

ORIGINAL MOTION PICTURE SOUNDTRACK

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YESTERDAY



HOLLYWOOD, CALIFORNIA

HOW TO MAKE A HIT



Songwriters **Starrah**, **Victoria Monét**, **Louis Bell** and **Frank Dukes** lead the Hot 100 into a diverse, collaborative and intensely personal era

HOW TO MAKE A HIT



INTRODUCING
THE WEEKLY
SONGWRITER
& PRODUCER
CHARTS

June 15, 2019 | billboard.com

PLUS

HOW MANAGERS
GET CREDITS

WHY PROs ARE PAYING UP

LINDA MORAN:
THE 'GODMOTHER' SPEAKS

88 RISING

AFTERMATH ENT.

ANDERSON .PAAK

AUGUST 08

CENTRICITY

CHRISTIAN PAUL

DARNELL WILLIAMS

HIGHER BROTHERS

HEX

JACKSON WANG

JOELLE JAMES

JOJI

KEITH APE

LAUREN DAIGLE

LEXIE LIU

LIVVIA

NIKI

RICH BRIAN

ROCK MAFIA

WHAT A REPORT CARD

ON THE EVE OF OUR **ONE-YEAR** ANNIVERSARY, **12TONE** SALUTES THE ASSOCIATION WE HAVE WITH OUR ARTISTS & LABEL PARTNERS AND THEIR CHART ACHIEVEMENTS SINCE INCEPTION.

INDEPENDENT LABEL ALBUM SALES CHART:

ANDERSON .PAAK, *OXNARD* - #1

JOJI, *BALLADS1* - #1

LAUREN DAIGLE, *LOOK UP CHILD* - #1

ANDERSON . PAAK, *VENTURA* - #2

R&B/HIP HOP ALBUM SALES CHARTS:

JOJI, *BALLADS1* - #1

ANDERSON .PAAK, *VENTURA* - #1

ANDERSON .PAAK, *OXNARD* - #2

RAP ALBUM SALES CHART:

ANDERSON .PAAK, *OXNARD* - #1

TOP 200 ALBUM CHART POSITIONS:

JOJI, *BALLADS1* - #3

LAUREN DAIGLE, *LOOK UP CHILD* - #3

ANDERSON .PAAK, *VENTURA* - #4

ANDERSON .PAAK, *OXNARD* - #11

88RISING, *HEAD IN THE CLOUDS* - #76

RADIO:

LAUREN DAIGLE, "YOU SAY" PEAKED AT #5 ON HOT AC, & #17 ON TOP 40, CURRENTLY AT 3* ON AC

ANDERSON .PAAK, "TINTS" PEAKED AT #9 URBAN AC

LIVVIA "DAMN" PEAKED AT 31* ON TOP 40

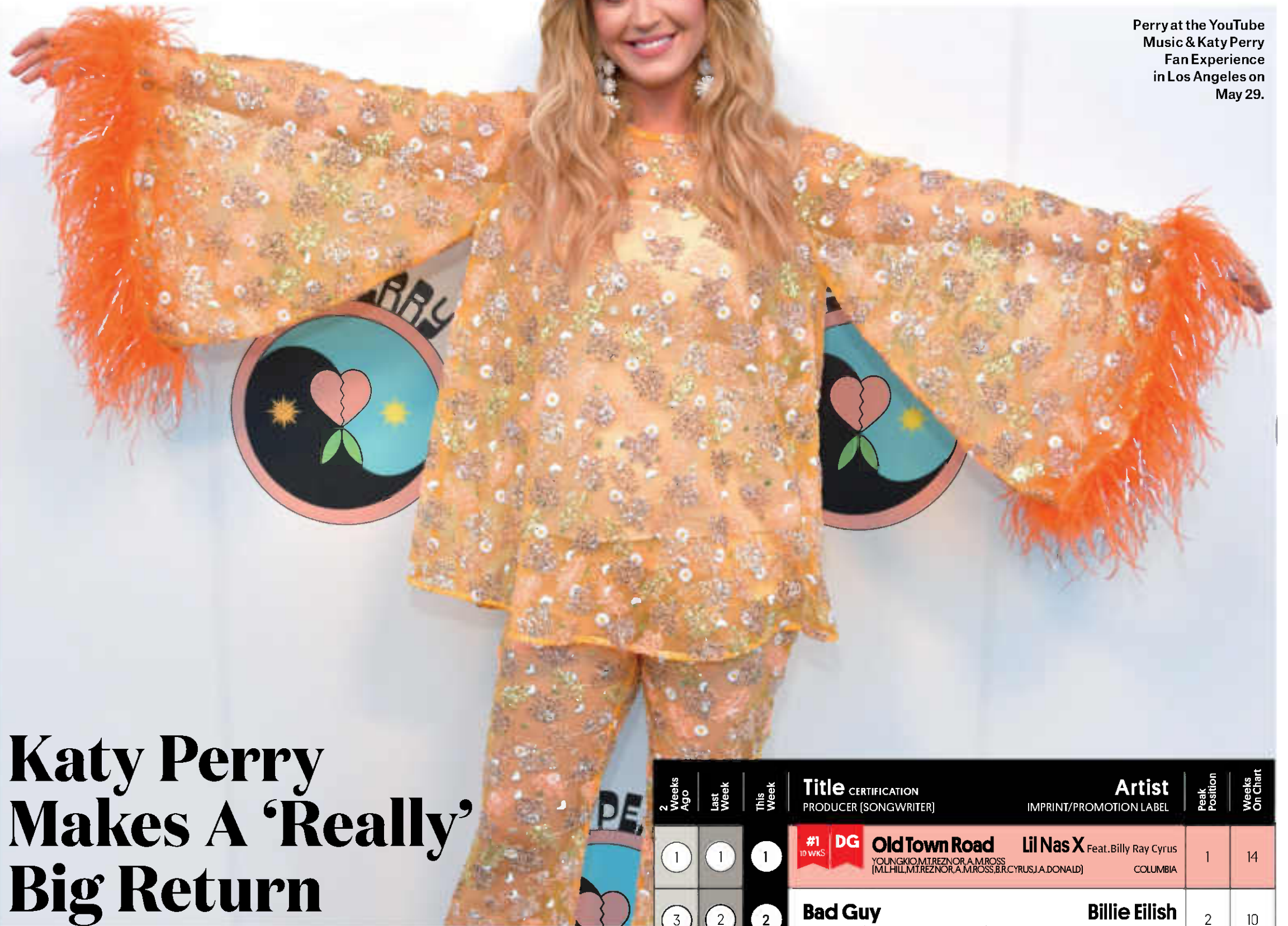
ANDERSON .PAAK, "MAKE IT BETTER" CURRENTLY AT 13* URBAN AC AND BLOG

WE'VE ONLY JUST BEGUN...



billboard HOT 100

Perry at the YouTube Music & Katy Perry Fan Experience in Los Angeles on May 29.



Katy Perry Makes A 'Really' Big Return

KATY PERRY BLASTS onto the Billboard Hot 100 at No. 15 with her new single “Never Really Over.” The track launches at No. 3 on Digital Song Sales with 31,000 sold, according to Nielsen Music, No. 20 on Streaming Songs (15.8 million U.S. streams) and No. 42 on Radio Songs (27 million in audience).

Perry attains her best Hot 100 rank since “Chained to the Rhythm” (featuring **Skip Marley**) began at its No. 4 peak in March 2017, becoming her 14th and most recent top 10.

“Today’s pop audience has a really short attention span, but Katy is back, reconnecting with her fans in her familiar and unique style with

a great chorus and relatable lyrics,” says SiriusXM vp pop programming **Kid Kelly**.

Meanwhile, **Lil Nas X**’s “Old Town Road” (featuring **Billy Ray Cyrus**) spends a 10th week atop the Hot 100, the chart’s longest reign since **Drake** dominated for 10 frames with “In My Feelings” last July through September. “Road” is the 38th of the Hot 100’s 1,086 total No. 1s to rule for double-digit weeks, placing it in the upper 3% of all leaders for the most time on top.

“Road” hits a milestone with 115.6 million U.S. streams, 98.3 million in radio reach and 87,000 sold in the tracking week. At 829,000 sold to date, it should soon become the year’s first million-selling song.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Old Town Road	DG YOUNGKID, M. TREZ NOR, A. M. ROSS (M. L. HILL, M. TREZ NOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD)	Lil Nas X Feat. Billy Ray Cyrus	COLUMBIA	1	14
3	2	2	Bad Guy	F.B.O'CONNELL (B.E.O'CONNELL, F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	2	10
5	3	3	AG Talk	DISCLOSURE (K.D. ROBINSON, H. LAWRENCE, G. LAWRENCE)	Khalid	RIGHT HAND/RCA	3	17
2	4	4	I Don't Care	MAX MARTIN, SHELLBACK, FRED (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J.D. BIBBER, J. BOYD)	Ed Sheeran & Justin Bieber	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	4
4	5	5	Sucker	R.B. TEDDER, FRANK DUKES (R.B. TEDDER, J. JONAS, A. FEENY, L. BELL, J. JONAS, P.K. JONAS II)	Jonas Brothers	REPUBLIC	1	14
6	7	6	Wow. ▲	L. BELL, FRANK DUKES (A. R. POST, L. BELL, A. FEENY, W.T. WALSH)	Post Malone	REPUBLIC	2	24
7	6	7	Sunflower (Spider-Man: Into The Spider-Verse) ▲	L. BELL, C. LANG (A. R. POST, L. BELL, W.T. WALSH, K.M.I. SHAMAN BROWN, C. LANG)	Post Malone & Swae Lee	REPUBLIC	1	33
14	9	8	Suge ●	JETSON MADE, POOH BEATZ (J. KIRK, T. MORGAN, D. CLEMONS)	DaBaby	SOUTHCOAST/INTERSCOPE	8	10
8	8	9	Dancing With A Stranger	STARGATE, JIMMY NAPES (J. NAPIER, M.S. ERIKSEN, T.E. HERMANSEN, S. SMITH, N.K.H. HAMILTON)	Sam Smith & Normani	CAPITOL	7	21
10	10	10	Sweet But Psycho ▲	CIRKUT (M. LOVE, A.A. HAUKELAND, H.R. WALTER, A.A. KOCIW, LOBBAN-BEAN)	Ava Max	ATLANTIC	10	25

Billboard Hot 100

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5 SECONDS OF SUMMER Easier

The lead single off the Australian band's upcoming fourth album also rises to No. 20 on Mainstream Top 40.



How did you link up with co-writer Charlie Puth for "Easier"?

LUKE HEMMINGS We wrote "Youngblood" with **Andrew Watt** and **Ali Tamposi**. Last year, Andrew was with **Ryan Tedder**, Charlie and Ali, and they sent us an idea we loved. We finished it and ended up writing a couple of songs for the new record.

CALUM HOOD We've been big Charlie fans for a while. ["Easier"] combines the vision we had and his own artist stamp.

What inspired the song's darker feel?

ASHTON IRWIN We're exploring different types of guitar music and trying to bring that

into pop. Last year, we were super into **Nine Inch Nails**. There haven't been industrial rhythms on top 40 [radio] in a long time. These elements intrigued us and inspired us to go for a more industrial approach.

How does "Easier" build on the success of the 2018 hit "Youngblood"?

MICHAEL CLIFFORD "Youngblood" was the song that you didn't know where to place [genrewise]. We wanted to keep pushing boundaries. "Easier" is going to diversify our group and make us stand out the same way. It's the best thing we've ever released.

—ANDREW UNTERBERGER



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SHAWN MENDES If I Can't Have You

Mendes earns his sixth top 10 on Radio Songs, where the track jumps 12-10, up 7% to 55.3 million in audience.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
9	11	11	ME!	LITTLE,TSWIFT (T.SWIFT,LITTLE,BURIE)	Taylor Swift Feat. Brendon Urie	REPUBLIC	2	7
11	13	12	Without Me ▲	L.BELL,D.BELL,A.R.ALLEN,A.FRANGIPANE,DELAKEY, J.HIBBER,AKE,T.V.MOULDY,S.S.STORCH	Halsey	CAPITOL	1	35
12	14	13	7 Rings	THOMAS ANDERSON,M.FOSTER,N.M.VOCALIST,M.PARIS A.GRANDE, M.VIA,RODOLFO HAYAZZINI,J.DORF,OK.BROWN,T.FOSTER,C.ANDERSON	Ariana Grande	REPUBLIC	1	20
16	15	14	If I Can't Have You	S.MENDES,J.T.GEIGER II (S.MENDES, S.HARRIS,T.GEIGER,N.MERCERE AU)	Shawn Mendes	ISLAND/REPUBLIC	2	5
		15	Never Really Over	ZEDD,DRE AVIL AB (KATY PERRY,A.ZASLAVSKY,D.JAMES, L.HAYWOOD),WARNER,G.BALLETTA,D.N.SANDVIK,I.GILL,M.BUZZ	Katy Perry	CAPITOL	15	1
		16	Press	NOT LISTED (NOT LISTED)	Cardi B	THE KSR GROUP/ATLANTIC	16	1
	12	17	The London	T-MINUS (J.WILLIAMS,TRAVIS SCOTT,K.COLE)	Young Thug, J. Cole & Travis Scott	YOUNG STONER LIFE/ATLANTIC/300	12	2
18	16	18	Happier ▲	MARSHMELLO (S.MCCLUTCH),CHOND SMITH, MARSHMELLO	Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	42
24	20	19	God's Country	S.HENDRICKS (M.W.HARDY,L.M.SCHMIDT, D.DAWSON)	Blake Shelton	WARNER MUSIC NASHVILLE/WVWN	19	10
26	17	20	Whiskey Glasses	J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen	BIG LOUD	17	14

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
38	26	21	Truth Hurts	RICKY RHEDE,TELE (E.B.FP,BEDRIC,ALJEFFER, SON,SCHLING,JESSE SAINT JOHN)	Lizzo	NICE LIFE/ATLANTIC	21	5
31	27	22	Pop Out ●	JD ON THE TRACK,E.HUNT (E.BARTLETT,LU,TRAVI,VAIBA DUARTE,DEBERG)	Polo G Feat. Lil Tjay	COLUMBIA	22	11
22	19	23	High Hopes ▲	ISINCLAIR,D.H.FRANCIS (B.URIE,D.H.FRANCIS, L.M.ANGELAROS,HOLLAND,BR.J.SINCLAIR,M.KIBBY)	Panic! At The Disco	DCD2/ FUELED BY RAMEN/EMG	4	44
27	22	24	Con Calma	PLAYN SKILLZ,SCOTT SUMMERS (R.LAYLA,RODRIGUEZ,J.GRY/BIA VAZQUEZ,D.KOBRIN)	Daddy Yankee & Katy Perry Feat. Snow	B.CAPRI, B.CAPRI/ REPUBLIC/UMME/CAPITOL	22	18
17	18	25	Middle Child ▲	T-MINUS,J.L.COLE (J.COLE)	J. Cole	DREAMVILLE/ROC NATION/INTERSCOPE	4	20
25	24	26	Eastside ▲	ANDREW WATT,BENNY BLANCO,CASH MERE CAT (IN PEREZ, K.D.ROBINSON,A.FRANGIPANE,E.C.SHEEP,A.N.B.LEVIN)	benny blanco, Halsey & Khalid	FRIENDS KEEP SECRETS/ INTERSCOPE	9	47
13	21	27	Earquake	TYLER, THE CREATOR (TOKONMAJU,CARTER)	Tyler, The Creator	COLUMBIA	13	3
34	31	28	Act Up	EARL ON THE BEAT (LJOHNSON,L.YACHT,ELBYNUM)	City Girls	QUALITY CONTROL/MOTOWN/CAPITOL	28	14
23	23	29	Going Bad ▲	WHEEZY,WISS (P.WILLIAMS,A.GRAHAM, W.GLASS,WISS)	Meek Mill Feat. Drake	YOUNG MONEY/ CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	6	27
28	30	30	Pure Water ●	DIMUSTARD,MIGOS (J.M.CARLSON,K.MARSHALL, K.K.BALL,CORINNE,SILVIA,ZAKARIAN)	Mustard & Migos	QUALITY CONTROL/MOTOWN/ U.S.WARRIORS/CAPITOL/INTERSCOPE	23	19
20	25	31	Break Up With Your Girlfriend, I'm Bored	MAX MARTIN,ILYA (A.GRANDE,MAX MARTIN, L.SALAMANZADEH,S.ROTECHA,K.BURR,S.S.K.BRIGGS)	Ariana Grande	REPUBLIC	2	17
49	44	32	SG Look What God Gave Her	D.HUFFE,J.BUNETTA,THOMAS RHETT (THOMAS RHETT, K.AKINS,BUNETTA,J.H.KINDLIN,C.MAJUK,LI,RYAN)	Thomas Rhett	VALORY	32	14
29	28	33	Look Back At It ●	LASHNEBOVITA,PODGEVIT DAHCODELA SWEET,SAMUELSCHARD, CLOSONAJ,ADSON,BRIN,ILLADANES,BEVINS,SAPRINE	A Boogie Wit da Hoodie	HIGH BRD/GETTHE LABEL/ATLANTIC	27	26
30	33	34	Better	STARGLATE,DELIC,CHARLE HANDSOME (K.D.ROBINSON, M.S.BRISNET,HEHMANSBEN,J.CHAN,MASC,HARUE HANDSOME)	Khalid	RIGHT HAND/ROCA	8	38
32	32	35	Sicko Mode ▲	HIGHTOPPER (MARTY FURER),HAWKES,WAHLE,ADAMSON,ELLERSON,STEWART, KAPLAN,SHAWNEE (L.WATKINS,A.HOOPER,D.MILLER,C.OUSCHNER)	Travis Scott	CAPITOL	1	44
15	29	36	Nightmare	BENNY BLANCO,CASH MERE CATHAPPY PEREZ (A.FRANGIPANE,B.LEVIN, M.A.HORBERG,IN PEREZ,THORN,J.L.KERSZ,BENJAMIN GALOTAN,KIPER)	Halsey	CAPITOL	15	3
45	41	37	Rumor	L.BRICE,STONE,K.JACOBS,D.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice	CURB	37	13
41	39	38	Beer Never Broke My Heart	S.MOFFATT (L.COMBS, R.MONTANA),SINGLETON	Luke Combs	RIVER HOUSE//COLUMBIA NASHVILLE	29	5
47	40	39	Hey Look Ma, I Made It	ISINCLAIR,D.H.FRANCIS (B.URIE,D.H.FRANCIS, M.ANGELAROS,HOLLAND,BR.J.SINCLAIR,M.KIBBY)	Panic! At The Disco	DCD2/ FUELED BY RAMEN/EMG	39	8
39	38	40	Envy Me ▲	JTK (C.WOODS,L.KNIGHT)	Calboy	PAPER GANG/POLO GROUNDS/RCA	31	25
37	36	41	Good As You ●	D.HUFFE (K.BROWN),B.BERRY,HILL, S.CARTER,T.PHILLIPS,W.W.FEATHERLY	Kane Brown	ZONE 4/RCA NASHVILLE	36	15
33	35	42	Please Me ▲	BRUNO MARS,THE STROPTYPES (BRUNO MARS,CARDI B, TIPPER,R.MULUS,TRE EVES,R.C.MCCULLOUGH,I.LI,EF,AUNTEROY II)	Cardi B & Bruno Mars	ATLANTIC	3	16
36	37	43	Shallow ▲	LADY GAGA,BRICE (S.G.GERMANO,TITTA, M.D.RHONSON,A.ROSS,MANDO,A.WIATT)	Lady Gaga & Bradley Cooper	INTERSCOPE	1	36
40	42	44	When the Party's Over ●	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	29	30
42	45	45	Beautiful Crazy ▲	S.MOFFATT (L.COMBS, W.B.DURRETTER,R.WILLIFORD)	Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	21	30
-	34	46	Cross Me	FRED (C.J.BENNETT,C.SHEERAN,R.HALLENF,GIBSON)	Ed Sheeran Feat. Chance The Rapper & PnB Rock	ATLANTIC	34	2
60	52	47	Miss Me More ●	FEW WHITE HEAD,J.J.MASSEY (K.BALLERIN),D.H.HODGES,B.NCLAUGHUM	Kelsea Ballerini	BLACK PIVER	47	18
-	46	48	Speechless ▲	D.SMYERS,S.HENDRICKS (D.SMYERS, S.MOORE,LIRET,NOLDS,LEVEL 2)	Dan + Shay	WARNER MUSIC NASHVILLE/ WAR/WARNER	24	24
59	47	49	Close Friends ▲	TURBO (DJONES,C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	32
92	53	50	Go Loko	DIMUSTARD,GYLLTIP (K.D.JACKSON,D.J.CEARLANE, S.RUKHAH ZANAN,KHAN,M.R.NGUYEN,STEVENSON,JUSTO QUINONES)	YG, Tyga & Jon Z	4UNIND/ CITE/D88 IAM	50	5

SALES: AIRPLAY & STREAMING DATA: COMPILED BY THE MUSIC BUSINESS ASSOCIATION OF AMERICA (NIELSEN MUSIC). SALES DATA AS COMPILLED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILLED BY NIELSEN MUSIC. IMPRESSIONS AS MEASURED BY RADIO AIRPLAY/AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILLED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILLED BY NIELSEN MUSIC. IMPRESSIONS AS MEASURED BY RADIO AIRPLAY/AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILLED BY NIELSEN MUSIC. SALES DATA AS COMPILLED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA AS COMPILLED BY NIELSEN MUSIC. IMPRESSIONS AS MEASURED BY RADIO AIRPLAY/AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. 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O'Connell (left) and Eilish at the ASCAP Pop Music Awards on May 16.



Billie Eilish And Brother Lead First Top Songwriters And Producers Charts

The new rankings spotlight the leading creators on the Billboard Hot 100 and other genre song lists

BY XANDER ZELLNER

BILLBOARD EXPANDS ITS CHART offerings this issue by introducing top songwriter and top producer rankings, based on weekly activity on the Billboard Hot 100 and other “Hot”-named genre song charts that blend streaming, airplay and sales data.

Top 10 charts for Hot 100 songwriters and producers will be featured each issue, joined by a rotating set of charts from other genres including R&B/hip-hop, rap, R&B, country, rock, dance/electronic, Latin, Christian and gospel. (Top songwriter and producer rankings have been presented annually as part of year-end chart menus for various genres and occasionally for special features.)

“We’re extremely excited to acknowledge the top creative forces behind music’s biggest hits on a weekly basis,” says **Silvio Pietroluongo**, *Billboard* senior vp charts and data development. “A songwriter or

producer’s influence and importance within the industry and beyond certainly merits recognition beyond our yearly rankings.”

Finneas O’Connell leads both the inaugural Hot 100 Songwriters and Hot 100 Producers charts, thanks to four Hot 100 entries on the June 15 chart that he solely produced and wrote or co-wrote with his sister, **Billie Eilish**: “Bad Guy” (No. 2), “When the Party’s Over” (No. 44), “Bury a Friend” (No. 53) and “Ocean Eyes” (No. 86).

“Anytime a light is shone upon the songwriters and producers who are the backbone of the industry, it’s a very good thing,” says Atlas Music founder/CEO **Richard Stumpf**. “What *Billboard* is doing ties together with the digital services starting to show songwriter credits, so all of this is going the right way in helping the music fans become aware of the songwriters and the role they play.” ●

HOT 100 SONGWRITERS

- 1 FINNEAS O’CONNELL
- 2 J. COLE
- 3 BILLIE EILISH
- 4 LOUIS BELL
- 5 ATTICUS ROSS (TIE)
- 5 BILLY RAY CYRUS (TIE)
- 5 JOCELYN A. DONALD (TIE)
- 5 LIL NAS X (TIE)
- 5 TRENT REZNOR (TIE)
- 10 KHALID



HOT 100 PRODUCERS

1	FINNEAS O'CONNELL
2	LOUIS BELL
3	DISCLOSURE
4	ATTICUS ROSS (TIE)
4	TRENT REZNOR (TIE)
4	YOUNGKIO (TIE)
7	FRANK DUKES
8	SCOTT HENDRICKS
9	DANN HUFF
10	T-MINUS

R&B/HIP-HOP SONGWRITERS™

1	#1 J. COLE
2	ATTICUS ROSS (TIE)
2	BILLY RAY CYRUS (TIE)
2	JOCELYN A. DONALD (TIE)
2	LIL NAS X (TIE)
2	TRENT REZNOR (TIE)
7	BILLY WALSH (TIE)
7	LOUIS BELL (TIE)
7	POST MALONE (TIE)
10	GUY LAWRENCE (TIE)
10	HOWARD LAWRENCE (TIE)
10	KHALID (TIE)

COUNTRY SONGWRITERS™

1	#1 HARDY
2	ASHLEY GORLEY
3	BEN BURGESS (TIE)
3	KEVIN KADISH (TIE)
5	JORDAN M. SCHMIDT
6	THOMAS RHETT
7	DEVIN DAWSON
8	LAURA VELTZ
9	SHAY MOONEY
10	DAN SMYERS (TIE)
10	JORDAN REYNOLDS (TIE)

ROCK SONGWRITERS™

1	#1 BERNIE TAUPIN (TIE)
1	#1 ELTON JOHN (TIE)
3	SAM HOLLANDER
4	BRENDON URIE (TIE)
4	JAKE SINCLAIR (TIE)
6	DILLON FRANCIS (TIE)
6	MICHAEL ANGELAKOS (TIE)
6	MORGAN KIBBY (TIE)
9	SLIPKNOT
10	PAUL MEANY (TIE)
10	TYLER JOSEPH (TIE)

R&B/HIP-HOP PRODUCERS™

1	#1 DISCLOSURE
2	ATTICUS ROSS (TIE)
2	TRENT REZNOR (TIE)
2	YOUNGKIO (TIE)
5	LOUIS BELL
6	T-MINUS
7	DJ KHALED
8	TYLER, THE CREATOR
9	EARL ON THE BEAT
10	FRANK DUKES

COUNTRY PRODUCERS™

1	#1 DANN HUFF
2	JOEY MOI
3	SCOTT HENDRICKS
4	SCOTT MOFFATT
5	JAY JOYCE
6	DAN SMYERS
7	THOMAS RHETT
8	GREG KURSTIN
9	TRENT WILLMON
10	MICHAEL KNOX

ROCK PRODUCERS™

1	#1 JAKE SINCLAIR
2	GUS DUDGEON
3	JONAS JEBERG
4	DILLON FRANCIS
5	MATTMAN & ROBIN
6	JORGEN ODEGARD
7	SIMONE FELICE
8	RYAN METZGER
9	PAUL MEANY (TIE)
9	TYLER JOSEPH (TIE)

The top songwriters and producers on the Billboard Hot 100, Hot R&B/Hip-Hop Songs, Hot Country Songs and Hot Rock Songs for the charts dated June 15, 2019. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

ARI PERLSTEIN/GETTY IMAGES

ascap WRITERS POWER THE CHARTS.

CONGRATS TO OUR MEMBERS ON BILLBOARD'S FIRST EVER TOP SONGWRITER & TOP PRODUCER CHARTS

ASHLEY GORLEY BERNIE TAUPIN BILLIE EILISH BILLY WALSH BRENDON URIE DANN HUFF
 DAN SMYERS DILLON FRANCIS FINNEAS O'CONNELL GREG KURSTIN JOCELYN A. DONALD
 JONAS JEBERG JORDAN M. SCHMIDT JORDAN REYNOLDS KEVIN KADISH LOUIS BELL
 MATTMAN & ROBIN PAUL MEANY SAM HOLLANDER SLIPKNOT TRENT REZNOR TRENT WILLMON

ascap WE CREATE MUSIC

The week's most popular artists across all genres, ranked by album and track sales, as measured by Nielsen Music, radio airplay, audience impressions, as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites, as compiled by Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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THIS WEEK

Volume 131 / No. 15

TO OUR READERS

Billboard will publish its next issue on June 29. For 24-7 music coverage, go to billboard.com.

ON THE COVER

From left: Starrah, Victoria Monét, Louis Bell and Frank Dukes photographed by Austin Hargrave on June 3 at Quixote Studios in Los Angeles. Go behind the scenes of the cover shoot at billboard.com/videos.

FEATURES

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- 48** *The Songwriter FAQ* Answers to the key questions facing today's behind-the-scenes hitmakers, who are navigating more complex challenges than ever before.
- 52** *The Godmother* Warner Music Group's first female executive in the '90s, **Linda Moran** fosters careers and relationships with an invisible hand as head of the Songwriters Hall of Fame.

BILLBOARD HOT 100

- 1** **Katy Perry** debuts at No. 15 with "Never Really Over" as **Lil Nas X's** "Old Town Road" rules for a 10th week.

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From left: Jack White, Patrick Keeler, Brendan Benson and Jack Lawrence of The Raconteurs photographed May 24 at Shoreditch Studios in London.



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Streamers Battle For Africa

While the market is still nascent, both foreign and domestic services are fighting for market share — when will a front-runner emerge?

BY JASMIN LAVOIE

ON A MAY NIGHT IN THE LEKKI DISTRICT of Lagos, Nigeria, the emerging rapper **Santi** filled a small theater called The FreeMe Space with young locals eager to hear him perform songs from his latest album, *Mandy & the Jungle*. Most of the concertgoers had discovered him on streaming platforms like Spotify, Apple Music or the Nigerian service Spinlet — all of which are that much more important in a country with few record stores. The packed theater was a sign that streaming is taking off in Africa, allowing local acts to develop bigger fan bases.

Right now, several streaming services from Europe, the United States, China and Africa itself are competing for the Nigerian market as well as that of the entire continent. So far, though, no clear front-runner has emerged. “I have no clue if any platform is winning over the others,” says Santi, 27.

Amid a disparate market of 54 countries and hundreds of cultural groups, the early entrants to the African market — particularly countries like Nigeria, Senegal and Uganda — are still struggling to capture market share, according to executives at labels and streaming companies. And African companies are becoming frustrated with their own struggles to gain a foothold in the face of so much well-funded competition.

The potential payoff could be enormous, though. According to a study from the Brookings Institution, consumer expenditures in Africa are expected to rise from \$1.4 trillion in 2015 to \$2.5 trillion by 2030, making it

one of the fastest-growing markets in the world. Nigeria, which now has 200 million people and is the most populous country on the continent, is expected to double in size by 2050 and overtake the United States to become the third-most populous nation in the world.

The continent’s “population is huge, very young, and will become technology-savvy,” says **Alfonso Perez-Soto**, Warner Music Group’s executive vp Eastern Europe, the Middle East and Africa. “Some things have to be done in terms of education and infrastructure, but if the streaming platforms are patient, things are going to fall their way.”

\$2.5T

Consumer spending expected in Africa by 2030, according to the Brookings Institution

Over the past few years the major labels have made significant investments in A&R in Africa, and in 2018 Universal Music Group opened an office in Lagos, where Sony Music also has an office. Both Universal and Warner

Music Group have signed multiyear licensing deals with Africa’s largest streaming platform, Boomplay — owned by China-based Transsnet Music Limited — and all three majors have licensing deals with several other African streaming services as well as offices on the continent. Boomplay, which offers an app along with phones the company sells, says it has 46 million users for its ad-supported service, though it has not reported subscriber numbers. The South Africa-based multinational mobile company MTN just launched the streaming service MusicTime! after closing another one.

Meanwhile, outsiders are coming in fast. Spotify launched last year in both northern Africa and South

Topline

MARKET WATCH

22.15B

↑ 0.2%

**TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending June 6.

12.79M

↑ 2.0%

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending June 6.

463.4B

↑ 31.6%

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

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

nielsen
MUSIC

Africa, a country with one of the highest per-capita incomes on the continent; Apple Music has been operating in the nation since 2015. French streaming platform Deezer is going for a more “local-hero approach” by creating playlists with content catered to local needs, says **Ralph Pighin**, the company’s senior vp Europe, Asia and Africa. And MTN partnered with Tidal in Uganda last year to give its 10.5 million Ugandan subscribers access to the **Jay-Z**-owned streaming platform.

“We know how passionate fans in Africa are about music, and we want to give access to as many as possible,” says **Claudius Boller**, Spotify’s managing director for the Middle East, North Africa and sub-Saharan Africa.

The variation between countries is enormous. While 51% of South Africans own a smartphone, according to the Pew Research Center, only one-third of adults in Ghana, Senegal, Nigeria and Kenya do. (By comparison, 77% of U.S. consumers have one.) Africans also pay the highest prices for mobile data relative to average monthly income in the world, according to the Alliance for Affordable Internet.

Most Africans also lack a way to easily pay for digital streaming. An estimated 60% of adults in Nigeria do not have a bank account, according to the most recent World Bank Global Findex database report. “The digital payment model is not something that the majority of consumers have adopted yet,” says Pighin.

African companies also worry about competing with foreign ones. “It is tough to generate revenue in this industry right now,” says **Funsho Finnish**, senior manager of media and entertainment for MTN Nigeria. It requires a “huge investment” to compete with international services to convince consumers to try the MTN app, and it’s even harder to keep them on it. “The user experience is much better on Spotify,” says Finnish.

Perez-Soto, who worked on developing new business models for Warner in Latin America when its market was less mature, sees similarities in Africa. After years of laggard growth, Latin America has had the highest combined physical and digital revenue growth, percentage-wise, in the world in the past two years, due to streaming revenue, which grew by 39% last year, according to IFPI.

The key is to have “boots on the ground,” to understand the music and the consumer and, most of all, to offer excellent service, says Perez-Soto. “Mexico had a piracy problem, but it changed because the [streaming] services improved in becoming safer, cheaper and better quality,” he says. “It appealed in many ways.”

As in any market, companies with deep pockets have a significant advantage, says **Adam Granite**, Universal Music Group’s executive vp market development. In addition to creating a user-friendly interface, streaming platforms must be patient as markets develop. But he still sees significant opportunity for African services: “The local platforms can gain parts of the market before the Western platforms come in.” ●

DR. JOHN

1941-2019

Dr. John, who died June 6 at age 77, has been called “America’s premier roots musician,” but that’s not all he was. For 60 years, he was the leading global ambassador for the musical traditions of New Orleans. Though he worked with rock musicians, including Van Morrison and The Rolling Stones, he represented a direct connection to the city’s unique history of Dixieland, brass bands and swamp rhythms — which he learned directly from such masters as Fats Domino and Professor Longhair. In both his own work and numerous collaborations, he passed along the spirit of Mardi Gras to the likes of Aretha Franklin and Eric Clapton.

Born Mac Rebennack, the shamanistic pianist hit the top 10 in 1973 with “Right Place Wrong Time” and won six Grammy Awards — tellingly, across jazz, pop, rock and blues categories — most recently for 2012’s *Locked Down* album, produced by Dan Auerbach of The Black Keys. In 2011, he was inducted into the Rock & Roll Hall of Fame.

The son of a record store owner, Rebennack grew up hanging around Cosimo Matassa’s celebrated J&M Studio, where Fats Domino recorded “The Fat Man” and Little Richard cut “Tutti Frutti.” As a teenager, he played guitar with local heroes Frankie Ford and Lloyd Price. After taking a gunshot to his finger, he picked up the bass before settling on piano. He also struggled with a heroin addiction, chronicled in excruciating detail in his 1994 memoir, *Under a Hoodoo Moon*.

In the early 1960s, Rebennack moved to Los Angeles and worked as a session musician for Phil Spector, Sonny & Cher and Frank Zappa. During studio downtime, he gathered Louisiana expats to record music inspired by the mysterious traditions of New Orleans. Rebennack assumed the character of “Dr. John, the Night Tripper,” taking the name from an infamous 19th century medicine man. His 1968 debut under the Dr. John moniker was titled *Gris-Gris*, and while Atlantic founder Ahmet Ertegun’s initial reaction to the record was to ask, “How can we market this boogaloo crap?” the album became an



Dr. John in New Orleans in 2000.

underground radio favorite. The closing track, “I Walk on Guilted Splinters,” was covered by artists from The Allman Brothers to Paul Weller.

In the ‘70s, Rebennack brought his distinctive regional style to a broader audience. On *Gumbo*, he introduced New Orleans standards like “Iko Iko” to rock fans. His 1974 *Desitively Bonnaroo* album, full of slithery funk, later gave the Tennessee festival its name.

Along the way, he joined The Rolling Stones for *Exile on Main Street*, took a star turn playing his hit “Such a Night” at The Band’s farewell concert, *The Last Waltz*, and became pop music’s go-to guy to bring projects a certain gumbo flavor. He sang Randy Newman’s “Down in New Orleans” in the 2009 Disney film *The Princess and the Frog*, wrote and sang the ad jingle for the chicken chain Popeyes and even served as the inspiration for the frontman of The Muppets’ rock band, Dr. Teeth & The Electric Mayhem.

Eventually, Rebennack found his way back to the music of New Orleans, and his final studio album released during his lifetime was 2014’s *Ske-Dat-De-Dat*, a tribute to Louis Armstrong. “It’s part of me, it’s part of whatever I’m about,” he once said about the city’s music. “The importance of it is beyond anything I do.”

—ALAN LIGHT



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DJ'ing In The Cloud

As download revenue keeps sliding, streaming is coming to the DJ booth through services from SoundCloud and Beatport

BY HARLEY BROWN

In 2012, **deadmau5** almost single-handedly burst the EDM bubble when he said that all DJs do in concert is “press play” on an iTunes playlist. On June 3, seven years later, Apple announced that it was dismantling iTunes, thereby marginalizing its download store and signaling that DJs may soon need to prepare for a post-download world where, presumably, some will have to press play on services like SoundCloud and Beatport — at least, that is, if the Wi-Fi works.

Most music fans take for granted the reliable internet connection necessary to access millions of songs on streaming services. But professional DJs can't risk a service hiccup in a club. “DJs kind of live in a bubble,” says Dirtybird label manager **Deron Delgado**. “For the consumer side of it, streaming makes a lot of sense.” DJs, though, “have to own the music so they can have files on their hard drive or in [DJ software] Rekordbox.”

In May, online retailer Beatport

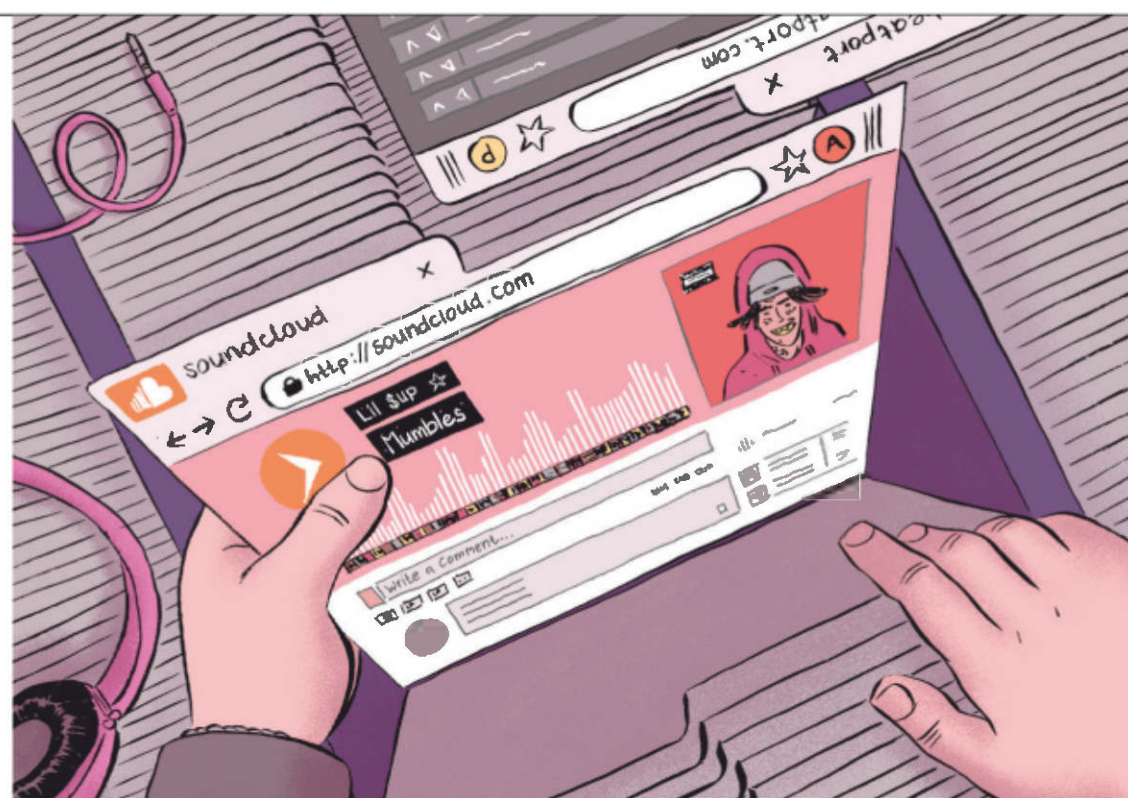
— which briefly launched its own streaming initiative before shutting it down in 2016 following the bankruptcy of its former owner, SFX — also announced a subscription service, Beatport LINK, that lets subscribers temporarily store a number of downloaded tracks for offline streaming in a digital “locker.” Unlike Spotify and Apple Music, users can access tracks saved for offline listening through third-party software.

\$1.04B

Download sales revenue for 2018, a 26% year-over-year decline, according to the RIAA.

“We’re definitely on the brink of the next evolution in DJ’ing,” says Beatport CEO **Robb McDaniels**. “The pros out there [in the DJ community] that are doing it as a living can’t deal with buffering or internet service interruption” — which is more of a risk for DJs than most consumers since the former generally use uncompressed music that needs far more bandwidth than MP3s.

Earlier this year, SoundCloud also embraced streaming to meet the needs of its estimated 53 million active monthly users, who skew



younger. The Berlin-based company partnered with DJ performance software developers like Pioneer DJ, Native Instruments and Serato to give subscribers access to its 200 million tracks while in the DJ booth (though it’s still online-only). “Our mission is to try and provide the global DJ community with the best set of tools and resources to help them grow their careers,” says **Jack Bridges**, SoundCloud senior manager, label relations. “And DJ software integrations are really a means to do that.”

As download revenue declines, on-demand streaming models like SoundCloud’s are also more appealing for up-and-coming DJs who might not have **Calvin Harris**’ revenue numbers to buy as many songs as they might want to play. According to the RIAA’s 2018 Year-End Industry Revenue

Report, digital download sales fell 26% year over year to \$1.04 billion, with track downloads leading the way (even as prices remained stable at \$1.23 in 2017 and 2018). “It’s hard to say whether these smaller DJs will pay \$1.99 for a Beatport download, which is only 10 tracks for \$20, when for \$20 a month they can have access to a full catalog,” says Delgado.

For the vast majority of DJs — those who play local clubs rather than large venues — subscriptions are just more economically feasible than buying tracks. “I’m definitely spending \$100 a month just on MP3s from Beatport, so if a subscription is half of that a month, I feel like I could play more songs and take more risks,” says **Evan Weiner**, a DJ who also works as marketing director of Brooklyn venue Elsewhere. “As a DJ and a consumer, I’m not angry about the future of streaming.”

New York Music Goes High Tech

This year’s New York Music Month conference highlighted the city’s bustling music and technology scene — the largest in the world

BY TATIANA CIRISANO

“Who needs Silicon Valley when you have Silicon Alley?” asked **Shira Gans**, senior executive director of policy and programs at Mayor **Bill de Blasio**’s Office of Media and Entertainment, to kick off the third annual New York Music Month conference on June 4.

More music-related digital services companies have gotten their start in New York than in any other city in the world, according to a 2017 report from the mayor’s office, inspiring the theme of this year’s conference: Innovation at the Intersection of Music + Tech.

The one-day event — presented by the mayor’s office, NY Is Music and the Music Business at NYU Steinhardt program — drew speakers from local companies like Downtown Music Publishing, Splice and

Audiomack. “There’s a groundedness to New Yorkers that have to tough it out in this environment, that for the music business is particularly well suited,” said **Matt Pincus**, former CEO of SONGS Music Publishing. Spotify and Tidal have U.S. headquarters in New York, Google announced plans in December to spend \$1 billion to expand its campus in the city, and the new digital distributor UnitedMasters was born in Brooklyn. New York’s music ecosystem overall supports 60,000 jobs, \$5 billion in wages and \$21 billion in economic output, according to the mayor’s office.

Downtown founder/CEO **Justin Kalifowitz**, who co-founded NY Is Music in 2014, said the city’s growing tech economy reflects the music industry’s acceptance of streaming after years of uncertainty. “We have a generation of music executives who never knew a world



On June 4, del Castillo announced \$500,000 in grants for female artists.

without music on the internet,” said Kalifowitz. “For them, technology is not a friend or a foe. It’s there to utilize.”

The mayor’s office is also increasing support for homegrown artists. At the event, new media and entertainment commissioner **Anne del Castillo** announced \$500,000 in grants for local female musicians to be distributed in March 2020, calling it “an important step to increase representation across the media and entertainment sectors.”



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Helen Murphy

The indie publishing CEO on the company's rebrand

BY ROBERT LEVINE
PHOTOGRAPHED BY MAY TRUONG



ON JUNE 5, OLE MEDIA Management, a music publishing company owned by the Ontario Teachers' Pension Plan, ceased to exist — sort of. The 15-year-old firm changed its name to Anthem Entertainment as part of a rebranding that reflects its evolution into a music company with several distinct departments, as well as the vision of CEO **Helen Murphy**, a veteran music executive who took the helm last November. "Our roots are in music publishing," she says. But at this point, publishing accounts for only about half of Anthem's business — which also now includes recordings, music production services and audiovisual royalties collection.

Murphy wants the rebranding to put more focus on these businesses and give the company a name that's more dynamic

(and, incidentally, easier on copy editors). The name comes from the original Anthem Entertainment Group, the Canadian record label founded by **Rush** manager **Ray Danniels**, which ole acquired in 2015. "It's a joyous name," she says, speaking by phone from the company's headquarters in Toronto, where Murphy, who grew up in Canada but spent most of her adult life in New York, now keeps an apartment. "Everybody knows what an anthem is."

The name change also signals a new direction for The Company Formerly Known as ole, which was one of the first publishing companies funded by an institutional investor — in its case, the Pension Plan. Ole initially grew mainly through acquisitions — it now has publishing rights to about 50,000 songs by over 400 songwriters — and several years ago was said to be looking to sell itself.

A sale never happened, and in May 2018 former CEO **Robert Ott** sold his stake in the business to the Pension Plan, which now owns the enterprise. Going forward, Murphy's plan involves organic growth.

Murphy rose through the executive ranks at PolyGram Records to become CFO, then left when the company was sold to Universal Music Group and became CFO at Martha Stewart Living Omnimedia — "I recognized that food could be media," she says — and then at Warner Music Group, which she left in 2004 after completing a major refinancing. For the next 14 years she consulted on acquisitions and restructurings for music giants like Ticketmaster and Sony/ATV Music Publishing, and advised marquee artists on business strategy, doing the same for several leading chefs.

This sounds like a pretty nice life: Why

"Since I was CFO of PolyGram and CFO of Warner, there hasn't been a female CFO of a major recorded-music company," says Murphy, photographed June 4 at Anthem in Toronto. "I feel a responsibility to help advance female representation in senior management within my company, because that's what I can control."

take a job in another country in a business that's only becoming more competitive? "I feel like government regulation is going to swing back more in favor of creators," says Murphy, "and I feel like the pendulum is swinging back to independents."

Now that you're changing the name, I have to ask how it was pronounced: "olé" like the Spanish expression, or "ole" as in Grand Ole Opry?

Well, now it's gone — no more olé. We went from *olé* to *nolé*.

You got the rights to the new name when ole acquired Anthem, along with the Rush masters. Did you get Rush's permission to use the name in some kind of secret ceremony?

We own Anthem Entertainment, but the first thing I did — before I said anything to anybody — was to ask the permission of Ray Danniels. And he came back about three weeks later and gave me his blessing. Rush gave me their blessing, too, but no candles or ceremonies.

Most people thought of ole as a publisher, but you're rebranding the company to clarify the four divisions.

We grew primarily through acquisitions, starting with the company's founding in 2004. Our first major expansion was into recordings, with the acquisition of Anthem [in 2015]. We also have music production companies — Jingle Punks, 5 Alarm Music and Cavendish Music — and then [in 2016] we acquired Compact, which is an audiovisual secondary-rights business.

On behalf of non-lawyers: What is an audiovisual secondary-rights business?

When I first got here, I had no clue what it meant. It's essentially collecting neighboring rights for film and television — for the [music] recordings. When a movie or show is licensed overseas and in different ways, a lot of times there's missing information, so money isn't collected. What our service does is make sure everything is matched. We're the second-largest collector of audiovisual secondary rights in the world, after the Motion Picture Association of America, which collects for the major studios.

How do these divisions work together?

In production music, we have three companies with distinct personalities: Jingle Punks are innovative and cheeky; 5 Alarm has been serving film and television for the past 30 years; and Cavendish is trendy, with a very British

kind of sensibility. So companies can go to different shops within Anthem. That's a strength as the industry consolidates. And with Compact, I'm collecting money for rights holders that they otherwise might not have found, so I'm a welcome call — and I offer other services as both an independent publisher and the owner of these music production companies.

"I'm not owned by one of these private equity entities that want to grow fast by gobbling things up."

A couple of years ago there was talk of a sale. Is that still the plan?

The Pension Plan has had an incredibly successful run — they've owned the asset for 15 years, and it has grown into a powerhouse. So they looked at a sale but then decided to discontinue that process. No one knows where the broader business is going, but we have more secure ownership than almost any other independent, because a pension fund that's receiving stable earnings and dividends doesn't have to sell. Is it possible we could be sold in 10 years? Of course. But they brought me in to grow the company, and if I'm smart about strategic

acquisitions — meaning I don't participate in some of the stupidity that's going on — I'm probably going to be the one that acquires versus being sold.

When you talk about "the stupidity that's going on," you're implying that people are overpaying for publishing catalogs, right?

I'm not calling people stupid. But there's a certain price where deals make no economic sense. When you're looking at deals that are north of 20 times net publisher's share, it's very difficult to earn an adequate return.

You have a background in corporate finance. Do you think outside investment is driving up publishing valuations?

Over the last 10 years, banks have become educated about music publishing and broadened their investment in it. That has brought a huge amount of capital into the business, and readily available low-cost debt has driven multiples [of net publisher's share] to historic highs. When the cost of debt gets higher and the propensity to lend goes down, this will contract. So if I look at the relative value of an acquisition versus organic growth right now, organic growth is more profitable. But I'm not owned by one of these private equity entities that want to grow fast by gobbling things up. And they're not actual publishers — they're really custodians of assets. ●

1 Vinyl records by Vanilla Ice and José Feliciano, both subjects of documentaries being co-produced by Anthem. 2 A photo of Billy Ray Cyrus "from when 'Achy Breaky Heart' took the world by storm," says Murphy. 3 "I commissioned this painting of Lionel Richie, who loves everything in threes, including hit songs," she says. 4 A commemorative Grammy for helping Time Warner sell Warner Music Group.



HAIR AND MAKEUP BY ALANNA CHELMEK

GOOD WORKS

BRIT Trust Turns 30

The music-based charity celebrates three decades and more than \$30 million distributed to worthy causes like The BRIT School

BY RICHARD SMIRKE

WHEN P!NK CLOSED THE BRIT Awards in February with a dazzling spectacle of pyrotechnics and vocal gymnastics, she didn't just bring the curtain down on the biggest U.K. music awards show. She also helped seal another successful night's fundraising for the event's official charity, The BRIT Trust, which this year celebrates its 30th anniversary.

Since its founding in 1989, the trust — which also receives funding from the BRIT Awards' sister event, The Classic BRITs, and the annual Music Industry Trusts Awards — has distributed 26.5 million pounds (\$33.6 million) to a slew of organizations, most notably The BRIT School, the United Kingdom's only free performing-arts and technology school, which counts **Adele**, **Amy Winehouse**, **Jessie J**, **Leona Lewis** and actor **Tom Holland** among its former pupils. Collectively, students have sold over 160 million albums worldwide, according to the organization, and have won 12 BRIT Awards, 19 Grammys and two Academy Awards.

"If you look at other U.K. arts schools, we've probably had more success than all the rest of them put together," says BRIT Trust chairman **John Craig**, who has been involved in the charity since its inception and helped set up The BRIT School, which opened in 1991 in London. **Beatles** producer **George Martin** and Virgin Records founder **Richard Branson** were among its early backers, and the school runs an apprenticeship program for students at music companies and independent labels.

Although the school receives the majority of its funding from the British government, the almost 15 million pounds (\$19 million) donated by the trust to date "adds all the bells and whistles," says Craig. He cites the school's state-of-the-art facilities and close links to the music business as being key to its success. "The mission statement of the trust is music, education and youth. The kids learn as much in the corridors as they do in the classroom."

The number of students has grown to over 1,350, from all social backgrounds, but its success does not mean it's immune to financial pressures. During the past five years, 20% of its teaching staff has been let go due to government cuts, and the school is increasingly reliant on its own fundraising efforts.

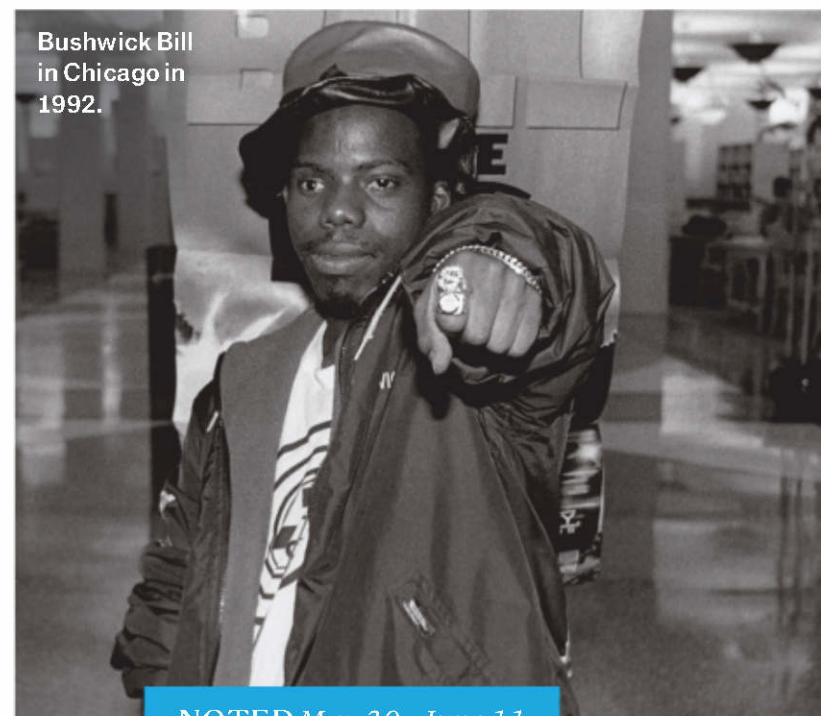
"It's appalling that something as successful as The BRIT School has to walk around with its cap out, trying to raise money," says Craig. "If the trust didn't exist, the school wouldn't exist in the form it is now."

Other charities that have received support from the trust include Save the Children and Music Support; its second-biggest beneficiary is U.K. music-therapy charity Nordoff Robbins, which each year helps 10,000 people with life-limiting illnesses, physical disabilities or emotional challenges.

"Having their long-term support is so important to us," says Nordoff Robbins CEO **Julie Whelan**. "We're able to use the power of music day in, day out to make a difference in the lives of people who absolutely need it." ●



BRIT School students Henry Brewer and Angel Adley of the band F4ÇADE rehearsed for Apple Store gigs in February.



Bushwick Bill in Chicago in 1992.

NOTED May 30 - June 11

New Deals

Capitol Records and Universal Music Latin signed Venezuelan singer **Carmen DeLeon**.

Demi Lovato signed with WME.

Jamaican artist **Koffee** signed with Creative Artists Agency in North and South America.

Rosalía inked a worldwide co-publishing deal with Universal Music Publishing Group.

APA signed **Mark McGrath** and **Sugar Ray**, as well as **Cee Lo Green**.

Reservoir signed **A Boogie Wit Da Hoodie** to a worldwide publishing deal.

Executive Turntable **J.R. McKee** was named head of digital sales and revenue at Alamo Records.

Agent **Kevin French** exited Paradigm for CAA.

Atlantic Records named **David Saslow** executive vp

international artist relations and A&R.

Warner Music Group chief digital officer **Ole Obermann** announced his exit.

SoundCloud appointed **Gilles BianRosa** as chief product officer.

ASCAP Nashville vp **Michael Martin** announced his departure.

Media Alert CAA hosted its 27th annual charity barbecue in Nashville.

Nicky Jam was named songwriter of the year at the SESAC Latina Awards in Beverly Hills; Sony/ATV was named publisher of the year.

Obits **Brian Doherty**, who co-founded rock band **Big Wreck**, died at 51.

Geto Boys rapper **Bushwick Bill** died of cancer at 52.

Read more about their lives and impact at billboard.biz.

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Brandi Carlile (left) performed with Morris at Nissan Stadium during the 2019 CMA Fest.

CMA Fest

NASHVILLE, JUNE 6-9

NOT EVEN A STEADY RAINFALL COULD DAMPEN the spirits of the nearly 100,000 country music fans who attended CMA Fest 2019, which serves as a fan appreciation week for the genre with countless meet-and-greet opportunities, fan club parties, concerts and giveaways. Headliners **Luke Bryan**, **Tim McGraw**, **Carrie Underwood** and **Florida Georgia Line** performed at Nissan Stadium, while numerous collaborations took place across the 10 other stages: **Joan Jett** and Underwood delivered a medley of Jett's "Crimson and Clover" and "I Love Rock 'N Roll," **Lil Nas X** performed his 10-week Billboard Hot 100 No. 1 "Old Town Road" with **Billy Ray Cyrus** and **Keith Urban**, and **Kelsea Ballerini** sang "This Feeling" with **The Chainsmokers**. Now in its 48th year, CMA Fest boasts over 300 acts. The CMA Foundation earmarks a portion of all ticket sales for funding music education programs. "There's no week like this in any other genre," said **Maren Morris** during her June 9 stadium performance. **Brothers Osborne's John Osborne** later echoed her sentiment: "You can see the health of the genre by the health of this festival." —ANNIE REUTER



1 Jimmie Allen posed for selfies with fans at the Chevy Riverfront Stage on June 6. **2** Dan + Shay on June 7. Over the weekend, manager Scooter Braun posted photos on Instagram with the pair, which is signed to his SB Projects. **3** Thomas Rhett, whose *Center Point Road* debuts at No. 1 on the Billboard 200 this issue, on June 6. **4** Jett (left) onstage with Underwood on June 7. **5** Mason Ramsey dropped by Spotify House at Ole Red on June 9. **6** Tanya Tucker, who in August will release her first new album in 17 years, on June 6. **7** From left: Spotify head of artist and label marketing, Nashville Brittany Schaffer, global head of country music John Marks and head of global communications and public relations Dustee Jenkins at Spotify House on June 6. **8** McGraw on June 8.



Lil Nas X (center) with Cameron Duddy (left) and Mark Wystrach of Midland, who posted a group photo on Instagram with the caption "Lil Mid Town" and the hashtag "#horsesintheback."



MORRIS: JOHN RUSSELL/CMA. 1, 8: HUNTER BERRY/CMA. 2, 4, 6: IMAGESPACE/SHUTTERSTOCK. 3: JOHN RUSSELL/CMA. 5, 7, POLAROID: BRETT CARLSEN/GETTY IMAGES.

Country Power Players

NASHVILLE, JUNE 4

AT THE THIRD ANNUAL COUNTRY POWER PLAYERS event, *Billboard* cover star **Luke Combs** received his three 2019 *Billboard* Music Awards — for top country album, top country male artist and top country artist — and **Cindy Mabe**, president of Universal Music Group Nashville, accepted her Executive of the Year honor after an introduction from her 9-year-old daughter, **Lexi McCormick**. Said Mabe: “As women, our culture tells us we aren’t good enough and we too easily accept that. Don’t let the negative words and thoughts, the self-defeat, the lack of women’s voices and expression hold you back.” UMG Nashville’s **Keith Urban**, newcomer **Caylee Hammack** and **Little Big Town**, who performed the poignant new song “The Daughters,” were in attendance to support their label boss. Big Machine Records’ **Lauren Jenkins**, who on June 3 played CMT and *Billboard*’s showcase for women in country music, best summarized the evening’s tone: “It’s a new era for country music being able to lift other women up.” —ANNIE REUTER



UMG Nashville’s Mabe (right) with label artist Urban, who performed his new single, “We Were,” at the CMT Awards on June 5.



1 From left: Jimi Westbrook, Kimberly Schlapman, Karen Fairchild and Phillip Sweet of Little Big Town. 2 Artist Blanco Brown walked the carpet. 3 From left: Ashley Monroe, manager Marion Kraft and Miranda Lambert. 4 Combs with one of his awards onstage. 5 Billboard-Hollywood Reporter Media Group president Deanna Brown with *Billboard* industry editorial director Rob Levine. 6 From left: Big Machine Records CEO Scott Borchetta, SiriusXM senior director of programming JR Schumann and Triple 8 partner George Couri.

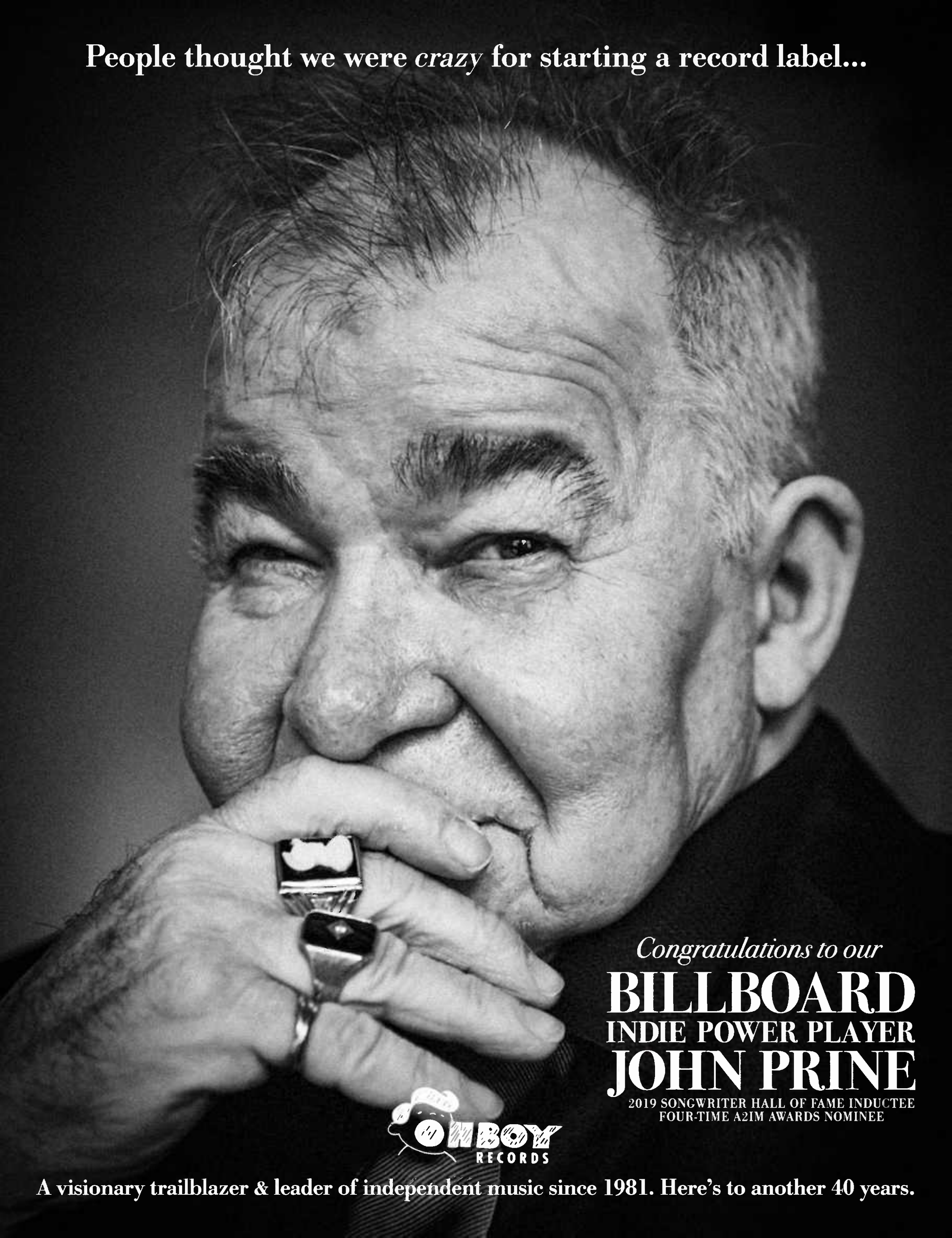
CMT Next Women Of Country

NASHVILLE, JUNE 3



1 Lauren Jenkins kicked off the second *Billboard* Live featuring CMT Next Women of Country Showcase at Analog at the Hutton Hotel. 2 Ruby Stewart (left) and Alyssa Bonagura of The Sisterhood Band covered Ariana Grande’s “Thank U, Next.” 3 Caylee Hammack. 4 Ingrid Andress performed her song “Both,” which was inspired by dating apps.

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LA Pride Week

WEST HOLLYWOOD, CALIF., MAY 31-JUNE 9



1 Peppermint performed during LA Pride 2019 on June 9. 2 RuPaul's Drag Race alum Miss Vanjie whipped her wig to Donna Summer's "Last Dance." 3 Paula Abdul opened LA Pride weekend, which this year celebrated the theme #JustUnite, with a free outdoor concert on June 7. 4 Lisa Origliasso (left) with sister and bandmate Jessica Origliasso of The Veronicas during LA Pride 2019 on June 9.



Midem Conference

CANNES, JUNE 4-7



1 From left: *Billboard* editorial director Hannah Karp, Epic Records chairman/CEO and 2019 Hall of Fame Award recipient Sylvia Rhone and Midem director Alexandre Deniot at the Hall of Fame award ceremony during the Midem conference on June 6. 2 Lisa Kasha at the panel "Cutting Through the Noise: How to Market and Break Artists on Twitter" on June 5. 3 Keynote speaker Marsha Vlasic, president of Artist Group International, and moderator Ray Waddell on June 6. 4 Moderator Emmanuel Legrand (left) and Deborah Mannis-Gardner during the panel "Queen of Sample Clearance: A Talk With Deborah Mannis-Gardner" on June 5. 5 Q&A co-founder/CEO Troy Carter at his keynote panel on June 4. 6 Entertainment attorney Dina LaPolta at the Hall of Fame ceremony. During her *Billboard* Q&A with Karp, LaPolta said: "I own my own business. Am I invited to the golf course? No. Do I care? No."

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BACK TO LIFE

Over a decade after releasing their second album, The Raconteurs have returned — when rock'n'roll needs them most

BY LYNDSEY HAVENS
PHOTOGRAPHED BY CHRIS FLOYD

THE PULSE

THE PULSE
OF MUSIC
RIGHT NOW



The Raconteurs, from left: Patrick Keeler, Brendan Benson, Jack Lawrence and Jack White photographed May 24 at Shoreditch Studios in London.

ON-SITE PRODUCER: DEBI BERRY

Nearly 15 years ago, **Jack White** dropped by **Brendan Benson's** Detroit home for a cup of coffee. He walked out with a hit on his hands.

At the time, Benson was working on a song that didn't yet have lyrics and asked White to write something. The spontaneous collaboration resulted in "Steady, As She Goes" and prompted the pair to keep working together. Before they knew it, they had a whole album.

With the addition of bassist **Jack Lawrence** and drummer **Patrick Keeler**, **The Raconteurs** were born. "If I had my pick of everybody I knew, these are the three guys I wanted to start a band with," says White while calling from a London hotel. "We all came from nothing — everyone was just passionate."

"Steady, As She Goes," which The Raconteurs included on their 2006 debut, *Broken Boy Soldiers*, hit No. 1 on *Billboard's* Alternative Songs chart and was nominated for best rock performance by a duo or group with vocal at the 2007 Grammy Awards. The album was Grammy-nominated for best rock album the same year, and entered the *Billboard* 200's top 10. The 2008 LP *Consolers of the Lonely* received similar acclaim. But instead of entering an endless cycle of releasing new music and touring, The Raconteurs went on hiatus. In 2009, White and Lawrence formed **The Dead Weather** with **Dean Fertita** and **Alison Mosshart**. And in 2012, White started his solo career.

Before The Raconteurs could plan the June 21 release of *Help Us Stranger*, their first album in 11 years, White had to once again find his place within a band after five-plus years touring on his own, even as that group was often described in headlines as his — or, even worse, his side project. "There are these boxes that people mentally put things in," says White. "It's a strange concept. If I had called my solo albums **The White Stripes**, it would have angered some people, but it would have sold out arenas because that's good enough for some, [while] for others it would be a total lie." But with The Raconteurs, "I'm only 25% of the band. We're all doing something together, and that feels really good."

The new material seamlessly picks

up where the band left off, though with a more polished and urgent sound, best heard on opening track "Bored and Razed" and "Don't Bother Me" as Benson and White swap lead vocals and push each other's electrifying guitar runs to the limit. The album is the first new Raconteurs material to be released on Third Man Records, the Nashville indie White formed in 2009. In May, Third Man signed a distribution deal with The Orchard. "Enough time has passed, and the label has grown big enough where it makes sense," says White, explaining why the band chose not to partner with a major. (He released his third solo album, the experimental *Boarding House Reach*, in 2018 in conjunction with Columbia Records.) White points to the recent success of Third Man's **Margo Price**. "There's no major-label partner for her," he says. "Why wouldn't it work for us?"

Still, the album is arriving when the appetite for rock music is wildly different from when the band started in the early 2000s. "We do recognize



Benson (left) and White at the 2006 Virgin Music Festival.

that rock'n'roll is out of favor at the moment," says Benson, who believes that hip-hop is the most exciting genre right now. "But it was more of a reason to make a rock'n'roll record — it had to be done. It's not like we would change everything up and make some sort of **twenty one pilots** record."

Says White: "It falls back to the idea of, 'What's the thing I don't see on the record shelf that I want to? The thing I want to buy, the thing I want to listen to?' That's the record we made — the thing we're not hearing."

Making a whole album was never an explicit goal. Neither Benson nor White can really remember how the band got back together — the pair recently joked about making up a different story every time — but

one thing they can agree on is that a couple of years ago, White had Benson come over to play him a new song in his car. White was in the midst of recording *Boarding House Reach* and felt one song, a glitzier piano-rock track, didn't fit. It sounded too much like a Raconteurs song. "Just the mention of it — The Raconteurs — jolted me a bit," says Benson. (That song, "Shine the Light on Me," appears on *Help Us Stranger*.) "And then a couple years passed." But when Keeler came to Nashville last year, his visit prompted an informal jam session that led to laying down more tracks and a renewed excitement about the band.

"It had been a minute, so we tried to take baby steps," says White. "The first step for any act in that position would be to have some kind of meeting with a manager and plan out your whole year, like, 'Hey, we're going to make an album and tour and start booking festival dates,' and you haven't even recorded a song yet. You could very easily fall into those traps in the music business if

you're not careful. So we just got together a couple times and said, 'Let's see what happens.'" They considered releasing a 7-inch or a live record taped at Third Man's Blue Room venue, "but the songs came out really fast," says White, "and that was a great sign."

In April, The Raconteurs debuted a handful of those new songs at Third Man Records' daylong 10th-anniversary event in Nashville's Pie Town. "It was a little rough," says Benson, remembering their return to the stage — which was also his first time performing sober with the band. "But it felt good. It was just one of those moments where afterward, we were all very exhilarated and stoked about the future."

They followed it with the band's first-ever tour of New Zealand and Australia. (In the latter country, they tour as **The Saboteurs** because there's a Queensland band called The Raconteurs.) On July 12, they'll kick off the North American leg with a hometown Detroit show. "We don't sit around and discuss a plan," says Benson. "We just roll with it." Live, they don't even use a set list, tossing in an occasional

From left: Keeler, Benson, White and Lawrence.

cover of anything from "A House Is Not a Hotel" by **Love** to "Send Me a Postcard" by **Shocking Blue**.

It's how they've always operated, largely out of necessity. In the early 2000s, White says the general consensus among Detroit-area creatives was that one might be able to play a few shows, then spend the rest of his or her life back at their 9-7 day job. "We didn't really have high hopes," he says. And now? They still don't. "There's nothing we're trying to achieve," says White. Adds Benson: "We just do what we do — for better or for worse." ●



PEN TO PAPER

White and Benson on the importance of writing without ego — and how songwriters are like security guards

Jack White says that he and Brendan Benson, who began writing together in 2004, mix things up to avoid patterns that could stifle their creativity. "It has been very fruitful that way, where some things are 50/50 and some are 90/10,

and we just keep hacking away at it," he says. "The good thing about it — why I think we're still writing together — is it never got to a point of being shallow or competitive or selfish." White compares a "songwriter" (he uses air quotes around the word) to a security guard:

"You are not in control of the song very much. You're just helping move it along" — an understanding he and Benson share. Similarly, Benson believes he and White write so easily together because of their mutual admiration. "I'm a huge fan of his," says Benson, "so it's easy for me to let go of things or lob the ball onto his side of the court because I know something great will happen." But for White, the best thing of all is that

they wrote and produced *Help Us Stranger* without any collaborators — a contrast to how many of today's pop artists land a hit. "They have 17 songwriters on their album and nine producers, and everyone is exhausted trying to make this humongous success," says White. "That scares the hell out of me." —L.H.

For more on the state of songwriting today, see page 46.

From left: Jennifer Coolidge, Davis and Grande on the set of the "Thank U, Next" music video.



IN DEMAND

Hannah Lux Davis
DIRECTOR

POP'S NEXT GENERATION IS TURNING TO THIS DIRECTOR FOR ATTENTION-GRABBING (AND RECORD-BREAKING) CLIPS

HANNAH LUX DAVIS WILL NEVER FORGET WATCHING THE PREMIERE of **Britney Spears** "Toxic" music video in her senior year of high school. "It was exciting to see an artist transform into different characters. It felt like a spectacle," she says. She left her native Seattle that summer to pursue video directing in Los Angeles, where she worked on sets as a makeup artist until landing her first big pitch: a water-flooded bedroom scene for **Lil Wayne's** "Love Me" with **Drake** and **Future** in 2013. These days, the 33-year-old is executing splashy clips for pop's top tier, including **Miley Cyrus**, **Demi Lovato** and frequent collaborator **Ariana Grande**, whose video for "7 Rings" made the biggest YouTube debut of 2019. Davis is also branching out into film, with a new docu-series on U.S. women's soccer team superstar **Alex Morgan**. For Davis, it's all about "What haven't we done yet?"

—TATIANA CIRISANO



CIARA
"THINKIN BOUT YOU"

Davis reunited with Ciara, whom she first worked with on 2013's "I'm Out," to create a *Risky Business*-inspired dance number choreographed by prolific dancer **Brian Friedman**. Shot inside a Los Angeles mansion meant to evoke a luxury hotel suite, the video follows Ciara as she gets ready for a date. To keep the romantic storyline authentic, the clip was shot with Ciara's husband, **Russell Wilson**, in mind. "She's still so giddy in love, and that really comes through" in the video, says Davis.



HALSEY
"NIGHTMARE"

In the grungy visual for her rallying anthem, Halsey wanted scenes to hit on specific lyrics. In one clip, a woman pulls a measuring tape around her stomach as Halsey sings, "I wished I could cut some parts off with some scissors." "It was about making sure people understood what the song meant," says Davis. "That's why the video jumps around the way that it does — it's showing the different sides of a woman." Plus, **Debbie Harry**, **Cara Delevingne** and **Suki Waterhouse** all make cameos.



KACEY MUSGRAVES
"RAINBOW"

After discussing the *Golden Hour* track's hopeful message with Musgraves, Davis landed on a literal approach. In the video, rainbows arch over various struggling characters, including a single mother and a lonely older woman. "The song was so gentle, and I knew I wanted the visual to be," says Davis. "It felt like a painting." The video marks the pair's second collaboration: Davis also directed the 1970s-themed clip for Musgraves' "High Horse" in 2018.

UP NEXT

RAVEENA

FROM Stamford, Conn.

AGE 25

LABEL Moonstone

FINDING HER VOICE Born in Massachusetts to Indian immigrants, **Raveena** grew up listening to **Ella Fitzgerald**, **Billie Holiday** and **Sade** — and used music to reclaim a voice she felt was marginalized. The R&B singer moved to New York from Stamford in 2015 and met producer **Everett Orr**, who quickly became her primary collaborator, and later, her romantic partner, too. She has since toured with **Charlotte Day Wilson** and played **Tyler, the Creator's** Camp Flog Gnaw Carnival.

BOSS LADY Raveena has written all her own songs, recorded them with Orr at her Queens home studio and directed all her music videos. Everything to date has been released independently through her own label, Moonstone. "I've always wanted to present everything exactly how I see it in my head," she says. "There's more power in it. You can own your masters and you can take a greater percentage of everything you're putting in — you put in so much as an artist."

DREAM TEAM Last summer, the singer-songwriter hired leading DIY management team **Christian** and **Kelly Clancy**, the couple known for working with Tyler, the Creator, **Solange**, **Frank Ocean** and the late **Mac Miller**. Says Raveena: "They're all about pushing forward-thinking artists who are trying to do something different and completely their own, and [allowing artists to] create a universe around them."

SEEING CLEARLY In May, Raveena dropped her debut full-length, *Lucid*, a poignant introduction to her warm and meditative perspective, teaming with Empire for distribution. The first half confronts past traumas of an abusive relationship, while later songs, like the luminous "Floating" and "Still Dreaming" — about falling for the right person — are full of self-love and assurance. "I want people to feel their stories of pain and healing and joy come through," she says. "To pass on that love through my music — that's the main thing."

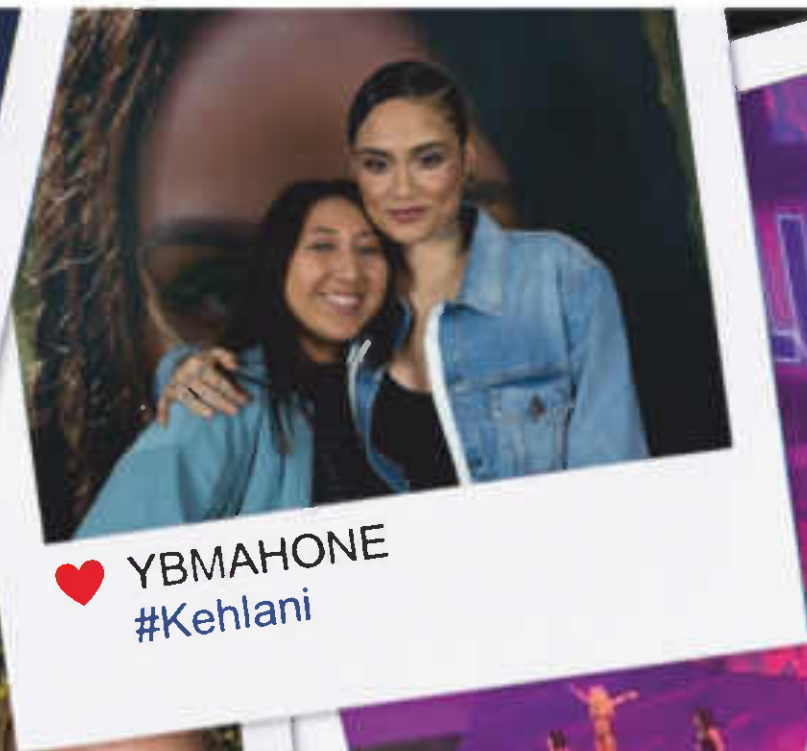
—BRAUDIE BLAIS-BILLIE



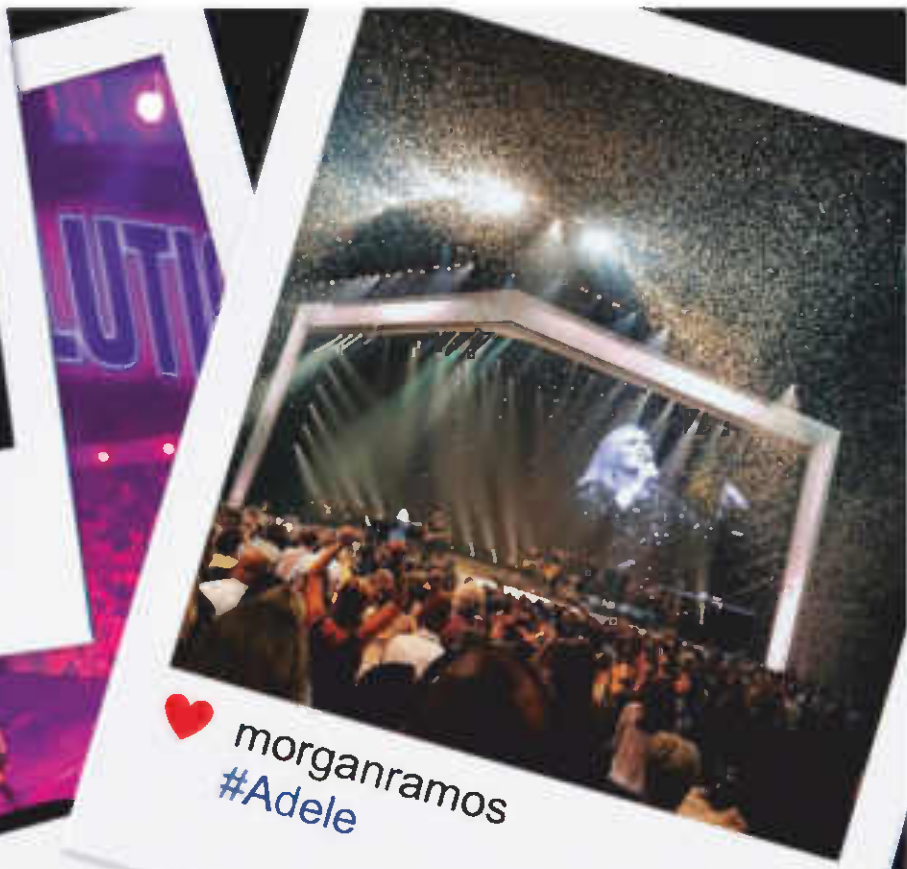
DAVIS: ALFREDO FLORES; CIARA: COURTESY OF WARNER RECORDS; HALSEY: COURTESY OF CAPITOL RECORDS; MUSGRAVES: COURTESY OF UMG RECORDING; RAVEENA: ANDREW GALUPHOTO/GETTY IMAGES.



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From left: Casablancas onstage with The Voidz; Hadizadeh.



LABEL LOOK

CULT RECORDS

Julian Casablancas says he has never been interested in the business side of his career — “it’s more of a necessity.” When he launched Cult Records 10 years ago, it was to combat the major-label machine and fully express his creative vision. In 2016, he hired Nasa Hadizadeh — the two met when she was interviewing Casablancas’ band The Voidz for her zine *Alt Citizen* — as label manager. “[Julian] got to clone himself with me,” she says. “He always wants to do so much, but now I’m here to handle all the things that he cares about, in a way he feels is right.” In May, Cult celebrated its anniversary with a two-day pop-up experience in New York’s Bowery. “I never know if [Cult is] something to be proud or ashamed of,” says Casablancas. “But it’s an amazing outlet to have.”

BACKSTORY

Six months after **The Strokes** signed to RCA in 2001, label president **Jack Rovner** left. “That was the beginning of the internal struggle with labels,” says Casablancas. By 2009, the band was three albums into its five-album contract with RCA; meanwhile, Casablancas was gearing up to release his solo debut, *Phrazes for the Young* — and wanted to do it on his own terms. He says that as an artist, you are expected to work on lyrics, songs, guitar solos and videos, “and that’s where I want to stop. But if it’s delivered by people who are marketing shit that’s totally different from what you’re doing, it taints the whole expression. Cult was a way to avoid those struggles.”

THE ARTISTS

In September 2014, three months after Cult signed a label-services agreement with Kobalt, Casablancas’ Voidz dropped their debut album, *Tyranny*. In 2016, The Strokes, which completed their five-album contract with RCA in 2013, put out

the band’s first Cult release, the *Future Present Past* EP. Cult’s roster also includes Australian-born one-man act **Promiseland** and Brooklyn punk rock four-piece **Surfbort**. Casablancas says that at one point, he was in negotiations to release a **Phoenix** record and sign **HAIM**, but both fell through. “If we did the Phoenix record,” he says, “we might have fucked it up.”

KEY STATS

Tyranny hit the top 40 of the Billboard 200 and reached No. 2 on the Alternative Albums chart. In May, Surfbort frontwoman **Dani Miller** was tapped for the debut of Gucci’s beauty line. Apart from its signees, Cult also has released **Karen O**’s acclaimed 2014 solo debut, *Crush Songs*, which peaked at No. 8 on Alternative Albums; **The Growlers**’ 2016 album, *City Club*; and **The Virgins**’ *Strike Gently* in 2013. The label has yet to have “Scrooge McDuck, swimming-in-gold success,” as Casablancas puts it, and that’s fine by him. “I would love everything we put out to sell millions of copies and have billions of streams — you have to have that thinking — but it’s not how you define your

happiness. I would still prefer if someone went off and did something more successful without us — and that’s where I’m not a good business shark.”

WHAT’S NEXT?

Four full-time employees work out of Cult’s New York office in Tribeca, a corner of C3 Management’s loft enclosed with bamboo walls (Casablancas’ choice). Hadizadeh and Casablancas both acknowledge the challenge of supporting the underground music community with a small team and budget, and aren’t opposed to getting help. In 2018, Cult co-released The Voidz’ *Virtue* with RCA — Cult handled the art, marketing and rollout, while RCA “did the heavy lifting.” It left Hadizadeh wishing that could always be how they operate. Casablancas agrees. “If the right opportunity comes, it would be nice to be a subsidiary of a bigger label and have an office with a bigger budget,” he says. But for now? “We’re one of the 50 horses jockeying for attention on the 9 zillion lane highway. The future’s uncertain, but we’ll see where we end up.” —LYNDESEY HAVENS

ASK BILLBOARD ANYTHING

Have country fans finally embraced streaming?

➔ On May 31, **Thomas Rhett**’s *Center Point Road* scored him his second Billboard 200 No. 1 — and his first streaming smash. The album raked in 33.59 million on-demand audio streams in its debut week (according to Nielsen Music), the biggest first streaming week ever for a country album. Meanwhile, **Lil Nas X** and **Billy**

Ray Cyrus are enjoying a 10th week atop the Billboard Hot 100 and the Streaming Songs chart with “Old Town Road”; Rhett, **Blake Shelton** and **Morgan Wallen** are also charting on the latter list. “Country music fans are really starting to discover and appreciate the benefits of streaming,” says Apple Music global head of country music

Jay Liepis. Between January and April, country streams on Apple Music jumped an estimated 49.3% in the United States. “We continue to be up roughly 50% year over year,” says Liepis, “which is really promising.” He says 29-year-old Rhett not only appeals to a wider fan base, he also is a member of the streaming generation himself. Rhett worked with Apple Music to create a track-by-track breakdown of his new album, and before it dropped, it broke

the service’s record for the country album with the most pre-adds worldwide. (Likewise, YouTube label relations manager **Margaret Hart** says that Rhett and his team “consistently find new ways to engage with fans” on that platform as well.) Says Liepis: “When you start to see albums like *Center Point Road* and EPs like **Luke Combs**’ *The Prequel* in the top of the Apple Music charts, it’s clear more and more music fans are streaming country music.”

CONGRATULATIONS TO KEN BUNT, DAVID ABDO AND
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FROM YOUR **Disney** Music Group FAMILY

STYLE

Turning Frowns Upside Down

Tracing the path of the smiley face through popular culture, decades before Justin Bieber tapped the logo for his new brand, Drew

BY BROOKE MAZUREK

AS THE VIETNAM WAR CAME to a disastrous end in the 1970s and optimism was in a state of collapse, the smiley face emerged as a bit of comfort. People began printing the logo on pins, T-shirts and trash cans. “It was a weapon in the arsenal of the general cultural depression,” says **Robert Thompson**, trustee professor of television and popular culture at Syracuse University. And now, it’s thriving again.

In January, **Justin Bieber** launched his fashion label, Drew House, with a round of unisex hoodies, baggy shorts and tees emblazoned with a modified version of the smiley: two dots, a yellow circle and a mouth constructed from the word “Drew.” At Alexander Wang’s fall 2019 show, which celebrated the American hustle, there were topcoats with smileys by contemporary graffiti artist **KATSU**. During menswear week in Paris, diamond-encrusted smiley designs by Japanese fine jewelry brand EyeFunny were a surprise standout that **J Balvin** and Dior menswear creative director **Kim Jones** bought into. Meanwhile, **Nirvana** hit **Marc Jacobs** with a yet-to-be-resolved copyright infringement lawsuit for his reinterpretation of **Kurt Cobain**’s smiley, which Jacobs incorporated into his nostalgic Redux Grunge Collection.

The smiley as irony — happiness in the

face of unhappiness — figures heavily into **KATSU**’s work. For the artist, who typically spray-paints the logo with a drone, it represents “the human experience boiled down to a yellow stain. Some sort of prehistoric sign to understand our emotions. It’s like, ‘Life is fine, even [though] it really is not.’” His smiley is something entirely different from the blissed-out ’80s rave smiley, the mock ’90s grunge smiley and the campy 2000s smiley. It turns out that as one of humanity’s most simplistic symbols, the smiley has a remarkable ability to absorb new meaning. In today’s booming mens and streetwear markets, it just might be a genuine expression of success.

EyeFunny designer **Jury Kawamura** launched his company in 2003 with a patented diamond smiley, and 16 years later, his handmade pieces are finally finding commercial success. “I wore the COOOOL necklace [in Paris], and J Balvin said, ‘I want to buy [that] same one,’” says Kawamura, who sells the piece for \$40,000 and is now planning to collaborate with the artist. (Balvin currently sells his own smiley face-inspired merch.) “The smiley makes everybody happy, right?”

Despite the many legal claims to the symbol — most famously, Walmart’s decadelong action against Belgium-based

The Smiley Co., which owns the rights to the logo in 80 countries, generating \$265 million annually — “the Drew House version [is] a distinctive entry in a cluttered landscape, so I doubt that any of the other claimants will bare their teeth at it,” says **Susan Scafidi**, founder/director of the Fashion Law Institute at Fordham Law School.

For now, the Drew smiley is thriving on social media. Who needs a full-fledged ad campaign when Bieber’s wife, **Hailey**; **Kanye West**; **Jaden Smith**; **DJ Khaled**; and **Travis Scott** will rep the brand? Fame helps, yes. But scroll through Bieber’s Instagram account, and the mascot suddenly reveals itself as a savvy business move, too. “It’s as simple as a hieroglyphic,” says Thompson. “Stick a smiley face on a piece of clothing, and it is the ultimate in readability.” You can’t miss it. ●



1 Bieber onstage with Ariana Grande during her Coachella headlining set in April. 2 Miley Cyrus at the Los Angeles Women’s Solidarity March in 2017. 3 The COOOOL necklace from EyeFunny Jewelry. 4 A model wears a smiley topcoat at the Alexander Wang fall 2019 show in New York last December.



SIGNED

ARTIST BABY ROSE
DISTRIBUTOR Q&A/HUMAN RE SOURCES

Digital distributor Human Re Sources, which in April merged with **Troy Carter** and **J Erving**’s music/technology company Q&A, has signed 24-year-old R&B artist **Baby Rose**. As the deal is for distribution only, Rose will remain independent and own her master

recordings. Human Re Sources is targeting key curated playlists on Apple Music and Spotify (where Carter was global head of creator services from 2016 to 2018, after working with Erving at entertainment agency Atom Factory) to generate streaming

revenue. Vp A&R **Austin Thomas** first met Rose’s manager, **Kevon “KJ” Jaundoo**, late last year through a mutual friend in the artist’s home base of Atlanta and “quickly fell in love” with her rocktinged sound and **Nina Simone**-like vocals. (She’s originally from Washington, D.C.) It helped that she was a natural performer. She has “a timeless voice,” says Thomas, who first heard her perform at the first **Ari Lennox** tour stop in Phoenix (Rose is her

opener). “I always look for artists that have their own lane.” Rose, born **Rose Wilson**, is the second artist signed to the combined Q&A/Human Re Sources after **Pink Sweat\$**. Erving says he’s glad that “two big industry forces” can work together to grow her career. Rose will release her debut album by the end of the year. Says Thomas: “People are going to be talking about her for generations.”

—TATIANA CIRISANO

2019 SESAC LATINA MUSIC AWARDS



SONGWRITER OF THE YEAR
NICKY JAM

SONG OF THE YEAR
"X"



PUBLISHER OF THE YEAR
SONY/ATV SOUNDS LLC



SESAC LATINA ICON AWARD
ENRIQUE BUNBURY

2019 PERFORMANCE AWARD WINNERS

"X"

Written by Juan Diego Medina, Nicky Jam
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Nicky Jam x J Balvin

"TU POSTURA"

Written by Edén Muñoz
Published by Dulce María Music LLC, RMSL2 Publishing
Recorded by Banda Sinaloense MS de Sergio Lizárraga

"ME DEJÉ LLEVAR"

Written by Christian Nodal
Published by Editora Jago, Multisongs
Recorded by Christian Nodal

"MITAD Y MITAD"

Written by Armando Ramos, Karenia Cervantes
Published by Dulce María Music LLC
Recorded by Calibre 50

"ME NIEGO"

Written by Gilberto "Bibi" Marín, Jesús Navarro
Published by Multisongs
Recorded by Reik Feat. Ozuna & Wisin

"TE FALLE"

Written by Christian Nodal
Published by Editora Jago, Multisongs
Recorded by Christian Nodal

"MI SORPRESA FUISTE TÚ"

Written by José Luis Roma, Edén Muñoz
Published by Dulce María Music LLC, Roma Music S.A. de C.V.
Recorded by Calibre 50

"DIEZ MINUTOS MÁS"

Written by Mauricio Arriaga
Published by Best Music Hit Publishing, Música Garmex Internacional
Recorded by Los Huracanes del Norte

"PERRO FIEL"

Written by Saga WhiteBlack, Juan Diego Medina, Nicky Jam
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Shakira feat. Nicky Jam

"EN VIDA"

Written by Daniel Pérez, Alex García
Published by Canciones Plata Publishing, Greatest Hits Arpa, Multisongs
Recorded by Banda Los Sebastianes

"QUERÍA QUE LLORARAS"

Written by Luciano Luna
Published by Del New Music
Recorded by Ulises Chaidez y Sus Plebes

"TE BOTÉ (REMIX)"

Written by Juan Diego Medina, Nicky Jam
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Casper Mágico, Nio García, Darell, Nicky Jam, Ozuna & Bad Bunny

"QUE TONTERÍA"

Written by Luciano Luna
Published by Gerencia 360 Publisher, Sheridan Luna
Recorded by La Séptima Banda

"NI CONTIGO NI SIN TI"

Written by Mauricio Arriaga
Published by Best Music Hit Publishing, SONY/ATV Sounds LLC
Recorded by Los Angeles Azules feat. Pepe Aguilar

"LO MÁS SEGURO"

Written by César Valdívila
Published by Ferca Songs, Multisongs
Recorded by Jorge Medina

"CÁSATE CONMIGO"

Written by Juan Diego Medina, Nicky Jam
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Silvestre Dangond x Nicky Jam

"AL CIEN Y PASADITO"

Written by Juan Pablo Zazueta
Published by Jomer Publishing LLC
Recorded by Jorge Medina

"¿POR QUÉ ME CELAS?"

Written by Luciano Luna
Published by Sheridan Luna
Recorded by La Séptima Banda

"CORRIDO DE JUANITO"

Written by Edén Muñoz
Published by Dulce María Music LLC
Recorded by Calibre 50

"NO ME HUBIERA ENAMORADO"

Written by Cornelio Vega Jr.
Published by Gerencia 360 Publisher
Recorded by Cornelio Vega y Su Dinastía

"CÓMO NO ADORARLA"

Written by Edén Muñoz
Published by Dulce María Music LLC
Recorded by Banda Carnaval

"TE INVITO"

Written by Remmy Valenzuela
Published by Re Migio Publishing
Recorded by Remmy Valenzuela

"MI CAMA (REMIX)"

Written by Nicky Jam, Juan Diego Medina
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Karol G, Antonio Rayo Gibo and EMI Foray Music

"PORQUE TE AMÉ"

Written by Socorro Velasco
Published by Amgmeza Publishing
Recorded by El Coyote y su Banda Tierra Santa

"DÉJALA QUE VUELVA"

Written by Juan Diego Medina, Julián Turizo, Manuel Turizo
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Piso 21 Feat. Manuel Turizo

"ESPERÁNDOTE"

Written by Carlos "KZO" Cossio, Saga WhiteBlack, Juan Diego Medina, Julián Turizo, Manuel Turizo, ZENZI
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Manuel Turizo

"QUÉ TAL"

Written by Christian Nodal
Published by Editora Jago
Recorded by Dareyes de La Sierra

"PARA NO ACORDARME DE ELLA"

Written by Gussy Lau
Published by Songs of Empire Pub
Recorded by Luis Coronel

"NO TE CONTARON MAL"

Written by Christian Nodal, Gussy Lau
Published by Editora Jago, Multisongs
Recorded by Christian Nodal

"BELLA Y SENSUAL"

Written by Saga WhiteBlack, Juan Diego Medina, Nicky Jam
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Romeo Santos feat. Nicky Jam & Daddy Yankee

"VAINA LOCA"

Written by Juan Diego Medina, Julián Turizo, Manuel Turizo
Published by La Industria Music Publishing, SONY/ATV Sounds LLC
Recorded by Ozuna x Manuel Turizo

"PA' DENTRO"

Written by Bigram "DVL" Zayas
Published by Pulse Worldwide, Triza Publishing
Recorded by Juanes

"DINERO"

Written by Dani Leigh
Published by Universal Tunes
Recorded by JLo Feat. DJ Khaled & Cardi B

SESAC FILM/TV AWARDS

"SUELTA LA SOPA"

Written by Fernando Corona
Published by Música Telemundo

"MI MARIDO TIENE FAMILIA"

Written by Mauricio Arriaga

THE NEW HITMAKERS

At a time when there's no clear path to the top of the charts, these four songwriters are making Hot 100 pop more collaborative, more diverse and more intensely personal

PHOTOGRAPHED BY AUSTIN HARGRAVE

Monét, Louis Bell, Frank Dukes and Starrah photographed June 3 at Quixote Studios in Los Angeles. Go behind the scenes of the cover shoot at billboard.com/videos.



Victoria Monét

THE PHONERINGS. "HI! IT'S VICTORIA," SAYS A voice on the other end — as in *the Victoria*, Victoria Monét, songwriter of the moment and not her publicist calling to connect us. It's a small but seismic decision, picking up the phone herself, rather than having someone else do it for her. "Oh no, no, I hate that shit," says Monét.

She prefers direct human connection, a meeting of intentions without an intermediary, and if there's a presiding vibe to pop music right now, it's just that — songs that create a direct line from the listener to the rawest soul-stuff of an artist. Those are the songs Monét is writing, mostly with her main muse, Ariana Grande, the biggest pop star with the most feels to share: raw emotion ripped from text messages and plopped, practically unexpurgated, onto a trap beat.

Artists have long declared how "personal" their music is, but Monét and Grande have taken that to the next, damn-near TMI level — and in the process created a new template for what a pop song can be. As a writer, Monét has 12 credits on the Billboard Hot 100. The chart-topping singles she made with Grande and a core girl squad that includes Tayla Parx and Njomza — "Thank U, Next," the no-holds-barred inventory of Grande's recent exes, and "7 Rings," a no-holds-barred ode to buying yourself all the shit you want — have earned a combined 1.53 billion on-demand streams, according to Nielsen Music.

"I'm hoping that people are inspired by the freedom we have to say what we want in songs. But I'm not sure that it's something so brand new," demurs Monét, 26. She speaks like Anita Baker sings "Sweet Love," in calm, smooth, feminine tones. She sounds like a natural singer, but growing up a "shy teen" in Sacramento, Calif., she focused on dance. She always could harmonize, though, and cared enough to look up who produced the songs her favorite artists (Brandy, Destiny's Child) sang, which is how she discovered Rodney "Darkchild" Jerkins was behind them all. Monét DM'd him in 2008 on Myspace, and he messaged her back, asking her to audition for a girl group. A week later, she was a member of Purple Reign, moving to Los Angeles and starting a career.

Though Jerkins provided her entree into the music world, Monét says she really learned about songwriting, harmonizing and hooks from LaShawn Daniels, who wrote for Purple Reign. While the group's album was stuck in label purgatory, Monét connected with and started to write for people who came through the studio. (Motown dropped the group before it released an album, and Monét hasn't spoken to Jerkins since.)

Her songwriting break came in 2010, when she co-wrote the lyrics for Dirty Money's "I Hate That You Love Me"; she has since crafted hooks for Nas, T.I., Kendrick Lamar and Fifth Harmony. In 2013, she was introduced to then-Nickelodeon star Grande and wrote a few tracks for her debut, *Yours Truly*. The two became fast friends: Monét started spending time with Grande's big Italian family, playing card games and eating pasta and cheese. "It ended up being a lot more friendship-based than music-based," says Monét.

When she and Grande write together, which is often, Monét likens it to a sleepover, a party, a therapy session. "It's the closest I can get to writing for myself," she says. Her recent single with Grande, "Monopoly" — in which both women sing "I like women and men" (Monét identifies as bisexual) and extol the benefits of working with your best friend — puts Monét and her distinct, hip-hop-influenced sound at the center of a track. But the two women's voices blend so well, it's hard to tell where Monét ends and Grande begins.

"Victoria is a brilliant collaborator, musician, writer and just as brilliant of a friend. She is a very pure person and I think that's why we connect the way we do," says Grande. "It's so rare to meet people in the industry that haven't been tainted by it in some way or developed some kind of crazy ego. She is a timeless writer and vocalist and one of the nicest people I know and truly deserves the world. I'm so proud of the work we've done together and so excited to watch her grow as an artist."

Even when she records with Grande, Monét keeps the same habits she does with other artists. Her day starts with a motivational podcast, yoga or meditation ("Songwriting is such a sensitive energy. It's just a vibration of frequencies"). Around 2 p.m., she heads to the studio. Sessions last about 12 hours, with much drinking, laughing, crying and eating involved ("Uber Eats, shout out to y'all").

But if Grande's new songs in particular have the intimacy and immediacy of texts between friends, it's because that's how they often originate, says Monét. She'll present Grande with a simple beat or a melody, and they'll fill in vocals from there, writing fast — it feels more honest, plus Grande has perfect pitch and can easily self-edit. "It's like you're accessing her emotions in real time, before it's stale," explains Monét.

The "nonjudgmental, non-problematic" space that Monét has created for herself in the business is, she says, a corrective to what she felt early in her career (she's been signed to BMG since 2016). "At first, I didn't even realize how low on the totem pole I am," she says. "First of all, I'm a woman. Second of all, I'm of color. Third of all, I'm queer." She has surrounded herself with a community of women who remind her that they're "way more powerful" than the industry often makes them feel.

"It feels like a family," she says. "I can walk away from business and have a conversation, or cry on the phone." And then, most likely, put it all into a song.

—ALLISON P. DAVIS

MOST-ASSOCIATED ACTS

Ariana Grande, Fifth Harmony

NO. 1 SINGLES

"Thank U, Next," "7 Rings"

Ariana Grande

MOST-STREAMED SONG

"Thank U, Next"

855.6 million streams



MOST-ASSOCIATED ACTS

Post Malone, Camila Cabello

NO. 1 SINGLES

"Havana" feat. Young Thug

Camila Cabello

"rockstar" feat. 21 Savage

"Psycho" feat. Ty Dolla \$ign

"Sunflower" with Swae Lee

Post Malone

"Without Me"

Halsey

"Sucker"

Jonas Brothers

MOST-STREAMED SONG

"rockstar"

1.79 billion streams

Louis Bell

LOUIS BELL IS THE TYPE OF GUY YOU'LL FIND IN line at Starbucks singing into the mic on his phone to capture a moment of inspiration. "There have to be thousands — definitely thousands" of voice memos on his phone, says Bell, 37. "A lot of them I don't even go back and listen to." He's calling from Massachusetts, where he's meeting his new nephew for the first time. (He grew up in the Boston suburb of Quincy.) "Then when I'm in a session, I'll pull up the melody and be like, 'Oh, wow, maybe this could work.'"

Those fragments have found their way into some of the whopping 35 Billboard Hot 100 entries Bell has to his name. Since breaking out in 2016 as Post Malone's right-hand man, Bell is on his way to becoming this generation's answer to Max Martin. That's no exaggeration: In March, Bell became the first non-artist to have four simultaneous songs in the Hot 100's top 10 since Martin did in 2011. By then, Martin was about 17 years into his producing career and had nearly a dozen Hot 100 No. 1 singles under his belt. Bell, on the

other hand, only has three years of major credits to his name but already has contributed to six genre-spanning Hot 100 No. 1s, including Halsey's "Without Me" and Jonas Brothers' "Sucker," which in total have amassed 6.21 billion on-demand U.S. streams.

Bell's work is defined by its simplicity, both in the track — like the hollow, percussive heartbeat of Post Malone's "rockstar" — and the lyrics, which are rarely abstract or overly conceptual. "A song can't be too complicated, and the message has to be something everyone would want to say," he explains. Many of Bell's most recent hits have been three minutes or less — well-suited for the streaming economy, in which the competition is one skip away. "I want people to feel like they have to listen until the end," he says. "That's what makes the song have longevity."

When DJ Snake and Justin Bieber's "Let Me Love You" — Bell's first hit as co-writer and co-producer — appeared on the Hot 100 in August 2016, the chart was dominated by explosive, straight-ahead pop anthems like Sia's "Cheap Thrills" and Calvin Harris' "This Is What You Came For." But Bell helped guide the song to a No. 4 peak by mixing elements of pop and hip-hop under the track's EDM sheen. He has experimented with those sounds since the early 2000s, when he first started making beats on a keyboard his mother bought him. He rapped, too, entertaining stage names like "Loudacris" and "Lou Balls" before finding his calling as a studio rat producing for local artists in his basement.

That background made him perhaps the perfect musical companion for Post Malone, an irreverent white rapper who struggled with credibility in his early years. The two met in 2015, two years after Bell moved to Los Angeles, when he impressed Post Malone's manager, Dre London, by cleaning up one of the rapper's vocal takes that London had thought was unusable. Bell's credits are all over Post Malone's debut album, 2016's *Stoney*, as well as last year's Billboard 200-topping follow-up, *beerbongs & bentleys*. His knack for fusing top 40 melodies with hip-hop-adjacent beats has scored Post Malone three No. 1 hits, creating a whole new kind of popular music in the process: In 2018, The Recording Academy made headlines when it ruled that *beerbongs* would compete in the Grammys' pop categories, not the expected rap division. "We're just making what we feel," says Bell, who is published by Sony/ATV. "At the same time, music is shifting in a direction where what's genre-less will be what succeeds on the Hot 100 without even trying. People will become way more open to diversity."

While Bell's sounds are ubiquitous today — he has had a hand in three of the seven No. 1s of 2019 so far — he's not worried about keeping the momentum going. "If you're a great stand-up comedian, you shouldn't run out of material," he says. "You should always be able to talk about what's going on in the world. Any great producer who's going to have longevity is going to always be able to see the world from their own perspective." Even if it's from the back of the line at Starbucks. —STEVEN J. HOROWITZ



**MOST-
ASSOCIATED
ACTS**

Camila Cabello, Lorde,
The Weeknd

NO. 1 SINGLES

"Havana"

feat. Young Thug

Camila Cabello

"Sucker"

Jonas Brothers

**MOST-STREAMED
SONG**

"Congratulations"

feat. Quavo

Post Malone

1.58 billion streams

Frank Dukes

ABOUT TWO-AND-A-HALF YEARS AGO, FRANK Dukes had a fortuitous run-in with Camila Cabello. The singer was in the early stages of making what would become her debut solo album, 2018's *Camila*, and one of her collaborators, producer Benny Blanco, had invited Dukes — then known best for his work with rappers Drake and Travis Scott — to tag along to the studio. Cabello had been writing songs since she was 16, but as a member of girl group Fifth Harmony, she rarely had creative control. So when Dukes (real name: Adam Feeney) asked her what she wanted to say as an artist, it was likely one of the first times anyone in a session had done so.

Cabello and Dukes started writing more together, and eventually, she asked him to work on the entire album. "She was like, 'These songs I'm making with you feel like real songs, not manufactured songs,'" he recalls. One of them began as a seesawing, Latin-inspired piano loop Dukes had created with Cabello in mind, after the two had discussed the importance of bringing her Cuban-American identity into the music. After months of tinkering with the track with the help of other co-writers and producers — including Louis Bell (with whom he shares management) and sometime collaborator Starrah — "Havana" topped the Billboard Hot 100 in early 2018. "It was a song that only she could do," says Dukes.

Helping artists achieve something singular — even if it means taking a back seat or calling in extra help — has helped turn Dukes into one of pop and hip-hop's most in-demand collaborators. In the past five years, he has amassed writing or producing credits on a staggering 44 Hot 100 entries, ranging from shimmering dance-pop (Lorde's "Green Light") to throbbing hip-hop (Drake's "Fake Love"). The 35-year-old describes his role in the studio, where he contributes instrumentation as well as melody and lyrics, as that of a co-navigator. "We know where we're trying to get, but we don't have specific directions, so we're just walking around, getting closer," he says from his home studio in Los Angeles' Los Feliz neighborhood, where he's playing around with some ideas. (At one point during our conversation, I hear what seems to be a guitar strum.) "We might take a wrong turn, or we might take a turn that's a shortcut that fast-tracks the whole thing."

Sometimes that means taking on the title of executive

producer, hunkering down with an artist and "creating our own little world," as he did with Cabello, or with The Weeknd on 2018's *My Dear Melancholy*, EP. Sometimes it means coming aboard as a technical specialist, like when Lorde recruited Dukes to provide drum sounds and other production ideas on six tracks from 2017's *Melodrama*.

And sometimes, he's not even in the room. Dukes started Kingsway Music Library, a collection of evocative samples for other producers and artists to use, as a repository for his leftover musical ideas as well as an alternative to the long, frustrating and expensive process that is sample clearing. (Kingsway guarantees clearance following good-faith negotiation.) Though he typically does not take a producer credit on songs that use his samples, it has occasionally happened, as on Drake and Future's "Diamonds Dancing."

A Toronto native, Dukes fell in love with hip-hop as a skateboarding teen, and he started making beats based on samples of old, obscure records he collected before he realized he could create his own sample-like snippets. He signed with Sony/ATV in 2008 and by 2014 had placed beats on projects by 50 Cent and Ghostface Killah. But after an eerie guitar sample he had passed to fellow Canadian producer Boi-1da turned into Drake's "0 to 100/The Catchup," Dukes found himself orbiting the likes of Kanye West and Rihanna — and embraced a new approach to creating that treats his music as a kind of open-source code among his peer group (and, in the case of Kingsway Music, the whole internet). "A lot of producers have told me, 'Yo, you actually changed the way we collaborate; we send shit back and forth,'" he says. "I think [Kingsway] has made making beats way more collaborative."

Unlike some of his peers, Dukes has no obvious trademark or musical signature, and his presence on songs can feel subtle, if not undetectable, perhaps because he works across so many different scenes. (In March, he contributed to Jonas Brothers' "Sucker" and Rosalía and J Balvin's reggaetón banger "Con Altura.") But he doesn't mind if he's one of two or 10 in the credits, so long as the end result is a song that breaks through. "I look at the big picture and try not to create with ego," he says. "No one fucking cares if you did it all by yourself. If you can make the best music ever but it requires bringing in a few different perspectives, I'd rather make the best music ever."

—NOLAN FEENEY

Starrah

WHEN BRITTANY HAZZARD WAS 11, she noticed that Lil Bow Wow, then just a couple of years her senior, seemed to be everywhere. Though she had never tried rhyming before, she figured that she too could become a kid rapper. "I was writing down 3LW lyrics in a notebook," she recalls. "I don't know why I was writing them down like they were mine, [but] this kid was like, 'You wrote these?' and I was like, 'Yeah.'" The encounter convinced her that she needed to create her own material, so the next day, she came to school with a song she had written herself.

She hasn't stopped since. In the last few years, Hazzard — who now writes and records as Starrah — has written for superstars like Travis Scott, The Weeknd, Drake, Halsey, Katy Perry, Nicki Minaj, Camila Cabello, Maroon 5 and Rihanna. The latter's woozy 2016 smash "Needed Me" bears the hallmarks of Starrah's rich melodic style: It's part revenge anthem, part brag fest, but Rihanna seems to sing between sighs, letting ideas dissipate but never entirely disappear. The attitude comes across as 100% Rihanna — even though, says Starrah, the song pulled directly from her own romantic history. "The way it translated to other people was a good feeling for me. It changed my perspective on my ability to write a universal song," she says. "I dated a girl who told me that I helped her get out of her old relationship with that song." She pauses. "That's crazy."

Starrah's eye for a song's tiny, evocative details, as well as her insistence on keeping a low profile, have made her a true top 40 chameleon, one who can write for pretty much anyone without letting her style overtake theirs. She avoids being photographed when possible; when she is, she often obscures her face. Her social media presence is fairly minimal, though she admits to creeping on artists' profiles before sessions to gain insight into their worlds. In person, however — today, we're sitting in an artist incubator house her manager runs in the hills of Los Angeles — Starrah is warm and attentive, almost probing, as if she's analyzing my speech patterns to better understand who I am.

After graduating from Delaware State University, where she would reach out to writers and producers on Myspace, Starrah moved to Los Angeles and worked day jobs at Urban Outfitters and Puma, crashing on a friend's couch to save money as she pumped out songs. In 2014,

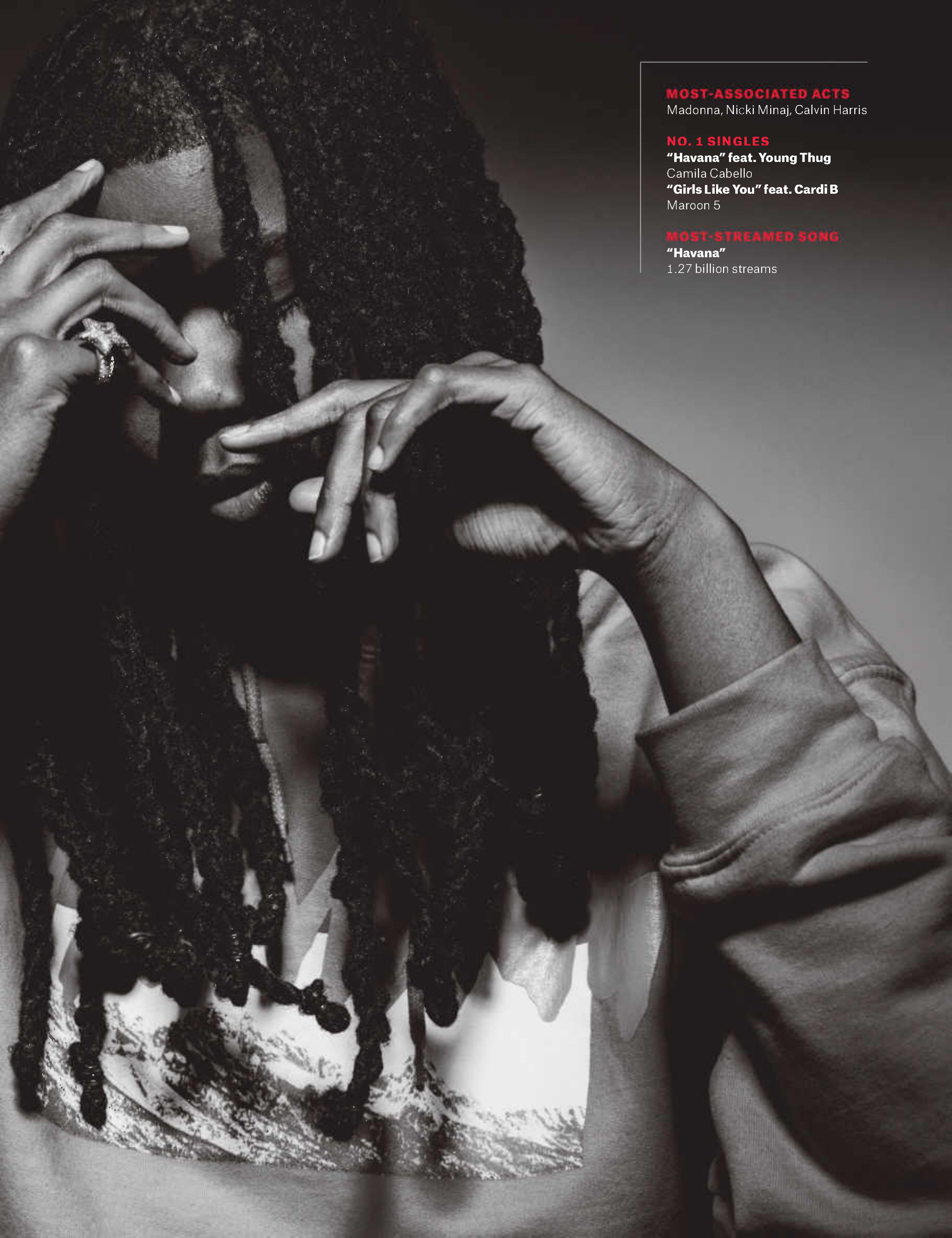
she released the confessional "Low," a rework of Drake's "Heat of the Moment" that introduced what would become her signature: vocals that aren't exactly sung, but not quite rapped, either. Halfway through the track, she breaks into a shockingly candid verse: "PTSD from my childhood/I woke up for cereal one morning/SWAT team kicking down the fucking doors/Older sister handcuffed on the floor."

It's a powerful image, but Starrah can also vividly render mundane situations. While in the studio with DJ Mustard in 2015, she noticed he carried a pair of cellphones — an observation that formed the basis for rapper Kevin Gates' "2 Phones," which went multiplatinum. It's a song about juggling everything from women to drug deals, but the chorus — in which Gates' voice hiccups every time he says the word "two," stretching the pause before "phones" — conveys the painful weight of responsibility and power. "I can't write melody unless I have lyrics," says Starrah. "I don't know what emotion I have if I don't have words" to describe it.

Recently Starrah — who's published by Pulse Music/People Over Planes — started working closely with Madonna, who came to her with multiple song ideas that turned into half a dozen tracks on her new album, *Madame X*. The pair sorted through the fragments, singing different melodies until they hit on the ones that felt right. For a writer who had spent years toiling behind the scenes, it was the ultimate "I made it" moment. But Starrah says that even in the presence of the queen of pop, her fly-on-the-wall approach is the same. "I just listen to who [artists] are as people," she says. "The most I can do is get inside their minds and see what they're thinking."

—SAM HOCKLEY-SMITH





MOST-ASSOCIATED ACTS

Madonna, Nicki Minaj, Calvin Harris

NO. 1 SINGLES

"Havana" feat. Young Thug

Camila Cabello

"Girls Like You" feat. Cardi B

Maroon 5

MOST-STREAMED SONG

"Havana"

1.27 billion streams

THE SONGWRITER FAQ

From NBC to the MMA to the 30 people behind “Sicko Mode,” songwriters are at the center of the cultural conversation — and navigating more complex challenges than ever before. Answers to the 14 key questions facing today’s behind-the-scenes hitmakers



What exactly is a “singer-songwriter” now?

It was a historical accident that hitched the term “singer-songwriter” to the picture of a soloist cradling a guitar or perched at a piano, crooning self-reflective lyrics. There have always been performers — from Bessie Smith and Jimmie Rodgers to Hank Williams and Chuck Berry — who wrote a lot of their own material. But seldom did they get top billing. The novelty, in the 1960s and early 1970s, was the wave of solitary troubadours who followed on the heels of Bob Dylan. But when “singer-songwriter” became a genre label, it sowed confusion for anyone who might fill both those functions but didn’t have that kind of sound. Was Stevie Wonder a singer-songwriter? Of course he was, but the role wasn’t coded to encompass him.

But now, digital music-making, star writer-producers and greater scrupulousness in allotting writing credits make the collaborative process more transparent to audiences. The tale of “Old Town Road” may include

Lil Nas X fooling around with a beat (based on a Nine Inch Nails sample) he bought online, but most people would consider him the primary writer. More obviously, although Billie Eilish doesn’t sound much like Joni Mitchell, she’s clearly a singer-songwriter, famously inventing all her creeping, bleeping tunes at home with her brother, Finneas O’Connell. And much more than during the maximalist stadium-pop period earlier this decade, fans now seem to treasure that fact.

While the singer-songwriter image may be shifting, the appetite for authenticity has only grown. At a time when stars are expected to be present and engaged on Twitter or Instagram, listeners want to feel addressed just as candidly through the music. With “Thank U, Next,” Ariana Grande dropped a pop single almost like an off-the-cuff tweet, even though hers was one name among six in the writing credits. Likewise, it might seem counterintuitive to call Beyoncé a singer-songwriter even as she has developed from a more

conventional pop star to a willful auteur. But while she may never write solo, collaborators testify to how she edits and augments the material she’s given to express her own vision.

Rappers, meanwhile, have always been wordsmiths, measured by their “realness” — hence the taboo on ghostwriters. Crooning (through Auto-Tune) has become common in hip-hop, thanks to the still reverberating legacy of Kanye West’s *808s & Heartbreak*, an album so inward-looking you could call it his *Blue*. As the genre’s dominance solidified, its sounds expanded, taking a downbeat, introspective turn, almost like ‘60s rock swagger giving way to the classic singer-songwriter era.

Plenty of artists still do mine that troubadour territory, often within the rough boundaries of indie rock. Young women in particular still have stories and ideas to impart through direct address, among them Courtney Barnett, supergroup boygenius and Big Thief’s Adrienne Lenker. Meanwhile, country may be the format that

has stuck closest to the old Tin Pan Alley/Brill Building model, in which singers relied on material supplied by professional songwriters. There were always exceptions, but now they’re mushrooming. Artists such as Kacey Musgraves, Chris Stapleton and the Pistol Annes spotlight the value of songwriters being the ones behind the microphone.

In 2019, then, it’s time to dim the lights on the coffeehouse stereotype. Just as the culture has mostly moved beyond the knee-jerk “they don’t even write their own songs” critique, it recognizes that music-making doesn’t respect rigid roles. And it’s not only about melodies and lyrics. In the days of Los Angeles’ Wrecking Crew or Detroit’s Funk Brothers, studio musicians contributed crucial hooks and licks to hits on which they’d never see royalties. Today, they’d have a case for a songwriter credit. They were, as much as anyone who had ever slung a metaphor, the voices of a generation.

—CARL WILSON

How will creators collect all their royalties in an increasingly complex music world?

For decades, publishing royalties were largely divided between mechanical rights (derived from physical album sales) and performance rights (from public performances and radio/TV broadcasts). Both of those income streams are becoming more convoluted in the digital era. While mechanical and performance royalties respectively amount to \$631.4 million and \$2.8 billion in the United States annually, *Billboard* estimates, that revenue comes from more sources than ever.

Furthermore, unlike royalties paid to master recording rights holders, where there is only a single owner, publishing rights can be held by multiple parties who contribute to a song in different ways and claim different fractions of the composition. Such "splits" make tracking revenue even more complex. And as the number of credits on songs grows ever higher (and more unwieldy), that data is all the more crucial in issuing proper payouts.

In the midst of chaos, there is opportunity. A cottage industry of businesses unearthing songwriters' royalties has sprung up, including rights-management startups like Songtrust and STEM that collect revenue for independent creators. At the same time, Session (formerly Auddly) and Create Music Group's SPLITS app are looking to simplify the process of establishing reliable data on the contributions of different creators when songs are written, avoiding potential conflicts down the line. The intent is to get songwriters paid and avoid "black box" money — royalties that can't be correctly identified or matched to publishers. That is, so long as the creators use them. "If songwriters actually get in front of it," says Songtrust global head of business development Molly Neuman, "this black box eventually might not exist."

—COLIN STUTZ

Are songwriters the new rock stars?

Reality TV stars, actually. Seven years ago, the Eurythmics' Dave Stewart failed to convince network executives that songwriters could anchor a music talent competition. Even after he joined up with *The Voice* executive producer Audrey Morrissey in 2014, NBC asked if there were enough songwriters out there. "Everyone was used to the fact that songs just appear and they're hits," says Stewart.

Then NBC put out a casting call — and thousands of applications poured in. Early last year, the network finally greenlighted a pilot for *Songland*, which puts four aspiring songwriters in front of a panel of producers — OneRepublic frontman Ryan Tedder, Rihanna co-writer Ester Dean and country hitmaker Shane McAnally — and a chart-topping guest artist, like John Legend or Meghan Trainor. Contestants perform their songs, the artist chooses three for a potential single, the writer works with one of the producers to fine-tune it, and the artist records and releases the winning song. "People are super intrigued about stories and where they come from," says McAnally.

By the time *Songland* gained traction at NBC, songwriters turned artists like Julia Michaels and Charlie Puth had risen to fame. Now authenticity rules in pop, and Dean thinks *Songland*'s focus on original material will more likely produce stars than a vocal competition where contestants perform covers. "When these songwriters sing and are living in their truth, you're seeing a true artist," she says. (BMG will distribute recordings and administer publishing for the songs created on the show.)

Tedder, who's also a producer on *Songland*, believes the show's spotlight on creators could even influence industry debates about royalties and payments. "This show attaches faces to songwriters," he says. "That makes it that much harder to ignore [us] when it comes to how much we're compensated." *Songland*'s May 28 premiere drew 5.5 million viewers (according to Nielsen), and with nine episodes to go, Stewart says *Songland* could be a new tipping point for songwriters emerging as bona fide stars. As for McAnally, he's grateful for one more basic achievement: "My mom finally knows what I do." —TAYLOR WEATHERBY

From left: Legend, McAnally, Dean and Tedder on NBC's *Songland*.



Who are the top 20 songwriters of the past year?



1. LOUIS BELL

Broke out as a writer on DJ Snake and Justin Bieber's "Let Me Love You" in 2016; now a studio mainstay for Post Malone

Notable Hot 100 hits
Halsey's "Without Me" (No. 1), Jonas Brothers' "Sucker" (No. 1), Post Malone's "rockstar" (No. 1)



2. DRAKE



3. POST MALONE



4. CARDI B



5. FINNEAS O'CONNELL

Billie Eilish's main collaborator — and big bro — co-wrote and produced every song on her Billboard 200 No. 1 debut, *When We All Fall Asleep, Where Do We Go?*

Notable Hot 100 hits
Eilish's "Bad Guy" (No. 2) and "Bury a Friend" (No. 14)



6. LIL BABY



7. JUICE WRLD

How does a songwriter become an artist?



JULIA MICHAELS

Honing your craft and knowing your sound and who you are really helps. I wasn't prepping for it, but when I wrote "Issues," it felt too personal for me to give away. Knowing people helps too: I'd been working closely with Republic with another artist, and the label had been trying to poach me. One day I sent them "Issues" and was like, "Want to put a song out? Let's try it!" And it did way better than I ever anticipated. (Michaels will release the EP *Inner Monologue Part 2* on June 28.)



Why become an artist at all?

GABE SAPORTA In the '90s, some of my favorite bands would only sell 100,000 or 200,000 albums — they weren't household names by any means, but they lived comfortably. When the digital revolution decimated the value of recorded music, those prospects for middle-class artists went away. A lot of talented kids who would have been artists or started bands saw that and moved to Los Angeles to become songwriters instead, because that was how you could still make money. But we're seeing a reemergence of those middle-class artists as [digital streaming platforms] have cracked the monetization code — a young artist has a better shot to make it now than they've had in 20 years. It might be just as hard, if not harder, to break through to top 40 status, but it is no longer a binary proposition. The songwriting world will always be there. I see songwriters who are frustrated they didn't get the chance to be an artist. It's about the connection: People like songs, but they fall in love with artists. (The former *Cobra Starship* frontman is co-founder of management company *The Artist Group*.)

Why are artists' managers increasingly getting credits?

"There's definitely a lot more collaboration, and that's not a bad thing," says Claude Kelly of the industry's current creative environment. The veteran writer — he has worked with Whitney Houston, Christina Aguilera, Britney Spears and Bruno Mars, among others — can work out "a piece of a song, send it to Los Angeles for someone to finish, then send that version to London to have it tweaked. But," he adds, "when you start to see 10, 12, 15 names on a song, you lose sight of who really was behind the work." In recent years, it has become common for managers — including Scooter Braun (Justin Bieber), Brock Korsan (Nicki Minaj, Drake), and Cardi B's former manager Klenord "Shaft" Raphael, though the details of their contributions are unknown — to show up in their clients' writing credits. One possible reason? "The room in which a song gets written is a very sensitive place — everyone in there is emotional," says Kelly. "So it's a good place to exploit people." He has seen managers assert that "me being here influenced the work" — and, in the process, claim a chunk of the publishing. "If you can get your name on a big record because you were in the room, it's like having a paycheck for the rest of your life," says Kelly. "Maybe [the artist] couldn't afford to pay the management fee, but they'll give you a little bit of publishing. It has [become a form] of payment, as opposed to being earned by the people who actually wrote the song." —LYNDSEY HAVENS

From left: Christine, Jepsen and Astrid S.



How do artists decide which songs to release?

ASTRID S I have four people [in my inner circle] I send songs to. Usually we discuss and make a plan for how we want to finish it. If the people around me don't like a song even though I love it, I don't see the point in putting it out, because maybe they wouldn't work for it and be inspired to make it happen.

CHRISTINE & THE QUEENS I always have to have the plot before I write the song — [there's a] narrative arc. Then I finish the record by writing songs that could match that. It's like telling a story with 12 or 13 songs. The album kind of shapes my songwriting. It's like a small movie every time.

CARLY RAE JEPSEN When I'm ready to whittle down songs for an album, I throw these listening parties with my friends or bandmates or family — whoever will lend an ear. That sometimes helps identify what is connecting. I don't always listen [to their feedback], but generally it seems like the top six to eight [songs] always arise out of that experiment.

Are camps going out of style?

Labels and publishers' practice of assembling dozens of writers to churn out potential hits has long been standard in many genres. But as pop gets more personal, with stars like Billie Eilish and Halsey releasing disarmingly intimate music, some hitmakers are rethinking the value of camps. "They just feel... corporate," says Benny Blanco (Justin Bieber, Ed Sheeran). "You hear someone say 'writing camp' and you're like, 'Ew.'" Perhaps that's why more artists are taking them into their own hands. After weeks of sessions for her 2018 album *Always in Between*, Jess Glynne fled to the English countryside with a group of handpicked collaborators, saying "it was the most productive week I could've had." Late last year, Ariana Grande recruited friends like songwriter Tayla Parx for her soul-baring *Thank U, Next* LP. "They used to call me the 'camp queen,'" says Parx, who attends about five a year but prefers those in which the artists participate. "If it's just a bunch of famous names put on by a bunch of suits, pass. You need a why." Still, Ross Golan, songwriter and host of the podcast *And the Writer Is...*, says intimate retreats won't replace megawatt camps entirely. "Look at the biggest songs in the world," he says, citing the Jonas Brothers' "Sucker" and Post Malone's "Better Now." "These aren't intimate, edgy confessionals, they're straight-up pop records." (With four to six writers on each.) And if big artists decide to be more revealing, they'll often still call upon a team of professionals. "If you want to be like Billie Eilish, you have to talk about your life," he says. "Songwriters know better than anyone how to help you do that." —MEGAN BUERGER



8. BILLY WALSH

A Canadian songwriter/fashion designer who scored his big break writing on The Weeknd's *Starboy* in 2016 before later hitting it off with Post Malone.

Notable Hot 100 hits Post Malone and Swae Lee's "Sunflower" (No. 1), Post Malone's "Wow." (No. 2)



9. ARIANA GRANDE



10. FRANK DUKES

Made waves in hip-hop collaborating with the likes of Drake and Kanye West before stepping into the pop world with Camila Cabello and Lorde

Notable Hot 100 hits Cabello's "Havana" feat. Young Thug (No. 1), The Weeknd's "Call Out My Name" (No. 4)



11. KHALID



12. J. COLE



13. XXXTENTACION



14. ED SHEERAN



15. NICK MIRA

Teenage beat whiz, key Juice WRLD collaborator and co-founder of producer collective Internet Money (Drake, Rich the Kid)

Notable Hot 100 hits Juice WRLD's "Lucid Dreams" (No. 2) and "Robbery" (No. 27)



Why are there so few women making hits?

Institutional sexism! Women comprised only 12.3% of writers behind songs on the Billboard Hot 100 year-end charts between 2012 and 2018, according to a now-notorious University of Southern California Annenberg Inclusion Initiative report released in February. Fifty-seven percent of those songs lacked any female writer. The statistics aren't surprising to electro-pop artist-songwriter ROZES, aka Elizabeth Mencil, who says she's usually the sole woman invited to the writing sessions she attends. "Girls get frustrated with that process and end up writing by themselves, which is harder," she says, and also makes it difficult for female writers to locate each other. She finds that male writers are more

eager to support other men, too: "They get all the bro hookups."

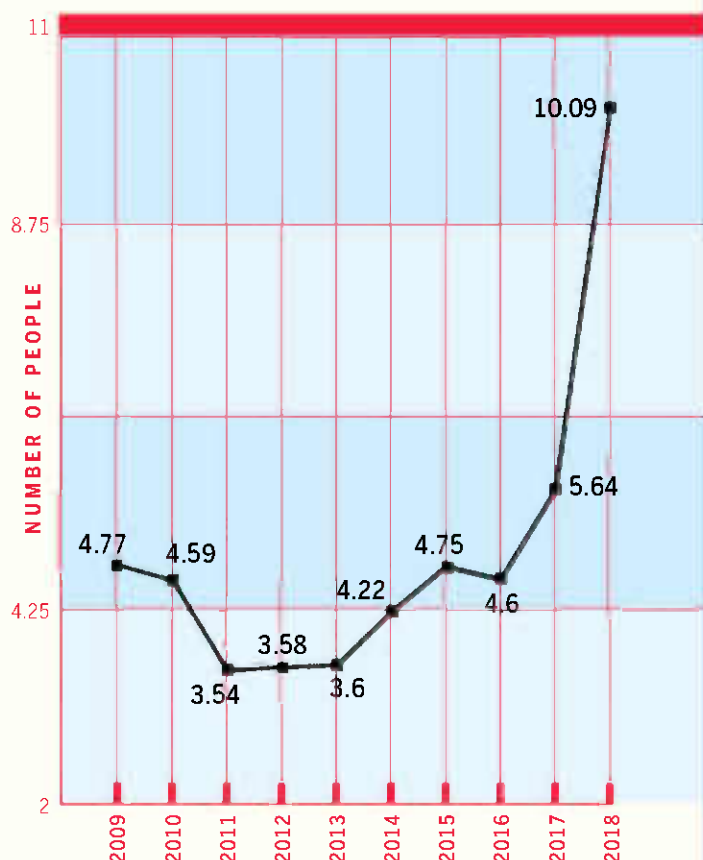
There are efforts to change this, however. Bebe Rexha hosts an annual Women in Harmony pre-Grammy brunch to connect women in the industry. Alicia Keys joined several industry leaders in late 2018 to launch *She Is the Music* (in partnership with *Billboard*), which hosts all-female songwriting camps and has assembled an online database of female creators. ROZES wrote her new single "Call Me" with an all-women team at the first of those camps last year. "It's my responsibility to pull women into the room for my projects," she says. Songwriter Priscilla Renea (Ariana Grande, Mariah Carey), who attended a recent Mary J. Blige-led *She Is the Music* camp in Nashville, is

a 2018 alumna of the annual ASCAP EXPO *She Rocks Showcase*, which spotlights female singer-songwriters. "[Female] production duo Wildcardz [said] hearing me at the EXPO inspired them to take the leap, and now they're doing sessions," she says. "The conversation needs to change from 'there's not enough of us' to 'where are my sisters?'"

While there have been small improvements — Renea says she no longer gets mistaken in the studio for someone's girlfriend, for example — Mencil notes there's still a way to go before the impact of these initiatives reaches the charts. "I haven't really seen the bright side yet," she says. "But something like *She Is the Music* shows me that it is around the corner." —TATIANA CIRISANO

How many people does it take to write a smash now?

More and more, it seems. Just look at the average number of songwriters for a Hot 100 No. 1 in a given year during the past decade — since 2009, it has more than doubled. Why? The prevalence of writing camps and increasingly collaborative approaches to music-making (see: the stat-skewing 30 writers on Travis Scott's 2018 hit "Sicko Mode"); the use of samples and interpolations to give a song an extra edge; and changing attitudes about what constitutes a songwriting contribution (see previous spread) all help ratchet up the credit count.



Who will ensure creators get paid?



National Music Publishers' Association president/CEO David Israelite, among others. Songwriting is one of the most regulated businesses in the United States — mechanical royalties are set by the government — so its future depends not only on what happens in the studio, but in Washington as well. Last year, the industry united to lobby for the Music Modernization Act, which will set up an organization to collect and distribute mechanical royalties (among other provisions), though there's now some disagreement over who will run it and how it will operate. At the center of this debate, and others, is publishing's man in the capital.

It took years to pass the MMA, and now there's some question of who will run the Mechanical Licensing Collective the law calls for: the NMPA-backed group or the other applicant.

We have a very strong bid that represents the vast majority of copyright owners who are going to be served. But the law makes clear that anyone can apply, and we're happy for the competition. The Register of Copyrights will make a decision on July 8.

One of the bill's compromises was that streaming services would get a safe harbor from legal liability in exchange for funding this new organization — but there are rumors that the services don't want to spend much.

The services agreed that they would fund this and we would run it — but it now seems they don't want to fund it properly. The law provides a way to resolve this: If we can't agree, we go to the Copyright Royalty Board to set the budget.

And that's hardly the only conflict that publishers and songwriters have with streaming services.

Right now we have three conflicts. We're fighting over the implementation of the Music Modernization Act. There's the CRB appeal — now waiting to be scheduled in the D.C. Circuit Court — that will determine whether the [royalty] rates set in January 2018, which were to go up over 44 percent, will stay in effect. Spotify, Pandora, Google and Amazon are appealing that increase, as well as the way bundled products will work — and they could potentially get a loophole that could essentially allow them to pay nothing. Third, the Justice Department has said it will review the consent decrees for ASCAP and BMI, and they're trying to get Congress to regulate the collecting societies.

You've tweeted that Spotify treats songwriters the way Uber treats drivers. Why focus on them?

It's very clear to us that Spotify and Amazon were the driving forces behind the CRB appeal. I singled out Spotify because their free offering pays terribly and they're the biggest company, so they're the most important.

Did passing the MMA cost you some leverage there?

We gave up that leverage when we settled with Spotify in 2016. We could have gone after them — and maybe sued them out of existence — but they have a model that's crucial to our future. I think we need to find a way to become good business partners. We need them. But not as much as they need us. —ROBERT LEVINE

Is the "Blurred Lines" Effect real?

When a jury ruled in 2015 that Robin Thicke's "Blurred Lines" infringed on the copyright of Marvin Gaye's "Got To Give It Up," legal experts warned the decision would inspire a wave of similar lawsuits. But copyright lawyer Barry I. Slotnick says that hasn't happened: "It's an odd case. I don't see it as good law, but everyone [involved in the song] acknowledged that 'Blurred Lines' was an homage," so the verdict wasn't a shock. The lack of a sea change in court partly has to do with the idiosyncrasies of musical copyright. "If I say that someone infringed my book, my painting, my movie, the judge and the jury can look at them side by side," says Slotnick. "But music requires musicologists. Because some circuits in New York and California have the most copyright cases, and because so many of them [don't] relate to music, they have a body of law that transcends other circuits but may not be on point with music. Until this body of law gets some appellate decisions under its belt, you're going to see some odd cases." —GAVIN EDWARDS



16. TAYLA PARX

Actress turned writer who worked with Ariana Grande (*Thank U, Next*) and Panic! at the Disco ("High Hopes") before launching her own solo debut

Notable Hot 100 hits
Grande's "7 Rings" (No. 1), Normani and Khalid's "Love Lies" (No. 9)



17. SAVAN KOTECHA

Max Martin protégé who has created earworms for a slew of pop A-listers.

Notable Hot 100 hits
The Weeknd's "Can't Feel My Face" (No. 1), One Direction's "What Makes You Beautiful" (No. 4)



18. MAX MARTIN

Legendary Swedish hitmaker with writing credits on 22 Hot 100 No. 1s — second only to John Lennon and Paul McCartney

Notable Hot 100 hits
Taylor Swift's "Bad Blood" (No. 1), Ed Sheeran and Justin Bieber's "I Don't Care" (No. 2)



19. MARSHMELLO



20. JOHN CUNNINGHAM

Pursued an A&R career until he met rapper XXXTentacion, ultimately executive-producing his two 2018 LPs, *? and SKINS*

Notable Hot 100 hits
XXXTentacion, "Sad!" (No. 1)

Methodology: Ranking based on total points accrued on the Billboard Hot 100 for attributed songs during the 12-month period covering the charts dated June 2, 2018, through May 29, 2019. If multiple writers are credited on a song, points for each song are split equally.

Why are PROs now paying out big advances?



Giving advances to superstar artists is pretty much the norm in the music business. But the idea of unrecoupable advances is becoming more important to performing rights organizations (PROs). Earlier this year, before Kendrick Lamar signed with BMI for an undisclosed sum, his management team was shopping a deal asking PROs for an advance north of \$10 million — with a significant portion unrecoupable, sources say. Five years ago, such unrecouped advances were rare, but they're becoming less so as competition heats up from the two invite-only PROs, SESAC and GMR.

As for-profit companies, SESAC and GMR can determine the size of the royalty pool they will distribute. But ASCAP and BMI operate under consent decrees signed with the Department of Justice and must accept any songwriter who wants to join. They're run more like nonprofits, paying out all collections beyond overhead costs — which are typically 10%-12% of revenue, sources say.

That means ASCAP and BMI have had to change their practices to compete with the for-profits. But the money for unrecoupable advances must come from somewhere, whether they're counted as part of the royalty pool distributed among all songwriters or as an overhead expense. Either way, says one publishing executive, "every single writer and publisher is subsidizing a very few elite writers" when an advance isn't earned back.

Not everyone sees it that way. Some wonder if the two PROs are simply forgoing their administration fees in such deals. "They know their business so well that when they do a deal with a songwriter, they know if they are going to bring in enough to cover the guarantee/advance," suggests one artist lawyer.

According to ASCAP CEO Elizabeth Matthews, that is indeed the case. "Advances against future earnings are one way for us to secure market share and help our ASCAP creator members manage their finances, pay their bills and support their creative work," says Matthews. As for BMI, a rep says that "the vast majority of advances are about helping songwriters so they can create music." (Sources say BMI ultimately didn't give Lamar an unrecoupable advance.)

Songwriters Guild of America president Rick Carnes says he understands that the PROs are just responding to the market. "If [the PROs] don't maintain their market share, then radio will pay that PRO less money, which will hurt all of its members," says Carnes. "That's just the nature of competition." —ED CHRISTMAN

THE GODMOTHER

Warner Music Group's first female executive in the '90s, Linda Moran today fosters careers and relationships with an invisible hand — and an obsessed-over seating chart — as the president/CEO of the Songwriters Hall of Fame

BY JOE LEVY

ON A TUESDAY IN APRIL, LINDA MORAN did two things that were a little unusual: She didn't respond to phone calls or emails for most of the day, and she spent that time talking about herself.

To be clear, Moran enjoys talking — there are no short conversations with Linda Moran — but she doesn't take naturally to putting herself at the center of her own stories. Moran, president/CEO of the Songwriters Hall of Fame, is one of the music industry's first female power brokers, having risen through the ranks at Atlantic Records to become the first female executive at Warner Music Group in 1991. "I checked our records, and I see that Linda started working for our music group at Atlantic in 1970," said Time Warner CEO Jerry Levin in 2001. "And we've been working for her ever since." She is known as "The Godmother," and dozens — if not hundreds — of executives, managers and artists call themselves her godchildren.

Her phone pings. Like good godchildren, Moran's keep in touch. It might be one of the many C-suite players who turn to her for counsel on everything from business strategy to what to wear to an event. "When a truck is coming to hit me she's the one saying, 'You need to step to the left,'" says Evan Lamberg, president of Universal Music Publishing North America. Or it might be one of the many artists that she'll fly cross-country to surprise at a concert or awards ceremony. Imagine Dragons frontman Dan Reynolds, who calls her "Mama L," says Moran has been both a professional mentor and a personal "calming force." "When I went through a separation with my wife, she was there giving me advice, and we ended up getting back together," he says. "When someone is in the same industry as you, with decades of experience — there's a specific wisdom that comes from that."

Moran lives with her husband of 46 years, Mike — a former RCA master engineer who worked with Elvis Presley, David Bowie and many more — in Palm Beach Gardens, Fla., in a spacious ranch house. The walls are warm sherbet colors, and the pool overlooks the 16th hole of the PGA National championship course. It's a Sunshine State man-made paradise, the sort of place people come to slow down. Not Moran. At 73, she moves the same way she talks: with limitless energy. ("The Energizer Bunny on steroids," says Lamberg.) She works from 10 a.m. to 7 p.m., then picks up with



emails, texts and calls a few hours after dinner until she turns in between 2 a.m. and 3 a.m. Her neighbors sometimes call her "the vampire."

The phone pings again. No one is used to Moran being off the grid. A self-described control freak, she has her hands on all things Songwriters Hall of Fame — from photo selection for the newsletter to the seating chart for the annual induction gala that will take place June 13 at the Marriott Marquis in New York's Times Square. Since 2001, she has built the event into one prized for its rare mix of classicism and currency. The honorees at this year's ceremony — which will celebrate the hall's 50th anniversary — include Carole Bayer Sager, John Prine, Missy Elliott, Tom T. Hall and Justin Timberlake, as well as Martin Bandier and Halsey. It's the sort of evening when the room buzzes with the intimate electricity that existed before TV cameras and skyboxes came to define awards shows. "It has a family feel," says Moran. She designed it that way. "That's why I keep the tables close together — you can't even move."

Another ping. Moran silences her phone. For once, other people will have to wait.

THE MORANS' HOME IS PIN-NEAT, WITH a jukebox in the living room, but not too many other signs that music royalty lives here. Tucked in a hallway are framed album covers and plaques from projects Mike engineered — among them The Archies "Sugar, Sugar," Bowie's *Aladdin Sane* and a 1971 album by James Darren, *Mammy Blue*. Darren, who played Moondoggie in the Gidget movies, was Moran's first music love: In 1959, at age 12, she won a contest to be his fan club president.

Her own keepsakes are in her home office, the most prized of which hangs behind her desk: the original sheet music for "A Brand New Day" from *The Wiz*, a gift from the composer, Quincy Jones. "He said, 'Girl, the magic you create — you are the Wiz,'" remembers Moran.

"I have been in this business for a long time, and you have to quickly develop a keen BS detector if you want to survive," says Jones. "When I first met Linda, I knew immediately that there was no BS in her." Jones has long called her "my sister from another mister." A backstage laminate for an AC/DC concert that hangs from a lamp in her office identifies her differently: "The Boss."

Moran grew up blue collar in Danbury, Conn., the oldest of five. Her work ethic, like her passion for music, took hold early: Along with Darren's, she ran a fan club for Johnny Restivo, who at 15 had a hit with "The Shape I'm In." In 1965, after finishing a two-year business school program in nine months, she started as a secretary in A&R at Restivo's label, RCA, two weeks shy of turning 19.

"I was this virginal naive country girl, and everyone took me under their wings," she says. "They used to call me 'Little Mary Sunshine.'" Moran doesn't drink (she's allergic), and has never done drugs — or even had a sip of coffee. RCA is where she met Mike, who "was the king-of-the-hill engineer," she says.

In 1970, she moved over to Atlantic, working for CFO Sheldon Vogel. "He was the nucleus," says Moran. "Everything went through him. So at 23 years old I was the one taking care of everybody." RCA was buttoned-up. "If you had a comma out of place for label copy, you would be in trouble," she says. Atlantic felt more like a hurricane of creativity and excess. "I was always the designated driver," says Moran, who became Atlantic's first female assistant vp, and second-ever female senior vp. (The first was Sylvia Rhone.)

“Somebody put a bronze sign on the wall outside my door saying, ‘Chaplain’s Office — confessions heard daily, 9 a.m. to 5 p.m.’”

“If Linda ever wrote a book, people would be in prison,” says Dorothy Carvello, an Atlantic A&R person in the 1980s who detailed a culture of unrestrained misbehavior and sexual harassment — a “circus mixed with an orgy” — in her own tell-all, *Anything for a Hit*. But such a book is unlikely — Moran has received interest in the past, and those confessions remain sealed.

Moran says she never experienced “serious sexual harassment.” But there were always men who made her uncomfortable, touchy-feely guys whose hugs lingered a little too long. #MeToo, she says, is long overdue, and “still has a long way to go.” Despite the progress that has been made, women are still “pushed out of the room,” she says, when it comes to decision-making. She recounts a story about a headhunter who called her regarding a woman candidate, whom she gave rave reviews. “And he said, ‘You’re the 13th call I’ve made, and you’re the first one to tell me she’s not a total bitch.’ I said, ‘Oh, let me guess: I’m also the first woman you’ve called.’”

In 1991 she became the first female executive at the newly christened Warner Music Group (WMG), in a role with eight areas of responsibility, including artist and industry relations, HR and philanthropy. As Warner, Elektra and Atlantic were sucked up into the Time Warner behemoth, she became the guardian of old-school values in an increasingly corporate culture. “I was the non-suit everybody would talk to,” she says.

“Linda was the glue,” says Curb Records chief creative adviser Jim Ed Norman, who got to know Moran during his time as president of Warner Bros. Records Nashville. “She helped coalesce the disparate factions of Warner Music Group.”

She acted as the invisible hand behind everything from massive Grammy parties and WMG’s support of AmeriCorps, to helping Brandy create a literacy program and Tori Amos launch the Rape, Abuse and Incest Network.

“Artist relations didn’t exist everywhere at the labels,” says RIAA senior vp artist industry relations and chief of West Coast operations Joel Flatow, another godchild who met Moran when he started at the association in 1995. Moran pretty much invented the role. “She was the person who would connect artists to causes. She was on the Grammy board, the MusiCares board. She had an encyclopedic knowledge of the industry.”

She was the rare executive who got more done through kindness than intimidation, and — just as rare — one who preferred to remain behind the scenes. But her work was not always respected. “The legal and financial guys thought my job was easy — I got to work with the artists and do these events and travel — not knowing that I’m working my ass off,” she says.

In 2000 she let Jerry Levin know she wasn’t renewing her contract. “My job was 24/7,” she says. “I needed to renew my spirit and refresh my soul.” Levin asked what it would take to get her to stay, so she named conditions she was sure would never be met — work from home, work less — and got everything she asked for. She became a special adviser to Levin and Time Warner COO Dick Parsons.



From left: BMI president of broadcast music Del Bryant, David Foster, Moran, Leonard Cohen and Taylor Swift at the 2010 SHOF ceremony in New York.

“When someone is in the same industry as you, with decades of experience — there’s a specific wisdom that comes from that.”

—DAN REYNOLDS, IMAGINE DRAGONS

WHEN SONGWRITERS HALL OF FAME (SHOF) chairman Hal David asked Moran to move from the board to the presidency in 2001, she asked him why. She wasn’t a songwriter or publisher. “I need somebody that will get things done,” he told her. “You get things done.”

At the time, the induction was a small event of a few hundred. But after a year or two Moran began to change all that. Phil Ramone — who had made albums with everyone from Frank Sinatra to Bob Dylan — became her producer, and she broadened the field. Songwriters are eligible for induction 20 years after their first credit, but in 2004 Moran introduced the Hal David Starlight Award — named in honor of David’s support for young songwriters — to recognize contemporary talent: Alicia Keys, Taylor Swift, Drake, Nick Jonas, Ed Sheeran and, this year, Halsey.

Thus the SHOF worked a magic trick: It managed to honor the history of the industry, while capturing the current moment. In 2017, Jay-Z became the first hip-hop artist inducted into the hall; the following January, he went 0-8 at the Grammys. The contrast is striking.

Moran credits Sony/ATV Music Publishing president/CEO Jon Platt, who joined the SHOF board in 2015, with “putting us on the right side of history.” “They invited me in the room. I used my voice. And they listened,” says Platt, who, it turns out, is not too big for the Godmother treatment:

“She’ll send me a text: ‘Great interview, but smile next time!’” And he notes her caring goes both ways: “I’ve heard her go in on people too. She’s not afraid to have a tough conversation. You got to bring your extra artillery if you’re going to battle with Linda.”

Under Moran, the nonprofit’s fundraising has more than tripled, from \$532,150 in 2000 to \$1.7 million in 2016, and this year’s gala will draw 1,300 guests. Despite its prestige, the ceremony “is done bare bones,” she says. “I did away with flowers years ago.” Discussions with the Brill Building for a physical home for the hall didn’t work out. “The pricing was just outrageous.” A TV deal with Bravo lasted three years, and Moran isn’t keen to find another partner. The money would be nice, but “I have done enough events where you’ve got cameras over your heads when your people are paying \$50,000 a table,” she says.

As the event approaches, Moran pretty much goes without sleep as she finalizes that seating chart. “It looks like Einstein figuring out the theory of relativity on the blackboard,” says Lamberg. Her photographic memory enables her to draw on the history of those in the room. “She’s cognizant of who has worked with whom, who may be entering into something with someone, who would benefit by being near each other,” says John Titta, executive vp membership at ASCAP and a SHOF board member.

“I know where every single person of the 1,300 are sitting,” says Moran. She does for the event what she has done for the record industry: She “godmothers” the room. She’s the invisible hand, helping shape deals, careers and relationships.

Moran worries that though the music industry is doing well these days, something has been lost. Labels are booming, venture capitalists are snapping up publishing companies, but they don’t always understand the relationships and the history behind the business — the very thing that the SHOF celebrates.

“What’s missing is the camaraderie,” she says. “The younger people, they don’t hang.” Except one night a year, when it all unfolds according to her rules. Then everyone hangs. ●

"Innovation distinguishes between a leader and a follower."

Steve Jobs

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Daniel & Chris!**

**Love,
Your Glassnote Family**



Glassnote



Sleater-Kinney, onstage in Portland, Ore., in 2015, will take home the Independent Icon Award at A2IM's Libera Awards.

Truly Madly Indie

American Association of Independent Music chief Richard James Burgess previews its Libera Awards and Indie Week's 10th-anniversary edition, set for June 17-20 in New York

BY STEVE KNOPPER

THROUGHOUT HIS career of 50-plus years, American Association of Independent Music (A2IM) president/CEO Richard James Burgess has infiltrated nearly every sector of the music business. Behind the decks he worked as an in-demand engineer and producer for New Edition, Adam Ant, Spandau Ballet and Kate Bush, and was a successful artist in his own right, as co-founder of U.K. band Landscape. The group's track "Einstein A Go-Go" — which prominently features the pioneering Roland MC-8 Microcomposer sequencer — became one of the first computer-driven hits when it peaked at No. 5 in the United Kingdom in 1981. "Outside of Stanford University and [Paris institute for music and sound sciences] IRCAM, there weren't any other computers capable of

making music then," says Burgess. The musician, who has a Ph.D. in creative and media studies (musicology), also served as college professor, artist manager and author, with multiple published works on music production. He is credited as the inventor of the SDSV drum synthesizer in the late 1970s, and for coining the musical subgenres "EDM" and "new romantic."

At the helm of A2IM since 2016, the London-born, Christchurch, New Zealand-bred executive has leveraged his industry experience to advocate on behalf of the association's 600-plus independent label community — from artist-owned imprints to multimillion-dollar organizations BMG, Concord Music Group and more. The New York-based chief executive joined A2IM when the association was launched, in 2005, and joined its board of directors in

2013, rising to chairman in 2015. When Burgess attended A2IM's inaugural Indie Week in 2012, labels were reeling from online piracy and a shift from \$18 CDs to 99-cent downloads. Back then,

A2IM members' market share was 29%, but streaming has restored growth to labels big and small.

Despite losing pop megastar Taylor Swift (whose indie status ended last November, when she jumped from



Burgess

Nashville's Big Machine Label Group to Universal Music Group-owned Republic Records), A2IM still closed out 2018 with a U.S. market share of 36%, a slight dip from 37% in 2017, according to MIDiA Research.

"Independents represent more than a third of the market, and we've checked that like 20 different ways," says Burgess, citing some of the A2IM members who

represent today's top (and rising) chart stars, such as bro-country duo Florida Georgia Line (Big Machine), whose Bebe Rexha collaboration "Meant To Be" spent a historic 50 weeks at No. 1 on *Billboard's* Hot Country Songs chart in 2018. British singer Adele is technically indie, too: Although licensed to Columbia, she is signed to U.K. label XL Recordings, which counts Thom Yorke, Jungle and Jai Paul among its artists. (Indies have a 40% global market share, according to MIDiA Research.)

Streaming's dominance has led to bolstered revenue — and budgets — for many indie outfits, growing the overall business on a global scale. Outlier acts like Nigerian pop star Davido and K-pop boy band BTS can break more quickly than ever in the United States, while American stars can extend their touring footprint worldwide. It's a "huge shift" according to Burgess, who credits the data available in the streaming era with pushing the DIY trend forward, a big risk for an even bigger reward financially.

A2IM's annual four-day Indie Week conference, held at New York Law School in Manhattan, offers "an exchange of knowledge and philosophies" to its members, according to Burgess. Keynote speakers include The Orchard co-founder Richard Gottler; Congresswoman Yvette D. Clarke, D-N.Y.; and Register of Copyrights and director of the U.S. Copyright Office Karyn A. Temple, while panels will tackle top concerns such as streaming ethics and the use of artificial intelligence in A&R. The conference's annual Libera Awards ceremony, presented by SoundExchange, will close the event on June 20 at the Ziegfeld Ballroom, a new home after two years at the PlayStation Theater, where last year they "sold out of tables," says Burgess.

This year's edition includes performances from Sleater-Kinney (this year's Independent Icon Award recipient), R&B singer Deva Mahal and rock trio Sunflower Bean. The event will also honor Jonathan Poneman, co-founder of Seattle label Sub Pop, with a lifetime achievement award for his role in the "establishment of grunge" and for breaking Nirvana and Soundgarden, among other bands.

Burgess discusses Indie Week's 10th go-round and his multifaceted career.

Looking back to your first Indie Week, what stands out most to you?

I joined A2IM when I was associate director of business strategies at



Burgess (right) with Shirley Manson at South by Southwest in Austin in March.

Smithsonian Folkways Recordings [the nonprofit label of the United States' national museum, the Smithsonian Institution]. The first Indie Week was tiny, held in The Recording Academy's offices in Bryant Park. We were trying to wind our way through this new digital reality — and here we are now, beyond that point where downloads are fading away, CDs are really on their way out and we're well on the upward swing of streaming. I hope we can supply the same kind of help that I got then as a member.

You were among the first to sample recorded sounds on an album in your work with the Fairlight CMI [a digital synthesizer-sampler] on projects like Kate Bush's 1980 LP *Never for Ever*, which hit No. 1 in the United Kingdom. How revelatory was that process for you?

It was the first record to use a digital sample, as far as we can tell. I had one of the first three Fairlights outside of Australia. One was kept at their U.K. distributor, Syco Systems, and the other was with Peter Gabriel. The idea of taking existing sounds and spinning them in wasn't a new technique, but what was revelatory was you could play any sound up and down the keyboard, even chords.

On "Babooshka" [a U.K. No. 5 hit], we broke a bunch of cups; we took crockery and smashed it. Very rock'n'roll. On "Army Dreamers" [No. 16 peak], Kate's brother brought an arsenal of weapons to the studio, and we recorded some cocked rifles. The rhythm of the track was that sound: the *ch-ch, ch-ch*.

How would an A2IM or an Indie Week have helped landscape your band?

I think about that a lot. I've been signed to six major labels. You didn't have a lot of options in those days. You had to make demos, and if you couldn't get a record deal you really couldn't put a record out. When the punk thing happened in England, there was an explosion of DIY, and my band called ourselves "jazz punk." We put out our



The late Charles Bradley, onstage in Birmingham, Ala., in 2017, is up for best R&B album at the Libera Awards.



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RON CERRITO
MARGI CHESKE
ALISA COLEMAN
TOMAS COOKMAN
GERARD COSLOY
MIKE CURB
GLENN DICKER
AMY DIETZ
ROGER GOLD
BRETT GUREWITZ
SIMON HALLIDAY
TOR HANSEN
MATT HARMON
PAUL HITCHMAN
ANDREW KAUTZ
ALLEN KOVAC
KEVIN LILES
JOHN LOEFFLER
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BILLY MAUPIN

MATT MCGREEVEY
MARTIN MILLS
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CHRIS TAYLOR
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own records on our own label, and recorded our first two EPs live at a deconsecrated church. We sold 25,000 copies and got offered a deal with RCA.

Did you take the deal?

We were a democratic band. Three of us wanted to do it and two of us wanted to remain independent, so we did the deal. What A2IM can offer is a support system to people who want to remain independent and self-sufficient. That's not for everybody—some people want that huge infusion of cash that the majors offer. And the Swedish songwriters. *(Laughs.)*

What do you see as the biggest issues facing the indie sector?

Obviously the Music Modernization Act was a huge breakthrough. It convinced the recorded-music industry that we can actually get things done, we can make a difference. The MMA is a long way from implementation, so we'll have to see where it goes, but just the victory itself was very [good for] morale.

What else is a priority concern for you?

Some of the same problems still exist: Radio doesn't pay the recorded-music side at all, which is just an egregious wrong and needs to be put right; there's still the YouTube issue that it pays much less [in royalties to content holders] than everybody else. It seems like they might be moving toward resolving that. The Copyright Directive, Article 17, might have an impact on that, but we'll have to see how that plays out. [YouTube executives have been skeptical of the European Union's directive that would require online content hosts like Facebook and Twitter to be more responsible for illegally shared copyrighted material.] I feel more optimistic. It was like banging your head against a brick wall a year ago. Now, it seems like there's a dent in the wall.

How has competition between indies and majors changed in recent years?

Every A2IM member is a competitor with every other independent label, and every member is a competitor with the majors. That's the way it should be. Where it gets unhealthy, and we're seeing it in the technology space, is when a market becomes asymmetric. That's why A2IM was formed in the first place: to ensure a level playing field. A good example, and it's the first music-tech company, really, is [analog streaming service] Big Radio, which has not paid a single penny to



Courtney Barnett, onstage in Canada in 2018, is a Libera Award nominee for best rock album.

recording artists, musicians, singers or labels in its 99 years of existence, despite building empires by monetizing musical works. They built their fortunes, then they used the money they generated from the use of our works to very effectively lobby against us and preserve their dominant position.

What is the difference between international and domestic revenue for indie labels these days compared

with 10 or 20 years ago?

There isn't a barrier to international trade that there was when we lived in the physical world. When I was at Smithsonian Folkways, we never sold enough records to be able to say, "Manufacture in Germany or Japan." We were selling in those markets, but we always had to export them or do licensing deals. Streaming has completely changed that equation, and that works to the benefit of small independents. ●

THE INDIE ALL-STARS

A look at the DIY talents nominated for the 2019 Libera Awards

ALBUM OF THE YEAR (SPONSORED BY THE ORCHARD)

Mitski

Be the Cowboy
Dead Oceans

IDLES

Joy as an Act of Resistance
Partisan Records

serpentwithfeet

soil
Secretly Canadian

Yves Tumor

Safe in the Hands of Love
Warp Records

Kamasi Washington

Heaven and Earth
Young Turks

BEST LIVE ACT

King Gizzard & The Lizard Wizard

ATO Records

Mitski

Dead Oceans

BadBadNotGood

Innovative Leisure

Run the Jewels

RTJ Music

Kelela

Warp Records

BEST AMERICAN ROOTS/FOLK ALBUM

Calexico

The Thread That Keeps Us
ANTI- Records

Richard Thompson

13 Rivers
New West Records

John Prine

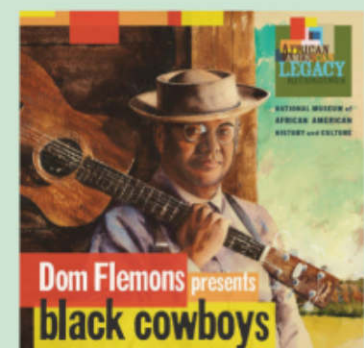
The Tree of Forgiveness
Oh Boy Records

I'm With Her

See You Around
Rounder Records

Dom Flemons

Black Cowboys
Smithsonian Folkways Recordings





DELIVERING
INDEPENDENT
MUSIC SINCE
1997

**BEST COUNTRY/
AMERICANA
ALBUM**

Phosphorescent
C'est La Vie
Dead Oceans

Mary Gauthier
Rifles and Rosary Beads
In the Black/CD Baby

John Prine
The Tree of Forgiveness
Oh Boy Records

Jim Lauderdale
Time Flies
Yep Roc Records

Alejandro Escovedo
The Crossing
Yep Roc Records



**BEST HIP-HOP/RAP
ALBUM (SPONSORED
BY SONGTRUST)**

August Greene
August Greene
August Greene

Awkwafina
In Fina We Trust
Awkwafina Records/AWAL

Myke Bogan
Joe Fontana
EYRST/CD Baby

Blueface
Famous Cryp
Fifth Amendment/
Entertainment One

Junglepussy
JP3
Junglepussy

BEST METAL ALBUM

Deafheaven
Ordinary Corrupt
Human Love
ANTI- Records

High on Fire
Electric Messiah
Entertainment One



Underoath
Erase Me
Fearless Records

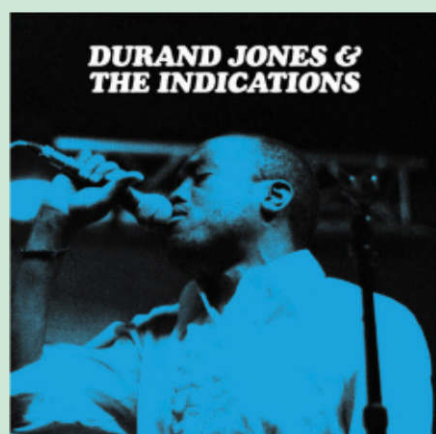
Thou
Magus
Sacred Bones Records

Sleep
The Sciences
Third Man Records

**BEST R&B
ALBUM**

Charles Bradley
Black Velvet
Daptone Records

**Durand Jones &
The Indications**
*Durand Jones &
The Indications*
Dead Oceans



Blood Orange
Negro Swan
Domino

Kadhja Bonet
Childqueen
Fat Possum

serpentwithfeet
soil
Secretly Canadian

**BEST ROCK
ALBUM**

Mitski
Be the Cowboy
Dead Oceans

Shame
Songs of Praise
Dead Oceans

Snail Mail
Lush
Matador Records

Courtney Barnett
Tell Me How You Really Feel
Mom+Pop



IDLES
*Joy as an Act of
Resistance*
Partisan Records

**BREAKTHROUGH
ARTIST/RELEASE
(SPONSORED BY
INGROOVES)**

Snail Mail
Lush
Matador Records

Lucy Dacus
Historian
Matador Records

Sunflower Bean
Come for Me
Mom+Pop

Caroline Rose
Loner
New West Records

Kelela in
Barcelona in 2018.



IDLES

*Joy as an Act of
Resistance*
Partisan Records



**LABEL OF THE YEAR,
BIG
(SPONSORED
BY ADA)**

Dead Oceans

Domino

Polyvinyl

Rough Trade Records

Warp Records

**LABEL OF THE YEAR,
MEDIUM**

Bloodshot Records

Mom+Pop

Partisan Records

Saddle Creek

Yep Roc Records

**LABEL OF THE YEAR,
SMALL**

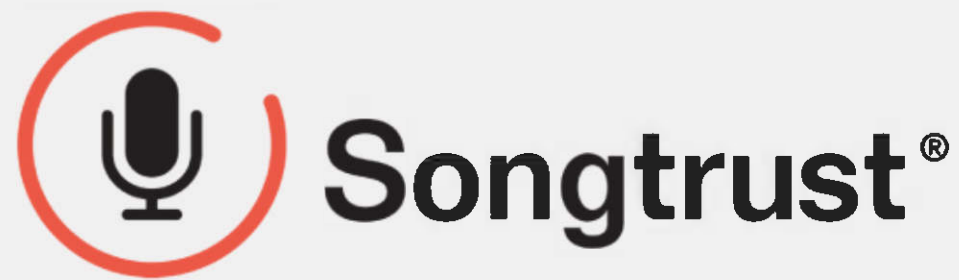
Brainfeeder

Daptone Records

Hardly Art

Innovative Leisure

Oh Boy Records



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Indie Power Players 2019

These 80 leaders within the independent music community — U.S. record companies, distributors and associations — are helping to drive nearly 40% of the world's music sales

The independent music sector is larger and stronger than ever. As the American Association of Independent Music (A2IM) convenes Indie Week in New York June 17-20, executives and artists can celebrate the growth of the worldwide indie music business.

Independent labels generated \$6.9 billion in global music sales in 2017 (the most recent estimated figure), up from \$6.2 billion the previous year, according to a report released late last year by Worldwide Independent Network (WIN), an umbrella organization for indie trade groups, including A2IM.

The 11.3% rise in revenue means that indies now represent 39.9% of the global recorded-music market, up marginally from 39.6% in 2016, says the third annual WIntel study from MIDiA Research.

(In contrast to other industry reports, WIN's figures are based on revenue generated through rights ownership rather than distribution, which the organization says provides a more accurate overview of the marketplace.)

"With two out of every five 'purchases' of music going to the independent sector, now may be a good time to draw a breath and celebrate this incredible achievement," said Martin Mills, founder of Beggars Group and nonexecutive chair of WIN (see page 72), at the time the report was released.

Of course, behind the sales numbers are the songs and creativity of thousands of indie artists. To illustrate the power and impact of those performers, consider just one: John Prine, whose *The Tree of Forgiveness* debuted at No. 5 on the Billboard 200 in

April 2018. His first album of new songs in 13 years has led to a career resurgence for the 72-year-old singer-songwriter. Notably, *The Tree of Forgiveness* was released by Prine's own Oh Boy Records, which he founded in 1981 and has been called the oldest indie label in Nashville. (His wife, Fiona Whelan Prine, is Oh Boy's managing partner. Their son, Jody Whelan, is director of operations.)

"People thought we were crazy for starting a record company," Prine told *Billboard* in 2018. "They really thought I was shooting myself in the foot. I just liked the idea of owning what you did, owning the masters and not having to deal with [major-label pressures]: 'Can you sell as many records as this group or this or that?' I just bought a little record company; I had no idea we were on the right path."

The 80 executives on the third annual Indie Power Players list would likely second Prine's emotion. Each has opted to play a role in a sector of the record industry that thrives apart from the multinational major music groups. The sales results say they are all on the right path.

LABELS

David Abdo, 41
Senior vp global business operations and distribution, Disney Music Group

Ken Bunt, 49
President, Disney Music Group

Chip McLean*
Senior vp business development and business affairs, Disney Music Group; senior vp/GM, Disney Concerts Worldwide



Disney an indie? No company better illustrates that non-major ownership, rather than size,

determines Indie Power Players status than the music division of the \$59 billion Walt Disney Co. For Bunt, the resurgence of Queen is a personal delight since he has worked with the band's catalog throughout his 20-year history at Disney. Queen signed with Disney's Hollywood Records in 1990, and *Bohemian Rhapsody* was released by 20th Century Fox, which Disney acquired in March. And Disney-owned ABC aired *The Show Must Go On: The Queen + Adam Lambert Story*. Such synergy also helps guide McLean's division, which produces live-music experiences across Disney, Pixar, Marvel and LucasFilm properties. "We add a little bit of horsepower to a much bigger engine," says McLean, who expects to present 800 concerts this year. Abdo says the shift to music streaming "represents enormous opportunities and also disruptive change," but Disney adapted quickly: Its streaming revenue has grown 50% since the end of 2017 (the company does not break out specific dollar figures for its music group), while the Disney Hits playlist, available on multiple streaming platforms, has 3 million subscribers, benefiting from a massive branding campaign.

LATEST CONCERT FOR FUN Bunt "It was Brandi Carlile or Nine Inch Nails. How's that for a spectrum?"

Patrick Amory, 53
Co-owner/president, Matador Records

Gerard Cosloy, 54
Co-owner, Matador Records

Chris Lombardi, 53
Co-owner, Matador Records

Artists who have worked with this year's Indie Power Players include (top, from left) Prine, BTS, Daigle, Drake and Mötley Crüe.



Matador, which is part of Beggars Group (see page 72), had success in 2018

with releases from acts including Lucy Dacus, Snail Mail and Car Seat Headrest, which, notes Amory, "did really well in that sweet spot of 50,000-100,000 [consumption units] worldwide. That's the foundation for career-building, one of the most satisfying things we can do." Cosloy points to the label's career-long relationship with Hoboken, N.J.-bred Yo La Tengo as another aspect of its culture that is "meaningful to us." As Matador celebrates its 30th anniversary this year, Lombardi says, "We're not interested in following trends or signing the hot new thing or throwing our hat in the derby for whatever the next bidding-war band is. It's about carefully choosing who's going to be the right fit, like picking a team for the new season. We're molding the class of 2020 right now."

BIGGEST INDUSTRY ISSUE Lombardi

"Thinking of things in a global way. Getting out of a mind-set that's only focused on your own domestic territories."

Nabil Ayers, 47

U.S. label manager, 4AD

Simon Halliday, 50

President, 4AD



A little over a year after 4AD celebrated The National's 2018 Grammy Award for best alternative album for *Sleep Well Beast*, the Beggars Group label broke out the champagne again when the band's eighth studio album, *I Am Easy to Find*, debuted at No. 5 on the June 1 Billboard 200. With labelmates Big Thief, Aldous Harding and Methyl Ethyl achieving airplay at triple A and alternative radio, Halliday says of 4AD: "Our MO is to sign music that we feel is original, incredible and like nothing you've ever heard before."

INDEPENDENCE DEFINED Ayers "The freedom and encouragement to spend disproportionate amounts of time, energy and money on smaller artists because we believe in the music."

Steve Bartels*

12 Tone Music Group

Doug Morris, 80

Founder/owner, 12 Tone Music Group

See story, below.

Rayna Bass, 32

Senior vp marketing, 300 Entertainment

Roger Gold, 49

Co-founder/head of pop, 300 Entertainment

Kevin Liles, 51

Co-founder/CEO, 300 Entertainment



Liles sums up the success of his label in one number: 16 billion. "That is the number of

streams we've had in the past five years as an independent company," he says. The demand for Migos' chart-topping 2017 album, *Culture*, released by 300 Entertainment/Quality Control, drove a lot of those streams, but so have more recent hits, like Gunna's "Drip or Drown 2" on Young Thug's YSL Records (a 300 partner) and Megan Thee Stallion's "Big Ole Freak." Bass, 300's former head of urban marketing, is now building a "genre-less marketing department," which combines diverse music like hip-hop, pop, country and alternative under one roof. "I believe it's where the industry is headed," she says. Gold continues to boost 300's pop department with Cheat Codes, Drax Project and Maggie Lindemann while cheering on his own management client Camila Cabello as she topped the Billboard 200 last year with her debut album, *Camila*, and the Billboard Hot 100 with her single "Havana."

BIGGEST INDUSTRY ISSUE Liles "Diversity in leadership. Now that hip-hop is the No. 1 music genre in the world, the diversity of the C-suite-level executives globally should match. We need to hold ourselves accountable when it comes to hiring, staffing and promoting. At 300, we don't just talk about it. We live it, and it makes us a better company."

39.9%

Global market share of the independent music sector based on the value of rights ownership

\$6.9B

Global revenue of the independent market sector

46%

Increase in global streaming revenue by the independent sector

Source: 2017 statistics published in the WINTEL 2018 report by WIN with data gathered by MIDIA Research Consulting

Scott Borchetta, 56

Founder/president/CEO, Big Machine Label Group

Andrew Kautz, 49

COO, Big Machine Label Group



Big Machine may have concluded its long run as the home label of Taylor Swift, but Borchetta's independent spirit and drive to discover new

talent remain. "It's that freedom on a daily basis to say, 'Hey, that looks interesting to us. Let's investigate that right now.' It's having the ability to be the final decision-maker," he says. "That's not anything I ever take for granted on any day of the week." Amid reports last fall that potential buyers have targeted BMLG, the label this year has claimed a 10.1% share of the country music market thanks to Florida Georgia Line, Thomas Rhett and others, while the label has branched out in recent years by signing Reba McEntire, Sugarland and Lady Antebellum — or, as Kautz puts it, "diversifying our company's reliance on a singular artist or business unit."

BIGGEST INDUSTRY ISSUE Borchetta "Converting country fans of all ages to streaming."

John Burk, 57

President, Concord Records

Margi Cheske*

President, Fantasy Records

Jenny Reader*

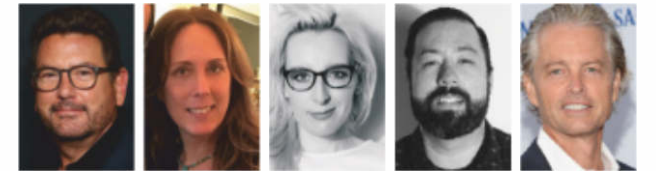
Co-president/chief creative officer, Fearless Records

Andy Serrao, 36

Co-president/chief talent officer, Fearless Records

Tom Whalley*

Chief label executive, Concord; founder, Loma Vista Recordings



While Whalley holds the umbrella title of chief label executive at Concord, Loma Vista Recordings,

12 TONE MUSIC BRINGS DOUG MORRIS FULL CIRCLE

Doug Morris is back on top. The only executive to have run each of the three major music groups — Warner Music, Universal Music and Sony Entertainment (departing Sony in 2017) — Morris is working atop the New York skyline: His independent 12 Tone Music Group, supported by Apple, has airy offices on an upper terraced floor in the landmarked Daily News Building in Midtown Manhattan.

More importantly, Morris is back atop the charts. Since launching in 2018, 12 Tone has sent California rapper-singer Anderson .Paak to No. 1 on *Billboard's* Independent Albums chart last December with *Oxnard* and No. 1

on the R&B Album Sales chart in April with *Ventura*. (Both albums were co-produced by Dr. Dre). Also, Louisiana-bred Christian singer Lauren Daigle has spent 33 weeks at No. 1 on Top Christian Albums with *Look Up Child*.



Morris



Bartels

Asked if there is a single number that illustrates his success in the past year, Morris says, "You could use the number 80." The veteran executive turned 80 last November. At 12 Tone, Morris has come full circle. "My first company was an independent," he says, referring to Big Tree Records, which he founded in 1970. Atlantic Records later acquired the label, and

Morris went to work with Atlantic co-founder Ahmet Ertegun, who he

says defines the independent spirit in the music business. "Ahmet was brilliant," he recalls.

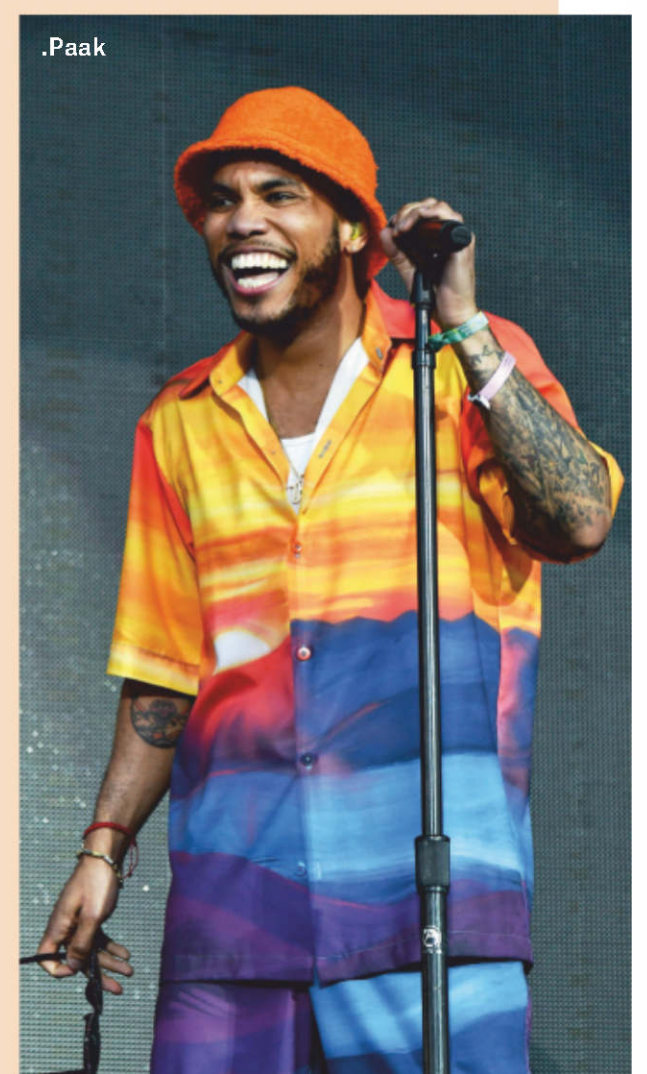
Morris has a career-long history of collaboration with high-achieving executives that continues today. Former Def Jam CEO Steve Bartels has joined him at 12 Tone.

"I was very fortunate that Steve Bartels became available," says Morris. "He does everything that I need. He really is the operating person of the company, and he just loves music."

But the question remains: At age 80, why start over again?

"What else are you going to do?" replies Morris. "Seriously. You get to a point [where you say], 'That's that,' and you go home and ruin your wife's life ... [But] this is what I like to do. It's not work."

—THOM DUFFY





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which he founded, has “had great success with Ghost, St. Vincent and Denzel Curry,” he says. With three No. 1s on the Mainstream Rock chart, Ghost has become an arena headliner. St. Vincent won two Grammys in February, and Curry’s album *Ta13oo* has generated 2 billion global streams, says Whalley. For Burk, a lifelong fan of Carlos Santana, signing the Latin-rock pioneer “is the highlight of the year for me.” Santana’s new, Rick Rubin-produced album, *Africa Speaks*, arrived June 7. At Fantasy, Cheske saw Steve Perry enter at No. 6 on the Billboard 200 last year with *Traces*, his first new album in 25 years, and Nathaniel Rateliff & The Night Sweats debut at No. 11 with *Tearing at the Seams*. At Fearless, Reader and Serrao oversaw the integration of Razor & Tie as a new Fearless imprint and achieved gold-certified singles for Starset and The Pretty Reckless, while Michigan metalcore band I Prevail debuted at No. 14 on the Billboard 200 in March with sophomore album *Trauma*. “It’s an exciting time,” says Reader of the streaming age. “The old rules are out the window, and when you embrace that opportunity, it opens up a world of possibilities.”

INDIE HERO **Whalley** “Jimmy Iovine. He has an incredible work ethic, no fear of failure, steadfast conviction and true business/artistic vision.”

Ron Cerrito*
President, North America, AWAL

Paul Hitchman*
President, AWAL/Kobalt Music Group

Lonny Olinick*
CEO, AWAL

Ryan Wright, 45
Chief marketing officer, Kobalt/AWAL



Revenue surged 50% at AWAL, the recorded-music division of Kobalt, in the past 12 months, and Olinick says it’s looking like “we will do much more than that in our upcoming fiscal year. Once a \$20 million business, we are now on track for over \$100 million.” AWAL’s newest label partner is SideOneDummy Records, a deal announced in April. Hitchman runs AWAL’s business and operations outside of North America, adding France to his portfolio in December. From his London headquarters, he has helped Tom Misch, The Kooks, The Wombats and You Me at Six scale the U.K. charts. Cerrito has mined Canada for success this past year, adding a Toronto office in December. He also helped drive the success of Lauv, culminating in a No. 1 on the Emerging Artists chart. Olinick credits Cerrito with building “a world-class U.S. team across A&R, marketing and radio,” and the former Republic Records promo man also played a key role in Kobalt’s acquisition last June of radio promotion firm In2une. In marketing the AWAL brand and concept, Wright launched the video series *Spaces*, which profiles artists “in their homes, garages, bedrooms and makeshift studios to document where the magic happens,” he says. According to Olinick, “Ryan has been integral to empowering this new middle class of artists in addition to the superstars we’re creating.”

Alisa Coleman*
COO, ABKCO Music and Records



In her 35th year at ABKCO, Coleman is most proud of landing three simultaneous synchs for The Rolling Stones’ 1967 hit “She’s a Rainbow” — which drove the song to No. 7 on the Rock

Digital Song Sales chart last September — and helped promote the label’s recent reissue of the album on which it first appeared, *Their Satanic Majesties Request*. The song generated synch income in the seven-figure range through separate deals with Acura, fashion brand Dior and TV series *American Horror Story*. “We’re able to really get our songs and our compositions into the greatest projects,” says Coleman. “It’s not just about putting a lyric on a Coke can. It’s really about being innovative.” **LATEST CONCERT FOR FUN** “Elton John in New York. He cried. It was emotional.”

Tomas Cookman, 58
President/CEO, Nacional Records/Industria Works



“Becoming a true international company, while staying independent, is something very few dedicated to the Latin space can claim,” says Cookman. The company now has offices in Los Angeles, Mexico City and Madrid, and has added staff in New York, Barcelona and London. Synonymous with Latin alternative music, Nacional Records and Industria Works ventured into regional Mexican music as well, which is “a place no one expected us to go,” says Cookman.

LATEST CONCERT FOR FUN “The B-52s. They were also one of the first bands I saw at a club when I was 17 — with a fake ID — at Max’s Kansas City in New York.”

Mike Curb, 74
Founder/chairman, Curb Records



In the past year, final touches were made on the deal for Curb Records to buy out Warner Music’s share of Christian label Word Records. “The documents were actually signed in 2016,” says Curb, “but



it took until this past year to get the systems transferred. I mean, you’re talking about 13,000 copyrights, 10,000 masters.” At the label he founded in 1963, Curb has had recent success with Rodney Atkins, Lee Brice and Dylan Scott. But he isn’t just focused on the charts. Curb is seeking to stop six discriminatory bills targeting gay rights in Tennessee and has thrown his support behind the Tennessee Equality Project. He is hoping other entertainment companies will join him. “How about what the entertainment industry did with that North Carolina bathroom bill?” says Curb, recalling in 2016 when artists canceled tours or spoke out in protest. “Like the Music Man in River City, we’ve got trouble now in Music City.”

Angel Del Villar, 38
Founder/CEO, Del Enterprises



Since 2009, Del Records has launched the careers of Gerardo Ortiz, Régulo Caro and Luis Coronel. Today, Del Villar continues to discover a new generation of regional Mexican acts through social media like Aerolínea Carrillo, Abraham Vazquez and T3R Elemento, “who make a lot of noise by selling out shows,” he says. In April, Del Enterprises entered a worldwide publishing deal with BMG (ASCAP’s Latin independent publisher of the year for the past three years). “Music is evolving and changing,” says Del Villar. “It’s important to get the consumer what they want ASAP.”

Elliot Grainge, 25
Founder/CEO, 10K Projects



The edgy hip-hop label founded in 2017 is nearing 10 billion global streams, says Grainge, driven by Trippie Redd, who dropped two albums in 2018 featuring Juice WRLD and Travis Scott, and 6ix9ine, who tapped Nicki Minaj for the hit “FEFE.” Grainge (son of Universal Music Group chief Lucian Grainge) is now focused on “moving into different genres,” signing pop singer Austin Brown and Puerto Rican rapper iann dior, whose punk-flavored debut, *nothings ever good enough*, topped 1 million Spotify streams two days after its April release. “We’re excited,” says Grainge. “We’re breaking him.” **INDIE HEROES** “Kevin ‘Coach K’ Lee and Pierre ‘Pee’ Thomas at Quality Control personify the independent ethic that I admire and aspire to.”

Daniel Glass, 62
Founder/president, Glassnote

Chris Scully, 52
GM/CFO, Glassnote



Glass remembers the early days of watching Mumford & Sons play clubs before maybe two dozen fans a night. On Dec. 10, 2018, he watched them pack Madison Square Garden in New York in support of their Billboard 200 No. 1 album, *Delta*. Their steady growth illustrates why Glass founded

WHAT MAKES AN INDIE... AN INDIE

The record companies featured on *Billboard*’s Indie Power Players list are defined as independent because they are not owned by one of the three major music groups: Sony, Warner and Universal.

Distributors are defined as independent based on the repertoire they market, which is largely from labels not under the majors’ umbrellas, regardless of corporate ownership.

Eleven of the distributors included here are both independently owned and bring releases to the marketplace from independent labels and artists. However, the majors own four other distributors here — The Orchard (by Sony), Alternative Distribution Alliance (Warner) and Caroline and Ingrooves (Universal). But they still market indie releases.

The aforementioned criteria differ from how *Billboard* and Nielsen Music classify titles for the Independent Albums

chart. That chart tallies releases distributed by both indie distribution companies and the majors’ indie distribution arms. But the chart does not include independently owned labels distributed directly by a major.

The criteria for Indie Power Players also differs from how an indie is defined by the American Association of Independent Music (whose CEO, Richard James Burgess, is among this year’s honorees; see page 72). A2IM has stated that an independent label “must own 50% or more of its masters and, as it stands, no independent has more than 5% [of] global market share. Similarly, a distributor must be 50% or more owned independently of the major labels.”

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

CONGRATULATIONS

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INDIE LABEL
POWER PLAYERS



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his indie. "We think long; we don't think short," he says. In November, Scully played a key role in Glassnote striking a strategic partnership with Kobalt Music's AWAL. The deal helped Glassnote execute a worldwide launch, two years in the planning, of the self-titled debut album from British singer-songwriter Jade Bird, which has hit No. 1 on the Heatseekers Albums chart.

BIGGEST INDUSTRY ISSUE Glass "The lack of professionalism among artists' managers today. It probably is because we lost 15 years to [fiscal] depression in our industry [and] people [were] not being mentored at the management level."

Brett Gurewitz, 57
Owner, Epitaph Records

Matt McGreevey, 38
GM, Epitaph Records



Epitaph in 2019 is marking its fifth consecutive year of growth, says Gurewitz. (The company does not publicly report financial results.)

Contributing to its success: The Interrupters' "She's Kerosene" hit No. 4 on the Alternative chart, and the label acquired several catalogs of master recordings, including those of Tom Waits and Gurewitz's own band, Bad Religion. While Epitaph issued Waits' titles in remastered physical formats, McGreevey says the company also saw "an opportunity to broaden his footprint in the streaming environment."

INDEPENDENCE DEFINED Gurewitz "Business independence is very similar to consumer and economic independence. It means freedom to take risks, whether financial or artistic."

Matt Harmon, 47
President, Beggars Group (U.S.)

Miwa Okumura*
Senior vp West Coast operations and licensing, Beggars Group

Gabe Spierer, 37
Vp content and strategy, Beggars Group



Some four decades after Martin Mills (see page 72) launched what became Beggars

Group, the company is home to five separately run labels: 4AD, Matador, Rough Trade, XL Recordings and Young Turks. Harmon reports that Beggars U.S. enjoyed its highest gross revenue in 2018, reflecting catalog rereleases from Liz Phair, the Pixies and The Breeders, along with newer efforts by Lucy Dacus, boygenius and Princess Nokia. Okumura drove a 25% rise in TV licensing for Beggars Group, including Interpol's first on-camera performance in a TV series (during the forthcoming second season of *Sweetbitter*). She also worked with the artist Sampha to create an original song used in the end titles of the film *Beautiful Boy*. Spierer is leading an initiative to bring content-creation opportunities in-house, working with Thom Yorke, Kurt Vile, Snail Mail and others. He also paired Amazon with Kamasi Washington and The National for their latest projects. "People tend to place emphasis on the first phase of an album's release," he says, "but it's important to recognize the longer cycles we're working in."

INDEPENDENCE DEFINED Harmon "It's all about collaboration, and being independent really allows for that."

Robert John*
Co-owner/creative head, Megaforce/Transdreamer/Palmetto/MRI



Megaforce, launched as the home for Metallica in 1982, continues to thrive in the heavy rock and alternative genres with veteran acts including Third Eye Blind, Anthrax and Blue October. "Our boutique model is best focusing on a smaller roster," says John of his artist-driven record company, which includes

10.9%

Annual rate of growth of the independent sector between 2016 and 2017, compared with 10.2% for the overall music market

14.9

Average age in years of an indie record company

76%

Percentage of artists who choose to renew contracts with their indie labels

Source: WINTTEL 2018 report



Aldean (left) with BBR's Loba.

related labels Transdreamer, Palmetto and MRI. "We make more money every year. Third Eye Blind touring is [selling] more tickets than ever. They control their own destiny. We guide them, but they make all of their own decisions and have actual control," says John. "Freedom is independence."

Gordon Kerr, 52
President/CEO, Black River Entertainment



With Kelsea Ballerini notching her fourth No. 1 single on the Country Airplay chart and embarking on her first headlining tour, newcomer Abby Anderson earning over 25 million streams worldwide and Hannah Kerr's status — according to her father, Gordon — as the most streamed Christian act during the 2018 Christmas season, Black River remains one of Nashville's most powerful independents. On the publishing side, BRE reports that it achieved its 26th No. 1 with For King & Country's "God Only Knows," co-written by Gordon's son, Josh Kerr, a songwriter and producer at Black River Publishing. "I'm still the guy who watches *The Voice* and *American Idol*, and I tear up because people's dreams are being realized," says Gordon. "That's what drives us."

Allen Kovac, 64
CEO, E7LG/Tenth Street Entertainment



Bad Wolves topped the Mainstream Rock chart in May 2018 with "Zombie," and the band — while onstage at a June concert in New York — donated \$250,000 to the children of late Cranberries singer Dolores O'Riordan, who wrote and first recorded the hit in 1994. It was not the only time that Kovac's roster has given back. During the campaign for passage of copyright reform in the European Union, Tenth Street artists Debbie Harry, Nikki Sixx and Nelly Furtado all wrote op-eds to advance the cause. Kovac says he was in that fight "from the beginning." But, he notes, "artists have audiences, artists have shareholders. The industry [has] to stop talking and let musicians do the talking." Kovac this year also celebrated the launch of Mötley Crüe's *The Dirt* on Netflix.

LATEST CONCERT FOR FUN "I went to a local variety show of unsigned artists in Washington, Conn., and saw a magnificent group of artists from jazz to country to Latin. I was blown away."

Jon Loba*
Executive vp, BBR Music Group



"We never measure ourselves against independent labels," says Loba. "We measure ourselves against the majors." BBR Music Group, which BMG acquired in 2017, celebrated Jason Aldean's debut at No. 1 on the Billboard 200 in April 2018 with *Rearview Town* and the singer's honor this April as the



Kerr (left) presented Ballerini with a gold album in 2016 for her debut disc, *The First Time*.

independence is a mindset.

margi cheske | fantasy
andy serraio | fearless
jenny reader | fearless
john burk | concord



—tom whalley

Academy of Country Music's Artist of the Decade — all "accomplishments the industry said an indie couldn't do back when we signed him in 2005," says Loba.

INDIE HERO "Ahmet Ertegun, for so many reasons we don't have enough time to list."

John Loeffler, 68

Executive vp repertoire and marketing, BMG

Thomas Scherer*

Executive vp repertoire and marketing West Coast, global writer services, head of BMG China

Kos Weaver, 50

Executive vp, BMG Nashville



BMG might well disqualify itself from Indie Power Players someday soon. CEO Hartwig Masuch has

said his company is positioning itself as "the fourth major," with an ability to break acts worldwide. "We're signing artists out of passion," notes Loeffler, a lifelong musician himself who says he "gets their process" when he speaks of his roster that includes John Fogerty, Huey Lewis, Rufus Wainwright, Bad Company, Dickey Betts, Marc Cohn and The Allman Betts Band. "We're proving you can make money on underserved markets," he says of the rock acts. "And they are so thrilled to have an advocate for their music." Newcomers as well as veterans benefit from BMG's advocacy, says Scherer. He points to rising Canadian rock band The Glorious Sons, who in January scored their first No. 1 on the Mainstream Rock chart, "S.O.S. (Sawed Off Shotgun)." Weaver, a veteran publishing executive, says that "looking out for the best interests" of some of the industry's top songwriters, platinum recording artists and their No. 1 songs is his daily joy. Bebe Rexha, Hillary Lindsey, Shy Carter, Russell Dickerson, Margo Price and Dustin Lynch are just a few of the reasons he usually "forgets" to turn off his phone on weekends.

BIGGEST INDUSTRY ISSUE Loeffler "Learning to think about the music business with a holistic

approach rather than simply selling and publishing recorded music. Music is such an important part of our culture."

Sergio Lizárraga, 44

President/CEO, Lizos Music



For the past six years, Lizos Music has been the indie-label home of acclaimed regional Mexican group Banda Sinaloense MS de Sergio Lizárraga, which is guided by Lizárraga, the group's producer (and former tuba player). Booking arenas for Banda MS in Monterrey, Mexico; Los Angeles; Miami; and Chicago has been a highlight of the past year "because we filled each venue," says Lizárraga. Lizos Music — which was a finalist for four Billboard Latin Music Awards in 2018 — is also working with artists including Marilyn Odessa and Banda la Misma Tierra. "As a band, we've been doing the independent thing for a long time," he says, "but it really is a group effort."

Billy Maupin, 47

GM, Yep Roc Records



Guiding the campaign for the Mandolin Orange album *Tides of a Teardrop* was Maupin's proudest achievement of 2018 and a decade in the making. "Working for nearly 10 years to develop the band, hitting the 200 million stream mark on their catalog and debuting with four No. 1s on [four different] *Billboard* charts was a stand-out," he says of the label that Redeye's Glenn Dicker and Tor Hansen (see page 74) founded in 1997. "We're artist-driven."

Juan Diego Medina, 32

Founder/CEO, La Industria



Medina's biggest artist, Nicky Jam — who won five Billboard Latin Music Awards in April — continues to expand into other realms, with a role in *Bad Boys for Life* alongside Will Smith and Martin

"The old rules are out the window, and when you embrace that opportunity, it opens up a world of possibilities."

—READER

Lawrence. "Obviously, music is his core, but he's moving to do as well in film," says Medina, whose roster includes Manuel Turizo and Valentino. Although the Colombian native has joint ventures for distribution and marketing with Sony and Warner, "I'm independent in what I sign and in what my artists do."

BIGGEST INDUSTRY ISSUE "Ego. That's why I keep away from the spotlight. This world is a very tough ego fight, and I don't believe in that world."

Maykel Piron, 44

Co-founder/CEO, Armada Music



In 2018, Armada Music celebrated its 15th anniversary and a banner year thanks to the continued success of Armin van Buuren, a mainstay on the Billboard Dance 100, and label signee Loud Luxury. The Canadian duo had a global hit with "Body," amassing over half a billion streams on Spotify alone, reports Piron. "This business is a lot about numbers," he says. "[But] it's also about a feeling."

Louis Posen, 48

Founder/president, Hopeless Records



As Hopeless Records celebrated its 25th anniversary in 2018, the punk rock label that Posen founded in his garage expanded to a roster of 36 artists and marked a milestone for one of its veteran acts. "We had an awesome Wonder Years album [with *Sister Cities*], which was a Billboard 200 top 20 debut, [and the whole label] closed in on 1 billion [global] streams in a year," says Posen, who has served as A2IM chairman for the past year.

INDIE HERO "I'll go way back to Benjamin Franklin, who invented [the glass-tube armonica] and has one of my favorite quotes: 'If we don't hang together, we assuredly shall all hang separately.'"

Vicente Saavedra, 37

Founder, Dímelo VI



"I'm proud to be an indie competing against multinationals," says Saavedra of the achievement of Ozuna, his label anchor and management client, who was a 23-time finalist at the 2019

Billboard Latin Music Awards and whose *Odisea* and *Aura* (distributed and marketed by Sony Latin/The Orchard) finished 2018 at Nos. 1 and 2, respectively, on the year-end Top Latin Albums chart. Such success, suggests Saavedra, is divinely inspired. "It's about listening to and following God," he says. Coming next from Dímelo VI: singer Javiel from Puerto Rico.

Jon Salter, 47

GM/head of A&R, ATO Records



For ATO Records, which Dave Matthews and his manager Coran Capshaw founded in 2000, adding a TV/film synch department was imperative, and Salter worked hard on the project "to continue to control our destiny." For the label, 2018 was a banner year with a reissue campaign for King Gizzard & The Lizard Wizard (who will headline the 5,870-seat Greek Theatre in Los Angeles in August) and the two Grammy noms that Lee Ann Womack's *The Lonely*, *The Lonesome & The Gone* scored.

INDIE HERO "I admire Coran Capshaw's passion, diversity and success across so many facets of the music business and beyond: management, label, ticketing, festivals, merchandise, etc. His ability to have influence in both creative and operational is unique."



From left: Salter with Red Light Management executive vp Jason Weinstock, founder Capshaw and president/CEO Will Botwin in New York in 2017.

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- **John Marks** *Head of Country Music Shows & Editorial | Content, Spotify*

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

- **Jay Liepis** *Nashville Lead, Apple Music*

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

- **Billboard**

"Blanco Brown is by far one of the most **exciting artists** I've seen in a long time. His lyrics are **infectious** and his personality is so special that it only takes one performance to make you a real fan of his **undeniable talent.**"

- **Nadine Santos** *Vice President Programming and Talent Relations, Music Choice*

"Blanco Brown, the man and the music, is a **pure shot of adrenaline.**"

- **Beville Dunkerley** *Head of Country Music, Pandora*

"I've **heard** and seen the **future**, his name is **Blanco Brown.**"

- **Phil Guerini** *VP, Music Strategy DCWW & GM, Radio Disney Network*

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

- **Lauren Braun Diamont** *Director of Content, Triller*



Cash Money artist Minaj (center) became the first woman to log 100 appearances on the Hot 100.

Bryan "Birdman" Williams, 50
Co-CEO, Cash Money Records

Ronald "Slim" Williams, 51
Co-CEO, Cash Money Records



Cash Money's two biggest artists had milestone years in 2018: Drake's *Scorpion* was the most popular album in the country, according to Nielsen

Music, and he was the top-selling act in the world, according to IFPI, while Nicki Minaj became the first woman ever to make 100 appearances on the Billboard Hot 100 (joining Drake, Lil Wayne, the *Glee* cast and Elvis Presley as the only artists to reach that mark). Slim stayed focused on Cash Money's future and new acts, guiding Jacquees to his highest-charting single yet on the Hot 100 in January ("You," No. 58) and signing Blueface, whose "Thotiana" established his star potential. "We change with the times," he says. That has included coming to terms with losing Lil Wayne, who won his freedom from his longtime label with a settlement last June — though the amicable split was still important to Birdman. "Solving my situation with Wayne was one of my best accomplishments of the past year," he says. "Now we can all go forward with the music."

INDIE HEROES Slim "There's a gang of them because I watched everybody, from Rap-A-Lot to Master P to Suge [Knight], Puffy [Sean Combs], Russell Simmons at Def Jam. I watched all of them."

ASSOCIATIONS

Richard James Burgess, 69
President/CEO, American Association of Independent Music



Under Burgess, A2IM has promoted the independent sector through advocacy within the media and government, created educational programs for its 600-plus member labels and expanded its events, including Indie Week (June 17-20 in New York) and the Libera Awards (June 20). "Independence, to me, represents self-determination and autonomy," he says.

INDIE HEROES "What Berry Gordy did with Motown was life-changing. Likewise, the Ertegunns with Atlantic, Chris Blackwell with Island, Sam Phillips

with Sun, Alfred Lion with Blue Note, Moses Asch with Folkways. Today, Martin Mills [of Beggars Group] stands as a giant in the independent world, and so do the members of the A2IM board and many of our other members."

Jim Mahoney, 52
GM, U.S., Merlin



Since 2014, Mahoney has guided U.S. operations for the global digital rights agency, which distributed \$500 million of streaming revenue to the indie community worldwide in 2018. "My day-to-day is to amplify the things that really are accomplished by this larger collective, whether it's some of the executives at Merlin or the membership themselves," he says. In response to Merlin's growth, the organization announced last October the addition of three new staff members, including one in New York, to focus on member services as well as business and legal affairs. **BIGGEST INDUSTRY ISSUE** "Fighting for the attention of fans, who can be quite distracted."

Martin Mills, 70
Founder/chairman, Beggars Group; nonexecutive chair, Worldwide Independent Network



Mills, who founded the independent Beggars Group in 1977 (and still relishes "finding new artists and helping them find an audience"), is widely recognized as one of the most influential advocates within the indie sector. He's nonexecutive chair of WIN and sits on the board of indie trade groups Merlin, IMPALA and A2IM.

DECLARATION OF INDEPENDENCE "We've proven beyond any shadow of a doubt that we can be completely competitive with the rest of the market when we exercise our collective strength."

LABELS/DISTRIBUTORS

Ghazi*
CEO, Empire



In 10 years, Ghazi (who uses only his first name professionally) has built Empire into a U.S. indie-distribution powerhouse for Iggy Azalea, Jim Jones, Tyga and select Universal Music Group artists under a deal

"What Berry Gordy did with Motown was life-changing. Likewise, the Ertegunns with Atlantic, Chris Blackwell with Island, Sam Phillips with Sun, Alfred Lion with Blue Note, Moses Asch with Folkways. Today, Martin Mills stands as a giant in the independent world."

—BURGESS

announced in April 2018. His company has diversified into a label (with a Billboard 200 No. 1 for the late XXXTentacion) and a music publisher; most recently, it has expanded into Europe, Southeast Asia and China. "Everything is extremely fast now," he says. "Artist are burning through content at a speed that we have never seen before. Everybody is expanding [into digital distribution]. It's like the dotcom era [of the late 1990s] when all those companies came out of the woodwork but only a few survived. The majors are here to stay," he says. "But when the dust settles, I hope to be the king of the indies."

David Macias, 53
Owner, Thirty Tigers

Norbert Nix, 61
Partner/GM, Triple Tigers Records



Macias has the figure committed to memory: "54,072," he says, "was the first week of [consumption units in April 2018] for John Prine,"

whose acclaimed album *The Tree of Forgiveness* on the artist's own Oh Boy Records is distributed through Thirty Tigers. The total was "more than double his previous debut week [and] the result of his entire team, of which we were only one part," adds Macias. Nix guides Triple Tigers Records (a partnership among Thirty Tigers, Triple 8 Management and Sony), which claims four No. 1 singles in under three years with songs from Scotty McCreery and Russell Dickerson. Triple Tigers ranked No. 8 on *Billboard's* 2018 Country Labels recap. "We will continue our focused approach as we launch *Gone West*," says Nix of the band that features Colbie Caillat, Justin Young, Nelly Joy and Jason Reeves.

INDEPENDENCE DEFINED Macias "The ability to not be constrained by expectation and genre."

Jacqueline Saturn*
President, Caroline/Harvest Records

Matt Sawin, 43
Executive vp, Caroline/Harvest Records



Saturn was named president of Capitol Music Group's indie label-services division last September, rising from GM. She earned that promotion by

more than doubling Caroline's market share during the past three years to 2.69% year to date, with 2018 U.S. revenue of \$165 million, *Billboard* estimates. Sawin says Caroline also has become a global force, with a staff of over 120 in 13 territories worldwide. The division also has played an important role in breaking XXXTentacion, \$uicideBoy\$, Lil Baby and Trippie Redd. "We stand for artist development," says Saturn.

DECLARATION OF INDEPENDENCE Saturn "If you are



"We stand for artist development" says Saturn of Caroline artists like Redd (pictured).

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Ben Swanson, 41
COO, Secretly Group

Chris Swanson, 44
Co-CEO/president of A&R, Secretly Group

Darius Van Arman, 47
Co-CEO, Secretly Group/Secretly Distribution

Phil Waldorf, 44
Co-CEO/head of global marketing, Secretly Group

Christopher Welz, 38
Managing director, Secretly Distribution



Van Arman, a dedicated advocate of the indie sector — he’s A2IM chairman of the board of directors and a board member of Merlin and SoundExchange — notes that Secretly became one of the first distributors to share over 80% of its Spotify equity with its distributed labels after the streaming service went public in 2018. “We put our money where our mouth is,” he says, following the Fair Digital Deals Declaration drafted by WIN. Secretly Group, comprising the labels Dead Oceans, Jagjaguwar and Secretly Canadian, is home to critically acclaimed acts such as Mitski, Sharon Van Etten, Better Oblivion Community Center (featuring Phoebe Bridgers and Conor Oberst), serpentwithfeet, Khruangbin and Lonnie Holley, among others. Waldorf took particular pride in seeing Bridgers’ debut, *Stranger in the Alps*, and Khruangbin’s *Con Todo el Mundo* — both on Dead Oceans — pass the 50,000 consumption units mark. Chris Swanson says Secretly’s reorganization late last year into “three clearly defined branches” of operations, A&R and marketing will be key to future success. “We’ve got a new sense of unified purpose,” he says. At Secretly Distribution, Welz says platinum-level sales for Bon Iver and gold certification for Sufjan Stevens and Major Lazer have driven some \$50 million in revenue with yearly double-digit growth for the division. Moving physical distribution from Warner Music Group-owned Alternative Distribution Alliance to AMPED in February “completed our 100% independent path to market,” says Welz.

INDEPENDENCE DEFINED Ben Swanson “Independence is having the luxury of not being beholden to shareholders that couldn’t care less about the music or its place in the world. As an independent, we show up every day for our artists.”

Chris Taylor, 53
Global president of music, eOne



“We want to be talent first,” says Taylor, who gained an artist’s perspective touring with a rock-reggae band that was signed to Virgin Records in the 1990s. The recent acquisition of Audio Network, a British indie music firm, for \$215 million, will let eOne boost licensing for movies and video games, says Taylor. He’s also stoked by the global success of “Thotiana” by rapper Blueface. “We’re in every genre all the way from heaven to hell,” says Taylor, whose roster also boasts rap, gospel and heavy metal artists. “It has been a lot of fun.”

BIGGEST INDUSTRY ISSUE “Getting away from the narrative that music companies don’t provide any value, that you can just record songs and put them up at home and build something for yourself. You can do that. But to really take things to the next level, having a really great music [company] is essential.”

DISTRIBUTORS

Scott Ackerman*
CEO, TuneCore



Digital distributor TuneCore announced in April it had reached a record \$1.5 billion in streaming/download revenue paid to its clients. The 250,000 artists on the platform accounted for 199.3 billion streams and downloads in 2018, an 83% increase from 2017, reported the company, which provides not only distribution but promotion and publishing administration. “The independent space has a responsibility to educate and empower artists to navigate a complex landscape,” says Ackerman.

LATEST CONCERT FOR FUN “Garth Brooks in Philadelphia. It was awesome to see multiple generations in the audience, all drawn by the power and personality of a legendary artist.”

Jorge Brea, 34
Founder/CEO, Symphonic Distribution



“Independence is the ability to be reactive [and] pivot,” says Brea, who knows a thing or two about pivoting. Moving early in his life from Santo Domingo in the Dominican Republic to Tampa, Fla., Brea spent his teen years working as a DJ-producer and releasing original music on vinyl, which inspired the creation of Symphonic Distribution when he was only 21. Today, he connects indie acts of all genres to streaming platforms and recently announced that his company had expanded its presence in Nashville and Bogota, Colombia. “We’ve been able to grow 35% year over year for the past five years,” he says, adding that while one of the strongest regions for streaming is Latin America, new artists are breaking out from African countries and the Middle East.

Glenn Dicker, 53
Tor Hansen, 54
Co-founders, Redeye Worldwide



In its 23rd year, Redeye has experienced double-digit growth “across all formats digital and physical within all the major global markets,” says

Methodology Billboard’s Indie Power Players 2019 marks a change from previous years in focusing on independent record companies and distributors. Stand-alone music publishers are not featured. Executives are chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors at selected music companies, as well as recommendations by indie trade group A2IM. The criteria for defining a company as an indie is described on page 66. In addition to nominations, editors weigh impact on consumer behavior as measured by metrics such as chart, sales and streaming performance, social media impressions, career trajectory, and overall impact in the global music industry, using data available as of April 4.

Hansen. (The company does not report specific earnings.) Last December, Redeye expanded its distribution reach into Canada, the world’s seventh-largest music market, where it is working directly with over 100 retailers, says Dicker. He adds that the company’s global digital team is now run out of Toronto. Professional achievements mix with personal satisfaction, says Dicker, recalling his role in a successful collaboration. “There are two artists I’ve worked with [separately] for 25 years — Nick Lowe and Los Straitjackets [who now perform together] — so that is special to me personally.”

INDEPENDENCE DEFINED Hansen “Courage to stand on your own with thought and respect for the community and the work you represent.”

Amy Dietz*
GM/executive vp, Ingrooves

Bob Roback, 52
CEO, Ingrooves



Ingrooves, which as of February is wholly owned by Universal Music Group, has turned to artificial intelligence-based data insights and marketing tools to help artists connect with fans at triple the rate of engagement of traditional efforts, says Dietz, who adds that those fans “continued to engage with the artist while other listeners moved on.” Says Roback: “We’ve been able to really move the needle from a marketing perspective by leveraging all of the insights and platforms that we’ve developed here. That has been a big engine of our growth.”

BIGGEST INDUSTRY ISSUE Roback “Honestly, everybody’s biggest issue right now is marketing — people looking for tracks because [they have been] marketed to. You’re talking about a massive bottleneck, even with the improvements [in] personalizing playlists.”

Diego Farias, 38
Co-founder/CEO, Amuse



In February, Amuse reported it would begin paying artists advance royalties for distribution rights with a new data-driven service called Fast Forward, which uses machine learning to project artist earnings. “We have people showing up every day of



Taylor challenges the streaming-era belief that “you can just record songs and put them up at home.”

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BILLBOARD INDIE POWER PLAYER



the week to sign up for our service," says Farias, who views the strategy as a way to help independent artists retain their independence.

BIGGEST INDUSTRY ISSUE "Trust — for an industry where artists have been on the wrong end of many deals for a long time. Amuse is building trust by putting all the information on the table, whether it is through our free music distribution system, artist-friendly advances or innovative license deals."

Tracy Maddux, 50
CEO, CD Baby



CD Baby — which distributes 750,000 artists and over 9 million tracks while publishing 170,000 songwriters and more than 1 million individual songs from acts in over 200 territories

worldwide — reported stellar 2018 results in April. Its member artists earned \$106 million, an increase of nearly 25% over 2017. "Scaling the global CD Baby team" is his greatest recent accomplishment, says Maddux. "We took our team outside the U.S. from one person to 14 people. We now have people in nine countries, including Argentina, Brazil, Canada, Colombia, Chile, Mexico, Singapore and the U.K." In March, Downtown Music Holdings spent a reported \$200 million to acquire CD Baby's parent company, AVL Digital Group. "This transaction will allow us to take the services we offer the independent music community to the next level," says Maddux, who will oversee all AVL holdings for Downtown.

INDIE HERO "Alison Wenham, outgoing CEO of WIN. She is a giant within and champion for the independent music community."

Brad Navin, 48
CEO, The Orchard

Colleen Theis, 50
COO, The Orchard



Orchard-distributed artists are "all over the *Billboard* charts," says Theis, particularly the *Billboard* Artist 100, where K-pop

phenomenon BTS has had a lock on No. 1 for five weeks, driven in part by the success of *Map of the Soul: Persona* on BigHit Records through The Orchard. As streaming transforms the music business, Navin and Theis recognize the powerful potential for further international crossover. After opening in China and launching a Latin music headquarters in Miami, The Orchard now operates in over 40 markets. "Music is crossing over internationally and selling everywhere, not just in home markets," says Navin. "To me, that's the fulfillment of the vision we've always had — when we go out and sign music from all over the world."

INDIE HERO Navin "I have to give a shoutout to The Orchard's founder, Richard Gottehrer. He's coming up on his 80th birthday, and he continues to personify what it means to be a punk and what it means to be independent."

Jason Peterson, 37

Founder/chairman/CEO, GoDigital Media Group



GoDigital's emphasis on Latin music began in 2010, when the company's AdShare division started managing Daddy Yankee's YouTube rights. The track "Amanece" by Anuel AA x Haze,

which GoDigital's Cinq distributor put out last December, has over 600 million streams worldwide, according to the company. "You could have predicted this coming," says Peterson. "Latin music has been the fastest-growing segment of the music business for seven years running."

INDIE HERO "Richard Branson. He is the consummate entrepreneur. He built a brand, Virgin,

"Honestly, everybody's biggest issue now is marketing. You're talking about a massive bottleneck even with the improvements [in] personalizing playlists."

—ROBACK

that is globally recognized: Virgin Megastores, Virgin Records, Virgin Atlantic Airlines, Virgin Galactic, Virgin Trains. He was Elon Musk before there was Elon Musk."

Elijah Seton, 37

President of independent music and creator services, Alternative Distribution Alliance/Warner Music Group



Now holding titles at both ADA and parent WMG, Seton says his promotion in February "represents both Warner's commitment to and emphasis on the independent music space, with the

acknowledgement that it's growing and continuing to disrupt the broader recorded-music business." Evidence of that commitment is found in the relaunch of the Asylum Records label (Ugly God, DJ SpinKing, Star), the beta launch of direct-distribution platform Level and ADA's pursuit of artist-direct deals (Ciara, AJ Tracey).

LATEST CONCERT FOR FUN "Ben Platt. Impressive, so genuine and so intimate. One of the most down-to-earth people I've gotten to know in music."

Dean Tabaac*

Head, AMPED Distribution



When Best Buy retreated from selling CDs in 2018, the RIAA's year-end report noted that revenue from the format fell by 41%. But AMPED's CD business only fell by 2%, proof of the distributor's

ongoing commitment to physical product. "We're going to talk to a lot of labels, large and small, that are digitally inclined, with very little or no physical product," says Tabaac. "We can help them stay in that game without having to be heavily involved like they once were." Recent deals with Secretly Distribution, Merge, Alligator and SM Entertainment, as well as new AWAL partners Glassnote and SideOneDummy, have helped grow the business (with Tabaac promising more "significant" partners joining in the second half of 2019). "No one else is going to embrace physical the way they once did, which creates a hell of an opportunity for us."

TREND HE'S WATCHING "We're on the cusp of seeing artists who are going to be far more multigenre in their writing and their music than what we've seen prior."

Emmanuel Zunz, 46

Founder/CEO, ONErpm



Zunz has expanded ONErpm with new offices in Moscow, Madrid, San Francisco and Kingston, Jamaica, while the company has doubled revenue (it does not report specific results) and gained nearly 7 billion monthly plays on YouTube for its independent content creators in 2018.

DECLARATION OF INDEPENDENCE "When we invest in an artist and project, it really is somebody's money," says Zunz, who remains the sole owner of the distribution company that he founded in 2010. "It's not this nebulous corporation that has all these funds. Being truly independent means not having investors and the freedom to run my business as I see fit." ●

Contributors Justino Águila, Rich Appel, Megan Armstrong, Steve Baltin, Harley Brown, Dean Budnick, Ed Christman, Tatiana Cirisano, Leila Cobo, Thom Duffy, Adrienne Gaffney, Cortney Harding, Steve Knopper, Katy Kroll, Geoff Mayfield, Cathy Applefeld Olson, Paula Parisi, Chris Payne, Deborah Evans Price, Bryan Reesman, David Rishty, Tom Roland, Craig Rosen, Dan Rys, Richard Smirke, Eric Spitznagel, Andrew Unterberger, Kevin Warwick, Deborah Wilker





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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
39	33	1	#1 THOMAS RHETT	VALORY/GEM/G	1	227
4	1	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	41
3	2	3	BTS	BIGHIT ENTERTAINMENT	1	139
6	4	4	KHALID	RIGHT HAND/RCA	1	118
7	3	5	LIL NAS X	COLUMBIA	3	12
8	5	6	POST MALONE	REPUBLIC	1	154
9	8	7	ARIANA GRANDE	REPUBLIC	1	226
11	10	8	LUKE COMBS	RIVERFRONTS/ATLANTA/NASHVILLE/UMGN	5	118
12	7	9	ED SHEERAN	ATLANTIC/AG	1	252
5	9	10	HALSEY	CAPITOL	1	182
61	41	11	ELTON JOHN	MERCURY/ISLAND	11	11
24	23	12	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	99
RE-ENTRY		13	MILEY CYRUS	RCA	12	77
13	15	14	JONAS BROTHERS	REPUBLIC	5	14
15	12	15	QUEEN	HOLLYWOOD	1	58
16	14	16	IMAGINE DRAGONS	KONANWINE/INTERSCOPE/IGA	1	226
18	16	17	PANIC! AT THE DISCO	COCA-COLA/RED BULL/UMGN	1	142
67	51	18	KATY PERRY	CAPITOL	1	189
17	17	19	SHAWN MENDES	ISLAND	1	226
2	11	20	DJ KHALED	WE THE BEST/EPIC	2	106
19	19	21	P!NK	RCA	1	155
21	25	22	KANE BROWN	Z100/4/REAL/NASHVILLE/UMGN	2	103
20	20	23	TAYLOR SWIFT	REPUBLIC	1	254
RE-ENTRY		24	KIRK FRANKLIN	TOYO/SOUL/BEAR/INSPIRATION/UMGN	24	2
23	22	25	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	258
25	21	26	DAN + SHAY	WARNER BROS. NASHVILLE/UMGN	11	80
33	18	27	LIZZO	NICE LIFE/ATLANTIC/AG	7	7
26	24	28	BILLY RAY CYRUS	WHEELHOUSE/EMG/REDMAN	18	8
28	26	29	AVA MAX	ATLANTIC/AG	24	23

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
30	28	30	JUSTIN BIEBER	SONY/REDWAGON/ROCKAWAY/DEF JAM	1	224
27	27	31	BLAKE SHELTON	WARNER BROS. NASHVILLE/UMGN	1	227
32	29	32	BRUNO MARS	ATLANTIC/AG	1	246
41	31	33	DABABY	SOUTHCOAST/INTERSCOPE/IGA	31	8
34	30	34	TRAVIS SCOTT	CACTUS JACK/GRAND Hustle/EPIC	1	161
35	37	35	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	56
40	34	36	MORGAN WALLEN	BIG LOUD	34	15
31	36	3	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	66
36	40	38	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	55
1	13	39	TYLER, THE CREATOR	COLUMBIA	1	9
65	32	40	5 SECONDS OF SUMMER	5 SECONDS OF SUMMER/INTERSCOPE/IGA	1	115
46	35	41	J. COLE	IRISHVILLE/ROCKAWAY/INTERSCOPE/IGA	1	159
70	76	42	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	184
42	43	43	LADY GAGA	INTERSCOPE/IGA	1	118
43	44	44	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	258
45	39	45	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	189
58	48	46	TWENTY ONE PILOTS	FUELED BY RAMEN/UMGN	1	216
44	47	47	MEEK MILL	MAYBACH/ATLANTIC/AG	1	59
52	61	48	MAROON 5	222/INTERSCOPE/IGA	1	258
57	42	49	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	254

NO. 1 Thomas Rhett

Rhett tops the Artist 100 for a second total week as his new album, *Center Point Road*, launches atop the Billboard 200 with 76,000 equivalent album units earned, according to Nielsen Music (see page 80).



RHETT: SLAVEN VLASIC/GETTY IMAGES; MAROON 5: WES AND ALEX GRAY/PIPER FERGOUSON.

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from Spotify, and social networking sites as compiled by Nielsen Music. See Chart Legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

ALBUM/STREAMING & SALES DATA COMPILED BY
nielsen
MUSIC

WKS. AGO	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
38	38	50	MARSHMELLO	JOYTIME COLLECTIVE	4	86
51	49	51	FLORIDA GEORGIA LINE	BMLG	1	258
55	56	52	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	116
47	46	53	A BOOGIE WIT DA HOODIE	HIGBROCKE THE LABEL/ATLANTIC/AG	11	48
RE-ENTRY	54	54	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	70
50	52	55	JASON ALDEAN	MCA/RED WAX/WEA/DIV/BBMG	1	236
81	60	56	THE BEATLES	APPLE/CAPITOL/UMG	5	82
80	66	57	KELSEA BALLERINI	BLACK RIVER	18	86
48	54	58	NORMANI	KEEP COOL/RCA	46	39
49	55	59	SAM SMITH	CAPITOL	1	161
54	53	60	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	59
56	59	61	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	33
NEW	62	62	KENNY WAYNE SHEPHERD	KWS/CONCORD	62	1
RE-ENTRY	63	63	KEVIN GATES	CREAD WOODS ASSOC/LAURENCE/ATLANTIC/AG	5	56
72	67	64	LYNYRD SKYNYRD	MONUMENTAL/ATLANTIC/AG	40	56
79	72	65	LEE BRICE	CURB	15	56
87	83	66	BAD BUNNY	RIMAS	23	64
73	70	67	BRETT YOUNG	BMLG	15	131
77	68	68	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	15
74	69	69	DADDY YANKEE	EL CARTEL/UMG	19	75
62	63	70	GEORGE STRAIT	MCA NASHVILLE/UMGN	6	23
71	74	71	BEYONCE	PARKWOOD/COLUMBIA	2	184
53	65	72	21 SAVAGE	SLAUGHTER GANG/EPIC	5	84
66	75	73	XXXTENTACION	BAD VIBES FOREVER	1	95
93	89	74	LAUV	LAUV/AWAL-KOBALT	43	56
NEW	75	75	JOHN RICH	RICH RECORDS	75	1
82	71	76	METALLICA	BLACKENED	2	205
68	82	77	LEWIS CAPALDI	VERTIGO/CAPITOL	68	3
-	6	78	NCT 127	SM	6	6
RE-ENTRY	79	79	BEBE REXHA	WARNER BROS.	23	114
84	79	80	BRADLEY COOPER	INTERSCOPE/IGA	3	36
100	50	81	ERIC CHURCH	EMI NASHVILLE/UMGN	4	169
89	84	82	KENDRICK LAMAR	IMP/DIV/UMG/INTERSCOPE/AGA	1	229
RE-ENTRY	83	83	AVICII	GEFFEN/IGA	4	43
RE-ENTRY	84	84	CALBOY	PAPER GANG/POLO GROUNDS/RCA	84	5
75	86	85	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	194
-	77	86	RIHANNA	WESTBURY ROAD/ROC NATION	2	230
-	94	87	EAGLES	ERC	10	43
97	95	88	ADELE	XL/COLUMBIA	1	218
-	45	89	YG	4HUNNID/DEF JAM	16	36
90	93	90	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	2	112
RE-ENTRY	91	91	BRETT ELDRIDGE	ATLANTIC/WMN	6	66
RE-ENTRY	92	92	ELVIS PRESLEY	RCA/LEGACY	20	54
60	85	93	MEGAN THEE STALLION	BMG/RED WAX/WEA/BBMG	60	3
RE-ENTRY	94	94	CAMILA CABELLO	SYCO/EPIC	1	125
RE-ENTRY	95	95	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	66
-	98	96	MICHAEL JACKSON	MJ/EPIC	20	214
RE-ENTRY	97	97	OZUNA	VP ENTER/ATLANTIC/UMG/SONY MUSIC LATIN	17	57
RE-ENTRY	98	98	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	29
98	97	99	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	129
RE-ENTRY	100	100	JOURNEY	INOXOTA	55	30

Emerging Artists

June 15
2019
billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
4	1	1	#1 CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	27
5	4	2	LAUV	LAUV/AWAL-KOBALT	1	91
3	3	3	LEWIS CAPALDI	VERTIGO/CAPITOL	3	7
7	7	4	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	26
RE-ENTRY	5	5	GABBIE HANNA	GABBIE HANNA	5	7
8	8	6	PINKFONG	SMART STUDY	1	36
NEW	7	7	YUNG GRAVY	REPUBLIC	7	1
12	10	8	YK OSIRIS	DEF JAM	7	16
-	41	9	DENZEL CURRY	PULCHRA VISAGE/DEF JAM	7	12
-	5	10	NAOMI SCOTT	NAOMI SCOTT	5	2
19	17	11	SHAED	PHOTO FINISH	11	18
-	11	12	CALUM SCOTT	CAPITOL	4	58
16	16	13	LIL TJAY	COLUMBIA	13	7
NEW	14	14	KISHI BASHI	JOYFUL NOISE	14	1
30	26	15	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	43
14	13	16	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	25
28	34	17	WAYV	LABEL V	16	17
47	6	18	JOYNER LUCAS	TWENTY NINE/TULU	6	21
NEW	19	19	GLORYHAMMER	NAPALM	19	1
21	15	20	TOMORROW X TOGETHER	HYVE ENTERTAINMENT/EPIC	1	13
27	18	21	BRYCE VINE	SIRE/WARNER BROS.	3	30
25	39	22	NCT DREAM	SM	12	14
10	14	23	MABEL	POLYDOR/CAPITOL	4	14
15	12	24	NLE CHOPPA	NO LOVE	11	15
24	20	25	LOVELYTHEBAND	RED	1	63
32	30	26	SUMMER WALKER	UMG/INTERSCOPE/AGA	19	31
22	21	27	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	16	13
-	32	28	LIL TECCA	GALACTIC	28	2
-	47	29	ATEEZ	KQ/LEGACY	29	2
35	44	30	MONSTA X	STARSHIP ENTERTAINMENT	11	60
NEW	31	31	FRANK IERO	UNFD/SOULFOOD	31	1
NEW	32	32	JAI PAUL	XL	32	1
RE-ENTRY	33	33	STRAY KIDS	JYP	5	14
50	31	34	PAT BARRETT	DUSYR&DUSYR/SPARROW/CAPITOL/UMG	31	5
RE-ENTRY	35	35	SAWEETIE	HYUNDAI/SONY MUSIC/ATLANTIC/AG	20	13
42	36	36	JON Z	VYDRA/CHOSEN FEW EMERALD	29	5
NEW	37	37	FRANKIE MORENO	BERMUDA	37	1
39	36	38	SECH	RICH	36	6
RE-ENTRY	39	39	BAEKHYUN	SM	3	15
40	38	40	I AM THEY	ESSENTIAL/PLG	30	11
NEW	41	41	BLANCO BROWN	TRAILER/IMP/MCA/BBMG/BBMG	41	1
NEW	42	42	TAINY	MAS FLOW	42	1
43	33	43	HARDY	TREE VIBEZ/BIG LOUD	25	6
NEW	44	44	REMO DRIVE	EPITAPH	44	1
RE-ENTRY	45	45	QUANDO RONDO	Q&K PUBLISHING/UMG/ATLANTIC/AG	37	3
RE-ENTRY	46	46	LUNAY	STAR ISLAND	28	3
NEW	47	47	IAN NOE	NATIONAL TREASURY/THIRTY TIGERS	47	1
41	43	48	ALEC BENJAMIN	IMP/RED WAX/WEA/BBMG	17	23
36	42	49	MITCHELL TENPENNY	RED WAX/WEA/BBMG	2	48
NEW	50	50	DOMINIC FIKE	SANDY BOYS/COLUMBIA	50	1



Sensational Start For Yung Gravy

Rapper/trap singer **Yung Gravy** (above) makes his *Billboard* chart debut, entering at No. 7 on Emerging Artists as his first LP, *Sensational*, starts at No. 30 on Top R&B/Hip-Hop Albums with 12,000 equivalent album units, according to Nielsen Music. The set includes guests **Juicy J** and **Lil Baby**.

Atlanta's **Blanco Brown** also makes his chart debut, arriving on Emerging Artists at No. 41 as his single "The Git Up" begins at No. 16 on Country Digital Song Sales (4,000 sold) and No. 38 on Hot Country Songs.

Plus, **Dominic Fike** arrives at No. 50 on Emerging Artists as the breakout track from the Naples, Fla., native, "3 Nights," continues scaling Alternative and Rock Airplay, reaching a new No. 19 high on each ranking.

—Xander Zellner

CHART BEAT



REPUBLIC RULES RADIO

As "Sucker" by **Jonas Brothers** (above) tops Mainstream Top 40 for an eighth week, extending the airplay chart's longest reign in 2019, Republic Records extends its streak to 14 consecutive weeks atop the tally. The song succeeded **Ariana Grande's** "7 Rings," which ruled for six weeks. The label boasts the longest No. 1 run since 1995-96, when Columbia dominated for a record 17 straight weeks, thanks to two **Mariah Carey** smashes: "Fantasy" (for six weeks) and "One Sweet Day," with **Boyz II Men** (11). Arista (1994) and Capitol (1993) also have linked 14-week No. 1 streaks, dating to the chart's 1992 launch.

—Gary Trust

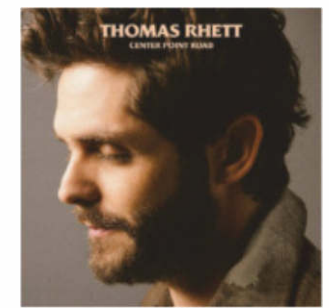
Go to billboard.com for full Chart Beat coverage, including columns and podcasts.

Billboard 200

June 15
2019
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 THOMAS RHETT VALORY/BMLG	Center Point Road	1	1
1	2	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	10
2	3	DJ KHALED WE THE BEST/EPIC	Father Of Asahd	2	3
5	4	KHALID RIGHT HAND/RCA	Free Spirit	1	9
NEW	5	MILEY CYRUS RCA	SHE IS COMING (EP)	5	1
3	6	TYLER, THE CREATOR COLUMBIA	IGOR	1	3
23	7	GG ELTON JOHN ROCKET/ISLAND/UMG	Diamonds	7	82
8	8	DABABY SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	7	14
6	9	SOUNDTRACK WALT DISNEY	Aladdin (2019)	6	2
9	10	ARIANA GRANDE REPUBLIC	Thank U, Next	1	17
10	11	LIZZO NICE LIFE/ATLANTIC/AG	Cuz I Love You	6	7
14	12	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	105
12	13	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	58
13	14	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	49
4	15	MONEYBAGG YO N-LESS/INTERSCOPE/IGA	43VA HEARTLESS	4	2
16	16	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	24
15	17	JUICE WRLD GRADE A/INTERSCOPE/IGA	Death Race For Love	1	13
NEW	18	KEVIN GATES BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Only The Generals Gon Understand (EP)	18	1
7	19	YG 4HUNNID/CTE/DEF JAM	4REAL 4REAL	7	2
NEW	20	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Long Live Love	20	1
17	21	TRAVIS SCOTT ▲ CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	44
20	22	QUEEN ● HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	33
18	23	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	2	25
21	24	BILLIE EILISH ● DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	76
22	25	MEEK MILL ▲ MAYBACH/ATLANTIC/AG	Championships	1	27
24	26	JUICE WRLD ● GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	55
27	27	LADY GAGA & BRADLEY COOPER ▲ INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	35
30	28	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	61
25	29	DAN + SHAY ● WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	50
NEW	30	CALBOY PAPER GANG/POLO GROUNDS/RCA	Wildboy	30	1
26	31	BTS BIG HIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	8
NEW	32	DENZEL CURRY PH/LOMA VISTA/CONCORD	ZUU	32	1
28	33	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	20
32	34	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	78
33	35	PANIC! AT THE DISCO ▲ DCD2/FUELEO BY RAMEN/EMG	Pray For The Wicked	1	50
19	36	LOGIC VISIONARY/DEF JAM	Confessions Of A Dangerous Mind	1	4
34	37	POST MALONE ▲ REPUBLIC	Stoney	4	130
38	38	KHALID ▲ RIGHT HAND/RCA	American Teen	4	118
35	39	ED SHEERAN ▲ ATLANTIC/AG	+ (Divide)	1	118
39	40	ORIGINAL BROADWAY CAST ▲ HAMILTON UP/TOWN/ATLANTIC/AG	Hamilton: An American Musical	3	193
44	41	MORGAN WALLEN BIG LOUD	If I Know Me	41	36
41	42	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	35
46	43	XXXTENTACION ▲ BAD VIBES FOREVER	?	1	64
42	44	21 SAVAGE ● SLAUGHTER GANG/EPIC	I Am > I Was	1	24
37	45	BEYONCE ● PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	8
31	46	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	Fever	10	3
49	47	BAD BUNNY ▲ RIMAS	X 100PRE	11	24
NEW	48	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	World War Joy (EP)	48	1
50	49	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	577
58	50	SOUNDTRACK PARAMOUNT PICTURES/ROCKET/INTERSCOPE/IGA	Rocketman: Music From The Motion Picture	50	2

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
52	51	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	339
NEW	52	YUNG GRAY REPUBLIC	Sensational	52	1
43	53	PINK RCA	Hurts 2B Human	1	6
40	54	SCHOOLBOY Q TOP DAWG/INTERSCOPE/IGA	Crash Talk	3	6
RE	55	TORY LANEZ MAD LOVE/INTERSCOPE/IGA	LoVe me NOW?	4	31
48	56	GUNNA YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	15
67	57	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	30
51	58	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	195
56	59	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	102
53	60	OFFSET QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	15
47	61	PNB ROCK ATLANTIC/AG	Trapstar Turnt Popstar	4	5
60	62	LAUREN DAIGLE ● CENTRICITY/21ZONE	Look Up Child	3	39
61	63	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	13
57	64	NAV XO/REPUBLIC	Bad Habits	1	11
54	65	ELLA MAI ● 10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	34
55	66	TOM PETTY AND THE HEARTBREAKERS Geffen/UMG	The Best Of Everything	16	12
59	67	JASON ALDEAN ● Macon/BROKEN BOW/BMG/BBMG	Rearview Town	1	60
63	68	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	448
62	69	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	93
69	70	CREEDENCE CLEARWATER REVIVAL ◆ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	422
64	71	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	567
70	72	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	162
68	73	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	112
65	74	ARIANA GRANDE ▲ REPUBLIC	Sweetener	1	42
71	75	LIL WAYNE ▲ YOUNG MONEY/REPUBLIC	Tha Carter V	1	36
82	76	LEWIS CAPALDI VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	49	3
66	77	KODAK BLACK ● DOLLAZ H DEALZ/ATLANTIC/AG	Dying To Live	1	25
75	78	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	327
73	79	FLORIDA GEORGIA LINE BMLG	Can't Say I Ain't Country	4	16
98	80	THE BEATLES ◆ APPLE/CAPITOL/UMG	1	1	371
85	81	2PAC ◆ AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	275
72	82	YNW MELLY YNW MELLY/300/AG	I Am You	20	22
83	83	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	131
36	84	MONEY MAN BLACK CIRCLE/EMPIRE	Paranoia	36	2
76	85	SOUNDTRACK ▲ WALT DISNEY	Moana	2	133
NEW	86	AVICII AVICII AB/GEFFEN/IGA	TIM	86	1
80	87	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	146
79	88	BTS BIG HIT ENTERTAINMENT	Love Yourself: Answer	1	40
78	89	BAZZI ● ZZZ/11 COSMIC/ATLANTIC/AG	Cosmic	14	61
88	90	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	116
74	91	JON PARDI ▲ CAPITOL NASHVILLE/UMGN	California Sunrise	11	148
84	92	RODDY RICCH BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	29
89	93	LIL BABY ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	55
144	94	PS NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	87
87	95	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	27
81	96	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	24
103	97	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Origins	2	30
94	98	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE	?	2	93
97	99	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	71
90	100	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	42



Rhett's Road Leads

Thomas Rhett notches his second No. 1 album on the Billboard 200 as *Center Point Road* debuts atop the chart. The LP, the first country set to lead the list in 2019, earned 76,000 equivalent album units during the week ending June 6, according to Nielsen Music. Of that sum, 45,000 were in album sales. Both totals represent the biggest weeks of 2019 for any country album.

The last country set to hit No. 1 was *Kane Brown's Experiment*, which opened atop the list dated Nov. 24, 2018. *Experiment* also had the last largest week for a country album in both units and album sales when it started with 126,000 units earned in its first week, with 107,000 of that sum in album sales.

Further, *Center Point Road* launches with 33.59 million on-demand audio streams earned for its songs in its debut week. That marks the biggest streaming debut week ever for a country album. *Center* has the second-largest streaming week overall among country sets. It is second only to *Gene Autry's Rudolph the Red-Nosed Reindeer and Other Christmas Classics*, which tallied 43.71 million clicks for its tracks on the Jan. 5 list — thanks heavily to the Christmastime plays of the album's holiday favorites "Here Comes Santa Claus (Right Down Santa Claus Lane)" and "Rudolph the Red-Nosed Reindeer."

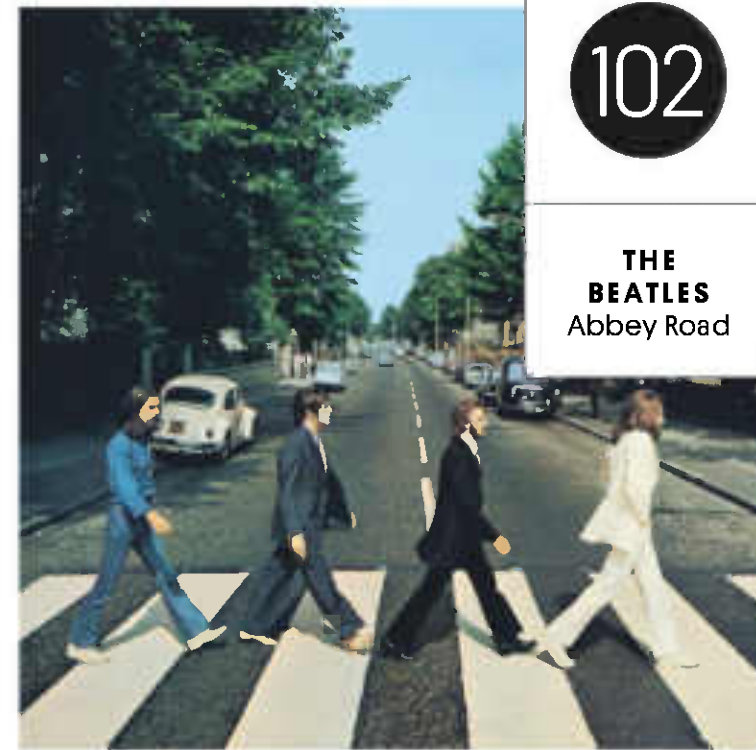
Center Point Road follows Rhett's last album and first Billboard 200 chart-topper, *Life Changes*, which started at No. 1 on the list dated Sept. 30, 2017, with 123,000 units, of which 94,000 were in album sales.

—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).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
107	101	THOMAS RHETT	▲	Life Changes	1	91
105	102	THE BEATLES	◆	Abbey Road	1	312
NEW	103	KENNY WAYNE SHEPHERD BAND		The Traveler	103	1
91	104	ZAC BROWN BAND		Greatest Hits So Far...	20	214
102	105	EMINEM	▲	Kamikaze	1	40
96	106	YNW MELLY		We All Shine	27	20
123	107	TWENTY ONE PILOTS	●	Trench	2	35
101	108	GUNS N' ROSES	▲	Greatest Hits	3	473
99	109	MARSHMELLO		Marshmello: Fortnite Extended Set	45	18
92	110	VAMPIRE WEEKEND		Father Of The Bride	1	5
113	111	THE BEACH BOYS	▲	Sounds Of Summer: The Very Best Of The Beach Boys	16	165
104	112	J. COLE	▲	2014 Forest Hills Drive	1	235
86	113	QUANDO RONDO		From The Neighborhood To The Stage	29	4
NEW	114	JIM JONES		El Capo	114	1
111	115	IMAGINE DRAGONS	▲	Night Visions	2	349
106	116	FLEETWOOD MAC	◆	Rumours	1	324
77	117	MALUMA		11:11	30	3
110	118	PLAYBOI CARTI		Die Lit	3	52
108	119	METRO BOOMIN	●	Not All Heroes Wear Capes	1	31
118	120	CITY GIRLS		Girl Code	55	22
109	121	TAYLOR SWIFT	▲	reputation	1	82
121	122	BOB SEGER & THE SILVER BULLET BAND	◆	Greatest Hits	8	280
117	123	FUTURE		Future Hndrxx Presents: The WIZRD	1	20
112	124	EAGLES	◆	Their Greatest Hits 1971-1975	1	277
115	125	MAC MILLER	●	Swimming	3	44
NEW	126	GABBIE HANNA		2WAYMIRROR	126	1
127	127	THE WEEKND	▲	Starboy	1	132
142	128	KENDRICK LAMAR	▲	good kid, m.A.A.d city	2	345
129	129	H.E.R.	●	H.E.R.	23	85
119	131	MAROON 5	▲	Red Pill Blues	2	83
133	132	BRUNO MARS	▲	24K Magic	2	133
139	133	TWENTY ONE PILOTS	▲	Blurryface	1	212
132	134	SZA	▲	Ctrl	3	104
RE	135	LYNYRD SKYNYRD	▲	All Time Greatest Hits	56	60
131	136	AC/DC	◆	Back In Black	4	362
127	137	SHAWN MENDES	●	Shawn Mendes	1	54
116	138	BEYONCÉ	▲	Lemonade	1	81
126	139	YOUNGBOY NEVER BROKE AGAIN	▲	Until Death Call My Name	7	58
140	140	THE NOTORIOUS B.I.G.	▲	Greatest Hits	1	178
130	141	ED SHEERAN	▲	X	1	259
138	142	RIHANNA	▲	ANTI	1	175
137	143	BEBE REXHA	●	Expectations	13	50
125	144	LIL SKIES		Shelby	5	14
143	145	RED HOT CHILI PEPPERS	▲	Greatest Hits	18	213
134	146	SKI MASK THE SLUMP GOD		STOKELEY	6	27
136	147	BENNY BLANCO		FRIENDS KEEP SECRETS (EP)	41	26
122	148	BLAKE SHELTON		Reloaded: 20 #1 Hits	5	152
145	149	CAMILA CABELLO	▲	Camila	1	73
148	150	TAYLOR SWIFT	▲	1989	1	234

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
149	151	THE WEEKND	▲	Beauty Behind The Madness	1	196
150	152	MOTLEY CRUE		The Dirt (Soundtrack)	10	11
152	153	TRAVIS SCOTT	▲	Birds In The Trap Sing McKnight	1	144
RE	154	ALAN JACKSON		The Essential Alan Jackson	145	3
141	155	J. COLE	▲	KOD	1	59
169	156	LEE BRICE		Lee Brice	36	5
135	157	RICH THE KID		The World Is Yours 2	4	11
RE	158	NIRVANA	◆	Nevermind	1	427
147	159	NICKI MINAJ	▲	Queen	2	43
161	160	DRAKE	▲	Nothing Was The Same	1	288
156	161	BRETT YOUNG	▲	Brett Young	18	121
159	162	LED ZEPPELIN	▲	Mothership	7	277
155	163	HALSEY	▲	hopeless fountain kingdom	1	105
157	164	5 SECONDS OF SUMMER		Youngblood	1	51
162	165	METALLICA	◆	Metallica	1	538
165	166	TRIPPIE REDD		A Love Letter To You 3	3	30
166	167	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	29	72
164	168	SAM SMITH	▲	In The Lonely Hour	2	258
RE	169	OZUNA	▲	Aura	7	40
NEW	170	NOCAP		The Backend Child	170	1
177	171	WHITNEY HOUSTON		I Will Always Love You: The Best Of Whitney Houston	14	28
RE	172	HOZIER		Wasteland, Baby!	1	10
167	173	BRUNO MARS	▲	Doo-Wops & Hooligans	3	425
174	174	TRIPPIE REDD		Life's A Trip	4	43
188	175	KELSEA BALLERINI		Unapologetically	7	19
163	176	KEVIN GATES		Luca Brasi 3	4	36
RE	177	TIM MCGRAW	▲	Number One Hits	27	130
178	178	TYLER, THE CREATOR	●	Flower Boy	2	61
199	179	THOMAS RHETT	▲	Tangled Up	6	158
181	180	JOJI		BALLADS 1	3	31
171	181	CHRIS BROWN	▲	Heartbreak On A Full Moon	3	83
183	182	BON JOVI	▲	Greatest Hits: The Ultimate Collection	5	130
RE	183	THE ROLLING STONES	◆	Hot Rocks 1964-1971	4	307
175	184	SOUNDTRACK		13 Reasons Why, Season 2	26	50
154	185	FARRUKO		Gangalee	80	6
180	186	MICHAEL JACKSON	◆	Thriller	1	369
187	187	LIL MOSEY		Northsbest	29	33
188	188	ADELE	◆	21	1	418
176	189	FRANK OCEAN	▲	Blonde	1	131
190	190	SOUNDTRACK	▲	Black Panther: The Album, Music From And Inspired By	1	69
172	191	DEAN LEWIS		A Place We Knew	31	11
191	192	SHAWN MENDES	▲	Illuminate	1	129
RE	193	CALUM SCOTT		Only Human	66	7
179	194	THE ROLLING STONES		Honk	23	7
187	195	DARYL HALL JOHN OATES	▲	The Very Best Of Daryl Hall John Oates	34	46
192	196	ARIANA GRANDE	▲	Dangerous Woman	2	152
186	197	GEORGE STRAIT	▲	50 Number Ones	1	114
RE	198	KANYE WEST	▲	The Life Of Pablo	1	142
RE	199	LIL DURK		Signed To The Streets 3	17	25
RE	200	OZUNA	▲	Odisea	22	82



102
THE BEATLES
Abbey Road

The former No. 1 album has spent 312 weeks on the tally — the longest of any studio set from The Beatles, and second only to the hits package 1 (with 371 weeks). The album continues to be a sturdy seller on vinyl LP: It is the fourth-biggest-selling vinyl album of 2019, with 29,000 copies sold through the week ending June 6, according to Nielsen Music. Vinyl LP sales comprise 68% of the set's total 2019 sales, as it has sold 43,000 across all formats.

—K.C.



94 NF
Perception

As NF's new single "The Search" (which is not on Perception) bows at No. 70 on the Billboard Hot 100, the buzz generated from the tune aids a 25% gain in equivalent album units for the week, rising to 9,000 earned.



193 CALUM SCOTT
Only Human

The album is back on the chart after over a year (6,000 units; up 4%), thanks largely to the streaming gains of its song "You Are the Reason," which was featured on the May 28 episode of NBC's America's Got Talent.

Diamonds Shines As John's 20th Top 10 LP

Elton John collects his 20th top 10 on the Billboard 200 as his greatest-hits package *Diamonds* vaults from No. 23 to No. 7. The album is basking in the glow of the recent release of *Rocketman*, the fantastical musical film based on John's life, and earned nearly 32,000 equivalent album units (up 83%) in the week ending June 6, according to Nielsen Music.

Rocketman, which was released in U.S. theaters on May 31, stars **Taron Egerton**, who sings a bevy of classic John tracks like "Bennie and the Jets," "I'm Still Standing" and "Crocodile Rock." While its soundtrack album (which moves 58-50 on the Billboard 200; 12,000 units; up 13%) largely consists of Egerton's covers, *Diamonds* contains John's originals.

The Billboard 200 dates back to March 24, 1956, when *Billboard* launched its first regularly published weekly albums chart. That list (then-named Best Selling Popular Albums) eventually morphed into what is now known as the Billboard 200.

The Rolling Stones have collected the most top 10 albums since 1956, with 37. They're followed by **Barbra Streisand** (34), **The Beatles** (32), **Frank Sinatra** (32), **Elvis Presley** (27), **Bob Dylan** (22), **Madonna** (21), **George Strait** (21), **John** (20) and **Paul McCartney/Wings** (20). (Honorary mention goes to the *Kidz Bop Kids* album series, which has 24 top 10 titles under its pint-sized belt.)

Elsewhere on the charts, John adds a record-extending 73rd entry on Adult Contemporary with the new *Rocketman* single "(I'm Gonna) Love Me Again" with Egerton. The track, written specifically for the movie, begins at No. 30.

—Keith Caulfield



Album Sales

June 15
2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	#1 THOMAS RHETT	VALORY/BMG	Center Point Road	1
NEW	2	KIRK FRANKLIN	FO YO SOUL/RCA/RCA INSPIRATION/PLG	Long Live Love	1
3	3	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	10
2	4	SOUNDTRACK	WALT DISNEY	Aladdin (2019)	3
NEW	5	MILEY CYRUS	RCA	SHE IS COMING (EP)	1
20	6	ELTON JOHN	ROCKET/ISLAND/UMI	Diamonds	58
4	7	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	8
6	8	SOUNDTRACK	PARAMOUNT PICTURES/ROCKET/INTERSCOPE/IGA	Rocketman: Music From The Motion Picture	2
NEW	9	KENNY WAYNE SHEPHERD BAND	KWS/CONCORD	The Traveler	1
NEW	10	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Only The Generals Gon Understand (EP)	1
16	11	PINK	RCA	Hurts 2B Human	6
19	12	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	33
34	13	KHALID	RIGHT HAND/RCA	Free Spirit	9
18	14	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	35
21	15	LAUREN DAIGLE	CENTRICITY/2TONE	Look Up Child	39
8	16	DJ KHALED	WE THE BEST/EPIC	Father Of Asahd	3
22	17	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	239
NEW	18	YUNG GRAY	REPUBLIC	Sensational	1
NEW	19	DEATH ANGEL	NUCLEAR BLAST	Humanicide	1
23	20	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	78
24	21	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMI	NOW 70	5
27	22	QUEEN	HOLLYWOOD	Greatest Hits	282
NEW	23	GABBIE HANNA	GABBIE HANNA	2WAYMIRROR	1
33	24	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMI	Legend: The Best Of...	419
1	25	NCT 127	NCT #127 WE ARE SUPERHUMAN: The 4 Mini Album (EP)	SM	2
NEW	26	SUBLIME WITH ROME	5 MUSIC/RED	Blessings	1
26	27	VAMPIRE WEEKEND	SPRING SHOW/COLUMBIA	Father Of The Bride	5
14	28	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	7
13	29	RAMMSTEIN	RAMMSTEIN/VERTIGO/CAROLINE	RAMMSTEIN	3
NEW	30	DUFF MCKAGAN	BLOOD MERIDIAN/UMI	Tenderness	1
NEW	31	AVICII	AVICII AB/GEFFEN/IGA	TIM	1
28	32	QUEEN	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	39
7	33	MORRISSEY	BMG	California Son	2
29	34	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	192
31	35	LUKE COMBS	MCA NASHVILLE/UMGN	This One's For You	96
30	36	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMI	Greatest Hits	284
46	37	THE BEACH BOYS	CAPITOL/UMI	Sounds Of Summer/The Very Best Of The Beach Boys	153
15	38	THE NATIONAL	4AD	I Am Easy To Find	3
NEW	39	KISHI BASHI	JOYFUL NOISE	Omolyari	1
41	40	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	49
82	41	SOUNDTRACK	LEGENDARY/WATERTOWER	Godzilla: King Of The Monsters	2
96	42	ELTON JOHN	ROCKET/MERCURY/UMI	Goodbye Yellow Brick Road	10
32	43	GEORGE STRAIT	MCA NASHVILLE/UMGN	Honky Tonk Time Machine	10
RE	44	HILLSONG UNITED	HILLSONG/SPARROW/CAPITOL CMG	People	5
35	45	ARIANA GRANDE	REPUBLIC	Thank U, Next	17
NEW	46	RORY GALLAGHER	CHERRY/UMI	Blues	1
87	47	HOZIER	RUBYNWORKS/COLUMBIA	Wasteland, Baby!	13
40	48	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	195
NEW	49	SUSAN BOYLE	SYCO/COLUMBIA	Ten	1
53	50	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	245

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 DUFF MCKAGAN	BLOOD MERIDIAN/UMI	Tenderness	1
NEW	2	GLORYHAMMER	NAPALM	Legends From Beyond The Galactic Terrorvortex	1
NEW	3	DARK THRONE	PEACEVILLE/SNAPPER	Old Star	1
NEW	4	TEXAS HIPPIE COALITION	EOWE	High In The Saddle	1
NEW	5	FRANK IERO AND THE FUTURE VIOLENTS	UNFD/SOULFOOD	Barriers	1
NEW	6	JAI PAUL	XL	Leak 04-13 (Bait Ones)	1
NEW	7	FRANKIE MORENO	BERMUDA	Live In Las Vegas	1
NEW	8	REMO DRIVE	EPIGRAPH	Natural, Everyday Degradation	1
NEW	9	IAN NOE	NATIONAL TREASURY/THIRTY TIGERS	Between The Country	1
5	10	TODRICK HALL	TODRICK HALL	Haus Party, Part One (EP)	3
NEW	11	ANGELMAKER	ANGELMAKER	AngelMaker	1
NEW	12	SEVENTH DAY SLUMBER	ROCKFEST/CAPITOL CMG	Closer To Chaos	1
NEW	13	THE MCKAMEYS	HORIZON/CROSSROADS	The Crown	1
NEW	14	ROOTS OF A REBELLION	ROOTS OF A REBELLION	Shapes Of A Soul	1
12	15	TYLER CHILDERS	HICKMAH HOLLER/THIRTY TIGERS	Purgatory	61
11	16	CHRISTONE "KINGFISH" INGRAM	ALLIGATOR	Kingfish	3
23	17	GG WEYES BLOOD	SUB POP	Titanic Rising	9
NEW	18	ELUVIUM	TEMPORARY RESIDENCE	Planoworks	1
NEW	19	L7	BLACKHEART	Scatter The Rats	1
NEW	20	SKAA	SKAA	Just An EP	1
NEW	21	DOG BLOOD	BOYS NOIZE/DWLSLA/ATLANTIC/AG	Turn Off The Lights (EP)	1
NEW	22	LEE HI	YG	24 Degrees Celsius (EP)	1
1	23	EARTH	SARGENT HOUSE	Full Upon Her Burning Lips	2
NEW	24	LAST CRACK	EMP	The Up Rising	1
4	25	SEBADOH	DANGERRBIRD	Act Surprised	2

CATALOG ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	155
2	2	QUEEN	HOLLYWOOD	Greatest Hits	652
5	3	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMI	Legend: The Best Of...	1362
3	4	QUEEN	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	57
4	5	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMI	Greatest Hits	886
7	6	THE BEACH BOYS	CAPITOL	Sounds Of Summer/The Very Best Of The Beach Boys	217
28	7	ELTON JOHN	ROCKET/MERCURY/UMI	Goodbye Yellow Brick Road	27
9	8	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	1316
6	9	METALLICA	BLACKENED/RHINO	Metallica	908
12	10	CREEDEENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	1002
10	11	THE BEATLES	APPLE/CAPITOL/UMI	Abbey Road	391
8	12	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Vol. 2: Awesome Mix Vol. 2	31
11	13	LYNYRD SKYNYRD	GEFFEN/UMI	Icon: Lynyrd Skynyrd	130
RE	14	HOOTIE & THE BLOWFISH	ATLANTIC/RHINO	Cracked Rear View	19
16	15	ABBA	POLAR/POLYDOR/UMI	Gold .. Greatest Hits	520
14	16	GUNS N' ROSES	GEFFEN/UMI	Greatest Hits	486
13	17	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	258
19	18	THE STEVE MILLER BAND	CAPITOL/UMI	Greatest Hits 1974-78	465
17	19	IMAGINE DRAGONS	KIDIMAKORNER/INTERSCOPE/IGA	Evolve	24
26	20	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UMI	Ultimate Sinatra	60
22	21	2PAC	AMARU/GEATH ROW/INTERSCOPE/UMI	Greatest Hits	157
23	22	ERIC CLAPTON	POLYDOR/UMI	Icon: Eric Clapton	162
50	23	NIRVANA	SUB POP/DGC/GEFFEN/UMI	Nevermind	177
RE	24	ALAN JACKSON	ARC/EMI NASHVILLE/UMGN	Precious Memories Collection	24
21	25	NEIL DIAMOND	CAPITOL/UMI	All-Time Greatest Hits	100



Miley Is 'Coming' Right Up

Miley Cyrus' *She Is Coming* EP arrives at No. 5 on the Billboard 200 with 36,000 equivalent album units earned in the week ending June 6, according to Nielsen Music. The EP is Cyrus' 12th top 10, including albums under her **Hannah Montana** alias. On the Billboard Hot 100, EP track "Mother's Daughter" bows at No. 54, securing Cyrus her 47th entry on the tally.

The six-song *She Is Coming* is the first of three EPs that will precede a larger project titled *She Is: Miley Cyrus*. Previous artists who put out a series of EPs that formed a longer album include **John Mayer** (with his *The Search for Everything* album) and **Jason Mraz** (*We Sing, We Dance, We Steal Things.*). Mayer logged a pair of top 15-charting EPs in 2017 with *The Search for Everything: Wave One* (No. 2) and *Wave Two* (No. 13) before the full LP debuted at No. 2. Mraz's project started with the *We Sing* EP (No. 101 in 2008) and was followed by *We Dance* (No. 52), then closed with the complete album that same year (debuting and peaking at No. 3).

While Cyrus also starts at No. 5 on Top Album Sales (12,000 of the EP's opening sum were album sales), a pop star of a different variety debuts on the list: **Susan Boyle's** greatest-hits set *Ten* begins at No. 49 (3,000 sold). The 17-track album includes four previously unreleased tunes. *Ten* is Boyle's eighth LP, but her first to miss the Billboard 200. —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 100 Pop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the rest of subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. CATALOG ALBUM SALES: The week's top-selling albums from the catalog, ranked by sales data as compiled by Nielsen Music. Titles are ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Lauv Debuts With BTS Selfie

Lauv (below) launches on the Social 50 chart at No. 16, marking one of the top debuts for an artist in 2019. The pop singer bows with 459,000 Twitter mentions and 219,000 reactions to his tweets in the week ending June 6, according to Next Big Sound. That's thanks in large part to a June 2 photo he tweeted with **BTS**, the Social 50's No. 1 act for a 130th week. Lauv's debut is the best for a living artist on the Social 50 since **Lil Dicky** started at No. 12 on the May 4 list.

One spot below Lauv, **Stray Kids** reenter the Social 50 at No. 17, registering boosts of 98% and 206% in Twitter reactions and mentions, respectively. Excitement around the nine-piece K-pop boy band is reaching a fever pitch, stoked by the trailer for its album *Clé 2: Yellow Wood*, which is due for a June 19 release. In addition to the June 3 trailer, the group began sharing teaser images of its various members on Twitter, leading to more social engagement. The set's predecessor, *Clé 1: Miroh*, debuted at No. 3 on World Albums on April 6.

For just the second time in 2019, **Troye Sivan** appears on the Social 50, reentering at No. 50 (after last ranking at No. 28 in April). Sivan's return is due to well wishes on social media for his birthday as the singer turned 24 on June 5 (garnering 88,000 Twitter reactions and 48,000 mentions in the process). "Feel very loved today," he tweeted.

—Kevin Rutherford



Social/Streaming

June 15
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billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 130 WKS BTS BIGHIT ENTERTAINMENT	139
2	2	NCT 127 SM	46
7	3	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	46
3	4	GOT7 JYP	94
11	5	MILEY CYRUS RCA	336
18	6	WAYV LABEL V	20
16	7	HALSEY CAPITOL	118
8	8	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	12
20	9	NCT DREAM SM	27
12	10	BLACKPINK YG/INTERSCOPE/IGA	85
4	11	LIL NAS X COLUMBIA	13
24	12	ATEEZ KQ/LEGACY	6
23	13	MONSTA X STARSHIP ENTERTAINMENT	79
10	14	EXO SM	98
13	15	ARIANA GRANDE REPUBLIC	331
NEW	16	LAUV LAUV/MAL-KOBALT	1
RE	17	STRAY KIDS JYP	38
17	18	MEGAN THEE STALLION J501 CERTIFIED/300/AG	9
30	19	ELTON JOHN MERCURY/ISLAND	3
RE	20	BAEKHYUN SM	22
28	21	SHAWN MENDES ISLAND	233
31	22	KATY PERRY CAPITOL	397
6	23	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	103
9	24	RIHANNA WESTBURY ROAD/ROC NATION	427
14	25	TYLER, THE CREATOR COLUMBIA	32
34	26	CARDI B THE KSR GROUP/ATLANTIC/AG	102
21	27	LALI ARIELA/SONY MUSIC ARGENTINA	112
40	28	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	376
22	29	TAYLOR SWIFT REPUBLIC	364
RE	30	JONAS BROTHERS REPUBLIC	16
29	31	MARSHMELLO JOYTIME COLLECTIVE	106
26	32	MARILIA MENDONÇA SOM LIVRE	23
35	33	ALAN WALKER MER MUSIC/K/ROCA	32
RE	34	KAROL G UNIVERSAL MUSIC LATINO/UMLE	8
41	35	KHALID RIGHT HAND/RCA	27
37	36	DADDY YANKEE EL CARTEL/UMLE	75
RE	37	IMAGINE DRAGONS KIDINKORNER/INTERSCOPE/IGA	41
27	38	PAULO LONDRA BIG LIGAS/WARNER LATINA	32
RE	39	BEBE REXHA WARNER BROS.	18
RE	40	ZENDAYA HOLLYWOOD/REPUBLIC	206
RE	41	LOONA BLENDING	7
RE	42	NCT SM	60
33	43	ED SHEERAN ATLANTIC/AG	192
46	44	MICHAEL JACKSON MJ/EPIC	240
RE	45	DUA LIPA WARNER BROS.	88
RE	46	CAMILA CABELLO SYCO/EPIC	147
RE	47	RED VELVET SM	17
25	48	PADRE FABIO DE MELO CANCAO NOVA	11
19	49	TWICE JYP	53
RE	50	TROYE SIVAN CAPITOL	94

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 10 WKS OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	13
2	2	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	10
4	3	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	9
5	4	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	33
3	5	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	2
8	6	TALK RIGHT HAND/RCA	Khalid	17
9	7	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	8
7	8	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	4
6	9	EARQUAKE COLUMBIA	Tyler, The Creator	3
NEW	10	PRESS THE KSR GROUP/ATLANTIC	Cardi B	1
11	11	WOW. REPUBLIC	Post Malone	24
10	12	7 RINGS REPUBLIC	Ariana Grande	20
13	13	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	5
12	14	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	20
14	15	WITHOUT ME CAPITOL	Halsey	35
15	16	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	44
16	17	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	39
23	18	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	13
20	19	ENVY ME PAPER GANG/POLO GROUNDS/RCA	Calboy	23
NEW	20	NEVER REALLY OVER CAPITOL	Katy Perry	1
17	21	SUCKER REPUBLIC	Jonas Brothers	14
19	22	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	27
18	23	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	5
24	24	BABY SHARK SMART STUDY	Pinkfong	32
27	25	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	16
21	26	ME! REPUBLIC	Taylor Swift Feat. Brendon Urle	6
28	27	SWEET BUT PSYCHO ATLANTIC	Ava Max	22
34	28	GO LOKO 4HUMANITY/DEF JAM	YG, Tyga & Jon Z	2
31	29	BETTER RIGHT HAND/RCA	Khalid	34
33	30	CON CALMA EL CARTEL/EL CARTEL/REPUBLIC/UMLE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	6
25	31	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	19
22	32	WISH WISH WE THE BEST/EPIC	DJ Khaled Feat. Cardi B & 21 Savage	3
35	33	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	18
42	34	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	54
26	35	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	19
29	36	MURDER ON MY MIND YMW MELLY/300	YNW Melly	17
38	37	GOD'S COUNTRY WARNER MUSIC NASHVILLE/WMN	Blake Shelton	2
30	38	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	23
36	39	BELIEVER KIDINKORNER/INTERSCOPE	Imagine Dragons	97
39	40	CLOUT QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Cardi B	7
41	41	WHISKEY GLASSES BIG LOUD	Morgan Wallen	2
37	42	SANGUINE PARADISE GENERATION NOW/ATLANTIC	Lil Uzi Vert	8
44	43	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	17
47	44	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	16
NEW	45	MOTHER'S DAUGHTER RCA	Miley Cyrus	1
40	46	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	38
43	47	SWERVIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	23
46	48	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	15
NEW	49	LOOK WHAT GOD GAVE HER VALORY	Thomas Rhett	1
RE	50	ROCKSTAR POST MALONE	Post Malone Feat. 21 Savage	66



Country Time

Don't look now, but country music is having a bit of a moment on the Streaming Songs chart. After the June 8 tally featured a pair of debuts from the genre — "God's Country" by **Blake Shelton** (above) and "Whiskey Glasses" by **Morgan Wallen** — **Thomas Rhett's** "Look What God Gave Her" bows on the June 15 ranking, for a total of three country songs on the new list. "Country" leads (No. 37, 13.7 million streams in the week ending June 6, according to Nielsen Music), followed by "Glasses" (No. 41, 12.6 million) and "Look" (No. 49, 11.8 million).

The tracks are the fourth, fifth and sixth new non-holiday country songs to make the list in 2019, and all charted before the halfway point of the year. To compare: In 2018, two non-classic country songs debuted on Streaming Songs the entire year. The year before, three debuted, with one of them stretching its chart run into 2018. 2016? Two. 2015? Three. That means that in 2019, country music is already on pace to have its best year ever on the Streaming Songs chart, which launched in 2013.

With country's biggest hits accumulating stream counts that could compete with those of pop and hip-hop juggernauts (the types of music that have historically dominated the streaming charts), the genre is looking to beat its numbers from 2013, when seven country tracks dotted the list.

And then? Perhaps the focus will shift to a chart milestone of a different type. Only one country song has ever reached the top 10 of Streaming Songs: **Florida Georgia Line's** "Cruise," which peaked at No. 9 in 2013.

—K.R.

RADIO SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS SUCKER REPUBLIC	Jonas Brothers	14	
3	2	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	9	
4	3	TALK RIGHT HAND/PCA	Khalid	9	
2	4	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	19	
6	5	WOW. REPUBLIC	Post Malone	21	
5	6	SWEET BUT PSYCHO ATLANTIC	Ava Max	18	
8	7	I DON'T CARE SCHOOL BOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	5	
7	8	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	7	
	9	WITHOUT ME CAPITOL	Halsey	33	
12	10	IF I CAN'T HAVE YOU REPUBLIC	Shawn Mendes	6	
10	11	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	36	
11	12	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	37	
19	13	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	6	
22	14	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	4	
16	15	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	31	
14	16	WHISKEY GLASSES BIG LOUNDS	Morgan Wallen	8	
13	17	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	15	
15	18	7 RINGS REPUBLIC	Ariana Grande	20	
21	19	CON CALMA EL CARTEL/REPUBLIC/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	8	
26	20	MISS ME MORE BLACK SWAN	Kelsea Ballerini	10	
18	21	HAPPIER BETHMUSIC COLLECTIVE/ASTRALwerks/CAPITOL	Marshmello & Bastille	39	
23	22	WALK ME HOME RCA	P!nk	9	
17	23	GOOD AS YOU ZONE 4/REPUBLIC/NASHVILLE	Kane Brown	11	
20	24	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	12	
30	25	LOVE SOMEONE WARNER BROS. NASHVILLE/WGN	Brett Eldredge	7	

MAINSTREAM TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS SUCKER REPUBLIC	Jonas Brothers	15	
1	2	WOW. REPUBLIC	Post Malone	22	
5	3	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	11	
2	4	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	21	
6	5	TALK RIGHT HAND/PCA	Khalid	13	
4	6	SWEET BUT PSYCHO ATLANTIC	Ava Max	27	
	7	I DON'T CARE SCHOOL BOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	5	
2	8	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	7	
10	9	IF I CAN'T HAVE YOU REPUBLIC	Shawn Mendes	6	
9	10	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	8	
	11	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	17	
11	12	7 RINGS REPUBLIC	Ariana Grande	21	
14	13	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	14	
	14	WITHOUT ME CAPITOL	Halsey	35	
16	15	COOL REPUBLIC	Jonas Brothers	10	
18	16	NIGHTMARE CAPITOL	Halsey	4	
17	17	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	12	
20	18	CROSS ME ATLANTIC	Ed Sheeran Feat. Chance The Rapper & PnB Rock	3	
	19	CON CALMA EL CARTEL/REPUBLIC/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	8	
	20	EASIER 5 SECONDS OF SUMMER/INTERSCOPE	5 Seconds Of Summer	3	
	21	GG NEVER REALLY OVER CAPITOL	Katy Perry	2	
	22	LA LA LAND SIRI/AMFAM	Bryce Vine Feat. YG	10	
33	23	TRUTH HURTS RICE LIFE/ATLANTIC	Lizzo	2	
27	24	ALL MY FRIENDS EPIC	AJ Mitchell	11	
32	25	WAKE UP CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	6	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 7 WKS PURE WATER COLUMBIA	Mustard & Migos	16	
2	2	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	11	
3	3	TALK RIGHT HAND/PCA	Khalid	17	
4	4	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	21	
5	5	WOW. REPUBLIC	Post Malone	23	
7	6	WAKE UP CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	11	
8	7	ACT UP QUALITY CONTROL/ANDRONAUTS/CAPITOL	City Girls	9	
9	8	CLOSE FRIENDS QUALITY CONTROL/ANDRONAUTS/CAPITOL	Lil Baby	12	
12	9	24/7 RAPINC/ATLANTIC	Meek Mill Feat. Ella Mai	8	
6	10	RULE THE WORLD GAMEBROS/ATLANTIC	2 Chainz Feat. Ariana Grande	12	
10	11	GOING BAD YOUNG MONKEYS/CASH MONEY/WARNER BROS./REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	25	
15	12	GG JUST US WE THE BEST/EPIC	DJ Khaled Feat. SZA	3	
14	13	LIGHT IT UP JOYTIME COLLECTIVE/THE MOTHA/WEA/CAPITOL	Marshmello, Tyga & Chris Brown	6	
11	14	MIDDLE CHILD DREAMVILLE/ROC-A-FELLA/INTERSCOPE	J. Cole	19	
13	15	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	33	
16	16	WORTH IT DEF JAM	YG, Tyga & Jon Z	9	
20	17	GO LOKO WARRIOR MUSIC/TE/DEF JAM	YG, Tyga & Jon Z	4	
19	18	CON CALMA EL CARTEL/REPUBLIC/CAPITOL	Gaddy Yankee & Katy Perry Feat. Snow	7	
18	19	WOBBLE UP E BE/PIGA	Chris Brown Feat. Nicki Minaj & G-Eazy	6	
26	20	SUGE SMITH/CASTLE/INTERSCOPE	DaBaby	5	
17	21	LA LA LAND SIRI/AMFAM	Bryce Vine Feat. YG	12	
23	22	SLIDE BAD BOYZ/EPIC	French Montana Feat. Blueface & Lil Tjay	6	
28	23	TRUTH HURTS RICE LIFE/ATLANTIC	Lizzo	3	
24	24	BIG OLE FREAK EPIC/DEF JAM	Megan Thee Stallion	14	
35	25	CROSS ME ATLANTIC	Ed Sheeran Feat. Chance The Rapper & PnB Rock	2	

DIGITAL SONG SALES™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 13 WKS OLD TOWN ROAD LIL NAS X FEAT. BILLY RAY CYRUS COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	13	
20	2	SHUT UP ABOUT POLITICS WEM RECORDS	John Rich Feat. The Five	2	
NEW	3	NEVER REALLY OVER CAPITOL	Katy Perry	1	
4	4	I DON'T CARE SCHOOL BOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	4	
4	5	BAD GUY DARKROOM/INTERSCOPE/EMG	Billie Eilish	10	
5	6	GOD'S COUNTRY WARRIOR MUSIC/NASHVILLE/WGN	Blake Shelton	10	
NEW	7	PRESS THE KID SQUAD/ATLANTIC/AG	Cardi B	1	
10	8	SUCKER REPUBLIC	Jonas Brothers	14	
11	9	BEER NEVER BROKE MY HEART WYNER RECORDS/SUM BIA NASHVILLE/SMN	Luke Combs	5	
9	10	WHISKEY GLASSES BIG LOUNDS	Morgan Wallen	14	
6	11	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	6	
NEW	12	NOTICE VALORY/EMG	Thomas Rhett	1	
NEW	13	CALL YOU MINE DINRUPTUR/COLUMBIA	The Chainsmokers & Bebe Rexha	1	
12	14	TALK RIGHT HAND/PCA	Khalid	14	
8	15	NIGHTMARE CAPITOL	Halsey	3	
17	16	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	5	
16	17	SWEET BUT PSYCHO ATLANTIC/AG	Ava Max	23	
13	18	TRUTH HURTS RICE LIFE/ATLANTIC/AG	Lizzo	7	
NEW	19	THE SEARCH NF REAL MUSIC	NF	1	
7	20	YOU ARE THE REASON CAPITOL	Calum Scott & Leona Lewis	3	
18	21	SHALLOW INTERSCOPE/EMG	Lady Gaga & Bradley Cooper	37	
15	22	WOW. REPUBLIC	Post Malone	24	
14	23	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	33	
NEW	24	MOTHER'S DAUGHTER RCA	Miley Cyrus	1	
24	25	KNOCKIN' BOOTS CAPITOL NASHVILLE/WARNER	Luke Bryan	10	

ADULT CONTEMPORARY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	1	#1 24 WKS GIRLS LIKE YOU JAZZIN/INTERSCOPE	Maroon 5	49	
2	2	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	34	
3	3	GG YOU SAY CENTRICITY/DEF JAM/WARNER	Lauren Daigle	24	
4	4	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	65	
5	5	BE ALRIGHT RCA/REPUBLIC	Dean Lewis	22	
6	6	LOVE SOMEONE WARRIOR	Lukas Graham	35	
7	7	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	7	
9	8	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	26	
	9	I LIKE ME BETTER LONDON/ROBIT	Lauv	45	
12	10	WALK ME HOME RCA	P!nk	15	
14	11	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	18	
11	12	TEQUILA WARRIOR MUSIC/NASHVILLE/WARNER	Dan + Shay	35	
13	13	WITHOUT ME CAPITOL	Halsey	24	
15	14	A MILLION DREAMS FOURTH+ENTURY FOX/JANITIC	P!nk	23	
19	15	CRAVE LIVE WITHIN/INTERSCOPE	Madonna & Swae Lee	2	
17	16	SUCKER REPUBLIC	Jonas Brothers	9	
16	17	LOST WITHOUT YOU GOOD SOLDIER/CAPITOL	Freya Ridings	9	
18	18	ONE LESS DAY (DYING YOUNG) EMB/EM/ATLANTIC	Rob Thomas	15	
29	19	SWEET BUT PSYCHO ATLANTIC	Ava Max	5	
21	20	I DON'T CARE SCHOOL BOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	4	
26	21	BROKEN & BEAUTIFUL SONY/ATLANTIC	Kelly Clarkson	6	
25	22	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	13	
20	23	WE'RE STILL HERE ORIT/FANTASY/SONY	Steve Perry	11	
27	24	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	5	
23	25	OUT OF LOVE EPIC/DEF JAM	Alessia Cara	12	

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	1	#1 16 WKS WALK ME HOME RCA	P!nk	16	
	2	SUCKER REPUBLIC	Jonas Brothers	15	
3	3	SWEET BUT PSYCHO ATLANTIC	Ava Max	20	
4	4	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	21	
5	5	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	7	
6	6	I DON'T CARE SCHOOL BOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	5	
8	7	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	36	
7	8	WITHOUT ME CAPITOL	Halsey	34	
9	9	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	40	
11	10	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	6	
12	11	SPEECHLESS WARRIOR MUSIC/NASHVILLE/WARNER	Dan + Shay	19	
13	12	BROKEN & BEAUTIFUL SONY/ATLANTIC	Kelly Clarkson	9	
14	13	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	17	
15	14	DON'T GIVE UP ON ME ESCORT	Andy Grammer	11	
16	15	TRAMPOLINE PHONO FINISH/ARGLINE	SHAED	17	
41	16	GG NEVER REALLY OVER CAPITOL	Katy Perry	2	
18	17	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	9	
20	18	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	7	
22	19	COOL REPUBLIC	Jonas Brothers	8	
23	20	STAY AWAKE ISLAND/REPUBLIC	Dean Lewis	8	
1	21	ONE LESS DAY (DYING YOUNG) EMB/EM/ATLANTIC	Rob Thomas	16	
25	22	LOOK WHAT GOD GAVE HER VALORY/REPUBLIC	Thomas Rhett	6	
24	23	I'M SO TIRED... LAUV/CAPITOL/AWAL/ROBALT	Lauv & Troye Sivan	8	
29	24	TALK RIGHT HAND/PCA	Khalid	5	
19	25	HERE WITH ME JOYTIME COLLECTIVE/WEGLUS/DEF JAM/REPUBLIC	Marshmello Feat. CHVRCHES	10	

Pop/Rhythmic/Adult

June 15 2019

billboard

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are relatively recently released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Country

June 15
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	2	1	#1 3 WKS GOD'S COUNTRY	Blake Shelton WARNER MUSIC NASHVILLE/WMN	1	11
2	1	2	WHISKEY GLASSES	Morgan Wallen BIG LOUD	1	34
7	6	3	SG LOOK WHAT GOD GAVE HER	Thomas Rhett VALORY/BMLG	3	15
6	5	4	RUMOR	Lee Brice CURB	4	39
4	4	5	BEER NEVER BROKE MY HEART	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN	3	5
3	3	6	GOOD AS YOU	Kane Brown ZONE 4/RCA NASHVILLE/SMN	3	33
10	8	7	AG MISS ME MORE	Kelsea Ballerini BLACK RIVER	7	32
8	7	8	SPEECHLESS	Dan + Shay WARNER MUSIC NASHVILLE/WAR	1	55
13	11	9	LOVE SOMEONE	Brett Eldredge WARNER MUSIC NASHVILLE/WMN	9	32
11	10	10	GIRL	Maren Morris COLUMBIA NASHVILLE	9	21
12	12	11	KNOCKIN' BOOTS	Luke Bryan CAPITOL NASHVILLE	11	10
16	15	12	ALL TO MYSELF	Dan + Shay WARNER MUSIC NASHVILLE/WAR	12	22
17	16	13	ON MY WAY TO YOU	Cody Johnson COJO/WARNER MUSIC NASHVILLE/WMN	13	43
18	13	14	SOME OF IT	Eric Church EMI NASHVILLE	13	19
15	14	15	TALK YOU OUT OF IT	Florida Georgia Line BMLG	13	39
19	17	16	REARVIEW TOWN	Jason Aldean MACON/BROKEN BOW	16	22
-	41	17	DG SHUT UP ABOUT POLITICS	John Rich Featuring The Five RICH RECORDS	17	2
20	18	18	RAISED ON COUNTRY	Chris Young RCA NASHVILLE	18	18
23	19	19	THE ONES THAT DIDN'T MAKE IT BACK HOME	Justin Moore VALORY	19	11
21	20	20	EVERY LITTLE HONKY TONK BAR	George Strait MCA NASHVILLE	20	17
		21	HOT SHOT DEBUT NOTICE	Thomas Rhett VALORY	21	1
22	21	22	I DON'T KNOW ABOUT YOU	Chris Lane BIG LOUD	21	35
14	22	23	WHAT IF I NEVER GET OVER YOU	Lady Antebellum BIG MACHINE	14	3
26	24	24	WHAT HAPPENS IN A SMALL TOWN	Brantley Gilbert + Lindsay Ell VALORY	24	25
25	25	25	THE BONES	Maren Morris COLUMBIA NASHVILLE	25	14
30	27	26	LOVE YOU TOO LATE	Cole Swindell WARNER MUSIC NASHVILLE/WMN	26	15
27	23	27	REDNECKER	HARDY TREE VIBEZ/BIG LOUD	23	16
24	29	28	WE WERE	Keith Urban HIT RED/CAPITOL NASHVILLE	24	4
36	31	29	BUY MY OWN DRINKS	Runaway June WHEELHOUSE	29	16
29	26	30	THOUGHT ABOUT YOU	Tim McGraw MCGRAW/COLUMBIA NASHVILLE	26	9
-	33	31	CENTER POINT ROAD	Thomas Rhett Featuring Kelsea Ballerini VALORY	31	2
32	35	32	SOUTHBOUND	Carrie Underwood CAPITOL NASHVILLE	32	4
33	28	33	EVERY LITTLE THING	Russell Dickerson TRIPLE TIGERS	28	11
28	30	34	LIVING	Dierks Bentley CAPITOL NASHVILLE	28	9
34	34	35	BACK TO LIFE	Rascal Flatts BIG MACHINE	31	22
35	32	36	SOMEbody's DAUGHTER	Tenille Townes COLUMBIA NASHVILLE	29	14
37	36	37	CLOSER TO YOU	Carly Pearce BIG MACHINE	36	20
NEW		38	THE GIT UP	Blanco Brown TRAILERTRAPMUSIC/BMG/BROKEN BOW	38	1
NEW		39	BLESSED	Thomas Rhett VALORY	39	1
43	40	40	DAY DRUNK	Morgan Evans WARNER MUSIC NASHVILLE/WEA	40	7
39	38	41	GOOD VIBES	Chris Janson WARNER MUSIC NASHVILLE/WAR	38	6
RE-ENTRY		42	MADE FOR YOU	Jake Owen BIG LOUD	42	2
38	39	43	ONE MAN BAND	Old Dominion RCA NASHVILLE	38	10
RE-ENTRY		44	BEER CAN'T FIX	Thomas Rhett Featuring Jon Pardi VALORY	40	2
42	43	45	TO A T	Ryan Hurd RCA NASHVILLE	40	17
RE-ENTRY		46	SOMEONE I USED TO KNOW	Zac Brown Band ZB COLLECTIVE/WHEELHOUSE	27	2
RE-ENTRY		47	REMEMBER YOU YOUNG	Thomas Rhett VALORY	27	2
41	42	48	NOTHING TO DO TOWN	Dylan Scott CURB	35	17
45	44	49	RIDIN' ROADS	Dustin Lynch BROKEN BOW	26	13
47	45	50	PRAYED FOR YOU	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE	36	21

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	1	#1 1 WK THOMAS RHETT	VALORY/BMLG	Center Point Road	1	
1	2	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	105	
2	3	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	Dan + Shay	50	
3	4	MORGAN WALLEN	BIG LOUD	If I Know Me	53	
7	5	GG KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	30	
4	6	CHRIS STAPLETON	MERCURY/UMGN	Traveller	214	
6	7	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	GIRL	13	
5	8	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	Rearview Town	60	
8	9	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	16	
10	10	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	131	
9	11	JON PARDI	CAPITOL NASHVILLE/UMGN	California Sunrise	155	
11	12	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	57	
13	13	THOMAS RHETT	VALORY/BMLG	Life Changes	91	
12	14	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	202	
14	15	BLAKE SHELTON	WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	189	
RE	16	ALAN JACKSON	ARISTA NASHVILLE/LEGACY	The Essential Alan Jackson	34	
18	17	PS LEE BRICE	CURB	Lee Brice	16	
17	18	BRETT YOUNG	BMLG	Brett Young	121	
22	19	KELSEA BALLERINI	BLACK RIVER	Unapologetically	71	
RE	20	TIM MCGRAW	CURB	Number One Hits	174	
26	21	THOMAS RHETT	VALORY/BMLG	Tangled Up	193	
21	22	GEORGE STRAIT	MCA NASHVILLE/UMGN	50 Number Ones	179	
23	23	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	38	
24	24	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	221	
20	25	ERIC CHURCH	EMI NASHVILLE/UMGN	Desperate Man	35	



'Beer' Breaks Through

"Beer Never Broke My Heart" by Luke Combs (above) ascends to the Country Airplay top 10 (11-10) in its fifth week, up 4% to 22.8 million impressions. The song completes the quickest trip to the top 10 since September 2016, when Kenny Chesney's "Setting the World on Fire" (featuring Pink) also needed five frames.

Brett Eldredge nets his eighth Hot Country Songs top 10 with "Love Someone" (11-9). The track rises 5-4 on Country Airplay (31.3 million, up 8%).

Trisha Yearwood scores her best career debut on Country Airplay as "Every Girl in This Town" arrives at No. 21 (8.5 million). The song was released, and aided by hourly plays on participating iHeartMedia radio stations, on June 6. Yearwood tops her former highest start, set by her 2006 duet with Garth Brooks, "Love Will Always Win" (No. 36).

Sheryl Crow's "Prove You Wrong" (featuring Stevie Nicks and Maren Morris) enters Country Airplay at No. 33 (5.2 million). Crow collects her 11th appearance and highest start, while Nicks makes her first appearance (after making one visit to Hot Country Songs with the No. 70-peaking "After the Glitter Fades" in 1982).

Plus, John Rich's "Shut Up About Politics" (featuring The Five) flies 41-17 on Hot Country Songs as it surges 4-1 on Country Digital Song Sales (33,000). The Five are from the Fox News show of the same name: Greg Gutfeld (who co-wrote the song with Rich), Donna Brazile, Dana Perino, Jesse Watters and Juan Williams. —Jim Asker

COUNTRY DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
4	1	#1 1 WK SHUT UP ABOUT POLITICS	John Rich Feat. The Five RICH RECORDS	2		
1	2	GOD'S COUNTRY	Blake Shelton WARNER MUSIC NASHVILLE/WMN	10		
3	3	BEER NEVER BROKE MY HEART	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5		
2	4	WHISKEY GLASSES	Morgan Wallen BIG LOUD	28		
NEW	5	NOTICE	Thomas Rhett VALORY/BMLG	1		
5	6	KNOCKIN' BOOTS	Luke Bryan CAPITOL NASHVILLE/UMGN	10		
RE	7	MADE FOR YOU	Jake Owen BIG LOUD	2		
7	8	GOOD AS YOU	Kane Brown ZONE 4/RCA NASHVILLE/SMN	20		
8	9	RUMOR	Lee Brice CURB	25		
13	10	MISS ME MORE	Kelsea Ballerini BLACK RIVER	31		
10	11	SPEECHLESS	Dan + Shay WARNER MUSIC NASHVILLE/WMN	50		
6	12	LOOK WHAT GOD GAVE HER	Thomas Rhett VALORY/BMLG	14		
11	13	BEAUTIFUL CRAZY	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN	57		
12	14	SOME OF IT	Eric Church EMI NASHVILLE/UMGN	9		
16	15	ALL TO MYSELF	Dan + Shay WARNER MUSIC NASHVILLE/WMN	4		
NEW	16	THE GIT UP	Blanco Brown TRAILERTRAPMUSIC/BMG/BBMG	1		
RE	17	SOUTHBOUND	Carrie Underwood CAPITOL NASHVILLE/UMGN	3		
15	18	TENNESSEE WHISKEY	Chris Stapleton MERCURY/UMGN	177		
14	19	WHAT IF I NEVER GET OVER YOU	Lady Antebellum BIG MACHINE/BMLG	3		
23	20	REARVIEW TOWN	Jason Aldean MACON/BROKEN BOW/BMG/BBMG	3		
RE	21	SOMEONE I USED TO KNOW	Zac Brown Band ZB COLLECTIVE/WHEELHOUSE/BMG	2		
20	22	GIRL	Maren Morris COLUMBIA NASHVILLE/SMN	20		
19	23	TALK YOU OUT OF IT	Florida Georgia Line BMLG	18		
17	24	EYES ON YOU	Chase Rice DACK JANIELS/BROKEN BOW/BMG/BBMG	16		
21	25	TEQUILA	Dan + Shay WARNER MUSIC NASHVILLE/WMN	72		

HOT COUNTRY SONGS: The week's most popular country songs, ranked by radio airplay, streaming impressions, as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Song sales data are based on Nielsen Music's weekly sales report. TOP COUNTRY ALBUMS: The week's top-selling country albums, ranked by total album sales, track equivalent album sales, and streaming equivalent album sales. COUNTRY DIGITAL SONG SALES: The week's top-downloaded country songs, ranked by sales data as compiled 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. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Rock

June 15
2019

billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 HIGH HOPES	▲	Panic! At The Disco	55
2	2	2	AG HEY LOOK MA, I MADE IT		Panic! At The Disco	36
3	3	3	NATURAL		Imagine Dragons	47
RE-ENTRY	4	4	ROCKET MAN	▲	Elton John	3
5	4	5	CHLORINE	●	twenty one pilots	34
HOT SHOT DEBUT	6	6	TINY DANCER	▲	Elton John	1
6	7	7	DG SG BAD LIAR		Imagine Dragons	31
7	5	8	BLUE ON BLACK		Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brantley Gilbert & Brian May	28
NEW	9	9	BENNIE AND THE JETS	▲	Elton John	1
11	8	11	GLORIA		The Lumineers	9
8	10	12	100 BAD DAYS		AJR	18
4	6	13	LO/HI		The Black Keys	14
10	11	14	UNSAINTED		Slipknot	4
12	12	15	READY TO LET GO		Cage The Elephant	19
15	14	16	HURT		Oliver Tree	22
NEW	17	17	GOODBYE YELLOW BRICK ROAD		Elton John	1
13	15	18	MISSED CONNECTION		The Head And The Heart	10
-	13	19	BITTER SWEET SYMPHONY	●	The Verve	2
NEW	20	20	BORN FOR THIS		The Score	1
17	18	21	ALLIGATOR		Of Monsters And Men	5
19	19	22	CRINGE		Matt Maeson	17
16	16	23	LONGSHOT		Catfish And The Bottlemen	17
NEW	24	24	HOLD YOU DOWN		X Ambassadors	1
20	17	25	ALMOST (SWEET MUSIC)		Hozier	20
26	21	26	JOY		Bastille	5
23	22	27	FORGIVE ME FRIEND		Smith & Thell Featuring Swedish Jam Factory	9
22	23	28	BLAME IT ON MY YOUTH		Blink-182	5
NEW	29	29	GODZILLA		Bear McCreary Featuring Serj Tankian	1
21	24	30	THIS LIFE		Vampire Weekend	7
14	20	31	11 MINUTES		Yungblud & Halsey Featuring Travis Barker	16
28	27	32	REMEMBER WHEN		Bad Wolves	9
30	29	33	UNDER YOUR SCARS		Godsmack	6
25	25	34	BELOVED		Mumford & Sons	15
27	28	35	STILL FEEL.		half alive	14
24	26	36	HARMONY HALL		Vampire Weekend	20
32	31	37	BREAKING DOWN		I Prevail	14
29	30	38	BORDERLINE		Tame Impala	8
-	33	39	CHOKE		I Dont Know How But They Found Me	5
34	32	40	POWER OVER ME		Dermot Kennedy	18
NEW	41	41	HEY, MA		Bon Iver	1
36	36	42	MAYBE, I'M AFRAID		lovelytheband	5
35	37	43	ARE YOU BORED YET?		Wallows Featuring Clairo	14
NEW	44	44	LOVE YOURSELF		Suffjan Stevens	1
43	40	45	ELEVATE		Papa Roach	8
46	45	46	BOOM		X Ambassadors	8
38	38	47	PATIENCE		Tame Impala	11
37	44	48	PEER PRESSURE		James Bay Featuring Julia Michaels	15
33	34	49	HEROIN		Badflower	9
-	35	50	BAGS		Clairo	2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 GG ELTON JOHN	●	Diamonds	82	
1	2	QUEEN	●	Bohemian Rhapsody (Soundtrack)	33	
3	3	PANIC! AT THE DISCO	▲	Pray For The Wicked	50	
7	4	SOUNDTRACK	●	Rocketman: Music From The Motion Picture	2	
4	5	QUEEN	▲	Greatest Hits	79	
6	6	IMAGINE DRAGONS	▲	Evolve	102	
5	7	TOM PETTY AND THE HEARTBREAKERS	●	The Best Of Everything	12	
9	8	CREEENCE CLEANWATER REVIVAL	●	Chronicle: The 20 Greatest Hits	124	
8	9	JOURNEY	●	Journey's Greatest Hits	124	
14	10	THE BEATLES	●	1	124	
10	11	BILLY JOEL	▲	The Essential Billy Joel	73	
17	12	IMAGINE DRAGONS	●	Origins	30	
18	13	THE BEATLES	●	Abbey Road	115	
HOT SHOT DEBUT	14	KENNY WAYNE SHEPHERD BAND	●	The Traveler	1	
24	15	TWENTY ONE PILOTS	●	Trench	35	
16	16	GUNS N' ROSES	▲	Greatest Hits	114	
11	17	VAMPIRE WEEKEND	●	Father Of The Bride	5	
20	18	IMAGINE DRAGONS	▲	Night Visions	237	
19	19	FLEETWOOD MAC	●	Rumours	118	
23	20	BOB SEGER & THE SILVER BULLET BAND	●	Greatest Hits	79	
21	21	EAGLES	●	Their Greatest Hits 1971-1975	96	
26	22	TWENTY ONE PILOTS	▲	Blurryface	212	
RE	23	LYNYRD SKYNYRD	▲	All Time Greatest Hits	61	
25	24	AC/DC	●	Back In Black	111	
27	25	RED HOT CHILI PEPPERS	▲	Greatest Hits	114	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 BLUE ON BLACK	Five Finger Death Punch	10		
2	2	MONSTERS	Shinedown	14		
3	3	REMEMBER WHEN	Bad Wolves	20		
4	4	LO/HI	The Black Keys	14		
6	5	ELEVATE	Papa Roach	18		
7	6	UNDER YOUR SCARS	Godsmack	10		
8	7	BREAKING DOWN	I Prevail	15		
5	8	HEROIN	Badflower	26		
10	9	VULTURES	Asking Alexandria	18		
11	10	A GRAVE MISTAKE	Ice Nine Kills	20		
14	11	LOVER, LEAVER	Greta Van Fleet	5		
13	12	UNSAINTED	Slipknot	4		
16	13	FAITH	Ghost	4		
9	14	WIND YOUR HAMMERS	Slash Feat. Myles Kennedy And The Conspirators	19		
15	15	VICIOUS	Halestorm	9		
20	16	WELCOME HOME	HellYeah	3		
17	17	SHUT UP	New Years Day	11		
21	18	TOO BAD	Rival Sons	7		
19	19	READY TO LET GO	Cage The Elephant	18		
22	20	OUT FOR BLOOD	Sum 41	6		
18	21	WONDERFUL LIFE	Bring Me The Horizon Feat. Dani Filth	19		
30	22	WHEN I'M GONE	Dirty Honey	5		
39	23	GG NO MORE	Disturbed	2		
24	24	APOLOGIZE	grandson	12		
25	25	SIMPLE MAN	Messer	12		



Sum 41's New 'Blood'

Sum 41 (above) reaches the top 20 of a *Billboard* airplay chart for the first time in over 14 years as "Out for Blood" rises 21-20 on Mainstream Rock. The Canadian rockers notch their first top 20 entry on the tally, as well as their first top 20 hit on any airplay ranking, since "Pieces" hit No. 14 on Alternative in February 2005. "Blood" is the band's first airplay chart entry since 2011, when "Screaming Bloody Murder" reached No. 37 on Alternative.

Further down Mainstream Rock, **Perry Farrell** makes his first unaccompanied appearance on an airplay chart as "Pirate Punk Politician" debuts at No. 39. The lead single from *Kind Heaven*, the genre vet's first solo LP since 2001's *Song Yet to Be Sung*, follows his work with multiple acts, including **Perry Farrell's Satellite Party**, **Porno for Pyros** and **Jane's Addiction**, the last of which most recently reached Mainstream Rock in 2012 with "Underground."

Plus, **Elton John** infuses Hot Rock Songs with four classics, thanks to renewed interest in the icon's catalog following the May 31 box-office premiere of biopic *Rocketman*. The film's title track leads the way — reentering at No. 4 with 6.2 million streams (up 11%) and 6,000 sold (up 108%), according to Nielsen Music — followed by "Tiny Dancer," "Bennie and the Jets" and "Goodbye Yellow Brick Road" at Nos. 6, 9 and 17, respectively. John's best-of *Diamonds* concurrently rules Top Rock Albums for the first time as it becomes his 20th top 10 on the *Billboard* 200 (see page 80).

—Kevin Rutherford

HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEARLY RELEASED SINGLES OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR MAINSTREAM ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE charts.legends.billboard.com/biz FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. MIKE COPPOLA/GETTY IMAGES

R&B/Hip-Hop

June 15
2019
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	OLD TOWN ROAD ▲	10 WKS	Lil Nas X Featuring Billy Ray Cyrus	1 14
2	2	2	TALK	AG	Khalid	2 16
3	4	3	WOW ▲		Post Malone	1 24
4	3	4	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) ▲		Post Malone & Swae Lee	1 33
6	5	5	SUGE		DaBaby	5 12
			PRESS	NOT LISTED (NOT LISTED)	Cardi B	6 1
			THE LONDON		Young Thug, J. Cole & Travis Scott	6 2
16	10	8	TRUTH Hurts		Lizzo	8 5
13	11	9	POP OUT ●		Polo G Featuring Lil Tjay	9 11
7	7	10	MIDDLE CHILD ▲		J. Cole	2 20
5	8	11	EARFQUAKE		Tyler, The Creator	5 3
15	14	12	ACT UP		City Girls	12 15
11	13	13	PURE WATER ▲		Mustard & Migos	10 20
12	12	14	LOOK BACK AT IT ●		A Boogie Wit da Hoodie	12 26
17	16	15	ENVY ME ▲		Calboy	14 25
14	15	16	PLEASE ME ▲		Cardi B & Bruno Mars	1 16
27	18	17	CLOSE FRIENDS ▲		Lil Baby	16 32
45	21	18	GO LOKO		YG, Tyga & Jon Z	18 5
8	17	19	WISH WISH		DJ Khaled Featuring Cardi B & 21 Savage	8 3
20	19	20	A LOT ▲		21 Savage	5 24
25	22	21	CLOUT		Offset Featuring Cardi B	17 11
29	23	22	WORTH IT ●		YK Osiris	21 16
21	20	23	THOTIANA		Blueface	4 21
18	25	24	JUST US		DJ Khaled Featuring SZA	18 3
39	35	25	GIRLS NEED LOVE ▲	SG	Summer Walker X Drake	16 15
28	26	26	MURDER ON MY MIND ▲		YNW Melly	7 22
			THE SEARCH		NF	27 1
30	27	28	SANGUINE PARADISE		Lil Uzi Vert	12 8
38	31	29	BEFORE I LET GO		Beyoncé	24 7
31	28	30	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	21 19
47	33	31	24/7 ●		Meek Mill Featuring Ella Mai	25 10
35	32	32	BIG OLE FREAK		Megan Thee Stallion	25 12
			ISIS		Joyner Lucas Featuring Logic	24 2
42	37	34	SHOTTA FLOW ●		NLE Choppa	32 9
19	29	35	YOU STAY		DJ Khaled Featuring Meek Mill, J Balvin, Lil Baby & Jeremih	19 3
24	30	36	HOMICIDE		Logic Featuring Eminem	2 5
40	38	37	ROBBERY ●		Juice WRLD	13 16
			RAN\$OM		Lil Tecca	38 1
			ENEMY ARMS		Trippie Redd	39 1
37	34	40	RACKS IN THE MIDDLE		Nipsey Hussle Featuring Roddy Ricch & Hit-Boy	11 10
			BACC AT IT AGAIN		Yella Beezy, Gucci Mane & Quavo	40 3
48	41	42	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	19 20
			WAKE UP		Travis Scott	21 7
50	39	44	JUICE		Lizzo	39 7
46	42	45	TRIGGERED		Jhene Aiko	19 4
			WOBBLE UP		Chris Brown Featuring Nicki Minaj & G-Eazy	46 2
			GOIN BABY		DaBaby	46 3
			BABY SITTER		DaBaby Featuring Offset	48 2
			TAP		NAV Featuring Meek Mill	36 3
			DIE YOUNG ●		Roddy Ricch	38 8

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	DJ KHALED	#1 2 WKS	Father Of Asahd	3	
4	2	KHALID	RIGHT HAND/RECA	Free Spirit	9	
2	3	TYLER, THE CREATOR	COLUMBIA	IGOR	3	
6	4	DABABY	SOUTHEAST/INTERSCOPE/REPUBLIC	Baby On Baby	14	
7	5	POST MALONE ▲	REPUBLIC	beerbongs & bentleys	58	
8	6	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	49	
3	7	MONEYBAGG YO	43VA	HEARTLESS	2	
10	8	A BOOGIE WIT DA HOODIE ●	HOODIE/REPUBLIC	Hoodie SZN	24	
9	9	JUICE WRLD	GRADE A/INTERSCOPE/REPUBLIC	Death Race For Love	13	
				KEVIN GATES Only The Generals Gon Understand (EP)	1	
				YG 4REAL 4REAL	2	
				KIRK FRANKLIN Long Live Love	1	
				TRAVIS SCOTT ASTROWORLD	44	
				SOUNDTRACK Spider-Man: Into The Spider-Verse	25	
				MEEK MILL Championships	27	
				JUICE WRLD Goodbye & Good Riddance	55	
				GG CARDI B Invasion Of Privacy	61	
				CALBOY Wildboy	1	
				DENZEL CURRY ZUU	1	
				NIPSEY HUSSLE Victory Lap	16	
				LOGIC Confessions of A Dangerous Mind	4	
				POST MALONE Stoney	130	
				KHALID American Teen	118	
				LIL BABY & GUNNA Drip Harder	35	
				XXXTENTACION ?	64	

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



Cardi B's 'Press' Charges

Cardi B (above) earns her 11th top 10 on Hot R&B/Hip-Hop Songs as "Press" starts at No. 6. The single opens with 22.2 million U.S. streams earned in the week ending June 6, according to Nielsen Music, prompting a No. 8 entrance on R&B/Hip-Hop Streaming Songs. "Press" begins at No. 2 on R&B/Hip-Hop Digital Song Sales, with 20,000 downloads registered in the same period. Radio play, meanwhile, moves into high gear with a 50-35 leap on R&B/Hip-Hop Airplay due to a 45% surge to 4.6 million in audience in the week ending June 9. The "Press" push is one of three milestones for the rapper on R&B/Hip-Hop Airplay: Her featured turn on husband Offset's "Clout" secures her 13th top 20 hit with its 22-20 ascent, while chart champ "Please Me," a collab with Bruno Mars, reaches 10 weeks at No. 1, tying "Bodak Yellow (Money Moves)" for Cardi B's longest stay at the summit.

Elsewhere, Kevin Gates lands his seventh consecutive top 10 effort on Top R&B/Hip-Hop Albums with the EP *Only The Generals Gon Understand*. The six-song set arrives at No. 10 with 21,000 equivalent album units. The rapper's top 10 streak began with 2014's *By Any Means*, which topped out at No. 5 that May. Among the top 10s, Gates' best showing remains *Islah*, which reached No. 2 in 2016.

Plus, Beyoncé collects her 30th top 10 on R&B/Hip-Hop Airplay as "Before I Let Go" advances 11-10 through a 15% boost to 17.4 million in audience during the week ending June 6. The move breaks the diva's tie with Mary J. Blige for the second-most top 10s on the chart by a woman; Nicki Minaj remains in first place with 31. "Go," a cover of the 1981 hit by Maze featuring Frankie Beverly, also climbs into the top 10 on Adult R&B (12-9) thanks to a 16% hike in plays.

—Trevor Anderson

HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop songs, ranked by radio airplay audience impressions as measured 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 R&B/HIP-HOP ALBUMS: The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. R&B/HIP-HOP AIRPLAY: The week's most popular R&B/hip-hop 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. © 2019, Prometheus Global Media, LLC and Nielsen Music. All rights reserved.

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

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 BAD BUNNY		X 100PRE	24	
2	2	MALUMA		11:11	3	
5	3	GG OZUNA		Aura	41	
3	4	FARRUKO		Gangalee	6	
6	5	PS OZUNA		Odisea	93	
4	6	KAROL G		Ocean	5	
7	7	SECH		Suenos	7	
8	8	ANUEL AA		Real Hasta La Muerte	47	
9	9	LUIS FONSI		Vida	18	
10	10	ROMEO SANTOS		Utopia	9	
HOT SHOT DEBUT	11	HERENCIA DE PATRONES		Pa Las Vibras	1	
13	12	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	153	
11	13	J BALVIN		Vibras	54	
14	14	JHAY CORTEZ		Famouz	2	
15	15	MARC ANTHONY		OPUS	4	
12	16	PAULO LONDRA		Homerun	2	
NEW	17	REIK		Ahora	1	
16	18	SELENA		Ones	187	
17	19	WISNI & YANDEL		Los Campeones del Pueblo / The Big Leagues	25	
19	20	DALEX		Climaxxx	4	
18	21	ROMEO SANTOS		Formula: Vol. 2	219	
20	22	NICKY JAM		Fenix	124	
23	23	MALUMA		F.A.M.E.	55	
22	24	CHRISTIAN NODAL		Me Deje Llevar	93	
21	25	CHRISTIAN NODAL		Ahora	4	



Bad Bunny & Tainy's 'Callaita' Arrives

Bad Bunny (above) logs his 14th top 10 on Hot Latin Songs as "Callaita," with Tainy, arrives at No. 8. It's Tainy's first chart entry. "Callaita" earns Bad Bunny his highest debut in over five months, since "Solo de Mi" landed at No. 6 (Dec. 29, 2018). In between, he claimed 14 debuts — most of them from his album *X 100PRE*. "Callaita" starts mainly on the strength of streaming activity and digital sales. It logged 7 million streams and sold 4,000 downloads in the week ending June 6, according to Nielsen Music.

On the Tropical Albums chart, two tropical heavy hitters debut in the top 10 as **Gilberto Santa Rosa** and **Juan Luis Guerra** return with new albums. Santa Rosa notches his 33rd top 10 as 40... *Y Contando: En Vivo Desde Puerto Rico* opens at No. 6 (2,000 equivalent album units earned, mostly from album sales). He extends his record for the most top 10s on the list, ahead of **Tito Nieves** and **Victor Manuelle**, both of whom have 21.

Meanwhile, Guerra returns to the chart after almost five years as *Literal* debuts at No. 7 (nearly 2,000 units). His 16th studio album follows *Todo Tiene Su Hora*, which debuted at No. 1 on Nov. 20, 2014. *Literal* has so far yielded one entry on the Tropical Songs airplay chart: "Kitipun" peaked at No. 4 on the May 4 list.

—Pamela Bustios

LATIN DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 CON CALMA	Daddy Yankee Feat. Snow	20		
NEW	2	CALLAITA	Bad Bunny & Tainy	1		
NEW	3	AMOR GENUINO	Ozuna	1		
2	4	CALMA	Pedro Capo X Farruko	34		
3	5	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	125		
7	6	MIA	Bad Bunny Feat. Drake	35		
5	7	BAILA BAILA BAILA	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA	22		
4	8	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	36		
6	9	SOLTERA	Lunay, Daddy Yankee & Bad Bunny	4		
11	10	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	6		
13	11	TE ROBARE	Nicky Jam X Ozuna	11		
NEW	12	PLAYA GRANDE	Sofi Tukker & Bomba Estereo	1		
18	13	MI GENTE	J Balvin & Willy William Feat. Beyoncé	101		
14	14	HP	Maluma	14		
NEW	15	AUTE CUTURE	Rosalía	1		
20	16	AULLANDO	Wisn & Yandel & Romeo Santos	16		
NEW	17	LATIMA	Reykon & Maluma	1		
12	18	CONTRA LA PARED	Sean Paul & J Balvin	12		
16	19	OCEAN	Karol G	5		
23	20	CON ALTURA	Rosalía, J. Balvin & El Guincho	9		
21	21	OTRO TRAGO	Sech Feat. Darell	2		
15	22	LOST IN THE MIDDLE OF NOWHERE	Kane Brown & Becky G	9		
RE	23	TE BOTÉ	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	58		
19	24	SECRETO	Anuel AA & Karol G	21		
24	25	VIVIR MI VIDA	Marc Anthony	284		

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS, AS MEASURED 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 COMPARED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (BLENDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUMS, AND STREAMING EQUIVALENT ALBUMS). LATIN DIGITAL SONG SALES: THE WEEK'S TOP DOWNLOADED LATIN SONGS, RANKED BY SALES DATA AS COMPILED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. SEE CHARTS. LEGEND AT BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

Christian/Gospel

June 15
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 46 WKS YOU SAY ▲ J.INGRAM,P.MABURY (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	1	48
2	2	2	GOD ONLY KNOWS TEDD T.M.HALES,S.MOSLEY/FOR KING & COUNTRY (D.SMALLBONE,L.SMALLBONE,L.KEAR,J.REYNOLDS,J.JORNBOM)	for KING & COUNTRY CURB-WORD	2	41
3	3	3	HAVEN'T SEEN IT YET C.WEDGEWORTH (D.GOKEY,C.WEDGEWORTH,E.HULSE)	Danny Gokey SPARROW/CAPITOL CMG	3	21
8	4	4	BUILD MY LIFE E.CASH,N.OCKELS (P.BARRIE,T.D.YOUNKER,M.LREDMAN,K.KAPLE,K.MARTIQ)	Pat Barrett BONYER & BONYER/SPARROW/CAPITOL CMG	4	23
4	7	5	RESURRECTING S.BROWN,M.BRICK,C.A.ROBERTSON (E.BROWN,M.BRICK,S.FURTRICK,N.LOVE,JUNTIL ELIO)	Elevation Worship ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	3	44
7	6	6	RAISE A HALLELUJAH E.CASH (J.D.HELSER,M.H.ELSER,M.S.KAGGS,J.STEVENS)	Bethel Music, Jonathan David Helser & Melissa Helser BETHEL	6	22
5	5	7	SCARS S.MOSLEY,M.JO'CONNOR (M.ARMSTRONG,E.HULSE,J.MCCONNELL,M.HEN)	I AM THEY ESSENTIAL/PLG	5	21
9	8	8	SYMPHONY L.BRIAN,CAMERON,BRANKARFELLO,D.ARNOLD (D.ESTEVEZ,C.ESTEVEZ,D.ARNOLD,L.GUEVARA,L.BRIAN,CAMERON,BRANKARFELLO,D.CHASE)	Switch Featuring Dillon Chase ONE AM	8	18
11	11	9	CHURCH (TAKE ME BACK) B.FOWLER (M.COCHREN,B.FOWLER,M.KUIPER)	Cochren & Co. GOTEE	9	19
13	12	10	GREATNESS OF OUR GOD P.FURLER,G.DUNCAN (C.WEDGEWORTH,B.FOWLER,E.HULSE)	newsboys FAIR TRADE	10	19
14	13	11	TILL I FOUND YOU R.D.JACKSON,K.JACKSON,N.BALACHANDRAN (T.RYAN,P.WICKHAM)	Phil Wickham FAIR TRADE	11	33
12	15	12	IS HE WORTHY? E.CASH (A.PETERSON,B.SHIVE)	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	12	14
15	14	13	ALIVE J.REDMON (J.INGRAM,J.L.SMITH,Z.WILLIAMS)	Big Daddy Weave CURB-WORD	13	16
18	18	14	GOD'S NOT DONE WITH YOU B.HERMS (I.WELLS,B.HERMS,E.L.WEISBAND)	Tauren Wells REUNION/PLG	14	9
17	17	15	WITH LIFTED HANDS R.STEVENS,C.STEVENS (B.FOWLER,C.STEVENS)	Ryan Stevenson GOTEE	15	16
16	16	16	PRIZE WORTH FIGHTING FOR J.SOJKA (K.KIMMETT,L.FARRELL)	Jamie Kimmett REUNION/PLG	16	18
30	21	17	FEAR NO MORE R.FRIESEH (R.FRIESEH,B.NEESMITH,L.ROY)	Building 429 3RD WAVE/THE FUEL	17	9
19	20	18	WHOLE HEART (HOLD ME NOW) M.G.CHISLETT,L.HOUSTON (L.HOUSTON,A.KING)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	14	21
20	19	19	ANOTHER IN THE FIRE M.G.CHISLETT,L.HOUSTON (C.DAVENPORT,L.HOUSTON)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	19	12
24	22	20	REASON C.STEVENS (L.LOWRY,C.MATSON,C.STEVENS)	Unspoken CENTRICITY	20	9
22	23	21	YES I WILL J.L.SMITH (E.HOAGLAND,M.L.C.FIELDS,J.L.SMITH)	Vertical Worship ESSENTIAL WORSHIP/PLG	21	28
39	32	22	SPLIT THE SEA M.A.MILLER (K.KERR,B.NEESMITH,J.PARDQ)	Hannah Kerr BLACK RIVER CHRISTIAN	22	12
21	24	23	LEGENDARY K.COOPER,J.L.COOPER (J.L.COOPER,K.COOPER,S.MOSLEY)	Skillet HEAR IT LOUD/ATLANTIC/FAIR TRADE	17	5
25	25	24	GOOD GRACE M.G.CHISLETT,L.HOUSTON (L.HOUSTON)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	11	26
23	26	25	GREATER THINGS J.SOOTER (M.BROCK,J.SOOTER,J.L.SMITH)	Mack Brock SPARROW/CAPITOL CMG	23	13

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 19 WKS LOVE THEORY K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	1	19
2	2	2	DELIVER ME (THIS IS MY ENEMY) D.LAWRENCE (D.LAWRENCE,W.L.STOKES,M.LEWIS,R.WOODRIDGE,D.DAVIS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson RCA INSPIRATION/PLG	2	22
3	3	3	WON'T HE DO IT M.R.RIDDICK-WOODS (M.R.RIDDICK-WOODS,R.SHELTON,L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	91
4	4	4	UNSTOPPABLE KID CLASS,R.D.REESE (M.R.RIDDICK-WOODS,A.WYLEY,R.D.REESE)	Koryn Hawthorne RCA INSPIRATION/PLG	4	21
5	5	5	YOU KNOW MY NAME (LIVE) K.LEONARD, JR.,T.COBBS LEONARD (N.COBBS LEONARD,B.BROWN)	Tasha Cobbs Leonard MOTOWN GOSPEL	2	23
15	21	6	OK K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	3
		7	JUST FOR ME K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	5
		8	SETTLE HERE K.LEONARD, JR.,T.COBBS LEONARD (W.H.MURPHY II)	William Murphy RCA INSPIRATION/PLG	6	12
6	6	9	MY GOD D.HILL,A.LOVE III (D.HILL)	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	6	23
10	7	10	MAKE ROOM J.MC REYNOLDS,L.I.'MAN (J.MC REYNOLDS)	Jonathan McReynolds EONE	10	14
11	10	11	YOU'RE DOING IT ALL AGAIN D.KIMBROUGH,T.OULANEY (T.DULANEY,N.HARRIS)	Todd DulaneY Featuring Nicole Harris EONE	10	12
9	9	12	POUR YOUR OIL L.B.HOSKINS (L.B.HOSKINS,M.MCFARLIN,T.BELLE)	Joshua Rogers MIXED BAG	8	34
14	11	13	IF GOD / NOTHING BUT THE BLOOD JOHN JON TRAXX (C.L.HOBBS,M.WEBB JR.,N.L.SIMS)	Casey J CASEY J/INTEGRITY/TYSCOT	11	10
17	14	14	MIRACLE WORKER J.J.HAIRSTON IIL,R.ANDERSON (R.TOLBERT JR.,J.L.HAIRSTON II)	JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr. JAMESTOWN	14	8
12	13	15	EVERYTHING WILL BE ALRIGHT J.TYSON (S.MORFEL)	Isaiah Templeton TREMILES	11	17
18	15	16	BLESSINGS ON BLESSINGS A.J.BROWN (A.J.BROWN)	Anthony Brown & group therAPY KEY OF A/FAIR TRADE/TYSCOT	11	5
		17	STRONG GOD K.FRANKLIN,S.I (K.FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	17	1
		18	FATHER KNOWS BEST K.FRANKLIN,S.MARTIN,M.STARK,R.HILL (K.FRANKLIN,L.COOKER,R.P.BRYSON)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	18	1
		19	IDOLS K.FRANKLIN (K.FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	19	1
20	18	20	I MADE IT OUT J.P.KEE (J.P.KEE)	John P. Kee Featuring Zcardi Cortez KEE/EONE	16	9
21	19	21	WIDE AS THE SKY N.NOCKELS (J.C.G.MYRIN,M.J.REDMAN,K.PSTANFILL)	Isabel Davis GLOBAL MINISTRY/UNCLE G	19	5
		22	FOREVER / BEAUTIFUL GRACE K.FRANKLIN,S.MARTIN,R.HILL (K.FRANKLIN)	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	22	1
16	16	23	THIS IS A MOVE K.LEONARD, JR., (N.COBBS LEONARD,B.LAKE,T.BROWN,N.MOODRE)	Tasha Cobbs Leonard MOTOWN GOSPEL	4	19
19	17	24	TELL ME WHERE IT HURTS F.HAMMOND (D.J.DAWKINS (F.HAMMOND))	Fred Hammond F.HAMMOND/HERITAGE/FAIR TRADE PRODUCTIONS	14	11
22	20	25	LAUGHTER (JUST LIKE A MEDICINE) B.WINANS (B.WINANS)	BeBe Winans REGIMEN/MALACO	16	22

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	#1 34 WKS LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	39		
3	2	GG HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	People	6		
2	3	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	218		
6	4	NF CAPITOL CMG	Therapy Session	163		
4	5	FOR KING & COUNTRY CURB-WORD	Burn The Ships	35		
5	6	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	67		
12	7	NF CAPITOL CMG	Mansion	202		
10	8	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	128		
8	9	BETHEL MUSIC BETHEL	Victory: Recorded Live	19		
21	10	ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	103		
7	11	SKILLET ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	264		
9	12	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	174		
15	13	TOBYMAC FORERUNNER/CAPITOL CMG	The Elements	34		
	14	HOT SHOT DEBUT THE AFTERS FAIR TRADE/PLG	Fear No More	1		
16	15	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	61		
13	16	SKILLET HEAR IT LOUD/ATLANTIC/CURB-WORD	Unleashed	148		
14	17	MERCYME FAIR TRADE/PLG	Lifer	114		
17	18	TAUREN WELLS REUNION/PLG	Hills And Valleys	98		
36	19	CHRIS TOMLIN SBSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	132		
18	20	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	104		
19	21	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	290		
20	22	JOSH TURNER MCA NASHVILLE/CAPITOL CMG	I Serve A Savior	32		
26	23	TOBYMAC FORERUNNER/CAPITOL CMG	This Is Not A Test	194		
43	24	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	The Peace Project	17		
23	25	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	204		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	NEW #1 1 WK KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Long Live Love	1		
2	2	GG ANTHONY EVANS SHERMAN JAMES	Altared	3		
3	3	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	93		
4	4	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	175		
5	5	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	47		
6	6	TORI KELLY SCHOLBOY/CAPITOL	Hiding Place	38		
8	7	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	203		
9	8	JONATHAN MC REYNOLDS EONE	Make Room	65		
10	9	FRED HAMMOND VERITY/PLG	The Best Of Fred Hammond	47		
12	10	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	272		
RE	11	TODD DULANEY EONE	Your Great Name	59		
11	12	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit: Live At Passion City Church	31		
15	13	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	188		
14	14	VARIOUS ARTISTS MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG	WOW Gospel 2019	20		
13	15	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	61		
RE	16	TODD DULANEY EONE	To Africa With Love	6		
16	17	WILLIAM MURPHY RCA INSPIRATION/PLG	Settle Here	12		
17	18	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	197		
18	19	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	145		
19	20	TAMELA MANN TILLYMANN	Best Days	274		
24	21	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	75		
RE	22	TODD DULANEY EONE WORSHIP/EONE	A Worshipper's Heart	92		
25	23	ANTHONY BROWN & GROUP THERAPY KEY OF A/WMAN/TYSCOT/GODDIPATH	Everyday Jesus	120		
20	24	TAMELA MANN TILLYMANN	One Way	142		
21	25	KIRK FRANKLIN FO YO SOUL/RCA/RCA INSPIRATION/PLG	Losing My Religion	167		



Franklin's Five Is A First

Kirk Franklin (above) becomes the first artist to top all five *Billboard* gospel charts simultaneously: Top Gospel Albums, Hot Gospel Songs, Gospel Airplay, Gospel Streaming Songs and Gospel Digital Song Sales.

Franklin posts his 13th No. 1 on Top Gospel Albums as *Long Live Love* arrives with 20,000 equivalent album units earned in its first week, according to Nielsen Music. He first reigned with *Kirk Franklin and the Family* beginning Dec. 11, 1993, and his 13 leaders are the most of all acts since then; **Fred Hammond** follows with 10 in that span.

The new set's lead single, "Love Theory," leads the streaming-, airplay- and sales-based Hot Gospel Songs chart for a 19th week. It tops Gospel Airplay for an eighth week and Gospel Streaming Songs for a second frame (1.1 million U.S. streams). On Gospel Digital Song Sales, the new album's "OK" takes over at the top.

"I am extremely grateful that after all of these years I still have a chance to reach people with my music," says Franklin. "I'm humbled by the historic moment."

"OK" also flies 21-6 on Hot Gospel Songs, netting Franklin his record-extending 15th top 10.

Marvin Sapp ranks second with 11, followed by **James Fortune & FIYA** and **Tasha Cobbs Leonard** (10 each).

Franklin previously topped four gospel charts simultaneously on tallies dated May 18. Before that, **Koryn Hawthorne** scored such a quadruple honor atop four surveys dated July 28, 2018.

—Jim Asker

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. **HOT CHRISTIAN SONGS™**: The week's most popular current Christian songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. **TOP CHRISTIAN ALBUMS™**: The week's most popular Christian albums, as compiled by Nielsen Music, based on a multi-metric consumption of equivalent album units, tracked by Nielsen Music. **HOT GOSPEL SONGS™**: The week's most popular current gospel songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. **TOP GOSPEL ALBUMS™**: The week's most popular current gospel albums, 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. **RE-ENTRY**: Albums that re-entered the chart this week. **NEW**: Albums that debuted on the chart this week. **GG**: Gospel Gold. **#1**: The week's most popular song or album. **#1 46 WKS**: The longest-charting song or album. **HOT SHOT DEBUT**: A song or album that debuted at No. 1 on the chart this week. See charts.legend@billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Dance/Electronic

June 15
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS. ON CHART
	1	1	#1 HAPPIER	Marshmello & Bastille	1	42
	2	2	HERE WITH ME	Marshmello Featuring CHVRCHES	2	13
		3	CALL YOU MINE	The Chainsmokers & Bebe Rexha	3	1
	3	4	CLOSE TO ME	Ellie Goulding X Diplo Featuring Swae Lee	2	32
	5	5	TAKI TAKI	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B	2	36
	4	6	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds of Summer	4	18
	6	7	SOS	Avicii Featuring Aloe Blacc	6	9
	7	8	SUMMER DAYS	Martin Garrix Feat. Macklemore & Patrick Stump	6	6
	9	9	THIS FEELING	The Chainsmokers Featuring Kelsea Ballerini	4	38
	8	10	AG GOOD THINGS FALL APART	Illenium & Jon Bellion	8	4
		11	PIECE OF YOUR HEART	Meduza Featuring GOODBOYS	11	11
		12	CARRY ON	Kygo & Rita Ora	7	7
		13	ON MY WAY	Alan Walker, Sabrina Carpenter & Farruko	8	11
		14	RITUAL	Tiesto, Jonas Blue & Rita Ora	14	1
		15	NOT OK	Kygo & Chelsea Cutler	9	2
		16	ALL MY FRIENDS	Madeon	16	1
		17	WTF	HUGEL Featuring Amber Van Day	17	6
		18	SPICY	Herve Pagez & Diplo Featuring Charli XCX	18	1
		19	LILY	Alan Walker, K-391 & Emelie Hollow	12	18
		20	ALL DAY AND NIGHT	Jax Jones, Martin Solveig & Madison Beer	14	10
		21	DG NAILS, HAIR, HIPS, HEELS	Todrick Hall	21	2
		22	365	Zedd & Katy Perry	7	17
		23	GOMF	DVBBS Featuring BRIDGE	22	5
		24	GIANT	Calvin Harris & Rag'n'Bone Man	8	21
		25	SG POST MALONE	Sam Feldt Featuring RANI	25	2
		26	WHAT I LIKE ABOUT YOU	Jonas Blue Featuring Theresa Rex	13	11
		27	I'M NOT ALONE 2019	Calvin Harris	17	9
		28	ONE TOUCH	Jess Glynne & Jax Jones	15	2
		29	INTO HAPPINESS	Phantogram	29	1
		30	BONES	Galantis Featuring OneRepublic	17	18
		31	STAY (DON'T GO AWAY)	David Guetta Featuring Raye	27	4
		32	ALL YOU NEED TO KNOW	Gryffin And SLANDER Feat. Calle Lehmann	12	3
		33	TOUGH LOVE	Avicii Featuring Angus & Vargas & Lagola	9	4
		34	I'VE BEEN THINKING ABOUT YOU	KLAAS & Londonbeat	34	4
		35	THINK ABOUT YOU	Kygo Featuring Valerie Broussard	10	16
		36	NO SLEEP	Martin Garrix Featuring Bonn	12	15
		37	CATCHY SONG	Dillon Francis Featuring T-Pain & That Girl Lay Lay	19	16
		38	MILE HIGH	James Blake Featuring Metro Boomin & Travis Scott	10	20
		39	CONCRETE HEART	VASSY & Disco Fries	23	8
		40	SELFISH	Dimitri Vegas & Like Mike & Era Istrefi	39	4
		41	IGNITE	K-391 Featuring Alan Walker, Julie Bergan & Seungri	28	9
		42	YOU LITTLE BEAUTY	FISHER	26	4
		43	BACK TO LIFE	Hilary Roberts	23	8
		44	CHECK THIS OUT	Marshmello	10	18
		45	WISH YOU WELL	Sigala & Becky Hill	40	2
		46	NEXT TO YOU	Becky G & Digital Farm Animals Featuring Rvnsian	34	4
		47	BETTER WHEN YOU'RE GONE	David Guetta, Brooks & Loote	25	16
		48	CRASHING	Illenium Featuring Bahari	20	13
		49	HURT PEOPLE	Gryffin And Aloe Blacc	28	3
		50	THE RHYTHM OF THE NIGHT	Sean Finn & Corona	34	6

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS. ON CHART		
	1	#1 THE CHAINSMOKERS	World War Joy (EP)	1		
	2	AVICII	TIM	1		
	3	MARSHMELLO	Marshmello: Fortnite Extended Set	18		
	4	LADY GAGA	The Fame	273		
	5	THE CHAINSMOKERS	Collage (EP)	135		
	6	THE CHAINSMOKERS	Memories...Do Not Open	113		
	7	THE CHAINSMOKERS	Sick Boy	59		
	8	FLYING LOTUS	Flamagra	2		
	9	ALAN WALKER	Different World	25		
	10	CALVIN HARRIS	Funk Wav Bounces Vol. 1	101		
	11	ODESZA	A Moment Apart	91		
	12	CLEAN BANDIT	What Is Love?	27		
	13	TODRICK HALL	Haus Party, Part One (EP)	2		
	14	GORILLAZ	Demon Days	228		
	15	ABOVE & BEYOND	Anjunabeats Volume 14	1		
	16	AVICII	True	138		
	17	JONAS BLUE	Blue	29		
	18	ODESZA	In Return	202		
	19	DAVID GUETTA	Nothing But The Beat	229		
	20	ILLENIUM	Awake	82		
	21	KYGO	Kids In Love	83		
	22	MAJOR LAZER	Major Lazer Essentials	32		
	23	DJ SNAKE	Encore	147		
	24	LADY GAGA	Born This Way	171		
	25	ALINA BARAZ & GALIMATIAS	Urban Flora	202		

DANCE/ELECTRONIC DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART		
	1	#1 CALL YOU MINE	The Chainsmokers & Bebe Rexha	1		
	2	HERE WITH ME	Marshmello Feat. CHVRCHES	13		
	3	HAPPIER	Marshmello & Bastille	42		
	4	RITUAL	Tiesto, Jonas Blue & Rita Ora	1		
	5	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds of Summer	18		
	6	ALL MY FRIENDS	Madeon	1		
	7	NAILS, HAIR, HIPS, HEELS	Todrick Hall	2		
	8	THE NIGHTS	Avicii	61		
	9	SPICY	Herve Pagez & Diplo Feat. Charli XCX	1		
	10	THE MIDDLE	Zedd, Maren Morris & Grey	72		
	11	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	120		
	12	SOS	Avicii Feat. Aloe Blacc	9		
	13	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	36		
	14	I GOTTA FEELING	The Black Eyed Peas	349		
	15	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	32		
	16	SO CLOSE	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	15		
	17	SUMMER DAYS	Martin Garrix Feat. Macklemore & Patrick Stump	3		
	18	GOOD THINGS FALL APART	Illenium & Jon Bellion	4		
	19	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini	38		
	20	CLOSER	The Chainsmokers Feat. Halsey	146		
	21	CARRY ON	Kygo & Rita Ora	7		
	22	BODY	Loud Luxury Feat. Brando	61		
	23	INTO HAPPINESS	Phantogram	1		
	24	FADED	Alan Walker	169		
	25	POTIONS	SLANDER & Said The Sky Feat. JT Roach	1		



'World' Domination

The Chainsmokers (above) chug in at No. 1 on Top Dance/Electronic Albums with *World War Joy*. The four-track EP starts with 12,000 equivalent album units, according to Nielsen Music. It's the duo's fourth chart-topper, following *Collage* (14 weeks at No. 1, beginning Nov. 26, 2016), *Memories... Do Not Open* (46 weeks, April 29, 2017) and *Sick Boy* (14 weeks, Oct. 6, 2018).

Joy track "Call You Mine," with **Bebe Rexha**, bows at No. 3 on Hot Dance/Electronic Songs, the chart's highest debut this year. The Chainsmokers' 17th top 10 (only **Calvin Harris**, with 18, has more) and Rexha's fourth culled 8.3 million U.S. streams and sold 13,000 downloads in the tracking week.

Avicii opens at No. 2 on Top Dance/Electronic Albums with the posthumous set *TIM*. Released June 6 (the last day of the tracking week), the set arrives with 9,000 units. *TIM* begins at No. 1 on Dance/Electronic Album Sales due to logging 3,000 in traditional album sales, marking Avicii's fourth leader.

As **Pink**'s "Walk Me Home" hits No. 1 on Dance Club Songs (see page 3), **Van Halen** leaps in with "Jump 2019" (No. 47), thanks to a new **Armin van Buuren** remix. The original "Jump" is the band's only other entry on the chart, reaching No. 17 in 1984.

Plus, **Lil Nas X**'s "Old Town Road" (featuring **Billy Ray Cyrus**) returns for a second week atop Dance/Mix Show Airplay (3-1), while producers **Mahalo** and **DLMT** and featured singer **Lily Denning** each earn their first *Billboard* top 10 with "So Cold" (31-10). —Gordon Murray

OLAV STUBBERUD
HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by Luminate Music Group and reports from a national sample of club DJs. Songs are defined as dance/electronic if they are primarily instrumental or feature heavy electronic production. Songs are ranked by total sales (album sales, digital sales, streaming) for the week. See charts legend on Billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 WALK ME HOME RCA	Pink	9
3	2	GIVE YOU UP BMG	Dido	8
4	3	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	9
6	4	GG MEDELLIN LIVE NATION/INTERSCOPE	Madonna & Maluma	6
7	5	SOS AVICII AB/GEFFEN/INTERSCOPE	Avicii Feat. Aloe Blacc	7
9	6	I'VE BEEN THINKING ABOUT YOU COCONUT/RADIKAL	KLAAS & Londonbeat	7
5	7	I'M NOT ALONE 2019 COLUMBIA	Calvin Harris	8
8	8	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	8
1	9	CONCRETE HEART KMY/RED	VASSY & Disco Fries	11
10	10	PIECE OF YOUR HEART ASTRALWORKS/VIRGIN/CAPITOL	Meduza Feat. GOODBOYS	13
14	11	ON MY WAY MER MUSIKK/RCA	Alan Walker, Sabrina Carpenter & Farruko	6
17	12	SELFISH SMASH THE HOUSE/ARISTA	Dimitri Vegas & Like Mike & Era Istrefi	6
11	13	BACK TO LIFE RED SONGBIRD/DAUMAN	Hilary Roberts	12
20	14	SO AM I ATLANTIC	Ava Max	5
19	15	LOVE OR DRUGS I AM ALCHEMY	Rilan	7
13	16	GIVE ME SOME MORE BFD/SUNSHINE SOUND	HC & The Sunshine Band & Tony Moran Feat. Ville Rogers	10
23	17	DON'T STOP ME NOW PURPLE ROSE	First Ladies Of Disco	5
18	18	THE RHYTHM OF THE NIGHT SELFIE TUNES/SONY MUSIC GERMANY/NITRON MUSIC	Sean Finn & Corona	10
15	19	GOING HOME 418	Kue	7
27	20	TALK RIGHT HAND/RCA	Khalid	4
28	21	MEDICINE HUYORICAN/ITCO	Jennifer Lopez & French Montana	3
21	22	MORE THAN YOU 450	HARBER x Lexy Panterra	6
25	23	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	6
31	24	STAY (DON'T GO AWAY) WHAT A MUSIC/PARLOPHONE/WARNER	David Guetta Feat. Raye	3
16	25	BREAK UP TO MAKE UP PREMIER LEAGUE	Tania	8
36	26	LIFE IS A DANCEFLOOR GLITTER BOX/DEF JET	Shapeshifters Feat. Kimberly Davis	3
39	27	GO SLOW ASTRALWORKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	3
43	28	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	2
26	29	HOUSE OF STONE DOTDOTDOT	Colonel Abrams	8
38	30	OUR SONG COMES ON DAUMAN	Marc Stout Feat. Jessika Sutta	3
33	31	STARRY EYES JUNGLE TIP PING	Young Bombs	5
41	32	YOU GOT WHAT I NEED CARRILLO	Rod Carrillo & Terri B!	3
12	33	PUT YOUR PHONE DOWN (LOW) WHAT A MUSIC/DEF JET	Jack Back	13
35	34	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	5
HOT SHOT DEBUT	35	PROUD SWISHCRAFT	Heather Small Feat. Dirty Disco & Matt Consola	1
34	36	SEND ME AN ANGEL QUINN COLEMAN	Omar Veluz	9
32	37	SUCKER REPUBLIC	Jonas Brothers	8
NEW	38	YOU LITTLE BEAUTY CATCH & RELEASE	FISHER	1
44	39	DON'T CALL ME UP POLYDOR/CAPITOL	Mabel	2
30	40	MARY OFFERED LADYBUGS AND LOVE YOUS TRANSCENDED	VelvetCode	7
42	41	HERE WITH ME JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	Marshmello Feat. CHVRCHES	5
22	42	FIRE IN MY SOUL KANGAROO LI TRACKS/RCA	Oliver Heldens Feat. Shungudzo	13
48	43	READY FOR LOVE ADJO	Mahkenna x Darko	2
24	44	FIRE UP TAZMANIA	Jade Starling	14
49	45	THE ONE AMADEA	Yinon Yahel & DJ Head	2
46	46	PICTURE PERFECT 418	Gattison	2
NEW	47	JUMP 2019 BIG BEAT/ATLANTIC	Van Halen	1
45	48	CON CALMA EL CARTEL/EL CARTEL/REPUBLIC/UMLE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	3
NEW	49	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/DEF JAM/ATLANTIC/UNIVERSAL/WARNER	Ed Sheeran & Justin Bieber	1
NEW	50	BE ALRIGHT SHYRE	Dion Todd Feat. Maya	1

BOXSCORE: The non-grossing concerts as reported by promoters, venues, managers and booking agents. **DANCE CLUB SONGS:** The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts Legend on Billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

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billboard

LEGEND

● Bullets indicate titles with greatest weekly gains.

Album Charts

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

Digital Songs Charts

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

Awards

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

Publishing song index available on Billboard.com/biz.

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

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$12,697,099 (\$750/\$500/\$250/\$140/\$55)	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS MAY 14-31	46,762 11 SHOWS 11 SELLOUTS	HE PERSONS OF THE NIGHT/CAESARS ENTERTAINMENT
2	\$11,639,153 (\$10,432,100 EUROS) (\$135.40/\$84.63/\$73.35/\$65.45)	ED SHEERAN PARC OLYMPIQUE LYONNAIS, LYON, FRANCE MAY 24-26	157,070 162,563 THREE SHOWS	LIVE NATION
3	\$8,910,674 (\$7990,210 EUROS) (\$101.56/\$90.27/\$73.35/\$66.57)	ED SHEERAN ESTADIO DA LUZ, LISBON, PORTUGAL JUNE 1-2	118,085 TWO SHOWS TWO SELLOUTS	AEG PRESENTS
4	\$5,527,014 (\$251.45/\$151.45/\$991.45/ \$71.45/\$51.45)	PINK, JULIA MICHAELS MADISON SQUARE GARDEN, NEW YORK MAY 21-22	29,997 TWO SHOWS TWO SELLOUTS	LIVE NATION
5	\$3,844,870 (\$2954,840) \$195.18/\$58.55	DRAKE, TORY LANEZ MANCHESTER ARENA, MANCHESTER, ENGLAND MARCH 10-11	29,441 30,523 TWO SHOWS	LIVE NATION
6	\$3,554,688 \$750/\$500/\$250/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JUNE 1-5	12,770 THREE SHOWS THREE SELLOUTS	HE PERSONS OF THE NIGHT/CAESARS ENTERTAINMENT
7	\$3,284,217 \$179.50/\$55	DEAD & COMPANY HOLLYWOOD BOWL, LOS ANGELES JUNE 3-4	33,713 34,857	LIVE NATION
8	\$3,081,960 (\$2,440,145) \$113.77/\$69.41	MICHAEL BUBLE O2 ARENA, LONDON MAY 30-31	29,616 TWO SHOWS TWO SELLOUTS	AEG PRESENTS
9	\$2,871,183 \$175.50/\$59.50	DEAD & COMPANY SHORELINE AMPHITHEATRE, MOUNTAIN VIEW, CALIF. MAY 31-JUNE 1	38,971 44,262 TWO SHOWS	LIVE NATION
10	\$2,756,574 (\$2,465,570 EUROS) (\$135.40/\$84.63/\$73.35/\$65.45)	ED SHEERAN MATHUT ATLANTIQUE, BORDEAUX, FRANCE MAY 29	41,449 41,716	LIVE NATION
11	\$2,647,376 \$750/\$250/\$140/\$55/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JUNE 7-8	8,451 TWO SHOWS TWO SELLOUTS	HE PERSONS OF THE NIGHT/CAESARS ENTERTAINMENT
12	\$2,531,572 \$149.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK JUNE 2	18,572 SELLOUT	MSG LIVE
13	\$2,482,650 (\$1,958,375) \$554.10/\$70.06	MICHAEL BUBLE SSE HYDR0, GLASGOW, SCOTLAND MAY 23-24	20,631 20,662 TWO SHOWS	AEG PRESENTS
14	\$2,429,430 (\$1,911,495) \$108.03/\$69.90	MICHAEL BUBLE MANCHESTER ARENA, MANCHESTER, ENGLAND MAY 26-27	24,840 25,605 TWO SHOWS	AEG PRESENTS
15	\$2,336,580 \$249.95/\$47.45	PINK, JULIA MICHAELS FISERV FORUM, MILWAUKEE, WISC. JUNE 2	13,331 SELLOUT	LIVE NATION
16	\$1,822,263 (\$1,424,950) \$70.50/\$28.22	OLLY MURS O2 ARENA, LONDON MAY 17-18	26,998 30,749 TWO SHOWS	SJM CONCERTS
17	\$1,768,656 (\$96,719,000 YEN) \$107.88/\$98.89	JOHN MAYER NIPPON BUDOKAN, TOKYO APRIL 10-11	16,977 TWO SHOWS TWO SELLOUTS	UDO ARTISTS. LIVE NATION
18	\$1,768,202 (\$25,059,600,000 RIPIAH) \$349.69/\$428.67	JOHN MAYER INDONESIA CONVENTION EXHIBITION, JAKARTA, INDONESIA APRIL 5	10,504 SELLOUT	LIVE NATION, TEH PI TIK NATA MANAGEMEN
19	\$1,601,901 \$214.95/\$129.95/\$89.95/ \$44.95/\$24.95	ARIANA GRANDE AMERICAN AIRLINES CENTER, DALLAS, TEXAS MAY 21	14,262 SELLOUT	LIVE NATION
20	\$1,553,130 (\$1,231,555) \$11,359/\$69.36	MICHAEL BUBLE O2 ARENA, LONDON JUNE 1	14,942 SELLOUT	AEG PRESENTS
21	\$1,518,063 \$282.50/\$202.50/\$152.50/ 0/\$107.50/\$82.50	BLACKPINK INFINITE ENERGY CENTER, DULUTH, GA. MAY 5	9,180 9,339	GOLDENVOICE PRESENTS
22	\$1,438,187 \$520/\$47.95	CHER, CHIC FEATURING NILE RODGERS FISERV FORUM, MILWAUKEE, WISC. MAY 12	11,719 SELLOUT	LIVE NATION
23	\$1,421,480 (\$1,117,925) \$190.73/\$82.65	BLACKPINK SSE ARENA, WEMBLEY, LONDON MAY 22	9,968 10,074	LIVE NATION
24	\$1,181,330 (\$905,750) \$164.96/\$28.19	OLLY MURS SSE HYDR0, GLASGOW, SCOTLAND MAY 3-4	18,454 TWO SHOWS TWO SELLOUTS	SJM CONCERTS
25	\$1,145,870 (\$901,950) \$73.05/\$47.64	MUMFORD & SONS MANCHESTER ARENA, MANCHESTER, ENGLAND JUNE 6	17,568 18,106	SJM CONCERTS
26	\$1,052,810 (\$809,395) \$110.56/\$58.53	WU-TANG CLAN, PUBLIC ENEMY & DE LA SOUL SSE ARENA, WEMBLEY, LONDON MAY 10	10,731 SELLOUT	SJM CONCERTS
27	\$1,042,008 (\$825,820) \$50.50/\$37.83	TENACIOUS D SSE ARENA, WEMBLEY, LONDON JUNE 1-2	21,175 21,641 TWO SHOWS	LIVE NATION
28	\$1,028,880 (\$808,225) \$122.30/\$50.92	BACKSTREET BOYS MANCHESTER ARENA, MANCHESTER, ENGLAND JUNE 10	13,123 13,624	LIVE NATION
29	\$1,010,160 (\$799,125) \$113.77/\$56.88	WESTLIFE MANCHESTER ARENA, MANCHESTER, ENGLAND MAY 30	13,489 13,534	LIVE NATION
30	\$997,015 (\$1,448,800 NEW ZEALAND) \$345.88/\$70	JOHN MAYER SPARK ARENA, AUCKLAND, NEW ZEALAND MARCH 23	8,875 SELLOUT	LIVE NATION
31	\$992,994 (\$781,960) \$76.19/\$63.49	MARK KNOPFLER O2 ARENA, LONDON MAY 28	14,008 15,755	KENNEDY STREET
32	\$969,113 (\$629,112 EUROS) \$280.71/\$52.78	HUGH JACKMAN BARCLAYCARD ARENA, HAMBURG, GERMANY MAY 13	9,199 11,515	F&P SCORPIO KONER/PRODUKTIONEN
33	\$935,474 \$350/\$49	WISIN Y YANDEL SAP CENTER, SAN JOSE, CALIF. MAY 26	10,052 12,330	CARDENIS MARKETING NETWORK, LIVE NATION
34	\$913,488 (\$507,700/\$300,50/\$54.50/\$35)	WISIN Y YANDEL THE FORUM, INGLEWOOD, CALIF. MAY 25	12,483 SELLOUT	LIVE NATION, CARDENIS MARKETING NETWORK
35	\$854,034 (\$2,292,541 ZLOTY) \$121.86/\$42.38	ANDRÉ RIEU TAURON ARENA, KRAKOW, POLAND MAY 30	12,409 SELLOUT	ANDRE RIEU PRODUCTIONS

Boxscore data should be submitted to Eric Frankenberg at boxscore@billboard.com.



Dion's \$681M Jackpot

The second Las Vegas residency by **Céline Dion** (above) charts on Billboard Boxscore for the last time, at Nos. 1, 6 and 11. Her final 16 shows at The Colosseum at Caesars Palace grossed a combined \$18.9 million from 67,983 tickets sold, according to figures reported to Boxscore. In all, the simply named **Céline** residency grossed \$296.2 million and sold 1.7 million tickets since launching on March 15, 2011. After 427 shows, Dion averaged \$693,000 per show, up 29% from her 2003-07 average of \$539,000 for her *A New Day* residency. Her average attendance also increased from 3,942 tickets per show to 4,078. (*A New Day* sold 2.8 million tickets.)

Dion finishes her 16-year Sin City run with the two highest-grossing Las Vegas residencies in the history of Boxscore. *A New Day* tops the list with \$385.1 million, followed by *Céline*. Combined, the two residencies grossed \$681.3 million and sold 4.6 million tickets.

—Eric Frankenberg

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MY BILLBOARD MOMENT



Tranter photographed by Christopher Patey on May 23 in Los Angeles. The songwriter reflects on the “life-changing” experience of having three songs at the top of the Hot 100 at billboard.com/videos.

A CHARTS HAT TRICK

JUSTIN TRANTER
SONGWRITER; CO-FOUNDER,
FACET RECORDS

As one of today's most prolific songwriters, Justin Tranter has racked up credits for Ariana Grande, Camila Cabello, Imagine Dragons and the Jonas Brothers — and that's just since last year. The 39-year-old began their career as the lead singer of glam-rock act Semi Precious Weapons. But after getting dropped from “four different record deals,” Tranter — who identifies as queer, uses they/them pronouns and serves on the board of GLAAD — found a second act behind the scenes. In 2012 they inked a publishing deal with Warner/Chappell, and four years later, during the week of March 12, 2016, Tranter joined pop's songwriting elite with three left-field bops that cracked the top 20 of the Billboard Hot 100: Justin Bieber's “Sorry” (No. 4), DNCE's “Cake by the Ocean” (No. 9) and Selena Gomez's “Hands to Myself” (No. 11). The top 40 hitmaker looks back on the milestone, noting: “It changed my life forever.”

I was always obsessed with women telling bold, honest truths in the pop world. I connected with that feminine strength, vulnerability and sexuality. First it was Ani DiFranco, Paula Cole, Diane Warren, Tori Amos and Linda Perry. Then it was Kara DioGuardi, Ester Dean, Bonnie McKee. Anytime there is a female songwriter with a run of hits, I'm paying attention.

To have three songs pretty high the fuck up on the charts blew my mind. Julia Michaels [who co-wrote “Sorry” and “Hands to Myself”] and Mattman & Robin [who co-wrote and produced “Cake by the Ocean”] were — and still are — my closest collaborators. We were in the studio almost every day, so there was endless celebrating that week.

As a songwriter, you get daily rejection. I was 35 then, which is young, but in the music business, to get anything post-30 is pretty fucking lucky. One hit can get you in the door, but there is something to be said about that feeling when you're the common thread with multiple collaborators. Even though it was only three years ago, it feels like a million fucking years ago. I've been able to make music with almost everyone I could have dreamed of, though there are still a couple I'm gunning for. That moment, me and my team realized anything was possible.

—AS TOLD TO NICK WILLIAMS

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CONTINUING TO SOAR ON THE
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