

**NETFLIX:
NAUGHTY
OR NICE?**

WHY COMPOSERS
CALL BUYOUT
DEALS A LUMP
OF COAL

The
**YEAR IN
MUSIC**
2019

How Mariah Stole Christmas

AND TURNED A
25-YEAR-OLD HIT INTO
HER LATEST NO. 1

Plus
Behind the
Booming
Business of
Holiday Music
CAN NEW ACTS
CASH IN?

THANK YOU

FOR A RECORD-BREAKING ARENA RESIDENCY



BILLY JOEL

AT

THE GARDEN[®]

— 6 INCREDIBLE YEARS —

— 71 SOLD OUT SHOWS —

— OVER 1.3 MILLION TICKETS SOLD —

— \$162 MILLION GROSS —



**THE
MADISON SQUARE GARDEN
COMPANY**



WPTHE

215,201 TICKETS
5 DATES
3 COUNTRIES...



IRON MAIDEN

ACES HIGHER THAN EVER...

LEGACY OF THE BEAST TOUR '19

6 OCTOBER: SAO PAULO, BRAZIL - ALLIANZ PARQUE STADIUM **SOLD OUT**

9 OCTOBER: PORTO ALEGRE, BRAZIL - GREMIO STADIUM **SOLD OUT**

12 OCTOBER: BUENOS AIRES, ARGENTINA - VELEZ SARSFIELD STADIUM **SOLD OUT**

14 OCTOBER: SANTIAGO, CHILE - MOVISTAR ARENA **SOLD OUT**

15 OCTOBER: SANTIAGO, CHILE - NACIONAL STADIUM **SOLD OUT**

THANK YOU ADRIAN, BRUCE, DAVE, JANICK, NICKO AND STEVE.

SPECIAL THANKS TO ROD SMALLWOOD AND ANDY TAYLOR @ PHANTOM MUSIC

JOHN JACKSON @ K2 TOURS.

*Phil Rodriguez &
the Move Concerts family*

MOVE
CONCERTS

**SHAWN, CONGRATULATIONS
ON YOUR FIRST SOUTH AMERICAN TOUR...
YOU KILLED IT!**



SHAWN MENDES

THE TOUR

SOUTH AMERICAN TOUR 2019

- 29 NOVEMBER - SÃO PAULO, BRAZIL - ALLIANZ PARQUE STADIUM - **SOLD OUT**
- 3 DECEMBER - RIO DE JANEIRO, BRAZIL - JEUNESSE ARENA - **SOLD OUT**
- 6 DECEMBER - BUENOS AIRES, ARGENTINA - BUENOS AIRES ARENA - **SOLD OUT**
- 7 DECEMBER - BUENOS AIRES, ARGENTINA - BUENOS AIRES ARENA - **SOLD OUT**
- 10 DECEMBER - SANTIAGO, CHILE - MOVISTAR ARENA - **SOLD OUT**
- 11 DECEMBER - SANTIAGO, CHILE - MOVISTAR ARENA - **SOLD OUT**
- 14 DECEMBER - LIMA, PERU - JOCKEY CLUB - **SOLD OUT**

**100,000 TICKETS
SOLD IN 7 DATES!**

SPECIAL THANKS TO ANDREW GERTLER & AG ARTISTS,
MATT GALLE & PARADIGM AGENCY, LOUIS MESSINA JR
AND THE MESSINA GROUP

*Phil Rodriguez &
the Move Concerts family*

MOVE
CONCERTS

billboard



LABEL OF THE YEAR FOUR YEARS STRONG



Source: Billboard #1 Overall Label 2019, 2018, 2016, 2015
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billboard Hot 100



Carey onstage during her All I Want for Christmas Is You Tour at Madison Square Garden in New York on Dec. 15.

Wish Come True: Carey's 'Christmas' Hits No. 1

COMPLETING A CLIMB 25 YEARS IN THE MAKING, Mariah Carey's 1994 carol "All I Want for Christmas Is You" crowns the Billboard Hot 100 for the first time, jingling 3-1.

Originally released in 1994 on her album *Merry Christmas*, the track tops the Streaming Songs chart for a second consecutive week (and third total frame, after a week at No. 1 last holiday season), up 27% to 44.6 million U.S. streams, according to Nielsen Music. It also takes over at No. 1 on Digital Song Sales, surging by 185% to 27,000 sold (after leading the list on Dec. 24, 2005). On the Radio Songs tally, the track climbs 32-27, gaining by 11% to 34.4 million in all-format airplay audience.

The song is only the second holiday No. 1 in the Hot 100's 61-year history, joining The Chipmunks' "The Chipmunk Song" (with David Seville), which ruled for four weeks in 1958-59.

It's also Carey's 19th Hot 100 No. 1, extending her record for the most among soloists and pushing her to within one of The Beatles' overall record (20). "I have to thank the Lambily — they are the best fans in the world," says Carey (see cover story, page 88). "[Going] to No. 1, it's just making me feel ecstatic."

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
18	3	1	#1 SAL ALL I WANT FOR CHRISTMAS IS YOU	▲	Mariah Carey COLUMBIA/ LEGACY	1	35
1	2	2	CIRCLES		Post Malone REPUBLIC	1	15
29	8	3	ROCKIN' AROUND THE CHRISTMAS TREE		Brenda Lee DECCA/MCA NASHVILLE/UME	3	30
2	4	4	SOMEONE YOU LOVED	▲	Lewis Capaldi VERTIGO/ CAPITOL	1	31
3	6	5	GOOD AS HELL	●	Lizzo NICE LIFE/ATLANTIC	3	16
5	7	6	ROXANNE		Arizona Zervas ARIZONA ZERVAS/ COLUMBIA	5	6
4	5	7	MEMORIES		Maroon 5 INTERSCOPE	4	12
RE-ENTRY		8	LUCID DREAMS	▲	Juice WRLD GRADE A/INTERSCOPE	2	47
11	13	9	DANCE MONKEY		Tones And I BAD BATCH/ELEKTRA/EMG	9	10
48	18	10	A HOLLY JOLLY CHRISTMAS		Burl Ives DECCA/MCA SPECIAL PRODUCTS/GEFFEN/UME	10	13



3

BRENDA LEE
"Rockin' Around the Christmas Tree"

The 75-year-old Atlanta native's biggest seasonal hit first entered the Hot 100 on the chart dated Dec. 12, 1960. As it now reaches the top three, and top five, it completes the longest climb ever to each region from a song's chart debut: 59 years and nine days.

You recorded "Rockin'" when you were 13 years old. How did that happen?

The song came to me through a publisher, Al Gallico — he was friends with [my producer] Owen Bradley. Apparently, [songwriter] Johnny Marks knew Al and wanted me to have it. The song was magic, and how could it not be with the Anita Kerr Singers and Bradley producing? It'd be pretty hard to mess it up.

When did you realize you had a hit on your hands?

Somebody called me and said, "Have you seen the [1990] movie *Home Alone*? You ought to, because they've got 'Rockin' really featured in it." That's when it really took off with the youngsters. I knew it was special, but you never know what's going to be a hit — if you did, we'd all have hits every day. It has been a wonderful gift.

What were your holiday traditions growing up?

When I was little and we were very poor, the only time we got fruit was at Christmas. We got what my mom could afford. I remember the first gift I was so excited about was a bike, but Christmastime to us wasn't about gifts — it was about family. I always used to carol — [now] we carol with "Rockin'"

—JOE LYNCH



35

HARRY STYLES
"Adore You"

Styles scores his third top 40 Hot 100 hit as the track from his second solo album, *Fine Line*, arrives with 16.7 million in airplay audience, 15.2 million U.S. streams and 13,000 sold.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
12	12	11	BOP		DaBaby	11	11
			JETSON MADE STARBOY (J.L. KIRK, T. MORGAN, A.M. MENDO)		SOUTHCOST/INTERSCOPE		
30	40	12	STM BANDIT		Juice WRLD & YoungBoy Never Broke Again	10	10
			N. MIRA (N. MIRA, J.A. HIGGINS, K. GAULDEN)		GRADE A/INTERSCOPE		
6	9	13	LOSE YOU TO LOVE ME		Selena Gomez	1	8
			MATTMAN & ROBIN (S. GOMEZ, JULIA MICHAELS, J.D. TRANTER, M. LARSSON, R. FREDRIKSSON)		INTERSCOPE		
8	10	14	10,000 HOURS		Dan + Shay & Justin Bieber	4	10
			D. SMYERS (D. SMYERS, S. MOONEY, J.J. DILLON, J. REYNOLDS, J.D. BIBBER, J. BOYD)		WARNER MUSIC NASHVILLE/WAR/WARNER		
47	23	15	JINGLE BELL ROCK		Bobby Helms	8	28
			O. BRADLEY (J. BEAL, J. BOOTH)		DECCA/MCA NASHVILLE/GEFFEN/UMI		
7	15	16	SENORITA		Shawn Mendes & Camila Cabello	1	25
			ANDREW WATT, BENNY BLANCO (S. MENDES, K.C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOCIC, E. FITCHISON, J. PATTERSON, M.A. HOIBERG)		SYCO/ISLAND/EPIC/REPUBLIC		
32	1	17	AIR HEARTLESS		The Weeknd	1	3
			METRO BOOMIN, THE WEEKND, ILL ANGELO (A. TEFAYE, L. T. WAYNE, ILL ANGELO, A. E. PROCTOR)		XO/REPUBLIC		
16	16	18	BALLIN'		Mustard Feat. Roddy Ricch	16	21
			MUSTARD, GYLTRYPP (D.I. MCFARLANE, S.R. KHAN, ZAMAN KHAN, R.W. MOORE, JR., D. JONES)		10 SUMMERS/INTERSCOPE		
10	14	19	NO GUIDANCE		Chris Brown Feat. Drake	5	27
			VINYLYZ, J. LOUIS, 40 T. WALTON (C.M. BROWN, A. GRAHAM, A. HERNANDEZ, N.J. SHEBIB, J. HUIZAR, T. WALTON, N.A. CHARLES, T.J. BRYANT, M. PLEBRUN)		CBE/RCA		
49	24	20	IT'S THE MOST WONDERFUL TIME OF THE YEAR		Andy Williams	10	13
			R. MERSEY (G. WYLE, E. POLA)		COLUMBIA/LEGACY		

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
14	21	21	BAD GUY		Billie Eilish	1	37
			FINNEAS (B.E. O'CONNELL, F.B. O'CONNELL)		DARKROOM/INTERSCOPE		
13	17	22	PANINI		Lil Nas X	5	25
			TAKE A DAYTRIP, DOT DA GENIUS (M.L. HILL, D.M.A. BAPTISTE, D.C.M. BIRAL, O. OMISHORE, K. COBAIN)		COLUMBIA		
9	22	23	TRUTH HURTS		Lizzo	1	32
			RICKY REED, TELE. (E.B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)		NICE LIFE/ATLANTIC		
-	28	24	LET IT SNOW, LET IT SNOW, LET IT SNOW		Dean Martin	20	6
			L. GILLETTE (J. STYNE, S. CAHN)		CAPITOL/UME		
15	20	25	HIGHEST IN THE ROOM		Travis Scott	1	10
			DZ, NIK D, M.G. DEAN (TRAVIS SCOTT, O. YILDRIM, N. FRASCONA, M.G. DEAN)		CACTUS JACK/GRAND HUSTLE/EPIC		
46	27	26	LAST CHRISTMAS		Wham!	25	12
			G. MICHAEL (G. MICHAEL)		COLUMBIA/LEGACY		
17	19	27	TRAMPOLINE		SHAED	13	28
			SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)		PHOTO FINISH/CAROLINE		
23	29	28	WOAH		Lil Baby	16	5
			QUAY GLOBAL (D. JONES, C. ROSSER)		QUALITY CONTROL/MOTOWN/CAPITOL		
RE-ENTRY		29	LEGENDS		Juice WRLD	29	3
			TAKE A DAYTRIP, R. CHELL (J.A. HIGGINS, D.C.M. BIRAL, D.M.A. BAPTISTE)		GRADE A/INTERSCOPE		
26	25	30	EVERYTHING I WANTED		Billie Eilish	8	5
			FINNEAS (F.B. O'CONNELL, B.E. O'CONNELL)		DARKROOM/INTERSCOPE		
25	37	31	RANSOM		Lil Tecca	4	28
			N. MIRA, TAZ TAYLOR (T.J.A. SHARPE, N. MIRA, TAZ TAYLOR)		GALACTIC/REPUBLIC		
-	33	32	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)		Nat King Cole	11	19
			L. GILLETTE (M. H. TORRE, R. WELLS)		CAPITOL/UME		
21	26	33	HOT		Young Thug Feat. Gunna	11	17
			WHEEZY (J.L. WILLIAMS, W.T. GLASS, S.G. KITCHENS)		YOUNG STONER LIFE/ATLANTIC/300		
-	39	34	FELIZ NAVIDAD		Jose Feliciano	29	7
			R. JARRARD (J. FELICIANO)		RCA/LEGACY		
HOT SHOT DEBUT		35	ADORE YOU		Harry Styles	35	1
			KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, A.R. ALLEN, T. JOHNSON)		ERSKINE/COLUMBIA		
42	41	36	FALLING		Trevor Daniel	36	4
			KC SUPREME, CHARLIE HANDSOME, TAZ TAYLOR (T. NEILL, TAZ TAYLOR, CHARLIE HANDSOME, K. CANDILORA II)		INTERNET MONEY/ALAMO/INTERSCOPE		
-	43	37	SLEIGH RIDE		The Ronettes	26	5
			P. SPECTOR (L. ANDERSON, M. PARISH)		PHIL SPECTOR/EMI BLACKWOOD/LEGACY		
-	44	38	RUDOLPH THE RED-NOSED REINDEER		Gene Autry	16	6
			A. SATHERLEY (J. MARKS)		COLUMBIA NASHVILLE/LEGACY		
20	31	39	OLD TOWN ROAD		Lil Nas X Feat. Billy Ray Cyrus	1	41
			YOUNGKID, M.T. REZNOR, A.M. ROSS (M.L. HILL, K. ROUKEMA, M.T. REZNOR, A.M. ROSS, B.R. CYRUS, J.A. DONALD)		COLUMBIA		
19	32	40	LOVER		Taylor Swift	10	17
			J.M. ANTONOFF, T. SWIFT (T. SWIFT)		REPUBLIC		
22	30	41	ONE MAN BAND		Old Dominion	20	16
			S. MCANALLY (M. RAMSEY, T. ROSEN, B.F. TURI, J. OSBORNE)		RCA NASHVILLE		
37	42	42	DON'T START NOW		Dua Lipa	30	6
			I. KIRKPATRICK (C. AILIN, I. KIRKPATRICK, E.W. SCHWARTZ, D. LIPA)		WARNER		
-	47	43	HAPPY HOLIDAY / THE HOLIDAY SEASON		Andy Williams	43	2
			R. MERSEY (I. BERLIN, K. THOMPSON)		COLUMBIA/LEGACY		
24	34	44	ONLY HUMAN		Jonas Brothers	18	26
			SHELLBACK (J. JONAS, P.K. JONAS II, N.J. JONAS, SHELLBACK)		REPUBLIC		
31	35	45	ON CHILL		Wale Feat. Jeremih	22	18
			T. MOORE, VA (O. AKINTIMEHIN, J.P. FELTON, E. BELLINGER)		MAYBACH/WARNER		
28	38	46	EVEN THOUGH I'M LEAVING		Luke Combs	11	15
			S. MOFFATT, L. COMBS, W.B. DURRETT, R. FULCHER		RIVER HOUSE/COLUMBIA NASHVILLE		
NEW		47	THE BOX		Roddy Ricch	47	1
			3DROC (R.W. MOORE, JR., S. GLOADE)		BIRD VISION/ATLANTIC		
34	45	48	GRAVEYARD		Halsey	34	13
			J. BELLION, L. BELL, O. JIVOLTA, THE MONSTERS & STRANGERZ (A.R. ALLEN, J.D. BELLION, L. BELL, A. FRANGIPANE, J.K. JOHNSON, S. JOHNSON, M. WILLIAMS)		CAPITOL		
RE-ENTRY		49	ROBBERY		Juice WRLD	27	19
			N. MIRA (J.A. HIGGINS, N. MIRA)		GRADE A/INTERSCOPE		
27	36	50	BEAUTIFUL PEOPLE		Ed Sheeran Feat. Khatid	13	24
			SHELLBACK, MAX MARTIN, FRED. E. SHEERAN (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, K.D. ROBINSON)		RIGHT HAND/ATLANTIC/RCA		

LEE: LAURA ROBERTS/INVISION/SHUTTERSTOCK; STYLES: WILL HEATHING/GETTY IMAGES. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. STREAMING DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA. LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

F O R Y O U R C O N S I D E R A T I O N
GRAMMY® SONG OF THE YEAR

lover
TAYLOR SWIFT

“LOVER IS A
CAREER-TOPPING
MASTERPIECE”

RollingStone

“TAYLOR SWIFT’S
‘LOVER’ IS GROWN-UP,
COMPLEX POP”

Los Angeles Times



“CRITICS ARE FALLING
IN LOVE WITH TAYLOR
SWIFT’S LATEST
ALBUM LOVER”



“THE OLD TAYLOR IS
BACK ON LOVER
AND THE BEST SHE’S
BEEN IN YEARS”

VULTURE

★★★★ **VOTE FOR “LOVER”** ★★★★★

...BECAUSE THIS DECADE’S MOST PROLIFIC SONGWRITER
HAS NEVER WON GRAMMY’S SONG OF THE YEAR



2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
45	53	51	HOT GIRL BUMMER A.M. GOLDSTEIN, BLACK BEAR (A.M. GOLDSTEIN, M.T. MUSTO)	blackbear BEAR TRAP/ALAMO/ INTERSCOPE	41	13
-	11	52	BLINDING LIGHTS METRO BOOMIN, THE WEEKND, ILL ANGELO, DRE MOON (A. TESFAYE, L. T. WAYNE, ILL ANGELO, A. E. PROCTOR)	The Weeknd XO/REPUBLIC	11	2
43	52	53	PLAYING GAMES LONDON ON DA TRACK (S. WALKER, L.T. HOLMES, A. ROBINSON, K.R. BAILEY, C. GRIFFIN)	Summer Walker LVRN/ INTERSCOPE	16	15
53	57	54	THE BONES G. KURSTIN (M. MORRIS, J. ROBBINS, L. VELTZ)	Maren Morris COLUMBIA NASHVILLE/ COLUMBIA	48	12
55	46	55	INTO THE UNKNOWN R. LOPEZ, K. ANDERSON-LOPEZ, D. METZGER (K. ANDERSON-LOPEZ, R. LOPEZ)	Idina Menzel & AURORA WALT DISNEY	46	3
38	55	56	HEAT BUDDAHBLESS (C. M. BROWN, T. B. DOUGLAS, SR., A.L. SMALL, K. THOMAS, M. PITTS, L. S. ROGERS, S. G. KITCHENS)	Chris Brown Feat. Gunna CBE/RCA	36	15
51	56	57	JUICY TYSON TRAX, YETI (A. Z. DLAMINI, L. GOTTWALD, D. SPRECHER, L. ASRAT, M. R. NGUYEN, STEVENSON)	Doja Cat & Tyga KEMOSABE/ RCA	47	7
RE-ENTRY		58	START WIT ME JETSONMADE (R. W. MOORE, JR., T. MORGAN, S. G. KITCHENS)	Roddy Ricch & Gunna BIRD VISION/ ATLANTIC	58	4
NEW		59	CHRISTMAS TREE FARM JIMMY NAPES, T. SWIFT (T. SWIFT)	Taylor Swift REPUBLIC	59	1
73	89	60	HATE ME J. EVIGAN, THE MONSTERS & STRANGERZ (J. G. EVIGAN, E. J. GOULDING, B.T. HAZZARD, J. K. JOHNSON, S. JOHNSON, M. LOMAX, A. WOTMAN, J. A. HIGGINS)	Ellie Goulding & Juice WRLD POLYDOR/ INTERSCOPE	56	18
-	72	61	LIKE IT'S CHRISTMAS G.M. STONE, F. WEXLER, J. EVIGAN, M. ELIZONDO (G.M. STONE, F. WEXLER, A. WELLS, N. J. JONAS, J. JONAS, P.K. JONAS II, J. G. EVIGAN)	Jonas Brothers REPUBLIC	61	2
66	61	62	VIBEZ JETSONMADE, NEEKO BABY, J.L. HARRIS, (J.L. KIRK, T. MORGAN, D.D. MOORE, J.L. HARRIS)	DaBaby SOUTH COAST/ INTERSCOPE	21	11
62	62	63	REMEMBER YOU YOUNG D. HUFF, J. FRASURE, THOMAS RHETT (THOMAS RHETT, J. FRASURE, A. GORLEY)	Thomas Rhett VALORY	53	13
59	64	64	DEATH DJ PAUL, T.WHY XCLUSIVE (TRIPPIE REDD, J.L. KIRK, P. BEAUREGARD, T. MOORE)	Trippie Redd Feat. DaBaby TENTHOUSAND PROJECTS/CAROLINE	59	4
56	59	65	HEART ON ICE SPEAKER BANGERZ, MALIK, DICAPRIO BEATZ (R. GREEN, D. BANKS, L. D. BLEDSOE, M. W. BYNOE, FISHER, J. SMITH SERVANCE)	Rod Wave ALAMO/ INTERSCOPE	54	5
65	73	66	CAMELOT FRESHDUZIT (B. L. POTTS, D. TRIPLETT)	NLE Choppa NLE CHOPPA/WARNER	37	13
50	60	67	TAKE WHAT YOU WANT L. BELL, ANDREW WATT (A. R. POST, J. OSBOURNE, TRAVIS SCOTT, L. B. BELL, A. WOTMAN, W. T. WALSH)	Post Malone Feat. Ozzy Osbourne & Travis Scott REPUBLIC	8	14
72	69	68	RIDIN' ROADS Z. CROWELL (D. LYNCH, A. GORLEY, Z. CROWELL)	Dustin Lynch BROKEN BOW	68	6
67	65	69	LEAVE EM ALONE CARDI A.K. HITMAKA, PAUL CABBIN, R. JERKINS, R. JERKINS, C. P. WILSON, C. J. JACKSON, J.R.L. DANIELS, C. WARD, L. CARSON, C. E. MCCORMICK, R. ANTEOLA, D. JONES, R.H. ALLEN, L. GREENE)	Layton Greene, Lil Baby, City Girls & PnB Rock QUALITY CONTROL/ MOTOWN/CAPITOL	60	10
61	67	70	WHAT IF I NEVER GET OVER YOU D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. VELTZ)	Lady Antebellum BMLG	47	16
74	71	71	HEARTACHE MEDICATION J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBY)	Jon Pardi CAPITOL NASHVILLE	67	11
NEW		72	PETA OZ. NILS (R. W. MOORE, JR., D. YILDRIM, N. NOEHDEN, R. R. WILLIAMS)	Roddy Ricch Feat. Meek Mill BIRD VISION/ ATLANTIC	72	1
-	83	73	TIP TOE NIAGGI, PILGRIM (R. W. MOORE, JR., G. VAN DEN BROM, B. NORLING, A. BOOGIE WIT DA HOODIE)	Roddy Ricch Feat. A Boogie Wit da Hoodie BIRD VISION/ ATLANTIC	73	2
64	86	74	SUICIDAL Z3N (J.M. DEMONS, J. GUERRIERI-MARIL)	YNW Melly YNW MELLY/300	64	3
33	63	75	VETE LOS NEGOS, HAZEN (C. O. BATISTA, ESCALERA, I. ORTIZ, J. C. CRUZ, F. MONTALVO, X. A. SEMPER VARGAS, E. W. SEMPER VARGAS, B. A. MARTINEZ OCASIO)	Bad Bunny RIMAS	33	3
-	68	76	NO IDEA WONDAGURL (C. TOLIVER, E. N. OSHUNRINDE)	Don Toliver CACTUS JACK/ATLANTIC	68	2
70	77	77	KINFOLKS Z. CROWELL (S. L. HUNT, Z. CROWELL, J. FLOWERS, J. OSBORNE)	Sam Hunt MCA NASHVILLE	62	9
60	80	78	6 KISS N. MIRA, T. LEWIS (TRIPPIE REDD, J. A. HIGGINS, J. M. DEMONS, D. SCHOFIELD, N. MIRA)	Trippie Redd Feat. Juice WRLD & YNW Melly TENTHOUSAND PROJECTS/CAROLINE	60	3
69	75	79	PRAYED FOR YOU A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE	36	19
57	74	80	223'S ROCCO DID IT AGAIN!, 9LOKKNINE (R. VALDES, J. D. SMITH, J. M. DEMONS)	YNW Melly & 9lokknine YNW MELLY/300	34	14



9 TONES AND I "Dance Monkey"

Tones and I's "Dance Monkey" swings 13-9 on the Hot 100, as it climbs 6-3 on Digital Song Sales (16,000 sold, up 44%, according to Nielsen Music); 12-9 on Streaming Songs (25.6 million U.S. streams, up 18%); and 28-20 on Radio Songs (38.3 million impressions, up 18%). The song, written solely by the Australian singer-songwriter (real name Toni Watson), has already become the longest-leading No. 1 in her homeland. It also tops multiple global surveys, including the Official U.K. Singles Chart, where it concurrently rules for an 11th week, the most ever for a song by a female soloist. —G.T.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
88	87	81	SLOW DANCING IN THE DARK P. WIMBERLY, G. MILLER (G. MILLER, J. P. WIMBERLY)	Joji BBRISING/12TONE	69	10
NEW		82	MY OH MY FRANK DUKES (K. C. CABELLO, A. FEENEY, L. B. BELL, S. KOTECHA, A. CLEMONS JR., J. L. KIRK)	Camila Cabello Feat. DaBaby SYCO/EPIC	82	1
71	76	83	ENEMIES L. BELL (A. R. POST, J. L. KIRK, L. B. BELL, W. T. WALSH)	Post Malone Feat. DaBaby REPUBLIC	16	14
75	78	84	BABY SITTER GO GRIZZLY, MARI BEATZ (J. L. KIRK, K. CEPHUS, J. A. MASSEY, GO GRIZZLY)	DaBaby Feat. Offset SOUTH COAST/ INTERSCOPE	59	18
NEW		85	BAD VIBES FOREVER J. CUNNINGHAM (XXX TENTACION, TRIPPIE REDD, R. H. ALLEN, R. C. MASSEY, J. CUNNINGHAM)	XXX TENTACION Feat. PnB Rock & Trippie Redd TENTHOUSAND PROJECTS/BAD VIBES FOREVER/CAROLINE/EMPIRE	85	1
87	94	86	CANDY YETI, BUDDO (A. Z. DLAMINI, D. SPRECHER, J. KARP, C. BARTOLINI)	Doja Cat KEMOSABE/ RCA	86	3
RE-ENTRY		87	EMPTY N. MIRA (J. A. HIGGINS, N. MIRA)	Juice WRLD GRADE A/INTERSCOPE	41	4
78	81	88	WE BACK M. KNOX (B. D. WARREN, B. WARREN, T. HUBBARD, J. M. SCHMIDT)	Jason Aldean MACON/BROKEN BOW	78	4
94	90	89	EASY C. A. CLARK, F. KING (D. CURIEL, C. A. CLARK, F. KING, M. SORUM, R. M. FEREBEE, JR., C. M. BROWN)	DaniLeigh Feat. Chris Brown DEF JAM	88	6
100	88	90	HOMESICK D. HUFF (K. BROWN, B. BERRYHILL, M. J. MCGINN, T. PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	88	4
82	85	91	NICE TO MEET YA J. BUNETTA (N. HORAN, J. BUNETTA, T. JESSO, JR., R. CUNNINGHAM)	Niall Horan NEON HAZE/ CAPITOL	63	9
RE-ENTRY		92	WATERMELON SUGAR KID HARPOON, T. JOHNSON (H. STYLES, T. HULL, M. ROWLAND, T. JOHNSON)	Harry Styles ERSKINE/ COLUMBIA	60	3
99	70	93	SHOW YOURSELF R. LOPEZ, K. ANDERSON-LOPEZ, D. METZGER (K. ANDERSON-LOPEZ, R. LOPEZ)	Idina Menzel & Evan Rachel Wood WALT DISNEY	70	3
68	66	94	WE WERE D. HUFF, K. URBAN (E. CHURCH, J. HYDE, R. TYNDELL)	Keith Urban HIT RED/CAPITOL NASHVILLE	65	15
90	84	95	YELLOW HEARTS A. SAUNDERS (A. SAUNDERS)	Ant Saunders TRASH BIN/ARISTA	81	5
-	98	96	RITMO (BAD BOYS FOR LIFE) WILLI, AM, K. HARRIS (W. ADAMS, A. PINE, D. K. HARRIS, J. A. OSORIO, BALVIN, F. BONTEMPI, M. GAFFEY, P. WOLENISTER, A. GORDON, G. SPAGNER)	The Black Eyed Peas x J Balvin BEP/EPIC	96	3
NEW		97	LORD ABOVE NOT LISTED (NOT LISTED)	Fat Joe & Dre Feat. Eminem & Mary J. Blige RNG/EMPIRE	97	1
NEW		98	BIG STEPPER F. LEXICO, FIGUREZ MADE IT, D. J. SHAWDI (R. W. MOORE, JR., C. GONZALEZ, J. NGUYEN, S. A. JAMES)	Roddy Ricch BIRD VISION/ ATLANTIC	98	1
95	92	99	CUBAN LINKS T. NIXON, T. RE GILLIAM (R. GREEN, K. J. GILYARD, A. TAGO, T. HORTON, F. D. GILLIAM III)	Rod Wave & Kevin Gates ALAMO/ INTERSCOPE	92	3
NEW		100	BEST ON EARTH BOI-IDA, J. A. SWEET (RUSS, BIA)	Russ & BIA DIEMON/RUSS MY WAY/COLUMBIA	100	1



59 TAYLOR SWIFT "Christmas Tree Farm"

The song dashes in with 7.7 million U.S. streams and 26,000 sold, while becoming Swift's 14th top 10 on Adult Contemporary (25-10).



96 THE BLACK EYED PEAS x J BALVIN "RITMO (Bad Boys for Life)"

The collaboration is The Black Eyed Peas' first Hot 100 entry, as well as their first on Mainstream Top 40, since 2011. It rises 38-33 on the latter list, up 23% in plays.

SALES, AIRPLAY & STREAMING DATA: NIelsen MUSIC. SONGS ARE RANKED BY TOTAL SALES (PHYSICAL + DIGITAL + STREAMING) AND AIRPLAY IMPRESSIONS. WEEKS ON CHART: SONGS THAT RE-ENTER THE CHART ARE LISTED AS "RE-ENTRY".



JUICE WRULD
1998 - 2019

CHEERS TO OUR 2019



JOURNEY
NEIL SCHON BOB WILDOY JONATHAN DAV STEVE SMITH PAUL ANCOFF
DECEMBER
 27 - 31, 2019
 CAESARS PALACE
 LAS VEGAS



CHRISTINA AGUILERA
THE XPERIENCE
AT PARK MGM LAS VEGAS
 RETURNING
 DECEMBER 27-31, 2019
 FEBRUARY 26-MARCH 7, 2020
 ph planet hollywood
 RESORT & CASINO



LADY GAGA
LIVE IN VEGAS
 RETURNING
 DECEMBER
 28-31, 2019
 APRIL 30-MAY 6, 2020
 PARK THEATER
AT PARK MGM LAS VEGAS



SADE
DEuces ARE WILD
 RETURNING
 JANUARY 29 - FEBRUARY 15 & MAY 20 - JUNE 4, 2020
 PARK THEATER
AT PARK MGM LAS VEGAS



GWEN STEFANI
Just a Girl LAS VEGAS
FINAL DATES
 FEBRUARY 7-22 &
 MAY 1-16, 2020
 ph planet hollywood
 RESORT & CASINO



MARIAH CAREY
 THE BUTTERFLY RETURNS
 RETURNING
 FEBRUARY 14 - 29, 2020
 CAESARS PALACE
 LAS VEGAS

BACK BY POPULAR DEMAND



Chicago LIVE IN VEGAS
 RETURNING
 FEBRUARY 28 - MARCH 14, 2020
 THE VENETIAN RESORT
LAS VEGAS



BILLY IDOL
 BILLY IS BACK
 RETURNING MARCH 6-14, 2020
 PALMS PEARL
CONCERT THEATER



BRUNO MARS
 RETURNING
 MARCH 6-APRIL 25, 2020
 PARK THEATER
AT PARK MGM LAS VEGAS

SHANIA TWAIN
Let's Go!
 RETURNING
 MARCH 13-28 &
 MAY 20-JUNE 6, 2020
 ph planet hollywood
 RESORT & CASINO



Reba BROOKS & DUNE
 TOGETHER IN VEGAS
 RETURNING
 APRIL 8-18, JUNE 10-20
 OCT 7-17 & DEC 2-12, 2020
 CAESARS PALACE
 LAS VEGAS



Anita Baker
 THE VENETIAN RESORT
LAS VEGAS



DEF LEPPARD
HITS VEGAS
 THE SIN CITY RESIDENCY
 ph planet hollywood
 RESORT & CASINO



FLORIDA GEORGIA LINE
 LAS VEGAS
 ph planet hollywood
 RESORT & CASINO



JANET JACKSON
METAMORPHOSIS
 PARK THEATER
AT PARK MGM LAS VEGAS

LIVE NATION

LAS VEGAS RESIDENTS!

OPENING IN 2020!

AN INTIMATE EVENING WITH
SANTANA
GREATEST HITS LIVE



RETURNING
JANUARY 22 - FEBRUARY 1
& MAY 13 - 24, 2020

HOUSE OF BLUES
MANDALAY BAY

JEFF DUNHAM
SERIOUSLY!?



RETURNING
FEBRUARY 16
MARCH 15 &
MAY 24, 2020

CAESARS PALACE
LAS VEGAS



ROD STEWART
THE HITS.
RETURNING
MARCH 6 - 21 &
SEPT 18 - OCT 3, 2020

CAESARS PALACE
LAS VEGAS

BACKSTREET BOYS
LARGER THAN LIFE
LAS VEGAS



planet hollywood
RESORT & CASINO

LADY ANTEBELLUM
OUR KIND OF VEGAS



PALMS PEARL
CONCERT THEATRE



RuPaul's DRAG RACE
LIVE
DIRECTED BY RUPAUL & JAMAL SIMS

JANUARY 31 - AUGUST 1

Flamingo
LAS VEGAS



VAN MORRISON
JANUARY 31 - FEBRUARY 8

THE VENETIAN RESORT
LAS VEGAS

FOREIGNER
THE BEST OF FOREIGNER 4 & MORE LIVE



JANUARY 24 - FEBRUARY 1

THE VENETIAN RESORT
LAS VEGAS

The Doobie Brothers
LAS VEGAS RESIDENTS



FEBRUARY 7-22

THE VENETIAN RESORT
LAS VEGAS



KELLY CLARKSON
invincible
APRIL 1 - 11 &
JULY 29 - SEPT 26

planet hollywood
RESORT & CASINO

PETE TOWNSHEND ROGER DALTRY



The Who
MOVING ON!

MAY 5 - 16

CAESARS PALACE
LAS VEGAS

LIVE IN LAS VEGAS
EARTH, WIND & FIRE



MAY 6 - 16, 2020

PALMS PEARL
CONCERT THEATRE

STING MY SONGS



MAY 22-JUNE 6 &
AUGUST 15-SEPTEMBER 2

CAESARS PALACE
LAS VEGAS



PITBULL
TIME OF OUR LIVES
LAS VEGAS

planet hollywood
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ZZ TOP
Live LAS VEGAS SHOW

THE VENETIAN RESORT
LAS VEGAS

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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 RODDY RICCH	1X	BIRD VISION/ATLANTIC/AG	Please Excuse Me For Being Antisocial	1	1
NEW	2	THE WHO		YE ARHOUR/POLYDOR/INTERSCOPE/IGA	WHO	2	1
NEW	3	CAMILA CABELLO		SYCO/EPIC	Romance	3	1
2	4	POST MALONE		REPUBLIC	Hollywood's Bleeding	1	14
NEW	5	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	Bad Vibes Forever	5	1
71	6	GREATEST GAINER JUICE WRLD	1X	GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	82
1	7	SOUNDTRACK		WALT DISNEY	Frozen II	1	4
6	8	MICHAEL BUBLE		143/REPRISE/WARNER	Christmas	1	79
8	9	PENTATONIX		RCA	The Best Of Pentatonix Christmas	8	7
88	10	PACE SETTER JUICE WRLD	1X	GRADE A/INTERSCOPE/IGA	Death Race For Love	1	40
5	11	BILLIE EILISH	2X	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	37
9	12	MARIAH CAREY	6X	COLUMBIA/LEGACY	Merry Christmas	3	88
4	13	TAYLOR SWIFT	1X	REPUBLIC	Lover	1	16
3	14	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 4	1	3
14	15	NAT KING COLE	6X	CAPITOL/UME	The Christmas Song	7	46
10	16	SUMMER WALKER		LVRN/INTERSCOPE/IGA	Over It	2	10
13	17	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	What You See Is What You Get	1	5
12	18	DABABY		SOUTHCOAST/INTERSCOPE/IGA	KIRK	1	11
11	19	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	AI YoungBoy 2	1	9
15	20	VINCE GUARALDI TRIO	4X	FANTASY/CONCORD	A Charlie Brown Christmas (Soundtrack)	15	77
18	21	BING CROSBY		MCA/GEFFEN/CHRONICLE/S/UME	The Best Of Bing Crosby; 20th Century Masters: The Christmas Collection	18	40
16	22	ROD WAVE		ALAMO/IGA	Ghetto Gospel	10	6
RE	23	FRANK SINATRA	1X	FRANK SINATRA ENTERPRISES/CAPITOL/UME	A Jolly Christmas From Frank Sinatra	23	3
26	24	VARIOUS ARTISTS		PHIL SPECTOR/EMI BLACKWOOD/LEGACY	A Christmas Gift For You From Phil Spector	12	7
NEW	25	FRENCH MONTANA		BAD BOY/EPIC	MONTANA	25	1
22	26	QUEEN	8X	HOLLYWOOD	Greatest Hits	11	364
23	27	YOUNG THUG		YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	17
38	28	BURL IVES		MCA SPECIAL PRODUCTS/GEFFEN/UME	Rudolph The Red-Nosed Reindeer	28	40
27	29	POST MALONE	3X	REPUBLIC	beerbongs & bentleys	1	85
7	30	FABOLOUS		DESERT STORM/DEF JAM	Summertime Shootout 3: Coldest Summer Ever	7	2
17	31	THE BEATLES	12X	APPLE/CAPITOL/UME	Abbey Road	1	339
30	32	JOHN LEGEND		COLUMBIA	A Legendary Christmas	26	13
37	33	PERRY COMO		RCA/LEGACY	The Classic Christmas Album	22	11
34	34	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	20	30
29	35	BILLIE EILISH	1X	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	103
36	36	GENE AUTRY		COLUMBIA/LEGACY	Rudolph The Red Nosed Reindeer And Other Christmas Classics	24	11
32	37	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	44
35	38	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	34
31	39	CHRIS BROWN		CBE/RCA	Indigo	1	24
40	40	TRAVIS SCOTT	2X	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	71
50	41	BRENDA LEE		DECCA/MCA NASHVILLE/UME	Rockin' Around The Christmas Tree: The Decca Christmas Recordings	41	5
44	42	ANDY WILLIAMS		COLUMBIA/LEGACY	Classic Christmas Album	27	18
33	43	ED SHEERAN		ATLANTIC/AG	No.6 Collaborations Project	1	22
39	44	KHALID		RIGHT HAND/RCA	Free Spirit	1	36
54	45	KELLY CLARKSON		19/RCA	Wrapped In Red	3	42
42	46	LUKE COMBS	2X	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	132
49	47	ELVIS PRESLEY	4X	RCA SPECIAL PRODUCTS/SONY COMMERCIAL MUSIC GROUP/LEGACY	It's Christmas Time	40	74
25	48	YNW MELLY		YNW MELLY/300/AG	Melly vs. Melvin	8	3
47	49	DRAKE	5X	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	76
24	50	TORY LANEZ		MAD LOVE/INTERSCOPE/IGA	Chixtape 5	2	4

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
53	51	DEAN MARTIN		THE DEAN MARTIN FAMILY TRUST/SONY COMMERCIAL MUSIC GROUP/LEGACY	The Dean Martin Christmas Album	49	12
46	52	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca	4	15
55	53	BING CROSBY		CAPITOL/UME	Christmas Classics	19	25
43	54	ELTON JOHN	1X	ROCKET/ISLAND/UME	Diamonds	7	109
56	55	POST MALONE	3X	REPUBLIC	Stoney	4	157
28	56	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG		9	2
62	57	ORIGINAL BROADWAY CAST	6X	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	220
NEW	58	BOBBY HELMS		GEFFEN/UME	The Best Of Bobby Helms	58	1
77	59	XXXTENTACION		BAD VIBES FOREVER		?	91
51	60	LIL TJAY		COLUMBIA	True 2 Myself	5	9
58	61	MUSTARD		10 SUMMERS/INTERSCOPE/IGA	Perfect Ten	8	24
59	62	NF		NF REAL MUSIC/CAROLINE	The Search	1	20
57	63	LIL NAS X		COLUMBIA	7 (EP)	2	25
60	64	GEORGE MICHAEL & WHAM!		UNIVERSAL STUDIOS/LEGACY	Last Christmas (Soundtrack)	55	5
NEW	65	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	World War Joy	65	1
68	66	SHAWN MENDES	1X	ISLAND	Shawn Mendes	1	81
75	67	ANDY WILLIAMS		COLUMBIA/LEGACY	The Andy Williams Christmas Album	63	6
65	68	DABABY		SOUTHCOAST/INTERSCOPE/IGA	Baby On Baby	7	41
63	69	KHALID	2X	RIGHT HAND/RCA	American Teen	4	145
83	70	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	51
48	71	KANYE WEST		G O O D / DEF JAM	JESUS IS KING (Soundtrack)	1	7
69	72	SOUNDTRACK	3X	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	105
67	73	JONAS BROTHERS		REPUBLIC	Happiness Begins	1	27
73	74	JOSH GROBAN	6X	143/REPRISE/WARNER	Noel	1	92
RE	75	FUTURE & JUICE WRLD		GRADE A/INTERSCOPE/FREEBANDZ/IGA/EPIC	Future & Juice WRLD Present... WRLD ON DRUGS	2	30
84	76	TONES AND I		BAD BATCH/ELEKTRA/EMG	The Kids Are Coming (EP)	62	10
64	77	VARIOUS ARTISTS		QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	17
76	78	LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	3	66
66	79	CREEDENCE CLEARWATER REVIVAL	10X	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	449
70	80	VARIOUS ARTISTS		DREAMVILLE/INTERSCOPE/IGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	23
NEW	81	FAT JOE & DRE		RNG/EMPIRE	Family Ties	81	1
97	82	CARPENTERS		A&M/UME	Christmas Portrait	67	53
85	83	ED SHEERAN	4X	ATLANTIC/AG	÷ (Divide)	1	145
72	84	KEVIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	4	11
80	85	SOUNDTRACK		WALT DISNEY	Frozen: The Songs	16	26
95	86	FLEETWOOD MAC	20X	WARNER BROS./RHINO	Rumours	1	350
90	87	DAN + SHAY		WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	77
74	88	BOB MARLEY AND THE WAILERS	15X	TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	604
89	89	CHRIS STAPLETON	4X	MERCURY NASHVILLE/UMGN	Traveller	1	222
93	90	MORGAN WALLEN		BIG LOUD	If I Know Me	35	63
104	91	BAD BUNNY		RIMAS	X 100PRE	11	51
82	92	OLD DOMINION		RCA NASHVILLE/SMN	Old Dominion	9	7
87	93	TREVOR DANIEL		INTERNET MONEY/ALAMO/IGA	Homesick (EP)	83	4
19	94	THE GAME		EONE	Born 2 Rap	19	2
102	95	CARDI B	3X	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	88
96	96	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	120
99	97	THE BEATLES	11X	APPLE/CAPITOL/UME		1	398
94	98	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	54
92	99	MICHAEL JACKSON	33X	EPIC/LEGACY	Thriller	1	396
110	100	KENDRICK LAMAR	3X	TOP DAWG/AFTRMATH/INTERSCOPE/IGA	DAMN.	1	139



Ricch Rules

Rapper Roddy Ricch starts straight in at No. 1 on the Billboard 200 with his debut studio album, *Please Excuse Me for Being Antisocial*. The set bows with 101,000 equivalent album units earned in the United States during the week ending Dec. 12, according to Nielsen Music.

Please Excuse Me's overall start, streaming equivalent album units comprise 98,000 (equaling 130.7 million on-demand audio streams for the set's songs), along with 3,000 in album sales, and under 1,000 in track equivalent album units.

The 21-year-old made his *Billboard* chart debut only a little over a year ago with the *Feed Tha Streets II* mixtape (debuting at No. 68 on the Billboard 200 dated Nov. 17, 2018). He claimed his first top 40 hit on the *Billboard* Hot 100 with his featured turn on Nipsey Hussle's "Racks in the Middle," which peaked at No. 26 on April 20, shortly after Nipsey's death on March 31.

—KEITH CAULFIELD

Ed Sheeran

TOP GROSSING TOUR OF ALL TIME WORLDWIDE

TOP GROSSING TOUR OF 2019 WORLDWIDE

TOP GROSSING TOUR OF 2018 WORLDWIDE

AMAZING! SIMPLY AMAZING! WE LOVE YOU.
WE LOVE BEING PART OF YOUR WORLD.
WE LOVE YOUR LOVE. WE LOVE YOUR FRIENDSHIP.
WE LOVE EVERYTHING ABOUT YOU!



Louis Messina and your friends & family
at Messina Touring Group



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
86	101	THE WEEKND 3 XO/REPUBLIC		Starboy	1	159
61	102	SOUNDTRACK 2 MARVEL/HOLLYWOOD		Guardians Of The Galaxy: Awesome Mix Vol. I	1	137
108	103	AC/DC 22 COLUMBIA/LEGACY		Back In Black	4	389
105	104	JUSTIN BIEBER 1 SCHOOLBOY/RAYMOND BRAUN/DEF JAM		Under The Mistletoe	1	47
103	105	DRAKE 6 YOUNG MONEY/CASH MONEY/REPUBLIC		Take Care	1	354
117	106	EMINEM 7 SHADY/AFTERMATH/INTERSCOPE/JGA		Curtain Call: The Hits	1	474
113	107	LADY GAGA & BRADLEY COOPER 2 INTERSCOPE/JGA		A Star Is Born (Soundtrack)	1	62
123	108	J. COLE 3 DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	262
41	109	OZUNA AURA/SONY MUSIC LATIN		Nibiru	41	2
79	110	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME		Ultimate Sinatra	32	88
NEW	111	LIAM PAYNE HAMPTON/REPUBLIC		LPI	111	1
133	112	MAC MILLER WARNER		Swimming	3	71
101	113	JOURNEY 15 COLUMBIA/LEGACY		Journey's Greatest Hits	10	594
107	114	POLO G COLUMBIA		Die A Legend	6	27
109	115	KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Experiment	1	57
78	116	LIZZO NICE LIFE/ATLANTIC/AG		Coconut Oil (EP)	31	21
121	117	KACEY MUSGRAVES MCA NASHVILLE/UMGN		Golden Hour	4	69
149	118	JOSE FELICIANO RCA/BMG HERITAGE/LEGACY		Feliz Navidad	84	5
111	119	TYLER, THE CREATOR COLUMBIA		IGOR	1	30
148	120	XXXTENTACION BAD VIBES FOREVER/EMPIRE		17	2	120
52	121	COLDPLAY PARLOPHONE/ATLANTIC/THIRD MAN/AG		Everyday Life	7	3
147	122	PENTATONIX RCA		A Pentatonix Christmas	1	33
128	123	IDINA MENZEL SRV/DECCA/VLG		Christmas: A Season Of Love	123	2
125	124	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL		Drip Harder	4	62
106	125	LADY ANTEBELLUM BMLG		Ocean	11	4
165	126	TRANS-SIBERIAN ORCHESTRA 3 LAVA/ATLANTIC/RHINO		Christmas Eve And Other Stories	48	59
127	127	DRAKE 6 YOUNG MONEY/CASH MONEY/REPUBLIC		Views	1	189
143	128	DEAN MARTIN CAPITOL/UME		A Winter Romance	128	2
131	129	QUEEN HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	60
100	130	THE WEEKND 3 XO/REPUBLIC		Beauty Behind The Madness	1	223
130	131	TOM PETTY AND THE HEARTBREAKERS 12 MCA/GEFFEN/UME		Greatest Hits	2	335
151	132	LANA DEL REY POLYDOR/INTERSCOPE/JGA		Norman Fucking Rockwell!	3	15
114	133	MIRANDA LAMBERT VANER/RCA NASHVILLE/SMN		Wildcard	4	6
174	134	JACKSON 5 The Best Of The Jackson 5: 20th Century Masters: The Christmas Collection MOTOWN/CHRONICLES/UME			105	10
122	135	DOJA CAT KEMOSABE/RCA		Hot Pink	19	6
124	136	PANIC! AT THE DISCO 1 DCD2/FUELED BY RAMEN/EMG		Pray For The Wicked	1	77
140	137	IMAGINE DRAGONS 2 KIDINAKORNER/INTERSCOPE/JGA		Evolve	2	129
137	138	MAREN MORRIS COLUMBIA NASHVILLE/SMN		GIRL	4	40
146	139	NF NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	114
160	140	BORIS KARLOFF / THURL RAVENSCROFT POLYGRAM/MERCURY NASHVILLE/UME		How The Grinch Stole Christmas (Soundtrack)	140	2
150	141	ARIANA GRANDE REPUBLIC		Sweetener	1	69
135	142	CELINE DION 5 550 MUSIC/EPIC/LEGACY		These Are Special Times	2	77
152	143	EAGLES 5 WARNER STRATEGIC MARKETING/RHINO		The Very Best Of The Eagles	3	211
118	144	PINK FLOYD 15 PINK FLOYD/LEGACY		The Dark Side Of The Moon	1	946
145	145	21 SAVAGE SLAUGHTER GANG/EPIC		I Am > I Was	1	51
144	146	2PAC 10 AMARU/DEATH ROW/INTERSCOPE/UME		Greatest Hits	3	302
136	147	KENDRICK LAMAR 3 TOP DAWG/AFTERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	2	372
115	148	LIL MOSEY MOGUL VISION/INTERSCOPE/JGA		Certified Hitmaker	12	5
162	149	GARTH BROOKS PEARL		Legacy	149	2
163	150	SZA TOP DAWG/RCA		Ctrl	3	131



2

THE WHO
Who

The band matches its high-water mark on the list as *Who* launches at No. 2 with 89,000 equivalent album units earned in the week ending Dec. 12, according to Nielsen Music. The act also hit No. 2 with *Quadrophenia* (in 1973) and *Who Are You* (1978).



6

JUICE WRLD
Goodbye & Good Riddance

The late rapper's *Goodbye & Good Riddance* (59,000 units; up 405%), former No. 1 *Death Race for Love* (No. 10, 49,000; up 380%) and *WRLD on Drugs* (No. 75, 13,000; up 266%) all gain in the wake of his death on Dec. 8.



111

LIAM PAYNE
LPI

Payne becomes the fourth member of One Direction to reach the Billboard 200 as a soloist, following Niall Horan, Harry Styles and Zayn. Still on the 1D roster to chart: Louis Tomlinson, who drops his debut album, *Walls*, on Jan. 31.

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	Title IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
190	151	PENTATONIX 2 RCA		That's Christmas To Me	2	51
181	152	JOHN LENNON CAPITOL/UME		Power To The People: The Hits	24	13
126	153	PENTATONIX RCA		Christmas Is Here!	7	11
157	154	TWENTY ONE PILOTS 4 FUELED BY RAMEN/EMG		Blurryface	1	239
158	155	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA		Ella Mai	5	61
192	156	LINDSEY STIRLING LINDSEY STIRLING/CONCORD		Warmer In The Winter	22	19
185	157	THE BEACH BOYS CAPITOL/UME		Merry Christmas From The Beach Boys	157	2
153	158	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		More Life	1	143
142	159	TAYLOR SWIFT 9 BIG MACHINE/BMLG		1989	1	261
RE	160	LAUREN DAIGLE CENTRICITY/CAPITOL CMG		Behold: A Christmas Collection	29	22
154	161	TRAVIS SCOTT 1 GRAND HUSTLE/EPIC		Birds In The Trap Sing McKnight	1	171
176	162	FRANK OCEAN 1 BOYS DON'T CRY		Blonde	1	157
141	163	WALE MAYBACH/WARNER		Wow... That's Crazy	7	9
132	164	THE BEACH BOYS 3 CAPITOL/UME		Sounds Of Summer: The Very Best Of The Beach Boys	16	188
155	165	ADELE 14 XL/COLUMBIA		21	1	443
166	166	NIRVANA 10 SUB POP/DGC/GEFFEN/UME		Nevermind	1	451
175	167	H.E.R. MBK/RCA		H.E.R.	23	112
170	168	SOUNDTRACK 2 WALT DISNEY		Moana	2	160
173	169	THE BEATLES 11 APPLE/CAPITOL/UME		Sgt. Pepper's Lonely Hearts Club Band	1	226
134	170	CELINE DION COLUMBIA		Courage	1	4
174	171	METALLICA 16 BLACKENED/RHINO		Metallica	1	552
164	172	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG		Victory Lap	2	47
NEW	173	CHUCK BERRY CHESS/GEFFEN/UME		Berry Christmas (EP)	173	1
177	174	KANE BROWN 1 ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	158
161	175	THOMAS RHETT VALORY/BMLG		Center Point Road	1	28
159	176	GUNS N' ROSES 18 GEFFEN/UME		Appetite For Destruction	1	213
194	177	BAZZI ZZZ/AMCOSMIC/ATLANTIC/AG		Cosmic	14	88
178	178	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATIN/UMLE		Oasis	9	24
112	179	KIDZ BOP KIDS KIDZ BOP/RAZOR & TIE/CONCORD		Kidz Bop 40	97	4
139	180	LANA DEL REY 1 POLYDOR/INTERSCOPE/JGA		Born To Die	2	335
RE	181	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	51
198	182	EXO SM		OBSESSION: The 6th Album	182	2
182	183	TAYLOR SWIFT 3 BIG MACHINE/BMLG		reputation	1	109
RE	184	FOR KING & COUNTRY FERVENT/CURB-WORD/CURB		Christmas: Live From Phoenix	184	2
RE	185	SOUNDTRACK REPUBLIC		Spider-Man: Into The Spider-Verse	2	44
191	186	TWENTY ONE PILOTS 1 FUELED BY RAMEN/EMG		Trench	2	60
RE	187	JOJI 88RISING/12TONE		BALLADS 1	3	56
184	188	LIL WAYNE 1 YOUNG MONEY/REPUBLIC		Tha Carter V	1	63
RE	189	TRIPPIE REDD TENTHOUSAND PROJECTS		A Love Letter To You 3	3	47
180	190	BOB SEGER & THE SILVER BULLET BAND 10 HIDEOUT/CAPITOL/UME		Greatest Hits	8	307
183	191	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	82
167	192	EAGLES 38 ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	304
RE	193	STEVIE WONDER The Best Of Stevie Wonder: 20th Century Masters The Christmas Collection MOTOWN/CHRONICLES/UME			193	2
169	194	CHANCE THE RAPPER CHANCE THE RAPPER		The Big Day	2	20
RE	195	EMINEM 1 SHADY/AFTERMATH/INTERSCOPE/JGA		Kamikaze	1	65
RE	196	ELVIS PRESLEY 1 RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	24
RE	197	FOR KING & COUNTRY CURB-WORD/CURB		Burn The Ships	7	10
21	198	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN		A Very Kacey Christmas	21	8
187	199	GUNNA YOUNG STONER LIFE/300/AG		Drip Or Drown 2	3	42
RE	200	HARRY STYLES 1 ERSKINE/COLUMBIA		Harry Styles	1	43

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I Wanna Dance With Somebody (Who Loves Me) • I Will Always Love You
Love Is a Battlefield • Material Girl • Milord • Money (That's What I Want)
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Jungle Boogie • Lady Marmalade • La Vie en Rose • Let's Dance • Love Hurts
Mr. Big Stuff • My Lovin' (You're Never Gonna Get It) • Nature Boy
Pitch Prelude • Play the Game • Pride (In the Name of Love)
Seven Nation Army • Shut Up and Dance • Single Ladies (Put a Ring on It)
Sweet Dreams (Are Made of This) • Sympathy for the Devil • Tainted Love
Walk This Way • We Are Young • What's Love Got to Do With It • Where It's At
You Spin Me Round (Like a Record)



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ON THE COVER

Mariah Carey photographed by Ruven Afanador on Nov. 8 at Spring Studios in New York.

Christian Siriano dress, Wolford tights, Tamara Mellon shoes, Jacob & Co. earrings.

TO OUR READERS

Billboard will publish its next issue on Jan. 11. For 24/7 music coverage, go to billboard.com.

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THE BUSINESS OF SEASONAL MUSIC

Inside the business of holiday music — worth \$177 million a year in the United States alone — where **Kacey Musgraves** is reimagining the Christmas special, **Trans-Siberian Orchestra** is amping up its pyrotechnics and even Hanukkah music is getting lit.

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MARIAH CAREY'S CHRISTMAS MIRACLE

The pop icon started writing Christmas songs to overcome childhood scars. Now she has one of the biggest holiday anthems of all time — and a wintertime empire of live shows and screen projects that just keeps growing.

106

THE NO. 1S

The artists who topped the *Billboard* charts in 2019 included a Scottish balladeer (**Lewis Capaldi**), a SoundCloud breakout (**Lil Tecca**) and a Latin dream team (**J Balvin** and **Bad Bunny**). Plus: Find out which record labels ruled the Hot 100 and Billboard 200 this year.

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Radio pioneer **Tom Joyner** looks back on a 25-year career.

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Pop roared back to the top of the charts — and redefined itself, thanks to **Billie Eilish** — while icons from **Elton John** to ***NSYNC** were reintroduced to a new generation, rock received a face-lift from dance's biggest stars and the debut single from Western-loving rapper **Lil Nas X** occupied the Hot 100's summit for a record 19 weeks.

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Post Malone earns top artist, while women make history atop the year-end Billboard 200 albums ranking.

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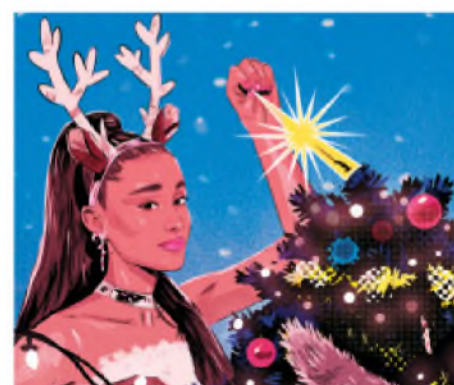
"**Weird Al**" **Yankovic's** manager, **Jay Levey**, recalls helping the comedian-musician score his first No. 1 on the Billboard 200 in 2014 with *Mandatory Fun*.

Clockwise from top left: Alanis Morissette, Megan Thee Stallion, Rosalía and Cyndi Lauper photographed by Austin Hargrave on Dec. 12 at the Hollywood Palladium in Los Angeles.



THROW IT BACK

In the latest episode of *Billboard's* new *Throw It Back* video series, cover star Mariah Carey reflects on some of her biggest career moments, from performing the *Prince of Egypt* duet "When You Believe" with Whitney Houston at the 71st Academy Awards in 1999 to filming the iconic, wedding-themed music video for her 2005 hit "We Belong Together."



CHRISTMAS, CONTINUED

Billboard Pro members can read more online about the economics of holiday music with our new Deep Dive, "The Booming Business of Christmas Music." You'll find stories on how the movie *Last Christmas* affected the Wham! single that inspired it, Apple Music architect and *A Very Special Christmas* executive producer Jimmy Iovine on what makes a great Christmas song and more. Not a member? Subscribe at billboard.com/offer.

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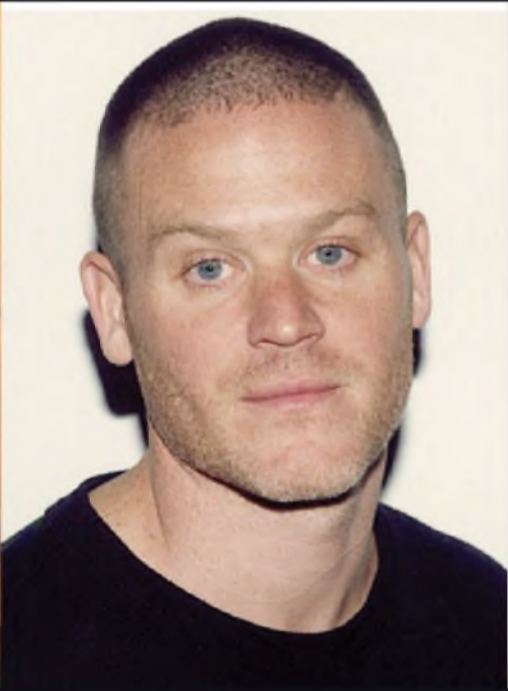
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KINGTANA

Jose Alejandro Quintana Diaz, better known by his fans as "Kingtana" is a pop-urban singer-songwriter, born in Maracay Edo., Aragua Venezuela.

Since childhood, Kingtana knew his lifelong dream was to create and produce music. Entrepreneur from an early age, Kingtana created successful businesses, which has assisted him with the rise of his current success. As a bodybuilder, Kingtana represented his country both nationally and internationally, which led to his realization of his dream, thanks to the help of his son, Gregory Q who is an artist as well. He motivated his father to achieve his dream and finally Kingtana's notebook of secret compositions would become real songs. In 2019 Kingtana created his label "Quintana Records" which has produced star musicians such as Juan Magan, Belinda, Nicky Jam, Maluma and many more. Always wanting to give back, Kingtana dedicates time to supporting and creating new talents, to help within this fast-paced world which is the music industry.

Incorporating sounds from the Middle East, Kingtana recently launched a new masterpiece named "Por Tu Amor", which is now available on all digital platforms. Working on his new album set to be released in 2020, Kingtana is striving to conquer the Hispanic market of the United States, which is a demanding and eager audience thirsty for great music.

Follow @Kingtanaofficial to follow and join us in launching the next projects!

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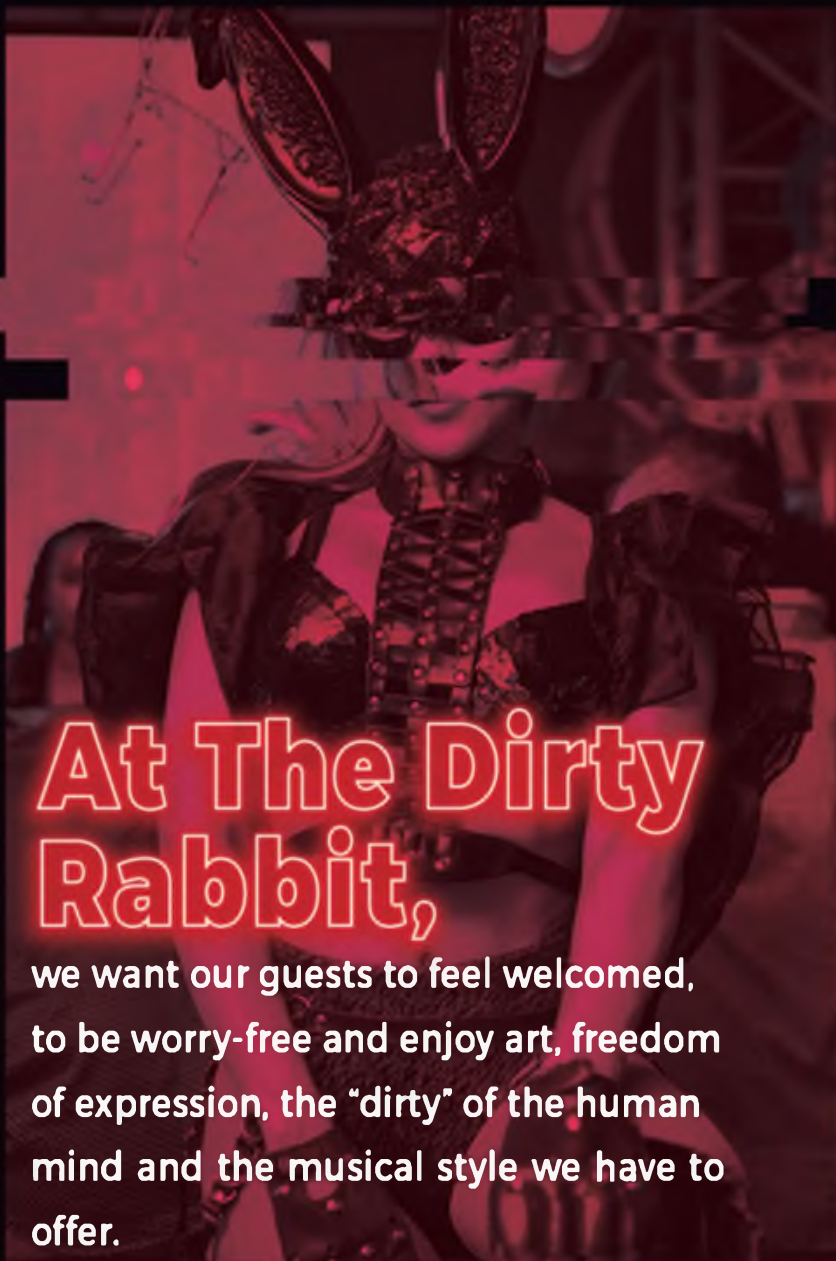


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At The Dirty Rabbit, we are proud to support local talent. The artist can enjoy listening to their own music there and give a performance unlike anywhere else. Our most notorious night for music is "Made in Wynwood" where we bring local and international artists to our venue. We give them a platform where they can showcase their talent in a more intimate atmosphere. There's a sense of privacy and closeness with the fans. The Artist becomes one with the audience, they can enjoy the party and spend time with them. It's pure enjoyment for everyone. The music, the drinks, the dirty vibes don't ever have to stop.

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- NEW YORK | FEB 14
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- GREENVILLE | FEB 22
- ATLANTA | FEB 23
- MIAMI | FEB 27
- TAMPA | FEB 28
- ORLANDO | FEB 29

MARCH

- HOUSTON | MAR 5
- AUSTIN | MAR 6
- ODESSA | MAR 7
- DALLAS | MAR 8
- PHOENIX | MAR 12
- LAS VEGAS | MAR 13
- SAN DIEGO | MAR 14
- LOS ANGELES | MAR 15
- SEATTLE | MAR 18
- PORTLAND | MAR 19
- SAN FRANCISCO | MAR 20
- SALINAS | MAR 21
- MILWAKEE | MAR 27
- CHICAGO | MAR 28
- COLUMBUS | MAR 29

MAY

- CIUDAD DE MEXICO, MEXICO
- GUADALAJARA, MEXICO
- MONTEREY, MEXICO
- GUATEMALA GUATEMALA
- SAN JOSE COSTA RICA
- CIUDAD DE PANAMA, PANAMA

JUNE

- BUENOS AIRES, ARGENTINA
- CORDOBA, ARGENTINA
- SANTIAGO, CHILE
- MONTEVIDEO, URUGUAY
- ASUNCION, PARAGUAY
- SANTA CRUZ, BOLIVIA
- LIMA, PERU
- GUAYAQUIL, ECUADOR

The Market

PG. 36 NETFLIX VS. COMPOSERS ✦ PG. 40 SAUDI ARABIA'S TOURING BOOM ✦ PG. 44 ELEKTRA'S CO-PRESIDENTS



Dude, Where's My Music?

Problems at Direct Shot Distributing have made vinyl unavailable and CDs MIA. Indie distributors are helping, but the problem could drag on

BY ERIN OSMON

IT'S EARLY DECEMBER and Matt Jencik can't find any copies of *A Charlie Brown Christmas*. The buyer for Reckless Records, which owns three stores in Chicago, says that at this time of year the Vince Guaraldi soundtrack would normally sell a few copies a day — but Reckless can't sell records it can't stock. "There are holiday records I couldn't get that have always been good sellers, like titles by Stevie Wonder, Bing Crosby and Dean Martin," he says. "We were at a holiday fair last week and barely had anything to offer."

Since April, record stores and labels have been plagued by a distribution bottleneck that began when Warner Music Group moved its physical product to Direct Shot Distributing (DSD). The change made DSD, which also has con-

tracts with Universal and Sony, one of the largest distributors of physical music in the country. The problem became apparent on April 13 — Record Store Day, the busiest and most profitable day of the year for many retailers — when some stores didn't receive the exclusive releases they had ordered. Since then, the problem has gotten worse.

The problems are varied, complicated and occasionally absurd. Buyers are told their orders are lost or unavailable without further explanation. Albums arrive with box-cutter slashes through the jackets. Large shipping pallets are delivered, shrink-wrapped, but with just one box. New releases are late, essential catalog titles are unavailable, and indie-exclusive vinyl pressings — like the silver version of Beck's new album, *Hyperspace* — aren't delivered.

Further complicating matters, around the time it switched its business to DSD, Warner began using a new business-to-business website that doesn't provide tracking information.

"It is Kafkaesque," says Jencik. "Paperwork that goes nowhere. Calling people that don't respond to you. It's a total nightmare."

David Swider agrees. The owner of The End of All Music in Oxford, Miss., is scrambling to source the January 2020 title for his store's record-of-the-month club, which has anywhere from 50 to 100 members throughout the year. Swider originally picked *The Dank D-Funk Blend*, a compilation of funk tracks from the Prestige Records catalog released by Jazz Dispensary in November. But Swider is unsure if he'll receive the copies he ordered. "I called

[my rep from Universal] today and they still have 400 copies in stock," he says. But Universal can't guarantee that DSD will get them. "It makes zero sense," says Swider. "You're the biggest music company in the world and you can't send me 60 copies of something?"

On Dec. 9, Billy Fields, vp sales and account management at Warner Music Group's distribution arm, WEA, posted a photo of *The Dank D-Funk Blend* on Instagram. "Ughh we didn't receive any of these, cool to finally see it," responded Annie Skinner, owner of Indy CD & Vinyl in Indianapolis, under the store's account. Warner and Universal Music Group did not respond to a request for comment.

Some of the problems stem from the increasing complexity of the physical distribution business, according to Kyle

● DESIREE PEREZ WAS NAMED CEO OF ROC NATION, WHILE JAY BROWN BECAME VICE CHAIRMAN. ● JOHN ESPOSITO REUPPED HIS CONTRACT AS WARNER MUSIC NASHVILLE CHAIRMAN/CEO.

Krug, director of marketing for Legacy Supply Chain Services, which acquired DSD in June. DSD, which used to ship bulk orders to big-box retailers, now sends more small orders to individual stores. At the same time, the volume of online orders is skyrocketing — along with the number of manufacturers involved. “The Warner onboarding sort of created the perfect storm of challenges for the physical music industry,” says Krug. (Legacy Supply Chain Services had started negotiating to acquire DSD before the Warner switch, he adds.) Krug also says DSD has added staff at its Franklin, Ind., warehouse, which processes all of its physical music product. DSD’s warehouse partner is also upgrading its technology, although Krug says he does not know exactly when retailers and labels will notice service improvements.

In July, Amoeba Music in Los Angeles hosted an in-store performance for artist Cuco, to celebrate his debut on Interscope Records. But sourcing product for the packed show became an onerous task, says Amoeba co-owner Jim Henderson, and they ended up with mostly CDs. “There are also countless issues with returns authorizations post shows, which impacts credits and payments,” he adds. And stores remain beholden to contractual billing cycles — usually 30 or 60 days — whether they receive the stock they ordered or not.

The problem isn’t just affecting major-label artists. Many indies use distributors — including Alternative Distribution Alliance (ADA), Ingrooves and The Orchard — that funnel product through the major-label network and into the DSD warehouse. After months of headaches, some indie labels are telling manufacturers to ship large amounts of stock to their own

warehouses or directly to retailers so that they have it on hand for tours or online orders — which in some cases violates the exclusivity provisions of their distribution deals. “We’ve taken the approach that it’s better to ask for forgiveness than for permission,” says one indie-label executive.

Retailers are going rogue too. When the metal band Baroness released *Gold & Grey* in June, stores formed a patchwork supply chain to ensure that albums reached every shop with a scheduled in-store appearance — each store shipped its leftovers to the next on the list. This holiday shopping season, many stores are stocking more nonmusic merchandise items like T-shirts and totes to help offset the losses from missing and late releases.

Until DSD’s distribution improves, representatives from Warner have said stores should order from one-stops (third-party wholesalers) — although that costs more. Skinner says that’s how, on the advice of Warner, she sourced most of her Warner product for Black Friday Record Store Day on Nov. 29. But she doesn’t see this option as sustainable. Sources say the three major labels are providing wholesalers with discounts to pass through to indie merchants to help offset the extra cost, a situation that could last through Record Store Day 2020 in April.

Amid the chaos, distributors like ADA are losing big accounts. In the past year, large indies like Beggars, Epitaph and Secretly Distribution left ADA. In some cases, indie distributors are stepping in to help stores navigate shortfalls in lieu of a permanent solution. “The silver lining to DSD’s fuck-ups,” says Swider, “is that the indies are really helping us get through this.”

Additional reporting by Ed Christman.



EXIT INTERVIEW

Tom Joyner

RADIO PIONEER SIGNS OFF AFTER 50-YEAR CAREER

IN 1968, A GROUP OF people protested a Tuskegee, Ala., radio station for not playing soul music. When the station owner offered the protesters a regular Saturday afternoon slot, 19-year-old Tom Joyner volunteered to DJ. He would remain behind the radio mic for over 50 years.

As host of *The Tom Joyner Morning Show*, one of the first nationally syndicated black radio programs, his mission was to entertain, educate and empower African Americans. Now 70, Joyner’s influence was so profound that when he announced his retirement on Dec. 13, surprise call-ins to his show included Lionel Richie and former President Bill Clinton.

In the mid-’80s Joyner was known as “the hardest-working man in radio” because he hosted a morning show in Dallas and an afternoon show in Chicago — flying back and forth every day for seven years. In 1994, Joyner struck a deal with ABC Radio Networks to launch the first syndicated morning show with music. That prompted another breakthrough: Mainstream advertisers like Southwest Airlines, McDonald’s, Procter & Gamble and Allstate began buying ads on a black radio show.

What moments stand out from your career?

Every day was a highlight. My worst day on the air was anybody else’s very good day, you know? I’m not a person that looks back a lot, though. I haven’t listened to a show that I’ve done since I stopped flying back and forth.

How did your show’s approach differ from that of fellow syndicated radio pioneer Howard Stern?

The big question was, “Can you remain local?” Black radio has always been involved in the community. We approached it as a local show that reflected the entire African American country. Every black community has the same wants and needs, and that’s what black radio has always been about. To help with that, for example, I’d say what time it was, but not the hour. Like, “It’s 17 past the hour,” and I’d hit a button to cue the radio station. And the station would announce it was “17 past the hour of 8 o’clock.” People didn’t know; they thought I was right there [in the market]. People listening to Howard Stern knew his show originated from New York. We fooled people for a long time.

Who’s the one interview that got away?

Stevie Wonder. He performed live on a *Sky Show* in Miami in 2005, but he never stopped by the studio. I wanted Stevie really bad. (Laughs.)

Any predictions about the outcome of the 2020 election?

I think voter turnout in the African American community is going to be record-breaking again. I’ll still be pushing people to vote, but because Trump is so controversial — so busy tweeting from his toilet — he’s doing the work for me.

—GAIL MITCHELL

Why are you retiring now?

When I came along, you didn’t have a lot of listening choices. Now you can get anything you want, anytime you want, anywhere you want — and you don’t have to wait for radio or television to do it for you. Whatever happens to newspapers and magazines — I’m sorry to say it, but I think radio is next on the list. And we’ve done it to ourselves. We’re not relevant anymore. That’s across the board. Black radio has probably been more relevant because we concentrate on informing and empowering our community.

MARKET WATCH

24.8B

↑ 7.5%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Dec. 12.

15.25M

↑ 8.3%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Dec. 12.

1.075T

↑ 30.8%

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.

POST MALONE

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TOP OVERALL ARTIST

BILLBOARD
TOP OVERALL MALE

BILLBOARD
HOT 100 ARTIST

BILLBOARD
#1 BILLBOARD 200 ARTIST

BILLBOARD
#1 DIGITAL SONG SALES ARTIST

BILLBOARD
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TOP R&B/HIP-HOP ARTIST

BILLBOARD
TOP RAP ALBUMS ARTIST

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#1 RADIO SONGS ARTIST

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The Fight For Their Rights

Netflix is asking film and TV composers to sign away rights to their music, and creators worry other services will follow

BY KATHRYN KRANHOLD

IN OCTOBER, NEARLY 90 music composers from countries around the world traveled to Budapest, Hungary, to attend the International Council of Music Creators General Assembly and discuss an urgent matter: streaming services' efforts to upend the decades-old structure of how they're compensated for their work.

Traditionally, composers receive royalty payments each time their music is performed in a public setting; e.g., onstage, at a bar or in a TV series — including those viewed on streaming services. But Netflix routinely pushes to buy out those public performance rights, paying composers a one-time fee for all or most of the rights to their work, and precluding them from earning any future royalties, according to the more than three dozen composers, agents and lawyers interviewed for this story. Composers say these buyouts threaten their livelihoods and violate intellectual property law in some countries outside the United States. (These sources requested anonymity to avoid potential loss of work.)

Netflix is not exactly short on funds: In 2019, the streaming giant could have spent as much as \$15.1 billion licensing audiovisual content, according to estimates from BMO Capital Markets. It also locked in Hollywood hitmakers like Shonda Rhimes, Ryan Murphy, Martin Scorsese and *Game of Thrones* creators David Benioff and D.B. Weiss with multimillion-dollar deals.

Netflix is not the only company seeking buyouts from composers, but given its power, composers are pushing back. Earlier this year, a group led by award-winning composers including Carter Burwell (*The Ballad of Buster Scruggs*), John Powell (*Solo: A Star Wars Story*) and Miriam Cutler (*Gilda*) started the online initiative “Your Music, Your Future” to educate their peers about music rights. “This is not acceptable,” says Burwell, who did not take a buyout. Music industry sources say Netflix tends to require direct licenses from composers who have less leverage. “In any given year, the [royalty] amount equals or exceeds the amount you get upfront. That’s the value of the [intellectual



From left: Ethan Coen, Beckerman, Joel Coen and Beal.

property] over time,” says Jeff Beal, the Emmy Award-winning composer for *House of Cards* (produced by *Billboard* parent company MRC Media). Already, royalties for streaming tend to be much lower than for network shows, he adds.

Netflix calls the practice of purchasing composition rights “direct license deals.” The streaming service and production studio negotiate directly with the composers, avoiding a performance rights organization (PRO) that typically negotiates and collects royalties on behalf of composers. Netflix says that its direct licensing deals are not mandatory. But composers and lawyers point to a so-called handbook given globally to producers, titled *Netflix*

158M
NUMBER OF
GLOBAL NETFLIX
SUBSCRIBERS

Delivery Requirements, that instructs them to provide a “work for hire” agreement to composers. That agreement allows Netflix to use the compositions, lyrics, performances and recordings “without limitation” and “throughout the universe in perpetuity.” Lawyers and composers say these terms are “worrisome” and go beyond standard contracts. A Netflix spokesman tells *Billboard* that the terms are negotiable.

European countries, many of which have stronger copyright protections than the United States, are wary of Netflix undermining composers’ rights. In France, for example, Netflix produc-

ers cannot legally negotiate buyouts directly with composers, although it still happens, says Cecile Rap-Verber of the French nonprofit Society of Authors, Composers and Publishers of Music (SACEM). Rap-Verber says SACEM’s members have declined what she calls an “American agreement,” saying, “What I want is to get fair remuneration for my rights holders.”

The pay for film and TV composers is typically broken into at least two components: An initial upfront fee for their time writing a score or theme song; and the cost of producing the music. (For example, renting a recording studio and hiring musicians to perform on the score.) The fee for a one-hour network show could be as high as \$277,500 in its first season, according to the latest edition of the book *Music, Money and Success* by entertainment lawyers Todd and Jeff Brabec. Composers can earn more than \$500,000 over three years in public performance royalties when a show has a second run on a network, and then airs on cable and streaming services, estimates Todd Brabec, a former ASCAP executive. But, he adds, the upfront fee isn’t a lot of money. “If a composer breaks even or makes a little money, they are fortunate,” he says. “The cost of producing eats up the entire amount.”

Composers make most of their money on royalties paid for repeated viewings or plays of their music.

Major production companies typically own the copyright to an original score for a film or TV series as part of a contract, but composers retain a financial interest in the copyright and share in the royalties, through public performance payments.

(Industry sources say royalty fees range from as much as \$300 per minute for a 15-minute score on a network show to as low as 6 cents a minute for shows streaming on Netflix. Meaning, a composer could receive as much as \$4,500 in royalties on a network show versus 90 cents for a show streaming once on Netflix.)

Composer Joel Beckerman says he has made the “vast majority” of his income from royalties on a few hit shows. “If you don’t get the back-end on your hits, you can’t make a living,” says Beckerman, who is one of the composers leading the “Your Music, Your Future” education initiative. “It’s how [composers] put food on the table.”

Another problem is that it’s not just Netflix: The Discovery Channel is seeking to directly license music from composers through buyouts as it rewrites the terms of its contracts with production studios, according to industry sources. Discovery has informed composers that it will require them to sign licensing contracts similar to those used by Scripps Networks Interactive, which it acquired in 2018. Discovery executive vp global communications

● AMAZON BOUGHT THE WORLDWIDE RIGHTS TO A PETER BERG-DIRECTED DOCUMENTARY ABOUT RIHANNA. ● NETFLIX GREENLIT A NEW SCRIPTED SERIES FROM SWEDEN ON THE STORY OF SPOTIFY.

ARIANA GRANDE

BILLBOARD
TOP OVERALL FEMALE

BILLBOARD
#1 BILLBOARD 200 ALBUM

BILLBOARD
#1 BILLBOARD HOT 100 SONG

BILLBOARD
#1 MAINSTREAM TOP 40 ARTIST

BILLBOARD
#1 DANCE CLUB SONGS ARTIST

BILLBOARD
#1 DANCE/MIX SHOW AIRPLAY ARTIST

ROLLING STONE
#1 BEST ALBUM 2019

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GRAMMY® NOMINEE
POP SOLO PERFORMANCE

GRAMMY® NOMINEE
POP DUO/GROUP PERFORMANCE

GRAMMY® NOMINEE
POP VOCAL ALBUM

Nathaniel Brown says, “Our 8,000 hours of original programming a year drives enormous economic value to the music community. We compensate countless composers and musicians for their valued contributions, and will continue to do so.”

Facebook is also pushing for buyouts for its “Facebook Watch” platform, according to composers. One says his lawyer tangled over the buyout provision for weeks before reaching an agreement; he retained his standard rights.

On TV and in streaming, creators’ royalties are based on several metrics, including the length of a composition and how much a show featuring the composition is broadcast or streamed. Studios track compositions in conjunction with third-party systems and PROs. Composers then receive statements that detail how often an episode featuring their work aired. While Amazon and Hulu self-report how many times a show is streamed, Netflix does not. With rare exceptions for major hit shows where viewership is disclosed, lawyers and agents say Netflix reports only that an episode or film was streamed once, even if it was streamed by millions.

Netflix is also looking to cut costs and ensure predictable expenses, say industry experts, and reducing what it pays to license music is one way to do so. The entry of companies like Disney and Apple into the streaming business has only amplified concerns that buyout contracts will “become normal across other streaming services — that spreads like a virus,” says composer Beckerman.

The lack of transparency may change: Netflix has said it would provide more viewership information, and the European Union’s Copyright Directive could require it to fully report its data. When it comes to negotiating contracts that contain buyout clauses, says entertainment attorney Joe Carlone, “There’s no blanket rule,” adding that he encourages composer and songwriter clients to weigh whether it makes sense to take an upfront payment for a limited project that may not run for more than one season.

Another music lawyer says he discourages clients from directly licensing their music to Netflix, because without knowing how well streaming shows are performing, it’s impossible to determine a fair buyout price to compensate for no back-end royalties. “Everyone,” says another attorney, “is throwing numbers at a dartboard.”



Jones (left) and Mill at Billboard’s R&B/Hip-Hop Power Players event in 2018.

GOOD WORKS

Dreams From Nightmares

Meek Mill’s criminal justice reform organization — backed by \$50 million in funding from its founding partners — seeks to bring change to a broken system

BY JOSH GLICKSMAN

WHEN MEEK MILL WAS sentenced in November 2017 to two to four years in prison for a probation violation stemming primarily from two misdemeanors, Philadelphia 76ers partner Michael Rubin — a close friend of Mill’s — was watching in the courtroom.

“It was the most shocking thing I have ever seen,” says Rubin. “For the first 45 years of my life, I believed that people went to prison for committing crimes. That’s when I realized the whole system was fundamentally broken and trapped poor people.”

Rubin is hardly the only one unaware. That’s part of the reason why Mill — backed by \$50 million in funding from eight fellow founding partners such as Rubin, Jay-Z and New England Patriots owner Robert Kraft, among others — created the REFORM Alliance, an organization run by CNN host/activist Van Jones that is dedicated to changing the laws, policies and practices that govern the 4.5 million people in the United States on probation or parole. Jones notes that many people aren’t aware of the harsh penalties for technical violations, which can include arriving late to a meeting with a probation/parole officer or visiting a family member in the wrong neighborhood.

Says Jones, “To hear you can go back to prison for not even committing a crime is completely incomprehensible to people.”

At the time of his sentencing in 2017, Mill had already spent over a decade in the criminal justice system of Pennsylvania, one of a handful of states that doesn’t set limits on how long a probation term can last. And Mill’s case is all too common: According to a December 2018 report from nonprofit think tank Prison Policy Initiative, Pennsylvania is second-highest in the

nation in terms of rates of correctional control.

After his release on bail in April 2018, Mill planned to use his visibility to help. “My case was just one example of the injustices affecting millions across the country,” said Mill in a statement to *Billboard*. “Our team is committed to passing bills — starting in my home state of Pennsylvania — to prevent others from suffering and to help put people in positions to succeed.”

Alongside elected officials from Pennsylvania, REFORM worked to put forth House Bill 1555 in the state’s General Assembly in April. With HB 1555 — most recently discussed in the state’s House of Representatives on Dec. 9, with a vote possible by the end of 2019 or start of 2020 — REFORM hopes the state will cap maximum probation terms, amend penalization for technical violations and, among other fixes, establish a system of incentives to reward good behavior during probation. (The latest text of the bill, however, removed the proposed probation cap.)

Jones adds that establishing the organization’s first big initiative in Pennsylvania could be a gateway to reform elsewhere, given its status as a swing state amid the upcoming presidential election. “Every single person running for President of the United States — including Donald Trump — is expressing support for criminal justice reform,” says Jones. “That has not happened in living memory.”

REFORM plans to announce which states it will target next in early 2020. The organization ultimately aims to reduce the number of people within the criminal justice system by 1 million in its first five years.

“I’ll work with or against anybody for freedom,” says Jones. “The few little years we get on this earth, the few little heartbeats we get, we should be able to fulfill our true potential.”



Rubin

JONAS BROTHERS

BILLBOARD
TOP OVERALL DUO/GROUP

BILLBOARD
#1 BILLBOARD 200 ALBUM

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#1 BILLBOARD HOT 100 SONG

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#1 BILLBOARD ADULT CONTEMPORARY SONG

BILLBOARD
#1 BILLBOARD ADULT TOP 40 SONG

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Brandon Flowers and The Killers onstage at du Arena in Abu Dhabi in December.

Can Saudi Arabia Become The Middle East's Live Music Superpower?

Offering large advances and 33 million potential music consumers, the kingdom's new push into entertainment is overshadowing neighbors like Dubai and Abu Dhabi

BY ALEXEI BARRIONUEVO and MELINDA SHECKELLS

DUBAI — David Guetta, Enrique Iglesias and The Black Eyed Peas made history in Saudi Arabia last December when they performed at a festival that just a few years ago would have been unthinkable in the socially repressive kingdom, where women were segregated from men and concerts were banned for a quarter century.

Just months earlier, the country's ruling family had relaxed long-standing restrictions on social activities and the arts, allowing women to drive and men and women to attend entertainment events together for the first time. So some 25,000 Saudis — including women who drove themselves to the concerts without wearing headscarves — attended the three-day festival in the capital of Riyadh.

"People just didn't believe it," says Ahmad Alammary, a Saudi who performs as DJ Baloo, about the festival's first day. "Then they saw the footage of it and were like, 'OK, we're partying now.' It was a dream come true."

On Dec. 19, the kingdom is set to top itself. MDL Beast, a three-day electronic music festival with over 70 acts on five stages — including headliners Martin Garrix, Tiësto and Guetta — is set to become Saudi Arabia's largest live music event ever.

As the country continues its efforts to modernize, Saudi Arabia is shaking up the Middle East touring scene. Government-subsidized events are paying artists two to three times their normal fees — and up to twice what neighboring countries offer, several agents and promoters tell *Billboard*. Dubai, Qatar and Abu Dhabi — which previously dominated the region's scant concert map — have been overshadowed by the potential of a wealthy Saudi Arabia, a country with 33 million people, nearly 60% of whom are under the age of 30.

The kingdom's push into entertainment has been fast, furious and well-financed, say agents and concert organizers. Two years ago, the kingdom set in motion a long-term plan, dubbed Vision 2030, to diversify its oil-based economy, including \$2.7 billion earmarked for entertainment.

"There's still good money in Dubai and Abu Dhabi," says Bruno del Granado, an agent at Creative Artists Agency that represents Maluma. "But the money in Saudi Arabia dwarfs what's in Egypt, Turkey or any other Middle Eastern country."

Over a decade ago, Dubai typically overpaid for talent due to geography and travel logistics. Saudi Arabia, in its bid to jump-start its entertainment sector, has done the same,

with even deeper pockets, agents say.

Lately, the Saudi government and a small patchwork of nascent private promoters have been pressing their advantage. After the December 2018 show, a series of events the following year drew top performers, including Maluma, Janet Jackson and 50 Cent. On Dec. 13 and 14, Calvin Harris, Major Lazer and Swedish House Mafia headlined the Diriyah Festival in Riyadh.

The largely government-subsidized shows in Saudi Arabia have kept ticket prices down, to about \$50 to \$75 on average, organizers say, which is lower than comparable events in Abu Dhabi, where tickets average \$100 to \$150.

While it's still early, Live Nation is on the ground booking talent and producing shows. And the newly formed ASM Global, which controls the Coca-Cola Arena in Dubai that opened in 2018, is searching for sites for new venues, says CEO Bob Newman: "We're betting on the potential right now."

The market in Dubai, which established the Middle East on the touring map 15 years ago, has been hurt by an economic slowdown and a looming financial crisis that has made it harder for promoters to offer premium fees, agents say. The live business in Abu Dhabi, the United Arab Emirates capital with over 1 million people,

relies largely on expats; sponsorship revenue there fell by 20% in 2019 amid lower oil prices, says John Lickrish, CEO of Flash Entertainment, the government's events arm.

So far, at least, there aren't many world-class arenas in the region. The Coca-Cola Arena, with a capacity of 17,000, is the only multipurpose venue of that size in the area. Another, the Yas Bay Arena, is set to open in April in Abu Dhabi, and will be operated by Flash Entertainment. The du Arena, an amphitheater in Abu Dhabi, is the region's largest outdoor venue, with a 50,000 capacity; The Killers and Lana Del Rey performed there in the past month.

Saudi Arabia relies more on purpose-built outdoor venues, which limits its concert season to 10 months. The MDL Beast festival, which organizers are hoping will draw 200,000 ticket-buyers over three days, will rely on stages designed and built in Belgium and flown to Riyadh, says Alammary, also a brand strategist for MDL Beast.

Playing Saudi Arabia can also be controversial. The 2018 murder of *Washington Post* journalist Jamal Khashoggi, allegedly at the direction of Saudi Crown Prince Mohammed bin Salman, drew strong pushback from human rights activists, who urged Guetta and others to cancel their shows. Nicki Minaj pulled out of her show in Jeddah in July citing her support for women's and LGBTQ rights and freedom of expression.

Thomas Ovesen, entertainment director for the Diriyah Gate Development Authority, a Saudi government agency, says that "no artist is being asked to endorse anything but the opportunity to play for their new fans."

Some in the music industry say that Saudi Arabia's push into entertainment may also be intended to satiate restless youth starving for diversion. "I go back to demographics," says del Granado. With such a young population, the ruling family may be trying to give Saudis jobs and entertainment, "because if not, here comes the Arab Spring."

Newman and others expect the Middle East concert business to take off over the next half-decade. "I could see three or four touring stops in Saudi alone," says Ovesen. After this initial rush, though, the free-flow of government funding is expected to abate, as more privately financed promoters enter the kingdom. "The market's going to settle down and mature eventually," says del Granado. "It can't go on like this." ■

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MANAGERS, AGENTS & FANS**



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UTOPIA

DEBUTED AT #1 ON BILLBOARD TOP LATIN ALBUMS CHART

#1 TROPICAL ALBUMS ARTIST OF 2019

#1 TROPICAL AIRPLAY ARTIST OF 2019

#1 TROPICAL ALBUM OF 2019 (TODAVIA ME AMAS: LO MEJOR DE AVENTURA)

#1 TROPICAL SONG OF THE YEAR & RECORD-TYING 18 WEEKS AT #1 ("INMORTAL")



HIGHEST CHARTING LATIN ARTIST ON BILLBOARD'S
MONEY MAKERS LIST OF HIGHEST PAID MUSICIANS

FIRST LATIN ARTIST TO HEADLINE
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FORMULA VOL 2
LATIN ALBUM OF THE DECADE

OVER 60 THOUSAND ATTENDEES AND
SINGLE NIGHT RECORD GROSS OVER 9 MILLION IN REVENUE

MetLife

PHOTOGRAPH BY: ERNIEL RODRIGUEZ







Nadel (left) and Easterlin photographed Dec. 10 at Elektra Music Group in New York.

FROM THE DESKS OF

GREGG NADEL AND MIKE EASTERLIN

Elektra Music Group Co-Presidents

BY LYNDSY HAVENS • PHOTOGRAPHED BY ALLISON MICHAEL ORENSTEIN

WHEN GREGG NADEL WAS HELPING to break O.A.R. at Lava Records in 2008, he met Mike Easterlin, then Lava's senior vp promotions, for the first time. Easterlin took the band's "Shattered (Turn the Car Around)" to radio and promoted the record for Nadel — and they've been friends ever since.

Over a decade later, Nadel and Easterlin are still working together, now as co-presidents of Elektra Music Group, which was revived as a separate company by Warner Music Group in October 2018. Elektra had been a subsidiary of Atlantic from 2004 until then, and an innovative major for decades before that. Nadel and Easterlin report to Atlantic chairman/CEO Craig Kallman and chairman/COO Julie Greenwald.

EMG's first release as its own company was relatively low-risk: twenty one pilots' *Trench*, which hit No. 2 on the Billboard 200. That proved the label could hold its own, and the August signing of Tones and I and her subsequent success — the Australian alternative-pop artist's hit "Dance Monkey" sits at No. 9 on the Billboard Hot 100 — positioned EMG as a serious competitor. "After accomplishing what we have with her," says Nadel, "everyone is going, 'Wow, we can do this.'"

The new EMG that Nadel and Easterlin oversee

includes the old Elektra division as well as Fueled by Ramen, Roadrunner Records, Low Country Sound and Black Cement, featuring a select artist roster that includes Brandi Carlile, The Highwomen, twenty one pilots and Fitz & The Tantrums.

Nadel and Easterlin credit their first-year wins to the larger team involved, which comprises just over 70 employees; when EMG launched, its staff of 57 were all brought over from Atlantic.

"We went through the process of interviewing everyone moving over from Atlantic, sharing what our mentality was going to be for running a smaller version of that label, how we wanted to develop artists and our staff," says Easterlin. "A lot of them had been No. 2s or 3s in departments for many, many years. Now they'd be running [them]."

What's your strategy for breaking more unknown artists like Tones and I — a singer who unexpectedly took off and went to No. 1 in over 30 countries — in 2020?

GREGG NADEL Not skipping steps.

MIKE EASTERLIN Here's a great example — we almost moved Tones and I out of the Mercury Lounge when she played in New York for the first time, but we were like, "You know what? We promised we wouldn't skip steps." [As a result], her song "Dance Monkey" was running faster than we were.

"WE WANTED TO BRING THE ELEKTRA BRAND BACK TO PROMINENCE. THAT'S THE CHIP ON OUR SHOULDER."

—NADEL

NADEL It's one of those rare songs that can hit across all formats, but we wanted to make sure that we didn't skip over the alternative crowds and smaller venues and just go to pop. What's important is having a foundation before you build.

How did you learn that?

EASTERLIN Sometimes, it's what you *don't* do. We didn't cross the first twenty one pilots album, we didn't cross the first Panic! at the Disco album. We left them in modern-rock land, established them there and made modern rock feel like we really wanted to remain and have a home there, even if we had [Panic!'s] "High Hopes" or [twenty one pilots'] "Stressed Out." Those songs were massive, but we didn't want to turn our backs on the genres that made these songs cross over.

● **BLINK-182'S TRAVIS BARKER** LAUNCHED DTA RECORDS, A JOINT VENTURE WITH ELEKTRA MUSIC GROUP. ● **SONY MUSIC** MADE A STRATEGIC INVESTMENT IN PODCAST PRODUCER NEON HUM.

CONGRATULATIONS

Victor Manuelle

1 4 WEEKS
BILLBOARD
LATIN ALBUM
SALES



RECORD
59th

TOP 10 HIT
ON BILLBOARD
Tropical
Airplay Chart
"QUIERO PARRANDA"

17 BILLION
STREAMS
WORLDWIDE

Most Weeks Ever at No. 1 on Latin Album Sales for a Christmas Album

Com^amission

EMG pledged to uphold an “independent spirit” in its initial memo. How do you do that when you’re working with viral crossover acts?

EASTERLIN I think it’s important that we keep that one-on-one relationship with the artist. [We don’t want to] grow too fast, whether it be the artist roster or the staff.

NADEL We also have department heads who are doing this for the first time, so there’s this underdog mentality at EMG. And I think Mike and I know what that’s like, having run Elektra inside the bigger company. We weren’t just happy to be there — we wanted to bring the Elektra brand back to prominence. That’s the chip on our shoulder.

It’s arguably easier than ever for an artist to remain independent now. So as a label group with an indie mentality, how do you level with a potential signee?

NADEL There’s nothing wrong with an artist staying independent. We want to work with artists who want to be a part of what we’re doing, and it only works when everyone is on the same page and we’re all holding hands together — because it’s really, really hard to break an artist.

EASTERLIN We also have a global footprint to offer. As an independent artist, that seems to be the No. 1 problem that they have: cracking other territories. Meanwhile, EMG has offices in 40 countries. If you look at the Tones and I record that we just started with a few months ago, that was exploding in Australia and New Zealand, but they came in and asked, “Can you get us as big everywhere else?”

You knew each other for years prior to the EMG launch. Can you describe what the other person does on a day-to-day basis?

EASTERLIN You definitely have to go first — I’m interested to hear what you think I do every day.

NADEL I have no idea. *(Laughs.)* There’s a lot of stuff we do together. Mike spends Monday mornings at the radio meeting, talking to the staff. A lot of the day-to-day operational things, with Cathy [Donovan], who runs our marketing operations, Mike is dialed in on that as well. There’s a trust there, so we don’t feel like we have to be in every conversation or every meeting. We talk on the way in, on the way home, and so it’s funny when somebody says, “Well, I spoke to Mike,” and it’s like, yes, I know. *(Laughs.)* We catch each other up if we’re not together.

EASTERLIN Listen, Gregg is out trying to find the next thing, and he’s with the A&R staff a lot, and we have a very young A&R staff, so he spends a good portion of his time training people who are coming in with new perspectives and new ideas on how we find artists now. All of them are coming from either independent labels or, in a couple of cases, they’re coming in straight out of college. He spends a lot of time molding and shaping, listening, going through the research. Early on, we tried to be involved in everything, and [in the end], nothing was getting done. We were literally sitting in meetings all day. As we’ve grown over the last year,



1. “Is it corny to say those belong to the entire team of Fueled by Ramen?” asks Easterlin. 2. “I was honored last year for the Harvest Dinner — we raised over \$225,000 for [the] T.J. Martell [Foundation],” says Easterlin. 3. Easterlin’s former assistant, Meg Carey, gave him this gift the day Elektra opened in 2018. 4. “This was given to me by a friend after Tom passed away,” says Nadel. “Tom Petty & The Heartbreakers always have been one of my favorite artists. Seeing it not only reminds me of all his great songs and the shows I’ve seen, but also what a long career that’s built the right way and lasts decades looks like.” 5. Nadel loves this poster “because it reminds me of what an incredible journey it has been for Brandi [Carlile] around this past album and where we started.” 6. “Last year, I got to play a round of golf with Adrián Beltré, my favorite baseball player of all time, and he pulled it out at the very end and signed it to me as a surprise,” says Easterlin. “It’s pretty special. In return, his kids were desperate to see twenty one pilots, and I got them tickets.”

we’ve realized it’s OK for us to have our separate things that we’re working on.

NADEL Every four or five weeks, we carve out a day where we’ll sit with each of the product managers for an hour each so we can brainstorm. Those are some of the best days — because so much comes out of them.

In the last year, artist discovery has moved to new apps like TikTok. How much of your conversations about finding talent come from new technology platforms like that?

NADEL I think it’s a little bit of everything, to be honest with you. We’re definitely trying to be aware

of everything that moves. We sit and go through all that stuff. Sometimes we hear a song and we’re like, “Wow, what is this? Let’s go see it,” meet the person or whatever it is. And then there are other things, like we were talking about this artist Livingston, where I got a text from one of our A&R guys on a Sunday night of this 16-year-old kid singing in a studio on his own. He never had put out a song. We flew him in. The next day, he sang in my office, and we signed him right away, just because we were so in love with his songwriting, with his voice, and...

EASTERLIN Him.

NADEL Yes, him. Just a voice we love and an artist we believe in.

CONGRATULATIONS
Farina

NOMINATED FOR
Top Artista Femenina
PREMIOS
TU MÚSICA URBANO

NOMINATED FOR
Canción Femenina
PREMIOS
TU MÚSICA URBANO



1 TRENDING ON
YOUTUBE
COLOMBIA
WITHIN 24 HOURS
“Así Así”

OVER
111 Million
WORLDWIDE
STREAMS

La Commission



ANUELA A

5 LATIN AMERICAN MUSIC AWARDS

- Artist of the Year*
- Album of the Year – Real Hasta La Muerte*
- Favorite Artist – Male*
- Favorite Artist – Urban*
- Favorite Album – Urban – Real Hasta La Muerte*

PREMIO LO NUESTRO

- Revelation Artist of the Year*

BILLBOARD LATIN MUSIC AWARD

- New Artist of the Year*

3 PREMIOS JUVENTUD

- El Traffic “Jam” – “Ella Quiere Beber”*
- Singing in the Shower – “Secreto”*
- Couples That Fire Up My Feed*

HTV PREMIOS HEAT

- Best New Artist*

MTV EMA

- Best Caribbean Act*

HOT LATIN SONGS - 2 #1'S

- “Otro Trago” – (3 weeks at No. 1)*
- “China” – (12 weeks at No. 1)*





1 billboard

LATIN AIRPLAY - 6 #1'S

- "Ella Quiere Beber"
- "Secreto"
- "Baila Baila Baila"
- "Otro Trago"
- "China" (2 weeks at No. 1)
- "Aventura"

18 NOMINATIONS PREMIOS TU MUSICA URBANO 2020

OVER 20 NOMINATIONS

- 7 - LAMAs
- 4 - BLMA's
- 1 - PLN
- 6 - PJS
- 1 - HEAT
- 2 - BMA's



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FOUR CONSECUTIVE TIMES**

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- 2012 Taylor Swift *RED* 1.208 Million
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#1 SINGLES BY

- Taylor Swift
- Florida Georgia Line
- Thomas Rhett
- Reba
- Rascal Flatts
- Tim McGraw
- Brantley Gilbert
- Justin Moore
- Brett Young
- Midland
- Carly Pearce
- Eli Young Band
- Badflower
- Riley Green
- The Band Perry
- Zac Brown Band
- Maddie & Tae
- A Thousand Horses
- The Mavericks
- Cheap Trick
- Cassadee Pope

PLATINUM AND MULTI-PLATINUM ALBUMS BY

- Taylor Swift
- Florida Georgia Line
- Thomas Rhett
- Reba
- Rascal Flatts
- Tim McGraw
- Brantley Gilbert
- Justin Moore
- Brett Young
- Eli Young Band
- The Band Perry
- Zac Brown Band
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Special thanks to all of our partners at radio (terrestrial, satellite, online), TV, print & online media, DSP's, broadcast and online video outlets, the Universal Music Group, every artist manager and attorney who contributed to our extraordinary success. Special acknowledgment to Billboard Magazine and the American Music Awards for utilizing our results in determining your Artist of the Decade Awards.

HAPPY HOLIDAYS FROM ALL OF US AT THE BIG MACHINE LABEL GROUP



The Scene

Eilish

BILLBOARD WOMEN IN MUSIC

LOS ANGELES, DEC. 12

PHOTOGRAPHED BY AUSTIN HARGRAVE

Billboard's 2019 Women in Music event, held at the Hollywood Palladium and hosted by Hayley Kiyoko, gathered a wide-ranging class of honorees — from the year's biggest breakout acts to established megastars — as well as the most powerful female executives in the business. Honorees including Alicia Keys, Alanis Morissette, Brandi Carlile, Nicki Minaj and Executive of the Year Desiree Perez, announced as the new CEO of Roc Nation at the gathering, spoke about the importance and impact of women in the industry. The night also included performances from honorees Megan Thee Stallion, who brought her high energy and charismatic moves to the stage, and Rosalía, who stunned with her soaring a cappella vocals. No two artists better summed up the intention of the annual event, though, than Taylor Swift (the first-ever Woman of the Decade) and Billie Eilish (Woman of the Year), both of whom delivered a full-circle moment with their speeches. When Swift opened the night, she spoke at length about artists' rights — inspired by her ongoing battle over the sale of the master recordings for her first six studio albums — saying the industry must take care of the next generation of artists. When Eilish later closed the evening, she revisited that sentiment, telling the packed room: "You took care of me."

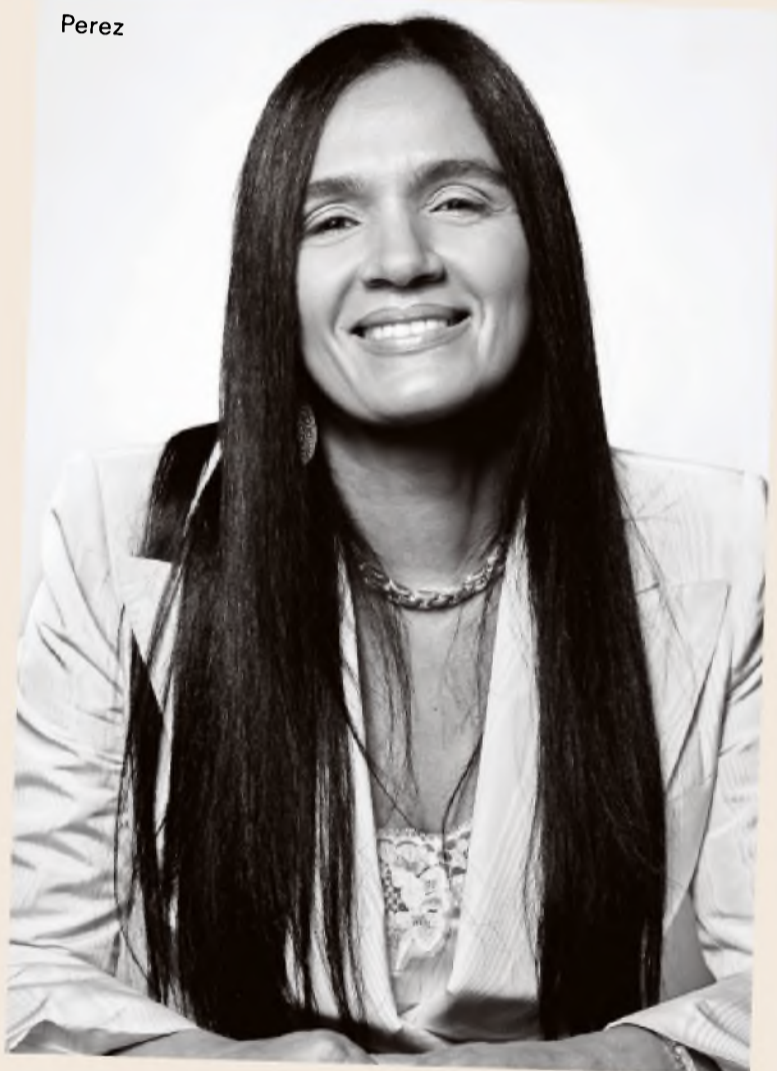
—LYNDESEY HAVENS



Normani, who presented Minaj.



Maggie Rogers (left) presented the Trailblazer award to Carliie, who said backstage that “the first female artist I saw myself in was Tanya Tucker. She sounded tough, and that was the kind of singer I wanted to be.”



Perez



Minaj, the Game-Changer honoree.



Powerhouse honoree Megan Thee Stallion advised female artists to “keep going”: “Just because it’s not popping now, doesn’t mean you’re not going to be popping in six months,” she said.



Keys, the Impact Award honoree.



▲ Cyndi Lauper, who presented Eilish, said that for women in the industry, “your job is not to judge yourself, but to keep the channel open, and continue to create.”



Lauren Jauregui, who presented Rosalía, said backstage that she advises her female peers to “cultivate self-love that is so strong, no one’s disbelief can penetrate.”



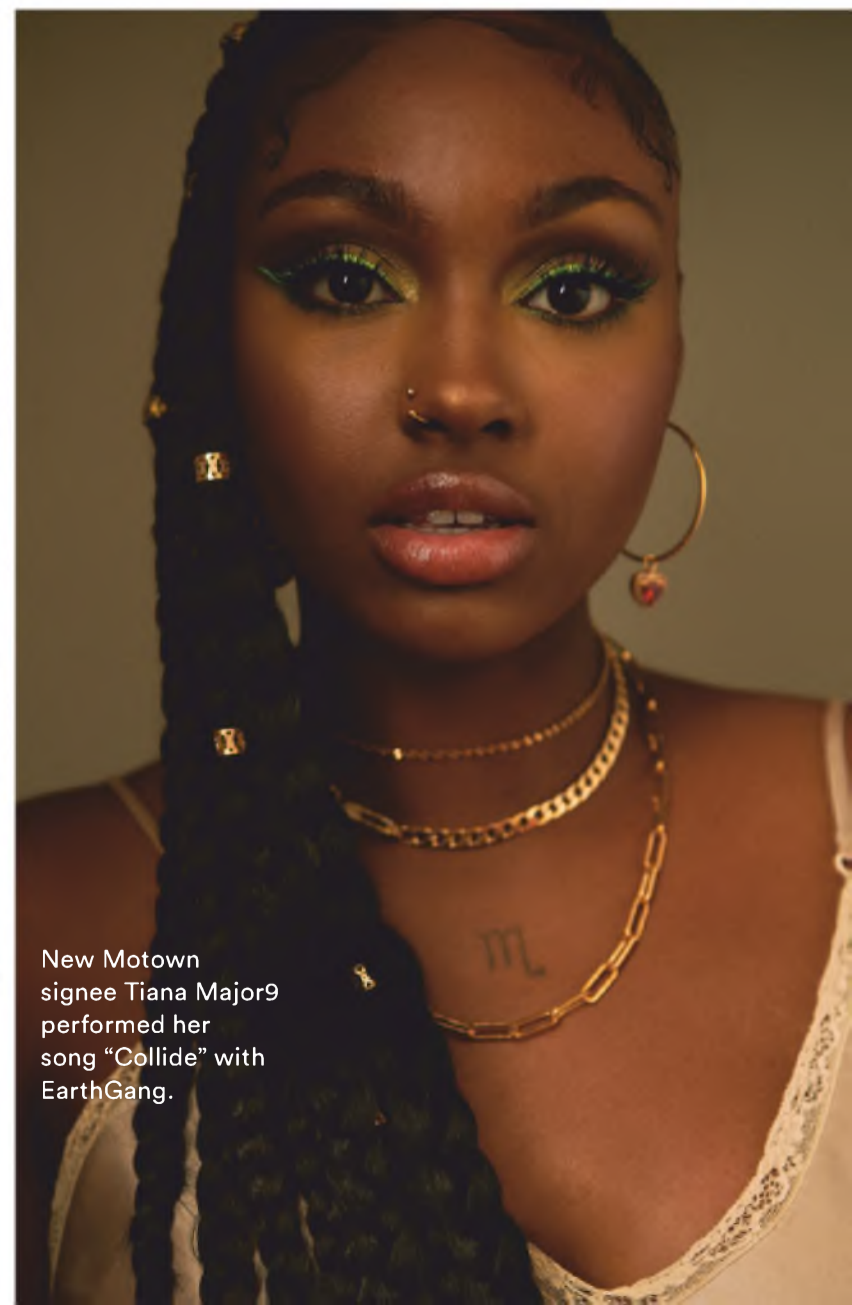
Rising Star honoree Rosalía.



Rapsody, who presented Megan Thee Stallion, said she’d like to tell her younger self that “I’m proud of how she has grown in confidence, how unwavering she is, and that she never let fame change who she was.”



▲ “Follow your instincts,” said Kiyoko backstage. “It’s always the right thing to do. Focus on your own success and your own path.”

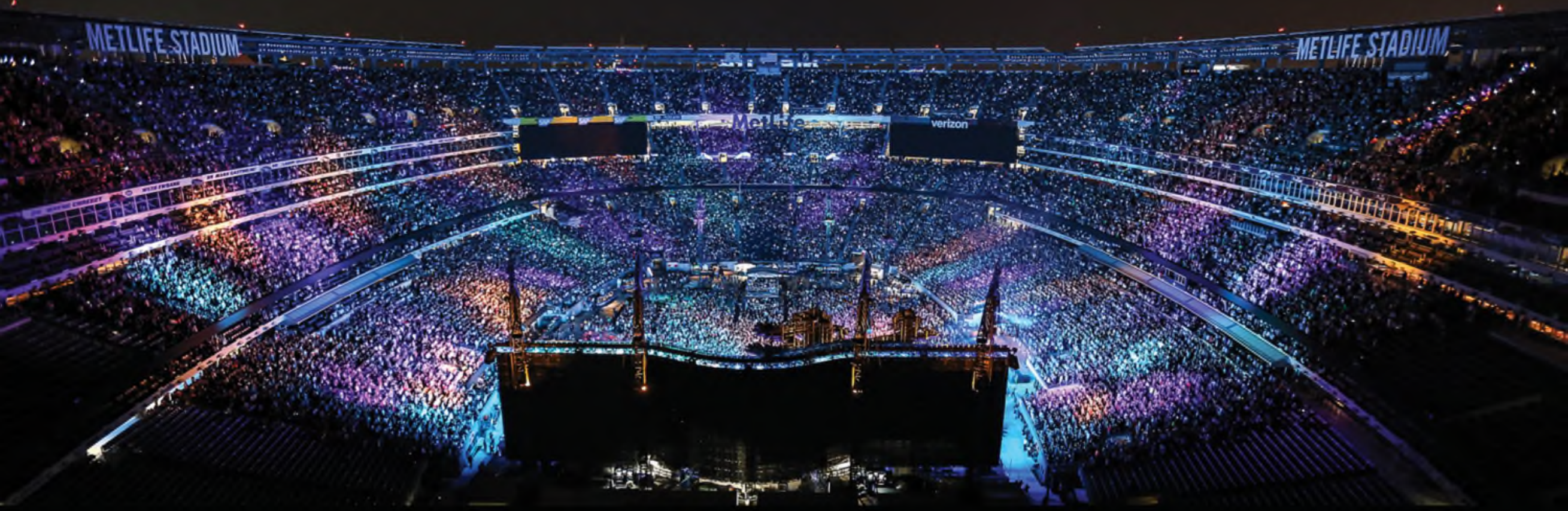


New Motown signee Tiana Major9 performed her song “Collide” with EarthGang.

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WHO HELPED MAKE OUR FIRST DECADE SO SPECIAL

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DRAKE | EAGLES | ED SHEERAN | ELECTRIC DAISY CARNIVAL | EMINEM
ERIC CHURCH | GUNS N' ROSES | HOODWINK FESTIVAL | HOT 97 SUMMER JAM
IIFA FESTIVAL | INTERNATIONAL CHAMPIONS CUP | JASON ALDEAN | JAY-Z
KENDRICK LAMAR | KENNY CHESNEY | LUKE BRYAN | LIL WAYNE
MEEK MILL | METALLICA | MIGOS | MIRANDA LAMBERT | MONSTER JAM
NOTRE DAME vs NAVY | NY URBAN LEAGUE FOOTBALL CLASSIC | ONE
DIRECTION | PARAMORE | PAUL MCCARTNEY | PENN STATE vs SYRACUSE
RIHANNA | ROLLING STONES | ROMEO SANTOS | SUPER BOWL XLVIII
TAYLOR SWIFT | THE BAMBOOZLE | THOMAS RHETT | TIM MCGRAW | U2
USA vs MEXICO | WRESTLEMANIA 29 | WRESTLEMANIA 35 | ZAC BROWN BAND



METLIFE STADIUM

THE WORLD'S BIGGEST EVENTS ON THE WORLD'S BIGGEST STAGE



NEW BOSS IN TOWN Former Roc Nation CEO Jay Brown (left) introduced Executive of the Year Desiree Perez as the “real-life Wonder Woman” — and announced her as the company’s new CEO on the spot. She served as COO for the past decade, during which Roc Nation expanded into almost every facet of entertainment, including recording, publishing, management and touring. Perez noted that courage played a huge role in her career success as a woman: “Nothing will be improved unless it’s challenged,” she said. The Bronx-born executive then thanked Roc Nation founder JAY-Z, who was in the audience: “[He] taught me to trust myself.”

Eilish remarked during her acceptance speech, “It’s really weird to be Woman of the Year at [age] 17.”



▲ Atlantic Records executives, from left: Sheila Richman, Marsha St. Hubert, Julie Greenwald, Lanre Gaba, Nina Webb and Dionnee Harper.



Billboard editorial director Hannah Karp and her daughter, Odessa.



▲ Megan Thee Stallion closed out the night with a raunchy performance of her hit “Cash Shit,” sans collaborator DaBaby. “I’m just getting started,” she said onstage.



American Express’ Deborah Curtis (left) and Anthem Entertainment’s Helen Murphy at the *Billboard* x Amex Impact Brunch, held in West Hollywood earlier in the day.

CONGRATULATIONS TO THE JONAS BROTHERS FOR BEING NAMED BILLBOARD'S TOP DUO/GROUP OF THE YEAR



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SEPTEMBER 8, 2019

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Dave Clark and
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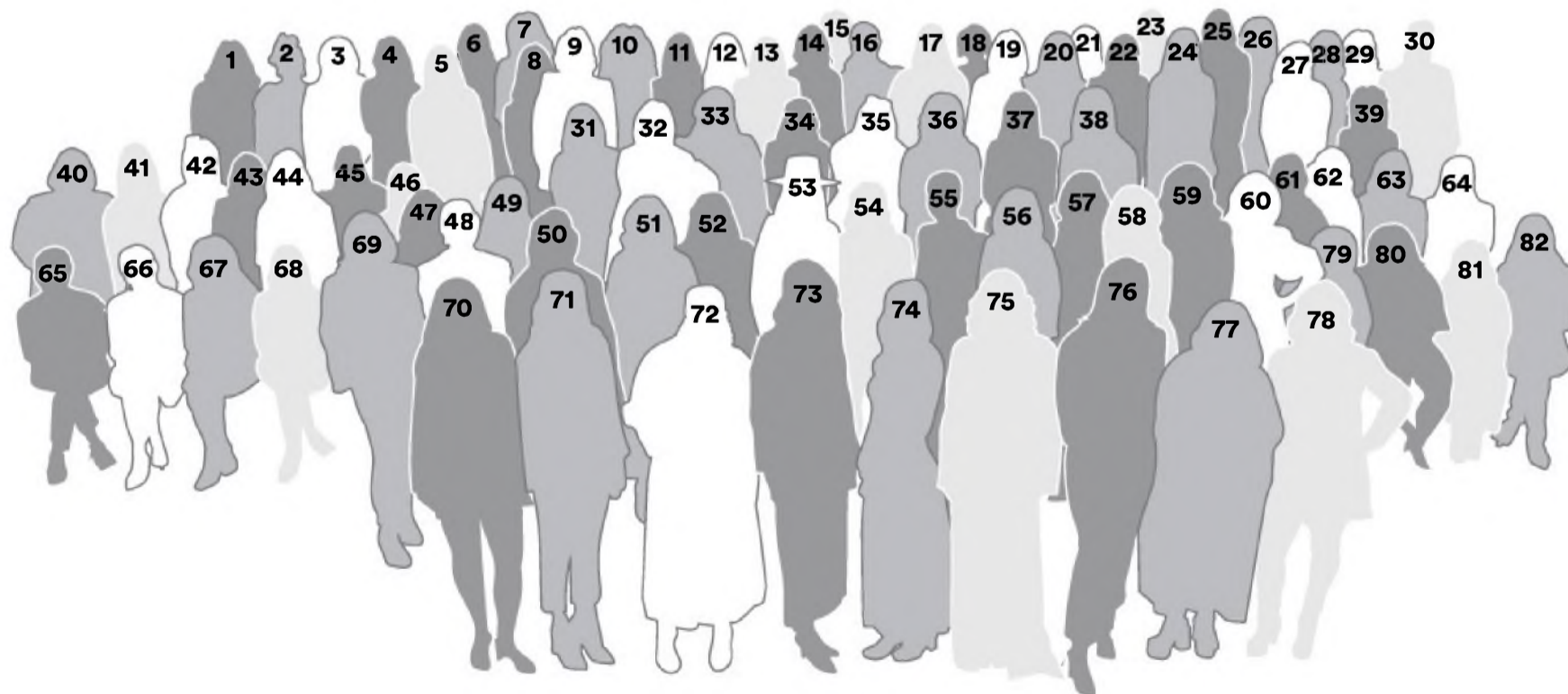




CLASS OF 2019

- | | | | | |
|------------------------------|-------------------------------------|--------------------------------|------------------------------|-------------------------------------|
| 1 Natina Nimene | 18 Jacqueline Charlesworth | 34 Deborah Curtis | 51 Masha Osherova | 68 Anaid Quijada |
| 2 Traci Adams | 19 Sas Metcalfe | 35 Jen Walsh | 52 Michele Nadelman | 69 Ali Harnell |
| 3 Thea Mitchem | 20 Elyse Rogers | 36 Amy Cranford | 53 Heather Lowery | 70 Sharon Dastur |
| 4 Cindy Hill | 21 Becky Colwell | 37 Marni Condro | 54 Tami Hurwitz | 71 Jessie Maldonado |
| 5 Christine Lepera | 22 Jeannette Perez | 38 Wende Crowley | 55 Sylvia Rhone | 72 Jeanine McLean Williams |
| 6 Lou Taylor | 23 Lynn Oliver-Cline | 39 Dahlia Ambach Caplin | 56 Michele Anthony | 73 Marion Kraft |
| 7 Marcie Allen | 24 Taylor Lindsey | 40 Colleen Theis | 57 Julie Greenwald | 74 Stacy Vee |
| 8 Val Pensa | 25 Martha Earls | 41 Marissa Morris | 58 Debbie White | 75 Lucy Dickens |
| 9 Lisa Barbaris | 26 Rayna Bass | 42 Amani Duncan | 59 Lanre Gaba | 76 Sam Kirby Yoh |
| 10 Nicki Farag | 27 Yves C. Pierre | 43 Cara Lewis | 60 Dionnee Harper | 77 Sara Bollwinkel |
| 11 Leslie Fram | 28 Jacqueline Reynolds-Drumm | 44 Janet Weir | 61 Laurie Jacoby | 78 Corrie Christopher Martin |
| 12 Alessandra Alarcón | 29 Marisa Pizarro | 45 Jaime Weston | 62 Kelly Strickland | 79 Alli McGregor |
| 13 Maria Fernandez | 30 Molly Neuman | 46 Susan Mazo | 63 Michelle Jubelirer | 80 Anjula Singh |
| 14 Alison Smith | 31 Ayelet Schiffman | 47 Sarah Trahern | 64 Vivien Lewit | 81 Marlene Tsuchii |
| 15 Maria Egan | 32 Helen Murphy | 48 Marsha Vlasic | 65 Nina Webb | 82 Celine Joshua |
| 16 Dina LaPolt | 33 Carla Wallace | 49 Virginia Bunetta | 66 Jacqueline Saturn | |
| 17 Rachel Newman | | 50 Alisa Coleman | 67 Monika Tashman | |

Actress-activist Jameela Jamil (left) presented Taylor Swift with the Woman of the Decade award.



▲ Honoree Debbie White (center) of Loeb & Loeb with her client, songwriter Diane Warren (left), and fellow honoree Deborah Dugan, president/CEO of The Recording Academy.

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Selena Gomez, who recently announced her upcoming album *Rare*, (out Jan. 10, 2020), posed for photos with fans in Paris on Dec. 13.



Monsta X performed at a Chanel party celebrating the brand's iconic N°5 fragrance in New York on Dec. 10.



▲ Fleetwood Mac frontwoman Stevie Nicks surprised fans at a Harry Styles concert in Los Angeles on Dec. 13, the same day he released his new album, *Fine Line*. The two performed a duet of the Fleetwood Mac classic "Landslide."



FAST FASHION

From left: Madelaine Petsch, Julia Fox, Kacey Musgraves, Kim Petras and Aquaria at the subway-themed Moschino Prefall 2020 runway show, held at the New York Transit Museum in Brooklyn on Dec. 9.



The 1975's Matty Healy backstage during KNDD (107.7 The End) Seattle's Deck the Hall Ball, where the band headlined, on Dec. 10.



▲ Rolling Stones guitarist and painter Ronnie Wood presented his art at the "Ronnie Wood Collection" pop-up in London on Dec. 12, alongside his wife, actress Sally Wood.

SEAN COMBS' 50TH BIRTHDAY

LOS ANGELES, DEC. 14



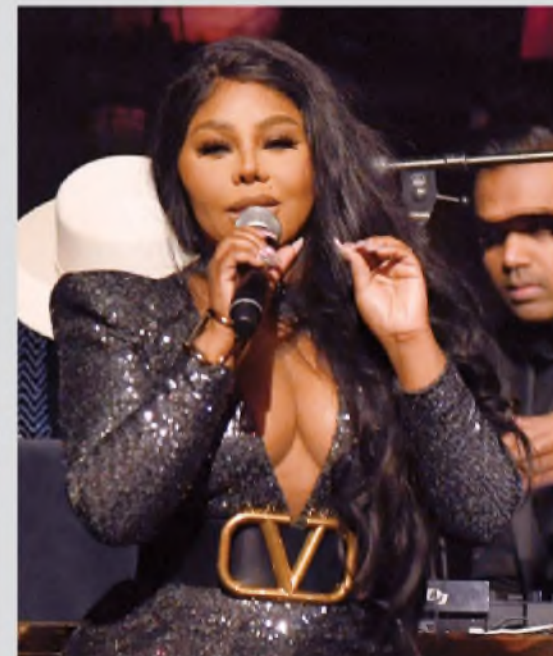
Combs (center left) held a belated celebration of his 50th birthday (which was Nov. 4) at his home, and posted on Instagram: "Ain't No Party Like A Diddy Party!"



▲ Jay-Z and Beyoncé were among the attendees.



BRN Group CEO Dia Simms, former president of Combs Enterprises.



▲ Lil' Kim (pictured) performed at the party, where Mary J. Blige also took the stage.

MONSTA X: DANIELS; KANEBO; SWIRIN/IMAGE; WOOD: RICHARD YOUNG/SHUTTERSTOCK; HEALY: MATT HARVEY/GETTY IMAGES; MUSGRAVES: ASTRID STARVAZ/GETTY IMAGES; STILES: HELENE PABRIN; GOMEZ: PHILIPPE BLET/SHUTTERSTOCK; COMBS: MIKE KEVIN MAZUR/GETTY IMAGES.

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FEB 23 TYLER, TX
FEB 24 SAN ANTONIO, TX
MAR 08 FORT WORTH, TX
MAR 09 LIBERAL, KS
MAR 10 OKLAHOMA CITY, OK
MAR 15 RANCHO MIRAGE, CA
MAR 16 OAKLAND, CA
MAR 17 YUBA CITY, CA

ABR 05 DULUTH, GA
ABR 06 GREENSBORO, NC
ABR 07 BIRMINGHAM, AL
ABR 12 TAMPA, FL
ABR 13 FORT MYERS, FL
ABR 14 FORT PIERCE, FL
ABR 26 SALEM, OR
ABR 27 PASCO, WA
ABR 28 SEATTLE, WA
SEP 20 IRVING, TX
SEP 21 HIDALGO, TX

SEP 22 LAREDO, TX
SEP 28 LUBBOCK, TX
SEP 29 AUSTIN, TX
OCT 04 COLUMBUS, OH
OCT 05 INDIANAPOLIS, IN
OCT 06 LOUISVILLE, KY
OCT 18 VENTURA, CA
OCT 19 SAN JOSÉ, CA
OCT 20 BAKERSFIELD, CA
OCT 25 RENO, NV
OCT 26 ANAHEIM, CA

OCT 27 PHOENIX, AZ
NOV 08 MILWAUKEE, WI
NOV 09 ROSEMONT, IL
NOV 10 ROSEMONT, IL
NOV 15 LAKEWOOD TOWNSHIP, NJ
NOV 16 THE BRONX, NY
NOV 17 MASHANTUCKET, CT
NOV 22 RALEIGH, NC
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- JULY 21 - TAMPA, FL
- JULY 25,26 - HIDALGO, TX
- JULY 27 - LAREDO, TX
- JULY 28 - SAN ANTONIO, TX

- NOV 8 - CHICAGO, IL
- NOV 10 - HOUSTON, TX
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A portrait of a middle-aged man with dark hair and a mustache, smiling. He is wearing a dark blue checkered suit jacket, a white shirt, and a red and blue paisley tie. His arms are crossed, and a diamond ring is visible on his left hand. The background is a plain, light grey wall.

RA



Clockwise from left: Cabello, Swift, Gomez, Grande, Mendes, Eilish and Joe, Nick and Kevin Jonas.

Back By Popular Demand

In 2019 traditional pop roared back as more superstars worked at the “speed of streaming”

BY ANDREW UNTERBERGER

LAST YEAR, ONLY TWO Billboard Hot 100 No. 1s didn't feature a rapper. The rest were dominated by hip-hop stars like Cardi B, Post Malone, Childish Gambino, Travis Scott and, for a record 29 weeks, Drake. In 2019, while plenty of rap can still be found at the top of the chart, there's also a long list of top 40 artists — including Selena Gomez, the Jonas Brothers, Lady Gaga, Shawn Mendes, Camila Cabello and (in multiple appearances) Ariana Grande — leading the way for what has been a massive comeback for pop.

“I've been doing this since 1983, and I watch the pop cycles ebb and flow,”

says Tom Poleman, chief programming officer at iHeartMedia. Poleman compares the mainstream's end-of-decade swing back to pop after the genre's extended dormancy to a similar shift two decades ago, when the Backstreet Boys and the Spice Girls burst out of what had been a grunge-led '90s. “We're coming out of that doldrum phase,” notes Poleman, “and we're getting back into a really good place for pop — mainstream is cool again.”

Poleman says that he first noticed the shift in early spring, when a number of long-dormant marquee names returned to the top 40 in quick succession. “I would meet with the labels a few months before the projects were

coming out, and they would say, ‘Oh, this is coming out,’ or ‘That's coming out’ — it was Jonas Brothers, Taylor Swift, Camila Cabello, Ed Sheeran ... one after another. I was like, ‘Oh, my God. All these big pop artists are coming at the same time.’”

Radio isn't the only platform where pop music regained ground in 2019. At streaming services, long thought to be the province of hip-hop and dance artists, many of these pop stars were posting their best showings yet. Gomez, the JoBros and Grande all snagged No. 1s on *Billboard's* Streaming Songs chart.

Apple Music head of pop programming Arjan Timmermans believes that

Grande's reemergence in late 2018 was the beginning of the mainstream's pop rebound. “Rapidly after [her fourth studio album] *Sweetener*, she put out [new single] ‘Thank U, Next,’” he says. “She was releasing music at the speed of streaming.”

The so-called “speed of streaming” has been synonymous with the world of rap, where artists have been much more willing to release new songs at faster, less predictable rates, without lengthy promotional pushes or even accompanying albums. “Hip-hop has understood this for years now,” says Timmermans, “that it's all about keeping fans engaged by releasing content very quickly, instead of having



Woodstock co-founder **Michael Lang** announces a 50th-anniversary concert to take place in August, later canceling it in July.



a six-month setup and then working a radio single for another eight months, which really didn't help pop during the streaming age."

The poster child for pop thriving in the modern era is 18-year-old Billie Eilish, whose first album, *When We All Fall Asleep, Where Do We Go?*, set streaming records after a three-year trickle of music built anticipation for her full-length debut to a fever pitch. Eight months after the album release, Eilish issued a new single, "Everything I Wanted," and promptly scored another top 10 hit. "If you take Billie, or [K-pop group] BTS — they're artists that grew up in the streaming age, so they know how to release music perfectly for their audience," says Jeremy Erlich, head of music strategy/interim co-head of music at Spotify.

To recognize Eilish as a defining pop star of 2019, however, is to also understand just how much the definition of "pop" has evolved in the last decade. Grande leaned heavily on hip-hop and R&B production on hits like "7 Rings," while Halsey's "Nightmare" is largely indebted to alternative rock and grunge — yet both still play as "pop" on most radio stations and streaming playlists. Then there's Eilish: This year's biggest mainstream breakout artist is all but unclassifiable. "Billie is the biggest pop star in the world, but it doesn't sound like traditional pop — it's definitely alternative and urban-leaning," says Erlich. "The younger generation doesn't really think by genre."

By expanding the definition of the genre, acts that may have traditionally been viewed as hip-hop could now be considered pop. Timmermans cites Lizzo, Post Malone and Lil Nas X as artists who could belong to both. "Part of my job is to understand how pop is moving and how the center of pop is moving, and how we can push forward," he says. "Not just promoting the things that are considered pure pop, but also the things that are the unicorns and the outliers to ensure that pop maintains its strength."

Between the increased variety of music labeled as pop and the resurgence of some of the decade's more traditional mainstream artists, those involved and invested in the genre's success see only greater things in the decade to come. "It's going to get even more pop in the 2020s," says Poleman. "But the more variety you get in there, the better."

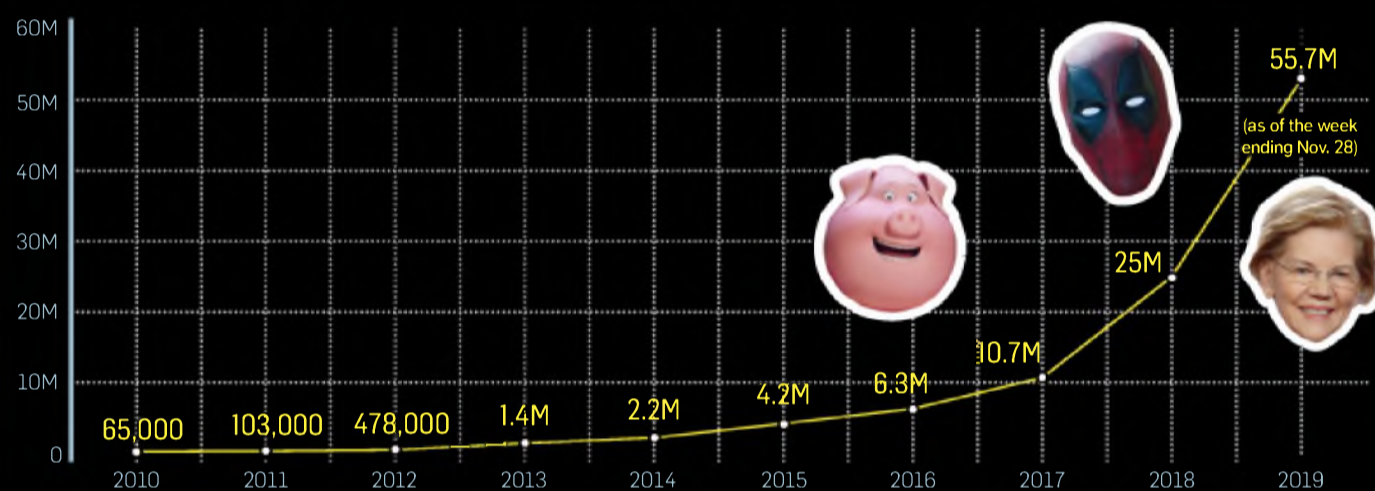
A BIG '19 FOR '9 TO 5'

In 1981, Dolly Parton earned her first Billboard Hot 100 No. 1 with the country-pop hit "9 to 5." Now, nearly 40 years later, the track had its biggest resurgence yet — "9 to 5" has been steadily gaining during the past decade, with its annual streaming totals doubling each of the past three years. In 2019 alone, it earned 55.7 million U.S. streams (as of the week ending Nov. 28), according to Nielsen Music, a 112% gain from 2018, compared with streaming's overall 31.5% gain. Saleswise, it has sold 49,000 downloads, a 22% gain from 2018. It's in part thanks to a series of unexpected events: from appearing in the 2016 animated movie *Sing* and 2018 film *Deadpool 2*, to having the track used by Sen. Elizabeth Warren during her presidential campaign rallies. (Parton's manager, Danny Nozell, has said he didn't approve of the use.) Most recently, the song appeared in a TikTok meme that has popularized it with a younger audience. *Billboard* breaks down the tune's streaming performance since 2010. —XANDER ZELLNER



Parton in February.

YEAR-BY-YEAR STREAMS FOR "9 TO 5"



HEY NOW, YOU'RE A ROCK STAR

Why a wide range of radio formats finally embraced Post Malone with *Hollywood's Bleeding*

TWO YEARS AGO, POST MALONE

sang, "Man, I feel just like a rock star." In 2019, he became one — at least, according to *Billboard's* rock charts.

His first two albums, *Stoney* (2016) and *beerbongs & bentleys* (2018), solidified him as a hip-hop/pop staple, and while this year's *Hollywood's Bleeding* increased his stronghold in those genres, it also expanded his reach. In a span of four weeks in October, three songs from the new album landed Post Malone on three radio airplay charts for the first time each. The guitar-wailing "Take What You Want" (featuring Ozzy Osbourne and Travis Scott) became his first entry on Mainstream Rock, the crooning "Allergic" brought him to Alternative, and with his most pop-

leaning track, "Circles" (his fourth Billboard Hot 100 No. 1 and first solo chart-topper), he made his debut on Adult Contemporary. Two weeks later, it became his second track to land on Alternative Songs.

"With the sound and familiarity that Post has now, it took a short minute before realizing he fit right in," says Matt Malone, program director of Entercom Communications' alternative WQMP Orlando, Fla. The station added "Circles" and "Allergic" in mid-October, and, a month later, the former was its most-played song (in the week ending Nov. 24), according to Nielsen Music. "They sound right at home between twenty one pilots' 'The Hype' and Billie Eilish's 'Bad Guy.' "We share our biggest audi-



ence with the hip-hop and top 40 stations in the market," he adds. "If they're going to quote-unquote steal my biggest artists when it makes sense, no shame in me doing it the other way." —GARY TRUST

Childish Gambino makes history as "This Is America" becomes the first rap track to win both record and song of the year at the Grammy Awards.



SIN CITY'S JACKPOT YEAR

The musical landscape of the Las Vegas Strip underwent seismic changes in 2019, from Lady Gaga, Aerosmith, Cardi B, Janet Jackson and others launching residencies to Vegas icons like Céline Dion closing significant runs — HILARY HUGHES



DEC. 28, 2018

Lady Gaga launches *Enigma*, a futuristic reimagining of her greatest hits, and, on Jan. 20, *Jazz & Piano*, featuring classic covers. They grossed a combined \$48.4 million during the shows' first year, according to Billboard Boxscore.

JAN. 28

Wayne Newton kicks off *Wayne Newton: Up Close and Personal*, a cheeky evening of song and banter that celebrates his 60 years of performing in Las Vegas.



FEB. 21

Mariah Carey closes her run of *The Butterfly Returns* — her second residency at The Colosseum at Caesars Palace — with a \$3.6 million gross.

APRIL 4

After the Palms resort invested \$690 million into a top-to-bottom renovation, new club KAOS opens with a star-studded celebration featuring performances from **Cardi B, Travis Scott, J Balvin, Marshmello and others**. The venue closed in November after internal issues.



MAY 17

Queen Latifah, Eve, Gabrielle Union and others turn out to support **Janet Jackson** on the opening night of her *Metamorphosis* residency at the Park Theater.



APRIL 28

Omnia — where Calvin Harris, Tiësto, Steve Aoki and other marquee DJs call home — receives its 3 millionth guest during one of **Zedd's** regular Saturday residencies.

APRIL 27

Backstreet Boys close their epic *Larger Than Life* residency, which opened at the Zappos Theater at Planet Hollywood in March 2017.



APRIL 6

Aerosmith opens *Deuces Are Wild*, the band's hit-churning career retrospective and first-ever residency, at the Park Theater.



MAY 31

Christina Aguilera launches her *Xperience* residency at Zappos Theater and earns a \$4 million gross from the first eight shows.

JUNE 8

After 16 years of regular performances in Las Vegas and \$681 million in combined grosses between *A New Day* and *Céline*, **Céline Dion** retires from the Colosseum.



AUG. 13

George Strait announces he's extending his monthly *Strait to Vegas* residency at T-Mobile Arena, with dates booked through February 2020.



AUG. 14

Def Leppard opens its *Sin City* residency at Planet Hollywood.



NOV. 2

Gwen Stefani closes her *Just a Girl* residency after a 17-month run.



NOV. 16

Donny & Marie take their final bow together at the Flamingo on the closing night of their sibling act, which they performed for 11 straight years.

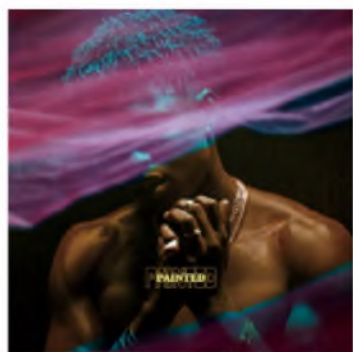


Rapper **Nipsey Hussle** dies at 33 after being shot in Los Angeles; his *Victory Lap* album subsequently reenters the Billboard 200 at No. 2 as tributes pour in.

MY FAVORITE 2019 ALBUM

Victoria Monét

PAINTED BY LUCKY DAYE



LUCKY AND I HAVE BEEN FRIENDS FOR YEARS, because he was a songwriter first. He works with the producer D'Mile, who does all of my music, too. I first heard his song "Roll Some Mo" in a meeting with Tunji Balogun, who is Lucky's A&R [rep at RCA Records], and I knew his voice, but Tunji called him "Lucky." I referenced his real name [David Brown], and Tunji was like, "Yeah!" Right when the song comes on, it sounds like you're dipping into another world, and his voice is better than butter. We had just done a song together for the *Insecure* soundtrack called "Little More Time," and then he put out "Roll Some Mo" as his first single. I've been hooked ever since.

The album is for people who aren't afraid to love. It has been a long time since we've heard a new male artist be that vulnerable. One of my favorite lyrics is "We'd be so much better misunderstood." We spend so much time on social

media explaining ourselves, and this song "Misunderstood" is a way to say, "We're fine just how we are."

Sometimes I hear Marvin Gaye in his tone — it's not like he was trying to be or imitate him, but he listened to him and absorbed it, and spit it back out in his own way. I also feel like New Orleans in general has a big influence on how talented [Lucky] is, with some of the horns and the strings and the bass. The soul of the project is from his city. It feels experimental; he wasn't afraid to try new things.

A lot of people are still discovering [*Painted*], although it was released months ago [in May]. It's always my first suggestion when someone's like, "What have you been listening to?" It's really nice in the car, or around the house if you're cleaning up or cooking. Some of the songs can even transfer into a kick-back party vibe.

If you've ever seen him live, it's even better. It has been at least eight years [since we met], and now, I call him Lucky.

—AS TOLD TO TATIANA CIRISANO



COVER: JASON MERRITT/GETTY IMAGES; PAGE 10: DENISE FINE/GETTY IMAGES; PAGE 11: JASON MERRITT/GETTY IMAGES; PAGE 12: JASON MERRITT/GETTY IMAGES; PAGE 13: JASON MERRITT/GETTY IMAGES; PAGE 14: JASON MERRITT/GETTY IMAGES; PAGE 15: JASON MERRITT/GETTY IMAGES; PAGE 16: JASON MERRITT/GETTY IMAGES; PAGE 17: JASON MERRITT/GETTY IMAGES; PAGE 18: JASON MERRITT/GETTY IMAGES; PAGE 19: JASON MERRITT/GETTY IMAGES; PAGE 20: JASON MERRITT/GETTY IMAGES; PAGE 21: JASON MERRITT/GETTY IMAGES; PAGE 22: JASON MERRITT/GETTY IMAGES; PAGE 23: JASON MERRITT/GETTY IMAGES; PAGE 24: JASON MERRITT/GETTY IMAGES; PAGE 25: JASON MERRITT/GETTY IMAGES; PAGE 26: JASON MERRITT/GETTY IMAGES; PAGE 27: JASON MERRITT/GETTY IMAGES; PAGE 28: JASON MERRITT/GETTY IMAGES; PAGE 29: JASON MERRITT/GETTY IMAGES; PAGE 30: JASON MERRITT/GETTY IMAGES; PAGE 31: JASON MERRITT/GETTY IMAGES; PAGE 32: JASON MERRITT/GETTY IMAGES; PAGE 33: JASON MERRITT/GETTY IMAGES; PAGE 34: JASON MERRITT/GETTY IMAGES; PAGE 35: JASON MERRITT/GETTY IMAGES; PAGE 36: JASON MERRITT/GETTY IMAGES; PAGE 37: JASON MERRITT/GETTY IMAGES; PAGE 38: JASON MERRITT/GETTY IMAGES; PAGE 39: JASON MERRITT/GETTY IMAGES; PAGE 40: JASON MERRITT/GETTY IMAGES; PAGE 41: JASON MERRITT/GETTY IMAGES; PAGE 42: JASON MERRITT/GETTY IMAGES; PAGE 43: JASON MERRITT/GETTY IMAGES; PAGE 44: JASON MERRITT/GETTY IMAGES; PAGE 45: JASON MERRITT/GETTY IMAGES; PAGE 46: JASON MERRITT/GETTY IMAGES; PAGE 47: JASON MERRITT/GETTY IMAGES; PAGE 48: JASON MERRITT/GETTY IMAGES; PAGE 49: JASON MERRITT/GETTY IMAGES; PAGE 50: JASON MERRITT/GETTY IMAGES; PAGE 51: JASON MERRITT/GETTY IMAGES; PAGE 52: JASON MERRITT/GETTY IMAGES; PAGE 53: JASON MERRITT/GETTY IMAGES; PAGE 54: JASON MERRITT/GETTY IMAGES; PAGE 55: JASON MERRITT/GETTY IMAGES; PAGE 56: JASON MERRITT/GETTY IMAGES; PAGE 57: JASON MERRITT/GETTY IMAGES; PAGE 58: JASON MERRITT/GETTY IMAGES; PAGE 59: JASON MERRITT/GETTY IMAGES; PAGE 60: JASON MERRITT/GETTY IMAGES; PAGE 61: JASON MERRITT/GETTY IMAGES; PAGE 62: JASON MERRITT/GETTY IMAGES; PAGE 63: JASON MERRITT/GETTY IMAGES; PAGE 64: JASON MERRITT/GETTY IMAGES; PAGE 65: JASON MERRITT/GETTY IMAGES; PAGE 66: JASON MERRITT/GETTY IMAGES; PAGE 67: JASON MERRITT/GETTY IMAGES; PAGE 68: JASON MERRITT/GETTY IMAGES; PAGE 69: JASON MERRITT/GETTY IMAGES; PAGE 70: JASON MERRITT/GETTY IMAGES; PAGE 71: JASON MERRITT/GETTY IMAGES; PAGE 72: JASON MERRITT/GETTY IMAGES; PAGE 73: JASON MERRITT/GETTY IMAGES; PAGE 74: JASON MERRITT/GETTY IMAGES; PAGE 75: JASON MERRITT/GETTY IMAGES; PAGE 76: JASON MERRITT/GETTY IMAGES; PAGE 77: JASON MERRITT/GETTY IMAGES; PAGE 78: JASON MERRITT/GETTY IMAGES; PAGE 79: JASON MERRITT/GETTY IMAGES; PAGE 80: JASON MERRITT/GETTY IMAGES; PAGE 81: JASON MERRITT/GETTY IMAGES; PAGE 82: JASON MERRITT/GETTY IMAGES; PAGE 83: JASON MERRITT/GETTY IMAGES; PAGE 84: JASON MERRITT/GETTY IMAGES; PAGE 85: JASON MERRITT/GETTY IMAGES; PAGE 86: JASON MERRITT/GETTY IMAGES; PAGE 87: JASON MERRITT/GETTY IMAGES; PAGE 88: JASON MERRITT/GETTY IMAGES; PAGE 89: JASON MERRITT/GETTY IMAGES; PAGE 90: JASON MERRITT/GETTY IMAGES; PAGE 91: JASON MERRITT/GETTY IMAGES; PAGE 92: JASON MERRITT/GETTY IMAGES; PAGE 93: JASON MERRITT/GETTY IMAGES; PAGE 94: JASON MERRITT/GETTY IMAGES; PAGE 95: JASON MERRITT/GETTY IMAGES; PAGE 96: JASON MERRITT/GETTY IMAGES; PAGE 97: JASON MERRITT/GETTY IMAGES; PAGE 98: JASON MERRITT/GETTY IMAGES; PAGE 99: JASON MERRITT/GETTY IMAGES; PAGE 100: JASON MERRITT/GETTY IMAGES

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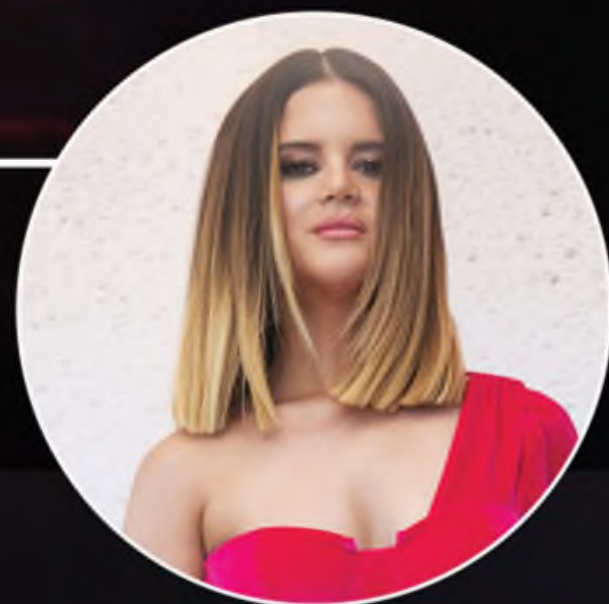


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TOP COUNTRY ALBUM - THIS ONE'S FOR YOU

MAREN MORRIS

TOP COUNTRY ARTIST
- FEMALE



YEAR IN MUSIC



West during his Sunday Service performance at Coachella in April.

CHURCH IN THE WILD

How Kanye West found God — and rebounded — in 2019

ON JAN. 6, KANYE WEST'S wife, Kim Kardashian-West, posted a clip on Twitter of a spiritual gathering at which West and Kid Cudi performed gospel renditions of "Violent Crimes" and "Ghost Town." The following week, a fan-filmed video surfaced of West's cousin and frequent collaborator, Tony Williams, speaking about West's newly formed passion project: Sunday Service. "The goal is to be able to communicate love effectively," says Williams in the clip.

Since then, Sunday Service has exploded: Everyone from Brad Pitt to DMX — who provided a morning prayer to kick off Sunday Service in March — has attended; Chance the Rapper lauded West during an interview on *Jimmy Kimmel Live!* in September, referring to him as his "spiritual adviser"; and at the Easter Sunday edition, which West held before day three of Coachella's second weekend, he debuted merchandise that read "Holy Spirit" and "Trust God." At one point, West was rumored to headline Coachella, but backed out after organizers allegedly refused to build a giant dome as his stage; he came to the desert anyway, along with the Kardashian clan, Teyana Taylor, Chance and Ty Dolla \$ign.

West's faith has been a recurring theme in his work since his 2004 debut album, *The College Dropout*. On its breakout single "Jesus Walks," he

raps, "Radio needs this," later asking, "If I talk about God my record won't get played/Huh?/Well if this take away from my spins/Then I hope this take away from my sins."

The timing of West's latest reconnection with God is particularly auspicious, though: In 2018, West received blowback from the hip-hop community after wearing a red "Make America Great Again" hat, affirming his support of President Trump. West later invited more controversy when he stopped by TMZ and declared that slavery was "a choice." Peers like John Legend and Meek Mill immediately called out West for his comments, but despite being momentarily "canceled," West reemerged as a self-described born-again Christian in 2019 — and bounced back.

In October, he punctuated his yearlong focus on religion with his 10th studio album, *Jesus Is King*, which arrived following a series of delays. The gospel-infused project debuted at No. 1 on the Billboard 200 with 264,000 album-equivalent units, according to Nielsen Music. YG was among those who saluted West on his latest, tweeting: "Outside of him loving Trump. I fuck with bro heavy. Genius!" With Christianity composing West's new path, Yeezy is seemingly willing to relinquish his pride for his beliefs. As he told Beats 1 host Zane Lowe in October: "Now that I'm in service to Christ, my job is to spread the gospel, [and] to let people know what Jesus has done for me." —CARL LAMARRE

PARTY ROCK ANTHEMS

This year, some of dance music's biggest names all gravitated toward remixing the same genre: rock, from punk to hardcore

BY JOHN OCHOA



MARSHMELLO/A DAY TO REMEMBER

In June, the masked producer teamed up with Florida metalcore/pop-punk band A Day to Remember on the effervescent "Rescue Me." The lead single from Marshmello's July album, *Joytime III*, peaked at No. 5 on *Billboard's* Hot Dance/Electronic Songs chart.



MARTIN GARRIX/PATRICK STUMP

In April, Garrix released "Summer Days," a funky track featuring rapper Macklemore and Patrick Stump of Fall Out Boy; the Dutch DJ followed it up in August with "Home," a track featuring regular collaborator Bonn that's laced with grunge-era guitars.



REZZ/UNDEROATH

The Canadian bass producer worked with the Tampa, Fla., Christian-rock band's guitarist-vocalist Aaron Gillespie on "Falling," a raw, brooding bass bomb. The duo debuted the song at Las Vegas' Electric Daisy Carnival in May.



KAYZO/ALEX GASKARTH

Los Angeles DJ Kayzo released his second album, *Unleashed*, in August, on which he worked with bands from across the post-hardcore, emo and pop-punk worlds, including All Time Low's Gaskarth, Our Last Night and Underoath. The album hit No. 14 on the Dance/Electronic Album Sales chart. Says Kayzo: "Everyone's taking notice that there are no rules anymore."

Beyoncé releases *Homecoming*, a Netflix documentary about her 2018 Coachella headlining performance, along with a surprise live album of the same name.





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We Are The Champions — Aren't We?

This year's biggest biopics and docuseries boosted their subjects' streaming numbers, even as some complicated their legacies

BY LINDSAY ZOLADZ

IN 2019, A HANDFUL OF celebratory biopics and revelatory docuseries put certain legacy acts back in the spotlight, for better or worse. While some of these were met with joy and others with horror, these releases had one consistent effect no matter how troubling their revelations: streaming of the subjects' music increased.

Last year's *Bohemian Rhapsody* (which grossed over \$900 million globally) delivered Queen's hit-filled catalog to a new generation — and was embraced. Though the film opened in November 2018, the band's discography rode the wave of its renewed popularity well into 2019. At the top of the year, Universal Music Group announced that "Bohemian Rhapsody" was officially the most-streamed song of the 20th century, having racked up over 1.6 billion streams worldwide, according to UMG. The rock classic had always been a behemoth, but Rami Malek's Academy Award-winning performance gave it new life.

The film had an impact well beyond just its title track: In the six months following the release of *Bohemian Rhapsody*, Queen's on-demand music streams tripled, from 588 million to 1.9 billion. Sales, too, had a 483% increase from the previous year. So colossal was the *Bohemian Rhapsody* bump that, at midyear, the band occupied the top two spots on *Billboard's* Top Rock Albums chart, besting con-

temporary acts like Imagine Dragons and Panic! at the Disco.

At the same time, Elton John's hits collection *Diamonds* occupied the No. 4 slot thanks to a biopic boost from the 2019 musical *Rocketman*. In June, the set also catapulted to No. 7 on the Billboard 200, making it John's 20th top 10 album. While *Rocketman* didn't quite reach the commercial heights of *Bohemian Rhapsody*, it still grossed a respectable \$195 million worldwide.

"I've probably had the greatest year of my career at 72 years of age," John, who was also on a 300-date farewell tour and released a *New York Times* best-selling autobiography this year, recently told *Billboard*. "I'm thrilled."

Even Netflix's 2019 Mötley Crüe flick, *The Dirt*, boosted the band's streams by 329%, despite poor reviews. (Netflix rarely shares viewership numbers, though in April its chief content officer announced plans to be more transparent going forward.) But *Bohemian Rhapsody* and *Rocketman* proved lucrative enough — at the box office and on streaming services — that there will likely be movie studios continuing to bet on rock nostalgia in 2020 and beyond. Two projects already slated for release next year include the David Bowie musical *Stardust* and an Aretha Franklin biopic starring Oscar winner Jennifer Hudson.

On the other end of the spectrum, two highly controversial documen-

tary series — Lifetime's *Surviving R. Kelly*, which aired in January, and HBO's *Leaving Neverland*, broadcast in March — drew new scrutiny to Kelly's and Michael Jackson's reputations. In the midst of troubling accusations of sexual abuse, activists across social media demanded that listeners #MuteRKelly, and several radio stations pulled Jackson's

music. But even these controversial docuseries appear to have boosted streaming of both artists' music.

Surviving R. Kelly actually spurred a 116% increase in Kelly's streams on the last day (Jan. 5) of its three-day release. And in the week ending Jan. 10, two of his biggest catalog hits, "Ignition (Remix)" and "I Believe I Can Fly," briefly returned to *Bill-*

**"I'VE PROBABLY HAD THE
GREATEST YEAR OF MY CAREER
AT 72 YEARS OF AGE."**

— ELTON JOHN

From left: Freddie Mercury, John, Jackson and Kelly.



Following the release of his fifth album, *IGOR*, Tyler, The Creator statues pop up at various spots throughout New York.



CUT GEMS

These four 2019 *Billboard* cover profiles packed in so much that a few worthy anecdotes didn't make the final story



Two weeks after I first met Billie Eilish at Coachella, we spoke again on the phone. She said performing for the first time at the festival had been “fucking crazy,” and that she didn't know how to process any of it. After she got offstage, the first thing she did was go into her trailer alone. “I was completely silent,” she said. “I actually had to be on an oxygen tank with tubes going into my nose — I was on that for a long-ass time. It was great.”

—LYNDSAY HAVENS



P!nk is a self-described “California crystal lady” with a passion for astrology: As she washed dishes after our lunch, she gave me a crash course in my sign and warned me about my Saturn Return, a kind of early midlife crisis that occurs around 29 or 30, when the planet moves back to the position it occupied at one's birth: “The world takes you by your ankles, shakes all the shit out of your pockets, turns you right side up, and smacks you on your ass.”

—NOLAN FEENEY



After plowing his way through two Shake Shack sandwiches, DaBaby looked at me inside his Sprinter van and said two words: Billboard Baby. “Y'all remember I told y'all that would be my nickname, right?” he said, referencing his *Billboard.com* interview in February: “Now, we on the motherfucking cover.” In the eyes of DaBaby, his meteoric success isn't all that surprising — this was always part of the plan.

—CARL LAMARRE



Upon my arrival to The Armory in Minneapolis, I walked around with the Jonas Brothers' Philymack publicist when she realized the trio had been given separate dressing rooms. “That's not going to work,” she said. Despite each room being stocked with Coors Light and Celsius (the energy drink of choice in the Jonas camp), she insisted the venue get them one larger room instead of three, saying, “They're going to want to be together.”

—TAYLOR WEATHERBY

board's R&B Digital Song Sales chart. Similarly, Jackson's fan base has been vocal on social media about continuing to stream and purchase his music as a way of maintaining his once-positive public image. During the 31-week period after the documentary aired, on-demand streams of Jackson's catalog increased by 22.1%, outpacing the industry's 21.8% growth. And at Halloween, “Thriller” still benefited from its seasonal bump, returning to the *Billboard* Hot 100 at No. 44.

Despite the looming threat of so-called “cancel culture” — in which fans on social media deem an artist or band to be over — these numbers suggest that not even recasting an icon in a new light for a new audience can bring down a hit. In the digital age, listeners are much more inclined to continue celebrating a legacy artist, rather than banish one to obscurity.

GOING GAGA AT THE ACADEMY AWARDS

Lady Gaga and Bradley Cooper's “Shallow” duet went viral, and a No. 1 hit was born



Cooper (left) and Gaga at the Oscars in February.

121%

“Shallow” had the biggest spike among best original song nominees, selling nearly 21,000 downloads.

20

The number of spots the *A Star Is Born* single jumped on the *Billboard* Hot 100 to hit No. 1 after the Oscars performance.

22

The number of weeks it took for “Shallow” to reach the top of the Hot 100, five months after its release in September 2018.

17

“Shallow” became the 17th best original song recipient to top the Hot 100, and the first since Eminem's “Lose Yourself” in 2002.

Taylor Swift's LGBTQ-friendly video for “You Need to Calm Down” is released in June, and later wins video of the year at the MTV Video Music Awards.



A\$AP Rocky is detained in Sweden on a preliminary assault charge after video footage captures the rapper in a fight; he's released in August.



LATIN'S FESTIVAL FRENZY

As Latin music has increasingly influenced global pop, artists like Rosalía, J Balvin and others secured major first-time slots at international events. Four stars reflect on their festival achievements in 2019

ROSALÍA

"Lollapalooza Argentina was incredible because it was the very first show in the tour, and I had never seen an audience move that way, so in sync with everything happening on the stage. And then, Coachella is a place where so many artists I admire have performed. Since it was the beginning of the tour, I wasn't sure they would know the songs. But they followed everything I did — the energy was so incredible, I couldn't believe it. I left the stage in tears. Up until that moment, the only tour I had ever done was seated alone on a stool."

J BALVIN

"Coachella was the beginning, and [headlining] Lollapalooza Chicago was confirmation. Playing there implies a very big level of responsibility because we are representing as Latinos; it's not just J Balvin — it's a culture. It was scary, of course, but it was so successful. We won them over. So many artists wrote me: Will.i.am; Pharrell Williams; Scooter Braun, who wasn't my manager at the time. Most of the artists who were [at Coachella] came to see me the second Saturday because they had heard so much about the show."

BAD BUNNY

"I was a fan of [Coachella] way, way before I was successful in music. I always wanted to go. So playing there was huge for me; plus, there were tons of people — and it was a market completely different from my Latin market. But I felt the support very quickly because there were a lot of Latinos in the crowd. I get very nervous before taking the stage, and Coachella was no different, but after I got feedback from the fans, I relaxed. I met a lot of cool people, but the only one I remember was Marshmello — I met him without his mask."

KAROL G

"In Spain, [especially at Puro Latino Fest 2019], the energy is amazing. People display this immense respect for the artist — and for Latin artists in particular — and it's a beautiful thing. My challenge in festivals is to make my show stand out from the others, so I talk with the audience — I get offstage and speak with them, dance with them. Next year, I'm supposed to tour Europe alone. But in a way, I'm almost sorry, because the energy you feel in festivals is so magical and wonderful that I think a part of me will [miss that]."

—AS TOLD TO LEILA COBO

MY FAVORITE 2019 ALBUM

Kevin Abstract

HOUSE OF SUGAR (SANDY) ALEX G



THERE WEREN'T MANY ALBUMS THAT stuck with me this year besides [*House of Sugar*]. I actually opened up for [Alex G] in 2015 in San Antonio, and that was kind of my introduction to him. It was before [my group] Brockhampton was any sort of popular. A producer and friend of mine, Michael Uzowuru, showed me the song "Sarah" [from 2015's *Trick*], and I used to listen to that song a lot when I was 19. I never talked to him, but he's one of those artists that I kind of don't want to meet because his shit is so magical and I like appreciating it from afar. But I also would love to meet him and pick his brain.

I was just alone in my bedroom when someone sent [*House of Sugar*] to me. I don't want to say that I didn't fully get it at first, but it took a second to fully grow on me in all the right ways. I wish the hook on "Gretel" went a few more times, but I love that it didn't — I love the sense of restraint. The combination of the lyric "I don't wanna go back/

Nobody's gonna push me off track" and the melody really stuck with me.

His shit seems thoughtful but doesn't seem too calculated. It creates this world for me to go to while I'm listening, and that's what I appreciate a lot about any album that I love. It's not too short [at 37 minutes], it's not too long — I wish every album was its length. It's so refreshing, and that's really what I needed — something that just stood out from everything else and kept inspiring me for the new projects I'm trying to do. Shit really, really stands on its own.

From top to bottom, it feels like one cohesive dream — it's kind of foggy. I like to put it on if I'm having a weird day and I don't really know why I feel a certain way. Not to be cliché, but I treat music like a soundtrack for my life, and [*House of Sugar*] makes life make a little bit more sense for me.

—AS TOLD TO JOSH GLICKSMAN



GARTH BROOKS

PAUL MCCARTNEY

EAGLES

FLEETWOOD MAC

METALLICA

ELTON JOHN

CHER

TIM MCGRAW & FAITH HILL

BLAKE SHELTON

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Meek Mill is released from probation after pleading guilty to a misdemeanor gun charge from 2007, ending a nearly 12-year legal battle.

APRIL **5** Billy Ray Cyrus hops on a remix of “Old Town Road” after the song is removed from *Billboard*’s country charts. “Means you’re doing something great! Only Outlaws are outlawed. Welcome to the club!” tweets Cyrus a few days earlier, referencing his ’90s country-pop hit “Achy Breaky Heart.” **6** Posts a photo of himself working on new music: “I live in the studio now.” **9** Turns 20 years old, the same day it’s announced that “OTR” hits No. 1 on the Hot 100. Asked how he celebrated, he told *Billboard*, “I’d just become famous and rich. That’s a celebration in itself.” **11** “OTR” breaks the one-week U.S. streaming record, with 143 million U.S. streams in the week ending April 11. **19** Celebrates 1 million Instagram followers, noting in a post that 10 months earlier, he had only 1,205. **22** Goes horseback riding with Cyrus. **28** Live-debuts “OTR” remix with Cyrus (left, arm raised) during Diplo’s Stagecoach Festival set and drops second official remix, with Diplo (left, in red), the same day. “OTR” music video director Calmatic later says Lil Nas X came back “a whole new person.”



MAY **1** Releases limited-edition 7-inch “OTR” vinyl. **5** Attends Kanye West’s Sunday Service, where Kim Kardashian-West snaps a photo of him and West — later, he reaches out to Kardashian-West on Twitter to track down the pic. **7** Makes TV debut on *Desus & Mero*. **12** Brings Cyrus onstage at Rolling Loud Festival Miami to perform “OTR.” **13** Signs with Creative Artists Agency for worldwide representation. **16** Hangs with Usher. **17** Releases the Western-inspired “Old Town Road” music video, with appearances from Cyrus, Chris Rock, Rico Nasty, Diplo, Vince Staples and more. “The video showcased how universally relatable this song is,” says Calmatic. “Everyone from the cowboys in the mountains of Montana to kids dancing in South Central Los Angeles felt authentically represented.” **21** Teams up with Postmates to deliver a “Maserati sports car” to Cyrus, referencing the country icon’s verse in the remix. **23** Moves into a new apartment, bringing no less than 21 cowboy hats. **25** Is brought onstage by Anderson .Paak at the Boston Calling Festival to perform “OTR.” **26** Hangs with Doja Cat. **27** Performs ahead of Game 1 of the Stanley Cup Finals in Boston. **29** After an Ohio elementary school teacher tags him in a Twitter video of her students dancing to “OTR,” he surprises them with a performance at the school’s talent show. “When Lil Nas walked into that gymnasium and hundreds of kids were going bananas, that was the moment I realized just how big he was going to be,” says Maverick Management’s Adam Leber, who co-manages Lil Nas X. “The level of insanity from those kids was reminiscent of superstars like Britney or Miley.”



JUNE **2** Hangs with Blueface. **3** Reposts Instagram video of Cardi B dancing to “OTR,” which she captioned, “#1 song in the world.” **8** Surprises crowd at CMA Fest to perform with Cyrus and Keith Urban. Writes on Instagram, “I keep running into legends.” **16** Wishes a happy Father’s Day to his dad, who, he says on Instagram, “continued to fully support me after i randomly left school to do music last year.” **19** Releases merchandise. **21** Releases his 7 EP, which includes the Cardi B team-up “Rodeo” and his second single, “Panini.” The project later debuts at No. 2 on the *Billboard* 200. **23** Meets Rihanna. “star struck,” he says on Instagram. **24** He and Cyrus ride horses to the entrance of the BET Awards in L.A. and perform “OTR” on a saloon-themed stage. **25** Presents the *Silent Rodeo Experience*, a choreographed puppet show, live set and meet-and-greet, in L.A. **30** Comes out as gay on the last day of Pride Month, making him the only artist to have done so while having a No. 1 record. “some of y’all already know, some of y’all don’t care, some of y’all not gone fwm no more,” he writes on Twitter.

JULY **1** Shares a video on Instagram from his “first real studio session,” saying he was “lowkey nervous asf about how it was gonna go.” **3** Makes a panini with Gordon Ramsay after connecting on Twitter. **5** Is brought onstage by Cardi B during her headlining set at the Wireless Festival in London. “It was lit — keep doing your thing, the stars is the limit,” she tweets about their shared set. **11** Reaches 1 million YouTube subscribers. **12** Releases the third official remix of “OTR,” with Young Thug and Mason Ramsey. **16** Releases an Area 51-themed video for the “OTR” remix with Young Thug and Ramsey. **18** Encourages fans to help him break the Hot 100 record for most weeks at No. 1. “EVERY PLAY COUNTS!!” he writes on Instagram. **24** Releases the fourth and final

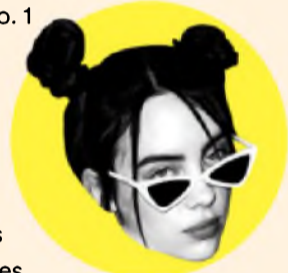


‘ROAD’ TO RICHES

Last year Montero Lamar Hill purchased a Nine Inch Nails-sampling trap beat online for \$30 and laid down some syrupy verses about a lonely cowboy. In December 2018 he released “Old Town Road” independently as Lil Nas X. And in the first three months of 2019, the song climbed the *Billboard* Hot 100 as he finalized a deal with Columbia Records. Yet it wasn’t until April — when Billy Ray Cyrus joined a remix of “Old Town Road” and the song began its record-breaking run at No. 1 — that Lil Nas X’s professional life become a one-of-a-kind, year-defining whirlwind. BY TATIANA CIRISANO

official remix, “Old Town Road (Seoul Town Road Remix),” featuring BTS’ RM. **26** Visits Twitter’s New York headquarters, taking the reins from CEO Jack Dorsey for the day. “Lil Nas X’s command of Twitter, meme culture and connecting with fans stood out to us from the beginning,” says Twitter head of music partnerships Kevin O’Donnell, who helped plan the stunt. **31** Celebrates 1 million U.K. sales of “OTR,” writing on Instagram: “THANK U UK! i love u!!”

AUGUST **3** “OTR” spends its 17th week atop the Hot 100, breaking the all-time record for most weeks at No. 1 on the chart. “OTR” passes tied previous record-holders “One Sweet Day” (by Mariah Carey and Boyz II Men) and “Despacito” (by Luis Fonsi and Daddy Yankee). Carey is among the many artists who congratulate him on social media, saying, “Keep living your best life!” **11** Goes roller-skating with Noah Cyrus. **14** Partners with Topps baseball cards for his own limited-edition trading card. **17** “OTR” breaks the record for most weeks (19) at No. 1 on the Hot Rap Songs chart. It goes on to notch 20 weeks before falling from the top. **19** Congratulates Billie Eilish on breaking his streak at No. 1 on the Hot 100, as “OTR” slips from the top slot after 19 weeks. **21** Meets Katy Perry and Jeff Bezos at Amazon’s post-Prime Day company party in Seattle. **24** “OTR” makes Barack Obama’s annual Summer Playlist. **25** Wishes Billy Ray Cyrus a happy birthday on Instagram: “HAPPY BIRTHDAY TO A LEGEND WHO HELPED ME TAKE MY CAREER TO THE NEXT LEVEL!! I LOVE U BILLY!!” **26** Performs “Panini” at the MTV Video Music Awards and takes home song of the year and best direction for the



“OTR” remix featuring Cyrus. **27** Thanks supporters and collaborators — including his family, Nine Inch Nails’ Trent Reznor, Columbia Records chairman/CEO Ron Perry, Diplo and the “fans who keep me going everyday” — on Instagram.

SEPTEMBER **5** Releases the futuristic “Panini” music video, directed by Mike Diva. **5** Meets *Euphoria* star Hunter Schafer: “new friend alert.” **7** Hangs with SZA. **10** Performs at his former high school. **13** Releases a “Panini” remix featuring DaBaby. **20** Performs at the iHeartRadio Festival.



22 Shares a photo on Instagram of him and Oprah Winfrey: “oprah pinched my cheeks u guys.” **22** Shares a photo on Instagram of him and Camila Cabello: “watching her career over the past few years has been inspiring asf. can’t wait to work with you one day.” **23** Makes his first appearance on *The Ellen DeGeneres Show*. **27** Announces he’s taking a break from music, canceling performances at TwitchCon and the Sandbox Music Festival.

OCTOBER **1** Opens up on *CBS This Morning* about coming out, saying he used to pray “that it was a phase.” **3** The “Panini” music video hits 100 million views. **5** Wins single of the year and best collab, duo or group, at the BET Hip Hop Awards for the “OTR” remix with Cyrus. **15** Appears on the Stagecoach 2020 lineup announcement. **22** “OTR” becomes the first song of 2020 — and the fastest in history — to be certified diamond by the RIAA. **24** Earns five American Music Award (AMA) nominations. **30** Sony Music reports another \$1 billion quarter in recorded music sales, with Lil Nas X’s “Panini” among its best-selling releases. **31** Dresses up as Cam’ron for JAY-Z and Beyoncé’s annual Halloween party in L.A.

NOVEMBER **2** Teases an unreleased track on Twitter. **5** Reznor tells *Billboard* that he approves of Lil Nas X sampling his band’s song for “OTR”: “He did a good job.” **13** Becomes the first openly gay black male artist to take home a CMA Award, as the first “OTR” remix wins musical event of the year. **14** *Billboard* reveals “OTR” as the No. 7 top Hot 100 song of the 2010s. **20** Receives six Grammy Award nominations, including record of the year (for the first “OTR” remix), album of the year (7) and best new artist. “NO FUCKING WAY,” he writes on Twitter. **24** Accepts the AMA for favorite rap/hip-hop song for “OTR,” saying, “Whether you’re 15, 30, 55 or whatever, and you feel like your moment has passed, know that it’s waiting for you.”

MEEK MILL: BRIAN STILES/GETTY IMAGES; LIL NAS X: MATT BARON/SHUTTERSTOCK; CAREY: JON KOPAL/GETTY IMAGES; EILISH: JON KOPAL/GETTY IMAGES; OBAMA: HANES MAGERS/GETTY IMAGES; REZNOR: ANDREW H. WALKER/SHUTTERSTOCK; CABELLO: GREG ALLEN/INVISION/AP/SHUTTERSTOCK; WINFREY: STEVE GRANITZ/WIREIMAGE.COM; RAMSEY: ETHAN MILLER/GETTY IMAGES; DIPLO: FRAZER HARRISON/GETTY IMAGES; STALLON: ANDREW LIPSON/INBCU/PHOTO BANK/INBCU/VEAL/GETTY IMAGES; NINJA: TAYLOR HILL/FILMMAGIC/GETTY IMAGES; GAGA: LESTER COHEN/GETTY IMAGES; RIHANNA: DIMITRIOS KAMBOURIS/GETTY IMAGES; ADELE: BRAD MADRID/SHUTTERSTOCK



CLOCKING IN FOR A HIT

How video-sharing app TikTok ruled 2019 — and why it may or may not be able to hold steady in 2020

BY MICAH SINGLETON

TIKTOK — THE VIDEO APP that has rapidly increased in popularity after acquiring Musical.ly in August 2018 — shook the music industry in 2019 following the breakout success of Lil Nas X.

Artists have embraced the platform this year — including Miley Cyrus, Lizzo, Kesha and The Chainsmokers (all of whom have been active users in the past 60 days). Meanwhile, the “meme culture” — in which a certain image and/or video rapidly spreads online with various user-made captions or interpretations — that TikTok revolves around continues to

fuel hits. “It’s the first real innovation of social [media] that we’ve seen in a while, because it’s not about an artist or about a song or even about influencers and personalities,” says Elissa Ayadi, senior vp fan engagement and digital marketing at Warner Records. “It’s really about the meme.”

Lil Nas X proved that to be true with his hit “Old Town Road,” which sat atop the Billboard Hot 100 for 19 weeks after gaining popularity on TikTok as a meme. “I promoted the song as a meme for months until it caught on to TikTok, and it became way bigger,” Lil Nas X told *Time* in March. In the wake

of his success, artists and celebrities like Will Smith, Reese Witherspoon and South Korean boy band BTS have joined the platform. In September, TikTok even struck a multiyear partnership with the NFL, which created an official account and will soon launch NFL-themed challenges.

Even with TikTok’s 26.5 million monthly active users in the United States, though, the service will have to evolve more if it wants to maintain success. “If it continues exactly as it is now, there’s a chance that it hits a ceiling,” says Eugene Wei, a former executive for Amazon, Oculus and Hulu, who follows the tech and media industries. “There’s no doubt that after the acquisition [of Musical.ly], TikTok has become more prominent in the cultural discussion, but there is only so much of a market for meme videos.”

And as it enters 2020, the platform and its parent company, ByteDance, face bigger challenges than ever: from increasing competition from services like Instagram and Facebook (which launched a TikTok rival named Lasso), to questions from the U.S. government and lawmakers about whether the app poses a risk to national security.

Since October, when Senate Minority Leader Charles Schumer (D-N.Y.) and Sen. Tom Cotton (R-Ark.) asked U.S. intelligence officials to assess the national security risk TikTok poses due to its ties to China — calling it a “potential counterintelligence threat we cannot ignore” — TikTok’s 2020 outlook is murky at best. Though, Ayadi is confident it can become an industry staple: “If we’re talking about the next six months to a year, they’re going to continue to grow,” she says. “Just here in the States, there’s massive potential.”



HOT GIRL MATH

Megan Thee Stallion rebranded the warmest season as #HotGirlSummer — and released a hit featuring Nicki Minaj and Ty Dolla \$ign to soundtrack it

\$27,515

The number of times the #HotGirlSummer hashtag has been tagged on Instagram.

1.6M

The amount of views for a teaser clip Megan shared on her Instagram, in which she asked fans to pre-save “Hot Girl Summer.”

No. 11

Where “Hot Girl Summer” debuted on the Billboard Hot 100 in August — Megan’s highest entry on the chart to date.

187.3M

The number of U.S. streams “Hot Girl Summer” has raked in through Nov. 28, according to Nielsen Music.

Nicki Minaj tweets that she’s retiring from music to start a family with her newlywed husband, Kenneth “Zoo” Petty, but later releases songs with PnB Rock and Karol G.

WAITING IN VAIN

These pop superstars hinted at new music in 2019 — only to leave fans hoping that 2020 would be more fruitful



► LADY GAGA

Gaga kicked off the year on the awards circuit for *A Star Is Born* — performing “Shallow” at the Grammy Awards and winning an Academy Award for best original song — while launching a pair of Las Vegas residencies. The pop superstar spent the rest of 2019 posting studio photos and teasing her sixth full-length as producers including SOPHIE, BloodPop and Boys Noize confirmed involvement. Although Lady Gaga declared that she was “pregnant with #LG6” in March, there’s no due date on the horizon.

► RIHANNA

“2019” was Rihanna’s answer to a fan who asked “When is the album dropping?” in a December 2018 Instagram comment. Instead of releasing the follow-up to 2016’s *Anti*, though, she signed a worldwide deal with Sony/ATV Music Publishing in September and stayed busy with her Fenty line (including tapping fellow artists Normani and Tinashe as brand ambassadors). A long-promised project influenced by her Caribbean roots still has yet to materialize, extending the longest album drought of Rihanna’s career.

► ADELE

Earlier this year, Adele was reportedly prepping the follow-up to 25, which broke the record for biggest first-week album sales following its 2015 release. While making a highly publicized visit to a New York drag bar in March, she confirmed she was “working” in the city (she had been photographed entering Manhattan’s Electric Lady Studios) and, two months later, on her 31st birthday, she teased in a cheeky Instagram caption that “30 will be a drum n bass record” — but a rumored November date came and went.

—JASON LIPSHUTZ



THE GREAT DIVIDE

On June 30, news broke that **Scooter Braun's** Ithaca Holdings had acquired Big Machine Records — and, along with it, **Taylor Swift's** six-album catalog. Swift publicly criticized the deal, claiming that she had tried to buy back her master recordings for years, to no avail. In the months that followed, Swift alleged that Braun and Big Machine Label Group founder/CEO Scott Borchetta were actively blocking her from performing her older songs, which Braun and Borchetta denied. All the while, a number of artists — including longtime friends of Swift and clients of Braun — have taken to social media to weigh in on the continuing battle.



Halsey

June 30 on Instagram and Twitter

She deserves to own the painstaking labor of her heart. She has surpassed all expectations of what an artist is even capable of ... it turns my guts that no matter how much power or success a woman has in this life, you are still susceptible to someone coming along and making you feel powerless out of spite ... I am standing with her.



Kelly Clarkson

July 13 on Twitter

@taylorswift13 just a thought, U should go in & re-record all the songs that U don't own the masters on exactly how U did them but put brand new art & some kind of incentive so fans will no longer buy the old versions. I'd buy all of the new versions just to prove a point



Selena Gomez

Nov. 15 on Instagram

I have known Taylor for 13 years. She is the most dedicated, fearless, feisty, strongest woman I've ever known ... Seeing my best friend (or any of my friends) be constantly pulled down is the worst feeling. Taylor fights. She will never stop fighting ... I just want a change of heart.



Kesha

Nov. 18 on Twitter

I stand in solidarity with @taylorswift13. Artists should be allowed the right to perform their songs as they wish. As a songwriter, songs are our children, our accomplishments, our thoughts, and our voice.



Justin Bieber

June 30 on Instagram

Scooter has had your back since the days you graciously let me open up for you! As the years have passed we haven't crossed paths and gotten to communicate our differences, hurts or frustrations. So for you to take it to social media and get people to hate on scooter isn't fair I feel like the only way to resolve conflict is through communication ... Neither scooter or i have anything negative to say about you we truly want the best for you.



Yael Cohen (Braun's wife)

June 30 on Instagram

Scott (Scooter) was so excited to work and build with you. How embarrassing this temper tantrum is because you didn't get your own way. He believes in and supports you, I sincerely hope you can learn to love and believe in yourself the way my husband does.



Demi Lovato

July 1 on Instagram

I have dealt with bad people in this industry and Scooter is not one of them. He's a good man. Personally, I'm grateful he came into my life when he did. Please stop "dragging" people or bullying them ... Y'all can come after me all you want but I'm always gonna stay loyal to my team.



Sia

July 1 on Twitter

You're a good kind man @scooterbraun I hope this passes quickly. I love you keep going.



Rihanna releases *The Rihanna Book*, a 500-page, 15-pound autobiographical collection of photos captured throughout her life.

MY FAVORITE 2019 ALBUM

Maggie Rogers

REMIND ME TOMORROW SHARON VAN ETTEN



THIS YEAR, THE RECORDS I WAS REALLY LISTENING to were older, like *McCartney II* and a lot of Lucinda Williams and Gillian Welch, but Sharon has been one of my favorite artists and songwriters since I started listening to her in high school. I've always been in awe of her, her voice and her production style. When I was at New York University — she's such a New York figure — she was someone I looked up to, and she inevitably became a mentor and a friend in a real way as I was graduating from college.

But this year, there was this real beautiful synchronicity — I shared a release day with Sharon; [her] record came out the same day as [mine], *Heard It in a Past Life*, and we got to cheers together that night. It feels so connected to my record in a way — like, if mine is light, hers is really dark, but in a way that I love. It's so haunted. There's so much grit in this record but still so much space. I'm hanging on every breath when it starts, the spacing of those chords — you just don't know when the next one is going to

come. It grabs you immediately. I also love the pacing; the track list is *perfect*.

Something I always try and put into my music is just the beauty of being human, trying to make something that shows the flaws, because that friction is what makes great records great. There are a couple of perfect moments on this where Sharon's voice cracks; she's just yelling, but she's so empowering in her rawness. The way the record takes you through these emotions, it feels like driving at night through Los Angeles — you hear it lyrically.

This is a giant year of change for me, both personally and professionally. It's a mess out there — you got to hold tight to the albums that hold you. I feel like she had me, like she was with me. Having these moments of chaos within the record that are also in some way very organized, it made me feel settled in the deep unsettling I was going through — it was a tour companion. It's no surprise that this record hit me, because I love everything that Sharon makes, but it really found me right when I needed it. —AS TOLD TO LYNDSEY HAVENS



WE
CELEBRATE
OUR **#1s**

BECAUSE THEY ALL ARE.



Ozuna

#1 LATIN
AIRPLAY ARTIST
#1 LATIN RHYTHM
AIRPLAY ARTIST



Romeo Santos

#1 TROPICAL
AIRPLAY ARTIST
#1 TROPICAL
ALBUMS ARTIST



Pedro Capó | Farruko

#1 LATIN POP DIGITAL SONG
SALES "CALMA"
#1 LATIN POP AIRPLAY
SONG "CALMA"



Aventura

#1 TROPICAL AIRPLAY
SONG "INMORTAL"
#1 TROPICAL ALBUM
"TODAVÍA ME AMAS:
LO MEJOR DE AVENTURA"



Marc Anthony

#1 TROPICAL DIGITAL
SONG SALES
"VIVIR MI VIDA"



SONY MUSIC | LATIN

Baby, One More Time



1. COACHELLA COMEBACK

Grande (center) brought out *NSYNC members Chris Kirkpatrick, Lance Bass, JC Chasez and Joey Fatone during her weekend-one Coachella headlining set. They joined the star for her “Break Up With Your Girlfriend, I’m Bored” (which samples the band’s “It Makes Me Ill”) and ended with their classic single “Tearin’ Up My Heart.”

2. BACKSTREET’S BACK

From left: Backstreet Boys’ Kevin Richardson, Howie Dorough, A.J. McLean, Nick Carter and Brian Littrell perform during the band’s DNA World Tour, which tallied over 100 gigs and followed a successful Las Vegas residency. The tour supported its January album of the same name, which topped the Billboard 200.

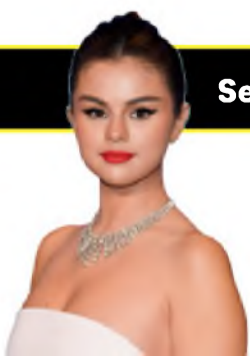
3. SPICING UP THEIR LIVES

From left: Spice Girls’ Geri Halliwell (Ginger Spice), Emma Bunton (Baby Spice), Mel B (Scary Spice) and Melanie C (Sporty Spice, in front) during their Spice World Tour stop in Bristol, England. The reunion trek — which spanned 13 dates and grossed \$78.2 million, according to Billboard Boxscore — ended an 11-year hiatus for the girl group.

4. OOPS! IT WAS WORN AGAIN

In the music video for Miley Cyrus’ “Mother’s Daughter” — the lead single off her EP *She Is Coming* — Cyrus wore a red latex body suit similar to the one Britney Spears wore in her 2000 video for “Oops!... I Did It Again.” Cyrus posted a video still of herself in the outfit on Instagram, even tagging Spears, to which Britney’s little sister, Jamie, commented: “I thought this was Britney.”

Selena Gomez nabs her first No. 1 on the Billboard Hot 100 with “Lose You to Love Me,” the lead single from her first album in over four years.



ne

Though the 2010s just wrapped, turn-of-the-century bubblegum pop made a strong comeback this year, from unexpected boy band triumphs to throwback fashion homages. “We’re all calling back to that early-2000s era,” Ariana Grande’s “Thank U, Next” video director, Hannah Lux Davis, told *Billboard* in 2019. “It’s prime time for our generation now.”



5. THANK U FOR THE TRIP DOWN MEMORY LANE

Though released in November 2018, Grande’s “Thank U, Next” music video lived well into 2019 — the song was the lead single and title track to her February album, which topped the *Billboard* 200 (while the song became her first No. 1 on the *Billboard* Hot 100). In the clip, Grande reenacts scenes from four early-2000s rom-coms: *Mean Girls*, *Bring It On*, *13 Going On 30* and *Legally Blonde* — with everyone from Jennifer Garner to Reese Witherspoon approving the reinterpretations on social media. On the first anniversary of the song and music video, Grande tweeted: “i can’t believe how much i’ve learned and healed, how much i still have to learn and heal!”



‘VIVA FOREVER’

Melanie C, aka Sporty Spice, on how nostalgia fueled 2019

IT WAS ONLY LAST YEAR that Charli XCX and Anne-Marie wrote love letters to Y2K pop with songs titled “1999” and “2001,” respectively. But in 2019, the period’s biggest names came back to claim their era: The Backstreet Boys scored their first No. 1 album in 19 years with January’s *DNA*, *NSYNC (sans Justin Timberlake) reunited during Ariana Grande’s weekend-one headlining Coachella set in April, and the Spice Girls gave everyone what they really, really wanted when they embarked on a sold-out U.K./Ireland stadium tour in May. Melanie C — who, following her girl group’s reunion, is turning her focus to her solo career with new single “High Heels” — looks back on the year.

Could you feel nostalgia for late-1990s/early-2000s pop culture in the air this year?

Yeah! I think these things go in cycles, especially with fashion. My daughter’s 10, and she’s a big Urban Outfitters fan. I walked in there last summer and was like, “Oh, my God, they raided my loft!” It was very much on our minds when [the Spice Girls] finally got our shit together and agreed to do some shows.

On your reunion tour, some of the new arrangements of old songs weren’t actually new at all — they were classic David Morales remixes from the ‘90s. How much inspiration did you draw from the archives?

A lot — because of the nostalgic feel we wanted to create, but also because the ‘90s are influencing so much at the moment. I’ve been doing a bit of DJ’ing the last couple of years, and this weekend, I played

the Diplo remix of Niall Horan’s “Nice to Meet Ya,” which is so ‘90s with those house-y pianos. You’re taking something really authentic from the ‘90s, but it has real resonance with young people.

Spice Girls songs were often joyfully over the top — is that a defining trait of music from that era?

It was so important to the Spice Girls because it made us relatable. We are pretty normal girls at heart. We took pride in our imperfections. I think that’s missing today, especially with the Instagram generation, where kids have these apps that make them look perfect. We celebrate making mistakes. Some of the most fun moments of the Spice Girls are when Geri [Horner, aka Ginger Spice] goes wrong!

At the final show of the tour, Geri apologized for the abrupt way she quit the group in 1998. Did this tour help you see your younger self in a new light?

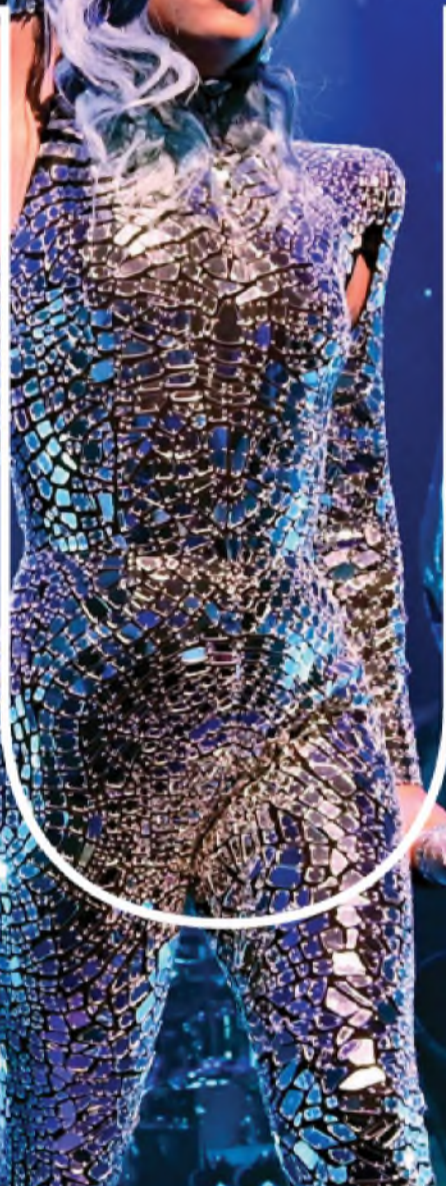
One hundred percent. Through the years, we’ve often talked about getting back together, and part of me was nervous because it would mean revisiting things that were quite painful. But now we’re a little bit older, and being a mum as well, I’m in a different phase in my life. When you have success as a young person in the industry, you’re so overworked, you’re in survival mode. I don’t think you ever have time to fully appreciate what you’re doing. It’s cathartic to go back and celebrate all the success that we’ve had. It’s strange how long it took for me to feel brave enough.

—NOLAN FEENEY

1. STYLES: KEVIN MAZUR/GETTY IMAGES; 2. PEDRO GOMES/REDFERNS/GETTY IMAGES; 3. PHOTODISC/ASHNEWS.COM; 4. JENNIFER GARNER: JENNIFER GARNER/GETTY IMAGES; 5. MELANIE C: ROY MICHAL/GETTY IMAGES; GOMES: GEORGE FINE/WIREIMAGE

Styles drops second solo album *Fine Line*, previewed by the singles “Lights Up” and “Watermelon Sugar,” both of which he performs while hosting *Saturday Night Live* in November.

THIS YEAR WAS



Lady Gaga



Taylor Swift



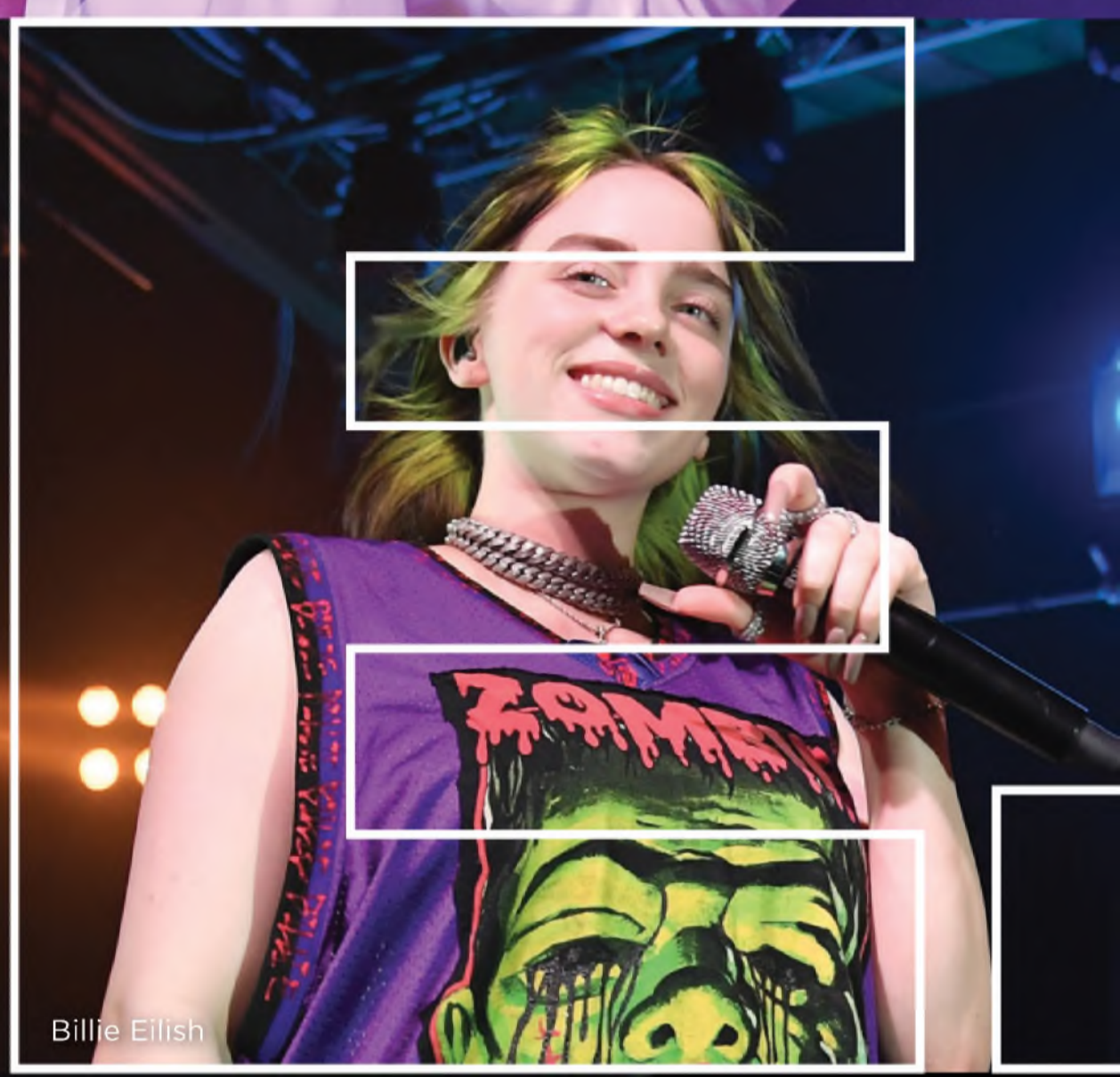
Jonas Brothers



John Legend



Dave Matthews



Billie Eilish



Kiss



Jason Aldean



Florida Georgia Line



Mumford & Sons



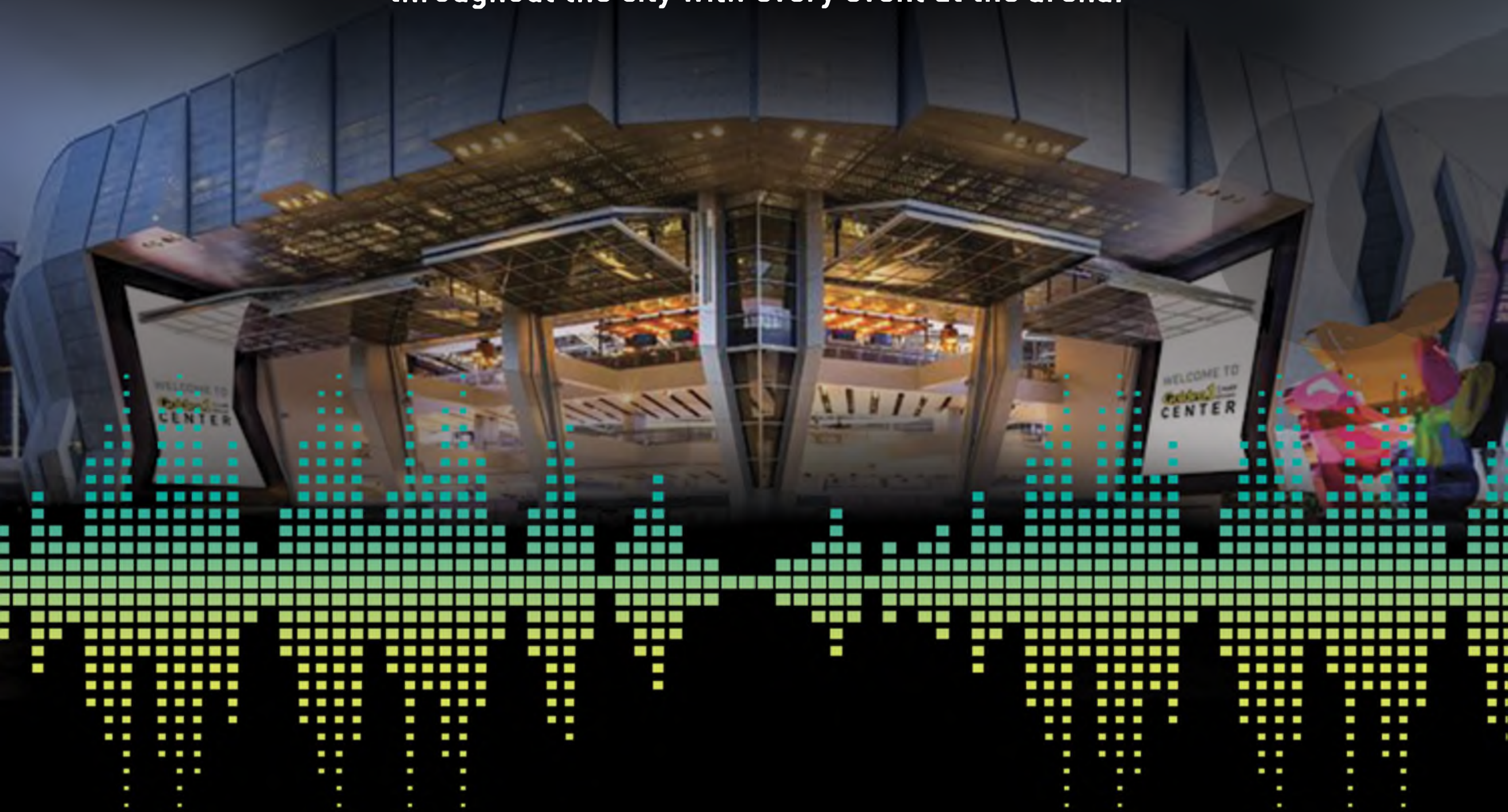
Charlie Puth

Our listeners got even closer to their favorite artists with a year full of shows and performances they'll never forget.

(((SiriusXM))) **pandora**

SACRAMENTO AMPLIFIED

In our first three years, we've shown that we are much more than an arena – Golden 1 Center is about experiences. It is the excitement in the air as the lights dim and the crowd hears the striking of the first chords, the roar of the loyal, passionate fans, and the energy that radiates throughout the city with every event at the arena.



THANK YOU TO ALL ARTISTS, MANAGERS,
AGENTS & PROMOTERS FOR AN AMAZING 2019.

50+ SOLD
OUT
EVENTS

1.7M PEOPLE
THROUGH
OUR DOORS

150+ MAJOR
EVENTS

#12 VENUE IN THE U.S.
#16 VENUE IN THE WORLD
- Billboard Year-End Charts 2019
*15,001+ Capacity



HIGHEST YEARLY
ATTENDANCE RECORDED
SINCE OPENING



The Business Of
HOLIDAY MUSIC

Jingle

ALL THE WAY TO THE

BANK



CHRISTMAS MUSIC MAY SEEM LIKE A NOVELTY — BUT STREAMING HAS MADE IT AN ANNUITY.

It's a business worth an estimated \$177 million a year in the United States (see page 87) and dominated by artists ranging from Brenda Lee to Mariah Carey, who has turned a 1994 hit into her own cottage industry (p. 80). Now, Kacey Musgraves is reimagining the Christmas special (p. 91), Trans-Siberian Orchestra is amping up its pyrotechnics (p. 94) — and even Hanukkah music (p. 92) is getting lit.



COHEN OLIVER MURRIS/GETTY IMAGES; CAREY STEVE GRANITZ/WIREIMAGE; MUSGRAVES ANNE MARIE FOX; COYNE SHIRLAINE FORREST/WIREIMAGE



The Business Of
HOLIDAY MUSIC



Mariah Carey's Christmas

MIRACLE

The pop icon started writing Christmas songs to overcome childhood scars. Now she has one of the biggest holiday anthems of all time — and a seasonal empire of live shows and screen projects that just keeps growing

BY HILARY HUGHES

PHOTOGRAPHED BY RUVEN AFANADOR

Carey photographed Nov. 8 at Spring Studios in New York.

Styling by Jason Rembert
Christian Cowan dress, Wolford tights, Lorraine Schwartz earrings.

Lorraine Schwartz earrings.



IN HINDSIGHT, MARIAH CAREY regrets the bangs.

“Even *then* it wasn’t good,” she scoffs, condemning the offending fringe and ringlets she sported at her first Christmas concert in December 1994. Then 24 with a handful of No. 1 hits already to her name, Carey had just released her first holiday album, *Merry Christmas*, when she and a gospel choir took the stage at the Cathedral of St. John the Divine in New York. Along with classic carols, she performed live for the first time some of the album’s new songs — including “All I Want for Christmas Is You.”

Carey has been thinking a lot lately about that St. John the Divine concert, which over the years has achieved legendary status among her fans. In November, she released a deluxe anniversary edition of *Merry Christmas* that included previously unreleased live recordings from that show, and she has been revisiting the film footage from that night, like the performance of “Joy to the World” she released as a music video 25 years ago. But she still can’t quite get over her style choices.

“Somebody tweeted the [“Joy to the World” video] the other day: ‘Love this. Bet she hates the hair, though,’ ” says Carey, flashing a wry smile in a loft in Manhattan’s Tribeca neighborhood late one November evening. Today, the amber waves framing her face look much sleeker than the voluminous mane she rocked in the ’90s. “It should’ve just been regular curls without the ponytail and the blown-out bangs. But we all go through these things, and I digress.”

Nothing — neither tweet nor unfortunate coif — gets past Carey, whose keen memory and fastidious eye for detail are at the height of their powers during the holidays. In the years since she released *Merry Christmas*, the season has become as essential to her brand as her famed whistle register and her many Billboard Hot 100 chart-toppers. A few weeks after our interview, “All I Want for Christmas Is You,” which Carey co-wrote with collaborator Walter Afanasieff, topped the Hot 100 (on the chart dated Dec. 21) for the first time thanks to the annual (and growing) spike in streaming it receives around the holidays. It is Carey’s 19th No. 1 single on the chart — the most among solo artists in history — and only the second holiday song to reach the top position (after The Chipmunks’ “The Chipmunk Song” with David Seville ruled for four weeks in 1958-59).

“We definitely wanted to kick it into high gear this year with the song to celebrate the 25th anniversary, but I definitely didn’t expect it to hit No. 1 two weeks before Christmas,” Carey tells me the day of the song’s summit. “I just want to thank everybody. I want the world to have the best holiday ever.”

Yet even its status as a No. 1 single doesn’t totally capture the song’s might. “All I Want for Christmas Is You” has topped *Billboard*’s Holiday 100 for 38 of the seasonal chart’s 43 weekly editions since it launched in 2011, and it’s also the biggest-selling digital holiday track of all time: To date, it has sold 3.6 million downloads in the United States, according to Nielsen Music. (Remarkably, the song is being released as a physical single for the first time ever this month.) Carey is especially proud of how, last year, the song broke Spotify’s record for the most streamed track in a 24-hour period. “I think that’s very important,” she says during our original conversation, “because people want to say, ‘She’s a physical [albums] artist. She doesn’t understand or know [streaming]. It’s a different business.’ Then why did the song break the record for most streamed song within one day?”

Today, “All I Want for Christmas Is You” is the gold standard for contemporary Christmas originals, sitting in the holiday canon alongside “White Christmas,” “Jingle Bell Rock” and the carols Carey grew up singing. Even her closest collaborators can’t quite fathom its cultural impact. “That’s the thing I know about most Christmas records: You’re not going to be Bing Crosby; you’re not going to be Nat ‘King’ Cole,” says Randy Jackson, who played bass on *Merry Christmas* and has worked with Carey as a musical director, producer and manager over the years. “But she took it upon herself and wrote new Christmas songs that were unbelievably amazing.”

“We all have different triggers that make us feel more grounded. The first time I sing ‘All I Want for Christmas Is You’ each year is the best part of the year for me.”

Creating a modern classic is not enough for Carey, however. In the past decade, she has also built a Christmas empire that stretches well beyond music. The single has spawned a TV special (for ABC in 2010), a Hallmark Channel original movie (2015’s *A Christmas Melody*, which she starred in and directed), a children’s book (2015’s *All I Want for Christmas Is You*, which inspired a 2017 animated film of the same name) and an annual Christmas spectacular that, since its launch in New York in 2014, has expanded into multiple cities and grossed \$16.5 million, according to figures reported to Billboard Boxscore (which do not include grosses for all dates). Two years ago, she brought the show to Europe for the first time, and in 2019, instead of her usual cluster of

stateside theater shows, Carey played a handful of U.S. arenas.

“We had talked about Christmas and doing something special,” says her longtime agent, Rob Light of Creative Artists Agency, of the show’s origins. “She brought up the Christmas show at Radio City Music Hall and the Rockettes and how special it was for her, how she always wished she could do something like that. I responded, ‘Why can’t you?’ The hope now is to take [her Christmas show] and really make it an annual event that takes on a much wider, worldwide appeal.”

Carey’s passion for Christmas is unmissable in conversation. She rattles off sales figures, chart stats and behind-the-scenes trivia as quickly as she cracks jokes, including several that wink at her own diva reputation. (When I first mention *Merry Christmas*’ 25th anniversary, she cuts me off: “Let’s get this straight: It has only been *two* years since the release of the album,” she says with a laugh.) But Carey is also unflinchingly candid as she looks back on painful holiday memories from her “extremely damaged” childhood — her parents divorced when she was 3 — and she doesn’t hesitate to draw a straight line between them and her unabashed adoration of the holiday as an adult. Carey’s Christmas business is lucrative and, of course, lots of fun, but it’s driven by something much deeper.

“I truly love Christmas and just live for that feeling that’s unlike everything else,” she says. “It’s a childlike quality that I have, and I know that. I know most people are like, ‘Ugh, it’s

Christmas. I have to get everybody gifts and deal with my family.’ It’s not that I don’t have those issues. I do. But I put it all aside for just one peaceful moment alone by the tree listening to music.”

Do you hear *Merry Christmas* any differently now than you did back then?

It’s interesting, because I pick a lot of things apart about the *Merry Christmas* album. Originally, I would just nitpick “All I Want for Christmas Is You.”

Not the song itself, but the vocal:

“Why didn’t I fix this? Why didn’t I do that?” Things that would irritate me. Now I just live with it and love it. My relationship with *Merry Christmas* is better than it was when I first made the album. I put so much into it. It wasn’t like, “Here’s a throwaway.” This was a real labor of love, and I’m a perfectionist.

Your two Christmas albums — *Merry Christmas* // *You* arrived in 2010 — touch on so many sounds and styles. Do you find the subject of Christmas creatively liberating?

I find it freeing, honestly, because it’s taking myself out of having to be like, “This is my version of what I think a hit is.” It doesn’t necessarily make sense to everybody. I’ve said this before,

and I touch on it in my memoir [due in 2020 on Andy Cohen's imprint at Henry Holt & Co.]: I grew up looking forward to the holidays all year long, but because I have such a tragically dysfunctional family, certain family members or ex-family members would ruin it every year. As an adult, what I've tried to do is take what I always wished Christmas would be and have the perfect holiday season. For me, it's not just making a Christmas album for the sake of jumping on a bandwagon. It's literally exorcising the demons that I had to battle as a child and coming out still feeling festive.

You have songs on your album that speak to this melancholy. Did you always want to acknowledge the darker side of the holidays in your work?

The truth is, it was a subconscious thing. Somebody mentioned to me the other day that "All I Want for Christmas Is You" is the saddest Christmas song ever written. I was like, "Did you *have* to get that analytical about it?!" But after hearing that, I was like, "Oh, I can see it: 'Santa, won't you bring me the one I really need/ Won't you please bring my baby to me quickly.'" (Laughs.) I just want to enjoy the holidays. The Christmas songs that I've written help me do that. The songs that were written decades before I was born help me do that. *A Charlie Brown Christmas*, *Rudolph the Red-Nosed Reindeer*, *Frosty the Snowman* — all these things that I grew up watching and still watch with my kids [do that].

There's a really sweet moment in your Christmas show when you cover "Christmastime Is Here" from *A Charlie Brown Christmas* and clips from the cartoon play onscreen.

I love that you said that because this guy that's working on my show right now has been like, "Let's redo the Charlie Brown part." I'm like, "But the [Charles] Schulz estate gave me that footage!" They were like, "We love your version of 'Christmastime Is Here'! That's our favorite version of that song." For me, that was a huge compliment. But yeah, I don't think it needs to be redone. You can't make it better! You can't reinvent people's memories and make them different!

Tradition is a big part of Christmas, but you made some changes to the show this year: In New York, you moved from the Beacon Theatre to Madison Square Garden.

Obviously, I still love doing those shows at the Beacon *Theatuh*, dahling — it's great that it's intimate — but I wanted to put on an even bigger kind of a show, more of an *extravaganza*. So this year, certain things changed. But when it comes to, "Oh, we should change the Charlie Brown thing, we can re-create it," I'm like, "But I don't *want* that!" I don't care that it's not super high definition. Who cares? It is what it is! It's more nostalgic for me the other way, so make it work

that way! We all have different triggers that make us feel more grounded. I know what makes me feel festive, and the first time I sing "All I Want for Christmas Is You" each year is the best part of the year for me.

What do you remember about the very first time you performed it?

It was at St. John the Divine. All of that audio is available for the first time on this deluxe anniversary edition. That was a really defining moment of my career. It was a charity event, and we raised over half a million dollars for the Fresh Air Fund [a nonprofit that provides summer programs for children from low-income communities]. That's the reason the whole thing is so important. I'm just like, "Yeah, yeah, whatever. I remember it. It was boring. It was all rich people. They barely clapped. Nobody knew 'All I Want for Christmas' yet." But then the kids in the front were all Fresh Air Fund kids, and they were all clapping in Fresh Air Fund T-shirts. They fueled me. Those kids gave me so much life.

Speaking of children: Your 8-year-old twins, Moroccan and Monroe, are a part of your Christmas shows. I saw them stop by the photo shoot for this story on their way to choir practice.

"I come from an extremely damaged childhood. But the thing is, from the manure comes a flower. If you don't have that optimism, you won't survive."

They want to be onstage. I said, "If you don't want to do it, *please* tell me, because I'll never force you to do anything with show business. It's up to you." [They're like,] "We want to do it! We want to do it!" They've been running out and giving me hugs and throwing T-shirts to the crowd [at my shows], which is all fun and games, but they actually have beautiful voices. If they want to do it, they need to get to rehearsal and figure out the song and focus and not be on the iPads all the time. But they're doing great. I'm so glad you saw them on their hoverboards because that's their new favorite thing. I love anything that's not the iPads.

How has parenthood changed the way you celebrate the holidays?

Aside from these Christmas shows, there's the actual leaving town and celebrating Christmas in Aspen [Colo.], which is my favorite, favorite thing to do. It's become their favorite thing to do. We do everything from sledding to sleigh-riding.

Santa Claus comes to the house and talks to them. When I didn't have kids, I helped a friend of mine that used to work with me. She had a kid, and I made the holidays about her. It was for me, but it [also let me] see the holidays through the eyes of a child. Now, with my own kids, it's just a trillion times more impactful.

When do the holidays start for you?

As soon as I stop working. This year, I think they start on the 22nd, which is a day and a half too late, if you ask me. [I like] at least a week of Christmas music and Christmas movies and activities *only*. When we're relaxing, no one's allowed to listen to anything but Christmas music until Jan. 1.

"All I Want for Christmas Is You" has led to more than just Christmas shows. It has inspired books, films. It's a big part of the movie *Love, Actually*.

The curious thing about that is that [the movie] happened before the song was as big as it is. So the *Love, Actually* moment, I'm actually very grateful for it because I think it did help the song reach an even greater audience. But I also think the song has taken on a life of its own that I had never anticipated.

How many asks do you get a year to license "All I Want for Christmas Is You"?

A lot. Some are from people whom I respect enormously. I [usually] want to say yes, but I may be working that year on something for myself with the song, be it a film project or cartoon. I should be flattered, and I am. But sometimes I just want to keep my version. It's precious to me because it genuinely feels like it's a part of my childhood that I never got to experience.

What inspired you to branch off into film with these songs?

Honestly, I've always wanted to do a cartoon movie around my character from the *All I Want for Christmas Is You* book. I would love to do another. I think I would do a better version now because my life is different — the people in my professional career are different. But I'm still happy because my kids love it. It's a nice thing for children. I'm not saying it's a Christmas classic, but I know I have the capacity to make a Christmas classic. I would like to have the support system to do that. That, I think, is the next chapter in this. I believe it can happen.

At this point, it seems like if you wanted to do a musical based on the song, there would be an audience. If you opened a pop-up "All I Want for Christmas Is You" restaurant, I'm sure the line would be around the block.

This is what we talked about last year! But unfortunately, there have been a couple years of difficult stuff that I've had to overcome and



get through. But you push your way through anything negative. You should remember that I come from an extremely damaged childhood. But the thing is, from the manure comes a flower. You have to go through some stuff where you can get to a place where you can be optimistic because if you don't have that optimism, you won't survive.

What were your holidays like growing up?


[My mother] is the reason why I love Christmas so much. She got me into it. My dad wasn't into it — my parents were divorced. But she was super festive and tried really hard even though

we had no money. She would wrap up fruit in newspaper and give it to me like, "This is from the cat!" She would sing Christmas carols and make mulled wine and have her friends over. I got that from her, and whatever our differences are, I'm so thankful for that.

The fact is, her Irish family disowned us. I'm not going to get into it — it was a different time — but to her mom, that she married a black man was the biggest affront that could ever happen. As a person, it makes you feel like, "Well, what am I? I'm not worthy of love from this side of the family?" But at the holidays, everything got

erased. I just focused on the holidays. You can drown in negativity, or you can push past it. I don't know what they told you to write about or what you wanted to write about. But I think that's the story.

Last question: What do you want for Christmas this year?

Honestly — how do I say this? — we want peace on earth. I think everybody knows that we want that. Personally, I would like for my children to have a beautiful holiday and have the best time ever. And I would like the same for myself. 

Clockwise from top: Ariana Grande, John Legend, Kelly Clarkson, Chuck Berry, Bruce Springsteen, Paul McCartney, Kacey Musgraves and Michael Bublé, who have all had success with holiday music.



THE GIFTS THAT KEEP ON

GIVING

Now that streaming gives seasonal music an annual boost, Christmas songs can be hits every year. But Santa saves most serious royalty checks for decades-old classics

BY GLENN PEOPLES // ILLUSTRATIONS BY RYAN INZANA

FIVE MONTHS AGO, during the dog days of summer, Sony Music executive Lyn Koppe was already running a 15-person meeting to prepare for Christmas. It wasn't her first that year, either. Koppe, executive vp global catalog for Sony's Legacy Recordings, leads a team that every January begins planning how to promote the year's holiday releases, as well as the company's evergreen seasonal music. As the sun shone down on Sony's Manhattan offices, which overlook Madison Square Park, the group tossed around ideas by phone with executives from TikTok and members of Mariah Carey's management team on how to promote the 25th-anniversary reissue of Carey's

Merry Christmas. Someone from management suggested looping in Carey, whom Koppe says is "very hands-on" about marketing — "the look and feel, timing and strategy." And, within minutes, the five-octave alto herself had joined the call to chime in on the best way to promote the reissue.

"I think there were a few jaws on the floor," says Koppe, recalling her TikTok counterparts' reaction to Carey's cameo at the meeting. But there was a lot at stake: The singer's iconic Christmas album has become an annuity for her and Sony, a blue-chip property in a holiday recorded-music business that was worth \$177 million in 2018 in the United States alone, estimates *Billboard*.

Carey understands that even the most enduring albums need promo-

tion. So Koppe's team of music elves — which included executives from marketing, publicity, A&R and product management — worked with Twitter to create an exclusive video of Carey reading fans' tweets about her holiday music. They created a video skit to go with an enhanced version of the album for Spotify. And by fall, they were promoting the *Last Christmas* soundtrack — which includes the Wham! single the movie is named after, as well as other songs by the group — and working to maintain the visibility of time-honored seasonal hits by Andy Williams, The Ronettes and Elvis Presley. "We make sure they're not forgotten about," says Koppe.

This year, at least, there's little danger of that. For about a century, the business of Christmas music

was defined by holiday purchases, which meant that hit recordings were enormously profitable the year they were released but didn't generate much revenue after a couple of years. Few record stores stocked much older Christmas music, and terrestrial radio doesn't pay to use recordings in the United States. But because streaming monetizes the ongoing consumption of music rather than an initial purchase, it has changed the concentrated business of Christmas music even more dramatically than the rest of the industry. These changes have also amplified the cumulative advantage of the classic holiday recordings that come up first in search results — whether typed in or voice-requested.

Although it's hard to get exact figures for the holiday music business,

the most popular recordings in the genre generate far more revenue than they did a decade ago. “Last Christmas” by Wham! sold 81,000 tracks in the United States in 2008 — and sold and streamed the equivalent of 706,000 last year, according to Nielsen Music. Older recordings are getting more popular, too: Andy Williams’ “It’s the Most Wonderful Time of the Year,” the third-most-popular holiday recording of 2018, sold 52,000 tracks in 2008 and streamed and sold the equivalent of 839,000 last year. Overall, holiday music accounted for 0.89% of on-demand streams in 2015 and 1.11% last year — and during that time, the overall revenue from on-demand streaming rose from \$1.57 billion in 2015 to \$5.5 billion in 2018, according to the RIAA.

Most of this Christmas cash goes to a relatively small number of rights holders. Last year, the top 50 holiday recordings accounted for 35.3% of all holiday streaming, while the top 50 pop tracks accounted for just 12% of streaming in that genre. Half of the top holiday track streams go to the top 252 recordings, while half of pop streams go to the top 613 pop tracks. At the top,

the rewards are considerable — the top holiday recording of 2018, Carey’s “All I Want for Christmas Is You,” was streamed almost a quarter as much as the year’s top pop song. But the No. 100 holiday recording on streaming services was streamed less than 10% as much as the No. 100 pop track.

To get a sense of just how much streaming has changed this part of the business, consider that some of the most popular holiday recordings weren’t easily available on traditional CD albums a decade ago. The second-most-popular holiday song in 2018 was “Jingle Bell Rock” by Bobby Helms, a 1950s country artist who aside from that track sold the equivalent of 1,000 albums, including downloads and streaming. Some holiday hits by famous artists weren’t even available on albums: Paul McCartney’s “Wonderful Christmastime,” the Eagles’ “Please Come Home for Christmas” and Bruce Springsteen’s live recording of “Santa Claus Is Coming to Town” were issued as singles, though they’re all available now on compilations.

At a time when streaming is ruled by pop and hip-hop from the past two decades, the list of the top 100 holiday

tracks is dominated by the original versions of classic songs, recorded by artists that younger listeners aren’t familiar with: Williams, Helms, Burl Ives (“Have a Holly Jolly Christmas,” the No. 5 most popular holiday recording of 2018) and Gene Autry (“Rudolph the Red-Nosed Reindeer,” No. 9). Helms’ version of “Jingle Bell Rock” is more than 12 times as popular as the second-biggest version, by Hall & Oates. Perhaps it is because holiday music is so associated with tradition, “I don’t know of a rerecording that outperforms the original,” says SiriusXM director of programming Jess Besack.

These songs are like blue-chip stocks: uncool but no less valuable for it. And they’re likely to grow in value, along with streaming revenue in general. “Christmas hits,” says Koppe, “are the gifts that keep on giving.”

CHRISTMAS MUSIC HAS been a significant part of the music business for as long as there has been one — and some of the same songs have been popular since the days of wax cylinders. The first known Christmas

recording is “Jingle Bells,” cut by the banjo player Will Lyle in 1889. In 1905, Victor Records had a hit with “Silent Night, Hallow’d Night,” an English version of the German hymn “Stille Nacht, Heilige Nacht.” Thirty years later, Bing Crosby made the song an even bigger hit, which was included on the 1940 Decca compilation *An Album of Christmas Music* — the *Now That’s What I Call Christmas!* of the 78 rpm era.

Over the next few years, Crosby helped make Christmas big business. His 1942 recording of “White Christmas” sold 600,000 copies that year and 2 million in 1943, according to Crosby biographer Gary Giddins, and it is said to have sold over 50 million copies worldwide — making it the biggest single ever. That recording, plus another take on “Silent Night” and other songs, were released as the Crosby album *Merry Christmas*, a version of which is still in print today.

Rock changed pop culture, but singers like Presley embraced the season, too: The most popular holiday LP in the United States is his *Christmas Album*, which has been certified 17-times platinum in various versions.



Cohen in 1985.

‘Hallelujah’ For The Holidays?

How an unlikely standard by a Jewish Buddhist got cast as a Christmas song

LEONARD COHEN’S “Hallelujah,” with its ambiguous, imagistic lyrics about sex and spirituality, was once described by Jeff Buckley, perhaps the song’s most famous interpreter, as “the hallelujah of the orgasm.” So how did an a cappella version by Pentatonix get to No. 21 on the Billboard Holiday 100 in 2018 — after peaking on that chart at No. 2 in 2016?

It’s just the latest twist in the ongoing story of what may be the world’s least likely standard, which originally appeared on Cohen’s 1984 album, *Various Positions*. The song only became

iconic two decades ago, after John Cale’s version was used on the *Shrek* soundtrack and Buckley’s version appeared in a video VH1 made in tribute to Sept. 11 rescue workers. Around that time, it also began to be used in religious services, its Old Testament imagery and chanted one-word chorus offering a solemnity that seemed to fit weddings, funerals and various occasions in between.

Written by Cohen — a Jewish Buddhist — the song was first associated with Christmas in 2010, when *Britain’s Got Talent* sensa-

tion Susan Boyle included it on her 2010 holiday album, *The Gift*, which hit No. 1 on both the Billboard 200 and on the Official U.K. Albums Chart. In 2015, violinist-singer Lindsey Stirling released a version that reached No. 81 on the Billboard Hot 100 and No. 21 on the Holiday 100 the following year; that same year, German superstar Helene Fischer included the song on her hit album *Weihnachten*.

Since 2016, however, the most popular version of “Hallelujah” on streaming services by far has been Pentatonix’s, which has been streamed 346 million times in the United States, according to Nielsen Music. “When people hear it,” the group’s Scott Hoying told *Billboard* in 2018 about the song’s staying power, “they feel something.”

—ALAN LIGHT

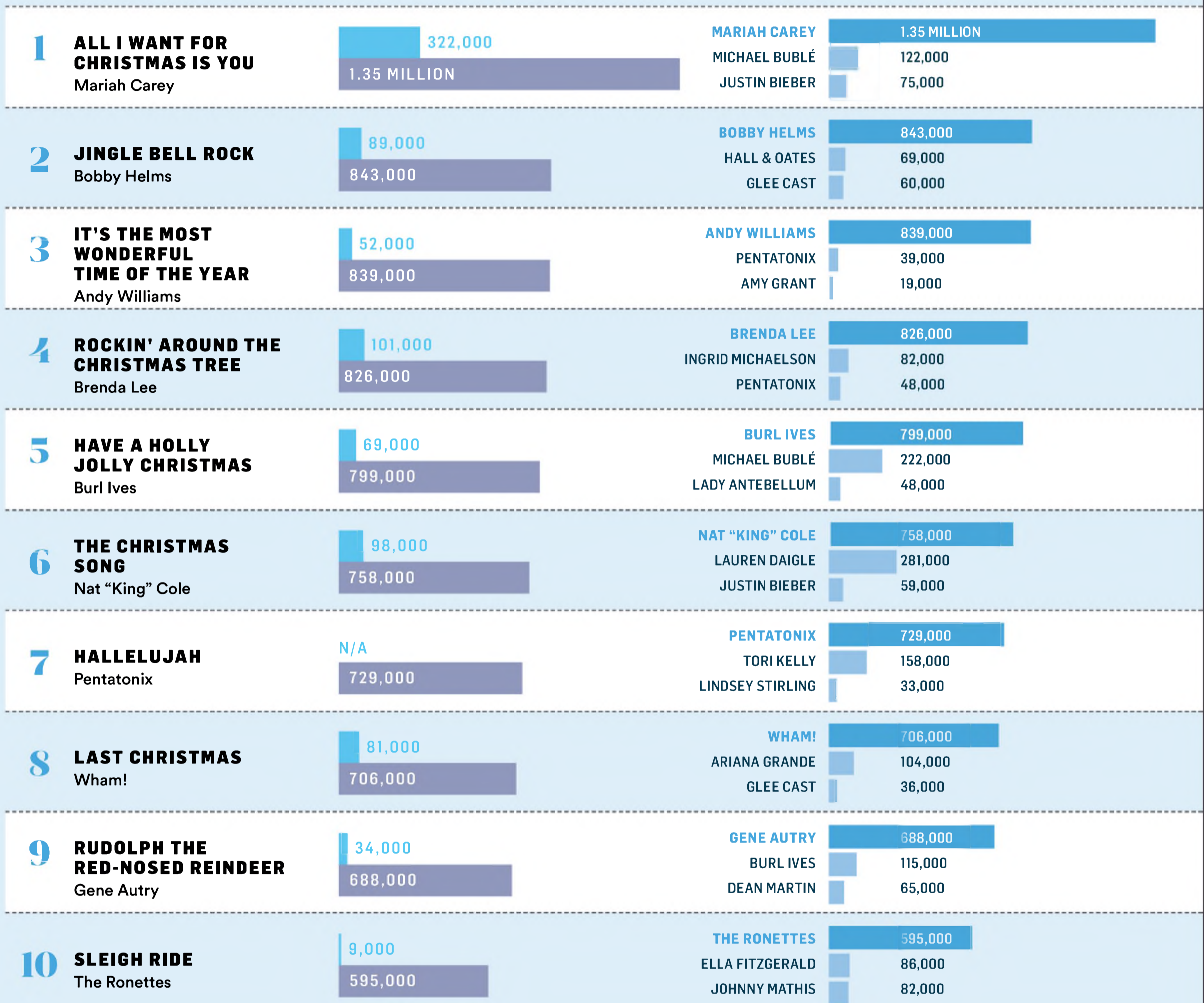
Alan Light is the author of The Holy or the Broken: Leonard Cohen, Jeff Buckley, and the Unlikely Ascent of “Hallelujah.”

SINGLES OF THE SEASON

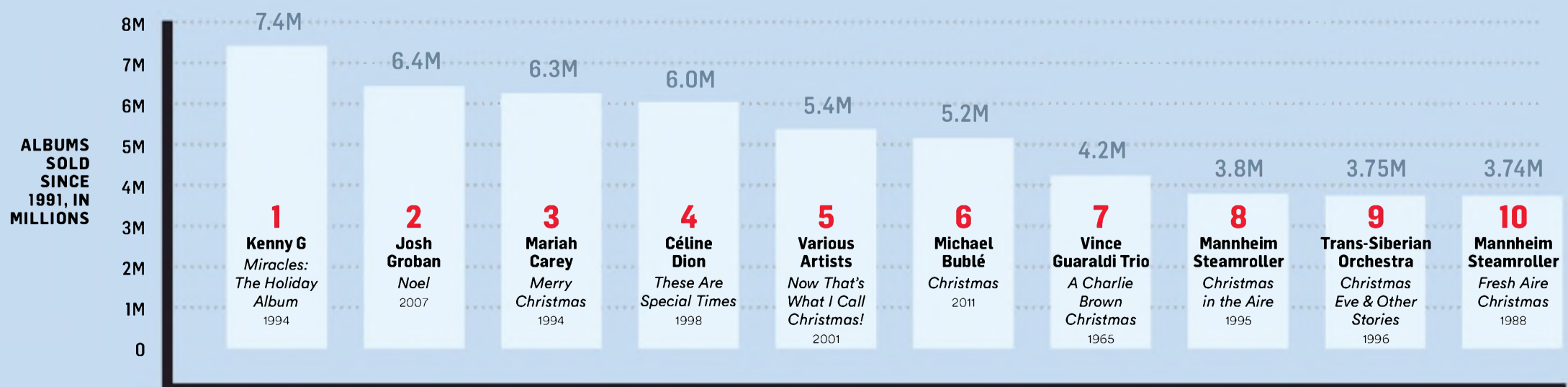
TOP HOLIDAY STREAMING TRACKS, 2018

● 2008 track sales
● 2018 track equivalents

2018 track equivalents, No. 1, No. 2 and No. 3 most popular versions of the song



GREENEST CHRISTMASES THE TOP HOLIDAY ALBUMS OF THE NIELSEN SOUNDSCAN ERA



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HOLIDAY MUSIC**

It includes a rendition of “White Christmas” that upset songwriter Irving Berlin so much that he asked radio stations not to play it.

As pop music continued to evolve, Christmas repertoire did too. Kurtis Blow’s “Christmas Rappin’,” released by Mercury Records in 1979, was the first rap single to go gold, with sales of 500,000 (see story, below). In 1987, Run-DMC. hit No. 78 on the Billboard Hot 100 with “Christmas in Hollis,” which sampled Clarence Carter’s 1968 soul single “Back Door Santa.” Other holiday music sounded less like the songs on the pop charts: Producer Chip Davis’ new age project, Mannheim Steamroller, hit No. 50 on the Billboard 200 in 1984 with *Christmas*, and it went on to release 38 holiday albums that all together account for 21.6 million album-equivalent units.

Although streaming has boosted the holiday music sector even more than the overall industry, it’s harder than ever to score a Christmas hit that remains popular year after year. It’s one thing for a new tune to sell, or stream, in its initial year of release — but quite another to show up on the chart every year, like Carey does. “Getting a big hit with a new Christmas song is gold when it happens,” says Kevin Gore, president of global catalog at Warner Music Group (WMG). “But it’s not easy.”

Some acts score with new versions of classics: Pentatonix had 19 of last year’s 200 most popular holiday streaming tracks, and Michael Bublé had the second-most-popular versions of “Have a Holly Jolly Christmas” and “All I Want for Christmas Is You.” But



From left: Darlene Love, Frank Sinatra, Nat “King” Cole, George Michael and Elvis Presley.

the original recordings are usually far more popular, at least partly because streaming algorithms have turned their familiarity into advantageous positioning. “Original recordings, with years of thumbs-up and listens, definitely tend to rise to the top of our Christmas and holiday stations,” says Alex White, vp music programming and curation at Pandora.

That’s an understatement: Since most streaming services tend to recommend songs that are already popular, especially in response to general search queries like “Christmas music,” *Billboard*’s Holiday 100 chart has less turnover than the Supreme Court.

For hits that break through, though,

the payoff can be extraordinary. Last year, Ariana Grande’s original 2014 track “Santa Tell Me” garnered 82.9 million streams, more than any other original holiday song released this decade. The second-most-popular was Justin Bieber’s “Mistletoe,” also an original, with 58.5 million. Because streaming-service algorithms tend to reinforce popularity, a bit of luck and the right promotion could keep them high on the chart for years to come.

EVEN BY THE STANDARDS of pop music, holiday hits are unpredictable. Among this year’s candidates: Keith Urban’s “I’ll Be Your Santa Tonight,”

which debuted on the Dec. 21 Digital Song Sales chart; the Jonas Brothers’ “Like It’s Christmas,” which reached No. 25 on the Holiday 100 when it came out and was streamed 12.7 million times in the first three weeks following its release; and Taylor Swift’s “Christmas Tree Farm,” which debuted on the Dec. 21 Hot 100. All three are upbeat, with the cozy but celebratory feel of holiday classics. “The Jonas Brothers song captures the good feel of a modern Christmas classic,” says Jeff Moskow, head of U.S. A&R for the *Now That’s What I Call Music* series, who slotted it after Carey’s “All I Want for Christmas Is You” on *Now*’s Christmas playlist on Spotify.



Kurtis Blow

How *Billboard* Staffers Helped Rap Up

ONE GROUNDBREAKING CHRISTMAS hit didn’t just make the *Billboard* charts — it was produced by two former employees. In 1979, J.B. Moore and Robert Ford left the magazine to produce “Christmas Rappin’” for an up-and-coming rapper named Kurtis Blow. Released on Mercury Records, the single went gold, and Blow became the first rapper to sign a major-label deal.

At *Billboard*, Moore was an ad salesman

who sometimes wrote music reviews, and Ford was a production manager who also wrote a column about R&B. They both knew that hip-hop represented the future of music — Public Enemy’s Chuck D has cited a 1978 article by Ford as one of the first mentions of the genre in a national publication. Even so, they didn’t get any interest from A&R executives in New York, so they took “Christmas Rappin’” to Chicago, where Alan Saines,

a recent transfer from the U.K. office, convinced Mercury that the song would recoup its costs (about \$6,000, remembers Moore) in the United Kingdom alone.

“Christmas Rappin’” — a song “’bout a red-suited dude with a friendly attitude” — wasn’t originally intended to be a Christmas tune. Moore, who wrote the lyrics, decided to give it a holiday theme because labels like songs they can sell every December.

Even if a song doesn't outlast December's snowmen, it could still help the artist that recorded it. Holiday releases are an easy way to keep performers visible at the end of the year, which can only help merchandise sales. "It's an always-on music business," says Jay Gilbert, co-founder of Label Logic, a company that provides marketing services for labels and managers. "You need to keep your audience engaged." And the popularity of Christmas movies means that holiday music often scores lucrative synch placements.

Sometimes, new Christmas songs that debut without much fanfare maintain their popularity surprisingly well. Grande's "Santa Tell Me" peaked at No. 42 on the Hot 100 when it arrived in 2014 and improved to No. 33 in 2018. Similarly, Kelly Clarkson's "Underneath the Tree" peaked at No. 78 when it was released in 2013 and rose to No. 44 last year. "I don't know why some songs stick and some don't," says Moskow.

As in the rest of the music business, popularity depends significantly on playlist placement — for both new and old material. Consider "Driving Home for Christmas" by British musician Chris Rea, an original song he wrote that hit No. 11 on the U.K. singles chart in 1988. It took over a decade for it to become a Christmas staple in the United Kingdom, and it's now on Spotify's Christmas Hits playlist — even though Rea hasn't had a song on a U.S. chart since 1990, and most listeners are probably unfamiliar with him. "A song like Chris Rea's 'Driving Home for Christmas' is experiencing a lot more discovery than it would have in a

BLOW: MEL FINKELSTEIN/ONY DAILY NEWS/GETTY IMAGES; HAT: VUORIKAI/GETTY IMAGES; MUSGRAVES: ANNE MARIE FOX



Musgraves and Troye Sivan performed "Glittery" on *The Kacey Musgraves Christmas Show*.

LET IT SNOW, LET IT STREAM

How do you breathe new life into a years-old Christmas album? If you're Kacey Musgraves, you turn it into an Amazon variety show special

KACEY MUSGRAVES' *Golden Hour* won album of the year at the 2019 Grammy Awards, but there's another record of hers that's equally beloved by fans: *A Very Kacey Christmas*, from 2016. This year, Musgraves reimagined the album as *The Kacey Musgraves Christmas Show*, an Amazon Prime Video special (out now) that channels the cheer of old-school holiday variety shows with help from guests like Camila Cabello and James Corden. And it likely won't be the last time she revisits the album. "[Christmas] has been a big part of her career and will continue to be moving forward," says Musgraves' manager, Jason Owen. "She is going to have her hand in the holidays for the rest of her career." Musgraves reflects on how she put her own spin on holiday music.

Critics have praised *A Very Kacey Christmas* as a modern holiday classic. What were your goals when you made it?

I genuinely wanted to create something that felt different and new but also familiar and nostalgic at the same time. It was put together based on the feelings that everyone experiences during the holidays, [so] it was important for me to stay away from any religious themes. I treated my Christmas record no differently than I would one of my regular albums. It's not like I threw it out there to cash in on the holiday commerce.

What made you want to reimagine it as a star-studded Christmas special?

With all that was going on with *Golden Hour*, there wasn't really a way that I could do a proper Christmas tour again, so I was like, "What if we made an old-school special?" It was a passion project but a big undertaking. Being a triple threat is hard work! I'm not an actor. I'm not a dancer. Doing those things in conjunction with singing and playing — and doing all of that, like, 16 hours a day for six days straight — was a big task.

The album had a mix of originals and covers. What do people want from Christmas music today?

Everything has already been said about Christmas a million times over, but one aspect you don't hear a lot about is that the holidays are actually sad for a lot of people. There's one song on the record called "Christmas Makes Me Cry" that talks about how every year you go home, your parents are a little bit older, [and] there are people that aren't there that used to be. Moments like that were important for me to have.

Where do you see *A Very Kacey Christmas* fitting into your career long term?

Hopefully it's something you can come back to every year. A lot of people told me they listen to it when it's not even Christmas, like in the middle of July. That makes me feel like I created something that can work just as a [regular] musical piece for me, not just constrained to a holiday period. —TAYLOR WEATHERBY

Christmas

"Christmas Rappin'" turned out to be one: It peaked at No. 53 on the R&B/Hip-Hop Airplay chart in 1995 and at No. 35 on Hot Rap Songs in 1999.

"It took Mercury forever to realize how big it was," says Moore, who with Ford went on to produce Blow's landmark "The Breaks" and work with the R&B group Full Force. "I'm sitting here staring at my gold record that should be platinum." —G.P.

The Business Of HOLIDAY MUSIC

different era,” says WMG’s Gore.

No one wants to leave discovery to chance though, even for established classics. So executives who don’t have stars like Carey to work with are getting creative. Warner made a video for a new recording of “White Christmas” by Bublé, and Universal Music Group’s UMe catalog division hired studios to make animated clips for nine of its classic holiday recordings, including Dean Martin’s “Let It Snow! Let It Snow! Let It Snow!” and The Jackson 5’s “I Saw Mommy Kissing Santa Claus.”

“We recognized that there’s an opportunity to develop and extend engagement with our holiday catalog to an underserved audience that primarily accesses music through YouTube,” says UMe president/CEO Bruce Resnikoff. So far, the 1.4 million YouTube views that Frank Sinatra’s “Jingle Bells” racked up in the three weeks between Nov. 4 and Nov. 25 represent a 220% increase over the same period last year.

To younger YouTube users, some of these songs may sound as quaint as the animation looks. But Christmas music has always been driven by collective nostalgia — listeners want a version of “White Christmas” just like the one they used to hear. “If a customer requests a holiday song simply by song title, they likely expect and enjoy the classic recorded version as a return,” says Karen Pettyjohn, senior music curator at Amazon Music.

The more customers enjoy those results, of course, the more likely streaming algorithms are to keep offering them. Which means that songs like Carey’s “All I Want for Christmas Is You” could remain popular as long as Christmas itself. **■**

CHRISTMAS, CONTINUED

▶ Check out Billboard Pro’s December Deep Dive, “The Booming Business of Christmas Music,” for additional, exclusive analysis of why the holiday season has become so lucrative for the music business — and how you can cash in. You’ll also find stories and data that examine success of label-generated compilations that are streaming-focused; a look at how the movie *Last Christmas* affected the Wham! single that inspired it; and Apple Music architect and *A Very Special Christmas* executive producer Jimmy Iovine on what makes a great Christmas song. If you are not yet a member, subscribe at billboard.com/offer.



From left: HAIM, Black and Wayne Coyne of The Flaming Lips.

ONE NEW ALBUM, 8 CRAZY NIGHTS

How the HAIM sisters, synagogue gift shops and a Scorsese music supervisor all helped a very modern collection of Hanukkah songs come to life

TWO YEARS AGO, Verve Forecast approached Grammy-winning music supervisor Randall Poster (*Boyhood*, *The Grand Budapest Hotel*, *The Irishman*) with a proposition: curate and produce a Hanukkah album. “I had just finished doing the soundtrack to the movie *SuperFly* with Future, and I thought, ‘Wow, that’s a great follow-up: Hanukkah,’” recalls Poster, who grew up celebrating the holiday. He started reaching out to friends and collaborators, “convincing them that I wasn’t kidding.” But it wasn’t until longtime pal Jack Black sent in two recordings — one of which was actually a Passover song — that Poster felt he had the foundation for an album. “Jack gave us the substance, so everything [else] would feel like it was part of a whole.” The additional song ended up inspiring the title of *Hanukkah+* (out now, and on vinyl Dec. 13), which

boasts a mix of covers and original music from the likes of HAIM and The Flaming Lips.

The market for Christmas music is massive. What was the strategy behind putting out a Hanukkah album?

It’s not an easy thing. It doesn’t have the built-in Christmas music collectors, so we talked about trying to have a longer view — there’s an

evergreen quality to it. But also, making it available at nontraditional retailers, like all of the synagogue gift shops, and seeing if we can make contact with the built-in audiences that the various artists on the record have [helped].

How did you ensure it wouldn’t come off as parody?

Probably the most famous Hanukkah song at this point is Adam Sandler’s “The Hanukkah Song.” That’s why I was searching for a spiritual component, which allowed me to approach artists who weren’t Jewish, who had no real sense of the holiday or the history. I tried to find balance, because I wanted to have some of that silly, joyful element.

Was it tough to get artists onboard?

It’s not an easy one where you can say, “Hey, let’s do ‘Baby, It’s Cold Outside,’” and set the stage for somebody to just come in and

sing. My hope is if this goes well, maybe next year we do another five songs and just add to it. One person that I really wanted to get — he said he would but just got caught up in the sweep of his new record — was Ezra Koenig.

Why such fondness for Hanukkah?

It was always the fun Jewish holiday, really. And as far as the musical repertoire [went], “The Hanukkah Song” was pretty much the favorite, or “Dreidel Dreidel.” I had a sense of it being a musical holiday, though there aren’t that many to choose from.

What will success for the album look like to you?

To tell you the truth, I feel like it already is a success. For me as a Jew, it was important to focus on more of the spiritual component, and I think we’ve captured that. I’m waiting for my rabbi to hear it.

—LYNDSEY HAVENS



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Trans-Siberian Orchestra at rehearsals in November.

JINGLE JUGGERNAUT

Twenty years in, **Trans-Siberian Orchestra** — the laser-shooting, metal-riffing musical extravaganza — is still one of the Christmas season's most popular (and profitable) attractions

BY STEVE KNOPPER

THE MID-AMERICA CENTER in Council Bluffs, Iowa — located in an industrial park down the street from the Cresline Plastic Pipe Company — looks from the outside like any other 8,000-capacity arena. But every year for three weeks or so in late October and early November, Trans-Siberian Orchestra turns the venue into a high-tech assembly line and launch pad for its annual tour.

In the main arena space, two rehearsal stages are set end to end to accommodate the two iterations of TSO's 18-piece orchestra — the East, which will play dates east of this central U.S. location, and the West, heading in the opposite direction. On this particular Thursday night in early November, the East group runs through its nearly two-and-half-hour set — complete with dozens of fiery explosions, webs of crisscrossing green and red lasers, floating video screens, dueling long-haired metal guitarists and elaborate classical and progressive-rock pieces engineered from (among many other things) Beethoven riffs, Jimi Hendrix's "Purple Haze" and "Hark! The Herald Angels Sing." At one point, a 24-foot-long

metallic contraption on the side of the stage spews out tiny lightning bolts timed to lead guitarist Joel Hoekstra's solos. It is the show's latest upgrade: a double Tesla coil. "Well," says Al Pitrelli, 57, the tour's musical director and West group lead guitarist, who's standing near the soundboard, "that doesn't suck."

TSO's tour — which kicked off Nov. 13 and is slated to hit 66 cities for 109 shows in seven weeks — marks the 20th year of an unlikely live-music concept that, despite its compact itinerary, consistently ranks among the top live runs of the year. According to *Billboard* Boxscore data, to date TSO has grossed \$546.1 million and sold 11.5 million tickets to 1,484 shows. It is one of only 32 acts in the history of the database to gross more than \$500 million as a solo headliner and one of only 15 solo headliners to sell in excess of 10 million tickets. And though it's not a radio staple — even during the holiday season — TSO has had nine albums on the *Billboard* 200, four of which reached the top 10; sold 10.1 million albums and 4.9 million song downloads; and generated 467.9 million on-demand streams, according to Nielsen Music.

TSO's future momentarily seemed unsure in April 2017 when the orchestra's founder, and one of its chief composer-arrangers, Paul O'Neill — who had once worked in promotions and management for AC/DC and Def Leppard — died unexpectedly at the age of 61 from a reaction to prescription medicine. But O'Neill's family decided that the show must go on, and when the touring company hit the road again that November, it quickly showed that TSO could maintain its luster as a live act without its creator at the helm. In 2017 and 2018, TSO scored the two biggest Boxscore grosses in its history: \$50.2 million and \$56.7 million, respectively. (The latter figure also reflects the highest ticket prices in the act's history.) The orchestra finished at No. 20 on *Billboard*'s Money Makers ranking of the top-earning acts of 2018, with \$18.5 million in collective sales, streaming, publishing and touring income.

Based on ticketing trends for the act, *Billboard* estimates that TSO's 2019 box office could approach \$60 million, thanks, in part, to the decision to revisit the orchestra's debut album, *Christmas Eve and Other Stories*, in its entirety.

According to Elliot Saltzman, Adam Lind and Kenny Kaplan — partners in Night Castle Management, which oversees the production — 60% of this year's ticket holders are repeat customers.

For TSO to remain relevant to future generations (and maintain its current profitability), new music will almost certainly have to be composed. Saltzman, Lind and Kaplan say they are always thinking ahead, but right now, they have a tour to do. "That kind of decision comes a little later," says Kaplan. "We get through this one, then we look at how it played out, how it will change, what we learned along the way."

O'Neill used to tell the musicians and crew that the music should last centuries, and they are determined to fulfill that prophecy. "I'm fairly positive he's watching it, going, 'You're doing good, guy, keep going,'" says Pitrelli. "He used to tell me every tour: 'Just get me through January.' I'm going to get him through another January."

Additional reporting by Eric Frankenberg.
Read the full story at billboard.com.



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THE NO. 1 S

THE BORDER-CROSSING BALLAD: 'SOMEONE YOU LOVED'

BY TAYLOR WEATHERBY



Capaldi photographed by Shayan Asgharnia on June 11 at Capitol Records in Los Angeles.



This June, Lewis Capaldi's face was plastered along the walls of London's Underground stations. The ads, promoting his debut album, *Divinely Uninspired to a Hellish Extent*, featured an amusingly unflattering photo of the Glasgow-born singer, his head wrapped in a towel, tossing up a peace sign, and read "The Scottish Beyoncé on a London Underground billboard. Finally famous." By that point, he was, at least in Britain: His single "Someone You Loved" had held the top spot of the Official U.K. Singles Chart for seven nonconsecutive weeks.

What Capaldi didn't realize then was that five months later, he would be pretty famous in the United States, too. "Someone You Loved" — an anthemic ballad about burning heartbreak — hit No. 1 on the Billboard Hot 100 in late October and held the top spot for another two weeks in November. (It also reigned for multiple weeks on Mainstream Top 40, Adult Top 40 and Radio Songs, and it topped Adult Contemporary for one week.) Yet it was by no means an obvious international hit. It wasn't propelled to viral popularity through a TikTok clip or meme, it boasted no big-name feature, and Capaldi — a ginger-haired 23-year-old with no heartthrob aspirations — was an unknown stateside and, by his own admission, an unlikely pop star.

But to Capaldi's team, the reason for the song's success was fairly simple: Its emotional content deeply resonated with a ready and willing audience, thanks in large part to the talent and commitment of the artist himself. "The American public always has had a strong connection to heartbreak songs," says Capitol Music Group chairman/CEO Steve Barnett, who led the effort to launch Capaldi in America (along with Virgin EMI/Vertigo in the United Kingdom and Universal Music Group Central Europe). "And it had been a while since a song like this has been as big as this. Lewis did it brilliantly — and very much in 2019 style."

Of course, both Capaldi and Barnett had some help. Here's how one of 2019's biggest No. 1s came to be.

"Something About The Way This Chap Sang"

DANIEL LIEBERBERG *president, Sony Music Entertainment, Continental Europe and Africa; formerly of Universal Music Group*

I signed a lot of international artists to [UMG's German sector] because if you want to find international talent in Germany, it's quite limited. I knew Ryan [Walter, Capaldi's manager], and he had a new artist, Lewis. I was lucky to be the first person he sent the music to. I spent a week with the demos, and I was so convinced of his vocal ability. We had meetings with Spotify, and we told

everyone that Lewis was a real priority. We got huge support from Spotify Germany, which was really instrumental. They pushed him to the rest of the world.

ROSA ASCIOLLA *head of artist and label marketing, North America, Spotify*

There was a lot of excitement around Lewis. Globally, he was someone that we wanted to take a chance on in 2017. There was magic in the marriage of his voice and the music and the unassuming pop star [he was]. That was really compelling for us.

LIEBERBERG The confidence was there — his personality, the way he handled social media. When you hear him perform, you can tell that this is somebody who can convey his emotions in a unique way, touching people around the globe.

FRANK BRIEGMANN *president/CEO, UMG Central Europe and Deutsche Grammophon*

We had a lot of excitement among Capitol, Virgin U.K. and us, and we knew from the beginning that the collaboration would not be a sprint, but a marathon.

TED COCKLE *president, Virgin EMI*

There was nothing more than a hunch and a belief that something about the way this chap sang felt a little bit more special than most. People were super conscious not to miss any steps, to make sure that he wasn't put under any undue pressure to become famous overnight, and we just kept releasing music. The amount of work that was done in 2017 in Glasgow to make sure he was hailed as their man from their city was enormous. He released "Bruises" in May 2017, and that connected [enough] for the streaming partners to take him seriously.

"This Feels Like It Could Be Quite Big"

LEWIS CAPALDI *artist/co-writer*

I never saw myself as someone who would have a big single. I kind of still don't. I always saw myself as someone who would make an album — my goal once

things started to kick off a couple of years ago was to get a top 10 album. I didn't really have any grand plans to take over the singles charts. To be honest, I was shitting myself that the album wasn't good enough [when I wrote "Someone You Loved"].

COCKLE I don't recall anybody believing it was going to be as career-defining as [it has become]. But people thought it was a really strong song. It was on-brand for him, and the sentiment of it was great, so it was nicely positioned. The moment we went out with it, it very quickly [got a reaction], and then it did not stop in its growth.

CAPALDI The song came out on a Wednesday [in November 2018]; I played it in Newcastle [England] on Thursday and in Glasgow on Saturday and Sunday. It only had been out for a day when I was in Newcastle, and people were singing every word. That was the moment I was like, "This feels like it could be quite big here."

BRIEGMANN It started in Ireland, then made its way through Switzerland and Sweden to Norway before hitting major markets and the big time in the U.K. in December.

"I NEVER SAW MYSELF AS SOMEONE WHO WOULD HAVE A BIG SINGLE. I KIND OF STILL DON'T."

—CAPALDI

ASCIOLLA This song was one of those rare instances where he built this fan base, he was connecting with his fans. We see these indicators, and we're like, "Let's try it." We put it in Today's Top Hits in November 2018, and it just activated everyone.

BARNETT The first thing we had to do was to get him [stateside]. He played his first show [of 2019] in America in February. That's when the whole thing started to gear up. April 1, we pushed the button across every single area: Spotify was very helpful, and then traditional radio started to kick in; Pandora was very early; Sirius was very early. But we had to



Capaldi onstage at O2 Academy in Birmingham, England, in November.

consolidate everything so it was really a combined plan, and that's what we were able to do.

BRIEGMANN We shot a video especially for the U.S. market, which had a very positive impact on airplays and streams.

COCKLE In my experience, British acts — whether it's Amy Winehouse, Mumford & Sons, Florence + The Machine — work in America when the excitement and energy from the U.K. is enormous. We've always really had to prove our value in the U.K. for [an artist] to arrive in America as a concrete hero. Before the album was out, we were putting on arena shows [in the United Kingdom]. Seven weeks at No. 1, that's comparable to "Uptown Funk!" and the Spice Girls' "Wannabe." At that point, Greg [Marella, Capitol Music Group executive vp promotion] and Steve knew they could say to everybody, "We're coming to you with a song."

His Irving Plaza show [in New York] on June 4 was proof of the concept for Lewis as an artist in America. It felt like the equivalent of when we reached Shepherd's Bush Empire in London the year before. We were all sitting there wondering if this humor of his was a transatlantic humor. He did a 10-song set, and [upon] hearing everyone sing back and the room laughing [at his jokes], Steve and I looked at each other and thought, "This can really work." It was such a crucial baton pass between the U.S. and the U.K. He had some grass-roots support, even if media were unimpressed by this chubby Scottish man that didn't quite look like John Mayer.

"Our Biggest Asset Was Lewis Himself"

ASCIOLLA [Capaldi] very much has that FaceTimey, selfie-type of vibe going on, whether it's on his Instagram or his videos. That's why we thought that it was really important, whenever we had the opportunity, to get him in front of people. When he was in New York, we rented a tour bus for his top fans, and he narrated the history of New York, but in his own Scottish way.

BRIEGMANN Our biggest asset was Lewis himself. He was on the road tirelessly in the United States. He was down for everything, and in all the madness he never lost his down-to-earthness, humor and cheerfulness.

CAPALDI Getting to meet everybody at radio stations and play shows [in the United States] made a really big difference. Everyone tells you stories of how Ed Sheeran went to every single radio station. I didn't feel like I had to make these guys want to play my song more — I was going there to say, "Thank you," and express some gratitude for playing it so much, and to Spotify and Apple for putting it in so many playlists.

COCKLE Lewis thinks of himself as a lottery winner. He walked into every room in America knowing that he was at the very start. He was happy to show that he wanted to be loved by American people.

CAPALDI We landed in Dallas [in mid-September], and I got a notification from *Billboard* tagging me: "Lewis Capaldi has his first top 10." That was the moment I was like, "Oh, fuck — this is serious." Then I played the shows, and when it got to "Someone You Loved," it was just fucking next level. Even then, I was like, "Fucking job done, we can all go home happy." But everyone else was like, "Oh, no, we keep going now." I did feel like there was a level up a bit.

BARNETT Lewis was not open to doing any remixes — he wanted it to be purely authentic, and we supported that. It happened because of the audience, but he was his best advocate. Who possibly other than Lewis would anoint himself "America's sweetheart"?

CAPALDI I don't think of myself as a pop star, but I'm a heartthrob for sure. *(Laughs.)* Right now, I still consider myself to be a one-hit wonder. We'll see where we go; perhaps I'll be a flop star. I'm just singing some songs, and if people like to listen to them, that makes me very happy and pleases me — both emotionally and financially. 📺

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THE HOT 100 RULER: REPUBLIC

REPUBLIC RECORDS' core approach, says chairman/CEO Monte Lipman, is built on five pillars: creative, expectation, strategy, execution and accountability. And following that plan has helped Republic cement its status as the No. 1 Billboard Hot 100 label for the sixth year in a row, as well as seven of the past eight. "We don't leave things for luck," says Lipman. "We've got a roster that we believe is second to none. And by virtue of being a strong partner, with those strategic alliances, we're able to do amazing things."

In 2019, that meant Hot 100 No. 1s from Ariana Grande ("Thank U, Next," "7 Rings"), the reunited Jonas Brothers ("Sucker") and Post Malone ("Sunflower" with Swae Lee, "Circles"), as well as Hot 100 top 10s from Taylor Swift, Drake and Lil Tecca. The campaigns have bridged the traditional and the nontraditional, with superstars and newcomers alike, in genres from pop to hip-hop to R&B and everything in between. But the results, for the label, are the same.

"Everybody wants a shot at the title, so everybody brings their A-game into every situation," says Lipman. "We respect the competition — it's greater than it has ever been — and we also accept the challenge. We go to work every day and want to win, and we will find a way to win."

That has meant breaking some of the accepted rules of pop music. At the beginning of this year, Ariana Grande released *Thank U, Next* just seven months after her last album, the Grammy Award-winning *Sweetener* — a time frame that would, says Lipman, "typically go against conventional wisdom." But Grande was insistent in her vision and her plan, and Republic helped her land her first two chart-topping singles.

Even more impressive: Those singles both debuted at No. 1, a feat that only two dozen artists have pulled off — and only three others have done twice. Yet the label scored another No. 1 debut, with the Jonas Brothers' comeback single, "Sucker," just a month later. "It's almost like delivering a knockout punch: It's calculating, it's strategic. You veer back and give it everything

you got," says Lipman. "There was a lot of planning and strategy applied, but the reality of it is, it's just brilliant music."

For Post Malone — at this point an established chart-topper — the label played a longer game. Both "Sunflower" and "Circles" spent over a month in the top 10 of the Hot 100 this year before reaching its summit. "He's the anomaly," says Lipman. "He's a modern-day superstar, and in the streaming revolution you couldn't ask for an artist like Post Malone." Lipman says that each of his No. 1s performed in a "more traditional way," climbing the charts gradually and burrowing into the national psyche before hitting the top, as singles used to more regularly before the streaming era. On the other end of the slow-burn spectrum was Lil Tecca, the 16-year-old rapper whose debut single, "Ransom," climbed to No. 4 on the Hot 100 in September — another streaming juggernaut, but one from a newcomer in whom the label is investing.

Yet the biggest aces up Republic's sleeve were Drake, whom Lipman calls "the heavyweight champion of the

world," and Taylor Swift, whose latest album, *Lover*, was her first as a Republic artist. (The label distributed and promoted her prior albums, which were released by Big Machine.) Swift had three top 10s on the Hot 100 this year, including two — "ME!" (with Panic! at the Disco's Brendon Urie) and "You Need to Calm Down" — that reached No. 2. "Taylor, in particular, is very driven, focused and just an amazing human being," says Lipman. "But it's a real strategic alliance. We will feed off each other, we'll bounce off different ideas, and ultimately it's Taylor's decision at every crossroads."

Lipman points to his brother, co-chairman/COO Avery, as well as his "field general," GM Jim Roppo and executive vp promotions Gary Spangler — whose radio market share, says Lipman, "is higher than other music groups combined" — as part of the team that has helped Republic deliver once again. But he's already looking to the future. "What are we doing in the first 90 days? What are we hoping to accomplish?" asks Lipman. "I can tell you, our head is already in 2020." — DAN RYS

The SoundCloud Breakout: Lil Tecca

WHEN LIL TECCA'S "RANSOM" DEBUTED ON the Billboard Hot 100 in June, the Queens rapper was just another 16-year-old trying to burst through the SoundCloud bubble. That changed swiftly when he teamed up with director Cole Bennett (founder of multimedia company Lyrical Lemonade), headed to the Dominican Republic and filmed the song's rump-shaking video. It quickly racked up millions of views on Bennett's YouTube channel, which has 11.6 million subscribers. Within two months, Tecca's whistling anthem peaked at No. 4 on the Hot 100.



Lil Tecca

"The music he makes is different, his voice is different," says his manager, Giuseppe Zappala. "He has a very clear vision of what he wants to do." In May, Republic Records signed Tecca to a joint venture with his own imprint, Galactic Records. On his 17th birthday in August, Tecca released his debut album, *We Love You Tecca*, which landed at No. 1 on the Top R&B/Hip-Hop Albums chart. For Tecca, the appeal is simple: "A lot of [my fans] downloaded SoundCloud just to listen to *me*. You have to be unique. That's it."

How did you develop a strong fan base so quickly?

LIL TECCA There has to be a reason why people connect to you. I've been a fan of artists before, and there's a reason why they resonate with me. If there's nothing different about you, you're not going to get a special kind of fan base.

Giuseppe, why do you think *We Love You Tecca* went to No. 1?

GIUSEPPE ZAPPALA The buildup to "Ransom" helped all of Tecca's old songs pop off. "Love Me" came out seven months before "Ransom"; "Did It Again" came out five months before it. So everything was a buildup because of those smaller wins. When we got our first 10,000 plays on SoundCloud, we were losing our shit. Tecca's also very engaging with his fan base. He was consistently dropping good music and also marketing it. He was one of the first people [to use the social video app] Triller to promote his music.

How does Tecca compare with other artists you have worked with?

ZAPPALA He's one of the hardest-working people I've stumbled across. He's very articulate. What he has that a lot of artists don't is a personal sense of direction in what he wants.

Tecca, your manager thinks you can be one of the greats. Are you ready for that?

LIL TECCA I don't put myself on that pedestal. Right now, I'm trying to get there — if I put myself in that space already, that would just build ego. I have to keep going and grinding like I'm still getting 100 plays.

—CARL LAMARRE



Balvin (left) and Bad Bunny.

THE DYNAMIC DUO: J BALVIN AND BAD BUNNY

MAJOR COLLABORATIVE albums are a rarity in Latin music, so when rumors swirled for over a year about a J Balvin-Bad Bunny joint release, it started to feel like an urban legend. As it turned out, the two superstars (born José Álvaro Osorio Balvin and Benito Antonio Martínez Ocasio, respectively) had been discussing a possible project for almost two years, and in June they surprise-dropped the eight-song *OASIS* on Universal Music Latin, Balvin's label. It bowed at No. 1 on the Top Latin Albums chart and earned both artists their first top 10 on the Billboard 200, where it entered at No. 9. Calling from New York (Balvin) and Miami (Bad Bunny) on different days, the pair recalled how, in the end, they made it all happen in just a few weeks.

The Genesis

BAD BUNNY It was completely natural. We have good chemistry.

J BALVIN In many ways, Benito and I share an aesthetic and originality. When he appeared on the scene, he brought a fresh perspective. I felt like the only crazy one there! It's very hard for a label to bring two artists together like this. It has to come from a place of respect.

BAD BUNNY We each came with our own ideas, but it took us just three weeks to record together.

The Process

BAD BUNNY I liked to interrupt him and challenge him. I would bug him and tell him he was too slow. (*Laughs.*) Really, everything was cool.

BALVIN It was all about teamwork. There's trust, there's faith in each other. If anything, the creative process was very quick and very efficient. Each of us brings a different color, and we complement each other.

BAD BUNNY Nothing was complicated. We each gave our opinion, and that was it.

The Takeaways

BAD BUNNY From José, I learned discipline, in and out of the recording booth. He always wakes up early. When he goes to work, it's work. He doesn't go into the studio to joke around. It's no wonder he has gotten so far in life.

BALVIN I also learned discipline from Benito. He comes to do what he has to do, and he composes very quickly. Above all, he knows what he wants. And that makes it easier. And he likes basketball a lot, and now I'm a fan.

BAD BUNNY He eats very healthy and only at certain times. I'm a terrible eater. That's why I'm chubby.

BALVIN The same, but the opposite. I would love to eat hamburgers, French fries, like he does, but the results wouldn't be positive. And he's a total night owl. The opposite of me.

The Partnership

BAD BUNNY I think I'm more aggressive. I'm the evil side, so to speak. If you have to choose a good one and a bad one, I'm the bad one. Balvin's style is more relaxed. But that mix is what makes it work.

BALVIN When it comes to rapping, he's far more staccato, and his voice is deeper. That's his stamp. My raps have a lot of attitude, but they don't sound like Bad Bunny.

BAD BUNNY We were both in the studio doing our thing creatively. No one interfered. Doing all duets might sound complicated, but it depends on the artists, on the egos. José is clear, and he takes suggestions. And I do, too. José said yes to everything I brought to the table.

BALVIN This album broke many paradigms. It's a big statement. It's Medellín, Colombia, next to Santurce, Puerto Rico. It's an album that showcases tolerance and unity and a vision for the culture.

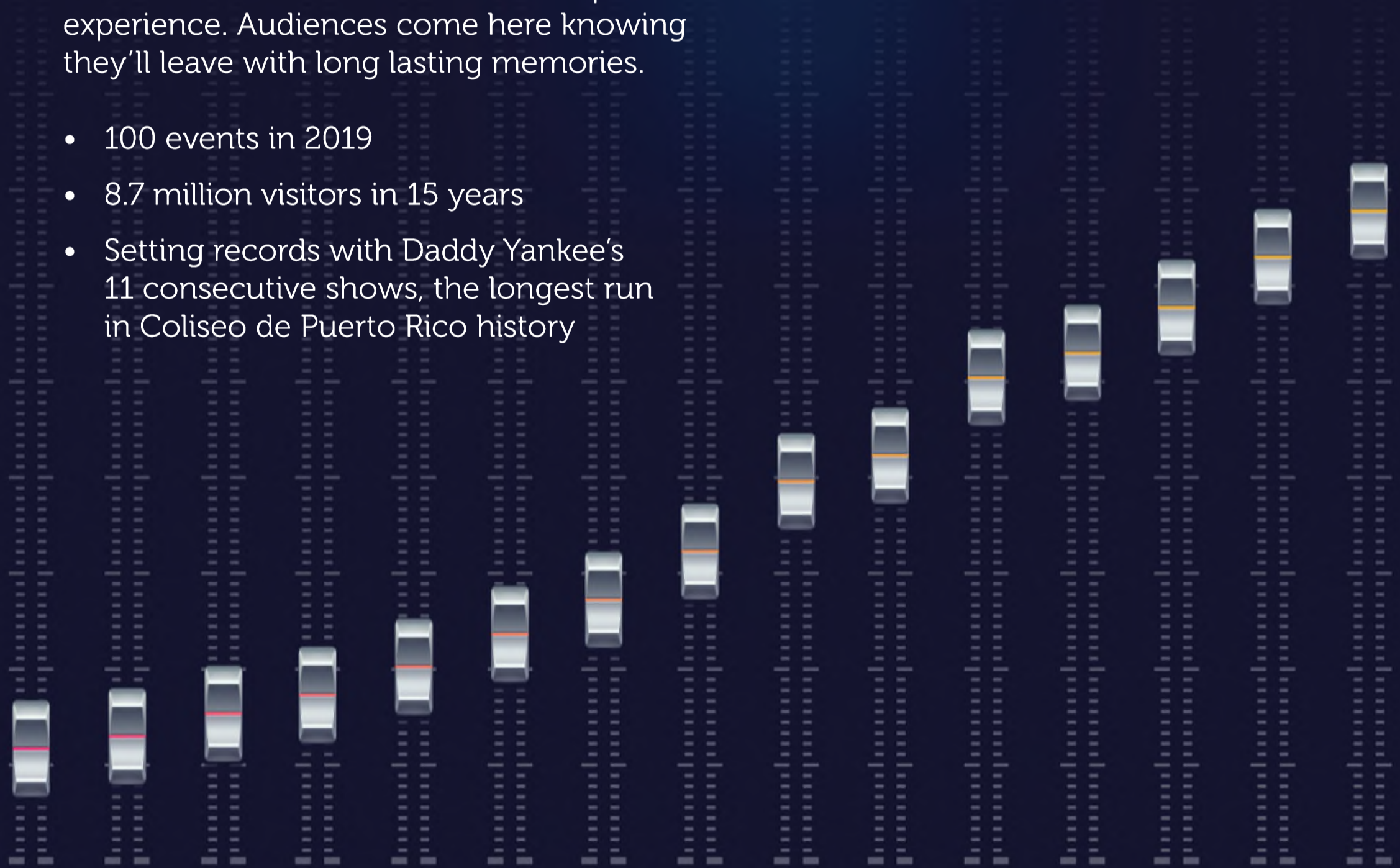
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THE BILLBOARD 200 LEADER: ATLANTIC

IT'S A DECEMBER MORNING, and Craig Kallman is caught between cities, and perhaps years, too.

The co-chairman/CEO of Atlantic Records has been busy cultivating 2020 projects, shuttling among Los Angeles (where Portugal. The Man has been recording with Jeff Bhasker), Miami (where Cardi B has been working on the follow-up to *Invasion of Privacy*) and Atlanta (where a scripted TV series about Aretha Franklin that he's producing is shooting). "It has been a crazy month," he says. But right now he's pushing pause to reflect on the A&R approach that made Atlantic both the industry market-share leader (with 12.57%, according to Nielsen Music) and the No. 1 label on the Billboard 200 in 2019 — not that it's really over. "We're doing some touch-up single mixes and edits for Lizzo [and] trying to find one more single for A Boogie [Wit Da Hoodie] and looking at producers for his new album," he explains.

Lizzo and A Boogie both contributed to Atlantic's chart dominance this year: His *Hoodie SZN* rose to No. 1 on the

Billboard 200 (and Top R&B/Hip-Hop Albums) in January, remaining on the chart for six weeks; her *Cuz I Love You* peaked at No. 4 and hasn't left the top 30 since its May release. "We haven't changed our opinion about the importance of the album, even in a digital, singles-driven era," says Kallman. "It's all about connection and fulfilling the voracious desires of fans who are used to direct engagement with the artist through social media. But fundamentally, when it comes to artist development and building culturally significant artists, the album is still a body of work that signifies what they represent."

Certainly that was the case with Meek Mill's *Championships*, which addressed the rapper's well-documented struggles with the Pennsylvania court system. He teased the album during a conversation at Georgetown University about criminal justice reform. "He was using his platform not only to talk about the music, but also to talk about his experience and what he was battling," says Atlantic co-chairman/COO Julie Greenwald. Kodak Black took

a different route to the top with *Dying to Live*. "When that little clip of him in the studio with Travis Scott recording 'Zeze' was released, it skyrocketed," says Michael Kyser, Atlantic's president of black music. "It went triple-platinum off of Instagram."

After Meek Mill, A Boogie and Kodak Black all hit No. 1 on the Billboard 200, all three pursued what Kyser calls "old grass-roots promotion": touring. "All these artists put out great music, then hit the road to talk to the fans and touch the consumers," says Greenwald. "So we can do a lot of tour marketing, get radio stations involved, local fanzines and blogs — just light up the marketplaces as we're moving around the country."

Established Atlantic superstar Ed Sheeran also delivered a new album in 2019 — *No.6 Collaborations Project* debuted at No. 1 and has racked up 1 million album-equivalent units as of Nov. 28. Busy touring the world, Sheeran couldn't come to the United States to support the project, so he and Atlantic took a digital

approach. "Ed did videos for seven of the songs," says Greenwald. "And he's so good on social media, doing acoustic versions, lyric videos — a lot of great digital assets to make sure we have all the tools we need to keep marketing and promoting the album."

But the secret weapon in Atlantic's 2019 success story may well be an album that arrived two years ago. The soundtrack to *The Greatest Showman* has amassed 3.2 million album-equivalent units since its late-2017 arrival, and it remained in the top 40 of the Billboard 200 through most of the 2019 chart year. "It has just been a nonstop juggernaut over 2018 and 2019," says Kallman, who hopes the original Broadway cast recording of Alanis Morissette's *Jagged Little Pill* will continue the trend. "We're big believers in the soundtrack and theatrical cast album world, from *Hamilton* to *Dear Evan Hansen* to *Greatest Showman*." Speaking of secret weapons: The cast recording of *Hamilton* has spent over four years on the Billboard 200.

—JOE LEVY

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Breaking down the 14 songs that topped the Billboard Hot 100 in 2019 (as of the Dec. 14 chart), using data from the *Billboard* charts and analytics firm Hit Songs Deconstructed

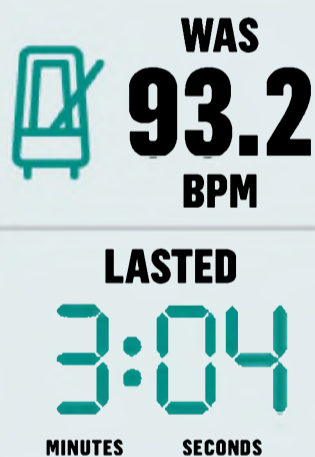
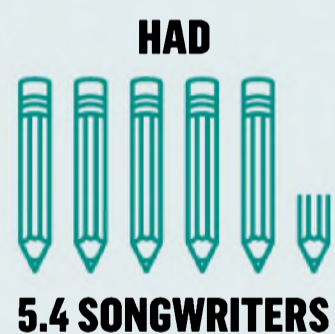
The Artists



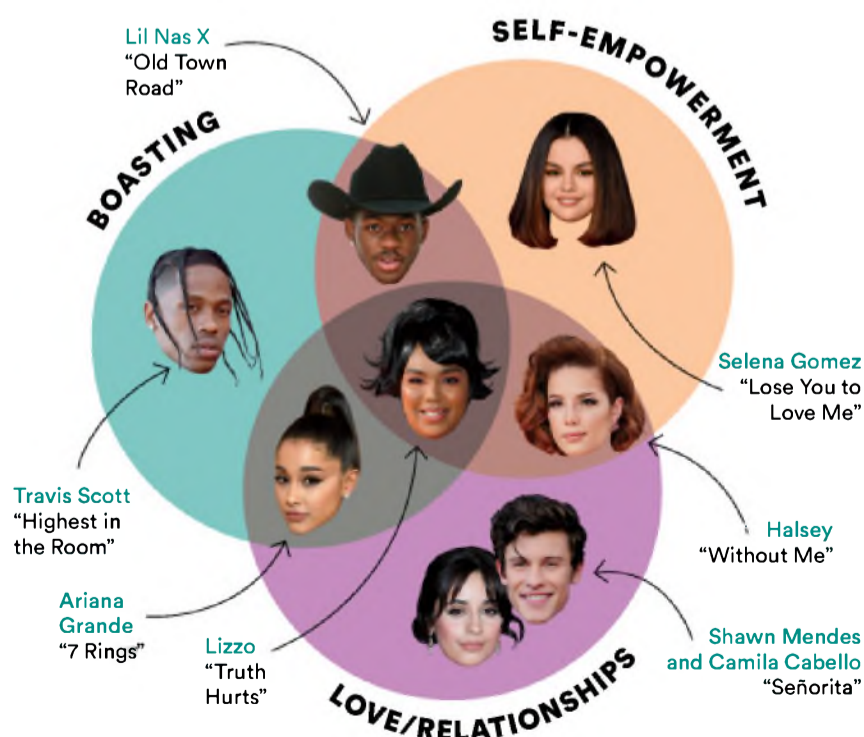
Most Weeks At The Top



The Average No. 1



The Biggest Moods



The Sleeper Single: "Calma"

AT 39 YEARS OLD, PUERTO RICAN singer-songwriter Pedro Capó got his first-ever *Billboard* No. 1 when "Calma" — a laid-back reggae-infused track celebrating his home country's beaches and Medalla beer — topped the Latin Airplay chart in April, nine months after its release. Capó never intended it to be a single, but a series of fortunate events — from a fortuitous product placement to star-studded remixes — turned it into Latin music's sleeper hit of the year.



Capó (left) and Farruko in one of the "Calma" music videos, which has racked up over 1.7 billion YouTube views.

Pedro Capó It was so innocent. We were just jamming with all things tropical and that mental picture of Puerto Rican beer on the beach. I thought it was a very special song, but I didn't think it was a hit. We took it to Sony, but no one felt it, and that was that.

Isabel De Jesús, director of A&R and premium content, Sony Music U.S. Latin I've worked with Pedro 10 years, and when I heard the song, I thought it was the best thing he'd given me. But when we presented it, everyone thought it was cool but not a huge song. Things changed when [Capó's friend, musician] Joy [Santiago] got Medalla involved. Then I got the green light.

Capó Joy played the song for Medalla's head of marketing in Puerto Rico. She said: "If you get me a meeting with Sony, I'll stop my summer campaign and go with this instead." They put up the money for the video and the song came out.

De Jesús We began to see the metrics from the onset. The numbers were growing unusually fast for Pedro. Within a few weeks we started to rhapsodize about who would be a great artist to remix it. Literally the next day, Pedro sent me a screenshot of his conversation with Farruko.

Farruko I was under house arrest [for not declaring transportation of over \$10,000 into the United States], so I'd listen to music and write every afternoon. I was listening to a Puerto Rican playlist and the song came up. It brought up all these feelings. So I wrote Pedro on Instagram: "Brother, I love that song. It would be an honor for me to collaborate on a remix."

Alex Gallardo, president, Sony Music U.S. Latin In the urban world, Farruko has one of the best noses for hits. The song was this cool reggae [track], and Farruko saw the potential to make it more street and brought all his fans. Suddenly you had an island song, but with bite.

De Jesús The U.S. Latin team felt it immediately. When Farruko got on the song, it became a priority. Then, Rafa [Arcaute, vp A&R for Sony Music U.S. Latin] had dinner with Swizz Beatz and he showed the track to Alicia [Keys, who hopped on another remix].

Gallardo This is a great example of how no one has the absolute truth when it comes to spotting hits. We liked the song, but didn't think it could be big. Then Farruko came along, and we were wowed. And then Alicia came along. It's the beauty of the business; we're always surprised. —L.C.

THE TOURING TITAN: ED SHEERAN

MONTHS AFTER ED SHEERAN WRAPPED his record-setting ÷ (*Divide*) tour, he adds another *Billboard* Boxscore win to his already impressive list. As the 2019 year-end charts close, Sheeran is the second act in Boxscore history to have the top-grossing tour for two consecutive years. According to figures reported to Boxscore during the tracking period, he grossed \$223.7 million and sold 2,587,445 tickets this year.

The Rolling Stones are the only other act to achieve this two-timer feat, in 1998 and 1999. But in 1999, they were beat in total attendance by Dave Matthews Band and *NSYNC. Sheeran is the first to both outgross and outsell the competition two years in a row.

The 2019 leg of the ÷ (*Divide*) tour ended in August. Sheeran's full 2018 run was the year's biggest tour and had the biggest year-end gross of any tour in Boxscore history. The trek earned \$429.5 million during the 2018 chart year,

meeting The Rolling Stones in the history books once again: The band previously held the title for biggest year-end gross, with \$425.1 million in 2006 for the *Bigger Bang* tour.



Sheeran

Sheeran joins a diverse group of six acts that have won the year-end top honor two or more times. The Grateful Dead (1991, 1993) and Madonna (2004, 2012) have each scored twice; Bon Jovi three times (2008, 2010, 2013), the Stones five (1995, 1998, 1999, 2003, 2006), and U2 holds the record with seven year-end wins (1992, 1997, 2001, 2005, 2009, 2011, 2017).

Sheeran scored another Boxscore No. 1 earlier in 2019 when he crowned the Top Tours list in April with the month's highest-grossing trek (\$31.8 million from his tour's Asia leg). But the sweetest win for him came at the tour's end, when it became the highest-grossing and best-selling tour of all time. —ERIC FRANKENBERG

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Billboard's annual Live Music Summit and Awards featured over 100 speakers, panelists and artists who came together to discuss the future of music and the live experience. P!nk was the first female solo artist to receive the Legend of Live honor, while Hootie & The Blowfish received the tour of the summer award for their top-grossing reunion tour.

Billboard would like to thank our official sponsors of the Live Music Summit, including AEG Presents, ASM Global, Easterseals, STAPLES Center, Nielsen, Flash Entertainment, Oakland Arena, Banc of California Stadium, Entertainment Benefits Group, Prism.fm, SAG-AFTRA, Scotiabank Arena, Spokane Arena, Simmons Bank Arena, Golden1 Center, TaxSlayer Center, BOK Center and Tacoma Dome.



1 Dave Brooks, Billboard's senior director of touring and live entertainment, welcomed attendees to the Live Music Summit. 2 Nielsen head of analytics and insights David Bakula moderated the panel "Live Music Fan Deep Dive: An In-Depth Look at Music's Most Passionate Fans" that focused on consumer trends and insights. 3 P!nk accepted the coveted Legend of Live honor and also won the award for tour of the year. 4 SAG-AFTRA hosted a delicious dessert array at the awards presentation. 5 Easterseals presented the panel "Limitless Possibilities in Live: Improving the Concert Experience for Individuals With Disabilities." From left: *The Hollywood Reporter* senior film editor Piya Sinha-Roy, WITH Foundation executive director Ryan Easterly, Microsoft Theater vp events Russell Gordon, Carbonhouse principal Brandon Lucas, Accessible Festivals executive director Oren Shani and Jason Johnson of American Language Services.



6 Live Nation Urban vp talent and touring Heather Lowery led a thought-provoking panel with leading female music executives during “Femme It Forward: Surviving, Thriving and Flipping the Script in a Male-Dominated Industry.” From left: EMAGEN Entertainment Group partner Ebonie Ward; Alex DePersia of Patriot Management and executive event producer of Something in the Water; Epic Records vp A&R Erika Coulter; Live Nation Productions director of scripted film and television development Bianca C. Quesada; and Another Planet Entertainment vp strategic alliances Danielle Madeira. 7 The panelists of “Must Play 2025: Which Markets, Venues and Fans Will Shape the International Touring Map in the New Decade,” sponsored by Flash Entertainment. From left: Fourward founder Will Ward, *Billboard* international editor Alexei Barrionueva, WME partner, music Brian Cohen, Duriyah Gate Development Authority entertainment director Thomas Ovensen and Flash Entertainment CEO John Lickrish. 8 Comedian Roy Wood Jr., a senior correspondent on *The Daily Show With Trevor Noah*, returned as host of the awards ceremony. 9 Summit attendees gathered for a lunch sponsored by AEG Presents. 10 Hootie & The Blowfish were honored with the tour of the summer award for their top-grossing Group Therapy reunion tour. 11 STAPLES Center hosted a pre-awards cocktail reception.



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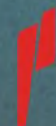
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Charts heavy-hitters, from top: Meek Mill, Taylor Swift, DaBaby, Camila Cabello and Shawn Mendes.

THE YEAR



IN CHARTS



POST IN HIS PRIME

Post Malone earns top artist in a year when youthful, genre-blending acts led the way on the charts, while women make history at the top of the year-end Billboard 200 albums ranking

BY KEITH CAULFIELD

POST MALONE CROWNS **BILLBOARD'S** year-end Top Artists tally for the first time, capping off a blockbuster year for the genre-hopping star. The 24-year-old singer-songwriter finishes in first place in large part due to a trio of smash albums on the Billboard 200, along with a bevy of hits on the Billboard Hot 100.

As Post Malone is the year's top male artist, he's joined by Ariana Grande as the top female artist (No. 2 on the overall Top Artists ranking) and the Jonas Brothers as the top duo/group (No. 11 on the overall list).

Post Malone finishes 2019 with his two most recent albums ranking in the top 10 on the year-end Billboard 200 Albums recap: 2018's *beerbongs & bentleys* is No. 5, while this year's *Hollywood's Bleeding* sits at No. 9. A year ago, he also had two titles in the top 10, as *beerbongs* and his first album, 2016's *Stoney*, were Nos. 3 and 9, respectively. He is the first act to have two albums in the year-end top 10 in back-to-back years since 1966 and 1967, when Herb Alpert & The Tijuana Brass had three albums in the year-end top 10 in both of those

years: *S.R.O.*, *Whipped Cream & Other Delights* and *Going Places* ranked at Nos. 7-10 in 1966, while in 1967, the act placed *Whipped Cream & Other Delights*, *Going Places* and *What Now My Love* at Nos. 1, 3 and 5, respectively.

Beerbongs debuted at No. 1 on the weekly Billboard 200 dated May 12, 2018, and ranked in the top 20 in every week during the 2019 chart year (Nov. 24, 2018-Nov. 16, 2019). *Hollywood's Bleeding* blasted in at No. 1 on the Sept. 21 list and racked up five weeks at the top during the chart year — longer than any other album in this period.

Post Malone's domination continues on the 2019 year-end Hot 100 Songs chart, where he has two top 10 titles: "Sunflower (Spider-Man: Into the Spider-Verse)," a co-billed collaboration with Swae Lee at No. 2, and "Wow." at No. 5. Because he also had two tracks in the 2018 year-end top 10 ("rockstar," featuring 21 Savage, at No. 5 and "Psycho," featuring Ty Dolla \$ign, at No. 6), Post Malone is just the second act, and first solo artist, to tally a pair of top 10s in back-to-back years since the Hot 100 launched in 1958. Only duo The Chain-smokers had previously managed the feat: in 2016

(with "Don't Let Me Down," featuring Daya, at No. 8 and "Closer," featuring Halsey, at No. 10), and 2017 (thanks to "Something Just Like This," with Coldplay, at No. 5 and "Closer" at No. 7).

Amazingly, Post Malone is the only act to have a pair of top 10s in both the year-end Hot 100 and Billboard 200 recaps at the same time in two consecutive years. (To quote the artist: "Wow.")

On the year-end 2019 Billboard 200 Albums recap, Billie Eilish (who was born Dec. 18, 2001) becomes the youngest artist to have the year-end No. 1 album as the 18-year-old's *When We All Fall Asleep, Where Do We Go?* tops the tally. The set launched atop the Billboard 200 on April 13 and spent the rest of the chart year in the top 10. Eilish also leads the 2019 Top New Artists chart.

Following Eilish at Nos. 2-4 on the Billboard 200 Albums ranking are a trio of albums by leading ladies: *Thank U, Next* by Grande, the *A Star Is Born* soundtrack by Lady Gaga and her co-star Bradley Cooper, and *Lover* by Taylor Swift. It's

Post Malone (above), who is No. 1 on 2019's Top Artists recap, doubles up with a pair of top 10s on both the year-end Billboard 200 Albums and Hot 100 Songs rankings.

the first time the top four are all credited to women. The last time those ranks came close to being as female-centric was in 1996, when Alanis Morissette's *Jagged Little Pill*, Mariah Carey's *Daydream*, Céline Dion's *Falling Into You* and the all-female soundtrack to *Waiting to Exhale* were in the top four.

Continuing the youth trend, 20-year-old Lil Nas X claims the No. 1 Hot 100 song of the year, "Old Town Road." The track, which features Billy Ray Cyrus, ruled for a record-breaking 19 weeks on the weekly Hot 100. Lil Nas X (who turned 20 on April 9), is the youngest male artist with the year-end Hot 100 No. 1, and the second-youngest act ever to lead the year-end tally. He trails only Lulu, who at the age of 19 claimed the most popular tune of 1967 with "To Sir With Love." 📺

Billboard's year-end music recaps are based on chart performance from Nov. 24, 2018, to Nov. 16, 2019. The year-end Top Artists category ranks the best-performing acts of the year based on activity on the Billboard 200 albums tally and the Billboard Hot 100 songs list, as well as streaming, social media and Billboard Boxscore data. Data registered before or after a title's chart run is not considered in these standings. That methodology detail, and the November-to-November time period, account for some of the differences between these lists and the calendar-year recaps that are independently compiled by Nielsen Music.

TOP ARTISTS

POS / ARTIST / LABEL

1	POST MALONE	Republic
2	ARIANA GRANDE	Republic
3	BILLIE EILISH	Darkroom/Interscope/IGA
4	KHALID	Right Hand/RCA
5	DRAKE	OVO Sound/Republic
6	TRAVIS SCOTT	Cactus Jack/Grand Hustle/Epic
7	ED SHEERAN	Atlantic/AG
8	TAYLOR SWIFT	Republic
9	LIL NAS X	Columbia
10	HALSEY	Capitol
11	JONAS BROTHERS	Republic
12	JUICE WRLD	Grade A/Interscope/IGA
13	CARDI B	The KSR Group/Atlantic/AG
14	DABABY	SouthCoast/Interscope/IGA
15	BTS	BigHit Entertainment
16	PANIC! AT THE DISCO	DCD2/Fueled By Ramen/EMG
17	LUKE COMBS	River House/Columbia Nashville/SMN
18	LIL BABY	Quality Control/Motown/Capitol
19	SHAWN MENDES	Island
20	LIZZO	Nice Life/Atlantic/AG
21	MEEK MILL	Maybach/Atlantic/AG

NO. 1, TOP ALBUM SALES

Lover, Taylor Swift



Since 2010, five women have reigned on the annual Top Artists — Female tally: Ariana Grande (pictured), this year and in 2017; Lady Gaga (2010); Adele (2011-12 and 2016); Taylor Swift (2013, 2015 and 2018); and Katy Perry (2014).

22	QUEEN	Hollywood
23	DAN + SHAY	Warner Music Nashville/WMN
24	A BOOGIE WIT DA HOODIE	Highbridge The Label/Atlantic/AG
25	PINK	RCA
26	CHRIS BROWN	CBE/RCA
27	XXXTENTACION	Bad Vibes Forever/EMPIRE
28	J. COLE	Dreamville/Roc Nation/Interscope/IGA
29	ELTON JOHN	Mercury/Island
30	IMAGINE DRAGONS	KIDinaKORNER/Interscope/IGA
31	BAD BUNNY	Rimas
32	KODAK BLACK	Dollaz N Dealz/Atlantic/AG
33	21 SAVAGE	Slaughter Gang/Epic
34	YOUNGBOY NEVER BROKE AGAIN	Never Broke Again/Atlantic/AG
35	GUNNA	Young Stoner Life/300/AG
36	KANE BROWN	Zone 4/RCA Nashville/SMN
37	LADY GAGA	Interscope/IGA
38	MARSHMELLO	Joytime Collective
39	THOMAS RHETT	Valory/BMLG
40	MAROON 5	222/Interscope/IGA
41	SWAE LEE	Eardrumma/Interscope/IGA
42	CAMILA CABELLO	SYCO/Epic
43	SAM SMITH	Capitol
44	YNW MELLY	YNW Melly/300/AG
45	THE ROLLING STONES	The Rolling Stones/Promotone B.V./Polydor/Interscope/IGA



After notching seven top 40-charting albums on the weekly Billboard 200 in 2015-18, Young Thug logged his first No. 1 with *So Much Fun* in August.

NO. 1, COMEDY DIGITAL TRACK SALES

“Earth,” Lil Dicky

- 76 **CITY GIRLS** Quality Control/Motown/Capitol
- 77 **BLUEFACE** Fifth Amendment/eOne
- 78 **CARRIE UNDERWOOD** Capitol Nashville/UMGN
- 79 **KANYE WEST** G.O.O.D./Def Jam
- 80 **DJ KHALED** We The Best/Epic
- 81 **BILLY JOEL** Columbia
- 82 **EAGLES** ERC
- 83 **BACKSTREET BOYS** K-BAHN/RCA
- 84 **PAUL MCCARTNEY** MPL/Capitol
- 85 **MEGAN THEE STALLION** 1501 Certified/300/AG
- 86 **MAREN MORRIS** Columbia Nashville/SMN
- 87 **BAZZI** ZZZ/iamcosmic/Atlantic/AG
- 88 **MUSTARD** 10 Summers/Interscope/IGA
- 89 **6IX9INE** ScumGang/TenThousand Projects
- 90 **KENDRICK LAMAR** Top Dawg/Aftermath/Interscope/IGA
- 91 **POLO G** Columbia
- 92 **SHECK WES** Cactus Jack/G.O.O.D./Interscope/IGA
- 93 **MIGOS** Quality Control/Motown/Capitol
- 94 **LIL UZI VERT** Generation Now/Atlantic/AG
- 95 **NIPSEY HUSSLE** All Money In No Money Out/Atlantic/AG
- 96 **FLEETWOOD MAC** Unsigned
- 97 **THE WEEKND** XO/Republic
- 98 **ERIC CHURCH** EMI Nashville/UMGN
- 99 **BENNY BLANCO** Friends Keep Secrets/Interscope/IGA
- 100 **LUKE BRYAN** Capitol Nashville/UMGN

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

- 46 **5 SECONDS OF SUMMER** One Mode/Capitol
- 47 **LAUREN DAIGLE** Centricity/12Tone
- 48 **LIL TECCA** Galactic/Republic
- 49 **METALLICA** Blackened
- 50 **BRUNO MARS** Atlantic/AG
- 51 **YOUNG THUG** Young Stoner Life/300/Atlantic/AG
- 52 **ELLA MAI** 10 Summers/Interscope/IGA
- 53 **BRADLEY COOPER** Interscope/IGA
- 54 **LEWIS CAPALDI** Vertigo/Capitol
- 55 **EMINEM** Shady/Aftermath/Interscope/IGA
- 56 **JASON ALDEAN** Macon/Broken Bow/BMG/BBMG
- 57 **NF** NF Real Music/Capitol/Caroline
- 58 **MICHAEL BUBLE** Reprise/Warner
- 59 **AVA MAX** Atlantic/AG
- 60 **THE BEATLES** Apple/Capitol/UMe

- 61 **NORMANI** Keep Cool/RCA
- 62 **FLORIDA GEORGIA LINE** BMLG
- 63 **TWENTY ONE PILOTS** Fueled By Ramen/EMG
- 64 **BILLY RAY CYRUS** Wheelhouse/BMG/BBMG
- 65 **CHRIS STAPLETON** Mercury Nashville/UMGN
- 66 **SUMMER WALKER** LVRN/Interscope/IGA
- 67 **MORGAN WALLEN** Big Loud
- 68 **BASTILLE** Virgin/Capitol
- 69 **OFFSET** Quality Control/Motown/Capitol
- 70 **TRIPPIE REDD** TenThousand Projects
- 71 **TYLER, THE CREATOR** Columbia
- 72 **FUTURE** Freebandz/Epic
- 73 **LIL WAYNE** Young Money/Republic
- 74 **BLAKE SHELTON** Warner Music Nashville/WMN
- 75 **JUSTIN BIEBER** SchoolBoy/Raymond Braun/Def Jam

THE YEAR IN CHART FEATS

BILLIE, BLANCO AND MORE

BY GARY TRUST

36

Record number of weeks Maroon 5's "Girls Like You" ruled Adult Contemporary, besting the 28-week command of Uncle Kracker's "Drift Away" (featuring Dobie Gray) in 2003-04.

▶ Maroon 5's Adam Levine



100

With his latest single, "Weight of the Badge," George Strait became the first artist with 100 career Country Airplay entries.

▼ Strait

4

Billie Eilish became the first female soloist to hit the Alternative top 10 with her first four chart entries: "You Should See Me in a Crown," "Bury a Friend," "Bad Guy" and, in November, "All the Good Girls Go to Hell."

30

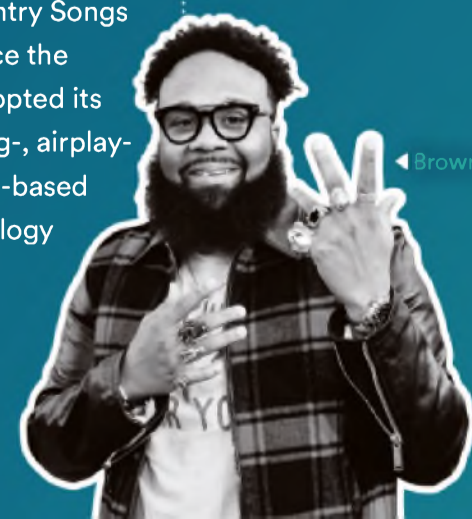
Ozzy Osbourne waited an unprecedented 30 years (and three months) between Billboard Hot 100 top 10s: "Close My Eyes Forever" (with Lita Ford) came out in 1989, and Post Malone's "Take What You Want" (featuring Osbourne and Travis Scott) dropped in September.

'80s, '90s, '00s & '10s

Decades in which Kenny G has earned at least one top 40 Hot 100 hit. The saxophone icon extended his run this year with a featured turn on Kanye West's "Use This Gospel." He joins Michael Jackson, Madonna, U2 and "Weird Al" Yankovic in achieving this feat of longevity.

1

Number of writers, producers and performers of "The Git Up," and they're all Blanco Brown. He is the only artist to fill all three roles by himself on a Hot Country Songs No. 1 since the chart adopted its streaming-, airplay- and sales-based methodology in 2012.



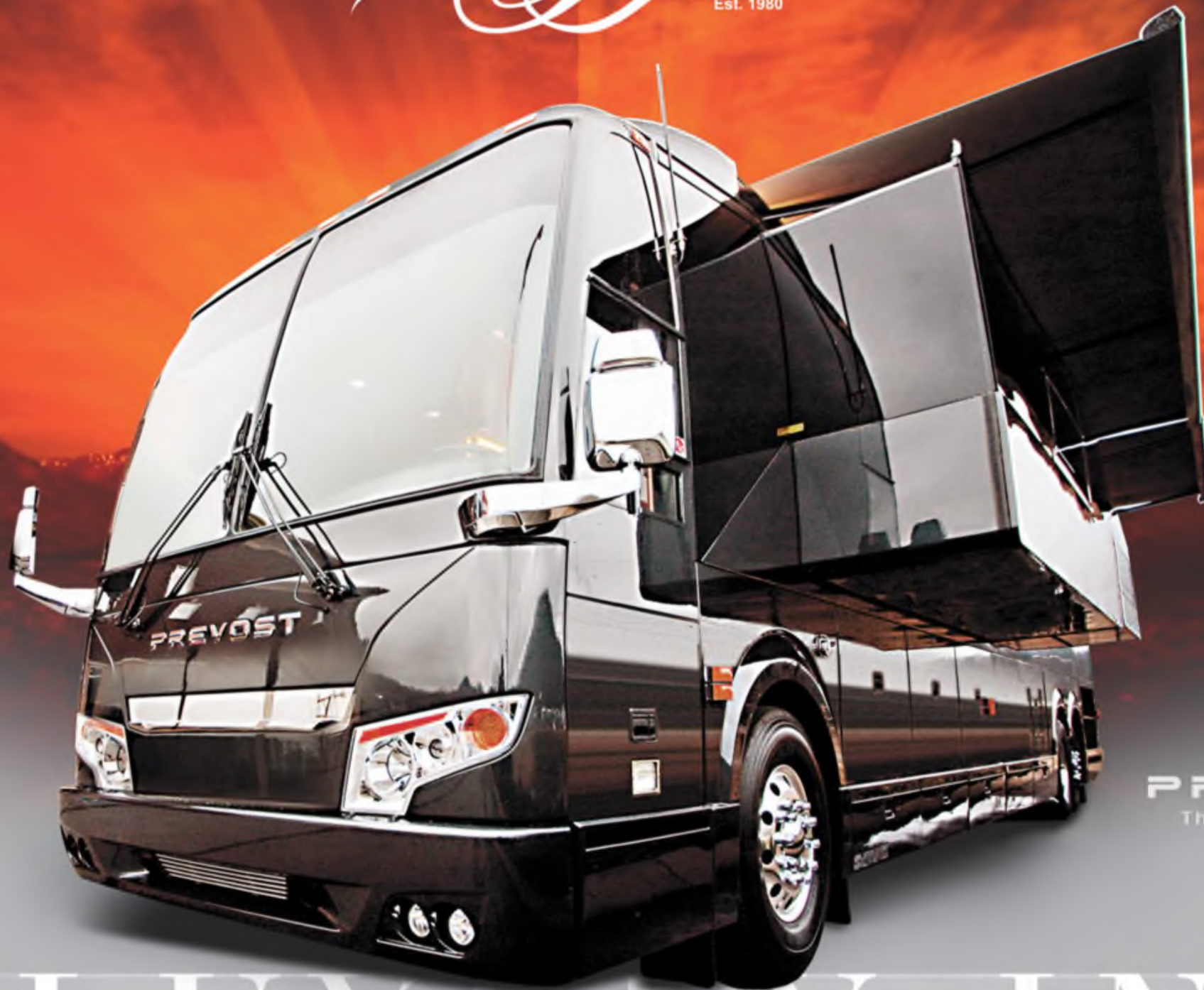
◀ Brown

10:21

Tool time: The band's "Fear Inoculum" became the longest Hot 100 hit ever by run time, surpassing David Bowie's "Blackstar" (9:57).

THIS: PRINCE WILLIAMS/REX USA; LEVIN: TYLER GOLDEN/REX USA; STRAIT: RICK DIAMOND/SHUTTERSTOCK; BROWN: EMMA MCINTYRE/GETTY IMAGES

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Jonas Brothers celebrate their second year-end finish at No. 1 on the Top Artists — Duo/Group recap, having first earned the distinction in 2008.

TOP ARTISTS — DUO/GROUP

POS / ARTIST / LABEL

- 1 **JONAS BROTHERS** Republic
- 2 **BTS** BigHit Entertainment
- 3 **PANIC! AT THE DISCO** DCD2/Fueled By Ramen/EMG
- 4 **QUEEN** Hollywood
- 5 **DAN + SHAY** Warner Music Nashville/WMN
- 6 **IMAGINE DRAGONS** KIDinaKORNER/Interscope/IGA
- 7 **MAROON 5** 222/Interscope/IGA
- 8 **THE ROLLING STONES** The Rolling Stones/Promotone B.V./Polydor/Interscope/IGA
- 9 **5 SECONDS OF SUMMER** One Mode/Capitol
- 10 **METALLICA** Blackened

TOP ARTISTS — MALE

POS / ARTIST / LABEL

- 1 **POST MALONE** Republic
- 2 **KHALID** Right Hand/RCA
- 3 **DRAKE** OVO Sound/Republic
- 4 **TRAVIS SCOTT** Cactus Jack/Grand Hustle/Epic
- 5 **ED SHEERAN** Atlantic/AG
- 6 **LIL NAS X** Columbia
- 7 **JUICE WRLD** Grade A/Interscope/IGA

Lizzo wraps 2019 at No. 4 on Top New Artists and No. 6 on Top Artists — Female, while also claiming the No. 13 hit on Hot 100 Songs, “Truth Hurts,” her first leader on the weekly Hot 100 chart.



- 8 **DABABY** SouthCoast/Interscope/IGA
- 9 **LUKE COMBS** River House/Columbia Nashville/SMN
- 10 **LIL BABY** Quality Control/Motown/Capitol

TOP ARTISTS — FEMALE

POS / ARTIST / LABEL

- 1 **ARIANA GRANDE** Republic
- 2 **BILLIE EILISH** Darkroom/Interscope/IGA
- 3 **TAYLOR SWIFT** Republic
- 4 **HALSEY** Capitol
- 5 **CARDI B** The KSR Group/Atlantic/AG
- 6 **LIZZO** Nice Life/Atlantic/AG
- 7 **PINK** RCA
- 8 **LADY GAGA** Interscope/IGA
- 9 **CAMILA CABELLO** SYCO/Epic
- 10 **LAUREN DAIGLE** Centricity/12Tone

TOP NEW ARTISTS

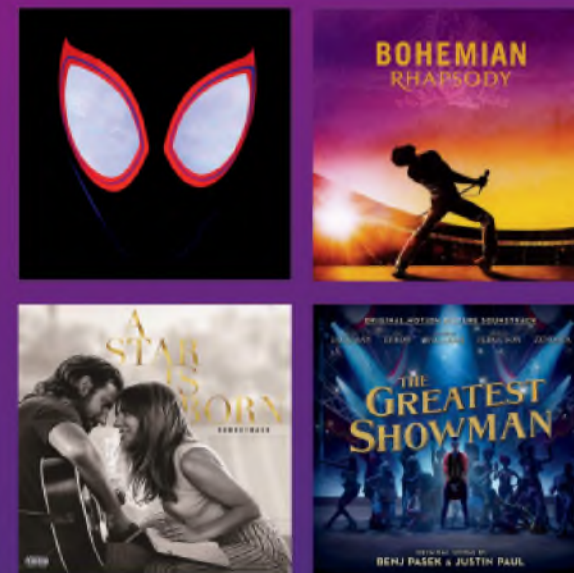
POS / ARTIST / LABEL

- 1 **BILLIE EILISH** Darkroom/Interscope/IGA
- 2 **LIL NAS X** Columbia
- 3 **DABABY** SouthCoast/Interscope/IGA
- 4 **LIZZO** Nice Life/Atlantic/AG
- 5 **GUNNA** Young Stoner Life/300/AG

TOP LABELS

POS / LABEL

- 1 **REPUBLIC**
- 2 **INTERSCOPE GEFLEN A&M**
- 3 **ATLANTIC GROUP**
- 4 **CAPITOL**
- 5 **RCA**
- 6 **COLUMBIA**
- 7 **EPIC**
- 8 **UNIVERSAL MUSIC ENTERPRISES**
- 9 **SONY MUSIC NASHVILLE**
- 10 **WARNER**



‘STAR’ POWER

SOUNDTRACKS SHINE

FOR THE FIRST TIME IN OVER half a century, four soundtracks appear in the top 15 of the 2019 year-end Billboard 200 albums chart.

Lady Gaga and Bradley Cooper’s *A Star Is Born* ranks at No. 3, joined by Queen’s *Bohemian Rhapsody* at No. 12, *The Greatest Showman* at No. 14 and *Spider-Man: Into the Spider-Verse* at No. 15. (*A Star Is Born* is the highest-placing soundtrack on a yearly recap since *Frozen* was the No. 1 overall album of 2014.)

The last year that the top 15 was so full of screen-powered tunes was 1967, when the region was populated by three film soundtracks — *Dr. Zhivago* at No. 3, *The Sound of Music* at No. 4 and *A Man and a Woman* at No. 6 — along with a pair of albums by TV stars *The Monkees: More of the Monkees* at No. 1 and their self-titled debut LP at No. 2. However, those Monkees titles, while containing music featured on the quartet’s NBC series, were not categorized as soundtracks.

So, if one skips past that bit of Monkee business, the last year with four soundtracks in the year-end top 15 until 2019 was 1965, when *Mary Poppins* reigned at No. 1, followed by *The Sound of Music* at No. 3, *My Fair Lady* at No. 4 and *Goldfinger* at No. 6.

Of 2019’s four top soundtrack finishers, two are holdovers from the 2018 roundup: *The Greatest Showman* wrapped at No. 4, and *A Star Is Born* was No. 37.

Notably, while four soundtracks appear in the 2019 year-end top 15 on the Billboard 200, the entire chart contains just eight. That’s a slight decrease from 10 in 2018 and 11 in 2017, although still up from just three in 2016.

—K.C.

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HOT 100 SONGS

POS / TITLE / ARTIST / LABEL

- 1 OLD TOWN ROAD Lil Nas X Featuring Billy Ray Cyrus Columbia
- 2 SUNFLOWER Post Malone & Swae Lee Republic
- 3 WITHOUT ME Halsey Capitol
- 4 BAD GUY Billie Eilish Darkroom/Interscope
- 5 WOW. Post Malone Republic
- 6 HAPPIER Marshmello & Bastille Joytime Collective/Astralwerks/Capitol
- 7 7 RINGS Ariana Grande Republic
- 8 TALK Khalid Right Hand/RCA
- 9 SICKO MODE Travis Scott Cactus Jack/Grand Hustle/Epic
- 10 SUCKER Jonas Brothers Republic
- 11 HIGH HOPES Panic! At The Disco DCD2/Fueled By Ramen/EMG
- 12 THANK U, NEXT Ariana Grande Republic
- 13 TRUTH HURTS Lizzo Nice Life/Atlantic
- 14 DANCING WITH A STRANGER Sam Smith & Normani Capitol
- 15 SENORITA Shawn Mendes & Camila Cabello SYCO/Island/Epic/Republic
- 16 IDONT CARE Ed Sheeran & Justin Bieber SchoolBoy/Raymond Braun/Atlantic/Def Jam
- 17 EASTSIDE benny blanco, Halsey & Khalid Friends Keep Secrets/Interscope
- 18 GOING BAD Meek Mill Feat. Drake Young Money/Cash Money/Maybach/Republic/Atlantic
- 19 SHALLOW Lady Gaga & Bradley Cooper Interscope
- 20 BETTER Khalid Right Hand/RCA
- 21 NO GUIDANCE Chris Brown Featuring Drake CBE/RCA
- 22 GIRLS LIKE YOU Maroon 5 Featuring Cardi B 222/Interscope
- 23 SWEET BUT PSYCHO Ava Max Atlantic
- 24 SUGE DaBaby SouthCoast/Interscope

HALSEY scores her highest year-end rank on Hot 100 Songs as "WITHOUT ME" FINISHES AT NO. 3. She placed at No. 7 in 2017 as featured on The Chainsmokers' "Closer."

- 25 MIDDLE CHILD J. Cole Dreamville/Roc Nation/Interscope
- 26 DRIP TOO HARD Lil Baby & Gunna Young Stoner Life/Quality Control/Motown/300/Capitol
- 27 SOMEONE YOU LOVED Lewis Capaldi Vertigo/Capitol
- 28 RAN\$OM Lil Tecca Galactic/Republic
- 29 IF I CAN'T HAVE YOU Shawn Mendes Island/Republic
- 30 GOODBYES Post Malone Featuring Young Thug Republic
- 31 ZEZE Kodak Black Feat. Travis Scott & Offset Dollaz N Dealz/Atlantic
- 32 BETTER NOW Post Malone Republic
- 33 YOUNGBLOOD 5 Seconds Of Summer One Mode/Capitol
- 34 MONEY IN THE GRAVE Drake Feat. Rick Ross OVO Sound/Republic
- 35 SPEECHLESS Dan + Shay Warner Music Nashville/WAR/Warner
- 36 BREAK UP WITH YOUR GIRLFRIEND, I'M BORED Ariana Grande Republic
- 37 PLEASE ME Cardi B & Bruno Mars Atlantic
- 38 MONEY Cardi B The KSR Group/Atlantic
- 39 YOU NEED TO CALM DOWN Taylor Swift Republic
- 40 PANINI Lil Nas X Columbia
- 41 LOOK BACK AT IT A Boogie Wit da Hoodie Highbridge The Label/Atlantic
- 42 A LOT 21 Savage Slaughter Gang/Epic
- 43 ME! Taylor Swift Featuring Brendon Urie Republic
- 44 MIA Bad Bunny Featuring Drake Rimas/OVO Sound/Warner Bros.
- 45 POP OUT Polo G Featuring Lil Tjay Columbia
- 46 BEAUTIFUL CRAZY Luke Combs River House/Columbia Nashville
- 47 THOTIANA Blueface Blueface/Fifth Amendment/eOne
- 48 LUCID DREAMS Juice WRLD Grade A/Interscope



ARIANA GRANDE'S "7 RINGS" is, aptly, the year's **NO. 7 HIT ON HOT 100 SONGS**. She added three top 10s on the weekly Hot 100 in 2019, upping her career total to 14.

- 49 **MO BAMBA** **Sheck Wes** Cactus Jack/G.O.O.D./Interscope
- 50 **BEAUTIFUL PEOPLE** **Ed Sheeran Feat. Khalid** Right Hand/Atlantic/RCA
- 51 **WAKE UP IN THE SKY** **Gucci Mane X Bruno Mars X Kodak Black** Guwop/Atlantic
- 52 **WHISKEY GLASSES** **Morgan Wallen** Big Loud
- 53 **GOD'S COUNTRY** **Blake Shelton** Warner Music Nashville/WMN
- 54 **BE ALRIGHT** **Dean Lewis** Island/Republic
- 55 **PURE WATER** **Mustard & Migos** Quality Control/Motown/10 Summers/Capitol/Interscope
- 56 **THE GIT UP** **Blanco Brown** TrailerTrapMusic/BMG/Wheelhouse/Stoney Creek/Broken Bow/Warner
- 57 **TAKI TAKI** **DJ Snake Feat. Selena Gomez, Ozuna & Cardi B** DJ Snake/Geffen/Interscope
- 58 **CLOSE TO ME** **Ellie Goulding X Diplo Feat. Swae Lee** Polydor/Interscope
- 59 **ENVY ME** **Calboy** Paper Gang/Polo Grounds/RCA
- 60 **YOU SAY** **Lauren Daigle** Centricity/12Tone/Warner Bros.
- 61 **HEY LOOK MA, I MADE IT** **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 62 **CIRCLES** **Post Malone** Republic
- 63 **BEER NEVER BROKE MY HEART** **Luke Combs** River House/Columbia Nashville
- 64 **THE LONDON** **Young Thug, J. Cole & Travis Scott** Young Stoner Life/Atlantic/300
- 65 **CON CALMA** **Daddy Yankee & Katy Perry Feat. Snow** El Cartel/UMLE/Capitol
- 66 **MURDER ON MY MIND** **YNW Melly** YNW Melly/300
- 67 **WHEN THE PARTY'S OVER** **Billie Eilish** Darkroom/Interscope
- 68 **ACT UP** **City Girls** Quality Control/Motown/Capitol
- 69 **I LIKE IT** **Cardi B, Bad Bunny & J Balvin** The KSR Group/Atlantic
- 70 **TRAMPOLINE** **SHAED** Photo Finish/Caroline
- 71 **LEAVE ME ALONE** **Flopp Dinero** Cinematic/We The Best/Epic
- 72 **BREATHIN** **Ariana Grande** Republic
- 73 **BURY A FRIEND** **Billie Eilish** Darkroom/Interscope

- 74 **CLOSE FRIENDS** **Lil Baby** Quality Control/Motown/Capitol
- 75 **BABY SHARK** **Pinkfong** Smart Study
- 76 **MY TYPE** **Saweetie** ICY/Artistry Worldwide/Warner
- 77 **WORTH IT** **YK Osiris** Def Jam
- 78 **ONLY HUMAN** **Jonas Brothers** Republic
- 79 **KNOCKIN' BOOTS** **Luke Bryan** Capitol Nashville
- 80 **TRIP** **Ella Mai** 10 Summers/Interscope
- 81 **RUMOR** **Lee Brice** Curb
- 82 **SWERVIN** **A Boogie Wit da Hoodie Feat. 6ix9ine** Highbridge The Label/Atlantic
- 83 **HOW DO YOU SLEEP?** **Sam Smith** Capitol
- 84 **BABY** **Lil Baby & DaBaby** Quality Control/Motown/Capitol
- 85 **LOOK WHAT GOD GAVE HER** **Thomas Rhett** Valory
- 86 **GOOD AS YOU** **Kane Brown** Zone 4/RCA Nashville
- 87 **CLOUT** **Offset Featuring Cardi B** Quality Control/Motown/Capitol
- 88 **LOVE LIES** **Khalid & Normani** Fox/RCA
- 89 **ONE THING RIGHT** **Marshmello & Kane Brown** Joytime Collective/RCA Nashville/RCA
- 90 **CASH SHIT** **Megan Thee Stallion Feat. DaBaby** 1501 Certified/300
- 91 **TEQUILA** **Dan + Shay** Warner Bros. Nashville/WAR/Warner Bros.
- 92 **SHOTTA FLOW** **NLE Choppa** No Love
- 93 **HOT GIRL SUMMER** **Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign** 1501 Certified/300
- 94 **TALK YOU OUT OF IT** **Florida Georgia Line** BMLG
- 95 **BEAUTIFUL** **Bazzi Featuring Camila Cabello** ZZZ/iamcosmic/Atlantic
- 96 **EYES ON YOU** **Chase Rice** Dack Janiels/Broken Bow
- 97 **ALL TO MYSELF** **Dan + Shay** Warner Music Nashville/WAR
- 98 **BOYFRIEND** **Ariana Grande & Social House** SRV/Silent/Republic
- 99 **WALK ME HOME** **P!nk** RCA
- 100 **ROBBERY** **Juice WRLD** Grade A/Interscope

NO. 1, RHYTHMIC

"Wow.," Post Malone

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

Originally released in 2015, Pinkfong's "Baby Shark" went viral in 2019, reaching No. 32 on the weekly Hot 100. It eventually sparked merchandise (including fishing tackle) and the group's more than 100-city tour.



Along with claiming the record for the most weeks — 19 — at No. 1 on the Billboard Hot 100, Lil Nas X's "Old Town Road" (featuring Billy Ray Cyrus) also spent the most frames of all time — 20 — atop the Streaming Songs chart.

HOT 100 ARTISTS

POS / ARTIST / LABEL

1	POST MALONE	Republic
2	ARIANA GRANDE	Republic
3	KHALID	Right Hand/RCA
4	BILLIE EILISH	Darkroom/Interscope
5	HALSEY	Capitol
6	LIL NAS X	Columbia
7	TRAVIS SCOTT	Cactus Jack/Grand Hustle/Epic
8	CARDI B	The KSR Group/Atlantic
9	JONAS BROTHERS	Republic
10	PANIC! AT THE DISCO	DCD2/Fueled By Ramen/EMG
11	DABABY	SouthCoast/Interscope
12	DRAKE	OVO Sound/Republic
13	TAYLOR SWIFT	Republic
14	LIZZO	Nice Life/Atlantic
15	JUICE WRLD	Grade A/Interscope
16	LIL BABY	Quality Control/Motown/Capitol
17	SHAWN MENDES	Island/Republic
18	LUKE COMBS	River House/Columbia Nashville
19	DAN + SHAY	Warner Music Nashville/WAR/Warner
20	SWAE LEE	Republic
21	MEEK MILL	Young Money/Cash Money/Maybach/Republic/Atlantic
22	ED SHEERAN	SchoolBoy/Raymond Braun/Atlantic/Def Jam
23	MARSHMELLO	Joytime Collective/Astralwerks/Capitol
24	J. COLE	Dreamville/Roc Nation/Interscope
25	A BOOGIE WIT DA HOODIE	Highbridge The Label/Atlantic
26	CAMILA CABELLO	SYCO/Island/Epic/Republic
27	SAM SMITH	Capitol
28	5 SECONDS OF SUMMER	One Mode/Capitol
29	CHRIS BROWN	CBE/RCA
30	AVA MAX	Atlantic
31	NORMANI	Capitol
32	LIL TECCA	Galactic/Republic
33	KODAK BLACK	Dollaz N Dealz/Atlantic
34	BILLY RAY CYRUS	Columbia
35	MAROON 5	222/Interscope
36	LEWIS CAPALDI	Vertigo/Capitol
37	BAD BUNNY	Rimas/OVO Sound/Warner Bros.
38	21 SAVAGE	Slaughter Gang/Epic
39	BASTILLE	Joytime Collective/Astralwerks/Capitol
40	YOUNG THUG	Young Stoner Life/Atlantic/300
41	JUSTIN BIEBER	SchoolBoy/Raymond Braun/Atlantic/Def Jam
42	YNW MELLY	YNW Melly/300
43	GUNNA	Young Stoner Life/Quality Control/Motown/300/Capitol
44	ELLA MAI	10 Summers/Interscope
45	KANE BROWN	Zone 4/RCA Nashville
46	THOMAS RHETT	Valory
47	LADY GAGA	Interscope
48	BLUEFACE	Blueface/Fifth Amendment/eOne
49	CITY GIRLS	Quality Control/Motown/Capitol
50	SHECK WES	Cactus Jack/G.O.O.D./Interscope

SAM SMITH added TWO TOP 25 HITS ON THE WEEKLY HOT 100 in 2019, the first time that the singer-songwriter has doubled up in a year since arriving with four such entries in 2014.



Khalid earned his highest-charting Hot 100 hit in a lead role when "Talk" rose to No. 3 in June.

HOT 100 LABELS

POS / LABEL

1	REPUBLIC
2	INTERSCOPE
3	ATLANTIC
4	CAPITOL
5	COLUMBIA
6	RCA
7	EPIC
8	300
9	WARNER
10	ELEKTRA MUSIC GROUP

HOT 100 PRODUCERS

POS / PRODUCER

1	LOUIS BELL
2	FINNEAS
3	FRANK DUKES
4	MARSHMELLO
5	ILYA
6	ANDREW WATT
7	NICK MIRA
8	DANN HUFF
9	DISCLOSURE
10	WHEEZY

HOT 100 PUBLISHING CORPORATIONS

POS / PUBLISHING CORPORATION

1	SONY/ATV MUSIC
2	UNIVERSAL MUSIC
3	WARNER CHAPPELL MUSIC
4	KOBALT MUSIC
5	BMG
6	BIG MACHINE MUSIC
7	LAST FRONTIER
8	ARTIST PUBLISHING GROUP MUSIC
9	BIG DEAL MUSIC GROUP
10	DOWNTOWN MUSIC PUBLISHING

HOT 100 SONGWRITERS

POS / SONGWRITER

1	FINNEAS
2	LOUIS BELL
3	BILLIE EILISH
4	POST MALONE
5	KHALID
6	BILLY WALSH
7	J. COLE
8	TAYLOR SWIFT
9	CARDI B
10	LIL BABY



Billboard launched the weekly Hot 100 Producers and Hot 100 Songwriters charts in 2019. Finneas led the former list for its first three weeks.

HOT 100 PUBLISHERS

POS / PUBLISHER

1	SONGS OF UNIVERSAL, INC.,BMI
2	WARNER-TAMERLANE PUBLISHING CORP.,BMI
3	KOBALT SONGS MUSIC PUBLISHING LLC,ASCAP
4	UNIVERSAL MUSIC CORP.,ASCAP
5	SONY/ATV SONGS LLC,BMI
6	SONGS OF KOBALT MUSIC PUBLISHING AMERICA, INC.,BMI
7	WC MUSIC CORP.,ASCAP
8	EMI APRIL MUSIC, INC.,ASCAP
9	EMI BLACKWOOD MUSIC INC.,BMI
10	BMG PLATINUM SONGS US,BMI

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

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RADIO SONGS

POS / TITLE / ARTIST / LABEL

- 1 HIGH HOPES **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 2 WITHOUT ME **Halsey** Capitol
- 3 SUCKER **Jonas Brothers** Republic
- 4 TALK **Khalid** Right Hand/RCA
- 5 DANCING WITH A STRANGER **Sam Smith & Normani** Capitol
- 6 HAPPIER **Marshmello & Bastille** Joytime Collective/Astralwerks/Capitol
- 7 IDONT CARE **Ed Sheeran & Justin Bieber** SchoolBoy/Raymond Braun/Atlantic/Def Jam
- 8 EASTSIDE **benny blanco, Halsey & Khalid** Friends Keep Secrets/Interscope
- 9 SUNFLOWER **Post Malone & Swae Lee** Republic
- 10 WOW. **Post Malone** Republic
- 11 TRUTH HURTS **Lizzo** Nice Life/Atlantic/AG
- 12 GIRLS LIKE YOU **Maroon 5 Featuring Cardi B** 222/Interscope
- 13 SENORITA **Shawn Mendes & Camila Cabello** SYCO/Island/Epic/Republic
- 14 BAD GUY **Billie Eilish** Darkroom/Interscope
- 15 IF I CAN'T HAVE YOU **Shawn Mendes** Island/Republic
- 16 7 RINGS **Ariana Grande** Republic

NO. 1, ADULT TOP 40

"Sucker," Jonas Brothers

- 17 THANK U, NEXT **Ariana Grande** Republic
- 18 SWEET BUT PSYCHO **Ava Max** Atlantic
- 19 YOUNGBLOOD **5 Seconds Of Summer** One Mode/Capitol
- 20 OLD TOWN ROAD **Lil Nas X Featuring Billy Ray Cyrus** Columbia
- 21 SOMEONE YOU LOVED **Lewis Capaldi** Vertigo/Capitol
- 22 SHALLOW **Lady Gaga & Bradley Cooper** Interscope
- 23 SICKO MODE **Travis Scott** Cactus Jack/Grand Hustle/Epic
- 24 SPEECHLESS **Dan + Shay** Warner Music Nashville/WAR/Warner
- 25 BETTER **Khalid** Right Hand/RCA
- 26 CLOSE TO ME **Ellie Goulding X Diplo Feat. Swae Lee** Polydor/Interscope
- 27 BETTER NOW **Post Malone** Republic
- 28 HEY LOOK MA, I MADE IT **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 29 NO GUIDANCE **Chris Brown Featuring Drake** CBE/RCA
- 30 BREATHEIN **Ariana Grande** Republic
- 31 MIA **Bad Bunny Featuring Drake** Rimas/OVO Sound/Warner Bros.
- 32 GOING BAD **Meek Mill Feat. Drake** Young Money/Cash Money/Maybach/Republic/Atlantic
- 33 GOODBYES **Post Malone Featuring Young Thug** Republic
- 34 BREAK UP WITH YOUR GIRLFRIEND, I'M BORED **Ariana Grande** Republic
- 35 PLEASE ME **Cardi B & Bruno Mars** Atlantic
- 36 SUGE **DaBaby** SouthCoast/Interscope
- 37 BE ALRIGHT **Dean Lewis** Island/Republic
- 38 BEAUTIFUL PEOPLE **Ed Sheeran Feat. Khalid** Right Hand/Atlantic/RCA
- 39 TRAMPOLINE **SHAED** Photo Finish/Caroline
- 40 YOU NEED TO CALM DOWN **Taylor Swift** Republic
- 41 LOVE LIES **Khalid & Normani** Fox/RCA
- 42 BEAUTIFUL CRAZY **Luke Combs** River House/Columbia Nashville
- 43 ZEZE **Kodak Black Feat. Travis Scott & Offset** Dollaz N Dealz/Atlantic
- 44 ONLY HUMAN **Jonas Brothers** Republic
- 45 DRIP TOO HARD **Lil Baby & Gunna** Young Stoner Life/Quality Control/Motown/300/Capitol
- 46 WHISKEY GLASSES **Morgan Wallen** Big Loud
- 47 YOU SAY **Lauren Daigle** Centricity/12Tone/Warner Bros.
- 48 THIS IS IT **Scotty McCreery** Triple Tigers
- 49 BEER NEVER BROKE MY HEART **Luke Combs** River House/Columbia Nashville
- 50 GIRL LIKE YOU **Jason Aldean** Macon/Broken Bow

DIGITAL SONG SALES

POS / TITLE / ARTIST / LABEL

- 1 OLD TOWN ROAD **Lil Nas X Featuring Billy Ray Cyrus** Columbia
- 2 SHALLOW **Lady Gaga & Bradley Cooper** Interscope/IGA
- 3 SUNFLOWER **Post Malone & Swae Lee** Republic
- 4 WITHOUT ME **Halsey** Capitol
- 5 TRUTH HURTS **Lizzo** Nice Life/Atlantic/AG
- 6 YOU SAY **Lauren Daigle** Centricity/12Tone
- 7 BAD GUY **Billie Eilish** Darkroom/Interscope/IGA
- 8 WOW. **Post Malone** Republic
- 9 HIGH HOPES **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 10 SUCKER **Jonas Brothers** Republic
- 11 GOD'S COUNTRY **Blake Shelton** Warner Music Nashville/WMN
- 12 7 RINGS **Ariana Grande** Republic
- 13 THE GIT UP **Blanco Brown** TrailerTrapMusic/BMG/BBMG
- 14 HAPPIER **Marshmello & Bastille** Joytime Collective/Astralwerks
- 15 IDONT CARE **Ed Sheeran & Justin Bieber** SchoolBoy/Raymond Braun/Atlantic/Def Jam/AG
- 16 SENORITA **Shawn Mendes & Camila Cabello** Island
- 17 ME! **Taylor Swift Featuring Brendon Urie** Republic
- 18 SOMEONE YOU LOVED **Lewis Capaldi** Vertigo/Capitol
- 19 SPEECHLESS **Dan + Shay** Warner Music Nashville/WMN
- 20 SWEET BUT PSYCHO **Ava Max** Atlantic/AG
- 21 THANK U, NEXT **Ariana Grande** Republic
- 22 DANCING WITH A STRANGER **Sam Smith & Normani** Capitol
- 23 YOU NEED TO CALM DOWN **Taylor Swift** Republic
- 24 SICKO MODE **Travis Scott** Cactus Jack/Grand Hustle/Epic
- 25 BEER NEVER BROKE MY HEART **Luke Combs** River House/Columbia Nashville/SMN
- 26 TALK **Khalid** Right Hand/RCA
- 27 WHISKEY GLASSES **Morgan Wallen** Big Loud
- 28 BEAUTIFUL CRAZY **Luke Combs** River House/Columbia Nashville/SMN
- 29 BOHEMIAN RHAPSODY **Queen** Hollywood
- 30 KNOCKIN' BOOTS **Luke Bryan** Capitol Nashville/UMGN
- 31 EASTSIDE **benny blanco, Halsey & Khalid** Friends Keep Secrets/Interscope/IGA
- 32 ALWAYS REMEMBER US THIS WAY **Lady Gaga** Interscope/IGA
- 33 IF I CAN'T HAVE YOU **Shawn Mendes** Island
- 34 BETTER **Khalid** Right Hand/RCA
- 35 WALK ME HOME **P!nk** RCA
- 36 GIRLS LIKE YOU **Maroon 5 Featuring Cardi B** 222/Interscope/IGA
- 37 BE ALRIGHT **Dean Lewis** Island
- 38 NATURAL **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 39 PLEASE ME **Cardi B & Bruno Mars** Atlantic/AG
- 40 GOOD AS HELL **Lizzo** Nice Life/Atlantic/AG
- 41 ONE THING RIGHT **Marshmello & Kane Brown** Joytime Collective/RCA Nashville/SMN
- 42 PERFECT **Ed Sheeran** Atlantic/AG
- 43 MONEY **Cardi B** The KSR Group/Atlantic/AG
- 44 GOODBYES **Post Malone Featuring Young Thug** Republic
- 45 LOOK WHAT GOD GAVE HER **Thomas Rhett** Valory/BMLG
- 46 RUMOR **Lee Brice** Curb
- 47 CIRCLES **Post Malone** Republic
- 48 NO GUIDANCE **Chris Brown Featuring Drake** CBE/RCA
- 49 BEAUTIFUL PEOPLE **Ed Sheeran Featuring Khalid** Atlantic/AG
- 50 TEQUILA **Dan + Shay** Warner Music Nashville/WMN

STREAMING SONGS

POS / TITLE / ARTIST / LABEL

- 1 OLD TOWN ROAD **Lil Nas X Feat. Billy Ray Cyrus** Columbia
- 2 SUNFLOWER **Post Malone & Swae Lee** Republic

First a global smash, Ava Max's "Sweet but Psycho" broke through in the United States, reaching No. 3 on Radio Songs and the top 10 on Digital Song Sales.



- 3 WITHOUT ME **Halsey** Capitol
- 4 SICKO MODE **Travis Scott** Cactus Jack/Grand Hustle/Epic
- 5 BAD GUY **Billie Eilish** Darkroom/Interscope
- 6 7 RINGS **Ariana Grande** Republic
- 7 WOW. **Post Malone** Republic
- 8 HAPPIER **Marshmello & Bastille** Joytime Collective/Astralwerks/Capitol
- 9 BABY SHARK **Pinkfong** Smart Study
- 10 THANK U, NEXT **Ariana Grande** Republic
- 11 MIDDLE CHILD **J. Cole** Dreamville/Roc Nation/Interscope
- 12 GOING BAD **Meek Mill Feat. Drake** Young Money/Cash Money/Maybach/Republic/Atlantic
- 13 RAN\$OM **Lil Tecca** Galactic/Republic
- 14 DRIP TOO HARD **Lil Baby & Gunna** Young Stoner Life/Quality Control/Motown/300/Capitol
- 15 SUGE **DaBaby** SouthCoast/Interscope
- 16 TRUTH HURTS **Lizzo** Nice Life/Atlantic
- 17 NO GUIDANCE **Chris Brown Featuring Drake** CBE/RCA
- 18 SENORITA **Shawn Mendes & Camila Cabello** SYCO/Island/Epic/Republic
- 19 TALK **Khalid** Right Hand/RCA
- 20 BETTER **Khalid** Right Hand/RCA
- 21 LUCID DREAMS **Juice WRLD** Grade A/Interscope
- 22 POP OUT **Polo G Featuring Lil Tjay** Columbia
- 23 MO BAMBA **Sheek Wes** Cactus Jack/G.O.O.D./Interscope
- 24 PANINI **Lil Nas X** Columbia
- 25 MONEY IN THE GRAVE **Drake Feat. Rick Ross** OVO Sound/Republic
- 26 THOTIANA **Blueface** Blueface/Fifth Amendment/eOne
- 27 ZEZE **Kodak Black Feat. Travis Scott & Offset** Dollaz N Dealz/Atlantic
- 28 SUCKER **Jonas Brothers** Republic
- 29 ENVY ME **Calboy** Paper Gang/Polo Grounds/RCA
- 30 MURDER ON MY MIND **YNW Melly** YNW Melly/300
- 31 GOODBYES **Post Malone Featuring Young Thug** Republic
- 32 BELIEVER **Imagine Dragons** KIDinaKORNER/Interscope
- 33 IDONT CARE **Ed Sheeran & Justin Bieber** SchoolBoy/Raymond Braun/Atlantic/Def Jam
- 34 A LOT **21 Savage** Slaughter Gang/Epic
- 35 GIRLS LIKE YOU **Maroon 5 Featuring Cardi B** 222/Interscope
- 36 BREAK UP WITH YOUR GIRLFRIEND, I'M BORED **Ariana Grande** Republic
- 37 MONEY **Cardi B** The KSR Group/Atlantic
- 38 SWERVIN A Boogie **Wit da Hoodie Feat. 6ix9ine** Highbridge The Label/Atlantic
- 39 EASTSIDE **benny blanco, Halsey & Khalid** Friends Keep Secrets/Interscope
- 40 SWEET BUT PSYCHO **Ava Max** Atlantic
- 41 BURY A FRIEND **Billie Eilish** Darkroom/Interscope
- 42 DANCING WITH A STRANGER **Sam Smith & Normani** Capitol
- 43 BETTER NOW **Post Malone** Republic
- 44 LOOK BACK AT IT **A Boogie Wit da Hoodie** Highbridge The Label/Atlantic
- 45 THE GIT UP **Blanco Brown** TrailerTrapMusic/BMG/Wheelhouse/Stoney Creek/Broken Bow/Warner
- 46 SOMEONE YOU LOVED **Lewis Capaldi** Vertigo/Capitol
- 47 PLEASE ME **Cardi B & Bruno Mars** Atlantic
- 48 PURE WATER **Mustard & Migos** Quality Control/Motown/10 Summers/Capitol/Interscope
- 49 THE LONDON **Young Thug, J. Cole & Travis Scott** Young Stoner Life/Atlantic/300
- 50 ACT UP **City Girls** Quality Control/Motown/Capitol



Elli K Brings South Korean Artistry to Western Music

Over the past 30 years, South Korea has produced several popular artists that have exploded onto the US music scene: namely K-pop artists BTS, Monsta X, EXO, and BlackPink. Coming a bit more quietly into the soundwaves and playlists of American audiences is the South Korean singer-songwriter Elli K. Her soothing vocal quality and sweeping orchestral songs captivate the soul of any listener. Her lifelong training as an artist has enabled her to stretch her wings to connect with English-speaking audiences, particularly in the US.

Beginning her career in her native South Korea, Elli K has wholeheartedly pursued her own voice in music through her various releases over the years. She has enthralled fans over a decade with prolific features in soundtracks of many major films and TV shows, some of the most recent being the K-drama series *Watcher* (2019), the films *Golden Slumbers* (2017), and *Don't Dare to Dream* (2016). Her symphonic and ethereal vocal talent has continued to make her stand out as a performer.

Classical training she had received in her youth never boxed her into specific genres. Elli K's previous albums, *Sonnet* and *A Garden of Her Own*, explored genres ranging from traditional to acoustic and ambient pop. She extended her reach as well by connecting with fans in over five languages. But the most common aspect she carries no matter the genre or language is her openness to the craft through her vocal interpretation of various emotions and expressions. With her magnificent artistry, Elli K is now expanding her boundaries and beginning a new journey in the US.

Elli K has teamed up with renowned producer Leo Z, who has previously worked with the likes of Andrea Bocelli and Josh Groban, to present a new musical project in the form of her new EP *Love Collage*, which will be released in January 2020. Comprised of tracks recorded at Capitol Studios and EastWest Studios in Hollywood, CA, Elli strived to capture the essence of love and its many colors through beauty, lyricism, and melody.

The album's producer and composer, Leo Z, says, "Love Collage is the experience of love, from the birth to memory of it, through a cycle of five songs. Each song represents one phase of the entire sentimental chronicle." He continues, "This album focuses on the positive effect of a love story, on the mature perception of its true, unconditional function."



ELLIKMUSIC.COM

This was first explored in her September 2019 single "Dawn." The single was complex in its portrayal of love, in fact, it captured the immortality of love even as it disappears. Reflecting on creating "Dawn," Elli K revealed her thought process, "Even after the breakup, the memory of love will live in the hearts as another form of love. I wanted to express this maturity of love, accepting the inevitable parting." The single was followed by a symbolic music video directed by In Hoon Lee, a notable director who has worked with SM Entertainment artists such as EXO's Baek Hyun and NCT Dream.



Her musical vision has been carried even further as she released her rendition of the American song classic, "The Shadow of Your Smile." Originally performed by the acclaimed Tony Bennett, Elli K brings a new delicacy to the 1966 Grammy-winning Song of the Year. Elli K breathes new life into the song, with her signature sweet vocals accompanied by flavorful jazz instrumentation. Just as with her previous single, "The Shadow of Your Smile" is accompanied by a beautiful music video filmed in the enchanting landscapes of Jeju Island in South Korea.

With two singles already reaching thousands of US fans, Elli K is looking forward to the holiday season and the New Year to which she will be sharing her new Christmas single "My Everything". For this performance, Elli K collaborated with actor and singer Hunter Parrish, known for his stage performances as "Jesus" in *Godspell* and his Broadway debut as "Melchior," in the Tony Award-winning hit musical *Spring Awakening*. Hunter was recently seen on NBC's hit series *This Is Us*, and recurring on the ABC series *Quantico*. His most notable role was for 8 seasons where Hunter starred as Mary Louise Parker's son, "Silas," on Showtime's acclaimed series, *Weeds*.

Elli K and Hunter Parrish coming together for the holidays with "My Everything" is pure magic. With a blend of orchestral elements and sirene classic pop influences, "My Everything" brings a fresh sound to the holidays while maintaining the fantastical elements of this time of year. The duet is balanced beautifully between the two vocalists and continues the message of love's infinite forms. On top of such star power, the song was produced and recorded in Hollywood at Capitol Studios, where the stunning music video also takes place.

"My Everything" brings Elli K closer to unleashing her full musical vision, *Love Collage*, and peels back a new layer to her perspective on love. Each single is a touchstone to the larger universal power of music to transcend across cultures and languages. Elli K brings her artistry to the US with delicacy and individuality that makes her a must-know new artist to discover.

Love Collage
New EP by Elli K

Spring
2020

BILLBOARD 200 ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 WHEN WE ALL FALL ASLEEP, WHERE DO WE GO? **Billie Eilish** Darkroom/Interscope/IGA
- 2 THANK U, NEXT **Ariana Grande** Republic
- 3 A STAR IS BORN (SOUNDTRACK) **Lady Gaga & Bradley Cooper** Interscope/IGA
- 4 LOVER **Taylor Swift** Republic
- 5 BEARBONGS & BENTLEYS **Post Malone** Republic
- 6 SCORPION **Drake** Young Money/Cash Money/Republic
- 7 CHAMPIONSHIPS **Meek Mill** Maybach/Atlantic/AG

- 8 ASTROWORLD **Travis Scott** Cactus Jack/Grand Hustle/Epic
- 9 HOLLYWOOD'S BLEEDING **Post Malone** Republic
- 10 HOODIE SZN **A Boogie Wit da Hoodie** Highbridge The Label/Atlantic/AG
- 11 THIS ONE'S FOR YOU **Luke Combs** River House/Columbia Nashville/SMN
- 12 BOHEMIAN RHAPSODY (SOUNDTRACK) **Queen** Hollywood
- 13 FREE SPIRIT **Khalid** Right Hand/RCA
- 14 THE GREATEST SHOWMAN **Soundtrack** Fox/20th Century Fox/Atlantic/AG
- 15 SPIDER-MAN: INTO THE SPIDER-VERSE **Soundtrack** Republic
- 16 DONT SMILE AT ME **Billie Eilish** Darkroom/Interscope/IGA
- 17 GOODBYE & GOOD RIDDANCE **Juice WRLD** Grade A/Interscope/IGA
- 18 I AM > I WAS **21 Savage** Slaughter Gang/Epic

- 19 INVASION OF PRIVACY **Cardi B** The KSR Group/Atlantic/AG
- 20 CUZ I LOVE YOU **Lizzo** Nice Life/Atlantic/AG
- 21 ? **XXXTENTACION** Bad Vibes Forever
- 22 DEATH RACE FOR LOVE **Juice WRLD** Grade A/Interscope/IGA
- 23 DRIP HARDER **Lil Baby & Gunna** Young Stoner Life/300/Quality Control/Motown/AG/Capitol
- 24 STONEY **Post Malone** Republic
- 25 HAPPINESS BEGINS **Jonas Brothers** Republic
- 26 DAN + SHAY **Dan + Shay** Warner Music Nashville/WMN
- 27 GREATEST HITS **Queen** Hollywood
- 28 BABY ON BABY **DaBaby** SouthCoast/Interscope/IGA
- 29 HAMILTON: AN AMERICAN MUSICAL **Original Broadway Cast** Hamilton Uptown/Atlantic/AG
- 30 LOOK UP CHILD **Lauren Daigle** Centricity/12Tone
- 31 ÷ (DIVIDE) **Ed Sheeran** Atlantic/AG
- 32 SWEETENER **Ariana Grande** Republic
- 33 DYING TO LIVE **Kodak Black** Dollaz N Dealz/Atlantic/AG
- 34 DIAMONDS **Elton John** Rocket/Island/UMe
- 35 NO.6 COLLABORATIONS PROJECT **Ed Sheeran** Atlantic/AG
- 36 AMERICAN TEEN **Khalid** Right Hand/RCA
- 37 INDIGO **Chris Brown** CBE/RCA
- 38 SHAWN MENDES **Shawn Mendes** Island
- 39 PRAY FOR THE WICKED **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 40 THA CARTER V **Lil Wayne** Young Money/Republic
- 41 ELLA MAI **Ella Mai** 10 Summers/Interscope/IGA
- 42 EXPERIMENT **Kane Brown** Zone 4/RCA Nashville/SMN
- 43 X 100PRE **Bad Bunny** Rimas
- 44 ORIGINS **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 45 STREET GOSSIP **Lil Baby** Quality Control/Motown/Capitol
- 46 7 (EP) **Lil Nas X** Columbia
- 47 NOT ALL HEROES WEAR CAPES **Metro Boomin** Boominati/Republic
- 48 SO MUCH FUN **Young Thug** Young Stoner Life/300/Atlantic/AG
- 49 TRAVELLER **Chris Stapleton** Mercury Nashville/UMGN
- 50 EVOLVE **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 51 MAP OF THE SOUL: PERSONA **BTS** BigHit Entertainment
- 52 KAMIKAZE **Eminem** Shady/Aftermath/Interscope/IGA
- 53 VICTORY LAP **Nipsey Hussle** All Money In No Money Out/Atlantic/AG
- 54 DRIP OR DROWN 2 **Gunna** Young Stoner Life/300/AG
- 55 DAMN. **Kendrick Lamar** Top Dawg/Aftermath/Interscope/IGA
- 56 A LOVE LETTER TO YOU 3 **Trippie Redd** TenThousand Projects
- 57 ABBEY ROAD **The Beatles** Apple/Capitol/UMe
- 58 LUV IS RAGE 2 **Lil Uzi Vert** Generation Now/Atlantic/AG
- 59 REALER **YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 60 17 **XXXTENTACION** Bad Vibes Forever/EMPIRE
- 61 LEGEND: THE BEST OF... **Bob Marley And The Wailers** Tuff Gong/Island/UMe
- 62 COSMIC **Bazzi** ZZZ/iamcosmic/Atlantic/AG
- 63 DREAMVILLE & J. COLE: REVENGE OF THE DREAMERS III **Various Artists** Dreamville/Interscope/IGA
- 64 FATHER OF ASAH **DJ Khaled** We The Best/Epic
- 65 CHRONICLE THE 20 GREATEST HITS **Creedence Clearwater Revival** Fantasy/Concord
- 66 CURTAIN CALL: THE HITS **Eminem** Shady/Aftermath/Interscope/IGA
- 67 FUTURE HNDXXX PRESENTS: THE WIZRD **Future** Freebandz/Epic
- 68 TAKE CARE **Drake** Young Money/Cash Money/Republic
- 69 VIEWS **Drake** Young Money/Cash Money/Republic
- 70 JOURNEY'S GREATEST HITS **Journey** Columbia/Legacy
- 71 IGOR **Tyler, The Creator** Columbia
- 72 REARVIEW TOWN **Jason Aldean** Macon/Broken Bow/BMG/BBMG
- 73 TRENCH **twenty one pilots** Fueled By Ramen/EMG
- 74 REPUTATION **Taylor Swift** Big Machine/BMLG
- 75 HARDER THAN EVER **Lil Baby** Quality Control/Motown/Capitol
- 76 CULTURE II **Migos** Quality Control/Motown/Capitol
- 77 SWIMMING **Mac Miller** Warner
- 78 KANE BROWN **Kane Brown** Zone 4/RCA Nashville/SMN
- 79 DUMMY BOY **6ix9ine** ScumGang

Billie Eilish is the first non-R&B or hip-hop act to rule the yearly Top New Artists list since pop vocal quintet One Direction in 2012.

- 80 GREATEST HITS II & III: THE PLATINUM COLLECTION **Queen** Hollywood
- 81 MOANA **Soundtrack** Walt Disney
- 82 H.E.R. **H.E.R.** MBK/RCA
- 83 MORE LIFE **Drake** Young Money/Cash Money/Republic
- 84 FATHER OF 4 **Offset** Quality Control/Motown/Capitol
- 85 I AM YOU **YNW Melly** YNW Melly/300/AG
- 86 GOLDEN HOUR **Kacey Musgraves** MCA Nashville/UMGN
- 87 IF I KNOW ME **Morgan Wallen** Big Loud
- 88 PERCEPTION **NF** NF Real Music/Capitol/Caroline
- 89 GREATEST HITS **2Pac** Amaru/Death Row/Interscope/UMe
- 90 RUMOURS **Fleetwood Mac** Warner Bros./Rhino
- 91 2014 FOREST HILLS DRIVE **J. Cole** Dreamville/Roc Nation/Columbia
- 92 THE ESSENTIAL BILLY JOEL **Billy Joel** Columbia/Legacy
- 93 LOVE ME NOW? **Tory Lanez** Mad Love/Interscope/IGA
- 94 CAMILA **Camila Cabello** SYCO/Epic
- 95 THE SEARCH **NF** NF Real Music/Caroline
- 96 QUEEN **Nicki Minaj** Young Money/Cash Money/Republic
- 97 1 **The Beatles** Apple/Capitol/UMe
- 98 STARBOY **The Weeknd** XO/Republic
- 99 CTRL **SZA** Top Dawg/RCA
- 100 DELTA **Mumford & Sons** Gentlemen Of The Road/Glassnote
- 101 THE ESSENTIAL MICHAEL JACKSON **Michael Jackson** Epic/Legacy
- 102 RED PILL BLUES **Maroon 5** 222/Interscope/IGA
- 103 NIGHT VISIONS **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 104 KIRK **DaBaby** SouthCoast/Interscope/IGA
- 105 GIRL **Maren Morris** Columbia Nashville/SMN
- 106 LIFE CHANGES **Thomas Rhett** Valory/BMLG
- 107 UNTIL DEATH CALL MY NAME **YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 108 BAD HABITS **NAV** XO/Republic
- 109 OVER IT **Summer Walker** LVRN/Interscope/IGA
- 110 FEED THA STREETS II **Roddy Ricch** Bird Vision/Atlantic/AG
- 111 CAN'T SAY I AIN'T COUNTRY **Florida Georgia Line** BMLG
- 112 X **Ed Sheeran** Atlantic/AG
- 113 DIE A LEGEND **Polo G** Columbia
- 114 FEAR INOCULUM **Tool** Tool Dissectional/Volcano/RCA

NO. 1, WORLD ALBUMS

Map of the Soul:
PERSONA, BTS

- 115 BIRDS IN THE TRAP SING MCKNIGHT **Travis Scott** Grand Hustle/Epic
- 116 1989 **Taylor Swift** Big Machine/BMLG
- 117 BLURRYFACE **twenty one pilots** Fueled By Ramen/EMG
- 118 LOVE YOURSELF: ANSWER **BTS** BigHit Entertainment
- 119 GOOD KID, M.A.A.D CITY **Kendrick Lamar** Top Dawg/Aftermath/Interscope/IGA
- 120 24K MAGIC **Bruno Mars** Atlantic/AG
- 121 GREATEST HITS **Bob Seger & The Silver Bullet Band** Hideout/Capitol/UMe
- 122 STOKELEY **Ski Mask The Slump God** Victor Victor Worldwide/Republic
- 123 BEAUTY BEHIND THE MADNESS **The Weeknd** XO/Republic
- 124 WE LOVE YOU TECCA **Lil Tecca** Galactic/Republic
- 125 BACK IN BLACK **AC/DC** Columbia/Legacy
- 126 BALLADS 1 **Joji** 88rising/12Tone
- 127 ANTI **Rihanna** Westbury Road/Roc Nation
- 128 LOVE **Michael Buble** Reprise/Warner
- 129 THRILLER **Michael Jackson** Epic/Legacy
- 130 CHRISTMAS **Michael Buble** 143/Reprise/Warner Bros.



Tool returned to the Billboard 200 in 2019 with its third No. 1 album, *Fear Inoculum*, the rock band's first release since 2006's chart-topping *10,000 Days*.

- 131 WE ALL SHINE **YNW Melly** YNW Melly/300/AG
- 132 THEIR GREATEST HITS 1971-1975 **Eagles** Asylum/Elektra/Rhino
- 133 SKINS **XXXTENTACION** Bad Vibes Forever/EMPIRE
- 134 GREATEST HITS SO FAR... **Zac Brown Band** ROAR/Southern Ground/Atlantic/AG
- 135 PERFECT TEN **Mustard** 10 Summers/Interscope/IGA
- 136 DIVINELY UNINSPIRED TO A HELLISH EXTENT **Lewis Capaldi** Vertigo/Capitol
- 137 KOD **J. Cole** Dreamville/Roc Nation/Interscope/IGA
- 138 YOUNGBLOOD 5 **Seconds Of Summer** One Mode/Capitol
- 139 IN THE LONELY HOUR **Sam Smith** Capitol
- 140 CRY PRETTY **Carrie Underwood** Capitol Nashville/UMGN
- 141 JESUS IS KING (SOUNDTRACK) **Kanye West** G.O.O.D./Def Jam
- 142 EXPECTATIONS **Bebe Rexha** Warner
- 143 MARSHMELLO: FORTNITE EXTENDED SET **Marshmello** Joytime Collective
- 144 GREATEST HITS **The Notorious B.I.G.** Bad Boy/Rhino
- 145 DIE LIT **Playboi Carti** AWGE/Interscope/IGA
- 146 CALIFORNIA SUNRISE **Jon Pardi** Capitol Nashville/UMGN
- 147 SUNCITY **Khalid** Right Hand/RCA
- 148 GREATEST HITS **Tom Petty And The Heartbreakers** MCA/Geffen/UMe
- 149 HURTS 2B HUMAN **P!nk** RCA
- 150 QUALITY CONTROL: CONTROL THE STREETS, VOLUME 2 **Various Artists** Quality Control/Motown/Capitol
- 151 FRIENDS KEEP SECRETS (EP) **benny blanco** Friends Keep Secrets/Interscope/IGA
- 152 AI YOUNGBOY 2 **YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 153 CENTER POINT ROAD **Thomas Rhett** Valory/BMLG
- 154 NOTHING WAS THE SAME **Drake** Young Money/Cash Money/Republic
- 155 HOMECOMING: THE LIVE ALBUM **Beyonce** Parkwood/Columbia
- 156 THE PREQUEL (EP) **Luke Combs** River House/Columbia Nashville/SMN
- 157 GREATEST HITS **Guns N' Roses** Geffen/UMe
- 158 21 **Adele** XL/Columbia
- 159 THE BIG DAY **Chance The Rapper** Chance The Rapper
- 160 NEVERMIND **Nirvana** Sub Pop/DGC/Geffen/UMe
- 161 BRETT YOUNG **Brett Young** BMLG
- 162 THE BEATLES [WHITE ALBUM] **The Beatles** Apple/Capitol/UMe
- 163 FEVER **Megan Thee Stallion** 1501 Certified/300/AG
- 164 DNA **Backstreet Boys** K-BAHN/RCA

- 165 HOPELESS FOUNTAIN KINGDOM **Halsey** Astralwerks
- 166 LUCA BRASI 3 **Kevin Gates** Bread Winners' Association/Atlantic/AG
- 167 DOO-WOPS & HOOLIGANS **Bruno Mars** Elektra/EMG
- 168 BLONDE **Frank Ocean** Boys Don't Cry
- 169 EVIL GENIUS **Gucci Mane** Guwop/Atlantic/AG
- 170 FUTURE & JUICE WRLD PRESENT... WRLD ON DRUGS **Future & Juice WRLD** Grade A/Interscope/Freetandz/IGA/Epic
- 171 A DECADE OF DESTRUCTION **Five Finger Death Punch** Prospect Park
- 172 CARE PACKAGE **Drake** OVO Sound/Republic
- 173 ALADDIN (2019) **Soundtrack** Walt Disney
- 174 METALLICA **Metallica** Blackened/Rhino
- 175 HEARTBREAK ON A FULL MOON **Chris Brown** RCA
- 176 CHRISTMAS IS HERE! **Pentatonix** RCA
- 177 GREATEST HITS **Red Hot Chili Peppers** Warner
- 178 LIFE'S A TRIP **Trippie Redd** TenThousand Projects
- 179 GIRL CODE **City Girls** Quality Control/Motown/Capitol
- 180 CRASH TALK **Schoolboy Q** Top Dawg/Interscope/IGA
- 181 NORTHSBEST **Lil Mosey** Interscope/IGA
- 182 NORMAN FUCKING ROCKWELL! **Lana Del Rey** Polydor/Interscope/IGA
- 183 SOUNDS OF SUMMER: THE VERY BEST OF THE BEACH BOYS **The Beach Boys** Capitol/UMe
- 184 BLACK PANTHER: THE ALBUM, MUSIC FROM AND INSPIRED BY **Soundtrack** Top Dawg/Aftermath/Interscope/IGA
- 185 SUPERM: THE 1ST MINI ALBUM (EP) **SuperM** SM/Capitol
- 186 CONFESSIONS OF A DANGEROUS MIND **Logic** Visionary/Def Jam
- 187 LAST DAY OF SUMMER **Summer Walker** LVRN/Interscope/IGA
- 188 50 NUMBER ONES **George Strait** MCA Nashville/UMGN
- 189 AURA **Ozuna** VP Entertainment/DimeloVi/Sony Music Latin
- 190 T R A P S O U L **Bryson Tiller** TrapSoul/RCA
- 191 MERRY CHRISTMAS **Mariah Carey** Columbia/Legacy
- 192 DANGEROUS WOMAN **Ariana Grande** Republic
- 193 4RESPECT 4FREEDOM 4LOYALTY 4WHATIMPORANT **YoungBoy Never Broke Again** Never Broke Again/Atlantic/AG
- 194 SHELBY **Lil Skies** All We Got/Atlantic/AG
- 195 OASIS **J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 196 FREUDIAN **Daniel Caesar** Golden Child
- 197 LIFE OF A DARK ROSE **Lil Skies** All We Got/Atlantic/AG
- 198 ALL TIME GREATEST HITS **Lynyrd Skynyrd** MCA/Geffen/UMe
- 199 SIGNED TO THE STREETS 3 **Lil Durk** Alamo/Interscope/IGA
- 200 FATHER OF THE BRIDE **Vampire Weekend** Spring Snow/Columbia

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.



The Beatles' reissue of their album *Abbey Road* (originally released in September 1969) helps place the set at No. 57 on the year-end Billboard 200 Albums recap. On the 1970 year-end tally, the LP finished at No. 4.

BILLBOARD 200 ARTISTS

POS / ARTIST / LABEL

1	POST MALONE	Republic
2	DRAKE	Young Money/Cash Money/Republic
3	BILLIE EILISH	Darkroom/Interscope/IGA
4	ARIANA GRANDE	Republic
5	QUEEN	Hollywood
6	TAYLOR SWIFT	Republic
7	KHALID	Right Hand/RCA
8	JUICE WRLD	Grade A/Interscope/IGA
9	ED SHEERAN	Atlantic/AG
10	TRAVIS SCOTT	Cactus Jack/Grand Hustle/Epic
11	XXXTENTACION	Bad Vibes Forever
12	IMAGINE DRAGONS	KIDinaKORNER/Interscope/IGA
13	LIL BABY	Quality Control/Motown/Capitol
14	LUKE COMBS	River House/Columbia Nashville/SMN
15	YOUNGBOY NEVER BROKE AGAIN	Never Broke Again/Atlantic/AG
16	MEEK MILL	Maybach/Atlantic/AG
17	THE BEATLES	Apple/Capitol/UMe
18	A BOOGIE WIT DA HOODIE	Highbridge The Label/Atlantic/AG
19	DABABY	SouthCoast/Interscope/IGA
20	KANE BROWN	Zone 4/RCA Nashville/SMN
21	GUNNA	Young Stoner Life/300/AG
22	EMINEM	Shady/Aftermath/Interscope/IGA
23	LIZZO	Nice Life/Atlantic/AG
24	21 SAVAGE	Slaughter Gang/Epic
25	CHRIS BROWN	CBE/RCA
26	BTS	BigHit Entertainment
27	TRIPPIE REDD	TenThousand Projects

28 **KENDRICK LAMAR** Top Dawg/Aftermath/Interscope/IGA

29 **CARDI B** The KSR Group/Atlantic/AG

30 **SHAWN MENDES** Island

31 **KODAK BLACK** Dollaz N Dealz/Atlantic/AG

32 **LAUREN DAIGLE** Centricity/12Tone

33 **TWENTY ONE PILOTS** Fueled By Ramen/EMG

34 **JONAS BROTHERS** Republic

35 **NF NF** Real Music/Capitol/Caroline

36 **LADY GAGA** Interscope/IGA

37 **PANIC! AT THE DISCO** DCD2/Fueled By Ramen/EMG

38 **CHRIS STAPLETON** Mercury Nashville/UMGN

39 **DAN + SHAY** Warner Music Nashville/WMN

40 **THE WEEKND** XO/Republic

41 **BRADLEY COOPER** Interscope/IGA

42 **YNW MELLY** YNW Melly/300/AG

43 **BAD BUNNY** Rimas

44 **J. COLE** Dreamville/Roc Nation/Columbia

45 **MICHAEL JACKSON** Epic/Legacy

46 **ELTON JOHN** Rocket/Island/UMe

47 **THOMAS RHETT** Valory/BMLG

48 **FUTURE** Freebandz/Epic

49 **LIL WAYNE** Young Money/Republic

50 **MICHAEL BUBLE** Reprise/Warner

BILLBOARD 200 LABELS

POS / LABEL

1 **ATLANTIC GROUP**

2 **INTERSCOPE GEFLEN A&M**

3 **REPUBLIC**

4 **RCA**

5 **UNIVERSAL MUSIC ENTERPRISES**

6 **CAPITOL**

7 **COLUMBIA**

8 **EPIC**

9 **LEGACY**

10 **SONY MUSIC NASHVILLE**

BILLBOARD 200 DISTRIBUTORS

POS / DISTRIBUTOR

1 **UNIVERSAL**

2 **WEA**

3 **SONY MUSIC**

4 **INDEPENDENTS**

A Star Is Born co-stars Lady Gaga and Bradley Cooper boast 2019's No. 3 title on Billboard 200 Albums and the No. 19 single on Hot 100 Songs, "Shallow."



As in 2018, BTS commanded the weekly Social 50 chart for the full 2019 chart year. The K-pop septet is the only act ever to achieve the feat.



SOCIAL 50 ARTISTS

POS / ARTIST / LABEL

1	BTS BigHit Entertainment
2	EXO SM
3	ARIANA GRANDE Republic
4	GOT7 JYP
5	BILLIE EILISH Darkroom/Interscope/IGA
6	SEVENTEEN PLEDIS/Kakao M
7	NCT 127 SM
8	MONSTA X Starship Entertainment
9	BLACKPINK YG/Interscope/IGA
10	LOUIS TOMLINSON 78/SYCO/Arista
11	SHAWN MENDES Island
12	TOMORROW X TOGETHER BigHit Entertainment/Republic
13	CARDI B The KSR Group/Atlantic/AG
14	NCT DREAM SM
15	LIL NAS X Columbia

16	TWICE JYP
17	WAYV LABEL V
18	MARSHMELLO Joytime Collective
19	MILEY CYRUS RCA
20	NCT SM
21	HALSEY Capitol
22	LALI Ariola/Sony Music Argentina
23	STRAY KIDS JYP
24	BAEKHYUN SM
25	RIHANNA Westbury Road/Roc Nation
26	LADY GAGA Interscope/IGA
27	CAMILA CABELLO SYCO/Epic
28	TAYLOR SWIFT Republic
29	X1 Stone Music Entertainment
30	ATEEZ KQ/RCA
31	FREDDIE MERCURY Hollywood
32	WANNA ONE SWING Entertainment/Stone Music Entertainment
33	JUSTIN BIEBER SchoolBoy/Raymond Braun/Def Jam
34	ASTRO Interpark

35	ANUEL AA Real Hasta La Muerte
36	SUPERM SM/Capitol
37	RED VELVET SM
38	MEGAN THEE STALLION 1501 Certified/300/AG
39	POST MALONE Republic
40	ZENDAYA Hollywood/Republic
41	ALAN WALKER MER Musikk/RCA
42	QUEEN Hollywood
43	HARRY STYLES Erskine/Columbia
44	FIERSA BESARI Unsigned
45	NU'EST PLEDIS/Kakao M
46	DADDY YANKEE El Cartel/UMLE
47	LIZZO Nice Life/Atlantic/AG
48	J. COLE Dreamville/Roc Nation/Interscope/IGA
49	MICHAEL JACKSON MJJ/Epic
50	MEEK MILL Maybach/Atlantic/AG

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

TOP COUNTRY ARTISTS

POS / ARTIST / LABEL

- 1 **LUKE COMBS** River House/Columbia Nashville/SMN
- 2 **DAN + SHAY** Warner Music Nashville/WMN
- 3 **KANE BROWN** RCA Nashville/SMN
- 4 **THOMAS RHETT** Valory/BMLG
- 5 **FLORIDA GEORGIA LINE** BMLG
- 6 **CHRIS STAPLETON** Mercury/UMGN
- 7 **MORGAN WALLEN** Big Loud
- 8 **MAREN MORRIS** Columbia Nashville/SMN
- 9 **JASON ALDEAN** Macon/Broken Bow/BMG/BBMG
- 10 **BLAKE SHELTON** Warner Music Nashville/WMN
- 11 **LUKE BRYAN** Capitol Nashville/UMGN
- 12 **BRETT YOUNG** BMLG
- 13 **CARRIE UNDERWOOD** Capitol Nashville/UMGN
- 14 **JON PARDI** Capitol Nashville/UMGN
- 15 **ZAC BROWN BAND** Zac Brown Collective/BMG
- 16 **GEORGE STRAIT** MCA Nashville/UMGN
- 17 **OLD DOMINION** RCA Nashville/SMN
- 18 **ERIC CHURCH** EMI Nashville/UMGN
- 19 **LEE BRICE** Curb
- 20 **KACEY MUSGRAVES** MCA Nashville/UMGN
- 21 **KELSEA BALLERINI** Black River
- 22 **DIERKS BENTLEY** Capitol Nashville/UMGN
- 23 **BLANCO BROWN** TrailerTrapMusic/BMG/BBMG
- 24 **JORDAN DAVIS** MCA Nashville/UMGN
- 25 **TIM MCGRAW** McGraw/Columbia Nashville/SMN



Morgan Wallen's "Whiskey Glasses" is No. 1 for the year on Hot Country Songs and Country Airplay, an honor last achieved by Sam Hunt with "Body Like a Back Road" in 2017.



Luke Combs became the first artist to fire off five career-opening No. 1 singles on Country Airplay when "Beautiful Crazy" reached the top spot in March. He's since extended his record to seven leaders and counting.

HOT COUNTRY SONGS

POS / TITLE / ARTIST / LABEL

- 1 **WHISKEY GLASSES** Morgan Wallen Big Loud
- 2 **SPEECHLESS** Dan + Shay Warner Music Nashville/WAR
- 3 **GOD'S COUNTRY** Blake Shelton Warner Music Nashville/WMN
- 4 **BEAUTIFUL CRAZY** Luke Combs River House/Columbia Nashville
- 5 **BEER NEVER BROKE MY HEART** Luke Combs River House/Columbia Nashville
- 6 **THE GIT UP** Blanco Brown TrailerTrapMusic/BBMG/BMG/Wheelhouse/Stoney Creek/Broken Bow
- 7 **TEQUILA** Dan + Shay Warner Bros./WAR
- 8 **RUMOR** Lee Brice Curb
- 9 **KNOCKIN' BOOTS** Luke Bryan Capitol Nashville
- 10 **MEANT TO BE** Bebe Rexha & Florida Georgia Line Warner Bros./BMLG
- 11 **LOOK WHAT GOD GAVE HER** Thomas Rhett Valory
- 12 **TALK YOU OUT OF IT** Florida Georgia Line BMLG
- 13 **GOOD AS YOU** Kane Brown Zone 4/RCA Nashville
- 14 **I DON'T KNOW ABOUT YOU** Chris Lane Big Loud
- 15 **ALL TO MYSELF** Dan + Shay Warner Music Nashville/WAR
- 16 **GIRL** Maren Morris Columbia Nashville
- 17 **MISS ME MORE** Kelsea Ballerini Black River
- 18 **WHAT HAPPENS IN A SMALL TOWN** Brantley Gilbert + Lindsay Ell Stoney Creek/Valory
- 19 **PRAYED FOR YOU** Matt Stell Wide Open/RECORDS/Good Company/Arista Nashville
- 20 **EYES ON YOU** Chase Rice Dack Janiels/Broken Bow
- 21 **ONE THING RIGHT** Marshmello & Kane Brown Joytime Collective/RCA Nashville
- 22 **SHE GOT THE BEST OF ME** Luke Combs River House/Columbia Nashville
- 23 **REARVIEW TOWN** Jason Aldean Macon/Broken Bow
- 24 **HERE TONIGHT** Brett Young BMLG
- 25 **THE BONES** Maren Morris Columbia Nashville
- 26 **ONE MAN BAND** Old Dominion RCA Nashville

- 27 **ON MY WAY TO YOU** Cody Johnson CoJo/Warner Music Nashville/WMN
- 28 **THIS IS IT** Scotty McCreery Triple Tigers
- 29 **LOVE YOU TOO LATE** Cole Swindell Warner Music Nashville/WMN
- 30 **THE ONES THAT DIDN'T MAKE IT BACK HOME** Justin Moore Valory
- 31 **EVERY LITTLE THING** Russell Dickerson Triple Tigers
- 32 **NIGHT SHIFT** Jon Pardi Capitol Nashville
- 33 **GIRL LIKE YOU** Jason Aldean Macon/Broken Bow
- 34 **GOOD VIBES** Chris Janson Warner Music Nashville/WAR
- 35 **LIVING** Dierks Bentley Capitol Nashville
- 36 **MAKE IT SWEET** Old Dominion RCA Nashville
- 37 **SOME OF IT** Eric Church EMI Nashville

NO. 1, COUNTRY DIGITAL SONG SALES

"God's Country," Blake Shelton

- 38 **EVEN THOUGH I'M LEAVING** Luke Combs River House/Columbia Nashville
- 39 **WHAT IF I NEVER GET OVER YOU** Lady Antebellum BMLG
- 40 **MILLIONAIRE** Chris Stapleton Mercury
- 41 **SOUTHBOUND** Carrie Underwood Capitol Nashville
- 42 **RAISED ON COUNTRY** Chris Young RCA Nashville
- 43 **WE WERE** Keith Urban Hit Red/Capitol Nashville
- 44 **TAKE IT FROM ME** Jordan Davis MCA Nashville
- 45 **LOVE SOMEONE** Brett Eldredge Warner Music Nashville/WMN
- 46 **10,000 HOURS** Dan + Shay & Justin Bieber Warner Music Nashville/WAR
- 47 **BEST SHOT** Jimmie Allen Stoney Creek
- 48 **DOWN TO THE HONKYTONK** Jake Owen Big Loud
- 49 **LOVE AIN'T** Eli Young Band Valory
- 50 **LOVE WINS** Carrie Underwood Capitol Nashville

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END

TOP COUNTRY ALBUMS

POS / TITLE / ARTIST / LABEL

1	THIS ONE'S FOR YOU	Luke Combs	River House/Columbia Nashville/SMN
2	DAN + SHAY	Dan + Shay	Warner Music Nashville/WMN
3	EXPERIMENT	Kane Brown	Zone 4/RCA Nashville/SMN
4	TRAVELLER	Chris Stapleton	Mercury/UMGN
5	REARVIEW TOWN	Jason Aldean	Macon/Broken Bow/BMG/BBMG
6	KANE BROWN	Kane Brown	Zone 4/RCA Nashville/SMN
7	GOLDEN HOUR	Kacey Musgraves	MCA Nashville/UMGN
8	IF I KNOW ME	Morgan Wallen	Big Loud
9	LIFE CHANGES	Thomas Rhett	Valory/BMLG
10	GIRL	Maren Morris	Columbia Nashville/SMN
11	CAN'T SAY I AIN'T COUNTRY	Florida Georgia Line	BMLG
12	CRY PRETTY	Carrie Underwood	Capitol Nashville/UMGN
13	GREATEST HITS SO FAR...	Zac Brown Band	ROAR/Southern Ground/Atlantic/AG
14	CALIFORNIA SUNRISE	Jon Pardi	Capitol Nashville/UMGN
15	BRETT YOUNG	Brett Young	BMLG
16	RELOADED: 20 #1 HITS	Blake Shelton	Warner Music Nashville/WMN
17	CENTER POINT ROAD	Thomas Rhett	Valory/BMLG
18	THE PREQUEL (EP)	Luke Combs	River House/Columbia Nashville/SMN
19	TICKET TO L.A.	Brett Young	BMLG
20	50 NUMBER ONES	George Strait	MCA Nashville/UMGN
21	FROM A ROOM: VOLUME 1	Chris Stapleton	Mercury/UMGN
22	DESPERATE MAN	Eric Church	EMI Nashville/UMGN
23	MONTEVALLO	Sam Hunt	MCA Nashville/UMGN

24	TANGLED UP	Thomas Rhett	Valory/BMLG
25	RED	Taylor Swift	Big Machine/BMLG
26	HERE'S TO THE GOOD TIMES	Florida Georgia Line	Republic Nashville/BMLG
27	NUMBER ONE HITS	Tim McGraw	Curb
28	DIG YOUR ROOTS	Florida Georgia Line	BMLG
29	CRASH MY PARTY	Luke Bryan	Capitol Nashville/UMGN
30	HOME STATE	Jordan Davis	MCA Nashville/UMGN
31	TELLING ALL MY SECRETS	Mitchell Tenpenny	Riser House/Columbia Nashville/SMN
32	THE MOUNTAIN	Dierks Bentley	Capitol Nashville/UMGN
33	THE GREATEST HITS COLLECTION	Brooks & Dunn	Arista Nashville/Legacy
34	UNAPOLOGETICALLY	Kelsea Ballerini	Black River
35	HOTEL CALIFORNIA	Eagles	Asylum/Elektra/Rhino
36	WHAT MAKES YOU COUNTRY	Luke Bryan	Capitol Nashville/UMGN
37	THE ESSENTIAL JOHNNY CASH	Johnny Cash	Columbia Nashville/Legacy
38	GREATEST HITS VOLUME 1	Rascal Flatts	Lyric Street/UMe
39	AIN'T NOTHIN' TO IT	Cody Johnson	CoJo/Warner Music Nashville/WMN
40	FROM A ROOM: VOLUME 2	Chris Stapleton	Mercury/UMGN
41	HONKY TONK TIME MACHINE	George Strait	MCA Nashville/UMGN
42	THE ESSENTIAL ELVIS PRESLEY	Elvis Presley	RCA/Sony Strategic Marketing Group/Legacy
43	LEE BRICE	Lee Brice	Curb
44	THE OWL	Zac Brown Band	Zac Brown Collective/BMG
45	YOURS	Russell Dickerson	Triple Tigers/RED
46	FEARLESS	Taylor Swift	Big Machine/BMLG
47	RUDOLPH THE RED NOSED REINDEER AND OTHER CHRISTMAS CLASSICS	Gene Autry	Columbia/Legacy
48	REBOOT	Brooks & Dunn	Arista Nashville/SMN
49	HAPPY ENDINGS	Old Dominion	RCA Nashville/SMN
50	RUDOLPH THE RED-NOSED REINDEER	Burl Ives	MCA Special Products/Geffen/UMe



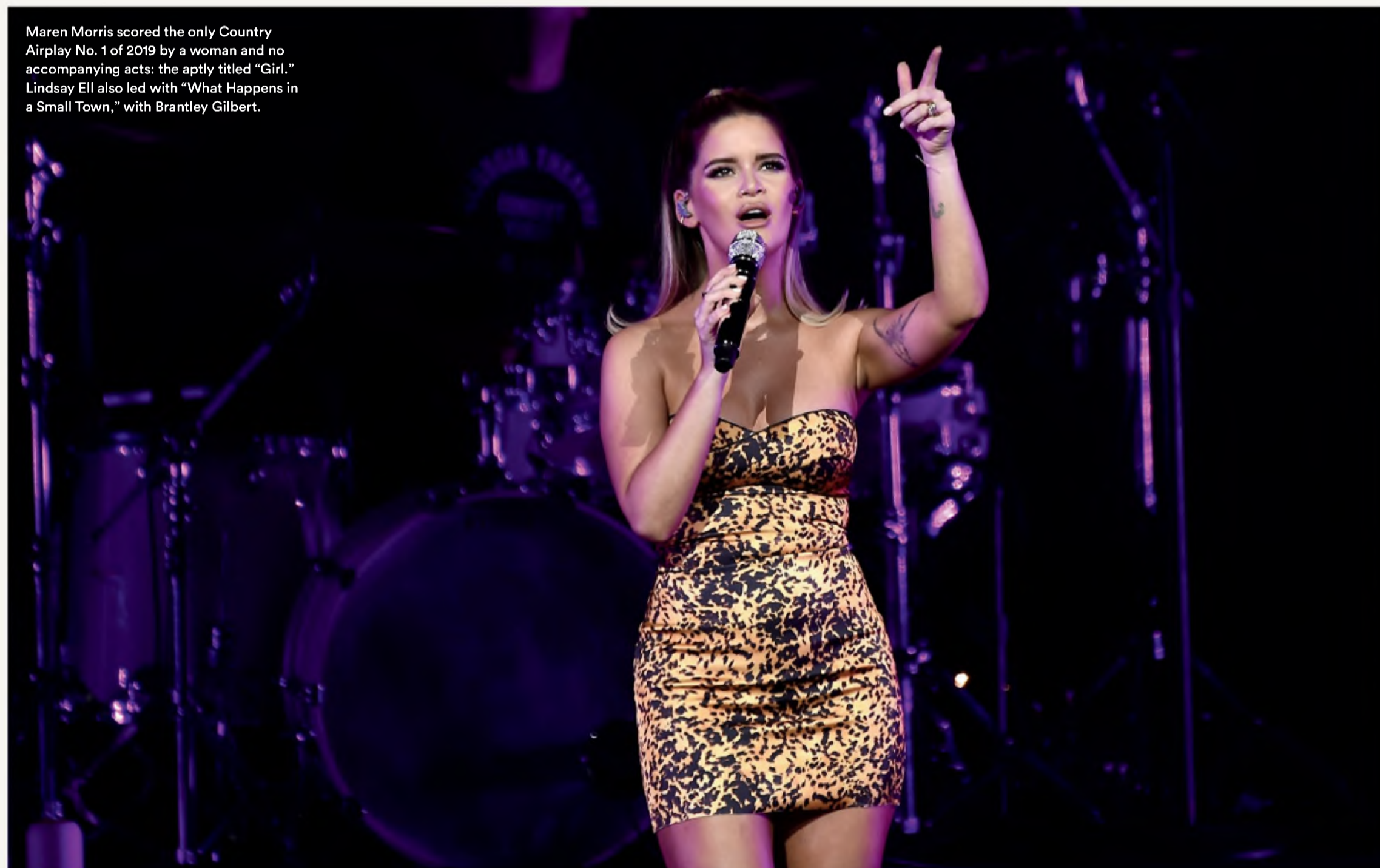
Patience paid off for Dan + Shay: In February their song "Tequila" hit No. 1 in its 54th week on Hot Country Songs, completing the lengthiest journey to the summit in the chart's history.

TOP COUNTRY LABELS

POS / LABEL

1	SONY MUSIC NASHVILLE
2	UNIVERSAL MUSIC GROUP NASHVILLE
3	BIG MACHINE LABEL GROUP
4	WARNER MUSIC NASHVILLE
5	BROKEN BOW MUSIC GROUP
6	BIG LOUD
7	LEGACY
8	CURB
9	BLACK RIVER
10	TRIPLE TIGERS

Maren Morris scored the only Country Airplay No. 1 of 2019 by a woman and no accompanying acts: the aptly titled "Girl." Lindsay Ell also led with "What Happens in a Small Town," with Brantley Gilbert.



2020 billboard POWER LIST

CELEBRATING THE POWER PLAYERS IN THE MUSIC INDUSTRY

The 2020 **BILLBOARD POWER LIST** will celebrate the executives who are creating excitement and making a difference in the global music industry. Featured will be those who have had the greatest impact in recorded music, live entertainment, touring, publishing and other industry verticals who have had great success in the past year.

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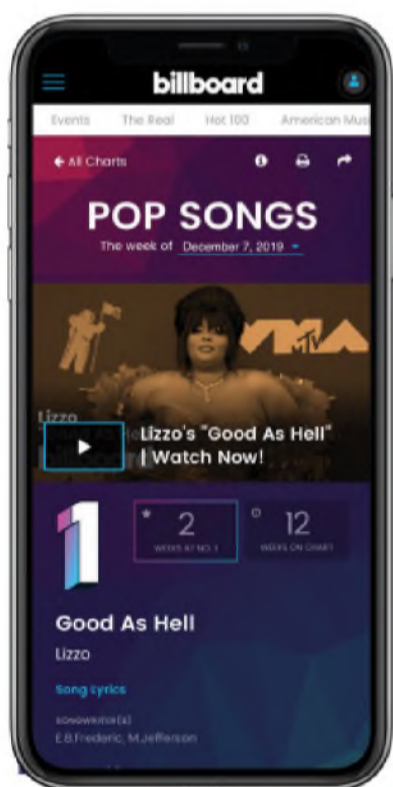
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TOP ROCK ARTISTS

POS / ARTIST / LABEL

1	PANIC! AT THE DISCO	DCD2/Fueled By Ramen/EMG
2	QUEEN	Hollywood
3	IMAGINE DRAGONS	KIDinaKORNER/Interscope/IGA
4	TWENTY ONE PILOTS	Fueled By Ramen/EMG
5	THE BEATLES	Apple/Capitol/UMe
6	TOOL	Tool Dissectional/Volcano/RCA
7	ELTON JOHN	Mercury/Island
8	LOVELYTHEBAND	RED
9	MUMFORD & SONS	Gentlemen Of The Road/Glassnote
10	HOZIER	Rubyworks/Columbia
11	FLEETWOOD MAC	Unsigned
12	THE ROLLING STONES	The Rolling Stones/Promotone B.V./Polydor/Interscope/IGA
13	EAGLES	ERC
14	METALLICA	Blackened
15	SLIPKNOT	Roadrunner/EMG
16	FIVE FINGER DEATH PUNCH	Prospect Park
17	THE LUMINEERS	Dualtone
18	BILLY JOEL	Columbia
19	VAMPIRE WEEKEND	Spring Snow/Columbia
20	TOM PETTY AND THE HEARTBREAKERS	Reprise/Warner
21	CREEDENCE CLEARWATER REVIVAL	Fantasy/Concord
22	JOURNEY	Nomota
23	THE BLACK KEYS	Easy Eye Sound/Nonesuch/Warner
24	CAGE THE ELEPHANT	RCA
25	GUNS N' ROSES	Black Frog/Geffen/IGA



A nearly three-and-a-half-year break between album releases didn't slow down The Lumineers, whose "Gloria," from 2019's *III*, topped the weekly Alternative and Triple A airplay tallies for five weeks each.

TOP ROCK LABELS

POS / LABEL

1	ELEKTRA MUSIC GROUP
2	INTERSCOPE GEFLEN A&M
3	UNIVERSAL MUSIC ENTERPRISES
4	HOLLYWOOD
5	LEGACY
6	COLUMBIA
7	WARNER
8	RHINO
9	RCA
10	ATLANTIC GROUP



Panic! at the Disco ruled Hot Rock Songs for the entirety of the 2019 chart year: for 41 weeks with "High Hopes" and 11 with "Hey Look Ma, I Made It."

HOT ROCK SONGS

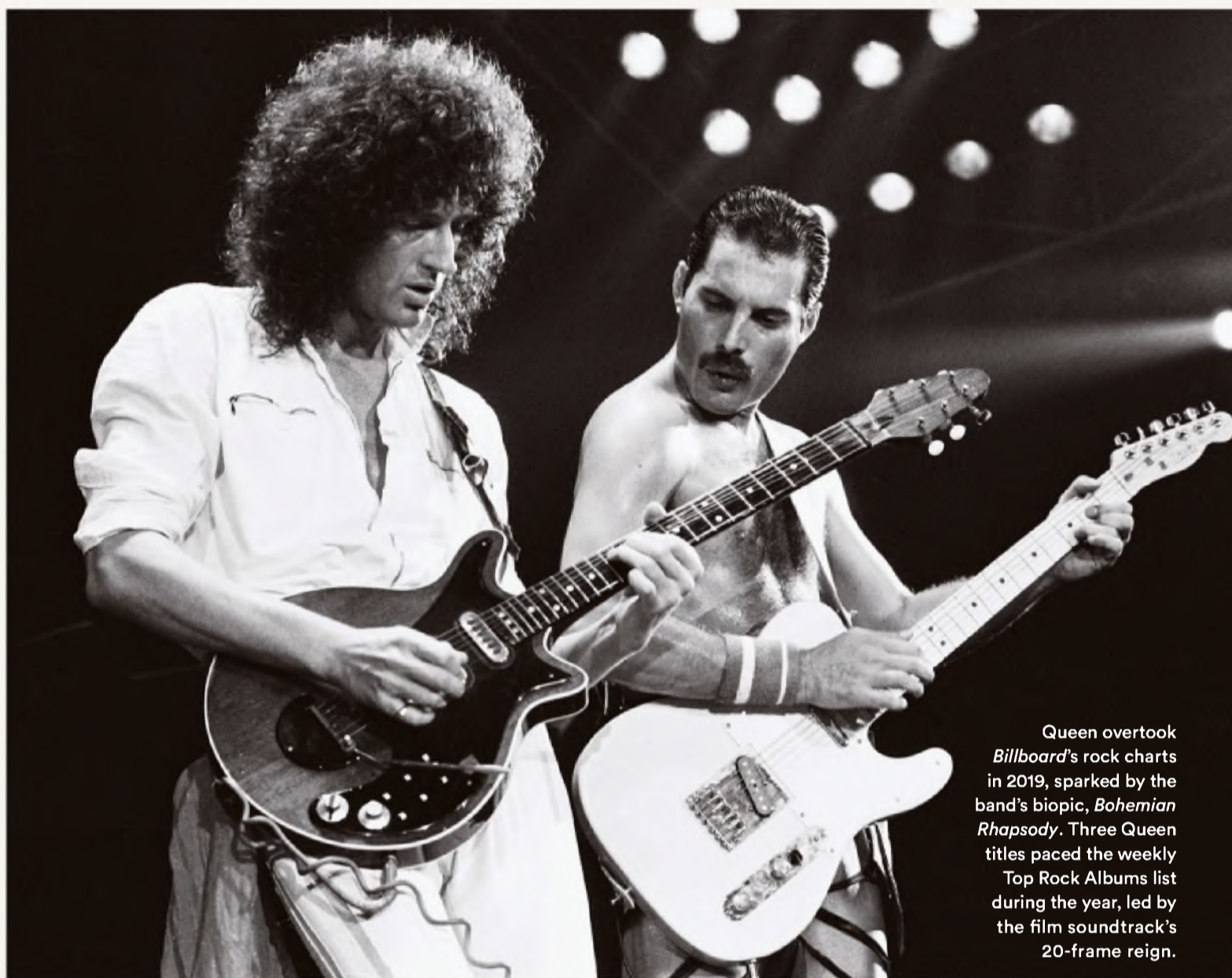
POS / TITLE / ARTIST / LABEL

- 1 HIGH HOPES **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 2 HEY LOOK MA, I MADE IT **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 3 NATURAL **Imagine Dragons** KIDinaKORNER/Interscope
- 4 BROKEN **lovelytheband** RED
- 5 BAD LIAR **Imagine Dragons** KIDinaKORNER/Interscope
- 6 CHLORINE **twenty one pilots** Fueled By Ramen/EMG
- 7 BOHEMIAN RHAPSODY **Queen** Hollywood
- 8 I THINK I'M OKAY **Machine Gun Kelly X YUNGBLUD X Travis Barker** EST19XX/Bad Boy/Interscope
- 9 100 BAD DAYS **AJR** AJR/BMG/S-Curve
- 10 GLORIA **The Lumineers** Dualtone
- 11 BLUE ON BLACK **Five Finger Death Punch** Feat. **Kenny Wayne Shepherd, Brantley Gilbert & Brian May** Prospect Park
- 12 READY TO LET GO **Cage The Elephant** RCA
- 13 SHOTGUN **George Ezra** Columbia
- 14 MY BLOOD **twenty one pilots** Fueled By Ramen/EMG
- 15 LO/HI **The Black Keys** Easy Eye Sound/Nonesuch/Warner
- 16 11 MINUTES **YUNGBLUD & Halsey** Feat. **Travis Barker** Locomotion/Geffen/Capitol/Interscope
- 17 ANOTHER ONE BITES THE DUST **Queen** Hollywood
- 18 GUIDING LIGHT **Mumford & Sons** Gentlemen Of The Road/Glassnote
- 19 CRINGE **Matt Maeson** Neon Gold/Atlantic
- 20 SOMEBODY TO LOVE **Queen** Hollywood
- 21 UNSAINTED **Slipknot** Roadrunner/EMG
- 22 WE WILL ROCK YOU **Queen** Hollywood
- 23 HURT **Oliver Tree** Atlantic
- 24 SUPERPOSITION **Young The Giant** Elektra/EMG
- 25 DON'T STOP ME NOW **Queen** Hollywood
- 26 BLOW **Ed Sheeran With Chris Stapleton & Bruno Mars** Atlantic
- 27 YOU'RE SOMEBODY ELSE **flora cash** Icons Creating Evil Art/RCA
- 28 UNDER YOUR SCARS **Godsmack** BMG
- 29 ALLIGATOR **Of Monsters And Men** Republic
- 30 ALMOST (SWEET MUSIC) **Hozier** Rubyworks/Columbia
- 31 UNDER PRESSURE **Queen & David Bowie** Hollywood/Jones/Tintoretto/Parlophone/Rhino
- 32 MISSED CONNECTION **The Head And The Heart** Reprise/Warner
- 33 THE HYPE **twenty one pilots** Fueled By Ramen/EMG

FIVE OF THE TOP 10 SONGS ON THE YEAR-END ALTERNATIVE CHART ARE BY LEAD SOLOISTS: LANA DEL REY, BILLIE EILISH, DOMINIC FIKE, MATT MAESON and MARSHMELLO.

The haul ties the record established in 1990, when the region was ruled by Kate Bush, Peter Murphy, Michael Penn and two songs by Sinéad O'Connor.

- 34 WE ARE THE CHAMPIONS **Queen** Hollywood
- 35 HARMONY HALL **Vampire Weekend** Spring Snow/Columbia
- 36 FEAR INOCULUM **Tool** Tool Dissectional/Volcano/RCA
- 37 KILLER QUEEN **Queen** Hollywood
- 38 MOVEMENT **Hozier** Rubyworks/Columbia
- 39 MONSTERS **Shinedown** Atlantic
- 40 GO **The Black Keys** Easy Eye Sound/Nonesuch/Warner
- 41 SOCIAL CUES **Cage The Elephant** RCA
- 42 THIS LIFE **Vampire Weekend** Spring Snow/Columbia
- 43 PRESSURE **Muse** Helium-3/Warner Bros.
- 44 THE GREATEST SHOW **Panic! At The Disco** Fox/20th Century Fox/Atlantic
- 45 LONGSHOT **Catfish And The Bottlemen** Island/Capitol



Queen overtook *Billboard's* rock charts in 2019, sparked by the band's biopic, *Bohemian Rhapsody*. Three Queen titles paced the weekly Top Rock Albums list during the year, led by the film soundtrack's 20-frame reign.

- 46 ZERO **Imagine Dragons** Walt Disney/KIDinaKORNER/Interscope
- 47 LOVE IT IF WE MADE IT **The 1975** Dirty Hit/Interscope
- 48 S.O.S. (SAWED OFF SHOTGUN) **The Glorious Sons** Black Box Recordings/BMG
- 49 JOY **Bastille** Virgin/Capitol
- 50 I WANT TO BREAK FREE **Queen** Hollywood

TOP ROCK ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 BOHEMIAN RHAPSODY (SOUNDTRACK) **Queen** Hollywood
- 2 GREATEST HITS **Queen** Hollywood
- 3 DIAMONDS **Elton John** Rocket/Island/UMe
- 4 PRAY FOR THE WICKED **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 5 ORIGINS **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 6 EVOLVE **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 7 ABBEY ROAD **The Beatles** Apple/Capitol/UMe
- 8 CHRONICLE THE 20 GREATEST HITS **Creedence Clearwater Revival** Fantasy/Concord
- 9 TRENCH **twenty one pilots** Fueled By Ramen/EMG
- 10 GREATEST HITS I II & III: THE PLATINUM COLLECTION **Queen** Hollywood
- 11 JOURNEY'S GREATEST HITS **Journey** Columbia/Legacy
- 12 THE ESSENTIAL BILLY JOEL **Billy Joel** Columbia/Legacy
- 13 RUMOURS **Fleetwood Mac** Warner Bros./Rhino
- 14 1 **The Beatles** Apple/Capitol/UMe
- 15 DELTA **Mumford & Sons** Gentlemen Of The Road/Glassnote
- 16 THE BEATLES [WHITE ALBUM] **The Beatles** Apple/Capitol/UMe
- 17 NIGHT VISIONS **Imagine Dragons** KIDinaKORNER/Interscope/IGA
- 18 FEAR INOCULUM **Tool** Tool Dissectional/Volcano/RCA
- 19 BLURRYFACE **twenty one pilots** Fueled By Ramen/EMG
- 20 GREATEST HITS **Bob Seger & The Silver Bullet Band** Hideout/Capitol/UMe
- 21 BACK IN BLACK **AC/DC** Columbia/Legacy
- 22 THEIR GREATEST HITS 1971-1975 **Eagles** Asylum/Elektra/Rhino
- 23 METALLICA **Metallica** Blackened/Rhino
- 24 A DECADE OF DESTRUCTION **Five Finger Death Punch** Prospect Park
- 25 GREATEST HITS **Tom Petty And The Heartbreakers** MCA/Geffen/UMe
- 26 GREATEST HITS **Guns N' Roses** Geffen/UMe
- 27 NEVERMIND **Nirvana** Sub Pop/DGC/Geffen/UMe
- 28 GREATEST HITS **Red Hot Chili Peppers** Warner
- 29 HOT ROCKS 1964-1971 **The Rolling Stones** ABKCO
- 30 GREATEST HITS: THE ULTIMATE COLLECTION **Bon Jovi** Island/UMe
- 31 13 REASONS WHY, SEASON 2 **Soundtrack** Netflix/Interscope/IGA
- 32 SIMON AND GARFUNKEL'S GREATEST HITS **Simon & Garfunkel** Columbia/Legacy
- 33 ALL TIME GREATEST HITS **Lynyrd Skynyrd** MCA/Geffen/UMe
- 34 WASTELAND, BABY! **Hozier** Rubyworks/Columbia
- 35 BORN TO DIE **Lana Del Rey** Polydor/Interscope/IGA
- 36 FATHER OF THE BRIDE **Vampire Weekend** Spring Snow/Columbia
- 37 WE ARE NOT YOUR KIND **Slipknot** Roadrunner/EMG
- 38 DEATH OF A BACHELOR **Panic! At The Disco** DCD2/Fueled By Ramen/EMG
- 39 HOZIER **Hozier** Rubyworks/Columbia
- 40 THE BEST OF EVERYTHING **Tom Petty And The Heartbreakers** Geffen/UMe
- 41 [HYBRID THEORY] **Linkin Park** Warner
- 42 MOTHERSHIP **Led Zeppelin** Swan Song/Atlantic/Rhino
- 43 THE DIRT (SOUNDTRACK) **Motley Crue** Motley/Eleven Seven/E7LG
- 44 SUBLIME **Sublime** Gasoline Alley/MCA/Geffen/UMe
- 45 GREATEST HITS **Fleetwood Mac** Warner Bros./Rhino
- 46 III **The Lumineers** Dualtone
- 47 HONK **The Rolling Stones** Promotone B.V./The Rolling Stones/Polydor/Interscope/IGA
- 48 ANTHEM OF THE PEACEFUL ARMY **Greta Van Fleet** Lava/Republic
- 49 A BRIEF INQUIRY INTO ONLINE RELATIONSHIPS **The 1975** Dirty Hit/Interscope/IGA
- 50 THE DARK SIDE OF THE MOON **Pink Floyd** Pink Floyd/Legacy

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END

TOP R&B/HIP-HOP ARTISTS

POS / ARTIST / LABEL

- 1 **POST MALONE** Republic
- 2 **KHALID** Right Hand/RCA
- 3 **DRAKE** OVO Sound/Republic
- 4 **LIL NAS X** Columbia
- 5 **TRAVIS SCOTT** Cactus Jack/Grand Hustle/Epic
- 6 **JUICE WRLD** Grade A/Interscope/IGA
- 7 **DABABY** SouthCoast/Interscope/IGA
- 8 **CARDI B** The KSR Group/Atlantic/AG
- 9 **LIL BABY** Quality Control/Motown/Capitol
- 10 **MEEK MILL** Maybach/Atlantic/AG
- 11 **A BOOGIE WIT DA HOODIE** Highbridge The Label/Atlantic/AG
- 12 **LIZZO** Nice Life/Atlantic/AG
- 13 **21 SAVAGE** Slaughter Gang/Epic
- 14 **XXXTENTACION** Bad Vibes Forever/EMPIRE
- 15 **CHRIS BROWN** CBE/RCA
- 16 **KODAK BLACK** Dollaz N Dealz/Atlantic/AG
- 17 **GUNNA** Young Stoner Life/300/AG
- 18 **J. COLE** Dreamville/Roc Nation/Interscope/IGA
- 19 **YOUNG THUG** Young Stoner Life/300/Atlantic/AG
- 20 **LIL TECCA** Galactic/Republic
- 21 **YOUNGBOY NEVER BROKE AGAIN** Never Broke Again/Atlantic/AG
- 22 **YNW MELLY** YNW Melly/300/AG
- 23 **ELLA MAI** 10 Summers/Interscope/IGA
- 24 **SWAE LEE** Eardrumma/Interscope/IGA
- 25 **EMINEM** Shady/Aftermath/Interscope/IGA

TOP R&B/HIP-HOP LABELS

POS / LABEL

- 1 **REPUBLIC**
- 2 **ATLANTIC GROUP**
- 3 **INTERSCOPE GEFLEN A&M**
- 4 **COLUMBIA**
- 5 **RCA**
- 6 **EPIC**
- 7 **CAPITOL**
- 8 **300**
- 9 **DEF JAM**
- 10 **WARNER**

HOT R&B/HIP-HOP SONGS

POS / TITLE / ARTIST / LABEL

- 1 **OLD TOWN ROAD Lil Nas X Featuring Billy Ray Cyrus** Columbia
- 2 **SUNFLOWER Post Malone & Swae Lee** Republic
- 3 **TALK Khalid** Right Hand/RCA
- 4 **WOW. Post Malone** Republic
- 5 **TRUTH HURTS Lizzo** Nice Life/Atlantic
- 6 **SICKO MODE Travis Scott** Cactus Jack/Grand Hustle/Epic
- 7 **NO GUIDANCE Chris Brown Featuring Drake** CBE/RCA
- 8 **MIDDLE CHILD J. Cole** Dreamville/Roc Nation/Interscope
- 9 **GOING BAD Meek Mill Feat. Drake** Young Money/Cash Money/Maybach/Republic/Atlantic
- 10 **RAN\$OM Lil Tecca** Galactic/Republic
- 11 **SUGE DaBaby** SouthCoast/Interscope
- 12 **BETTER Khalid** Right Hand/RCA

- 13 **GOODBYES Post Malone Featuring Young Thug** Republic
- 14 **ZEZE Kodak Black Feat. Travis Scott & Offset** Dollaz N Dealz/Atlantic
- 15 **MONEY IN THE GRAVE Drake Feat. Rick Ross** OVO Sound/Republic
- 16 **DRIP TOO HARD Lil Baby & Gunna** Young Stoner Life/Quality Control/Motown/300/Capitol
- 17 **PLEASE ME Cardi B & Bruno Mars** Atlantic
- 18 **MONEY Cardi B** The KSR Group/Atlantic
- 19 **A LOT 21 Savage** Slaughter Gang/Epic
- 20 **PANINI Lil Nas X** Columbia
- 21 **THOTIANA Blueface** Blueface/Fifth Amendment/eOne
- 22 **POP OUT Polo G Featuring Lil Tjay** Columbia
- 23 **WAKE UP IN THE SKY Gucci Mane X Bruno Mars X Kodak Black** Guwop/Atlantic
- 24 **PURE WATER Mustard & Migos** Quality Control/Motown/10 Summers/Capitol/Interscope
- 25 **LOOK BACK AT IT A Boogie Wit da Hoodie** Highbridge The Label/Atlantic
- 26 **MO BAMBA Sheck Wes** Cactus Jack/G.O.O.D./Interscope
- 27 **ENVY ME Calboy** Paper Gang/Polo Grounds/RCA
- 28 **ACT UP City Girls** Quality Control/Motown/Capitol
- 29 **THE LONDON Young Thug, J. Cole & Travis Scott** Young Stoner Life/Atlantic/300
- 30 **MURDER ON MY MIND YNW Melly** YNW Melly/300
- 31 **LEAVE ME ALONE Flipp Dinero** Cinematic/We The Best/Epic
- 32 **MY TYPE Saweetie** ICY/Artistry Worldwide/Warner
- 33 **WORTH IT YK Osiris** Def Jam
- 34 **BETTER NOW Post Malone** Republic
- 35 **CLOSE FRIENDS Lil Baby** Quality Control/Motown/Capitol
- 36 **CLOUT Offset Featuring Cardi B** Quality Control/Motown/Capitol

- 37 **SWERVIN A Boogie Wit da Hoodie Feat. 6ix9ine** Highbridge The Label/Atlantic
- 38 **BABY Lil Baby & DaBaby** Quality Control/Motown/Capitol
- 39 **TRIP Ella Mai** 10 Summers/Interscope
- 40 **SHOTTA FLOW NLE Choppa** No Love
- 41 **CASH SHIT Megan Thee Stallion Feat. DaBaby** 1501 Certified/300
- 42 **HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign** 1501 Certified/300
- 43 **ROBBERY Juice WRLD** Grade A/Interscope
- 44 **LUCID DREAMS Juice WRLD** Grade A/Interscope
- 45 **GO LOKO YG, Tyga & Jon Z** 4Hunnid/CTE/Def Jam
- 46 **EARQUAKE Tyler, The Creator** Columbia
- 47 **GOOD AS HELL Lizzo** Nice Life/Atlantic
- 48 **GIRLS NEED LOVE Summer Walker X Drake** Frozen Moments/LVRN/Interscope
- 49 **MIXED PERSONALITIES YNW Melly Feat. Kanye West** YNW Melly/300
- 50 **ON CHILL Wale Featuring Jeremih** Maybach/Warner

TOP R&B/HIP-HOP ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 **BEERBONGS & BENTLEYS Post Malone** Republic
- 2 **SCORPION Drake** Young Money/Cash Money/Republic
- 3 **CHAMPIONSHIPS Meek Mill** Maybach/Atlantic/AG
- 4 **ASTROWORLD Travis Scott** Cactus Jack/Grand Hustle/Epic
- 5 **HOLLYWOOD'S BLEEDING Post Malone** Republic

Travis Scott sports career-best ranks on the yearly Top R&B/Hip-Hop Artists (No. 5) and Hot R&B/Hip-Hop Songs recaps ("Sicko Mode," No. 6). Plus, *Astroworld* repeats its 2018 showing as the year's fourth-biggest title on Top R&B/Hip-Hop Albums.



6	HOODIE SZN A Boogie Wit da Hoodie	Highbridge The Label/Atlantic/AG
7	FREE SPIRIT	Khalid Right Hand/RCA
8	SPIDER-MAN: INTO THE SPIDER-VERSE	Soundtrack Republic
9	GOODBYE & GOOD RIDDANCE	Juice WRLD Grade A/Interscope/IGA
10	I AM > I WAS 21	Savage Slaughter Gang/Epic
11	INVASION OF PRIVACY	Cardi B The KSR Group/Atlantic/AG
12	? XXXTENTACION	Bad Vibes Forever
13	DEATH RACE FOR LOVE	Juice WRLD Grade A/Interscope/IGA
14	DRIP HARDER	Lil Baby & Gunna Young Stoner Life/300/Quality Control/Motown/AG/Capitol
15	STONEY	Post Malone Republic
16	BABY ON BABY	DaBaby SouthCoast/Interscope/IGA
17	AMERICAN TEEN	Khalid Right Hand/RCA
18	INDIGO	Chris Brown CBE/RCA
19	DYING TO LIVE	Kodak Black Dollaz N Dealz/Atlantic/AG
20	ELLA MAI	Ella Mai 10 Summers/Interscope/IGA
21	7 (EP)	Lil Nas X Columbia
22	THA CARTER V	Lil Wayne Young Money/Republic
23	SO MUCH FUN	Young Thug Young Stoner Life/300/Atlantic/AG
24	DAMN.	Kendrick Lamar Top Dawg/Aftermath/Interscope/IGA

CARDI B inked a record 20 STRAIGHT WEEKS AT NO. 1 on R&B/Hip-Hop Airplay in 2019 with "Money" (nine weeks) and "Please Me," with Bruno Mars (11).

25	DRIP OR DROWN 2	Gunna Young Stoner Life/300/AG
26	VICTORY LAP	Nipsey Hussle All Money In No Money Out/Atlantic/AG
27	LUV IS RAGE 2	Lil Uzi Vert Generation Now/Atlantic/AG
28	DREAMVILLE & J. COLE: REVENGE OF THE DREAMERS III	Various Artists Dreamville/Interscope/IGA
29	STREET GOSSIP	Lil Baby Quality Control/Motown/Capitol
30	IGOR	Tyler, The Creator Columbia
31	TAKE CARE	Drake Young Money/Cash Money/Republic
32	LEGEND: THE BEST OF...	Bob Marley And The Wailers Tuff Gong/Island/UMe
33	VIEWS	Drake Young Money/Cash Money/Republic
34	CURTAIN CALL: THE HITS	Eminem Shady/Aftermath/Interscope/IGA
35	FATHER OF ASAH	DJ Khaled We The Best/Epic
36	NOT ALL HEROES WEAR CAPES	Metro Boomin Boominati/Republic
37	FUTURE HNRXX PRESENTS: THE WIZRD	Future Freebandz/Epic
38	THE SEARCH	NF NF Real Music/Caroline
39	KAMIKAZE	Eminem Shady/Aftermath/Interscope/IGA
40	KIRK	DaBaby SouthCoast/Interscope/IGA
41	OVER IT	Summer Walker LVRN/Interscope/IGA
42	DUMMY BOY	6ix9ine ScumGang
43	FATHER OF 4	Offset Quality Control/Motown/Capitol
44	17 XXXTENTACION	Bad Vibes Forever/EMPIRE
45	DIE A LEGEND	Polo G Columbia
46	REALER	YoungBoy Never Broke Again Never Broke Again/Atlantic/AG
47	HARDER THAN EVER	Lil Baby Quality Control/Motown/Capitol
48	A LOVE LETTER TO YOU 3	Trippie Redd TenThousand Projects
49	WE LOVE YOU	TECCA Lil Tecca Galactic/Republic
50	PERFECT TEN	Mustard 10 Summers/Interscope/IGA

TOP RAP ALBUMS

POS / TITLE / ARTIST / LABEL

1	BEERBONGS & BENTLEYS	Post Malone Republic
2	SCORPION	Drake Young Money/Cash Money/Republic
3	ASTROWORLD	Travis Scott Cactus Jack/Grand Hustle/Epic

4	HOLLYWOOD'S BLEEDING	Post Malone Republic
5	CHAMPIONSHIPS	Meek Mill Maybach/Atlantic/AG
6	HOODIE SZN A Boogie Wit da Hoodie	Highbridge The Label/Atlantic/AG
7	SPIDER-MAN: INTO THE SPIDER-VERSE	Soundtrack Republic
8	GOODBYE & GOOD RIDDANCE	Juice WRLD Grade A/Interscope/IGA
9	INVASION OF PRIVACY	Cardi B The KSR Group/Atlantic/AG
10	STONEY	Post Malone Republic
11	DEATH RACE FOR LOVE	Juice WRLD Grade A/Interscope/IGA
12	? XXXTENTACION	Bad Vibes Forever
13	BABY ON BABY	DaBaby SouthCoast/Interscope/IGA
14	I AM > I WAS 21	Savage Slaughter Gang/Epic
15	HAMILTON: AN AMERICAN MUSICAL	Original Broadway Cast Hamilton Uptown/Atlantic/AG
16	DRIP HARDER	Lil Baby & Gunna Young Stoner Life/300/Quality Control/Motown/AG/Capitol
17	7 (EP)	Lil Nas X Columbia
18	SO MUCH FUN	Young Thug Young Stoner Life/300/Atlantic/AG
19	DYING TO LIVE	Kodak Black Dollaz N Dealz/Atlantic/AG
20	DREAMVILLE & J. COLE: REVENGE OF THE DREAMERS III	Various Artists Dreamville/Interscope/IGA
21	VICTORY LAP	Nipsey Hussle All Money In No Money Out/Atlantic/AG
22	STREET GOSSIP	Lil Baby Quality Control/Motown/Capitol
23	THE SEARCH	NF NF Real Music/Caroline
24	FUTURE HNRXX PRESENTS: THE WIZRD	Future Freebandz/Epic
25	FATHER OF ASAH	DJ Khaled We The Best/Epic

TOP R&B ALBUMS

POS / TITLE / ARTIST / LABEL

1	FREE SPIRIT	Khalid Right Hand/RCA
2	AMERICAN TEEN	Khalid Right Hand/RCA
3	INDIGO	Chris Brown CBE/RCA
4	ELLA MAI	Ella Mai 10 Summers/Interscope/IGA
5	17 XXXTENTACION	Bad Vibes Forever/EMPIRE
6	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	Bob Marley And The Wailers Tuff Gong/Island/UMe
7	H.E.R.	H.E.R. MBK/RCA
8	STARBOY	The Weeknd XO/Republic
9	CTRL	SZA Top Dawg/RCA
10	THE ESSENTIAL MICHAEL JACKSON	Michael Jackson Epic/Legacy
11	OVER IT	Summer Walker LVRN/Interscope/IGA
12	24K MAGIC	Bruno Mars Atlantic/AG
13	BEAUTY BEHIND THE MADNESS	The Weeknd XO/Republic
14	BALLADS 1	Joji 88rising/12Tone
15	THRILLER	Michael Jackson Epic/Legacy
16	ANTI	Rihanna Westbury Road/Roc Nation
17	HEARTBREAK ON A FULL MOON	Chris Brown RCA
18	SUNCITY	Khalid Right Hand/RCA
19	HOMECOMING: THE LIVE ALBUM	Beyonce Parkwood/Columbia
20	BLONDE	Frank Ocean Boys Don't Cry
21	TRAPSOUL	Bryson Tiller TrapSoul/RCA
22	FREUDIAN	Daniel Caesar Golden Child
23	LAST DAY OF SUMMER	Summer Walker LVRN/Interscope/IGA
24	MERRY CHRISTMAS	Mariah Carey Columbia/Legacy
25	EAST ATLANTA LOVE LETTER	6LACK LVRN/Interscope/IGA

HOT RAP SONGS

POS / TITLE / ARTIST / LABEL

1	OLD TOWN ROAD	Lil Nas X Featuring Billy Ray Cyrus Columbia
2	SUNFLOWER	Post Malone & Swae Lee Republic

NO. 1, R&B/HIP-HOP AIRPLAY

"Suge," DaBaby

3	WOW.	Post Malone Republic
4	TRUTH HURTS	Lizzo Nice Life/Atlantic
5	SICKO MODE	Travis Scott Cactus Jack/Grand Hustle/Epic
6	MIDDLE CHILD	J. Cole Dreamville/Roc Nation/Interscope
7	GOING BAD	Meek Mill Feat. Drake Young Money/Cash Money/Maybach/Republic/Atlantic
8	RAN\$OM	Lil Tecca Galactic/Republic
9	SUGE	DaBaby SouthCoast/Interscope
10	GOODBYES	Post Malone Featuring Young Thug Republic
11	ZEZE	Kodak Black Feat. Travis Scott & Offset Dollaz N Dealz/Atlantic
12	MONEY IN THE GRAVE	Drake Feat. Rick Ross OVO Sound/Republic
13	DRIP TOO HARD	Lil Baby & Gunna Young Stoner Life/Quality Control/Motown/300/Capitol
14	PLEASE ME	Cardi B & Bruno Mars Atlantic
15	MONEY	Cardi B The KSR Group/Atlantic
16	A LOT	21 Savage Slaughter Gang/Epic
17	PANINI	Lil Nas X Columbia
18	THOTIANA	Blueface Blueface/Fifth Amendment/eOne
19	POP OUT	Polo G Featuring Lil Tjay Columbia
20	WAKE UP IN THE SKY	Gucci Mane X Bruno Mars X Kodak Black Guwop/Atlantic
21	MO BAMBA	Sheek Wes Cactus Jack/G.O.O.D./Interscope
22	PURE WATER	Mustard & Migos Quality Control/Motown/10 Summers/Capitol/Interscope
23	LOOK BACK AT IT	A Boogie Wit da Hoodie Highbridge The Label/Atlantic
24	THE LONDON	Young Thug, J. Cole & Travis Scott Young Stoner Life/Atlantic/300
25	ACT UP	City Girls Quality Control/Motown/Capitol

HOT R&B SONGS

POS / TITLE / ARTIST / LABEL

1	TALK	Khalid Right Hand/RCA
2	NO GUIDANCE	Chris Brown Featuring Drake CBE/RCA
3	BETTER	Khalid Right Hand/RCA
4	GIRLS NEED LOVE	Summer Walker X Drake Frozen Moments/LVRN/Interscope
5	SLOW DANCING IN THE DARK	Joji 88rising/12Tone
6	EARFQUAKE	Tyler, The Creator Columbia
7	TRIP	Ella Mai 10 Summers/Interscope
8	SHOT CLOCK	Ella Mai 10 Summers/Interscope
9	SATURDAY NIGHTS	Khalid & Kane Brown Right Hand/RCA
10	GOOD AS HELL	Lizzo Nice Life/Atlantic
11	UNDECIDED	Chris Brown RCA
12	BEFORE I LET GO	Beyonce Parkwood/Columbia
13	ARMS AROUND YOU	XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee Bad Vibes Forever/EMPIRE/Warner Bros.
14	JUICE	Lizzo Nice Life/Atlantic
15	JUST US	DJ Khaled Featuring SZA We The Best/Epic
16	TALK TO ME	Tory Lanez & Rich The Kid Mad Love/Interscope
17	IT'S YOU	Ali Gatie LI\$N/Warner
18	HEAT	Chris Brown Featuring Gunna CBE/RCA
19	TRIGGERED	Jhene Aiko ARTclub/ARTium/Def Jam
20	NIGHTS LIKE THIS	Kehlani Feat. Ty Dolla \$ign Tsunami Mob/Atlantic
21	KARMA	Queen Naija Queen Naija/Capitol
22	COULD'VE BEEN	H.E.R. Featuring Bryson Tiller MBK/RCA
23	YOU	Jacquees Cash Money/Republic
24	PLAYING GAMES	Summer Walker LVRN/Interscope
25	WAKE UP	Travis Scott Cactus Jack/Grand Hustle/Epic

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

TOP LATIN ARTISTS

POS / ARTIST / LABEL

- 1 **BAD BUNNY** Rimas
- 2 **OZUNA** VP Entertainment/DimeloVi/Sony Music Latin
- 3 **J BALVIN** Universal Music Latino/UMLE
- 4 **ANUEL AA** Real Hasta La Muerte/GLAD Empire
- 5 **ROMEO SANTOS** Sony Music Latin
- 6 **MALUMA** Royalty World/Sony Music Latin
- 7 **DADDY YANKEE** El Cartel/UMLE
- 8 **FARRUKO** Carbon Fiber/Sony Music Latin
- 9 **KAROL G** Universal Music Latino/UMLE
- 10 **BANDA SINALOENSE MS DE SERGIO LIZARRAGA** Lizos
- 11 **NICKY JAM** La Industria/Sony Music Latin
- 12 **CHRISTIAN NODAL** Fonovisa/UMLE
- 13 **LUIS FONSI** Universal Music Latino/UMLE
- 14 **AVENTURA** The Orchard/Sony Music Latin
- 15 **SECH** Rich
- 16 **WISIN & YANDEL** Sony Music Latin
- 17 **T3R ELEMENTO** DEL
- 18 **NATTI NATASHA** Pina/Sony Music Latin
- 19 **SELENA** Capitol Latin/UMLE
- 20 **MARC ANTHONY** Sony Music Latin
- 21 **SEBASTIAN YATRA** Universal Music Latino/UMLE
- 22 **LOS ANGELES AZULES** SeiTrack/Disa/UMLE
- 23 **JHAY CORTEZ** Universal Music Latino/UMLE
- 24 **PEDRO CAPO** Sony Music Latin
- 25 **SANTANA** Starfaith/Suretone/Concord

TOP LATIN LABELS

POS / LABEL

- 1 **SONY MUSIC LATIN**
- 2 **UNIVERSAL MUSIC LATIN ENTERTAINMENT**
- 3 **RIMAS**
- 4 **GLAD EMPIRE**
- 5 **INTERSCOPE**
- 6 **WARNER**
- 7 **RICH**
- 8 **WARNER LATINA**
- 9 **EL CARTEL**
- 10 **DEL**

HOT LATIN SONGS

POS / TITLE / ARTIST / LABEL

- 1 **MIA** **Bad Bunny Featuring Drake** Rimas/OVO Sound/Warner
- 2 **TAKI TAKI** **DJ Snake** **Feat. Selena Gomez, Ozuna & Cardi B** DJ Snake/Geffen/Interscope
- 3 **CON CALMA** **Daddy Yankee** **Featuring Snow** El Cartel/UMLE
- 4 **CALMA** **Pedro Capo X Farruko** Sony Music Latin
- 5 **ELLA QUIERE BEBER** **Anuel AA & Romeo Santos** Real Hasta La Muerte/GLAD Empire
- 6 **OTRO TRAGO** **Sech, Darell, Nicky Jam, Ozuna & Anuel AA** Rich
- 7 **CALLAITA** **Bad Bunny & Jhay Cortez** Rimas
- 8 **SOLTERA** **Lunay, Daddy Yankee & Bad Bunny** Star Island
- 9 **NO ME CONOCE** **Jhay Cortez, J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 10 **TE BOTE** **Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny** Los Magicos/Flow La Movie
- 11 **BAILA BAILA BAILA** **Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA** VP Entertainment/DimeloVi/Sony Music Latin
- 12 **CHINA** **Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin** Real Hasta La Muerte

Latin trap/reggaeton star Bad Bunny closes 2019 at No. 1 on Top Latin Artists, powered in part by his debut studio album, *X 100PRE*, and *Oasis*, with J Balvin. The sets bowed at No. 1 on Top Latin Albums in January and July, respectively.



Ohio Country Music Hall of Famer

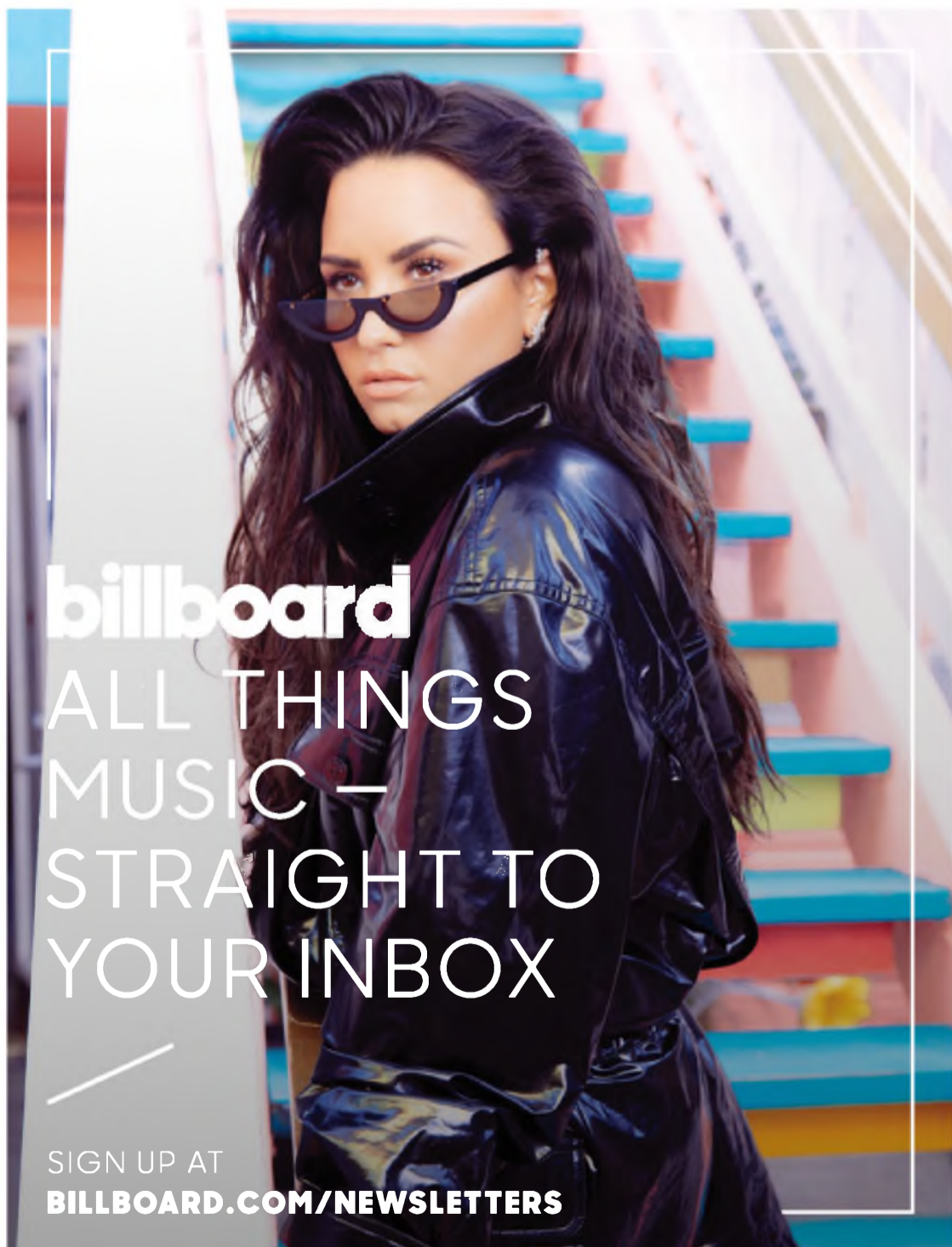
Richard Lynch

Multiple award winning,
traditional country music.

Fourth studio album, "Think I'll Carry It On" available now in fine music outlets. Watch for the second radio release from this award winning album.

"Back in 1953" coming December 2019

richardlynchband.com



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DADDY YANKEE'S "CON CALMA," FEATURING SNOW — a reworking of the latter's "Informer," a seven-week No. 1 on the all-genre Billboard Hot 100 in 1993 — **TOPPED HOT LATIN SONGS FOR 14 WEEKS** in May-August, the most for any leader on the list during the chart year.

- 13 SECRETO **Anuel AA & Karol G** Universal Music Latino/Real Hasta La Muerte/UMLE
- 14 DESPACITO **Luis Fonsi & Daddy Yankee** Feat. **Justin Bieber** Universal Music Latino/Raymond Braun/School Boy/Def Jam/Republic/UMLE
- 15 TE ROBARE **Nicky Jam X Ozuna** La Industria/Sony Music Latin
- 16 HP **Maluma** WK/Sony Music Latin
- 17 LA CANCION **J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 18 LOCO CONTIGO **DJ Snake, J. Balvin & Tyga** DJ Snake/Geffen/Interscope
- 19 AULLANDO **Wisin & Yandel & Romeo Santos** Sony Music Latin
- 20 QUE PRETENDES **J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 21 CON ALTURA **ROSALIA, J. Balvin & El Guincho** Columbia
- 22 11:00 PM **Maluma** WK/Sony Music Latin
- 23 INMORTAL **Aventura** Sony Music Latin
- 24 A TRAVES DEL VASO **Banda Los Sebastianes de Mazatlan, Sinaloa.** Fonovisa/UMLE
- 25 ADICTIVA **Daddy Yankee & Anuel AA** El Cartel/UMLE
- 26 NUNCA ES SUFICIENTE **Los Angeles Azules** Feat. **Natalia LaFourcade** SeiTrack/Disa/UMLE
- 27 AMANECE **Anuel AA X Haze** House Of Haze/Cinq
- 28 SOLO DE MI **Bad Bunny** Rimas
- 29 SI SE DA **Myke Towers x Farruko** Casablanca/One World Music/GLAD Empire
- 30 NO LO TRATES **Pitbull, Natti Natasha & Daddy Yankee** El Cartel/Pina/Mr. 305
- 31 LA ROMANA **Bad Bunny** Featuring **El Alfa** Rimas
- 32 IMPOSIBLE **Luis Fonsi + Ozuna** Universal Music Latino/UMLE
- 33 NI BIEN NI MAL **Bad Bunny** Rimas
- 34 NO TE CONTARON MAL **Christian Nodal** Fonovisa/UMLE
- 35 ADICTO **Tainy, Anuel AA & Ozuna** NEON16/Interscope
- 36 CULPABLES **Karol G & Anuel AA** Universal Music Latino/UMLE
- 37 TE SONE DE NUEVO **Ozuna** VP Entertainment/DimeloVi/Sony Music Latin
- 38 BEBE **6ix9ine** Featuring **Anuel AA** ScumGang/TenThousand Projects/UMLE
- 39 CONTRA LA PARED **Sean Paul & J Balvin** Universal Music Latino/Dutty Rock/Island/UMLE/Republic
- 40 CREEME **Karol G & Maluma** Universal Music Latino/UMLE
- 41 X **Nicky Jam x J Balvin** La Industria/Sony Music Latin
- 42 REGGAETON **J Balvin** Universal Music Latino/UMLE
- 43 SIMPLEMENTE GRACIAS **Calibre 50** Andaluz/Disa/UMLE
- 44 CARO **Bad Bunny** Rimas
- 45 AMIGOS CON DERECHOS **Reik & Maluma** Sony Music Latin
- 46 SI SUPIERAS **Daddy Yankee & Wisin & Yandel** El Cartel/UMLE
- 47 POR SIEMPRE MI AMOR **Banda Sinaloense MS de Sergio Lizarraga** Lizos
- 48 ME GUSTA **Natti Natasha** Pina/Sony Music Latin
- 49 RUNAWAY **Sebastian Yatra, Daddy Yankee, Jonas Brothers & Natti Natasha** Universal Music Latino/UMLE
- 50 VERTE IR **DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago** Hear This Music/Sony Music Latin

TOP LATIN ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 X 100PRE **Bad Bunny** Rimas
- 2 AURA **Ozuna** VP Entertainment/DimeloVi/Sony Music Latin
- 3 ODISEA **Ozuna** VP Entertainment/DimeloVi/Sony Music Latin
- 4 REAL HASTA LA MUERTE **Anuel AA** Real Hasta La Muerte/GLAD Empire
- 5 OASIS **J Balvin & Bad Bunny** Universal Music Latino/UMLE
- 6 VIDA **Luis Fonsi** Universal Music Latino/UMLE
- 7 VIBRAS **J Balvin** Universal Music Latino/UMLE
- 8 TODAVIA ME AMAS: LO MEJOR DE AVENTURA **Aventura** The Orchard/Sony Music Latin



Karol G's sophomore set, *Ocean*, became the year's highest-charting title by a female artist on the weekly Top Latin Albums tally, arriving at its No. 2 peak in May.

- 9 SUENOS **Sech** Rich
- 10 GANGALEE **Farruko** Sony Music Latin
- 11 11:11 **Maluma** WK/Sony Music Latin
- 12 UTOPIA **Romeo Santos** Sony Music Latin
- 13 ONES **Selena** Capitol Latin/UMLE
- 14 OCEAN **Karol G** Universal Music Latino/UMLE
- 15 FORMULA: VOL. 2 **Romeo Santos** Sony Music Latin
- 16 FENIX **Nicky Jam** La Industria/Sony Music Latin
- 17 F.A.M.E. **Maluma** Royalty World/Sony Music Latin
- 18 ME DEJE LLEVAR **Christian Nodal** JG/Fonovisa/UMLE
- 19 AFRICA SPEAKS **Santana** Starfaith/Suretone/Concord
- 20 LOS CAMPEONES DEL PUEBLO / THE BIG LEAGUES **Wisin & Yandel** Sony Music Latin
- 21 GOLDEN **Romeo Santos** Sony Music Latin
- 22 THE GREEN TRIP **T3r Elemento** DEL
- 23 EL DORADO **Shakira** Sony Music Latin
- 24 FAMOUZ **Jhay Cortez** Universal Music Latino/UMLE
- 25 ILUMINATTI **Natti Natasha** Pina/Sony Music Latin
- 26 CON TODAS LAS FUERZAS **Banda Sinaloense MS de Sergio Lizarraga** Lizos/Sony Music Latin
- 27 LA MEJOR VERSION DE MI **Banda Sinaloense MS de Sergio Lizarraga** Lizos/Sony Music Latin
- 28 QUE BENDICION **Banda Sinaloense MS de Sergio Lizarraga** Lizos
- 29 UNDERGROUND **T3r Elemento** Parral/La Red

- 30 ENERGIA **J Balvin** Capitol Latin/UMLE
- 31 FORMULA: VOL. 1 **Romeo Santos** Sony Music Latin
- 32 EL KARMA **Ariel Camacho y Los Plebes del Rancho** DEL/Sony Music Latin
- 33 CLIMAXXX **Dalex** Rich
- 34 MANTRA **Sebastian Yatra** Universal Music Latino/UMLE
- 35 BARRIO FINO **Daddy Yankee** El Cartel
- 36 ESTO SI ES CUMBIA **Los Angeles Azules** SeiTrack/Disa/UMLE
- 37 VICTORY **Wisin** Sony Music Latin
- 38 DEL BARRIO HASTA AQUI **Fuerza Regida** Lumbre/Rancho Humilde
- 39 DON OMAR PRESENTS: MEET THE ORPHANS: THE KING IS BACK. **Don Omar** Orfanato/Machete/UMLE
- 40 AHORA **Christian Nodal** Fonovisa/UMLE
- 41 SEX AND LOVE **Enrique Iglesias** Republic/UMLE
- 42 40 ANOS **Marco Antonio Solis** Fonovisa/UMLE
- 43 HOMERUN **Paulo Londra** Big Ligas/Warner Latina
- 44 CNCO **CNCO** Sony Music Latin
- 45 EXILIADOS ES LA BAHIA: LO MEJOR DE MANA **Mana** Warner Latina
- 46 PA LAS VIBRAS **Herencia de Patrones** Lumbre/Rancho Humilde
- 47 BENDECIDO **Lenin Ramirez** DEL
- 48 PARA AVENTURAS Y CURIOSIDADES **Mau y Ricky** Sony Music Latin
- 49 OPUS **Marc Anthony** Sony Music Latin
- 50 AHORA **Reik** Sony Music Latin



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TOP CHRISTIAN ARTISTS

POS / ARTIST / LABEL

1	LAUREN DAIGLE Centricity/12Tone/Capitol CMG
2	FOR KING & COUNTRY Curb-Word
3	KANYE WEST G.O.O.D./Def Jam
4	HILLSONG UNITED Hillsong/Sparrow/Capitol CMG
5	CASTING CROWNS Beach Street/Reunion/PLG
6	ELEVATION WORSHIP Elevation Worship/PLG
7	HILLSONG WORSHIP Hillsong/Sparrow/Capitol CMG
8	MERCYME Fair Trade/PLG
9	SKILLET Hear It Loud/Atlantic/PLG
10	BETHEL MUSIC Bethel
11	CHRIS TOMLIN Rivermusic/Sparrow/Capitol CMG
12	TAUREN WELLS Reunion/PLG
13	CROWDER sixsteps/Sparrow/Capitol CMG
14	TOBYMAC ForeFront/Capitol CMG
15	ZACH WILLIAMS Essential/PLG
16	DANNY GOKEY Sparrow/Capitol CMG
17	CORY ASBURY Bethel
18	PHIL WICKHAM Fair Trade/PLG
19	I AM THEY Essential/PLG
20	WE ARE MESSENGERS Curb-Word
21	PAT BARRETT Bowyer & Bow/Sparrow/Capitol CMG
22	JOSH TURNER MCA Nashville/Capitol CMG
23	JEREMY CAMP Stolen Pride/Sparrow/Capitol CMG
24	JONATHAN DAVID & MELISSA HELSER Bethel
25	VERTICAL WORSHIP Essential Worship/PLG

TOP CHRISTIAN LABELS

POS / LABEL

1	CAPITOL CHRISTIAN MUSIC GROUP
2	PROVIDENT LABEL GROUP
3	CENTRICITY
4	CURB-WORD
5	DEF JAM
6	BETHEL
7	FAIR TRADE
8	ELEVATION WORSHIP
9	GOTEE
10	DREAM

HOT CHRISTIAN SONGS

POS / TITLE / ARTIST / LABEL

1	YOU SAY Lauren Daigle Centricity
2	GOD ONLY KNOWS for KING & COUNTRY Curb-Word
3	RAISE A HALLELUJAH Bethel Music, Jonathan David Helser & Melissa Helser Bethel
4	RESCUE Lauren Daigle Centricity
5	HAVEN'T SEEN IT YET Danny Gokey Sparrow/Capitol CMG
6	WHO YOU SAY I AM Hillsong Worship Hillsong/Sparrow/Capitol CMG
7	ONLY JESUS Casting Crowns Beach Street/Reunion/PLG
8	RESURRECTING Elevation Worship Essential Worship/Elevation Worship
9	NOBODY Casting Crowns Feat. Matthew West Beach Street/Reunion/PLG
10	SCARS I AM THEY Essential/PLG
11	LOOK UP CHILD Lauren Daigle Centricity
12	GOD'S NOT DONE WITH YOU Tauren Wells Reunion/PLG

13	SYMPHONY Switch Featuring Dillon Chase Dream
14	MAYBE IT'S OK We Are Messengers Curb-Word
15	YES I WILL Vertical Worship Essential Worship/PLG
16	BEST NEWS EVER MercyMe Fair Trade
17	KNOWN Tauren Wells Reunion/PLG
18	BUILD MY LIFE Pat Barrett Bowyer & Bow/Sparrow/Capitol CMG
19	STAND IN YOUR LOVE Josh Baldwin Bethel
20	DEAD MAN WALKING Jeremy Camp Stolen Pride/Sparrow/Capitol CMG
21	FOLLOW GOD Kanye West G.O.O.D./Def Jam
22	RECKLESS LOVE Cory Asbury Bethel
23	HEAD ABOVE WATER Avril Lavigne Avril Lavigne/BMG
24	REASON Unspoken Centricity
25	ALIVE Big Daddy Weave Curb-Word
26	LET IT RAIN (IS THERE ANYBODY) Crowder Feat. Mandisa sixsteps/Sparrow/Capitol CMG
27	RED LETTERS Crowder sixsteps/Sparrow/Capitol CMG
28	CHURCH (TAKE ME BACK) Cochren & Co. Gotee
29	TILL I FOUND YOU Phil Wickham Fair Trade
30	RESCUE STORY Zach Williams Essential/PLG
31	THE CHRISTMAS SONG Lauren Daigle Centricity

32	EVERYTHING tobyMac ForeFront/Capitol CMG
33	EVEN THEN Micah Tyler Fair Trade
34	GREATNESS OF OUR GOD newsboys Fair Trade
35	FEAR NO MORE Building 429 3rd Wave/The Fuel
36	CLOSED ON SUNDAY Kanye West G.O.O.D./Def Jam
37	IS HE WORTHY? Chris Tomlin Rivermusic/Sparrow/Capitol CMG
38	JOY. for KING & COUNTRY Curb-Word
39	WITH LIFTED HANDS Ryan Stevenson Gotee
40	FIGHTING FOR ME Riley Clemmons Sparrow/Capitol CMG
41	SELAH Kanye West G.O.O.D./Def Jam
42	SURVIVOR Zach Williams Essential/PLG
43	ON GOD Kanye West G.O.O.D./Def Jam
44	PRIZE WORTH FIGHTING FOR Jamie Kimmett Reunion/PLG
45	BURN THE SHIPS for KING & COUNTRY Curb-Word
46	EVERYTHING WE NEED Kanye West Feat. Ty Dolla \$ign & Ant Clemons G.O.O.D./Def Jam
47	I'M GONNA LET IT GO Jason Gray Centricity
48	WHOLE HEART (HOLD ME NOW) Hillsong UNITED Hillsong/Sparrow/Capitol CMG
49	USE THIS GOSPEL Kanye West Feat. Clipse & Kenny G G.O.O.D./Def Jam
50	CHANGED Jordan Feliz Centricity

Lauren Daigle leads the Top Christian Artists ranking for the second straight year, while her 2018 LP, *Look Up Child*, likewise repeats at No. 1 on the Top Christian Albums retrospective.



TOP CHRISTIAN ALBUMS

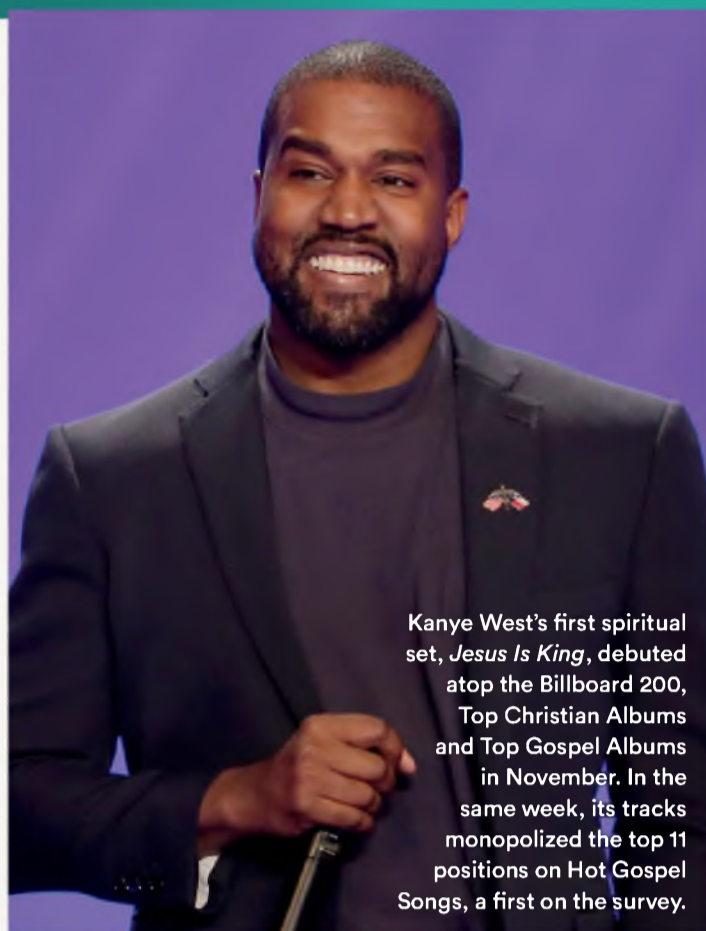
POS / TITLE / ARTIST / LABEL

- 1 LOOK UP CHILD **Lauren Daigle** Centricity/12Tone
- 2 JESUS IS KING (SOUNDTRACK) **Kanye West** G.O.O.D./Def Jam
- 3 HOW CAN IT BE **Lauren Daigle** Centricity/Capitol CMG
- 4 BURN THE SHIPS **for KING & COUNTRY** Curb-Word
- 5 PEOPLE **Hillsong UNITED** Hillsong/Sparrow/Capitol CMG
- 6 I CAN ONLY IMAGINE: THE VERY BEST OF MERCYME **MercyMe** Fair Trade/PLG
- 7 ONLY JESUS **Casting Crowns** Beach Street/Reunion/PLG
- 8 THERAPY SESSION **NF** Capitol CMG
- 9 THE ELEMENTS **tobyMac** ForeFront/Capitol CMG
- 10 CHAIN BREAKER **Zach Williams** Essential/PLG
- 11 I SERVE A SAVIOR **Josh Turner** MCA Nashville/Capitol CMG
- 12 THERE IS MORE **Hillsong Worship** Hillsong/Sparrow/Capitol CMG
- 13 PRECIOUS MEMORIES COLLECTION **Alan Jackson** ARC/EMI Nashville/Capitol CMG
- 14 VICTORY: RECORDED LIVE **Bethel Music** Bethel
- 15 LIFER **MercyMe** Fair Trade/PLG
- 16 HERE AS IN HEAVEN **Elevation Worship** Elevation Worship/Essential Worship/PLG
- 17 MANSION **NF** Capitol CMG
- 18 AWAKE **Skillet** Ardent/Fair Trade/Atlantic/PLG
- 19 I KNOW A GHOST **Crowder** sixsteps/Sparrow/Capitol CMG
- 20 HILLS AND VALLEYS **Tauren Wells** Reunion/PLG
- 21 WONDER **Hillsong UNITED** Hillsong/Sparrow/Capitol CMG
- 22 UNLEASHED **Skillet** Hear It Loud/Atlantic/Curb-Word
- 23 HALLELUJAH HERE BELOW **Elevation Worship** Elevation Worship/PLG
- 24 WOW HITS 2019 **Various Artists** PLG/Curb-Word/Capitol CMG
- 25 LET THERE BE LIGHT **Hillsong Worship** Hillsong/Sparrow/Capitol CMG

NO. 1 CHRISTIAN AIRPLAY

“God Only Knows,” for KING & COUNTRY

- 26 HOW GREAT IS OUR GOD: THE ESSENTIAL COLLECTION **Chris Tomlin** sixsteps/Sparrow/Capitol CMG
- 27 ELVIS: ULTIMATE GOSPEL **Elvis Presley** RCA/Sony Strategic Marketing Group/Legacy
- 28 RECKLESS LOVE **Cory Asbury** Bethel
- 29 ZION **Hillsong UNITED** Hillsong/Sparrow/Capitol CMG
- 30 RUN WILD. LIVE FREE. LOVE STRONG. **for KING & COUNTRY** Fervent/Curb-Word
- 31 VICTORIOUS **Skillet** Hear It Loud/Atlantic/PLG
- 32 HOLY ROAR **Chris Tomlin** Rivermusic/Sparrow/Capitol CMG
- 33 THIS IS NOT A TEST **tobyMac** ForeFront/Capitol CMG
- 34 NEVER LOSE SIGHT **Chris Tomlin** sixsteps/Sparrow/Capitol CMG
- 35 THERE IS A CLOUD **Elevation Worship** Elevation Worship/Essential Worship/PLG
- 36 LIVING HOPE **Phil Wickham** Fair Trade/PLG
- 37 BEHOLD: A CHRISTMAS COLLECTION **Lauren Daigle** Centricity/Capitol CMG
- 38 ALL THINGS WORK TOGETHER **Lecrae** Reach/Columbia
- 39 HAVEN'T SEEN IT YET **Danny Gokey** Sparrow/Capitol CMG
- 40 CHRISTMAS EVE AND OTHER STORIES **Trans-Siberian Orchestra** Lava/Atlantic/Curb-Word
- 41 DIFFERENT **Micah Tyler** Fair Trade/PLG
- 42 AMERICAN PRODIGAL **Crowder** sixsteps/Sparrow/Capitol CMG
- 43 WE WILL NOT BE SHAKEN **Bethel Music** Bethel
- 44 YOU MAKE ME BRAVE: LIVE AT THE CIVIC **Bethel Music** Bethel
- 45 ALL THE PEOPLE SAID AMEN **Matt Maher** Essential/PLG
- 46 THE PEACE PROJECT **Hillsong Worship** Hillsong/Sparrow/Capitol CMG
- 47 NEON STEEPLE **Crowder** sixsteps/Sparrow/Capitol CMG
- 48 HARD LOVE **NEEDTOBREATHE** Atlantic/Curb-Word
- 49 LET IT BE CHRISTMAS **Alan Jackson** ARC/Gaither/Capitol CMG
- 50 TRIAL & TRIUMPH **I AM THEY** Essential/PLG



Kanye West's first spiritual set, *Jesus Is King*, debuted atop the Billboard 200, Top Christian Albums and Top Gospel Albums in November. In the same week, its tracks monopolized the top 11 positions on Hot Gospel Songs, a first on the survey.

TOP GOSPEL LABELS

POS / LABEL

- 1 DEF JAM
- 2 PROVIDENT LABEL GROUP
- 3 CAPITOL CHRISTIAN MUSIC GROUP
- 4 EONE
- 5 LEGACY
- 6 TILLYMANN
- 7 TYSCOT
- 8 CAPITOL
- 9 BLACKSMOKE
- 10 RHINO

TOP GOSPEL ARTISTS

POS / ARTIST / LABEL

- 1 KANYE WEST G.O.O.D./Def Jam
- 2 KIRK FRANKLIN Fo Yo Soul/RCA/RCA Inspiration/PLG
- 3 TASHA COBBS LEONARD Motown Gospel/Capitol CMG
- 4 KORYN HAWTHORNE RCA Inspiration/PLG
- 5 TAMELA MANN TillyMann
- 6 TORI KELLY SchoolBoy/Capitol
- 7 JONATHAN MCREYNOLDS eOne
- 8 THE TRI-CITY SINGERS RCA Nashville/PLG
- 9 MARVIN SAPP Verity/RCA Inspiration/PLG
- 10 ANTHONY BROWN & GROUP THERAPY Key Of A/Tyscot/Fair Trade/PLG
- 11 TRAVIS GREENE RCA Inspiration/PLG
- 12 FRED HAMMOND F Hammond/Heritage Music
- 13 WILLIAM MURPHY RCA Inspiration/PLG
- 14 JEKALYN CARR Lunjeal
- 15 ZACARDI CORTEZ Blacksmoke/WorldWide
- 16 TODD DULANEY eOne
- 17 MARANDA CURTIS C Bazz/Butterfly Works/RED Alliance/Fair Trade/PLG
- 18 JASON NELSON RCA Inspiration/PLG
- 19 J.J. HAIRSTON & YOUTHFUL PRAISE JamesTown/eOne
- 20 JOHN P. KEE Kee/eOne
- 21 JOSHUA ROGERS Mixed Bag
- 22 KELONTAE GAVIN Marquis Boone/Tyscot/GoDigiPath
- 23 ISABEL DAVIS Global Ministry/Uncle G/eOne
- 24 BEBE WINANS Regimen
- 25 BRIAN COURTNEY WILSON Motown Gospel/Capitol CMG

HOT GOSPEL SONGS

POS / TITLE / ARTIST / LABEL

- 1 LOVE THEORY **Kirk Franklin** Fo Yo Soul/RCA/RCA Inspiration/PLG
- 2 FOLLOW GOD **Kanye West** G.O.O.D./Def Jam
- 3 DELIVER ME (THIS IS MY EXODUS) **Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson** RCA Inspiration/PLG
- 4 WON'T HE DO IT **Koryn Hawthorne** RCA Inspiration/PLG
- 5 CLOSED ON SUNDAY **Kanye West** G.O.O.D./Def Jam
- 6 SELAH **Kanye West** G.O.O.D./Def Jam
- 7 YOU KNOW MY NAME (LIVE) **Tasha Cobbs Leonard** Motown Gospel
- 8 ON GOD **Kanye West** G.O.O.D./Def Jam
- 9 EVERYTHING WE NEED **Kanye West Feat. Ty Dolla \$ign & Ant Clemons** G.O.O.D./Def Jam
- 10 UNSTOPPABLE **Koryn Hawthorne** RCA Inspiration/PLG
- 11 USE THIS GOSPEL **Kanye West Feat. Clipse & Kenny G** G.O.O.D./Def Jam
- 12 GOD IS **Kanye West** G.O.O.D./Def Jam
- 13 EVERY HOUR **Kanye West Feat. Sunday Service Choir** G.O.O.D./Def Jam
- 14 NEVER ALONE **Tori Kelly Feat. Kirk Franklin** SchoolBoy/Capitol/Motown Gospel
- 15 BLESSINGS ON BLESSINGS **Anthony Brown & group therAPy** Key Of A/Fair Trade/Tyscot
- 16 FOREVER **Jason Nelson** RCA Inspiration/PLG
- 17 MAKE ROOM **Jonathan McReynolds** eOne
- 18 WATER **Kanye West Featuring Ant Clemons** G.O.O.D./Def Jam
- 19 HANDS ON **Kanye West Feat. Fred Hammond** G.O.O.D./Def Jam
- 20 JESUS IS LORD **Kanye West** G.O.O.D./Def Jam
- 21 YOU'RE DOING IT ALL AGAIN **Todd Dulaney Feat. Nicole Harris** eOne
- 22 IT'S YOURS **Jekalyn Carr** Lunjeal
- 23 VICTORY **Fred Jerkins Featuring Last Call** DarkChild Gospel
- 24 MIRACLE WORKER **JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr.** JamesTown
- 25 POUR YOUR OIL **Joshua Rogers** Mixed Bag

TOP GOSPEL ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 JESUS IS KING (SOUNDTRACK) **Kanye West** G.O.O.D./Def Jam
- 2 LONG LIVE LOVE **Kirk Franklin** Fo Yo Soul/RCA/RCA Inspiration/PLG
- 3 HEART. PASSION. PURSUIT **Tasha Cobbs Leonard** Motown Gospel/Capitol CMG
- 4 HIDING PLACE **Tori Kelly** SchoolBoy/Capitol
- 5 UNSTOPPABLE **Koryn Hawthorne** RCA Inspiration/PLG
- 6 PLAYLIST: THE VERY BEST OF MARVIN SAPP **Marvin Sapp** Verity/Legacy
- 7 GOSPEL GREATS **Aretha Franklin** Atlantic/Flashback/Rhino
- 8 THE ESSENTIAL KIRK FRANKLIN **Kirk Franklin** Fo Yo Soul/Verity/Legacy
- 9 HEART. PASSION. PURSUIT: LIVE AT PASSION CITY CHURCH **Tasha Cobbs Leonard** Motown Gospel/Capitol CMG
- 10 MAKE ROOM **Jonathan McReynolds** eOne
- 11 GRACE (EP) **Tasha Cobbs** Motown Gospel/Capitol CMG
- 12 THE HILL **Travis Greene** RCA Inspiration/PLG
- 13 WOW GOSPEL 2019 **Various Artists** Motown Gospel/Curb-Word/RCA Inspiration/PLG
- 14 ONE PLACE: LIVE **Tasha Cobbs** Motown Gospel/Capitol CMG
- 15 BEST DAYS **Tamela Mann** TillyMann
- 16 HELLO FEAR **Kirk Franklin** Fo Yo Soul/Verity/RCA Inspiration/PLG
- 17 THE BEST OF FRED HAMMOND **Fred Hammond** Verity/PLG
- 18 ONE WAY **Tamela Mann** TillyMann
- 19 GOSHEN **Donald Lawrence Presents The Tri-City Singers** RCA Inspiration/PLG
- 20 SETTLE HERE **William Murphy** RCA Inspiration/PLG
- 21 THE CRY: A LIVE WORSHIP EXPERIENCE **William McDowell** Delivery Room/Integrity
- 22 ALTARED **Anthony Evans** Sherman James
- 23 THE BEST OF ME **Yolanda Adams** Elektra/Atlantic/AG
- 24 THE NU NATION PROJECT **Kirk Franklin** Gospo Centric/RCA/RCA Inspiration/PLG
- 25 YOUR GREAT NAME **Todd Dulaney** eOne

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

TOP DANCE/ ELECTRONIC ARTISTS

POS / ARTIST / LABEL

- 1 **THE CHAINSMOKERS** Disruptor/Columbia
- 2 **MARSHMELLO** Joytime Collective
- 3 **DJ SNAKE** DJ Snake/Geffen/IGA
- 4 **LADY GAGA** Interscope/IGA
- 5 **AVICII** Geffen/IGA
- 6 **ODESZA** Foreign Family Collective/Counter
- 7 **ILLENIU** Astralwerks
- 8 **CALVIN HARRIS** Columbia
- 9 **ALAN WALKER** MER Musikk/RCA
- 10 **CLEAN BANDIT** Big Beat/Atlantic/AG
- 11 **DAVID GUETTA** What A Music/Parlophone/Warner
- 12 **KYGO** Kygo AS/Ultra
- 13 **MAJOR LAZER** Mad Decent
- 14 **JONAS BLUE** Positiva/Astralwerks
- 15 **DIPLO** Mad Decent/Columbia
- 16 **GORILLAZ** Parlophone/Warner
- 17 **SAM FELDT** Spinnin'
- 18 **GRYFFIN** Darkroom/Interscope/IGA
- 19 **DAFT PUNK** Daft Life/Columbia
- 20 **JAMES BLAKE** Polydor/Republic
- 21 **ZEDD** Interscope/IGA
- 22 **MARTIN GARRIX** STMPD RCRDS/RCA
- 23 **STEVE AOKI** Ultra
- 24 **GREY** #808080
- 25 **RL GRIME** WeDidIt

TOP DANCE/ELECTRONIC LABELS

POS / LABEL

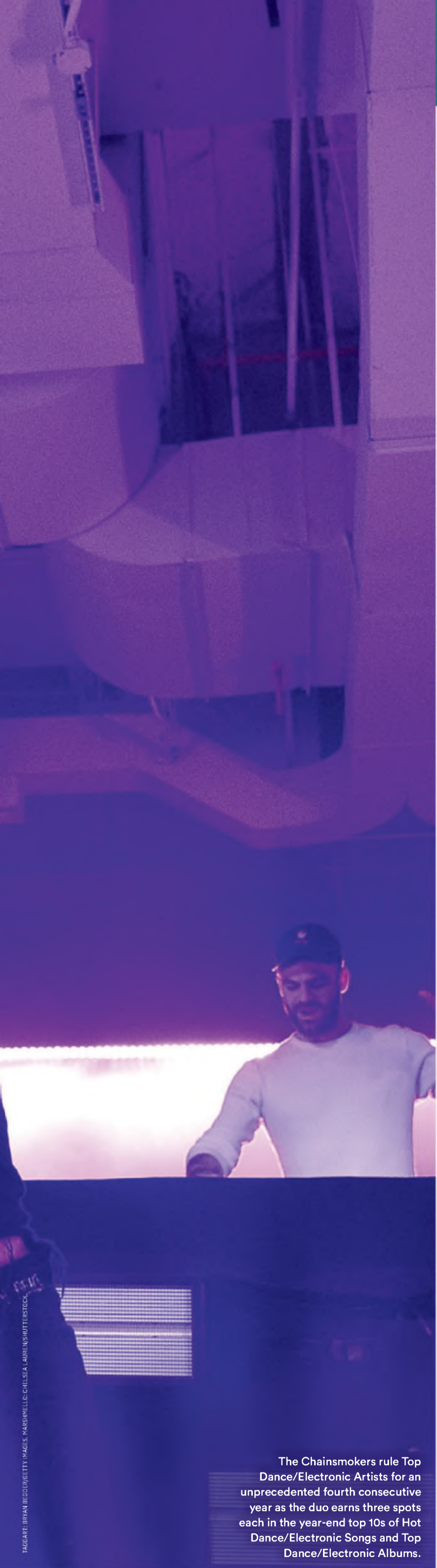
- 1 **COLUMBIA**
- 2 **INTERSCOPE GEFLEN A&M**
- 3 **CAPITOL**
- 4 **RCA**
- 5 **JOYTIME COLLECTIVE**
- 6 **ATLANTIC GROUP**
- 7 **COUNTER**
- 8 **REPUBLIC**
- 9 **ASTRALWERKS**
- 10 **ULTRA**

HOT DANCE/ELECTRONIC SONGS

POS / TITLE / ARTIST / LABEL

- 1 **HAPPIER** Marshmello & Bastille Joytime Collective/Astralwerks/Capitol
- 2 **TAKI TAKI** DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DJ Snake/Geffen/Interscope
- 3 **CLOSE TO ME** Ellie Goulding X Diplo Feat. Swae Lee Polydor/Interscope
- 4 **HERE WITH ME** Marshmello Feat. CHVRCHES Joytime Collective/Glassnote/Republic
- 5 **THE MIDDLE** Zedd, Maren Morris & Grey Interscope
- 6 **THIS FEELING** The Chainsmokers Feat. Kelsea Ballerini Disruptor/Columbia
- 7 **WHO DO YOU LOVE** The Chainsmokers Feat. 5 Seconds Of Summer Disruptor/Columbia
- 8 **CALL YOU MINE** The Chainsmokers & Bebe Rexha Disruptor/Columbia
- 9 **HIGHER LOVE** Kygo X Whitney Houston RCA
- 10 **GOOD THINGS FALL APART** Illenium & Jon Bellion Astralwerks/Capitol
- 11 **LOST IN THE FIRE** Gesaffelstein & The Weeknd Columbia





The Chainsmokers rule Top Dance/Electronic Artists for an unprecedented fourth consecutive year as the duo earns three spots each in the year-end top 10s of Hot Dance/Electronic Songs and Top Dance/Electronic Albums.

TAGGART: BRYAN BEDDOER/GETTY IMAGES; MARSHMELLO: CHELSEA LAUREN SHUTTERSTOCK

NO. 1, DANCE CLUB SONGS

“Go Slow,” Gorgon City & Kaskade Featuring Romeo

- 12 SOS Avicii Featuring Aloe Blacc Avicii AB/Geffen/Interscope
- 13 ELECTRICITY Silk City x Dua Lipa Columbia
- 14 SUMMER DAYS Martin Garrix Feat. Macklemore & Patrick Stump STMPD RCRDS/RCA
- 15 POST MALONE Sam Feldt Featuring RANI Spinnin'/Warner
- 16 TAKEAWAY The Chainsmokers & Illenium Feat. Lennon Stella Disruptor/Columbia
- 17 BODY Loud Luxury Featuring Brando Armada
- 18 365 Zedd & Katy Perry Capitol/Interscope
- 19 ON MY WAY Alan Walker, Sabrina Carpenter & Farruko MER Musikk/RCA
- 20 PIECE OF YOUR HEART Meduza Feat. GOODBOYS Virgin/Astralwerks/Capitol
- 21 GIANT Calvin Harris & Rag'n'Bone Man Columbia
- 22 RIDE IT. DJ Regard Ministry Of Sound/Epic
- 23 HOPE The Chainsmokers Featuring Winona Oak Disruptor/Columbia
- 24 SO CLOSE NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts ToWonder/Island/Republic
- 25 I FOUND YOU benny blanco & Calvin Harris Friends Keep Secrets/Interscope
- 26 ONE KISS Calvin Harris & Dua Lipa Columbia
- 27 PROMISES Calvin Harris & Sam Smith Capitol/Columbia
- 28 CARRY ON Kygo & Rita Ora RCA
- 29 LILY Alan Walker, K-391 & Emelie Hollow MER Musikk/RCA
- 30 HEAVEN Avicii Avicii AB/Geffen/Interscope
- 31 WTF HUGEL Featuring Amber Van Day Big Beat/Atlantic
- 32 DARKSIDE Alan Walker Feat. Au/Ra & Tomine Market MER Musikk/RCA
- 33 WASTE IT ON ME Steve Aoki Featuring BTS Ultra
- 34 JACKIE CHAN Tiesto & Dzeko Feat. Preme & Post Malone Musical Freedom/PM:AM/Casablanca/Republic
- 35 BAILA CONMIGO Dayvi & Victor Cardenas Feat. Kelly Ruiz Titular/Sony Music Latin
- 36 RESCUE ME Marshmello Feat. A Day To Remember Joytime Collective
- 37 CRAB RAVE Noisestorm Monstercat
- 38 HAPPY NOW Kygo Featuring Sandro Cavazza Kygo AS/Ultra
- 39 SAY MY NAME David Guetta, Bebe Rexha & J Balvin What A Music/Parlophone/Atlantic
- 40 RITUAL Tiesto, Jonas Blue & Rita Ora Musical Freedom/AM:PM/Casablanca/Republic
- 41 QUE CALOR Major Lazer & J Balvin Feat. El Alfa Mad Decent
- 42 ALONE Marshmello Monstercat
- 43 MILE HIGH James Blake Feat. Metro Boomin & Travis Scott Polydor/Republic

- 44 THINK ABOUT YOU Kygo Feat. Valerie Broussard Kygo AS/Ultra/RCA
- 45 TOY Netta Tedy/S-Curve
- 46 WITH YOU Kaskade & Meghan Trainor Epic
- 47 BONES Galantis Featuring OneRepublic Big Beat/Atlantic/EMG
- 48 NOT OK Kygo & Chelsea Cutler Kygo AS/Ultra/RCA
- 49 FACE MY FEARS Hikaru Utada & Skrillex Epic Japan/Sony Masterworks
- 50 BEACH HOUSE The Chainsmokers Disruptor/Columbia

TOP DANCE/ ELECTRONIC ALBUMS

POS / TITLE / ARTIST / LABEL

- 1 MARSHMELLO: FORTNITE EXTENDED SET Marshmello Joytime Collective
- 2 THE FAME Lady Gaga Streamline/KonLive/Cherrytree/Interscope/IGA
- 3 SICK BOY The Chainsmokers Disruptor/Columbia
- 4 COLLAGE (EP) The Chainsmokers Disruptor/Columbia
- 5 MEMORIES...DO NOT OPEN The Chainsmokers Disruptor/Columbia
- 6 A MOMENT APART ODESZA Foreign Family Collective/Counter
- 7 DIFFERENT WORLD Alan Walker MER Musikk/RCA
- 8 WHAT IS LOVE? Clean Bandit Big Beat/Atlantic/AG
- 9 FUNK WAV BOUNCES VOL. 1 Calvin Harris Columbia
- 10 WORLD WAR JOY (EP) The Chainsmokers Disruptor/Columbia
- 11 TIM Avicii Avicii AB/Geffen/IGA
- 12 MAJOR LAZER ESSENTIALS Major Lazer Mad Decent
- 13 DEMON DAYS Gorillaz Parlophone/Warner
- 14 TRUE Avicii PRMD/Island
- 15 BLUE Jonas Blue Positiva/Astralwerks
- 16 IN RETURN ODESZA Foreign Family Collective/Counter
- 17 NOTHING BUT THE BEAT David Guetta What A Music/Parlophone/Atlantic/AG
- 18 ASCEND Illenium Astralwerks
- 19 CARTE BLANCHE DJ Snake DJ Snake/Geffen/IGA
- 20 AWAKE Illenium Kasaya/Seeking Blue
- 21 URBAN FLORA Alina Baraz & Galimatias Ultra/Mom + Pop
- 22 RANDOM ACCESS MEMORIES Daft Punk Daft Life/Columbia
- 23 KIDS IN LOVE Kygo Kygo AS/Ultra
- 24 ENCORE DJ Snake DJ Snake/Interscope/IGA
- 25 ASSUME FORM James Blake Polydor/Republic

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.



Marshmello and Bastille's “Happier” dominates 2019's Hot Dance/Electronic Songs review, as well as those for Dance/Electronic Streaming Songs, Dance/Electronic Digital Song Sales and Dance/Mix Show Airplay.

A DECADE OF SUCCESS

The live-music business celebrates a number of historic milestones as the 2010s come to an end

BY DAVE BROOKS

HOW DID SO MANY ARTISTS break touring records in 2019? Simple: They never stopped performing. Four of the biggest tours of 2019 made *Billboard's* Top Tours of All-Time list, a first for the industry.

These days, more top-tier outings are stretching on for three years or more, uprooting how the business thinks about touring cycles and year-over-year comparisons.

In August, Ed Sheeran broke the record for the highest-grossing tour of all time with the conclusion of his *÷ (Divide)* tour, but it took him more than twice as many shows as U2's Vertigo Tour — 258 for Sheeran, who toured nonstop for three-and-a-half years, versus 110 for U2, which played four to six months a year for three years from 2009 to 2011.

Meanwhile, Guns N' Roses' Not in This Lifetime... Tour feels like it might not end in this lifetime. After Axl Rose, Slash and Duff McKagan reunited in 2016, the band has been playing the same tour, grossing \$584.2 million over 159 shows — making it possibly one of the longest treks of all time. The Rolling Stones' No Filter stadium run stretched for three years (2017-19), while Metallica's WorldWired Tour is still ongoing, playing a mix of stadiums and arenas after launching in 2017. And Roger Waters' *The Wall* Live tour (2010-13) grossed \$458 million from playing the most arena shows in the modern era, with 219.

Generally, longer tours are considered a net positive for the concert industry — more international dates at a time when global expansion is driving most growth in the business — but it's unclear if the general year-over-year approach to financial reporting accurately reflects what's happening in the business.

“The strength of any particular year is based on which artists decide to tour, and promoters are increasingly taking a longer-term view,”



Sheeran claims the No. 1 spot on Top 40 Tours for the second year in a row with a gross of \$223.7 million. He's the first artist to rule consecutively since The Rolling Stones in 1998-99.

TOP 40 TOURS

	ARTIST(S)	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ED SHEERAN	\$223,653,796	2,587,445	54
2	PINK	\$216,907,389	1,816,917	68
3	BTS	\$196,414,822	1,611,963	42
4	ELTON JOHN	\$193,969,305	1,461,089	105
5	THE ROLLING STONES	\$177,806,770	784,652	16
6	METALLICA	\$177,434,939	1,734,159	46
7	ARIANA GRANDE	\$118,279,032	1,086,969	77
8	PAUL McCARTNEY	\$113,705,245	830,035	32
9	BACKSTREET BOYS	\$92,310,105	999,242	95
10	KISS	\$88,707,212	855,752	72
11	CHER	\$83,115,897	684,370	66
12	SHAWN MENDES	\$82,678,309	1,120,741	90
13	MICHAEL BUBLÉ	\$80,055,915	667,927	58
14	JONAS BROTHERS	\$78,698,351	727,544	51
15	SPICE GIRLS	\$78,203,580	697,357	13
16	BILLY JOEL	\$76,804,820	598,963	22
17	POST MALONE	\$75,906,144	736,683	55
18	JUSTIN TIMBERLAKE	\$75,650,311	567,965	38
19	EAGLES	\$73,646,789	410,404	29
20	HUGH JACKMAN	\$70,710,437	792,537	69
21	CÉLINE DION	\$69,102,236	355,872	62
22	JOHN MAYER	\$66,114,556	628,353	51
23	ERIC CHURCH	\$65,045,296	718,025	48
24	BOB SEGER & THE SILVER BULLET BAND	\$64,430,477	567,074	46
25	ANDRÉ RIEU	\$62,392,420	681,710	79
26	FLEETWOOD MAC	\$61,234,083	432,973	32
27	DEAD & COMPANY	\$60,647,124	486,149	24
28	TRAVIS SCOTT	\$60,145,793	808,087	55
29	MUMFORD & SONS	\$58,273,398	822,241	58
30	TRANS-SIBERIAN ORCHESTRA	\$56,736,990	909,136	92
31	JENNIFER LOPEZ	\$54,717,000	402,462	31
32	NEW KIDS ON THE BLOCK	\$53,211,570	662,911	55
33	FLORIDA GEORGIA LINE	\$52,980,195	750,166	46
34	DAVE MATTHEWS BAND	\$50,564,784	628,788	51
35	CARRIE UNDERWOOD	\$50,225,406	648,075	58
36	TWENTY ONE PILOTS	\$49,151,019	726,952	62
37	THOMAS RHETT	\$46,760,903	674,138	50
38	GEORGE STRAIT	\$46,271,985	291,374	9
39	QUEEN + ADAM LAMBERT	\$45,969,271	370,431	25
40	DRAKE	\$43,953,381	356,593	24

TOP TOURS BY GENRE

GENRE	ACT	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
POP	ED SHEERAN	\$223,653,796	2,587,445	54
ROCK	ELTON JOHN	\$193,969,305	1,461,089	105
R&B/HIP-HOP	POST MALONE	\$75,906,144	736,683	55
COUNTRY	ERIC CHURCH	\$65,045,296	718,025	48
LATIN	LUIS MIGUEL	\$30,929,886	304,322	38

Billboard's year-end touring charts are based on Billboard Boxscore data for performances between Nov. 1, 2018, and Oct. 31, 2019.



Spice Girls played three consecutive concerts at London's Wembley Stadium (June 13-15), notching the year's highest-grossing global engagement. The group grossed \$27.6 million and sold 221,971 tickets in that span.

says Gary Gersh, who heads AEG's global touring division. "Instead of investing in a bunch of tours and seeing which one works out, we're increasingly focused on putting resources behind artists with long-term careers."

Case in point: Eight of the entries on this year's Top 40 Tours chart were also on the road in 2018, with three — P!nk, The Rolling Stones and Sheeran (the only artist to post a No. 1 tour two years in a row) — also in the top 10 for 2018.

Those same three tours, along with Guns N' Roses' outing, were all among the top 10 highest-grossing of all time. (P!nk spent three weeks at No. 10 before the Stones bumped her to No. 11.) That's a first for this decade: Only Bruno Mars' *24K Magic* world tour, a top 10 entry in 2018, made the all-time list, while Coldplay's top 10 run in 2017 was the sole all-time entrant for that year.

The tours that ended their three-year cycle in 2019 with record-breaking grosses "represent one of the strongest touring cycles in history," says Wall Street analyst David Joyce, whose firm Evercore tracks a number of entertainment stocks, including Live Nation's.

"In the last few years, promoters have been able to identify and test a global network of stadiums that form the basis for a three-year, six- to nine-leg tour model," says Joyce. "We're seeing the first real cycle wind down and the first new cycle heat up, and while there will be some year-over-year volatil-

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

TOP 25 BOXSCORES

	ARTIST NAME LOCATION DATE(S)	GROSS TICKET PRICE	TOTAL ATTENDEES NO. OF SHOWS	PROMOTER(S)
1	SPICE GIRLS WEMBLEY STADIUM, LONDON JUNE 13-15	\$27,571,100 \$124	221,971 3	SJM CONCERTS
2	THE ROLLING STONES METLIFE STADIUM, EAST RUTHERFORD, N.J. AUG. 1, 5	\$25,510,438 \$499.50/\$399.50/\$99.50/\$29.50	104,964 2	AEG PRESENTS/ CONCERTS WEST
3	THE ROLLING STONES SOLDIER FIELD, CHICAGO JUNE 21, 25	\$21,741,564 \$499.50/\$149.50/\$99.50/\$29.50	98,228 2	AEG PRESENTS/ CONCERTS WEST
4	EAGLES MGM GRAND GARDEN, LAS VEGAS SEPT. 27-28, OCT. 5	\$18,589,983 \$1,500/\$179	37,578 3	LIVE NATION
5	DEAD & COMPANY BARCELO MAYA RESORT, PLAYA DEL CARMEN, MEXICO JAN. 17-20	\$17,317,986 \$9,000/\$1,500	6,921 4	CID ENTERTAINMENT
6	BTS ROSE BOWL, PASADENA, CALIF. MAY 4-5	\$16,695,461 \$250/\$55	113,040 2	LIVE NATION
7	P!NK WEMBLEY STADIUM, LONDON JUNE 29-30	\$16,665,313 \$158.57/\$125.99/\$107.83/ \$82.46/\$57.09	145,230 2	MARSHALL ARTS
8	SPICE GIRLS ETIHAD STADIUM, MANCHESTER, ENGLAND MAY 29, 31; JUNE 1	\$16,507,300 \$109	150,955 3	SJM CONCERTS
9	ED SHEERAN HOCKENHEIMRING, HOCKENHEIM, GERMANY JUNE 22-23	\$16,289,640 \$95.92/\$84.64/\$73.35	191,120 2	FKP SCORPIO KONZERT- PRODUKTIONEN
10	BTS RAJAMANGALA NATIONAL STADIUM, BANGKOK APRIL 6-7	\$15,070,360 \$208/\$61	68,900 2	LIVE NATION
11	TAYLOR SWIFT TOKYO DOME, TOKYO NOV. 20-21	\$14,859,847 \$148	100,109 2	LIVE NATION
12	BTS METLIFE STADIUM, EAST RUTHERFORD, N.J. MAY 18-19	\$14,195,198 \$250/\$55	98,574 2	LIVE NATION
13	BTS STADE DE FRANCE, SAINT-DENIS, FRANCE JUNE 7-8	\$13,928,011 \$204.12/\$68.04	107,328 2	LIVE NATION
14	BTS WEMBLEY STADIUM, LONDON JUNE 1-2	\$13,681,565 \$202.03/\$56.82	114,583 2	LIVE NATION
15	THE ROLLING STONES MILE HIGH STADIUM, DENVER AUG. 10	\$13,494,183 \$499.50/\$375.50/\$99.50/\$29.50	58,846 1	AEG PRESENTS/ CONCERTS WEST
16	BTS SOLDIER FIELD, CHICAGO MAY 11-12	\$13,483,307 \$250/\$55	88,156 2	LIVE NATION
17	DRAKE O2 ARENA, LONDON APRIL 1-2, 4-5, 8-9, 11	\$13,451,300 \$195.35/\$58.61	98,148 7	LIVE NATION
18	TAKE THAT O2 ARENA, LONDON MAY 2-5, 7-10	\$13,423,910 \$129.27/\$71.82	118,427 8	SJM CONCERTS
19	THE ROLLING STONES ROSE BOWL, PASADENA, CALIF. AUG. 22	\$13,113,319 \$499.50/\$399.50/\$99.50/\$29.50	56,974 1	AEG PRESENTS/ CONCERTS WEST
20	ED SHEERAN CHANTRY PARK, IPSWICH, ENGLAND AUG. 23-26	\$12,971,665 \$104.22/\$91.95	139,984 4	DHP FAMILY, KILIMANJARO LIVE
21	GEORGE STRAIT NRG STADIUM, HOUSTON MARCH 17	\$12,660,700 \$400/\$30	80,108 1	MESSINA TOURING GROUP/AEG PRESENTS
22	ED SHEERAN MESSEGELENDE, HANOVER, GERMANY AUG. 2-3	\$12,560,432 \$95	131,538 2	FKP SCORPIO KONZERT- PRODUKTIONEN
23	ED SHEERAN ROUNDHAY PARK, LEEDS, ENGLAND AUG. 16-17	\$12,405,249 \$91	136,358 2	DHP FAMILY, KILIMANJARO LIVE
24	BRUNO MARS ALOHA STADIUM, HONOLULU NOV. 8, 10-11	\$12,394,580 \$125/\$49.50	113,751 3	LIVE NATION
25	BTS OLYMPIC STADIUM, SEOUL OCT. 26-27, 29	\$12,109,026 \$94	129,268 3	BIG HIT ENTERTAINMENT

THANK YOU PAUL!



PAUL McCARTNEY FRESHEN UP

20/03/19	NATIONAL STADIUM SANTIAGO	06/06/19	KOHL CENTER MADISON
23/03/19	POLOGROUND BUENOS AIRES	08/06/19	LAMBEAU FIELD GREENBAY
26/03/19	ALLIANZ PARQUE SAO PAULO	11/06/19	TAXSLAYER CENTER MOLINE
27/03/19	ALLIANZ PARQUE SAO PAULO	14/06/19	GLOBE LIFE PARK ARLINGTON
30/03/19	ESTADIO COUTO PEREIRA CURITIBA	22/06/19	PETCO PARK SAN DIEGO
23/05/19	SMOOTHIE KING ARENA NEW ORLEANS	26/06/19	TALKING STICK RESORT ARENA PHOENIX
27/05/19	PNC ARENA RALEIGH	28/06/19	T-MOBILE ARENA LAS VEGAS
30/05/19	BONSECOURS WELLNESS ARENA GREENVILLE	29/06/19	T-MOBILE ARENA LAS VEGAS
01/06/19	RUPP ARENA LEXINGTON	06/07/19	BC PLACE VANCOUVER
03/06/19	ALLEN COUNTY WAR MEMORIAL COLISEUM FORT WAYNE	10/07/19	SAP CENTER SAN JOSE
		13/07/19	DODGER STADIUM LOS ANGELES

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AEG
PRESENTS



Jennifer Lopez transitioned from her 2016-18 Las Vegas residency to 2019's It's My Party Tour, earning \$54.7 million on her biggest outing yet.

ity, in the long term a steady launch of tours every year will bring some stability to the business.”

Despite the record-breaking finish, the overall numbers for the top tier of concerts that Boxscore measures at year's end are down 21% year over year. The drop can largely be tied to three artists: Sheeran posted an eye-popping \$429 million gross in 2018, the most lucrative leg of his tour where he played stadium shows in Australia, Western Europe and North America. And last year also brought Taylor Swift's and Beyoncé & JAY-Z's stadium tours, which clocked a combined \$568 million.

Having the latter two superstars on the road promoting new music boosted the top 10, but the disparity shrinks dramatically when comparing the top tours year over year, with grosses in 2019 only down about 2%. Factor in the 24,000-plus concerts reported to Billboard Boxscore in 2019, and sales were up 7.6% year over year, with \$6.5 billion in receipts reported in 2018, compared with \$7 billion reported in 2019.

Did the touring business really grow by \$500 million? That's not entirely clear — the charts are based on grosses voluntarily reported to *Billboard*, and not all shows are reported. The number of shows Live Nation reported was down from 6,251 in 2018 to 5,673 in 2019, a drop of about 9%. Meanwhile, the number of shows that AEG reported massively spiked in 2019, going from 2,415 last year to 13,845 in 2019, a nearly 600% increase.

The AEG spike represents an effort to report as many of its concerts as possible, from stadium

TOP 10 PROMOTERS

	PROMOTER(S)	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$3,359,719,042	38,637,334	5,673
2	AEG PRESENTS	\$2,237,835,190	27,426,095	13,845
3	OCESA-CIE	\$233,320,481	4,289,658	936
4	TEG DAINTY/TEG LIVE	\$172,182,864	1,825,977	324
5	SJM CONCERTS	\$160,363,643	1,878,731	157
6	CAESARS ENTERTAINMENT	\$134,385,735	913,355	453
7	FKP SCORPIO KONZERTPRODUKTIONEN	\$126,300,177	1,882,041	1,376
8	MGM RESORTS INTERNATIONAL	\$109,082,185	548,595	113
9	ANOTHER PLANET ENTERTAINMENT	\$108,359,405	1,322,239	356
10	CÁRDENAS MARKETING NETWORK	\$103,284,971	1,031,107	136

TOP 10 STADIUMS

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	METLIFE STADIUM EAST RUTHERFORD, N.J.	82,500	\$89,139,229	781,276	30
2	WEMBLEY STADIUM LONDON	90,000	\$71,067,334	587,666	9
3	TOKYO DOME TOKYO	55,700	\$36,554,163	283,551	6
4	SOLDIER FIELD CHICAGO	61,500	\$35,224,871	186,384	4
5	ROSE BOWL PASADENA, CALIF.	104,695	\$29,808,780	170,014	3
6	FORO SOL MEXICO CITY	55,000	\$25,766,722	495,776	9
7	ALLIANZ PARQUE SÃO PAULO	55,000	\$25,523,207	291,357	7
8	GILLETTE STADIUM FOXBOROUGH, MASS.	68,000	\$25,446,977	192,830	4
9	NRG STADIUM HOUSTON	72,220	\$23,729,097	126,066	2
10	AUTODROMO HERMANOS RODRIGUEZ MEXICO CITY	48,988	\$23,720,008	469,271	6

TOP 25 VENUES 15,001-PLUS

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MADISON SQUARE GARDEN NEW YORK	20,697	\$221,687,370	1,972,319	139
2	O2 ARENA LONDON	21,000	\$180,304,552	2,168,013	196
3	THE FORUM INGLEWOOD, CALIF.	17,800	\$93,413,402	922,529	87
4	T-MOBILE ARENA LAS VEGAS	20,000	\$91,241,757	653,422	46
5	SCOTIABANK ARENA TORONTO	19,800	\$75,113,541	972,920	87
6	STAPLES CENTER LOS ANGELES	20,000	\$71,082,872	763,573	66
7	AMERICAN AIRLINES CENTER DALLAS	20,020	\$69,499,288	635,554	61
8	STATE FARM ARENA ATLANTA	20,919	\$68,822,364	650,837	64
9	BARCLAYS CENTER BROOKLYN	19,000	\$68,522,838	853,244	82

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APRIL 2019

- 15 STAPLES CENTER, LOS ANGELES
- 17 SAP CENTER, SAN JOSE

MAY 2019

- 2 FISERV FORUM, MILWAUKEE

JUNE 2019

- 16 JOHAN CRUIJFF ARENA, AMSTERDAM
- 18 RDS ARENA, DUBLIN
- 20 PRINCIPALITY STADIUM, CARDIFF
- 22 HAMPDEN PARK, GLASGOW
- 23 HAMPDEN PARK, GLASGOW
- 25 ANFIELD STADIUM, LIVERPOOL
- 27 ROCK WERCHTER FESTIVAL, WERCHTER
- 29 WEMBLEY STADIUM, LONDON
- 30 WEMBLEY STADIUM, LONDON

JULY 2019

- 3 LA DEFENSE ARENA, PARIS
- 5 RHEIN ENERGIE STADION, COLOGNE
- 6 RHEIN ENERGIE STADION, COLOGNE
- 8 VOLKSPARKSTADION, HAMBURG
- 10 MERCEDES-BENZ ARENA, STUTTGART
- 12 HDI ARENA, HANNOVER
- 14 OLYMPIASTADION, BERLIN
- 20 PGE WARODOWY STADIUM, WARSAW
- 22 COMMERZBANK ARENA, FRANKFURT
- 24 ERNST HAPPEL STADIUM, VIENNA
- 26 OLYMPIASTADION, MUNICH
- 27 OLYMPIASTADION, MUNICH
- 30 LETZIGRUND STADIUM, ZURICH

AUGUST 2019

- 3 TELE2 ARENA, STOCKHOLM
- 5 TELENOR ARENA, OSLO
- 7 CASA ARENA, HORSSENS
- 9 VELTINS-ARENA, GELSENKIRCHEN
- 11 MALIEVELD, THE HAGUE

NOVEMBER 2019

- 2 CIRCUIT OF THE AMERICAS, AUSTIN

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shows to clubs and theaters, as well as events organized by new partners, including Frontier Touring owner/chairman Michael Gudinski, who announced he was selling a 50% stake in the company to AEG in June.

Live Nation also made a large acquisition in 2019, buying Mexican promoter OCESA-CIE, which reported 936 shows to Boxscore in 2019. While OCESA's \$233 million in annual ticket sales revenue will certainly boost earnings, the potential is for an increase in cross-border opportunities for artists in both countries.

Mexico is one of the world's strongest music markets: The 9,600-capacity Auditorio Nacional is consistently one of the top-grossing venues in the world, as is the city's 55,000-capacity Foro Sol stadium. But revenue for both has dipped by about 20% in the last year, a result of lower overall tour volume in the country compared with last year.

One factor is that violence in Mexico is again on the rise, with several high-profile drug-related shootings making the news in recent months and the homicide rate hitting a record number in 2019. "I think it is hard to draw a direct line to the security situation in Mexico, but it certainly hasn't made more artists eager to tour the country right now," says Gigi Johnson, founder of the Center for Music Innovation at UCLA.

Despite the negative headlines, U.S. travel is up 2% in 2019 — albeit much lower than the 11%



After placing at No. 5 on the 2018 top tours list with \$180.4 million, P!nk flies to No. 2 in 2019 with a 20% increase to \$216.9 million.

SEE MORE YEAR-END CHARTS AT BILLBOARD.COM/CHARTS/2019/YEAR-END.

TOP 25 VENUES 15,001-PLUS (CONTINUED)

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
10	MANCHESTER ARENA MANCHESTER, ENGLAND	21,000	\$65,921,579	961,056	110
11	QUDOS BANK ARENA SYDNEY	21,000	\$65,000,435	748,665	73
12	AMERICAN AIRLINES ARENA MIAMI	19,500	\$61,131,771	681,852	82
13	BRIDGESTONE ARENA NASHVILLE	20,000	\$60,355,519	732,627	84
14	TD GARDEN BOSTON	19,600	\$57,359,962	624,266	62
15	WELLS FARGO CENTER PHILADELPHIA	21,000	\$56,858,107	702,404	64
16	GOLDEN 1 CENTER SACRAMENTO, CALIF.	17,600	\$55,846,937	689,487	82
17	PRUDENTIAL CENTER NEWARK, N.J.	18,000	\$54,048,879	637,268	59
18	ROD LAVER ARENA MELBOURNE, AUSTRALIA	16,820	\$54,014,546	600,747	53
19	CAPITAL ONE ARENA WASHINGTON, D.C.	20,000	\$50,852,959	588,400	61
20	TACOMA DOME TACOMA, WASH.	23,000	\$45,055,567	597,005	63
21	ACCORHOTELS ARENA PARIS	20,300	\$40,478,315	532,717	51
22	SPORTPALEIS ANTWERP, BELGIUM	20,000	\$37,600,786	681,395	57
23	LITTLE CAESARS ARENA DETROIT	21,000	\$37,466,503	379,355	29
24	COLISEO DE PUERTO RICO JOSÉ MIGUEL AGRELOT SAN JUAN, PUERTO RICO	18,500	\$35,342,658	608,808	80
25	OAKLAND ARENA OAKLAND, CALIF.	19,200	\$34,901,831	453,603	57

TOP 10 VENUES 10,001-15,000

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	SSE HYDRO GLASGOW	13,000	\$72,301,075	1,058,353	137
2	MERCEDES-BENZ ARENA BERLIN	15,000	\$55,053,852	724,426	93
3	MGM GRAND GARDEN LAS VEGAS	14,500	\$54,794,443	263,214	29
4	HALLENSTADION ZURICH	13,000	\$53,282,025	566,099	76
5	BARCLAYCARD ARENA HAMBURG, GERMANY	15,000	\$47,381,061	767,704	127
6	SSE ARENA, WEMBLEY LONDON	12,530	\$39,911,737	651,101	103
7	VAN ANDEL ARENA GRAND RAPIDS, MICH.	12,860	\$37,661,357	537,855	69
8	BRISBANE ENTERTAINMENT CENTRE BRISBANE, AUSTRALIA	13,500	\$37,267,055	418,770	57
9	RAC ARENA PERTH, AUSTRALIA	15,000	\$29,473,401	383,466	45
10	3ARENA DUBLIN	14,500	\$25,432,481	239,455	25

ELTON JOHN

Farewell YELLOW BRICK ROAD



GOOD BYE

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- 1 Weiner Stadhalle, Vienna
- 2 Weiner Stadhalle, Vienna
- 4 Tauron Arena, Krakow
- 7 O2 Arena, Prague
- 9 OVB Arena, Bremen
- 11 Schleyerhalle, Stuttgart
- 12 Konig-Pilsener Arena, Oberhausen
- 18 Royal Arena, Copenhagen
- 19 Scandinavium, Gothenburg
- 22 TUI Arena, Hannover

23 Sportpaleis, Antwerp

26 Olympiahalle, Munich

29 Arena di Verona, Verona

★ JUNE 2019 ★

- 1 Bowling Green, Wiesbaden
- 4 Bergenhaus Fortress, Bergen
- 6 Royal Arena, Copenhagen
- 8 Ziggo Dome, Amsterdam
- 9 The 1st Central County Ground, Hove
- 12 3Arena, Dublin
- 13 3Arena, Dublin
- 15 Cardiff City Stadium, Cardiff

17 Ziggo Dome, Amsterdam

18 Stade Pierre Mauroy, Lille

20 AccorHotels Arena, Paris

22 Arkea Arena, Bordeaux

23 Festival de Nîmes, Nîmes

26 Wizink Center, Madrid

29 Montreux Jazz Festival, Montreux

★ JULY 2019 ★

3 Messe Graz Open Air, Graz

5 Olympiahalle, Munich

7 Lucca Summer Festival, Lucca

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The North American leg of The Rolling Stones' No Filter Tour is No. 5 on the year's Top 40 Tours list, after claiming Nos. 7 and 8 in 2017 and 2018, respectively, thanks to the tour's European shows.

TOP 10 VENUES 5,001-10,000

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RADIO CITY MUSIC HALL NEW YORK	5,900	\$120,887,522	1,373,162	265
2	PARK THEATER LAS VEGAS	5,200	\$103,479,476	476,535	97
3	AUDITORIO NACIONAL MEXICO CITY	9,683	\$62,822,885	1,407,676	194
4	ZAPPOS THEATER AT PLANET HOLLYWOOD LAS VEGAS	7,000	\$53,043,171	364,588	101
5	MOHEGAN SUN ARENA UNCASVILLE, CONN.	10,000	\$47,698,331	695,314	107
6	RED ROCKS AMPHITHEATRE MORRISON, COLO.	9,450	\$41,927,289	758,219	89
7	THE ANTHEM WASHINGTON, D.C.	6,000	\$25,866,828	424,696	110
8	MICROSOFT THEATER LOS ANGELES	7,100	\$24,213,582	335,482	69
9	BILL GRAHAM CIVIC AUDITORIUM SAN FRANCISCO	7,000	\$21,279,134	357,040	47
10	HULU THEATER AT MADISON SQUARE GARDEN NEW YORK	5,610	\$20,209,348	310,726	87

TOP 10 VENUES 5,000 OR LESS

	VENUE LOCATION	CAPACITY	GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE LAS VEGAS	4,000	\$76,500,699	386,661	101
2	FOX THEATRE ATLANTA	4,600	\$44,700,566	658,568	165
3	CHICAGO THEATRE CHICAGO	3,604	\$39,808,624	588,067	205
4	BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENE THEATER FORT LAUDERDALE, FLA.	2,700	\$39,522,498	432,480	209
5	DURHAM PERFORMING ARTS CENTER DURHAM, N.C.	2,712	\$38,760,353	553,346	224
6	BEACON THEATRE NEW YORK	2,900	\$37,175,029	448,056	179
7	ORPHEUM THEATRE MINNEAPOLIS	2,618	\$28,567,119	369,136	166
8	EVENTIM APOLLO LONDON	5,000	\$27,984,570	480,832	163
9	THE THEATER AT MGM NATIONAL HARBOR OXON HILL, MD.	3,000	\$18,318,955	201,898	85
10	ENCORE THEATER AT WYNN HOTEL LAS VEGAS	2,800	\$14,939,386	113,059	82

increase in 2018 — and the second-highest-grossing international event from 2019 on the Top 25 Box-scores list is a Dead & Company show at Barceló Maya Resort in Playa Del Carmen, Mexico.

In fact, 15 of the 25 shows on this year's Top 25 Boxscores tally took place outside the United States, including the No. 1 entry, the Spice Girls' three-show run in June at Wembley Stadium, which grossed \$27.6 million. The top U.S. event was The Rolling Stones' three concerts at MetLife Stadium in August, while BTS scored the most shows on the chart with 15 concerts in seven venues on three continents, raking in \$99 million in ticket sales and marking the first time a non-English-speaking act held the most positions on the year-end chart.

With acts like BTS moving up to stadiums, arenas have to spend more developing new talent and find better opportunities for current superstars.

“Our multiples business has really grown in the last few years,” says Lee Zeidman, president of LA Live and Staples Center, which ranked No. 6 on this year's Top 25 Venues 15,000-Plus chart with 66 shows, grossing \$71 million. In 2018, the venue hosted five BTS concerts; in 2019, Staples Center grew its return business with multiple-night runs for Elton John, Carrie Underwood, Eric Church and more. “It's very competitive out there. In Los Angeles, not only are there more venues than practically any other market, but we also have to compete with more festivals each year,” says Zeidman. “We've been successful in how we market and showcase our multiple-night engagements as career milestones, and thankfully, a lot of artists want us to help them make that statement.”

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John onstage at the Wizink Center in Madrid on June 26.



Rocket To The Top

Elton John's massive farewell tour continues to dominate *Billboard's* monthly Top Tours chart with its North American and Australian legs

BY ERIC FRANKENBERG

FIFTEEN MONTHS DEEP INTO HIS Farewell Yellow Brick Road Tour, Elton John completes a Boxscore hat trick, topping *Billboard's* monthly Top Tours chart for the third time since February's inaugural recap. According to figures reported to *Billboard* Boxscore, John grossed \$24 million from 11 shows in November with his final North American dates of 2019, as well as the opening show of the tour's Australian leg.

After dipping to No. 6 in October, John returns to the peak position, having topped the chart in September and February. November marks his eighth month on the Top Tours chart and his seventh in the top 10.

The Farewell Yellow Brick Road Tour also cracks *Billboard's* 2019 year-end Top 40 Tours chart (see page 155) at No. 4. There, John sits behind Ed Sheeran, P!nk and BTS. While he has topped the chart more frequently and shown greater consistency on a monthly basis, those three acts accomplished a larger total gross for the year by maximizing their business in stadiums, while John has thus far mostly stuck to arenas. (His ongoing dates in Australia and New Zealand, which continue into early 2020 before a return trip to North America, will include a mix of arenas and stadiums.)

John isn't the only act racking up milestones on the chart: The Jonas Brothers accomplish a hat trick of their own, taking the runner-up spot for the third consecutive month after debuting on the Top Tours chart at No. 4 in August. They sat behind John in September, then fell short of Post Malone in October. Nick, Joe

and Kevin Jonas grossed \$20.6 million and sold 195,598 tickets in November.

After those two mainstays, however, the ranking gets a shake-up with the monthly Boxscore debut of Trans-Siberian Orchestra at No. 3. The group's annual holiday outing reaches the upper region of the chart despite kicking off its 2019 tour in mid-November. With separate touring parties on either side of the country and extra matinee shows in many major markets, TSO played 40 shows in only 18 days, grossing \$20.1 million and selling 310,490 tickets. The band can expect an even heftier December total, playing nearly 70 shows in the last month of the year.

Also making its first appearance in the top 10 is Tool, which hits No. 4 after first appearing on the monthly update at No. 27 in October. The band — which released its first album in 13 years, *Fear Inoculum*, in August — grossed \$17.5 million across 12 shows. Modern rock makes a strong showing in November, with The Black Keys

hitting a new high at No. 8 with a \$13.1 million gross. Like Tool, the Akron, Ohio, duo made its monthly Top Tours debut in October at No. 16 before shooting into the top 10 as the band tours behind its latest album, *Let's Rock*.

While the arrival of winter marks the end of the outdoor touring season in North America, a few open-air events and venues around the world still reached the charts: Australian touring festival RnB Fridays Live arrives at No. 10 on the Top Tours chart, while Mexico City's Corona Capital festival claims the month's top Boxscore, earning \$12.1 million. The two-day festival took place at Autodromo Hermanos Rodriguez, which also hosted the Coca-Cola Flow Festival (Nov. 23), which is at No. 9 with \$3.4 million. The two festivals together brought in \$15.5 million, lifting the outdoor stadium to No. 2 on the Top Venues (15,001-plus capacity) ranking behind perennial chart-topper Madison Square Garden. **E**

Céline Dion at London's Hyde Park on July 5.



TOP TOURS

	ARTIST	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	ELTON JOHN	\$24,008,677	167,019	11
2	JONAS BROTHERS	\$20,641,112	195,598	15
3	TRANS-SIBERIAN ORCHESTRA	\$20,059,341	310,490	40
4	TOOL	\$17,480,536	157,579	12
5	POST MALONE	\$15,947,774	127,369	10
6	BAD BUNNY	\$15,128,936	158,278	14
7	CÉLINE DION	\$13,190,795	90,268	7
8	THE BLACK KEYS	\$13,125,279	128,214	14
9	ARIANA GRANDE	\$11,446,275	98,474	8
10	RNB FRIDAYS LIVE	\$11,290,090	111,338	6
11	CHER	\$10,976,893	90,567	8
12	ANDRÉRIEU	\$8,806,050	108,534	9
13	LITTLE MIX	\$8,652,060	120,974	8
14	MARC ANTHONY	\$8,423,353	77,366	7
15	AEROSMITH	\$7,387,567	34,396	7
16	LADY GAGA	\$6,973,047	22,477	4
17	GEORGE STRAIT	\$5,794,152	27,168	2
18	ERIC CHURCH	\$5,629,793	58,862	6
19	FLEETWOOD MAC	\$5,253,538	31,318	2
20	LUKE COMBS	\$5,212,253	126,059	10
21	DEAD & COMPANY	\$4,836,624	38,728	4
22	ROD STEWART	\$4,621,330	35,814	4
23	LIAM GALLAGHER	\$4,377,299	73,621	5
24	TWENTY ONE PILOTS	\$4,277,779	58,138	5
25	BOB DYLAN	\$4,218,500	49,821	16
26	FANTASIA	\$3,930,412	54,931	13
27	VOLBEAT	\$3,727,380	52,720	3
28	SHAWN MENDES	\$3,606,896	45,620	4
29	CHEMICAL BROTHERS	\$3,564,245	62,315	6
30	CHRISTINA AGUILERA	\$3,222,975	32,867	4

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$179,125,940	1,842,365	310
2	AEG PRESENTS	\$139,715,127	2,085,418	1022
3	OCESA-CIE	\$30,120,169	574,047	52
4	CÁRDENAS MARKETING NETWORK	\$24,901,097	256,190	25
5	MGM RESORTS INTERNATIONAL	\$14,360,614	56,873	11
6	SJM CONCERTS	\$13,757,496	229,925	23
7	JAM PRODUCTIONS	\$9,262,183	109,401	47
8	CAESARS ENTERTAINMENT	\$7,713,530	63,626	32
9	EVENKO	\$6,206,617	119,044	70
10	FKP SCORPIO KONZERTPRODUKTIONEN	\$6,103,180	181,731	232

TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	CORONA CAPITAL Autodromo Hermanos Rodriguez, Mexico City Nov. 16-17	\$12,050,663 \$67	180,012 2	OCESA-CIE
2	AEROSMITH Park Theater, Las Vegas Nov. 14, 16, 19, 21, 24, 26, 29	\$7,387,567 \$895/\$75	34,396 7	Live Nation, MGM Resorts International
3	CÉLINE DION Bell Centre, Montreal Nov. 18-19, 21-22	\$6,994,869 \$192.82/\$147.45/ \$71.83/\$49.15	53,864 4	AEG Presents/ Concerts West
4	ANDRÉRIEU Altice Arena, Lisbon, Portugal Nov. 20-22, 26-28	\$5,892,655 \$132.90/\$44.30	75,915 6	André Rieu Productions, RitmosyBlues
5	GEORGE STRAIT Dickies Arena, Dallas Nov. 22-23	\$5,794,152 \$213	27,168 2	Messina Touring Group/AEG Presents
6	ELTON JOHN Wells Fargo Center, Philadelphia Nov. 9-10	\$4,608,305 \$249.50/\$59.50	31,230 2	AEG Presents
7	ELTON JOHN State Farm Arena, Atlanta Nov. 1-2	\$3,897,797 \$249.50/\$59.50	23,708 2	AEG Presents
8	LADY GAGA: JAZZ & PIANO Park Theater, Las Vegas Nov. 3, 9	\$3,636,875 \$551/\$90	10,572 2	Live Nation, MGM Resorts International
9	COCA-COLA FLOW FEST Autodromo Hermanos Rodriguez, Mexico City Nov. 23	\$3,419,913 \$49	69,979 1	OCESA-CIE
10	LADY GAGA: ENIGMA Park Theater, Las Vegas Nov. 2, 8	\$3,336,172 \$551/\$90	11,905 2	Live Nation, MGM Resorts International
11	ROD STEWART SSE Hydro, Glasgow Nov. 26, 28, 30	\$3,323,670 \$592.56/\$72.42	24,417 3	Live Nation
12	TOOL Scotiabank Arena, Toronto Nov. 11-12	\$3,318,044 \$249.50/\$69.50	28,757 2	AEG Presents

BEHIND THE BOXSCORE

TOP BOXSCORES (CON'T)

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	MARC ANTHONY American Airlines Arena, Miami Nov. 22	\$3,276,482 \$201/\$61	27,570 2	Cárdenas Marketing Network
14	RNB FRIDAYS LIVE Brisbane Showgrounds, Brisbane, Australia Nov. 15	\$3,235,850 \$105	30,695 1	Frontier Touring
15	ELTON JOHN HBF Stadium, Perth, Australia Nov. 30	\$3,028,800 \$129	23,417 1	Frontier Touring
16	DEAD & COMPANY Hampton Coliseum, Hampton, Va. Nov. 8-9	\$2,956,068 \$170.50/\$45.50	20,108 2	LiveNation
17	FLEETWOOD MAC T-Mobile Arena, Las Vegas Nov. 16	\$2,939,051 \$770/\$69.50	15,464 1	LiveNation
18	POST MALONE Honda Center, Anaheim, Calif. Nov. 16-17	\$2,878,617 \$122	25,394 2	LiveNation
19	POST MALONE The Forum, Inglewood, Calif. Nov. 20-21	\$2,869,733 \$121	24,985 2	LiveNation
20	LITTLE MIX Manchester Arena, Manchester, England Nov. 14-16	\$2,837,170 \$179.18/\$37.89	40,714 3	SJMConcerts
21	RNB FRIDAYS LIVE Giants Stadium, East Rutherford, N.J. Nov. 16	\$2,812,120 \$103	27,334 1	Frontier Touring
22	GUNS N' ROSES The Colosseum at Caesars Palace, Las Vegas Nov. 2-3	\$2,796,945 \$336	8,329 2	LiveNation
23	BACKSTREET BOYS Neal S. Blaisdell Center, Honolulu Nov. 2-3, 5-6	\$2,750,256 \$259.50/\$42.50	23,134 4	LiveNation
24	MARIAH CAREY The Colosseum at Caesars Palace, Las Vegas Nov. 22-23, 27, 29-30	\$2,710,305 \$272.50/\$190.75/ \$152.60/\$103.55/\$59.95	17,483 5	Caesars Entertainment, LiveNation
25	BILLY JOEL Madison Square Garden, New York Nov. 15	\$2,510,022 \$149.50/\$65.50	18,679 1	MSG Live
26	LITTLE MIX O2 Arena, London Nov. 1-2	\$2,313,020 \$74.45/\$42.04	30,855 1	SJMConcerts
27	JACK WHITEHALL O2 Arena, London Nov. 23-25	\$2,304,420 \$63.72/\$25.75	44,450 3	Phil McIntyre Entertainments
28	CÉLINE DION Little Caesars Arena, Detroit Nov. 5	\$2,282,502 \$221/\$140/\$99/\$58	13,112 1	AEG Presents/ ConcertsWest
29	RNB FRIDAYS LIVE Marvel Stadium, Melbourne, Australia Nov. 9	\$2,252,470 \$97	23,205 1	Frontier Touring
30	SHAWN MENDES Qudos Bank Arena, Sydney, Australia Nov. 2-3	\$2,204,040 \$117.33/\$62.08	26,918 2	Frontier Touring

THE ANTHEM ARRIVES

The 2-year-old club is pulling in its biggest grosses yet — and attracting superstars eager to play an intimate setting

BY TAYLOR MIMS

IN NOVEMBER, THE I.M.P.-owned Anthem in Washington, D.C., brought in over \$3.8 million from 13 shows, earning the No. 4 spot for venues with a capacity of 5,001-10,000 on *Billboard's* monthly Boxscore chart. That gross is more than double what the 6,000-seat club captured in November 2018, and it continues a three-month streak of record grosses for the 2-year-old venue: September brought in roughly \$4.2 million, while October was The Anthem's biggest month ever with a gross of over \$5.3 million.

"We wanted it to be a place where everyone wanted to play and everyone wanted to go see someone play," says I.M.P. COO Donna Westmoreland of the venue, which opened in October 2017 in the capital city's National Harbor waterfront development just three miles south of the promoter's other iconic venue, The 9:30 Club. "We thought that it would probably have a pretty long runway to get to where it had universal acceptance, [but] we found that both the industry and the community were waiting for it."

The Anthem's rising grosses are due in part to an increasing number of shows as well as underplays from artists like Sara Bareilles, deadmau5 and Hozier. Country heavyweight Eric Church brought his arena-size Double Down Tour on Nov. 15-16, resulting in a \$1.6 million gross — about what the venue brought in for the entire month of November only a year ago. Westmoreland explains how the building hit its stride.

How has The Anthem achieved three consecutive months of record-breaking grosses?

We found ourselves in the venue business as much as we are promoters. We're doing a lot of business with AEG and Live Nation. We've got a venue now where our competitors want to put their shows. We've worked with them from the beginning, and it has been gathering steam. This fall season has definitely represented more of a

critical mass of outside promoters coming in than we've had to date.

Why do other promoters put shows in The Anthem instead of their own buildings?

We've worked out a deal that works for all of us, but at the end of the day, what's driving it is that the venue is the right size for these acts. When we were laying out plans for The Anthem, there were a couple of things that were essential. We pored over production riders for the biggest shows we had done and made sure we created a rigging system [and other stage accommodations] so that any of those big shows would be able to fit in there.

What's the appeal of putting an arena show into a venue that can only sell a fraction of the tickets?

Artists like Eric Church really enjoy the opportunity to come in and be immersed with the crowd at The Anthem. We actually did two nights with Kenny Chesney in April along the same lines. The reality with an arena is that you can sell more tickets, and you might have a [general admission] pit down front, but it is still more vast. You can't replicate the intimacy.

How has the greater Washington, D.C., area reacted to having this venue?

The people of D.C. are thrilled to have these shows. The Washington area has been very welcoming of The Anthem. It is located in a brand-new waterfront development ... and everyone is excited about it. It shows because The Anthem is selling on par or better [than] many of the other shows on any individual tour. **B**



Westmoreland



Church onstage in Nashville in June.

TOP VENUES

15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Madison Square Garden New York	\$16,748,554	129,555	9
2	Autodromo Hermanos Rodriguez Mexico City	\$15,470,576	249,991	3
3	O2 Arena London	\$13,914,155	216,476	14
4	Bell Centre Montreal	\$11,745,351	116,628	10
5	Wells Fargo Center Philadelphia	\$11,133,368	98,822	7
6	Barclays Center Brooklyn	\$10,602,780	139,341	18
7	The Forum Inglewood, Calif.	\$9,450,240	106,510	9
8	Manchester Arena Manchester, England	\$9,011,390	138,097	16
9	State Farm Arena Atlanta	\$8,055,011	71,486	7
10	TD Garden Boston	\$7,239,347	74,333	6



10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MGM Grand Garden Las Vegas	\$12,923,241	29,855	3
2	Dickies Arena Dallas	\$9,076,087	86,878	9
3	SSE Hydro Glasgow	\$9,057,074	125,717	16
4	NYCB Live Uniondale, N.Y.	\$7,638,018	102,807	20
5	Barclaycard Arena Hamburg	\$7,098,940	110,475	16
6	SSE Arena, Wembley London	\$4,499,242	66,230	15
7	First Direct Arena Leeds, England	\$4,218,781	79,384	10
8	Pechanga Arena San Diego San Diego	\$3,307,483	49,857	5
9	Atlantic City Boardwalk Hall Atlantic City, N.J.	\$3,230,405	26,195	2
10	Toyota Arena Ontario, Calif.	\$3,181,944	40,798	10



Lady Gaga onstage in New York on June 24.



George Strait in Atlanta on March 30.



Fantasia at the BET Awards in Los Angeles on June 23.

5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Park Theater Las Vegas	\$14,360,614	56,873	11
2	Mohegan Sun Arena Uncasville, Conn.	\$6,627,609	83,577	13
3	Hulu Theater at Madison Square Garden New York	\$4,311,857	54,205	13
4	The Anthem Washington, D.C.	\$3,824,815	52,304	13
5	Neal S. Blaisdell Center Honolulu	\$2,750,256	23,134	4
6	Zappos Theater at Planet Hollywood Las Vegas	\$2,678,779	25,288	6
7	Auditorio Telmex Guadalajara, Mexico	\$2,231,973	34,832	5
8	Auditorio Nacional Mexico City	\$2,017,542	46,154	5
9	Microsoft Theater Los Angeles	\$1,779,040	26,138	6
10	Auditorio Citibanamex Monterrey, Mexico	\$1,576,152	26,423	5

5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	Altria Theater Richmond, Va.	\$6,305,134	55,965	17
2	The Colosseum at Caesars Palace Las Vegas	\$5,698,775	28,455	8
3	Beacon Theatre New York	\$5,252,140	63,161	25
4	Chicago Theatre Chicago	\$5,070,138	75,412	23
5	HBV Stadium Perth, Australia	\$4,785,160	40,695	2
6	Eventim Apollo London	\$4,156,836	80,307	25
7	Durham Performing Arts Center Durham, N.C.	\$3,612,192	58,785	26
8	DeVos Performance Hall Grand Rapids, Mich.	\$3,246,249	43,441	24
9	Orpheum Theatre Minneapolis	\$3,002,079	39,681	19
10	Au-Rene Theater, Broward Center Fort Lauderdale, Fla.	\$2,116,629	30,231	23

My Billboard Moment

Jay Levey

PRESIDENT, IMAGINARY ENTERTAINMENT

As “Weird Al” Yankovic’s manager for nearly 40 years, Levey helped the comedian-musician score his first No. 1 on the Billboard 200 in 2014 with *Mandatory Fun* — the first comedy album to top the chart since 1963. Levey recalls the historic feat, which he celebrated by writing a “manager’s perspective” op-ed for Billboard.

A chart-topping album felt out of reach for Al, who was always nipping at the heels of a best-seller. He thought *Mandatory Fun* was among the best [albums] he had ever released and had quiet, high hopes for it. We were backstage at a TV taping when the official news came in. His wife, Suzanne, and daughter, Nina, were there to surprise him. It was very emotional for him. Up until then, we had a respectable, long-standing concert business playing 2,000-seat theaters. Then we were selling out Colorado’s

[9,525-capacity] Red Rocks Amphitheatre, Los Angeles’ [5,870-capacity] Greek Theatre, New York’s [6,015-capacity] Radio City Music Hall. He was already the best-selling comedy recording artist in history, but having a No. 1 album seemed to instantly propel him even higher, as if some incandescent halo had permanently attached itself to him and his career. *Mandatory Fun* was going to be his last album, so to reach the top with it was, for him, the ultimate mic drop.

I was both honored and exhausted when *Billboard* asked me to write about what had just happened. It was sheer wonderment to watch Al completely harness the internet. Over 30 years, he has balanced his pure adolescent irreverence with being a grown-up and a family man. He still can’t quite believe he gets to do this for a living. I guess you can count me second.

—AS TOLD TO NICK WILLIAMS

THE LEGACY

Yankovic has sold 10.3 million albums in the United States (since Nielsen Music began monitoring retail sales in 1991).

He has 11 Billboard Hot 100 titles, led by “White & Nerdy” (2006, No. 9 peak) and “Eat It” (1984, No. 12).

He has amassed over 827 million views and 1.72 million followers on YouTube.



“Jay Levey is such an amazing manager, I’d have gladly worked with him these last four decades even if he didn’t have those incriminating Polaroids of me in his safe.”

—YANKOVIC

Yankovic (left) and Levey photographed by Andrew Hetherington in 2014.



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PHOTO: ZACK WHITFORD

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