



GIORGIO ARMANI
MADE TO MEASURE

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*PLEDGE
BETTER HAVE
MY MONEY*

*HOW DOWNTOWN
L.A. BECAME
MUSIC'S NEW HUB*

POWER 100

JON PLATT goes top 10,
talks Sony/ATV takeover

55 new execs
shake up the list

A year later, has the biz
made progress? USC
reveals new inclusion data





ART DIR: PAUL MARCIANO . PH: TATIANA GERUSOVA . © GUESS?, INC. 2019



J BALVIN



POWER PLAY

billboard HOT 100

The North Carolina-raised artist collects a new career-best placement on the Hot 100.



With 'Middle Child,' J. Cole Earns First Top Five Hot 100 Hit

J. COLE NOTCHES A NEW career-best rank on the Billboard Hot 100 as "Middle Child" soars from its No. 26 debut to No. 4.

Following its first full week of availability after its Jan. 23 release, the track blasts 17-2 on the Streaming Songs chart (54.4 million U.S. streams, according to Nielsen Music) and 12-5 on Digital Song Sales (24,000 sold). The single, which shouts out fellow rappers including **21 Savage**, **Jay-Z** and **Kodak Black**, also drew 8.4 million in radio reach in the tracking week.

The song marks Cole's first top five Hot 100 hit and fifth top 10 appearance following "Deja Vu" — which debuted and peaked at No. 7

in December 2016 — and "ATM," "Kevin's Heart" and "KOD," which bowed and peaked at Nos. 6, 8 and 10, respectively, in May 2018. His most recent album, *KOD*, opened as his fifth Billboard 200 No. 1.

Meanwhile, **Ariana Grande's** "7 Rings" spends a second week at No. 1 on the Hot 100 as it repeats atop both Streaming Songs (63.2 million) and Digital Song Sales (39,000) and roars 39-19 on Radio Songs (41.9 million). On the Mainstream Top 40 airplay chart, it surges 21-10 in its third week, marking the fastest flight to the top 10 since **Taylor Swift's** "Look What You Made Me Do" reached the region in its record-tying second frame in September 2017.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
-	1	1	#1 AG 7 Rings	TR:HTS,C.ANDERSON,M.FOSTER (V.M.MCCANTSI,M.PARKS,A.GRANDE,N.VITIA,R.RODGERS,O.HAMMERSTEN,I.KRISLUICE,BROWN,M.FOSTER,C.ANDERSON)	Ariana Grande REPUBLIC	1	2
1	2	2	Without Me ▲	L.BELL (L.BELL,A.R.ALLEN,A.FRANGIPANE,DELACEY,JTIMBERLAKE,TV.MOSLEY,S.S.STORCH)	Halsey CAPITOL	1	17
2	3	3	Sunflower (Spider-Man: Into The Spider-Verse) ●	L.BELL,C.LANG (A.R.POST,L.BELL,W.T.WALSH,K.M.I.SHAMAN,BROWN,C.LANG)	Post Malone & Swae Lee REPUBLIC	1	15
-	26	4	SG Middle Child	T-M NUS,J.L.COLE (J.COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	2
3	5	5	Sicko Mode ▲	HT:SOY,CZAY,KETH,CHEATZ,A.CHAHAYAD (S.HARVEY,J.R.GOMRING,R.B.HEGGINS,SCHAHAYED,TRAVIS SCOTT,AGRAHAM,K.M.I.SHAMAN,BROWN,W.L.E.HAWKINS,C.A.HOLUIS,TR.CYLDRI,M.C.CYOUNG,S.GOMRINGE)	Travis Scott CACTUS JACK/GRAND Hustle/EPIC	1	26
5	4	6	Thank U, Next ▲	TB:HTS,M.FOSTER,C.ANDERSON (A.GRANDE,I.M.PARKS,V.M.MCCANTSI,BROWN,M.D.FOSTER,C.M.ANDERSON)	Ariana Grande REPUBLIC	1	13
4	6	7	High Hopes ▲	I.SINCLAIR,J.JEBERG (B.LURIE,I.SINCLAIR,J.COWEN,YOUNG,L.PRITCHARD,S.HOLLANDER,W.LOBBAN,BEAN,J.JEBERG,T.M.PARKS,J.LUBER)	Panic! At The Disco DCCD2/FUELED BY RAMEN/EMG	4	26
6	7	8	Happier ▲	MARSHMELLO (S.MCCUTCHEON,D.SMITH,MARSHMELLO)	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	3	24
9	8	9	Wow.	L.BELL,FRANK DUKES (A.R.POST,L.BELL,A.FEENY,W.T.WALSH)	Post Malone REPUBLIC	8	6
7	9	10	Girls Like You ▲	I.EVIGAN,CIRKUT (A.N.LEVIN,E.J.G.EVIGAN,H.R.WALTER,B.THAZZARD,G.M.STONE,CARDI B)	Maroon 5 Feat. Cardi B 222/INTERSCOPE	1	36

WESLEY MANN

SALES, AIRPLAY & STREAMING DATA COMPILED BY Nielsen Music. The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend at billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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CITY GIRLS FEAT. CARDI B
Twerk



The Miami duo of 24-year-old Yung Miami (right) and JT, 26, also reached No. 13 on the Hot Rap Songs chart.

What inspired "Twerk"?

YUNG MIAMI (JT and I) thought, "What is one song we don't got?" We do a lot of girl code music where we're talking trash about the boys, so this was something for the ladies. When you hear it, it makes you want to dance. Miami just gives [local artists] that twerking feeling, from **Uncle Luke** to **Trick Daddy** and **Trina**.

Why was Cardi B, who's in your Quality Control family, the right addition?

It was [Quality Control CEO **Pierre "Pee" Thomas**] idea. We wanted it to be a new level of ratchetness, and who else would be

better than Cardi? I was in the studio with her in New York, and it was one of the best experiences I've had. We were twerking while she was doing her verse.

You're touring with Lil Baby in March. Are you comfortable performing without JT, who's currently serving a jail sentence?

My first time [onstage] without her, I was nervous about how the crowd would react. But they were singing all the songs, and it took every nervous bone out of my body. I have a new dance routine, and I'm adding more songs. Once JT gets out, we'll plan a tour, hopefully with Cardi. —BIANCA GRACIE



16 **LADY GAGA & BRADLEY COOPER**
Shallow

Following the Jan. 22 announcement of its nomination for best original song at the Academy Awards (Feb. 24), the ballad gains by 50 percent to 39,000 sold, its best sales week in three months.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
11	11	11	Eastside ▲		Benny Blanco, Halsey & Khalid	9	29
8	10	12	Drip Too Hard ▲		Lil Baby & Gunna	4	20
13	13	13	Money ●		Cardi B	13	15
10	12	14	ZEZE ●		Kodak Black Feat. Travis Scott & Offset	2	16
17	14	15	Going Bad		Meek Mill Feat. Drake	6	9
24	24	16	DG Shallow ▲		Lady Gaga & Bradley Cooper	5	18
12	15	17	Wake Up In The Sky ▲		Gucci Mane X Bruno Mars X Kodak Black	11	20
14	16	18	Mo Bamba ▲		Sheck Wes	6	23
15	20	19	Better Now ▲		Post Malone	3	40
21	21	20	Leave Me Alone ●		Flipp Dinero	20	20

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
16	17	21	Youngblood ▲		5 Seconds Of Summer	7	35
20	19	22	MIA		Bad Bunny Feat. Drake	5	16
22	23	23	Better		Khalid	22	20
19	18	24	Taki Taki ▲		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	11	18
18	22	25	Breathin		Ariana Grande	12	24
34	34	26	A Lot		21 Savage	26	6
23	25	27	Lucid Dreams ▲		Juice WRLD	2	38
75	66	28	Thotiana		Blueface	28	3
		29	RE-ENTRY Tequila ▲		Dan + Shay	21	39
32	30	30	Close To Me		Ellie Goulding X Diplo Feat. Swae Lee	28	11
33	41	31	Dancing With A Stranger		Sam Smith & Normani	31	3
36	35	32	Sweet But Psycho		Ava Max	32	7
26	27	33	Beautiful ▲		Bazzi Feat. Camila Cabello	26	26
25	31	34	Speechless ▲		Dan + Shay	24	21
29	30	35	Trip ▲		Ella Mai	11	26
37	36	36	Baby Shark		Pinkfong	32	5
28	32	37	Love Lies ▲		Khalid & Normani	9	50
42	42	38	Beautiful Crazy ●		Luke Combs	38	12
35	39	39	You Say		Lauren Daigle	34	29
40	44	40	Look Back At It		A Boogie Wit da Hoodie	40	8
30	37	41	I Like It ▲		Cardi B, Bad Bunny & J Balvin	1	43
27	33	42	Lost In The Fire		Gesafelstein & The Weeknd	27	3
41	45	43	Envy Me		Calboy	41	7
44	52	44	Be Alright ●		Dean Lewis	40	14
39	46	45	Swervin		A Boogie Wit da Hoodie Feat. 6ix9ine	38	6
54	29	46	Twerk		City Girls Feat. Cardi B	29	4
45	40	47	Backin' It Up		Pardison Fontaine Feat. Cardi B	40	16
46	51	48	Girl Like You		Jason Aldean	46	10
52	53	9	This Is It		Scotty McCreery	49	8
43	49	50	Sixteen		Thomas Rhett	42	12

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RATED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS. AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS. SONGS ARE LISTED AS CURRENT IF THEY ARE RATED IN EITHER OF THESE CATEGORIES. SONGS RECEIVING AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. *SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND REGULATIONS. © 2019 NIELSEN MUSIC. ALL RIGHTS RESERVED.



M DID IT FIRST

Thank you

to ASCAP CEO

ELIZABETH MATTHEWS

and all of the **visionary leaders**

on **Billboard's Power 100**

who are **transforming**

our business and **supporting**

the **music creators**

we all **love.**



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49 *The Power 100* This year, 55 new faces join *Billboard's* annual ranking of music industry influence. Plus: Introducing the New Power Generation — 25 disrupters who will define the future of the business.

66 *Peak Performance* In 2017, **Jon Platt** briefly led Warner/Chappell to music publishing's No. 1 spot. Now he's about to take over the perennial top publisher, Sony/ATV, and become the industry's only black global CEO. He details how he's bringing diversity with him.

BILLBOARD HOT 100

3 **J. Cole** earns his first top five hit as "Middle Child" charges to No. 4.

CORRECTION

In the issue dated Dec. 15, 2018, the year-end charts for Top Country Albums and Hot Country Songs were misprinted due to a processing error. Find the updated versions at billboard.com/charts/2018/year-end.

Lucian Grainge photographed Jan. 22 at Universal Music in Santa Monica, Calif.

ON THE COVER

Jon Platt photographed Jan. 23 at Malibu Canyon Ranch in Calabasas, Calif. Platt talks diversity in music, where he got his start and more at billboard.com/videos.

TOPLINE

- 17** As PledgeMusic deals with the fallout from accusations that it owes thousands of dollars to artists, *Billboard* looks at what went wrong, what comes next and how the story serves as a cautionary tale for the future of crowdfunding.
- 22** Now that SiriusXM's acquisition of Pandora has been approved, and Pandora CEO **Roger Lynch** is on his way out, what comes next for the digital audio behemoth?

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THE BEAT

- 37** On her first album in 12 years, R&B icon **Chaka Khan** just wants to "keep it light."
- 46** Los Angeles' Arts District undergoes a renaissance as industry players like Warner Music Group and Spotify move downtown to better connect with Eastside creatives.

CODA

- 120** In 1977, the soundtrack to **Kris Kristofferson** and **Barbra Streisand's** *A Star Is Born* remake ruled the *Billboard* 200 for six weeks.

THE CRITICS ARE RAVING! ARETHA! A GRAMMY CELEBRATION FOR THE QUEEN OF SOUL IS A SMASH HIT!

"The high-energy crowd remained galvanized from Jennifer Hudson's fiery opening medley to the final foursome of Andra Day, Brandi Carlile, Alessia Cara and Fantasia. When Celine Dion opened her mouth, the multi-racial audience shouted their appreciation. Other standout moments included an Alicia Keys/SZA pairing of a medley, H.E.R. jazzing up 'I Say a Little Prayer' and John Legend's 'Bridge Over Troubled Water.'"

VARIETY

"Celine Dion received a standing ovation. Patti LaBelle's voice soared on 'Call Me,' Common joined Yolanda Adams on 'Young, Gifted and Black' with his own politically-charged rap lyrics."

BILLBOARD

"The performances were all thrilling... The Shrine was glowing. The set is excellent....Bravo!"

SHOWBIZ411

"Jennifer Hudson and Celine Dion brought down the house. Backstage, Aretha's family were ecstatic over all performances including Janelle Monae, Alicia Keys and SZA. It was a glittery and soulful evening."

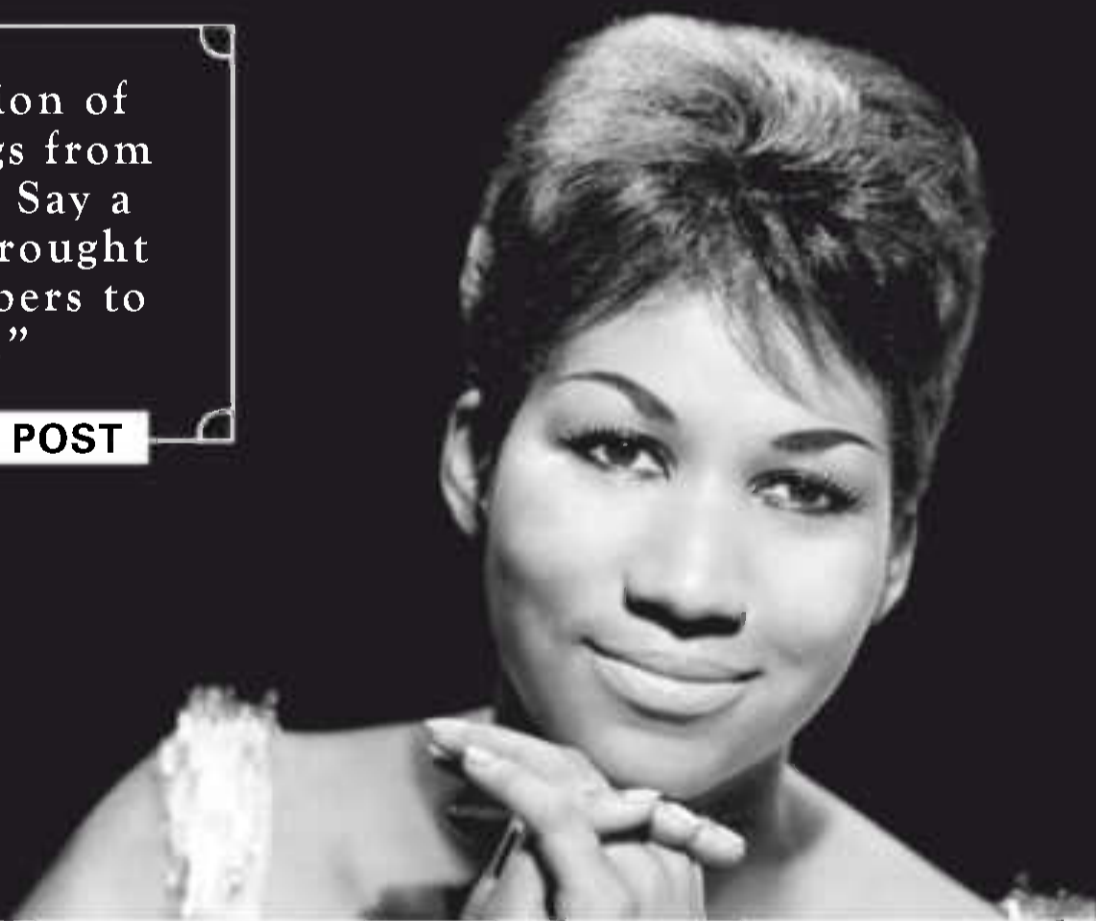
THE DETROIT FREE PRESS

"Every rendition of Franklin's songs from 'Respect' to 'I Say a Little Prayer' brought audience members to their feet."

THE NEW YORK POST

"It was a star studded tribute concert put on by The Recording Academy, Ken Ehrlich and music mogul Clive Davis, who told the crowd 'There will never, ever be another Aretha Franklin.'"

ASSOCIATED PRESS



Tune in to this once-in-a-lifetime all star tribute to the legendary Aretha Franklin.

Sunday, March 10th
9/8c on CBS



RECORDING
ACADEMY

Clive Davis



KEN EHRlich
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THANK YOU FOR A SPECTACULAR NIGHT HONORING THE LIFE AND LEGACY OF CHRIS CORNELL

MUCH LOVE... VICKY CORNELL & BRENT SMITH



I AM THE HIGHWAY

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RAISED OVER 1.2 MILLION DOLLARS FOR THE CHRIS & VICKY CORNELL FOUNDATION
AND EPIDERMOLYSIS BULLOSA MEDICAL RESEARCH FOUNDATION

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Ben Shepherd	David Garza	Jesse Carmichael	Matt Cameron	Phil Hanseroth	Taylor Momsen
Brad Wilk	Don Was	Jimmy Kimmel	Matt Chamberlain	Rami Jaffee	Tim Hanseroth
Brandi Carlile	Eric Avery	John Carter Cash	Matt Demeritt	Richard Dodd	Tim McIlrath
Brendan O'Brien	Eric Gorfain	Josh Freese	Miguel	Rita Wilson	Tom Morello
Buzz Osborne	Fiona Apple	Josh Homme	Miley Cyrus	Robert Trujillo	Toni Cornell
Chris Chaney	Geezer Butler	Juliette Lewis	Nate Mendel	Ryan Adams	Wayne Kramer
Chris Shiflett	Jack Black	Kim Thayil	Nikka Costa	Sam Harris	William DuVall
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Congratulations, Scott Greenstein, on making the **Billboard Power 100** and for a terrific 2018. With the year we've got cued up, there's no stopping you.

- Your team at SiriusXM

(((SiriusXM)))

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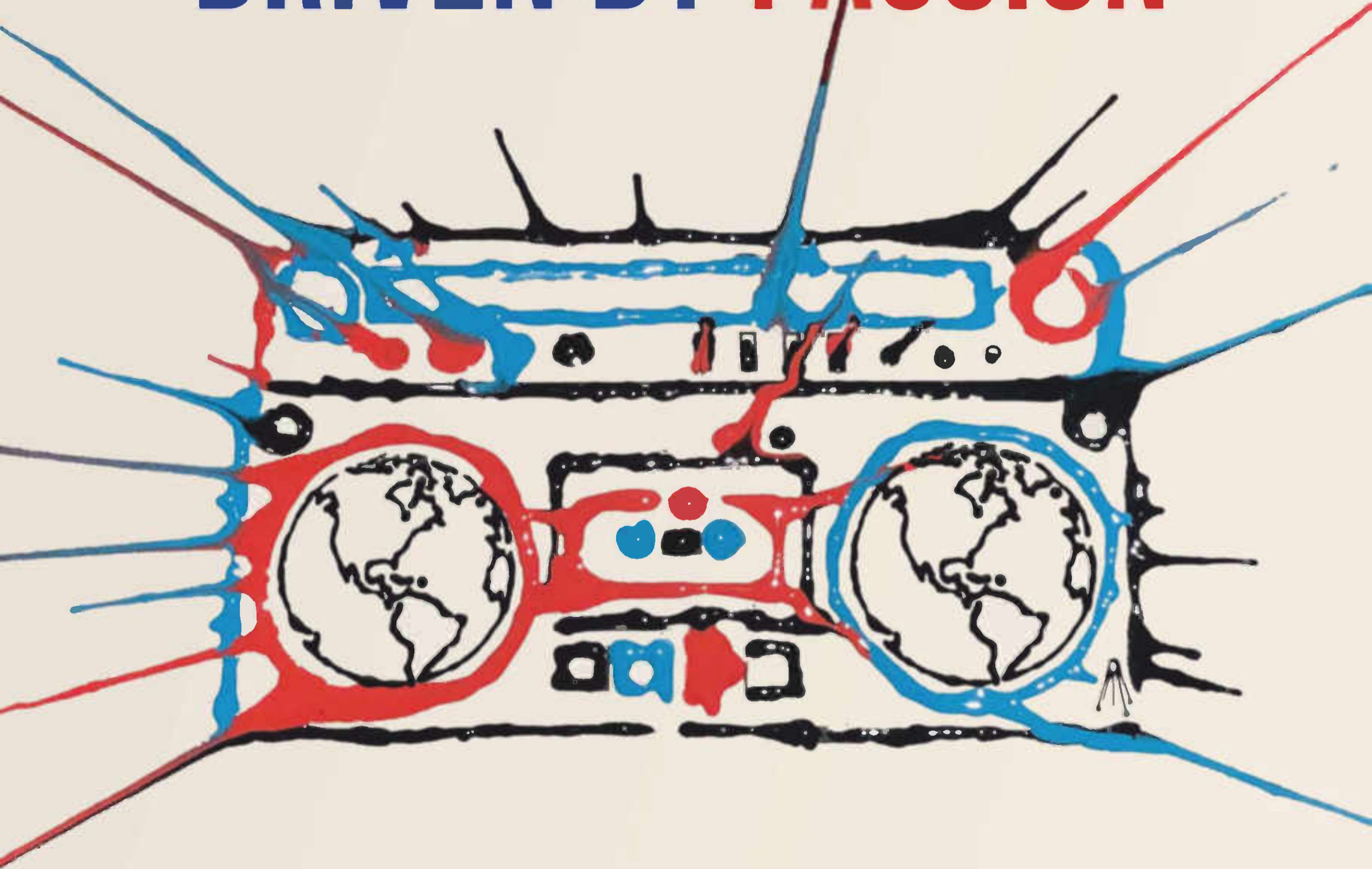
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SONY MUSIC



PledgeMusic's Failed Promise

As the service misses payments to artists, the company has come under fire — and the future of music crowdfunding is in jeopardy

BY COLIN STUTZ

FOR THE PAST NINE months, electro-industrial band **ohGr** has been fielding questions from fans asking why they haven't received the CDs, records, books and T-shirts that they bought as part of the group's PledgeMusic crowdfunding campaign to support its fifth full-length album, *TrickS*. Producer **Mark Walk** has done his best to explain the delays, but he has been kept waiting himself — ohGr has yet to see nearly \$100,000 of the \$140,000 the group raised with PledgeMusic. Walk has struggled through frequent emails and calls with PledgeMusic staff, asking to get the money that would allow him to make the promised products. The band finally released its album digitally last summer and headed out on a nationwide tour without new merchandise. Since then, there have been few developments, other than repeated assurances from the company that the money is coming. PledgeMusic touts over

\$100M

Amount in artist payments PledgeMusic says it has distributed since 2009

\$100 million in artist payments distributed among 50,000 projects since its 2009 launch. Yet ohGr is just one of dozens of acts claiming the company has failed to pay what they're owed on campaigns during the past year. The problem goes back to summer 2018, when artists complained about late payments and PledgeMusic overhauled its management to create "a more rigorous infrastructure to underpin the company's growth initiatives."

Based on recent accounts, however, PledgeMusic's problems seem to have worsened. In turn, many acts, like ohGr, have been unable to produce products for their fans or have gone into debt

in order to do so. Instrumental band **Incendio** has been waiting five months for an initial \$3,300 payment of its total \$6,200 raised, for example, while '90s pop-rockers **Fastball** are still owed over \$10,000 after receiving a payment for about half that total in January. The band's manager, **Peter Wark**, says his

requests have been shuffled among different higher-ups at the company like "a game of hot potato."

The main selling point of crowdfunding companies is trust itself. "Once they lose that, it's hard to get it back," says Castle. "Because why else are they there?" While Kickstarter and Indiegogo are not facing the same issues as PledgeMusic, the default of a major crowdfunding service could cause ripples through the industry. If customers and campaign owners are too turned off by the experience, PledgeMusic's actions could do industry-wide damage.

"The whole thing has a J. Wellington Wimpy feel," says **Chris Castle**, an attorney who advocates for creators' rights, referencing the *Popeye* character's famous catchphrase, "I'd gladly pay you Tuesday for a hamburger today."

PledgeMusic has not explained why it can't pay artists the money it owes them and did not respond to *Billboard's* direct questions on the matter, asking in a statement for "patience" and some "breathing

Topline

MARKET WATCH

19.8B

↑ 2.6%

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

Number of audio and video on-demand streams for the week ending Jan. 24.

11.9M

↓ 3.7%

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Jan. 24.

58.5B

↑ 35.5%

**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.

nicksen
MUSIC

space” as it explores potential partnerships or acquisitions that it says would help bring accounts current by the end of April.

But a former employee who asked to remain anonymous says the company doesn’t hold funds “on account for the artist,” as the website’s terms and conditions say. Instead, the ex-employee alleges, PledgeMusic uses that money for ongoing operations and invests it in growing the company.

On Jan. 29, PledgeMusic co-founder **Benji Rogers** announced that he has returned on a short-term basis, and PledgeMusic has said it plans to bring in a third-party company to manage all artist funds going forward — something leading competitors Kickstarter and Indiegogo already offer through online payment company Stripe.

PledgeMusic could have a hard time regaining the trust of its users. In the past month, artists and fans have left the platform, telling *Billboard* they’re unlikely to return. While some acts are taking their campaigns to competing crowdfunding services, others are

opting instead to run campaigns on their own websites. The British Musicians’ Union has advised artists to use “other established crowdfunding platforms until such time as this situation has been resolved.” ohGr has set up a Bandcamp page to handle sales moving forward.

“Regulation often is the result of the man-bites-dog story.”

—Mark Roderick, attorney

“It’s a ‘too little, too late’ sort of deal for me,” says Latin pop singer-songwriter **Melissa Otero**, who canceled a campaign for her album *Erotomania* after one month and moved to GoFundMe. “This is a huge responsibility, and I need my fans to know they can trust me and the platforms that I use. I can’t afford to wait a year to receive money to fund my project that is happening now. It just doesn’t make sense.”

Already, the crowdfunding platform business model has an inherent flaw: Unable to guarantee that campaigns will fulfill orders, how does anyone know they’ll get what they paid for? Stories of fraud — such as the board game *The Doom That Came to Atlantic City*, whose manufacturer was charged with deceptive tactics in the Federal Trade Commission’s first case involving crowdfunding, in 2015 — are largely headline-grabbing outliers. But tales of ineptitude, like Central Standard Timing’s promised “world’s thinnest watch” that blew through \$1 million before CST filed for bankruptcy in 2016, are more common and arguably more damaging to crowdfunding’s credibility.

More often than not, things work out. Kickstarter, the crowdfunding market leader, has paid out \$3.7 billion (\$207.8 million in music); a 2015 study of the platform found that 9 percent of projects failed to deliver rewards. More recently, Kickstarter and Indiegogo have launched initiatives to assist campaign owners with

manufacturing to scale.

But, in this relatively new and unregulated marketplace, little attention has been paid to the granddaddy of all failures: What happens when the crowdfunding portal itself flops?

“What PledgeMusic is doing is just offensive to anyone who is trying to create a project,” says a source in the crowdfunding industry, “whether it’s a music project, in this case, or any other creative endeavor.”

Crowdfunding attorney **Mark Roderick** says that before now, he would have said the rewards-based crowdfunding space was operating “extremely effectively” without regulation. “Since the beginning of donation-based crowdfunding, it has been surprisingly free of fraud and bad actors,” he says. Perhaps, no longer. If lawsuits are filed against PledgeMusic, they could bring regulation to a business that so far has thrived without it.

“This would be the man-bites-dog story,” says Roderick. “By far the exception. But for good or for worse, regulation often is the result of the man-bites-dog story.” ●

PUBLISHERS QUARTERLY

Sony/ATV Reigns, Majors Up

The top music publisher dipped, but held the No. 1 spot once again, as UMPG and Warner/Chappell both picked up market share

BY ED CHRISTMAN

Sony/ATV Music Publishing retains its lead in the publisher rankings for the fifth consecutive quarter, following an earlier five-year run as the top publisher that ended in third-quarter 2017. In fourth-quarter 2018, the company posted a 21.2 percent market share (down from 26.3 percent) with a stake in 56 of the top 100 radio songs, including No. 2, **Maroon 5**’s “Girls Like You.”

Universal Music Publishing Group picked up nearly three market-share points to finish the quarter at 18.93 percent, good for No. 2. The company had a share in

52 of the top songs, including No. 1, **Marshmello** and **Bastille**’s “Happier.”

Kobalt, with a share in 38 of the top 100 radio songs, including “Happier,” fell from second to third place as its market share declined slightly, to 17.35 percent. And while Warner/Chappell placed fourth (as it did in the third quarter), its market share rose to 16.81 percent from 14.51 percent. In addition to its share in 55 of the top 100 songs, including “Girls Like You,” Warner/Chappell came in as the No. 1 country publisher for the eighth straight quarter.

BMG landed in the No. 5

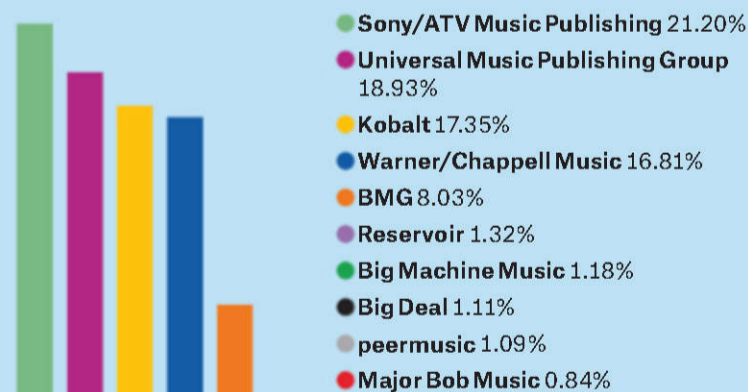
spot — a position it has held in 24 of the last 26 consecutive rankings. In the fourth quarter, the company had 24 songs in the top 100. Meanwhile, Nos. 6-8 — Reservoir, Big Machine Music, Big Deal — each dipped slightly in market share, while Major Bob Music, with one song in the top 100, **Jimmie Allen**’s “Best Shot,” at No. 20, landed in the top 10 for the first time since first-quarter 2017.

Louis Bell, with six co-writes in the top 100, was the No. 1 writer, penning hits like **5 Seconds of Summer**’s “Youngblood” and **Post Malone**’s “Better Now.” ●



Marshmello

TOP 10 PUBLISHERS



TOP 10 SONGS

SONG	ARTIST
1 “Happier”	Marshmello & Bastille
2 “Girls Like You”	Maroon 5
3 “High Hopes”	Panic! at the Disco
4 “Youngblood”	5 Seconds of Summer
5 “Better Now”	Post Malone
6 “Love Lies”	Khalid & Normani
7 “Broken”	lovelytheband
8 “Breathin”	Ariana Grande
9 “Lucid Dreams (Forget Me)”	Juice WRLD
10 “Natural”	Imagine Dragons

Percentage calculations based upon the overall top 100 detecting songs from 1,914 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Oct. 1-Dec. 31, 2018. Publisher information for musical works has been identified by The Harry Fox Agency. A “publisher” is defined as an administrator, copyright owner and/or controlling party.

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21 Savage Faces Immigration Limbo

The rapper, in ICE custody with an expired visa, may have a long road back to Atlanta — if he can return there at all

BY KEITH HARRIS and JEWEL WICKER

ON SUPER BOWL SUNDAY, many music fans and executives were more focused on **21 Savage** than anyone performing in the halftime show. U.S. Immigration and Customs Enforcement detained the rapper on Feb. 3 in Atlanta, just miles from the football field. ICE officials have said he was born in the United Kingdom and overstayed his visa, and now the 26-year-old, born **Sha Yaa Bin Abraham-Joseph**, is being held without bond as he awaits deportation proceedings, which could result in him being barred from the United States for 10 years — or life.

The event shocked the music world. Savage's ascent from local sensation to double-Grammy nominee with a record of charitable actions is one of hip-hop's biggest success stories, and his arrest has been met with confusion and anger at a time when tension over immigration policy is already high. Not since British-born **Slick Rick**, who spent time in prison during an

immigration dispute after a felony conviction in the 1990s, has a major rap star faced a citizenship issue.

Many around the country have expressed support for 21 Savage, just as many rallied behind **Meek Mill** in 2018, helping the Philadelphia MC earn release after his imprisonment due to a probation violation. Politicians have, too: Georgia state Rep. **Erica Thomas** (D-39) says her team is working alongside other legislators on how to assist him, while Rep. **Hank Johnson** (D-4), who worked with Savage on a back-to-school drive in 2018, sent a letter to the court calling him “a remarkable young man.”

ICE said in a statement that Savage was “unlawfully present in the U.S. and also a convicted felon.” It noted that he legally entered the country in 2005, though his team says he entered at age 7 on an H-4 visa, merely visiting the United Kingdom for one month in 2005, and “lost his legal status through no fault of his own.” In a statement to *Billboard*, his lawyer, **Charles H. Kuck**, said the rapper had been detained based



21 Savage onstage in 2018.

on “incorrect information about prior criminal charges.” Savage was arrested on drug charges in 2014, but, according to Atlanta ABC affiliate WSB, the charges were subsequently expunged. Kuck tells *Billboard*, “There is no conviction on his record. Period.”

Still, immigration experts say expunged convictions, even when removed from a record under Georgia state law, are generally still considered convictions for federal immigration purposes. A drug conviction could also make Savage ineligible for cancellation of removal, a remedy available to undocumented immigrants who have been in the United States for 10 years and can show deportation would cause hardship to a spouse, parent or child here legally. Savage has three children who are U.S. citizens.

A lifetime ban doesn't necessarily mean he wouldn't be allowed to return. **David Leopold**, former president/general counsel

of the American Immigration Lawyers Association, says the U.S. Department of Homeland Security can authorize waivers that would permit re-entry to tour, for instance. But, he adds, “the waiver comes from the same agency that deports him.”

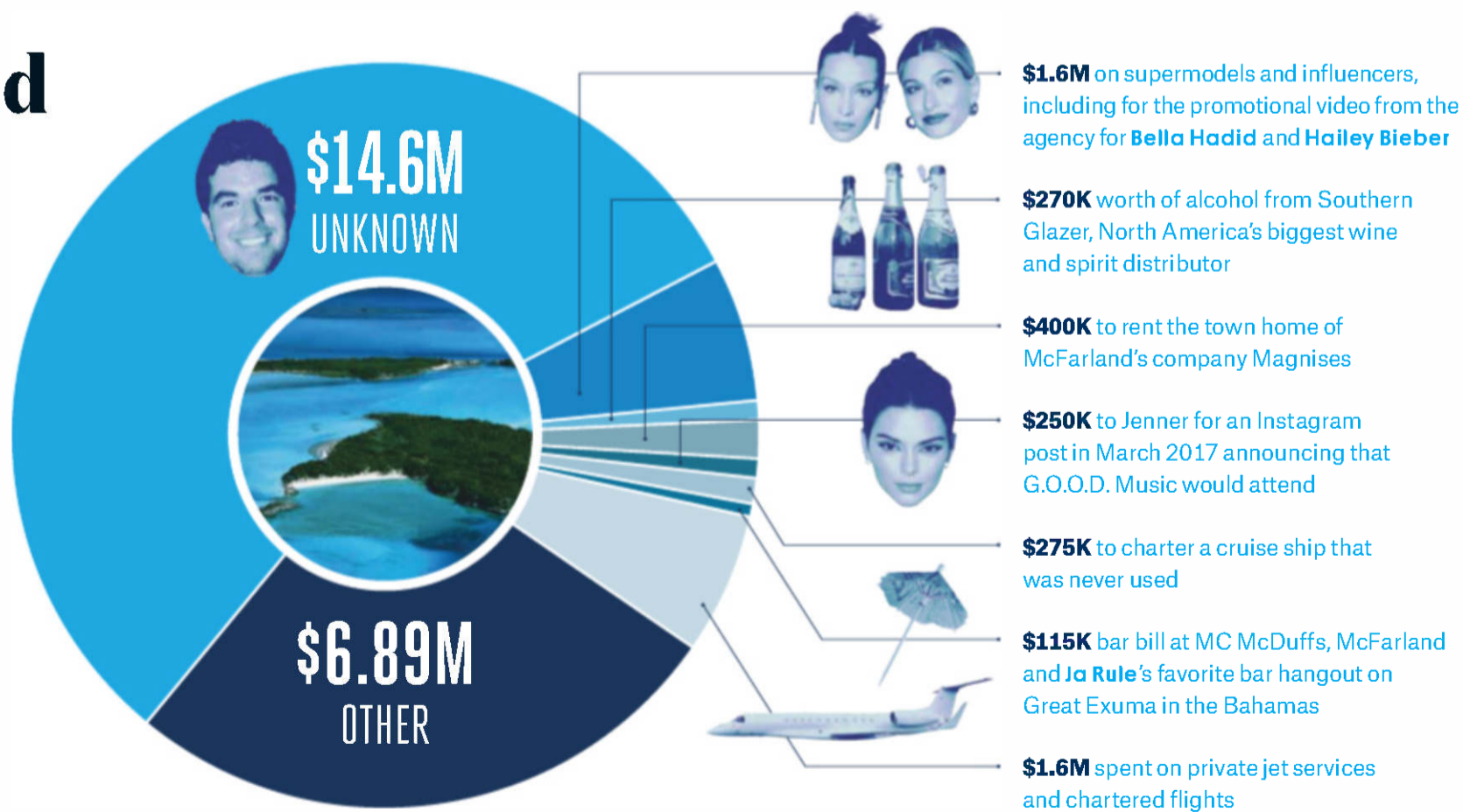
Kuck says Savage applied for a U visa in 2017, which grants U.S. residency to crime victims or their families when they cooperate with the investigation of a crime. (Savage was a victim of a near-fatal shooting in 2013.) It also provides a path to permanent residency and citizenship. His application is pending, but U.S. Citizenship and Immigration Services is authorized to issue only 10,000 U visas annually, and the backlog spans several years.

Meanwhile, that prior case could keep him detained. “In most cases where the grounds for deportation are based on controlled substances,” says Leopold, “the law doesn't provide for bond until removal proceedings are finished.” ●

How Fyre Burned Through Cash

BY DAVE BROOKS

Nearly two years after Fyre Festival went up in flames, attorney **Gregory Messer** is still trying to piece together how **Billy McFarland** spent the \$26 million he raised to fund the disastrous event. A New York judge appointed Messer to serve as a trustee in the bankruptcy and has issued subpoenas to dozens of talent agencies, supermodels and influencers like **Kendall Jenner** who were paid hundreds of thousands of dollars for promoting the 2017 festival in the Bahamas. So far, Messer has accounted for \$11.4 million in wire transfers, saying McFarland kept no financial records and did not cooperate before starting his six-year prison sentence in 2018. Here are some of the big-ticket items from Messer's inquiry — from models and cruise ships to booze and more.



A photograph of Elton John performing on stage. He is wearing a dark, sequined suit jacket and glasses, playing a black grand piano. The background is a stage with colorful lighting in shades of blue, purple, and pink.

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Will Labels Have A Sirius Problem?

The satellite giant's purchase of Pandora could give it leverage

BY STEVE KNOPPER

SiriusXM's \$3.5 billion purchase of Pandora, finalized Feb. 1, will create a digital-radio behemoth with customized radio playlists, a contract with **Howard Stern** and an estimated 100 million listeners who tune in from cars, smartphones and laptops alike. And while some music executives are excited about the potential promotional possibilities, others worry about how this new company might use its considerable leverage to push for better terms.

SiriusXM has a reputation as a tough negotiator: It was the first digital radio company to not pay for the use of pre-1972 sound recordings, and it has consistently opposed labels' attempts to raise its royalty rates for recordings, arguing that AM-FM pays nothing to use them. It fought the Music Modernization Act until labels agreed to lock in its current 15.5 percent-of-revenue royalty rate until 2027. "SiriusXM is a company that we still have issues with," says a major-label source.

In the past, SiriusXM has pointed out that it generates considerable royalties for labels and artists,

plus offers airplay for genres that are all but ignored by conventional radio. (Representatives for both Pandora and SiriusXM, in addition to the top three record labels and the RIAA, declined to comment.)

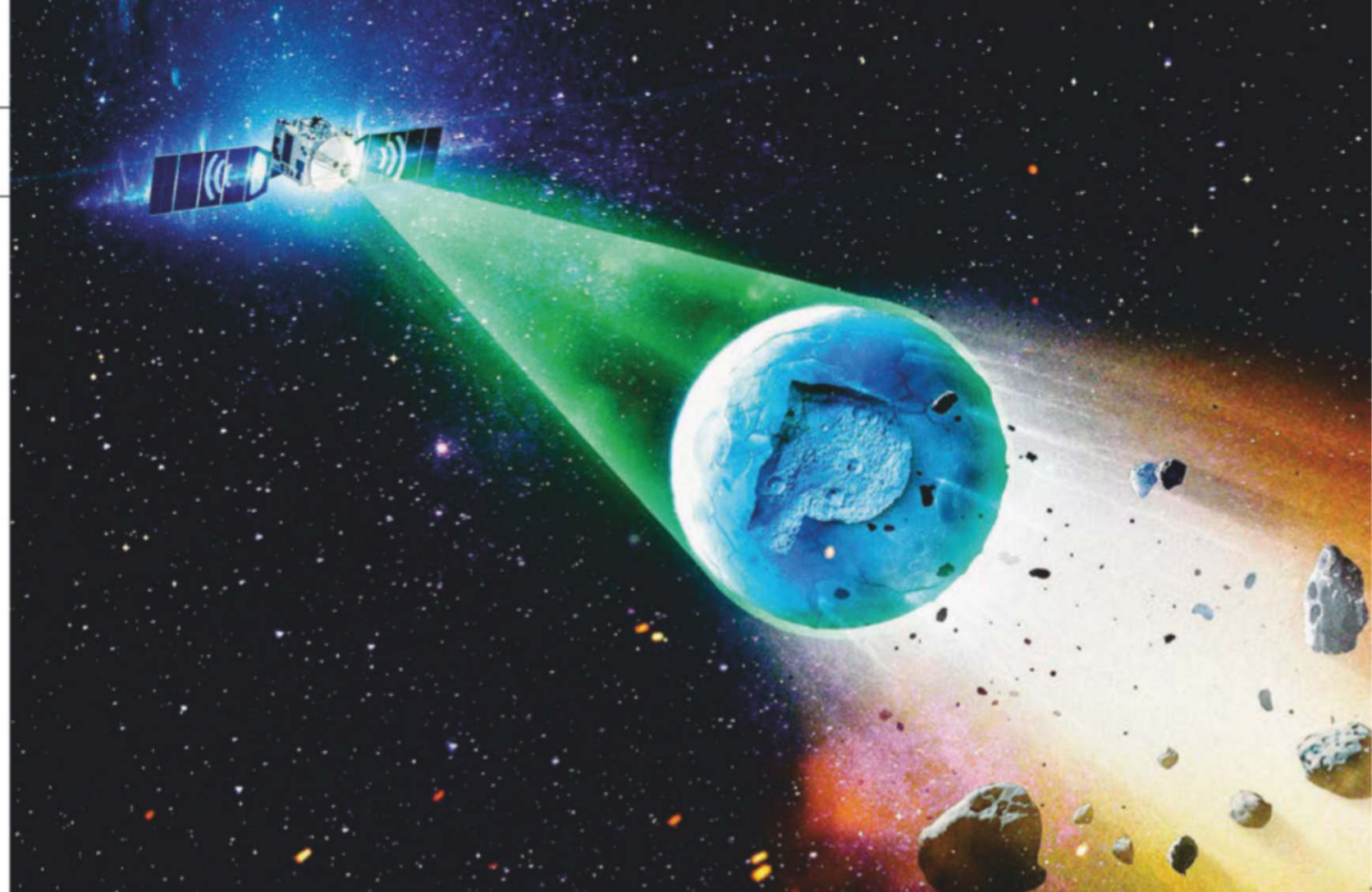
Pandora once had an adversarial stance toward the music business — the company even bought a traditional radio station in an effort to lower its royalty payments — but eventually backpedaled, presumably so it could enter the on-demand streaming business. "Pandora has become much more of an ally," says the major-label source. "Is this going to be a return to those days?"

It's unclear how, or even if, the combined company could change the royalties it pays, which are set by the Copyright Royalty Board, although it can also make direct deals with rights holders. But it is certainly big enough to throw its weight around. "The concern is certainly real," says **Kevin**

Erickson, director of the Future of Music Coalition. "They can essentially say, 'You have to agree to our terms or we don't have to play you at all.'"

Other label executives are excited about the promise of combining SiriusXM's original content and growth in cars with Pandora's ability to reach smartphone users — and both companies' listener data. "If they execute this well, they become a formidable competitor to AM-FM radio," says **Zack Silver**, analyst with investment bank B. Riley FBR.

Glassnote Records founder/president **Daniel Glass** predicts SiriusXM could benefit from Pandora's new Amazon Echo functionality. "It's hard to ignore the mass of Pandora. The audience and engagement is massive," he says. "SiriusXM is great in cars, and Pandora is in people's homes and restaurants. If SiriusXM gets to use the data and voice recognition, it's going to be a very good deal." ●



Gibson's Comeback Plan

The iconic guitar maker emerges from bankruptcy with a new CEO, a fresh line of instruments and a strategy to get things back on track

BY RICHARD BIENSTOCK

Not long after **James "JC" Curleigh** came onboard as Gibson's new president/CEO last November, he went to dinner with one of the guitar maker's most iconic ambassadors, **ZZ Top's Billy Gibbons**. During the meal, recalls Curleigh, Gibbons said, "JC, you took a brave step taking on the Gibson challenge, and you've got to know that me and all of the artists are with you every step of the way."

Curleigh smiles. "I told him, 'Billy, I'm going to use that quote!'"

As a force in the guitar world for over a half-century with models like the Les Paul and the SG, Gibson filed for bankruptcy protection in May 2018. Several factors led to the guitar giant's downfall, including product development missteps.

But the main culprit was former CEO **Henry Juszkiewicz's** efforts to rebrand Gibson as a "music lifestyle" brand, which involved borrowing \$300 million to acquire consumer electronics company Royal Philips in 2014.

Now Curleigh, 52, has to right the ship as he did in a six-year stint as president of global brands at Levi Strauss. The solution the company hopes to reach begins with a new executive team and investors, as well as a revamped and refocused 2019 line of instruments that balances the iconic (Les Pauls and SGs built to 1950s and '60s specs) and the innovative (a "Contemporary" series boasting modern appointments). It will then

extend to a renewed relationship with dealers, artists and players at every level. "We're a 125-year-old company that's taking the approach of being a startup," says Curleigh.

Part of that means finding ways for young music fans to connect, or reconnect, with the guitar. Sales have plummeted over the past decade as tastes turned toward hip-hop and EDM. So Curleigh wants "to energize the future of guitar" with the new 'Generation' series of affordable acoustics. "We asked, 'How can we tap into that next generation who covet a Gibson?'" he says. "By making it more accessible but still offering a premium product."

There's also a renewed focus



Curleigh

on musicians — like Gibbons — who Curleigh plans to treat "more like partners." "I think there was frustration from people who loved

Gibson but didn't like doing business with Gibson," he says. "But now we're welcoming artists and players at all levels back into our world." ●

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Heather Lowery

The live-music veteran on booking Prince, change in the workplace and trusting her gut

BY GAIL MITCHELL

PHOTOGRAPHED BY MICHELE THOMAS

HEATHER LOWERY LIVES BY A simple mantra: Always trust your instincts. “It has guided me both professionally and personally,” says Lowery, 40. “I don’t do anything that doesn’t feel right.”

That’s how the New Castle, Del., native has crafted a career path that has taken her from recording studio receptionist in Philadelphia to vp talent and touring at Live Nation Urban (LNU) in Los Angeles. It was in Philly, where she rose to become GM of producer-arranger **Larry Gold**’s studio — a hub for the neo-soul movement — that she realized she wanted to be involved in live music.

“After reading some self-help books, I began to figure out my God-given talents, including a gift for making and closing deals, and I remembered how I felt seeing **The Roots** perform,” she says. “It was, ‘Wow, I can connect to music on a deeper level through live performances.’”

Lowery moved to New York, where she worked as an assistant at WME before hitting a plateau “because there was no opportunity for promotion,” she recalls. “I left with no plan.” So she decided to flex her entrepreneurial savvy by launching the boutique concert booker Agency for Artists. Now in its 14th year, AFA primarily represents Historically Black Colleges (HBCUs). “It’s hard to compete with the majors on the artist level,” says Lowery. “So I found my niche with HBCUs and other private clients.”

Since LNU’s May 2017 inception, Lowery has worked alongside president **Shawn Gee** and vp business development and operations **Brandon Pankey**, curating talent and overseeing booking for events, festivals, platforms and strategic partnerships and focusing on hip-hop, R&B and gospel. Among these: the RapCaviar



Live series in partnership with Spotify that debuted in August 2017; the upstart Washington, D.C.-based Broccoli City Music Festival that is entering its third year; the second edition of **Kirk Franklin**’s Exodus Music & Arts Festival in Dallas; and various college partnerships. In January, both Broccoli City (April 25-27) and Exodus (May 26) announced their 2019 lineups, with **Childish Gambino** and **Lil Wayne** headlining the former and **Fred Hammond** and **The Clark Sisters** joining Franklin atop the bill for the latter.

Lowery, who’s a single mother of a 7-year-old, brought her New York hustle with her to Los Angeles: She’s close to a deal with a TV show she has in the works, plus a new LNU platform to be announced this year. “I was a small-town girl and hated it,” she says with a laugh. “I knew I wanted more out of life.”

Why is Live Nation Urban needed?

Because there are still not as many live opportunities for hip-hop, R&B and gospel artists as there are for pop, country and rock. We want to provide more festivals, events and platforms in that space. We’re building a lot of partnerships as well with HBCUs, giving urban artists as many touring opportunities as possible. We’re also focused on cultivating our generation of executives of color and the next one. There may be a few of us sprinkled here and there, but there aren’t a lot of people in the building that look like us. That’s one of our biggest initiatives: giving people of color the opportunities that we didn’t have or weren’t given. I have an intern now that attends Lincoln University in Pennsylvania. She started with us two years ago in our Philadelphia office and

Lowery photographed Nov. 19, 2018, at Live Nation Entertainment in Los Angeles. (See Lowery’s New Power Generation entry, page 100.)

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then worked last summer with me in our L.A. office. She's a senior, and I can't wait for her to graduate because I'm hiring her.

What pushback have you encountered as a woman working in live music?

I've been mistaken for a groupie or assistant at shows because it's not possible for me to be there in a position of power. I've experienced those moments quite frequently. It's frustrating. I also remember sending an email recently to an agent because I'd booked one of his clients, but the agent's response was completely unprofessional and disrespectful, and I knew it was because I was a woman. I professionally checked him on it. He copied some members of the touring team at Live Nation on the email; I copied Brandon and Shawn at LNU. Every one of my team members here checked the agent, saying

ended up taking out loans. I was the first in my family to graduate from college. Then from there, I knew I wanted to be a successful businesswoman. There also have been a lot of implicit lessons in terms of learning how to use my problems as opportunities for growth. And down the line, I've worked with people from whom I've learned lessons about good and bad things to do.

Given the current dominance of R&B and hip-hop, are there misperceptions about the genres' artists that persist among concert organizers?

The practices regarding security for urban music are unfair. There's a lot of racial profiling in terms of tighter security standards, no matter their [artists'] history. Unfortunately, when it comes to black artists, that's the rule. It's really racist.

music companies are talking about R&B and pushing it the same way as hip-hop.

What's the biggest show you booked prior to joining LNU?

It was **Prince**, whom I booked through my Agency for Artists. And I still ask myself, "How did I do that?" (*Laughs.*) Prince wasn't confirming any shows at that time. The promoter called me from the Mohegan Sun Arena in Connecticut with the offer, asking if I could get it done. And I said, "Absolutely." I remember sending the offer to Prince and his manager calling to confirm. I'm like, "No fucking way." I had to keep my cool, but it was so unreal; I thought something would happen to make it fall apart. But we booked three sold-out shows that actually happened in December 2013. I remember thinking, "I can't wait to do another deal."

Have you worked out a formula for booking a lineup, or is it a gut thing?

For me, it's a gut thing. I'm the most passionate when I get to be creative and innovative with the lineups. I'm always asking myself, "How can I merge generations of music and different genres and make it make sense? What's the narrative I want to tell?" Those are the shows that excite me the most. Being able to not just sell tickets but deliver an amazing experience for fans gives me an immediate sense of gratitude. It's confirmation that I'm doing what I'm supposed to be doing. ●

1 Prince tickets from the icon's 2013 concerts at Mohegan Sun Arena. "Booking him for his last three arena shows was a dream come true," says Lowery. **2** "When it comes to meetings, respecting everyone's time is super important," she says of the hourglasses. "These are my fly, artistic way of letting you know when your time is up." **3** "When I look at this mug, I think of Donald Glover's 2017 Golden Globes acceptance speech, a classic moment for our culture." **4** "As a lifelong Eagles fan, their path to this championship is a true underdog story that I am so inspired by," says Lowery of the team's 2018 Super Bowl win.

"There's still a lack of women and black executives getting equal opportunities."

you can't speak to her or anyone like that. They all had my back.

What did the agent say in his initial response to you?

He said that I was ignorant or plain stupid, something along those lines, regarding the offer that I had sent him. This guy is pretty high up in his agency, and he probably does still have his job. But the situation got serious to where the head of the company called Shawn to apologize. And Shawn's like, "Why are you calling me? Call Heather."

Have you seen any major changes in the live sector as a result of the #MeToo movement and calls for more diversity across the industry?

There's still a lack of women and black executives getting equal opportunities. Maybe it's progressing but not enough for anyone to notice. I do see a possible foundation for change. But until people in power start being proactive, #MeToo and #TimesUp will remain hashtags.

Did you have a mentor whose advice you still think about?

My mom, who struggled hard to raise five kids, taught me a lot of invaluable lessons. In addition to the value of hard work and independence, she taught me that I had to create the life that I wanted and that where there's a will, there's a way. She couldn't afford to send me to college. But I knew I was going, and I

Why is it so difficult for R&B to get the same shine as hip-hop in terms of touring and other platforms?

One question that I often explore with my industry colleagues is, "What is R&B?" It's about soul and love. But is that term dated? Who determines what music falls under R&B? It's a really subjective genre. Plus, I don't think enough people making decisions at the top of labels and other



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STEFAN RADKE
ANTHONY ABNER
DAVID STAMM
HANNES KIESEWETTER
CAMILA FERRAZ
ESTHER STORCK
JESSICA BRANT
ALEXANDRA
RAMPERSAUD
LUKE CHRISTIE
KAVITA PANESAR
GONZALO CACERES
JESSICA FORD
KEVIN WARD
PHILLIP HAVEN
SASHA BARKANIC
TYLER TESTER
TARIK EL-AKHAL
ÅSA ENSTRÖM
DARREN RIDGEWELL
JENS LORENZTEN
NADIA FRANZKE
SONNY ALVAREZ
LACEY CHEMSAK
PHILIPP HINTZ
DARON MOORE
GERARD JOHNSTON
TIMOTHY BROWN
SASHA BECERRA DE LA
ROCA
ADDIE SALOMAN
KATJA WILDGRUBE
MICHAEL KACHKO
DAN GILL
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JULIANE RYLL
DEVIN DETORO
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LUCIO GIORDANINO
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CHRISTOS BUTTIGIEG
ANDREW GODFREY
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MARIA FRANZHELD
ASHLEY WOJCINSKI
SUZANNE OUDSHOORN
NICOLE STARKE
KARINA HASLER
AMANDINE CHARLIER
MARIA JAHNKE
DAVID WIMBUSH
SIMON LINDSAY
JOSHUA BROWN
TIFFANY SU
BETHAN WILLIAMS
TATY CATELAN
IYAD SAMIR MAHRT
BENJAMIN WHEATLEY
MATTHEW CANSICK
RONALD DE BAS
GAURAV MITTAL
LEO DE ROSA
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KOS WEAVER
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ADRIANNA SEIDL
JAZZ HORROCKS
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NINA BELANGER
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ZACHARY CENTERS
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AIDEN CHAN
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REITZENSTEIN
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CECILIA GANDINI
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ANDY LEWIS
BARRY CLIFFE
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EKATERINA ZHELEZKINA
MATTHEW MEDINA
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PAUL LOWE
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MAREN HOFFMANN
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AHMET HUSSEIN
REGINA REIS
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REMCO MERCY
MILES TAYLOR
SANDRA GÜTHERT
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SIMON LI
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BERNADETTE
VASTENBURG
LEVY ISABELLA
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GABY URBAN
STANISLAS CAUDRELIER-
BENAC
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SOPHIE VENJEAN
MONICA COPCIAC

TAMMO FRERICHS
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JULIANE MÜNSTER
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THIEN LE
SARA KNABE
YAASHNI MASHRU
MARTYN SAVILLE
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STEVE FRUIN
CODY HECKBER
LARS JANTKE
TIM REID
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BEN KATOVSKY
SOPHIA VON SIEMENS
TEOMAN SAYIM
FRÉDÉRIC CORTIAL
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PETE GARDINER
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SCOTT GERSTEIN
JACOB SAMPSON
ULRIKE LIERO
DARRYL KEELDAR
LÜDER CASTRINGIUS
MEG RYAN
DAVID HIRSHLAND
CLAIRE-ANN VARLEY
CHRISTOPHER GATHMANN
SARA MENEGHINI
RYAN NIELSON
JUSTIN GENZO
KEITH HAUPRICH
ANNA ZIEBA-OLEJNIK
GIULIA MULLER
AYESHA ARMSTRONG
HELENE KOEKOEK
CAROLINE BOURSERAU
STEPHANIE LIU
ALEXANDRA MAKAROWSKI
MARK DEAN
KATJA FECHNER
JONATHAN BAKER
RHYS HOOKER
ALICE LI
MAX VON THADDEN
ELEANOR DEMECH

* 5M+ Downloads as at
31 December 2019

BMG

MMA's Next Phase Begins

Industry consensus group announces board appointments for the Mechanical Licensing Collective, as mandated by the Music Modernization Act

BY ED CHRISTMAN

THE MECHANICAL LICENSING Collective (MLC), which is emerging as the music industry's consensus choice to administer royalty collections under the Music Modernization Act (MMA), announced on Feb. 4 its proposed board of directors and committee members. Although at least one other group plans to submit an application to administer royalty collections to the U.S. Copyright Office by the March 21 deadline, the MLC has an impressive list of endorsements from publishers, performing rights organizations and trade groups.

The publishers on the MLC board of directors include BMG's **Jeff Brabec**, Sony/ATV's **Peter Brodsky**, Kobalt's **Bob Bruderman**, peermusic's **Tim Cohan**, ABKCO's **Alisa Coleman**, Pulse Music's **Scott Cutler**, Warner/Chappell's **Paul Kahn**, Universal Music Publishing Group's **David Kokakis**, Big Machine's **Mike Molinar** and Concord's **Evelyn Paglinawan**. The board will also include four self-published songwriters: **Kara DioGuardi**, **Oak Felder**, **Kevin Kadish** and **Tim Nichols**. No one from the National Music Publishers Association has been put forward, but sources say one of its executives is expected to be a nonvoting member.

The NMPA is forming the MLC with the Nashville Songwriters Association International and the Songwriters of North America. So far, the organization has endorsements from the RIAA, American Association of Independent Music (A2IM), Association of Independent

Music Publishers, The Recording Academy, SoundExchange and others, as well as the support of most major music publishers.

The other group that plans to apply to administer collections under the MMA is the American Music Licensing Collective (AMLC), which has a board that includes former **Police** drummer **Stewart Copeland**, Songwriters Guild of America's **Rick Carnes**, attorney **Henry Gradstein**, Audiam's **Jeff Price** and Bluewater Music's **Brownlee Ferguson**.

The MMA states that the organization must be "endorsed by, and enjoy ... substantial support from musical work copyright owners that together represent the greatest percentage of the licensor market." The MLC has already met that goal, according to NMPA CEO **David Israelite**: "No matter how you want to identify what the majority of music works means — the number of songs, the number of owners, the amount of money collected — endorsements far exceed the majority status."

After March 21, the U.S. Copyright Office will assess which organization would be best suited to fulfill the law's mandate and make its choice. The AMLC has issued a statement saying copyright holders are allowed to endorse more than one organization. Conspicuous in its absence is the Digital Media Association, which represents the digital music services the law mandates will pay to operate the organization and its compositions database. Sources say DiMA is still negotiating with the organizations about funding requirements. ●



Ingram on *The Tonight Show* Starring Johnny Carson in 1990.

NOTED Jan. 28 - Feb. 5

New Deals

Pop singer **Loren Gray** signed with **Larry Rudolph** and **Chris Anokute** for management.

Hipgnosis Songs acquired the catalog of **Itaal Shur**, co-writer of **Santana's** "Smooth."

PSY signed K-pop acts **HyunA** and **E'Dawn** to his new label, P Nation.

Kobalt signed **Gregg Allman's** songwriting catalog and inked a global publishing deal with **Anuel AA**.

APA signed **Sublime With Rome** globally.

David Foster signed to ICM Partners.

Executive Turntable Parlophone Records named **Nick Burgess** co-president.

United Talent Agency promoted eight agents — **Jacob Fenton**, **Ken Fermaglich**, **Susie Fox**, **Ben Jacobson**, **Ophir Lupu**, **John Sacks**, **Bec Smith** and **Mark Subias** — to partner.

Motown Records named **Marc Byers** GM.

John Zarling exited his executive vp role at Sony Music Nashville.

Midem named **David Hazan** head of North America.

iHeartMedia upped **Jon Zellner** to president of programming operations for its national programming group.

Warner/Chappell Nashville promoted **Ben Vaughn** to CEO.

The Orchard co-founder **Scott Cohen** announced his retirement.

Media Alert **Christina Aguilera** announced a Las Vegas residency.

Live Nation acquired One Production in Singapore.

Obits R&B singer **James Ingram** died at 66.

Gorilla Biscuits guitarist **Alex Brown** died at 52.




Smokey Robinson (center) and Israelite (far right) at a Senate Judiciary Committee hearing on music protections in Washington, D.C., in 2018.

The Live Nation logo is centered in the upper half of the image. It consists of the words "LIVE NATION" in a bold, sans-serif font, enclosed within a thin white rectangular border. The background behind the logo is a dark stage with several bright spotlights shining down, creating a dramatic, hazy atmosphere.

LIVE NATION

**KATHY WILLARD
ARTHUR FOGEL
BOB ROUX
DENIS DESMOND
RUSSELL WALLACH
SHAWN GEE
GUY OSEARY
JARED SMITH
DAVID MARCUS
BOBBY CAMPBELL
SAL SLAIBY
HEATHER LOWERY**

CONGRATULATIONS TO OUR POWER PLAYERS

The bottom portion of the image shows a dark, silhouetted scene of a stage and audience. In the foreground, there are various pieces of stage equipment, including what appear to be microphones on stands and other rigs. The background is dark, with some faint lights and the silhouettes of people, suggesting a large-scale event or concert.



7
DAYS
on the
SCENE

Super Bowl LIII

ATLANTA, FEB. 3

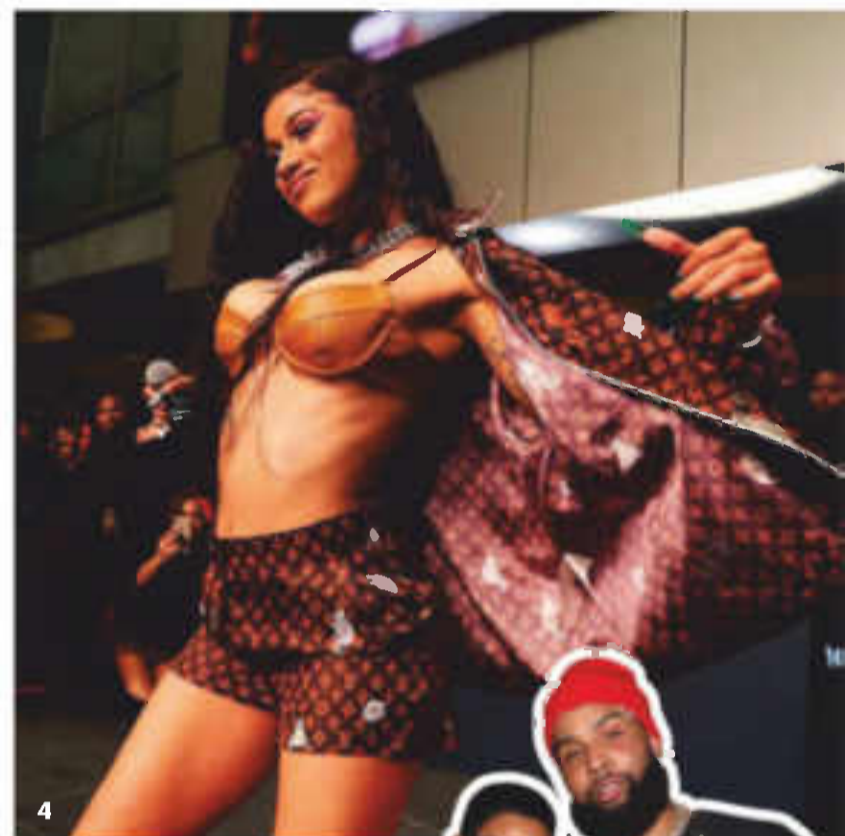
FROM THE MOMENT THAT MAROON 5 ACCEPTED its Super Bowl halftime gig, it was unavoidably pegged as The Band That Sided With Management Against **Colin Kaepernick** and other knee-takers in the NFL. So a shirtless **Adam Levine** & Co. kept things simple: six songs, plus an extra two from their special guests. **Travis Scott**, who was introduced by *SpongeBob SquarePants*' own Squidward Tentacles, arrived on a fireball to hype the crowd for a verse-and-a-half of "Sicko Mode," his first No. 1 on the Billboard Hot 100. Then, fur-coat-draped ATLien ambassador **Big Boi** cruised in on a Cadillac to the strains of the **Purple Ribbon All-Stars'**

"Kryptonite (I'm On It)" and hopped off the slick ride to spit his 2003 **OutKast** classic (and Hot 100-topping) "The Way You Move" alongside hook man **Sleepy Brown**. Maroon 5, meanwhile, offered up its own dose of early-2000s nostalgia with favorites from its 2002 debut album, *Songs About Jane*, like "Harder to Breathe," "This Love" and "She Will Be Loved," while tossing in newer top 40 jams like 2018's "Girls Like You" and 2014's "Sugar." The group capped off its performance with one of its most ubiquitous tunes to date: the Grammy-nominated No. 1 earworm "Moves Like Jagger."

—ANDREW UNTERBERGER



Levine (left) and Scott performed during the Pepsi Super Bowl LIII Halftime Show at Mercedes-Benz Stadium.



Empress of Soul Gladys Knight sang the national anthem prior to Super Bowl LIII between the New England Patriots and the Los Angeles Rams. The seven-time Grammy Award winner previously said she was proud to use her voice to "unite and represent our country" in her hometown of Atlanta.



1300 Entertainment co-founder/CEO and KWL Management founder Kevin Liles and wife Erika Liles attended Rolling Stone Live: Atlanta at The Goat Farm on Feb. 2. 2 Future appeared at the Dior Super Bowl LIII Party on Jan. 31. 3 Foo Fighters' Dave Grohl performed at DirectTV Super Saturday Night 2019 at Atlantic Station on Feb. 2. 4 Cardi B delivered at the Fanatics Super Bowl Party at the College Football Hall of Fame on Feb. 2. 5 From left: Kenny Burns, Meek Mill, Fabolous and Yo Gotti at the Official Big Game Kick Off Hosted by Meek Mill + Fabolous at Gold Room on Feb. 2. 6 Teyana Taylor and Odell Beckham Jr. at The Maxim Big Game Experience at The Fairmont on Feb. 2. 7 Post Malone made a toast onstage during day two of Bud Light's Super Bowl Music Fest at State Farm Arena on Feb. 1. 8 Bruno Mars performed during day three of the Bud Light fest.



Republic Records Billboard Label Of The Year Award Dinner

NEW YORK, JAN. 28

BILLBOARD HONORED REPUBLIC RECORDS AS its top label of 2018 with a celebratory dinner at Philippe Downtown in New York's Meatpacking District. Republic chairman/CEO **Monte Lipman** and president/COO **Avery Lipman** accepted the award — for the third time in the past four years — on a fitting day: Earlier, **Ariana Grande's** "7 Rings" had become the label's 22nd single to reach No. 1 on the Billboard Hot 100, marking the 118th week that a Republic song has sat atop the chart. "Monte and Avery are the [Bill] **Belichick** and [Tom] **Brady** of the record industry, except more envied and hated by their peers," said *Billboard* senior vp charts and data development **Silvio Pietroluongo** while presenting the honor to the Lipman brothers. Universal Music Group executive vp **Michele Anthony** added, "Republic, you exemplify the critical value of a label to an artist. You show clearly, day in and day out, why labels are so integral to launching and sustaining the careers of global superstars." Also in attendance: Spotify global head of music **Nick Holmstén**, YouTube global head of music **Lyor Cohen** and **Birdman**. —DAN RYS



1 From left: *Billboard* deputy editorial director, industry Robert Levine; Anthony; *Billboard* editorial director Hannah Karp; Avery Lipman; Valence Media's Deanna Brown; Monte Lipman. **2** *Billboard* senior charts director Gary Trust, Pietroluongo, Island Records' LaTrice Burnette and *Billboard* news director Dan Rys. **3** MTV's Amani Duncan, former BET president of programming Stephen Hill and SoundCloud global head of music and artist relations Lisa Ellis. **4** Guests enjoyed the event.



From left: Cash Money Records co-CEOs Ronald "Slim" Williams and Birdman and attorney Vernon Brown. Cash Money/Republic signee Drake's "God's Plan" stayed atop the Hot 100 for 11 weeks in 2018.

Sundance

PARK CITY, UTAH, JAN. 24-FEB. 3

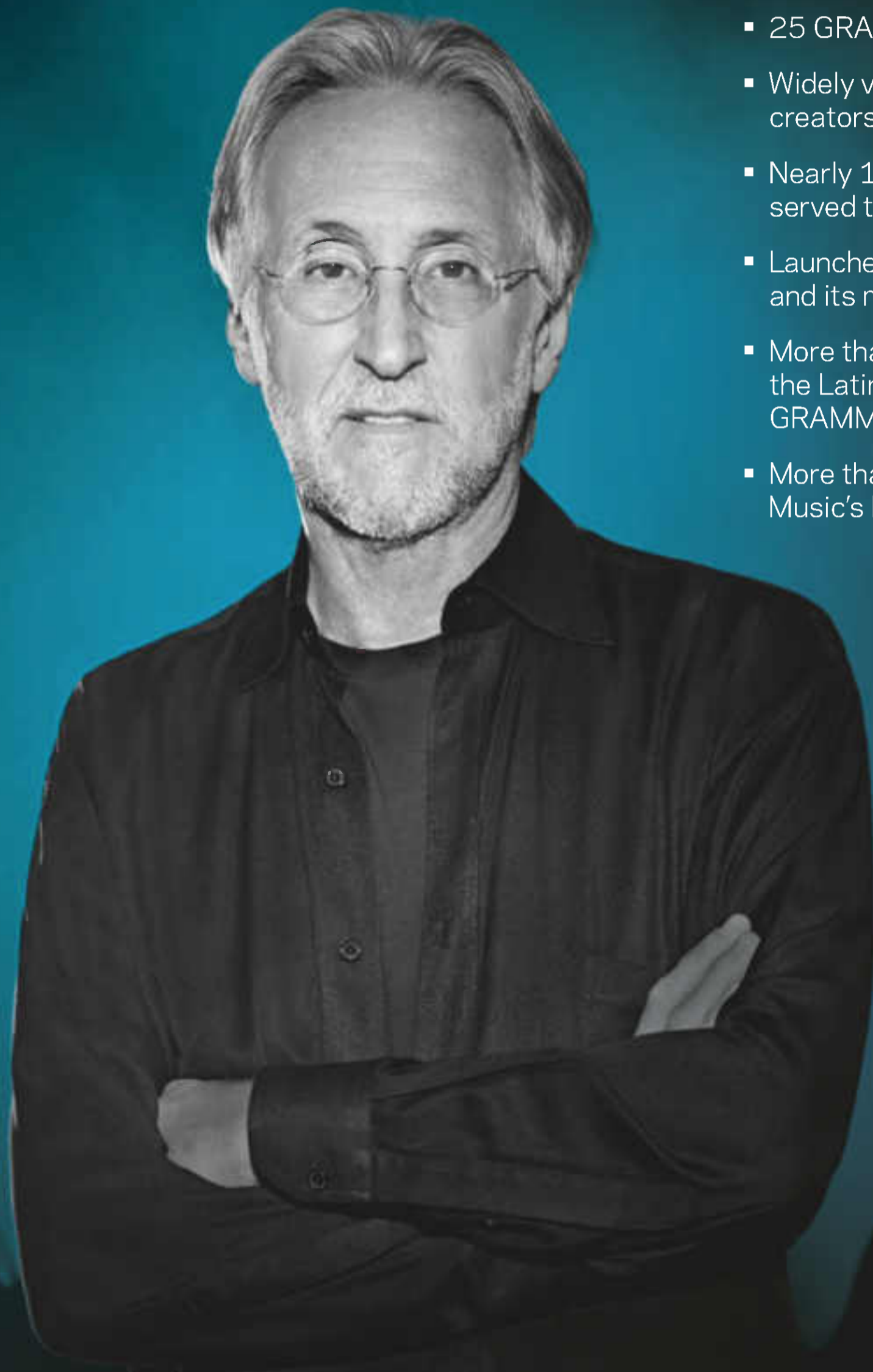


1 G-Eazy performed Jan. 25. **2** From left: Jaden Smith, Jada Pinkett Smith and Willow Smith at the *Hala* premiere on Jan. 26. **3** Machine Gun Kelly at the IndieWire Sundance Studio on Jan. 28. **4** From left: Wu-Tang Clan's Ghostface Killah, RZA, U-God and Cappadonna; director Sacha Jenkins; Sundance programming department manager Adam Montgomery; and Wu-Tang Clan's Masta Killa at the *Wu-Tang Clan: Of Mics and Men* premiere on Jan. 28.



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Actor-singer Jussie Smollett performed at the Troubadour in Los Angeles on Feb. 2 after reportedly being attacked in a hate crime in Chicago on Jan. 29. "I'm not fully healed yet," said Smollett. "But I'm going to be, and I'm going to stand strong with y'all... I will only stand for love."

1 Messina Touring Group CEO Louis Messina won the lifetime achievement award at the CMA Touring Awards in Nashville on Jan. 28. 2 Fred Armisen (left) and "Weird Al" Yankovic at the Grammy nominee reception in Los Angeles on Feb. 2. 3 Lizzo on *The Ellen DeGeneres Show* on Jan. 29. 4 Lady Gaga and Ricky Martin at the Screen Actors Guild Awards in Los Angeles on Jan. 27. 5 Snoop Dogg at the Pegasus World Cup in Hallandale, Fla., on Jan. 26. 6 From left: the Dallas Mavericks' Dennis Smith Jr., J. Cole and ASAP Ferg at the Knicks-Mavericks game at New York's Madison Square Garden on Jan. 30. 7 Latin American boy band CNCO performed at Sony's "Lost in Music" tech and music pop-up in New York on Jan. 30. 8 Kelly Rowland at the *What Men Want* premiere in Los Angeles on Jan. 28.



1: HUNTER BERRY/CMA. 2: MICHAEL ROZMAN/WARNER BROS. 3: ALEXANDER TAMARGO/GETTY IMAGES. 4: ALEXANDER TAMARGO/GETTY IMAGES. 5: ALEXANDER TAMARGO/GETTY IMAGES. 6: NATHANIEL S. BUTLER/INBAE/GETTY IMAGES. 7: DAVE KOTINSKY/GETTY IMAGES. POLAROID: SCOTT DUBELSON/GETTY IMAGES.

CONGRATULATIONS JOHN PRINE AND NATHANIEL RATELIFF & THE NIGHT SWEATS ON A SOLD-OUT NEW YEAR'S EVE AT THE OPRY HOUSE!



Photo by Chris Hollo

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with special guest
Jade Bird



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JEFF FOXWORTHY**
part of the
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BRAND NEW DANCE

On her first album in 12 years,
R&B icon Chaka Khan just
wants to "keep it light"

BY GAIL MITCHELL
PHOTOGRAPHED BY RAMONA ROSALES

Khan photographed
Jan. 23 at Madera
Kitchen in Los Angeles.

STYLING BY ASHLEY THOMAS. HAIR BY JENAE EAGINS. MAKEUP BY TIMAYA WEEMS.

CHAKA KHAN IS RELEASING HER first album in 12 years, but don't call it a comeback. As far as the 10-time Grammy Award-winning legend is concerned, she never left. "I've been on the road constantly," says Khan, speaking from her home in Los Angeles, "doing the songs that everybody loves to hear. Nobody was asking for nothing new."

Khan, 65, sees herself as a perennial — "a seed that blooms when the season's right." Apparently, it's that time. On Feb. 15 she'll release her 13th studio album, *Hello Happiness* (Diary Records/Island Records). Its funky lead single, "Like Sugar," arrived last June and sparked the global #LikeSugarChallenge, a testament to Khan's staying power after 46 years in the business. Meanwhile, her current single, the new album's title track, is a testament to her sunnier state of mind. The LP marks Khan's first since she decided to enter rehab for prescription drug abuse following the death of her "brother," and former NPG Records boss, **Prince**.

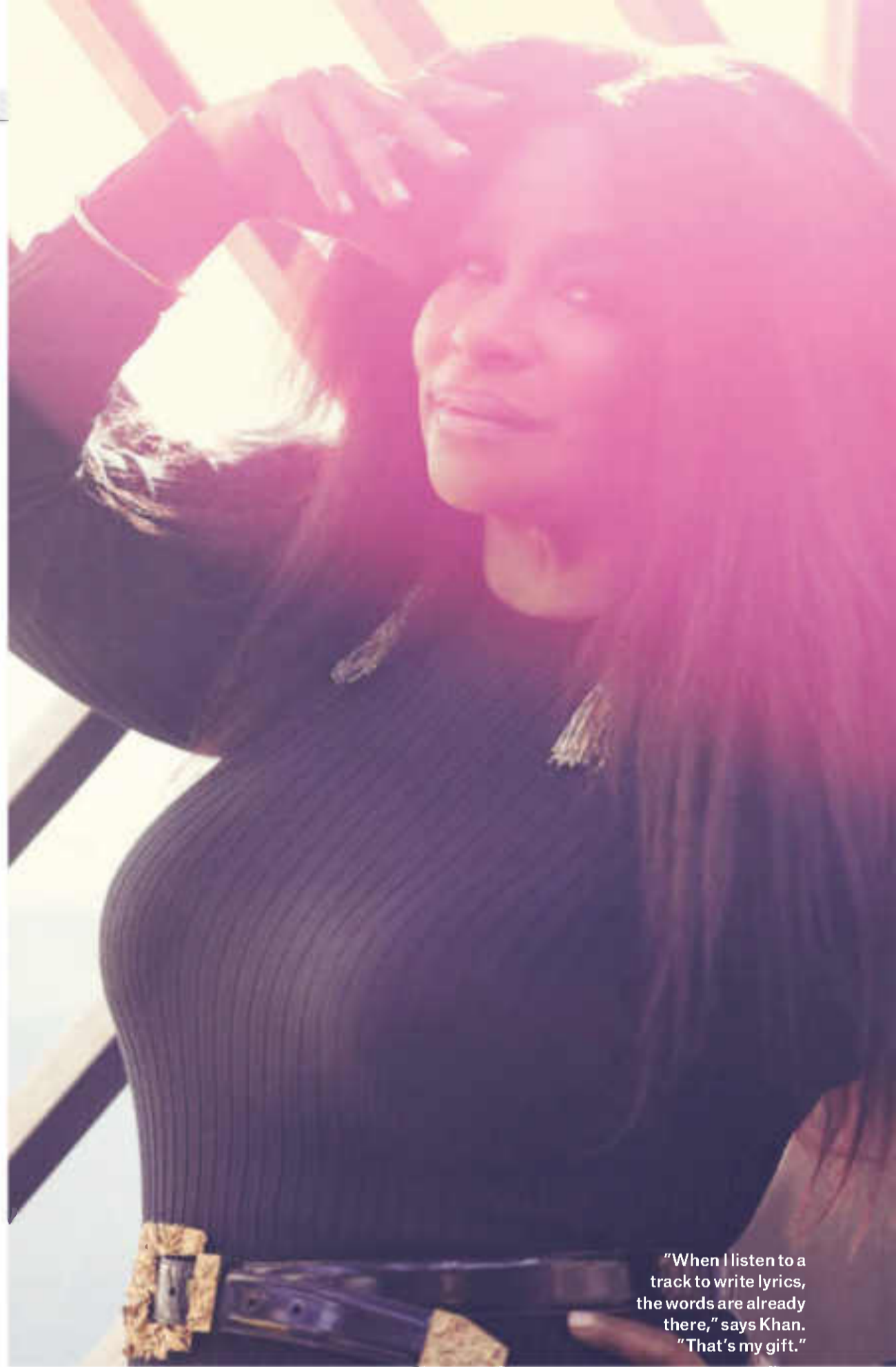
Over her career, Khan has talked about various potential one-off recordings, from a jazz album produced by **Robert Glasper** to a **Joni Mitchell** covers album. Today, she adds an extraordinary, never-to-be-realized project to the list: a collaborative album she had discussed with Prince and **Miles Davis** before "they both left." (Davis played on her 1988 CK track "Sticky Wicked," which was produced by Prince and Khan.) For her upcoming album, Khan turned to two notable next-generation collaborators: **Major Lazer** co-founder and Grammy-nominated producer **Switch** and singer-songwriter **Sarah Ruba Taylor** (the pair launched Diary

Records in 2018). A manager that Khan worked with in 2017 introduced her to Switch's and Taylor's music. (Khan's longtime creative partner, **George Robert Fuller**, is now helming her reemergence.) Khan was initially under consideration as a guest for a different project, but Switch and Taylor quickly turned their attention to an album of her own.

The three artists have "a mutual admiration," says Khan, who had never worked in the studio with them prior to recording *Hello Happiness*. "There was really some good stuff going on." It took the trio two weeks to record the album, which they did in Los Angeles. Beyond the feel-good title track ("I'm tired of hearing bad news," says Khan), other standouts include the feisty "Too Hot" and rock-infused "Don't Cha Know."

"DJs have been playing me in the clubs since I began my career," she says with a raspy laugh. "But this is the only time that I went in with the intent of working with dance people who do dance music. I didn't want to go deep on any of this. I wanted to keep it light and noncerebral. The tracks are the stars."

It was a change for Khan, whose voice has been front and center on decade-spanning hits since the early '70s, when the Chicago native born **Yvette Marie Stevens** began fronting a new group called **Rufus**, which signed with ABC Records in 1973. The **Stevie Wonder**-penned and Rufus co-produced "Tell Me Something Good" provided the group's mainstream breakthrough in 1974. The song won the funk outfit its first Grammy, for best R&B vocal performance, and Rufus later scored six platinum albums and a string of timeless hits: "You Got the Love,"



"When I listen to a track to write lyrics, the words are already there," says Khan. "That's my gift."

"Sweet Thing" and "Ain't Nobody."

After going solo in 1978, Khan sowed her own crop of classics, among them the indefatigable anthem "I'm Every Woman," "What Cha' Gonna Do for Me," "Through the Fire" (which **Kanye West** interpolated on his 2004 *The College Dropout* track "Through the Wire") and her indelible cover of Prince's "I Feel for You." Her last solo album, 2007's *Funk This*, yielded two Grammy wins, for best R&B album and best R&B performance by a duo or group for "Disrespectful," featuring **Mary J. Blige**.

More recently, Khan performed at the 2017 Essence Festival and

CHAKA'S CHART COUNT

58

R&B/Hip-Hop Songs entries

25

Hot 100 entries

21

Billboard 200 entries

7

No. 1s on Dance Club Songs

No. 3

The highest placement Khan has reached on the Hot 100, for both Rufus' "Tell Me Something Good" and her solo hit "I Feel for You."

the 2018 Jazz in the Gardens, and paid tribute to **Aretha Franklin** during the Queen of Soul's funeral service last August. She sang "Hello Happiness" during her appearance as grand marshal of the 2019 Rose Parade on New Year's Day, and will embark on a summer tour with **Michael McDonald**. Also in the works: a biopic about her storied career.

The secret to her longevity? Khan credits "nothing but Jesus" and pledges she'll still be kicking it at 90. "Artists can't retire from this," she says. "That's the difference. We weren't trained in colleges, we don't have any degree. We can't [quit], because it's a calling." ●



Rufus on NBC's *Midnight Special* in 1975.

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Q&A

Crossing Platforms

How singer-songwriter Leland went from working with Troye Sivan to making music for Comedy Central's most promising new show

BY STEPHEN DAW

Raised "culturally and comedically" on *All That*, *The Amanda Show* and *MADtv*, **Brett McLaughlin** says that TV "was something I always wanted to be a part of." Now, he is. After writing hits for **Troye Sivan** and **Selena Gomez**, the 28-year-old, who calls himself **Leland**, has been tapped to create lip-sync extravaganzas for the queens of *RuPaul's Drag Race* and, most recently, fictional teeny-bop anthems for Comedy Central's *The Other Two*, which earned a 91 percent approval rating on Rotten Tomatoes after its series premiere.

With chart-topping co-writes and your own budding solo career, why go into TV?

Because there are a lot of obstacles for songwriters to make money, my attitude has always been to diversify your portfolio; instead of having one income stream, have five. This year, I want to develop [my own] show and find a home for it. It's how a lot of songwriters feel — we want to own things. I'm so happy that the Music Modernization Act passed, but we still have a long way to go in order for songwriters to be fairly compensated. It sometimes feels like we are the last to be paid.

How did you wind up writing music for *The Other Two*?

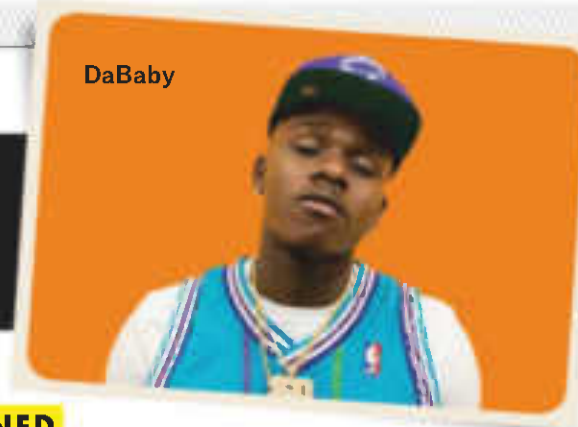
Last January, I was at *Saturday Night Live* with Troye when he was performing, and we were all on a high just from being in that space. While watching him perform, I got to see the sketches and also how it works behind the scenes. I said to my manager, **Dani [Russin]**, "I don't know how, but I want to work with these people." A few weeks later, my agent at UTA got me a meeting with [*The Other Two* creators and former *SNL* co-head writers **Chris Kelly** and **Sarah Schneider**]. It was such strange timing. I feel like I got it because it's the perfect intersection of *RuPaul's Drag Race* and pop songs.

What did you learn working with Sivan on his 2018 album, *Bloom*?

[During the writing process] he was describing songs that are unapologetically queer, and not for the purpose of pushing boundaries, but just for the purpose of being authentic. 2018 was a lot of moments where I was like, "Wait, I am a gay man from south Mississippi who grew up in an extremely conservative home, and my life now is writing with people like Troye, writing for *Drag Race*, writing for [the 2018 film] *Boy Erased*, which is about gay conversion therapy." My life is the polar opposite of the environment I grew up in. ●



Leland (left) with Sivan.



SIGNED

NAME DaBaby
LABEL Interscope

On Jan. 23, Interscope, in partnership with South Coast Music Group, signed 27-year-old rapper DaBaby. Formerly known as Baby Jesus, the Charlotte, N.C., native started rapping at the end of 2014 and dropped his first mixtape online at the start of 2015. In 2016, South Coast CEO Arnold Taylor, who has had a yearslong relationship with Interscope, signed him to his group and by summer 2018 was shopping DaBaby to the majors.

By the time Interscope executive vp urban operations Nicole Wyskoarko and executive vp Joie Manda met him, DaBaby had five mixtapes out and breakout song "21" on the way (which has since garnered 5.4 million on-demand U.S. streams, according to Nielsen Music). "His energy was infectious," says Wyskoarko. "It matched the music and the visuals." She knew DaBaby was taking other meetings but insists signing him "just made sense for us," and wasn't merely a strike at competitors.

Wyskoarko hired 24-year-old Caroline "Baroline" Diaz as DaBaby's day-to-day A&R rep. "She has a young, infectious energy, too — it's a great fit," she says. DaBaby already has his follow-up to 2018's *Blank* recorded and will attend the NBA's All-Star Weekend (Feb. 15-17) in his hometown. "He can be a multihyphenate," says Wyskoarko, "and is someone we're very excited to be in business with." —LYNDSEY HAVENS

Will *Leaving Neverland* affect Michael Jackson's legacy?



➡ The new four-hour documentary — in which **Wade Robson** and **James Safechuck** allege that as children they were sexually abused by **Michael Jackson** — premiered at Sundance, and many viewers quickly expressed horror at new accusations included in the film. On Instagram, **Gayle King** called it "a game changer for those who have been afraid to speak up on child sex abuse." (Robson and Safechuck filed lawsuits against the Jackson estate in 2013 and 2014, respectively; both were dismissed in 2017.) Coming so soon after Lifetime's *Surviving R. Kelly* and Kelly's subsequent split from his longtime label, *Neverland* may prompt a reappraisal of Jackson. **Tatiana Siegel**, The Hollywood Reporter's deputy film editor, predicts that "the movie will likely have a devastating effect on Jackson's legacy." His supporters are already mounting an aggressive response; director **Dan Reed** has received death threats. And the Jackson estate — which plans to bring his music to Broadway in 2020, among other projects — condemned the documentary as a "public lynching." *Leaving Neverland* will premiere on HBO and Britain's Channel 4 in March. —L.H.

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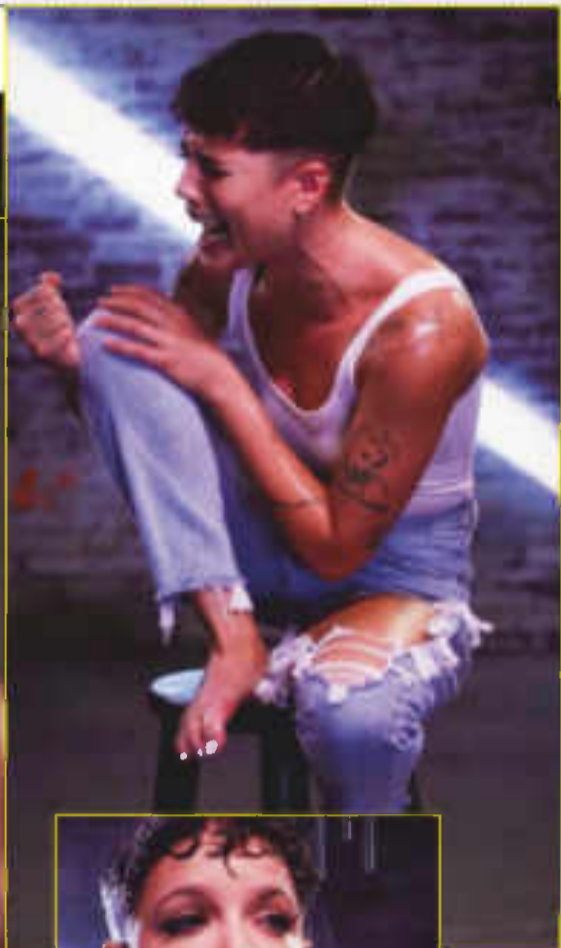
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LIVE NATION

Stills from Halsey's vertical video for "Without Me."



Vertical Horizon

How Halsey flipped the camera to keep "Without Me" on top of the Hot 100

BY TATIANA CIRISANO

AFTER EARNING HER FIRST SOLO NO. 1 on the Billboard Hot 100 on Jan. 12 for her raw breakup single, "Without Me," Halsey was dethroned the following week by Post Malone and Rae Sremmurd's "Sunflower (Spider-Man: Into the Spider-Verse)." But on Jan. 26 she rebounded to the top, thanks to a remix with Juice WRLD — and a vertical music video optimized for watching on a phone. Released to YouTube on Jan. 9 following an exclusive Spotify premiere last October, the video propelled a surge in streaming that brought Halsey back to No. 1.

"Typically, we create a vertical video as an afterthought and tack it onto an official video shoot," says Targa Sahyoun, vp video content and production at Capitol Music Group. But this time, the label shot a new clip specifically for vertical, which allowed director Brooke Nipar to get the perfect frame. Nipar turned the camera vertically from the outset, zeroing in on the singer's eyes and lips as she was showered with water. "We could get her angles," says Sahyoun. "If you're just punching in on an existing wide-format image, you're not able to pick up those details or get that intimacy that we really wanted."

The song's original horizontal video, also released in October, depicts Halsey in a toxic, party-fueled relationship. "When you hold your phone vertically, you're seeing a more voyeuristic look into an artist's life," says Sahyoun. "Being able to get up close and personal that way, fans engage more with what you're singing about."

Since Spotify first launched vertical videos in May 2017 with Selena Gomez's selfie-mode "Bad Liar," a slew of others have followed: Miley Cyrus and Mark Ronson with "Nothing Breaks Like a Heart," Ariana Grande with "No Tears Left to Cry" and Travis Scott's "Watch."

"As music consumption is mostly mobile, vertical videos are a natural evolution in content creation," says Roberta Pate, artist/label marketing lead for Latin America and U.S. Latin at Spotify. Other platforms have latched on; most recently, Instagram launched a new IGTV vertical-only interface in June 2018. Says Sahyoun: "Now that a vertical video can contribute to how well a song will do on the charts, it's going to become more and more important." ●

Additional reporting by Jessica Roiz.

MY SCENE

BERLIN'S BRIGHT SIDE

After over 30 years of sampling the artistic fruits of Berlin while visiting friends, alt-rock pioneer Bob Mould took the plunge and rented a flat in the city's LGBTQ-centric Schöneberg area in 2016. Retaining his San Francisco apartment "just up the hill from the flag at Market Street in Castro," the Hüsker Dü co-founder now calls two of the world's premier gay-borhoods home. But it was in Berlin that he made his visceral, decidedly optimistic new album, *Sunshine Rock* (Merge). The city "had a lot to do with the overall tone of the record," says Mould.



Mould

THE HISTORY



"Berlin was very sexually progressive a hundred years ago," says Mould. "There is a little more history in a long-term sense." He points out that the transition of the Castro from a working-class Irish neighborhood to an LGBTQ haven happened in the late 1960s during the Summer of Love, while "decades earlier, that happened on the streets that I walk every day in Berlin."

THE NIGHTLIFE



Mould notes that Berlin allocates money to help clubs with noise control, while American developers build condos in urban hotspots that promptly choke out the scene. "As soon as people have their first kid, they start complaining about that club they moved next to," he says of San Francisco. "Berlin is being very protective of their nightlife. The city recognizes the value of these clubs for tourism, culture and identity."

THE PEOPLE



A big difference, he says, is seeing how many representations of queer identity show up on the weekends in Berlin — "young, old, Italian, Polish, Scottish" — which he says starts every Friday around 2:30 p.m. One thing common to every scene around the world? "A leather club is a leather club," he says. —JOE LYNCH



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Calboy photographed
Jan. 28 in Chicago. Watch
an episode of *How It Went
Down* about "Envy Me" at
billboard.com/videos.



CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894(!)

CALBOY

With holy books and Dragon Ball Z as inspiration, the Chicago rapper earns his "Envy Me" status

By Bianca Gracie

Photographed by Lucy Hewett

Plugged in

Born **Calvin Woods**, **Calboy** grew up on Chicago's South Side playing *Guitar Hero* and *Rock Band* and listening to **Lil Wayne**, **2Pac** and local legend **Chief Keef**. But it was his father and cousins trying to break into hip-hop that led him to do the same. True to his Generation Z status, the 19-year-old watched YouTube videos in middle school to learn how to record himself and mix music. "Then I started practicing my vocals," he says.

Boss moves

In 2016, Calboy uploaded his songs to Instagram, YouTube and SoundCloud through Paper Gang Inc., the indie imprint he formed with his mother. Two years later, he caught the attention of Polo Grounds Music founder/CEO **Bryan Leach** and label A&R rep **Gwop**. He signed a deal last October, joining **A\$AP Rocky** and **Pitbull** on the roster. He has made a fan out of **Chance the Rapper**, who visits him in the studio (they both participated in Chicago Public Library's YOUmedia youth program). "I used to look up to bro," says Calboy. "Now I see videos of him turning up to my songs."

Road to recovery

On "Envy Me," the street anthem that hit No. 41 on the *Billboard* Hot 100 dated Jan. 26, Calboy addresses quitting Xanax and focusing on his physical and mental health. "I was constantly going to the doctor and getting stomach pumps, messing myself up all the way," he says. "I had to get myself up out of that." Inspired by his grandmother, he turned to the Bible and the Quran for guidance.

Charged up

On Feb. 8, the rapper will embark on his first headlining tour. In the spring he'll drop a follow-up EP to last June's *Calboy the Wild Boy* mixtape, which he promises will be his best yet, owing to the energy from his momentum. "Remember when Goku [from anime series *Dragon Ball Z*] was a baby with a tail? Then, when he got older, he went into a different phase?" he asks. "I'm leveling up like Goku! I changed so much, I can't go back." ●

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REAL ESTATE

MUSIC'S NEW EPICENTER

Los Angeles' Arts District undergoes a renaissance as industry players move downtown to better connect with Eastside creatives

BY ADRIENNE GAFFNEY

THE ARTS DISTRICT AT THE eastern edge of downtown Los Angeles picked up its name in the 1970s, when visual and experimental artists flocked to the once industrial area. In the '80s and '90s, emerging acts like **Red Hot Chili Peppers**, **Nirvana** and **Beck** performed at the legendary punk-rock venue Al's Bar. But few have had reason to visit the area, with its excess of grit and shortage of activity, for the last 20 or so years.

Now, in what could prove to be a seismic shift for the city's music industry and urban development map, Warner Music Group is moving from its Burbank headquarters into a former Ford Factory building on South Santa Fe Avenue (the move could come as early as March). And Spotify recently inked a lease that will put the streaming service in a massive new development located a few blocks from the label.

"The move to downtown L.A. is just one more step in the reimagining of who we are and where we are headed," says Warner Bros. Records co-chairman/COO **Tom Corson**. "Being closer to arts and culture is where we belong." Adds Warner/Chappell Music co-chair/COO

Carianne Marshall: "We are all looking forward to being part of the revitalization of music culture in our new neighborhood." (Spotify did not respond to requests for comment.)

With at least 25 commercial developments underway, many of which are luxury residences and mixed-use spaces, the area's rapid

reshaping is mirrored in real estate prices. Monthly leases now fetching \$7 per square foot would have hovered at around \$2.25 a decade ago, according to real estate firm Douglas Elliman.

When **Jonathan Jerald**, a member of Affordable Housing for Artists — an organization lobbying the city for regulations that would provide reasonable rent for artists who qualify — moved into the neighborhood in 1995, prices were between 50 and 75 cents per square foot, and his neighbors included **Stone Temple Pilots** drummer **Eric Kretz**. "I don't have anything against [them] moving in," says Jerald of Warner and Spotify. "But it's not what it used to be. It's a different scene altogether."

Indeed, new retail tenants like Comme des Garçons offshoot Dover Street Market and the Japanese-inspired hi-fi bar In Sheep's Clothing herald a changing landscape. A Soho House is on the way, too, along with a restaurant from Instagram sensation **Salt Bae**, the latest chef to descend upon what has become one of the city's most adventurous culinary nooks in the seven years since chef **Ori Menashe** opened Bestia on East Seventh Place to critical acclaim.

A handful of smaller music entities are following the action. "It's a burgeoning cultural quarter of Los Angeles," says **Ollie Hammett**, who moved his management/publishing company, Spark Music Group, to the area last July. A main reason, he says, was the knowledge that many of his clients, who include songwriter **Teddy Geiger** and film composer **Dan Romer**, live in Eastside communities like Los Feliz and Silver Lake. "It's important to stay close to the creative process so it's not, 'We're the business side, you're the creative.'"

Seth Cummings, who relocated his management company Bailey Blues (**K.Flay**, **Donna Missal**) from Hollywood in December, echoes that idea: "It reminds me of the energy that early Williamsburg [Brooklyn] had. For what we do, some of the traditional Beverly Hills [settings], where there's marble and pillars, just don't offer the same creative energy." ☉



CHECK OUT (OR INTO) THE FIREHOUSE HOTEL

With his 10-room boutique hotel set to open in February across from Warner's headquarters, manager **Dustin Lancaster** of Hotel Covell and L&E Oyster Bar is another newcomer to the neighborhood

SPACE Built in the 1920s, the former firehouse will retain its red doors and deco exterior while fitting a coffee bar and restaurant into the interior, which was designed by **Sally Breer**. "The building is magical, so it didn't take much selling," says Lancaster.

TASTE **Ashley Abodeely**, previously chef de cuisine at Los Angeles' NoMad Hotel, was tapped to oversee the restaurant. The Mediterranean-tinged menu will include elevated classics such as a chopped salad with winter citrus, grilled prawns and a signature burger.

MUSIC The hotel's two premium suites were conceived with Warner in mind. The oversize rooms can connect for what Lancaster envisions as a space for press junkets, with an artist and team on one side, waiting journalists on the other. (Rooms start at \$295.) —A.G.

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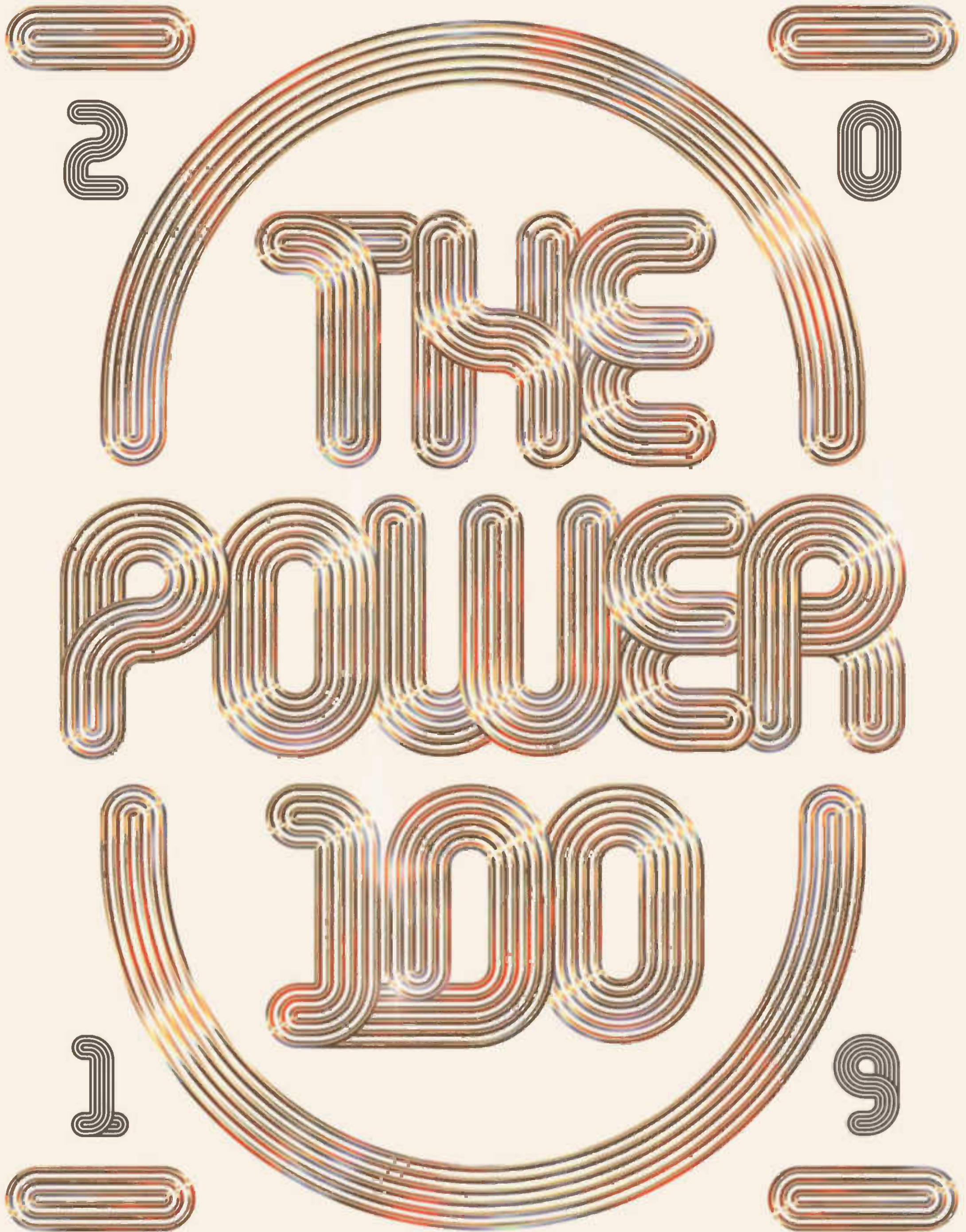
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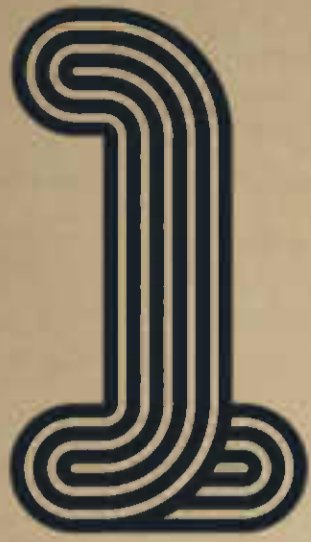
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THE POWER 100

LUCIAN GRAINGE

CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP

Here's how Universal Music Group chairman/CEO Lucian Grainge sums up 2018: "It was a very good year for the industry. It was a terrific year for us." In fact, UMG enjoyed what may be the most dominant year by a music company in modern history. Its market share for current recordings — driven by a portfolio of labels that includes Republic Records, Capitol Music Group and Interscope Geffen A&M — exceeded 40 percent, nearly double that of second-place Sony Music Entertainment and greater than Sony and UMG's other rival, Warner Music Group, combined.

As streaming has surged, so have the fortunes of many record labels. But UMG has gained on its rivals thanks to the heavier bets Grainge, 58, placed years ago on hip-hop and A&R, investing long before the prices of signing talent rocketed to their current highs and putting UMG in a

better position to splurge today.

UMG-distributed recordings accounted for the top five most-streamed tracks on Spotify in 2018, as well as the year's top two most-consumed albums, Drake's *Scorpion* and Post Malone's *beerbongs & bentleys*; Spotify's most-streamed female artist of the year, Ariana Grande; the highest-grossing music biopic of all time, *Bohemian Rhapsody* (which Grainge has seen three times); the film soundtrack song that is nominated for two Grammys and an Academy Award, "Shallow," from *A Star Is Born*; and music from the Kendrick Lamar-curated *Black Panther: The Album*, which is up for eight Grammys.

In the first three quarters of 2018, UMG labels and Universal Music Publishing Group (UMPG) posted revenue of \$4.9 billion, up from \$4.4 billion in the same period of 2017. But that's in the past. Grainge will likely spend a good

part of his 2019 presiding over the sale of as much as half of the company, given an announcement that UMG's parent company, French media giant Vivendi, made last July. It's a development that Grainge brushes aside.

"Whatever works for Vivendi and Vincent Bolloré," he says amiably while seated at a large table in his Santa Monica, Calif., office. "I'm an easy customer." (Bolloré is the ex-chairman of Vivendi, a member of its advisory board and its largest shareholder.) Earlier that morning, Deutsche Bank estimated that UMG was now worth a robust \$33 billion, a value somehow greater than that ascribed to its parent. Rumored suitors include Liberty Media and Chinese tech giant Tencent, and if a sale transpires, it would transform the company, the industry and, presumably, the job Grainge has held since succeeding Doug Morris in 2011.

Grainge joined Universal in 1986 to launch PolyGram Music Publishing U.K., and he reflects that "in June, I will have been at this company in one form or another for 33 years." In the wake of Napster, "we suffered through 12 or 13 years of decline. I've been around long enough to know that what goes up can also come down."

Grainge has kept a careful watch on the rising power of the streaming services. In 2016, he banned his artists from signing exclusive distribution/marketing deals with them. And in November 2018, amid industry fears that Spotify or Apple could pursue top acts with direct deals, UMG signed potential free agent Taylor Swift to a new global recording contract. Swift shifted her label base from indie Big Machine to UMG-owned Republic and was granted eventual ownership of her future master recordings. She also successfully





Grange photographed
by Rainer Hosch on
Jan. 22 at Universal
Music Group in
Santa Monica, Calif.

advocated for her fellow UMG artists to be compensated from the future sale of UMG shares in Spotify regardless of whether or not they had recouped their advances, an artist-friendly provision that even the most jaundiced critics applauded. "Taylor's vision of the future and of fairness collided simultaneously with ours," says Grainge of the terms of the Spotify payout, which could be worth an estimated \$300 million to UMG acts. Swift, in an email to *Billboard*, says that "Lucian is one of the rare, bold, pioneering leaders in this industry. Having gotten to know him more in recent years, I admire his true passion for music and his belief in the vision an artist has. He takes



Grainge (left) with UMG recording artist Lorde.

that passion and that belief and puts all of his unstoppable drive behind it. I'm very grateful that we share the same values in terms of fairness and compensation for creators, and I'm happy that we'll get to work together to help move things in a positive direction."

Among top industry power brokers, Grainge may have been the most prescient in recognizing the outsized role that hip-hop would play in streaming and game-planning around this generational shift. Republic has a lucrative partnership with Cash Money/Young Money (Drake); Interscope is home to the *Black Panther* soundtrack, through Top Dawg Entertainment, and to 20-year-old Juice WRLD, *Billboard's* 2018 top new R&B/hip-hop artist; and Motown's joint venture with Quality Control Music (Migos and Lil Baby) reinvigorated the stalwart label.

"When we had just signed City Girls, we met with Lucian," says Quality Control Music CEO Pierre "P" Thomas. "Me and Coach [COO Kevin Lee] had been getting a lot of backlash about the group: 'They ain't Quality Control,' that sort of thing. We showed Lucian the first video they shot, and the first thing Lucian says is: 'Those girls are superstars. They have the potential to be the urban Spice Girls.' That really fucked me up! I didn't think that a guy in Lucian's position would get them. It really changed the way we thought about City Girls."

Meanwhile, UMG-owned indie distributor Caroline released two

of 2018's most streamed — and controversial — artists: 6ix9ine, who faces substantial prison time after pleading guilty to nine felony counts of racketeering, conspiracy, narcotics trafficking and firearms offenses, and slain rapper XXXTentacion, whose ? album debuted at No. 1 on the *Billboard* 200. "I started off as a punk with red hair," says Grainge, "around [the time of] The Clash, The Sex Pistols. I'm excited by change, by cycles. I love that hip-hop is the new pop music." Grainge's enthusiasm is shared by his son, Elliot, who signed 6ix9ine and another hot rapper, Trippie Redd, to his 10K Projects label (see page 99).

UMG still faced its share of challenges in 2018. In March, the company severed ties with Republic Group president Charlie Walk after women came forward with allegations of sexual misconduct that spanned his career at Sony and Republic. An internal UMG investigation resulted in his exit. Grainge declined to comment on Walk, but addressed wider diversity efforts at the company, including its participation in the University of Southern California's Annenberg Inclusion Initiative — "just one part of a range of efforts," he says. They include She Is the Music, an industrywide nonprofit co-founded and led by UMPG chairman/CEO Jody Gerson (see page 76) that is "driving equality for women," says Grainge. He adds that while 49 percent of UMG's U.S. staff are women, "we can't stop there."

"We constantly have to change," he says more broadly. "I'm never satisfied. That can make me tough to work for. I like fresh blood, new ideas — not just for the hell of it, of course, because change isn't always fun. But there's nothing that I'm not looking at, or that we're not trying." —CRAIG MARKS

WHAT'S DIFFERENT ABOUT THIS YEAR'S LIST

Although executives rise, fall and drop off the Power 100 every year due to performance, a handful who have perennially appeared on previous lists were not included this year due strictly to an editorial decision to refocus the Power 100 on core music-industry companies. As a result, executives from brands and branding companies, such as Citi, American Express and MAC Presents, and music bookers from the morning and late-night talk and entertainment shows were not considered for inclusion. Dick Clark Productions executives also were not considered this year because they share a parent company with Billboard.



550 MILLION TICKETS SOLD; ANNUAL REVENUE OF OVER \$10 BILLION Dozens of plaques, posters and other mementos promoting Live Nation clients lean against the walls of president/CEO Michael Rapino's Beverly Hills office, but the space where they normally would hang is reserved for drawings of creatures and other scribbles by his three children ages 4, 6 and 8. "The kids came in and did that for me," he says, sitting at a round table in a pullover and jeans. "Every time they come, they add something."

Like that mural, revenue for the world's largest concert-promotion company continues to grow. The third quarter of 2018 was Live Nation's best since its formation in 2010, according to financial documents filed by the company, which is public. Revenue was up 11 percent for the quarter to \$3.8 billion, and though fourth-quarter results have yet to be released, Live Nation was on track to deliver its eighth consecutive year of growth, with annual revenue exceeding \$10 billion. Adjusted operating income for the first three quarters of 2018 rose 23.7 percent to \$362.9 million.

The company's success can be measured by audience. In 2018, approximately 90 million customers in 41 countries attended a show promoted by Live Nation. "We think we can get to 125 million over the next few years," says Rapino, 53, whose current contract runs through 2022. Beyoncé and Jay-Z were responsible for 2.2 million of those tickets, while Justin Timberlake, P!nk and Bruno Mars each sold at least 1 million.

Factor in Live Nation's ownership of Ticketmaster, and the company says it sold over 550 million tickets. Its sponsorship division partnered with over 1,000 brands, including T-Mobile, Sony and Subway, and its Artist Nation arm, which has equity in some of the largest management companies in the world

— including Jay-Z's Roc Nation and Maverick, which represents U2 and Madonna — has grown into a portfolio of over 140 managers and 500 artists.

Live Nation tested the synergistic potential of its businesses in 2018 when the company's film/TV division, Live Nation Productions, invested \$10 million into Warner Bros.' *A Star Is Born*, with Lady Gaga. The artist's tours are promoted by Live Nation; her manager, Bobby Campbell, is allied with Artist Nation; and she was the subject of the Live Nation Productions documentary *Gaga: Five Foot Two*.

Ticketmaster used customer data to target potential moviegoers, played the film's trailer at concerts and festivals, and sent promotional email blasts. Since its October release, the movie has grossed \$415 million worldwide, according to Box Office Mojo, and garnered four Grammy and eight Academy Award nominations.

"I think Warner Bros. will tell you that [our investment in *A Star Is Born*] was very valuable," says Rapino.

A native of Thunder Bay, Ontario, who keeps

a framed, signed hockey jersey from friend and fellow Ontarian Wayne Gretzky in his office, Rapino attributes Live Nation's robust recent growth to its readiness to capitalize on the escalating international demand for A-list artists (thanks in part to the border-busting influence of streaming).

"Rihanna can sell just as many tickets in Cape Town as she can in Detroit," says Rapino. "That has helped propel our business overall, [as has] the ongoing investment in our global business."

In 2018, Live Nation acquired Brazil's Rock in Rio festival, Argentine concert promoter DF Entertainment and Australia's Rhythm and Vines Festival.

The company also moved further into nonmusic-event promotion, including presenting (with Crown Publishing Group) Michelle Obama's 21-city U.S. tour to promote her best-selling memoir, *Becoming*.

"If you can sell tickets and stand onstage and perform," says Rapino, "we have the capability, the infrastructure and the desire."

—MELINDA NEWMAN



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HORACIO

GUTIERREZ

GENERAL COUNSEL/VP BUSINESS AND LEGAL AFFAIRS, SPOTIFY

NICK HOLMSTÉN

GLOBAL HEAD OF MUSIC, SPOTIFY



87 MILLION SUBSCRIBERS Spotify began 2018 as the dominant streaming service that had helped save the recorded-music business, and yet aspects of its future were unclear. The company planned an unusual direct listing on the New York Stock Exchange, and copyright lawsuits and plans for profitability added uncertainty.

One year later, the murk has lifted: Spotify is a public company whose stock sales have benefited labels and their artists. The Music Modernization Act will protect it from many potential copyright lawsuits, and it has a path to profitability — albeit one that raises a new set of industry concerns.

In June, *Billboard* reported that Spotify was offering independent artists deals, including advances and other enticements, to license their music to the service directly. The market cheered, since the initiative, led by CFO Barry McCarthy, could help Spotify cut expenses: Paying artists directly eliminates the markup that comes with going through the labels (and, despite the discount, put more dollars in the artists' pockets).

Although Spotify's deals with the major labels forbid it from competing

with them in certain ways, such as by purchasing recording catalogs, the move sparked concern that the company was, essentially, beginning to compete for talent. Spotify founder/CEO Daniel Ek, 35, tried to address these concerns in a July earnings call, saying, "Licensing content does not make us a label, nor do we have any interest in becoming a label," but the company has enough promotional power to put labels on guard.

The service has also started allowing independent artists to pitch their music directly to playlists. In the first three months of this new program, over 67,000 artists and labels submitted recordings, and "more than 10,000 acts were added to editorial playlists for the first time," says Spotify global head of music Nick Holmstén. "These numbers are growing, and we're excited to see how this develops."

Spotify is generating goodwill within the business, as well. Chief content officer Dawn Ostroff points to the service's EQL initiatives, which include a global database of women professionals in the industry, a weeklong boot camp for aspiring women podcasters of color and a paid, six-month studio residency

program that gives participants "access to invaluable networking and mentoring opportunities," she says.

Spotify stands in good stead with major rights-holders, having brokered long-term deals with all of them. Its general counsel, Horacio Gutierrez, also won some allies when he helped push the Music Modernization Act, which reduced Spotify's potential liability but also helped labels and publishers.

The company also faces more direct threats to its streaming dominance: Apple and Amazon have resources, and advantages from their other businesses that Spotify can't match. In November, Spotify announced that it has 87 million paid subscribers globally — to Apple Music's 50 million — but the latter is just a hair behind in the United States, sources say.

Spotify's stock has been volatile too, though most big technology companies, Apple included, have seen price swings. Spotify could close fiscal year 2018 with \$2.2 billion in U.S. revenue, a 26 percent gain from 2017, and over 200 million monthly active users — 55 million of whom are stateside alone. The question is: How will it end 2019? —ED CHRISTMAN



Irving Azoff
CHAIRMAN/CEO, THE AZOFF COMPANY

Jeffrey Azoff
PARTNER, FULL STOP MANAGEMENT

\$308 MILLION LIVE GROSS No industry executive has had a more protean relationship to power than Irving Azoff, 71, who has morphed from manager to label boss to Live Nation chairman and back to manager. "I keep going back to [management] because that's really the power source," said Irving at the *Billboard* Live Summit last November. "The power all flows from artists." He also noted that each of his transitions are made "with an endgame in sight." Worth remembering when considering Irving's \$125 million December buyout of Madison Square Garden's 50 percent interest in Azoff MSG Entertainment after the joint venture triggered a buy-sell option at the five-year mark.

The newly minted Azoff Company includes Full Stop Management, performance rights organization Global Music Rights, Oak View Group and LaneOne, a premium experience company. The past year saw Azoff Company co-president Susan Genco play a key role in the Music Modernization Act, brokering a last-minute deal among SiriusXM, Universal Music Group, Sony Music Entertainment and Warner Music Group. And Full Stop — which combined the management clients of Irving, his son Jeffrey and Brandon Creed in 2017 — had four of the top 20 tours in *Billboard*'s

year-end ranking: the Eagles, Harry Styles, Journey (in partnership with John Baruck) and John Mayer with Dead & Co. (in partnership with Steve Moir and Bernie Cahill), for a combined gross of \$308 million.

The Full Stop crew of more than 30 is led by Jeffrey, who is careful to credit a team of "superstar managers." He is 33 but jokes that his experience in the industry goes back 22 years: "When the guy who coaches your soccer games is always on the phone making deals in the music business, you have the ability at a young age to sound like you know what you're talking about, even if you might not." Both Azoffs refer to this moment in the industry as one of constant, positive disruption. "If you're anyone with an idea and some talent, whether you're an artist or you're in the business, you can have a successful career in the music business," says Jeffrey, who disagrees that he belongs as high as his father on the list. "We have artists who are using direct distribution who are supporting their own careers. The sustainability for both artists and executives is amazing." —JOE LEVY



POWER MOVE
KENDRICK'S TEAM PUNCHES BACK AT SPOTIFY



"How did they pick those [artists] out? It seems to me they're picking on hip-hop culture."

— Anthony "Top Dawg" Tiffith, CEO of Lamar's label, Top Dawg Entertainment, tells *Billboard* why Lamar said he would pull music from Spotify after the service's sudden "hateful conduct" policy seemed to unfairly target urban artists.

The result After a backlash, Spotify walked back the controversial provision.

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Rob Stringer
CEO, SONY MUSIC ENTERTAINMENT

PAID \$750 MILLION TO ARTISTS

"We're much more of a threat to my competition than we were two years ago," says Rob Stringer, 56, who is 21 months into his job atop the world's No. 2 record company. Still in building mode, the Brit acknowledges that leadership



shake-ups at Sony's top three labels, as well as executive flux overseas, led to a 3.5 percent slip in Sony's current

market share, to 21.13 percent, in 2018. Still, he notes, "we haven't lost profit — it was the most successful year since 2000," even with Columbia chairman/CEO Ron Perry just a year into his job as Stringer's replacement, Peter Edge leading a restructured RCA on his own following Tom Corson's jump to Warner Bros. and Sylvia Rhone managing Epic Records in the wake of longtime Epic leader Antonio "L.A." Reid's swift exit following a sexual harassment claim against him. Stringer prefers to lead with minimal fanfare. But he set a precedent last summer when he paid out \$750 million in Spotify stock profits to Sony's artists and the indie labels it distributes, whether or not they had recouped on their record deals, and he plans to continue sharing the earnings as Sony sells its remaining shares — despite no obligation to do so. Stringer has also invested heavily in expanding and diversifying Sony's 5,000-member workforce, a "daily" project he says requires "patience to get it right." Much like his decision to expand SME's repertoire by relaunching Arista Records as a standalone label with David Massey as its president/CEO. "My intention is to do the right thing again and again," says Stringer. "I want to have that reputation."

—HANNAH KARP

STEVE COOPER
CEO, WARNER MUSIC GROUP

MAX LOUSADA
CEO OF RECORDED MUSIC, WMG

\$1.1 BILLION IN REVENUE GROWTH In the eight years since he became CEO, Steve Cooper, 72, has presided over growth in revenue from \$2.9 billion to over \$4 billion at Warner Music Group. While \$504 million of that was a one-time windfall from the sale of the company's full stake in Spotify, the fundamentals remain solid: 2018 was the sixth straight year of U.S. total market-share growth for WMG (up almost half a percentage point to 21.16 percent), driven by Atlantic's wide-ranging success and signs of life from a restructured Warner Bros. Records.

Cooper has a reputation for funding his generals and letting them loose. "I believe we have the greatest team in the business, and it's my job to create an environment where they're free to do their best work," he says. For Max Lousada, that freedom translated to a wide range of strategic acquisitions in his first full year as WMG CEO of recorded music, including digital publisher Uproxx, ticketing platform Songkick, Germany-based etailer EMP Merchandising and the A&R data-tracking tool Sodatone. Sources put the combined price tag at between \$300 million and \$400 million.

Each is part of what Lousada calls an "entertainment ecosystem," where components can both drive listeners

to streaming services and build upon the experience of streaming discoveries. Digital streaming platforms "are great at delivering millions of streams," he says. "But they are challenging to create memories for the fan. Our job is to create loyalty for an audience beyond just a playlist." Uproxx (which focuses on music, movies, TV and sports), for instance, offers WMG an audience of 40 million monthly uniques, a branded-content sales team and a video production company. "We can start telling stories not just from an audio-stream discovery or traditional

three-minute video," says Lousada. EMP, which sells everything from Metallica T-shirts to gaming gear to Disney merch, offers a different way of engaging fan communities. "Creating a Warner Music Network is really what we're starting to do," he adds.

At 45, the South London-born Lousada isn't quite young enough to qualify as a digital native — he remembers hand-delivering 12-inch singles to Funkmaster Flex in the 1990s when he was running New York hip-hop indie Rawkus Records — but he moves with the speed and expansive vision of a digerati master. On his second day on the job, he named RCA's Tom Corson and Interscope Geffen A&M's Aaron Bay-Schuck to run Warner Bros. Records. 2018 brought the launch of Elektra Music Group as a stand-alone label and the opening of Warner Music Middle East in Beirut.

"Streaming is connecting the world," says Lousada. "We've seen that with Latin music, and you'll start to see that in Africa and the Middle East. Our ability to go into markets early is a reflection of the company we want to be. We're not waiting or being conservative. We're optimistic about the future."

—J.L.

6

7

Oliver Schusser
VP APPLE MUSIC AND INTERNATIONAL CONTENT, APPLE

Amanda Marks
GLOBAL HEAD OF BUSINESS DEVELOPMENT AND MUSIC PARTNERSHIPS, APPLE

Zane Lowe
GLOBAL CREATIVE DIRECTOR/HOST, APPLE MUSIC

Larry Jackson
GLOBAL CREATIVE DIRECTOR, APPLE MUSIC

Bebhinn Gleeson
GLOBAL DIRECTOR OF ORIGINAL CONTENT, APPLE MUSIC

Rachel Newman
GLOBAL DIRECTOR OF EDITORIAL, APPLE MUSIC

50 MILLION PAID SUBSCRIBERS "We don't actually wake up and look at our growth rate," says Apple Music's new commander-in-chief, Oliver Schusser, not entirely convincingly. After all, under his leadership, the on-demand streaming service reached a new milestone — 50 million paid subscribers across 115 countries — in just its third full year of operation.

Schusser's April promotion (and Jimmy Iovine's transition to a consulting role) also signaled a new chapter in the evolution of the world's No. 2 streaming platform with Schusser's core leadership team of Amanda Marks, Bebhinn Gleeson, Rachel Newman, Larry Jackson and Zane Lowe all rising to global roles.

"We're just at the beginning," says Schusser, citing the tech giant's recently completed acquisitions of Shazam and indie artist-services company Platoon, as well as its January mobile integration deal with Verizon, as evidence of Apple Music's "truly global" ambitions.

When it comes to programming, Schusser says he is "deeply worried" about the domination of algorithms in

streaming and encourages his team to "hand-curate" everything on the platform. Jackson and Lowe have formed a new artist-relations department, and Lowe will also continue to host and lead Beats 1's direction, including programming hosted by Nicki Minaj, Travis Scott and Billie Eilish. Marks, Gleeson and Newman respectively head business development, original content and editorial initiatives, such as Apple Music's developing-artist platform, Up Next, which in 2018 gave a boost to rapper Juice WRLD, R&B singer H.E.R. and Puerto Rican trap star Bad Bunny, who became Apple's most-streamed Latin artist on the heels of his Drake-assisted hit, "MIA" — the first all-Spanish-language song to crown Apple Music's U.S. Top Songs chart.

Drake also figures in what Schusser calls the high-water mark of Apple Music's 2018. His LP, *Scorpion*, became the first to generate 1 billion streams globally in a single week and scored the biggest first day of release numbers in Apple Music's history: 170 million streams. Says Schusser: "It broke every record."

—NICK WILLIAMS



COOPER: GUERIN BLASK; LOUSADA: KRISTA SCHLUETER/COURTESY OF WMG; STRINGER: COURTESY OF COLUMBIA; SCHUSSER, NEWMAN: COURTESY OF APPLE; MARKS: KOURY ANGELO; LOWE: MANNY CARABEL/WIREIMAGE; JACKSON: KEVIN MAZUR/GETTY IMAGES; GLEESON: JAKE GREEN

CONGRATULATIONS
**SCOTT
BORCHETTA**
BILLBOARD'S POWER 100



✦ FROM YOUR BIG MACHINE FAMILY ✦

BIG MACHINE
LABEL GROUP



8

Jon Platt
INCOMING CHAIRMAN/CEO,
SONY/ATV MUSIC PUBLISHING
See page 66.

CRAIG KALLMAN
CHAIRMAN/CEO,
ATLANTIC RECORDS

JULIE GREENWALD
CHAIRMAN/COO,
ATLANTIC RECORDS

MIKE KYSER
PRESIDENT OF BLACK MUSIC,
ATLANTIC RECORDS

9

KEVIN WEAVER
PRESIDENT OF WEST COAST,
ATLANTIC RECORDS

12.6 PERCENT MARKET SHARE It was a big year at the house that Ahmet built, as Atlantic took the individual-label market-share crown for the second year running — and not by a nose. Driven by big wins across genres — songs by Ed Sheeran, rapper and cultural phenom Cardi B, and from the *Greatest Showman* soundtrack generated 7.1 million equivalent album units in 2018 — the label's 12.6 percent current market share is over a full point ahead of its nearest rival, Republic.

Some victories, like the six Grammy noms for Low Country Sound/Elektra's Brandi Carlile, a defining voice of alt-country, showed how Atlantic's A&R bets outside established streaming (and major-label) sweet spots have paid off. Others — like the six months the label spent working Janelle Monáe's modern-soul ballad "I Like That" until it hit No. 1 on the Adult R&B chart — showed the same perseverance that powered an eight-month campaign for Portugal. The Man's "Feel It Still" to No. 4 on the Billboard Hot 100 in 2017.

"People in our industry want to rush to judgment based on how the music is going to stream," says chairman/COO Julie Greenwald, who notes that she has worked with Monáe for over 10 years. "For us it's a marathon, because we want career artists that could be around forever."

Several marathons, in fact. The range of successes that Greenwald

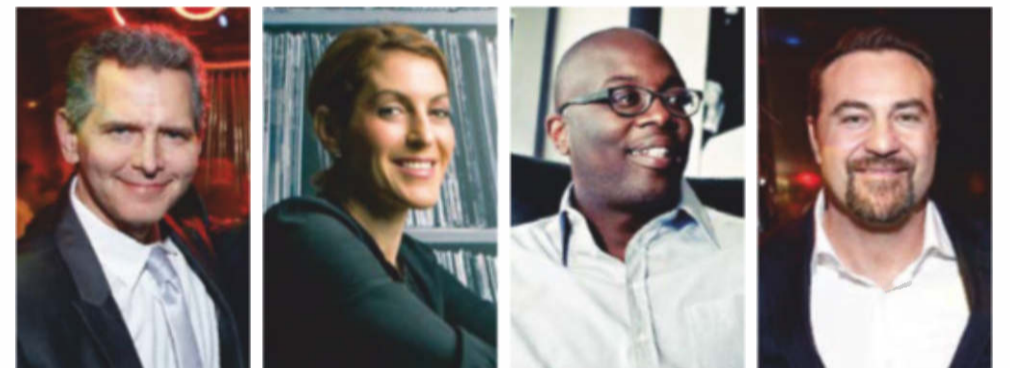
and chairman/CEO Craig Kallman have overseen in their almost 15-year partnership reflects Atlantic's heritage, which runs from Ray Charles to Led Zeppelin, but it also reflects Kallman's roots as a New York DJ in the '80s when he was dedicated to playing "the widest cross-sections of music."

Those roots figure in Cardi B's Hot 100 No. 1 "I Like It," with Bad Bunny and J Balvin, which, says Kallman, 53, is the first time he has served as a producer since Lupe Fiasco's Grammy-winning "Daydreamin'" in 2006. The track began with a visit to Kallman's vinyl stacks at his apartment on Manhattan's Upper East Side — home to a portion of his 1.1 million albums — where he played Latin records for Cardi producer J. White, and the two sparked to Pete Rodriguez's 1967 boogaloo hit, "I Like It Like That." Cardi's track went on to be No. 7 on *Billboard's* year-end Hot 100, with 911 million streams.

As president of black music, Mike Kyser oversaw the marketing and promotion that ensured Cardi B

would not be a one — or two — hit wonder. Kyser, 52, finished off 2018 with Billboard 200 No. 1 albums from Meek Mill and Kodak Black, and in 2019 A Boogie Wit Da Hoodie. But Atlantic's biggest album last year, overseen by West Coast president Kevin Weaver, 47, was also the best-selling album of 2018: the *Greatest Showman* soundtrack, which, boosted by an Academy Award nomination for "This Is Me," sold 1.5 million copies and racked up 1.1 billion streams. The companion album *The Greatest Showman Reimagined* — featuring P!nk, Kesha and Panic! at the Disco — kept the momentum going.

Greenwald sums up a year where achievements came from all sorts of genres this way: "I've come to learn that our artists and our staff can define success differently. Our job is to understand what their goals are and to help them. I've been fortunate enough to have a career for 26 years. All I want for them is for them to be able to surpass that." —J.L.



10

Boyd Muir
CFO/EXECUTIVE VP/
PRESIDENT OF OPERATIONS,
UNIVERSAL MUSIC GROUP

Michele Anthony
EXECUTIVE VP, UMG

Jeffrey Harleston
EXECUTIVE VP BUSINESS AND
LEGAL AFFAIRS/GENERAL
COUNSEL, UMG

Michael Nash
EXECUTIVE VP DIGITAL
STRATEGY, UMG



\$4.9 BILLION IN REVENUE DURING THE FIRST THREE QUARTERS

"In every way," says Universal Music Group executive vp Michele Anthony, "this was an extraordinary year." The company's labels accounted for six of the year's 10 most-streamed songs, nearly 40 percent of the U.S. recorded-music market and almost 50 percent of the now-dominant R&B/hip-hop market. As the recorded-music business continues its comeback, its leading company has never been more powerful compared with its rivals.

This corporate quartet helped Universal steer that recovery, running the operations (Muir), making the digital deals (Harleston, Nash) and expanding the related businesses (Anthony) that keep it in the lead. In 2017, Universal renewed its contract with Spotify and became the first major music company to sign a deal with Facebook. This year, it reaped the benefits: a 9.1 percent increase in constant currency revenue, to \$4.94 billion, for the first three quarters of 2018.

Nash plays a leading role in UMG's efforts to encourage competition among digital services, and in the third quarter Universal got 57 percent of its recorded-music revenue from streaming, according to financial filings, more than its competitors. Harleston, *Billboard's* 2018 Lawyer of the Year, oversaw UMG's lobbying for the Music Modernization Act, which will boost its revenue from publishing and recorded music.

UMG's success gives it the resources to invest in talent not every label can afford. In November, UMG's Republic imprint signed Taylor Swift, the artist behind one of 2018's best-selling albums, *reputation*, and released LPs by the Nos. 1 and 2 top streaming artists of the year, Drake's *Scorpion* (through Cash Money Records) and Post Malone's *beerbongs & bentleys*. Interscope's reported \$3 million-plus deal with Juice WRLD paid off with over 3.3 billion streams, and breakthrough acts Billie Eilish and Ella Mai are poised to become the label's next generation of stars.

Next up: a planned sale of up to half the company by corporate parent Vivendi. Says Harleston: "The pace of innovation and dealmaking is only growing." —STEVE KNOPPER

Congratulations Daniel!

Always skating to where the puck is going.



Love, Your Glassnote Family



12 MONTHS OF MILESTONES

► **Jan. 22** After nearly seven years with Glassnote Records, **Childish Gambino** — the musical alter ego of actor **Donald Glover** — leaves for a deal with RCA Records. In May, "This Is America," Glover's debut single for his new label, becomes his first Billboard Hot 100 No. 1.

11

MONTE LIPMAN, 54

Co-founder/CEO, Republic Records

AVERY LIPMAN, 52

Co-founder/president, Republic Records

See page 64.

12



CORAN CAPSHAW, 60

Founder, Red Light Management

\$500 MILLION-PLUS IN TOURING GROSSES

Capshaw's reluctance to speak to the media means Red Light flies somewhat under the radar as music's largest independent management firm. But Red Light employs approximately 70 managers — 33 of them women — and represents over 300 acts, including the most Grammy-nominated woman of 2019, Brandi Carlile, and nine of *Billboard's* 25 Top Country Artists of 2018, including Maren Morris, Luke Bryan and Chris Stapleton. Many of those same artists, along with Lionel Richie, Phish, ODESZA and Dave Matthews Band (which scored its seventh straight Billboard 200 No. 1 studio album debut in June with *Come Tomorrow*), contributed to over \$500 million in touring grosses, says Capshaw, whose stakes in a number of music festivals — including Outside Lands, Bonnaroo, South by Southwest, the cannabis-themed Emerald Cup and a number of destination events — added to that revenue stream. "There's a movement of people craving one-of-a-kind communal experiences, and the touring business is a beneficiary of it," he says. Other investments include merchandising, e-commerce and an array of music venues, as well as nonmusic ventures that range from real estate development to solar energy. His experience in the former drives his philanthropic initiative with DMB to renovate public housing and build affordable residences in Charlottesville, Va.

13



STEVE BOOM, 50

Vice president, Amazon Music

RYAN REDINGTON, 38

Director, Amazon Music



CHRISTMAS CAROLS BY THE BILLIONS Paying subscribers for Amazon's on-demand music service doubled in 2018, says Boom, and now total "tens of millions" — he declines to be more specific — an increase the vice president credits to the company's voice-activated Alexa system and Echo smart speakers. "This technology is an opportunity to grow the overall market because it's accessible to people of all ages and socio-economic backgrounds," says Boom. "It makes music fun and easy for everyone." In December, the Holiday Favorites station logged an unprecedented "billions of streams,"

says Boom. Redington, who handles artist partnerships, brokered a Prime Day live performance by Ariana Grande and the sponsorship of CBS' primetime Garth Brooks special, *Garth: Live at Notre Dame!*

BOOK THAT RECENTLY INSPIRED HIM

Redington Stan Cornyn's *Exploding: The Hits, Hits, Hype, Heroes, and Hustlers of the Warner Music Group*

14



JODY GERSON, 57

Global chairman/CEO, Universal Music Publishing Group

35 PERCENT REVENUE INCREASE IN FOUR YEARS

Since Gerson took over UMPG in January 2015, revenue at the world's second-largest music publisher has increased by 34.7 percent, and the company had its best financial year ever in 2018. In her fourth year as chairman, she has secured contract extensions with Billy Joel, Elton John and Paul Simon; nurtured Hot 100 chart-toppers Halsey and Post Malone; and recruited buzzy new signees like 17-year-old Billie Eilish and rap surrealist Tierra Whack. Additionally, Gerson has made heavy plays into film and TV, inking deals with Legendary Pictures, Lionsgate, Paramount, Disney Europe and Mar Vista Entertainment and producing a musically inspired film for Universal Pictures based on Prince's catalog.

MUSIC TREND SHE'D LIKE TO SEE IN 2019 "More women and people of color leading companies. More opportunities for female producers, engineers and songwriters."

15



JOHN JANICK, 40

Chairman/CEO, Interscope Geffen A&M

STEVE BERMAN, 55

Vice chairman, Interscope Geffen A&M

JOIE MANDA, 44

Executive vp, Interscope Geffen A&M



9.02 PERCENT MARKET SHARE In 2012, Janick brought a generational reset to Interscope that continues to drive its success. Led by mainstay stars (Eminem, Lady Gaga, Kendrick Lamar, J. Cole, Imagine Dragons), hot newcomers (Juice WRLD, Ella Mai, Billie Eilish, Rich the Kid) and hit soundtracks (*Black Panther*, *A Star Is Born*),



the Universal Music Group label finished 2018 with a 9.02 percent total market share and a 9.37 percent audio streaming share — both the largest in its history. The label also ended the year with four of 2018's top 20 Hot 100 songs — including Juice WRLD's "Lucid Dreams" and Mai's "Boo'd Up" — and six of the Billboard 200's top 20 albums. "It's crazy," says Janick. "We laid this [vision] out six years ago, and it is still what we talk about every single day."

MUSIC STORY OF 2018

Janick "The continuing dominance of hip-hop."

16



SCOOTER BRAUN, 37

Founder, SB Projects

829,000 SIMULTANEOUS YOUTUBE STREAMS

Pop's highest-profile millennial manager wrapped 2018 by securing Ariana Grande top billing for Coachella 2019, after her surprise single "Thank U, Next" smashed streaming records on Spotify and YouTube, where 829,000 fans simultaneously viewed the song's official video premiere. Meanwhile, SB Projects celebrated the crossover success of country-pop duo Dan + Shay, whose single "Tequila" shot to No. 21 on the Hot 100. (SB Projects co-manages the duo with Jason Owen.) Braun also waded deeper into waters of film and TV, launching Mythos Studios, a joint venture with Marvel Studios founding chairman David Maisel, and GoodStory Entertainment, an unscripted-content studio with veteran reality producer JD Roth. "Every business is a microcosm of another business," says Braun, a father of three who's also producing an FX series starring white-rap jokester Lil Dicky.

17 Clive Davis Visionary Award



MARTIN BANDIER, 77

Chairman/CEO, Sony/ATV Music Publishing

118 GRAMMY NOMINATIONS During his decade-plus tenure running music's biggest publishing company, Bandier became a sort of George Steinbrenner of the songwriting business, signing a dream team of creators that includes Drake, Ed Sheeran, Taylor Swift and Lady Gaga. In 2018 alone, Sony/ATV completed its purchase of EMI Music Publishing (which Bandier ran for 17 years), saw its writers nab 118 Grammy nominations and boasted major stakes in *A Star Is Born* and *Golden Globe*

YEAR-END MARKET SHARE BY GROUP

Universal Music Group's commanding lead of the recorded-music market surpasses even the combined shares of its two rivals, Sony Music Entertainment and Warner Music Group. Independent labels comprise the remaining 21.26 percent.

WARNER MUSIC GROUP

SONY MUSIC ENTERTAINMENT

INDIES

UNIVERSAL MUSIC GROUP

17.51%*

21.13%

21.26%

40.08%

* does not include Alternative Distribution Alliance (ADA) Source: Nielsen Music. Current market share counts activity of music released in the last 18 months or longer for albums that have remained in the top half of the Billboard 200 or songs that are still current at hit radio.




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Joel A. Katz,


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REPUBLIC'S CLASS OF 2019

LABEL FOUNDERS MONTE AND AVERY LIPMAN SHOW OFF THE UP-AND-COMING TALENT THEY WILL BE WORKING TO BREAK IN THE COMING MONTHS (SEE PAGE 64 FOR A SNEAK PEEK OF WHO'S WHO)





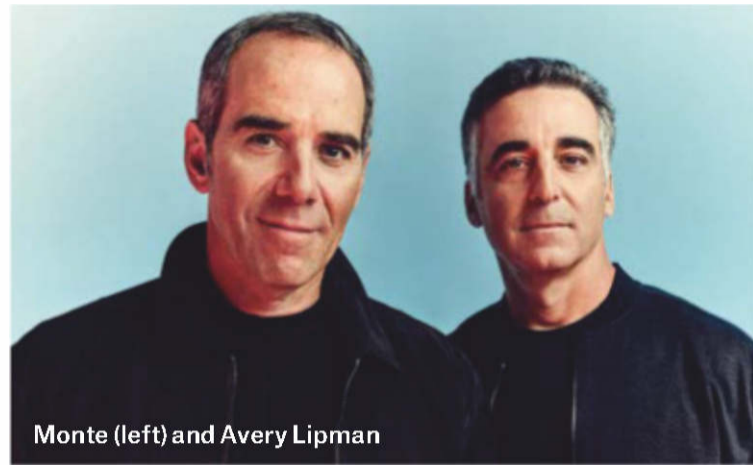
Photographed
by Joe Pugliese
on Jan. 10 at
Beachwood
Studio in Los
Angeles.

MONTE LIPMAN, 54

CO-FOUNDER/CEO, REPUBLIC RECORDS

AVERY LIPMAN, 52

CO-FOUNDER/PRESIDENT, REPUBLIC RECORDS



Monte (left) and Avery Lipman

II

Monte and Avery Lipman had already released what would become the year's two most-streamed albums — Drake's *Scorpion* (4.6 billion streams) and Post Malone's *beerbongs & bentleys* (3.7 billion) — and seen their artists top the Hot 100 for 31 (of what would ultimately be 36) weeks when in November they signed one of the most successful artists of the last 10 years, Taylor Swift. "There's a rhythm, a buzz, in the hallways," says Avery about the 24-year-old label, which is now betting big on '70s rock revivalists Greta Van Fleet, Michigan rapper Ski Mask the Slump God and YouTube crossover Conan Gray.

With the industry's renewed growth, we're seeing a return to multimillion-dollar deals and old-school bidding wars. Is this good or bad for major labels?

AVERY In the '90s, Alan Greenspan said he feared that "irrational exuberance" was inflating stock prices. I think we're experiencing that.

MONTE There have been competitive situations, but I don't think it's just economics — it's trying to align with tomorrow's next big superstar.

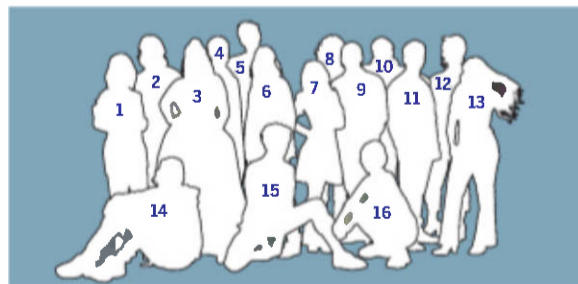
AVERY Business is better, but it's not as if we're breaking more artists as an industry. Sometimes you've got to get in there, battle it out and win a derby.

How do two brothers run a successful business without driving each other crazy?

MONTE [Our working relationship] goes back to our first lemonade stand, when I was 6 and he was 4. We had a slow day once, not too many cars going by, so we picked up our stuff and went door to door. We've always been entrepreneurial.

Let's talk about the Taylor Swift deal.

AVERY How do I politely say, "There's not a chance in hell [we] can talk about that?" —STEVE KNOPPER



- 1 Isabela Moner
- 2 Noah Kahan
- 3 Kash Doll
- 4 Jeremy Zucker
- 5 Yung Gravy
- 6 Bülow
- 7 Baby Goth
- 8 Kian
- 9 Monte Lipman
- 10 Ski Mask the Slump God
- 11 Avery Lipman
- 12 Monica Martin
- 13 Kiana Ledé
- 14 LouGotCash
- 15 Conan Gray
- 16 Coi Leray

winner *Bohemian Rhapsody*. Now the industry's No. 1 publisher is heading to its best fiscal year ever, according to Bandier, who will step down at the end of March.

HE'LL BE BACK "It's impossible to [have been] at the forefront of the music-publishing business for so long and not feel a deep obligation to continue my life's work," he says.

18



STEVE BARNETT, 66

Chairman/CEO, Capitol Music Group

MICHELLE JUBELIRER, 44

COO, CMG

ASHLEY NEWTON*

President, CMG

ETHIOPIA HABTEMARIAM*

President, Motown Records



1.7 PERCENT MARKET-SHARE GAIN Earning the largest market-share increase of any label group in 2018, Capitol finished the year with a 7.9 percent total market share, up from 6.2 percent in 2017. Wins from all sectors accounted for the boost, as evidenced by the three CMG albums to top the Billboard 200: Migos' *Culture III* on Motown and, from the flagship imprint, 5 Seconds of Summer's *Youngblood* and Paul McCartney's *Egypt Station*, the Beatle's first solo LP to debut at No. 1. "To gain 1.7 percent in market share really encapsulates everything," says Barnett, who has overseen the growth with lieutenants Newton and Jubelirer. At Motown, Habtemariam continued to build success through the label's partnership with Quality Control Music, which has yielded Migos, as well as the breakthrough of Lil Baby and Gunna's joint project, *Drip Harder*. Her objective, she says, is to guide the label toward greater diversity: "The goal of labels is to be multicultural, to have every genre covered and to amplify the great music that's there."

EXECUTIVE COACH

Barnett "I'm privileged to have [former NFL coach] Dick Vermeil as my father-in-law."

19



GUY OSEARY, 46

Co-founder/principal, Maverick Management

\$126.2 MILLION, 59 SHOWS AND ONE EDGE Madonna's manager claimed 2018's seventh-biggest tour when his other superstar act, U2, wrapped up its third outing in five years and grossed \$126.2 million from 59 shows. Oseary is also a venture capitalist, and his other projects include the Vayner/Maverick Music Content Project, a partnership between his management consortium and digital entrepreneur Gary Vaynerchuk, and the forthcoming artist-fan social platform Community.com, which Oseary predicts will be the year's big story. "When you're calling me a year from now," he says, "I think we'll be talking about what that company is doing to help music artists."

20



JAY MARCIANO, 64

COO, AEG; chairman/CEO, AEG Presents

RICK MUELLER, 45

President of North America, AEG Presents

JOHN MEGLEN*

Co-CEOs, Concerts West/AEG Presents



\$1.6 BILLION IN WORLDWIDE GROSS Under Marciano's leadership, AEG Presents topped 2017's record gross of \$1.3 billion with a revenue increase of 9.6 percent. Among the marquee acts that made 2018 so lucrative for the live-event company: Ed Sheeran and Taylor Swift (through the Messina Touring Group), who respectively finished first and second in 2018 global touring; and The Rolling Stones, who pulled in over \$117.8 million for just 14 European dates. Marciano also cites AEG's upcoming launch of the U.K. festival All Points East and the acquisition of promoter PromoWest Productions as signs of growth.

21



LOUIS MESSINA, 71

CEO, Messina Touring Group

NO. 1 GROSSING U.S. TOUR OF ALL TIME For the veteran promoter, 2018 was one for the record books: Taylor Swift's *reputation* stadium tour was the year's top-grossing North American outing (\$266 million) and the highest-grossing U.S. tour of all time. With Kenny Chesney, the AEG partner also claimed 2018's best-selling country artist, grossing \$114 million. "This has been the best year of my career," says Messina, who received the Country Music Association's touring lifetime achievement award in January. **GO-TO MOTIVATIONAL SONG** "George Strait's 'Troubadour': 'I still feel 25 most of the time/I still raise a little Cain with the boys ... And I'll be an old troubadour when I'm gone.'"

22



DENNIS KOOKER, 51

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

KEVIN KELLEHER, 60

COO, SME

JULIE SWIDLER, 60

Executive vp business affairs/general counsel, SME



BOOSTED STREAMING REVENUE 20 PERCENT

SME's business team spent 2018 resurrecting the Arista label and boosting streaming revenue by 20 percent through its fiscal second quarter (which ended Sept. 30). Kelleher drove initiatives that increased global profits 11 percent for that period, and under Kooker, digital revenue for recorded music (including Sony Music Japan) also was up 11 percent — to \$1.2 billion. Swidler, who worked on the formula to distribute some of the label's \$750 million Spotify stock windfall to artists, says the future is "being open to new ways of distribution so artists can find what they want within the Sony system."



A **LIFE** IN
SONG.

Congratulations Marty
on being honored with the
Clive Davis Visionary Award
from all your **friends** and
colleagues at **Sony/ATV.**



Sony/ATV
MUSIC PUBLISHING

THE POWER 100

PEAK PERFORMANCE

IN 2017, JON PLATT BRIEFLY LED WARNER/CHAPPELL TO MUSIC PUBLISHING'S NO. 1 SPOT. NOW HE'S ABOUT TO TAKE OVER THE PERENNIAL TOP PUBLISHER, SONY/ATV — AND BECOME THE INDUSTRY'S ONLY BLACK GLOBAL CEO. HE DETAILS HOW HE'S BRINGING DIVERSITY WITH HIM (AND MAYBE A MAJOR STAR OR TWO): "I CAME FROM THE BOTTOM, SO I KNOW WHAT THAT IS"

.....

By Gail Mitchell

Photographed By Sami Drasin



Platt photographed Jan. 23 at Malibu Canyon Ranch in Calabasas, Calif. Watch him discuss his definition of power and more at [billboard.com/videos](https://www.billboard.com/videos).

It has been an open secret since September 2018: Jon Platt will be the next chairman/CEO of Sony/ATV.

The move — which follows Platt's surprise exit as chief of publishing rival Warner/Chappell last fall — marks a hard-earned pinnacle for the quiet giant, who spun his way into the music industry in Denver as DJ Big Jon. It also brightens a beacon of hope for people of color and others who've felt marginalized within the music industry.

"You can't script what happened," says Platt, 54, of his climactic 2018. "All the planets lined up. I've been blessed in my career, but I have to say that in the last year I've never been told by so many people — women, people of color, LGBTQ people — how proud they were of what I accomplished, and also what it could mean for them."

"It's amazing to see an African-American man in this kind of position of power," says Pharrell Williams, a longtime business associate and close friend of Platt's. "Not only for other African-Americans, but other minorities in our country and around the world."

Platt will take his new post at the industry's top music publishing company in April, after longtime Sony/ATV chairman/CEO Martin Bandier's contract ends. Bandier was Platt's boss and mentor when the two worked at EMI Music Publishing (which Sony Corp. acquired in November). Platt, who spent 17 years at EMI, started in A&R and worked his way up to president; along the way he signed, among others, Kanye West, Jay-Z, Diddy, Beyoncé, Drake, Usher and Ludacris.

Several months after leaving EMI in 2012, Platt became president of creative at Warner/Chappell, then president of North America in 2013. Two years later, he was promoted to CEO, and in 2016, he added chairman to his title. Under his watch, Warner/Chappell signed songwriters Aloe Blacc, Julia Michaels, Mike Will Made-It, Slash and Lady Antebellum, plus added the Roc Nation publishing catalog and Williams' pre-2010 repertoire. In 2017's third quarter, Warner/Chappell briefly broke Sony/

ATV's five-year reign as the No. 1 publisher on *Billboard's* Publishers Quarterly chart.

Maya Angelou once said, "If you don't know where you've come from, you don't know where you're going," and Platt is quick to reel off the names of black music-industry pioneers who have fueled his career aspirations: Clarence Avant, the "godfather of black music" who will receive the Grammy Salute to Industry Icons award on Feb. 9; Motown's former president/CEO Jheryl Busby and A&R guru William "Mickey" Stevenson; and former CBS/Sony executive vp Larkin Arnold.

"Larkin, for one, really paved the way for a lot of people," says Platt. "As a lawyer, he knew the art of making a deal while letting others know what's possible. He's a true pioneer. There are others as talented as me, if not more talented, that never got this opportunity. So I do this for them, as well."

But he also does it for the music: "I'm absolutely, 100 percent a fan." His eyes light up as he talks about Travis Scott's recent show at The Forum in Inglewood, Calif. ("He killed it") and Beyoncé and Jay-Z's *On the Run II* tour. "Beyond watching the

cancer treatment center City of Hope presented him with its prestigious Spirit of Life Award. Now, speaking in the living room of the Los Angeles-area home he shares with wife Angie, son Jonathan and twins Clarence and Shawn (named after Avant and Jay-Z), he revisits that momentous evening and also talks about his impending move, how he feeds his A&R cravings from the C-suite and where the music business stands with its efforts at inclusion.

What was your first thought when Jay-Z saluted you as "the Obama of the music industry"?

Oh, man. Our relationship is so close that a lot can go unsaid. But then when you hear it said the way he articulated it in that room? It got the best of me.

What do you have in common with President Obama?

Let me tell you something... *(Laughs.)* I am not comparing myself to the man, other than we're both the first to achieve something. But I think if you ask anyone who's the first in anything — the first female, the first person of color, the first whatever — that's OK and we're aware of that, but we also don't want to be the *only*.

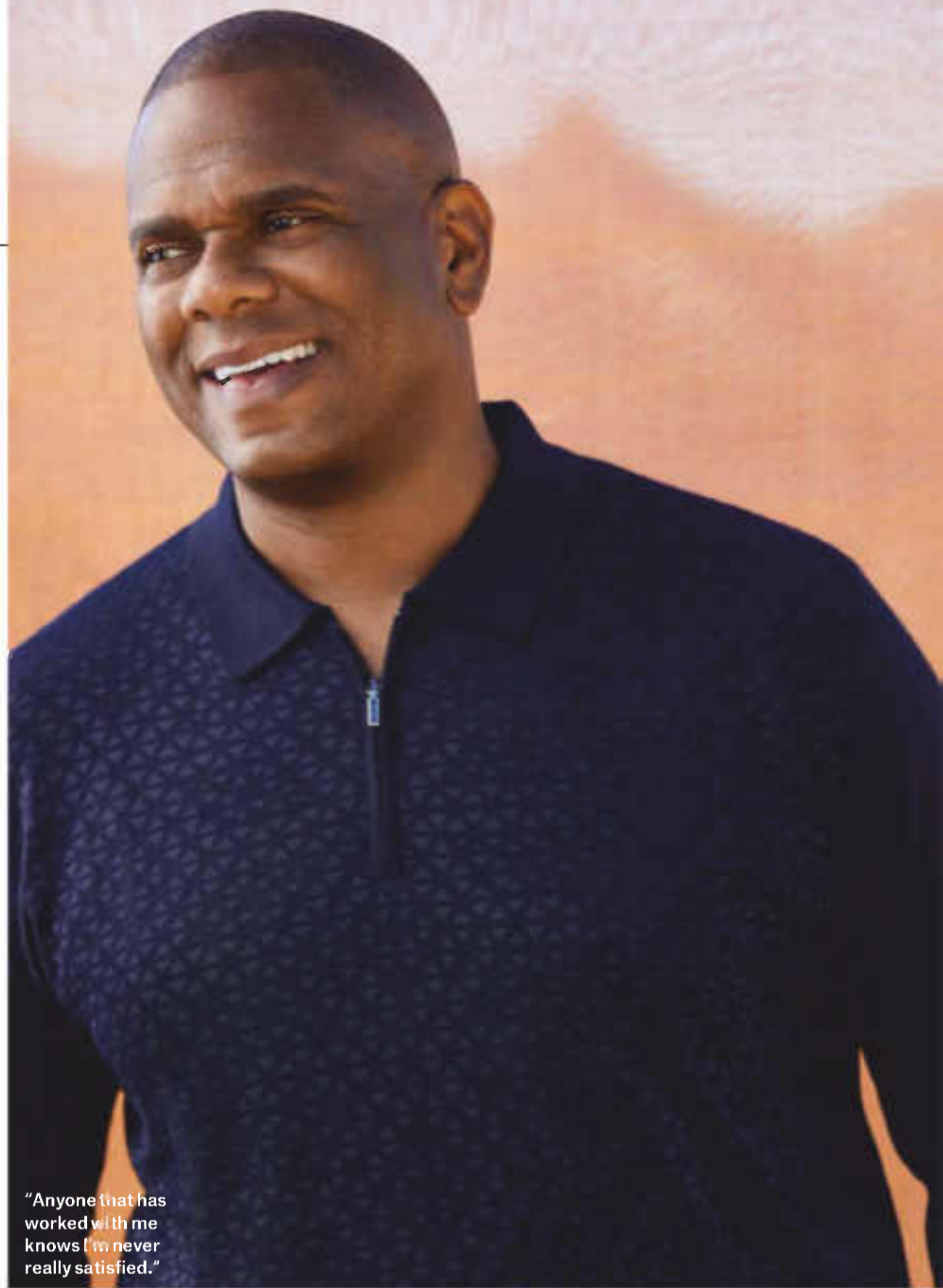
That night, Jay-Z also said, "I've been with [Jon] since 1997; my contract is tied to his. If he leaves, I leave, period." What can you say about that?

I don't think it would be right to comment on that, other than to say we have a really close relationship

and I've been his only publisher his entire career.

What do you think was the biggest industry story of 2018?

The Music Modernization Act, absolutely, because it helps everyone. Going through the process of it was probably the most rewarding thing, because you saw the entire industry come together for good, whether [they were] publishers, songwriters, record companies, digital services,



"Anyone that has worked with me knows I'm never really satisfied."

broadcast. When you talk about all those sectors, it sounds pretty impossible to get something done. Yet everybody came together to compromise in the interest of what's best. And what's best won.

From where I sit, this wouldn't have happened without the [National Music Publishers' Association], which led the charge on behalf of songwriters and publishers. David Israelite and his team were top-notch all the way through.

What change would you like to see happen this year?

We need to continue to strive toward an industry of inclusion. Music is very diverse and has been since the beginning of time. However, when you look inside our industry, it's not. And inclusion doesn't mean just more of one thing. Inclusion means inclusion for everyone. I want the industry to look like the music it represents.

Another big thing in 2018 was the continuing success and dominance of black music. Some people see it as a flash in the pan. But it's real. People

said this wave of country music was a bubble. It's not. It's important that we all realize there's a lot of work to do because diversity in our industry is key. It was just last year when this publication wrote an article on hip-hop [and the competition to sign new acts] and didn't have one black executive [quoted] in the article. It's important that people are informed. When you have articles like that taking ownership of a culture away from others, it's not only misinformed and disrespectful, it's hurtful. [At the time the article was published, Platt called *Billboard's* then-CEO to discuss his concerns.]

[Finally,] a lot of great songs have come through [in the last year], but we need to make a commitment to developing artists, as well.

What's missing on that front?

Things are going so fast now. You get a hit and then the next [artist's song] is already at your doorstep. And that one's off to the races. I don't see enough return business — meaning, when someone has a hit, will they have another hit?

From left: Usher, Williams, Jay-Z and Platt at City of Hope's Spirit of Life award ceremony in 2018.



performance when I go to concerts, I reflect on the journey it took to get to that moment on that stage. I did that a lot on the *Run II* tour. Just to hear that catalog of songs they've built... That's still crazy to me. I also watch the fans and realize how lucky we are to do what we do, to touch somebody like that."

Though he's reluctant to talk much about himself — "I don't broadcast a lot about me" — Platt took center stage in October when

How would you grade the industry's current efforts at inclusion?

It's too early to grade it. Commitment and discipline are key. And I want to be clear here: Whoever is most qualified for any job should get the job. [But] we have to widen the pool of candidates. That's what needs to be diverse. It's only me and Jody [Gerson, Universal Music Publishing Group chairman/CEO]: one person of color and one female that are global [music] CEOs. "Only" is not cool.

Do you feel an added burden of responsibility versus your white peers, in terms of paying your success forward and being a role model?

It is a responsibility, but certainly not a burden, to bring talented, diverse people along. Which is what I've done and I'm quite proud of. It's not just a Ryan Press [Warner/Chappell co-head of A&R], it's a Katie Vinten [former co-head with Press]. It's not just a Carianne Marshall [Warner/Chappell co-chairman/COO], it's an Eric Mackay [Warner/Chappell executive vp global digital strategy]. Our industry is growing. It's a new business that at times needs new people and new voices.

"When I speak about being the first and not the only, I have to share some things I did to get here."

How would you describe your management and mentoring style?

I came from the bottom, so I know what that is. I've been able to see some of the mistakes that I've made. But those mistakes aren't the end of the world. So I manage and mentor that way: "It's OK. Let's talk about it and figure it out." Sometimes you need to make that mistake to get to the next step. It's almost a common-sense approach, giving people the gift that was given to me: an opportunity to fail. I'm not afraid of failure, and I'm not afraid of anyone failing.

Who mentored you on your move from A&R rep to corporate executive?

Clarence Avant is one, but he has surpassed mentor and become more of a father figure. I once asked an executive that I looked up to, "How do I become a CEO?" That person looked at me and told me I should listen to different types of music. I have never been more offended. I actually went outside our industry to find the tools. That's what put me on that path.

At the same time, I decided to work on myself. I dropped the "Big" from my name about 10 years ago. I'd been called Big Jon since high school and when I DJ'd. I stepped outside of myself because I knew my goal was to run a company and be a CEO. And I didn't know if that would happen at the company I was at then. I never knew a CEO with a nickname. I never asked anyone to stop calling me Big Jon. I just started referring to myself as Jon Platt. Even Jay in his speech said, "This person formerly known as Big Jon." (*Laughs.*)

I also [paid for] an executive coach out of my own pocket. Most of the leaders of the Fortune 500 companies have them. That's when someone pulled the curtain back and showed me that I wasn't focusing on the right things if I wanted to achieve what I wanted to achieve. I still work with the coach, but not nearly like I did then. There are times I've called and asked, "Hey, what do you think?"

How long have you had the coach?

Since around 2004, 2005. I was still at EMI in A&R. I hadn't been the head of anything at that point. That's how long this process has been. It's not cheap, either. But I made that investment — not just in money, but in time. When I speak about being the first and not the only, I have to share some things I did to get here, without giving it all away. People need to know: No one's going to give you anything. You've got to work for it.

How do you navigate balancing business and creative?

Music is who and what I am, so that's almost the easy part for me. Do I do A&R on a day-to-day basis? No, I have a whole company to run. Ten to 20 years ago I was A&R-ing songwriters and artists. Now I A&R people and

BIG PRAISE

PLATT HAS WORKED WITH MANY OF MUSIC'S MOST IMPORTANT CREATORS. FIVE OFFER THEIR ACCOLADES

BEYONCÉ

"It has been a dream come true working with Jon. Some of my best work has been done with him. He cares about music and quality. He cares about the culture. He is one of one. I am so grateful for our work together."

JAY-Z

"With Jon, both current artists and the forefathers of soul, hip-hop and R&B have representation in the C-suite by someone that looks like them. He's a trailblazer, not just in title but how he got there: by respecting creatives, respecting the craft and being an amazing human being. Jon Platt is the President Obama of the music business."

RIHANNA

"Big Jon has been there with me from the very beginning. There isn't a time I needed something and he didn't have my back. His unparalleled work ethic and loyalty have always stood out most. I'm so proud and excited to watch his career soar."

ED SHEERAN

"I've had the pleasure of working with Jon many times prior to him joining Sony, and he always seemed to make magic happen. I'm so excited for what's to come with working with him and looking forward to the future! Well done, Jon, welcome to the family."

PHARRELL WILLIAMS

"I always said he'd be an amazing gardener, because he knows which seeds to bet on, but he gives them all love. That's why I call him a botanist. He waters us — so many countless people — with advice and vision that you may not have but that can get you to another level."

executives, helping them be the best they can be. So now, when an executive has success, that's the new hit record for me.

What have you learned from the songwriters and artists you've worked with?

I've been lucky to work with artists and songwriters that work hard. Look at someone like Pharrell, who has never stopped working, through the good days and the not-so-good days. That's why when it came back around for him, it wasn't like he was getting back on the bike — he was still on the bike. I love people like that; I get inspired. I've worked with artists and songwriters in different genres, male, female, black, white, whatever. The cream of the crop all do the same thing: outwork everybody else. Look at [songwriter] Justin Tranter. In achieving his success, he never lets you forget where he comes from and he never lets you forget about his community. So who am I not to do the same?

How have you evolved as a leader in the last 10 years?

Jon Platt the person always wants to help people. Jon Platt the leader learned the ability to put others before himself. That's what true leadership is. But I'm in the early stages of it. I love the fact that I've had a hand in developing the next generation of executives, and I will continue to do that. A&R can be a selfish, individual sport at times. I've matured enough to know that you can include others, to play as a team. When you're doing A&R, there's a moment when you think it's you. And it's never you. It's always the talent. And we're on the team to help them achieve that success.

When I came into this industry and saw how it was, I didn't want the industry to change me as a person. I wanted to change the industry. One of the things that connects me with a lot of the songwriters I represent is that I am who I am and they are who they are. And we respect each other. I don't drink. It's very rare that I'll even have a celebratory drink. I don't get high. And I'm not the outcast. People respect it. I'm very comfortable in my own skin. That's the best way to explain it.

► **March 14** iHeartMedia files for Chapter 11 bankruptcy to alleviate its \$20 billion debt load. ► **March 28** Republic Group president **Charlie Walk** exits the label following an investigation sparked by a former colleague's allegations of sexual misconduct.

23



STU BERGEN, 52

CEO of international and global commercial services, Warner Music Group

ERIC LEVIN*

Executive vp/CFO, WMG

OLE OBERMANN*

Executive vp business development/chief digital officer, WMG

PAUL ROBINSON*

Executive vp/general counsel, WMG



STREAMING REVENUE UP 22.6 PERCENT Thanks in large part to this quartet, WMG's overall revenue exceeded \$4 billion in 2018 — a company record since its purchase by Len Blavatnik's Access Industries in 2011. Bergen, who oversees 30-plus territories, helped drive a 22.6 percent increase in streaming revenue as well as WMG's \$180 million purchase of European direct-to-fan retailer EMP Merchandising. Obermann steered the launch of WMG Boost, a seed fund earmarked for early-stage music startups, while Levin and Robinson ensured new ventures ran smoothly. Among WMG's top globetrotters: Ed Sheeran, whose world tour grossed \$433.5 million, and Brazilian breakthrough Anitta, who has released tracks sung in Portuguese, Spanish and English.

MUSIC TREND HE'D LIKE TO SEE IN 2019

Levin "I'd like to see streaming services find further ways to differentiate themselves and offer consumers real choice."

24



DENIS DESMOND, 64

Chairman of the United Kingdom and Ireland, Live Nation

ARTHUR FOGEL, 65

Chairman of global music, president of global touring, Live Nation

BOB ROUX, 61

President of U.S. concerts, Live Nation

RUSSELL WALLACH, 53

Global president of media and sponsorship, Live Nation

KATHY WILLARD*

CFO, Live Nation



90 MILLION TICKETS SOLD IN 2018 The live-events behemoth continued to dominate the concert business. Fogel's work on Beyoncé and Jay-Z's *On the Run II* and U2's *Experience + Innocence* tours helped them gross \$253 million and \$126 million, respectively. Roux and his U.S. concerts team promoted over 6,400 shows, which represented more than 42 million of the 90 million total tickets sold for Live Nation's shows globally in 2018. Desmond promoted shows for Taylor Swift in Dublin and Eminem in London, plus the Reading and Leeds music festivals, which he says sold out all 170,000 tickets in advance. And Willard helped oversee Live Nation's acquisition of Rock in Rio, which has attracted over 9 million attendees since 1985. "We have wanted to be in [Brazil] for a long time, and it is finally the right time," she says. Meanwhile, under Wallach, Live Nation's sponsorship division saw double-digit growth in 2018 with revenue exceeding \$385 million.

25



GUY MOOT*

Incoming co-chair/CEO, Warner/Chappell Music Publishing

CARIANNE MARSHALL*

Co-chair/COO, Warner/Chappell Music Publishing



REVENUE GREW 14.2 PERCENT "It has been quite a shake-up," says Marshall of the music publishing musical chairs that have her and Moot (as of April) running Warner/Chappell. Marshall landed at the company after SONGS Music Publishing, where she was a partner, sold to Kobalt. Moot comes to Warner/Chappell from Sony/ATV, where he is president of worldwide creative, as Marshall's former boss Jon Platt takes the reins from departing Sony/ATV chairman/CEO Martin Bandier. All that churn hasn't hurt the bottom line: Warner/Chappell — which has Jay-Z, Kendrick Lamar, Bruno Mars and Katy Perry on its roster — saw publishing revenue grow 14.2 percent to \$653 million over the previous year, while operating income rose from \$81 million to \$84 million.

26



ROB LIGHT*

Partner/managing director/head of music, Creative Artists Agency

DARRYL EATON*

Co-heads of contemporary music for North America, CAA

MITCH ROSE*

Co-heads of contemporary music for North America, CAA

Co-heads of contemporary music for North America, CAA



ROSTER GENERATED ALMOST \$5 BILLION "As live goes, the music industry goes, and 2018 was a huge year on a host of levels," says Light, who recently completed his 20th year as head of CAA's music department. The company booked Ed Sheeran's international dates (Paradigm reps him domestically), including his four-night run at Wembley Stadium in London, which was Billboard Boxscore's top-grossing engagement of 2018 (\$28.8 million). Meanwhile, Eaton, Rose and Roskin booked the North American legs of five of the year's top 25 tours by Beyoncé & Jay-Z, the Eagles, Harry Styles, Shania Twain and Journey's co-headlining tour with Def Leppard (the latter band is repped by Artist Group International). The music division, which just celebrated its 35th anniversary, remains a tastemaker: Musical guests on seven of the first nine shows in the current *Saturday Night Live* season were CAA clients. Upcoming tours include Ariana Grande, twenty one pilots, Luke Combs and Lady Gaga's Las Vegas residency.

MUSIC STORY OF 2018

Rose "The power of hip-hop — in the live space as well as streaming."

27

MARC GEIGER*

Partner/head of music, WME

SARA NEWKIRK SIMON*

Partners/co-heads of music, WME

KIRK SOMMER*

Partners/co-heads of music, WME

BRENT SMITH*

Partner, WME

See page 74.

HOT PLATES: NEW YORK

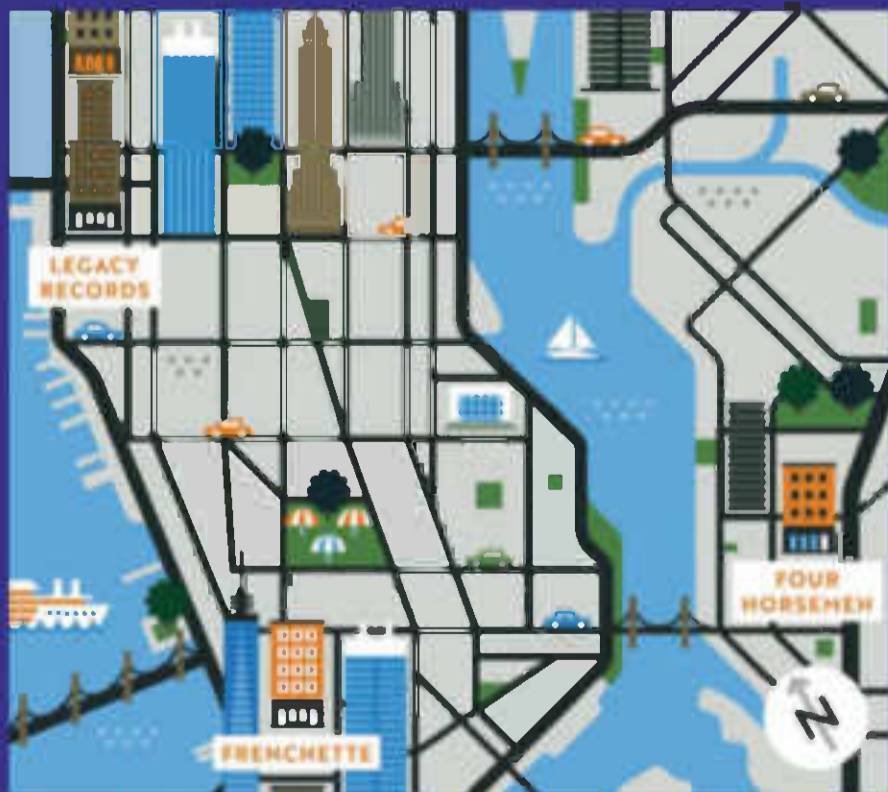
Three Big Apple-based executives go out for natural wines and rap over the stereo

LEGACY RECORDS

(517 W. 38th St.)

"There's a casual vibe and a good hip-hop-driven playlist at this beautiful space designed by renowned interior designer Ken Fulk."

—Alex Harrow, Milk & Honey



THE FOUR HORSEMEN

(295 Grand St.)

"Every dish is exceptional, the staff is warm, and there's attention to acoustics" at the Williamsburg wine bar from LCD Soundsystem's James Murphy.

—Samantha Kirby Yoh, WME

FRENCHETTE

(241 W. Broadway)

"This Tribeca bistro has to be at the top of my list. I'm a natural wine devotee, and their list is full of amazing discoveries thanks to wine director Jorge Riera. It's got a super-cosmopolitan vibe and a *poulet rôti* that will knock your socks off."

—Gabe Tesoriero, Def Jam Recordings





Congratulations to our colleague and friend

Jacqueline Charlesworth

and to the other honorees
for being recognized by

Billboard

among its
2019 “Power 100”

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28



SCOTT GREENSTEIN, 59

President/chief content officer, SiriusXM

36 MILLION SUBSCRIBERS AND COUNTING

Although SiriusXM's subscriber count is 36 million, up from 33 million in 2017, and Greenstein calls the satellite radio service "overwhelmingly the best business model in audio," what he wants to talk about is LL Cool J's old-school Rock the Bells Radio channel, launched last March. "He has broken a lot of new music by older artists, like Ice Cube, Redman, Nas and Wu-Tang Clan," he says. What Greenstein doesn't want to talk about is SiriusXM's purchase of Pandora, as the sale hadn't closed at press time and "it would be pointless for so many reasons." Don't be surprised, though, if his purview expands to the new acquisition in the coming year.

29



ELIZABETH MATTHEWS*

CEO, ASCAP

MICHAEL O'NEILL, 57

President/CEO, BMI



OVER \$1 BILLION IN PAYOUTS EACH Under Matthews, ASCAP, for the first time, distributed over \$1 billion to members after collecting \$1.1 billion in 2018, a year-over-year improvement of 10 percent. BMI, meanwhile, had its own record year, distributing almost \$1.2 billion to its members in the fiscal year that ended June 2018 — a \$95 million uptick in payouts, says O'Neill, citing "the lowest overhead in our company's history," with nearly 90 cents on the dollar going to members including Taylor Swift and Ed Sheeran. Both performing rights organizations also helped shape the Music Modernization Act and pushed for its passage.

MUSIC TREND SHE'D LIKE TO SEE RETIRED

Matthews "The Floss."

30



BOB PITTMAN, 65

Chairman/CEO, iHeartMedia Inc.

JOHN SYKES, 63

President of entertainment enterprises, iHeartMedia

TOM POLEMAN, 54

Chief programming officer/president of national programming group, iHeartMedia



LISTENING HOURS ON ECHO UP 200 PERCENT

iHeartMedia's Chapter 11 bankruptcy approval in January will allow the company to reduce its debt from \$16.1 billion to \$5.75 billion — and even though the company took a six-month revenue hit last summer, Pittman retains his characteristic optimism. "If you borrowed too much money on your income, you're going to have a hard time paying [the mortgage], but the house is still a great house," he says. The world's biggest broadcast company has diversified to

include podcasts — iHeart has nearly 13 million unique monthly podcast listeners, second to NPR, according to Podtrac — and a presence on Amazon's Echo, where listening hours are up 200 percent, according to the company. "This has been the year where our multiplatform strategy has borne fruit," says Pittman.

31



HARTWIG MASUCH, 64

CEO, BMG

FOUR — AS IN FOURTH MAJOR With fiscal year 2018 revenue on target to hit \$600 million — two-thirds of it generated by publishing, the rest by recorded music — Masuch says BMG is now positioning itself as the fourth major music company, a claim he avoided in the early years of the company's reincarnation. "BMG can deliver successful global records and break new artists in every territory," says Masuch, citing Jason Aldean's No. 1 Billboard 200 album *Rearview Town* and Lil Dicky's "Freaky Friday," featuring Chris Brown, the first BMG release to surpass 1 billion streams. The company also grew through acquisitions of RBC Records and World Circuit Records, and the additions of 21 Savage, BlocBoy JB, Juice WRLD and Jessie J to its publishing roster.

32



AARON BAY-SCHUCK, 37

Co-chairman/CEO, Warner Bros. Records

TOM CORSON, 58

Co-chairman/COO, Warner Bros. Records



RECORD 50-WEEK CHART RUN FOR BEBE REXHA In the year since Corson took over Warner Bros. Records, Bebe Rexha (and Florida Georgia Line) spent a record 50 weeks at the top of the Hot Country Songs chart with "Meant to Be," while Dua Lipa's "New Rules" broke the record for most weeks spent on the Mainstream Top 40 chart: 45. Best new artist Grammy nominations followed for both. "We needed to re-energize, refresh and rebuild," says the former RCA chief, who steered the label solo until Bay-Schuck joined in October. WBR's new CEO, who oversees the label's creative direction and A&R, calls his partnership with Corson an "arranged marriage" that works. "Tom has operational acumen that I've never seen before," he says.

MUSIC TREND HE'D LIKE TO SEE IN 2019

Corson "The next iteration of rock'n'roll."

33



PETER EDGE*

Chairman/CEO, RCA Records

JOHN FLECKENSTEIN, 44

Co-presidents, RCA Records

497 MILLION STREAMS FOR "THIS IS AMERICA"

One year since Edge began piloting the RCA mother ship solo, promoting Fleckenstein and

POWER MOVE

THE MUSIC MODERNIZATION ACT BECOMES LAW



"Without these leaders' talent and tenacity, the modernizing of music copyright would still seem like a fool's errand."

—Rep. Doug Collins, R-Ga., on the key contributions from industry lawyers Danielle Aguirre and Dina LaPolt, whose pivotal negotiations in a 2017 "come to Jesus" meeting held in the congressman's office ultimately led to the bill's passage.

Result The MMA will help ensure songwriters and producers are paid more fairly for their work.



Riccitelli, RCA continues to dominate the R&B renaissance and is coming on strong in hip-hop. Both "are very much core to what we do," says Edge. Brockhampton's *Iridescence* bowed at No. 1 on the Billboard 200; Normani and Khalid's "Love Lies" crowned the Mainstream Top 40 chart, and H.E.R. nabbed four Grammy nominations. Childish Gambino, whom Edge signed in early 2018, also owned one of the biggest cultural moments of the year with his first single for RCA, "This Is America," which has amassed over 496.5 million streams.

RECENT BOOK THAT RESONATED

Fleckenstein *The Singularity Is Near* by Ray Kurzweil



34

RON PERRY, 40

Chairman/CEO, Columbia Records

JENIFER MALLORY*

GM, Columbia Records



TWO CHAINSMOKERS AND ONE SICK ROLLOUT Just over a year ago, Perry transitioned from running SONGS Music Publishing to running Columbia and soon promoted Mallory from executive vp international marketing to be his deputy. This year saw the signing of Labrinth, Sia and Diplo's group, LSD, and a distribution deal with BTS's label, BigHit. "I think our developing-artist story is incredible," says Perry. Mallory says her 2018 highlight was working on The Chainsmokers' second LP, *Sick Boy*, which collected singles released steadily during the year. "It allows you to monetize a project over 18 months versus a traditional three-month release schedule," she says.

MUSIC STORY OF 2018

Mallory "Childish Gambino's 'This Is America' video captured a darkness in American culture that reverberated around the globe."

►► **March 28** Cardi B signs a management deal with Quality Control Music, which reps her then-fiancé Offset's group, **Migos**, and **Lil Yachty**. ►► **April 3** Spotify goes public with a direct listing on the New York Stock Exchange and is initially valued at almost \$30 billion.

Congratulations

DENNIS ARFA
ADAM KORNFIELD
& MARSHA VLASIC
ARTIST GROUP INTERNATIONAL

BILLBOARD POWER 100 HONOREES



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MARC GEIGER

PARTNER/HEAD OF MUSIC, WME

SARA NEWKIRK

SIMON

KIRK SOMMER

PARTNERS/CO-HEADS OF MUSIC, WME

BRENT SMITH

PARTNER, WME

27

EIGHT OF THE TOP 25 TOURS In between reeling off quantitative measures of WME's muscle — the agency's music division repped eight of Billboard Boxscore's top 25 concert tours for 2018, including Bruno Mars and Justin Timberlake, and, by its own calculation, 63 percent of headliners at major music festivals — Geiger points out that he and his leadership team are also dedicated to "figuring out how qualitative gets into the mix." For Geiger, David Byrne's *American Utopia* tour, which he contends was the year's best, checks that box. Simon, meanwhile, cites WME's history with Latin music from Luis Miguel (another top 25 tour of 2018) to J Balvin to Kali Uchis. "We strive to be early and steadfast," she says. Smith's clients, Drake and Childish Gambino, dominated pop culture in 2018, and two of Sommer's top acts rocked the festival circuit as headliners: Arctic Monkeys at Austin City Limits and The Killers at Bonnaroo and Lollapalooza.

What was the biggest music story of 2018?

SIMON Disintermediation of distribution and the amount of music that is out there. When I hear that 50,000 new songs a week are being uploaded to the digital service providers, that is the story.

GEIGER The total obliteration of charts. Right now, there's a transition and a fight between sales, streaming, paid and unpaid. That's the macro story.

Where do you expect to see growth in your business?

GEIGER The touring business is healthy. The next phase has more to do with music stars crossing over into other areas.

What's one change you'd like to see in the industry in 2019?

SIMON More perspective and nurturing of people with strong points of view. We haven't had something like that since [Spotify playlist] RapCaviar, and it's very important. When you have complete democratization of distribution, consumers get overwhelmed and consume less if smart people aren't filtering.

—S.K.



From left: Geiger, Simon, Smith and Sommer photographed by Emily Berl on Jan. 22 at WME in Los Angeles.

► April 14 **Beyoncé** becomes the first black woman to headline Coachella. Her set is the most-viewed live-music festival performance on YouTube. ► April 16 **Kendrick Lamar** becomes the first rapper to take home the Pulitzer Prize for music.

35



SYLVIA RHONE*
President, Epic Records

2.4 BILLION STREAMS FOR ASTROWORLD Under Rhone's stewardship, Epic scored a hit with Camila Cabello's debut atop the Billboard 200 with her first solo album, *Camila*, and watched her single "Havana" generate 1.3 billion streams. 21 Savage's *I Am > I Was* notched two consecutive weeks at No. 1 on the Billboard 200 and his feature on Post Malone's "rockstar" earned the rapper his first Hot 100 chart-topper. Travis Scott also notched his first Hot 100 No. 1 with "Sicko Mode" from his hit *Astroworld* LP, which has amassed 2.4 billion streams. What's next? Look for Epic to grow its R&B roster.

36



MIKE DUNGAN, 64
Chairman/CEO, Universal Music Group Nashville
CINDY MABE, 46
President, Universal Music Group Nashville

THE NO. 1 COUNTRY LABEL FOR SIX YEARS The dynamic duo of Dungan and Mabe led Universal Music Group Nashville to its sixth consecutive title as *Billboard's* Top Country Label in 2018. "We had solid performance across the board," says Dungan, who credits Mabe, an "extremely focused yin" to his "looser yang," for playing a crucial role in UMG's performance. Chris Stapleton landed the No. 4, 7 and 9 Top Country Albums of 2018 with, respectively, *Traveller* and *From A Room, Volume 2* and *Volume 1*; Luke Bryan took No. 6 with *What Makes You Country*; and Jon Pardi's breakthrough, *California Sunrise*, finished at No. 11. For the coming year, Dungan hopes Sam Hunt will deliver an album. "Just give it to me, please!" he says with a laugh.

MOVIE TITLE THAT DESCRIBES HIS LIFE
Dungan "Stop the World: I Want to Get Off."

37



RANDY GOODMAN, 62
Chairman/CEO, Sony Music Nashville

EIGHT NO. 1 SONGS ON COUNTRY AIRPLAY Goodman's focus on breaking new artists since taking the top job at Sony Nashville in 2015 led to major momentum in 2018. The division scored eight No. 1 songs on the Country Airplay chart, including Kane Brown's "Lose It" and "Heaven," the chart's top track for the year; Maren Morris' "I Could Use a Love Song"; and Luke Combs' "One Number Away" and "She Got the Best of Me." Combs and Brown also scored the No. 1 and No. 2 Top Country Albums for 2018, respectively, with Combs' *This One's for You* spending 17 weeks at No. 1 in the calendar year. Goodman's focus on streaming also paid off: SMN landed three

of the top 10 tracks on the year-end Country Streaming Songs chart. "Being agile" is key to Sony's momentum, he says. "We have to be able to evolve quickly."

RECENT BOOK THAT RESONATED Jordan Peterson's *12 Rules of Life*

38



SUSAN WOJCICKI, 50
CEO, YouTube



ROBERT KYNCL, 48
Chief business officer, YouTube



LYOR COHEN, 59
Global head of music, YouTube

829,000 SIMULTANEOUS VIEWS FOR ARI 2018 was a record-breaking year for YouTube: 458,000 users made Beyoncé's Coachella performance the platform's most-viewed live-music festival performance, and Ariana Grande's "Thank U, Next" video premiere logged 829,000 simultaneous views — the most ever for a YouTube premiere. "Our most successful artists aren't the ones

that are simply putting up music videos," says Cohen. "They're using all our tools to interface directly with their fans on a day-to-day basis." Those tools, adds Kyncl, include artists and songwriters obtaining recognition for their work through the Music in This Video feature and the YouTube charts, and making additional revenue through the site's partnerships with Ticketmaster and Eventbrite. Wojcicki also says YouTube paid out \$1.8 billion in ad revenue to the music industry worldwide between October 2017 and September 2018.

39



CUSSION PANG, 44
CEO/director, Tencent Music Entertainment



ANDY NG, 45
Group vp, copyright management; Tencent Music Entertainment

OVER \$1 BILLION RAISED IN ITS IPO Tencent Music Entertainment Group — the digital-music division of China's Tencent Holdings — made its U.S. debut in December when it went public on the New York Stock Exchange at \$13 a share, raising over \$1 billion in its initial public offering. With financial backers

USC ANNEBERG INCLUSION INITIATIVE UPDATE

GREATER AWARENESS — BUT LITTLE PROGRESS

THE FORMATION OF THE RECORDING ACADEMY'S DIVERSITY TASK FORCE APPEARS TO BE A STEP IN THE RIGHT DIRECTION, BUT WOMEN STILL ACCOUNTED FOR ONLY 17 PERCENT OF HOT 100 ARTISTS IN 2018

By Dr. Stacy L. Smith, Dr. Katherine Pieper and Marc Choueiti

When the University of Southern California's Annenberg Inclusion Initiative released our first study on inclusion in music in 2018, we had little idea that such industry upheaval would follow. The response to last year's male-dominated Grammy Awards — which resulted in the formation of the Recording Academy Task Force — laid the foundation for greater access and opportunity for women in music.



Smith

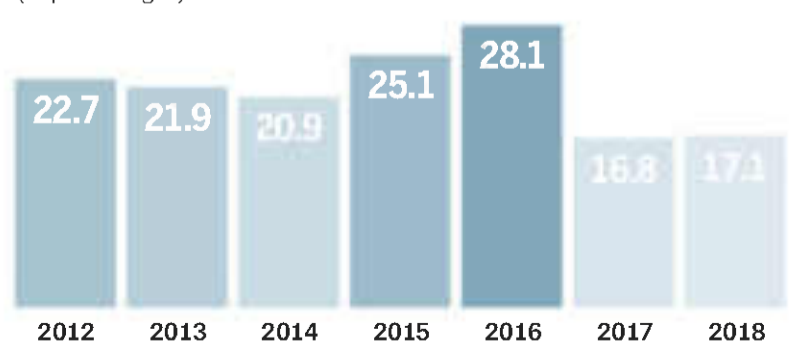
producers — figures that have not changed over time. Our work this year highlights the obstacles and biases that prevent more women from working in these roles. Through a series of 75 qualitative interviews, women described being isolated, objectified and dismissed — in some cases, because they were not considered to possess the skills and abilities needed to succeed in the recording industry. She Is the Music,

an initiative started by Alicia Keys, Universal Music Publishing Group chairman/CEO Jody Gerson, WME partner/head of East Coast music Samantha Kirby Yoh, and engineer/producer and Jungle City Studios co-founder Ann Mincieli, is rolling out solutions in partnership with *Billboard*. SITM provides mentorship, such as hosting all-female songwriting camps, and through its new global database of creators will make it possible for more women to be identified,

recruited and hired, especially as songwriters, engineers and producers. (We are proud to support these efforts by sharing access to every woman in our database.) A coalition of talent-agency executives is also working to bring greater inclusion to live music by developing similar tools.

Smith, Pieper and Choueiti are, respectively, the USC Annenberg Inclusion Initiative's founder/director, research scientist and project administrator.

PREVALENCE OF FEMALE ARTISTS ACROSS 700 SONGS (in percentages)



PREVIOUS SPREAD: HAIR AND MAKEUP BY CHELSEA JOHNSON AT DEW BEAUTY AGENCY; GROOMING BY ERIN QUANTZ AT DEW BEAUTY AGENCY; RHONE: SAMI DRASH; DUNGAN, MABE: COURTESY OF UMG; GOODMAN: JOHN SHEARER; WOJCICKI: PHILIP FARAOANE/GETTY IMAGES; KYNCL: TRISTAR MEDIA/GETTY IMAGES; COHEN: NOA GRIFEL; PANG, NG: COURTESY OF TENCENT; SMITH: MICHAEL KOVAZ/GETTY IMAGES.

CONGRATULATIONS
 TO OUR CHAIRMAN AND CEO,
RAÚL ALARCÓN
 AND ALL
 "MUSIC'S TOP 100
 POWER PLAYERS"



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MIAMI



MIAMI



MIAMI



LOS ANGELES



LOS ANGELES



SAN FRANCISCO



CHICAGO



PUERTO RICO



PUERTO RICO



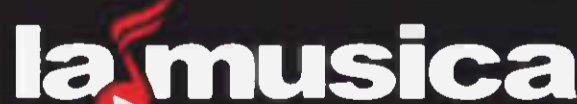
PUERTO RICO



PUERTO RICO



NETWORK



SPANISH BROADCASTING SYSTEM

that include Spotify, plus 800 million unique monthly average users as of late 2018, Tencent Music is increasingly influential beyond China. American investors are banking on a remarkably profitable business model that includes virtual tipping and digital karaoke.

40



DAVE ROCCO, 35

Executive vp creative, Universal Music Group

CELINE JOSHUA*

GM of commercial, content and artist strategy, UMG



300 MILLION STREAMS FOR LELE PONS UMG's recently minted senior creatives have found quick success in their newly created roles. Rocco, who joined in May after several years as Spotify's global head of artist and label marketing, oversaw a Queen covers project featuring UMG acts Troye Sivan, 5 Seconds of Summer and Shawn Mendes that benefited the Mercury Phoenix Trust and additionally launched several categorywide campaigns with key streaming partners. Joshua, who also joined in May from a senior role at Epic, pioneered a "vertical playlist" strategy at UMG targeting mood- and activity-based video playlists to find additional audiences for emerging and established artists, resulting in a return to No. 1 on the Hot 100 for Halsey's "Without Me." The first artist signed to Joshua's 10:22 imprint also proved a winner, according to Joshua: Latin artist Lele Pons has racked up over 300 million global streams with breakthrough single "Celoso."

MUSIC TREND READY TO BE RETIRED

Rocco "The importance of the first week. Sometimes we get so competitive we forget about listeners who might discover a release down the line."

41



SHAWN "JAY-Z" CARTER, 49

Founder, Roc Nation

JAY BROWN, 45

CEO, Roc Nation

DESIREE PEREZ, 48

COO, Roc Nation



ON THE RUN II GROSSED \$254 MILLION In 2018, Jay-Z became the first artist in a decade to appear twice on *Billboard's* year-end Top 25 Tours chart, thanks to his solo 4:44 tour (which grossed \$45.5 million) and his joint run with wife Beyoncé, *On the Run II* (\$253.5 million). Outings by Roc Nation's Shakira and J. Cole also added to the coffers, as did Cole and Meek Mill's *Billboard* 200 No. 1 debuts *KOD* and *Championships*, respectively. Roc Nation also unveiled its partnership with Brandon Silverstein's S10 Entertainment & Media. Silverstein, whose roster includes Normani and British singer-songwriter Jacob Banks, will team with Roc Nation on management, label and publishing ventures.

42



DAVID ISRAELITE, 50

President/CEO, National Music Publishers' Association

DANIELLE AGUIRRE, 41

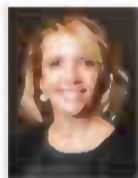
Executive vp/general counsel, NMPA



WON A 44 PERCENT RISE IN STREAMING RATES

Thanks largely to Israelite and Aguirre, the NMPA scored two big wins in 2018: a verdict in a Copyright Royalty Board case that will raise interactive streaming royalty rates 44 percent in the next five years and the passage of the Music Modernization Act, which will give publishers more control over mechanical royalties. "The MMA changed the paradigm of what it means to represent the music business in Washington, D.C., because we built a coalition," says Israelite, who did a good deal of the building. Aguirre, who led the CRB litigation, says there's still work to be done: "Passing the MMA got us to the 50-yard line — we have to build the MLC [music licensing collective]. The law really just says, 'Get to work guys.'"

43



ELIZABETH COLLINS, 51

Co-presidents, The Azoff Company



\$125 MILLION TO BUY BACK THEIR COMPANY

It's a new era for Irving Azoff's entertainment behemoth: In December, Collins and Genco completed their mentor's bid to "buy back" full control of his music management company — which, after a 2013 merger, became Azoff MSG Entertainment — through a \$125 million purchase of Madison Square Garden's 50 percent stake. "We love MSG, we'll stay close to them, but now we're looking forward to the next five years and new opportunities," says Collins of the split. Genco's 2018 also included negotiating a last-minute compromise between SiriusXM and the three majors that cleared the way for the passage of the Music Modernization Act. Disruption remains a core value for the joint leaders, who oversee a portfolio that includes Global Music Rights, Oak View Group, Lane One and Full Stop Management.

44



MITCH GLAZIER, 52

Chairman/CEO, RIAA

RECORDED-MUSIC REVENUE UP 10 PERCENT

Glazier, who joined the RIAA in 2000 and moved into the top job on Jan. 1, helped forge the last-minute compromise with SiriusXM that let the Music Modernization Act pass, getting rights holders paid for the use of pre-1972 recordings in digital media and making it likely that SiriusXM will eventually pay a higher royalty rate. Next up? With recorded-music revenue up 10 percent in the first half of 2018 — all of it coming from streaming — Glazier is focused on the RIAA adapting to the new

POWER MOVE

TAYLOR SWIFT SIGNS NEW LABEL CONTRACT, WINS UMG PEERS MONEY



"I asked that any sale of [Universal Music Group's] Spotify shares result in a distribution of money to artists, non-recoupable."

— Swift announces move from Big Machine to Republic in November on Tumblr, revealing the fair-pay victory she negotiated as part of her new global deal.

The result When UMG sells its Spotify stock, label-group artists will get better payoffs.

business. That includes rethinking the gold/platinum certification program and funding litigation against stream-ripping sites. "We're also focusing on what labels do in the streaming environment," he says, in hopes of discouraging acts from signing directly with streaming companies.

SOCIAL ISSUE THAT KEEPS HIM UP AT NIGHT

"We have to reclaim the idea of civil public discussion in government, social media and public debate in general."

45



RANDY GRIMMETT, 50

Partner/CEO, Global Music Rights

JOHN JOSEPHSON, 57

Chairman/CEO, SESAC



\$1 MILLION FOR DIVERSITY In 2018, SESAC had Lauren Daigle, the first artist to simultaneously top *Billboard's* five main Christian charts; Erika Ender, the co-writer of global juggernaut "Despacito"; and Mariah Carey, Spotify's one-day record-holder with 10.8 million plays for "All I Want for Christmas Is You." "Three female affiliates who experienced standout success is significant," says Josephson, who in June unveiled the \$1 million SESAC Scores: The Beck Diversity Project designed "to mentor along gender and ethnic lines to broaden creative perspective." As Global Music Rights enters its sixth year, the Irving Azoff-founded company has 37 full-time employees servicing 80-plus writers, including renewed deals with Steve Miller, Lindsey Buckingham and the John Lennon estate, while adding Prince Royce and Travis Scott. Grimm, who declines to reveal revenue, says the performance rights organization's business "has grown exponentially in the last three years"; *Billboard* estimates the PRO has about \$75 million in annual revenue.

►► **May 31** Recording Academy head **Neil Portnow** announces he will step down when his contract expires in July 2019. ►► **June 2** **BTS** debuts *Love Yourself: Tear* at No. 1 on the *Billboard* 200, becoming the first K-pop act to top the albums chart.

CONGRATULATIONS BILLBOARD NEW GENERATION POWER HONOREE

MARTHA EARLS

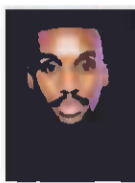
THANK YOU FOR ALL YOU DO - KANE BROWN



LIKEWISE, CONGRATULATIONS TO RANDY GOODMAN
AND ALL THE 2019 POWER 100 HONOREES

► **June 6** Lil Wayne's 2015 breach-of-contract lawsuit against Cash Money Records is settled, enabling the long-delayed release of *Tha Carter V*. ► **June 26** The Recording Academy officially expands the number of Grammy nominees in its top categories from five to eight.

46



FUTURE THE PRINCE, 33

Manager, Drake

NOAH "40" SHEBIB, 35

Producer; co-founder, OVO Sound



1.6 BILLION ON-DEMAND STREAMS Drake's *Scorpion* was 2018's most-consumed album thanks to continued oversight from the rapper's longtime partners. Shebib shares executive-producer credits on its trio of Hot 100 No. 1s, which cumulatively spent 29 weeks atop the chart: "Nice for What," "In My Feelings" and "God's Plan," which was the year's most-streamed song with 1.6 billion on-demand streams. Drake's Aubrey & The Three Migos tour was 2018's 13th top-grossing run, with \$87.1 million in ticket revenue. Up next: Future the Prince joins Drake as an executive producer of *Euphoria*, an HBO-scripted high school drama slated for 2019.

47



PAUL ROSENBERG, 47

Chairman/CEO, Def Jam Recordings; co-founder/president, Shady Records; CEO, Goliath Artists

SEVEN TOP FIVE ALBUMS In Rosenberg's first calendar year running Def Jam, the label scored seven Billboard 200 top five albums

(Logic's *Bobby Tarantino II* and Kanye West's *Ye* both debuted at No. 1) and five Grammy nominations, including a best rap album nod for Pusha T's *DAYTONA*. Meanwhile, the Michigan State alum continued to manage Eminem, whose surprise release, *Kamikaze*, became the rapper's ninth Billboard 200 No. 1. Now, with Def Jam headed into its 35th anniversary year amid hip-hop's streaming explosion, Rosenberg sees a major opportunity for the legendary imprint: "The timing is great [for us] to return the brand to its proper identity as the greatest hip-hop label of all time."
EXECUTIVE COACH "Lucian Grainge has encouraged me to take well-considered risks. I have a tendency to be a bit conservative."

48



STUART CAMP, 45

Manager, Ed Sheeran

\$433.5 MILLION GLOBAL GROSS While overall consumption of Ed Sheeran's 2017 release, *÷ (Divide)*, has surpassed 4.3 million equivalent album units, the singer's longtime manager focused on his superstar client's live bookings in 2018 — "I'm with him wherever he goes," says Camp — and saw pop's most recognizable ginger named the top touring artist of the year, with a global gross of \$433.5 million. That includes Sheeran's four-night stand at London's Wembley Stadium in June, which grossed \$28.9 million and was

crowned the top Boxscore of 2018. Sheeran already has live dates announced through August 2019.

STRESS-RELIEF SECRET "Films, dogs and a trusty flight-cased Xbox. You can't beat escapism."

49



PAUL TOLLETT, 53

President, Goldenvoice Productions

20 YEARS, ONE PREMIER MUSIC FESTIVAL Beyoncé's headlining performance at the 2018 Coachella Valley Music and Arts Festival will go down in pop music history: Her 100-dancer, 26-song spectacular reunited Destiny's Child and became the most-viewed live-music festival performance on YouTube ever, peaking at 458,000 simultaneous global viewers. Goldenvoice has stopped releasing Coachella attendance figures, but the 2018 crowd reportedly hit a quarter-million, and even though Kanye West pulled out of Coachella 2019, tickets for the 20th anniversary of Tollett's desert festival — anchored by headliners Ariana Grande, Childish Gambino and Tame Impala — sold out in six hours. "Things come so fast," the media-shy Tollett told the *Los Angeles Times* in January. "You just do your best."

50



PIERRE "P" THOMAS, 39

CEO, Quality Control Music

KEVIN "COACH K" LEE*

COO, Quality Control Music

3.3 BILLION STREAMS FOR LIL BABY The homegrown Atlanta label broke two new acts, Lil Baby and City Girls, through its alliance with Motown Records. Lil Baby, whose "work ethic beat everyone in 2018," says Thomas, was among the top 10 most-streamed artists of the year, with 3.3 billion streams — and Baby's mixtape with fellow Atlanta act Gunna, *Drip Harder*, debuted at No. 4 on the Billboard 200. Hip-hop duo City Girls debuted at No. 14 on the Emerging Artists chart, and their sophomore LP, *Girl Code*, landed at No. 31 on Top R&B/Hip-Hop Albums. Although Migos remains the Motown-partnered imprint's biggest star, "there's no competition at Quality Control," says Lee. "We're all family. We all push each other."

EXECUTIVE COACH

Thomas "Ethiopia [Habtemariam], president of Motown, has taught me patience, and that nothing is more important than a hit record."

51



SCOTT BORCHETTA, 55

Founder/president/CEO, Big Machine Label Group

882 MILLION STREAMS FOR FGL Borchetta, a prime mover in country's colonization of the pop charts, saw the Bebe Rexha-Florida Georgia Line duet "Meant to Be" go to No. 2 on the Hot 100 and set a record as the longest-

HOT PLATES: LOS ANGELES

Three young managers pick the can't-miss spots in a newly crowded scene

PETIT TROIS

(13705 Ventura Blvd.)

"Their burger, the 'Big Mec,' is one of the most decadent things I've ever eaten: two burger patties smothered in foie gras-infused bordelaise sauce. It has single-handedly reduced my life expectancy by 10 years." —Mookie Singerman, *We Are Free Management*



ALTA

(5359 W. Adams Blvd.)

"It's a great neighborhood hang with an equally great selection of amari to wash down the cornbread. Plus, the skillet-fried chicken is out of control." —Seth Kallen, *This Fiction*



BAVEL

(500 Mateo St.)

"Chef Ori Menashe of Bestia is making incredible Middle Eastern food — the malawah is my favorite — in a beautiful Arts District space where the whole restaurant looks into an open kitchen." —Nick Berger, *Loud Robot*



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congratulates**

David Field

**Chairman, President
and Chief Executive Officer**

and

Pat Paxon

President of Programming

on being named to the
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running No. 1 in the history of the Hot Country Songs chart — 50 weeks — as well as generate 882 million U.S. streams. “This past year, for the first time, streaming was 60 percent of our revenue,” he says. “When we have the right track, the whole catalog moves.” That includes Taylor Swift, who moved to Republic in November but leaves behind six Big Machine albums, which generated a combined 2 billion-plus streams in 2018. “When her Netflix special started on New Year’s Eve, everything just skyrocketed,” says Borchetta. “All that music is Big Machine Records.”

FORGET POWER SUITS, HE WEARS... “Power scarves. Thanks, Steven Tyler!”

52

JOEL KATZ, 74

Founding chairman of the global entertainment and media practice, Greenberg Traurig

RAISED \$2 MILLION IN ONE NIGHT Highlights from the A-list entertainment lawyer’s year included brokering a deal valued at upwards of \$250 million for the Latin Grammys to remain on Univision through 2028, negotiating Jon Platt’s move to Sony/ATV (see cover story, page 66) and helping to set up the capital structure for Hitco Entertainment, the music/content company recently formed by ex-Epic Records chief Antonio “L.A.” Reid and music-business veteran Charles Goldstuck. Katz, who chairs the T.J. Martell Foundation, also helped set a fundraising record for the cancer research nonprofit: over \$2 million in one night.

FORGET POWER SUITS, HE WEARS POWER... “Sport jackets, T-shirts and jeans — to make people comfortable so they’ll speak openly.”

53

DRE LONDON*

Founder, London Ent.

77 WEEKS IN R&B/HIP-HOP ALBUMS TOP 10

In August, *Stoney*, the debut album by London’s client Post Malone, notched 77 weeks in the top 10 of the Top R&B/Hip-Hop Albums chart, surpassing the 76-week record of Michael Jackson’s *Thriller*. If that wasn’t impressive enough, London and Post Malone’s tag-team effort racked up three career firsts in 2018: first No. 1 debut on the Billboard 200 (*beerbongs & bentleys*); first Grammy nominations — four, including album of the year; and first arena sellouts (two nights in December at Brooklyn’s Barclays Center). With an arena world tour starting in February, and Post Malone’s forthcoming role in the Mark Wahlberg Netflix drama *Wonderland*, London credits consistency and synchronicity for the artist’s continuing success. “While a lot of people were cheering about his music, he was also on the road,” says London. “The timing was perfect.”

TREND HE’D LIKE TO SEE IN 2019 “Less ice. These jewelry pieces are out of control.”

54

BRYAN “BIRDMAN” WILLIAMS, 49 RONALD “SLIM” WILLIAMS, 51

Co-founders/co-CEOs, Cash Money Records



FIRST FEMALE ARTIST WITH 100 HOT 100 SONGS

The Williams brothers lost one of their biggest acts in 2018 when Lil Wayne departed after settling his long-running legal dispute with Cash Money. But since Drake’s Cash Money LP *Scorpion* finished 2018 as *Billboard*’s No. 2 album, and crown jewel Nicki Minaj became, in November, the first female artist to place 100 songs on the Hot 100, the Louisiana-born label’s future still looks lit. R&B singer Jacquees, who has been called the new face of Cash Money, released his long-awaited debut, *4275*, which opened at No. 35 on the Billboard 200, and single “At the Club” with Dej Loaf reached No. 4 on the Hot R&B Songs chart. In November, the siblings also signed 22-year-old rapper Blueface, whose breakout single, “Thotiana,” has amassed 58 million streams. “I know we can make him an international star,” says Birdman of Blueface.

GO-TO MOTIVATIONAL SONG

Slim “The *Godfather* theme. It has been my ringtone for 15-plus years.”

55

SCOTT PASCUCCI, 60

CEO, Concord

TOM WHALLEY*

Chief label executive, Concord

JAKE WISELY, 48

Chief publishing executive, Concord



\$350 MILLION REVENUE While Pascucci personally endured a tough 2018 (his Malibu, Calif., home sustained significant damage from the catastrophic Woolsey Fire in November), the company he runs had a banner year, generating \$350 million in revenue, according to Concord. On the recorded-music side, Whalley oversaw the release of former Journey frontman Steve Perry’s first album in over 20 years, *Traces*, as well as efforts by Ghost, Nathaniel Rateliff & The Night Sweats and Esperanza Spalding. Meanwhile, under Wisely, Concord’s publishing arm signed songwriter Justin Parker, a frequent collaborator with Lana Del Rey, and extended a deal with Mark Ronson. In addition to purchasing Latin music company Fania Records & Publishing and British label Independiente Records, the organization used the December acquisition of theater licensor Samuel French to launch Concord Theatricals. “We’ve continued our rate of growth without stumbling,” says Pascucci, who also oversaw a yearlong celebration of Leonard Bernstein’s 100th birthday that included over 3,500 performances of the composer’s work. “The teams have all integrated really well.”

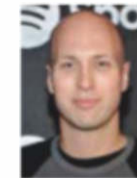
SOCIAL ISSUE THAT KEEPS HIM AWAKE

Pascucci “The environment. The viability of our planet trumps every other issue.”

56

MIKE CAREN, 41

Founder/CEO, Artist Partner Group



34 HOT 100 HITS Caren’s Artist Partner Group placed a whopping 34 singles on the Hot 100 in 2018 (up from 22 in 2017), netting 1.7 percent of the year’s total streaming market share. The publishing side reaped hits with Amy Allen, who co-wrote Halsey’s recent Hot 100 No. 1 “Without Me,” and Madison Love, who co-penned Ava Max’s U.K. No. 1 “Sweet but Psycho.” On the A&R side, Caren oversaw breakthroughs across “every genre,” including highlights like Lil Skies’ debut LP, *Life of a Dark Rose*, which went RIAA-certified gold in November, and pop artist Bazzi, whose viral crossover “Mine” led to opening tour slots with Justin Timberlake and Camila Cabello. “‘Mine’ broke like records should in this era,” says Caren about the song’s six-month build from Snapchat meme to Mainstream Top 40 chart-topper. “People love surprises.”

CANCEL “Millennial entitlement.”

57

JOHN BRANCA*

Partner/head of the music department, Ziffren Brittenham



\$287.5 MILLION FOR THE JACKSON ESTATE

Thanks to the EMI Music Publishing deal struck in 2012, three years after Michael Jackson’s death, Branca, who serves as co-executor of the King of Pop’s estate, added \$287.5 million to its coffers when Sony recently bought out its consortium partners in that company. In other Jackson moves, the UCLA School of Law alum announced a forthcoming musical inspired by the singer’s life that will debut in Chicago before moving to Broadway in 2020. Additionally in 2018, the lawyer conceived and brokered NBC’s upcoming *Elvis All-Star Tribute*, a 50th-anniversary celebration of Presley’s 1968 comeback special, and negotiated Carlos Santana’s Las Vegas residency, which began in September.

58

ALLEN GRUBMAN, 75 KENNY MEISELAS*

Senior partners, Grubman Shire Meiselas & Sacks



THREE KEY DEALS FOR LADY GAGA Throw a dart at any big project in the entertainment industry and it’s a safe bet you’ll hit someone in this bicoastal law firm represents. Its clientele runs the gamut — from Spotify and Facebook to the major labels and their biggest artists — which has helped ease negotiations among its industry clients. “They understand they need each other to move forward,” says Grubman. In 2018, Meiselas worked closely with Lady Gaga — shepherding deals for *A Star Is Born*, the Academy Award-nominated star’s Las Vegas residency and her upcoming new album — along with The Weeknd, Bebe Rexha and Ella Mai.

►► July 30 French media giant Vivendi announces plans to sell up to half of its stake in Universal Music Group. ►► Aug. 16 Aretha Franklin dies at the age of 76. ►► Sept. 14 *Billboard* reports Warner/Chappell Music Publishing chairman/CEO Jon Platt will exit to run Sony/ATV.

NMPA

CONGRATULATES

our President & CEO **David Israelite**

and our EVP & GC **Danielle Aguirre**

on being named to the **2019 Billboard Power 100**



The National Music Publishers' Association is the leading voice for promoting and advancing the interests of music publishers and their songwriting partners.

► Sept. 22 Paul McCartney scores his first No. 1 on the Billboard 200 in 36 years with *Egypt Station*. ► Sept. 24 SiriusXM announces that it will acquire Pandora for \$3.5 billion. ► Oct. 11 President Trump signs the Music Modernization Act into law.

59



DOUG MORRIS, 80
Founder, 12 Tone Music

THREE HITS, INDIE STYLE After retiring from Sony Music last March, ending a 28-year run at the top of each of the three majors, Morris secured funding from Apple for his new indie and recruited former Def Jam CEO Steve Bartels to come along. 12 Tone has since scored three Billboard 200 hits. The label signed Lauren Daigle after *Look Up Child* reached No. 3 on the chart. Additionally, 12 Tone artists Joji's *Ballads 1* and Anderson .Paak's *Oxnard* hit Nos. 3 and 11, respectively. "For the first nine, 10 months we did very well," he says. "It was quite daunting when we started. We had no furniture, no phones, no insurance. Those are things I never really thought about that much."

EXECUTIVE COACH "[Atlantic Records founder] Ahmet Ertegun. He taught me it's all about the song. And you need a great artist."

60



TAMARA HRIVNAK, 41

Head of music business development and partnerships, Facebook

MALIKA QUEMERASIS, 33

Head of music partnerships, Facebook

LAUREN WIRTZER-SEAWOOD*

Head of music partnerships, Instagram



144 MILLION 'GRAM FOLLOWERS FOR ARIANA

Over 1 million people turned out to support gun control at 2018's inaugural March for Our Lives rallies — including Paul McCartney, Cher and Common — but most participants didn't know that Facebook, with Scooter Braun's SB Projects, was working behind the scenes with artists and Marjory Stoneman Douglas High School survivors. The company coordinated donation and event pages, and shared speeches and performances through video and livestream, helping to raise over \$500,000 for the cause via the platform. "Most days, we work with folks on how they can best showcase their music on the platform," says Quemerais, who came up at MTV. "In this case, it was music and social activism tied into one." At Instagram, Wirtzer-Seawood steered Ariana Grande (144 million followers) to the app's new countdown sticker for single "Imagine" and helped Beyoncé proteges Chlöe x Halle (1.5 million) on general strategy. "It's important women have the opportunity to shine," says Wirtzer-Seawood.

GO-TO MOTIVATIONAL SONG

Quemerais "DJ Khaled, Akon and T.I.'s 'We Takin' Over.'"

61



DAVID FIELD, 56

Chairman/president/CEO, Entercom

PAT PAXTON, 58

President of programming, Entercom



170 MILLION LISTENERS AND COUNTING

Since completing its merger with CBS Radio in November 2017, Entercom has expanded to more than 235 stations with 170 million monthly listeners, covering nearly 90 percent of the top 50 U.S. markets in news, sports and music. "We are the No. 1 or No. 2 company in virtually every music format," says Field. Adds Paxton: "Our ratings were up 10 out of the first 11 months of 2018." In July, the Philadelphia-based company relaunched RADIO.COM, a free broadcast/internet radio platform that aggregates Entercom's stations as well as thousands of podcasts. Traffic to the service has since grown over 300 percent, according to comScore, making it the fastest-growing digital-audio player in the United States, according to Field.

FIRST SONG THAT RESONATED

Paxton "'One' by Three Dog Night. It was the first 45 I ever bought."

62



MARTIN MILLS, 69

Founder/chairman, Beggars Group

\$11.1 MILLION IN OPERATING PROFIT An ardent champion of industry little guys, Mills runs one of the planet's largest independent label groups, Beggars — which owns label 4AD and maintains a 50 percent stake in imprints Matador, Rough Trade, Young Turks and Adele's launch pad, XL Recordings. He also sits on the board of indie trade groups Merlin, IMPALA and the Association of Independent Music, and chairs the Worldwide Independent Network. (In its most recent financial filing, released in July 2018, Beggars Group reported operating profit of \$11.1 million on consolidated revenue — which includes its share of revenue from joint-venture labels — and \$97.7 million for the year ending Dec. 31, 2016.) While Beggars secured a best alternative music album Grammy for The National's *Sleep Well Beast* (4AD) and a place in the Rock & Roll Hall of Fame for XL Recordings' Radiohead in 2019, Mills chooses more humble highlights for the year — specifically, signing new acts Big Thief (4AD) and Black Midi (Rough Trade), neither of whom have released records for the company yet.

SOCIAL ISSUE THAT KEEPS HIM AWAKE "The conflict between globalization and territorial defensiveness that informs everything today."

63



ANTHONY "TOP DAWG" TIFFITH*

Founder/CEO, Top Dawg Entertainment

\$4.3 MILLION GROSSED WITH THREE SHOWS

Even in an off-cycle year, Top Dawg Entertainment anchor Kendrick Lamar figured heavily — as both curator and performer — on the *Black Panther: The Album* soundtrack (a Billboard 200 No. 1 for three weeks) and sold out three arena shows as the headliner of TDE's Championship Tour. Those three shows alone sold over 38,000 tickets and grossed over \$4.3 million. Lamar also won the 2018 Pulitzer Prize for Music, becoming the first hip-hop artist to receive the honor. Tiffith, whose West Coast label is also home to Schoolboy Q, SZA and Jay Rock, credits his uncle for the entrepreneurial self-sufficiency: "I remember him saying, 'Never set yourself up for failure by depending on another man.'"

MOVIE TITLE THAT DESCRIBES HIS LIFE

"Get Rich or Die Tryin'."

64



WILLARD AHDRIKZ, 54

Founder/CEO, Kobalt

\$494 MILLION IN FISCAL 2018 REVENUE

In 2018's second quarter, Kobalt logged a 19 percent share of radio's top 100 songs, ranking No. 2 on *Billboard's* Publishers Quarterly — a position the company last held in 2014. The third quarter proved even more eventful: While London-based Kobalt maintained its second-place rank and generated \$494 million in revenue for fiscal year 2018, Ahdriz announced a \$150 million infusion for its recorded-music division, AWAL. Kobalt also began a strategic partnership with Glassnote (which was previously distributed by Universal Music Group) that added the catalogs of Mumford & Sons, Phoenix and Chvrches to AWAL's roster of Rex Orange County, Lauv and deadmau5.

65

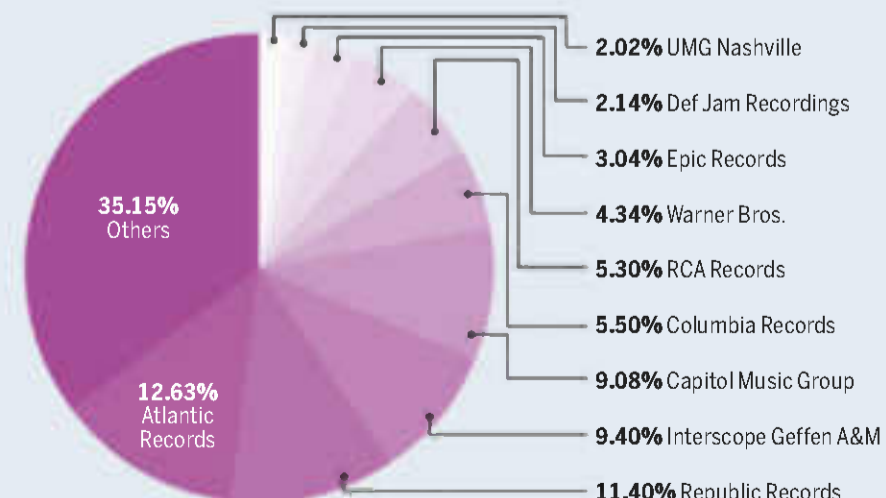
LAURIE JACOBY*

Senior vp New York concerts and entertainment, Madison Square Garden

See page 86.

YEAR-END MARKET SHARE BY LABEL

Atlantic Records, the home of Ed Sheeran and Cardi B, led the pack of the top 10 major labels of 2018 with 12.6 percent in current market share. No. 2 was Republic Records, which distributes Drake and Post Malone, while Interscope Geffen A&M, with a roster that includes Kendrick Lamar and Juice WRLD, took third.



Source: Nielsen Music. Current market share counts activity of music released in the last 18 months or longer for albums that have remained in the top half of the Billboard 200 or songs that are still current at hit radio.



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MANAGEMENT

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Jacoby photographed
by Justin Bettman on
Jan. 18 at Madison Square
Garden in New York.



LAURIE JACOBY

SENIOR VP NEW YORK CONCERTS AND ENTERTAINMENT,
MADISON SQUARE GARDEN

65

\$209.3 MILLION IN TICKET SALES Jacoby's concert curation helped drive a 1.5 percent bump in revenue in 2018 for Manhattan's hallowed arena. All told, the Garden sold 2 million concert tickets to 140 shows for a total gross of \$184 million — enough to put it atop *Billboard's* year-end ranking of the top live venues with a capacity of more than 15,000. Among the live-music milestones of last year were four-night runs from Radiohead, Romeo Santos and Drake as well as Billy Joel's 100th performance at the Garden (most of them a product of his five-years-and-running residency). "And we do that with two teams in the building," says Jacoby, who reveals that her "pinch me" moment of the year was booking Mumford & Sons for "two magnificent shows" after pursuing the band for 10 years.

Did any trends emerge from the concert slate you booked in 2018?

It's the next generation of Latin artists and hip-hop stars who are bringing young people to the building. They are becoming more mainstream in terms of ticket sales. We saw this with a number of artists who played their first shows at the Garden in 2018, including Maluma, Ozuna, Childish Gambino, Logic and Travis Scott. Ozuna did 18,000 tickets in the round, which is no small feat.

How has streaming changed the way that you book the Garden?

People come up a lot faster to the arena level. For example, we have Robyn playing here in March. She has never played the Garden, and we sold it out almost immediately. If you were to ask people on the street who Robyn was, not everybody would know — she has been around for years, but she's not a household name. But there were enough fans because of her worldwide popularity [that is] driven by access to her music.

There has been a shift in how the industry prices tickets. Is it better to sell out quickly or to mark up tickets and sell them slower but with a higher yield?

Obviously, we work with the artist and management and with the promoter to decide price. My opinion is that artists come in to sell out a show at Madison Square Garden. I don't think the strategy is to see how long it takes.

What trend would you like to see in the live industry in the coming year?

Updated technology that allows fans to get tickets to the shows they want without going through the secondary market.

—DAVE BROOKS

► Oct. 11 Bad Bunny's "MIA" (featuring Drake) becomes the first song performed entirely in Spanish to top Apple Music's Songs chart. ► Nov. 14 Sony acquires EMI Music Publishing to merge with Sony/ATV. Joint 2018 revenue will total almost \$1.3 billion.

66

MARTY DIAMOND, 60
CORRIE CHRISTOPHER MARTIN, 41
MATT GALLE, 40
JONATHAN LEVINE, 57

Music executive leadership group, Paradigm Talent Agency



\$114 MILLION GROSS FOR CHESNEY Diamond, who has booked Ed Sheeran in North America since the singer's club days seven years ago, helped the "Shape of You" singer-songwriter fill stadiums and take the No. 1 spot on *Billboard's* year-end Top 25 Tours ranking. Sheeran's current global gross is \$433.5 million. (CAA reps him outside of North America.) In November, Kenny Chesney, who ranked No. 9 with a \$114 million gross, joined the agency's roster. Galle booked Shawn Mendes' first stadium sellout — this coming September in the singer's native Toronto — and lured Janet Jackson and Missy Elliott to Paradigm. Martin balanced work as a partner in Riot Fest with finding producing partners for Imagine Dragons' *Believer* documentary while guiding the careers of Rise Against and K.Flay. Levine works with Kacey Musgraves, Sturgill Simpson and Margo Price — artists, he says, who "won't bend to the constraints of the music business."

SOCIAL ISSUE THAT KEEPS HER AWAKE

Martin "Environmental issues. As the mother of two children, I have serious concerns about what the future of this planet looks like for them."

67

DARCUS BEESE*
President, Island Records
ERIC WONG*
COO, Island Records



BUILDING ON 4.5 BILLION MENDES STREAMS

In July 2018, Beese moved from the top job at Island Records U.K. to the U.S. equivalent, joining Wong, who was promoted to COO in August. Their mandate: to build on the label's roster of veteran acts — including Bon Jovi and Fall Out Boy — and its current phenom Shawn Mendes, who has generated 4.5 billion career streams and sold 1.2 million albums. Beese — whose A&R talent benchmark remains the late Amy Winehouse, whom he signed in 2002 — counts rising R&B singer-songwriter Jessie Reyez as the label's next priority. "I hadn't come across someone that moved me in an emotional way since Amy," says Beese, who is teeing up Reyez's debut LP later this year. "She has the potential to be one of the greats."

68

DAVID MASSEY, 61
President/CEO, Arista Records



A LABEL REBORN WITH 15 SIGNINGS With 15 artists signed and counting, Massey's reboot

of Arista Records is in full deployment. The former Island Records chief is reviving Clive Davis' legendary label with an eye to Gen Z artist development. "We want career-driven artists, diversity and quality," says Massey, whose three-tier partnership with Sony Music includes his own management and publishing companies under the moniker Work of Art. Officially launched in July, Arista 2.0 has already borne fruit with Stephen Puth (Charlie's younger brother), Tel Aviv native Dennis Lloyd and Lithuanian producer Dynoro, whose breakout hit, "In My Mind" (with Gigi D'Agostino), hit No. 4 on the Dance Mixshow/Airplay chart and, according to Massey, generated over 850 million global on-demand streams.

EXECUTIVE COACH "David Geffen. He taught me integrity and to always put the artist first, above anything else."

69

JOHN ESPOSITO, 63
Chairman/CEO, Warner Music Nashville



MARKET SHARE UP 20 PERCENT Warner Music Nashville had enjoyed its strongest financial year in over a decade, sources tell *Billboard*, with an estimated 20 percent rise in its current country market share, to 1.2 percent, up from 1 percent the prior year, based on Nielsen Music data. (Warner Music Group does not break out its Nashville results.) Esposito cites the singer-songwriter duo Dan + Shay as the label's breakout act of the past year with 625,000 U.S. equivalent album units earned for their self-titled 2018 release, and he says a planned international promotion should bring an "amazing global year" for the pair, which saw total consumption units grow to 1.7 million.

70

AFOVERDE, 52
Chairman/CEO, Sony Music Latin Iberia



49.1 PERCENT OF THE LATIN MARKET Verde's work with his global roster of superstars and rising artists — including Shakira and Colombian urban singer Maluma on their respective albums *El Dorado* and *F.A.M.E.*, and with neo-flamenco stylist Rosalía on her breakthrough Latin Pop Albums chart-topper, *El Mal Querer* — helped Sony capture 49.1 percent of the Latin market in 2018. The company's numbers also have benefited from marketing and distribution deals for Ozuna and Pina Records through Sony-owned The Orchard. Verde has engineered innovative ways to marry Latin pop with another cultural — and personal — passion: soccer. In October, he closed a deal with Cirque du Soleil to produce *Messi 10*, a music-augmented show based on the life of Argentine footballer Lionel Messi, and in July, he orchestrated Nicky Jam, Will Smith and Era Istrefi's performance of the World Cup anthem during the closing ceremony.

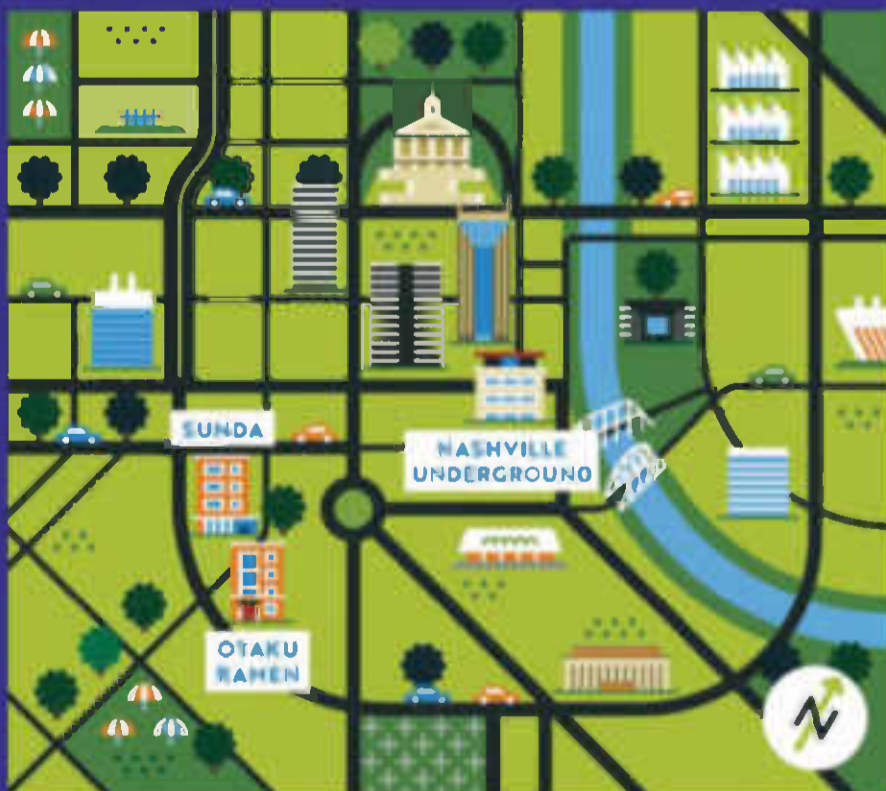
MUSIC TREND HE'D LIKE TO SEE "More rock, instrumental music and jazz."

HOT PLATES: NASHVILLE

In a city known for hot chicken, four music insiders mix it up with noodles and nigiri

SUNDA

(592 12th Ave. S.)
"There is an immediate vibe here. You see a stunning wooden [sculpture] hanging above the sushi bar; the ambiance is comfortable yet regal." —AJ Calvin, *LabelLive*



OTAKU RAMEN

(1104 Division St.)
"Right across the street from our office, [this ramen bar] is delicious and especially great for when I've got back-to-back meetings. The Tennessee Tonkotsu is my favorite." —Jeremy Holley, *FlyteVu*



NASHVILLE UNDERGROUND

(105 Broadway)
"The hot chicken is one of the best I've had in town!" —Enzo DeVincenzo, *Red Light Management*

"I'm partial to the lounge seating near the window overlooking Broadway, on the second floor. Great spot to people-watch." —Brett Young, artist

PREVIOUS SPREAD: HAIR AND MAKEUP BY LAURA COSTA AT ENNIS; DIAMOND: COURTESY OF PARADIGM; MARTIN: ALEX BERLINER; GALLE: STEVE COHN/INVISION FOR PARADIGM TALENT AGENCY/AP IMAGES; LEVINE: JOHN SHEARER; BEESE: RANWIN WONG; MASSEY: MEREDITH TRUAX; ESPOSITO: ERIC BROWN; VERDE: DAVE NOTINSKY/GETTY IMAGES; CHICKEN: COURTESY OF NASHVILLE UNDERGROUND; RAMEN: MICHAEL SATI; INTERIOR: COURTESY OF SUNDA.



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71



MIKE EASTERLIN, 52 GREGG NADEL, 43

Co-presidents, Elektra Music Group



SIX GRAMMY NOMS FOR CARLILE Easterlin and Nadel have had no time for nostalgia since October, when Warner Music Group spun off the storied Elektra brand as a stand-alone frontline, fully staffed music group for the first time in 14 years. Warner stocked Elektra with labels like Fueled by Ramen and Low Country Sound and a roster that includes twenty one pilots, Panic! at the Disco, Zac Brown Band, Paramore, Sturgill Simpson and Brandi Carlile. So far, so good: In October, twenty one pilots debuted at No. 2 on the Billboard 200 with *Trench*, and in December, Carlile became the most nominated woman of the 61st annual Grammy Awards (and will perform at the show). Her six nods include album of the year for *By the Way, I Forgive You*. "Regardless of genre," says Nadel, "we're just trying to make the best records that can stand the test of time."

72



DENNIS ARFA, 69 MARSHA VLASIC*

Chairman, Artist Group International
President, AGI



ADAM KORNFELD, 58

President of touring for North America, AGI



100 GARDEN SHOWS WITH BILLY JOEL In July 2018, AGI client Billy Joel played his 100th show at New York's Madison Square Garden — most of which were part of The Piano Man's unprecedented monthly residency at the venue, which began in January 2014. "I've been to all 100 of them," says Arfa. "It's an amazing accomplishment, probably something we will never see again in our lifetime." Joel wasn't the only 2018 home run for AGI: Kornfeld says Def Leppard sold over 1 million tickets across 60 dates — 10 of them at Major League Baseball stadiums — on its co-headlining tour with Journey (which is repped by CAA). And Metallica continued its ongoing WorldWired Tour, which has grossed \$145.6 million since its 2016 start. Vlasic also signed Norah Jones to her roster, which includes Neil Young and Elvis Costello.

73



JESÚS LÓPEZ, 63

Chairman/CEO, Universal Music Latin America & Iberian Peninsula

100 WEEKS ON HOT LATIN SONGS "Despacito" may be remembered as a 2017 phenomenon, but its success continued through 2018 as the single reached 100 weeks on the Hot Latin Songs chart in December. Other 2018 milestones under López include J Balvin becoming the first Latin music artist to reach 1 billion streams on Apple Music, Karol G's

best new artist Latin Grammy win and the company's involvement in the successful reboot of Spain's music competition, *Operación Triunfo*, which has since launched singer-songwriter Aitana and Ana Guerra. On an operational level, López is proud that 46 percent of his executive team are women. "People always say Latinos are *machista*" — male chauvinists — "but for the past 10 years, women in my organization have reached the highest positions," he says.

FIRST SONG THAT RESONATED "When I was 12 years old, 'L.A. Woman' was one of the songs that made me want to work in music."

74



RALPH PEER II, 74

Chairman/CEO, peermusic



MARY MEGAN PEER, 41

Deputy CEO, peermusic

91 YEARS AND ONE "BOO'D UP" In August, peermusic, one of the world's largest indie music publishers, scored a major coup by signing pop-songwriting icon Linda Perry — who in December became the first woman nominated for a producer of the year, non-classical Grammy in 15 years. "I would say 'Hats off' to Linda — she's incredible — but I've never seen her without a hat," jokes Ralph. Additionally, the family-run firm claimed a song of the year nomination for songwriter Larrance Dopson, who co-authored Ella Mai's Hot 100 No. 5, "Boo'd Up"; and a 10-week Hot 100 No. 1 with Benny Workman, who co-wrote Drake's "In My Feelings." Says Mary Megan, who oversaw the recent acquisition of South Korean publisher Music Cube, bringing her grandfather's 91-year-old enterprise to its 30th global market: "We don't see ourselves as a legacy company."

MUSIC TREND TO RETIRE IN 2019

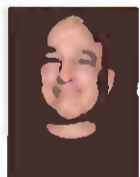
Mary Megan "Eighteen artists featured on one song."

75



CLIFF BURNSTEIN* PETER MENSCH*

Co-founders, Q Prime



\$593.1 MILLION WORTH OF METALLICA TICKETS

The longtime management partners had a big year with Metallica's ongoing WorldWired tour, which has grossed \$145.6 million, bringing the band's career total to \$593.1 million. While Q Prime also banked wins from established acts like Eric Church — whose sixth studio LP, *Desperate Man*, debuted at No. 1 on Top Country Albums — and Muse — which notched its fifth Alternative chart No. 1 in June — the 36-year-old firm continues to foster emerging artists. Ashley McBryde received a best country album Grammy nomination for her debut LP, *Girl Going Nowhere*, while 20-year-old Brit upstart Declan McKenna wrapped a 42-date U.S. tour.

SOCIAL ISSUE THAT KEEPS HIM AWAKE

POWER MOVE

LADY GAGA CANCELS R. KELLY



"I'm sorry — both for my poor judgment when I was young, and for not speaking out sooner."

— Gaga apologizes to Kelly's alleged victims in the aftermath of *Surviving R. Kelly* — a January 2019 Lifetime docuseries detailing longtime sexual abuse allegations against the R&B performer — and vows to remove their 2013 collaboration, "Do What U Want (With My Body)," from streaming platforms.

The result Eight days later, Sony Music drops Kelly from RCA Records.

Burnstein "If we don't solve voting rights, we're not going to solve anything else."

76



MARC CIMINO, 47

COO, Universal Music Publishing Group

REVENUE UP 11 PERCENT THROUGH Q3 For the first nine months of 2018, UMPG revenue was up 11 percent in constant currency. "Our administration team fights to collect every dollar, and our creative team signs — and re-signs — the best artists," says Cimino. Case in point: Tierra Whack and Billie Eilish were among 2018's signings; notable re-signings included Elton John, Billy Joel, Paul Simon, Halsey and Post Malone.

FIRST SONG THAT RESONATED "I grew up on the Jersey shore. Our pledge of allegiance will always be 'Born to Run.'"

77



HENRY CÁRDENAS, 62

Founder/CEO, Cárdenas Marketing Network

340 SHOWS: A COMPANY RECORD Cárdenas says CMN solidified its position as Latin music's biggest concert production company with a record 340 shows. "We usually produce 200 concerts a year, but there was a lot of music, and we were very aggressive," he says. CMN's 2018 slate ranged from Maluma's arena tour to Pepe Aguilar's family-friendly music and rodeo show, which played 10 U.S. venues. Cárdenas also signed longtime client and foundation partner Marc Anthony to a multiyear \$160 million exclusive deal. Up next: an arena run with Bad Bunny. "The man is a [box-office] monster. I

►► Nov. 30 The premiere of Ariana Grande's "Thank U, Next" video becomes the biggest debut in YouTube history with 55 million-plus views in its first 24 hours. ►► Dec. 5 BMG announces the restructuring of its U.S. operations.

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► Dec. 7 The 2019 Grammy Award nominees are announced, with women well-represented in the “Big Four” general field categories, including six of eight acts up for best new artist. **Kendrick Lamar** leads with eight nods, and **Brandi Carile** unexpectedly gets six.

can't even figure it out,” says Cárdenas. “We started with 20 shows and did 42.”
TV SERIES THAT RESONATED “*Nicky Jam: El Ganador*. It shows that no matter how far you fall, there's always a second chance.”

78



DAVID ZEDECK, 54
 Global head of music, United Talent Agency
NATALIA NASTASKIN*
 GM of Global Music Group, UTA
KEN FERAGLICH, 50
 Partner/agent, UTA
CHERYL PAGLIERANI*
 Agent, UTA



30 SOLD-OUT DATES FOR POST MALONE Zedeck's talent agency entered the dance-music space with the April acquisition of Circle Talent Agency, which brought Kaskadee, Marshmello and Excision to its roster. In hip-hop, UTA struck gold with Paglierani's longtime client Post Malone, who sold out his 30-date arena tour, along with, the agency says, 20,000 tickets to the one-day Posty Fest in Dallas. Paglierani, meanwhile, added Lil Pump to her roster. Feraglich's marquee act Guns N' Roses grossed \$54.1 million playing international stadiums, which put the total gross of the band's Not in This Lifetime excursion (begun in 2016) at \$529.6 million.

79



STEVE LEVINE, 63
ROB PRINZ, 60
 Partners/co-heads of worldwide concerts, ICM Partners
MARK SIEGEL, 65
 Partner/head of music, ICM Partners
ROBERT GIBBS, 41
 Partner/music agent, ICM Partners



TWO TOUR SELLOUTS FOR H.E.R. With a roster that includes Migos, Lil Yachty and J. Cole, ICM again scored in the urban sector with its most recent A&R coup: H.E.R. The enigmatic R&B singer and RCA signing (real name: Gabi Wilson) tallied five Grammy noms, including best new artist and album of the year. In 2018, the team executed H.E.R.'s second sold-out headlining trek in North America, according to the agency, with the 21-date *I Used to Know Her* tour, which ended in December. “A [21-year-old] that plays five instruments — there's not a lot of artists that have the ability to do that,” says Gibbs of the act, whose name stands for Having Everything Revealed. “She sits in a lane on her own.”

80



MICHAEL HUPPE, 51
 President/CEO, SoundExchange
\$150 MILLION SETTLEMENT FROM SIRIUSXM
 SoundExchange, which collects royalties from programmed digital music services like SiriusXM and Pandora, saw its membership

among artists and owners of master recordings jump 20 percent — from 155,000 to 178,000 — in the past year. The nonprofit also won a \$150 million settlement involving outstanding claims against SiriusXM, along with a 41 percent royalty rate increase in another action against the satellite broadcaster. With the growth of streaming and foreign revenue, Huppe expects 2018 royalties to top \$1 billion — and he continues to call for broadcast radio to pay performance royalties: “The \$15 billion terrestrial radio industry pays exactly zero to the performer and the record label,” says Huppe. “We'll be continuing that battle in 2019.”
MUSIC STORY OF 2018 “The Music Modernization Act's passage showed what can happen when our entire industry is mobilized around a common interest.”

81



CHARLES CALDAS, 55
 CEO, Merlin

PAID OUT \$500 MILLION IN 2018 Under Caldas, Merlin negotiates rates with digital music services and collects royalties on behalf of some 800 members representing 20,000 labels and imprints in 62 countries. It took nine years for Merlin to pay members its first \$1 billion in collected royalties, but with the explosion of streaming, the checks come faster — and with more zeroes. Merlin distributed \$500 million in its most recent fiscal year alone. Not bad for an organization that began 11 years ago as an idea hatched, says Caldas, “by some people sitting around a dinner table.”

82



CARA LEWIS*
 Owner/founder, Cara Lewis Group

1,200 SHOWS BOOKED IN 2018 While two of Lewis' marquee clients, Travis Scott — who has embarked on the second leg of his *Astroworld: Wish You Were Here* tour after selling out 29 North American dates in 2018, according to Lewis — and Eminem — who, she adds, moved 270,000-plus tickets for a sold-out Australia and New Zealand outing in February and March — continue to make bank, the agent says she is “signing and building the next generation of superstars.” They include upstart rapper Sheck Wes and singer-producer Bazzi.

MOVIE TITLE THAT BEST DESCRIBES HER LIFE “*The Devil Wears Prada*. I somewhat live the role of Miranda — although I would never throw a steak in anybody's face.”

83



MARY G. BERNER, 59
 President/CEO, Cumulus Media

\$1 BILLION REDUCTION IN DEBT Berner stanching the red ink at once-flailing Cumulus, reducing the radio giant's debt by \$1 billion

and leading it out of bankruptcy as of June 18. She has also shifted the culture at the nation's second-largest radio broadcaster. “We had to stop thinking of ourselves as a radio business,” says the New York-based Berner, who has led an expansion into podcasting with such rising stars as conservative political commentator Ben Shapiro. “We're an audio company, and, soon, a video company,” she says, giving a hint of Cumulus' future. “We're a content company.”
INDUSTRY CHANGE SHE'D LIKE TO SEE “I'd like to see radio get the respect it deserves. Its reach is greater than TV, Facebook, Google or Twitter.”

84



DANIEL GLASS, 62
 Founder/president, Glassnote

MUMFORD & SONS' THIRD STRAIGHT NO. 1
 It was a year of departures for Glassnote — Childish Gambino decamped to RCA, and Glassnote itself left Universal Music Group for a distribution deal with Kobalt's streaming-focused recorded-music division, AWAL. But it was also a year of renewal: Mumford & Sons' *Delta* topped the Billboard 200 in December, posting 360,000 equivalent album units in two months. “We defied the odds, and we're going to continue to invest in rock'n'roll,” says Glass. Case in point: U.K. singer-songwriter Jade Bird, whose rootsy first single, “Lottery,” from her upcoming debut album, topped the Triple A chart for three weeks and racked up 5 million streams. Glass hopes to tap AWAL's strength in data to grow those streams worldwide. “The next holy grail will be what we do in India, China and South America,” he says.
FIRST SONG THAT RESONATED “‘A Girl Like You’ by The Young Rascals. These were four guys with Italian names, which I loved, because I was from Bensonhurst, Brooklyn.”

85



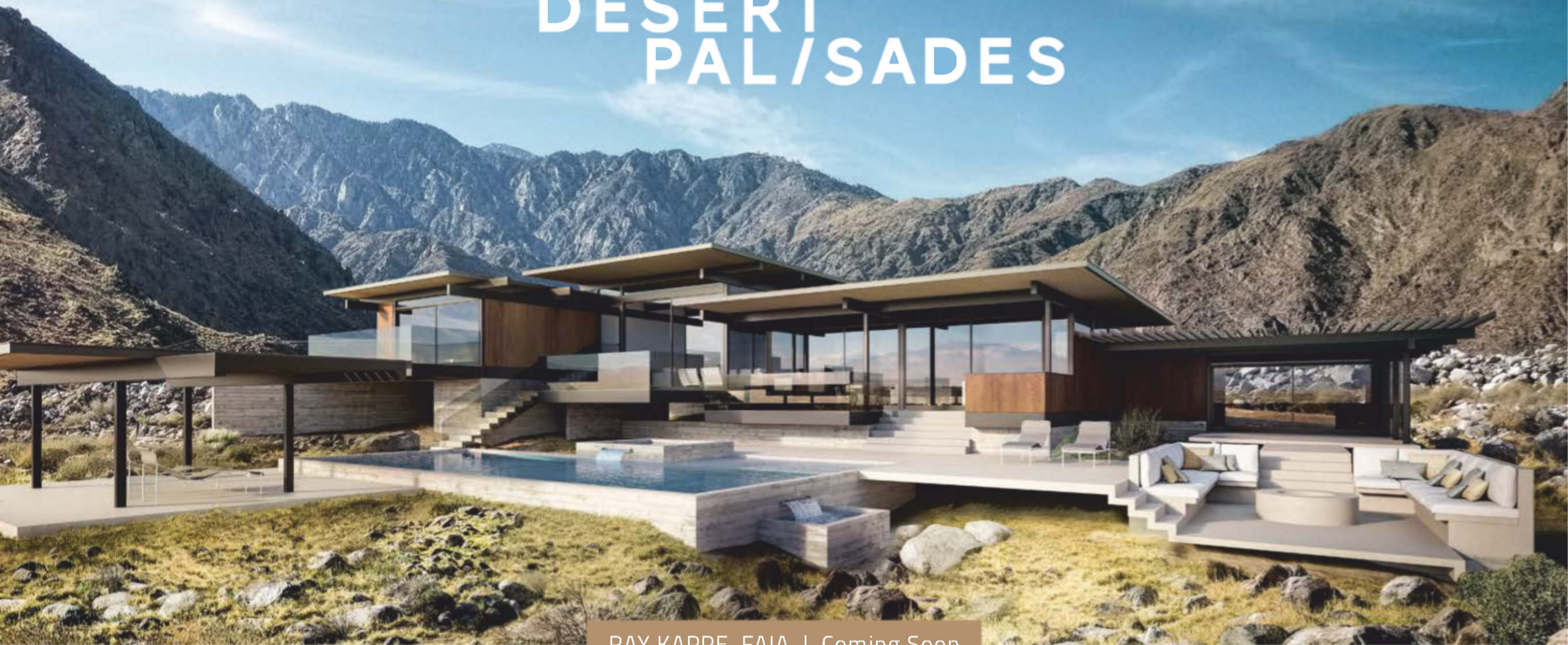
DANNY STRICK, 62
RICK KRIM, 59

Co-presidents of U.S., Sony/ATV Music Publishing
BRIAN MONACO, 46
 President/global chief marketing officer, Sony/ATV Music Publishing



NO. 1 MUSIC PUBLISHER OF 2018 Sony/ATV benefited from the biggest deal in the history of music publishing when parent Sony Corp. shelled out \$2.6 billion to buy the 70 percent of EMI Music Publishing that it didn't already own. Meanwhile, the publishing giant finished atop all four of *Billboard's* Publishers Quarterly 2018 charts. “We have a great combination of writer/artists and songwriter/producers that has been very powerful for us,” says Strick, who oversees Sony/ATV's Nashville and Latin divisions. The latter took home publisher of the year awards from BMI, SESAC and *Billboard*. Meanwhile, Krim's Los Angeles team landed Ella Mai, Daniel Caesar and Lil Skies. Synch specialist Monaco says he “grew revenue by double digits” and was publishing's 2018 Super Bowl MVP for the sixth consecutive year, with 17 synch licenses.
MUSIC TREND HE'D LIKE TO SEE
Krim “The album restored to its place as an important artistic statement by an act.”

DESERT PALISADES

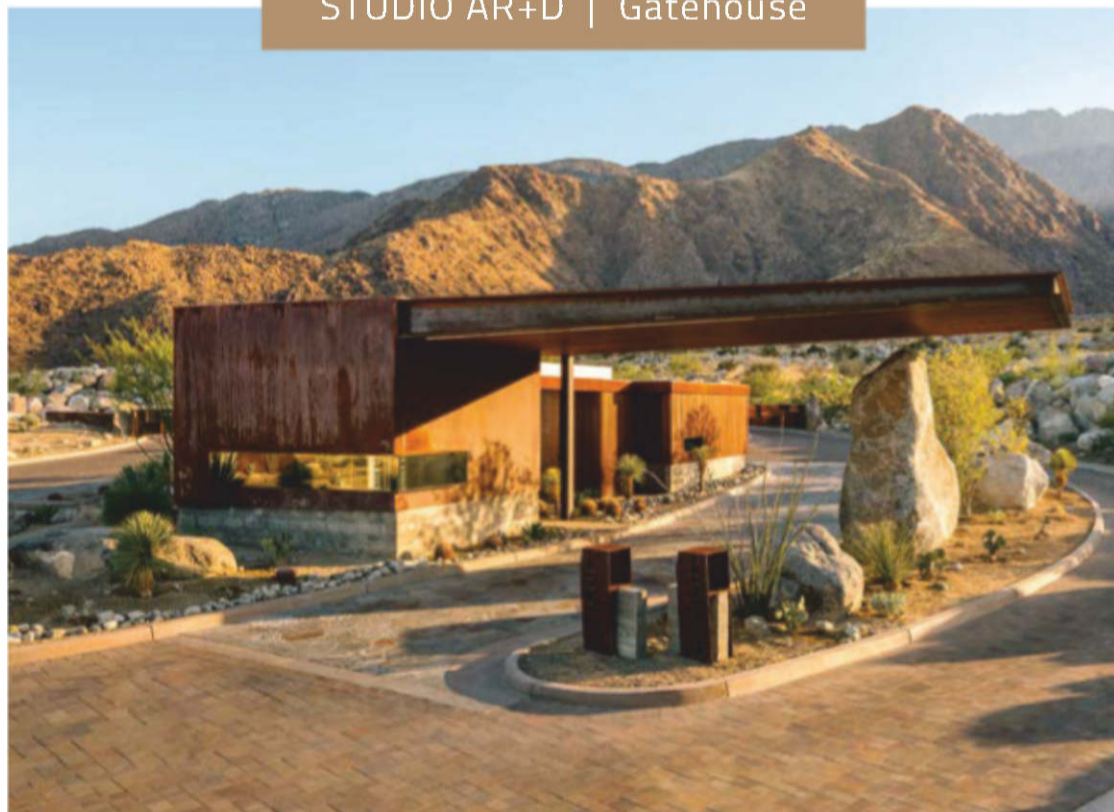


RAY KAPPE, FAIA | Coming Soon

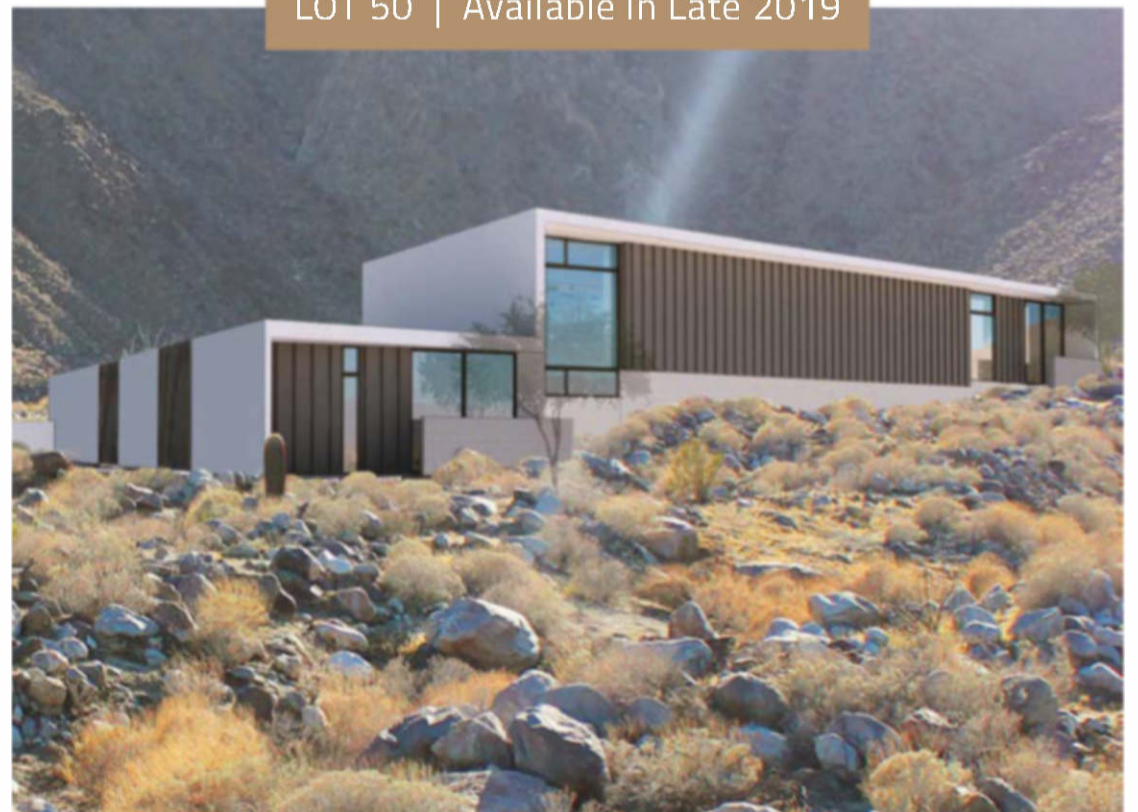
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►► Dec. 15 **Bruce Springsteen** takes his final Broadway bow the same weekend Netflix debuts a filmed version of *Springsteen on Broadway*. ►► Dec. 20 *Billboard* reports **Travis Scott** will join **Maroon 5** for the Super Bowl LIII halftime show.

86



DON PASSMAN, 72

Partner, Gang Tyre Ramer Brown & Passman

\$100 MILLION FOR TAYLOR SWIFT? A superstar client list that includes Taylor Swift, Paul Simon, Stevie Wonder and Adele puts Passman in the transactional lawyer elite, but the unassuming Texas native eschews glitz. He declined to comment on the terms he negotiated between Swift and Universal Music Group last year, but one insider says her three-album deal falls in the \$100 million range, putting the singer in the rarefied company of Adele (for whom Passman reportedly brokered a \$130 million pact with Sony Music in 2016). The attorney, who entered the business in 1971, predicts that, as a result of streaming, U.S. music revenue will be “bigger than it has ever been in history” within five years.

INDUSTRY CHANGE HE'D LIKE TO SEE

“Simplified contracts [that move] away from delivery of songs to a concept of a term songwriter agreement measured by recoupment of advances.”

87



JACQUELINE CHARLESWORTH*

Of counsel, Covington & Burling

DINA LaPOLT, 52

Founder/owner, LaPolt Law



ONE GAME-CHANGING LAW Charlesworth and LaPolt played key roles in the passage of the Music Modernization Act, “the first meaningful copyright legislation in this country in 20 years,” says Los Angeles-based LaPolt, who worked with the Songwriters of North America and other groups to help push the legislation past some tough opposition — including SESAC and SiriusXM. Charlesworth drew on litigation work and years at the U.S. Copyright Office and the National Music Publishers’ Association to draft the 155 pages that ultimately became the original MMA. “Litigation experience helps you anticipate future problems no matter what you’re negotiating,” says the New York-based attorney.

88



JARED SMITH, 40

President, North America; Ticketmaster

DAVID MARCUS, 50

Executive vp/head of music, Ticketmaster



550 MILLION TICKETS SOLD “The reward for good work is more work,” says Smith. “Every year, we’ve got to find a way to grow the business.” In 2018, Smith’s Ticketmaster team did just that: The first three quarters of the year were among the company’s top five of all time for gross transaction value. Ticketmaster rolled out Presence — which replaces paper tickets with mobile digital passes — at all 32 NFL stadiums and nearly 200 venues. Taylor Swift’s

North American tour also relied on mobile delivery, and, says Marcus, “What she did with us, from Verified Fan to pricing tools and strategy, has informed every major tour we’ve ticketed since.”

INDUSTRY TREND HE'D LIKE TO SEE

Smith “Off-cycle underplays. There is nothing like seeing a major act live in an intimate venue.”

89



GEE ROBERSON*

Co-CEO, The Blueprint Group; partner, Maverick

SHAWN GEE*

President, Live Nation Urban; partner, Maverick

JEAN NELSON*

President, The Blueprint Group



1.2 BILLION STREAMS FOR MINAJ'S QUEEN

Led by partners Roberson, Gee, Nelson, Cortez Bryant and Al Branch, management firm The Blueprint Group, which is part of Maverick’s management alliance, helped Nicki Minaj score 1.2 billion streams for her 2018 album, *Queen*, and guided Rich the Kid to a No. 2 debut on the Billboard 200 with his first studio set, *The World Is Yours*. Sister company BPG Records — headed by Roberson, Nelson and Branch — worked with G-Eazy to help the rapper score his highest-charting Hot 100 song to date, “No Limit” (featuring A\$AP Rocky and Cardi B), which hit No. 4. Meanwhile, Gee, in his other role as president of Live Nation Urban, expanded the division’s string of successful R&B/hip-hop/gospel platforms — including RapCaviar Live in association with Spotify — by partnering with Washington, D.C.’s Broccoli City Festival. The event tripled in growth in 2018, says Gee, selling 33,000 tickets.

90



JACQUELINE SATURN*

President, Caroline/Harvest Records

FIVE TOP FIVE DEBUTS ON THE BILLBOARD 200

“Look, the facts are the facts,” says Saturn, who began her music career as a receptionist and, in September, was promoted to president of Capitol Music Group’s indie label services division. “When you double your market share, that number is based on success stories.” *Billboard* calculates that, in actuality,

Caroline nearly tripled its market share — from 1.6 percent in 2017 to 4.4 percent last year — thanks to 15 platinum and 17 gold singles and a total of five top five Billboard 200 debuts, three of them being from rappers Trippie Redd, 6ix9ine and the late XXXTentacion. But it’s the unexpected crossover success of Christian rapper NF, who placed three Hot 100 hits in 2018, including the No. 12 “Let You Down,” that best exemplify Saturn’s ingenuity. “Everyone kept saying, ‘It can’t be done,’ and we said, ‘Of course it can.’”

91



HELEN MURPHY*

CEO, ole Media Management

\$70 MILLION IN REVENUE After an aborted 2017 sale, the Canadian music publisher’s majority owner, the Ontario Teachers Pension Fund, consolidated its grip on the company by buying out another stakeholder and, in November 2018, appointing industry veteran Murphy to run ole. The former Warner Music Group CFO begins 2019 with a mandate to grow the company, which *Billboard* calculates as having annual revenue of about \$70 million. She says ole is well-equipped for the challenge given “the entrepreneurial spirit the staff displays and the breadth and depth of our music-publishing catalog, not in just rock and urban, but also in country, where our roster has been hitting it out of the park lately.” Prior to Murphy’s appointment, ole purchased 50 percent of SB21 Music’s 2,500-track-plus publishing catalog, which includes such country tracks as Luke Bryan’s “Most People Are Good,” Jason Aldean’s “Like You Were Mine” and Lee Brice’s “Drinking Class.”

92



JASON OWEN, 42

President/CEO, Sandbox Entertainment; co-president, Monument Records

NINE GRAMMY NOMS FOR SANDBOX CLIENTS

Years of artist development came to fruition for Owen’s clients in 2018: Kacey Musgraves’ critically heralded album, *Golden Hour*, scored four Grammy nominations — without the benefit of a major hit. Dan + Shay’s self-titled third studio set contained smashes “Tequila” and “Speechless,” the latter of which became the longest-running No. 1 by a duo on the

THE POWER 100 BREAKDOWN

BY GENDER

While women represent 20 percent of the Power 100 — compared with 17 percent in 2018 and 10 percent in 2017 — men still have most top music-industry jobs.

2018

MEN 83%

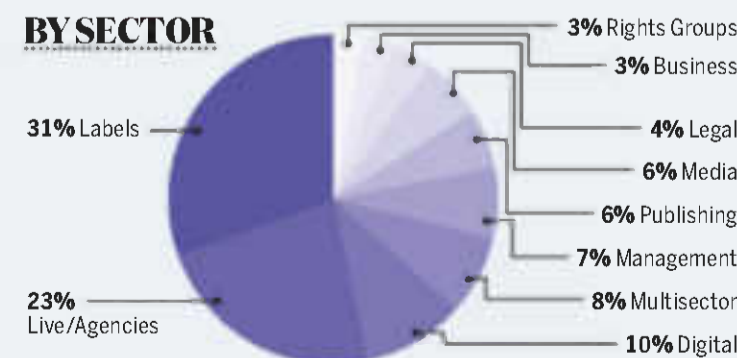
WOMEN ► 17%

2019

MEN 80%

WOMEN ► 20%

BY SECTOR



The number of Power 100 executives classified as multisector — those who do business in more than one facet of the industry — showed the largest increase, from 4 percent to 8 percent.



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We may be biased, but here at Syracuse University's Newhouse School, we believe the Bandier Program is your greatest vision yet. We students work hard every day to live up to your commitment and legacy.

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Thank you, Marty Bandier, and congratulations on receiving the Clive Davis Visionary Award.

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Country Airplay chart since Florida Georgia Line's "Stay" in 2014. (Owen co-manages Dan + Shay with Scooter Braun.) "It proves you don't have to stick to a formula — I never have," says Owen, whose influence in Nashville became apparent in February 2018 when he wrote a letter denouncing the Country Music Association's appointment of Mike Huckabee to the board of its CMA Foundation because of anti-gay statements that Huckabee had made in the past. Owen's protest, among others, led to the former Arkansas governor's swift resignation from the board.

93

WALTER KOLM, 50
Founder/president, WK Entertainment

\$200 MILLION-PLUS IN TICKET SALES The Latin-music management company's roster — which includes Maluma, Carlos Vives, CNCO, Silvestre Dangond and reggaeton star Wisin — generated over \$200 million in live revenue for 2018, says Kolm, who adds that Wisin's four-show reunion with former partner Yandel in San Juan, Puerto Rico, grossed \$6.2 million. "My goal isn't to necessarily sign more artists, but to maximize my current roster," says Kolm, who brokered branding deals with Coca-Cola for Maluma and with Pepsi for Vives.

94

PASQUALE ROTELLA, 44
Founder/CEO, Insomniac Events

A RECORD 1.5 MILLION FESTIVALGOERS Insomniac rang in its 25th anniversary in 2018 with "record attendance in the States," says Rotella, adding that over 1.5 million attended Insomniac events across North America, with five-digit festivalgoer increases at its Live Nation-backed mainstays Electric Daisy Carnival (in Mexico and Orlando, Fla.), Nocturnal Wonderland and HARD Summer. And after exporting EDC to Japan in 2017, Rotella added Shanghai and Guangdong, China, to the EDC roster in 2018 and announced Insomniac's first EDC Korea, set for Seoul in August. "The excitement for dance music there feels like the excitement that was here in 2011," says Rotella.
POWER ACCESSORY "An alien-mind-control-deflection unit. I wore it at Countdown [festival in San Bernardino, Calif]."

95

IÑIGO ZABALA*
President, Warner Music Latin America & Iberia

330.6 MILLION U.S. STREAMS FOR LUIS MIGUEL Warner's Latin operation saw both its U.S. and Latin American market shares rise in 2018, thanks in large part to the return of Luis Miguel, who became the most-streamed artist on Spotify Mexico. He also generated nearly

331 million U.S. streams, up 42 percent from 2017, and notched the highest-grossing Latin tour of the year. International development of Brazil's Anitta and Argentina's Paulo Londra, the pairing of Cardi B with Bad Bunny and J Balvin and a slew of new artists also helped the bottom line. "We're investing big in A&R," says Zabala, citing hits by new acts Piso 21 and Wolfine, among others.

96

RUSSELL FAIBISCH, 41
Co-founder/chairman/CEO/executive producer, ULTRA Worldwide
ADAM RUSSAKOFF, 48
Executive producer/director of business affairs, ULTRA Worldwide

83 MILLION ULTRA WORLDWIDE LIVESTREAMS Since co-founding ULTRA Worldwide in 1999, Faibisch — and since 2005, his partner Russakoff — have grown it into one of the world's largest music festival brands. They say they have sold over 1 million tickets in 27 countries in 2018 and generated over 83 million livestream views of their events. The company rang in its 20th birthday last March with a monumental bash for its flagship Ultra Music Festival at Miami's Bayfront Park. The sold-out three-day spin, anchored by a surprise Swedish House Mafia reunion, drew 165,000 attendees and featured surprise appearances by Halsey, Designer and Will Smith.

97

RANDY PHILLIPS, 64
President/director/CEO, LiveStyle

\$20 MILLION IN 2018 EARNINGS The electronic dance music conglomerate formerly known as SFX posted 2018 earnings (before interest, taxes, depreciation and amortization) of \$20 million just two years after emerging from bankruptcy, says Phillips. In 2018, he sold off a number of assets, including ticketing service Paylogic and the company's 40 percent stake in Rock in Rio, to Live Nation. "The worst thing you can be in the business is a minority partner," says Phillips, who also notes the success of the first two signature LiveStyle events launched by his hand-picked president, Gary Richards: the All My Friends festival in Los Angeles and the Friendship cruise, which, says Phillips, "sold out in 24 hours."

98

RAÚL ALARCÓN JR., 63
President/chairman/CEO, Spanish Broadcasting System

\$102.7 MILLION IN NET REVENUE SBS grew radio and TV net revenue by 4 percent to \$102.7 million for the first nine months of 2018. "The most difficult challenge in an increasingly complex media sector is the ability to adapt, modify, alter, expand and, most importantly, create a new business model that competes and grows," says Alarcón, who has expanded

beyond SBS' core radio business into TV, streaming and live entertainment. The clout of his radio portfolio, which includes the No. 1 Latin station in the United States, WSKQ (La Mega 97.9 FM) New York, remains a lure for artist-promotion teams looking to expose large audiences to new music.

99

REBECA LEÓN, 43
CEO, Lionfish Entertainment

48 MILLION MONTHLY LISTENERS FOR J BALVIN In 2017, León left AEG/GoldenVoice after 11 years to focus on managing superstars Juanes and J Balvin. She got immediate results: In June, Balvin briefly became the most popular artist globally on Spotify — the first Latin act to do so — when he notched over 48 million monthly listeners. The Colombian star also renewed his multimillion-dollar global deal with Scotch whisky brand Buchanan's. León, who sits on the Grammy Diversity Committee, also signed breakthrough flamenco revivalist Rosalía when she was an unknown. "She has taken off like nothing I've ever seen," she says.
MOST PRESSING SOCIAL ISSUE "Immigration. This 'wall' bullshit — I'm not having it."

100

NEIL PORTNOW*
President/CEO, The Recording Academy

17 YEARS OF SERVICE As Portnow prepares for his final Grammy Awards ceremony before stepping down as head of the academy in July, he says he is "proud of the transformative evolution The Recording Academy has achieved" in his 17 years of leadership. As far back as 2014, he was a prime mover in mobilizing members to support an omnibus bill, paving the way for the Music Modernization Act. His work with the academy's MusiCares foundation during his tenure assisted 145,000 people in need through nearly \$60 million in distributed funds. After igniting a firestorm with remarks at last year's Grammys, Portnow established a diversity task force that has invited more than 900 new women and minority members to join the academy's ranks. "It's an opportunity to affect historic change in attitudes and practices," he says.

METHODOLOGY A committee of *Billboard* editors and reporters weighed a variety of factors in determining the 2019 Power 100 ranking, including, but not limited to, *Billboard*'s Top Artists and Top Tours of 2018 rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by metrics such as chart, sales and streaming performance; social media impressions; radio and TV audiences reached; career trajectory; and overall impact in the industry, using data available as of Jan. 24, 2019. When available, financial results are taken into consideration. U.S. record-label current market share was consulted using Nielsen Music's market share for album plus track-equivalent and stream-equivalent album consumption units, and *Billboard*'s quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for that album's tracks. Song/artist streaming figures represent combined U.S. on-demand audio and video totals.

►► **Dec. 24** Mariah Carey's 1994 jingle-pop carol, "All I Want for Christmas Is You," sets a one-day streaming record on Spotify, logging 10.8 million plays. ►► **Jan. 6, 2019** Queen biopic *Bohemian Rhapsody* wins the Golden Globe for best motion picture - drama.

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Phylicia Fant, 40 Shawn Holiday, 41

THE NEW URBAN PLANNERS

As head of urban music at **Sony/ATV Music Publishing**, Holiday was instrumental in two of last year's most impactful releases: Maroon 5's "Girls Like You" with Cardi B (the single held the No. 1 slot on the Hot 100 for seven consecutive weeks) and Travis Scott's *Astroworld*, which has earned 2.3 million equivalent album units. As of December, Holiday doubles as co-head of urban music at **Columbia Records** alongside Fant, who made a rare leap from her previous role as senior vp publicity and lifestyle at Warner Bros. Records.

Both are crucial hires for Sony as it works to recruit star executive talent that reflects the diversity of its artists, although Holiday sees mentoring as a way to develop and promote talent from within. "I involve them in the process, so they can learn as they go — whether we get the deal or not," says the executive, who was a linchpin in the label's partnership with Fox TV show *Empire*. "I don't want them to just hand things off to me and I say, 'I'll take it from here.' I want them to take this experience as going to grad school, because that [education] only helps you grow as an executive."

In 2019, Holiday and Fant will focus on rising rap talents like Polo G, Yung Bleu and Lil Tjay while supporting planned releases from established artists Solange and Juicy J. The pair are also celebrating Chloe x Halle's two Grammy nods for best new artist and best urban contemporary album as a highlight (the sibling duo's debut, *The Kids Are Alright*, peaked at No. 19 on the Top R&B Albums chart.)

Fant, who is also founder/CEO of **The Purple Agency**, sees her PR background as an advantage to her new role, working with artists whose public appearances and social media feeds are under close scrutiny. "Publicity is beyond calling magazines and making sure artists are on TV — we're the closest thing to A&R and marketing," she says. "We definitely have a role in shaping the opinion and value system of these artists."

SUPPORTING DIVERSITY "I really care about women of color and how we are perceived," says Fant, who helped launch an annual entertainment summit at her alma mater, Atlanta's Spelman College. "By Sony hiring [me], it shows that we matter. We're beautiful, strong; we're worthy of love and these promotions."

THE NEW POWER GENERATION

THEY ARE MULTITASKERS AND MULTIHYPHENATES,
INFLUENCERS AND INNOVATORS, MOVERS AND MONEYMAKERS.
MEET THE 25 DISRUPTERS REDEFINING THE BUSINESS,
INCLUDING ONE GUY WHO MADE A MARSHMALLOW FAMOUS



Adam Alpert, 38

THE TRIPLE-THREAT CEO

Alpert likes to challenge the status quo. The longtime manager of **The Chainsmokers** chose a nontraditional “building album” strategy, as he calls it, to roll out the duo’s latest LP, *Sick Boy*. Released in 2018, the LP collected a series of singles released regularly over the previous 12 months. Alpert says the approach resulted in every track on the album getting playlisted, not just the radio singles. “It kept the buzz on The Chainsmokers for the entire year,” he adds. It also helped the act score its third No. 1 on the Top Dance/Electronic Albums chart. The University of Pennsylvania alum, who doubles as CEO of the duo’s Columbia label partner, **Disruptor Records**, and Sony/ATV publishing joint-venture **Selector Songs**, added a third CEO title to his docket with the November launch of the act’s new film/TV venture, **Kick the Habit Productions**. The company has already sold its first screenplay — based on the duo’s 2017 hit “Paris” and penned by Mickey Rapkin (*Pitch Perfect*) — to TriStar. “We have about 25 projects slated: films, TV series, digital shorts, docu-series, both scripted and unscripted,” says Alpert. “Music will always be No. 1, but this is an extension of their creative career.”

MOVIE TITLE THAT DESCRIBES HIS LIFE “*The Fast and the Furious*.”

Noah Assad, 28

THE NEW LATIN STARMAKER

Under Assad’s management, **Bad Bunny** became Latin music’s breakout star of 2018, landing 27 hits on Hot Latin Songs and six titles on the Hot 100, including the Latin trap artist’s inescapable No. 1 with Cardi B and J Balvin, “I Like It.” “There was nothing forced [about his crossover],” says Assad, co-founder/CEO of independent label/digital distributor **Rimas Entertainment**. “It was Bad Bunny’s dream and it was my dream.” In January, the rising Puerto Rican rapper’s surprise LP, *X 100PRE*, debuted at No. 1 on the Top Latin Albums chart. “Our whole company is about passion,”



Earls (right) and Brown

says Assad, a natural hustler who recently expanded into publishing and has signed over 75 songwriters. “We’re fans of the music before the business.” **FIVE YEARS FROM NOW...** “There will be at least two or three times more streams in Spanish than in English on all platforms.”

Si-Hyuk Bang, 46

THE K-POPULIST

BTS — the seven-man K-pop band that South Korean songwriter-producer-executive Bang assembled in 2010 — catapulted into Western-pop consciousness in 2018, notching its first Hot 100 top 10 with “Fake Love,” landing on the cover of *Time* magazine and ruling the Social 50 chart for 111 weeks (and counting). The crossover was unprecedented: BTS scored two No. 1s on the Billboard 200 (*Love Yourself: Tear* in June; *Love Yourself: Answer* in September) and sold out its first U.S. stadium show at Citi Field in

New York in under an hour — both of which were first-time feats for a Korean act. Bang, who re-signed BTS to the management company he co-founded, **BigHit Entertainment**, through 2026, insists that there’s no “specific strategy dedicated to making a global pop group. It’s a collaborative process. I promised the members from the very beginning that BTS’ music must come from their own stories.”

SONG THAT FIRST RESONATED “We Are the World.” I was in fourth grade and hadn’t really known pop music until then. I was mesmerized.”

Dooney Battle, 30

VIRAL VISIONARY

In 2016, then-16-year-old **Lil Pump**’s blond and pink dreadlocks caught the eye of music-industry entrepreneur Battle. When Battle asked his little brother what he liked about Pump, his brother replied, “He’s like a cartoon character!” Pump’s 17.5 million Instagram

followers and the No. 3 peak of “Gucci Gang” on the Hot 100 proved Battle’s instincts right. As co-founder/CEO of digital-first entertainment company **Tha Lights Global**, Battle says that he, co-founder Tim Lowery and partner Jordan Tugrul “know how to tell if something sparks before it actually sparks.” Another viral success Battle predicted: the 2016 single “JuJu on That Beat (TZ Anthem),” Zay Hilfigerrr & Zayion McCall’s Hot 100 No. 5 hit. Expertise on the intersection of music and social media attracted Sony to partner with Tha Lights Global in 2018. “They’ve brought me in to bring this urban culture back to Sony,” says Battle, a native Floridian. Battle has signed 23-year-old artist Dominic Fike under Columbia Records. **FIVE YEARS FROM NOW...** “Streaming will still be growing, but the industry will be quantifying the value of social attention, just like radio play.”

Bobby Campbell, 33

THE GAGA WHISPERER

“The success of *A Star Is Born* was presenting [**Lady Gaga**] as an actress without looking like she was making a strategic pivot,” says **Mermaid Music Management**’s Campbell, who first met the singer in 2007 at Interscope Records, where he was a marketing coordinator. Campbell became Gaga’s manager after she split with Troy Carter in 2013, later inking a deal to join Artist Nation. For *A Star Is Born*, he brokered a postproduction deal that brought on Live Nation Productions and Live Nation CEO Michael Rapino (No. 2) as producers in exchange for help marketing the film (and a \$10 million check from the live events giant). The partnership was a master stroke: The film led to two Academy Award nominations and, for lead soundtrack single “Shallow,” four Grammy nods. Meanwhile, the pop icon is in the midst of a double residency at Park MGM in Las Vegas. “We turn the venue around in 24 hours from *Enigma* to her *Jazz & Piano* show,” says Campbell. “It’s a constant creative zigzag, but there’s a range in her talent she isn’t afraid to explore.”

Martha Earls, 41

THE GENRE BLENDER

Music City’s latest powerhouse manager Earls — owner of **efg Management**, a startup based in the Gulch neighborhood — shepherded marquee client **Kane Brown**’s sophomore album, *Experiment*, to



Alpert Assad Bang Battle Campbell

Fant (left) and Holiday photographed Jan. 23 at Columbia Records in Los Angeles.

a No. 1 debut on the Billboard 200 with 126,000 equivalent album units. Anchored by a release-week blitz that included a headlining show at Madison Square Garden's Hulu Theater and appearances on *Live With Kelly and Ryan*, *The Voice* and *Jimmy Kimmel Live!*, Brown's career-making coup was the culmination of "a lot of hard work" from Earls' team and label partner Sony Music Nashville. Of the biracial country outlier's unexpected rise, she says, "I want the world to become smaller — to blend genres and defy expectations."

RECENT MOVEMENT THAT RESONATED

"I'm into Enneagram personality typing. It's a wonderful way to better interpret people's priorities and drivers. I'm an 8, by the way."

Andrew Gertler, 30

THE MENDES MACHINE

Gertler was a young Warner Music Group executive in 2013 when he came across a cover of A Great Big World's "Say Something" posted by a 15-year-old Canadian singer, emailed the kid's mother and pitched himself as a prospective manager. Almost six years later, that scrappy bedroom YouTuber has transformed into the arena-headlining pop star **Shawn Mendes**. 2018 heralded new milestones for the two: a third Billboard 200 No. 1 album; Mendes' first two Grammy nominations, including a song of the year nod for Hot 100 No. 11 hit "In My Blood"; and the singer's first stadium sellout, a forthcoming hometown show at Rogers Centre in Toronto. At a time when management companies double as boutique record labels and artist managers juggle a portfolio of partnerships and projects, Gertler stands out for his laser-focused commitment to his day-one client. "Other than one time for my brother's wedding, I haven't missed a Shawn show, period," says the Chicago-born founder of **AG Artists**, who cites Irving Azoff and Scooter Braun as management role models. "I would rather grow one thing to a \$600 million business than grow six things to \$50 million to \$100 million businesses."

Ghazi*

THE EMPIRE BUILDER

A Billboard 200 No. 1 album for signee XXXTentacion was just one achievement for Ghazi, founder/CEO of the digital distribution company and hip-hop label **EMPIRE**. Among his other moves: inking a multiyear strategic partnership with Universal Music Group, signing a distribution pact with Antonio "L.A." Reid's Hitco, scoring rapper Tyga's biggest single in nearly seven years with the No. 8 Hot 100 hit "Taste" (featuring Offset) and adding comeback-ready performers like Robin Thicke and Iggy Azalea to its growing roster. In 2019, Ghazi, who recently started going only by his first name, plans to focus on expanding EMPIRE's publishing business and global reach, with a 10,000-square-foot studio set to open this spring near the company's San Francisco headquarters, where Ghazi has proudly kept EMPIRE since founding the company in 2010. "Being here in this city — the entrepreneurial spirit of this area, and the unique skill sets you acquire — has made me the person I am today," he says.

Elliot Grainge, 25

THE EDGY HEIR

Rising urban label **10K Projects**, shepherded by founder/CEO Grainge — son of Universal Music Group chief Lucian Grainge (No. 1) — had 10-digit returns in 2018, with over 5 billion streams for its roster overall, thanks to two of the year's biggest rap breakthroughs: Trippie Redd and 6ix9ine. "I'm very proud of the fact that 10K Projects was profitable and that we have been able to reinvest back into our artists," says the London-bred, Los Angeles-based upstart, who plans to invest more in developing new acts in 2019. "There's a lot of volume, and a lot of new artists coming through, which equals a lot of a noise," says Grainge, eyeing 10K's next wave, led by new signees Lil Gnar and Icy Narco.

FIVE YEARS FROM NOW... "Distribution will be the most powerful sector of the music industry."



Grimes

Amber Grimes, 29

THE UTILITY PLAYER

Grimes' first industry break was at Def Jam, where the then-19-year-old worked as former vp A&R About "Bu" Thiam's executive assistant. It was Bu who later pitched Grimes as a "well-connected" young hustler to Nick Cannon, who cast her in a starring role on Oxygen's *Like a Boss*, a 2016 docu-series about personal assistants. Meanwhile, the Atlanta native dug deeply into her hometown music scene — managing artists; running a recording studio; starting her own full-service marketing firm, **The Cardi Brand Agency** — and in 2017, Spotify made her senior manager of urban independent. "Being a jack-of-all-trades can be looked down upon, but you need to be," says Grimes, who's now vp global creative at **Capitol Music Group**, where she started in December, in a position reporting to chairman/CEO Steve Barnett that didn't previously exist. "I'm a college dropout, so this is an incredible opportunity."

Kei Henderson, 34 Justin "Meezy" Williams, 29

THE JOINT VENTURE CAPITALIST

"Not a lot of people know what getting a championship ring feels like," says Williams about client **21 Savage**, whom he co-manages with Henderson. Together, they tag-teamed the MC's first No. 1 debut on the Billboard 200 with his *I Am > I Was* LP, which earned 131,000 equivalent album units



Gertler (right) and Mendes

in its first week. Savage has also netted five top 10s on the Hot Rap Songs chart, including a feature on the mammoth Post Malone hit "rockstar," which crowned the Hot 100 for eight weeks. "It would be nice to have another platinum album for him," says Henderson. Although the rapper's future is in question now that he faces deportation after his arrest by U.S. Immigration and Customs Enforcement agents for a long-expired visa, Williams and Henderson have other prospects: Henderson's boutique label, music management and publishing company, **Sincethe80s**, recently inked a joint-venture deal with Motown/Capitol.

CANCEL

Henderson "Bro culture."

Kevin Kusatsu, 39 Andrew McInnes, 35

THE DRM TM

The artist management and live-event producer launched by McInnes and Kusatsu in 2011 exported its flagship Mad Decent Block Party to Pakistan last February, and continued pushing into Asia and Africa on behalf of its roster that includes A-Trak and Dillon Francis, who released his first Spanish-language LP, *Wut Wut*, in 2018. Technically an "off year" for marquee client Diplo's Major Lazer outfit, TMWRK shepherded the launch of two new projects for the producer: pop supergroup LSD, with Labrinth

and Sia; and Mark Ronson disco collaboration *Silk City*. The latter's breakthrough hit, "Electricity" (featuring Dua Lipa), topped the Dance Club Songs chart and nabbed a best dance recording Grammy nomination. "The greater music business was like, 'Those are the electronic music guys,' which was fine," says McInnes, who is happy now to be "crushing it" with a more diverse roster of Panic! at the Disco support act Two Feet and alternative mainstays TV on the Radio and Animal Collective.

OUTDATED INDUSTRY PRACTICE

McInnes "The Digital Millennium Copyright Act's safe harbor protections."

Heather Lowery, 40

THE URBAN PIONEER

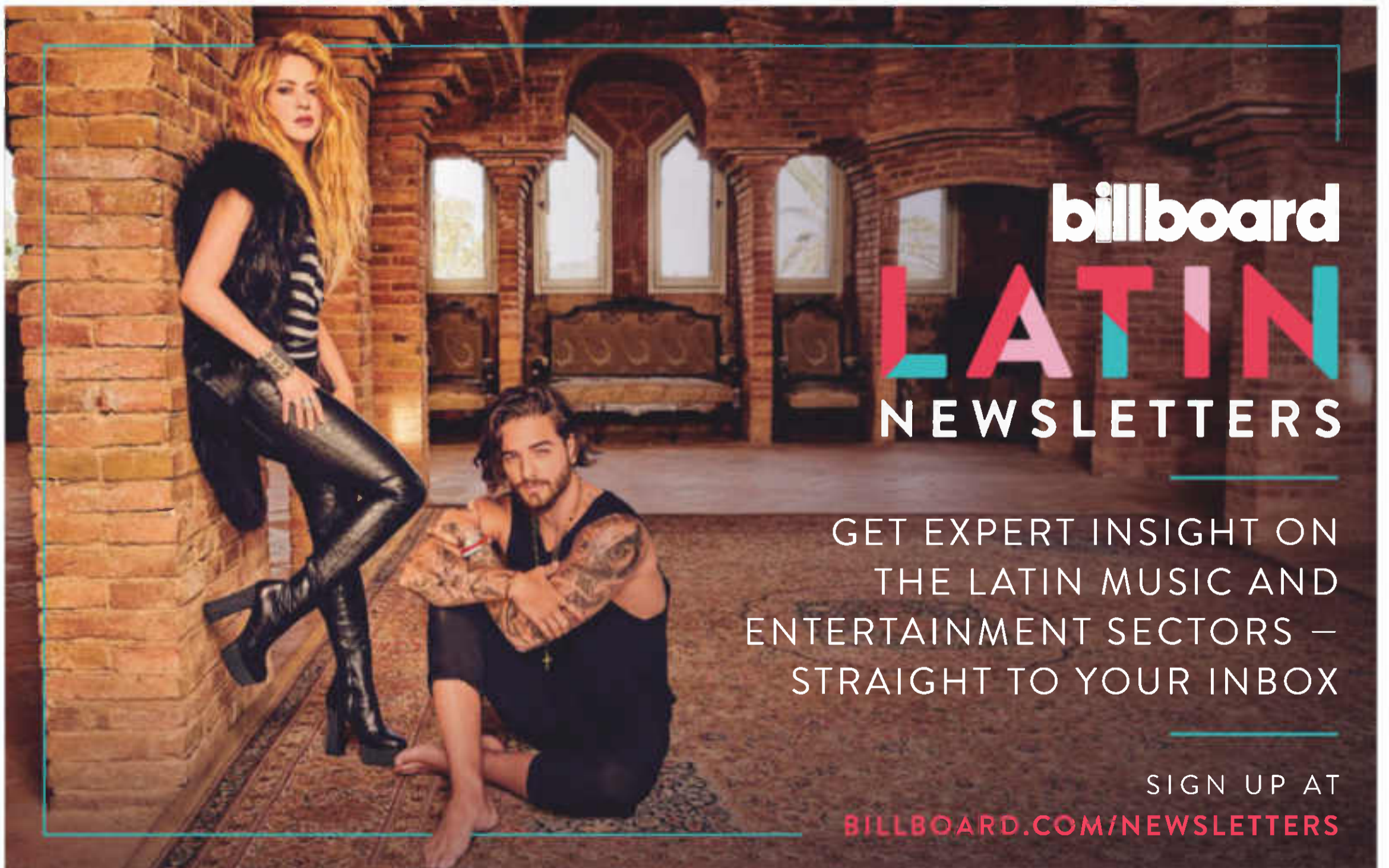
As vp talent and touring at **Live Nation Urban**, Lowery helped the division launch five strategic R&B/hip-hop/gospel partnerships in the last 18 months. "One of our biggest initiatives is to build more touring platforms for urban artists, while cultivating the next generation of executives of color in the touring industry," she says. These include the RapCaviar Live series in association with Spotify, Kirk Franklin's Exodus Music & Arts Festival and Washington, D.C.'s Broccoli City Music Festival. The lattermost tripling its attendance to 33,000 in 2018, according to Live Nation Urban, after touting Cardi B



Ghazi Grainge Henderson Williams Kusatsu McInnes Lowery

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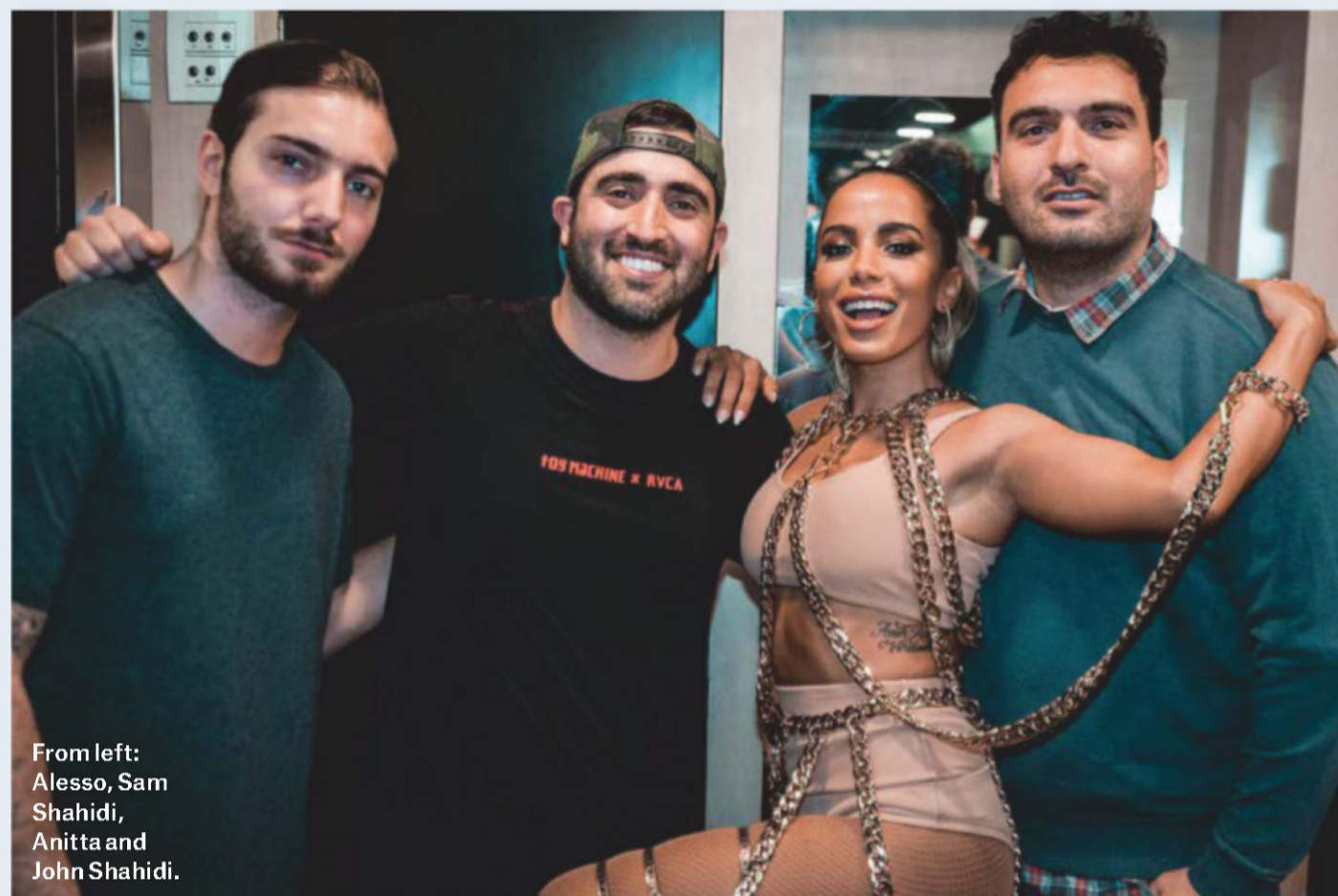
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From left: Alesso, Sam Shahidi, Anitta and John Shahidi.

as its headliner. "Securing Cardi B for her last performance before she went on maternity leave was extremely difficult because she was in such high demand and wasn't committing to very much," says Lowery. "I put her confirmation on my vision board — that's how bad I wanted her on the show."

RECENT BOOK THAT RESONATED
Conversations With God by Neale Donald Walsch

Lonny Olinick, 37

THE NEW LABEL HEAD

Led by CEO Olinick, Kobalt's recording company **AWAL** has already poached artists deadmau5, Broken Bells and Betty Who from major labels. In November, it announced a global partnership with Glassnote after the fellow indie label left its distribution deal with Universal Music Group. With artist-friendly deals that promise ownership and transparency, AWAL has recruited a class of next-gen stars like Rex Orange County, Little Simz, Kim Petras and Lauv, who surpassed 611 million streams in 2018. The company further extended its reach with the acquisition of radio promotion/music marketing firm in2une Music

and by forging a yearlong alliance with The Other Nashville Society to bolster the company's Music City footing. "AWAL has created a modern music company with the ability to sign, develop and take artists to the top of the charts," says Olinick, who adds that the company is on track to net "over \$100 million" in the upcoming fiscal year.

Vicente Saavedra, 36

THE LATIN MAVERICK

A pair of LPs from reggaeton star **Ozuna**, *Odisea* in 2017 and *Aura* in 2018, finished at Nos. 1 and 2 on the 2018 year-end Top Latin Albums chart, an especially impressive feat for independently promoted releases. "I'm proud to be an indie competing against multinationals," says Saavedra, Ozuna's manager and founder of **Dimelo Vi**, the Puerto Rican artist's label in which he's also business partner. Although Sony Music Latin/The Orchard distributes *Dimelo Vi*, Saavedra says the imprint is otherwise self-reliant: "We do our own marketing and promotion — we want to show that it's possible." Not easy, though, says Saavedra, who operates by gut and often seals deals with a handshake: "Frankly, it has been hard, honest work." Up next? A

new Ozuna album and two singles with Ricky Martin.

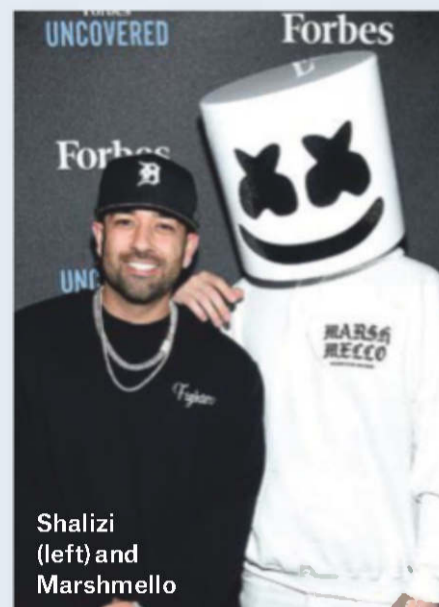
MOVIE THAT DESCRIBES HIS LIFE
"300. We're few, but we're many."

John Shahidi, 39 Sam Shahidi, 35

THE MUSIC VIDEO MAVENS

In 2018, YouTube viewers watched an astounding 24 billion minutes of footage produced by **Shots Studios**, the management and content creation company founded by brothers John and Sam Shahidi. A digital-video operation that has invested heavily in music, the Los Angeles company counts among its clients Swedish DJ Alesso and Venezuelan-American singer Lele Pons, whose Shahidi-steered "Celoso" video has amassed over 208 million YouTube views. Last November, Netflix premiered the Shots production *Vai Anitta*, an unscripted docu-series starring Brazilian pop star Anitta, who's also on the studio's roster. "We're a video-first company, always," says John, who's focused on expanding to additional Latin, European and Asian markets.

FIVE YEARS FROM NOW...
Sam "Video will be the most powerful sector of the music industry."



Shalizi (left) and Marshmello

Moe Shalizi, 28

THE NEW BRAND MANAGER

It takes a particular talent to break an A-List DJ, but it's a marketing whiz who can turn a mellow kid with a SoundCloud account into a multimillion-dollar walking logo. That's what Shalizi did with **Marshmello**, the anonymous DJ-producer he has managed since 2015 and helped make into a bankable dance-music brand. Building upon the crossover exposure of 2017 Hot 100 hits with Selena Gomez ("Wolves," No. 20), Khalid (featured on "Silence," No. 30) and Migos ("Danger," No. 82), Marshmello conquered 2018 with the Bastille collaboration "Happier," which soared to No. 3, spent 19 weeks (and counting) at No. 1 on Hot Dance/Electronic Songs and topped a pack of other charts, including Radio Songs, Mainstream Top 40 and Alternative. Thanks to an entertaining culinary show, *Cooking With Marshmello*, the dance-music artist's YouTube channel claims 26 million subscribers and a whopping 4.6 billion total views; and *Forbes* ranked the masked act as the fifth-highest paid DJ, earning an estimated \$44 million in two years. In December, Shalizi left Red Light Management, where he had been since 2015, to become founder/CEO of **The Shalizi Group** — a Marshmello-anchored management firm that also represents other dance mononyms like Jauz, Slushii, Sikdope, Ookay and Ghastly. "I had a vision that required me to go on my own in order to make it happen," he says.

Wassim "Sal" Slaiby, 39

THE GLOBALIST

Slaiby, the CEO of **SAL&Co/XO Records** and a **Maverick** management partner, struck box-office gold with The Weeknd's "Pray for Me" with Kendrick Lamar, with the *Black Panther* soundtrack song

peaking at No. 7 on the Hot 100. His momentum continued with the French Montana-assisted "Welcome to the Party" from *Deadpool 2*, and producer-songwriters Ben Billions, Da Heala and Breyan Isaac scoring credits on the *Spiderman: Into the Spider-Verse* soundtrack. The Lebanon-born Slaiby, who is on Global Citizen's advisory board, credits his success to his diverse team: "Belly, Amir 'Cash' Esmailian, The Weeknd, Manny Dion, La Mar Taylor and myself built this company as a family, and all come from different backgrounds. We are true immigrants who work together as brothers."

SOCIAL ISSUE THAT KEEPS HIM AWAKE

"The stigmatization of immigrants. As one myself, I am very passionate about giving equal opportunities to those who have fled hardship in their home countries."

Jonathan Strauss, 32 Alexandre Williams, 31

THE MUSIC MONETIZERS

High school friends Strauss, CEO, and Williams, COO, first founded **Create Music Group** in 2015 as a YouTube royalties-collection service. Over three years later, the company monetizes over 9 billion monthly music streams for a roster that includes deadmau5, Marshmello and Post Malone. Their ever-widening orbit now includes distribution, video-content creation and promotion following the acquisition of TikTok and the YouTube channel Flighthouse, and a growing publishing arm, which signed controversial MC 6ix9ine last September. In December alone, CMG found over \$7 million for clients, and 2019 looks like a "\$100 million year," estimates Strauss. Thanks to the agency, says Williams, an "emerging middle class" of content creators is reaping the benefits of the "fully revived post-Napster digital era."

QUAINT INDUSTRY PRACTICE
Williams "Listening to the radio."

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Billboard Artist 100

February 9
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	#1 BACKSTREET BOYS	RCA	1	10
	3	1	ARIANA GRANDE	REPUBLIC	1	208
	1	2	POST MALONE	REPUBLIC	1	136
	6	5	QUEEN	HOLLYWOOD	1	40
	2	4	BTS	BIGHIT ENTERTAINMENT	1	121
	5	6	HALSEY	CAPITOL	1	164
	4	7	IMAGINE DRAGONS	GOOD MUSIC/INTERSCOPE/IGA	1	208
	10	9	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	81
	12	14	LADY GAGA	INTERSCOPE/IGA	1	100
	8	11	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	240
	7	10	PANIC! AT THE DISCO	DCO/POWERED BY RAMEN/EMG	1	124
	-	45	J. COLE	DREAMVILLE/RJG NATION/INTERSCOPE/IGA	1	141
	-	38	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	13	17
	11	13	TRAVIS SCOTT	CACTUS JACK/GRAHNS HUSTLE/EPIC	1	143
	9	15	KHALID	RIGHT HAND/RCA	7	100
	15	16	XXXTENTACION	BAD VIBES FOREVER	1	77
	14	17	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SBM	5	100
	13	23	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	13	23
	18	18	ED SHEERAN	ATLANTIC/AG	1	234
	64	3	FUTURE	FREEBANDZ/EPIC	1	154
	20	27	BRADLEY COOPER	INTERSCOPE/IGA	3	18
	16	19	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	62
	21	22	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	48
	17	21	JUICE WRLD	GRADE A/INTERSCOPE/IGA	8	37
	22	20	KANE BROWN	ZONE 4/RCA NASHVILLE/SBM	2	85
	30	26	MAROON 5	222/INTERSCOPE/IGA	1	240
	28	24	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	171
	24	25	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	15
	34	37	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	38

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
32	29	30	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	41
19	33	31	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	240
33	32	32	BRUNO MARS	ATLANTIC/AG	1	228
29	34	33	21 SAVAGE	SLAUGHTER GANG/EPIC	5	66
26	30	34	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	6	84
31	35	35	SHAWN MENDES	ISLAND	1	208
		RE-ENTRY 36	BRING ME THE HORIZON	COLUMBIA	8	2
35	40	37	A BOOGIE WIT DA HOODIE	HYPOHYPIC THE LABEL/ATLANTIC/AG	11	30
27	28	38	TAYLOR SWIFT	REPUBLIC	1	236
39	46	39	MEEK MILL	MAYBACH/ATLANTIC/AG	1	41
25	36	40	CAMILA CABELLO	SYCO/EPIC	1	112
41	39	41	BAD BUNNY	RIMAS	23	46
40	44	42	MARSHMELLO	JOYTIME COLLECTIVE	25	68
37	42	43	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	198
42	50	44	JASON ALDEAN	MONARCH/THINK H BOW/DIEMG	1	218
59	31	45	GRETA VAN FLEET	LAVA/REPUBLIC	1	11
43	51	46	THOMAS RHETT	VALORY/BMLG	1	209
44	48	47	5 SECONDS OF SUMMER	ONE MORE/CAPITOL	1	97
58	68	48	DUA LIPA	WARNER BROS.	10	73
						
52	54	49	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	166

NO. 1 Backstreet Boys

The Backstreet Boys re-enter the Artist 100 at No. 1, reaching the top for the first time thanks to their new LP, *DNA*. The set debuts at No. 1 on the Billboard 200 with 234,000 equivalent album units, according to Nielsen Music (see page 108).



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Rival Sons Shine In Top 10

Long Beach, Calif.-based blues-rockers **Rival Sons** debut at No. 7 on Emerging Artists as the quartet's sixth LP, *Feral Roots*, arrives at No. 1 on Heatseekers Albums and No. 139 on the Billboard 200 with 7,000 equivalent album units (6,000 in traditional album sales), according to Nielsen Music. The set is the band's third Heatseekers No. 1 following *Great Western Valkyrie* in 2014 and *Hollow Bones* in 2016.

Ava Max logs her third week atop Emerging Artists as her breakout single, "Sweet but Psycho," hits a new high on the Billboard Hot 100 (35-32) and reaches the Digital Song Sales top 10 (11-9; 14,000 sold, up 2 percent).

Plus, **Better Oblivion Community Center**, the side project of **Conor Oberst** and **Phoebe Bridgers**, debuts at No. 47 on Emerging Artists as the tandem's debut self-titled joint LP hits No. 6 on Heatseekers Albums and arrives at No. 12 on Americana/Folk Albums (4,000 units; 2,000 sold).

—Xander Zellner

CHART BEAT



MARIAH BELONGS BACK IN AC TOP 10

Mariah Carey (above) returns to the Adult Contemporary top 10 as "With You" rises 11-10. The song is Carey's first AC top 10 since **Justin Bieber's** "All I Want for Christmas Is You (SuperFestive!)," with Carey, hit No. 3 in December 2011. "With You" is Carey's first non-holiday original song to reach the bracket since "We Belong Together" hit No. 3 in 2005. She adds her 23rd total top 10 on the tally, the most among all artists since she first graced the region with her debut smash, and first of seven No. 1s, "Vision of Love," in July 1990.

—Gary Trust

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

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
55	62	50	KENDRICK LAMAR	TOP DAWG/ALTYUS/INTERSCOPE/IGA	1	211
45	53	51	BRETT YOUNG	BMLG	15	113
67	64	52	AVA MAX	ATLANTIC/AG	52	5
38	41	53	MICHAEL JACKSON	MJJ/EPIC	20	203
46	66	54	FLORIDA GEORGIA LINE	BMLG	1	240
36	61	55	P!NK	RCA	1	137
53	55	56	BAZZI	ZZZ/AMCOSMIC/ATLANTIC/AG	34	53
51	60	57	BASTILLE	VIRGIN/CAPITOL	15	46
86	90	58	LAUV	LAUV/AVAL-KOBALT	43	38
RE-ENTRY	59	59	MICHAEL FRANTI & SPEARHEAD	2013/REPUBLIC	59	2
49	71	60	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	37
56	56	61	METALLICA	BLACKENED	2	187
60	63	62	THE WEEKND	XO/REPUBLIC	1	220
66	69	63	FLIPP DINERO	CINEMATIC/WE THE BEST/EPIC	63	12
61	72	64	ADELE	XL/COLUMBIA	1	201
RE-ENTRY	65	65	DADDY YANKEE	EL CARTEL/UMLE	19	58
77	74	66	DEAN LEWIS	ISLAND	66	5
23	58	67	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	177
76	81	68	MARK RONSON	RCA	5	64
54	67	69	SHECK WES	CACTUS JACK/KOOLHA/INTERSCOPE/IGA	38	19
65	70	70	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	116
50	84	71	NORMANI	KEEP COOL/RCA	50	21
63	75	72	YOUNGBOY NEVER BROKE AGAIN	ENTERTAINMENT	26	51
RE-ENTRY	73	73	BETHEL MUSIC	BETHEL	32	4
NEW	74	74	BLUEFACE	FIFTH AMENDMENT/EONE	74	1
-	12	75	CODY JOHNSON	COJO/WMN	12	3
57	94	76	SAM SMITH	CAPITOL	1	143
88	85	77	SCOTTY MCCREERY	TISP/EPIGEM/RED	8	19
48	65	78	THE BEATLES	APPLE/CAPITOL/UME	5	66
72	77	79	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	237
74	87	80	JUSTIN TIMBERLAKE	RCA	1	178
75	86	81	GUNNA	YOUNG STONER LIFE/300/AG	22	17
70	80	82	DUSTIN LYNCH	BROKEN BOW/BMG/BBMG	11	49
RE-ENTRY	83	83	KELSEA BALLERINI	BLACK RIVER	18	68
RE-ENTRY	84	84	SELENA GOMEZ	INTERSCOPE/IGA	2	206
73	89	85	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	11	55
RE-ENTRY	86	86	LOUIS TOMLINSON	78/SYCO/EPIC	33	17
-	76	87	OLD DOMINION	RCA NASHVILLE/SMN	10	113
NEW	88	88	JAMES INGRAM	INTERING	88	1
80	92	89	BEBE REXHA	WARNER BROS.	23	101
RE-ENTRY	90	90	RICH THE KID	RICH FOREVER/300/INTERSCOPE/IGA	16	30
-	59	91	MAREN MORRIS	COLUMBIA NASHVILLE/SAM	15	100
RE-ENTRY	92	92	JUSTIN BIEBER	SCHOOL BUS/RAVON/BRUNNEN/ST JAM	1	219
RE-ENTRY	93	93	BENNY BLANCO	FRIENDS KEEP SECRETS/BIERS/EPIC/IGA	87	3
78	91	94	NF	NF REAL MUSIC/CAPITOL/CAROLINE	8	69
84	79	95	ANUEL AA	REAL HASTA LA MUERTE/CIAD EMPIRE	79	3
-	47	96	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIE/CONCORD	9	67
-	96	97	CHRIS BROWN	RCA	1	202
89	98	98	JOURNEY	NOMOTA	55	23
47	78	99	DISTURBED	REPRISE/WARNER BROS.	3	56
RE-ENTRY	100	100	LUKAS GRAHAM	WARNER BROS.	5	48

Emerging Artists

February 9 2019

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 2 WKS AVA MAX	ATLANTIC/AG	1	13
3	4	2	LAUV	LAUV/AVAL-KOBALT	1	73
2	2	3	DEAN LEWIS	ISLAND	2	20
34	19	4	BLUEFACE	FIFTH AMENDMENT/EONE	4	5
12	20	5	LOUIS TOMLINSON	78/SYCO/EPIC	2	52
38	29	6	NCT 127	SM	1	23
NEW	7	7	RIVAL SONS	ATLANTIC/AG	7	1
9	6	8	PINKFONG	SMART STUDY	6	18
5	5	9	LOVELYTHEBAND	RED	1	45
7	7	10	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	25
NEW	11	11	BOOGIE	SHADY/INTERSCOPE/IGA	11	1
4	12	12	JORDAN DAVIS	MCA NASHVILLE/UMGN	1	68
10	10	13	QUEEN NAIIJA	QUEEN NAIIJA/CAPITOL	1	46
13	14	14	CALBOY	PAPER GANG/RCA	13	8
37	9	15	YNW MELLY	YNW MELLY/300/AG	9	21
6	11	16	MITCHELL TENPENNY	ROZDOR/NAT/COLEMAN NASHVILLE/SMN	2	30
15	13	17	PARDISON FONTAINE	ATLANTIC/AG	13	19
18	8	18	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	8	9
14	16	19	JACQUEES	CASH MONEY/REPUBLIC	5	51
8	18	20	GESAFFELSTEIN	PARLOPHONE/WARNER BROS.	8	4
22	27	21	AJR	AJR/BMG	11	58
24	33	22	MORGAN WALLEN	BIG LOUD	2	55
RE-ENTRY	23	23	WANNA ONE	SMILE ENTERTAINMENT/SONIC MUSIC ENTERTAINMENT	4	36
19	22	24	RODDY RICCH	BIRD VISION/ATLANTIC/AG	19	7
20	26	25	LOUD LUXURY	ARMADA	17	23
40	15	26	NCT	SM	1	35
-	45	27	ASTRO	INTERPARK	27	3
26	31	28	LIL MOSEY	INTERSCOPE/IGA	13	22
33	32	29	RILEY GREEN	BMLG	24	14
29	23	30	COSMO SHELDRAKE	TARDGRADE	23	4
36	40	31	FLORA CASH	ICONS CREATING EVIL ART/RCA	22	16
RE-ENTRY	32	32	SUMMER WALKER	EVBN/INTERSCOPE/IGA	31	14
NEW	33	33	FIDLAR	MOM + POP	33	1
41	49	34	CALUM SCOTT	CAPITOL	4	47
17	37	35	ALEC BENJAMIN	ARTIST PARTNER/SONIC MUSIC ENTERTAINMENT	17	5
16	24	36	WAYV	LABEL V	16	3
31	35	37	DANILEIGH	DEF JAM	23	10
21	39	38	LIL' DUVAL	RICH BROKE/EMPIRE	9	26
25	28	39	YELLA BEEZY	YELLA BEEZY/WHITCO	7	34
32	44	40	BLACKPINK	YG	1	26
RE-ENTRY	41	41	SHAED	PHOTO FINISH	34	3
43	50	42	RITA ORA	ATLANTIC/AG	7	27
23	38	43	SILK CITY	COLUMBIA	18	20
NEW	44	44	WILLIAM TYLER	MERGE	44	1
45	48	45	JOSH BALDWIN	BETHEL	41	4
46	47	46	MANUEL TURIZO	LA INDUSTRIA/SORY MUSIC, LATI	30	18
NEW	47	47	BETTER OBLIVION COMMUNITY CENTER	GOOD/CONC	47	1
RE-ENTRY	48	48	THE GLORIOUS SONS	BLACK BIRD RECORDS/BMG	36	8
RE-ENTRY	49	49	CORY ASBURY	BETHEL	3	48
RE-ENTRY	50	50	MONSTA X	STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	14	42

BILLBOARD ARTIST 100, EMERGING ARTISTS: The week's most popular artists and emerging artists (as determined by multiple chart criteria), respectively, across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See charts.legends.billboard.com/biz for complete rules and explanations. © 2019 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Q&A WITH ANUEL AA: FROM ZERO TO HERO

Anuel AA's improbable journey from three years in prison to top of the charts and how he changed the face of Latin trap in the process.

Billboard was the first media to interview Anuel AA following his release from prison. Nearly a year later, an in-depth conversation on his new tour, new relationship, social media and the future of Latin trap.

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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 1WK BACKSTREET BOYS		K-BAHN/RCA	DNA	1	1
1	2	FUTURE		FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	2
3	3	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	6
8	4	LADY GAGA & BRADLEY COOPER		INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	17
47	5	GG WEEZER		WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	5	2
7	6	POST MALONE		REPUBLIC	beerbongs & bentleys	1	40
6	7	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	9
5	8	21 SAYAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	6
10	9	TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	26
4	10	SOUNDTRACK		REPUBLIC	Spider-Man: Into The Spider-Verse	2	7
11	11	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	31
13	12	QUEEN		HOLLYWOOD	Greatest Hits	11	324
12	13	KODAK BLACK		DOLLAZ N DEALZ/ATLANTIC/AG	D T L	1	7
NEW	14	BRING ME THE HORIZON		COLUMBIA	amo1	14	1
▲	15	SOUNDTRACK		20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	60
15	15	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	37
16	17	BAD BUNNY		RIMAS	X 100PRE	11	6
23	18	VARIOUS ARTISTS		XXXTENTACION PRESENTS/EMPIRE	XXXTENTACION Presents: Members Only, IV	18	2
17	19	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	17
22	20	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	87
18	21	XXXTENTACION		BAD VIBES FOREVER	?	1	46
20	22	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	43
24	23	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	58
19	24	ARIANA GRANDE		REPUBLIC	Sweetener	1	24
25	25	YOUNGBOY NEYER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	6
26	26	POST MALONE		REPUBLIC	Stoney	4	112
29	27	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	9
NEW	28	BOOGIE		SHADY/INTERSCOPE/IGA	Everything Is For Sale	28	1
31	29	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	18
30	30	ELLA MAI		10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	16
28	31	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	175
35	32	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	100
33	33	KHALID		RIGHT HAND/RCA	Suncity	8	15
32	34	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	32
36	35	METRO BOOMIN		BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	13
37	36	DAN + SHAY		WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	32
34	37	6IX9INE		SCUMGANG	DUMMY BOY	2	10
40	38	LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	3	21
39	39	KHALID		RIGHT HAND/RCA	American Teen	4	100
27	40	YNW MELLY		YNW MELLY/300/AG	We All Shine	27	2
38	41	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Origins	2	12
51	42	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	22
46	43	BAZZI		ZZZ/1AMCOSMIC/ATLANTIC/AG	Cosmic	14	43
50	44	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	17	2	75
2	45	MAGGIE ROGERS		DEBAY SOUNDS/CAPITOL	Heard It In A Past Life	2	2
44	46	SKI MASK THE SLUMP GOD		VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	9
43	47	GUCCI MANE		GUWOP/ATLANTIC/AG	Evil Genius	5	8
56	48	QUEEN		HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	3	15
48	49	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 3	3	12
52	50	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	84

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
54	51	BENNY BLANCO		FRIENDS KEEP SECRETS/INTERSCOPE/IGA	FRIENDS KEEP SECRETS (EP)	41	8
45	52	TAYLOR SWIFT		BIG MACHINE/BMG	reputation	1	64
59	53	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	177
42	54	XXXTENTACION		BAD VIBES FOREVER/EMPIRE	Skins	1	8
57	55	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	94
NEW	56	BETHEL MUSIC		BETHEL	Victory: Recorded Live	56	1
55	57	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	25
77	58	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	41
58	59	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	53
97	60	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	217
68	61	TWENTY ONE PILOTS		FUELED BY RAMEN/EMG	Trench	2	17
NEW	62	MICHAEL FRANTI & SPEARHEAD		BOO BOO WAX/THIRTY TIGERS	Stay Human, Vol. II	62	1
62	63	LIL UZI YERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	75
64	64	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	37
117	65	PS BLUEFACE		FIFTH AMENDMENT/EONE	Famous Cryp	65	4
60	66	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	12
65	67	TORY LANEZ		MAD LOVE/INTERSCOPE/IGA	LoVe me NOW?	4	14
9	68	CODY JOHNSON		COJO/WMN	Ain't Nothin' To It	9	2
63	69	ELTON JOHN		ROCKET/ISLAND/UMG	Diamonds	23	64
61	70	FUTURE & JUICE WRLD		GRADE A/INTERSCOPE/FREEBANDZ/IGA/EPIC	Future & Juice WRLD Present... WRLD ON DRUGS	2	15
67	71	MAC MILLER		WARNER BROS.	Swimming	3	26
70	72	CAMILA CABELLO		SYCO/EPIC	Camila	1	55
66	73	THOMAS RHETT		VALORY/BMG	Life Changes	1	73
71	74	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	309
72	75	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	144
69	76	5 SECONDS OF SUMMER		ONE MODE/CAPITOL	Youngblood	1	33
87	77	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	23
NEW	78	VARIOUS ARTISTS		GRAMMY/REPUBLIC	Grammy Nominees 2019	78	1
85	79	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	Sick Boy	53	19
75	80	H.E.R.		RCA	H.E.R.	47	67
79	81	MAROON 5		222/INTERSCOPE/IGA	Red Pill Blues	2	65
78	82	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	113
81	83	BEBE REXHA		WARNER BROS.	Expectations	13	32
89	84	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	549
86	85	JASON ALDEAN		MAÇON/BROKEN BOW/BMG/BBMG	Rearview Town	1	42
84	86	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	430
▲	87	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	98
83	88	NF		NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	69
8	89	SOUNDTRACK		WALT DISNEY	Moana	2	115
8	90	SHECK WES 1		CACTUS JACK/G.O.O./INTERSCOPE/IGA	1	17	17
96	91	YOUNGBOY NEYER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	40
80	92	SHAWN MENDES		ISLAND	Shawn Mendes	1	36
76	93	GRETA VAN FLEET		LAVA/REPUBLIC	Anthem Of The Peaceful Army	3	15
92	94	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	559
99	95	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	262
93	96	THE WEEKND		XQ/REPUBLIC	Starboy	1	114
95	97	SZA		TOP DAWG/RCA	Ctrl	3	86
91	98	BILLY JOEL		COLUMBIA/LEGACY	The Essential Billy Joel	15	128
NEW	99	JULIA MICHAELS		J MICHAELS/REPUBLIC	Inner Monologue, Part 1 (EP)	99	1
100	100	KEYIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	18



BSB's DNA No. 1

Backstreet's back, all right? After a nearly 20-year wait, the **Backstreet Boys** are back on top of the Billboard 200. The group debuts at No. 1 on the list with its new studio album, *DNA*, the vocal quintet's third No. 1 and first leader since *Black & Blue* spent two weeks at No. 1 in December 2000.

DNA earned 234,000 equivalent album units in the United States during the week ending Jan. 31, according to Nielsen Music, with album sales constituting 227,000 of that sum (goosed heavily by a concert ticket/album sale redemption offer). Those amounts represent the biggest weeks, in both units and sales, for a pop album in nearly a year, since **Justin Timberlake's** *Man of the Woods* blew in at No. 1 with 293,000 units, of which 242,000 were in album sales.

Backstreet's gap of 18 years and two months between No. 1s is the longest for an act since 2018, when **Paul McCartney** returned to the top after 36 years. His *Egypt Station* set bowed at No. 1 on the chart dated Sept. 22, 2018 — 36 years, three months and 10 days after *Tug of War* last led the list (June 12, 1982). In terms of the longest wait between No. 1s for a *group*, the Backstreet Boys' gap between leaders is the biggest since 2010. That year, on the Feb. 27-dated list, **Sade** (led by vocalist **Sade Adu**) returned to No. 1 after over 24 years. The band's *Soldier of Love* opened atop the list that week — the act's first at No. 1 since *Promise* spent its second and final week in charge on Feb. 22, 1986.

DNA also marks the Backstreet Boys' 10th top 10 album — the entirety of the act's charting efforts.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
105	101	CREEDENCE CLEARWATER REVIVAL	◆	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	404
107	102	LIL MOSEY		INTERSCOPE/IGA	Northsbest	29	15
104	103	TRIPPIE REDD		TENTHOUSAND PROJECTS	Life's A Trip	4	25
103	104	FLEETWOOD MAC	◆	WARNER BROS./RHINO	Rumours	1	307
110	105	2PAC	◆	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	257
102	106	SOUNDTRACK	▲	Black Panther: The Album. Music From And Inspired By Top Dawg/Aftermath/Interscope/IGA		1	51
144	107	THE NOTORIOUS B.I.G.	▲	BAD BOY/RHINO	Greatest Hits	1	160
106	108	QUAVO		QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	2	17
108	109	ED SHEERAN	▲	ATLANTIC/AG	x	1	241
115	110	JOJI		88RISING/12TONE	BALLADS I	3	13
101	111	IMAGINE DRAGONS	▲	KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	331
131	112	QUEEN	▲	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	129
125	113	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	157
53	114	KIDZ BOP KIDS		KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 39	53	2
109	115	BRUNO MARS	▲	ATLANTIC/AG	24K Magic	2	115
98	116	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	134
113	117	OZUNA	▲	VP ENTERTAINMENT/DIMELCVI/SONY MUSIC LATIN	Aura	7	23
118	118	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed The Streets II	68	11
111	119	HALSEY	▲	ASTRALWERKS	hopeless fountain kingdom	1	87
120	120	THE WEEKND	▲	XO/REPUBLIC	Beauty Behind The Madness	1	178
112	121	LIL SKIES	●	ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	56
13	122	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	327
127	123	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	4Respect 4Freedom 4Loyalty...	14	20
138	124	YNW MELLY		YNW MELLY/300/AG	I Am You	124	4
122	125	BLACK		LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	3	20
21	126	JAMES BLAKE		POLYDOR/REPUBLIC	Assume Form	21	2
124	127	TOM PETTY AND THE HEARTBREAKERS	◆	MCA/GEFFEN/UME	Greatest Hits	2	304
126	128	TRAVIS SCOTT	▲	GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	126
119	129	DANIEL CAESAR		GOLDEN CHILD	Freudian	25	71
12	130	RED HOT CHILI PEPPERS	▲	WARNER BROS.	Greatest Hits	18	198
129	131	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	194
116	132	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	1989	1	216
130	133	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	240
128	134	CHRIS BROWN	▲	RCA	Heartbreak On A Full Moon	3	65
140	135	SUMMER WALKER		LVRN/INTERSCOPE/IGA	Last Day Of Summer	44	13
134	136	DUA LIPA	●	WARNER BROS.	Dua Lipa	27	83
136	137	BRETT YOUNG	▲	BMLG	Brett Young	18	103
135	138	PANIC! AT THE DISCO	▲	DCDZ/FUELED BY RAMEN/EMG	Death Of A Bachelor	1	159
NEW	139	RIVAL SONS		ATLANTIC/AG	Feral Roots	139	1
139	140	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	352
143	141	GEORGE STRAIT	▲	MCA NASHVILLE/UMGN	50 Number Ones	1	96
142	142	GUNS N' ROSES	▲	GEFFEN/UME	Greatest Hits	3	455
147	143	PLAYBOI CARTI		AWGE/INTERSCOPE/IGA	Die Lit	3	34
158	144	GUNNA		YSL	Drip Season 3	55	48
157	145	METALLICA	◆	BLACKENED/RHINO	Metallca	1	520
148	146	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UME	Greatest Hits	8	262
145	147	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	270
121	148	GRETA VAN FLEET		LAVA/REPUBLIC	From The Fires	36	43
141	149	LIL DURK		ALAMO/INTERSCOPE/IGA	Signed To The Streets 3	17	11
149	150	EAGLES	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	259

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
152	151	ADELE	◆	XL/COLUMBIA		21	1 400
146	152	OZUNA	▲	VP ENTERTAINMENT/DIMELCVI/SONY MUSIC LATIN	Odisea	22	73
154	153	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	171
153	154	ALEC BENJAMIN		ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	127	3
179	155	LAUV		LAUV/AWAL-KOBALT	I met you when I was 18. (the playlist)	50	29
151	156	CITY GIRLS		QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	63	4
156	157	SOUNDTRACK		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	35
170	158	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	114
173	159	THE BEATLES	◆	APPLE/CAPITOL/UME	Abbey Road	1	294
137	160	SOUNDTRACK		WALT DISNEY	Mary Poppins Returns	34	8
174	161	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	130
159	162	KODAK BLACK	▲	DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	75
164	163	FIVE FINGER DEATH PUNCH		PROSEPT PARK	A Decade Of Destruction	29	54
133	164	CARRIE UNDERWOOD	●	CAPITOL NASHVILLE/UMGN	Cry Pretty	1	20
150	165	LIL PEEP	●	LIL PEEP/AUTUMN/COLUMBIA	Come Over When You're Sober, Part 2	4	12
160	166	MITCHELL TENPENNY		RISER HOUSE/COLUMBIA NASHVILLE/SMN	Telling All My Secrets	53	7
166	167	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	344
165	168	ADELE	◆	XL/COLUMBIA		25	1 162
162	169	BRUNO MARS	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	407
169	170	G-EAZY	●	G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	55
177	171	SOUNDTRACK	▲	WALT DISNEY	Frozen	1	121
167	172	ANUEL AA	▲	REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	23
161	173	THE BEATLES	◆	APPLE/CAPITOL/UME	The Beatles [White Album]	1	196
171	174	SHAWN MENDES	▲	ISLAND	Illuminate	1	116
172	175	THE ROLLING STONES	◆	ABKCO	Hot Rocks 1964-1971	4	294
191	176	YBN NAHMIR, YBN ALMIGHTY JAY & YBN CORDAE		ART @ WAR/ATLANTIC/AG	YBN: The Mixtape	21	15
155	177	MUMFORD & SONS		GENTLEMEN OF THE ROAD/GLASSNOTE	Delta	1	11
180	178	JACQUEES		CASH MONEY/REPUBLIC	4275	35	17
185	179	THE BEATLES	◆	APPLE/CAPITOL/UME		1	353
184	180	NIRVANA	◆	SUB POP/DG/GEFFEN/UME	Nevermind	1	410
182	181	MIGOS		QUALITY CONTROL/300/AG	Culture	1	100
188	182	LYNYRD SKYNYRD	▲	MCA/GEFFEN/UME	All Time Greatest Hits	56	49
187	183	LAUREN DAIGLE	▲	CENTRICITY/CAPITOL CMG	How Can It Be	28	126
186	184	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	91
183	185	SOUNDTRACK	▲	VILLA 40/DREAMWORKS/RCA	Trolls	3	118
RE	186	50 CENT		SHADY/INTERSCOPE/AFTERMATH/UME	Best Of 50 Cent	135	7
181	187	YG		4HUNNID/CTE/DEF JAM	Stay Dangerous	5	24
195	188	A\$AP ROCKY		A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	28
193	189	BON JOVI	▲	ISLAND/UME	Greatest Hits: The Ultimate Collection	5	117
189	190	SAM SMITH		CAPITOL	The Thrill Of It All	1	59
194	191	ZAC BROWN BAND		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	196
178	192	HALSEY	▲	ASTRALWERKS	Badlands	2	153
RE	193	KID CUDI	●	DREAM ON/G.O.O.D./REPUBLIC	Man On The Moon: The End Of Day	4	111
RE	194	J. COLE	▲	DREAMVILLE/ROC NATION	4 Your Eyez Only	1	69
RE	195	ALAN JACKSON	●	ARISTA NASHVILLE/SMN	34 Number Ones	37	21
RE	196	MORGAN WALLEN		BIG LOUD	If I Know Me	72	18
198	197	ZI SAVAGE, OFFSET & METRO BOOMIN		REPUBLIC/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	59
RE	198	J. COLE	▲	ROC NATION/COLUMBIA	Born Sinner	1	105
RE	199	AMINE		REPUBLIC	ONEPOINTFIVE	53	12
RE	200	AJR	●	AJR/BMG	The Click	61	38



32

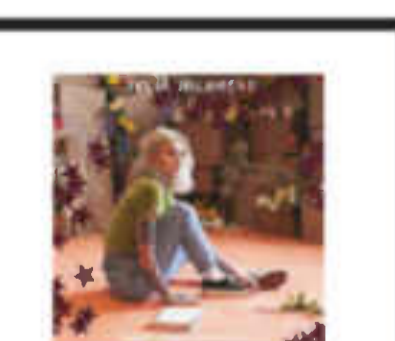
ED SHEERAN
÷ [Divide]

Ed Sheeran's ÷ (*Divide*) racks up its milestone 100th consecutive week on the Billboard 200 as the album shifts 35-32. Since bowing at No. 1 on the chart dated March 25, 2017, the LP has never fallen below No. 53 and has spent 97 weeks in the top 40. In total, the release has earned 4.3 million equivalent album units through Jan. 31. Another title also hits the 100-weeks-in-a-row mark on the Billboard 200: **Khalid's American Teen** holds steady at No. 39. —K.C.



62
MICHAEL FRANTI & SPEARHEAD
Stay Human, Vol. II

The sequel to Franti's 2001 *Stay Human* album (which never charted) also arrives at No. 1 on Americana/Folk Albums (11,000 units) and No. 2 on Americana/Folk Album Sales.



99
JULIA MICHAELS
Inner Monologue, Part I

Her second charting EP begins with 9,000 units (powered by solid streaming activity) and boasts two A-list collaborations: "Anxiety" featuring **Selena Gomez** and "What a Time" with **Niall Horan**.

Bruce's Vinyl Boost; Kiss Returns

Bruce Springsteen's *Springsteen on Broadway* bolts back onto Top Album Sales thanks to its delayed release on vinyl. The album re-enters the list at No. 21 (4,000 sold in the week ending Jan. 31; up 228 percent) following its vinyl LP bow on Jan. 25 (its digital/CD counterparts hit retail Dec. 14). The four-LP set costs between \$69 and \$85, and debuts at No. 2 on Vinyl Albums with nearly 3,000 sold.

Elsewhere on Top Album Sales, *Kiss' KissWorld: The Best of Kiss* opens at No. 47 with 2,000 sold. The veteran band's latest hits compilation also enters at No. 19 on Hard Rock Albums (4,000 equivalent album units earned). *KissWorld* contains 20 tunes (13 of which hit the Billboard Hot 100) and arrives a bit shy of the 45th anniversary of the act's debut on the *Billboard* charts: April 20, 1974, when Kiss' self-titled maiden album entered the Billboard 200 at No. 192. It was the first of 35 charting efforts on the list for the group (six of which were hits compilations, not including *KissWorld*, which misses the Billboard 200).

Lastly, Fox TV's not-quite-live broadcast of the musical *Rent* on Jan. 27 helps push gains for the show's original Broadway cast recording, as well as its 2005 movie soundtrack adaptation. The former re-enters Cast Albums at No. 3 with 1,000 sold (up 752 percent) and the latter returns to the Soundtracks chart at No. 12 (4,000 units, up 264 percent). The soundtrack to Fox's special dropped Feb. 1 and will appear on the Feb. 16 charts. —Keith Caulfield



Album Sales

February 9
2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 1 WK		BACKSTREET BOYS DNA	1
7	2	WEEZER		Weezer (Teal Album)	2
3	3	LADY GAGA & BRADLEY COOPER	▲	A Star Is Born (Soundtrack)	17
NEW	4	BRING ME THE HORIZON		amo	1
NEW	5	MICHAEL FRANTI & SPEARHEAD		Stay Human, Vol. II	1
NEW	6	VARIOUS ARTISTS		Grammy Nominees 2019	1
NEW	7	BETHEL MUSIC		Victory: Recorded Live	1
9	8	SOUNDTRACK	▲	The Greatest Showman	60
11	9	QUEEN	▲	Greatest Hits	264
16	10	QUEEN		Bohemian Rhapsody (Soundtrack)	15
13	11	GRETA VAN FLEET		Anthem Of The Peaceful Army	15
17	12	LAUREN DAIGLE		Look Up Child	21
8	13	KIDZ BOP KIDS		Kidz Bop 39	2
NEW	14	RIVAL SONS		Feral Roots	1
1	15	MAGGIE ROGERS		Heard It In A Past Life	2
24	16	QUEEN	▲	Greatest Hits II & III: The Platinum Collection	21
20	17	GRETA VAN FLEET		From The Fires	56
21	18	ORIGINAL BROADWAY CAST	▲	Hamilton: An American Musical	174
29	19	TWENTY ONE PILOTS	●	Trench	17
22	20	DISTURBED		Evolution	15
RE	21	BRUCE SPRINGSTEEN		Springsteen On Broadway	6
2	22	CODY JOHNSON		Ain't Nothin' To It	2
54	23	POST MALONE	▲	beerbongs & bentleys	35
30	24	SOUNDTRACK		Mary Poppins Returns	8
34	25	LUKE COMBS	▲	This One's For You	78
27	26	IMAGINE DRAGONS		Origins	12
37	27	CHRIS STAPLETON	▲	Traveller	177
4	28	FUTURE		Future Hndrxx Presents: The WIZRD	2
23	29	SOUNDTRACK		Spider-Man: Into The Spider-Verse	7
18	30	MICHAEL BUBLE		Love	11
97	31	PAUL MCCARTNEY		Egypt Station	15
NEW	32	BOOGIE		Everything Is For Sale	1
49	33	EMINEM	▲	Kamikaze	22
44	34	METALLICA	◆	Metallica	487
40	35	BOB SEGER & THE SILVER BULLET BAND	◆	Greatest Hits	266
32	36	BILLIE EILISH	●	Dont Smile At Me	6
38	37	PANIC! AT THE DISCO	●	Pray For The Wicked	32
33	38	MUMFORD & SONS		Delta	11
RE	39	ALAN JACKSON		Precious Memories Collection	61
56	40	BTS		Love Yourself: Answer	23
36	41	VARIOUS ARTISTS		The Greatest Showman: Reimagined	11
RE	42	MARK KNOPFLER		Down The Road Wherever	5
42	43	SOUNDTRACK	▲	Guardians Of The Galaxy: Awesome Mix Vol. I	221
52	44	CASTING CROWNS		Only Jesus	11
41	45	KANE BROWN		Experiment	12
46	46	FLEETWOOD MAC	◆	Rumours	127
NEW	47	KISS		KISSWORLD: The Best	1
67	48	CHRIS STAPLETON		From A Room: Volume 2	58
47	49	PINK FLOYD	◆	The Dark Side Of The Moon	228
RE	50	MUSE		Simulation Theory	10

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 1 WK		RIVAL SONS Feral Roots	1
NEW	2	FIDLAR		Almost Free	1
NEW	3	SWERVEDRIVER		Future Ruins	1
NEW	4	WALTER TROUT		Survivor Blues	1
NEW	5	WILLIAM TYLER		Goes West	1
16	6	GG		BETTER OBLIVION COMMUNITY CENTER Better Oblivion ...	2
NEW	7	STEVE HACKETT		At The Edge Of Light	1
NEW	8	GREEN RIVER		Dry As A Bone	1
NEW	9	GREEN RIVER		Rehab Doll	1
NEW	10	MONO		Nowhere Now Here	1
NEW	11	EVERGREY		The Atlantic	1
NEW	12	SWALLOW THE SUN		When A Shadow Is Forced Into The Light	1
NEW	13	DAWN RICHARD		new breed	1
NEW	14	THE EMPTY POCKETS		Tanglewoods	1
NEW	15	MIKE KROL		Power Chords	1
1	16	PEDRO THE LION		Phoenix	2
4	17	FEVER 333		Strength In Numb333rs	2
2	18	THE STEEL WOODS		Old News	2
NEW	19	CLC		No.1 (EP)	1
NEW	20	SKALD		Vikings Chant	1
NEW	21	KEUNING		Prismism	1
21	22	TYLER CHILDERS		Purgatory	49
NEW	23	STARBREAKER		Dysphoria	1
NEW	24	RUDIMENTAL		Toast To Our Differences	1
NEW	25	EERIE WANDA		Pet Town	1

SOUNDTRACK ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
1	1	#1 16 WKS		A Star Is Born (Lady Gaga & Bradley Cooper)	17
2	2	SOUNDTRACK	▲	The Greatest Showman	60
3	3	SOUNDTRACK		Bohemian Rhapsody (Queen)	15
5	4	SOUNDTRACK		Mary Poppins Returns	8
4	5	SOUNDTRACK		Spider-Man: Into The Spider-Verse	7
6	6	SOUNDTRACK	▲	Guardians Of The Galaxy: Awesome Mix Vol. 1	236
8	7	SOUNDTRACK	●	Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	93
7	8	SOUNDTRACK	◆	Purple Rain (Prince And The Revolution)	390
9	9	SOUNDTRACK		Mamma Mia! Here We Go Again	29
10	10	SOUNDTRACK	▲	O Brother, Where Art Thou?	689
RE	11	SOUNDTRACK		Rent	45
12	12	SOUNDTRACK	▲	Black Panther: The Album, Music From And Inspired By	46
13	13	SOUNDTRACK	▲	Moana	115
23	14	SOUNDTRACK		Dumplin' (Dolly Parton)	9
NEW	15	SOUNDTRACK		The Marvelous Mrs. Maisel: Music From Season One	1
14	16	SOUNDTRACK	▲	Mamma Mia!	154
16	17	SOUNDTRACK		Rick And Morty	18
15	18	SOUNDTRACK	▲	Trolls	123
19	19	SOUNDTRACK	▲	Frozen	240
22	20	SOUNDTRACK		Stranger Things: Music From The Netflix Original Series	41
RE	21	SOUNDTRACK		Love, Simon	9
24	22	SOUNDTRACK	◆	Dirty Dancing	192
21	23	SOUNDTRACK		Sing	104
NEW	24	DEADMAUS		Polar: Music From The Netflix Film	1
20	25	SOUNDTRACK		Mary Poppins	7



21 x 400

Adele's *21* already held the record for the longest-charting album on the Billboard 200 by a woman, and now it hits a new lofty landmark: 400 total weeks on the tally.

The set, which debuted at No. 1 on March 12, 2011, and spent 24 nonconsecutive weeks atop the tally, steps 152-151 on the new chart.

It's the 12th album to spend at least 400 weeks on the list. Ahead of it are *Pink Floyd's The Dark Side of the Moon* (942 weeks), *Bob Marley & The Wailers' Legend: The Best Of...* (559), *Journey's Greatest Hits* (549), *Metallica's* self-titled album (520), *Johnny Mathis' Johnny's Greatest Hits* (490), the original cast recording of *My Fair Lady* (480), *Guns N' Roses' Greatest Hits Call: The Hits* (430), *Nirvana's Nevermind* (410), *Bruno Mars' Doo-Wops & Hooligans* (407) and *Credence Clearwater Revival* featuring *John Fogerty's Chronicle: The 20 Greatest Hits* (404).

In addition, *21* — which won the Grammy Award for album of the year — is the eighth-biggest-selling LP of the Nielsen Music era. It has sold 12 million copies in the United States.

Speaking of the Grammys, the new *Grammy Nominees 2019* compilation arrives at No. 78 on the Billboard 200. The set starts with 10,000 equivalent album units (all from album sales). It's the 25th edition of the main *Grammy Nominees* series, which launched in 1995. In addition to the 25 primary titles, there were a few genre-specific compilations in the late 1990s and early 2000s. All 24 of the previous installments have reached the top 40 of the tally. —K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 15 of Top Heatseeker Albums. SOUNDTRACK ALBUM SALES: The week's top-selling soundtrack albums, ranked by sales data as compiled by Nielsen Music. COUNTRY ALBUMS: The week's top-selling country albums, ranked by sales data as compiled by Nielsen Music. CHRISTIAN ALBUMS: The week's top-selling Christian albums, ranked by sales data as compiled by Nielsen Music. GOSPEL ALBUMS: The week's top-selling gospel albums, ranked by sales data as compiled by Nielsen Music. REGGAE ALBUMS: The week's top-selling reggae albums, ranked by sales data as compiled by Nielsen Music. R&B ALBUMS: The week's top-selling R&B albums, ranked by sales data as compiled by Nielsen Music. SOUL ALBUMS: The week's top-selling soul albums, ranked by sales data as compiled by Nielsen Music. JAZZ ALBUMS: The week's top-selling jazz albums, ranked by sales data as compiled by Nielsen Music. CLASSICAL ALBUMS: The week's top-selling classical albums, ranked by sales data as compiled by Nielsen Music. VIDEO ALBUMS: The week's top-selling video albums, ranked by sales data as compiled by Nielsen Music. CHILDREN'S ALBUMS: The week's top-selling children's albums, ranked by sales data as compiled by Nielsen Music. ALL RIGHTS RESERVED.

Wanna One Says Goodbye

At No. 6 on the Social 50, **Wanna One** re-enters the tally — for possibly the last time. The K-pop group returns to the list following its final concerts over four days (Jan. 24-27) that culminated in a show at Seoul's Gocheok Sky Dome (also the site of its first concert). The boy band was mentioned 209,000 times on Twitter in the week ending Jan. 31, according to Next Big Sound, and saw even more reactions (550,000) to its posts on the service. The group's contract ended Dec. 31.

Actor-singer **Jussie Smollett** (below) reaches the Social 50 for the first time, debuting at No. 34, following reports on Jan. 29 that he had been attacked in Chicago early that morning. Smollett, who rose to prominence as part of the cast of Fox TV's *Empire*, was mentioned 234,000 times on Twitter and racked up 95,000 visits to his Wikipedia page. The news triggered many supportive social media posts from musicians, including **Cher**, **Janet Jackson**, **Kehlani**, **John Legend**, **Ella Mai**, **Questlove** and **Zendaya**.

The late **Michel Legrand** also makes his Social 50 debut, bowing at No. 30. The French composer died Jan. 26 at age 86 in his hometown of Paris. Legrand appeared once on the Billboard Hot 100 in his lifetime, reaching No. 56 in February 1972 with "Brian's Song," from the 1971 TV film of the same name. He was mainly known for his film/TV scores, receiving multiple Academy Awards wins alongside five Grammys. Legrand's Wikipedia page was visited 228,000 times, up from 3,000 the previous week.

—Kevin Rutherford



Social/Streaming

February 9
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 112 WKS BTS BIG HIT ENTERTAINMENT	121
6	2	LOUIS TOMLINSON 78/SYCO/EPIC	96
8	3	NCT 127 SM	28
4	4	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	86
2	5	ARIANA GRANDE REPUBLIC	313
RE	6	WANNA ONE SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	57
5	7	NCT SM	46
13	8	ASTRO INTERPARK	30
24	9	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	21
9	10	EXO SM	80
7	11	WAYV LABEL V	3
22	12	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	28
3	13	CARDI B THE KSR GROUP/ATLANTIC/AG	84
21	14	MILEY CYRUS RCA	319
12	15	BLACKPINK YG	67
15	16	FREDDIE MERCURY HOLLYWOOD	19
18	17	GOT7 JYP	76
17	18	SHAWN MENDES ISLAND	215
10	19	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	25
16	20	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	61
RE	21	BAEKHYUN SM	14
40	22	PADRE FABIO DE MELO CANCAO NOVA	5
27	23	XXXTENTACION BAD VIBES FOREVER	31
19	24	LADY GAGA INTERSCOPE/IGA	400
34	25	HALSEY CAPITOL	103
29	26	DUA LIPA WARNER BROS.	76
25	27	QUEEN HOLLYWOOD	16
RE	28	BAD BUNNY RIMAS	29
37	29	LAUREN JAUREGUI SYCO/COLUMBIA	64
NEW	30	MICHEL LEGRAND SONY CLASSICAL/SONY MASTERWORKS	1
RE	31	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	406
20	32	RIHANNA WESTBURY ROAD/ROC NATION	410
28	33	MARSHMELLO JOYTIME COLLECTIVE	88
NEW	34	JUSSIE SMOLLETT MUSIC OF SOUND/HUMAN RE SOURCES	1
23	35	TWENTY ONE PILOTS FUELED BY RAMEN/EMG	59
RE	36	SUPER JUNIOR SM	25
26	37	POST MALONE REPUBLIC	64
RE	38	DADDY YANKEE EL CARTEL/UMLE	59
43	39	PAULO LONDRA BIG LIGAS/WARNER LATINA	24
36	40	MICHAEL JACKSON MJJ/EPIC	225
38	41	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	315
RE	42	MEEK MILL MAYBACH/ATLANTIC/AG	61
RE	43	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	18
RE	44	LIL WAYNE YOUNG MONEY/REPUBLIC	206
41	45	LIL PUMP WARNER BROS.	56
42	46	MARILIA MENDONCA SOM LIVRE	15
RE	47	FIERSA BESARI UNSIGNED	5
39	48	SEBASTIAN YATRA UNIVERSAL MUSIC LATINO/UMLE	5
RE	49	NU'EST PLEDIS/LOEN ENTERTAINMENT	13
RE	50	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	402

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS 7 RINGS REPUBLIC	Ariana Grande	2
17	2	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	2
2	3	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	15
3	4	WITHOUT ME CAPITOL	Halsey	17
4	5	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	26
6	6	WOW. REPUBLIC	Post Malone	6
7	7	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	20
9	8	GOING BAD MAYBACH/ATLANTIC	Meek Mill Feat. Drake	9
5	9	THANK U, NEXT REPUBLIC	Ariana Grande	13
8	10	MO BAMBA CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	22
10	11	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	21
NEW	12	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	1
11	13	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	16
12	14	MONEY THE KSR GROUP/ATLANTIC	Cardi B	14
13	15	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	20
14	16	BABY SHARK SMART STUDY	Pinkfong	14
24	17	A LOT SLAUGHTER GANG/EPIC	21 Savage	6
15	18	LEAVE ME ALONE CINEMATIC/WETHEBEST/EPIC	Flipp Dinero	14
16	19	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	37
21	20	ENVY ME PAPER GANG/RCA	Calboy	5
18	21	SWERVIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	5
20	22	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	8
27	23	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	5
23	24	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	35
31	25	BETTER NOW REPUBLIC	Post Malone	39
26	26	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	27
28	27	BETTER RIGHT HAND/RCA	Khalid	16
29	28	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	18
32	29	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	15
34	30	SAD! BAD VIBES FOREVER	XXXTENTACION	46
40	31	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	32
30	32	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	31
RE	33	PURE COCAINE QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	3
NEW	34	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	1
38	35	BELIEVER K/DINAKORNER/INTERSCOPE	Imagine Dragons	82
36	36	TASTE LAST KINGS/EMPIRE	Tyga Feat. Offset	33
25	37	FIRST OFF FREEBANDZ/EPIC	Future Feat. Travis Scott	2
48	38	SWEET BUT PSYCHO ATLANTIC	Ava Max	4
43	39	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	49
35	40	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	29
39	41	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	26
45	42	ARMED AND DANGEROUS GRADE A/INTERSCOPE	Juice WRLD	8
41	43	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	41
44	44	DESPIACIO UNIVERSAL MUSIC LATINO/RAYMOND BRAUN/SCHOOLBOY/DEF JAM/UMLE/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	90
RE	45	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	6
42	46	CALLING MY SPIRIT DOLLAZ N DEALZ/ATLANTIC	Kodak Black	8
46	47	PERFECT ATLANTIC	Ed Sheeran	66
NEW	48	SATURDAY NIGHTS RIGHT HAND/RCA	Khalid & Kane Brown	1
22	49	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	City Girls Feat. Cardi B	2
33	50	KEANU REEVES VISIONARY/DEF JAM	Logic	2



'A Lot' Gains By A Lot

Following a performance of "A Lot" on *The Tonight Show Starring Jimmy Fallon* on Jan. 28 the track from **21 Savage** (above) zooms up Streaming Songs, going 24-17 with 18.1 million streams in the week ending Jan. 31, a 13 percent boost, according to Nielsen Music. The rapper's appearance on the show keeps the song on the rise ahead of its music video, which dropped Feb. 1 (its streams will be reflected on the Feb. 16 charts). The jump comes amid news that 21 Savage was arrested by U.S. Immigrations and Customs Enforcement in Atlanta on Feb. 3 because he is "unlawfully present" in the United States due to an expired visa, according to an ICE representative.

J. Cole's "Middle Child" doesn't just score a big gain on the Billboard Hot 100 (see page 3), the track also rules the On-Demand Streaming Songs chart for his second No. 1 on the list. The tune rises 12-1 in its first full tracking week (it premiered Jan. 23), with 44 million on-demand audio clicks. That sum is part of the song's overall total of 54.4 million that places it at No. 2 on the overall Streaming Songs tally. Previously, the rapper led On-Demand Streaming Songs with "Deja Vu" in 2016.

Another big gain belongs to **Sam Smith** and **Normani's** "Dancing With a Stranger," which makes its Streaming Songs debut at No. 34. The track, which racked up 12.8 million streams (up 20 percent), bows on the chart thanks to the debut of its music video on Jan. 29. "Stranger" marks Normani's top bow on the list, exceeding the No. 40 start of "Love Lies" with **Khalid**. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	18
2	2	WITHOUT ME CAPITOL	Halsey	15
3	3	THANK U, NEXT REPUBLIC	Ariana Grande	11
4	4	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	21
6	5	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	19
5	6	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	34
7	7	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	13
9	8	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	22
8	9	BREATHIN REPUBLIC	Ariana Grande	17
10	10	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	29
16	11	CLOSE TO ME POLYDOR/INTERSCOPE	Eminem, Khalid & J. Cole	8
11	12	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	14
13	13	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	12
RE	14	TEQUILA WARNER BROS. NASHVILLE/WAR/WARNER BROS.	Dan + Shay	32
19	15	MONEY THE KSR GROUP/ATLANTIC	Cardi B	7
17	16	GIRL LIKE YOU MACON/BROKEN BOW	Jason Aldean	9
15	17	BETTER NOW REPUBLIC	Post Malone	33
12	18	LOVE LIES FOX/RCA	Khalid & Normani	35
39	19	7 RINGS REPUBLIC	Ariana Grande	2
20	20	THIS IS IT TRIPLE TIGERS	Scotty McCreery	9
25	21	BETTER RIGHT HAND/RCA	Khalid	8
14	22	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	12
22	23	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	9
30	24	WOW. REPUBLIC	Post Malone	3
23	25	SIXTEEN VALORY	Thomas Rhett	12

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 RINGS REPUBLIC	Ariana Grande	2
4	2	SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	19
2	3	WITHOUT ME CAPITOL	Halsey	15
4	4	WITHOUT ME CAPITOL	Halsey	18
12	5	MIDDLE CHILD DREAMVILLE/ROCNATION	J. Cole	2
5	6	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	25
8	7	WOW. REPUBLIC	Post Malone	6
13	8	YOU SAY CENTRICITY/12TONE	Lauren Daigle	29
11	9	SWEET BUT PSYCHO AT A T A I	Ava Max	5
7	10	THANK U, NEXT REPUBLIC	Ariana Grande	13
9	11	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS	Marshmello & Bastille	23
14	12	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	9
14	13	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	26
14	14	ALWAYS REMEMBER US THIS WAY INTERSCOPE/IGA	Lady Gaga	15
20	15	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	16
1	16	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/IGA	benny blanco, Halsey & Khalid	24
NEW	17	CON CALMA EL CARTEL/UMLE	Daddy Yankee Feat. Snow	1
NEW	18	BE ALRIGHT ISLAND	Dean Lewis	10
NEW	19	BURY A FRIEND DARKROOM/INTERSCOPE/IGA	Billie Eilish	1
NEW	20	I'M SO TIRED... LAUV/AWAL-KOBALT	Lauv & Troye Sivan	1
16	21	SPEECHLESS WARNER BROS. NASHVILLE/WMN	Dan + Shay	23
23	22	GIRLS LIKE YOU 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	36
30	23	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	28
20	24	BETTER RIGHT HAND/RCA	Khalid	11
17	25	NATURAL KID IN AKORNER/INTERSCOPE/IGA	Imagine Dragons	29

Pop/Rhythmic/Adult

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MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS WITHOUT ME CAPITOL	Halsey	17
2	2	THANK U, NEXT REPUBLIC	Ariana Grande	13
3	3	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	22
4	4	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	28
6	5	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	16
5	6	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	23
9	7	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	13
8	8	BEAUTIFUL ZZZ/IAMCOSMIC/ATLANTIC	Bazzi Feat. Camila Cabello	25
11	9	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	17
21	10	GG 7 RINGS REPUBLIC	Ariana Grande	3
7	11	BREATHIN REPUBLIC	Ariana Grande	21
13	12	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	20
12	13	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	35
10	14	LOVE LIES A I	Khalid & Normani	44
1	15	BETTER RIGHT HAND/RCA	Khalid	16
19	16	LOST IN THE FIRE COLUMBIA	Gesaffelstein & The Weeknd	3
18	17	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	9
20	18	RUIN MY LIFE RECORD COMPANY TEN/EPIC	Zara Larsson	12
23	19	SWEET BUT PSYCHO ATLANTIC	Ava Max	9
25	20	WOW. REPUBLIC	Post Malone	4
24	21	TEQUILA A I I A A I I	Dan + Shay	15
30	22	DANCING WITH A STRANGER CAPITOL	Justin Bieber & Normani	3
17	23	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	14
27	24	BODY ARMADA	Loud Luxury Feat. Brando	21
28	25	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	11

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 8 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	31
2	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	46
3	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	47
4	4	PERFECT ATLANTIC	Ed Sheeran	67
6	5	I LIKE ME BETTER LAUV/AWAL-KOBALT	Lauv	27
7	6	MEANT TO BBE WARNER BROS.	Bebe Rexha & Florida Georgia Line	12
8	7	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	39
10	8	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	16
9	9	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	37
11	10	WITH YOU BUTTERFLY MC/EPIC	Mariah Carey	16
12	11	LOVE SOMEONE WARNER BROS.	Lukas Graham	17
15	12	GG LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	5
13	13	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	4
14	14	BROKEN RED	lovelytheband	23
17	15	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	22
16	16	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	9
19	17	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	8
18	18	YOU SAY CENTRICITY/12TONE/WARNER BROS.	Lauren Daigle	6
20	19	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	17
21	20	WITHOUT ME CAPITOL	Halsey	6
21	21	BREATHIN REPUBLIC	Ariana Grande	6
25	22	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	5
22	23	NO ERASIN' OMT/FANTASY/CONCORD	Steve Perry	19
24	24	THANK U, NEXT REPUBLIC	Ariana Grande	5
29	25	TURN THIS LOVE AROUND MICHAEL BURROWS	Michael Burrows	2

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	P1 41 1 SUNFLOWER REPUBLIC	Post Malone & Swae Lee	15
3	2	BETTER RIGHT HAND/RCA	Khalid	17
2	3	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	15
5	4	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Drake	20
4	5	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	25
8	6	1 REPUBLIC	Drake	5
6	7	WAKE UP IN THE SKY GUWO/ATLANTIC	Drake	20
9	8	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	14
13	9	MONEY THE KSR GROUP/ATLANTIC	Cardi B	13
10	10	ARMS AROUND YOU BAD VIBES FOREVER/EMPIRE/WARNER BROS.	Maluma & Swae Lee	13
7	11	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	16
14	12	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	14
11	13	BACKIN' IT UP ATLANTIC	Pardison Fontaine Feat. Cardi B	10
12	14	NO STYLIST COKE BOYS/BAD BOY/EPIC	French Montana Feat. Drake	17
18	15	GOING BAD MAYBACH/ATLANTIC	Meek Mill Feat. Drake	7
17	16	UNDECIDED RCA	Chris Brown	4
15	17	THANK U, NEXT REPUBLIC	Ariana Grande	10
19	18	LOST IN THE FIRE COLUMBIA	Gesaffelstein & The Weeknd	3
16	19	LIL BEBE DEF JAM	DaniLeigh	17
20	20	MISSIN YOU CRAZY DIEMON/RUSS MY WAY/COLUMBIA	Russ	11
28	21	GG 7 RINGS REPUBLIC	Ariana Grande	2
21	22	WITHOUT ME CAPITOL	Halsey	9
25	23	A LOT A T I A I	Drake	4
27	24	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	Drake	3
24	25	YOSEMITE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	11

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 10 WKS HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	22
2	2	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	21
4	3	WITHOUT ME CAPITOL	Halsey	16
3	4	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	35
7	5	YOU SAY CENTRICITY/12TONE/WARNER BROS.	Lauren Daigle	18
8	6	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	23
5	7	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	28
10	8	BROKEN RED	lovelytheband	38
6	9	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	17
9	10	BREATHIN REPUBLIC	Ariana Grande	19
11	11	LOVE SOMEONE WARNER BROS.	Lukas Graham	20
14	12	THANK U, NEXT REPUBLIC	Ariana Grande	11
13	13	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	13
15	14	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	18
18	15	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	9
16	16	HEAT ATLANTIC/EMG	Drake	14
17	17	BURN THE HOUSE DOWN AJR/BMG/RED	AJR	19
21	18	SHOTGUN COLUMBIA	George Ezra	22
25	19	GG A I T A I T A CAPITOL	Sam Smith & Normani	3
22	20	USED TO BE ACROBAT/CRUSH MUSIC/AWAL-KOBALT	Matt Nathanson	21
23	21	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	9
19	22	CHANCES K-BAHM/RCA	Backstreet Boys	12
26	23	GUIDING LIGHT GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	7
24	24	HEAD ABOVE WATER AVRIL LAVIGNE/BMG	Avril Lavigne	17
28	25	RUIN MY LIFE RECORD COMPANY TEN/EPIC	Zara Larsson	4

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music. All rights reserved.

Country

February 9
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
2	1	1	#1 TEQUILA ▲	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,J.REYNOLDS,N.GALYON)	Dan + Shay WARNER BROS./WAR	55
1	2	2	SPEECHLESS ▲	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,J.REYNOLDS,L.VELTZ)	Dan + Shay WARNER BROS./WAR	37
3	3	3	MEANT TO BE ▲	WILSHIRE (B.REKHA,T.HUBBARD,J.MILLER,D.A.GARCIA)	Bebe Rexha & Florida Georgia Line WARNER BROS./BMLG	62
5	4	4	DG AG BEAUTIFUL CRAZY ●	S.MCFATT (L.COMBS,W.B.DURRETTE,R.WILLFORD)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	39
8	7	5	GIRL LIKE YOU	M.KNOX (M.TYLER,J.BOYER,L.MIRENDA)	Jason Aldean MACON/BROKEN BOW	21
11	8	6	THIS IS IT	F.ROGERS,D.WELLS,A.ESHUIS (S.MCCREERY,F.ROGERS,A.ESHUIS)	Scotty McCreery TRIPLE TIGERS	28
6	6	7	SIXTEEN	D.HUFF,J.FRASURE,THOMAS RHETT (THOMAS RHETT,S.M.DOUGLAS,JOE LONDON)	Thomas Rhett VALORY	25
4	9	8	SHE GOT THE BEST OF ME ▲	S.MCFATT (L.COMBS,R.SMYDER,C.WILSON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	33
9	5	9	BURNING MAN	R.COOPERMAN,J.R.STEWART (L.DICK,B.PINSON)	Dierks Bentley Featuring Brothers Osborne CAPITOL NASHVILLE	32
10	10	10	BEST SHOT	A.BOWERS (J.LALLER,L.LOHDON,J.P.WILLIAMS)	Jimmie Allen STONEY CREEK	38
15	14	11	TAKE IT FROM ME	P.DIGIOVANNI (J.DAVIS,J.DAVIS,J.GANTT)	Jordan Davis MCA NASHVILLE	30
14	11	12	WHAT MAKES YOU COUNTRY	J.STEVENS,L.STEVENS (L.BRYAN,D.DAVIDSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	19
13	12	13	MILLIONAIRE ●	D.COBBR,C.STAPLETON (K.WELCH)	Chris Stapleton MERCURY	54
16	15	14	DOWN TO THE HONKYTONK	J.MOI (R.C.LAWSON,L.LAIRD,S.MCANALLY)	Jake Owen BIG LOUD	25
17	18	15	LOVE WINS	D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,BRETT JAMES)	Carrie Underwood CAPITOL NASHVILLE	22
20	17	16	MAKE IT SWEET	S.MCANALLY (M.RAMSEY,T.ROSEN,W.SELLERS,G.SPRUNG,B.TURSI,S.MCANALLY)	Old Dominion RCA NASHVILLE	17
19	20	17	BURN OUT	D.HUFF,S.MCANALLY,L.OSBORNE (L.CARSON,C.DUDDY,M.MYSTRACH,S.MCANALLY,L.OSBORNE)	Midland BIG MACHINE	33
18	21	18	HERE TONIGHT	D.HUFF (B.YOUNG,B.CAVER,J.EBACH,C.KELLEY)	Brett Young BMLG	20
23	23	19	NIGHT SHIFT	B.BUTLER,J.PARDI (T.BROWN,P.LARUE,B.MONTANA)	Jon Pardi CAPITOL NASHVILLE	24
22	16	20	ON MY WAY TO YOU	T.WILLMOH (BRETT JAMES,T.LANE)	Cody Johnson COJO/WARN	25
21	22	21	MISS ME MORE	F.G.WHITHEAD,J.MASSEY (K.BALLERINI,D.H.HODGES,B.MCLAUGHLIN)	Kelsea Ballerini BLACK RIVER	14
26	26	22	SG RUMOR	L.BRICE,L.STONE,K.JACOBS,D.FRIZSELL (L.BRICE,K.JACOBS,A.GORLEY)	Lee Brice CURB	21
24	24	23	THERE WAS THIS GIRL	D.HUFF (R.GREEN,ERIK DYLAN)	Riley Green BMLG	23
25	25	24	ONE THAT GOT AWAY	S.HENDRICKS (J.FRASURE,T.ROSEN,M.RAMSEY,J.OSBORNE)	Michael Ray ATLANTIC/WEA	19
44	19	25	GIRL	G.KURSTIN,M.MORRIS (M.MORRIS,S.AARONS,G.KURSTIN)	Maren Morris COLUMBIA NASHVILLE	3
28	27	26	WHISKEY GLASSES	J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen BIG LOUD	16
30	28	27	EYES ON YOU	C.DESTEFANO (C.RICE,C.DESTEFANO,A.GORLEY)	Chase Rice DACK JANIELS/BROKEN BOW	24
29	30	28	TALK YOU OUT OF IT	J.MOI (M.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM)	Florida Georgia Line BMLG	21
27	29	29	GOOD AS YOU	D.HUFF (K.BROWN,B.BERRYHILL,S.CARTER,T.PHILLIPS,W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	15
31	31	30	NEVER COMIN DOWN	J.KERR,K.URBAN (K.URBAN,J.KEAR,J.ABRAHART,SHY CARTER)	Keith Urban HIT RED/CAPITOL NASHVILLE	17
35	33	31	LOVE AIN'T	D.HUFF (R.COOPERMAN,A.GORLEY,S.MCANALLY)	Eli Young Band VALORY	19
37	36	32	CAUGHT UP IN THE COUNTRY	R.ATKINS,T.HEWITT,B.BOLLINGER (C.HARRINGTON,J.M.SCHMIDT,M.WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers CURB	28
36	35	33	LOVE SOMEONE	R.COOPERMAN,B.ELDREDGE (B.ELDREDGE,R.COOPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WARN	14
32	32	34	THE DIFFERENCE	J.RAYMOND,L.RIMES (R.AKINS,B.BURGESS,D.DAWSON,L.DURRET)	Tyler Rich VALORY	29
33	34	35	I DON'T KNOW ABOUT YOU	J.MOI (A.GORLEY,M.HARDY,H.PHELPS,J.RODGERS)	Chris Lane BIG LOUD	17
38	38	36	PRAYED FOR YOU	A.BOWERS,M.STELL (M.STELL,A.BOWERS,A.VELTZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY	6
42	40	37	WHAT HAPPENS IN A SMALL TOWN	D.HUFF (B.GILBERT,R.AKINS,B.BERRYHILL,L.DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	7
39	39	38	STRONGER THAN ME	G.BROOKS (R.H.TERRY,M.A.ROSS)	Garth Brooks PEARL	8
-	50	39	CLOSER TO YOU	BUSBEE (H.LINDSEY,G.SAMPSON,T.VERGES)	Carly Pearce BIG MACHINE	2
46	45	40	FRIENDS DON'T	J.ROBBINS,D.WELLS (M.MARLOW,T.DYE,J.M.HITE,J.EBACH)	Maddie & Tae MERCURY	6
-	46	41	REALLY SHOULDN'T DRINK AROUND YOU	S.MCANALLY,B.FOWLER,M.MCGINN (S.MCANALLY,L.OSBORNE,T.ROSEN)	Teddy Robb MONUMENT	2
43	44	42	NOTHING TO DO TOWN	M.ALDERMAN,H.GIBBS,J.E.NORMAN (D.SCOTT,M.ALDERMAN,C.TAYLOR)	Dylan Scott CURB	3
HOT SHOT DEBUT		43	SOME OF IT	J.JOICE (E.CHURCH,J.HYDE,C.DANIELS,B.PINSON)	Eric Church EMI NASHVILLE	1
-	49	44	BACK TO LIFE	J.DEE,G.LEVOK,J.D.ROONEY (C.R.BARLOWE,H.MOON,S.MOONEY,F.WILHELM)	Rascal Flatts BIG MACHINE	9
40	47	45	WHAT WHISKEY DOES	K.GATTIS (R.HOUSER,K.GATTIS,H.LINDSEY)	Randy Houser Featuring Hillary Lindsey STONEY CREEK	4
RE-ENTRY		46	BRING IT ON OVER	D.HUFF,J.FRASURE (D.DAVIDSON,R.AKINS,B.HAYSLIP,J.FRASURE)	Billy Currington MERCURY	7
RE-ENTRY		47	ALL TO MYSELF	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,N.GALYON,J.REYNOLDS)	Dan + Shay WARNER BROS./WAR	5
RE-ENTRY		48	FEELS LIKE A PARTY	C.CROWDER,T.HUBBARD (P.BRUST,C.LUCAS,T.HUBBARD,C.CROWDER)	LOCASH WHEELHOUSE	3
-	41	49	I HATE THIS	M.ROVEY(A.WHEELER (T.ARTS,A.WHEELER)	Tenille Arts REVIVER	2
34	37	50	NEON CHURCH	B.GALLIMORE,T.MCGRAW (B.GOLDSMITH,R.E.LIPSEY,B.M.STENNIS)	Tim McGraw MCGRAW/COLUMBIA NASHVILLE	17

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 GG LUKE COMBS ▲	▲	This One's For You	87	
3	2	DAN + SHAY		Dan + Shay	32	
4	3	CHRIS STAPLETON ▲	▲	Traveller	196	
5	4	KANE BROWN		Experiment	12	
1	5	CODY JOHNSON		Ain't Nothin' To It	2	
6	6	THOMAS RHETT ▲	▲	Life Changes	73	
7	7	KANE BROWN ▲	▲	Kane Brown	113	
8	8	JASON ALDEAN ●	●	Rearview Town	42	
10	9	BRETT YOUNG ▲	▲	Brett Young	103	
11	10	GEORGE STRAIT ▲	▲	50 Number Ones	161	
14	11	JON PARDI ▲	▲	California Sunrise	137	
9	12	CARRIE UNDERWOOD ●	●	Cry Pretty	20	
12	13	MITCHELL TENPENNY		Telling All My Secrets	7	
15	14	CHRIS STAPLETON ▲	▲	From A Room: Volume 1	91	
16	15	ZAC BROWN BAND		Greatest Hits So Far...	184	
RE	16	ALAN JACKSON ●	●	34 Number Ones	80	
18	17	MORGAN WALLEN		If I Know Me	35	
17	18	BLAKE SHELTON		Reloaded: 20 #1 Hits	171	
19	19	KACEY MUSGRAVES		Golden Hour	39	
25	20	PS CHRIS STAPLETON ●	●	From A Room: Volume 2	61	
13	21	BRETT YOUNG		Ticket To L.A.	8	
21	22	TIM MCGRAW ▲	▲	Number One Hits	161	
20	23	FLORIDA GEORGIA LINE ▲	▲	Dig Your Roots	127	
23	24	ERIC CHURCH		Desperate Man	17	
22	25	SCOTTY MCCREERY		Seasons Change	21	

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 GIRL LIKE YOU	MACON/BROKEN BOW	Jason Aldean	21	
3	2	THIS IS IT	TRIPLE TIGERS	Scotty McCreery	36	
4	3	SIXTEEN	VALORY	Thomas Rhett	24	
10	4	GG BEAUTIFUL CRAZY	RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	13	
7	5	WHAT MAKES YOU COUNTRY	CAPITOL NASHVILLE	Luke Bryan	16	
2	6	BURNING MAN	CAPITOL NASHVILLE	Dierks Bentley Feat. Brothers Osborne	31	
9	7	TAKE IT FROM ME	MCA NASHVILLE	Jordan Davis	37	
5	8	GOOD GIRL	BROKEN BOW	Dustin Lynch	40	
11	9	MILLIONAIRE	MERCURY	Chris Stapleton	42	
12	10	BURN OUT	BIG MACHINE	Midland	43	
13	11	THERE WAS THIS GIRL	BMLG	Riley Green	30	
17	12	ONE THAT GOT AWAY	ATLANTIC/WEA	Michael Ray	29	
16	13	MAKE IT SWEET	RCA NASHVILLE	Old Dominion	17	
14	14	DOWN TO THE HONKYTONK	BIG LOUD	Jake Owen	26	
15	15	LOVE WINS	CAPITOL NASHVILLE	Carrie Underwood	21	
19	16	HERE TONIGHT	BMLG	Brett Young	20	
18	17	NIGHT SHIFT	CAPITOL NASHVILLE	Jon Pardi	28	
20	18	NEVER COMIN DOWN	HIT RED/CAPITOL NASHVILLE	Keith Urban	24	
22	19	ON MY WAY TO YOU	COJO/WARN	Cody Johnson	26	
21	20	MISS ME MORE	BLACK RIVER	Kelsea Ballerini	15	
23	21	EYES ON YOU	DACK JANIELS/BROKEN BOW	Chase Rice	25	
25	22	LOVE AIN'T	VALORY	Eli Young Band	34	
26	23	LOVE SOMEONE	ATLANTIC/WARN	Brett Eldredge	31	
24	24	THE DIFFERENCE	VALORY	Tyler Rich	44	
28	25	GOOD AS YOU	ZONE 4/RCA NASHVILLE	Kane Brown	5	



Aldean, Dan + Shay Dominate

"Girl Like You" by Jason Aldean (above) leads Country Airplay for a second week, with 40.1 million audience impressions (up 2 percent) in the week ending Feb. 3, according to Nielsen Music. He scores his third consecutive multiweek leader on the list, following "You Make It Easy," which led for two weeks in May 2018, and "Drowns the Whiskey" (featuring Miranda Lambert), which dominated for two frames starting in August.

Aldean is the first artist to produce three straight multiweek Country Airplay No. 1s since Brett Young, whose "In Case You Didn't Know" ruled for two weeks, followed by "Like I Loved You" (three) and "Mercy" (two) in 2017 and 2018.

Plus, Dan + Shay hold the top two spots on Hot Country Songs for an eighth frame, moving to within a week of the record for the most time that an act has doubled up at Nos. 1 and 2 simultaneously. In 2014, Luke Bryan controlled the top two slots at the same time for nine weeks.

Dan + Shay's "Tequila" reigns again after taking a record 54-week trip to the top. It waited 19 weeks at No. 2, the most time any title has spent in the runner-up position in the chart's history, before taking over. The song dethroned the pair's own "Speechless," which ranks at No. 2 for a second week, after dominating Hot Country Songs for nine frames.

—Jim Asker

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. DATA COMPILED BY NIELSEN MUSIC. COUNTRY AIRPLAY: The week's most popular country songs, ranked by sales data as compiled by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Rock

February 9
2019
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
	1	1	#1 HIGH HOPES		Panic! At The Disco	1
	2	2	NATURAL		Imagine Dragons	1
	3	3	BROKEN		lovelytheband	2
7	6	4	AG BAD LIAR		Imagine Dragons	4
-	32	5	DG SG HARMONY HALL		Vampire Weekend	5
4	4	6	MY BLOOD		twenty one pilots	4
6	5	7	YOU'RE SOMEBODY ELSE		flora cash	5
29	14	8	CHLORINE		twenty one pilots	8
8	8	9	SHOTGUN		George Ezra	8
5	7	10	GUIDING LIGHT		Mumford & Sons	5
13	11	11	SUPERPOSITION		Young The Giant	11
HOT SHOT DEBUT		12	MODERATION		Florence + The Machine	12
NEW		13	TAKE ON ME		Weezer	13
9	13	14	S.O.S. (SAWED OFF SHOTGUN)		The Glorious Sons	9
10	15	15	LOVE IT IF WE MADE IT		The 1975	10
NEW		16	EVERYBODY WANTS TO RULE THE WORLD		Weezer	16
32	12	17	YOU'RE THE ONE		Greta Van Fleet	12
NEW		18	NO SCRUBS		Weezer	18
12	10	19	COME ALONG		Cosmo Sheldrake	10
35	37	20	MEDICINE		Bring Me The Horizon	9
18	17	21	PRESSURE		Muse	14
17	16	22	GET UP		Shinedown	12
NEW		23	MOTHER TONGUE		Bring Me The Horizon	23
NEW		24	BOOM		X Ambassadors	24
22	18	25	WORST NITES		Foster The People	18
25	22	26	99		Barns Courtney	22
20	20	27	WHEN LEGENDS RISE		Godsmack	13
14	21	28	ZERO		Imagine Dragons	9
NEW		29	SWEET DREAMS (ARE MADE OF THIS)		Weezer	29
-	9	30	ALMOST (SWEET MUSIC)		Hozier	9
26	23	31	DANCE MACABRE		Ghost	17
27	24	32	HOME		morgxn Featuring WALK THE MOON	24
NEW		33	WONDERFUL LIFE		Bring Me The Horizon Featuring Dani Filth	33
19	19	34	MOVEMENT		Hozier	16
21	27	35	HURT		Oliver Tree	21
NEW		36	HAPPY TOGETHER		Weezer	36
NEW		37	BILLIE JEAN		Weezer	37
NEW		38	2021		Vampire Weekend	38
NEW		39	MR. BLUE SKY		Weezer	39
23	26	40	THE GREATEST SHOW		Panic! At The Disco	10
36	31	41	NORTHERN LIGHTS		Death Cab For Cutie	31
31	29	42	FAST TALK		Houses	28
16	30	43	TIMEBOMB		WALK THE MOON	16
NEW		44	STAND BY ME		Weezer	44
NEW		45	NIHILIST BLUES		Bring Me The Horizon Featuring Grimes	45
NEW		46	READY TO LET GO		Cage The Elephant	46
NEW		47	SUGAR HONEY ICE & TEA		Bring Me The Horizon	47
NEW		48	IN THE DARK		Bring Me The Horizon	48
33	33	49	CAN'T KNOCK THE HUSTLE		Weezer	23
NEW		50	PARANOID		Weezer	50

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
5	1	#1 GG WEEZER		Weezer (Teal Album)	2	
1	2	QUEEN		Greatest Hits	62	
HOT SHOT DEBUT	3	BRING ME THE HORIZON		amo	1	
2	4	PANIC! AT THE DISCO		Pray For The Wicked	32	
3	5	IMAGINE DRAGONS		Origins	12	
8	6	QUEEN		Bohemian Rhapsody (Soundtrack)	15	
7	7	IMAGINE DRAGONS		Evolve	84	
10	8	TWENTY ONE PILOTS		Trench	17	
NEW	9	MICHAEL FRANTI & SPEARHEAD		Stay Human, Vol. II	1	
9	10	ELTON JOHN		Diamonds	64	
13	11	JOURNEY		Journey's Greatest Hits	106	
12	12	GRETA VAN FLEET		Anthem Of The Peaceful Army	15	
14	13	BILLY JOEL		The Essential Billy Joel	55	
18	14	CREDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits	106	
17	15	FLEETWOOD MAC		Rumours	101	
16	16	IMAGINE DRAGONS		Night Visions	219	
23	17	PS QUEEN		Greatest Hits I II & III: The Platinum Collection	58	
21	18	TOM PETTY AND THE HEARTBREAKERS		Greatest Hits	88	
20	19	RED HOT CHILI PEPPERS		Greatest Hits	99	
22	20	TWENTY ONE PILOTS		Blurryface	194	
24	21	PANIC! AT THE DISCO		Death Of A Bachelor	159	
NEW	22	RIVAL SONS		Feral Roots	1	
25	23	GUNS N' ROSES		Greatest Hits	96	
30	24	METALLICA		Metallica	106	
26	25	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits	61	

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 NORTHERN LIGHTS	Death Cab For Cutie	15		
2	2	LIGHT ON	Maggie Rogers	16		
1	3	HEY MAMA	Nathaniel Rateliff & The Night Sweats	15		
5	4	CHANGE	The Revivalists	12		
6	5	MOVEMENT	Hozier	9		
4	6	GUIDING LIGHT	Mumford & Sons	19		
8	7	POWER OVER ME	Dermot Kennedy	12		
10	8	FALSE CONFIDENCE	Noah Kahan	11		
NEW	9	HARMONY HALL	Vampire Weekend	1		
7	10	IF IT FEELS GOOD (THEN IT MUST BE)	Leon Bridges	15		
9	11	YOU'RE SOMEBODY ELSE	flora cash	30		
14	12	SUPERPOSITION	Young The Giant	11		
12	13	99	Barns Courtney	21		
17	14	OVEREXCITED	Guster	3		
13	15	YOU'RE THE ONE	Greta Van Fleet	10		
25	16	ALL OVER NOW	The Cranberries	2		
18	17	SHELTER	Broken Bells	7		
16	18	BABY OUTLAW	Elle King	9		
20	19	SALVATION	The Strumbellas	8		
21	20	I KNOW WHAT IT'S LIKE	Jeff Tweedy	8		
19	21	HOME	morgxn Feat. WALK THE MOON	8		
15	22	MAKE IT HAPPEN	The Record Company	19		
11	23	CRINGE	Matt Maeson	19		
24	24	FUNNY BUSINESS	Alice Merton	8		
22	25	ARMOR	Sara Bareilles	10		



Weezer Colors Charts 'Teal'

Following its first full week of availability, the newest self-titled set by **Weezer** (above) — this one dubbed the *Teal Album* — jumps 5-1 on the Top Rock Albums and Alternative Albums charts, becoming the quartet's third No. 1 on both lists. Released Jan. 24, the all-covers set earned 38,000 equivalent album units in the Jan. 25-31 tracking week (up from 14,000 in its first day), according to Nielsen Music. Nine of the album's 10 tracks appear on Hot Rock Songs (after lead single "Africa" hit No. 5 in September 2018), led by Weezer's rendition of **a-ha**'s "Take On Me" at No. 13. In all, the band charts 10 songs on the list as "Can't Knock the Hustle," the lead radio single from Weezer's next self-titled LP (the *Black Album*, due March 1), ranks at No. 49.

Death Cab for Cutie notches its sixth No. 1 on the Triple A airplay chart and the second from its 2018 album, *Thank You for Today*, as "Northern Lights" ascends 3-1, following the set's eight-week leader, "Gold Rush." Death Cab ties **John Mayer** for the eighth-most No. 1s in the survey's history; **U2** leads with 13.

Plus, **Cage the Elephant** scores the best Alternative airplay chart debut in its near-decade career as "Ready to Let Go" bows at No. 20. It tops the No. 22 start for "Shake Me Down" in 2011. "Go" is the lead single from *Social Cues*, the band's fifth studio LP, due April 19. —Kevin Rutherford

COURTESY OF ATLANTIC RECORDS

HOT ROCK SONGS: The week's most popular rock songs, ranked by radio airplay, audience impressions & measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving HOT ROCK SONGS airplay for the first time. TOP ROCK ALBUMS: The week's most popular adult alternative songs, ranked by radio airplay, audience impressions & measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY



R&B/Hip-Hop

February 9
2019
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
#	#	#	TITLE	PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	Post Malone & Swae Lee	REPUBLIC	15
-	13	2	MIDDLE CHILD	J. Cole	DREAMVILLE/ROC-A-FELLA/WINTERSCOPE	2
2	2	3	SICKO MODE	Travis Scott	EPIC	26
4	3	4	WOW.	Post Malone	REPUBLIC	6
3	4	5	DRIP TOO HARD	Lil Baby & Gunna	YOUNG MONEY/CASH MONEY/REPUBLIC	20
7	6	6	MONEY	Cardi B	THE KSR GROUP/ATLANTIC	15
5	5	7	ZEZE	Kodak Black Featuring Travis Scott & Offset	DOLLAZ N DEALZ/ATLANTIC	16
10	7	8	GOING BAD	Meek Mill Featuring Drake	MAYBACK/ATLANTIC	9
6	8	9	WAKE UP IN THE SKY	Gucci Mane X Bruno Mars X Kodak Black	SUMMERS/INTERSCOPE/IGA	20
8	9	10	MO BAMBA	Sheek Wes	CACTUS JACK/GRAND HUSTLE/EPIC	23
11	11	11	LEAVE ME ALONE	Flipp Dinero	CINEMATIC/WE THE BEST/EPIC	19
12	12	12	BETTER	Khalid	RIGHT HAND/VEVA	20
15	17	13	A LOT	21 Savage	SLAUGHTER GANG/EPIC	6
35	32	14	THOTIANA	Blueface	BLUEFACE/FIFTH AMENDMENT/EPIC	3
14	15	15	TRIP	Ella Mai	10 SUMMERS/INTERSCOPE/IGA	26
17	21	16	LOOK BACK AT IT	A Boogie Wit da Hoodie	HIGHBRIDGE THE LABEL/ATLANTIC/IGA	8
13	16	17	LOST IN THE FIRE	Gesafelstein & The Weeknd	COLUMBIA	3
18	22	18	ENVY ME	Calboy	PAPER GANG/VEVA	7
16	23	19	SWERVIN	A Boogie Wit da Hoodie Featuring 6ix9ine	HIGHBRIDGE THE LABEL/ATLANTIC	6
21	14	20	TWERK	City Girls Featuring Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	4
19	19	21	BACKIN' IT UP	Pardison Fontaine Featuring Cardi B	ATLANTIC	16
23	25	22	UNDECIDED	Chris Brown	VEVA	4
31	44	23	PURE COCAINE	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	9
-	24	24	FIRST OFF	Future Featuring Travis Scott	FREEBANDZ/EPIC	2
20	27	25	UPROAR	Lil Wayne	YOUNG MONEY/REPUBLIC	18
25	29	26	ARMED AND DANGEROUS	Juice WRLD	GRADE A/INTERSCOPE	12
24	37	27	SATURDAY NIGHTS	Khalid & Kane Brown	RIGHT HAND/VEVA	4
-	18	28	KEANU REEVES	Logic	VISIONARY/DEF JAM	2
22	28	29	CALLING MY SPIRIT	Kodak Black	DOLLAZ N DEALZ/ATLANTIC	9
27	33	30	YOU	Jacquees	CASH MONEY/REPUBLIC	9
HOT SHOT DEBUT		31	PUT A DATE ON IT	Yo Gotti Featuring Lil Baby	CASH/EPIC	1
29	34	32	NO STYLIST	French Montana Featuring Drake	EPIC	17
26	20	33	CRUSHED UP	Future	FREEBANDZ/EPIC	4
28	30	34	ARMS AROUND YOU	XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	BAO VIBES FOREVER/WARNER BROS.	14
-	35	35	MIXED PERSONALITIES	YNW Melly Featuring Kanye West	YNW MELLY/300	2
33	36	36	YOSEMITE	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	16
-	46	37	MURDER ON MY MIND	YNW Melly	YNW MELLY/300	4
32	43	38	NIGHTS LIKE THIS	Kehlani Featuring Ty Dolla \$ign	TSUNAMI MOB/ATLANTIC/IGA	3
30	40	39	STARTENDER	A Boogie Wit da Hoodie Featuring Offset & Tyga	HIGHBRIDGE THE LABEL/ATLANTIC	6
-	50	40	SHOT CLOCK	Ella Mai	10 SUMMERS/INTERSCOPE/IGA	2
NEW		41	SAUCE!	XXXTENTACION	MEMBERS ONLY/EMPIRE	1
46	48	42	SPLASHIN	Rich The Kid	INTERSCOPE	3
34	45	43	TALK TO ME	Tory Lanez & Rich The Kid	MAD LOVE/INTERSCOPE	14
RE-ENTRY		44	BAD!	XXXTENTACION	BAO VIBES FOREVER/WARNER BROS.	11
RE-ENTRY		45	VALUABLE PAIN	YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	3
-	41	46	PURE WATER	Mustard & Migos	QUALITY CONTROL/MOTOWN/INTERSCOPE	2
RE-ENTRY		47	CLOSE FRIENDS	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	16
NEW		48	BLEED IT	Blueface	CASH MONEY/REPUBLIC	1
RE-ENTRY		49	FAUCET FAILURE	Ski Mask The Slump God	VICTOR VICTOR WORLDWIDE/REPUBLIC	3
RE-ENTRY		50	FINE CHINA	Future & Juice WRLD	YOUNG MONEY/CASH MONEY/REPUBLIC	13

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
#	#	IMPRINT/DISTRIBUTING LABEL				
1	1	FUTURE	Future Hndrxx Presents: The WIZRD		2	
2	2	A BOOGIE WIT DA HOODIE	Hoodie SZN		6	
6	3	POST MALONE	beerbongs & bentleys		40	
5	4	MEEK MILL	Championships		9	
4	5	21 SAVAGE	I Am > I Was		6	
7	6	TRAVIS SCOTT	ASTROWORLD		26	
3	7	SOUNDTRACK	Spider-Man: Into The Spider-Verse		7	
8	8	DRAKE	Scorpion		31	
9	9	KODAK BLACK	Dying To Live		7	
10	10	JUICE WRLD	Goodbye & Good Riddance		37	
14	11	GG	VARIOUS ARTISTS XXXTENTACION Presents: Members Only IV		2	
11	12	LIL BABY & GUNNA	Drip Harder		17	
12	13	XXXTENTACION	BAO VIBES FOREVER		46	
13	14	CARDI B	Invasion Of Privacy		43	
15	15	YOUNGBOY NEVER BROKE AGAIN	Realer		6	
16	16	POST MALONE	Stoney		112	
18	17	LIL BABY	Street Gossip		9	
HOT SHOT DEBUT	18	BOOGIE	Everything Is For Sale		1	
20	19	LIL WAYNE	Tha Carter V		18	
19	20	ELLA MAI	Ella Mai		16	
21	21	KHALID	Suncity		15	
23	22	METRO BOOMIN	Not All Heroes Wear Capes		13	
22	23	6IX9INE	DUMMY BOY		10	
24	24	KHALID	American Teen		100	
17	25	YNW MELLY	We All Shine		2	



Ingram's Death Spurs Gains

The catalog of the late **James Ingram** (above) populates the R&B Digital Song Sales chart following the R&B singer's death on Jan. 29 at age 66. Six tracks debut on the survey, led at No. 2 by "Just Once (New Version)," a 1999 rerecording of a track Ingram recorded for **Quincy Jones** in 1981. Two spots below, Ingram's 1983 Billboard Hot 100 No. 1 duet with **Patti Austin**, "Baby, Come to Me," starts at No. 4, while the new version of his other Hot 100 leader, "I Don't Have the Heart," arrives at No. 7. The flurry mirrors overall gains for Ingram's catalog: His total track sales surged to 24,000 in the week ending Jan. 31, according to Nielsen Music, up nearly 6,500 percent. Streams also rallied, by 1,100 percent, to 3.9 million. Elsewhere, **Chris Brown's** "Undecided" pushes into the R&B/Hip-Hop Airplay top 10 in only its fifth week. The track, which samples **Shanice's** "I Love Your Smile," rises 12-10 with a 9 percent boost to 16.5 million in audience in the week ending Feb. 3, according to Nielsen Music. "Undecided" becomes Brown's 47th top 10 on the list, matching **Lil Wayne** for the second-best career sum among all artists since the chart began in 1992. The pair trail only **Drake**, who owns 63 top 10s. Plus, as **Cardi B's** "Money" maintains its No. 1 rank on R&B/Hip-Hop Airplay for a second week, it also rises into the top 10 on Rhythmic (13-9), becoming her ninth top 10 and eighth as a lead. The single jumps by 15 percent in plays during the week ending Feb. 3, and extends Cardi B's perfect top 10 streak on the chart as a lead or co-lead artist, dating to her breakout smash, "Bodak Yellow (Money Moves)," in 2017. —Trevor Anderson

R&B DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
#	#	IMPRINT/PROMOTION LABEL				
1	1	BETTER	Khalid	20		
NEW	2	JUST ONCE (NEW VERSION)	James Ingram	1		
2	3	LOST IN THE FIRE	Gesafelstein & The Weeknd	3		
NEW	4	BABY, COME TO ME	Patti Austin (A Duet With James Ingram)	1		
NEW	5	LOVE THEORY	Kirk Franklin	1		
NEW	6	ONE HUNDRED WAYS (NEW VERSION)	James Ingram	1		
NEW	7	I DON'T HAVE THE HEART (NEW VERSION)	James Ingram	1		
4	8	UNDECIDED	Chris Brown	4		
4	9	TRIP	Ella Mai	26		
NEW	10	ONE HUNDRED WAYS	Quincy Jones Feat. James Ingram	1		
7	11	BOO'D UP	Ella Mai	46		
11	12	CHANGES	XXXTENTACION	46		
10	13	ARMS AROUND YOU	XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	15		
6	14	SATURDAY NIGHTS	Khalid & Kane Brown	4		
9	15	BEST PART	Daniel Caesar Feat. H.E.R.	32		
8	16	YOU	Jacquees	13		
NEW	17	YAH-MO BE THERE	James Ingram	1		
5	18	NIGHTS LIKE THIS	Kehlani Feat. Ty Dolla \$ign	4		
17	19	SEPTEMBER	Earth, Wind & Fire	48		
14	20	ALL OF ME	John Legend	258		
13	21	JUICE	Lizzo	4		
16	22	24K MAGIC	Bruno Mars	110		
12	23	SHOT CLOCK	Ella Mai	2		
15	24	I WANNA DANCE WITH SOMEONE	Whitney Houston	30		
18	25	HAPPY	Pharrell Williams	195		

Latin

February 9
2019

billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
2	2	1	#1 MIA		Bad Bunny Featuring Drake	17
1	1	2	TAKI TAKI	▲	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	18
3	3	3	DESPACITO	◆	Luis Fonsi & Daddy Yankee Featuring Justin Bieber	107
4	4	4	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	28
10	5	5	SECRETO		Anuel AA & Karol G	3
		6	CON CALMA		Daddy Yankee Featuring Snow	1
5	6	7	TE BOTE		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	41
6	7	8	CALMA		Pedro Capo X Farruko	17
7	8	9	NUNCA ES SUFICIENTE		Los Angeles Azules Featuring Natalia LaFourcade	20
14	12	10	ADICTIVA		Daddy Yankee & Anuel AA	12
11	11	11	A TRAVES DEL VASO		Banda Los Sebastianes	14
8	9	12	SOLO DE MI		Bad Bunny	7
21	19	13	AG IMPOSIBLE		Luis Fonsi + Ozuna	15
37	26	14	DG SG CARO		Bad Bunny	6
13	14	15	NO TE CONTARON MAL		Christian Nodal	20
12	13	16	CULPABLES		Karol G & Anuel AA	20
20	16	17	CREEME		Karol G & Maluma	13
17	15	18	MALA MIA		Maluma	25
15	18	19	NI BIEN NI MAL		Bad Bunny	6
19	17	20	AMANECE		Anuel AA X Haze	7
16	20	21	AMIGOS CON DERECHOS		Reik & Maluma	22
23	22	22	BEBE		6ix9ine Featuring Anuel AA	22
25	24	23	BUBALU		DJ Luian & Mambo Kingz & Anuel AA X Becky G X Prince Royce	13
27	29	24	BAILA BAILA BAILA		Ozuna	4
18	21	25	REGGAETON EN LO OSCURO		Wisin & Yandel	14
24	23	26	LA ROMANA		Bad Bunny Featuring El Alfa	6
22	25	27	REGGAETON		J Balvin	11
26	27	28	AEROLINEA CARRILLO		T3r Elemento Feat. Gerardo Ortiz	18
35	30	29	ADAN Y EVA		Paulo Londra	5
31	31	30	CUANDO TE BESE		Becky G + Paulo Londra	16
43	33	31	SOLA		Manuel Turizo	3
34	34	32	HOLA		Zion & Lennox	17
-	48	33	LLEGASTE TU		CNCO + Prince Royce	3
32	32	34	EL LUJO DE TENERTE		Regulo Caro	9
45	39	35	QUIERO REINTENTARLO		Virlan Garcia	6
40	35	36	GRACIAS POR TU AMOR		Banda El Recodo de Cruz Lizarraga Feat. David Bisbal	8
29	38	37	200 MPH		Bad Bunny Featuring Diplo	6
		38	CELOSO		Lele Pons	18
33	40	39	OTRA NOCHE EN MIAMI		Bad Bunny	6
38	37	40	A TRAVES DEL VASO		Grupo Arranca	13
44	42	41	ADICTO		Prince Royce + Marc Anthony	11
47	36	42	POR QUE CAMBIASTE DE OPINION?		Calibre 50	4
42	41	43	YA NO TIENE NOVIO		Sebastian Yatra + Mau y Ricky	19
36	43	44	SI ESTUVIESEMOS JUNTOS		Bad Bunny	5
30	44	45	ESTA RICO		Marc Anthony, Will Smith & Bad Bunny	18
39	45	46	MALA		6ix9ine Featuring Anuel AA	10
50	49	47	DOLOR Y AMOR		El Fantasma	10
		48	LUZ APAGA		Ozuna x Lunay x Rauw Alejandro x Lyanno	6
		49	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	1
		50	FIJATE QUE SI		Edwin Luna y La Trakalosa de Monterrey	11

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 BAD BUNNY		X 100PRE	6	
2	2	OZUNA	▲	Aura	23	
3	3	OZUNA	▲	Odisea	75	
4	4	ANUEL AA	▲	Real Hasta La Muerte	29	
5	5	J BALVIN	▲	Vibras	36	
6	6	AVENTURA	▲	Todavía Me Amas: Lo Mejor de Aventura	135	
7	7	CHRISTIAN NODAL	▲	Me Deje Llevar	75	
12	8	SELENA	●	Ones	170	
10	9	ROMEO SANTOS	▲	Formula: Vol. 2	201	
9	10	MALUMA	▲	F.A.M.E.	37	
11	11	NICKY JAM	▲	Fenix	106	
14	12	ROMEO SANTOS	▲	Golden	80	
8	13	WISIN & YANDEL	▲	Los Campeones del Pueblo / The Big Leagues	7	
13	14	T3R ELEMENTO	▲	The Green Trip	11	
15	15	SHAKIRA	▲	El Dorado	88	
21	16	GG CNCO	▲	CNCO	43	
16	17	SEBASTIAN YATRA	▲	Mantra	37	
17	18	T3R ELEMENTO	▲	Underground	65	
18	19	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	▲	La Mejor Version de Mi LIZOS	94	
19	20	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	▲	Con Todas Las Fuerzas	20	
20	21	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	▲	Que Bendición	156	
	22	MARCO ANTONIO SOLIS	▲	40 Años	103	
26	23	PS ARIEL CAMACHO Y LOS PLEBES DEL RANCHO	○	El Karma	153	
23	24	ROMEO SANTOS	▲	Formula: Vol. 1	195	
22	25	WISIN	▲	Victory	61	



Yankee, Snow Team Up

Daddy Yankee nabs his 26th top 10 on Hot Latin Songs as "Con Calma" (featuring Snow) debuts at No. 6. The tune starts in the top tier after its first full tracking week of activity, mainly on the strength of streaming (6 million U.S. streams in the week ending Jan. 31, according to Nielsen Music) and digital sales (10,000 sold). The track, which arrived Jan. 24 (the final day of the previous tracking week), is a reimagining of Snow's "Informer," which spent seven weeks at No. 1 on the Billboard Hot 100 in 1993. Meanwhile, on the Latin Airplay chart, Daddy Yankee logs his 26th top 10 as "Adictiva" (with Anuel AA) glides 16-8 thanks to a 14 percent boost in audience impressions (to 9.8 million) in the week ending Feb. 3. For Anuel, the move earns him a second top 10 following "Ella Quiere Beber" (with Romeo Santos). The latter slips to No. 2 (12.7 million in audience, down 17 percent). On the Tropical Airplay chart, two tracks hit the top 10 for the first time. Vicente Garcia and Juan Luis Guerra's "Lomas de Cayenas" lifts 11-9 (up 24 percent in audience, to 1 million), while Elvis Crespo's "Ella Me Besa" moves 16-10 (up 72 percent, to 1 million). "Lomas" is Garcia's first top 10 and the 18th for Guerra. "Ella" gives Crespo his 32nd top 10, and first without a collaborator since "La Novia Bella" hit No. 7 in 2011. In between, he tallied 11 top 10s alongside other artists. —Pamela Bustios

LATIN DIGITAL SONG SALES™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
9	1	#1 CON CALMA	Daddy Yankee Feat. Snow	2		
1	2	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	18		
2	3	MIA	Bad Bunny Feat. Drake	17		
4	4	DESPACITO	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	107		
5	5	CALMA	Pedro Capo X Farruko	16		
3	6	SECRETO	Anuel AA & Karol G	3		
NEW	7	SOLA	Luis Fonsi	1		
6	8	ELLA QUIERE BEBER	Anuel AA & Romeo Santos	15		
12	9	IMPOSIBLE	Luis Fonsi + Ozuna	7		
7	10	TE BOTE	Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	42		
RE	11	ECHAME LA CULPA	Luis Fonsi & Demi Lovato	48		
10	12	MI GENTE	J Balvin & Willy William Feat. Beyonce	83		
RE	13	CARO	Bad Bunny	2		
11	14	NUNCA ES SUFICIENTE	Los Angeles Azules Feat. Natalia LaFourcade	7		
RE	15	CALYPSO	Luis Fonsi & Stefflon Don Or Karol G	15		
13	16	A TRAVES DEL VASO	Banda Los Sebastianes	10		
18	17	DURA	Daddy Yankee	54		
NEW	18	VIVIR BAILANDO	Silvestre Dangond & Maluma	1		
25	19	VIVIR MI VIDA	Marc Anthony	273		
17	20	ADICTIVA	Daddy Yankee & Anuel AA	8		
16	21	BAILA BAILA BAILA	Ozuna	4		
NEW	22	QUE LE DE	Rauw Alejandro y Nicky Jam	1		
14	23	CULPABLES	Karol G & Anuel AA	19		
23	24	X	Nicky Jam x J Balvin	48		
24	25	DANZA KUDURO	Don Omar & Lucenzo	407		

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, ranked by total album sales, track equivalent album sales, track equivalent album sales, and streaming equivalent album sales. The week's top-downloaded Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Promote Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Christian/Gospel

February 9
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	#1 YOU SAY LINGRAM, P. MABURY (L. DAIGLE, LINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	1	30
	2	2	WHO YOU SAY I AM M.G. HILLET, B. LIGERTWOOD (B. FIELDING, R. J. MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	2	48
	3	3	RECKLESS LOVE LINGRAM, P. MABURY (C. ASBURY, C. LIVER, J. JACKSON, B. COOKER, A. KERSH, R. SMITH, H. BALLETZGER)	Cory Asbury BETHEL	1	66
	4	4	KNOWN J. SAPP (T. WELLS, J. SAPP, E. HULSE)	Tauren Wells REUNION/PLG	4	33
	5	5	ONLY JESUS M. A. MILLER, M. HALL, M. WEST, B. HERMS	Casting Crowns BEACH STREET/REUNION/PLG	5	25
	6	6	EVEN THEN J. WILSON (M. TYLER, K. W. LEE, T. WOOD)	Micah Tyler FAIR TRADE	6	32
19	13	7	GOD ONLY KNOWS TEDD L. MAULE, S. MILEY (FOR KING & COUNTRY) (L. SMALLWOOD, L. SMALLWOOD, J. HAD, J. DEWILD, J. T. JONHILL)	for KING & COUNTRY CUBB-WORD	7	23
7	7	8	EVERYTHING D. GARCIA, T. TOBYMAC (T. MCKEEHAN, D. A. GARCIA)	tobyMac FOREFRONT/CAPITOL CMG	6	29
10	10	9	STAND IN YOUR LOVE E. CASH (J. BALDWIN, E. HULSE, R. SPRINGER, M. J. ARIS)	Josh Baldwin BETHEL	9	25
12	12	10	BEST NEWS EVER D. GARCIA, B. GONDER, B. MULLARKEY, S. HECHT, B. NICHOLS, J. SHAFER, B. GARNUL, S. JOLDS, D. A. GARCIA, D. GONDER	MercyMe FAIR TRADE	10	16
9	8	11	HEAD ABOVE WATER S. MOCIO (A. L. LAVIGNE, T. CLARY, S. MOCIO)	Avril Lavigne AVRIL LAVIGNE/IMG	2	20
13	14	12	MAYBE IT'S OK D. MULLIGAN, J. L. SMITH, B. FOWLER (D. MULLIGAN, J. L. SMITH, B. FOWLER)	We Are Messengers CUBB-WORD	12	12
17	16	13	LOOK UP CHILD LINGRAM, P. MABURY (L. DAIGLE, LINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	12	23
14	15	14	CONFIDENCE M. AMSTRONG, S. SANCTUS REAL (C. ROHM, M. D. LOLL, M. ARMSTRONG, E. HULSE)	Sanctus Real FRAMERSON/FAIR TRADE	10	27
15	17	15	SURVIVOR J. L. SMITH (Z. WILLIAMS, J. L. SMITH, B. FOWLER)	Zach Williams ESSENTIAL/PLG	15	20
16	19	16	RED LETTERS E. CASH, D. C. POWDER (D. CROWDER, E. CASH)	Crowder SIXSTEPS/SPARROW/CAPITOL CMG	12	19
18	18	17	NOBODY LOVES ME LIKE YOU E. CASH (E. CASH, S. M. CASH)	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	15	24
26	26	18	RAISE A HALLELUJAH (LIVE) E. CASH (J. D. HELSER, M. HELSER, M. SKAGGS, J. STEVENS)	Bethel Music, Jonathan David Helser & Melissa Helser BETHEL	18	4
20	20	19	RESURRECTING S. GORTY, M. FROLO, A. BERTON (S. GORTY, M. BIRKS, S. FORTIN, K. HEMMEL)	Elevation Worship ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	19	26
28	22	20	BUILD MY LIFE E. CASH, N. ROCKS (P. BARR, T. T. RYKUNER, M. FORDMAN, J. SAPIE, J. MARTIN)	Pat Barrett BOMBER & BOW/SPARROW/CAPITOL CMG	20	5
23	23	21	NEVER ALONE K. FRANKLIN, M. STARR, R. HILL (K. KELLY, K. FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL CMG	14	23
24	27	22	WHOLE HEART (HOLD ME NOW) M. G. HILLET, L. HOUSTON (L. HOUSTON, A. KING)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	22	3
25	21	23	CHANGED C. WEDGEWORTH (L. FELIZ, J. DUNCAN, E. WEDGEWORTH)	Jordan Feliz CENTRICITY	18	17
31	29	24	HAVEN'T SEEN IT YET C. WEDGEWORTH (D. JO KEY, C. WEDGEWORTH, E. HULSE)	Danny Gokey SPARROW/CAPITOL CMG	24	3
27	25	25	WELL DONE J. L. SMITH (J. HAVENS, M. PUGH, LINGRAM)	The Afters FAIR TRADE	25	15

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	NEW	1	#1 LOVE THEORY K. FRANKLIN, S. MARY, M. STARR, R. HILL (K. FRANKLIN) (F. Y. SOUL, R. CAJAL, R. SP. W. H. N. P. L. G.)	Kirk Franklin FO YO SOUL/VERITY/RECA INSPIRATION/PLG	1	1
1	1	2	NEVER ALONE K. FRANKLIN, M. STARR, R. HILL (K. KELLY, K. FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL CMG	1	23
2	2	3	WON'T HE DO IT M. R. RIDICK, WOODS (M. R. RIDICK, WOODS, R. SHELTON, J. HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	73
	NEW	4	THIS IS A MOVE K. LEONARD, JR. (N. COBBS, LEONARD, B. LAKE, T. BROWN, N. MOORE)	Tasha Cobbs Leonard MOTOWN GOSPEL	4	1
3	3	5	FOREVER D. T. SOREY (J. NELSON, D. T. SOREY, J. NELSON)	Jason Nelson RCA INSPIRATION/PLG	2	27
5	5	6	NOBODY LIKE YOU LORD D. T. SOREY (M. CURTIS, A. RACHEL)	Maranda Curtis C. BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	5	42
7	7	7	NO ORDINARY WORSHIP J. L. WILLIAMS, M. BIRNE (M. BOONE, J. L. WILLIAMS)	Kelontae Gavin MARQUIS BIRNE/TYSCOT	7	41
8	8	8	IT'S YOURS J. CARR (A. J. CARR)	Jekalyn Carr LUNEARL	8	20
6	6	9	A GREAT WORK A. J. WILSON (B. C. WILSON, A. J. WILSON, E. A. RICHARDSON)	Brian Courtney Wilson MOTOWN GOSPEL	3	46
4	4	10	OH HOW I LOVE YOU L. B. HOSKINS (L. B. HOSKINS, F. SANDERS, JR., J. JENKINS, N. HUMES)	Zacardi Cortez BLACKSMOKE	4	31
	RE-ENTRY	11	YOU KNOW MY NAME (LIVE) K. LEONARD, JR., T. COBBS, LEONARD (N. COBBS, LEONARD, B. BROWN)	Tasha Cobbs Leonard MOTOWN GOSPEL	11	7
12	9	12	VICTORY F. JERKINS III, T. MASTWOOD (T. MASTWOOD, A. L. JONES, F. JERKINS III)	Fred Jerkins Featuring Last Call DARK HILD GOSPEL	9	14
11	11	13	ALL OF MY LIFE W. CAMPBELL (E. MATRONS, CAMPBELL, W. S. CAMPBELL, ILL. A. DANIELS)	Erica Campbell X Warryn Campbell MY BLOCK	3	19
9	10	14	WAR CRY Q. N. BULLS (Q. N. BULLS)	Queen Naija QUEEN NAIJA/CAPITOL	1	7
13	13	15	POUR YOUR OIL L. B. HOSKINS (L. B. HOSKINS, M. MCFARLIN, T. BELLE)	Joshua Rogers MIXED BAG	13	16
14	14	16	POTTER M. BUTLER (T. GREENE)	Tamela Mann TILLYMANN	14	11
15	12	17	MY GOD D. HILL, A. LOVE III (D. HILL)	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	12	5
20	20	18	LAUGHTER (JUST LIKE A MEDICINE) B. W. WINANS (B. W. WINANS)	BeBe Winans REGIMEN/MALACO	18	4
23	17	19	UNSTOPPABLE KID CLASS, R. DRESE (M. R. RIDICK, WOODS, A. M. Y. R. D. REESE)	Koryn Hawthorne RCA INSPIRATION/PLG	17	3
19	16	20	OPEN THE FLOODGATES J. THOMAS II, D. WEST (D. WASHINGTON, JR., D. WEST, J. THOMAS II)	Demetrius West & Jesus Promoters Featuring Karen Hoskins BLACKSMOKE	15	10
16	15	21	OPEN YOUR MOUTH AND SAY SOMETHING PROFESSOR J. ROBERSON, E. BROWN, B. JONES (B. JONES)	Brent Jones JDI	15	8
18	18	22	PROMISES W. CAMPBELL (C. MCGEE, J. HADDON, T. HADDON)	Jason McGee + The Choir Featuring Lena Byrd Miles MY BLOCK	18	6
22	21	23	DELIVER ME (THIS IS MY EXODUS) D. LAWRENCE (D. LAWRENCE, W. J. STOKES, M. L. WIS, R. WOODRIDGE, D. DAVIS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson RCA INSPIRATION/PLG	21	4
21	19	24	I AGREE J. NELSON, K. SHELTON (J. NELSON, K. SHELTON, J. J. JOHNSON)	Jonathan Nelson EDNE	18	13
		25	I'M READY D. BRYANT (B. ANDERSON, L. HARRIS, R. JOHNSON, D. BRYANT)	G.I. BGA/SHANACHE	23	8

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 LAUREN DAIGLE CENTRICITY/2101RE	Look Up Child	21		
	2	BETHEL MUSIC BETHEL	Victory: Recorded Live	1		
	3	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	200		
	4	FOR KING & COUNTRY CUBB-WORD	Burn The Ships	17		
	5	CASTING CROWNS BEACH STREET/REUNION/PLG	Only Jesus	11		
	6	GG ALAN JACKSON ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	85		
	7	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	49		
	8	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	43		
	9	NF CAPITOL CMG	Therapy Session	145		
	10	TOBYMAC FOREFRONT/CAPITOL CMG	The Elements	16		
	11	JOSH TURNER MCA NASHVILLE/CAPITOL CMG	I Serve A Savior	14		
	12	SWITCHFOOT LOWERCASE/PEOPLE/FANTASY/CONCORD	Native Tongue	2		
	13	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	156		
	14	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	110		
	15	ELEVATION WORSHIP ELEVATION WORSHIP/PLG	Hallelujah Here Below	18		
	16	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	86		
	17	NF CAPITOL CMG	Mansion	184		
	18	TAUREN WELLS REUNION/PLG	Hills And Valleys	80		
	19	MERCYME FAIR TRADE/PLG	Lifer	96		
	20	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Never Lose Sight	114		
	21	SKILLET ARJENY/FAIR TRADE/ATLANTIC/PLG	Awake	246		
	22	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	186		
	23	VARIOUS ARTISTS PLG/CUBB-WORD/CAPITOL CMG	WOW Hits 2019	17		
	24	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	120		
	25	CORY ASBURY BETHEL	Reckless Love	52		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	#1 VARIOUS ARTISTS MOTOWN GOSPEL/CUBB-WORD/RECA INSPIRATION/PLG	WOW Gospel 2019	2		
	NEW	2	CASEY J CASEY J/TYSCOT/INTEGRITY	The Gathering	1	
	4	GG TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Hear L. Passion, Pursuit	75		
	3	TORI KELLY SCHOOLBOY/CAPITOL	Hiding Place	20		
	5	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	185		
	6	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	43		
	7	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	29		
	8	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	170		
	10	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	254		
	11	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	179		
	7	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit: Live At Passion City Church	13		
	12	JONATHAN MCREYNOLDS EDNE	Make Room	47		
	13	TAMELA MANN TILLYMANN	Best Days	256		
	RE	14	KIRK FRANKLIN GOSPEL CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	141	
	14	TAMELA MANN TILLYMANN	One Way	124		
	15	FRED HAMMOND VERITY/PLG	The Best Of Fred Hammond	29		
	RE	17	KIRK FRANKLIN GOSPEL CENTRIC/LEGACY	The Rebirth Of Kirk Franklin	110	
	18	KIRK FRANKLIN FO YO SOUL/VERITY/RECA INSPIRATION/PLG	Hello Fear	127		
	17	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	94		
	16	YOLANDA ADAMS ELEKTRA/ATLANTIC/RG	The Best Of Me	96		
	2	KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	158		
	22	KIRK FRANKLIN FO YO SOUL/RECA/RCA INSPIRATION/PLG	Losing My Religion	155		
	RE	23	JAMES INGRAM INTERING/MUSIC ONE	Stand (In The Light)	14	
	RE	4	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE/INTERSCOPE	God's Property	107	
	19	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	70		



Franklin, Carr, Crowns Rule

"Love Theory" by Kirk Franklin (above), the first track from his album due later in 2019, flies in atop the streaming-, airplay- and sales-powered Hot Gospel Songs chart, marking his record-extending seventh No. 1 and second start at the apex. He first entered at the top spot in September 2015 with "Wanna Be Happy?," which ruled for 45 weeks, the second-longest-leading hit in the chart's history (after Marvin Sapp's "Never Would Have Made It"; 46 weeks, 2007-08).

"Theory" drew 1 million U.S. streams in its first week, according to Nielsen Music, and debuts at No. 1 on Gospel Streaming Songs, marking Franklin's second leader and first to open at the summit. With 3,000 sold, the track also debuts atop Gospel Digital Song Sales, marking his fifth leader and fourth to begin at the pinnacle. On Gospel Airplay, "Theory" begins at No. 18.

Atop Gospel Airplay, Jekalyn Carr's "It's Yours" rises 2-1, becoming her third No. 1. It follows "You Will Win," which spent six weeks atop the list starting a year ago (Feb. 3, 2018). Carr first led for four weeks in 2016 with "You're Bigger" (four weeks).

Plus, Casting Crowns earns its 10th Christian Airplay leader, and its first in over seven years, as "Only Jesus" ascends 2-1, up 12 percent to 11 million audience impressions. The group last led for five weeks in 2011 with "Courageous." Casting Crowns trails only MercyMe (15) for the most No. 1s in the chart's 15-year archives. —Jim Asker

COURTESY OF RCA RECORDS

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). TOP CHRISTIAN ALBUMS: The week's most popular current Christian albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). TOP GOSPEL ALBUMS: The week's most popular current gospel albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Promethis Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 GG NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Miley Cyrus	7
3	2	I DON'T NEED YOUR LOVE BLEONA/418	Bleona	11
4	3	REMEMBER DARKROOM/GEFFEN/INTERSCOPE	Gryffin With Zohara	10
1	4	SWEET BUT PSYCHO ATLANTIC	Ava Max	10
12	5	SO CLOSE NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts TOWONDER/ISLAND/REPUBLIC		7
10	6	GRINGA 333	Bright Lights Feat. Fito Blanco	9
6	7	TRUST MY LONELY EP/DEF JAM	Alessia Cara	10
7	8	PRAISE YOU (2018) SKINT/BMG/DEFECTED	Fatboy Slim	10
13	9	TURN ME UP Breanna Rubio Feat. Tyga UPSCALE/VITAL/DAUMAN		6
8	10	SELF CONTROL DAUMAN	Kendra Erika	13
15	11	THIS FEELING RADIKAL	IYES & Ryan Riback	5
19	12	HURT ME SO GOOD 418	Ashlee Keating	6
16	13	IT'S JUST TODAY DREW SCHIFF	Drew Schiff	7
9	14	MOMENT 418	Gigi Radics Feat. RIO	10
17	15	UNDERSTAND THIS HOUSE TACTICAL	Luca Debonaire & Tony Ruiz	8
5	16	THANK U, NEXT REPUBLIC	Ariana Grande	9
18	17	WHEREVER YOU SLEEP S-CURVE	Bay Ledges	7
32	18	HEAT ATLANTIC/EMG	Kelly Clarkson	3
14	19	SO GOOD SUGARTIME	Krys Monique	11
11	20	LITTLE VOICES Sextronica Feat. Claudia Monet RMG MUSIC GROUP		10
28	21	ONE LIFE NINTH DIMENSION	Elexis Ansley	5
27	22	BREATHE CameiPhat X Cristoph Feat. Jem Cooke PRYDA		5
25	23	I FOUND YOU benny blanco & Calvin Harris FRIENDS KEEP SECRETS/INTERSCOPE		8
33	24	TOMORROW BRKLYN	Alexis Ashley	5
35	25	LOST XYION	Laroussi	3
37	26	NEED YOUR LOVE TONIGHT 971	DD Foxx	3
20	27	DON'T LIE TO ME COLUMBIA	Barbra Streisand	12
22	28	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DJ SNAKE/GEFFEN/INTERSCOPE		16
41	29	CHANCES K-BAHN/RCA	Backstreet Boys	3
23	30	PLUTO GREY POPSICLE	Vali	10
30	31	BLAME TELETUNEZ	MaWayy	8
26	32	WITHOUT ME CAPITOL	Halsey	9
24	33	HEY MAMI BEAUTY QUEEN	Katerina Villegas	11
39	34	REACH THE SKY Fadi Awad Feat. Addie Nicole PROCONVIRE		4
HOT SHOT DEBUT	35	LOST IN THE FIRE Gesaffelstein & The Weeknd COLUMBIA		1
42	36	GAM GAM RADIKAL	DJs From Mars	2
44	37	5 DOLLARS BECAUSE/CAPITOL	Christine And The Queens	2
40	38	GRAPEVINE MUSICAL FREEDOM	Tiesto	4
31	39	MY ENGLISH SUCKS FOOL BLAST	Andres Cuervo	6
29	40	LOSING IT CATCH & RELEASE/ASTRALWERKS/CAPITOL	FISHER	24
36	41	ELECTRICITY COLUMBIA	Silk City x Dua Lipa	19
NEW	42	GIANT COLUMBIA	Calvin Harris & Rag'n'Bone Man	1
45	43	SAY THE WORD LA DSTAR	Ashley Brinton	2
48	44	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		2
NEW	45	SUE ME HOLLYWOOD	Sabrina Carpenter	1
NEW	46	BOY PROBLEMS DAUMAN	Harper Starling	1
38	47	EMOTION ISLAND/REPUBLIC	Astrid S	9
43	48	LE FREAK 2018 BIG BEAT/ATLANTIC	Chic	4
49	49	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	13
34	50	POLAROID Jonas Blue, Liam Payne & Lennon Stella POSITIVA/VIRGIN/ASTRALWERKS/CAPITOL		16

BOXSCORE: The top grossing concert as reported by promoters, venues, managers and booking agents. Boxscore should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See charts legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

February 9
2019
billboard

LEGEND
 ● Bullets indicate titles with greatest weekly gains.
 ● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
 ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
 ○ Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
 △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.
Digital Songs Charts
 ● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.
Awards
 PS (PaceSetter for largest % album sales gain)
 GG (Greatest Gainer for largest volume gain)
 DG (Digital Sales Gainer)
 AG (Airplay Gainer)
 SG (Streaming Gainer)
 Publishing song index available on Billboard.com/biz.
 Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$6,332,513 \$99/\$89/\$79	PHISH MADISON SQUARE GARDEN, NEW YORK DEC. 28-31	76,085 FOUR SHOWS FOUR SELLOUTS	LIVE NATION
2	\$5,703,001 \$395/\$280/\$200/\$130/\$80	ANDREA BOCELLI MADISON SQUARE GARDEN, NEW YORK DEC. 12-13	29,941 TWO SHOWS TWO SELLOUTS	GELB PRODUCTIONS
3	\$4,730,440 (\$6,535,976 AUSTRALIAN) \$92.56	RNB FRIDAYS LIVE MARVEL STADIUM, MELBOURNE, AUSTRALIA NOV. 10	51,104 53,036	FRONTIER TOURING
4	\$4,191,310 (\$5,748,556 AUSTRALIAN) \$99.76	RNB FRIDAYS LIVE SPOTLESS STADIUM, SYDNEY NOV. 17	42,013 42,013	FRONTIER TOURING
5	\$3,941,321 \$89.50/\$79.50/\$69.50/\$59.50	BOB WEIR BEACON THEATRE, NEW YORK NOV. 18-19	5,536 TWO SHOWS TWO SELLOUTS	LIVE NATION
6	\$3,583,000 (\$4,927,328 AUSTRALIAN) \$107.96	RNB FRIDAYS LIVE BRISBANE SHOWGROUNDS, BRISBANE, AUSTRALIA NOV. 16	33,189 33,232	FRONTIER TOURING
7	\$3,092,383 (\$4,563,323 RAND) \$96.29/\$32.10	GUNS N' ROSES, WONDERBOOM FNB STADIUM, JOHANNESBURG, SOUTH AFRICA NOV. 29	52,042 59,603	BIG CONCERTS INTERNATIONAL
8	\$2,922,696 \$109/\$79	DAVE MATTHEWS BAND MADISON SQUARE GARDEN, NEW YORK NOV. 29-30	31,084 TWO SHOWS TWO SELLOUTS	LIVE NATION
9	\$2,922,112 \$139/\$29	ERIC CHURCH CHI HEALTH CENTER OMAHA NEB JAN. 18-19	29,511 TWO SHOWS TWO SELLOUTS	MESS'NA TOURING GROUP/AEG PRESENTS
10	\$2,870,053 \$139/\$30.50	ERIC CHURCH TD GARDEN, BOSTON, MASS. FEB. 1-2	28,606 TWO SHOWS TWO SELLOUTS	MESS'NA TOURING GROUP/AEG PRESENTS
11	\$2,823,519 \$103.95/\$83.95/\$73.95/\$53.95	TRAVIS SCOTT, SHECK WES, TRIPPIE REDD, GUNNA MADISON SQUARE GARDEN, NEW YORK NOV. 27-28	32,602 TWO SHOWS TWO SELLOUTS	LIVE NATION
12	\$2,632,660 \$139/\$29	ERIC CHURCH ENTERPRISE CENTER, ST. LOUIS, MO. JAN. 25-26	29,200 TWO SHOWS TWO SELLOUTS	MESS'NA TOURING GROUP/AEG PRESENTS
13	\$2,549,192 \$98/\$78/\$58/\$38	MUMFORD & SONS, MAGGIE ROGERS MADISON SQUARE GARDEN, NEW YORK DEC. 10-11	36,936 TWO SHOWS TWO SELLOUTS	MADISON HOUSE PRESENTS
14	\$2,204,360 (\$3,028,677 AUSTRALIAN) \$95.72	RNB FRIDAYS LIVE NIB STADIUM, PERTH, AUSTRALIA NOV. 9	23,029 25,000	FRONTIER TOURING
15	\$2,181,154 \$169.50/\$99.50/\$59.50	BOB DYLAN BEACON THEATRE, NEW YORK NOV. 23-DEC. 1	19,402 SEVEN SHOWS SEVEN SELLOUTS	LIVE NATION
16	\$1,429,980 (\$1,981,818 AUSTRALIAN) \$100.02	RNB FRIDAYS LIVE ROYAL ADELAIDE SHOWGROUNDS, ADELAIDE, AUSTRALIA NOV. 11	14,297 17,785	FRONTIER TOURING
17	\$1,361,249 \$224.50/\$49.50	ELTON JOHN PECHANGA ARENA SAN DIEGO, SAN DIEGO, CALIF. JAN. 29	11,517 11,555	AEG
18	\$1,249,422 \$219/\$159/\$119/\$79/\$49	MEGA 97.9 MEGABASH FT. DON OMAR, FARRUKO, J ALVAREZ, BECKY G MADISON SQUARE GARDEN, NEW YORK DEC. 5	14,099 SELLOUT	LATIN EVENTS
19	\$1,180,113 \$244/\$143.50/\$93.50/\$49/\$33.50	JOSH GROBAN, IDINA MENZEL MADISON SQUARE GARDEN, NEW YORK NOV. 18	12,155 SELLOUT	LIVE NATION
20	\$1,053,720 (\$1,400,500 CANADIAN) \$98.56	BRYAN ADAMS BELL CENTRE, MONTREAL, QUEBEC JAN. 26	14,178 SELLOUT	EVENKO, LIVE NATION
21	\$928,457 \$155/\$105.50/\$80.50/\$65.50/\$50.50	PENTATONIX BEACON THEATRE, NEW YORK DEC. 18-22	10,846 FOUR SHOWS FOUR SELLOUTS	THE BOWERY PRESENTS
22	\$863,443 \$69/\$49/\$29	BILL BURR, JOE BARTNICK, PAUL VIRZI MADISON SQUARE GARDEN, NEW YORK NOV. 7	17,532 SELLOUT	NEW YORK GOWDY FESTIVAL, GOWDY'S ON BROADWAY
23	\$659,413 \$5,000/\$1,000/\$500/\$250/\$100	STAND UP FOR HEROE HULU THEATER AT MADISON SQUARE GARDEN, NEW YORK NOV. 5	5,478 SELLOUT	BOB WOODRUFF FOUNDATION
24	\$631,480 \$505/\$195/\$117/\$87/\$67	80'S WEEKEND MICROSOFT THEATER, LOS ANGELES JAN. 27	6,860 SELLOUT	FKQA PRESENTS
25	\$585,288 \$87.50/\$36	TRANS-SIBERIAN ORCHESTRA RICHMOND COLISEUM, RICHMOND, VA. DEC. 19	8,992 9,730	LIVE NATION
26	\$561,677 \$189/\$123/\$83/\$63	JOHN LEGEND HULU THEATER AT MADISON SQUARE GARDEN, NEW YORK DEC. 3	5,069 SELLOUT	LIVE NATION
27	\$512,192 (\$718,168 AUSTRALIAN) \$130.69/\$50.78	KEITH URBAN, JULIA MICHAELS NEWCASTLE ENTERTAINMENT CENTRE, NEWCASTLE, AUSTRALIA JAN. 23	5,370	TEG LIVE
28	\$441,197 \$149/\$133/\$103/\$83/\$63	NE-YO HULU THEATER AT MADISON SQUARE GARDEN, NEW YORK DEC. 1	4,502 5,346	SJ PRESENTS
29	\$412,436 \$76/\$66/\$56	BOB WEIR BOCH CENTER, WANG THEATRE, BOSTON, MASS. NOV. 15-16	5,901 7,106 TWO SHOWS ONE SELLOUT	LIVE NATION, MSG LIVE
30	\$377,544 \$301/\$126/\$90.50/\$60.50	HOLIDAY CHEER FOR FUV FT. JOHN PRINE, THE LONE BELLOW BEACON THEATRE, NEW YORK DEC. 3	2,713 SELLOUT	FORDHAM UNIVERSITY
31	\$376,898 \$165/\$109.50/\$69.50/\$49.50	THE DOOBIE BROTHERS BEACON THEATRE, NEW YORK NOV. 15-16	4,960 5,389 TWO SHOWS ONE SELLOUT	LIVE NATION
32	\$344,046 \$130/\$109/\$80/\$60	BAPE HEADS SHOW FT KID CUDI, WIZ KHALIFA, BIG SEAN, PUSHA T HULU THEATER AT MADISON SQUARE GARDEN, NEW YORK DEC. 6	5,278 SELLOUT	USAPE LLC
33	\$313,759 \$150/\$115/\$99/\$65/\$50	CYNDI LAUPER & FRIENDS BEACON THEATRE, NEW YORK DEC. 8	2,642 SELLOUT	LIVE NATION
34	\$301,042 \$94.50/\$74.50/\$54.50/\$49.50/\$39.50	THE REVIVALISTS, AMERICAN AUTHORS BEACON THEATRE, NEW YORK JAN. 16-17	5,419 TWO SHOWS TWO SELLOUTS	THE BOWERY PRESENTS
35	\$300,280 \$145.50/\$125.50/\$65.50/\$45.50	STARS AND STRINGS, DIERKS BENTLEY CHICAGO THEATRE, CHICAGO NOV. 7	3,541 SELLOUT	ENTERCOM



Church Doubles Down

Eric Church (above) debuted his Double Down Tour on Jan. 18, and its first three engagements appear on the Boxscore chart at Nos. 9, 10 and 12. They combine for \$8.4 million in gross revenue and 87,317 tickets sold, according to figures reported to Billboard Boxscore.

Church opened the trek at CHI Health Center in Omaha, Neb. (Jan. 18-19), before playing Enterprise Center in St. Louis (Jan. 25-26) and TD Garden in Boston (Feb. 1-2). He'll continue playing Friday and Saturday shows at arenas throughout North America into the summer, with each night featuring a unique three-hour set.

The tour is ambitious in terms of artistry and pure stamina, but the early results indicate Church can pull it off. The three weekends sold out and respectively grossed \$2.9 million, \$2.6 million and \$2.8 million, setting a career-high pace for Church and becoming the top three grossing engagements of his career so far.

Church has 31 arena dates through June 28-29 (at The Gorge Amphitheatre in George, Wash.), and while that is fewer than the 61 (sold-out) dates on his 2017 Holdin' My Own Tour, he may top himself. His previous trek was his biggest ever, grossing \$52.8 million and averaging \$866,000 per show. With the pace set by Double Down's opening engagements, Church is on track to challenge his 2017 high, despite playing almost half the number of shows.

—Eric Frankenberg

OLD

42 Years Ago A STAR IS BORN HIT NO. 1 ON THE BILLBOARD 200

Kris Kristofferson and Barbra Streisand's movie sparked a chart-topping album and song — and an Academy Award win

LONG BEFORE BRADLEY COOPER AND Lady Gaga brought their remake of *A Star Is Born* to the silver screen — and the *Billboard* charts — Kris Kristofferson and Barbra Streisand did the same, telling the story of a burgeoning singer who falls in love with a seasoned rock star.

The soundtrack to Streisand and Kristofferson's reworking of the original 1937 movie and its 1954 remake, starring Judy Garland and James

Mason, was released in November 1976. The set reached No. 1 on the Feb. 12, 1977-dated *Billboard* 200, where it ruled for six weeks. But it was standout single "Evergreen," which topped the *Billboard* Hot 100 for three weeks, that marked a turning point in Streisand's career.

Co-written with Paul Williams, it was only her second composing credit. "I was very impressed [at the time] with people like Joni Mitchell, who

could write and sing their own songs, so I started to take guitar lessons," Streisand told *The Hollywood Reporter* in 2018. "I played ["Evergreen"] over and over, driving my family crazy." The tune went on to win best original song at the Academy Awards and the Golden Globe Awards, while she and Kristofferson won Golden Globes for best actor and actress in a motion picture musical or comedy, respectively.

They're both going strong; Kristofferson released *The Cedar Creek Sessions* in 2016, and Streisand's *Walls* hit No. 12 on the *Billboard* 200 last November. Cooper and Gaga's *Star*, meanwhile, is up for multiple accolades at the 91st annual Oscars on Feb. 24, including best picture and original song, for their top five Hot 100 hit, "Shallow."

—KEVIN RUTHERFORD

REWINDING
THE
CHARTS

From left: *A Star Is Born* producer Jon Peters, Streisand and Kristofferson at New York's Tavern on the Green in 1976.



THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
★ 2	10	2	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia 85 34403	▲					
2	1	8	EAGLES Hotel California A&M 7E 1084	▲		8.98	8.98	8.98	
3	3	18	STEVIE WONDER Songs In The Key Of Life Tamla T13 340C2 (Motown)			6.98	7.97	7.97	
4	4	8	WINGS OVER AMERICA Capitol SWCO 11593	▲		13.98	15.98	17.98	
5	6	5	QUEEN A Day At The Races Elektra 4E 101	●		13.98	14.98	14.98	
10	10	1		●		7.98	7.97	7.97	

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LET'S HEAR IT



61  RECORDING ACADEMY
GRAMMY AWARDS | SUNDAY FEB 10
 CBS