

# Billboard

November 10, 2018 | [billboard.com](http://billboard.com)

*Live Music Summit 2018  
The Freewheelin' John Mayer*

*How he made peace with fame  
and embraced 'exposing the truth.'*

*PLUS The most Boston night ever with Dropkick Murphys  
and why festival empire Rolling Loud can't be stopped*



# FIRST CONCERT IN 39 YEARS AT KAUFFMAN STADIUM HOME OF THE KANSAS CITY ROYALS



**KAUFFMAN STADIUM – SEPTEMBER 21, 2018**

**ATTENDANCE – SOLD OUT (40,589)**

**GROSS SALES – \$4,500,565**

**WE'RE OPEN FOR BUSINESS!**



# THANK YOU BILLY JOEL



KAUFFMAN  
STADIUM



THANK YOU BILLY JOEL, DENNIS, MAX, BOOMER & LIVE NATION



# ANOTHER MONTH, ANOTHER SELL-OUT TOUR



## QUEENS OF THE STONEAGE

AUGUST / SEPTEMBER

9 CITIES  
11 SHOWS  
50,000 TICKETS

Thanks to John Silva and the great team at SAM and Steve Strange at X-ray



## VANCE JOY

SEPTEMBER

5 CITIES  
10 SHOWS  
55,000 TICKETS

Thanks to Jaddan & Rachael and the team at Unified and Evan at Village Sounds



## PANIC! AT THE DISCO

OCTOBER

4 CITIES  
4 ARENAS  
36,000 TICKETS

Thanks to Crush Management, Marlene Tsuchii and CAA



## JIM JEFFERIES

Welcome home to Australia's biggest comedy export

DECEMBER

6 CITIES  
7 ARENAS  
36,000 TICKETS

Thanks to Andrew Taylor and all at Frontier Comedy

**FRONTIER**

AUSTRALIA AND NEW



# FRONTIER TOURING

**IT'S NOT ABOUT YOUR SIZE...  
IT'S WHAT YOU DO WITH IT THAT COUNTS.**

It's an honour to be nominated in the prestigious 2018 Billboard Live Music Awards 'Top Promoter' category against the biggest players in the world Live Nation and AEG – proving the saying that it's not about your size, but what you do with it!

For an independent, Australia and New Zealand promoter to be recognised in this way and in this company is both humbling and mind-blowing.

In the last year Frontier Touring sold almost 3,000,000 tickets. It's the biggest year in our 39 year history and involved so many amazingly talented artists. We also delivered Ed Sheeran's first stadium run resulting in the biggest Australia and New Zealand tour by any act, ever!

I often say **OUR ARTISTS ARE OUR STRENGTH**. That's true, but recognition like this also shows that our **AMAZING, DEDICATED AND PASSIONATE FRONTIER TOURING TEAM** are our backbone.

Congratulations to the team and thank you to all the artists, managers, agents and crew for making 2018 such an amazing year. **BRING ON 2019!**

*Cheers Michael*

MICHAEL GUDINSKI

**ZEALAND'S #1 PROMOTER**





A magical Ozuna Sold-Out concert  
in a magical venue.



**EMM**  
ELITE MEDIA & MARKETING

Montefiore CONCERT SERIES  
AT MADISON SQUARE GARDEN

*Ozuna*





Thank you NYC  
Thank you MSG

— 9.22.18 —

#AuraUSAtour2018





# AURA

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— Thanks —  
CHICAGO  
you're our kind of town







# Billboard Hot 100

63

**CHRIS YOUNG**  
Hangin' On



The 33-year-old Tennessee native's hit also spends a second straight week at No. 2 on Country Airplay.

**"Hangin' On" was released as the second single from *Losing Sleep* in March. Why is it still connecting?**

When we start [playing] it live, obviously right now with it being [near] the top of the country chart, people sit up a little straighter. It got a lot of attention from the day that we put the entire record out. It's fun to sing — and you can tell because the crowd wants to sing it back to me every night.

**"Hangin' On" marks your 15th Hot 100 hit. What does that milestone mean to you?**  
I got started hoping I could pay my band.

The fact that I'm now doing my own arena tour, and we've got thousands of people showing up every night, it's mind-blowing. Having my name next to people I'm a fan of gives me even bigger things to aim for.

**How has your songwriting changed since your first entry on the Hot 100, "Gettin' You Home," in 2009?**

I've consistently been writing more on the record and more of the songs that are singles. It's fun to find things that maybe I haven't talked about yet. I'm working on new music already. There's still a whole lot for me to say.

—TAYLOR WEATHERBY



**1**  
**MAROON 5 FEAT. CARDI B**  
Girls Like You

The song becomes Maroon 5's third No. 1 on the Adult Contemporary airplay chart following "Maps" (for a week in 2015) and "Don't Wanna Know" (five weeks in 2017).


Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
27	21	11	<b>AG</b> High Hopes	LONG J. BERRY (LONG J. BERRY, CHRIS YOUNG, MICHAEL TOLSON, JAY-Z, JAY-Z, JAY-Z, JAY-Z)	Panic! At The Disco	11	13
14	10	12	Love Lies	CHARLIE HUSSEY (CHARLIE HUSSEY, NIKKI MONTECALVO, CHARLIE HUSSEY)	Khalid & Normani	9	37
-	54	13	<b>DG SG</b> Money	WILLIE RAY (WILLIE RAY, JAY-Z)	Cardi B	13	2
13	15	14	Natural	MATTMAN & ROBIN (MATTMAN & ROBIN, SIMON DICKERSON, JONAS JOHANSSON, JONAS JOHANSSON)	Imagine Dragons	13	15
5	13	15	MIA	DR. LUKE (DR. LUKE, DR. LUKE, DR. LUKE, DR. LUKE)	Bad Bunny Feat. Drake	5	3
16	11	16	Taki Taki	DIJON (DIJON, DIJON, DIJON, DIJON)	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	11	5
11	18	17	Trip	DIMARCO (DIMARCO, DIMARCO, DIMARCO, DIMARCO)	Ella Mai	11	13
22	20	18	Eastside	ANDREW WATKINS (ANDREW WATKINS, BENNY BLANCO, HALSEY, KHALID)	Benny Blanco, Halsey & Khalid	18	16
12	17	19	I Like It	CHRIS BROWN (CHRIS BROWN, JAY-Z, JAY-Z, JAY-Z)	Cardi B, Bad Bunny & J Balvin	1	30
19	24	20	God Is A Woman	ISA (ISA, ISA, ISA, ISA)	Ariana Grande	8	16

Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
10	14	21	Shallow	LADY GAGA (LADY GAGA, BRADLEY COOPER)	lady Gaga & Bradley Cooper	5	5
17	19	22	Taste	DA DOMAN (DA DOMAN, JAY-Z, JAY-Z, JAY-Z)	Tyga Feat. Offset	8	23
15	23	23	In My Feelings	DR. LUKE (DR. LUKE, DR. LUKE, DR. LUKE, DR. LUKE)	Drake	1	18
-	9	24	Sunflower (Spider-Man: Into the Spider-Verse)	BLAKE LANGRISH (BLAKE LANGRISH, SWAE LEE)	Post Malone & Swae Lee	9	2
20	22	25	Nonstop	TYGA (TYGA, TYGA, TYGA, TYGA)	Drake	2	18
41	39	26	Wake Up in the Sky	GUCCI MANE (GUCCI MANE, BRUNO MARS, KODAK BLACK)	Gucci Mane X Bruno Mars X Kodak Black	26	7
18	25	27	FEFE	MURDA BEATZ (MURDA BEATZ, NICKI MINAJ, MURDA BEATZ)	6ix9ine Feat. Nicki Minaj & Murda Beatz	3	15
HOT SHOT DEBUT		28	Arms Around You	XXXTENTACION (XXXTENTACION, LIL PUMP)	XXXTENTACION x Lil Pump	28	1
33	30	29	Broken	C. MEDICE (C. MEDICE, C. PARK, C. MEDICE)	lovelytheband	29	16
28	27	30	Yes Indeed	WHEEZY (WHEEZY, JAY-Z, GRAHAM WAGNER)	Lil Baby & Drake	6	25
RE-ENTRY		31	Thriller	CLAY A. JONES (CLAY A. JONES, JAY-Z)	Michael Jackson	4	18
52	41	32	Breathin	ILYA (ILYA, SALMAN ZADEH, SKOTCHDOPOLE, SVENSSON)	Ariana Grande	22	11
32	31	33	Beautiful	RICKEY BAZZI (RICKEY BAZZI, ALBAZZI, WOODS)	Bazzi Feat. Camila Cabello	31	13
29	29	34	Big Bank	DIMARCO (DIMARCO, DIMARCO, DIMARCO, DIMARCO)	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	16	22
24	28	35	Back to You	LUKAS (LUKAS, PATRICK, TRACKSIDE)	Selena Gomez	18	25
36	33	36	Uproar	SWIZZ BEATZ (SWIZZ BEATZ, ANNEKE, KEVIN, CHAMBERLAIN)	Lil Wayne	7	5
44	37	37	She Got the Best of Me	SMORRATT (SMORRATT, CONNOR, SYDNEY, WILSON)	Luke Combs	37	12
39	40	38	I Like Me Better	LALUV (LALUV, LALUV, LALUV, LALUV)	Lauv	27	38
37	36	39	I'm a Mess	JUSSPER (JUSSPER, BRENDAN, PHEENIX, BROOKS)	Bebe Rexha	36	16
46	45	40	Ring	NEELI (NEELI, SCORBY, WASH, POPP, N.A.A., CHARLES, K.A. PARRISH)	Cardi B Feat. Kehlani	28	15
25	32	41	Boo'd Up	DIMARCO (DIMARCO, DIMARCO, DIMARCO, DIMARCO)	Ella Mai	5	31
40	43	42	Sad!	CUNNINGHAM (CUNNINGHAM, XXXTENTACION)	XXXTENTACION	1	35
34	38	43	Delicate	MAX (MAX, LAFIN, SHELLBACK)	Taylor Swift	12	34
38	44	44	Psycho	L. BELL (L. BELL, POST MALONE)	Post Malone Feat. Ty Dolla \$ign	1	36
47	46	45	Tequila	DIMARCO (DIMARCO, DIMARCO, DIMARCO, DIMARCO)	Dan + Shay	21	34
43	47	46	The Middle	ZEDD (ZEDD, ZEDD, ZEDD, ZEDD)	Zedd, Maren Morris & Grey	5	40
26	35	47	I Love It	SWIZZ BEATZ (SWIZZ BEATZ, ANNEKE, KEVIN, CHAMBERLAIN)	Kanye West & Lil Pump	6	8
68	62	48	Lost in Japan	L. BELL (L. BELL, POST MALONE)	Shawn Mendes X Zedd	48	6
-	26	49	Fine China	WHEEZY (WHEEZY, JAY-Z, GRAHAM WAGNER)	Future & Julca WRLD	26	2
63	52	50	Speechless	DIMARCO (DIMARCO, DIMARCO, DIMARCO, DIMARCO)	Dan + Shay	50	8

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILLED 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 SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, Promemius Global Media, LLC and Nielsen Music, Inc. All rights reserved.



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
30	42	51	<b>Close Friends</b>	TURBO (DJONES, C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	4
58	51	52	<b>Lie</b>	TRIP/TI/DGARCIA/N.FURSTEN/PROFIT/MELUZZO/DI.R.	NF	NF REAL MUSIC/CAPITOL/CAROLINE	51	14
69	61	53	<b>Best Shot</b>	A.BOWERS (L.ALLEN/L.LOND/ON/L.P.WILLIAMS)	Jimmie Allen	STONEY CREEK	53	7
NEW		54	<b>Last Memory</b>	NOT LISTED (NOT LISTED)	TakeOff	QUALITY CONTROL/MOTOWN/CAPITOL	54	1
76	53	55	<b>Leave Me Alone</b>	YOUNG FOREVER/CAST BEATS (C.JST.VICTOR)	Flipp Dinero	CINEMATIC/AWE-THE-BEST/EPIC	53	7
71	34	56	<b>Better</b>	STAR GATE/DIGI/CHARLIE HANDSOME (K.ROBINSON/M.SERIKSEN/LEHERMANSSEN/J.CHAMMAS/CHARLIE HANDSOME)	Khalid	RIGHT HAND/RYCA	34	7
59	58	57	<b>Smile (Living My Best Life)</b>	M.R.HANKY/P.POWELL/C.BROADUS/R.K.COXX/C.DENNARD	Lil Duval	FEAT. SNOOP DOGG & S&I GREASY RICH BROCKE/EMPIRE	56	10
-	65	58	<b>When The Party's Over</b>	F.O'CONNELL (F.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	58	2
66	56	59	<b>Lose It</b>	D.HUFF (K.BROWN/C.MCGILL/W.WEATHERLY)	Kane Brown	ZONE 4/RYCA NASHVILLE	56	16
35	49	60	<b>Never Recover</b>	TAYLOR/DJONES/S.KITCHENS/A.GRAHAM/ELCHAMBERS	Lil Baby & Gunna	FEAT. DRAKE YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	15	4
72	63	61	<b>Drunk Me</b>	I.M.S.CHMIDT/MITENPENNY (MITENPENNY/I.M.S.CHMIDT/L.WILSON)	Mitchell Tenpenny	RISER HOUSE / COLUMBIA NASHVILLE	61	12
82	86	62	<b>That's On Me</b>	NOT LISTED (NOT LISTED)	Yella Beezy	PROFIT/HITCO	62	14
78	71	63	<b>Hangin' On</b>	C.YOUNG/C.CROWD/BR (C.YOUNG/C.CROWD/R.J.HOGE)	Chris Young	RYCA NASHVILLE	63	9
73	69	64	<b>Dangerous</b>	MITAKA/CHISHANIR (R.WILLIAMS/3RIFTON/R.HALLEN/C.WARD/C.DOS/SONG/OWELL/MR.MOORE/D.DE GRATE)	Meek Mill	FEAT. JEREMIH & PnB ROCK MATBACH/ATLANTIC	64	11
51	48	65	<b>Stoopid</b>	TRIP/TI/DGARCIA/N.FURSTEN/PROFIT/MELUZZO/DI.R.	6ix9ine	FEAT. BOBBY SHIMURDA ICUNGANG/TENHOUSAND PRO/CTS/CAPITOL	25	4
64	64	66	<b>Drew Barrymore</b>	SIR NOLAN BRICE VINE (JULIA MICHAELS/DI AWESOME/PARKER/J.JOHNSON/LAMBROZA)	Bryce Vine	SIRE/WARNER BROS.	46	12
75	75	67	<b>You Say</b>	JINGRAM/P.MABURY (J.DAGLE/JINGRAM/P.MABURY)	Lauren Daigle	CENTRICITY/WARNER BROS.	44	16
53	59	68	<b>WORK IN ME</b>	MURDA/BEATZ (J.J.MARSHALL/LINDSTROM)	Quavo	QUALITY CONTROL/MOTOWN/CAPITOL	52	12
62	60	69	<b>Jackie Chan</b>	TESTO/P.PRIEN/DZIKO/TORRES (L.BEL/R.HYMPHREY/AIR/POST/DZIKO/L.PORRETTA/VERWEST)	Tiesto & Dzeko	FEAT. Preme & Post Malone MUSICAL FREEDOM/P.MAM/CASABLANCA/REPUBLIC	52	17
42	55	70	<b>Mona Lisa</b>	INAMOUS/A.PONTE (CARTER/L.DUKWORTH/MCDONALD/DZAKAPONTE)	Lil Wayne	FEAT. KENDRICK LAMAR YOUNG MONIE/REPUBLIC	2	5
65	70	71	<b>Blue Tacoma</b>	C.BROWN (R.DICKERSON/C.BROWN/P.WELLING)	Russell Dickerson	TRIPLE TIGERS	52	11
54	67	72	<b>I'll Never Love Again</b>	LADY GAGA/BRICE (S.G.GERMANO/TAN HEMBY/H.LINDSEY/A.RATNER)	Lady Gaga	INTERSCOPE	36	4
67	68	73	<b>No Stylist</b>	LONDON (S.A.TRACH/CHAMRO/SCARBROUCH/GRAHAM/THOMAS/RICHARDSON/WARIC/JOSSON/LANSBERG/JARRARD/LEVON/ULWINSON)	French Montana	FEAT. DRAKE COKE/SONS/EPIC	47	6
50	57	74	<b>Always Remember Us This Way</b>	D.COBB/LADY GAGA (S.G.GERMANO/TAN HEMBY/H.LINDSEY/L.MCKENNA)	Lady Gaga	INTERSCOPE	41	4
55	66	75	<b>Falling Down</b>	CLUNING/SHAM/BRICE WILL MADE IT/G.ANIX/XXX TENTACION/VL.BEAUFORT/M.SHERMAN/KEL.WILLIAMS)	Lil Peep & XXXTENTACION	LIL PEEP/AUTUMN/COLUMBIA	13	7
NEW		76	<b>Talk To Me</b>	SMASH/DAVID (D.PETERGOLD/L.D.GROSS/D.RAMAZ/S.WRIGG/HIG.WANNEZ)	Tory Lanez & Rich The Kid	MAD LOVE/INTERSCOPE	76	1
85	81	77	<b>Rich</b>	BUS/BEA/M.MORRIS (M.MORRIS/ELL.DONN/LETTZ)	Maren Morris	COLUMBIA NASHVILLE	77	4
45	73	78	<b>No Brainer</b>	D.I.HALED (N.CAC/DAVID/BOO/POOH/BEAR/K.MAYHAR/BOYO/LO/BERE/OJ/KAWASHA/LC/THANIT/BO/ACING/DAK/KO/DA/BRICE/CH/DEY/R.)	Dj Khaled	FEAT. JUSTIN BIEBER, CHANCE THE RAPPER & QUavo WITHE BEST/EPIC	5	14
87	87	79	<b>Drunk Girl</b>	S.HENDRICKS/K.JANSON/S.COOPER/C.ARLSON (D.O.LGI/AS)	Chris Janson	WARNER BROS. NASHVILLE/WAR	79	10
NEW		80	<b>Topanga</b>	NOT LISTED (NOT LISTED)	Trippie Redd	TEN THOUSAND PRO/CTS	80	1



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**HALSEY**  
Without Me

Following the premiere of its official music video on Oct. 29, **Halsey's** "Without Me" jumps 12-9 on the Billboard Hot 100, up 24 percent to 22.8 million U.S. streams in the week ending Nov. 1, according to Nielsen Music. Halsey earns her third top 10 after spending 12 weeks at No. 1 in 2016 as featured on **The Chainsmokers'** "Closer" and reaching No. 5 with "Bad at Love" in January. "Without Me" brings a portion of a prior top 10 back to the region: Its bridge interpolates **Justin Timberlake's** "Cry Me a River," which hit No. 3 in 2003.

-G.T.


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
-	95	81	<b>Backin' It Up</b>	J.LOUIS/SYSENSE/EPH/PRO (L.HORPE/WASH/POPPIN/ILIZAR/ISCRUGGS/SLOWREY/BELL/R.GUY'S/JORDAN/A.SHAHAW)	Pardison Fontaine	FEAT. CARDI B ATLANTIC	81	3
92	80	82	<b>Noticed</b>	ROYCE DAVID (R.D.PEARSON/LECHOU)	Lil Mosey	INTERSCOPE	80	6
NEW		83	<b>Dip</b>	NOT LISTED (NOT LISTED)	Tyga	FEAT. NICKI MINAJ LAST KINGS/EMPIRE	83	1
81	85	84	<b>Best Part</b>	M.BURNETT/LEVANS (A.SIMMONS/H.ERL/N.BURNETT/LEVANS/R.BELL)	Daniel Caesar	FEAT. H.E.R. GOLDEN CHILD	75	15
74	78	85	<b>Lucky You</b>	BOUDA/LA.SWITEL/LAD/PRODUCER (M.MATHERS R./M.SAMUELS/LA.SWITEL/LUCAS/FRASER)	Eminem	FEAT. JOYNER LUCAS SHADY/AFTERMATH/INTERSCOPE	6	9
80	77	86	<b>Promises</b>	CALVIN HARRIS (CALVIN HARRIS/S.SMITH/L.REYEZ)	Calvin Harris & Sam Smith	CAPITOL/COLUMBIA	65	11
79	84	87	<b>Hotel Key</b>	S.MCANALLY (M.RAMSEY/T.ROSEN/L.OSBORNE)	Old Dominion	RCA NASHVILLE	48	18
70	79	88	<b>Killshot</b>	ILL AD/PRODUCER (M.MATHERS/DURI/FRASER)	Eminem	SHADY/AFTERMATH/INTERSCOPE	3	7
NEW		89	<b>Waste It On Me</b>	SADQ (SHADY/UT/ROK/IN/NAVAC/R.OGRE/S/NO/THRE/MGAZZO/SOREMAN/RI)	Steve Aoki	FEAT. BTS ULTRA	89	1
NEW		90	<b>A Million Dreams</b>	NOT LISTED (NOT LISTED)	Pink	FOX/20TH CENTURY FOX/ATLANTIC	90	1
-	100	91	<b>Burning Man</b>	R.COOPER/MAN/LI/STEWART (L.DICK/CL.PINSON)	Dierks Bentley	FEAT. BROTHERS DSBORNE CAPITOL NASHVILLE	91	2
57	74	92	<b>Venom</b>	EMINEM (M.MATHERS/ILL.RESTO)	Eminem	SHADY/AFTERMATH/INTERSCOPE	43	5
77	90	93	<b>New Patek</b>	NOT LISTED (NOT LISTED)	Lil Uzi Vert	GENERATION NOW/ATLANTIC	24	7
NEW		94	<b>Be Alright</b>	MATKINS/ONE/HOLLOWAY (D.LL.WIS/J.HUWE)	Dean Lewis	ISLAND/REPUBLIC	94	1
56	76	95	<b>Break Up In The End</b>	M.R.CARTER (M.NITEC/MCGILL/J.DILLON)	Cole Swindell	WARNER BROS. NASHVILLE/WARN	49	17
89	94	96	<b>Desperate Man</b>	LJOYCE (L.CHURCH/R.W.HUBBARD)	Eric Church	EMINASHVILLE	68	13
NEW		97	<b>Kamikaze</b>	NOT LISTED (NOT LISTED)	Lil Mosey	INTERSCOPE	97	1
RE-ENTRY		98	<b>This Feeling</b>	THE CHAINSMOKERS (A.TAGGART/A.PALLEW/SCHWARTZ)	The Chainsmokers	FEAT. KELSEA BALLERINI DISRUPTOR/COLUMBIA	74	3
97	97	99	<b>Electricity</b>	SILK CITY (M.ROBINSON/T.WRENZ/D.GORON/W.MARLEY/COOT/ILIPA/F.MC/SPER/JL.DIOSSON/J.DAHO/S.MPC/ARC/PCARD)	Silk City x Dua Lipa	COLUMBIA	96	4
98	99	100	<b>Drown The Whiskey</b>	M.KNOX (L.THOMPSON/L.MIDDLETON/L.KINNEY)	Jason Aldean	FEAT. MIRANDA LAMBERT MACON/BROKEN BOW	32	19



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**SHEK WES**  
Mo Bamba

**Shek Wes'** ode to the NBA star with whom he grew up jumps 6-4 on Streaming Songs (31.1 million U.S. streams, up 15 percent) and 38-19 on Digital Song Sales (10,000 sold, up 46 percent).



94

**DEAN LEWIS**  
Be Alright

The Australian singer-songwriter makes his Hot 100 debut as the ballad — and worldwide top 10 hit — rises 17-15 on Adult Top 40 and 36-34 on Mainstream Top 40.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF THESE THREE METRICS. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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# Contents

## THIS WEEK

Volume 130 / No. 26

## TO OUR READERS

*Billboard* will publish its next issue on Dec. 8. For 24-7 music coverage, go to [billboard.com](http://billboard.com).

## ON THE COVER

John Mayer photographed by Austin Hargrave on Oct. 17 at The York Manor in Los Angeles. Hear about the first time Mayer picked up a guitar at [billboard.com/videos](http://billboard.com/videos).



## FEATURES

**50 John Versus The Volcano** Nearly burned up in the “hot lava” phase of his career, **John Mayer** withdrew to the foothills of fame. Now, even as he pumps up his social media profile, collaborates with Travis Scott and tours in Dead & Company, he has found a new mission: finally restore “truth” to music.

**56 Live Music Summit 2018** How hip-hop festival Rolling Loud took the United States by storm, **Dropkick Murphys** on becoming a worldwide brand and more in this year’s guide to two days of panels at *Billboard’s* annual touring conference on Nov. 13-14.

## BILLBOARD HOT 100

**7 Ariana Grande** soars with two simultaneous singles, and **Nicki Minaj** becomes the first woman with 100 hits on the Hot 100.

## TOPLINE

- 23** Streaming is shooting bedroom artists to fame so fast that labels are facing an awkward problem: Their high-priced signees don’t know much about performing live.
- 26** How Facebook messenger bots are altering the way **Blake Shelton**, **Kelly Clarkson** and other artists talk to fans.

## 7 DAYS ON THE SCENE

**32** MTV Europe Music Awards, *Billboard’s* Latin Power Players

## THE BEAT

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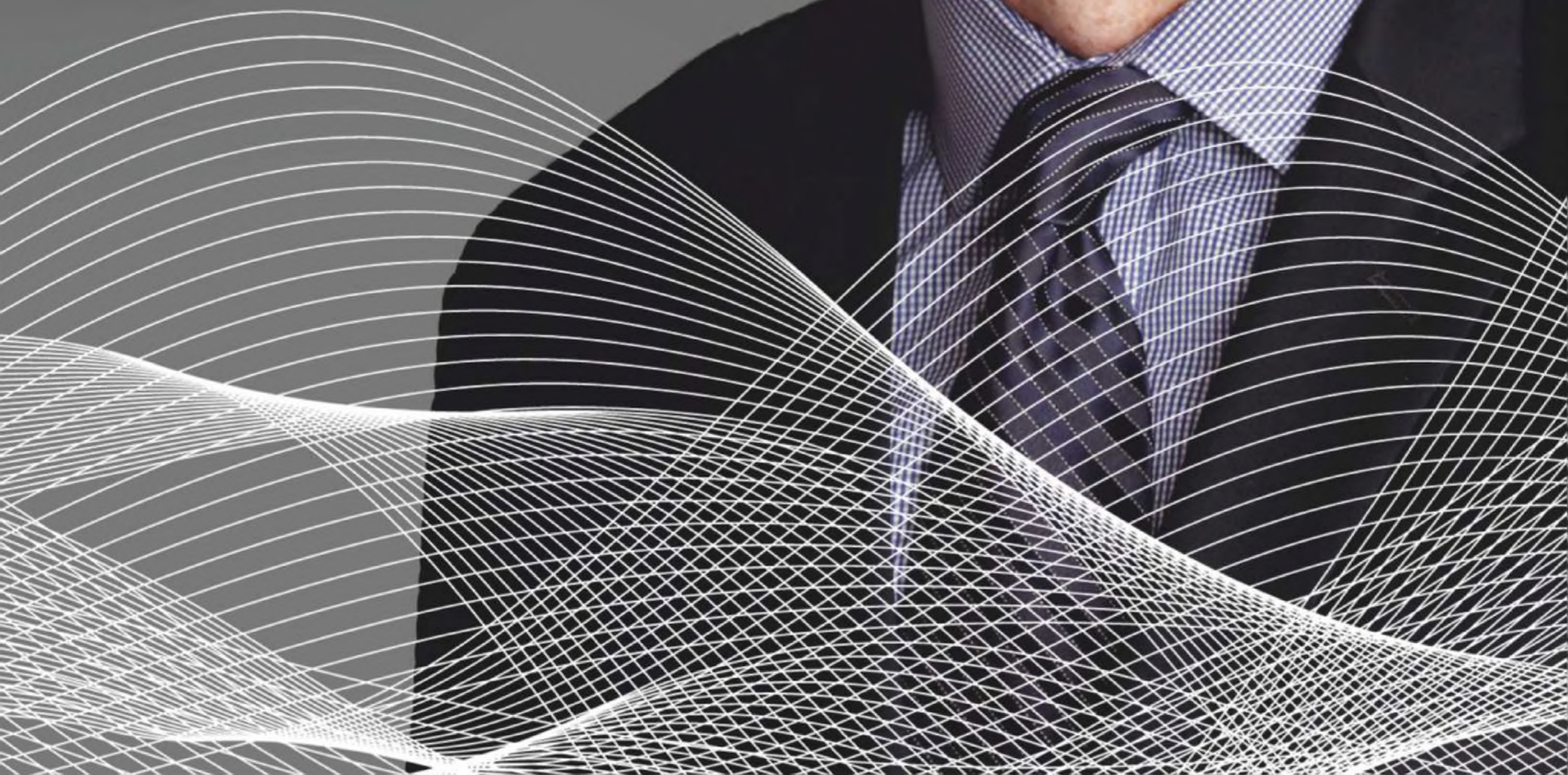




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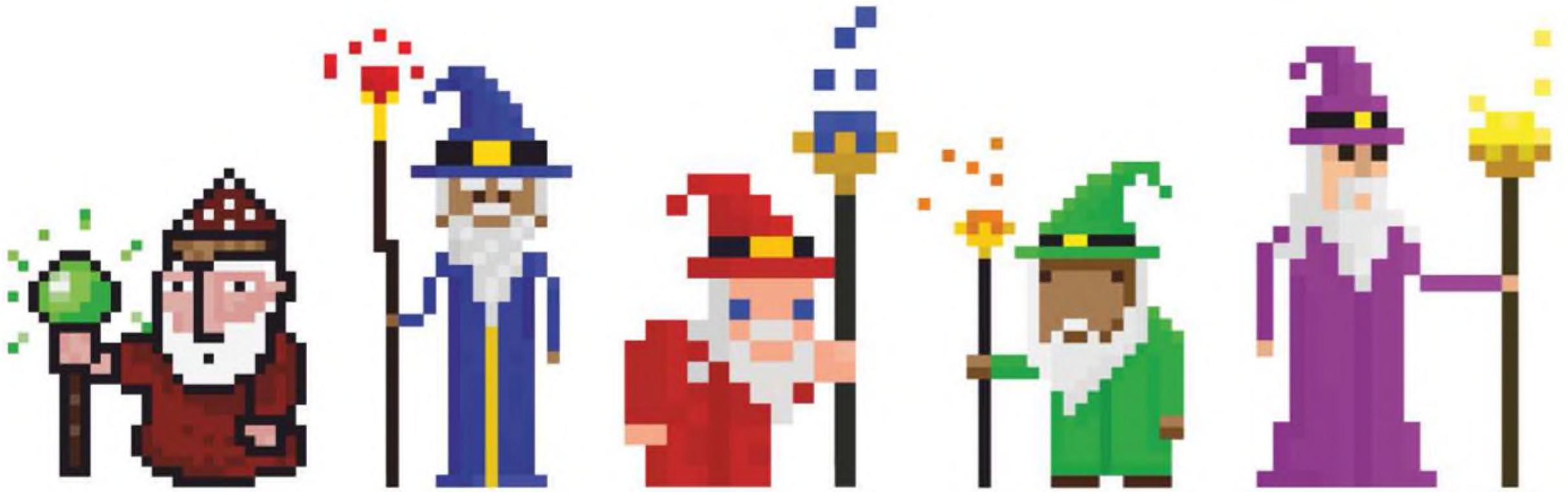
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## Teaching Streaming Stars To Tour

New artists are catapulting to global fame without leaving their basements, so some labels are offering crash courses in playing live, hoping to sustain their burgeoning careers

BY STEVE KNOPPER

**K**'RON'S "ROUND OF Applause" had racked up some 10 million plays on SoundCloud when Atlantic Records signed him in 2017, but there was one important concern: The young R&B singer had never been on tour.

So Atlantic sent him to play a college-campus circuit, packaging him with other green signees: singer **Ayanis** and rappers **Bri Steves** and **RecoHavoc**. They piled into a bus together, and Atlantic promoted the shows itself. The newbies rehearsed for a month on soundstages around the United States before their Access Granted: HBCU Tour began in early October, and had to endure a rigorous, five-days-a-week boot camp in New York, with movement, performance and vocal coaches; fitness and media trainers; and musical directors.

"Every day was structured differently," says **Carla Pagano**, senior director of Atlantic's artist development and tour-marketing

department. "The vocal coaches helped with basic breathing techniques, and the music directors helped [with] where to place each song."

Almost every new Atlantic signee inks a 360 deal, sharing revenue with the label from not only albums, downloads and streaming but also ticket and merchandise sales — a common deal structure across the industry over the past decade. But while such deals have received pushback in recent years at labels

with less touring support, the 360 deal is making more sense than ever in many cases as the music business confronts an awkward new digital-era reality: Young acts arriving at labels are shorter than ever on touring chops.

"These artists are learning on the job," says Warner Bros. Records senior vp A&R **Eesean Bolden**.

To deal with such scenarios, Atlantic has boosted the personnel in its touring/artist development department from five to 10 over the

past five years, hiring promoters and agents to prep artists for the road. "If we're going to collect money on live touring income, we'd better bring something to the table to help our artists grow in that capacity," says **Harlan Frey**, a senior vp in the department.

After 15-year-old pop singer **Ruel** applied his crystal-clear voice to "Golden Years" in 2017 on Triple J radio in his home country of Australia, his Instagram feed went crazy — he instantly drew 5,000 new followers, which was enough to start a bidding war among international record labels. RCA Records won, signing him in September 2017 to a deal that included a portion of his future touring revenue. But at that point, Ruel had never played outside Australia, didn't have a tour bus and, again, was only 15.

RCA helped Ruel secure a working visa, connected him with a booking agent, provided financial tour support and bought dozens of tickets so media could attend his concerts and boost hype. "You need

# Topline

### MARKET WATCH

18.04B

↓ 0.8%

TOTAL ON-DEMAND STREAMS  
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Nov. 1.

11.6M

↑ 0.6%

ALBUM CONSUMPTION UNITS  
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Nov. 1.

728.4B

↑ 43.6%

TOTAL ON-DEMAND STREAMS  
YEAR OVER YEAR TO DATE

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

niscn  
MUSIC



that little kick start, that little push from the label to get you there,” says **Nate Flagrant**, the singer’s manager. Ruel just finished a sold-out theater tour of Australia, New Zealand, Europe and North America.

“If they’re coming through the door and don’t know how to do X, Y or Z, we’ll help them. We will find and fund rehearsal spaces,” says RCA co-president **John Fleckenstein**. “If they need session players or bandmembers, we will help connect dots that way.”

Not every label has beefed up its touring department, so some are hiring more freelance talent coaches to help groom their young stars-to-be. “It’s just a shorter time period. Once these guys are signed, they’re going on promotional tours,” says **Fatima Wilson**, a New York-based agent at Bloc Talent Agency, which worked with Ayanis to hone her dance skills. “We’ll refer them to vocal coaches. The choreographers will give them regimens so they can help enhance what they’re doing, breath control.”

**Charm Ladonna**, a veteran Los Angeles choreographer who helps artists with their live pacing and speaking to crowds, says she has “quite a few relationships with major labels.”

**“In some cases, that artist hasn’t even picked up a microphone yet.”**

—*Harlan Frey, Atlantic*

Supporters of 360 deals call them partnerships. In 2005, **Paramore** shared a portion of tickets, merch sales and sponsorship along with album sales when it signed with Atlantic through independent label Fueled by Ramen, and **Korn** gave EMI a 30 percent stake in all of its profits, including concert and merch sales, in exchange for what amounted to a \$25 million advance. **Lady Gaga**’s early deal

was a 360. **The Fever 333**, a new rock band, has toured regularly but still makes most of its revenue from T-shirt sales, and Warner-owned hard-rock label Roadrunner made a deal with the group to share that income. “The general feeling is that the investment [in artists] is still quite risky, so having a return from multiple rights still seems important, especially on new bands,” says **Peter Katsis**, the band’s manager. “It seems a necessary evil. We all do count on these labels for not just tour support, but also for additional funding to help make a great show: lights, backdrops, wardrobe, choreography or even vocal lessons.”

Indies, too, ink 360 deals — **Berry Gordy Jr.**’s Motown Records famously trained its stars to succeed on the road, and Disney has done the same for years because, as veteran artist attorney **Ben McLane** says, “They’re taking a nobody and making them into a somebody.”

**Layto**, a singer-producer from

Massachusetts, gained traction with fans earlier in 2018 on prominent YouTube channels with his song “Little Poor Me” before Denver manager **Brian Schwartz** signed him to a management deal, including touring and recording with his indie label. “Now we’re just developing,” says Schwartz. “He’s comfortable onstage, and the band’s getting tighter.”

Paradigm’s **Tom Windish**, a longtime agent who represents **Lorde**, **Billie Eilish** and **alt-J**, says he often takes chances on inexperienced artists who can “go on tour and figure it out.” What’s new in the streaming world is that many investors’ expectations are higher for an immediate return, given the worldwide exposure.

“Anyone can make a record these days and put it up online,” says Atlantic’s Frey. “When the music is great and things heat up very quickly, we need to react to match the heat of the artist — and in some cases, that artist hasn’t even picked up a microphone yet.”

## Mystery Band Revealed

Two big Texas acts tried a rare marketing tactic: concocting a fake identity. How will fans react as they pull back the curtain?

BY GLENN PEOPLES

**R**obert Earl Keen and **Randy Rogers** want to come clean about their fictional identities: They are the **Stryker Brothers**.

After secretly collaborating on a 12-song album, *Burn Band*, which they released under the fake band name on Sept. 7, the Texan country stars tell *Billboard* they’re ready to take credit for the LP, a mix of honky-tonk and the hard-driving sound of Texas’ red dirt country. They plan to perform the one and only Stryker Brothers show on Dec. 22 at The Moody Theater in Austin.

Keen, a 62-year-old singer-songwriter, met Rogers, the 40-year-old leader of the **Randy Rogers Band**, five years ago, and after a songwriting session at Keen’s ranch, they decided to release their work anonymously so fans could judge the music on its own merits.

“We didn’t tell friends, just spouses and managers,” says Rogers, adding that he didn’t even tell his own band. “It has been fun to deny this whole thing — and possibly crazy.” Keen jokes that keeping the secret had been tough, “because I drink.”

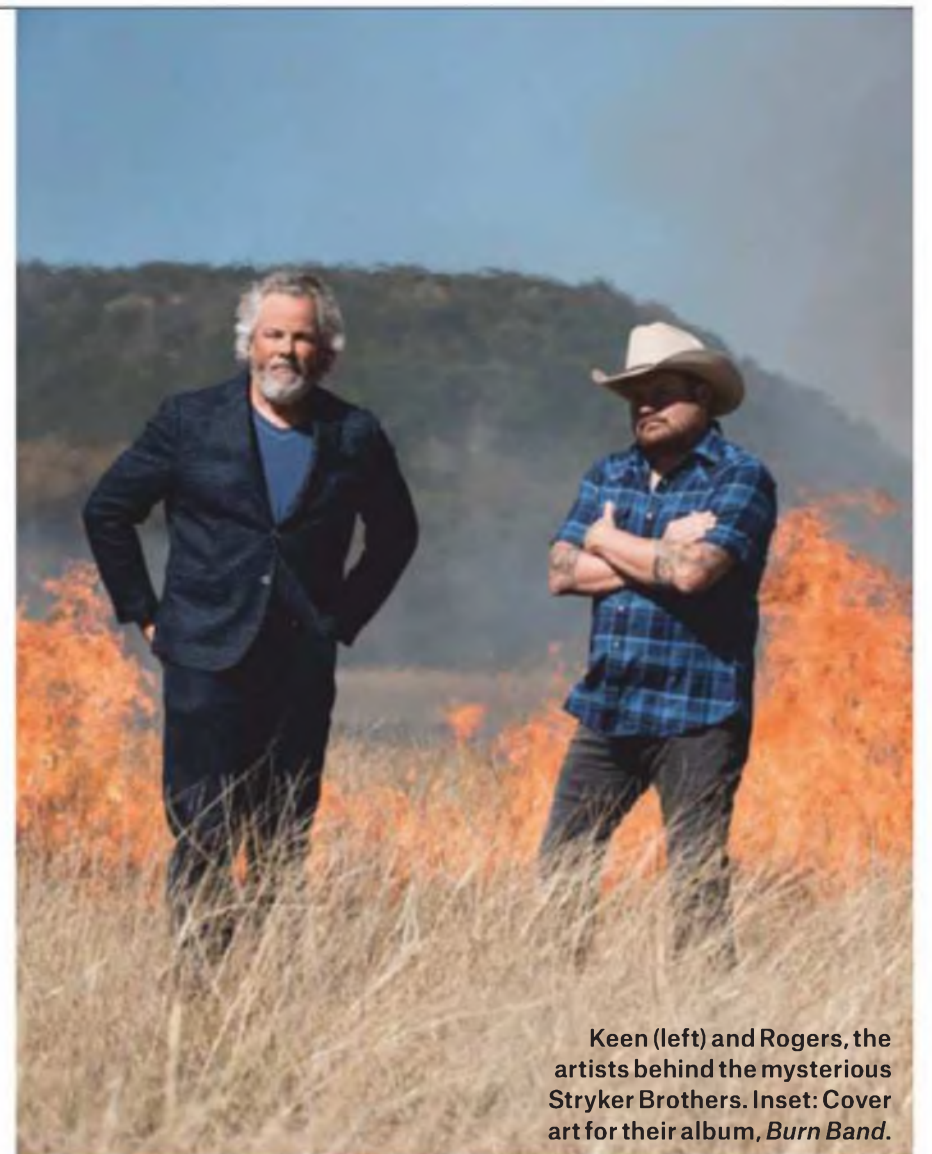
Without their names attached, the album has garnered 55,000 on-demand audio streams, according to Nielsen Music, but the artists’ surprise reveal could still pay off, drawing more attention to the collaboration than it might have gotten otherwise in the crowded streaming landscape. Fake-name releases are unusual: In the 1970s, English band **XTC** released an album through its label, Virgin, under the name **The Dukes of Stratosphear**; the

bandmembers used pseudonyms in the album credits and initially denied involvement. In the late ’80s, **Prince** released two albums as a group called **Madhouse**, which, heavily disguised, opened for Prince on his 1987 tour. More recently, a fictional, computer-generated Instagram star named

**Miquela** has been racking up streams on Spotify.

Keen and Rogers created a mysterious website for the Stryker Brothers that reads like a whodunit: A woman found their recordings in a metal

trunk that had survived a fire in her father’s house. Austin musicians were also enlisted to tell stories of the fictitious act. “I’m pretty sure I’m one of their kids,” said singer-songwriter **BJ Barham** in an interview posted online.



Keen (left) and Rogers, the artists behind the mysterious Stryker Brothers. Inset: Cover art for their album, *Burn Band*.

**David Macias**, co-founder of the Stryker Brothers’ distributor, Thirty Tigers, says that many media outlets “were not willing to take the leap on something that appeared to be so obscure, or, if they suspected what

was going on but couldn’t confirm it, didn’t want to cover it.”

But Rogers isn’t concerned. “The Stryker Brothers aren’t trying to get a record deal,” he says. “I heard they blew up in a fire.”





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# Chatbots Get Personal

The major labels are signing up their acts with Stashimi, a new messenger service offering intimate conversation and a key insight: who the fans are

BY HANNAH KARP

**A** chatbot recently began asking fans who visit **Migos'** Facebook page, "Yo. Wanna chat with migos?"

By clicking "YESSIR," marked with a fire emoji, instead of "Nah," the bot responds: "Cool I'll keep you updated," and invites fans to browse upcoming shows, shop, stream music or watch videos.

The hip-hop trio is one of more than 100 major acts who have launched such bots on Facebook Messenger through a Los Angeles-based startup called Stashimi. It caters to artists who have millions of social media followers but haven't figured out who they are or how to talk to them, let alone monetize them, with social media companies guarding such data tightly.

"Why should artists speak to every fan the same way?" says Stashimi CMO

**Kosta Elchev.**

To engage fans and gather data about them, the bots ask a series of questions, with each answer leading to a different query. Artists can see fans listed by name and location,

**From left: The Messenger app; G-Eazy uses Stashimi to announce new songs to his highly engaged fan base.**



and talk to them accordingly. A chatbot runs about \$250 per month — cheaper than mass email blasts, notes Stashimi CEO **Jürgen Kurz.**

Kurz launched Stashimi in 2015 because "to stay up to date with the musician, you had to go to all these different networks — Instagram, Facebook, Ticketmaster — and all the streaming services on top." Kurz says the bots could be unleashed on such platforms as Amazon's voice-activated speakers, with an artist singing the first part of a song and asking the fan to finish it, for example.

**Blake Shelton** and **Kelly Clarkson** started using Stashimi earlier this year because they were "getting thousands of messages every day," says Starstruck Management Group's **Cooper Anstett.** Shelton told fans on his last tour to follow his bot for exclusive photos, directing 30,000 new super-engaged

subscribers to a bot that "mimics him. Grammatically, we're not trying to be perfect — it's very light, very fun and very Southern," says Anstett.

**G-Eazy** started using Stashimi three years ago and still approves the scripts, sometimes moving words around to maintain his voice. "Fans know it's not really him, but it's close enough," says his manager, **Matt Bauerschmidt.** "It's not like you're talking to a 90-year-old lady." 🗣️

# Selling Tours Without The Artists

As music's icons pass away, promoters see an afterlife for their live businesses, keeping some stars' longtime bands as busy as ever while fans do the singing

BY TAYLOR MIMS

This fall, A Bowie Celebration: The David Bowie Alumni Tour announced its first European dates while making its second round through the United States without its namesake, with cameos by stars like **Sting.**

This fall also saw the launch of 4U: A Symphonic Celebration of Prince, curated by *Tonight Show* bandleader **Questlove.** The instrumental renditions of the late pop star's hits have been inspiring audiencewide singalongs.

"Aside from when I toured with [Bowie], it's the busiest I've ever been," says Bowie Alumni bandleader **Mike Garson.**

The artistless shows are tricky to market — sometimes requiring repeat visits to cities before fans buy in — and pull in a fraction of the seven figures they did when their star honorees were alive and onstage; the Bowie tour's 2017 date at Terminal 5 in New York grossed roughly \$150,000. But promoters are playing the long game. Garson says that after the tour's first leg ended in March, fans were clamoring for a second,

while the Prince tour's organizers have been fielding offers from foreign markets and think their act could run for the next five years.



**The Bowie tour's Gerry Leonard (left) and Bernard Fowler in February.**

"From a pop culture perspective, we're not touching even a small morsel of the potential consumers and fans that would love this presentation," says Live Nation's **Shawn Gee.** Fans "leave dancing, singing, crying, laughing. It's an emotional connection that not many shows have." 🗣️



# LATIN ACTS TAKE EUROPE

As streaming helps Spanish-speaking stars find fans in unlikely markets, promoters are finally buying in

BY TAYLOR MIMS

Recently, **Rosalía** played a showcase in London for her label, The Village Underground, singing in Spanish as usual. But it wasn't just Latin fans who turned out for the show.

"They had a 6,500-person waiting list. I was blown away," Rosalía's manager, **Rebeca León,** told *Billboard.* "Nobody knows what Rosalía is saying in the U.K., but they know what she is saying. Her attitude tells you everything."

Thanks to the streaming boom, Latin artists are successfully beefing up tours in a new — and massive — market: Europe. **Enrique Iglesias** played to more than 80,000 fans this year at the Olympic Stadium in Kiev, Ukraine; **J Balvin's** European live revenue quadrupled after "Mi Gente" took off; and The O2 in London has hosted a Latin music festival, *Hola! London,* for the past two years.

"Promoters are actually seeing hard numbers showing demand and listenership through streaming numbers, so promoters are taking a bigger risk," says WME partner **Rob Markus,** who works with **Juanes, J Balvin** and **Luis Miguel.** That's a sizable change from just a few years ago, says Iglesias' manager, **Fernando Giaccardi,** who recalls begging a U.K. station to play Latin artists and being told, "I'm sorry. Latin music doesn't work here. That's not what our people want to listen to."

Giaccardi advises Latin acts that when they first play Europe, fans might not "know all of the songs, but they know enough to leave very happy with the show. That's how you build your touring career."

Tacking European dates onto those in Spanish-speaking regions not only adds revenue, it helps prevent burnout in Latin artists' primary touring grounds.

"If, at an early stage or a relatively early stage of their career, you're able to get artists outside of their main market, then you're able to avoid them overplaying their main market," says Markus. "If you're able to do a bit of what we call 'crop rotation' in terms of expanding and putting the flag in the ground in different places, start building your fan bases elsewhere, then you potentially improve and extend your life cycle." Adds León: "We are only scratching the surface."





# GIVING THE WORLD REASON TO CHEER

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MORE THAN 22,000 EVENTS AND 15,000 SHOWS  
150+ VENUES & 15 SPORTS FRANCHISES WORLDWIDE**



FROM THE DESK OF

PRESIDENT OF STAPLES CENTER AND L.A. LIVE

# Lee Zeidman

Thirty years into his run at the downtown Los Angeles arena, Zeidman is still the life of the party

BY DAVE BROOKS PHOTOGRAPHED BY PETER BOHLER



Zeidman, photographed Oct. 26 at Staples Center in Los Angeles, says new Laker LeBron James has "re-energized the staff and downtown Los Angeles."



**L**EE ZEIDMAN HAS BEEN running AEG's Staples Center since it opened in 1999 — and the evidence blankets every inch of wall in the 63-year-old Detroit native's corner office.

There are gifts from the star athletes and musicians who played the arena and mementos from every awards show that L.A. Live — the entertainment district surrounding the arena — has hosted, including the Grammys, the Emmys, the American Music Awards and ESPN's ESPY Awards.

But while the room celebrates Zeidman's run atop the world of sports and entertainment, the office is also at the epicenter of one of the biggest construction booms in downtown L.A.'s history. The \$6 billion development in the surrounding neighborhood includes an AEG-backed, 875-room hotel that will anchor an upgrade for L.A.'s AEG-managed convention center.

Zeidman, who lives in Venice Beach, vacations in Bora-Bora and likes to have a bottle of Don Julio 1942 set aside for him at parties, was given oversight of L.A. Live in 2012. Prior to starting as GM of Staples Center, Zeidman ran Inglewood, Calif.'s Forum for a decade; AEG rival MSG later reopened it in 2014. To compete, AEG had, until recently, been asking acts to sign a letter promising to try to play Staples Center if they wanted to play AEG's The O2 in London. The strategy, inspired by MSG, appeared to work: According to the Billboard Boxscore 2018 midyear report, Staples Center posted \$42 million in ticket sales from 28 shows, a 57 percent increase over 2017. But AEG said this fall that it would stop asking artists to sign such letters, following a legal challenge by Sharon Osbourne.

Zeidman spoke with *Billboard* about the competition, the return of the Grammys and the one drawback to hosting K-pop shows.

**Let's talk about the rivalry between Staples Center and The Forum. We've labeled the battle the "venue wars." What do you think about that phrase?**

Are they really wars, or are there too many venues in Southern California to support the content? In Los Angeles, we have quite a few stadiums, theaters and arenas. And we're not just competing with the other venues — we're also competing with the theme parks, the beaches and even the sunshine. We're competing for the entertainment dollar. At Staples Center, we

have four professional sports teams, which no one else has, so we have to juggle, but I can tell you that this year Staples Center will have its biggest concert year since The Forum opened. I think that's due to more multiple [shows] and more artists wanting to play indoors.

**Did requiring artists to sign the Staples Center commitment letter result in a net lift in concerts for Staples?**

If you look at the letter, it states that we would like you to play Staples Center while you're in the marketplace. It doesn't mean you can't play The O2 in London if you

**“This year, Staples Center will have its biggest concert year since The Forum opened.”**

don't play Staples Center — the letter says you need to use your best efforts to play Staples Center. Did it help us get a few shows? I think it did. I don't know exactly how many, but I can tell you that it drew a lot of interest, and it created a lot of dialogue in the industry.

**The Forum is currently suing to stop the Clippers, your tenants, from building an arena down the street. Is a second Inglewood arena good or bad for Staples Center?**

[Clippers owner] **Steve Ballmer** has made no bones about wanting to own his own building, and his lease here goes through 2024. He would like a basketball-specific arena, which is an interesting concept, with his own bells and whistles, and he wants scheduling priority for the Clippers. Is Inglewood the right place? It's near The Forum, the new football stadium and a new 6,000-seat performing arts center. Can the city support a Clippers game on the same night they are having a 100,000-person event at the stadium? Is there enough content to support all those venues within a mile-and-a-half of each other? I'm not sure.

**The Grammys are coming back to L.A. How do you think it went in New York?**

We're not concerned with how it went in New York; we're concerned with making it a great event in Los Angeles. Staples Center is custom-built for the Grammys. We have an elevator we designed for the Grammys so winners can get to where they need to be without walking the entire building.

**BTS played four shows at Staples Center last summer. What was that experience like for you?**

All four shows sold out, and I believe BTS could have done eight shows. You had fans camping outside of the building a week before the show. Not exactly a great crowd for food and drink, because they don't want to miss a second of the show, but they are an incredible audience and introduced Staples Center to a phenomenal genre of music. 🍿

**1** A photo of Zeidman with Aretha Franklin, whom he charmed by pointing out that they both hail from Detroit. **2** An L.A. Kings guitar. **3** Zeidman keeps bowls of candy to encourage employees to come in and say hello. **4** A trophy honoring Zeidman's friend Frank Robinson, baseball's only player to earn MVP honors in both the American and National leagues. **5** Shaquille O'Neal's old sneaker, size 22.





**GOOD WORKS**

# A Field For Tommy

The Concert for Tommy's Field on Nov. 18 will fund a memorial for the late son of top music lawyer Doug Mark. How the show came together — fast

BY TAYLOR MIMS

**T**HE MUSIC BUSINESS MAY HAVE A new go-to benefit organizer on its hands: music manager **Jeffrey Azoff**.

Earlier in 2018, Azoff learned that the 12-year-old son of entertainment lawyer **Doug Mark, Tommy**, had died in his sleep in April due to heart problems. Azoff didn't know the family himself, but Mark had once worked for his father and business partner, **Irving Azoff**. So two months ago, when Mark reached out, he sprang into action to launch a fundraiser for a memorial soccer field in the young athlete's honor.

"The fact that [the Marks] are willing to take something that is so tragic and make something amazing out of it, we were really moved by," says Azoff.

Azoff, Mark and Mark's friend and client **Benny Blanco** quickly tapped their collective contacts to pull together a starry lineup for the Live Nation-supported concert, slated for Nov. 18 at the Orpheum Theatre, which is also a sponsor, in Los Angeles.

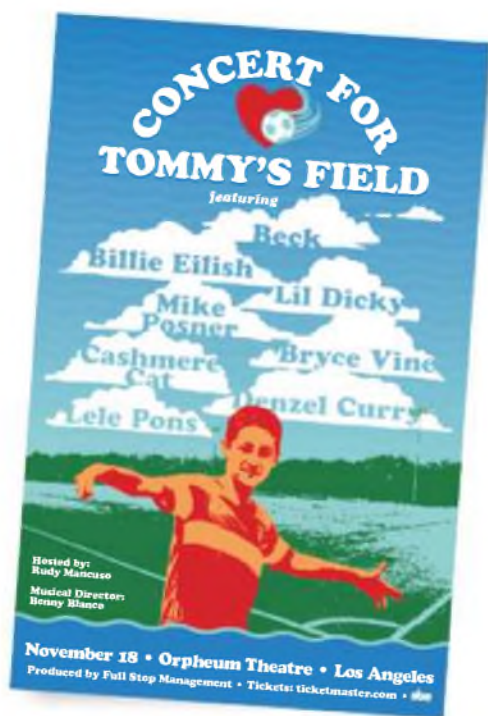
Mark, whose music clients include **Guns N' Roses, Tool, Billie Eilish** and Epitaph Records, says the benefit's headliners — Eilish, **Beck, Denzel Curry, Lil Dicky, Cashmere Cat, Mike Posner, Lele Pons** and **Bryce Vine** — represent Tommy's eclectic taste in music.

"He was a fan of every single person on this bill," says Mark. "It was wonderful synchronicity that I had these relationships that allowed these people to show up for us."

The concert marks the first benefit thrown by 32-year-old Azoff, but it could position him to be one of music's new mobilizers. Fellow manager **Scotter Braun** took on the organizer role in 2017 when he helped plan the One Love Manchester benefit for the victims of the bombing outside his client **Ariana Grande's** concert in England. Three months later, Braun organized a telethon

for victims of Hurricane Harvey.

Azoff and Blanco note that Tommy's beloved personality made their jobs easy. Says Blanco, who is directing the show: "He could convince a lady in a wedding dress to buy a ketchup bottle. He just had something." ■



Cardi B in her first look for Reebok.

NOTED Oct. 30 - Nov. 6

**New Deals**

Universal Music Group inked a licensing pact with African streaming service Boomplay.

Rapper **Problem** partnered with Rostrum Records.

Motown Records signed rapper **Icwear Vezzo**.

**Ellie Goulding** and **Aloe Blacc** joined TaP Management.

Big Deal Music Group signed **Gary Numan**.

**Executive Turntable** **John Pantle** exited APA, while **Dan Boyle** was promoted to agent on the concerts team.

Concord Music upped **Rebecca Berman** to senior vp/co-head of international with new co-head hire **Michael Nance**.

Former United Talent Agency agents **Dave Shapiro, Tim Borror** and **Matt Andersen** announced their new agency, Sound Talent Group.

Pandora named **Christine Colbert** senior manager, indie relations.

**Sol Rashidi** was named executive vp/chief data officer at Sony Music.

**Media Alert** **Terrence Malick** announced a documentary on late rapper **Lil Peep**.

**The Spice Girls** announced a six-date U.K. tour, their first in a decade.

**Cardi B** revealed a new collaboration with Reebok.

**Meet & Greet** **Hilary Duff** gave birth to her first child with partner **Matthew Koma**.

**Obits** **The Residents** co-founder **Hardy Fox** died at 73.

**Dave & Sugar's Dave Rowland** died at 74.

Jazz trumpeter **Roy Hargrove** died at 49 of cardiac arrest.

Former **Deerhunter** bassist **Josh Fauver** died at 39.



Clockwise from right: A personal photo of Doug and Tommy Mark in 2017 in London; Jeffrey Azoff; Blanco.





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**NEW ALBUM  
AVAILABLE NOW**



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



Jackson was honored with the Global Icon Award. "I feel moved to speak for women's voices who have been stifled," said Jackson in a powerful acceptance speech. "I am one of those women. Women who have been gagged, both literally and emotionally... I stand with you. You are my sisters."





Minaj (center) with (from left) Leigh-Anne Pinnock, Jade Thirlwall, Perrie Edwards and Jesy Nelson of Little Mix at the MTV EMAs.



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1 From left: Evan Ross and Ashlee Simpson presented the best pop award to Dua Lipa. 2 Panic! at the Disco's Brendon Urie descended from the ceiling to perform "High Hopes." 3 Cabello posed with her four statuettes in the winners' room. 4 Halsey delivered "Without Me" in the middle of a rainfall. 5 Rexha sang "I'm a Mess" with 100 dancers wearing hospital gowns. 6 MTV EMAs host Steinfeld on the red carpet.



4



5

# MTV EMAs

BILBAO, SPAIN, NOV. 4

WOMEN TOOK HOME THE MAJOR ACCOLADES AT THE 25TH annual MTV Europe Music Awards, held at the Bilbao Exhibition Centre in Spain. The night had big wins for **Camila Cabello**, **Nicki Minaj** and Global Icon honoree **Janet Jackson**. Cabello — the night's most nominated artist — won four awards, including best artist. "I remember when I was 14 years old, watching these shows, waiting for my favorite artists to come on," she said after receiving her first statuette. "I know how special that bond is between a fan and their favorite artist, and I know how special the bond I have with my fans is." The show also included standout performances from **Bebe Rexha**, Spanish star **Rosalía** and host **Hailee Steinfeld**. Minaj (who won for best hip-hop and best look) opened the show with a pyrotechnics-filled rendition of "Good Form" before British pop group **Little Mix** joined her to perform their new collaboration, "Woman Like Me." The ceremony ended with a rousing medley from best electronic winner **Marshmello**, who performed "FRIENDS" with **Anne-Marie** and "Happier" with **Bastille** as giant, inflatable Marshmello heads bounced around the audience and confetti cannons exploded.

—RICHARD SMIRKE

6

MINAJ: IAN GAVAN/GETTY IMAGES. 1: STUART C. WILSON/GETTY IMAGES. 2: 4: JEFF KRAVITZ/FILMMAGIC/GETTY IMAGES. 3: POLAROID: STEPHANE CARDINALE/CORBIS/GETTY IMAGES. 5: LLUIS GENE/AFP/GETTY IMAGES. 6: DAVE J HOGAN/GETTY IMAGES.





# Latin Power Players

MIAMI, NOV. 1

LATIN MUSIC'S MOST INFLUENTIAL EXECUTIVES CONVERGED AT the W South Beach for *Billboard's* inaugural Latin Power Players event. **Walter Kolm**, founder/president of WK Entertainment (**Maluma**, **CNCO**, **Carlos Vives**, **Wisin**), was honored as Executive of the Year. BMI's **Delia Orjuela**, ASCAP's **Gabriela González**, managers **Vicente Saavedra** (**Ozuna**) and **Noah Assad** (**Bad Bunny**), and Univision Radio's **Jesus Lara** were among the attendees who enjoyed performances by **Manu Manzo**, **Abraham Mateo**, **Justin Quiles** and **CNCO**. As publicist **Romina Magorno** put it: "[It] felt like the Grammys, but we were actually able to enjoy our peers!" —LEILA COBO

1 Latin-American boy band CNCO gave acoustic performances of "Mamita" and "Hey, DJ." 2 Mateo on the red carpet. 3 Venezuelan-American singer Manzo also attended the celebration. 4 From left: Saavedra, Sony Music Latin Iberia's Afo Verde, Kolm's daughter Barbara Kolm, Spanish Broadcasting System's Jesus Salas and Sony Music U.S. Latin's Nir Seroussi. 5 Kolm (left) and Cobo, executive director of *Billboard's* Latin content and programming. 6 Reggaeton star Quiles (left) and Venezuelan-American singer-actress Lele Pons at the event.

# Mac Miller Tribute

LOS ANGELES, OCT. 31



1 Juicy J performed "Bandz A Make Her Dance" at the Mac Miller: A Celebration of Life concert at the Greek Theatre. 2 SZA sang *Ctrl* highlights "Love Galore" and "The Weekend." 3 Swae Lee of Rae Sremmurd crowd-surfed during the duo's performances of "No Type" and "Powerglide." 4 Ty Dolla \$ign crooned an emotional rendition of his collaboration with Miller, "Cinderella," before smashing his guitar and jumping into the crowd for "Blasé."

LATIN: 1, 3, 5, 6: ALEXANDER TAMARGO/GETTY IMAGES FOR BILLBOARD; MILLER: 2: CHRISTOPHER POLY/SHUTTERSTOCK; 3, 4: KEVIN WINTER/GETTY IMAGES



CONGRATULATIONS  
**JOHN MAYER**  
BILLBOARD  
LEGENDS OF LIVE  
AWARD

FROM YOUR FRIENDS AT  
COLUMBIA RECORDS







1 Marc Anthony was honored with the Premio Corazón (Prize Heart) Award at iHeartRadio's Fiesta Latina in Miami on Nov. 3 for his music and philanthropy, which included hosting a series of fundraisers to benefit nonprofit organizations and to build orphanages in Latin America.

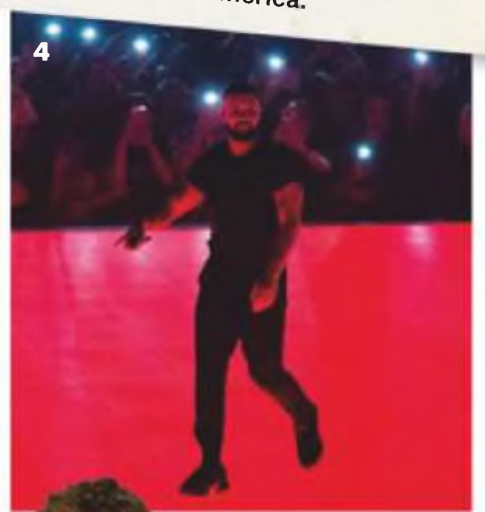


2



3

1 Cashmere Cat at HARD Day of the Dead in Los Angeles on Nov. 3. 2 Lana Del Rey and Apple CEO Tim Cook at the tech giant's unveiling of its new iPad and MacBook models in Brooklyn on Oct. 30. 3 Pusha T at Chicago's Red Bull Music Festival on Nov. 3. 4 Drake at the Tacoma (Wash.) Dome on Nov. 1. 5 From left: Yeah Yeah Yeahs' Nick Zinner, Foo Fighters frontman Dave Grohl, Yeah Yeah Yeahs' Karen O and producer-songwriter Greg Kurstin played Swing Left's Last Weekend Kickoff Rally in L.A. on Nov. 1. 6 Imagine Dragons' Dan Reynolds (left) and Adam Lambert at the Hollywood Film Awards on Nov. 4. 7 International Rescue Committee's David Miliband (right) looked on as Belly donated all proceeds from his "Immigrant" T-shirt sales to the IRC in New York on Nov. 1. 8 Zoe Kravitz and A\$AP Rocky at the LACMA Art + Film Gala in L.A. on Nov. 3.



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1: GRAHAM JOHN BELL; 2: JUSTIN LANE/EPA-EFE/SHUTTERSTOCK; 3: IPOONEH GHANA; 4: MAT HAYWARD/GETTY IMAGES; 5: SCOTT DUDELSON/GETTY IMAGES; 6: RODIN ECKENROTH/GETTY IMAGES; 7: SHARIEF ZIVADAR/GETTY IMAGES; 8: STEFANIE KEEMAN/GETTY IMAGES; POLAROID: CHARLES REAGAN HACKLEMAN



**CONGRATULATIONS  
JOHN MAYER  
2018 BILLBOARD LEGEND OF LIVE**

**WITH LOVE,  
STEVE, IRVING, BRANDON AND YOUR  
FULL STOP MANAGEMENT & MOIR ENTERTAINMENT FAMILY**



**M**







ANDREA  
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**#1 ALBUM IN US & #1 IN UK**

**CONGRATULATIONS ANDREA FROM CATERINA CASELLI,  
FILIPPO SUGAR AND ALL OF YOUR FRIENDS AT SUGARMUSIC**

**S**  
SUGAR



Clockwise from left: Luke Patterson, Jack Patterson and Grace Chatto of Clean Bandit photographed Oct. 25 in London. Watch the trio play *How Well Do You Know Your Bandmates?* at [billboard.com/videos](http://billboard.com/videos).

# SINGLE SERVINGS

Dance-pop hit machine Clean Bandit just teamed up with two dozen singers, including Demi Lovato and Ellie Goulding. But what the bandmembers would really love is a new album of their own

BY NICK DUERDEN  
PHOTOGRAPHED BY ZOE MCCONNELL

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

HAIR BY NARAD KULTONAROD. MAKEUP BY ELAINE LYNKLEY. ON-SITE PRODUCTION BY DEBI BERRY.



THE PAST MONTHS HAVE BEEN a trying time for **Clean Bandit**. The British dance-pop trio, one of music's most unassumingly successful singles acts, has been hard at work completing its much-delayed second album, *What Is Love?*, featuring 24 guest vocalists — among them **Marina** and **Luis Fonsi** (“Baby”), and **Ellie Goulding** — across 16 tracks. It means that the bandmembers have spent more time in the studio than might have been necessary, bending their schedules to those of their collaborators.

Today, in southwest London, the three multi-instrumentalist members — **Grace Chatto**, 32, and brothers **Jack** and **Luke Patterson**, 32 and 26, respectively — exchange a complicit look. It's unclear which of them sighs first.

“There was a time, just recently, actually, when each of us quit,” admits Jack. He smiles ruefully, eliciting a frown from Chatto. “Well, not me!” she says. “I was left behind.” Now she smiles, too. “I’ll probably be quitting soon enough, though.”

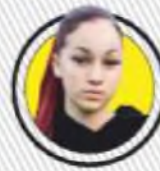
*What Is Love?*, the follow-up to their 2014 debut, *New Eyes*, is the logical next step for the group, a second attempt to show audiences that it's more than just a singles machine. Each track is infused

with bits of Latin, reggae and hip-hop, like on 2017 hit “Rockabye,” featuring **Sean Paul** and **Anne-Marie**, which peaked at No. 9 on the Billboard Hot 100 and has earned 441.3 million on-demand U.S. streams since its release, according to Nielsen Music. *New Eyes* had a soft landing — it reached No. 180 on the Billboard 200 — yet the band's overall catalog, including new singles, has accrued 1.5 billion on-demand U.S. streams and sold 3.8 million digital downloads.

While many acts would kill for Clean Bandit's commercial supremacy, the hit factory perception is one that Jack, the trio's creative engine, consciously tries to subvert. “I know we live in the digital era, where singles are more important than anything else, but I've always liked the idea of being an album band,” he says.

To Jack, *What Is Love?* represents a watershed moment in the group's development, a project with a sustainable through line. “I don't want it to sound like you are just listening to the radio,” he says. “I want our albums to sound like a cohesive piece of work, and for each song to work on the piano alone, the acoustic guitar, and still sound great — and I want them to sound like our songs.”

## THE COLLAB EXPERIENCE



**BHAD BHABIE**  
“Playboy Style”

### CHATTO

“We had been working on the song with **Charli XCX**, and she wrote all of those lyrics — the best on the album, I think. She recommended getting Bhad Bhabie in. She contacted [Bhabie] on Twitter, and that's how the collaboration with her came together in Los Angeles.”



**SEAN PAUL**  
“Rockabye”

### JACK PATTERSON

“The song was almost finished when he came to the studio. He wrote his part about single moms in the booth. It was like watching a stalactite grow: a little line, a little droplet; then it freezes, but it's malleable. By the end, it's done, the song complete. That was amazing to watch.”



**DEMI LOVATO**  
“Solo”

### CHATTO

“We were in London and we sent it to her; she liked it but was on tour. She was in Alabama on the night we recorded it, via Skype. There was a bad connection, a terrible delay, and it was really awkward. We just had to hope for the best. When we listened to it, we were thrilled.”

In Clean Bandit's native England, success has brought with it certain pressures. The bandmembers don't have a particularly positive press image, largely due to their Cambridge education, and that they speak in posh, elaborate sentences. “That has been strange,” says Chatto. “In the U.K., [our education] is something that is used to attack us. In America, it seems quite cool that we went to Cambridge.”

The group formed while at the

university in 2007 — Chatto and Jack used to date — and the members were all set for proper careers (“I was going to become an architect,” says Jack) until Chatto suggested otherwise. “The first time I heard the songs Jack was writing, I knew we would go somewhere,” she says, “especially when he wrote 10 more after that.”

They would road-test their tracks — dance music, ostensibly, but played with strings and with a commercially viable instinct — at club nights in Cambridge. Chatto recalls that “you could tell from the way people were reacting that there was potential here.”

In those early days, their lineup included a fourth member, **Neil Amin-Smith**. But after the act's first album delivered six hit singles, including “Rather Be” with **Jess Glynne** (which peaked at No. 9 on the Hot 100 and has racked up 400.3 million on-demand U.S. streams), Amin-Smith exited the group. In 2016, Clean Bandit officially became a three-piece.

Now, Clean Bandit's revolving door, with both bandmembers and guest features, might rotate a little less. “We'll still collaborate with singers — because we do love it, really — but we also love working with our touring vocalists,” says Jack. “It would be lovely to have a whole album's worth of material just with them, in one studio, the same people. That would give us more of an identity, and it might be a more” — he pauses, looking for the appropriate word — “comfortable way of doing things.”



From left:  
Luke Patterson,  
Jack Patterson  
and Chatto.



CONGRATULATIONS  
**SHAWN MENDES**

On Receiving the  
**2018 Billboard  
Artist of the Year Award**







From left: Bridgers, Baker and Dacus.

# Forming An Indie Alliance

Lucy Dacus, Julien Baker and Phoebe Bridgers on their supergroup, boygenius; shredding in the studio; and tuning out the men who wanted to take credit for their idea

BY HILARY HUGHES

After years of sharing stages and public praise for each other's work, singer-songwriters **Julien Baker** (23), **Phoebe Bridgers** (24) and **Lucy Dacus** (23) formed indie supergroup **boygenius** in May. Given the band's name, it's ironic that men around them claimed to be the architects of it. "None of us expected to start a band, but then we got in a room together and were like, 'Oh, we're a band,'" says Bridgers. "Which was fun, but every single peripheral male in our lives was like, 'I had that idea.'" She recalls how a label owner claimed he thought of the supergroup before the women themselves did — unlikely, considering that Baker has toured with Bridgers and Dacus since 2016, before the three decided to embark on a jaunt of their own and record the recently released six-song *boygenius* EP for the occasion. The trio explains just how this unexpected side project revitalized how they write, listen and collaborate — and how they'll bring it all back to their own thriving endeavors.

## DACUS ON FINDING COMMON GROUND

"We had been saying 'boygenius' throughout the recording process, because we've all come into contact with men who have been told they were geniuses from a young age, and specifically in the creative world... It's frustrating to encounter somebody who's hyperconfident and hasn't worked for their position, but we're also occasionally jealous of the free nature of allowing oneself to value every thought you have. We tried to harness that, because we didn't have much time to make this, and we needed to get something out that we really loved. So we'd just tell each other, 'Every thought is worth saying. Just be the boy genius. Act with confidence.' That was helpful, even if it's based off of a toxic characterization."

## BAKER ON FEELING 'UNDERSTOOD'

"I'm a very calculated person, and it's difficult for me to take risks. When I introduce a new element to the song or when I do something that I think is experimental, it's actually very subtle. I'm not good at working with extremes. But being in a situation where no idea was not worth hearing or no direction was not worth exploring was fun and also lowered the stakes because there were no expectations. Phoebe and Lucy both feel very deeply; they're good at emoting. They have an incredible depth to their personalities and consider things so much. I feel very understood by that intensity of the mind. With all those boundaries gone, the creative process was a lot more fluid and immediate."

## BRIDGERS ON CREATING A STRONG RAPPORT

"I have the tendency to apologize before every single song, and they were like, 'Dude, shut the fuck up. Play the fucking song. We're here because you're good. You're allowed to have bad ideas, too.' There was not one fight; there was not one thing that I felt like was being taken out of my hands without my permission. It was just entirely equal, and we immediately diffused the overapologetic thing. We made Julien shred on 'Salt in the Wound.' She was like, 'I don't know, you guys, I could really go for it,' and we were like, 'Yes, really go for it!' It was the most amazing studio dynamic ever. It was fucking amazing not working with men. We had all women play on [the EP]. It was so fucking cool. I want to make every record like that forever." ■



## WHAT A YULE BELIEVES

After a nine-year hiatus from recording, **Michael McDonald** is runnin' once again. In 2017, the singer-songwriter, whose sui generis vocals continue to be caricatured and adored by a new generation of musicians, released *Wide Open*, his first album since 2008. In October, he unveiled *Season of Peace: The Christmas Collection*, a compilation of three holiday LPs he put out in the 2000s, with a new recording of "Winter Wonderland" featuring ukulele virtuoso **Jake Shimabukuro**. McDonald, 66, who has been touring behind the record ahead of the holiday season, shares a few thoughts about the album and what Christmas means to him.



### Peace On Earth, Peace Of Mind

"For me, the holiday season is a unifying time and a time for reflection. You look back on the last 360 or so days and think about where your life is going and about those themes that are most important to us as human beings, peace being a big one: What have I done to further my peace of mind as an individual? ... How have I contributed to the peace and unconditional love that we should have for each other?"

### Gumbo, Not Schmaltz

"One of my favorite songs on the record is 'Christmas on the Bayou.' I had always wanted to do a Cajun zydeco track, and my co-producer **Shannon Forrest**, who's also a drummer, had just finished a Cajun album. We wrote the lyrics in maybe 20 minutes and the [music] as we were recording the track. The Christmas before, my wife had gotten me a Cajun harmonium that I had always wanted to use on a record. So, for all of those reasons, the song came to be."

### Christmas With The King

"When it comes to my favorite classic Christmas records, I go to **Nat 'King' Cole** more than anything. There's something about putting that record on and hearing that voice at Christmastime that brings back a lot of memories of growing up. It's funny how as we get older what become our fondest memories are not [always] the happiest times of our lives, but the times that shaped us the most. Growing up, my parents struggled to even give [me and my two sisters] a Christmas. But there was something about that that brought us all closer together and gave us a sense of gratitude and appreciation that we probably wouldn't have otherwise."

—FRANK DIGIACOMO



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ANATOMY OF A HIT

# Mood Music

As Marshmello and Bastille's "Happier" breaks into the top five of the Billboard Hot 100, the artists and executives behind it share how the track became their biggest hit to date

BY MATT MEDVED

**W**HEN "HAPPIER" REACHED ITS CURRENT PEAK OF NO. 3 ON THE BILLBOARD Hot 100, DJ-producer **Marshmello** and British band **Bastille** both hit new career highs: The former made his top five debut, while the latter made its first return to the Hot 100 since 2013 breakthrough single "Pompeii" (No. 5). Since its Aug. 17 release, the dance-rock track has been propelled by a robust combination of streaming (No. 2 on Dance/Electronic Streaming Songs), sales (No. 4 on Digital Song Sales) and radio airplay (No. 5 on Radio Songs). But for Marshmello's manager, **Moe Shalizi**, the song's relatability is the biggest factor behind its rapid rise: "It just hits you in the feels immediately."

**THE MANAGER**

**Moe Shalizi**

"My colleague **James Sandom**, who manages Bastille, sent an email asking if I [would] take a listen to a demo he had from **Dan [Smith, frontman of Bastille]**. I couldn't get it out of my head. I immediately sent it to Marshmello, who felt the exact same way. He loved it so much that he finished a new version of the song in three days."

**THE A&R REP**

**Jeremy Vuernick**

"Mello and Moe gave me a lift from Ultra Music Festival to Story nightclub in March. After berating them about how we hadn't worked on something together, Moe took the aux cord and played the demo of 'Happier.' I stood in front of the door to the sprinter and wouldn't let them out until we made a deal for the record. It felt special from the first few bars."

**THE SINGER**

**Bastille's Dan Smith**

"The original version felt unusual for our band, so we were keen to collaborate. I've always been a fan of Marshmello's production and love his song with **Khalid** ["Silence"], so we reached out to him. We fired back and forth while both touring different parts of the world — I've never worked like that before. We then got together to finish it at his studio in L.A."

**THE PRODUCER**

**Marshmello**

"I spent the most time on making the 'drop' the lead melody. I went through about 15 different options and finally landed on the one that you hear in the song now. Everything else in the song fit perfectly, and it was my job to complement it. [Dan is] a very creative person and open to new ideas, which made the whole writing process inspiring and fun."



BACKSTORY

## MOVES LIKE MERCURY



*Bohemian Rhapsody* rocked the box office following its Nov. 2 opening, raking in \$50 million its first weekend in North America. The **Freddie Mercury** film had the second-biggest start of all time for a music biopic, behind only *Straight Outta Compton* in 2015 (\$60.2 million). One of the key ingredients to its success? Actor **Rami Malek's** convincing portrayal of **Queen's** flamboyant frontman. Malek's movement coach, London-based **Polly Bennett** (*The Crown*), breaks down the nuances of Mercury's signature style.

**ATHLETIC FORM**

"[Freddie] was a long-distance runner at school and a boxer. This gives us a reason why Freddie ran across the stage and punched the air, and [allows me to explain to] Rami: 'This is why that character moves the way that he does.' It's interesting that Freddie only did solo sports, rather than football or rugby or any sort of team sport. In itself, that creates a physical attitude."



**OVERCOMING INSECURITY**

"If you've got something that you're self-conscious of, your body is going to respond. It's the same for Freddie's large teeth. Onstage, he holds his microphone incredibly close to his lips. He's using the apparatus as both his power and his self-consciousness."



**OLD-HOLLYWOOD FLAIR**

"He enjoys the flamboyance and the curly hands of **Marlene Dietrich** (left) and **Liza Minnelli**. He loves the head turns and little kicks. And sometimes, those kicks are really practical — he seems to be stepping over microphone leads, but he turns them into a move. There's a certain awareness of physical gesture that he is emanating."



—PATRICK CROWLEY

## Could Ariana Grande's "Thank U, Next" be her biggest hit of 2018?



Quite possibly. At 11 p.m. on Saturday, Nov. 3, Grande surprise-released "Thank U, Next," which, she revealed on Twitter, is the title track to her upcoming album. Grande's last full-length, the *Billboard* 200-topping *Sweetener*, arrived less than four months earlier, and while the LP's singles — "No Tears Left to Cry," "God Is a Woman" and "Breathin" — are all still performing well ("God Is a Woman" reached No. 1, and "Breathin" is No. 9 on the *Mainstream Top 40* tally — see page 7), "Thank U, Next" surpassed them all in first-day streams on Apple Music. The song — on which Grande thanks her exes, from **Pete Davidson** to **Mac Miller** — became the first pop song to reach No. 1 on Apple Music's *Top 100* global chart (which launched in September). The track also had 9 million streams worldwide on Apple Music within its first 24 hours — more than double what Grande's past singles did within their first 24 hours of release on the platform. She now has over 2 billion total streams worldwide on Apple Music. On Spotify, "Thank U" beat the global and U.S. records for biggest single day for a woman artist since the service launched in October 2008. —LYNDSEY HAVENS


MARSHMELLO: COURTESY OF UNIVERSAL MUSIC GROUP; SHALIZI: JOSIAH KAMAU/BUZZFOTO/GETTY IMAGES; VUERNICK: LESTER COHEN/GETTY IMAGES; MALEK: ALEX BAILEY/2018 TWENTIETH CENTURY FOX FILM; GLOVES: SURIAPONG KOK TONG/EYE/GETTY IMAGES; MICROPHONE: ZONAR/ALAMY STOCK PHOTO; DIETRICH: BETTMANN/GETTY IMAGES



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# CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894(!)

## FLORA CASH

The husband-and-wife duo met online, but with hit "You're Somebody Else," the pair is taking on the real world

By Dan Hyman

Photographed by Lucy Hewett

### Love at first listen

Before they connected romantically, they fell for each other's music. "I listened to all of his songs," recalls **Shpresa Lleshaj**, 25, of discovering **Cole Randall's** music on SoundCloud in 2012 while living in her native Stockholm. "And he had a lot of them." Randall, based at the time in Minneapolis and now 25, was equally transfixed by his new online pen pal. (The pair began exchanging messages after Lleshaj commented on Randall's tracks.) "I felt like I'd uncovered this hidden gem," he says of hearing her music.

### Hard work pays off

The two met up in 2012 (Lleshaj flew to Minneapolis so they could write together), and got married in September 2013. They have since independently released several albums as a duo, building a grassroots following on YouTube and Spotify. But it was the act's 2017 full-length debut, *Nothing Lasts Forever (And It's Fine)*, that provided a proper breakthrough. The pair has since toured midsize venues and, in July, signed to RCA Records. "It's almost embarrassing, when people are effusive in their praise now," says Randall. "It has been a fucking long road."

### New normal

Last December, the dream-pop band, which now resides in Stockholm, released its swooning single "You're Somebody Else," an electro lullaby that is currently at No. 12 on *Billboard's* Rock Airplay chart. The song, off *Nothing Lasts Forever*, has already earned 14.9 million on-demand U.S. streams, according to Nielsen Music. But still, the sudden success is a shock: At a show in Sacramento, Calif., the audience sang along, "but Cole thought it was an echo in the room," recalls Lleshaj. Adds Randall: "Even when we're opening for somebody, the audiences know our songs."

### Together forever

The pair has already picked its next single, and plans to drop an EP before its second album. "Normally, we would have released something before now," says Randall, "but with all of the running around for this song, it has been pushed back." Consistently putting out material is important to both of them, as is ensuring that the relationship stays fresh: "We're not at each other's throats all the time," says Randall. Adds Lleshaj: "If I saw a couple doing what we're doing, I'd be like, 'Maybe someday I can find that person [too].'" 🎧

Lleshaj (left) and Randall photographed Oct. 30 at Salvage One in Chicago. Hear more about them in an episode of *You Should Know* at [billboard.com/videos](http://billboard.com/videos).



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Q&A

# 'Every Fiber Of My Being Is Different'

After a two-year break spent caring for his cancer-stricken son, Michael Bublé returns with a new album and good vibes only

BY DANIELLE BACHER

**M**ICHAEL BUBLÉ HASN'T had an easy time out of the spotlight. The 43-year-old singer is fresh off a two-year hiatus from music, spent taking care of his 5-year-old son, **Noah**, who had been diagnosed with liver cancer. (He's now in remission.) But on Nov. 16, Bublé will return with his 10th studio album, *Love* (styled as a heart emoji). Today, he's finding that his re-emergence has brought a new set of obstacles, including rumors that he plans to retire from the industry. "Why would I do that?" he asks, seated at the Chateau Marmont in Los Angeles. He's pensive but buoyant, and more aware of both himself and the world around him. "There was a time when I lost my identity," he says. "I'm different than I used to be. I'm much happier and much sadder, but now I'm enjoying the good times."

**You reunited with producer David Foster on the album track "When I Fall in Love." How did you coax him out of retirement?**  
He always makes me feel really protected and nurtured as an artist. You should see the things I say or write to him. I probably sound a lot more like **Kanye West** than Michael Bublé. I didn't know if I was coming back. I said to him, "If I ever do, it has to be pure. I want to do the songs I love with the musicians I love." That sparked an idea

in both of us to come back and make this record together.

**You mentioned in the past that you were insecure when you first started your career and reckless with people's hearts. I wasn't some abusive douchebag asshole. I was self-centered and immature. I wish I was more honest about my feelings — like if I had fallen out of love, I could have just said that. There are a lot of people who would say I wasn't nice. I moved around like a bull in a china shop within relationships, even with friendships sometimes. But I am who I am. I tell my kids every single day the same thing over and over: "You treat people how you want to be treated."**

**How did you cope with your son's diagnosis?**

Every fiber of my being is different. I got into my mid-30s and lost the joy of what I did. I don't think anyone thought I had fallen out of love with music. I think people were genuinely happy that my son was OK, that I was able to come back and be strong enough to do it. Through this recent experience, everything came full circle. When you go through health problems, shit gets so clear, and even on the shitty days you start to think it's not so bad, and it gets better. It changes you. It changed me forever. 🍀



Bublé

PERSPECTIVE

## LIFE ACCORDING TO ENNIO

Composer **Ennio Morricone** is celebrating his 90th birthday on Nov. 10, and he has been nothing but prolific as of late. He won his second Oscar at 87 for scoring **Quentin Tarantino's** *The Hateful Eight*, and is currently on The 60 Years of Music Tour of Europe, which runs through late January 2019. While his work for *The Good, the Bad and the Ugly* is considered some of the best music ever written for film,

it's just one small part of the more than 500 film and TV works he has composed, as well as 100 pieces in his classical music canon. Just shy of entering his 10th decade, Morricone shares some knowledge from real-life experiences.

**Combating writer's block**

"In order to overcome this challenge, everything depends on the technical know-how of the craft, because what we call

inspiration doesn't exist. What exists is the willingness to do more and overcome difficulty. Music is something that must come from your soul, but what really helps me is this combination of technical know-how and willingness."

**Staying healthy**

"I always lead a regular life. I never smoked a cigarette. I drink moderately, just a glass of wine at lunch or dinner. Early to bed, early to rise. I do exercises for the legs or arms, chest, neck, everything. I do that every single day. Maybe that's the secret."

**Succeeding as a composer today**

"I can base this on my experience, so in my opinion, a young composer should do what I did. That's just to study a lot and try to compose music as they used to do in the past century. I studied with my maestro, **Goffredo Petrassi**, at the conservatory. This is the starting point, but then the work is really to practice composing, writing and trying to experience all the different possibilities that music can offer today from the highest point to the most simple one."

—ARISTON ANDERSON



Morricone (right) with Tarantino in 2016.



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John Mayer photographed Oct. 17  
at The York Manor in Los Angeles.  
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Worst* at [billboard.com/videos](http://billboard.com/videos).





# JOHN VERSSUS THE VOLCANO

Nearly burned up in the “hot lava” phase of his career, **JOHN MAYER** withdrew to the foothills of fame. Now, as he pumps up his social media profile, collaborates with the likes of Travis Scott and tours in Dead & Company, he’s undertaking a risky new mission: finally restore “truth” to music

BY NICK CATUCCI // PHOTOGRAPHED BY AUSTIN HARGRAVE





**JOHN MAYER'S INNER CHILD IS speaking, and he sounds scared.**

Little John is using Big John's language, the orderly, self-soothing lingo of the therapist's couch, to unpack what exactly went down last night. But one word keeps bubbling up from the tar of boyhood dread: "trouble." Mayer repeats it seven times in 15 minutes, always in italics, as if leaning into the word will drag it into the light, rob it of its fearsome, ancient power. "I'm not in *trouble*," he says. And: "The most important thing is that I ain't in *trouble*, you know what I mean?" And: "It was important for me not to look at the fact that TMZ picked it up as, 'Oooh, you're in *trouble*.' *Finger-point, John Mayer from the fifth grade.*"

It has been a few years since Mayer, newly 41, saw any pickup for a sketchy remark. And while his quote from a couple of weeks back about the number of women he has slept with — "sub-500" — resulted in a rash of headlines, the one that TMZ blasts on this early-October day is unique in the Mayer canon: "WE NEED A NEW 'MALE CONTRACT' ... Screw This Alpha Male BS."

Last night, the day after Brett Kavanaugh's swearing-in to the U.S. Supreme Court, Mayer played a cancer benefit in Baltimore, and between songs he decided to speak on men's entitlement. His initial thoughts, captured on video, were a little muddled: "What's bullshit is the idea that if you're a man, any woman you see, you should be able to get an erection, and when we don't" — long pause — "that's the trauma." As some cheers went up, he continued, apparently in an effort to clarify: "I don't want it to be the male contract! I'm telling you, that's the contract, and we have to *tear. The contract. Up.*" Eventually, after a woman in the audience asked the sensible question — just what, exactly, is the male contract? — Mayer finally delivered an unambiguous, if rather

obvious, takeaway: "You do not possess the universal ability to have any woman you see."

This drizzly afternoon, relaxing on a couch in his pristine 36th-floor suite at the Four Seasons in Midtown Manhattan, Mayer doesn't look like someone suffering from an emotional hangover. Though he is wearing what appear to be the world's most expensive pajamas: a soft brown T-shirt, draped just so over his fit-dad frame; gray sweatpant-like trousers; and cream-colored canvas sneakers that look like Chuck Taylor knockoffs but are actually over \$500 and made by the Japanese label Visvim, Mayer's favorite.

And while he exudes a cultivated kind of serenity, reeling off long and thoughtful meditations on his current big themes — maturity, celebrity, the Walmart Yodeling Boy ("I think about him a lot") — anxiety lurks at the edges of his speech. He's not sure the benefit was the right forum for his message. He's worried that he

working off of is really old.' I mean, I can tell you for sure that I haven't been a dick in many years. That's a really outdated take."

The dick detox began in 2012, when Mayer bought a place in Montana and began to slowly back away from his ego. Since then, he has released two albums, *Paradise Valley* and *The Search for Everything*, both of which debuted at No. 2 on the Billboard 200. He also played to more than 760,000 people on his 2017 arena tour of the Americas and Europe, according to Billboard Boxscore, which is just the latest example of the touring prowess that has earned him the Legend of Live Award at the 2018 Billboard Live Music Summit and Awards.

More intriguingly, Mayer has recentered much of his creative energy around other artists: joining Bob Weir, Mickey Hart, Bill Kreutzmann, Oteil Burbridge and Jeff Chimenti in Dead & Company, which played to over 500,000 people

(Scott responds in kind: "It's a crazy, super trip" working with Mayer, he writes in an email. "He brings that natural psychedelic energy.")

As he allowed his own lava to cool, quit quote-bombing magazines and split from Perry, his last famous girlfriend, Mayer started putting some sweat equity into his fame, workshopping a kinder, gentler, more stoner-friendly "Your Body Is a Wonderland" guy, mainly on Instagram Stories. He passed on an offer to become a mentor on *The Voice* — the gold-standard celebrity maintenance plan — because it landed at the same time as the Dead & Company opportunity, and aside from the question of whether the two gigs could "simultaneously survive in the same bio-dome of my career," he worried that taking on both "might be asking a little too much from the universe."

Now Mayer's got a rudimentary but entertaining Instagram Live show on Sundays, *Current Mood*, with guests like Charlie Puth and Cazzie David, daughter of Larry. That's where David extracted the "sub-500" comment in a sex-themed series of questions for Mayer — and, barely noted at all, he announced the two-year anniversary since he had quit drinking.

But Mayer's not satisfied with merely reaping some mid-career goodwill. In fact, he has a new ambition: restore the role of the singer-songwriter as truthsayer, thought leader and moral guide. "Believe me when I tell you," he says, "there is going to be a massive shift toward telling the truth again." Which sounds, coming out of Mayer's mouth, a little bit like *trouble*.

## "I would love to make music for the club. I make music for the omelette on the Sunday after the club, and I've got to be OK with that."

— MAYER

introduced an unstable element into the intimate space between singer-songwriter and audience, violating a sacred rule of live performance. But really, he's worried that even when he does the right thing, he'll get in *trouble* all over again.

Six, eight years ago, Mayer gleefully stirred up shit. Already a tabloid person of interest for dating the likes of Katy Perry and Taylor Swift, he famously told *Playboy* he had a "David Duke cock" and, less famously, talked to *Rolling Stone* about seeking "the Joshua Tree of vaginas," one "you could pitch a tent on and just camp out on for, like, a weekend."

"Some people still say, 'That guy's a dick,'" acknowledges Mayer. "And I go, 'Well, any of that data you're

this year on its third and largest annual summer tour; sitting in on guitar during Dave Chappelle's stand-up gigs; recording and performing with artists including Frank Ocean, Ed Sheeran, Shawn Mendes and Travis Scott, whom he joined on *Saturday Night Live* two days before our hang at the Four Seasons, contentedly giving guitar face next to Tame Impala's Kevin Parker.

"I just fucking love participating," explains Mayer. "I'm not trying to do this to suck anyone's blood. The most dynamic, creative experience is people making their first, second and third albums. That's where the hot lava is, and I just love being there. I *love* being there."



**LAST YEAR, FOR HIS** 40th, Mayer and some pals blew up a Winnebago. This was in Montana, a little ahead of his actual birthday. Chad Franscoviak, Mayer's longtime sound engineer, arranged the whole thing, a surprise dinner theater-type excursion in which Mayer and some other "good guys" jumped in a vehicle loaded with paintball guns to chase some "bad guys" to their hideout — the vintage Winnebago, tucked in a quarry. Mayer and Franscoviak loaded it up





"I have a feeling when I get married, my Instagram Stories content will really just disappear completely because instead I'll have somebody to tap on the shoulder and go, 'Hey, I had a dream last night about this.'"



2018

LIVE MUSIC

with actual explosives, Mayer fired an actual 50-caliber rifle into it, and ... kablooeey. Then they sent their cars off a cliff.

Laying waste to the motor home gave Mayer the same “so giddy you need to pee” feeling he remembered as a kid with a group, ditching a boy they didn’t want to hang out with. It was not, in other words, a mellow embrace of middle age. Mayer only made peace with the onset of his 40s after a few more months of “kicking and screaming,” but what’s surprising is that he stopped kicking and screaming at all. “I probably had a run in my life where I wasn’t aware that there was anything I couldn’t have. And it made a monster out of me,” says Mayer, echoing, consciously or not, his comments about the male contract. “And there’s something very freeing about *you can’t*. And that’s about the right age in your life where you go, ‘Yeah, *you can’t*.’”

And why *would* the younger Mayer have realized there were things he couldn’t have? Here’s a guy who obsessively practiced guitar in his Fairfield, Conn., bedroom as a teen, defied his educator parents to attend Berklee College of Music in Boston and, about three years after dropping out, signed to Columbia and officially released *Room for Squares*, the debut album that eventually went quadruple platinum.

It’s easy to forget, in the age of Drake and Cardi B, that in the ’00s, “Mayer” was synonymous with “mainstream.” He’s a key figure in late-stage rock, with a record seven No. 1s on the Top Rock Albums chart and 25 entries on the Hot Rock Songs Chart, the most for any solo artist. He’s also a king of the Adult Top 40, Adult Contemporary and Mainstream Top 40 charts — the realm of supermarkets and dentist offices, of everyday people in need of a pick-me-up.

Mayer got there not by flexing his dazzling guitar skills and blues bona fides, but by crafting memorable lyrics that read specific and ring universal, writing poignant melodies with a grand sweep and singing them in a bedroom rasp Drake himself might envy. Think of “Daughters,” his No. 19 Billboard Hot 100 hit from 2005. It’s an intimate acoustic track in which a man essentially blames the “maze”-like behavior of his crush on her



“Three shows, no repeat [songs], is the goal. That’s where Dead & Company influences my shows for sure. Pearl Jam. What a band. They can do two shows, three shows, no repeats.”

absent father — and it’s beautiful, almost epic.

“I would love to make music for the club,” says Mayer, the same way he says most things: in a patient, matter-of-fact tone, with a hint of amusement at his own complexity. “I make music for the omelette on the Sunday after the club, and I’ve got to be OK with that, and I am OK with that.”

He also says that “the same thing that I may have [once] found a little underwhelming about not being culturally super hot is the same thing that has given me a little more traction in something just a little beneath that. You might not be the It

Guy, but the It Guy has got a better chance of being picked off.”

This spring, Mayer managed something of an It Guy feat: Unburdened of expectations and armed with a new fluency in meme culture, he released “New Light,” a deliciously smooth, almost campy number that hit the top 10 on Hot Rock Songs and Adult Top 40, thanks in part to a dank, “Bound 2”-style green-screen music video that now has over 21 million views on YouTube.

But while Mayer is grateful that the song connected, he realizes he’s not going to be invited to pop out from under the stage to play it at the

Grammys. And because he has let go of “white-hot relevancy,” Mayer doesn’t necessarily intend for his imminent new single, “I Guess I Just Feel Like,” to be a hit. Instead, it’s a first step in returning the songwriter to, well, semi-relevancy.

There are, according to Mayer, two main reasons we need singer-songwriters again. One seems reasonable enough: Social media and political polarization are triggering great pain and sadness. “The Mister Rogers documentary was a huge moment for people this year,” says Mayer, referring to *Won’t You Be My Neighbor?*, which A.O. Scott



described in *The New York Times* as having a “curious melancholy.” “It was a wrecking ball for people, going, ‘Whoa, that’s who I used to be. There used to be hope in my chest. There used to be trust that the world was going to be OK.’ And that’s where the gold is up in those hills right now: in telling people they’re gonna be OK.”

The second reason is where he flirts with *trouble*: It’s that music has become “sonically superficial,” too focused on making people go “wow.” Mayer, who has worked closely with numerous top rappers over the years, asked hip-hop super-producer No I.D. to oversee “New Light,” and who cops to his own obsession with production techniques and “plug-ins,” is nevertheless rooting for a wave to overtake trap, the way “California songwriting” like Joni Mitchell and Crosby, Stills & Nash displaced psychedelic rock.

“This is me being very highfalutin about it, [but] I do think there is a very good case to be made for the allegory between trap music and psychedelia. That’s what we do: We go around and around and around between avoiding the truth and exposing the truth.

“I was in the studio with a great artist, huge artist who was jamming out to Michael Bolton,” Mayer continues. “Not ironically. Because there’s something in there that you want to get. It’s song form. And it’s motif. And it’s craft. That’s what allows you to hear a thing over and over and over again, instead of this sort of one-time listen that we’re into. Some of these things you only need to hear once, and you go, ‘Can I email you a golf clap?’”

**IT’S A GIDDY INNER CHILD** who presents about a week later at Henson Studios in Hollywood, on Mayer’s 41st birthday. Mayer, sprawled in an Aeron-type chair by the mixing board, is here with his band, scattered around the control room, and Franscoviak, manning the computer, to lock in the rhythm parts for “I Guess I Just Feel Like,” recorded a few days earlier. Mayer lazily flashes the thumbs-up, asks for a drum fill to be moved from one part of the song to another and says things like, “Well, my day is made.” He’s wearing patched jeans, slouchy suede



**1** On his *The Search for Everything* Tour, 2017. **2** Front, from left: Scott, Tame Impala’s Parker and Mayer on *Saturday Night Live* in October. “I think he understands everything [in hip-hop], front to back. Shit, he’s part of it,” says Scott. **3** From left: Mayer, Hart and Weir of Dead & Company in 2016. “He is a deep listener that gets our flow,” says Hart. **4** With Chappelle as part of their “Controlled Danger” performances in 2017.

Visvim boots and an elegant gold watch, but his fashion-y XXXL white T-shirt gives him a boyish aspect.

As the playback ends and Mayer starts chatting away, you can see why his friend Stevie Nicks writes to say, “Everybody matures over the years, but John has a lovely childlike spirit that doesn’t change. That’s what makes a great writer.” He lights up talking about the 11-year-old Walmart Yodeling Boy, Mason Ramsey, whose Instagram handle is @lilhankwilliams: “An interesting case ... What if he’s singing about, like, having money stolen from him? Him with 14-year-olds — 14 being the oldest person in the band — and they’re singing about shooting dice and breaking a bottle over someone’s head? Yo, I’m in.” And Rihanna: “If you told me Rihanna was on Easter Island right now, I’d go, ‘Seems fair.’ That’s an artist with a circadian rhythm that I admire. It’s just like a blind person, man. She might call you at four in the morning. That’s an artist.”

When I bring up Tucker Carlson,



who on his Fox News show seized on Mayer’s “male contract” spiel to baselessly speculate that it was a preemptive deflection of misconduct allegations, Mayer ignores the name and plows on with an explanation of how he lets trusted friends filter the media’s takes on him. But he does decide to zoom out on his own “user experience” of fame, using the example of Kanye West.

As Mayer sees it, he has “failed”

where West has succeeded: elevating his art above all else and absorbing the waves of “negative energy” that result from tirelessly stoking the public’s attention.

“I think that he made a very conscious decision years ago — this is in defense of Kanye West — to put more on the table than anyone he knew,” says Mayer. “I remember hanging with him in his house, maybe two or three years ago. I realized that night [that] he’s given most of his life to the invention ... I have a lot of respect and a lot of admiration and a lot of empathy for artists who devote more of themselves to their art than most other people do.”

Still, the West who visited President Trump in the Oval Office, says Mayer, is like an MMA fighter who “hasn’t tapped out,” and he worries for a nation of people conflating their humanity with the images they project on social media. A wearier,

more weighty spin on “Waiting on the World to Change,” “I Guess I Just Feel Like” aims to capture the despair particular to American life around the 2018 midterms. (“The world is changing every four weeks. Three weeks, probably,” says Mayer. “So if you’re not putting a song out within a month of you writing it, you’re probably late to your own party of how you saw the world.” Which is why he’s only writing singles and has no plans for an album.)

Mayer blames much of that despair on the “personal brand”: “one of the least fortunate sociological things that happened in the last 15 years.” And with the exceptions of Kanye West, Donald Trump and,

should he decide to go full Hank Williams, Mason Ramsey, Mayer knows the danger of the personal brand better than most. The one thing he’s sure of, the thing he keeps top of mind as he seeks to tell the truth, get a few laughs and maybe make a little *trouble*, is this: “You’re not done when you’ve said your most shocking thing. You’re done when your most shocking thing gets an eye roll.” ●



2018

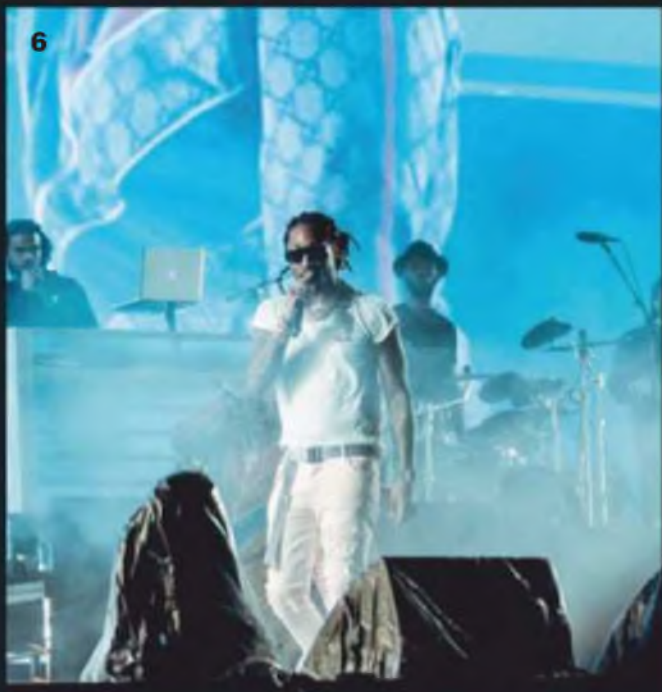
LIVE MUSIC



# How To Launch A Killer Hip-Hop Festival

In just four years, Rolling Loud has taken the U.S. by storm and is now expanding overseas. Its young founders share their secrets

BY KATIE BAIN



1 Sean Combs (left) and DJ Khaled at Rolling Loud Miami in May. 2 Lil Uzi Vert at Rolling Loud Bay Area in Oakland in September. 3 Princess Nokia at Rolling Loud Miami in May. 4 The crowd watching Smokepurpp at Rolling Loud Miami in May. 5 Swae Lee (left) and Slim Jxmmi of Rae Sremmurd perform at Rolling Loud Bay Area in September. 6 Future at Rolling Loud Miami in May. 7 Travis Scott at Rolling Loud Miami in May. 8 Trippie Redd at Rolling Loud Bay Area. 9 Lil Pump at Rolling Loud Miami in May. 10 Playboi Carti at Rolling Loud Bay Area. 11 Young Thug at Rolling Loud Bay Area.



M

**ATT ZINGLER AND** Tariq Cherif may deal in hip-hop, but, along with the headliners they put onstage,

they're the festival world's newest rock stars.

The founders of the Miami-based Rolling Loud have rapidly expanded their empire since launching in 2015, after years of laying the groundwork promoting shows in Florida's underground rap scene. Zingler, 30, is a lifelong festivalgoer with an extreme tattoo habit; Cherif, 29, is a hip-hop expert who can quote back issues of *XXL*. The duo was in the business at the right time, laser-focused on hip-hop before the genre exploded on streaming services, helping draw a millennial crowd to Miami in year one and prompting an expansion to the West Coast in 2017. "You've got hip-hop guys performing with full bands. They dress like rock stars from the '80s and '90s, like metal bands," says Cherif, who will speak on a panel of hip-hop's next generation of festival promoters at *Billboard's* Live Music Summit in Los Angeles on Nov. 13. "You can't even categorize hip-hop in a specific lane anymore." They'll launch overseas in 2019. Here's how they made Rolling Loud into a destination for rap fans and artists alike.

### WORK WITH YOUR BFF

Zingler and Cherif met in fourth grade and remained tight as teenagers while attending different colleges. Cherif's passion for rap music, Zingler's love of festivals and their mutual ambition to create something groundbreaking in the hip-hop space — along with the shorthand fostered by two decades of friendship — made them ideal business partners.

"If there's a negotiation about money, nine times out of 10, I'm like, 'Matt, handle this,'" says Cherif. "If it's a relationship or music thing, it's like, 'Tariq, handle it.' We know each other's strengths and weaknesses and trust each other to maintain the mission." Their longtime connection has also erased any hint of ego. At the first Rolling Loud, recalls Zingler, "I remember picking up trash because we were going to have to pay a cleaning fee if it wasn't left the right way. Tariq and I definitely do a lot of work people might think is beneath

us, but it's because we care. We're not above anything."

### SHOW UP EARLY

In 2010, Cherif and Zingler started producing shows in their native South Florida, doing one-off nights and booking about-to-blow artists like Kendrick Lamar for three-city runs around the state. By summer 2013, their monthly events in Miami were hosting up-and-comers like Travis Scott and Denzel Curry. Many of these early shows lost money, but the duo recognized the importance of consistency, building a fan base and — perhaps most crucially — collecting data from attendees that helped them target the right fans with ads, get a sense for how many tickets certain artists could move and, in time, accurately estimate the first Rolling Loud's ticket sales.

Meanwhile, the 2013 demise of Rock the Bells — the rap festival launched in Southern California in 2004 that expanded throughout the United States and into Europe to become the genre's biggest live draw — left the international circuit without a large-scale event dedicated exclusively to hip-hop, right as a new generation of young artists like Drake, J. Cole and Lamar was pushing the genre to new levels of mainstream ubiquity. When Rolling Loud launched in 2015, the market was primed for a hip-hop extravaganza, and Cherif and Zingler were ready to throw it.

"It was five years of creating the building blocks to fill that [market] void," says Cherif. "And then all of a sudden, it went from a void to a fan base."

### GROW WITH THE SCENE

Before launching Rolling Loud, Cherif and Zingler were regularly selling out 1,500- to 2,000-capacity rooms but didn't have access to the bigger venues their acts wanted as their profiles rose. Without this access, the guys lost artists they had developed to mega promoters like AEG and Live Nation.

"We were about to lose ScHoolboy Q just like we had lost a number of other artists," says Zingler. "That was the wake-up call: 'We need to adapt, or we won't have a business.'"

The guys realized a festival would allow them to capitalize on years of artist development while continuing



Cherif (left) and Zingler at Rolling Loud Miami in May.

to work with acts as they hit the big time. They booked Miami's Soho Studios as a venue and filled the lineup with frequent collaborators like Curren\$y and Scott. Rolling Loud launched as a single-day festival in February 2015, with ScHoolboy Q headlining. Ticket prices started at \$50, and 6,500 people showed up.

Rolling Loud's inception coincided with the rise of Florida's fertile SoundCloud rap scene, with artists including Lil Pump, Ski Mask the Slump God, Smokepurpp and the late XXXTentacion — a built-in crop of homegrown artists for Cherif and Zingler to develop. Cherif says these acts, along with Lil Uzi Vert, Playboi Carti, Lil Yachty, Robb Banks, Kodak Black and Curry "really exemplify the core Rolling Loud champion artists that we got early and who grew with us and became mainstream."

"They were creating performance opportunities for the entire Florida rap scene at a time when no one was really checkin' for these guys," says Julieanna Goddard, aka YesJulz, the Florida-born media entrepreneur who hosted Rolling Loud in 2016 and 2017. "Matt and Tariq know how to curate and promote a show and, most importantly, can identify key talent early on. Because of this, they have the support of the underground scene and the youth. That's a strong audience and a hard one to grasp."

### SET A HIGH BAR

Even early on, Cherif and Zingler viewed Live Nation and AEG as their primary competitors. "Our long-term goal wasn't just doing these shows in Florida," says Cherif, "so I never considered any local promoter a competitor because I knew they didn't have the long-term vision we had."

In just four years, they have made good on that vision. Rolling Loud hosted 180,000 fans over three days in May at Hard Rock Stadium in Miami Gardens, with general admission tickets going for \$299. (Zingler and Cherif decline to comment on their revenue.) In late 2017, Rolling Loud made its

West Coast debut with a pair of events in the Bay Area and SoCal, major festival markets with historic connections to hip-hop.

Cherif and Zingler have looked to Electric Daisy Carnival, the EDM festival produced by Live Nation property Insomniac, as a model in terms of fan experience and say that "currently, Insomniac is our local partner for shows in California," though they own 100 percent of the Rolling Loud brand. EDC has also expanded well beyond its flagship Las Vegas event to other venues in the United States, Mexico, the United Kingdom, Asia and beyond, and Rolling Loud plans to capitalize on hip-hop's worldwide explosion in the same way EDC has ridden the EDM boom. Rolling Loud will go overseas in 2019, with shows announced in China, Japan and the United Kingdom.

"Not everyone likes to travel internationally, but there's a comfort with the Rolling Loud brand," says Erin Larsen, an agent at Paradigm who has booked artists including Lil Uzi Vert and Playboi Carti at every Rolling Loud since 2015. "Tariq and Matt have done a great job with how they've branded the festival and how they take care of artists' teams, so I think artists will go" and support them in foreign markets.

### SELL THE LIFESTYLE

The guys rattle off mega-corporations — "Starbucks! McDonald's! Coca-Cola!" — when describing their plans to grow Rolling Loud into a lifestyle brand in which the festival lives alongside a record label, media company, clothing line and liquor brand. "If these guys do it right, they can become [one of] the most powerful players in music-centric content," says Goddard. "Rolling Loud can be our version of MTV."

Cherif and Zingler say they would entertain an offer for the company — if they could continue to lead it. "Every business is technically always built to sell," says Zingler. But "we wouldn't just allow somebody to come in and take control of the brand. It's about the culture and our fans, so we have to put our financial gains aside and do what's right." Cherif says it's "almost a noble responsibility, which brings a lot of anxiety. At the end of the day, though, it feels great to tell my son I started something from nothing." ■



2018

LIVE MUSIC



# THE HEART OF

DROPKICK MURPHYS took their raucous Celtic punk from the city's grimeiest clubs to Fenway Park —



From left: Jeff DaRosa, Matt Kelly, Al Barr, Ken Casey, James Lynch and Tim Brennan of Dropkick Murphys photographed Oct. 19 at McGreevy's in Boston.



BY CAMILLE DODERO  
PHOTOGRAPHED BY  
WEBB CHAPPELL

# BOSTON

and, 20 years on, they're proving a local band can become a worldwide brand without losing its rebel yell



2018

LIVE MUSIC

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**KEN CASEY DOESN'T JUST KNOW** everyone in Boston — he knows everyone, their mothers and their five cousins named Sully.

It's an October Friday, and Casey, the founder of Dropkick Murphys — the indefatigable Boston Celtic-punk band — just left a 300-person press conference at the Boston Harbor Hotel, where he couldn't take more than two steps without a handshake, a backslap or a hearty “Ken-nee!” When he's not onstage, Casey is also an independent boxing promoter (the Dropkicks have more than a few songs about legendary pugilists), and he's promoting an arena fight card that he helped assemble for tomorrow night at the TD Garden arena.

Next up, the 49-year-old is headed to the Back Bay's Lenox Hotel for an afternoon VIP reception, where the guest of honor is Irish fighting superstar Conor McGregor. The first man to hold two UFC titles at once greets Casey warmly — a handshake *and* a backslap — and they chat with the ease and efficiency of old friends. Casey tries convincing “The Notorious” to come tomorrow night, which seems like a tall order. But as it turns out, McGregor used to walk out to Dropkick Murphys' “I'm Shipping Up to Boston.”

You have undoubtedly heard this song's opening riff: *DUH-NUNT!... DUH-NUNT! Neeeeeer.* A two-minute sea shanty built around Woody Guthrie lyrics, “I'm Shipping Up to Boston” kicks off like the *Jaws* theme rewritten for a leprechaun street fight. Released in 2005, Dropkick Murphys' best-known song got a profile boost in 2006, when Martin Scorsese featured it prominently in his Academy Award-winning Boston-mob film, *The Departed*. From there, the anthem became a favorite of New England sports organizations, NHL teams and local news producers needing to conjure suspense in 10 seconds or less. In October, the Boston Symphony Orchestra



Dropkick Murphys performed at Roseland Ballroom in New York in 2011. Below left: The band in its early days, circa 2000.



even performed it for the World Series. The platinum single has sold 2 million digital downloads and has accrued 91 million on-demand U.S. streams, according to Nielsen Music, but the increase has been so gradual, the song never made a dent on the *Billboard* charts.

Boston's unofficial house band has followed a similar trajectory. Conceived in a barbershop basement, the Dropkicks started out covering The Clash in a notoriously dank club down the block from Fenway Park. Twenty-three years later, they've performed on the Fenway field during three Red Sox World Series runs, helping to exorcise an 86-year-old baseball curse; played roughly 5,000 live shows; and become as synonymous with their home city as *Cheers* or *Good Will Hunting*. But while Dropkick Murphys have released nine studio albums and sold 3.6 million equivalent album units in the United States, according to Nielsen Music, they've never notched a *Billboard* 200 top five album or Hot 100 hit. And in a time when rock music's influence is rapidly waning, they've never been bigger.

So how does a niche local act with a near-parochial hometown loyalty become a global brand? How does a band built on authenticity function as a self-sustaining business without compromising its credibility? And how have Dropkick Murphys never taken a year off in 23 years? To hear them tell it: ethics, commitment, endurance, the desire for free hockey tickets — and a little bit of Irish luck.

**E**ARLIER THAT DAY, all six members of the Dropkicks congregated at McGreevy's, a Back Bay “baseball museum” bar that Casey opened in 2008. There's drummer Matt Kelly, 43, who has been in the band since 1997, and singer and father of three Al Barr, who at 50 is “the senior citizen of the group” (aside from Barr, Kelly and Casey, the other three Dropkicks are in their 30s). Guitarist-songwriter Tim Brennan lurks in a corner near guitarist James Lynch, the Dropkick who looks most like a rock star. Multi-instrumentalist Jeff DeRosa stands idly at the bar; Casey is around here somewhere. (Bagpiper Lee Forshner tours but isn't

a full-time bandmember.) Apparently, a complete Dropkicks lineup here is a thrill, even for the bar's staff. Liam Harrington, an assistant general manager from Stoneham, Mass., loiters awhile, explaining, “It's really cool to see them all in one place.”

McGreevy's has become something of a mecca for Dropkick fans, especially during the band's annual week of St. Patrick's Day shows in Boston. “For the entire week, people will drink here, go to the concert, come back,” reports Hazey Ricci, one of the establishment's managers, who says he sees the same faces every March. “There are people who are like, ‘This is so cool, I came once.’ And there's others who're like, ‘This is my tradition every year — I'll skip Christmas to come to these four shows.’” In fact, two Saturdays from now, a couple of Dropkick fans will hold their wedding reception here; right now the band is signing their wedding invitation.

Growing up in Milton, Mass., Casey attended the same all-boys school as New Kids on the Block's Joey McIntyre, Catholic Memorial. His maternal grandfather, John Kelly, was a longshoreman and labor organizer who inspired the Dropkicks' pro-union anthem, “Boys on the Dock.” In 1996, Casey was 25, studying to be a special-education teacher at the University of Massachusetts and working union construction. In his offtime, he practiced bass in a friend's barbershop basement, and a co-worker dared him to start a band. He recruited three friends who couldn't really play their instruments. “There was almost a *Bad News Bears* effect,” recalls Casey. “People were like, ‘Man, these guys suck, but



something makes me want to root for them.’ ”

They became Dropkick Murphys, their name paying tribute to a Massachusetts-based professional wrestler and sanitarium owner. They practiced hardcore, punk’s faster, more aggro descendant, and found a scene at The Rathskeller (aka The Rat), a notoriously sketchy club in the city’s Kenmore Square, where all-ages weekend matinees drew punk kids. The Dropkicks were older, so they stood out. “At The Rat, everyone else was playing anti-police songs; we had a song called ‘John Law’ about a good cop,” remembers Casey. “We hated a lot of cops too, but I grew up with cops and knew there was another side.”

Released on the West Coast independent label Hellcat, Dropkick Murphys’ 1998 debut LP, *Do or Die*, made their intentions clear: They had working-class ideals, Irish-immigrant pride and an unabashed affinity for their hometown. After original frontman Mike McColgan quit to become a firefighter, Barr, a gravel-voiced singer from New Hampshire, joined in May 1998. “What impressed me immediately was the commitment,” Barr recalls today. In 1999, the Dropkicks toured rigorously, first with Motörhead, then on the Vans Warped Tour. A nine-date Australian trek laid the foundation for an international fan base that would help sustain them for the next 20 years. They went to Europe — a lot. “We used to get German interviewers asking — literally, verbatim — ‘Why do you come here so much?’ ” recalls Barr with a laugh. “We find our fans in our live shows.” (Casey and longtime Dropkicks manager Jeff Castelaz will speak at *Billboard*’s Live Music Summit in Los Angeles on Nov. 14.)

Crime novelist Dennis Lehane, who grew up in nearby Dorchester, recalls inviting the band to a reading-and-music series in 2002, held in the relatively cozy environs of a Cambridge, Mass., café. “The Dropkicks couldn’t even fit on the stage because there were so many of them, plus an accordion and bagpipes,” he remembers. “It was madness. They blew it out. They played like they were playing [TD] Garden.” (“You’re not bad for a bunch of *smaht* people,” Casey reportedly teased the audience.)

In 2003, the Dropkicks headlined a local radio showcase of 17,000 — and they weren’t a radio band. To Casey, it was a breakthrough: “We realized then that you didn’t necessarily need mainstream success to be sustainable.” Tireless touring was one path to self-sustenance. Diving headfirst into Boston sports fandom was another. A lifelong Bruins diehard, Casey wrote a throaty ode to his beloved “black and gold” for the 2003 LP *Blackout*. Jocks and punks historically have bad blood, so Barr admits he was skeptical. “It wasn’t as if anybody outside of our band was like, ‘That’s a great idea!’ ” he says. “It was more that people were like, ‘What a stupid idea — a punk band with sports teams? That’s never going to work.’ ” “But I wasn’t even trying to make it ‘work,’ ” adds Casey. “I just wanted free tickets.”

It worked anyway. In November 2003, Dropkick Murphys performed at a Bruins game. Soon they were working with the Red Sox to revive “Tessie,” a club anthem that hadn’t been played since the team’s last World Series win in 1918. Somehow, the Dropkicks’ version seemed to work some magic: In 2004, the Sox finally won. “With the Red Sox, we didn’t see some spike in our ticket sales — it just made my grandmother stop saying, ‘Are you ever going to finish college?’ ” says Casey, laughing. “It legitimized us to a lot of people.” (It also got the Dropkicks authentic World Series rings in 2013 — and, after the Sox’s Series win on Oct. 28, a spot in their victory parade.)

Legions of Dropkicks fans now hail from far outside Boston. To Casey, his band’s appeal comes down to the obvious. “We connect to people on different levels,” he says. “Sometimes they like the Celtic stuff and banjos. Other times, they want more hardcore songs. And sometimes people just like the band — that element of pride in roots goes right over their heads.”

Despite the group’s success (and the Mercedes-Benz he drives), Casey still identifies as a dyed-in-the-wool Democrat with a deeply blue-collar ethos. “If we were selling tickets for \$200 or rolling up in Porsches, that would be one thing,” he says. “But if someone claims they’re so working-class they wouldn’t take money they’ve earned, they’re full of shit. I grew up with no money — and if you



Above: The Dropkicks participated in Boston’s victory parade on Oct. 31 celebrating the Red Sox’s World Series win. Below, from left: Casey, Kennedy, trainer Packie Collins and Sean Sullivan of Murphys Boxing following Kennedy’s win at TD Garden on Oct. 20.

really grew up with no money? You want some fucking money.” And in truth, Dropkick Murphys could be making a lot more. The band only sells merchandise made in the United States and donates all money that it collects at meet-and-greets to the members’ Claddagh Fund, which supports children, veterans and substance-abuse recovery.

“The Dropkicks are the Boston that I knew: blue collar, hardcore, proudly Democratic, proudly pro-union and working class,” says Lehane, who mined a similar demographic for his novels like *Mystic River* and *Gone Baby Gone*. “My father was an Irish immigrant and a lunch pail-carrying blue-collar worker, and I remember him saying no Republican ever gave a shit about the working man. The Dropkicks also embody that idea.” (In 2015, when union-busting Wisconsin governor Scott Walker used “I’m Shipping Up to Boston” at an appearance, the band tweeted: “Please stop using our music in any way... We literally hate you!!!”)

The band’s YouTube channel isn’t even monetized. “Can’t have your cake and eat it too,” reasons Casey. “‘Look at these fucking assholes, making me wait 10 seconds for a video about the working class.’ ”

**D**UH-NUNT!...DUH-NUNT! Neeeeeer. It’s Saturday night at TD Garden, where Casey’s fight-promotion company, Murphys Boxing, has co-assembled what *The Boston Globe*

calls “the most ambitious boxing card in Boston in a generation.”

Over nine hours and 11 bouts, four of Casey’s boxers fight, including heavyweight Niall “Boom Boom” Kennedy, a full-time cop in Gorey, Ireland, and Mark “The Bazooka” DeLuca, a former Marine machine-gunner from Whitman, Mass., who emerges to “I’m Shipping Up to Boston.” It’s the first of four times that Dropkick Murphys anthems play tonight.

Close to 7,000 boxing fans — including Sugar Ray Leonard, ringside, and Micky Ward, the subject of 2010 biopic *The Fighter* and, of course, a buddy of Casey’s — listen as Irish tenor Ronan Tynan sings Ireland’s national anthem. Around 10:30 p.m., a commotion erupts as a security detail hustles a bearded man to ringside seats. Then, a scream: “Conor McGregor!” Soon, Casey appears, dressed in a slick jacket and gray Vans, to greet his celebrity guest.

Yesterday, it looked like a long-shot that “The Notorious” would show. But after 23 years and one broken curse, his presence seems like just the latest manifestation of that ol’ Dropkicks luck. Leaving the Garden that night, I pass the statue of famed Bruin Bobby Orr that guards the arena. Earlier, I’d raised the possibility that someday Casey could well get his own Boston monument. His response was what any Dropkicks fan would expect. “I don’t want a statue,” he scoffed, laughing. “The things my friends would do to it would be so rude.” ●



2018

LIVE MUSIC

# Want To Tour? Get In Line

An onslaught of artists eager to hit the road has the industry scrambling to devise a new kind of crowd control while it works to shake up its leadership to reflect the diversity of new faces driving the business

BY DAVE BROOKS



**DECADE AGO, THE CONCERT INDUSTRY** worried that the eventual retirement of superstar acts like The Rolling Stones would bring a decline in business because few up-and-coming or established artists were being developed to take their place. But fast-forward to 2018, and the industry is facing the opposite problem: No one wants to come off the road, while a glut of new streaming sensations are trying to

muscle in, pushing up overall revenue while intensifying the competition.

“We’ve gone from worrying about not having enough headline talent to now having to play air traffic control with all of the big arena and stadium tours that went out this year,” says Bob Roux, president of U.S. concerts at Live Nation. “We are routing tours for 2020 and even 2021. There are just a lot of artists that want to be on the road.”

The hypercompetitive environment has been a boon for concert promotion giant Live Nation, whose ticket revenue rose 7 percent in the second quarter of 2018 and sponsorship revenue is up 12 percent over the same quarter in 2017, according to Live Nation’s Security & Exchange Commission filings. The three biggest outings of the year — Ed Sheeran’s Divide Tour, Taylor Swift’s Reputation Tour and Beyoncé’s On the Run II with Jay-Z — are on track to gross nearly \$1 billion in combined ticket sales, up from the \$600 million that the top three tours grossed in 2008, according to Billboard Boxscore.

But not everyone is cheering as the race for venue space and fans’ dollars intensifies. While some tours by newcomers like Post Malone have grossed north of \$20 million in 2018, other runs by older acts like The Smashing Pumpkins have struggled to compete, with only a handful of shows selling out on the 30-year-old rock band’s reunion tour.

The growing diversity of acts on the road, meanwhile, is forcing the live

industry to grapple with another challenge: lack of diversity within its own ranks. This year, every major festival from Coachella and Lollapalooza to Austin City Limits had multiple hip-hop headliners — a change from years past. But there are relatively few executives of color at the top of the live biz.

“As an industry, we have not done enough to tackle diversity, and now we’re trying to play catch-up,” says WME partner Kevin Shivers, who, along with the University of Southern California’s Annenberg Inclusion Initiative, helped curate “Out of Balance: Does the Touring Business Need an Inclusivity Rider?,” one of 20 panels at *Billboard*’s Live Music Summit Nov. 13-14 at the Montage in Beverly Hills. The Live Music Awards on Nov. 13 will honor John Mayer with the Legend of Live Award (see page 50), as well as Sebastian Maniscalco, *Billboard*’s first comedian of the year, and artist of the year Shawn Mendes.

Inclusion is one of many topics slated for debate at the annual conference, which examines the long-term health of the live-music business and the challenges ahead. Top artists, agents, promoters and managers will discuss everything from ticket pricing and mental health on tour to the tricks of maintaining an independent spirit in an increasingly homogeneous festival market.

Mendes will join his manager, Andrew Gertler, to discuss his touring strategy, while rising artists including 2018 *American Idol* winner Maddie Poppe will participate alongside longtime road warriors. Dropkick Murphys founder Ken Casey and his manager, Jeff Castelaz, will talk about the band’s decadeslong success (see page 58), and New Kids on the Block will take the stage to talk about their upcoming 53-city North American Mixtape Tour and how they still sell out arenas. The group may have predicted the secret to success for any artist in today’s heated touring market way back in 1988 with the name of their debut album: *Hangin’ Tough*.



# YOUR GUIDE TO THE SUMMIT

During two days of panels at *Billboard's* annual touring conference, the industry's power players will delve into everything from ticket-pricing strategy to festival overload, and will honor the year's top performers, venues and executives with an array of awards (see panel highlights and the complete list, below)

## DAY 1: NOV. 13

**“Masters of Illusion: The Magic and Money Behind Successful Hologram Tours” (9 a.m.)** They've got Roy Orbison, Ronnie James Dio and Amy Winehouse. But do hologram tours have a long-term future? Paradigm agents Dan Weiner and Seth Malasky discuss with Base Hologram's Bob Ringe and Marty Tudor.

**“Representation Matters: Agents at the Top of Their Game” (11:25 a.m.)** Artist Group International's Marsha Vlasic, Madison House's Nadia Prescher, United Talent Agency's Cheryl Paglierani, Creative Artists Agency's Alli McGregor, WME's Samantha Kirby Yoh and Paradigm's Corrie Christopher Martin talk touring power with *Billboard* West Coast editor Melinda Newman.

**“Rock the Bells: Meet Hip-Hop's Next Generation of Festival Promoters” (4:30 p.m.)** *Vibe* editor-in-chief Datwon Thomas interviews the promoters behind such hip-hop festivals as J. Cole's Dreamville Fest, Broccoli City and Rolling Loud.

## DAY 2: NOV. 14

**“Artist Development: What Does It Mean to Break Through in 2018?” (9:30 a.m.)** *Billboard* Dance's Matt Medved talks with United Talent Agency's Steve Gordon, RCA Records' John Fleckenstein and other insiders about what it takes to elevate an artist from the club level to the arena stage.

**“Unmanageable: A Conversation With Father-Son Management Partners Irving and Jeffrey Azoff” (3:45 p.m.)** Music's most powerful family discusses the state of the live biz.

**New Kids on the Block (4:30 p.m.)** Thirty years after breaking through with *Hangin' Tough*, America's favorite boy band discusses its future touring plans and shares behind-the-scenes details from its recent concert at the Apollo Theater in Harlem. NKOTB's management and agency teams weigh in on the secrets to their success. (Note: all times PST.)

### LEGEND OF LIVE

→ John Mayer

After ringing in 2018 with a *New Year's Eve* show at *The Forum* in Inglewood, Calif., Mayer and *Dead & Company* played to 500,000 fans this year, after he sold out five solo arena shows in Brazil in 2017.

### ARTIST OF THE YEAR

→ Shawn Mendes

The singer, who has reported over \$35 million in 2017 ticket sales, is prepping for his biggest tour yet: 67 dates, starting March 2019.

### COMEDIAN OF THE YEAR

→ Sebastian Maniscalco

The *Stay Hungry* author is the first recipient of this award, having sold out Los Angeles' *Greek Theatre* and five nights at New York's *Radio City Music Hall*, plus booking four 2019 shows in *Madison Square Garden*.

### CHIP HOOPER AWARD FOR YOUNG PROFESSIONALS

Selected by friends and family of the late super-agent, Paradigm and *Billboard* staff.

- Rebeca León, Lionfish Management
- Brittanie Delava, AEG
- Kelly Stelbasky, Live Nation
- Jeff Krones, Creative Artists Agency
- Alicia Karlin, Madison House

### HUMANITARIAN AWARD

Selected by *Billboard* staff.

- Kevin Lyman, Preventum Initiative/FEND

### BREAKTHROUGH ARTIST

Selected by *Billboard* staff.

- Post Malone
- Maluma
- Cardi B

### TOP WORLD TOUR

Based on grosses reported to *Billboard* Boxscore.

- Beyoncé & Jay-Z
- Ed Sheeran
- Taylor Swift

### TOP U.S. TOUR

Based on attendance reported to *Billboard* Boxscore.

- Beyoncé & Jay-Z
- Ed Sheeran
- Taylor Swift

### TOP DRAW

Based on grosses reported to *Billboard* Boxscore.

- Beyoncé & Jay-Z
- Ed Sheeran
- Taylor Swift

### TOP FESTIVAL

Based on grosses reported to *Billboard* Boxscore.

- Lollapalooza Brazil
- Life Is Beautiful
- Outside Lands

### TOP ARENA

Based on grosses reported to *Billboard* Boxscore.

- The Forum, Inglewood, Calif.
- Madison Square Garden, New York
- O2 Arena, London

### TOP VENUE UNDER 10,000 SEATS

Based on grosses reported to *Billboard* Boxscore.

- Auditorio Nacional, Mexico City
- Radio City Music Hall, New York
- Zappos Theater at Planet Hollywood, Las Vegas

### TOP PROMOTER

Based on grosses reported to *Billboard* Boxscore.

- AEG
- Frontier Touring Group
- Live Nation

### TOP INDEPENDENT PROMOTER WORLDWIDE

Based on grosses reported to *Billboard* Boxscore.

- Another Planet Entertainment
- OCEA-CIE
- T4F-Time for Fun

### TOP AGENCY

Based on *Billboard* Boxscore's list of the top 50 tours.

- Creative Artists Agency
- Paradigm
- WME

### CONCERT MARKETING AND PROMOTION

Based on industry nominations.

- Travis Scott x Red Bull, Lyft, Snapchat + American Express
- Marshmello x Bumble
- Khalid x Hollister

### TOP MANAGER

Based on industry nominations.

- Andrew Gertler
- Sharon Osbourne
- Dre London

### TOP COMEDY TOUR

Based on grosses reported to *Billboard* Boxscore.

- Kevin Hart
- Sebastian Maniscalco
- Chris Rock

### TOP CLUB

Based on grosses reported to *Billboard* Boxscore.

- 9:30 Club, Washington, D.C.
- Brooklyn Steel, Brooklyn
- The Showroom at the Flamingo, Las Vegas

### TOP AMPHITHEATER

Based on grosses reported to *Billboard* Boxscore.

- Greek Theatre, Los Angeles
- Hearst Greek Theatre, Berkeley, Calif.
- Hollywood Bowl, Los Angeles

### TOP BOXSCORE

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

- Ed Sheeran: Wembley Stadium, London, June 14-17 (four shows)
- Taylor Swift: MetLife Stadium, East Rutherford, N.J., July 20-22 (three)
- U2, Estádio do Morumbi, São Paulo, Oct. 19, 21, 22 and 25 (four)



Congratulations to

**JOE CONYERS III**

Co-founder and General Manager

&

**MOLLY NEUMAN**

Global Head of Business Development

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## **2018 DIGITAL POWER PLAYERS**

From,

The **Songtrust** Team



Learn more about global royalty collection at [Songtrust.com/estimate](https://www.songtrust.com/estimate)







Among the top streaming artists of 2018, according to Nielsen Music, are (from left) Post Malone, Cardi B, Eminem and Drake.

## Digital Power Players 2018

As streaming drives three-quarters of U.S. music revenue, these 74 executives — at music groups, publishers, social giants and more — are diving into the data that’s reshaping every sector of the industry

**T**he digital music stream continues to surge. The U.S. music business is on track in 2018 to achieve double-digit growth for the third year in a row, thanks in large part to streaming. Consumer spending on music reached \$4.6 billion in the first half of the year, a 10 percent increase over the first six months of 2017, according to the RIAA. And three-quarters of that revenue comes from streaming. Streaming revenue grew 28 percent for the first half of 2018 compared with the same period last year, the association also reports. Accounting for that growth: subscriptions to Spotify, Apple Music, Amazon Music and Tidal; radio services like Pandora and SiriusXM; and YouTube and the ad-supported version of Spotify, among others. With streaming has come a flood of data on how, where and when songs are consumed — and by whom. That information drives the work of *Billboard’s* Digital Power Players, executives in the vanguard of their fields. At streaming services, record labels, music publishers, distributors, promoters, booking agencies, social media sites, rights organizations and more, these are the executives shaping the industry of the future.

### STREAMING

#### CHARLIE HELLMAN, 33

Vp, head of creator marketplace, Spotify



With Spotify reporting 184 million active users and 83 million premium subscribers in July, Hellman’s focus is on the musicians whose work drives the success of the streaming service.

He oversees the development of Spotify for Artists, a live data dashboard and playlist submission tool that now serves more than 200,000 unique artist teams a month — double the number from March. “From the beginning, Spotify for Artists was about empowering artists,” he says.

#### TAMI HURWITZ, 46

Vp global marketing and business intelligence, Amazon Music



Hurwitz arrived at Amazon Music in November 2017 after a two-decade career with Procter & Gamble, followed by Microsoft. She oversees global branding and marketing for the world’s

third-largest subscription streaming service, whose total streaming hours on Alexa-enabled devices have doubled year-over-year. (Amazon has not reported specific usage figures.) “We’re seeing fans starting to adopt the ‘Alexa, play’ nomenclature into their vernacular,” says Hurwitz. “It’s become a really interesting way to engage socially.” Hurwitz also helped Amazon mark “Prime Day” on July 11 with the Amazon Music Unboxing Event, a concert headlined by Ariana Grande in New York.

#### AMANDA MARKS\*

Global head of business development and music partnerships, Apple



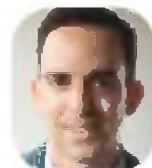
Marks, a former senior digital executive at Universal Music Group, has helped Apple Music surpass 50 million registered users during her three years at the company. She has

also signed the streaming service’s first automotive deals with Volkswagen and Fiat Chrysler, and brokered an exclusive bundling deal offering Apple Music to Verizon Unlimited mobile phone customers. (New customers receive Apple Music free for six

months.) “With subscription services, we live and die by the numbers — conversion and retention, daily engagement,” says Marks. “Our focus on music, arts and culture gives us a competitive advantage in improving those numbers.”

#### LIOR TIBON, 35

COO, Tidal



As the streaming business approaches maturity, its major players are refining their growth strategies — and for Tidal, that has meant telecom partnerships around the globe. In the past year, an

expanded streaming bundle with part-owner Sprint introduced three new pricing plans for the latter’s 45 million customers, while partnerships with Vodafone (Spain), Telefonica (Brazil) and MTN (Uganda) have expanded Tidal’s reach into underutilized territories. While streaming is “hypercompetitive,” Tibon says, “The industry has not evolved quickly enough in terms of presenting a wide range of pricing options and models.”

#### KERRY TRAINOR\*

CEO, SoundCloud



After a financially challenging 2017 marked by layoffs and the closing of its London office, SoundCloud has “refocused our strategy to focus on what makes us unique and special:

empowering creators with the best tools to grow their careers,” says Trainor. The resurgent site now hosts more than 180 million tracks from more than 10 million creators, says Trainor. They include Post Malone, Chance the Rapper, Lil Uzi Vert, Lil Yachty and “an incredible range of artists shaping music culture, [especially] in EDM and hip-hop.”

\*declined to reveal age

POST MALONE: JOSH BRASHEAR/GETTY IMAGES; CARDI B: PAPA'S GRIFFIN/GETTY IMAGES; EMINEM: MPEFU/REDUX/SHUTTERSTOCK; DRAKE: PRINCE WILLIAMS/WIREIMAGE; HELLMAN: ILVA S. SAVENOK/GETTY IMAGES; HURWITZ: COURTESY OF APPLE; TIBON: COURTESY OF TIDAL; TRAINOR: BERND JAWOREK/SOUNDCLLOUD



MUSIC GROUPS

**BOB BRUDERMAN, 40**

Senior vp global digital partnerships, Kobalt Music Group



Bruderman says he has sealed "in excess of 50 deals" this past year for Kobalt, including a publishing pact with Facebook and a multipronged agreement with Chinese streaming service NetEase that covers publishing, Kobalt's AWAL division for indie artists and its AMRA royalty collection service. Bruderman is also Kobalt's point of contact with digital services, including "everyone from Google and Amazon to tiny karaoke players," while building marketing muscle via seeking out and developing digital music partnerships with, for example, airlines (Delta and American) and social media platforms (Instagram).

**RON CERRITO, 56**

President, North America, AWAL

**PAUL HITCHMAN, 53**

President, AWAL

**LONNY OLINICK, 37**

CEO, AWAL



Olinick assumed leadership of Kobalt's recordings division, AWAL, in January, with Hitchman running international and Cerrito managing North America. "[The] three of us have made a big push with A&R, global marketing, digital products and data insights, resulting in success like never before," says Olinick. In the past six months, he adds, staff has doubled to about 200, while the artist roster has grown 50 percent to 25,000 acts. Among the standouts: Lauv, whose song "I Like Me Better" has become a hit in 11 countries, generating more than 1 billion streams, according to AWAL. "We're all about positioning Kobalt as the leading service company across all music rights," says Olinick.

**JONATHAN DWORKIN, 43**

Senior vp digital strategy and business development, Universal Music Group

**CHRIS HORTON, 46**

Senior vp strategic technology, Universal Music Group

**MICHAEL NASH, 61**

Executive vp digital strategy, Universal Music Group

**TUHIN ROY, 50**

Senior vp new digital business and innovation, Universal Music Group

**OANA RUXANDRA, 36**

Senior vp digital strategy and partnerships, Universal Music Group



"Digital is part of everything that we're doing," says Nash, who has led UMG's digital team since November 2015. Nash, who holds a seat on UMG's executive management board and advises chairman/CEO Lucian Grainge, oversees a digital business of 400-plus partnerships "and annualized revenue of over 3 billion dollars," he says. For the digital team, Ruxandra quarterbacked UMG's global multiyear agreement struck with Facebook

and Instagram in December. "We got the biggest social network to come to the table and to value our content, [and] created a new kind of partnership that reflects the future," says Ruxandra, who is now focused on deals with Pandora, iHeartMedia and Amazon Music. Horton has primed UMG for the emerging industry category of "interactive tracks" that will allow consumers to work with individual song elements (e.g., vocals, drums, bass) via apps like Jammer from Keezy. Dworkin is the dealmaker overseeing UMG's Spotify, Apple and Google partnerships, and closed a major renewal agreement with YouTube in December 2017, easing long-standing tension with the video-streaming giant. "There's a lot more oxygen in the business relationship," he says. "They've done a great job of trying to reset the relationship." Roy, who serves as UMG's Silicon Valley liaison, has spearheaded two outreach programs designed to foster music tech startups: the UMG Accelerator Network and a UMG-affiliated hackathon series. "Two years into the music industry's recovery, we don't think the level of startup activity in the ecosystem reflects the opportunities [in this space]," says Roy. "Everything we're doing addresses that."

**KEITH HAUPRICH, 44**

General counsel/senior vp business and legal affairs, North America, BMG



In August, Hauprich reached a confidential settlement in a landmark three-year copyright infringement suit against Cox Communications, which tested an internet service provider's responsibilities for policing the copyright-infringing actions of its users. In a 2015 trial, Hauprich helped BMG win a \$25 million judgment against Cox, but the award was later vacated due to erroneous jury instructions. On the eve of a second trial that was due to begin Aug. 27, Cox opted to settle with BMG for undisclosed terms. The three major music groups filed their own copyright infringement suit against Cox in July, seeking as much as \$1.5 billion in damages, and that action is pending.

**"Two years into the music industry's recovery, we don't think the level of startup activity reflects the opportunities."**

— ROY

**DENNIS KOOKER, 51**

President, global digital business and U.S. sales, Sony Music Entertainment



With streaming now accounting for 44 percent of Sony's music revenue worldwide and still growing, Kooker says emerging international markets will continue to fuel that upward trajectory. He notes that while many music companies are chasing the mass-market consumer, Sony is also preparing for the day when growth isn't so easily attained. The industry has "always been about niches, experimentation and tastemakers," says Kooker. "We need that, too, or we will have slowing growth as the market matures."

**OLE OBERMANN, 47**

Chief digital officer/executive vp business development, Warner Music Group



The past year saw a "tremendous acceleration in premium subscriptions," says Obermann, and he's not just referring to Spotify, the streaming market leader. Apart from streaming deals, WMG in March closed a deal with Facebook that allows WMG's extensive music catalog to be used on Facebook, Instagram, Messenger and Oculus. Obermann also negotiated a direct licensing agreement with Mixcloud, a streaming platform with more than 12 million podcasts and DJ sets. The information gleaned from those platforms helps WMG target its efforts more precisely than ever. "Data helps us understand the cause and effect of marketing and promotion drivers; pivot, if and when necessary; and we can watch Warner Music artists break out geographically on a near-real-time basis."

**JIM SELBY, 50**

GM/chief revenue officer, Concord Music Group



Metadata matters, says Selby. "We identified thousands of masters we own or control that either lacked sufficient metadata on the [streaming] services or were completely missing" that data. Concord made a "significant investment" in its internal metadata management, says Selby, which he reports has paid off in higher YouTube collections and rights society payments. (Concord does not break out those figures.) Selby notes that Concord also has invested in digital marketing platform found.ee, to the benefit of label acts like Nathaniel Rateliff & The Night Sweats.

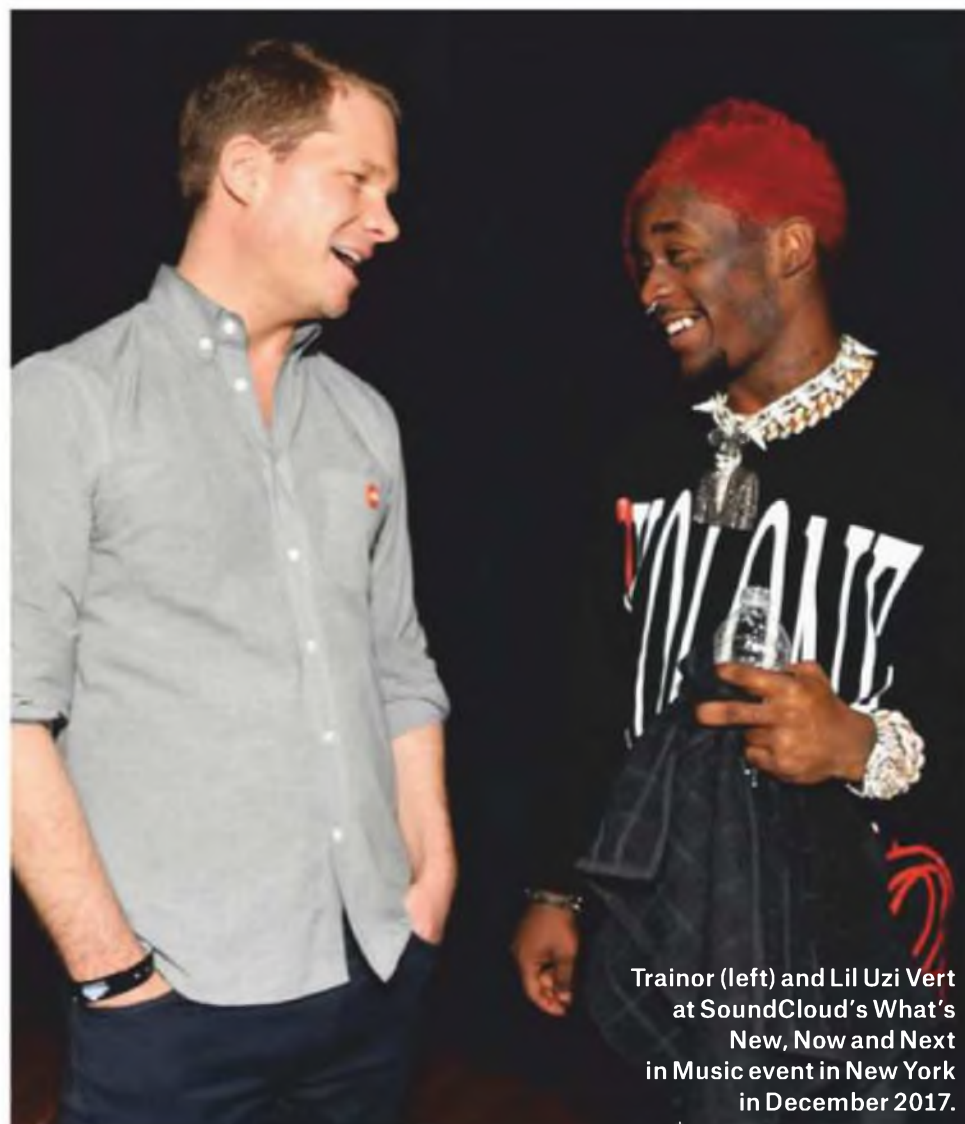
PUBLISHING

**PETER BRODSKY, 55**

Executive vp business and legal affairs, Sony/ATV Music Publishing



In January, Brodsky helped convince the Copyright Royalty Board to raise the royalty rate for songwriters on Spotify and other streaming services by nearly 44 percent through 2022. "It was extremely challenging," he says. "Anytime you go to trial, it's a huge risk. We tried to settle. It couldn't be done. Rolling the dice turned out to be worthwhile." While closing Sony/ATV's deals with Facebook and YouTube, Brodsky also advocated in the past year for the successful passage of the Music Modernization Act, which will update mechanical rights licensing for the digital age.



Trainor (left) and Lil Uzi Vert at SoundCloud's What's New, Now and Next in Music event in New York in December 2017.



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**ON BEING OUR DIGITAL POWER PLAYERS**

**To succeed is to give back**—to honor the passion of these recipients, Live Nation has made a donation to House of Blues Music Forward foundation.



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**DAVID KOKAKIS, 46**

Chief counsel, business affairs, Universal Music Publishing Group; digital rights management, Universal Music Group



Kokakis, who was promoted to chief counsel of UMPG in July, is now working more closely with Universal Music Group labels, looking for more opportunities to boost digital revenue for UMG's publishing and recorded-music divisions. In December 2017, he helped negotiate UMPG's licensing deal with Facebook to make songs and videos available on the social media giant. "It created a new income source for artists and songwriters," he says. "It's important for companies, individuals and stakeholders to think about what serves the greater good and what can create a sustainable industry for many years to come, as opposed to being hyper-focused on what serves their immediate interests."

**ERIC MACKAY, 37**

Executive vp global digital strategy, Warner/Chappell Music



Mackay took on his current role at Warner/Chappell a year ago, running a three-person team and overseeing the music publisher's digital strategy while expanding its partnerships. His goals: find more ways for fans to enjoy the music that Warner/Chappell publishes and drive revenue for the company and its writers. Warner/Chappell copyrights now can be used on Facebook, Instagram, Messenger and Oculus under Warner Music Group's Facebook deal announced in March. The result of Mackay's work is promising: an 18 percent year-on-year increase in digital revenue in the recent third quarter.

**RADIO**

**JIM CADY, 58**

Executive vp products, operations and connected vehicle, SiriusXM



For SiriusXM users, Cady helps manage too much of a good thing. "The one challenge we have is that we've got an abundance of great content," he says of his back-end work on SiriusXM features "to better suggest content that may be appropriate for you. If I did a search in our service for Madonna, I'm not only going to get channels that play Madonna, but I'd also get Howard Stern's interview with Madonna. Now, with our ability to say, 'If you like this, you may like that,' we're seeing people listening to a broader set of content because it's being presented to them in a more logical way. We've enhanced that substantially, both on the automotive side and with the launch in May of our streaming service." SiriusXM, with more than 36 million subscribers and 23 million-plus trial listeners, announced plans in September to acquire Pandora, which has more than 70 million monthly active users.

**DARREN DAVIS, 45**

President, iHeartMedia Networks Group and iHeartRadio



iHeartMedia's acquisition of podcast producer Stuff Media in September was "vastly important, from a strategic standpoint, for the company," says Davis. "I don't think we're [just] in the radio business — we're in the relationships business. We build and cultivate relationships with 272 million listeners a month on our broadcast radio. This is a natural extension for our broadcast brands and our air talent." Given iHeart's dominant audience reach,



Davis hosted Culture Club at an iHeart80s Party in Los Angeles in 2016. From left: Culture Club members Mikey Craig, Jon Moss, Roy Hay and Boy George, and Davis.

"[We've] got to be leading the way in podcasting," he says.

**AIMÉE LAPIC\***

Chief marketing officer, Pandora



Long before Lopic joined Pandora last December, she admired the analytics she could cull from the streaming service in her role as chief marketing officer for Gap Inc.'s Banana Republic brand and "from a personal perspective, in terms of how terrific the [music] recommendations were." Now she's mining Pandora's data for initiatives like a partnership with Snapchat that launched in June via the service's premium access feature. More than 22 million people have tapped into 30 minutes of free Pandora Premium programming through premium access since late 2017. "Forty-four percent of those are 25 and under," says Lopic. "This is a game-changer for us to reach new listeners and drive much higher engagement."

**SOCIAL**

**MANNY ADLER, 26**

Music partnerships, Snap



Adler is a key member of the music team behind Snap's ubiquitous messaging app, and has helped make Snapchat an essential tool for musicians. Working under Snap's new head of music partnerships, Ted Suh, Adler helped develop Snapchat's popular lenses for the music industry, which this year included augmented-reality features for Ariana Grande's *Sweetener* launch and Nicki Minaj's shoppable *Queen* lens, as well as an exclusive tracklist debut for Minaj that generated more than 100 million impressions in its first 48 hours. Snapchat also has partnerships with Childish Gambino, Florence + The Machine and other acts. More than one in three daily Snapchat users play with Snapchat lenses, he says, "so it makes a ton of sense to put music in that experience."

**PERRY BASHKOFF, 39**

Head of label partnerships, Facebook

**TAMARA HRIVNAK, 42**

Head of music business development and partnerships, Facebook

**JONATHAN HULL, 39**

Head of music partnerships, Facebook

**MICHAEL KING, 43**

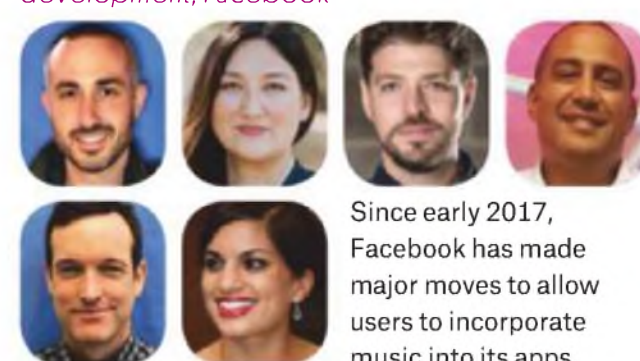
Head of label business development, Facebook

**SCOTT SELLWOOD, 48**

Head of music publishing partnerships, Facebook

**ANJALI SOUTHWARD, 37**

Head of international music publishing business development, Facebook



Since early 2017, Facebook has made major moves to allow users to incorporate music into its apps.

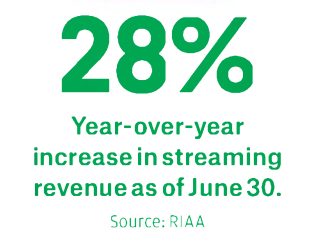
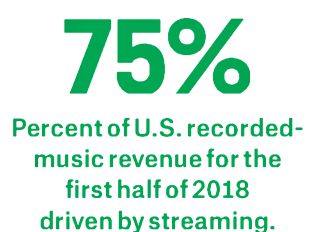
Hrivnak and her team have struck licensing agreements with "all major labels, all major publishers, all the [royalty collection] societies, all of the major independent aggregators in the U.S. and a host of international players as well," she says. "It's a real milestone for the industry and for Facebook to accomplish so much together in such a short amount of time." For Facebook's 2.2 billion users, that has allowed the social networking giant to roll out Lip Sync Live and, in a bid to outflank YouTube and TikTok (formerly musical.ly), allow users to add licensed tracks to self-generated videos. The platform now also permits music usage across its universe of products, including Oculus, WhatsApp, Messenger and Instagram. While Hrivnak's crew focuses on licensing pacts, Hull and his colleagues work with artists to leverage those licenses and create new experiences, products and fan insights from engagement data. Hull says that unlocking users' ability to use and share music with friends "helps drive discovery" of artists. As fan usage of music clips proliferates, Facebook's licensing deals may generate as much as \$1 billion for the music industry in the next two years, observers say.

**LAUREN WIRTZER SEAWOOD\***

Head of music partnerships, Instagram



Wirtzer Seawood, who was Beyoncé's digital guru before joining Instagram, has a knack for spotting trends. This year, her team launched music stickers and created a custom Instagram filter that included a clip of Ariana Grande's "No Tears Left to Cry." "We're always







**STREAMING**  
**AHEAD** OF THE  
**COMPETITION**

**Martin Bandier** and everyone  
at **Sony/ATV Music Publishing**  
congratulate **Peter Brodsky**  
on being named one of Billboard's  
**Digital Power Players.**





**Sony/ATV**  
MUSIC PUBLISHING



contemplating new ways to add music as an experience on Instagram," she says. Over 45 percent of Instagram's 1 billion users follow a verified music account, and three out of the top five most followed accounts belong to musicians.

VIDEO

LYOR COHEN, 59

Global head of music, YouTube



YouTube Music, Google's latest move into the subscription music business, launched May 22 "in what is now 21 [global] markets," says Cohen, while

partnerships with Ticketmaster and Eventbrite have expanded the service's offerings for artists. But Cohen is most proud of YouTube's image rehabilitation in the eyes of the music business. "We went from probably being the most despised to the most hopeful in the last year," he says, describing the industry's reception of initiatives like Artist Spotlight and Artist on the Rise. "We invested in a label support team that helps labels work alongside YouTube in breaking their artists and taking them to the next level."

DISTRIBUTORS

AMY DIETZ\*

Executive vp/GM, Ingrooves Music Group

BOB ROBACK, 51

CEO, Ingrooves Music Group



"Opportunities in the marketplace, based on data and insights, are always time-bound," says Roback. "If you see an opportunity to really pour fuel on the fire, it's important that you can act on it right away." That's why, earlier this year, Ingrooves debuted Trends

Now, a real-time data-mining tool to benefit its own marketing moves and those of partner labels like

Rostrum, Strange Music and Sargent House. Much of Dietz's focus this past year was on expanding the company's reach into international markets, including Southeast Asia and the Nordic regions. Ingrooves also brokered global distribution deals with Norwegian label Propeller Records, Latin indie label Rich Music and Latin entertainment company Talento Uno. Data shapes every decision, says Dietz. "When somebody bought a [physical] record, you didn't know whether they listened to it one time or a thousand times. Now we see how they're interacting with music. That gives us an opportunity to identify fans in a different way."

NANDO LUACES, 51

Founder/CEO, Altafonte



Altafonte, a Madrid-based digital distribution and marketing company launched in 2011, has since built a customer base that spans 150 countries, says Luaces,

adding that revenue has increased 40 percent from 2017 to 2018. (The company does not provide specific revenue figures.) "We have signed distribution agreements with eight new platforms in China and the Middle East," says the CEO, whose company is also working with acts including Gilberto Gil, the group Los Angeles Azules and Erika Ender, co-writer of Luis Fonsi and Daddy Yankee's "Despacito."

BRAD NAVIN, 47

CEO, The Orchard

COLLEEN THEIS, 49

COO, The Orchard



In June 2017, The Orchard became one of the largest independent distributors in the world after merging with its sister distributor RED Music (both owned by Sony Music Entertainment). With a two-decade history in digital music, The Orchard is optimally positioned, says Navin, as "the digital promise has finally come to fruition, with year-over-year growth" in what has become a global industry. One sign of that global reach: The Orchard's marketing (in partnership with South Korea's Big Hit Entertainment) of *Love Yourself: Tear* by K-pop sensation BTS, which debuted in June at No. 1 on the Billboard 200. "We have representation locally in the [South Korean] market, which was able to talk to them early on and then plug into our team in North America," says Theis, who oversees The Orchard's global team. "We've gone to 43 markets from 30 last year [and] up to more than 450 staff, plus consultants around the world."

BRANDON SQUAR, 42

Executive vp global digital sales and strategy, Alternative Distribution Alliance



ADA has represented Macklemore since 2012, and the artist is enjoying another huge year thanks to his album *Gemini*, "primarily driven by streaming," says Squar, whose company works with "independent artists and labels of all sizes, in all genres, from all around the world." Driven by the singles "Good Old Days," featuring Kesha, and "Glorious," featuring Skylar Grey, *Gemini* reached No. 2 on the Billboard 200 and has logged 465.3 million on-demand audio streams for its tracks, according to Nielsen Music. Macklemore is an "amazing example of an artist successfully transitioning to streaming as the digital marketplace has evolved," says Squar.

"It's a real milestone for the industry and for Facebook to accomplish so much together in such a short amount of time."

— HRIVNAK

STEVE STOUTE, 48

Founder/CEO, UnitedMasters and Translation



Stoute, the major-label veteran and founder of marketing agency Translation, on Oct. 30 announced a new partnership between his digital distribution company UnitedMasters and the NBA that will allow artists to have their music placed and promoted across an array of the league's digital platforms, including NBA.com and the NBA app, reaching a potential global audience of 1.5 billion. In a statement, UnitedMasters said Stoute's latest venture "creates a direct line between artists and a global sports and media business, resulting in unparalleled access to worldwide audiences and the ability for artists to amplify their music at scale."

LIVE

KEVIN CHERNETT, 49

Executive vp global partnerships and content distribution, Live Nation

JULIA HEISER, 36

Executive vp, marketing, Live Nation Concerts

JEREMY LEVINE, 45

Head of digital and publishing, media and sponsorship, Live Nation

AARON WILSON, 47

Senior vp tour marketing and digital, Live Nation Clubs and Theaters



"We're not just selling [fans] a ticket," says Heiser of her marketing team's involvement in more than 150 major tours for such acts as Beyoncé and Jay-Z, U2, Drake and Guns N' Roses. "We are trying to collect and understand every piece of data about them to help make that experience as good as possible." A data-centric approach drives the work of several Live Nation executives. Chernet struck the partnership with Samsung that led to the livestreaming, in virtual reality, of Coldplay's performance at Chicago's Soldier Field in August 2017 to more than 50 countries. He has also built social media partnerships with platforms including Twitter to livestream festivals and performances by St. Vincent, Jack White, Zac Brown Band, Imagine Dragons, Niall Horan and G-Eazy. "We have cooperative partners who understand that value of extending the reach and the moments," he says. Levine developed partnerships with leading music and entertainment publishers and sites including Consequence of Sound, BrooklynVegan, Bandsintown and CBSi to syndicate content over various platforms. He also launched Live Nation's data product portfolio, FanBase, which is touted as the world's most exhaustive database of live-event fans. At the club and theater level, Wilson's team handles marketing for more than 70 Live Nation venues — a number that has more than doubled since 2015 as data is increasingly used to identify new opportunities in the live space. "We're actually able to roll into new markets rather seamlessly [by] looking at the specifics of the DNA of that population."

KATHRYN FREDERICK, 40

Executive vp growth and insights, Ticketmaster



Frederick, who has an educational background in neuropsychology and conflict resolution, leads Ticketmaster's efforts to enrich fan engagement. "There's real science behind how to have that one-to-one conversation" with ticket buyers,



Cohen with Mary J. Blige at the 2013 Peace, Love & A Cure Triple Negative Breast Cancer Foundation benefit in Cresskill, N.J.



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Vaynerchuk (left) at Logic's Los Angeles music studio in March 2017 to film an episode of his YouTube show #AskGaryVee.

says Frederick, replacing what she wryly calls the old "spray-and-pray" method of marketing. "The elegance of that orchestration is why we've seen so much consumer receptivity, and we're seeing it in our numbers." In her three years with Ticketmaster, those numbers included a 30-plus percent growth in the company's marketing program, 1 billion-plus annual impressions across its digital footprint and close to \$1.5 billion in incremental gross revenue. "That, to me, is fans telling you with their wallets that you're doing something right," she says.

**BROOKE MICHAEL KAIN, 38**  
Chief digital officer, AEG Presents



Kain, who came to AEG Presents two years ago after digital marketing roles at Apple Music, Beats and Interscope Records, has staffed up eight departments with more than 50 new hires, including executives from Google and Apple. "I'm looking for digital talent first — I'll teach them the music business," she says. Kain is tasked with enhancing digital marketing, customer relationship management and analytics for AEG's portfolio of festivals like Coachella and Electric Forest, as well as tours for Panic! at the Disco and Elton John's farewell run. She has expanded AEG's consumer database nearly sevenfold to 200 million fan records. "Using data also enabled our team to completely redo the way we marketed our events at the Shrine Auditorium [in Los Angeles] and helped us sell out 13 events thus far [this year]."

From left: Harvey Mills, Petrey and Max Mills at the Radio Disney Music Awards in Los Angeles in June, where Max & Harvey won favorite social music artist.



**MATT URMY, 40**

Founder/chief strategy officer, Artist Growth



Since its founding in 2012, Urmy's Artist Growth has tracked \$2.6 billion in event revenue and allowed touring artists and their teams to track finances, availabilities, tour schedules, promotions and more. Next up is a partnership Urmy has negotiated over two years with Pinnacle Financial Partners executive vp music Andy Moats. "One of the biggest problems for artists is trying to get their hands on capital," says Urmy, who is now in the beta-testing phase for a Pinnacle pilot program that has handed out more than \$100,000 in artist development financing secured by tours. "It's cheaper than going to a promoter or record label for the money," he says, explaining that loans are made based on advances and artist guarantees and don't require a credit history or deposit. "It's really clean, and we can enable the whole thing with software," says Urmy. A public launch of the financing program is targeted for early 2019.

MARKETING

**JADE DRIVER, 36**

Co-founder/co-owner, Crowd Surf

**CASSIE PETREY, 32**

Co-founder/co-owner, Crowd Surf



"I can still be that die-hard fan," says Driver. "I want that setlist! And I know I'll want that sign off the dressing room door." For Driver and Petrey, thinking like the fans of the stars they represent — Britney Spears, Backstreet Boys, Guns N' Roses and others — has led to the success of their digital marketing firm Crowd Surf, which has helped drive a collective 1 billion followers on social media for their clients. Working with boy band Why Don't We, Driver and Petrey helped the quintet reach 3.3 million Instagram followers in 18 months. Now the duo has moved into artist management with Max & Harvey, who have signed to Hollywood Records and gained 5 million followers on TikTok.

**NATHAN HANKS, 45**

CEO, Music Audience Exchange [MAX]



"We're out to change the nature of what music does in advertising," says Hanks of his company, which micro-targets fans for brands and has teamed Brantley Gilbert with Ford trucks, Cole Swindell with U.S. Cellular and Brett Eldredge with

Dr Pepper, among others. Through surveys distributed via the social media accounts of artists, MAX has built a database "with insight into the demographic, psychographic, geographic and behavioral attributes of the fan bases of more than 1.8 million artists worldwide," says Hanks. He's also out to change how artists break through, with brand partnerships that put a primary emphasis on showcasing songs.

**GARY VAYNERCHUK, 42**

Chairman, VaynerX



Vaynerchuk, who spotted early opportunities to transform his family's New Jersey liquor store into e-commerce site Wine Library and then created a digital media agency, recently entered a partnership with Guy Oseary to create content for brands starring Oseary's Maverick artists. (The venture has not yet announced which acts will be featured in the content.) "I'm always looking for signals in the culture," says Vaynerchuk. "I pay attention to what people are paying attention to." The past year, he says, involved studying consumer desires "and meeting with 54 emerging artists to create bigger fan bases for them."

AGENCIES

**JAD DAYEH, 35**

Partner, digital media, WME



"It's all about these platforms and brands that have decided to broaden" their reach, says Dayeh, who has helped close more than 35 content production deals for music-focused digital brands including WorldStarHipHop, Mass Appeal and Pharrell Williams' i am OTHER. "We've really started to find ways to pair up those content brands with people from the 'traditional' world — directors, writers, actors, musicians — [to create] these new hybridized content properties and initiatives." In the works with WME client RZA: a new documentary series on Wu-Tang Clan to mark the 25th anniversary of the hip-hop group, as well as a separate Ol' Dirty Bastard biopic (via Quentin Tarantino's WME agent, Mike Simpson).

**KELLY DURONCELET, 30**

Digital partnerships agent, Paradigm Talent Agency



Duroncelet has solidified her position leading Paradigm's digital deals for music with a focus on boosting clients' exposure. She recently began curating happy-hour concerts at Instagram's New York office, yielding more than 4.5 million impressions for singer Chelsea Cutler this summer — something she says is a "testament" to Paradigm's roster and relationship with the company. "I don't think they're doing this with any of the other agencies."

**SHANNON FITZGERALD, 36**

Tour marketing executive, CAA



Fitzgerald built the agency's 10-member tour marketing team, "a department that's filled with really smart, proactive executives — that all happen to be women," she says, adding, "They all really get that content is king and that we have to make a splash in the marketplace." The digital team is involved in everything from tour announcements to ticketing, she says. In 2018, Fitzgerald's staff has helped make a digital splash for more than 1,100 shows by 30 clients, including campaigns for Kesha, Jeff Lynne's ELO and Panic! at the Disco.



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**KENDALL OSTROW, 33**

Head of IQ strategy, United Talent Agency



Since Ostrow launched UTA's IQ strategy lab in January, her 14-person team has been feeding data and detailed insights to the agency's departments that are driving better deals for touring, branding, sponsorships and more. She cites Post Malone's co-headlining status at Japan's Fuji Rock Festival in July as an example of where UTA's added intel on his popularity "secured [Post Malone] a more prominent set at a much higher fee."

**PETER TRINH, 38**

Managing director of the international and independent film group, ICM



Digital outlets have transformed movies as well as music, including movies driven by musicians. Of the more than 75 deals that Trinh and his team have struck over the last year, his recent YouTube distribution agreement for director Joseph Kahn's battle-rap satire *Bodied* is among the biggest. With a full theatrical release planned for November for the Eminem-produced movie (the rapper is also an ICM client), Trinh says, "It's a great home ... that represents such a great crossover in various sectors of entertainment."

**TRADE GROUPS**

**DAVID ISRAELITE, 49**

President/CEO, National Music Publishers' Association



Multiple players in the music business united behind the Music Modernization Act, but Israelite was at the center of the negotiations that led to the passage of the bill, which became law in October. The MMA will remake the mechanical licensing system for the digital age. Israelite also steered the litigation that led to a

summary judgment against bootleg concert website Wolfgang's Vault for copyright infringement, and the NMPA's strategy for a Copyright Royalty Board verdict that gives publishers and songwriters a 43.8 percent raise over the next five years.

**STEVEN MARKS, 51**

Chief, digital business and general counsel; RIAA



Marks spent much of 2018 negotiating the language with the many stakeholders of the landmark Music Modernization Act, which, in addition to improving the licensing process for streaming services, will more fairly compensate artists for pre-1972 recordings and improve royalty payouts for producers and engineers via SoundExchange. "It's satisfying to look back at the last 15 to 20 years and all the things the RIAA team did to help first position the industry for success in the streaming market," says Marks, who's proud of helping secure "the right structures and licenses in place so that those services could flourish."

**RIGHTS & ROYALTIES**

**LAUREN APOLITO, 51**

Senior vp strategy and business development, Harry Fox Agency/Rumblefish

**STEPHEN H. BLOCK, 54**

Senior vp business and legal affairs, Harry Fox Agency/Rumblefish

**JOHN RASO, 54**

Senior vp client services, Harry Fox Agency/Rumblefish



Apolito reports that licensing opportunities for publisher clients grew 35 percent over the previous year. Block has focused on streamlining HFA's representation in Europe and the rest of the world through Mint Digital Services, the joint venture

between HFA's parent SESAC and the Swiss authors' rights society SUISA. Raso, who has seen HFA add 4,100 publishing catalogs and 1.5 million compositions in the past 12 months, aims to educate creators about the importance of "getting your songs registered in the HFA database in order to be paid mechanical royalties for many of the largest digital music services in the U.S."

**JONATHAN BENDER\***

COO, SoundExchange



The digital performance rights organization, with the help of the National Music Publishers' Association and the RIAA, replaced an archaic, email-based, mechanical license system with the launch in May of the Music Data Exchange portal — the first mechanism to automate the exchange of data between record companies and publishers. "There's thousands of releases a week now, so the volume of data doesn't lend itself to email," says Bender, who oversaw the transition. "If you're a record company and you're getting ready to release a new product, you need to know who the publishers are, because you need to secure mechanical licenses." More than 400 labels and publishers have already begun using the system.

**CHARLES CALDAS, 55**

CEO, Merlin



Under Caldas, Merlin remains a growing force in the global recorded-music marketplace. As the digital rights agency for the independent-label sector, Merlin represents more than 800 member companies and 20,000 indie labels in 55 countries around the world and collected close to \$500 million in royalties last year from digital music services. Merlin's clout extends beyond the labels it represents, as the terms it negotiates for its members often become the benchmark for indie labels that do direct deals. Caldas claimed an equity stake for Merlin in Spotify as a condition of licensing indie music to the service. When the streaming service went public, Merlin sold its shares, bringing in a reported \$100 million, which it distributed to its member labels in 2018.

**J.D. CONNELL, 42**

Vp new media licensing, SESAC



Connell closed out last year with "the greatest sprint I've ever done since I started at SESAC" in 2004: 10 significant deals he needed to complete for the performing rights organization by Dec. 31, 2017. While he can't disclose the parties involved, they included major cable and TV broadcast networks, along with leading digital service providers. A key industry challenge, he says, is "under-monetization. You have to understand the economics of each different service or platform that you're licensing, and if it's not properly monetized — or not monetized at all — to look at the other metrics to understand what the appropriate license fee should be."

**JOE CONYERS III, 32**

Co-founder/GM, Songtrust; vp technology, Downtown Music Publishing

**MOLLY NEUMAN, 47**

Global head of business development, Songtrust



Songtrust, the New York-based global royalty collection service and publishing administrator that is part of Downtown



Israelite presented Britney Spears with a National Music Publishers' Association songwriting award in July.

\*SPEARS, ISRAELITE: COURTESY OF NMPA; OSTROW: COURTESY OF UTA; TRINH: COURTESY OF SUBJECT; MARKS: CARLY GLAZER; APOLITO, BLOCK, RASO, CONNELL: COURTESY OF SESAC; BENDER: COURTESY OF SOUNDEXCHANGE; CALDAS: MAGNUS ARREVAAD; CONYERS, NEUMAN: PC DOWNTOWN/SONGTRUST.



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**Eddie Bayers Jr.**, Drums  
**Thom Flora**, Vocals  
**Paul Franklin**, Steel Guitar

**Tania Hancheroff**, Vocals  
**Brent Mason**, Electric Guitar  
**Carmella Ramsey**, Vocals and Fiddle  
**Michael Rhodes**, Bass

**Deanie Richardson**, Fiddle and Mandolin  
**Matt Rollings**, Keyboard  
**Jeff White**, Acoustic Guitar and Vocals

FROM THE STAFF OF THE COUNTRY MUSIC HALL OF FAME AND MUSEUM



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Music Publishing, has extended its worldwide reach through a partnership with International Copyright Enterprise, which has offices in London, Stockholm and Berlin. As a result, Songtrust's royalty collections grew 86 percent in the first half of 2018, compared with the same 2017 period, and the company now represents more than 150,000 songwriters, adding as many as 4,000 songs a month, reports Conyers. Neuman, herself a former indie musician, reports 35 percent more new clients in the first eight months of this year than in all of 2017. "The opportunity that's out there for independent songwriters, and the ecosystem that supports them, is kind of an incredible thing," she says.

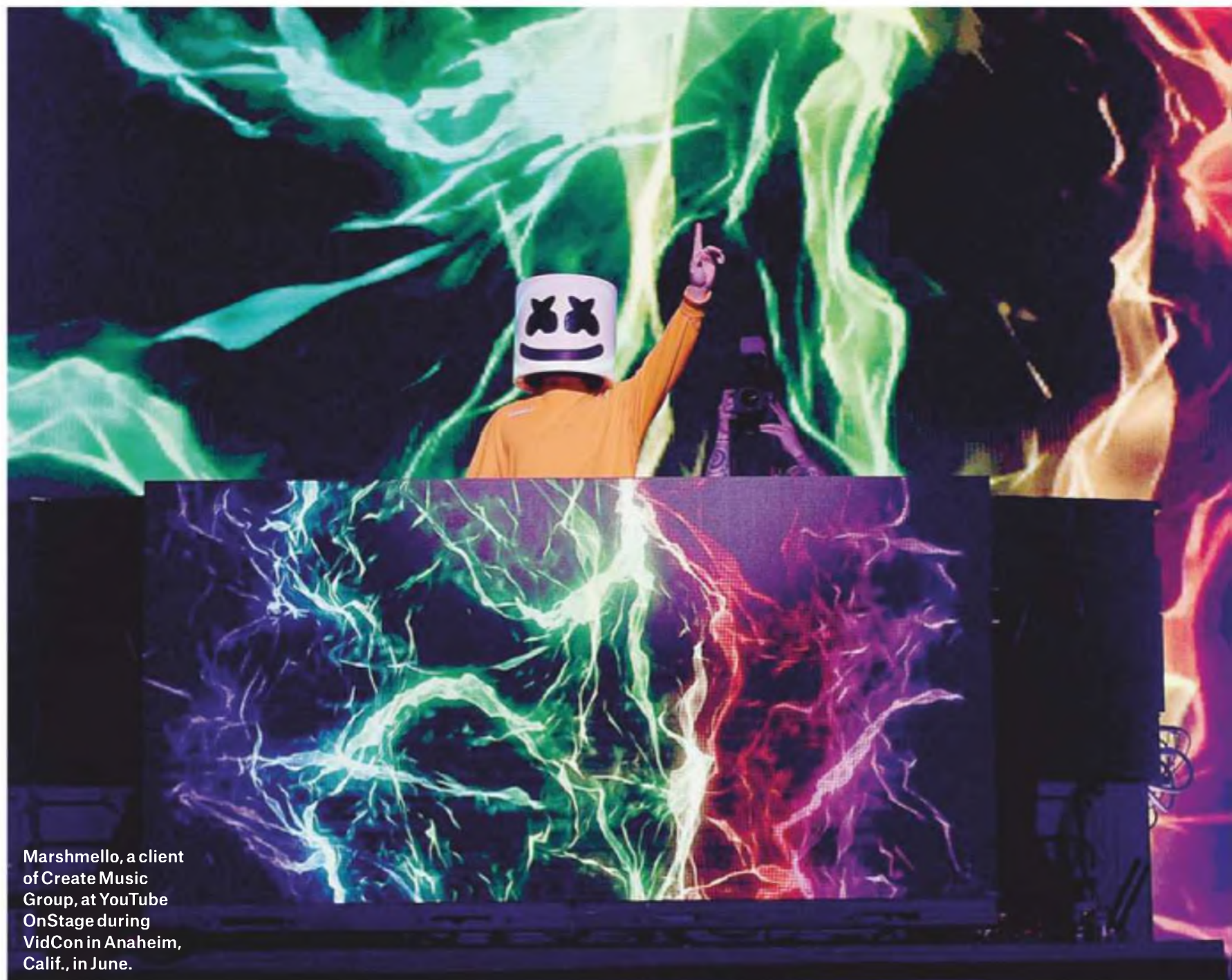
**JOVIN CRONIN-WILESMITH, 28**  
Co-founder/vp product development, Stem  
**TIM LUCKOW, 30**  
Co-founder/president, Stem  
**MILANA RABKIN LEWIS, 30**  
Co-founder/CEO, Stem



Stem is delivering for Sheryl Crow, Childish Gambino and others who have signed with the music-and-royalties-distribution startup. The company, which Rabkin Lewis describes as "an end-to-end solution for rights owners," paid royalties for 3.6 billion-plus streams during the first half of this year alone. Luckow says Stem now has partnerships with streaming services on five continents. "We can report triple-digit growth in the past 12 months," he says. Cronin-Wilesmith sees Stem moving beyond music to other such creative fields as graphic arts. "We can help the people who are normally cut out of the process entirely," he says. "Our business has been shining a light on all these creative businesses that also need a back-office suite of solutions."

**NICHOLAS LEHMAN, 47**  
Executive vp/chief strategy and digital officer, ASCAP


 Lehman, who joined ASCAP in April after a long career of digital innovation at MTV and NBCUniversal, among other companies, is focused on multiple initiatives at the




Marshmello, a client of Create Music Group, at YouTube OnStage during VidCon in Anaheim, Calif., in June.

performing rights organization, including a joint database with BMI, due to launch in 2019. "Our goal is to have stronger, more mutually beneficial relationships with them so that we can launch new services that create value for the industry as a whole and our creators in particular," says Lehman, who also oversees an array of new digital tools for ASCAP songwriters. "We're constantly looking for ways to add value for our members."

**DAVID LEVIN, 47**  
Vp new media, BMI

 For its 2018 fiscal year, BMI reported a 32 percent increase in digital revenue, totaling \$215 million. "Digital now is almost on par with our traditional television/radio broadcasting [revenue] — about 25 percent of our licensing," says Levin. "So it's a great achievement for us." Levin struck a new licensing agreement with Facebook and extended deals with Spotify, Apple Music, Amazon Studios, SoundCloud and Vevo — and moved BMI into the digital fitness market via a licensing deal with Peloton.

**JEFF PRICE, 51**  
Founder/CEO, Audiam

 Price, who previously founded TuneCore to help indie artists get their music onto digital services, launched Audiam to ensure that songwriters and music publishers get paid by confirming that streaming services matched songs to their copyright owners and music publishers in their databases. Price is at the forefront of bringing the issue of "unmatched"

songs to the industry's attention, and since launching in 2013, Audiam has recovered more than \$20 million — \$11 million in the past year — in royalties that had gone unpaid due to matching errors.

**JONATHAN STRAUSS, 32**  
Co-founder/CEO, Create Music Group  
**ALEXANDRE WILLIAMS, 32**  
Co-founder/COO, Create Music Group



Revenue for Create Music Group — which helps clients like Deadmau5, Trippie Redd and Marshmello find untapped royalties on YouTube and for unofficial releases like mixtapes — reached \$30 million in 2017, up from \$16 million the previous year. "We currently monetize over 9 billion monthly music streams across platforms," reports Strauss. In September, CMG launched a publishing arm that has signed 6ix9ine. It also has moved into original video production via Flighthouse, a top TikTok channel with 18 million fans. Williams says CMG's new dashboard tool allows artists to view revenue from multiple streaming platforms as well as publishing royalties. "You can see everything, every day. It's crazy," he says. 📺

*Contributors: Rich Appel, Steve Baltin, Dave Brooks, Dean Budnick, Ed Christman, Leila Cobo, Camille Doder, Adrienne Gaffney, Andrew Hampp, Cherie Hu, Gil Kaufman, Steve Knopper, Juliana Koranteng, Robert Levine, Geoff Mayfield, Taylor Mims, Paula Parisi, Alex Pham, Dan Rys, Eric Spitznagel, Colin Stutz, Deborah Wilker, Nick Williams*



Gambino, a Stem client, at the iHeartRadio Music Festival at T-Mobile Arena in Las Vegas in September.





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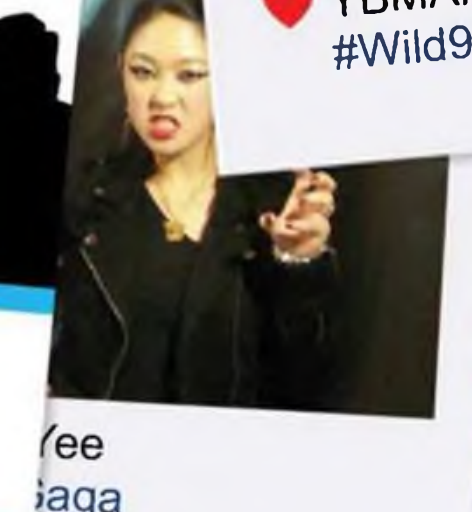
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## Banda MS Celebrates 15 Years

The band's founder, Sergio Lizárraga, reflects on transcending expectations (and ruling the Latin charts) in a world where regional Mexican music doesn't always get its due

BY LEILA COBO

**W**HEN SERGIO Lizárraga got his first tuba at age 15, he never imagined he would become the leader of 2018's most-streamed Mexican act on Spotify.

After playing in other bands like Banda La Costeña, in 2003 Lizárraga founded the 16-piece Banda Sinaloense MS de Sergio Lizárraga — more commonly known as Banda MS — which has become the most successful regional Mexican music act in an era dominated by the urban and reggaetón genres. The group performs *banda* music (played by large wind ensembles of 10 to 20 musicians), a subgenre of regional Mexican music that also includes mariachi, *ranchera* and *norteño*.

Although regional Mexican music is popular in the United States, and for a long time was a top-selling Latin genre, it is often looked down upon by pop artists as lacking sophistication. But since Lizárraga moved Banda MS (the initials stand for the group's hometown of Mazatlán in Sinaloa, Mexico) from Universal's Disa label to his independent Lizos Music in 2014, the group has

notched 10 No. 1s on *Billboard's* Regional Mexican Songs chart, nine top 10 singles on the Hot Latin Songs list and six top 10 LPs on the Latin Albums tally, including *Con Todas Las Fuerzas (With All Forces)*, which debuted at No. 5 in September.

"It has been a good year, but the Spotify recognition surprised me," says Lizárraga, 43, who put down his tuba in 2013 to devote himself to managing and producing Banda MS and serving as president/CEO of Lizos Music. The label has over 40 staffers and a roster that includes new acts Marilyn Odessa and Banda La Misma Tierra. Banda MS has played over 100 shows in 2018, including three nights at Los Angeles' Microsoft Theater and two nights at Arena Monterrey in Mexico. "There's still this stigma against *banda* music," says Lizárraga, "but we — I'm very proud to say — have broken paradigms."

For the 15th anniversary of Banda MS, the executive spoke to *Billboard* on the success of the group and the growing legacy of regional Mexican music.

**What drove you to get into *banda*?** Music is part of our upbringing in my

native Mazatlán. It's a very musical city and home to Banda El Recodo. [Mexico's most venerable band, it formed in 1938 and is still active.] We were four kids: one sister and three brothers, including my older brother, who died at 21, and my younger brother Albert, who plays clarinet in the band. I started studying music at [age] 15 along with a group of friends, many of whom are part of MS today [trumpeters Ricardo and Elias Nordahl, clarinetist Jairo Ozuna and *tambora* player Yahir Ozuna].

**Why did you pick up the tuba?**

No one else wanted to play it, because it was too big. Three of us had a drawing, and I got stuck with it. But once I tried it, I loved it. It's a solo instrument; there's only one tuba in the band. So you can impose your style, and you play throughout every song. When I told my mom how much that first old tuba was going to cost, she almost flipped. It was the most expensive instrument of all: \$600. But my older brother, who was working at the time, gave me most of the money, and my dad put up the rest.

**You had a big scare in July 2016, when a stray bullet hit singer Alan Ramírez in the neck after a show in Mexico City. He almost died, but the police determined it was an accident.**

The fact that it was a stray bullet was a big relief. We didn't see ourselves traveling in armored cars. Of course, we had to analyze things — to ask ourselves

Top: Banda MS onstage at MGM Grand Garden Arena in Las Vegas in September, as part of a celebration of the 208th anniversary of Mexico's independence.





if we had enemies. But we couldn't come up with anyone.

**Before going indie with Lizos Music, you signed with manager Fernando Camacho, who represents and produces some of Mexico's top groups. Through him you released music on Universal labels Disa and Fonovisa.**

We came from being indie, and we were the most-listened-to *banda* in Mexico. Our singer was Juli3n 1lvarez [who has since left the group], and he was a star. But I felt we couldn't reach big goals [on our

own]. We signed with Fernando in 2006, when 1lvarez decided to go solo. We still have a great relationship with Fernando, and when our contract expired, we stayed one more year with him. I eventually went indie because I was forced to do things alone. [Liz1rraga was not offered a favorable contract by Disa.]

I came from making music, [but] knew absolutely nothing about the business of music. By the end of 2015, we hadn't received a single cent in royalties as Banda MS. When we recovered our masters and released *Que Bendici3n* [What a Blessing, in 2016] under Lizos, we received the first royalties in the group's history. That opened our eyes to the business and to the fact that there was more to it than shows and albums. We realized that streams and videos are a source of revenue.

**Banda MS plays the occasional *corrido* — songs about real heroes and antiheroes. What's your opinion on *corridos* and *narcocorridos*, which talk about drug culture and are very popular now?**



Far left: The city of Mazatl1n in Sinaloa, Mexico. Above: Banda MS vocalists and Billboard Latin Music Award winners Ramirez (left) and Oswaldo Silvas in April.

MAZATL1N: GETTY IMAGES; SILVAS: ALEXANDER TAMARGO/TELEMUNDO/BCU PHOTO BANK/GETTY IMAGES

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*Gracias por formar parte de la familia*





*Corridos* are part of our culture. I don't agree much with singing *corridos* about people who are breaking the law and are alive. They used to be about outlaws who were long dead. But now you're exulting people who are alive and doing terrible things. If a *corrido* speaks about, say, [Colombian drug trafficker] Pablo Escobar, that's a story of the past. We sing stories in the same way Los Tigres del Norte do. [The Northern Mexican *norteco* group tends to chronicle actual

events and deceased people.]

**What surprises you most about this success after 15 years?**

I don't see myself as a "successful" guy. Success comes from teamwork. Obviously, I've made mistakes, but I've found people who have supported me. Success is having the vision to identify loyal people, people who work, who don't hide things from you and who help you learn.

**"Success is having the vision to identify loyal people, people who work, who don't hide things from you and who help you learn."**

—LIZÁRAGA

**Regional Mexican music is often overlooked on big stages and playlists. Why do you think that is?**

When people tell me we should play reggaetón, I don't agree. Our music will always be needed. We can perform any rhythm. Not every *banda* has the musical skill to sound good. I go to our concerts and I see people dancing, singing and crying for three hours. So I do feel we're getting the love. When you fill the Microsoft Theater for three nights, you are getting love.

**What's next for Banda MS, and for the regional Mexican genre?**

To continue defending the genre and being there for our people — fans in Guatemala, Argentina, wherever they may be. Regional Mexican music is music for the people. And the people don't tolerate distance between [themselves and] their artists. It's not like pop acts, who sometimes don't even give interviews. Regional Mexican fans are a bit more territorial; they want a closer relationship. 🎧

**BANDA MS: 5 BEST-SELLING ALBUMS**

RANK	TITLE	PEAK POSITION	PEAK DATE
1	<i>Que Bendición</i>	No. 1 (three weeks)	Feb. 27, 2016
2	<i>En Vivo: Guadalajara-Monterrey</i>	No. 1 (two)	Sept. 19, 2015
3	<i>No Me Pidas Perdón</i>	No. 2	July 12, 2014
4	<i>La Mejor Versión De Mí</i>	No. 4	May 6, 2017
5	<i>Con Todas Las Fuerzas</i>	No. 5	Sept. 29, 2018

**Methodology** The ranking of Banda MS' top five albums is based on actual performance on *Billboard's* weekly Top Latin Albums chart, through the list dated Oct. 27. Albums are ranked based on peak position, weeks in the top 10 and total weeks on the chart. Due to changes in chart methodology through the years, eras are weighted to account for different chart-turnover rates during various periods.







FELICITA A  
**BANDA MS**

POR SUS 15 AÑOS DE TRAYECTORIA ARTÍSTICA



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**D O M**



**S W E**



**D O M**

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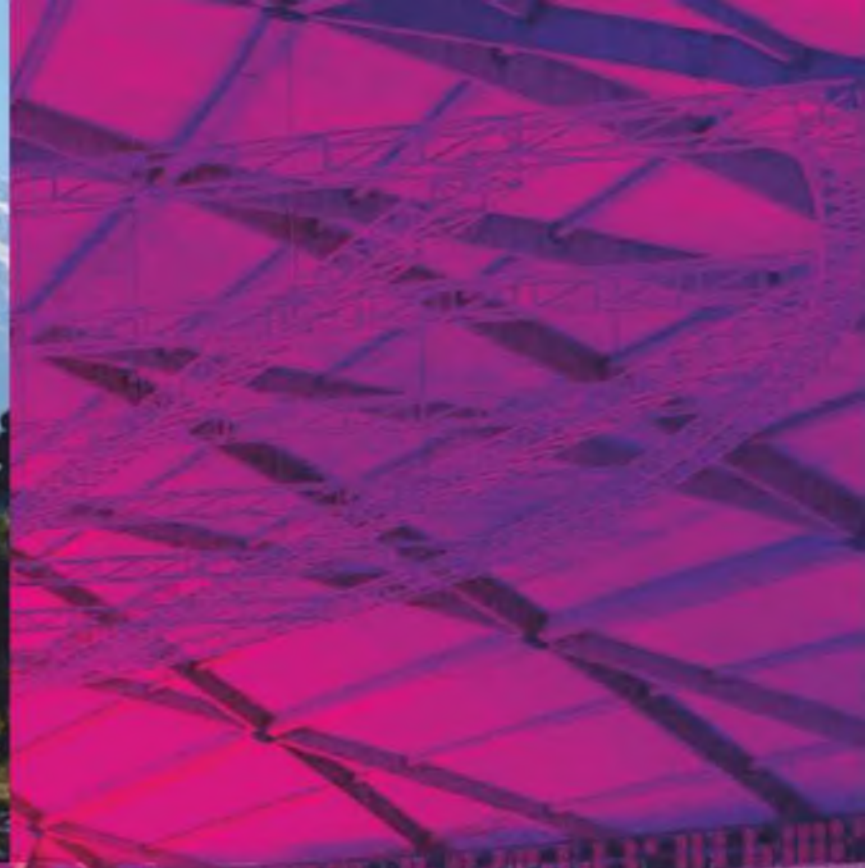
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CONTACT:

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**Tom Alexander, Booking Manager:**  
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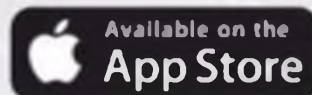
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## New Day For The Tacoma Dome

With performances by Drake and Migos on Nov. 1, the iconic 23,000-seat venue in the Pacific Northwest reopened for concerts after a \$32 million top-to-bottom renovation

BY TAYLOR MIMS

**D**RIVE INTO TACOMA, Wash., on Interstate 5, and Mount Rainier rises up majestically to the southwest, while just beside the highway, the storied wooden roof of the Tacoma Dome commands the city's skyline.

Since opening in 1983, with a performance by David Bowie during his Serious Moonlight Tour, the venue has loomed as large in the hearts of the region's residents as the Cascade Range. And through decades of hosting Paul McCartney, The Rolling Stones, Eagles, Prince, Elton John, Lady Gaga and, just in 2018, Maroon 5, Shania Twain, Miranda Lambert and Katy Perry, the building has put this city 30 miles south of Seattle on the touring industry map.

"It has been such an incredibly iconic building," says Kim Bedier, director of Tacoma venues and events, who oversees the Dome. "It really personifies the town."

Yet the Tacoma Dome as built did not have "a lot of bells and whistles," adds Bedier. Given the advances in facility design, venues of lesser vintage have been torn down and replaced.

The Dome demolished? Not a chance. "There would be a huge outcry in the community," says Bedier.

Aside from all of those memorable concerts, the 23,000-capacity venue also hosts close to 30 graduations per year from surrounding high schools as well as the University of Washington, Tacoma and the University of Puget Sound. So nearly every teenager in the greater Seattle area has walked across the Tacoma Dome's stage over the past 35 years, with their friends and family in attendance.

So instead of demolition and construction, city officials in 2016 approved a renovation plan for the building that has cost \$32 million. The work was done in a compressed time

period. It began after the final graduation this past June and concluded in October.

The Tacoma Dome marked its rebirth as a concert venue on Nov. 1 with a show by Drake and Migos. Already booked for November are Justin Timberlake, Twenty One Pilots, Fleetwood Mac, Trans-Siberian Orchestra and Joe Walsh's VetsAid featuring Don Henley, James Taylor, Chris Stapleton, Ringo Starr and HAIM.

The venue now has significantly more restrooms, upgrades to the lighting and sound systems, and its first standard loading docks. New artist quarters feature a bevy of amenities, and performers can exit their quarters and walk directly onto the stage — no tunnels to travel through.

Aramark has taken over concessions, with serving locations designed with locally sourced reclaimed wood (reflecting Washington State's love of timber) and new, creative menu options. They include Taco-Ma's (street tacos), Tacoma Dough (pizza), Smoke (barbecue), Dock Street (fish and chips), Nourish (healthy made-to-order bowls and salads), Fire (grilled favorites), Crave (desserts and ice cream) and Sip and Craft (local craft beers, local distillery cocktails and souvenir soda cups).

Bedier believes that the most significant renovation for fans are the new seats. The Tacoma Dome has replaced all of its multicolored seating, which included benches in the upper areas.

"We were literally selling \$200 concert tickets for people to sit on the benches. I couldn't sleep at night," says Bedier, half-joking. "We replaced all the seats top to bottom with individual, state-of-the-art seats."

Prior to the renovation, changing the seating configurations for different types of events meant that any unneeded seats would have to be forklifted out of the facility and stored in the parking lot, which took up much-needed space for eventgoers' vehicles. The new seating retracts with ease, drastically cutting down the time it takes to reconfigure the arena between events.

"The day that I set foot in Tacoma, that was my goal — to get those [old] seats replaced," says Bedier, who started at the venue in 2012. "Now they're all going to be one color, which is a kind of Tacoma blue. It looks spectacular."

The renovations, adds Bedier, focused on comfort, convenience and efficiency. Before the project began, the venue did a study among local residents, asking what they would like to see from a renovation of

Drake (inset) christened the renovated Tacoma Dome, which is as much a fixture of the city's skyline as Mount Rainier (background).





The Dome is "part of the psyche" of Tacoma, says Bedier.

the Tacoma Dome. The city resoundingly rejected turning the venue into a professional sports-ready facility with suites or permanent VIP spaces.

"We really took that to heart and focused on great customer service and driving tickets and funding to do the renovations," says Bedier. "That's what makes us good partners in the market with KeyArena [in Seattle]," which is undergoing a \$700 million renovation with the goal of luring a National Hockey League team.

KeyArena "can host the professional teams, and we've got room to host everything else. We consider music and events our anchor tenants," says Bedier, who recently spoke with *Billboard* about the Tacoma Dome's renowned roof, its competition with Seattle and the advantages of booking monster truck shows and heavy metal concerts back to back.

**What can you tell readers about the Tacoma Dome that they probably don't know?**

It is one of the largest wood-dome structures around, certainly in North America. An interesting fact: A lot of it is the wood that fell in the aftermath of the Mount St. Helens volcano exploding [in 1980]. They are sheets of timber laminated together, which makes it super strong. At that time, it was real cutting-edge technology. I was just talking to one of the architects, and he said in the event of an earthquake, go and stand in the middle of the Dome, because it is the safest place in town.

**What is the Dome's economic impact on Tacoma?**

We have statistics that say, on some of our event nights, 97 percent of the hotel rooms in the area are full. We have a light rail that runs to downtown from the Tacoma Dome, and on a show night, it is just like being on a subway in rush hour in New York. It is packed with people coming to restaurants. For sure, the dome has had financial impact, and not just to the city but to the surrounding regions. A great number of people travel more than 50 miles to come to our shows. If a tour is not

leaving America, the Canadians will come down from Vancouver.

**How has the venue managed to lure such huge names for over 30 years?**

For sure, the capacity. We can sell a lot of tickets, and we do sell a lot of tickets. We've always tried to go out of our way to make sure that everyone's needs are met — whether it is a promoter, an artist or a fan, we want them to have the best time possible. Sometimes that was really challenging, because we were working with old equipment in an antiquated building. We're excited to be able to take that to a higher level now.

**Has Tacoma's proximity to Seattle venues caused competition for events?**

We certainly do complement each other, and we consider ourselves friendly competitors. There is such a thriving music scene here that there is room for everybody. We've always considered ourselves part of the Seattle metro market. It is just over 3 million people. We have never considered ourselves a Tacoma-centric building. We see ourselves very much as a regional building. That has been part of the secret to everybody's success.

**Do the renovations help you compete?**

Absolutely. Just being the biggest isn't always good enough. We want people to leave every show having had the greatest, most comfortable time. The whole idea was to ensure that the Dome remained viable and competitive going forward.

**23K**  
Tacoma Dome capacity

---

**\$1.4M**  
Gross sales of Katy Perry's concert on Feb. 3, the venue's top-grossing show of the year to date

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**\$32M**  
Cost of the Tacoma Dome's renovation

Sources: Billboard Boxscore, Tacoma Dome

It is really part of the psyche of the community.

**Can it be difficult finding artists big enough to play such a large building?**

In 2008, they installed this incredible rigging grid and curtaining system in the Dome. We can effectively make the house a number of different sizes. We have this amazing 3,500- to 5,000-seat theater configuration. It was a thoughtful innovation that they put in at that time. It makes it super flexible, so we have done some smaller shows quite successfully.

**What genre of music performs the best in the Tacoma market?**

Everything seems to do really well. Drake sold out. What seems to do the best is certainly country music. We knock that out of the park. We did more than 100,000 people over the five Garth Brooks shows [in November 2017], which was kind of a crowning glory for a lot of us. Metal and hard rock play super well here. There is a great music-oriented population in this whole metro market.

**What other kinds of special events has the Dome hosted?**

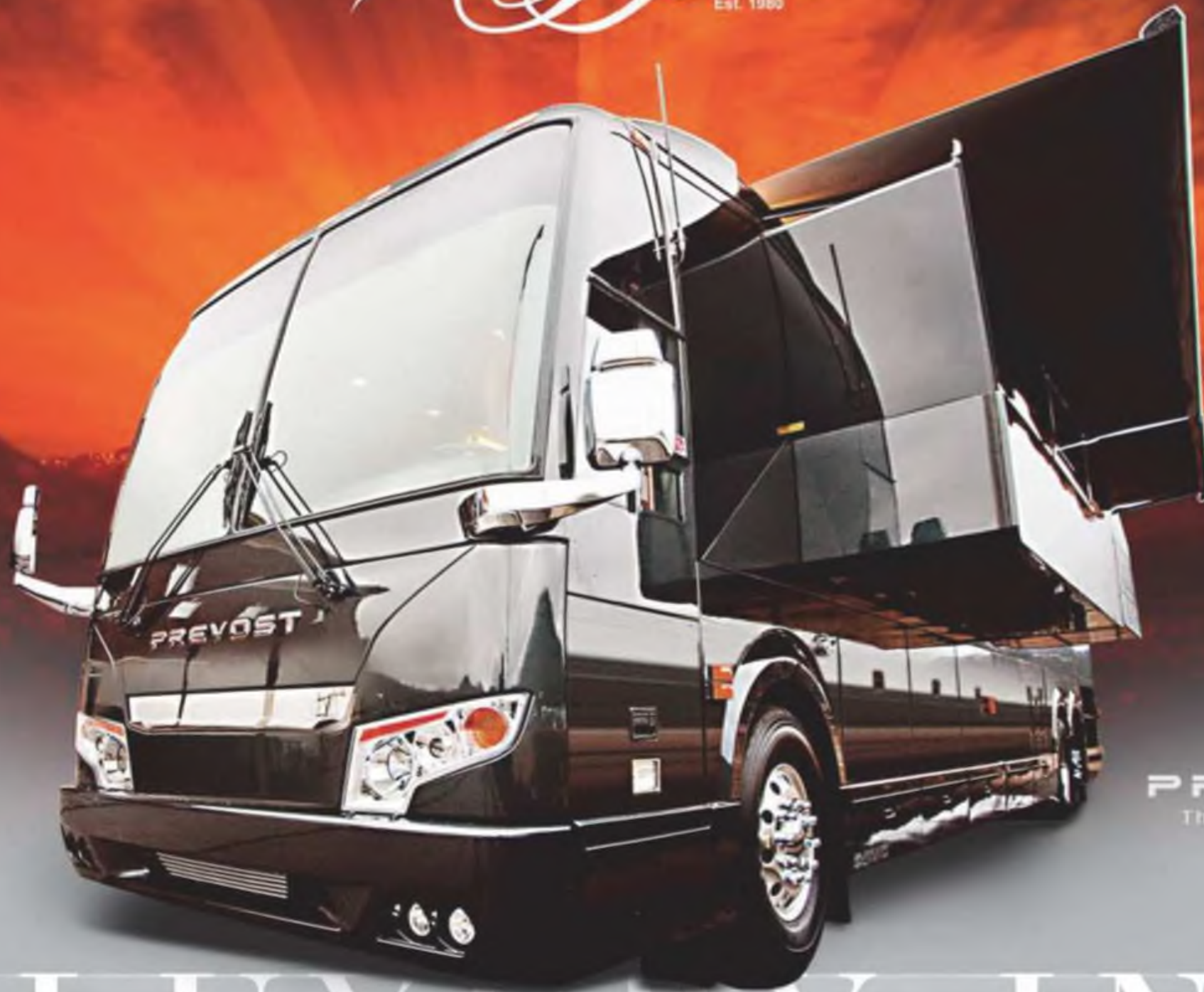
The arena floor becomes so large because it is so convertible [with the removal of seats]. We play football in there. We lay down the football field, and we do annual high school football championships. Monster trucks love us because they have lots of running room. We really like having metal shows after monster trucks to shake the dirt out of the ceiling. ●



A rendering of the renovated Tacoma Dome, with its state-of-the-art seating.



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# Billboard Artist 100

November 10  
2018  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1</b> <b>ANDREA BOCELLI</b>	SONY/NERVE/VEVA	1	7
1	2	2	<b>LADY GAGA</b>	INTERSCOPE/IGA	1	87
4	6	3	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	227
5	5	4	<b>POST MALONE</b>	REPUBLIC	1	123
14	11	5	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	1	68
7	10	6	<b>IMAGINE DRAGONS</b>	MONARK/REPUBLIC/VEVA/IGA	1	195
3	9	7	<b>BRADLEY COOPER</b>	INTERSCOPE/IGA	3	5
19	8	8	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/IGA	8	24
21	15	9	<b>HALSEY</b>	ASTRALWERKS	1	151
13	13	10	<b>ARIANA GRANDE</b>	REPUBLIC	1	195
15	16	11	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	64
12	12	12	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND/INTERSCOPE/IGA	1	130
		<b>NEW</b> 13	<b>JOJI</b>	BBRISING/22TONE	13	1
22	7	14	<b>KHALID</b>	RIGHT HAND/RCA	7	87
8	14	15	<b>EMINEM</b>	SHADY/AFTERMATH/INTERSCOPE/IGA	1	227
49	17	16	<b>QUEEN</b>	HOLLYWOOD	16	27
2	4	17	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	108
25	27	18	<b>LAUREN DAIGLE</b>	VENTRILOQUIST/AMERICA/IMP	3	35
18	18	19	<b>ED SHEERAN</b>	ATLANTIC/AG	1	221
17	21	20	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	227
20	22	21	<b>LUKE COMBS</b>	MONARCH/COLUMBIA NASHVILLE/WMN	5	87
29	26	22	<b>PANIC! AT THE DISCO</b>	REPRISE/WARNER BROS.	1	111
	3	23	<b>DISTURBED</b>	REPRISE/WARNER BROS.	3	49
6	19	24	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/IGA	6	28
27	31	25	<b>5 SECONDS OF SUMMER</b>	IMP/IMP/IMP/IMP	1	84
16	25	26	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	12	25
56	48	27	<b>MICHAEL JACKSON</b>	MJ/EPIC	20	192
28	32	28	<b>SHAWN MENDES</b>	ISLAND	1	195
10	20	29	<b>LIL WAYNE</b>	YOUNG MONEY/REPUBLIC	1	24

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
9	24	30	<b>TWENTY ONE PILOTS</b>	FILED BY RAMP/IMP	1	185
		<b>RE-ENTRY</b> 31	<b>JOHN LEGEND</b>	COLUMBIA	15	103
35	36	32	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	11	49
36	34	33	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	25	55
34	23	34	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/IMP	5	72
32	35	35	<b>BRUNO MARS</b>	ATLANTIC/AG	1	215
26	33	36	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	99
24	37	37	<b>KODAK BLACK</b>	DECATON/DECATON/AMERICA/IMP	6	71
30	38	38	<b>TAYLOR SWIFT</b>	BIG MACHINE/BMLG	1	223
		<b>RE-ENTRY</b> 39	<b>KANYE WEST</b>	G.O.S./D.J./DEF JAM	1	108
38	40	40	<b>CHRIS STAPLETON</b>	MUSIERY NASHVILLE/IMP/IMP	1	158
-	1	41	<b>GRETA VAN FLEET</b>	LAVA/REPUBLIC	1	4
72	66	42	<b>PINK</b>	RCA	1	130
		<b>RE-ENTRY</b> 43	<b>CHER</b>	WARNER BROS.	2	4
-	64	44	<b>EXO</b>	S.M.	18	22
83	52	45	<b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/IGA	45	10
		<b>RE-ENTRY</b> 46	<b>PENTATONIX</b>	RCA	1	51
42	43	47	<b>BEBE REXHA</b>	WARNER BROS.	23	89
59	39	48	<b>DUA LIPA</b>	WARNER BROS.	10	62
63	61	49	<b>SHECK WES</b>	CACTUS JACK/GRAND/INTERSCOPE/IGA	43	6



## NO. 1 Andrea Bocelli

Bocelli re-enters atop the Billboard Artist 100 to become the top musical act in the United States for the first time as the icon scores his first No. 1 album on the Billboard 200 with *Si*, the first classical leader on the chart in over a decade (see page 94).





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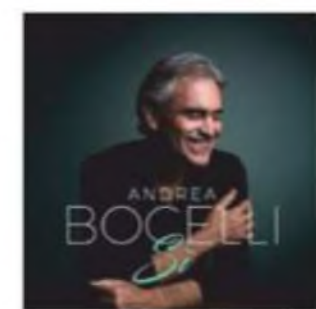


# Billboard 200

November 10  
2018  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
HOT DEBUT	1	<b>ANDREA BOCELLI</b>	SUGAR	INTERSCOPE/IGA	<i>Si</i>	1	1
1	2	LADY GAGA & BRADLEY COOPER	A Star Is Born (Soundtrack)	INTERSCOPE/IGA		1	4
NEW	3	JOJI	BRISING/A&TONE		BALLADS I	3	1
NEW	4	TORY LAINEZ	MAD LOVE/INTERSCOPE/IGA		Love me NOW?	4	1
5	5	LIL WAYNE	YOUNG MONEY/REPUBLIC		Tha Carter V	1	5
6	6	LIL BABY & GUNNA	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/CAPITOL		Drip Harder	4	4
7	7	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Scorpion	1	18
2	8	FUTURE & JUICE WRLD	FUTURE & JUICE WRLD Present... WRLD ON DRUGS GRAD OF A&T/REPUBLIC/FREEBAND/IGA/AT&T			2	2
9	9	TRAVIS SCOTT	CACTUS JACKS/DIGITAL MUSIC/EPIC		ASTROWORLD	1	13
10	10	POST MALONE	REPUBLIC		beerbongs & bentleys	1	27
13	11	ELLA MAI	TO SUMMER/INTERSCOPE/IGA		Ella Mai	5	3
11	12	QUAVO	QUALITY CONTROL/MOTOWN/CAPITOL		Quavo Huncho	2	4
16	13	JUICE WRLD	GRADE A/INTERSCOPE/IGA		Goodbye & Good Riddance	4	24
17	14	XXXTENTACION	BAD VIBES FOREVER		?	1	33
15	15	EMINEM	SHAGGY FLEETWORTH/INTERSCOPE/IGA		Kamikaze	1	9
23	16	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG		Look Up Child	3	8
18	17	CARDI B	THE ROSE A&T/ATLANTIC/AG		Invasion Of Privacy	1	30
4	18	DISTURBED	REPRISE/WARNER BROS.		Evolution	4	2
14	19	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG		Trench	2	4
20	20	ARIANA GRANDE	REPUBLIC		Sweetener	1	11
8	21	KHALID	RIGHT HAND/VEVA		Suncity	3	2
25	22	SOUNDTRACK	SONY/SONY CENTURY FOX/ATLANTIC/AG		The Greatest Showman	1	47
24	23	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN		This One's For You	4	74
19	24	KEVIN GATES	BREAD WINNERS ASSOCIATION/ATLANTIC/AG		Luca Brasi 3	4	5
22	25	QUEEN	HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	22	2
NEW	26	JOHN LEGEND	COLUMBIA		A Legendary Christmas	26	1
30	27	POST MALONE	REPUBLIC		Stoney	4	99
28	28	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC		Queen	2	12
31	29	ED SHEERAN	ATLANTIC/AG		+ (Divide)	1	87
12	30	LIL YACHTY	QUALITY CONTROL/MOTOWN/CAPITOL		Nuthin' 2 Prove	12	2
32	31	SHECK WES	CACTUS JACKS/DIGITAL MUSIC/EPIC/IGA		Mudboy	17	4
3	32	GRETA VAN FLEET	LANA/REPUBLIC		Anthem Of The Peaceful Army	3	2
NEW	33	PENTATONIX	IGA		Christmas Is Here!	33	1
29	34	LIL MOSEY	INTERSCOPE/IGA		Northsbest	29	2
NEW	35	GRATEFUL DEAD	Dave's Picks Volume 28: Capitol Theater, Passaic, NJ - 6/27/76	GRATEFUL DEAD/WARNER		35	1
RE	36	CHER	WARNER BROS.		Dancing Queen	3	4
33	37	XXXTENTACION	BAD VIBES FOREVER/EMPIRE		17	2	62
34	38	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	24
35	39	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG		Hamilton: An American Musical	3	162
NEW	40	ROBYN	SOMETHING/INTERSCOPE/IGA		Honey	40	1
NEW	41	JOSH TURNER	ACA NASHVILLE/UMG		I Serve A Savior	41	1
102	42	GG MICHAEL JACKSON	EPIC/LEGACY		Thriller	1	339
36	43	KHALID	RIGHT HAND/VEVA		American Teen	4	87
39	44	PANIC! AT THE DISCO	COBALT/FUELED BY RAMEN/EMG		Pray For The Wicked	1	19
40	45	IMAGINE DRAGONS	GOOD AND BEAUTIFUL/INTERSCOPE/IGA		Evolve	2	71
43	46	YOUNGBOY NEVER BROKE AGAIN	REVER BROKE AGAIN/ATLANTIC/AG		#Respect 4 Freedom 4 Loyalty	14	7
53	47	BILLIE EILISH	DEGAS/SONY/INTERSCOPE/IGA		Dont Smile At Me	38	45
37	48	6LACK	EPIC/INTERSCOPE/IGA		East Atlanta Love Letter	3	7
48	49	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	40
51	50	DAN + SHAY	WARNER BROS. NASHVILLE/WMN		Dan + Shay	6	19

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
45	51	BAZZI	EEZ/AMERICAN/ATLANTIC/AG		Cosmic	14	30
NEW	52	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG		NOW 68	52	1
46	53	MAC MILLER	WARNER BROS.		Swimming	3	13
52	54	TRIPPIE REDD	10TH ANNUAL PROJECTS		Life's A Trip	4	12
47	55	MAROON 5	2022/INTERSCOPE/IGA		Red Pill Blues	2	52
54	56	KENDRICK LAMAR	TOP DAWG/AMERICA/INTERSCOPE/IGA		DAMN.	1	81
55	57	OZUNA	VP ENTERTAINMENT/DIMELON/USOBY MUSE. LATIN		Aura	7	10
56	58	CHRIS STAPLETON	MERCURY NASHVILLE/UMG		Traveller	1	164
64	59	SHAWN MENDES	ISLAND		Shawn Mendes	1	23
NEW	60	JEREMIH & TY DOLLA \$IGN	ATLANTIC/BLACK SWAN/AT&T/AG/VEVA		MIH-TY	60	1
50	61	BTS	BRIGHT ENTERTAINMENT		Love Yourself: Answer	1	10
57	62	TAYLOR SWIFT	BIG MACHINE/BMG		reputation	1	51
62	63	LIL UZI VERT	GENERATIONS WDC/ATLANTIC/AG		Luv Is Rage 2	1	62
RE	64	SOUNDTRACK	WALT DISNEY		Tim Burton's The Nightmare Before Christmas	64	11
42	65	DUA LIPA	WARNER BROS.		Dua Lipa	27	70
61	66	CAMILA CABELLO	SPIN/EPIC		Camila	1	42
66	67	NF	NF REAL MUSIC/ASHTON/CAPOLINE		Perception	1	56
58	68	KANE BROWN	2021 AFCA NASHVILLE/UMG		Kane Brown	5	100
41	69	ERIC CHURCH	EMI NASHVILLE/UMG		Desperate Man	5	4
65	70	EMINEM	SHAGGY FLEETWORTH/INTERSCOPE/IGA		Curtain Call: The Hits	1	417
87	71	PS QUEEN	HOLLYWOOD		Greatest Hits	11	312
69	72	YOUNGBOY NEVER BROKE AGAIN	REVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	27
63	73	5 SECONDS OF SUMMER	ONE MORE/CAPITOL		Youngblood	1	20
67	74	BEBE REXHA	WARNER BROS.		Expectations	13	19
44	75	SUMMER WALKER	101/WARNER BROS./IGA		Last Day Of Summer	44	2
59	76	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMG		Cry Pretty	1	7
70	77	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	131
71	78	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	295
NEW	79	THOM YORKE	Suspense: Music For The Luca Guadagnino Film (Soundtrack)	XL		79	1
27	80	JASON ALDEAN	MACON/BROCKEN BOW/BMG/EMG		Rearview Town	1	29
73	81	J. COLE	DRACAMBLES/EPIC NATION/TERMS/EPIC/IGA		KOD	1	28
83	82	MICHAEL JACKSON	EPIC/LEGACY		The Essential Michael Jackson	31	249
77	83	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	85
75	84	YOUNGBOY NEVER BROKE AGAIN	REVER BROKE AGAIN/ATLANTIC/AG		Decided	41	6
76	85	SZA	TOP DAWG/ROCA		Ctrl	3	73
72	86	ELTON JOHN	ROCKET/ISLAND/UMG		Diamonds	23	51
84	87	THE WEEKND	XO/REPUBLIC		Starboy	1	101
78	88	H.E.R.	ROCA		H.E.R.	47	54
NEW	89	LUKAS GRAHAM	WARNER BROS.		3 (The Purple Album)	89	1
79	90	THOMAS RHETT	VALOR/UMG		Life Changes	1	60
100	91	CREDENCE CLEARWATER REVIVAL	FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	391
82	92	YG	4TH ANNUAL/RE/DEF JAM		Stay Dangerous	5	13
85	93	LIL SKIES	ALL WE GOT/ATLANTIC/AG		Life Of A Dark Rose	10	43
NEW	94	INGRID MICHAELSON	CABIN 24		Ingrid Michaelson's Songs For The Season	94	1
81	95	ED SHEERAN	ATLANTIC/AG		X	1	228
86	96	SOUNDTRACK	WALT DISNEY		Moana	2	102
107	97	RUSS	DIEMOND/RUSS MY MUSIC/COLUMBIA		Zoo	4	8
NEW	98	MADEINTYO	PRIVATE CLIVE/COMMISSION/BMG		Sincerely, Tokyo	98	1
97	99	FLEETWOOD MAC	WARNER BROS./PHONO		Rumours	1	294
91	100	CHRIS BROWN	ROCA		Heartbreak On A Full Moon	3	53



## Bocelli's First No. 1

After over 20 years of charting on the Billboard 200, **Andrea Bocelli** achieves his first No. 1 as the singer's new studio set, *Si*, debuts atop the tally. The LP earned 126,000 equivalent album units in the week ending Nov. 1, according to Nielsen Music. Of that sum, 123,000 were in album sales. In total, *Si* marks Bocelli's ninth top 10 set. *Si*'s 123,000 sales start his best sales week since *My Christmas* sold 284,000 copies during Christmas week in 2009 (reflected on the chart dated Jan. 9, 2010). *Si*'s debut was powered by sales generated from a concert ticket/album sale redemption offer tied to a series of Bocelli shows in 2018 and early 2019.

*Si*, which also bows at No. 1 on both the Classical Albums and Classical Crossover Albums charts, nabs the largest sales week for any classical title since July 2, 2010, when **Jackie Evancho's** classical crossover set, *Dream With Me*, sold 161,000 copies in its first week.

*Si* is also the first classical album to top the Billboard 200 in over 10 years. On Jan. 5, 2008, **Josh Groban's** classical crossover holiday LP, *Noel*, spent its fifth and final week atop the tally.

*Si*, sung mostly in Italian (or Spanish, depending on the version of the album purchased), marks a rare predominantly non-English No. 1. While **BTS** notched a pair of mostly Korean-language chart-toppers in 2018, before this year, the last mostly non-English No. 1 was in 2006: **Il Divo's** *Ancora* (Feb. 11, 2006).

Lastly, *Si* marks the first No. 1 for Sugar Music and the first chart-topper for Decca Records since the *Mamma Mia!* soundtrack (Decca/UMe) spent a week at No. 1 on Aug. 23, 2008.

—Keith Caulfield

SALES DATA COMPILED BY NIELSEN MUSIC. THE BILLBOARD 200 CHART RANKS THE MOST POPULAR ALBUMS OF THE WEEK, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS).



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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
92	101	JOURNEY	4X	COLUMBIA/LEGACY	Journey's Greatest Hits	10	536
NEW	102	THE STRUTS		FRESCO/INTERSCOPE/IGA	Young & Dangerous	102	1
NEW	103	CHRIS TOMLIN		RIVERMUSIC/5PARADISE/CAPITOL CMG	Holy Roar	103	1
95	104	SOUNDTRACK		LITILESTAR SERVICES/CAPITOL	Mamma Mia! Here We Go Again	3	16
90	105	BRUNO MARS		ATLANTIC/AG	24K Magic	2	102
93	106	IMAGINE DRAGONS		KUUNA/KORNH/INTERSCOPE/IGA	Night Visions	2	318
96	107	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	546
89	108	SOUNDTRACK		TOP DAWG/ATLANTIC/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	1	38
94	109	FOR KING & COUNTRY		CURB/WORD/CURB	Burn The Ships	7	4
103	110	ZPAC		AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	246
101	111	HALEY		ASTRALWORKS	hopeless fountain kingdom	1	74
99	112	TWENTY ONE PILOTS		FUELED BY RAMEN/EMG	Blurryface	1	181
111	113	KODAK BLACK		DOLLAZ N DIALZ/ATLANTIC/AG	Project Baby Two	2	63
110	114	THE WEEKND		XCOPY/REPUBLIC	Beauty Behind The Madness	1	166
113	115	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	113
109	116	OZUNA		VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	62
105	117	BILLY JOEL		COLUMBIA/LEGACY	The Essential Billy Joel	15	118
106	118	WIZ KHALIFA		TAYLOR GANG/INTERSCOPE/UMG	Rolling Papers 2	2	16
114	119	BRETT YOUNG		BMG	Brett Young	18	90
120	120	GUNNA		PSL	Drip Season 3	55	39
116	121	J. COLE		ORANGEVILLE/ROCK NATION/COLUMBIA	2014 Forest Hills Drive	1	204
140	122	AC/DC		COLUMBIA/LEGACY	Back In Black	4	332
98	123	T.I.		GRAND HUSTLE/EPIC	Dime Trap	13	4
112	124	TOM PETTY AND THE HEARTBREAKERS		MC A&E/DEF JAM/UMG	Greatest Hits	2	291
121	125	YBN NAJJA, YBN ALMIGHTY JAY & YBN CORDAE		YBN/The Mixtape	YBN: The Mixtape	21	8
NEW	126	FRANCESCA BATTISTELLI		CURB/WORD/CURB	Own It	126	1
117	127	RIHANNA		WESTBURY ROAD/ROCK NATION	ANTI	1	145
88	128	LOGIC		VISIONARY/DEF JAM	YSIV	2	5
122	129	KENDRICK LAMAR		TOP DAWG/ATLANTIC/INTERSCOPE/IGA	good kid, m.A.A.d city	2	314
125	130	TAYLOR SWIFT		BIG MACHINE/UMG	1989	1	203
123	131	SAM SMITH		CAPITOL	In The Lonely Hour	2	229
115	132	YOUNG DOLPH		PAPER ROUTE EMPIRE	Role Model	15	6
132	133	EAGLES		ASYLUM/ELC/TRAJ/RHINO	Their Greatest Hits 1971-1975	1	249
127	134	G-EAZY		G-EAZY/RYD/BIG/ROCA	The Beautiful & Damned	3	46
104	135	YOUNG THUG		300/ATLANTIC/AG	On The Rvn!! (EP)	17	6
126	136	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	261
124	137	SOUNDTRACK		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	24
136	138	LAUREN DAIGLE		CENTRICITY/CAFITO, CMG	How Can It Be	28	119
NEW	139	CHEVELLE		EPIC	12 Bloody Spies: B-Sides And Rarities	139	1
142	140	JON PARDI		CAPITOL NASHVILLE/UMG	California Sunrise	11	122
128	141	LAUV		LAUV/WALROBERT	I met you when I was 18. (the playlist)	50	22
RE	142	BOBBY "BOBBS" PICKETT AND THE CRYP-HOKERS		ROYAL COACHELL/UMG	The Original Monster Mash	142	4
131	143	BRYSON TILLER		TRAPSOUL/ROCA	TRAPSOUL	8	162
135	144	RICH THE KID		RICH FOREVER/300/INTERSCOPE/IGA	The World Is Yours	2	31
170	145	THE ROLLING STONES		ABRACO	Hot Rocks 1964-1971	4	288
151	146	ZI SAVAGE, OFFSET & METRO BOOMIN		ROCKAWAY/ATLANTIC/INTERSCOPE/IGA	Without Warning	4	52
137	147	METALLICA		BLA/RENE/UNIVERSAL	Metallica	1	507
139	148	THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Greatest Hits	1	152
151	149	GUNS N' ROSES		GEFFEN/UMG	Greatest Hits	3	450
148	150	MIGOS		QUALITY CONTROL/300/AG	Culture	1	92

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
144	151	RUSS		DEMON/RUSS MUSIC/COLUMBIA	There's Really A Wolf	7	78
146	152	PLAYBOI CARTI		AWGE/INTERSCOPE/IGA	Die Lit	3	25
154	153	BOB SEGER & THE SILVER BULLET BAND		HIGHWAY/CAPITOL/UMG	Greatest Hits	8	249
138	154	SHAWN MENDES		ISLAND	Illuminate	1	109
134	155	BRUNO MARS		ELEKTRA/AG	Doo-Wops & Hooligans	3	399
143	156	XXXTENTACION		BAD VIBET FOREVER/EMPIRE	Revenge	28	49
80	157	STEVE PERRY		DMT/FANTASY/CONCORD	Traces	6	4
145	158	ADELE		XL/COLUMBIA	25	1	154
108	159	TOBYMAC		FOREFROWN/CAPITOL CMG	The Elements	18	3
149	160	LYNYRD SKYNYRD		MELO/GEFFEN/UMG	All Time Greatest Hits	56	43
153	161	ADELE		XL/COLUMBIA	21	1	388
165	162	LIL BABY		QUALITY CONTROL	Too Hard	80	46
162	163	6IX9INE		SCUMBAG/10TH THOUSAND PROJECTS	DAY69	4	36
156	164	CHRIS STAPLETON		MERCURY NASHVILLE/UMG	From A Room: Volume 1	2	78
150	165	THE WEEKND		XCOPY/PUBLIC	My Dear Melancholy. (EP)	1	31
171	166	SAM HUNT		NEA NASHVILLE/UMG	Montevallo	3	210
152	167	QUEEN NAJJA		QUEEN NAJJA/CAPITOL	Queen Najja (EP)	26	14
167	168	LADY GAGA		SERPENTINE/ROCKAWAY/INTERSCOPE/IGA	The Fame	2	212
164	169	RED HOT CHILI PEPPERS		WARNER BROS.	Greatest Hits	18	191
158	170	SOUNDTRACK		YELLA 40/REPMWORKS/SIRSI	Trolls	3	110
172	171	HALEY		ASTRALWORKS	Badlands	2	146
175	172	FRANK OCEAN		BOYS DON'T CRY	Blonde	1	107
130	173	KANYE WEST		GOOD/C/DEF JAM	ye	1	22
147	174	ZAC BROWN BAND		ROAD/SOUTHERN GROUND/REPUBLIC	Greatest Hits So Far...	20	188
158	175	RAE SREMMURD, SWAE LEE & SLIM Jxmmi		TRAKKUMBA/INTERSCOPE/IGA	SR3MM	6	26
RE	176	JAY ROCK		TOP DAWG/INTERSCOPE/IGA	Redemption	13	17
155	177	SAM SMITH		CAPITOL	The Thrill Of It All	1	52
133	178	CHARLIE PUTH		Q/T/ATLANTIC/AG	Voicenotes	4	25
180	179	AJR		AT&T/BMG	The Click	61	32
160	180	PANIC! AT THE DISCO		DEBT/REFFED BY RAMEN/EMG	Death Of A Bachelor	1	146
21	181	LAY		ZHANGYIXING STUDIOS/55	NAMANANA: 03	21	2
RE	182	ORIGINAL BROADWAY CAST RECORDING		DECCA BROADWAY/UMG	Wicked	66	114
177	183	FLORIDA GEORGIA LINE		BMG	Dig Your Roots	2	111
174	184	THE BEATLES		APPLE/CAPITOL/UMG	1	1	341
118	185	SHY GLIZZY		GLIZZY GANG/300/AG	Fully Loaded	35	3
169	186	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	48
163	187	THE CARTERS		PARKWOOD/ROCK NATION	EVERYTHING IS LOVE	2	20
183	188	THE BEATLES		APPLE/CAPITOL/UMG	Abbey Road	1	281
182	189	A\$AP ROCKY		A\$AP WORLD/SABES/FOUR GROUP/50/ROCA	Testing	4	23
178	190	DEMI LOVATO		HOLLYWOOD/CAPITOL HOUSE/ISLAND	Tell Me You Love Me	3	57
179	191	HOZIER		WORRYWORKS/COLUMBIA	Hozier	2	170
191	192	ARIANA GRANDE		REPUBLIC	Dangerous Woman	2	121
RE	193	JACQUEES		CASHI/ATLANTIC/REPUBLIC	4275	35	9
RE	194	QUEEN		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	48	116
186	195	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	191
181	196	BLAKE SHELTON		WATSON/RED. NASHVILLE/UMG	Reloaded: 20 #1 Hits	5	135
198	197	JUSTIN BIEBER		CONIST. BOY/AT&T/DEF JAM	Purpose	1	149
189	198	FRANK SINATRA		FBI/FRANK SINATRA ENTERPRISES/CAPITOL/UMG	Ultimate Sinatra	32	59
159	199	SOUNDTRACK		FOX/ROCA	Love, Simon	37	33
RE	200	MERCYME		FAIR TRADE/ROG	I Can Only Imagine: The Very Best Of MercyMe	23	26



26

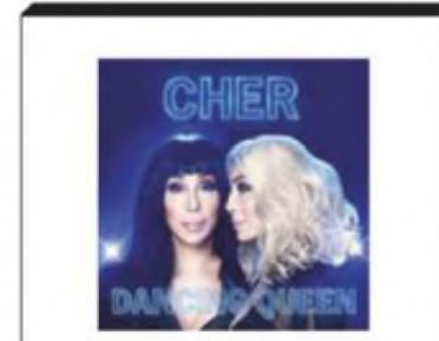
JOHN LEGEND  
A Legendary Christmas

John Legend's first holiday album, *A Legendary Christmas*, rings in the season at No. 26 on the Billboard 200. The LP, which includes new tunes and familiar favorites like "Silver Bells," starts with 20,000 equivalent album units earned in the week ending Nov. 1, according to Nielsen Music. Of that sum, 19,000 were in album sales, boosted by a concert ticket/album sale redemption offer with his upcoming tour. *A Legendary Christmas* is Legend's eighth top 40-charting set. —K.C.



33  
PENTATONIX  
Christmas Is Here!

The vocal group's latest holiday release starts with 17,000 units (15,000 in album sales). Its first three seasonal offerings all reached the top 10, including the chart-topping *A Pentatonix Christmas*.



36  
CHER  
Dancing Queen

The diva's ABBA covers set is back on the list thanks to a surge in sales driven by a concert ticket/album sale redemption offer. It earned 16,000 units (up 252 percent), of which nearly all were in album sales (up 284 percent).





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# Spooky Spikes

With Halloween (Oct. 31) falling on a Wednesday in 2018, the Nov. 10 charts reflect a robust amount of impact from the holiday in the tracking week ending Nov. 1.

On the Billboard 200, an obvious beneficiary of the spooky holiday is **Michael Jackson's** former No. 1 *Thriller*, which bolts up the list 102-42 with 14,000 equivalent album units earned (up 83 percent). Most of its gain is owed to streaming, thanks in large part to the popularity of the title track. *Thriller* hasn't been this high on the chart since Sept. 15, 1984, when it placed at No. 39. (*Thriller* was on the chart from its debut on Dec. 25, 1982, through April 20, 1985. Afterward, due to *Thriller's* age, it was ineligible to chart until the list began allowing catalog titles to chart on Dec. 5, 2009.)

The soundtrack to *Tim Burton's The Nightmare Before Christmas* — the rare album that doubles as both a Halloween- and Christmas-themed LP — re-enters the Billboard 200 at No. 64. It tallied 11,000 units, up 130 percent. On the Soundtracks chart, it rises 11-4, while on Top Holiday Albums (see billboard.com/charts), it gets pushed back 2-3 despite its gain as new holiday releases from **John Legend** (*A Legendary Christmas*) and **Pentatonix** (*Christmas Is Here!*) respectively debut at Nos. 1 and 2.

Lastly, **Bobby "Boris" Pickett & The Crypt-Kickers'** *The Original Monster Mash* album scares up a re-entry (and a new peak) as it returns at No. 142 (6,000 units; up 315 percent). The set contains the Billboard Hot 100 No. 1 hit "The Monster Mash." The single spent two weeks atop the list in 1962 (Oct. 20-27).

—Keith Caulfield



# Album Sales

November 10  
2018  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	<b>#1</b> <b>ANDREA BOCELLI</b>	SUGAR/DECCA/VLG	SI	1
3	2	<b>LADY GAGA &amp; BRADLEY COOPER</b>	A Star Is Born (Soundtrack)		4
NEW	3	<b>JOJI</b>	IBRISING/IZTONE	BALLADS 1	1
2	4	<b>DISTURBED</b>	REPRISE/WARNER BROS.	Evolution	2
NEW	5	<b>JOHN LEGEND</b>	A Legendary Christmas		1
8	6	<b>LAUREN DAIGLE</b>	CENTRICITY/CAFÉ/OLMG	Look Up Child	8
NEW	7	<b>GRATEFUL DEAD</b>	Capitol Records 20th Anniversary: Capitol Theater, Pacific NW - 6/17/76		1
32	8	<b>CHER</b>	WARNER BROS.	Dancing Queen	5
1	9	<b>GRETA VAN FLEET</b>	LANA/REPUBLIC	Anthem Of The Peaceful Army	2
NEW	10	<b>PENTATONIX</b>	REX	Christmas Is Here!	1
NEW	11	<b>JOSH TURNER</b>	MC & NASHVILLE/UMGR	I Serve A Savior	1
NEW	12	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMG	NOW 68	1
13	13	<b>SOUNDTRACK</b>	FOR/20TH CENTURY FOX/ATLANTIC/VAG	The Greatest Showman	47
6	14	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/EMG	Trench	4
NEW	15	<b>ROBYN</b>	RDW/CHERRY/INTERSCOPE/IGA	Honey	1
NEW	16	<b>THOM YORKE</b>	XL	Suspiria: Music For The Luca Guadagnino Film (Soundtrack)	1
11	17	<b>QUEEN</b>	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2
NEW	18	<b>INGRID MICHAELSON</b>	Capitol	Ingrid Michaelson's Songs For The Season	1
21	19	<b>EMINEM</b>	SHADY/AFTE@MATH/INTERSCOPE/IGA	Kamikaze	9
NEW	20	<b>THE STRUTS</b>	EPIC/SUM/INTERSCOPE/IGA	Young & Dangerous	1
20	21	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGR	Cry Pretty	7
NEW	22	<b>CHRIS TOMLIN</b>	HYPERMUSIC/SPARK/OLMG	Holy Roar	1
18	23	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGR	Desperate Man	4
17	24	<b>STEVE PERRY</b>	DMT/FANTASY/NEGRD	Traces	4
24	25	<b>FOR KING &amp; COUNTRY</b>	CURVE/ROSE/UMG	Burn The Ships	4
NEW	26	<b>FRANCESCA BATTISTELLI</b>	ORBITAL/WEA/UMG	Own It	1
NEW	27	<b>LUKAS GRAHAM</b>	WALTON BROS.	3 (The Purple Album)	1
NEW	28	<b>CHELLE</b>	EPIC	12 Bloody Spies: B-Sides And Rarities	1
NEW	29	<b>TORY LANEZ</b>	MAC/LOVE/INTERSCOPE/IGA	Love me NOW?	1
26	30	<b>SOUNDTRACK</b>	CITILESTAR/SEAN/EPIC/UMG	Mamma Mia! Here We Go Again	16
NEW	31	<b>FIGHT THE FURY</b>	ATLANTIC/AG	Still Breathing (EP)	1
22	32	<b>LIL WAYNE</b>	YOUNG MONKEY/REPUBLIC	Tha Carter V	5
4	33	<b>LAY</b>	ZNR/NY/ABC/STHRD/SM	NAMANANA: 03	2
NEW	34	<b>WHITEY MORGAN AND THE 78'S</b>	WHITELY MORGAN	Hard Times And White Lines	1
25	35	<b>JOSH GROBAN</b>	REPRISE/WARNER BROS.	Bridges	6
31	36	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON 10TH ANNIVERSARY	Hamilton: An American Musical	161
41	37	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits	251
27	38	<b>TOBYMAC</b>	FOREFRONT/ARTIST/UMG	The Elements	3
NEW	39	<b>MIKE LOVE</b>	MELCO/BMG	Reason For The Season	1
49	40	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	8
NEW	41	<b>VARIOUS ARTISTS</b>	SONY MUSIC/UNIVERSAL/UMG	NOW That's What I Call Music! 20th Anniversary	1
38	42	<b>ARIANA GRANDE</b>	REPUBLIC	Sweetener	11
29	43	<b>BTS</b>	RIGHT ENTERTAINMENT	Love Yourself: Answer	10
34	44	<b>LUKE COMBS</b>	HYPERMUSIC/COLUMBIA NASHVILLE/SM	This One's For You	65
52	45	<b>POST MALONE</b>	REPUBLIC	beerbongs & bentleys	27
28	46	<b>ELLA MAI</b>	30 SUMMER/INTERSCOPE/IGA	Ella Mai	3
33	47	<b>VARIOUS ARTISTS</b>	PLUG LOBBY/ROSE/CAFÉ/OLMG	WOW Hits 2019	4
39	48	<b>ED SHEERAN</b>	ATLANTIC/AG	+ (Divide)	87
40	49	<b>CHRIS STAPLETON</b>	MERBURY NASHVILLE/UMGR	Traveller	164
36	50	<b>PANIC! AT THE DISCO</b>	OLMG/FUELED BY RAMEN/EMG	Pray For The Wicked	19

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	<b>#1</b> <b>FIGHT THE FURY</b>	ATLANTIC/AG	Still Breathing (EP)	1
NEW	2	<b>WHITEY MORGAN AND THE 78'S</b>	WHITELY MORGAN	Hard Times And White Lines	1
NEW	3	<b>MIKE LOVE</b>	MELCO/BMG	Reason For The Season	1
NEW	4	<b>HAKEN</b>	INSIDEOUT/RED	Vector	1
NEW	5	<b>WILLIAM SHATNER</b>	CELESTES	Shatner Clause: The Christmas Album	1
NEW	6	<b>DAUGHTERS</b>	IPSCAL	You Won't Get What You Want	1
NEW	7	<b>WESTFIELD MASSACRE</b>	NERVE STRIKE	Salvation	1
NEW	8	<b>THE BROWNING</b>	SPINEFARM	Geist	1
NEW	9	<b>ROXANNE</b>	RAI/PG	Radio Silence	1
NEW	10	<b>ANTARCTIGO VESPUCCI</b>	POLYVINYL	Love In The Time Of E-Mail	1
NEW	11	<b>STAND ATLANTIC</b>	HOPKINS	Skinny Dipping	1
NEW	12	<b>DILLON CARMICHAEL</b>	WEBER HOUSE	Hell On An Angel	1
NEW	13	<b>HATE ETERNAL</b>	SEASON OF MIST	Upon Desolate Sands	1
NEW	14	<b>VERIDIA</b>	VERIDIA	The Beast You Feed	1
NEW	15	<b>BOYGENIUS</b>	MADONNI	Boygenius (EP)	1
NEW	16	<b>JULIA HOLTER</b>	DOMINO	Aviary	1
NEW	17	<b>TROPICAL FUCK STORM</b>	JOYFUL NOISE	A Laughing Death In Meatspace	1
NEW	18	<b>JAMIE LIN WILSON</b>	JAMIE LIN WILSON	Jumping Over Rocks	1
NEW	19	<b>BLOODBATH</b>	PERCEVILLE	The Arrow of Satan Is Drawn	1
NEW	20	<b>NAO</b>	REX	Saturn	1
1	21	<b>AMARANTHE</b>	SPINEFARM	Helix	2
NEW	22	<b>MAKAYA MCCRAVEN</b>	INTERNATIONAL ANTHEM	Universal Beings	1
14	23	<b>JIMMIE ALLEN</b>	STONEY CREEK/UMG/BRMG	Mercury Lane	3
RE	24	<b>THE MIDNIGHT</b>	THE MIDNIGHT	Kids	2
24	25	<b>TYLER CHILDERS</b>	WICKAMAN HOLLE/STREET TIGERS	Purgatory	36

SOUNDTRACKS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	<b>#1</b> <b>SOUNDTRACK</b>	FOR/20TH CENTURY FOX/ATLANTIC/VAG	A Star Is Born (Lady Gaga & Bradley Cooper)	4
3	2	<b>SOUNDTRACK</b>	FOR/20TH CENTURY FOX/ATLANTIC/VAG	The Greatest Showman	47
2	3	<b>SOUNDTRACK</b>	HOLLYWOOD	Bohemian Rhapsody (Queen)	2
11	4	<b>SOUNDTRACK</b>	WALT DISNEY	Tim Burton's The Nightmare Before Christmas	13
NEW	5	<b>SOUNDTRACK</b>	XL	Suspiria: Music For The Luca Guadagnino Film (Thom Yorke)	1
5	6	<b>SOUNDTRACK</b>	WALT DISNEY	Moana	102
7	7	<b>SOUNDTRACK</b>	CITILESTAR/SEAN/EPIC/UMG	Mamma Mia! Here We Go Again	16
6	8	<b>SOUNDTRACK</b>	REPRISE/WARNER BROS./UMG	Black Panther: The Album, Music From And Inspired By	38
8	9	<b>SOUNDTRACK</b>	NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	24
9	10	<b>SOUNDTRACK</b>	WELLS GOSSETT/UMG/REX	Trolls	110
10	11	<b>SOUNDTRACK</b>	FOX/UMG	Love, Simon	33
12	12	<b>SOUNDTRACK</b>	WALT DISNEY	Frozen	240
13	13	<b>SOUNDTRACK</b>	CC/ATL/UMG/UMG/UMG/UMG/UMG	Suicide Squad: The Album	117
15	14	<b>SOUNDTRACK</b>	DECCA/UMG	Mamma Mia!	142
RE	15	<b>SOUNDTRACK</b>	UMG	The Rocky Horror Picture Show	25
14	16	<b>SOUNDTRACK</b>	REPRISE/WARNER BROS./UMG	Purple Rain (Prince And The New Power Generation)	373
4	17	<b>SOUNDTRACK</b>	SACRED BONES	Halloween (2018)	2
19	18	<b>SOUNDTRACK</b>	PIXAAR/PAL/UMG	Coco	51
16	19	<b>SOUNDTRACK</b>	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	223
18	20	<b>SOUNDTRACK</b>	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Darker	88
20	21	<b>SOUNDTRACK</b>	UNIVERSAL STUDIOS/REPUBLIC	Fifty Shades Freed	38
17	22	<b>SOUNDTRACK</b>	COLUMBIA PICTURES/SONY/UMG/UMG	Superfly (Future)	21
23	23	<b>SOUNDTRACK</b>	UNIVERSAL STUDIOS/UMG/UMG/REPUBLIC	Sing	99
22	24	<b>SOUNDTRACK</b>	WALT DISNEY	Beauty And The Beast (2017)	86
21	25	<b>SOUNDTRACK</b>	LIONS GATE/UMG	Uncle Drew	20



# Suspiria Debuts; Wicked Returns

**Thom Yorke's** soundtrack to **Luca Guadagnino's** remake of *Suspiria* debuts on multiple charts. The set, which is Yorke's first film score, debuts at No. 79 on the Billboard 200 with 10,000 equivalent album units earned in the week ending Nov. 1 (with 9,000 of that sum in album sales). It also bows at No. 5 on Soundtracks and No. 1 on Vinyl Albums (4,000 LPs sold). And it was a hot seller at independent/small-chain stores, as it enters at No. 2 on the chart fueled by sales from those retailers: Tastemakers.

Yorke appeared on the Billboard 200 once before as a soloist, with the No. 2-peaking *The Eraser* in 2006.

*Suspiria* is Guadagnino's follow-up to his 2017 film, *Call Me by Your Name*, which also had a noteworthy soundtrack. *Name's* eclectic set peaked at No. 13 on Soundtracks, No. 21 on Tastemakers and No. 3 on Vinyl Albums. Through Nov. 1, it has earned 140,000 units, with 30,000 of that sum in album sales (7,000 on vinyl).

Elsewhere on the charts, the original Broadway cast recording of *Wicked* flies back onto the Billboard 200 for the first time in nearly four years. The set, which has sold 2.8 million U.S. copies, re-enters at No. 182 with 5,000 units (up 147 percent) thanks to buzz generated by NBC's one-hour special *A Very Wicked Halloween: Celebrating 15 Years on Broadway*. The show aired Oct. 29 (a day before the musical's 15th anniversary on Broadway) and featured performances of tunes from the show by its original stars, **Kristin Chenoweth** and **Idina Menzel**, as well as guests **Ariana Grande**, **Adam Lambert**, **Ledisi** and **Pentatonix**. *Wicked* last appeared on the Billboard 200 on Jan. 24, 2015 (No. 198). —K.C.

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

APPLY/STREAMING & SALES DATA COMPILED BY nielsen MUSIC





**LIFE CHANGES, BUT YOUR SELLOUT SHOWS  
ARE ALWAYS UNFORGETTABLE.**  
THANK YOU, THOMAS RHETT.



SPECIAL THANKS TO G-MAJOR MANAGEMENT, WME, AND LIVE NATION.



# Kanye Quits Politics (For Now)

"My eyes are now wide open," tweeted **Kanye West** (below) on Oct. 30, addressing rumors he had designed merchandise for conservative personality **Candace Owens'** Blexit initiative. "And now realize I've been used to spread messages I don't believe in." The tweets were taken to indicate that West was removing himself from the world of politics, following weeks of controversy led chiefly by his outspoken support of President **Donald Trump**. West re-enters the Social 50 at No. 3, gathering 243,000 Twitter mentions in the week ending Nov. 1 (up 433 percent), according to Next Big Sound.

While West used Twitter to distance himself from controversy, **Nicki Minaj** and **Cardi B** used social media to more deeply immerse themselves in it. The feuding rappers' next chapter began with the latter's sister claiming that the former leaked Cardi B's phone number to fan clubs to harass her, an accusation Minaj denied. The pair eventually traded barbs, with Cardi B putting up 10 videos on Instagram (that she later deleted) addressing the beef.

Minaj eventually called for a truce, tweeting Oct. 29: "Let's focus on positive things only from here on out," and that she "won't be discussing this nonsense anymore."

Both rappers scored social media bumps, led by Minaj, who moves 47-12 on the Social 50 (365,000 Twitter mentions, up 208 percent), while Cardi B vaults 18-15 (185,000 mentions, up 66 percent). They both scored gains for their music, too: Cardi B continued to promote "Money" (out Oct. 23), while Minaj had the music video for **Tyga's** "Dip," in which she's featured, as well as her featured credit on **Little Mix's** "Woman Like Me," to promote. —Kevin Rutherford



# Social/Streaming

November 10  
2018  
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>BTS</b> HYBE ENTERTAINMENT	108
2	2	<b>EXO</b> SM	67
RE	3	<b>KANYE WEST</b> GOOD MUSIC/DEF JAM	116
16	4	<b>NCT</b> SM	33
3	5	<b>LOUIS TOMLINSON</b> FAB/SONY/EPIC	83
8	6	<b>STEVE AOKI</b> ULTRA	23
9	7	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	48
11	8	<b>TWICE</b> JYP	27
14	9	<b>GOT7</b> JYP	63
25	10	<b>WANNA ONE</b> SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	45
23	11	<b>FREDDIE MERCURY</b> HOLLYWOOD	6
47	12	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	389
13	13	<b>SHAWN MENDES</b> ISLAND	202
6	14	<b>ARIANA GRANDE</b> REPUBLIC	300
18	15	<b>CARDI B</b> THE A&R GROUP/ATLANTIC	71
7	16	<b>LAY</b> ZHANG YUNG STUDIO/SM	4
RE	17	<b>BAEKHYUN</b> SM	5
15	18	<b>LADY GAGA</b> INTERSCOPE/RS&A	387
42	19	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/RS&A	15
37	20	<b>LITTLE MIX</b> SIRI/COLUMBIA	155
12	21	<b>SEVENTEEN</b> PLEASURE/LOEN ENTERTAINMENT	73
19	22	<b>POST MALONE</b> REPUBLIC	54
4	23	<b>NCT 127</b> SM	17
34	24	<b>NCT DREAM</b> SM	10
32	25	<b>HALSEY</b> ASTRALWORKS	92
RE	26	<b>JUSTIN BIEBER</b> SC HOODLORD/A&M/NO. 1 BM/DEF JAM	399
RE	27	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	50
10	28	<b>STRAY KIDS</b> JYP	21
30	29	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/RS&A	9
26	30	<b>BLACKPINK</b> YG	54
28	31	<b>MARSHMELLO</b> JOY TIME COLLECTIVE	75
44	32	<b>LIL PUMP</b> WARRNER BROS.	46
RE	33	<b>QUEEN</b> HOLLYWOOD	3
31	34	<b>DJ SNAKE</b> DJ SNAKE/DEF JAM/RS&A	11
5	35	<b>CAMILA CABELLO</b> SYCO/EPIC	130
21	36	<b>DUA LIPA</b> WARRNER BROS.	69
27	37	<b>TRAVIS SCOTT</b> CACTUS JACK/GRAND Hustle/EPIC	31
RE	38	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	195
20	39	<b>LAUREN JAUREGUI</b> SYCO/EPIC	59
24	40	<b>EMINEM</b> SHADY/ASTERMATH/INTERSCOPE/RS&A	303
36	41	<b>ASTRO</b> INELTRATO	21
RE	42	<b>NIALL HORAN</b> WILSON BROS./CAPITOL	95
48	43	<b>PENTAGON</b> CUBLOUS/LOEN ENTERTAINMENT	9
NEW	44	<b>WIZKID</b> STAR BOY	1
RE	45	<b>MICHAEL BUBLE</b> REPRISE/WARRNER BROS.	11
43	46	<b>RIHANNA</b> WESTWOOD BOARDWALK NATION	400
RE	47	<b>CHER</b> WARRNER BROS.	2
RE	48	<b>XXXTENTACION</b> BAD VIBES FOREVER	18
38	49	<b>IMAGINE DRAGONS</b> REPUBLIC/GOOD MUSIC/INTERSCOPE/RS&A	36
33	50	<b>MAROON 5</b> 222/INTERSCOPE/RS&A	177

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>ZEZE</b> Kodak Black Feat. Travis Scott & Offset INCLUDE IT/DEALZ/INTERSCOPE		3
3	2	<b>DRIP TOO HARD</b> Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/GOODMUSIC/CAPITOL		7
2	3	<b>SICKO MODE</b> Travis Scott CACTUS JACK/GRAND Hustle/EPIC		13
6	4	<b>MO BAMBA</b> Sheck Wes CACTUS JACK/GOOD/INTERSCOPE		9
4	5	<b>LUCID DREAMS</b> Juice WRLD GRACE A&R/INTERSCOPE		24
5	6	<b>TAKI TAKI</b> DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DJ SNAKE/DEF JAM/INTERSCOPE		5
7	7	<b>MIA</b> Bad Bunny Feat. Drake RIMAS/OWN SQUAREWARRNER BROS.		3
NEW	8	<b>MONEY</b> Cardi B THE A&R GROUP/ATLANTIC		1
18	9	<b>WITHOUT ME</b> Halsey CAPITOL		4
11	10	<b>FEFE</b> 6ix9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHHOUSE AND PRODUCTION/CAPITOL		15
13	11	<b>HAPPIER</b> Marshmello & Bastille JOY TIME COLLECTIVE/ASTRALWORKS/CAPITOL		8
10	12	<b>IN MY FEELINGS</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC		18
12	13	<b>GIRLS LIKE YOU</b> Maroon 5 Feat. Cardi B 222/INTERSCOPE		22
NEW	14	<b>ARMS AROUND YOU</b> XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee WARRNER BROS./BAD VIBES FOREVER/EMPIRE		1
14	15	<b>BETTER NOW</b> Post Malone REPUBLIC		27
8	16	<b>SUNFLOWER</b> Post Malone & Swae Lee REPUBLIC		2
17	17	<b>TASTE</b> Tyga Feat. Offset LAST KINGZ/EMPIRE		22
15	18	<b>TRIP</b> Ella Mai 10 SUMMERS/INTERSCOPE		10
19	19	<b>SAD!</b> XXXTENTACION BAD VIBES FOREVER		35
42	20	<b>WAKE UP IN THE SKY</b> Gucci Mane x Bruno Mars x Kodak Black GUWOP/ATLANTIC		7
9	21	<b>FINE CHINA</b> Future & Juice WRLD GRACE A&R/DEF JAM/INTERSCOPE/EPIC		2
16	22	<b>CLOSE FRIENDS</b> Lil Baby QUALITY CONTROL/GOODMUSIC/CAPITOL		4
23	23	<b>I LIKE IT</b> Cardi B, Bad Bunny & J Balvin THE A&R GROUP/ATLANTIC		30
25	24	<b>NONSTOP</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC		18
24	25	<b>MOONLIGHT</b> XXXTENTACION BAD VIBES FOREVER		22
NEW	26	<b>LAST MEMORY</b> TakeOff QUALITY CONTROL/GOODMUSIC/CAPITOL		1
28	27	<b>YES INDEED</b> Lil Baby & Drake QUALITY CONTROL/GOODMUSIC/CAPITOL		25
27	28	<b>EASTSIDE</b> Benny Blanco, Halsey & Khalid FRIENDS KEEP SECURE/INTERSCOPE		15
26	29	<b>I LOVE IT</b> Kanye West & Lil Pump GOODMUSIC/WARRNER BROS./DEF JAM		8
RE	30	<b>THRILLER</b> Michael Jackson EPIC/LEGACY		5
22	31	<b>NEVER RECOVER</b> Lil Baby & Gunna Feat. Drake YOUNG STONER LIFE/QUALITY CONTROL/GOODMUSIC/CAPITOL		4
43	32	<b>WHEN THE PARTY'S OVER</b> Billie Eilish DARKROOM/INTERSCOPE		2
31	33	<b>ROCKSTAR</b> Post Malone Feat. 21 Savage REPUBLIC		59
49	34	<b>BABY SHARK</b> Pinkfong SMART STUDIOS		2
34	35	<b>BELIEVER</b> Imagine Dragons GOODMUSIC/INTERSCOPE		74
36	36	<b>YOUNGBLOOD</b> 5 Seconds Of Summer ONE MODEL/ATLANTIC		17
33	37	<b>BIG BANK</b> YG Feat. 2 Chainz, Big Sean & Nicki Minaj REPUBLIC/DEF JAM		18
20	38	<b>STOOPID</b> 6ix9ine Feat. Bobby Shmurda SCUMGANG/TENTHHOUSE AND PRODUCTION/GOODMUSIC/CAPITOL		4
21	39	<b>BETTER</b> Khalid RIGHT HAND/EPIC		5
38	40	<b>PERFECT</b> Ed Sheeran ATLANTIC		58
41	41	<b>GOD'S PLAN</b> Drake YOUNG MONEY/CASH MONEY/REPUBLIC		41
46	42	<b>MEANT TO BE</b> Bebe Rexha & Florida Georgia Line WARRNER BROS.		48
30	43	<b>SHALLOW</b> Lady Gaga & Bradley Cooper INTERSCOPE		4
44	44	<b>PSYCHO</b> Post Malone Feat. Ty Dolla \$ign REPUBLIC		35
40	45	<b>BEAUTIFUL</b> Bazzi Feat. Camila Cabello ZEDD/ATLANTIC/SONY/EPIC		9
29	46	<b>MONA LISA</b> Lil Wayne Feat. Kendrick Lamar YOUNG MONEY/REPUBLIC		5
NEW	47	<b>LEAVE ME ALONE</b> Flipp Dinero ONE MATH/PRT THE MUSIC/EPIC		1
39	48	<b>BOO'D UP</b> Ella Mai 10 SUMMERS/INTERSCOPE		27
RE	49	<b>DESPACITO</b> Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC/ATLANTIC/GOODMUSIC/SONY/EPIC/WARRNER BROS./REPUBLIC		64
32	50	<b>UPROAR</b> Lil Wayne YOUNG MONEY/REPUBLIC		5



# 'Arms' Ascends Streaming Songs

"Arms Around You," the new collaboration between **Lil Pump** and the late **XXXTentacion** (above), bows at No. 14 on the Streaming Songs chart in its first full week of streaming. The track, which features **Maluma** and **Swae Lee**, debuts with 19.9 million streams in the week ending Nov. 1, according to Nielsen Music. "You" concurrently starts at No. 28 on the Billboard Hot 100, enters Digital Song Sales at No. 18 (with 11,000 downloads) and is bubbling under the Rhythmic airplay chart. The song was conceived after Lil Pump contacted XXXTentacion's mother following the rapper's death to inquire about making a song to honor the artist, who died June 18.

The top gainer on Streaming Songs is "Wake Up in the Sky" by **Gucci Mane, Bruno Mars** and **Kodak Black**. The track vaults 42-20 with 18.2 million streams, an increase of 47 percent, following the release of its Mars-directed music video on Oct. 31. The song is now two spots off its original peak of No. 18 on the Sept. 29 chart (but it hits a new single-week streaming high, as its previous tally was 17.4 million).

Meanwhile, after failing to reach Streaming Songs in 2017 despite charting at least once a year between 2013 and 2016, **Michael Jackson's** "Thriller" returns to the list at No. 30. The Halloween classic, which peaked at No. 4 on the Hot 100 in March 1984, re-enters with 15.3 million streams, a gain of 198 percent. Its streaming, sales and airplay gains (it also moves 15,000 downloads) enables its re-entry on the Hot 100, where it returns for an 18th week in all, at No. 31. —K.R.







RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	21
2	2	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	16
3	3	<b>BETTER NOW</b> REPUBLIC	Post Malone	20
4	4	<b>LOVE LIES</b> FOX/RC/A	Khalid & Normani	22
5	5	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	8
6	6	<b>GOD IS A WOMAN</b> REPUBLIC	Ariana Grande	12
13	7	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	5
7	8	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	16
9	9	<b>NATURAL</b> KIDIMAKORNER/INTERSCOPE	Imagine Dragons	13
10	10	<b>BROKEN</b> RED	lovelytheband	17
11	11	<b>SICKO MODE</b> CACTUS JACK/GRAND MUSTLE/EPIC	Travis Scott	9
8	12	<b>BACK TO YOU</b> NETFLIX/INTERSCOPE	Selena Gomez	24
14	13	<b>I LIKE ME BETTER</b> LAUV/AVANT-KOBAIT	Lauv	30
12	14	<b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	31
17	15	<b>BREATHIN</b> REPUBLIC	Ariana Grande	4
15	16	<b>SHE GOT THE BEST OF ME</b> RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	9
19	17	<b>HANGIN' ON</b> DCA NASHVILLE	Chris Young	10
23	18	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	6
21	19	<b>RING</b> THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	6
22	20	<b>SMILE</b> Lil' Duval Feat. Snoop Dogg & Ball Greezy HIGH BROKE/EMPIRE	Lil' Duval Feat. Snoop Dogg & Ball Greezy	10
16	21	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	24
28	22	<b>BEST SHOT</b> STONEY CREEK	Jimmie Allen	5
24	23	<b>TRIP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	7
20	24	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	39
25	25	<b>LIE</b> NF REAL MUSIC/CAPITOL/CARDLINE	NF	6

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>SHALLOW</b> INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	6
3	2	<b>WITHOUT ME</b> CAPITOL	Halsey	5
41	3	<b>A MILLION DREAMS</b> FOX/20TH CENTURY FOX/ATLANTIC/AS	P!nk	2
4	4	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWORKS	Marshmello & Bastille	10
10	5	<b>MONEY</b> THE KSR GROUP/ATLANTIC/AG	Cardi B	2
2	6	<b>ALWAYS REMEMBER US THIS WAY</b> INTERSCOPE/IGA	Lady Gaga	4
7	7	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	12
5	8	<b>I'LL NEVER LOVE AGAIN</b> INTERSCOPE/IGA	Lady Gaga	4
8	9	<b>NATURAL</b> KIDIMAKORNER/INTERSCOPE/IGA	Imagine Dragons	16
RE	10	<b>MONSTER MASH</b> PARROT/FRINO	Bobby "Boris" Pickett And The Cryptickers	12
RE	11	<b>THRILLER</b> EPIC/LEGACY	Michael Jackson	33
11	12	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	19
9	13	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	23
15	14	<b>WASTE IT ON ME</b> ULTRA	Steve Aoki Feat. BTS	2
14	15	<b>SICKO MODE</b> CACTUS JACK/GRAND MUSTLE/EPIC	Travis Scott	13
16	16	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE/IGA	Benny Blanco, Halsey & Khalid	11
13	17	<b>BETTER NOW</b> REPUBLIC	Post Malone	25
NEW	18	<b>ARMS AROUND YOU</b> WANNEB BROS./DAD VIBES FOREVER/EMPIRE	XXXTENTACION x Lil Pump	1
38	19	<b>MO BAMBA</b> CACTUS JACK/GRAND MUSTLE/EPIC/IGA	Sheck Wes	3
19	20	<b>SPEECHLESS</b> WARNER BROS. NASHVILLE/WMN	Dan + Shay	10
24	21	<b>YOU SAY</b> CENTRICITY/CAPITOL CMG	Lauren Daigle	16
6	22	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	2
RE	23	<b>GHOSTBUSTERS</b> ARISTA/LEGACY	Ray Parker Jr.	8
NEW	24	<b>DIP</b> LAST KINGS/EMPIRE	Tyga Feat. Nicki Minaj	1
25	25	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	30

# Pop/Rhythmic/Adult

November 10  
2018

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>GOD IS A WOMAN</b> REPUBLIC	Ariana Grande	15
1	2	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	22
3	3	<b>LOVE LIES</b> FOX/RC/A	Khalid & Normani	31
6	4	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	10
4	5	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	22
5	6	<b>BETTER NOW</b> REPUBLIC	Post Malone	22
7	7	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	16
9	8	<b>LIE</b> NF REAL MUSIC/CAPITOL/CARDLINE	NF	22
12	9	<b>BREATHIN</b> REPUBLIC	Ariana Grande	8
11	10	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	15
10	11	<b>I'M A MESS</b> WARNER BROS.	Bebe Rexha	19
15	12	<b>GG</b> <b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	9
13	13	<b>NATURAL</b> KIDIMAKORNER/INTERSCOPE	Imagine Dragons	13
8	14	<b>BACK TO YOU</b> NETFLIX/INTERSCOPE	Selena Gomez	26
14	15	<b>BEAUTIFUL</b> ZZZ/AMC/SMIC/ATLANTIC	Bazzi Feat. Camila Cabello	12
20	16	<b>WITHOUT ME</b> CAPITOL	Halsey	4
16	17	<b>BROKEN</b> RED	lovelytheband	13
17	18	<b>LOST IN JAPAN</b> ISLAND/REPUBLIC	Shawn Mendes X Zedd	6
18	19	<b>DREW BARRYMORE</b> WARNER BROS.	Bryce Vine	22
19	20	<b>JACKIE CHAN</b> MUSIC BY FREEDOM/STAMM/ASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	18
23	21	<b>ELECTRICITY</b> COLUMBIA	Silk City x Dua Lipa	8
27	22	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	3
22	23	<b>PROMISES</b> CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	11
26	24	<b>CONSEQUENCES</b> SPCO/EPIC	Camila Cabello	3
21	25	<b>NO BRAINER</b> D3/Khalid Feat. Justin Bieber, Chance The Rapper & Quavo WE THE G3S/EPIC	D3/Khalid Feat. Justin Bieber, Chance The Rapper & Quavo	15

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5	18
1	2	<b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	33
4	3	<b>PERFECT</b> ATLANTIC	Ed Sheeran	58
3	4	<b>THE MIDDLE</b> INTERSCOPE	Zedd, Maren Morris & Grey	34
5	5	<b>LIGHTS DOWN LOW</b> DIDD/CASH MUSIC/RED	MAX Feat. gnash	44
6	6	<b>MEANT TO BE</b> WARNER BROS.	Bebe Rexha & Florida Georgia Line	39
7	7	<b>NEVER BE THE SAME</b> SYCO/EPIC	Camila Cabello	29
8	8	<b>IN MY BLOOD</b> ISLAND/REPUBLIC	Shawn Mendes	30
10	9	<b>GG</b> <b>I LIKE ME BETTER</b> LAUV/AVANT-KOBAIT	Lauv	14
9	10	<b>HAVANA</b> SYCO/EPIC	Camila Cabello Feat. Young Thug	43
11	11	<b>DON'T GO BREAKING MY HEART</b> K-GAN/RC/A	Backstreet Boys	23
13	12	<b>LOVE SOMEONE</b> WARNER BROS.	Lukas Graham	4
12	13	<b>COME ON TO ME</b> MIL/CAPITOL	Paul McCartney	9
17	14	<b>WITH YOU</b> BUTTERFLY/EPIC	Mariah Carey	3
14	15	<b>BACK TO YOU</b> NETFLIX/INTERSCOPE	Selena Gomez	11
19	16	<b>SHALLOW</b> INTERSCOPE	Lady Gaga & Bradley Cooper	3
20	17	<b>BROKEN</b> RED	lovelytheband	10
16	18	<b>CALL ME SIR</b> SONEN FORBES/COLUMBIA	Train Feat. Cam & Travie McCoy	16
15	19	<b>GRANTED</b> RELRISE/WARNER BROS.	Josh Groban	19
23	20	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	9
18	21	<b>NO ERASIN'</b> DINT/STANLEY/CONCORD	Steve Perry	12
21	22	<b>DIDN'T I</b> REPUBLIC	Rod Stewart	15
27	23	<b>TEQUILA</b> WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	7
22	24	<b>AFRICA</b> WEEZER/CASH MUSIC/ATLANTIC/EMG	Weezer	15
26	25	<b>SEND ME A MESSAGE</b> FOD	Gregory Darling	7

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>SICKO MODE</b> CACTUS JACK/GRAND MUSTLE/EPIC	Travis Scott	12
4	2	<b>RING</b> THE KSR GROUP/ATLANTIC	Cardi B Feat. Kehlani	10
5	3	<b>WAKE UP IN THE SKY</b> GURU/ATLANTIC	Cardi B Feat. Bruno Mars & Kodak Black	7
2	4	<b>NONSTOP</b> YOUNG MONEY/CASH MORE/REPUBLIC	Drake	14
3	5	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	19
6	6	<b>SMILE</b> Lil' Duval Feat. Snoop Dogg & Ball Greezy HIGH BROKE/EMPIRE	Lil' Duval Feat. Snoop Dogg & Ball Greezy	11
9	7	<b>TASTE</b> LAST KINGS/EMPIRE	Tyga Feat. Offset	20
7	8	<b>BETTER NOW</b> REPUBLIC	Post Malone	22
11	9	<b>TRIP</b> 10 SUMMERS/INTERSCOPE	Ella Mai	10
12	10	<b>UPROAR</b> YOUNG MONEY/REPUBLIC	Lil Wayne	5
8	11	<b>BIG BANK</b> AROUNDUS/DEF. JAM	YG Feat. 2 Chainz, Big Sean & Micki Minaj	20
13	12	<b>DANGEROUS</b> MAYBACK/ATLANTIC	Meek Mill Feat. Jeremih & PnB Rock	14
17	13	<b>MIA</b> IMAGINE DRAGONS/WARNER BROS.	Bad Bunny Feat. Drake	3
15	14	<b>LOVE LIES</b> FOX/RC/A	Khalid & Normani	35
24	15	<b>GG</b> <b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	2
18	16	<b>UP NOW</b> ICARTISTRY WORLDWIDE/RC/WARNER BROS.	Sweetie X Lenon On Da Track Feat. G-Eazy & Rich The Kid	8
20	17	<b>LEAVE ME ALONE</b> CINEMATIC/WE THE BEST/EPIC	Flipp Dinerio	7
22	18	<b>BETTER</b> HIGH HANG/RC/A	Khalid	4
10	19	<b>FEFE</b> SCRAMANG/ENTHOUSIASM PRODUCTIONS/EPIC	6ix9ine Feat. Nicki Minaj & Murda Beatz	15
16	20	<b>I LOVE IT</b> GLOBE/WARNER BROS./DEF. JAM	Kanye West & Lil Pump	7
21	21	<b>DON'T MATTER TO ME</b> YOUNG MONEY/CASH MORE/REPUBLIC	Drake Feat. Michael Jackson	6
30	22	<b>ZEZE</b> DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	2
19	23	<b>IN MY FEELINGS</b> YOUNG MONEY/CASH MORE/REPUBLIC	Drake	17
25	24	<b>MO BAMBA</b> CACTUS JACK/GRAND MUSTLE/EPIC	Sheck Wes	7
27	25	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	10

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	22
2	2	<b>BROKEN</b> RED	lovelytheband	25
3	3	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	15
4	4	<b>I LIKE ME BETTER</b> LAUV/AVANT-KOBAIT	Lauv	31
6	5	<b>NATURAL</b> KIDIMAKORNER/INTERSCOPE	Imagine Dragons	16
8	6	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	9
5	7	<b>BACK TO YOU</b> NETFLIX/INTERSCOPE	Selena Gomez	19
7	8	<b>DELICATE</b> BIG MACHINE/REPUBLIC	Taylor Swift	35
10	9	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	8
14	10	<b>GG</b> <b>SHALLOW</b> INTERSCOPE	Lady Gaga & Bradley Cooper	4
9	11	<b>CONNECTION</b> MCSL/INTERSCOPE	OneRepublic	11
12	12	<b>TEQUILA</b> WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	14
13	13	<b>BETTER NOW</b> REPUBLIC	Post Malone	17
15	14	<b>MIGHT NOT LIKE ME</b> BIG YELLOW DOG/ATLANTIC	Brynn Elliott	11
17	15	<b>BE ALRIGHT</b> ISLAND/REPUBLIC	Dean Lewis	10
18	16	<b>LOST IN JAPAN</b> ISLAND/REPUBLIC	Shawn Mendes X Zedd	5
16	17	<b>AFRICA</b> WEEZER/CASH MUSIC/ATLANTIC/EMG	Weezer	20
19	18	<b>LOVE LIES</b> FOX/RC/A	Khalid & Normani	17
20	19	<b>BREATHIN</b> REPUBLIC	Ariana Grande	6
22	20	<b>I'M A MESS</b> WARNER BROS.	Bebe Rexha	11
21	21	<b>LOVE SOMEONE</b> WARNER BROS.	Lukas Graham	7
29	22	<b>YOU SAY</b> CENTRICITY/WARNER BROS.	Lauren Daigle	5
23	23	<b>SHOTGUN</b> COLUMBIA	George Ezra	9
28	24	<b>BURN THE HOUSE DOWN</b> AIR/IMPACT/ULTRA	AJR	6
31	25	<b>WITHOUT ME</b> CAPITOL	Halsey	3

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



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# Country

November 10  
2018  
**billboard**

HOT COUNTRY SONGS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (ARTIST)	CERTIFICATION (PRODUCTION LABEL)	WKS. ON CHART
	1	1	<b>#1</b> <b>SG</b> MEANT TO BE <b>▲</b> Bebe Rexha & Florida Georgia Line WILSHIRE (B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA) WARNER BROS./BMLG		49
	2	2	SHE GOT THE BEST OF ME Luke Combs J. MOFFATT (L. COMBS, R. SNYDER, W. LONG) RIVER HOUSE/COLUMBIA NASHVILLE		20
	3	3	TEQUILA <b>▲</b> Dan + Shay D. SMYERS, S. HENDRICKS (D. SMYERS, J. REYNOLDS, N. GALYON) WARNER BROS./WAR		42
	6	4	SPEECHLESS Dan + Shay D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, J. REYNOLDS, L. VOLTZ) WARNER BROS./WAR		24
	9	5	<b>DG AG</b> BEST SHOT Jimmie Allen A. BOWERS, L. WALKER, J. LINDON (J. WILLIAMS) STORY CREEK		25
	8	5	LOSE IT Kane Brown D. HUFF (K. BROWN, C. MCCLUNN, W. WEATHERLY) ZONE 4/RC/NASHVILLE		22
	10	7	DRUNK ME <b>●</b> Mitchell Tenpenny J. M. SCHMIDT, M. TENPENNY (M. TENPENNY, M. SCHMIDT, T. WILSON) RIVER HOUSE/COLUMBIA NASHVILLE		14
	11	8	HANGIN' ON Chris Young C. YOUNG, C. CROWDER (C. YOUNG, C. CROWDER, J. HOGE) RCA NASHVILLE		36
7	8	9	BLUE TACOMA <b>●</b> Russell Dickerson C. BROWN (R. DICKERSON, C. BROWN, P. WELLING) TRIPLE TIGERS		23
13	11	10	RICH Maren Morris M. MORRIS (M. MORRIS, L. L. LUK, L. VOLTZ) COLUMBIA NASHVILLE		32
5	10	11	SIMPLE Florida Georgia Line J. MOY (T. HUBBARD, B. KELLEY, M. HARRIS, M. POLMAS) BMLG		23
14	12	12	DRUNK GIRL Chris Janson S. HENDRICKS (C. JANSON, S. COOTER, C. ARSUE, T. DOUGLAS) WARNER BROS./WAR		43
18	15	13	BURNING MAN Dierks Bentley Feat. Brothers Osborne H. COPPERMAN, J. R. STEWART (D. BENTLEY, B. OSBORNE) CAPITOL NASHVILLE		19
15	13	14	DESPERATE MAN Eric Church J. JOYCE (E. CHURCH, R. W. HUBBARD) CMT NASHVILLE		17
22	19	15	LAST SHOT Kip Moore K. MOORE (K. MOORE, D. ZOH, H. D. MURPHY) MCA NASHVILLE		21
19	18	16	TURNIN' ME ON Blake Shelton B. SHELTON (B. SHELTON, J. ALEXANDER, J. OSBORNE) WARNER BROS./WAR		11
25	21	17	GOOD GIRL Dustin Lynch J. C. ROWELL (D. LYNCH, J. E. BACH, A. ALBERT) BROKEN BOW		18
24	20	18	MILLIONAIRE Chris Stapleton J. COBB, C. STAPLETON (P. WELCH) MERCURY		41
33	25	19	SIXTEEN Thomas Rhett D. HUFF, L. RASBURE, THOMAS RHETT (THOMAS RHETT, J. M. DOUGLAS, J. L. LONG) VALOBY		12
23	22	20	BABE Sugarland Feat. Taylor Swift L. BRUCE, L. NETTLES, J. RAYMOND (L. SWIFT, P. J. MOKAN) BIG MACHINE		29
20	24	21	BEAUTIFUL CRAZY <b>●</b> Luke Combs J. MOFFATT (L. COMBS, W. B. DURRANT, R. WILLIFORD) RIVER HOUSE/COLUMBIA NASHVILLE		26
30	26	22	GIRL LIKE YOU Jason Aldean M. KNOX (M. TYLER, J. BOYER, J. MIRENCA) MCA/BROKEN BOW		8
21	23	23	ALL DAY LONG Garth Brooks G. BROOKS (M. ROSS, L. L. B. KENNEDY, G. BROOKS) PEARL		19
16	16	24	SUNRISE, SUNBURN, SUNSET Luke Bryan J. STEVENS, L. STEVENS (L. BRYAN, R. HURD, M. GALL) CAPITOL NASHVILLE		24
27	28	25	TAKE IT FROM ME Jordan Davis J. GIOVANNINI (J. DAVIS, J. GIGANT) MCA NASHVILLE		17
26	27	26	DOWN TO THE HONKYTONK Jake Owen J. MOY (J. LAWSON, J. A. HILL, M. KANALLY) BIG LOGS		12
31	29	27	THIS IS IT Scotty McCreery F. ROGERS, D. WELLS, A. ESHUIS (S. MCCREERY, F. ROGERS, A. ESHUIS) TRIPLE TIGERS		15
29	30	28	BURN OUT Midland D. HUFF, S. MCKINLEY, J. OSBORNE (J. CARSON, C. DODD, M. WYSTRACH, M. KANALLY, J. OSBORNE) BIG MACHINE		20
32	31	29	NEON CHURCH Tim McGraw J. GALLAGHER, T. MCGRAW (B. GOLD, S. M. H. P. E. LIPSEY, B. M. STENNES) MCGRAW/COLUMBIA NASHVILLE		4
34	32	30	THERE WAS THIS GIRL Riley Green D. HUFF (R. GREEN, B. KYLAN) BMLG		10
36	36	31	ON MY WAY TO YOU Cody Johnson T. WILSON (M. D. BRETT, JAMES, J. LAME) COWBOY		12
35	34	32	NIGHT SHIFT Jon Pardi B. HILL (J. PARDI, C. BROWN, K. LARUE, H. MONTANA) CAPITOL NASHVILLE		11
37	35	33	LOVE WINS Carrie Underwood D. A. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, B. JAMES) CAPITOL NASHVILLE		9
41	38	34	HERE TONIGHT Brett Young D. HUFF (B. YOUNG, B. CAVE, K. E. BACH, B. KELLEY) BMLG		7
-	50	35	WHAT MAKES YOU COUNTRY Luke Bryan J. STEVENS, L. STEVENS (L. BRYAN, D. CHAVIS, A. JOHNSON) CAPITOL NASHVILLE		6
28	33	36	MAKE IT SWEET Old Dominion M. KANALLY (M. RAMPFETT, R. WELLS, L. RYAN, J. S. P. KUNG, B. J. UPSHUR, M. KANALLY) RCA NASHVILLE		4
38	37	37	BETTER BOAT Kenny Chesney Feat. Mindy Smith B. CANNON, K. CHESNEY (L. ROSE, L. M. GARDNER) BLUE CHAIR/WARNER BROS./MCA		7
40	39	38	RUMOR Lee Brice L. BRICE, L. STONE, P. JACOBS, D. RYAN (L. BRICE, K. JAMES, A. GORLEY) CUB		8
39	40	39	THE DIFFERENCE Tyler Rich J. RAYMOND, JAMES (T. RICH, R. BURGESS, D. WILSON, J. DURRANT) VALOBY		16
47	41	40	WHISKEY GLASSES Morgan Wallen J. MOY (M. WALLEN, J. LARSON) BIG LOGS		3
42	42	41	ONE THAT GOT AWAY Michael Ray S. HENDRICKS (J. RASBURE, J. MOSE, M. J. MURPHY, J. OSBORNE) ATLANTIC/WAR		6
-	17	42	GOOD AS YOU Kane Brown D. HUFF (K. BROWN, G. BRYAN, J. C. CARRE, J. PHILIPS, W. WEATHERLY) ZONE 4/RC/NASHVILLE		2
-	44	43	LOVE AIN'T Eli Young Band D. HUFF (J. COPPERMAN, A. GORLEY, M. KANALLY) VALOBY		6
-	47	44	CAUGHT UP IN THE COUNTRY Rodney Atkins Feat. The Fisk Jubilee Singers R. ATKINS, T. HEWITT (R. ATKINS, J. HARRINGTON, J. M. SCHMIDT, M. WALKER) CUB		15
-	48	45	I DON'T KNOW ABOUT YOU Chris Lane J. MOY (A. GORLEY, M. HARRIS, J. PHILIPS, J. HUGHES) BIG LOGS		4
48	45	46	NEVER COMIN DOWN Keith Urban J. MOY (K. URBAN, D. URBAN, J. K. L. A. B. R. A. H. A. R. A. H. A. S. H. Y. C. A. R. T. E. R.) HIT (H. D. C. A. P. I. T. O. L. N. A. S. H. V. I. L. L. E.)		4
44	46	47	EYES ON YOU Chase Rice C. RICE (C. RICE, C. RICE, C. RICE, A. GORLEY) SODA LABELS/BROKEN BOW		11
43	43	48	HOMESICK Kane Brown D. HUFF (K. BROWN, B. BERRY, H. L. M. J. M. GIN, T. PHILIPS) ZONE 4/RC/NASHVILLE		8
RE-ENTRY	49	49	LOVE SOMEONE Brett Eldredge R. COPPERMAN, B. J. L. W. D. C. F. (B. ELDRIDGE, R. COPPERMAN, J. MORGAN) ATLANTIC/WAR		2
49	49	50	DAVID ASHLEY PARKER FROM POWDER SPRINGS Travis Denning J. L. STOVER (T. DENNING, L. R. STEWART, J. L. G. L. R. A. N. D. L. E. R.) MERCURY		16

TOP COUNTRY ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	TITLE	CERTIFICATION (IMPRINT/DISTRIBUTING LABEL)	WKS. ON CHART
	1	<b>#1</b> <b>SG</b> LUKE COMBS <b>▲</b> This One's For You WARNER BROS./COLUMBIA NASHVILLE/SMJ			74
HOT SHOT DEBUT	2	JOSH TURNER RCA NASHVILLE/UMG	I Serve A Savior		1
5	3	DAN + SHAY WARNER BROS./WAR	Dan + Shay		19
6	4	CHRIS STAPLETON <b>▲</b> MERCURY/UMG	Traveller		183
7	5	KANE BROWN <b>▲</b> MCA NASHVILLE/SMJ	Kane Brown		100
4	6	ERIC CHURCH MCA NASHVILLE/UMG	Desperate Man		4
8	7	CARRIE UNDERWOOD <b>●</b> CAPITOL NASHVILLE/UMG	Cry Pretty		7
2	8	JASON ALDEAN <b>●</b> MCA/BROKEN BOW/BMLG	Rearview Town		29
9	9	THOMAS RHETT <b>▲</b> WALTON/BMLG	Life Changes		60
10	10	BRETT YOUNG <b>▲</b> BMLG	Brett Young		90
11	11	<b>GG</b> JON PARDI <b>●</b> California Sunrise CAPITOL NASHVILLE/UMG			124
13	12	CHRIS STAPLETON <b>▲</b> From A Room: Volume 1 MERCURY/UMG			78
15	13	SAM HUNT <b>▲</b> MCA NASHVILLE/UMG	Montevallo		194
12	14	ZAC BROWN BAND Greatest Hits So Far... RCA/SOUTHERN GROUNDWATER/ATLANTIC			171
16	15	FLORIDA GEORGIA LINE <b>▲</b> Dig Your Roots BMLG			114
17	16	BLAKE SHELTON Reloaded: 20 #1 Hits WARNER BROS./WAR			158
18	17	THOMAS RHETT <b>▲</b> Tangled Up VALOBY/BMLG			162
RE	18	KELSEA BALLERINI Unapologetically BLAQUE/UMG			41
NEW	19	WHITNEY MORGAN AND THE 78'S Hard Times And White Lies WHITNEY MORGAN			1
19	20	TIM MCGRAW <b>▲</b> Number One Hits CUB			150
21	21	CHRIS STAPLETON <b>●</b> From A Room: Volume 2 MERCURY/UMG			48
23	22	LUKE BRYAN What Makes You Country CAPITOL NASHVILLE/UMG			47
14	23	COLE SWINDELL All Of It WARNER BROS./WAR			11
24	24	MORGAN WALLEN If I Know Me BIG LOGS			27
20	25	TAYLOR SWIFT <b>▲</b> Red BIG MACHINE/BMLG			152



## Turner's Savior Debuts

*I Serve a Savior*, the first faith-based set from Josh Turner (above), bows at No. 2 on Top Country Albums with 15,000 equivalent album units, according to Nielsen Music, marking his eighth top 10. It also arrives at No. 2 on Top Christian Albums, where he makes his first appearance. "I'm floored. God is good," Turner tells *Billboard*. "I had no expectations going into this project, other than to make a record I was proud to share. I want [listeners] to feel some hope and joy that maybe they've never experienced before, even if they don't understand where it's coming from exactly."

Maren Morris earns her fourth Hot Country Songs top 10 as "Rich" rises 11-10. It gains by 5 percent to 30.7 million audience impressions as it holds at its No. 5 high on Country Airplay.

Dan + Shay collect their fifth Country Airplay top 10 as "Speechless" pushes 11-10 (22.6 million, up 11 percent). The pair's first four top 10s all reached No. 1.

Meanwhile, Luke Combs' "She Got the Best of Me" leads Country Airplay for a third week (44.9 million, up 2 percent), becoming the longest-leading of his four career-opening No. 1s. "Hurricane" and "When It Rains It Pours" each ruled for two weeks in 2017, and third No. 1 "One Number Away" topped the June 9 tally. "Best" is the third song to lead Country Airplay for a 2018-best three weeks, following Brett Young's "Like I Loved You" and Luke Bryan's "Most People Are Good." —Jim Asker

COUNTRY AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE (ARTIST)	ARTIST	WKS. ON CHART	
1	1	<b>#1</b> <b>SG</b> SHE GOT THE BEST OF ME Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE		18	
2	2	HANGIN' ON Chris Young RCA NASHVILLE		36	
3	3	<b>GG</b> BEST SHOT Jimmie Allen STORY CREEK		38	
4	4	BLUE TACOMA Russell Dickerson TRIPLE TIGERS		36	
5	5	RICH Maren Morris COLUMBIA NASHVILLE		38	
6	6	LOSE IT Kane Brown ZONE 4/RC/NASHVILLE		22	
7	7	DRUNK GIRL Chris Janson WARNER BROS./WAR		47	
8	8	HOTEL KEY Old Dominion RCA NASHVILLE		33	
9	9	DRUNK ME Mitchell Tenpenny RIVER HOUSE/COLUMBIA NASHVILLE		32	
11	10	SPEECHLESS Dan + Shay WARNER BROS./WAR		13	
13	11	TURNIN' ME ON Blake Shelton WARNER BROS./WAR		16	
12	12	ALL DAY LONG Garth Brooks PEARL		20	
14	13	LAST SHOT Kip Moore RCA NASHVILLE		45	
15	14	DESPERATE MAN Eric Church CMT NASHVILLE		17	
16	15	BURNING MAN Dierks Bentley Feat. Brothers Osborne CAPITOL NASHVILLE		18	
18	16	SIXTEEN Thomas Rhett VALOBY		11	
17	17	BABE Sugarland Feat. Taylor Swift BIG MACHINE		29	
20	18	GOOD GIRL Dustin Lynch BROKEN BOW		27	
19	19	MILLIONAIRE Chris Stapleton MERCURY		29	
21	20	BURN OUT Midland BIG MACHINE		30	
22	21	TAKE IT FROM ME Jordan Davis MCA NASHVILLE		24	
23	22	THIS IS IT Scotty McCreery TRIPLE TIGERS		23	
24	23	GIRL LIKE YOU Jason Aldean MCA/BROKEN BOW		8	
25	24	NEON CHURCH Tim McGraw MCGRAW/COLUMBIA NASHVILLE		5	
26	25	THERE WAS THIS GIRL Riley Green BMLG		17	

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. **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, 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 Chart Legend on Billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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# Rock

November 10  
2018  
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
2	2	1	<b>#1</b> <b>AG</b> HIGH HOPES		Panic! At The Disco	24
1	1	2	NATURAL		Imagine Dragons	16
3	3	3	BROKEN		lovelytheband	45
4	4	4	THUNDER		Imagine Dragons	80
-	6	5	<b>SG</b> BOHEMIAN RHAPSODY <b>▲</b>		Queen	4
5	5	6	AFRICA		Weezer	23
6	7	7	MY BLOOD		twenty one pilots	10
-	10	8	WE WILL ROCK YOU <b>▲</b>		Queen	4
-	11	9	ANOTHER ONE BITES THE DUST <b>▲</b>		Queen	3
7	8	10	NEW LIGHT		John Mayer	26
-	15	11	UNDER PRESSURE <b>▲</b>		Queen & David Bowie	6
8	13	12	GUIDING LIGHT		Mumford & Sons	7
-	16	13	SOMEBODY TO LOVE		Queen	2
<b>HOT SHOT DEBUT</b>		14	<b>WE ARE THE CHAMPIONS</b> <b>●</b>		Queen	1
<b>NEW</b>		15	ALL OUT LIFE		Slipknot	1
17	12	16	ARE YOU READY		Disturbed	11
11	14	17	SHOTGUN		George Ezra	14
<b>NEW</b>		18	IF I SAY		Mumford & Sons	1
15	19	19	YOU'RE SOMEBODY ELSE		flora cash	12
13	18	20	GHOST		Badflower	17
16	21	21	ALL MY FRIENDS		The Revivalists	13
19	9	22	WHEN THE CURTAIN FALLS		Greta Van Fleet	16
<b>NEW</b>		23	DON'T STOP ME NOW <b>▲</b>		Queen	1
9	17	24	JUMPSUIT		twenty one pilots	17
18	22	25	CONFIDENCE		Sanctus Real	17
23	28	26	SHE'S KEROSENE		The Interrupters	13
25	29	27	GET UP		Shinedown	12
31	33	28	<b>DG</b> BODY TALKS		The Struts	11
10	20	29	CHLORINE		twenty one pilots	4
14	25	30	NICO AND THE NINERS		twenty one pilots	17
32	26	31	ZERO		Imagine Dragons	7
12	24	32	MORPH		twenty one pilots	4
30	31	33	HEAR ME NOW		Bad Wolves Feat. DIAMANTE	26
<b>NEW</b>		34	BABY YOU'RE A HAUNTED HOUSE		Gerard Way	1
35	27	35	SHAME		Elle King	10
42	45	36	WHEN LEGENDS RISE		Godsmack	7
<b>RE-ENTRY</b>		37	S.O.S. (SAWED OFF SHOTGUN)		The Glorious Sons	4
39	34	38	LOVE IT IF WE MADE IT		The 1975	12
<b>RE-ENTRY</b>		39	DANCE MACABRE		Ghost	3
36	39	40	HEY LOOK MA, I MADE IT		Panic! At The Disco	19
33	37	41	ALONE IN A ROOM		Asking Alexandria	13
37	43	42	TIDAL WAVE		Portugal. The Man	7
44	44	43	MANTRA		Bring Me The Horizon	11
43	49	44	THESE ARE MY FRIENDS		lovelytheband	5
22	40	45	LEVITATE		twenty one pilots	11
<b>RE-ENTRY</b>		46	SUPERPOSITION		Young The Giant	2
20	36	47	SMITHEREENS		twenty one pilots	4
21	38	48	NEON GRAVESTONES		twenty one pilots	4
<b>RE-ENTRY</b>		49	FOREVER ON YOUR SIDE		NEEDTOBREATHE Feat. JOHNNYSWIM	2
26	42	50	PET CHEETAH		twenty one pilots	4

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
2	1	<b>#1</b> <b>TR</b> <b>AG</b> DISTURBED		Evolution	2	
3	2	TWENTY ONE PILOTS		Trench	4	
4	3	QUEEN		Bohemian Rhapsody (Soundtrack)	2	
1	4	GRETA VAN FLEET		Anthem Of The Peaceful Army	2	
<b>HOT SHOT DEBUT</b>		5	<b>GRATEFUL DEAD</b>	Dave's Picks Volume 28	1	
6	6	PANIC! AT THE DISCO		Pray For The Wicked	19	
7	7	IMAGINE DRAGONS <b>▲</b>		Evolve	71	
12	8	<b>GG</b> QUEEN <b>▲</b>		Greatest Hits	49	
10	9	ELTON JOHN		Diamonds	51	
17	10	CREDENCE CLEARWATER REYNAL		Chronicle The 20 Greatest Hits	93	
15	11	FLEETWOOD MAC <b>◆</b>		Rumours	88	
13	12	JOURNEY <b>◆</b>		Journey's Greatest Hits	93	
<b>NEW</b>		13	THE STRUTS	Young & Dangerous	1	
14	14	IMAGINE DRAGONS <b>▲</b>		Night Visions	206	
16	15	TWENTY ONE PILOTS <b>▲</b>		Blurryface	181	
18	16	BILLY JOEL <b>▲</b>		The Essential Billy Joel	42	
24	17	<b>PS</b> AC/DC <b>◆</b>		Back In Black	80	
19	18	TOM PETTY AND THE HEARTBREAKERS <b>◆</b>		Greatest Hits	75	
22	19	EAGLES <b>◆</b>		Their Greatest Hits 1971-1975	65	
20	20	SOUNDTRACK		13 Reasons Why, Season 2	24	
<b>NEW</b>		21	CHEVELLE	12 Bloody Spies: B-Sides And Rarities	1	
33	22	THE ROLLING STONES <b>◆</b>		Hot Rocks 1964-1971	39	
23	23	METALLICA <b>◆</b>		Metallica	93	
26	24	GUNS N' ROSES <b>▲</b>		Greatest Hits	91	
27	25	BOB SEGER & THE SILVER BULLET BAND <b>◆</b>		Greatest Hits	48	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
3	1	<b>#1</b> <b>GG</b> HAPPIER	Marshmello & Bastille	11		
2	2	HIGH HOPES	Panic! At The Disco	15		
1	3	NATURAL	Imagine Dragons	16		
5	4	MY BLOOD	twenty one pilots	10		
4	5	BURN THE HOUSE DOWN	AJR	28		
7	6	SHE'S KEROSENE	The Interrupters	18		
6	7	BROKEN	lovelytheband	50		
8	8	GUIDING LIGHT	Mumford & Sons	7		
9	9	ALL MY FRIENDS	The Revivalists	14		
10	10	YOU'RE SOMEBODY ELSE	flora cash	22		
12	11	YOU SHOULD SEE ME IN A CROWN	Billie Eilish	11		
14	12	BODY TALKS	The Struts	19		
16	13	THESE ARE MY FRIENDS	lovelytheband	16		
13	14	AFRICA	Weezer	22		
15	15	TIDAL WAVE	Portugal. The Man	15		
17	16	SHAME	Elle King	12		
20	17	CAN'T KNOCK THE HUSTLE	Weezer	3		
25	18	PRESSURE	Muse	3		
18	19	RESCUE ME	Thirty Seconds To Mars	17		
22	20	99	Barns Courtney	8		
21	21	SCREWS	DREAMERS	17		
23	22	BACK DOWN	Bob Moses	10		
19	23	VISIONS	The Dirty Heads Feat. Kitten	17		
24	24	LOVE IT IF WE MADE IT	The 1975	5		
30	25	SUPERPOSITION	Young The Giant	3		



## Panic! Hits New 'High'

Panic! at the Disco, led by frontman Brendon Urie (above), earns its first No. 1 on the Hot Rock Songs chart as "High Hopes," the second single from the band's *Pray for the Wicked* album, ascends 2-1. The track was the group's first chart-topper on Rock Digital Song Sales a week earlier. "Hopes" is the top Airplay Gainer on Hot Rock Songs for a fifth week, up 26 percent to 71.3 million audience impressions, according to Nielsen Music, and drew 10.5 million U.S. streams and 20,000 sold.

Marshmello and Bastille's "Happier" jumps 3-1 on Alternative Songs, becoming Bastille's first No. 1 on the list since the band's debut hit in 2013, "Pompeii," while masked DJ Marshmello crowns the chart in his first visit. "Happier" leads Dance/Mix Show Airplay for a fourth week.

Greta Van Fleet also notches a new airplay leader as "When the Curtain Falls" becomes its third Mainstream Rock No. 1. The track follows "Safari Song" (three weeks in February/March) and "Highway Tune" (five weeks, September/October 2017). Also on Mainstream Rock, Slipknot returns with "All Out Life" at No. 29. Following its arrival on Oct. 31, the tune marks the metal act's highest-charting title on Rock Digital Song Sales (No. 3, 8,000 sold in the week ending Nov. 1), its third ruler on Hard Rock Digital Song Sales and its best debut on Hot Rock Songs (No. 15). "Life" is the lead single from the band's forthcoming sixth LP. —Kevin Rutherford

HOT ROCK SONGS: The week's most popular rock songs, ranked by radio airplay, surface impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving heavy rotation for the week. TOP ROCK ALBUMS: The week's most popular alternative 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





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# R&B/Hip-Hop

November 10  
2018  
billboard

HOT R&B/HIP-HOP SONGS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTING LABEL	PEAK POS. WKS. ON CHART
4	1	1	<b>#1</b> SICKO MODE TRAVIS SCOTT KODAK BLACK	Travis Scott COSTA RECORDS/REPUBLIC	1 13
2	2	2	LUCID DREAMS JUICE WRLD GRADE A/INTERSCOPE	Juice WRLD GRADE A/INTERSCOPE	1 25
3	3	3	BETTER NOW POST MALONE REPUBLIC	Post Malone REPUBLIC	2 27
1	4	4	ZEZE KODAK BLACK FEATURING TRAVIS SCOTT & OFFSET DOLLAZ N DE LAZ/ATLANTIC	Kodak Black Featuring Travis Scott & Offset DOLLAZ N DE LAZ/ATLANTIC	1 3
5	5	5	DRIP TOO HARD LIL BABY & GUNNA YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Gunna YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/CAPITOL	3 7
12	7	6	MO BAMBA SHECK WES CACTUS JACK/GOOD/INTERSCOPE	Sheck Wes CACTUS JACK/GOOD/INTERSCOPE	6 10
-	27	7	<b>DG SG</b> MONEY CARDI B THE RSR GROUP/ATLANTIC	Cardi B THE RSR GROUP/ATLANTIC	7 2
6	9	8	TRIP ELLA MAI 10 SUMMERS/INTERSCOPE	Ella Mai 10 SUMMERS/INTERSCOPE	6 13
7	8	9	I LIKE IT CARDI B, BAD BUNNY & J BALVIN THE RSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin THE RSR GROUP/ATLANTIC	1 30
9	10	10	TASTE TYGA FEATURING OFFSET LAST KINGS/EMPIRE	Tyga Featuring Offset LAST KINGS/EMPIRE	7 23
8	12	11	IN MY FEELINGS DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1 18
-	6	12	<b>AG</b> SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) POST MALONE & SWAE LEE REPUBLIC	Post Malone & Swae Lee REPUBLIC	6 2
11	11	13	NONSTOP DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2 18
19	20	14	WAKE UP IN THE SKY GUCCI MAINE X BRUNO MARS X KODAK BLACK GOOD/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black GOOD/ATLANTIC	14 7
10	13	15	FEFE 6ix9ine FEATURING NICKI MINAJ & MURDA BEATZ SCUMGANG/TENTH/THOUSAND PROJECTS/CAROLINA	6ix9ine Featuring Nicki Minaj & Murda Beatz SCUMGANG/TENTH/THOUSAND PROJECTS/CAROLINA	3 15
HOT SHOT DEBUT		16	ARMS AROUND YOU XXXTENTACION X LIL PUMP FEAT. MALUMA & SWAE LEE WARNER BROS./BAD VIBES/EMPIRE	XXXTentacion X Lil Pump Feat. Maluma & Swae Lee WARNER BROS./BAD VIBES/EMPIRE	16 1
14	15	17	YES INDEED LIL BABY & DRAKE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake QUALITY CONTROL/MOTOWN/CAPITOL	5 25
15	16	18	BIG BANK YG FEATURING 2 CHAINZ, BIG SEAN & NICKI MINAJ SHUNNY/DEE DEE/BSI	YG Featuring 2 Chainz, Big Sean & Nicki Minaj SHUNNY/DEE DEE/BSI	12 22
18	17	19	UPROAR LIL WAYNE YOUNG MONEY/REPUBLIC	Lil Wayne YOUNG MONEY/REPUBLIC	6 5
22	22	20	RING CARDI B FEATURING KEHLANI THE RSR GROUP/ATLANTIC	Cardi B Featuring Kehlani THE RSR GROUP/ATLANTIC	19 14
13	19	21	I LOVE IT KANYE WEST & LIL PUMP GOOD/ATLANTIC	Kanye West & Lil Pump GOOD/ATLANTIC	5 8
-	14	22	FINE CHINA FUTURE & JUICE WRLD GRADE A/INTERSCOPE	Future & Juice WRLD GRADE A/INTERSCOPE	14 2
16	21	23	CLOSE FRIENDS LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby QUALITY CONTROL/MOTOWN/CAPITOL	16 4
27	25	24	LIE NF NF REAL MUSIC/ATLANTIC	NF NF REAL MUSIC/ATLANTIC	24 15
NEW		25	LAST MEMORY TAKEOFF QUALITY CONTROL/MOTOWN/CAPITOL	TakeOff QUALITY CONTROL/MOTOWN/CAPITOL	25 1
35	26	26	LEAVE ME ALONE FLIPP DINERO CINEMATIC/THE BEST/EPIC	Flipp Dinero CINEMATIC/THE BEST/EPIC	26 6
32	18	27	BETTER KHALID RIGHT HAND/BEA	Khalid RIGHT HAND/BEA	18 7
28	29	28	SMILE (LIVING MY BEST LIFE) LIL DUVAL FEAT. SNOOP DOGG & BALL GREEZY RICH BROKE/EMPIRE	Lil Duval Feat. Snoop Dogg & Ball Greezy RICH BROKE/EMPIRE	25 11
17	24	29	NEVER RECOVER LIL BABY & GUNNA FEATURING DRAKE YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Gunna Featuring Drake YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/CAPITOL	9 4
38	42	30	THAT'S ON ME YELLA BEEZY PROFIT/ROCK	Yella Beazy PROFIT/ROCK	27 15
33	32	31	DANGEROUS MEEK MILL FEATURING JEREMIH & PN8 ROCK WARRIOR/ATLANTIC	Meek Mill Featuring Jeremih & Pn8 Rock WARRIOR/ATLANTIC	31 12
24	23	32	STOOPID 6ix9ine FEATURING BOBBY SHMURDA SCUMGANG/TENTH/THOUSAND PROJECTS/CAROLINA	6ix9ine Featuring Bobby Shmurda SCUMGANG/TENTH/THOUSAND PROJECTS/CAROLINA	15 4
25	30	33	WORK IN ME QUAVO QUALITY CONTROL/MOTOWN/CAPITOL	Quavo QUALITY CONTROL/MOTOWN/CAPITOL	18 11
20	28	34	MONA LISA LIL WAYNE FEATURING KENDRICK LAMAR YOUNG MONEY/REPUBLIC	Lil Wayne Featuring Kendrick Lamar YOUNG MONEY/REPUBLIC	1 5
30	31	35	NO STYLIST FRENCH MONTANA FEATURING DRAKE SINGLES ONLY	French Montana Featuring Drake SINGLES ONLY	22 5
NEW		36	TALK TO ME TORY LANEZ & RICH THE KID MADE LOVE/INTERSCOPE	Tory Lanez & Rich The Kid MADE LOVE/INTERSCOPE	36 1
21	34	37	NO BRAINER DJ KHALED FEAT. JUSTIN BIEBER, CHANCE THE RAPPER & QUAVO WE THE HEIST	DJ Khaled Feat. Justin Bieber, Chance The Rapper & Quavo WE THE HEIST	4 14
NEW		38	TOPANGA TRIPPLE REDD CENT MUSIC/NO PROJECTS	Tripple Redd CENT MUSIC/NO PROJECTS	38 1
-	48	39	BACKIN' IT UP PARDISON FONTAINE FEATURING CARDI B ATLANTIC	Pardison Fontaine Featuring Cardi B ATLANTIC	39 3
43	38	40	NOTICED LIL MOSEY INTERSCOPE	Lil Mosey INTERSCOPE	37 6
NEW		41	DIP TYGA FEATURING NICKI MINAJ LAST KINGS/EMPIRE	Tyga Featuring Nicki Minaj LAST KINGS/EMPIRE	41 1
37	41	42	BEST PART DANIEL CAESAR FEATURING H.E.R. GOLDEN CHILD	Daniel Caesar Featuring H.E.R. GOLDEN CHILD	32 14
34	36	43	LUCKY YOU EMINEM FEATURING JOYNER LUCAS SHAD/AFTERMATH/INTERSCOPE	Eminem Featuring Joyner Lucas SHAD/AFTERMATH/INTERSCOPE	5 9
31	37	44	KILLSHOT EMINEM SHAD/AFTERMATH/INTERSCOPE	Eminem SHAD/AFTERMATH/INTERSCOPE	2 7
26	35	45	VENOM EMINEM SHAD/AFTERMATH/INTERSCOPE	Eminem SHAD/AFTERMATH/INTERSCOPE	21 5
36	45	46	NEW PATEK LIL UZI VERT GENERATION NOW/ATLANTIC	Lil Uzi Vert GENERATION NOW/ATLANTIC	14 7
NEW		47	KAMIKAZE LIL MOSEY INTERSCOPE	Lil Mosey INTERSCOPE	47 1
RE-ENTRY		48	SLOW DANCING IN THE DARK JOJI KBRISING/STONE	Joji KBRISING/STONE	48 2
NEW		49	FERRIS WHEEL TORY LANEZ FEATURING TRIPPLE REDD MADE LOVE/INTERSCOPE	Tory Lanez Featuring Tripple Redd MADE LOVE/INTERSCOPE	49 1
NEW		50	DRIP DRIP DRIP TORY LANEZ FEATURING MEEK MILL MADE LOVE/INTERSCOPE	Tory Lanez Featuring Meek Mill MADE LOVE/INTERSCOPE	50 1

TOP R&B/HIP-HOP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	<b>#1</b> JOJI KBRISING/STONE	BALLADS 1	1	
NEW	2	TORY LANEZ MADE LOVE/INTERSCOPE	Love Me Now?	1	
2	3	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	5	
3	4	LIL BABY & GUNNA YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/CAPITOL	Drip Harder	4	
4	5	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	18	
1	6	FUTURE & JUICE WRLD GRADE A/INTERSCOPE	Future & Juice WRLD Present... WRLD ON DRLBS	2	
6	7	TRAVIS SCOTT CACTUS JACK/GOOD/INTERSCOPE	ASTROWORLD	13	
7	8	POST MALONE REPUBLIC	beerbongs & bentleys	27	
10	9	ELLA MAI 10 SUMMERS/INTERSCOPE	Ella Mai	3	
8	10	QUAVO QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	4	
12	11	JUICE WRLD GRADE A/INTERSCOPE	Goodbye & Good Riddance	24	
13	12	XXXTENTACION BAD VIBES FOREVER	?	33	
11	13	EMINEM SHAD/AFTERMATH/INTERSCOPE	Kamikaze	9	
14	14	CARDI B THE RSR GROUP/ATLANTIC	Invasion Of Privacy	30	
5	15	KHALID RIGHT HAND/BEA	Suncity	2	
15	16	KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC	Luca Brasi 3	5	
NEW	17	JOHN LEGEND COLUMBIA	A Legendary Christmas	1	
18	18	POST MALONE REPUBLIC	Stoney	99	
16	19	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	12	
9	20	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Nuthin' 2 Prove	2	
19	21	<b>GG</b> SHECK WES CACTUS JACK/GOOD/INTERSCOPE	Mudboy	4	
17	22	LIL MOSEY INTERSCOPE	Northsbest	2	
20	23	XXXTENTACION BAD VIBES FOREVER	17	62	
21	24	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	24	
RE	25	MICHAEL JACKSON EPIC/LEGACY	Thriller	107	

R&B/HIP-HOP DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTING LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> MONEY THE RSR GROUP/ATLANTIC	Cardi B	2	
19	2	THRILLER EPIC/LEGACY	Michael Jackson	29	
4	3	SICKO MODE CACTUS JACK/GOOD/INTERSCOPE	Travis Scott	13	
3	4	BETTER NOW REPUBLIC	Post Malone	27	
NEW	5	ARMS AROUND YOU WARNER BROS./BAD VIBES/EMPIRE	XXXTentacion X Lil Pump	1	
11	6	MO BAMBA CACTUS JACK/GOOD/INTERSCOPE	Sheck Wes	5	
1	7	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	2	
RE	8	GHOSTBUSTERS ARBITRARY	Ray Parker Jr.	9	
NEW	9	DIP LAST KINGS/EMPIRE	Tyga Feat. Nicki Minaj	1	
6	10	I LIKE IT THE RSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	30	
5	11	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	23	
9	12	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	22	
7	13	COUPE ACE INTL/CULTURE/INTERSCOPE	Kris Wu Feat. Rich The Kid	2	
10	14	ZEZE DOLLAZ N DE LAZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	3	
12	15	UPROAR YOUNG MONEY/REPUBLIC	Lil Wayne	5	
RE	16	WAKE UP IN THE SKY GOOD/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	3	
14	17	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	18	
16	18	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Gunna	4	
NEW	19	THAT'S ON ME PROFIT/ROCK	Yella Beazy	1	
8	20	VENOM SHAD/AFTERMATH/INTERSCOPE	Eminem	5	
15	21	TRIP 10 SUMMERS/INTERSCOPE	Ella Mai	11	
17	22	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	18	
RE	23	BACKIN' IT UP ATLANTIC	Pardison Fontaine Feat. Cardi B	2	
20	24	I LOVE IT GOOD/ATLANTIC	Kanye West & Lil Pump	8	
18	25	FEFE SCUMGANG/TENTH/THOUSAND PROJECTS	6ix9ine Feat. Nicki Minaj & Murda Beatz	15	



## Joji's 1 Is No. 1

Joji (above) earns his first No. 1 on Top R&B/Hip-Hop Albums as *Ballads 1* opens atop the list with 57,000 equivalent album units earned in the week ending Nov. 1, according to Nielsen Music. Of the LP's first-week unit sum, 34,000 were in album sales, bolstered by a range of merchandise/album bundles.

*Ballads* gives Joji, who first came to prominence on YouTube, his second appearance on the chart after he reached No. 28 with the EP *In Tongues* in November 2017. *Ballads* contains the single "Slow Dancing in the Dark," which hits a new No. 7 peak on Hot R&B Songs this week.

Meanwhile, **Cardi B** collects her eighth top 10 on Hot R&B/Hip-Hop Songs as "Money" moves 27-7 after its first full week of tracking. The song, released Oct. 23, climbs 2-1 on R&B/Hip-Hop Digital Song Sales with 22,000 downloads sold in the week ending Nov. 1 and debuts at No. 6 on R&B/Hip-Hop Streaming Songs with 22.7 million U.S. streams in the same period.

Plus, **Takeoff** completes a **Migos** reunion on Hot R&B/Hip-Hop Songs as he becomes the final member of the trio (after **Quavo** and **Offset**) to hit the chart as a lead artist. His "Last Memory" opens at No. 25, mostly powered by 15 million U.S. streams in the week ending Nov. 1, prompting a bow at No. 21 on R&B/Hip-Hop Streaming Songs. "Memory" is the lead single from Takeoff's first solo album, *The Last Rocket* (released Nov. 2).

—Trevor Anderson

HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. R&B/HIP-HOP ALBUMS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP ALBUMS, RANKED BY EQUIVALENT ALBUM UNITS (COMBINING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). R&B/HIP-HOP DIGITAL SONG SALES: THE WEEK'S MOST POPULAR R&B/HIP-HOP SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC



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# Latin

November 10  
2018  
**billboard**

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
	1	1	<b>MIA</b>		Bad Bunny Featuring Drake	4
	2	2	<b>TAKI TAKI</b>		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	5
	4	3	<b>SG</b> <b>DESPACITO</b>		Luis Fonsi & Daddy Yankee Feat. Justin Bieber	94
	3	4	<b>TE BOTE</b>		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	28
	6	5	<b>X</b>		Nicky Jam x J Balvin	35
	5	6	<b>VAINA LOCA</b>		Ozuna x Manuel Turizo	18
	7	7	<b>BEBE</b>		6ix9ine Featuring Anuel AA	9
	8	8	<b>DURA</b>		Daddy Yankee	41
18	17	9	<b>AG</b> <b>MALA MIA</b>		Maluma	12
9	9	10	<b>SIN PIJAMA</b>		Becky G + Natti Natasha	28
14	10	11	<b>CULPABLES</b>		Karol G & Anuel AA	7
13	13	12	<b>MEJOR ME ALEJO</b>		Banda Sinaloense MS de Sergio Lizarraga	12
12	14	13	<b>QUIERE BEBER</b>		Anuel AA & Romeo Santos	15
16	15	14	<b>NO ES JUSTO</b>		J Balvin & Zion & Lennox	22
20	19	15	<b>AMIGOS CON DERECHOS</b>		Reik & Maluma	9
10	16	16	<b>ESTA RICO</b>		Marc Anthony, Will Smith & Bad Bunny	5
	11	17	<b>IMPOSIBLE</b>		Luis Fonsi + Ozuna	2
15	18	18	<b>AEROLINEA CARRILLO</b>		T3r Elemento Feat. Gerardo Ortiz	5
29	25	19	<b>NO TE CONTARON MAL</b>		Christian Nodal	7
23	24	20	<b>DAME TU COSITA</b>		Pitbull x El Chombo x Karol G Feat. Cutty Ranks	25
17	22	21	<b>ESTAMOS BIEN</b>		Bad Bunny	18
21	20	22	<b>CLANDESTINO</b>		Shakira & Maluma	21
26	21	23	<b>JUSTICIA</b>		Silvestre Dangond & Natti Natasha	10
25	26	24	<b>BELLA</b>		Wolfine	16
30	28	25	<b>CENTAVITO</b>		Romeo Santos	7
27	27	26	<b>MI SORPRESA FUISTE TU</b>		Calibre 50	17
19	23	27	<b>SE VUELVE LOCA</b>		CNCO	8
35	30	28	<b>ZUM ZUM</b>		Daddy Yankee x RKM & Ken-Y x Arcangel	20
24	31	29	<b>DG</b> <b>CELOSO</b>		Lele Pons	11
32	29	30	<b>TODA</b>		Alex Rose Featuring Rauw Alejandro	3
36	36	31	<b>YA NO TIENE NOVIO</b>		Sebastian Yatra + Mau y Ricky	6
31	32	32	<b>IBIZA</b>		Ozuna Featuring Romeo Santos	10
39	34	33	<b>DONDE ESTARAS</b>		Raymix	12
34	41	34	<b>JALEO</b>		Nicky Jam & Steve Aoki	4
45	33	35	<b>CALMA</b>		Pedro Capo	4
42	37	36	<b>HOLA</b>		Zion & Lennox	4
33	38	37	<b>EN PELIGRO DE EXTINCION</b>		La Adictiva Banda San Jose de Mesillas	17
		38	<b>REGGAETON EN LO OSCURO</b>		Wisin & Yandel	1
	38	39	<b>PONLE</b>		Rvssian, J Balvin & Farruko	7
50	46	40	<b>NUNCA ES SUFICIENTE</b>		Los Angeles Azules Feat. Natalia LaFourcade	7
40	35	41	<b>RADICAMOS EN SOUTH CENTRAL</b>		Fuerza Regida	8
37	40	42	<b>ROLLING ONE</b>		Lenin Ramirez Featuring T3r Elemento	14
41	45	43	<b>INOLVIDABLE</b>		Farruko	12
43	42	44	<b>BRINDEMOS</b>		Anuel AA Featuring Ozuna	16
	49	45	<b>CUANDO TE BESE</b>		Becky G + Paulo Londra	3
		46	<b>A TRAVES DEL VASO</b>		Banda Los Sebastianes	1
48	44	47	<b>QUIEN SABE</b>		Natti Natasha	13
49	48	48	<b>RECORDANDO A MANUEL</b>		Lenin Ramirez Feat. Gerardo Ortiz & Jesus Chairez	9
44	47	49	<b>ME DIJERON</b>		Ozuna	10
		50	<b>A TRAVES DEL VASO</b>		Grupo Airranke	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
	1	<b>10</b> <b>OSUNA</b>		Aura	10	
	2	<b>OSUNA</b>		Odisea	62	
	3	<b>ANUEL AA</b>		Real Hasta La Muerte	16	
	4	<b>J BALVIN</b>		Vibras	23	
	5	<b>AVENTURA</b>		Todavía Me Amas: Lo Mejor de Aventura	122	
	6	<b>MALUMA</b>		F.A.M.E.	24	
	8	<b>NICKY JAM</b>		Fenix	93	
	7	<b>ROMEO SANTOS</b>		Golden	67	
	9	<b>DRACO ROSA</b>		Monte Sagrado	1	
	10	<b>SELENA</b>		Ones	157	
	11	<b>ROMEO SANTOS</b>		Formula: Vol. 2	188	
	12	<b>CHRISTIAN NODAL</b>		Me Deje Llevar	62	
	13	<b>SHAKIRA</b>		El Dorado	75	
	14	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>		Con Voces Las Famosas	7	
	15	<b>SEBASTIAN YATRA</b>		Mantra	24	
	16	<b>PS</b> <b>CNCO</b>		CNCO	30	
	17	<b>GG</b> <b>MARCO ANTONIO SOLIS</b>		40 Años	91	
	18	<b>T3R ELEMENTO</b>		Underground	52	
	19	<b>WISIN</b>		Victory	48	
	20	<b>J BALVIN</b>		Energia	123	
	21	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>		La Mejor Version de Mi	81	
	22	<b>BANDA SINALOENSE MS DE SERGIO LIZARRAGA</b>		Que Bendicen	143	
	23	<b>ROMEO SANTOS</b>		Formula: Vol. 1	182	
	24	<b>RAYMIX</b>		Oye Mujer	29	
	25	<b>ARIEL CAMACHO Y LOS PLEBES DEL RANCHO</b>		El Karima	141	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
	7	<b>1</b> <b>GG</b> <b>MALA MIA</b>		Maluma	9	
	3	<b>2</b> <b>VAINA LOCA</b>		Ozuna x Manuel Turizo	11	
	6	<b>3</b> <b>NO ES JUSTO</b>		J Balvin & Zion & Lennox	14	
	1	<b>4</b> <b>JUSTICIA</b>		Silvestre Dangond & Natti Natasha	13	
	5	<b>5</b> <b>MEJOR ME ALEJO</b>		Banda Sinaloense MS de Sergio Lizarraga	11	
	4	<b>6</b> <b>TE BOTE</b>		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	28	
	10	<b>7</b> <b>CENTAVITO</b>		Romeo Santos	8	
	13	<b>8</b> <b>TAKI TAKI</b>		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	5	
	12	<b>9</b> <b>AMIGOS CON DERECHOS</b>		Reik & Maluma	9	
	8	<b>10</b> <b>X</b>		Nicky Jam x J Balvin	35	
	19	<b>11</b> <b>NO TE CONTARON MAL</b>		Christian Nodal	5	
	15	<b>12</b> <b>MIA</b>		Bad Bunny Feat. Drake	3	
	17	<b>13</b> <b>ME NIEGO</b>		Reik Feat. Ozuna & Wisin	37	
	9	<b>14</b> <b>MI SORPRESA FUISTE TU</b>		Calibre 50	16	
	2	<b>15</b> <b>SE VUELVE LOCA</b>		CNCO	10	
	14	<b>16</b> <b>DONDE ESTARAS</b>		Raymix	12	
	22	<b>17</b> <b>IMPOSIBLE</b>		Luis Fonsi + Ozuna	2	
	18	<b>18</b> <b>HOLA</b>		Zion & Lennox	8	
	20	<b>19</b> <b>ZUM ZUM</b>		Daddy Yankee x RKM & Ken-Y x Arcangel	18	
	11	<b>20</b> <b>SIN PIJAMA</b>		Becky G + Natti Natasha	27	
	21	<b>21</b> <b>JALEO</b>		Nicky Jam & Steve Aoki	4	
	16	<b>22</b> <b>CLANDESTINO</b>		Shakira & Maluma	20	
	26	<b>23</b> <b>QUIERE BEBER</b>		Anuel AA & Romeo Santos	7	
	24	<b>24</b> <b>PORQUE ME CELAS?</b>		La Septima Banda	11	
	28	<b>25</b> <b>YA NO TIENE NOVIO</b>		Sebastian Yatra + Mau y Ricky	7	



FREDERICK M. BROWN/GETTY IMAGES

## Maluma Leads; Draco Returns

As Maluma's "Mala Mia" climbs 7-1 on Latin Airplay (14.9 million audience impressions in the week ending Nov. 4, up 54 percent, according to Nielsen Music), the track also jumps 9-1 on Latin Pop Airplay and 6-1 on Latin Rhythm Airplay. It's the second time in 2018 that Maluma has led all three lists at once, after "Clandestino" (with Shakira) hit No. 1 on Sept. 29. "Mala Mia" marks Maluma's 11th No. 1 on Latin Airplay and his fifth of 2018. On Hot Latin Songs, the track rises 17-9, becoming his 10th top 10. Maluma continues to make waves in the top 10 on Latin Airplay as his collaboration with Reik, "Amigos Con Derechos," ascends 12-9 (9.3 million audience, up 15 percent). It's the 12th top 10 for Maluma and fourth for Reik.

Elsewhere on Latin Airplay, DJ Snake's "Taki Taki," featuring Selena Gomez, Ozuna and Cardi B, enters the top 10 in its fourth week, climbing 13-8 with 9.3 million in audience (up 18 percent). It's the first top 10 for both Snake and Gomez, the 12th for Ozuna and the fourth for Cardi B. On the Latin Pop Albums chart, Draco Rosa scores his second No. 1 as Monte Sagrado bows with 2,000 equivalent album units earned in the week ending Nov. 1. Monte also starts at No. 9 on Top Latin Albums and No. 17 on Rock Album Sales.

Lastly, on the Regional Mexican Airplay tally, two bands arrive in the top 10. La Arrolladora Banda el Limón de Rene Camacho logs its 26th top 10 as "No He Logrado Aprender" lifts 11-8 (4.2 million in audience, up 9 percent). Right below, Banda los Sebastianes zooms 17-9 with its second top 10, "A Través del Vaso" (23.7 million, up 25 percent).

—Pamela Bustios

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







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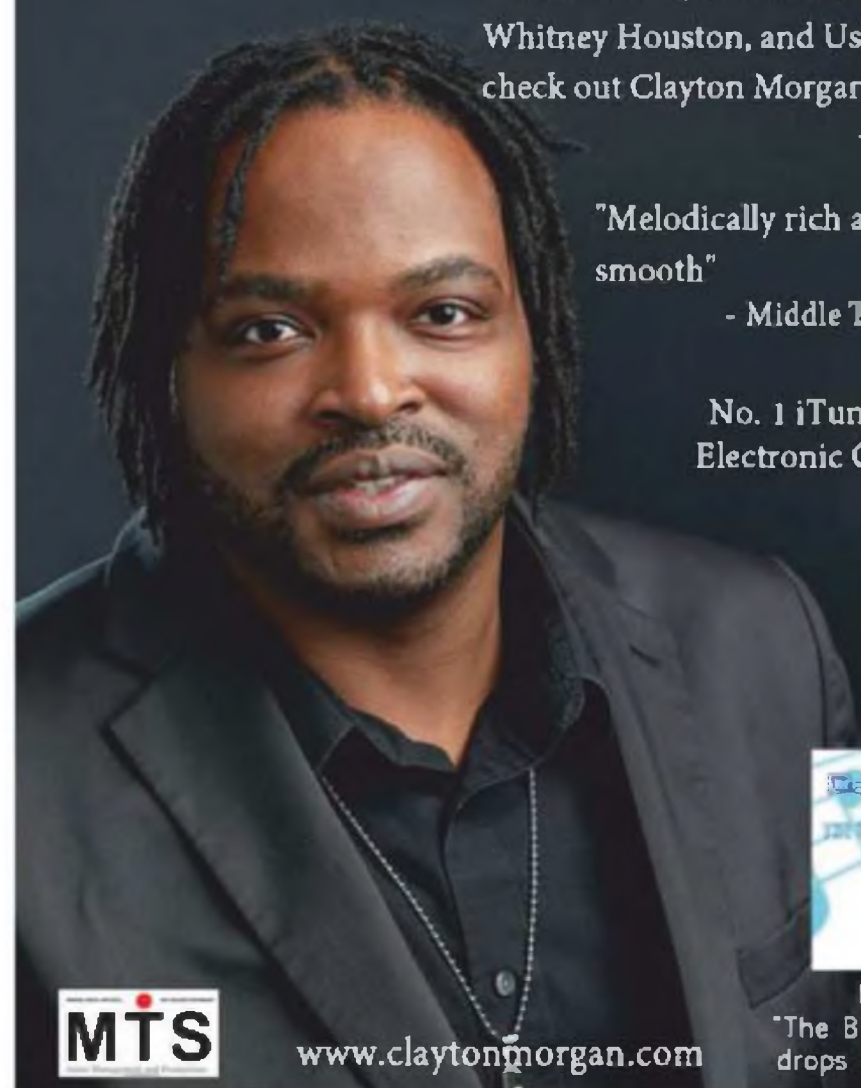
**ACROSS THE BOARD**  
SONIC BOOM

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- Middle Tennessee Music

No. 1 iTunes Canada Electronic Chart Artist

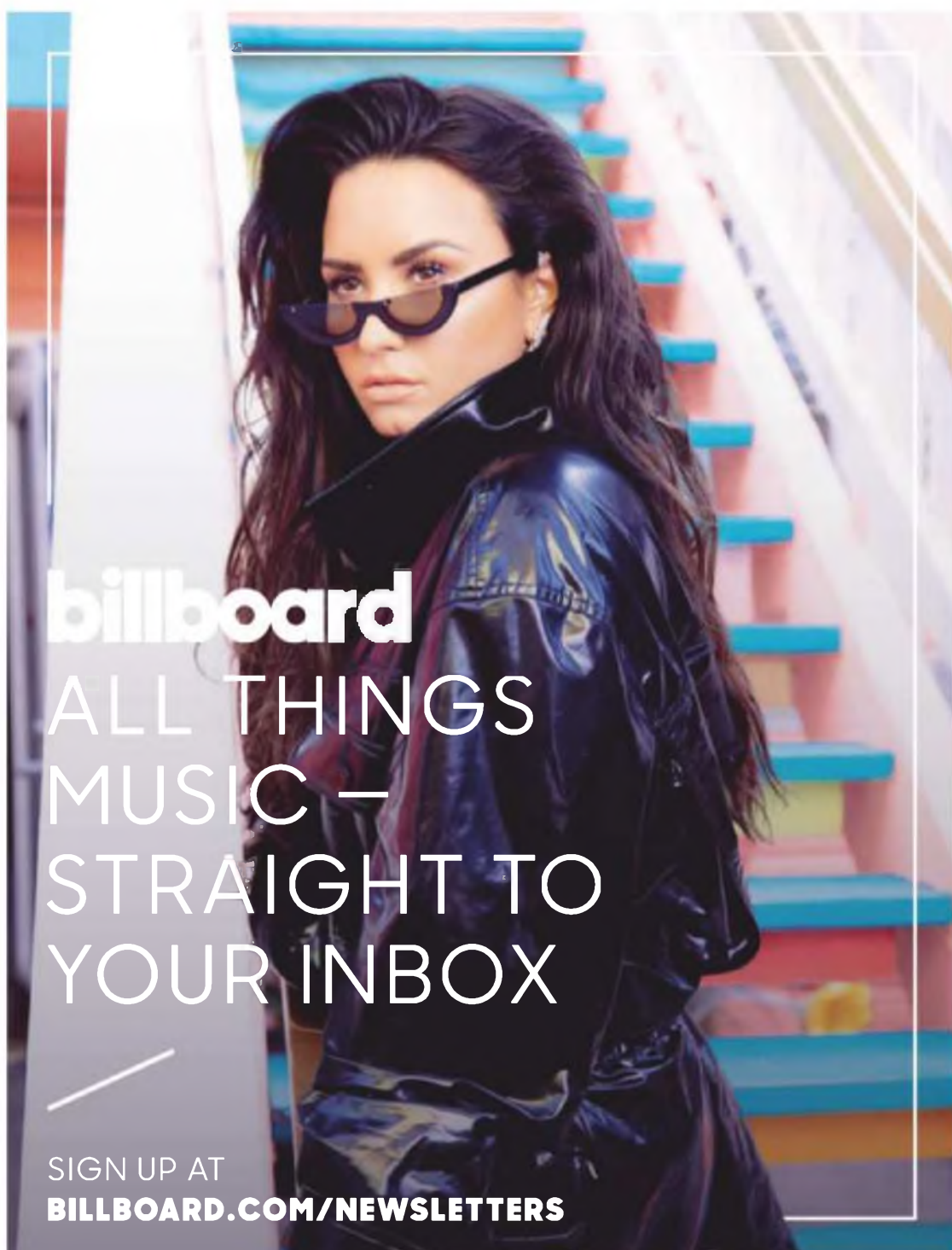


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# Christian/Gospel

November 10  
2018  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> YOU SAY	LAUREN DAIGLE	1	17
			(INGRAM, P. MABURY) (L. DAIGLE, J. INGRAM, P. MABURY)	CENTRICITY		
3	2	2	WHO YOU SAY I AM	Hillsong Worship	2	35
			M.G. CHIBLET, B. LIGERTWOOD (B. FIELDING, R.T. MORGAN)	HILLSONG/SPARROW/CAPITOL CMG		
4	4	3	JOY.	for KING & COUNTRY	2	24
			(HOPKINS) (COMPTON) T.S. MILES (M. HALEY, C. MALLONE, J. MANNING) (TUCKER, M. WHEELER, S. GAY) (E.G. HUNT, T. B. LARSON)	FOR KING & COUNTRY		
5	5	4	RECKLESS LOVE	Cory Asbury	1	53
			(INGRAM, P. MABURY) (C. ASBURY, C. W. B. ERD, A. JACKSON, B. COCKER, A. KERSH, J. SMITH, H. BALL) (D. GLENN)	BETHEL		
2	3	5	HEAD ABOVE WATER	Avril Lavigne	2	7
			(S. BOSTON) (A.L. RYAN, J. L. LARK, S. MOCCIO)	AVRIL/REPUBLIC		
7	6	6	KNOWN	Tauren Wells	6	20
			(SAPP) (WELLS, L. SAPP, E. HULSE)	REMNON/PLG		
6	7	7	EVERYTHING	toByMac	6	16
			(D. GARCIA, T. TOBYMAC) (T. MCKEEHAN, D. A. GARCIA)	FOR KING & COUNTRY		
11	11	8	THE BREAKUP SONG	Francesca Battistelli	6	20
			(ESKELIN, T. BATTISTELLI, L. A. GARCIA, B. MILLARD)	CURB-WORD		
9	8	9	EVEN THEN	Micah Tyler	8	19
			(K. WILKE) (M. TYLER, K. WILKE, J. WOOD)	FAIR TRADE		
13	9	10	ONLY JESUS	Casting Crowns	9	12
			(M.A. MILLER, M. HALL, M. WEST, B. HERMS)	BEACH STREET/REMNON/PLG		
23	16	11	STILL ROLLING STONES	Lauren Daigle	11	12
			(INGRAM, P. MABURY) (L. DAIGLE, J. DUNCAN, J. INGRAM, P. MABURY)	CENTRICITY		
12	10	12	CONFIDENCE	Sanctus Real	10	14
			(M. ARMSTRONG, S. REAL) (T. ROMAN, D. COLL, M. ARMSTRONG, E. HULSE)	FRAMEWORK/FAIR TRADE		
15	12	13	LIVING HOPE	Phil Wickham	12	31
			(E. CASH) (PHIL WICKHAM, B. JOHNSON)	FAIR TRADE		
16	14	14	STAND IN YOUR LOVE	Josh Baldwin	14	12
			(E. CASH) (J. BALDWIN, E. KULSE, R. SPRINGER, M. HARRIS)	BETHEL		
25	19	15	NOBODY LOVES ME LIKE YOU	Chris Tomlin	15	11
			(E. CASH) (E. CASH, S. M. CASH)	RIVERMUSIC/SPARROW/CAPITOL CMG		
17	15	16	HEAVEN ON EARTH	Stars Go Dim	15	26
			(PARDO) (C. J. LEVEL, A. L. PARDO)	CURB-WORD		
19	17	17	RESCUE	Lauren Daigle	8	8
			(INGRAM, P. MABURY) (L. DAIGLE, J. INGRAM, P. MABURY)	CENTRICITY		
18	18	18	LOOK UP CHILD	Lauren Daigle	12	10
			(INGRAM, P. MABURY) (L. DAIGLE, J. INGRAM, P. MABURY)	CENTRICITY		
26	23	19	SURVIVOR	Zach Williams	19	7
			(L. SMITH) (Z. WILLIAMS, L. SMITH, B. FOWLER)	ESSENTIAL/PLG		
20	20	20	WHEREVER I GO	Dan Bremnes	20	19
			(B. FOWLER, M. LINDSEY) (D. HERRIB, B. FOWLER)	CURB-WORD		
28	24	21	FOREVER ON YOUR SIDE	NEED TO BREATHE	19	16
			(NEED TO BREATHE) (COLLEARD) (M. HART, N. HART)	ATLANTIC/REPUBLIC		
33	26	22	CHANGED	Jordan Feliz	22	4
			(E. WOOD) (J. FELIZ) (J. FELIZ, C. WORTH)	CENTRICITY		
21	21	23	JUST GIVE ME JESUS	Unspoken	21	20
			(J. STEVENS) (L. WORTH, C. MATTHEWS, J. STEVENS)	CENTRICITY		
22	22	24	NEVER ALONE	Tori Kelly Featuring Kirk Franklin	18	10
			(K. FRANKLIN, M. STARR, K. HILL) (K. HILL, K. FRANKLIN)	SCHOOLBOY/CAPITOL/MOTOWN GOSPEL		
47	32	25	RED LETTERS	Crowder	25	6
			(E. CASH) (C. CROWDER) (C. CROWDER, E. CASH)	SIXSTEPS/SPARROW/CAPITOL CMG		

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> WON'T HE DO IT	KORYN HAWTHORNE	1	60
			(M. R. RIDD) (K. WOODS) (M. R. RIDD, K. WOODS, R. SHERWIN, L. HILL)	RE:SPERATION/PLG		
3	3	2	FOREVER	Jason Nelson	2	14
			(D. SPOREY) (J. NELSON, D. SPOREY, J. NELSON)	RE:SPERATION/PLG		
2	2	3	NEVER ALONE	Tori Kelly Featuring Kirk Franklin	2	10
			(K. FRANKLIN, M. STARR, K. HILL) (K. HILL, K. FRANKLIN)	SCHOOLBOY/CAPITOL/MOTOWN GOSPEL		
5	4	4	I GOT THAT	Anthony Brown & group therAPy	4	39
			(A. L. BROWN, J. CAMPBELL) (A. L. BROWN)	KEY OF AFFAIR/FAIR TRADE		
4	6	5	LISTEN	Marvin Sapp	2	43
			(SAPP) (M. SAPP)	VERITY/COA INTERNATIONAL/PLG		
10	8	6	OH HOW I LOVE YOU	Zacardi Cortez	6	18
			(L. B. HOBBS) (L. B. HOBBS, T. SANDERS, J. L. JENKINS, H. HUBBS)	BLACKSMOKE		
8	7	7	NOBODY LIKE YOU LORD	Maranda Curtis	7	29
			(S. DOREY) (M. CURTIS, J. ANHOLD)	C. BAZZ/HUTTENREY WORKS/RED ALLIANCE/FAIR TRADE		
7	5	8	A GREAT WORK	Brian Courtney Wilson	5	33
			(M. LINDSEY) (B. WILSON, A. WILSON, A. RICHARDSON)	MOTOWN GOSPEL		
6	9	9	YOUR GREAT NAME	Todd Dulaney	2	50
			(D. J. RIMBROUGH, T. DULANEY) (T. DULANEY, D. RIMBROUGH)	EDRE		
9	10	10	NO ORDINARY WORSHIP	Kelontae Gavin	9	28
			(J. WILLIAMS, M. BOONE) (M. BOONE, J. WILLIAMS)	MARQUIS BOONE/PYSCO		
11	11	11	MENTION	Fresh Start Worship	11	20
			(M. BOONE, J. WILLIAMS) (C. BOONE)	FRESH START/MARQUIS BOONE		
13	13	12	FAVOR OF GOD	James Fortune Featuring Zacardi Cortez	12	24
			(A. LEWIS) (J. FORTUNE, A. LEWIS)	FIYA WORLD/EONE		
16	17	13	WE LIVIN'	Tina Campbell	13	27
			(W. CAMPBELL) (T. CAMPBELL, W. CAMPBELL, T. CAMPBELL)	GET THE CREATIVE/MALACO		
20	19	14	IT'S YOURS	Jekalyn Carr	14	7
			(CARR) (J. CARR)	LOHTEL		
14	14	15	CAN'T TURN BACK	Charles Jenkins & Fellowship Chicago	14	20
			(J. JENKINS, J. JENKINS) (C. JENKINS, J. JENKINS, J. JENKINS)	INSPIRED PEOPLE		
17	18	16	JESUS WE LOVE YOU	Isabel Davis	16	13
			(M. R. CADELL) (I. DAVIS, J. HILL, J. HILL, J. HILL)	GLOBAL MINISTRIES/COA		
21	21	17	POUR YOUR OIL	Joshua Rogers	17	3
			(L. HOBBS) (J. ROGERS, M. RICHARDSON, J. BELLE)	MARQUIS BOONE		
12	12	18	ALL OF MY LIFE	Erica Campbell x Warryn Campbell	3	6
			(W. CAMPBELL) (E. CAMPBELL, W. CAMPBELL, J. CAMPBELL)	MY BUCK		
18	15	19	HE GOT UP	Vashawn Mitchell Feat. Dorinda Clark-Cole, Sean Tiliery & Changed	15	14
			(M. MITCHELL, T. HARRIS, J. EVANS) (M. MITCHELL)	WARRYN/VERITY/FAIR TRADE		
15	16	20	PSALM 42	Tori Kelly	3	7
			(K. FRANKLIN, M. STARR, K. HILL) (K. HILL, K. FRANKLIN)	SCHOOLBOY/CAPITOL/MOTOWN GOSPEL		
19	20	21	GLORY	Deitrick Haddon & Hill City Worship Camp	18	14
			(D. HADDON, M. HODGE) (D. HADDON)	CHVISION/COA		
22	23	22	GOSHEN 432HZ	Donald Lawrence Presents The Tri-City Singers Feat. Sheri Jones-Moffett	19	9
			(LAWRENCE) (D. LAWRENCE) (D. LAWRENCE, J. D. CANNON)	RE:SPERATION/PLG		
NEW		23	EVERYTHING WILL BE ALRIGHT	Isalah Templeton	23	1
			(T. TEMPLETON) (S. NORRIS)	THE MILES		
NEW		24	VICTORY	Fred Jerkins Featuring Last Call	24	1
			(J. JERKINS) (F. JERKINS) (F. JERKINS, J. JERKINS)	BARCLAY GOSPEL		
RE-ENTRY		25	HELP US TO LOVE	Tori Kelly Featuring The Hamiltones	4	15
			(K. FRANKLIN, S. HILL, K. HILL) (K. FRANKLIN)	SCHOOLBOY/CAPITOL/MOTOWN GOSPEL		

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> GG LAUREN DAIGLE	Look Up Child	8		
		(CENTRICITY/CAPITOL CMG)				
HOT SHOT DEBUT	2	JOSH TURNER	I Serve A Savior	1		
		(MCA) (MCA) (MCA)				
NEW	3	CHRIS TOMLIN	Holy Roar	1		
		(RIVERMUSIC/SPARROW/CAPITOL CMG)				
2	4	FOR KING & COUNTRY	Burn The Ships	4		
		(CURB-WORD/COA)				
NEW	5	FRANCESCA BATTISTELLI	Own It	1		
		(CURB-WORD/COA)				
4	6	LAUREN DAIGLE	How Can It Be	187		
		(CENTRICITY/CAPITOL CMG)				
3	7	TOBYMAC	The Elements	3		
		(FOR KING & COUNTRY) (CMG)				
5	8	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	36		
		(FAIR TRADE/PLG)				
7	9	ALAN JACKSON	Precious Memories Collection	72		
		(ARC) (MCA) (MCA)				
9	10	HILLSONG WORSHIP	There Is More	30		
		(HILLSONG/SPARROW/CAPITOL CMG)				
11	11	MERCYME	Lifer	83		
		(FAIR TRADE/PLG)				
10	12	NF	Therapy Session	132		
		(CAPITOL CMG)				
6	13	VARIOUS ARTISTS	WOW Hits 2019	4		
		(WOW) (WOW)				
12	14	ZACH WILLIAMS	Chain Breaker	97		
		(ESSENTIAL/PLG)				
8	15	ELEVATION WORSHIP	Hallelujah Here Below	5		
		(ELEVATION WORSHIP/PLG)				
14	16	NF	Mansion	171		
		(CAPITOL CMG)				
13	17	LAUREN DAIGLE	Hills And Valleys	67		
		(CENTRICITY/CAPITOL CMG)				
17	18	ELEVATION WORSHIP	Here As In Heaven	143		
		(ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG)				
18	19	HILLSONG UNITED	Wonder	73		
		(HILLSONG/SPARROW/CAPITOL CMG)				
20	20	SKILLET	Awake	233		
		(SABER) (SABER) (SABER)				
19	21	CORY ASBURY	Reckless Love	40		
		(BETHEL)				
21	22	HILLSONG WORSHIP	Let There Be Light	107		
		(HILLSONG/SPARROW/CAPITOL CMG)				
23	23	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	164		
		(SIXSTEPS/SPARROW/CAPITOL CMG)				
24	24	SKILLET	Unleashed	117		
		(SABER) (SABER) (SABER)				
25	25	ELVIS PRESLEY	Elvis: Ultimate Gospel	175		
		(RCA) (SONY) (SONY)				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> TORI KELLY	Hiding Place	7		
		(SCHOOLBOY/CAPITOL)				
NEW	2	VARIOUS ARTISTS	Kerry Douglas Presents Gospel Mix, Volume X	1		
		(BLACKSMOKE)				
3	3	TASHA COBBS LEONARD	Heart, Passion, Pursuit	62		
		(MOTOWN GOSPEL/CAPITOL CMG)				
2	4	ARETHA FRANKLIN	Gospel Greats	30		
		(ATLANTIC/FLASHBACK/SONY)				
4	5	GG KIRK FRANKLIN	The Essential Kirk Franklin	146		
		(FOY) (SONY) (SONY)				
5	6	KORYN HAWTHORNE	Unstoppable	16		
		(RE:SPERATION/PLG)				
6	7	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	172		
		(VERITY/LEGACY)				
8	8	JONATHAN MCREYNOLDS	Make Room	34		
		(SONY)				
NEW	9	THE KINGDOM CHOIR	Stand By Me	1		
		(INTERNATIONAL MUSIC GROUP/SONY MUSIC) (SONY MUSIC)				
7	10	TRAVIS GREENE	The Hill	157		
		(RE:SPERATION/PLG)				
RE	11	MELVIN GRIFFIN	eight	2		
		(SONY) (SONY)				
12	12	TASHA COBBS	One Place: Live	166		
		(MOTOWN GOSPEL/CAPITOL CMG)				
11	13	TASHA COBBS	Grace (EP)	241		
		(MOTOWN GOSPEL/CAPITOL CMG)				
10	14	MARANDA CURTIS	Open Heavens: The Maranda Experience	24		
		(C. BAZZ/HUTTENREY WORKS/RED ALLIANCE/FAIR TRADE/PLG)				
16	15	ISRAEL HOUGHTON	The Road To Damascus	5		
		(MCA) (MCA) (MCA)				
17	16	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	62		
		(KEY OF AFFAIR/FAIR TRADE/PLG)				
15	17	TAMELA MANN	Best Days	243		
		(TELLEMAN)				
9	18	YOLANDA ADAMS	The Best Of Me	86		
		(TELLEMAN)				
19	19	TAMELA MANN	One Way	111		
		(TELLEMAN)				
20	20	FRED HAMMOND	The Best Of Fred Hammond	18		
		(VERITY/PLG)				
23	21	MARY MARY	Go Get It (Soundtrack)	87		
		(MCA) (MCA) (MCA)				
21	22	TODD DULANEY	Your Great Name	41		
		(SONY)				
25	23	VARIOUS ARTISTS	WOW Gospel 2018	40		
		(MOTOWN GOSPEL/CURB-WORD/RE:SPERATION/PLG)				



# Billboard



## WOMEN IN MUSIC

On December 8th, *Billboard* will publish its highly anticipated Women in Music special issue featuring top women in the music industry who are creating excitement and making their mark across labels, publishing and touring.

Coinciding with the issue, *Billboard's* Women in Music event will be held December 6th in New York. This event will bring together music's most prominent female artists and the industry's top female business executives to recognize and celebrate their achievements.

**Ariana Grande** - *Billboard's* 2018 Woman of the Year

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

**ON SALE:** 12/8 **AD CLOSE** 11/26 | **MATERIALS DUE** 11/27

**BONUS DISTRIBUTION:** Women in Music Event 12/6  
*The Hollywood Reporter* Power 100 Women Breakfast 12/5

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Special Issue  
ON SALE  
DEC. 8, 2018









DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>LOW</b> ROKIE/BMG/WARNER	Lenny Kravitz	9
3	2	<b>HAPPIER</b> CYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	8
6	3	<b>GG</b> <b>ELECTRICITY</b> COLUMBIA	Silk City x Dua Lipa	6
7	4	<b>(IT HAPPENS) SOMETIMES</b> WHAT A MUSIC/DEFECTED	Jack Back	8
9	5	<b>BON'T LEAVE ME ALONE</b> WHAT A MUSIC/PARLOPHONE/ATLANTIC	David Guetta Feat. Anne-Marie	6
5	6	<b>PROMISES</b> CAPITOL/COLUMBIA	Calvin Harris & Sam Smith	9
13	7	<b>RUMORS</b> CYPHERVINE	R3HAB & Sofia Carson	7
4	8	<b>GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)</b> WARNER BROS.	Cher	10
1	9	<b>ALMOST LOVE</b> HOLLYWOOD	Sabrina Carpenter	13
15	10	<b>I'LL FIGHT</b> EPIC	Jennifer Hudson	7
10	11	<b>MADE FOR NOW</b> RHYTHM NATION/CINQ	Janet & Daddy Yankee	10
8	12	<b>SUMMER OF LOVE</b> ISLAND/INTERSCOPE	U2	9
11	13	<b>TIE ME DOWN</b> DARKROOM/DEF JEN/INTERSCOPE	Gryffin With Elley Duhe	9
12	14	<b>INFINITY 2018</b> SELFIE TUNES/NITRON	Sean Finn X Guru Josh	9
20	15	<b>OCEAN</b> STMPD RCRDS/RCA	Martin Garrix Feat. Khalid	5
19	16	<b>GHOST</b> LOVE REVOLUTION	Neonsuperstars Feat. Jonder	5
24	17	<b>SECRETS</b> RCA	P!nk	3
22	18	<b>WAITING FOR A LIFETIME</b> MOTOWN	Debbi Holiday	4
27	19	<b>BREATHIN</b> REPUBLIC	Ariana Grande	3
21	20	<b>DANCING</b> HOLARBULL	Karel & Xolani	6
23	21	<b>THE GOOD IS BACK</b> APRIL EARTH/UNIVERSAL HONG KONG	Anggun	6
18	22	<b>DANCING WITH STRANGERS</b> A&R	Jaki Nelson	11
17	23	<b>GROWING PAINS</b> EPYDEF JAM	Alessia Cara	11
38	24	<b>LOSING IT</b> CATCH 3 RELEASE/ASTRALWORKS/CAPITOL	FISHER	11
29	25	<b>LOST AT SEA</b> HOPE	Jena Rose	5
35	26	<b>TAKI TAKI</b> DJ SNAKE/DEF JEN/INTERSCOPE	Di Snake Feat. Selena Gomez, Ozuna & Cardi B	3
16	27	<b>POUR OVER</b> SPINNIN'	Vintage Culture & Adam K	9
<b>HOT SHOT DEBUT</b>	28	<b>SHALLOW</b> INTERSCOPE	Lady Gaga & Bradley Cooper	1
28	29	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b> M. PAGAN	Caroline Lund	5
36	30	<b>WANT ME TO LOVE YOU</b> FAMOUS	Peyton Shayler	4
14	31	<b>GOD IS A WOMAN</b> REPUBLIC	Ariana Grande	12
39	32	<b>POLAROID</b> POSITIVA/ARIGIN/ASTRALWORKS/CAPITOL	Jonas Blue, Liam Payne & Lennon Stella	3
31	33	<b>PLAYGROUND</b> DEL DROG/BUG ON THE CAMEL	David Longoria Feat. Dallas Lovato	5
40	34	<b>FIND YOU NOW</b> BLUE SAPPHEIRE/AR	Duncan Morley Feat. Rick Ross & Teddy Boujee	3
30	35	<b>HYDROLOVE</b> ANDREAS BOYS/DALYAN	Dan DeLeon & Anthony Griego Feat. Kris Kollins	5
44	36	<b>I'D RATHER BE ME</b> ATLANTIC	Mean Girls Cast	2
33	37	<b>LALALOVE</b> LAW/ACB	Mono Mind	8
41	38	<b>DON'T STOP THE MUSIC</b> LUCY	Lilla	3
46	39	<b>DECEIVER</b> BLACK BIRD	Chris Lake & Green Velvet	2
49	40	<b>TURN ON THE LIGHT</b> HELIXE	Keith Cullen	2
37	41	<b>TAKE YOU DOWN</b> ASTRALWORKS/CAPITOL	Illenium	6
42	42	<b>BODY</b> ARMADA	Loud Luxury Feat. Brando	5
34	43	<b>REMEMB ME TO FORGET</b> KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	15
50	44	<b>ONE CALL AWAY</b> DUALMAG	Harper Starling	2
26	45	<b>DOOMSDAY</b> F.M.Y	VASSY x Lodato	14
<b>NEW</b>	46	<b>WTP</b> GLOBE/DEF JAM	Teyana Taylor	1
<b>NEW</b>	47	<b>AMERICA</b> A&R	All Day Willis Feat. Eva Bublick	1
<b>NEW</b>	48	<b>SAY IT TO MY FACE</b> AZIFUL MOON	Ivy Rei	1
43	49	<b>SIDE EFFECTS</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Emily Warren	7
<b>NEW</b>	50	<b>SO SEXY 2018</b> PEGASUS	Pabanor Feat. U41rah	1

# Boxscore

November 10  
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](http://Billboard.com/biz).

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## CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$15,006,157 \$499.50/\$49.50	<b>TAYLOR SWIFT, CAMILA CABELLO, CHARLI XCX</b> AT&T STADIUM, ARLINGTON, TEXAS OCT. 5-6	105,002 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP
2	\$9,113,210 \$229.50/\$179.50/ \$109.50/\$79.50	<b>BRUNO MARS</b> STAPLES CENTER, LOS ANGELES OCT. 23-27	61,322 61,322 FOUR SHOWS	LIVE NATION
3	\$7,847,206 \$192.77	<b>EAGLES, ZAC BROWN BAND, THE DOOBIE BROTHERS</b> PETCO PARK, SAN DIEGO, CALIF. SEPT. 22	40,707 SELLOUT	LIVE NATION
4	\$7,829,518 \$88.83	<b>PEARL JAM</b> SAFECO FIELD, SEATTLE, WASH. AUG. 8-10	88,142 91,918 TWO SHOWS	LIVE NATION
5	\$6,542,670 (24,880,882 REAIS) \$213	<b>ROGER WATERS</b> ALLIANZ PARQUE, SAO PAULO, BRAZIL OCT. 9-10	81,545 86,860 TWO SHOWS	T4F-TIME FOR FUN
6	\$5,255,512 (£4,066,715) \$247.27/\$45.55	<b>U2</b> O2 ARENA, LONDON OCT. 23-24	36,632 TWO SHOWS TWO SELLOUTS	LIVE NATION
7	\$5,231,449 \$116.83	<b>DRAKE, MIGOS</b> TD GARDEN, BOSTON SEPT. 7-9	44,777 44,810 THREE SHOWS	LIVE NATION
8	\$4,932,501 (£3,774,350) \$248.41/\$45.76	<b>U2</b> MANCHESTER ARENA, MANCHESTER, ENGLAND OCT. 19-20	36,850 TWO SHOWS TWO SELLOUTS	LIVE NATION
9	\$4,528,561 \$125/\$39.50	<b>ED SHEERAN, LAUV, SNOW PATROL</b> AT&T STADIUM, ARLINGTON, TEXAS OCT. 27	46,249 SELLOUT	MESSINA TOURING GROUP
10	\$4,480,150 (£3,442,461) \$162.88	<b>ENRIQUE IGLESIAS</b> SSE HYDRO, GLASGOW, SCOTLAND OCT. 23	6,462 6,664	SJM CONCERTS
11	\$4,342,300 \$225/\$49.50	<b>JUSTIN TIMBERLAKE, FRANCESCO YATES</b> XCEL ENERGY CENTER, ST. PAUL, MINN. SEPT. 28-29	33,587 TWO SHOWS TWO SELLOUTS	LIVE NATION
12	\$4,126,750 \$154.65	<b>BRUNO MARS</b> TD GARDEN, BOSTON SEPT. 28-29	26,684 26,843 TWO SHOWS	LIVE NATION
13	\$4,072,592 \$180/\$74.50	<b>BRUNO MARS</b> PRUDENTIAL CENTER, NEWARK, N.J. OCT. 1-2	24,902 TWO SHOWS TWO SELLOUTS	LIVE NATION
14	\$3,985,595 \$125/\$39.50	<b>ED SHEERAN, LAUV, SNOW PATROL</b> MINUTE MAID PARK, HOUSTON, TEXAS NOV. 3	39,354 SELLOUT	MESSINA TOURING GROUP
15	\$3,969,773 \$135.60	<b>BRUNO MARS</b> LITTLE CAESARS ARENA, DETROIT SEPT. 15-16	29,275 TWO SHOWS TWO SELLOUTS	LIVE NATION
16	\$3,814,250 (11,632,226 REAIS) \$410.62	<b>ROGER WATERS</b> ESTADIO BEIRA-RIO, PORTO ALEGRE, BRAZIL OCT. 30	40,297 46,989	T4F-TIME FOR FUN
17	\$3,783,277 \$148.74	<b>BRUNO MARS</b> PEPSI CENTER, DENVER, COLO. SEPT. 7-8	28,390 30,548 TWO SHOWS	LIVE NATION
18	\$3,690,650 (13,696,175 REAIS) \$215.58	<b>ROGER WATERS</b> ESTADIO DO MINEIRAO, BELO HORIZONTE, BRAZIL OCT. 21	49,709 50,987	T4F-TIME FOR FUN
19	\$3,390,498 \$119.50/\$39.50	<b>ED SHEERAN, SNOW PATROL</b> MILLER PARK, MILWAUKEE, WIS. OCT. 24	37,288 SELLOUT	MESSINA TOURING GROUP
20	\$3,251,210 \$102.98	<b>DRAKE, MIGOS</b> LITTLE CAESARS ARENA, DETROIT AUG. 14-15	31,570 TWO SHOWS TWO SELLOUTS	LIVE NATION
21	\$3,142,130 (11,888,392 REAIS) \$190.30	<b>ROGER WATERS</b> ESTADIO MANE GARRINCHA, BRASILIA, BRAZIL OCT. 13	50,478 55,342	T4F-TIME FOR FUN
22	\$3,106,950 (11,466,360 REAIS) \$195.09	<b>ROGER WATERS</b> ESTADIO MAJOR ANTONIO COUTO PEREIRA, CURITIBA, BRAZIL OCT. 27	41,833 42,325	T4F-TIME FOR FUN
23	\$2,913,484 \$77.03	<b>FOO FIGHTERS</b> SAFECO FIELD, SEATTLE, WASH. SEPT. 1	37,825 49,131	LIVE NATION
24	\$2,832,189 \$275/\$55	<b>JUSTIN TIMBERLAKE, FRANCESCO YATES</b> MADISON SQUARE GARDEN, NEW YORK OCT. 22	17,690 SELLOUT	LIVE NATION
25	\$2,827,815 \$119.50/\$39.50	<b>ED SHEERAN, LAUV, SNOW PATROL</b> MERCEDES-BENZ SUPERDOME, NEW ORLEANS, LA. OCT. 31	42,295 SELLOUT	MESSINA TOURING GROUP
26	\$2,754,425 \$204/\$54	<b>PHIL COLLINS</b> MGM GRAND GARDEN, LAS VEGAS OCT. 27	12,663 SELLOUT	LIVE NATION, S2BN ENTERTAINMENT
27	\$2,612,545 \$275/\$55	<b>JUSTIN TIMBERLAKE, FRANCESCO YATES</b> UNITED CENTER, CHICAGO OCT. 5	17,924 SELLOUT	LIVE NATION
28	\$2,573,801 \$300/\$50	<b>PHIL COLLINS</b> THE FORUM, INGLEWOOD, CALIF. OCT. 28	13,866 SELLOUT	LIVE NATION, S2BN ENTERTAINMENT
29	\$2,521,846 (£1,966,283) \$210.48/\$43.23	<b>U2</b> SSE ARENA, BELFAST, NORTHERN IRELAND OCT. 27-28	18,996 TWO SHOWS TWO SELLOUTS	LIVE NATION
30	\$2,481,970 (£1,882,698) \$52.73	<b>KEVIN BRIDGES</b> SSE HYDRO, GLASGOW, SCOTLAND OCT. 17-21	56,788 56,865	OFF THE KERB PRODUCTIONS
31	\$2,451,690 (£1,871,785) \$52.39	<b>KEVIN BRIDGES</b> SSE HYDRO, GLASGOW, SCOTLAND OCT. 10-14	56,494 56,630 FIVE SHOWS	OFF THE KERB PRODUCTIONS
32	\$2,434,040 (£1,875,065) \$51.92	<b>KEVIN BRIDGES</b> SSE HYDRO, GLASGOW, SCOTLAND OCT. 24-28	56,588 56,725 FIVE SHOWS	OFF THE KERB PRODUCTIONS
33	\$2,412,970 (8,914,759 REAIS) \$194.88	<b>ROGER WATERS</b> ESTADIO DO MARACANA, RIO DE JANEIRO, BRAZIL OCT. 24	43,727 63,843	T4F-TIME FOR FUN
34	\$2,345,590 \$139.50/\$65.50	<b>BILLY JOEL</b> MADISON SQUARE GARDEN, NEW YORK OCT. 27	18,659 SELLOUT	MADISON SQUARE GARDEN
35	\$2,330,529 \$275/\$35	<b>PHIL COLLINS</b> UNITED CENTER, CHICAGO OCT. 22	14,850 SELLOUT	LIVE NATION, S2BN ENTERTAINMENT



## Taylor Tops In Texas

Taylor Swift (above) closed out the North American leg of her Reputation Stadium Tour on top. She leads the Boxscore chart with a \$15 million gross from a two-night engagement at the AT&T Stadium in Arlington, Texas, according to figures reported to Billboard Boxscore.

Those two shows (Oct. 5-6) are representative of the mammoth growth for Swift from one tour to the next. Her first time playing the AT&T Stadium was on 2013's Red Tour, where the then-country star grossed \$4.6 million from 53,000 tickets sold from her one show at the venue. Upon her return for 2015's 1989 World Tour, she grossed \$7.4 million and sold 62,000 tickets (again at one single show). This time around, she sold out two nights at the venue (105,002 tickets) and raked in \$15 million.

The Dallas-area play is now the fifth-biggest engagement of Swift's career, behind four other concerts from the Reputation Stadium Tour. It easily passes her show at Houston's NRG Stadium from the week prior to become her most successful outing ever in the state of Texas.

Elsewhere on the Boxscore chart, Roger Waters boasts the most entries for the week of Nov. 10, appearing six times with reports from the South American leg of the Us + Them Tour. After a five-month trip through Europe, Waters began the new leg of the trek in Sao Paulo, with two shows at Allianz Parque. The highest of Waters' six chart appearances, it grossed \$6.5 million while selling 81,546 tickets on Oct. 9-10.

—Eric Frankenberg



# 35 YEARS AGO

## 35 Years Ago LIONEL RICHIE SANG MUMBO JUMBO AND HIT NO. 1

“All Night Long (All Night),” with invented lyrics, became the former Commodore’s third of five solo Hot 100 leaders

THERE’S A POINT IN THE LATTER half of Lionel Richie’s classic hit “All Night Long (All Night)” when he sings in what sounds like a foreign language: “Tam bo li de say de moi ya, hey jambo jambo.” Although “jambo” roughly translates to “hello” in Swahili, Richie admitted in a 2013 *New York Post* interview that the lyric was essentially gibberish.

Richie had intended to add genuine African lyrics to the tune and had even

phoned a friend at the United Nations for help. Told that it would take weeks to formulate a proper phrase, the singer-songwriter, who was in a time crunch, used his imagination.

He has since found out, he told the *Post*, that “somewhere in that made-up language, I am actually saying something ... We’ll play India, and someone will tell me, ‘Yes, you’ve touched on certain words in our language.’”

The song certainly spoke to listeners. “All Night Long (All Night)” topped the Billboard Hot 100 for four weeks beginning Nov. 12, 1983, becoming Richie’s third solo No. 1 since leaving R&B hitmakers The Commodores, which he fronted from 1968-82. Helped by an intricately choreographed music video that was produced by The Monkees’ Mike Nesmith, the single became the fifth of an eventual 13 consecutive Hot 100 top 10 songs that Richie scored from 1981-87.

Richie ruled the Hot 100 twice more, with “Hello” (1984) and “Say You, Say Me” (1985-86). He landed three songs on *Billboard*’s 60th-anniversary recap of the Hot 100’s top all-time hits — tying for the most with the Bee Gees, Boyz II Men and Paul McCartney. Now 69, he continues to tour, and will return for a second season as a judge on ABC’s *American Idol*. —XANDER ZELLNER

REWINDING  
THE  
CHARTS

Richie and June Pointer of The Pointer Sisters onstage at the Rosemont Horizon in Rosemont, Ill., in October 1983.

WEEKS AT #1	TITLE—Artist
1	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie (Lionel Richie, James Anthony Carmichael, L. Richie, Motown (WB/MCA))
2	ISLANDS IN THE STREAM—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Abby Cahalan), B. Gibb, R. Gibb, M. Gibb, RCA (RCA)
3	UPTOWN GIRL—Sade (Phil Barone), G. Jett, Columbia 33-04149
4	SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson, Columbia 33-04158
5	TOTAL ECLIPSE OF THE HEART—Gloria Tyler (Chris Steinman), J. Steinman, Columbia 33-02906

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