

Billboard



PLUS

APPLE MUSIC  
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Its New Strategy

SHERYL CROW  
On Her Final Album

FEATURE FRENZY  
The Fight Over  
Market Share

# THE NEW DEAL

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#KatyPerry

♥ CarlosRios  
#Rihanna

♥ AnneEichhorn  
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♥ KenJamrok  
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# billboard **HOT** 100

Cyrus (left) and Lil Nas X onstage at the BET Awards in Los Angeles on June 23.



## Horse Power: 'Old Town Road' Ties Record At No. 1

**L**IL NAS X'S "OLD TOWN ROAD" (featuring **Billy Ray Cyrus**) rides into history on the **Billboard Hot 100** as the song spends a 16th week at No. 1, matching the mark for the longest reign in the chart's six-decade history. Two hits previously reached this milestone: **Luis Fonsi** and **Daddy Yankee**'s "Despacito" (featuring **Justin Bieber**), in 2017, and **Mariah Carey** and **Boyz II Men**'s "One Sweet Day," in 1995 and 1996.

"Road" rules the **Streaming Songs** chart — also for a record-tying 16th week (equaling the domination of "Despacito") — with 86.2 million U.S. streams, up 22%, in the week ending July 18, according to Nielsen Music. Helping power

its surge is a new remix with **Young Thug** and **Mason Ramsey** that arrived July 12. The track additionally tops **Digital Song Sales** for a 12th frame, up 4% to 45,000 downloads sold.

The song fend off its next-closest competitor, which also gains thanks to a new remix: **Billie Eilish**'s "Bad Guy" notches a sixth total week at its No. 2 **Hot 100** high as it pushes 4-2 on **Streaming Songs** (55.7 million U.S. streams, up 39%) and 7-2 on **Digital Song Sales** (33,000 sold, up 64%), and bullets at No. 5 on **Radio Songs** (85 million airplay audience impressions, up 7%). A version of "Bad Guy" featuring **Bieber** was released July 11, hours ahead of the July 12-18 streaming and sales tracking week.

—GARY TRUST

	2 Weeks Ago	Last Week	This Week	Title PRODUCER [SONGWRITER]	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	1	#1 16 WKS <b>Old Town Road</b> ▲		<b>Lil Nas X</b> <small>Feat. Billy Ray Cyrus</small> YOUNGKIO.M.TREZNOR.A.M.ROSS.I.M.L.HILL.K.ROUKEMA.M.TREZNOR.A.M.ROSS.B.R.CYRUS.J.A.DONALD] COLUMBIA	1	20
2	2	2	2	<b>Bad Guy</b>	SG	<b>Billie Eilish</b> F.B.O'CONNELL [B.E.O'CONNELL.F.B.O'CONNELL] DARKROOM/INTERSCOPE	2	16
4	6	3	3	<b>I Don't Care</b>	DG	<b>Ed Sheeran &amp; Justin Bieber</b> MAX.MARTIN.SHELLBACK.FRED[E.C.SHEERAN.F.GIBSON.MAX.MARTIN.SHELLBACK.I.D.BIEBER.J.BOYD] SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	10
5	5	4	4	<b>Senorita</b>		<b>Shawn Mendes &amp; Camila Cabello</b> ANDREW.WATT.BENNY.BLANCO[S.MENDES.K.C.CABELLO.A.WOITMAN.B.LEVIN.A.TAMPOSIC.E.AITCHISON.J.PATTERSON.M.A.HOBERG] SYCO/ISLAND/EPIC/REPUBLIC	2	4
3	4	5	5	<b>Talk</b>		<b>Khalid</b> DISCLOSURE [K.D.ROBINSON.H.LAWRENCE.G.LAWRENCE] RIGHT HAND/RCA	3	23
6	7	6	6	<b>Truth Hurts</b>	AG	<b>Lizzo</b> RICKY.REED.TELE[E.B.FREDDERIC.M.JEFFERSON.S.CHEUNG.JESSE.SAINT.JOHN] NICE LIFE/ATLANTIC	6	11
-	3	7	7	<b>Goodbyes</b>		<b>Post Malone</b> <small>Feat. Young Thug</small> B.D.LEEL.BELL [A.R.POST.J.I.WILLIAMS.B.D.LEE.L.BELL.B.WALSH.V.L.BLAVATNIK.J.L.FOUTZ] REPUBLIC	3	2
7	8	8	8	<b>Sucker</b> ▲		<b>Jonas Brothers</b> R.B.TEDDER.FRANK.DUKES [R.B.TEDDER.J.JONAS.A.FEENY.L.BELL.N.J.JONAS.P.K.JONAS.II] REPUBLIC	1	20
8	9	9	9	<b>Sunflower (Spider-Man: Into The Spider-Verse)</b> ▲		<b>Post Malone &amp; Swae Lee</b> L.BELL.C.LANG [A.R.POST.L.BELL.W.T.WALSH.K.M.I.SHAMAN.BROWN.C.LANG] REPUBLIC	1	39
9	12	10	10	<b>No Guidance</b>		<b>Chris Brown</b> <small>Feat. Drake</small> VINYL.Z.J.LOUIS.40.TWALTON [C.M.BROWN.A.GRAHAM.A.HERNANDEZ.N.J.SHEBIB.J.HUIZAR.TWALTON.N.CHARLES.T.J.BRYANT.M.FLEBRUN] CBE/RCA	9	6



Main Billboard chart table with columns: 2 Weeks Ago, Last Week, This Week, Title, Certification, Artist, Peak Position, Weeks On Chart. Includes entries like 'All To Myself' by Dan + Shay, 'GIRL' by Maren Morris, 'South Of The Border' by Ed Sheeran, etc.



3

ED SHEERAN & JUSTIN BIEBER I Don't Care

Ed Sheeran's new album, No. 6 Collaborations Project, launches as his third No. 1 on the Billboard 200 (see page 58). Plus, the LP's lead single, "I Don't Care" (with Justin Bieber), now rules the Mainstream Top 40 airplay chart. Sheeran scores his fourth leader on the list and Bieber banks his sixth, as the track is the first No. 1 (dating to the list's 1992 inception) credited solely to two co-billed male soloists that don't regularly record together. On the Hot 100, Sheeran charts eight songs from the new set. —G.I.

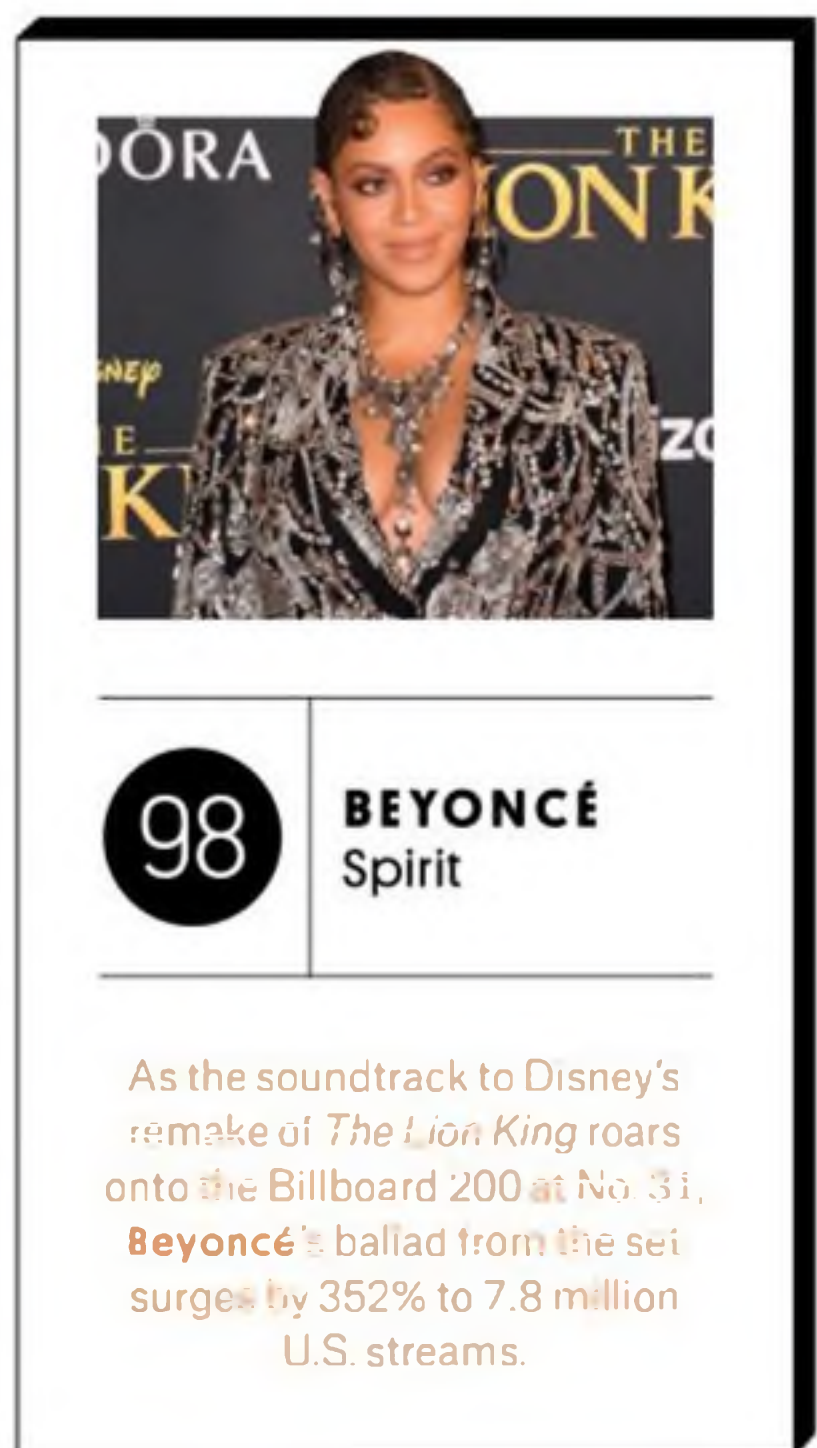
Billboard chart continuation with columns: 2 Weeks Ago, Last Week, This Week, Title, Certification, Artist, Peak Position, Weeks On Chart. Includes entries like '24/7' by Meek Mill, 'One Thing Right' by Marshmello & Kane Brown, 'Tip Of My Tongue' by Kenny Chesney, etc.



83

KENNY CHESNEY Tip of My Tongue

With his new single, which is No. 16 on the Hot Country Songs chart, Chesney extends his streak of debuting at least one Hot 100 entry every year since 1998, the longest active run among all artists.



98

BEYONCÉ Spirit

As the soundtrack to Disney's remake of The Lion King roars onto the Billboard 200 at No. 31, Beyoncé's ballad from the set surges by 352% to 7.8 million U.S. streams.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC.

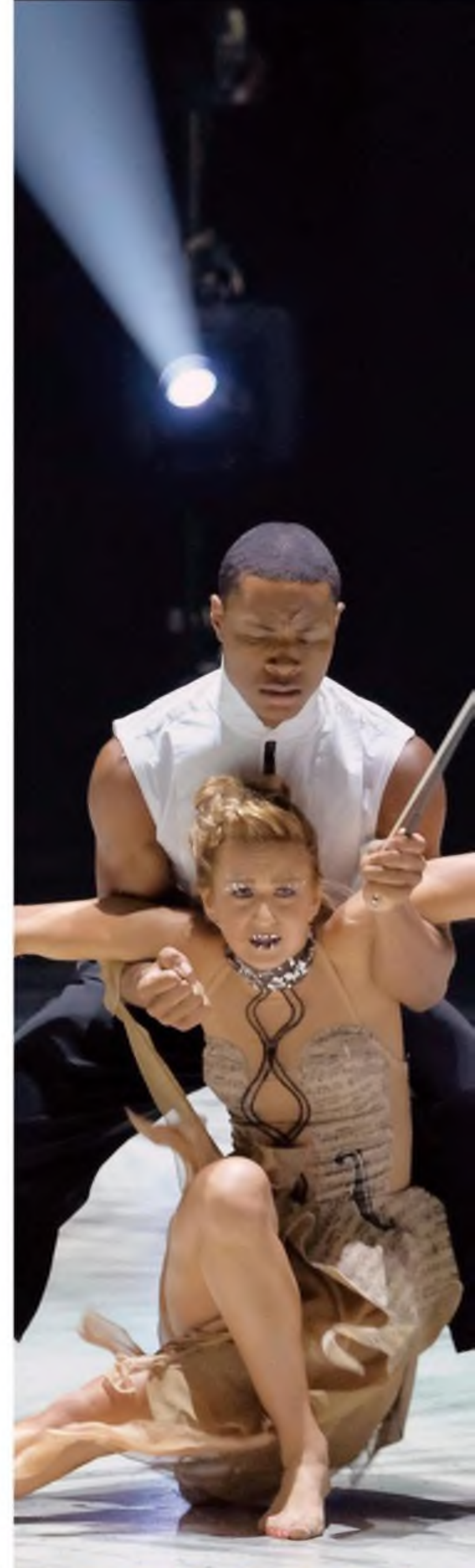


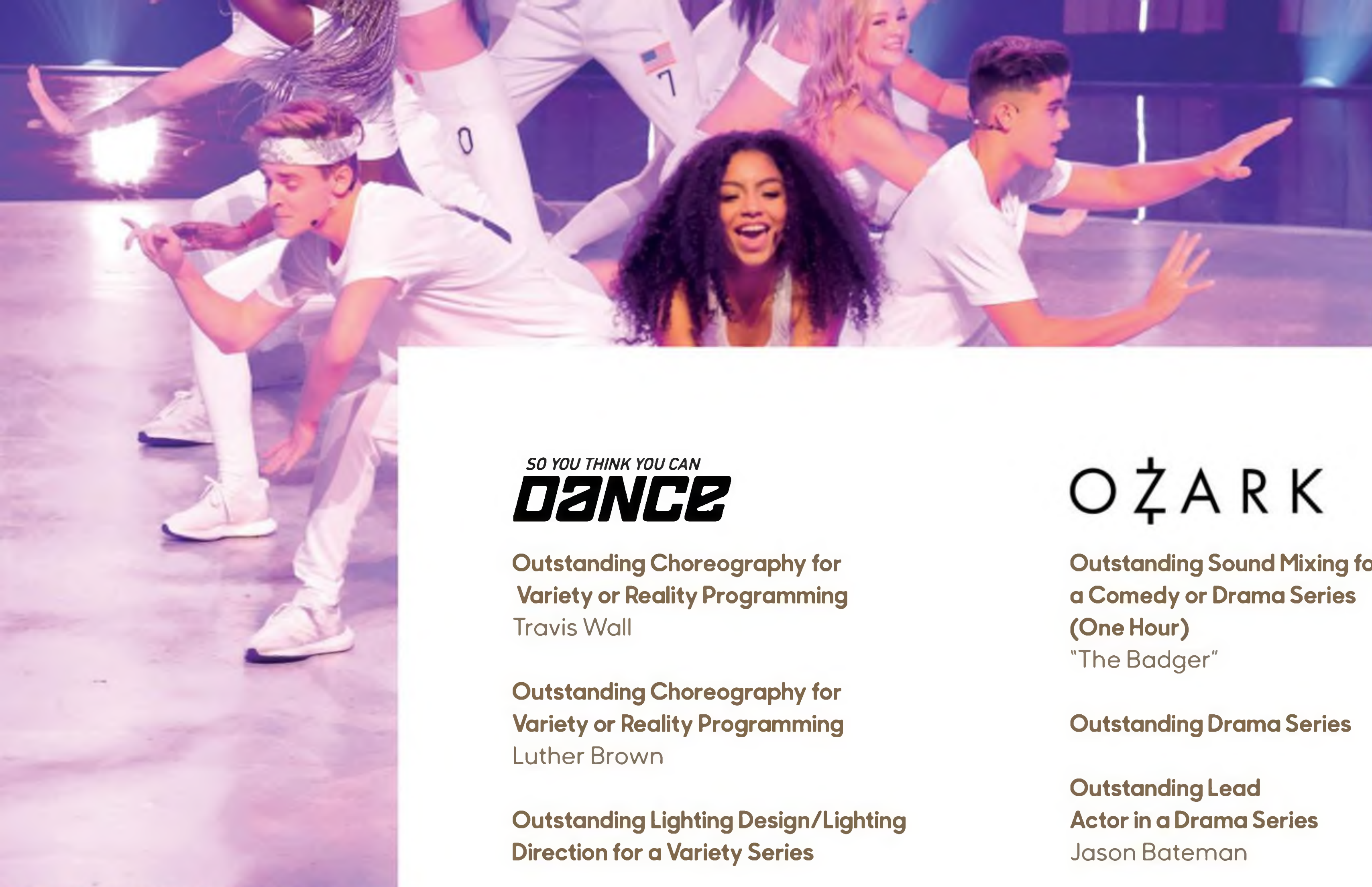
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We celebrate the nominations of our colleagues,  
 musicians, industry associates and artists.





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**DANCE**

Outstanding Choreography for  
Variety or Reality Programming  
Travis Wall

Outstanding Choreography for  
Variety or Reality Programming  
Luther Brown

Outstanding Lighting Design/Lighting  
Direction for a Variety Series

Outstanding Makeup for a Multi-Camera  
Series or Special (Non-Prosthetic)

**GOLDEN GLOBE AWARDS**

Outstanding Variety Special (Live)

**F Y R E F R A U D**

Outstanding Writing for  
a Nonfiction Program

**HOUSE of CARDS**

Outstanding Music Composition  
for a Series (Original Dramatic Score)

Outstanding Lead  
Actress in a Drama Series  
Robin Wright

Outstanding Supporting  
Actor in a Drama Series  
Michael Kelly

**OZARK**

Outstanding Sound Mixing for  
a Comedy or Drama Series  
(One Hour)  
"The Badger"

Outstanding Drama Series

Outstanding Lead  
Actor in a Drama Series  
Jason Bateman

Outstanding Lead  
Actress in a Drama Series  
Laura Linney

Outstanding Supporting  
Actress in a Drama Series  
Julia Garner

Outstanding Directing  
for a Drama Series  
Jason Bateman  
"Reparations"

Outstanding Casting  
for a Drama Series

Outstanding Production Design for  
a Narrative Contemporary Program  
(One Hour or More)  
"Outer Darkness"

Outstanding Single-Camera Picture  
Editing for a Drama Series  
"One Way Out"



**We also congratulate our partners at Fulwell 73  
for their 12 nominations for:**

- The Late Late Show With James Corden
- Carpool Karaoke: The Series
- Carpool Karaoke: When Corden Met McCartney Live From Liverpool
- The World's Best

And we salute Ben Winston for his Variety Special (Live) nomination as  
Co-Executive Producer of The 61st Grammy Awards,  
produced with Ken Ehrlich and AEG Ehrlich Ventures.



# Contents

## THIS WEEK

Volume 131 / No. 18

## TO OUR READERS

*Billboard* will publish its next issue on Aug. 10. For 24-7 music coverage, go to [billboard.com](http://billboard.com).

## ON THE COVER

Illustration by Lincoln Agnew.

070 Shake photographed July 15 in Los Angeles.

## FEATURES

**36 *A Bigger Machine*** Power players **Scoter Braun** and **Scott Borchetta** just became partners in the biggest music industry deal of the year — and they're already eyeing their next acquisitions.

**40 *Sheryl Crow Rocks On*** With her final studio album on the way, Crow is inspiring a new generation of songwriters — and showing the value of forging her own career path.

**44 *Apple Music's New Core*** In 15 months, **Olliver Schusser** streamlined Apple Music and united its divided ranks. Is a "grown-up" what the service needs to chart a course to global growth and profitability?

## BILLBOARD HOT 100

**1** **Lil Nas X's "Old Town Road"** (featuring **Billy Ray Cyrus**) spends a record-tying 16th week at No. 1.

## TOPLINE

**13** As features and remixes become more common, they're sparking battles over market share — which can cost labels millions of dollars in licensing fees and bonuses.

**14** Nearly two years after Warner Music Group relaunched Asylum Records in the United States, GM **Gabrielle Peluso** discusses her plans for what comes next.

## 7 DAYS ON THE SCENE

**22** Pitchfork Music Festival, Vans Warped Tour, Premios Juventud

## THE BEAT

**27** **070 Shake** broke out as G.O.O.D. Music's secret weapon — then she had to prove she could stand on her own.

**33** Dutch label Spinnin' Records celebrates 20 years of trend-setting history in dance music.

## BACKSTAGE PASS

**49** Veteran hitmaker **Pat Boone** looks back at the legacy of his niche imprint, The Gold Label, on its 20th anniversary.

## MY BILLBOARD MOMENT

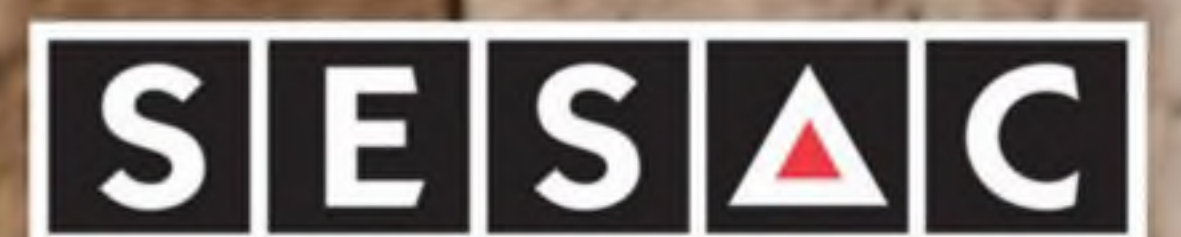
**72** **Nicki Farag**, Def Jam Recordings' first female head of promotion, recalls guiding **Alessia Cara's** "Here" to No. 1 chart positions in early 2016.



“SESAC is the best family I could have possibly joined. Above all, we are family first. I’m happy we’re making history together and honored to be part of the family.”

EDÉN MUÑOZ

# SESAC LISTENS



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Loving everything about the recording business, in the late 1990s, legendary recording artist, entertainer and humanitarian **Pat Boone** contacted a number of his peers – singers who'd sold millions of records – and offered them the opportunity to make new records, and be part of keeping their previous hits available. Described by Boone as “a senior tour for singers,” The Gold Label has become a destination for keeping in touch with some of the biggest hits of the '40s, '50s and '60s by the legendary musicians that made them famous. In recent years, The Gold Label began discovering and adding to its roster new vocal and instrumental artists spanning a variety of genres.

In the 1970s and 1980s, Lamb & Lion Records was home to such Contemporary Christian artists as Pat Boone, The Pat Boone Family, Debby Boone, Gary Chapman, Dogwood, and DeGarmo & Key. Today, like parent company The Gold Label, Lamb & Lion Records is re-releasing catalog titles from legacy Christian recording artists.



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# Anxiety. It's not weird between friends.

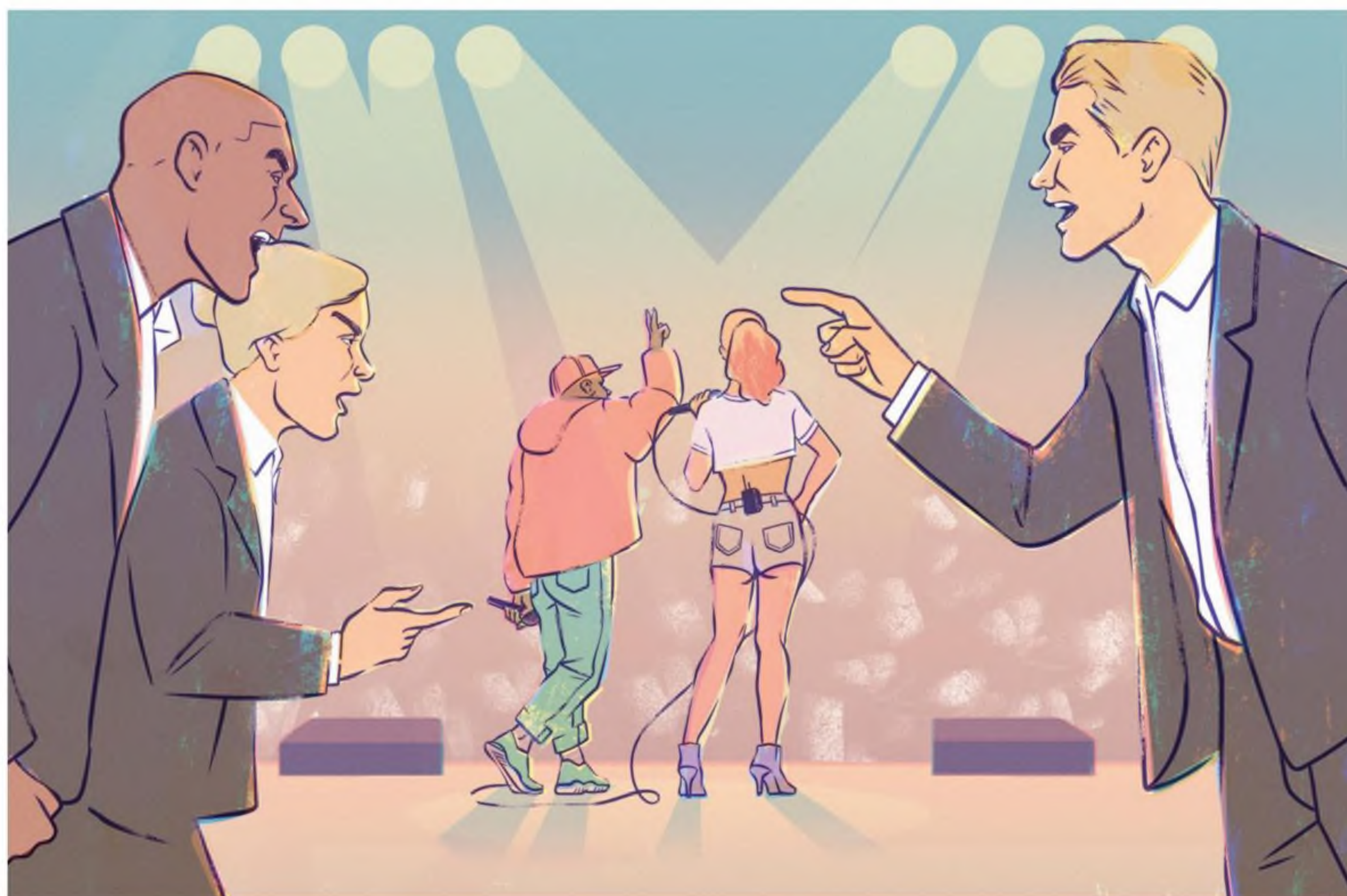
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Maybe you feel like something's gnawing at you. Endless negative thoughts and worries that dig in and just won't let go. And you might feel like that's too weird to talk about. But chances are, your friends won't find it weird at all. They might even be going through something similar. Bring Change to Mind can help you start the conversation. Find out more at [BringChangeToMind.org](https://www.bringchangetomind.org).

let's talk mental health





## 'It's Always A Fight'

As collaborations among top-tier artists become more common — and more lucrative — labels are taking the resulting battles for credit, and market share, to a new level

BY STEVE KNOPPER

**W**Henever a performer appears on another artist's track — like **Justin Bieber** with **Ed Sheeran** on "I Don't Care" or **Maroon 5** and **Cardi B** on "Girls Like You" — the stars and their labels inevitably haggle over royalties. Then comes another discussion that's often more contentious: how the track affects the market share of the labels involved. What percentage of the sales of "I Don't Care" are allocated to Bieber's label, Def Jam, and how much goes to Atlantic, which has Sheeran?

"It's happening every time, and it's always a fight," says a record-label source. "It's happening every day with every label, and everyone's being super petty."

The still-unreleased "Don't Call Me Angel," from the *Charlie's Angels* soundtrack due this fall, is performed by **Ariana Grande** and **Miley Cyrus**, featuring **Lana Del Rey**, and sources say the market-share negotiations were intense even though two of the stars involved, Grande (Republic)

and **Del Rey** (Interscope), record for Universal Music Group. (Representatives for those labels and RCA, which has Cyrus, did not comment.) "Labels compete with other labels, both under the same roof and not under the same roof," says a major-label source. "You try to give your sister label a little bit better treatment, but you know they're still your competitor."

On the surface, at least, what's at stake has less to do with finances than bragging rights — even when the labels involved are owned by the same company. At least some executives have a personal interest, though. "There are bonuses tied to this stuff," says **Josh Binder**, an attorney at Rothenberg Mohr & Binder who represents **Kendrick Lamar**, **Marshmello**, **Daddy Yankee** and others.

In a business where information on the finances of individual projects isn't easy to come by, market share plays an important role in corporate valuations — Universal's dominant 40% U.S. market share

is one reason analysts have valued the company at between \$33 billion and \$50 billion. Market share also affects the advance payments that labels receive when they license their catalogs to Spotify and other streaming services.

"Feature tracks" used to be something of a novelty — **Whitney Houston** and **Mariah Carey** made news for their duet on "When You Believe" for *The Prince of Egypt* in 1998. Back then, whichever label distributed the album received the bulk of the market share. As recently as five years ago, labels would "borrow" an artist for a track in exchange for an appearance fee.

These days, feature tracks dominate the music business: The Billboard Hot 100 now includes six collaborations in the top 10, from **Lil Nas X** and **Billy Ray Cyrus**' "Old Town Road" to **Shawn Mendes** and **Camila Cabello**'s "Señorita." At a time when Spotify's Today's Top Hits playlist has nearly 24 million followers, even one hit collaboration can swing a label's market share.

# Topline

### MARKET WATCH

22.15B

↑ 3.2%

TOTAL ON-DEMAND STREAMS  
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending July 18.

12.62M

↑ 4.0%

ALBUM CONSUMPTION UNITS  
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending July 18.

596.2B

↑ 32.0%

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

“It’s picking up steam as there are more and more collaborations,” says another source at a major label. “Sometimes it’s dead easy but some people are a little more greedy than others.” The source adds that such discussions force rival label executives to communicate more frequently with one another — and cooperate. “Do you go out of your way to punish somebody who’s an asshole? No, probably not,” the source says. “You have to be realistic about it coming back to haunt you.”

Feature tracks usually begin with an artist or label’s creative decision — and the negotiating usually only begins after the performers record. The finances are the easy part: A rapper who contributes a single verse to a superstar single might receive an upfront fee of between \$25,000 and up to six figures for a formidable star. Artists have their own relationships, too, as powerful management companies sometimes trade favors, offering good terms on

one appearance for the promise of another. But artists and managers rarely discuss market share.

Only when that’s done do the business-affairs departments at the artists’ respective labels start their

“Some people are a little more greedy than others.”

own negotiations — over fees and artist royalty splits, plus the shares of revenue, market share and chart share allocated to each company. Any fees and deals the artists agreed to can complicate matters. Unsurprisingly, how to divide profit is usually the most contentious issue. “All of those things can be calculated independently or correspondingly,” says the source. “Artist B’s label could say, ‘The little

tiny royalty you’re proposing, we don’t think that’s fair, we actually want a piece of the profits.’ The most egregious negotiation is the profit share and the money.”

Discussions about market share often go to label lawyers — and artist representatives aren’t always privy to them. “That’s happening at a really high level,” says **Todd Rubenstein**, an attorney who represents **Khalid** and others. “The mega-adults’ table.”

The company with the bigger act has more leverage: An appearance on a track from an artist like **21 Savage** is certain to boost streaming, so his label would be in a position to command more market share. Since smaller artists usually have less pull, their labels often argue that “my artist has all or most of the vocals on the song, and that’s how the percent should be determined,” as one label source puts it.

“It can get intense,” says **Jean Nelson**, president of Blueprint Group, which manages **G-Eazy**,

**Lil Wayne**, **The Roots** and others. “Sometimes it’ll get so intense that they don’t get the clearance because one side doesn’t buckle.”

After all that, labels often land on round market-share numbers. “We probably see more 50-50 [splits] than anything else,” says **Dave Bakula**, Nielsen’s senior vp industry insights. In some cases, the answer is obvious: Bieber and Sheeran are both big stars, so “I Don’t Care” was almost certainly a 50-50 split, says Binder. “There’s so much horse-trading nowadays that everyone has to try and hold on to as much as they can.” When things do get more complicated though, even the most cutthroat label executives don’t want to destroy future relationships.

“One thing’s for sure: If they’re asking you to clear something, you’ll be asking them to clear something [later],” says one of the major-label sources. “And whatever deal you’ve taken a hard line on will turn against you.” ●

## Reopening The Asylum

GM Gabrielle Peluso on “reimagining” the iconic label: “Once we get that one record, then the floodgates will open”

BY GAIL MITCHELL

Since joining Warner Music Group’s newly relaunched Asylum Records as GM last October, **Gabrielle Peluso** has been quietly signing artists and hiring staff. Her mission: to firmly establish the iconic label, originally founded in 1971 by **David Geffen** and **Elliot Roberts**, as a streaming-focused imprint dedicated to R&B and hip-hop.

In its original ‘70s incarnation, Asylum built its reputation on albums by such pioneers as the **Eagles**, **Joni Mitchell** and **Linda Ronstadt**. In 2004, under former Def Jam executive **Todd Moscovitz**, the label was revived as a home for hip-hop acts like **Waka Flocka Flame**, **Cam’ron**, **Gucci Mane**, **Paul Wall**, **Mike Jones** and **Bun B**.

Now, “we’re not so much revamping Asylum as reimagining it,” says Peluso. “Emerging artists are able to incubate and grow, with creative control and flexible contracts, plus the possibility of

upstreaming to Warner Records or Atlantic.”

In February, Peluso revealed the first two deals in her revamped Asylum playbook. The label announced a joint venture with the East Coast-based DNR Music Group, run by **DJ Spinning** (featured on **6ix9ine**’s top 50 Billboard Hot 100 hit “Tati”) and his brother **Star**. Both had worked with Peluso during her most recent stint as vp urban music at eOne Music, and DNR has an upstream option through Warner, which comes with the ability to tap into the major’s marketing and promotion services if needed.

That same month, Atlantic announced a partnership with the creative agency and management firm R Baron Group to launch new label The Machine Works — helmed by CEO **TK Kimbro** — and that Asylum would be working with Atlantic to market and develop the new imprint’s roster and brand.

R Baron Group, which has cemented itself as a marketing and creative cog in the West Coast’s underground hip-hop scene, manages The Machine Works’ first two signings, Los Angeles-based MCs **AzChike** and **1TakeJay**. Asylum is already behind several other fast-rising rappers, collaborating with another

Atlantic artist, **Kap G**, while Peluso inherited two breaking Asylum acts: Houston MC **Ugly God** (platinum-certified “Water,” “Hello”) and Detroit rapper **Sada Baby**.

“These are examples of how we can also come in sometimes and help Atlantic or Warner with an act that wants a little more of a laser-focused marketing rollout,” says Peluso.

When Asylum relaunched in 2017, it was part of Alternative Distribution Alliance, Warner Music’s independent marketing and distribution network. The decision to separate the label from



Peluso



From left: Sada Baby, Kap G and Ugly God.

the distribution company to better service both divisions prompted Peluso’s appointment. The 2017 *Billboard* Women in Music honoree had previously served as GM of Def Jam and senior partner at the **Kevin Liles**-led KWL Enterprises prior to eOne. Both Peluso and **Kenny Weagly**, who runs ADA’s A&R and label services, report to **Elijah Seton**, president of independent music and creator services at Warner Music Group.

Headquartered in New York, Peluso recently appointed **Wayne “Wayno” Clark** as vp A&R. Clark,

who signed rising Chicago rapper **600Breezy**, joins a 15-member creative staff. Peluso also says she’s “super close” to wrapping deals with several R&B acts. “There’s a cool element to what’s happening in the R&B space with artists like **Khalid** and **Kehlani**, who opened the door for female acts like **Ella Mai**, **SZA** and **H.E.R.**,” she says. “Youths are connecting with this new R&B vibe.

“We’re just seconds off that one record,” adds Peluso. “Once we get that one record, then the floodgates will open. And we’re going to get it.” ●



# DESERT PAL/SADES

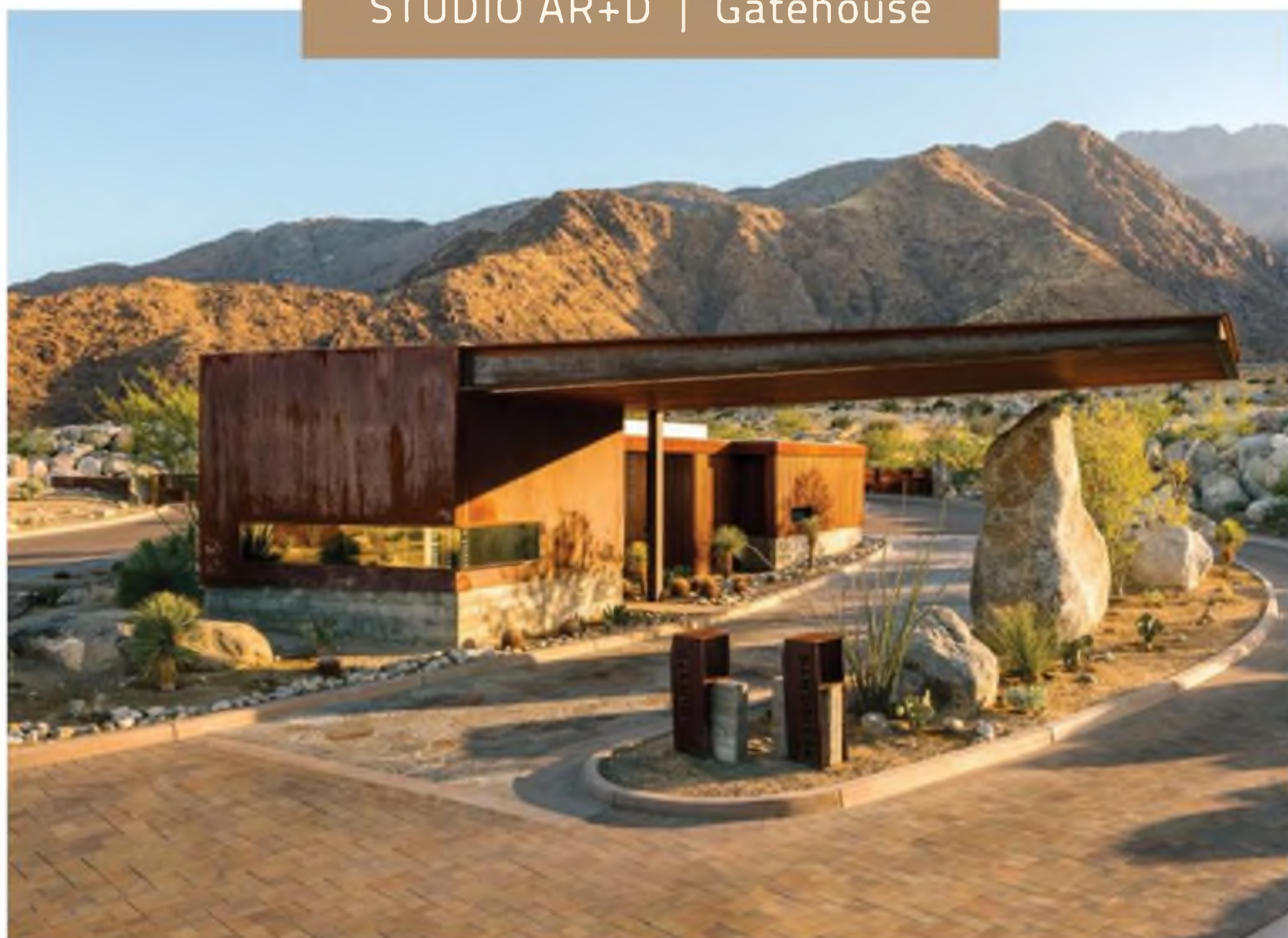


RAY KAPPE, FAIA | Coming Soon

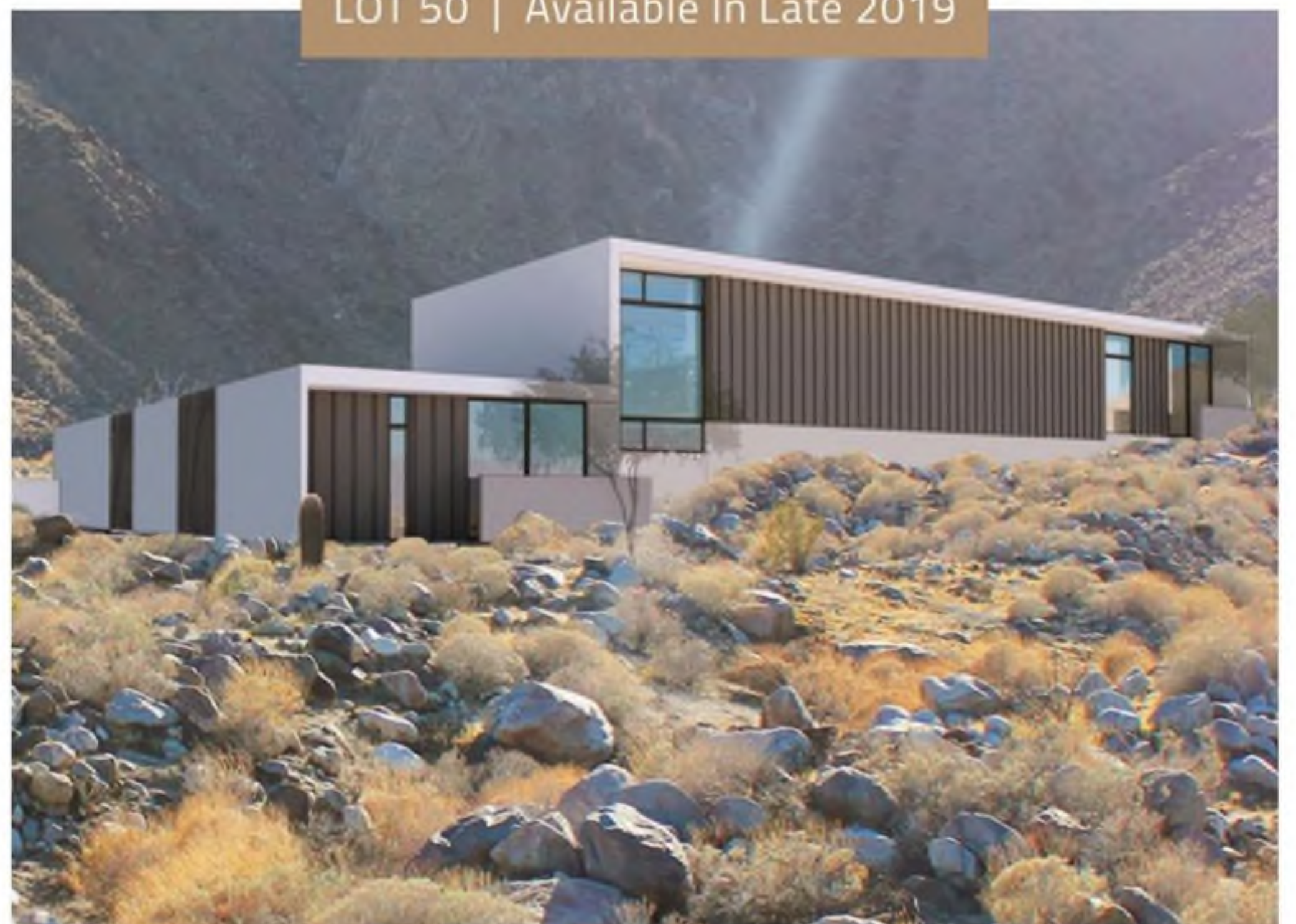
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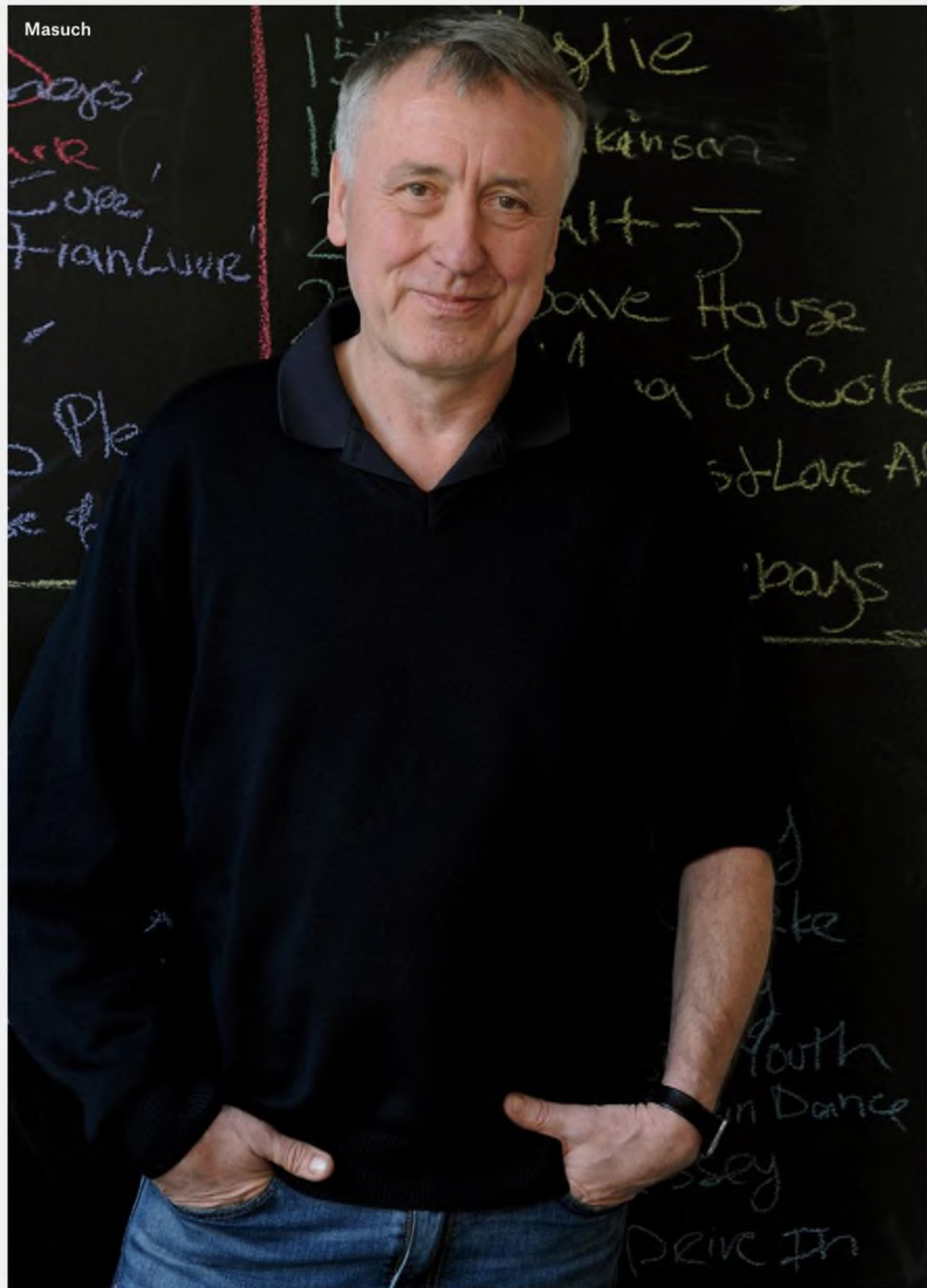
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# A Major Indie

A decade ago, Hartwig Masuch launched BMG. It became the world's fourth-largest music company by "behaving reasonably"

BY MELINDA NEWMAN

**T**en years ago, German media giant Bertelsmann enlisted veteran music executive **Hartwig Masuch** to launch BMG with three employees and the rights to a few recordings that were held back when the parent company sold its music business to Sony. Since then, the new Bertelsmann Music Group has grown to more than 850 staffers — and become the fourth-biggest recorded music and publishing company in terms of revenue, right behind the three major labels.

BMG prides itself on being a different kind of music company, where many artists own their

masters (and license them to the label), deal structures are less beholden to the past and costs are managed with more discipline. It was built during a decadelong corporate buying spree that started when music valuations were low. But Masuch, an outspoken CEO based in the company's Berlin headquarters, is now focusing more on organic growth in both recorded music and publishing. The company is certainly growing: Revenue in 2018 increased 7.5% over the previous year to \$644 million, according to annual earnings released this spring, while operating earnings before interest, taxes, depreciation and amortization was

up 17.3% to \$144 million.

Although BMG first made its mark by acquiring publishing catalogs, the company's recorded-music operations now bring in a third of revenue — a figure Masuch would like to increase to 60% — with acts that include **Jason Aldean, Zac Brown Band, Lil Dicky, Jimmie Allen, Dustin Lynch, Blanco Brown, Kylie Minogue, Andy Grammer, Lenny Kravitz, Avril Lavigne** and **Morrissey**. Its publishing division has contracts or administration deals with **Yusuf Islam (Cat Stevens), Mick Jagger, Keith Richards, Roger Waters, Bebe Rexha, Ringo Starr, Juice WRLD, Jessie Reyez** and **George Ezra**.

Masuch, 64, got his start in music as the lead singer of the new wave band **The Ramblers**; he then moved to the executive side, working with **Nena** early in her career and eventually rising to managing director and senior vp overseeing Germany, Switzerland and Austria in BMG Music Publishing's first incarnation. He advised Bertelsmann when the company sold its share of Sony BMG Music Entertainment to Sony in 2008, and soon afterward, with its backing, helped start BMG Rights Management — which later became BMG.

Masuch spends roughly 40% of his time visiting BMG's 15 offices in 12 countries: mostly the United States and United Kingdom, "the two significant territories that determine the fate of a music company," says Masuch, seated in BMG's Los Angeles office for a wide-ranging discussion of how the company grew and where it will go from here. "My concern for 80% of my time is, are we in good shape? Do we have the right people in place? Do we have the right capabilities in place to develop globally relevant repertoire in the U.K. and the U.S.?"

**You're a global company, but right now half of your revenue is generated in the United States. What will that look like in five years?**

The U.S. will always be around 40%-50% of our music revenue. Our investment priorities over the next years will be building repertoire in the U.S. and then creating the pipelines in the other territories to deal with it.

**In which territories do you see the greatest growth potential?**

Our next focus will be South America, because it's a very locally driven market, so there's much more room for international repertoire. We won't go into South America to sign South American artists; if that happens, that's fine, but we want to build the best international company in South America. Japan is also an undermonetized market for U.S. and U.K. repertoire. Africa is interesting, but, like India, right now we don't have the right recipe.

**BMG came of age in the digital era, relaunching the same year Spotify started. Does that shape the way you run the company?**

Massively. Bertelsmann has a deep history in

digital. We invested in AOL. We invested in Napster. Our basic position was that digital would have a big impact on deal structures. So we said, "Let's do a model where if it's 100% digital, the artists will immediately share in the benefits of the digital environment."

**During the last 10 years you've made over 100 acquisitions. What is your acquisition strategy as you switch toward more organic development?**

When we started, we said, "Let's just grab up a lot of small companies." Some of the smaller acquisitions that involved very opinionated entrepreneurs were problematic. Now we look at big companies, because there's more transparency in the sales process — like Virgin Music [part of which BMG bought from Sony/ATV in 2012] and Sanctuary [which BMG bought from Universal in 2013]. The biggest deal we did in the last three years was BBR Music Group, and that was a very professional process.

**Your publishing operation now controls more than 3 million compositions, most of which you obtained through various acquisitions. Is that still the best way to grow?**

We would like to do acquisitions, but the reality is that the prices for publishing catalogs are beyond what makes sense. Why should I pay multiples [of net publisher's share, the standard industry measure of valuation] of 15, 16, 17 times when what's probably the biggest part of publishing revenue — public performance royalties — we would be happy to see grow by 1%-1.5%? We have to work on a different metric: How can we be the most attractive partner for people who *don't* want to sell catalogs?

**In the recorded-music business, developing acts is riskier than buying record companies. How do those paths look to you?**

I would challenge "riskier," because if you buy a company at the wrong price, that's a problem you can never fix. In developing artists, it's more a question of taste and understanding culture, and then being very disciplined. I look at it and say, "I can pay \$100 million for a company or I can invest \$100 million in developing artists," which means I can take on a lot of projects, have some end up failing and still be in the same position if enough work out.

**"In developing artists, it's more a question of taste and understanding culture."**

**Most of the recording deals you offer include a fairly high revenue split, with the rights to the master eventually reverting to the artist. Is that a sustainable business model?**

Totally. The deal we really drive is structured a little bit like a publishing deal, where the artist makes 75% of all income, but all the marketing costs and production costs go against it. So the more reasonably you behave, the more money you make. We think we can do very well keeping 25%. It just forces you to not waste money. Who needs 20 remixes of a song that will not work anyway?

**How can you promote new acts to radio, which can be expensive, and keep your costs down?**

Because I think that the relevance of radio will go down globally. It's relevant in the U.S. — no doubt about it. But it's totally irrelevant in most European markets right now. If you see the explosion of smartphones and how people interact with them, that will have a big impact on the relevance of radio and how much you want to spend on it.

**BMG also has a reputation for generally paying executives less than the majors. Does that help your model work?**

I think we pay people fairly. I'm proud that the spread between our lowest salaries and our top salaries is the lowest in the industry. I have a really nice life, but I probably make 10% of what my peers make, and it doesn't bother me.

**You recently expanded into books and documentaries, including the acclaimed Joan Jett doc *Bad Reputation*. Is live next?**

Yes. And merchandising. We're looking at mini-festivals, for example in reggae or blues — there's a big appetite for those genres. Can we create branded touring with different artists? A lot of thinking is going in that direction.

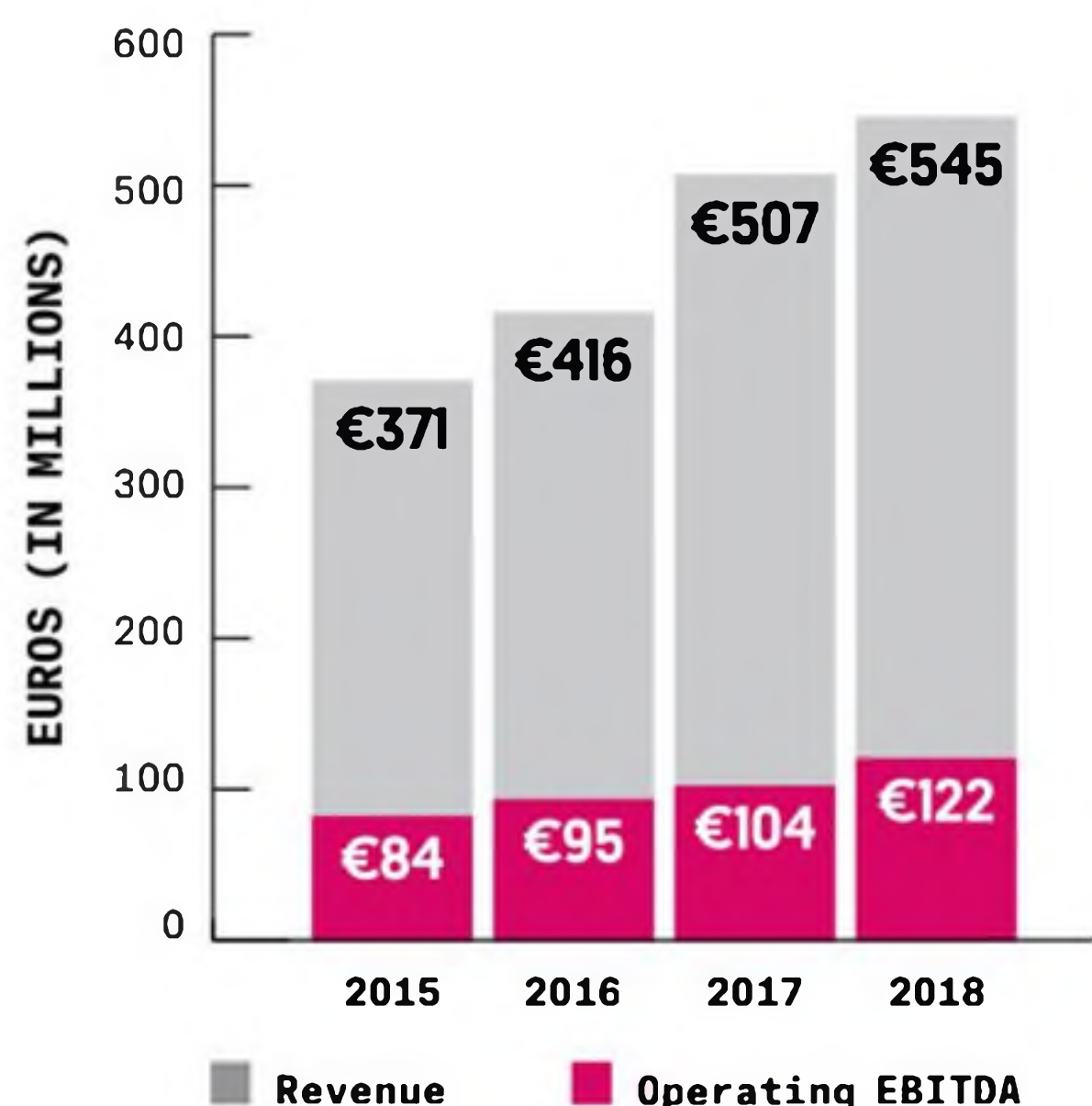
**You're 64. Are you thinking about a succession plan?**

Bertelsmann is very opinionated that you always have to present, once a year, a very clear view on who takes over if your plane crashes, and what happens if you decide to retire. But probably 70 is the right age to say, "Enough is enough." ●

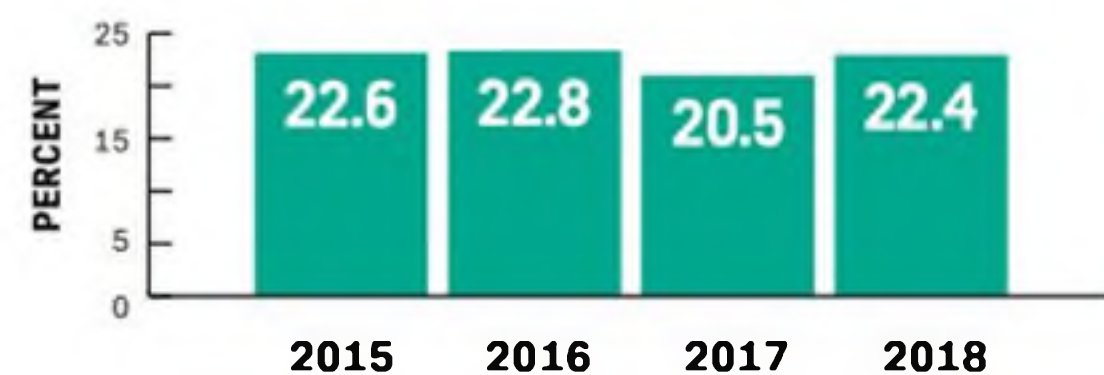
**BMG'S BIG MOVES**

The new BMG is now 10 years old, and in that time it has snapped up smaller labels and bigger catalogs while growing its revenue and earnings before interest, taxes, depreciation and amortization — keeping its margins remarkably steady

**Revenue Growth**



**EBITDA Margin (%)**



**Investments**



\*BMG's 2018 annual report states this figure as acquisitions rather than investments.

**MAJOR ACQUISITIONS**

<b>2014</b>	Primary Wave (majority interest); Virgin Music Publishing (selected catalogs); Famous UK Publishing; Mute; Sanctuary
<b>2015</b>	S-Curve Records; Rise Records
<b>2016</b>	Arc Music (majority share)
<b>2017</b>	BBR Music Group
<b>2018</b>	World Circuit Records; RBC Records

**MAJOR SIGNINGS**

<b>2015</b>	<b>RECORDED MUSIC</b> Dave Stewart, Janet Jackson, Silbermond, Katie Melua, Emerson Lake & Palmer
<b>2016</b>	<b>RECORDED MUSIC</b> Blink-182, Rick Astley, A Perfect Circle <b>PUBLISHING</b> Roger Waters, Pitbull, Jamiroquai
<b>2017</b>	<b>RECORDED MUSIC</b> Nickelback, Morrissey, Avril Lavigne, Kylie Minogue, rapper Kontra K <b>PUBLISHING</b> Chrissie Hynde
<b>2018</b>	<b>RECORDED MUSIC</b> Dido, Marianne Faithfull, Keith Richards <b>PUBLISHING</b> Ringo Starr, Juice WRLD
<b>2019</b>	<b>RECORDED MUSIC</b> Zac Brown Band, Huey Lewis & The News, Sugar Ray <b>PUBLISHING</b> Cage the Elephant, Cassadee Pope

FROM THE DESK OF

FOUNDER, AG ARTISTS

# Andrew Gertler

Shawn Mendes' manager on his client's biggest year so far

BY JASON LIPSHUTZ

PHOTOGRAPHED BY  
ALLISON MICHAEL ORENSTEIN

**A**NDREW GERTLER'S OFFICE is in New York City, but he's spending most of the summer on the road with his star client, **Shawn Mendes**, as Mendes' arena tour weaves its way across the American Southwest. On the mid-July afternoon after a show at the Vivint Smart Home Arena in Salt Lake City, he and Mendes, 20, "stayed in Park City and had a little day in nature, which was very nice," says Gertler, 30. And with six more weeks of North American shows, followed by runs through Asia, Australia and South America, Gertler won't be behind his desk much for the rest of this year.

That's fine with Gertler, a Chicago native who attended the University of Vermont before getting a job at Warner Music Group and moving to New York. While there, he discovered Mendes, a then-14-year-old from the Toronto area singing cover songs on Vine, and signed him to a management deal — and in 2014 helped get him a recording contract with Island Records.

Since then, Gertler has helped turn the pop-rock singer-songwriter into one of the biggest voices in mainstream music, with three No. 1 albums on the Billboard 200 chart, including his 2015 debut, *Handwritten*. Mendes' current tour, which kicked off in March, has grossed a career-best \$40.2 million so far, according to Billboard Boxscore, with more than half its dates remaining.

This year Mendes also launched two singles — "If I Can't Have You" and the **Camila Cabello** collaboration "Señorita" — to career-best No. 2 debuts on the Billboard Hot 100 and became one of the faces of Calvin Klein's "I Speak My Truth" campaign, all while readying a highly anticipated fourth album.



Although Mendes is not the sole client of Gertler's management company, AG Artists — Gertler also reps Chicago rapper **Rockie Fresh** — his career has skyrocketed to such a degree during the past half-decade that his manager plans to follow the **Jon Landau-Bruce Springsteen** model, with one client as the main focus. That's why Gertler is traveling with Mendes for much of his tour — weighing in on rehearsals, tweaking aspects of the production, helping to incorporate just-released hits into the setlist. As Gertler puts it, "I would rather have two or three things over the lifetime of my career that I can point to and say, 'Those are some of the biggest things that

have ever been done,' than 20 things that were medium-sized."

## What was your biggest priority for Shawn this year?

Our No. 1 priority for 2019 was to cement Shawn's touring career as an artist who's going to do this for 20 years — to make sure we filled those arenas and put on a show that fans were going to be over the moon about. We wanted to highlight the fact that he really is an amazing rock frontman as well as an incredible pop superstar. The music he has released, and some of the brand deals we've done this year, like with Calvin Klein, have been us wanting to make sure we're putting

"Really, the only shows I'm not at are when I'm taking a little time off for something personal, like a family wedding," says Gertler, photographed July 18 at AG Artists in Brooklyn. "I use the road as my office."

forward something authentic. This year has been about further cementing who Shawn is and bringing that forward more into the public consciousness.

**Shawn is playing nearly 100 arenas in 2019. Do you think he might graduate to headlining stadiums soon?**

That's the goal. We want Shawn to be a stadium artist around the world, but we're always very careful about not overplaying. On this tour, our expectations were, "Let's go test the first stadium and see what happens," and we were confident we could play a stadium in Shawn's hometown, Toronto. That sold out instantly. We then put on sale a few South American stadium shows, and those were instant sellouts as well. The demand is there. So next time it could be a combination of arenas and stadiums [or all stadiums]. We're also in no rush — he's 20.

**Do you think about a more traditional management setup in terms of being based somewhere and diversifying your roster further?**

If you look at the amount I was on the road on the last tour, it was probably 100%, and now it's 90. That still seems like a lot, but I'm very conscious of the fact that Shawn is young and that he and I share a goal to make this as big as possible. A lot of the managers I admire spent the earlier days with their artists hitting the road hard, like **Irving Azoff**, who spent a ton of time on the road with the **Eagles**. My view is that I have time to build my business, but there are still goals that we haven't reached that I want to make sure happen before I turn and say, "Hey, I'm going to go do this other thing." That has been my mindset from the beginning.

**With opportunities like the Calvin Klein campaign, how conscious do you have to be about Shawn's age, and what does and doesn't make sense for his fans?**

What we've faced from the very beginning has been, how do we pass up

the things that are really great business opportunities right now but may not look so great a year from now? Our thought process has always been, "If we do this deal today, are we going to be happy looking back on it two or three years from now?" And when you're working with a 15-year-old artist, the amount that person grows and changes over the course of even a year is incredible. There

**"This year has been about further cementing who Shawn is."**

are things we look back on, I think like anyone, where we're like, "Oh, that was a little bit lame." But at the end of the day, that thought process has been what has guided us and what has helped us turn the right things down and then move forward with the right opportunities. The Calvin campaign was just perfect timing for where he's at in his life.

**As an artist who started on Vine and is now that app's greatest success story, how interested are Shawn and you in emerging technology?**

If there's something that feels natural for Shawn to put his stamp on, or to utilize as a means of putting out content, he will. Shawn will be on top of something new

because his friends are: His best friends from home in Toronto are in college and living their normal lives. He goes home and discovers new things and brings me new ideas that feel right to him. What we've been paying more attention to is the data that is provided by some of the bigger platforms, whether that's music platforms like Spotify and Apple, or Instagram and YouTube. Alongside the label, we're actively studying that data and providing Shawn with recommendations — and that always comes back to how I'm going to implement it naturally.

**What's the most recent disagreement you had with Shawn, and how did you resolve it?**

When we were preparing to release "If I Can't Have You," he and I had a week's worth of back-and-forth on whether or not to fast-track this song so we could get it out at the top of the North American tour. We had a bit of a disagreement over how fast is too fast: Should we shoot a video now, to release [with the song]? I was saying, "Let's get this video done, because that will be the catalyst for this song to take off," and he said, "Well, I'm not going to compromise creatively," and rightfully so. I'll commend **Darcus [Beese]** and **Monte Lipman** for saying, "Andrew, we need a video, because this could be the biggest song of Shawn's career." I relayed that back to Shawn, and he said, "You know what? Let's shoot the video in three days." We released it with the song, and I think now we're both like, "This is the best decision we ever made." ●



**1** This sake set from Japan was "a gift from my team for my 30th birthday, mainly due to my obsession with Japanese food and sake," says Gertler. **2** Mendes' Fender Telecaster that was played on the road in 2015-16. "This guitar represents when I saw Shawn's transition from a solo acoustic artist to becoming a real rock frontman." **3** A Madison Square Garden sold-out ticket from Mendes' first sold-out arena show. "To do that in such a historic venue, at such a young age, made me realize how much of a career touring artist Shawn could become." **4** From left: An "If I Can't Have You" cassette package, the "Señorita" video VHS and the fake whiskey from Mendes' "Lost in Japan" video.

**GOOD WORKS**

# The Bigger Picture

Tim Wakefield's sound-wave art pieces have raised \$2.4 million for charity, with help from Coldplay, members of Pink Floyd and more

BY TATIANA CIRISANO

**C**HRIS MARTIN WAS BIKING TO A London recording studio in 2007 when he saw local visual artist **Tim Wakefield** in the parking lot, holding an armful of digital renderings of the sound waves to the **Coldplay** hit "Yellow." Wakefield left the prints with the singer, hoping the band would sign them to be auctioned for charity. Three months later he received a text from Coldplay's manager: "The guys love it."

Coldplay's four members signed 50 prints, which were sold at various auctions to benefit the long-running U.K. music-therapy charity Nordoff Robbins. Shortly after, Nordoff Robbins helped Wakefield get in touch with **Roger Waters**, and all four **Pink Floyd** members

auctions something different that really speaks to them," he explains. "If we pick 'I Need My Girl' by **The National**, there are so many couples where that will be their song." Once the prints are complete, Wakefield connects with artists to sign them, usually while they're on tour in Austin.

Prints fetch between \$200 and \$7,000 on the foundation's site. Wakefield only dips into the proceeds to cover the costs of production and to pay his small team, and at least half of the proceeds (generally more) go directly to charity. In 2015, **Depeche Mode's** "Personal Jesus" sold out in 24 hours, raising enough to keep one of Notes for Notes' free youth recording studios open for another six months.

"Tim has created a truly innovative way to support causes that prove the power of music," says the organization's co-founder/CEO, **Philip Gilley**. Adds Depeche Mode's **Martin Gore**: "It was mesmerizing to see our music translated visually, and rewarding to give more youth access to music." **Brandi Carlile** says she was "immediately drawn to both the visuals and mission" of Soundwaves, which helped her Looking Out Foundation raise over \$180,000 for War Child and Children of Conflict to support children affected by war.

By September, the foundation will have opened a new public arts space in Austin that's focused on community and activism. Funded by private donors, it will include a music venue, an art gallery, space for cultural programming and a 1,000-foot-long wall of bricks engraved with song lyrics, each one purchased by a member of the public to support one of six charities. The project — called "w'ALL," as in "y'all" — aims to "reclaim the concept of a wall as strong and unifying," says Wakefield.

He also hopes to expand Soundwaves' presence in other genres, especially hip-hop and Latin music. The foundation recently worked with Puerto Rican pop star **Chayanne** to raise money for the Women's Refugee Commission, which advocates for migrant rights. Artists on Wakefield's bucket list include **The Rolling Stones** and **Bob Dylan**, and he's optimistic that they'll help him, since, he says, musicians are particularly open to charity efforts. "Being artists, they're caring people. They write songs that touch people, and they feel for the kind of people we're fundraising for." ●



Wakefield (right) with Carlile.

signed 50 prints of the sound wave to "Wish You Were Here" backstage in London.

Since those early successes, Wakefield has collaborated with more than 200 acts — from **Queen** to **Paul McCartney**, **Kacey Musgraves** and **Panic! at the Disco** — on limited-edition prints, raising over \$2.4 million for charities of the artists' choice, from the ACLU to the youth-focused music education nonprofit Notes for Notes, through Wakefield's Soundwaves Art Foundation, which relocated to Austin in 2014.

Wakefield digitally manipulates, shapes and colors the sound waves from each recording, a process that can take up to two weeks. He came up with the idea after visiting British songwriter **Paul Weller's** studio, seeking inspiration for music-themed art that could have a charitable element. "I was trying to give people in charity



Earth, Wind & Fire onstage in West Palm Beach, Fla., on May 3.

NOTED July 16 - 23

**New Deals**

**Dave Navarro** signed with Primary Wave for publishing.

Australian singer **Ben Abraham** signed to Atlantic Records.

**Roddy Ricch** signed with Kobalt Music for publishing.

United Talent Agency signed **Sublime With Rome**.

**Lizzo** entered a global publishing deal with Warner Chappell Music.

**Mariah Carey** signed with Creative Artists Agency globally in all areas.

**Executive Turntable** The Gibson Foundation tapped **Dendy Jarrett** as executive director.

Grammy Awards executive producer **Ken Ehrlich** made plans to step down after the 2020 show.

AWAL named **Bianca Bhagat** senior vp synch and brand partnerships.

**Shari Bryant** and **Omar Grant**

were named co-presidents of Roc Nation Records.

Spotify chief economist **Will Page** announced his exit.

Former Grand Ole Opry GM **Sally Williams** was named Live Nation president of Nashville music and business strategy.

Ticketmaster named **Kathryn Frederick** chief marketing officer.

**Media Alert** **Bill Anderson**, **Jamey Johnson** and more performed at the annual Georgia on My Mind benefit concert in Nashville.

**Earth, Wind & Fire** became the first R&B group set to receive the Kennedy Center Honors.

**Obits** Memphis folk artist **Bob Frank** died at 75.

**Neville Brothers** singer and **Meters** co-founder **Art Neville** died at 81.

Read more about them at [billboard.biz](http://billboard.biz).

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7

DAYS

on the  
SCENE



Charli XCX performed songs off her upcoming album *Charli* along with some oldies, bringing out Chicago native CupcakKe to perform their 2017 team-up, "Lipgloss."





Ron Isley of The Isley Brothers, who celebrated their 60th anniversary by performing a career's worth of hits. "Chicago was quite the time!" the group wrote on Instagram, thanking its fans for braving the rain.



# Pitchfork Music Festival

CHICAGO, JULY 19-22

DURING THE 14TH ANNUAL EDITION OF THE PITCHFORK Music Festival, several artists dedicated a part of their set to their idols. Headliner **Haim** gave **Paula Cole** an extended shoutout with covers of "Where Have All the Cowboys Gone?" and "I Don't Want to Wait"; **Belle & Sebastian's** **Stuart Murdoch** marveled aloud about playing ahead of **The Isley Brothers**; and punk group **Chai** translated **Culture Club's** "Karma Chameleon" into its native Japanese. Even though thunderstorms forced an evacuation on Saturday and a late start the next day, all was well by Sunday evening, just in time for the third and final headliner, **Robyn**, to perform. After the electro-pop vet delivered "Dancing on My Own," which had fans stomping in the mud, she said that while growing up in Sweden she was deeply influenced by Chicago's house music scene — despite the fact that she didn't yet know what house music was. "I just knew that it moved me, and it made me feel amazing," she said. "So thank you, Chicago." —JASON LIPSHUTZ



**1** From left: Haim sisters Alana, Danielle and Este in their first-ever festival-headlining gig, on July 19. **2** Rico Nasty, whose day-one set included a rowdy mosh pit. **3** Robyn. **4** Sky Ferreira, who explained on Twitter that her July 19 performance was riddled with "ridiculous never-ending sound issues," said she nonetheless had a good time. **5** Chai on July 20. **6** Neneh Cherry performed July 21, just one day after playing England's Latitude Festival.

CHARLI: 4: 5/ PDONEH GHANA/PITCHFORK; 1: BARRY BRECHEISEN/WIREIMAGE; 2: KRISTINA PEDERSEN/PITCHFORK; 3: JACKIE LEE YOUNG/PITCHFORK; 6: ALEXA VISCUSI/PITCHFORK; POLAROID: VICTORIA SANDERS.



1 Machine Gun Kelly (left) joined Yungblud for a surprise rendition of their collaboration "I Think I'm Okay." 2 Sydney Dolezal of Arizona rockers Doll Skin. 3 Sum 41's Jason McCaslin (left) and Deryck Whibley. 4 Travis McCoy. 5 Save Ferris frontwoman Monique Powell. 6 The Aquabats. 7 Warped Tour founder Kevin Lyman, who took time to thank fans for attending the fest's final run. 8 Tyson Ritter of the All-American Rejects, who surprise-released their new EP, *Send Her to Heaven*, on July 16.



# Vans Warped Tour 25th Anniversary

MOUNTAIN VIEW, CALIF., JULY 20-21



1 The Chainsmokers' Drew Taggart, who wrote on Instagram after their closing set on July 19: "I remember watching the live stream 10 years ago praying that someday we would be worthy of playing this slot." 2 Bebe Rexha set off fireworks during her day-two set and later joined The Chainsmokers onstage. 3 Shaq performed as DJ Diesel on July 19 and was also spotted in a mosh pit. "Before I was a DJ I was a fan," he captioned a video of the moment on Instagram.

WARPED: 1, 3, 8: IMAGESPACE/SHUTTERSTOCK; 2, 4, 5, 7: CHRISTOPHER VICTORIO/IMAGESPACE/SHUTTERSTOCK; TOMORROWLAND: 1-3: COURTESY OF TOMORROWLAND; PREMOS: 1, 2, 4, 5: JASON KOENIGER/GETTY IMAGES; 3, 6: COURTESY OF UNIVISION; MRC: 1; JERRITT CLARK/GETTY IMAGES; 2: MICHAEL BUCKNER/VARIETY/SHUTTERSTOCK; 3: GONZALO MARRQUIN/GETTY IMAGES; 4: CHRIS HOLLO/GRAND OLE OPRY.

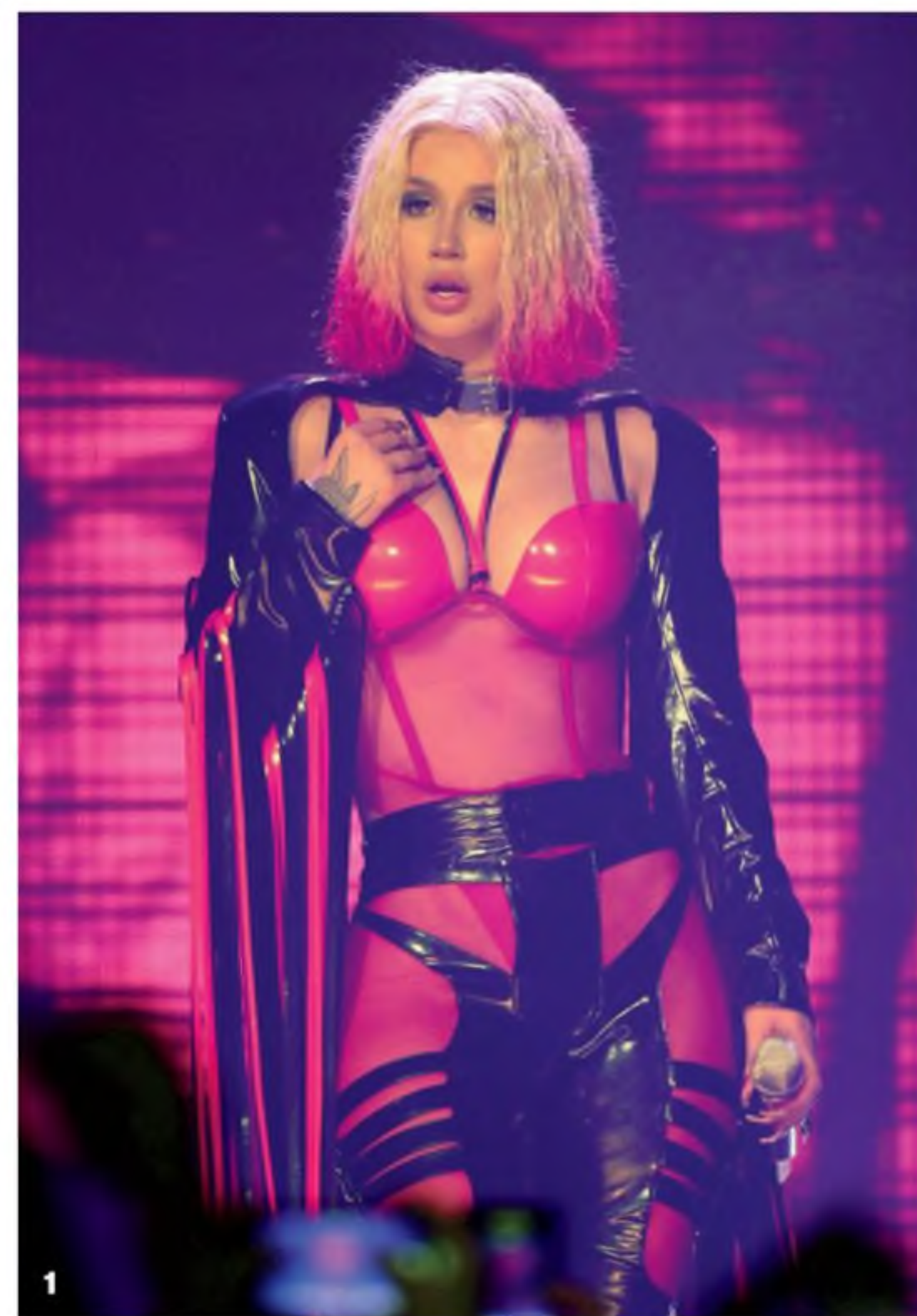


# Premios Juventud

CORAL GABLES, FLA., JULY 18



**1** Maluma (second from right), the most nominated artist of the night, brought his parents (left) and sister onstage while accepting the Agent of Change award for his humanitarian work. "I have been able to get to this point because of the values my family instilled in me," he said. **2** Natti Natasha performed her song "Oh Daddy" with a school-themed stage setup. **3** Love & Hip Hop: Miami star Amara La Negra. **4** Anuel AA and Karol G accepted the Couples That Fire Up My Feed award, with Anuel confessing, "She is the love of my life" in an affectionate speech. **5** Frank Reyes (left) and Romeo Santos performed a medley of songs from Santos' latest album, *Utopia*. **6** Show co-hosts CNCO were nominated for the Reality Show Breakout Artist award.



**1** Iggy Azalea celebrated her album *In My Defense* at Los Angeles' Fonda Theatre on July 19. **2** Quality Control founders Coach K (left) and Pee at the Legends Celebrity Basketball Game in L.A. on July 16. **3** Lil Wayne debuted his American Eagle collaboration in New York on July 15. **4** From left: Sony Music Nashville CEO Randy Goodman, Luke Combs' manager Sophia Sansone, River House Artists founder Lynn Oliver-Cline, Combs, former Grand Ole Opry GM Sally Williams, SMN COO/executive vp Ken Robold and Make Wake Artists founder Chris Kappy at Combs' Opry induction on July 16.





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Shake photographed  
July 15 in Los Angeles.

# the journal

THE PULSE  
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## ON SOLID GROUND

070 Shake broke out last summer as G.O.O.D. Music's secret weapon — then she had to prove she could stand on her own

BY DAN HYMAN  
PHOTOGRAPHED BY RYAN PFLUGER



HAIR BY RACHEL LEE AT ATELIER MANAGEMENT. MAKEUP BY CRISTINA GUERRA AT CELESTINE AGENCY.

AT 18, 070 SHAKE STARTED MESSING around on a Casio keyboard and recording songs on a laptop with her friends. By the time she turned 21, the singer-rapper found herself in **Kanye West's** inner circle. Her gritty and loose vocals were featured on albums by West, **Nas** and **Pusha T** as part of G.O.O.D. Music's deluge of summer releases in 2018. Says Pusha T: "When Kanye had her try the hook on 'Santeria,'" — a standout track off Pusha T's *Daytona* that he and Shake performed on *The Tonight Show Starring Jimmy Fallon* — "we just knew it was right."

Now, at 22, Shake has opened for **The 1975** and partnered with The North Face for its #NeverStopExploring campaign. This year she guested on **DJ Khaled's** *Father of Asahd* and the **Beyoncé**-curated *The Lion King: The Gift* soundtrack alongside **Jessie Reyez**. So far, she's unfazed. "I don't get too worked up about anything," she says. "That's where you get lost."

The only thing the artist born **Danielle Balbuena** does get worked up about is her music. When she released her debut EP, *Glitter*, in March 2018, there were no expectations. But after a string of successful guest spots, Shake has to prove that she justifies the hype. For her upcoming debut full-length, *Modus Vivendi* — out Aug. 23 on G.O.O.D. Music and Def Jam — she retreated to a Los Angeles studio and recorded a hundred songs in just over a month with producers **Dave Hamelin** (**The Tragically Hip**, **Leikili47**) and **Mike Dean** (West, **2Pac**, **Travis Scott**).

"I was completely focused, to the point where I had to let go of certain things in my life," says Shake, who almost entirely isolated herself from friends and family while recording. (She doesn't even have a cellphone, though she has tweeted from her mother's phone.) "From that sacrifice came emotions," she says. "Jesus would have made the greatest album of all time if he was able to speak on his feelings." She often speaks mystically. When asked how she fell into music, she says, "I was simply walking into something that was already written for me for many lifetimes."

Hamelin, a former member of the Canadian rock band **The Stills**, met Shake through former G.O.O.D. Music president **Che Pope** and agrees that Shake was meant to

have a career in music. "She has a capacity to bring you into an emotional space that's specific to her, and also has this very universal quality," he says. Pusha T, who signed the singer to G.O.O.D. after West heard her music through a mutual friend, says her voice "cuts through on every song."

Raised by a security-guard mother in North Bergen, N.J., Shake would often spend time in the studio with her aunt and uncle, who recorded Christian music together. But by her late teens, she felt confined by her hometown. "I was trapped in a place that didn't allow you to be yourself," she says of her teenage years. At one point, she was addicted to Xanax.



Shake's debut album will be released Aug. 23.

Around 2016, she and a local group of like-minded hip-hop artists and producers formed the **070 Crew**, named after the first part of their zip code; they released their debut mixtape, the airy and brooding *The 070 Project: Chapter 1*, later that year. Soon after, Shake played crew member and G.O.O.D. signee **Ralphie River** her own music for the first time. He had a recording space set up in his home, and remembers that once he heard her material, he said, "You can take all this, I'm about to be coming to your house now."

Shake started uploading her songs to SoundCloud. The hypnotic "Proud" immediately caught the attention of Miami-based promoter and social media star **YesJulz**, who reached out on Twitter and quickly signed on as her manager. (The pair

stopped working together last August, each tweeting that the other was to blame for the split.)

With the support of G.O.O.D. Music and two new co-managers — Full Stop's **Brandon Phelps** and Azoff Music Management's **Damien Smith** — Shake barely skipped a beat. Her debut represents a major leap forward from *Glitter* — so much so that at one point she considered changing her stage name to Dani Moon to reflect the sonic shift. She did change her Twitter and Instagram handles to the new name and it appears on her tour poster, but she's releasing her debut as 070 Shake.

She has already previewed *Modus Vivendi* — a Latin phrase for "way of

## IN THE FAMILY

These four 070 Crew creators are poised to make major waves of their own



### 070 MALICK

The 21-year-old rapper never considered making music until he met the 070 Crew.

Soon enough, he and Shake were recording together every day after high school. He recently released his two-years-in-the-making debut EP, *MNIM*, which features the menacing "Perfect," and has already teased on Instagram that fans "can expect NEW stuff very soon."



### 070 PHI

*The 070 Project: Chapter 1* was originally slated as a joint release between Shake

and longtime rapper Phi. But "then we all started creating together," recalls Phi. "Everything was falling into place perfectly." The 25-year-old recently signed to **Nas'** Mass Appeal Records, released his *Outside* mixtape in February and was featured in July on the soundtrack to Marvel's *The Freshmen* web comic series.



### RALPHY RIVER

River, who signed to G.O.O.D. Music in 2017 and whose voice draws comparisons

to **The Weeknd**, shares Shake's workaholic mentality as well as her label. "Once you're in the zone, it's hard to take yourself out of it," says River, 22, of his numerous projects, including the upcoming EP *Daniella* and the forthcoming joint mixtape with **070 Treee Safari**, *Dreaming in Color*.



### 070 TREE SAFARI

The 24-year-old singer-rapper was interning at a North Bergen

studio when she first met the rest of the 070 Crew, which came in for a recording session. "Everything happened so organically," recalls Safari of the collective's formation. On July 16 she released the dreamy single "Summer," one of a handful of tracks recorded with River in Paris earlier this year.



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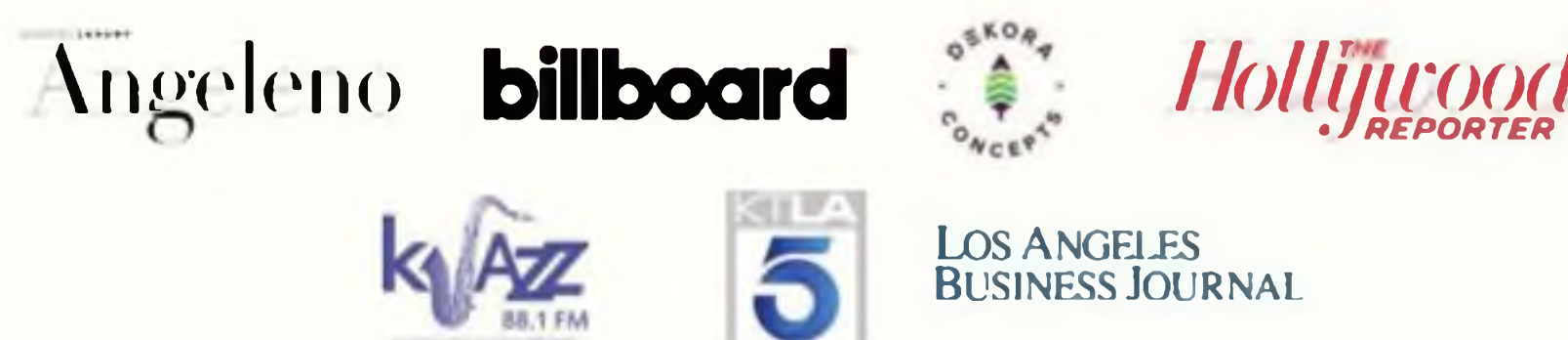
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Tarantino (left) and Robbie on the set.

INSIDE LOOK

## TARANTINO'S 'TIME' MACHINE

Quentin Tarantino's soundtracks have often dusted off tunes from the past, most notably the surf stylings of **Dick Dale** in *Pulp Fiction*, and leaned on anachronistic choices, like **David Bowie's** "Cat People (Putting Out Fire)" for *Inglourious Basterds*. By comparison, the soundtrack for his upcoming ninth film, *Once Upon a Time... in Hollywood*, is straightforward, with tracks plucked from the 1960s. The director had only one rule: "No **Buffalo Springfield**," he said.

While there's no trace of the band's "For What It's Worth" in the film — which unfolds in Los Angeles in 1969, as Hollywood reckoned with the '60s and the menace of **Charles Manson** — there are many other hits from that era, including **Simon & Garfunkel's** "Mrs. Robinson" and a cover of **The Mamas & The Papas'** iconic "California Dreamin'." All the songs are ones Tarantino heard on the radio growing up in L.A. As a result, says **Mary Ramos**, his longtime music supervisor, "this is his most personal soundtrack."

Tarantino was 6 when the events of *Once Upon a Time... in Hollywood* took place. He consulted his vast collection of CDs and vinyl for its soundtrack — he doesn't stream music and instead has committed his collection to tape, to listen in the car — as well as hours of archived programming from local top 40 station KHJ. The soundtrack, out on Columbia Records (the vinyl version arrives in October), features real intros from the era's DJs as well as weather reports and advertisements.

Some of the selected songs have historical relevance: **Paul Revere & The Raiders'** "Good Thing" was produced by **Terry Melcher**, the previous owner of the house on Cielo Drive where **Sharon Tate** (played by **Margot Robbie**) was murdered by the Manson Family (in what was rumored to be payback for Melcher's dismissal of Manson's music). Others, like **The Rolling Stones'** "Out of Time" and **The Mamas & The Papas'** "Twelve Thirty (Young Girls Are Coming to the Canyon)" take on almost prophetic significance, playing in the scenes leading up to the murders. "I [usually] try for a glancing blow, but it seemed appropriate for these songs to get more operatic to really tell the story," says Tarantino. "I don't normally do that."

—PHOEBE REILLY



Jennings' most recent album, *Shooter*, arrived in August 2018.

## IN DEMAND

### Shooter Jennings

PRODUCER

ONCE THE CHILD OF TWO COUNTRY ICONS ESTABLISHED HIMSELF AS A SUCCESSFUL SOUTHERN ROCKER, HE STARTED RACKING UP AN IMPRESSIVE LIST OF PRODUCTION CREDITS

There was always a home studio in the house where **Waylon Albright "Shooter" Jennings** grew up; after all, his parents are country legends **Waylon Jennings** and **Jessi Colter**. At 10, Jennings connected with the first **Nine Inch Nails** album, he says, and remembers he was most interested in the pianist, "because he played everything." So he entered his parents' studio and did the same on his own songs. For a decade and a half, Jennings, now 40, has been a successful artist in his own right, with eight of his releases reaching *Billboard's* Top Country Albums chart. More recently, he has turned his attention to producing for friends, from **Brandi Carlile** to **Marilyn Manson**, approaching their albums in a way that puts the artist first. "I'm joining their band," he says, "becoming a part of their music."

—CHUCK DAUPHIN



**BRANDI CARLILE**

*By the Way, I Forgive You*

In 2016, Jennings asked Carlile to guest on his album *Countach (For Giorgio)*, a tribute to the legendary **Giorgio Moroder**. She insisted he get involved in her next project: the widely praised *By the Way, I Forgive You*. With production by Jennings and **Dave Cobb**, the album landed six Grammy nominations and three wins — the first such victories for Carlile and Jennings.



**DUFF MCKAGAN**

*Tenderness*

As a longtime **Guns N' Roses** fan, it didn't take Jennings long to go from a McKagan collaborator to a close friend. By the time they recorded the first two songs for *Tenderness*, McKagan's third solo album, their wives were running errands together. "He's part of our family for life," says Jennings.



**TANYA TUCKER**

*While I'm Livin'*

In April 2018, Jennings released a Record Store Day exclusive of **Hellbound Glory's** *Pinball (Junkie Edition)* with a new version of "Better Hope You Die Young" featuring Tucker. After spending time with Tucker in an L.A. studio, Jennings asked Carlile to co-produce what would be the country legend's first album in nearly 20 years, out Aug. 23. Tucker had reservations, so Carlile sat with her for every vocal take. Says Jennings: "Everybody trusted everybody."



**MARILYN MANSON**

Title TBD

Manson is one of Jennings' oldest friends, which helps explain how he ended up producing the shock rocker's upcoming LP. Since November, the process has been a "cycle of chaos," says Jennings. "We fucking dove into a black hole together and came out the other end with this record, and we're a lot closer, you know? That's the best way I can describe it."



# Billboard



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ANATOMY OF A HIT

# Feeling The 'Love'

BY ROB LEDONNE

In 1990, Whitney Houston recorded a cover of Steve Winwood's 1986 Billboard Hot 100 No. 1 "Higher Love" that he wrote with Will Jennings. Her version was never released stateside (it only came out in Japan). At the time, Clive Davis, then running his new label Arista, tabled the cover by the then-27-year-old and for the next eight years she worked solely on film soundtracks, including the Grammy Award-winning release for *The Bodyguard*.

In May, more than seven years after Houston's untimely death at age 48 in 2012, her sister-in-law and estate executor Pat Houston struck a deal with Primary Wave Music Publishing that called for the company to find new opportunities for the singer's catalog, which is owned by Sony. In exchange, it acquired a 50% stake in the estate's assets, including royalties from music, film and merchandise.

Their first task was to put out a new song. Within weeks, Primary Wave and Houston's estate decided on "Higher Love," and hand-picked Kygo to inject it with a modern twist ahead of its June release. It debuted at No. 63 on the Hot 100, Houston's first posthumous entry on the chart. "My baby's not here," Houston's 85-year-old mother, Cissy, recently told Pat. "But her music is."



CLIVE DAVIS

**Chief Creative Officer, Sony Music Entertainment**

"Pat Houston has been diligent in consulting with me on everything involving Whitney's recordings. The criterion from me was clear: Wait until the time was right, and then only release music that was special, contemporary and relevant."



PAT HOUSTON

**Executor Of Houston's Estate**

"It was like, 'What can we do to make people fall in love with her all over again?' During a meeting with Primary Wave when we [were playing unreleased music], Seth Faber heard 'Higher Love' and his antenna went up. We started naming people [to remix it]."



SETH FABER

**Senior VP Marketing And Artist Development, Primary Wave**

"If we were going to do something in the direction of contemporary dance-pop, we needed to not just dip a toe. Kygo was an immediate thought [because] he has a history of rebooting classic vocals."



KYGO

**Artist**

"I'm a huge fan of Whitney and grew up listening to her songs. I wanted to be respectful to the original song and let her vocals shine, while still adding my touches. She has those ad-libs that no one else does, so I wanted to get that in there."



PETER EDGE

**CEO, RCA Records**

"It sounds like it was written two days ago. It has an urgency to it and is about inclusion and rising above. It's always cool when you see a record that you personally love working like this. It makes you feel good about what you're doing."



NARADA MICHAEL WALDEN

**Producer**

"Recording [Houston] was the best thing in the world. Even 30 years [after producing the original], it has always been in my heart to put out 'Higher Love.' I'll never forget the fire she gave me making it. It's a beautiful remembrance of her talent."

# A BUDDING BUSINESS

How a former Interscope vp became a cannabis consultant

BY COLIN STUTZ

**A**ndrew Mains learned marketing during his eight years at Interscope Records, where as vp digital he worked with artists like **50 Cent** and **Trent Reznor**. Now, after years of working for different startups, he's putting his expertise to use as a cannabis consultant with one goal: combating the issue of perception. "The music industry is phenomenal at making people understand why something is fun, why it makes you feel good," says Mains. "That was, in so many ways, the entire point of the record industry." For the past four years Mains has worked with over a dozen clients spanning the cannabis supply chain, from farms to THC and CBD manufacturers to companies creating vape pens, beauty products and coffee. Last May he launched his own company, Hemp & CBD Procurement Partners.

## How did your career in music prepare you to pivot to cannabis?

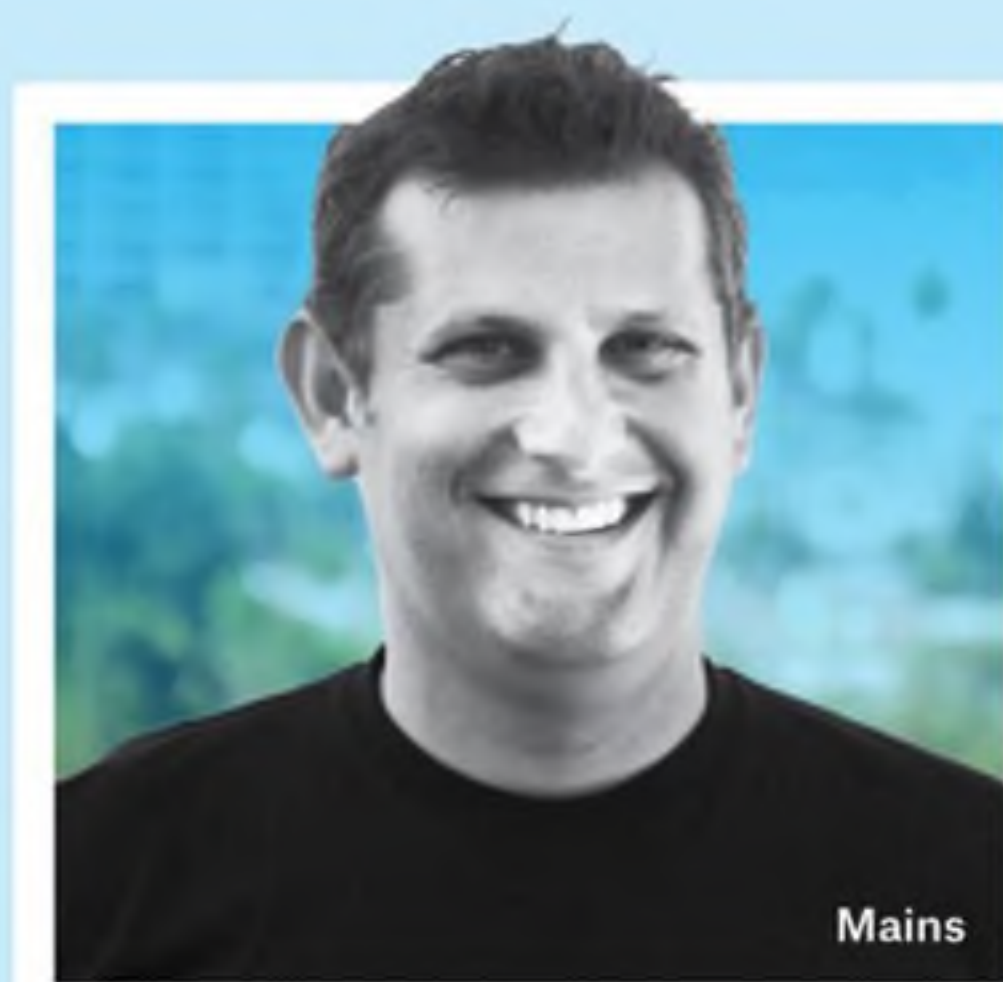
Artists are brilliant natural storytellers, and because of those years spent in music, I consider myself to be a half-decent brand marketer. It's my intuition around how some things should be packaged and described, and to whom it should be marketed and how, that I mostly got from the record business.

## Do you make more doing this than you did in the music industry?

Not at its height. In 2006 and 2007 the record industry was still doling out salaries that were probably ridiculous. But [cannabis is] a very healthy living. Frequently my compensation will be transactional fees: If I do an extraordinarily good job helping a manufacturer locate just the right hemp or THC for the project that they're working on, by the time I'm done with that, I've saved them a bunch of money, and I compensate myself [accordingly].

## What do you see as the best opportunities for artists in this space?

The **Bob Marley** and **Willie Nelson** weed strains, I don't think that's the point. The point is, "How do you get across that this is good for you?" A **Diplo** strain would suck, for example, but a weed brand overseen by his marketing sensibilities would thrive. He puts so much attitude and swagger and flavor on top of music that was already working, and he makes it his, but so much of that is the way he talks about it, the way he shows up for it — that's what makes great consumer brands in the weed space.



Mains



De Graaf (left) and Heringa.

## LABEL LOOK

### SPINNIN' RECORDS

Three years ago, **Jorn Heringa**, longtime head of A&R at Spinnin' Records, came across Brazilian DJ **Alok**'s music on SoundCloud. Heringa didn't know anything about Brazil's music industry but thought that Alok and **Sevenn**'s "BYOB," with its techno-infused deep house beat, just might be the start of a new subgenre: Brazilian bass. After signing Alok (born **Alok Petrillo**) in 2016,

Spinnin' helped develop him into Brazil's first global EDM star. For Spinnin', which celebrates its 20th anniversary this year, Alok is the latest example of the Dutch label's trend-setting history in dance music. Co-founder **Roger de Graaf** attributes its success to one thing: "Even when we have a big hit, the first impulse is to immediately look for the next new kid on the block."

—ALEXEI BARRIONUEVO

#### Background

A disco connoisseur, de Graaf, 47, started Spinnin' Records in 1999 with music publisher **Eelko van Kooten**. They first focused on trance and house music, which were crossing over into mainstream pop, by targeting the Dutch and European club scenes. Once Heringa, now 41, joined in 2002, the trio built the label into a global powerhouse that issued its 1,000th release in 2015. Today, Spinnin' also distributes several sublabels: **Tiësto**'s Musical Freedom, **Oliver Heldens**' Heldeep and **KSHMR**'s Dharma.

#### Artists

Spinnin' has launched the careers of Heldens, **Afrojack**, **Bingo Players**, **Don Diablo**, **Fedde Le Grand** and **Martin Garrix** (who was just 16 when he joined). Since signing Alok, Spinnin' has focused more on Brazil, working with **Dubdogz** and adding **Vintage Culture** to its roster; Heringa wants Alok to collaborate with the latter act. Last year, Spinnin' signed **Mariana BO**, a Mexican DJ known for combining a violin with electronic music. And after adding its first Chinese DJ, **Carta**, in 2016, Spinnin' signed Japanese DJ **Pharlen** in June.

#### Key Stats

Dutch trance group **4 Strings** scored the first major hit for Spinnin' with its 2002 track "Take Me Away (Into the Night)," which went to No. 39 on *Billboard*'s Dance/Mix Show Airplay chart. Meanwhile, Alok had his first hit since signing to the label: "Hear Me Now," a collaboration with Brazilian artists **Bruno Martini** and **Zeeba** that reached No. 20 on the Hot Dance/Electronic Songs list. Most recently, **Sam Feldt**'s global hit "Post Malone," with soul-pop singer **Rani**, made the top 10 of the Hot Dance/Electronic Songs tally.

#### What's Next

Following its acquisition by Warner Music in 2017 for what was reported to be over \$100 million (a deal that resulted in the departure of van Kooten), Spinnin' is pushing further into Latin America and Asia while building its presence in Brazil. In June, Alok launched his independent imprint, Controversia, under the Spinnin' umbrella devoted to developing club tracks for Brazilian artists. With Warner, de Graaf sees more opportunity to try new things: "We're able to get our records to a bigger audience than ever."

No. 13

on *Billboard's*  
Country Airplay  
chart

# CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894[!]

## RUNAWAY JUNE

Though it formed by accident, the country trio is delivering an intentional message with "Buy My Own Drinks"

By Taylor Weatherby

Photographed by Eric Ryan Anderson

### Matchmaker

In late 2014, Broken Bow Records founder **Benny Brown** introduced Southern California native **Jennifer Wayne**, now 37, to Floridian **Naomi Cooke**, now 29. They were both living in Nashville, and Brown suggested they write together. In June 2015, they invited to dinner Wayne's former songwriting partner, **Hannah Mulholland**, now 28, to show her what they were working on. After hearing a ballad titled "Blue Roses," Mulholland was eager to write with them. Within days, the three wrote 25 songs and decided to become a group. "We're strong, independent women, and that can go two ways," says Wayne. "Luckily, we all had the same vision."

### Off To The Races

Later that month, the group played four songs for Broken Bow; Brown offered it a record deal on the spot. "All of a sudden, we had to learn how to be a band," says Mulholland. After choosing the name **Runaway June** — which combined the members' "running away" to Nashville with the month they started writing together — the trio released the fiery breakup song "Lipstick" in 2016 and the ballad "Wild West" the following year. Both hit *Billboard's* Country Airplay chart, making Runaway June the first female country group to land two top 40 singles on the list since **SheDAISY** in 2006.

### What Money Can't 'Buy'

While working on its debut album in 2018, Runaway June had a writing session with **Hillary Lindsey** (*Little Big Town's* "Girl Crush") and **Josh Kear** (*Lady Antebellum's* "Need You Now") that produced a song about staying strong after a breakup. Kear, the only guy in the room, as Mulholland recalls, suggested the title "Buy My Own Drinks." Runaway June felt it had the makings of what Mulholland calls a "career song," which was confirmed by the act's successful debut at the Stagecoach festival soon after. A year later, "Buy My Own Drinks" is the group's first top 20 hit on both the Country Airplay and Hot Country Songs charts.

### Hear Them Roar

Runaway June's debut album, *Blue Roses*, started at No. 36 on the Top Country Albums chart dated July 13. In September, the group will resume a 56-date North American trek supporting **Carrie Underwood** on her Cry Pretty 360 Tour along with openers **Maddie & Tae**. Cooke estimates that audiences for the all-female bill so far have been 90% women, which she finds particularly encouraging after years of hearing label reps say that women don't want to listen to female acts. "We've been beat down with people telling us that stupid thing, and it's just not true," says Cooke. "We're busting down the door for other women to come through. If that's the purpose of this band, I'll take it." ◉



From left: Mulholland, Cooke and Wayne of Runaway June photographed July 14 at Westlight Studios in Nashville.

HAIR BY JESS BERRIOS USING ORIBE AT AMAX TALENT. MAKEUP BY LINDSAY DOYLE ON-SITE PRODUCTION BY ASHLEY HORNE-HERRING

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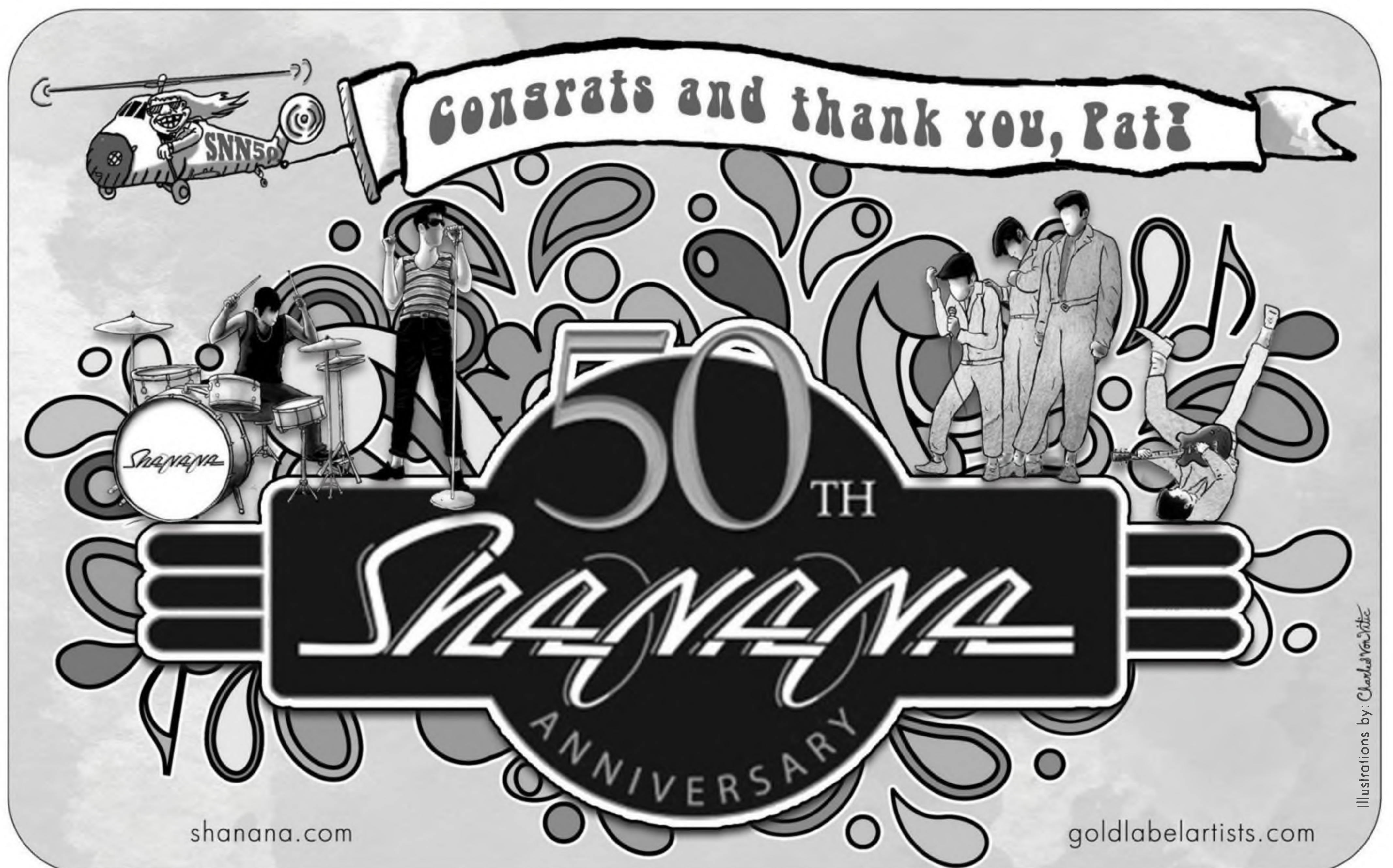
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Clockwise from top left:  
Borchetta, Braun, Justin  
Bieber, Demi Lovato, Ariana  
Grande, Reba McEntire,  
Florida Georgia Line and  
Gary LeVox of Rascal Flatts.

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# A BIGGER MACHINE

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Power players SCOOTER BRAUN  
and SCOTT BORCHETTA  
just became partners in the  
biggest industry deal of the year  
— and they're already eyeing  
their next acquisitions

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BY HANNAH KARP

ILLUSTRATION BY MAX-O-MATIC

# IM

June 2010, Justin Bieber, then a 16-year-old boy wonder, opened the Foxborough, Mass., show on Taylor Swift's Fearless tour, along with two other acts. That same evening, Scooter Braun, who had discovered Bieber on YouTube and signed him to a management deal three years earlier, first met Scott Borchetta — who in 2005 had signed a 15-year-old Swift to his then-new label, Big Machine.

"Our stories were similar," recalls Braun on a recent afternoon, speaking by phone from his office in Santa Monica, Calif. "Everyone at Big Machine — Taylor was kind, Scott was kind — everyone was kind to me and Justin when we were doing that show, and you don't forget those things. I never forgot that, and we started a friendship."

On June 30, that friendship turned into a blockbuster business partnership: Braun's Ithaca Holdings acquired Big Machine Label Group and its publishing unit for just over \$300 million in a deal backed by The Carlyle Group, a private equity firm that took its first stake in Ithaca in 2017. This time, Swift wasn't as kind, writing in a Tumblr post that she was "sad and grossed out" by the news that her musical legacy would lie in Braun's hands, unleashing a social media uproar that ultimately involved stars from Halsey to Bieber himself.

In the first interview Braun and Borchetta have given since they announced the deal, neither would comment on Swift's reaction — or the resulting drama. But Braun tells *Billboard* that the deal is just "the first move of many in building an ecosystem that allows artists to go after their dreams."



Big Machine, which had been on and off the block for years, is a significant independent label that brings in over \$100 million in annual revenue, with assets that include a roster of artists like Florida Georgia Line, Thomas Rhett, Sheryl Crow (see page 40) and Lady Antebellum, and Swift's first six studio albums. At a time when major labels and other investors are bidding up the value of master recordings, given the potential of new markets like China and India, Swift is one of the few superstars who can command a truly global audience — and boost negotiating leverage with distribution partners accordingly.

Braun's holding company — where Borchetta is now a minority stakeholder and board member — is already planning additional acquisitions through the rest of 2019. Since last year, Ithaca has launched a film studio with Marvel founding chairman David Maisel; acquired Atlas Publishing; and started a music-tech investment fund, led by former BMG president Zach Katz. It also has investments in other management firms, including Jason Owen's Sandbox Entertainment (Kacey Musgraves) and Morris Higham Management (Kenny Chesney), and a partnership with Drake and his manager Adel "Future the Prince" Nur — relationships Braun leverages to get information, gain access to deals and win better terms.

Both Braun and Borchetta distribute their respective labels through Universal Music Group (Braun's Schoolboy Records is a strategic partnership with UMG), and industry executives say the new company could use its clout — and its ownership of Swift's catalog — to get better terms from it or other partners. (Both distribution deals are up within the next 18 months, sources say.)

Swift, who signed a new recording deal with UMG in 2018, could potentially block Braun and Borchetta from licensing her recordings for use in commercials, film or TV, since her publisher, Sony/ATV, gives her approval over the use of her compositions. But an industry executive says that would be unlikely because Swift is "very smart, and she's not going to do anything that would hurt herself" financially.

As the deal closed, Braun and Borchetta spoke about their plans for their new company — and how they plan to maintain an independent spirit.

**You've known each other for almost a decade. When did you start talking about this acquisition?**

**BORCHETTA** There was a conversation a few years back and it never really got off the ground, but it was fascinating to me even then. There were a lot of things we would throw back and forth — we ended



up doing something together with Rascal Flatts and Justin Bieber — and then it got very serious last fall.

**Scooter, you've been on quite a shopping spree lately. Why was Big Machine such an attractive asset?**

**BRAUN** Scott runs an incredible company, and we're trying to build an artist-first environment and — in a climate with a lot of players — get the leverage we need to help our creators go after their dreams. By combining what Scott had with what we had, we feel like we're in a unique position to fight the good fight.

**Scott, you had been talking with potential buyers for Big Machine for years. Why did you hold out so long?**

**BORCHETTA** I never felt like it was exactly the right time or the right fit. I promised myself, and our artists and executives, it was going to be one of two things: Either I'm out — and I had no desire to be out — or I'm going to find an opportunity that is truly additive, that can give us more arms and legs and levers than we have now. [Until now] it never really felt like I could live up to that promise.

**You founded and ran Big Machine as CEO, but you'll now be reporting to Ithaca's board. Is it difficult for you to give up some amount of control?**

**BORCHETTA** We have very specific agreements coming into this: Big Machine Label Group will continue to operate exactly as it has been. I've been fiercely independent — I choose to be fiercely independent — and Scooter is the same way. This is going to be a bigger company, but it's not going to be a corporation; there are things we can do on a dime.

**Wouldn't institutional investors like Carlyle look skeptically at the idea of having two separate labels and two separate publishing companies?**

**BORCHETTA** There's not a lot of overlap between our two companies. That's why I believe Scooter was so attracted to the company — we have a lot of the things that were additive to what they're doing at Ithaca.

**BRAUN** We still control the company. ... These companies are built on people making sacrifices for their families, and we value that. If Scott sold the company to someone else, then they would have done what usually happens, which is you take the catalogs, you strip it all down, people get laid off — and that's not right, those people put us in this position.

**How can an artist who's with you for both a management contract and**

**a recording deal know that they're getting the best possible terms, given the conflict of interest involved in doing business with a company that combines both?**

**BORCHETTA** Everything about our business is now transparent, and artists, managers and lawyers know what the industry standards are. The artists that we've talked to — they say they love it because there's such an upside to being able to talk with one "artist team" instead of feeling like there's a wall between artist, label and management. We're going to flip the idea that an artist can't get the best deals from one mega-team on its head.

**What are the first three steps you're taking to combine your operations?**

**BORCHETTA** Something we talked about in our very first conversation was, "How can we take all of these wonderful artists and executives and cut a wider swath through the noise out there?" As we start building out, we're going to completely re-create how we're marketing our releases. Now that we're in this digital space, how do we create those blockbuster weeks that we used to be able to do in a physical world? Just a few of the things we've touched on already are so exciting.

**Any examples?**

**BORCHETTA** Then we'd be telling the competition what we're doing.

**Scott, you went toe-to-toe with the major labels in Nashville. Any lessons you can apply to pop?**

**BORCHETTA** Breaking country artists is still hand-to-hand — it's very much relationship-driven — and there's a big element of that we can introduce to some of [Braun's] great artists that are on the verge of blowing up.

**How are you going to integrate these two companies in practice? Are there cultural differences in terms of how they work?**

**BORCHETTA** Scooter gets away with wearing shorts in the office. I haven't been able to pull that off.

**BRAUN** When we made the announcement to Big Machine, we said, "We're not going to be letting anybody go — we're going to build it bigger."

**BORCHETTA** When I told everybody at our staff meeting, after I gave them some of the points — nothing changes operationally, etc. — I said, "Please welcome my new partner, Scooter Braun," and you would have thought The Rolling Stones just walked in. They gave a standing ovation that went on for what felt like several minutes. He and I looked at each other like, "This is right." ●

## DOES RERECORDING PAY?

MOST ARTISTS CAN EVENTUALLY REMAKE THEIR OLD ALBUMS. BUT TAYLOR MAY NOT WANT TO BOTHER



COUPLE OF WEEKS AFTER TAYLOR SWIFT publicly decried the Ithaca Holdings acquisition of Big Machine — saying it meant that Scooter Braun was "about to own all the music I've ever made"

— Kelly Clarkson tweeted a bold suggestion: Swift should consider rerecording the songs on the six albums she has released so far. "I'd buy all the new versions just to prove a point," offered Clarkson.

For most artists, that wouldn't be practical. "A lot of people don't have the wherewithal to start a business and become a competitor with their old label," says attorney Brian Caplan of Reitler Kailas & Rosenblatt. Pop singer JoJo tried it, rerecording her first two albums during a dispute with former label Blackground Records, scoring modest sales and over 23 million on-demand audio streams so far, according to Nielsen Music. Squeeze singer Glenn Tilbrook says

his band also rerecorded its catalog to offer fans an alternative to the originals, which are owned by Universal Music Group. "Artistically it worked," he says. "Financially we haven't had a single bite, so I'd say it has been a complete failure from that point of view."

Standard record contracts typically prohibit rerecordings for the term of the deal and three to five years afterward. Music lawyer Brian McPherson suspects Swift's original Big Machine contract likely has a "significant" rerecording



JoJo



Squeeze's Glenn Tilbrook

clause that would block her from following Clarkson's advice anytime soon. (Swift's attorney, Donald Passman, declined to comment for this story.)

After the end of this period, Swift could rerecord certain songs in order to offer the new versions to film or TV, especially since her publishing contract with Sony/ATV allows her to approve synch licenses for her compositions. But rerecording an entire catalog of 82 well-known tunes would be both "impractical and super expensive," says Fox Rothschild partner Ken Abdo — even for an artist of Swift's stature. "On principle, maybe. But if you spent millions in this streaming economy to put it out as streams and get fractions of pennies... I don't believe it would be a prudent business decision."

—GIL KAUFMAN and STEVE KNOPPER

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# SHERYL CROW ROCKS ON

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As she readies her final studio album (with no plans to retire), Crow is inspiring a new generation of songwriters — and showing the hard-earned value of charting her own path: “I’m just doing what it is I want to do”

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BY NATALIE WEINER  
PHOTOGRAPHED BY ERIC OGDEN

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Crow photographed July 15 at the Four Seasons Hotel in Toronto. Watch Crow share the best advice she has ever received at [billboard.com/videos](http://billboard.com/videos).



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“HOW MANY PEOPLE HERE ARE IN THEIR 30s?” SHERYL CROW DEMANDS OF THE AUDIENCE, GUITAR SLUNG ACROSS HER BACK IN THE MIDDLE OF A SET AT TORONTO’S BUDWEISER STAGE. THE RESPONSE, WHILE AUDIBLE, IS UNIMPRESSIVE.

She then asks about those in their 40s, to a slightly more substantial cheer. When Crow wonders aloud how many people are in their 50s, though, the roar is almost deafening. She grins, strumming the opening chords of “Still the Good Old Days,” a collaboration with Joe Walsh from her 11th studio album, *Threads* (out Aug. 30), about living it up in middle age. “But we’re still having fun, right?”

“Fun” has been a defining word in the 57-year-old multiplatinum, Grammy Award-winning singer-songwriter’s career (as has its frequent rhyme, “sun”), for better or worse. Crow’s beachy, upbeat songs have always had a healthy sense of levity. But “fun” has also become a backhanded compliment of sorts when it comes to discussions of her music — a suggestion that her catalog and her songwriting are enjoyable but mostly trivial. Crow’s hits endure though, and nearly three decades into her career, she’s still fighting for the respect she deserves instead of being just another “woman in rock.”

She *is*, plainly, having plenty of fun though. Her clear, bright voice sounds as good, maybe even better, than it ever has. (“I actually have more range than I used to,” she’ll tell me later, almost offhandedly.) Onstage she struts around in black skinny jeans with silver fringe running down each leg to match sparkling silver sneakers, occasionally wagging her knees in and out like Elvis Presley. Even as she runs through a more or less complete roster of nothing but hits — kicking off with “A Change Will Do You Good” and “All I Wanna Do” — her smiles seem sincere and her enthusiasm infectious.

It wasn’t always this way. “Fifteen years ago, I was burned out and didn’t want to play those songs,” says Crow the day after the show, sipping English breakfast tea

in the Four Seasons Toronto restaurant. “I still played the hits, but I didn’t enjoy it and I didn’t want to see the audience. But something changed — obviously breast cancer [which she was diagnosed with and successfully had treated in 2006] made a big difference. Now I want to see what a song meant to people. That means more to me than anything else. Especially in the day and age when people have their phones up at your shows, those songs where their arms are in the air and they’re just singing really loud — you can’t be sick of that. You’re not allowed to be sick of that.”

What Crow has grown sick of, or at least wants to stop doing, is making albums. Though she just signed with Big Machine Label Group in February, she says *Threads*, which includes collaborations with everyone from Stevie Nicks to Brandi Carlile, will be her last. “I have loved the tradition and the challenge of making records, but it doesn’t feel like the end of anything. It felt sad for a while when people stopped wanting to pay for music, but I’ve just made my peace with all of it.”

So Crow is not retiring — just keeping up with the times in her own way, by sticking to touring and releasing singles. The clarity she found after adopting her sons, Wyatt, 12, and Levi, 9 — who also serve as part of her team of guitar techs, for \$5 a show — helped her forget about the skeptics and the critics and the sexists, and instead appreciate the new generation of young artists she has inspired, as well as her own tight-knit network of iconic musician-friends, many of whom are featured on *Threads*.

“I’ve never been the best guitar player or the best singer,” says Crow. “But I’ve always gotten ideas across, better than probably anyone else could have. They all came from me.”

**You have seen the industry move from the LP era to what it is today. What do you think are the upsides to technology?**

The ability to go in, make your own record and not be dependent on somebody offering you a budget — and, in return, owning your masters. As young artists become more savvy, hopefully they can sell records that they already have in hand. Then they can go into business with a label without losing their art in perpetuity.

**Your masters were some of those lost in the Universal Music Group fire, right?**

It’s really difficult for me to even wrap my mind around it. It is such a predicament: You can’t sue a record company for allowing something to burn that you gave up your right to own. But having said that, I’ve found out that not *all* my masters burned. For me, it’s indicative of the business: Wherever commerce and art are joined together, art takes the back seat.

**When you started making this album, you weren’t attached to a label. Why did you sign with Big Machine?**

I made the record in my barn and it cost a lot of money, but I didn’t want somebody to say, “Look, we’ll pay you, but we get to keep the masters.” I loved everything that Scott [Borchetta] had to say. It is my last album, and he felt above all that the songs needed to be heard — not just the songs that could make everybody richer, but the songs that mean something. He was like, “I believe in this; I’m going to work it.” And they have worked, as my 9-year-old says, their man-berries off.

**How did you connect with Scott?**

I was shopping the country record [2013’s *Feels Like Home*]. He listened to it and was

like, "I can't do anything with that. It's hard enough to get women [on country radio], and people want to hear you make a Sheryl Crow record" — and he was right. At first, I was like, "What?! I've been very influenced by country music." But I really appreciated that he wasn't going to jerk my chain.

**That's so interesting to hear, considering that two of the most exciting young women in country — Maren Morris and Kacey Musgraves [who recorded her Grammy-winning *Golden Hour* in Crow's in-barn studio] — have cited you as an influence.**

I want to be a source for young artists, male or female, for creativity and advice. I would love for more people to make records in my barn. I was just telling [British singer-songwriter] Lucie Silvas the other day, "I want you to come and just experiment." When the light gets shone on you commercially, there's a lot of pressure to follow that up. With somebody like Kacey, it was important for her to do some self-discovery artistically and not have the record label involved. When I was first hearing it in the barn, I told her I could feel that she was shutting out the world and finding herself. It was so beautiful and brave.

**When did that moment of self-discovery happen for you?**

The second record [*Sheryl Crow*] was probably my Kacey moment. I felt like everything that people thought about me — and there were a lot of stories out there about my first record — wasn't telling the full story. It was like, "I'm in the studio by myself and have nobody who really believes in me, so that's actually to my benefit." Working with Trina [Shoemaker], a female engineer, made a monumental difference. Being able to explain in my novice way to her the sounds I wanted — and her just embracing my ignorance — was fantastic.

**It's also interesting to see how many younger artists have covered some of those songs. When did you first notice that?**

A few years ago, Lorde and HAIM did "Strong Enough." I was just like, "Oh, my gosh, that's amazing." Not just anybody, but two of the hippest artists out there? It was really flattering.

**"If It Makes You Happy" is basically canon at this point.**

I mean, that was in a Britney Spears movie [*Crossroads*]. You know when it's in a Britney Spears movie, you have passed go. (Laughs.)

**Do you feel like you're considered one of rock's canonical artists? Do you want to be?**

I have a pretty low image of myself, mainly because when I first came out I was totally shunned by my peers — the Seattle scene, Courtney Love and Beck and R.E.M. and Billy Corgan — because what I was doing was much more rootsy. You either liked me or you didn't, and it wasn't cool to like me. The people who wrote me off way back then have never liked me. As a result, they don't know that I have anything other than pop hits.

I had some people tell me that I was eligible for the Rock & Roll Hall of Fame [in 2018]. It never occurs to me that I would even be considered a rock artist. Most people think I'm lightweight. Eighty percent of my catalog is not the pop stuff — but the big hits are.

**You and Bonnie Raitt, who is on *Threads*, have had somewhat similar careers in terms of being women who play instruments and lead bands and make rootsy, approachable rock music.**

I told her this: "I saw you when I was 17, and I saw you playing guitar like a man." And that's not to sound derogatory, but I had never seen a woman do that. Right then I picked up a guitar and started teaching myself how to play. I can't touch it like she does, though.

**The tough part is getting people to understand that not all women artists should be grouped together.**

It doesn't make your music *female* rock. I mean, I was watching Chrissie Hynde, who has been around forever, and like, people, that is *rock*. That's rock'n'roll. She may be a female, but you need to forget that.

**"WHEN I FIRST CAME OUT, I WAS TOTALLY SHUNNED BY MY PEERS. YOU EITHER LIKED ME OR YOU DIDN'T, AND IT WASN'T COOL TO LIKE ME."**

**For women, it's obviously harder to be taken seriously — in every field, but particularly in music. You and Raitt both got pushed into this adult-contemporary category when in fact you make rock music.**

It's really funny. I'm not as sensitive about it as I used to be. Early on, the reviews would mention what I wore or what I look like. We were opening for John Mellencamp, and I would think, "Why don't they mention what John's wearing? Or what he looks like?" (Laughs.)

**It's true: In most of the early coverage of your career, male and female writers alike talked quite a bit about, frankly, finding you sexy. How did you deal with that at the time?**

My first record, the label turned away my photo shoot. They were like, "You're prettier than that." And I said, "But this is what I look like — I don't want to be sexy just so that people will check out my music." I put on an oversize jean shirt — I was like Billie Eilish — and I liked that. I wanted to be taken seriously. At least we're having the conversation these days. People are more aware that there can't be a double standard.

**You have been politically engaged from the beginning: On your first album, there's a song ["What I Can Do for You"] about sexual harassment, almost 25 years**

Below: Crow (right) and Morris, who appears on *Threads*, performed at the CMT Music Awards on June 5.





HAIR AND MAKEUP BY JULIE HARRIS AT JUDY INC. ON-SITE PRODUCTION BY KATHI ZIOLKOWSKI. MOBBIS; KEVIN MAZUR/GETTY IMAGES.

**before the #MeToo movement. How was it received?**

Frank DiLeo [Michael Jackson's former manager, whom Crow named as the subject of the song after it came out] filed a lawsuit against me. Then he died of a massive coronary. Not because of me — I'm sure there were other skeletons that might have been more of a burden. I have a history of [talking about politics]. I wrote a song on the second record, "Love Is a Good Thing," about Walmart selling guns to kids, and I got banned at Walmart, the only store in most of Middle America that

sold records. But once you make a first impression, it's really hard to win people back with album tracks. And that's fine. I'll still keep writing about the hard stuff.

**You mentioned that your favorite karaoke song is "Picture," your collaboration with Kid Rock. Is it tough to be associated with him now, given how far you have politically diverged from each other?**

All I can say is that it is an incredible journey being a human being. You have to find a

**"I'm trying to really honor my career by making what I feel is the end-all, be-all record," says Crow of *Threads*.**

way to have compassion, even in the worst of situations. Putting out hate messages and vitriol is just never OK. All the people who say, "Shut up and sing," on my social media, they're not going to make me stop or change my mind. My mom has this great saying: "You can't possibly wish for them to be more miserable than they already are."

**How do you remain physically and mentally strong enough to stay engaged with the music after all this time?**

I actually feel more engaged and empowered than I have in years. I think part of that is that there was a really big transition in my life, around 2004-2005, where I had just latched on to some not great influences. But coming out on the other side of having had cancer was liberating, in a weird way. I quit thinking about what people thought. I quit thinking I needed to be productive all the time. I quit putting myself in this box of what life is supposed to look like: fall in love, get married, have babies. I didn't feel like I was mired down in the muck that I had managed to collect through the years. I dropped a thousand skins.

**It's often underappreciated when successful women are able to choose their own path.**

The thing that makes me mad is that it's almost like I'm bucking the system — like I'm cramming my foot in the door and jamming my way in, when really every woman should be allowed to walk through that door and ask for her due. To be able to direct her own missions. I'm a bit of an outsider *because* of the system. But I'm just doing what it is I want to do.

**What do you want people to take away from this final record and your catalog as a whole?**

You know, to be perfectly honest, I don't care. I made the record kind of selfishly, for the experiences and the love of not only what [my collaborators] have brought to me but for the love of the people themselves. I'm still floating on all that. I don't even fool myself into thinking that people will hear it as it is — unless they buy the vinyl, and thank God for vinyl. If people like it, that's great, and if they don't, I'm sorry, but they're missing out. ●



From left: Jen Walsh, Schusser and Rachel Newman photographed July 17 at Apple Music in Culver City, Calif.



# APPLE MUSIC'S NEW CORE

IN 15 MONTHS, OLIVER SCHUSSER STREAMLINED APPLE'S PREMIER SERVICE AND UNITED ITS DIVIDED RANKS. IS A "GROWN-UP" WHAT THE COMPANY NEEDS TO CHART A COURSE TO GLOBAL GROWTH AND PROFITABILITY?

BY MICAH SINGLETON  
PHOTOGRAPHED BY  
YURI HASEGAWA



## "YOU HEAR TIM TALK A LOT ABOUT HUMANITY — HOW WE'RE

at the crossroads between the liberal arts and technology," says Oliver Schusser. "It's got to be both." The new leader of Apple Music (the Tim in question would be his boss, Apple CEO Cook) is relaxing in his sun-drenched corner office at the company's Culver City, Calif., headquarters on a June morning, explaining — in his typically measured way — why the service he oversees hasn't gone all-in on algorithms. "That's just not the way we look at the world," continues Schusser. "We really do believe that we have a responsibility to our subscribers and our customers to have people recommend what a playlist should look like and who the future superstars are."

Executives both inside and outside Apple often describe Schusser as "very German." Like a Teutonic Barack Obama, he balances an unflappable calm — and an apparent inability to say anything controversial — with an impressive mastery of detail, in this case the inner workings of Apple Music. Dressed unassumingly, in a black tracksuit and sneakers, he hardly seems like one of the most powerful figures in the music business.

A veteran of German media giant Bertelsmann — first BMG and then Napster, when the company invested in it — Schusser spent 15 years at Apple building iTunes' international operations from the ground up. He took charge of Apple Music 15 months ago in an expanded role as Jimmy Iovine shifted to a consulting role and Robert Kondrk, who ran the business side, moved to product and design. At the time, the company was at a crossroads. During his three-year tenure, Iovine quickly built Apple Music into a serious competitor to Spotify, locking up exclusives from Drake and Chance the Rapper to turn it into the go-to streaming service for hip-hop and setting it up to become the biggest music service in the United States, which it did late last year.

While Apple Music was thriving on the outside though, there was strife within the company. Despite having nearly \$250 billion in cash on hand, Apple always had focused on executing quietly, on time and on budget. Iovine, the old-school music executive, spent what, sources say, some in the music division considered an excessive amount of money on exclusives, music videos and documentaries. A rift arose between his acolytes and Apple traditionalists.

As vp of Apple Music and vp international content for Apple, Schusser took on an arduous task: running the company's most important online service at a time when iPhone sales are slowing and the company's online businesses are becoming

increasingly important. (In addition to Apple Music, his purview includes iTunes, the App Store, Apple Books and podcasts.) At home in Apple's culture, Schusser was expected to bring a global focus to the division, along with some much-needed structure. "We're looking at this as a business," he says, "and we look at our numbers in a serious way."

Weeks after Apple Music's fourth anniversary, and with well over 60 million paying subscribers, the service is in as strong a position as ever to challenge Spotify — which has 100 million paying users — as the biggest paid music streaming service. And with his low-key, efficient approach, Schusser has — as nearly two dozen sources inside and outside Apple who were interviewed for this story put it — dissolved the internal divide of the Iovine era and stoked a renewed energy.

"He's a partner, a great listener and a champion of innovation," says Jen Walsh, senior director in charge of Shazam and Beats 1. One former colleague notes Schusser's instinct to help his team in any way possible, even when that means pitching in with tasks far below his pay grade, like setting up for events or getting coffee for visitors. Simply put, as one label executive says, "he's the grown-up" that Apple Music needs.

But Schusser also faces a unique challenge. It's a new era for Apple — one in which services will sell its hardware, not the other way around. And for his

visionary," says one music executive (who, like most interviewed for this story, declined to be named — it's still common for those within the industry to fear reprisal from Apple for speaking publicly about it). But Apple had its time with a visionary in Iovine; now it needs someone who can shape that vision. Schusser, who essentially wrote the playbook on international growth of online music services, could well be the right person at the right time.



**D**OWN THE HALL FROM SCHUSSER'S CULVER CITY OFFICE, Rachel Newman, Apple Music's global senior director of editorial, is reflecting on how her boss transformed things for the better in just over a year. "He knows more about most people's teams than they do themselves, in a good way," says Newman, who, like many Schusser appointees, is an Apple native — she ran iTunes, the App Store and Apple Books in her native Australia and New Zealand for nearly a decade. "He knows people's birthdays. He just has the capacity to deal with the human side of being a leader, as much as he does the strategic and commercial sides. That is what makes him phenomenal."

Schusser has been part of the digital music revolution from its inception. In the late '90s, as an executive at BMG, one of his first projects



From left:  
Schusser,  
Newman and  
Walsh.

tenure to be successful, Apple Music will need to grow in markets where the iPhone isn't dominant, in places where iTunes never found success and in countries where consumers aren't used to paying for music. Apple Music is growing faster than Spotify, both domestically and globally, but its momentum has slowed somewhat, according to sources with knowledge of both companies. While Schusser insists he's not consumed with boosting subscriber numbers ("We just want to be the best; that doesn't have to be the biggest"), he can't ignore the Swedish juggernaut's willingness to put powerful algorithms behind every playlist to keep its users returning.

Whether Schusser will be able to lead with the same deftness when Apple Music needs to innovate rapidly remains to be seen. "They need a visionary, and you wouldn't accuse Schusser of being a

was to write a memo explaining "what an MP3 is," he remembers. "So really early on, I became very interested and involved in digital music." He joined Bertelsmann at a pivotal time, when it had recently made a deal to loan Napster money to build a subscription service. "It was in the days when they were running into legal trouble and were shutting down the service," recalls Schusser. Later, he went to Napster as a vp during "the heyday of the Silicon Valley digital economy. I loved it, but it was too early. It didn't work."

He moved back to Germany to work for Vodaphone, "at a time when all the carriers thought they were going to be the distributor of music in the future," and ultimately joined Apple (with the help of a few Napster-era connections) in 2004. "When [Apple senior vp internet software and services]



Eddy Cue wanted to expand to Europe,” says Schusser, “someone gave him my phone number. I took the job immediately.”

For the next 15 years, Schusser spearheaded iTunes’ international growth (including starting the iTunes Music Festival in the United Kingdom) from Apple’s London office. By last year, when he got the call to take over Apple Music, he had been involved in major product decisions surrounding all of Apple’s music initiatives for years. “He helped make Apple a presence in the artist community in Europe, and he’s very respected for the way he has worked with labels on artist projects and new releases,” says Thomas Hesse, the founder/CEO of JAMM Music who worked with Schusser as president of global digital business at Sony Music.

Schusser first endeavored “to plan our editorial a little better, to look at our playlist strategy, the look and feel, the brand,” he says. He installed a group of trusted confidantes to lead new initiatives throughout Apple Music and launched editorial, artist relations and music publishing divisions to take better advantage of Apple’s long-standing artist relationships. In addition to Walsh, Newman and Tracey Hannelly, senior director of international for the App Store, he promoted Beats 1 hosts Ebro Darden and Zane Lowe. Darden runs Apple Music’s global hip-hop and R&B initiatives; Lowe leads a new artist relations team with fellow global creative

redesigned or rebranded many of its playlists as it prepares to make them more of a focus. Rap Life, for example — a revamp of The A-List: Hip-Hop, one of Apple Music’s best-performing playlists — will be featured daily during segments on Darden’s Beats 1 show and weekly on a series highlighting its music. “We’ve got to continue to put [artists’] music in front of the biggest possible audience,” says Newman. “We would be doing them a disservice if all we did was lean into their body of work.” While Apple Music still believes culture, not algorithms, will win, Schusser says the company is also “actively looking” at increasing the number of its personalized playlists.

So far, the labels seem to approve of the changes he’s instituting. “The label relations team has been going to the labels and presenting the changes so they really understand what changed and how,” says Schusser. Multiple label sources praise his guiding hand, noting that the company is now more open and engaging.

“Oliver continues to be a tremendous partner and friend who has brought a broad global perspective to the role,” says Michael Nash, executive vp digital strategy at Universal Music Group. “He has expanded Apple Music’s culture of creative experimentation while building upon its strong track record of collaboration with labels and artists.”

Schusser also has cut back on what *wasn’t*



**A**PPLE MUSIC MADE ITS NAME AS THE INDUSTRY’S true artist-first service — one that would give acts a platform to express themselves authentically, as on Elton John’s Rocket Hour and Nicki Minaj’s Queen Radio. That was the premise for Beats 1, and it’s still a key reason that artists don’t chastise Apple like they do Spotify. In early March, Apple Music further set itself apart from its competition when it decided not to appeal the Copyright Royalty Board’s ruling to increase the royalties streaming services pay to songwriters, publishers and performing rights organizations by roughly 5% — which Spotify, Amazon, Pandora and Google all contested.

“We’ve always believed — this goes way back — that the most important thing is to pay artists and everyone involved in the process fairly,” says Schusser. “We have always considered the songwriters to be a key part of making the art, so we have historically paid the songwriters more than maybe an industry average. We still believe that today.”

Does respect for creators translate into customer growth? Perhaps — part of the reason Apple Music came to dominate hip-hop (it routinely beats Spotify in first-week streams of the genre’s albums) is that its early exclusives drew die-hard rap fans who seemingly haven’t left the service. “Early on — and Jimmy was a big driver of this — we saw that hip-hop was going to be as big as it is in streaming,” says Schusser, “and we sort of overinvested.”

That focus on embracing creators is already paying off internationally too, in countries like Russia and Japan, both of which are among Apple Music’s top five markets. “We’ve worked really closely with local artists, labels and management companies,” says Hannelly of Japan in particular, where, says Schusser, Apple Music is “the leading service with quite a large distance.” Latin and K-pop are also priorities. “We’re seeing Latin urban music especially performing incredibly well in markets that normally or historically hadn’t been huge Latin music markets,” says Jennifer D’Cunha, head of Apple’s U.S. Latin business.

The majority of Apple Music’s subscribers are now outside the United States, says Schusser, but it still lags Spotify in many countries. As streaming conquers Europe and America, the opportunity is shifting to emerging markets (Asia, Africa, Latin America) where Apple hasn’t traditionally been as dominant as it has in Western countries. “The industry hasn’t quite figured out the answer for emerging markets yet, in terms of willingness to pay and pricing models,” he says. “When I say that, it’s the labels too.”

For now, Schusser is optimistic about the future, given how far Apple Music has come since it launched in 2015. “It has been four years, and we’re feeling really good about where we are,” he says. “Other people have had a lot more experience, a lot more time to test things and to learn, and we’ve caught up really fast. We look at ourselves as an artist-first company, and we want to be the best partners for labels, publishers and songwriters. We’re working with the product and engineering team on our vision and the future for the product. If you do all of these things, the rest will follow.” ●

“WE’VE ALWAYS BELIEVED THE MOST IMPORTANT THING IS TO PAY ARTISTS FAIRLY ... WE STILL BELIEVE THAT TODAY.” —SCHUSSER



director Larry Jackson, an Iovine holdover many didn’t expect would stay after his boss’ departure.

Last summer, Schusser shifted the service away from Apple’s traditional yearly update cycle (typically when the latest major iOS update is released in September) into a more consistent rhythm, launching top 100 charts and new personalized playlists in the past year. Despite the company’s historically selective attitude toward partnerships, it has struck deals with companies including American Airlines, Verizon and Amazon that put Apple Music in front of more potential customers than ever. Last December, Apple Music became available on Alexa, and in January, it partnered with Verizon to make the service free for customers with certain unlimited cellphone plans.

During the past nine months, Apple also has

working. Eight months into his tenure, Apple Music shut down music-based social network Connect, one of the three key features touted in 2015 at the company’s Worldwide Developers Conference — and widely considered its biggest failure to date. “We’re not a social media platform,” says Newman.

From the outside, it seems that Beats 1, too, hasn’t quite lived up to the expectations that surrounded the global radio station, but Schusser challenges that notion. “We don’t wake up in the morning thinking, ‘We want to be bigger than whatever radio station,’” he insists. “That has never been the intention.” Instead, Beats 1 is focused on being a place where acts can both market their work and speak freely. “Artists want to be able to control when their stuff goes out,” says Lowe. “Our job is to say yes.”

*Congratulations! Pat, Dana, David, & Robin*

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continued legacy of  
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Boone circa 1957.

## Whole Lotta Nostalgia

Veteran hitmaker Pat Boone looks back at the durability and legacy of his niche imprint, The Gold Label, on its 20th anniversary

BY GARY GRAFF

**T**WENTY YEARS AGO, PAT Boone was mad as hell. Despite having sold over 45 million records and earning nearly 40 top 40 hits, the singer-songwriter of “Love Letter in the Sand,” “Speedy Gonzalez” and more found himself at the turn of the millennium out of favor and away from the spotlight. Like so many singers from that time, the multimedia personality and six-time Grammy Award nominee felt there was little industry interest in his work at a time when \*NSYNC, Eminem, Britney Spears, Creed and Destiny’s Child dominated radio; Santana was in the midst of a comeback; and The Beatles’ 1 was, well, No. 1 on the Billboard 200.

So in 1999, anger — and what Boone calls “opportunism” — led the singer to launch The Gold Label, an imprint for himself and other disenfranchised veterans, which he now calls “the senior tour.” “I felt like, ‘Wait a minute. We’re still alive, still performing — and we can’t get our records even put out on a record label?’ That’s not right,” says Boone, 85, who also brought his contemporary Christian label, Lamb & Lion Records, into Gold Label’s fold. “We were out there still performing the songs that helped build those labels, and those labels were still selling those old records. But record companies didn’t see fit to have us continue to record.”

Under Boone’s leadership, The Gold Label and its four-person, Los

Angeles-based team have released nearly 100 albums and DVDs including new recordings for then-still active acts Glen Campbell, The Four Freshmen, Toni Tennille, The Lettermen, Patti Page, Lou Rawls, Merv Griffin, Roger Williams and others. They also put out records by Boone; his late wife, Shirley; and his daughter Debby.

The firm maintains a steady array of direct-sale, private-label and custom CD and DVD projects that are manufactured at a clip of 5,000 to 20,000 units, plus deals in books and sheet music, and educational products with a Christian bent, through its BooneAudio banner under Lamb & Lion. Specialty and custom projects remain a staple of Gold Label’s catalog. The imprint gets “a regular influx” of master licensing requests from around the world and has created special bundles for Boone’s 1997 LP, *In a Metal Mood: No More Mr. Nice Guy*, which included covers of songs by Metallica, Alice Cooper and Ozzy Osbourne; his 70th anniversary concert for Israel in 2017; and its Ambient Series for retailer Hobby Lobby. “They put those out chainwide and sell 7,000 to 10,000 units. For us as a small label, that was a nice deal,” says Dana McElwain, The Gold Label’s Colorado-based project manager and business development director. “Like most labels, we have to rely on everywhere we can to generate revenue. You can’t just rely on distribution.”

“Pat had a genuine concern for so many of the artists that he respected who just didn’t have an outlet — and he fit into that category himself,” says The Gold Label vp and staff producer David Diggs, who began working with Boone 13 years prior to the label’s founding. The concept, according to Diggs, was to target acts that were part of the 45-plus demographic with “two or more” gold records but no current major-label deal.

Boone still laughs about the company’s launch event: a press conference at the Recording Academy headquarters in Los Angeles. It took place the same day A&M Records closed and put hundreds of its staffers on the street. “I had the presumption to launch a label right when people with a lot more experience and money shut theirs down,” says Boone. “That struck a lot of people as curious.” Nevertheless, he was confident in his business model, which provided each signee with a \$50,000 budget for recording and promotion, which they could add to at their discretion. “I knew if we sold 15,000 or 20,000 records, we could recoup,” says

Boone. “If you planned and were diligent, you could make a good record with that kind of money. I think we’ve wound up helping some artists create very good records on their own and contributed to their ongoing careers.”

Boone’s own lengthy musical career helped him relate to acts on Gold Label’s roster. “They’re very much oriented toward the artist,” says Fiona Taylor, the widow of Ventures drummer Mel Taylor and the surf-guitar group’s continuing business manager. “It’s not like working with one of the big major companies where you’re just a small cog, especially as you get older and you’re with people who don’t know an awful lot about what went on in the old days. That’s not the case with Gold Label. We’re all on the same page.”

In the two decades since its inception, the company — now distributed by MVD Entertainment Group in Pennsylvania and New Day Christian Distribution in Tennessee — has expanded into new genres, landing albums and singles on *Billboard*’s country and R&B charts, including the 2006 compilation *We Are Family - R&B Classics* featuring James Brown and Smokey Robinson, and 2016’s *Part of America Died*. It has also worked with artists from younger demographics in recent years, including big-band crooner Ryan DeHues, jazz musician (and Boone’s musical director) Dave Siebels and Diggs’

daughter Rachel Diggs, whose 2008 single “Hands of Time” earned a synch on ABC Family’s *Pretty Little Liars*.

The Gold Label’s durability has not come without challenges. Andy Williams and Steve & Eydie (aka Steve Lawrence and Eydie Gorme), artists Boone courted early in the imprint’s history, opted to sign elsewhere; then one of its first distributors, Valley Media, went bankrupt. Boone acknowledges that there were struggles until The Gold Label settled in with Allegro Media Group and subsequently followed executive Forrest Faubion to MVD in spring 2017.

Throughout, Boone powered the label forward with his own releases, such as 2005’s “Thank You, Billy Graham,” an all-star tribute to the late Rev. Billy Graham co-written with Ambrosia’s David Pack and country star Billy Dean and featuring Tim McGraw, Faith Hill, Kenny Rogers, Brad Paisley, Bono, Andrae Crouch and more. The following year, Boone composed “For My Country,” an anthem for the U.S. National Guard, followed by “Faith & Freedom” in 2017, which he wrote for the Faith & Freedom Coalition that conservative political activist and former Christian Coalition executive director Ralph Reed formed in 2009.

“We stay present in social media and keep the world out there and continue to grow the fan base, but really we’re selling to

Boone (left) with composer David Foster at the Grammy Museum in 2015.



**“I knew if we sold 15,000 or 20,000 records, we could recoup.”**

—BOONE

a niche,” says The Gold Label’s McElwain. “What we put out is definitely what we might call a harder sell. It’s really up to us to find out who the consumer is and how to reach them.” McElwain, who came to the company from Nashville’s Brentwood Music, says Gold Label’s touring legacy acts such as the rock’n’roll doo-wop group Sha Na Na, The Ventures and Boone himself help the cause by continuing to play live. “I really think the No. 1 thing now is the band’s got to be touring,” he says. “Their fans come out and see them, and they want to take something home with that. They’re die-hards and they want tangible, physical product. That’s the best selling point of all.”

Though he isn’t actively looking to expand, Boone has no intention of closing shop anytime soon. “I still believe there is an elder market that’s underserved, that’s not into hip-hop, not into rap, not into current stuff,” he says. “It’s a real labor of love, just like everything else I do with music.” ●

## SHA NA NA AND THE VENTURES ARE HERE TO STAY

TWO GOLD LABEL MAVERICKS MARK MILESTONE ANNIVERSARIES WITH COMMEMORATIVE CDS

**T**wo of The Gold Label’s marquee acts, Sha Na Na and The Ventures, are celebrating their respective 50th and 60th anniversaries of their founding. The former released its *50th Anniversary Commemorative Edition* LP to mark the occasion in June, featuring 12 unreleased live songs, three studio bonus tracks and more.

“It started as college fun back at Columbia University,” says co-founder John “Jocko” Marcellino. “But we still rock.” The group’s big break came when Jimi Hendrix convinced organizers of the first Woodstock festival in 1969 to add the then-rising 12-member group to the bill, which led to a syndicated TV series and an appearance in the 1978 film *Grease*. The band still plays about 20 gigs annually.

Meanwhile, venerable instrumental hitmakers The Ventures, known for recording the theme to ’60s TV show *Hawaii Five-O*, have entered their seventh decade and play as many as 60 shows per year. The group, which was inducted into the Rock & Roll Hall of Fame in 2008, will celebrate its longevity this year with a pair of new albums: *Live at Daryl’s House Club*, released in Japan in June, and their commemorative 60th-anniversary release, *V60*, due later in 2019.

“There’s a lot of historic content that has been [sitting] around in boxes,” says Fiona Taylor, widow of Ventures drummer Mel Taylor, of the dozen unreleased recordings from the band’s sessions in 1988 with Steely Dan/Doobie Brothers guitarist Jeff “Skunk” Baxter that appear on the record. “The lifelong fans will be very interested.” —G.G.



From top: Sha Na Na onstage circa 1970; The Ventures in 1961.



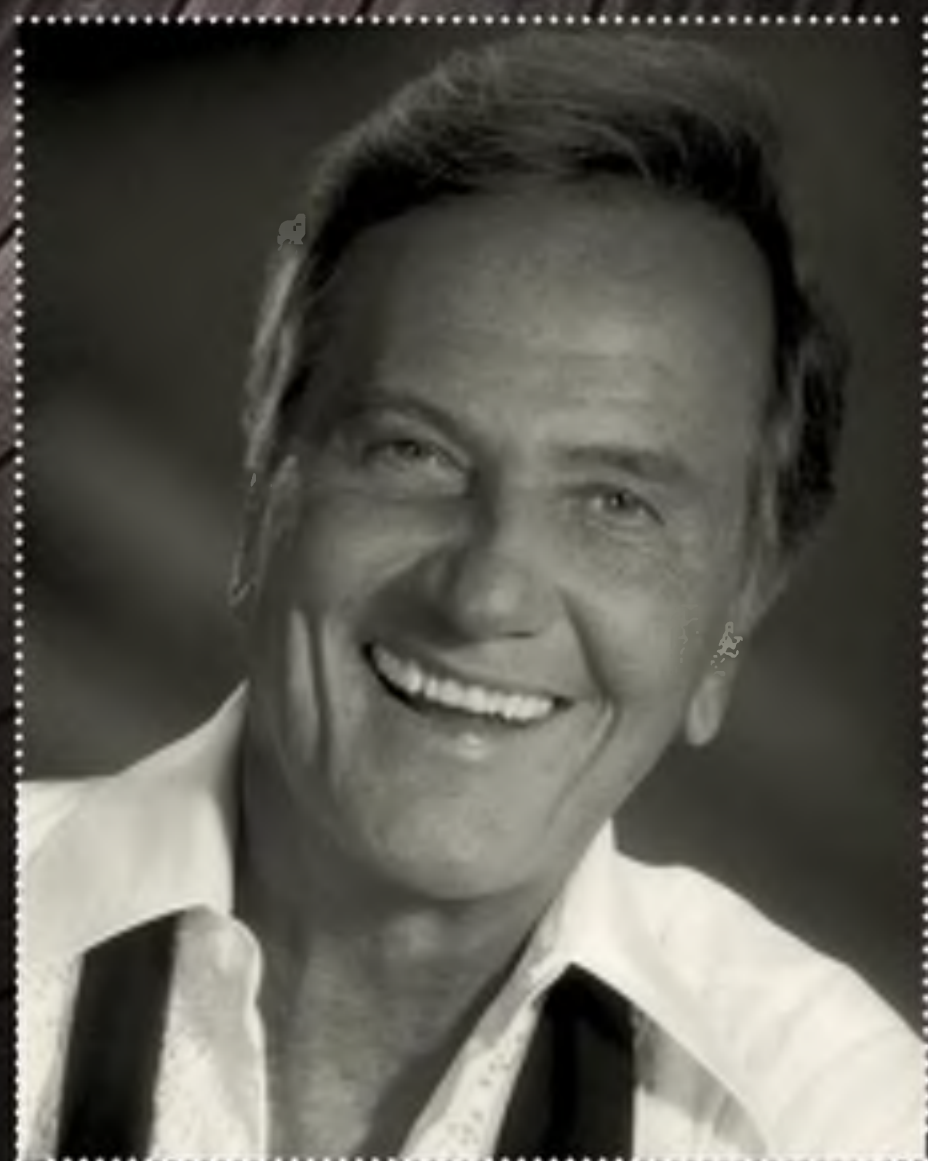
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Spice Girls at Wembley Stadium in London on June 14.



## Spicing Up The Stage

The Spice Girls' second reunion tour outgrossed their first by playing fewer shows in bigger venues — and still giving the fans what they really, really want

BY ERIC FRANKENBERG

**M**ORE THAN 20 YEARS AFTER the debut of “Wannabe,” the **Spice Girls** have returned with the top-grossing tour of June. Across eight stadium shows in England and one in Scotland, **Scary, Sporty, Baby** and **Ginger** — minus **Posh**, who sat this one out — grossed \$54.6 million and sold 472,618 tickets, according to figures reported to Billboard Boxscore.

The group's first reunion tour (2007-08) sprawled across Europe and North America with 45 reported arena shows, and the recent trek scaled up and sized down, playing 13 stadiums that were mostly in the United Kingdom. The approach paid off: On a per-night basis, the new tour averaged \$6 million and 53,000 tickets for each show, compared with \$1.6 million and 13,000 tickets in 2007-08. So even though the group played far fewer concerts, Spice World — 2019 Tour grossed \$78.2 million and sold almost 700,000 tickets overall, versus

the \$70.1 million and 581,000 tickets from the original reunion run.

The Girls' three-night stint at London's Wembley Stadium (June 13-15) also rules the month's Top Boxscores chart with a \$27.6 million gross and ticket sales exceeding 200,000. It's one of a handful of engagements that makes the famed stadium June's top-grossing venue, with \$47.7 million. Also visiting Wembley were **BTS** (June 1-2) and **Billy Joel** (June 22), grossing \$13.5 million and \$6.6 million, respectively.

The three acts' impressive showings highlight the arrival of stadium season in the Northern Hemisphere, where performers can appear on the Top Tours chart with only a few shows. **BTS** is ranked No. 5 with \$27.3 million from only four concerts, while **Joel** is No. 13 with \$9.1 million after just two. (Joel also played the 66th show of his ongoing monthly residency at New York's Madison Square Garden.)

**The Rolling Stones** hit No. 8 on Top

Tours, grossing \$21.7 million from a two-night play at Chicago's Soldier Field (No. 2 on Top Boxscores). And while **Ed Sheeran**'s all-consuming ÷ (*Divide*) tour may not have hit the high of the Spice Girls' Wembley outing, he dominates Top Boxscores with seven entries on the 30-position ranking. He is followed by the Spice Girls with five entries and **Paul McCartney** with four from the North American leg of his Freshen Up tour.

The new Top Stadiums ranking isn't the only result of summer tours. Amphitheaters like The Gorge in George, Wash. (No. 7; 15,001 Or More Capacity); Hollywood Bowl in Los Angeles (No. 10; 15,001 Or More Capacity); and Red Rocks Amphitheatre in Denver (No. 2; 5,001-10,000 Capacity) appear on their respective venue charts due to outdoor concerts by **Eric Church** (The Gorge, June 28-29), **Dead & Company** (Hollywood Bowl, June 3-4) and **Billie Eilish** (Red Rocks Amphitheatre, June 5). ●

## TOP TOURS

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	SPICE GIRLS	\$54,565,540	472,618	9
2	ED SHEERAN	\$47,989,320	597,193	10
3	PAUL McCARTNEY	\$37,441,820	231,494	10
4	DEAD & COMPANY	\$29,944,812	340,957	14
5	BTS	\$27,274,300	221,911	4
6	ELTON JOHN	\$27,252,716	219,776	15
7	ARIANA GRANDE	\$27,238,148	211,757	15
8	THE ROLLING STONES	\$21,741,564	98,228	2
9	HUGH JACKMAN	\$21,561,880	228,256	17
10	LADY GAGA	\$12,089,568	43,387	8
11	HOOTIE & THE BLOWFISH	\$10,971,417	174,208	14
12	SHAWN MENDES	\$10,212,967	147,828	12
13	BILLY JOEL	\$9,106,665	76,376	2
14	WESTLIFE	\$8,280,530	103,855	9
15	PENTATONIX	\$7,671,201	135,638	18
16	ROD STEWART	\$7,140,549	76,304	4
17	CARRIE UNDERWOOD	\$6,778,951	83,982	7
18	CÉLINE DION	\$6,202,064	21,221	5
19	TRAIN & GOO GOO DOLLS	\$6,027,588	156,746	15
20	ANDERSON .PAAK	\$5,442,984	101,008	16
21	AEROSMITH	\$5,279,316	26,541	5
22	JENNIFER LOPEZ	\$4,738,150	34,737	3
23	BACKSTREET BOYS	\$4,476,154	50,844	5
24	ANDRÉ RIEU	\$4,394,992	50,757	6
25	WISIN Y YANDEL	\$4,259,127	50,125	7
26	TWENTY ONE PILOTS	\$4,149,864	57,038	5
27	KHALID	\$3,925,778	57,719	5
28	MICHAEL BUBLÉ	\$3,648,690	36,029	3
29	CHRISTINA AGUILERA	\$3,384,162	21,721	7
30	PEPE AGUILAR	\$3,104,443	33,469	6

## TOP PROMOTERS

PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS	
1	LIVE NATION	\$232,490,546	2,547,029	277
2	AEG PRESENTS	\$203,405,028	2,381,289	737
3	SJM CONCERTS	\$63,728,168	576,053	16
4	FKP SCORPIO KONZERTPRODUKTIONEN	\$17,733,301	219,177	33
5	MGM RESORTS INTERNATIONAL	\$17,368,884	69,928	13
6	CAESARS ENTERTAINMENT	\$10,814,359	55,307	24
7	GÉRARD DROUOT PRODUCTIONS	\$9,033,091	72,245	5
8	MERCURY WHEELS	\$7,919,870	106,602	2
9	INTERCONCERTS	\$7,681,225	56,573	4
10	CÁRDENAS MARKETING NETWORK	\$6,860,802	76,942	12



Lady Gaga at the Apollo Theater in New York on June 24.

## TOP BOXSCORES

	ARTIST(S) Venue Date(s)	TOTAL GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	SPICE GIRLS Wembley Stadium, London June 13-15	\$27,571,100 \$124.22	221,971 3	SJM Concerts
2	THE ROLLING STONES Soldier Field, Chicago June 21, 25	\$21,741,564 \$499.50/ \$149.50/ \$99.50/ \$29.50	98,228 2	AEG Presents/ Concerts West
3	ED SHEERAN Hockenheimring, Hockenheim, Germany June 22-23	\$16,289,640 \$95.92/\$84.64/ \$73.35	191,120 2	FKP Scorpio Konzertproduktionen
4	BTS Stade de France, Paris June 7-8	\$13,728,598 \$204.12/\$68.04	107,328 2	Live Nation
5	BTS Wembley Stadium, London June 1-2	\$13,545,702 \$202.03/\$56.82	114,583 2	Live Nation
6	LADY GAGA: ENIGMA Park Theater, Las Vegas June 1, 6, 8, 12, 14-15	\$9,008,906 \$551/\$90	32,821 6	Live Nation, MGM Resorts International
7	ED SHEERAN Estádio da Luz, Lisbon, Portugal June 1-2	\$8,929,970 \$101.56/\$90.27/ \$73.35/\$66.57	118,085 2	AEG Presents
8	HUGH JACKMAN O2 Arena, London June 2-7	\$7,441,090 \$95.28/\$50.50	93,566 6	AEG Presents
9	PAUL McCARTNEY T-Mobile Arena, Las Vegas June 28-29	\$7,202,945 \$500/\$295/ \$125/\$49.50	29,822 2	Concerts West/ AEG Presents/ Marshall Arts
10	SPICE GIRLS Ricoh Arena, Coventry, England June 3-4	\$7,168,390 \$102.77	69,748 2	SJM Concerts
11	DEAD & COMPANY Wrigley Field, Chicago June 14-15	\$7,055,528 \$149.50/\$32.50	72,851 2	Live Nation
12	BUCKEYE COUNTRY SUPERFEST Ohio Stadium, Columbus, Ohio June 8	\$6,604,579 \$395/\$10	51,971 1	AEG Presents, Columbus Arena Sports & Entertainment

## TOP BOXSCORES (CONT.)

	ARTIST(S) Venue Date(s)	TOTAL GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	BILLY JOEL Wembley Stadium, London June 22	\$6,575,093 \$146.48/\$63.69	57,804 1	Live Nation, MCD, SJM Concerts
14	PAUL McCARTNEY Lambeau Field, Green Bay, Wis. June 8	\$6,529,928 \$301.95/\$19.95	49,416 1	Concerts West/ AEG Presents/ Marshall Arts, FPC Live
15	PAUL McCARTNEY Globe Life Park in Arlington, Arlington, Texas June 14	\$6,313,791 \$275/\$49.50	45,024 1	Live Nation
16	ED SHEERAN Wörthersee Stadion, Klagenfurt, Austria June 28-29	\$6,279,570 \$101.56/\$90.28/ \$28.21	67,535 2	Nova Music
17	CÉLINE DION The Colosseum at Caesars Palace, Las Vegas June 1, 4-5, 7-8	\$6,202,064 \$750/\$500/\$250/ \$140/\$55	21,221 5	AEG Presents/ Concerts West, Caesars Entertainment
18	SPICE GIRLS Murrayfield Stadium, Edinburgh, Scotland June 8	\$6,038,050 \$109.37	55,211 1	SJM Concerts
19	PAUL McCARTNEY Petco Park, San Diego June 22	\$6,017,239 \$299.50/\$199.50/ \$99.50/\$29.50	40,224 1	Concerts West/ AEG Presents/ Marshall Arts
20	SPICE GIRLS Etihad Stadium, Manchester, England June 1	\$5,656,720 \$11.76	50,617 1	SJM Concerts
21	ARIANA GRANDE Madison Square Garden, New York June 18-19	\$5,492,909 \$279.95/\$49.95	28,576 2	Live Nation
22	AEROSMITH Park Theater, Las Vegas June 19, 22, 24, 27, 29	\$5,279,316 \$750/\$75	26,541 5	Live Nation, MGM Resorts International
23	ED SHEERAN Stadio Olimpico, Rome June 16	\$4,549,350 \$90.28/\$81.25/ \$73.35/\$58.69	58,959 1	Live Nation
24	SPICE GIRLS Stadium of Light, Sunderland, England June 6	\$4,512,900 \$99.34	45,429 1	SJM Concerts
25	ARIANA GRANDE Barclays Center, Brooklyn June 14-15	\$4,378,453 \$279.95/\$49.95	28,972 2	Live Nation
26	HUGH JACKMAN Madison Square Garden, New York June 28-29	\$4,242,613 \$249.50/\$39.50	34,944 3	AEG Presents
27	ED SHEERAN Estadi Olímpic Lluís Companys, Barcelona June 7	\$4,126,520 \$85/\$73.35/\$62	54,658 1	Mercury Wheels
28	DEAD & COMPANY Citi Field, Flushing, N.Y. June 23	\$4,042,235 \$150/\$45	39,726 1	Live Nation
29	ED SHEERAN Stadio San Siro, Milan June 19	\$4,020,920 \$101.56/\$84.64/ \$73.35/\$62.07/ \$50.78	54,892 1	Live Nation
30	ED SHEERAN Wanda Metropolitano, Madrid June 11	\$3,793,350 \$90.28/\$85/ \$73.35/\$67.61/ \$62	51,944 1	Mercury Wheels

## BEHIND THE BOXSCORE

## The Musical Man

AEG's Rich Schaefer on why Hugh Jackman's movie- and musical-inspired arena show can't be duplicated

BY TAYLOR MIMS

**H**UGH JACKMAN'S THE Man. The Music. The Show. tour has been the surprise boxscore hit of the season. The actor, singer and dancer pulled in an impressive \$27 million across 17 shows in the month of June alone with a set that features songs from the movies and musicals Jackman has starred in, including *The Greatest Showman*, *Les Misérables* and *The Boy From Oz*.

"It is unprecedented. A lot of us would count this as the biggest surprise of our career," says AEG Presents senior vp global touring **Rich Schaefer**. "The U.K. and Europe went on sale before the U.S. did. I remember I woke up at four in the morning and got on the phone with [AEG Presents U.K.'s] **Toby Leighton-Pope**, whom we did this tour with. I said, 'How are we doing?' And he said, 'It's insane.'"

In June, *The Man. The Music. The Show.* — which kicked off in May and has dates scheduled internationally through October — sold nearly 230,000 tickets, including a six-show run at the O2 Arena in London June 2-7 that brought in about \$7.5 million. The mini-residency earned Jackman the No. 8 spot on Top Boxscores and helped secure AEG Presents the No. 2 position on Top Promoters. Schaefer shares how Jackman pulled it off.

**With no other programming like this on the market, how did you think this show would fare?**

I thought it would do great, but I don't think anyone thought it would do what it did. We did three Madison Square Garden shows in two days. We did three Birmingham and Manchester Arenas [in England]. We did matinees. I remember seeing Hugh, and he said, "I can't believe we sold out two Madison Square

Gardens on the on-sale." We had expectations, and it blew past the expectations.

**Many tours don't host matinees. How did that come about?**

His team said he could do a matinee if we got it. So we started doing Friday night, Saturday afternoon and Saturday night in different markets. The [audience]

at the Garden was probably a little bit older and a little bit younger than the other shows, but it may have been the best of the three.

Hugh's a worker. I've managed bands my whole career, and I've

never seen someone do six shows in five days. We did that in Reno [Nev.] recently. He is trained for this. He doesn't go out late and party. He is very disciplined and delivers onstage for the people who are paying.

**What do Jackman's matinee shows say about the audience he is bringing in?**

You couldn't do that with a traditional pop act. I don't think their audience would want to come at one o'clock on a Saturday. It speaks to just how diverse his audience is. There were a lot of families at that show. It's kids, it's parents. It's gay, it's straight. It's date night, girls' night out, boys' night out.

**Having an actor tour with music from his films is a new concept. Do you think other promoters will put together more shows like this?**

I can tell you that a lot of people will lose a lot of money trying. I'm sure we'll play around with the concept and see if there are other things that make sense, but there's really not another person like this that is so multifaceted and can do what he does at such a high level. ●



Schaefer



# TOP VENUES

## Top Stadiums

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>WEMBLEY STADIUM</b> London	<b>\$47,691,895</b>	394,358	6
2	<b>SOLDIER FIELD</b> Chicago	<b>\$21,741,564</b>	98,228	2
3	<b>HOCKENHEIMRING</b> Hockenheim, Germany	<b>\$16,289,640</b>	191,120	2
4	<b>STADE DE FRANCE</b> Paris	<b>\$13,728,598</b>	107,328	2
5	<b>ESTÁDIO DA LUZ</b> Lisbon, Portugal	<b>\$8,929,970</b>	118,085	2

## 15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>MADISON SQUARE GARDEN</b> New York	<b>\$21,439,057</b>	130,898	10
2	<b>O2 ARENA</b> London	<b>\$17,949,455</b>	221,940	18
3	<b>T-MOBILE ARENA</b> Las Vegas	<b>\$9,527,847</b>	52,556	4
4	<b>BARCLAYS CENTER</b> Brooklyn	<b>\$9,343,862</b>	88,953	8
5	<b>ACCORHOTELS ARENA</b> Paris	<b>\$7,108,198</b>	73,735	6
6	<b>STAPLES CENTER</b> Los Angeles	<b>\$5,820,885</b>	93,539	8
7	<b>THE GORGE</b> George, Wash.	<b>\$5,164,435</b>	79,277	4
8	<b>WELLS FARGO CENTER</b> Philadelphia	<b>\$5,134,050</b>	57,552	4
9	<b>UNITED CENTER</b> Chicago	<b>\$4,797,592</b>	42,011	3
10	<b>HOLLYWOOD BOWL</b> Los Angeles	<b>\$4,574,635</b>	45,780	3

## 10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>FIRST DIRECT ARENA</b> Leeds, England	<b>\$5,303,856</b>	69,776	10
2	<b>BARCLAYCARD ARENA</b> Hamburg, Germany	<b>\$4,354,408</b>	79,257	11
3	<b>SSE HYDRO</b> Glasgow	<b>\$4,108,431</b>	51,922	6
4	<b>VAN ANDEL ARENA</b> Grand Rapids, Mich.	<b>\$3,519,547</b>	52,098	6
5	<b>STADIUM SAUSSAZ</b> Montreux, Switzerland	<b>\$3,108,660</b>	14,723	1
6	<b>3 ARENA</b> Dublin	<b>\$3,048,861</b>	16,848	2
7	<b>PECHANGA ARENA SAN DIEGO</b> San Diego	<b>\$2,609,629</b>	25,532	4
8	<b>SSE ARENA, WEMBLEY</b> London	<b>\$2,508,266</b>	45,497	7
9	<b>TAXSLAYER CENTER</b> Moline, Ill.	<b>\$2,350,235</b>	17,343	2
10	<b>ROYAL ARENA</b> Copenhagen, Denmark	<b>\$2,076,110</b>	13,279	1



The Rolling Stones at Burl's Creek Event Grounds in Oro-Medonte, Canada, on June 29.



Anderson .Paak at Coachella in Indio, Calif., on April 19.



Jennifer Lopez at T-Mobile Arena in Las Vegas on June 15.



Hugh Jackman at Madison Square Garden in New York on June 29.

## 5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>PARK THEATER</b> Las Vegas	<b>\$17,368,884</b>	69,928	13
2	<b>RED ROCKS AMPHITHEATRE</b> Morrison, Colo.	<b>\$7,078,023</b>	133,181	15
3	<b>MOHEGAN SUN ARENA</b> Uncasville, Conn.	<b>\$3,695,103</b>	94,794	10
4	<b>ZAPPOS THEATER AT PLANET HOLLYWOOD</b> Las Vegas	<b>\$3,637,248</b>	24,201	8
5	<b>AUDITORIO NACIONAL</b> Mexico City	<b>\$3,269,269</b>	80,120	9
6	<b>RADIO CITY MUSIC HALL</b> New York	<b>\$2,315,958</b>	29,076	5
7	<b>THE ANTHEM</b> Washington, D.C.	<b>\$1,765,045</b>	30,011	8
8	<b>AUDITORIO CITIBANAMEX</b> Monterrey, Mexico	<b>\$1,693,658</b>	25,859	5
9	<b>BILL GRAHAM CIVIC AUDITORIUM</b> San Francisco	<b>\$1,626,266</b>	28,031	4
10	<b>1ST BANK CENTER</b> Broomfield, Colo.	<b>\$1,599,266</b>	24,542	4

## 5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>THE COLOSSEUM AT CAESARS PALACE</b> Las Vegas	<b>\$7,208,370</b>	30,557	8
2	<b>BEACON THEATRE</b> New York	<b>\$3,659,188</b>	38,830	15
3	<b>CHICAGO THEATRE</b> Chicago	<b>\$3,358,079</b>	62,455	23
4	<b>ORPHEUM THEATRE</b> Minneapolis	<b>\$2,655,513</b>	26,599	11
5	<b>ENCORE THEATER AT WYNN HOTEL</b> Las Vegas	<b>\$2,505,712</b>	15,495	13
6	<b>DURHAM PERFORMING ARTS CENTER</b> Durham, N.C.	<b>\$2,430,178</b>	34,313	14
7	<b>FOX THEATRE</b> Atlanta	<b>\$2,370,405</b>	39,233	15
8	<b>EVENTIM APOLLO</b> London	<b>\$1,905,681</b>	33,896	11
9	<b>DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS, MORSANI HALL</b> Tampa, Fla.	<b>\$1,834,002</b>	26,001	14
10	<b>BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENE THEATER</b> Fort Lauderdale, Fla.	<b>\$1,560,995</b>	23,868	9

# Billboard Artist 100

July 27  
2019  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
8	3	1	<b>#1 12 WKS</b> ED SHEERAN	ATLANTIC/AG	1	258
1	1	2	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	47
2	5	3	BTS	BIGHIT ENTERTAINMENT	1	145
7	2	4	POST MALONE	REPUBLIC	1	160
4	4	5	KHALID	RIGHT HAND/RCA	1	124
3	6	6	LIL NAS X	COLUMBIA	3	18
20	7	7	QUEEN	HOLLYWOOD	1	64
6	8	8	SHAWN MENDES	ISLAND	1	232
11	9	9	LIZZO	NICE LIFE/ATLANTIC/AG	7	13
9	10	10	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	124
10	11	11	JONAS BROTHERS	REPUBLIC	1	20
14	14	12	TAYLOR SWIFT	REPUBLIC	1	260
15	12	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	264
17	16	14	PANIC! AT THE DISCO	DKO2/FUELED BY RAMEN/EMG	1	148
24	24	15	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	109
16	13	16	ARIANA GRANDE	REPUBLIC	1	232
18	17	17	HALSEY	CAPITOL	1	188
19	19	18	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	105
22	18	19	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	1	232
21	20	20	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	86
RE-ENTRY		21	311	311/BMG	12	2
30	25	22	CAMILA CABELLO	SYCO/EPIC	1	131
28	31	23	BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	23	6
23	21	24	THE BEATLES	APPLE/CAPITOL/UME	5	88
35	35	25	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	167
32	23	26	DABABY	SOUTHCOAST/INTERSCOPE/IGA	23	14
13	22	27	CHRIS BROWN	CBE/RCA	1	212
29	27	28	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	233
31	34	29	P!NK	RCA	1	161

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY		30	<b>BANKS</b>	HARVEST/CAPITOL	30	3
27	33	31	KATY PERRY	CAPITOL	1	195
26	28	32	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	230
42	42	33	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	260
49	38	34	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	72
39	26	35	BRUNO MARS	ATLANTIC/AG	1	252
61	54	36	LEWIS CAPALDI	VERTIGO/CAPITOL	36	9
36	37	37	LADY GAGA	INTERSCOPE/IGA	1	124
RE-ENTRY		38	PAUL MCCARTNEY	MPL/CAPITOL	1	23
60	36	39	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	195
33	32	40	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	62
38	40	41	THOMAS RHETT	VALORY/BMLG	1	233
37	46	42	BILLY RAY CYRUS	WHEELHOUSE/BMG/BBMG	18	14
46	51	43	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	242
52	29	44	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	165
54	44	45	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	264
97	58	46	BEYONCE	PARKWOOD/COLUMBIA	2	190
44	50	47	MORGAN WALLEN	BIG LOUD	34	21
48	53	48	5 SECONDS OF SUMMER	5SECONDSOFSUMMER/INTERSCOPE/IGA	1	121
57	52	49	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	122

## NO. 1 Ed Sheeran

Ed Sheeran returns to the Artist 100 summit for the first time since March 2018 as his new album, *No. 6 Collaborations Project*, soars in atop the Billboard 200 (see page 58). Sheeran scores a 12th total week at No. 1 on the Artist 100, becoming the fifth act to reach the sum in the chart's five-year history. Taylor Swift leads all artists, with 36 weeks at No. 1.



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 Chart Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

AIRPLAY/STREAMING & SALES DATA COMPILED BY  
nielsen MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
41	30	50	MARSHMELLO	JOYTIME COLLECTIVE	4	92
56	47	51	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	222
45	48	52	DJ KHALED	WE THE BEST/EPIC	2	112
59	83	53	NF	NF REAL MUSIC	8	73
25	49	54	BAD BUNNY	RIMAS	23	70
63	59	55	MEEK MILL	MAYBACH/ATLANTIC/AG	1	65
62	55	56	FLORIDA GEORGIA LINE	BMLG	1	264
72	76	57	EXO	SM	9	38
73	66	58	ERIC CHURCH	EMI NASHVILLE/UMGN	4	175
40	39	59	ELTON JOHN	MERCURY/ISLAND	11	17
RE-ENTRY	60	60	KENNY CHESNEY	BLUE CHAIR/WARNER MUSIC NASHVILLE/WMN	1	164
47	56	61	AVA MAX	ATLANTIC/AG	24	29
67	61	62	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	65
75	70	63	LYNYRD SKYNYRD	BLACKROD PRODUCTIONS/PARTNERS/LOUD & PROUD	40	62
69	67	64	MAROON 5	222/INTERSCOPE/IGA	1	264
-	41	65	YOUNG THUG	300/ATLANTIC/AG	11	85
RE-ENTRY	66	66	BIG K.R.I.T.	MULTI ALUMNI/BMG	38	3
68	64	67	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	39
51	45	68	METALLICA	BLACKENED	2	211
64	63	69	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	200
55	57	70	PRINCE	NPG/LEGACY	1	60
71	73	71	NORMANI	KEEP COOL/RCA	46	45
65	65	72	LEE BRICE	CURB	15	62
74	74	73	SAM SMITH	CAPITOL	1	167
70	71	74	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	21
66	62	75	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	61
78	72	76	A BOOGIE WIT DA HOODIE	HEARST/RED THE LABEL/INTX/IG	11	54
5	43	77	THE BLACK KEYS	EASY EYE SOUND/WONESUCH/WARNER	5	7
83	79	78	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	190
53	60	79	MILEY CYRUS	RCA	12	83
34	75	80	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	78
85	69	81	XXXTENTACION	BAD VIBES FOREVER	1	101
87	78	82	POLO G	COLUMBIA	59	6
79	80	83	DADDY YANKEE	EL CARTEL/UMLE	19	81
-	89	84	MEGAN THEE STALLION	ISO1 CERTIFIED/300/AG	60	5
-	15	85	MACHINE GUN KELLY	EST19X2/BAD BOY/INTERSCOPE/IGA	11	31
RE-ENTRY	86	86	RIHANNA	WESTBURY ROAD/ROC NATION	2	233
81	77	87	BRADLEY COOPER	INTERSCOPE/IGA	3	42
99	97	88	MICHAEL JACKSON	MJJ/EPIC	20	220
RE-ENTRY	89	89	AC/DC	COLUMBIA	6	33
RE-ENTRY	90	90	CHRIS YOUNG	RCA NASHVILLE/SMN	12	71
RE-ENTRY	91	91	OLD DOMINION	RCA NASHVILLE/SMN	10	127
80	82	92	EAGLES	ERC	10	48
90	86	93	BASTILLE	VIRGIN/CAPITOL	11	66
-	93	94	PINKFONG	SMART STUDY	59	9
77	68	95	WILLIE NELSON	LEGACY	18	11
NEW	96	96	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER	96	1
RE-ENTRY	97	97	FUTURE	FREEBANDZ/EPIC	1	161
-	91	98	LIL TECCA	GALACTIC/REPUBLIC	91	2
96	87	99	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	235
50	85	100	THE RACONTEURS	THIRD MAN	1	4

# Emerging Artists

July 27 2019

# billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> LEWIS CAPALDI	VERTIGO/CAPITOL	1	13
2	2	2	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	33
11	7	3	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER	3	19
5	4	4	PINKFONG	SMART STUDY	1	42
4	3	5	LIL TECCA	GALACTIC/REPUBLIC	3	8
12	6	6	NLE CHOPPA	NO LOVE	6	21
3	5	7	YK OSIRIS	DEF JAM	3	22
8	8	8	SHAED	PHOTO FINISH	8	24
7	9	9	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	32
6	16	10	RUNAWAY JUNE	WHEELHOUSE/BMG/BBMG	6	6
NEW	11	11	PURPLE MOUNTAINS	DRAG CITY	11	1
10	11	12	LAUV	LAUV/AWAL-KOBALT	1	97
16	14	13	BRYCE VINE	SIRE/WARNER BROS.	3	36
9	10	14	ALI GATIE	LISN/WARNER	9	5
RE-ENTRY	15	15	ADAM CALHOUN	ADAM CALHOUN	8	3
15	15	16	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	31
NEW	17	17	TORCHE	RELAPESE	17	1
RE-ENTRY	18	18	NCT DREAM	SM	12	16
NEW	19	19	OH, SLEEPER	SOLID STATE	19	1
14	12	20	LIL TJAY	COLUMBIA	9	13
NEW	21	21	KHRUANGBIN	NIGHT TIME STORIES/DEAD OCEANS	21	1
20	18	22	SECH	RICH	15	12
NEW	23	23	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	23	1
NEW	24	24	K.FLAY	NIGHT STREET/INTERSCOPE/IGA	24	1
21	23	25	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	49
22	26	26	LOVELYTHEBAND	RED	1	69
27	39	27	HARDY	TREE VIBEZ/BIG LOUD	25	12
-	13	28	BAEKHYUN	SM	3	17
-	44	29	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	29	2
37	37	30	MORGAN EVANS	WARNER BROS NASHVILLE/WMN	4	30
29	34	31	CALUM SCOTT	CAPITOL	4	64
25	24	32	TAINY	MAS FLOW	24	7
30	36	33	JOYNER LUCAS	TWENTY NINE/TULLY	6	27
NEW	34	34	DRAB MAJESTY	DAIS	34	1
26	30	35	I AM THEY	ESSENTIAL/PLG	26	17
19	29	36	MONSTA X	STARSHIP ENTERTAINMENT	11	66
-	43	37	AMBJAAY	COLUMBIA	37	4
28	28	38	JON Z	VYDIA/CHOSEN FEW EMERALD	28	11
40	42	39	MITCHELL TENPENNY	RISE/ROUSE/COLUMBIA NASHVILLE/SMN	2	54
RE-ENTRY	40	40	DAY6	STUDIO J/IYP	40	2
43	38	41	MABEL	POLYDOR/CAPITOL	4	20
35	21	42	BBNO\$	BBNO/COLUMBIA	21	4
34	22	43	Y2K	Y2K/COLUMBIA	22	4
NEW	44	44	THE DOLLYROTS	WICKED COOL	44	1
RE-ENTRY	45	45	NAOMI SCOTT	NAOMI SCOTT	5	7
NEW	46	46	INGRID ADDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	46	1
39	33	47	SHORDIE SHORDIE	DJ ENTERTAINMENT/WARNER	33	8
RE-ENTRY	48	48	LINDSAY ELL	STONE CREEK/BMG/BBMG	3	11
RE-ENTRY	49	49	YELLA BEEZY	YELLA BEEZY/HITCO	7	45
RE-ENTRY	50	50	DARELL	SINFONICO/LEON BLANCO	35	8



## Purple Mountains Scale Chart

Purple Mountains enter Emerging Artists at No. 11 as their self-titled debut album arrives at No. 23 on Top Album Sales with 4,000 sold, according to Nielsen Music. The band is a new project from **David Berman** (above), who drew earlier buzz via his work with **Silver Jews** before he stepped away from music in 2009.

A pair of hard-rock acts also opens in the Emerging Artists top 20, led by **Torche** at No. 17, as the band's *Admission* bows at No. 35 on Top Album Sales (3,000). Plus, **Oh, Sleeper** enters Emerging Artists at No. 19, powered by a No. 38 start on Top Album Sales with *Bloodied/Unbowed* (3,000).

—Kevin Rutherford

## CHART BEAT



### MILSAP'S 'RAIN' SHINES AGAIN

The new version of "Smoky Mountain Rain" by **Ronnie Milsap** (above), now featuring **Dolly Parton**, debuts at No. 30 on the Adult Contemporary chart. The song originally topped AC and Hot Country Songs and hit No. 24 on the Billboard Hot 100 in 1980-81. The remake, from Milsap's 2018 album, *The Duets* — also featuring **Luke Bryan**, **Kacey Musgraves** and **George Strait**, among others, on updates of his biggest singles — marks Milsap's first AC entry since 1991 (and Parton's first since 2005). He boasts 35 No. 1s on Hot Country Songs, tallied from 1974 to 1989.

—Gary Trust

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

# Billboard 200

July 27  
2019

billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
<b>HOT SHOT DEBUT</b>	1	#1 ED SHEERAN ATLANTIC/AG	No.6 Collaborations Project	1	1
2	2	BILLIE EILISH DARKROOM/INTERSCOPE/I/GA	When We All Fall Asleep, Where Do We Go?	1	16
1	3	VARIOUS ARTISTS DREAMVILLE/J. Cole	Revenge Of The Dreamers III	1	2
4	4	LIL NAS X COLUMBIA	7 (EP)	2	4
3	5	CHRIS BROWN CBE/RCA	Indigo	1	3
6	6	LIZZO NICE LIFE/ATLANTIC/AG	Cuz I Love You	6	13
7	7	KHALID RIGHT HAND/RCA	Free Spirit	1	15
8	8	POST MALONE REPUBLIC	beerbongs & bentleys	1	64
10	9	JONAS BROTHERS REPUBLIC	Happiness Begins	1	6
14	10	DABABY SOUTHCOAST/INTERSCOPE/I/GA	Baby On Baby	7	20
11	11	ARIANA GRANDE REPUBLIC	Thank U, Next	1	23
15	12	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	111
13	13	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	2	31
9	14	MUSTARD IO SUMMERS/INTERSCOPE/I/GA	Perfect Ten	8	3
16	15	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	55
<b>NEW</b>	16	BIG K.R.I.T. MULTI ALUMNI/BMG	K.R.I.T. IZ HERE	16	1
17	17	QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	39
<b>NEW</b>	18	311 311/BMG	Voyager	18	1
5	19	MACHINE GUN KELLY EST.19XX/BAD BOY/INTERSCOPE/I/GA	Hotel Diablo	5	2
18	20	POLO G COLUMBIA	Die A Legend	6	6
<b>NEW</b>	21	BANKS HARVEST/CAPITOL	III	21	1
21	22	TRAVIS SCOTT CACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	1	50
20	23	BILLIE EILISH DARKROOM/INTERSCOPE/I/GA	Dont Smile At Me	14	82
19	24	ELTON JOHN ROCKET/ISSLAND/UMI	Diamonds	7	88
137	25	GG QUEEN HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	6	146
23	26	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	30
22	27	DJ KHALED WE THE BEST/EPIC	Father Of Asahd	2	9
25	28	LADY GAGA & BRADLEY COOPER INTERSCOPE/I/GA	A Star Is Born (Soundtrack)	1	41
26	29	POST MALONE REPUBLIC	Stoney	4	136
28	30	DAN + SHAY WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	56
<b>NEW</b>	31	SOUNDTRACK WALT DISNEY	The Lion King (2019)	31	1
30	32	ED SHEERAN ATLANTIC/AG	÷(Divide)	1	124
29	33	MEEK MILL MAYBACH/ATLANTIC/AG	Championships	1	33
27	34	JUICE WRLD GRADE A/INTERSCOPE/I/GA	Death Race For Love	1	19
33	35	CARDI B THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	67
24	36	J BALVIN & BAD BUNNY UNIVERSAL MUSIC LATINO/UMI	Oasis	9	3
34	37	SOUNDTRACK FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	84
79	38	PS KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	1	36
31	39	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	4	6
32	40	JUICE WRLD GRADE A/INTERSCOPE/I/GA	Goodbye & Good Riddance	4	61
36	41	KHALID RIGHT HAND/RCA	American Teen	4	124
38	42	MORGAN WALLEN BIG LOUD	If I Know Me	35	42
37	43	ORIGINAL BROADWAY CAST HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	199
42	44	PANIC! AT THE DISCO DC/DZ/FUELED BY RAMEN/EMG	Pray For The Wicked	1	56
46	45	MEGAN THEE STALLION ISO1 CERTIFIED/300/AG	Fever	10	9
40	46	TYLER, THE CREATOR COLUMBIA	IGOR	1	9
48	47	CHRIS STAPLETON MERCURY NASHVILLE/UMGN	Traveller	1	201
45	48	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	26
47	49	XXXTENTACION BAD VIBES FOREVER	?	1	70
41	50	THE BEATLES APPLE/CAPITOL/UMI	1	1	377

49	51	LIL BABY & GUNNA YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	41
44	52	THOMAS RHETT VALORY/BMLG	Center Point Road	1	7
53	53	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	583
43	54	SOUNDTRACK WALT DISNEY	Aladdin (2019)	6	8
52	55	CREEDEnce CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	428
57	56	LEWIS CAPALDI VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	49	9
54	57	BAD BUNNY RIMAS	X 100PRE	11	30
12	58	JADEN MSFTSMUSIC/ROC NATION	ERYS	12	2
63	59	LAUREN DAIGLE CENTRICITY/12TONE	Look Up Child	3	45
65	60	THE BEATLES APPLE/CAPITOL/UMI	Abbey Road	1	318
62	61	EMINEM SHADY/AFTERMATH/INTERSCOPE/I/GA	Curtain Call: The Hits	1	454
56	62	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	573
58	63	21 SAVAGE SLAUGHTER GANG/EPIC	I Am > I Was	1	30
59	64	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/I/GA	Evolve	2	108
61	65	JASON ALDEAN MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	66
64	66	ELLA MAI IO SUMMERS/INTERSCOPE/I/GA	Ella Mai	5	40
70	67	BTS BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	14
67	68	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	168
55	69	YG 4HUNNID/CTE/DEF JAM	4REAL 4REAL	7	8
60	70	ARIANA GRANDE REPUBLIC	Sweetener	1	48
66	71	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	4	19
68	72	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/I/GA	DAMN.	1	118
35	73	THE BLACK KEYS EASY EYE SOUND/NONESUCH/WARNER	'Let's Rock'	4	3
71	74	GUNNA YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	21
74	75	SOUNDTRACK WALT DISNEY	Moana	2	139
153	76	LED ZEPPELIN SWAN SONG/ATLANTIC/RHINO	Mothership	7	283
72	77	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	15	152
76	78	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	333
73	79	LIL UZI VERT GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	99
75	80	NAV XO/REPUBLIC	Bad Habits	1	17
<b>RE</b>	81	TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UMI	Greatest Hits	2	314
85	82	FLORIDA GEORGIA LINE BMLG	Can't Say I Ain't Country	4	22
81	83	LIL WAYNE YOUNG MONEY/REPUBLIC	Tha Carter V	1	42
84	84	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	137
69	85	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	220
87	86	2PAC AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	281
91	87	NF NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	93
89	88	CALBOY PAPER GANG/POLO GROUNDS/RCA	Wildboy	30	7
88	89	BEYONCE HOME/COMING: THE LIVE ALBUM PARKWOOD/COLUMBIA	Homecoming: The Live Album	4	14
93	90	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	122
98	91	BAZZI ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	67
94	92	GUNS N' ROSES GEPFEN/UMI	Greatest Hits	3	479
92	93	MONEYBAGG YO N-LESS/INTERSCOPE/I/GA	43VA HEARTLESS	4	8
96	94	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	31
90	95	THE CHAINSMOKERS DISRUPTOR/COLUMBIA	World War Joy (EP)	48	7
95	96	FLEETWOOD MAC WARNER BROS./RHINO	Rumours	1	329
82	97	SHAWN MENDES ISLAND	Shawn Mendes	1	60
101	98	AC/DC COLUMBIA/LEGACY	Back In Black	4	368
139	99	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	48
100	100	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	61



## Sheeran's Collabs Checks In

It's a week where No. 6 is No. 1 as **Ed Sheeran**'s star-studded *No. 6 Collaborations Project* — boasting guests ranging from **Camila Cabello** to **Chris Stapleton** — debuts atop the *Billboard 200*, marking the singer-songwriter's third chart-topper. The set bows with 173,000 equivalent album units earned in the United States during the week ending July 18, according to Nielsen Music — the largest week for a pop album by a male artist since **Shawn Mendes**' self-titled set started atop the June 8, 2018-dated list with 182,000 units.

Sheeran previously led the *Billboard 200* with  $\div$  (*Divide*) in 2017 and *x* (*Multiply*) in 2014.

The new album's starting sum of 173,000 units comprises 70,000 in album sales, 10,000 in track equivalent album units and 93,000 in streaming equivalent album units. The SEA sum translates to 121.2 million on-demand audio streams for the set's songs during the tracking week. That's the biggest streaming week for a pop album by a male artist since the debut of Sheeran's last album,  $\div$  (*Divide*), when it racked up 134.6 million streams for its tracks (March 25, 2017).

No. 6 reached its solid sales start (70,000) without using a concert ticket/album sale redemption offer or selling countless merchandise/album bundles — as has become familiar to many a No. 1 album. (Sheeran did offer a few basic merch bundles via his website, with a No. 6-branded T-shirt, sweatshirt and hat.) The sales total was mostly driven by old-fashioned album purchases at such retailers as Target, Walmart, Amazon and iTunes.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
86	101	THE BEACH BOYS	△	Sounds Of Summer: The Very Best Of The Beach Boys	16	171
97	102	OFFSET		FATHER OF 4	4	21
83	103	LOGIC		Confessions Of A Dangerous Mind	1	10
110	104	BOB SEGER & THE SILVER BULLET BAND	◆	Greatest Hits	8	286
99	105	XXXTENTACION	▲	17	2	99
115	106	ED SHEERAN	▲	X	1	265
104	107	P!NK		Hurts 2B Human	1	12
112	108	JON PARDI	▲	California Sunrise	11	154
109	109	MIGOS	▲	Culture II	1	77
119	110	EMINEM	▲	Kamikaze	1	46
107	111	TORY LANEZ	▲	LoVe me NOW?	4	37
102	112	MARSHMELLO		Marshmello: Fortnite Extended Set	45	24
103	113	BTS		Love Yourself: Answer	1	46
111	114	TWENTY ONE PILOTS	●	Trench	2	41
106	115	EAGLES	◆	Their Greatest Hits 1971-1975	1	283
116	116	TWENTY ONE PILOTS	▲	Blurryface	1	218
118	117	SUBLIME	▲	Sublime	13	157
108	118	TYGA	●	Legendary	17	6
120	119	MICHAEL JACKSON	▲	The Essential Michael Jackson	31	286
105	120	LYNYRD SKYNYRD	▲	All Time Greatest Hits	56	66
113	121	TAYLOR SWIFT	▲	reputation	1	88
122	122	RODDY RICCH		Feed Tha Streets II	67	35
117	123	J. COLE	▲	2014 Forest Hills Drive	1	241
114	124	H.E.R.	●	H.E.R.	23	91
121	125	LIL BABY		Street Gossip	2	33
136	126	MAC MILLER	●	Swimming	3	50
123	127	THE WEEKND	▲	Starboy	1	138
77	128	GUCCI MANE		Delusions Of Grandeur	7	4
133	129	SZA	▲	Ctrl	3	110
129	130	TAYLOR SWIFT	▲	1989	1	240
RE	131	RED HOT CHILI PEPPERS	▲	Greatest Hits	18	218
NEW	132	TYCHO		Weather	132	1
131	133	YNW MELLY		I Am You	20	28
126	134	IMAGINE DRAGONS	▲	Night Visions	2	355
134	135	THOMAS RHETT	▲	Life Changes	1	97
130	136	RIHANNA	▲	ANTI	1	181
138	137	THE NOTORIOUS B.I.G.	▲	Greatest Hits	1	184
127	138	YOUNGBOY NEVER BROKE AGAIN		Realer	15	30
132	139	BRUNO MARS	▲	24K Magic	2	139
141	140	CAMILA CABELLO	▲	Camila	1	79
80	141	CHANCE THE RAPPER		Acid Rap	5	3
140	142	KENDRICK LAMAR	▲	good kid, m.A.A.d city	2	351
124	143	SCHOOLBOY Q		CrasH Talk	3	12
147	144	THE WEEKND	▲	Beauty Behind The Madness	1	202
143	145	IMAGINE DRAGONS		Origins	2	36
157	146	PLAYBOI CARTI		Die Lit	3	58
145	147	BLAKE SHELTON		Reloaded: 20 #1 Hits	5	158
146	148	MAROON 5	▲	Red Pill Blues	2	89
156	149	CARRIE UNDERWOOD	●	Cry Pretty	1	40
154	150	METRO BOOMIN	●	Not All Heroes Wear Capes	1	37

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS ON CHART
144	151	ABBA	▲	Gold: Greatest Hits	25	155
151	152	THE BEATLES	◆	The Beatles (White Album)	1	204
152	153	THE ROLLING STONES	◆	Hot Rocks 1964-1971	4	312
125	154	SOUNDTRACK		Stranger Things 3: Music From The Netflix Original Series	125	2
164	155	FIVE FINGER DEATH PUNCH		A Decade Of Destruction	29	77
148	156	LEE BRICE		Lee Brice	36	11
150	157	SHAWN MENDES	▲	Illuminate	1	135
172	158	NICKI MINAJ	▲	Queen	2	49
170	159	TRAVIS SCOTT	▲	Birds In The Trap Sing McKnight	1	150
158	160	JOJI		BALLADS 1	3	37
159	161	YOUNGBOY NEVER BROKE AGAIN	▲	Until Death Call My Name	7	64
78	162	DANIEL CAESAR		CASE STUDY 01	17	3
NEW	163	BLOOD ORANGE		Angel's Pulse	163	1
161	164	NIRVANA	◆	Nevermind	1	430
175	165	BON JOVI	▲	Greatest Hits: The Ultimate Collection	5	136
167	166	ERIC CHURCH		Desperate Man	5	19
142	167	TEE GRIZZLEY		Scriptures	20	6
155	168	THE RACONTEURS		Help Us Stranger	1	4
RE	169	MOTLEY CRUE	▲	Greatest Hits	94	66
162	170	CITY GIRLS		Girl Code	55	28
176	171	5 SECONDS OF SUMMER		Youngblood	1	57
171	172	DRAKE	▲	Nothing Was The Same	1	294
174	173	TIM MCGRAW	▲	Number One Hits	27	136
169	174	YNW MELLY		We All Shine	27	26
149	175	LIL KEED		Long Live Mexico	26	5
165	176	BRETT YOUNG	▲	Brett Young	18	127
128	177	MILEY CYRUS		SHE IS COMING (EP)	5	7
180	178	SAM SMITH	▲	In The Lonely Hour	2	264
173	179	BEBE REXHA	●	Expectations	13	56
186	180	J. COLE	▲	KOD	1	65
195	181	FRANK OCEAN	▲	Blonde	1	136
181	182	DARYL HALL JOHN OATES	▲	The Very Best Of Daryl Hall John Oates	34	50
187	183	BRUNO MARS	▲	Doo-Wops & Hooligans	3	430
191	184	FUTURE		Future Hndrxx Presents: The WIZRD	1	26
50	185	MARSHMELLO		Joytime III	50	3
168	186	LANA DEL REY	▲	Born To Die	2	318
182	187	GEORGE STRAIT	▲	50 Number Ones	1	119
188	188	ADELE	◆	21	1	423
183	189	HALSEY	▲	hopeless fountain kingdom	1	111
192	190	TRAIN		Greatest Hits	105	4
177	191	THE ROLLING STONES		Honk	23	13
NEW	192	SAWEETIE		ICY	192	1
185	193	BENNY BLANCO		FRIENDS KEEP SECRETS (EP)	41	32
189	194	MICHAEL JACKSON	◆	Thriller	1	375
194	195	WHITNEY HOUSTON		I Will Always Love You: The Best Of Whitney Houston	14	34
160	196	AVICII		TIM	11	7
196	197	BEYONCE	▲	Lemonade	1	86
190	198	FLORIDA GEORGIA LINE	▲	Here's To The Good Times	4	266
178	199	PNB ROCK		Trapstar Turnt Popstar	4	11
184	200	BLINK-182		Greatest Hits	6	45

With an 88th week on the Billboard 200, *Diamonds* ties for the fifth-longest chart run among all **Elton John** albums. It is now even with another greatest-hits set, *Rocket Man: Number Ones*. Ahead of both titles are *Greatest Hits 1970-2002* (145 weeks); *Goodbye Yellow Brick Road* (111); John's first best-of collection, *Greatest Hits* (106); and *Don't Shoot Me I'm Only the Piano Player* (89). In total, John's albums have spent a combined 1,791 weeks on the chart.

—K.C.

**38** **KANE BROWN**  
Experiment

Brown's hit "Like a Rodeo" was added to the streaming edition of the album on July 12, helping spur the set's 60% equivalent album unit gain (to 14,000) in the week ending July 18, according to Nielsen Music.

**99** **KACEY MUSGRAVES**  
Golden Hour

The album rises with a 21% unit gain (to 8,000) and a 77% sales gain (to 3,000) following a vinyl picture-disc issue of the album, exclusive to Barnes & Noble, on July 12. The set moves 25-4 on Vinyl Albums (2,000; up 158%).

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





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*Pat,*  
*You were graced with many gifts.*

In turn your talent and your artistry as a singer, actor, songwriter, producer and performer have brought grace and joy to millions.

The Gold Label is representative of your outstanding work.

You've nurtured, mentored and inspired many artists. Your humanitarian efforts have brought relief to thousands of international victims of natural disasters.

Throughout all the years as a celebrity, you have maintained your integrity and humility.

Thank you for enabling me to participate in this remarkable journey.

Warm regards,

*Phalen "Chuck" Hurewitz*



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# July 27 2019 billboard Songwriters & Producers

### HOT 100 SONGWRITERS™

1	#1	BILLIE EILISH (TIE)
1	#1	FINNEAS O'CONNELL (TIE)
3		ED SHEERAN
4		LOUIS BELL
5		BLANCO BROWN
6		FRED
7		J. COLE
8		KHALID
9		LIL NAS X
10		POST MALONE

### HOT 100 PRODUCERS™

1	#1	LOUIS BELL
2		FINNEAS O'CONNELL
3		FRED
4		DISCLOSURE
5		SCOTT HENDRICKS
6		JOEY MOI
7		SHELLBACK
8		ANDREW WATT
9		FRANK DUKES
10		BENNY BLANCO

### COUNTRY SONGWRITERS™

1	#1	BLANCO BROWN
2		HARDY
3		ASHLEY GORLEY
4		JORDAN SCHMIDT
5		BEN BURGESS (TIE)
5		KEVIN KADISH (TIE)
7		HILLARY LINDSEY
8		LUKE COMBS
9		BOBBY PINSON
10		DEVIN DAWSON

### COUNTRY PRODUCERS™

1	#1	JOEY MOI
2		DANN HUFF
3		SCOTT HENDRICKS
4		BLANCO BROWN
5		SCOTT MOFFATT
6		JAY JOYCE
7		MICHAEL KNOX
8		GREG KURSTIN
9		MARSHMELLO
10		JORDAN SCHMIDT

### LATIN SONGWRITERS™

1	#1	BAD BUNNY
2		J BALVIN
3		GABY MUSIC
4		DADDY YANKEE
5		SKY
6		ZION
7		SNOW
8		ROMEO SANTOS
9		EDEN MUNOZ
10		SECH

### LATIN PRODUCERS™

1	#1	TAINY
2		DJ LUIAN (TIE)
2		MAMBO KINGZ (TIE)
4		DIMELO FLOW
5		SKY
6		ROMEO SANTOS
7		CHRIS JEDAY (TIE)
7		GABY MUSIC (TIE)
9		PLAY-N-SKILLZ (TIE)
9		SCOTT SUMMERS (TIE)

The top songwriters and producers on the Billboard Hot 100 and selective genre songs chart that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated July 27, 2019. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

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

## ASCAP WRITERS POWER THE CHARTS.

CONGRATS TO OUR MEMBERS ON THIS WEEK'S BILLBOARD TOP SONGWRITER & PRODUCER CHARTS

ASHLEY GORLEY    BAD BUNNY    BILLIE EILISH    CHRIS JEDAY    DADDY YANKEE    DANN HUFF  
 FINNEAS O'CONNELL    GREG KURSTIN    HILLARY LINDSEY    JORDAN M. SCHMIDT    KEVIN KADISH  
 LOUIS BELL    MAMBO KINGZ    PLAY-N-SKILLZ    ROMEO SANTOS    SHELLBACK    SKY    SNOW

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ALBUM, AIRPLAY & TRACK SALES DATA COMPILED BY  
 SOCIAL DATA COMPILED BY  
 nielsen MUSIC



# NCT Dream Preps EP No. 3

NCT Dream (below) returns to the Social 50 at No. 6 as excitement for the NCT subunit's third EP, *We Boom*, ramps up. The six-member group scores its highest rank since hitting No. 6 in December 2018, earning 694,000 reactions and 229,000 mentions on Twitter in the week ending July 18, according to Next Big Sound.

The K-pop group initially released the single "Don't Need Your Love" (with HRVY) in June and followed with "Fireflies" on July 15. Various photos of the group posted to Twitter followed, meant to promote *We Boom*, the follow-up to *We Go Up*, which debuted at No. 5 on the World Albums chart dated Sept. 15, 2018. *Boom* is out July 29.

The late Johnny Clegg has the Social 50's lone debut, bowing at No. 43 almost completely via Wikipedia views following his July 16 death. Clegg, a South African musician, garnered 138,000 views on Wikipedia, up 9,395%, after dying at age 66 of pancreatic cancer, with which he was diagnosed in 2015.

Additionally, Clegg's music dots the LyricFind U.S. chart, led by "The Crossing (Osিয়েভা)," which bows at No. 1, with views of its lyrics up 14,200% following his death, according to LyricFind.

Clegg made multiple appearances on the *Billboard* charts through the years, first with "Siyayilanda," recorded with his group *Savuka*, which peaked at No. 16 on Dance Club Songs in September 1988. One album, *Cruel, Crazy, Beautiful World*, reached the *Billboard* 200, peaking at No. 123 in June 1990.

—Kevin Rutherford



# Social/Streaming

July 27  
2019  
**billboard**

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	<b>#1</b> <b>BTS</b> BIG HIT ENTERTAINMENT	145
	2	<b>EXO</b> SM	104
	3	<b>GOT7</b> JYP	100
	4	<b>LIL NAS X</b> COLUMBIA	19
	5	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/JGA	52
RE	6	<b>NCT DREAM</b> SM	31
	7	<b>SHAWN MENDES</b> ISLAND	239
	8	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	109
	9	<b>ARIANA GRANDE</b> REPUBLIC	337
	10	<b>BLACKPINK</b> YG/INTERSCOPE/JGA	91
	11	<b>CAMILA CABELLO</b> SYCO/EPIC	152
	12	<b>ED SHEERAN</b> ATLANTIC/AG	198
	13	<b>MONSTA X</b> STARSHIP ENTERTAINMENT	85
	14	<b>MEGAN THEE STALLION</b> ISO1 CERTIFIED/300/AG	15
	15	<b>NCT 127</b> SM	52
	16	<b>MILEY CYRUS</b> RCA	342
	17	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	108
	18	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	433
	19	<b>ITZY</b> JYP	2
	20	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	211
	21	<b>LALI</b> ARIOLA/SONY MUSIC ARGENTINA	117
	22	<b>TAYLOR SWIFT</b> REPUBLIC	370
	23	<b>TWICE</b> JYP	59
	24	<b>WAYV</b> LABEL V	26
	25	<b>ATEEZ</b> KO/LEGACY	12
	26	<b>POST MALONE</b> REPUBLIC	83
	27	<b>DAY6</b> STUDIO J/JYP	7
	28	<b>TOMORROW X TOGETHER</b> BIG HIT ENTERTAINMENT/REPUBLIC	18
	29	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	112
RE	30	<b>BEYONCE</b> PARKWOOD/COLUMBIA	359
	31	<b>LADY GAGA</b> INTERSCOPE/JGA	421
RE	32	<b>JACKSON WANG</b> MENG XIANG QIANG YIN	4
	33	<b>PENTAGON</b> CUBE/LOEN ENTERTAINMENT	17
	34	<b>KHALID</b> RIGHT HAND/RCA	31
RE	35	<b>NCT</b> SM	64
	36	<b>DADDY YANKEE</b> EL CARTEL/UMLE	81
RE	37	<b>IGGY AZALEA</b> BAD DREAMS/EMPIRE	70
RE	38	<b>KID CUDI</b> WICKED AWESOME/REPUBLIC	8
	39	<b>ALAN WALKER</b> MER MUSIC/RCA	38
	40	<b>BAEKHYUN</b> SM	25
RE	41	<b>PAULO LONDRA</b> BIG LIGAS/WARNER LATINA	34
	42	<b>WIZ KHALIFA</b> TAYLOR GANG/ATLANTIC/AG	380
NEW	43	<b>JOHNNY CLEGG</b> RHYTHM SAFARI	1
RE	44	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/JGA	322
RE	45	<b>ASTRO</b> INTERPARK	46
RE	46	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	75
	47	<b>STRAY KIDS</b> JYP	44
RE	48	<b>JONAS BROTHERS</b> REPUBLIC	20
	49	<b>KEHLANI</b> TSUNAMI MOB/ATLANTIC/AG	19
RE	50	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM	416

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	<b>#1</b> <b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	19
	2	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	16
	3	<b>SEÑORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	4
	4	<b>GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug	2
	5	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	39
	6	<b>MONEY IN THE GRAVE</b> OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	5
	7	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	11
	8	<b>NO GUIDANCE</b> CBE/RCA	Chris Brown Feat. Drake	6
	9	<b>SUGE</b> SOUTHWEST/INTERSCOPE	DaBaby	15
	10	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	10
	11	<b>RAN\$OM</b> GALACTIC/REPUBLIC	Lil Tecca	6
	12	<b>TALK</b> RIGHT HAND/RCA	Khalid	23
	13	<b>PANINI</b> COLUMBIA	Lil Nas X	4
	14	<b>BABY SHARK</b> SMART STUDY	Pinkfong	38
	15	<b>POP OUT</b> COLUMBIA	Polo G Feat. Lil Tjay	14
	16	<b>SHOTTA FLOW</b> NO LOVE	NLE Choppa	5
	17	<b>THE GIT UP</b> TRAILER PASTIC/STING/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	5
	18	<b>BEAUTIFUL PEOPLE</b> RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	3
	19	<b>THE LONDON</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	8
	20	<b>WOW.</b> REPUBLIC	Post Malone	30
NEW	21	<b>ANTISOCIAL</b> ATLANTIC	Ed Sheeran & Travis Scott	1
	22	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	5
	23	<b>7 RINGS</b> REPUBLIC	Ariana Grande	26
	24	<b>WITHOUT ME</b> CAPITOL	Halsey	41
RE	25	<b>CROSS ME</b> ATLANTIC	Ed Sheeran Feat. Chance The Rapper & PnB Rock	2
	26	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	45
	27	<b>MIDDLE CHILD</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	26
	28	<b>RODEO</b> COLUMBIA	Lil Nas X & Cardi B	4
	29	<b>SUCKER</b> REPUBLIC	Jonas Brothers	20
	30	<b>UNDER THE SUN</b> DREAMVILLE/INTERSCOPE	Dreamville Feat. J. Cole, Lute & DaBaby	2
	31	<b>SICKO MODE</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	50
	32	<b>CLOUT</b> QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Cardi B	13
	33	<b>GOD'S COUNTRY</b> WARNER MUSIC NASHVILLE/WMN	Blake Shelton	8
	34	<b>EARFQUAKE</b> COLUMBIA	Tyler, The Creator	9
	35	<b>ACT UP</b> QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	19
NEW	36	<b>SOUTH OF THE BORDER</b> ATLANTIC	Ed Sheeran Feat. Camila Cabello & Cardi B	1
	37	<b>PURE WATER</b> QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	22
	38	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	11
	39	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	25
NEW	40	<b>CASH SHIT</b> ISO1 CERTIFIED/300	Megan Thee Stallion Feat. DaBaby	1
	41	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	2
NEW	42	<b>MY TYPE</b> ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	1
	43	<b>CON CALMA</b> EL CARTEL/UMLE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	12
	44	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	103
	45	<b>LALALA</b> BBNO/Y2K/COLUMBIA	Y2K & bbno\$	2
	46	<b>IT'S YOU</b> L'ISN/WARNER	Ali Gatie	4
	47	<b>BETTER</b> RIGHT HAND/RCA	Khalid	40
	48	<b>WHISKEY GLASSES</b> BIG LOUD	Morgan Wallen	8
	49	<b>GOING BAD</b> YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	33
	50	<b>GO LOKO</b> 4HUNNID/CTE/DEF JAM	YG, Tyga & Jon Z	8



# Megan, Saweetie Stream Onto Chart

Two female rappers enter Streaming Songs with their first charting titles, led by **Megan Thee Stallion** (above), whose "Cash Shit" (featuring **DaBaby**) bows at No. 40. Originally released in mid-May, the song hits the chart with 12.5 million streams (up 16%) in the week ending July 18, according to Nielsen Music. It concurrently becomes the rapper's best-charting track on the *Billboard* Hot 100, leaping 74-61 to exceed the No. 65 peak of "Big Ole Freak" in May. It also continues its rise at radio, led by a move into the top 20 of Rap Airplay.

**Saweetie** also snags her Streaming Songs debut, premiering at No. 42 with "My Type" (12.6 million, up 22%). "Type" was initially released in June and led to her first appearance on the Hot 100, on the July 13 list (No. 81). It has since rocketed to No. 47 on the Hot 100 and sits a few spots ahead of "Cash" on various radio charts, including at No. 12 on Rap Airplay.

Five tracks from **Ed Sheeran's** No. 6 *Collaborations Project* (a No. 1 debut on the *Billboard* 200; see page 58) appear on Streaming Songs. It's the second time he has scored at least five simultaneous appearances. Sheeran previously logged seven the same week his + (*Divide*) debuted on the charts (March 25, 2017). "I Don't Care," his collaboration with **Justin Bieber**, leads the way by leaping 14-10 (23.5 million), while "Antisocial," with **Travis Scott**, is the week's top debut from the album, bowing at No. 21 (16.1 million). —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	<b>TALK</b> RIGHT HAND/RCA	Khalid	15
3	2	<b>I DON'T CARE</b> Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		11
2	3	<b>SUCKER</b> REPUBLIC	Jonas Brothers	20
4	4	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	12
5	5	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	10
6	6	<b>HEY LOOK MA, I MADE IT</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	12
7	7	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	25
10	8	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	5
9	9	<b>WOW.</b> REPUBLIC	Post Malone	27
8	10	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	15
20	11	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	3
12	12	<b>SUGE</b> SOUTHWEST/INTERSCOPE	DaBaby	8
19	13	<b>SOME OF IT</b> EMI NASHVILLE	Eric Church	9
13	14	<b>SPEECHLESS</b> WARNER MUSIC NASHVILLE/WAR/WARNER	Dan + Shay	23
17	15	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	5
15	16	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	42
27	17	<b>NO GUIDANCE</b> CBE/RCA	Chris Brown Feat. Drake	4
11	18	<b>SWEET BUT PSYCHO</b> ATLANTIC	Ava Max	24
16	19	<b>WITHOUT ME</b> CAPITOL	Halsey	39
21	20	<b>NEVER REALLY OVER</b> CAPITOL	Katy Perry	7
22	21	<b>BEER NEVER BROKE MY HEART</b> RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	9
14	22	<b>GOD'S COUNTRY</b> WARNER MUSIC NASHVILLE/WMN	Blake Shelton	11
31	23	<b>GIRL</b> COLUMBIA NASHVILLE	Maren Morris	9
34	24	<b>REARVIEW TOWN</b> MACON/BROKEN BOW	Jason Aldean	5
30	25	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	37

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	<b>OLD TOWN ROAD</b> LIL NAS X/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	19
7	2	<b>BAD GUY</b> DARKROOM/INTERSCOPE/JGA	Billie Eilish	16
3	3	<b>THE GIT UP</b> TRAILERTRAPMUSIC/BMG/BMG	Blanco Brown	6
5	4	<b>SENORITA</b> ISLAND	Shawn Mendes & Camila Cabello	4
6	5	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC/AG	Lizzo	13
NEW	6	<b>LIKE A RODEO</b> RCA NASHVILLE/SMN	Kane Brown	1
9	7	<b>GOD'S COUNTRY</b> WARNER MUSIC NASHVILLE/WMN	Blake Shelton	16
10	8	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	5
NEW	9	<b>REMEMBER THE NAME</b> ATLANTIC/AG	Ed Sheeran Feat. Eminem & 50 Cent	1
2	10	<b>GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug	2
NEW	11	<b>TIP OF MY TONGUE</b> BLUE CHAIR/WARNER MUSIC NASHVILLE/WMN	Kenny Chesney	1
12	12	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	10
13	13	<b>BEER NEVER BROKE MY HEART</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	11
11	14	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	39
15	15	<b>KNOCKIN' BOOTS</b> CAPITOL NASHVILLE/UMGN	Luke Bryan	16
NEW	16	<b>SOUTH OF THE BORDER</b> ATLANTIC/AG	Ed Sheeran Feat. Camila Cabello & Cardi B	1
14	17	<b>TALK</b> RIGHT HAND/RCA	Khalid	20
4	18	<b>BLOW</b> ATLANTIC/AG	Ed Sheeran With Chris Stapleton & Bruno Mars	2
18	19	<b>SUCKER</b> REPUBLIC	Jonas Brothers	19
NEW	20	<b>ANTISOCIAL</b> ATLANTIC/AG	Ed Sheeran & Travis Scott	1
16	21	<b>SHALLOW</b> INTERSCOPE/JGA	Lady Gaga & Bradley Cooper	43
20	22	<b>WHISKEY GLASSES</b> BIG LOUD	Morgan Wallen	20
19	23	<b>WOW.</b> REPUBLIC	Post Malone	30
22	24	<b>IF I CAN'T HAVE YOU</b> ISLAND	Shawn Mendes	11
25	25	<b>HEY LOOK MA, I MADE IT</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	12

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
2	1	<b>#1 I DON'T CARE</b> Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		11
1	2	<b>TALK</b> RIGHT HAND/RCA	Khalid	19
3	3	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	14
4	4	<b>SUCKER</b> REPUBLIC	Jonas Brothers	21
5	5	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	12
6	6	<b>HEY LOOK MA, I MADE IT</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	20
9	7	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	8
8	8	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	27
7	9	<b>WOW.</b> REPUBLIC	Post Malone	28
11	10	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	6
14	11	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	5
12	12	<b>NEVER REALLY OVER</b> CAPITOL	Katy Perry	8
10	13	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	17
17	14	<b>EASIER</b> 5 SECONDS OF SUMMER/INTERSCOPE	5 Seconds Of Summer	9
20	15	<b>GG GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug	3
15	16	<b>NIGHTMARE</b> CAPITOL	Halsey	10
13	17	<b>COOL</b> REPUBLIC	Jonas Brothers	16
18	18	<b>SPEECHLESS</b> WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	11
21	19	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	5
19	20	<b>LA LA LAND</b> SIRE/WARNER	Bryce Vine Feat. YG	16
16	21	<b>CROSS ME</b> ATLANTIC	Ed Sheeran Feat. Chance The Rapper & PnB Rock	9
24	22	<b>CALL YOU MINE</b> DISRUPTOR/COLUMBIA	The Chainsmokers & Bebe Rexha	7
22	23	<b>JUST US</b> WE THE BEST/EPIC	DJ Khaled Feat. SZA	8
27	24	<b>ONLY HUMAN</b> REPUBLIC	Jonas Brothers	3
23	25	<b>LOVE ME LESS</b> COLOUR VISION/RED	MAX & Quinn XCII	11

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	<b>#1 GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5	55
3	2	<b>YOU SAY</b> CENTRICITY/212TONE/WARNER	Lauren Daigle	30
2	3	<b>SHALLOW</b> INTERSCOPE	Lady Gaga & Bradley Cooper	40
4	4	<b>WALK ME HOME</b> RCA	P!nk	21
5	5	<b>BE ALRIGHT</b> ISLAND/REPUBLIC	Dean Lewis	28
6	6	<b>LOVE SOMEONE</b> WARNER	Lukas Graham	41
8	7	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	24
9	8	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	32
10	9	<b>SPEECHLESS</b> WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	7
13	10	<b>GG SUCKER</b> REPUBLIC	Jonas Brothers	15
7	11	<b>ME!</b> REPUBLIC	Taylor Swift Feat. Brendon Urie	13
11	12	<b>A MILLION DREAMS</b> FOX/20TH CENTURY FOX/ATLANTIC	P!nk	29
12	13	<b>CRAVE</b> LIVE NATION/INTERSCOPE	Madonna & Swae Lee	8
14	14	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	10
15	15	<b>(I'M GONNA) LOVE ME AGAIN</b> PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	6
16	16	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	11
17	17	<b>SWEET BUT PSYCHO</b> ATLANTIC	Ava Max	11
19	18	<b>AS YOU ARE</b> 19/RCA	Daughtry	5
18	19	<b>NEVER REALLY OVER</b> CAPITOL	Katy Perry	6
23	20	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	2
22	21	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	19
NEW	22	<b>HIGHER LOVE</b> RCA	Kygo X Whitney Houston	1
29	23	<b>FOREVER NOW</b> REPRISE/WARNER	Michael Buble	2
20	24	<b>OUT OF LOVE</b> EP/DEF JAM	Alessia Cara	18
24	25	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	4

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
5	1	<b>#1 TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	9
3	2	<b>SUGE</b> SOUTHWEST/INTERSCOPE	DaBaby	11
2	3	<b>TALK</b> RIGHT HAND/RCA	Khalid	23
8	4	<b>GG NO GUIDANCE</b> CBE/RCA	Chris Brown Feat. Drake	6
6	5	<b>JUST US</b> WE THE BEST/EPIC	DJ Khaled Feat. SZA	9
1	6	<b>CLOSE FRIENDS</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	18
10	7	<b>GO LOKO</b> 4HUNNID/CTE/DEF JAM	YG, Tyga & Jon Z	10
7	8	<b>WOW.</b> REPUBLIC	Post Malone	29
15	9	<b>MONEY IN THE GRAVE</b> OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	5
4	10	<b>WAKE UP</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	17
13	11	<b>WORTH IT</b> DEF JAM	YG Osiris	15
12	12	<b>LOOK BACK AT IT</b> HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	27
11	13	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	17
18	14	<b>GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug	3
16	15	<b>CROSS ME</b> ATLANTIC	Ed Sheeran Feat. Chance The Rapper & PnB Rock	8
9	16	<b>ACT UP</b> QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	15
17	17	<b>THE LONDON</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	6
19	18	<b>MY TYPE</b> ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	7
20	19	<b>POP OUT</b> COLUMBIA	Polo G Feat. Lil Tjay	13
23	20	<b>IMPORTED</b> FMLY/ISLAND/REPUBLIC	Jessie Reyez & JMR Or 6LACK	13
21	21	<b>BACC AT IT AGAIN</b> HITCO	Yella Beezy, Gucci Mane & Quavo	10
26	22	<b>TAP</b> XO/REPUBLIC	NAV Feat. Meek Mill	6
32	23	<b>PANINI</b> COLUMBIA	Lil Nas X	2
30	24	<b>MEGATRON</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	3
25	25	<b>YOU STAY</b> WE THE BEST/EPIC	DJ Khaled Feat. Meek Mill, J Balvin, Lil Baby & Jeremih	9

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	<b>#1 SUCKER</b> REPUBLIC	Jonas Brothers	21
2	2	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	11
4	3	<b>GG HEY LOOK MA, I MADE IT</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	23
6	4	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	12
3	5	<b>SWEET BUT PSYCHO</b> ATLANTIC	Ava Max	26
5	6	<b>WALK ME HOME</b> RCA	P!nk	22
7	7	<b>SPEECHLESS</b> WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	25
8	8	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	27
11	9	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	15
9	10	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	42
10	11	<b>NEVER REALLY OVER</b> CAPITOL	Katy Perry	8
13	12	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	6
17	13	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	4
16	14	<b>TALK</b> RIGHT HAND/RCA	Khalid	11
12	15	<b>ME!</b> REPUBLIC	Taylor Swift Feat. Brendon Urie	13
14	16	<b>DON'T GIVE UP ON ME</b> S-CURVE	Andy Grammer	17
19	17	<b>LOOK WHAT GOD GAVE HER</b> VALORY/REPUBLIC	Thomas Rhett	12
21	18	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	10
18	19	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	13
25	20	<b>RESCUE ME</b> MOSLEY/INTERSCOPE	OneRepublic	6
20	21	<b>COOL</b> REPUBLIC	Jonas Brothers	14
23	22	<b>MADE YOU MISS</b> 19/HOLLYWOOD	Maddie Poppe	11
24	23	<b>MISSING YOU</b> CABIN 24/RED	Ingrid Michaelson	9
28	24	<b>BEAUTIFUL PEOPLE</b> RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	3
27	25	<b>THE BONES</b> COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	8

# Pop/Rhythmic/Adult

July 27 2019  
billboard

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. 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 pop 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by total album-equivalent units, 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.legends.billboard.com/biz](http://charts.legends.billboard.com/biz) for complete rules and explanations. All charts © 2019, Promethis Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# Country

July 27  
2019

## billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
-	-	1	<b>#1</b> <b>AG</b> <b>THE GIT UP</b>	BLANCO BROWN (R. A. III) TRAILER/TAPMUSIC/BMG	Blanco Brown	1
2	1	2	<b>GOD'S COUNTRY</b>	S. HENDRICKS (M.W. HARDY, J. M. SCHMIDT, D. DAWSON) WARNER MUSIC NASHVILLE/WMN	Blake Shelton	1
3	3	3	<b>BEER NEVER BROKE MY HEART</b>	S. MOFFATT (L. COMBS, R. MONTANA, J. SINGLETON) RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	3
4	4	4	<b>WHISKEY GLASSES</b>	J. MOI (B. BURGESS, K. KADISH) BIG LOUD	Morgan Wallen	1
5	5	5	<b>RUMOR</b>	L. BRICE, J. STONE, K. JACOBS, D. FRIZSELL (L. BRICE, K. JACOBS, A. GORLEY) CURB	Lee Brice	2
6	6	6	<b>KNOCKIN' BOOTS</b>	J. STEVENS, J. STEVENS (H. LINDSEY, G. SAMPSON, J. M. NITE) CAPITOL NASHVILLE	Luke Bryan	6
8	7	7	<b>SOME OF IT</b>	J. JOYCE (E. CHURCH, J. HYDE, C. DANIELS, B. PINSON) EMI NASHVILLE	Eric Church	7
9	8	8	<b>ALL TO MYSELF</b>	D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, N. GALYON, J. REYNOLDS) WARNER MUSIC NASHVILLE/WAR	Dan + Shay	8
10	9	9	<b>GIRL</b>	G. KURSTIN, M. MORRIS (M. MORRIS, S. AARONS, G. KURSTIN) COLUMBIA NASHVILLE	Maren Morris	9
11	11	10	<b>REARVIEW TOWN</b>	M. KNOX (N. THRASHER, B. PINSON, K. LOVEFACE) MACON/BROKEN BOW	Jason Aldean	10
12	12	11	<b>TALK YOU OUT OF IT</b>	J. MOI (M.W. HARDY, H. PHELPS, J. ROGERS, A. VANDERHEYM) BMLG	Florida Georgia Line	11
7	10	12	<b>LOOK WHAT GOD GAVE HER</b>	D. HUFF, J. BUNETTA, THOMAS RHETT (THOMAS RHETT, J. AKINS, J. BUNETTA, J. K. HINDLIN, A. MALKI, J. RYAN) VALORY	Thomas Rhett	3
14	15	13	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	J.S. STOVER, S. BORCHETTA (J. MOORE, P. DIGIOVANNI, C. MCGILL, J.S. STOVER) REPUBLIC NASHVILLE/BMLG	Justin Moore	13
13	14	14	<b>RAISED ON COUNTRY</b>	C. CROWDER, C. YOUNG (C. YOUNG, C. R. BARLOWE, C. CROWDER) RCA NASHVILLE	Chris Young	13
-	13	15	<b>ONE THING RIGHT</b>	MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, M. MCGINN) JOYTIME COLLECTIVE/RCA NASHVILLE	Marshmello & Kane Brown	13
-	40	16	<b>DG SG TIP OF MY TONGUE</b>	R. COPPERMAN, K. CHESNEY (K. CHESNEY, R. COPPERMAN, L. E. SHELDON) BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	Kenny Chesney	16
<b>HOT SHOT DEBUT</b>		17	<b>LIKE A RODEO</b>	J. M. SCHMIDT (K. BROWN, J. K. HINDLIN, J. M. SCHMIDT, D. SOUTHERLAND) RCA NASHVILLE	Kane Brown	17
15	16	18	<b>I DON'T KNOW ABOUT YOU</b>	J. MOI (A. GORLEY, M.W. HARDY, H. PHELPS, J. RODGERS) BIG LOUD	Chris Lane	15
16	17	19	<b>SOUTHBOUND</b>	D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, J. MILLER) CAPITOL NASHVILLE	Carrie Underwood	16
20	18	20	<b>BUY MY OWN DRINKS</b>	D. HUFF (H. MULLHOLLAND, J. WAYNE, N. COOKE, H. LINDSEY, J. KEAR) WHEELHOUSE	Runaway June	18
17	20	21	<b>WHAT IF I NEVER GET OVER YOU</b>	D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. VELTZ) BIG LOUD	Lady Antebellum	14
18	19	22	<b>WHAT HAPPENS IN A SMALL TOWN</b>	D. HUFF (B. GILBERT, R. AKINS, B. BERRYHILL, J. DUNNE) VALORY	Brantley Gilbert + Lindsay Ell	18
19	21	23	<b>WE WERE</b>	D. HUFF, K. URBAN (E. CHURCH, J. HYDE, R. TYNDEL) HIT RED/CAPITOL NASHVILLE	Keith Urban	19
21	23	24	<b>LIVING</b>	R. COPPERMAN, J. R. STEWART (R. COPPERMAN, J. M. NITE, A. GORLEY, D. BENTLEY) CAPITOL NASHVILLE	Dierks Bentley	19
22	22	25	<b>LOVE YOU TOO LATE</b>	M. R. CARTER (C. SWINDELL, M. R. CARTER, B. KINNEY) WARNER MUSIC NASHVILLE/WMN	Cole Swindell	22
30	25	26	<b>PRAYED FOR YOU</b>	A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. VELTZ) WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE	Matt Stell	25
24	24	27	<b>THE BONES</b>	G. KURSTIN (M. MORRIS, J. ROBBINS, L. VELTZ) COLUMBIA NASHVILLE	Maren Morris	24
23	26	28	<b>EVERY LITTLE THING</b>	C. BROWN (R. DICKERSON, P. WELLEN, C. BROWN) TRIPLE TIGERS	Russell Dickerson	23
28	28	29	<b>ONE MAN BAND</b>	S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURSIL, J. OSBORNE) RCA NASHVILLE	Old Dominion	28
26	27	30	<b>GOOD VIBES</b>	Z. CROWELL, C. JANSON (C. JANSON, Z. CROWELL, A. GORLEY) WARNER MUSIC NASHVILLE/WAR	Chris Janson	26
27	31	31	<b>THOUGHT ABOUT YOU</b>	B. GALLIMORE, T. MCGRAW (L. T. MILLER, B. WARREN, B. D. WARREN) MCGRAW/COLUMBIA NASHVILLE	Tim McGraw	26
25	29	32	<b>REDNECKER</b>	J. MOI, D. COHEN (A. ALBERT, M. W. HARDY, J. M. SCHMIDT) TREE VIBEZ/BIG LOUD	HARDY	23
29	30	33	<b>DAY DRUNK</b>	C. DESTEFANO (M. EVANS, C. DESTEFANO, L. ROBBINS) WARNER MUSIC NASHVILLE/WEA	Morgan Evans	29
32	32	34	<b>BACK TO LIFE</b>	J. DEE, G. LEVOX, J. D. ROONEY (C. R. BARLOWE, N. MOON, S. MOONEY, F. WILHELM) BIG MACHINE	Rascal Flatts	31
31	34	35	<b>EVEN THOUGH I'M LEAVING</b>	S. MOFFATT (L. COMBS, W. D. DURRETT, R. FULCHER) RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	12
<b>NEW</b>		36	<b>IT ALL COMES OUT IN THE WASH</b>	J. JOYCE (M. LAMBERT, H. LINDSEY, L. MCKENNA, L. ROSE) VANNER/RCA NASHVILLE	Miranda Lambert	36
34	33	37	<b>CLOSER TO YOU</b>	BUSBEE (H. LINDSEY, G. SAMPSON, T. VERGES) BIG MACHINE	Carly Pearce	33
36	36	38	<b>TO A T</b>	D. HUFF, A. ESHUIS (R. J. HURD, N. SPICER, L. VELTZ) RCA NASHVILLE	Ryan Hurd	35
42	37	39	<b>RIDIN' ROADS</b>	Z. CROWELL (D. LYNCH, A. GORLEY, Z. CROWELL) BROKEN BOW	Dustin Lynch	26
38	38	40	<b>SOMEONE I USED TO KNOW</b>	ANDREW WATT (A. BROWN, A. WOLMAN, N. MOON, B. SIMONETTI, S. MENDES) 2B COLLECTIVE/BMG/WHEELHOUSE	Zac Brown Band	27
-	41	41	<b>MORE HEARTS THAN MINE</b>	S. ELLIS, J. ANDRESS (L. ANDRESS, S. ELLIS, J. DIGITHERLAND) ATLANTIC/WARNER MUSIC NASHVILLE/WEA	Ingrid Andress	41
37	39	42	<b>HEARTACHE MEDICATION</b>	J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBY) CAPITOL NASHVILLE	Jon Pardi	37
35	35	43	<b>SOMEBODY'S DAUGHTER</b>	J. JOYCE (T. TOWNES, L. LAIRD, BARY DEAN) COLUMBIA NASHVILLE	Tenille Townes	29
39	42	44	<b>NOTHING TO DO TOWN</b>	M. ALDERMAN, C. GIBBS, J. E. NORMAN (D. SCOTT, M. ALDERMAN, C. TAYLOR) CURB	Dylan Scott	35
40	44	45	<b>I DON'T REMEMBER ME (BEFORE YOU)</b>	J. JOYCE (J. OSBORNE, T. J. OSBORNE, M. DRAGSTROM, S. MCANALLY) EMI NASHVILLE	Brothers Osborne	40
43	45	46	<b>MAKE ME WANT TO</b>	A. BOWERS, E. TORRES (J. ALLEN, P. SIKES, J. DENMARK) STONEY CREEK	Jimmie Allen	43
44	47	47	<b>CATCH</b>	D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY) BMLG	Brett Young	43
41	46	48	<b>ALCOHOL YOU LATER</b>	S. SUMSER (M. TENPENNY, S. SUMSER, M. LOTTEN) RISER HOUSE/COLUMBIA NASHVILLE	Mitchell Tenpenny	41
45	48	49	<b>MR. LONELY</b>	D. HUFF, S. MCANALLY, J. OSBORNE (L. CARSON, C. DUDDY, WYSTRACH, S. MCANALLY, J. OSBORNE) BIG MACHINE	Midland	43
-	43	50	<b>LONELY IF YOU ARE</b>	C. DESTEFANO, C. RICE (C. RICE, L. RIMES, H. PHELPS) DACK JANIELS/BROKEN BOW	Chase Rice	43

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
1	1	<b>#1</b> <b>AG</b> <b>LUKE COMBS</b>	TRIPLE TIGERS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	111	
2	2	<b>DAN + SHAY</b>	WARNER MUSIC NASHVILLE/WMN	Dan + Shay	56	
10	3	<b>GG</b> <b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	Experiment	36	
3	4	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	6	
4	5	<b>MORGAN WALLEN</b>	BIG LOUD	If I Know Me	59	
6	6	<b>CHRIS STAPLETON</b>	MERCURY/UMGN	Traveller	220	
5	7	<b>THOMAS RHETT</b>	VALORY/BMLG	Center Point Road	7	
7	8	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BMG/BMG	Rearview Town	66	
8	9	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	GIRL	19	
12	10	<b>FLORIDA GEORGIA LINE</b>	BMLG	Can't Say I Ain't Country	22	
11	11	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	137	
9	12	<b>ZAC BROWN BAND</b>	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	208	
15	13	<b>PS</b> <b>KACEY MUSGRAVES</b>	MCA NASHVILLE/UMGN	Golden Hour	63	
13	14	<b>JON PARDI</b>	CAPITOL NASHVILLE/UMGN	California Sunrise	161	
14	15	<b>THOMAS RHETT</b>	VALORY/BMLG	Life Changes	97	
16	16	<b>BLAKE SHELTON</b>	WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	195	
18	17	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGN	Cry Pretty	44	
17	18	<b>LEE BRICE</b>	CURB	Lee Brice	22	
20	19	<b>ERIC CHURCH</b>	EMI NASHVILLE/UMGN	Desperate Man	41	
21	20	<b>TIM MCGRAW</b>	MCA NASHVILLE/UMGN	Number One Hits	180	
19	21	<b>BRETT YOUNG</b>	BMLG	Brett Young	127	
22	22	<b>GEORGE STRAIT</b>	MCA NASHVILLE/UMGN	50 Number Ones	185	
23	23	<b>FLORIDA GEORGIA LINE</b>	REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	227	
27	24	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	Crash My Party	234	
25	25	<b>SAM HUNT</b>	MCA NASHVILLE/UMGN	Montevallo	231	



## That's 'Some' No. 1

Eric Church (above) banks his eighth Country Airplay No. 1 with "Some of It," which reigns with a 9% increase to 41.1 million audience impressions, according to Nielsen Music. The song is the second single and first leader from Church's sixth studio LP, *Desperate Man*, which debuted as his third Top Country Albums No. 1 last October. The set has earned 413,000 equivalent album units, including 222,000 in traditional album sales, to date.

Miranda Lambert's "It All Comes Out in the Wash," the first single from her upcoming album, blasts onto Country Airplay at No. 19 with 11.2 million in reach. Lambert lands her second-highest debut among 31 career entries, after "Vice," which arrived at No. 18 in August 2016. She makes her first visit since her featured turn on Jason Aldean's "Drowns the Whiskey," which became her fifth No. 1 last August.

Aldean, meanwhile, adds his 31st Hot Country Songs top 10 as "Rearview Town" lifts 11-10. On Country Airplay it rises 8-5, up 12% to 31.6 million impressions. Plus, Luke Bryan nets his 28th Country Airplay top 10 as "Knockin' Boots" kicks 11-10 (27.6 million, up 10%). Bryan is the 15th artist to reach that number of top 10s since the chart launched in 1990; **George Strait** leads all acts with 61.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>SOME OF IT</b>	ERIC CHURCH EMI NASHVILLE	29		
3	2	<b>BEER NEVER BROKE MY HEART</b>	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE	11		
1	3	<b>GOD'S COUNTRY</b>	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	17		
6	4	<b>GIRL</b>	MAREN MORRIS COLUMBIA NASHVILLE	27		
8	5	<b>REARVIEW TOWN</b>	JASON ALDEAN MACON/BROKEN BOW	21		
7	6	<b>ALL TO MYSELF</b>	DAN + SHAY WARNER MUSIC NASHVILLE/WAR	23		
9	7	<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	JUSTIN MOORE VALORY	37		
4	8	<b>WHISKEY GLASSES</b>	MORGAN WALLEN BIG LOUD	47		
10	9	<b>RAISED ON COUNTRY</b>	CHRIS YOUNG RCA NASHVILLE	28		
11	10	<b>KNOCKIN' BOOTS</b>	LUKE BRYAN CAPITOL NASHVILLE	17		
12	11	<b>TALK YOU OUT OF IT</b>	FLORIDA GEORGIA LINE BMLG	38		
13	12	<b>SOUTHBOUND</b>	CARRIE UNDERWOOD CAPITOL NASHVILLE	13		
15	13	<b>BUY MY OWN DRINKS</b>	RUNAWAY JUNE WHEELHOUSE	40		
14	14	<b>WHAT HAPPENS IN A SMALL TOWN</b>	BRANTLEY GILBERT + LINDSAY ELL VALORY	32		
17	15	<b>LOVE YOU TOO LATE</b>	COLE SWINDELL WARNER MUSIC NASHVILLE/WMN	34		
16	16	<b>I DON'T KNOW ABOUT YOU</b>	CHRIS LANE BIG LOUD	35		
19	17	<b>LIVING</b>	DIERKS BENTLEY CAPITOL NASHVILLE	21		
18	18	<b>WE WERE</b>	KEITH URBAN HIT RED/CAPITOL NASHVILLE	10		
<b>NEW</b>	19	<b>GG</b> <b>IT ALL COMES OUT IN THE WASH</b>	MIRANDA LAMBERT VANNER/RCA NASHVILLE	1		
23	20	<b>BACK TO LIFE</b>	RASCAL FLATTS BIG MACHINE	42		
21	21	<b>DAY DRUNK</b>	MORGAN EVANS WARNER MUSIC NASHVILLE/WEA	39		
22	22	<b>EVERY LITTLE THING</b>	RUSSELL DICKERSON TRIPLE TIGERS	33		
26	23	<b>PRAYED FOR YOU</b>	MATT STELL WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE	26		
20	24	<b>TIP OF MY TONGUE</b>	KENNY CHESNEY BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	2		
24	25	<b>THOUGHT ABOUT YOU</b>	TIM MCGRAW MCGRAW/COLUMBIA NASHVILLE	25		

HOT COUNTRY SONGS: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are ranked based on cumulative audience impressions for the week ending July 27, 2019. TOP COUNTRY ALBUMS: Top Country Albums ranked by cumulative album sales, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING  
DATA COMPILED BY  
NIELSEN  
MUSIC

# Rock

July 27 2019  
billboard

HOT ROCK SONGS™						
WKS AGO	LAST WEEK	THIS WEEK	TITLE	ARTIST	PEAK POS.	WKS ON CHART
1	1	1	<b>#1</b> <b>AG</b> <b>SG</b> <b>HEY LOOK MA, I MADE IT</b> ●	Panic! At The Disco	1	42
2	2	2	<b>HIGH HOPES</b> ▲	Panic! At The Disco	1	61
	3	3	<b>BLOW</b>	Ed Sheeran With Chris Stapleton & Bruno Mars	3	2
3	5	4	<b>NATURAL</b>	Imagine Dragons	1	53
4	6	5	<b>CHLORINE</b> ●	twenty one pilots	3	40
6	4	6	<b>I THINK I'M OKAY</b>	Machine Gun Kelly X YUNGBLUD X Travis Barker	4	6
7	8	7	<b>BLUE ON BLACK</b>	Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brantley Gilbert & Brian May	2	34
11	9	8	<b>GLORIA</b>	The Lumineers	7	15
8	7	9	<b>100 BAD DAYS</b>	AJR	7	24
10	10	10	<b>BAD LIAR</b>	Imagine Dragons	2	37
15	11	11	<b>MISSED CONNECTION</b>	The Head And The Heart	11	16
18	13	12	<b>CRINGE</b>	Matt Maeson	12	23
19	15	13	<b>ALLIGATOR</b>	Of Monsters And Men	13	11
13	14	14	<b>MONSTERS</b>	Shinedown	10	19
23	16	15	<b>UNDER YOUR SCARS</b>	Godsmack	15	12
5	12	16	<b>LO/HI</b>	The Black Keys	5	20
21	17	17	<b>UNSAINTED</b>	Slipknot	4	10
24	18	18	<b>JOY</b>	Bastille	12	11
37	19	19	<b>ALMOST (SWEET MUSIC)</b>	Hozier	9	26
26	20	20	<b>THIS LIFE</b>	Vampire Weekend	11	13
32	21	21	<b>STILL FEEL.</b>	half alive	21	20
20	23	22	<b>GO</b>	The Black Keys	18	6
28	22	23	<b>REMEMBER WHEN</b>	Bad Wolves	22	15
22	27	24	<b>FAMILY (YOU &amp; ME)</b>	Lil Nas X	6	4
38	26	25	<b>BREAKING DOWN</b>	I Prevail	25	20
40	28	26	<b>DG</b> <b>LAST DAY UNDER THE SUN</b>	Volbeat	26	5
27	35	27	<b>BRING U DOWN</b>	Lil Nas X Featuring Ryan Tedder	7	4
<b>HOT SHOT DEBUT</b>		28	<b>FAITH</b>	Bon Iver	28	1
50	41	29	<b>MIRACLE MAN</b>	Oliver Tree	22	6
46	31	30	<b>WHY DID YOU RUN?</b>	Judah & The Lion	30	7
48	32	31	<b>PROM QUEEN</b>	Beach Bunny	31	4
	36	32	<b>SOCIAL CUES</b>	Cage The Elephant	24	3
42	33	33	<b>ARE YOU BORED YET?</b>	Wallows Featuring Clair	33	20
43	34	34	<b>BORDERLINE</b>	Tame Impala	10	14
34	24	35	<b>BLAME IT ON MY YOUTH</b>	Blink-182	9	11
41	29	36	<b>CHOKe</b>	I Dont Know How But They Found Me	29	11
	37	37	<b>IT'S NOT LIVING (IF IT'S NOT WITH YOU)</b>	The 1975	19	15
<b>NEW</b>		38	<b>WILD ROSES</b>	Of Monsters And Men	38	1
<b>RE-ENTRY</b>		39	<b>CUT MY LIP</b>	twenty one pilots	19	4
<b>RE-ENTRY</b>		40	<b>DON'T STOP ME NOW (...REVISITED)</b>	Queen	30	6
	44	41	<b>HELP ME STRANGER</b>	The Raconteurs	33	3
	38	42	<b>FORGIVE ME FRIEND</b>	Smith & Thell Feat. Swedish Jam Factory	22	14
	46	43	<b>123456</b>	Fitz And The Tantrums	33	3
	39	44	<b>WHEN AM I GONNA LOSE YOU</b>	Local Natives	39	2
<b>RE-ENTRY</b>		45	<b>HEY, MA</b>	Bon Iver	17	5
	48	46	<b>IT DOESN'T MATTER WHY</b>	Silversun Pickups	46	3
33	42	47	<b>YOU'LL NEVER FIND ME</b>	Korn	33	3
	45	48	<b>LOVER, LEAVER</b>	Greta Van Fleet	32	4
49	43	49	<b>PARENTS</b>	YUNGBLUD	43	5
45	40	50	<b>IMAGINATION</b>	Foster The People	20	4

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	WKS ON CHART		
1	1	<b>GG</b> <b>QUEEN</b> ●	Bohemian Rhapsody (Soundtrack)	39		
<b>HOT SHOT DEBUT</b>	2	<b>311</b>	Voyager	1		
2	3	<b>ELTON JOHN</b> ●	Diamonds	88		
23	4	<b>GG</b> <b>QUEEN</b> ▲	Greatest Hits I II & III: The Platinum Collection	79		
6	5	<b>PANIC! AT THE DISCO</b> ▲	Pray For The Wicked	56		
5	6	<b>THE BEATLES</b> ●	1	130		
8	7	<b>CREEDENCE CLEARWATER REVIVAL</b> ●	Chronicle: The 20 Greatest Hits	130		
11	8	<b>THE BEATLES</b> ●	Abbey Road	121		
9	9	<b>JOURNEY</b> ●	Journey's Greatest Hits	130		
10	10	<b>IMAGINE DRAGONS</b> ▲	Evolve	108		
3	11	<b>THE BLACK KEYS</b>	'Let's Rock'	3		
27	12	<b>PS</b> <b>LED ZEPPELIN</b> ▲	Mothership	104		
12	13	<b>BILLY JOEL</b> ▲	The Essential Billy Joel	79		
<b>RE</b>	14	<b>TOM PETTY AND THE HEARTBREAKERS</b> ●	Greatest Hits	98		
13	15	<b>GUNS N' ROSES</b> ▲	Greatest Hits	120		
14	16	<b>FLEETWOOD MAC</b> ●	Rumours	124		
15	17	<b>AC/DC</b> ●	Back In Black	117		
18	18	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ●	Greatest Hits	85		
19	19	<b>TWENTY ONE PILOTS</b> ●	Trench	41		
17	20	<b>EAGLES</b> ●	Their Greatest Hits 1971-1975	102		
20	21	<b>TWENTY ONE PILOTS</b> ▲	Blurryface	218		
21	22	<b>SUBLIME</b> ▲	Sublime	29		
16	23	<b>LYNYRD SKYNYRD</b> ▲	All Time Greatest Hits	67		
<b>RE</b>	24	<b>RED HOT CHILI PEPPERS</b> ▲	Greatest Hits	119		
22	25	<b>IMAGINE DRAGONS</b> ▲	Night Visions	243		

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS ON CHART		
3	1	<b>#1</b> <b>GG</b> <b>MISSED CONNECTION</b>	The Head And The Heart	17		
1	2	<b>GLORIA</b>	The Lumineers	16		
4	3	<b>BAD GUY</b>	Billie Eilish	13		
2	4	<b>TRAMPOLINE</b>	SHAED	33		
5	5	<b>ALLIGATOR</b>	Of Monsters And Men	12		
9	6	<b>HEY LOOK MA, I MADE IT</b>	Panic! At The Disco	21		
7	7	<b>CRINGE</b>	Matt Maeson	22		
8	8	<b>3 NIGHTS</b>	Dominic Fike	16		
11	9	<b>DOIN' TIME</b>	Lana Del Rey	9		
10	10	<b>STILL FEEL.</b>	half alive	25		
6	11	<b>100 BAD DAYS</b>	AJR	24		
12	12	<b>JOY</b>	Bastille	12		
16	13	<b>WHY DID YOU RUN?</b>	Judah & The Lion	15		
17	14	<b>IT DOESN'T MATTER WHY</b>	Silversun Pickups	14		
13	15	<b>BLAME IT ON MY YOUTH</b>	Blink-182	11		
18	16	<b>GOOD THINGS FALL APART</b>	Illenium & Jon Bellion	9		
22	17	<b>SOCIAL CUES</b>	Cage The Elephant	4		
14	18	<b>BELOVED</b>	Mumford & Sons	19		
20	19	<b>IT'S NOT LIVING (IF IT'S NOT WITH YOU)</b>	The 1975	14		
21	20	<b>THIS LIFE</b>	Vampire Weekend	9		
15	21	<b>CHOKe</b>	I Dont Know How But They Found Me	20		
19	22	<b>LO/HI</b>	The Black Keys	20		
27	23	<b>GO</b>	The Black Keys	4		
25	24	<b>HEAT OF THE SUMMER</b>	Young The Giant	5		
24	25	<b>INTO HAPPINESS</b>	Phantogram	7		



## 'Missed' Is A Hit

The Head and the Heart (above) notches its second No. 1 on the Alternative Airplay chart as "Missed Connection" rises 3-1. The band first led with "All We Ever Knew" for a week in December 2016. The new No. 1 previously topped Triple A for a week in June. It logs its fifth week at its No. 3 Rock Airplay high, up 9% to 8.6 million audience impressions, according to Nielsen Music.

Atop Triple A, Vampire Weekend takes over with "This Life." After first appearing on the chart in 2008, the act has earned its first two No. 1s this year, as "Harmony Hall" spent seven weeks at the summit beginning March 2.

The Mainstream Rock Airplay chart also welcomes a new No. 1 as Godsmack's "Under Your Scars" becomes the veteran act's 10th leader and third in a row. The group strings together its first set of back-to-back-to-back No. 1s as parent album *When Legends Rise* becomes its first to generate a trio of chart-toppers, with "Scars" following "Bulletproof" (May 2018) and "When Legends Rise" (December 2018), the latter two both five-week rulers.

Also on Mainstream Rock, Live debuts with "Hold Me Up" (No. 39). Originally recorded for the band's 1994 album, *Throwing Copper*, the song remained unreleased (save for a brief appearance in the 2008 film *Zack and Miri Make a Porno*, though not on its soundtrack) until its inclusion on *Copper's* 25th-anniversary edition, released July 19.

—Kevin Rutherford

SOURCE: BILLBOARD.COM/CHARTS; \*HOT ROCK SONGS™, \*\*TOP ROCK ALBUMS™, \*\*\*ALTERNATIVE AIRPLAY™: THE WEEK'S MOST POPULAR ALTERNATIVE ROCK SONGS, AS MEASURED BY RADIO AIRPLAY DETECTION. SEE CHARTS.LEGEND.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED. PHOTOS: JAMES MINCHIN











MANEE ST. NICHOLAS

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 TWR <b>SELFLISH</b>	Dimitri Vegas & Like Mike & Era Istrefi	12
3	2	<b>STAY (DON'T GO AWAY)</b>	David Guetta Featuring Raye	9
4	3	<b>YOU LITTLE BEAUTY</b>	FISHER	7
5	4	<b>GO SLOW</b>	Gorgon City & Kaskade Featuring Romeo	9
6	5	<b>LATE NIGHT FEELINGS</b>	Mark Ronson Featuring Lykke Li	6
12	6	<b>BE SOMEONE</b>	Camelphat x Jake Bugg	5
1	7	<b>MEDICINE</b>	Jennifer Lopez & French Montana	9
9	8	<b>OUR SONG COMES ON</b>	Marc Stout Featuring Jessica Sutta	9
7	9	<b>SOS</b>	Avicii Featuring Aloe Blacc	13
14	10	<b>JUMP 2019</b>	Van Halen	7
17	11	<b>BE ALRIGHT</b>	Dion Todd Featuring Maya	7
11	12	<b>I'VE BEEN THINKING ABOUT YOU</b>	KLAAS & Londonbeat	13
16	13	<b>READY FOR LOVE</b>	Mahkenna x Darko	8
10	14	<b>LIFE IS A DANCE FLOOR</b>	Shapeshifters Featuring Kimberly Davis	9
22	15	<b>SUMMER DAYS</b>	Martin Garrix Featuring Macklemore & Patrick Stump	4
15	16	<b>SO AM I</b>	Ava Max	11
8	17	<b>ME!</b>	Taylor Swift Featuring Brendon Urie	8
26	18	<b>I RISE</b>	Madonna	2
25	19	<b>LOVE YOURSELF</b>	Billy Porter	3
40	20	<b>GG HIGHER LOVE</b>	Kygo X Whitney Houston	2
24	21	<b>SHADOWS</b>	Alphabeat	6
20	22	<b>PROUD</b>	Heather Small Featuring Dirty Disco & Matt Consola	7
19	23	<b>TALK</b>	Khalid	10
29	24	<b>PERFECT BITCH</b>	Tony Moran Featuring Jason Walker	4
21	25	<b>DON'T STOP ME NOW</b>	First Ladies Of Disco	11
30	26	<b>A DEEPER LOVE</b>	Kendra Erika	5
18	27	<b>DON'T CALL ME UP</b>	Mabel	8
27	28	<b>IF YOU LOVE SOMEBODY SET THEM FREE 2019</b>	Sting	5
23	29	<b>YOU GOT WHAT I NEED</b>	Rod Carrillo & Terri B!	9
41	30	<b>WELCOME HOME</b>	Laverne Cox	2
28	31	<b>I DON'T CARE</b>	Ed Sheeran & Justin Bieber	7
13	32	<b>MEDELLIN</b>	Madonna & Maluma	12
35	33	<b>HURT PEOPLE</b>	Gryffin And Aloe Blacc	4
39	34	<b>HIGHER</b>	Jesse Saunders Featuring Cassandra Lucas	3
36	35	<b>NAILS, HAIR, HIPS, HEELS</b>	Todrick Hall	4
37	36	<b>LET'S HEAR IT FOR THE BOY</b>	Mari Brelle	3
31	37	<b>BAD GUY</b>	Billie Eilish	12
44	38	<b>LIGHT SHOWER</b>	Elexis Ansley	3
38	39	<b>SOMETHING'S GOT TO GIVE</b>	Synes	3
34	40	<b>THE ONE</b>	Yinon Yahel & DJ Head	8
47	41	<b>FIRE</b>	Temmora Featuring Karma	2
49	42	<b>RESCUE ME</b>	DJ D-Sol Featuring Alex Newell	2
42	43	<b>OLD TOWN ROAD</b>	Lil Nas X Featuring Billy Ray Cyrus	11
50	44	<b>GOMF</b>	DVBBS Featuring BRIDGE	2
HOT SHOT DEBUT	45	<b>FLYING ON MY OWN</b>	Celine Dion	1
43	46	<b>PIECE OF YOUR HEART</b>	Meduza Featuring GOODBOYS	19
NEW	47	<b>PACMAN</b>	Dave Aude Featuring Sam Tinsesz	1
NEW	48	<b>YOU REALLY STARTED SOMETHING</b>	Dionne Warwick	1
33	49	<b>GIVE YOU UP</b>	Dido	14
NEW	50	<b>HEAVEN</b>	Avicii	1

# BOXSCORE

July 27 2019 billboard

### LEGEND

● Bullseyes indicate titles with greatest weekly gains.

### Album Charts

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

○ Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

△ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.

### Digital Songs Charts

● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).

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

### Awards

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

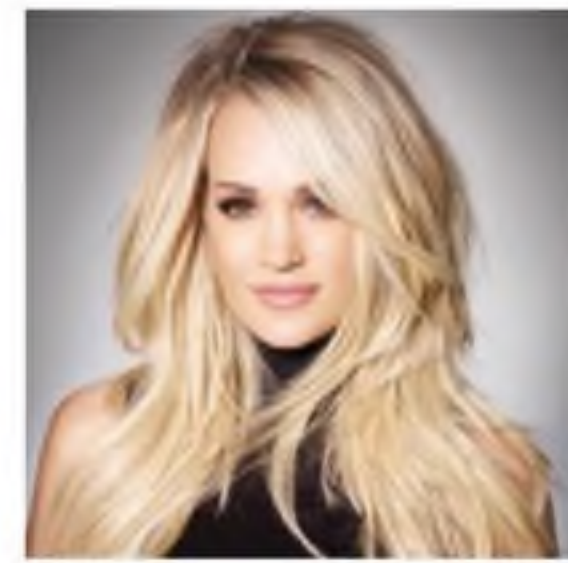
Publishing song index available on [Billboard.com/biz](#).

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## CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER
1	\$21,741,564	<b>THE ROLLING STONES, ST. PAUL &amp; THE BROKEN BONES</b>	SOLDIER FIELD, CHICAGO	98,228	AEG PRESENTS/CONCERTS WEST
	\$499.50/\$149.50/\$99.50/\$29.50			TWO SHOWS TWO SELLOUTS	
2	\$11,675,732	<b>THE ROLLING STONES, GARY CLARK JR.</b>	GILLETTE STADIUM, FOXBOROUGH, MASS.	49,669	AEG PRESENTS/CONCERTS WEST
	\$499.50/\$199.50/\$99.50/\$29.50			SELLOUT	
3	\$9,257,202	<b>THE ROLLING STONES, GHOST HOUNDS</b>	FEDEXFIELD, LANDOVER, MD.	39,082	AEG PRESENTS/CONCERTS WEST, WFLA STADIUM
	\$500/\$380/\$180/\$34.50			SELLOUT	
4	\$7,202,945	<b>PAUL MCCARTNEY</b>	T-MOBILE ARENA, LAS VEGAS	29,822	CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	\$500/\$295/\$125/\$49.50			TWO SHOWS TWO SELLOUTS	
5	\$6,529,928	<b>PAUL MCCARTNEY</b>	LAMBEAU FIELD, GREEN BAY, WIS.	49,416	UK LIVE, CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	\$301.95/\$19.95			SELLOUT	
6	\$6,313,791	<b>PAUL MCCARTNEY</b>	GLOBE LIFE PARK IN ARLINGTON, ARLINGTON, TEXAS	45,024	LIVE NATION
	\$275/\$49.50			SELLOUT	
7	\$6,017,239	<b>PAUL MCCARTNEY</b>	PETCO PARK, SAN DIEGO, CALIF.	40,224	CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	\$299.50/\$199.50/\$99.50/\$29.50			SELLOUT	
8	\$5,279,316	<b>AEROSMITH</b>	PARK THEATER, LAS VEGAS	26,541	LIVE NATION, MGM RESORTS INTERNATIONAL
	\$750/\$75			27,011 FIVE SHOWS TWO SELLOUTS	
9	\$4,109,582	<b>AEROSMITH</b>	PARK THEATER, LAS VEGAS	21,329	LIVE NATION, MGM RESORTS INTERNATIONAL
	\$750/\$75			21,472 FOUR SHOWS	
10	\$3,468,667	<b>ARIANA GRANDE</b>	UNITED CENTER, CHICAGO	28,941	LIVE NATION
	\$249.95/\$39.95			TWO SHOWS TWO SELLOUTS	
11	\$3,146,471	<b>ARIANA GRANDE</b>	AMERICAN AIRLINES ARENA, MIAMI, FLA.	26,704	LIVE NATION
	\$249.95/\$34.95			TWO SHOWS TWO SELLOUTS	
12	\$3,108,660	<b>ELTON JOHN</b>	STADIUM SAUSSAZ, MONTREUX, SWITZERLAND	14,723	UK LIVE, CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	(3,033,601 FRANCS)			SELLOUT	
13	\$3,048,861	<b>ELTON JOHN</b>	ARENA, DUBLIN, IRELAND	16,848	AEG PRESENTS/MARSHALL ARTS, UK LIVE, PROMOTIONS
	(2,748,405 EUROS)			TWO SHOWS TWO SELLOUTS	
14	\$2,863,159	<b>ELTON JOHN</b>	CARDIFF CITY STADIUM, CARDIFF, WALES	30,558	AEG PRESENTS/MARSHALL ARTS
	\$140.57/\$50.60			SELLOUT	
15	\$2,717,939	<b>PAUL MCCARTNEY</b>	TALKING STICK RESORT ARENA, PHOENIX, ARIZ.	13,837	UK LIVE, CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	\$295/\$25			SELLOUT	
16	\$2,630,997	<b>ELTON JOHN</b>	STADE PIERRE-MAUROY, LILLE, FRANCE	26,517	UK LIVE, CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	(2,392,555 EUROS)			SELLOUT	
17	\$2,307,790	<b>ROD STEWART</b>	MOLINEUX STADIUM, WOLVERHAMPTON, ENGLAND	22,707	LIVE NATION
	\$157.50/\$37.80			SELLOUT	
18	\$2,266,230	<b>ROD STEWART</b>	UNIVERSITY OF BOLTON STADIUM, BOLTON, ENGLAND	24,047	LIVE NATION
	\$158.53/\$38.05			SELLOUT	
19	\$2,201,784	<b>ELTON JOHN</b>	KOENIG, BERGEN, NORWAY	22,500	AEG PRESENTS/MARSHALL ARTS, LIVE NATION
	(19,615,000 KRONER)			SELLOUT	
20	\$2,076,110	<b>ELTON JOHN</b>	ROYAL ARENA, COPENHAGEN, DENMARK	13,279	AEG PRESENTS/MARSHALL ARTS, LIVE NATION
	(14,060,070 KRONER)			SELLOUT	
21	\$1,935,090	<b>ELTON JOHN</b>	1ST CENTRAL COUNTY GROUND, HOVE, ENGLAND	18,210	AEG PRESENTS/MARSHALL ARTS
	\$159.14/\$31.83			SELLOUT	
22	\$1,807,505	<b>ARIANA GRANDE</b>	WELLS FARGO CENTER, PHILADELPHIA, PA.	14,968	LIVE NATION
	\$249.95/\$39.95			SELLOUT	
23	\$1,802,509	<b>ROD STEWART</b>	PORTMAN ROAD, IPSWICH, ENGLAND	17,682	LIVE NATION
	\$157.50/\$37.80			SELLOUT	
24	\$1,782,835	<b>ARIANA GRANDE</b>	CAPITAL ONE ARENA, WASHINGTON, D.C.	13,897	LIVE NATION
	\$279.95/\$39.95			SELLOUT	
25	\$1,628,077	<b>ARIANA GRANDE</b>	TD GARDEN, BOSTON, MASS.	13,242	LIVE NATION
	\$249.95/\$39.95			SELLOUT	
26	\$1,550,790	<b>ARIANA GRANDE</b>	SPECTRUM CENTER, CHARLOTTE, N.C.	14,972	LIVE NATION
	\$249.95/\$34.95			SELLOUT	
27	\$1,518,932	<b>ARIANA GRANDE</b>	PPG PAINTS ARENA, PITTSBURGH, PA.	14,343	LIVE NATION
	\$249.95/\$34.95			SELLOUT	
28	\$1,485,776	<b>ELTON JOHN</b>	ARENA OF NIMES, NIMES, FRANCES	9,317	UK LIVE, CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	(1,331,695 EUROS)			SELLOUT	
29	\$1,437,761	<b>ARIANA GRANDE</b>	BRIDGESTONE ARENA, NASHVILLE	13,835	LIVE NATION
	\$249.95/\$34.95			SELLOUT	
30	\$1,371,623	<b>ELTON JOHN</b>	ARKEA ARENA, BORDEAUX, FRANCE	8,044	UK LIVE, CONCERTS WEST/AEG PRESENTS/MARSHALL ARTS
	(1,235,930 EUROS)			SELLOUT	
31	\$1,346,335	<b>ARIANA GRANDE</b>	BANKERS LIFE FIELDHOUSE, INDIANAPOLIS, IND.	13,773	LIVE NATION
	\$249.95/\$34.95			SELLOUT	
32	\$1,328,925	<b>HUGH JACKMAN</b>	UNITED CENTER, CHICAGO	13,070	AEG PRESENTS
	\$225/\$29.50			SELLOUT	
33	\$1,326,611	<b>HUGH JACKMAN</b>	XCEL ENERGY CENTER, ST. PAUL, MINN.	13,160	AEG PRESENTS
	\$225/\$29.50			SELLOUT	
34	\$1,289,305	<b>HUGH JACKMAN</b>	WELLS FARGO CENTER, PHILADELPHIA, PA.	12,835	AEG PRESENTS
	\$225/\$29.50			SELLOUT	
35	\$1,050,421	<b>CARRIE UNDERWOOD, MADDIE &amp; TAE, RUNAWAY JUNE</b>	FISERV FORUM, MILWAUKEE, WIS.	13,136	AEG PRESENTS
	\$96/\$35			SELLOUT	

Boxscore data should be submitted to Eric Frankenberg at [boxscore@billboard.com](#).



## 'Pretty' Big

Carrie Underwood (above) brings her Cry Pretty tour to the Boxscore chart, ranking No. 35 with a June 20 performance at Milwaukee's Fiserv Forum. According to figures reported to Billboard Boxscore, the country star grossed \$1.1 million and sold 13,136 tickets to the show, one of 20 from the tour's first leg (in support of her Cry Pretty album). Altogether, the trek has earned \$17.5 million and sold 215,261 tickets so far.

Almost 15 years into her career, Underwood has continued to grow her touring business. Each of her six tours has averaged a higher gross and attendance than the one before, including the Cry Pretty tour. Since beginning the run on May 1, she has paced \$877,000 and 10,763 tickets per night.

Sitting atop the chart, The Rolling Stones occupy Nos. 1-3 with the first rescheduled shows of their No Filter Tour's North American leg. The act's two-show opener at Chicago's Soldier Field grossed \$21.7 million, the second-highest-grossing engagement of June (see page 52). —Eric Frankenberg

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BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club D.J.s. See Charts legend on [billboard.com/biz](#) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# MY BILLBOARD MOMENT

Farag photographed by Martha Galvan on July 15 at Def Jam Records in Santa Monica, Calif.

## NICKI FARAG

▶ EXECUTIVE VP PROMOTION,  
DEF JAM RECORDINGS

In April 2015, Canadian R&B singer Alessia Cara released her anti-partying anthem "Here" on Def Jam. The track connected "instantaneously," says Farag, whose team leveraged its popularity on Shazam to guide it to the No. 1 spots on Billboard's Mainstream Top 40 and Rhythmic Songs charts during a nine-month push. Cara's debut album, *Know-It-All*, followed, earning her the Rule Breaker award at Billboard's annual Women in Music event in 2016. Farag attended with Cara, who that fall also graced the cover of Billboard's Grammy Preview issue alongside Maren Morris and Chance the Rapper. The next year, Farag appeared for the first time as one of the 100 Women in Music honorees — and in 2018, she became the label's first female head of promotion. "That's every record exec's dream: to have an unknown artist reach the mainstream," she says. Farag explains how she got "Here" on radios everywhere.

For any label, signing a singer-songwriter is a challenge because there are multiple artists in that genre who don't have the lyrics or the songs, and it's just not enough. When you reach that milestone with an Ed Sheeran or a Taylor Swift, it's like a diamond in the rough. Alessia was a major feather in Def Jam's cap. [CEO] Paul Rosenberg's vision was about us once again becoming the No. 1 hip-hop and rap label in the world — and to do that, you have to take chances on new artists.

To be there at Women in Music with Alessia, I felt proud. She was so humble and appreciative of being on that stage. It was a "holy shit" moment. When we dropped "Here," radio was like, "Who is this girl?" We had markets with no airplay, but we would be in Shazam's top 15. First we worked the record at Triple A, then at urban, but with its crossover potential, we decided to set an impact date at top 40 and rhythm.

I'm the only female executive vp at the company, so there are still moments when the boys club mentality comes into play. I just kept thinking, "I'm going to run circles around these guys, and they'll have to deal with me." As well as investing in Def Jam, I was investing in Nicki Farag.

—AS TOLD TO NICK WILLIAMS

### THE LEGACY

- ❖ Three No. 1s for Alessia Cara on *Billboard's* Mainstream Top 40 chart.
- ❖ Fourteen No. 1s on the *Billboard* Hot 100 for Rihanna, from "SOS" in 2006 to "Work" in 2016.
- ❖ First No. 1 record for Justin Bieber with "What Do You Mean?" in 2015.

### TOUGH LOVE

"Nicki is a force who loves what she does, and it radiates through every project she gets behind. I call her Mom!"

—ALESSIA CARA

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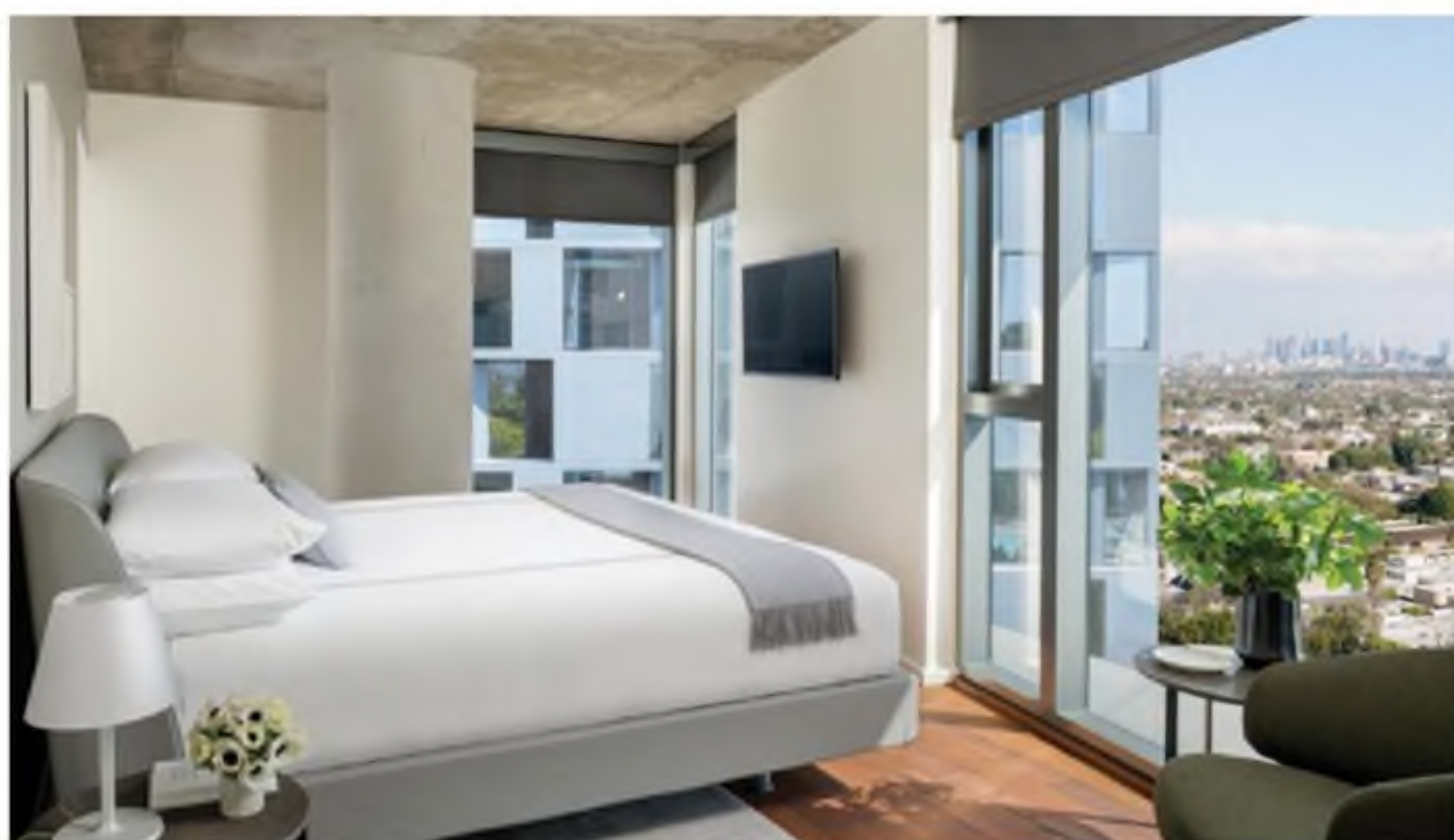
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