extradited to Austria for his trial. In August, he was charged with sexual assault. In September, after spending over a month in jail, he was acquitted of all charges. Speaking to *XXL* in 2017, Gibbs said that while he was cleared of the charges, he was well aware of the fact that people in the industry were scared to go near him. "Young rappers with shit like that on their name don't give a fuck, the hip-hop world don't give a fuck," he said. "But not me. I had to patch things up."

Gibbs wrote 80% of *Bandana* while in jail, using the beats that Madlib had given him before he was arrested. "I had no music player or anything like that in my cell, so all I had was memory. I'd think about the subject matter, and all night I just played the beats in my brain." Says Madlib: "We didn't know what the outcome was going to be. I didn't even know if there was going to be a second album." All the while, Keep Cool co-founder **Tunji Balogun** was connecting Gibbs and his manager, **Lambo**, with lawyers to help navigate the process. Once the charges were dropped, Gibbs and Madlib had one goal in mind: finish the album as soon as possible.

Three years later, the duo did just that. Unlike its predecessor, the release not only has the backing of a major label, it sees Gibbs reckoning with his past. The somber "Practice" addresses his own infidelity, and over Madlib's ominous production on "Situations," he openly addresses how murder, theft and drug-dealing tore his family apart. But it's "Soul Right" that stands out most, thanks to Gibbs' newfound optimism: "I can't hold no grudges, my hands are too busy catching blessings."

"This is what we've been waiting for and what we've been grinding for," says Gibbs. "[It's] an opportunity to compete with the best. I could run circles around these little



## LET'S MAKE A DEAL

**Keep Cool's Tunji Balogun on helping Gibbs trust the major-label machine**

**How did you convince Freddie, who had a long-standing career as an independent artist, to join a major?**

It wasn't a strategic thing, it just made sense. There was no convincing. It was really like, "Yo, let's try this and see if it can make sense businesswise," and we got it to a place where everybody was happy. I've been friends with Freddie and his manager, Lambo, for over a decade now and watched them build a really solid career for Freddie purely based off the quality of his music and his consistency. With Madlib, it was the same way. It was something that I wanted to have the opportunity to work on and help them get it to the world. It was a long time coming.

**What was the biggest challenge?**

I was scared because I thought [this album] was going to have 100 samples, and be super hard to clear, but we developed a strategy and managed to get it all squared away. Our team at RCA, they spent almost a year painstakingly clearing these songs.

**How do they stand out from other hip-hop duos?**

For them both to be veterans, but this is only their second album, it still feels fresh. The first album did really, really well on basically a shoestring budget because they put it out independently. The format that they're using is nonexistent elsewhere in the industry, other than Run the Jewels. We're charting new territory; keeping a sensibility of them as an underground act, but also using the power of the label to get more eyes and ears on the music.

**Is Freddie now exploring a long-term relationship with the label?**

Obviously if this does well, we would love to do more. I know Freddie and Madlib are flirting with the idea of doing another project together. So if that happens, we would love to put it out.

—C.L.



Madlib (left) and Gibbs



# THANK YOU

TO EVERY ONE OF THE AMAZING ARTISTS WHO HAVE PLAYED OUR STAGES FOR YOUR PRICELESS PERFORMANCES AND ANOTHER TRULY AMAZING YEAR!

**OPRY ENTERTAINMENT.**







1

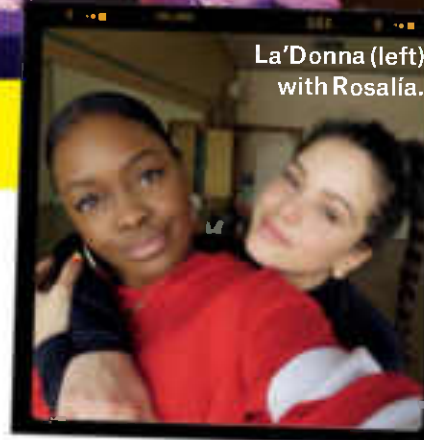
## IN DEMAND

### Charm La'Donna Choreographer

THE GLOBE-TROTTERING DANCER IS INVENTING MOVES TO MATCH THE CULTURAL DIVERSITY OF TODAY'S CHART-TOPPING HITS

When she was 17, **Charm La'Donna** landed a coveted spot as a dancer on **Madonna's** record-breaking Sticky & Sweet Tour — thanks in part to her ability to krump. "She was looking for the type of performer who could be versatile," says La'Donna of the pop icon. "I happened to be that girl." The gig launched an impressive career for the now-31-year-old Compton, Calif., native, who began taking dance lessons at age 3 and has since worked with **Britney Spears**, **Pharrell Williams** and **Selena Gomez**. In 2018 she made headlines for devising and dancing in **Kendrick Lamar's** Grammys performance, after serving as the only female dancer on the rapper's **DAMN.** tour. Her latest project: choreographing for flamenco revivalist **Rosalía**, who DM'd her on Instagram early last year.

—TATIANA CIRISANO



La'Donna (left) with Rosalía.



2

#### 1. EL MAL QUERER TOUR

Soon after meeting over FaceTime, La'Donna spent two weeks in Rosalía's native Spain choreographing the *El Mal Querer* tour — which kicked off April 17 in Los Angeles — with six backup dancers. Having never worked with flamenco before, she kept an expert instructor on hand to offer insight. "Flamenco is so important to who [Rosalía] is, and I wanted to be respectful," says La'Donna.

#### 2. "CON ALTURA" MUSIC VIDEO

While working on the eye-popping music video for "Con Altura," a reggaetón-inspired collaboration among Rosalía, **J Balvin** and **El Guincho** released in March, La'Donna made sure everyone's ideas were heard. "I'm not the type of person who feels like, 'This is what I think, so this is what we should do,'" she says. "We all value each other's opinions and have the common goal to create art." The clip has topped 207 million YouTube views, and in April, La'Donna taught its choreography at a Red Bull Music Festival master class in New York.

#### 3. COACHELLA 2019

La'Donna made an extra trip to Spain in March to perfect the choreography for Rosalía's Coachella debut in April. (Rosalía also performed with Balvin during his main-stage set, shown here.) She's especially proud of a minutelong rapid-fire air punch performed at the end of the singer's yet-to-be-released "Como Ali." Watching the performance, La'Donna says, she saw "people who look different, who speak different languages" in the audience. "That's what is inspiring and what it has always been about to me."



3

## Is Miley poised for a pop comeback?

ASK BILLBOARD ANYTHING

► While performing at BBC Radio 1's Big Weekend on May 25, **Miley Cyrus** debuted three new songs, rumored to be titled "Dream" (which samples the **Wu-Tang Clan**), "Mother's Daughter" and "Cattitude." Two days later, she confirmed a new project out May 31, *She Is Coming*, and shared the album art — a black-and-white image in which she's wearing a **Sex Pistols** shirt. *She Is Coming* will be her first full-length since 2017's rootsier *Younger Now*, which peaked at No. 5 on the *Billboard* 200; her pop star peers **Taylor Swift**, **Katy Perry**, **Kesha** and **Halsey** all hit No. 1 with their albums that year. In 2013 Cyrus landed a No. 1 with the hip-hop-fueled *Bangerz* and topped the *Billboard* Hot 100 with "Wrecking Ball." Meanwhile, November's "Nothing Breaks Like a Heart," her country-pop track with **Mark Ronson**, only just cracked the top 50 of the Hot 100. But if the new songs are any indication, she's bringing some of her *Bangerz* past into her more mature present. "Miley is prime for a comeback," says **Erik Bradley**, assistant program director/music director at top 40 station WBBM (B96) Chicago. "She is going to have a big record on her hands, and I feel very confident in saying so. Her social media growth over the last several months is nothing short of tremendous — she gained millions and millions of followers — but more importantly, the music is great. I heard the single. It's exceptional. It'll definitely play at pop. [There are a] lot of superstars out now, but the more the merrier. Top 40 radio always has a special place for big stars that are still making music."

—LYNDSEY HAVENS

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# HEATING UP THE CHARTS

As pop's sunniest season kicks off, *Billboard* staffers debate the early contenders to crown the annual Summer Songs chart

**ANDREW UNTERBERGER** We have to start with the horse fronting this race: Do we think the current No. 1 single, **Lil Nas X's Billy Ray Cyrus**-assisted "OLD TOWN ROAD" has enough juice to keep reigning through the summer?

**JASON LIPSHUTZ** A few weeks ago, I would have said no way, but now with a big-budget video and the song still atop the Hot 100... I don't know.

**TREVOR ANDERSON** I suspect it's too far over the hill to mount an extensive season-long challenge. The Hot 100 is a three-factor chart; "Old Town Road" is at No. 3 on Radio Songs and recently fell from No. 1 to 2 on the Digital Song Sales chart, so there's not much room to grow on streaming alone. All of the Song of the Summer winners for the past decade reached No. 1 for the first time by May 25 at the earliest. With new singles from **Taylor Swift**, **Shawn Mendes** and **Ed Sheeran**, it's tough to think "Old Town Road" can win it all.

**LIPSHUTZ** My money's on Sheeran and **Justin Bieber's "I DON'T CARE."** The last time they linked up, they hit No. 1 with the breakup anthem "Love Yourself." "I Don't Care" is lighter and cuddlier, a buoyant love song that's perfect for pool parties.

**UNTERBERGER** Is that really the main competition for "Old Town Road"? Its upbeat, lightly dancehall-flavored

production feels out of step with pop radio in the year of **Ariana Grande**, **Post Malone** and **Billie Eilish**.

**ANDERSON** My eye is on a song from... 2017! "TRUTH HURTS" by **Lizzo** was recently revived thanks to a TikTok challenge and its inclusion in the Netflix rom-com *Someone Great*. Lizzo is a very 2019 pop star: She defies stereotypes of what a big, black woman can be in the music industry, bouncing across genre lines with a personality ripe for social media. The fact that it didn't get much traction two years ago plays in Lizzo's favor: Atlantic Records, sensing a sleeper hit, quickly slapped the song onto the deluxe version of her new album, April's *Cuz I Love You*. When Atlantic sets its sights on radio, expect "Truth Hurts," now at No. 38 on the Hot 100, to dart up the chart.

**LIPSHUTZ** A song from 2017 getting an unlikely second look is an underdog narrative I could see a lot of people getting behind. On the completely opposite end of that spectrum is Swift, whose "ME!" — featuring **Panic! at the Disco's Brendon Urie** — is a hit thanks in part to her stature as a superstar.

**ANDERSON** It sounds like a surefire pop radio hit, but it quickly declined at streaming — it's out of the top 10 on Streaming Songs. I'm not sure it can reverse course on radio alone.



**UNTERBERGER** To throw out two more choices: **Halsey's "NIGHTMARE"** features something we haven't heard on a Song of the Summer in at least a decade: lots of electric guitar. It reminds me of **Lil Uzi Vert's** 2017 summer hit "XO Tour Llif3" — there's an energy there that's undeniable. Meanwhile, **DaBaby's "SUGE"** is well on its way to becoming the most viral non-meme-based rap hit since **Blueface's** "Thotiana." It might just

be a remix, social challenge or co-sign away from crossing all the way over.

**LIPSHUTZ** So what you're saying is that "Suge" just needs its own Billy Ray Cyrus. Somebody pass **Ricky Van Shelton's** number to DaBaby! ●

*Jason Lipshutz is Billboard senior director of music, Trevor Anderson is a chart manager and Andrew Unterberger is a senior editor for Billboard.com.*



Lopez at her debut album release party in 1999.

## ANNIVERSARY

### SUMMER OF 'LOVE'

As she gears up for a summer tour — kicking off June 7 at The Forum in Inglewood, Calif. — **Jennifer Lopez** is now one of the biggest acts signed to **Hitco**, the music company co-founded in 2018 by **Antonio "L.A." Reid** and **Charles Goldstuck**, sources say. Here, she looks back on her now-classic 1999 debut, *On the 6*

When Jennifer Lopez decided she wanted to pursue a proper music career in 1998, the former Fly Girl faced plenty of skeptics — even at her brand-new label, Sony. "She wasn't hearing it," though, says longtime manager **Benny Medina**. And once former Sony Music Entertainment chief executive **Tommy Mottola** listened to her demo, he immediately brought her in to form a plan. "I didn't know what

to ask for," says Lopez during a rehearsal in Los Angeles for her upcoming trek. "I was so young and clueless at the time, so I said, 'I want an A-list deal like all the big stars.'"

Her naiveté paid off. "We had everybody who was anybody writing for the project," says Mottola. The sessions resulted in *On the 6*, released 20 years ago in June. "I didn't sense any fear in her," says songwriter-producer **Rodney Jerkins**, who was behind **Brandy & Monica's** 1998 Billboard Hot 100 No. 1, "The Boy Is Mine." "We knew that if we delivered the right song, she could bring it home." And she did. Lopez's debut single, "If You Had My Love," shot to No. 1 on the Hot 100 a month after its release and remained there for five weeks. It was also No. 2 on the summer songs chart in 1999, behind **Christina Aguilera's** "Genie in a Bottle." "The whole experience was like a fairy

tale, watching the princess become a queen," says "Love" co-writer and *On the 6* co-executive producer **Cory Rooney**, whom Lopez calls "a great mentor."

"If You Had My Love" wasn't the album's only hit. Her Spanish-language duet with future husband **Marc Anthony**, "No Me Ames," topped the Hot Latin Songs chart, and her club classic "Waiting for Tonight" reached the Hot 100's top 10. *On the 6* moved 1.9 million units in the United States in 1999, according to Nielsen Music, and has since sold another 1 million. The album "showed us that Jennifer was going to go way past our expectations," says Mottola. Adds Medina: "The combination of Jennifer Lopez and what was the Sony powerhouse machinery then — it was just magic." As for Lopez, she never doubted that it would work out. "I just followed my gut," she says. "It is exactly what it was supposed to be for that moment." —JOE LYNCH

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UP NEXT

# Women Of Country

On June 3, *Billboard* and CMT will present the second *Billboard Live* Featuring CMT Next Women of Country showcase in Nashville, highlighting four of Music City's most promising artists

BY ANNIE REUTER

## INGRID ANDRESS

**FROM** Denver  
**AGE** 27  
**LABEL** Atlantic Records/Warner Music Nashville  
**ABOUT** In 2013, Andress packed up and moved to Nashville. She has since grown her fan base with songs that feature bold female characters, including the 2019 empowerment anthem "Lady Like" and the heart-wrenching piano ballad "More Hearts Than Mine." In May, the singer-songwriter dropped the emotional "Both," about an indecisive lover. On Instagram, she explained that the song is about sticking up for yourself and what you want in a relationship: "I wrote this song for my friends, but I realize now that it's for everybody."

## CAYLEE HAMMACK

**FROM** Ellaville, Ga.  
**AGE** 25  
**LABEL** Capitol Records Nashville/Universal Music Group Nashville  
**ABOUT** Hammack and producer **Mikey Reaves** (*Needtobreathe*, *Emily Hackett*) spent nearly 60 hours together perfecting her gospel-inspired lead single, "Family Tree," which arrived in March and previews her upcoming debut full-length. The song is a candid and colorful account of her upbringing. "All I ever wanted to be was me," she says. "That's very hard in a world that tries to tell you what is beautiful and what is good and what is valid. [But I want to] encourage others to do the same."

## LAUREN JENKINS

**FROM** Fort Worth, Texas  
**AGE** 27  
**LABEL** Big Machine Records/Big Machine Label Group  
**ABOUT** Early on, Jenkins took a DIY approach to making and promoting her music, "asking coffee shops if I could play, going to open mics or playing in airports," she says. But now that the singer-songwriter's debut, *No Saint* — which hit No. 18 on the Country Album Sales chart in March — has been recognized for her smoky vocals and vivid storytelling, those days are behind her. Still, she co-wrote every track on the album and co-produced the short film *Running Out of Road*, which coincided with the album's release.

## THE SISTERHOOD BAND

**FROM** Nashville, **Alyssa Bonagura**; Los Angeles, **Ruby Stewart**  
**AGES** 30, 31  
**LABEL** Arista Nashville/Sony Music Nashville  
**ABOUT** Though not actual sisters, the pair's striking harmonies sound almost familial on tracks like the rallying "Bullet" and the pop-country jam "Get Up and Go." The duo is currently working on its self-produced debut album, while also touring to build up a following. "I'm more emotionally invested [when we] interact with fans and hear how a song has changed their life," says Stewart, who teases a new single coming early this summer. "Because that's what music has done for me."

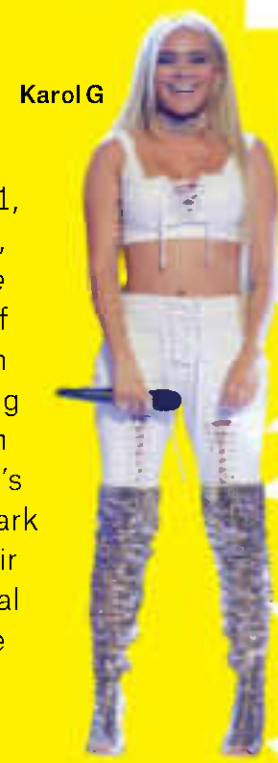


From left: Andress, Bonagura, Stewart, Hammack and Jenkins.

## VERSUS GODDESSES ON THE GO



Trevi



Karol G

Mexican pop icon **Gloria Trevi**, 51, recently released her 12th album, *Diosa de la Noche* (*Goddess of the Night*), and is currently on a tour of the same name in Mexico through June. But come Sept. 13 she'll bring her show stateside with help from **Karol G**, 28, who appears on Trevi's new full-length and has yet to embark on a major U.S. tour. Ahead of their co-headlining outing, the Universal Music Latin labelmates compare what else they have in common.

—LEILA COBO

### Gloria Trevi

### Karol G

#### HOME BASE



McAllen

"McAllen, Texas — my entire family lives there."



Miami

"I spend time in Miami and Colombia."

#### PRESHOW RITUAL



"I always put my trust in God, but aside from that, hair and makeup is a big ritual."

"I like to listen to music that's not my own, and I pray with my whole team."

#### FAVORITE ONSTAGE LOOK

"All of them, because they were all conceived specifically for each song I perform."

"It depends on my mood. We go from a lot of bling to a hoodie, sweats and sneakers."



#### FUNNIEST ONSTAGE SLIP-UP

"On one of the first *Diosa de la Noche* dates, it was very hot, and we were sweating like crazy. When I turned around to look at the dancers after particularly taxing choreography, they all looked like sheep ready for slaughter. We just started to laugh in the middle of the stage."



"In Las Vegas, a day before the Latin Grammys, I was walking backward and hit a light and fell down. The worst part is that I was singing with **Becky G** and **Mau y Ricky** — they all rushed over to help me. It was very dramatic."

#### WHAT YOU MISS THE MOST ON TOUR

"My children."

"My dog, Otto."

#### FAVORITE SONG BY YOUR TOURMATE



"'Mi Cama' and 'Punto G.' I also have a song called 'Punto G,' and we both have a G in our names!"



"She has tons of amazing songs, but 'Habla Blah Blah' is one of my favorites."

SISTERHOOD: RICK DIAMOND/GETTY IMAGES; HAMMACK: JACK PLUNKETT/VISION/AP IMAGES; JENKINS: NATHAN CONGLETON/ABC PHOTO BANK/GETTY IMAGES; ANDRESS: STEVE JENNINGS/WIREIMAGE; DOWNTOWN: MIRA/ALAMY PHOTOS; SIGNS: RICHARD JANSON/LOVELY PLANET IMAGES/GETTY IMAGES; TREV: VICTOR CHAVEZ/GETTY IMAGES; MCALLEN: GETTY IMAGES; MIAMI: IAN DAGNALL/ALAMY PHOTO; HOODIE: MAKSYM BONDARCHUK/ALAMY PHOTO.

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Gray as Persephone in *Hadestown*.

# Brave New Broadway

The most exciting performers nominated for awards at the 2019 Tonys (airing June 9 at 8 p.m. EST on CBS) are making audiences reconsider what musicals and their stars look and sound like — and how daring they should be

BY REBECCA MILZOFF



**Amber Gray, 38**  
HADESTOWN

**THE LOWDOWN**

One of the most singular Broadway performers in years, Gray (up for featured actress in a musical) stomps, slithers and coos onstage as a live-wire (and slightly drunk) Persephone in singer-songwriter **Anais Mitchell's** take on the Orpheus and Eurydice myth.

**WORDS OF WISDOM**

"A couple of years ago, as people got more into activism, it changed what audiences want to see. There are four shows from the downtown [theater] world on Broadway now. There's more variety, which is how it should be."



**Jeremy Pope, 26**  
**Ephraim Sykes, 33**

AIN'T TOO PROUD: *THE LIFE AND TIMES OF THE TEMPTATIONS*

**THE LOWDOWN**

Pope makes a magnetic Broadway musical debut alongside Sykes, a *Hamilton* alum, as **The Temptations'** yin and yang: falsetto-voiced **Eddie Kendricks** and wailing showman **David Ruffin**, respectively. Both received a nom for featured actor in a musical.

**WORDS OF WISDOM**

"You understand why [Ruffin] sang the way he sang: He was covering up a lot of damage," says Sykes. "Black men, even myself sometimes, we mask our pain — we don't even know we're experiencing such trauma."



**Caitlin Kinnunen, 27**  
THE PROM

**THE LOWDOWN**

As high school student Emma, the "little lesbian" at the center of the farcical musical, Kinnunen (nominated for lead actress in a musical) warmly grounds the antic show — and made history in 2018 with the Macy's Thanksgiving Day Parade's first on-air LGBTQ kiss.

**WORDS OF WISDOM**

"From the beginning, I knew how important the character of Emma was, that this was a story that had not been told on Broadway and needed to be. It's so cool that we can finally step up and say, 'These are the stories we want to tell.'"



**Damon Daunno, 34**  
OKLAHOMA!

**THE LOWDOWN**

As romantic lead Curly in the stripped-bare new production of the **Rodgers & Hammerstein** classic, Daunno (up for lead actor in a musical) smolders and struts like a rock star — and makes audiences rethink one of musical theater's iconic leading men.

**WORDS OF WISDOM**

"People have come to appreciate a more real, authentic voice [in musical theater]. With pop music, genre is dead — you can do anything you can possibly think of, and it's encouraged. That's bleeding over into theater."



**Lilli Cooper, 29**  
TOOTSIE

**THE LOWDOWN**

As a teen, Cooper starred in *Spring Awakening's* original Broadway run; in 2018, she was Sandy Cheeks in *SpongeBob SquarePants*. Now her feminist, millennial spin on the iconic 1982 film earns her a nod for best actress in a featured role in a musical.

**WORDS OF WISDOM**

"We're slowly shifting into a more diverse world in the theater. I hope it's not just a phase. I've had the lucky experience of playing roles that are not racially specific, and that type of inclusivity is so important."



Hsu (left) with Will Roland in *Be More Chill*.

## ONES TO WATCH

In a season rife with breakout performances, these young actors made new and classic roles completely their own — and deserve Tony Award recognition for it.

**PATRICK VAILL** Farmhand Jud Fry is usually portrayed as a dim-witted clod of a villain in *Oklahoma!* But with his haunted, delicate performance, Vaill turned the role into a heartbreaking, modern societal outcast.

**SOPHIA ANNE CARUSO** At 14, Caruso sang "Life on Mars" in *David Bowie's* musical *Lazarus*. Not yet 18, she is now Lydia Deetz in *Beetlejuice* — a refreshingly goth anti-ingenue coming into her own.

**STEPHANIE HSU** As Christine Canigula, the love interest at the center of the pop-fueled new musical *Be More Chill*, Hsu is both endearing and hilarious, with the kind of natural musical comedy chops that call to mind the likes of **Sutton Foster**.

WAVE



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2019

# The Natural

With his earthy charm and keen instinct for runaway hits, Luke Combs has enjoyed one of the most striking organic breakthroughs in recent Music Row memory — recentering a genre in flux and restoring the role of everyman superstar

BY MARISSA R. MOSS • PHOTOGRAPHED BY SAMI DRASIN

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Combs photographed  
May 15 in Dickson,  
Tenn. Styling by Katy  
Robbins. Combs  
wears a Carhartt shirt.



A few days ago, Luke Combs flew a private plane to Stagecoach. In a few more days, he'll release his next top five Hot Country Songs hit, "Beer Never Broke My Heart." And tonight he'll learn that he has won three Billboard Music Awards. Right now, though, he just wants to show me where he shot a turkey.

On this sticky-hot morning an hour west of Nashville, the 29-year-old country star is maneuvering his red Polaris off-roader down a muddy path on his vast, 140-acre plot of land. "We got four birds on that stand in the last month," boasts Combs in his relaxed North Carolina drawl as he slows down and points to the perch where he was hunting with his buddies not long ago. "Even if you don't catch anything, it's still the best time ever. You drink coffee and watch the sun rise. That's my favorite thing about being out here."

Behind the wheel in khaki shorts, a light blue UNC shirt and flip-flops, the Asheville native looks more like a guy who just rolled by for beer and wings than a megastar in the midst of a sold-out, 60-plus-date arena tour. And in fact, it wasn't long ago that Combs was living in a Nashville apartment, scraping together enough cash to master his first single, "Hurricane." But in the past three years, the pace of Combs' career has accelerated to warp speed: He has scored five No. 1 singles and a No. 1 country album, *This One's for You*, while his twice-platinum ballad "Beautiful Crazy" just spent seven straight weeks ruling *Billboard's* Country Airplay chart. In March, he topped all five of the *Billboard* country charts simultaneously. And in December, he'll headline Nashville's Bridgestone Arena, where he could have added a second night had the NHL been willing to move a pesky hockey game.

"What's tomorrow?" asks Combs.

"Sometimes it's changing the cat litter, and other times, it's playing for 6,000 people, and that's totally normal. Meanwhile, five years ago, I couldn't get somebody to listen to me at a barbecue restaurant."

In today's splintered world of country music, Combs has shot to stardom by serving as a true north for some and a happy middle for others. He's a throwback to '90s honky-pop greats who writes radio-friendly, relatable anthems with skillful wordplay. With his ubiquitous red Solo cup, he presents like the dude who started singing at the party before he even had time to finish his drink. (For the record, it's actually two cups, stacked: one to pour, one to mix the Jack with the Coke.)

"He's the everyman, and that's powerful," says Randy Goodman, chairman/CEO of Sony Music Nashville. (Combs is signed to Columbia.) While many of country's current stars have embraced hip-hop (Sam Hunt), pop (Maren Morris, Florida Georgia Line) and even EDM (Kelsea Ballerini), and others gravitate toward progressive Americana (Brandi Carlile, Margo Price), Combs stands at the crossroads of it all: At the Academy of Country Music Awards, he went from singing alongside Amanda Shires on fiddle to backing Brooks & Dunn. Whatever kind of country bear you are, Combs' porridge tastes just right. And in a genre that can feel as though it's changing faster than you can say "Old Town Road," Combs and his music are, to many, a real refuge. "People tell Luke, 'Thank you for saving country music for me,'" says Combs' co-manager Chris Kappy. "They feel like he has been their anchor."

Combs stops the Polaris to show me some land he plans to farm (corn, wheat, millet), explaining how he eats everything he hunts. "I haven't bought a pound of ground beef since I moved out here," he says proudly as we head back to the 4,000-square-foot home he purchased last

summer. He opens the garage freezer and pulls out a package of deer sausage labeled "April 20th." "4/20!" he chuckles. "He-he."

But while Combs' everyman appeal is organic, he hasn't reached this level of stardom by coasting on down-to-earth charm. A carefully cultivated social media presence and streaming-friendly strategy have helped him grow an unparalleled fan base (known as his "Bootleggers") that exploded once he went to radio. Beginning with six-second videos on Vine, constant YouTube clips and frequent Facebook Live sessions, Combs has racked up 2.7 billion on-demand U.S. streams, according to Nielsen Music, by being the kind of artist that fans not only relate to but feel like they truly know, who happens to also write hit after hit: a country Ed Sheeran.

In a world of surprise album drops and Taylor Swift Easter eggs, Combs realized early that kind of familiarity was a key to his success — and while suspense might make for flashier marketing, he has relied on fan feedback to lead the way. He knew, for instance, that releasing a single and rolling out from there wouldn't work for him. He made that mistake once, when he dropped an EP out of nowhere and got a lukewarm reaction. Instead, he'll integrate a song into his live show and post it on YouTube and Instagram stories — even, in the case of "Beer Never Broke My Heart," name a tour after it. By the time "Beer" is released, it will have been in his setlist for over a year.

A week after our jaunt around his property, "Beer" debuts at No. 12 on the Hot Country Songs chart. A week after that, it debuts at No. 2 on Country Streaming Songs with 11 million U.S. streams — the best first full week of streaming ever for a country song. The first single off Combs' June 7 EP, *The Prequel*, the track will set a record if it reaches No. 1: He'll be the first country artist to get his first six singles to No. 1 in a row. A thunderous Southern rock anthem that's equal parts twang and grit, anchored by Combs' rich, deep voice, it's hard to imagine it going anywhere but straight to the top, especially since, as usual, his fans already have given it a hearty test drive. (It's now at No. 3.) "I've been doing that forever," Combs tells me of his approach. "Not to give it away, but that's it. Everybody always tries to make things a big secret. Not me. There's no secret."

Inside Combs' writing room at the house, a small, furry menagerie is gathering around the singer. "Wix! What up, girl?" Combs asks a black cat who just sauntered in. Sitting on the



From left: Combs performed at a concert honoring veterans in Chicago last November; with fiancée Hocking at the Grammys in February.

## THE TEAM

### MANAGEMENT

#### MAKE WAKE/ RIVER HOUSE

**Chris Kappy**

Founder/owner,  
Make Wake  
Artists

**Lynn**

**Oliver-Cline**

Founder, River  
House Artists

**Sophia**  
**Sansone**

Day-to-day  
manager, Make  
Wake Artists

### LABEL

#### COLUMBIA/ SONY MUSIC NASHVILLE

**Randy**  
**Goodman**

Chairman/CEO,  
Sony Music  
Nashville

**Ken Robold**

Executive vp/  
COO, Sony  
Music Nashville

**Steve Hodges**

Executive vp  
promotion  
and artist  
development,  
Sony Music  
Nashville

### AGENTS

#### CREATIVE ARTISTS AGENCY

**Aaron**  
**Tannenbaum**

**John Huie**

**Sam Forbert**

leather couch, surrounded by roughly a dozen guitars, he's already enthusiastically stroking Bucc, a zaftig striped tabby that his fiancée, Nicole Hocking, found in a bucket at a college party. Later today, he and Hocking will head to Petco to pick up JoJo, a rescue dog they're adopting, and Combs is a bit concerned about potential sibling rivalry.

"I'm kind of worried, because they're just so sweet," he says as Wix snuggles up next to Bucc on Combs' belly. He realizes this looks a little ridiculous. "I'm like Dr. Evil," he jokes with a gentle pat, sending a puff of cat hair rolling away like tumbleweed.

The room contains one major reminder

of what's happening in the outside world: a plaque on the wall congratulating Combs on reaching 1 billion career streams in 2018. "I think we're up to 2 billion now," says Combs. "But who knows." (It's actually 2.7 billion.) Combs says his compound here reminds him of home. He's an only child, and his mother and father visit from Asheville frequently. His family — he describes his parents as "very liberal" outdoorsy folks — moved to the mountain town from Charlotte when Combs was 8, around the same time that Combs, who was raised on country music, started listening to singer-songwriters like Tracy

**Combs with his recently adopted rescue dog, JoJo. He wears a Carhartt shirt, Harbor Bay T-shirt, Joe's Jeans jeans and Lucchese boots.**



Chapman and Billy Joel. In high school, he got into Dead Kennedys.

"When I did hear country, everything was about beaches," says Combs of the era heavily dominated by Kenny Chesney and his acolytes. "There was nothing to relate to."

Then, in college at Appalachian State University, he discovered Eric Church, who appealed to the side of Combs that loved classic rock and Metallica, but also to the part of him that connected with working-class America. Combs' mother was laid off from her job after 20 years due to corporate restructuring, and Church's understanding of the small-town common man made Combs see the genre in a new light. Those were the kind of lyrics that he wanted to write — the drinking songs and the tales of normal folks and their struggles and imperfect loves.

"I related to [country] in a way I couldn't when I imagined myself in a punk band," he says. (His co-manager, Lynn Oliver-Cline, still refers to him as "very punk rock.") "Something about it felt like home." He taught himself guitar and dropped out of college at 20 to pursue music, moving into an apartment above a strip mall.

In those early days, Combs didn't have much money, but he did have the seeds of a strategy. By lining up constant gigs and posting on Vine — where, even in a six-second video clip, he could show off his captivating voice — he started to build a fan base. By 2015, Kappy had heard from a Georgia promoter that there was a guy on the Nashville scene who resonated unusually well with crowds. When he stopped by a Combs gig at the 40 Watt in Athens, he noticed that fans were not only singing along, but putting their phones down, too. Four months later, Kappy moved to Nashville to manage Combs, eventually bringing his discovery to Oliver-Cline, who was launching her own label, River House.

"In my previous life, I had seen very rabid fan bases — with Kiss or Paramore," says Kappy. "[Combs] had that at the club level and even in bars. This guy can sing, this guy can write, this guy is ready to tour and will sit and meet fans every single night. It was a risk, but when you see something like that, you know it's special."

To Oliver-Cline, who previously had worked with Americana artists like Jason Isbell, Combs seemed like a "more commercial version of Chris Stapleton" — and she immediately signed on as co-manager, disarmed not just by his talent, but by his hard numbers. "He had sold over 100,000 singles on his own," she says. "The streams were 100% on demand, no playlisting."

They shopped Combs' music to labels but no one bit, so they decided to put out an EP on River House/Thirty Tigers, staying on the road constantly and funneling every other minute into building a fan base — which, for Combs, meant developing a high degree of streaming and social media savvy. Kappy broadcast almost every early show to Facebook Live, constantly posted new videos on YouTube and, to this day, still has a two-person staff dedicated to answering fan messages.

Because Combs already had a strong online presence, his team understood that they would have to approach platforms as equivalents to radio — not, as often happens in country music, as detours from a more traditional promotional route. “We work with everybody just like we would with CMT or iHeart,” says Kappy. “Every aspect of the streaming model is something we are very passionate about, and it is a main source of revenue.” When fans want music, Kappy and Oliver-Cline have pushed them to purchase on iTunes or play on Spotify over buying physical copies — which resulted in 1 million streams of “Hurricane” before Combs even went to radio. (He has sold 497,000 albums to date.)

That momentum was enough to get bidding wars in town started. At his first meeting with Sony, “He had dip in and maybe a Merle Haggard shirt,” recalls Mary Catherine Kinney, Combs' former label publicist. “He had a full scope of who he was, what he wanted his music to sound like and who his fans were. By the time he got to us, he'd already done the work.”

“He was doing great, commercial country music in this incredible voice,” says Goodman. “But he didn't look like a normal GQ guy in our format.” Sony entered a joint venture with River House in an unusual pairing of a major Nashville label with an independent. When Combs released *This One's for You*, it shot to No. 1 on Top Country Albums. (It has since gone double-platinum.) Kinney calls it “one of the greatest rise stories we've ever had in the format.”

Combs got this far in large part because his team adheres to a strong idea of what Kappy calls “the lane.” “We're always trying to ride that line between commercial and credible,” says Oliver-Cline. “That keeps us up at night.” No sharp turns or unexpected detours: When Combs does a collaboration, it has to make sense, playing up an aspect of his artistry that's already there. Joining Leon Bridges on CMT's *Crossroads* and an upcoming duet with H.E.R. bring out Combs' soulful side. “Neither of us were told we were traditionally handsome or talented or cool,” says Bridges. “Just two dudes from



the South who really loved music.” Combs would love to work with Post Malone, and Adele and Sheeran are on his bucket list. But an EDM collaboration? “Those cards aren't even on the table,” says Oliver-Cline.

Combs realizes it's time to go pick up JoJo, but first, he wants to play me *The Prequel* on a pair of wireless speakers. He runs through a set of songs that sound like surefire blockbuster hits. They're radio catnip — melodic, fun, clearly country — but also smart and even a little sentimental. Both commercial and credible, all the way.

“I can't wait to play this fucking song live,” he says after blasting the '90s honky-tonk of “Lovin' You.” “Yeah,” he adds with a smirk — he's trying to be modest, but he knows when he has a hit on his hands. “That rocks.”

It's Cinco de Mayo in Frisco, Texas, and Combs is in the middle of a fitting for a new pair of jeans. Aboard his white tour bus parked at the Off the Rails Country Music Fest, Hocking sits at her laptop, while JoJo — clearly already at home in the family — lolls on the couch. (The cats, presumably hanging in there, are at home.) Content with his denim, Combs settles down next to a custom record console. Church's *Carolina* is playing, and Willie Nelson's *Stardust* (“Probably my favorite album ever”) is on deck.

Tonight, Combs will play the second-to-last set of the festival, after Morgan Evans and before his pal Hunt. But right now, he and Hocking are reminiscing about the Grammy Awards back in February.

From left: Kappy, Combs and Oliver-Cline. Combs wears a Columbia shirt and hat, and Joe's Jeans jeans. Watch Combs play “Beer Name or Song Name?” at [billboard.com/videos](http://billboard.com/videos).



**CHRIS KAPPY**  
FOUNDER/OWNER, MAKE WAKE ARTISTS

**LYNN OLIVER-CLINE**  
FOUNDER, RIVER HOUSE ARTISTS

In early 2016, longtime friends Chris Kappy, 46, and Lynn Oliver-Cline, 45, plotted Luke Combs' career from a \$250-a-month windowless room above a dentist's office on Nashville's Donelson Pike. "We had both of our desks and a small love seat," remembers Kappy, who had recently quit his job at Atlanta-based music-cruise producer Sixthman and moved to Music City to manage the singer-songwriter full time. "Luke would come in, lay on it and shoot the shit."

Now more than 2.7 billion on-demand U.S. streams (according to Nielsen Music), three years and one everyman megastar later, the executive collaborators have parlayed their glorified storage space into the purchase of a 10,000-square-foot building on Nashville's west side. But this doesn't mean they've gotten fancy. "We still go to Taco Bell," says Oliver-Cline.

**THE ORIGIN STORY**

**Oliver-Cline** "Kappy and I have known each other for 23 years. When he moved to Nashville in 2015, he said, 'Can I come play you some music? I'm going to do the management thing with a guy named Luke Combs.' When he played [his music] for me, I said, 'Hmmm, I think you actually have something here.'"

**Kappy** "It was just Luke and the band, four other guys. He booked all his own shows and didn't know what a real manager did. It was a three-month-long courting process

— he met with other managers, too. I told him, 'I know what a passionate fan base wants. If you can handle everything from the stage, I will handle everything from the stage to the doors.' I don't know what I said [right], but he decided to go with me. So I quit Sixthman, jumped into the van and started driving."

**STRIKING A BALANCE**

**Oliver-Cline** "I signed Luke to a record deal, but eventually Kappy and I decided to partner on the management side. I've been in the industry for 25 years, worn a bunch of different hats and also have a publishing company. Kappy works his magic on the touring piece and fan engagement. I don't ever confirm a show, and he doesn't come up with a record-release date. It works."

**LESSONS FROM PEARL JAM**

**Oliver-Cline** "Kappy and I had the opportunity to tour the Pearl Jam space in Seattle last December. They have everything in-house: a place for their tech people, the road crew, their gear, the merchandise. We wanted to model it after what they do — it creates a culture."

**CELEBRATING TEAM COMBS-STYLE**

**Kappy** "Going out for a big steak dinner and popping bottles isn't who we are. Just some La Croix [and] bean burritos, and we're happy people."

**Oliver-Cline** "We go fishing a lot to celebrate — pier fishing, fly fishing, boat fishing."

**Kappy** "[We're] a little different than a regular client/manager relationship. We spend holidays together. We vacation together. We're really into the personal side."

—JOE LEVY

Combs was nominated for best new artist (Dua Lipa won), and they walked the red carpet behind Cardi B. "Literally no one cared about us being there," says Combs with a laugh.

Still, he's at home among pop stars. Or Ed Sheeran, at least. The two recently hung out at Twin Peaks, Nashville's answer to Hooters. (Attempting a British accent, Combs channels Sheeran describing its clientele as "a bunch of lonely blokes who want to look at titties"). Sheeran, who once posted an Instagram story of himself singing Combs' "When It Rains It Pours," happens to be a Tennessee Titans fan, and he has been known to frequent the place to watch games, so Combs met him there. Sheeran

was confused when the lonely blokes — who usually let him go incognito — started asking for pictures with the duo.

"I said, 'Buddy, if you were in a wine bar in East Nashville, people would come and take a picture with you, because those are your fans,'" recalls Combs. "But you have brought me into essentially a NASCAR race. This is where my fans go."

As ever, Combs understands his audience, which is clear two hours later when he walks onstage in full Luke Combs regalia (black shirt, cap, Solo cups). In the pit, a cross-section of fans — a young girl on her father's shoulders, a pink-haired woman in checkered Vans, a group of drunken bros and a female couple who kiss during "Beautiful Crazy" — seems

to know every word. When Combs finally plays "Beer Never Broke My Heart," they all sing along, three days before the single has even been released.

They listen just as intently when, throughout the show, Combs tells stories onstage — about how, three years ago, he had never been on a plane; how he constantly heard "no"; how he's just like them. About midway into the set, Combs' band walks offstage, leaving him up there alone, like back when he played those barbecue joints, trying to catch a break.

"I like to play a song by myself every night to remember how this all started, so I hope you don't mind," he says, before launching into "This One's for You." "Which is just me, a guitar and a song that I wrote." ●

HAIR, MAKEUP AND GROOMING BY ALICIA MARE CAMPBELL AT AMAX TALENT



# NASHVILLE'S NEW GROOVE

As the genre's brightest stars expand their sound and attract a growing global audience, the 100 industry leaders on *Billboard's* fifth annual Country Power Players list celebrate the past year's \$1.34 billion earnings in sales, streaming and touring

From left: Keith Urban,  
Chris Stapleton, Carrie  
Underwood and Cindy Mabe  
photographed by Robby  
Klein on April 16 at the Grand  
Ole Opry in Nashville.





## EXECUTIVE OF THE YEAR

## CINDY MABE

PRESIDENT, UNIVERSAL MUSIC GROUP NASHVILLE

With her sensitive-but-decisive leadership style, Mabe is leading the label to victory on the charts (and beyond) by taking care of legendary artists and noise-making newcomers alike **BY BEVERLY KEEL**

**L**ast December, UMG Nashville president Cindy Mabe climbed aboard George Strait's tour bus, which was parked outside Las Vegas' T-Mobile Arena and serves as his home during his residency in the city. Strait had turned in an album in October and wanted to put it out before year's end. But Mabe knew it needed more setup time, and she arranged a face-to-face meeting to break the news.

"Listening to these songs reminded me of how important George Strait is to music," says Mabe in late April, sitting in UMG Nashville's office on Second Avenue, overlooking the Cumberland River. So she presented Strait with not only a new rollout plan for the album but also a multiyear initiative for his back catalog that tied in partners like Spotify. "We spoke a lot about why we needed him to keep creating his musical perspective, because he is our North Star," says Mabe.

Strait has accumulated 44 No. 1s on *Billboard's* Hot Country Songs chart — more than any other artist — and he's UMG Nashville's third-most-streamed act, behind Chris Stapleton and Luke Bryan. But Mabe's decision was about more than just the bottom line — it was an opportunity to right an industry wrong. "In the same way we are doing [campaigns] for The Rolling Stones, Queen and Elton John, why are we not doing it for our core country artists?" she says. "This was a chance for us to start that."

Her plan worked: Following its release in April, Strait's *Honky Tonk Time Machine* became his 27th No. 1 on the Top Country Albums chart, and another in a long line of No. 1 albums (including seven in 2018) for UMG Nashville.

Mabe's approach with Strait exemplifies

why she's one of Music City's most respected industry voices: She proves that executives can be simultaneously shrewd and empathetic, attentive to analytics and data but focused first and foremost on artists and music. "Cindy is the quiet oracle," says Keith Urban, whose *Graffiti U* was one of the albums Mabe helped top the chart last year. "She has her antenna tuned in to things I often can't see at the time, but she proves time and time again to be spot on." Or, as Dierks Bentley's manager, Mary Hilliard Harrington, puts it: "She can cut through all the bullshit to the heart of any matter."

During the last 18 months, Mabe oversaw groundbreaking album launches for unconventional artists like Kacey Musgraves and Stapleton, *Billboard's* top country artist of 2018; helped superstar Bryan retain his dominant position in the industry; took rising stars like Lauren Alaina and Jon Pardi to new chart heights; and broke such budding acts as Jordan Davis, *Billboard's* top new country artist of 2018. Last year, UMG Nashville sold 4.8 million albums and garnered 12.1 million track downloads and 10.4 billion on-demand audio streams, adding up to a 2018 country market share of 26.73%, the most of any Nashville label.

But Mabe doesn't measure success only by the numbers. "I am trying to build artists that make it into the Country Music Hall of Fame — people who change culture and belief systems," she says. "When that is your mission, it changes how you are playing the game."

It's a perspective that the 46-year-old Kernersville, N.C., native says helps her keep a level head in a fast-moving industry. "To be honest, my personal life is even crazier than this," says the married mother of three kids, all 12 and under. "I am an introverted human being, so it is

better for me to sit back and listen to what is happening so I can make a decision. It is how I was raised, frankly."

After graduating from Belmont University in 1995, Mabe worked as promotion coordinator for Nashville's RCA Label Group and eventually rose to product manager. In 2007, then-Capitol Records Nashville head Mike Dungan offered her the position of vp of marketing. Mabe, four months pregnant at the time, declined. But when he asked again five months later, she said yes — and they soon forged a powerful partnership. Mabe says she and Dungan, now UMG Nashville's chairman/CEO, are well-suited teammates because of their complementary styles: She's the serious one; he's the joker. Says Mabe: "We bring the best out in each other."

As Nashville's highest-ranking woman label executive, Mabe has been a beacon of support for female artists at all career levels. In 2018, Carrie Underwood — who the previous year had left her longtime home at Sony Nashville for UMG Nashville in part to reunite with Mabe — scored the biggest debut week that year for an album by a woman of any genre with *Cry Pretty*. This year, new signee Caylee Hammack earned raves for first single "Family Tree." "I want to relate to what I am listening to," says Mabe. "You have to hear a woman's perspective however you consume music."

Still, the highlight of her year was the overwhelming response to Musgraves' masterwork, *Golden Hour*, which won album of the year at the Grammy Awards in February, as well as at the Academy of Country Music Awards in April and the Country Music Association Awards last November. "We got a wider audience of real tastemakers that built a really loud noise around this album — the press and the Grammy circles and gay outlets," she says. "A lot of those things weren't traditionally something we would do, but it was where this record fit."

Bringing an artist's creative vision to fruition is, says Mabe, her greatest joy — and also her biggest responsibility. "I have always felt like songs are gifts from God. Music is the most powerful thing in the universe, and it changes people more than words or actions," she says. "When someone puts that in my hands, I take it freaking seriously. That is the No. 1 thing."



### ▶ LABELS

#### Scott Borchetta, 56

PRESIDENT/CEO/FOUNDER, BIG MACHINE LABEL GROUP  
Bolstered by acts like Brett Young, Florida Georgia Line and Thomas Rhett — all of whom took multiple songs to No. 1 on the Country Airplay chart in 2018 — Borchetta's BMLG snagged a 10.1% country market share for the year. Though Big Machine ended its decadelong association with Taylor Swift in November, its talent bench remains deep, with Lady Antebellum, Sugarland and Sheryl Crow coming aboard, as well as newer acts like Midland and Carly Pearce continuing to thrive. Borchetta hints there are bigger things to come. "We're getting ready to do a huge face-lift," he says cryptically. "It's something we've been working on the last 12-18 months."

**MOVIE CHARACTER HE MOST RELATES TO** "Martin Sheen in *Apocalypse Now* — I'm always in a different battle every day."

#### George Couri, 48 Bruce Kalmick, 37

CO-OWNERS, TRIPLE 8 MANAGEMENT/TRIPLE TIGERS RECORDS

#### Norbert Nix, 61

GM/PARTNER, TRIPLE TIGERS RECORDS

Since launching in the fall of 2016, Triple Tigers — a partnership among Thirty Tigers, Triple 8 Management and Sony — has been on an impressive winning streak, with all four singles it has released (Scotty McCreery's "Five More Minutes" and "This Is It"; Russell Dickerson's "Yours" and "Blue Tacoma") topping the Country Airplay chart. "For a label to be profitable in three years with two artists,

it's pretty incredible," says Nix of the team that finished at No. 8 on *Billboard's* 2018 Country Airplay Label of the Year list. "We don't take it for granted." Triple Tigers hopes to continue its success with latest signing Gone West, which comprises Grammy winner Colbie Caillat; her fiancé, Justin Young; and husband-and-wife duo Nelly Joy and Jason Reeves.

**BEST NASHVILLE RESTAURANT MEAL** Couri "My wife and I can devour the Crazy Rice at Sunda in under five minutes — not something you want to watch us do."

#### Mike Curb, 74

FOUNDER/CHAIRMAN, CURB/WORD ENTERTAINMENT

Curb Records' complete integration of the assets — over 13,000 song copyrights and 10,000 masters — acquired in its 2016 purchase of Christian label giant Word Entertainment is the recent feat that gives the company's leader the most satisfaction. But Curb, who founded his namesake label in 1963, is also excited by the continued chart success of Lee Brice, Dylan Scott and Rodney Atkins, whose single "Caught Up in the Country," featuring the Fisk Jubilee Singers, set the record for the longest-running single in Country Airplay history at 57 weeks.

**WHAT KEEPS HIM UP AT NIGHT** "We had 128,000 children go off the health-care rolls here in Tennessee [recently]. We need to figure out why."

#### Mike Dungan, 65

CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP NASHVILLE  
UMG Nashville took seven albums to the peak of *Billboard's* Top Country Albums

chart in 2018 and started 2019 strong with the return of Kacey Musgraves' Grammy-winning *Golden Hour* to No. 1 and George Strait's 27th chart-topper. But it's the roster's newbies who have Dungan's blood pumping. "I'm feeling really great about a lot of our recent signings," says the Ohio native, who is especially high on Texan singer Parker McCollum, 26, and "Family Tree" singer Caylee Hammack, 25. As head of the label with the highest market share, Dungan can afford to be choosy: "We never stop looking and I believe that our quality meter is very high, [but] we only move when we feel like we've got something and it makes you feel good."

#### ADVICE TO ARTISTS TAKING POLITICAL STANCES

"I greatly admire anyone who uses a celebrity platform to speak up to what they see as an injustice. Just try not to fuck up my business plan."

#### John Esposito, 63

CHAIRMAN/CEO, WARNER MUSIC NASHVILLE

Esposito points to the ACM Awards in April as evidence of WMN's success with its artists at every stage of their careers. Dan + Shay, whom the Music City executive calls "one of the really great stories of 2018 in this town," won duo of the year; Blake Shelton performed "God's Country," which in May became his first No. 1 on Hot Country Songs since 2013; and Ashley McBryde took home new female artist. Says the Pennsylvania native: "For a born-again hillbilly to say we [just] had our most successful year financially in 20 years, and we're beating it again — it's damn fun."

**TIME-MANAGEMENT TIP** "The *Life-Changing Magic of Tidying Up* by Marie Kondo. Her advice has allowed me to unclutter my personal and professional life."

#### Randy Goodman, 62

CHAIRMAN/CEO, SONY MUSIC NASHVILLE

One of the biggest success stories of 2018 came from Goodman's roster: Luke Combs' *This One's for You* spent 17 of its ongoing 35 weeks at No. 1 on Top Country Albums and helped Sony achieve a 22.4% country market share. Sony also scored one of country's biggest crossover wins: After Maren Morris collaborated with Zedd and Grey for 2018's Interscope smash "The Middle," Sony's challenge was to "tie airplay back in to Maren's debut album — and it never seemed to work," says Goodman. But then this spring, Morris' sophomore set, *GIRL*, spun off a country radio hit with its title track,

## The Women Behind The Hits

### "CRY PRETTY," CARRIE UNDERWOOD

#### Songwriter: Liz Rose

Co-writers: Hillary Lindsey, Lori McKenna, Underwood  
Country Airplay peak: No. 9 (Sept. 1, 2018)

"Carrie came out to my house, talking about how hard it is to always be strong and have to show the happy side of everything. I think Lori had the idea of 'cry pretty.' It connected with Carrie and was really easy to write. A few months later, she called to tell us it was going to be the first single."



# Reba!

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and album cut "The Bones" became a surprise playlist favorite, logging over 45 million on-demand streams since its March release.

**MOVIE CHARACTER HE RELATES TO MOST** "Atticus Finch in *To Kill a Mockingbird*. I wish I was more like him."

### Jimmy Harnen, 56

PRESIDENT, BMLG RECORDS; EXECUTIVE VP, BIG MACHINE LABEL GROUP

### Allison Jones\*

SENIOR VP A&R, BIG MACHINE LABEL GROUP

Harnen's 2018 highlights include signing seven-time Grammy winners Lady Antebellum — an act he helped break at Capitol in 2007 — and finding new talent like Riley Green, who peaked at No. 3 on Country Airplay with first single "There Was This Girl," and Brett Young, who notched his fourth Country Airplay No. 1 with "Here Tonight." Recalls Harnen, "I heard Brett's voice and said, 'Nobody sings like him.'" Jones — who works across all Big Machine labels — touts the success of Florida Georgia Line, whose duet with Bebe Rexha, "Meant to Be," spent 50 weeks at No. 1 on Hot Country Songs. She also praises gains made by Thomas Rhett, Midland and Carly Pearce.

**LEARNING FROM THE BEST** Jones Reba McEntire "sets the gold standard on how to be a working woman in this business. She handles everything with unwavering grace, faith and a wicked sense of humor. I constantly ask myself, 'What would Reba do?'"

### Carson James\*

SENIOR VP PROMOTION, BBR MUSIC GROUP

Veteran promotion manager James led former college linebacker and singer-songwriter Chase Rice (who co-wrote Florida Georgia Line's 2012 crossover hit, "Cruise") out of a career lull with his Country Airplay No. 1 "Eyes on You" and also helped Jimmie Allen's "Best Shot" spend three weeks atop the chart. "Talent has no racial boundaries," says James, "and with artists like Jimmie and Kane Brown, our format's reach expands immensely." Now the North Carolina native is laying the groundwork for new artist Lainey Wilson, "a Louisiana girl with an attitude," whose label debut EP, produced by Jay Joyce (Eric Church), is slated for July. "She's fun, she's funny, and she can write," says James.

**TIME-MANAGEMENT TIP** "In Sam Walton's book [*Made in America: My Story*], he said never put more than 10 items on your to-do list per day."

## When Big Stars Split The Rent

When Luke was a bachelor, Dierks a student and Faith a cheery receptionist, they joined other struggling Nashvillians to divvy up the bills. Their former roommates (all now accomplished in their own right) remember the good old days **BY ISAAC WEEKS**



### FAITH HILL and VICTORIA SHAW (singer-songwriter)

**Where** Bellevue

**When** 1994

**Shaw on Hill** "We started hanging out when she was the receptionist at the publishing company I was writing for. She was just adorable and delightful. We became fast friends. Her first album

came out at the time we were rooming together, so she was on the road a lot, doing promotion. One night the two of us were sitting on the couch in our sweatpants, watching the CMA Awards, and she said, 'One day, we'll be up there.' The following year, she won."



### DIERKS BENTLEY, FIELDING LOGAN (manager, Q Prime South) and JAY WILLIAMS (partner/co-head, WME Nashville offices)

**Where** Green Hills

**When** 1998-99

**Logan on Bentley and Williams** "My first job in town was at the Station Inn. Dierks was finishing up his degree, and he and his college friends were there every Tuesday

night. One thing led to another, and we ended up living together. There was singing and playing a ton of bluegrass, and going down to the Inn to watch Steve Earle or Del McCoury. Jay had a bluegrass band of his own, so there was a lot of picking going on."



### CHRIS STAPLETON and ERIN ENDERLIN (singer-songwriter)

**Where** Green Hills

**When** 2004-06

**Enderlin on Stapleton** "Me and another girl lived upstairs, and Stapleton had a bachelor apartment in the basement. I figured out real quickly that Chris and I are really socially awkward. We would

walk into the kitchen at the same time and immediately apologize to each other: 'Oh, I'm so sorry, I'll just come back later!' I remember sitting in bed at night, listening to Chris playing through the air conditioner vents, thinking, 'One day, people are going to be really jealous of this.'"



### LUKE BRYAN and DALLAS DAVIDSON (songwriter)

**Where** Nippers Corner

**When** 2004-05

**Davidson on Bryan** "One Sunday we were sitting on the couch, and Luke looked over at me and said, 'Man, I think we've about gotten too old to be roommates.' I looked back at him and

said, 'Buddy, I'm glad you brought it up, because I was thinking about the same thing.' He'd gotten a girlfriend, I'd gotten a girlfriend, so we were both looking at each other pretty much going, 'Uh, we need to talk....' He ended up buying that house."



### BRETT ELDREDGE, SETH ENGLAND (partner, Big Loud) and LEE KRABEL (senior creative director, Smacksongs)

**Where** Downtown

**When** 2007-08 (Eldredge), 2008-11 (England)

**Krabel on Eldredge and England** "We definitely benefited through our friendship. Brett had an internship at UMG

Nashville, Seth was interning at Big Loud Shirt Publishing, and I was interning for a management company that repped Little Big Town at the time. We were all taking each other to big events, helping get each other's names out there."



### NEIL MASON (The Cadillac Three) and AUSTIN JENCKES (songwriter-manager)

**Where** Sylvan Park

**When** 2012-15

**Jenckes on Mason** "The first co-write I ever did in my life was with Neil. I came to Nashville on a Sunday night. That Monday morning, we wrote a song. On Wednesday, he texted me to come over to his house to

write more. Six months later, I moved in. If I didn't have any money and was struggling, he'd let me sing a couple of demos for him and just take that off the rent. Every single person that I've met [in Nashville] connects back to Neil. He was my first publisher and is my manager now."



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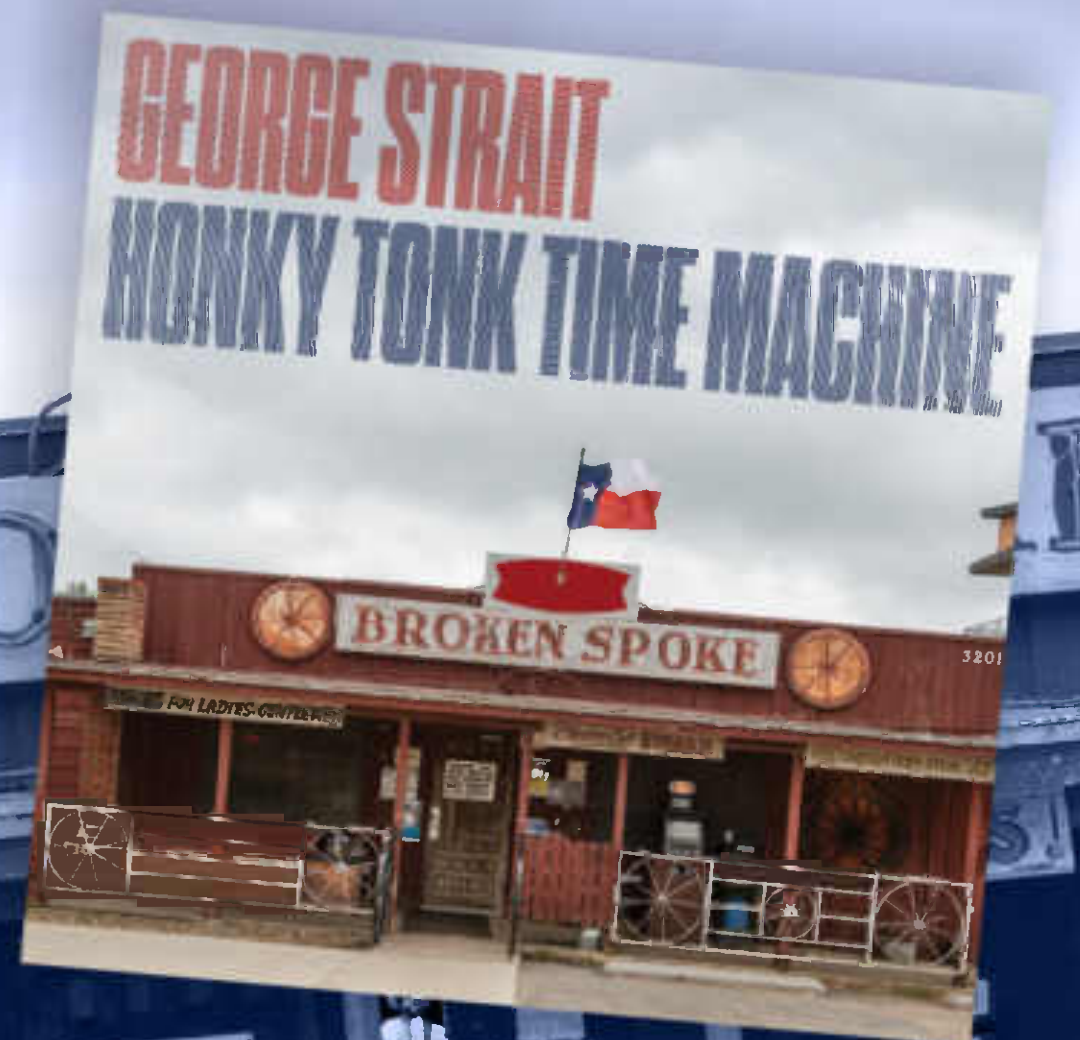
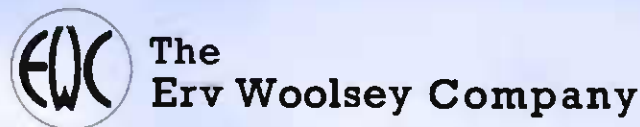
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TABLES FOR LADIES & GENTLEMEN

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FREE

# Independent Spirit Rewards

Ten years ago, many Nashville indie labels didn't stand a chance against the majors at country radio. But thanks to the democracy of streaming and a slew of smart signings, they're scoring big Country Airplay wins **BY ANNIE REUTER**

**N**ot so long ago, Kelsea Ballerini's future in Nashville hardly looked bright. She had dropped out of Lipscomb University, hoping to make it as a singer, but had been rejected by every country label in town. Then, in early 2013, she scored what seemed like her last option for a big break: a publishing deal with independent company Black River Entertainment, where she started churning out a song or two a day and honing her craft. "I knew I wanted to be an artist," she says, "but I also knew that everyone had already said no to me, so I had to be ready."

When Black River decided to take a chance on her with a record deal later that year, she quickly proved herself: Her first three singles — "Love Me Like You Mean It," "Dibs" and "Peter Pan" — all went to No. 1 on *Billboard's* Country Airplay chart, and this April, she became the newest member of the Grand Ole Opry. "I've been so lucky that Black River has always let me make music that comes from the heart," says Ballerini the morning after her Opry induction.

While the three majors — Sony Music Nashville, Universal Music Group Nashville and Warner Music Nashville — have ruled the country radio charts for years, the airplay landscape is changing thanks to the success of independent mainstays such as Broken Bow Records Music Group, Big Machine Label Group and Curb Records, as well as relative upstarts like Black River, Triple Tigers, Big Loud, Reviver and Pearl. In 2018, indie labels were credited with 16 of the 33 No. 1 songs on the Country Airplay chart — a sharp increase from 2010, when only six of the 24 songs that topped the list were from indies. (For this story, labels that are at least 50% independently owned are categorized as indie.)

Alongside Ballerini, Russell Dickerson (Triple Tigers) and Jimmie Allen (Stoney Creek/Broken Bow) have topped the charts with their debut singles, while

Scotty McCreery (Triple Tigers) and Jake Owen (Big Loud), both previously signed to majors, saw career resurgences after switching to indies.

The shift has been a long time coming: Mike Curb launched what became Curb Records in 1963 with a versatile lineup that spanned rock, pop and country, scoring significant success in the latter during the 1990s with Tim McGraw, LeAnn Rimes, Wynonna Judd and, more recently, Lee Brice and Dylan Scott. The impact Curb made at radio spawned a new generation of indie labels that came on the scene in the late '90s and early 2000s and quickly transformed country's landscape: Benny Brown launched Broken Bow in 1999 and signed Jason Aldean in 2004, while Scott Borchetta opened Big Machine in 2005 after years of working at majors and soon after signed Taylor Swift.

Black River Entertainment CEO Gordon Kerr credits Broken Bow and Big Machine's success with Aldean and Swift for allowing more indie labels to be taken seriously at radio. "When you've got Big Machine and Broken Bow in the same breath as [major] record labels that have been around for a long time, we do need to pay homage to the success they have had," he says.

At the same time, the music industry's struggles amid the digital revolution in the early 2000s also set the stage for the end of the majors' radio dominance, says Big Loud partner Seth England. And as the industry has bounced back, the playing field for indies and majors has remained level. "When you look at today's economy, there's opportunity, and due to on-demand streaming, there are similar abilities to make revenue faster both for the label and the artist," says England.

Many indie labels have benefited from their executives' experience at bigger companies: Prior to Big Machine, Borchetta worked at Universal Music Nashville and DreamWorks Records as senior vp radio promotion, while Broken Bow executive

vp Jon Loba did stints at Warner Bros. and Atlantic Records. But even as he leveraged his relationships, Borchetta says he knew he had a limited window to leave a mark.

"We were fortunate. Our second single was Jack Ingram's ["Wherever You Are"], and it went to No. 1. Taylor Swift's third single ["Our Song"] went to No. 1, and it was game on," says Borchetta. "It's a tough business to be in, but it's great for the indies. It gives everybody hope that you don't have to be with one of the big three to have a career in this business, whether you're an artist or an executive."

Says Loba of Broken Bow and Big Machine: "When both of our companies had so much critical mass, it gave others the confidence to hang in there. And, more



Clockwise from top left: Dylan Scott, Kelsea Ballerini, Jake Owen, Carly Pearce, Russell Dickerson, Jimmie Allen and Scotty McCreery.



importantly, radio's perception at that time changed." While Loba says that Broken Bow's promotion team is "a little bit leaner than some of the majors," that clearly hasn't stopped it from making inroads at radio. In fact, many indie labels estimate that their promo staffs have only one or two fewer people than an imprint's team at a major.

Still, the rise of streaming and the increased availability of data have also allowed indie labels with limited A&R resources to compete alongside larger companies with bigger staffs. Dickerson had been on the road for six years and amassed 20 million streams before he signed with Triple Tigers in 2016. Norbert Nix, partner/GM of the label, says the consumer data on Dickerson's romantic

breakout single, "Yours," signaled that the label had a hit on its hands. "We didn't care about the tempo vs. ballad thing. We just knew that the song was really special," he says.

The first four singles that Triple Tigers released — Dickerson's "Yours" and "Blue Tacoma," McCreery's "Five More Minutes" and "This Is It" — all went to No. 1 on the Country Airplay chart, an achievement Nix attributes to the strength of the music, but also to the label's "less is more" approach to its roster size, common among indies that take pride in the hands-on attention they can provide to their artists.

"Our model is to develop what we have and create credibility with country radio programmers so when we come back

with a song, they will hopefully give us consideration because of our track record," says Nix.

If there's one strategy indie labels have in common, it's ultimately their willingness to take chances on artists — like Ballerini, Broken Bow's Jimmie Allen and Big Machine's Carly Pearce — that majors might not.

"Small labels are willing to take the biggest risk," says Allen, a black singer-songwriter who moved to Nashville in 2007 and juggled three jobs before signing with Broken Bow, which BMG bought in 2017. "All these other big companies were telling me no because I looked different and sounded different. The indie companies told me yes and believed in what I had to offer."

SCOTT: DANIELLE DEL VALLE/GETTY IMAGES; BALLERINI: SCOTT LEGATO/GETTY IMAGES; OWEN: TOM WALKO/ICON SPORTS/WIREIMAGE.COM; PEARCE: JO HALL/REDFERNS/GETTY IMAGES; DICKERSON: IMAGESPACE/SHUTTERSTOCK; ALLEN: JASON KEMP/REUTERS/GETTY IMAGES; MCCREERY: JOHN LAMPARIS/GETTY IMAGES.



### Broadway's Big-Name Barkeeps

What's a country superstar to do after scoring hits? Set up camp on downtown Nashville's main drag and open a namesake bar — six in the last 18 months alone

BY TAYLOR WEATHERBY

#### 1. KID ROCK'S BIG ASS HONKY TONK & ROCK N' ROLL STEAKHOUSE

(221 Broadway)  
Owner: Kid Rock

The vibe here is Kid Rock all the way: a neon-splashed bar with black lights overhead, the singer's "American Badass" emblem hanging over the first floor and a sign shaped like a woman's behind. There's decent steak, too, including a 36-ounce Tomahawk ribeye.

#### 2. LUKE'S 32 BRIDGE

(301 Broadway)  
Owner: Luke Bryan

#### 3. JASON ALDEAN'S KITCHEN + ROOFTOP BAR

(307 Broadway)  
Owner: Jason Aldean

Visitors can bounce between the rooftops of Aldean's and Bryan's bars (they're housed in the same building), but the spaces, which both opened in 2018, are distinct: Aldean's features a big, green tractor on the first floor (an ode to his 2009 Hot Country Songs No. 1) as well as his mom's peach cobbler on the menu. Bryan's, named for a bridge in his native Georgia (and, now, his clothing line), has a sushi bar, plus the black Chevy truck from his That's My Kind of Night Tour.

#### 4. AJ'S GOOD TIME BAR

(421 Broadway)  
Owner: Alan Jackson

In its past lives, Broadway's oldest building was a Civil War hospital, Nashville's first used-record store and home to Bullet Records from 1946 to 1952. In October 2016, it became a three-floor honky-tonk and a Jackson mini-museum, featuring a bar that's an exact replica of its owner's Merritt sports fish boat, Hullbilly.



#### 5. DIERKS BENTLEY'S WHISKEY ROW

(400 Broadway)  
Owner: Dierks Bentley

The Phoenix-born singer named his bar — which opened in January 2018, and has three other locations in Arizona — after the state's famous downtown strip in Prescott. The former Gruhn Guitars space, where Bentley used to test out banjos when he moved to Nashville, features vintage guitars, a motorcycle that hangs above one bar and, above another bar, a lit-up sign name-checking his hit "Tip It On Back."

#### 6. OLE RED

(300 Broadway)  
Owner: Blake Shelton

Shelton partnered with Ryman Hospitality Properties to open this spot last June (one in a franchise that includes locations in his hometown of Tishomingo, Okla.; Gatlinburg, Tenn.; and, in 2020, Orlando, Fla.). It's the only bar on Broadway with snacks inspired by Shelton's irreverent sense of humor, like Redneck Nachos and a Kiss My Country Ass Quesadilla.

#### 7. REDNECK RIVIERA

(208 Broadway)  
Owner: John Rich

The Big & Rich star enlisted his brother to build almost everything inside, including the tractor-wheel light fixtures. The two Heroes bars — which honor first responders, veterans and active military personnel, all of whom receive discounted drinks — have an American flag backdrop (albeit one made of beer cans). A neon sign of Rich's likeness lights up when he's at the bar.

#### Gordon Kerr, 52

PRESIDENT/CEO, BLACK RIVER ENTERTAINMENT

Kerr measures success by more than the numbers, citing his biggest 2018 accomplishment as "helping our artists, our writers and our staff realize their dreams." However, Black River Entertainment — which in addition to its namesake label includes Black River Christian, Black River Americana and Black River Publishing, as well as a management company and recording studios — has racked up some impressive achievements over the last 12 months. Kelsea Ballerini notched her fourth Country Airplay chart-topper with "Legends," For King & Country landed its fifth No. 1 on Christian Airplay with "God Only Knows," and Christian artist Hannah Kerr (the CEO's 22-year-old daughter) scored a top 30 hit on *Billboard's* Adult Top 40 chart.

**ONE BUSINESS NASHVILLE STILL NEEDS** "Tim Hortons. I am a sucker for their Timbits."

#### Ben Kline, 50

EXECUTIVE VP/GM, WARNER MUSIC NASHVILLE

#### Cris Lacy, 46

EXECUTIVE VP A&R, WARNER MUSIC NASHVILLE

#### Kristen Williams, 39

SENIOR VP RADIO AND STREAMING, WARNER MUSIC NASHVILLE

Lacy says Dan + Shay had "everything to do" with Warner's 2018 success, as Williams helped the Grammy-winning duo's piano ballad "Tequila" land atop both Country Airplay and Hot Country Songs, pushing the act to over 2 billion career on-demand streams. Those numbers not only led to Dan + Shay breaking on pop radio, with "Tequila" peaking at No. 18 on the Mainstream Top 40 chart, but also boosted its follow-up Country Airplay No. 1, "Speechless," to No. 24 on the Hot 100. The pair helped Warner Nashville double its global revenue to seven figures in two years. Says Kline: "If we had a foot in the door, we broke it down in 2018."

**LEARNING FROM BLAKE SHELTON** Kline "It doesn't matter how big a superstar, the business is constantly evolving and you have to change with it. I get texts from him all the time: 'What does "consumption" mean?'"

#### Jon Loba\*

EXECUTIVE VP, BBR MUSIC GROUP

Jason Aldean's *Rearview Town*, which was *Billboard's* best-selling independent album of 2018, and rising artist Jimmie Allen's Country Airplay No. 1 "Best Shot," drove BBR Music Group to the top spot on the year-end 2018 independent labels chart. Successes from Dustin Lynch,

**CINDY,**

**WE'VE COME SO FAR  
TOGETHER. THANK  
YOU FOR ALWAYS  
BELIEVING IN THE  
POWER OF MUSIC &  
FORGING THE PATHS  
THAT BRING ARTISTIC  
VISIONS TO LIFE.**

**I ,**

**I**

LOCASH and Runaway June propelled the label in early 2019. "When we started in 2001, there were so many things our competitors said could never happen within the walls of an independent: sales, dreams, radio airplay, major press, TV appearances, award nominations, touring," says Loba about BBR Music Group, which BMG acquired in 2017. "But we've knocked them all down."

### David Macias, 54

OWNER/PRESIDENT, THIRTY TIGERS

"We're up 9.6% [in revenue] from 2017 to 2018," says Macias about his 17-year-old label. The Grammy-winning producer is particularly proud of helping triple John Prine's first-week album sales with his 2018 LP, *The Tree of Forgiveness*, over Prine's previous effort. Also noteworthy is the success *American Idol* alum Scotty McCreery has achieved at country radio through Triple Tigers Records — a partnership that Thirty Tigers, Triple 8 Management and Sony formed in 2016. He says of McCreery's hit album *Seasons Change*: "This is a new chapter, and it couldn't be off to a better start."

**COUNTRY MUSIC STORY OF THE YEAR** "Kacey Musgraves. [Her success] should give everyone courage to take more chances on great music."

### Royce Risser, 48

EXECUTIVE VP PROMOTION, UNIVERSAL MUSIC GROUP NASHVILLE

### Brian Wright, 46

EXECUTIVE VP A&R, UNIVERSAL MUSIC GROUP NASHVILLE

In a year that included major successes for Keith Urban, Chris Stapleton and

Carrie Underwood, Kacey Musgraves' ascension was the primary highlight for the two executives. A young Musgraves sang her debut single, "Merry Go 'Round," before country radio programmers in 2012, so to watch her win the album of the year Grammy seven years later feels like an especially hard-fought victory. "It was really cool to see her get that recognition," says Risser.

**LAST CONCERT ATTENDED FOR FUN** Wright "Tom Petty & The Heartbreakers in 2017."

### Ken Robold, 54

EXECUTIVE VP/COO, SONY MUSIC NASHVILLE

### Jim Catino, 47

EXECUTIVE VP A&R, SONY MUSIC NASHVILLE

### Steve Hodges, 54

EXECUTIVE VP PROMOTION AND ARTIST DEVELOPMENT, SONY MUSIC NASHVILLE

During the past year, this power trio collected big returns on a hat trick of wins: Maren Morris' *GIRL* notched the largest debut-week streaming sum for a country album by a female artist, with 24 million on-demand audio streams; Kane Brown netted his first No. 1 album on the Billboard 200 with second LP *Experiment*; Luke Combs' *This One's for You* has spent 35 weeks (and counting) at No. 1 on Top Country Albums, the first LP by a solo male to achieve that feat since Garth Brooks' *No Fences* in 1990. Hodges calls Combs' durable hit "Beautiful Crazy," which spent 11 weeks atop Hot Country Songs, "a phenomenon of its own."

**CLOSING THE GENDER GAP** Robold "At Sony, we take pride that we don't shy away from signing females because there is an issue getting country [airplay]. If an artist

is unique and compelling, we will sign them."

## ► MANAGEMENT

### Narvel Blackstock, 62

CEO, STARSTRUCK ENTERTAINMENT

Blackstock's 31-year-old firm continued to grow the brands of Blake Shelton and Kelly Clarkson — the CEO's daughter-in-law — beyond their singing bases. Shelton's Ole Red clubs (see page 62) expanded into Gatlinburg, Tenn., and new series *The Kelly Clarkson Show* will hit daytime TV this fall. Both clients are also coaches on NBC's *The Voice*, which makes them "advocates for not only their music, but the music industry as a whole," says Blackstock.

**ON DECK** Developing talent Maggie Rose, who already has netted over 21.6 million on-demand U.S. streams, made her national TV debut on NBC's *Today* in March.

### Gary Borman\*

FOUNDER/CEO, BORMAN ENTERTAINMENT

After landing his sixth No. 1 on Top Country Albums in May 2018 with ninth studio set *Graffiti U*, client Keith Urban grossed \$47.9 million on his *Graffiti U* world tour from 72 dates. His success co-headlining five C2C: Country to Country dates throughout Europe led Borman to prioritize an international plan for his Australian superstar. Plus, the 2018 Country Music Association Awards and the 2019 Academy of Country Music Awards both named Urban entertainer of the year.

**AND THE WALLS CAME DOWN** "One can no longer define an artist or their music simply by genre or country of origin. The walls of genre and nationality that keep music contained and segmented are continuing to dissolve from the impact of streaming and social media."

### Virginia Bunetta, 38

MANAGING PARTNER, G-MAJOR MANAGEMENT

As if Thomas Rhett — whose new album *Center Point Road* drops May 31 — taking the male artist trophy at the 2019 Academy of Country Music Awards wasn't enough, Bunetta (née Davis) hit a personal high note this past year, welcoming a daughter with her husband, songwriter-producer Julian Bunetta, on the October night that Rhett played the Los Angeles Forum. "I started working with Thomas when he was a songwriter at Lipscomb University, when he was 19 or 20," says

## The Women Behind The Hits

### "TURNIN' ME ON," BLAKE SHELTON

#### Songwriter: Jessi Lee Alexander

Co-writers: Josh Osborne, Shelton

Country Airplay peak: No. 10 (Nov. 17, 2018)

"Blake had a simple little melody and hook — the money line. I called Josh Osborne, because it reminded me of 'Sangria,' which he wrote. A couple of days later, we got together and wrote it. I thought it was cool to give this girl power over the guy: 'She must get off on turning me on.' I love that line."



Cindy, you are...

“The Quiet Oracle”

Congrats!!!

with love -

A handwritten signature in black ink. The name "Peter" is written in a cursive style. The "P" is large and loops around the "e". The "t" is tall and thin. The "r" is short and loops back. Below the "r" is a small, stylized flourish that looks like a circled "P" or a similar symbol.

the West Virginia native. "To deliver my baby on the night of this very big show for us was very surreal."

**TIME-MANAGEMENT TIP** "I list my top priorities on a yellow legal pad every night for the next day, so I start there first thing instead of my email."

### Coran Capshaw, 61

FOUNDER, RED LIGHT MANAGEMENT

### Mary Hilliard Harrington, 42

SENIOR MANAGER, RED LIGHT MANAGEMENT

### Janet Weir, 44

MANAGER, RED LIGHT MANAGEMENT; OWNER, 42 ENT

### Van Haze, 41

MANAGER, RED LIGHT MANAGEMENT

Capshaw works directly with Chris Stapleton, who has steadily grown into one of country's top touring draws: grossing \$38 million from 45 shows in 2018. Weir helped Maren Morris shatter a streaming record with *GIRL*: Its tracks racked up 24 million on-demand streams in its premiere frame, the largest debut-week tally for a country album by a female artist. Haze guided budding star Brett Young to his first No. 1 on Top Country Albums with *Ticket to L.A.* and his fourth Country Airplay chart-topper with "Here Tonight." (For Harrington, see page 68.)

### Bob Doyle, 71

OWNER/PRESIDENT, MAJOR BOB MUSIC/BOB DOYLE & ASSOCIATES

Longtime client Garth Brooks, who Doyle co-manages with Randy Bernard, hinted at things to come when, in October, he played the first concert held at Notre Dame Stadium. CBS' subsequent concert special, *Garth: Live at Notre Dame!*, drew 14 million total viewers. Brooks, whom iHeartRadio Awards presented with the

inaugural artist of the decade award in March, kicked off a three-year stadium tour in earnest that same month, with nine so-far announced shows selling more than 600,000 tickets. In another first, Brooks will release his music on vinyl with a new box set, *Legacy*.

### Martha Earls, 41

OWNER, EFG MANAGEMENT

Kane Brown's sophomore album, *Experiment*, bowed at No. 1 on the Billboard 200 in November, one of only three country albums to reach the chart's top slot in 2018. It was a high note for manager Earls, who says, "Within that album, there's some heavy music: One song called 'American Bad Dream' is very timely, topical and important." She adds that *Experiment* "contains some music and messaging that maybe is a little progressive for the format that makes people a little uncomfortable. But we're talking about it. And conversation leads to change."

**COUNTRY MUSIC STORY OF THE YEAR** "I've worked in the Nashville music industry for over 20 years, and there was always a stigma about artists if they had a hit outside the country genre. For the first time, artists are able to walk back and forth between genres — like 'Meant to Be,' from Florida Georgia Line and Bebe Rexha. Was it a pop song? Was it a country song? Or was it both? It doesn't matter."

### Ann Edelblute\*

OWNER, THE HQ

Edelblute steered Carrie Underwood, whom she has managed since the singer's *American Idol* days, through another spectacular year: September's *Cry Pretty*

was the performer's fourth Billboard 200 No. 1, the biggest all-genre debut by a female in 2018 and the top-selling new country album of last year. In November, Underwood was named female vocalist of the year at the Country Music Association Awards, which she and Brad Paisley co-hosted for the 11th time.

### Kerri Pauley Edwards, 47

PRESIDENT, KP ENTERTAINMENT

Edwards guided Luke Bryan to another stellar year, including a tour that grossed more than \$67 million in 2018 and hit 11 stadiums. "I don't think I ever dreamed we would be in the position to do that many [stadiums]," the Lipscomb University alum says about her client of 15 years. "I almost have to pinch myself." She also manages Cole Swindell, whose third studio release, *All of It*, stormed onto Top Country Albums at No. 1 in September, the first time he had reached the chart's peak.

**COUNTRY STRONG** "I've had people outside of country say, 'There doesn't seem to be [another] community like you guys have.' That's a big flag for us to wave. I'm competitive with the best, but don't talk badly about Blake Shelton or Jason Aldean."

### Chris Kappy, 46

FOUNDER, MAKE WAVE ARTISTS

### Lynn Oliver-Cline, 45

FOUNDER, RIVER HOUSE ARTISTS

See page 50.

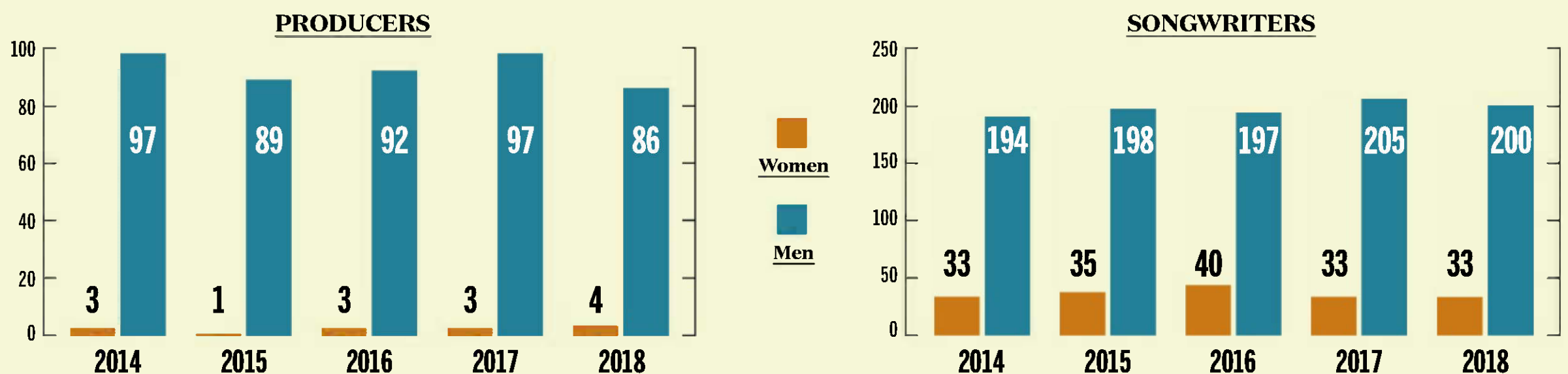
### Marion Kraft, 54

CEO, SHOPKEEPER MANAGEMENT

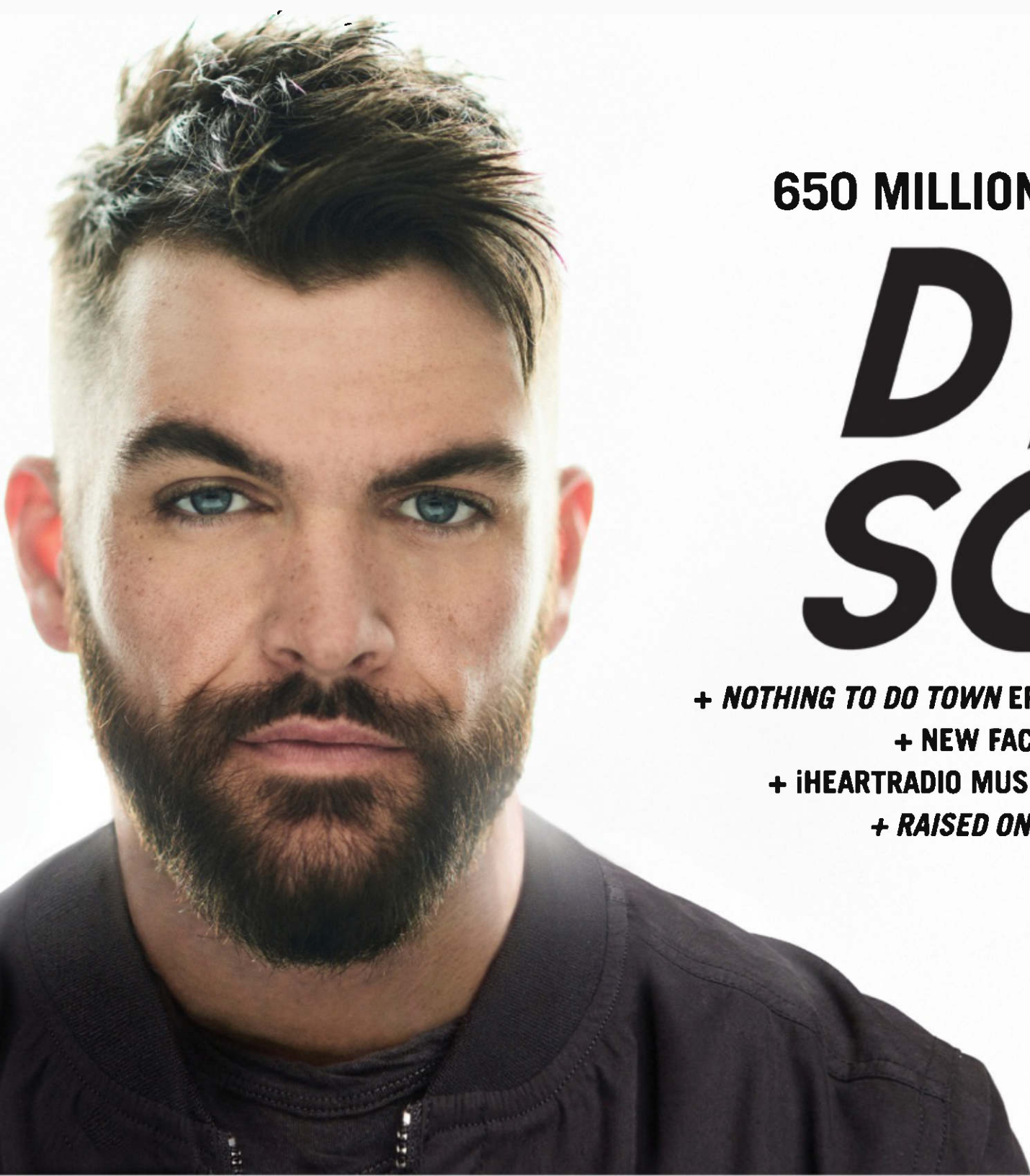
See page 68.

## The Widening Gender Gap

While women artists struggle to get spins, their counterparts behind the scenes lag even further behind men — as a look at the contributors to the top 40 Country Airplay songs from the past five years reveals



**Methodology:** Billboard tallied the songwriters and producers on every song to reach the top 40 of the Country Airplay chart for the years 2014-18. For tracks with multiple songwriters and/or producers (including duos/groups), each person was counted individually.



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## MARION KRAFT

CEO, SHOPKEEPER MANAGEMENT

## MARY HILLIARD HARRINGTON

SENIOR MANAGER, RED LIGHT MANAGEMENT

Mary Hilliard Harrington, 42, and Marion Kraft, 54, met in 2005 while Harrington was doing publicity for a not-yet-famous Miranda Lambert and Kraft served as the singer's manager. Nearly 15 years later, Lambert, whom Kraft still manages, is a full-fledged superstar, and Harrington now manages some big names of her own, including Dierks Bentley, Elle King and LANCO. But what hasn't changed in the intervening time is their connection and their dedication to making the path for artists smoother. In 2018, the friends helped create the CMA KixStart artist scholarship program, which aims to help rising acts get ahead in the industry.

"I wouldn't have been able to do it by myself," says Kraft at her Nashville home, with Harrington seated beside her on the couch. "I needed a great partner." Together they're also on a mission to rectify the lack of women on country radio (see page 60) and in writing rooms. Harrington represents Caylee Hammack, whom CMT named a 2019 Next Women of Country class member, and Kraft's client list is an all-female cadre of powerful women: Lambert, Ashley Monroe, Pistol Annies and Tenille Townes.

### GOING BEYOND GENDER

**Harrington** "For a lot of years, as this diversity conversation was happening, I didn't feel like I was a 'good female' because I wasn't signing girls. But the reason was that no one had walked in my office that just floored me. When I saw [Hammack], I was just like, 'Let's go do it!' I want people to love her because she's an amazing artist and not because she's female. She is incredibly special beyond her gender."

### THE IMPORTANCE OF LONG-TERM COMMITMENT TO ARTISTS

**Kraft** "When Miranda came into the format, [we had] the support of record labels and TV executives saying, 'We're in on this; we're going to give it years.' And it took years. She had her first single in 2004 but her first No. 1 in 2010. If we had people that only believed for six weeks or a year or even two, she would not be an artist today. We need to remember that careers are not built overnight."

### HOW TO GET MORE WOMEN ON THE AIRWAVES

**Harrington** "It's going to take a lot of people not just talking about it but actually doing something. We hear a lot about [lack of] familiarity being the problem at country radio or streaming. How can [listeners] have familiarity [with female artists] if you're not even adding them?"

### KEEPING IT COMPETITIVE

**Kraft** "For Miranda to have won [the Academy of Country Music award for] female vocalist of the year for nine years in a row — that's ridiculous. How haven't we, as an industry, been able to build female [artists] that can compete with that? Thank God somebody else won this year. We celebrated. It's time."

—ANNIE REUTER



Harrington (left) and Kraft photographed by Yve Assad on May 13 at The Hermitage Hotel in Nashville.



### Dale Morris, 82 Clint Higham, 47

PARTNERS, MORRIS HIGHAM MANAGEMENT

As Morris celebrates 50 years in the music business, marquee client Kenny Chesney played his 200th stadium show while on his Trip Around the Sun Tour. The outing grossed over \$114 million from 42 shows with 1.3 million tickets sold, making Chesney the only country act to land on the top 10 overall tours list last year (No. 9). Breakthrough talent Old Dominion reached 1.4 billion U.S. streams and won group of the year at the 2019 Academy of Country Music Awards for the second straight year, while Morris Higham also added Carly Pearce and Brantley Gilbert to its roster.

**LIFE LESSONS FROM CHESNEY** Higham "Kenny told me once: 'Too much chocolate cake can make anyone sick.' He knows how to balance his celebrity with his private life."

### Jason Owen, 42

PRESIDENT/CEO, SANDBOX ENTERTAINMENT;  
CO-PRESIDENT, MONUMENT RECORDS

Owen's artists Kacey Musgraves and Dan + Shay (whom he co-manages with Scooter Braun) ruled the 2019 Grammys, scoring trophies in every category for which they were nominated. Musgraves' album of the year winner, *Golden Hour*, returned to No. 1 on Top Country Albums and No. 9 on the Billboard 200 post-Grammys, a notable feat given its scant country radio play. "[Country] listeners before relied so heavily on country radio, and that's just not the case with streaming," says Owen, who also manages Kelsea Ballerini, Little Big Town and Faith Hill. "The fan is listening to Ariana Grande, then Dan + Shay the

next song, then Khalid. Music has become genreless."

**LAST CONCERT NOT FOR WORK** "Cher, with Scott and Sandi Borchetta. We turned back time."

### John Peets, 51

FOUNDER, Q PRIME SOUTH

Top client Eric Church has grossed \$46.4 million from 34 shows on his ongoing Double Down Tour and set an attendance record at Nashville's Nissan Stadium on May 25. "He's doing this with [only] seven No. 1 [Country] Airplay hits," says Peets about the *Desperate Man* singer. The Ohio native — who also manages Brothers Osborne and fellow Ohio-to-Nashville transplants The Black Keys — has also seen the Academy of Country Music's 2019 new female artist winner, Ashley McBryde, expand from 300- to 2,000-seat venues in the United Kingdom and move her September Nashville show from its original 500-seat club to a 1,600-capacity venue.

**GOING GLOBAL** "International has been our single greatest area of growth."

### Scott Siman, 64

PRESIDENT, EM.CO

Siman's sole client, Tim McGraw, performed at the Super Bowl's pregame tailgate party and personally had a hand in bringing the 2019 NFL Draft to Music City. In January, the megastar opened his first gym, Nashville's TruMav Fitness. He also will publish two books — *Songs of America: Patriotism, Protest, and the Music That Made a Nation* with Pulitzer Prize-winning author Jon Meacham on June 11, and the health- and fitness-

focused *Grit and Grace* on Nov. 5. In store for 2020 is McGraw's new album and tour. "I'm always impressed with his ability to analyze a situation and find a course of action," says Siman. "Given good information, he's able to help chart a path that reflects who he is as an artist, often with an angle I missed or minimized."

**NASHVILLE LANDMARK HE MISSES MOST** "The old Music Row, with its vast array of alleys, basements and backdoors — where anything and everything was possible."

### Clarence Spalding, 62

PARTNER, MAVERICK

Spalding's suggestion that Brooks & Dunn rerecord their classics with a new generation of country acts, including Luke Combs, Kacey Musgraves and Kane Brown, resulted in April's *Reboot*, which landed the duo its first Top Country Albums No. 1 in 10 years. "Artists came in with such a respect for the songs and Kix and Ronnie, but also wanted to leave their mark on it," says Spalding. Also in April: Client Jason Aldean received the ACM Dick Clark Artist of the Decade award. Spalding also masterminded this summer's 25th-anniversary tour of Hootie & The Blowfish's debut, *Cracked Rear View*, and now manages the reunited band in an expansion of his role with frontman Darius Rucker. The Kentucky native is working on a return to TV for Reba McEntire and Rascal Flatts' 20th anniversary, which he promises will include "new music, a new tour and some TV opportunities."

**TV CHARACTER HE RELATES TO MOST** "Lassie. Feels like I'm always running around trying to save someone's ass."

## ► MULTISECTOR

### Kerry O'Neil, 66

CO-OWNER, BIG YELLOW DOG MUSIC; CO-OWNER, O'NEIL HAGAMAN

### Carla Wallace\*

CO-OWNER/CEO, BIG YELLOW DOG MUSIC

When producer-songwriter Daniel Tashian won an album of the year Grammy for his production work on Kacey Musgraves' *Golden Hour*, it was a watershed moment for Big Yellow Dog, which handles publishing and artist development. "White doves should [have been] released," jokes Wallace of seeing Tashian, who also co-wrote seven songs on the set, take the stage. The 20-year-old firm had a strong 12 months with the runaway success of Maren Morris' *GIRL* and the emergence of Tenille Townes, whose "Somebody's Daughter" hit No. 26 on Country Airplay.

**LESSON FROM AN ARTIST** Wallace "Tenille Townes

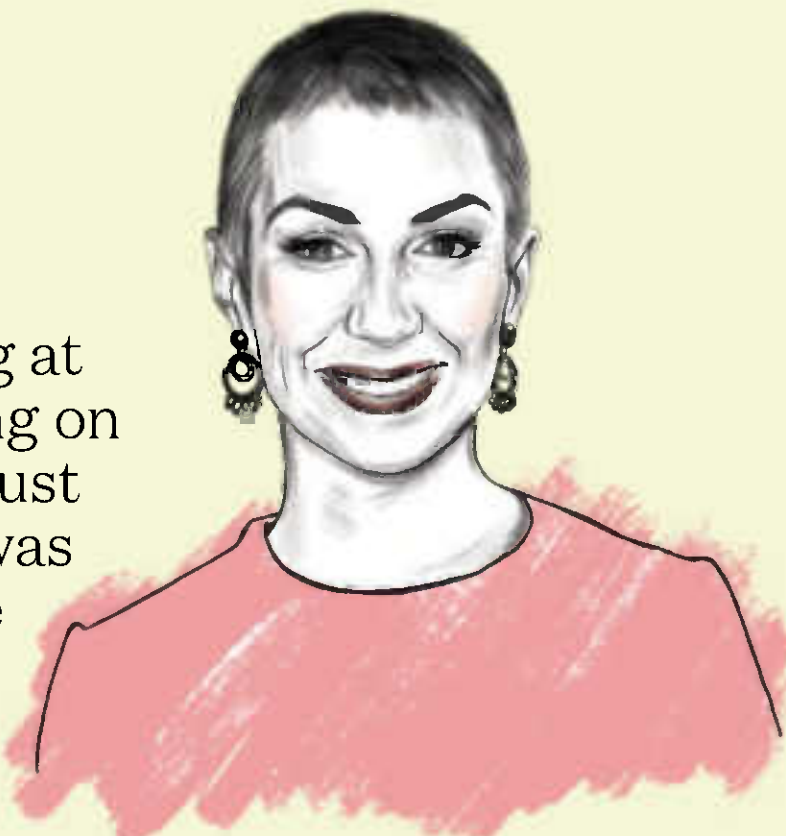
## The Women Behind The Hits

### "RICH," MAREN MORRIS

Songwriter: Laura Veltz

Co-writers: Jessie Jo Dillion, Morris  
Country Airplay peak: No. 4 (Nov. 17, 2018)

"I laugh every time I play the song at a [writers] round, [singing], 'Sitting on a big-ass pile of dimes.' We were just goofing off, having a fun time. It was accidentally put on hold for Little Big Town. That doesn't typically happen unless the song has legs. Maren had to call and say, 'Hey, do you mind if I take the song back?'"





# LEE BRICE

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### Craig Wiseman, 55

OWNER, BIG LOUD

### Seth England, 38

PARTNER, BIG LOUD

### Clay Hunnicutt, 51

PRESIDENT, BIG LOUD RECORDS

Big Loud's management arm, in partnership with Maverick, toasted a whopping 50 weeks at No. 1 on Hot Country Songs with the Florida Georgia Line and Bebe Rexha smash "Meant to Be" and scored a No. 1 on the chart with Morgan Wallen's "Whiskey Glasses," which also landed the management and label client a second Country Airplay top five in May, following the No. 1 "Up Down." "If you look at the [genre's current] impact, it's leading presence is undeniable," says Hunnicutt. In its fourth year of operation, Big Loud's label division also boasted strong showings for Jake Owen's "I Was Jack (You Were Diane)," which crowned Country Airplay in August, and 12-year-old viral Walmart yodeler Mason Ramsey. "College kids are rabid about Mason," says England. "He sold 1,700 tickets at Baylor [University's Waco Hall] in March with only six songs online."

#### NASHVILLE LANDMARK MOST MISSED

**England** "The Midtown Nashville Delicatessen [which closed in 2015]. A lot of hangover breakfasts in that place."

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#### ► LIVE

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### Louis Messina, 71

CEO, MESSINA TOURING GROUP

Messina ended 2018 with the year's highest-grossing country trek, Kenny Chesney's Trip Around the Sun Tour, which contributed \$114.3 million to the promoter's \$680 million worth of overall ticket sales, alongside outings by Blake Shelton, Tim McGraw and others. That's a tough act to beat for 2019, but with tours from Chesney and Shelton planned and record-attendance shows from George Strait in Atlanta and Houston already in the books — along with more stadium and Las Vegas arena dates for the King of Country sprinkled throughout the year — the industry veteran may have a chance. He also promotes Eric Church's ongoing Double Down Tour that includes two-night runs in 25 cities. "No two evenings are the same," says Messina, who received the CMA Touring Lifetime Achievement Award in January. "Eric is like me. He's a dreamer."

**MOVIE CHARACTER HE MOST RELATES TO** "Clint Eastwood's character William Munny from

*Unforgiven*. He's an old outlaw trying to teach the youngster frontier life."

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### Brian O'Connell, 53

PRESIDENT OF COUNTRY MUSIC TOURING,  
U.S. CONCERTS DIVISION, LIVE NATION

The BOC, as he's known to friends, is country's ultimate road warrior, clocking roughly 46 weeks of travel in 2018 and promoting 12 headlining tours and 600 shows, including Luke Bryan's \$68 million *What Makes You Country* tour. He also promoted tours for artists including Miranda Lambert and Jason Aldean, and festivals like Dierks Bentley's Seven Peaks in Buena Vista, Colo., which averaged 10,000 fans a day in its first year. O'Connell thinks festivals are his best artist discovery and development tool: "Eight years ago we had Thomas Rhett play Watershed Festival three times in a day, and he just opened his arena tour in Montreal. We always find the right lane for our artists."

**ARTISTS ARE PEOPLE, TOO** "When you're routing a tour, you're not just filling in blanks on paper. You're going, 'OK, the [artist's] kids go back to school this week, and we've been on [the road] five weeks, so maybe take a weekend off here for family time.'"

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### Sally Williams, 47

SENIOR VP PROGRAMMING AND ARTIST RELATIONS,  
OPRY ENTERTAINMENT; GM, GRAND OLE OPRY

Kelsea Ballerini's April induction into the Grand Ole Opry marked the first time a contemporary female artist joined the Nashville institution in 11 years, since Carrie Underwood in 2008. "The Opry is firing on all cylinders right now," says Williams, who has held the GM role for two years, noting the theater's 222 shows in 2018 and 225 scheduled for this year. Under the Missouri native's direction, Opry Entertainment also has launched crossover initiatives like Opry NextStage, a yearlong collaboration with rising country artists Riley Green, Tegan Marie, Tenille Townes and Travis Denning; staged the first USO-Opry show in April in Dayton, Ohio; and booked 200 ticketed concerts in 2019 at the Ryman Auditorium, including a two-hour concert in March held in conjunction with Ken Burns' upcoming PBS documentary, *Country Music*.

**NASHVILLE TRAFFIC TIP** "I take 6 a.m. YMCA classes. The traffic signals are in flashing mode, there aren't many cars yet."

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### Stacy Vee\*

VP FESTIVAL BOOKING, GOLDENVOICE;  
VP ARTIST RELATIONS, MESSINA TOURING GROUP

See page 74.

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#### ► AGENCIES

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### Scott Clayton, 53

### Joey Lee, 50

### Jay Williams, 46

CO-HEADS/PARTNERS, WME'S NASHVILLE OFFICES

### Greg Oswald, 62

PARTNER, WME

In the past year, WME's Nashville team booked over 14,000 shows, including headlining arena tours for superstars Jason Aldean, Dierks Bentley, Miranda Lambert and Eric Church. Globally, the Music City office secured more than 400 concerts in 31 countries, helping Ashley McBryde parlay a side-stage slot at the 2018 C2C: Country to Country festival into several headlining shows throughout Europe. "Country artists are thinking about a worldwide plan now, and that wasn't in the cards five or six years ago," says Williams. Among the 2019 additions to WME's Nashville roster is touring powerhouse Zac Brown Band.

**LESSONS FROM BOCEPHUS Oswald** "Hank Williams Jr. has been my client for nearly 30 years. The first year, I learned the hard way: 'Don't think you know the answer when you are talking to your artist.' Thirty years later, I'm reminded not to jump to conclusions."

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### Marc Dennis, 48

### Darin Murphy, 52

CO-HEADS, CREATIVE ARTISTS AGENCY MUSIC NASHVILLE

### Rod Essig, 70

### John Huie, 63

FOUNDERS, CREATIVE ARTISTS AGENCY MUSIC NASHVILLE

In 2018, Dennis' longtime client Shania Twain embarked on an 87-date, four-continent tour that grossed nearly \$70 million, according to CAA. New York transplant and Academy of Country Music chairman Murphy worked with Keith Urban on his *Graffiti U* world tour, which grossed \$47.9 million globally from 72 shows in 2018-19. Essig helped bring the high-profile 2019 NFL Draft to Nashville in April, booking Tim McGraw as the main headliner. CAA Music Nashville co-founder Huie handled Kelsea Ballerini's 14-date arena tour, her largest to date.

**INTERNATIONAL STRATEGY Dennis** "You have to have a [long-term] plan. You can't just go have a moment at a festival like C2C [Country to Country] and then disappear."

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### Jonathan Levine, 57

MUSIC EXECUTIVE LEADERSHIP GROUP, PARADIGM TALENT AGENCY

### Mike Betterton, 47

### Lenore Kinder, 39

AGENTS, PARADIGM TALENT AGENCY

See page 82.

# CONGRATULATIONS

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**BOBBY BONES  
CORAN CAPSHAW  
JANET WEIR  
KERRI EDWARDS  
MARY HILLIARD HARRINGTON  
VAN HAZE**

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**AND ALL OF BILLBOARD'S  
2019 POWER PLAYER HONOREES!**

FROM YOUR FRIENDS AND FAMILY AT

**RED LIGHT**  
MANAGEMENT

### STACY VEE

VP FESTIVAL BOOKING, GOLDENVOICE;  
VP ARTIST RELATIONS, MESSINA TOURING GROUP

As curator and producer of Stagecoach, Stacy Vee has been an integral part of Coachella's sister event since its 2007 launch. After starting as an assistant and later ascending to talent buyer in 2015, the Minnesota native helped the world's biggest country music festival set an attendance record of 80,000 in April.

A self-identified "type A personality," who has already confirmed performers for the Indio, Calif., festival in 2020, Vee speaks animatedly about artists she has watched grow up with Stagecoach. Luke Bryan went from "one of our baby acts, years ago" to third-time headliner this year. Florida Georgia Line, the genre-defying trailblazers, leapfrogged from afternoon support in 2013 to top billing in 2014. Sam Hunt, who first played the festival in 2016, closed out this year's Saturday night.

A lifelong music fan with her first cassette cover (Tina Turner's *Private Dancer*) framed in her Los Angeles office, Vee is understandably more subdued when discussing the blowback she faced this year for Stagecoach's heavily male lineup: Only two of the 10 top-billed acts were women (Cam and Lauren Alaina), with headliners Bryan, Hunt and Jason Aldean. The criticism "was tough to read," she says, especially since her team leaders are all women and the weekend's overall lineup "had more females than ever." But Vee — who in May added vp artist relations for Messina Touring Group to her duties — says she's aiming for gender parity on the festival's Mane Stage in the next few years: "I'm going to do everything in my power to make that a reality."

#### THE LINEUP LOWDOWN

"I talk to people like [Messina Touring Group's] Louis Messina and [AEG Presents'] Adam Weiser, but it's ultimately my decision. I work really far out, know when artists have new music coming out and when they plan to tour. There isn't an algorithm; it's a gut feeling."

#### HOW DIPLO AND TOM JONES ENDED UP AT STAGECOACH

"I like to throw curve balls at people. Tom Jones came to Stagecoach [in 2017] to watch Jerry Lee Lewis and I thought, 'That would be fun.' We booked Diplo this year to play our [Palomino Stage] afterparty: His managers came out in 2018, all three days, dressed head-to-toe in Boot Barn gear and pitched the idea, so I gave him a shot."

#### COUNTRY'S GENRE-BLURRING CROSSOVER

"If you listen to what [Stagecoach] artists play before their sets, you'll hear hip-hop, electronic. A song like 'Old Town Road' has allowed Lil Nas X [whose surprise duet with Billy Ray Cyrus closed Diplo's set] to create his own path. We totally embrace that, and our patrons do too."

#### COUNTRY MUSIC STORY OF THE YEAR

"Kacey Musgraves. She's tearing down barriers, sticking to her guns, having her own sound and standing up for what she believes in. She had a goal and she did it."

#### DREAM HEADLINER

"Dolly Parton. We'll get her one day."

—DAVE BROOKS

## The Talent Whisperer

Charged with curating the largest country music festival in the world, Stagecoach booker Stacy Vee breaks stars (and attendance records) as she commits to an even greater diversity among performers





"My whole Stagecoach [leadership] team is women in charge," says Vee, who was photographed with her team by Sami Drasin on April 23 at the Stagecoach festival in Indio, Calif. From left: Mapi Moran, Amanda Gray, Lyndsay Lyon, Vee, Shea Kopp and Sabrina Sarmiento.

### ► MEDIA

#### Charlie Cook\*

VP COUNTRY FORMATS, CUMULUS MEDIA;  
OPERATIONS MANAGER, CUMULUS NASHVILLE;  
PROGRAM DIRECTOR, WSM-FM (NASH ICON) NASHVILLE

#### John Shomby, 68

DIRECTOR OF PROGRAMMING, NASH NETWORK, CUMULUS MEDIA; PROGRAM DIRECTOR, WKDF-FM (NASH-FM 103.3)  
The battle for supremacy among Nashville's country FM stations has largely been a three-way race during the last few years, with Cumulus' WSM and WKDF exchanging the lead with iHeartRadio's WSIX. "We've been concentrating on WKDF," says Cook. The strategy has worked. In April, WKDF took first place with a 6.3 share of listeners 6 years and older, while WSIX and WSM took second and third, respectively. Cook says that WSM, which broadcasts the Nash Icon format of hits from the 1990s and 2000s, has really clicked with young women 18-24.  
**COUNTRY MUSIC STORY OF THE YEAR Cook** "The loss of audience on country radio. The ratings are falling year to year."

#### Leslie Fram\*

SENIOR VP MUSIC STRATEGY AND TALENT, CMT  
The Oct. 17 telecast of CMT's 2018 *Artists of the Year* special, featuring an all-female roster with Carrie Underwood, Miranda Lambert and Kelsea Ballerini, was the most-watched in the nine-year history of the franchise. "It was the right thing to do, and the timing was perfect," says Fram, who adds that Little Big Town member Karen Fairchild's acceptance speech — in which she name-checked over 30 rising women acts — amplified the good vibes when it

went viral. "[Women] in the community felt like it gave them a voice," says Fram. In November, CMT's Artist Discovery initiative helped 12 independent artists make demos under the guidance of industry vets including Grammy-winning songwriter Liz Rose and A&R executive Tracy Gershon.  
**ACTOR SHE MOST RELATES TO** "Sandra Bullock. She is unpredictable but always 'real.'"

#### Phil Guerini, 55

VP MUSIC STRATEGY, DISNEY CHANNELS WORLDWIDE;  
WORLDWIDE GM, RADIO DISNEY NETWORK  
During the past six months, 3-year-old Radio Disney Country — which tallies 12 million to 15 million monthly users — has rolled out "Let the Girls Play," a strategy that targets women ages 17-24 by focusing on female artists. One of the San Diego native's goals is to create more slots for female voices through the upcoming inaugural Radio Disney Country festival. "Hopefully, we have created a bit of inspiration for [women artists] to perform in what is a male-dominated marketplace," he says.  
**TIME MANAGEMENT TIP** "Define your balance and commit to it."

#### Rod Phillips, 50

EXECUTIVE VP COUNTRY PROGRAMMING STRATEGY, IHEARTMEDIA  
**Bobby Bones, 39**  
HOST, *THE BOBBY BONES SHOW*; VP/CREATIVE DIRECTOR, IHEARTCOUNTRY

#### Gator Harrison, 47

SENIOR VP PROGRAMMING, NASHVILLE, IHEARTMEDIA; BRAND COORDINATOR, IHEARTCOUNTRY  
According to iHeartRadio, ratings for 70% of its 150-plus country stations increased from 2017 to 2018, reeling in an average

of 111 million monthly listeners at a time when terrestrial country radio's audience is shrinking. iHeart's Nashville stations, which Harrison oversees, have performed particularly well, especially WSIX-FM, which consistently ranks atop the market, thanks in large part to Bones' syndicated show. "Country music is best when it's broad," says Harrison of his programming philosophy. "Limiting music based on trend or style or genre is a mistake." Phillips, meanwhile, says he hopes to build on iHeart's country success through producing more live events.

**COUNTRY MUSIC STORY OF THE YEAR Phillips** "The long list of newcomers to the format that have had multiple singles succeed — like Luke Combs, Kane Brown, Maren Morris, Brett Young and Carly Pearce."

#### Tim Roberts, 58

VP PROGRAMMING/COUNTRY FORMAT CAPTAIN, ENTERCOM COMMUNICATIONS; PROGRAM DIRECTOR, WYCD/WOMC/WDZH DETROIT  
It has been a good year for Roberts. In January, Entercom promoted the Michigan native to country format captain to oversee the chain's country radio stations. A few weeks later, while at Nashville's Country Radio Seminar, Roberts learned Entercom had acquired Cumulus' flagship WNSH, New York's only FM country outlet, bringing the number of stations under his command to 22. "I heard the news while surrounded by thousands of people," says Roberts, who'll continue to handle day-to-day programming at country WYCD Detroit — where he has been program director since 2005 — as well as at Motor City adult contemporary station WDZH and classic hits WOMC.

**WOMEN RISING ON RADIO** "Runaway June's 'Buy My Own Drinks' is doing great in Detroit."

#### J.R. Schumann, 37

SENIOR DIRECTOR OF COUNTRY MUSIC PROGRAMMING, SIRIUSXM  
Although Schumann oversees all of SiriusXM's country and Christian channels, Nashville's music industry most closely monitors The Highway, which focuses on new music. The Lake Dallas, Texas, native says he learned his programming style at KSCS/KPLX Dallas and WWKA Orlando, Fla. "I have a finite playlist of 36 spots, which is exactly the same as when I was programming terrestrial radio," says Schumann, who helped break Carly Pearce on The Highway. Currently, he adds, "12 of those slots are being held down by women, and that doesn't include specialty new music shows."

## The Women Behind The Hits

### "YOURS," RUSSELL DICKERSON

#### Songwriter: Parker Welling

Co-writers: Casey Brown, Dickerson  
Country Airplay peak: No. 1 (Jan. 27, 2018)

"Even when we were writing the verses, it felt like one of those rare kinds of things songwriters hope happen. We really liked this idea of what [Russell] would've been before he had this person in his life. Casey had built a track, and I messed around with lyrics. It took a couple of days, but we knew we had something special."





CONGRATULATIONS

**KERRY O'NEIL**

AND

**CARLA WALLACE**

PICTURED WITH **BIG YELLOW DOG** WRITER &  
GRAMMY WINNER DANIEL TASHIAN

LEADING **BIG YELLOW DOG** MUSIC FOR MORE THAN

**20**  
YEARS

NEED YOU NOW WOULD YOU GO WITH ME DRIVER OF LOVE I LIKE THE SOUND OF  
GYN AWAY ALL ABOUT THAT BASS DRINKIN' CLASS HELLUVA LIFE LIPS ARE MOVIN'  
WICH 80S MERCEDES LIKE I'M GONNA LOSE YOU FIX BRAND NEW BEFORE I GO  
BLACK CADILLACS DRUNK ON YOU HIGHWAY DON'T CARE DRUNK ON A PLANE  
ALL YOUR YEARS YOU'VE BEEN HERE LIGHTS GO OFF YOU'RE ALL OUT HISSIN'



### DIGITAL/STREAMING

#### Beville Dunkerley, 44

HEAD OF COUNTRY MUSIC, PANDORA

Dunkerley, who has overseen live events with artists like Jason Aldean and Carly Pearce, says Pandora has over 20 million engaged country listeners, and the internet radio platform's No. 2 station overall is Today's Country. "We've always been giant in country music, but there's still a lot of room to grow creatively," says the Vanderbilt University alum, who sees SiriusXM's recent \$3.5 billion acquisition of Pandora as a key partnership that will help expand country's reach. In November, the Academy of Country Music elected Dunkerley to its board of directors.

#### MORE TOMATOES IN THIS RADIO SALAD, PLEASE

"I have to look up at my screen about once a day to check the artist's name on male-voiced country songs — so many guys sound alike. But I'd know Lauren Alaina or Maren Morris from the first word."

#### Jay Liepis, 45

GLOBAL HEAD OF COUNTRY, APPLE MUSIC

As the streaming titan readies its new Nashville location in an old sock factory in the Wedgewood-Houston neighborhood, Liepis keeps nurturing Apple Music's local investment in country, a genre that's up 55% worldwide among the service's 56 million paid subscribers. Kane Brown's *Experiment* was a 2018 highlight, with a Sony and EFG Management collaboration that included producing an *Apple Music Presents* short film about the Billboard 200 chart-topper. The rollout brought results: Liepis says *Experiment* logged Apple Music's most streams for a 2018 country album in its first 24 hours.

#### MOST UNWELCOME CHANGE TO NASHVILLE

"All the scooters, pedal taverns and other ridiculous transportation/party options downtown has to offer."

#### John Marks\*

HEAD OF COUNTRY, SPOTIFY

#### Brittany Schaffer\*

HEAD OF ARTIST AND LABEL MARKETING, NASHVILLE, SPOTIFY

Last summer, to promote its Hot Country brand, Spotify commissioned crop-circle artist Stan Herd to create portraits of Jason Aldean, Kelsea Ballerini and Luke Bryan in fields near Lawrence, Tenn. Spotify's Hot Country, which Marks helms, is the service's third-most-popular genre playlist in the world, according to the company, reaching over 5.3 million followers. But the crop-circle stunt was a clear signal that the streaming powerhouse — which closed the first quarter of 2019 with 217 million monthly users — was serious about growing the genre. Schaffer describes the mission as "a combination of bringing in country fans who weren't previously streaming on Spotify and working to expand to listeners who haven't experienced country music before."

#### MOST WELCOME CHANGE TO NASHVILLE

Schaffer "No longer having to explain to nonresidents why I choose to live here."

#### Kelly Rich, 52

SENIOR LABEL RELATIONS MANAGER, AMAZON MUSIC

#### Emily Cohen, 35

SENIOR MUSIC CURATOR, AMAZON MUSIC

Amazon Music always has been strong in country, renewing its exclusive streaming and downloading deal with Garth Brooks earlier this year. And with its tens of millions of total paid subscribers, the company claims that its share of country

music in its overall streaming mix is more than twice the industry average. Amazon erected billboards for Maren Morris' second major-label album, *GIRL*, in New York, Los Angeles and Nashville, and featured Morris in its A Voice Is All You Need ad campaign. Rich's team also used Alexa's new-music notification feature to alert Morris' followers about *GIRL*'s March release. Rich credits all of this in contributing to *GIRL*'s record-breaking first week of 24 million on-demand audio streams. "What we did at Amazon as a whole, on top of her music being incredible, helped her to achieve this goal," says Rich. Cohen's playlist, Country Heat, which launched in April 2018, remains the service's global country music destination.

#### WHAT OTHER GENRES SHOULD KNOW ABOUT COUNTRY

Rich "It's a lifestyle. Fans are very loyal and appreciate artists rather than focusing on quick trends."

#### Rachel Whitney, 37

LEAD CURATOR, COUNTRY, YOUTUBE

Since coming aboard YouTube Music in October from Pandora, Whitney has worked to beef up the genre's audience at the world's second-most-popular site. "We are seeing new country music talent across the globe, and there's no better place to watch this phenomenon than on YouTube," says Whitney, who works on YouTube's country expansion alongside the Nashville-based music team of Margaret Hart and Copeland Isaacson. "It's easier [than ever] for U.S.-based artists to develop international fan bases."

COUNTRY MUSIC STORY OF THE YEAR "Three words: 'Old. Town. Road.' The internet will continue to be a gold mine for new subgenres and crossovers in country music that won't need gatekeepers to generate huge hits."

## How Kacey, Ryan And Carrie Get Jacked

Trainer to the country stars Erin Oprea outlines the body-sculpting moves that keep her clients in shape **BY BROOKE MAZUREK**

Personal trainer Erin Oprea didn't know the first thing about country music when, 13 years ago, singer-songwriter Aubrie Sellers and her mother, Lee Ann Womack, enlisted her services. "It's only in the past year that I learned what a bass is — that it's not a drum," says Oprea with a laugh. Since then, she has become one of Music City's most in-demand fitness gurus, helping to tone the likes of Kacey Musgraves, Maren Morris, Ryan Hurd, Kelsea Ballerini and Carrie Underwood. Here are three of the moves that keep them all in fighting shape.



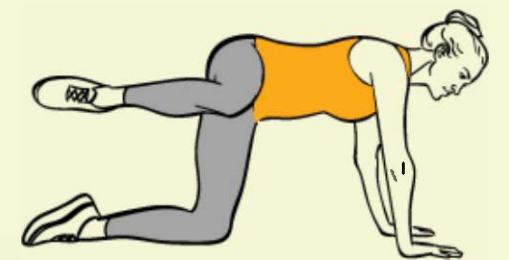
#### JUMP AROUND

"A jump rope is the most versatile piece of equipment. It's cardio outside of the tour bus," says Oprea, who often integrates it into an interval-based Tabata workout. "I'll have my musicians sing and jump rope at the same time so they aren't getting winded onstage." For the most efficient workout, keep your body and your jumps low to the ground, your arms bent at a little less than 90 degrees and your rope loops tight and narrow.



#### ACTIVATE ABS

Oprea's "slowwww bicycle crunches" are straightforward but effective. Start by lying on your back with your hands behind your head. Bring your chest up, then take your elbow to the opposite knee while the other leg is fully extended. Pause in that position, making sure your back is not arched (if it is, tilt your pelvis to flatten). Hold and switch for 45 seconds. Then do another 45 seconds at a slightly faster pace.



#### BOOST YOUR BOOTY

Get on your hands and knees with a flat back, then lift your left knee "like you're peeing on a fire hydrant." Point the toes, then extend the leg back. "You're going to feel a good squeeze on your booty," says Oprea, "and your knee should never drop from that angle." After 20 reps, stay on the same leg and make 30 "itty-bitty circles" with your knee. "And then you get to do the next leg, because one butt cheek shouldn't get all the fun."

# BLANCO BROWN

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AVAILABLE NOW

"THE GIT UP"  
10+ MILLION VIEWS & COUNTING!

"...Blanco is **unique**, has a story and has **great songs to back it all up**. We all looked at each other at the end of the meeting and said 'what just happened?'"

- *Jay Liepis Nashville Lead, Apple Music*

"**Blanco Brown**, like the pioneers of Country music that he follows, is set to have a moment in the Country landscape that carves out a **unique sound...all his own**." - *John Marks - Head of Country Music Shows & Editorial | Content, Spotify*

"He is able to **seamlessly knit** multiple genres together, blending Tracy Lawrence, T-Pain, "Dixieland Delight" and The Beach Boys... **Real artists don't just break rules; sometimes they rewrite them**."

- *Billboard*

"**Blanco Brown** is by far one of the most **exciting artists** I've seen in a long time. His lyrics are **infectious** and his personality is so special that it only takes one performance to make you a real fan of his **undeniable talent**." - *Nadine Santos - Vice President Programming and Talent Relations, Music Choice*

"**Blanco Brown**, the man and the music, is a **pure shot of adrenaline**." - *Beville Dunkerly - Head of Country Music, Pandora*

"I've **heard** and **seen** the **future**, his name is **Blanco Brown**." - *Phil Guerini VP, Music Strategy DCWW & GM, Radio Disney Network*

"**Blanco Brown** and Lil Nas X are **breaking down the walls** in the music industry with their introduction to "Country Trap". Today more than ever artists are making music because they are having **FUN**, instead of **restricting themselves to genres** that are seen as "**the standards**" for the music industry. As we have seen the **continued growth** of this genre from Blanco's **success stories** on Triller and Instagram, I do not anticipate that this will be the last we hear of this **evolving category**." - *Lauren Braun Diamont - Director of Content, Triller*

### ► PUBLISHING

#### Kent Earls, 47

EXECUTIVE VP/GM, UNIVERSAL MUSIC PUBLISHING GROUP NASHVILLE

Breakout songwriter Chase McGill co-penned two Country Airplay No. 1s (Luke Bryan's "Sunrise, Sunburn, Sunset" and Kane Brown's "Lose It") and two Grammy nominees for best country song (Cole Swindell's "Break Up in the End" and Little Big Town's "When Someone Stops Loving You"). "We call him a 'redneck poet,'" says Earls, who's also excited about Ingrid Andress, Caylee Hammack and Rachel Wammack, three rising female singer-songwriters. "They all have a unique voice that I can't wait for the rest of the world to hear," says Earls.

**MOST MISSED NASHVILLE LANDMARK** "My great-great-grandparents' tavern [Albin's Hall] at Fourth Avenue and Ash Street."

#### Beth Laird, 37

CO-FOUNDER/CEO, CREATIVE NATION

Laird's business partner and husband, Luke Laird, took home two Grammys this year for co-writing Kacey Musgraves' best country song winner "Space Cowboy" and best country solo performance winner "Butterflies." "We have been a part of Kacey's career since the very beginning," says Laird, who was a writers' rep at BMI when she met Musgraves and introduced her to Luke. The Lairds have since grown their family and company, with two sons and two office bungalows on Music Row. "When we started [in November 2011], it was just three of us: me, Luke and [songwriter] Barry Dean," says Laird. Now Creative Nation

represents nine songwriters, including "Girl Crush" co-author Lori McKenna and Tyler Johnson, who has collaborated with Harry Styles, Cam and Sam Smith.

**LAST CONCERT NOT FOR WORK** "Justin Timberlake."

#### Troy Tomlinson, 55

PRESIDENT/CEO, SONY/ATV MUSIC PUBLISHING NASHVILLE

*Billboard's* Hot Country Songs chart recently illuminated the strength of Sony/ATV's roster: LANCO followed its 2017 No. 1 "Greatest Love Story" with the top 20 hit "Born to Love You," while singer-songwriters Mitchell Tenpenny and Jimmie Allen broke into the top 10 with "Drunk Me" and "Best Shot," respectively.

"We really got our A&R team exactly where it needs to be," says Tomlinson, adding that several of his developing writer-artists have secured record deals, including Lainey Wilson (Broken Bow), Jon Langston (Universal Music Group Nashville), Noah Schnacky (Big Machine) and Sony Nashville signees Hannah Dasher and The Sisterhood Band.

**TV CHARACTER HE MOST RELATES TO** "Walter White from *Breaking Bad*. No, I don't make meth... yet. But Walter is a conflicted soul, just trying to provide for his family."

#### Ben Vaughn, 43

PRESIDENT/CEO, WARNER CHAPPELL MUSIC NASHVILLE

After Warner Chappell won publisher of the year at the ASCAP Country Music Awards last November for the sixth consecutive year and its Warner-Tamerlane nabbed the BMI equivalent the next night, Vaughn received his CEO stripes in January, an acknowledgment of his A&R acumen that's

resulted in successes like Midland, Riley Green and Dan + Shay, whom Vaughn signed in 2013. The pair's No. 1 Country Airplay hits "Speechless" and "Tequila" crossed over to the Billboard Hot 100 (Nos. 24 and 21, respectively). "Country writers are getting success in all kinds of worlds," says the Belmont University alumnus, citing an Adult Top 40 No. 1 for Josh Miller's Florida Georgia Line/Bebe Rexha hit "Meant to Be" and a No. 14 song on Mainstream Top 40 (Camila Cabello's "Consequences") from his roster's Nicolle Galyon, Emily Weisband and Amy Wadge.

**LESSON LEARNED FROM ARTISTS** "Sometimes it's best to just listen. I'm a self-admitted fixer of problems, but there are moments writers just want to vent."

#### Kos Weaver, 50

EXECUTIVE VP, BMG NASHVILLE

Home to hit songwriters Shy Carter, Hillary Lindsey, Russell Dickerson, Margo Price, Carly Pearce, Scooter Carusoe and Mark Holman, BMG maintained its No. 3 spot on *Billboard's* 2018 Hot Country Songs Publishing Corporations year-end chart for the third consecutive year. "It's all about being a proper steward of a creator's career, both creatively and administratively," says Weaver. He singles out Lindsey as one such creator, as her 14 Country Airplay No. 1s and multigenre work (she contributed to the *A Star Is Born* soundtrack) continue to set her apart. "To my mind, she's one of the best songwriters in the world."

**NASHVILLE TRAFFIC TIP** "Live in town. Traffic is popular cocktail conversation, but that's really all it is. We're expanding, it's all good."

### ► PROS

#### Michael Martin, 57

VP, ASCAP NASHVILLE

ASCAP songwriting titan Ashley Gorley recently notched his 32nd No. 1 on the Country Airplay chart, and in November, he took home the ASCAP Country Music Songwriter of the Year honor for a record sixth time. In supporting local songwriters, Martin says the PRO is helping Nashville, "as a hub of creators," make an impact on other genres: ASCAP Christian songwriters David Garcia co-produced and co-wrote Bebe Rexha and Florida Georgia Line's "Meant to Be," Tommee Profitt co-wrote NF's "Let You Down" and Jordan Reynolds co-authored Dan + Shay's "Tequila."

**LEARNING FROM GARTH** "I met Garth Brooks early in his career in Texas, and he is the same today as he was back then: the same work ethic, loyalty and generosity."

## The Women Behind The Hits

### "LOVE SOMEONE," BRETT ELDRIDGE

**Songwriter: Heather Morgan**

Co-writers: Ross Copperman, Eldredge

Country Airplay peak: No. 8 and rising (May 25)

"The original idea Brett, Ross and I had was about wondering what [being in love] might be like. In the middle of the session we decided to switch directions and make the song about truly being in love and how that feels. The words, melody and upbeat spirit all fell into place after that."



Virgo Investment Group congratulates  
Chris Farren and Combustion Music  
for their 77th No.1 single.



  
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COMBUSTION MUSIC 

### PARADIGM TALENT AGENCY

#### Jonathan Levine

MUSIC EXECUTIVE LEADERSHIP GROUP

#### Mike Betterton

#### Lenore Kinder

AGENTS

For Paradigm Talent Agency's Nashville office, it has been a game-changing 18 months. In February 2018, company veteran Jonathan Levine, 57, signed Kacey Musgraves a month before the release of her Grammy-winning album of the year, *Golden Hour*. That April, Lenore Kinder — who'd heard an advance of the record and "told my wife it was going to change my life" — left AEG Presents, where the 39-year-old had promoted concerts for a decade (including Musgraves'), to become one of her agents at Paradigm.

Then, in November, Paradigm acquired Dale Morris & Associates, the in-house touring division of Morris Higham Management, a move that brought Mike Betterton, 47, and agent Nate Ritches into the firm's Nashville office. Even more impressively, the deal added fast-rising act Old Dominion and live powerhouse Kenny Chesney, whose \$114 million-grossing Trip Around the Sun outing was the top country tour of 2018, to the agency's flourishing roster.

Nabbing a country superstar like Chesney was a major coup, but Levine's early investment in Americana artists such as Tyler Childers, recent best new artist Grammy nominee Margo Price and Grammy winner Sturgill Simpson had already raised the agency's Nashville profile. Levine's team now handles private bookings and fairs for George Strait and Blake Shelton, and, in late 2018, quietly landed the estate of Johnny Cash.

#### MANAGING THE MAN IN BLACK'S LEGACY

**Levine** "In the 16 years since Johnny [Cash] has passed, the family and the estate have done nothing to compromise the magnitude of his music's impact. Our job is to make sure generations to come are provided opportunities to learn, enjoy and discover [Cash's] incomparable body of work."

#### ON KACEY'S SUCCESS

**Levine** "This lightning in a bottle that Kacey has managed to capture did not catch any of us off guard. The plans, the foundation, the vision came from the top down, starting with Kacey."

**Kinder** "I grew up on The Judds and Dixie Chicks. I yearn for female performers like that now. If radio's not going to support them, we have to rally our wagons from a live perspective and help women [artists] develop their careers so there are female headliners. It's helpful to see statistics about lack of representation, but you've also got to roll up your fucking sleeves and start doing the work."

#### KENNY'S KNOW-HOW

**Betterton** "In an interview Kenny Chesney did with *The New York Times* [in 2011], he said, 'There's [an] idea that somebody's job could be more important than somebody else's, and to me, that's not true.' If Kenny didn't consider his job more important than anyone else's, then why should I? It takes all of us to make this work."

—TAYLOR MIMS



## The Innovators

Paradigm Talent Agency expanded its Nashville presence by adding 2018 top country touring act Kenny Chesney to its roster while building Kacey Musgraves into a bona fide star



From left: Simpson, Price, Levine, Betterton, Childers and Kinder photographed by Reto Sterchi on May 1 at Paradigm in Nashville.

### Kelli Turner, 48

PRESIDENT/COO, SESAC

Since relocating to Nashville from New York four years ago, Turner has grown to love country music. "I wasn't a huge fan and hadn't listened to it that much," admits the University of Michigan alum, who was promoted to her position in October and counts the Country Airplay No. 1 success of SESAC songwriter Jimmie Allen among her recent professional highlights. "Now I see [country] has a broad appeal with great storytelling on real-life situations — there is a lot more to relate to than trucks and whiskey."

**LEARNING FROM LEE BRICE** "Even though he is a big star, he remembers giving back is very important: He works with [military-family scholarship group] Folds of Honor."

### Jody Williams, 63

VP CREATIVE, BMI NASHVILLE

In March, Williams led BMI's expansion to Austin, the organization's first new office in 20 years. "Outside of Tennessee and California, Texas has the most BMI songwriters," he says, explaining the necessity for a local presence. Williams, who's also chairman of the Country Music Association's board of directors, adds that the Texas office will serve artists who fall under the Red Dirt Country subgenre and exhaustively tour the Southwest. "We will take care of those guys too."

**LEARNING FROM ERIC CHURCH** "He chose a lane from the very beginning, stayed out of the middle of the road at every turn and is now a dominant touring act and hitmaker. There are no Eric Church knockoffs and no artists that are remotely like him."

## LEGAL

### Russell A. Jones Jr., 68

PRINCIPAL, LAW OFFICES OF RUSSELL A. JONES JR. AND ASSOCIATES

Longtime clients Trisha Yearwood, Garth Brooks, Tim McGraw and Toby Keith rely on Jones not only for the utmost discretion, but for his savvy in brokering landmark deals — like the one for the first concert at Notre Dame Stadium, which Brooks headlined in October. December's subsequent TV special, *Garth: Live at Notre Dame!*, was a ratings winner for CBS, which broadcast the performance to 14 million total viewers. "I maintain a low profile," says "Rusty," as most people call him. "My job is to do the work and stay quiet."

**NASHVILLE LANDMARK MISSED MOST** "Music Row. A lot of the places that spawned fabulous music have been knocked down. But I'm an optimist — I just renewed my lease."

### Joel Katz, 75

FOUNDING CHAIRMAN, GLOBAL ENTERTAINMENT AND MEDIA PRACTICE; FOUNDING SHAREHOLDER, ATLANTA OFFICE; GREENBERG TRAURIG

### Jess L. Rosen, 64

CO-CHAIRMAN, ATLANTA ENTERTAINMENT AND MEDIA PRACTICE; GREENBERG TRAURIG

Rosen represents many of country's heaviest hitters: Kenny Chesney, Florida Georgia Line, Miranda Lambert, Reba McEntire, Brad Paisley, Thomas Rhett and more. But the attorney takes particular pride in client Kacey Musgraves' big year, a culmination of working with her for over a decade. "The industry has now realized what her fans always [knew]," says Rosen, also an accomplished jazz guitarist.

Chairman of the T.J. Martell Foundation and longtime counsel to Willie Nelson, George Strait, Little Big Town, Faith Hill and many more, Katz has negotiated contracts for nearly every label chief and artist manager in Nashville and recently renewed the partnership deal between Scooter Braun's Ithaca Holdings and Jason Owen's Sandbox Entertainment.

**KENNY KNOWS BEST** Rosen "I've seen [Chesney] walk away from multimillion-dollar deals because they weren't right. He's a big believer in authenticity."

### Noah McPike, 37

OF COUNSEL, DICKINSON WRIGHT

Performers don't just want an attorney, "they want a trusted adviser," says McPike, who credits both his small-town upbringing in Lincoln, Maine, and Jesuit education from the College of the Holy Cross for the "open door" he extends to his clients, a roster that includes Jason Aldean, Luke Combs, Kane Brown, Billy Currington, LANCO, Jordan Davis and Parmalee. "If you need to call someone in the middle of the night — even if it's for the millionth time, to ask me something simple like, 'What does a tax levy mean?' — it's OK."

**COUNTRY MUSIC STORY OF THE YEAR** "Jason Aldean [winning the ACM Dick Clark] Artist of the Decade award. Even if he wasn't the client who has had the greatest impact on my career, my answer would be the same."

### Mike Milom\*

PARTNER, MILOM HORSNELL CROW KELLEY BECKETT SHEHAN

The veteran attorney's groundbreaking deals for Loretta Lynn, Conway Twitty, Chet Atkins, Alabama and Emmylou Harris paved the way for his present-day work with stars Luke Bryan, Keith Urban and Kelsea Ballerini. The secret to the Vanderbilt School of Law alumnus' enduring success? "I'm not a raconteur. I'm not a storyteller. I listen well. It's never about me," says Milom, who jokes that he may be "the only Nashville native left alive."

**COUNTRY MUSIC STORY OF THE YEAR** "Passage of the Music Modernization Act. Most country professionals understand success is driven by songwriters who have for decades been deprived of fair compensation."

## BUSINESS & BRANDING

### Julie Boos, 49

BUSINESS MANAGER/OWNER, FBMM

In 2018, Boos was appointed chairman of FBMM, a business management firm with a long-standing presence in Nashville.

## The Women Behind The Hits

### "TEQUILA," DAN + SHAY

Songwriter: **Nicolle Galyon**

Co-writers: Jordan Reynolds, Dan Smyers  
Country Airplay peak: No. 1 (July 7, 2018)

"I remember us going, 'This should be nostalgic — a sensory thing about something that takes you back.' Funnily enough, I drink everything *but* tequila. We knew we loved it, though it was really just a piano [and] vocal. But after we all lived with it for a year, it didn't burn out on any of us."





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"It doubled my workload, but made it twice as fun," says the Kansas native, who specializes in helping clients with touring. "Most country artists don't 'tour,' they just work," says Boos. "They go out year-round, Thursday to Sunday, playing shows."

**HER LIPS ARE SEALED** Though Boos won't confirm, insiders say FBMM clients include Keith Urban, Rascal Flatts and Vince Gill.

### Jeremy Holley, 41 Laura Hutfless, 37

PARTNERS/CO-FOUNDERS, FLYTEVU

Holley spearheaded a text-message campaign for Enterprise Rent-A-Car that paired Zac Brown's side project, Sir Rosevelt, with Cirque du Soleil for a one-night-only show. Ten percent of the Nashville-based agency's annual earnings goes to charity, and at the end of 2018 the company's 15 employees were each given \$10,000 to donate to the cause of their choice. Hutfless, who helmed a Super Bowl campaign for dating app Bumble, says many of the chosen charities "were music-centric, including Music Health Alliance and Musicians On Call."

#### ADVICE TO ARTISTS TAKING POLITICAL STANCES

**Hutfless** "Educate yourself on all sides of the issue, speak up with solutions, and use your music to offer hope. The world suffers not only from the violence of bad people, but the silence of good people."

### Jennie Smythe, 42

CEO, GIRLILLA MARKETING

The client list of Smythe's 11-year-old digital marketing agency mixes Nashville's powerhouses (Tim McGraw, Brooks &

Dunn) with country's next generation (Maddie & Tae, Rachel Wammack, Tenille Arts). But for Smythe, it has been especially fulfilling to watch stalwarts like Darius Rucker, Tracy Lawrence and Rodney Atkins apply the same enthusiasm they have for new projects to their online followings. "Social and digital marketing needs to translate on the ground," says the Denver native. "The reality is, 'Did people show up to the event?' 'Yes?' *Great.*" This conversion rate bodes well for Girlilla, which also quarterbacked socials for *Avengers: Endgame*, now the all-time second-highest-grossing movie at the domestic box office.

**LESSONS FROM MADDIE & TAE** "I've learned from these girls, who are much younger than me, that talent and patience wins, always."

### Lou Taylor, 53

OWNER/CEO, TRI STAR SPORTS AND ENTERTAINMENT GROUP

Florida Georgia Line's smash with Bebe Rexha, "Meant to Be," confirmed the duo's top-tier status — and business manager Taylor has been an integral part of the act's rise. While also working with artists like Reba McEntire and Britney Spears, she advises on the growing FGL empire, which includes a Hillsboro Village creative compound — that houses a publishing company, recording studio and community workplace — as well as FGL's liquor line, Old Camp Whiskey, and restaurant FGL House. Representation is also key: 75 of Tri Star's 110 employees are women.

**MOST WELCOME CHANGE TO NASHVILLE** "When I came here in 2002, this was a very closed-off marketplace for anybody new and female. It feels like it's more open to people doing a great job, regardless of sex or color."

### Sarah Trahern, 54

CEO, COUNTRY MUSIC ASSOCIATION

International growth is a huge strategic initiative, says Trahern, citing the expansion of the annual CMA Songwriter Series in London, held prior to the C2C: Country to Country festival in March, into a full-fledged fall U.K./European tour featuring rising stars Kassi Ashton, Tenille Townes, Drake White and others. The Georgetown alumna also commends CMA vp international relations and development Milly Olykan for shepherding this spring's launch of the CMA's inaugural Introducing Nashville tour, which took Lindsay Ell, Devin Dawson, Brandy Clark and Townes to Europe, Australia, New Zealand and Japan. "We're investing in taking new artists overseas early in their careers to help those artists develop their international fan bases," says Trahern. On the homefront, the 2018 CMA Music Festival brought over \$61 million in direct visitor spending to Nashville.

**COUNTRY MUSIC STORY OF THE YEAR** "The PBS-produced, Ken Burns-directed documentary *Country Music* will roll out in September. Our staff has been working with them for a while, and it's going to have a big impact on our business."

## ► NONPROFIT

### Tatum Hauck Allsep\*

FOUNDER/CEO, MUSIC HEALTH ALLIANCE

### Shelia Shipley Biddy\*

COO, MUSIC HEALTH ALLIANCE

Founder Allsep considers Biddy "the yin to my chaotic yang." The two heads of the Nashville nonprofit have secured over \$40 million in health-care cost reductions and helped more than 9,700 music professionals in the organization's six-year history. In April, MHA's live benefit for John Berry, who was diagnosed with tonsil cancer in January, raised over \$300,000 for the veteran artist and the nonprofit, featuring Garth Brooks and Travis Tritt.

**Contributors** Jim Asker, Dave Brooks, Britina Cheng, Ed Christman, Camille Doderer, Deborah Evans Price, Adrienne Gaffney, Gary Graff, Steve Knopper, Katy Kroll, Joe Levy, Geoff Mayfield, David Menconi, Taylor Mims, Melinda Newman, Cathy Applefeld Olson, Paula Parisi, Annie Reuter, Tom Roland, Taylor Weatherby, Deb Wilker, Nick Williams, Xander Zellner

**Methodology** A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2019 Country Power Players list, including, but not limited to, *Billboard*'s 2018 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by such metrics as chart, sales and streaming performance, social media impressions, and radio/TV audiences reached; career trajectory; and overall impact in the industry. 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, streaming figures cited represent combined U.S. on-demand audio/video totals.

## The Women Behind The Hits

### "YOU BROKE UP WITH ME," WALKER HAYES

Songwriter: **Kylie Sackley**

Co-writers: Thomas Archer, Hayes

Country Airplay peak: No. 10 (Jan. 20, 2018)

"The goal was to write something people could groove to. Walker had the title, and the minute he said it, we knew we had to write it. We wanted to lean into how relatable that is — who doesn't have an ex or three who crosses their mind when you hear that song?"



# *Congratulations!*

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for being named to the ***Billboard Country Power Players*** list  
for the 5th consecutive year.”



**JOEL A. KATZ**



**JESS L. ROSEN**

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THE TRAILBLAZER

# Reba McEntire

As her accolades keep piling up, the multi-hyphenate star is hardly slowing down — instead, she's more eager than ever to keep creating, keep fighting and keep singing **BY ANNIE REUTER**

**S**he has been one of country music's most revered artists for over four decades, but for Reba McEntire, her best days are still ahead.

"I'm having more fun now than I've ever had," she says. At 64, she's busier than ever, too, with projects in the pipeline spanning the worlds of TV, film, Broadway and fashion in addition to music. In 2018, McEntire became the third female country artist to receive a

Kennedy Center Honor, following in the footsteps of fellow icons Dolly Parton and Loretta Lynn. (KFC also named her its first and only female Colonel Sanders.) In April, she hosted the Academy of Country Music (ACM) Awards for the 16th time and released *Stronger Than the Truth*, an album paying tribute to her Oklahoma roots that became her 25th top five entry on *Billboard's* Top Country Albums chart. At a time when an increasing number of Nashville stars are embracing pop and

hip-hop, McEntire is standing her ground and releasing the music that she wants to make — and that plenty of country fans clearly want to hear.

Because of her boundless creative spirit, overwhelming success and outspoken support for other women in the genre, McEntire is this year's recipient of *Billboard's* Trailblazer Award. Calling from her Nashville office, the superstar talked about the values that have shaped her career.



**year at the ACM Awards. Why was it important to speak out?**

Because I am a woman, I know how important it was for me to get encouragement and an occasional pat on the back and [hear], "You can do it." That goes a long way. My mama was always saying, "Reba, you can do this." And I said, "Oh, but it's going to be so hard. I'm dreading this." She said, "Reba, it'll be over in 24 hours. You can do anything for 24 hours." That's a good way to look at it. So I quit worrying.

**You recently saw *The Cher Show on Broadway* and recorded a video message for Cher, saying that you learned "a lot of things I can do to improve my life and my career." What did you take away from her story?**

I learned that people who are so driven in this industry sacrifice a lot. We forget to include the fun times. I think I took things way too seriously, as Cher did. Sometimes we get into that survival mode where we do things that we might not have done if we weren't having to survive. I will be telling more of the younger generation, "Have fun while you're doing this. Remember every detail. Stop and smell the roses today. Don't be so concerned about what [you're] going to do tomorrow."

**Your songs often feature powerful female characters. Was there ever a time when you passed on a song because it lacked that perspective?**

Oh, lots of times. It doesn't have to be a strong female voice necessarily, but it has to have a message. If a song has touched my heart, hopefully it'll touch your heart when I sing it. I'm the conduit. I'm the one that delivers the message. When I go looking for songs, I ask God, "Please send me the songs that will help people, that will touch their hearts." It might solve a problem for them, it might entertain them, it might get them away from what they're going through. That's my job on earth. I feel very strongly about that.

**You seem to have a strong sense of what rings true for you artistically. When was the last time you made a misstep?**

There was a time that I [covered

Beyoncé's] "If I Were a Boy." We had done that for [*Unplugged* on CMT in 2010], and the record label really wanted me to record it and put it out as a single. I didn't feel real good about it. It wasn't that successful. The people in the music industry, they're professionals, and sometimes you have to go with the team. It just didn't work out.

**REBA'S REWARDS**

**25**

Albums on the Billboard 200, including two No. 1s and 10 top 10s

**507.6M**

On-demand U.S. streams for her catalog since 1992, according to Nielsen Music

**16**

Times hosting the ACM Awards

**What does the Reba brand stand for?**

The Reba brand stands for quality, integrity, honesty, entertainment, comfort. Everything I do, it has to be honest. The fans know when it goes a little left or right or not the way I would want it. We try new things, we experiment, and we keep going back to what is true.

**In late April, three of the top four entries on the Top Country Albums chart were by Brooks & Dunn, George Strait and you. Is radio missing the boat by not playing more**

**traditional country music?**

Absolutely. I totally understand why they don't: There are so many young, up-and-coming artists that need that three-and-a-half minutes on the radio. We had our time. But the country music fans of the 1980s and '90s are really hungry for the type of music that we can give them. I'm just thrilled with the talent that the songwriters here in Nashville are showing. I'm finding songs as good as any I've ever found in my 43 years, and it's not stopping. It's just so sad that not everybody's getting paid what they should be getting paid, because technology has changed everything about how we get our music out to our fans. It's hard to find a CD nowadays that you can buy, and that's a shame.

**What do you still hope to accomplish at this point in your career?**

I love [performing], whether it's for movies, television, concerts, recording — whatever it is. Kix [Brooks], Ronnie [Dunn] and I are having a wonderful time in Las Vegas doing a residency at Caesars Palace, where people from all over the world can come see us. I'd love to get back into television, maybe some more movies. I love to travel, so I'm trying to check off some time to see more of this beautiful world that God has made.

**What does being a trailblazer mean to you?**

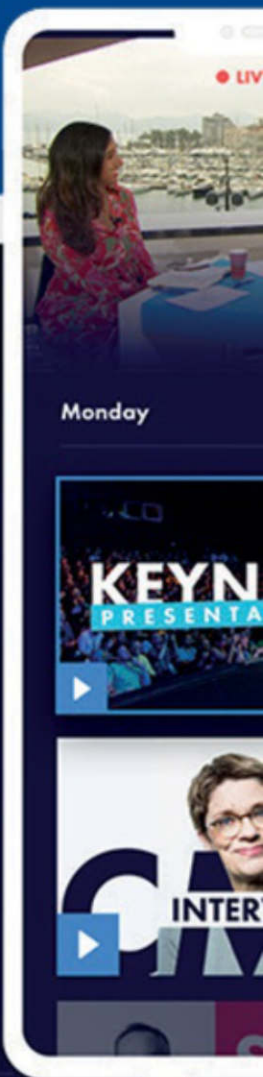
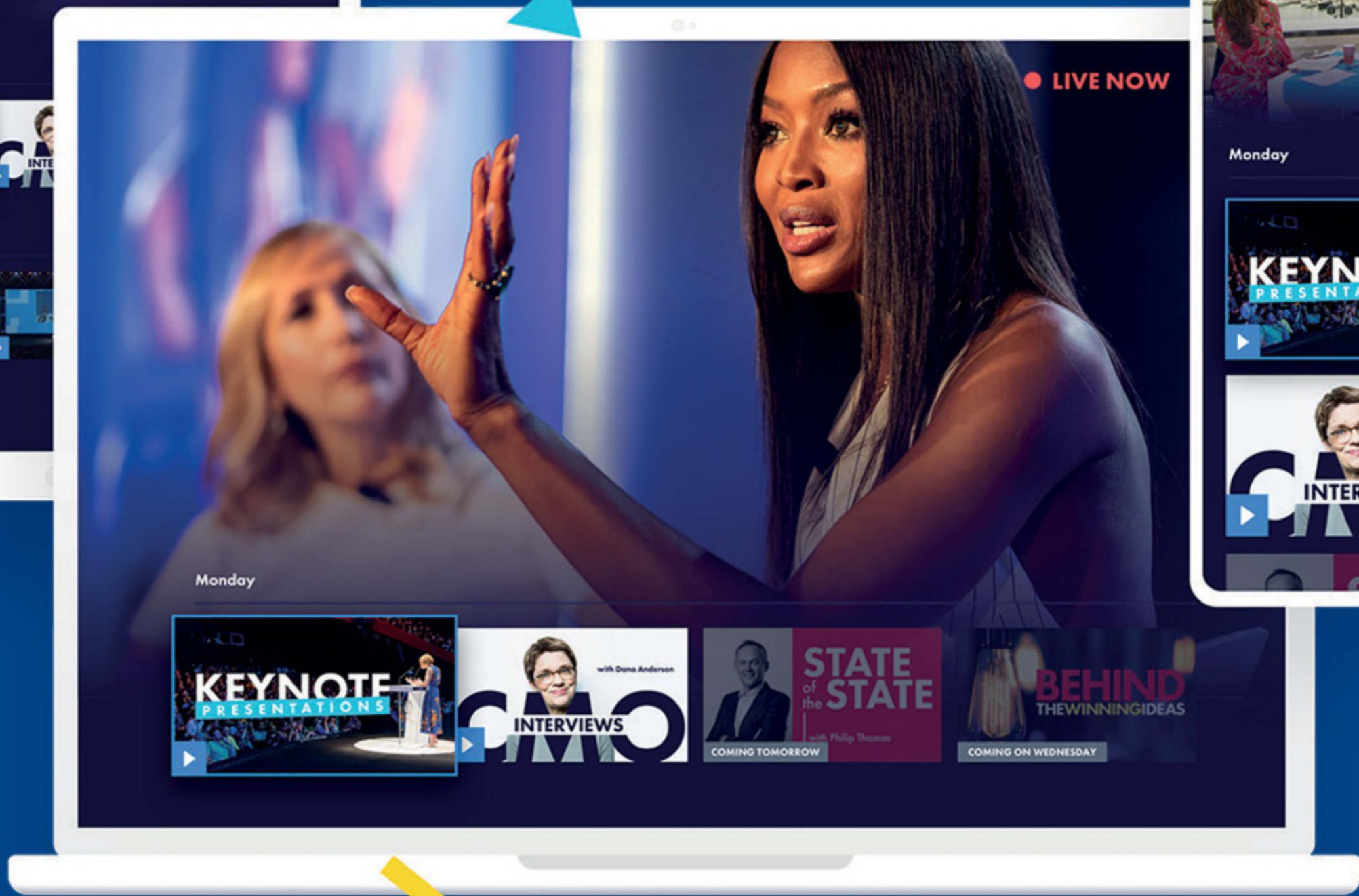
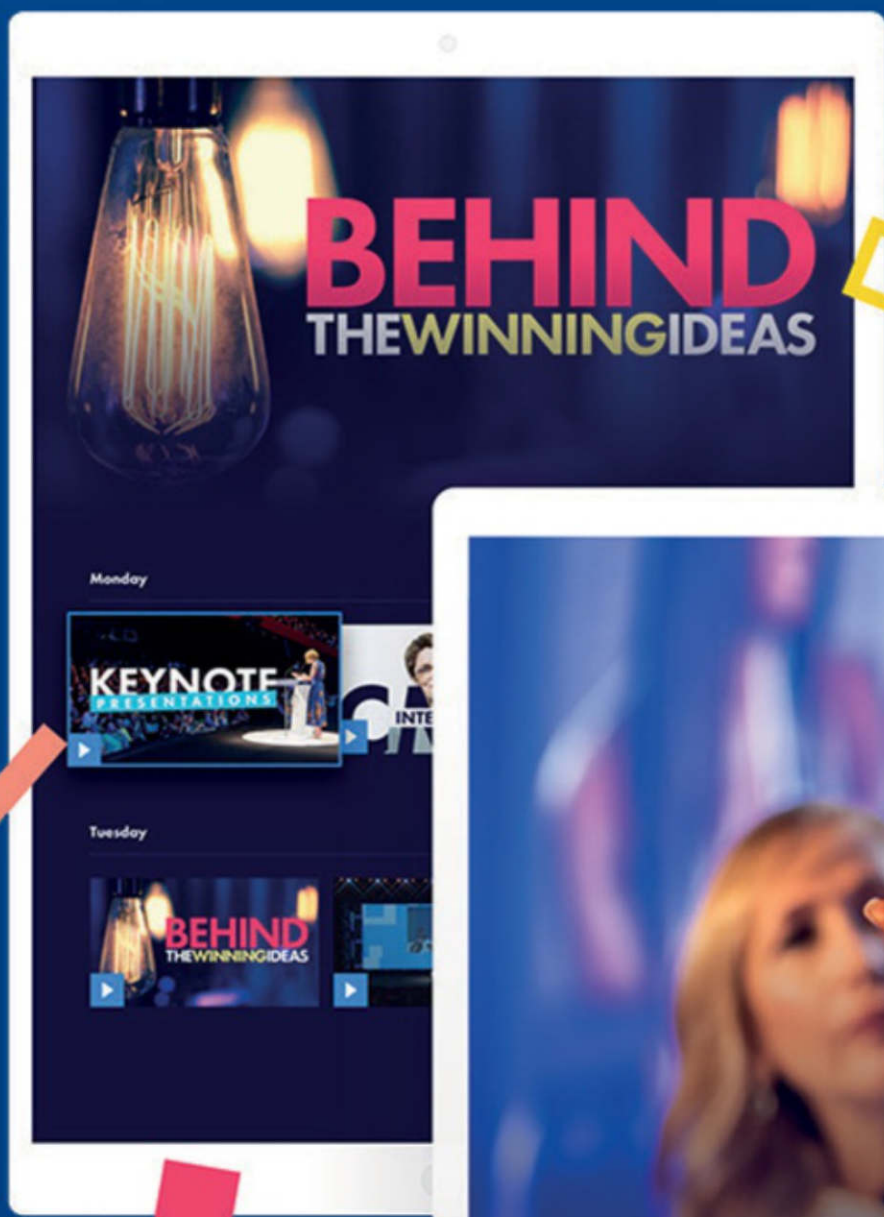
Hopefully I have done some things that have strengthened the country music business. I love country music: what it stands for, how it relates to people of every walk of life — male, female, all ages.

**Earlier this year, you expressed dismay that no women were nominated for entertainer of the**

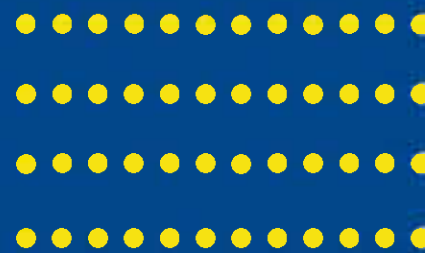
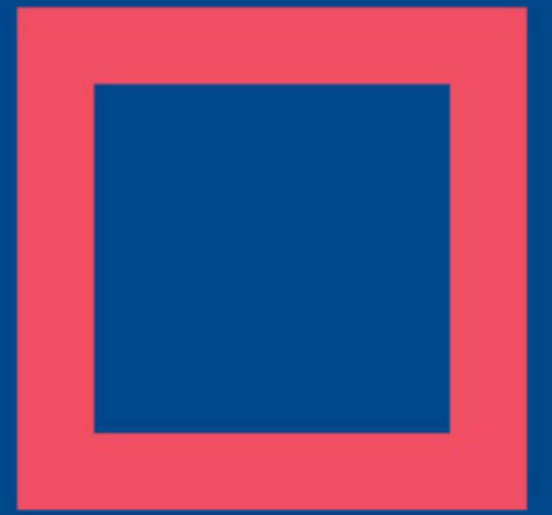
McEntire photographed by Alysse Gafkjen on May 6 at Vandyke Bed & Beverage in Nashville. Watch an episode of *Fishing for Answers* with McEntire at [billboard.com/videos](http://billboard.com/videos).

HAIR AND MAKEUP BY NEIL ROBINSON AT JOHN DAVID AGENCY, ON-SITE PRODUCER: ASHLEY HORNE HERRING.

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

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U2 at Chicago's United Center in 2018. Inset: Interior shot of the venue displaying signage and swag for its We Appreciate U2/You Too campaign.



## Inside The 2019 Event & Arena Marketing Conference

Ahead of the four-day June gathering, EAMC chief Sheila Francis shares insights into the trends and issues shaping today's live landscape

BY TAYLOR MIMS

**E**ACH YEAR, THE EVENT & ARENA Marketing Conference reflects the live-entertainment business' chief concerns — from topical panels regarding venue security, naming rights and diversity and inclusion, to educational roundtables and ample networking sessions. The EAMC began in 1980 when 10 arena marketers met in St. Louis. Initially dubbed the Arena Sales & Marketing Conference, the confab, set for June 12-15 at the Toronto Hilton, has since grown to attract over 350 participants from across the country.

Executed entirely by volunteers, the live-entertainment consortium is led by president Sheila Francis, an EAMC mainstay who will exit her post in August when her three-year term wraps. Francis first joined EAMC's planning committee in 2008 while an employee of host venue MCI Center (now Capital One Arena) in Washington, D.C. She joined the conference's board of directors in 2010 and the executive

committee in 2013 as vp marketing and communications, before rising to president in 2017. "EAMC is an opportunity to see what everyone else is doing and realize you're not by yourself," says Francis. "The challenges you've come across, someone else has probably gone through it."

Since its inception, the event has undergone a series of rebrandings: In 1999, it was renamed the Arena Marketing Conference to reflect the full breadth of departments in attendance, which today includes professionals across group sales, publicity, promotions, advertising and marketing. In 2001, the IRS recognized it as a nonprofit; and in 2004, its moniker changed to EAMC to further highlight the ever-shifting live landscape.

A digital scavenger hunt, coordinated with Social Scavenger, will again kick off the festivities. Conferencegoers break off into groups and use a mobile app that takes them through the city, exposing them to local culture and landmarks

they might not discover on their own. The team-building exercise breaks the ice each year and fosters an organic IRL connection among the guests. "It's like meeting with your friends," says Francis of the peer-produced event, which she describes as "not stuffy," thanks to the camaraderie of regular attendees.

EAMC's fifth annual awards luncheon, which is a hallmark of the conference, will take place June 13 at the Toronto Ballroom and honor the year's best marketing and publicity campaigns that cost under \$10,000 and are rooted in philanthropic and community outreach. Among them: Minneapolis-based Vstar Entertainment Group's 12 Days of Giving for Paw Patrol; Van Andel Arena's diaper drive for Sugarland's Still the Same Tour stop there in Grand Rapids, Mich.; and a WWE Easter Egg Hunt at Rupp Arena in Lexington, Ky. The event will also recognize campaigns that cost over \$10,000, including the City of McAllen, Texas' relaunch of its annual PalmFest as Fiesta de Palmas; Scotiabank Arena in Toronto's newly inked 20-year naming



Francis



deal; and AEG's 10th-anniversary bash for L.A. Live celebrated with a special birthday edition of its Downtown Dark Nights series, which included live music, muralists and street performers.

The program also will fete the year's most creative "artist welcomes" to venues — a new priority — where Chicago's United Center will be honored twice: for its We Appreciate U2/You Too campaign for the Irish rockers and for its Day of Becoming kickoff for former first lady Michelle Obama's *Becoming* book tour.

In addition, 2019 EAMC Hall of Fame inductee Glenn Mikkelsen, GM of the CN Centre in Prince George, British Columbia, and Gigi Award for Excellence honoree Linda Deckard, founder of *VenuesNow* (formerly *Venues Today*) magazine, will be honored.

Ahead of the summit, Francis discussed her work with the nearly 40-year-old convention and what attendees can expect this year.

**Volunteers have put on EAMC since its inception in 1980. Why is that grassroots support so valuable?**

This is one of the most [beneficial] conferences I have gone to over the years. I feel energized and refreshed every time I come. It is put on by your peers. Who better to ask for the latest trends or insight or knowledge to grow professionally?

**Why was this year's keynote speaker, *Hamilton* chief marketing officer Laura Matalon, selected?**

*Hamilton* is a top-of-mind show. It is in the Broadway realm, which is a little different from concerts or family shows. As the chief marketing officer, she can offer general marketing insights, but she also has created her own marketing agency and has had enough of a varied background in that world that would be of interest to all facets of our industry.

**One of your standout sessions is the reoccurring roundtable "Dramatic Readings of Bad Press Releases." Is this purely for comic relief?**

Our professionals are on the receiving end of press releases, so we read bad ones and give advice to PR practitioners on how to better reach them as an audience. It's always helpful to hear from the other side what works and what doesn't. Talking to different people who receive these releases and pitches will help you do your job better.

**Which returning panel are you most excited about this year?**

We are bringing back our WISE [Women in Sports Entertainment] session, which we launched last year. We talk about the topics of the day and how women address different challenges working



A break-dancer performed during L.A. Live's Downtown Dark Nights in 2018.

in a male-dominated industry. How do you grow professionally? How do you have those difficult conversations about getting that promotion or going for that job if you're up against a bunch of male counterparts? It is for everybody — women and men — but offers that other perspective.

**Naming-rights deals are not new, but they are more prevalent now. What is expected from that session?**

Toronto's Scotiabank Arena [formerly Air Canada Centre] and Budweiser Stage [previously Molson Canadian Amphitheatre] both just went through naming-rights deals in Canada. That is always a topic of interest because you have venues changing sponsor names pretty regularly. Then you have venues that have never had a sponsor name before and are dealing with that for the first time. You are dealing with long-standing traditions at some venues. You need to go about it in a way that is engaging all the stakeholders.

**How is EAMC addressing marketing to Generation Z and millennials, whose markets are worth \$44 billion and \$200 billion, respectively?**

We will have a mini focus group from our host venue Scotiabank Arena, where attendees can directly ask the younger generation questions. We did a similar panel a few years ago, and we thought it was time to revisit it since it is becoming a challenge. How do you market to the younger generations? How are they getting their news? They aren't opening a newspaper to see what shows are coming.

**A new awards category this year is related to artist welcomes. Why?**

Many venues and trade publications are talking about artist welcomes. If cities have competing venues, it's a way to demonstrate to the promoter and manager that this is how we would welcome you to our city. We'll treat you right. ●

## THE MOST CREATIVE ARTIST GIFTS

A new EAMC awards category spotlights the eclectic loot that venues are dishing out to attract top-tier artists

In today's crowded live-music market, North American venues are leveraging take-home gifts to coax artists (and their teams) into repeat bookings, stretching both their budgets — and their creativity — in the process.

This year's inaugural batch of venue-gifted loot boasts an array of boutique goodies — from custom dog treats that SMG staff in Grand Rapids, Mich., gave to singer Tony Bennett's pooch, Happy, to a spooky custom rug that Los Angeles' Microsoft Theater presented to creators of the true-crime podcast *My Favorite Murder* during its sold-out live-podcast Halloween event.

Cutting-edge tech is also well represented with items like a custom gold "XXIVk" Game Boy that Scotiabank Arena staff gifted to Bruno Mars — a nod to his '90s-leaning *24K Magic* LP — that included retro game titles from *Super Mario Land* to *Tetris*, as well as a Braille poster from Pechanga Arena San

Diego/AEG staff to Italian tenor Andrea Bocelli, who became permanently blind at the age of 12.

Fashion makes the cut thanks to more in-vogue items like a custom box set of socks (for Childish Gambino) and bow ties (for Mumford & Sons) from Scotiabank Arena, a series of custom guitar straps and belts from Atlanta's Fox Theatre to the Tedeschi Trucks Band and one-of-a-kind Nike Air Jordans from the Prudential Center in Newark, N.J., for rapper Travis Scott and his daughter, Stormi.

The outlier? SMG Huntington, W.Va., had an actual star named after the band Old Dominion. The celestial nod highlights the power of originality in the category. The band relished the certificate that proclaimed the honor, captioning an Instagram snap: "The venue tonight wanted to make sure we were written in the stars, so they named a star after us!" —NICK WILLIAMS



1 Mars' "XXIVk" Game Boy. 2 Scott's Nike Air Jordans. 3 Mumford & Sons' custom bow ties.

FOR AN EXPERIENCE THAT MAKES YOU SAY  
**YASSS.**  
*IT HAS TO BE TULSA.*

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 **BOK CENTER**  
TULSA, OKLAHOMA



# BMI

CONGRATULATES  
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2019  
SONGWRITERS  
HALL OF FAME

INDUCTEES  
& HONOREES

DALLAS  
AUSTIN  
INDUCTEE



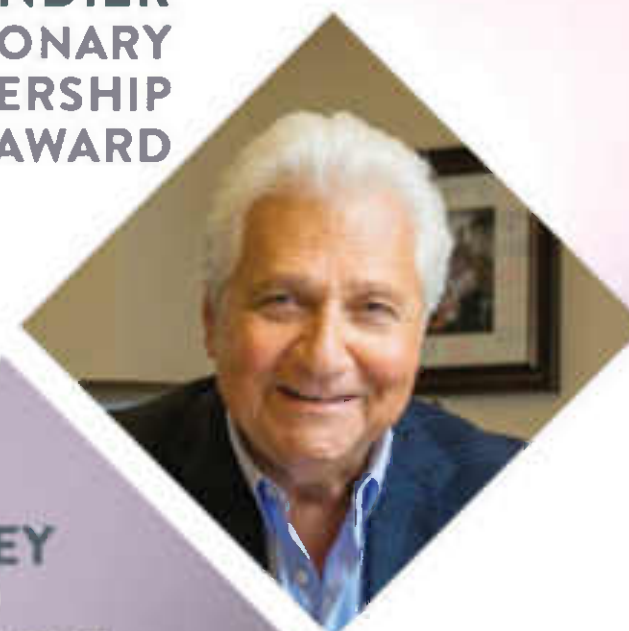
JOHN  
PRINE  
INDUCTEE



TOM  
T. HALL  
INDUCTEE



MARTIN  
BANDIER  
VISIONARY  
LEADERSHIP  
AWARD



HALSEY  
DAVID  
STARLIGHT  
AWARD



CAROLE BAYER SAGER  
JOHNNY MERCER AWARD

WE JOIN THE INDUSTRY  
IN SALUTING:  
MISSY ELLIOTT  
YUSUF/CAT STEVENS  
JACK TEMPCHIN  
JUSTIN TIMBERLAKE

BMI  
MUSIC MOVES  
OUR WORLD

Timberlake at Super Bowl LII in Minneapolis in 2018.



## 'It All Begins With A Song'

Ahead of this year's Songwriters Hall of Fame gala, its class of 2019 inductees and honorees — Justin Timberlake, Halsey, Missy Elliott, Yusuf (formerly known as Cat Stevens) and more — share the stories behind their biggest hits

BY CATHY APPLEFELD OLSON and THOM DUFFY

Nearly 50 years ago, *Billboard* toasted the Songwriters Hall of Fame's first dinner and induction ceremony, held March 8, 1971, at the New York Hilton, in a series of four black-and-white photographs that set the event's tone for years to come: Johnny Mercer proudly held his trophy aloft; Eubie Blake entertained at the piano; Kris Kristofferson took the stage as a presenter; and Frank Sinatra gave an award to Richard Rodgers.

The SHOF was in fact founded two years earlier, in 1969, the vision of Mercer and music publishers Abe Olman and Howie Richmond, who created an organization devoted to the craft of songwriting that continues to shape the global music business. "It all begins with a song' is not just a cliché," says SHOF

president/CEO Linda Moran. "Songwriting is the heart and soul of the creative process."

On June 13, the organization will celebrate its 50th anniversary at the Marriott Marquis Hotel in New York and fete this year's class of inductees, who include artists Missy Elliott, Yusuf (the artist formerly known as Cat Stevens), Tom T. Hall and John Prine, as well as songwriters Jack Tempchin (Eagles, George Jones, Emmylou Harris) and Dallas Austin (TLC, Gwen Stefani, P!nk). Former Sony/ATV Music Publishing chairman/CEO Martin Bandier will receive the Visionary Leadership Award (see page 98), while Halsey will take home the Hal David Starlight Award, named in honor of the late SHOF chairman Hal David for his support of young songwriters. Singer-actor Justin Timberlake will also be honored with the



Moran

Contemporary Icon Award, credited to his "iconic status in pop culture," while the organization's highest honor — the Johnny Mercer Award — will be presented to songwriter Carole Bayer Sager, previously inducted in 1987.

Across five decades, the Songwriters Hall of Fame has recognized some 400-plus inductees, including composers across every genre as well as the music publishing executives who helped propel their hits to the mainstream. Under Moran's tutelage, the SHOF has bolstered its educational platforms to nurture the next generation of talent with scholarships and courses, such as its SHOF Master Sessions held at New York University's Steinhardt and the University of Southern California's Thornton School of Music. For the SHOF's upcoming 50th edition,

Billboard invited veteran music executives to recall their favorite memories from past ceremonies (see page 104). And ahead of this year's gala, the class of 2019 honorees and inductees look back at the making of their biggest hits.

**DALLAS AUSTIN**

**"COOL"**

**RECORDED BY** Gwen Stefani

**CHART PEAK** No. 10, *Mainstream Top 40*; Sept. 3, 2005 [the week the chart debuted in Billboard]

"I wrote that song for TLC when me and [TLC member] Chilli broke up, but I didn't want to record it with them. It was very obvious who it was about and what it was, and it was hard. I finally said, 'I'm not going to do this with you guys, let's find another song.' A year or so later I ran into Gwen, who had done [a breakup song] like that with No Doubt's 'Don't Speak.' I remember thinking, 'How's she doing that song with Tony [Kanal] in the group?' I played 'Cool' for her and she said, 'I love this song — this is just like me and Tony's situation.'"

**CAROLE BAYER SAGER**

**"THAT'S WHAT FRIENDS ARE FOR"**

**RECORDED BY** Dionne & Friends

**CHART PEAK** No. 1 [four weeks], *Billboard Hot 100*; Jan. 18, 1986

"We were at the studio, and Dionne [Warwick] and Stevie [Wonder] put their vocals on. My dear friend Elizabeth Taylor also came down, so it flashed through my mind that we should put a couple more people on it to make it an anthem for AIDS. We put Gladys Knight on — she was incredible — and then we needed one more voice to hammer it home. We picked Luther Vandross, who was amazing, but Clive Davis said he didn't have quite enough power, so he called Elton John, who said, 'If this isn't a No. 1, I'm leaving the business.' Fortunately, it was, and we gave a large sum of money to amfAR at the time."

**MISSY ELLIOTT**

**"WORK IT"**

**CHART PEAK** No. 1 [five weeks], *Hot R&B/Hip-Hop Songs*; Nov. 23, 2002

"Tim [Timbaland, producer] and I would get on each



Yusuf onstage in Los Angeles in January.

other's nerves. We're like brother and sister. I begged him to go to some mom-and-pop stores to get some breakbeats, because we had a block; he finally caught this vibe. When I heard the worm sound, I jumped up, like, 'That's it!' I was in another room because I never record in front of anyone, and he kept saying, 'Nah, that ain't it!' I'm pissed. By the fifth time, he said, 'Yes! That's it!' He thought we was done, but I got him back on the *So Addictive* album. I said, 'Nope! That ain't it!' about three times. Then he did 'Get Ur Freak On,' and I said, 'Yup! That's it!'"

**TOM T. HALL**

**"HARPER VALLEY PTA"**

**RECORDED BY** Jeannie C. Riley

**CHART PEAK** No. 1, *Hot 100*; Sept. 21, 1968

"It's a true story about my hometown of Olive Hill, Ky., population 1,300. I changed the names to protect the guilty and the innocent. Jeannie C. Riley was the third version of it. I put it down as a demo and sent it to a DJ, whose wife cut it, then [Sun Records president] Shelby Singleton's wife cut it, and then they called Jeannie. When she recorded it,

she said at the end of the song, 'The day my mama,' instead of 'that mama,' which made it a girl's song. Nobody even noticed."

**HALSEY**

**"WITHOUT ME"**

**CHART PEAK** No. 1 [two weeks], *Hot 100*; Jan. 12, 2019

"I didn't know 'Without Me' was going to be my first solo No. 1. I put it out on a whim and hoped my fans would take it as an answer to some of the things I was going through on a personal level. I made that song for me, and then when I saw how much it resonated with my fans and beyond ... It's because of the universal theme. Everyone knows what it feels like to be taken advantage of by someone you love. A lot of songs are like, 'I'm a bad bitch, you don't know what you're missing out on.' But I think there are few that speak from a point of vulnerability and say, 'You were taking advantage of me, and I would've kept letting you because I loved you so much.' Admitting that naiveté, maybe that's why it worked so well. It was very honest and very candid."



Bandier

**'AVID SONGWRITER CHAMPION'**

Publishing stalwart Martin Bandier will receive this year's Visionary Leadership Award

**M**artin Bandier, who exited his post as chairman/CEO of Sony/ATV Music Publishing in April after 12 years, will take home the Visionary Leadership Award on June 13. The accolade spotlights a member of the SHOF's board of directors who has made a significant contribution to its mission. With the tribute, Bandier joins just three prior honorees: SHOF chairman emeritus Hal David, former BMI CEO Del Bryant and former ASCAP chief John A. Lofrumento.

Bandier's 50 years in the publishing sector, which include leading SBK Entertainment and EMI Music Publishing, dovetail with the event's own 50th anniversary this year. At Sony/ATV, the dealmaking titan grew the company into the publishing giant it is today. (Clients include The Beatles, Lady Gaga, Carole King and Taylor Swift.) "I helped make music publishing sexy," Bandier, 77, told *Billboard* in March. The honor caps a victory lap of a year, which included receiving the Icon Award — previously

given to Paul Simon and Dolly Parton — at BMI's Pop Awards in May and his annual pilgrimage to the Bandier Program at Syracuse University, where he teased his next operation, Bandier Ventures, in a year-end Q&A with the program's graduating class.

"We have long benefited from Marty's advice, guidance and wisdom," says SHOF president/CEO Linda Moran of the "avid songwriters' champion" who always encourages the organization to "raise the bar."

—NICK WILLIAMS

CONGRATULATIONS TO OUR  
**SONGWRITERS HALL OF FAME**  
2019 INDUCTEES AND HONOREES



MISSY ELLIOTT

JACK TEMPCHIN

YUSUF  
(CAT STEVENS)

JUSTIN TIMBERLAKE  
Contemporary Icon Award

**WE ALSO CONGRATULATE**


**Dallas Austin | Tom T. Hall | John Prine**

**Carole Bayer Sager** - Johnny Mercer Award

**Halsey** - Hal David Starlight Award

**Martin Bandier** - Visionary Leadership Award

THANK YOU FOR MOVING GENERATIONS OF LISTENERS WITH YOUR SONGS

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## BACKSTAGE PASS

### JOHN PRINE

#### "PARADISE"

**CHART PEAK** Debut LP John Prine, No. 154  
[Billboard 200]; March 4, 1972

"My father is from Paradise, Ky., and I used to go there as a kid in the '50s and '60s. I got drafted in the Army in the summer of '66. I remember him telling me that the coal company tore down his hometown and stripped out the whole area. I was just starting to write songs again when I got into the Army. My dad told me he didn't think what I'd done were 'real' songs. I started writing again when I was over in Germany, so I wrote a song about his hometown. I knew if I wrote a country song about him, he'd know I was a songwriter."

### JACK TEMPCHIN

#### "PEACEFUL EASY FEELING"

**RECORDED BY** Eagles

**CHART PEAK** No. 22, Hot 100; March 10, 1973

"I had a gig in El Centro, Calif., and there was a folk music place called the Aquarius. I was single, I'd made it big with the waitress — she was going to take me to her place — so I told the guys I didn't need a ride to the place we were staying. But then she left and never came back. So I'm in a strange town and I ended up sleeping on the floor of this coffeehouse, and that's when I started writing 'Peaceful Easy Feeling.' My friend who was really into Zen was always talking about the magic of when you let go. A lot of times that's when you find it."



Elliott in  
New York  
in 2018.

KEVIN MAZUR/GETTY IMAGES

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FOR 50 YEARS OF HONORING AND CELEBRATING  
THE GREATEST SONGWRITERS OF OUR TIME  
AND INSPIRING GENERATIONS TO COME

WITH HEARTFELT THANKS TO OUR LEADER AND MY DEAR FRIEND...  
LINDA MORAN "THE GODMOTHER"

MARY JO MENNELLA



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THE SONGWRITERS  
HALL OF FAME**

— ON —

*50 Years of  
Celebrating  
Songwriters*



RIGHTS. SIMPLIFIED. ROYALTIES. AMPLIFIED.





Far left: Austin in London in 2018. Left: Bayer Sager in Beverly Hills, Calif., in 2017.

**JUSTIN TIMBERLAKE**  
"SEXYBACK"

**CHART PEAK** No. 1 [seven weeks], Hot 100; Nov. 11, 2006

"Timbaland and I went back and forth trading lines, freestyling, but it came about after I had been listening to David Bowie for weeks. I wanted something with that same unapologetic feeling as 'Rebel Rebel' — that feeling of being completely comfortable with yourself. After the song came out I was walking around New York City when I crossed paths with a UPS delivery guy who shouted, 'Hey, JT! I'm bringing sexy back!' He was wearing the uniform and everything. In that moment he felt that way, and that was awesome. I wanted anyone to be able to say those words."

**YUSUF (CAT STEVENS)**  
"WILD WORLD"

**CHART PEAK** No. 11, Hot 100; April 10, 1971

"'Wild World' was really my parting song with my girlfriend, [actress] Patti D'Arbanville. Because I'd had such an experience of almost falling off the planet [from tuberculosis], I knew there were a lot of dangers out there. So it was kind of me talking to myself about the career I was about to embark on, and also talking to her about her career and what she was going on to then do. We'd basically split at that point, and that was the ode to our parting. It's very much too, I'd think, a song for a mother watching [her] kids walk out the door."

AUSTIN: DAVID M. BENNETT/GETTY IMAGES; BAYER SAGER: DAVE M. BENNETT/VF17/WIREIMAGE.

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congratulates the  
**SONGWRITERS HALL OF FAME**  
on its  
**50TH ANNIVERSARY**  
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**The National Music  
Publishers' Association**  
*congratulates our 2019  
annual meeting honorees  
including Songwriter Icon*

# Ryan Tedder

*Lifetime Service Award honoree  
Dean Kay and Industry Legacy  
Award honoree Barbara Cane*

NMPA is the leading voice for promoting  
and advancing the interests of music  
publishers and their songwriting partners.



# 50 Years Of Pinch-Me Music Moments

Ahead of its semicentennial this June, industry executives share the G.O.A.T. performances from the Songwriters Hall of Fame gala — from Lady Gaga and k.d. lang to Foreigner and Neil Diamond

"Two things stand out in my mind. First, Irving Burgie was so happy to be inducted. He grew up in America but wrote a lot of songs about the Caribbean, and the audience still, most of us, didn't have any idea who he was. And he said, 'Here's one of the songs I wrote,' and he starts to sing 'Day-O.' The whole place erupted. He was so demure and understated, people had tears in their eyes ... The second one was Foreigner. Lou Gramm really hadn't been well, and I don't think the band had performed for a long time, but Lou got up and sang 'I Want To Know What Love Is,' and it was the most incredible moment. He looked old when he got on the stage, but by the time he finished he looked like the youngest rocker ever."

—**Martin Bandier, former chairman/CEO, Sony/ATV Music Publishing**

"One of my absolute favorite nights of the year is the Songwriters Hall of Fame. Each of the awardees' catalogs is dazzling and I'm left grinning with warmth, admiration and respect all night long! I'm a total admirer of the songwriter. Personally, one of my favorite moments in life has been hearing the songs of Sammy Cahn or Burt Bacharach [both inducted in 1972] one after another. I listen time and again with disbelief that one person could have written so many classics that have enriched my life."

—**Clive Davis, chief creative officer, Sony Music**

"K.d. lang's performance of 'Hallelujah,' to honor inductee Leonard Cohen. One of my favorite songs, and a performance that was inspired."

—**David Israelite, president/CEO, National Music Publishers' Association**

"We gave Neil Diamond the Johnny Mercer Award last year, just before he had announced his retirement from touring because of Parkinson's. People weren't quite sure how he was functioning. Then he gets up, takes the mic, bypasses his speech and — rock star that he is — tears the entire room apart with 'Sweet Caroline,' says thank you and walks offstage."

—**Evan Lamberg, president, Universal Music Publishing North America; co-chair, SHOF Show Committee**

"Thanks to our small but powerful show committee, there have been too many special moments to list: from P!nk's 'Me and Bobby McGee' accompanied by just an acoustic guitar, to Lady Gaga's performance of 'What's Up?,' [to] Meat Loaf and Constantine Maroulis' 'Bat Out of Hell.'"

—**Linda Moran, president/CEO, SHOF**

"I accepted Jay-Z's award in 2017 since he [had] just had twins. It was significant to so many because he was the first-ever hip-hop songwriter to be inducted. It was a landmark moment for the SHOF. Another was Drake's Hal David Starlight Award honor in 2011. It was so early in his songwriting career, which we've all watched blossom into one of the biggest in the world."

—**Jon Platt, chairman/CEO, Sony/ATV Music Publishing**



**1** Johnny Mercer Award honoree Diamond at the SHOF dinner in 2018. **2** From left: Judy Collins, Cohen and lang at the ceremony in 2010. **3** Burgie at his induction in 2007. **4** Lady Gaga onstage in 2015, when she was honored with the inaugural Contemporary Icon Award. "Something of a childhood dream or fantasy," she told the crowd. "If they only knew how many bad songs I wrote before that good one!"



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**SONGWRITERS**  
FOR **50 YEARS**

**Congratulations** to the  
**Songwriters Hall of Fame**  
on your **50th anniversary.**



**Sony/ATV**  
MUSIC PUBLISHING

# Billboard Artist 100

June 1  
2019  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>TYLER, THE CREATOR</b>	COLUMBIA	1	7
		<b>2</b>	<b>DJ KHALED</b>	WE THE BEST/EPIC	2	104
3	1	3	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	137
2	2	4	<b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/IGA	1	39
14	17	<b>5</b>	<b>HALSEY</b>	CAPITOL	1	180
6	3	6	<b>KHALID</b>	RIGHT HAND/RCA	1	116
8	8	7	<b>LIL NAS X</b>	COLUMBIA	3	10
7	4	8	<b>POST MALONE</b>	REPUBLIC	1	152
5	5	9	<b>ARIANA GRANDE</b>	REPUBLIC	1	224
		<b>10</b>	<b>THE NATIONAL</b>	4AD	4	2
10	9	11	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	116
24	7	12	<b>ED SHEERAN</b>	ATLANTIC/AG	1	250
12	13	13	<b>JONAS BROTHERS</b>	REPUBLIC	5	12
		<b>14</b>	<b>RAMMSTEIN</b>	RAMMSTEIN/VERTIGO/CAROLINE	14	1
11	12	15	<b>QUEEN</b>	HOLLYWOOD	1	56
13	15	16	<b>IMAGINE DRAGONS</b>	KIDIMAKORNER/INTERSCOPE/IGA	1	224
4	14	17	<b>SHAWN MENDES</b>	ISLAND	1	224
16	19	18	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/EMG	1	140
9	6	19	<b>P!NK</b>	RCA	1	153
15	18	20	<b>TAYLOR SWIFT</b>	REPUBLIC	1	252
23	25	21	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	2	101
		22	<b>THE HEAD AND THE HEART</b>	REPRISE/WARNER BROS.	17	2
17	22	23	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	256
18	24	24	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	1	97
20	26	25	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WBM	11	78
26	29	26	<b>BILLY RAY CYRUS</b>	WHEELHOUSE/DMG/BBMG	18	6
37	27	27	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WBM	1	225
29	28	28	<b>AVA MAX</b>	ATLANTIC/AG	24	21
-	97	29	<b>MAELYN JARMON</b>	REPUBLIC	29	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
86	16	30	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	222
19	23	31	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	3	64
30	31	32	<b>BRUNO MARS</b>	ATLANTIC/AG	1	244
34	35	33	<b>LIZZO</b>	NICE LIFE/ATLANTIC/AG	7	5
33	34	34	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND HUSTLE/EPIC	1	159
38	37	35	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	8	54
32	33	36	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/IGA	1	53
		37	<b>CARLY RAE JEPSEN</b>	604/SCHOOLBOY/INTERSCOPE/IGA	37	6
		38	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	4	84
27	32	39	<b>THOMAS RHETT</b>	VALORY/BMLG	1	225
45	50	40	<b>MORGAN WALLEN</b>	BIG LOUD	38	13
46	38	41	<b>DABABY</b>	SOUTHCOAST/INTERSCOPE/IGA	41	6
56	45	42	<b>LADY GAGA</b>	INTERSCOPE/IGA	1	116
31	30	43	<b>EMINEM</b>	SHADY/AFTERMATH/INTERSCOPE/IGA	1	256
22	41	44	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	57
48	48	45	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	187
40	36	46	<b>J. COLE</b>	DREAMVILLE/RDC NATION/INTERSCOPE/IGA	1	157
39	40	47	<b>A BOOGIE WIT DA HOODIE</b>	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	46
41	44	48	<b>NORMANI</b>	KEEP COOL/RCA	46	37
51	46	49	<b>SAM SMITH</b>	CAPITOL	1	159

## NO. 1 Tyler, the Creator

Tyler, the Creator reenters the Artist 100 at No. 1, reigning for the first time as he scores his first chart-topper on the Billboard 200 with *IGOR* and earns 165,000 equivalent album units, according to Nielsen Music (see page 110).



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 the music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by their Big Sound. See Chart Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

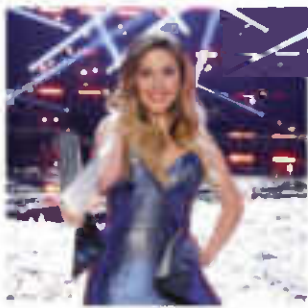
ALBUM/STREAMING & SALES DATA COMPILED BY  
Nielsen Music

# ROUND HILL

# MUSIC

**CONGRATULATIONS TO THIS YEAR'S INDUCTEES  
AND SPECIAL AWARD WINNERS**

**DALLAS AUSTIN  
MISSY ELLIOTT  
TOM T. HALL  
JOHN PRINE  
JACK TEMPCHIN  
YUSUF / CAT STEVENS  
CAROLE BAYER SAGER  
JUSTIN TIMBERLAKE  
HALSEY  
AND  
MARTIN BANDIER**



## Voice, Idol Winners Wow

**Maelyn Jarmon** (above) hits No. 1 on Emerging Artists after winning the 16th season of NBC's *The Voice* (May 21). Four of her tracks land on the Digital Song Sales chart, led by her cover of **Leonard Cohen's** "Hallelujah" at No. 6 (20,000 sold, according to Nielsen Music).

Meanwhile, **Laine Hardy**, the 2019 winner of ABC's *American Idol* (May 19), launches at No. 2 on Emerging Artists as his debut single, "Flame," ignites at No. 8 on Digital Song Sales (18,000).

Plus, *Voice* runner-up **Gyth Rigdon** roars 33-6 on Emerging Artists and fourth-place finisher **Andrew Sevener** debuts at No. 11 as their tracks "Proof I've Always Loved You" and "Rural Route Raising" open at Nos. 29 and 44 on the sales survey with 9,000 and 7,000 sold, respectively.

—Xander Zellner

## CHART BEAT



### WARWICK 'BACK' IN A BIG WAY

**She's Back** by **Dionne Warwick** (above) debuts at No. 3 on R&B Album Sales, marking the legend's highest rank on an R&B album sales chart in 50 years, since *Soulful* reached No. 2 on Best Selling Rhythm & Blues LP's in 1969. The new set includes an update of "What the World Needs Now," a No. 7 Billboard Hot 100 hit for **Jackie DeShannon** in 1965 that Warwick recorded a year later. "I don't like what's going on with my country or the world," Warwick recently told *Billboard*. "I hope people start paying attention to those words again, because we need love."

—Gary Trust

Go to [billboard.com](http://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
59	54	50	<b>JASON ALDEAN</b>	MAACON/BROKEN BOW/BBMG	1	234
49	52	51	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	256
42	42	52	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	256
43	55	53	<b>21 SAVAGE</b>	SLAUGHTER GANG/EPIC	5	82
44	47	5	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/IGA	6	57
50	49	55	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	10	114
52	51	56	<b>SWAE LEE</b>	EARDRUM MA/INTERSCOPE/IGA	22	31
66	60	57	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	252
61	59	58	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/ENG	1	214
NEW	NEW	59	<b>LAINE HARDY</b>	19/HOLLYWOOD	59	1
NEW	NEW	60	<b>MEGAN THEE STALLION</b>	1501 CERTIFIED/300A&G	60	1
97	63	61	<b>ELTON JOHN</b>	MERCURY/ISLAND	17	9
55	43	62	<b>GEORGE STRAIT</b>	MCA NASHVILLE/UMGN	6	21
RE-ENTRY	RE-ENTRY	63	<b>LADY ANTEBELLUM</b>	BIG MACH NE/BMLG	6	54
RE-ENTRY	RE-ENTRY	64	<b>ONEREPUBLIC</b>	MOSLEY/INTERSCOPE/IGA	6	73
69	70	65	<b>5 SECONDS OF SUMMER</b>	5SECONDSOFSUMMER/INTERSCOPE/IGA	1	113
63	64	66	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	93
78	73	67	<b>KATY PERRY</b>	CAPITOL	1	187
NEW	NEW	68	<b>LEWIS CAPALDI</b>	VERTIGO/CAPITOL	68	1
-	10	69	<b>SAMMY HAGAR</b>	F.W.O./BMG	10	2
60	56	70	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	1	182
64	62	71	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	2	182
93	72	72	<b>LYNYRD SKYNYRD</b>	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	40	54
53	58	73	<b>BRETT YOUNG</b>	BMLG	15	129
94	66	74	<b>DADDY YANKEE</b>	EL CARTEL/UMLE	19	73
-	53	75	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGN	1	192
RE-ENTRY	RE-ENTRY	76	<b>MALUMA</b>	WK/SONY MUSIC LATIN	40	32
68	69	77	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	65	13
21	11	78	<b>LOGIC</b>	VISIONARY/DEF JAM	1	57
82	80	79	<b>LEE BRICE</b>	CJRB	15	54
77	77	80	<b>KELSEA BALLERINI</b>	BLACK RIVER	18	84
84	65	81	<b>THE BEATLES</b>	APPLE/CAPITOL/UME	5	80
83	74	82	<b>METALLICA</b>	BLACKENED	2	203
RE-ENTRY	RE-ENTRY	83	<b>GOT7</b>	JYP	45	3
57	61	84	<b>BRADLEY COOPER</b>	INTERSCOPE/IGA	3	34
RE-ENTRY	RE-ENTRY	85	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/IGA	2	51
62	75	86	<b>NIPSEY HUSSLE</b>	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	4	10
72	79	87	<b>BAD BUNNY</b>	RIMAS	23	62
RE-ENTRY	RE-ENTRY	88	<b>SLIPKNOT</b>	ROADRUNNER/AG	2	4
75	76	89	<b>KENDRICK LAMAR</b>	TOP DAWG/AF-TERMATH/INTERSCOPE/IGA	1	227
67	71	90	<b>LIL UZI VERT</b>	GENERATION NOW/ATLANTIC/AG	2	110
70	81	91	<b>CHASE RICE</b>	DACK JAWELS/BMG/BROKEN BOW/BBMG	13	31
74	85	92	<b>DEAN LEWIS</b>	ISLAND	27	21
89	90	93	<b>LAUV</b>	LAUV/AWAL-KOBALT	43	54
65	68	94	<b>BLUEFACE</b>	FIFTH AMENDMENT/EONE	35	17
RE-ENTRY	RE-ENTRY	95	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	28	75
80	88	96	<b>OFFSET</b>	QUALITY CONTROL/MOTOWN/CAPITOL	13	28
95	87	97	<b>ADELE</b>	XL/COLUMBIA	1	216
91	89	98	<b>MIGOS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	127
90	83	99	<b>ELI YOUNG BAND</b>	VALORY/BMLG	83	4
RE-ENTRY	RE-ENTRY	100	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	4	167

# Emerging Artists

June 1 2019

## billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
25	4	1	<b>#1 MAELYN JARMON</b>	REPUBLIC	1	3
NEW	NEW	2	<b>LAINE HARDY</b>	19/HOLLYWOOD	2	1
7	9	3	<b>LEWIS CAPALDI</b>	VERTIGO/CAPITOL	3	5
1	1	4	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	25
2	2	5	<b>LAUV</b>	LAUV/AWAL-KOBALT	1	89
-	33	6	<b>GYTH RIGDON</b>	REPUBLIC	6	2
3	3	7	<b>CALBOY</b>	PAPER GANG/POLO GROUNDS/RCA	3	24
5	7	8	<b>PINKFONG</b>	SMART STUDY	1	34
14	6	9	<b>NCT 127</b>	SM	1	34
4	8	10	<b>MABEL</b>	POLYDOR/CAPITOL	4	12
NEW	NEW	11	<b>ANDREW SEVENER</b>	REPUBLIC	11	1
8	11	12	<b>YK OSIRIS</b>	DEF JAM	7	14
13	13	13	<b>POLO G</b>	COLUMBIA	13	8
10	12	14	<b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG	6	23
12	14	15	<b>NLE CHOPPA</b>	NO LOVE	11	13
30	15	16	<b>LIL TJAY</b>	COLUMBIA	15	5
NEW	NEW	17	<b>CHRISTONE "KINGFISH" INGRAM</b>	ALLIGATOR	17	1
-	46	18	<b>DEXTER ROBERTS</b>	REPUBLIC	18	2
23	20	19	<b>SHAED</b>	PHOTO FINISH	19	16
NEW	NEW	20	<b>FULL OF HELL</b>	RELAPSE	20	1
17	5	21	<b>TOMORROW X TOGETHER</b>	BIGHT ENTERTAINMENT/REPUBLIC	1	11
19	17	22	<b>KIANA LEDE</b>	THE HEAVY GROUP/REPUBLIC	16	11
RE-ENTRY	RE-ENTRY	23	<b>TYLER CHILDERS</b>	HICKMAN HOLLER/RCA	21	3
18	19	24	<b>LOVELYTHEBAND</b>	RED	1	61
RE-ENTRY	RE-ENTRY	25	<b>NCT DREAM</b>	SM	12	12
RE-ENTRY	RE-ENTRY	26	<b>MADDIE POPPE</b>	19/HOLLYWOOD	4	3
49	27	27	<b>BRYCE VINE</b>	SIRE/WARNER BROS.	3	28
22	22	28	<b>WAYV</b>	LABEL V	16	15
39	38	29	<b>QUEEN NAIIJA</b>	QUEEN NAIIJA/CAPITOL	1	62
16	16	30	<b>JIMMIE ALLEN</b>	STONEY CREEK/BMG/BBMG	3	41
24	23	31	<b>LUH KEL</b>	CINEMATIC	15	6
27	26	32	<b>SUMMER WALKER</b>	LYRN/INTERSCOPE/IGA	19	29
50	34	33	<b>YELLA BEEZY</b>	YELLA BEEZY/HITCO	7	44
28	30	34	<b>RILEY GREEN</b>	BMLG	6	30
20	29	3	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT	11	58
36	42	36	<b>MITCHELL TENPENNY</b>	RISERHOUS/COLUMBIA NASHVILLE/SMN	2	46
-	39	37	<b>QUANDO RONDO</b>	QRN/NEVER BROKE AGAIN/ATLANTIC/AG	37	2
NEW	NEW	38	<b>FAMOUS LAST WORDS</b>	SBG	38	1
44	37	39	<b>SECH</b>	RICH	37	4
37	43	40	<b>I AM THEY</b>	ESSENTIAL/PLG	30	9
35	31	41	<b>ALEC BENJAMIN</b>	ARTIST PARTNERS GROUP/ATLANTIC/AG	17	21
33	50	42	<b>JON Z</b>	VYDIA/CHOSEN FEW EMERALD	33	3
29	25	43	<b>HARDY</b>	TREE VIBEZ/BIG LOUD	25	4
RE-ENTRY	RE-ENTRY	44	<b>BAG RAIDERS</b>	BIANG GANG 125/MODULAR/INTERSCOPE/IGA	36	3
NEW	NEW	45	<b>TISAKOREAN</b>	BJENCY/ASTROKNOT SOUNDS	45	1
-	28	46	<b>LUNAY</b>	STAR ISLAND	28	2
RE-ENTRY	RE-ENTRY	47	<b>JOYNER LUCAS</b>	TWENTY NINE/TULLY	9	19
NEW	NEW	48	<b>SHORDIE SHORDIE</b>	DI ENTERTAINMENT/WARNER BROS.	48	1
46	45	49	<b>NICOLE BUS</b>	ROC NATION	36	11
RE-ENTRY	RE-ENTRY	50	<b>PAT BARRETT</b>	BOWYER & BOW/SPARROW/CAPITOL CMG	36	3

BILLBOARD ARTIST 100, EMERGING ARTISTS: The week's most popular artists (as determined by multiple chart criteria), and emerging artists (as determined 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.legends.com](http://charts.legends.com) for complete rules and explanations. © 2019 Prometheus Global Media, LLC. All rights reserved.

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# Billboard 200

June 1  
2019  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	<b>1</b>	<b>#1 1WK</b> TYLER, THE CREATOR COLUMBIA	IGOR	1	1
NEW	<b>2</b>	DJ KHALED WE THE BEST/EPIC	Father Of Asahd	2	1
2	<b>3</b>	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	8
3	<b>4</b>	KHALID RIGHT HAND/RCA	Free Spirit	1	7
NEW	<b>5</b>	THE NATIONAL 4AD	I Am Easy To Find	5	1
5	<b>6</b>	ARIANA GRANDE REPUBLIC	Thank U, Next	1	15
8	<b>7</b>	DABABY SOUTHCOAST/INTERSCOPE/IGA	Baby On Baby	7	12
1	<b>8</b>	LOGIC VISIONARY/DEF JAM	Confessions Of A Dangerous Mind	1	2
NEW	<b>9</b>	RAMMSTEIN RAMMSTEIN/VERTIGO/CAROLINE	RAMMSTEIN	9	1
NEW	<b>10</b>	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	Fever	10	1
9	<b>11</b>	POST MALONE REPUBLIC	beerbongs & bentleys	1	56
11	<b>12</b>	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	47
13	<b>13</b>	LIZZO NICE LIFE/ATLANTIC/AG	Cuz I Love You	6	5
7	<b>14</b>	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	103
12	<b>15</b>	JUICE WRLD GRADE A/INTERSCOPE/IGA	Death Race For Love	1	11
NEW	<b>16</b>	THE HEAD AND THE HEART REPRISE/WARNER BROS.	Living Mirage	16	1
14	<b>17</b>	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	22
NEW	<b>18</b>	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/IGA	Dedicated	18	1
19	<b>19</b>	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	42
22	<b>20</b>	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	2	23
17	<b>21</b>	BTS BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	6
105	<b>22</b>	GG QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	31
23	<b>23</b>	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	18
24	<b>24</b>	MEEK MILL MAYBACH/ATLANTIC/AG	Championships	1	25
26	<b>25</b>	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	74
21	<b>26</b>	LADY GAGA & BRADLEY COOPER INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	33
28	<b>27</b>	JUICE WRLD GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	53
18	<b>28</b>	SCHOOLBOY Q TOP DAWG/INTERSCOPE/IGA	CrasH Talk	3	4
15	<b>29</b>	PNB ROCK ATLANTIC/AG	Trapstar Turnt Popstar	4	3
NEW	<b>30</b>	MALUMA WK/SONY MUSIC LATIN	11:11	30	1
25	<b>31</b>	BEYONCE PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	6
16	<b>32</b>	P!NK RCA	Hurts 2B Human	1	4
35	<b>33</b>	DAN + SHAY WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	48
31	<b>34</b>	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	59
30	<b>35</b>	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	76
33	<b>36</b>	POST MALONE REPUBLIC	Stoney	4	128
36	<b>37</b>	ELTON JOHN ROCKET/ISLAND/UMI	Diamonds	23	80
32	<b>38</b>	ED SHEERAN ATLANTIC/AG	+ (Divide)	1	116
34	<b>39</b>	21 SAVAGE SLAUGHTER GANG/EPIC	I Am > I Was	1	22
40	<b>40</b>	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	48
39	<b>41</b>	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	33
42	<b>42</b>	KHALID RIGHT HAND/RCA	American Teen	4	116
38	<b>43</b>	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	191
43	<b>44</b>	XXXTENTACION BAD VIBES FOREVER	?	1	62
41	<b>45</b>	GUNNA YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	13
37	<b>46</b>	LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	3	37
44	<b>47</b>	OFFSET QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	13
45	<b>48</b>	BAD BUNNY RIMAS	X 100PRE	11	22
NEW	<b>49</b>	LEWIS CAPALDI VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	49	1
51	<b>50</b>	MORGAN WALLEN BIG LOUD	If I Know Me	50	34

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
RE	<b>51</b>	QUEEN HOLLYWOOD	Greatest Hits	11	337
27	<b>52</b>	VAMPIRE WEEKEND SPRING SNOW/COLUMBIA	Father Of The Bride	1	3
47	<b>53</b>	ELLA MAI 10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	32
48	<b>54</b>	NAV XO/REPUBLIC	Bad Habits	1	9
29	<b>55</b>	QUANDO RONDO QRN/NEVER BROKE AGAIN/ATLANTIC/AG	From The Neighborhood To The Stage	29	2
49	<b>56</b>	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	193
58	<b>57</b>	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	575
56	<b>58</b>	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	91
54	<b>59</b>	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	23
62	<b>60</b>	IMAGINE DRAGONS KID INAKORNER/INTERSCOPE/IGA	Evolve	2	100
52	<b>61</b>	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	11
57	<b>62</b>	ARIANA GRANDE REPUBLIC	Sweetener	1	40
53	<b>63</b>	YNW MELLY YNW MELLY/300/AG	I Am You	20	20
74	<b>64</b>	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	28
61	<b>65</b>	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	446
69	<b>66</b>	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	58
60	<b>67</b>	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	1	34
65	<b>68</b>	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	565
59	<b>69</b>	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	110
NEW	<b>70</b>	JAYDAYOUNGAN ATLANTIC/AG	Endless Pain	70	1
66	<b>71</b>	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	22
68	<b>72</b>	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	160
73	<b>73</b>	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	25
75	<b>74</b>	RODDY RICCH BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	27
70	<b>75</b>	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	325
81	<b>76</b>	BTS BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	38
76	<b>77</b>	BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	59
82	<b>78</b>	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	53
71	<b>79</b>	YNW MELLY YNW MELLY/300/AG	We All Shine	27	18
79	<b>80</b>	FLORIDA GEORGIA LINE BMLG	Can't Say I Ain't Country	4	14
55	<b>81</b>	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	40
78	<b>82</b>	CREEDEENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	420
83	<b>83</b>	SOUNDTRACK WALT DISNEY	Moana	2	131
86	<b>84</b>	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	129
80	<b>85</b>	2PAC AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	273
85	<b>86</b>	XXXTENTACION BAD VIBES FOREVER/EMPIRE	17	2	91
84	<b>87</b>	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	114
98	<b>88</b>	JON PARDI CAPITOL NASHVILLE/UMGN	California Sunrise	11	146
88	<b>89</b>	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	69
93	<b>90</b>	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UMI	Greatest Hits	2	310
64	<b>91</b>	BEYONCE PARKWOOD/COLUMBIA	Lemonade	1	79
91	<b>92</b>	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	144
89	<b>93</b>	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	38
113	<b>94</b>	PLAYBOI CARTI AWGE/INTERSCOPE/IGA	Die Lit	3	50
NEW	<b>95</b>	SOUNDTRACK HBO/WATERTOWER	Game Of Thrones: Music From The HBO Series Season 8	95	1
100	<b>96</b>	MARSHMELLO JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	16
92	<b>97</b>	FUTURE FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	18
95	<b>98</b>	TAYLOR SWIFT BIG MACHINE/BMLG	reputation	1	80
101	<b>99</b>	J. COLE DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	233
72	<b>100</b>	SHAWN MENDES ISLAND	Shawn Mendes	1	52



## Tyler's Tops

Tyler, the Creator nabs his first No. 1 album on the Billboard 200 as *IGOR* debuts atop the list. The set, released on Columbia Records, starts with just under 165,000 equivalent album units earned in the week ending May 23, according to Nielsen Music — the second-biggest week of 2019 for a hip-hop album. Of that sum, 74,000 were in album sales.

In a fun chart footnote, Tyler, the Creator previously debuted and peaked at Nos. 2, 3, 4 and 5 with each of his four earlier studio albums. Now, finally, he lands his first No. 1. Tyler's debut solo set, *Goblin*, topped out at No. 5 in 2011. He then followed with *Wolf* (No. 3 in 2013), *Cherry Bomb* (No. 4, 2015) and *Flower Boy* (No. 2, 2017).

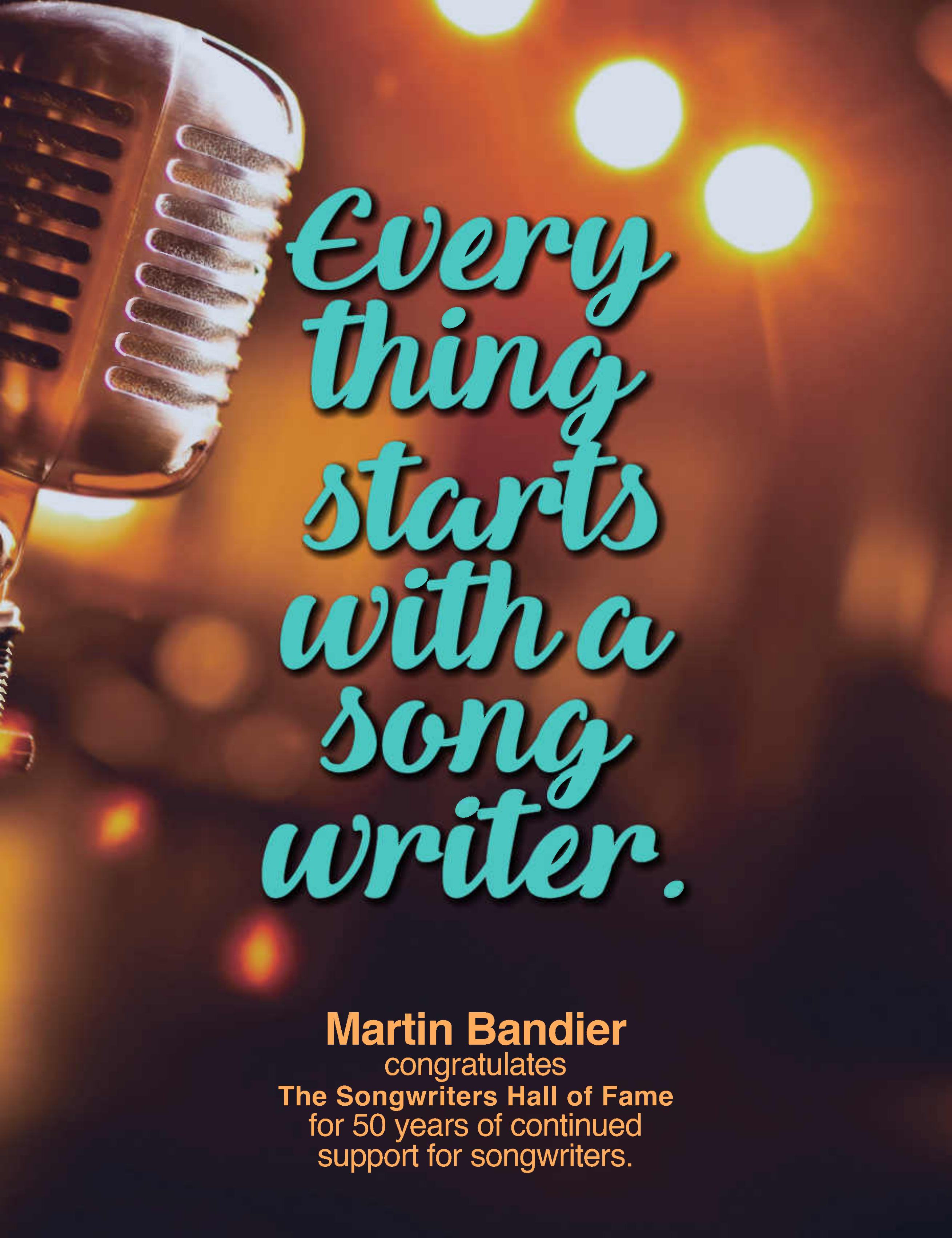
*IGOR* logs the second-largest week for a hip-hop album in 2019 in terms of total units — trailing only the arrival of Juice Wrld's *Death Race for Love*, which opened at No. 1 on the March 23 chart with just over 165,000 units.

Of *IGOR*'s total starting unit sum, 74,000 were in album sales; 1,000 in track equivalent album units; and 90,000 in streaming equivalent album units. The latter figure translates to 122.9 million on-demand audio streams for the album's songs in its debut week.

*IGOR* is the third No. 1 album for Columbia Records in 2019, following Vampire Weekend's *Father of the Bride* and Hozier's *Wasteland, Baby!* A year ago at this point, the label had notched one No. 1: Jack White's *Boarding House Reach* (which also was the label's lone chart-topper in 2018).

Tyler's new LP also leads the Top R&B/Hip-Hop Albums tally — his fourth No. 1 on the list.

—Keith Caulfield



*Every  
thing  
starts  
with a  
song  
writer.*

**Martin Bandier**

congratulates

**The Songwriters Hall of Fame**  
for 50 years of continued  
support for songwriters.

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
99	101	<b>METRO BOOMIN</b>	●	BOOMINAT/REPUBLIC	Not All Heroes Wear Capes	1	29
RE	102	<b>ANDERSON .PAAK</b>		AFTERMATH/2TONE	Ventura	4	5
103	103	<b>SAMMY HAGAR &amp; THE CIRCLE</b>		F.W.O./BMG	Space Between	4	2
108	104	<b>GUNS N' ROSES</b>	▲	GEFFEN/UMI	Greatest Hits	3	471
97	105	<b>LIL SKIES</b>		ALL WE GOT/ATLANTIC/AG	Shelby	5	12
106	106	<b>MAC MILLER</b>	●	WARNER BROS.	Swimming	3	42
96	107	<b>IMAGINE DRAGONS</b>		KID INAKORNER/INTERSCOPE/IGA	Origins	2	28
94	108	<b>RICH THE KID</b>		RICH FOREVER/INTERSCOPE/IGA	The World Is Yours 2	4	9
117	109	<b>ZAC BROWN BAND</b>		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	212
195	110	<b>PS TYLER, THE CREATOR</b>	●	COLUMBIA	Flower Boy	2	59
103	111	<b>CITY GIRLS</b>		QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	55	20
110	112	<b>YOUNGBOY NEVER BROKE AGAIN</b>	▲	NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	56
102	113	<b>H.E.R.</b>	●	RCA	H.E.R.	23	83
121	114	<b>THOMAS RHETT</b>	▲	VALORY/BMG	Life Changes	1	89
104	115	<b>SKI MASK THE SLUMP GOD</b>		VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	25
77	116	<b>CARRIE UNDERWOOD</b>	●	CAPITOL NASHVILLE/UMGN	Cry Pretty	1	33
89	117	<b>GEORGE STRAIT</b>	▲	MCA NASHVILLE/UMGN	50 Number Ones	1	112
114	118	<b>THE WEEKND</b>	▲	XO/REPUBLIC	Starboy	1	130
127	119	<b>LYNYRD SKYNYRD</b>	▲	MCA/GEFFEN/UMI	All Time Greatest Hits	56	59
115	120	<b>FLEETWOOD MAC</b>	◆	WARNER BROS./RHINO	Rumours	1	322
139	121	<b>THE NOTORIOUS B.I.G.</b>	▲	BAD BOY/RHINO	Greatest Hits	1	176
122	122	<b>MAROON 5</b>	▲	222/INTERSCOPE/IGA	Red Pill Blues	2	81
119	123	<b>SZA</b>	▲	TOP DAWG/RCA	Ctrl	3	102
124	124	<b>IMAGINE DRAGONS</b>	▲	KID INAKORNER/INTERSCOPE/IGA	Night Visions	2	347
107	125	<b>ED SHEERAN</b>	▲	ATLANTIC/AG	X	1	257
120	126	<b>J. COLE</b>	▲	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	57
121	127	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	◆	HIDEOUT/CAPITOL/UMI	Greatest Hits	8	278
128	128	<b>BENNY BLANCO</b>		FRIENDS KEEP SECRETS/INTERSCOPE/IGA	FRIENDS KEEP SECRETS (EP)	41	24
126	129	<b>TWENTY ONE PILOTS</b>	●	FUELED BY RAMEN/EMG	Trench	2	33
130	130	<b>MICHAEL JACKSON</b>	▲	EPIC/LEGACY	The Essential Michael Jackson	31	278
134	131	<b>BRUNO MARS</b>	▲	ATLANTIC/AG	24K Magic	2	131
174	132	<b>HALSEY</b>	▲	ASTRALWERKS	hopeless fountain kingdom	1	103
129	133	<b>EAGLES</b>	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	275
132	134	<b>TAYLOR SWIFT</b>	▲	BIG MACHINE/BMG	1989	1	232
133	135	<b>BEBE REXHA</b>	●	WARNER BROS.	Expectations	13	48
138	136	<b>NICKI MINAJ</b>	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	41
146	137	<b>AC/DC</b>	◆	COLUMBIA/LEGACY	Back In Black	4	360
125	138	<b>MOTLEY CRUE</b>		MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	10	9
135	139	<b>RIHANNA</b>	▲	WESTBURY ROAD/ROC NATION	ANTI	1	173
141	140	<b>NF</b>	▲	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	85
136	141	<b>THE WEEKND</b>	▲	XO/REPUBLIC	Beauty Behind The Madness	1	194
145	142	<b>BLAKE SHELTON</b>		WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	150
140	143	<b>RED HOT CHILI PEPPERS</b>	▲	WARNER BROS.	Greatest Hits	18	211
144	144	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMI	1	1	369
143	145	<b>KENDRICK LAMAR</b>	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	343
142	146	<b>TRAVIS SCOTT</b>	▲	GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	142
156	147	<b>TWENTY ONE PILOTS</b>	▲	FUELED BY RAMEN/EMG	Blurryface	1	210
150	148	<b>CAMILA CABELLO</b>	▲	SYCO/EPIC	Camila	1	71
114	149	<b>THE BEACH BOYS</b>	▲	CAPITOL/UMI	Sounds Of Summer/The Very Best Of The Beach Boys	16	163
67	150	<b>ARI LENNOX</b>		DREAMVILLE/INTERSCOPE/IGA	Shea Butter Baby	67	3

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
116	151	<b>KAROL G</b>		UNIVERSAL MUSIC LATINO/UMLE	Ocean	54	3
137	152	<b>DEAN LEWIS</b>		ISLAND	A Place We Knew	31	9
153	153	<b>STUNNA 4 VEGAS</b>		INTERSCOPE/IGA	BIG 4x	50	2
140	154	<b>THE BEATLES</b>	◆	APPLE/CAPITOL/UMI	Abbey Road	1	310
152	155	<b>BRETT YOUNG</b>	▲	BMLG	Brett Young	18	119
157	156	<b>KEVIN GATES</b>		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	34
147	157	<b>FARRUKO</b>		SONY MUSIC LATIN	Gangalee	80	4
153	158	<b>TRIPPIE REDD</b>		TENTHOUSAND PROJECTS	A Love Letter To You 3	3	28
151	159	<b>DRAKE</b>	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	286
61	160	<b>YOUNG NUDY &amp; PIERRE BOURNE</b>		SAMEPLATE/RCA	Sli'merre	63	3
48	161	<b>SAM SMITH</b>	▲	CAPITOL	In The Lonely Hour	2	256
61	162	<b>METALLICA</b>	◆	BLACKENED/RHINO	Metallica	1	536
162	163	<b>FIVE FINGER DEATH PUNCH</b>		PROSPECT PARK	A Decade Of Destruction	29	70
164	164	<b>CHRIS BROWN</b>	▲	RCA	Heartbreak On A Full Moon	3	81
163	165	<b>SOUNDTRACK</b>	▲	Black Panther: The Album, Music From And Inspired By	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	67
168	166	<b>TRIPPIE REDD</b>		TENTHOUSAND PROJECTS	Life's A Trip	4	41
166	167	<b>MEGAN THEE STALLION</b>		1501 CERTIFIED/300/AG	Tina Snow	166	3
RE	168	<b>LED ZEPPELIN</b>	▲	SWAN SONG/ATLANTIC/RHINO	Mothership	7	275
176	169	<b>BRUNO MARS</b>	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	423
175	170	<b>LIL MOSEY</b>		INTERSCOPE/IGA	Northsbest	29	31
179	171	<b>5 SECONDS OF SUMMER</b>		ONE MODE/CAPITOL	Youngblood	1	49
109	172	<b>GEORGE STRAIT</b>		MCA NASHVILLE/UMGN	Honky Tonk Time Machine	4	8
NEW	173	<b>MAELYN JARMON</b>		REPUBLIC	The Voice: The Complete Season 16 Collection (EP)	173	1
165	174	<b>JOJI</b>		88RISING/2TONE	BALLADS 1	3	29
169	175	<b>NIRVANA</b>	◆	SUB POP/DGC/GEFFEN/UMI	Nevermind	1	426
177	176	<b>YOUNGBOY NEVER BROKE AGAIN</b>		NEVER BROKE AGAIN/ATLANTIC/AG	4Respect 4Freedom 4Loyalty...	14	36
RE	177	<b>LEE BRICE</b>		CURB	Lee Brice	36	3
181	178	<b>SOUNDTRACK</b>		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	48
180	179	<b>LIL SKIES</b>	●	ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	72
173	180	<b>ADELE</b>	◆	XL/COLUMBIA	21	1	416
189	181	<b>DARYL HALL JOHN OATES</b>	▲	RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	44
191	182	<b>MICHAEL JACKSON</b>	◆	EPIC/LEGACY	Thriller	1	367
178	183	<b>TORY LANEZ</b>		MAD LOVE/INTERSCOPE/IGA	LoVe me NOW?	4	30
167	184	<b>SUMMER WALKER</b>		LVRN/INTERSCOPE/IGA	Last Day Of Summer	44	29
188	185	<b>ARIANA GRANDE</b>	▲	REPUBLIC	Dangerous Woman	2	150
172	186	<b>THE ROLLING STONES</b>		PROMOTONE B.V./THE ROLLING STONES/POLYDOR/INTERSCOPE/IGA	Honk	23	5
RE	187	<b>PLAYBOI CARTI</b>	●	AWGE/INTERSCOPE/IGA	Playboi Carti	12	59
185	188	<b>BRYSON TILLER</b>	▲	TRAPSOUL/RCA	TRAPSOUL	8	187
158	189	<b>SHAWN MENDES</b>	▲	ISLAND	Illuminate	1	127
182	190	<b>FRANK OCEAN</b>	▲	BOYS DON'T CRY	Blonde	1	129
RE	191	<b>KELSEA BALLERINI</b>		BLACK RIVER	Unapologetically	7	17
160	192	<b>AJR</b>		AJR/S-CURVE/BMG	Neotheater	8	4
RE	193	<b>HALSEY</b>	▲	ASTRALWERKS	Badlands	2	158
170	194	<b>KEHLANI</b>		TIME BOMB/ATLANTIC/AG	While We Wait	9	13
190	195	<b>OZUNA</b>	▲	VP ENTERTAINMENT/DIMELQVI/SONY MUSIC LATIN	Aura	7	39
112	196	<b>HILLSONG UNITED</b>		HILLSONG/SPARROW/CAPITOL CMG	People	2	4
193	197	<b>BON JOVI</b>	▲	ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	128
199	198	<b>THE ROLLING STONES</b>	◆	ABKCO	Hot Rocks 1964-1971	4	306
183	199	<b>KANYE WEST</b>	▲	G.O.O.D./DEF JAM	The Life Of Pablo	1	141
RE	200	<b>GUNNA</b>		YOUNG STONER LIFE/300/AG	Drip Season 3	55	61

37

ELTON JOHN  
Diamonds



Elton John's greatest-hits collection nabs its third straight week of unit gains (15,000 equivalent album units earned during the week ending May 23, according to Nielsen Music; up 3%) as promotion ramps up in the approach to the release of the John biopic *Rocketman*, which opens May 31. In the wake of the film, *Diamonds* could surpass its No. 23 peak — if the movie has the same chart impact that *Bohemian Rhapsody* had on Queen's music catalog.

—K.C.



49

LEWIS CAPALDI  
Uninspired to a Hellish Extent

The Scottish singer-songwriter's debut full-length launches with 13,000 equivalent album units earned. The set's single "Someone You Loved" rises 20-19 on Adult Top 40 and 85-80 on the Billboard Hot 100.



95

SOUNDTRACK  
Game of Thrones...  
Season 8

The mostly scored album (8,000 units) debuts after the May 19 series finale of the long-running show and marks the fourth *Thrones* soundtrack to chart. The set also starts at No. 6 on the Soundtracks tally.

**CONGRATULATIONS  
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**SETH ENGLAND**

**CLARENCE SPALDING**

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# A Toast To Imagine Dragons, Juice WRLD

Imagine Dragons' *Evolve* celebrates its 100th consecutive week on the Billboard 200 as the album rises 62-60. The set, which debuted and peaked at No. 2 on the chart dated July 15, 2017, has earned 2.6 million equivalent album units through the week ending May 23, according to Nielsen Music. Of that sum, 771,000 are in album sales.

The album has been a streaming monster, having tallied 1.76 billion on-demand audio streams for its songs. Three of its tunes have cleared 100 million streams apiece: "Believer" (642.5 million), "Thunder" (528.5 million) and "Whatever It Takes" (274.4 million). All three topped Hot Rock Songs and Alternative Songs, reached the top three on Mainstream Top 40 and made the top five on the all-format Radio Songs.

Since *Evolve*, the band issued its latest studio effort, *Origins*, which also bowed and peaked at No. 2 on the Billboard 200 (Nov. 24, 2018). It falls 96-107 in its 28th week on the list.

Meanwhile, in other milestones, *Juice WRLD's* *Goodbye and Good Riddance* rounds out a full year on the Billboard 200 (moving 28-27). The album — which arrived May 23, 2018, and debuted at No. 15 on the June 2 list that year — has yet to depart the top 40 since its debut. The set peaked at No. 4 (Aug. 11, 2018). He followed *Goodbye* with the collaborative *Future & Juice WRLD Present... WRLD on Drugs*, with *Future* (debuting and peaking at No. 2 on Nov. 3, 2018) and the chart-topping *Death Race for Love* (March 23).

—Keith Caulfield



# Album Sales

June 1  
2019  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	<b>#1 3 WK</b> TYLER, THE CREATOR	COLUMBIA	IGOR	1
NEW	2	THE NATIONAL	4AD	I Am Easy To Find	1
NEW	3	DJ KHALED	WE THE BEST/EPIC	Father Of Asahd	1
NEW	4	RAMMSTEIN	RAMMSTEIN/VERTIGO/CAROLINE	RAMMSTEIN	1
NEW	5	THE HEAD AND THE HEART	REPRISE/WARNER BROS.	Living Mirage	1
NEW	6	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/IGA	Dedicated	1
6	7	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	8
5	8	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	6
1	9	SAMMY HAGAR & THE CIRCLE	F.W.O./BMG	Space Between	2
7	10	P!NK	RCA	Hurts 2B Human	4
9	11	VAMPIRE WEEKEND	SPRING SNOW/COLUMBIA	Father Of The Bride	3
12	12	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	37
RE	13	ANDERSON .PAAK	AFTERMATH/12TONE	Ventura	5
14	14	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW 70	3
NEW	15	SOUNDTRACK	HBO/WATERTOWER	Game Of Thrones: Music From The HBO Series Season 8	1
11	16	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	33
16	17	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	31
24	18	QUEEN	HOLLYWOOD	Greatest Hits	280
22	19	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	76
21	20	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	237
18	21	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	8
RE	22	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	15
NEW	23	MEGAN THEE STALLION	1501 CERTIFIED/300/AG	Fever	1
17	24	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	35
29	25	ELTON JOHN	ROCKET/ISLAND/UME	Diamonds	56
NEW	26	LEWIS CAPALDI	VERTEGO/CAPITOL	Divinely Uninspired To A Hellish Extent	1
25	27	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	94
10	28	QUEEN	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	37
20	29	KHALID	RIGHT HAND/RCA	Free Spirit	7
86	30	PAUL MCCARTNEY	MPL/CAPITOL	Egypt Station	18
NEW	31	BLACK LABEL SOCIETY	BLACK LABEL/EPONE	Sonic Brew: 20th Anniversary Blend 5:39 - 5:19	1
28	32	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	190
27	33	ARIANA GRANDE	REPUBLIC	Thank U, Next	15
33	34	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	282
NEW	35	CHRISTONE "KINGFISH" INGRAM	ALLIGATOR	Kingfish	1
NEW	36	INTERPOL	MATADOR	A Fine Mess (EP)	1
38	37	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME	Legend: The Best Of...	417
NEW	38	MALUMA	WK/SONY MUSIC LATIN	11:11	1
43	39	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	5
23	40	HILLSONG UNITED	HILLSONG/SPARROW/CAPITOL CMG	People	4
NEW	41	ANTHONY EVANS	SHERMAN JAMES	Altared	1
37	42	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	193
3	43	MAC DEMARCO	MAC'S RECORD LABEL	Here Comes The Cowboy	2
NEW	44	FULL OF HELL	RELAPE	Weeping Choir	1
41	45	METALLICA	BLACKENED/RHINO	Metallica	503
34	46	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	37
NEW	47	COM TRUISE	GHOSTLY INTERNATIONAL	Persuasion System	1
35	48	ROB THOMAS	EMBLEM/ATLANTIC/AG	Chip Tooth Smile	4
15	49	MARC ANTHONY	SONY MUSIC LATIN	OPUS	2
40	50	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	98

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	<b>#1 1 WK</b> CHRISTONE "KINGFISH" INGRAM	ALLIGATOR	Kingfish	1
NEW	2	FULL OF HELL	RELAPE	Weeping Choir	1
NEW	3	COM TRUISE	GHOSTLY INTERNATIONAL	Persuasion System	1
NEW	4	MADDIE POPPE	19/HOLLYWOOD	Whirlwind	1
NEW	5	JIMMIE VAUGHAN	THE LAST MUSIC COMPANY	Baby, Please Come Home	1
NEW	6	STEEL PULSE	WISEMAN DOCTRINE/ROOTFIRE COOPERATIVE	Mass Manipulation	1
NEW	7	RAHSAAN PATTERSON	SHANACHIE	Heroes & Gods	1
NEW	8	THE HEAVY	BMG	Sons	1
NEW	9	GOT7	JYP	Spinning Top: Between Security & Insecurity (EP)	1
9	10	<b>GG</b> TYLER CHILDERS	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	59
NEW	11	TODRICK HALL	TODRICK HALL	Haus Party, Part One (EP)	1
3	12	BIG THIEF	4AD	U.F.O.F.	3
NEW	13	SAINT VITUS	SEASON OF MIST	Saint Vitus	1
NEW	14	MAELYN JARMON	REPUBLIC	The Voice: The Complete Season 16 Collection (EP)	1
2	15	POSSESSED	NUCLEAR BLAST	Revelations Of Oblivion	2
NEW	16	PAUL GILBERT	MUSIC THEORIES/MASCOT	Behold Electric Guitar	1
RE	17	ORVILLE PECK	SUB POP	Pony	2
16	18	WEYES BLOOD	SUB POP	Titanic Rising	7
6	19	JAMILA WOODS	JAG JAGUWAR	Legacy! Legacy!	2
NEW	20	INFLUENCERS WORSHIP	INFLUENCERS WORSHIP	Just The Cross	1
18	21	KING GIZZARD AND THE LIZARD WIZARD	FLIGHTLESS/ATO	Fishing For Fishies	4
NEW	22	AVATAR	GAIN/EPONE	The King Live In Paris	1
19	23	GERALD CAUSSEE & NICOLAS GUIST	SHADOW MOUNTAIN	Joyful: Piano Duets...	2
NEW	24	BRAD MEHLDAU	NONESUCH/WARNER BROS.	Finding Gabriel	1
4	25	CHARLY BLISS	BARSUK	Young Enough	2

SOUNDTRACKS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
2	1	<b>#1 7 WK</b> SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	23
5	2	SOUNDTRACK	HOLLYWOOD	Bohemian Rhapsody (Queen)	31
1	3	SOUNDTRACK	INTERSCOPE/IGA	A Star Is Born (Lady Gaga & Bradley Cooper)	33
3	4	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	76
4	5	SOUNDTRACK	WALT DISNEY	Moana	131
NEW	6	SOUNDTRACK	HBO/WATERTOWER	Game Of Thrones: Music From The HBO Series Season 8	1
6	7	SOUNDTRACK	MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Motley Crue)	9
7	8	SOUNDTRACK	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	67
8	9	SOUNDTRACK	NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	53
9	10	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Trolls	139
NEW	11	SOUNDTRACK	WALT DISNEY	Aladdin (2019)	1
12	12	SOUNDTRACK	WALT DISNEY	Frozen: The Songs	114
10	13	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	252
14	14	SOUNDTRACK	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	146
13	15	SOUNDTRACK	NPG/WARNER BROS./RHINO	Purple Rain (Prince And The Revolution)	399
16	16	SOUNDTRACK	FOX/RCA	Love, Simon	62
15	17	SOUNDTRACK	STX/FILMS/ATLANTIC/AG	Ugly Dolls	4
17	18	SOUNDTRACK	WALT DISNEY	The Lion King	100
19	19	SOUNDTRACK	WALT DISNEY	Aladdin: Special Edition	7
20	20	SOUNDTRACK	WALT DISNEY	The Little Mermaid	98
RE	21	HILLSONG WORSHIP	HILLSONG/SPARROW/CAPITOL CMG	Hillsong: Let Hope Rise (Soundtrack)	19
RE	22	SOUNDTRACK	THE INC./DEF JAM/UME	The Fast And The Furious	64
18	23	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	86
24	24	SOUNDTRACK	UNIVERSAL STUDIOS/ILLUMINATION/REPUBLIC	Sing	124
RE	25	SOUNDTRACK	LOST HIGHWAY/MERCURY/UME	O Brother, Where Art Thou?	675



## Sales Spike For Daigle

Lauren Daigle celebrates her second album to reach a half million in sales as her 2018 release, *Look Up Child*, surpasses the sales marker. The title sold 5,000 in the week ending May 23, bringing its total to 503,000. She previously cleared the half-million threshold with 2015's *How Can It Be* (781,000). Fun fact that most may not be aware of: Daigle auditioned for *American Idol* in 2010, 2011 and 2012 but didn't make the top 24 contestant lineup in any of those seasons.

Speaking of TV talent shows, *Maelyn Jarmon*, the winner of season 16 of NBC's *The Voice*, debuts at No. 173 on the Billboard 200 with *The Voice: The Complete Season 16 Collection* (EP). It starts with 6,000 equivalent album units earned in the week ending May 23, according to Nielsen Music. Of that sum, a little under 1,000 were in album sales. Most of the title's units were generated by track equivalent album units (5,000), with very little streaming activity registered for the set (524,000 on-demand audio streams for its six songs). Jarmon was crowned champion on May 21.

But will she ever visit the Billboard 200 again? The last top-four-placing finisher on *The Voice* to chart an album — after the routine *Complete Season* best-of compilation — was season nine winner *Jordan Smith*, who won Dec. 15, 2015. His studio album *Something Beautiful* debuted and peaked at No. 2 on the list dated April 9, 2016. It was followed by a holiday release, *'Tis the Season*, reaching No. 11 on Dec. 17, 2016. Smith's latest, the 2018 LP *Only Love*, missed the Billboard 200 but hit No. 51 on Top Album Sales.—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 88/Hot Hip Albums, Top Country 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. SOUNDTRACKS: The week's top-selling albums that are soundtracks, ranked by sales data as compiled by Nielsen Music. Based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). See Chart Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# 5SOS Returns

**5 Seconds of Summer** (below) returns to the Social 50 thanks to its new single, "Easier," which was released May 23 and features writing and production assistance from **Charlie Puth**, among others. The song's debut led to a 201% boost in the four-piece's YouTube subscribers (26,000 in the tracking week ending May 23) as well as 119,000 mentions on Twitter, according to Next Big Sound. It's only the second time 5SOS has reached the Social 50 in 2019; in February, the group was at No. 49.

**Elton John** makes his maiden Social 50 appearance at No. 46, thanks to a continued rise in Wikipedia views that breaks into the six digits; the singer earned 110,000 page views — up 51%. Interest in the artist has increased as the U.S. release date of *Rocketman*, the John biopic starring **Taron Egerton**, nears following its Cannes Film Festival premiere on May 16 and U.K. debut on May 22. John's YouTube page also gained 16,000 subscribers, assisted by an upload of John and Egerton performing "Rocket Man" at Cannes.

In his 30th week on the Social 50 (and over three years after his debut), **Tyler, the Creator** reaches the top 10 for the first time, vaulting 22-6. The hip-hop artist, whose new album, *IGOR*, arrived during the tracking week, previously peaked at No. 12 in August 2017 around the release of *IGOR's* predecessor, *Flower Boy*. His largest metric gain saw him snag a 457% jump in Twitter mentions surrounding the release, up to 137,000 in all.

—Kevin Rutherford



# Social/Streaming

June 1  
2019  
billboard

LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	WKS. ON CHART
1	1	#1 128 WKS	<b>BTS</b> BIGHIT ENTERTAINMENT	137
5	2	<b>GOT7</b> JYP		92
3	3	<b>NCT 127</b> SM		44
11	4	<b>HALSEY</b> CAPITOL		116
6	5	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/IGA		44
22	6	<b>TYLER, THE CREATOR</b> COLUMBIA		30
2	7	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC		10
10	8	<b>EXO</b> SM		96
15	9	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT		101
25	10	<b>NCT DREAM</b> SM		25
7	11	<b>ARIANA GRANDE</b> REPUBLIC		329
9	12	<b>WAYV</b> LABEL V		18
18	13	<b>LIL NAS X</b> COLUMBIA		11
8	14	<b>BLACKPINK</b> YG/INTERSCOPE/IGA		83
12	15	<b>MONSTA X</b> STARSHIP ENTERTAINMENT		77
33	16	<b>TWICE</b> JYP		51
14	17	<b>ED SHEERAN</b> ATLANTIC/JAG		190
19	18	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION		425
RE	19	<b>MEGAN THEE STALLION</b> ISO1 CERTIFIED/300/JAG		7
20	20	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/JAG		100
17	21	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM		413
27	22	<b>ATEEZ</b> KQ		4
24	23	<b>PAULO LONDRA</b> BIG LIGAS/WARNER LATINA		30
RE	24	<b>SLIPKNOT</b> ROADRUNNER/JAG		8
RE	25	<b>MARILIA MENDONÇA</b> SOM LIVRE		21
28	26	<b>MARSHMELLO</b> JOYTIME COLLECTIVE		104
RE	27	<b>RAMMSTEIN</b> RAMMSTEIN/VEVETIQ/CAROLINE		3
37	28	<b>WIZ KHALIFA</b> TAYLOR GANG/ATLANTIC/JAG		374
13	29	<b>SHAWN MENDES</b> ISLAND		231
26	30	<b>ALAN WALKER</b> MER MUSIK/RCA		30
16	31	<b>LALI</b> ARIDLA/SONY MUSIC ARGENTINA		110
40	32	<b>LADY GAGA</b> INTERSCOPE/JGA		416
RE	33	<b>DJ KHALED</b> WE THE BEST/EPIC		39
23	34	<b>MILEY CYRUS</b> RCA		334
44	35	<b>ASTRO</b> INTERPARK		44
21	36	<b>NU'EST</b> PLEDIS/LOEN ENTERTAINMENT		24
29	37	<b>DADDY YANKEE</b> EL CARTEL/UMLE		73
RE	38	<b>DUA LIPA</b> WARNER BROS.		87
36	39	<b>TAYLOR SWIFT</b> REPUBLIC		362
49	40	<b>KHALID</b> RIGHT HAND/RCA		25
34	41	<b>SECH</b> RICH		4
RE	42	<b>5 SECONDS OF SUMMER</b> 5 SECONDS OF SUMMER/INTERSCOPE/IGA		153
RE	43	<b>MEEK MILL</b> MAYBACH/ATLANTIC/JAG		71
RE	44	<b>J. COLE</b> DREAMVILLE/ROC NATION/INTERSCOPE/IGA		28
46	45	<b>MICHAEL JACKSON</b> MJ/EPIC		238
NEW	46	<b>ELTON JOHN</b> MERCURY/ISLAND		1
RE	47	<b>LEWIS CAPALDI</b> VERTIGO/CAPITOL		2
RE	48	<b>MADONNA</b> LIVE NATION/INTERSCOPE/IGA		40
RE	49	<b>KATY PERRY</b> CAPITOL		395
47	50	<b>POST MALONE</b> REPUBLIC		80

LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 8 WKS	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	11
2	2	<b>BAD GUY</b> DARKROOM/INTERSCOPE		Billie Eilish	8
NEW	3	<b>EARFQUAKE</b> COLUMBIA		Tyler, The Creator	1
4	4	<b>SUNFLOWER</b> REPUBLIC		Post Malone & Swae Lee	31
3	5	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		Ed Sheeran & Justin Bieber	2
5	6	<b>SUGE</b> SOUTHCOST/INTERSCOPE		DaBaby	7
6	7	<b>WOW.</b> REPUBLIC		Post Malone	22
9	8	<b>TALK</b> RIGHT HAND/RCA		Khalid	15
7	9	<b>7 RINGS</b> REPUBLIC		Ariana Grande	18
NEW	10	<b>WISH WISH</b> WE THE BEST/EPIC		DJ Khaled Feat. Cardi B & 21 Savage	1
NEW	11	<b>HIGHER</b> WE THE BEST/EPIC		DJ Khaled Feat. Nipsey Hussle & John Legend	1
14	12	<b>POP OUT</b> COLUMBIA		Polo G Feat. Lil Tjay	6
10	13	<b>MIDDLE CHILD</b> DREAMVILLE/ROC NATION/INTERSCOPE		J. Cole	18
11	14	<b>WITHOUT ME</b> CAPITOL		Halsey	33
18	15	<b>SICKO MODE</b> CACTUS JACK/GRAND MUSTLE/EPIC		Travis Scott	42
20	16	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC		Lizzo	3
NEW	17	<b>I THINK</b> COLUMBIA		Tyler, The Creator	1
12	18	<b>ME!</b> REPUBLIC		Taylor Swift Feat. Brendon Urie	4
17	19	<b>ENVY ME</b> PAPER GANG/POLO GROUNDS/RCA		Calboy	21
NEW	20	<b>NIGHTMARE</b> CAPITOL		Halsey	1
19	21	<b>HAPPIER</b> JOYTIME COLLECTIVE/AUSTRALWORKS/CAPITOL		Marshmello & Bastille	37
16	22	<b>GOING BAD</b> YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC		Meek Mill Feat. Drake	25
13	23	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC		Shawn Mendes	3
15	24	<b>SUCKER</b> REPUBLIC		Jonas Brothers	12
NEW	25	<b>YOU STAY</b> WE THE BEST/EPIC		DJ Khaled Feat. Meek Mill, J Balvin, Lil Baby & Jeremih	1
NEW	26	<b>CELEBRATE</b> WE THE BEST/EPIC		DJ Khaled Feat. Travis Scott & Post Malone	1
8	27	<b>HOMICIDE</b> VISIONARY/DEF JAM		Logic Feat. Eminem	3
21	28	<b>MURDER ON MY MIND</b> YNW MELLY/300		YNW Melly	15
28	29	<b>ACT UP</b> QUALITY CONTROL/MOTOWN/CAPITOL		City Girls	11
23	30	<b>THOTIANA</b> BLUEFACE/FIFTH AMENDMENT/EDNE		Blueface	17
25	31	<b>BABY SHARK</b> SMART STUDY		Pinkfong	30
29	32	<b>DANCING WITH A STRANGER</b> CAPITOL		Sam Smith & Normani	17
26	33	<b>PURE WATER</b> QUALITY CONTROL/MOTOWN/30 SUMMERS/CAPITOL/INTERSCOPE		Mustard & Migos	14
NEW	34	<b>JUST US</b> WE THE BEST/EPIC		DJ Khaled Feat. SZA	1
27	35	<b>BETTER</b> RIGHT HAND/RCA		Khalid	32
NEW	36	<b>RUNNING OUT OF TIME</b> COLUMBIA		Tyler, The Creator	1
24	37	<b>SANGUINE PARADISE</b> GENERATION NOW/ATLANTIC		Lil Uzi Vert	6
NEW	38	<b>JEALOUS</b> WE THE BEST/EPIC		DJ Khaled Feat. Chris Brown, Lil Wayne & Big Sean	1
30	39	<b>SWEET BUT PSYCHO</b> ATLANTIC		Ava Max	20
35	40	<b>CLOUT</b> QUALITY CONTROL/MOTOWN/CAPITOL		Offset Feat. Cardi B	5
31	41	<b>BURY A FRIEND</b> DARKROOM/INTERSCOPE		Billie Eilish	16
NEW	42	<b>IGOR'S THEME</b> COLUMBIA		Tyler, The Creator	1
NEW	43	<b>NEW MAGIC WAND</b> COLUMBIA		Tyler, The Creator	1
40	44	<b>LOOK BACK AT IT</b> HIGHBRIDGE THE LABEL/ATLANTIC		A Boogie Wit da Hoodie	21
37	45	<b>DRIP TOO HARD</b> YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL		Lil Baby & Gunna	36
32	46	<b>SWERVIN</b> HIGHBRIDGE THE LABEL/ATLANTIC		A Boogie Wit da Hoodie Feat. 6ix9ine	21
NEW	47	<b>A BOY IS A GUN</b> COLUMBIA		Tyler, The Creator	1
38	48	<b>WHEN THE PARTY'S OVER</b> DARKROOM/INTERSCOPE		Billie Eilish	14
34	49	<b>BREAK UP WITH YOUR GIRLFRIEND, I'M BORED</b> REPUBLIC		Ariana Grande	15
45	50	<b>CON CALMA</b> EL CARTEL/EL CARTEL/REPUBLIC/UMLE/CAPITOL		Daddy Yankee & Katy Perry Feat. Snow	4



## Khaled, Tyler Surge

Six songs from *Father of Asahd*, the new album by **DJ Khaled** (above), debut on Streaming Songs, led by "Wish Wish," featuring **Cardi B** and **21 Savage**, at No. 10 (21.4 million streams in the week ending May 23, according to Nielsen Music). The six-song debut marks Khaled's best single-week sum of tracks on the tally in his career; he previously held three of the top 50 spots on the list dated July 15, 2017. In all, eight songs from *Asahd* have reached the ranking. Two earlier single releases from 2018 hit the tally but do not return this issue: "No Brainer," featuring **Justin Bieber**, **Chance the Rapper** and **Quavo**; and "Top Off," featuring **Jay-Z**, **Future** and **Beyoncé**.

The artists featured on the debuting *Asahd* songs post some notable claims. For example, "Higher," which starts at No. 11 (21.5 million streams), marks the best debut for featured performers **Nipsey Hussle** and **John Legend** (the former died in a March 31 shooting). **Jeremih**, one of four featured artists on "You Stay," also snags his best debut, at No. 25 (15.5 million), eclipsing the No. 41 start of "Don't Tell 'Em," featuring **YG**, in 2014.

Multiple tracks from **Tyler, the Creator's** new album, *IGOR*, also reach Streaming Songs, led by the No. 3 debut of "Earfquake." Like *Asahd*, six songs from *IGOR* grace the tally, a best for the artist. Tyler had never previously charted before, and "Earfquake" marks the best debut for an artist with his or her first Streaming Songs appearance since the **Jonas Brothers'** "Sucker" bowed at No. 1 in March. —K.R.

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES, BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; REACTIONS AND CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK; AND VIEWS ON ARTIST'S WIKIPEDIA PAGE, AS MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP-STREAMED RADIO SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY NIELSEN MUSIC. SEE CHARTS.LEGEND.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1 NEW</b> SUCKER REPUBLIC	Jonas Brothers	12
1	2	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	17
3	3	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	7
4	4	SWEET BUT PSYCHO ATLANTIC	Ava Max	16
6	5	TALK RIGHT HAND/VEVA	Khalid	7
5	6	WOW. REPUBLIC	Post Malone	19
7	7	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	5
9	8	WITHOUT ME CAPITOL	Halsey	31
11	9	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	34
13	10	I DON'T CARE SCHOOLBOY/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	3
8	11	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	13
10	12	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	35
12	13	7 RINGS REPUBLIC	Ariana Grande	18
16	14	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	4
14	15	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	29
19	16	GOOD AS YOU Z100 4/RC/NASHVILLE	Kane Brown	9
21	17	WHISKEY GLASSES BIG MACHINE	Morgan Wallen	6
15	18	HAPPIER ATTITUDE COLLECTIVE/ASTRALwerks/CAPITOL	Marshmello & Bastille	37
17	19	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	10
24	20	CON CALMA EL CAPITOL/UM/VE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	6
20	21	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	50
22	22	GOING BAD YOUNG MONEY/SLASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	17
23	23	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	15
35	24	HEY LOOK MA, I MADE IT DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	4
29	25	WALK ME HOME RCA	P!nk	7

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1 NEW</b> OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	11
NEW	2	NIGHTMARE CAPITOL	Halsey	1
1	3	I DON'T CARE SCHOOLBOY/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	2
4	4	GOD'S COUNTRY WARNER BROS. NASHVILLE/WGN	Blake Shelton	8
NEW	5	WHAT IF I NEVER GET OVER YOU BIG MACHINE/BMG	Lady Antebellum	1
NEW	6	HALLELUJAH REPUBLIC	Maelyn Jarmon	1
5	7	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	4
NEW	8	FLAME JAY-Z/WALL TO WALL	Laine Hardy	1
6	9	BAD GUY DARRIN/COM/INTERSCOPE/VEVA	Billie Eilish	8
6	10	SUCKER REPUBLIC	Jonas Brothers	12
NEW	11	RESCUE ME MOSLEY/INTERSCOPE/GA	OneRepublic	1
NEW	12	WISH WISH WE THE BEST/EPIC	DJ Khaled Feat. Cardi B & 21 Savage	1
NEW	13	HIGHER WE THE BEST/EPIC	DJ Khaled Feat. Nipsey Hussle & John Legend	1
3	14	BEER NEVER BROKE MY HEART WYPER MUSIC/COLUMBIA NASHVILLE/TM	Luke Combs	3
NEW	15	DOIN' TIME POLYGRAM/INTERSCOPE/GA	Lana Del Rey	1
9	16	WHISKEY GLASSES BIG MACHINE	Morgan Wallen	12
14	17	TALK RIGHT HAND/VEVA	Khalid	12
7	18	IF I CAN'T HAVE YOU ISLAND	Shawn Mendes	3
10	19	SHALLOW INTERSCOPE/VEVA	Lady Gaga & Bradley Cooper	35
11	20	WOW. REPUBLIC	Post Malone	22
13	21	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	31
12	22	SWEET BUT PSYCHO ATLANTIC	Ava Max	21
30	23	GOOD AS YOU Z100 4/RC/NASHVILLE/SMN	Kane Brown	12
NEW	24	WAIT FOR YOU REPUBLIC	Maelyn Jarmon	1
14	25	CON CALMA EL CAPITOL/UM/VE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	6

# Pop/Rhythmic/Adult

June 1 2019

# billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1 NEW</b> SUCKER REPUBLIC	Jonas Brothers	13
2	2	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	19
3	3	SWEET BUT PSYCHO ATLANTIC	Ava Max	25
4	4	WOW. REPUBLIC	Post Malone	20
5	5	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	15
6	6	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	9
7	7	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	5
9	8	TALK RIGHT HAND/VEVA	Khalid	11
13	9	I DON'T CARE SCHOOLBOY/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	3
8	10	7 RINGS REPUBLIC	Ariana Grande	19
14	11	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	4
10	12	WITHOUT ME CAPITOL	Halsey	33
12	13	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	44
15	14	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	32
20	15	HEY LOOK MA, I MADE IT DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	12
18	16	COOL REPUBLIC	Jonas Brothers	8
11	17	WHO DO YOU LOVE DARRIN/COM/INTERSCOPE	The Chainsmokers Feat. 5 Seconds Of Summer	15
19	18	WHEN THE PARTY'S OVER DARRIN/COM/INTERSCOPE	Billie Eilish	10
19	19	BAD GUY DARRIN/COM/INTERSCOPE	Billie Eilish	6
21	20	CON CALMA EL CAPITOL/UM/VE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	6
21	21	DON'T CALL ME UP POLYGRAM/INTERSCOPE	Mabel	12
21	22	<b>GG</b> NIGHTMARE CAPITOL	Halsey	2
23	23	HERE WITH ME JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL	Marshmello Feat. CHVRCHES	11
24	24	BOY WITH LUV BRIGHT ENTERTAINMENT/COLUMBIA	BTS Feat. Halsey	7
23	25	I'M SO TIRED... LAUV/CAPITOL/LAWL/FGBALT	Lauv & Troye Sivan	10

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 NEW</b> GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	47
2	2	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	32
3	3	YOU SAY NEW TRENDS/ATLANTIC/WARNER BROS.	Lauren Daigle	22
4	4	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	63
6	5	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	20
7	6	LOVE SOMEONE WARNER BROS.	Lukas Graham	33
5	7	I LIKE ME BETTER LAUV/KOBALT	Lauv	43
9	8	<b>GG</b> ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	5
8	9	HAPPIER ATTITUDE COLLECTIVE/ASTRALwerks/CAPITOL	Marshmello & Bastille	25
10	10	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	24
12	11	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	33
11	12	WITHOUT ME CAPITOL	Halsey	22
13	13	WALK ME HOME RCA	P!nk	13
14	14	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	16
15	15	A MILLION DREAMS EIGHTH TEN/TIME RECORDS/ATLANTIC	P!nk	21
16	16	LOST WITHOUT YOU SONO MUSIC/VEVA/CAPITOL	Freya Ridings	7
17	17	WE'RE STILL HERE ONE/FANTASY/CONCORD	Steve Perry	9
18	18	ONE LESS DAY (DYING YOUNG) EMB/EMI/ATLANTIC	Rob Thomas	13
20	19	SUCKER REPUBLIC	Jonas Brothers	7
19	20	GIVE YOU UP DINO	Dido	16
23	21	OUT OF LOVE EPIC/JAM	Alessia Cara	10
24	22	I DON'T CARE SCHOOLBOY/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	2
21	23	CLOSE TO ME POLYGRAM/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	9
28	24	BROKEN & BEAUTIFUL SWEETWILLOW/ATLANTIC/SM	Kelly Clarkson	4
26	25	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	3

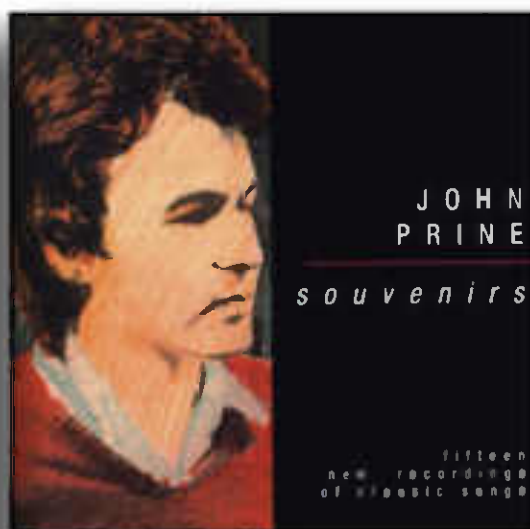
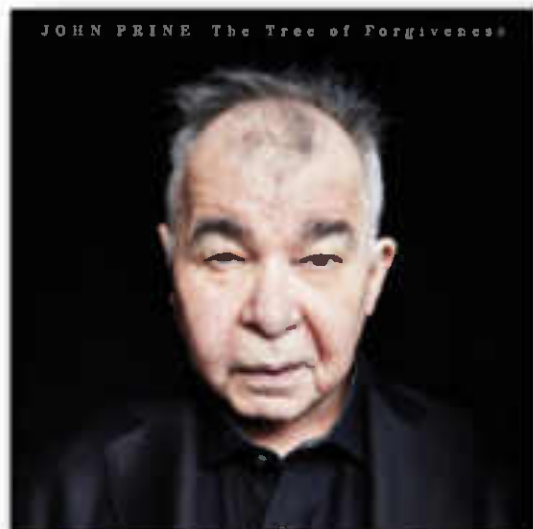
RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 NEW</b> OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	9
4	2	PURE WATER QUALITY CONTROL/MOTOWN/LO SWAGERS/CAPITOL/INTERSCOPE	Mustard & Migos	14
2	3	TALK RIGHT HAND/VEVA	Khalid	15
3	4	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	19
7	5	RULE THE WORLD COMMERCIAL MUSIC/DEF JAM	2 Chainz Feat. Ariana Grande	10
5	6	WOW. REPUBLIC	Post Malone	21
9	7	WAKE UP ELECTRO JACK/IMPACT HUSTLE/EPIC	Travis Scott	9
8	8	GOING BAD YOUNG MONEY/SLASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	23
11	9	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	7
6	10	MIDDLE CHILD DREAMVILLE/ROC-A-TONE/INTERSCOPE	J. Cole	17
14	11	CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	10
10	12	EX THE HEAVY GROUP/REPUBLIC	Kiana Lede	16
13	13	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	31
12	14	A LOT SLAUGHTER GANG/EPIC	21 Savage	20
15	15	24/7 MAYNICH/ATLANTIC	Meek Mill Feat. Ella Mai	6
17	16	LIGHT IT UP REPTARE COLLECTIVE/INTERSCOPE/WARNER BROS./CAPITOL	Marshmello, Tyga & Chris Brown	4
18	17	LA LA LAND EPIK/WARNER BROS.	Bryce Vine Feat. YG	10
22	18	WOBBLE UP EPIK/VEVA	Chris Brown Feat. Nicki Minaj & G-Eazy	4
16	19	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	15
19	20	POWER IS POWER TOP DAWG/IMPACT HUSTLE/IMPACT MUSIC/REPUBLIC/COLUMBIA	SZA, The Weeknd & Travis Scott	5
23	21	WORTH IT DEF JAM	YK Osiris	7
26	22	CON CALMA EL CAPITOL/UM/VE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	5
21	23	BIG OLE FREAK DICE CONFECTIONS/ROG	Megan Thee Stallion	12
25	24	SLIDE BAD BOOP/EPIC	French Montana Feat. Blueface & Lil Tjay	4
NEW	25	<b>GG</b> JUST US WE THE BEST/EPIC	DJ Khaled Feat. SZA	1

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 NEW</b> SUCKER REPUBLIC	Jonas Brothers	13
2	2	WALK ME HOME RCA	P!nk	14
3	3	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	19
4	4	SWEET BUT PSYCHO ATLANTIC	Ava Max	18
5	5	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	5
6	6	WITHOUT ME CAPITOL	Halsey	32
5	7	CLOSE TO ME POLYGRAM/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	29
7	8	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	34
9	9	HIGH HOPES DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	38
10	10	<b>GG</b> I DON'T CARE SCHOOLBOY/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	3
11	11	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	4
11	12	SPEECHLESS WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	17
14	13	BROKEN & BEAUTIFUL SWEETWILLOW/ATLANTIC/SM	Kelly Clarkson	7
15	14	HEY LOOK MA, I MADE IT DODZ/FUELED BY RAMEN/EMG	Panic! At The Disco	15
11	15	ONE LESS DAY (DYING YOUNG) EMB/EMI/ATLANTIC	Rob Thomas	14
16	16	DON'T GIVE UP ON ME SONO MUSIC	Andy Grammer	9
17	17	TRAMPOLINE PHOTO FRENCH/EARLINE	SHAED	15
18	18	HERE WITH ME JOYTIME COLLECTIVE/ASTRALwerks/REPUBLIC	Marshmello Feat. CHVRCHES	8
20	19	SOMEONE YOU LOVED REPUBLIC/CAPITOL	Lewis Capaldi	7
23	20	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	5
21	21	I'M SO TIRED... LAUV/EPIC/VEVA/KOBALT	Lauv & Troye Sivan	6
24	22	COOL REPUBLIC	Jonas Brothers	6
25	23	STAY AWAKE ISLAND/REPUBLIC	Dean Lewis	6
22	24	7 RINGS REPUBLIC	Ariana Grande	18
27	25	POWER OVER ME RAGG/INTERSCOPE	Dermot Kennedy	13

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, ranked by radio airplay audience impressions 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.legends.com/biz](http://charts.legends.com/biz) for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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Muhammad Ali George Gershwin

Randy Edelman Taylor Dayne

Willy Deville the Underground Lords of



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# Country

June 1  
2019  
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
3	1	1	<b>#1</b> <b>GOD'S COUNTRY</b>		Blake Shelton	9
1	2	2	<b>WHISKEY GLASSES</b>		Morgan Wallen	32
5	5	3	<b>DG</b> <b>GOOD AS YOU</b>		Kane Brown	31
12	3	4	<b>AG</b> <b>BEER NEVER BROKE MY HEART</b>		Luke Combs	3
2	4	5	<b>BEAUTIFUL CRAZY</b>		Luke Combs	55
9	9	6	<b>SG</b> <b>RUMOR</b>		Lee Brice	37
7	7	7	<b>LOOK WHAT GOD GAVE HER</b>		Thomas Rhett	13
6	10	8	<b>SPEECHLESS</b>		Dan + Shay	53
4	6	9	<b>EYES ON YOU</b>		Chase Rice	40
11	11	10	<b>MISS ME MORE</b>		Kelsea Ballerini	30
13	12	11	<b>GIRL</b>		Maren Morris	19
15	15	12	<b>KNOCKIN' BOOTS</b>		Luke Bryan	8
17	14	13	<b>LOVE SOMEONE</b>		Brett Eldredge	30
		14	<b>HOT SHOT DEBUT</b> <b>WHAT IF I NEVER GET OVER YOU</b>		Lady Antebellum	1
14	13	15	<b>TALK YOU OUT OF IT</b>		Florida Georgia Line	37
18	17	16	<b>ALL TO MYSELF</b>		Dan + Shay	20
16	16	17	<b>ON MY WAY TO YOU</b>		Cody Johnson	41
19	18	18	<b>SOME OF IT</b>		Eric Church	17
20	19	19	<b>REARVIEW TOWN</b>		Jason Aldean	20
23	21	20	<b>RAISED ON COUNTRY</b>		Chris Young	16
22	20	21	<b>EVERY LITTLE HONKY TONK BAR</b>		George Strait	15
24	22	22	<b>I DON'T KNOW ABOUT YOU</b>		Chris Lane	33
29	26	23	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>		Justin Moore	9
		24	<b>WE WERE</b>		Keith Urban	2
28	25	25	<b>THE BONES</b>		Maren Morris	12
25	24	26	<b>WHAT HAPPENS IN A SMALL TOWN</b>		Brantley Gilbert + Lindsay Ell	23
26	23	27	<b>REDNECKER</b>		Hardy	14
40	29	28	<b>LIVING</b>		Dierks Bentley	7
33	32	29	<b>THOUGHT ABOUT YOU</b>		Tim McGraw	7
30	30	30	<b>LOVE YOU TOO LATE</b>		Cole Swindell	13
27	27	31	<b>RAINBOW</b>		Kacey Musgraves	15
		32	<b>SOUTHBOUND</b>		Carrie Underwood	2
34	34	33	<b>EVERY LITTLE THING</b>		Russell Dickerson	9
38	35	34	<b>BACK TO LIFE</b>		Rascal Flatts	20
32	31	35	<b>SOMEBODY'S DAUGHTER</b>		Tenille Townes	12
35	37	36	<b>BUY MY OWN DRINKS</b>		Runaway June	14
37	36	37	<b>CLOSER TO YOU</b>		Carly Pearce	18
41	39	38	<b>ONE MAN BAND</b>		Old Dominion	8
45	42	39	<b>GOOD VIBES</b>		Chris Janson	4
		40	<b>BEER CAN'T FIX</b>		Thomas Rhett Featuring Jon Pardi	1
		41	<b>NOTHING TO DO TOWN</b>		Dylan Scott	15
		42	<b>TO A T</b>		Ryan Hurd	15
		43	<b>DAY DRUNK</b>		Morgan Evans	5
		44	<b>I HOPE</b>		Gabby Barrett	11
		45	<b>RIDIN' ROADS</b>		Dustin Lynch	11
		46	<b>PROOF I'VE ALWAYS LOVED YOU</b>		Gyth Rigdon	1
		47	<b>PRAYED FOR YOU</b>		Matt Stell	19
		48	<b>I DON'T REMEMBER ME (BEFORE YOU)</b>		Brothers Osborne	2
		49	<b>ALCOHOL YOU LATER</b>		Mitchell Tenpenny	4
		50	<b>BRAND NEW MAN</b>		Brooks & Dunn With Luke Combs	9

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> <b>LUKE COMBS</b>		<b>This One's For You</b>	103	
2	2	<b>GG</b> <b>DAN + SHAY</b>		<b>Dan + Shay</b>	48	
4	3	<b>MORGAN WALLEN</b>		<b>If I Know Me</b>	51	
3	4	<b>CHRIS STAPLETON</b>		<b>Traveller</b>	212	
5	5	<b>MAREN MORRIS</b>		<b>GIRL</b>	11	
8	6	<b>KANE BROWN</b>		<b>Experiment</b>	28	
7	7	<b>JASON ALDEAN</b>		<b>Rearview Town</b>	58	
10	8	<b>FLORIDA GEORGIA LINE</b>		<b>Can't Say I Ain't Country</b>	14	
6	9	<b>KACEY MUSGRAVES</b>		<b>Golden Hour</b>	55	
11	10	<b>KANE BROWN</b>		<b>Kane Brown</b>	129	
12	11	<b>JON PARDI</b>		<b>California Sunrise</b>	153	
14	12	<b>ZAC BROWN BAND</b>		<b>Greatest Hits So Far...</b>	200	
16	13	<b>THOMAS RHETT</b>		<b>Life Changes</b>	89	
9	14	<b>CARRIE UNDERWOOD</b>		<b>Cry Pretty</b>	36	
15	15	<b>GEORGE STRAIT</b>		<b>50 Number Ones</b>	177	
17	16	<b>BLAKE SHELTON</b>		<b>Reloaded: 20 #1 Hits</b>	187	
18	17	<b>BRETT YOUNG</b>		<b>Brett Young</b>	119	
13	18	<b>GEORGE STRAIT</b>		<b>Honky Tonk Time Machine</b>	8	
38	19	<b>PS</b> <b>LEE BRICE</b>		<b>Lee Brice</b>	14	
24	20	<b>KELSEA BALLERINI</b>		<b>Unapologetically</b>	69	
23	21	<b>THOMAS RHETT</b>		<b>Tangled Up</b>	191	
19	22	<b>BROOKS &amp; DUNN</b>		<b>Reboot</b>	7	
22	23	<b>SAM HUNT</b>		<b>Montevallo</b>	223	
25	24	<b>CHASE RICE</b>		<b>Lambs &amp; Lions</b>	13	
26	25	<b>JORDAN DAVIS</b>		<b>Home State</b>	49	

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	<b>#1</b> <b>GOOD AS YOU</b>	Kane Brown	21		
3	2	<b>WHISKEY GLASSES</b>	Morgan Wallen	39		
5	3	<b>MISS ME MORE</b>	Kelsea Ballerini	31		
1	4	<b>LOVE AIN'T</b>	Eli Young Band	50		
8	5	<b>LOVE SOMEONE</b>	Brett Eldredge	47		
6	6	<b>RUMOR</b>	Lee Brice	38		
4	7	<b>EYES ON YOU</b>	Chase Rice	41		
10	8	<b>GOD'S COUNTRY</b>	Blake Shelton	9		
9	9	<b>LOOK WHAT GOD GAVE HER</b>	Thomas Rhett	13		
14	10	<b>GIRL</b>	Maren Morris	19		
13	11	<b>ON MY WAY TO YOU</b>	Cody Johnson	42		
12	12	<b>SOME OF IT</b>	Eric Church	21		
15	13	<b>GG</b> <b>BEER NEVER BROKE MY HEART</b>	Luke Combs	3		
16	14	<b>RAISED ON COUNTRY</b>	Chris Young	20		
18	15	<b>ALL TO MYSELF</b>	Dan + Shay	15		
17	16	<b>TALK YOU OUT OF IT</b>	Florida Georgia Line	30		
20	17	<b>REARVIEW TOWN</b>	Jason Aldean	13		
19	18	<b>EVERY LITTLE HONKY TONK BAR</b>	George Strait	15		
23	19	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	Justin Moore	29		
21	20	<b>KNOCKIN' BOOTS</b>	Luke Bryan	9		
22	21	<b>WHAT HAPPENS IN A SMALL TOWN</b>	Brantley Gilbert + Lindsay Ell	24		
26	22	<b>BUY MY OWN DRINKS</b>	Runaway June	32		
27	23	<b>BACK TO LIFE</b>	Rascal Flatts	34		
30	24	<b>THOUGHT ABOUT YOU</b>	Tim McGraw	17		
29	25	<b>LOVE YOU TOO LATE</b>	Cole Swindell	26		



## Brown's Good' Week

"Good as You" by Kane Brown (above) ascends 2-1 in its 21st week on Country Airplay, up 6% to 39.9 million audience impressions, according to Nielsen Music. The song, Brown's fourth consecutive and total leader, completes his quickest trip to No. 1, following "What If's," featuring **Lauren Alaina** (35 weeks to No. 1 in 2017); "Heaven" (28 weeks, 2017-18); and "Lose It" (26 weeks, 2018). "We never take these moments for granted," says Brown. **Blake Shelton's** "God's Country" tops Hot Country Songs for a second week and becomes his first leader on Country Streaming Songs (12.6 million U.S. streams, up 16%).

**Luke Combs' This One's for You** logs its 36th week at No. 1 on Top Country Albums (25,000 equivalent album units, down 9%) and breaks out of a tie for the most weeks at the summit for an album released this century. It passes the 35-week commands of **Taylor Swift's Fearless** (beginning in 2008) and the *O Brother, Where Art Thou?* soundtrack (2001). Plus, **Maren Morris' "Girl"** ascends to the top 10 of Country Airplay (14-10; 21 million, up 15%). "Girl" marks Morris' fifth top 10 and, as she joins **Kelsea Ballerini** with "Miss Me More" at No. 3, lead female soloists share space in the region for the first time since the same two artists did so on Jan. 27, 2018, with "I Could Use a Love Song" and "Legends," respectively.

—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 (including 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.billboard.com](http://charts.billboard.com) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

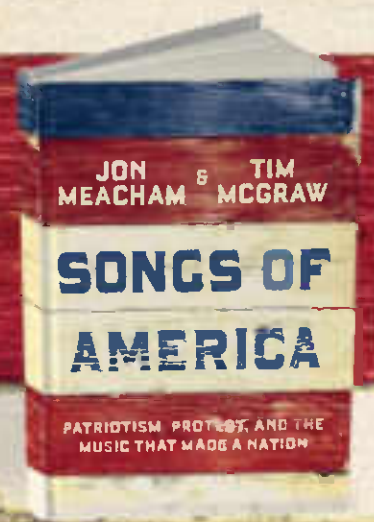
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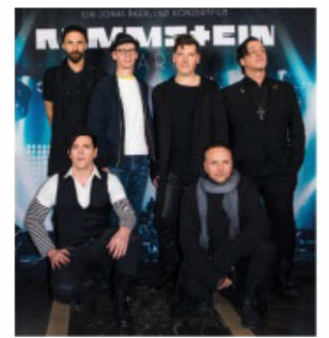
# Rock

June 1  
2019  
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	#1 HIGH HOPES	▲	Panic! At The Disco	53
2	2	2	AG HEY LOOK MA, I MADE IT	▲	Panic! At The Disco	34
3	3	3	NATURAL		Imagine Dragons	45
-	28	4	DG SG UNSAINTED	▲	Slipknot	2
5	4	5	CHLORINE		twenty one pilots	32
4	5	6	BAD LIAR		Imagine Dragons	29
6	6	7	BLUE ON BLACK		Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brantley Gilbert & Brian May	26
7	7	8	LO/HI		The Black Keys	12
14	11	9	GLORIA		The Lumineers	7
8	8	10	READY TO LET GO		Cage The Elephant	17
9	10	11	100 BAD DAYS		AJR	16
12	12	12	HURT		Oliver Tree	20
20	17	13	MISSED CONNECTION		The Head And The Heart	8
15	13	14	11 MINUTES		Yungblud & Halsey Featuring Travis Barker	14
18	16	15	MONSTERS		Shinedown	11
17	15	16	LONGSHOT		Catfish And The Bottlemen	15
16	19	17	ALLIGATOR		Of Monsters And Men	3
HOT SHOT DEBUT		18	GO	NOT LISTED (NOT LISTED)	The Black Keys	1
27	20	19	CRINGE		Matt Maeson	15
19	22	20	ALMOST (SWEET MUSIC)		Hozier	18
11	18	21	THIS LIFE		Vampire Weekend	5
29	9	22	BLAME IT ON MY YOUTH		Blink-182	3
25	23	23	FORGIVE ME FRIEND		Smith & Thell Feat. Swedish Jam Factory	7
10	14	24	HARMONY HALL		Vampire Weekend	18
26	24	25	BELOVED		Mumford & Sons	13
13	25	26	JOY		Bastille	3
36	27	27	STILL FEEL		half alive	12
37	30	28	REMEMBER WHEN		Bad Wolves	7
22	26	29	BORDERLINE		Tame Impala	6
39	32	30	UNDER YOUR SCARS		Godsmack	4
NEW		31	LIFE IN THE CITY		The Lumineers	1
35	31	32	BREAKING DOWN		I Prevail	12
44	33	33	HEROIN		Badflower	7
43	35	34	POWER OVER ME		Dermot Kennedy	16
46	36	35	ARE YOU BORED YET?		Wallows Featuring Clairo	12
-	39	36	MAYBE, I'M AFRAID		lovelytheband	3
32	21	37	PEER PRESSURE		James Bay Featuring Julia Michaels	13
38	37	38	PATIENCE		Tame Impala	9
42	34	39	SAW LIGHTNING		Beck	6
NEW		40	BISMARCK	NOT LISTED (NOT LISTED)	Sabatón	1
RE-ENTRY		41	DEUTSCHLAND		Rammstein	4
-	40	42	CHANGE		The Revivalists	5
-	48	43	ELEVATE		Papa Roach	6
NEW		44	RYLAN		The National	1
45	41	45	A REASON TO FIGHT		Disturbed	15
-	45	46	BOOM		X Ambassadors	6
NEW		47	DONNA		The Lumineers	1
RE-ENTRY		48	YOU HAD YOUR SOUL WITH YOU		The National	2
RE-ENTRY		49	RADIO		Rammstein	2
NEW		50	LEVIATHAN		Volbeat	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 THE NATIONAL	4A	I Am Easy To Find	1	
NEW	2	RAMMSTEIN		RAMMSTEIN	1	
NEW	3	THE HEAD AND THE HEART		Living Mirage	1	
13	4	GG QUEEN		Bohemian Rhapsody (Soundtrack)	31	
5	5	ELTON JOHN		Diamonds	80	
6	6	PANIC! AT THE DISCO		Pray For The Wicked	48	
RE	7	QUEEN		Greatest Hits	77	
4	8	VAMPIRE WEEKEND		Father Of The Bride	3	
7	9	IMAGINE DRAGONS		Evolve	100	
8	10	JOURNEY		Journey's Greatest Hits	122	
9	11	CREDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	122	
11	12	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	94	
10	13	BILLY JOEL		The Essential Billy Joel	71	
1	14	SAMMY HAGAR & THE CIRCLE		Space Between	2	
14	15	GUNS N' ROSES		Greatest Hits	112	
12	16	IMAGINE DRAGONS		Origins	28	
20	17	LYNYRD SKYNYRD		All Time Greatest Hits	60	
15	18	FLEETWOOD MAC		Rumours	116	
17	19	IMAGINE DRAGONS		Night Visions	235	
16	20	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	77	
19	21	TWENTY ONE PILOTS		Trench	33	
21	22	EAGLES		Their Greatest Hits 1971-1975	94	
25	23	AC/DC		Back In Black	109	
18	24	MOTLEY CRUE		The Dirt (Soundtrack)	9	
26	25	RED HOT CHILI PEPPERS		Greatest Hits	112	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 MISSED CONNECTION	The Head And The Heart	10		
3	2	GLORIA	The Lumineers	7		
1	3	LO/HI	The Black Keys	12		
4	4	SAW LIGHTNING	Beck	6		
5	5	BELOVED	Mumford & Sons	13		
8	6	BURNING	Maggie Rogers	11		
17	7	ALLIGATOR	Of Monsters And Men	3		
14	8	ALMOST (SWEET MUSIC)	Hozier	6		
6	9	READY TO LET GO	Cage The Elephant	16		
10	10	WHEN AM I GONNA LOSE YOU	Local Natives	9		
11	11	RED BULL & HENNESSY	Jenny Lewis	16		
15	12	THIS LIFE	Vampire Weekend	5		
9	13	YOU HAD YOUR SOUL WITH YOU	The National	11		
13	14	HARMONY HALL	Vampire Weekend	17		
18	15	PATIENCE	Tame Impala	8		
12	16	I GET NO JOY	Jade Bird	14		
7	17	MODERATION	Florence + The Machine	16		
19	18	DIFFERENT KIND OF LOVE	Adia Victoria	11		
22	19	GET OUT AND GET IT	Devon Gilfillian	7		
21	20	BOOM	X Ambassadors	10		
20	21	I WAS WRONG	BAILEN	11		
24	22	FORGIVE ME FRIEND	Smith & Thell Feat. Swedish Jam Factory	5		
16	23	BAD LIAR	Imagine Dragons	15		
23	24	HELLO SUNSHINE	Bruce Springsteen	4		
26	25	METTAVOLUTION	Rodrigo y Gabriela	7		



## No 'Missed' Opportunity

The Head & The Heart top the Triple A airplay chart with "Missed Connection," which rises 2-1. The song is the band's third leader and first since "All We Ever Knew," which ruled for eight weeks beginning in August 2016. The new track is the first single from *Living Mirage*, which bows at No. 3 on Top Rock Albums with 24,000 equivalent units earned, according to Nielsen Music.

The summit of Top Rock Albums belongs to **The National's** *I Am Easy To Find*, which debuts with 40,000 units earned. The act's eighth studio album is its fourth total and consecutive leader, a streak that dates to the May 2010 arrival of *High Violet*.

**Rammstein's** self-titled set opens at No. 2 on Top Rock Albums and No. 1 on Hard Rock Albums (28,000). The LP is the German rockers' first in nearly a decade, since *Liebe Ist Fur Alle Da*, which led the latter list in November 2009, becoming the group's first No. 1 on the all-genre Billboard 200, at No. 9, exceeding the act's prior-best No. 13 start and peak of *Liebe*.

Plus, **Slipknot's** "Unsaunted" climbs to the top of Rock Digital Song Sales and Hard Rock Digital Song Sales after its first full tracking week, selling 11,000 downloads. The sum sparks the track's 28-4 vault on Hot Rock Songs, where it's the metal band's first top five hit.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC; SONGS ARE RANKED AS CURRENT IF THEY ARE NEWLY RELEASED SINGLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES. TRIPLE A: THE WEEK'S MOST POPULAR TRIPLE A AIRPLAY TRACKS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. Legend on billboard.com/abr for complete rules and explanations. © 2019, Promoters: Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# R&B/Hip-Hop

June 1  
2019  
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> <b>DG</b> <b>SG</b> <b>OLD TOWN ROAD</b>		Lil Nas X Feat. Billy Ray Cyrus	12
5	4	2	<b>AG</b> <b>TALK</b>		Khalid	14
3	2	3	<b>WOW.</b> ▲		Post Malone	22
4	3	4	<b>SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)</b> ▲		Post Malone & Swae Lee	31
		5	<b>EARFUAKE</b>		Tyler, The Creator	1
9	6	6	<b>SUGE</b>		DaBaby	10
6	5	7	<b>MIDDLE CHILD</b> ▲		J. Cole	18
		8	<b>WISH WISH</b>		DJ Khaled Feat. Cardi B & 21 Savage	1
		9	<b>HIGHER</b>		DJ Khaled Feat. Nipsey Hussle & John Legend	1
7	7	10	<b>GOING BAD</b> ▲		Meek Mill Featuring Drake	25
11	10	11	<b>PURE WATER</b> ●		Mustard & Migos	18
12	12	12	<b>LOOK BACK AT IT</b> ●		A Boogie Wit da Hoodie	24
17	14	13	<b>POP OUT</b>		Polo G Featuring Lil Tjay	9
10	11	14	<b>PLEASE ME</b> ▲		Cardi B & Bruno Mars	14
13	13	15	<b>ACT UP</b>		City Girls	13
21		16	<b>TRUTH HURTS</b>		Lizzo	3
15	15	17	<b>ENVY ME</b> ▲		Calboy	23
		18	<b>JUST US</b>		DJ Khaled Featuring SZA	1
		19	<b>YOU STAY</b>		DJ Khaled Feat. Meek Mill, J Balvin, Lil Baby & Jeremih	1
14	16	20	<b>A LOT</b> ▲		21 Savage	22
16	18	21	<b>THOTIANA</b>		Blueface	19
		22	<b>I THINK</b>		Tyler, The Creator	1
		23	<b>CELEBRATE</b>		DJ Khaled Feat. Travis Scott & Post Malone	1
2	8	24	<b>HOMICIDE</b>		Logic Featuring Eminem	3
18	21	25	<b>CLOUT</b>		Offset Featuring Cardi B	9
		26	<b>JEALOUS</b>		DJ Khaled Feat. Chris Brown, Lil Wayne & Big Sean	1
23	22	27	<b>CLOSE FRIENDS</b> ▲		Lil Baby	30
20	20	28	<b>MURDER ON MY MIND</b> ▲		YNW Melly	20
22	23	29	<b>WORTH IT</b> ●		YK Osiris	14
19	24	30	<b>SANGUINE PARADISE</b>		Lil Uzi Vert	6
32	25	31	<b>PUT A DATE ON IT</b>		Yo Gotti Featuring Lil Baby	17
		32	<b>RUNNING OUT OF TIME</b>		Tyler, The Creator	1
		33	<b>IGOR'S THEME</b>		Tyler, The Creator	1
		34	<b>NEW MAGIC WAND</b>		Tyler, The Creator	1
25	26	35	<b>BIG OLE FREAK</b>		Megan Thee Stallion	10
		36	<b>A BOY IS A GUN</b>		Tyler, The Creator	1
28	22	37	<b>RACKS IN THE MIDDLE</b>		Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	8
26	28	38	<b>BEFORE I LET GO</b>		Beyonce	5
30	29	39	<b>GIRLS NEED LOVE</b> ▲		Summer Walker X Drake	13
29	30	40	<b>ROBBERY</b>		Juice WRLD	14
		41	<b>WHAT'S GOOD</b>		Tyler, The Creator	1
33	32	42	<b>SHOTTA FLOW</b>		NLE Choppa	7
		43	<b>PUPPET</b>		Tyler, The Creator	1
		44	<b>WEATHER THE STORM</b>		DJ Khaled Feat. Meek Mill & Lil Baby	1
27	31	45	<b>GO LOKO</b>		YG, Tyga & Jon Z	3
		46	<b>TRIGGERED</b>		Jhene Aiko	2
35	34	47	<b>24/7</b>		Meek Mill Featuring Ella Mai	8
31	33	48	<b>MIXED PERSONALITIES</b>		YNW Melly Featuring Kanye West	18
		49	<b>FREAK N YOU</b>		DJ Khaled Featuring Lil Wayne & Gunna	1
41	39	50	<b>JUICE</b>		Lizzo	5

R&B/HIP-HOP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> <b>PLEASE ME</b>	Cardi B & Bruno Mars	15		
3	2	<b>OLD TOWN ROAD</b>	Lil Nas X Feat. Billy Ray Cyrus	7		
2	3	<b>GOING BAD</b>	Meek Mill Feat. Drake	23		
4	4	<b>LOOK BACK AT IT</b>	A Boogie Wit da Hoodie	17		
6	5	<b>A LOT</b>	21 Savage	20		
5	6	<b>MIDDLE CHILD</b>	J. Cole	18		
7	7	<b>ACT UP</b>	City Girls	10		
9	8	<b>CLOSE FRIENDS</b>	Lil Baby	14		
11	9	<b>PURE WATER</b>	Mustard & Migos	11		
8	10	<b>BIG OLE FREAK</b>	Megan Thee Stallion	19		
10	11	<b>GIRLS NEED LOVE</b>	Summer Walker X Drake	15		
12	12	<b>24/7</b>	Meek Mill Feat. Ella Mai	13		
13	13	<b>BEFORE I LET GO</b>	Beyonce	6		
18	14	<b>GG</b> <b>SUGE</b>	DaBaby	5		
15	15	<b>TALK</b>	Khalid	7		
16	16	<b>ENVY ME</b>	Calboy	13		
14	17	<b>RULE THE WORLD</b>	2 Chainz Feat. Ariana Grande	11		
19	18	<b>PUT A DATE ON IT</b>	Yo Gotti Feat. Lil Baby	14		
20	19	<b>UNDECIDED</b>	Chris Brown	21		
21	20	<b>BACC AT IT AGAIN</b>	Yella Beezy, Gucci Mane & Quavo	9		
22	21	<b>LOVE THEORY</b>	Kirk Franklin	14		
24	22	<b>CLOUT</b>	Offset Feat. Cardi B	8		
26	23	<b>MORE IN THE MORNING</b>	Angelica Vila	6		
25	24	<b>FALL</b>	David Guetta	20		
27	25	<b>WOBBLE UP</b>	Chris Brown Feat. Nicki Minaj & G-Eazy	5		

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	<b>#1</b> <b>YOU</b>	Nicole Bus	10		
2	2	<b>COULD'VE BEEN</b>	H.E.R. Feat. Bryson Tiller	31		
7	3	<b>GG</b> <b>TRIP</b>	Ella Mai	33		
5	4	<b>LOVE THEORY</b>	Kirk Franklin	16		
4	5	<b>UNDECIDED</b>	Chris Brown	16		
6	6	<b>SOUL OF A WOMAN</b>	Johnny Gill	15		
11	7	<b>KARMA</b>	Queen Naija	17		
11	8	<b>THAT'S WHAT LOVE CAN DO</b>	Robin Thicke	10		
9	9	<b>DIRTY</b>	Tank	19		
9	10	<b>ROLL SOME MO</b>	Lucky Daye	19		
10	11	<b>COMMITMENT</b>	Monica	15		
12	12	<b>BEFORE I LET GO</b>	Beyonce	5		
13	13	<b>WHEN I'M GONE</b>	Brian McKnight	14		
14	14	<b>PLEASE ME</b>	Cardi B & Bruno Mars	12		
16	15	<b>MAKE IT BETTER</b>	Anderson .Paak Feat. Smokey Robinson	6		
19	16	<b>ENOUGH</b>	Fantasia	3		
15	17	<b>TONIGHT</b>	112	11		
20	18	<b>DON'T MEAN IT</b>	Tyler Dumont	9		
18	19	<b>CAN'T KEEP RUNNIN'</b>	Guordan Banks	13		
21	20	<b>STEADY LOVE</b>	India Arie	4		
17	21	<b>PREACH</b>	John Legend	13		
22	22	<b>JUICE</b>	Lizzo	15		
24	23	<b>SHEA BUTTER BABY</b>	Ari Lennox & J. Cole	7		
25	24	<b>I WANT YOU AROUND</b>	Snoh Aalegra	8		
23	25	<b>DANCING WITH A STRANGER</b>	Sam Smith & Normani	18		



## Megan's Fever Breaks

Megan Thee Stallion (above) achieves her first entry on Top R&B/Hip-Hop Albums as *Fever* opens at No. 6. The set earned 28,000 equivalent album units in the week ending May 23, according to Nielsen Music. *Fever* concurrently debuts at No. 10 on the all-genre Billboard 200 (see page 110), adding her LP to the short list of rap albums by women to reach the chart's top 10, following previous titles from **Da Brat**, **Missy Elliott**, **Eve**, **Nicki Minaj**, **Cardi B** and others. *Fever* builds on the momentum of the Houston native's breakout year, which includes the hit single "Big Ole Freak," a No. 5 smash on R&B/Hip-Hop Airplay.

Speaking of R&B/Hip-Hop Airplay, Cardi B rules the list for an 18th consecutive week, a new record among women, as the rapper's collaboration with **Bruno Mars**, "Please Me," is the champ for a ninth straight week. "Please," which broke the nine-week No. 1 run of Cardi B's "Money," retains its crown with 26.3 million in audience in the week ending May 26, according to Nielsen Music, up less than 1% compared to the previous frame. Cardi B's 18-week reign surpasses **Alicia Keys'** streak of 17 weeks with "No One" (10 weeks) and "Like You'll Never See Me Again" (seven) in 2007-08. **Miguel** leads all artists with a 22-week run at No. 1 thanks to "Adorn" in 2012-13.

Plus, **Robin Thicke** earns a new peak for his seventh consecutive top 10 entry on Adult R&B as "That's What Love Can Do" pushes 11-8 through a 5% boost in plays in the week. Thicke began his current streak with "Love After War," a three-week No. 1 in 2012. The seven-song stretch matches runs by **Eric Benét**, **Toni Braxton**, **Jill Scott** and **Luther Vandross**, and trails only **Maxwell's** nine straight top 10 entries from 2001 to 2016.

—Trevor Anderson

HOT R&B/HIP-HOP SONGS: The weekly most popular R&B/hip-hop songs, ranked by on-air airplay audience impressions, as measured by Nielsen Music. Sales data is compiled by Nielsen Music. See [www.nielsen.com](http://www.nielsen.com) for details on methodology. R&B/HIP-HOP AIRPLAY: The weekly most popular R&B/hip-hop songs, ranked by on-air airplay audience impressions, as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. Legend on [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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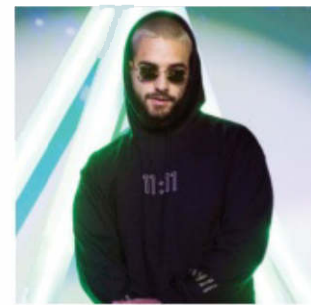
# Latin

June 1  
2019  
billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
	1	1	<b>#1</b> <b>DG</b> <b>CON CALMA</b>		Daddy Yankee Featuring Snow	1
	2	2	<b>MIA</b>		Bad Bunny Featuring Drake	33
41	3	3	<b>SOLTERA</b>		Lunay, Daddy Yankee & Bad Bunny	11
3	4	4	<b>CALMA</b>		Pedro Capo X Farruko	33
4	5	5	<b>TAKI TAKI</b>		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	34
5	6	6	<b>BAILA BAILA BAILA</b>		Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	20
8	7	7	<b>TE ROBARE</b>		Nicky Jam X Ozuna	9
9	10	8	<b>SG HP</b>		Maluma	12
7	8	9	<b>ELLA QUIERE BEBER</b>		Anuel AA & Romeo Santos	44
6	9	10	<b>SECRETO</b>		Anuel AA & Karol G	19
12	12	11	<b>AG</b> <b>INMORTAL</b>		Aventura	7
10	11	12	<b>AULLANDO</b>		Wisin & Yandel & Romeo Santos	13
19	15	13	<b>OTRO TRAGO</b>		Sech Featuring Darell	4
11	13	14	<b>CONTRA LA PARED</b>		Sean Paul & J Balvin	10
14	14	15	<b>CON ALTURA</b>		Rosalía, J. Balvin & El Guincho	8
		16	<b>11 PM</b>		Maluma	1
17	17	17	<b>AMANECE</b>		Anuel AA X Haze	23
16	18	18	<b>LA ROMANA</b>		Bad Bunny Featuring El Alfa	22
33	30	19	<b>NO LO TRATES</b>		Pitbull, Natti Natasha & Daddy Yankee	4
22	21	20	<b>UN AÑO</b>		Sebastian Yatra & Reik	13
21	23	21	<b>VERTE IR</b>		DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	8
13	16	22	<b>ME GUSTA</b>		Natti Natasha	16
15	20	23	<b>NI BIEN NI MAL</b>		Bad Bunny	22
24	19	24	<b>NADA NUEVO</b>		Christian Nodal	11
25	26	25	<b>SI SE DA</b>		Myke Towers x Farruko	4
		26	<b>NO ME CONOCE</b>		Jhay Cortez, J Balvin & Bad Bunny	1
		27	<b>EL CHIVO</b>		Berner Featuring T3r Elemento	2
20	25	28	<b>LA ESCUELA NO ME GUSTO</b>		Adriel Favela Feat. Javier Rosas	14
		29	<b>SIMPLEMENTE GRACIAS</b>		Calibre 50	2
18	22	30	<b>POR SIEMPRE MI AMOR</b>		Banda Sinaloense MS de Sergio Lizarraga	17
28	31	31	<b>TE VI</b>		Piso 21 & Micro TDH	15
36	28	32	<b>PA MI</b>		Dalex x Rafa Pabon	8
48	29	33	<b>PARECEN VIERNES</b>		Marc Anthony	5
31	32	34	<b>OCEAN</b>		Karol G	3
		35	<b>ENCANTADORA</b>		El Fantasma	2
39	37	36	<b>ESCLAVO DE TUS BESOS</b>		Manuel Turizo X Ozuna	10
30	33	37	<b>PUNTO G</b>		Karol G	7
32	27	38	<b>DELINCUENTE</b>		Farruko, Anuel AA & Kendo Kaponi	4
		39	<b>VEN Y HAZLO TU</b>		Nicky Jam X J. Balvin X Anuel AA X Arcangel	1
37	39	40	<b>REBOTA</b>		Guaynaa	10
45	42	41	<b>VIVIR BAILANDO</b>		Silvestre Dangond & Maluma	5
49	45	42	<b>DATE LA VUELTA</b>		Luis Fonsí, Sebastian Yatra & Nicky Jam	4
29	36	43	<b>LA CARTERA</b>		Farruko & Bad Bunny	4
43	49	44	<b>PERFECTA</b>		Banda Los Recoditos	5
		45	<b>TIENE RAZON LA LOGICA</b>		La Arrolladora Banda el Limón de Rene Camacho	1
35	34	46	<b>DESCONOCIDOS</b>		Mau y Ricky + Manuel Turizo + Camilo	17
		47	<b>DISPUERTO</b>		Maluma Featuring Ozuna	1
42	38	48	<b>DESPUES QUE TE PERDI</b>		Jon Z/Enrique Iglesias	10
38	43	49	<b>SI ESTUVIESEMOS JUNTOS</b>		Bad Bunny	20
40	46	50	<b>LA RESPUESTA</b>		Becky G & Maluma	5

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>#1</b> <b>GG</b> <b>MALUMA</b>		11:11	1	
1	2	<b>BAD BUNNY</b>		X 100PRE	22	
3	3	<b>KAROL G</b>		Ocean	3	
4	4	<b>FARRUKO</b>		Gangalee	4	
5	5	<b>OZUNA</b>		Aura	39	
6	6	<b>OZUNA</b>		Odisea	91	
8	7	<b>ANUEL AA</b>		Real Hasta La Muerte	45	
10	8	<b>GG</b> <b>SECH</b>		Suenos	5	
2	9	<b>MARC ANTHONY</b>		OPUS	2	
11	10	<b>LUIS FONSI</b>		Vida	16	
9	11	<b>ROMEO SANTOS</b>		Utopia	7	
14	12	<b>J BALVIN</b>		Vibras	52	
12	13	<b>AVENTURA</b>		Todavía Me Amas: Lo Mejor de Aventura	151	
7	14	<b>CHRISTIAN NODAL</b>		Ahora	2	
	15	<b>RE</b> <b>SELENA</b>		Ones	185	
13	16	<b>DALEX</b>		Climaxxx	2	
16	17	<b>WISIN &amp; YANDEL</b>		Los Campeones del Pueblo / The Big Leagues	23	
17	18	<b>ROMEO SANTOS</b>		Formula: Vol. 2	217	
18	19	<b>NICKY JAM</b>		Fenix	122	
20	20	<b>MALUMA</b>		F.A.M.E.	53	
19	21	<b>CHRISTIAN NODAL</b>		Me Deje Llevar	91	
	22	<b>NEW</b> <b>KANY GARCIA</b>		Contra El Viento	1	
21	23	<b>ROMEO SANTOS</b>		Golden	96	
22	24	<b>NATTI NATASHA</b>		ilumiNATTI	14	
23	25	<b>T3R ELEMENTO</b>		The Green Trip	27	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
4	1	<b>#1</b> <b>GG</b> <b>INMORTAL</b>	Aventura	8		
1	2	<b>CON CALMA</b>	Daddy Yankee Feat. Snow	17		
3	3	<b>BAILA BAILA BAILA</b>	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	15		
2	4	<b>CALMA</b>	Pedro Capo X Farruko	31		
8	5	<b>UN AÑO</b>	Sebastian Yatra & Reik	14		
10	6	<b>TE ROBARE</b>	Nicky Jam X Ozuna	9		
12	7	<b>HP</b>	Maluma	10		
5	8	<b>MIA</b>	Bad Bunny Feat. Drake	32		
14	9	<b>ENCANTADORA</b>	El Fantasma	8		
7	10	<b>NADA NUEVO</b>	Christian Nodal	12		
6	11	<b>ME GUSTA</b>	Natti Natasha	19		
19	12	<b>TIENE RAZON LA LOGICA</b>	La Arrolladora Banda el Limón de Rene Camacho	6		
16	13	<b>CONTRA LA PARED</b>	Sean Paul & J Balvin	9		
15	14	<b>VIVIR BAILANDO</b>	Silvestre Dangond & Maluma	11		
18	15	<b>EL AMOR D E MI VIDA</b>	La Adictiva Banda San Jose de Mesillas	5		
13	16	<b>AULLANDO</b>	Wisin & Yandel & Romeo Santos	7		
17	17	<b>AEROLINEA CARRILLO</b>	T3r Elemento Feat. Gerardo Ortiz	16		
9	18	<b>SECRETO</b>	Anuel AA & Karol G	16		
29	19	<b>SOLTERA</b>	Lunay, Daddy Yankee & Bad Bunny	8		
20	20	<b>MENTIRAS</b>	Remmy Valenzuela	8		
23	21	<b>PERFECTA</b>	Banda Los Recoditos	7		
21	22	<b>PARECEN VIERNES</b>	Marc Anthony	5		
11	23	<b>POR SIEMPRE MI AMOR</b>	Banda Sinaloense MS de Sergio Lizarraga	19		
22	24	<b>DESPUES QUE TE PERDI</b>	Jon Z/Enrique Iglesias	11		
34	25	<b>CON ALTURA</b>	Rosalía, J. Balvin & El Guincho	3		



## 11:11 Clocks In At No. 1

Maluma (above) charts his third straight No. 1 on Top Latin Albums and Latin Rhythm Albums as *11:11*, his fourth studio set, opens atop both lists. The LP follows his previous leader, *F.A.M.E.*, which arrived at the summit of both tallies and led for one week (June 2, 2018). *11:11* opens with 17,000 equivalent album units earned in the week ending May 23, according to Nielsen Music. It's the third-largest debut for a Latin album released in 2019, trailing only *Romeo Santos' Utopia* (24,000 units) and *Luis Fonsi's Vida* (22,000).

The first week for *11:11* was mostly driven by streaming activity, registering 13,000 in streaming equivalent album units. That figure translates to 17.4 million on-demand audio streams for the set's songs in its debut frame, making it the most-streamed Latin album of the week. Meanwhile, Maluma's "HP," the new album's first single, rises 12-7 (a new high) on Latin Airplay, with a 38% gain in audience in the week ending May 26 (climbing to 9.6 million). It's his 14th top 10 on the list. On Hot Latin Songs, the track bumps 10-8.

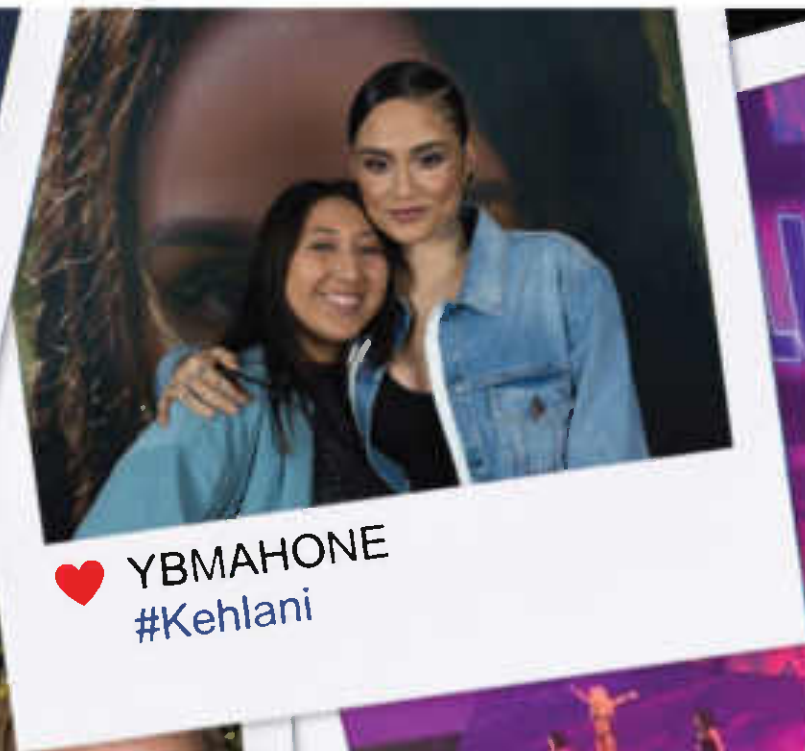
Elsewhere, *Kany García's Contra el Viento* debuts at No. 3 on Latin Pop Albums (2,000 units), the highest bow by a woman since *Thalia's Valiente* started at No. 1 on Nov. 24, 2018. Plus, *Aventura's* reunion single, "Inmortal," tops Latin Airplay (4-1) with 16.6 million in audience, up 45%. It's the act's first No. 1 since "Dile al Amor" notched nine nonconsecutive weeks between Jan. 23 and April 10, 2010.

—Pamela Bustios

BONNIE BIESS/GETTY IMAGES  
SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC  
HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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# Christian/Gospel

June 1  
2019  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	1	1	<b>#1</b> <b>YOU SAY</b>		Lauren Daigle	1
	2	2	<b>GOD ONLY KNOWS</b>		for KING & COUNTRY	2
	3	3	<b>HAVEN'T SEEN IT YET</b>		Danny Gokey	3
	5	4	<b>RESURRECTING</b>		Elevation Worship	3
	7	5	<b>SCARS</b>		I AM THEY	5
	4	6	<b>LOOK UP CHILD</b>		Lauren Daigle	3
	11	7	<b>RAISE A HALLELUJAH</b>		Bethel Music, Jonathan David Helser & Melissa Helser	7
	9	8	<b>BUILD MY LIFE</b>		Pat Barrett	7
	15	9	<b>SYMPHONY</b>		Switch Featuring Dillon Chase	9
	6	10	<b>MAYBE IT'S OK</b>		We Are Messengers	5
	13	11	<b>CHURCH (TAKE ME BACK)</b>		Cochren & Co.	11
	12	12	<b>IS HE WORTHY?</b>		Chris Tomlin	12
	14	13	<b>GREATNESS OF OUR GOD</b>		newsboys	13
	18	14	<b>TILL I FOUND YOU</b>		Phil Wickham	14
	17	15	<b>ALIVE</b>		Big Daddy Weave	15
	19	16	<b>PRIZE WORTH FIGHTING FOR</b>		Jamie Kimmett	16
	20	17	<b>WITH LIFTED HANDS</b>		Ryan Stevenson	17
	24	18	<b>GOD'S NOT DONE WITH YOU</b>		Tauren Wells	18
	16	19	<b>WHOLE HEART (HOLD ME NOW)</b>		Hillsong UNITED	14
	21	20	<b>ANOTHER IN THE FIRE</b>		Hillsong UNITED	19
	28	21	<b>LEGENDARY</b>		Skillet	17
	25	22	<b>YES I WILL</b>		Vertical Worship	22
	30	23	<b>GREATER THINGS</b>		Mack Brock	23
	27	24	<b>REASON</b>		Unspoken	24
	22	25	<b>GOOD GRACE</b>		Hillsong UNITED	11

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	1	1	<b>#1</b> <b>LOVE THEORY</b>		Kirk Franklin	1
	3	2	<b>DELIVER ME (THIS IS MY ENEMY)</b>		Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson	2
	2	3	<b>WON'T HE DO IT</b>		Koryn Hawthorne	1
	4	4	<b>UNSTOPPABLE</b>		Koryn Hawthorne	4
	6	5	<b>YOU KNOW MY NAME (LIVE)</b>		Tasha Cobbs Leonard	2
	7	6	<b>SETTLE HERE</b>		William Murphy	6
	5	7	<b>VICTORY</b>		Fred Jerkins Featuring Last Call	3
	8	8	<b>OPEN THE FLOODGATES</b>		Demetrius West & Jesus Promoters Feat. Karen Hoskins	6
	9	9	<b>POUR YOUR OIL</b>		Joshua Rogers	8
	10	10	<b>MY GOD</b>		Nashville Life Music Feat. Mr. Talkbox	6
	12	11	<b>YOU'RE DOING IT ALL AGAIN</b>		Todd Dulane Feat. Nicole Harris	11
	13	12	<b>EVERYTHING WILL BE ALRIGHT</b>		Isaiah Templeton	11
	15	13	<b>MAKE ROOM</b>		Jonathan McReynolds	12
	16	14	<b>IF GOD / NOTHING BUT THE BLOOD</b>		Casey J	14
NEW	15	15	<b>OK</b>		Kirk Franklin	15
	17	16	<b>THIS IS A MOVE</b>		Tasha Cobbs Leonard	4
	24	17	<b>MIRACLE WORKER</b>		JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr.	17
	11	18	<b>BLESSINGS ON BLESSINGS</b>		Anthony Brown & group therAPY	11
	14	19	<b>TELL ME WHERE IT HURTS</b>		Fred Hammond	14
	21	20	<b>I MADE IT OUT</b>		John P. Kee Featuring Zacardi Cortez	16
	19	21	<b>WIDE AS THE SKY</b>		Isabel Davis	19
	18	22	<b>LAUGHTER (JUST LIKE A MEDICINE)</b>		BeBe Winans	16
	23	23	<b>WAITING</b>		Jermaine Dolly	22
RE-ENTRY	24	24	<b>JUST FOR ME</b>		Kirk Franklin	6
RE-ENTRY	25	25	<b>I AM</b>		James Fortune Featuring Deborah Carolina	17

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
	1	<b>#1</b> <b>LAUREN DAIGLE</b>	Look Up Child	37	
	2	<b>HILLSONG UNITED</b>	People	4	
	3	<b>LAUREN DAIGLE</b>	How Can It Be	216	
	4	<b>FOR KING &amp; COUNTRY</b>	Burn The Ships	33	
	5	<b>MERCYME</b>	I Can Only Imagine: The Very Best Of MercyMe	65	
	38	<b>GG</b> <b>HILLSONG WORSHIP</b>	Hillsong: Let Hope Rise (Soundtrack)	35	
	9	<b>NF</b>	Therapy Session	161	
	8	<b>BETHEL MUSIC</b>	Victory: Recorded Live	17	
	10	<b>SKILLET</b>	Awake	262	
	12	<b>ELEVATION WORSHIP</b>	Here As In Heaven	172	
	7	<b>MERCYME</b>	Lifer	112	
	14	<b>ZACH WILLIAMS</b>	Chain Breaker	126	
	13	<b>HILLSONG WORSHIP</b>	There Is More	59	
	17	<b>SKILLET</b>	Unleashed	146	
	19	<b>NF</b>	Mansion	200	
	18	<b>TAUREN WELLS</b>	Hills And Valleys	96	
	16	<b>TOBYMAC</b>	The Elements	32	
	11	<b>JOSH TURNER</b>	I Serve A Savior	30	
	20	<b>HILLSONG UNITED</b>	Wonder	102	
	1	<b>NEWSBOYS</b>	United	2	
	27	<b>CORY ASBURY</b>	Reckless Love	68	
	23	<b>CHRIS TOMLIN</b>	How Great Is Our God: The Essential Collection	193	
	21	<b>ALAN JACKSON</b>	Precious Memories Collection	101	
	25	<b>HILLSONG WORSHIP</b>	Let There Be Light	136	
	26	<b>ELVIS PRESLEY</b>	Elvis: Ultimate Gospel	202	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	<b>#1</b> <b>ANTHONY EVANS</b>	Altared	1	
	2	<b>JOVONTA PATTON</b>	Sanctuary (EP)	2	
	3	<b>TASHA COBBS LEONARD</b>	Heart. Passion. Pursuit	91	
	4	<b>KIRK FRANKLIN</b>	The Essential Kirk Franklin	173	
RE	5	<b>ANTHONY EVANS</b>	Back To Life	26	
	6	<b>KORYN HAWTHORNE</b>	Unstoppable	45	
	7	<b>MARVIN SAPP</b>	Playlist: The Very Best Of Marvin Sapp	201	
	10	<b>JONATHAN MCREYNOLDS</b>	Make Room	63	
	7	<b>TORI KELLY</b>	Hiding Place	36	
	11	<b>TASHA COBBS</b>	Grace (EP)	270	
	12	<b>TASHA COBBS LEONARD</b>	Heart. Passion. Pursuit	29	
	9	<b>VARIOUS ARTISTS</b>	WOW Gospel 2019	18	
	14	<b>TRAVIS GREENE</b>	The Hill	186	
	15	<b>WILLIAM MURPHY</b>	Settle Here	10	
	17	<b>KIRK FRANKLIN</b>	Hello Fear	143	
	8	<b>ARETHA FRANKLIN</b>	Gospel Greats	59	
	16	<b>TASHA COBBS</b>	One Place: Live	195	
RE	18	<b>ANTHONY EVANS</b>	Real Life/Real Worship	35	
	19	<b>TAMELA MANN</b>	Best Days	272	
	20	<b>FRED HAMMOND</b>	The Best Of Fred Hammond	45	
	13	<b>ARETHA FRANKLIN</b>	Amazing Grace The Complete Recordings	20	
RE	22	<b>TODD DULANEY</b>	Your Great Name	58	
RE	23	<b>TODD DULANEY</b>	To Africa With Love	5	
	21	<b>TAMELA MANN</b>	One Way	140	
RE	25	<b>KIRK FRANKLIN</b>	Losing My Religion	165	



## 'Life' Is Good For Barrett

Pat Barrett (above) scores his first Christian Airplay chart leader as "Build My Life" rises 2-1, up 4% to 10.6 million audience impressions, according to Nielsen Music. On the airplay-, streaming- and sales-powered Hot Christian Songs tally, "Life" ranks at No. 8.

"Life" is Barrett's second Christian Airplay entry following his first solo single, "The Way (New Horizon)," which hit No. 5 last September. Both tracks are from his 2018 self-titled first solo album. The member of worship collective Housefires co-penned "Good Good Father" (with Tony Brown), which, as recorded by Chris Tomlin, led Hot Christian Songs for seven weeks and Christian Airplay for a week in 2016.

Also on Christian Airplay, Newsboys collect their 13th top 10 and first in five years as "Greatness of Our God" jumps 12-9 (6.1 million, up 6%). The band last reached the region with "We Believe," which in May 2014 became its second No. 1 and ruled for 14 weeks. Newsboys boast the fourth-most top 10s among groups in the chart's history, after Casting Crowns and MercyMe (25 each) and Third Day (14).

Anthony Evans earns his second Top Gospel Albums No. 1 as *Altared* bows with 3,000 equivalent album units. The set follows *Back to Life*, which led the list dated April 15, 2017 (after debuting at No. 3).

Plus, Switch's first Hot Christian Songs entry — "Symphony," featuring Dillon Chase — rises 11-9. The track from the Wellington, Fla.-based collective is up 13% to 5.9 million in genre airplay audience.

—Jim Asker

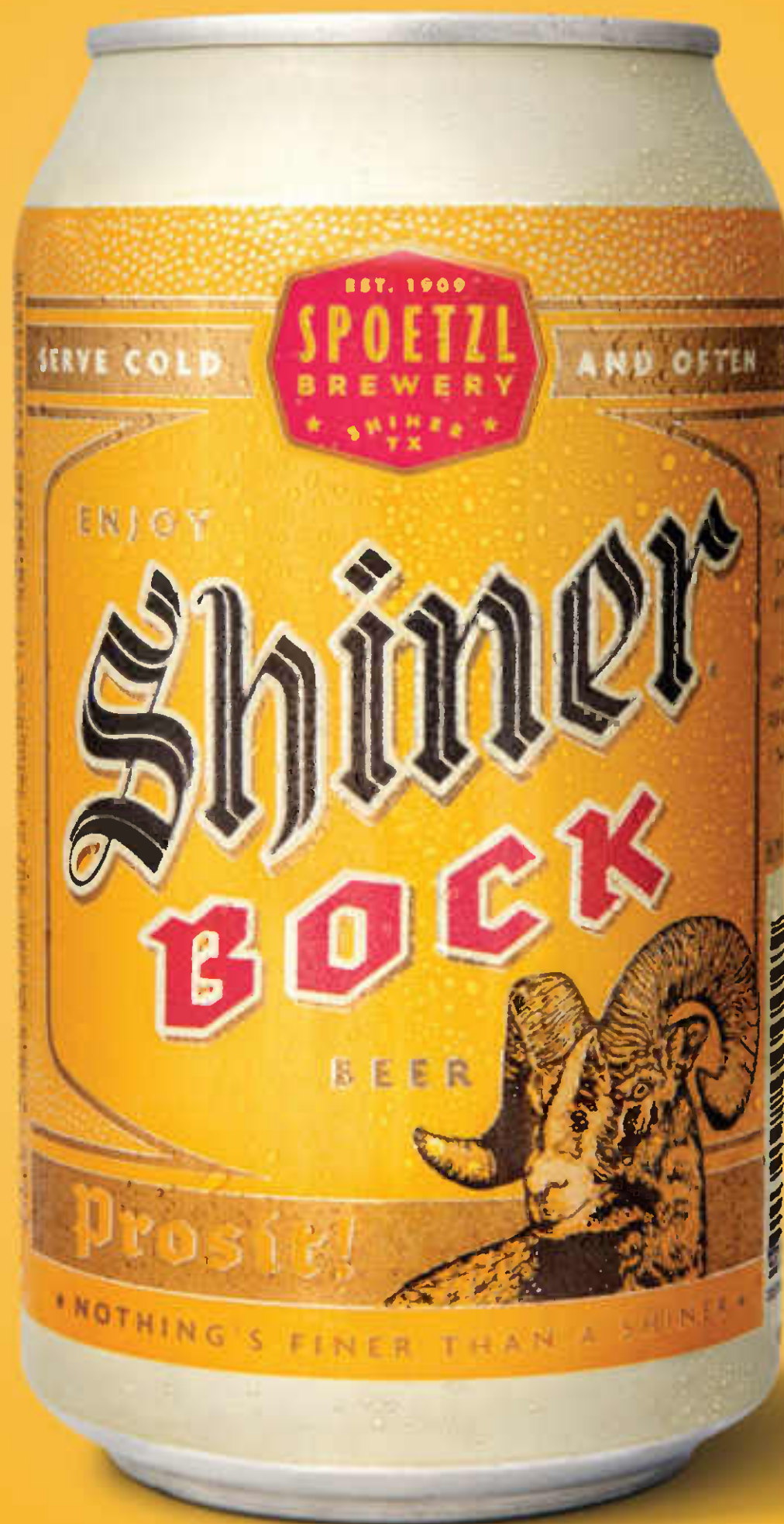
MARY CAROLINE RUSSELL

HOT CHRISTIAN SONGS: The week's most popular current Christian 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. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, as compiled by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular gospel albums, as compiled by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. CHARTS: Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY



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# Dance/Electronic

June 1  
2019  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS. / WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
	1	1	<b>HAPPIER</b>	▲	Marshmello & Bastille	1 / 40
	2	2	HERE WITH ME		Marshmello Featuring CHVRCHES	2 / 11
	3	3	CLOSE TO ME	●	Ellie Goulding X Diplo Feat. Swae Lee	2 / 30
	4	4	WHO DO YOU LOVE		The Chainsmokers Feat. 5 Seconds Of Summer	4 / 16
	5	5	TAKI TAKI	▲	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2 / 34
	6	6	SOS		Avicii Featuring Aloe Blacc	6 / 7
	9	7	<b>AG</b> SUMMER DAYS		Martin Garrix Feat. Macklemore & Patrick Stump	7 / 4
	-	8	<b>DG SG</b> GOOD THINGS FALL APART		Illenium & Jon Bellion	8 / 2
8		9	THIS FEELING	▲	The Chainsmokers Feat. Kelsea Ballerini	4 / 36
7	7	10	CARRY ON		Kygo & Rita Ora	7 / 5
11	11	11	PIECE OF YOUR HEART		Meduza Featuring GOODBOYS	11 / 9
10	12	12	ON MY WAY		Alan Walker, Sabrina Carpenter & Farruko	8 / 9
-	13	13	TOUGH LOVE		Avicii Featuring Angus & Vargas & Lagola	9 / 2
18	19	14	ALL DAY AND NIGHT		Jax Jones, Martin Solveig & Madison Beer	14 / 8
15	15	15	LILY		Alan Walker, K-391 & Emelie Hollow	12 / 16
13	16	16	WHAT I LIKE ABOUT YOU		Jonas Blue Feat. Theresa Rex	13 / 9
14	16	17	GIANT		Calvin Harris & Rag'n Bone Man	8 / 19
12	17	18	365		Zedd & Katy Perry	7 / 15
26	31	19	WTF		HUGEL Featuring Amber Van Day	19 / 4
21	21	20	UCLA		RL Grime Featuring 24hrs	19 / 26
16	21	21	LOST IN THE FIRE		Gesafelstein & The Weeknd	3 / 20
43	29	22	GOMF		DVBBS Featuring BRIDGE	22 / 3
28	28	23	CONCRETE HEART		VASSY & Disco Fries	23 / 6
27	29	24	BACK TO LIFE		Hilary Roberts	23 / 6
20	24	25	HOPE		The Chainsmokers Featuring Winona Oak	7 / 23
32	40	26	I'M NOT ALONE 2019		Calvin Harris	17 / 7
17	25	27	BONES		Galantis Featuring OneRepublic	17 / 16
		28	<b>HURT PEOPLE</b>		Gryffin And Aloe Blacc	28 / 1
24	30	29	THINK ABOUT YOU		Kygo Featuring Valerie Broussard	10 / 14
-	30	30	YOU LITTLE BEAUTY		FISHER	26 / 2
-	31	31	STAY (DON'T GO AWAY)		David Guetta Featuring Raye	27 / 2
25	34	32	FIRE IN MY SOUL		Oliver Heldens Featuring Shungudzo	18 / 11
31	35	33	NO SLEEP		Martin Garrix Featuring Bonn	12 / 13
29	36	34	MILE HIGH		James Blake Feat. Metro Boomin & Travis Scott	10 / 18
-	35	35	CAN'T TAKE IT FROM ME		Major Lazer Feat. Skip Marley	20 / 2
33	39	36	NOBODY		Martin Garrix & James Arthur	19 / 10
42	42	37	GIVE ME SOME MORE (AYE YAI YAI)		KC & The Sunshine Band & Tony Moran Feat. Nile Rodgers	37 / 3
		38	IGNITE		K-391 Feat. Alan Walker, Julie Bergan & Seungri	28 / 7
		39	I'VE BEEN THINKING ABOUT YOU		KLAAS & Londonbeat	39 / 2
19	41	40	PUT YOUR PHONE DOWN (LOW)		Jack Back	19 / 8
41	46	41	MAMA		Clean Bandit Featuring Ellie Goulding	19 / 20
34	37	42	THE RHYTHM OF THE NIGHT		Sean Finn & Corona	34 / 5
40	45	43	BETTER WHEN YOU'RE GONE		David Guetta, Brooks & Loote	25 / 15
39	32	44	CATCHY SONG		Dillon Francis Feat. T-Pain & That Girl Lay Lay	19 / 15
		45	THROWAWAY		SG Lewis & Clairo	45 / 1
		46	GOING HOME		Kue	46 / 1
		47	CHECK THIS OUT		Marshmello	10 / 16
35	47	48	FIRED UP		Jade Starling	28 / 9
-	33	49	MORE		Flying Lotus Featuring Anderson .Paak	33 / 2
		50	SAVE ME TONIGHT		ARTY	26 / 15

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>1</b> MARSHMELLO		Marshmello: For Mite Extended Set	16	
	2	LADY GAGA	▲	The Fame	271	
	3	THE CHAINSMOKERS	▲	Collage (EP)	133	
	4	THE CHAINSMOKERS	▲	Memories...Do Not Open	111	
	5	THE CHAINSMOKERS		Sick Boy	57	
	6	ALAN WALKER		Different World	23	
	9	ODESZA		A Moment Apart	89	
	8	CALVIN HARRIS		Funk Wav Bounces Vol. 1	99	
	7	CLEAN BANDIT	●	What Is Love?	25	
	NEW	10	COM TRUISE	Persuasion System	1	
	10	JONAS BLUE		Blue	27	
	11	AVICII	▲	True	136	
	12	GORILLAZ	▲	Demon Days	226	
	15	DAVID GUETTA	●	Nothing But The Beat	227	
	17	ODESZA		In Return	200	
	21	ILLENIUM		Awake	80	
	16	KYGO		Kids In Love	81	
	19	DJ SNAKE	▲	Encore	145	
	20	ALINA BARAZ & GALIMATIAS		Urban Flora	200	
	22	MAJOR LAZER		Major Lazer Essentials	31	
	18	RL GRIME		Nova Pure	2	
	RE	22	GRYFFIN	Gravity, Pt. 1 (EP)	21	
	25	DAFT PUNK	▲	Random Access Memories	195	
	RE	24	KYGO	Cloud Nine	135	
	24	DAFT PUNK	●	Discovery	132	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	<b>1</b> INMORTAL	Aventura	8		
	2	CON CALMA	Daddy Yankee Feat. Snow	17		
	3	BAILA BAILA BAILA	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	15		
	4	CALMA	Pedro Capo X Farruko	31		
	5	UN ANO	Sebastian Yatra & Reik	14		
	10	TE ROBARE	Nicky Jam X Ozuna	9		
	11	HP	Maluma	10		
	8	MIA	Bad Bunny Feat. Drake	32		
	14	ENCANTADORA	El Fantasma	8		
	7	NADA NUEVO	Christian Nodal	12		
	6	ME GUSTA	Natti Natasha	19		
	12	TRE RAZON LA LOGICA	La Arrola Banda El Limon de Rene Canabarro	6		
	16	CONTRA LA PARED	Sean Paul & J Balvin	9		
	14	VIVIR BAILANDO	Silvestre Dangond & Maluma	11		
	15	EL AMOR DE MI VIDA	La Adictiva Banda San Jose de Mesillas	5		
	13	AULLANDO	Wisn & Yandel & Romeo Santos	7		
	17	AEROLINEA CARRILLO	T3r Elemento Feat. Gerardo Ortiz	16		
	9	SECRETO	Anuel AA & Karol G	16		
	29	SOLTERA	Lunay, Daddy Yankee & Bad Bunny	8		
	20	MENTIRAS	Remy Valenzuela	8		
	21	PERFECTA	Banda Los Recoditos	7		
	21	PARECEN VIERNES	Marc Anthony	5		
	11	POR SIEMPRE EN AMOR	Banda Sinaloense MS de Sergio Lizarraga	19		
	22	DESPUES QUETE PERDI	Jon Z/Enrique Iglesias	11		
	34	CON ALTURA	Rosalía, J. Balvin & El Guincho	3		



## Avicii Advances To No. 1

Avicii (above), who died April 20, 2018, tops Dance/Mix Show Airplay with "SOS" (featuring Aloe Blacc), marking the first posthumous leader in the chart's nearly 16-year history. It's the DJ's second No. 1 and Blacc's first, as the latter was uncredited as the vocalist on Avicii's first leader, "Wake Me Up!" (10 weeks at No. 1 in 2013). "SOS," remixed by Laidback Luke and others, also sails 14-8 on Dance Club Songs, becoming Avicii's 12th top 10 and Blacc's first. Additionally on Dance/Mix Show Airplay, Dynoro and Ina Wroldsen roll 14-10 with "Obsessed," each act's second top 10. On Hot Dance/Electronic Songs, Illenium and Jon Bellion leap 13-8 with "Good Things Fall Apart." Illenium's first top 10 and Bellion's second drew 3.9 million U.S. streams and sold 4,000 downloads in the tracking week, according to Nielsen Music.

Hilary Roberts notches her first Dance Club Songs No. 1 with "Back to Life." The track updates Soul II Soul's pop/R&B smash, which spent three weeks on top in summer 1989. Roberts' version was remixed by Andrew Wilson and Richard Cutmore, Perry Twins and Wideboys, among others. Also on Dance Club Songs, Madonna and Maluma zoom 16-7 with "Medellin," upping Madonna's record for the most top 10s dating from the chart's inception in August 1976 as a national survey to 61; Rihanna follows with 37. The song, remixed by Offer Nissim, LA95 and Robbie Rivera, among others, is Maluma's second top 10 and first in a lead role. —Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by Luminate Music Group and reports from a national sample of club DJs. Songs are defined as new releases or reissues of previous releases. DANCE/MIX SHOW AIRPLAY: The week's most popular current songs ranked by total weekly plays on dance-format stations and mix shows on Pandora, SiriusXM and select other digital stations that have submitted their hours of peak show programming, as monitored by Nielsen Music. See charts.legends@billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>BACK TO LIFE</b> RED SONGBIRD/DAUMAN	Hilary Roberts	10
3	2	<b>CONCRETE HEART</b> K MW/RED	VASSY & Disco Fries	9
4	3	<b>GG</b> <b>WALK ME HOME</b> RCA	P!nk	7
5	4	<b>GIVE YOU UP</b> BMG	Dido	6
7	5	<b>ONE LESS DAY (DYING YOUNG)</b> EMBLEM/ATLANTIC	Rob Thomas	7
9	6	<b>I'M NOT ALONE 2019</b> COLUMBIA	Calvin Harris	6
16	7	<b>MEDELLIN</b> LIVE NATION/INTERSCOPE	Madonna & Maluma	4
14	8	<b>SOS</b> AVICII AB/GEFFEN/INTERSCOPE	Avicii Feat. Aloe Blacc	5
1	9	<b>PIECE OF YOUR HEART</b> ASTRALWERKS/VIRGIN/CAPITOL	Meduza Feat. GOODBOYS	11
13	10	<b>UNDRUNK</b> SNAPBACK/CAPITOL	FLETCHER	6
11	11	<b>GIVE ME SOME LOVE</b> BFD/SUNSHINE SOUND	DC & The Sunshine Band & Tony Moran Feat. Mike Rodgers	8
10	12	<b>FIRE IN MY SOUL</b> KANGAROO TRACKS/RCA	Oliver Heldens Feat. Shungudzo	11
17	13	<b>I'VE BEEN THINKING ABOUT YOU</b> COCONUT/RADIKAL	KLAAS & Londonbeat	5
8	14	<b>PUT YOUR PHONE DOWN (LOW)</b> WHAT A MUSIC/DEFECTED	Jack Back	11
6	15	<b>THE RHYTHM OF THE NIGHT</b> SELFIE TUNES/SONY MUSIC GERMANY/NITRON MUSIC	Sean Finn & Corona	8
18	16	<b>BREAK UP TO MAKE UP</b> PREMIER LEAGUE	Tania	6
20	17	<b>GOING HOME</b> 418	Kue	5
24	18	<b>ON MY WAY</b> MER MUSIK/RCA	Alan Walker, Sabrina Carpenter & Farruko	4
15	19	<b>FIRED UP</b> TAZMANIA	Jade Starling	12
21	20	<b>HOUSE OF STONE</b> DOTDOTDOT	Colonel Abrams	6
26	21	<b>SELFISH</b> SMASH THE HOUSE/ARISTA	Dimitri Vegas & Like Mike & Era Istrefi	4
19	22	<b>YOU'RE MY LIFE</b> DEFECTED	Low Steppa	10
28	23	<b>LOVE OR DRUGS</b> I AM ALCHEMY	Rilan	5
12	24	<b>BREAK UP WITH YOUR GIRLFRIEND, I'M BORED</b> REPUBLIC	Ariana Grande	12
35	25	<b>SO AM I</b> ATLANTIC	Ava Max	3
32	26	<b>MORE THAN YOU</b> 450	HARBER x Lexy Panterra	4
29	27	<b>MARY OFFERED LADYBUGS AND LOVE YOU</b> TRANSCENDED	Velvet Code	5
31	28	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	4
25	29	<b>SO LOST HEARTED</b> TAZMANIA	Lee Dagger & Courtney Harrell	10
27	30	<b>SUCKER</b> REPUBLIC	Jonas Brothers	6
23	31	<b>SEND ME AN ANGEL</b> QUINN COLEMAN	Omar Veluz	7
36	32	<b>DON'T STOP ME NOW</b> PURPLE ROSE	First Ladies Of Disco	3
33	33	<b>VOICES IN MY HEAD</b> 418/RENEGADE	Spanish Fly Feat. Aki Starr	10
37	34	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	3
34	35	<b>SHOULDA STAYED</b> DARIO	Dario	8
HOT SHOT DEBUT	36	<b>MEDICINE</b> NUYORICAN/HITCO	Jennifer Lopez & French Montana	1
40	37	<b>TALK</b> RIGHT HAND/RCA	Khalid	2
41	38	<b>STARRY EYES</b> JUNGLE TIPPING	Young Bombs	3
22	39	<b>SHOTGUN</b> COLUMBIA	George Ezra	13
NEW	40	<b>STAY (DON'T GO AWAY)</b> WHAT A MUSIC/PARLOPHONE/WARNER BROS.	David Guetta Feat. Raye	1
43	41	<b>HERE WITH ME</b> JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	Marshmello Feat. CHVRCHES	3
39	42	<b>WET</b> SOCIAL MEDIA	KEA	7
42	43	<b>I'M COMING THROUGH</b> DIFFERENT WORLD	BlissBliss	3
30	44	<b>DON'T FEEL LIKE CRYING</b> ISLAND/REPUBLIC	Sigrid	11
NEW	45	<b>LIFE IS A DANCEFLOOR</b> GLITTERBOX/DEFECTED	Shapeshifters Feat. Kimberly Davis	1
NEW	46	<b>YOU GOT WHAT I NEED</b> CARRILLO	Rod Carrillo & Terri B!	1
NEW	47	<b>GO SLOW</b> ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	1
NEW	48	<b>OUR SONG COMES ON</b> DAUMAN	Marc Stout Feat. Jessica Sutta	1
47	49	<b>JUICE</b> NICE LIFE/ATLANTIC	Lizzo	11
NEW	50	<b>CON CALMA</b> EL CARTEL/EL CARTEL/REPUBLIC/UMLE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	1

# BOXSCORE

June 1 2019

# 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 multi-platinum 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 multi-platinum 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](http://Billboard.com/biz).

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$5,812,426 \$199/\$18	<b>ERIC CHURCH</b> NISSAN STADIUM, NASHVILLE MAY 25	56,521 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
2	\$5,811,810 \$395/\$60	<b>CHER</b> PARK THEATER, LAS VEGAS MARCH 13, 15-16, 20, 22-23, 27, 29-30	40,362 45,910 NINE SHOWS	MGM RESORTS, AEG PRESENTS
3	\$5,188,740 (\$7,339,035 AUSTRALIAN) \$237.69	<b>CMC ROCKS QUEENSLAND</b> WILLOWBANK RACEWAY, IPSWICH, AUSTRALIA MARCH 14-17	21,830 22,130 FOUR SHOWS	CHUGG TOURING
4	\$2,656,202 \$149.50/\$65.50	<b>BILLY JOEL</b> MADISON SQUARE GARDEN, NEW YORK MAY 9	18,673 SELLOUT	MSG LIVE
5	\$2,438,578 \$139/\$15	<b>ERIC CHURCH</b> PEPSI CENTER, DENVER, COLO. MAY 10-11	26,572 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/REG PRESENTS
6	\$2,101,743 \$139/\$15	<b>ERIC CHURCH</b> STAPLES CENTER, LOS ANGELES MAY 17-18	26,597 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/REG PRESENTS
7	\$1,722,213 \$123.56/\$58.56	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> GOLDEN 1 CENTER, SACRAMENTO, CALIF. FEB. 28	13,152 SELLOUT	LIVE NATION
8	\$1,209,127 \$129/\$29	<b>KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY</b> PINNACLE BANK ARENA, LINCOLN, NEB. MAY 18	13,615 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
9	\$1,105,725 \$129/\$29	<b>KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY</b> WELLS FARGO ARENA, DES MOINES, IOWA MAY 16	12,949 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
10	\$1,102,485 \$400/\$125	<b>KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY</b> HARD ROCK LIVE AT ETESS ARENA, ATLANTIC CITY, N.J. MAY 11	5,666 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
11	\$1,066,000 (949,226 EUROS) \$123.53/\$51.66	<b>ROD STEWART</b> ZIGGO DOME, AMSTERDAM, NETHERLANDS MAY 12	11,439 SELLOUT	LIVE NATION
12	\$1,052,470 (\$1,483,028 AUSTRALIAN) \$91.34	<b>FLORIDA GEORGIA LINE</b> ROD LAVER ARENA, MELBOURNE, AUSTRALIA MARCH 20	11,522 11,893	CHUGG TOURING
13	\$1,028,493 \$129/\$39	<b>KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY</b> DEHNY SANFORD PREMIER CENTER, SIOUX FALLS, S.D. MAY 17	10,649 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
14	\$986,885 \$93/\$53	<b>THOMAS RHETT</b> TACOMA DOME, TACOMA, WASH. MAY 18	12,750 SELLOUT	LIVE NATION
15	\$942,648 \$289.50/\$197.50/\$119.50/\$89.50/\$62.50	<b>CHARLIE WILSON &amp; PATTI LABELLE</b> THE FORUM, INGLEWOOD, CALIF. MAY 12	8,612 SELLOUT	G-SQUARED EVENTS
16	\$882,922 (781,811 EUROS) \$111.26/\$69.40	<b>WU-TANG CLAN, PUBLIC ENEMY &amp; DE LA SOUL</b> ACCORHOTELS ARENA, PARIS MAY 17	12,230 15,095	LIVE NATION
17	\$882,659 \$99/\$29	<b>KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY</b> TIMES UNION CENTER, ALBANY, N.Y. MAY 9	12,211 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
18	\$844,922 \$154/\$49.50	<b>KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY</b> MOHEGAN SUN ARENA AT CASEY PLAZA, WILKES-BARRE, PA. MAY 10	8,561 SELLOUT	MESSINA TOURING GROUP/REG PRESENTS
19	\$835,589 \$205/\$109/\$139/\$89/\$69	<b>NCT 127</b> MICROSOFT THEATER, LOS ANGELES MAY 12	6,534 6,785	SUBCULTURE ENTERTAINMENT
20	\$810,646 \$199.50/\$20	<b>BAD COMPANY &amp; ZZ TOP</b> AUSTIN360 AMPHITHEATER, AUSTIN, TEXAS MAY 19	11,848 12,190	C3 PRESENTS
21	\$761,684 (769,514 FRANCS) \$148.45/\$69.28	<b>ANDRE RIEU</b> HALLENSTADION, ZURICH, SWITZERLAND MAY 18	7,920 8,507	ANDRE RIEU PRODUCTIONS
22	\$716,161 (634,866 EUROS) \$130.51/\$75.29	<b>BACKSTREET BOYS</b> ACCORHOTELS ARENA, PARIS MAY 19	7,899 9,000	LIVE NATION
23	\$678,755 \$82/\$67	<b>MAZE FEATURING FRANKIE BEVERLY, KEM</b> ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. MAY 11	8,156 10,387	PLATINUM PRODUCTIONS
24	\$579,975 \$157/\$127/\$107/\$77/\$57	<b>NICKY JAM</b> THE FORUM, INGLEWOOD, CALIF. MAY 5	6,488 7,018	CARDENAS MARKETING NETWORK
25	\$573,440 (\$811,083 AUSTRALIAN) \$84.60	<b>FLORIDA GEORGIA LINE</b> CONVENTION CENTRE, CARRIS, AUSTRALIA MARCH 14-15	6,778 7,770 TWO SHOWS	CHUGG TOURING
26	\$523,605 \$142/\$20	<b>PENTATONIX</b> ORACLE ARENA, OAKLAND, CALIF. MAY 11	10,298 SELLOUT	LIVE NATION
27	\$513,278 \$54.50/\$44.50	<b>GRETA VAN FLEET</b> FOX THEATRE, ATLANTA, GA. MAY 12-13	8,950 TWO SHOWS TWO SELLOUTS	NS2
28	\$498,429 \$78.50/\$28.50	<b>HILLSONG UNITED</b> STATE FARM ARENA, ATLANTA, GA. MAY 3	10,663 SELLOUT	PREMIER PRODUCTIONS
29	\$494,935 \$70/\$65	<b>CHEMICAL BROTHERS</b> BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO MAY 17	7,606 8,000	ANOTHER PLANET ENTERTAINMENT
30	\$486,787 \$141/\$101/\$71/\$51	<b>CHAYANNE</b> MOHEGAN SUN ARENA, UNCASVILLE, CONN. MAY 17	4,907 5,899	CARDENAS MARKETING NETWORK
31	\$478,798 (8,690,185 PESOS) \$54.95	<b>YURI &amp; PANDORA</b> AUDITORIO NACIONAL, MEXICO CITY MAY 8	8,713 9,620	WESTWOOD ENTERTAINMENT
32	\$458,986 \$94.50/\$47	<b>CARRIE UNDERWOOD</b> ORACLE ARENA, OAKLAND, CALIF. MAY 17	5,839 8,075	AEG PRESENTS
33	\$419,805 \$45	<b>THE 1975</b> EXPRESS LEVEL, COLUMBUS, OHIO APRIL 14	9,329 SELLOUT	PROMOWEST PRODUCTIONS
34	\$390,904 (\$552,084 AUSTRALIAN) \$64.18	<b>HUMAN NATURE</b> MARGARET COURT ARENA, MELBOURNE, AUSTRALIA MAY 1-2	6,091 9,000 TWO SHOWS	TEG LIVE
35	\$372,131 \$90.54	<b>SAMMY HAGAR</b> HARRAH'S CASINO, LAUGHLIN, NEV. APRIL 26	4,110 4,998	C3 PRESENTS, CASAPAS ENTERTAINMENT

Boxscore data should be submitted to Eric Frankenberg at [boxscore@billboard.com](mailto:boxscore@billboard.com).



## Nashville Goes To Church

In a nail-biting photo finish, **Eric Church** (above) claims the No. 1 spot on the Boxscore chart with his May 25 performance at Nashville's Nissan Stadium. According to figures reported to Billboard Boxscore, he grossed \$5.8 million and sold 56,521 tickets, bringing the first leg of his Double Down Tour to a triumphant close.

**Cher** trails Church at No. 2 by under \$1,000. Her most recent set of *Classic Cher* dates in Las Vegas also grossed \$5.8 million from nine shows in March.

After playing two dates apiece in arenas across North America throughout his 2019 trek, Church's Nashville concert marks his first time headlining a stadium. In the same city, Church grossed \$2.5 million and sold 38,016 tickets at Bridgestone Arena on May 26-27, 2017. That attendance count remained his personal best until his 2019 return, where he outgrossed his previous high mark by 49%.

The May 25 event's \$5.8 million take is the highest-grossing engagement of his career. The Double Down Tour accounts for Church's 13 biggest earners. And while the outing's grosses have been consistent, fluctuating between \$2.1 million and \$3.6 million, the Nissan Stadium show exceeds his previous best by 63%. The 56,521 tickets sold is the best attendance for a concert in the stadium's history, narrowly eclipsing **Taylor Swift's** 56,112 tickets sold on Aug. 25, 2018.

Church also appears at Nos. 5-6 with recent double-headers in Denver and Los Angeles.

—Eric Frankenberg

BOXSCORE: The top-grossing concerts as reported by promoters, venues, managers and booking agents. 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](http://Billboard.com/biz) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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An aerial night view of Century City, California, showing a dense urban landscape with numerous lights from buildings and streets. In the foreground on the left, a portion of a modern glass skyscraper is visible, featuring a curved, metallic railing. The sky is a deep, dark blue, suggesting twilight or early night.

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# MY BILLBOARD MOMENT

Wallace photographed  
by Alysse Gafkjen in  
Nashville in 2017.

## ALL ABOUT THAT INSTINCT

### CARLA WALLACE

CO-OWNER/CEO, BIG YELLOW DOG MUSIC

Wallace's boutique publishing/artist-development firm counts songwriter turned pop star Meghan Trainor and country powerhouse Maren Morris as early success stories. The former's doo-wop-tinged smash "All About That Bass" ruled the *Billboard* Hot 100 for a whopping eight-week run in 2014, and thanks to songs like breakout hit "My Church," Morris' first two albums — 2015's *Hero* and this year's *GIRL* — both debuted at No. 1 on *Billboard*'s Top Country Albums chart. A pre-fame Morris first showcased her vocal prowess at a 2014 company karaoke Christmas party, where she performed Beyoncé's "Halo." "We were all like, 'What?!'" recalls Wallace. Now she looks to Trainor's and Morris' genre-bending approaches for her next class of rising stars, from Tenille Townes to Brynn Elliott. "These artists get to be great singers in any format."

On a wall in my office, I have this board of clippings ripped out from *Billboard* magazine, which includes two articles [that are] my aha moments: a 2014 article titled "Meghan Trainor's 'Bass' Rumbles Up The Charts" and then a 2016 feature that said Maren could become "Nashville's next breakout pop star." I don't stare at them too much! (Laughs.)

I saw such raw talent immediately in Meghan. It was just incredible to meet this 17-year-old girl at a songwriter event, and next thing you know, she's blowing up the charts. "All About That Bass" touched everybody. To celebrate the No. 1, we went to [Nashville drag bar] Play and had a big private party where the

girls performed versions of the song. Maren was there, too. I saw a cute clip of them together at the Grammys in February, and I thought it was the coolest thing ever that they were hanging out. The first album Meghan gave me was a self-released project, *Only 17* — all her singing, all her production, with all the elements that she has today: the soca, the jazz-influenced pop, the doo-wop. Everything was there at that age. It's the same thing with Maren. Both girls had never had publishing deals or record deals before. It was all about clearing a path for them to discover themselves as artists. A friend of mine said it best: "Isn't it great that everyone agrees with you?" —AS TOLD TO NICK WILLIAMS

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