

billboard

## Ariana Grande Claims Nos. 1, 2 & 3 on Billboard Hot 100, Is First Act to Achieve the Feat Since The Beatles in 1964



'7 Rings' reigns for a fourth week, 'Break Up With Your Girlfriend, I'm Bored' debuts at No. 2 and 'Thank U, Next' rebounds to No. 3.

**"7 Rings" No. 1 again:** Grande's "7 Rings" spends a fourth week atop the Hot 100, encompassing its entire run on the chart. "Rings" leads the [Streaming Songs](#) chart for a fourth frame, with 63.5 million U.S. streams, up 10 percent, in the week ending Feb. 14, according to Nielsen Music. On [Radio Songs](#), "Rings" rises 10-9, up 23 percent to 61.7 million audience impressions in the week ending Feb. 17, good for the Hot 100's top Airplay Gainer award for a third week.

**"Break Up" bows at No. 2:** New *Thank U, Next* single "Break Up With Your Girlfriend, I'm Bored" blasts onto the Hot 100 at No. 2 (marking Grande's 13th top 10). It launches at No. 2 on both [Streaming Songs](#) (59.2 million) and [Digital Song Sales](#) (36,000 sold), while drawing 13.4 million airplay impressions.

**"Next" up, at No. 3:** Meanwhile, the *Thank U, Next* title track and lead single rebounds 7-3 on the Hot 100, after spending seven weeks at No. 1, beginning with its Nov. 17 debut at the summit. It's powered most heavily by its 36.8 million U.S. streams, up 52 percent, as it surges 14-5 on [Streaming Songs](#) and claims the Hot 100's top Streaming Gainer nod.



Clockwise  
from left:  
Jennie, Jisoo,  
Lisa and Rosé

**FROM SILICON  
VALLEY TO SEOUL**  
How an Expat  
Cracked the Korean  
Songwriting Code

**ATTENTION  
RECORD STORE  
SHOPPERS**  
Here Comes  
the K-Pop  
Section

# **Blackpink**

**MEETS THE RED,  
WHITE  
AND BLUE**

**AFTER YEARS  
TRAINING FOR U.S.  
DOMINATION,  
K-POP'S NEW QUEENS  
FINALLY TOUCH  
DOWN**



GAGA,

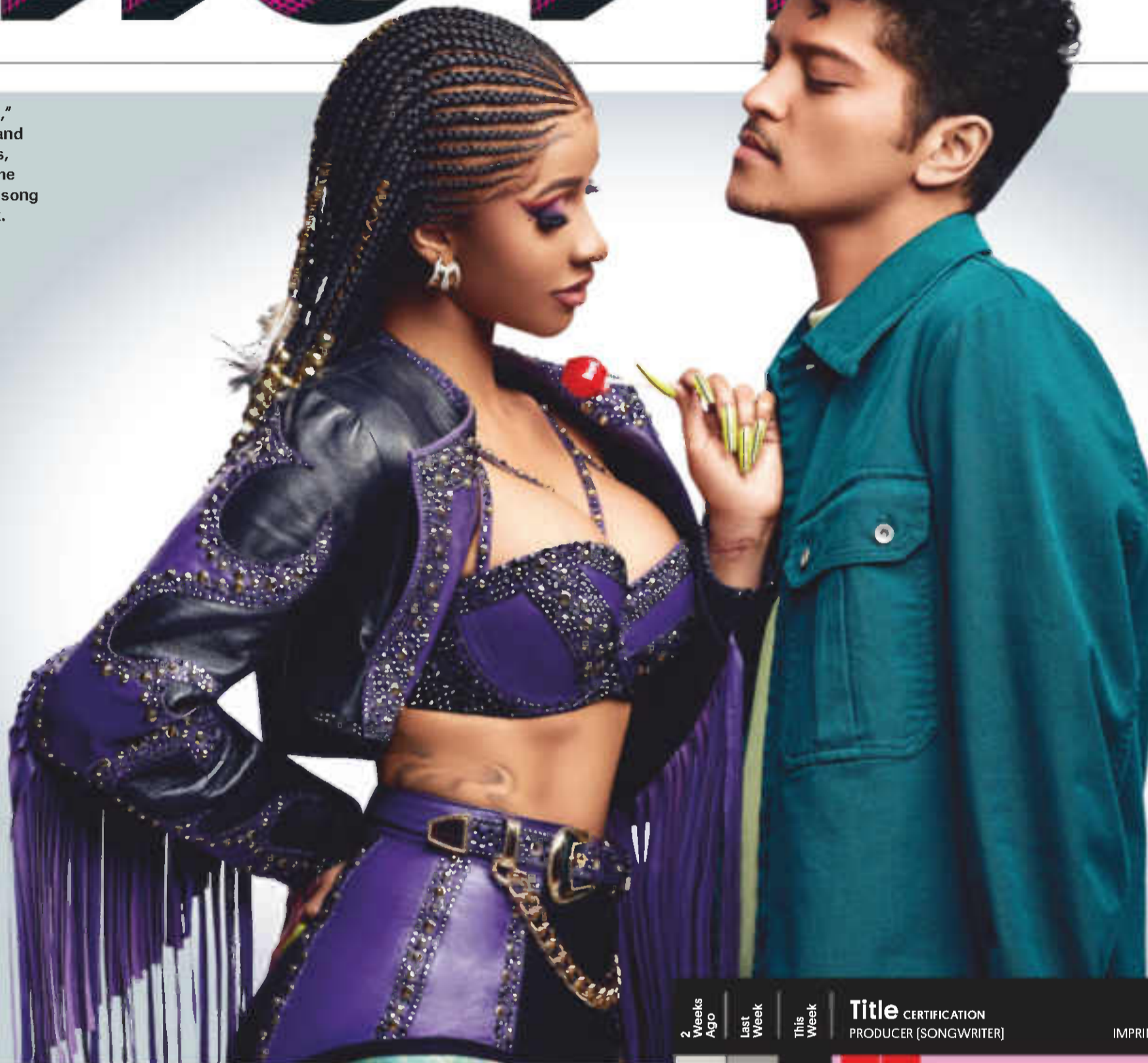
THANK YOU FOR LETTING US ACCOMPANY  
YOU ON SUCH AN EXTRAORDINARY JOURNEY.  
WE ARE SO INCREDIBLY PROUD TO BE PART OF YOUR LIFE.  
CONGRATULATIONS!

WITH LOVE,  
YOUR FAMILY AT INTERSCOPE



# billboard HOT 100

"Please Me," by Cardi B and Bruno Mars, arrives as the top-selling song of the week.



## Cardi B And Bruno Mars Team Up For Another Top 10

AFTER "FINESSE" reached No. 3 on the Billboard Hot 100 in January 2018, **Cardi B** and **Bruno Mars** add their second shared hit, blasting in at No. 5 with "Please Me."

The song — a stand-alone single ("Finesse" was remixed with Cardi B after it was first released as a Mars solo track on his 2016 album, *24K Magic*) — launches at No. 1 on the Digital Song Sales chart with 51,000 downloads sold, according to Nielsen Music. Mars adds his ninth No. 1 on the survey, while Cardi B collects her third.

Ahead of the March 1 premiere of its official video, the track bows at No. 10 on the Streaming Songs

list with 27.9 million U.S. streams and climbs 33-22 on Radio Songs (39 million in audience).

As Mars earns his 16th Hot 100 top 10 and Cardi B posts her seventh, the pair joins other soloists who have teamed for multiple top 10s. **Rihanna**, for instance, has shared three with **Drake** and two each with **Eminem**, **Calvin Harris**, **Jay-Z** and **Kanye West**. Drake, meanwhile, boasts five top 10s with **Lil Wayne**. **Ariana Grande** has combined with **Nicki Minaj** for two, while going back further, **Michael Jackson** and **Paul McCartney** tallied two together, both of which peaked in 1983: "The Girl Is Mine" (No. 2) and "Say Say Say" (No. 1 for six weeks, into 1984). —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	<b>#1</b> <b>AG</b> <b>7 Rings</b>	T.B.HITS,C.ANDERSON,M.FOSTER (V.M.MCCANTS,M.PARKS,A.GRANDE,N.VITIA,R.RODGERS,C.HAMMERSTEIN,I.L.KRYSIU,K.C.BROWN,M.FOSTER,C.ANDERSON)	<b>Ariana Grande</b>	REPUBLIC	1	5
3	4	2	<b>Without Me</b> ▲	L.BELL (L.BELL,A.R.ALLEN,A.FRANGIPANE,DELACEY,J.TIMBERLAKE,T.V.MOSLEY,S.S.STORCH)	<b>Halsey</b>	CAPITOL	1	20
4	5	3	<b>Sunflower (Spider-Man: Into The Spider-Verse)</b> ●	L.BELL,C.LANG (A.R.POST,L.BELL,W.T.WALSH,K.M.I.SHAMAN BROWN,C.LANG)	<b>Post Malone &amp; Swae Lee</b>	REPUBLIC	1	18
7	3	4	<b>Thank U, Next</b> ▲	T.B.HITS,M.FOSTER,C.ANDERSON (A.GRANDE,T.M.PARKS,V.M.MCCANTS,T.BROWN,M.D.FOSTER,C.M.ANDERSON,N.VITIA,K.KRYSIU)	<b>Ariana Grande</b>	REPUBLIC	1	16
		<b>HOT SHOT DEBUT</b> 5	<b>Please Me</b>	BRUNO MARS,THE STEROTYPES (BRUNO MARS,CARDI B,I.Y.I.P.R.ROMULUS,J.REEVES,R.C.MCCULLOUGH,I.I.E.FAUNTROY I)	<b>Cardi B &amp; Bruno Mars</b>	ATLANTIC	5	1
2	6	6	<b>Happier</b> ▲	MARSH-MELLO (S.MCCUTCHEON,D.SMITH,MARSH-MELLO)	<b>Marshmello &amp; Bastille</b>	JOYTIME COLLECTIVE/ASTRAVEWORKS/CAPITOL	2	27
5	7	7	<b>Sicko Mode</b> ▲	HIFONCZ,TAY.YOUTH,CLUBREAZZ,C.HAHAYAD (JOSHARV,BURJ,GGOMRINGER,B.HEGGINS,SACHAHAYED,TRAVIS SCOTT,AGRAHAM,K.M.I.SHAMAN BROWN,J.E.HAWKINS,C.A.HOLLIS,J.R.OYL,DRIMACC,YOUNGJ,GGOMRINGER)	<b>Travis Scott</b>	CACTUS JACK/GRANDHUSTLE/EPIC	1	29
-	2	8	<b>Break Up With Your Girlfriend, I'm Bored</b>	MAX.MARTIN,I.LYA (A.GRANDE,MAX.MARTIN,I.SALMANZADEH,S.KOTECHAK,BURRUS,S.KBRIGGS)	<b>Ariana Grande</b>	REPUBLIC	2	2
6	8	9	<b>High Hopes</b> ▲	J.SINCLAIR,J.JEBBERG (B.BURIE,J.SINCLAIR,J.OWEN,YOUNG,LP,PRITCHARD,S.HOLLANDER,W.LOBBAN,BEAN,J.JEBBERG,T.M.PARKS,J.JEBBERG)	<b>Panic! At The Disco</b>	DCD2/FUELED BY RAMEN/EMG	4	29
9	9	10	<b>Wow.</b>	L.BELL,FRANK DUKES (A.R.POST,L.BELL,A.FEENY,W.T.WALSH)	<b>Post Malone</b>	REPUBLIC	8	9

# Billboard Hot 100

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**MUSTARD & MIGOS**  
Pure Water



The 28-year-old Los Angeles producer's latest hit has reached No. 20 on the Hot Rap Songs chart.

**You last worked with Migos' Quavo on 2017's "Want Her." How did you link up with the full crew for "Pure Water"?**

**MUSTARD** I was going through beats for my [upcoming] album, and I always wanted to re-create "Want Her," so I called Quavo. He's like, "Whatever beat you want, I'll get on it." I was in the mind-set of making a summer song. He did his verse in one take. I was like, "We've got to get the whole team," and he helped get everybody on it.

**Aside from your album, what's next?**

I have some crazy singles coming out. I'm working with **YG**. I'm looking [to sign] a

male artist [to my label 10 Summers] who doesn't sound like anybody. Nine times out of 10, when labels sign people, they're just looking at hype. I want to believe in it 100 percent, the way I believe in myself.

**Ella Mai was your first signee. How did it feel when "Boo'd Up" won a Grammy?**

We found out we won in the car going to the red carpet. I started crying. This is a long time coming for me. I've never even been nominated. To [win] with my own artist, for a song that we created together, it's pretty crazy — a dream come true.

—TATIANA CIRISANO



12  
**BENNY BLANCO, HALSEY & KHALID**  
Eastside

The song completes a record 31-week ascent to No. 1 on the Mainstream Top 40 airplay chart. While **Blanco** (center) earns his first leader as an artist, he adds his 16th as both a writer and producer.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
8	11	11	<b>Middle Child</b>	T-MINUS, J.L. COLE (J. COLE)	<b>J. Cole</b> DREAMVILLE/ROC NATION/INTERSCOPE	4	5
11	10	12	<b>Eastside</b> ▲	ANDREW WATT, BENNY BLANCO, CASHMERE CAT (N. PEREZ, K. ROBINSON, A. FRANGIPANE, E. C. SHEERAN & L. LEVIN)	<b>benny blanco, Halsey &amp; Khalid</b> FRIENDS KEEP SECRETS/INTERSCOPE	9	32
20	20	13	<b>Thotiana</b>	SCUM BEATS (J. PORTER, E. JOHNSON, C. JONES)	<b>Blueface</b> BLUEFACE/FIFTH AMBIMENT/EONE	13	6
73	59	14	<b>SG Murder On My Mind</b> ●	NOT LISTED (NOT LISTED)	<b>YNW Melly</b> YNW MELLY/300	14	5
15	13	15	<b>Going Bad</b>	WHEEZY, W.W.B.E.S.S. (R. W. WILLIAMS, A. GRAHAM, M. W. GLASS, W.W.B.E.S.S.)	<b>Meek Mill</b> Feat. Drake MAYBACH/ATLANTIC	6	12
16	19	16	<b>Money</b> ▲	J. WHITE DID IT (CARDI B, J. WHITE)	<b>Cardi B</b> THE KSR GROUP/ATLANTIC	13	18
12	15	17	<b>A Lot</b>	DI DAH (S. B. JOSEPH, J. COLE, D. NATCHE, A. WHITE, S. YOUNG)	<b>21 Savage</b> SLAUGHTER GANG/EPIC	12	9
13	16	18	<b>Drip Too Hard</b> ▲	TURBO (D. JONES, S.G. KITCHEN, S.C. DURHAM)	<b>Lil Baby &amp; Gunna</b> YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	4	23
10	12	19	<b>Girls Like You</b> ▲	JEVIGAN, CIRKUT (A. N. LEVINE, J. G. EVIGAN, H. R. WALTER, B. T. HAZZARD, G. M. STONE, C. CARDI B)	<b>Maroon 5</b> Feat. Cardi B 222/INTERSCOPE	1	39
18	23	20	<b>Better</b>	STARGATE, DIGI CHARLIE HANDSOME (K. ROBINSON, M. S. ERIKSEN, T. HERMANSBUNJ, CHAMMAMAS, CHARLIE HANDSOME)	<b>Khalid</b> RIGHT HAND/RCA	18	23

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
24	18	21	<b>Shallow</b> ▲	LADY GAGA, RICE (S. GERRMANO, T. A. M. DRONSON, A. ROSSO, M. ANDO, A. WYATT)	<b>Lady Gaga &amp; Bradley Cooper</b> INTERSCOPE	5	21
17	24	22	<b>ZEZE</b> ▲	D. A. DOMAN (B. K. KAPRI, D. DOMAN, M. PRINCE, I. THOMAS, C. GANDY-ROGERS, K. CEPHUS, TRAVIS SCOTT)	<b>Kodak Black</b> Feat. Travis Scott & Offset DOLLAZ N DEALZ/ATLANTIC	2	19
36	36	23	<b>Beautiful Crazy</b> ▲	S. MOFFATT (L. COMBS, W. B. DURRETT, R. WILLIFORD)	<b>Luke Combs</b> RIVER HOUSE/COLUMBIA NASHVILLE	23	15
19	28	24	<b>MIA</b>	D. I. J. P. H. M. R. O. N. G. I. Z. I. M. A. R. I. V. E. N. I. S. H. J. I. M. A. N. E. I. G. S. I. M. P. E. R. I. A. R. G. A. S. E. D. I. V. I. Z. X. A. S. S. I. M. P. E. R. V. A. G. A. S. E. F. E. P. A. N. U. S. H. E. B. L. A. N. G. R. I. G. O. N. V. E. Z. E. L. A. M. A. T. I. N. E. Z. O. C. A. S. I. G. O. A. G. R. A. H. H. A. M.	<b>Bad Bunny</b> Feat. Drake Rimas/OVO/SO/INDY/NAPSTER/BOS.	5	19
26	30	25	<b>Dancing With A Stranger</b>	STAR GATE, J. M. M. Y. N. A. P. E. S. (J. L. N. A. P. I. E. R. M. S. E. R. K. S. E. N. T. E. H. E. R. M. A. N. S. B. N. S. M. I. T. H. N. K. H. A. M. I. L. I. O. N.)	<b>Sam Smith &amp; Normani</b> CAPITOL	25	6
23	34	26	<b>Youngblood</b> ▲	ANDREW WATT, L. BELL (A. WOTMAN, A. TAMPOSI, A. J. R. WIN. C. HOOD, L. HEMMING, S. L. BELL)	<b>5 Seconds Of Summer</b> ONEMODE/CAPITOL	7	38
		27	<b>Robbery</b>	N. * R. A. (J. A. HIGGINS, N. M. R. A.)	<b>Juice WRLD</b> GRADE A/INTERSCOPE	27	1
21	29	28	<b>Better Now</b> ▲	FRANK DUKES, L. BELL (A. R. POSTWIT, WALSH, A. FEENY, L. BELL)	<b>Post Malone</b> REPUBLIC	3	43
30	37	29	<b>Sweet But Psycho</b>	CIRKUT (M. LOVE, A. A. HAUKE, L. AND. H. R. WALTER, A. A. KOCI, W. LOBBAN-BEAN)	<b>Ava Max</b> ATLANTIC	29	10
43	46	30	<b>Be Alright</b> ●	H. ATKINSON, E. HOLLOWAY (D. LEWIS, J. HUME)	<b>Dean Lewis</b> ISLAND/REPUBLIC	30	17
31	31	31	<b>Tequila</b> ▲	D. SMYERS, S. HENDRICKS (D. SMYERS, J. REYNOLDS, N. GALYON)	<b>Dan + Shay</b> WARNER BROS. NASHVILLE/WAR/WARNER BROS.	21	42
14	32	32	<b>Bury A Friend</b>	F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)	<b>Billie Eilish</b> DARKROOM/INTERSCOPE	14	4
39	45	33	<b>I Like It</b> ▲	C. J. ALMAN, I. A. H. E. O. I. T. A. M. O. V. I. N. G. N. I. Z. E. C. A. R. D. B. A. M. A. T. R. E. Z. C. A. R. D. I. C. C. R. O. S. I. O. B. A. V. I. L. L. I. T. E. M. E. A. S. S. I. F. E. R. V. I. Z. E. W. A. R. S. D. E. N. A. C. H. I. C. U. C. I. A. L. I. A. W. E. N. E. V. E. N. I. L. A. S. S. O. I. A. S. E. M. P. E. R. V. A. G. A. S. E. M. P. E. R. V. A. G.	<b>Cardi B, Bad Bunny &amp; J Balvin</b> THE KSR GROUP/ATLANTIC	1	46
37	40	34	<b>You Say</b>	J. N. G. R. A. M. P. M. A. B. U. R. Y. (L. D. A. I. G. L. I. N. G. R. A. M. P. M. A. B. U. R. Y.)	<b>Lauren Daigle</b> CENTRICITY/IZONE/WARNER BROS.	34	32
25	33	35	<b>Leave Me Alone</b> ▲	YOUNG FOREVER, CAST BEATS (C. ST. VICTOR)	<b>Flipp Dinero</b> CINEMATIC/WWE THE BEST/EPIC	20	23
22	35	36	<b>Wake Up In The Sky</b> ▲	B. R. U. N. O. M. A. R. S. B. O. B. M. A. F. I. A. (R. D. DAVIS, B. R. U. N. O. M. A. R. S., D. I. J. A. V. E. R. Y., L. L. A. C. R. O. I. X, C. Y. O. U. N. G. B. L. O. O. D, B. K. K. A. P. R. I.)	<b>Gucci Mane X Bruno Mars X Kodak Black</b> GUWOP/ATLANTIC	11	23
33	42	37	<b>Close To Me</b> ●	I. L. Y. A. D. I. P. I. O. (J. J. G. O. U. L. D. I. N. G. S. K. O. T. E. C. H. A. P. S. V. E. N. I. S. S. O. N., I. S. A. I. M. A. N. Z. A. D. E. H. K. M. I. S. H. A. M. A. N. B. R. O. W. N., F. W. P. E. N. T. Z.)	<b>Elle Goulding X Diplo</b> Feat. Swae Lee POLYDOR/INTERSCOPE	28	14
40	49	38	<b>Baby Shark</b>	Y. J. E. O. N. G. (K. O. H.)	<b>Pinkfong</b> SMART STUDY	32	8
32	47	39	<b>Look Back At It</b>	J. A. S. W. E. T. B. O. H. D. I. A. (A. B. O. O. G. I. E. W. I. T. D. A. H. O. O. D. I. E. J. A. S. W. E. T. L. I. S. A. M. U. L. I. S. C. W. A. R. D. C. O. T. S. O. N. U. J. A. C. K. S. O. N. E. R. K. I. N. S. I. L. L. A. D. A. N. E. I. S. E. J. E. R. K. I. N. S. N. L. S. P. A. N. I. E.)	<b>A Boogie Wit da Hoodie</b> HIGHBRIDGE THE LABEL/ATLANTIC	32	11
27	41	40	<b>Mo Bamba</b> ▲	TAKE A DAY TRIP, P. I. E. Y. R. O. I. D. (K. R. S. FALL, D. C. M. B. I. R. A. L, D. M. A. B. A. P. T. I. S. T. E.)	<b>Sheek Wes</b> CACTUS JACK/G.O.O.D./INTERSCOPE	6	26
34	43	41	<b>Lucid Dreams</b> ▲	N. M. R. A. (J. A. HIGGINS, N. M. R. A., STING, D. M. ILLER)	<b>Juice WRLD</b> GRADE A/INTERSCOPE	2	41
45	50	42	<b>Envy Me</b>	I. T. K. (C. WOODS, J. T. K. N. I. G. H. T.)	<b>Calboy</b> PAPER GANG/POLO GROUNDS	41	10
46	51	43	<b>Swervin</b>	L. O. N. D. O. N. O. N. D. A. T. R. A. C. K. (A. B. O. O. G. I. E. W. I. T. D. A. H. O. O. D. I. E, L. T. H. O. M. I. S., R. B. A. I. L. E. Y., A. R. I. C. H. A. R. D. S. O. N., A. R. O. B. I. N. S. O. N., L. S. H. I. N. I. N. G.)	<b>A Boogie Wit da Hoodie</b> Feat. 6ix9ine HIGHBRIDGE THE LABEL/ATLANTIC	38	9
29	39	44	<b>Taki Taki</b> ▲	D. J. S. N. A. K. E. (W. S. E. G. R. I. G. H. C. I. N. E. A. B. R. I. G. N. O. L. I. T. H. O. P. E. C. A. R. D. I. B., V. S. A. A. V. E. D. R. A. S. G. O. M. E. Z. E. Z. I. N. A. R. O. S. A. D. O. L. I. G. R. I. V. E. R. A. V. A. Z. O. U. E. Z.)	<b>DJ Snake</b> Feat. Selena Gomez, Ozuna & Cardi B D. J. S. N. A. K. E. G. F. F. F. B. / I. N. T. E. R. S. C. O. P. E.	11	21
42	52	45	<b>This Is It</b>	F. R. O. G. E. R. S., D. W. E. L. L. S., A. E. S. H. U. I. S. (S. M. C. C. R. E. R. Y., F. R. O. G. E. R. S., A. E. S. H. U. I. S.)	<b>Scotty McCreery</b> TRIPLE TIGERS	42	11
-	17	46	<b>NASA</b>	T. B. H. I. T. S., C. A. N. D. E. R. S. O. N. (T. B. R. O. W. N., C. A. N. D. E. R. S. O. N., V. M. M. C. C. A. N. T. S., T. M. P. A. R. K. S., A. G. R. A. N. D. E.)	<b>Ariana Grande</b> REPUBLIC	17	2
48	53	47	<b>Backin' It Up</b> ●	J. L. O. U. I. S. S. Y. K. S. E. N. S. E. E. P. I. K. H. P. R. O. (J. T. H. O. R. P. E. C. A. R. D. I. B. J. H. U. I. Z. A. R., J. S. C. R. U. G. G. S., S. L. O. W. E. R. Y., B. B. E. L. L. R. G. U. Y., S. J. O. R. D. A. N., T. A. S. H. A. W.)	<b>Pardison Fontaine</b> Feat. Cardi B ATLANTIC	40	19
-	14	48	<b>Needy</b>	T. B. H. I. T. S. (T. B. R. O. W. N., A. G. R. A. N. D. E., V. M. M. C. C. A. N. T. S., T. M. P. A. R. K. S.)	<b>Ariana Grande</b> REPUBLIC	14	2
		49	<b>Red Room</b>	M. E. T. R. O. B. O. O. V. I. N. (K. C. E. P. H. U. S., L. T. W. A. Y. N. E.)	<b>Offset</b> QUALITY CONTROL/MOTOWN/CAPITOL	49	1
		50	<b>Talk</b>	D. I. S. C. L. O. S. U. R. E. (K. R. O. B. I. N. S. O. N., H. L. A. W. R. E. N. C. E., G. L. A. W. R. E. N. C. E.)	<b>Khalid</b> RIGHT HAND/RCA	44	2

Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
	55	51	<b>Girl Like You</b>	M.KNOX (M.TYLER, L.BOYER, L.MIRENDA)	Jason Aldean	MACON/BROKEN BOW	46	13
50	54	52	<b>Twerk</b>	MR. NOVA, RICO LOVE (C.KIRBY, D.TURNER, RICO LOVE, CARDI B)	City Girls Feat. Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	29	7
	22	53	<b>Bloodline</b>	MAX MARTIN/JULIA (A.GRANDE, MAX MARTIN, I.SALMANZADEH, S.KOTECHA)	Ariana Grande	REPUBLIC	22	2
63	64	54	<b>What Makes You Country</b>	I.STEVENS, J.STEVENS (L.BRYAN, D.DAVIDSON, A.GORLEY)	Luke Bryan	CAPITOL NASHVILLE	54	8
	27	55	<b>Bad Idea</b>	MAX MARTIN/JULIA (A.GRANDE, MAX MARTIN, I.SALMANZADEH, S.KOTECHA, P.SVENSSON)	Ariana Grande	REPUBLIC	27	2
64	61	56	<b>Pure Water</b>	D.MUSTARD, P.HARO, D.JANIC FURLANE, O.R.MARSHALL, K.BALL, K.CEPLUS, S.KHAN	Mustard & Migos	QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	56	4
	26	57	<b>Fake Smile</b>	POP.HAPPY PEREZ (A.WANSEL, N.PEREZ, PRISCILLA RENEA, K.LYKKE, L.D. TRANTER, A.GRANDE, L.W.FRIERSON, M.L.FRIERSON)	Ariana Grande	REPUBLIC	26	2
	21	58	<b>Imagine</b>	POP.HAPPY PEREZ (A.WANSEL, N.PEREZ, PRISCILLA RENEA, L.ROBERTS, A.GRANDE)	Ariana Grande	REPUBLIC	21	7
58	62	59	<b>Take It From Me</b>	P.DIGIOVANNI (J.DAVIS, J.DAVIS, J.GANTT)	Jordan Davis	MCA NASHVILLE	58	8
86	93	60	<b>Mixed Personalities</b>	C.CLIP BEATZ (J.M.DEMONS, K.O.WEST)	YNW Melly Feat. Kanye West	YNW/MELLY/300	60	5
49	58	61	<b>Lost In The Fire</b>	M.LEVY, THE WEEKND, DA HEAL, M.LEVY, A.TESFAYE, A.BAISHI, L.GUENNEVILLE, N.DONKOYER	Gesaffelstein & The Weeknd	COLUMBIA	27	6
	25	62	<b>Ghostin</b>	(I.VA, MAX MARTIN (A.GRANDE, MAX MARTIN, I.SALMANZADEH, S.KOTECHA, V.M.MCCANNIS, I.M.PARKS)	Ariana Grande	REPUBLIC	25	2
53	60	63	<b>Nothing Breaks Like A Heart</b>	M.ROBINSON, P.ICAARD, BROTHERS (M.D.ROBINSON, M.CYRUS, J.LUBERT, T.BRENNER, C.M.PICARD, C.R.SZYMANSKI)	Mark Ronson Feat. Miles Cyrus	RCA	43	12
52	57	64	<b>This Feeling</b>	THE CHAINSMOKERS (A.TAGGARITA, PALLEW, SCHWARTZ)	The Chainsmokers Feat. Kelsea Ballerini	DISRUPTOR/COLUMBIA	50	19
54	63	65	<b>Undecided</b>	S.STORCH, J.AVEDON (C.AMBROWN, S.STORCH, V.MANDEN ENDE, F.FBIRAP, P.CLA POCO, A.SITH, J.BAXER, S.PACKSON, S.HAN, EN.M.WALDEN)	Chris Brown	RCA	35	7
69	66	66	<b>Millionaire</b>	D.COBB, C.STAPLETON (K.WELCH)	Chris Stapleton	MERCURY NASHVILLE	66	11
89	92	67	<b>Here Tonight</b>	D.HUFF (B.YOUNG, B.CAVER, L.FBACH, C.KELLEY)	Brett Young	BMLG	67	7
67	71	68	<b>Calling My Spirit</b>	J.LULLEN, JAKE ONE (B.KAPPLI, H.LULLEN, J.DUTTON)	Kodak Black	DOLLA Z N DEALZ/ATLANTIC	46	12
55	69	69	<b>Sixteen</b>	D.HUFF, FRASURETHOMAS RHETT (THOMAS RHETT, S.J.DOUGLAS, J.DELONDONI)	Thomas Rhett	VINORY	42	15
72	70	70	<b>Love Someone</b>	RISS FOR FUTURE ANIMALS FLOOD LABEL (L.G.FORCH, H.HAMMER, S.FORREST, M.RISTON, J.DANIELS, J.ALAN, D.LABEL, M.PILEGAARD)	Lukas Graham	WARNER BROS.	70	8
62	65	71	<b>Armed And Dangerous</b>	DRE MOON (J.A.HIGGINS, A.E.PROCTOR)	Julce WRLD	GRADE A/INTERSCOPE	44	15
76	89	72	<b>Nights Like This</b>	NOT LISTED (NOT LISTED)	Kehlani Feat. Ty Dolla \$ign	TSUNAMI MOB/ATLANTIC	69	6
99	68	73	<b>Close Friends</b>	TURBO (D.JONES, C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	17
	38	74	<b>In My Head</b>	POP.HAPPY PEREZ (A.WANSEL, A.GRANDE, N.PEREZ, B.CCONEY, D.ANDREWS, L.D.NELSON JR.)	Ariana Grande	REPUBLIC	38	2
59	72	75	<b>Put A Date On It</b>	J.JAMES (MUMMS, D.JONES, J.JAMES, R.MORALES)	Yo Gotti Feat. Lil Baby	CMG/EPIC	59	4
57	67	76	<b>Pure Cocaine</b>	MATTAZIK, MUZIK QUAY GLOBAL (D.JONES, C.ROSTER, M.ROBINSON)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	46	11
74	79	77	<b>Down To The Honkytonk</b>	J.MOI (R.CLAWSOHN, L.AIRD, S.MC ANALLY)	Jake Owen	BIGLOUD	74	8
68	74	78	<b>Ella Quiere Beber</b>	CHRIS EDWARDS, MUSIC NICK, SEGARRA, GAZMET, SANTIAGO, C.EONTE, RIVERA, GIVERA VAZQUEZ, N.SEGARRA	Anuel AA & Romeo Santos	RSAL HASTA LA MUJERTE/GLAD EMPIRE	61	16
66	75	79	<b>Lovely</b>	F.B.O'CONNELL (F.B.O'CONNELL, J.R.ROBINSON)	Billie Eilish & Khalid	DARKROOM/INTERSCOPE	64	17
		80	<b>Talk You Out Of It</b>	J.MOI (M.HARDY, H.PHELPS, J.ROGERS, A.VANDERHEYM)	Florida Georgia Line	BMLG	80	1

# 1

**ARIANA GRANDE**  
7 Rings

A week after Grande became the first soloist — and the second act overall, after The Beatles, in 1964 — to simultaneously rank at Nos. 1, 2 and 3 on the Hot 100, all three songs that contributed to her achievement rise at radio. “7 Rings” rules for a fifth week and claims top Airplay Gainer honors for a fourth frame (71.3 million in audience, up 16 percent, according to Nielsen Music); “Thank U, Next” (No. 4) bullets in the top 10 of the Adult Top 40 chart; and “Break Up With Your Girlfriend, I’m Bored” (No. 8) bounds by 59 percent to 21.3 million impressions. —G.T.

Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
95		81	<b>Miss Me More</b>	FG.WHITHEAD, J.MASSEY (K.BALLERINI, D.H.HODGES, B.NICLAUGHLIN)	Kelsea Ballerini	BLACK RIVER	81	3
81	82	82	<b>Body</b>	A.FEDYK, L.DE PACE (C.CLOPES, M.MCCLAIN, A.DE FYDEK, L.DE PACE)	Loud Luxury Feat. Brando	ARMADA	80	8
93	85	83	<b>Burn Out</b>	D.HUFF, S.MC ANALLY, J.OSBORNE (L.CARSON, C.DUDDY, M.WYSTRACH, S.MC ANALLY, J.OSBORNE)	Midland	BIG MACHINE	83	7
		84	<b>Eyes On You</b>	C.DESTEFANO (C.RICE, C.DESTEFANO, A.GORLEY)	Chase Rice	DACK JANELS/BROKEN BOW	84	1
		85	<b>Who Do You Love</b>	THE CHAINSMOKERS, OAKLAND (A.TAGGARITA, PALLEW, SCHWARTZ)	The Chainsmokers Feat. 5 Seconds Of Summer	DISRUPTOR/COLUMBIA	56	2
		86	<b>365</b>	ZEDD, P.H.CUT FATHER (A.ZASLAVSKI, KATY PERRY, C.AJUN, C.SANDERS, D.DAVIDSEN, P.WALLEVIK, M.H.HANSEN)	Zedd & Katy Perry	CAPITOL/INTERSCOPE	86	1
		87	<b>Worth It</b>	K.WITTAN, O.R.KC SUPRIMET, MILLS JOWLE, JAMES C.HEDBERG, K.GOGGINS (R.D.WOODS, R.D.SRODGI, ASSIF, K.C.CANDOR, A.J.MILLS)	YK Osiris	DEF JAM	87	1
61	78	88	<b>When The Party's Over</b>	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	52	18
77	90	89	<b>Yosemite</b>	J.JAMES, TURBO, P.AMY (T.RAVIS, SCOTT, S.GITCHENS, N.GORVAL, JAMES C.DURHAM, J.MOALLES)	Travis Scott	CACTUS JACK/GRAND HUSTLE/EPIC	25	18
82		90	<b>Shot Clock</b>	D.MUSTARD (E.M.HOWELL, D.JANIC FURLANE, M.POWELL, J.A.BRATHWAITE, B.BUSH, A.GRAHAM, I.V.MOSLEY)	Ella Mai	10 SUMMERS/INTERSCOPE	81	4
		91	<b>There Was This Girl</b>	D.HUFF (R.GREEN, ERIK DYLAN)	Riley Green	BMLG	91	1
		92	<b>Con Calma</b>	PLAY-N-SKILLZ, SCOTT SUMMERS (L.AYALA, RODRIGUEZ, I.GRIVERA VAZQUEZ, D.KOBBREN)	Daddy Yankee Feat. Snow	EL CARTEL/UMLE	90	3
100	100	93	<b>On My Way To You</b>	T.WILLMON (BRETT JAMES, T.LANE)	Cody Johnson	COHO/WMMV	91	4
94	94	94	<b>Let Me Down Slowly</b>	N.LAM BROZA (A.BENJAMIN, M.POLLOCK, N.LAM BROZA, A.CARACCILO)	Alec Benjamin Feat. Alessia Cara	ARTIST PARTNERS GROUP/ATLANTIC	79	5
		95	<b>Make Up</b>	T.BHITS, B.M.BAPTISTE (T.BROWN, V.M.MCCANNIS, T.M.PARKS, A.GRANDE, B.M.BAPTISTE)	Ariana Grande	REPUBLIC	48	2
87	84	96	<b>Make It Sweet</b>	S.MC ANALLY (M.RAMSEY, T.ROSEN, W.SELLERS, G.SPUNGE, B.TURS, S.MC ANALLY)	Old Dominion	RCA NASHVILLE	84	8
71	83	97	<b>Good Girl</b>	Z.CROWELL (D.LYNCH, L.FBACH, A.ALBERT)	Dustin Lynch	BROKEN BOW	44	15
79	88	98	<b>Arms Around You</b>	RON.THER, H.MALLER, B.D.GARCIA, J.DONOHUE, BRITTA, T.DEBORG, J.WOODS, J.DANIELS, J.ALAN, D.LABEL, M.PILEGAARD	XXXTENTACION x Lil Pump Feat. Maluma & Sene Lee	EPY MISS FOR EVER/MILLI/MARNE/BBIG	28	17
85	99	99	<b>Startender</b>	T.MUNISH, S.A.BOGGEE, W.DA.HOOD, L.WILLIAMS, C.WARD, C.ROSON, X.CEPLUS, M.ENGUTEN, STEVENSON	A Boogie Wit da Hoodie Feat. Offset & Tyga	HIGH BRIDGE THE LABEL/ATLANTIC	59	9
		100	<b>One That Got Away</b>	S.HENDRICKS (J.FRASURE, T.ROSEN, M.RAMSEY, L.OSBORNE)	Michael Ray	ATLANTIC/WEA	100	1

# 86

**ZEDD & KATY PERRY**  
365

As the collaboration vaults into the top 10 of Hot Dance/Electronic Songs (see page 62), it concurrently enters Pop Digital Song Sales at No. 9 and Mainstream Top 40 at No. 32.

# 87

**YK OSIRIS**  
Worth It

The Jacksonville, Fla.-based rapper-R&B vocalist makes his Hot 100 debut as the track starts with 8.9 million U.S. streams (up 70 percent) and 2,000 downloads sold (up 20 percent).

SALES, AIRPLAY & STREAMING  
 DATA COMPILLED BY  
 nielsen  
 MUSIC

# Contents

## ON THE COVER

Group cover, from left: Jennie, Rosé, Jisoo and Lisa of Blackpink. Member covers, from top: Jennie, Rosé, Jisoo and Lisa. Photographed by Alexandra Gavillet on Feb. 8 at Smashbox Studios in Los Angeles. See how well the members know one another at [billboard.com/videos](http://billboard.com/videos).

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- 44 *The New Style*** The seminal hip-hop label Def Jam turns 35 — and it's developing

a roster of eager young recruits in order to reclaim its place in the upper echelons of the game.

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- 32** Atlanta's LVRN is the latest among black-founded record labels strengthening cultural bonds.

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THIS WEEK  
Volume 131 / No. 5



Clockwise from top left: Rosé, Jisoo, Lisa and Jennie of Blackpink.

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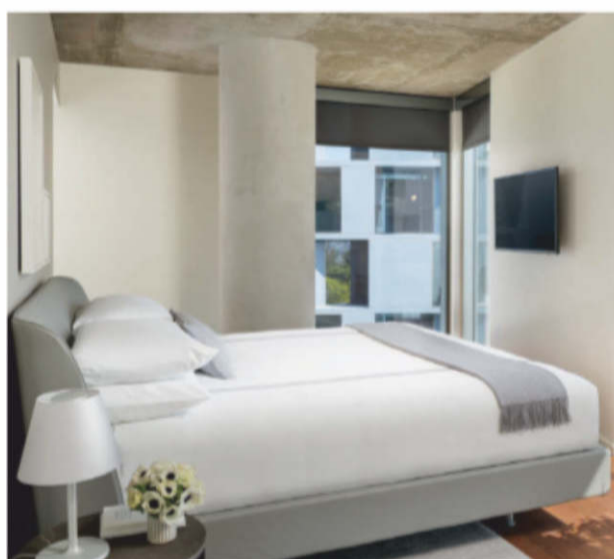
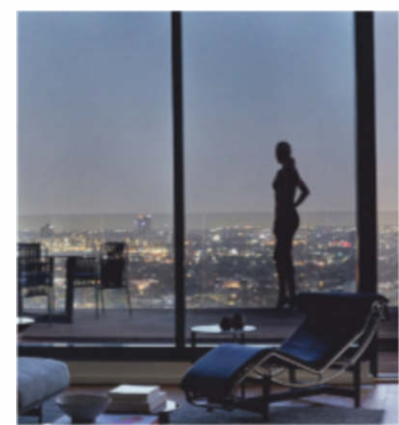
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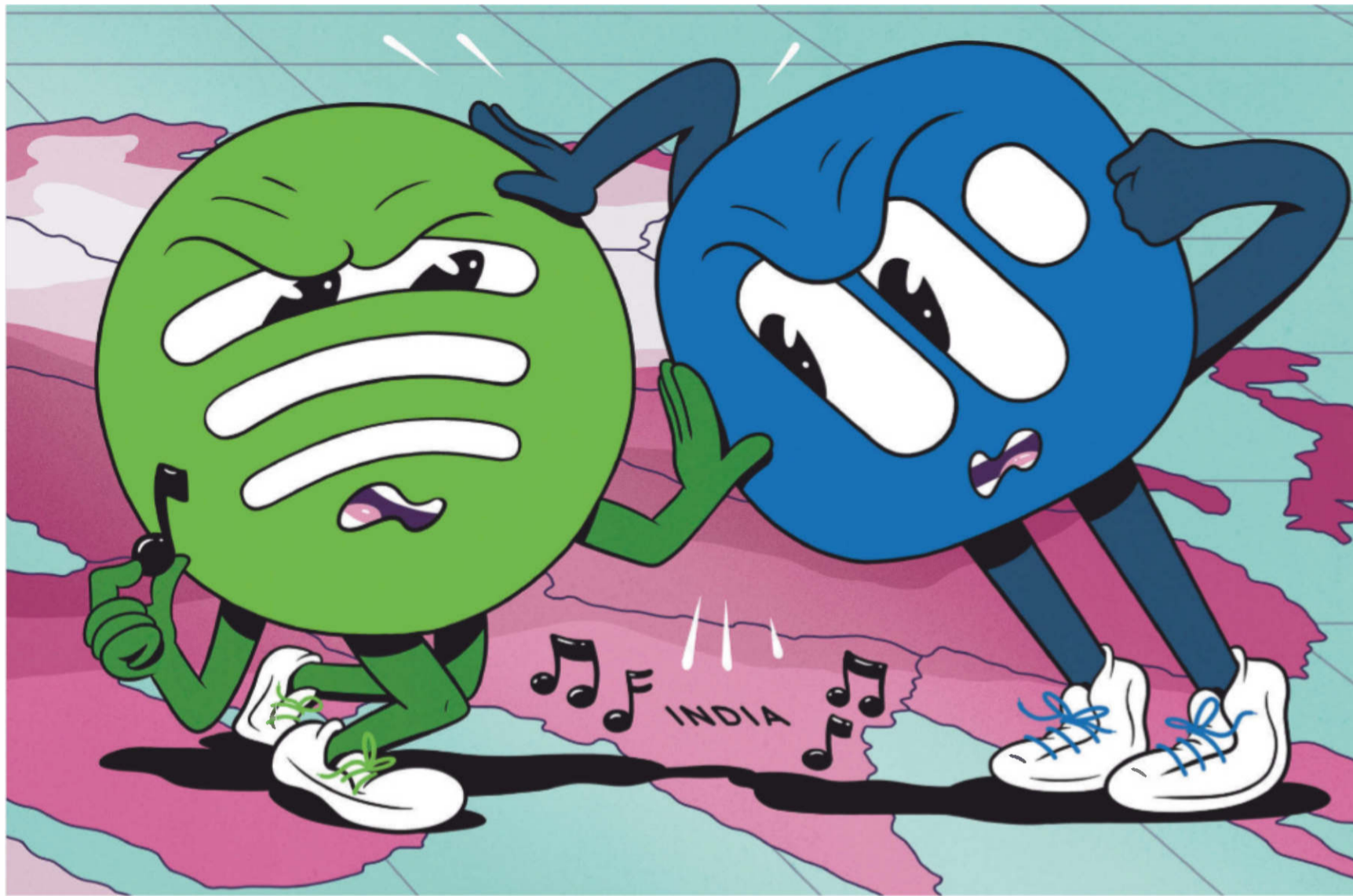
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## Spotify, Warner Face Off In India

The streaming service launched on the subcontinent without major publishing rights, angering publishers amid the latest salvo in a long-running business conflict

BY ED CHRISTMAN

**W**HEN SPOTIFY launched in India on Feb. 26 after years of planning, it did so without hits like **Ed Sheeran**'s "Perfect" and **Cardi B**'s "I Like It" because it wasn't able to reach a licensing deal with the owner of those recordings, Warner Music Group (WMG).

But it is offering Indian users songs that WMG publishes, such as **Maroon 5**'s "Girls Like You" and **Beyoncé**'s "Formation," despite the company's objections — setting a stage for a battle royale that could have significant international implications for Spotify's relationships with the music industry and Wall Street, not to mention the future of copyright law in the world's second-most populous country and beyond.

On Feb. 25, WMG filed a request for an injunction to try to stop the

inclusion of Warner/Chappell songs in Spotify's impending launch. Spotify quickly accused WMG of "abusive behavior [that] would harm many non-Warner artists, labels and publishers, and prevent Spotify from competing in the market." WMG called Spotify's comments "appalling," adding, "We're shocked that they would exploit the valuable rights of songwriters without a license."

**55**  
Number of top 100 U.S. radio songs in which Warner/Chappell claimed a stake in the fourth quarter of 2018.

Still, Spotify has sometimes been the kind of company that begs forgiveness in an industry based on asking permission. After a Mumbai judge deferred WMG's request for injunction for several weeks, Spotify's choice to launch its on-demand service with Warner/Chappell-owned songs without permission highlights the continued tension developing between the major labels and the digital service.

While it's impossible to calculate

the percentage of songs owned or distributed by other labels that Warner/Chappell has a stake in, for the fourth quarter of 2018, it claimed a piece of 55 of the top 100 radio songs in the United States, according to Nielsen Music, good for a market share of 16.81 percent, though that may not necessarily be the case for India. Of those 55 songs, 21 were distributed by Universal Music Group, and 14 were distributed by Sony. The company counts **Katy Perry**, **Kendrick Lamar**, **Madonna**, **Radiohead** and **Rihanna** among its stable of songwriters.

Since Indian copyright law doesn't provide statutory damages for copyright holders, if Spotify is found to be infringing WMG copyrights, the company would only have to pay in damages what it would have paid anyway in royalties, plus the music company's legal fees. But Spotify appears to be claiming it does have a statutory license to use the Warner/Chappell songs because streaming is akin

# Topline

### MARKET WATCH

20.56B

↓ 0.3%

TOTAL ON-DEMAND STREAMS  
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Feb. 21.

12.45M

↓ 1.9%

ALBUM CONSUMPTION UNITS  
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Feb. 21.

140.1B

↑ 32.3%

TOTAL ON-DEMAND STREAMS  
YEAR OVER YEAR TO DATE

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

nielsen  
MUSIC

to the broadcasting done by radio and TV. This is an open question in India, and courts have never weighed in.

If Spotify prevails in court and the statutory license is extended to on-demand digital services, publishers and songwriters could lose the ability to negotiate better payment rates than what the local copyright board assigns for programmed radio airplay. One publisher says that it may not forgive WMG for awakening “this sleeping issue. Unlike other majors, WMG has no direct presence in India, and its market share is negligible. Why pick a fight in a market where you have no leverage?”

Spotify has been public about its plans to open in India since March 2018 and had been negotiating with rights holders for months. But WMG’s injunction request

own both master recordings and publishing rights, so they haven’t maintained songwriter databases. But India’s amended Copyright Act of 2012 introduced the concept of an “unassignable and unwaivable right to equal remuneration for lyricists and composers,” which would protect songwriters. So far, in the absence of an accurate database, the government favors blanket licensing of all rights by one society as the best protection for songwriters.

Instead of using the local Indian Performing Rights Society, most Western publishers are using their Pan-European vehicles, usually anchored by one or two collection societies from the latter continent, to strike direct deals or are going through the Australian society, according to sources; this gives the

**“WMG has no direct presence in India. Why pick a fight in a market where you have no leverage?”**

laid bare the frustrations that delayed the launch, underscoring a broader discontent that’s bubbling beneath the surface of a recovering music business.

Spotify’s decision to launch without all three major labels onboard doesn’t come with much legal risk. But the move could damage Spotify’s relationships with both creators and its content partners at a time when Spotify’s competitors like Amazon and Apple Music are catching up.

Meanwhile, the outcome of the court case could reshape Indian copyright law, which until recently didn’t need to distinguish between mechanical and performance rights for compositions for streaming. Bollywood studios and their labels traditionally have had music created on a work-for-hire basis and

services both performing and mechanical rights in the same licensing deal.

But a WMG source who would not comment on the record says the company’s main goal is only to achieve a fair rate for itself and its songwriters instead of the low amounts of money that the Spotify deal being offered will pay out. While both sides are publicly decrying each other’s behavior during negotiations over a license, both also say they hope to resolve the dispute through negotiation.

The battle over India comes as all three major record companies gear up to renegotiate their higher-stakes global licensing deals with Spotify, which is pushing to pay labels a lower share of its revenue as it amasses subscribers. ●



Ocampo (second from left) and Branson (second from right) at the Venezuela Aid Live concert on Feb. 22.

## The Making Of Venezuela Aid Live

How an inexperienced businessman, a British billionaire and the Latin world’s top artists helped raise millions

BY LEILA COBO

**T**his past December, when Colombian businessman **Bruno Ocampo** was at **Richard Branson’s** Caribbean retreat, the two men were discussing their shared passion for philanthropy over games of chess when talk turned to Venezuela, its human rights issues and its diaspora (during which 3 million people fled the country). “Six weeks later,” says Ocampo, “he wrote me an email and asked how we could help.”

Ocampo reached Venezuelan opposition leader and self-declared president **Juan Guaidó**, and on Jan. 30, the two were on a video call with Branson and another opposition leader, **Leopoldo López**. One suggested a Live Aid-style concert to raise money and awareness of the humanitarian crisis, including the foreign aid that Venezuelan President **Nicolás Maduro** blocked from the country.

Three weeks later, on Feb. 22, 32 artists, including superstars **Maná**, **Carlos Vives**, **Maluma** and **Juanes**, played on a makeshift stage built on the Las Tienditas Bridge in Cúcuta, Colombia, on the Venezuelan border. Dubbed Venezuela Aid Live, the concert drew 317,000 people, including the presidents of Colombia, Chile and Paraguay.

In response to the proposed concert, Maduro staged his own show — at the same time, on the Venezuelan side of the same bridge — which he called Hands Off Venezuela.

“We wanted to try to get humanitarian aid into, and bring the world’s attention to, what was happening in Venezuela,” Branson told *Billboard* at the event.

In the end, Maduro did not allow the aid to cross into Venezuela, and following the concerts, clashes broke out between his forces and protesters, leaving at least five dead and over 300 wounded. Yet the making of Venezuela Aid Live — which Branson pledged

would raise \$100 million in the next 60 days — was an example of how artists can mobilize and influence politics in a very short time.

“Music and art will always be fundamental in building peace,” says Juanes, who organized a Peace Without Borders concert at the same location in 2008. “The world’s atmosphere is more tense now. The presence of the presidents changed the humanitarian slant and made it different.”

Putting the show together was not easy for Ocampo, who had never organized a concert before. In addition to Branson’s support, he enlisted **Ricardo Leyva**, owner of experiential marketing firm Sistole, and they provided the initial cash infusion for the concert. None of the acts were paid to perform, though some were flown in. Yet artist costs didn’t exceed \$60,000, according to Ocampo.

“Our biggest hurdle was to guarantee world-class content, great sound and production,” says Leyva, who engaged producers Persival and Árbol Naranja for the event. Others rose to the occasion, too: Facebook quickly verified the event’s nonprofit status to ensure donations came in, YouTube offered technical support for live streams, WK Entertainment helped clear streaming rights, labels authorized artist appearances, Shots Studios mobilized influencers, local officials activated security forces, and the Colombian government expedited plane traffic for artists and organizers.

Costs totaled less than \$600,000, and \$2.4 million was raised in the first four days. Ocampo says another concert is being planned for later in the year.

“We did have many Fyre Festival moments,” says Leyva. “But three days before, we’d solved the hardest parts. It was daring, no doubt.” ●

Additional reporting by Roberto Cardona.

# EU-Tube Battle Nears Final Parliament Vote

After years of lobbying, the fight over the Copyright Directive, and the future of digital media in Europe, is about to end

BY RICHARD SMIRKE

**L**ate in the evening of Feb. 13, European Union policymakers hammered out the final version of the new Copyright Directive — the subject of a fierce four-year battle between media businesses and tech giants like Google over how creators will be compensated in the digital age.

At stake are billions of dollars in potential revenue for the music industry, as well as the future of the online media business in the world's largest market. By early April, European Parliament will vote on whether the Directive on Copyright in the Digital Single Market will take effect — after which it would then be transposed into law in member states.

The most important provision to the music business — and the most controversial generally — is Article 13, which would essentially end the legal “safe harbor” from copyright infringement that sites that rely on user-uploaded content now have in Europe. Those companies, including

YouTube, would become legally responsible for infringement that takes place on their platforms, and be required to sign deals that provide rights holders with “fair remuneration.” In business terms, that means YouTube would have to pay royalties closer to those of Spotify and Apple.

But the legislation's final wording has left some music executives so unhappy with what they see as a weakened Article 13 that they don't favor it.

“The final version has the potential to leave music worse off than we are now,” says one senior music executive. “This is about future-proofing the legislation so that it remains effective as technology changes — and sadly, this version doesn't achieve that.”

The final text of Article 13 gives platforms that rely on user-uploaded content some mitigations of liability for hosting infringing music or videos in cases where a license hasn't been granted, such as a leak. In those cases, platforms would have to make “best



efforts” to get a license and “ensure the unavailability of specific works.”

When unlicensed content is uploaded, platforms have to act “expeditiously” to remove it and make “best efforts” to prevent its future upload. That means YouTube will be required to implement “notice and staydown,” as opposed to the current regime of “notice and takedown” — or “Whac-A-Mole,” as some call it. Some executives worry that terms like “best efforts” are too ambiguous — and could become more so once they become law in different countries.

But the majority of rights holders see the legislation as a major step forward.

“This is the first time anywhere in the world that platforms offering user-upload services are ruled to be communicating to the public — that they need a license,” says **Helen Smith**, CEO of indie label group IMPALA.

“This is more than we originally asked for, and it is legislation that will move us forward as a sector.”

Of the three major labels, industry sources say Universal is the most opposed to the final version; Warner largely favors it, though executives think the text contains flaws; and Sony Music is between the two. YouTube declined to comment, but still said in a statement that it is determining its next steps.

“Is what we're giving away something we can live with? The general reaction among rights holders, labels and publishers is yes,” says **John Phelan**, director general of global publishing trade group ICMP, which previously joined IFPI and IMPALA in opposing an earlier, weaker version of the directive. He says the final text fixed many of those issues.

“There is an acknowledgement [in Article 13] that our artists' and writers' creations are not there to be trampled by tech companies,” says a label executive. “How countries interpret it will be where the rubber meets the road.” ●

# Now In U.S. Stores: K-Pop

Physical music sales continue to slide, but Trans World Entertainment is giving the genre its own section in stores — and hoping to bring fans back to the mall

BY ED CHRISTMAN

Entertainment retailer Trans World Entertainment has signed a deal to report sales of its K-pop titles to Korean chart company Hanteo. And as part of that arrangement, the Albany, N.Y.-based chain is creating a K-pop section in each of its 210 U.S. stores and its websites, where it will sell music, clothing, accessories and collectibles.

“We continue to look for opportunities to provide our customers with collaborative merchandise in stores and online, and K-pop is one of those opportunities,” said Trans World CEO **Michael Feurer** in a statement. “We are excited about giving K-pop fans in the United States the opportunity to help their favorite group rise on the Hanteo Chart.”

In a South Korean market dominated by charts-based music TV shows, those domestic tallies take on added value for fans and artists. And while definitive K-pop data is unavailable,

what's of most interest to Trans World is that when K-pop albums are physically released, fans respond accordingly. And in the United States, such sales are growing.

Using Nielsen Music sales data of 17 K-pop acts who have appeared on the *Billboard* charts over the past decade, *Billboard* estimates that sales and streaming activity has jumped almost 100 percent or more over each of the past four years, from 190,000 consumption units in 2015 to 2.2 million units in 2018, the latter a 166 percent jump over 2017. While most of last year's activity came from **BTS**, the other 16 acts still accounted for 570,000 album consumption units for 2018.

For example, **BTS** generated 1.6 million overall audio consumption units in 2018, of which 668,000 (or 41 percent) were physical sales. In 2018, as sales of both overall albums and physical CDs again slipped by double-digit percentages in the



Superstars BTS accounted for most of K-pop's U.S. streaming and sales activity in 2018.

United States, that's good news for Trans World.

One reason **BTS** sells so many physical copies is the extensive extras in its CD packages, says Trans World vp music and movies **Bill Miller**. He's encouraging other labels to use the same strategy for U.S. K-pop releases, and also plans to seek in-store appearances from K-pop acts. Executives hope that the deal will lead K-pop merchandise suppliers to help Trans World stock collectibles and accessories.

“We see steady growth in our K-pop business, with fans being very engaged with the packaging and collectible items that the labels continue to release,” says Miller. “It's allowing fans to feel a real connection between them and the artist.” ●





FROM THE DESK OF

FOUNDER/CEO, MARZ MUSIC GROUP

# Paul Thompson

How an English-teaching expat cracked the K-pop biz

BY HANNAH KARP  
PHOTOGRAPHED BY KWON JOONGHO

**I** COULDN'T TAKE IT ANYMORE," recalls **Paul Thompson**, explaining why he fled his cubicle job as a Silicon Valley headhunter in 2013 to teach English in South Korea. It was a country he knew nothing about, except that it offered good-paying teaching gigs that required only an English degree, which he had earned at the University of San Diego.

Seven years later, the 31-year-old Stockton, Calif., native has attained unlikely status in Seoul: the only non-Korean ever to be signed as an in-house songwriter by K-pop giant JYP Entertainment, home of boy band **BTS**. And after running an equally rare three-year joint publishing venture with another Korean juggernaut, SM Entertainment

(**Girls' Generation**, **EXO**), Thompson is now growing his own MARZ Music Group, funneling K-pop tunes crafted by his stable of young, mostly California-based writers to any willing Korean buyer.

From his small 10th-floor apartment in a Seoul high-rise, Thompson has cornered one of the world's healthiest songwriting markets: a place where revenue from physical music like CDs jumped 53 percent in 2017 over 2016 to \$181 million, according to the latest available data from IFPI, and the top album last year sold over 2 million physical copies in a country of 51 million, according to Korean music chart Gaon. K-pop sales and streams are growing globally, too. That means writers with album tracks on big K-pop releases can still make a good living — in contrast to the United States, where songwriters' fortunes now depend largely on streaming hits.

Soon after arriving in Seoul, Thompson

"I can speak enough [Korean]," says Thompson, photographed Feb. 22 at his home office in Seoul. "But I can't write a song in Korean on my own."

realized he didn't want to be a teacher. But he remembered the K-pop videos that his former students obsessed over and decided to try making K-pop himself.

"I knew how to find information on the internet, and I started emailing label executives in Korea," remembers Thompson, a self-taught musician who had produced tracks for **Ray J** and **Omarion** after college but "never got as big as I wanted."

To his surprise, the CEO of JYP's publishing arm invited him for a test session, signing him with an advance soon

four album fillers, make money and build a reputation. I'm in Korea and I'll be able to executive-produce everything and sell it."

#### How did you land the venture with SM?

I knew they did song camps, and I gave them a whole spiel about how MARZ Music is going to be the future of K-pop. I convinced them to let me do one camp. It was a disaster. We ended up pulling together 10 songs, and then all the A&R [reps] come at the end of the camp. They sit and stare at you; they don't smile. They ended up buying four, which I thought was

the general public. It's marketed to kids and young adults.

#### You're out of your SM deal. Will you shop songs to Americans now?

In the U.S., you need a hit — that's the only way to make money. In Korea, the ceiling for songwriters isn't as high, but the floor is much higher, and the performance royalties are amazing.

#### Are those royalties better in Asia?

There are more opportunities for groups to have huge fan bases. When EXO tours, they're doing a dome stadium tour in Asia, 20,000-50,000 seats filled. Performance royalties are based on ticket sales, the number of songs performed and the amount of copyright you hold. Not as many American artists are performing in front of 50,000 people a night. ●

## "K-pop is not marketed to the general public. It's marketed to kids and young adults."

after. But "JYP didn't know what to do with my music," he recalls.

So Thompson raised money to launch MARZ and started running songwriting camps for SM, producing six K-pop No. 1s and backing the writers of five songs that reached the top 30 on the Billboard Hot 100 in 2018. Now he is expanding into China, where K-pop acts are banned from touring but still count passionate fan bases. *Billboard* spoke with Thompson about how he made it in Korea.

#### You left your initial songwriting deal at JYP. Why?

We weren't a good fit. JYP is very traditionally Korean and K-pop-sounding. It's like going to the very highest level right off the bat. They put me with this kid named **GSoul**, one of the few people who spoke English — he was an artist there — so we got put in the corner. I was writing so many songs for them and they weren't using anything. At the time, very few Korean companies were using foreign demos. **J.Y. Park**, the head of JYP, has final say on everything. He's one of the most legendary songwriters in Korea. He didn't like the Western style, so they didn't use any of my stuff. I don't blame them; I wasn't trying to make anything Korean-sounding, I was just making songs I thought were cool, and it wasn't working.

#### What did you do then?

I was broke. Student loans came calling. I knew that SM worked with foreigners. And then I really started to study the music and what I noticed was, a lot of the title tracks were very dance-heavy, but the album fillers [had] very '90s and early-2000s U.S. R&B flavor. I thought, "I know all my buddies from Los Angeles can do that stuff. We can't do electro-dance, but if we write a bunch of R&B, we can get three to

terrible, but one A&R told me most camps sell two or three. At my second camp, we made 20 songs, sold 15, an all-time record at SM. Six became singles and three became huge. MARZ took off.

#### How many writers are signed to MARZ?

At any one time, 10-15 exclusively, and then I have a lot of consultation deals with people, or I manage their Asia stuff. **Andrew Bazzi**, I signed him in Asia before APG and Atlantic, he sold 1 million records in Korea before he ever released anything in the U.S. He was in Korea with me at a song camp when "Mine" blew up and had to leave early because Atlantic said, "You have to come back and promote this."

#### What has made you so successful?

I have a very specific business model: I generally don't sign anyone older than 25. A lot of foreigners writing in Korea were older songwriters whose careers were not as bright as they used to be. They were stuck in their ways and weren't bringing innovation to the Korean music industry. Most people, I felt, viewed it as a quick check, and would give their B- and C-level songs. What the American public doesn't understand is that K-pop is not marketed to



1



2



4

1 A certification from KOMCA, Korea's official performing rights organization. 2 A fortune Thompson got in L.A. that says an "interesting musical opportunity" was in his future. "I've kept it in my wallet for eight years and look at it to remind me that life can take you crazy places," he says. 3 SHINee and EXO figurines, given to him for producing their 2017 singles. 4 "My biggest accomplishments in Korea have been writing for EXO," he says about these signed albums.



3

**GOOD WORKS**

# Feeding The Soul

Jon Bon Jovi's charity has been providing housing and food to needy youth and veterans for over a decade, with more help on the way

BY MELINDA NEWMAN

**S**INCE 2006, THE JON BON JOVI SOUL Foundation has helped fund over 600 units of affordable and supportive housing in 10 states for thousands of people, including veterans, by partnering with other nonprofit organizations dedicated to breaking the cycle of poverty, hunger and homelessness.

In February, the Philadelphia-based foundation, which has a four-star "exceptional" rating from nonprofit watchdog Charity Navigator, began working in its 11th state with the Nevada Partnership for Homeless Youth, to raise funds for a facility in southern Nevada. The foundation has pledged to match additional donations up to \$100,000.

"The high rate of youth homelessness and the dire need for housing in southern Nevada was distressing to us," foundation chairman **Jon Bon Jovi** said in a statement. "We are pledging support for this campaign through a matching grant because we want to motivate others to take action."

"We knew that getting the JBJ Soul Foundation involved in southern Nevada would be a great catalyst for our community, having seen the amazing results they have accomplished in other parts of the country," **Ron Reese**, senior vp global communications and corporate affairs at Las Vegas Sands, which also donated \$100,000, said in the statement.

Thanks to the JBJ Soul Foundation's

partnership with Help USA, the next facility to open — potentially as early as October — will offer 77 units for homeless veterans at The Parks at Walter Reed in Washington, D.C.

When reviewing grants for housing, "one of the biggest pieces we look for is that it involves social services for whoever is living in the facility," says **Heather Goldfarb**, the foundation's executive director. "We have found that the services are key to helping those who live within, whether it's through helping them find employment or going back to school." Grants range from a few thousand

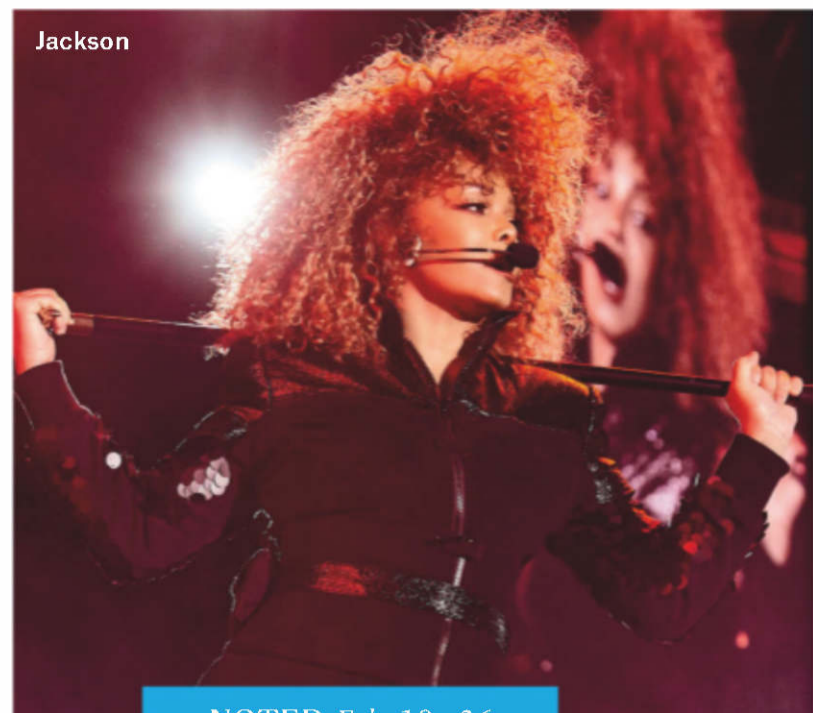
dollars up to \$750,000, says Goldfarb. Several years ago, foundation executives realized it was impossible to separate the issues of hunger and homelessness. So it expanded its mission to fund JBJ Soul Kitchens — in the New Jersey towns of Red Bank and Toms River — to provide free meals to those in need. During the recent government shutdown, it extended the service to furloughed federal workers.

Next up: This spring, the JBJ Soul Foundation will open a Soul Kitchen on a college campus it declines to identify, as a pilot program. If it performs well, says Goldfarb, the kitchen could open full time in the fall.

Goldfarb notes the need for the foundation's services is still growing. "We see it in the asks that are coming in on the housing and the hunger side," she says. "In terms of numbers, I don't think the [need] has gone down at all." ●



Reese



Jackson

NOTED Feb. 19 - 26

**New Deals**

ICM Partners signed **Ashley Tisdale** worldwide for music.

**Creed** frontman **Scott Stapp** signed to Napalm Records.

**Shaggy** signed a global deal with Downtown Music Publishing.

**David Crosby** signed a performing rights pact with SESAC.

Arista Records signed **Louis Tomlinson**.

**Piso 21's Llane** signed to Westwood Entertainment for his solo career.

**Executive Turntable** Former Sony Music U.S. Latin president **Nir Seroussi** was named executive vp at Interscope Geffen A&M.

Island Records named **Christine Kauffman** senior vp brand partnerships.

**Heather Parry** exited Live Nation Productions.

**Allison Kaye** was named partner at

**Scooter Braun's** Ithaca Holdings.

**Evan Greene** will step down from his role as The Recording Academy's chief marketing officer.

AEG Presents named **Nick Spanpanato** senior vp venue operations.

Capitol Christian Music Group upped **Brad O'Donnell** and **Hudson Plachy** to co-presidents.

**Media Alert** The Songwriters Hall of Fame will honor Sony/ATV Music Publishing CEO **Martin Bandier** with its Visionary Leadership Award.

**Janet Jackson** announced her *Metamorphosis* Las Vegas residency.

**Obits** **Monkees** bassist **Peter Tork** died at age 77.

Willie Nelson producer **Fred Foster** died at 87.

**Talk Talk** frontman **Mark Hollis** died at 64.



Bon Jovi

BON JOVI: DIMITRIOS KAMBOURIS/GETTY IMAGES; REESE: COURTESY OF LAS VEGAS SANDS; JACKSON: SOLAIMAN FAZEL



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An aerial night view of Century City, California, showing a dense urban landscape with numerous lights from buildings and streets. In the foreground on the left, a portion of a modern, curved architectural structure with a glass and metal facade is visible. The sky is a deep blue, suggesting twilight or early night.

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7  
DAYS  
on the  
SCENE

# Academy Awards

LOS ANGELES, FEB. 24

WHO NEEDS A HOST? THAT WAS THE BIGGEST takeaway from a surprisingly spry 91st annual Academy Awards, which benefited from its heartfelt acceptance speeches, well-selected presenters and diverse musical numbers. With **Kendrick Lamar** and **SZA** absent from the lineup (“All the Stars,” written by Lamar, SZA, **Al Shux**, **Sounwave** and **Anthony Tiffith**, from *Black Panther*, was nominated for best original song), the ceremony was bound to feel incomplete. Still, the show must (and did) go on, with performances of the four other tunes up for the top prize: **Jennifer Hudson** performed **Diane Warren**’s “I’ll Fight” from *RBG*; **Bette Midler** sang **Marc Shaiman** and

**Scott Wittman**’s “The Place Where Lost Things Go” from *Mary Poppins Returns*; **Gillian Welch** and **David Rawlings** duetted on their song “When a Cowboy Trades His Spurs for Wings” from *The Ballad of Buster Scruggs*; and **Lady Gaga** and **Bradley Cooper** performed the night’s winner, “Shallow” from *A Star Is Born*, which Gaga co-wrote with **Mark Ronson**, **Andrew Wyatt** and **Anthony Rossomando**. Seated in the front row as the opening chords rang out, Gaga and Cooper climbed the stairs, sat at a piano and sang without breaking eye contact. When Gaga plumbed the depths of that money note, she proved beyond a doubt why the award was hers for the taking. —BIANCA GRACIE



Lady Gaga (left) and Cooper delivered onstage at the Academy Awards, held at the Dolby Theatre in Los Angeles.



1 From left: Ashlee Simpson, Evan Ross, Diana Ross and Tracee Ellis Ross at the *Vanity Fair* Oscar party (hosted by Radhika Jones) in Beverly Hills. 2 Jennifer Lopez also attended the *Vanity Fair* festivities. 3 From left: Michael B. Jordan; composer Ludvig Göransson, who won best original score for *Black Panther*; and Chadwick Boseman at *Vanity Fair*'s Oscar party. 4 Kacey Musgraves presented at the Oscars. 5 Elton John (left) and Taron Egerton performed at the 27th annual Elton John AIDS Foundation Academy Awards Viewing Party in Los Angeles. 6 Queen and Adam Lambert opened the show. 7 Shangela of *RuPaul's Drag Race* and *A Star Is Born* on the Oscars red carpet.



From left: Wyatt, Rossomando, Lady Gaga and Ronson, who won best original song for "Shallow," from *A Star Is Born*. "It's not about how many times you get rejected or you fall down," said Gaga during her speech. "It's about how many times you stand up and are brave and you keep on going."





# BRIT Awards

LONDON, FEB. 20



**1** Universal Music Group chairman/CEO Lucian Grainge (left) and Shawn Mendes. **2** H.E.R. earned five nominations. **3** Dua Lipa performed "One Kiss" with Calvin Harris. **4** Jorja Smith won British female solo artist. **5** Years and Years' Olly Alexander on the red carpet.



From left: Little Mix's Jesy Nelson, Leigh-Anne Pinnock, Jade Thirlwall and Perrie Edwards accepted the British artist video of the year award for "Woman Like Me" featuring Nicki Minaj.

# Premio Lo Nuestro

MIAMI, FEB. 21



**1** From left: Natti Natasha, Thalia and Lali Esposito delivered their hits at Univision's Premio Lo Nuestro a la Musica. **2** Ozuna was the night's biggest winner with nine awards. **3** Artist of the year J Balvin with Miss Argentina 2014 Valentina Ferrer on the red carpet. **4** Marc Anthony opened the show with new single "Tu Vida en la Mia."



(Lit.)

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Host Kelly Rowland onstage during the Essence Black Women in Hollywood awards luncheon in Los Angeles on Feb. 21. The event honored actresses Amandla Stenberg (*The Hate U Give*), Jenifer Lewis (*Black-ish*), Kiki Layne (*If Beale Street Could Talk*) and Regina Hall (*Support the Girls*).



1 Post Malone appeared on NBC's *Elvis All-Star Tribute* on Feb. 17. 2 Arcade Fire's Win Butler (center) and members of Preservation Hall Jazz Band and New Breed Brass Band walked in the Krewe du Kanaval parade in New Orleans on Feb. 22. 3 From left: Quavo, Bad Bunny, Jay Williams and James Shaw Jr. at the NBA All-Star Celebrity Game in Charlotte, N.C., on Feb. 16. 4 Maggie Rogers at O2 Academy Brixton in London on Feb. 19. 5 From left: Maná's Alex González and Sergio Vallín; *Billboard*'s Leila Cobo; Warner Music's Iñigo Zabala; Karol G; and Maná's Fher Olvera and Juan Calleros at a T.J. Martell Foundation event honoring Cobo and Zabala in Miami on Feb. 20. 6 Aquaria during London Fashion Week on Feb. 16. 7 Kelsea Ballerini played Detroit's Little Caesars Arena on Feb. 21. 8 A\$AP Rocky at III Points Festival in Miami on Feb. 17.



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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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# SYMPATHY FOR THE DETAIL

As maximalist stages dominate, Stufish, the design firm behind Beyoncé's Coachella gig and Elton John's farewell run, is taking the opposite approach with the latest Rolling Stones tour

BY LINDSEY HAVENS

# The Heart

THE PULSE OF MUSIC RIGHT NOW



The Rolling Stones on opening night of their No Filter tour in Hamburg, Germany, in 2017.

MANFRED VOGEL

IN 2018, SOME OF THE MOST notable tours were also the most elaborate. **Travis Scott's** Astroworld: Wish You Were Here tour featured a roller coaster; **Drake's** Aubrey & the Three Migos boasted a flying yellow Ferrari (actually a large remote-controlled balloon); and **Taylor Swift's** reputation run included a 30-foot-tall cobra. But one of the biggest tours coming to the United States in 2019 will be one of the most minimal, designed by the world's largest stage/tour design company, Stufish Entertainment Architects.

**Ray Winkler**, CEO and design director at Stufish, asked himself "What haven't we done?" when **The Rolling Stones'** longtime creative director/lighting designer, **Patrick Woodroffe**, approached Stufish in 2017 with plans for a then-untitled and unannounced tour. The answer? "Clean, simple lines," says Winkler. He pruned the stage down to two necessities: a four-paneled video wall (one screen each for **Mick Jagger**, **Keith Richards**, **Charlie Watts** and **Ronnie Wood**) and a 60-foot-wide roof to keep the band dry at rainy gigs.

Since starting as an entertainment architect 25 years ago, Winkler, 51, has seen the industry change dramatically. Tours were once promotional tools used to sell albums, he notes, but as downloads and streaming displaced physical sales, "tours [had to] become profit centers in themselves." And even as streaming has more than made up for the decline in physical sales, driving the industry to new heights, touring has continued to grow. In 2018, the top 25 tours reported to Billboard Boxscore reaped over \$3 billion in ticket sales, a 12 percent increase from

2017. At the same time, technology has become more affordable, as well as lighter, quicker to assemble and easier to pack, saving money on trucks and crews. But with a legendary act like the Stones, who will bring their No Filter tour to North America in April, the selling point is the band itself. (The European leg grossed \$237.8 million from 28 shows, according to Boxscore.)

As a result, the tour's no-frills design was more about focusing on the stature of the band with which Stufish has worked since 1989, beginning with its *Steel Wheels* run that kicked off that year. "Keith says this is the best the band has ever sounded," says the group's global promoter/tour director, **Paul Gongaware**. "People realize this isn't a band that's over the hill. It's totally the opposite. They're in their prime and kicking ass."

Winkler grew up in Jakarta, Indonesia, listening to the Stones, **David Bowie** and **The Beatles**. He moved to London in 1990. By 1996,

## "The very first person who walks through that door has the opportunity to take a picture that will go viral."

—Ray Winkler, Stufish

he was developing elements for an upcoming **U2** tour while working as an architecture student at Atelier One, a British structural engineering company that handled the work of the late **Mark Fisher**, best known for his stage designs for **Pink Floyd's** *Animals* and *The Wall* tours. Winkler ended up as Fisher's quasi-assistant on what would become U2's PopMart tour, which adopted turn-of-the-millennium media overexposure as a



theme. It was the first tour Winkler had a hand in designing. That same year, Fisher hired him to join Stufish, then known as Mark Fisher Studio.

Winkler, who became CEO in 2015, has overseen the stage design for acts ranging from **AC/DC** to **One Direction** to **Madonna**. In 2018 alone, Stufish was behind tours such as **Elton John's** Farewell Yellow Brick Road, **Queen + Adam Lambert**, **Beyoncé** and **Jay-Z's** On the Run II and Beyoncé's epic Coachella performance — the festival's all-time most-watched, with nearly half a million simultaneous global viewers on YouTube.

who for On the Run II (which grossed \$253.5 million from 48 shows) had 16 cameras and choreographed where she would stand in order to frame various moments throughout the show, all of which contributed to its cinematic quality.

Winkler says the clean design of the No Filter tour creates a crisp silhouette reminiscent of the film *2001: A Space Odyssey* or a building landscape, so that from the moment the audience enters, there's a striking familiarity. "That, to me, is a very good Instagram moment," he says. But catering to online platforms isn't his primary goal. "We want to give an experience that you can't have on the internet," he says. "You have to be there. People still fundamentally want to experience music live, and bands want to perform live. Selling music through Apple or an old-fashioned record store is one thing, but to experience the feedback you get instantly from your audience, bands will always strive toward that."

And for the foreseeable future, Stufish — which staffs 22 employees across its offices in London and Asia — will continue to execute those experiences. "It's the audience that matters to us," says Winkler. "That they're wowed, inspired, mesmerized. That is what we live for." Perhaps the best testament to the company's staying power? "We've been asked back [by the Stones], so you know we've done something right." ●



Top right: Lambert toured with Queen in 2018. Above: John onstage during his Farewell Yellow Brick Road tour last year. Says Winkler: "You realize [that for] someone who has seen it all and done it for so many years, detail still matters." Right: Beyoncé and Jay-Z opened their 2018 On the Run II trek in Wales.



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TREND

# REDEEMING RAP-ROCK

How multiracial trio FEVER 333 revived a moribund genre with an earnest new spirit and an assist from Travis Barker

BY CHRIS PAYNE

**A** WAVE OF RAP-ROCK IS rising — and it's far removed from the boorish, white-washed strain that dogged the genre's turn-of-the-millennium heyday led by acts like **Limp Bizkit**. **Hyro the Hero**, a black artist from Houston, spent 11 weeks on *Billboard's* Mainstream Rock Songs chart in late 2018 with "Bullet," a cry against police brutality. **Fire From the Gods**, an Austin mixed-race metal band, worked rap and antiracist messaging into two recent albums for hard-rock standby Rise Records.

But no act is better capitalizing on this trend than Los Angeles-based **FEVER 333**, whose incendiary single "Made an America" recently spent 20 consecutive weeks on Mainstream Rock Songs and earned a Grammy nomination for best rock performance. The song's lyrics attack state-sanctioned violence ("Cop cars, true killers and they still at large"), and its video shows frontman (and director) **Jason Aalon Butler** forced into shackled labor and a minstrel-like song and dance while a white audience looks on. (The 3s in the band's name represent C, the third letter in the alphabet, and stand for community, charity and change.)

"Punk rock and hip-hop have always shared DNA," says Butler, a 33-year-old Inglewood, Calif., native who is half-African-American, half-Scottish-American. "They're challenging and subversive. A lot of hip-hop has been looking at punk rock and adopting its ideals sonically and aesthetically."

FEVER 333 formed in early 2017 after a chance encounter between Butler and **Blink-182** drummer **Travis Barker**, who has worked with rappers like **Juice WRLD** and **Kid Cudi**. After Butler's old band broke up, he was selling vegan cookies in an upscale Calabasas, Calif., supermarket to support himself and his pregnant wife. Barker, who recognized him from seeing his band play, struck up a conversation. "We were talking about **Bad Brains**, **Rage Against the Machine**, what was missing from rock music," remembers Barker. "I said, 'We should create something.'"

After adding guitarist **Stephen Harrison** and drummer **Aric Imbrota**, FEVER 333 signed with Roadrunner Records and enlisted Barker and **John Feldmann** (**5 Seconds of Summer**, **Underoath**) for songwriting and production assists. Its 2018 debut single, "Walking in My Shoes," spent 19 weeks on Mainstream Rock Songs, peaking at No. 8. "Made an America" followed, helping the band's first album, *Strength in Numb333rs*, enter at No. 4 on the Heatseekers Albums chart in February.

Barker believes that groups like FEVER 333 are "creating a new genre of really heavy, aggressive music influenced by rap." Says Butler: "If guitar-based music is going to survive, it has to evolve. There's this weird backlash in a lot of purist rock, people who feel as though it shouldn't go any further, and that's the most dangerous thing you can do in any form of art." ●



Butler (left) and Barker



Dan Smyers

Shay Mooney

VERSUS

## DRINKING BUDDIES

Since the top of 2019, country duo **Dan + Shay** have held strong in the top five of *Billboard's* Hot Country Songs chart with "Speechless" and "Tequila," the latter of which won them their first Grammy, for best country duo/group performance. Having kicked off their sold-out, 21-date headlining tour, the pair candidly compare how they get by on the road.

—TAYLOR WEATHERBY

DAN	SHAY
<b>BANDMATE'S BIGGEST QUIRK</b>	
His sleeping schedule. He sleeps, like, 18 hours a day, until 4 in the afternoon. We operate on different schedules.	He gets up early, no matter how late he goes to bed. I think not sleeping is pretty weird.
<b>TOUR ESSENTIAL</b>	
My pour-over coffee. I'm very specific about my coffee. It's called a V60. I brought a separate suitcase for it on the U.K. tour.	My phone. <i>Golf Clash</i> and <i>Clash Royale</i> are super addicting [games]. I don't play them at home because they're distracting for my family.
<b>GO-TO DRINK AT THE BAR</b>	
Tequila soda. It's low-carb and doesn't make me tired. Also, I want to stay on-brand.	Usually I stick to beer. I'm a Guinness fiend. If it's a crazy night, I'll do shots of tequila.
<b>PROUDEST RECENT MOMENT</b>	
Our album [ <i>Dan + Shay</i> ], the way it sounds. Especially "Tequila." That was my masterpiece. I went in really hard on it.	Our tour sold out in a couple of days. That was a realization of, "Wow, this music has elevated."
<b>FAVORITE POP SONG RIGHT NOW</b>	
"7 Rings" by <b>Ariana Grande</b> is making me lose my mind. It's not the most relatable — not everybody's receipts be looking like phone numbers — but it's cool to hear her sing that confidently.	<b>Zara Larsson's</b> "Ruin My Life." It's not just a bop, it's a bop with heart. If it can make you bob your head and also kind of hurt your heart a little bit, that's a win-win.
<b>FAVORITE MUSICAL DUO</b>	
<b>Hall &amp; Oates</b> . They complemented each other so well. Just brilliant songwriting chemistry.	<b>Hall &amp; Oates</b> . Their melodies were so far ahead of their time; what they were doing was pretty insane.



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From left: LVRN's Balogun, Ramong, Baiden, Abaidoo and McNichol.

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## How likely is Lady Gaga to EGOT?

On Feb. 24, **Lady Gaga** won best original song at the Academy Awards for the heart-wrenching A Star Is Born track "Shallow," co-written with **Mark Ronson**, **Anthony Rossomando** and **Andrew Wyatt**. "All I have to say is that this is hard work," said Gaga in her acceptance speech. The Oscar brought her one step closer to reaching EGOT status: winning an Emmy, Grammy, Oscar and Tony. Only 15 people have done it, most recently **John Legend** in 2018. With her nine Grammys (out of 24 nominations), including two she earned this year for "Shallow," which took home best pop duo/group performance and best song written for visual media, Gaga now has two out of four boxes checked. She's also a proven contender for an Emmy, with three nominations: for her Super Bowl LI halftime show performance, her filmed special *Monster Ball Tour* at Madison Square Garden and *Cheek to Cheek Live!* with **Tony Bennett**. And while her role on FX's *American Horror Story: Hotel* did not bring her Emmy recognition, she did win a Golden Globe for best performance by an actress in a limited series or motion picture made for television. If you're wondering how Gaga, who has never appeared on Broadway, might nab a Tony, there are rumors that she may star in a *Funny Girl* revamp as **Fanny Brice**, the role made famous by **Barbra Streisand**. "It's inevitable that we'll see Lady Gaga on Broadway one day, and I certainly won't be surprised if she wins the Tony when that day comes," says *Telsey + Company* casting director **Bernie Telsey**. "There's no question to me that she's got what it takes to succeed in the theater. It's a perfect fit and something everyone wants to happen."

—L.H.

### LABEL LOOK

## LVRN

From Top Dawg Entertainment to Quality Control Music, the industry's black-founded record labels are focused on fostering cultural bonds. The latest to do so: Atlanta's LVRN (short for "Love Renaissance"). "Our own stories are part of the story of LVRN," says co-founder **Sean Famoso McNichol**. "We're finally realizing the company has its own culture that people are identifying with." As **Summer Walker**, the label's latest breakout R&B artist and sole female signee, readies for a headlining tour that kicks off March 21, its founders are making long-term plans.

#### Backstory

The five co-founders — McNichol, **Carlton Ramong**, **Justice Baiden**, **Junia Abaidoo** and **Tunde Balogun** — met between 2008 and 2012 while attending college, where McNichol and Balogun started their careers as event promoters. They launched LVRN in 2012, and Baiden, who handles A&R, introduced them to singer-rapper **Raury**, the label's first signee (he left LVRN last year). In 2016, Interscope chairman/CEO **John Janick** and executive vp **Joie Manda** offered them a joint-venture deal. "There's a reason everyone wants to be at their parties," says Manda. "They have incredible taste when it comes to signing artists."

#### The Artists

Atlanta artists Walker and **6LACK** signed to LVRN in 2018 and 2015, respectively. The latter earned a 2018 Grammy nomination for best rap/sung performance for "Pretty Little Fears," featuring **J. Cole**; Walker released her debut album, *Last Day of Summer*, in October. On the management side, LVRN has overseen **D.R.A.M.**'s career since 2015, and added Compton, Calif., rapper **Boogie** (who is signed to Shady/Interscope) in 2018. His first LP, *Everything's for Sale*, arrived in January.

#### Key Stats

After D.R.A.M.'s 2014 track "Cha Cha" went viral when **Beyoncé** posted an Instagram video that included the song, his 2016 single "Broccoli" (featuring **Lil Yachty**) reached No. 5 on the Billboard Hot 100; it has since earned 903 million U.S. on-demand streams, according to Nielsen Music. 6LACK's 2016 debut, *Free 6LACK*, was nominated for a best urban contemporary album Grammy, while 2018 follow-up *East Atlanta Love Letter* peaked at No. 3 on the Billboard 200 and gave the artist his first No. 1 on the Top R&B Albums chart.

#### What's Next?

Having transformed their flagship Atlanta office into a hub offering local creatives a free space to take meetings, the LVRN co-founders plan to go Hollywood. They are consulting on films and developing an untitled scripted TV series that they hope to sell to a major network. The team's big-picture goal? Advancing black industry executives. "If there were five white boys doing what we're doing, they'd be getting more money, more recognition and they'd have a *Billboard* cover," says Balogun. "It's not right when our culture is doing everything. But we're not going to complain — we just have to work harder and show everybody what's up."

—BIANCA GRACIE



Walker (top) and Boogie



Foxx

## ARRESTING R. KELLY

After decades of abuse allegations he's denied, the R&B artist has been indicted — again. But this time he may see a conviction

#### THE INDICTMENT

On Friday, Feb. 22, Cook County State's Attorney **Kim Foxx** announced that **R. Kelly** was being indicted on 10 counts of aggravated criminal sexual abuse dating back to 1998. Kelly arrived at the Chicago police station that night, was handcuffed upon arrival and held overnight before appearing in bond court.

#### THE BOND

On Saturday, a Chicago judge set Kelly's bond at \$1 million: \$250,000 for each of the alleged victims, of which he was required to pay 10 percent (\$100,000) in order to leave police custody. Kelly's lawyer, **Steve Greenberg**, told reporters that he didn't have the money. Kelly remained in prison until Monday night, when a Chicago woman identified as his friend posted his bail.

#### THE RESPONSE

On Monday, *The New York Times* published an op-ed by Kelly accuser **Lisa VanAllen**. VanAllen first testified against the artist in the 2008 criminal trial for which he was acquitted, and appeared in the 2019 Lifetime docuseries *Surviving R. Kelly*. "I was a 'me' before #MeToo," she wrote. "Now I feel vindicated."

#### THE NEXT STEP

Also on Monday, Kelly's lawyer entered not-guilty pleas for the new charges, for which Kelly could receive up to 70 years with probation. His next court date is set for March 22, and, as VanAllen concluded in her op-ed, the outcome could be different than it was 11 years ago. "This will not end the way it did before," wrote VanAllen. "It cannot."

—LYNDESEY HAVENS

# Thank God For Nerds

Weezer frontman Rivers Cuomo on how he applies data and programming skills to everything from songwriting to driving home after shows

BY GAB GINSBERG

**R**ivers Cuomo's reverence for data is no secret. The Weezer frontman has long used algorithms to optimize his songwriting, funneling creativity through computer programs like the programming language Python. Since forming in 1992, Weezer has dropped 11 albums and generated 1.4 billion on-demand streams, according to Nielsen Music. In the past year alone, the act earned a Grammy nomination for best rock album, entered the Billboard Hot 100 for the first time

in eight years with its fan-requested cover of "Africa" and landed in the top five of the Billboard 200 for its Teal Album of covers. With the release of Weezer's latest self-titled set, dubbed the Black Album, Cuomo, 48, says: "We don't know what the heck we're doing, but people are super interested in us right now."

**You have a database of old lyrics and demos. Did any make it on this album?**

With "Byzantine," the bridge is from

a pre-Weezer band that [drummer **Patrick Wilson**] and I were in in 1991, called **Fuzz**. I searched for the key and the tempo and the basic vibe I was looking for, and it popped up. All of my little bits and pieces of music will find a home eventually.

**Your next two albums are already in the works.**

One was mostly done before the Black Album. It's currently called *OK Human* and was produced by **Jake Sinclair**, who did our *White Album*. The other one, I'm depressed thinking about it. I have this huge emotional block. It's called *Van Weezer*, and it's basically a super-rock album. Like the *Blue Album*, but more guitar riffs.

**What have you developed outside of music applications?**

I recently put up this video [on YouTube] explaining a program I wrote [for the final project in his CS 50x online class at Harvard] called *Drivetimes*, which decides when I'm going to leave a venue [to optimize travel logistics]. It helps alleviate all the decision-making. I got a 95 percent. I really love programming; it's taking over all my music time.

**How has your relationship with programming evolved?**

Python [the high-level, general-purpose programming language] is so absorbing. [My skills are] getting better, unlike my music skills. I can just

**"I really love programming; it's taking over all my music time." —Cuomo**

**You're developing a setlist generator that ensures no run of songs will be in the same key or tempo. How's that coming?**

It's driving my manager [**Dustin Addis**] crazy because he's thinking from the perspective of production — like, "When is the pyro going to go off?" Any parameter can be programmed into this. You can get all this data from Spotify on how danceable a song is, then you can sequence your setlist so it builds the right way.

get lost in programming, and the entire day goes by. It's wonderful. When I'm working on music, it's more of an emotional grind. There's so much more judgment going on of whether an idea is good or bad. Whether I'm good or bad. It's exhausting and depressing. The guitarist in my old metal band once said, "I'm going to become a computer programmer." I thought he was completely insane, but now it seems I'm moving in that direction after all these years. ●

# Blackpink

M E E T S T H E

## Red, White and Blue

From the start, they were conceived as a girl group with global appeal. As they touch down in the U.S. for the first time, can the new queens of K-pop crack the American pop code?

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

BY NOLAN FEENEY

PHOTOGRAPHED BY  
ALEXANDRA GAVILLET



Clockwise from top left:  
Rosé, Jennie, Lisa and  
Jisoo of Blackpink  
photographed Feb. 8  
at Smashbox Studios  
in Los Angeles.





### ON A MODEST STAGE INSIDE A

tent in downtown Los Angeles, the four members of the South Korean girl group Blackpink assume a diamond formation and aim their fingers like guns at the audience as they launch into the chorus of their breakout hit, “Ddu-du Ddu-du”: “Wait till I do what I ... Hit you with that *ddu-du ddu-du du!*”

It's the afternoon before the Grammys at Universal Music Group chairman/CEO Lucian Grainge's annual showcase, where he presents the company's prospective

superstars to a crowd of record executives and industry types. (Past performers have included Ariana Grande, Halsey and Shawn Mendes.) With their intense choreography, dance-heavy beats and *Chueless*-esque high-fashion looks, the four women offer the kind of bells-and-whistles pop production that makes them an anomaly not just on today's lineup, where rappers like 2 Chainz and Lil Baby abound, but also on the charts, where women like Grande serve up their divadom with an extra dose of realness.

The showcase marks Blackpink's first stateside performance, though the band made history long before: “Ddu-du Ddu-du” became the highest-charting single by a Korean girl group on the Billboard Hot 100 when it peaked at No. 55 last June, and this April the act will be the first Korean girl group to play Coachella,

before embarking on a North American arena tour. “Ddu-du Ddu-du,” sung mostly in Korean, is a boastful warning to those who underestimate Blackpink, with a hook (meant to imitate the sound of bullets flying) that's also a canny invitation to non-Korean listeners — anyone can sing the words. The buttoned-up UMG crowd seems a little unsure, but also intrigued: Just as Blackpink's Jennie — soft-spoken in person, but onstage a fierce singer and rapper — slides into a *rat-tat-tat* flow in the second verse, more and more audience members whip out their phones to capture video.

There's no longer any question that K-pop is happening in America. BTS, the seven-member South Korean boy band, scored two No. 1 albums on the Billboard 200 in 2018 and became the first K-pop group to sell out an American stadium when it played



Jennie

Rosé

New York's Citi Field in October. Yet despite the group's visibility here, K-pop remains somewhat detached from the mainstream: It receives relatively little top 40 airplay despite fan-army pressure on radio stations, its artists rarely tour with non-K-pop acts, and outside of its intensely passionate fan groups, K-pop stars hardly drive the wider "conversation" that someone like Grande can dominate with a single tweet.

Blackpink represents Korean music's latest, greatest hope at breaking out of the American K-pop box. The group believes its multinational identity gives it global appeal: Sweet-voiced Jisoo, 24, is a South Korean native; buoyant rapper Lisa, 21, is from Thailand; guitar-playing Rosé, 22, grew up in Australia; and Jennie, 23, was born in South Korea but spent some formative years in New Zealand. "You don't have

to understand Korean to understand the music, the visuals, the vibe," says Jisoo, through a translator. (Rosé and Jennie are fluent in English; Lisa alternates between English and Korean during our interview.) "We've got so much Korean culture and so much Western culture in us," adds Rosé, her Australian accent still pronounced.

And though occasional English lyrics already pepper their tracks, Jennie notes that recording all-English songs is

something they "definitely want to do" in the future. (They're focused on making their debut album first.) Even their sound — an omnivorous fusion of fist-pumping EDM and booming hip-hop beats with flashes of house, '80s pop and harmonica-driven folk — seems conceived for the widest possible audience. "I was immediately drawn to their fierce and empowering energy," says Dua Lipa, who asked the group to guest on last year's bilingual banger "Kiss and Make Up."





## THE TEAM

### EXECUTIVE PRODUCER

**YG Entertainment**  
Hyunsuk Yang (“YG”)

### CREATIVE DIRECTOR/ PRODUCER

**YG Entertainment**  
Teddy Park

### MANAGEMENT

**YG Entertainment**  
Joojong Joe  
Daniel Hong

### LABEL

#### A&R

**YG Entertainment**  
Yeadeun Kim

**Interscope Records**  
Sam Riback

#### MARKETING

**Interscope Records**  
Ned Monahan (U.S.),  
Jurgen Grebner  
(international)

#### PR

**YG Entertainment**  
Kyunghee Lee

**Interscope Records**  
Dennis Dennehy

#### TOURING

**YG Entertainment**  
Chiyong Jeung

#### BUSINESS DEVELOPMENT

**Interscope Records**  
Jeremy Erlich

## “We’ve got so much Korean culture and so much Western culture in us.” —ROSÉ

“They are not just giving you hit songs — they are sending a message that resonates beyond the lyrics.”

Last fall, Blackpink signed to Interscope Records, which will serve as both a creative and business partner to YG Entertainment, the group’s Korean home and one of South Korea’s three main music companies along with SM Entertainment and JYP Entertainment. These companies serve as label, management firm and production studio, controlling almost every aspect of their artists’ careers. Interscope chairman/CEO John Janick says that YG’s leadership — Hyunsuk “YG” Yang, its founder, and Teddy Park, Blackpink’s main producer and creative director — “runs the show,” but the

relationship is collaborative: Sam Riback, Interscope’s pop-rock A&R head, has made multiple trips to YG’s Seoul headquarters and “has been sending them lots of different ideas,” according to Janick. “Our goal,” he says, “is to amplify what YG has been doing globally.”

If Interscope can help turn Blackpink into a truly global superstar act, the partnership could become a model for other labels looking to invest in K-pop and even pave the way for joint imprints. “This deal could be a benchmark,” says YG’s Joojong “JJ” Joe, who heads the company’s U.S. operations from a small house near Los Angeles’ Echo Park. It will also confirm Interscope’s foresight about K-pop. In

2011, the label signed the group Girls’ Generation during one of the earlier waves of K-pop imports, when artists like BoA and Wonder Girls worked with Western producers and companies.

At the time, those artists barely made a dent on the mainstream charts, and their backers took a hit: Despite high-profile promotional appearances, Girls’ Generation’s *The Boys* LP sold only 1,000 copies in the United States during its first week in 2012, according to Nielsen Music. Since then, however, streaming platforms have made it easier for fans to discover and support Korean music, while the growth of social media has also allowed them to forge deep connections with artists everywhere.



Lisa

“In this era, people find their music and their talented artists on the internet,” says Susan Rosenbluth, senior vp at AEG Presents/GoldenVoice, who helped book Blackpink’s North American tour and notes that K-pop’s stateside audience “does not follow along ethnic lines.”

To Janick, the success of Luis Fonsi and Daddy Yankee’s chart-topping Latin hit, “Despacito,” aided by a Justin Bieber remix, made English-speaking listeners more open-minded in general to music in other languages. “We’re going to have hits from all different territories — more of them, and more often than we’ve seen in the past,” he says.

But the onus isn’t just on listeners to embrace Korean music — it’s on industry gatekeepers too. At the UMG showcase, the reaction to Blackpink is enthusiastic, but it feels muted compared with the rousing ovation the crowd gives classic-rock revivalists Greta Van Fleet, whose 2018 debut album was notoriously panned by some critics as derivative. The response to Blackpink’s Interscope deal, however, suggests that attitude could change.

“So many artists on our roster started calling, saying, ‘I want to work with these

girls.’ Radio stations were asking when new music was going to be out,” says Interscope executive vp business development Jeremy Erlich, who facilitated early conversations between the label and YG (he and Joe attended business school together). “The industry’s ready. When the music comes out, I don’t think there’s going to be many people saying, ‘This is just a fad.’”

**T**HE DAY BEFORE THE showcase, the ladies of Blackpink are ensconced in a hotel suite high above downtown L.A. Lisa,

dressed in a gray fleece and a checkered coat, spies the Hollywood sign through a corner window and bounds off a couch for a closer look. Her bandmates, cozied up in brightly colored sweatshirts and cardigans, admit they weren’t expecting Los Angeles in February to be so chilly. During some rare downtime the previous day, they went shopping in Santa Monica. “It was supposed to be for fashion,” says Jennie, “but we ended up just grabbing anything that was warm.”

This is Blackpink’s first trip to L.A., but

it has been almost a decade in the making. The group’s members came to Seoul from all over the world starting in 2010 to take part in YG’s rigorous recruitment and training process. The company and its competitors hold tryouts both within and far beyond Korea (Rosé traveled to Sydney from her home in Melbourne), seeking recruits who are typically preteens or teens, ethnically Korean and fluent in the language, though these qualities are not mandatory. Lisa, who auditioned in her native Thailand in 2010, didn’t speak any Korean when she began training in Seoul in 2011.

For all four women, joining YG meant enrolling in a kind of full-time pop-star academy that Jennie calls “more strict than school” and that Rosé likens to *The X Factor* with dorm rooms. For 12 hours a day, seven days a week, the future members of Blackpink — along with, by Jennie’s estimate, 10-20 other aspiring singers who cycled through the project — studied singing, dancing and rapping, taking part in monthly tests designed to identify their strengths and weed out subpar trainees. “Somebody would come in with a piece of paper and stick it on a wall, and it would say

**“We always wanted to be out there, to be more true to ourselves and a little more free. We just want to show the real us.” —JENNIE**





From left: Lisa, Jisoo, Jennie and Rosé. See how well the members know each other at [billboard.com/videos](https://billboard.com/videos).



From top: Blackpink's video for "Ddu-du Ddu-du," the highest-charting Hot 100 single yet for a Korean girl group; on *Good Morning America* in February; and onstage at Grainger's UMG artist showcase in Los Angeles on Feb. 9.

who did best, who did worst, who's going home," recalls Jennie, whom YG initially steered toward rapping because she spoke fluent English. "You get a score — A, B, C," Lisa explains. "Lisa would always get A's for everything," adds Jennie with a laugh.

The process was lengthy. Before Blackpink debuted in 2016, Jennie spent six years in training, Lisa and Jisoo five and Rosé four. For the members who had left behind life outside South Korea, the pace of training on top of the culture shock was sometimes tough. "I'd call my parents crying," recalls Rosé. "But as much as it was hard for me to cope with all of that, it made me more hungry. I remember my mom would be like, 'If it's so hard for you, just come back home.' But I'd be like" — she mimics a surly teen's glare, much to the others' amusement — "That's not what I'm talking about!" Lisa credits her future bandmates with easing her transition.

"Jennie would speak English to me, and Jisoo helped me out with my Korean," she says. Rosé was the last of the bunch to enter training, but she remembers the four of them bonding during an all-night jam session when she arrived. "We just clicked," she says.

That's clearly still the case: Rosé sometimes puts her hand on Lisa's knee when translating for her, and at one point Jennie and Jisoo huddle close together to silently adjust one of their necklaces, displaying the intimacy of close friends. "We don't really have a day off," says Lisa. (Once every two weeks, Rosé clarifies.) And because their families are so far-flung, they often spend their time off with each other anyway. "We're stuck together," says Rosé, laughing.

While K-pop companies have a reputation for packaging groups assembly line-style, Blackpink's members insist they have plenty of creative input, despite having no official writing credits on their tracks. Park plays them music he's working on and "really tries to put our thoughts into our songs," says Jennie. "He really gets his inspirations from us."

"It's important as recording artists that they actually truly own their songs," says Park. The women all make suggestions about who should sing what, and if a part doesn't feel right to someone, he will make adjustments. "He doesn't just bring us a song, like, 'Go practice,'" says Rosé.

Besides, the members of Blackpink have another creative outlet: Last fall, YG announced that they would all release solo material, starting with Jennie, whose debut single, "Solo," topped *Billboard's* World Digital Song Sales chart in December. Though the music is still created and put out by YG, the idea that group longevity and solo success aren't mutually exclusive is a radical development in girl-group history — one that Janick says only "makes the brand stronger."

Stars who come through companies like YG are called "idols" in Korea and have historically been expected to maintain a squeaky-clean image. When Blackpink debuted, Jennie says YG was very selective about its promotional appearances: "We were trained to be a little more..." "Closed in?" Rosé suggests.

"Closed in" is exactly what the outspoken women ruling the U.S. charts now, from Grande to Halsey, are not — they make deeply personal, even raw, music. But while Blackpink may well find success catering to an audience craving its kind of *TRL*-era pop spectacle — Interscope's Erlich calls

# 'K-POP HAD TO BE PART OF OUR SHOW'

Its fans stream like crazy, buy tickets by the arena-load and vote their idols to awards show glory. Ten years after K-pop first hit the charts, the genre's stateside growth is truly taking off

**W**hen BoA and Wonder Girls became the first K-pop stars to chart on the Billboard 200 and Hot 100 in 2009, they foreshadowed one of the fastest-growing music trends of this generation. Though initial efforts behind those groups in the United States fizzled, K-pop has now edged closer than ever before to the mainstream: Witness BTS' two Billboard 200 No. 1 albums in 2018, just one indicator of what proved to be a breakout year for K-pop in the United States (six other K-pop acts also landed on the chart that year). And even without much radio play here, K-pop's influence is rapidly growing. As social media and streaming platforms have evolved, so too has an ultra-socially engaged fan base — one that not only devotes entire Twitter accounts to sending its favorite artists up the *Billboard* charts but also buys out arenas to support them and tunes in to splashy TV specials just to catch a glimpse of them, sending Korean acts ever nearer to the forefront of American pop.

In 2016, China's dissatisfaction with a U.S.-South Korean missile-system agreement led it to ban all *hallyu*, or Korean pop cultural content, most prominently K-pop. It was a huge financial hit to the three main K-pop companies. Some continued to approach China with non-Korean acts, but others focused on sending their artists to burgeoning markets like the United States. (Chinese promoters are reportedly pressuring authorities to lift restrictions, driving up K-pop company stock.) Meanwhile, in each of the past

three years, according to Nielsen Music, Korean music consumption in the United States has doubled, and during the same period more Korean artists than ever began touring North America. Korean stars became more prominent on American TV, with BTS appearing at the 2017 and 2018 Billboard Music Awards, the 2017 American Music Awards and the 2019 Grammy Awards.

Dick Clark Productions airs both the BBMAs and AMAs, and the company credits its initial interest in BTS and K-pop with their growing American followings on social media. (DCP and *Billboard* are both owned by Valence Media.) "It was the *Billboard* charts that indicated that K-pop was now a big part of the music scene in the U.S.," says Ariel Elazar, executive vp brand marketing and digital strategy at DCP. "Once we started looking at engagement, K-pop [artists] had specific U.S.-based fans connecting with them on a personal level on social media. We basically came to the conclusion that K-pop had to be part of our show."

Jeremy Lowe, a senior manager on the same DCP team, points out that such televised events offer K-pop artists access not only to a much wider U.S. audience, but also to Western acts with whom they might make chart hits in the future. While in Los Angeles in 2017 for the BBMAs, BTS and The Chainsmokers met up; four months later, a co-write with The Chainsmokers' Drew Taggart, "Best of Me," appeared on BTS' *Love Yourself: Her*. Over the past couple of years, similar collaborations have proliferated, like BTS' "Mic Drop (Remix)"



BTS accepted the top social artist honor at the 2018 Billboard Music Awards in Las Vegas.

with Steve Aoki and Desiigner, its first RIAA-certified platinum single, and Blackpink and Dua Lipa's "Kiss and Make Up," which broke into the Hot 100 in 2018 despite not being promoted as a single.

"The general U.S. public has had a growing curiosity for K-pop, but it wasn't until we saw collaborations between Korean and Western artists [that] we saw it permeate mainstream press and social media," says Eddie Nam of Los Angeles-based EN Management, who manages the singer (his brother) Eric Nam and hip-hop trio Epik High internationally, and also consults for Seoul-based creative collective AXIS. Still, "too many times people have assumed [that] their success in Asia will directly [translate to] the States, and that just isn't the case."

The K-pop world has always thrived in digital spaces, but as its presence grew on social media in recent years (in 2018, K-pop artists and related content were referred to in 5.3 billion tweets globally, according to Twitter) and digital music platforms multiplied, audiences beyond fan cohorts had the chance to catch up. "As more music listeners were adapting to digital/online platforms to listen to music, they were also led to discover new artists and music," says SM Entertainment USA managing director Dominique Rodriguez. SM manages K-pop acts including girl group Red Velvet and boy band NCT 127, both of whom have booked

North American tours in 2019 (Red Velvet just completed a short run of theater dates).

Spotify reports that K-pop's share of listening has grown about 65 percent annually since 2015, and Apple Music had year-over-year growth of 86 percent in the United States between 2017 and 2018 alone. Last year, Pandora Music's K-Pop Girl Groups station grew over 182 percent in year-to-year listens, while its K-Pop Boy Bands station rose by 90 percent.

With that expanded listenership at their disposal, K-pop artists and the companies that steer their careers are approaching the U.S. market differently. Collaborations are now more carefully considered, says Nam, rather than simply "smashing big names together and expecting a song to chart instantly" as was popular in the mid-2000s and early 2010s. He also suggests that BTS' dedication to touring frequently in the United States (the group just announced three additional stadium shows to its 12 recent American dates) is influencing other acts: Over a dozen Korean artists will bring their tours stateside in the first half of 2019, including Blackpink, which will also perform at Coachella in April.

"The U.S. music industry is ultra competitive," says Nam. "To compete, you have to play the game: radio shows, TV appearances, touring. You have to put in the work to see the fruits of your labor."

—TAMAR HERMAN

the group "the modern Spice Girls" — lately the band has been less concerned with appearing perfect, both onstage and off. "We always wanted to be out there, to be more true to ourselves and a little more free," says Jennie. "Even we can get things wrong sometimes. We want to just show them the real us."

Jennie and Lisa do just that when I ask how they expect to be received as rappers in America. Lisa lets out an embarrassed groan, withdrawing into her fleece. She has loved hip-hop since childhood and is obsessed with Tyga ("I love his swag," she says, blushing). But she and Jennie seem well aware that a group of Asian women adopting a style

pioneered by black American artists might be a hard sell for some stateside listeners who are keenly attuned to debates about cultural appropriation.

"Me and Lisa don't talk about it out loud, but I know we have this big pressure," says Jennie, who adds that she studied artists like Lauryn Hill and TLC when she first started rapping. She looks across the room at Lisa: "She's going to kill it." Lisa just crunches up her face.

That kind of vulnerability may be what ultimately endears Blackpink to an American pop audience. "The artists that are the most successful in these situations are really authentic with how they can relate to a coming-of-age experience"

in their music, says Goldenvoice's Rosenbluth. "There's a certain amount of authenticity to Blackpink that I really love. The dedication is heartfelt."

Back at the showcase, the band finishes its set with the reggaeton-tinged "Forever Young," featuring an intricately choreographed, hair-flipping dance break. As the beat reaches its booming climax, the bandmembers whip toward each other and strike a statuesque pose with their hands on their hips, just in time for the music to stop. They hold still for a moment as the lights dim, then drop their arms and turn toward each other, catching their breath and grinning like four young women who can't quite believe they're here. ●

Bernard Jabs in a session at Paramount Recording Studios in Los Angeles on Feb. 6.



In the booth with duo S3nsi Molly (left) and Lil Brook.



# THE NEW

# STYLE

As the seminal hip-hop label **DEF JAM** turns 35, it's developing a roster of eager young recruits in order to reclaim its place in the upper echelon of the game. Inside one wild night coaching two dozen new homegrown stars

BY MEGAN BUERGER

PHOTOGRAPHED BY KOURY ANGELO



From left: S3nsi Molly rolled a blunt while Fetty Luciano and Sneakk goofed around.



Def Jam executive vp Steven Victor (second from right) with (from left) TJ Porter, producer Rico Beats and vp A&R Alexander "AE" Edwards.





## IT'S A FEW MINUTES TO

midnight at Paramount Recording Studios in Los Angeles, and the plaques on the walls are starting to shake. Most of Def Jam Recordings' freshman class — around two dozen hip-hop artists from all over the country, all signed in the last year — have packed into low-lit Studio C, where S3n5i Molly and Lil Brook are blasting their new track “Big Boss.”

The cavernous space is smoky and crowded, but

you can't miss Molly, 18, and Brook, 20: Dressed in head-to-toe neon with mermaid-blue hair and diamond-dipped fingernails, they're like Gucci-clad angels descended from hip-hop heaven. The energy around them is strong: heads bobbing, bodies swaying, joints being rolled and passed. When the track finishes, people whoop, and someone signals to play it again.

“It's all about the room,” says Alexander “AE” Edwards, 32, vp A&R at the New York-based record label. The Oakland, Calif., native worked with

Tyga's Last Kings Records before joining Def Jam in 2018 and has the kind of charisma that leads artists to seek his approval. “It's all vibe,” he continues. “That's how you know it's a hit. When the kids see me in there and I'm dancing, they know it's on.” And if the vibe is weak? “Then it's back to work. Then it's, ‘Get your notepad!’ ”

This is Def Jam rap camp, a new program designed to develop and promote the label's fledgling artists. Not to be confused with the song or “synch” camps that have become industry-standard

Members of Def Jam's class of 2019. In back, from left: YFL Kelvia, S3nsi Molly, Bernard Jabs, Sneakk, Dominic Lord, Landstrip Chip, Fetty Luciano and Lul G. In front: Lil Brook (left) and TJ Porter.



in country and pop — in which dozens of professional songwriters come together to write material for major albums, films or commercials — rap camp is more like spring training: an intensive retreat for the label's young guns to write, collaborate and grow creatively under the guidance of seasoned producers and sound engineers. Def Jam's new A&R team — including Edwards, Pedro Genao, Ricardo Lamarre (aka Rico Beats) and executive vp Steven Victor — does the coaching.

For many of the artists, some of whom are still in

high school, this is their first time in a professional studio environment. "Some of these guys really haven't seen much," says Edwards, "but they're confident and hungry. That's why we signed them. They're like wolves." Others came in ready to hit the ground running: Lul G, 20, is a member of the fast-rising Bay Area group SOB X RBE; Dominic Lord, 25, designed clothes for A\$AP Mob before shifting his focus to music; and Bernard Jabs, a cocky 17-year-old from rural Georgia, built a fan base on

**"TO REMAIN VITAL, WE HAVE TO STAY CURRENT. WHEN I WAS JUST A FAN, DEF JAM WAS THE PLACE EVERY ARTIST IN HIP-HOP WANTED TO SIGN TO. MY GOAL IS TO MAKE THAT THE CASE AGAIN."**  
—Rosenberg

SoundCloud before signing to Def Jam last summer, and by November was opening for Pusha T.

On this night in February, S3nsi Molly and Lil Brook have just put the finishing touches on "Big Boss." Rap camp has become a de facto record factory, yielding over 200 tracks in two weeklong sessions (the first was in August; the second, where Molly and Brook first recorded "Big Boss," was in November). On March 8, Def Jam will present a selection of the songs on *Undisputed*, a compilation introducing fans to these new recruits and, to some extent, to the label's new direction. As Def Jam celebrates its 35th year, it's racing to reclaim its place as the leader in new hip-hop — and betting on this diverse roster of rookies to usher in a new era at the label under CEO Paul Rosenberg.

"To remain vital, we have to stay current," says Rosenberg, 47, who just completed his first year helming Def Jam, investing heavily in video content as well as music. Prior to arriving at the label, the Detroit native spent decades managing Eminem, running Shady Records and leading management firm Goliath Artists (Danny Brown). "Around 2017, I felt like Def Jam was in need of some reconnection and a new look forward [in order to] continue to impact the culture. When I was just a fan and not working in the industry, Def Jam was the place every artist in hip-hop wanted to sign to. There was Def Jam, and there was everybody else. My goal" — with the help of the rap camp artists — "is to make that the case again."

## WHEN RICK RUBIN AND

Russell Simmons founded Def Jam out of Rubin's New York University dorm room in 1984, they were focused on experimentation: mixing elements of punk and metal with the groundbreaking sounds of New York's streets and seeing how it all landed. Bratty and provocative, that Def Jam was known for taking risks and making noise, for championing early rap innovators like LL Cool J and Public Enemy, and for turning the sounds of urban American youth into a 20th century phenomenon. In his book *The Men Behind Def Jam: The Radical Rise of Russell Simmons and Rick Rubin*, Alex Ogg recalls how, from its earliest days, the label "produced a musical legacy of unchallenged

caliber" and "established rap as the dominant form of American youth music."

In recent years, the financial pressures of a rapidly changing industry took the label in a different direction. Under the leadership of Steve Bartels in the mid-2010s, Def Jam broadened its scope to focus on mainstream pop artists like Justin Bieber and Alessia Cara and DJs like Axwell + Ingrosso — all hitmakers, but, grouped together, a bit of a musical grab bag. (Before Bartels took over in 2013,

Joie Manda, Antonio "L.A." Reid, Jay-Z and Kevin Liles had all taken turns at the wheel in various capacities. Lyor Cohen, the label's longest-serving president, ran it from 1988 to 1998.) Among the 84 songs that Bartels helped shepherd onto the Billboard Hot 100, 12 made the top 10, including Iggy Azalea's "Fancy" (featuring Charli XCX) and DJ Khaled's 2017 summer anthem, "I'm the One."

"Look, the industry changed and went through some hard times" in the Bartels era, says Rich Isaacson, Def Jam's new GM. Isaacson is an industry veteran: His label, Loud Records, signed Wu-Tang Clan in 1992. "The people who were running the company probably did what they had to do to keep the lights on, and they signed some great artists. But

## THE COACHES



STEVEN VICTOR (left) and ALEXANDER "AE" EDWARDS

Rap camp's A&R team: executive vp Victor, vp A&R Edwards, producer Lamarre and talent scout Genao. "I look at the individual — for them to be as authentic and polarizing as possible," says Victor of the rap camp artists. "Unapologetic in who they are. That feels like Def Jam."



RICARDO "RICO BEATS" LAMARRE (left) and PEDRO GENAO



Landstrip Chip at the board. In back, from left: Genao, Edwards and Lamarre.

the brand needed to re-establish its place as the gold standard in hip-hop.”

In 2016, the streaming boom ignited a resurgence in recorded-music revenue, generating double-digit industry growth for the first time in two decades, with rap and R&B leading the charge. That should have been great news for Def Jam, but its market share and industry clout were both declining. By mid-2017, the former had dropped to ninth place, behind Interscope, Republic, Capitol and, most notably, Atlantic, which was ruling urban radio with artists like Cardi B, Meek Mill and Gucci Mane.

In August 2017, Lucian Grainge, CEO of Def Jam’s parent company, Universal Music Group, announced that Bartels was out and Rosenberg in. Their joint objective was clear: Refocus the label on hip-hop and reforge the Def Jam identity.

Rosenberg assembled G.O.O.D. Music’s Steven Victor (best-known for managing Pusha T and Desiigner) to lead A&R and a group of industry veterans, including former *Complex* content chief Noah Callahan-Bever, to manage an in-house creative team. Victor’s first order of business was signing an unusually large roster of new artists for a rebrand to coincide with the label’s 35th anniversary. His second was rap camp.

Technically, the idea originated with talent scout Pedro Genao, a Rosenberg hire from Shady

Records and Goliath. In May 2018, he and fellow scout Lamarre, 36, were in Los Angeles working with 23-year-old Brooklyn rapper Fetty Luciano, who had been struggling with writer’s block, but in Hollywood “we caught this energy from Fetty that we didn’t get in New York,” says Genao, 36. “There were no distractions. He was taking instruction. It was magic.” They wondered what would happen if they applied the same approach on a larger scale.

Genao pitched Rosenberg on a sort of creative boot camp: Def Jam could get its newest signees out of their comfort zones and into professional studios, giving each artist scheduled blocks of time to write, record and edit. Songwriters would be on deck in case artists froze up; sound engineers would be encouraged to offer critical feedback; and producers would make sure the songs felt cohesive.

For Victor, 38, limiting the number of producers was key to re-establishing Def Jam’s sonic identity. He used 1990s label compilations by No Limit, Bad Boy, Cash Money and Star Trak as a blueprint. “Those compilations sounded like all the artists were literally working together,” he says. “Like the music had all been baked in one spot.” Early on, he hired Lamarre as the camp’s in-house producer. “He’s the connective tissue,” says Victor.

The final element of Def Jam’s savvy rebranding efforts came from Callahan-Bever: a documentary

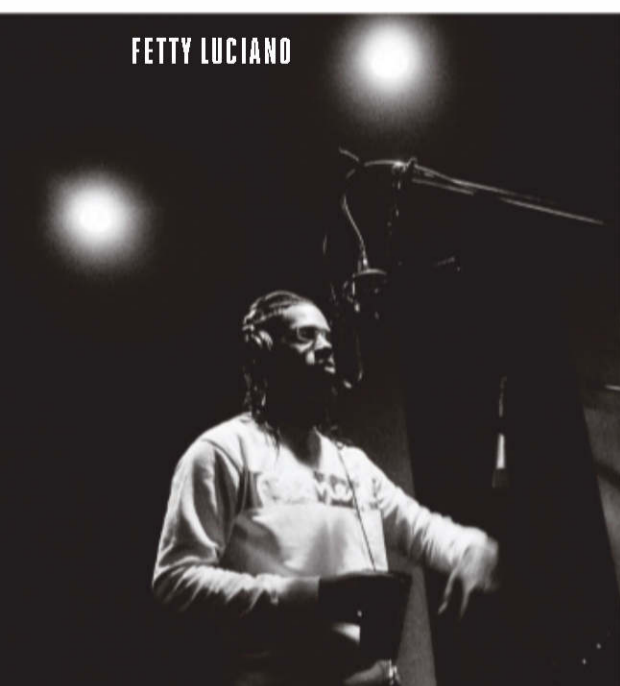
series following the kids and coaches through rap camp as they make music, eat In-N-Out burgers, get tattoos, play basketball, even sit in reality-TV-style confessionals to let off steam (or, more often, to self-aggrandize). It’s one part *Survivor*, one part *Real World*, one part *Making the Band*, and when the eight-episode show airs on Def Jam’s YouTube channel (starting March 7), executives hope it reframes the label — and majors in general — as vital. Clearly, some of the artists at today’s Paramount session are already convinced. “This is a damn dynasty!” says Sneakk, 22, another Bay Area artist from the SOB X RBE crew. “I’m just happy to be here.”

In the end, rap camp and its attendant marketing efforts cost the “equivalent of an A-list artist rollout,” according to an executive inside Def Jam. “Hopefully we’re able to demonstrate not only why you might need a label, but what a modern label can be in this era,” says Rosenberg. “It’s an optimistic and maybe altruistic way of approaching things, and I might be naive. But if we can show the support, camaraderie and brand benefit that artists might not be able to get elsewhere, that’s a huge win.”

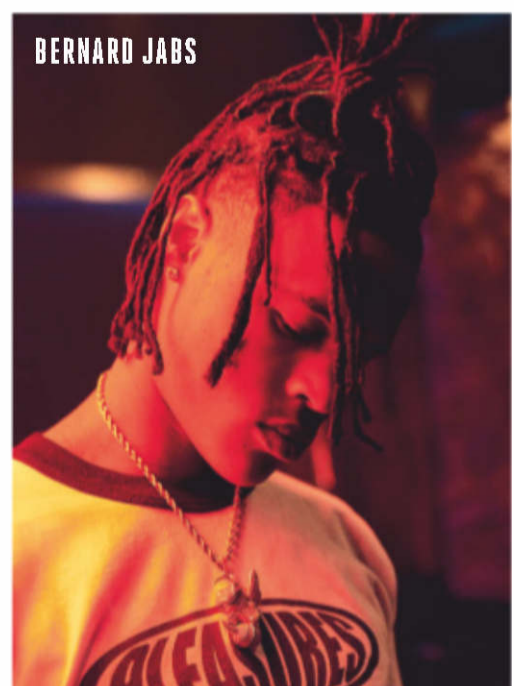
He knows that these days his biggest competition might not even be a label like Atlantic, but SoundCloud. TJ Porter, an 18-year-old rapper from Harlem with a brash charm, says he ultimately signed for that very reason: Def Jam, he felt, would give him the “extra push” he needed, rather than “floating in SoundCloud” forever. “I was always recording in the projects, in my environment,” he says. “Now I’m in Los Angeles, I’m in Atlanta, I’m working with new people. It’s me on a different level.”

## AT PARAMOUNT, THE RAP

campers are posing for what feels like the swaggiest high school class picture imaginable. No two artists here have the same sound, and they jump at the



FETTY LUCIANO



BERNARD JABS



LANDSTRIP CHIP



LIL BROOK

opportunity to differentiate themselves. Some smile with endearing sincerity, while others get right to flexing. Bernard Jabs opens his shirt to show off a *Lion King* tattoo. Lul G bites his lip in a smoldering pout. S3nsi Molly and Lil Brook flash middle fingers with alarming rapidity. “I’m getting emotional,” says Genao. “It’s like graduation!”

Each artist signed with Def Jam for different reasons. While a handful were excited just to be picked, others were leery of giving away too much too soon. “I’m not going to lie: There was stuff that I liked and stuff that I didn’t like” about Def Jam’s offer, says YFL Kelvin, a 22-year-old from Cleveland who signed last August. “That’s how these things go. Some of it was about the terms, some of it was about the pacing, and money too, you feel me? But it all worked out. I wouldn’t have signed if I didn’t feel comfortable.” (Despite the air of competition that the documentary emphasizes, the artists here aren’t vying for a limited number of spots at Def Jam and, according to that executive within the label, have relatively typical starter contracts.)

Dominic Lord’s decision came down to Victor, who had first approached him about working together in 2011. “I knew what I didn’t want, which was to do mediocre shit,” he says, “and that’s where you’ve got to be careful.” Within the industry, Victor is known as someone who pushes boundaries and resists trends. Lord trusts him. “He has been around, you know? He’s family.”

For many of the artists, the security that a label offers was most appealing. “If it wasn’t rapping, it was going to be trapping,” says YFL Kelvin, “and I didn’t want that to be my life.” Fetty Luciano, a former member of the GS9 crew that included Bobby Shmurda, recently spent time in prison for conspiracy and gun charges. “If I get a chance to do something right and get money legally, I’m jumping on it,” he says. “Poverty made me sign in the end.”

Even those who had already built fan bases on social media felt they had climbed as high as they could on their own. “I’m from Atlanta,” says Landstrip Chip, an early rap camp standout all the newbies seem to idolize. “If you’re not pouring hundreds of thousands of dollars into your campaign, you’re not even going to get noticed.” He had already been approached by most of the city’s independent labels but had his eyes set on a

major. “I was going to get the same terms, the same percentages wherever I went — I might as well go big,” he says. Ultimately, Def Jam came first. “I like to reward people who are early,” he says. And he appreciated that the label “understood my vision and didn’t try to change me. I wasn’t about to let someone tell me how to do my hair.”

S3nsi Molly and Lil Brook saw their share of this too. Within the first 15 minutes of one meeting with a competing label, they recall, they were offered suggestions for ways to change their appearance. “We were like, ‘Are you serious? You called *us*,’” says Molly. Other executives acted cool; one even tried to get them to drink during the meal. “She was like, ‘Go ahead, it’s OK, I won’t tell,’” says Brook, rolling her eyes. “We were like, ‘Fuck outta here.’ Be real.”

Such are the new power dynamics of signing hip-hop talent in 2019. “I wasn’t going to sign with anyone who didn’t get exactly what I was doing, because I was already a star,” says Jabs. “I’m not saying I won’t play ball with you, but it’s my game.”

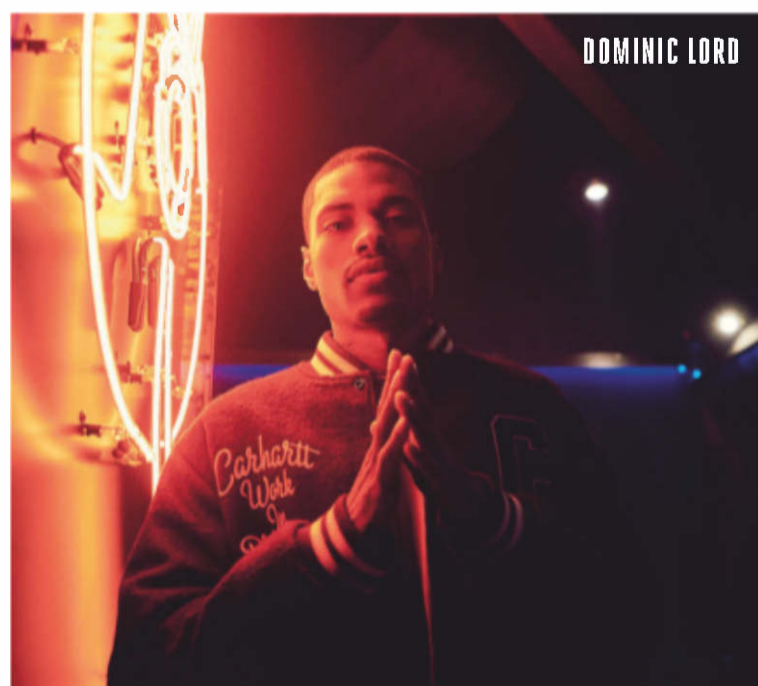
Clearly, Def Jam is betting on Victor’s taste and curiosity to give the label an edge. “I’m in the mix as much as a 15-year-old,” he says, “and if I hear a Japanese artist that sounds interesting, I’ll fly to

Tokyo that night to hear them.” And yet his business tactics are surprisingly old-school. He insists on album-focused rollouts that are deliberate and slow, which can prove frustrating for rookies used to constantly sharing new material on Instagram, but also offers the kind of patient artist development that’s rare in the industry today. Victor points to Kanye West, The-Dream, Pharrell Williams and his own client of 15 years, Pusha T, as proof that his methods work. “They didn’t rush,” he says with a shrug. “The benefit of these things is you get artists with longer life spans. The SoundCloud shit is popping, and I’m into it, but something has to come after that.”

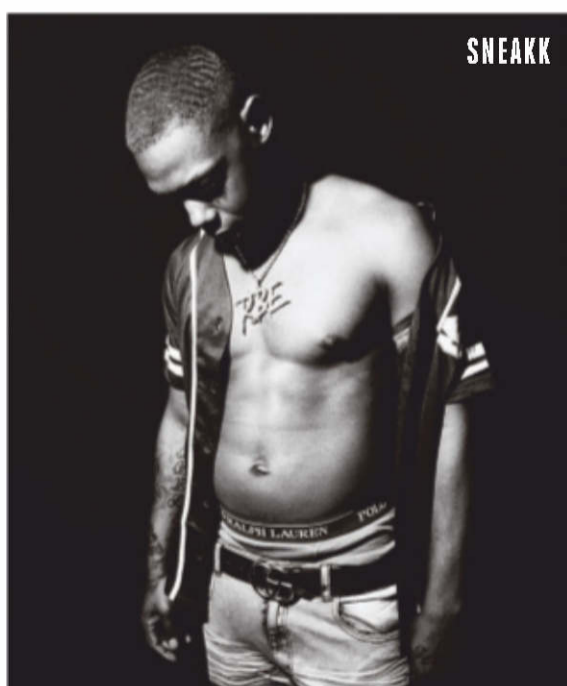
As the group breaks up after the class picture, Porter — the trash-talking class clown — splits from the back row to perform a backflip. He barely makes it, and a follow-up is demanded. Heckling ensues, and a dozen cellphone camera flashes light up his face. “This doesn’t intimidate me — this just looks like one of my shows!” he boasts, adjusting his chain and addressing his buddies like they’re a sea of screaming fans. On round two, he lands firmly on his feet with a triumphant thud. “That’s how it’s done,” he declares, and without missing a beat, turns toward the cameras. ●



From left: YFL Kelvin, Sneakk, Porter, Luciano and Jabs.



DOMINIC LORD



SNEAKK



LUL G



S3NSI MOLLY

# Billboard Artist 100

March 2  
2019  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>ARIANA GRANDE</b>	REPUBLIC	1	211
3	2	2	<b>QUEEN</b>	HOLLYWOOD	1	43
2	3	3	<b>POST MALONE</b>	REPUBLIC	1	139
10	4	4	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	124
9	6	5	<b>CARDI B</b>	THE KS R GROUP/ATLANTIC/AG	1	84
39	44	6	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	243
13	9	7	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	243
5	5	8	<b>HALSEY</b>	CAPITOL	1	167
8	10	9	<b>IMAGINE DRAGONS</b>	KIDINA PETERSON/INTERSCOPE/IGA	1	211
15	8	10	<b>LADY GAGA</b>	INTERSCOPE/IGA	1	103
14	7	11	<b>KHALID</b>	RIGHT HAND/RCA	7	103
32	29	12	<b>BRUNO MARS</b>	ATLANTIC/AG	1	231
16	12	13	<b>LUKE COMBS</b>	ISYER HOUSE/COLUMBIA NASHVILLE/SMN	5	103
11	11	14	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND Hustle/EPIC	1	146
12	14	15	<b>PANIC! AT THE DISCO</b>	DECOY THE HIT BY RAMEN/INTMG	1	127
7	15	16	<b>BILLIE EILISH</b>	DARK ROOM/INTERSCOPE/IGA	7	26
27	20	17	<b>BRADLEY COOPER</b>	INTERSCOPE/IGA	3	21
30	32	18	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/IGA	8	40
4	16	19	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	4	71
20	19	20	<b>ED SHEERAN</b>	ATLANTIC/AG	1	237
17	23	21	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	80
19	18	22	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL/IMG	3	51
29	35	23	<b>J. COLE</b>	DREAMVILLE/RK/RK NATION/INTERSCOPE/IGA	1	144
RE-ENTRY		24	<b>AVRIL LAVIGNE</b>	BMG	24	3
25	17	25	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	11	65
23	24	26	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	174
22	27	27	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	8	41
6	22	28	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	243
18	25	29	<b>21 SAVAGE</b>	SLAUGHTER GANG/EPIC	5	69

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	30	30	<b>TEDESCHI TRUCKS BAND</b>	SMASH FISH/STARGAS/VEVO/INTMG	30	3
-	97	31	<b>ELVIS PRESLEY</b>	RCA/LEGACY	20	49
38	31	32	<b>SHAWN MENDES</b>	ISLAND	1	211
46	40	33	<b>P!NK</b>	RCA	1	140
26	28	34	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	2	88
31	36	35	<b>SWAE LEE</b>	EARDRUMMA/INTERSCOPE/IGA	22	18
NEW		36	<b>YNW MELLY</b>	YNW MELLY/300/AG	36	1
36	42	37	<b>A BOOGIE WIT DA HOODIE</b>	HYUNDAI THE LABEL/UMGN	11	33
34	33	38	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/IGA	6	44
63	52	39	<b>BLUEFACE</b>	FIFTH AMENDMENT/EONE	39	4
43	43	40	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	44
33	39	41	<b>EMINEM</b>	SHADY/AFTERMATH/INTERSCOPE/IGA	1	243
-	13	42	<b>KACEY MUSGRAVES</b>	MCA NASHVILLE/UMGN	9	9
37	47	43	<b>KODAK BLACK</b>	DOLLAZ N DEALZ/ATLANTIC/AG	6	87
53	54	44	<b>BRETT YOUNG</b>	BMLG	15	116
40	41	45	<b>TAYLOR SWIFT</b>	REPUBLIC	1	239
44	45	46	<b>BAD BUNNY</b>	RIMAS	23	49
RE-ENTRY		47	<b>INSANE CLOWN POSSE</b>	PSYCHI/PATHIE	47	2
49	34	48	<b>THE CHAINSMOKERS</b>	DISRUPTOR/VEVO/UMGN	1	169
45	37	49	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	115



## NO.6 Florida Georgia Line

Florida Georgia Line vaults 44-6 on the Artist 100, returning to the top 10 for the first time since July as the duo's new LP, *Can't Say I Ain't Country*, opens at No. 1 on the Top Country Albums chart (see page 57).

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

APPLY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC

# Emerging Artists

March 2  
2019  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
42	49	50	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	201
47	50	51	JASON ALDEAN	MCA/SONY MUSIC	1	221
52	46	52	5 SECONDS OF SUMMER	ONE HYDRO/CAPITOL	1	100
57	55	53	KENDRICK LAMAR	TOP DAWG/ATLANTIC	1	214
-	82	54	BEBE REXHA	WARNER BROS.	23	103
54	57	55	AVA MAX	ATLANTIC/AG	52	8
RE-ENTRY		56	JOSH GROBAN	REPRISE/WARNER BROS.	2	25
55	59	57	MICHAEL JACKSON	MJJ/EPIC	20	206
41	51	58	BASTILLE	VIRGIN/CAPITOL	15	49
61	48	59	DUA LIPA	WARNER BROS.	10	76
68	61	60	DEAN LEWIS	ISLAND	60	8
35	64	61	METALLICA	BLACKENED	2	190
59	63	62	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	180
56	69	63	GUNNA	YOUNG STONER LIFE/300/AG	22	20
65	68	64	SAM SMITH	CAPITOL	1	146
RE-ENTRY		65	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	65	16
60	62	66	THE BEATLES	APPLE/CAPITOL/UMG	5	69
-	30	67	MICHAEL BUBLE	REPRISE/WARNER BROS.	3	40
58	66	68	THOMAS RHETT	VALORY/BMLG	1	212
64	60	69	NORMANI	KEEP COOL/RCA	50	24
50	56	70	GRETA VAN FLEET	LAVA/REPUBLIC	1	14
62	58	71	THE WEEKND	XO/REPUBLIC	1	223
78	74	72	YOUNGBOY NEVER BROKE AGAIN	REPRISE/WARNER BROS.	26	54
84	78	73	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	240
28	38	74	BACKSTREET BOYS	K-BAHN/RCA	1	13
RE-ENTRY		75	KATY PERRY	CAPITOL	1	179
67	67	76	ADELE	XL/COLUMBIA	1	204
77	71	77	KELSEA BALLERINI	BLACK RIVER	18	71
76	79	78	LAUV	LAUV/AWAL-KOBALT	43	41
79	73	79	SCOTTY MCCREERY	TISPLE TINTERS/RED	8	22
91	84	80	LUKAS GRAHAM	WARNER BROS.	5	51
86	80	81	JUSTIN TIMBERLAKE	RCA	1	181
80	81	82	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	119
83	76	83	MARK RONSON	RCA	5	67
72	72	84	FLIPP DINERO	CINEMARK/WE THE BEST/EPIC	63	15
RE-ENTRY		85	CASTING CROWNS	BEACH STREET/REINVENT/EPIC	20	11
89	99	86	DISTURBED	REPRISE/WARNER BROS.	3	59
66	77	87	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	34	56
RE-ENTRY		88	ZEDD	INTERSCOPE/IGA	17	90
-	86	89	JORDAN DAVIS	MCA NASHVILLE/UMGN	41	14
-	90	90	RIHANNA	WESTBURY ROAD/ROC NATION	2	222
RE-ENTRY		91	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	13	19
NEW		92	RYAN BINGHAM	AXSTER BINGHAM/THIRTY THIRDS	92	1
-	26	93	H.E.R.	RCA	26	5
RE-ENTRY		94	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	116
-	85	95	BENNY BLANCO	FRIENDS BEP/SECES/INDIE/EPIC/IGA	85	5
RE-ENTRY		96	JOHN LEGEND	COLUMBIA	15	111
92	87	97	CHRIS BROWN	RCA	1	205
75	91	98	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	40
51	70	99	FUTURE	FREEBANDZ/EPIC	1	157
RE-ENTRY		100	AC/DC	COLUMBIA	6	29

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 6 WKS AVA MAX	ATLANTIC/AG	1	16
2	2	2	DEAN LEWIS	ISLAND	2	23
5	3	3	LAUV	LAUV/AWAL-KOBALT	1	76
8	5	4	PINKFONG	SMART STUDY	4	21
16	13	5	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	5	12
13	10	6	CALBOY	PAPER GANG/POLO GROUNDS	6	11
NEW		7	HAYES CARLL	DUALTONE	7	1
21	15	8	MORGAN WALLEN	BIG LOUD	2	58
4	4	9	LOUIS TOMLINSON	78/SYCO/EPIC	2	55
12	12	10	PARDISON FONTAINE	ATLANTIC/AG	10	22
29	33	11	MONSTA X	STARSHIP (KOR) REARMED (JPN) NEW ENTERTAINMENT	11	45
9	9	12	LOVELYTHEBAND	RED	1	48
10	8	13	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	49
11	11	14	JIMMIE ALLEN	STONEY CREEK/BMG/BBMG	3	28
15	14	15	MITCHELL TENPENNY	REPRISE/WARNER BROS.	2	33
23	19	16	RODDY RICCH	BRD VISION/ATLANTIC/AG	16	10
27	16	17	RILEY GREEN	BMLG	16	17
NEW		18	ONE OK ROCK	FUELED BY RAMEN/EMG	18	1
24	21	19	LOUD LUXURY	ARMADA	17	26
20	18	20	GESAFFELSTEIN	PARLOPHONE/WARNER BROS.	8	7
18	17	21	JACQUEES	CASH MONEY/REPUBLIC	5	54
NEW		22	COPELAND	TOOTH & NAIL	22	1
-	28	23	FLETCHER	SNAPBACK/CAPITOL	23	2
14	20	24	AJR	AJR/BMG	11	61
RE-ENTRY		25	LOONA	BLENDING	25	2
50	40	26	BANDA LOS SEBASTIANES	FIMONTSA/LUMI E	26	4
31	24	27	ALEC BENJAMIN	ARTIST PARTNERS GROUP/REPRISE/UMG	17	8
NEW		28	YK OSIRIS	DEF JAM	28	1
28	22	29	LIL MOSEY	INTERSCOPE/IGA	13	25
39	27	30	MANUEL TURIZO	IA INDUSTRIA/SONY MUSIC/LATIN	27	21
RE-ENTRY		31	WAYV	LABEL V	16	5
NEW		32	HOMESHAKE	SINDERLYN/OMNIAN	32	1
42	26	33	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	26	4
30	25	34	FLORA CASH	ICONS CREATING EVIL ART/RCA	22	19
RE-ENTRY		35	NCT	SM	1	37
35	29	36	RITA ORA	ATLANTIC/AG	7	30
NEW		37	J.S. ONDARA	VERVE FORECAST/VLG	37	1
40	32	38	JOSH BALDWIN	BETHEL	32	7
34	30	39	LIL' DUVAL	RICH BROKE/EMPIRE	9	29
NEW		40	CRYSTAL LAKE	SHARPTONE	40	1
RE-ENTRY		41	LIZZO	NICE LIFE/ATLANTIC/AG	30	2
NEW		42	BETTY WHO	BETTY WHO/AWAL-KOBALT	42	1
NEW		43	YUNGBLUD	LOCOMOTION/GEFFEN/IGA	43	1
-	31	44	YELLA BEEZY	YELLA BEEZY/HITCO	7	36
RE-ENTRY		45	DENZEL CURRY	PHILIPINA VISTA/COMCORD	7	9
-	39	46	DAVIDO	VMUSIC/RCA	39	2
NEW		47	SWMRS	FUELED BY RAMEN/EMG	47	1
37	23	48	BLACKPINK	YG	1	29
47	41	49	CORY ASBURY	BETHEL	3	51
NEW		50	NU'EST	PLEDIS/LOEN ENTERTAINMENT	50	1



## City Girls Storm Top Five

City Girls (above) jump 13-5 on Emerging Artists, reaching the top five for the first time as the Miami-based hip-hop duo's breakout hit, "Twerk," featuring **Cardi B**, likewise reaches the top five on the Mainstream R&B/Hip-Hop airplay chart (7-5) and enters the top 20 on Rhythmic (22-19).

Singer-songwriter **Hayes Carll** debuts at No. 7 on Emerging Artists as his new LP, *What It Is*, arrives at No. 10 on Americana/Folk Albums and No. 26 on Top Country Albums (5,000 equivalent album units, according to Nielsen Music).

Plus, 20-year-old English alt-rocker **Yungblud** debuts at No. 43 on Emerging Artists as "11 Minutes" with **Halsey**, featuring **Travis Barker**, opens at No. 7 on Hot Rock Songs. It's his first entry on the chart, with 3.4 million U.S. streams and 9,000 downloads sold.

—Xander Zellner

## CHART BEAT



### PINK SPRINTS IN WITH 'WALK'

**Pink** (above) surges onto the Adult Top 40 airplay chart at No. 19 with new single "Walk Me Home." The song logs the second-highest start of her 26 entries, dating to her first in 2001, while she notched her best entrance as recently as 2017, when "What About Us" launched at No. 18. Meanwhile, **Pink's** "A Million Dreams," from *The Greatest Showman: Reimagined*, holds at its No. 11 high. She boasts the most No. 1s — nine — among soloists since the survey began in *Billboard* in March 1996, and is second overall only to **Maroon 5**, with 13. —Gary Trust

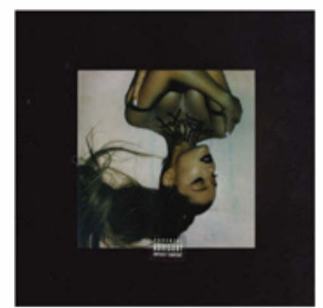
Go to [billboard.com](http://billboard.com) for full Chart Beat coverage, including columns and podcasts.

# Billboard 200

March 2  
2019  
**billboard**

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 2 WKS <b>ARIANA GRANDE</b> REPUBLIC	Thank U, Next	1	2
3	2	<b>QUEEN</b> HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	18
2	3	<b>LADY GAGA &amp; BRADLEY COOPER</b> ▲ INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	20
HOT SHOT DEBUT	4	<b>FLORIDA GEORGIA LINE</b> BMLG	Can't Say I Ain't Country	4	1
NEW	5	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	So Far Gone	5	1
4	6	<b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	9
5	7	<b>POST MALONE</b> ▲ REPUBLIC	beerbongs & bentleys	1	43
6	8	<b>TRAVIS SCOTT</b> ▲ CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	29
7	9	<b>21 SAVAGE</b> SLAUGHTER GANG/EPIC	I Am > I Was	1	9
10	10	<b>MEEK MILL</b> ● MAYBACH/ATLANTIC/AG	Championships	1	12
8	11	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	34
83	12	GG <b>QUEEN</b> ▲ HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	132
NEW	13	<b>AVRIL LAVIGNE</b> BMG	Head Above Water	13	1
12	14	<b>SOUNDTRACK</b> REPUBLIC	Spider-Man: Into The Spider-Verse	2	10
16	15	<b>JUICE WRLD</b> ● GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	40
15	16	<b>LUKE COMBS</b> ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	90
11	17	<b>FUTURE</b> FREE BANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	5
14	18	<b>SOUNDTRACK</b> ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	63
13	19	<b>CARDI B</b> ▲ THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	46
81	20	PS <b>YNW MELLY</b> YNW MELLY/300/AG	I Am You	20	7
17	21	<b>KODAK BLACK</b> DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	10
19	22	<b>LIL BABY &amp; GUNNA</b> YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	20
9	23	<b>KACEY MUSGRAVES</b> MCA NASHVILLE/UMGH	Golden Hour	4	27
21	24	<b>XXXTENTACION</b> ▲ BAD VIBES FOREVER	?	1	49
20	25	<b>BILLIE EILISH</b> ● DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	61
24	26	<b>BAD BUNNY</b> RIMAS	X 100PRE	11	9
25	27	<b>POST MALONE</b> ▲ REPUBLIC	Stoney	4	115
NEW	28	<b>TEDESCHI TRUCKS BAND</b> SWAMP FAMILY/FANTASY/COMCORD	Signs	28	1
38	29	<b>BLUEFACE</b> FIFTH AMENDMENT/EONE	Famous Cryp	29	7
27	30	<b>ELLA MAI</b> ● 10 SUMMERS/INTERSCOPE/JGA	Ella Mai	5	19
18	31	<b>ARIANA GRANDE</b> REPUBLIC	Sweetener	1	27
28	32	<b>LIL BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	12
29	33	<b>ED SHEERAN</b> ▲ ATLANTIC/AG	+ (Divide)	1	103
30	34	<b>LAUREN DAIGLE</b> CENTRICITY/12TONE	Look Up Child	3	24
37	35	<b>ORIGINAL BROADWAY CAST</b> ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	178
33	36	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	9
57	37	<b>YNW MELLY</b> YNW MELLY/300/AG	We All Shine	27	5
31	38	<b>DAN + SHAY</b> WARNER BROS. NASHVILLE/WMM	Dan + Shay	6	35
41	39	<b>KHALID</b> ▲ RIGHT HAND/RCA	American Teen	4	103
36	40	<b>LIL WAYNE</b> ▲ YOUNG MONEY/REPUBLIC	Tha Carter V	1	21
42	41	<b>PANIC! AT THE DISCO</b> ● DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	35
40	42	<b>METRO BOOMIN</b> BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	16
39	43	<b>KHALID</b> RIGHT HAND/RCA	Suncity	8	18
NEW	44	<b>INSANE CLOWN POSSE</b> PSYCHOPATHIC	Fearless Fred Fury	44	1
23	45	<b>H.E.R.</b> ● RCA	H.E.R.	23	70
45	46	<b>BAZZI</b> ● ZZZ/AMCOS/MC/ATLANTIC/AG	Cosmic	14	46
44	47	<b>CHRIS STAPLETON</b> ▲ MERCURY NASHVILLE/UMGH	Traveller	1	180
43	48	<b>EMINEM</b> ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	25
49	49	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	97
51	50	<b>IMAGINE DRAGONS</b> ▲ KIDINARORNER/INTERSCOPE/JGA	Evolve	2	87

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
46	51	<b>6IX9INE</b> SCUMGANG	DUMMY BOY	2	13
50	52	<b>IMAGINE DRAGONS</b> KIDINARORNER/INTERSCOPE/JGA	Origins	2	15
48	53	<b>XXXTENTACION</b> ▲ BAD VIBES FOREVER/EMPIRE	17	2	78
RE	54	<b>JOSH GROBAN</b> REPRISE/WARNER BROS.	Bridges	2	9
53	55	<b>BENNY BLANCO</b> FRIENDS KEEP SECRETS/INTERSCOPE/JGA	FRIENDS KEEP SECRETS (EP)	41	11
60	56	<b>MIGOS</b> ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	56
73	57	<b>J. COLE</b> ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	220
74	58	<b>J. COLE</b> ▲ DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	44
64	59	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	312
58	60	<b>TRIPPIE REDD</b> TENTHOUSAND PROJECTS	A Love Letter To You 3	3	15
62	61	<b>ELTON JOHN</b> ● ROCKET/ISLAND/UMG	Diamonds	23	67
54	62	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG	reputation	1	67
63	63	<b>LIL BABY</b> ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	40
47	64	<b>MAC MILLER</b> WARNER BROS.	Swimming	3	29
68	65	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	147
65	66	<b>LIL UZI VERT</b> ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	78
59	67	<b>SKI MASK THE SLUMP GOD</b> VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	12
61	68	<b>GUCCI MANE</b> GUWOP/ATLANTIC/AG	Evil Genius	5	11
52	69	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	3
66	70	<b>NICKI MINAJ</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	28
55	71	<b>CAMILA CABELLO</b> ▲ SYCO/EPIC	Camila	1	58
32	72	<b>QUEEN</b> ▲ HOLLYWOOD	Greatest Hits	11	327
80	73	<b>EMINEM</b> ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	433
78	74	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	101
75	75	<b>JOURNEY</b> ● COLUMBIA/LEGACY	Journey's Greatest Hits	10	552
26	76	<b>MICHAEL BUBLE</b> REPRISE/WARNER BROS.	Love	2	12
70	77	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN	Experiment	1	15
67	78	<b>MAROON 5</b> ▲ 222/INTERSCOPE/JGA	Red Pill Blues	2	68
72	79	<b>TORY LANEZ</b> MAD LOVE/INTERSCOPE/JGA	LoVe me NOW?	4	17
79	80	<b>BOB MARLEY AND THE WAILERS</b> ● TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	562
77	81	<b>KANE BROWN</b> ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	116
92	82	<b>SOUNDTRACK</b> ▲ WALT DISNEY	Moana	2	118
82	83	<b>JASON ALDEAN</b> ● MCA/RED WAGON BOW/BMG/BMG	Rearview Town	1	45
71	84	<b>TWENTY ONE PILOTS</b> ● FUELED BY RAMEN/EMG	Trench	2	20
142	85	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY/RHINO	Greatest Hits	1	163
69	86	<b>SHAWN MENDES</b> ● ISLAND	Shawn Mendes	1	39
87	87	<b>MICHAEL JACKSON</b> ▲ EPIC/LEGACY	The Essential Michael Jackson	31	265
98	88	<b>CREDENCE CLEARWATER REVIVAL</b> ● FANTASY/COMCORD	Chronicle The 20 Greatest Hits	22	407
NEW	89	<b>ELVIS PRESLEY</b> RCA/LEGACY	Elvis: The '68 Comeback Special: The Best Of (Soundtrack)	89	1
NEW	90	<b>QUINN XCII</b> COLUMBIA	From Michigan With Love	90	1
76	91	<b>BEBE REXHA</b> ● WARNER BROS.	Expectations	13	35
86	92	<b>BTS</b> BIG HIT ENTERTAINMENT	Love Yourself: Answer	1	26
105	93	<b>BRUNO MARS</b> ▲ ATLANTIC/AG	24K Magic	2	118
95	94	<b>NF</b> ▲ NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	72
89	95	<b>FLEETWOOD MAC</b> ● WARNER BROS./RHINO	Rumours	1	310
90	96	<b>FUTURE &amp; JUICE WRLD</b> GRADE A/INTERSCOPE/FREEBANDZ/JGA/EPIC	Future & Juice Wrld Present... WRLD ON DRUGS	2	18
100	97	<b>BILLY JOEL</b> ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	131
94	98	<b>THE WEEKND</b> ▲ XO/REPUBLIC	Starboy	1	117
97	99	<b>THOMAS RHETT</b> ▲ VALORY/BMLG	Life Changes	1	76
85	100	<b>5 SECONDS OF SUMMER</b> ONE MODE/CAPITOL	Youngblood	1	36



## Grande's Double

Ariana Grande's *Thank U, Next* spends a second week at No. 1 on the Billboard 200, making it the first album by a solo woman to spend more than a single week at No. 1 in over a year.

*Thank U* earned 151,000 equivalent album units in the week ending Feb. 21 (down 58 percent from its debut of 360,000 units), according to Nielsen Music. Of that sum, 20,000 were in album sales (down 82 percent).

The last album by a solo woman to rack up over a week at No. 1 was Taylor Swift's *reputation*, which tallied four nonconsecutive frames (its first three: Dec. 2-Dec. 16, 2017, and then Jan. 6, 2018). (In between *reputation* and *Thank U*, the *A Star Is Born* soundtrack, credited to Lady Gaga and Bradley Cooper, spent three weeks at No. 1.)

Meanwhile, between the time that *reputation* was last No. 1 (Jan. 6, 2018) and the chart dated March 2, 2019, five albums by solo men have spent at least two weeks atop the list: A Boogie Wit Da Hoodie's *Hoodie SZN* (two weeks), 21 Savage's *I Am > I Was* (two), Travis Scott's *Astroworld* (three), Drake's *Scorpion* (five) and Post Malone's *beerbongs & bentleys* (three).

Perhaps more surprising, of the 43 No. 1 albums since *reputation* last ruled, only five were by solo women: Grande's two No. 1s, *Sweetener* and *Thank U, Next*; Camila Cabello's *Camila*; Cardi B's *Invasion of Privacy*; and Carrie Underwood's *Cry Pretty*. As for the rest, 24 were by solo men, 11 were from groups (all of them male) and three were soundtracks (*The Greatest Showman*, *Black Panther* and *A Star Is Born*).

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
96	101	YOUNGBY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/JAG	Undt Death Call My Name	7	43
107	102	2PAC	◆	AMARI/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	260
84	103	XXXTENTACION	▲	BAD VIBES FOR/EVE/EMPIRE	Skins	1	11
104	104	ED SHEERAN	▲	ATLANTIC/JAG	X	1	244
103	105	SZA	▲	TOP DAWG/RYCA	Ctrl	3	89
155	106	CARRIE UNDERWOOD	●	CAPITOL NASHVILLE/UMGV	Cry Pretty	1	23
144	107	CITY GIRLS	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	63	7
111	108	KEVIN GATES	▲	BREAD WINNERS' ASSOCIATION/ATLANTIC/JAG	Luca Brasl 3	4	21
112	109	IMAGINE DRAGONS	▲	WGN/A&R/REPRISE/INTERSCOPE/JGA	Night Visions	2	334
122	110	TOM PETTY AND THE HEARTBREAKERS	◆	MCA/GEFFEN/UME	Greatest Hits	2	307
34	111	BACKSTREET BOYS	▲	● BAHM/RYCA	DNA	1	4
116	112	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	330
99	113	SOUNDTRACK	▲	Black Panther: The Album, Music From And Inspired By	Black Panther: The Album, Music From And Inspired By	1	54
102	114	HALSEY	▲	ASTRALWERKS	hopeless fountain kingdom	1	90
93	115	DUA LIPA	●	WARNER BROS.	Dua Lipa	27	86
109	116	LIL MOSEY	▲	INTERSCOPE/JGA	Northsbest	29	18
113	117	THE WEEKND	▲	● REPUBLIC	Beauty Behind The Madness	1	181
110	118	TRAVIS SCOTT	▲	GRAND PUNTTLE/EPIC	Birds In The Trap Sing McKnight	1	129
114	119	TRIPPIE REDD	▲	TENTHOUSAND PROJECTS	Life's A Trlp	4	28
115	120	WEEZER	▲	WEEZER/CRUSH MUSIC/ATLANTIC/JAG	Weezer (Teal Album)	5	5
91	121	VARIOUS ARTISTS	▲	XXXTENTACION Presents: Members Only, IV	Members Only, IV	18	5
126	122	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	160
117	123	RODDY RICCH	▲	BIRO VISION/ATLANTIC/JAG	Feed The Streets II	68	14
NEW	124	RYAN BINGHAM	▲	AXISTE BINGHAM/THIRTY TIGERS	American Love Song	124	1
125	125	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	197
127	126	GEORGE STRAIT	▲	MCA NASHVILLE/UMGN	50 Number Ones	1	99
130	127	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	243
133	128	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	355
88	129	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	137
123	130	JOJI	▲	● BRISING/2TONE	BALLADS I	3	16
145	131	THE BEATLES	◆	APPLE/CAPITOL/UME	1	1	356
141	132	BRETT YOUNG	▲	● BMLG	Brett Young	18	106
119	133	6LACK	▲	● VPR/INTERSCOPE/JGA	East Atlanta Love Letter	3	23
120	134	QUAVO	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	2	20
143	135	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	273
132	136	LIL SKIES	●	ALL WE GOT/ATLANTIC/JAG	Life Of A Dark Rose	10	59
139	137	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	1989	1	219
140	138	THE BEATLES	◆	APPLE/CAPITOL/UME	Abbey Road	1	297
108	139	THE CHAINSMOKERS	▲	DISRUPTOR/COLUMBIA	Slick Boy	53	22
131	140	YOUNGBY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/JAG	4Respect 4Freedom 4Loyalty...	14	23
129	141	GUNNA	▲	● RSL	Drip Season 3	55	51
121	142	SHECK WES	▲	CACTUS JACK/G.O.O.D./● INTERSCOPE/JGA	Mudboy	17	20
134	143	OZUNA	▲	● VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	Aura	7	26
151	144	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UME	Greatest Hits	8	265
138	145	CHRIS BROWN	▲	● RCA	Heartbreak On A Full Moon	3	68
152	146	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	133
150	147	GUNS N' ROSES	▲	● GEFFEN/UME	Greatest Hits	3	458
148	148	PANIC! AT THE DISCO	▲	● G.O.O.D./FUELED BY RAMEN/EMG	Death Of A Bachelor	1	162
NEW	149	NATTI NATASHA	▲	● PINA/SONY MUSIC LATIN	iluminATTI	149	1
159	150	EAGLES	◆	ASYLUM/ELECTRA/RHINO	Their Greatest Hits 1971-1975	1	262

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
128	151	MAGGIE ROGERS	▲	DEBAY SOUNDS/CAPITOL	Heard It In A Past Life	2	5
NEW	152	INDIA.ARIE	▲	SOULBOY/BMG	Worthy	152	1
101	153	VARIOUS ARTISTS	▲	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	32	3
22	154	BRANDI CARLILE	▲	LOW COUNTRY SOUND/ELECTRA/EMG	By The Way, I Forgive You	5	4
153	155	PLAYBOI CARTI	▲	AWGE/INTERSCOPE/JGA	Die Lit	3	37
157	156	METALLICA	◆	BLACKENED/RHINO	Metallica	1	523
149	157	ALEC BENJAMIN	▲	ARTIST PARTNERS GROUP/ATLANTIC/JAG	Narrated For You	127	6
135	158	BRUNO MARS	▲	EXTRA/EMG	Doo-Wops & Hooligans	3	410
162	159	FIVE FINGER DEATH PUNCH	▲	PROSPECT PARK	A Decade Of Destruction	29	57
158	160	ADELE	◆	● RCA/COLUMBIA	21	1	403
164	161	ZAC BROWN BAND	▲	ROAD/SOUTHERN GROUND/ATLANTIC/JAG	Greatest Hits So Far...	20	199
174	162	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	347
166	163	SOUNDTRACK	▲	WALT DISNEY	Frozen	1	124
RE	164	CASTING CROWNS	▲	BEACH STREET/REGUNION/PLG	Only Jesus	42	4
163	165	BRYSON TILLER	▲	TRAPSOUL/RYCA	TRAPSOUL	8	174
165	166	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	117
RE	167	BRETT YOUNG	▲	● BMLG	Ticket To L.A.	15	8
146	168	CODY JOHNSON	▲	● COO/WNN	Ain't Nothin' To It	9	5
187	169	MORGAN WALLEN	▲	BIG LOGO	If I Know Me	72	21
RE	170	ELVIS PRESLEY	▲	RCA/LEGACY	Elvis: 30 #1 Hits	1	116
185	171	NIRVANA	◆	SUB POP/GEFFEN/UME	Nevermind	1	413
118	172	GRETA VAN FLEET	▲	LAVA/REPUBLIC	Anthem Of The Peaceful Army	3	18
186	173	THE ROLLING STONES	◆	● ABKCO	Hot Rocks 1964-1971	4	297
188	174	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	194
179	175	SHAWN MENDES	▲	● ISLAND	Illuminate	1	119
175	176	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	94
172	177	ADELE	◆	● RCA/COLUMBIA	25	1	165
167	178	LIL DURK	▲	ALAMO/INTERSCOPE/JGA	Signed To The Streets 3	17	14
176	179	OZUNA	▲	VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	Odisea	22	76
182	180	LAUV	▲	LAUV/WALK/BALT	I met you when I was 18. (the playlist)	50	32
180	181	KODAK BLACK	▲	DOLLAZ N DEALZ/ATLANTIC/JAG	Project Baby Two	2	78
178	182	G-EAZY	▲	● G-EAZY/WGN/BMG/RYCA	The Beautiful & Damned	3	58
190	183	SOUNDTRACK	▲	VILLA 40/DREAMWORKS/RYCA	Trolls	3	121
56	184	VARIOUS ARTISTS	▲	GRAMMY/REPUBLIC	Grammy Nominees 2019	56	4
189	185	MIGOS	▲	QUALITY CONTROL/300/JAG	Culture	1	103
198	186	21 SAVAGE, OFFSET & METRO BOOMIN	▲	● BOOMIN/QUALITY CONTROL/MOTOWN/● LAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	62
170	187	HALSEY	▲	● ASTRALWERKS	Badlands	2	156
181	188	THE BEATLES	◆	● APPLE/CAPITOL/UME	The Beatles [White Album]	1	199
RE	189	BLAKE SHELTON	▲	● WARNER BROS. NASHVILLE/WNN	Reloaded: 20 #1 Hits	5	137
173	190	SOUNDTRACK	▲	● NET FLY/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	38
184	191	BON JOVI	▲	● ISLAND/UME	Greatest Hits: The Ultimate Collection	5	119
171	192	SUMMER WALKER	▲	● VPR/INTERSCOPE/JGA	Last Day Of Summer	44	16
191	193	AJR	●	● AJR/BMG	The Click	61	41
169	194	SOUNDTRACK	▲	● WATERTOWER	The Lego Movie 2: The Second Part	169	2
RE	195	SIMON & GARFUNKEL	◆	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	177
194	196	YBN NAHMIR, YBN AL MIGHTY JAY & YBN CORDAE	▲	● ART @ WNN/ATLANTIC/JAG	YBN: The Mixtape	21	18
RE	197	KANYE WEST	▲	● GOOD/DEF JAM	The Life Of Pablo	1	128
161	198	CHRIS STAPLETON	●	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	38
RE	199	THE BEACH BOYS	▲	● CAPITOL/UME	Sounds Of Summer/The Very Best Of The Beach Boys	16	151
RE	200	50 CENT	▲	SHADY/INTERSCOPE/AFTERMATH/UME	Best Of 50 Cent	135	9



3

**LADY GAGA & BRADLEY COOPER**  
A Star Is Born  
[Soundtrack]

Lady Gaga and Bradley Cooper's *A Star Is Born* soundtrack (No. 3; 51,000 equivalent album units earned in the week ending Feb. 21, according to Nielsen Music) is primed for a big gain after the Academy Awards on Feb. 24, according to industry forecasters. The set may rise to No. 2 on the March 9 chart with around 100,000 units earned in the week ending Feb. 28, following the film's win for best original song for "Shallow" and Gaga and Cooper's performance at the Oscars. —K.C.



28

**TEDESCHI TRUCKS BAND**  
Signs

The sixth straight top 40-charting album for the act was also a hot seller at independent stores as it bows atop the Tastemakers list (which ranks the best-selling LPs at indie and small-chain retailers).



124

**RYAN BINGHAM**  
American Love Song

Vinyl LP sales comprised 21 percent of the set's first-week sales (a little over 1,000 of its total 7,000), prompting its No. 10 debut on the Vinyl Albums chart. *American* is Bingham's fifth entry on the Billboard 200.



# Lavigne Returns; Elvis Makes 'Comeback'

Avril Lavigne reappears on the charts with her first album in over five years as *Head Above Water* swims in at No. 5 on Top Album Sales, No. 13 on the Billboard 200 and No. 1 on Independent Albums. The BMG-released set is her first independently distributed album. *Head* begins with 27,000 equivalent album units earned in the week ending Feb. 21, according to Nielsen Music. Of that sum, 20,000 were in album sales. Lavigne's last album, a 2013 self-titled set, was released on Epic and reached No. 5 on the Billboard 200 (her fifth consecutive charting set to hit the top five).

Elsewhere on the charts, **Elvis Presley's** *The Best of the '68 Comeback Special* arrives at No. 89 on the Billboard 200 (9,000 units) and No. 16 on Top Album Sales (7,000). It collects highlights from performances recorded for his 1968 NBC-TV special *Elvis* (often called the "68 Comeback Special"). The album's release is in tandem with NBC's *Elvis All-Star Tribute*, which aired Feb. 17 (two days after the *Comeback* highlights album arrived). The **Blake Shelton**-hosted program honored both The King and the '68 Comeback Special, and re-created performances from the 1968 show with stars like **Post Malone**, **Shawn Mendes** and **Carrie Underwood**.

The original soundtrack to the '68 *Elvis* TV special peaked at No. 8 on the Billboard 200 on Feb. 8, 1969. It returned Presley to the top 10 for the first time in three years, which, at that point, was the longest gap between top 10s for The King since his chart career began in 1956.

—Keith Caulfield



# Album Sales

March 2  
2019  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	<b>#1</b> <b>QUEEN</b>	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	18
HOT SHOT DEBUT	2	<b>FLORIDA GEORGIA LINE</b>	BMG	Can't Say I Ain't Country	1
3	3	<b>LADY GAGA &amp; BRADLEY COOPER</b>	INTESCOPE/GIGA	A Star Is Born (Soundtrack)	20
1	4	<b>ARIANA GRANDE</b>	REPUBLIC	Thank U, Next	2
NEW	5	<b>AVRIL LAVIGNE</b>	BMG	Head Above Water	1
NEW	6	<b>TEDESCHI TRUCKS BAND</b>	SWAMP FAMILY/FANTASY/CONCORD	Signs	1
NEW	7	<b>INSANE CLOWN POSSE</b>	PSYCHOPATHIC	Fearless Fred Fury	1
14	8	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	24
56	9	<b>JOSH GROBAN</b>	REPRISE/WARNER BROS.	Bridges	15
12	10	<b>QUEEN</b>	HOLLYWOOD	Greatest Hits	267
9	11	<b>SOUNDTRACK</b>	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	63
5	12	<b>MICHAEL BUBLE</b>	REPRISE/WARNER BROS.	Love	14
4	13	<b>KACEY MUSGRAVES</b>	MCA NASHVILLE/UMGM	Golden Hour	24
10	14	<b>LAUREN DAIGLE</b>	CENTRICITY/12TONE	Look Up Child	24
NEW	15	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	So Far Gone	1
NEW	16	<b>ELVIS PRESLEY</b>	RAJ/BAO	The Best of the '68 Comeback Special (Soundtrack)	1
NEW	17	<b>RYAN BINGHAM</b>	AMSTER BINGHAM/THIRTY TIGERS	American Love Song	1
11	18	<b>VARIOUS ARTISTS</b>	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	3
8	19	<b>VARIOUS ARTISTS</b>	GRAMMY/REPUBLIC	Grammy Nominees 2019	4
7	20	<b>BACKSTREET BOYS</b>	K-BAHN/RCA	DNA	4
RE	21	<b>CASTING CROWNS</b>	BEACH STREET/REUNION/PLG	Only Jesus	13
NEW	22	<b>INDIA.ARIE</b>	SOULBOY/BMG	Worthy	1
NEW	23	<b>HAYES CARLL</b>	DUALTONE	What It Is	1
63	24	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGM	Cry Pretty	23
6	25	<b>BRANDI CARLILE</b>	LOW COUNTRY SOUND/ELECTRA/EMG	By The Way, I Forgive You	10
17	26	<b>GRETA VAN FLEET</b>	LAVA/REPUBLIC	Anthem Of The Peaceful Army	18
NEW	27	<b>TRISHA YEARWOOD</b>	GWENDOLYN	Let's Be Frank	1
27	28	<b>WEEZER</b>	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	5
21	29	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMI	This One's For You	81
25	30	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGM	Traveller	180
22	31	<b>LINDA RONSTADT</b>	RHINO	Live In Hollywood	3
NEW	32	<b>NATTI NATASHA</b>	PINA/SONY MUSIC LATIN	iluminATTI	1
29	33	<b>DISTURBED</b>	REPRISE/WARNER BROS.	Evolution	18
NEW	34	<b>CZARFACE/GHOSTFACE KILLAH</b>	GET ON DOWN/URBAN ICONZ/SILVER AGE	CZARFACE Meets Ghostface	1
28	35	<b>GRETA VAN FLEET</b>	LAVA/REPUBLIC	From The Fires	59
20	36	<b>KIDZ BOP KIDS</b>	KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 39	5
35	37	<b>ORIGINAL BROADWAY CAST</b>	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	177
RE	38	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY/RHINO	Greatest Hits	46
31	39	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/EMG	Trench	20
48	40	<b>PANIC! AT THE DISCO</b>	DECO/FUELED BY RAMEN/EMG	Pray For The Wicked	35
36	41	<b>IMAGINE DRAGONS</b>	KIDNAKORNER/INTESCOPE/GIGA	Origins	15
46	42	<b>METALLICA</b>	BLACK EWEY/RHINO	Metallica	490
64	43	<b>SOUNDTRACK</b>	REPUBLIC	Spider-Man: Into The Spider-Verse	10
50	44	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	HIDEOUT/CAPITOL/UME	Greatest Hits	269
77	45	<b>QUEEN</b>	UME/HOLLYWOOD	Icon: Queen	6
NEW	46	<b>TOBIAS SAMMET'S AVANTASIA</b>	NUCLEAR BLAST	Moonglow	1
33	47	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGM	From A Room: Volume 2	61
NEW	48	<b>CHAKA KHAN</b>	DIARY/ISLAND	Hello Happiness	1
NEW	49	<b>ONE OK ROCK</b>	FUELED BY RAMEN/EMG	Eye Of The Storm	1
NEW	50	<b>LADYTRON</b>	LADYTRON	Ladytron	1

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	<b>#1</b> <b>TOBIAS SAMMET'S AVANTASIA</b>	NUCLEAR BLAST	Moonglow	1
NEW	2	<b>ONE OK ROCK</b>	FUELED BY RAMEN/EMG	Eye Of The Storm	1
NEW	3	<b>LADYTRON</b>	LADYTRON	Ladytron	1
NEW	4	<b>MILLENCOLIN</b>	EPIGRAPH	SOS	1
NEW	5	<b>HOMESHAKE</b>	SIN DERLYN/DOMINIAN	Helium	1
NEW	6	<b>J.S. ONDARA</b>	VERVE FORECAST/VLG	Tales Of America	1
NEW	7	<b>WICCA PHASE SPRINGS ETERNAL</b>	RUN FOR COVER	Suffer On	1
NEW	8	<b>LOOMA</b>	BLOCKBERRYCREATIVE/KAKAO M	[X X] (EP)	1
NEW	9	<b>CRYSTAL LAKE</b>	SHARPTONE	Helix	1
NEW	10	<b>SWMRS</b>	FUELED BY RAMEN/EMG	Berkeley's On Fire	1
NEW	11	<b>ROBERT ELLIS</b>	NEW WEST	Texas Piano Man	1
NEW	12	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT	Take.2 We Are Here.	1
NEW	13	<b>ROTTING CHRIST</b>	SEASON OF MIST	The Heretics	1
18	14	<b>THE SINGING CONTRACTORS</b>	GAITHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	3
NEW	15	<b>PINEGROVE</b>	PINEGROVE	Skylight	1
NEW	16	<b>NOCTORUM</b>	SCHOOLKIDS	The Afterlife	1
13	17	<b>RIVAL SONS</b>	ATLANTIC/AG	Feral Roots	4
NEW	18	<b>SETH WALKER</b>	THE ROYAL POTATO FAMILY	Are You Open?	1
8	19	<b>MANDOLIN ORANGE</b>	YEP ROC	Tides Of A Teardrop	3
NEW	20	<b>STRUGGLE JENNINGS</b>	ANGELS & OUTLAWS	The Widow's Son	1
NEW	21	<b>PIROSHKA</b>	BELLA UNKON/PIAS	Brickbat	1
NEW	22	<b>1K PHEW</b>	REACH	What's Understood	1
NEW	23	<b>KOLOHE KAI</b>	R K D INC.	Summer To Winter	1
RE	24	<b>TYLER CHILDERS</b>	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	51
22	25	<b>DAN BREMNES</b>	CURB-WORD/CURB	Wherever I Go (EP)	7



# A Beautiful Million; Yearwood Goes Jazz

As **Pink's** new single, "Walk Me Home," from her forthcoming *Hurts 2B Human* album, debuts on the Adult Top 40 chart (see Chart Beat, page 51), her last set, *Beautiful Trauma*, hits a milestone sales mark. It reached 1 million sales in the week ending Feb. 14, according to Nielsen Music — the star's seventh million-seller. Through Feb. 21, *Beautiful's* total stands at 1,002 million.

*Beautiful* bowed at No. 1 on the Billboard 200 dated Nov. 4, 2017, and is just the fifth album released in the last two years to sell 1 million. The others: **Taylor Swift's** *reputation* (2.2 million), the *Greatest Showman* soundtrack (1.7 million), **Ed Sheeran's** *÷ (Divide)* (1.5 million) and **Kendrick Lamar's** *DAMN.* (1.1 million).

In other diva news, **Chaka Khan** is back on the charts with her first studio album in over 11 years as *Hello Happiness* arrives at No. 48 on Top Album Sales (3,000 sold) and No. 2 on R&B Album Sales (see page 59). Ahead of Khan on the latter list is **India.Arie's** *Worthy*, which enters with 5,000.

Elsewhere on Top Album Sales, country veteran **Trisha Yearwood** debuts at No. 27 with her **Frank Sinatra** tribute set, *Let's Be Frank* (4,000 sold). The album also enters at No. 2 on the Traditional Jazz Albums and overall Jazz Albums tallies. Yearwood is one of few acts to make a chart crossover from country to jazz, following artists such as **Willie Nelson**, **Neal McCoy** and **Ronnie Milsap**. —K.C.

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	<b>#1</b> <b>MICHAEL BUBLE</b>	REPRISE/WARNER BROS.	Love	14
NEW	2	<b>TRISHA YEARWOOD</b>	GWENDOLYN	Let's Be Frank	1
2	3	<b>TONY BENNETT &amp; DIANA KRALL</b>	RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	23
4	4	<b>WILLIE NELSON</b>	LEGACY	My Way	23
17	5	<b>JEFF GOLDBLUM &amp; THE UNLINED SWITZER ORCHESTRA</b>	DECCA/VLG	The Capitol Studios Sessions	13
5	6	<b>VAN MORRISON</b>	EXILE	The Prophet Speaks	11
8	7	<b>MEL HOLDER</b>	PSALMIST	Music Book Volume III: Magnificent	3
6	8	<b>JON BATISTE</b>	NAMT JONAS/VERVE/VLG	Hollywood Africans	21
3	9	<b>GALACTIC</b>	TCHOUP-ZILLA/THIRTY TIGERS	Already Ready Already	2
10	10	<b>JOHN COLTRANE</b>	IMPULSE/VLG	Both Directions At Once: The Lost Album	34
9	11	<b>SOUNDTRACK</b>	STORYTELLER/MLAN	Green Book	11
11	12	<b>CECILE McLORIN SALVANT</b>	MACK AVENUE	The Window	13
7	13	<b>PAUL SIMON</b>	LEGACY	In The Blue Light	24
RE	14	<b>AL DI MEOLA</b>	E-A-RMUSIC/EDEL	Opus	8
NEW	15	<b>SCOTT BRADLEE'S POSTMODERN JUKEBOX</b>	POSTMODERN JUKEBOX	Sepia Is The New Orange	1
15	16	<b>JAZZ FUNK SOUL</b>	SHARACHE	Life And Times	4
RE	17	<b>RANKY TANKY</b>	RESILIENCE	Ranky Tanky	24
13	18	<b>ERIC DOLPHY</b>	MUSICAL PROPHET: THE EXPANDED 1963 NEW YORK STUDIO SESSIONS	Resonance/Rising Jazz Stars	6
21	19	<b>TOMMY EMMAJUEL, CGP &amp; JOHN KNOWLES, CGP</b>	CGP SOUNDS/THIRTY TIGERS	Heart Songs	6
NEW	20	<b>U-NAM</b>	SKYTOWN	Future Love	1
NEW	21	<b>BRIAN CULBERTSON</b>	BCM	Colors Of Love Tour: Live In Las Vegas	1
14	22	<b>WAYNE SHORTER</b>	BLUE NOTE	Emanon	9
NEW	23	<b>THEON CROSS</b>	GEARBOX	Fyah	1
24	24	<b>KAMASI WASHINGTON</b>	DOM CHI NO/YOUNG TURKS	Heaven And Earth	35
18	25	<b>VAN MORRISON AND JOEY DEFRANCESCO</b>	EXILE/LEGACY	You're Driving Me Crazy	42

# Smollett Sees Social Gain

Jussie Smollett (below) returns to the Social 50 at No. 15 following a whirlwind week in which he turned himself in to Chicago police after being charged on Feb. 20 for allegedly filing a false police report. Authorities claim the *Empire* actor-singer helped stage an alleged assault on Jan. 22 where two men reportedly attacked him in what was initially investigated as a hate crime. Smollett, who resurfaces on the Social 50 thanks to 482,000 Twitter mentions and 214,000 views of his Wikipedia page in the week ending Feb. 21, according to Next Big Sound, has maintained his innocence.

Another singer also appears on the chart due to controversy. **Ryan Adams** debuts at No. 50 thanks to 162,000 Wikipedia views in the wake of a Feb. 13 *New York Times* article in which multiple women accused him of sexual misconduct, including one who is underage. Adams, too, has denied the charges. However, his upcoming album, *Big Colors*, originally scheduled for release on April 19, has been shelved, and new single "Fuck the Rain" free falls off the Triple A airplay chart a week after dropping 20-36.

Much farther up the Social 50, **MONSTA X** reaches the top five (18-5) for the first time since April 2018 following the Feb. 18 arrival of the K-pop boy band's new album, *Take.2 We Are Here*. The set follows *Take.1 Are You There?*, which arrived Oct. 22, 2018. *Take.2* concurrently debuts at No. 5 on the World Albums chart with 1,000 copies sold, according to Nielsen Music. Fans reacted to the group's tweets 491,000 times, up 131 percent.

—Kevin Rutherford



# Social/Streaming

March 2  
2019  
billboard

LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 115 WKS <b>BTS</b> HYBE/INTERSCOPE	124
2	2	<b>ARIANA GRANDE</b> REPUBLIC	316
3	3	<b>LOUIS TOMLINSON</b> 78/SYCO/EPIC	99
4	4	<b>MARSMELLO</b> JOYTIME COLLECTIVE	91
18	5	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	64
6	6	<b>SHAWN MENDES</b> ISLAND	218
21	7	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	89
5	8	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	87
11	9	<b>EXO</b> SM	83
RE	10	<b>WAYV</b> LABEL V	5
41	11	<b>GOT7</b> JYP	79
7	12	<b>MILEY CYRUS</b> RCA	321
34	13	<b>NCT</b> SM	49
22	14	<b>FREDDIE MERCURY</b> HOLLYWOOD	22
RE	15	<b>JUSSIE SMOLLETT</b> MUSIC OF SOUND/HUMAN RE SOURCES	2
13	16	<b>LADY GAGA</b> INTERSCOPE/JGA	403
12	17	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	31
48	18	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	412
9	19	<b>BLACKPINK</b> YG	70
RE	20	<b>NU'EST</b> PLEDIS/LOEN ENTERTAINMENT	15
30	21	<b>ASTRO</b> INTERPARK	33
20	22	<b>NCT 127</b> SM	31
RE	23	<b>PAULO LONDRA</b> BIG LIGAS/WARNER LATINA	26
24	24	<b>ANUEL AA</b> REAL HASTA LA MUERTE/GLAD EMPIRE	28
31	25	<b>QUEEN</b> HOLLYWOOD	19
10	26	<b>CAMILA CABELLO</b> SYCO/EPIC	143
15	27	<b>SHINEE</b> SM	18
RE	28	<b>KATY PERRY</b> CAPITOL	390
RE	29	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	54
RE	30	<b>LITTLE MIX</b> SYCO/COLUMBIA	161
36	31	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	64
26	32	<b>HALSEY</b> CAPITOL	106
27	33	<b>POST MALONE</b> REPUBLIC	67
RE	34	<b>(G)I-DLE</b> CUBE/LOEN ENTERTAINMENT	5
RE	35	<b>LALI</b> ARIELA/SONY MUSIC ARGENTINA	98
14	36	<b>DUA LIPA</b> WARNER BROS.	79
8	37	<b>J. COLE</b> DREAMVILLE/ROC NATION/INTERSCOPE/JGA	24
RE	38	<b>LOONA</b> BLENDING	4
43	39	<b>XXXTENTACION</b> BAD VIBES FOREVER	34
17	40	<b>LAY</b> ZHANGYIKING STUDIO/SM	11
RE	41	<b>LAUREN JAUREGUI</b> SYCO/COLUMBIA	65
RE	42	<b>BRUNO MARS</b> ATLANTIC/AG	326
23	43	<b>KACEY MUSGRAVES</b> MCA NASHVILLE/UMGN	2
RE	44	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	199
33	45	<b>MAROON 5</b> 222/INTERSCOPE/JGA	183
RE	46	<b>FIERSA BESARI</b> UNSIGNED	7
RE	47	<b>BAD BUNNY</b> RIMAS	30
RE	48	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/AG	20
RE	49	<b>ZAYN</b> RCA	114
NEW	50	<b>RYAN ADAMS</b> PAX.AM/BLUE NOTE	1

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS <b>7 RINGS</b> REPUBLIC	Ariana Grande	5
4	2	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	18
41	3	<b>MURDER ON MY MIND</b> YMW MELLY/300	YNW Melly	2
2	4	<b>BREAK UP WITH YOUR GIRLFRIEND, I'M BORED</b> REPUBLIC	Ariana Grande	2
5	5	<b>SICKO MODE</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	29
7	6	<b>MIDDLE CHILD</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	5
6	7	<b>WITHOUT ME</b> CAPITOL	Halsey	20
3	8	<b>THANK U, NEXT</b> REPUBLIC	Ariana Grande	16
13	9	<b>THOTIANA</b> BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	4
NEW	10	<b>PLEASE ME</b> ATLANTIC	Cardi B & Bruno Mars	1
12	11	<b>A LOT</b> SLAUGHTER GANG/EPIC	21 Savage	9
11	12	<b>GOING BAD</b> MAYBACH/ATLANTIC	Meek Mill Feat. Drake	12
10	13	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	24
14	14	<b>WOW.</b> REPUBLIC	Post Malone	9
NEW	15	<b>ROBBERY</b> GRADE A/INTERSCOPE	Juice WRLD	1
20	16	<b>DRIP TOO HARD</b> YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	23
25	17	<b>MONEY</b> THE KSR GROUP/ATLANTIC	Cardi B	17
21	18	<b>BURY A FRIEND</b> DARKROOM/INTERSCOPE	Billie Eilish	3
26	19	<b>BABY SHARK</b> SMART STUDY	Pinkfong	17
27	20	<b>ZEZE</b> DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	19
23	21	<b>MO BAMBA</b> CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	25
29	22	<b>ENVY ME</b> PAPER GANG/POLO GROUNDS	Calboy	8
28	23	<b>SWERVIN</b> HIGH BRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	8
9	24	<b>NASA</b> REPUBLIC	Ariana Grande	2
39	25	<b>MOONLIGHT</b> BAD VIBES FOREVER	XXXTENTACION	35
8	26	<b>NEEDY</b> REPUBLIC	Ariana Grande	2
NEW	27	<b>RED ROOM</b> QUALITY CONTROL/MOTOWN/CAPITOL	Offset	1
33	28	<b>LOOK BACK AT IT</b> HIGH BRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	8
31	29	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	40
36	30	<b>BETTER</b> RIGHT HAND/RCA	Khalid	19
46	31	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	85
32	32	<b>TALK</b> RIGHT HAND/RCA	Khalid	2
17	33	<b>BAD IDEA</b> REPUBLIC	Ariana Grande	2
15	34	<b>BLOODLINE</b> REPUBLIC	Ariana Grande	2
47	35	<b>MIA</b> RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	18
49	36	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	44
50	37	<b>SAD!</b> BAD VIBES FOREVER	XXXTENTACION	49
34	38	<b>LEAVE ME ALONE</b> CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	17
16	39	<b>FAKE SMILE</b> REPUBLIC	Ariana Grande	2
40	40	<b>BETTER NOW</b> REPUBLIC	Post Malone	42
19	41	<b>IMAGINE</b> REPUBLIC	Ariana Grande	3
RE	42	<b>PSYCHO</b> REPUBLIC	Post Malone Feat. Ty Dolla \$ign	39
38	43	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	11
NEW	44	<b>MIXED PERSONALITIES</b> YMW MELLY/300	YNW Melly Feat. Kanye West	1
42	45	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	4
35	46	<b>WAKE UP IN THE SKY</b> GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	23
RE	47	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	51
NEW	48	<b>PURE WATER</b> QUALITY CONTROL/MOTOWN/30 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	1
18	49	<b>GHOSTIN</b> REPUBLIC	Ariana Grande	2
43	50	<b>SWEET BUT PSYCHO</b> ATLANTIC	Ava Max	7



# 'Robbery' Breaks In; Blueface Bolts

Juice WRLD (above) snags his top Streaming Songs debut as the lone lead artist on a track as "Robbery" starts at No. 15 with 22 million streams earned in the week ending Feb. 21, according to Nielsen Music. The premiere is exceeded only by "Fine China," a song double-billed to *Future* and Juice WRLD that bowed at No. 9 last November. "Robbery" also tops the No. 17 start of "Armed & Dangerous" from later that month. The new track concurrently bows at No. 27 on the Billboard Hot 100.

**Blueface's** "Thotiana" breaks into the top 10 of Streaming Songs, rising 13-9 with 30.4 million streams (up 3 percent). Though the track — his first to reach the ranking — was on its way to the chart's upper reaches, the release of an official remix of the tune featuring **YG** and **Cardi B** on Feb. 16 pushed it into the top 10. "Thotiana" also leaps 20-13 on the Hot 100, seven steps closer to becoming the 22-year-old Los Angeles rapper's first top 10 on the tally.

Meanwhile, **Offset's** "Red Room" becomes the **Migos** member's first entry on Streaming Songs completely solo. It starts at No. 27 with 14.2 million streams. His best start as a lead artist remains "Ric Flair Drip," released with **Metro Boomin**, which bowed at No. 27 in November 2017 and reached No. 5 the following March. (For the record, Metro Boomin produced "Room," the lead single from Offset's debut solo album, *Father of 4*, released Feb. 22.) —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1</b> HIGH HOPES DCCO2/FUELED BY RAMEN/EMG	Panic! At The Disco	21
	2	WITHOUT ME CAPITOL	Halsey	18
4	3	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	22
3	4	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	24
5	5	THANK U, NEXT REPUBLIC	Ariana Grande	14
9	6	7 RINGS REPUBLIC	Ariana Grande	5
6	7	GIRLS LIKE YOU POLYDOR/INTERSCOPE	Maroon 5 Feat. Cardi B	37
7	8	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	16
8	9	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	25
10	10	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	11
12	11	WOW. REPUBLIC	Post Malone	6
11	12	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	17
14	13	BETTER RIGHT HAND/RCA	Khalid	11
13	14	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	32
17	15	MONEY THE KSR GROUP/ATLANTIC	Cardi B	10
15	16	TEQUILA WARNER BROS. NASHVILLE/WAR/WARNER BROS.	Dan + Shay	35
19	17	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	6
18	18	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	12
23	19	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	9
26	20	WHAT MAKES YOU COUNTRY CAPITOL NASHVILLE	Luke Bryan	10
2 <sup>nd</sup>	21	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	4
3	22	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	2
10	23	THIS IS IT TRIPLE TIGERS	Scotty McCreery	12
2	24	YOU SAY CENTRICITY/320NE/WARNER BROS.	Lauren Daigle	9
20	25	GIRL LIKE YOU MACON/BROKEN BOW	Jason Aldean	12

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	<b>#1</b> PLEASE ME ATLANTIC/AG	Cardi B & Bruno Mars	1
1	2	SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	22
18	3	7 RINGS REPUBLIC	Ariana Grande	5
3	4	WITHOUT ME CAPITOL	Halsey	21
4	5	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	18
6	6	YOU SAY CENTRICITY/320NE	Lauren Daigle	32
2	7	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	2
9	8	WOW. REPUBLIC	Post Malone	9
36	9	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	31
21	10	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	19
8	11	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS	Marshmello & Bastille	26
19	12	SWEET BUT PSYCHO ATLANTIC/AG	Ava Max	8
14	13	HIGH HOPES DCCO2/FUELED BY RAMEN/EMG	Panic! At The Disco	28
45	14	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	2
39	15	MIDDLE CHILD DREAMVILLE/ROC NATION	J. Cole	5
27	16	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	6
13	17	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	29
17	18	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/IGA	benny blanco, Halsey & Khalid	27
NEW	19	LAST HURRAH WARNER BROS.	Bebe Rexha	1
NEW	20	365 INTERSCOPE/IGA	Zedd & Katy Perry	1
20	21	MONEY THE KSR GROUP/ATLANTIC/AG	Cardi B	18
37	22	ALWAYS REMEMBER US THIS WAY INTERSCOPE/IGA	Lady Gaga	18
NEW	23	WALK ME HOME RCA	P!nk	1
11	24	HAVANA SHO/C/EPIC	Camila Cabello Feat. Young Thug	60
RE	25	HERE TONIGHT BMG	Brett Young	2

# Pop/Rhythmic/Adult

March 2 2019

## billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	31
1	2	WITHOUT ME CAPITOL	Halsey	20
3	3	THANK U, NEXT REPUBLIC	Ariana Grande	16
5	4	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	19
6	5	<b>GG</b> 7 RINGS REPUBLIC	Ariana Grande	6
4	6	HIGH HOPES DCCO2/FUELED BY RAMEN/EMG	Panic! At The Disco	25
7	7	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	26
8	8	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	16
11	9	BETTER RIGHT HAND/RCA	Khalid	19
10	10	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	23
14	11	SWEET BUT PSYCHO ATLANTIC	Ava Max	12
9	12	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	20
15	13	WOW. REPUBLIC	Post Malone	7
16	14	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	6
12	15	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	38
17	16	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	12
20	17	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	18
13	18	LOST IN THE FIRE COLUMBIA	Gesafelstein & The Weeknd	6
18	19	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	18
27	20	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	2
26	21	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	2
24	22	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	3
23	23	SWAN SONG WARNER BROS.	Dua Lipa	4
22	24	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	14
25	25	8 LETTERS SIGNATURE ENTERTAINMENT/ATLANTIC	Why Don't We	17

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> GIRLS LIKE YOU 322/INTERSCOPE	Maroon 5	34
2	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	49
3	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	50
4	4	PERFECT ATLANTIC	Ed Sheeran	70
5	5	I LIKE ME BETTER LAU/UMWAH-KOBALT	Lauv	30
6	6	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	19
8	7	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	42
10	8	BROKEN RED	lovelytheband	26
7	9	WITH YOU BUTTERFLY/EPIC	Mariah Carey	19
9	10	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	40
11	11	LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	8
12	12	LOVE SOMEONE WARNER BROS.	Lukas Graham	20
13	13	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	7
15	14	<b>GG</b> YOU SAY CENTRICITY/320NE/WARNER BROS.	Lauren Daigle	9
14	15	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	12
16	16	HIGH HOPES DCCO2/FUELED BY RAMEN/EMG	Panic! At The Disco	11
17	17	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	20
18	18	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	8
19	19	WITHOUT ME CAPITOL	Halsey	9
20	20	RAINBOW MCA NASHVILLE/EPIC/CAPITOL	Kacey Musgraves	3
22	21	GIVE YOU UP BMG	Dido	3
21	22	BREATHIN REPUBLIC	Ariana Grande	9
23	23	THANK U, NEXT REPUBLIC	Ariana Grande	8
25	24	TURN THIS LOVE AROUND MICHAEL BURROWS	Michael Burrows	5
24	25	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> WOW. REPUBLIC	Post Malone	8
6	2	MONEY THE KSR GROUP/ATLANTIC	Cardi B	16
2	3	BETTER RIGHT HAND/RCA	Khalid	20
3	4	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	18
4	5	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	17
5	6	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	28
9	7	GOING BAD MAYBACK/ATLANTIC	Meek Mill Feat. Drake	10
7	8	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	18
10	9	7 RINGS REPUBLIC	Ariana Grande	5
11	10	UNDECIDED RCA	Chris Brown	7
12	11	WAKE UP IN THE SKY GURUW/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	23
11	12	LOST IN THE FIRE COLUMBIA	Gesafelstein & The Weeknd	6
8	13	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	23
12	14	A LOT SLAUGHTER GANG/EPIC	21 Savage	7
15	15	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	4
15	16	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	19
11	17	MISSIN YOU CRAZY DEMON/RUSS MY WAY/COLUMBIA	Russ	14
10	18	<b>GG</b> PLEASE ME ATLANTIC	Cardi B & Bruno Mars	2
2	19	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	City Girls Feat. Cardi B	8
16	20	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	Cardi B, Bruno Mars, Selena Gomez, Ozuna	17
21	21	WITHOUT ME CAPITOL	Halsey	12
24	22	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	6
11	23	ARMS AROUND YOU BAD VIBES FOREVER/EMPIRE/WARNER BROS.	XXXTENTACION x Lil Pump Feat. Yung Joc & Swae Lee	16
25	24	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	4
17	25	BACKIN' IT UP ATLANTIC	Pardison Fontaine Feat. Cardi B	13

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> HIGH HOPES DCCO2/FUELED BY RAMEN/EMG	Panic! At The Disco	25
3	2	WITHOUT ME CAPITOL	Halsey	19
2	3	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	24
4	4	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	26
5	5	GIRLS LIKE YOU 322/INTERSCOPE	Maroon 5 Feat. Cardi B	38
6	6	YOU SAY CENTRICITY/320NE/WARNER BROS.	Lauren Daigle	21
9	7	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	21
8	8	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	16
7	9	THANK U, NEXT REPUBLIC	Ariana Grande	14
10	10	LOVE SOMEONE WARNER BROS.	Lukas Graham	23
11	11	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	12
13	12	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	6
12	13	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	20
14	14	HEAT ATLANTIC/EMG	Kelly Clarkson	17
16	15	SHOTGUN COLUMBIA	George Ezra	25
18	16	BAD LIAR KIDINARD/INTERSCOPE	Imagine Dragons	3
18	17	GUIDING LIGHT GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	10
21	18	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	9
NEW	19	<b>GG</b> WALK ME HOME RCA	P!nk	1
19	20	7 RINGS REPUBLIC	Ariana Grande	5
19	21	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	12
22	22	RUIN MY LIFE RECORD COMPANY TEN/EPIC	Zara Larsson	7
24	23	NO PLACE R-BANK/RCA	Backstreet Boys	4
26	24	YOU'RE SOMEBODY ELSE ICONS CREATING EVIL ART/RCA	flora cash	13
27	25	SWEET BUT PSYCHO ATLANTIC	Ava Max	5

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

# COUNTRY

March 2  
2019  
billboard

HOT COUNTRY SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
2	2	1	<b>#1</b> <b>SG</b> BEAUTIFUL CRAZY	▲	Luke Combs	42
1	1	2	TEQUILA	▲	Dan + Shay	58
4	4	3	THIS IS IT		Scotty McCreery	31
5	5	4	SPEECHLESS	▲	Dan + Shay	40
3	3	5	MEANT TO BE	▲	Bebe Rexha & Florida Georgia Line	65
6	6	6	GIRL LIKE YOU		Jason Aldean	24
11	9	7	<b>AG</b> WHAT MAKES YOU COUNTRY		Luke Bryan	22
9	8	8	TAKE IT FROM ME		Jordan Davis	33
7	7	9	SHE GOT THE BEST OF ME	▲	Luke Combs	36
12	10	10	MILLIONAIRE	●	Chris Stapleton	57
16	16	11	<b>DG</b> HERE TONIGHT		Brett Young	23
13	11	12	DOWN TO THE HONKYTONK		Jake Owen	28
27	26	13	TALK YOU OUT OF IT		Florida Georgia Line	24
18	15	14	MISS ME MORE		Kelsea Ballerini	17
17	13	15	BURN OUT		Midland	36
24	20	16	EYES ON YOU		Chase Rice	27
21	21	17	THERE WAS THIS GIRL		Riley Green	26
20	18	18	ON MY WAY TO YOU		Cody Johnson	28
15	12	19	MAKE IT SWEET		Old Dominion	20
23	22	20	ONE THAT GOT AWAY		Michael Ray	22
19	19	21	NIGHT SHIFT		Jon Pardi	27
22	24	22	RUMOR		Lee Brice	24
-	17	23	RAINBOW		Kacey Musgraves	2
25	25	24	WHISKEY GLASSES		Morgan Wallen	19
14	14	25	LOVE WINS		Carrie Underwood	25
26	23	26	GOOD AS YOU		Kane Brown	18
32	29	27	LOVE SOMEONE		Brett Eldredge	17
30	28	28	LOVE AIN'T		Eli Young Band	22
28	27	29	GIRL		Maren Morris	6
34	33	30	THE DIFFERENCE		Tyler Rich	32
33	31	31	CAUGHT UP IN THE COUNTRY		Rodney Atkins Feat. The Fisk Jubilee Singers	31
31	32	32	NEVER COMIN DOWN		Keith Urban	20
35	35	33	I DON'T KNOW ABOUT YOU		Chris Lane	20
-	36	34	EVERY LITTLE HONKY TONK BAR		George Strait	2
29	41	35	WOMEN		Florida Georgia Line Featuring Jason Derulo	3
39	43	36	WHAT HAPPENS IN A SMALL TOWN		Brandley Gilbert + Lindsay Ell	10
-	34	37	BUTTERFLIES		Kacey Musgraves	8
38	40	38	STRONGER THAN ME		Garth Brooks	11
-	50	39	ALL TO MYSELF		Dan + Shay	7
RE-ENTRY	40	40	RAISED ON COUNTRY		Chris Young	3
40	44	41	SOME OF IT		Eric Church	4
-	39	42	SPACE COWBOY		Kacey Musgraves	8
HOT SHOT DEBUT	-	43	BUY MY OWN DRINKS		Runaway June	1
-	30	44	BRAND NEW MAN		Brooks & Dunn With Luke Combs	2
42	46	45	FRIENDS DON'T		Maddie & Tae	9
NEW	-	46	CAN'T HIDE RED		Florida Georgia Line Feat. Jason Aldean	1
RE-ENTRY	-	47	WHAT WHISKEY DOES		Randy Houser Feat. Hillary Lindsey	5
41	48	48	CLOSER TO YOU		Carly Pearce	5
RE-ENTRY	-	49	FEELS LIKE A PARTY		LOCASH	5
-	-	50	HIGH HORSE		Kacey Musgraves	5

TOP COUNTRY ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
HOT SHOT DEBUT	1	<b>#1</b> <b>LWA</b> FLORIDA GEORGIA LINE		Can't Say I Ain't Country	1
2	2	LUKE COMBS	▲	This One's For You	90
1	3	KACEY MUSGRAVES		Golden Hour	42
3	4	DAN + SHAY		Dan + Shay	35
4	5	CHRIS STAPLETON	▲	Traveller	199
5	6	KANE BROWN		Experiment	15
6	7	KANE BROWN	▲	Kane Brown	116
7	8	JASON ALDEAN	●	Rearview Town	45
NEW	9	ELVIS PRESLEY		Elvis: The '68 Comeback Special: The Best Of (Soundtrack)	1
8	10	THOMAS RHETT	▲	Life Changes	76
13	11	<b>GG</b> CARRIE UNDERWOOD	●	Cry Pretty	23
NEW	12	RYAN BINGHAM		American Love Song	1
9	13	GEORGE STRAIT	▲	50 Number Ones	164
10	14	BRETT YOUNG	▲	Brett Young	106
12	15	JON PARDI	▲	California Sunrise	140
15	16	ZAC BROWN BAND		Greatest Hits So Far...	187
29	17	<b>PS</b> BRETT YOUNG		Ticket To L.A.	11
11	18	CODY JOHNSON		Ain't Nothin' To It	5
18	19	MORGAN WALLEN		If I Know Me	38
RE	20	ELVIS PRESLEY	▲	Elvis: 30 #1 Hits	146
16	21	CHRIS STAPLETON	▲	From A Room: Volume 1	94
20	22	BLAKE SHELTON		Reloaded: 20 #1 Hits	174
14	23	CHRIS STAPLETON	●	From A Room: Volume 2	64
33	24	JORDAN DAVIS		Home State	36
22	25	SCOTTY MCCREERY		Seasons Change	24



## Combs Makes History

Luke Combs (above) becomes the first artist to send his first five Country Airplay entries to No. 1 as "Beautiful Crazy" ascends 2-1, increasing by 7 percent to 38.8 million audience impressions in the week ending Feb. 24, according to Nielsen Music. The song follows his debut hit, "Hurricane" (two weeks at No. 1 in 2017); "When It Rains It Pours" (also two, 2017); "One Number Away" (one, 2018); and "She Got the Best of Me" (four, 2018).

Dating to the Country Airplay chart's January 1990 launch, Combs bests two acts that each sent their first four singles to No. 1: Florida Georgia Line, in 2012-14, and Brooks & Dunn, in 1991-92.

Plus, Combs achieves his second leader on the airplay-, streaming- and sales-based Hot Country Songs chart as "Beautiful" rises 2-1. He first topped the tally with "Rains" for two weeks in 2017.

Speaking of Florida Georgia Line, the duo's fourth LP, *Can't Say I Ain't Country*, enters Top Country Albums at No. 1, earning 50,000 equivalent album units in its first week, ending Feb. 21. FGL logs its fourth leader on the list and third No. 1 debut. *Dig Your Roots* launched atop the chart in 2016, *Anything Goes* arrived at No. 1 in 2014, and first LP *Here's to the Good Times* opened at No. 3 in December 2012 and hit No. 1 in June 2013.

Plus, Old Dominion scores its seventh Country Airplay top 10 as "Make It Sweet" hops 11-10.

—Jim Asker

COUNTRY AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL			
2	1	<b>#1</b> <b>LWA</b> BEAUTIFUL CRAZY	Luke Combs	16	
4	2	<b>GG</b> WHAT MAKES YOU COUNTRY	Luke Bryan	19	
1	3	THIS IS IT	Scotty McCreery	39	
3	4	GIRL LIKE YOU	Jason Aldean	24	
5	5	TAKE IT FROM ME	Jordan Davis	40	
6	6	MILLIONAIRE	Chris Stapleton	45	
7	7	BURN OUT	Midland	46	
10	8	THERE WAS THIS GIRL	Riley Green	33	
9	9	ONE THAT GOT AWAY	Michael Ray	32	
11	10	MAKE IT SWEET	Old Dominion	20	
12	11	HERE TONIGHT	Brett Young	23	
13	12	DOWN TO THE HONKYTONK	Jake Owen	29	
14	13	LOVE WINS	Carrie Underwood	24	
15	14	NIGHT SHIFT	Jon Pardi	31	
17	15	EYES ON YOU	Chase Rice	28	
16	16	ON MY WAY TO YOU	Cody Johnson	29	
18	17	MISS ME MORE	Kelsea Ballerini	18	
19	18	LOVE AIN'T	Eli Young Band	37	
22	19	GOOD AS YOU	Kane Brown	8	
21	20	LOVE SOMEONE	Brett Eldredge	34	
24	21	THE DIFFERENCE	Tyler Rich	47	
23	22	WHISKEY GLASSES	Morgan Wallen	26	
25	23	RUMOR	Lee Brice	25	
20	24	EVERY LITTLE HONKY TONK BAR	George Strait	2	
27	25	CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers	46	



# R&B/Hip-Hop

March 2  
2019  
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS. / WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
	1	1	<b>#1</b> SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	●	Post Malone & Swae Lee	1 / 18
		<b>HOT SHOT DEBUT</b> 2	PLEASE ME		Cardi B & Bruno Mars	2 / 1
	2	3	SICKO MODE	▲	Travis Scott	1 / 29
	4	3	WOW.		Post Malone	3 / 9
	3	4	MIDDLE CHILD		J. Cole	2 / 5
	11	9	<b>DG AG</b> THOTIANA		Blueface	6 / 6
	31	21	<b>SG</b> MURDER ON MY MIND	●	YNW Melly	7 / 7
	7	5	GOING BAD		Meek Mill Featuring Drake	2 / 12
	8	8	MONEY	▲	Cardi B	6 / 18
	5	6	A LOT		21 Savage	5 / 9
	6	7	DRIP TOO HARD	▲	Lil Baby & Gunna	3 / 23
	10	10	BETTER		Khalid	10 / 23
	9	11	ZEZE	▲	Kodak Black Featuring Travis Scott & Offset	1 / 19
	<b>NEW</b>	14	ROBBERY		Juice WRLD	14 / 1
	13	12	LEAVE ME ALONE	▲	Flipp Diner	10 / 22
	12	13	WAKE UP IN THE SKY	▲	Gucci Mane X Bruno Mars X Kodak Black	5 / 23
	15	15	LOOK BACK AT IT		A Boogie Wit da Hoodie	15 / 11
	14	14	MO BAMBA	▲	Sheek Wes	2 / 26
	16	16	ENVY ME		Calboy	16 / 10
	17	17	SWERVIN		A Boogie Wit da Hoodie Featuring 6ix9ine	16 / 9
	18	18	BACKIN' IT UP	●	Pardison Fontaine Featuring Cardi B	18 / 19
	<b>NEW</b>	22	RED ROOM		Offset	22 / 1
	<b>NEW</b>	23	TALK		Khalid	23 / 1
	20	19	TWERK		City Girls Featuring Cardi B	14 / 7
	27	22	PURE WATER		Mustard & Migos	22 / 5
	39	35	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	26 / 5
	19	20	LOST IN THE FIRE		Gesaffelstein & The Weeknd	13 / 6
	22	23	UNDECIDED		Chris Brown	15 / 7
	29	27	CALLING MY SPIRIT		Kodak Black	14 / 12
	26	24	ARMED AND DANGEROUS	●	Juice WRLD	19 / 15
	33	33	NIGHTS LIKE THIS		Kehlani Featuring Ty Dolla \$ign	31 / 6
	45	26	CLOSE FRIENDS	●	Lil Baby	16 / 19
	25	28	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	25 / 4
	24	25	PURE COCAINE		Lil Baby	20 / 12
	<b>NEW</b>	35	WORTH IT		YK Osiris	35 / 1
	34	34	YOSEMITE	▲	Travis Scott	16 / 19
	37	31	SHOT CLOCK		Ella Mai	31 / 5
	35	32	ARMS AROUND YOU		XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	16 / 17
	40	38	STARTENDER		A Boogie Wit da Hoodie Feat. Offset & Tyga	21 / 9
	41	37	SPLASHIN		Rich The Kid	37 / 6
	32	39	SATURDAY NIGHTS		Khalid & Kane Brown	24 / 7
	30	30	YOU		Jacquees	26 / 12
	47	41	VALUABLE PAIN		YoungBoy Never Broke Again	40 / 6
	<b>RE-ENTRY</b>	44	SAUCE!		XXXTENTACION	41 / 2
	38	36	TALK TO ME		Tory Lanez & Rich The Kid	18 / 17
	<b>NEW</b>	46	PROJECT DREAMS		Marshmello & Roddy Ricch	46 / 1
	48	47	FAUCET FAILURE		Ski Mask The Slump God	47 / 6
	<b>NEW</b>	48	EVERY SEASON		Roddy Ricch	48 / 1
	50	45	KARMA		Queen Naija	40 / 6
	<b>NEW</b>	50	ACT UP		City Girls	50 / 1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>#1</b> DRAKE		So Far Gone	1	
	1	2	A BOOGIE WIT DA HOODIE	Hoodie SZN	9	
	2	3	POST MALONE	beerbongs & bentleys	43	
	3	4	TRAVIS SCOTT	ASTROWORLD	29	
	4	5	21 SAVAGE	I Am > I Was	9	
	6	6	WEEK MILL	Championships	12	
	5	7	DRAKE	Scorpion	34	
	8	8	SOUNDTRACK	Spider-Man: Into The Spider-Verse	10	
	10	9	JUICE WRLD	Goodbye & Good Riddance	40	
	7	10	FUTURE	Future Hndrxx Presents: The WIZRD	5	
	9	11	CARDI B	Invasion Of Privacy	46	
	46	12	<b>GG</b> YNW MELLY	I Am You	2	
	11	13	KODAK BLACK	Dying To Live	10	
	12	14	LIL BABY & GUNNA	Drip Harder	20	
	13	15	XXXTENTACION	?	49	
	15	16	POST MALONE	Stoney	115	
	21	17	BLUEFACE	Famous Cryp	4	
	16	18	ELLA MAI	Ella Mai	19	
	17	19	LIL BABY	Street Gossip	12	
	18	20	YOUNGBOY NEVER BROKE AGAIN	Realer	9	
	30	21	YNW MELLY	We All Shine	5	
	24	22	KHALID	American Teen	103	
	20	23	LIL WAYNE	Tha Carter V	21	
	23	24	METRO BOOMIN	Not All Heroes Wear Capes	16	
	22	25	KHALID	Suncity	18	



## Drake's So Far So Good At No. 1

The *So Far Gone* mixtape by Drake (above) debuts at No. 1 on Top R&B/Hip-Hop Albums, securing the superstar's ninth straight leader on the list. *Gone* originally arrived in 2009 but only received a commercial/streaming release on Feb. 15 to celebrate its 10th anniversary. The 18-track collection earned 45,000 equivalent album units in the week ending Feb. 21, according to Nielsen Music. With the debut, Drake matches *Future* for the most No. 1s in the 2010s after the Atlanta native briefly overtook Drake four weeks ago.

On the Billboard 200, *So Far Gone* bows at No. 5, garnering Drake his 10th top 10.

Meanwhile, YNW Melly's "Murder on My Mind" blasts 21-7 on Hot R&B/Hip-Hop Songs as curiosity and interest grow following his legal troubles. On Feb. 13, the 19-year-old was arrested in Florida and charged with two counts of first-degree murder for the October 2018 killing of two of his friends, and is reportedly a suspect in the 2017 death of a Florida police officer. The controversy — and, notably, the song's title — fueled "Murder" to 35.3 million U.S. streams in the week ending Feb. 21, up 138 percent.

Plus, Chris Brown's "Undecided" crosses the top 10 barrier on the Rhythmic airplay chart with a 13-10 hike. The single rises with an 8 percent boost in plays in the week ending Feb. 24, according to Nielsen Music. "Undecided" becomes Brown's 41st top 10 on the chart, tying Lil Wayne's sum for the second-most top 10s by any artist since the survey began in 1992. The pair trail only Drake, with 47 career top 10s.

—Trevor Anderson

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	<b>NEW</b>	1	<b>#1</b> INDIA.ARIE	Worthy	1	
	<b>NEW</b>	2	CHAKA KHAN	Hello Happiness	1	
	1	3	H.E.R.	H.E.R.	60	
	3	4	ELLA MAI	Ella Mai	19	
	6	5	KHALID	American Teen	103	
	4	6	MARIAH CAREY	Caution	14	
	2	7	JANELLE MONAE	Dirty Computer	43	
	10	8	AUGUST ALSINA	Forever And A Day	2	
	7	9	LEON BRIDGES	Good Thing	42	
	11	10	KHALID	Suncity	18	
	9	11	PRINCE	Piano & A Microphone 1983	22	
	17	12	EMILY KING	Scenery	3	
	12	13	ARETHA FRANKLIN	The Atlantic Singles Collection 1967-1970	21	
	22	14	VARIOUS ARTISTS	60s Golden Memories	24	
	5	15	H.E.R.	I Used To Know Her: Part 2 (EP)	7	
	15	16	XXXTENTACION	?	55	
	8	17	H.E.R.	I Used To Know Her: The Prelude (EP)	14	
	13	18	THE WEEKND	Starboy	114	
	<b>RE</b>	19	THE WEEKND	My Dear Melancholy, (EP)	43	
	21	20	JOJI	BALLADS 1	17	
	<b>RE</b>	21	KEITH SWEAT	Playing For Keeps	15	
	16	22	JORJA SMITH	Lost & Found	21	
	<b>RE</b>	23	DIONNE WARWICK	An Introduction to Dionne Warwick	4	
	24	24	KALI UCHIS	Isolation	21	
	<b>NEW</b>	25	THE DIP	The Dip Delivers!	1	

HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop songs, ranked by radio, digital, audience impressions as measured by Nielsen Music, and streaming activity data by Nielsen Music. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP R&B/HIP-HOP ALBUMS: The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). R&B ALBUM SALES: The week's top-selling current R&B albums, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# Latin

March 2  
2019  
billboard

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS. WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
	1	1	<b>#1</b> MIA		Bad Bunny Featuring Drake	1 20
	2	2	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	1 21
	3	3	DESPACITO		Luis Fonsi & Daddy Yankee Feat. Justin Bieber	1 110
	4	4	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	4 31
	5	7	TE BOTE		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	1 44
	7	6	CON CALMA		Daddy Yankee Featuring Snow	6 4
	6	5	SECRETO		Anuel AA & Karol G	5 6
	8	8	CALMA		Pedro Capo X Farruko	6 20
	10	10	NUNCA ES SUFICIENTE		Los Angeles Azules Feat. Natalia LaFourcade	7 23
	11	11	A TRAVES DEL VASO		Banda Los Sebastianes	10 17
	14	13	<b>AG</b> CREEME		Karol G & Maluma	11 16
	13	14	SOLO DE MI		Bad Bunny	6 10
	19	17	AMANECE		Anuel AA X Haze	11 10
	9	9	IMPOSIBLE		Luis Fonsi + Ozuna	9 18
	15	15	NO TE CONTARON MAL		Christian Nodal	10 23
	12	12	ADICTIVA		Daddy Yankee & Anuel AA	10 15
	20	16	BAILA BAILA BAILA		Ozuna	16 7
	17	18	CULPABLES		Karol G & Anuel AA	8 23
	37	34	POR QUE CAMBIASTE DE OPINION?		Calibre 50	19 7
	21	21	AMIGOS CON DERECHOS		Reik & Maluma	14 25
	16	19	CARO		Bad Bunny	14 9
	25	22	REGGAETON		J Balvin	22 14
	39	32	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	23 4
	-	41	<b>SG</b> SI ESTUVIESEMOS JUNTOS		Bad Bunny	24 7
	24	25	BEBE		6ix9ine Featuring Anuel AA	1 25
	44	30	<b>DG</b> ME GUSTA		Natti Natasha	26 3
	28	27	SOLA		Manuel Turizo	27 6
	22	23	BUBALU		DJ Luian & Mambo Kingz & Anuel AA X Becky G X Prince Royce	22 16
	18	20	NI BIEN NI MAL		Bad Bunny	8 9
	32	26	LLEGASTE TU		CNCO + Prince Royce	26 6
	HOT SHOT DEBUT	31	PRETEND		CNCO	31 1
	40	35	CON TODO INCLUIDO		La Adictiva Banda San Jose de Mesillas	32 3
	30	28	LA ROMANA		Bad Bunny Featuring El Alfa	16 9
	29	29	ADAN Y EVA		Paulo Londra	29 8
	48	46	200 MPH		Bad Bunny Featuring Diplo	21 9
	33	39	HOLA		Zion & Lennox	20 20
	49	42	VAS A ESTAR BIEN		Banda Carnaval	37 3
	38	37	ADICTO		Prince Royce + Marc Anthony	33 14
	31	36	REGGAETON EN LO OSCURO		Wisn & Yandel	18 17
	36	33	GRACIAS POR TU AMOR		Banda El Recodo de Cruz Lizarraga Feat. David Bisbal	33 11
	NEW	41	LA MEJOR VERSION DE MI		Natti Natasha	41 1
	-	47	TE VI		Piso 21 & Micro TDH	42 2
	NEW	43	NADA NUEVO		Christian Nodal	43 1
	42	31	DESCONOCIDOS		Mau y Ricky + Manuel Turizo + Camilo	31 4
	NEW	45	LA PLATA		Juanes Featuring Lalo Ebratt	45 1
	41	40	A TRAVES DEL VASO		Grupo Arranca	34 16
	RE-ENTRY	47	QUIERO REINTENTARLO		Virlian Garcia	35 8
	RE-ENTRY	48	ME DIJERON		Ozuna	11 11
	NEW	49	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	49 1
	50	44	FIJATE QUE SI		Edwin Luna y La Trakalosa de Monterrey	42 14

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>#1</b> BAD BUNNY		X 100PRE	9	
	3	OZUNA		Aura	26	
	HOT SHOT DEBUT	<b>3</b> NATTI NATASHA		ilumiNATTI	1	
	4	OZUNA		Odisea	78	
	5	ANUEL AA		Real Hasta La Muerte	32	
	2	LUIS FONSI		Vida	3	
	6	J BALVIN		Vibras	39	
	7	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	138	
	15	<b>GG</b> WISIN & YANDEL		Los Campeones del Pueblo / The Big League	10	
	8	ROMEO SANTOS		Formula: Vol. 2	204	
	10	SELENA		Ones	173	
	9	CHRISTIAN NODAL		Me Deje Llevar	78	
	11	NICKY JAM		Fenix	109	
	12	MALUMA		F.A.M.E.	40	
	13	ROMEO SANTOS		Golden	83	
	14	T3R ELEMENTO		The Green Trip	14	
	16	SHAKIRA		El Dorado	91	
	24	<b>PS</b> CNCO		CNCO	46	
	19	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Con Todas Las Fuerzas	23	
	21	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		La Mejor Version de Mi	97	
	18	SEBASTIAN YATRA		Mantra	40	
	22	T3R ELEMENTO		Underground	68	
	23	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Que Bendicion	159	
	17	MARCO ANTONIO SOLIS		40 Anos	106	
	25	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO		El Karma	156	



JODI JONES

## Natti Nets No. 3 Bow

*ilumiNATTI*, the debut album by Natti Natasha (above), starts at No. 3 on Top Latin Albums, scoring the largest week for a Latin set by a solo woman in over a year and a half. The set opens with 7,000 equivalent album units earned in the week ending Feb. 21, according to Nielsen Music. Of that sum, a little over 3,000 were album sales, while most of the remaining units were generated by streaming (equaling 3.9 million on-demand streams for the tracks on *ilumiNATTI*).

The last album by a woman to post a larger week in terms of units was Shakira's *El Dorado*, which tallied a little over 7,000 units at No. 1 on the July 15, 2017-dated list (the set's fifth week on the chart). One week later, a pair of women earned a larger frame when Gloria Trevi and Alejandra Guzmán's *Versus* bowed at No. 1 with 8,000.

Natasha's set is also the highest-charting debut album for a woman since Karol G's *Unstoppable* opened at No. 2 on Nov. 18, 2017 (4,000 units). In addition, *ilumiNATTI* lands at No. 1 on Latin Album Sales.

On Latin Airplay, Karol G and Maluma's "Creeme" vaults 9-1 thanks to a lofty 59 percent increase in audience impressions (rising to 14.5 million) collected in the week ending Feb. 24. It's the third leader for Karol G and the 12th for Maluma.

—Pamela Bustios

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	9	<b>#1</b> GG CREEME	Karol G & Maluma	15		
	2	MIA	Bad Bunny Feat. Drake	19		
	3	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	21		
	4	A TRAVES DEL VASO	Banda Los Sebastianes	18		
	8	CON CALMA	Daddy Yankee Feat. Snow	4		
	5	ELLA QUIERE BEBER	Anuel AA & Romeo Santos	23		
	7	SOLA	Manuel Turizo	7		
	1	IMPOSIBLE	Luis Fonsi + Ozuna	18		
	10	CON TODO INCLUIDO	La Adictiva Banda San Jose de Mesillas	8		
	12	AMIGOS CON DERECHOS	Reik & Maluma	25		
	20	POR QUE CAMBIASTE DE OPINION?	Calibre 50	8		
	6	NUNCA ES SUFICIENTE	Los Angeles Azules Feat. Natalia LaFourcade	15		
	14	VAINA LOCA	Ozuna x Manuel Turizo	27		
	15	ME NIEGO	Reik Feat. Ozuna & Wisn	53		
	13	LLEGASTE TU	CNCO + Prince Royce	6		
	28	POR SIEMPRE MI AMOR	Banda Sinaloense MS de Sergio Lizarraga	6		
	16	HOLA	Zion & Lennox	24		
	18	REGGAETON	J Balvin	8		
	22	CALMA	Pedro Capo X Farruko	18		
	21	VAS A ESTAR BIEN	Banda Carnaval	6		
	11	ADICTIVA	Daddy Yankee & Anuel AA	14		
	26	ME GUSTA	Natti Natasha	6		
	25	GRACIAS POR TU AMOR	Banda El Recodo de Cruz Lizarraga Feat. David Bisbal	15		
	24	QUIERO REINTENTARLO	Virlian Garcia	17		
	27	REGGAETON EN LO OSCURO	Wisn & Yandel	16		

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

SALES, AIRPLAY & STREAMING DATA COMPILED BY



# Christian/Gospel

March 2  
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	<b>#1</b> YOU SAY (LINGRAM, P. MABURY) (L. DAIGLE, L. JINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	1	33
14	13	2	HEAD ABOVE WATER (S. MOCCIO) (A. LAVIGNE, L. LARK, S. MOCCIO)	Avrll Lavigne AVRIL/REPUBLIC	2	23
2	2	3	WHO YOU SAY I AM (M.G. CHISLET, B. LIGERTWOOD) (B. FELDING, R. T. MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	2	51
6	3	4	GOD ONLY KNOWS (T. HALL, S. MOYLE) (FOR KING & COUNTRY) (M. LILLION, S. MALONE, L. EAR, J. HENOLD, S. JORDAN)	for KING & COUNTRY CURB WORD	3	26
4	5	5	ONLY JESUS (M. A. MILLER) (M. HALL, M. WEST, B. HERMS)	Casting Crowns BEACH STREET/REUNION/PUG	4	28
3	6	6	KNOWN (J. SAPP) (T. WELLS, J. SAPP, E. HULSE)	Tauren Wells WEIN/KON/PLG	3	36
8	7	7	BEST NEWS EVER (D. GARCIA, D. LIVER) (M. LILLION, S. MALONE, S. HENOLD, S. JORDAN, S. KILGUS, S. KILGUS, S. KILGUS, S. KILGUS)	MercyMe FAIR TRADE	7	19
12	12	8	LOOK UP CHILD (LINGRAM, P. MABURY) (L. DAIGLE, L. JINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	8	26
10	9	9	STAND IN YOUR LOVE (E. CASH) (J. BALDWIN, E. HULSE, R. SPFRINGER, M. HARRIS)	Josh Baldwin BETHEL	9	28
11	11	10	MAYBE IT'S OK (D. MULLIGAN, J. L. SMITH, B. FOWLER) (D. MULLIGAN, J. L. SMITH, B. FOWLER)	We Are Messengers CURB WORD	10	15
16	14	11	RED LETTERS (E. CASH, D. CROWDER) (D. CROWDER, E. CASH)	Crowder SIX STEPS/SPARROW/CAPITOL CMG	11	22
15	15	12	SURVIVOR (J. L. SMITH) (Z. WILLIAMS, J. L. SMITH, B. FOWLER)	Zach Williams ESSENTIAL/PUG	12	23
18	19	13	BUILD MY LIFE (E. CASH, N. KICKS) (P. BARR, T. BRYAN, W. MADMAN, K. PATE, J. MARTIN)	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	13	8
20	16	14	HAVEN'T SEEN IT YET (C. WEDGEWORTH) (C. WEDGEWORTH, E. HULSE)	Danny Gokey SPARROW/CAPITOL CMG	14	6
21	20	15	CHANGED (C. WEDGEWORTH) (J. FELIZ, P. DUNCAN, C. WEDGEWORTH)	Jordan Feliz CENTRICITY	15	20
19	17	16	RESURRECTING (J. TURNER, M. BRYAN, A. BARR) (T. BRYAN, M. BRYAN, J. TURNER, M. BRYAN)	Elevation Worship ELEVATION WORSHIP/ESSENTIAL WORSHIP/PUG	16	29
26	24	17	BORN AGAIN (J. PARDON) (A. FRENCH, J. HARRISON, J. PARDON)	Austin French AWAKE/FAIR TRADE	17	24
22	21	18	RAISE AHALLELUJAH (LIVE) (E. CASH) (J. D. HELSER, M. HELSER, M. BRAGGS, J. STEVENS)	Bethel Music, Jonathan David Helser & Melissa Helser BETHEL	18	7
27	28	19	SCARS (S. MOSELEY, M. O'CONNOR) (M. ARMSTRONG, E. HULSE, J. MCCONNELL, M. HEIN)	I AM THEY ESSENTIAL/PUG	19	6
25	23	20	WELL DONE (J. L. SMITH) (L. HAVENS, M. FUQUA, J. JINGRAM)	The Afters FAIR TRADE	20	18
39	31	21	CHURCH (TAKE ME BACK) (B. FOWLER) (M. COCHRAN, B. FOWLER, M. STUFER)	Cochren & Co GOTTEE	21	4
24	25	22	WHOLE HEART (HOLD ME NOW) (M. G. CHISLET, L. HOUSTON) (L. HOUSTON, A. KING)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	22	6
-	26	23	AS YOU FIND ME (M. G. CHISLET, L. HOUSTON) (L. HOUSTON, M. CROCHE, P. B. HASTINGS)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	23	2
41	39	24	GREATNESS OF OUR GOD (P. FUJIL, R. G. DUNCAN) (C. WEDGEWORTH, B. FOWLER, E. HULSE)	newsboys FAIR TRADE	24	4
28	-	25	GOOD GRACE (M. G. CHISLET, L. HOUSTON) (L. HOUSTON)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	11	11

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> LOVE THEORY (K. FRANKLIN) (M. STARK, R. HILL) (K. FRANKLIN)	Kirk Franklin FOYD SOUL/VERITY/RCA INSPIRATION/PUG	1	4
4	4	2	WON'T HE DO IT (M. B. RIDGICK, WOODS) (M. B. RIDGICK, WOODS, R. SHELTON, J. HILL)	Koryn Hawthorne RCA INSPIRATION/PUG	1	76
3	2	3	YOU KNOW MY NAME (LIVE) (K. LEONARD, JR.) (K. LEONARD, JR., C. COBBS, LEONARD) (C. COBBS, LEONARD, B. BROWN)	Tasha Cobbs Leonard MOTOWN GOSPEL	2	10
7	8	4	NO ORDINARY WORSHIP (J. L. WILLIAMS, M. BOONE) (M. BOONE, J. L. WILLIAMS)	Kelontae Gavin MARQUIS BOONE/ETYS/OT	4	44
9	6	5	IT'S YOURS (A. ZARR) (A. ZARR)	Jekalyn Carr LUNAR	5	23
2	3	6	NEVER ALONE (K. FRANKLIN, M. STARK, R. HILL) (K. FRANKLIN)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	1	26
6	7	7	NOBODY LIKE YOU LORD (D. L. SORRY) (M. CURTIS, A. RACHEL)	Maranda Curtis C. BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	5	45
8	5	8	FOREVER (D. L. SORRY) (J. NELSON, D. L. SORRY, J. NELSON)	Jason Nelson RCA INSPIRATION/PUG	2	30
11	10	9	VICTORY (F. JERKINS) (J. LASTWOOD) (J. LASTWOOD, A. L. JONES, F. JERKINS)	Fred Jerkins Featuring Last Call DARRIC HILD GOSPEL	9	17
<b>NEW</b>		10	WAIT ON THE LORD (NOT LISTED) (NOT LISTED)	James Wilson Feat. Brooke Staten ETW	10	1
15	12	11	POUR YOUR OIL (L. B. HOSKINS) (L. B. HOSKINS, M. MCFARLIN, T. BELLE)	Joshua Rogers MIXED BAG	11	19
13	11	12	ALL OF MY LIFE (M. CAMPBELL) (E. M. MATRINS, CAMPBELL, J. S. CAMPBELL) (L. J. DANIELS)	Erica Campbell X Warryn Campbell MY BLOCK	3	22
17	18	13	MY GOD (D. HILL, A. LOVE) (D. HILL)	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	12	8
12	13	14	UNSTOPPABLE (R. D. CLASS, R. D. REESE) (M. B. RIDGICK, WOODS, A. WYLEY, R. D. REESE)	Koryn Hawthorne RCA INSPIRATION/PUG	12	6
18	15	15	POTTER (M. BUTLER) (T. GREENE)	Tamela Mann TILLY MANN	14	14
5	9	16	THIS IS A MOVE (K. LEONARD, JR.) (K. LEONARD, B. LAKE, T. BROWN, N. MOORE)	Tasha Cobbs Leonard MOTOWN GOSPEL	4	4
19	20	17	OPEN THE FLOODGATES (J. THOMAS) (J. THOMAS, J. WEST) (J. THOMAS, J. WEST, J. THOMAS)	Demetrius West & Jesus Promoters Feat. Karen Hoskins BLACKSAROKI	15	13
-	16	18	GOOD LOVE (J. HILL) (J. BETHA, W. JAMES, J. HILL)	David & Tamela Mann TILLY MANN	14	13
22	21	19	PROMISES (M. CAMPBELL) (K. GEE, J. HADDON, T. HADDON)	Jason McGehee + The Choir Featuring Lena Byrd Miles MY BLOCK	18	9
16	19	20	DELIVER ME (THIS IS MY EXODUS) (D. LAWRENCE) (D. LAWRENCE, J. L. STOKES, M. LEWIS, R. MOORE, R. G. DAVIS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson RCA INSPIRATION/PUG	16	7
21	22	21	OPEN YOUR MOUTH AND SAY SOMETHING (PROFESSOR) (J. ROBERTSON, E. BROWN, B. JONES) (B. JONES)	Brent Jones JDI	15	11
20	17	22	LAUGHTER (JUST LIKE A MEDICINE) (B. WINANS) (B. WINANS)	BeBe Winans REGIMEN/MALACO	17	7
25	25	23	I'M READY (D. BRYANT) (B. ANDERSON, L. HARRIS, R. JOHNSON, D. BRYANT)	G.I. BG/SRANACHIE	23	11
14	14	24	WAR CRY (Q. NAJIA) (Q. NAJIA)	Queen Naija QUEEN NAJIA/CAPITOL	1	10
24	24	25	I AGREE (J. NELSON, K. SHELTON) (J. NELSON, K. SHELTON, J. JOHNSON)	Jonathan Nelson EDNE	18	16

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	<b>#1</b> LAUREN DAIGLE CENTRICITY/IZONE	Look Up Child	24	
12	2	<b>GG</b> CASTING CROWNS BEACH STREET/REUNION/PUG	Only Jesus	14	
2	3	LAUREN DAIGLE CENTRICITY/IZONE	How Can It Be	203	
3	4	FOR KING & COUNTRY CURB WORD	Burn The Ships	20	
4	5	TOBYMAC FOREFRONT/CAPITOL CMG	The Elements	19	
5	6	BETHEL MUSIC BETHEL	Victory: Recorded Live	4	
6	7	MERCYME FAIR TRADE/PUG	I Can Only Imagine: The Very Best Of MercyMe	52	
18	8	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	189	
8	9	NF CAPITOL CMG	Therapy Session	148	
9	10	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	46	
11	11	ZACH WILLIAMS ESSENTIAL/PUG	Chain Breaker	113	
10	12	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PUG	Here As In Heaven	159	
7	13	JOSH TURNER MCA NASHVILLE/CAPITOL CMG	I Serve A Savior	17	
16	14	NF CAPITOL CMG	Mansion	187	
14	15	ALAN JACKSON RCA/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	88	
13	16	MERCYME FAIR TRADE/PUG	Lifer	99	
15	17	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	89	
20	18	SKILLET ARDDENT/FAIR TRADE/ATLANTIC/PUG	Awake	249	
19	19	TAUREN WELLS REUNION/PUG	Hills And Valleys	83	
21	20	ELEVATION WORSHIP ELEVATION WORSHIP/PUG	Hallelujah Here Below	21	
17	21	VARIOUS ARTISTS PUG/CURB WORD/CAPITOL CMG	WOW Hits 2019	20	
23	22	CHRIS TOMLIN SIX STEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	180	
26	23	SKILLET HEAR IT LOUD/ATLANTIC/CURB WORD	Unleashed	133	
24	24	CORY ASBURY BETHEL	Reckless Love	55	
22	25	TOBYMAC FOREFRONT/CAPITOL CMG	This Is Not A Test	181	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	<b>#1</b> VARIOUS ARTISTS MOTOWN GOSPEL/CURB WORD/RCA INSPIRATION/PUG	WOW Gospel 2019	5	
3	2	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	78	
2	3	TORI KELLY SCHOOLBOY/CAPITOL	Hiding Place	23	
6	4	KORYN HAWTHORNE RCA INSPIRATION/PUG	Unstoppable	32	
7	5	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	188	
8	6	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	46	
9	7	JONATHAN MCREYNOLDS EDNE	Make Room	50	
11	8	TRAVIS GREENE RCA INSPIRATION/PUG	The Hill	173	
13	9	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	182	
12	10	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	257	
14	11	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	16	
16	12	KIRK FRANKLIN FOYD SOUL/VERITY/RCA INSPIRATION/PUG	Hello Fear	130	
10	13	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS RCA INSPIRATION/PUG	Goshen	3	
18	14	TAMELA MANN TILLY MANN	Best Days	259	
17	15	TAMELA MANN TILLY MANN	One Way	127	
<b>RE</b>	16	MEL HOLDER PSALMIST	Music Book Volume III: Magnificent	2	
<b>RE</b>	17	KIRK FRANKLIN GOSPO CENTRIC/RCA/CA INSPIRATION/PUG	The Nu Nation Project	143	
20	18	FRED HAMMOND VERITY/PUG	The Best Of Fred Hammond	32	
22	19	YOLANDA ADAMS ELEKTRA/ATLANTIC/UMG	The Best Of Me	99	
25	20	<b>GG</b> MARANDA CURTIS C. BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE/PUG	Open Heaven: The Maranda Experience	33	
21	21	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	97	
<b>RE</b>	22	KIRK FRANKLIN GOSPO CENTRIC/LEGACY	The Rebirth Of Kirk Franklin	111	
<b>RE</b>	23	DONNIE MCCLURKIN RCA INSPIRATION/PUG	The Journey (Live)	72	
23	24	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE/IN TERSCOPE	God's Property	109	
<b>RE</b>	25	TRAVIS GREENE RCA INSPIRATION/PUG	Crossover: Live From Music City	59	



## Daigle Adds Another Record

"Look Up Child" by Lauren Daigle (above), the title track from her third studio album, hits the top 10 on the streaming-, airplay- and sales-powered Hot Christian Songs chart, rising 12-8. It lifts 8-6 on Christian Digital Song Sales (2,000 sold, up 11 percent, according to Nielsen Music) and 15-13 on Christian Airplay (4.8 million audience impressions, up 10 percent). Daigle notches her 12th top 10 on Hot Christian Songs (a sum that includes four No. 1s), breaking her out of a tie with Francesca Battistelli and Mandisa for the most among women. She equals Newsboys for 10th place among all artists; Chris Tomlin leads with 27.

Meanwhile, Daigle's "You Say" leads Hot Christian Songs for a 31st week, extending its mark for the most time at No. 1 by a soloist. Its rule of 29 weeks on Christian Digital Song Sales, 27 on Christian Streaming Songs (both active runs) and 17 on Christian Airplay are all bests among women. Irish worship band We Are Messengers earns its second top 10 on Hot Christian Songs as "Maybe It's OK" elevates 11-10. It rises 7-5 on Christian Airplay, up 7 percent to 8.4 million impressions. The act first reached the chart's top 10 with the No. 10-peaking "Magnify" in 2017.

Plus, the first entry from pastor/worship leader James Wilson, "Wait On the Lord," featuring Brooke Staten, who also makes her *Billboard* chart bow, debuts at No. 10 on Hot Gospel Songs. It also opens atop Christian Digital Song Sales (2,000 sold).

—Jim Asker

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CHRISTIAN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. TOP CHRISTIAN ALBUMS: THE WEEK'S MOST POPULAR CHRISTIAN ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, 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, SALES DATA AS COMPILED BY NIELSEN MUSIC AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. TOP GOSPEL ALBUMS: THE WEEK'S MOST POPULAR CURRENT GOSPEL ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTI-METRIC CONSUMPTION (INCLUDING TRADITIONAL ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, AND STREAMING EQUIVALENT ALBUMS). SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



# Dance/Electronic

March 2  
2019  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>#1</b> <b>HAPPIER</b> MARSHMELLO (S.MICHELLE/DELTA), SMITH, MARSHMELLO	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL	1	27
4	3	2	<b>CLOSE TO ME</b> ELLIIE GOULDING X DIPLO FEAT. SWAE LEE	ELLIIE GOULDING X DIPLO FEAT. SWAE LEE POLYDOR/INTERSCOPE	2	17
2	2	3	<b>TAKI TAKI</b> DJ SNAKE FEAT. SELENA GOMEZ, OZUNA & CARDI B	DJ SNAKE FEAT. SELENA GOMEZ, OZUNA & CARDI B INTERSCOPE	2	21
5	4	4	<b>THE MIDDLE</b> ZEDD, MAREN MORRIS & GREY	ZEDD, MAREN MORRIS & GREY INTERSCOPE	1	57
6	5	5	<b>LOST IN THE FIRE</b> GESAFFELSTEIN & THE WEEKND	GESAFFELSTEIN & THE WEEKND COLUMBIA	3	7
7	7	6	<b>THIS FEELING</b> THE CHAINSMOKERS FEAT. KELSEA BALLERINI	THE CHAINSMOKERS FEAT. KELSEA BALLERINI DISRUPTOR/COLUMBIA	4	23
9	9	7	<b>BODY</b> LOUD LUXURY FEATURING BRANDO	LOUD LUXURY FEATURING BRANDO ARMADA	7	49
24	6	8	<b>AG</b> <b>WHO DO YOU LOVE</b> THE CHAINSMOKERS FEAT. 5 SECONDS OF SUMMER	THE CHAINSMOKERS FEAT. 5 SECONDS OF SUMMER DISRUPTOR/COLUMBIA	6	3
-	26	9	<b>DG SG</b> <b>365</b> ZEDD, KATY PERRY	ZEDD, KATY PERRY CAPITOL/INTERSCOPE	9	2
		10	<b>THINK ABOUT YOU</b> KYGO FEATURING VALERIE BROUSSARD	KYGO FEATURING VALERIE BROUSSARD KIDZ IN LOVE/ULTRA	10	1
15	11	11	<b>GIANT</b> CALVIN HARRIS & RAG'N'BONE MAN	CALVIN HARRIS & RAG'N'BONE MAN COLUMBIA	10	6
17	12	12	<b>SO CLOSE</b> NOTD & FELIX JAEHN FEAT. GEORGIA KU & CAPTAIN CUTS	NOTD & FELIX JAEHN FEAT. GEORGIA KU & CAPTAIN CUTS TOWNSHIP/ISLAND REPUBLIC	12	16
12	10	13	<b>ELECTRICITY</b> SILK CITY X DUA LIPA	SILK CITY X DUA LIPA COLUMBIA	5	25
16	14	14	<b>FLY</b> MARSHMELLO FEATURING LEAH CULVER	MARSHMELLO FEATURING LEAH CULVER JOYTIME COLLECTIVE	7	23
11	13	15	<b>HOPE</b> THE CHAINSMOKERS FEATURING WINONA OAK	THE CHAINSMOKERS FEATURING WINONA OAK DISRUPTOR/COLUMBIA	7	10
18	15	16	<b>MILE HIGH</b> JAMES BLAKE FEAT. METRO BOOMIN & TRAVIS SCOTT	JAMES BLAKE FEAT. METRO BOOMIN & TRAVIS SCOTT POLYDOR/REPUBLIC	10	5
47	30	17	<b>LILY</b> ALAN WALKER, K-391 & EMELIE HOLLOWAY	ALAN WALKER, K-391 & EMELIE HOLLOWAY MER MUSIK/PIRA	17	3
23	21	18	<b>CRAB RAVE</b> NOISESTORM	NOISESTORM MONSTERCAT	16	14
-	19	19	<b>CATCHY SONG</b> DILLON FRANCIS FEAT. T-PAIN & THAT GIRL LAY LAY	DILLON FRANCIS FEAT. T-PAIN & THAT GIRL LAY LAY WATERTOWER	19	2
20	22	20	<b>TOGETHER</b> MARSHMELLO	MARSHMELLO JOYTIME COLLECTIVE	20	16
13	20	21	<b>MOVING ON</b> MARSHMELLO	MARSHMELLO JOYTIME COLLECTIVE	13	23
8	17	22	<b>CHASING COLORS</b> MARSHMELLO X OOKAY FEAT. NOAH CYRUS	MARSHMELLO X OOKAY FEAT. NOAH CYRUS JOYTIME COLLECTIVE	8	14
14	16	23	<b>FACE MY FEARS</b> HIKARU UTADA & SKRILLEX	HIKARU UTADA & SKRILLEX EPIC JAPAN/SONY MASTERWORKS	9	5
21	24	24	<b>I FOUND YOU</b> BENNY BLANCO & CALVIN HARRIS	BENNY BLANCO & CALVIN HARRIS FRIENDS KEEP SECRETS/INTERSCOPE	9	16
19	18	25	<b>BONES</b> GALANTIS FEATURING ONE REPUBLIC	GALANTIS FEATURING ONE REPUBLIC BIG BEAT/ATLANTIC	18	3
26	28	26	<b>REMEMBER</b> GRYFFIN WITH ZOHARA	GRYFFIN WITH ZOHARA DARKROOM/GEFFEN/IGA	22	17
10	27	27	<b>CHECK THIS OUT</b> MARSHMELLO	MARSHMELLO JOYTIME COLLECTIVE	10	5
-	25	28	<b>BETTER WHEN YOU'RE GONE</b> DAVID GUETTA, BROOKS & LOOTE	DAVID GUETTA, BROOKS & LOOTE WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	25	2
29	32	29	<b>POLAROID</b> JONAS BLUE, LIAM PAYNE & LENNON STELLA	JONAS BLUE, LIAM PAYNE & LENNON STELLA POSITIVE MUSIC/ULTRA	16	20
NEW		30	<b>I DON'T EVEN KNOW YOU ANYMORE</b> NETSKY, BAZZI & LIL WAYNE	NETSKY, BAZZI & LIL WAYNE DISRUPTOR/COLUMBIA	30	1
NEW		31	<b>BIBA</b> MARSHMELLO & PRITAM	MARSHMELLO & PRITAM JOYTIME COLLECTIVE	31	1
42	37	32	<b>THIS FEELING</b> IYES & RYAN RIBACK	IYES & RYAN RIBACK TIME/REDUX	32	4
31	34	33	<b>SPEECHLESS</b> ROBIN SCHULZ FEATURING ERIKA SIROLA	ROBIN SCHULZ FEATURING ERIKA SIROLA TOWNSHIP/ISLAND REPUBLIC	31	4
25	29	34	<b>HAPPY NOW</b> KYGO FEATURING SANDRO CAVAZZA	KYGO FEATURING SANDRO CAVAZZA KIDZ IN LOVE/ULTRA	12	17
27	31	35	<b>WASTE IT ON ME</b> STEVE AOKI FEATURING BTS	STEVE AOKI FEATURING BTS ULTRA	6	18
-	41	36	<b>SELL OUT</b> MARSHMELLO & SVDDEN DEATH	MARSHMELLO & SVDDEN DEATH JOYTIME COLLECTIVE	36	2
30	35	37	<b>BABY</b> CLEAN BANDIT FEAT. MARINA AND THE DIAMONDS & LUIS FONSI	CLEAN BANDIT FEAT. MARINA AND THE DIAMONDS & LUIS FONSI BIG BEAT/ATLANTIC	13	16
35	39	38	<b>BREATHE</b> CAMELPHAT X CRISTOPH FEATURING JEM COOKE	CAMELPHAT X CRISTOPH FEATURING JEM COOKE HYDA/ARISTA	35	7
34	36	39	<b>UCLA</b> RL GRIME FEATURING 24HRS	RL GRIME FEATURING 24HRS WESGHT	34	13
45	45	40	<b>GRAPEVINE</b> TIESTO	TIESTO MUSICAL FREEDOM	35	7
RE-ENTRY		41	<b>MAMA</b> CLEAN BANDIT FEATURING ELLIE GOULDING	CLEAN BANDIT FEATURING ELLIE GOULDING BIG BEAT/ATLANTIC	28	7
NEW		42	<b>GAM GAM</b> DJS FROM MARS	DJS FROM MARS EGG/REDUX	42	1
28	33	43	<b>CRASHING</b> ILLENIUM FEATURING BAHARI	ILLENIUM FEATURING BAHARI ADMAR/WEA/CAPITOL	20	4
32	42	44	<b>FLASHBACKS</b> MARSHMELLO	MARSHMELLO JOYTIME COLLECTIVE	32	4
RE-ENTRY		45	<b>TREAT YOU BETTER</b> RUFUS DU SOL	RUFUS DU SOL ROSE AVENUE/REPRO/WEA/ARMADA	28	10
33	38	46	<b>BEACH HOUSE</b> THE CHAINSMOKERS	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	10	14
NEW		47	<b>LOVE ME</b> FELIX CARTAL & LIGHTS	FELIX CARTAL & LIGHTS PHYSICAL PRESENTS	47	1
RE-ENTRY		48	<b>DIFFERENT WORLD</b> ALAN WALKER, K-391 & SOFIA CARSON FEAT. CORSAK	ALAN WALKER, K-391 & SOFIA CARSON FEAT. CORSAK MER MUSIK/PIRA	32	8
41	46	49	<b>LOST MY MIND</b> DILLON FRANCIS & ALISON WONDERLAND	DILLON FRANCIS & ALISON WONDERLAND EDGEPODS	23	4
RE-ENTRY		50	<b>GRINGA</b> BRIGHT LIGHTS FEATURING FITO BLANKO	BRIGHT LIGHTS FEATURING FITO BLANKO J33	36	4

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	<b>#1</b> <b>MARSHMELLO</b> JOYTIME COLLECTIVE	Marshmello: Forritre Extended Set	3		
2	2	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Sick Boy	44		
3	3	<b>LADY GAGA</b> STREAMLINE/KONLIVE/PIRELLA GÖTTSCHE LOWE/INTERSCOPE/IGA	The Fame	258		
4	4	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Memories...Do Not Open	98		
5	5	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Collage (EP)	120		
8	6	<b>CLEAN BANDIT</b> BIG BEAT/ATLANTIC/AG	What Is Love?	12		
7	7	<b>ALAN WALKER</b> MER MUSIK/PIRA	Different World	10		
22	8	<b>MAJOR LAZER</b> MAD DECENT	Major Lazer Essentials	18		
4	9	<b>JAMES BLAKE</b> POLYDOR/REPUBLIC	Assume Form	5		
9	10	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	A Moment Apart	76		
10	11	<b>CALVIN HARRIS</b> COLUMBIA	Funk Wav Bounces Vol. 1	86		
11	12	<b>JONAS BLUE</b> POSITIVE MUSIC/ULTRA	Blue	15		
NEW	13	<b>LADYTRON</b> LADYTRON	Ladytron	1		
RE	14	<b>DAVID GUETTA</b> WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	18 Months	22		
RE	15	<b>CALVIN HARRIS</b> DECONSTRUCTION/50/50/EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	128		
13	16	<b>GORILLAZ</b> PARLOPHONE/WARNER BROS.	Demon Days	213		
19	17	<b>DAVID GUETTA</b> WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Nothing But The Beat	214		
16	18	<b>GRYFFIN</b> DARKROOM/GEFFEN/IGA	Gravity, Pt. 1 (EP)	10		
14	19	<b>AVICII</b> PRIMUS/ISLAND	True	123		
18	20	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	187		
17	21	<b>ALINA BARAZ &amp; GALIMATIAS</b> ULTRA/MOM + POP	Urban Flora	187		
20	22	<b>KYGO</b> KIDZ IN LOVE/ULTRA	Kids In Love	68		
21	23	<b>DJ SNAKE</b> DJ SNAKE/INTERSCOPE/IGA	Encore	132		
	24	<b>LADY GAGA</b> STREAMLINE/KONLIVE/PIRELLA GÖTTSCHE LOWE/INTERSCOPE/IGA	Born This Way	158		
15	25	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Joytime	74		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>SO CLOSE</b> NOTD & FELIX JAEHN FEAT. GEORGIA KU & CAPTAIN CUTS	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	12		
3	2	<b>WITHOUT ME</b> CAPITOL	Halsey	16		
1	3	<b>HIGH HOPES</b> ECHO/DEFUELLED BY RAMEN/EMG	Panic! At The Disco	17		
7	4	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	23		
4	5	<b>THIS FEELING</b> DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	21		
6	6	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALwerks/CAPITOL	Marshmello & Bastille	26		
5	7	<b>NOTHING BREAKS LIKE A HEART</b> MUSIC	Mark Ronson Feat. Miley Cyrus	10		
10	8	<b>THANK U, NEXT</b> REPUBLIC	Ariana Grande	14		
11	9	<b>HURTING</b> JASMINE MUSIC/PIRA/WEA/CASABLANCA/REPUBLIC	SG Lewis Feat. AlunaGeorge	18		
15	10	<b>FIRE IN MY SOUL</b> KANGAROO TRACKS/PIRA	Oliver Heldens Feat. Shungudzo	12		
17	11	<b>BREATHE</b> HYDA/ARISTA	CamelPhat X Cristoph Feat. Jem Cooke	5		
8	12	<b>HIGH ON LIFE</b> STMPD RCRDS/PIRA	Martin Garrix Feat. Bonn	12		
12	13	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	15		
18	14	<b>7 RINGS</b> REPUBLIC	Ariana Grande	5		
13	15	<b>NOTHING ON US</b> SPINNIN'	The Him	15		
14	16	<b>NOBODY ELSE</b> ARIZONA/ULTRA	Axwell	4		
9	17	<b>CLOSE TO ME</b> POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	11		
16	18	<b>CALL YOU</b> BIG BEAT/ATLANTIC	Cash Cash Feat. Nasri	11		
19	19	<b>SICKO MODE</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	17		
20	20	<b>LOST IN THE FIRE</b> COLUMBIA	Gesafelstein & The Weeknd	6		
32	21	<b>SAVE ME TONIGHT</b> ARMADA	ARTY	3		
21	22	<b>HOW YOU LOVE ME</b> REVEAL E/SPINNIN'	Hardwell Feat. Conor Maynard & Snoop Dogg	9		
22	23	<b>WOW.</b> REPUBLIC	Post Malone	6		
25	24	<b>LOSING IT</b> CATCH & RELEASE/STRALwerks/CAPITOL	FISHER	16		
24	25	<b>GIANT</b> COLUMBIA	Calvin Harris & Rag'n'Bone Man	4		



## 'Close' Encounters No. 1

Swedish production duo **NOTD** — **Samuel Brandt** (above left) and **Tobias Danielsson** (above right) — and German DJ **Felix Jaehn** lift 2-1 on Dance/Mix Show Airplay and Dance Club Songs with “Close” featuring **Georgia Ku** and **Captain Cuts**. The coronation is the first on each chart for all four acts. Remixed by such artists as **Michael Calfan**, **dwillly** and **Curbi**, “Close” was the most-played song on two core dance affiliates in the tracking week, SiriusXM’s BPM and Music Choice’s Dance/EDM channel, according to Nielsen Music.

Elsewhere on Dance/Mix Show Airplay, **Oliver Heldens** blazes 15-10 with “Fire in My Soul,” featuring **Shungudzo**. The song is Heldens’ second top 10 and Shungudzo’s first.

**Zedd** zips to his 11th top 10, and **Katy Perry** her third, on Hot Dance/Electronic Songs with “365” (26-9). Following its first complete week of availability, the track sold 10,000 downloads, good for a 13-2 surge on Dance/Electronic Digital Song Sales. With 4.7 million U.S. streams, “365” also starts at No. 15 on Dance/Electronic Streaming Songs.

Additionally on Hot Dance/Electronic Songs, **Kygo** commands his eighth top 10, bowing at No. 10 with “Think About You,” featuring **Valerie Broussard**, who earns her first. The song starts with 2.5 million U.S. streams and 9,000 sold.

On Top Dance/Electronic Albums, **Ladytron** launches at No. 13 with its eponymous LP, its first album since *Gravity the Seducer* (No. 6, 2011). **Ladytron** opens with 3,000 equivalent album units. With nearly all of that figure from traditional album sales, the heritage British electronic act scores its first No. 1 on Dance/Electronic Album Sales.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of clubs. Songs are defined as new releases, reissues, remixes, or live recordings. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming activity) as measured by Nielsen Music. DANCE/MIX SHOW AIRPLAY: The week's most popular dance/electronic songs on dance-formatted stations and mix shows, based on multi-metric consumption (blending traditional radio airplay, streaming activity, and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen Music). See Charts Legend on [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



DANCE CLUB SONGS™ chart table with columns: LAST WEEK, THIS WEEK, TITLE, Artist, WKS. ON CHART. Includes songs like 'SO CLOSE', 'THIS FEELING', 'HEAT', 'TURN ME UP', '7 RINGS', etc.

BOXSCORE: The top grossing concerts 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

March 2 2019 billboard

LEGEND

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

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CONCERT GROSSES chart table with columns: RANK, GROSS PER TICKET PRICE(S), ARTIST, VENUE DATE, ATTENDANCE CAPACITY, PROMOTER. Includes entries for Lady Gaga, Bruno Mars & Cardi B, George Strait, etc.



Vegas Goes Gaga for Enigma

Newly minted Academy Award winner Lady Gaga (above) tops the Boxscore chart with reports from the first leg of her Enigma residency. The dates she played between Jan. 17 and 31 grossed \$8.7 million, according to figures reported to Billboard Boxscore. Combined with \$4.3 million from Dec. 28 to Dec. 31, 2018 (No. 4), and \$2.9 million on Feb. 2 and 3 (No. 8), Mother Monster grossed \$16 million and sold 59,162 tickets across 11 dates at The Park Theater at Monte Carlo Resort & Casino in Las Vegas.

Gaga's first run in Vegas included nine proper Enigma shows plus two Jazz & Piano concerts. Notably, the latter's stripped-down performances were individually the two highest-grossing and least-attended dates. Strategic ticket scaling allowed promoters Live Nation and MGM Resorts to capitalize on the demand for the limited run of Jazz & Piano dates, stretching prices to maximize revenue.

The \$16 million gross marks a strong opening pace for Gaga's Vegas run (comprising both Enigma and Jazz & Piano shows), which has averaged \$1.5 million per show across the 11 dates. Compared with the opening legs of recent Vegas residencies, Gaga is outperforming fellow superstars Britney Spears (\$679,000), Jennifer Lopez (\$934,000) and Backstreet Boys (\$600,000).

With the grosses, Gaga's career total passes the half-billion mark, reaching \$512.3 million. She is one of 30 artists to do so and only the fifth woman to hit the milestone. She follows Madonna (\$1.3 billion), Céline Dion (\$1 billion), Taylor Swift (\$935 million) and Beyoncé (\$767 million). -Eric Frankenberg

# GO-GO'S

## 37 Years Ago THE GO-GO'S GOT THE 'BEAT' TO A HISTORIC NO. 1

The pioneering Los Angeles girl group celebrated for playing their own instruments made chart history with a breakout album

ON MARCH 6, 1982, THE GO-GO'S topped the Billboard 200 with their new wave debut, *Beauty and the Beat* — making the act the first all-female rock band to notch a No. 1 album. Thirty-seven years later, it's an achievement that has yet to be matched.

"Our manager, Ginger [Canzoneri], would tell us our number on the charts, and it was unbelievably exciting to

listen to the number get higher and higher every week," guitarist/backing vocalist Jane Wiedlin told *Billboard* in 2011. "The week we went to No. 1, we were on tour opening for The Police, and they gave us champagne and congratulated us."

The album, released in July 1981, debuted at No. 186 a month later on the Billboard 200 dated Aug. 1, then took

a leisurely seven-month climb to No. 1. While the album's first single, "Our Lips Are Sealed," reached No. 20 on the Billboard Hot 100, it was the group's second hit, "We Got the Beat," written by guitarist Charlotte Caffey, that blew the pop doors open for the quintet. (All 11 tracks on the album were written or co-written by the bandmembers.)

The act would release two more studio albums in the early '80s before going on hiatus in 1990. Since then, the band has issued one additional studio LP, 2001's *God Bless the Go-Go's*. In 2018 the stage musical *Head Over Heels*, set to the group's song catalog, debuted on Broadway, and a documentary simply titled *The Go-Go's* was acquired by Showtime in February and will premiere later this year. —KEITH CAULFIELD

From left: Belinda Carlisle, Wiedlin, Gina Schock, Kathy Valentine and Caffey (in front) of The Go-Go's in 1982.

REWINDING  
THE  
CHARTS



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST Title Label Number (Dist. Label)	Wkks. Gained	Wkks. Lost	Wkks. On Chart
1	3	32	THE GO-GO'S <i>Beauty and the Beat</i> (A&M 9501) (A&M)	●		32
2	2	31	JOURNEY <i>Escape</i> Columbia SC 3500	▲		31
3	1	17	THE J. GEILS BAND <i>French Connection</i> (MCA 822) (MCA)	▲		17
4	4	23	FOREIGNER <i>4</i> Mercury 32 1000	▲		23
5	9	12	JOAN JETT AND THE BLACKHEARTS <i>Love Rock 'N' Roll</i> Mercury 32 1000	▲		12

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