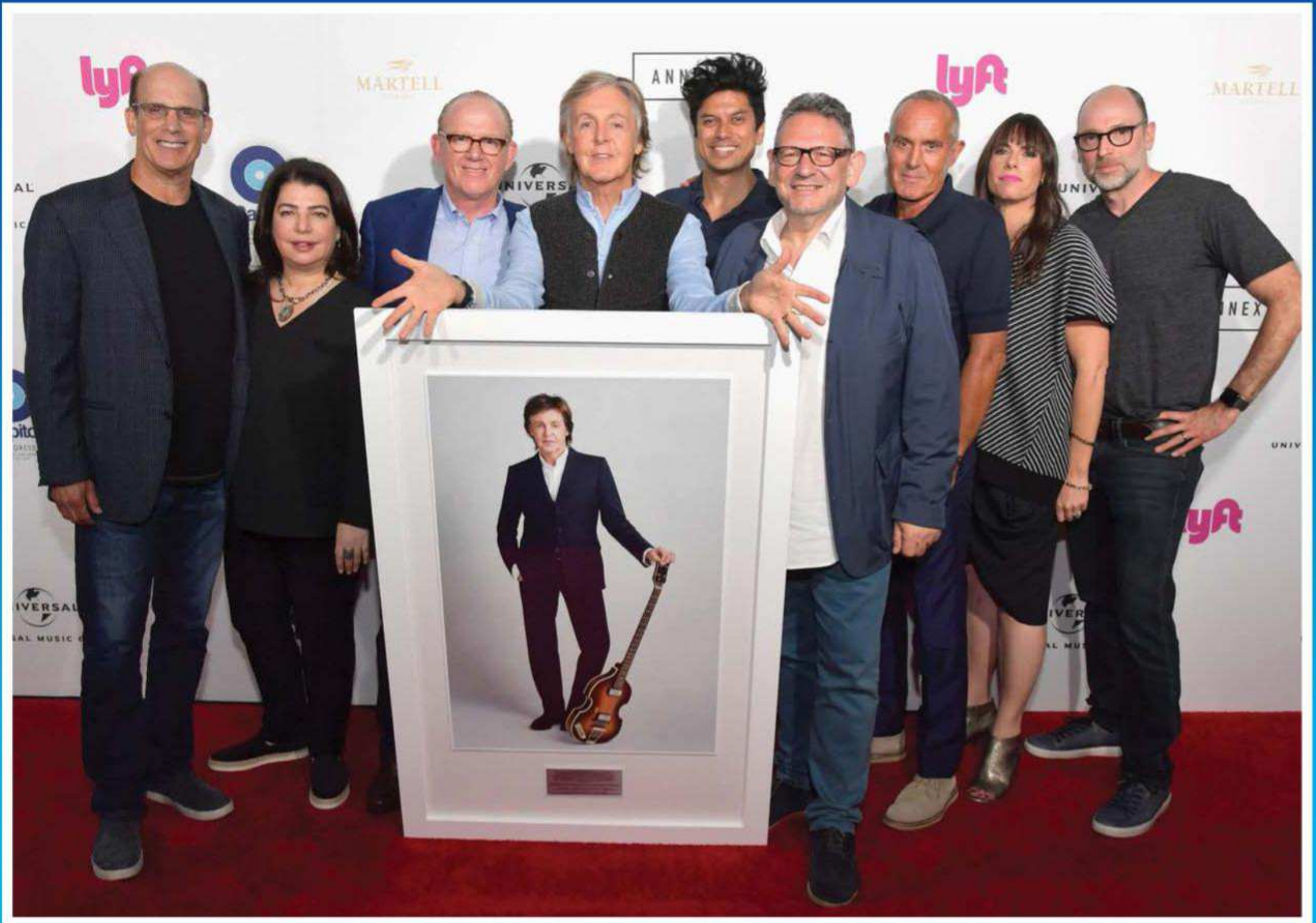


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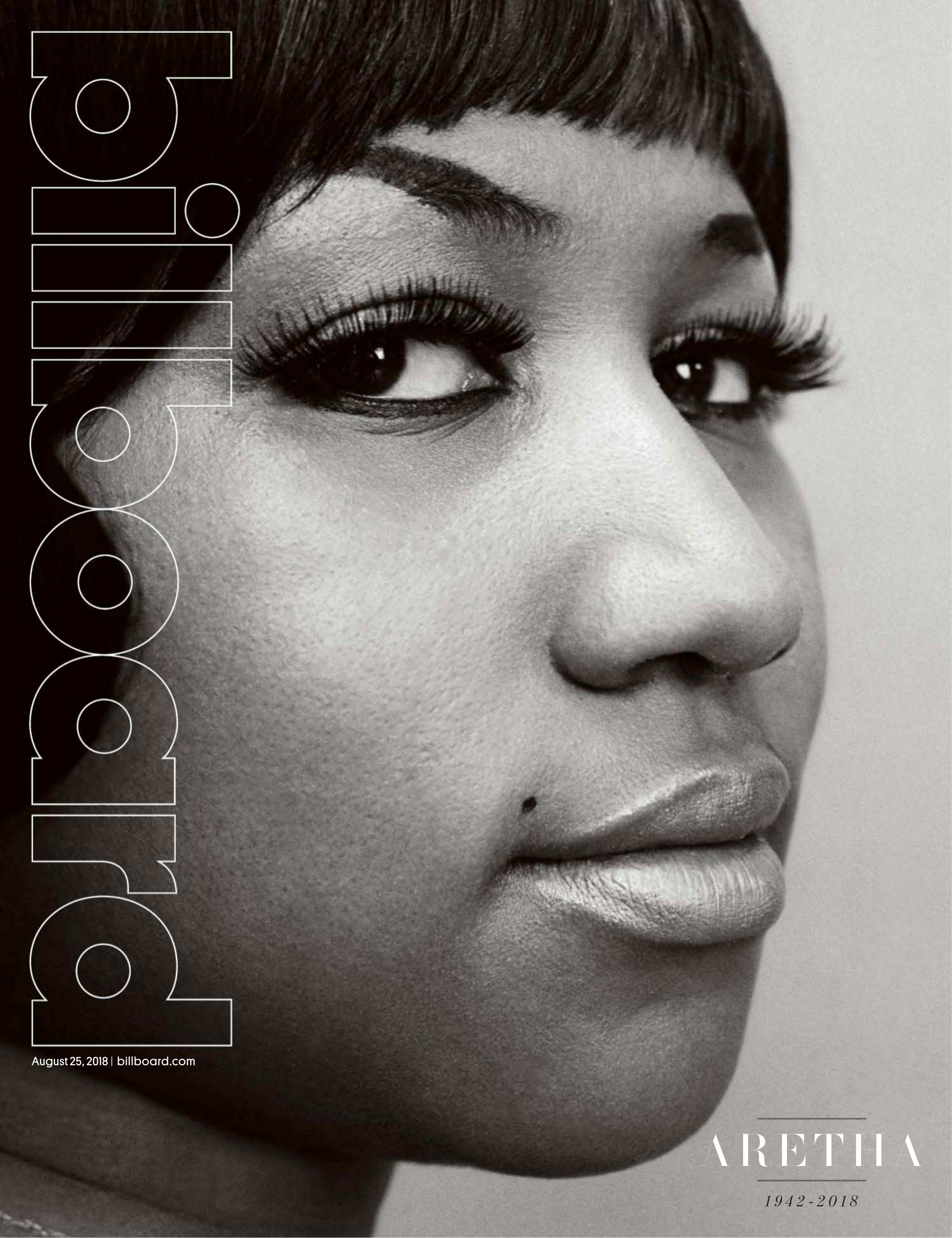
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Billboard Hot 100

63

**TIËSTO & DZEKO
FEAT. PREME &
POST MALONE**
Jackie Chan



The hit by Dutch DJ Tiësto, 49, and 26-year-old Toronto-born Dzeko (pictured) also holds at No. 5 on Hot Dance/Electronic Songs for a second week.

What inspired you and Tiësto to remix Preme and Post Malone's track?

DZEKO I've known Tiësto for a long time — we've been good friends. I met Preme three years ago at a **Drake** concert in Toronto. One night, he was working on [his 2018 album] *Light of Day* and played us "Jackie Chan." The second I heard the hook and lyrics, like "Uber out to Calabasas," I knew. We talked about [giving] it an upbeat, summery vibe. It's a whole different song.

You started DJ'ing at 14 after seeing Tiësto live. What was it like to work with him?

He's the godfather of dance music. I've

learned a million things from him. His advice was to make music you believe in and to stick to your sound. Collaborating on a song like this is a dream. I heard it on the radio in Toronto the day it came out. I've had songs on the radio, but this is a whole different league.

Why do hip-hop/EDM collaborations work so well?

Hip-hop beefs [dance music] up, makes it super energetic. It's going to keep growing. I'm trying to work with more hip-hop artists because as a DJ, some of the most reactive mashups you can play in festival sets are hip-hop.

—TATIANA CIRISANO



**DJ KHALED
FEAT. JUSTIN
BIEBER,
CHANCE THE
RAPPER &
QUAVO**
No Brainer

10

The collaboration returns to the top 10 as it bounds 20-14 on the Radio Songs chart, up 12 percent to 52.6 million in audience.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
15	15	11	Love Lies ●	CHARLIE HANDSOME DIGI (K.ROBINSON, N.K.HAMILTON, I.M.PARKS, R.VOTES, A.K.I.CHAMMAS)	Khalid & Normani	11	26
12	14	12	No Tears Left To Cry ▲	MAX MARTIN/LIYA (S.KOTECHA, X.KNOXDOW, A.GRANDEMAX/MARTIN)	Ariana Grande	3	17
11	13	13	Psycho ▲	L.BELL, POST MALONE (L.BELLA, POST, J.V.GRIFFIN JR.)	Post Malone Feat. Ty Dolla \$ign	1	25
10	12	14	Nice For What ▲	MAURICE BEATZ, BLOOM (A.GRAHAM, S.LINDORF, A.BRIGMAN, J.BRIGMAN, D.COLE, G.EGG, G.GRIFFIN, M.HAM, B.C.H.I., HAWKES, J.A.HULLS, HUNT, K.O'CONNOR, S.C.M.P.H.C.H.O.S.H.A.L.L.)	Drake	1	19
14	18	15	Yes Indeed	WHEEZY (D.JONES, A.GRAHAM, W.GLASS)	Lil Baby & Drake	6	14
13	17	16	Delicate ▲	MAX MARTIN/SHELLBACK (T.SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift	12	23
23	22	17	AG Youngblood ●	ANDREW WATT, BELL (A.WITMAN, A.TAMPOS, A.BRWIN, C.HOOD, L.HEMMIN, S.L.BELL)	5 Seconds Of Summer	17	11
		18	Barbie Dreams	NOT LISTED (NOT LISTED)	Nicki Minaj	18	1
19	20	19	Meant To Be ▲	WILSHIRE (B.REXHA, J.HUBBARD, J.MILLER, D.A.GARCIA)	Bebe Rexha & Florida Georgia Line	2	43
18	21	20	Perfect ▲	W.HICKS, E.SHEERAN (E.C.SHEERAN)	Ed Sheeran	1	51

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
29	29	21	Nonstop	TYKEITH/NOID (A.GRAHAM, B.C.HAMERSE, D.WILSON)	Drake	2	7
17	19	22	The Middle	ZEDD, GREY (A.ZASLAVSKY, K.TREWAR, H.A.M.TREWAR, H.A.S.AARONS, S.JOHNSON, M.LLOMA, X.J.K.JOHNSON)	Zedd, Maren Morris & Grey	5	29
25	16	23	Big Bank ●	DIMASTAR (K.DR.JACKSON, M.CARLANE, L.E.R.J.PPSS, M.ANDERSON, C.MARRA)	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	16	11
16	23	24	God's Plan ▲	CARDO, ON THE BEAT/TONY EXCLUSIVE, SCHIA (J.V.SAMUELS, A.GRAHAM, M.L.SHEEB, R.LAFOURD, JACKSON, K.KORAN)	Drake	1	30
26	33	25	Back To You ●	L.KIRKPATRICK, TRAC, K.SIDE (P.WARRINGTON, D.VAN ELSAS, A.R.ALLEN, M.PREMINATH, S.GOMEZ)	Selena Gomez	22	14
21	28	26	Sad! ▲	L.CUNNINGHAM (D.OOX, T.ENTACION, L.CUNNINGHAM)	XXXTENTACION	1	24
-	8	27	Stargazing	NOT LISTED (NOT LISTED)	Travis Scott	8	2
28	37	28	Tequila ▲	D.B.MERSHON, D.RICKS (D.MYERS, R.TROUSNGAYON)	Dan + Shay	21	23
32	34	29	Mercy ▲	D.HUFF (B.YOUNG, S.MCCONNELL)	Brett Young	29	15
27	39	30	God Is A Woman	KYA (A.GRANDEMAX, M.MITCHELL, S.KOTECHA, J.B.GORANSSON, L.SALMANZADEH)	Ariana Grande	11	5
24	35	31	Mine ▲	RICEN, PEAS, BAZZI (A.BAZZI, M.WOODS, K.WHITE)	Bazzi	11	30
30	40	32	One Kiss	CALVIN HARRIS (CALVIN HARRIS, D.LIPA, J.REYEZ)	Calvin Harris & Dua Lipa	26	19
20	32	33	Friends ▲	MARSHMELLO (A.MANCHOSON, S.B.ANCHARD, B.CARDMAN, F.KONWALD, J.KUNZ, MARSHMELLO, T.HOMPSON, K.ANDERSON)	Marshmello & Anne-Marie	11	27
42	54	34	Natural	MATTMAN & ROBIN (D.REYNOLDS, W.SEPERMAN, B.MACKEE, R.FREDRIKSSON, M.LARSSON, L.D.TRANTER, D.PLATZMAN)	Imagine Dragons	34	4
34	45	35	Simple	J.MOY (T.HUBBARD, B.KELLEY, M.HARDY, M.HOLMAN)	Florida Georgia Line	34	11
39	52	36	Drowns The Whiskey	M.KNOX (J.T.HOMPSON, J.MIDDLETON, B.KINNEY)	Jason Aldean Feat. Miranda Lambert	36	9
36	46	37	Never Be The Same ▲	FRANK DUKE, JARAMA (J.K.CABELLO, A.FEENY, L.R.DAWOOD, I.LOLOFSSON, N.O'NEILL, B.AGUS, T.AYCHENKO)	Camila Cabello	6	35
31	42	38	In My Blood ●	I.L.G.BERNS, J.MENDES (S.MENDES, T.GEGER, S.HARRIS, G.WARBURTON)	Shawn Mendes	11	22
33	49	39	I Like Me Better ▲	LAUV (A.LEFFM, M.OTASIC)	Lauv	29	27
22	44	40	Get Along	B.CANNON, K.ENEY (R.COOPER, M.S.MONVAL, U.SBORNE)	Kenny Chesney	22	19
35	51	41	Apes**t	P.L.WILLIAMS & K.WON, W.L.S.JAY Z (P.L.WILLIAMS, B.KNOWLES, S.C.CARTER, Q.K.MARSHALL, K.C.BHUS)	The Carters	13	9
63	84	42	DG SG Bed	BENJAMIN BEATS, HALEY, CHANCE, MESSY (C.MARALLO, D.G.WYBARET, M.CARROLL, C.HOZEL)	Nicki Minaj Feat. Ariana Grande	42	9
-	25	43	Yosemite	NOT LISTED (NOT LISTED)	Travis Scott	25	2
		44	RE-ENTRY		Nicki Minaj	10	15
46	56	45	Life Changes	D.HUFF, J.RASURE, THOMAS RHETT (THOMAS RHETT, ANNE, J.RASURE, A.GORLEY)	Thomas Rhett	45	8
		46	NEW		Trippie Redd	46	1
50	57	47	Sunrise, Sunburn, Sunset	L.STEVENS, J.STEVENS (Z.CROWELL, R.HURD, C.MCGILL)	Luke Bryan	47	7
44	55	48	Eastside	ANDREW WATT, BENTON, BLANCO, CASHMERE, CAT IN THE HAT, KROBINSO, A.HANG, F.RAN, J.C.SHEERAN, J.LLEVIN	Benny Blanco, Halsey & Khalid	44	5
41	59	49	Ye Bote	UNDEFEATED, JACOB, A.CORREIA, C.A.BRACUN, C.A.WATNE, C.CARD, T.CORRADO, C.CORREIA, N.TA, T.A.WATNE, J.A.HARRIS, J.LLEVIN	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bed Bunny	36	17
38	58	50	Moonlight ▲	L.CUNNINGHAM (D.OOX, T.ENTACION, L.CUNNINGHAM)	XXXTENTACION	13	18

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Volume 130 / No. 20

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Streaming's New Power Couples

Spotify and Samsung are just one of many new twosomes as music services pair up with mobile partners to help them grow. But will these matches make money?

BY CHERIE HU

ON AUG. 8, VERIZON announced that it would give its Unlimited data plan customers six free months of Apple Music — whether the customers were current, new or even former subscribers to the music service. The next day, Spotify, which has been surveying users about a potential bundle offering that would combine a mobile unlimited data-only plan with Spotify Premium for \$30 per month, announced that it would be the default music provider for all future Samsung devices, including its Bixby voice assistant and Galaxy Home smart speaker.

Then, on Aug. 22, Tidal announced a landmark telco bundle in Africa, offering membership to customers of leading national telco MTN — starting in Uganda, with further expansion into Nigeria and other countries on the horizon. That news followed Tidal's deal with partner Sprint in July, which not only bundled a Tidal subscription with Sprint's Unlimited Plus plans but also

involved a series of branded events and takeovers at Sprint retail stores in over a dozen U.S. markets. Tidal also partnered with Vodafone in February when it launched in Spain; Pandora unveiled its own premium-service bundle with AT&T's Unlimited & More plan in June.

Though streaming services have been pairing up with telecoms overseas for years — French telco Orange has been an investor in local music service Deezer since 2010, and Spotify signed its 25th telco deal with Vodafone Ireland in 2013 — these integrations are relatively new to North America, and present both growth opportunities and risks.

At their worst, telco deals can lead to more inactive, or “zombie,” users for streaming companies: those who purchase a bundle and register with the service but don't actually listen to any music. Deezer's Orange partnership led the music service to lose 600,000 subscribers between December 2014 and June 2015, for instance, when many Orange customers gave up their wireless

plans. Spotify's new alliance with Samsung could breed even more zombie streamers, according to MIDiA Research managing director **Mark Mulligan**, because “handset bundles typically have much lower activation rates than carrier bundles, so a handset partnership on a global scale could drive very high inactive [subscriber levels].”

And while Samsung users may now be much more likely to use Spotify than other services, it isn't clear how many will opt to pay for its premium tier as long as they can use the preinstalled app for free, especially in lower-income, under-banked, crowded foreign markets key to Spotify's future.

Streaming subscribers who pay through wireless plans also generally generate less revenue for the streaming company on average than those who pay the streaming service directly, according to analysts, due to the structure of the deals. That's worrying to some music industry executives, who are already fretting over Spotify's declining average

Topline

MARKET WATCH

16.72B

↑ 0.2%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video
on-demand streams for the week
ending Aug. 16.

12.56M

↓ -1.0%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-
equivalent albums plus audio
streaming-equivalent albums
for week ending Aug. 16.

534.9B

↑ 45.4%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

Number of audio and video
streams for 2018 so far over 2017.

nielsen
MUSIC

revenue per user (see story, below).

Still, the potential benefits of these pairings for streaming services are huge, as competition for customers continues to heat up. YouTube's new subscription service alone has signed up millions of new subscribers since it launched in June, sources tell *Billboard*. Spotify's new relationship with Samsung — which boasts 21.9 percent of the global smartphone market, compared with

Apple's 15.2 percent — is crucial, since Spotify doesn't manufacture its own phones or speakers. Meanwhile, the cost of acquiring a new customer can plummet by as much as 60 percent with support from a mobile services provider, according to comScore Research. Major telcos also have deep experience with subscription products, not to mention tried-and-true tactics to reduce customer churn.

“A handset partnership on a global scale could drive very high inactive [subscribers].”

—Mark Mulligan, MIDiA Research

But in addition to demanding minimum-revenue guarantees and marketing commitments from the telcos, record labels are increasingly pushing for deals in which a wireless carrier offers customers a long-term free trial of the streaming service, then requires them to pay full price for the subscription when the trial expires. Says Mulligan: “Labels want to retain control over telco strategy.”

The Family-Plan Feud: Too Much Sharing?

Behind the explosive growth of subscription streaming is a controversial discount that worries some music executives

BY HANNAH KARP

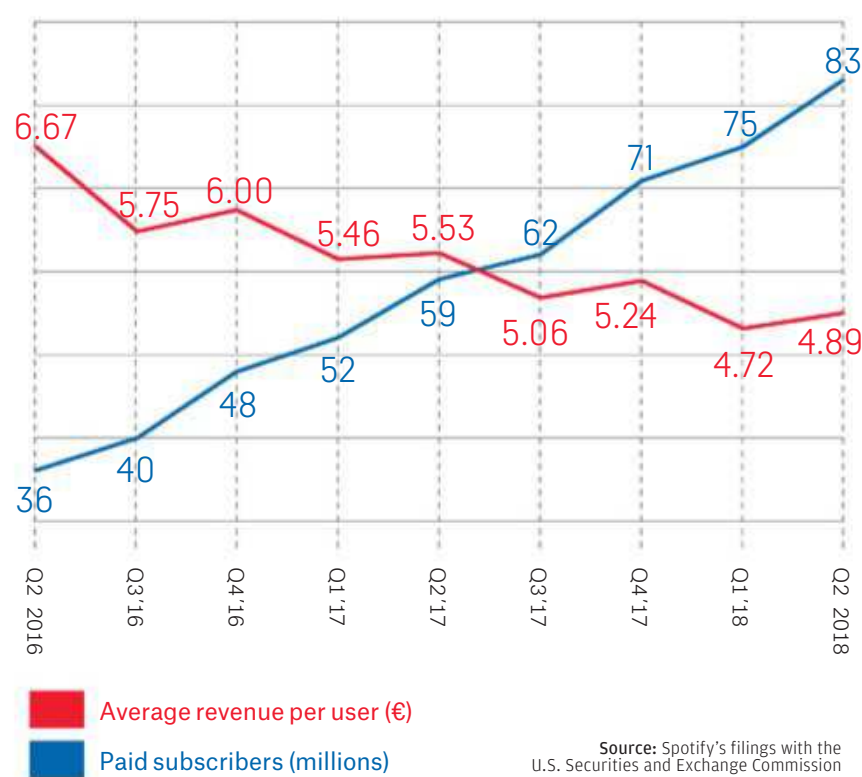
Though Spotify's subscriber base is steadily growing, the average revenue it gets per paying subscriber is shrinking.

One of the biggest reasons: family plans.

Industry sources tell *Billboard* that nearly half of global streaming subscribers are on family plans, which Spotify, Apple, Pandora, Amazon and YouTube all offer for \$15 per month, for up to six family members. Analysts say the average family plan has three to four subscribers, meaning each participant saves an average of \$5-\$6 per month, and family plans account for at least 30 percent of total new subscriptions for Spotify.

These family-friendly offers have been instrumental in helping music services amass paying customers around the world — Spotify now counts over 83 million, and Apple boasts over 44 million — and neither Spotify nor Wall Street sees the slipping average revenue per user (ARPU) as a problem. Spotify's stock is up over 15 percent from

SUBSCRIBERS GROW, BUT EACH PAYS LESS



April, when it debuted on the New York Stock Exchange. Family plans could prove especially powerful in the big emerging markets in Asia and Latin America that streaming services are just starting to crack, where there tend to be fewer earners per household.

But some music industry executives are concerned about the downward ARPU trend; Spotify's ARPU declined 12 percent in the second quarter of 2018 from

the prior-year quarter. And as record companies gear up to start renegotiating their licensing deals with Spotify, some will be pushing it — as well as its competitors — to adjust the parameters. Family-plan price bumps could help compensate for the potential revenue being lost when family-plan subscribers share their passwords with friends outside their families. Such account-sharing is a problem plaguing subscription services

outside of music, such as Netflix and Hulu. According to media research firm Magid, about 35 percent of millennials share passwords for streaming services.

“Of all the listeners to the top paid [music] services, roughly a quarter are ‘sharing’ the account — that is, they are not personally paying for the account, nor are they on a free trial,” says MusicWatch analyst **Russ Crupnick**.

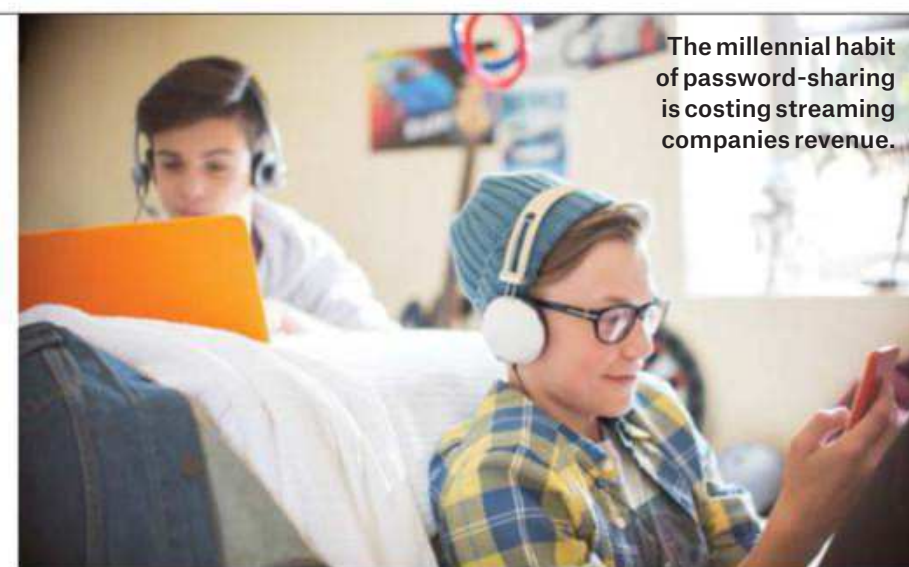
When Spotify launched its family plans, they were more expensive, costing \$10 for the “master” account and \$5 for each additional user. But after Apple began offering family music plans for \$15 a pop, Spotify did the same in 2016 in order to compete. While the record labels had sanctioned Apple's reduced family-plan price, in part because they trusted that Apple's older customer base would be unlikely to abuse the plans, they hadn't given Spotify the rights to cut its prices, and some label executives accused Spotify of breaching its licensing deals. Eventually the labels agreed to Spotify's price cut, but “now we're in a

corner, and it's not good for anybody,” says one top major-label executive who wants all the major streaming services to return to higher family-plan pricing models.

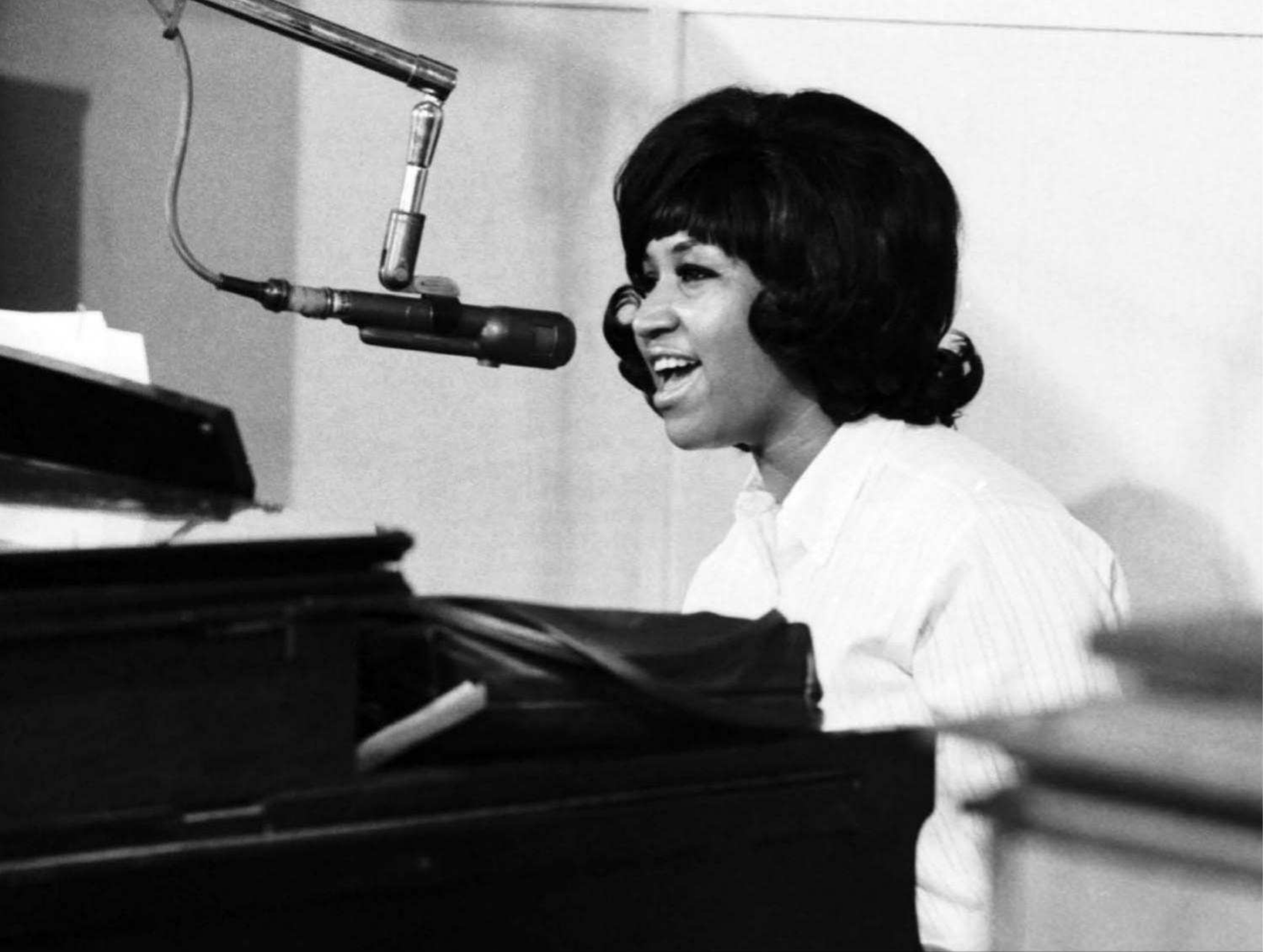
Today, Spotify's paid-tier subscribers generate 20 percent less per user on average than Apple Music's. Meanwhile, Spotify's family plans have one extra account member, on average, than Apple Music's, according to this executive, chalking up the difference to Spotify's users being younger and Apple's users more reluctant to share family-plan access beyond their families, given the credit card and other personal information tied to their Apple accounts.

“In the physical world, we always wanted segmented pricing, from the front-line release costing \$17 at retail to the bargain bin at Walmart, but our concern with Spotify is that they're rushing to the bargain bin,” says the executive. “We're racing to the bottom too quickly.”

Additional reporting by Cherie Hu.



The millennial habit of password-sharing is costing streaming companies revenue.



**You will
forever be in our
hearts and soul**

Love, your Atlantic family





Let's Get Physical

Why Alliance is investing in a dying format — the CD — and why labels might be wise to follow the thriving wholesaler's lead

BY ED CHRISTMAN

WITH THE momentum behind streaming accelerating, Alliance Entertainment, the largest U.S. wholesaler of physical music, has no choice but to take a contrarian approach.

"We are long on physical — we want to be the last guy standing," Alliance chairman **Bruce Ogilvie** told *Billboard* during his company's bustling convention in July.

While Alliance is diversifying into DVDs and video games, merging with New York-based game distributor MECCA in May, the company still sees plenty of opportunity in music. That's in part because if record labels ultimately decide to get out of the CD business altogether, Alliance hopes it could take over the business as a trusted partner of the labels that could license their music to make and distribute the CDs themselves.

Alliance already has the ability to manufacture discs on demand, with annualized revenue of about \$775 million, even with Best Buy removing the format from all of its stores. About 52 percent of Alliance's revenue comes from music, with 33 percent from video and the other 15 percent split between video games and

merchandise. It also runs logistics for Kobalt's AWAL, as well as for some online CD/DVD stores, and "can do internet fulfillment and deliver as fast as Amazon," says Alliance co-owner/CEO **Jeff Walker**, noting the company can ship orders about six hours after receiving them.

That's thanks to Alliance's 700,000-square-foot distribution center in Shepherdsville, Ky., which is



Ogilvie



Walker

"We want to be the last guy standing."

—Bruce Ogilvie, Alliance

armed with the latest sorting and packing equipment and computer systems, and operates 24 hours a day during the fourth quarter. "We sit with over \$100 million worth of inventory in our warehouse," says Walker, "so we are ready for whatever our customers want."

Alliance is also growing through its independent distribution arm, AMPED: Recently, South Korean music giant SM Entertainment



Top: Alliance's distribution center in Shepherdsville, Ky., runs 24 hours a day during the fourth quarter.

inked a deal to distribute K-pop act **Red Velvet**'s *Summer Magic: Summer Mini Album EP*, including five limited-edition versions with covers for each bandmember.

Still, the Alliance team wishes the majors would encourage their top artists to continue releasing CDs.

The gaming and film industries both invest more than the music biz on physical products, and history shows that having multiple formats in the marketplace results in revenue gains.

After vinyl sales started waning in the '80s, labels were regretful in hindsight that they didn't support the format more aggressively. But their effort to push cassette tapes, even as consumers switched to CDs, paid off. So, says Walker, "at least give us something on vinyl. If artists like **Drake** and **Cardi B** each gave us 20,000 units in vinyl, it would give us and the retailers something to sell, and give their devout fans something tangible." ●

HOW A LATIN MUSIC STARTUP NABBED JANET JACKSON

Fast-growing independent distributors are getting ready to flex their muscles in international markets

BY LEILA COBO

In recent years, a slew of independent distributors have gained new importance in the Latin market, acting as rights managers, revenue collectors and labels, and often funding and marketing the videos that are crucial to success. Now, even non-Latin stars are signing up.

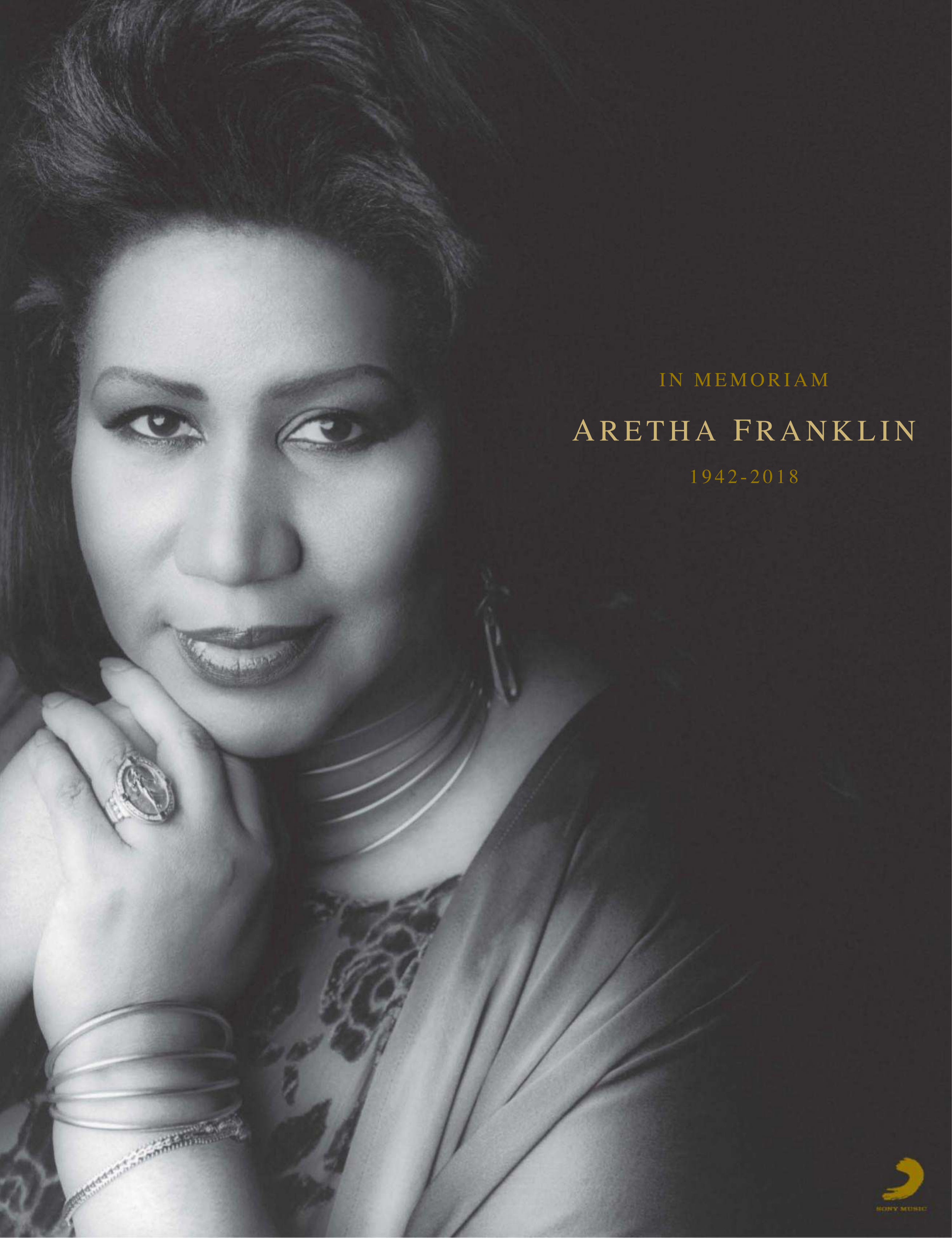
Cinq Music, a label, distributor and rights manager launched in 2012 by **Jason Peterson**, chairman of GoDigital Media, has specialized in Latin music until now: for example, with GoDigital generating some 2 billion streams per month and boasting about 50 million unique users, mostly in Latin America. But **Janet Jackson** has become Cinq's latest — and first big-name — non-Latin client: Her Rhythm Nation Records partnered with Cinq to record and distribute her new music.

Jackson was drawn to the Latin firm after recording her latest single, "Made for Now," with **Daddy Yankee**. The "Despacito" rapper was an early GoDigital client who met Peterson in Puerto Rico in 2010, and referred many of his indie-artist friends to the service to collect their revenue from platforms like YouTube. "We realized the play was not so much about managing artists' rights on the YouTube platform, but about growing their audience," says Peterson.

Other Latin-centric digital services providers such as ONErpm and Symphonic Distribution are also in demand as a boom in mobile Latin American music consumers helps propel more independent Latin artists and labels to success. **Bad Bunny** releases tracks through Rimas Music, an indie company co-founded by his manager that also handles digital marketing for artists like **Ozuna**, who is distributed by Sony. Spain's **Altafonte** has added 18 employees in August alone (for a total of 80), while InnerCat Music is looking to expand beyond Latin as well. As for the widening range of services offered, GLAD Empire founder **Camille Soto** says: "The only thing I'm not doing is administering Instagram accounts, because that's very personal."



A still from Jackson's "Made for Now" video with Daddy Yankee.



IN MEMORIAM

ARETHA FRANKLIN

1942-2018





FROM THE DESK OF

GM, MTV/VH1/LOGO GROUP

Amy Doyle

The GM is overseeing MTV's new era as part of an all-female team directly reporting to president Chris McCarthy

BY MELINDA NEWMAN
PHOTOGRAPHED BY JAI LENNARD

THERE WERE SOME NAYSAYERS out there that wanted to give up on us, but we're back," says **Amy Doyle**, the pride resonating in her voice.

She's speaking of MTV's resurgence: After a five-year decline, the cable channel is experiencing an upturn, including four consecutive quarters of growth. The surge has been bolstered by a number of shows including reboots of *TRL* and *Jersey Shore: Family Vacation*, the outlet's highest-rated new show in six years. The news is even better at VH1, which has experienced 12 straight quarters of growth in key demographics, led by such shows as *RuPaul's Drag Race* and *Love & Hip Hop*.

For Doyle, the victory feels personal. A nearly 20-year veteran of MTV parent Viacom who has worked with MTV for

Doyle, photographed Aug. 14 at her office in New York, says recent growth is attracting more talent like Martha Stewart: "Who ever thought she'd be on VH1?"

almost her whole tenure, Doyle was named GM of MTV, VH1 and Logo Group in January 2017.

On Aug. 20, Doyle presided over the MTV Video Music Awards from New York's Radio City Music Hall, the site of the first VMAs in 1984. During the show, MTV announced a reboot of its reality show *The Hills* and the launch of its midterm-elections campaign, +1 The Vote, which includes a digital registration tool and plans for 1,000 parties and events at polls in all 50 states. (The show also featured a rambling tribute to **Aretha Franklin** by **Madonna**, though she spoke more about her own career than the Queen of Soul's.)

Doyle, 48, grew up in Bellingham, Mass., until she was 13, when her father transferred to Long Valley, N.J., "where my love affair with **Bruce Springsteen**

began." She talked to *Billboard* about MTV's and VH1's growth, as well as engaging young fans in social activism while keeping them tuned in across all media platforms.

Before arriving at MTV, you worked at a number of radio stations. What skills do you use from your radio days?

One of my radio bosses said, "You got to give people what they want, and they want hits." And certainly, when I got to MTV, it was all about the hits. By the way, that philosophy still exists in that when you look at some of the things we're doing now where we're reviving iconic franchises [like *Jersey Shore*], it's because they were beloved then and there's still a nostalgia factor. Maybe you evolve it, you put a new twist on it, but you don't have to reinvent the wheel every single time.

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METLIFE STADIUM

CINCINNATI, OH

GREAT AMERICAN BALL PARK

TAMPA, FL

RAYMOND JAMES STADIUM

PITTSBURGH, PA

HEINZ FIELD

BOSTON, MA

FENWAY PARK

MINNEAPOLIS, MN

TARGET FIELD

LOS ANGELES, CA

DODGER STADIUM

DENVER, CO

SPORTS AUTHORITY FIELD
AT MILE HIGH

ST LOUIS, MO

BUSCH STADIUM

CHICAGO, IL

WRIGLEY FIELD

VANCOUVER, BC

BC PLACE STADIUM

DETROIT, MI

FORD FIELD

WITH SAM HUNT

AND SPECIAL GUESTS

JON PARDI, MORGAN WALLEN & CARLY PEARCE

SPECIAL THANKS KERRI EDWARDS AND KP ENTERTAINMENT, JAY WILLIAMS
AND WME, LIVE NATION LOCAL CREW AND STAFF

FOR MAKING HISTORY AS THE FIRST COUNTRY ARTIST TO HEADLINE

DODGER STADIUM

FROM BOC AND YOUR TEAM AT LIVE NATION

LIVE NATION

The TV ratings for the VMAs have been declining in recent years. How vital are ratings versus social media engagement?

We're well aware that not everybody watches the TV screen anymore, and we know that we have a huge audience that just consumes our content through the social and digital platforms, so we'd look at it holistically. One isn't more important than the other. You experience the VMAs through Twitter, Snapchat, Instagram, Facebook, obviously on TV. As we look at how we build that brand, it's really about how we also build content for every platform where fans are consuming content. We are putting as much emphasis on developing content for all platforms.

RuPaul's Drag Race is up for 12 Emmy Awards, the most ever for VH1 in an Emmy season. What does that mean in terms of prestige for VH1?

It means so much. The strategy behind moving the show from Logo to VH1 [in 2017] is that Logo has only so much distribution, and as soon as we had heard that we weren't going to be able to get more distribution from Logo, we were like, "This show deserves the biggest audience possible." We believed that if more people were exposed to this show, we would convert more fans. And that there was a real nice overlap too between Logo and the VH1 audience in that there's a lot of diversity across both of those brands. A couple of months ago, **Leslie Jones** from [Saturday Night Live] tweeted she had just discovered it in its ninth season. So a lot of people were finding it for the first time because it was on VH1. I can't walk through my neighborhood on the night it's on without passing five bars that are throwing *RuPaul's Drag Race* parties.

You launched a campaign at the VMAs to get out the vote for the midterm elections. What is MTV's part in promoting youth activism?

Our mission statement is to celebrate youth culture from escapism to activism, and that has always been part of MTV's DNA. One of the things we did [that] we're super proud of this year is we supported the National School Walkout, and we went dark for 17 minutes across all of our platforms and channels. We leveraged our substantial, multiplatform footprint to support these extraordinary young people who are trying to change the world and make it a better place. Our goal is to continue to find ways in which we can hand them the microphone and amplify their efforts.

MTV and VH1 feature a lot of unscripted TV. What role does music still play on both channels?

It still plays a very big role. We look at how we can weave music into everything that we do. We have our tent poles like the VMAs, we work music into the [MTV] Movie & TV Awards, and it has its own category. We also have a global emerging-artists campaign called "Artists to Watch." *TRL* we brought back just

was because of [former MTV Networks chairman/CEO] **Judy McGrath**, who had put a lot of women in senior roles. We have even more women in very senior roles who have a seat at the table. For [MTV/VH1/Logo president] **Chris McCarthy's** direct reports, we're 100 percent female. And almost half are diverse. What that does is brings a lot of different points of view to the table, a lot of great meaningful discussion. A lot of

"Women are represented not only on the screen but behind the screen as well."

about a year ago. We learned a lot and sort of shifted and pivoted our strategy, but we are still very much committed to that. **Cardi B** came out of *Love & Hip Hop*, as did **Remy Ma**.

women are watching our channels. Now they're represented not only on the screen but behind the screen as well. We want the young women in more junior roles here to feel like they have a career path that can take them all the way to the top here.

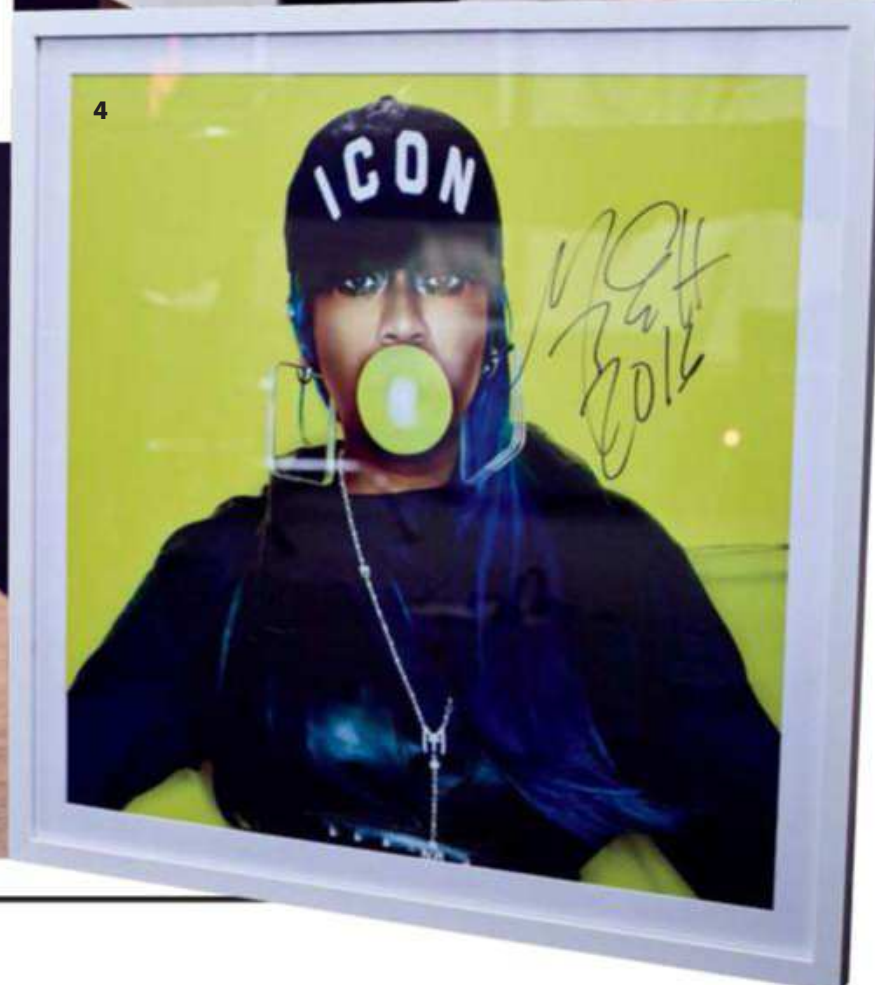
You're one of many female department heads at Viacom. How does the strength of females in upper management affect what we see on the air?

A lot. When I left radio to come to MTV, it was so exciting to see so many women in leadership roles, and a lot of that

Madonna received some backlash for her tribute to Aretha Franklin at the VMAs. Why did you choose her?

We felt the Detroit connection was important, a city known for its musical roots and a place near and dear to Aretha's heart. ●

1 **Lola the bulldog puppy, "the latest and greatest addition to our family."** 2 **The neon "slay" light is "daily inspiration from pop-culture philosopher RuPaul."** 3 **A Moon Person and other statues from "some of my favorite tent poles I've been honored to executive-produce."** 4 **A signed photo of Missy Elliott, who was honored in 2016 at the VH1 Hip-Hop Honors.**



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A Happy Birthday For The Michael Jackson Business

With a Broadway musical on the way and a guest spot on one of the year's biggest albums, the King of Pop's legacy is proving lasting — and lucrative

BY ED CHRISTMAN

When **Michael Jackson** died on June 25, 2009, the executors of his estate, **John McClain** and **John Branca**, felt that their No. 1 job "was to generate revenue, pay off debt and enhance Michael's legacy as an artist, not the tabloid sensation," says Branca.

As the estate gears up to stage Michael Jackson's Diamond Celebration in Las Vegas on Aug. 29, the day the King of Pop would have turned 60, Branca says that a series of recent deals both large and small are easily taking care of business.

This summer, the estate picked up \$287.5 million on what sources say was a \$50,000 investment as part of the consortium that bought EMI Music Publishing in 2012. With that catalog now worth \$4.75 billion, Sony, which owned nearly 30 percent of EMI, has agreed to buy out the estate's 10 percent. Since Jackson put up about \$17.5 million in equity and \$30 million in debt to buy the ATV catalog for \$47.5 million in 1985, the estate has earned nearly \$1.6 billion on that investment, *Billboard* estimates. Also, given that the estate owns Jackson's master recordings as well as his publishing rights, *Billboard* calculates that it earns about \$10 million in annual royalties from his recordings in the United States alone, not including synch deals or bonuses that may have been in his recording contracts. Worldwide, the estate earns an estimated \$20 to \$25 million a year on the recordings.

Helping protect his legacy are initiatives such as the "On the Wall" exhibit at the National Gallery in London that recently opened. "Not everything we do is meant to pull in millions of dollars," says Branca. "Sometimes we do things because they are interesting and cool."

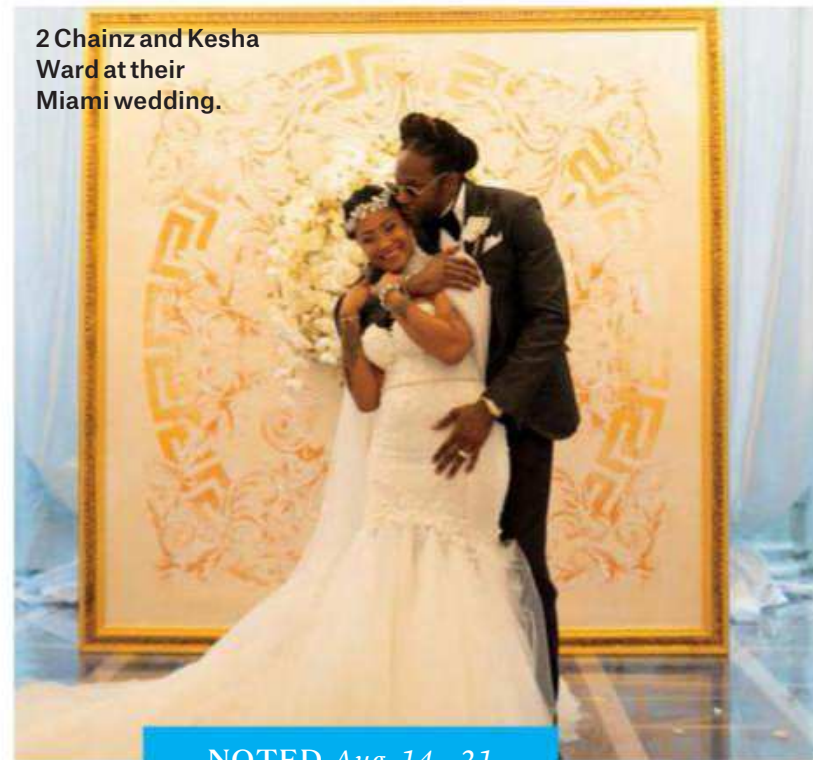
As for ventures that can accomplish both, a Broadway musical is in the works with Pulitzer Prize-winning playwright **Lynn Nottage** and renowned ballet choreographer **Christopher Wheeldon** directing the production. (**Cirque du Soleil's** *The Immortal* world tour and the *Michael Jackson ONE* tribute in Las Vegas are

Clockwise from top: Jackson-branded slot machines in Fort Lauderdale, Fla.; Cirque du Soleil's *ONE* in 2013; Drake's *Scorpion* features the King of Pop; Jackson headphones and Hugo Boss T-shirt.



ongoing.) The estate is also gearing up to release limited-edition sneakers, after a Michael Jackson collection from skateboard brand Supreme immediately sold out earlier in 2018, according to sources. Jackson is also currently on the charts as a featured artist on **Drake's** "Don't Matter to Me," which counts 107 million on-demand streams as part of the rapper's blockbuster *Scorpion* album, according to Nielsen Music. All told, the estate's executors have brought in about \$2 billion since Jackson's death — though a decision in a case prompted by an IRS lawsuit over the valuation ascribed to Jackson's image and likeness is pending, sources say. For now, says Branca, "we're trying to do things that are smart and tasteful." ●

2 Chainz and Kesha Ward at their Miami wedding.



NOTED Aug. 14 - 21

New Deals

Australian collecting society APRA AMCOS entered a licensing deal with Facebook.

Lele Pons signed a global recording deal with Universal Music Group imprint 10:22pm.

Fifth Harmony's Dinah Jane inked a solo deal with **L.A. Reid's Hitco**.

Executive Turntable Live Nation named **Amy Mark** executive vp in its media and sponsorship division.

Amazon Music hired **Andre Stapleton** to head U.S. label relations.

Swedish House Mafia split with longtime manager **Amy Thomson**.

Live Nation U.K. president/COO **Paul Latham** retired.

Noah Goldstein was named senior vp A&R at Columbia Records.

Island Records elevated **Eric Wong** to COO.

Shari Bryant joined Alamo Records as partner/GM.

Media Alert Nielsen-owned Gracenote expanded to India.

Spotify and Electric Lady Studios in New York launched a female producer and engineer residency.

Meet & Greet **Nick Jonas** and **Priyanka Chopra** confirmed their engagement.

Kings of Leon's Caleb Followill and wife **Lily Aldridge** announced they're expecting a baby.

2 Chainz and Kesha Ward tied the knot.

Obits Singer and *Godfather* actress **Morgana King** died at age 87.

Jill Janus, vocalist of metal band **Huntress**, died at age 43.

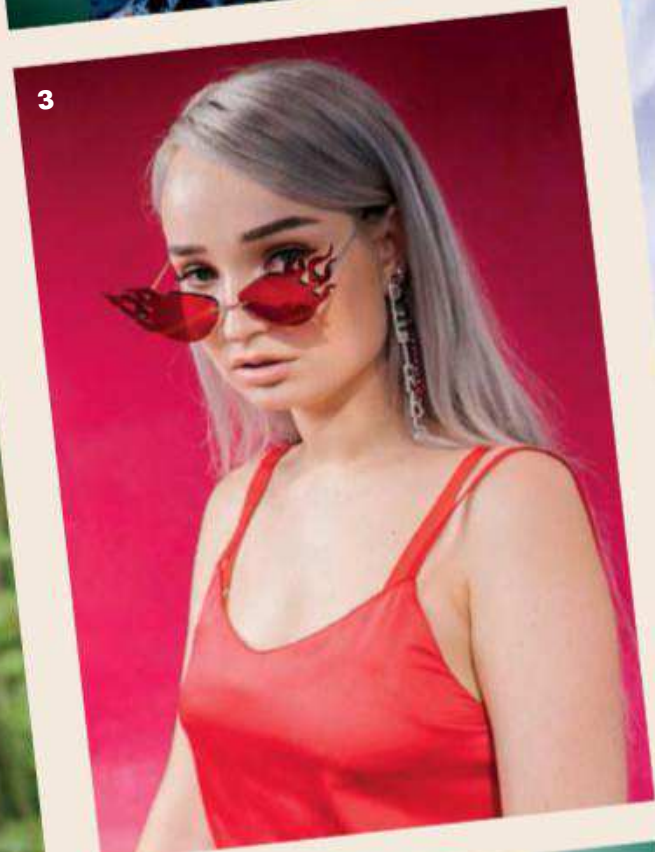
Eddie Willis, guitarist for Motown's **Funk Brothers** studio band, died at 82.

SLOT: ZUMA PRESS/ALAMY STOCK PHOTO; ONE: ISAAC BREKKE/GETTY IMAGES; BOSS: COURTESY OF HUGO BOSS; HEADPHONES: COURTESY OF MASTER & DYNAMIC; 2 CHAINZ: FREIRE WEDDING PHOTO FOR 2 CHAINZ.

WAVE



IT WAS AN HONOR.
YOU WILL BE MISSED.



7
DAYS
on the
SCENE

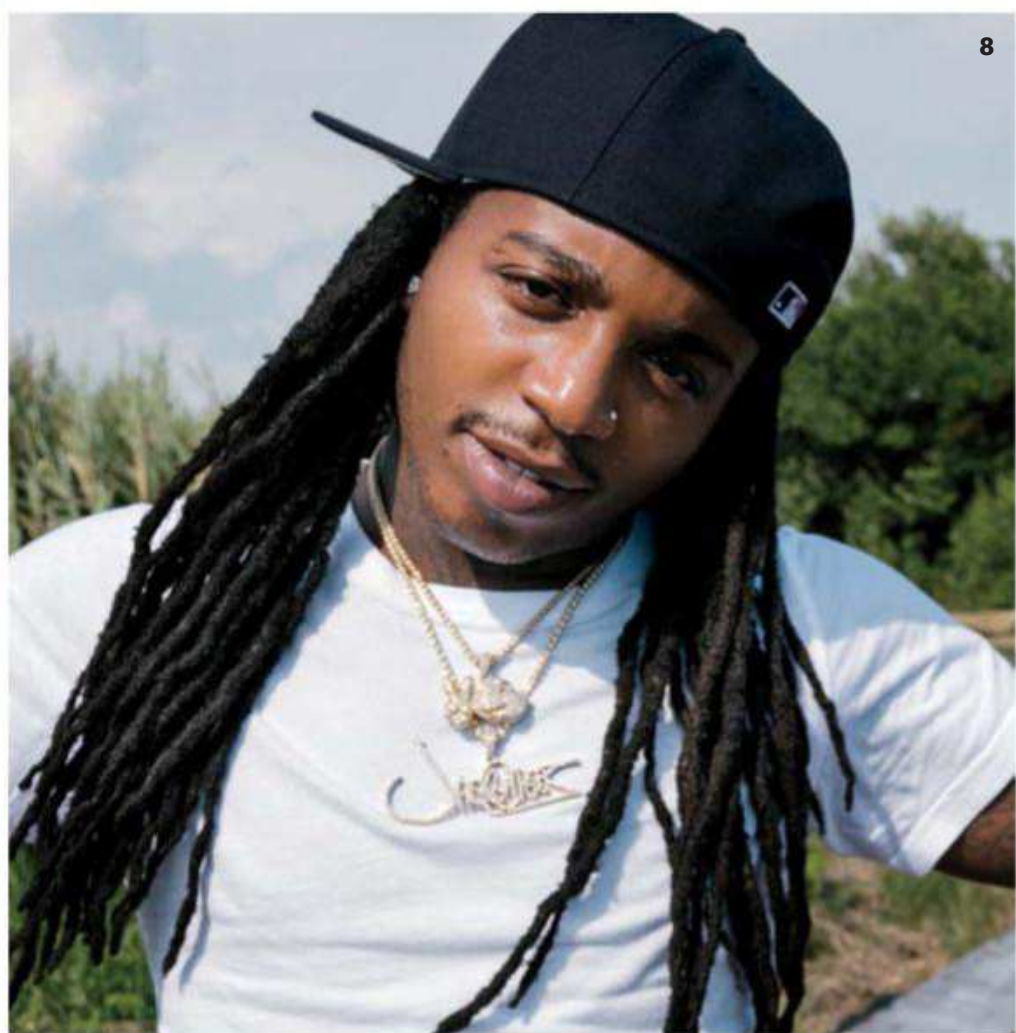
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1 Justine Skye said of her music: "If you need some motivation, if you need a sad song, if you need a love song, I got you." **2** "When [your family is there], that's your whole heart watching you," said French Montana. **3** Kim Petras. **4** Bella Thorne, whose older sister, Dani, DJ'd during her performance. **5** "I [make] pop music, but not annoying pop music. There's elements of Lana Del Rey mixed with Gwen Stefani," said Maty Noyes. **6** Amy, George and Emma Sheppard (from left) of the band Sheppard. **7** Sabrina Carpenter covered Arctic Monkeys during her set. **8** Jacquees. **9** Daya. **10** Clockwise from left: Cheat Codes' Matthew Russell, Trevor Dahl and Kevin Ford with Rosie the dog.



9

Billboard Hot 100 Festival

WANTAGH, N.Y., AUG. 18-19
PHOTOGRAPHED BY JOEL BARHAMAND

"WHEN I GET ONSTAGE, WE ARE GOING TO GO fucking hard in the rain," **Halsey** tweeted Saturday night (Aug. 18) ahead of her headlining set at the Billboard Hot 100 Festival. And though the drops stopped falling just as the pop star took the stage, she made sure to deliver on her promise by performing a showstopping set complete with a stripped-down version of her **Chainsmokers** collaboration "Closer" and her *hopeless fountain kingdom* hits. The fourth annual event, which returned to Northwell Health at Jones Beach Theater on Long Island, included a handful of solo stars in the making, like **Sabrina Carpenter**, **Kim Petras** and **Daya**, while rising trios such as **Cheat Codes** and **lovelytheband**, whose debut single, "broken,"

cracked the Hot 100 chart for the first time in July, solidified their places as festival mainstays. And even with a roster full of EDM hitmakers including **Tokimonsta**, **Matoma** and **DJ Snake**, hip-hop ruled: **Bhad Bhabie** made her festival debut; **French Montana** put on a special set for his mother, who was in the crowd; **Lil Xan** honored the late **Lil Peep** and **XXXTentacion** during his afternoon show; and **Future** closed out the second night with a bang. The Atlanta rapper leaned on all entries in his prodigious catalog, spanning from *DS2*'s "Thought It Was a Drought" to *Future*'s "Rent Money" and *Honest*'s "Move That Dope" — capping off the festival, and marking the unofficial end of summer 2018.

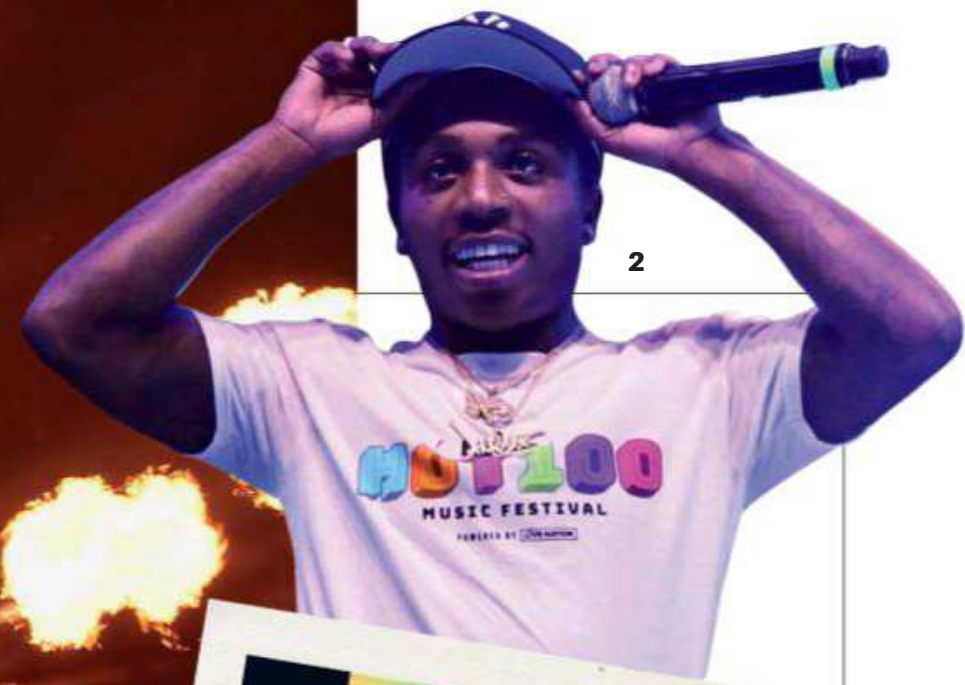
—BILLBOARD STAFF



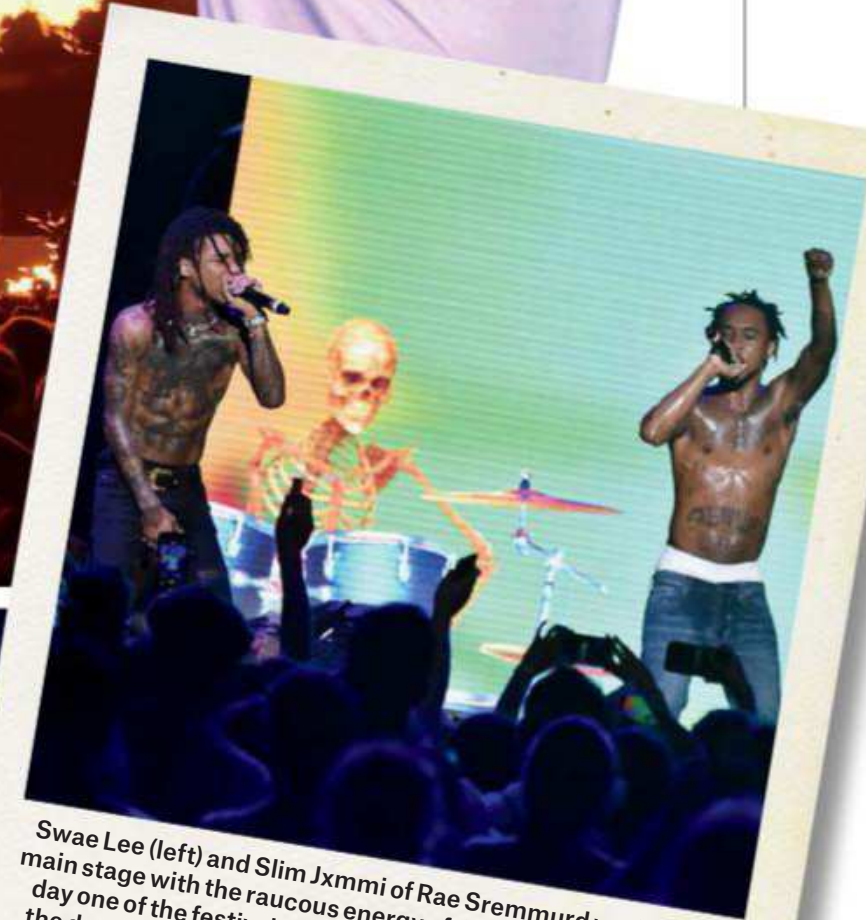
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2



Swae Lee (left) and Slim Jxmmi of Rae Sremmurd worked the main stage with the raucous energy of their biggest hits during day one of the festival. Throughout their power hour of a set, the duo accepted their fans' never-ending selfie requests by catching cellphones while rapping and seamlessly tossing them back to their respective owners in the crowd.



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1 DJ Snake delivered a headlining set that included an audience singalong of his 2016 Justin Bieber-featuring smash, "Let Me Love You," on day two of the Billboard Hot 100 Festival. 2 Jacquees wore festival merch onstage on opening night. 3 Bella Thorne and Irv Gotti on the Hot 100 main stage on Aug. 19. 4 Future gifted the packed theater with a hits-filled set for the festival's closing night. 5 Kim Petras on Aug. 18. 6 Maty Noyes (right) formed a conga line with backup dancers Grayson McGuire (left) and Chris Cangero at the Beach Stage on Aug. 18. 7 Lil Xan showed off his tattoos ahead of performing on day one.

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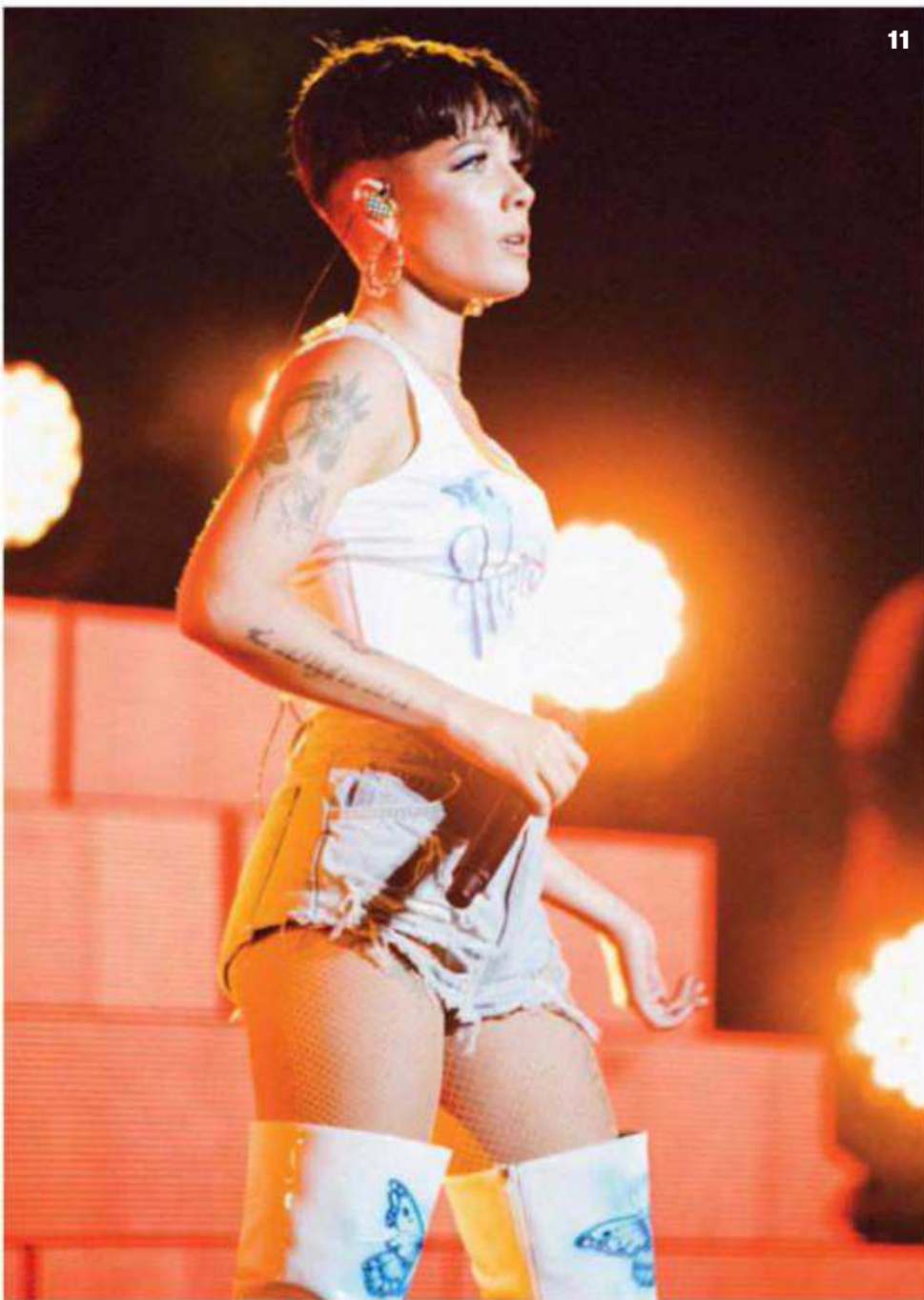
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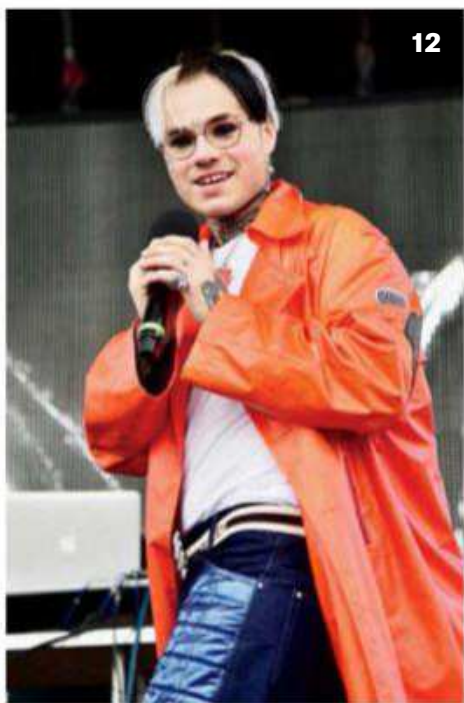
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14



15



8 Gnash performed on the first day of the fest. 9 Andrew McMahon crowd-surfed in an inflatable duck on Aug. 18. 10 Drew Love (left) and Dante Jones of THEY. made their Hot 100 Festival debut on Aug. 18. 11 Halsey delivered her headlining set just as a storm cleared. 12 Bexey at the Beach Stage on Aug. 19. 13 Logan Henderson (right) received a stack of pancakes onstage from Sony RED executive Brent Battles so he could eat breakfast during his day-two set. 14 MadeinTYO made a surprise appearance during Bella Thorne's performance on Aug. 19. 15 Yasmine (left) and Jahan Yousaf of Krewella took over the Sun Stage on day one.

8, 10, 12: THEO WARGO/GETTY IMAGES FOR BILLBOARD. 9, 13, 14, 15: KEVIN MAZUR/GETTY IMAGES FOR BILLBOARD. 11: PETER DONAGHY.

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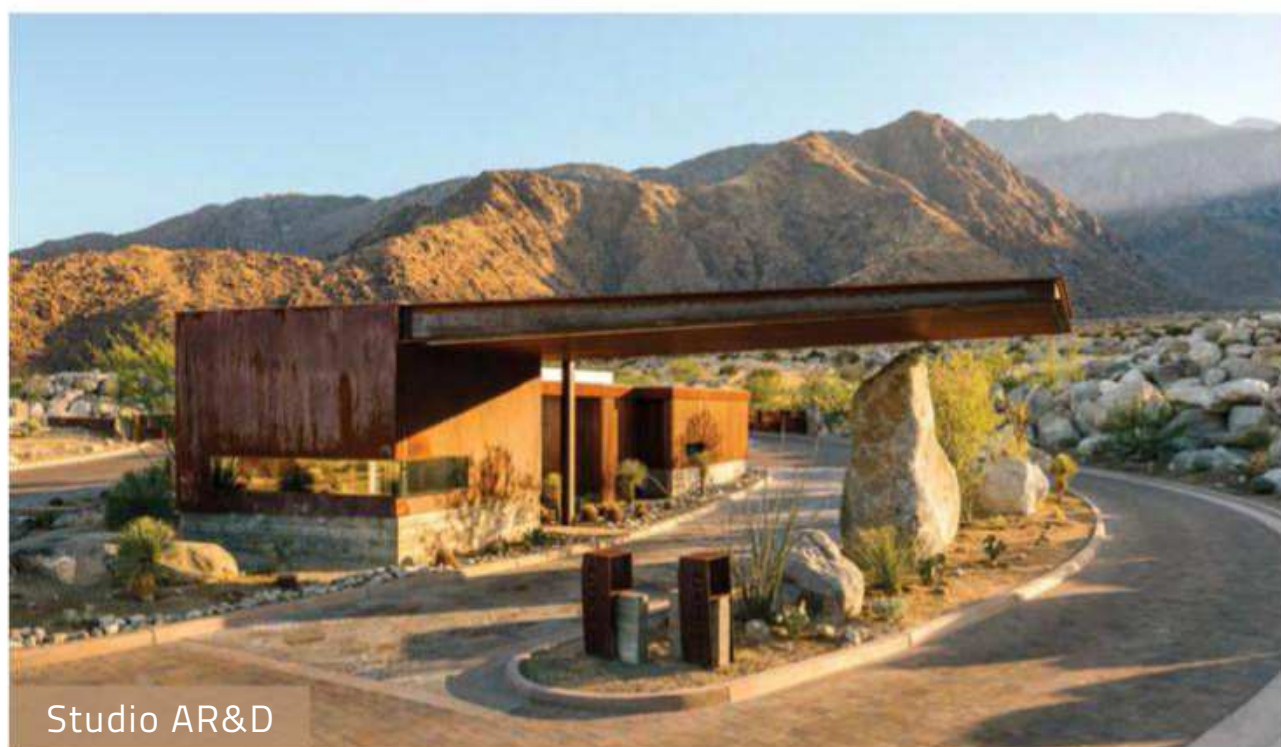
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The Heart

TOO BIG TO FAIL

Death Cab for Cutie was never as cool as its contemporaries. But nine albums later, the band has arguably transcended them all

BY PHOEBE REILLY
PHOTOGRAPHED BY SAMI DRASIN

THE PULSE
OF MUSIC
RIGHT NOW



From left: Dave Depper, Zac Rae, Ben Gibbard, Jason McGerr and Nick Harmer photographed Aug. 13 at Canter's Deli and The Kibitz Room in Los Angeles. Hear the story behind "Gold Rush" at billboard.com/videos.

GROOMING BY CHRISTINA GUERRA AT CELESTINE AGENCY

the beat

BEN GIBBARD SLIDES INTO A BOOTH at Canter's Deli in Los Angeles with news from his Seattle hometown. "City Hall is fucking insane right now," the **Death Cab for Cutie** frontman tells bassist **Nick Harmer**, drummer **Jason McGerr** and guitarist **Dave Depper**. He's referring to a protest to save the landmark Showbox theater — which has hosted everyone from **James Brown** to **Pearl Jam** — from being torn down to build a condominium. The timing is impeccable: With three weeks atop *Billboard's* Triple A chart, Death Cab's recent single, "Gold Rush," off its ninth album, *Thank You for Today*, is an anti-gentrification rallying cry. On it, Gibbard, who lives in the rapidly upscaling Capitol Hill neighborhood, sings, "Our haunts have taken flight and been replaced with construction sites."

For all the resistance to change on "Gold Rush," Gibbard, 42, is buoyant about some radical shifts in his own life. Two years ago, he married his former tour manager/photographer **Rachel Demy** (his first marriage, to **Zoey Deschanel**, ended in 2011). And the new album, released earlier in August, is the first without founding member **Chris Walla** in Death Cab's 21-year career of otherwise unassailed consistency, marked by eight Grammy nominations and nearly 600 million U.S. streams, according to Nielsen Music. Walla had produced almost all of the band's projects, including its major-label debut, *Plans*, which spent 50 weeks on the *Billboard* 200 in 2005, but left the group ahead of *Kintsugi's* 2015 release, after handing over the reins to current producer **Rich Costey (Muse)**. Walla later said in an interview that he had

stopped connecting with Gibbard's songwriting.

"I was unsure how it would go when we got in the studio" without Walla, says Gibbard. He recruited guitarists Depper and **Zac Rae**, both of whom toured with the band on its last album, and who had a different set of anxieties. As Depper says, "All of a sudden there are demos from Ben in my inbox, and I'm like, 'Am I allowed to tell one of my favorite songwriters that I don't like this song?'"

Gibbard considered seeking the advice of **Wilco's Jeff Tweedy**, whose group survived equally critical lineup changes, but that proved unnecessary. "The environment while making this record was the most fulfilling since *Transatlanticism*," he says, referring to Death Cab's 2003 breakthrough LP. "It was very open. I don't want to frame this as a Chris problem. He's a brilliant producer, [but] a lot of times we would be

"The moment I became the least relatable is when I got married to an actress and lived in L.A." —Gibbard

seeing things differently, and passive-aggressively fighting for our ideas."

Considering Death Cab zoomed into the early 2000s on the same alternative wave that carried **Interpol** and **The Strokes**, it's remarkable that the act has been not only resilient but consistently successful. "Those bands and some of their big songs will be canonized in ways that it looks like our music never will," says Gibbard, with a thoughtful self-awareness. "They embodied a scene; they were

incredible." Depper jumps in. "You looked like dorks," he jokes. "But that made you relatable."

In the beginning, it seemed like mopey adolescents everywhere — most memorably, *The O.C.'s* Seth Cohen — would never experience anything that Gibbard couldn't put perfectly to verse, whether with his band or the short-lived **Postal Service**. Now, Death Cab is tied with **Florence + The Machine** for the most No. 1 songs (nine) on the Adult

struggle with alcoholism (piano ballad "60 & Punk"). Gibbard himself abruptly gave up alcohol and took up marathon running 10 years ago. "I really enjoyed drinking, but our shows became a preamble to rounding up people to go to a bar," he recalls. Harmer adds the bandmembers took the rider money they were spending on booze and bought a treadmill. "We all lost weight," he says.

Looking back, Gibbard admits his relationship with Deschanel was probably his one and only rock-star move; it didn't suit him. "The moment I became the least relatable is when I got married to an actress and lived here [in L.A.] for almost three years," he says. "I remember being like, 'What, people hate me now?'" Harmer answers: "It was very off-brand for you." Everyone laughs.

While Gibbard and Walla's creative differences never appeared to threaten the band, the former did write a solo record, 2012's *Former Lives*, in part to gain some clarity. Because of that, he now doesn't have to overthink his group's popularity. "We love being in a band, being in a gang," he says, as the others nod. "We love hanging out with each other. This is the only thing I ever wanted to do." ●



From left: Walla, Harmer, Gibbard and McGerr in 2005.



Powers

Life After Youth

By 2015, **Trevor Powers** had recorded three successful alternative albums as **Youth Lagoon**, two of which landed on *Billboard's* Top Rock Albums chart. So it came as a shock to fans when he decided to "murder" the project for good. After three years spent traveling and writing, the experimental artist — now 29, and going by his real name — returns with his recently released *Mulberry Violence*, an album of digitally distorted instrumentation accented by his high-ranging vocals. Powers independently financed and recorded the project at Sonic Ranch, situated on a 2,300-acre pecan orchard in Tornillo, Texas.

NAME

"Youth Lagoon was a filter. Certain forms of art that you make can become their own physical living creature, and sometimes you have to get to the point where you murder that creature in order to move on. Now, there's nothing to hide behind. I like that pressure. I knew if I made this step, there was no going back."

LOOK

"[Visuals are] just as important as the music. If you focus so much on your craft but forget about how you're presenting it to the world, then you're missing out on at least 50 percent of the picture. I got to know an art director, **Baptiste Bernazeau**, online. [He created] the visual world of *Mulberry Violence*."

SOUND

"I've always been into experimental music. When I listen to anything that **Laurie Spiegel** has ever touched, it makes me want to start composing. You can always pull pop or things that are more accessible into an endless realm of experimentation, and the product is always something that is, at the least, thought-provoking."
—LYNDSEY HAVENS



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IN THE HOT 100'S 60-YEAR HISTORY!



Grande

BEHIND THE SCENES

ARIANA'S KEY INGREDIENTS

After executive-producing Ariana Grande's *Dangerous Woman* in 2016, Savan Kotecha witnessed a shift in the singer's approach for her fourth project, *Sweetener*. "This is a career-defining album for her, because it shows that she's an artist willing to take risks," says Kotecha, 39, who has also worked with Charlie Puth and Britney Spears. With four credits on the album, he explains how three tracks came to be.



"No Tears Left To Cry"
"She had so many ideas and was like, 'I want it to be about positivity and love. I don't have any tears left to cry.' We were like, 'That's it! That's the way you say it!' It felt like I watched this pop star turn into this true artist. Her songwriting developed in extraordinary ways."

"Breathin"
"The lyrics speak for themselves, when you're having one of those days where things are too much. She opened up as a writer and wrote this honest lyric. We spent a couple of days on it but when everything was done, everyone came in the room like, 'What is this?'"

"God Is A Woman"
"It was the last thing we did. We were thinking, 'Maybe this could be for a rapper, because who would be able to carry a full song saying "God is a woman"?' We played it for her, and she just lost her shit. She went home and started writing lyrics and came back the next day and finished it. Sometimes, the right idea has to find the right home, and it found the right home."
—STEVEN J. HOROWITZ

ANATOMY OF A HIT

How Cardi B's 'I Like It' Became a Latin-Pop Smash

It took a robust team to craft the Hot 100-topping hit, which is vying for Song of the Summer

BY ROB LEDONNE

WHEN "I LIKE IT" LANDED AT NO. 1 on the Billboard Hot 100 in July, it marked several milestones for Cardi B. The Bronx native, 25, became the first female rapper with two Hot 100 No. 1s in the chart's history ("Bodak Yellow" was the first, in 2017) and the first female artist with multiple chart-toppers from a debut album since Lady Gaga in 2009. The bilingual track, built around a sample of Pete Rodriguez's "I Like It Like That," also marked a more personal achievement: "For 'I Like It' to be No. 1 in a country where the origin language is English," says Cardi, "it shows you if a song is great, it doesn't matter what language the music is in." Concocted in several cities over a span of seven months, the genre-bender was a labor of love. Its key players explain how it came together.



THE CHAIRMAN/CEO

Craig Kallman

"Cardi has a Dominican father and Trinidadian mother. It made sense to pitch her on a Spanish-Latin record. I put together hundreds of sample ideas. I always felt like ["I Like It Like That"] could come back as an idea."

THE PRODUCER

J White Did It

Up until "Bodak Yellow," I was the only one doing her tracks. I felt that pressure [to match it]. [For "I Like It"], Craig was a perfectionist; he would go through every sound and try to get everything out of the record."

THE STAR

Cardi B

"When I did my verse and hook, we were talking about sending the record to J Balvin and Bad Bunny. I was so nervous ... When I got their verses, I was showing my family and cousins, like, 'Look at their verses! I can't believe it!'"



THE A&R REP

Edgar Machuca

"Me and J White were in the studio from 2 p.m. until 6 a.m. every day working on the record, chopping up the sample, trying to find pieces of the original we could incorporate."



THE FEATURED ARTIST

Bad Bunny

"This song was like making music with my family. Latinos are very united and music runs in our blood, so when it came time to do this track, it was all about keeping it fun and energetic."

THE FEATURED ARTIST

J Balvin

"Making it was amazing: the fact that we're all Latinos on the song, showing our culture in the right way. Latinos have a cool and beautiful culture. Me and Bad Bunny worked together recording and changing the vibe."

THE CO-PRODUCER

Invincible Beats

"I knew exactly what was missing. It needed things like keys, a guitar lick and a horn blast to amplify what was already there. It becomes challenging when you have a vibe that's set. You don't want to compromise it by picking the wrong sounds. It's a delicate process."



THE PRODUCER

Tainy

"They had a rough sketch with the sample [and no hook]. Bad Bunny had just sent his verse. Edgar said, 'I want to make it feel like it grows in the chorus.' 'I said, 'Say no more.'"



THE EXECUTIVE

Lanre Gaba

"We were finishing the album and under pressure to turn it in, so Cardi shot the video in Miami between recording sessions. To see the video unfold against the backdrop of the record blaring on set, I knew we had something special."

THE STAR

Cardi B

"When I was six months pregnant doing the music video, I was getting so sick, but the video had to be amazing. I wasn't trying to tell people I was pregnant at the time. It was so hard. But the outcome of it all was beautiful."



UP NEXT

ROSALÍA

FROM Sant Esteve Sesrovires, Catalunya, Spain

AGE 25

SOUND OF THE STREETS Growing up outside Barcelona, Rosalía Vila Tobella discovered flamenco as it boomed from the sound systems of cars at the park near her school. "They had these tricked-out speakers, and they would open all the doors," she remembers. At 13, she first heard

legend Camarón de la Isla, marking a "before and after" moment. "Flamenco is the most honest and visceral music. You have to be sincere when you sing it. If you're not, it doesn't work."

PRO TIP Rosalía learned guitar and piano, and by 16 was training in flamenco song at a Barcelona conservatory, where she also studied music production. In 2017, she released her first album, an acoustic flamenco throwback called *Los Angeles*. The Universal Music release has charted for 67 weeks in Spain.

TWEAKING TRADITION "Malamente"



Cardi B on the set of the video for "I Like It."

and "Pienso en tu Mirá," singles from her new album, *El Mal Querer*, out this fall on Sony Music Spain, have helped bring flamenco to a new generation. They're a taste of what to expect from Rosalía, who collaborated with producer **El Guincho (Björk)**, known for embracing Latin beats and wide-ranging samples, and is also working with choreographer **Charm La'Donna (Kendrick Lamar)**. "I try to do flamenco in tune with the moment that I'm living in, here and now," she says.

SCREEN TIME Film director **Pedro Almodóvar** (*Volver*, *The Skin I Live In*)

cast her in a new movie expected to screen at Cannes next spring. Meanwhile, her music videos have attracted an international audience: "Malamente" racked up over 16 million views in only two months on YouTube. "It's a lot more interesting to dig into the popular music from where I'm from than adhere to some kind of standardized global pop," says Rosalía, who will make her Los Angeles live debut at the Hollywood Bowl with **Juanes** on Sept. 5. "It's our roots that really give us our identity."

—JUDY CANTOR-NAVAS



From left: Hole's Samantha Maloney, Melissa Auf der Maur, Eric Erlandson and Love in 1998.

When Hole Hit The Mainstream

Best Coast's **Bethany Cosentino**, 31, on how Hole's third album, *Celebrity Skin* — which turns 20 on Sept. 8 — shaped her perception of women in rock

Celebrity Skin is the record that introduced me to **Hole**. I remember seeing the "Malibu" music video on *TRL* and just thinking it was super cool. I was such a fan of the fact that **Courtney Love's** whole attitude was, "I don't give a shit." In my generation of female-fronted bands that were of massive popularity, there wasn't much else that had that same vibe of, "Fuck you, I don't care what you think about me."

When I was 12, I hadn't heard anything that was grunge-y, because I don't even think I'd discovered **Nirvana** yet by that point. It was so sad that I never had this thought in my mind that girls can play this kind of music as well.

Courtney Love is one of those artists who did it in her own way. The style of music obviously very much changed [from 1994's *Live Through This*], and they made a very commercially successful radio-rock pop record. Hole is one of those bands that when I look at the evolution between records, it's one that is inspiring to me as an artist who continually tries to step it up on each thing I do.



Cosentino (right) with Love in 2016.

When Courtney did her clothing line with Nasty Gal a couple of years ago, I was asked to perform some of her songs at the launch party, and she was there. I remember I fucked up "Malibu" so bad, and she came to me and was like, "You played that better than I ever did." I just remember being like, "This is why I love her. She's not perfect; nobody is."

Celebrity Skin is one of those records where every song is good. It's just perfect to me. Courtney Love is the type of icon that people have tried to tear down forever, and have tried to throw so many things at her. I don't think that it will ever be possible. She's a queen among all sorts of shitty fucking people who have somehow managed to become famous.

—AS TOLD TO S.J.H.

**CHART
BREAKER**
DISCOVERING NEW TALENT SINCE 1894[!]

LOVELYTHEBAND

The Los Angeles trio lands a debut hit, "broken," with a focus on mental health

By Tatiana Cirisano

Photographed by Cara Friedman

Do it for the 'gram

Frontman **Mitchy Collins**, 31, met guitarist **Jordan Greenwald**, 21, while barhopping in Los Angeles in 2016; drummer **Sam Price**, 23, joined "last minute" after connecting with Collins on Instagram. "I slid into his DMs, and then we got Chinese food," says Collins. The trio scoured the app for available usernames before releasing the synth-pop single "broken" in April 2017. "'Lovely' was taken, so we were like, 'Is 'lovelytheband' taken?' It worked out."

They got serious in the studio...

"I'm bad with opening up. I have the walls of Jericho built around me," says Collins, who's also one-half of indie duo **Oh Honey**. Lovelytheband released its debut EP last September, followed by its first full-length, *finding it hard to smile*, which arrived on Aug. 3. Both feature lyrics that deal with anxiety and depression, which Collins says felt like a form of "therapy." Hit song "broken," which focuses on shared loneliness, spent nine weeks atop *Billboard's* Alternative Songs chart.

...but bonded on the bus

Price credits the young group's "instant chemistry" to a rigorous tour schedule; the bandmembers share matching tattoos of the word "one" to commemorate their first trek together, which this summer included performing at Hangout Fest and Lollapalooza. "I joined the band, and a week after, we were in New York and Philly," says Price. On Aug. 15, the act began its first North American headlining tour, with a stop at *Billboard's* Hot 100 Festival.

Getting noticed

The band's 2018 was full of "Oh, shit!" moments: "I went to see **Dashboard Confessional** play a show, and [**Chris Carrabba**] was like, 'I love your band,'" says Collins. The whirlwind response is inspiring him to be even more upfront about his struggles with mental health: "You can be a new band, but if people connect with it, you can change their lives overnight." ●



Lovelytheband's Greenwald, Price and Collins (clockwise from top right) photographed Aug. 8 at Tramp Stamp Granny's in Los Angeles. Learn about the band's origins in a new episode of *You Should Know* at billboard.com/video.



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representing, your brand, and
who you are.”**

**~Michael Kaplan, Partner
Billboard’s 2018 Top Business Managers**

Rock 'Em, (Don't) Shock 'Em

Now 70, Alice Cooper is still miming decapitation onstage — but offstage, he's studying the Bible and defending Trump's golf game

BY RICHARD BIENSTOCK

In the late 1960s, **Alice Cooper** was seen as a threat to mainstream culture. Five decades later, the "Godfather of Shock Rock" says, "people are unshockable." On his North American tour in support of his 27th studio album, *Paranormal*, which hit No. 2 on *Billboard's* Hard Rock Albums chart upon release in July, he's still sticking his head through a guillotine and draping boa constrictors around his neck. But when he's not onstage, he dials it way back, attending Bible study on Wednesdays and avidly golfing. Now, ahead of a double-disc live album, *A Paranormal Evening at the Olympia Paris*, out Aug. 31 on earMUSIC, the 70-year-old has found equilibrium, and "couldn't be having more fun."

How does your faith square with your often macabre stage show?

Well, they don't fight each other. As a Christian, if you study the Bible — and I do — I don't find anything in there that says, "You can be a Christian but you can't be a rock star." There's nothing in my show that's Satanic. There's no nudity. There's no bad language. There's no drugs. The Alice Cooper show is like some kind of dark vaudeville.

You don't avoid religious themes in your music and performances, but mostly keep politics out of it.

I'm the escape from politics. My job is to take you somewhere in the same way *Star Wars* or *Jurassic Park* does. Because the rest of the day, you turn on the TV and it's some new development with the Russians or North Korea. And I know that everybody wants to give their take on what [President **Donald Trump**] is doing and all that. But if Alice Cooper says anything about politics, it's definitely in satire.

You've played golf with Trump.

I have. And the funny thing is, everybody wants me to say he was cheating. And I say, "I don't know anybody that doesn't cheat at golf." When it's for fun, I mean, I cheat, everybody cheats.

How has rock changed over your career?

When we first started out, I was the absolute worst thing that could ever happen to every kid in America. I was **Marilyn Manson** times 10. People were very shockable in the '60s and '70s — if you cut your head off, if you wore makeup, if your name was Alice, people could not wrap their heads around it. "Who is this guy? Is he dangerous? Should we let our kids listen to him?" Well, three generations of people come to the show: the grandfather who was there at the beginning, the father and now the kid who's 16 or 17 and goes, "Wow, this is rock'n'roll." Now, I'm as all-American as **Pat Boone**. ●

"I'm as all-American as Pat Boone," says Cooper. Inset: With his trademark guillotine in 1979.



VERSUS

TWO'S COMPANY

Identical twin brothers and **Good Charlotte** bandmates **Benji** and **Joel Madden**, 39, are preparing to release their band's seventh album, *Generation Rx*, out Sept. 14 on MDDN/BMG. Outside of music, though, the siblings "definitely have a yin-and-yang vibe," says Benji. —TAYLOR WEATHERBY

Joel Madden

Benji Madden

FAVORITE PART ABOUT BEING A TWIN?



"If I ever needed to leave the country, I could just take his passport and have a good day-or-two jump on everyone."



"You have a built-in partner to take on the world with, and that definitely makes things easier."

MOST MEANINGFUL TATTOO?

"My wife and kids — I have tattoos for them on my hands."

"I got my wife's name on my chest."

BEST FAMILY TRADITION?



"We go back to Maryland every summer — any time in summer when crabs are in season. It's super low-key and nice."



"We do family dinner every Sunday. That's the best way to start the week or end the week, however you want to see that."

MOST UNDERRATED GOOD CHARLOTTE SONG?

"'Emotionless,' on [2002's] *The Young and the Hopeless*. That was a really good, classic GC song that sometimes gets overlooked."

"'Harlow's Song,' on [2010's] *Cardiology*. That's one of the best songs we've ever done. It was a song Joel wrote for his daughter when she was born."

GO-TO KARAOKE SONG?



"Meat Loaf, 'I'd Do Anything for Love (But I Won't Do That).' I get to showcase my vocal range."



"'Mary Jane's Last Dance,' **Tom Petty**. It's just right in my wheelhouse."

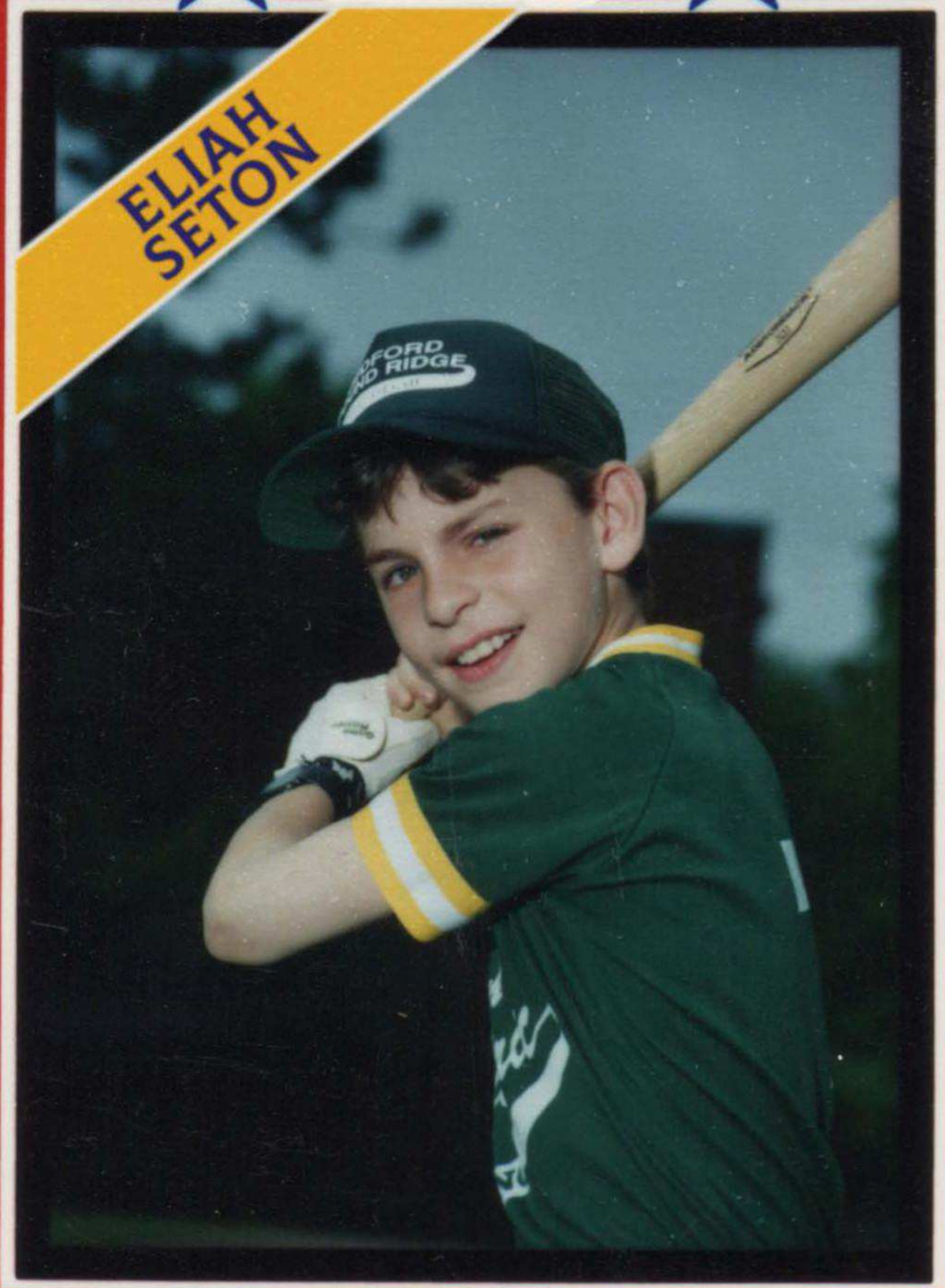
GOOD CHARLOTTE IS...

"My life."

"Nice to have around."

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1942-2018

Aretha Franklin

Moving congregations to holy dances at age 10 and President Obama to tears over 60 years later, Franklin influenced decades of American life, nourishing the civil rights and feminist movements, seeding hip-hop and dance music and modeling quiet strength — when she wasn't outperforming every other singer alive

BY EVELYN MCDONNELL

Franklin photographed in January 1961 for her first promotional shoot, after she had signed to Columbia Records.

***(Cause) Freedom
(Stands For) Freedom
(Oh) Freedom
(Yeah) Freedom!***

It's one word, really, repeated four times with interjections, echoed by a choir of women. But oh, how Aretha Franklin sang the bejesus out of the bridge to her 1968 hit "Think." She built the stairway to the song's climactic crescendo step-by-step. The first "freedom" is a statement, a tonic note, posed. The Queen of Soul takes the delivery up a notch on the second "freedom," raising the scale and the stakes. She pitches a half step up on the third line, holding the note perilously, like a proposition or a promise. And then she lets that great big voice of hers loose, returning to the tonic but lifted an octave higher. That fourth "freedom" is a shout, a declaration, a testimonial, an exaltation. It's everything that needs to be said, the word made an exclamation point in a way that only a woman born into the church and nursed by gospel could deliver it. "FREEDOM!"

And then she repeats the whole thing one more time, for good measure.

Contextually, this proclamation is a bit of a non sequitur — an abstract step away from the command tense of the rest of the song, in which Franklin tells her man what he needs to do to keep their relationship together: namely, "think." "Think" has rightly been interpreted as one of the artist's definitive feminist anthems. Ironically, her husband and manager Ted White, whom she later accused of abuse, is credited as a co-writer, but the singer's sister Carolyn has said the song was all hers. It proffers a powerful idea, a moral philosophy that Aretha might have learned from one of her father's legendary sermons: In the act of consciously and conscientiously loving one another, people attain the transcendent state of freedom.

Realistically, the singer might also have been contemplating not the bliss of a healed union but liberation from a bad relationship — the path her own life would take. Franklin's music profoundly touched and changed the world, because over and over it offered that bridge to salvation, to freedom — laid, as she also sang in one of her most famous covers, over troubled waters.

To say that Franklin was one of the greatest female singers of all time is to miss the point. Aretha — an original one-named diva — was one of the greatest artists, period. Her talent and her impact transcended gender, race, genre and geography. This was a woman who could sing disco, gospel, rock, opera and, of course, soul. In addition to possessing astonishing vocal talent, she was a pianist, songwriter, arranger and performer. She was one of the towering figures whose talents expressed the seismic cultural shifts of a decade of momentous change. The only peer of similar import and impact is Bob Dylan, and I would argue that as the voice of the struggle for equal rights for blacks and for women, Franklin embodied her generation more. Her death on Aug. 16 marks a mighty loss.

Freedom was the aim and the refrain of Franklin's 76 years on Earth. She was born into an intellectual family in Memphis. Her father, Rev. C.L. Franklin, became a sort of rock star among ministers, drawing thousands to his sermons not by preaching fire and brimstone, but by equating religious salvation with moral, earthly struggle. His progressive vision and

**Through
The
Decades**



1965



1973



1980

powerful, musical delivery made him a leader of the civil rights movement, a close confidant of, among others, Rev. Dr. Martin Luther King Jr. Aretha began singing at age 10 in her daddy's Detroit church; by 12, she was touring the country with him and recording her first album, a collection of gospel songs. She signed her first record deal in 1960 with legendary producer John Hammond's Columbia Records.

Much has been written about the difficulties of the musician's personal life, particularly her early years. Her parents split when she was 6, and her mother, Barbara Siggers Franklin, a nurse who also sang and played piano, died when she was 9. By age 14, she had given birth to two boys by different fathers, whom she never identified. Motherless herself, she was a teenage single parent with a burgeoning career. Her own relationships also ended in divorce, and even violence. In 1979, burglars shot her father; he died from the wounds five years later. Through much of her life, Franklin struggled to present the svelte image of beauty demanded of pop stars. Afraid to fly, she performed rarely in her later years. During the last decade, she repeatedly canceled shows for undisclosed health reasons. We now know she was fighting pancreatic cancer.

Aretha refused to address, let alone dwell on, her personal troubles. In fact, the co-writer of her autobiography, David Ritz, wrote a second, unauthorized book in an effort to tell her real story. At a time when people post intimate details of their lives publicly, Franklin's insistence on privacy can seem refreshing — a statement, even. Her troubles were worth noting only because, as the classic spiritual says, she overcame them. After all, we heard everything we needed to know about the lived intensity of her feelings in her voice. "She transformed her extreme pain to extreme beauty," her sister Erma Franklin told Ritz.

Columbia released 11 Franklin albums, but it wasn't until she moved to Atlantic Records in 1967 that she became a household name. It was then, under the guidance of producer Jerry Wexler and arranger Arif Mardin, that she truly figured out how to interlace an astute sense of rhythm with her multivocal range and gospel-trained emotive force. You don't want to just belt along to Aretha's songs; you want to dance. The statistics — 73 songs on the Billboard Hot 100, including 17 top 10s, in a career that spanned six decades — provide evidence of her significance. So do the awards: youngest person to be honored



1998
With Mariah Carey.



2009
With Annie Lennox.



2017

by the Kennedy Center, first woman inducted into the Rock & Roll Hall of Fame, 18 Grammys. But the facts can't convey the momentousness of her work. Franklin recordings like "Do Right Woman, Do Right Man," "Rock Steady" and "I Never Loved a Man (The Way I Love You)" are the kinds of songs that change us, that we remember our whole lives, that we hold on to as talismans, that remind ourselves of what it is to be human.

And just when you thought Aretha's time had passed, she took her artistry to new levels and audiences. "Think" found a second life in the speeded-up version she performed in the 1980 movie *The Blues Brothers* in the role of a finger-wagging, hip-shaking waitress. That year, she found a new recording home, Arista Records, which placed her back on top of the charts with "Who's Zoomin' Who" and "Freeway of Love," a delightfully naughty romp in which the 43-year-old singer celebrates her "pink Cadillac." In the video, Franklin, sporting the kind of new wave pompadour that Bruno Mars and Janelle Monáe have repopularized, is backed by several female musicians. For decades, Franklin had spoken the hearts and minds of women

with songs such as "Respect" and "(You Make Me Feel Like) A Natural Woman." "Sisters Are Doin' It for Themselves," her 1985 duet with Annie Lennox, was as explicitly feminist as a pop song could get.

Franklin's lifelong quest for freedom was intrinsically connected to the quest of black people. She provided financial support to Dr. King and remained tied to the black church throughout her life. In 2009, she reached the mountaintop when she sang "My Country, 'Tis of Thee" at Barack Obama's inauguration. Six years later, the president cried as he watched her sing "Natural Woman" at the Kennedy Center tribute to Carole King (the song's co-composer). That performance once again demonstrated that not only was Aretha Franklin the pre-eminent musical artist of the last half-century, but she was not going to go softly into that good night. Sitting majestically in a full-length fur coat, she strokes the grand-piano keyboard with consummate authority, then sends King into paroxysms of pleasure — and Obama into tears — as she sounds those deep notes. By the song's end, as the crowd, clapping, comes to its feet, she has dropped the coat and stands in a Bessie Smith-esque beaded shift, arms open, voice soaring, from head to toe the Queen of Soul.

Long live the queen.

'Aretha Was The Riot'

How a revolutionary poet placed Franklin in "The Struggle"

BY GREG TATE

Some folks would never consider Ms. Aretha a "political artist." But those are folks who never dug that Black women in "The Struggle" have always been two souls warring in one body against white supremacy in the world, and against a differently hued form of patriarchy in the home.

"Respect" was the anthemic precursor to what by the '70s got tagged as Black Feminism — or, per author Alice Walker's corrective coinage, Black Womanism. But in that 1967 moment, "Respect" amplified, via top 40 radio, the raised fist of the Black Power Movement and the simmering clamor within it for women's rights as a human justice issue, too. James Brown declared himself Soul Brother Number One but the community crowned Aretha the Queen of Soul with no lobbying needed.

Billboard counts 100 songs by The Queen on its Hot R&B/Hip-Hop Songs chart, but those successes tell only one side of her story. For me to understand who Aretha, aka "Re-Re," was to Mama Tate and her generation of self-emancipating woman activists meant acquiring intimate knowledge of the ways justice-seeking women give in love, hurt in love and break down because of love and other demons.

Before I got old enough to understand why Aretha's blues performances could move women on the guerrilla front lines of The Struggle, I heard Nikki Giovanni's "Poem for Aretha." Giovanni — another superlative Black woman artist that Mom brought into the crib — performs it on her 1972 album, *Truth Is On Its Way*, with musical accompaniment by The New York Community Choir under the direction of Benny Diggs.

Born in 1943 in Knoxville, Tenn., Giovanni became a poetic exemplar of the Black Arts Movement instigated by Amiri Baraka in the late '60s. That artfully militant initiative sought to align poetic aims with revolutionary political sentiments, and Giovanni early on demonstrated that she was as dedicated to craft and lyricism as to her young gifted generation's politics. On *Truth Is On Its Way*, her warm, understated delivery contrasts remarkably with contemporaries like The Last Poets and Gil Scott-Heron but is no less provocative or penetrating.

"Poem for Aretha" holds up Franklin not only as the dominant artist of Giovanni's time



Giovanni

COVERS THAT SMOTHER, AND SHELTER

Over decades of revamping other artists' songs, Franklin called on instincts both predatory and protective

BY EMILY J. LORDI

"Here's how it worked," Franklin's brother Cecil once explained: "Aretha heard a song once and played it back immediately, note for note. If it was an instrumental, she duplicated it perfectly. If it was a vocal, she duplicated it just as perfectly ... Her ear was infallible."

Franklin was a master not merely at re-creating others' work, but reinventing it. Many of her cover songs — from her stunning version of the jazz standard "Skylark" to the great awakening that was her version of Otis Redding's "Respect" — revealed her competitive edge. "When Aretha records a tune, she kills copyright," saxophonist King Curtis once said, because no one else would come up with a better approach. "That girl pissed all over that song," Etta James pungently observed, referring to Franklin's "Skylark." In 1970, Franklin performed a bombastic version of "Son of a Preacher Man," a song she had initially passed on recording, as if to trample Dusty Springfield's effort. Much later, she reminded America of the meaning of "diva" by recording Adele's "Rolling in the Deep" in 2014 — as, of course, she had done at the 1998 Grammys, when performing "Nessun Dorma" in Luciano Pavarotti's stead.

Perhaps her most marvelous cover, in the diva vein, is her version of "Eleanor Rigby," in which she remakes The Beatles' chamber song into a hard-driving, first-person testimony. "I'm Eleanor Rigby!" she sings — a figure emerged to tell her own tale, not just from the margins but also (given that she dies in The Beatles' version) from the grave. The ghost story works on two levels: It's about the haunting title character, and the haunting of white musical innovation by black overachievement. If Franklin covered your song, it was often because she was coming for you.

But not always. She also was a gracious keeper of black musical history, as her version of Donny Hathaway's "Someday We'll All Be Free" attests. Recorded for Spike Lee's 1992 biopic *Malcolm X* (the track plays over the film's closing credits), it is a cover in the protective sense — a fortification. Franklin felt a deep kinship with Hathaway, the eclectic genius who played organ on her recordings of "Rock Steady" and "Bridge Over Troubled Water" and died from an apparent suicide in 1979, at age 33. In her memoir, she states, "Historians should not forget him. And scholars should get it right: Donny Hathaway was one of the great communicators and masters of soul." Her cover of "Someday" helped to preserve his legacy. But the recording also revived a radical history of black-freedom dreams, in which Franklin played a key role. "She is ready whenever [black people] are to do something of benefit for black people," *Jet* magazine announced in 1972 — whether in support of Angela Davis (for whom she offered to post \$250,000 in bail), the victims of the Attica prison uprising, Jesse Jackson's Operation PUSH or black students at Kent State.

Her "Someday" features Franklin herself on piano and includes a robust gospel choir. If that choir



With Hathaway in 1973. Franklin's version of his song "Someday We'll All Be Free" fortified his legacy.

signals a vibrant community, the strain in Franklin's voice testifies to the losses she had sustained since the 1960s: political leaders like Malcolm X (1965) and Martin Luther King Jr. (1968); musical idols and peers like Dinah Washington (1963), Redding (1964), Sam Cooke (1967), Hathaway and Marvin Gaye (1984); her father, C.L. Franklin (1984); her sister Carolyn (1988); her brother Cecil (1989). By the time she recorded "Someday," Franklin had few people left to compete with and very little to prove. So she revised her own habit of obliterating other cover versions by literally reviving Hathaway's work — re-creating his song as a gospel revival meant to inspire the radical work that Lee's film elevates.

That movie, released in the wake of the Rodney King beating and amid growing fantasies of post-racial multiculturalism, was bound to upset the American mainstream — one audience that Franklin refused to pander to despite her desire for industry domination. How she maintained both her political integrity and commercial appeal for seven decades is a miracle and mystery. But the choir she brings into "Someday" hints that she did it by sustaining, and leaning on, others. The choir gives new meaning to Hathaway's closing ad-lib, "Take it from me, take it from me..." In Hathaway's recording, the repeated line is both reassurance and plea: On its surface, it guarantees listeners that freedom is imminent; but it can also sound, after a while, like a request that they "take from him" the burden of working and waiting for it. Franklin takes the weight off of him and distributes the lyric among a chorus of voices. In that way, she crafts a performance that no longer demands respect but offers it up to others in abundance. What a model and a gift.

but also as a discreet race leader who never claimed her potential to incite unrest. It's a poem as essay and ultimate fan letter rolled into one. Yet in plaintive, conversational mode, Giovanni accuses us all, too, of vampiric-fan mentality. Her take on the road's emotional toll on Aretha's soul should be readily overstood by any working pop musician of '60s/'70s vintage with a bevy of hits in their quiver — and by any modern working mother pulling double shifts, running daily commutes along the interstate or serving an overseas tour of duty:

Cause nobody deals with Aretha — a mother with four children — having to hit the road...

The strangers, pulling at you cause they love you but you having no love to give back

She admonishes We the Listening Public:

We eat up artists like there's going to be a famine at the end of those three minutes...

Aretha doesn't have to relive Billie Holiday's life doesn't have to relive Dinah Washington's death



Appearing with Rev. Jesse Jackson (far left) and Tom Todd at an event for Operation PUSH in 1972.

Giovanni testified to Aretha's artistic and political power, but also empathetically recognizes that there's a real human being inside the icon, prey to marital challenges, health issues, the encroachment of scandal-focused media, business pressures and the creative maintenance of her legacy — not to mention career momentum in a world full of hungry competitors. She couldn't know how fiercely and regally Aretha would sustain her relevance — but she makes clear why Aretha's stature was already unassailable and unattainable to any who would come pecking at her heels. Her poem reads as timeless and comprehensive a musicological elegy as any we'll find now:

She is undoubtedly the one who put everyone on notice...

*Aretha was the riot was the leader
If she had said "come let's do it" it would have been done.*



An outtake from the 1979 cover shoot for *La Diva*.

DANCING QUEEN

Disco passed her by — but house music's originators spun Franklin into a new era of relevancy

BY KATIE BAIN

Released in 1979 in the twilight of the disco era, Aretha Franklin's disco album, *La Diva*, was a commercial failure, the lowest-charting album of her long and illustrious tenure at Atlantic Records (it peaked at No. 146 on the Billboard 200). But there was another dance era soon to come, and Aretha and the soul genre she presided over would prove to be one of its primary vocal and spiritual influences.

House music was just beginning its rise in the late '70s and early '80s, getting play at soon-to-be iconic venues like The Loft and Paradise Garage in Manhattan and The Warehouse in Chicago. It was in these clubs that producers — many of them young, black, gay and raised on church music — were forming the house sound, using emerging synth and drum machine technology to create the tracks and beat patterns that served as house music's skeletal structure.

DJs like David Mancuso, Larry Levan and Frankie Knuckles didn't sing, but they had deep and impeccable taste and access to technology that allowed them to remix tracks by almost any recorded artist. Given the choice, they went with the best: Aretha.

Mancuso regularly included her 1968 hit "Ain't No Way" in his sets at The Loft, setting the mood with the sultry slow jam about love and heartache. Levan dropped myriad Aretha tracks from the '60s and '70s into his mixes, lifting crowds with his driving beats and Franklin's soaring vocals while also working in music by many of the soul singers she influenced. During his early days at The Warehouse, Knuckles played downtempo selections from Franklin's catalog in the morning after epic all-night sets. "Frankie adored her immensely," says Frederick Dunson of the Frankie Knuckles Foundation. His favorite Aretha track, "Ain't No Way," reminded him of his mother.

As the '80s progressed and house music crossed the Atlantic to Europe, where it fractured and mutated into strains like acid and progressive, U.S. DJs drew from the Christian hymns of their youth and expanded the gospel-house subgenre. This style cemented the notion of the club night as spiritual experience, with DJs bringing crowds on sonic journeys that lifted them toward spiritual ecstasy. Franklin was a natural fit for the scene, and it wasn't only

the old stuff DJs were pulling from: They were also incorporating funky early-'80s Aretha cuts like "Get It Right," "Freeway of Love" and "Who's Zoomin' Who."

It was only a matter of time before Aretha herself got in the game. Recognizing her crossover appeal in the dance world, she called up the era's star producers to help deliver her to clubland. In 1994, Franklin recorded a cover of "A Deeper Love," a track originally by David Cole and Robert Clivillés, the masterminds behind C&C Music Factory. Clivillés and Cole produced Aretha's take of "A Deeper Love," which skyrocketed to the top spot on the U.S. dance charts and also hit No. 30 on the soul singles chart and No. 63 on the Billboard Hot 100. ("My memory of Aretha Franklin is: 'You got two takes, boys, and I'm done,'" recalls Clivillés of working with her on the track.) "A Deeper Love" was the lead single from Franklin's *Greatest Hits (1980-1994)*, with a rework by the era's star remixer, David Morales, earning the song traction in the clubs while helping push Franklin to newer, younger audiences.

"What would good old Jerry Wexler think of this?" read a track review in Europe's *Music & Media* magazine, citing the producer Franklin prolifically worked with during the '60s. "The Queen of Soul now offers her services to C&C's dance hit factory... it's no longer 1967, technique has developed since then, so why shouldn't she benefit from that?" By then, of course, there was no question why dance music shouldn't benefit from Aretha Franklin.

Re-Re Remixes

David Morales
"Here We Go Again"
 With this 1998 track, Morales, who also remixed Mariah Carey and Whitney Houston, introduced Aretha to the global late-'90s gay club scene.

Zeds Dead
"Coffee Break"
 As dance music evolved, so did its uses of Aretha. This 2011 bass/dub track employs vocals from her 1968 classic "I Say a Little Prayer."

Jauz
"Deeper Love"
 The 2015 deep-house rework — over 20 years after C&C Music Factory's first remix — took dance music's megafest scene by storm.

Young, Gifted, Black — And Prophetic

Explosive moments from a 1972 album that sounds, in retrospect, like hip-hop's big bang

BY SASHA FRERE-JONES

That Aretha Franklin changed every corner of pop is not a shock, not now. But you can also listen to one album of Franklin's — maybe even a single song — and find all of hip-hop and R&B. Implausible? Goofy? This is the recursive quality of DNA, which is always at once iterated and never fully iterated. In 1972, a *Rolling Stone* critic wrote that *Young, Gifted and Black* was erratic, which is true insofar as the wind and the ocean are erratic. We spend a lifetime studying the forces that generate us, and it seems reasonable to say that in 2018, we may have finally caught up with this album.

We work backward to the peak, which, if pop song rules obtained, would come about three-quarters of the way in.

The players on *Young, Gifted and Black* are the All-Stars of Sampling years before sampling. Flautist Hubert Laws? Sampled by JAY-Z. Guitarist Cornell Dupree? Sampled by MC Eiht and Buckshot. Dr. John? Sampled by dozens of acts including Fatboy Slim, John Legend, Massive Attack and Ice Cube. And the rest of the band wasn't sampled so much as transferred whole into the body of hip-hop: Donny Hathaway, Billy Preston and the three wise drummers: Al Jackson Jr. of Booker T. & The MG's, Ray Lucas and Bernard "Pretty" Purdie.

Aside from the who, the what of this album embodied a sensibility that would take decades to become the basic operating language of pop. "Day Dreaming," a Franklin composition, could be lifted from the new Kali Uchis album, a dose of easygoing R&B heavy on bass and backing vocals, twisted off at both ends with psychedelic production fillips.

Franklin's recording of The Beatles' "The Long and Winding Road" summons hip-hop covers not yet recorded, especially Fugees' version of Roberta Flack's "Killing Me Softly." Drummer Lucas is strong beneath the surface, part of the pulse that can make pop and hip-hop the same, slow enough to relax but pronounced enough to move heads. If hip-hop took over the world, it's because the world was always already in hip-hop, a music experienced as a practice

of both innovation and excavation. By the end of this brief performance, Franklin and her band have referenced blues and gospel and varieties of funk that don't yet exist. Franklin's voice announces and hot-wires everything the band does. She dials up the catharsis of the choir, floats into a vernacular mood and shatters the fringes of her range like Maceo Parker making his saxophone boil over. What Franklin's voice does is everything, and that's the first thing all of her recordings tell us.

And then there is "Rock Steady," the fire over water. The song is just a sketch, one chord for the verse and one for the break. In performance, it blooms into a kaleidoscope. The backup singers, two of them Aretha's sisters, are full of joy but mixed down quietly enough to sound like they're encouraging Aretha from across the street. The Memphis Horns are forceful and confident, maybe even a bit loose. And then there is the drummer, Pretty Purdie, the only person on the track who can challenge Franklin.

The song exists as a spiral, working its way backward from its penultimate moment, when Franklin's sheet music went

flying and Purdie — according to Purdie — had to improvise for four bars while everyone else laid out.

This is a mirror moment — break dancing and hip-hop sound like this moment because this moment became hip-hop culture. Purdie uses the ride cymbal, kick and snare to subdivide the whole in a way that reflects how hip-hop would later take songs apart. It isn't just that this break is such a great loop — it is that Purdie breaks "Rock Steady" into pieces that you didn't know were there.

When you run the song back to the top, high off the break, you hear Franklin light up the runway, building in intensity from her opening levels (already hotter than most) to her wordless whoops, which seem to be crying for Purdie, asking someone to whack the earth in half and let the light bleed out. At the 2:37 mark, it is as if Purdie, intending to or not, airs out the whole room, sending everyone out and bringing them back, all in a few seconds. The first words Franklin sings after Purdie's break — "It's a funky low-down feeling" — speak to what has just happened and what must happen next.



Performing "Rock Steady" on *Soul Train* in 1973.

Memories Of A Legend

"I'M GOING TO FIGHT UNTIL THE VERY LAST MINUTE"

Babyface, producer-singer

I was fortunate enough to do one show with her up in Oakland, Calif., probably in 2016. I remember coming offstage and going back to see her and her saying, "You was killing them out there, 'Face! I had to come out here and see what was going on!" And then we sat and talked for a little bit. She was actually dealing with the cancer, and her attitude was, "I'm not going to let this beat me. I'm going to keep fighting this. I'm going to fight until the very last minute and keep doing what I do." Even up to the point of that night, we talked about this guy she was starting to see. She gave me the story of what happened and wanted to get my advice on if he was for real or if he was foolish. [Later], we talked on the phone, and she said, "By the way, you was right about that guy. He didn't do enough for me." This was her at 74 years old. There's no question that she lived her life all the way.



Babyface (left), Franklin and producer Don Was in 2013.

"LET'S GET TO THE SONG; I AIN'T GOT LONG"

Jermaine Dupri, producer

I'd met Aretha a couple of times in passing before I got a chance to work with her [on her 1998 album, *A Rose Is Still a Rose*], but I didn't know exactly what to expect. I would be lying if I said I wasn't nervous, because I had heard a lot of stories — she was the Queen of all queens.

I was expecting her to be late, but she was on time. She came to the studio in Detroit with one or two people, and she came to work. She came with Chinese barbecue food, and we talked about that for a second, and that's when she told me, "Let's get to the song; I ain't got long. I'm going to give you a few takes, and then I'm going to go home. I got food cooking." She let me know that she had left food on her stove at home.

She did "Here We Go Again" all the way down five or six times, and it was basically perfect to me. I heard a couple of things I wanted to fix, and I think she heard those things as well because she seemed like she was waiting for me to correct her. There was a moment in the studio where she thought she didn't hit a good note and actually said, "So, are you going to produce me? If you're not going to produce me, then I'm going to



Dupri

In Her New York Debut, A Teen's Enchanting Shout

A gospel scholar and producer remembers hearing "a child named Aretha" at a Brooklyn church, and the lifetime of performances that followed

BY ANTHONY HEILBUT

One spring day in 1958, I went to a concert at Brooklyn's Washington Temple Church of God in Christ and witnessed Aretha Franklin's first known performance in New York. The audience was audibly excited, there to hear Rev. C.L. Franklin, the king of the Baptist church who, thanks to the dozens of sermons he had recorded, was at the time the most popular pastor on wax. But the reason I, a 16-year-old Jewish boy from Queens, had come to Brooklyn was Franklin's 15-year-old daughter, Aretha, billed as making her New York debut.

By that point, I was a devoted gospel fan. Thanks to my tolerant parents, I had traveled from Forest Hills to Harlem's cynosure, the Apollo Theater, to hear the great gospel groups: The Famous Ward Singers, led by Clara Ward and Marion Williams, and The Famous Davis Sisters, led by Ruth Davis and Jackie Verdell. Williams and Verdell had told me to have an ear open for "a child named Aretha," as Clara's mother, Madame Gertrude Ward, called her. "She's Rev. Franklin's daughter; don't speak much, but don't start her to singing!"

On that day at the Washington Temple, the Davis Sisters opened the bill and rocked the church. A little person named Miss Sammie Bryant sang a rendition of "I've Got a Home Eternal in Heaven," a powerful 16-bar Baptist blues, that had women and teenage boys collapsing all over the building. The church, however, did not go berserk when Rev. Franklin's daughter performed. She sat at the piano, playing chords she had learned from her father's minister of music, James Cleveland, her eyes stabbed shut, making — in the gospel vernacular — "ugly faces." She only rose from the bench to begin the holy dance, famously known in black and white Pentecostal churches as "the shout," after having elicited hollers and moans from her listeners.

Chess had just released Aretha's live recording of an early-20th-century hymn, "Never Grow Old." Her focus and intensity on that record epitomized gospel at its

deepest, signifying that a teenager had absorbed everything that Ward, Verdell and Williams would have to teach her. Thus Aretha stepped out into the gospel world — an adolescent carrying the emotional history and vocal power of the century's greatest singers.

Two years later, I was invited to a party held by the prominent publicist Al Duckett. Duckett had already ghostwritten Jackie Robinson's first memoir. He was also Mahalia Jackson's publicist, and a co-author of Dr. Martin Luther King Jr.'s first speeches.

At this particular event, he played — for the first time publicly — Aretha's audition tape for Columbia Records. At Washington Temple, teenage nerves seemed to overwhelm her, but here she was in perfect voice — and equally perfect spirit. "Today I Sing the Blues" shines on her debut album, but the audition tape remains superior in my memory. As any traditional gospel singer will tell you, the spirit rarely shows up twice.

All through the 1950s, former gospel singers had made great records but enjoyed only modest success. So, too, Aretha's years at Columbia Records produced many masterpieces but few hits. Only with her move to Atlantic did she become Lady Soul, and her producer Jerry Wexler famously declared that the key had been "taking her back to church." Yet his and

Aretha's ideas of gospel were not always the same. He often recalled her isolating herself in the studio, sitting apart from the musicians, focused on something within — as gospel singers would say, "Looking to the hills from which cometh my strength."

That's because the rockers could not give her the particular attention she was used to in church. For most of the early Atlantic sessions, her piano had to set the tone and summon the spirit. It's also why she was happiest in a studio when a church-trained musician like Billy Preston could give her the chords and harmonies she craved, exactly when she needed them. Any good studio musician could mimic the style, but the timing had to be, as she put it, "anointed."

An adolescent carrying the emotional history and vocal power of the century's greatest singers.



Franklin in 1960, around the time she started recording at Columbia Records.

Her return to the church would produce her best-selling 1972 album, *Amazing Grace*. The atmosphere could not have been friendlier, as is evident in Sydney Pollack's famously still-unreleased film of the concert. There were a few white faces (including Mick Jagger, clapping conspicuously off-time). But Wexler intended it to be a platonic ideal of church. Sure enough, there is Aretha's father, slapping palms with his neighbors whenever she executes a particularly inspired lick. There is the tiny yet imperious Madame Gertrude Ward. Most of all, there is Clara Ward, staring at her musical daughter with something between pride and melancholy. Oddly enough, the least engaged is Lady Soul herself. When Rev. Franklin sings his daughter's praises — "Aretha is just a stone singer" — she looks half stunned, a fawn caught in fearsome headlights.

For me, the great visual representation of young Aretha had been filmed three-and-

a-half years earlier. Right after the assassination of Dr. King, she stands singing next to Coretta Scott King and the four King children. They are shell-shocked with grief; no one hollers, no one shouts. But Aretha is in perfect voice, singing the early-gospel song "God Shall Wipe All Tears Away." None of her early idols — Clara, Jackie or Marion — had recorded the track, and so there is no prior version she must re-create or reinvent. Instead it's all her, looking her most generous and, to me, authentic.

In 1993, Williams received the Kennedy Center Honor. She was saluted by two of her musical children, Little Richard and Aretha, who claimed for herself Williams' greatest Ward-era hits, "Packin' Up" and "Surely God Is Able." Buttressed by Richard and Billy Preston, Franklin strolled the Kennedy Center aisles as if it were her daddy's church. But it was at the 2015 Kennedy Honors that she would score the greatest triumph of her career with the thoroughly secular "(You Make Me Feel Like) A Natural Woman." Gospel old-timers roared when she dropped her mink coat, the kind of showmanship forever identified with Williams. Anyone familiar with Aretha would remember many similar entrances, the girl quite sure of her special gift but also "stepping out on faith."

Thus it was beautifully apt that one of her last public concerts would be held in Philadelphia, home of The Famous Ward Singers, and that it would end with her tribute to those women, recalling "how bad, and that means good" they had been. She sang one of their rockers, "The Old Landmark." Watching it on YouTube, I was struck by her vocal strength at this late point in her career, and also by her inventiveness — utterly creatively alert, she commands her own ad-libs, bringing a totally distinct interpretation to this gospel classic.

And then she begins to testify, groaning and moaning in the manner of her father or Clara Ward. That is how this immense career ended, with Aretha still dwelling within her Ark of Safety. Gertrude Ward, Clara's indefatigable mother, used to watch Aretha echoing her daughter — particularly in those long, drawn-out versions of the national anthem that sounded like church hymns to those who, as gospel connoisseurs might put it, "know that they know that they know."

"Hmm," Madame Ward would say. "That girl will live and die a Ward Singer." And so, in fact, she did.

Distinctions By The Dozens

20 No. 1s

Franklin scored a record 20 No. 1 hits on *Billboard's* Hot R&B/Hip-Hop Songs chart, beginning with "I Never Loved a Man (The Way I Love You)" in 1967, through "Freeway of Love" in 1985. Only Stevie Wonder has matched that number in the chart's nearly 60-year existence.

37 Years

Nearly four decades elapsed between her first and last hits on the *Billboard* Hot 100: "Won't Be Long," with The Roy Bryant Combo, in 1961, and "Here We Go Again" in 1998.

74 Weeks

She held the No. 1 spot on Top R&B/Hip-Hop Albums longer than any other woman: 74 weeks. And the three albums with the most weeks at No. 1 among female artists are all hers: *Aretha Now* (1968) finishes first with 17 weeks, while the same year's *Aretha: Lady Soul* posted 16 weeks. *I Never Loved a Man the Way I Love You* (1967) dominated for 14 weeks.

100 Hits

Franklin charted an even 100 titles on the Hot R&B/Hip-Hop Songs chart, an all-time record among women. Break it down virtually any way you want and she still comes out on top, with the most No. 1s (20), top 10s (52) and top 40 hits (81).

—TREVOR ANDERSON

go home." I'm sitting there like, "It's Aretha Franklin! What can I tell her?" But I realized that no matter who I'm in the studio with, no matter how big they are, if they ask me to come into the studio with them, they want me to be the way that I am with all the other artists. She broke me out of my bubble.

"SHE'D RANDOMLY RING YOU UP"

Peabo Bryson, singer

Conversations with Aretha, they'd only last about four minutes. Four-and-a-half minutes is a long conversation with her. She'd just randomly

ring you up; go, "I was reading this, and I thought of you"; and she'd read me several paragraphs and give me her take. I'd give her my take, and we'd decide who had the most comprehensive take. And then suddenly, right in the middle, she would say, "OK, bye!" You would sit there with the phone in your hand, and you'd go, "OK. The Queen has left the building."



Bryson performed with Franklin in 2010.

"SHE WAS LETTING ME KNOW: 'YOU'RE GOOD, BUT I'M THE HEAD CHICK' "

Fantasia Barrino, singer

I was able to sing for her when they were honoring her [at a 2007 tribute concert] at the Kodak Theater in Los Angeles, which is actually where I won *American Idol*. I was stupid nervous because I was the little girl that was listening to Aretha. My first cassette was Aretha Franklin.

They took us downstairs [after the show], and I remember the door opening, and I just burst out crying as she came in. She walked around the room gracefully, as Aretha would do — very smooth. She shook hands, gave people one or two words and kept it moving. She finally gets to me, and she looks at me — I'm still crying. And she said, "You can sing — but I'm the bitch around here." I'm thinking, "Wait a minute! That's not what I was ready for!" But she was serious. She said it, and I said, "Yes, ma'am." And I understood exactly what she was saying because she was that in my life, for me. There will never, ever be another Aretha Franklin. That's what she was letting me know: "You're good, but always know, I'm the head chick." And that's what it is.



Barrino with Franklin in 2008.

KEYS TO THE KINGDOM

Even among the world's greatest session players, Franklin handled the piano in exemplary style

BY JULIAN SANCTON

For the house band at FAME Studios in Muscle Shoals, Ala., the recording session on Jan. 24, 1967, was going to be just another gig. The musicians had never heard of Aretha Franklin, the 24-year-old singer that Atlantic's Jerry Wexler had booked for the session. When she walked in, the band barely paid her any attention. And then Franklin sat down at the Steinway, played one chord and instantly commanded the room. She had yet to sing a note.



In the studio with Duane Allman (right) in New York in 1969.

"You could tell by the way she hit the piano the gig was up," says songwriter Dan Penn in Peter Guralnick's book *Sweet Soul Music*. "Everybody was just like little bees just buzzing around the queen." Spooner Oldham, who had been hired to play piano on the session, begged Wexler to let him switch to organ so Franklin could stay at the Steinway. The record they cut that day, "I Never Loved a Man (The Way I Love You)," would become Franklin's first major hit, and the album of the same name remains the most vivid showcase of her piano playing.

Throughout her career, Franklin was her own best accompanist. Her gospel-infused style was never flashy — she rarely took

a solo — but it betrayed a deceptively complex rhythmic and harmonic sense. She knew better than any hired pianist how to kick off a vocal run, build momentum or make a sung note resonate just as she heard it in her head. Her rumbling basslines and sensual right-hand chords could alternately ramp up the emotion of her singing or provide an earthly tether for her soaring voice.

Her two instruments were so perfectly complementary because they were born together and grew up together, even if, in later years, her piano playing became more sophisticated as her vocal range narrowed. She is said to have learned piano by ear. But no schooling could beat the informal education she received

at her father's New Bethel Baptist Church in Detroit or at the raucous late-night jam sessions he threw at their house in the late 1940s and early '50s. Young Aretha would sit at the top of the staircase and watch the likes of Nat "King" Cole, Art Tatum, Oscar Peterson and Duke Ellington play the hell out of the family piano.

Perhaps Franklin's most direct pianistic forebear was Ray Charles, who, like her, transposed the spiritual exaltation of African-American church music to the secular realm. But whereas Charles flirted with genres like jazz and country, Franklin — at least at the keyboard — never strayed far from gospel. With her piano, she could take a little piece of the church wherever she went.

A Diva Like Maria, Not Mariah

A former *Opera News* editor on Aretha as a true prima donna

BY OUSSAMA ZAHR

In the world of opera, the term "diva" is reserved for a select few. It has nothing to do with outlandish offstage behavior and everything to do with a true gift for communicating in song. It's the Italian word for "goddess," but when used for a performer, it's more like someone touched by the divine for the general betterment of the rest of us.

At first, Aretha Franklin embodied that description literally, as the gospel-singing daughter of the most famous preacher of the day. But then she took it further — to the blues, R&B, pop and even opera itself.

When she stepped in for an ailing Luciano Pavarotti at the 1998 Grammy Awards with a sui generis rendition of "Nessun Dorma" — the exultant aria and great showpiece from Puccini's *Turandot* — the selection itself didn't necessarily make this a diva move. It was the way Franklin sang it, laying down the soft, pillowy opening lines with an uncanny sense for back phrasing before launching into the gutsy finale with a splash of top notes of her own devising. The thrill of it, too, came from the last-minute substitution,

the daredevilry and the triumph, with a song that climaxed on the word "vincerò" (I will win). Likewise, when she sang "(You Make Me Feel Like) A Natural Woman" at the Kennedy Center Honors in 2015, she knew the exact moment to drop her fur coat to the floor — an act of womanly self-possession — as her voice soared to the heights.

Franklin's fantastic flair for the dramatic and how to tie it to music was but one cornerstone of her divadom. Like the opera immortals Maria Callas and Joan Sutherland, who were known as La Divina and La Stupenda, respectively, to fans, Franklin, the Queen of Soul, has an honorific linked to her name for all time. Like them, she cast a spell over listeners who hung on her every melisma and high note. And like Callas in particular, she had something urgent, authentic and emotionally unbridled to say in her singing — and she achieved greatness in the stylistic mastery with which she said it.



Owning "Nessun Dorma" in 1998.

"I JUST GAVE HER A HUG AND WENT HOME"

H.B. Barnum, longtime music director

I was fired 15 times and probably quit eight or nine. Maybe the sound man did something wrong, or maybe one of the musicians missed a note, but the buck always stops at the conductor, so



Franklin with Barnum during sound check for a Los Angeles show in 2012.

I would get the blame. It wasn't a thing we had to argue about; I just gave her a hug and went home. Sometimes I didn't know I was fired. If I didn't get a ticket to the next gig, then I knew I had been fired, and when I got hired again, I would get a ticket to the next gig. You just get a call that says, "H, we're going to be in Chicago Dec. 13," and I'm like, "Hey, wait a minute, I was fired two months ago! ... OK, Miss Re, I'll see you there." (Laughs.) So what? There's no problem. I loved her.

"SHE WOULD GET UPSET WE DIDN'T HAVE A PIANO"

Mavis Staples, singer

My memories of having Aretha around the house [in Chicago, where Staples' mother often hosted traveling entertainers] is that she would get upset that we didn't have a piano. She was a piano lady. I told her, "Well, Aretha, we have plenty of guitars." And she would say, "Mavis, get out of my face — you know I don't play no guitar!"



Staples

"SHE LOVED TALKING POLITICS"

Tavis Smiley, radio host/author

If she didn't like you, she didn't like you. But if she loved you, she loved you hard. I feel so fortunate that she let me in. Everybody has been talking about how private she was, how she didn't tell anybody about her illness. But it depends on how you define "private." She was private about telling you her business, but when you dissect her music, you can feel what her journey was like: Aretha would talk about disappointment, heartbreak, happiness. Aretha wanted to share her truth with us on her own terms. At dinners, we talked about everything. She was not vocal about her political positions in the way that many people are these days, but you knew



Smiley and Franklin attended a basketball game together in 2011.

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(Not So) Petty Cash

Whether bringing her money onstage or an entourage of dozens on tour, Franklin took care of business her way

BY GAIL MITCHELL and MELINDA NEWMAN

In 2015, Aretha Franklin delivered one of her most indelible performances, singing “(You Make Me Feel Like) A Natural Woman” in tribute to the song’s co-writer, Carole King, at the Kennedy Center Honors. Before starting — and bringing a jubilant King and a teary President Obama to their feet — the singer did something she had done on countless stages before: nonchalantly tossed her purse (here, a sparkly clutch) on the piano. The move spoke volumes about how the singer took care of business.

It’s well known that Franklin demanded to be paid in cash, partly because she came up in an era when African-American artists were routinely ripped off by white promoters. “Aretha would put her reading glasses on her nose and she would be there while you counted out” the money, recalls Empire Entertainment’s JB Miller, who hired Franklin for numerous private and corporate gigs starting in the 1990s. “The purse would always make it onstage.”

And after the show, “you had your audience with her backstage as she paid everyone” — the band, backing singers and so on — in cash, recalls Narada Michael Walden, who in addition to producing Franklin’s 1985 Grammy-winning smash, “Freeway of Love,” occasionally played drums in her band.

Franklin was as exacting with her performance contracts as she was with her music. They had to accommodate two major challenges: her fear of flying and her 20- to 30-person entourage. Her willingness to only travel by bus and her health issues later in life limited her earning power. Franklin never landed on *Forbes*’ highest-paid celebrities list, with the magazine estimating her annual income in the low seven figures.

Since 2015, Franklin reported only six concerts to Billboard Boxscore, with an average per-show gross of \$304,689. Among bus rental, gas, hotel rooms and per diems, moving Franklin and her entourage accounted for \$50,000 to \$100,000 in expenses alone, according to producer Michael Levitt, who worked with her on several events. “If you wanted Aretha on your show, her terms were nonnegotiable,” says Levitt. But “Aretha was worth it. She always delivered, and it always seemed effortless on her part.”

She was also hands-on, often phoning ahead herself to work out details. “There would be this fog: You wouldn’t know when she was coming in, how she was coming in, where she was staying,” says Miller. “Then, usually within 24 to 48 hours [before the event], you’d get a call from Aretha, and it would always be about something like making sure there’s no air-conditioning on. That was a big thing of hers.”

In the last three decades, Franklin piloted her own career. She had only two managers: her first husband, Theodore “Ted” White, from the early ‘60s until their 1969 divorce; and then her brother, Rev. Cecil Franklin, until his death in 1989. Ruth Bowen, of Queen Booking, was the one constant throughout most of Franklin’s career. A trailblazer in her own right as the first black female booking agent, Bowen signed Franklin in 1962. In addition to Bowen, who died in 2009, now-retired WME agent Dick Alen, with whom she signed in 1979, was a key member of Franklin’s camp.

“Early on, I wasn’t thinking about the business side of things, getting credits as a producer or arranger,” Franklin told *Billboard* in 2003. “But you learn from trial and error, and sometimes people in the business are not going to tell you too much.”

With White, she created 14th Hour Music (BMI), which published Franklin-White compositions like “Think” and “Dr. Feelgood.” Her songwriting portfolio also includes the hits “Day Dreaming,” “Ain’t No Way” and “Rock Steady.” After her 1969 divorce, Franklin launched Springtime Publishing (BMI). She also



With Wexler and gold records in 1967.

retained ownership of select masters from her later Atlantic years, a rarity for artists in 1978, when she parted ways with the label.

“Respect,” the Otis Redding song that Franklin revamped in 1967, became her first No. 1 on the Billboard Hot 100 and signature hit. It also took on a special significance in the music industry, as a rallying cry for performing artists seeking royalties for airplay. Under copyright law, only publishers and songwriters — not performers — are paid for spins of songs recorded before 1972. The 2014 Respect Act, which proposed changes to the law, has been folded into the Music Modernization Act currently before Congress.

Like any legend, Franklin leaves behind numerous ongoing projects, including a Warner Music U.K. two-CD/vinyl singles package due in September. The fabled Sydney Pollack documentary companion to *Amazing Grace*, her seminal 1972 live gospel album, remains in legal limbo after Franklin spent years blocking its release. “We look forward to sharing the film with the world soon,” the documentary’s owner, Alan Elliott, now says.

Franklin told *Billboard* last summer that she planned to record a new album featuring collaborations with Stevie Wonder, Elton John and Lionel Richie. But songwriter-producer Harvey Mason Jr., who was onboard to work with her, says “we hadn’t begun recording.” Mason is, however, co-producing a biopic on Franklin’s life, starring Jennifer Hudson, and says preproduction for the theatrical release is underway. “I spent countless hours on the phone with Aretha as she talked about how she wanted to be portrayed,” he says. “But we’re not trying to push this out right away.”

Posthumous projects should not be rushed, says Jampol Artist Management’s Jeff Jampol, whose firm handles the estates of Redding, Jim Morrison and Janis Joplin. He estimates that Franklin’s estate could be worth as much as \$1 billion, based on “the recordings, the publishing, the goodwill, the name and likeness and her value around the world.” (Franklin reportedly did not leave a will, which means a court will need to determine her heirs.)

He emphasizes that authenticity and credibility are paramount to nourishing a life’s work. “I don’t think there’s anything that needs to be done immediately,” he says. “You have to handle these things respectfully.” When it came to the dangers of music-industry exploitation, Franklin never let her guard down. The stewards of her legacy would do well to keep it like she kept her purse — in full view at all times.

whom she supported by where she showed up. She was one of Dr. Martin Luther King Jr.’s favorites — whenever King called for her, she showed up. She was always performing at events to raise money for the movement. She showed up at Obama’s inauguration and Clinton’s inauguration. She wasn’t a political talking head, but she loved talking politics. We’re not sitting around talking about songs and notes and bars — she lived a full life! If you raised a subject, she had an opinion on it.

The most fun was sitting with her, eating and laughing. I don’t think people realize how hilariously funny she was. She loved watching silly movies over and over again. If you talked to her on any given occasion, she would start pulling scenes from movies. She’d make a Tyler Perry Madea reference — she loved doing that Madea voice: “Good mornting!” She really loved comedy.

“THERE ARE SUPERSTARS, AND THEN THERE ARE HUMANITARIANS”

Rev. Al Sharpton

When most people hear the name Aretha Franklin, they

automatically think of her remarkable career in music and entertainment.

But what most do not realize is that the Queen of Soul dedicated much of her time, money and efforts toward

advancing civil rights and human rights. There are superstars, and then there are humanitarians — Aretha somehow encapsulated both.

In the 1960s, when the revered Rev. Dr. Martin Luther King Jr. was facing significant hurdles and some financial challenges, Aretha teamed up with another musical and philanthropic icon, Harry Belafonte, and toured cities doing fundraising concerts for Dr. King. Such selfless actions wouldn’t appear unusual if you knew that her father, the Rev. C.L. Franklin, was the most prolific black minister of a generation, a close friend and co-activist with Dr. King, and spearheaded the massive Detroit March for Justice, which led to the historic March on Washington in August of 1963.

I got to know Aretha very well. I was invited to her birthday parties and Christmas parties, and she came to my birthday parties and gatherings. She remained authentically a church person, a person committed to social justice and civil rights, well-read and of course well-rounded. You felt as if you were in the presence of royalty around her, without all of the pretension — and you were.

As told to Nolan Feeney, Gary Graff, Jason Lipshutz and Gail Mitchell.



Sharpton celebrated Franklin’s 70th birthday with her in New York in 2012.

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Gospel Music, According To Aretha

No one intermingled the secular and the spiritual — kept separate since the days of slavery — like this daughter of a preacher man

BY NELSON GEORGE

At age 14, Aretha Louise Franklin was already a veteran of the black gospel circuit of the 1950s, a segregated world of charismatic preachers and unbridled vocalists who traveled from church to church, bringing a message of joy, belief and salvation. Because her father, Rev. C.L. Franklin of Detroit's New Bethel Baptist Church, was a spellbinding powerhouse speaker, Aretha was also "Negro" royalty, a child surrounded by the giants of gospel music — Mahalia Jackson, James Cleveland, Albertina Walker and the young Sam Cooke, who was lead singer of The Soul Stirrers and a teen idol.

For all the gifted people Aretha

With her father, Rev. C.L. Franklin, in 1971.



encountered, this budding singer-pianist was not simply a protégée, but a prodigy. Her gift is apparent in a recording made one Sunday morning at a church service in 1956. Accompanied by piano, a teenage Aretha sings Thomas Dorsey's classic "Take My Hand, Precious Lord" with extraordinary pitch and control. About four minutes in, the song falls away, and for the next two minutes, the young woman improvises moans, groans and whoops that would, one day, become staples of American singing.

The vocal techniques Aretha was exploring in church had largely been confined, due to racism and tradition, to "Negroes." But the sound was a product of this country, one that spoke to both Southern roots and gritty big-city reality. It was an improvisational style that demanded the intensity of John Coltrane and the nuance of Miles Davis. It wedded jazz and blues with rhythm and religion. It would redefine vocal artistry in America. It was called soul — but really, it was Aretha Franklin.

Since the days of slavery right into the '50s, there had been a kind of musical dividing line between the spiritual and secular worlds. Church singers, steeped in the call-and-response among choir, congregation and ministers, were discouraged by custom and religion from bringing the black churches' devotional techniques to popular music. The adventurous Ray Charles, who wasn't deeply tied to Christianity, had helped merge the sounds, while Cooke had been one of gospel's first major stars to abandon devotional music to sing of romantic love.

But, with due respect to both of those men, no one epitomized the musical marriage of the sacred and the profane like Aretha Franklin. She was a child of the church, but Re-Re could get as gutbucket as a bluesman and as sensual as a bordello bedroom. She respected melody but was never confined by written notes, adding complex meanings to songs written by others, whether the composer was Otis Redding ("Respect"), Paul Simon ("Bridge Over Troubled Water") or The Beatles ("Eleanor Rigby"). Her ability to communicate romantic yearning, thwarted desire and pure pleasure is unmatched in post-World War II American music.

The soul synthesis that so beautifully framed her voice wasn't achieved without trial and error. Her first run of secular recordings, largely made at Columbia Records, now sound like struggling attempts to harness volcanic energy. Jazz standards, Broadway show tunes and pop are heard throughout these recordings, many of which have merit, but failed to

fully work artistically or commercially. But while Aretha struggled to find the right setting for her voice, the musical landscape changed around her. By the mid-'60s, a generation of songwriters and singers including Curtis Mayfield, Wilson Pickett, Gladys Knight and David Ruffin had erased the separation between R&B and gospel, reshaping the sound of black pop music and in so doing affecting the sound of all music in that vibrant era of exploration. The soul sound — with its attitude reflecting the progressive ideas of the civil rights movement — was as dominant for a young person then as, say, trap is today.

In 1967, Aretha signed with Atlantic Records, where she was mentored by A&R man Jerry Wexler and recorded the brilliant "I Never Loved a Man (The Way I Love You)," featuring the legendary all-white Muscle Shoals, Ala., rhythm section augmented by New York-based saxophonist-bandleader King Curtis (who co-wrote two songs on the album). The LP is the big bang that heralded her ascendancy to the "Queen of Soul" throne. A crucial element on it, as well as on subsequent classic recordings, was that Aretha was not just a singer, but a glorious piano player with a tremendous sense of rhythm and understanding of how to support her own voice. Listen to the ringing chords she plays on "Don't

Re-Re
could get as
gutbucket as
a bluesman
and as
sensual as
a bordello
bedroom.

Play That Song (You Lied)"; it makes you wish she had cut an album of her just riffing on 88 keys.

Though she made scores of classic recordings and live appearances, the one essential album you must hear in order to understand Aretha Franklin is *Amazing Grace*, recorded live over two nights at Rev. James Cleveland's Los Angeles church in 1972. Backed by a huge choir and an expert R&B rhythm section with Aretha on piano, she matches the gospel power she had processed as a teen with the wisdom and toughness of an adult life. Performances on the record are so powerful they'll make you cry.

Director Sydney Pollack filmed both nights of the *Amazing Grace* performances, but the footage lay forgotten in the Warner Bros. vaults for decades. A movie has been made of the shows but, during her lifetime, Aretha blocked its release. Whether her reasons were personal or financial, I don't know. But I've seen the film twice, and it needs to be seen by millions. It brings Aretha full circle, connecting her to her roots in spiritual music, illustrating just how much she had grown as an artist — and celebrating a voice both divine and gloriously human.



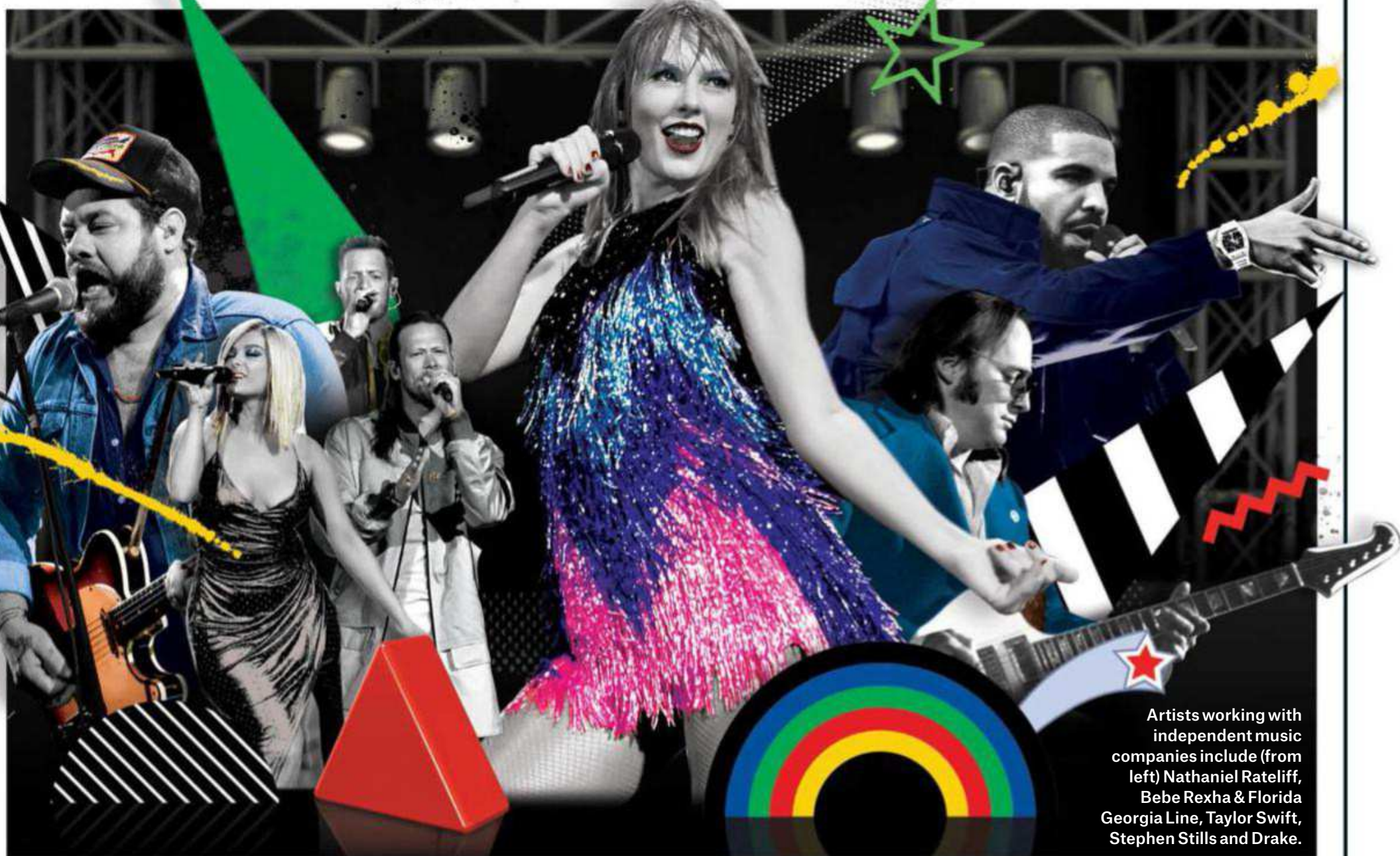
Franklin in London, 1970.



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Artists working with independent music companies include (from left) Nathaniel Rateliff, Bebe Rexha & Florida Georgia Line, Taylor Swift, Stephen Stills and Drake.

Indie Power Players 2018

Beyond the three major music groups, independently owned publishers and record labels — and their distributors — claim a growing share of the market, driven by the work of these 73 executives

When independent record executives gathered at the Libera Awards in New York in June to honor their label's best releases, they had more than artistic achievement to celebrate.

Independently owned labels — ranging from small, artist-owned imprints to multimillion-dollar organizations like BMG, Big Machine Music Group and Concord Music Group — now claim 37 percent of the U.S. recorded-music market, according to a report released by MIDiA Research last October.

When the American Association of Independent Music, the independent-label trade group that presents the Libera Awards, was founded in 2005, that market share was 29 percent, says A2IM CEO Richard James Burgess.

The MIDiA report, which was commissioned by the Worldwide Independent Network, a trade group of the independent music business, found that the indies' share of the global music market is even marginally higher — 38 percent — and that indies generated \$6 billion in worldwide sales.

"It speaks volumes for the tenacity, passion and entrepreneurship of independent labels and the public's desire for musical diversity, that even in these times of global dominance by major corporations, almost four out of every 10 dollars spent on music goes to the independent sector," said Martin Mills, founder of Beggars Group and WIN vice president, commenting on the MIDiA report.

In addition to expanding their market share, independents are growing revenue for their artists through their collective clout as Merlin, the global digital-rights organization for indie labels, negotiates with streaming services on behalf of their artists.

Billboard's Indie Power Players report recognizes achievement at independently owned record labels, music publishers and distributors — but also distribution companies owned by the three major music groups that play a significant role in bringing indie-owned repertoire to market. In a volatile time for the music business, these executives assure the continued growth of indie music.

DISTRIBUTORS

JORGE BREA, 33 CEO, SYMPHONIC DISTRIBUTION



Founded in 2006 by Florida music producer Brea in a spare bedroom of his parents' house, Latino-owned Symphonic is a key conduit to Spotify, Amazon and other streaming platforms for indie acts of all genres. Last November, the equity firm Ballast Point Ventures put \$4 million into the Tampa, Fla.-based firm, which also offers design, audio mastering, marketing, merchandising and licensing services. "People were wondering, 'Why are you taking money now? Is everything all right?'" says Brea. "I told them, 'Everything's more than all right.' We want to invest more aggressively and hire more people."

TIFFANY COUCH, 47 DIRECTOR OF SALES, SELECT-O-HITS JOHNNY PHILLIPS, 70 CO-OWNER/VP, SELECT-O-HITS



The oldest independent distribution company in the United States — 58 years and counting — Select-O-Hits scored in 2017 with *American Rebelution*, from country-rap duo The Lacs, which debuted at No. 10 on *Billboard's* Top Country Albums chart. The company also had continued sales of Tina Campbell's *It's Personal*, which entered Top Gospel Albums at No. 1 in 2015. While Select-O-Hits still has a healthy physical business, digital comprises 65 percent of revenue, says Phillips, whose uncle, Sam Phillips, founded Sun Records and first recorded Elvis Presley. But for The Lacs and Campbell, adds Couch, physical sales were "quite prevalent, engaging both mass merchants and indie stores."

GLENN DICKER, 52 CO-FOUNDER, REDEYE WORLDWIDE TOR HANSEN, 53 CO-FOUNDER, REDEYE WORLDWIDE



Redeye turned Hillsborough, N.C. (population 6,000-plus) into a music-business hub with the opening in 2016 of its 90,000-square-foot offices, through which the

distributor has had “double-digit growth” in the past year, says Dicker. (The company does not report the dollar volume of its business.) Redeye recently added the New West, Sundazed and Mom + Pop labels to its roster. Berlin-based Hansen oversees Redeye’s global operation, which includes offices in London, Toronto and Sydney. “Redeye has continued to see a surge in our international business,” says Hansen.

AMY DIETZ*
EXECUTIVE VP/GM, INGROOVES



Ingrooves, the indie distributor majority-owned by Shamrock Capital and minority-owned by Universal Music Group, is mining data to help its artists boost their social media presence and drive music streams worldwide. For Norwegian artist Boy Pablo on 777 Records, for example, Ingrooves’ Nordic team in Norway “could see how and where specific [audiences] were discovering and listening to his music,” says Dietz. That information was used to gain playlist and editorial support that in turn drove 30 million streams, 50 million YouTube streams — and a sold-out club tour across North America.

TRACY MADDUX, 48
CEO, CD BABY



With a two-decade history of selling indie digital and physical product (including vinyl) worldwide, CD Baby under Maddux in the past year paid out \$80 million to independent artists — up 33 percent over 2016 thanks to streaming — while its publishing division, launched in 2013, expanded its international reach. The company now administers 1 million songs for 160,000 writers in 33 countries. “We are seeing explosive growth,” says Maddux, “and not just in the U.S.” In June, CD Baby opened a new London office to boost its European business.

BRAD NAVIN, 47
CEO, THE ORCHARD
COLLEEN THEIS, 49
COO, THE ORCHARD



As the world’s largest indie distributor, servicing over 30 markets worldwide, The Orchard has had growth across multiple genres — including hip-hop, country, K-pop, rock and Latin, says Navin. That diversity also spans formats: The Nio Garcia-led “Te Boté (Remix)” is one of the company’s top streaming tracks, with 227 million on-demand U.S. streams since its release, and David Lee Murphy’s country single (with Kenny Chesney), “Everything’s Gonna Be Alright,” stands among The Orchard’s top downloads. On Theis’ watch, the distributor has opened seven new offices (with new teams in Nashville and Toronto, plus a second location in Spain), increased its Australian presence and absorbed fellow Sony-owned distributors Red Essential and RED — all within the last year. Industrywide, says Navin, “we’re shifting away from managing 15 years of decline to experiencing growth. And now we’re actually seeing that growth start to accelerate.”

JACQUELINE SATURN*
GM, CAROLINE



“Our biggest accomplishment is market share,” says Saturn of Caroline, the independent label services and distribution division of Capitol Music

WHAT MAKES AN INDIE... INDIE?

Record labels and publishers featured on *Billboard’s* Indie Power Players list are defined as independent because they’re not owned by the three major music groups: Sony, Warner and Universal.

Distributors are defined as independent based on the repertoire they market, largely from labels not under the majors’ umbrellas. Seven of the distributors included here are independently owned and market indie repertoire.

However, four other distributors here qualify only by the repertoire they market. The Orchard is owned by Sony, Alternative Distribution Alliance by Warner and Caroline by Universal, which also has a minority stake in Ingrooves.

The criteria above differ from how *Billboard* and Nielsen Music classify titles for the Independent Albums chart, where releases distributed by both indie distribution companies and the indie distribution arms of the majors are included, but independently owned labels distributed directly by the majors are not. The criteria also differ from how the American Association of Independent Music defines “indie” (see page 68).

For this list, *Billboard* chose to recognize executives from the major-owned distributors due to the volume of indie-owned repertoire they market, thus their importance to the indie music business.

—THOM DUFFY

Group. That share “nearly doubled” in recent months, rising from 1.77 percent earlier in 2018 to 3 percent, says Saturn. As a distribution and marketing force, Caroline has played a role in the recent No. 1 albums by Migos, XXXTentacion, Halsey and NF, and “10 top 20 hits this year on the Billboard Hot 100,” she adds. “It’s a combination of our label partners having some incredible repertoire and our ability to come up with unique, aggressive plans.”

ELIAH SETON, 36
PRESIDENT, ALTERNATIVE DISTRIBUTION ALLIANCE



As ADA celebrates its 25th anniversary, the indie-music distributor owned by Warner Music Group “is working on 25 percent year-over-year growth,” says Seton. New deals with former Sony Music chairman Doug Morris’ 12 Tones (Anderson .Paak, 88rising), Broken Bow (Jason Aldean) and BIG (Aaron Watson) and continuing dividends from the distribution of BMG releases feed those gains. “Having boots on the ground in key markets across the globe is creating an ADA skin across Warner Music’s global footprint,” says Seton. He draws on a family history of music business success; his grandmother, opera singer/vocal coach Sue Seton, trained Audrey Hepburn for the role of Eliza Doolittle in the 1964 film *My Fair Lady*.

DEAN TABAAC*
MANAGING DIRECTOR, AMPED



AMPED typically adds 20 to 25 labels a year to its repertoire roster, but in the past 12 months the indie distributor gained 47, says Tabaac. Reach, speed to market and insights from AMPED’s data resources enhance the company’s appeal to its label partners. Tabaac takes particular pride in bucking industry trends by maximizing revenue from physical product. “We’ve increased physical sales for many artists over their prior releases at a time when people said that’s not doable anymore,” he says. Five Finger Death Punch, Major Lazer, Todd Rundgren and Stephen Stills are among those whose sales of their AMPED-distributed CDs beat those of their prior albums.

DARIUS VAN ARMAN, 46
CO-CEO/CHIEF SECURITY OFFICER, SECRETLY GROUP/SECRETLY DISTRIBUTION



Van Arman proudly notes that Secretly became “the very first distribution company to fully share its Spotify equity with its past and present distributed labels” after the streaming service went public. “We paid out millions to our distributed labels at the beginning of July, which was over 80 percent of the Spotify equity value we received,” he says. When its partnership with Warner Music Group for distribution to Amazon and big-box store accounts in the United States ends in 2019, Secretly will earn revenue from those music sellers directly and “achieve a fully independent route to market, domestically and internationally.”

EMMANUEL ZUNZ, 45
FOUNDER/CEO, ONERPM



The multilingual Zunz (who was born in Paris and raised in Charlottesville, Va.) launched ONERpm in 2010 as a digital music distributor that has since grown to include a video network helping to promote and monetize the work of independent YouTube content



From left: Theis, Pitbull, Navin and The Orchard vp catalog development Jason Pascal.

creators. “We invest in [their] channels, cross-promote the channels and use [our] network to promote others,” says Zunz. “On YouTube, we have over 350 million subscribers. Our network generates 6 billion plays a month.” For makers of music and video whose work is used on YouTube, ONERpm can streamline payments from the Google-owned service.

LABELS & PUBLISHERS

GLEN BARROS, 52
COO, CONCORD MUSIC
SCOTT PASCUCCI, 59
CEO, CONCORD MUSIC
TOM WHALLEY*
CHIEF LABEL OFFICER, CONCORD MUSIC
JAKE WISELY, 48
CHIEF PUBLISHING EXECUTIVE, CONCORD MUSIC

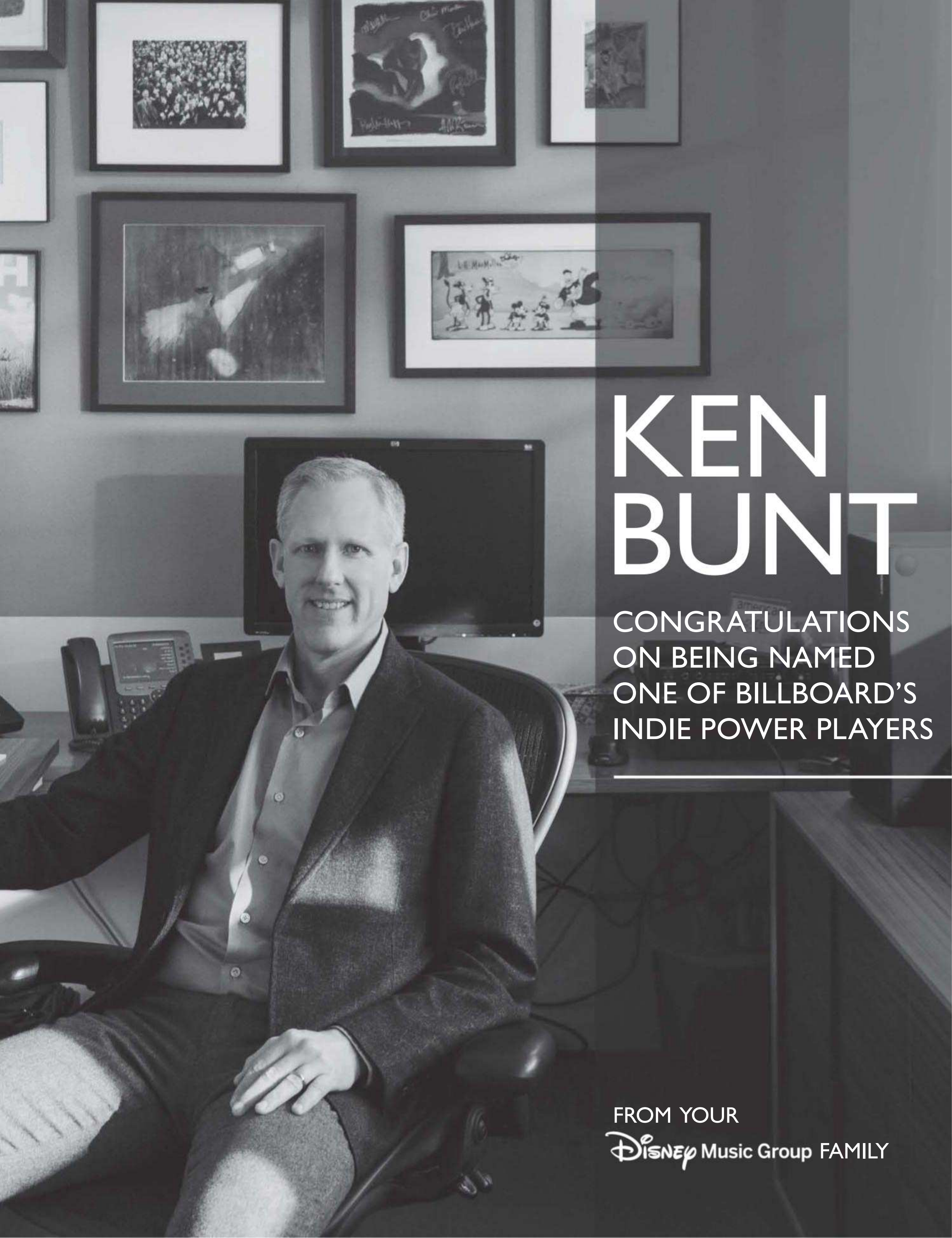


“I believe no one in the business knows our financial scale,” says Concord CEO Pascucci. “By year-end, our annual revenue will exceed \$400 million.” The projection takes into account Concord’s purchase in July of famed Latin music company Fania Records & Publishing and the United Kingdom’s Independiente Records. Those deals are part of a run of acquisitions that has made Concord the world’s fifth-largest integrated music company behind the three majors and BMG. That revenue is important, says Pascucci, “because our scale and stability allow us to put even more resources behind our artists, to stay with projects for the long term, with artists like Nathaniel Rateliff [& The Night Sweats], Ghost, The Revivalists, St. Vincent and others.” Whalley lauds the achievements of these Concord acts and others such as TajMo (the collaboration of Taj Mahal and Keb’ Mo’), Denzel Curry, Seether and The Record Company. Barros has led the integration of disparate recording and publishing units “into one cohesive music company under the banner of Concord Music,” he says. That effort on the publishing side, says Wisely, has involved “not just A&R and administration, but theatrical, licensing and synergizing with our label imprints, new releases and catalog. [The company now has] 170 dedicated publishing staffers across pop, theatrical and classical. That feels good.”

PETER BERARD, 36
NORTH AMERICAN LABEL MANAGER, DOMINO RECORDING CO.
SUSAN BUSCH, 39
HEAD OF A&R, DOMINO RECORDS/DOMINO PUBLISHING NORTH AMERICA

DIETZ: NABOR GOODY; MADDUX: CD BABY; NAVIN, THEIS: CAROLINE SINNO PHOTOGRAPHY; SATURN: MAGGIE SHANNON; SETON: COURTESY OF ADA WORLDWIDE; TABAAC: JUDY TROUP; VAN ARMAN: DUSTIN CONDREN; ZUNZ, GREGG ROTH, WISELY, BARROS: BETH HERZHAFT; PASCUCCI, SHANTI M. WHALLEY: AUSTIN HARGRAVE; PITBULL: COURTESY OF NAVIN.

* Declined to reveal age



KEN BUNT

CONGRATULATIONS
ON BEING NAMED
ONE OF BILLBOARD'S
INDIE POWER PLAYERS

FROM YOUR
Disney Music Group FAMILY

KRIS GILLESPIE, 46
**MANAGING DIRECTOR, DOMINO RECORDS/
 DOMINO PUBLISHING NORTH AMERICA**



In a year that marked the 25th anniversary of

Domino Recording's launch in London, the company's U.S. team under Gillespie celebrated Arctic Monkeys debuting at No. 8 on the Billboard 200 with *Tranquility Base Hotel & Casino* and Franz Ferdinand hitting No. 5 on Top Rock Albums with *Always Ascending*. Berard is working new releases from Cat Power, Animal Collective, Bob Moses, Dirty Projectors and Porches, among others. Busch has worked with electronica duo Bob Moses from "warehouse shows in Brooklyn" to its 2017 Grammy Award (with DJ RAC) for the remix of "Tearing Me Up." The pair will release a new album, *Battle Lines*, in September.

KEN BUNT, 48
PRESIDENT, DISNEY MUSIC GROUP



Bunt's musical playground is certainly bigger than that of most indies, as part of a multimedia empire that includes a broadcast network, digital radio station and legendary film studio. In 2018, Bunt capitalized on the return of *American Idol* to sister network ABC with key TV placements for winner Maddie Poppe, who's also recording songs that could appear in upcoming movie soundtracks. Disney Music's concert division presented over 550 shows this year — including *Star Wars in Concert* and *Beauty and the Beast* — a tenfold increase over 2012. Beyond family fare, Disney-signed Sabrina Carpenter was in the spotlight at this summer's iHeart Wango Tango concert, and Bunt placed a Joywave song in the trailer to the second iteration of blockbuster video game *Fortnite*, which generated 10 million views in its first few days of release. It's all part of an evolving access to Disney music fans. "We've moved from a transactional business to a business that is access-based," says Bunt. "The economics are different. Now, as opposed to getting someone to buy an album, we want them to spend four, eight, 16 minutes of their time listening to the music."

TOMAS COOKMAN, 57
PRESIDENT/CEO, NACIONAL RECORDS/INDUSTRIA WORKS



Latin alternative artists like Alex Anwandter, La Vida Bohème and Tomasa del Real are still flourishing under the umbrella of Cookman's Nacional Records and Industria Works, which includes his management, booking, events and publishing interests. Overall, Cookman reports that revenue rose by 85 percent in the past 12 months, with international revenue growing by 500 percent and booking and management income by 400 percent. (His companies do not report the dollar volume of revenue.) "The indie sector is here and not going away," says Cookman, who recently opened new offices in Mexico. The ease of market entry by artists "via accessible technology has made that a reality."

MIKE CURB, 73
FOUNDER/CHAIRMAN, THE CURB GROUP



The industry's oldest independent label still run by its original owner, Curb Records, had its most recent success on the Billboard Hot 100 in July, when



Ghost onstage in Stockholm in 2017.

TOP 5 INDIE PROMO EXECUTIVES

It's the power of the song — not the size of the team or label — that counts

Even in the age of music streaming, radio airplay remains an essential source of exposure and career development for artists at indie and major music companies alike. The five promotion executives here, who each work at music companies chosen for *Billboard's* Indie Power Players list, are at the top of their game, using their powers of persuasion with programmers to gain airplay for their priority singles. Each discussed an artist and track that achieved noteworthy airplay in the past year thanks to their efforts.

MARNI HALPERN*
 Senior vp promotion
 CAROLINE/CAPITOL MUSIC GROUP



Rapper NF had "built his own brand for a few years within the streaming and touring space," says Halpern. "When his third album, *Perception*, debuted No. 1 on the Billboard 200, we decided to take his first single, 'Let You Down,' to radio. It not only went to No. 1 at top 40 but is now triple-platinum. This was the first time in four or five years that an independent label with a team of five people achieved that goal, so I'm very proud."

NICK ATTAWAY, 48
 Vp radio promotion
 BMG



In May, Godsmack's "Bulletproof," the lead single from the band's album *When Legends Rise*, became the group's first No. 1 in four years on the Mainstream Rock Airplay chart. "But the goal wasn't to just go No. 1," says Attaway, explaining the artist-development strategy behind the track. "It was to make sure this song would be so successful that it would be played for years to come." In addition to hitting No. 1, "Bulletproof" has remained on Mainstream Rock Airplay for 25 weeks and counting, assuring BMG had achieved its goal.

NICK PETROPOULOS, 39
 Head of promotion
 GLASSNOTE ENTERTAINMENT GROUP



"When you first sign an artist and work together, you always have high expectations and hope that the band meets or exceeds them. And I feel Chvrches exceeded expectations" with their song "Miracles," says Petropoulos. "I believe it's the single that will go all the way and be their big hit." The song is No. 16 on the Alternative Songs chart. "It takes longer than ever for a record to go all the way, and you just have to stay steadfast and believe in it every single day. You can't give up too early."

LINDSAY BERBERICH, 28
 National radio promotion
 S-CURVE RECORDS



"One thing everyone here is really good about is artist development, figuring out [the format] to place an artist, where they belong," says Berberich. "That's what happened with AJR." The trio of brothers had achieved two modest hits on the Pop Songs chart before S-Curve decided that "Sober Up," featuring Weezer's Rivers Cuomo, had a better shot at getting played on alternative radio. The song hit No. 1 on Alternative Songs in March. Despite that early pop success, says Berberich, "having the record break through at [alternative], a format they weren't traditionally known for, was exciting."

JILL WEINDORF, 43
 Senior vp promotion and marketing
 CONCORD MUSIC GROUP



Ghost, whose song "Rats" was No. 1 on the Mainstream Rock chart for seven weeks, "had [released] several records before coming to Concord, but had never been played on the radio," says Weindorf. "We were fortunate to [achieve], in the promotion universe, a best-case scenario," a series of chart successes preceding a smash. The band had notched a top five track on Mainstream Rock in 2016, another song peak at No. 1 for two weeks in 2017 and a multiweek sweep in 2018 with "Ghost." Adds Weindorf: "It has been a real artist-development achievement for us."

PRIMARY WAVE

CONGRATULATIONS TO **LARRY MESTEL** AND **JUSTIN SHUKAT**
ON BEING NAMED TOP INDIE POWER PLAYERS!


**BOB
MARLEY**

*ALICE
COOPER*

DEF LEPPARD

(COUNTING CROWS)

**SMOKEY
ROBINSON**

KENNY LOGGINS



MELISSA ETHERIDGE

STEVE CROPPER

JAMES VAN HEUSEN

**GLENN
GOULD**

*Cee Lo
Green*

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Dylan Scott's "Hooked" single reached No. 72. Meanwhile, the music group's Word Entertainment consistently scales the Hot Christian Songs and Christian Airplay charts, thanks to acts that include For King & Country and Francesca Battistelli. Ask founder Mike Curb why he never sold his 55-year-old label and the Nashville philanthropist quips, "I have to keep my job somehow."

ANGEL DEL VILLAR, 38
FOUNDER/CEO, DEL ENTERPRISES



Although Del boasts a roster of regional Mexican artists that includes Gerardo Ortiz and Régulo Caro, and regularly places singles in the top 15 of the Regional Mexican Airplay chart, the addition of Tr3 Elemento in 2018 "was a great achievement," says Del Villar. "This group filled up 4,000-seat venues with no label or radio support." With streaming and digital revenue doubling in the past year, "we're becoming more independent," says Del Villar, who just launched Del's first podcast and has 360 deals in place with his acts, involving him in all aspects of their careers.

DANIEL GLASS, 61
FOUNDER/PRESIDENT, GLASSNOTE ENTERTAINMENT GROUP
CHRIS SCULLY, 51
GM/CFO, GLASSNOTE ENTERTAINMENT GROUP



"It's rock'n'roll — in-your-face music with sass, identity, authenticity and attitude," says Glass of his latest coup, the radio breakthrough of 20-year-old U.K. export Jade Bird, whose crossover hit, "Lottery," reached No. 1 on *Billboard's* Triple A chart — one of just five solo women to top the chart as a lead act since 2010. Scully says Glassnote can grow through strategic partnerships, such as the relationship between its imprint Resolved Records and Matthew E. White's label, studio, publisher and artist-management startup, Spacebomb Group, home to Natalie Prass and Bedouine. "We can grow our company by working with and mentoring others," says Scully.

ZACH KATZ, 47
PRESIDENT OF U.S. REPERTOIRE AND MARKETING, BMG
THOMAS SCHERER*
EXECUTIVE VP OF FRONTLINE PUBLISHING U.S., GLOBAL WRITER SERVICES; BMG CHINA



During one very busy week in May, BMG reports that its songwriters and artists topped 22 different *Billboard* charts, with hits from Jason Aldean, Bebe Rexha & Florida Georgia Line, the collaboration of Zedd, Maren Morris & Grey and several others. But, says Katz, "it's not about chart-chasing. It's about being profitable and valuable." Branching into books and documentaries, the global multimedia company enjoyed a Sundance Film Festival premiere for its lauded Joan Jett documentary, *Bad Reputation*; a Cameron Crowe-directed David Crosby doc is next. Recent acquisitions also include Daryl Hall's *Live From Daryl's House* catalog and a relaunch of the TV series this fall. Says Scherer: "It's about taking the risk and working with the best."

GORDON KERR, 51
CEO, BLACK RIVER ENTERTAINMENT
DAVE PACULA, 39
VICE PRESIDENT, BLACK RIVER PUBLISHING
MIKE WILSON*
SENIOR VP RADIO PROMOTION, BLACK RIVER ENTERTAINMENT



A former educational administrator, Kerr seemed an unlikely music company chief when he took the reins at Black River Entertainment in 2010. But with the rise of Kelsea Ballerini, the addition of Christian and Americana imprints and a roster of hit songwriters, Black River has become one of Nashville's most successful operations. Pacula proudly notes that Songs of Black River ranked at No. 9 on *Billboard's* 2017 Hot Country Songs Publishers recap, thanks to hits that include Midland's "Drinkin' Problem," Dylan Scott's "My Girl" and Ballerini's "Legends." Wilson's promotion

INDIE ADVOCATE: MERLIN

With over 800 member companies that represent some 20,000 labels from 53 countries, Merlin is the global digital-rights agency for the world's independent-label sector. Under CEO Charles Caldas, Merlin uses the shared repertoire of its membership — more than 12 percent of the global digital recorded-music market — to strike the best deal possible with Spotify, Apple Music and other streaming services. Merlin also uses data from digital music platforms to prepare reports that break down payments to labels so that the label, in turn, can accurately pay royalties to artists. In June, Merlin reported it was nearing \$500 million in annual collections from digital music providers for its members. When Spotify went public earlier in 2018, Merlin sold an undisclosed amount of stock that it had received when negotiating licensing deals years ago with the then-fledgling service. It distributed the proceeds to its members. —T.D.

team helped "Legends" hit No. 1 on Country Airplay. "It's just a tremendous high to watch these dreams come true for these artists," he says.

LABELS

PATRICK AMORY, 53
PRESIDENT/CO-OWNER, MATADOR RECORDS
GERARD COSLOY, 53
CO-OWNER, MATADOR RECORDS
CHRIS LOMBARDI, 52
CO-OWNER, MATADOR RECORDS



Matador achieved a new milestone for Queens of the Stone Age last September when the band's *Villains* hit No. 1 on both Top Rock Albums and Alternative Albums and No. 3 on the *Billboard* 200, en route to selling over 800,000 albums worldwide, according to Amory. He credits Matador's relationship with the band's representatives at Silva Management. "The collaboration with them is always amazing," he says. With rising acts such as Car Seat Headrest and Perfume Genius, Cosloy emphasizes the depth of the label's roster, while Lombardi notes Spoon's five recent tours of Europe and a new worldwide deal with Interpol. "We're pushing toward careers [using] a global perspective at all times," says Lombardi.

NOAH ASSAD, 28
CO-FOUNDER/CEO, RIMAS ENTERTAINMENT
JOSÉ "JUNIOR" CARABAÑO, 24
CO-FOUNDER, RIMAS ENTERTAINMENT



Rimas is behind the breakout success of Puerto Rican trap star Bad Bunny, who shared billing with Cardi B and J Balvin on the *Billboard* Hot 100 chart-topper "I Like It," while achieving 40 million monthly plays on Spotify. "Everything we do is in-house," says Assad, who built his team of 18 over the past two years. That crew includes company co-founder Carabaño, who boosted Rimas' YouTube presence from 35 channels to 100, which are generating 1 billion views every 30 days, he notes. "Rimas is no longer just trap," says Carabaño. "We're a multinational label that represents many genres."

SCOTT BORCHETTA, 55
PRESIDENT/CEO, BIG MACHINE LABEL GROUP
ANDREW KAUTZ, 49
COO, BIG MACHINE LABEL GROUP



Beyond the blockbuster success of Taylor Swift's *Reputation* (3.1 million equivalent album units earned to date), the record-setting chart run of Florida Georgia Line & Bebe Rexha's "Meant to Be" (38 weeks and counting atop the Hot Country Songs list) and new chart milestones for Thomas Rhett and Brett Young, Borchetta's achievements of late have included branching out into spirits (Big Machine Platinum Filtered Premium Vodka), racing (Big Machine Motorsports) and TV (Canada's *The Launch*, for which Borchetta is co-executive producer and on-camera mentor). "From day one, we've never leaned on one artist, one success, one product," he says. "We've always got to be developing the next ones." The challenge, adds Kautz, is that "music has to compete with so many different entertainment options: mobile apps, social

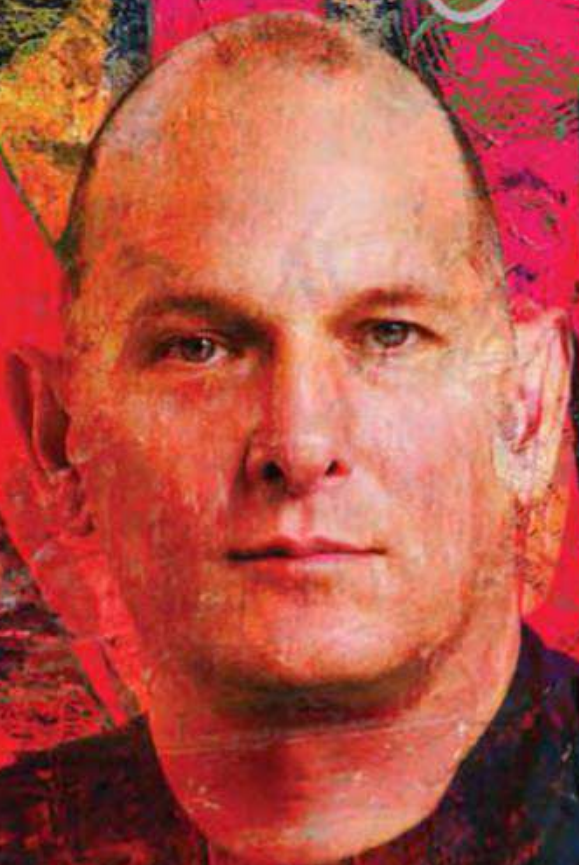


From left: Ballerini, Kerr and Black River artists Jacob David and Abby Anderson at the Country Radio Seminar in Nashville in 2017.

DEL VILLAR: DEL STUDIOS; KATZ: COURTESY OF BMG; SCHERER: RICH POLK/GETTY IMAGES; AMORY: LOMBARDI: TIM SOTER; COSLOY: COURTESY OF SUBJECT; ASSAD, CARABAÑO: COURTESY OF RIMAS MUSIC; BORCHETTA: TERRY WATT/GETTY IMAGES; KAUTZ: BIG MACHINE LABEL GROUP; GLASS: MARY ELLEN MATTHEWS; SCULLY: COURTESY OF GLASSNOTE ENTERTAINMENT GROUP; KERR: DAVID MCCLISTER; PACULA: COURTESY OF BLACK RIVER ENTERTAINMENT; WILSON: ROBERT CHAVIER/COURTESY OF BLACK RIVER ENTERTAINMENT.

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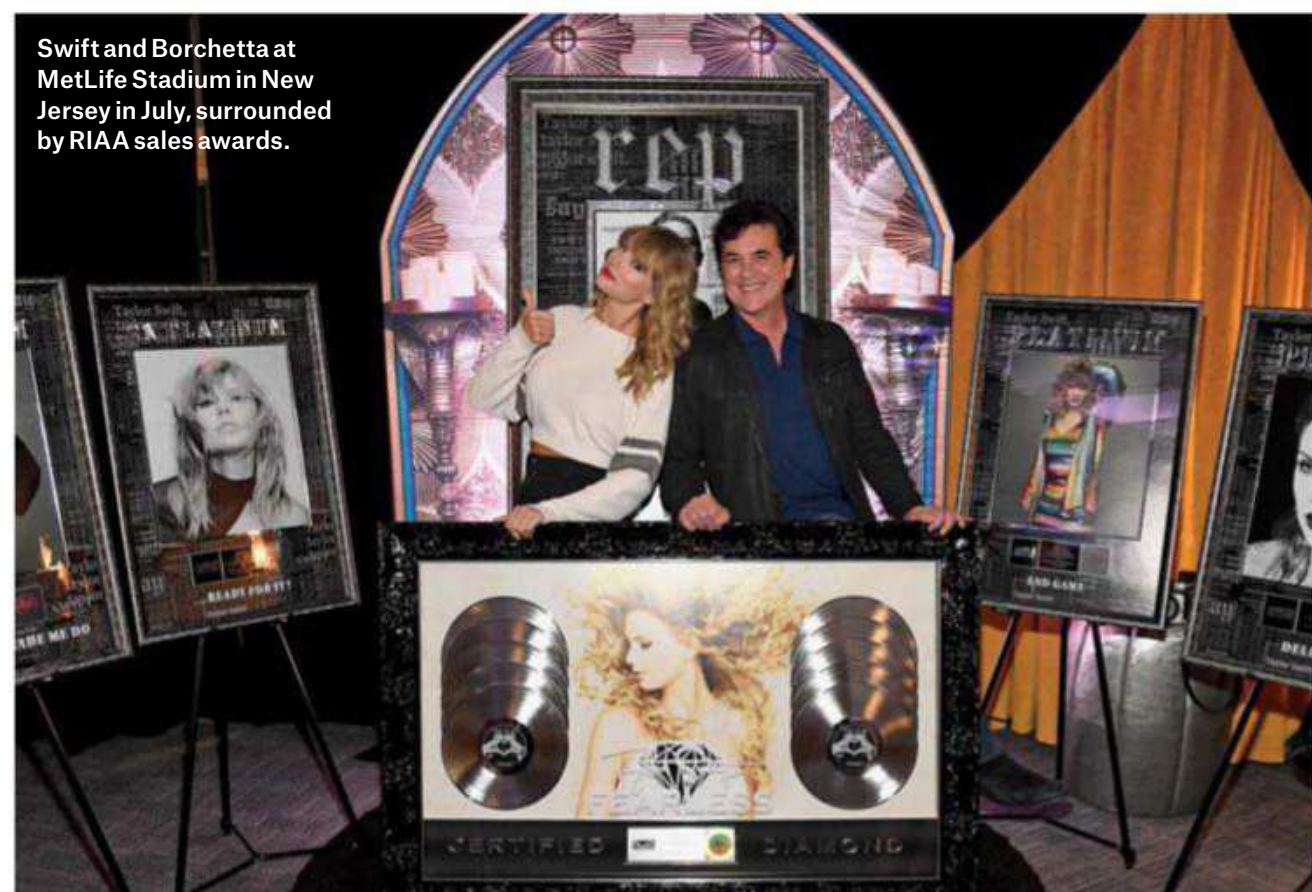
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Swift and Borchetta at MetLife Stadium in New Jersey in July, surrounded by RIAA sales awards.

media, content overload. The great thing about music is you can integrate it into all these new entertainment platforms."

STEPHEN CAMPBELL, 32
HEAD, YOUNG TURKS RECORDINGS USA



During the past 18 months, Campbell has overseen the U.S. campaigns for albums that showcase the stylistic edge and diversity of the London-based Young Turks label: *I See You*, from British indie-pop group The xx; *Process*, from alt-R&B singer Sampha; and *Heaven and Earth*, from saxophonist Kamasi Washington — "his most transcendent and creative opus to date," says Campbell. Washington took home the best jazz album honor in June at the Libera Awards for his 2017 release, *Harmony of Difference*.

LUIS DEL VILLAR, 39
FOUNDER/CEO, GERENCIA 360



A record label, music publisher, booking agency and management company under one roof, Del Villar's Gerencia 360 boasts a young "mexillennial" roster that includes Adriel Favela, whose single, "Me Llamo Juan," is an ode to the immigrant community in the United States. Del Villar's newest signing, Cornelio Vega y Su Dinastia, debuted atop the Latin Album Sales chart with *El Problema* last November and sold out Mexico's 15,000-capacity Arena Monterrey in July.

ROGER GOLD, 48
CO-FOUNDER, 300 ENTERTAINMENT
KEVIN LILES, 50
CO-FOUNDER/CEO, 300 ENTERTAINMENT



Migos, Fetty Wap and Young Thug are just some of the acts that 300 Entertainment — which racked up 13 billion streams in 2017, according to the company — has introduced to the mainstream in the last three years. "I'm committed to just breaking new artists," says Liles. Gold is focused on 300's "nascent" pop department, but he has made strides with singer-songwriter Meg Myers and New Zealand pop act The Drax Project while building on the success of Cheat Codes, whose Little Mix collaboration, "Only You," became the DJ trio's 13th entry on the Hot Dance/Electronic Songs chart in July. "We're constantly out there in the marketplace looking for artists who fit our vision and who we

believe will be successful as streaming continues to grow," says Gold.

ELLIOT GRAINGE, 24
FOUNDER/CEO, 10K PROJECTS



Since launching 10K Projects only two years ago, Grainge has broken two artists: Trippie Redd, who collaborated with the late XXXTentacion on the latter's 2017 hit "F**k Love," and 6ix9ine, who teamed up in July with fellow New York native Nicki Minaj and producer Murda Beatz for new song "FEFE." Reflecting on the hip-hop energy of the moment, Grainge says: "Right now culturally, it's quite similar to punk rock in the mid- to late-'70s era in Britain." Except now, he adds, the "stage" is social media and online arenas like Instagram's Explore page and WorldstarHipHop.

STEVE GREENBERG, 56
PRESIDENT, S-CURVE RECORDS



Asked for a number that best measures his label's success over the past 18 months, Greenberg replies: "We've earned seven gold and platinum certifications during that time among [artists] AJR, Andy Grammer and We the Kings." He adds that seven also "equals the number of employees we have. So that's one gold or platinum certification per staff member. Not a bad ratio." His music business philosophy? "Life's too short to devote yourself to music you're not personally excited about, or to get into business with people about whom you don't have a positive opinion."

MATT HARMON, 46
PRESIDENT, BEGGARS GROUP USA
MARTIN MILLS, 69
CHAIRMAN, BEGGARS GROUP



"It has been incredible for us to compete in a marketplace that has not been kind to rock bands in the past few years," says Harmon, whose Beggars Group is the parent company for labels celebrating success on the Billboard 200 with The xx (No. 2 with *I See You* on Young Turks), Queens of the Stone Age (No. 3, *Villains*, Matador) and The National (No. 2, *Sleep Well Beast*, 4AD). Mills is equally excited by the rise of a younger Beggars artist, Memphis-based Julien Baker. "When you find an incredible new artist like Julien and start getting her across to the audience you can reach," he says, "that's deeply rewarding."

INDIE ADVOCATE:
A2IM

The American Association of Independent Music — known as A2IM — is the nonprofit trade association representing the interests of over 550 indie record labels. A2IM presented its annual Indie Music Week — four days of workshops and panels — in New York in June, culminating with the members-only Libera Awards. Defining its membership, A2IM CEO Richard James Burgess has stated that an independent label "must own 50 percent or more of its masters and, as it stands, no independent has more than 5 percent [of] global market share. Similarly, a distributor must be 50 percent or more owned independently of the major labels." (For a definition of "independent" as it is used in compiling the Indie Power Players list, see page 62.)

—T.D.

ROBERT JOHN*
CREATIVE HEAD/CO-OWNER, MEGAFORCE RECORDS/MRI/PALMETTO



Megaforce, home to Anthrax and Third Eye Blind, remains fiercely loud and proud. "It's good to see an artist-controlled entrepreneurial model being utilized more," says John. "Megaforce pretty much invented the model in the early 1990s with the establishment of our company, MRI. Now you see BMG, Kobalt [and others] all using this model. At least artists have more options now, and I think Megaforce helped alter music history with this model."

ALLEN KOVAC, 63
CEO, ELEVEN SEVEN MUSIC GROUP



Kovac's label is expanding abroad while its roster thrives at home. The company has opened offices in London and Berlin and partnered with The Orchard as its global distributor. "We break a lot of [artists]," says Kovac, "like Nothing More, which got three Grammy nominations and had one of the biggest alternative rock songs of the year [Mainstream Rock chart-topper "Go to War"]." But Kovac is particularly enthusiastic about the New York alternative-pop artist Just Loud, whose recent single, "Soul Train," features Debbie Harry. "He's going to be a very special artist," he says.

MORACE LANDY, 58
CHIEF MARKETING STRATEGIST, EMPIRE
GHAZI SHAMI, 42
CEO, EMPIRE



Since the fatal shooting of XXXTentacion in June, the rapper who ignited controversy during his life had nine songs chart posthumously on the Billboard Hot 100 — and Shami's EMPIRE signed a new



Grainge (right) with Trippie Redd.



20 YEARS

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album deal with the artist for tracks that he recorded before his death. (A release date for a posthumous project has not yet been set.) Meanwhile, Landy notes that EMPIRE has played a role in the continuing success of Tyga, the singer Lloyd, Fat Joe, Remy Ma and rapper-producer DRAM. Says Shami: "The industry is moving at a breakneck pace that we haven't seen in a long time."

PATRICK MOXEY, 52
FOUNDER, ULTRA RECORDS



Moxey has overseen the growth of Ultra Records since he founded the iconic dance-music imprint in 1995. He has forged a global alliance with Sony Music while maintaining majority ownership in the label, and during the past year hit radio pay dirt with Sofi Tukker's "Best Friend," which reached No. 5 on the Hot Dance/Electronic Songs chart. Ultra also released Kygo's Apple documentary, *Stole the Show*, while its YouTube channel passed 8.7 billion views and 14 million subscribers. Last November, Moxey returned to his hip-hop roots by relaunching Payday Records with DJ Premier and A\$AP Ferg. "Let's be careful that music doesn't start to live or die within an algorithm," he says.

LOUIS POSEN, 47
FOUNDER/PRESIDENT, HOPELESS RECORDS



As his label marks its 25th anniversary in 2018, Posen can boast hit titles on the Top Rock Albums chart with *The Peace and the Panic* from Neck Deep (which peaked at No. 2) and *Sister Cities* from The Wonder Years (No. 5). Posen, who founded Hopeless in his 20s as he began to lose his sight, was elected chairman of indie-label trade group the American Association of Independent Music earlier in August. "That's a fairly big accomplishment for a blind punk-rock guy," he says.

GABRIEL ROTH, 44
CO-FOUNDER, DAPTONE RECORDS
NEAL SUGARMAN, 55
CO-FOUNDER, DAPTONE RECORDS



From left: Jim Jones, Fat Joe, Ghazi Shami, Ki-2, Ball Greezy and Travv.



Despite the deaths of two beloved artists on its roster, Sharon Jones in 2016 and Charles Bradley last

September, Brooklyn-based Daptone retains its critical buzz with releases including Jones' posthumous *Soul of a Woman*, the self-titled debut from Cuban act Orquesta Akokan and Michael Rault's *It's a New Day Tonight* on Daptone's new rock subsidiary, Wick Records. "We've built a brand based on quality music — long-tailed discovery that's going to keep us in business in the streaming world," says Sugarman. When asked about a recent highlight of his work, Roth (the Dap-Kings bandleader goes by the stage name "Bosco Mann") replies: "I had a stranger in a bar come up to me and tell me that he was pretty sure his child had been conceived to a Sharon Jones record I made. That was pretty good."

CHRIS TAYLOR, 52
GLOBAL PRESIDENT OF MUSIC, ENTERTAINMENT ONE



"One of the largest myths being perpetuated is the 'irrelevance' of the record company," says Taylor, whose independent, Toronto-based

Entertainment One develops and distributes music, film, TV and, most recently, live content with the March acquisition of Round Room Entertainment, an event production company. Adds Taylor: "We are going to have a whole generation of musicians who [will] miss their opportunity to excel by declining the assistance of well-trained, well-financed companies that can really help a developing act take things to the next level."

BRYAN "BIRDMAN" WILLIAMS, 49
CO-CEO, CASH MONEY RECORDS
RONALD "SLIM" WILLIAMS, 50
CO-CEO, CASH MONEY RECORDS



In the label's early days, Birdman liked to refer to his crew as the Cash Money Millionaires. Twenty years later, 1 billion seems a more apt number:



Birdman Williams (left) and Jacquees at the Grammys in January.

INDIE ADVOCATE: AIMP

The voice of the Association of Independent Music Publishers has never been more vital than now, as the Music Modernization Act makes its way through Congress in the face of an end-of-term deadline.

"The MMA will update the music-licensing system for today's online world and correct long-standing programs that have denied songwriters and publishers full control over their works," read a statement in June, issued by AIMP president Michael Eames, AIMP New York executive director Alisa Coleman and AIMP Nashville executive director John Ozier.

Since 1977, AIMP has supported the indie publishing community through education, analysis of business trends and networking opportunities. The second Indie Music Publishing Summit was held in New York in June. —T.D.

Drake's *Scorpion* racked up a billion global streams during its first week in July, the first album to reach that milestone. Meanwhile, Cash Money in June settled the label's four-year legal dispute with Lil Wayne, clearing the way for the release of his long-awaited *Tha Carter V* album. Slim Williams says Cash Money is laying the groundwork for what he calls the label's "next phase of artists," particularly in a rapid-fire streaming business. "Everybody moves so fast, and the deals that are being signed are bigger than the way they used to be," he says. "So right now we just got to be and stay competitive."

PUBLISHERS

JOSH ABRAHAM, 45
CO-CEO, PULSE MUSIC GROUP
SCOTT CUTLER, 56
CO-CEO, PULSE MUSIC GROUP



Pulse's gross revenue in 2017 increased by 205 percent over the previous year (the company

does not report the dollar volume of its business), in part thanks to Camila Cabello's "Havana," co-written by Pulse songwriter Brittany Talia Hazzard, known professionally as Starrah. It's the first single led by a female artist to simultaneously top the Pop, Rhythmic and Adult Pop charts since 1996. In an in-house, year-end tally, Pulse found that its writers had amassed a combined 45 BMI and ASCAP awards and \$150 million in singles sales. "It kind of blew our minds," says Cutler.

ANDREW BERGMAN, 49
COO, DOWNTOWN MUSIC PUBLISHING
JUSTIN KALIFOWITZ, 36
CEO, DOWNTOWN MUSIC PUBLISHING



Ongoing acquisitions, signings and hirings are a sure sign of Downtown's growth. The company does

not reveal its financials, but in April it struck a deal for over 2,000 copyrights from the Major Bob Music catalog, including hits by Rascal Flatts, Kenny Chesney and Reba McEntire (but not material by

*"The main ingredient of stardom is
the rest of the team."*

John Wooden

**Congratulations
Daniel, Chris and Nick!**

**Love,
The Glassnote Team**





Garth Brooks), and in July it acquired Booker T. Jones' share of his songs, including the classic "Green Onions." Newly signed writers John Prine and Natalie Merchant have joined a roster that includes Ryan Tedder, One Direction, Benny Blanco and Sturgill Simpson. "We have added 64 people to our staff in the last 19 months," says Bergman. "They were added in every department including tech" — strengthening Downtown's SongTrust operation, which provides global rights administration and royalty collections — "and we hired a new head of A&R."

JOSH GRUSS, 44
FOUNDER/CEO, ROUND HILL MUSIC



Round Hill, a private equity-financed company that invests in publishing and recording assets, began 2018 with the acquisition of Carlin America, a veteran indie publisher built by legendary executive Freddy Bienstock with its iconic catalog of 100,000-plus copyrights, including hits from Elvis Presley, AC/DC and Meat Loaf. With the deal reportedly worth \$245 million, the value of Round Hill's copyrights now totals about \$500 million. "Seven years ago," says Gruss, who founded the firm in 2010, "that number was zero."

GOLNAR KHOSROWSHAHI, 46
FOUNDER/PRESIDENT, RESERVOIR MEDIA MANAGEMENT



Khosrowshahi says that the chart positions of the songs administered by Reservoir confirm "the quality of the music catalogs we have acquired and the quality of the people who we have added to the writer roster." The music publisher, which counts Migos and 2 Chainz among its songwriters, reports a publishing interest in 68 titles on the Billboard 100 since January 2017, including five No. 1s: Migos' "Bad and Boujee," Post Malone's "rockstar," Camila Cabello's "Havana," Childish Gambino's "This Is America" and Drake's "In My Feelings."

AL "BUTTER" MCLEAN, 49
SENIOR VP CREATIVE, KOBALT

SAM TAYLOR, 41
SENIOR VP CREATIVE, KOBALT



"Butter" McLean (Alicia Keys bestowed the nickname when he worked for her at MBK Entertainment) has sizzled at Kobalt lately with the signing last December of Childish Gambino, whose "This Is America," released in May, has generated 375.8 million on-demand streams. The catalog of Jimmy Jam & Terry Lewis also came to Kobalt through McLean. Taylor has signed seven top writer-producers this past year, from Kendrick Lamar collaborator Teddy Walton to J White, who was involved with Cardi B's "Bodak Yellow" and "I Like It." Air Force veteran Taylor says that his mission now involves "shattering the myth that a flashy check is the best option," and proving that his clients "can create big hits, own their rights and get paid."

LAWRENCE MESTEL*
FOUNDER/CEO, PRIMARY WAVE MUSIC PUBLISHING

JUSTIN SHUKAT, 43
PRESIDENT, PRIMARY WAVE MUSIC PUBLISHING



In a \$50 million deal with Island Records founder Chris Blackwell — a former partner and mentor to Mestel — Primary Wave acquired an 80 percent share in the catalogs of Blue Mountain Music and reggae legend Bob Marley. Although Marley's songs have been streamed over 1.7 billion times in the United States alone, Mestel hopes to "reintroduce him to a new youth culture, and do it in a way that would make Bob Marley proud." A cover of "Three Little Birds" by Maroon 5 reached No. 5 on *Billboard's* Reggae Digital Songs in June, and an animated movie based on Marley's music is in development from Fox Animation and PolyGram. While Primary Wave also recently acquired the publishing catalogs of David Rose, Brenda Russell, Alice Cooper and pianist Glenn Gould, Shukat is excited about newly signed clients like Carlie Hanson, whose second single, "Only One," has collected 16.5 million on-demand streams.

Ott (center) with Alex Lifeson (left) and Geddy Lee of Rush at the launch of ole's Toronto office in 2016.

KERRY O'NEIL, 65
CO-OWNER, BIG YELLOW DOG
CARLA WALLACE*
CO-OWNER/CEO, BIG YELLOW DOG



Wallace, whose track record includes signing a 17-year-old Meghan Trainor and guiding Maren Morris on a career path from songwriter to recording star, now urges a watchful eye on Big Yellow Dog's latest writer-artist signings, Tenille Townes and Brynn Elliot. O'Neil says that Big Yellow Dog has excelled at the three goals of any music publisher: artist development, synch deals and copyright placements. The greatest challenge on the horizon, she adds, is "the continued transition to a streaming-dominant business."

ROBERT OTT, 54
CEO/FOUNDER, OLE



Ott sold his stake in Canadian rights-management company ole in May to its founding equity partner, the Ontario Teachers' Pension Plan, but announced he would remain as CEO. Ole, which publishes Richard Marx among many others and has a partnership deal with Timbaland, achieved a 15 percent increase in global revenue and a gross margin of \$64 million in 2017, according to its founder. Ott says his keenest concern is how to advance the conversation about "the value of music in the new [streaming] environment and solve the inherent data issues."

DAVID RENZER, 58
CHAIRMAN/CEO, SPIRIT MUSIC GROUP



One of Spirit's copyrights — "Shape of You" by Johnny McDaid and Ed Sheeran, which spent 12 weeks atop the Billboard Hot 100 and 33 consecutive weeks in the top 10 — managed to achieve what Renzer calls the "trifecta of our industry." It was awarded BMI's pop song of the year, ASCAP's song of the year and PRS for Music's most performed work prize at the organization's Ivor Novello Awards. "Not bad for a little independent," says Renzer with a laugh.

KATHY SPANBERGER*
PRESIDENT/COO, ANGLO-AMERICAN REGION; PEERMUSIC



At venerable peermusic, which marked its 90th anniversary in 2017, Spanberger has claimed recent wins like the signing of Mexican pop singer Sofia Reyes, whose single, "1, 2, 3," with Jason Derulo and De La Ghetto, reached No. 17 on the Latin Pop Songs chart. A 39-year publishing veteran with global responsibilities, Spanberger also oversaw a restructuring of its Australian operations in Sydney that produced a 68 percent increase in local revenue. (The company does not report the dollar volume of its business.) "We're having great success across the board," she says, "which isn't easy."

Contributors: Rich Appel, Steve Baltin, Dean Budnick, Ed Christman, Leila Cobo, Chuck Dauphin, Camille Doder, Thom Duffy, Andrew Hampp, Steve Knopper, Carl Lamarre, Geoff Mayfield, Matt Medved, Gail Mitchell, Melinda Newman, Cathy Applefeld Olson, Paula Parisi, Deborah Evans Price, Bryan Reesman, Craig Rosen, Dan Rys, Eric Spitznagel, Colin Stutz, Deborah Wilker, Nick Williams

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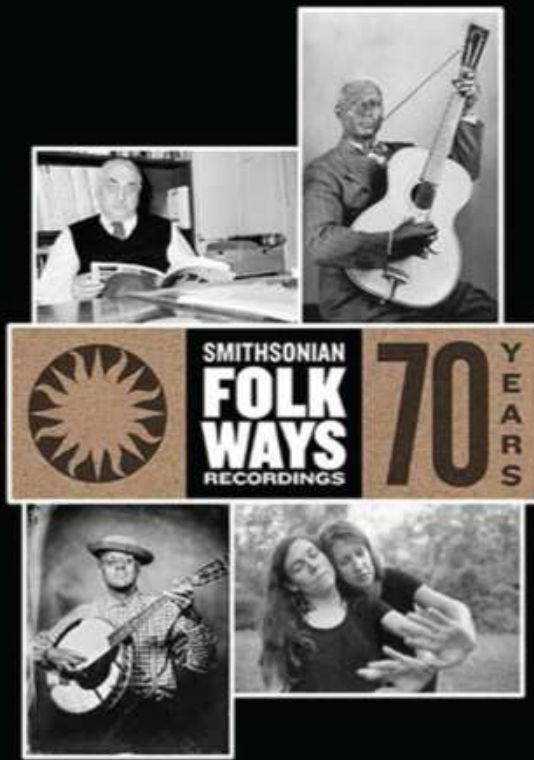
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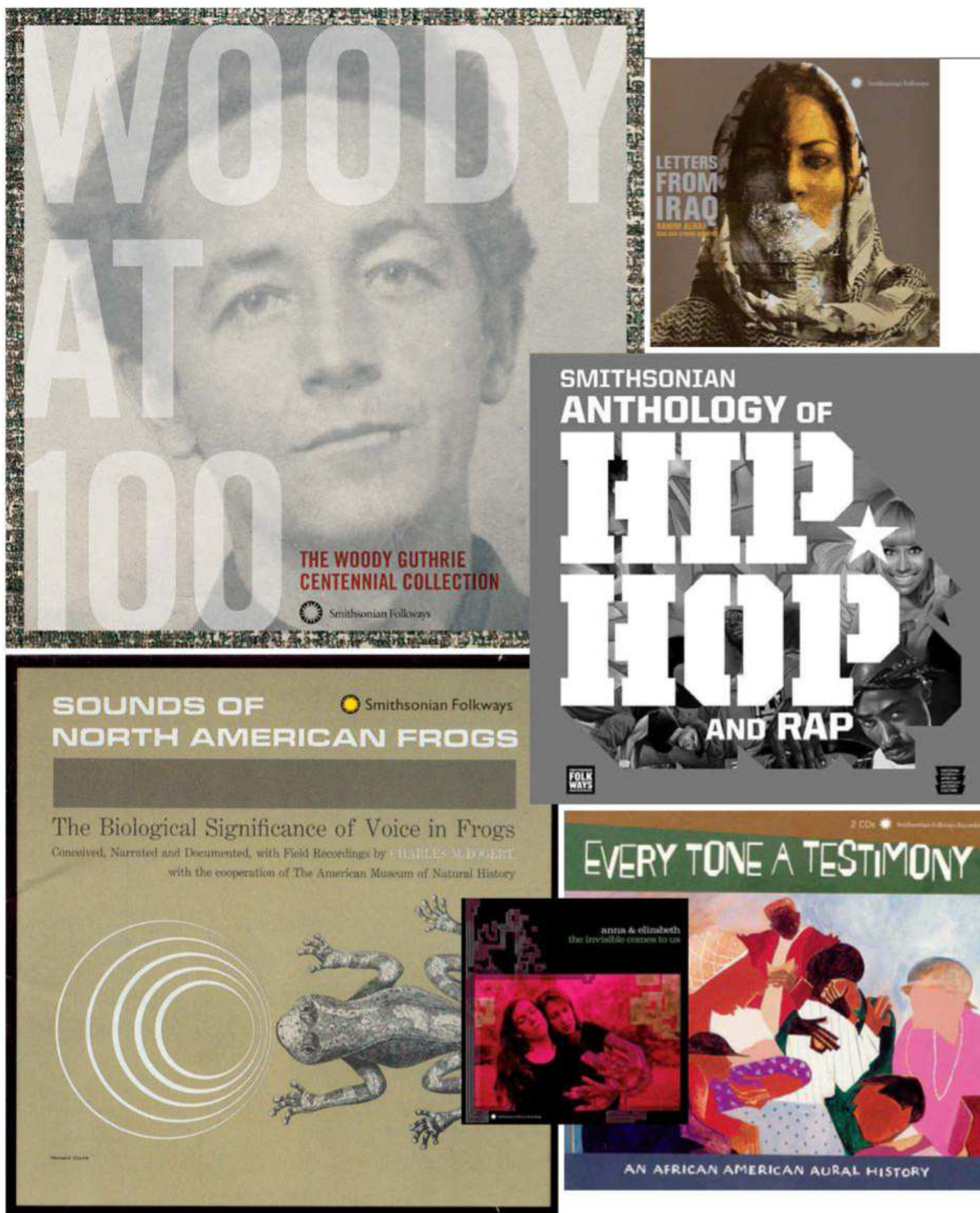
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Smithsonian Folkways At 70

The nonprofit label continues to be the voice of underrepresented artists and an archive of unique recordings — including bowel noises and sounds made by amphibians

BY HARLEY BROWN

IN 1846, THE SMITHSONIAN Institution was founded for one purpose, laid down by donor James Smithson in his last will and testament: for “the increase and diffusion of knowledge.” Huib Schippers, director and curator of the establishment’s nonprofit record label, Smithsonian Folkways Recordings, likes to translate that as simply “battling stupidity.”

Established in 1948 in New York and acquired by the Smithsonian Institution in 1987, Folkways celebrates its 70th

anniversary this year. The Washington, D.C.-based label has both an expansive and eclectic catalog of material: from 1955’s *Sounds of Medicine* (a collection of recordings of the human body) to 1958’s *Sounds of North American Frogs*, as well as audiotapes from the Red Scare in the 1950s, when Sen. Joseph McCarthy claimed that the U.S. government had been infiltrated by Communists. “We’re trying to become the national museum of sound,” says Schippers, 59, who aims to eventually expand its archives from



Schippers

Top: The label’s catalog includes titles such as (clockwise from top left) *Woody at 100*, Rahim Alhaj’s *Letters From Iraq*, its upcoming *Smithsonian Anthology of Hip-Hop and Rap*, *Every Tone a Testimony*, Anna & Elizabeth’s *The Invisible Comes to Us* and *Sounds of North American Frogs*.

60,000 to 100,000 tracks.

Founder Moses “Moe” Asch set out to create an encyclopedia of melodies while eschewing commercial success — he famously turned Bob Dylan away in 1961 — and requiring that all of the label’s releases be available forever, regardless of sales. Folkways’ roster features folk icon/activist Pete Seeger, blues legends Lightnin’ Hopkins and Lead Belly, and children’s songsmiths Ella Jenkins and Elizabeth Mitchell. Among its most critically lauded releases are 1952’s *Anthology of American Folk Music*, which spearheaded folk revivals led by Dylan and Dave Van Ronk, and the 2012 box set *Woody at 100: The Woody Guthrie Centennial Collection*.

Folkways is also unique among record labels for its commitment to education, with downloadable, music-based lesson plans covering topics from Egypt’s Bedouin culture to the folk music of Turkey. “The Smithsonian is about the dissemination of knowledge,” says Schippers, whose own teaching background includes opening Amsterdam’s first school for Indian classical music. “We’ve always been the label that gives voice to the underrepresented and the unheard, and that’s as relevant now as it was when Moe Asch started Folkways.”

In conjunction with the imprint’s anniversary, Schippers reflects on Folkways’ legacy and explains why the label will always be peerless.

Has the rise of streaming affected how Folkways carries out its mission of “supporting cultural diversity and increased understanding among peoples through the documentation, preservation and dissemination of sound”?

For 70 years, this left-leaning label has effectively worked on the capitalist model that we acquire sounds, we produce albums and we sell them. From LPs to cassettes to CDs to downloads, we will typically make about 70 cents per track. With streaming, we make 0.04 cents per track. This is why we have to look carefully at how much income we can continue making from actual music sales, and how much we have to get from associated work like education, philanthropy and working with foundations and other partners.

My job is to make this transition. I started two years ago, and another three or four years from now we’ll have a business model that’s sustainable without compromising our integrity. CD and vinyl still work — particularly box sets. We will be bringing out four new ones next year.

They generate more profit than streams. Vinyl is a growing business, but it's also only 2 percent of sales, so it's not going to make us rich. But we're very happy with the initial sales of the vinyl rereleases that we've just brought out.

What qualities do you look for in artists that make them a good fit for Folkways?

One of the challenges I face as the director of Folkways is that what Moe Asch used to do — bring out music that nobody had ever heard of — doesn't exist anymore. You go to YouTube and type in "Wagogo music from Tanzania" and get 600 hits. What I'm looking for now is not so much people that copy whatever has been done a hundred times, but people that take it to the next stage. The label has a history of Americana folk music, and there's a number of fantastic ensembles [like the Down Hill Strugglers] that do folk in the same style as the 1950s.

Singers and multi-instrumentalists Anna & Elizabeth go to the Library of Congress and listen to old recordings, to archives in Vermont and dig up old songs, and to the houses where these songs were composed. But they turn that into soundscapes clearly recognizable as tradition while adding new elements, like electronics, to their sound.

What is your selection process like?

There's an online form where anybody can say, "I've got a great idea for a Folkways album." Then it goes through the curatorial group here, and we decide whether we can do it or not. Other things come in dialogue

with other parts of the Smithsonian. We have the *African-American Legacy* series with the National Museum of African-American History and Culture; a Latino series with the Latino Center; and a series on Central Asia, which was funded by the Aga Khan Foundation.

We've just commissioned lead singer Rhiannon Giddens of [the Grammy Award-winning old-time string band] Carolina Chocolate Drops. Nonesuch Records very graciously lent her to us to do an album, which is going to be called *Songs of Our Native Daughters*. She went into a studio with three other African-American female banjo players, and in eight to 12 days they created an album. It goes through your soul, in terms of going back to just before slavery, the abolition of slavery and just after, while reflecting on what has and hasn't changed in 150 years.

We're also working with the New Orleans Jazz and Heritage Festival. They're celebrating a 50th anniversary next year, so we're putting together a box set with the 50 best recordings, with a 200-page book with photos and essays. Whatever we bring out will be available in perpetuity, which is what no other label in the world can promise.

How do you strike a balance between challenging listeners and making Folkways' offerings accessible to a new audience?

If I listen to four country songs on Spotify, it will give me 24 hours of country music, because they'll say, "Well, obviously, Schippers likes country music." Algorithms have gone so far now that they are

**"Algorithms are hindering people from being musically adventurous."
—Schippers**



The Ralph Rinzler archives at the Smithsonian Center for Folklife and Cultural Heritage.

hindering people from being musically adventurous, and I don't think we should underestimate how many intelligent, adventurous listeners there are. We're really catering to that particular market.

We're doing a thing with [avant-garde artist] Laurie Anderson based on the *Tibetan Book of the Dead*, with Tibetan musicians and Jesse Smith, the daughter of Patti Smith. It's within the tradition of spoken word and Timothy Leary on LSD trips, but it's a completely and utterly compelling soundscape. It's those things that are viable for us to do, and make us different from other labels.

The 2003 initiative Save Our Sounds aimed to save deteriorating wax cylinders and acetate discs from the early 20th century. Are there endangered species of music you're racing against time to preserve?

The archives of Ralph Rinzler [the late folk singer and co-founder of the Smithsonian Folklife Festival] are very dedicated to preserving sounds. If we find music that we think is interesting, we'll restore sounds and bring them out again. And by the time we've released them, theoretically they are secured for eternity.

Do you anticipate that Folkways will attract a new, younger audience with upcoming releases like the *Smithsonian Anthology of Hip-Hop and Rap*?

Our demographic tends to be [age] 50-plus people, although we are beginning to get a new wave of people in their 20s and 30s. The *Anthology of Hip-Hop and Rap* has more to do with a curatorial idea — that it started as music of the people in the South Bronx in the early '70s, and it happened to develop into probably the largest musical cultural influence in the world over the past decades, probably over the last hundred years. These are sounds of protest, but these are also the sounds of misogyny, so we try to make a very honest assessment of everything. ●



Asch in New York in 1962. The record executive/audio engineer founded Folkways Records in 1948 and ran it until his death in 1986.

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— **Louis Posen, President of Hopeless Records**

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Billboard Artist 100

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
64	1	1	#1 TRAVIS SCOTT	CACTUS & CACTUS/REPUBLIC	1	119
43	45	2	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	205
1	2	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	216
		4	ARETHA FRANKLIN	RCA	4	2
3	4	5	POST MALONE	REPUBLIC	1	112
4	5	6	IMAGINE DRAGONS	KID ROCK/REPUBLIC/UMLE	1	184
10	3	7	BTS	BIGHIT ENTERTAINMENT	1	97
5	6	8	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	57
6	7	9	MAROON 5	222/INTERSCOPE/IGA	1	216
9	13	10	TAYLOR SWIFT	BIG MACHINE/BMLG	1	212
		11	JASON MRAZ	ATLANTIC/AG	5	4
8	8	12	ED SHEERAN	ATLANTIC/AG	1	210
		13	TRIPPIE REDD	TENTHOUSAND PROJECTS	13	1
7	10	14	XXXTENTACION	BAD VIBES FOREVER	1	53
13	14	15	JUICE WRLD	GRADE A/INTERSCOPE/IGA	12	13
11	11	16	ARIANA GRANDE	REPUBLIC	1	184
14	15	17	LUKE COMBS	RYER HOUSE/COLUMBIA NASHVILLE/SMN	5	76
27	17	18	KANE BROWN	ZONE 4/RECA NASHVILLE/SMN	5	61
2	12	19	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	152
17	18	20	FLORIDA GEORGIA LINE	BMLG	1	216
18	20	21	SHAWN MENDES	ISLAND	1	184
		22	ELVIS PRESLEY	RCA/LEGACY	20	38
21	23	23	KHALID	RIGHT HAND/RCA	11	76
22	21	24	JASON ALDEAN	MAJOR/BROKEN BOW/BMG	1	194
32	19	25	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	17	17
25	22	26	CAMILA CABELLO	SYCO/EPIC	1	88
24	25	27	BRUNO MARS	ATLANTIC/AG	1	204
31	28	28	5 SECONDS OF SUMMER	ONE ROCK/CAPTIV	1	73
41	37	29	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	174

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
26	32	30	PANIC! AT THE DISCO	IXI/O/FUELED BY RAMEN/AG	1	100
29	30	31	J BALVIN	CAPITOL LATIN/UMLE	16	49
30	27	32	THOMAS RHETT	VALORY/BMLG	1	185
34	26	33	BRETT YOUNG	BMLG	26	89
15	24	34	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	13	31
37	33	35	CHRIS STAPLETON	MERKURY NASHVILLE/UMGN	1	147
40	36	36	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	38
38	31	37	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	215
35	39	38	KENDRICK LAMAR	IMP/DW/ATLANTIC/REPUBLIC/UMLE	1	187
47	42	39	BEBE REXHA	WARNER BROS.	23	78
36	34	40	DUA LIPA	WARNER BROS.	10	51
48	40	41	SELENA GOMEZ	INTERSCOPE/IGA	2	185
45	38	42	TYGA	LAST KINGS/EMPIRE RECORDINGS	27	21
42	44	43	MIGOS	QUALITY CONTROL/300/AG	1	97
23	41	44	DJ KHALED	WE THE BEST/EPIC	2	94
39	43	45	BAD BUNNY	RIMAS/HEAR THIS MUSIC	30	22
50	35	46	BAZZI	222/IAMCOSMIC/AG	34	29
55	46	47	HALSEY	ASTRALWERKS	1	140
49	48	48	CHARLIE PUTH	OTTO/ATLANTIC/AG	6	168
62	64	49	THE WEEKND	XO/REPUBLIC	1	201

NO. 13 Trippie Redd

As Travis Scott logs his second consecutive week at No. 1 on the Artist 100 as *Astroworld* rules the Billboard 200 for a second week, Trippie Redd debuts at No. 13. The latter's debut LP, *Life's a Trip*, opens at No. 4 on both the Billboard 200 and Top R&B/Hip-Hop Albums.



APPLY/STREAMING & SALES DATA COMPILED BY nielsen MUSIC. THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN MUSIC, RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND AN INTERSECTION OF SOCIAL NETWORKING SITES AS COMPILED BY NEXT BIG SOUND. SEE CHARTS LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. REDD: SCOTT DUDERSON/GETTY IMAGES, WEEKND: NABIL CONFIDENCE, MEGAN THOMPSON, PERRY; MYRIAM SANTOS

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
58	51	50	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	25	14
-	62	51	J. COLE	DRE/AMVILLE/ROC NATION/INTERSCOPE/IGA	1	136
46	49	52	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	2	175
83	16	53	YG	4HUNNID/CTE/DEF JAM	16	27
80	69	54	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	40	24
76	70	55	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	1	216
53	52	56	CHILDISH GAMBINO	MCA/ROK + NORWHEIN/RYA	3	80
52	53	57	THE CARTERS	PARKWOOD/ROC NATION	3	9
RE-ENTRY	58	58	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL	47	34
67	58	59	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	45
20	47	60	DEMI LOVATO	SAFERHOUSE/ISLAND/HOLLYWOOD	3	141
61	61	61	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	142
54	54	62	MARSHMELLO	JOYTIME COLLECTIVE	25	44
70	57	63	OLD DOMINION	RCA NASHVILLE/SMN	10	99
57	55	64	QUEEN	HOLLYWOOD	44	16
60	50	65	P!NK	RCA	1	119
86	91	66	YOUNGBOY NEVER BROKE AGAIN	NEVERBROKE AGAIN/IG	26	33
44	85	67	KANYE WEST	G.O.O.D./DEF JAM	1	99
63	56	68	LYNYRD SKYNYRD	BLACKBIRD PRODUCTIONS/PARTNERS/OLD BLOOD	56	26
59	59	69	METALLICA	BLACKENED	2	166
75	63	70	ALESSIA CARA	EP/DEF JAM	12	138
74	68	71	MICHAEL JACKSON	MJ/EPIC	20	181
66	66	72	JUSTIN BIEBER	SCHOKKBOY/DAVID MIND BRAIN/DEF JAM	1	207
72	65	73	LAUV	LAUV/AWAL-KOBALT	58	16
77	81	74	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	15	8
81	75	75	ADELE	XL/COLUMBIA	1	184
92	88	76	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	59	4
91	77	77	NORMANI	SYCO/EPIC	77	4
56	60	78	ABBA	POLAR/POLYDOR/UME	38	5
82	71	79	PORTUGAL. THE MAN	ATLANTIC/AG	16	59
84	72	80	G-EAZY	G-EAZY/RVG/BPG/RCA	6	100
100	84	81	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	102
-	78	82	LOVELYTHEBAND	AMKHER CENTURY/ENTERTAINMENT MEDIA/RED	78	2
85	82	83	SZA	TOP DAWG/RCA	16	62
69	67	84	JUSTIN TIMBERLAKE	RCA	1	165
71	83	85	ANNE-MARIE	MAJOR TOM'S/SYSTUM/ATLANTIC/AG	61	18
28	76	86	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	28	4
73	74	87	RICH THE KID	RICH FOREVER/300/INTERSCOPE/IGA	16	27
78	80	88	FOSTER THE PEOPLE	COLUMBIA	55	22
RE-ENTRY	89	89	COLE SWINDELL	WARNER BROS. NASHVILLE/WBN	10	139
93	79	90	MERCYME	FAIR TRADE/PLG	15	29
-	29	91	H.E.R.	RCA	29	2
-	97	92	ZEDD	INTERSCOPE/IGA	17	83
-	86	93	BACKSTREET BOYS	K-BAHN/RCA	54	7
RE-ENTRY	94	94	RIHANNA	WESTBURY ROAD/ROC NATION	2	209
98	93	95	OZUNA	VP ENTERTAINMENT/OMELUV/SONY MUSIC LATIN	44	40
95	92	96	FIVE FINGER DEATH PUNCH	PROSPECT PARK	3	25
RE-ENTRY	97	97	CIARA	BEAUTY MARKS ENTERTAINMENT	38	9
89	90	98	TY DOLLA \$IGN	ATLANTIC/AG	36	56
-	87	99	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	3	155
-	94	100	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	15	85

Emerging Artists

August 25
2018
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	#1 LAUV	LAUV/AWAL-KOBALT	1	49
5	5	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	19
10	4	3	LOVELYTHEBAND	AMKHER CENTURY/ENTERTAINMENT MEDIA/RED	3	21
1	3	4	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	22
NEW	5	5	WITH CONFIDENCE	HOPELESS	5	1
8	7	6	DYLAN SCOTT	CURB	6	50
11	8	7	MORGAN EVANS	WARNER BROS. NASHVILLE/WBN	4	18
RE-ENTRY	8	8	GABBIE HANNA	THE GABBIE SHOW	8	3
NEW	9	9	ERRA	SUMERIAN	9	1
-	42	10	BAEKHYUN	S.M.	10	2
14	13	11	BRYCE VINE	SIRE/WARNER BROS.	11	5
13	11	12	MITCHELL TENPENNY	ROSEWOOD/COLUMBIA NASHVILLE/UMGN	11	6
23	10	13	RUSSELL DICKERSON	TRIPLE TIGERS	1	52
6	9	14	GRETA VAN FLEET	LAVA/REPUBLIC	3	53
12	12	15	DENNIS LLOYD	TIME/WARNER BROS.	12	11
4	2	16	LOUIS TOMLINSON	78/SYCO/EPIC	2	28
NEW	17	17	AS IT IS	FEARLESS/CONCORD	17	1
2	27	18	NCT	S.M.	1	18
25	17	19	YELLA BEEZY	PROFIT	17	10
RE-ENTRY	20	20	MONSTA X	STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	14	23
NEW	21	21	THE MAGPIE SALUTE	EAGLE/EAGLE ROCK	21	1
NEW	22	22	FOXING	TRIPLE CROWN	22	1
16	15	23	CORY ASBURY	BETHEL	3	30
15	21	24	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	44
17	14	25	MORGAN WALLEN	BIG LOUD	2	33
18	16	26	ALAN WALKER	MER MUSIKK/RCA	16	51
-	36	27	LIL' DUVAL	RICH BROKE/EMPIRE RECORDINGS	27	2
24	22	28	YBN NAHMIR	YBN/MMMG/ATLANTIC/AG	7	41
33	20	29	CARLY PEARCE	BIG MACHINE/BMLG	1	27
RE-ENTRY	30	30	WHY DON'T WE	SIGNATURE ENTERTAINMENT/AG	3	21
39	38	31	LALI	ARIOLA/SONY MUSIC ARGENTINA	30	10
21	6	32	RED VELVET	S.M.	6	8
32	33	33	CALUM SCOTT	CAPITOL	4	24
NEW	34	34	JAKE SHEARS	FREIDA JEAN	34	1
29	24	35	BLACKPINK	YG	1	9
NEW	36	36	WILLIAM CLARK GREEN	BILL GREASE	36	1
37	30	37	BENNY BLANCO	FRIENDS KEEP SECRETS/INTERSCOPE/IGA	29	5
NEW	38	38	(G)I-DLE	CUBE/LOEN ENTERTAINMENT	38	1
27	25	39	TK KRAVITZ	RECKLESS REPUBLIC/300/AG	22	11
NEW	40	40	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	40	1
NEW	41	41	LABRINTH	RECORDS/SYCO/COLUMBIA	41	1
28	26	42	RAYMIX	LATIN STYLISH/AFTERMATH/FORNOVISA/AMLE	14	18
34	29	43	AJR	AJR/BMG	15	34
38	34	44	DZEKO	MUSICAL FREEDOM/MMP/ASABLANCA/REPUBLIC	34	6
19	18	45	STRAY KIDS	JYP	18	4
31	28	46	WOLFINE	CODISCOS/WARNER LATINA	22	15
-	37	47	GOLDLINK	SQUAASH CLUB/RCA	4	49
43	40	48	LOUD LUXURY	ARMADA	40	3
RE-ENTRY	49	49	NCT 127	S.M.	15	4
49	44	50	ANUEL AA	REAL HASTA LA MUERTE/CLAD EMPIRE	8	5



Striding In, With Confidence

Sydney-based pop-punk trio **With Confidence** (above) debuts at No. 5 on Emerging Artists with its sophomore LP, *Love and Loathing*. Its first charting title bows at No. 8 on Alternative Albums with 8,000 equivalent album units, according to Nielsen Music. With 7,000 copies sold, the set starts at No. 14 on Top Album Sales.

Gabbie Hanna re-enters Emerging Artists at a new No. 8 peak as new single "Honestly" opens at No. 10 on Digital Song Sales with 16,000 downloads sold. Hanna first developed her audience on Vine and now boasts 6.2 million followers on YouTube.

Plus, Birmingham, Ala., metalcore band **ERRA** debuts at No. 9 on Emerging Artists as fourth LP *Neon* arrives atop Heatseekers Albums and at No. 8 on Hard Rock Albums (6,000 units).

—Xander Zellner

CHART BEAT



STEVE PERRY RETURNS TO THE AC CHART

Former **Journey** frontman **Steve Perry** makes his first appearance on the Adult Contemporary chart since 1994 as "No Erasin'" debuts at No. 29. The song marks his first release since 1998, the year that he left Journey partly due to health issues. Among his five solo AC entries, Perry has charted highest with "Foolish Heart," which reached No. 2 in 1985. Journey sent nine songs to the list with Perry on lead vocals, ruling for three weeks in 1996 with "When You Love a Woman." "Erasin'" previews *Traces*, Perry's first solo album since 1994, due Oct. 5.

—Gary Trust

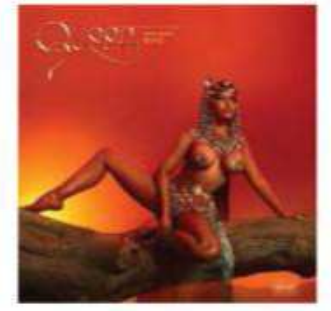
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Billboard 200

August 25
2018
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 TRAVIS SCOTT	2 WKS	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	2
	HOT SHOT DEBUT	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	1
2	3	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	7
NEW	4	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	1
4	5	POST MALONE		REPUBLIC	beerbongs & bentleys	1	16
6	6	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	13
RE	7	ARETHA FRANKLIN		ATLANTIC/RHINO	30 Greatest Hits	7	3
7	8	CARDI B		THE KSR GROUP/ATLANTIC/JG	Invasion Of Privacy	1	19
NEW	9	JASON MRAZ		ATLANTIC/JG	Know.	9	1
8	10	XXXTENTACION		BAD VIBES FOREVER	?	1	22
12	11	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	63
10	12	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/JG	The Greatest Showman	1	36
5	13	YG		4HUNNID/CTE/DEF JAM	Stay Dangerous	5	2
21	14	GG TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	40
9	15	SOUNDTRACK		LITTLSTAR SERVICES/POLYDOR/CAPITOL	Mamma Mia! Here We Go Again	3	5
15	16	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	13
17	17	POST MALONE		REPUBLIC	Stoney	4	88
16	18	ED SHEERAN		ATLANTIC/JG	÷ (Divide)	1	76
14	19	MAROON 5		222/INTERSCOPE/JGA	Red Pill Blues	2	41
3	20	MAC MILLER		WARNER BROS.	Swimming	3	2
18	21	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	60
NEW	22	ELVIS PRESLEY		RCA/LEGACY	Where No One Stands Alone	22	1
26	23	XXXTENTACION		BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	51
27	24	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	29
22	25	JASON ALDEAN		MACON/BROKEN BOW/BMG/BMG	Rearview Town	1	18
23	26	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/JG	Pray For The Wicked	1	8
13	27	KENNY CHESNEY		BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	Songs For The Saints	2	3
28	28	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/JG	Hamilton: An American Musical	3	151
24	29	WIZ KHALIFA		TAYLOR GANG/ATLANTIC/JG	Rolling Papers 2	2	5
25	30	THE CARTERS		PARKWOOD/ROC NATION	EVERYTHING IS LOVE	2	9
33	31	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/JG	Until Death Call My Name	7	16
35	32	DAN + SHAY		WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	8
31	33	KHALID		RIGHT HAND/RCA	American Teen	4	76
29	34	5 SECONDS OF SUMMER		ONE MODE/CAPITOL	Youngblood	1	9
37	35	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	17
34	36	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	89
30	37	BAZZI		ZZZ/IAMCOSMIC/JG	Cosmic	14	19
32	38	KANYE WEST		G.O.O.D./DEF JAM	ye	1	11
36	39	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	70
42	40	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	38	34
38	41	BEBE REXHA		WARNER BROS.	Expectations	13	8
39	42	BRETT YOUNG		BMLG	Brett Young	18	79
40	43	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	153
41	44	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	33	238
11	45	MONEYBAGG YO		N-LESS/INTERSCOPE/JGA	Bet On Me	11	2
46	46	LIL UZI VERT		GENERATION NOW/ATLANTIC/JG	Luv Is Rage 2	1	51
43	47	QUEEN		HOLLYWOOD	Greatest Hits	11	301
44	48	THOMAS RHETT		VALORY/BMLG	Life Changes	1	49
45	49	SHAWN MENDES		ISLAND	Shawn Mendes	1	12
49	50	CAMILA CABELLO		SYCO/EPIC	Camila	1	31

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
51	51	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	45
53	52	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	120
52	53	SZA		TOP DAWG/RCA	Ctrl	3	62
48	54	FUTURE		FREEBANDZ/EPIC	BEASTMODE 2	3	6
56	55	LIL SKIES		ALL WE GOT/AG	Life Of A Dark Rose	10	32
63	56	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	307
47	57	H.E.R.		RCA	H.E.R.	47	43
55	58	OZUNA		DIMELON/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	51
19	59	VARIOUS ARTISTS		UNIVERSAL/SONY MUSIC/LEGACY	NOW 67	19	2
58	60	SOUNDTRACK		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	27
54	61	BOB MARLEY AND THE WAILERS		TUFF GONGS/ISLAND/UMI	Legend: The Best Of...	5	535
59	62	SOUNDTRACK		WALT DISNEY	Moana	2	91
64	63	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	406
66	64	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	74
57	65	BRUNO MARS		ATLANTIC/JG	24K Magic	2	91
83	66	TWENTY ONE PILOTS		FUELED BY RAMEN/JG	Blurryface	1	170
50	67	ABBA		POLAR/POLYDOR/UMI	Gold -- Greatest Hits	25	143
61	68	CHRIS BROWN		RCA	Heartbreak On A Full Moon	3	42
68	69	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	525
72	70	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	285
73	71	RICH THE KID		RICH FOREVER/300/INTERSCOPE/JGA	The World Is Yours	2	20
79	72	THE WEEKND		XQ/REPUBLIC	Starboy	1	90
71	73	SOUNDTRACK		NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	13
67	74	CREDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	380
70	75	CHARLIE PUTH		DTJ/ATLANTIC/JG	Voicenotes	4	14
69	76	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	283
65	77	ELLA MAI		10 SUMMERS/INTERSCOPE/JGA	Ready (EP)	29	16
74	78	ELTON JOHN		ROCKET/ISLAND/UMI	Diamonds	23	40
78	79	ANNE-MARIE		MAJOR TOM'S/ASYLUM/WARNER BROS.	Speak Your Mind	31	16
104	80	KEITH URBAN		HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	2	16
84	81	ED SHEERAN		ATLANTIC/JG	X	1	217
81	82	A\$AP ROCKY		A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	12
75	83	6IX9INE		SCUMGANG/TEN THOUSAND PROJECTS	DAY69	4	25
77	84	BTS		BRIGHT ENTERTAINMENT	Love Yourself: Tear	1	13
87	85	RAE SREMMURD, SWAE LEE & SLIM Jxmmi		EAR DRUMMA/INTERSCOPE/JGA	SR3MM	6	15
80	86	LUKE BRYAN		CAPITOL NASHVILLE/UMGN	What Makes You Country	1	36
86	87	TOM PETTY AND THE HEARTBREAKERS		MCA/GEFFEN/UMI	Greatest Hits	2	280
89	88	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	192
62	89	SOUNDTRACK		DECCA/UMI	Mamma Mia!	1	69
100	90	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Die Lit	3	14
88	91	ZAC BROWN BAND		ROAD/SOUTHERN GROUND/ATLANTIC/JG	Greatest Hits So Far...	20	177
92	92	JON PARDI		CAPITOL NASHVILLE/UMGN	California Sunrise	11	111
76	93	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	102
115	94	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/JG	Death Of A Bachelor	1	135
97	95	THE WEEKND		XQ/REPUBLIC	Beauty Behind The Madness	1	155
85	96	DUA LIPA		WARNER BROS.	Dua Lipa	27	59
NEW	97	WITH CONFIDENCE		HOPELESS	Love And Loathing	97	1
101	98	JAY ROCK		TOP DAWG/INTERSCOPE/JGA	Redemption	13	9
95	99	G-EAZY		G-EAZY/RVU/BPG/RCA	The Beautiful & Damned	3	35
91	100	HALSEY		ASTRALWERKS	hopeless fountain kingdom	1	63



Minaj's 'Queen' Bows

Travis Scott's *Astroworld* notches a second week at No. 1 on the Billboard 200 as the set earned 205,000 equivalent album units in the week ending Aug. 16 (down 62 percent), according to Nielsen Music. Of that sum, just over 78,000 were traditional album sales (down 71 percent).

Nicki Minaj's *Queen* arrives at No. 2, granting the artist her fourth top-two-charting album, extending her own record for the most of any female hip-hop artist. Minaj previously hit the top two rungs with *The Pinkprint* (No. 2, Jan. 3, 2015), *Pink Friday: Roman Reloaded* (No. 1, April 21, 2012) and *Pink Friday* (No. 1, Feb. 19, 2011).

Queen launches with 185,000 equivalent album units, of which 78,000 were traditional album sales. *Queen*, like *Astroworld*, had its sales bolstered by an array of merchandise/album bundles sold through Minaj's website.


Queen bows with 97,000 streaming-equivalent album units, which equates to 128.7 million on-demand audio streams for the set's songs during its debut frame — Minaj's largest streaming week ever for an album.

Scott will likely step aside on the Sept. 1 Billboard 200, as industry forecasters suggest Ariana Grande's *Sweetener* will move atop the list. The set may earn over 200,000 units in the week ending Aug. 23.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
102	101	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	52
99	102	THE WEEKND KO/REPUBLIC	My Dear Melancholy, (EP)	1	20
82	103	QUEEN NAIIJA QUEEN NAIIJA/CAPITOL	Queen Naija (EP)	26	3
93	104	FIVE FINGER DEATH PUNCH PROSPECT PARK	And Justice For None	4	13
94	105	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	199
105	106	SOUNDTRACK ▲ VILLA 40/DREAMWORKS/RCA	Trolls	3	99
90	107	DEMI LOVATO ● HOLLYWOOD/SAFERHOUSE/ISLAND	Tell Me You Love Me	3	46
130	108	GUNNA YSL	Drip Season 3	55	28
117	109	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	218
106	110	DANIEL CAESAR GOLDEN CHILD	Freudian	25	49
107	111	SOUNDTRACK FOX/RCA	Love, Simon	37	22
121	112	J. COLE ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	193
98	113	GUNS N' ROSES ◆ Geffen/UMe	Appetite For Destruction	1	194
113	114	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	134
110	115	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	47
103	116	BOB SEGER & THE SILVER BULLET BAND ◆ HIDEOUT/CAPITOL/UMe	Greatest Hits	8	238
112	117	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	102
140	118	SAM SMITH CAPITOL	The Thrill Of It All	1	41
109	119	ANUEL AA ○ REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	5
123	120	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/RCA	good kid, m.A.A.d city	2	303
122	121	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	37
119	122	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	67
129	123	METALLICA ◆ BLACKENED/RHINO	Metallica	1	496
NEW	124	DAVE GROHL ROSWELL/RCA	Play (EP) (Soundtrack)	124	1
114	125	EAGLES ◆ ASYLUM/ELERA/RHINO	Their Greatest Hits 1971-1975	1	238
125	126	BLOCCBOY JB BLOC NATION	Simi	28	15
20	127	H.E.R. ○ RCA	I Used To Know Her: The Prelude (EP)	20	2
120	128	LYNYRD SKYNYRD ▲ MCA/GEFFEN/UMe	All Time Greatest Hits	56	32
126	129	AC/DC ◆ COLUMBIA/LEGACY	Back In Black	4	321
60	130	G HERBO & SOUTHSIDE BOB MAFIA/SWERVO/MACHINE ENTERTAINMENT GROUP/EPIC	Swervo	15	3
128	131	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	145
135	132	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	141
139	133	MIGOS QUALITY CONTROL/300/AG	Culture	1	81
143	134	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	250
118	135	THE BEACH BOYS ▲ CAPITOL/UMe	Sounds of Summer/The Very Best of The Beach Boys	16	146
131	136	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	388
111	137	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	The Mountain	3	10
134	138	SHAWN MENDES ▲ ISLAND	Illuminate	1	98
127	139	LAUV ○ LAUV/WAL-KOBALT	I met you when I was 18. (the playlist)	50	11
133	140	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	124
141	141	XXXTENTACION BAD VIBES FOREVER/EMPIRE RECORDINGS	Revenge	28	38
142	142	THE BEATLES ◆ APPLE/CAPITOL/UMe	1	1	330
149	143	ZI SAVAGE, OFFSET & METRO BOOMIN BOOMNATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	42
138	144	LOGIC VISIONARY/DEF JAM	Bobby Tarantino II	1	23
188	145	PS TYLER, THE CREATOR ● ODD FUTURE/COLUMBIA	Flower Boy	2	52
NEW	146	YOUNG NUDY YOUNG NUDY/SAME PLATE/RCA	SlimeBall 3	146	1
148	147	KIDS SEE GHOSTS G.O.O.D./DEF JAM	KIDS SEE GHOSTS	2	10
153	148	THE BEATLES ◆ APPLE/CAPITOL/UMe	Abbey Road	1	270
154	149	ADELE ◆ XL/COLUMBIA	25	1	143
RE	150	DIPLO MAD DECENT	California (EP)	62	3

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
152	151	RUSS ▲ DEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	67
NEW	152	ERRA SUMERIAN	Neon	152	1
162	153	NAV KO/REPUBLIC	Reckless	8	13
146	154	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	265
145	155	MEEK MILL MAYBACH/ATLANTIC/AG	Legends Of The Summer (EP)	9	6
150	156	THE ROLLING STONES ◆ ABKCO	Hot Rocks 1964-1971	4	277
147	157	EAGLES ASYLUM/WARNER STRATEGIC MARKETING/RHINO	Their Greatest Hits: Volumes 1 & 2	86	15
136	158	J BALVIN UNIVERSAL MUSIC LATINQ/UMLE	Vibras	15	12
173	159	LIL BABY QUALITY CONTROL	Too Hard	80	35
186	160	FRANK OCEAN ▲ BOYS DON'T CRY	Blonde	1	96
156	161	FLORIDA GEORGIA LINE ▲ BMLG	Here's To The Good Times	4	258
157	162	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	221
174	163	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	110
164	164	ADELE ◆ XL/COLUMBIA	21	1	377
170	165	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/JGA	Smoke + Mirrors	1	115
160	166	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	71
166	167	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	151
96	168	DENZEL CURRY FR/LOMA VISTA/CONCORD	TA1300	28	3
163	169	BTS BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	43
132	170	JHENE AIKO ARTCLUB/ARTJAM/DEF JAM	Trip	5	47
159	171	JUSTIN BIEBER ▲ SCHOOLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	143
158	172	MORGAN WALLEN BIG LOUD	If I Know Me	72	16
178	173	BILLY JOEL COLUMBIA/LEGACY	The Hits	34	23
169	174	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	118
177	175	BON JOVI ▲ ISLAND/UMe	Greatest Hits: The Ultimate Collection	5	106
179	176	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	61
171	177	KEITH URBAN ▲ HIT RED/CAPITOL NASHVILLE/UMGN	Ripcord	4	114
190	178	CARRIE UNDERWOOD ▲ 19/ARISTA NASHVILLE/SMN	Greatest Hits: Decade #1	4	138
165	179	MERCYME ○ FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	23	24
185	180	BEYONCE ▲ MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	1	180
184	181	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMe	Ultimate Sinatra	32	51
167	182	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	22
176	183	FOO FIGHTERS ROSWELL/RCA/LEGACY	Greatest Hits	11	144
196	184	THE LUMINEERS ▲ DUALTONE	Cleopatra	1	111
187	185	TIM MCGRAW ▲ CURB	Number One Hits	27	123
189	186	CHRIS STAPLETON ● MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	34
RE	187	KANYE WEST ▲ G.O.O.D./DEF JAM	The Life Of Pablo	1	120
200	188	LAUREN DAIGLE ▲ CENTRICITY/CAPITOL CMG	How Can It Be	28	109
199	189	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	182
192	190	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Collage (EP)	6	67
182	191	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	60
181	192	DARYL HALL JOHN OATES ▲ RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	39
191	193	2PAC AMARU/DEATH ROW/INTERSCOPE/UMe	The Best Of 2Pac - Part 1: Thug	65	31
RE	194	ELVIS PRESLEY ▲ RCA/LEGACY	Elvis: 30 #1 Hits	1	114
180	195	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	231
195	196	HOZIER ▲ RUBYWORKS/COLUMBIA	Hozier	2	159
194	197	GORILLAZ PARLOPHONE/WARNER BROS.	The Now Now	4	7
NEW	198	AS IT IS FEARLESS/CONCORD	The Great Depression	198	1
193	199	SIMON & GARFUNKEL ◆ COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	172
151	200	P!NK ▲ RCA	Beautiful Trauma	1	44



9

JASON MRAZ
Know.


Jason Mraz collects his fifth top 10 album on the Billboard 200 as his sixth full-length studio LP, *Know.*, bows at No. 9 with 33,000 units earned (26,000 in traditional album sales) during the week ending Aug. 16, according to Nielsen Music. The set is his fifth studio set in a row to reach the top 10 after *Yes!* (No. 2, 2014), *Love Is a Four Letter Word* (No. 2, 2012), *We Sing. We Dance. We Steal Things.* (No. 3, 2008) and *Mr. A-Z* (No. 5, 2005). His debut studio release, *Waiting for My Rocket to Come*, peaked at No. 55 in 2003. —K.C.



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PANIC! AT THE DISCO
Death of a Bachelor

Sale pricing of the set at digital retailers helps pump a 36 percent gain as it rises to 3,000 sold. Its total units earned for the week jump 13 percent to 8,000 units. The former No. 1 has yet to leave the chart after 135 weeks.



145

TYLER, THE CREATOR
Flower Boy

The album blooms with an 18 percent boost in units (to 6,000), mostly owed to streaming activity. Interest in the set was perhaps driven by the new music video for the LP's "See You Again."

Franklin Flies Back To Top 10

Aretha Franklin tallies her highest-charting album on the Billboard 200 in 46 years as *30 Greatest Hits* re-enters at No. 7 following her death on Aug. 16. *30 Greatest Hits* returns with 35,000 units earned in the week ending Aug. 16 (with 13,000 of that sum in album sales), according to Nielsen Music. *Hits* is up 13,048 percent in units earned, while the album's sales soared 12,693 percent. The surge largely comes from one day of reaction to Franklin's death, as she died on the final day of the tracking week.

30 Greatest Hits is Franklin's highest-charting album since 1972, when *Amazing Grace* peaked at No. 7 on July 22, 1972. All told, *30 Greatest Hits* is her seventh top 10 LP on the Billboard 200, and first since *Amazing Grace*.

30 Greatest Hits arrived in 1985 but didn't chart until 2012, when it spent two weeks on the list (then peaking at No. 117).

Franklin's music appears on numerous charts in the Aug. 25 issue, including a near takeover of R&B Digital Song Sales, where the diva places 15 tracks on the 25-position tally. Her former Billboard Hot 100 No. 1 "Respect" leads the list with 20,000 downloads sold (up 3,453 percent). "Respect" also debuts on Digital Song Sales at No. 7.

In the week ending Aug. 16, Franklin's album sales rose 3,847 percent to 29,000 sold (up from 1,000). Her digital song sales soared 4,861 percent to 145,000 (up from 3,000). She also collected 36.4 million on-demand streams of her songs — up 1,076 percent, up from 3.1 million a week earlier.

—Keith Caulfield



Album Sales

August 25
2018
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 2 WKS TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	2
HOT SHOT DEBUT	2	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	1
NEW	3	JASON MRAZ	ATLANTIC/AG	Know.	1
NEW	4	ELVIS PRESLEY	Where No One Stands Alone RCA/LEGACY		1
NEW	5	TRIPPIE REDD	TENTHOUSAND PROJECTS	Life's A Trip	1
	6	SOUNDTRACK	Mamma Mia! Here We Go Again LITTLESTAR SERVICES/POLYDOR/CAPITOL		5
	7	SOUNDTRACK	The Greatest Showman FOX/20TH CENTURY FOX/ATLANTIC/AG		36
RE	8	ARETHA FRANKLIN	30 Greatest Hits ATLANTIC/RHINO		3
	9	VARIOUS ARTISTS	NOW 67 UNIVERSAL/SONY MUSIC/LEGACY		2
	10	KENNY CHESNEY	Songs For The Saints BLUE CHAIR/WARNER BROS. NASHVILLE/WGN		3
	11	TAYLOR SWIFT	reputation BIG MACHINE/BMG		40
	12	DRAKE	Scorpion YOUNG MONEY/CASH MONEY/REPUBLIC		7
	13	JASON ALDEAN	Rearview Town MAGNOLIA/BROKEN BOW/BMG/BBMG		18
NEW	14	WITH CONFIDENCE	Love And Loathing HOPELESS		1
NEW	15	DAVE GROHL	Play (EP) (Soundtrack) ROSWELL/RCA		1
	16	PANIC! AT THE DISCO	Pray For The Wicked DCD2/FUELED BY RAMEN/AG		8
	17	LUKE COMBS	This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN		54
NEW	18	ERRA	Neon SUMERIAN		1
	19	ABBA	Gold -- Greatest Hits POLAR/POLYDOR/UME		147
	20	KEITH URBAN	Graffiti U HIT RED/CAPITOL NASHVILLE/UMGN		16
	21	ORIGINAL BROADWAY CAST	Hamilton: An American Musical HAMILTON UPTOWN/ATLANTIC/AG		150
	22	IMAGINE DRAGONS	Evolve KIDINAKORNER/INTERSCOPE/IGA		60
NEW	23	AS IT IS	The Great Depression FEARLESS/CONCORD		1
	24	POST MALONE	beerbongs & bentleys REPUBLIC		16
	25	BTS	Love Yourself: Tear BIG HIT ENTERTAINMENT		13
	26	VARIOUS ARTISTS	NOW That's What I Call Country, Volume 11 SONY MUSIC/UNIVERSAL/UME		10
	27	FIVE FINGER DEATH PUNCH	And Justice For None PROSPECT PARK		13
	28	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits HIDEOUT/CAPITOL/UME		245
	29	SOUNDTRACK	Mamma Mia! DECCA/UME		70
	30	GORILLAZ	The Now Now PARLOPHONE/WARNER BROS.		7
	31	CHRIS STAPLETON	Traveller MERCURY NASHVILLE/UMGN		153
	32	ED SHEERAN	÷ (Divide) ATLANTIC/AG		76
NEW	33	THE MAGPIE SALUTE	High Water I EAGLE/EAGLE ROCK		1
	34	KANYE WEST	ye GOOD/D/DEF JAM		8
NEW	35	SHOOTER JENNINGS	Shooter BLACK COUNTRY ROCK/LOW COUNTRY SOUND/ELEKTRA/AG		1
NEW	36	FOXING	Nearer My God TRIPLE CROWN		1
	37	IMAGINE DRAGONS	Night Visions KIDINAKORNER/INTERSCOPE/IGA		175
	38	HALESTORM	Vicious ATLANTIC/AG		3
	39	KIDZ BOP KIDS	Kidz Bop 38 KIDZ BOP/RAZOR & TIE/CONCORD		5
	40	METALLICA	Metallica BLACK EYE/RHINO		465
	41	BTS	Love Yourself: Her BIG HIT ENTERTAINMENT/LOEN ENTERTAINMENT		29
	42	KANE BROWN	Kane Brown ZONE 4/RCA NASHVILLE/SMN		81
	43	THE CARTERS	EVERYTHING IS LOVE PARKWOOD/ROC NATION		9
	44	SOUNDTRACK	Guardians Of The Galaxy: Awesome Mix Vol. 1 MARVEL/HOLLYWOOD		197
	45	DIERKS BENTLEY	The Mountain CAPITOL NASHVILLE/UMGN		10
	46	GRETA VAN FLEET	From The Fires LAVA/REPUBLIC		40
	47	PANIC! AT THE DISCO	Death Of A Bachelor DCD2/FUELED BY RAMEN/AG		86
	48	5 SECONDS OF SUMMER	Youngblood ONE MODE/CAPITOL		9
	49	ABBA	The Best Of ABBA: 20th Century Masters The Millennium Collection POLAR/POLYDOR/UME		17
	50	SOUNDTRACK	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2 MARVEL/HOLLYWOOD		69

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK ERRA	SUMERIAN	Neon	1
NEW	2	AS IT IS	FEARLESS/CONCORD	The Great Depression	1
NEW	3	THE MAGPIE SALUTE	EAGLE/EAGLE ROCK	High Water I	1
NEW	4	FOXING	TRIPLE CROWN	Nearer My God	1
NEW	5	JAKE SHEARS	FREIDA JEAN	Jake Shears	1
NEW	6	WILLIAM CLARK GREEN	BILL GREASE	Hebert Island	1
	7	CAROLINE JONES	TRUE TO THE SONG/MAILBOAT	Bare Feet	14
NEW	8	EXCISION	EXCISION	Apex	1
NEW	9	PRIMAL FEAR	FRONTIERS	Apocalypse	1
	10	AMANDA SHIRES	SILVER KNIFE/THIRTY TIGERS	To The Sunset	2
NEW	11	THE WAR AND TREATY	STRONG WORLD/THIRTY TIGERS	Healing Tide	1
NEW	12	JESSICA VOSK	BROADWAY RECORDS	Wild And Free	1
NEW	13	DAWN LANDES	YEP-ROCK	Meet Me At The River	1
	14	DEE SNIDER	NAPALM	For The Love Of Metal	3
NEW	15	GORGON CITY	VIRGIN/CAPITOL	Escape	1
NEW	16	JASON EADY	OLD GUITAR	I Travel On	1
	17	DONNY ARCADE	PANTHEON ELITE	Return Of Enki	6
	18	GG	STRICTLY BIZ/STRICTLY BIZ2/MTRELL	Back 2 Bizness	2
	19	REX ORANGE COUNTY	REX ORANGE COUNTY/JAWAL-KOBALT	Apricot Princess	3
NEW	20	WELCOME TO NIGHT VALE CAST	WELCOME TO NIGHT VALE	All Hail	1
RE	21	MICAH TYLER	FAIR TRADE/PLG	Different	4
	22	TYLER CHILDERS	HICKMAN HOLE/THIRTY TIGERS	Purgatory	28
	23	LOVELYTHEBAND	CENTURY MEDIA/RED	finding it hard to smile	2
NEW	24	TARANDA	STOWTOWN/PLG	The Healing	1
	25	LORI MCKENNA	CM/THIRTY TIGERS	The Tree	4

CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK IL DIVO	DECCA GOLD/DECCA/VLG	Timeless	1
RE	2	ARETHA FRANKLIN WITH THE ROYAL PHILHARMONIC ORCH.	ATLANTIC/RHINO	A Brand New Me	37
	3	THE BEACH BOYS WITH THE ROYAL PHILHARMONIC ORCH.	CAPITOL/UME	The Beach Boys...	10
	4	EVANESCENCE	BMG	Synthesis	40
	5	PETER HOLLENS	ONE VOICE PRODUCTIONS	Legendary Folk Songs	9
	6	FOREIGNER WIZST CENTURY SYMPHONY ORCH. & CHORUS	TRIGGER/E-A-R-MUSIC/DEEL	Foreigner With...	16
NEW	7	GEORGE BELLE/LONDON SYMPHONY ORCH./NEW YORK PHIL.	COLUMBIA/SONY CLASSICAL/SONY MASTERWORKS	The Complete...	1
	8	ZOE KEATING	020.252 MUSIC	Snowmelt (EP)	7
NEW	9	VARIOUS ARTISTS	SONY CLASSICAL/SONY MASTERWORKS	James Horner: The Classics	1
	10	SOUNDTRACK	LUCASFILM/WALT DISNEY	Solo: A Star Wars Story	12
	11	SHEKU KANNEH-MASON	DECCA/VLG	Inspiration	15
	12	LONDON SYMPHONY ORCHESTRA	LUCASFILM/WALT DISNEY	Star Wars: The Last Jedi	35
	13	VARIOUS ARTISTS	NEWBOURNE MEDIA	Classics For Relaxation	18
	14	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS	SONY CLASSICAL/SONY MASTERWORKS	Bruck: Scottish Rhapsody	7
	15	INDIGO GIRLS WITH THE UNIVERSITY OF COLORADO SYMPHONY	ROUNDER/CONCORD	Indigo Girls Live...	7
NEW	16	L. BIEGLER, WISSBAM (CONV.)/L. SPARR/L. MCALLISTER...	NAXOS	Newark Falls...	1
	17	AUDRA MCDONALD/NEW YORK PHILHARMONIC	DECCA GOLD/DECCA/VLG	Sing Happy	14
	18	THOMAS BERGERSEN	THOMAS BERGERSEN	American Dream	3
	19	VARIOUS ARTISTS	NEWBOURNE MEDIA	Classical Moods	20
RE	20	VARIOUS ARTISTS	NEWBOURNE MEDIA	Classical Favorites	19
	21	THE COLLINGSWORTH FAMILY PRIS. BROOKLYN & COURTNEY	STOWTOWN/PLG	The Collingsworth...	45
	22	2CELLOS/LONDON SYMPHONY ORCHESTRA	PORTRAIT/SONY MASTERWORKS	Score	75
	23	VARIOUS ARTISTS	DECCA/VLG	The Royal Wedding: The Official Album...	13
	24	GENTRI	SHADOW MOUNTAIN	Hymns	30
	25	LINDSEY STIRLING	LINDSEYSTOMP/CONCORD	Warmer In The Winter	26



Grohl Presses 'Play'

Play, the 22-minute, single-track concept album from Dave Grohl (above), bows at No. 124 on the Billboard 200, earning 6,000 equivalent album units in the week ending Aug. 16, according to Nielsen Music. The instrumental set also doubles as the soundtrack to the mini-documentary of the same name. Grohl plays all of the instruments on the album, which will be released on vinyl on Sept. 28. The set is only charting from digital album sales and streaming activity. *Play* also bows at No. 6 on Hard Rock Albums, No. 10 on Alternative Albums and No. 15 on Top Album Sales (6,000 sold).

In other genre chart news, classical crossover act *Il Divo* notches its eighth No. 1 on Classical Albums with *Timeless*. The vocal quartet's set begins with 3,000 copies sold, and also launches atop Classical Crossover Albums (the act's eighth No. 1 there as well). *Timeless* is the group's first LP for Decca Gold after its contract expired in 2017.

On the Heatseekers Albums chart, Jake Shears arrives at No. 5 with his self-titled solo debut (just over 2,000 sold). The Scissor Sisters frontman had charted once earlier on his own, as a featured artist on *NERVO*'s No. 1 Dance Club Songs hit, "The Other Boys," in 2015, alongside Kylie Minogue and Nile Rodgers. Scissor Sisters, which is on hiatus, released four studio albums; all charted on the Billboard 200. The act's most recent release, *Magic Hour* (which included the Dance Club Songs No. 1, "Let's Have a Kiki"), debuted and peaked at No. 35 in 2012.

—K.C.

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Kanye's Trump-Pumped Gain

Tweets following Kanye West's Aug. 9 appearance on ABC's *Jimmy Kimmel Live!* help the rapper (below) return to the Social 50 at No. 16. His appearance made headlines after host Jimmy Kimmel asked him about past comments on President Donald Trump, saying, "You so famously and so powerfully said, 'George Bush doesn't care about black people.' It makes me wonder what makes you think that Donald Trump does, or any people at all." West did not immediately answer the question, and a few moments later, the show went to commercial break.

In one of three tweets on Aug. 11 after the episode, West tweeted, "The question was so important I took time to think. And then I was hit with the let's go to commercial break. That interview showed strong personalities with different opinions having a civil conversation."

West's tweets about the interview helped him gain 183,000 reactions and 123,000 mentions on Twitter in the week ending Aug. 16, up 249 percent and 302 percent, respectively, according to Next Big Sound.

At No. 21, Aretha Franklin debuts on the Social 50 after spikes in social activity during her hospitalization and, ultimately, her Aug. 16 death due to pancreatic cancer. In addition to 13,000 mentions on Twitter, Franklin's Wikipedia page was viewed 285,000 times.

Lastly, K-pop girl group LOONA, which bows at No. 31, scored an 88 percent gain in Twitter reactions while promoting the release of its debut EP as a full group, ++.

—Kevin Rutherford



Social/Streaming

August 25
2018
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 81 WKS BTS BIG HIT ENTERTAINMENT	97
16	2	BAEKHYUN S.M.	2
4	3	ARIANA GRANDE REPUBLIC	289
2	4	LOUIS TOMLINSON 78/SYCO/EPIC	72
8	5	NCT S.M.	22
11	6	HALSEY ASTRALWORKS	89
25	7	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	37
5	8	EXO S.M.	56
40	9	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	378
14	10	LALI ARIOLA/SONY MUSIC ARGENTINA	79
12	11	SHAWN MENDES ISLAND	191
20	12	GOT7 JYP	52
3	13	RED VELVET S.M.	9
10	14	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	62
6	15	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	24
RE	16	KANYE WEST GOOD/DEF JAM	106
RE	17	THE WEEKND XO/REPUBLIC	124
9	18	STRAY KIDS JYP	12
RE	19	CNCO SONY MUSIC LATIN	39
38	20	POST MALONE REPUBLIC	46
NEW	21	ARETHA FRANKLIN RCA	1
32	22	NCT 127 S.M.	7
19	23	CAMILA CABELLO SYCO/EPIC	119
41	24	(G)I-DLE CUBE/LOEN ENTERTAINMENT	3
35	25	ONE DIRECTION SYCO/COLUMBIA	262
17	26	CARDI B THE KSR GROUP/ATLANTIC/AG	60
24	27	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	6
15	28	BLACKPINK YG	44
33	29	SUPER JUNIOR S.M.	13
26	30	ASTRO INTERPARK	11
NEW	31	LOONA BLENDING	1
RE	32	DIMITRI VEGAS & LIKE MIKE SMASH THE HOUSE	2
RE	33	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	2
NEW	34	NCT DREAM S.M.	1
30	35	LIL PUMP WARNER BROS.	37
29	36	MARSHMELLO JOYTIME COLLECTIVE	64
22	37	DUA LIPA WARNER BROS.	58
50	38	VIXX JELLYFISH ENTERTAINMENT	26
18	39	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	392
RE	40	TROYE SIVAN CAPITOL	88
36	41	XXXTENTACION BAD VIBES FOREVER	9
39	42	YG 4HUNNID/CTE/DEF JAM	4
27	43	ALAN WALKER MER MUSIK/RCA	8
44	44	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	5
RE	45	MICHAEL JACKSON MJ/EPIC	209
RE	46	RICH THE KID RICH FOREVER/300/INTERSCOPE/IGA	9
31	47	PAULO LONDRA UNSIGNED	10
37	48	RIHANNA WESTBURY ROAD/ROC NATION	389
34	49	SELENA GOMEZ INTERSCOPE/IGA	386
48	50	LAUREN JAUREGUI SYCO/EPIC	53

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
3	2	FEFE Six9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS		4
5	3	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	13
2	4	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
6	5	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		19
7	6	GIRLS LIKE YOU ZZZ/INTERSCOPE	Maroon 5 Feat. Cardi B	11
11	7	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	11
15	8	SAD! BAD VIBES FOREVER	XXXTENTACION	24
4	9	STARGAZING CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
24	10	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
21	11	BETTER NOW REPUBLIC	Post Malone	16
19	12	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	14
NEW	13	BARBIE DREAMS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	1
17	14	NO BRAINER DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo WE THE BEST/EPIC		3
22	15	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	16
16	16	BIG BANK YG Feat. 2 Chainz, Big Sean & Nicki Minaj 4HUNNID/CTE/DEF JAM		7
28	17	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	30
29	18	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	19
9	19	YOSEMITE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
NEW	20	TAKING A WALK TENTHOUSAND PROJECTS	Trippie Redd	1
32	21	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		25
33	22	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	11
36	23	ROCKSTAR Post Malone Feat. 21 Savage REPUBLIC		48
34	24	GOD IS A WOMAN REPUBLIC	Ariana Grande	5
38	25	MEANT TO BE Warner Bros.	Bebe Rexha & Florida Georgia Line	38
46	26	ALL GIRLS ARE THE SAME GRADE A/INTERSCOPE	Juice WRLD	13
40	27	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	6
39	28	PERFECT ATLANTIC	Ed Sheeran	47
37	29	DESPACITO UNIVERSAL MUSIC/LATINO/RYMUSIC BRAUN/SKYLBY/DEF JAM/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	76
41	30	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	64
RE	31	BED YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	3
49	32	LOVE LIES FOI/RCA	Khalid & Normani	22
12	33	STOP TRYING TO BE GOD CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
35	34	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	4
20	35	CAN'T SAY CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
44	36	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	17
14	37	WAKE UP CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
45	38	TEBOTE Casper Magno, No Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOW LA MOVIE		15
10	39	R.I.P SCREW CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
NEW	40	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	1
50	41	I FALL APART REPUBLIC	Post Malone	46
13	42	NO BYSTANDERS CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
47	43	PLUG WALK RICH FOREVER/300/INTERSCOPE	Rich The Kid	26
8	44	CAROUSEL CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	2
43	45	I'M UPSET YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
NEW	46	GANJA BURNS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	1
30	47	BUTTERFLY EFFECT GRAND HUSTLE/EPIC	Travis Scott	20
RE	48	CHUN-LI YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	9
NEW	49	RICH SEX YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	1
NEW	50	LEAN WIT ME GRADE A/INTERSCOPE	Juice WRLD	1



Bazzi's 'Beautiful' Debut

Bazzi (above) scores his top debut on Streaming Songs with "Beautiful," which starts at No. 40. The track, whose new remix features Camila Cabello, debuts with 11.1 million streams in the week ending Aug. 16, according to Nielsen Music. The song was originally released as part of the singer's debut album, *Cosmic*. It has risen in streams since receiving its Cabello-assisted remix on Aug. 2. Additionally, "Beautiful" becomes Bazzi's second charting track on Mainstream Top 40, bowing at No. 37.

"Lucid Dreams," Juice WRLD's top five hit on the Billboard Hot 100, is the greatest gainer on Streaming Songs, rising 5-3 with 42.7 million streams, up 10 percent. The rapper-singer made his late-night TV debut on Aug. 7 and performed the track on ABC's *Jimmy Kimmel Live!*, which further boosted streams. Video streams remain a top driver for the track's success, with video views contributing 46 percent of its streams.

On the On-Demand Streaming Songs chart, Diplo logs just his second chart entry, "Wish" (featuring Trippie Redd) at No. 43. It scores a streaming boost thanks to its inclusion on Redd's new album, *Life's a Trip*. The track lands a 272 percent boost in streams to 8 million — 7.2 million of which came from on-demand audio services. "Wish" is Diplo's first appearance on On-Demand Streaming Songs since "Where Are U Now" with Skrillex and Justin Bieber, which peaked at No. 4 in June 2015. Redd, meanwhile, appears two other times on the chart, led by "Taking a Walk" at No. 10 (13.9 million audio streams). —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 to an artist's Wikipedia page, as measured by Next Big Sound. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs and videos on leading online music services as compiled by Nielsen Music. See charts legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. WEST: DOMINIQUE CHARBIAU/WIREIMAGE; BAZZI: SAM DAMSEMEK.



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RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	10
2	2	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	13
3	3	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
4	4	BETTER NOW REPUBLIC	Post Malone	9
5	5	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	20
7	6	LOVE LIES FOX/RCA	Khalid & Normani	11
6	7	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	17
8	8	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	28
9	9	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	17
12	10	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	13
10	11	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	23
11	12	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	19
13	13	MEANT TO BE WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	33
20	14	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	3
15	15	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	29
16	16	PERFECT ATLANTIC	Ed Sheeran	46
23	17	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	5
19	18	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	19
17	19	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	23
14	20	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	21
25	21	DROWNS THE WHISKEY MACON/BROKEN BOW	Jason Aldean Feat. Miranda Lambert	8
21	22	ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	17
18	23	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	21
26	24	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	6
27	25	SUNRISE, SUNBURN, SUNSET CAPITOL NASHVILLE	Luke Bryan	7

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	7
3	2	I LIKE IT THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	19
2	3	GIRLS LIKE YOU 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	12
NEW	4	BARBIE DREAMS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	1
4	5	BETTER NOW REPUBLIC	Post Malone	14
6	6	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	8
NEW	7	RESPECT ATLANTIC/RHINO	Aretha Franklin	1
7	8	NATURAL KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	5
NEW	9	ON MY WAY TO YOU COJQ/WMN	Cody Johnson	1
NEW	10	HONESTLY THE GABBIE SHOW	Gabbie Hanna	1
NEW	11	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN ATLANTIC/RHINO	Aretha Franklin	1
9	12	SIMPLE BMLG	Florida Georgia Line	11
8	13	FEFE SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine Feat. Nicki Minaj & Murda Beatz	4
11	14	YOU SAY CENTRICITY/CAPITOL CMG	Lauren Daigle	5
17	15	LUCID DREAMS GRADE A/INTERSCOPE/IGA	Juice WRLD	11
10	16	MERCY BMLG	Brett Young	14
14	17	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	8
12	18	LOVE LIES FOX/RCA	Khalid & Normani	14
NEW	19	MAJESTY YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Eminem & Labrinth	1
NEW	20	I SAY A LITTLE PRAYER ATLANTIC/RHINO	Aretha Franklin	1
13	21	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	3
16	22	PERFECT ATLANTIC/AG	Ed Sheeran	50
15	23	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	31
22	24	AFRICA WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer	9
18	25	TEQUILA WARNER BROS. NASHVILLE/WMN	Dan + Shay	19

Pop/Rhythmic/Adult

August 25 2018

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	11
2	2	BETTER NOW REPUBLIC	Post Malone	11
3	3	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	13
4	4	GG LOVE LIES FOX/RCA	Khalid & Normani	20
6	5	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	15
9	6	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
5	7	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	18
12	8	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	11
7	9	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	23
11	10	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	24
10	11	ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	20
8	12	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	27
13	13	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	26
14	14	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	4
15	15	GROWING PAINS EP/DEF JAM	Alessia Cara	10
17	16	GOD IS A WOMAN REPUBLIC	Ariana Grande	4
16	17	REMINDE ME TO FORGET KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	8
19	18	I'M A MESS WARNER BROS.	Bebe Rexha	8
18	19	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	13
23	20	SIDE EFFECTS DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Emily Warren	3
20	21	LIE NF REAL MUSIC/CAPITOL/CAROLINE	NF	11
21	22	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	11
22	23	HOME WITH YOU ACCESS RECORDS/AWAL-KOBALT	Madison Beer	14
25	24	JACKIE CHAN MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	7
27	25	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	23
2	2	PERFECT ATLANTIC	Ed Sheeran	47
4	3	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	33
3	4	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	28
5	5	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	22
6	6	FEEL IT STILL ATLANTIC	Portugal. The Man	52
8	7	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	32
9	8	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	43
10	9	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	12
12	10	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	7
14	11	GG DIDN'T I REPUBLIC	Rod Stewart	4
11	12	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	18
13	13	SING TO YOU ASYLUM	John Splithoff	11
15	14	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	19
17	15	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	21
16	16	CALL ME SIR SUNKEN FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	5
18	17	HAVE IT ALL ATLANTIC/RRP	Jason Mraz	13
19	18	GRANTED REPRISE/WARNER BROS.	Josh Groban	8
20	19	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	15
21	20	AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	4
23	21	GOOD OLD DAYS BENDD/ADA/WARNER BROS.	Macklemore Feat. Keshha	7
24	22	WHATEVER YOU WANT RCA	P!nk	7
26	23	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	3
25	24	ONLY LOVE LIGHTWORKS/REPUBLIC	Jordan Smith	5
22	25	LOVE IS BIGGER THAN ANYTHING IN ITS WAY ISLAND/INTERSCOPE	U2	13

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
3	2	BETTER NOW REPUBLIC	Post Malone	11
2	3	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	17
4	4	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	9
7	5	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	8
10	6	NO BRAINER WE THE BEST/EPIC	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	4
9	7	BIG BANK 4HUNNID/CTE/DEF JAM	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	9
5	8	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	21
8	9	LOVE LIES FOX/RCA	Khalid & Normani	24
6	10	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	19
11	11	APES**T PARKWOOD/ROC NATION	The Carters	8
14	12	1942 LIONS GATE/RCA	G-Eazy Feat. Yo Gotti & YBN Nahmir	9
13	13	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	10
12	14	PLAYINWITME INDEPENDENTLY POPULAR/ATLANTIC	KYLE Feat. Kehlani	13
16	15	SUMMERTIME MAGIC MCDJ/WOLF + ROTHSTEIN/RCA	Childish Gambino	5
19	16	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
18	17	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	8
20	18	FEFE SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine Feat. Nicki Minaj & Murda Beatz	4
17	19	BE CAREFUL THE KSR GROUP/ATLANTIC	Cardi B	20
21	20	THE LIGHT MICK SCHULTZ/ATLANTIC/DEF JAM	Jeremih & Ty Dolla \$ign	7
22	21	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	6
23	22	OTW RIGHT HAND/RCA	Khalid, Ty Dolla \$ign & 6LACK	5
15	23	BED YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	9
26	24	ONE DAY MOSLEY/VISIONARY/INTERSCOPE/DEF JAM	Logic Feat. Ryan Tedder	2
NEW	25	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	1

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	11
2	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	24
3	3	GOOD OLD DAYS BENDD/ADA/WARNER BROS.	Macklemore Feat. Keshha	40
5	4	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	17
4	5	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	22
8	6	GG AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	9
7	7	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	20
6	8	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	28
10	9	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	29
9	10	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	34
13	11	BROKEN ANOTHER CENTURY/CENTURY MEDIA/RED	lovelytheband	14
11	12	WHATEVER YOU WANT RCA	P!nk	12
14	13	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	14
15	14	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	21
16	15	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
12	16	HAVE IT ALL ATLANTIC/RRP	Jason Mraz	16
17	17	GROWING PAINS EP/DEF JAM	Alessia Cara	9
20	18	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	8
27	19	THE WAY I AM OTQ/ATLANTIC	Charlie Puth	4
18	20	YOUNGER BLACK MAGNETIC/EPIC	A Great Big World	13
23	21	NEW LIGHT SNACK MONEY	John Mayer	10
22	22	BEYOND LISASAWYER63/COLUMBIA	Leon Bridges	15
21	23	LET YOU BE RIGHT EPIC	Meghan Trainor	10
29	24	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	4
25	25	IF YOU WERE MINE HOLLYWOOD	Ocean Park Standoff Feat. Lil Yachty	14

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. AIRPLAY DATA COMPILED BY nielsen music

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Country

August 25
2018
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS. / WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 38 WKS MEANT TO BE	▲	Bebe Rexha & Florida Georgia Line	1 / 38
3	3	2	TEQUILA	▲	Dan + Shay	2 / 31
4	2	3	MERCY	▲	Brett Young	2 / 31
5	6	4	SIMPLE		Florida Georgia Line	4 / 12
6	4	5	HEAVEN	▲	Kane Brown	2 / 45
7	7	6	DROWNS THE WHISKEY		Jason Aldean Feat. Miranda Lambert	6 / 16
2	5	7	GET ALONG		Kenny Chesney	2 / 20
8	8	8	LIFE CHANGES		Thomas Rhett	8 / 23
10	9	9	SUNRISE, SUNBURN, SUNSET		Luke Bryan	9 / 13
9	10	10	ONE NUMBER AWAY		Luke Combs	3 / 33
15	13	11	AG #1 KISS SOMEBODY		Morgan Evans	11 / 27
13	11	12	HOTEL KEY		Old Dominion	11 / 17
12	12	13	TAKE BACK HOME GIRL	●	Chris Lane Feat. Tori Kelly	12 / 46
16	14	14	HOOKED		Dylan Scott	14 / 42
18	17	15	BREAK UP IN THE END		Cole Swindell	13 / 25
20	15	16	LOSE IT		Kane Brown	13 / 11
17	16	17	CRY PRETTY		Carrie Underwood	5 / 19
28	26	18	SHE GOT THE BEST OF ME		Luke Combs	18 / 9
21	21	19	DRUNK ME		Mitchell Tenpenny	19 / 3
19	20	20	DESPERATE MAN		Eric Church	16 / 6
26	24	21	BLUE TACOMA		Russell Dickerson	21 / 12
23	23	22	DRUNK GIRL		Chris Janson	22 / 32
22	22	23	BEAUTIFUL CRAZY		Luke Combs	6 / 15
14	18	24	I WAS JACK (YOU WERE DIANE)		Jake Owen	7 / 25
		25	HOT SHOT DEBUT ON MY WAY TO YOU		Cody Johnson	25 / 1
24	25	26	BABE		Sugarland Feat. Taylor Swift	8 / 18
27	27	27	BORN TO LOVE YOU		LANCO	26 / 30
30	30	28	HANGIN' ON		Chris Young	28 / 25
35	32	29	SPEECHLESS		Dan + Shay	25 / 13
32	31	30	BEST SHOT		Jimmie Allen	30 / 14
31	29	31	HIDE THE WINE		Carly Pearce	29 / 25
34	33	32	RICH		Maren Morris	32 / 21
33	28	33	I HATE LOVE SONGS		Kelsea Ballerini	28 / 22
39	36	34	BURNING MAN		Dierks Bentley Feat. Brothers Osborne	34 / 8
37	35	35	ALL DAY LONG		Garth Brooks	35 / 8
36	34	36	SHOOT ME STRAIGHT		Brothers Osborne	29 / 29
-	48	37	DG SG WEEKEND		Kane Brown	37 / 2
40	37	38	MILLIONAIRE		Chris Stapleton	26 / 30
41	38	39	BURN OUT		Midland	38 / 9
-	40	40	GOOD GIRL		Dustin Lynch	40 / 7
42	41	41	LAST SHOT		Kip Moore	40 / 10
44	43	42	MUST'VE NEVER MET YOU		Luke Combs	14 / 11
49	46	43	TAKE IT FROM ME		Jordan Davis	43 / 6
38	42	44	DOWNTOWN'S DEAD		Sam Hunt	14 / 14
48	44	45	THIS IS IT		Scotty McCreery	34 / 4
50	49	46	HOUSTON, WE GOT A PROBLEM		Luke Combs	22 / 11
47	50	47	CAUGHT UP IN THE COUNTRY		Rodney Atkins Feat. The Fisk Jubilee Singers	45 / 6
46	47	48	TALK YOU OUT OF IT		Florida Georgia Line	19 / 6
NEW		49	DOWN TO THE HONKYTONK		Jake Owen	49 / 1
43	45	50	DAVID ASHLEY PARKER FROM POWDER SPRINGS		Travis Denning	41 / 6

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 11 WKS LUKE COMBS	▲	This One's For You	63	
3	2	JASON ALDEAN	●	Rearview Town	18	
2	3	KENNY CHESNEY		Songs For The Saints	3	
5	4	DAN + SHAY		Dan + Shay	8	
4	5	KANE BROWN	▲	Kane Brown	89	
6	6	BRETT YOUNG	▲	Brett Young	79	
7	7	CHRIS STAPLETON	▲	Traveller	172	
8	8	THOMAS RHETT	●	Life Changes	49	
13	9	GG #1 KEITH URBAN		Graffiti U	16	
9	10	LUKE BRYAN		What Makes You Country	36	
10	11	ZAC BROWN BAND		Greatest Hits So Far...	160	
11	12	JON PARDI		California Sunrise	113	
12	13	SAM HUNT	▲	Montevallo	183	
14	14	OLD DOMINION		Happy Endings	51	
16	15	FLORIDA GEORGIA LINE	▲	Dig Your Roots	103	
17	16	CHRIS STAPLETON	▲	From A Room: Volume 1	67	
18	17	THOMAS RHETT	▲	Tangled Up	151	
15	18	DIERKS BENTLEY		The Mountain	10	
19	19	BLAKE SHELTON		Reloaded: 20 #1 Hits	147	
20	20	FLORIDA GEORGIA LINE	▲	Here's To The Good Times	181	
21	21	MORGAN WALLEN		If I Know Me	16	
22	22	KEITH URBAN	▲	Ripcord	119	
26	23	CARRIE UNDERWOOD	▲	Greatest Hits: Decade #1	158	
24	24	TIM MCGRAW	▲	Number One Hits	139	
25	25	CHRIS STAPLETON	●	From A Room: Volume 2	37	

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 1 W DROWNS THE WHISKEY	Jason Aldean Feat. Miranda Lambert	15		
4	2	SUNRISE, SUNBURN, SUNSET	Luke Bryan	13		
7	3	GG #1 KISS SOMEBODY	Morgan Evans	41		
5	4	LIFE CHANGES	Thomas Rhett	19		
2	5	GET ALONG	Kenny Chesney	20		
1	6	MERCY	Brett Young	28		
6	7	TEQUILA	Dan + Shay	32		
11	8	HOOKED	Dylan Scott	51		
10	9	HOTEL KEY	Old Dominion	22		
8	10	TAKE BACK HOME GIRL	Chris Lane Feat. Tori Kelly	45		
9	11	SIMPLE	Florida Georgia Line	12		
12	12	CRY PRETTY	Carrie Underwood	19		
13	13	BLUE TACOMA	Russell Dickerson	25		
15	14	BREAK UP IN THE END	Cole Swindell	26		
16	15	DRUNK GIRL	Chris Janson	36		
17	16	ALL DAY LONG	Garth Brooks	9		
18	17	DESPERATE MAN	Eric Church	6		
20	18	HANGIN' ON	Chris Young	25		
22	19	RICH	Maren Morris	27		
19	20	BABE	Sugarland Feat. Taylor Swift	18		
21	21	HIDE THE WINE	Carly Pearce	36		
24	22	LOSE IT	Kane Brown	11		
23	23	BORN TO LOVE YOU	LANCO	29		
25	24	DRUNK ME	Mitchell Tenpenny	21		
26	25	SHE GOT THE BEST OF ME	Luke Combs	7		



Aldean & Lambert Taste No. 1

Jason Aldean's "Drowns the Whiskey" (featuring Miranda Lambert) ascends 3-1 on Country Airplay. It increases 9 percent to 38.6 million audience impressions, according to Nielsen Music. Aldean earns his 19th No. 1, while Lambert lands her fifth and first since her Keith Urban duet "We Were Us" on Dec. 7, 2013.

"I've always loved this song," says Aldean (above, with Lambert). "It was really a cool moment for me when Miranda agreed to sing on it in the first place, so for it to become a single and then to go to No. 1 is really special."

"Whiskey" is the second single from Aldean's LP *Rearview Town*, which debuted atop the all-genre Billboard 200 and Top Country Albums charts (April 28). First single "You Make It Easy" led Country Airplay for two weeks beginning May 5.

Dylan Scott's "Hooked" reaches the Country Airplay top 10 in its record-setting 51st week (11-8; 29.2 million, up 8 percent). The single's top 10 trip surpasses two tracks that each took 50 weeks to enter the tier: Easton Corbin's "A Girl Like You" (Jan. 13) and Aaron Watson's "Outta Style" (Dec. 30, 2017).

Plus, Cody Johnson's "On My Way to You," his first single in a partnership with Warner Nashville, launches atop Country Digital Song Sales with 18,000 downloads sold in its first week (ending Aug. 16). The track bounds onto Hot Country Songs at No. 25 and jumps 53-37 on Country Airplay (3.2 million, up 143 percent). —Jim Asker

JEFF KRAVITZ/ACMA 2017/FILMMAGIC/GETTY IMAGES

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

ON SALE | SEP 29, 2018

2018

QUINCY JONES

85TH BIRTHDAY & 70 YEARS IN MUSIC SALUTE

On September 29, *Billboard* will celebrate Quincy Jones' 85th Birthday and 70 years in music. During his career, the world-renown producer has worked with legendary artists such as Michael Jackson, Frank Sinatra, Ella Fitzgerald, Billie Holiday, Ray Charles, Paul McCartney.

Quincy has earned himself numerous accolades including 79 Grammy nominations, 28 Grammy wins, including a Grammy Legend Award, and was inducted into the Rock & Roll Hall of Fame as the winner of the Ahmet Ertegun Award.

Please join *Billboard* in celebrating Quincy Jones 85th Birthday, and recognizing his lifelong success.

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ON SALE 9/29 | ISSUE CLOSE 9/20 | MATERIALS DUE 9/21

billboard

Rock

August 25
2018
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		PEAK POS.
5	5	1	#1 DG AG NATURAL		Imagine Dragons <small>MATTMAN & ROBIN (D. REYNOLDS, W. SERMON, B. MCKEE, D. PLATZMAN, A. GRAN, J. DE ZUZO)</small>	5
1	1	2	THUNDER		Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	69
2	2	3	BELIEVER ▲		Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	81
4	4	4	FEEL IT STILL ▲		Portugal. The Man <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	76
3	3	5	WHATEVER IT TAKES		Imagine Dragons <small>KIDINAKORNER/INTERSCOPE</small>	59
8	8	6	BROKEN		lovelytheband <small>C. MEDICE, C. PARK (C. MEDICE, M. COLLINS, S. DE ROSA)</small>	34
7	7	7	AFRICA		Weezer <small>M. RANKIN (D.F. PAICH, J.F. PORCARO)</small>	12
6	6	8	SIT NEXT TO ME ●		Foster The People <small>J. ABRAHAM, D. LIGEE (M. D. FOSTER, L. NEWMAN, D. GOLDSTEIN, J. ABRAHAM, L. STALFORS)</small>	48
9	9	9	ZOMBIE ▲		Bad Wolves <small>TOMMY NEXT, P. NASLUND (D.M. O'RIOGAN, P. NASLUND, T.C. MUMINGS)</small>	30
11	10	10	HIGH HOPES		Panic! At The Disco <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	13
10	11	11	JUMPSUIT		twenty one pilots <small>FUELED BY RAMEN/RRP</small>	6
12	12	12	SAY AMEN (SATURDAY NIGHT)		Panic! At The Disco <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	22
14	13	13	NEW LIGHT		John Mayer <small>J. MAYER, NO L.D. (J. MAYER, E. D. WILSON)</small>	15
-	19	14	SG LEVITATE		twenty one pilots <small>FUELED BY RAMEN/RRP</small>	2
13	14	15	NICO AND THE MINERS		twenty one pilots <small>FUELED BY RAMEN/RRP</small>	6
15	15	16	BULLETPROOF		Godsmack <small>E. RON (S. ERINA, E. RON)</small>	24
20	17	17	GOLD RUSH		Death Cab For Cutie <small>R. COSTEY (B. GIBBARD, D. DEPPER, X. ONO)</small>	9
29	21	18	BLUE ON BLACK		Five Finger Death Punch <small>K. CHURKO (M. SELBY, T. SILLERS, K.W. SHEPHERD)</small>	13
18	18	19	SHAM PAIN		Five Finger Death Punch <small>K. CHURKO (IVAN MOODY, L. HOOK, J. JEREMY HEYDE, Z. BATHORY, K. CHURKO)</small>	17
17	20	20	WHEN THE CURTAIN FALLS		Greta Van Fleet <small>A. SUTTON, M. YOUNG (M. KISZKA, J. KISZKA, D.R. WAGNER, S.F. KISZKA)</small>	5
16	16	21	QUARTER PAST MIDNIGHT		Bastille <small>M. CREW, D. SMITH (D. SMITH)</small>	15
HOT SHOT DEBUT		22	SHAME		Elle King <small>RCA</small>	1
23	23	23	BLOOD // WATER		grandson <small>BOONH, KRUPA (L. BENJAMIN, K. HISSINK, C. K. CARBONE)</small>	12
25	22	24	KAMIKAZE		WALK THE MOON <small>M. LOZANZO, CAPTAIN CUTS (N. PETRICK, K. RAY, S. WAUSAMANE, M. MAN, B. BERGER, P. M. MAHOL, R. RABIN)</small>	14
31	30	25	SHOTGUN		George Ezra <small>COLUMBIA</small>	3
RE-ENTRY		26	ONE NIGHT ONLY		The Struts <small>FREESOLO/INTERSCOPE</small>	3
33	28	27	GHOST		Badflower <small>N. SHAIN (L. KATZ, J. MORROW, A. ESPERITU, A. SONETTI, N. SHAIN)</small>	6
21	24	28	HEY LOOK MA, I MADE IT		Panic! At The Disco <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	8
34	29	29	CONFIDENCE		Sanctus Real <small>M. ARMSTRONG, S. SANCTUS REAL (C. ROHMAN, D. LOLL, M. ARMSTRONG, E. HULSE)</small>	6
26	27	30	SOMETHING HUMAN		Muse <small>MUSE, R. COSTEY (M. BELLAMY)</small>	4
19	26	31	HUNGER		Florence + The Machine <small>E. HAYNIE, F. WELCH (F. WELCH, T. JESSO, JR., E. HAYNIE, T. BARTLETT)</small>	15
32	33	32	HEAR ME NOW		Bad Wolves Featuring DIAMANTE <small>J. BOECKL, IN. T. VEX, T. M. LEWIS, P. NASLUND (L. BOECKL, IN. T. VEX, T. M. LEWIS, P. NASLUND)</small>	15
30	32	33	RATS		Ghost <small>T. DALGETY (A. GHOU, WRITER, T. DALGETY)</small>	18
35	35	34	MIRACLE		CHVRCHES <small>STEVE MAC (D. COOK, M. DOHERTY, S. MCCUTCHEON, L. MAYBERRY)</small>	10
NEW		35	BODY TALKS		The Struts <small>FREESOLO/INTERSCOPE</small>	1
-	43	36	SHE'S KEROSENE		The Interrupters <small>TIM TIERBOM, THE INTERRUPTERS (K. BYVONA, L. BYVONA, A. ALLEN, T. ARMSTRONG)</small>	2
-	36	37	ALL MY FRIENDS		The Revivalists <small>D. BASSETT (D. SHAW, D. BASSETT)</small>	2
24	34	38	LOVE IT IF WE MADE IT		The 1975 <small>G. DANIEL, M. HEALY (M. HEALY, G. DANIEL, A. HANN, R. S. MACDONALD)</small>	4
NEW		39	NO ERASIN'		Steve Perry <small>S. PERRY, J. FLOWERS (S. PERRY, D. SPRENG)</small>	1
27	31	40	LOVE IS BIGGER THAN ANYTHING IN ITS WAY		U2 <small>JACKIE LEE (BONNIE MULLEN, JR., A. CLAYTON, THE EDGE)</small>	6
41	37	41	INFRA-RED		Three Days Grace <small>H. ENKING, BROWN, THREE DAYS GRACE (N. SANDERSON, DANIEL ST. JOHN, M. WALSH, STEVEN BRUCE, MARGHALL DIXON, T. BROWN)</small>	4
28	39	42	UNCOMFORTABLE		Halestorm <small>N. RASKULINECZ (L. HALE, J. SMITH, J. HOTTINGER, A. HALE)</small>	5
36	38	43	ROARING 20S		Panic! At The Disco <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	8
42	41	44	LASH OUT		Alice Merton <small>A. MERTON, D.R. BASSETT (A. MERTON, D.R. BASSETT)</small>	10
37	40	45	HUMILITY		Gorillaz Featuring George Benson <small>GORILLAZ, R. KABAKA, J. FORD (D. ALBARN, R. KABAKA, J. FORD, G. BENSON)</small>	11
47	49	46	TORN IN TWO		Breaking Benjamin <small>B. BURNLEY (B. BURNLEY)</small>	4
39	42	47	KING OF THE CLOUDS		Panic! At The Disco <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	9
49	50	48	ALONE IN A ROOM		Asking Alexandria <small>NOT LISTED (NOT LISTED)</small>	3
NEW		49	YOU'RE SOMEBODY ELSE		flora cash <small>NOT LISTED (NOT LISTED)</small>	1
43	46	50	DYING IN LA		Panic! At The Disco <small>L. HILL, A. TACCONE (PORTUGAL, THE MAN, A. TACCONE, J. HILL, R. BATEMAN, F. GORMAN, B. HILL, AND)</small>	8

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 27 WKS IMAGINE DRAGONS		Evolve	60	
HOT SHOT DEBUT	2	ELVIS PRESLEY		Where No One Stands Alone	1	
2	3	PANIC! AT THE DISCO		Pray For The Wicked	8	
3	4	QUEEN ▲		Greatest Hits	38	
4	5	IMAGINE DRAGONS ▲		Night Visions	195	
10	6	GG TWENTY ONE PILOTS ▲		Blurryface	170	
6	7	JOURNEY ▲		Journey's Greatest Hits	82	
8	8	SOUNDTRACK		13 Reasons Why, Season 2	13	
5	9	CREEDENCE CLEARWATER REVIVAL ▲		Chronicle	82	
7	10	FLEETWOOD MAC ▲		Rumours	77	
9	11	ELTON JOHN		Diamonds	40	
11	12	TOM PETTY AND THE HEARTBREAKERS ▲		Greatest Hits	64	
17	13	PS PANIC! AT THE DISCO ▲		Death Of A Bachelor	135	
NEW	14	WITH CONFIDENCE		Love And Loathing	1	
12	15	FIVE FINGER DEATH PUNCH		And Justice For None	13	
15	16	SOUNDTRACK		Love, Simon	22	
13	17	GUNS N' ROSES ▲		Appetite For Destruction	23	
14	18	BOB SEGER & THE SILVER BULLET BAND ▲		Greatest Hits	37	
20	19	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	37	
23	20	METALLICA ▲		Metallica	82	
NEW	21	DAVE GROHL		Play (EP) (Soundtrack)	1	
16	22	EAGLES ▲		Their Greatest Hits 1971-1975	54	
19	23	LYNYRD SKYNYRD ▲		All Time Greatest Hits	31	
22	24	AC/DC ▲		Back In Black	69	
25	25	THE BEATLES ▲		1	82	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 1 W UNCOMFORTABLE	Halestorm	11		
1	2	RATS	Ghost	19		
3	3	SHAM PAIN	Five Finger Death Punch	16		
5	4	TORN IN TWO	Breaking Benjamin	13		
6	5	INFRA-RED	Three Days Grace	10		
4	6	CRAZY	From Ashes To New	25		
8	7	A CRIME TO REMEMBER	Pop Evil	14		
7	8	BULLETPROOF	Godsmack	25		
9	9	GHOST	Badflower	10		
10	10	WHEN THE CURTAIN FALLS	Greta Van Fleet	5		
13	11	JUST SAY WHEN	Nothing More	11		
16	12	DRIVING RAIN	Slash Feat. Myles Kennedy & The Conspirators	3		
15	13	HEAR ME NOW	Bad Wolves Feat. DIAMANTE	8		
11	14	DEVIL	Shinedown	24		
17	15	BLACK WEDDING	In This Moment Feat. Rob Halford	17		
20	16	ALONE IN A ROOM	Asking Alexandria	16		
17	17	GG ARE YOU READY	Disturbed	1		
22	18	JUMPSUIT	twenty one pilots	6		
21	19	AGAINST THE WALL	Seether	8		
12	20	THE ONE YOU KNOW	Alice In Chains	15		
19	21	BROKEN HEART	Escape The Fate	19		
18	22	THE LINE	Foo Fighters	16		
23	23	THAT'S MY JAM	Skindred	16		
25	24	THE GREY	Thrice	10		
24	25	THE DEVIL INSIDE	Like A Storm	12		



A 'Natural' Fit At No. 1

Imagine Dragons (above) replace themselves atop Hot Rock Songs with "Natural" as it zooms 5-1. The band banks its record-extending fifth No. 1 on the chart, which launched in 2009. "Natural" gains in all metrics, rising by 19 percent in U.S. streams (to 8 million), 17 percent in radio audience impressions (27 million) and 4 percent in downloads sold (19,000), according to Nielsen Music. Imagine Dragons' previous three singles ("Whatever It Takes," "Thunder" and "Believer," following first No. 1 "Radioactive" in 2013) also have ruled the ranking, which the group has led for all but five weeks since March 25, 2017.

Halestorm lands its fourth Mainstream Rock airplay chart No. 1 as "Uncomfortable" rises 2-1, tying the band with **The Pretty Reckless** for the most No. 1s by a female-fronted act. The **Lzzy Hale**-led quartet has earned all of its chart-toppers in just over five years, starting with "Freak Like Me" in April 2013. The track also bullets at No. 18 on the all-rock format Rock Airplay chart with a new weekly high of 4 million audience impressions. "Uncomfortable" is the lead single from Halestorm's fourth LP, *Vicious*, which opened at No. 1 on Top Rock Albums (Aug. 11). Farther down Mainstream Rock, **Live** debuts at No. 39 with "Love Lounge." The song is the Pennsylvania band's first entry on the chart with its original lineup since 2003, when "Heaven" hit No. 33. "Lounge" is Live's first single in over a decade with original frontman **Ed Kowalczyk**, who left the band in 2009 and rejoined in 2016. —Kevin Rutherford

ELIOT LEE HAZEL

HOT ROCK SONGS: The week's most popular current rock songs, ranked 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 reaching their 10th week on the chart. TOP ROCK ALBUMS: The week's most popular current rock albums, ranked by Nielsen Music based on digital album sales, physical album sales and streaming activity. MAINSTREAM ROCK: The week's most popular mainstream rock songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

R&B/Hip-Hop

August 25
2018
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
	1	1	#1 IN MY FEELINGS		Drake	7
	2	2	I LIKE IT		Cardi B, Bad Bunny & J Balvin	19
	3	4	FEFE		6ix9ine Featuring Nicki Minaj & Murda Beatz	4
	5	5	BETTER NOW		Post Malone	16
	6	6	LUCID DREAMS		Juice WRLD	14
	-	3	AG SICKO MODE		Travis Scott	2
	8	8	TASTE		Tyga Featuring Offset	12
	7	9	BOO'D UP		Ella Mai	21
	4	10	NO BRAINER		DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	3
	10	12	PSYCHO		Post Malone Featuring Ty Dolla \$ign	25
	9	11	NICE FOR WHAT		Drake	19
	11	14	YES INDEED		Lil Baby & Drake	14
HOT SHOT DEBUT		13	BARBIE DREAMS		Nicki Minaj	1
	14	20	NONSTOP		Drake	7
	13	13	BIG BANK		YG Featuring 2 Chainz, Big Sean & Nicki Minaj	11
	12	19	SADI		XXXTENTACION	24
	-	7	STARGAZING		Travis Scott	2
	15	29	APES**T		The Carters	9
	24	43	DG SG BED		Nicki Minaj Featuring Ariana Grande	9
	-	16	YOSEMITE		Travis Scott	2
RE-ENTRY		21	CHUN-LI		Nicki Minaj	17
NEW		22	TAKING A WALK		Trippie Redd	1
	16	31	MOONLIGHT		XXXTENTACION	19
RE-ENTRY		24	RICH SEX		Nicki Minaj Featuring Lil Wayne	2
NEW		25	MAJESTY		Nicki Minaj Featuring Eminem & Labrinth	1
	22	36	ALL GIRLS ARE THE SAME		Juice WRLD	14
NEW		27	GANJA BURNS		Nicki Minaj	1
	17	32	BE CAREFUL		Cardi B	20
	-	18	STOP TRYING TO BE GOD		Travis Scott	2
	20	38	MEDICINE		Queen Naija	11
	23	33	LEVEL UP		Ciara	4
	-	24	CAN'T SAY		Travis Scott	2
	-	21	WAKE UP		Travis Scott	2
NEW		34	WORK IN ME		Quavo	1
	18	34	I'M UPSET		Drake	12
	-	17	R.I.P SCREW		Travis Scott	2
	-	41	TRIP		Ella Mai	2
	-	22	NO BYSTANDERS		Travis Scott	2
	21	40	CHANGES		XXXTENTACION	17
	-	15	CAROUSEL		Travis Scott	2
	-	44	LEAN WIT ME		Juice WRLD	2
	29	37	1942		G-Eazy Featuring Yo Gotti & YBN Nahmir	5
	39	47	THAT'S ON ME		Yella Beezy	4
NEW		44	ALBUM OF THE YEAR (FREESTYLE)		J. Cole	1
	19	42	THIS IS AMERICA		Childish Gambino	15
	-	23	5% TINT		Travis Scott	2
	32	45	BEST PART		Daniel Caesar Featuring H.E.R.	4
RE-ENTRY		48	LIE		NF	4
NEW		49	THOUGHT I KNEW YOU		Nicki Minaj Featuring The Weeknd	1
	25	46	MOB TIES		Drake	7

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 TRAVIS SCOTT		ASTROWORLD	2	
HOT SHOT DEBUT	2	NICKI MINAJ		Queen	1	
	2	DRAKE		Scorpion	7	
NEW	4	TRIPPIE REDD		Life's A Trip	1	
	4	POST MALONE		beerbongs & bentleys	16	
	6	GG JUICE WRLD		Goodbye & Good Riddance	13	
NEW	7	ARETHA FRANKLIN		30 Greatest Hits	1	
	7	CARDI B		Invasion Of Privacy	19	
	8	XXXTENTACION		?	22	
	5	YG		Stay Dangerous	2	
	10	LIL BABY		Harder Than Ever	13	
	11	POST MALONE		Stoney	88	
	3	MAC MILLER		Swimming	2	
	15	XXXTENTACION		17	51	
	16	MIGOS		Culture II	29	
	13	WIZ KHALIFA		Rolling Papers 2	5	
	14	THE CARTERS		EVERYTHING IS LOVE	9	
	19	YOUNGBOY NEVER BROKE AGAIN		Until Death Call My Name	16	
	17	KHALID		American Teen	76	
	21	J. COLE		KOD	17	
	18	KANYE WEST		ye	11	
	20	KENDRICK LAMAR		DAMN.	70	
	9	MICHAEL JACKSON		The Essential Michael Jackson	38	
	23	MONEYBAGG YO		Bet On Me	2	
	23	LIL UZI VERT		Luv Is Rage 2	51	



A Solo Quavo Arrives

Trippie Redd earns his first top 10 on Top R&B/Hip-Hop Albums as *Life's a Trip* debuts at No. 4. The 19-year-old previously charted with two mixtapes, *A Love Letter to You* (No. 32) and *A Love Letter to You 2* (No. 19). *Trip*, his debut studio full-length, starts with 72,000 equivalent album units earned in the week ending Aug. 16, according to Nielsen Music. Its arrival coincides with the debut of its single, "Taking a Walk," at No. 22 on Hot R&B/Hip-Hop Songs. It marks Redd's highest-charting hit as a lead artist. He only fared better through a feature on XXXTentacion's "F**k Love," which reached No. 18.

Meanwhile, Quavo (above) claims his first entry on Hot R&B/Hip-Hop Songs without any other billed acts as "Workinme" debuts at No. 33, largely spurred by 8.5 million U.S. streams during the week. The track, released Aug. 10, was one of three simultaneously released singles by the rapper, alongside "Bubblegum" and "Lambtalk." Quavo has logged 14 collaborations on the chart under his own name and has notched another 42 as part of rap trio Migos. Meanwhile, on the Mainstream R&B/Hip-Hop airplay chart, Drake replaces himself yet again at No. 1. His collaboration with Lil Baby on "Yes Indeed" rises 3-1 with a 12 percent gain in spins during the week ending Aug. 19. The track pushes Drake's "In My Feelings" to No. 2 after two frames atop the tally. "Yes Indeed" is Drake's fifth No. 1 in 2018 and 34th overall. Earlier this year, he replaced himself twice at No. 1: "God's Plan" ruled from Feb. 24 to April 21, then BlocBoy JB's "Look Alive" (featuring Drake) took over April 28-May 12, and then Drake's "Nice for What" ruled from May 19 to July 14.

-Trevor Anderson

R&B DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
NEW	1	#1 RESPECT	Aretha Franklin	1		
NEW	2	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN	Aretha Franklin	1		
NEW	3	I SAY A LITTLE PRAYER	Aretha Franklin	1		
	4	NO BRAINER	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	3		
NEW	5	CHAIN OF FOOLS	Aretha Franklin	1		
NEW	6	THINK	Aretha Franklin	1		
	7	BOO'D UP	Ella Mai	22		
NEW	8	THOUGHT I KNEW YOU	Nicki Minaj Feat. The Weeknd	1		
	4	LEVEL UP	Ciara	5		
NEW	10	FREAK ME	Ciara Feat. Tekno	1		
NEW	11	UNTIL YOU COME BACK TO ME ...	Aretha Franklin	1		
NEW	12	FREeway OF LOVE	Aretha Franklin	1		
RE	13	I KNEW YOU WERE WAITING (FOR ME)	Aretha Franklin & George Michael	2		
NEW	14	I NEVER LOVED A MAN (THE WAY I)	Aretha Franklin	1		
	3	TRIP	Ella Mai	2		
NEW	16	COME SEE ABOUT ME	Nicki Minaj	1		
NEW	17	AIN'T NO WAY	Aretha Franklin	1		
	7	BEST PART	Daniel Caesar Feat. H.E.R.	8		
NEW	19	BRIDGE OVER TROUBLED WATER	Aretha Franklin	1		
NEW	20	ROCK STEADY	Aretha Franklin	1		
	8	CHANGES	XXXTENTACION	23		
	10	OTW	Khalid, Ty Dolla \$ign & 6LACK	17		
NEW	23	ANGEL	Aretha Franklin	1		
NEW	24	YOU'RE ALL I NEED TO GET BY	Aretha Franklin	1		
NEW	25	WHO'S ZOOMIN' WHO	Aretha Franklin	1		

Christian/Gospel

August 25
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 YOU SAY J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	1	6
2	2	2	RECKLESS LOVE J.INGRAM,P.MABURY (C.ASBURY,C.CLUVER,R.JACKSON,B.COKER,A.KEESH,PTS.MITH,H.BALLTZGLIER)	Cory Asbury BETHEL	1	42
3	3	3	JOY. FOR KING & COUNTRY (T.S.MOYLE,F.MAHLES,D.SMALLEY,J.SMALLEY,ETERNAL.MOYLES,S.MOYLE,GOVERL,S.KANOKA)	for KING & COUNTRY CURB-WORD	2	13
4	4	4	WHO YOU SAY I AM M.G.C.HISLET,T.B.LIGERTWOOD (B.FIELDING,R.T.MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	4	24
5	5	5	GRACE GOT YOU D.GARCIA,B.GLOVER (B.MILLARDS,L.OLODS,D.A.GARCIA,L.R.EUBEN,B.GLOVER)	MercyMe FAIR TRADE	3	28
6	6	6	DO IT AGAIN S.MOSLEY (S.FURTIK,M.REDMAN,M.BROCK,C.BROWN)	Elevation Worship ELEVATION CHURCH	6	25
10	7	7	THE BREAKUP SONG L.ESKELIN (F.BATTISTELLI,D.A.GARCIA,B.MILLARD)	Francesca Battistelli CURB-WORD	7	9
9	8	8	NO MATTER WHAT B.FOWLER,R.STEVENSON (R.STEVENSON,B.FOWLER,L.L.SMITH)	Ryan Stevenson Featuring Bart Millard GOTE	8	20
7	9	9	FEAR IS A LIAR J.L.SMITH (Z.WILLIAMS,J.L.SMITH,J.INGRAM)	Zach Williams ESSENTIAL/PLG	3	31
12	11	10	COUNTING EVERY BLESSING E.CASH,G.GILKESON (REND COLLECTIVE)	Rend Collective REND FAMILY/SPARROW/CAPITOL CMG	10	22
11	10	11	WHAT A FRIEND D.GARCIA,M.MAHER (M.MAHER,A.PARKER,A.PALMER,M.HEIN)	Matt Maher ESSENTIAL/PLG	10	23
18	15	12	EVERYTHING D.GARCIA,TOBYMAC (L.MCKEEHAN,D.A.GARCIA)	tobyMac FOREFRONT/CAPITOL CMG	12	5
14	12	13	KNOWN J.SAPP (T.WELLS,J.SAPP,E.HULSE)	Tauren Wells REUNION/PLG	12	9
13	13	14	HILL WAY (NEW HORIZON) E.CASH (P.BARRETT,D.D.BASHTA,B.S.MITH)	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	12	16
16	17	15	CONFIDENCE M.ARMSTRONG,SANCTUS REAL (C.ROHMAN,D.LOLL,M.ARMSTRONG,E.HULSE)	Sanctus Real FRAMEWORK/FAIR TRADE	15	3
15	14	16	ALL IN D.GARCIA (M.WEST,A.J.PRIUS,J.HOUSER)	Matthew West SPARROW/CAPITOL CMG	12	20
NEW	17	17	STILL ROLLING STONES J.INGRAM,P.MABURY (L.DAIGLE,P.DUNCAN,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	17	1
21	16	18	LIVING HOPE E.CASH (P.WICKHAM,B.JOHNSON)	Phil Wickham FAIR TRADE	16	20
19	18	19	HEAVEN ON EARTH J.PARDO (C.C.LEVELAND,J.PARDO)	Stars Go Dim CURB-WORD	18	15
23	19	20	EVEN THEN M.W.LEE (M.TYLER,K.W.LEE,T.WOOD)	Micah Tyler FAIR TRADE	19	8
22	21	21	GOOD NEWS C.STEVENS,B.FOWLER (M.ANDISA,M.WEST,A.J.PRIUS)	Mandisa SPARROW/CAPITOL CMG	19	11
17	20	22	DREAM SMALL B.GLOVER (J.WILSON)	Josh Wilson BLACK RIVER CHRISTIAN	16	18
NEW	23	23	ONLY JESUS M.A.MILLER (M.HALL,M.WEST,B.HERMS)	Casting Crowns BEACH STREET/REUNION/PLG	23	1
24	23	24	SO WILL I (100 BILLION X) M.G.HISLET,B.LIGERTWOOD (J.HOUSTON,B.HASTINGS,M.FATKIN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	17	20
-	28	25	BEAUTIFUL DAY M.A.SMITH,J.HAY (M.A.SMITH,E.M.SMITH)	Mike Smith & Jonathan Hay SMH	25	2

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 WON'T HE DO IT M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS,B.SHELTON,L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	49
3	3	2	YOUR GREAT NAME D.J.KIMBROUGH,T.DULANEY (T.DULANEY,D.J.KIMBROUGH)	Todd Dulaney EONE	2	39
2	2	3	I'M BLESSED E.GANTHUS,K.ETHRICK,S.DALEY,WILSON (J.WILSON,G.HANTHUS,K.ETHRICK,S.DALEY,C.BATTEY,J.)	Charlie Wilson FRISK/RCA	1	64
6	5	4	FOREVER D.T.SOREY (J.NELSON,D.T.SOREY,T.NELSON)	Jason Nelson RCA INSPIRATION/PLG	4	3
7	7	5	I'M GETTING READY K.LEONARD, JR. (N.COBB'S LEONARD,T.GALBERT,H.O.T.MARA)	Tasha Cobbs Leonard Feat. Nicki Minaj MOTOWN GOSPEL	1	50
4	4	6	LISTEN R.KELLY (R.S.KELLY)	Marvin Sapp VERITY/RCA INTERNATIONAL/PLG	4	32
5	6	7	NOT LUCKY, I'M LOVED J.MC REYNOLDS,LIL' MAN (J.MC REYNOLDS,T.D.WILSON)	Jonathan McReynolds TEHLLAH/LIGHT/EONE	4	27
8	8	8	I GOT THAT A.J.BROWN,W.CAMPBELL (A.J.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	8	28
9	11	9	NOBODY LIKE YOU LORD D.T.SOREY (M.CURTIS,A.RACHEL)	Maranda Curtis C.BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	9	18
10	9	10	A GREAT WORK A.W.LINDSEY (B.C.WILSON,A.W.LINDSEY,A.RICHARDSON)	Brian Courtney Wilson MOTOWN GOSPEL	9	22
NEW	11	11	PRECIOUS LORD (TAKE MY HAND)/YOU'VE GOT A FRIEND NOT LISTED (NOT LISTED)	Aretha Franklin ATLANTIC/RHINO	11	1
11	10	12	NO ORDINARY WORSHIP J.WILLIAMS,M.BOONE (M.BOONE,J.WILLIAMS)	Kelontae Gavin MARQUIS BOONE/TYSCOT	10	17
12	12	13	OH HOW I LOVE YOU L.B.HOSKINS (L.B.HOSKINS,F.SANDERS,JR.,J.ENKINS,N.HUMES)	Zacardi Cortez BLACKSMOKE	12	7
14	14	14	FAVOR OF GOD A.LEWIS (J.FORTUNE,A.LEWIS)	James Fortune Featuring Zacardi Cortez FYVA WORLD/EONE	14	13
NEW	15	15	WHAT A FRIEND WE HAVE IN JESUS NOT LISTED (NOT LISTED)	Aretha Franklin ATLANTIC/RHINO	15	1
16	15	16	MENTION M.BOONE,J.WILLIAMS (C.R.MUKULA)	Fresh Start Worship FRESH START/MARQUIS BOONE	15	9
NEW	17	17	AMAZING GRACE NOT LISTED (NOT LISTED)	Aretha Franklin ATLANTIC/RHINO	17	1
17	19	18	DO IT AGAIN S.FURTIK (S.FURTIK,M.REDMAN,M.BROCK,C.BROWN)	Elevation Collective Feat. Travis Green & Kierra Sheard ELEVATION CHURCH/PLG	14	18
22	16	19	HE GOT UP V.MITCHELL,T.HARDIN, JR. (V.MITCHELL)	VaShawn Mitchell Feat. Dorinda Clark-Cole, Sean Tilley & Changed V.MAN/TYSCOT/FAIR TRADE	16	3
23	18	20	CAN'T TURN BACK R.E.JONES, JR.,C.JENKINS (C.JENKINS,R.E.JONES,JR.,W.JONES)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	18	9
NEW	21	21	MARY, DON'T YOU WEEP NOT LISTED (NOT LISTED)	Aretha Franklin ATLANTIC/RHINO	21	1
19	22	22	LIVE! T.TRIBBETT II,L.HILL (T.TRIBBETT II)	Tye Tribbett MOTOWN GOSPEL	19	3
21	20	23	RECKLESS LOVE I.HOUGHTON,M.EDWARDS (C.ASBURY,C.CLUVER,R.JACKSON)	Israel Houghton RGM NEW BREED/RCA INSPIRATION/PLG	12	23
18	21	24	WE LIVIN' W.CAMPBELL (T.CAMPBELL,W.S.CAMPBELL II)	Tina Campbell GEE TREE CREATIVE/MALACO	18	16
20	17	25	BLESSING ME AGAIN B.WAGON (R.L.ALLEN,S.ALLEN,C.BYRD,C.C.BROADUS, JR.)	Rance Allen Featuring Snoop Dogg ALL THE TIME/RCA INSPIRATION/PLG	14	21

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
NEW	1	#1 ELVIS PRESLEY RCA/LEGACY	Where No One Stands Alone	1		
2	2	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	25		
3	3	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	176		
4	4	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	19		
6	5	NF CAPITOL CMG	Therapy Session	121		
5	6	MERCYME FAIR TRADE/PLG	Lifer	72		
8	7	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	61		
7	8	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	86		
9	9	CORY ASBURY BETHEL	Reckless Love	29		
1	10	PHIL WICKHAM FAIR TRADE/PLG	Living Hope	3		
11	11	NF CAPITOL CMG	Mansion	160		
10	12	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	Here As In Heaven	132		
13	13	SKILLET ARDEN/FAIR TRADE/ATLANTIC/PLG	Awake	222		
15	14	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	62		
17	15	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP/PLG	There Is A Cloud	74		
19	16	TAUREN WELLS REUNION/PLG	Hills And Valleys	56		
12	17	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	153		
16	18	SKILLET HEAR IT LOUD/ATLANTIC/CURB-WORD	Unleashed	106		
18	19	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	158		
14	20	FOR KING & COUNTRY FERVEN/CURB-WORD/CURB	RUN WILD. LIVE FREE. LOVE STRONG.	205		
22	21	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	164		
23	22	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	96		
21	23	HILLSONG YOUNG & FREE HILLSONG/SPARROW/CAPITOL CMG	III	7		
24	24	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	95		
31	25	VARIOUS ARTISTS PLG/CURB-WORD/SPARROW/CAPITOL CMG	WOW Hits 2018	45		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
NEW	1	#1 ARETHA FRANKLIN ATLANTIC/RHINO	Amazing Grace: The Complete Recordings	1		
1	2	TASHA COBB'S LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	51		
NEW	3	ARETHA FRANKLIN ATLANTIC/RHINO	Amazing Grace	1		
4	4	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	5		
24	5	GG SNOOP DOGG & VARIOUS ARTISTS ALL THE TIME/RCA INSPIRATION/PLG	Bible Of Love	22		
8	6	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	146		
7	7	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	161		
9	8	VARIOUS ARTISTS MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG	WOW Gospel 2018	29		
11	9	FRED HAMMOND F.HAMMOND/RCA INSPIRATION/PLG	Best Of Fred Hammond	9		
12	10	JONATHAN MCREYNOLDS EONE	Make Room	23		
5	11	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	139		
13	12	TASHA COBB'S MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	231		
RE	13	KIRK FRANKLIN GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	132		
18	14	MARANDA CURTIS C.BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE/PLG	Open Heaven: The Maranda Experience	16		
14	15	TASHA COBB'S MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	155		
10	16	TODD DULANEY EONE	Your Great Name	30		
2	17	JAMES FORTUNE FYVA WORLD/EONE	The Collection	2		
15	18	TAMELA MANN TILLYMANN	Best Days	232		
17	19	TAMELA MANN TILLYMANN	One Way	101		
19	20	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	55		
25	21	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	113		
20	22	TRAVIS GREENE RCA INSPIRATION/PLG	Crossover: Live From Music City	52		
21	23	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Losing My Religion	143		
16	24	MALURICE YANCEY & ONE ACCORD BAND GEEK/GODDIPATH	Sentiments Of My Heart	4		
22	25	MARVIN SAPP VERITY/RCA INSPIRATION/PLG	Close	46		



The King & Queen Don Chart Crowns

Elvis Presley leads the Top Christian Albums chart for the first time as *Where No One Stands Alone* bows with 18,000 equivalent album units, according to Nielsen Music. The set, produced by Presley's daughter, **Lisa Marie Presley**; **Andy Childs**; and **Joel Weinshtanker**, features new instrumentation and backing vocals from artists who worked with the King of Rock'n'Roll, including **Darlene Love**. The title track, a reimagined duet with Lisa Marie, debuts at No. 37 on Hot Christian Songs, marking each artist's first appearance on the chart.

While the LP is Presley's first No. 1 on Top Christian Albums, which launched in 1980, it's his ninth entry and third top 10 following *Elvis: Ultimate Gospel* (No. 9, 2004) and *Elvis: Christmas Peace* (No. 10, 2003).

Presley died at age 42 on Aug. 16, 1977, and the Queen of Soul, **Aretha Franklin**, died at 76 on the same date 41 years later. She earns her second Top Gospel Albums No. 1 with *Amazing Grace: The Complete Recordings* (2,000 units). Boasting 27 songs, the set is an extended version of the album *Amazing Grace* (with **James Cleveland**), which peaked at No. 7 on the all-genre Billboard 200 in 1972. Meanwhile, the original 14-track *Amazing Grace* also debuts on Top Gospel Albums at No. 3 (1,000).

Franklin leads Top Gospel Albums more than 30 years after her first No. 1, *One Lord, One Faith, One Baptism*, ruled for four frames beginning in February 1988. —Jim Asker

Dance/Electronic

August 25
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 29 WKS THE MIDDLE	Zedd, Maren Morris & Grey ZEDD/GREY (A.ZAGAL/ATL), J.TREWARtha, M.TREWARtha, S.AARONS, S.KHONG, M.LOMAU, J.K. JOHNSON INTERSCOPE	1	30
	2	2	ONE KISS	Calvin Harris & Dua Lipa CALVIN HARRIS (CALVIN HARRIS, D.LIPA, J.REYEZ) COLUMBIA	2	20
	3	3	SOMETHING JUST LIKE THIS ▲	The Chainsmokers & Coldplay THE CHAINSMOKERS (A.TAGGART, E.A.JMARTIN, J.R.BERRYMAN, J.M.BUCKLAND, W.CHAMPION) DISRUPTOR/COLUMBIA	1	78
	4	4	SOLO	Clean Bandit Featuring Demi Lovato NOT LISTED (NOT LISTED) BIG BEAT/ATLANTIC/RRP	4	13
	5	5	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone TIESTO, P.RECALDE, D.TORRES, J.BELL, J.HIMPHERY, P.YS, J.DZUKI, J.TORRES, J.MYERSON MUSICAL FREEDOM/PMA/M/CASABLANCA/REPUBLIC	4	13
	6	6	REMINDE ME TO FORGET	Kygo Featuring Miguel KYGO (KYGO, M.J.PIMENTEL, R.PLESTED, A.ORIE, T.D.PHELAN) KYGO AS/ULTRA/RCA	6	22
	7	7	DG AG SIDE EFFECTS	The Chainsmokers Featuring Emily Warren THE CHAINSMOKERS (A.TAGGART, E.A.JMARTIN, J.R.BERRYMAN, J.M.BUCKLAND, W.CHAMPION) DISRUPTOR/COLUMBIA	7	4
	13	12	SG HAPPY NOW	Zedd & Elley Duhe ZEDEL, LOTSUV (A.ZASLAVSKI, S.AARONS, L.WIKLUND, NOORIE BAO) INTERSCOPE	8	5
	10	9	RISE	Jonas Blue Featuring Jack & Jack JONAS BLUE (G.L.ROBIN, E.DREWET, TROMANS) POSITIVA/VIRGIN/CAPITOL	9	12
	12	10	BODY	Loud Luxury Featuring Brando A.FEDYK, L.DE PACE (C.LOPES, M.MCCLAIN, A.FEDYK, L.DE PACE) ARMADA	10	38
8	11	11	OCEAN	Martin Garrix Featuring Khalid MARTIN GARRIX, G.H.TUNFORT (MARTIN GARRIX, G.H.TUNFORT, J.BERZDWHITAKE, R.K.AGONCINO) STMPD/RD/S/RCA	5	9
	11	12	BORN TO BE YOURS	Kygo & Imagine Dragons KYGO AS/ULTRA/KODIAKORNER/INTERSCOPE	3	9
	19	13	IN MY MIND	Dynoro & Gigi D'Agostino DYNORO (D.GOUHIG, KINGSLEY, A.FORTE, L.SONK, L.D.AGOSTINO), MONTAGNER, P.SANDRINI, D.LEONI D'ITALIANA/HO/BARISTA	13	4
	15	14	FINEST HOUR	Cash Cash Featuring Abir CASH (CASH, EAST OFF PRODUCTIONS), HARINUN, J.P.MARQUELOF, S.WRISOLA, L.MARHUUF, F.HENDERSON, L.J.HINDUSTANI BIG BEAT/RRP	14	17
	14	15	DON'T LEAVE ME ALONE	David Guetta Feat. Anne-Marie NOT LISTED (NOT LISTED) WHAT A MUSIC/PARLOPHONE/ATLANTIC/RRP	14	3
38	17	16	HIGH ON LIFE	Martin Garrix Featuring Bonn MARTIN GARRIX, MATOSSE, SADKO (MARTIN GARRIX, G.H.TUNFORT, A.NEDLER, K.FOGELMARK) STMPD/RD/S/RCA	16	3
	20	22	ONLY YOU	Cheat Codes & Little Mix T.E.DAHL, DIGITAL FARM ANIMALS (R.BOARDMAN, P.BOWMAN, N.J.GALE, T.E.DAHL) SYCO/300	15	8
	23	19	DARKSIDE	Alan Walker Featuring Au/Ra & Tomine Harket A.D.WALKER, MOOD MELODIE, S.MERE MUDG (A.D.WALKER, A.FROEN, B.DOLEN, L.N.I.E.) MER MUSIC/RCA	18	3
	-	21	TIE ME DOWN	Gryffin With Elley Duhe NOT LISTED (NOT LISTED) DARKROOM/GEFFEN/INTERSCOPE	19	2
	16	20	BETTER NOT	Louis The Child Featuring Wafia LOUIS THE CHILD (F.KENNETT, R.HALDRENS, S.WARBELO, R.CHAHAYED, W.A. ARABU) LOUIS THE CHILD/INTERSCOPE	12	18
	17	21	FLAMES	David Guetta & Sia NOT LISTED (NOT LISTED) WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	9	21
	25	22	RIDE OR DIE	The Knocks Featuring Foster The People THE KNOCKS, STYALZ, FUEGO (B.RUTTNER, K.BEHR, M.D.FOSTER) BIG BEAT/RRP	20	21
	24	23	SOMEBODY	The Chainsmokers & Drew Love THE CHAINSMOKERS (A.TAGGART, E.W.SCHWARTZ, D.LOVE) DISRUPTOR/COLUMBIA	8	17
49	28	24	WHENEVER	Kris Kross Amsterdam x The Boy Next Door Feat. Conor Maynard L.HUISMAH, S.HUISMAN, B.VAN DAALLEN, L.VAN BERKEL, I.VAN DER VOORT, MAYNARD... SPINWIN	24	3
	21	25	IF YOU'RE OVER ME	Years & Years STEVE MAC (D.A.THORNTON, S.MCCUTCHEON, M.RALPH) POLYDOR/INTERSCOPE	16	14
	HOT SHOT DEBUT	26	DEAR SENSE	Louis The Child With MAX NOT LISTED (NOT LISTED) LOUIS THE CHILD/INTERSCOPE	26	1
	33	31	TOY	Netta NOT LISTED (D.MEDALIE, S.BEGER) TEDDY/S-CURVE/BMG	27	6
	NEW	28	WE DON'T CARE	Sigala & The Vamps B.FIEDLER (B.FIEDLER, E.MCMANOR, R.BOARDMAN, P.BOWMAN, A.NASR) MINISTRY OF SOUND/B/COLUMBIA	28	1
	-	23	TAKE YOU DOWN	Illenium NOT LISTED (NOT LISTED) ASTRALWERKS/CAPITOL	23	2
	28	30	PANIC ROOM	Au/Ra & CamelPhat A.M.FRAMPTON, M.FARRAR (J.STENZEL, A.M.FRAMPTON, G.BENJAMIN, M.FARRAR) LOU/MOUTH/COLUMBIA	27	11
	34	34	DANCING ALONE	Axwell & Ingresso Featuring Romans AXWELL, S.INGROSSO (AXWELL, S.INGROSSO, ROMANS, R.ZASTENKER) REFINE, AXWELL/ASTRALWERKS/CAPITOL	28	7
	NEW	32	BETTER	Chantel Jeffries Featuring BlocBoy JB & Vory NOT LISTED (NOT LISTED) 10:22P/ELECTRIC FEEL/CAPITOL	32	1
	-	18	MISSING U	Robyn NOT LISTED (NOT LISTED) KONICHIWA/INTERSCOPE	18	2
	44	35	IDWK	DVBBS X Blackbear J.VAN DEN HOF, VAN DEN HOF (D.SAMMEL, VAN DEN HOF, VAN DEN HOF, M.MUSTI, A.MORAN, M.JURZ, J.DAVER) KANARY/ULTRA	12	11
	42	33	RING RING	Jax Jones Featuring Mabel And Rich The Kid JAX JONES (JAX JONES, W.HAM, M.RALPH, M.MCVEY, M.POLK, T.C.PURCELL, D.OSSONA, EMENKE) POLYDOR/INTERSCOPE	33	6
	NEW	36	X'S	CMC\$ & GRX Featuring Icona Pop NOT LISTED (NOT LISTED) STMPD/RD/S	36	1
	48	44	STICKS & STONES	Metro & Nelly Furtado METRO (N.FURTADO, M.JAYLOR, P.MASCALL, J.SCOTT, A.RUPPERT) RADIWAL	37	4
	31	37	MONOPHOBIA	deadmau5 Featuring Rob Swire DEADMAU5 (J.T.ZIMMERMAN, R.SWIRES THOMPSON) MAU5TRAP/AWAL-KOBALT	19	5
	41	36	WHEN WE WERE YOUNG	Lost Kings Feat. Norma Jean Martine LOST KINGS, N.POTTHOFF (N.SHANWOLTZ, R.ABIS, N.POTTHOFF, N.JMARTINE) DISRUPTOR/RCA	32	14
	26	38	HOLD ON TIGHT	R3HAB x Conor Maynard F.E.L.GHOUL, F.E.L.GHOUL, F.TEBALDI, K.ROHAIM, N.AUDINOL, HUGHES, E.JONES, K.BEHR CYBERPUNK	23	15
	NEW	41	STAND UP	Dirty Werk (Steve Smooth X DJ Bam Bam) NOT LISTED (NOT LISTED) FLY HOUSE	41	1
	NEW	42	UNDERWATER	RUFUS DU SOL NOT LISTED (NOT LISTED) REPRISE/WARNER BROS.	42	1
	46	47	PRETENDER	Steve Aoki Featuring Lil Yachty & AJR S.AOKI (S.HIROFUKI, AOKI, R.METZGER, J.METZGER, LIL YACHTY) ULTRA	24	13
	40	40	MESSIN' WITH MY MIND	Chris Cox & Lee Dagger Feat. Ollie James NOT LISTED (NOT LISTED) CARRILLO	40	5
	RE-ENTRY	45	WAIT	Chantel Jeffries Featuring Offset & Vory C.JEFFRIES, L.BELL (C.JEFFRIES, L.BELL, K.CEPHUS, T.HOLLINS, JR.) 10:22P/CAPITOL	10	14
	32	41	WHO YOU ARE	Syn Cole Featuring MIO R.PAIS (R.PAIS, K.ERIKSSON, H.GARDARVAGE) ICONS/PRMO	26	10
	RE-ENTRY	47	GOLD (STUPID LOVE)	Excision & Illenium Feat. Shallows NOT LISTED (NOT LISTED) CAPTION/EXCISION	19	4
	-	50	JUST FOR A MOMENT	Gryffin Featuring Iselin NOT LISTED (NOT LISTED) DARKROOM/GEFFEN/INTERSCOPE	48	2
	18	32	LIGHT ME UP	RL Grime Featuring Miguel & Julia Michaels RL GRIME, DIPLO, SKRILLE, XING HENRY, AMERICO, J.MEDINA (H.STEINWAY...) WEDDIT	18	3
	29	29	I'M IN LOVE WITH YOU	Tony Moran Featuring Jason Walker T.MORAN (A.MORAN, M.S.GREENEY, R.A.SHAW) MR. TANMAN	27	7

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 42 WKS THE CHAINSMOKERS ▲	Memories...Do Not Open	71		
	2	THE CHAINSMOKERS ▲	Collage (EP)	93		
	4	LADY GAGA ▲	The Fame	231		
	5	CALVIN HARRIS	Funk Wav Bounces Vol. 1	59		
	6	KYGO	Kids In Love	41		
	7	ODESZA	A Moment Apart	49		
	NEW	7	EXCISION	Apex	1	
	9	GORILLAZ ▲	Demon Days	186		
	8	ODESZA	In Return	160		
	11	DJ SNAKE	Encore	106		
	13	AVICII ▲	True	96		
	RE	12	DEPECHE MODE	The Best Of Depeche Mode: Volume 1	86	
	14	MAJOR LAZER	Peace Is The Mission	153		
	15	DAVID GUETTA ●	Nothing But The Beat	188		
	16	ALINA BARAZ & GALIMATIAS	Urban Flora	160		
	19	DAFT PUNK ▲	Random Access Memories	160		
	17	ILLENIUM	Awake	45		
	18	KYGO ●	Cloud Nine	115		
	10	RL GRIME	NOVA	3		
	3	THE CHAINSMOKERS	Sick Boy (EP)	17		
	21	CALVIN HARRIS	Motion	126		
	22	CALVIN HARRIS ●	18 Months	114		
	24	DAFT PUNK ●	Discovery	110		
	23	FLUME ●	Skin	113		
	25	AVICII	AVICII (01) (EP)	49		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	1	#1 10 WKS ONE KISS	Calvin Harris & Dua Lipa	20		
	3	2	I LIKE IT	Cardi B, Bad Bunny & J Balvin	11	
	4	3	FRIENDS	Marshmello & Anne-Marie	26	
	5	4	GIRLS LIKE YOU	Maroon 5 Feat. Cardi B	10	
	7	5	PANIC ROOM	Au/Ra & CamelPhat	9	
	8	6	JACKIE CHAN	Tiesto & Dzeko Feat. Preme & Post Malone	12	
	6	7	BETTER NOW	Post Malone	8	
	2	8	FINEST HOUR	Cash Cash Feat. Abir	17	
	22	9	SIDE EFFECTS	The Chainsmokers Feat. Emily Warren	2	
	13	10	IN MY FEELINGS	Drake	4	
	10	11	NO TEARS LEFT TO CRY	Ariana Grande	17	
	15	12	RISE	Jonas Blue Feat. Jack & Jack	5	
	9	13	MINE	Bazzi	21	
	14	14	LOVE LIES	Khalid & Normani	9	
	12	15	PSYCHO	Post Malone Feat. Ty Dolla \$ign	22	
	17	16	NO BRAINER	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo	3	
	20	17	BACK TO YOU	Selena Gomez	10	
	21	18	MONOPHOBIA	deadmau5 Feat. Rob Swire	4	
	18	19	BE RIGHT HERE	Kungs & Stargate Feat. GOLDN	6	
	16	20	DELICATE	Taylor Swift	14	
	11	21	TWILIGHT VS BREATHE	Adam K & Sofia Feat. Haliene & Matthew Steeper	13	
	26	22	YOUNGBLOOD	5 Seconds Of Summer	5	
	28	23	REMINDE ME TO FORGET	Kygo Feat. Miguel	6	
	30	24	GROWING PAINS	Alessia Cara	4	
	19	25	BETTER NOT	Louis The Child Feat. Wafia	10	



NOAMI GALAVI/GETTY IMAGES

Netta Notches First No. 1

Israeli singer and 2018 Eurovision Song Contest winner **Netta** (above) earns her first No. 1 on a *Billboard* chart as "Toy" tops Dance Club Songs. The track concurrently jumps 31-27 on Hot Dance/Electronic Songs. Netta (full name **Netta Barzilai**) became the competition's fourth Israeli champion on May 12, with "Toy" representing her crowning tune.

On Hot Dance/Electronic Songs, English pop-rockers **The Vamps** score their second entry as "We Don't Care," with **Sigala**, opens at No. 28. The track follows "Too Good to Be True" (with **Danny Avila** and featuring **Machine Gun Kelly**), which peaked at No. 42 in April. "True" earns English DJ Sigala his sixth entry on the chart.

Canadian DJ **Excision** (real name **Jeff Abel**) earns the highest debut on Top Dance/Electronic Albums as *Apex* arrives at No. 7 with 3,000 equivalent album units earned, according to Nielsen Music. With 1,000 copies sold, the set launches as his first No. 1 on Dance/Electronic Album Sales.

Two tracks reach the Dance/Mix Show Airplay top 10, led by **The Chainsmokers** "Side Effects" (featuring **Emily Warren**), which rises 22-9 in its second frame. It ties **Zedd, Maren Morris & Grey's** "The Middle" (Feb. 17) and **Calvin Harris** and **Dua Lipa's** "One Kiss" (April 21) for the fastest flight to the tier in 2018. Plus, **Drake's** "In My Feelings" lifts 13-10 as it leads the *Billboard* Hot 100 for a sixth week. The Chainsmokers earn their eighth Dance/Mix Show Airplay top 10; Warren, her first; and Drake, his seventh. —*Xander Zellner*

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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 TOY TEDYS-CURVE/BMG	Netta	9
3	2	ACCELERATE Christina Aguilera Feat. Ty Dolla \$ign & 2 Chainz RCA		7
6	3	STICKS & STONES Metro & Nelly Furtado RADIKAL		9
7	4	RISE Jonas Blue Feat. Jack & Jack POSITIVA/VIRGIN/CAPITOL		8
11	5	STAND UP Dirty Werk (Steve Smooth X DJ Bam Bam) FLY HOUSE		7
12	6	DANCING ALONE Axwell & Ingrosso Feat. Romans REFUNE/AXWELL/ASTRALWERKS/CAPITOL		6
4	7	MESSIN' WITH MY MIND Chris Cox & Lee Dagger Feat. Ollie James CARRILLO		9
18	8	GIRLS Rita Ora, Cardi B, Bebe Rexha & Charli XCX ATLANTIC		5
1	9	I'M IN LOVE WITH YOU Tony Moran Feat. Jason Walker MR. TANMAN		11
5	10	MOVE TO MIAMI Enrique Iglesias Feat. Pitbull RCA		9
9	11	HOLD ON TIGHT R3HAB x Conor Maynard CYBERPUNK		13
14	12	I'M COMING OUT/UPSIDE DOWN 2018 Diana Ross MOTOWN/UMG		11
8	13	I WANNA KNOW NOTD Feat. Bea Miller TOWONDER/ISLAND/REPUBLIC		10
15	14	FLAMES David Guetta & Sia WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP		11
10	15	THERE FOR YOU Hilary Roberts RED SONGBIRD/DAUMAN		10
22	16	REMINDE ME TO FORGET Kygo Feat. Miguel KYGO AS/ULTRA/RCA		4
13	17	WHO YOU ARE Syn Cole Feat. MIO ICONS/PRMD		12
21	18	SUMMER ON LOCK Dauman DAUMAN	Emily Perry	6
30	19	GG DOOMSDAY KMY	VASSY x Lodato	3
26	20	DRINK ABOUT Seeb x Dagny SEEB/ISLAND/REPUBLIC		5
17	21	I'M SO ALIVE Dark Intensity & Angelica Joni A18		9
28	22	MISS ME Sted-E & Hybrid Heights Feat. Mimi NOMADS CREW/DAUMAN		5
31	23	HOW DO I LIVE (RE-IMAGINED) LeAnn Rimes EVERLE/THIRTY TIGERS		5
33	24	FLAVOR Niiko x SWAE + Alicia Madison HXS		3
29	25	IN MY FEELINGS Young Money/Cash Money/Republic YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
24	26	JACKIE CHAN Tiesto & Dzeko Feat. Preme & Post Malone MUSICAL FREEDOM/PMAM/CASABLANCA/REPUBLIC		9
23	27	SOLO Clean Bandit Feat. Demi Lovato BIG BEAT/ATLANTIC/RRP		8
27	28	HEY, MR. PRESIDENT John Palumbo Feat. ONO NOT LISTED		6
19	29	WITH OR WITHOUT YOU Genesis Jones THE LADY JONES		8
25	30	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		13
41	31	ALMOST LOVE Sabrina Carpenter HOLLYWOOD		2
38	32	SOMEWHERE ABOVE THE CLOUDS DJs From Mars RADIKAL		3
40	33	CALL MY LIFE Blair St. Clair PRODUCER ENTERTAINMENT GROUP		3
39	34	PRIDE Morsy & Amber Skyes A18		4
32	35	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 222/INTERSCOPE		6
45	36	ALL I EVER WANTED The Rua FOD		2
20	37	BEAUTIFULLY BROKEN Plumb PLUMB/CENTRICITY		12
35	38	ONE KISS Calvin Harris & Dua Lipa COLUMBIA		18
46	39	GET DOWNTONIGHT Galactic Marv Feat. KC & The Sunshine Band ARMADA		2
47	40	NEVER FADE OUT Fadi Awad PUMP		2
16	41	LOVE IS BIGGER THAN ANYTHING IN ITS WAY U2 ISLAND/INTERSCOPE		14
HOT SHOT DEBUT	42	GOD IS A WOMAN Ariana Grande REPUBLIC	Ariana Grande	1
34	43	ALONE Halsey Feat. Big Sean & Stefflon Don ASTRALWERKS/CAPITOL		15
37	44	GET TOGETHER Sir Ivan PEACEMAN		6
NEW	45	YOUR KISS DJ Head Feat. Nikki Valentine MOTION		1
42	46	NO TEARS LEFT TO CRY Ariana Grande REPUBLIC		16
NEW	47	SHAKE THAT BOOTY K-Syran INTIMACY		1
NEW	48	BACK TO YOU Greg Gatsby & CRVNTIS A18		1
50	49	NICE FOR WHAT Young Money/Cash Money/Republic YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	15
43	50	NEW YORK MADE ME The Heroic Enthusiasts BODEN KUMA		5

BOXSCORE

August 25
2018
billboard

LEGEND

☐ Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

Awards

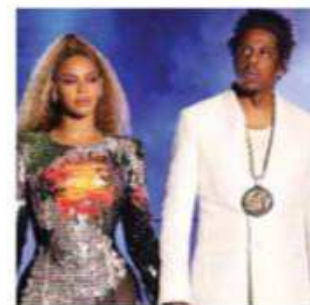
- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Publishing song index available on Billboard.com/biz.

Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$12,303,099 \$350/\$20	BEYONCÉ & JAY-Z, DJ KHALED, CHLOE X HALLE SOLDIER FIELD, CHICAGO AUG. 10-11	86,602 TWO SHOWS TWO SELLOUTS	LIVE NATION
2	\$7,244,264 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX RAYMOND JAMES STADIUM, TAMPA, FLA. AUG. 14	55,909 SELLOUT	MESSINA TOURING GROUP
3	\$7,072,164 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX HARD ROCK STADIUM, MIAMI AUG. 18	47,818 SELLOUT	MESSINA TOURING GROUP
4	\$6,858,291 \$273/\$60	KENNY CHESNEY, BRANDON LAY, OLD DOMINION, THOMAS RHETT METLIFE STADIUM, EAST RUTHERFORD, N.J. AUG. 18	58,642 SELLOUT	MESSINA TOURING GROUP
5	\$6,230,876 \$499.50/\$49.50	TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX HEINZ FIELD, PITTSBURGH AUG. 7	56,445 SELLOUT	MESSINA TOURING GROUP
6	\$5,310,376 \$320/\$20	BEYONCÉ & JAY-Z, DJ KHALED, CHLOE X HALLE FORD FIELD, DETROIT AUG. 13	43,699 SELLOUT	LIVE NATION
7	\$3,627,417 \$320/\$20	BEYONCÉ & JAY-Z, DJ KHALED, CHLOE X HALLE U.S. BANK STADIUM, MINNEAPOLIS AUG. 8	32,851 SELLOUT	LIVE NATION
8	\$3,413,843 \$550/\$99.50	BRUNO MARS THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS JULY 25-28	15,154 15,450 THREE SHOWS TWO SELLOUTS	LIVE NATION
9	\$3,307,944 (21,310,800 KRONER) \$156.64/\$70.49	JUSTIN TIMBERLAKE ROYAL ARENA, COPENHAGEN, DENMARK AUG. 4-5	26,294 TWO SHOWS TWO SELLOUTS	LIVE NATION
10	\$2,761,779 (2,417,330 EUROS) \$128.51/\$52.57	JUSTIN TIMBERLAKE, BAZZI MERCEDES-BENZ ARENA, BERLIN AUG. 12-13	27,022 TWO SHOWS TWO SELLOUTS	LIVE NATION
11	\$2,424,597 (2,091,385 EUROS) \$128.51/\$52.57	JUSTIN TIMBERLAKE, THE SHADOWBOXERS BARCLAYCARD ARENA, HAMBURG, GERMANY AUG. 8-9	23,654 TWO SHOWS TWO SELLOUTS	LIVE NATION
12	\$1,555,048 \$500/\$150	BRITNEY SPEARS THE THEATER AT MGM NATIONAL HARBOR, OXON HILL, MD. JULY 12-13	5,357 5,538 TWO SHOWS ONE SELLOUT	LIVE NATION
13	\$1,369,359 \$149.50/\$49.50	JEFF LYNNE'S ELO ORACLE ARENA, OAKLAND, CALIF. AUG. 2	13,119 13,364	LIVE NATION
14	\$705,363 (5532,455) \$112.60/\$59.61	ALANIS MORISSETTE EVENTIM APOLLO, LONDON JULY 7-13	6,971 6,987 TWO SHOWS	SJM CONCERTS
15	\$682,498 \$176/\$126	JILL SCOTT THE THEATER AT MGM NATIONAL HARBOR, OXON HILL, MD. JULY 14-15	4,999 5,538 TWO SHOWS	LIVE NATION
16	\$673,861 \$150/\$31.75	KENNY CHESNEY, OLD DOMINION DARLING'S WATERFRONT PAVILION, BANGOR, MAINE AUG. 16	12,773 14,037	MESSINA TOURING GROUP
17	\$619,129 (5,469,085) \$72.59/\$59.39	DAVID BYRNE EVENTIM APOLLO, LONDON JUNE 19-20	10,211 TWO SHOWS TWO SELLOUTS	AEG
18	\$568,000 \$129.50/\$49.50	DARYL HALL & JOHN OATES & TRAIN ORACLE ARENA, OAKLAND, CALIF. AUG. 7	3,860 3,693	LIVE NATION
19	\$515,516 \$75/\$35	BRAD PAISLEY, KANE BROWN, DAN TYMINSKI HONDA CENTER, ANAHEIM, CALIF. JULY 21	10,278 SELLOUT	LIVE NATION
20	\$505,592 \$99.50/\$29.50	BRAD PAISLEY, KANE BROWN, DAN TYMINSKI DTE ENERGY MUSIC THEATRE, CLARKSTON, MICH. JUNE 28	14,505 SELLOUT	LIVE NATION
21	\$496,903 \$93.25/\$33.25	BRAD PAISLEY, KANE BROWN, DAN TYMINSKI NORTHWELL HEALTH AT JONES BEACH THEATER, WANTAGH, N.Y. AUG. 10	11,766 SELLOUT	LIVE NATION
22	\$486,814 (5,366,666) \$126.33/\$53.77	MONSTA X EVENTIM APOLLO, LONDON JUNE 17	4,348 4,465	MYMUSIC TASTE
23	\$478,581 \$299.65/\$79.75	LUIS MIGUEL THE THEATER AT MGM NATIONAL HARBOR, OXON HILL, MD. JUNE 5	2,631 2,726	LIVE NATION
24	\$474,398 \$79/\$59/\$39	BRANTLEY GILBERT MOHEGAN SUN ARENA, UNCASVILLE, CONN. AUG. 11	5,963 3,022	IN-HOUSE
25	\$453,912 \$120/\$85/\$65/\$50	STEVE MILLER BAND, PETER FRAMPTON GREEK THEATRE, LOS ANGELES AUG. 11	5,802 5,870	NEDERLANDER CONCERTS, LIVE NATION
26	\$426,153 \$102.50/\$45.50	POST MALONE, 21 SAVAGE, SOB X RBE THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS JUNE 22	5,917 6,204	LIVE NATION
27	\$391,606 \$299/\$39.50	LOGIC, SUPER DUPER, KYLE, NF THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS JULY 21	5,783 6,078	LIVE NATION
28	\$360,183 \$99.50/\$79.50/\$59.50/\$ 49.50/\$39.50	CHARLIE PUTH, HAILEE STEINFELD GREEK THEATRE, LOS ANGELES AUG. 14	5,570 SELLOUT	NEDERLANDER CONCERTS
29	\$317,850 \$235/\$145/ \$105/\$95/\$55	KEITH SWEAT, EN VOGUE, BELL BIV DEVOE & OTHERS GREEK THEATRE, LOS ANGELES AUG. 18	5,836 5,870	NEDERLANDER CONCERTS, LIVE NATION
30	\$294,476 (5,222,606) \$64.16/\$56.22	JACK JOHNSON EVENTIM APOLLO, LONDON JULY 6	5,160 5,176	AEG
31	\$293,434 (5,325,820 PESOS) \$68.73/\$10.57	LUPITA D'ALESSIO AUDITORIO NACIONAL, MEXICO CITY JULY 7	8,145 9,620	OCESA PROMOTORA
32	\$283,685 \$125/\$99.50/\$89.50/\$79. 50/\$19.50	ALICE COOPER, ACE FREHLEY GREEK THEATRE, LOS ANGELES AUG. 12	5,766 5,870	NEDERLANDER CONCERTS, LIVE NATION
33	\$274,659 (5,361,599 CANADIAN) \$113.56/\$37.22	SMASHING PUMPKINS BUDWEISER GARDENS, LONDON, ONTARIO AUG. 9	4,532 4,827	LIVE NATION
34	\$261,957 \$101.56/\$79.6	TREVOR NOAH THE PARK THEATER AT MONTE CARLO RESORT & CASINO, LAS VEGAS JUNE 23	3,140 3,284	BILL BLUMENREICH PRESENTS
35	\$233,842 \$84.59/\$18.50	LUCERO AUDITORIO NACIONAL, MEXICO CITY JULY 6	5,038 9,620	UNIVERSAL MUSIC MEXICO



Beyoncé, Jay-Z Run Boxscore

The On the Run II Tour by Beyoncé and JAY-Z (above) tops the Boxscore chart with a \$12.3 million gross from two shows at Chicago's Soldier Field. The duo also appears at Nos. 6 and 7 with engagements in Minneapolis and Detroit.

With the addition of those four dates, the couple's co-headlining trek crosses the \$150 million mark, according to grosses reported to Billboard Boxscore. The two have played to 1.4 million fans across 29 shows in Europe and the United States. There are 19 dates left to report before the tour closes on Oct. 4 at Seattle's CenturyLink Field.

With another month-and-a-half to go, On the Run II is trending toward the \$250 million mark. As implied by the tour's name, it's the sequel to Jay and Bey's first On the Run trek in 2014. The 2018 installment has already bested its predecessor, which earned \$109.6 million.

Meanwhile, Brad Paisley returns to the chart for the first time as a headliner since 2016 with three performances in Anaheim, Calif.; Clarkston, Mich.; and Wantagh, N.Y. Those three shows — supported by Kane Brown and Dan Tyminski — grossed \$515,000, \$505,000 and \$496,000, respectively, and line up on the chart at Nos. 19-21.

Farther up the list, fellow country star Kenny Chesney continues his Trip Around the Sun Tour with entries at Nos. 4 and 16. The latest totals push his summer tour past \$100 million in grosses.

—Eric Frankenberg

30 Years Ago TRACY CHAPMAN TOOK A 'FAST CAR' TO NO. 1

The Ohio native's debut LP topped the Billboard 200, boosted by an internationally televised live performance

A MISPLACED BACKING TRACK FOR Stevie Wonder helped turn the world on to Tracy Chapman.

The Cleveland-born singer-songwriter began busking around Boston while attending Tufts University, where she was discovered by a fellow student and future A&R rep (and *Billions* showrunner) Brian Koppelman, son of veteran music business executive Charles Koppelman.

The elder Koppelman signed Chapman to his SBK Publishing company and later helped get her a deal at Elektra Records, which released her self-titled debut album.

Chapman was 24 when her LP entered the Billboard 200 at No. 122 on April 30, 1988, and, thanks to its bittersweet but hopeful, acoustic guitar-driven lead single, "Fast Car," began a steady ascent.

Its rise was hastened that June, when Chapman took part in Nelson Mandela's Fox-televised 70th birthday tribute at London's Wembley Stadium. She performed a three-song set, but when Stevie Wonder, who was supposed to follow, left the venue in search of a prerecorded disc of synclavier sounds he needed, she was rushed back onstage.

Her impromptu encore of "Fast Car" is credited with sparking the song's rise to No. 6 on the Billboard Hot 100, and *Tracy Chapman* to No. 1 on the Billboard 200 on Aug. 27, 1988. The following year, the success of the album and single earned her a best new artist Grammy Award.

Chapman scored a second Hot 100 top 10 hit eight years later, when her bluesy "Give Me One Reason" climbed to No. 3, but she has stayed out of the spotlight since her studio LP *Our Bright Future* in 2008.

"Fast Car" returned to the charts in 2016, when a redo by British DJ Jonas Blue, featuring Dakota on vocals, became an international smash.

More recently, Nicki Minaj intended to sample the *Tracy Chapman* track "Baby Can I Hold You" on "Sorry," a song planned for her new LP, *Queen*. Chapman did not clear the sample, however, and the album was released earlier in August without "Sorry."

—KEVIN RUTHERFORD

From left: Bono, Chapman and Sting at the Amnesty International Human Rights Now! concert in Los Angeles in 1988.

COOL DATA

REWINDING
THE
CHARTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	4	18	TRACY CHAPMAN & STEVIE WONDER (R&B) (E) 1 week at No. One	FAST CAR
2	2	34	DEF LEPPARD (R&B) (R) (POLYGRAM) (E)	HYSTERIA
3	1	2	STEVE WINWOOD (R&B) (R) (E)	BOLL WITH IT
4	3	53	GUNS N' ROSES (R&B) (E) (G) (E)	APPETITE FOR DESTRUCTION
5	5	19	D.J. JAZZY JEFF & THE FRESH PRINCE & THE A.M. (R&B) (E)	HE'S THE D.J., I'M THE RAPPER

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4 REASONS

The **60th Annual GRAMMY Awards®** marked an Emmy-worthy milestone for the Recording Academy™.



1

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2

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DESIGN FOR
A VARIETY
SPECIAL**

3

**OUTSTANDING
LIGHTING
DESIGN/
LIGHTING
DIRECTION
FOR A VARIETY
SPECIAL**

4

**OUTSTANDING
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FOR A VARIETY
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SPECIAL**

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