

2019 FALL PREVIEW

# LANA

**F#@KING**

# DEL REY

*PLUS*

- **MISSY ELLIOTT'S RETURN**
- **MAJOR LAZER'S LAST STAND**
- **LIZ PHAIR'S HORROR STORIES**

**TAYLOR SWIFT**  
CAN SHE SCORE  
ANOTHER MILLION-  
ALBUM FIRST WEEK?

**RED STATE BLUES**  
THE POLITICS OF  
FOX NEWS' SUMMER  
CONCERT SERIES

# BILLY JOEL

CONGRATULATIONS ON  
ANOTHER SOLD OUT SHOW  
AT WEMBLEY STADIUM

ATTENDANCE: 57,804  
GROSS: \$6,575,092.95



THANKS

# BILLY JOEL!

Friday, July 26, 2019

SOLD OUT



**The Ballpark that Forever Changed Baseball,**  
Oriole Park at Camden Yards has welcomed over  
72,000,000 fans since 1992.

It seemed only fitting to welcome the one and only  
Piano Man, Billy Joel, for the first ever concert.

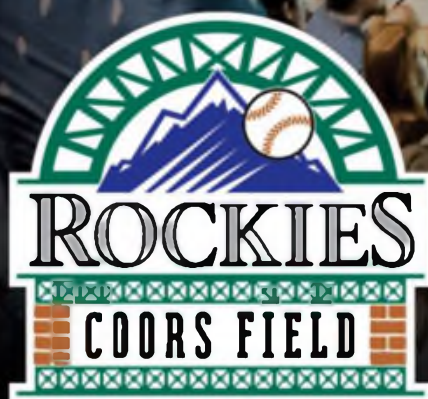


**O's ENTERTAINMENT**



# BRILLY JOEY

FIRST TIME EVER AT COORS FIELD



ROCKIES

WELCOME TO COORS FIELD



**THANK YOU!**

**AUGUST 8, 2019**

**SOLD OUT**

**COORS FIELD**

**DENVER, COLORADO**

**44,744 TICKETS SOLD**

**\$5,684,082 GROSS**

**Our**

# **LAWYERS ROCK**

Congratulations to all of our  
Billboard Top Music Lawyers

**Jeffrey Harleston**

**Saheli Datta**

**Steve Gawley**

**David Kokakis**

**Nicola Levy**

**Alasdair McMullan**

**Michael Petersen**

**Michael Seltzer**

from everyone at  
Universal Music Group.



UNIVERSAL MUSIC GROUP



# billboard HOT 100

## Billie Eilish's 'Bad Guy' Hits No. 1, Dethroning 'Old Town Road'

Eilish onstage at the Summerfest Music Festival in Milwaukee on July 6.



**B**ILLIE EILISH EARNS her first No. 1 on the Billboard Hot 100 with “Bad Guy” — and conquers the longest-leading ruler in the chart’s history: **Lil Nas X**’s “Old Town Road” (featuring **Billy Ray Cyrus**), which spent 19 weeks at the summit.

“Bad Guy” reigns after spending nine total weeks in the runner-up spot, the most for any title before reaching No. 1. It passes **The Weeknd**’s “Starboy,” **Justin Bieber**’s “Sorry” and **OutKast**’s “The Way You Move” (featuring **Sleepy Brown**), each of which withstood eight-week waits at No. 2 before leading at last in 2017, 2016 and 2004, respectively.

“Bad Guy” rises to the top

with 93 million airplay audience impressions, 39.1 million U.S. streams and 20,000 sold in the tracking week, according to Nielsen Music, aided by the Aug. 15 arrival of both a new vertical video and a souvenir cassette single.

Born Dec. 18, 2001, Eilish is the first artist born in the 2000s to top the Hot 100. (Lil Nas X previously came closest to the distinction; he was born April 9, 1999.) Eilish is the youngest artist to lead the list since **Lorde**, who was 16 when “Royals” began its nine-week command in 2013, while “Bad Guy” is additionally the first Hot 100 No. 1 since “Royals” to have led the Alternative airplay chart (where it dominated the previous two weeks).

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	2	1	<b>#1</b> <b>Bad Guy</b>	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL)	<b>Billie Eilish</b>	DARKROOM/INTERSCOPE	1	20
3	3	2	<b>Senorita</b>	ANDREW WATT,BENNY BLANCO (S.MENDES,K.C.CABELLO,A.WOTMAN,B.J.LEVIN,A.TAMPOSIC,E.AITCHISON,J.PATTERSON,M.A.HÖIBERG)	<b>Shawn Mendes &amp; Camila Cabello</b>	SYCO/ISLAND/EPIC/REPUBLIC	2	8
1	1	3	<b>Old Town Road</b> ▲	YOUNGKIO,M.TREZNOVA,M.ROSS (M.L.HILL,K.ROUKE,M.TREZNOVA,M.ROSS,B.R.CYRUS,J.A.DONALD)	<b>Lil Nas X</b> Feat. Billy Ray Cyrus	COLUMBIA	1	24
4	4	4	<b>Truth Hurts</b> ▲	RICKY REED,TELE (E.B.FREDERIC,M.JEFFERSON,S.CHEUNG,JESSE SAINT JOHN)	<b>Lizzo</b>	NICE LIFE/ATLANTIC	4	15
5	5	5	<b>Talk</b> ▲	DISCLOSURE (K.D.ROBINSON,H.LAWRENCE,G.LAWRENCE)	<b>Khalid</b>	RIGHT HAND/RCA	3	27
6	6	6	<b>No Guidance</b> ▲	VINY LZ,J.LOUIS,40,WALTON (C.M.BROWN,A.GRAHAM,A.HERNANDEZ,N.J.SHEBIB,I.HUIZAR,WALTON,N.CHARLES,T.J.BRYANT,M.P.LEBRUN)	<b>Chris Brown</b> Feat. Drake	CBE/RCA	6	10
7	7	7	<b>I Don't Care</b>	MAX MARTIN,SHELLBACK,FRED (E.C.SHEERAN,F.GIBSON,MAX MARTIN,SHELLBACK,I.D.BIEBER,J.BOYD)	<b>Ed Sheeran &amp; Justin Bieber</b>	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	14
10	10	8	<b>SG</b> <b>Ran\$om</b>	N.MIRA,TAYLOR (T.J.A.SHARPE,N.MIRA,TAYLOR)	<b>Lil Tecca</b>	GALACTIC/REPUBLIC	8	11
8	9	9	<b>Goodbyes</b>	B.D.LEE,L.BELL (A.R.POST,L.WILLIAMS,B.D.LEE,L.BELL,B.WALSH,V.L.BLAVATNIK,I.L.FOUTZ)	<b>Post Malone</b> Feat. Young Thug	REPUBLIC	3	6
12	11	10	<b>If I Can't Have You</b>	S.MENDES,I.T.GEIGER II (S.MENDES,S.HARRIS,T.GEIGER,N.MERCEREAU)	<b>Shawn Mendes</b>	ISLAND/REPUBLIC	2	15

# Billboard Hot 100

52

**JUSTIN MOORE**  
The Ones That Didn't Make It Back Home



The 35-year-old Arkansas native's 11th Hot 100 hit also maintains its No. 4 peak on Country Airplay for a third consecutive week.

**What inspired you to dedicate this song to slain U.S. first responders, shooting victims and members of the military?**

The people who serve our communities should be respected for the sacrifices [they] make every day. [After] we put the song out, we did a benefit show for the Parkland [Fla.] shooting victims' families [in February]. If the song helps somebody piece their life together after losing a loved one, that's what it's all about.

**What made it the right first single for your July album, *Late Nights and Longnecks*?**

I had to convince my label [Big Machine] to

go with this song. They wanted to put out "Why We Drink." We had done an uptempo, ear-candy song for our first single on the last album, and I wanted to go deeper for this project. I knew this song had a chance to impact people.

**The album is one of your most traditionally country releases yet. Why?**

That's who I am as an artist. There were moments on 2016's *Kinda Don't Care* that were progressive, and it was commercially successful, but what I enjoy doing most is traditional country. We accomplished that, and I'm proud.

—TAYLOR WEATHERBY



34

**LIL BABY & DABABY**  
Baby

With its official video released Aug. 13, "Baby" by Lil Baby (right) and DaBaby (left) pops 23-13 on Streaming Songs, up 27% to 19.3 million U.S. streams in the week ending Aug. 15.

Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
		<b>11</b>	<b>Hot Girl Summer</b>		Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign	11	1
9	12	12	<b>Sucker</b>		Jonas Brothers	1	24
13	13	13	<b>Money In The Grave</b>		Drake Feat. Rick Ross	7	9
18	17	14	<b>Someone You Loved</b>		Lewis Capaldi	14	14
11	14	15	<b>Sunflower (Spider-Man: Into The Spider-Verse)</b>		Post Malone & Swae Lee	1	43
14	15	16	<b>Suge</b>		DaBaby	7	20
15	16	17	<b>The Git Up</b>		Blanco Brown	14	10
16	18	18	<b>You Need To Calm Down</b>		Taylor Swift	2	9
-	8	19	<b>AG Boyfriend</b>		Ariana Grande & Social House	8	2
23	22	20	<b>Beautiful People</b>		Ed Sheeran Feat. Khalid	19	7

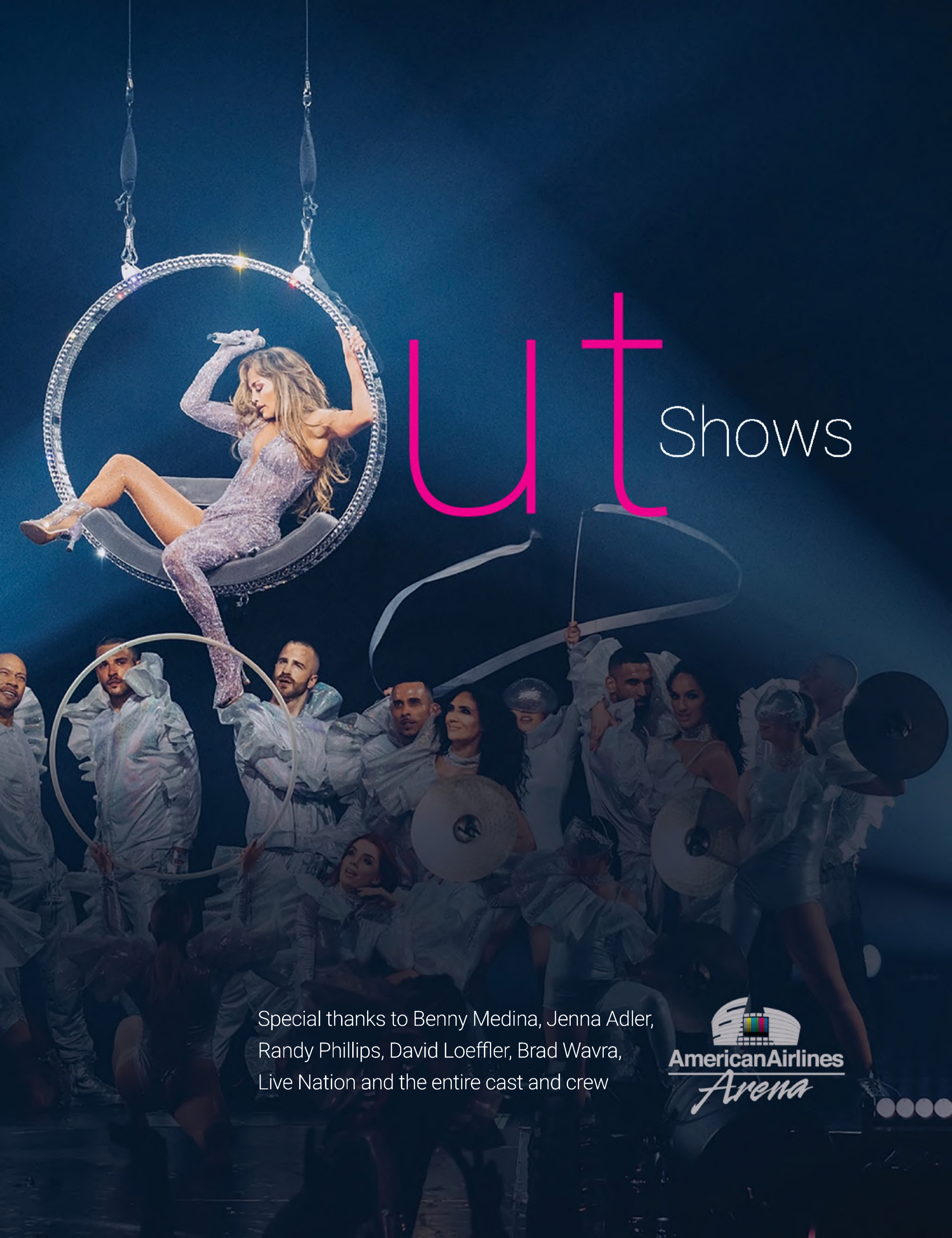
Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
17	19	21	<b>Hey Look Ma, I Made It</b>		Panic! At The Disco	16	18
19	20	22	<b>Dancing With A Stranger</b>		Sam Smith & Normani	7	31
21	21	23	<b>Beer Never Broke My Heart</b>		Luke Combs	21	15
27	25	24	<b>Pop Out</b>		Polo G Feat. Lil Tjay	11	21
22	24	25	<b>Without Me</b>		Halsey	1	45
20	23	26	<b>Wow.</b>		Post Malone	2	34
28	27	27	<b>The London</b>		Young Thug, J. Cole & Travis Scott	12	12
26	28	28	<b>Speechless</b>		Dan + Shay	24	34
30	30	29	<b>7 Rings</b>		Ariana Grande	1	30
25	26	30	<b>Happier</b>		Marshmello & Bastille	2	52
43	33	31	<b>All To Myself</b>		Dan + Shay	31	15
37	32	32	<b>Knockin' Boots</b>		Luke Bryan	32	16
38	35	33	<b>My Type</b>		Saweetie	33	7
41	45	34	<b>Baby</b>		Lil Baby & DaBaby	34	4
24	29	35	<b>God's Country</b>		Blake Shelton	17	20
31	31	36	<b>Panini</b>		Lil Nas X	16	8
40	37	37	<b>How Do You Sleep?</b>		Sam Smith	29	4
35	36	38	<b>Whiskey Glasses</b>		Morgan Wallen	17	24
42	41	39	<b>Cash Shit</b>		Megan Thee Stallion Feat. DaBaby	39	8
36	39	40	<b>Shotta Flow</b>		NLE Choppa	36	17
46	40	41	<b>Rearview Town</b>		Jason Aldean	40	12
33	34	42	<b>Sweet But Psycho</b>		Ava Max	10	35
34	44	43	<b>Otro Trago</b>		Sech, Darell, Nicky Jam, Ozuna & Anuel AA	34	10
44	43	44	<b>China</b>		Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	43	4
45	42	45	<b>Better</b>		Khalid	8	48
55	62	46	<b>DG One Thing Right</b>		Marshmello & Kane Brown	46	8
60	52	47	<b>Trampoline</b>		SHAED	47	11
48	47	48	<b>Going Bad</b>		Meek Mill Feat. Drake	6	37
-	67	49	<b>Queen Of Mean</b>		Sarah Jeffery	49	2
29	38	50	<b>Never Really Over</b>		Katy Perry	15	11



Thank you Jennifer Lopez  
for 3  
**Sold**

July 25, 26 & 27, 2019

**IT'S MY PARTY**



# Out Shows

Special thanks to Benny Medina, Jenna Adler,  
Randy Phillips, David Loeffler, Brad Wavra,  
Live Nation and the entire cast and crew



# Contents

THIS WEEK

Volume 131 / No. 20

## ON THE COVER

Lana Del Rey  
photographed by  
Melodie McDaniel on  
Aug. 8 at The Beckett  
Mansion in Los Angeles.



## FEATURES

**46 Fall Preview 2019** With her new album *Norman Fucking Rockwell*, **Lana Del Rey** makes her most adventurous and candid music yet — and leads the list of 38 most anticipated things about music this fall, including London producer **Labrinth**'s second album, Chairlift frontwoman **Caroline Polachek**'s solo debut and more.

## BILLBOARD HOT 100

**7 Billie Eilish** earns her first No. 1 with "Bad Guy," which halts the record 19-week run of **Lil Nas X**'s "Old Town Road."

## TOPLINE

- 19** Fox's All-American Summer Concert Series is an attractive destination for country and Christian acts — but some artists are steering clear.
- 22** Live Nation's purchase of Latin music promotion giant OCESA gave it ownership of the No. 3 promoter in the world and could shake up the North American ticketing business.

## 7 DAYS ON THE SCENE

**30** *Billboard* & *The Hollywood Reporter*'s Pride Summit 2019

## THE BEAT

- 35** Wilco's **Jeff Tweedy** talks to indie rockers **Whitney** about their shared scene, trying to be timeless and how playlists killed the album review.
- 38** **Brandi Carlile, Maren Morris, Amanda Shires** and **Natalie Hemby** didn't need to form a supergroup — they did it for everyone else.

## BACKSTAGE PASS

**63** *Billboard*'s annual list of top music lawyers highlights 113 attorneys on the front lines of the industry's legal battles and deals.

## MY BILLBOARD MOMENT

**116** Songwriter **Diane Warren** reflects on when **LeAnn Rimes**' recording of her 1997 smash "How Do I Live" spent 69 weeks on the Billboard Hot 100.

## TO OUR READERS

*Billboard* will publish its next issue on Sept. 14. For 24/7 music coverage, go to [billboard.com](http://billboard.com).

# WE HAVE CLARA-TY

ASCAP THANKS CLARA KIM FOR HER FOCUSED VISION,  
WISDOM AND LEADERSHIP IN HELPING TO BUILD A  
STRONGER FUTURE FOR MUSIC CREATORS.



*Clara Kim*  
*ASCAP EVP & General Counsel*

CONGRATULATIONS ON BEING SEEN AS  
ONE OF BILLBOARD'S TOP MUSIC ATTORNEYS  
FOR THE FOURTH YEAR IN A ROW.

 **ascap** WE CREATE MUSIC

# billboard

Hannah Karp  
EDITORIAL DIRECTOR

Robert Levine  
INDUSTRY EDITORIAL DIRECTOR

Ian Drew  
CONSUMER EDITORIAL DIRECTOR

Frank DiGiacomo  
EXECUTIVE EDITOR,  
INVESTIGATIVE AND ENTERPRISE REPORTING

Silvio Pietroluongo  
SENIOR VICE PRESIDENT, CHARTS  
AND DATA DEVELOPMENT

Denise Warner  
EXECUTIVE EDITOR,  
DIGITAL

Christine Werthman  
MANAGING EDITOR

Jennifer Martin Laski  
EXECUTIVE PHOTO AND  
VIDEO DIRECTOR

Alexis Cook  
CREATIVE DIRECTOR

Melinda Newman  
EXECUTIVE EDITOR,  
WEST COAST/NASHVILLE

Jason Lipshutz  
SENIOR DIRECTOR,  
MUSIC

Dan Rys  
NEWS DIRECTOR

Leila Cobo (Miami)  
VICE PRESIDENT/LATIN INDUSTRY LEAD

Gail Mitchell  
EXECUTIVE DIRECTOR, R&B/HIP-HOP

Thom Duffy  
EXECUTIVE DIRECTOR, POWER LISTS

## EDITORIAL

**FEATURES EDITOR** Rebecca Milzoff • **SENIOR EDITORS** Danica Daniel, Nolan Feeney, Lyndsey Havens • **SENIOR NEWS EDITOR** Sarah Grant  
**COPY CHIEF** Chris Woods • **INTERNATIONAL EDITOR** Alexei Barrionuevo • **AWARDS EDITOR** Paul Grein  
**SENIOR DIRECTOR** Dave Brooks (Touring/Live Entertainment) • **LEAD ANALYST** Glenn Peoples • **SENIOR EDITOR/ANALYST** Ed Christman (Publishing/Retail)  
**SENIOR CORRESPONDENT** Claudia Rosenbaum • **COUNTRY CORRESPONDENT** Annie Reuter • **SENIOR COPY EDITOR** Christa Titus • **COPY EDITORS** Silvija Ozols, Diane Snyder  
**SENIOR NEWS EDITOR, WEST COAST** Colin Stutz • **REPORTER** Tatiana Cirisano • **ASSISTANT EDITOR, LATIN** Jessica Roiz  
**EDITORIAL OPERATIONS ASSISTANT** Josh Glicksman

## DESIGN

**ART DIRECTOR** Chris Elsemore • **ASSOCIATE ART DIRECTORS** Zachary Gilyard, Natalie Skopelja • **DESIGNER** Quinton McMillan  
**ART PRODUCTION MANAGER** Dan Skelton • **DEPUTY ART PRODUCTION MANAGER** Mike Vukobratovich • **ART PRODUCTION ASSOCIATE** James Morgan

## PHOTO & VIDEO

**SENIOR PHOTO DIRECTOR** Jenny Sargent  
**PHOTO EDITORS** Amelia Halverson, Samantha Xu • **ASSOCIATE PHOTO EDITORS** Jennifer Arnow, Laura Tucker  
**PHOTO RESEARCHER** Melissa Malinowsky • **PHOTO ASSISTANT** Katie Spoletti  
**DIRECTOR OF PRODUCTION** Hanon Rosenthal  
**SENIOR LIVE VIDEO PRODUCER** Jessie Whitman • **SENIOR PRODUCERS** Victoria McKillop, Laela Schmidt, Antonio Teixeira  
**VIDEO PRODUCER** Emma Byer • **ASSOCIATE PRODUCER** Dierdre Hynes • **POSTPRODUCTION SUPERVISOR** Zack Wolder  
**SENIOR VIDEO EDITOR** Phil Yang • **VIDEO EDITOR** Pedro Rodriguez • **WEB CONTENT MANAGER** Rebecca Schiller  
**VIDEO PRODUCTION ASSISTANT** Emily Tarpey  
**EXECUTIVE PRODUCER, NEWS** Lee Schneller • **SENIOR PRODUCER, NEWS** Brian Zambuto • **VIDEO EDITOR, NEWS** John Holowitz

## CHARTS

**SENIOR DIRECTOR OF CHARTS** Keith Caulfield (Billboard 200, Heatseekers Albums; Los Angeles)  
**SENIOR DIRECTOR OF CHARTS** Gary Trust (Billboard Hot 100, Pop, Adult)  
**DIRECTOR, CHART PRODUCTION** Michael Cusson • **ASSOCIATE DIRECTOR, CHART PRODUCTION/RESEARCH MANAGER** Alex Vitoulis (Blues, Classical, Jazz, World)  
**SENIOR CHART MANAGER** Jim Asker (Country, Christian, Gospel) • **CHART MANAGERS** Trevor Anderson (R&B/Hip-Hop; Editorial Liaison), Pamela Bustios (Latin), Eric Frankenberg (Boxscore/Touring), Gordon Murray (Dance/Electronic), Kevin Rutherford (Social, Streaming, Rock), Xander Zellner (Artist 100, Emerging Artists; Associate Editorial Liaison)

## DIGITAL

**SENIOR VICE PRESIDENT, MEDIA OPERATIONS** Michael Gutkowski • **DIRECTOR, PROGRAMMATIC SALES AND STRATEGY** Lee Garfield  
**VICE PRESIDENT, ENGINEERING** Nithin Meppurathu • **VICE PRESIDENT, AD TECH** Michael Bendell • **VICE PRESIDENT, DATA** Julian Pan • **VICE PRESIDENT, PRODUCT** Andrew Lee  
**VICE PRESIDENT, PRIDE** Alexis Fish • **DEPUTY EDITORS, DIGITAL** Katie Atkinson, Joe Lynch  
**DANCE DIRECTOR** Katie Bain • **SENIOR EDITORS** Gabriella Ginsberg, Hilary Hughes, Andrew Unterberger • **ASSOCIATE EDITORS** Bianca Gracie, Taylor Weatherby  
**ASSOCIATE EDITOR, LATIN** Suzette Fernández • **HIP-HOP EDITOR** Carl Lamarre • **TECHNOLOGY AND INNOVATION EDITOR** Micah Singleton  
**DIGITAL NEWS EDITOR** Marc Schneider • **STAFF WRITERS** Stephen Daw, Taylor Mims, Chris Payne  
**SENIOR WEB PRODUCER** Rena Gross • **SENIOR PHOTO EDITOR** Jenny Regan • **PHOTO EDITORS** Tracy Allison, Jessica Xie  
**INTERACTIVE ART DIRECTOR** Rett Alcott • **SENIOR PRODUCT DESIGNER** Andrew Elder • **DESIGNER** Ady Chng • **CONSUMER INSIGHTS SPECIALIST** Tom Opitz  
**SOCIAL MARKETING MANAGER** Dervla O'Brien • **SOCIAL MEDIA MANAGER** Becky Kaminsky • **SOCIAL MEDIA COORDINATORS** Alvin Benavides, Alexa Bianchi  
**ARTIST RELATIONS COORDINATOR** Bryan Kress • **VICE PRESIDENT, DIGITAL REVENUE OPERATIONS** Gina Perino  
**EXECUTIVE DIRECTOR, ACCOUNT MANAGEMENT AND ADVERTISING OPERATIONS** Shameka Frank • **SENIOR DIRECTOR OF PARTNERSHIPS** Shira Brown  
**DIRECTOR, PROGRAMMATIC OPERATIONS** Jeremy Zimmerman • **ASSOCIATE DIRECTOR, ADVERTISING OPERATIONS** Cheryl Kampanis  
**SENIOR ACCOUNT MANAGERS** Galina Druzhinina, Sarah Seo • **DIGITAL ACCOUNT MANAGERS** Alex Felser, Allie Hedlund, Ashley Johnson  
**MANAGER, ACCOUNT MANAGEMENT** Greg Johnson • **DIGITAL ACCOUNT COORDINATOR** Travis Johnson • **PROGRAMMATIC YIELD MANAGER** Francis Kremer



“MUSIC IS A MORAL LAW.  
IT GIVES SOUL TO THE UNIVERSE,  
WINGS TO THE MIND,  
FLIGHT TO THE IMAGINATION,  
AND CHARM AND GAIETY  
TO LIFE AND TO EVERYTHING.”

~ Plato



Thank you to Kate Logan, Maryrose Maness, Scott McDowell,  
Paul Robinson, and Trent Tappe for protecting our moral law every day.

# billboard

Lynne Segall  
EXECUTIVE VICE PRESIDENT/GROUP PUBLISHER

Julian Holguin  
EXECUTIVE VICE PRESIDENT/HEAD OF BRAND PARTNERSHIPS

## ADVERTISING & SPONSORSHIP

SENIOR VICE PRESIDENT, TELEVISION AND MEDIA Elisabeth D. Rabishaw • SENIOR VICE PRESIDENT, ENTERTAINMENT Victoria Gold  
VICE PRESIDENT, BILLBOARD SALES Joe Maimone  
MANAGING DIRECTOR, INTERNATIONAL Ryan O'Donnell (44-7843-437167)  
VICE PRESIDENTS, BRAND PARTNERSHIPS Mike Tresvant, Mike Van  
VICE PRESIDENT/CREATIVE DIRECTOR, BRAND PARTNERSHIPS Dana Droppo • VICE PRESIDENT, FASHION AND LUXURY PARTNERSHIPS Alexandra von Barga  
EXECUTIVE DIRECTOR, SALES DEVELOPMENT, LUXURY Debbie Flynn  
EXECUTIVE DIRECTOR, LUXURY REAL ESTATE AND REGIONAL SHELTER Sue Chrispell  
EXECUTIVE DIRECTOR, EDUCATION, ASSOCIATIONS AND FILM COMMISSIONS Lori Copeland  
EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS Marinelle Cariño, Felicia Fortenberry, Alex Kim, John Rutner, Mindy Schneider, Erik Yates  
EXECUTIVE DIRECTOR, TELEVISION AND FILM Scott Perry • SENIOR DIRECTOR, BRAND PARTNERSHIPS Karbis Dokuzyan  
ACCOUNT DIRECTORS, BRAND PARTNERSHIPS Justine Matthews, Daniel Purnhagen, Michael Sandler  
EXECUTIVE DIRECTOR, FILM, TALENT AND MUSIC Debra Fink • EXECUTIVE DIRECTOR, FILM AND TELEVISION Carolyn Bernstein  
NASHVILLE Lee Ann Photoglo • ADVERTISING DIRECTOR, LABELS, WEST COAST TOURING AND VENUES Cynthia Mellow  
MANAGING DIRECTOR, LATIN Gene Smith • LATIN AMERICA/MIAMI Marcia Olival • ASIA PACIFIC/AUSTRALIA Linda Matich  
DIRECTOR, BUSINESS DEVELOPMENT Cathy Field • BUSINESS DEVELOPMENT COORDINATOR Dominique Angell  
SALES COORDINATORS Syed Abidi, Andrea Rico • EXECUTIVE ASSISTANT Angelique La France-Hohl

## MARKETING

VICE PRESIDENT, MARKETING Erika Cespedes  
VICE PRESIDENT, STRATEGY Anjali Raja • SENIOR MANAGER, MARKETING STRATEGY BRAND PARTNERSHIPS Jeanne Dienstag  
DIRECTORS, MARKETING STRATEGY Cam Curran, Andrew Masters • VICE PRESIDENT, EVENTS AND TENTPOLES Lyndsay Meabon  
DIRECTOR, BRANDED CREATIVE Alfred Marroquin • DIRECTOR, POSTSALE Renee Giardina • OPERATIONS DIRECTOR, BRAND PARTNERSHIPS Barbara Lang  
MANAGERS, POSTSALE Briana Berg, Steven Huizar, Sarah Lombard • SENIOR BRANDED CONTENT MANAGER Elizabeth Lancaster • BRANDED CONTENT MANAGERS Kwasi Boadi, Catharine Scavelli  
MANAGERS, STRATEGY Ross Figlerski, Yasmine Panah • MARKETING STRATEGIST/PROJECT MANAGER Erica Daul • DESIGN DIRECTOR Stacy Saunders  
MARKETING DESIGN MANAGER Kim Grasing • DIRECTOR, TELEVISION DEVELOPMENT Joanna Zwickel • ASSOCIATE DIRECTOR, EVENT MARKETING Anush Yemendjian  
MARKETING ASSOCIATE David Rishty

## EVENTS & CONFERENCES

VICE PRESIDENT, EVENTS AND CONFERENCES Curtis Thompson • DIRECTOR, EVENTS AND CONFERENCES Mary Rooney  
COORDINATOR, EVENTS AND CONFERENCES Mary Carter  
EXECUTIVE ASSISTANT/EVENT COORDINATOR Olivia Claywell

## LICENSING

SENIOR VICE PRESIDENT, BUSINESS DEVELOPMENT AND LICENSING Andrew Min  
DIRECTOR, LICENSING Kelly Del Sordi • ASSOCIATE DIRECTOR, INTERNATIONAL BUSINESS DEVELOPMENT AND LICENSING Anuja Maheshka  
REPRINTS AND PERMISSIONS Wright's Media (call 877-652-5295 or email [pgm@wrightsmedia.com](mailto:pgm@wrightsmedia.com))

## PRODUCTION & CIRCULATION

SENIOR VICE PRESIDENT, MEMBERSHIP Michael Sacks  
EXECUTIVE DIRECTOR, GROUP PRODUCTION Kelly Jones  
EXECUTIVE DIRECTOR, AUDIENCE DEVELOPMENT AND CIRCULATION Katie Fillingame  
ASSOCIATE PRODUCTION DIRECTOR Anthony T. Stallings • PRODUCTION MANAGER Suzanne Rush  
SENIOR MANAGER, EMAIL MARKETING AND CIRCULATION Meredith Kahn  
SUBSCRIPTIONS Call 800-684-1873 (U.S. toll-free) or 845-267-3072 (international) or email [subscriptions@billboard.com](mailto:subscriptions@billboard.com)

## OPERATIONS

GROUP FINANCE DIRECTOR David Aimone • EXECUTIVE DIRECTOR, FINANCE AND OPERATIONS Jerry Ruiz  
DIRECTOR, ADVERTISING FINANCE Mirna Gomez • SENIOR MANAGER, CRM AND OPERATIONS Mase Goslin  
PROCUREMENT MANAGER Linda Lum • IMAGING MANAGER Brian Gaughen  
HUMAN RESOURCES ASSISTANT Kimberly-Ann Basdeo

---

Deanna Brown  
PRESIDENT

Bob Kerner  
CHIEF TECHNOLOGY OFFICER

Moksha Fitzgibbons  
CHIEF REVENUE OFFICER

Kevin Kunis  
SENIOR VICE PRESIDENT, FINANCE

Michele Singer  
GENERAL COUNSEL

Edward Menicheschi  
CHIEF GLOBAL  
COMMERCIAL OFFICER

Alexis Capra  
SENIOR VICE PRESIDENT,  
HUMAN RESOURCES

Gabriella Mirabelli  
EXECUTIVE VICE PRESIDENT, CONSUMER  
INSIGHTS AND BRAND STRATEGY

Sony Music congratulates our  
**2019 Top Music Lawyers.**

With love, from your  **SONY MUSIC** family.

# PALEYFEST

## Fall TV Previews

See the Next Hits with the Hottest Stars!

Stars In Person  
Sept 5–15, 2019

Bradley Whitford  
Rosa Salazar  
Helen Hunt  
Paul Reiser  
Scott Wolf  
Kat Dennings  
Brenda Song  
Alex Tse  
The RZA  
Billy Gardell  
Wilson Bethel  
Marg Helgenberger  
Ann Curry  
Mark-Paul Gosselaar  
Matt Groening  
Abbi Jacobson  
and more!

Buy Tix  
NOW!

[paley.me/  
previews](http://paley.me/previews)



9/5 Perfect Harmony



9/6 Undone



9/7 Mad About You



9/7 Batwoman &  
Nancy Drew



9/9 Almost Family



9/10 Wu-Tang: An  
American Saga & Dollface



9/12 Bob ♥ Abishola &  
All Rise



9/13 Chasing the Cure



9/14 Mixed-ish



9/15 The Casagrandes



9/15 Disenchantment

Become a  
Paley Member!  
For ticket discounts  
& presale access  
[paleycenter.org](http://paleycenter.org)

Events/participants subject to change.

OFFICIAL CARD



THE PALEY CENTER FOR MEDIA

465 N. BEVERLY DR. BEVERLY HILLS, CA • [paleycenter.org](http://paleycenter.org)



Big Kenny of Big & Rich at the Fox & Friends All-American Concert Series in July.

## Putting Politics Aside

Fox News' summer concert series has become a go-to source of promotion for country, Christian and veteran rock acts — but some artists are staying away

BY MELINDA NEWMAN

ON THE MORNING OF July 26, Christian hard-rock band **Skillet** gave an interview to and performed on Fox News channel's *Fox & Friends* All-American Summer Concert Series in Midtown Manhattan. For the next few hours, the group was the most-searched act on iTunes — and preorders for its album *Victorious*, due out the following week, doubled.

Other acts have seen similarly impressive boosts. **Scotty McCreery**, the *American Idol* winner turned country star, has played the series a few times, most recently in 2018, and has “always seen sales results from the television broadcast,” according to manager **Scott Stem**. “It definitely moved the needle for him.”

Fox News' showcase doesn't get the mega-superstars that appear on the summer concert series of *Good Morning America* (*GMA*) or *Today*, which this season featured the likes of **BTS**, **Taylor Swift**, **Chance the Rapper**, **Lizzo** and **Jennifer Lopez**. But for the past 11

years, *Fox & Friends* has rolled out the welcome mat for well-known and developing contemporary country and Christian artists, as well as veteran pop and rock acts. This summer, 11 of its 15 performers were country — including **The Charlie Daniels Band**, **Big & Rich** and newcomers **Runaway June** — and in recent years, it also has drawn such heritage rockers as **Lynyrd Skynyrd**, **Alice Cooper** and **3 Doors Down**, as well as pop artists like **Hanson** and **Phillip Phillips**.

“We embrace all kinds of music,” says **AJ Hall**, coordinating producer for *Fox & Friends*, who has booked the concert series since 2011. “I'm giving them the opportunity to promote whatever they want. For a lot of people, that's tied to charities. They know they're on the No. 1 morning show on cable.”

*Fox & Friends* has been the top cable news program in its time slot for a staggering 213 months straight, according to Nielsen Media Research, and draws an average of 1.4 million viewers, while its network competitors, ABC's *GMA*

and NBC's *Today*, each draw nearly 4 million viewers daily.

Contrary to industry norms, Hall doesn't mind if artists play other morning shows, so some acts use *Fox & Friends* — which can accommodate an audience of 500 and serves barbecue to fans for breakfast — to complement other TV appearances. After *Runaway June* performed on *Today* in late 2018, early in the life cycle of single “Buy My Own Drinks,” manager **Fletcher Foster** was looking for another appearance as the song climbed the charts. “It was really an opportunity for us to have another television hit on this song as it was going top 10 on *Billboard's* Country Airplay chart. Not only did we perform the song, but there were several bumpers with songs from the album that had just come out two weeks earlier to expose the record.”

Managers also say *Fox & Friends'* production costs run lower than the broadcast shows', making it a more prudent economic choice, especially because shows often pass those expenses on to acts or their labels,

# Topline

### MARKET WATCH

22.31B

↓ 0.4%

TOTAL ON-DEMAND STREAMS  
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Aug. 15.

12.79M

EVEN

ALBUM CONSUMPTION UNITS  
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Aug. 15.

685.7B

↑ 32.3%

TOTAL ON-DEMAND STREAMS  
YEAR OVER YEAR TO DATE

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

nielsen  
MUSIC

which are already paying for travel.

Fox News is divided into news and opinion operations, and *Fox & Friends* falls under the latter, alongside shows hosted by **Sean Hannity** and **Tucker Carlson**, each of which have faced calls for advertiser boycotts over comments made in the past few years.

*Fox & Friends*' often right-leaning perspective makes it a no-go zone for some artists, says one publicist who represents some top pop and country acts. "Even my country artists won't go on their show because of the political affiliation," she says. An artist manager observes, "I think there are artists that just don't even want to go in that space."

*Fox & Friends*' hosts and guests have questioned the motives of musicians with progressive views. On Aug. 7, co-host **Ainsley Earhardt** asked, "What is happening to country music?" after **Kacey Musgraves** cursed while lamenting the mass shootings in El Paso, Texas, and Dayton, Ohio, during Lollapalooza. In May, when Swift said that her

new album would have "political overtones," reporter **Carley Shimkus** suggested that such moves represent a "business strategy for some celebrities. They know they're going to get ... glowing praise if they support liberal causes, so some celebrities might feel pressured into it."

**"It's America. We're all capitalists here. We all want to sell records."**

—*John Cooper, Skillet*

The musical performances represent "a break from the news of the day," says Hall. "When we reach out to artists, this isn't about politics — this is about their music." He adds that he has never had a publicist tell him an act is passing for political reasons. "Friday during the summer is tough," he says, citing scheduling as a leading reason acts decline. "This isn't one

or two songs. Some artists come on the show and perform a one-hour set. That's a lot to ask."

For some artists, though, getting in front of fans is what matters most. TV appearances are "tough to get, so we take them as we get them for the exposure, without a lot of consideration for political affiliation," says **Peter Hartung**, manager of country act **Justin Moore**, who played *Fox & Friends* on Aug. 2, the day his new album came out. It debuted at No. 2 on the Top Country Albums chart.

Another manager adds that Fox's audience is important for many country artists. "I don't have an issue with doing *Fox & Friends* even though it's a little bit more politically charged than the other shows," the manager says. "As long as we're not part of the political part of it, it's a viable way of getting to our fan base."

Fox News' ties to country artists extend beyond the All-American Summer Concert Series. **John Rich**, whose duo **Big & Rich** played the series for the first time this year,

co-wrote the song "Shut Up About Politics" with **Greg Gutfeld**, a co-host of Fox News' *The Five*. Proceeds from sales of the track, which reached No. 1 on the Country Digital Song Sales chart in June and features all of *The Five*'s co-hosts, go to Folds of Honor, which provides scholarships to children and spouses of disabled and fallen service members. In August, Rich announced that he and *The Five* have given the charity over \$50,000.

While Skillet's **John Cooper** acknowledges that some fans may consider the act of playing the concert series a political statement — "You would have to be naive as an artist to not know that's a possibility," he says — he stresses that it was a no-politics zone for the band's appearance. "Nobody asked me anything about immigration, who did you vote for," he says. For Skillet, it was simply an opportunity to get exposure. "I would go play on MSNBC or CNN. It's America. We're all capitalists here. We all want to sell records." ●

## Will *Lover* Conquer All?

Music executives say the days of million-selling debut weeks are over — but they're still hoping Taylor Swift proves them wrong

BY ED CHRISTMAN

**W**hen **Taylor Swift**'s *Lover* album comes out Aug. 23, many in the music business will be watching closely to see if she can once again hit the industry's iconic benchmark for success: 1 million U.S. sales in the first week.

The last time an artist sold 1 million copies of an album in the United States in a single week was in 2017, when Swift's *reputation* sold 1.2 million in the period ending Nov. 16, according to Nielsen Music. Her three previous releases — *1989*, *Red* and *Speak Now* — also sold over 1 million, making her the only artist in history with four albums to cross the million-sales mark in his or her first week (or any week). In this business climate, the only other act who could probably do so is **Adele**, whose last set, *25*, moved 3.4 million copies in its first week back in 2015.

Since then, the downturn in album sales — which have dropped 35% since 2017 — coupled with the rise of streaming, have made hitting the million-sales mark almost impossible. This year, the **Jonas Brothers** came closest with *Happiness Begins*, which sold 357,000 its opening week.

*Lover*'s first week will serve as a bellwether for the health of music purchases as a business model, and several executives and retail merchants think sales could reach 500,000 to 600,000. Republic and Universal Music Group — with which Swift signed in 2018 — already have shipped over 600,000 physical copies to retailers, according to industry sources.

Swift also will rack up plenty of streams and could close in on 1 million album-equivalent units, which combine sales, streams and track downloads. *Lover* is her first album to be available on streaming services the day it arrives and is expected to generate another 125,000 to 150,000 album-consumption units.

"I don't think Taylor will get to the million-unit mark in sales alone or with album-consumption units," says an executive at another label. "But she'll get a lot closer than others."

The majority of sales are expected to come from Target, where Swift has an exclusive packaging deal; the iTunes Store; Amazon, which has placed promos for *Lover* on its Prime shipments; and Walmart. Industry executives expect her to sell 400,000 copies combined at Target and iTunes alone.



Swift is the only artist to have four albums hit 1 million in sales in their first week.

As with all of her other albums, Swift is treating *Lover* like a box-set release: Her site boasts dozens of merchandise bundles, and Target will sell four deluxe packages for \$16.99 apiece, complete with a CD, photos, a lyric book, journal entries and two audio messages Swift recorded of herself while writing *Lover*. (The only sales-boosting strategy that Swift neglected is announcing an album redemption offer with a ticket purchase to a tour.) She's also in a Capital One commercial and has scheduled appearances on *Good Morning America* and at MTV's Video Music Awards during release week.

It's hard to predict whether all of this will add up to 1 million in sales. But it seems certain that in two weeks, *Lover* will be floating on a pastel cloud atop the Billboard 200. ●

CONGRATULATIONS TO

# DEBBIE WHITE

ON BEING NAMED

## BILLBOARD LAWYER OF THE YEAR

Your dedication to your craft, as well as your efforts to transcend global barriers in the industry, continues to inspire us.



# Live Nation Goes To Mexico

The concert giant plans to acquire a controlling stake in OCESA. Will regulators on both sides of the border approve?

BY DAVE BROOKS

**I**N LATE JULY, LIVE NATION announced that it intends to acquire a controlling stake in the Mexican concert promoter OCESA from Grupo Televisa and Corporacion Interamericana de Entretenimiento in a \$445 million deal that could change the North American touring business.

Control over OCESA would strengthen Live Nation's lock on North America, giving it a touring map that stretches 5,500 miles, from the Mile One Centre in St. John's, Newfoundland, to the Estadio Beto Avila in Cancún, Mexico.

Now the deal needs approval from regulators in the United States, Mexico and Colombia, where OCESA's South American headquarters are located. The U.S. Department of Justice's antitrust division has yet to block a Live Nation acquisition, however, and since Live Nation and OCESA have co-promoted concerts for a decade, the deal would change little in the short term.

The ticketing business in Mexico could undergo major changes, though, if Live Nation's Ticketmaster takes control of Ticketmaster Mexico, of which it now owns just one-third. (Ticketmaster Mexico has operated like a franchise since 1991, licensing its parent company's technology to the brands Venta de Boletos por Computadora and ETK Boletos.)

Mexico has become one of the strongest live-music markets in the world: The country's 129 million residents bought 37 million tickets from Ticketmaster Mexico in 2018, and venues like Auditorio Nacional in Mexico City frequently top Billboard Boxscore's venues chart. The OCESA

transaction would position Ticketmaster for rapid growth in Mexico, especially when it comes to its data strategy. "Ticketmaster has a wealth of data on its customers, but as a licensee, Ticketmaster Mexico may not have that same flexibility to share data," says **Gigi Johnson**, founder of the Center for Music Innovation at the University of California, Los Angeles. "Having all of the data under the same hood would allow Ticketmaster to gain a massive competitive advantage fairly quickly."

What Ticketmaster sees as an advantage could be an issue for regulators, however. Live Nation's purchase would follow the close of a two-year antitrust inquiry by Mexico's Federal Competition Commission, which resulted in a settlement barring Live Nation from forcing venues to exclusively license Ticketmaster software. (Ticketmaster can still pay advances in exchange for exclusivity.)

The Mexican settlement took effect toward the end of the term of the U.S. settlement that Live Nation made in 2010, when it merged with Ticketmaster — which bars the company from withholding shows from venues that use other ticket vendors. It expires in January 2020, at a time when regulators, politicians and even presidential candidates are taking a greater interest in competition policy — especially in the technology business. In July, Rep. **Bill Pascrell**, D-N.J., called for the breakup of Live Nation, testifying before the House Committee on Energy and Commerce that "they have sway over everything, including the peanuts you buy," and criticizing the 2010 consent decree as ineffective.

Ticketmaster now has a larger share of the ticketing market than it did 10 years ago, thanks to Live Nation's dominance of the concert pipeline and its acquisitions of independent promoters. So far, at least, other ticketing companies have had a hard time executing consistently at an arena-level scale. "Ticketmaster executives don't like to gloat when one of their competitors has problems — it looks bad to regulators," says one high-level ticketing executive. "Instead they just shrug their shoulders and say something like, 'Ticketing is hard.'" ●



Soy Luna Live, one of OCESA's top-grossing shows of the past year, according to Billboard Boxscore.



The Department of Justice in Washington, D.C.

## Consent Decree Review Moving Fast

"This process could result in something really good, really bad or nothing at all," says a publishing-side executive

BY ED CHRISTMAN

**B**y the end of this year, performing rights organizations could find themselves with the most negotiating power they have had since 1941 — or the biggest lobbying fight of their lives on Capitol Hill. In the next few months, the Department of Justice (DOJ) will decide whether the consent decrees governing PROs ASCAP and BMI should be changed, left alone or perhaps even "sunsetting" — terminated at a future date.

ASCAP and BMI would like to see the decrees terminated, since that would let them negotiate more aggressively on behalf of publishers and songwriters, plus let them compete on an even playing field against their rivals, SESAC and Global Music Rights (GMR), which aren't subject to such regulation. It's more likely that the decrees will be changed. But it's also possible that either result might not even help the music business.

Two years ago, the last review of the decrees, undertaken at the behest of publishers, nearly ended in 100% licensing, meaning that licensees would only need to go to one rights holder per song, creating the possibility that they would choose the source that offered the lowest fees and reducing royalties as a result.

There's also the chance that the termination of the consent decrees will inspire Congress to pass legislation to regulate public performance organizations in much the same way the consent decrees do. The National Association of Broadcasters, which opposes terminating the decrees, already has said that if they are eliminated, it wants Congress to act. Although it's always difficult to get legislation passed, especially in a divided Congress, any conflict with the NAB would disadvantage the music industry, since the radio and restaurant businesses wield influence in far more districts than songwriters do.

If the decrees are terminated, ASCAP and BMI could change the way they operate to make themselves more competitive: They could ask for exclusive licenses from songwriters, no longer accept every creator and form an invite-only subset of writers to compete with the lucrative deals that SESAC and GMR are offering.

Most publishers want the consent decrees updated, if not eliminated entirely, but there's not much agreement on how. Sources say the National Music Publishers' Association and the three major publishers are asking the DOJ to allow partial withdrawals from the blanket licenses so they can do direct multirights deals when it's to their benefit but still be allowed to take advantage of the blanket license to deal with clubs, restaurants, retailers and other venues. The songwriting trade groups have divergent views, too. Both the Songwriters Guild of America and the Music Creators of North America say they can abide partial withdrawals — but only if publishers agree to have PROs administer the royalties from direct deals. The Nashville Songwriters Association International advocates a more cautious approach to change.

Any push for legislation could be a double-edged sword for both sides. "If they move to bring legislation into play, the NAB knows there is no justification for radio to be exempt from paying royalties on sound recordings," says one senior music executive.

In the end, the simplest outcome would arrive through negotiation, which could form the basis for a future law. But there's no telling what that outcome would be. As one music publishing leader puts it bluntly, "This process could result in something really good, really bad or nothing at all." ●



**CONGRATULATIONS DEBBIE!**

**LAWYER OF THE YEAR!**

**WOW!**



We are so proud of you!

Even more, we are so thankful for you, for all you do for us, and for our family.

You truly are amazing!



**LOVE,  
CHRIS AND QUINN**

FROM THE DESK OF

EXECUTIVE VP/GM, DEF JAM

# Rich Isaacson

The industry vet on street-team marketing and Def Jam's future

BY JEWEL WICKER

PHOTOGRAPHED BY DANIEL DORSA



**S**INCE THE BEGINNING OF HIS career in the music business, Def Jam Recordings executive vp/GM **Rich Isaacson's** “unwritten mission statement” has been to elevate the underdog. So in 1991, at age 27, he left his position at an esteemed Manhattan law firm to pursue his dream job. He co-founded Loud Records with childhood friend **Steve Rifkind**, looking to provide a platform for up-and-coming hip-hop artists.

Isaacson's approach paid off in 1993, when **Wu-Tang Clan** leader-producer **RZA** started to use his group's street buzz to shop for record deals. RZA wanted to maintain creative control over the act's music and give individual members the freedom to sign solo deals with other companies, a then-unprecedented contract point that had scared away other labels. But Loud agreed — and Isaacson and Rifkind got one of the iconic acts of the '90s, as well as a reputation for valuing artistic integrity. They built a

roster that included **Big Pun**, **Mobb Deep**, **Raekwon** and **Three 6 Mafia**.

Along the way, Isaacson experimented with the then-new concept of street-team marketing — on-the-ground promotion run by tastemakers that catered to hip-hop fans directly in their neighborhoods — to promote Loud's artists and allow them to work with major corporations on a shoestring budget. “We were creative out of necessity,” he says. “There's still a lot to be said about physically touching people [instead of] doing it through the phone.”

Thirty years later, that ingenuity led **Eminem** manager **Paul Rosenberg** to make Isaacson one of his first hires when he became chairman/CEO of Def Jam in January 2018. Rosenberg tasked Isaacson with running the label's day-to-day operations and helping to restore the iconic imprint to its top-tier status in hip-hop.

Now, Isaacson says he has come “full circle,” working for the company that he considered the “gold standard” during his time at Loud. Under his purview, Def

Jam released *Undisputed* — a compilation of 17 newly signed acts, including recent *XXL* Freshman **YK Osiris**, who created songs during a label-sponsored “rap camp” — and the company has landed No. 1 albums by the likes of **Logic** and **Kanye West**. Isaacson's approach to acquiring talent remains the same. “There's nothing more exciting, motivating, energizing or validating than working with a new artist,” he says. “One that only has great music — nothing else.”

**You started your career in law. How did you end up in the music business?**

One of my closest friends growing up was Steve Rifkind. He went into the music business to work with his dad [**Jules Rifkind**]. I went to a big corporate law firm and hated every second of it. Steve used to come to New York and visit, and one time, he [was] like, “Hey, I got a label deal. We can go into business now.” When we were younger, we used to talk about it as a joke. I jumped at the chance.

Isaacson photographed Aug. 5 at Def Jam in New York.

# #TEAMWORK



myman greenspan fox rosenberg  
mobasser younger & light LLP

---

**The birth of street marketing is attributed to how you promoted your acts at Loud Records. Did it feel like a major innovation at the time?**

We started street marketing because we had no resources. It was cheap. There was no internet, and hip-hop wasn't on the radio like it is today. So we had to touch people where they were — whether that was in a club, a barbershop or a

**How did you wind up at Def Jam?**

I knew Paul [Rosenberg] from the time he was an intern at BMG in Detroit. After all these years, he called me and asked me to help him rebuild Def Jam, to make it the No. 1 hip-hop label again. At any given time, I'm working with an artist's manager, solving a problem about getting a clearance; or I'm working with our department heads and planning releases

year. That's what artist development is about. It's not just putting out a music video or a song on Apple and Spotify and praying that it gets playlisted. It takes a lot of hard work. We don't expect things to happen overnight. Rap camp was one way of introducing new, talented artists into the world. Many of those artists that were part of that experience weren't artists that had big streaming numbers. That was the first time many of those artists were exposed to audiences outside of their own social media.

**How much does data play a factor in signing decisions?**

One of the things that Paul really brings to the table is that he's not just looking at statistics. Anybody can get millions of streams if the stars align. Paul's mandate is to find and sign real artists and not be so preoccupied with numbers.

**What does innovation look like for Def Jam today?**

There are no rules. Find great artists, and figure out a way to make them want to come to Def Jam. We're always looking to be creative and not be constrained by what's in vogue at a given moment. ●

**“We're always looking to be creative and not be constrained by what's in vogue at a given moment.”**

swap meet. At the time, nobody was doing that, especially on the corporate side. We were lucky to have artists like Wu-Tang Clan and **Tha Alkaholiks** and Mobb Deep early on. And it was because we were doing things that other people didn't know how to do.

**How are you implementing those ideas at Def Jam today?**

On a recent tour of historically black colleges and universities, when we visited a campus, we made sure our artists actually met the students. In 2018, we spent a ton of money on a blimp letting everybody know about the new **2 Chainz** album. **YG** released a big song, “Go Loko,” so we had a taco truck go all over Los Angeles and New York giving out tacos, playing his record, and he would pop up in person. That's all street marketing.

**After leaving Loud, you started the Latin marketing and management firm Fuerte Group in 2002. What has changed in the Latin market since then?**

Back then, there were already really strong signs that it was going to become as successful as it is now. When I got into the Latin business, reggaetón was having a massive moment and had several big stars, [including] **Tego Calderón**, **Daddy Yankee**, **Don Omar** and **Zion & Lennox**. The industry was so eager for growth that it was premature to have a whole reggaetón station playing the same seven or eight artists over and over again. It took hip-hop 20 years to get from a phenomenon to becoming pop culture. But now, because of the internet, streaming in Latin America, Mexico [and] South America is exploding. Those numbers don't lie.

or a personnel issue; or helping close a deal with a new artist. It's kind of all over the place, which makes it fun.

**Rosenberg has spoken about wanting to build career artists at Def Jam. What projects is the label launching to find those kinds of acts?**

We're constantly finding ways to have our artists perform in front of people. We have a partnership with Courvoisier, and we have 20 showcases over the next



**1** A pen collection designed by management client Mika. “I have represented Mika for 15 years, and he never ceases to amaze me. Pilot asked him to design six pens for their 100th anniversary, and he created a collection of 24, package and all.” **2** A gift from RZA on the 25th anniversary of Wu-Tang's debut album. “A life-changer for me and all of us at Loud Records,” he says. **3** “Boxing is one of my hobbies, and the poster of Muhammad Ali inspires me each day,” he says. “Not only [was he] the greatest heavyweight champion but one of the most important figures of the 21st century.” **4** A book of photos, scripts and trivia from *The Godfather*.

# CLEVELAND'S MUST-SEE PROPERTY

A stunning \$185 million transformation makes this one-of-a-kind downtown location an absolute must-see, must-hear, must-play venue. From **THE BLACK KEYS** grand re-opening concert on September 30 to all of the premier entertainment that follows, we've given the home of Rock & Roll a star-studded new house.

---

Move-in ready

42,530 square feet

Family room seats 20,562

0 bedrooms, 264 baths

Chefs on staff include Michael Symon,  
Jonathon Sawyer and more

Multi-car garage  
(with plenty of room for Grave Digger)

Central Air, but it still gets hot

Humongotron TV

Custom windows

Sweeping skyline views

Flaming pyrotechnics

Cleveland Made

**ROCKET Mortgage**  
FIELDHOUSE

**WELCOME HOME.**



**GOOD WORKS**

# Hometown Hero

After a mass shooting in El Paso struck Khalid's beloved 915, the singer organized a benefit concert for Sept. 1, the latest of his charitable acts

BY TATIANA CIRISANO

**K**HALID WAS PREPARING TO PLAY Washington, D.C.'s Capital One Arena on his first U.S. headlining arena tour when he found out that a gunman had opened fire at a Walmart in his adopted hometown of El Paso, Texas, killing 22 people and injuring 24 others. After calling his friends and family, he learned that his mother had been planning to go to that very same Walmart later in the day.

"I was devastated," says the 21-year-old singer, who moved to the city with his family as a teenager. "I wanted to immediately give back, raise money, raise awareness and help in any way I could."

"He was ready to jump on a plane and leave the tour," says his manager, **Courtney Stewart**. The two made a plan: Khalid would forgo the scheduled break between legs of his Free Spirit Tour to host a benefit for the victims. The concert, dubbed A Night for Suncity, will be held at El Paso's 12,000-capacity Don Haskins Center on Sept. 1.

The event will be jointly presented by Stewart's homelessness-prevention charity Right Hand Foundation and Khalid's youth-focused The Great Khalid Foundation, which he started in May with his mother, **Linda Wolfe**, serving as president/chairman.

With just days to go before the benefit, Wolfe is working to track down survivors and victims' family members, ensuring all will be able to attend. "It's going to allow [survivors] to have a

light in their lives for an hour and a half," Wolfe tells *Billboard*. Meanwhile, Khalid and Stewart are building a list of soon-to-be-announced guest performers; Stewart notes that Khalid's "Silence" collaborator **Marshmello** was among the first to reach out. "The music business is a family," he says.

Proceeds from the event and an official T-shirt available on Khalid's merch site will go to the El Paso Shooting Victims' Fund and the El Paso Community Foundation.

The Great Khalid Foundation has been a dream for the artist. It grew, in part, from his tradition of donating Christmas gifts to El Paso elementary schoolchildren. Already, the organization has rolled out a slew of initiatives that Wolfe says will benefit economically disadvantaged kids in the city. In May, the foundation gave three \$10,000 scholarships to high school seniors pursuing performing arts; in August, it donated 500 backpacks filled with school supplies to middle-school students. On Sept. 13, the foundation will open its first official El Paso office, with plans to expand nationally.

Khalid knows he will lose money on the benefit, but he doesn't mind. Having moved often as a child due to his parents' military careers, he often calls El Paso his first true home. "The people of El Paso are really special," he says. "I would not be where I am if my community did not give to me, and I will give back to them any chance I can get." ◻

NFL commissioner Roger Goodell (left) and Jay-Z at a press conference announcing their partnership on Aug. 14 in New York.



NOTED Aug. 7 - 20

**New Deals**

Warner Music China signed Sichuanese rapper **Vava**.

Sony/ATV Music Publishing signed the catalog of late **Stone Temple Pilots** frontman **Scott Weiland**.

Concord Music Publishing signed **Major Lazer's Walshy Fire** to a global deal.

**Florida Georgia Line** launched Round Here Records with flagship artist **Canaan Smith**.

Fueled by Ramen signed rock band **A Day to Remember**.

**Executive Turntable**

**Katie Anderson** was promoted to the music leadership team at Creative Artists Agency.

Warner Records named **Jason Heller** senior vp business and legal affairs.

Sony/ATV Music Publishing upped **Jorge Mejía** to president/CEO, Latin America and U.S. Latin.

**Clay Hunnicutt** was named GM of Big Machine Records.

Columbia Records named **Azim Rashid** senior vp urban promotion.

StubHub hired **Dan Jones** as vp international.

**Media Alert** **Jay-Z** and Roc Nation teamed with the NFL on a music and social justice campaign.

**Jason Mraz** became the first district ambassador for The Recording Academy's District Advocate Day on Oct. 2.

**Meet & Greet** **Alanis Morissette** gave birth to her third child.

**Obits** *Easy Rider* actor and screenwriter **Peter Fonda** died at 79.

*The Ballad of Cable Hogue* songwriter **Richard Gillis** died at 80.

Read more about their lives and impact at [billboard.biz](http://billboard.biz).



Khalid (center), who visited the Boys & Girls Club of El Paso last September, considers the city his first true home.

Congratulations to our  
BILLBOARD 2019 TOP MUSIC LAWYER  
**SIMRAN A. SINGH**



**SINGH, SINGH & TRAUBEN, LLP**

SinghTraubenLaw.com

#PRIDESUMMIT

**7**

**DAYS**

*on the*

**SCENE**

*THE*  
*Hollywood*  
REPORTER

#PRIDESUMMIT

billboard



From left: ILoveMakonnen,  
Sara Quin, Kiyoko, Big  
Freedia and Tegan Quin.





Billboard vp Pride Alexis Fish (left) and editorial director Hannah Karp awarded two music industry course scholarships as part of the summit.



Drag star Trixie Mattel performed her new single "Yellow Cloud" and covered Nicki Minaj's "Anaconda" at the event afterparty.



# Billboard & The Hollywood Reporter's Pride Summit

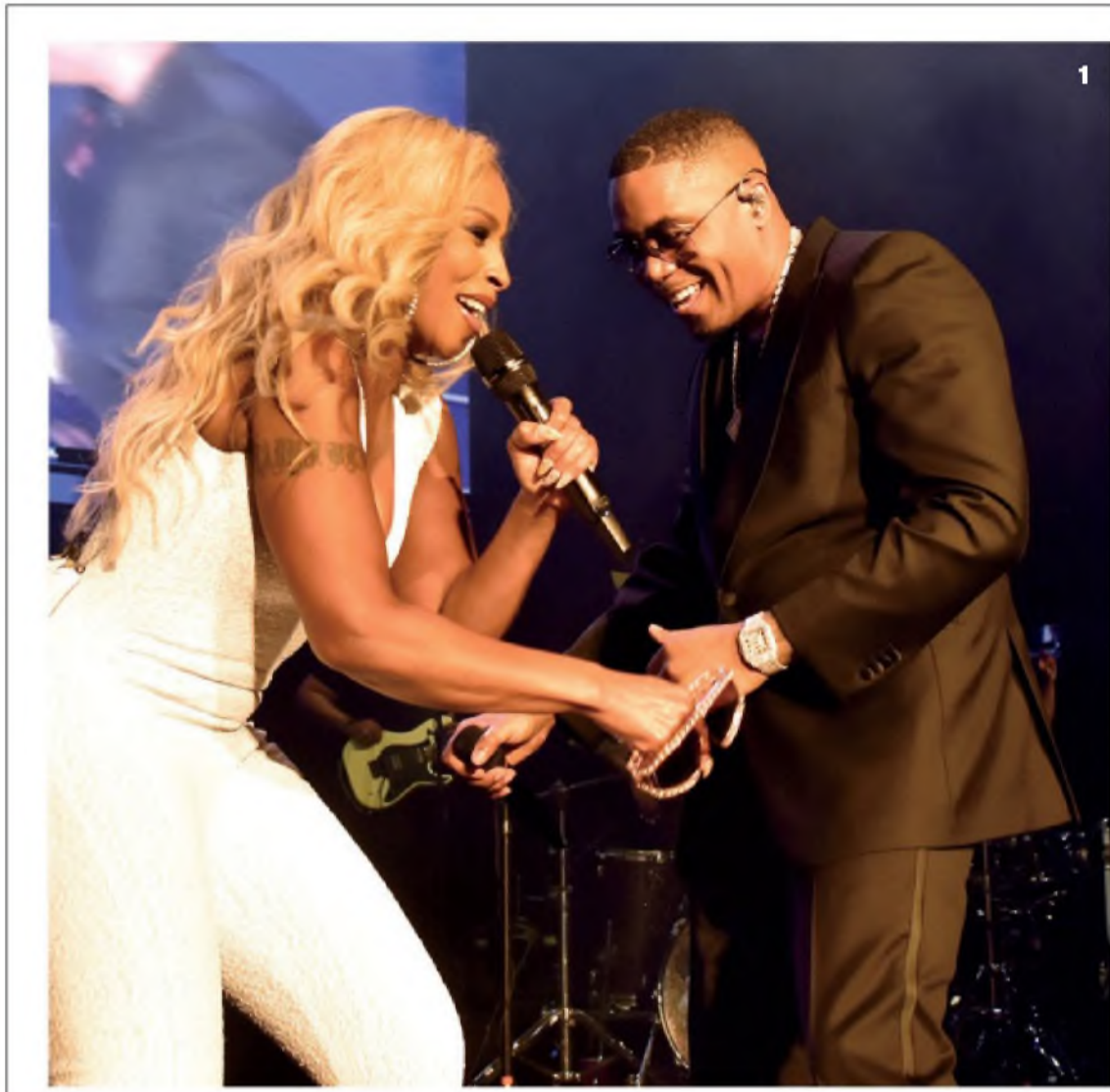
LOS ANGELES, AUG. 8

THE INAUGURAL PRIDE SUMMIT BROUGHT TOGETHER OUT-AND-PROUD ARTISTS, songwriters, music executives and online media personalities for a day of panels about LGBTQ representation in media and entertainment and the path toward greater visibility. Emerging acts **Daya** and **K.Fløy** shared their coming-out stories, while transgender singer-activist **Shea Diamond** jokingly urged attendees to become "accomplices" to the queer community. Later, Create Music Group's **Cindy Nguyen** joined Warner Music Group's **Eliah Seton** and other influential LGBTQ executives to reflect on dealing with homophobia in the business, and *RuPaul's Drag Race* alumnae **Blair St. Clair** and **Peppermint** called for more space for drag entertainers in music. One of the day's final conversations was a continuation of *Billboard's* Pride issue roundtable with cover stars **ILoveMakonnen**, **Big Freedia**, **Hayley Kiyoko** and **Tegan Quin** (who was joined by her sister and **Tegan & Sara** bandmate, **Sara Quin**). Big Freedia put their message best in her advice to the audience: "You've got to keep being fierce and living how you're living."

—STEPHEN DAW



**1** Kobalt Music manager, creative synch Rick Marcello, who spoke on a panel about navigating the industry as an LGBTQ executive, visited an on-site installation of visual artist Michael Kalish's *The Art of Finding Love*. **2** Former *Drag Race* contestant and singer Manila Luzon, who spoke about the presence of drag in the music business. **3** From left: Victoria Monét, Shane McAnally, *Billboard* deputy editor, digital/panel moderator Joe Lynch, Justin Tranter and Teddy Geiger participated in a panel about LGBTQ songwriters, with Monét commenting that she was "secretly writing about women" before coming out as bisexual in 2018. **4** From left: Internet personalities Hannah Hart, Gigi Gorgeous, Joey Graceffa, Anna Akana, Miles McKenna and Eugene Lee Yang posed for a selfie at their panel about inclusivity in digital content.



1



2



4



5



9



10



11



Ringo Starr performed Beatles classics at the original Woodstock site's 50th-anniversary celebration in Bethel, N.Y., on Aug. 15, later thanking fans on Instagram for bringing the "peace and love."



**1** Mary J. Blige and Nas performed in Mountain View, Calif., on Aug. 14 as part of their co-headlining Royalty Tour. **2** Ozuna headlined day one of Baja Beach Fest in Rosarito, Mexico, on Aug. 16. **3** From left: French Montana, Fat Joe and Drake attended the Hublot Collectors Dinner in Miami on Aug. 18. **4** The Jonas Brothers took their *Happiness Begins* tour to Washington, D.C., on Aug. 15. **5** From left: Robert Finkelstein, Michael Weintraub, Claire Rothman, John Meglen, Peter Jackson and Bob Lefsetz honored the late producer Jerry Weintraub with an Aug. 15 panel at the Grammy Museum in Los Angeles. **6** Courtney Love sang Hole hits at the Yola Día festival in L.A. on Aug. 18. **7** Melo of Chinese hip-hop group The Higher Brothers at 88rising's Head in the Clouds Festival in L.A. on Aug. 17. **8** Olivia Newton-John received the lifetime achievement award at the Industry Dance Awards & Cancer Benefit Show in L.A. on Aug. 14. **9** Chance the Rapper performed on ABC's *Good Morning America* on Aug. 16. **10** Gwen Stefani and Blake Shelton attended the L.A. premiere of *Bennett's War* on Aug. 13. **11** From left: HAIM sisters Alana, Este and Danielle (from left) celebrated the new Eckhaus Latta x Ugg collection in L.A. on Aug. 14. **12** New jack swing music legend Teddy Riley received a Hollywood Walk of Fame star on Aug. 16. **13** Bella Thorne signed copies of her new book, *The Life of a Wannabe Mogul: Mental Disarray*, in L.A. on Aug. 13. **14** Chrissy Metz (left) and Diane Warren at the Gay Men's Chorus of Los Angeles 40th-anniversary gala in L.A. on Aug. 16.



# BAND TOGETHER BANS OFF

## Freedom is at the foundation of music.

Through music we have the power to create, to be who we are as individuals, to speak and live our truth.

Access to sexual and reproductive health care is about that same freedom. Because no one is free unless they control their own body.

Right now our bodies are under attack in this country. Sweeping bans on access to safe, legal abortion are stripping away our freedoms.

**Now is the time to band together and say keep your bans off our bodies.**

**#BansOffMyBody**

## IN SOLIDARITY:

The 1975  
Adia Victoria  
Alanis Morissette  
Alina Baraz  
Amanda Palmer  
Amara La Negra  
Amy Millan (of Stars)  
Andra Day  
Ariana Grande  
A\$AP Ferg  
Ashanti  
Bad Bad Hats  
Band of Horses  
Beck  
Best Coast  
BETTY  
Betty Who  
Billie Eilish  
The Bird and The Bee  
Bleached  
Bob Mould  
Bon Iver  
Carly Rae Jepsen  
Carole King  
Charlie Burg  
Charlotte Lawrence  
China Forbes (of Pink Martini)  
Chloe Flower  
CHVRCHES  
Cindy Wilson (of The B-52s)  
Cynthia Erivo  
Dan Deacon  
Dana Williams  
Daya  
Death Cab for Cutie  
Demi Lovato  
The Distillers  
Donna Missal  
Dua Lipa  
Emily Wolfe  
Erin Rae  
Evie Irie  
Fetty Wap  
Fiona Apple  
First Aid Kit  
Foo Fighters  
Fred Schneider (of The B-52s)  
G-Eazy  
Gilligan Moss  
Grace Sewell  
Grace VanderWaal  
Grace Weber  
Grouplove  
HAIM  
Halsey  
Hayley Kiyoko  
Heart  
Heidi Rodewald (of Passing Strange)  
Hinds  
Hippo Campus  
Idina Menzel  
Ingrid Michaelson  
Iyla  
Jarina De Marco  
Jenny Lewis  
John Legend  
Josh Ritter  
Justine Skye  
K. Flay  
Kacey Musgraves  
Kate Nash  
Katy Perry  
Kate Pierson (of The B-52s)  
Kiana Ledé  
Kim Gordon  
Kishi Bashi  
Lady Gaga  
Lauv  
Lily Meola  
LIZZO  
Lola Kirke  
Macklemore  
Madame Gandhi  
Madison Beer  
Maggie Rogers  
Margo Price  
May Kwok  
Megan Thee Stallion  
Meghan Trainor  
The Midnight  
Miguel  
Miley Cyrus  
Mitski  
Morgxn  
MUNA  
mxmtoon  
Nancy Whang  
The National  
Nicki Minaj  
Nine Inch Nails  
Norah Jones  
Paulina Rubio  
Phantogram  
Pink Fly  
Portugal. The Man  
Princess Nokia  
PUP  
Pussy Riot  
Queens of the Stone Age  
Rayna Russom  
Sara Bareilles  
Sarah McLachlan  
Sia  
Sky Ferreira  
Sleater-Kinney  
Sleigh Bells  
Soccer Mommy  
Spoon  
Squirrel Flower  
Stew (of Passing Strange)  
St. Vincent  
T-Pain  
Tayla Parx  
Third Eye Blind  
Tinashe  
Toro y Moi  
Tove Lo  
Transviolet  
Troye Sivan  
Vagabon  
Vera Sola  
Vic Mensa  
Walk Off the Earth  
White Reaper  
X Ambassadors  
Your Smith

Max Kakacek  
(left) and Julien  
Ehrlich of Whitney  
photographed  
July 29 at Dank  
Haus in Chicago.

# The Pulse

THE PULSE  
OF MUSIC  
RIGHT NOW

## CHICAGO HOPEFULS

Indie-rockers Whitney became a hometown staple with their debut. Wilco's Jeff Tweedy asks them about their shared scene, trying to be timeless and how playlists killed the album review

BY LYNDSEY HAVENS  
PHOTOGRAPHED BY LYNDON FRENCH

GROOMING BY KRISTYN JOHNSON

DURING A MUSIC CLASS IN HIS freshman year of high school, **Whitney** guitarist **Max Kakacek** watched the 2002 documentary *I Am Trying to Break Your Heart: A Film About Wilco*, which chronicles the alt-rockers during an especially pivotal time in their storied career. “They were trying to teach us some version of a grass-roots way to make music and not go the major-label route,” he remembers. “That was ingrained in me. That’s how I figured it out.”

Today, the 28-year-old Chicago native is sharing this memory with Whitney vocalist-drummer **Julien Ehrlich** and **Wilco** frontman **Jeff Tweedy**, who responds with a stunned, “Oh wow.” Sitting in Wilco’s Chicago warehouse/studio, The Loft, Kakacek and Ehrlich are taking a breather at home before going to Europe to play a few festivals. On Aug. 30, Whitney will release its second album, *Forever Turned Around*, on Secretly Canadian, pre-empting a tour that will run through the end of the year, capped by four Chicago dates at the 900-capacity Thalia Hall.

Kakacek first met Tweedy in 2011, when his former band **Smith Westerns** — in which Ehrlich, 27, often played drums — opened a week’s worth of shows for Wilco. After Smith Westerns broke up, Kakacek and Ehrlich formed Whitney and released the acclaimed debut *Light Upon the Lake*. They’ve since racked up 110 million streams, according to Nielsen Music, and have performed at Chicago’s Lollapalooza and Pitchfork Music Festival.

When Tweedy, 51, first heard Whitney, he remembers feeling excited to hear a new Chicago band, especially one “making music that was drawing on parts of my record collection that I hadn’t heard a lot of people exploring,” like **Allen Toussaint**. The guitar riffs, which provide a backbone for Ehrlich’s steady drumming and soft falsetto vocals, seemed immediately familiar.

Tweedy was born and raised in Belleville, Ill., but has become something of a musical mascot for Chicago. “When people talk about music here, they talk about *you*,” says Ehrlich, who is from Portland, Ore., to Tweedy, who released his third solo album, *WARMER*, in April. On Oct. 4, Wilco’s 11th album, *Ode to Joy*, will arrive on its own dBpm label. Before both acts go back on tour, they met up to talk about the reality of streaming in rock music while bonding over **Leonard Cohen**.

**Max and Julien, you have recently talked about how touring informs your recording process.**

**JEFF TWEEDY** When you made the last record and toured, did you wish that you had been able to record that version, the one you had after playing the songs a bunch?

**MAX KAKACEK** We were playing Chicago, basically the set of songs that was the first album, for six or eight months. So when we got into

**“My idea of being in a band was romanticized to be cool in a way that we were perceived as separate.”**

**—Max Kakacek**

the studio to record, it kind of was the tour versions. For this album, Julien and I isolated ourselves more to write — just us two. Now we’re figuring out the songs live. We played our first show [with this new material] at Pitchfork, and you can feel them changing.

**TWEEDY** Your experience in Chicago is different than mine — you’ve been at the center of a more grass-roots scene. A lot of [my son] **Spencer**’s friends know a lot of your friends. It wasn’t like that when I was growing up, there were more lines in the sand.

**KAKACEK** I feel like I had that attitude

when I was younger. My idea of being in a band was romanticized to be cool in a way that we were perceived as separate from other people.

**TWEEDY** Or more empowered than other people.

**KAKACEK** Yeah, and I realized that’s a terrible way to operate.

**TWEEDY** It’s much more empowering to be part of a supportive network and community.

**JULIEN EHRLICH** That’s what’s happening here now.

**Within the music scene here, the independent community seems to be thriving.**

**TWEEDY** Chicago has had a really strong independent music scene for a long, long time. There are still a number of independent labels — for indie rock especially, like Drag City, and there was Touch and Go. And now, I think the Chicago hip-hop world has pioneered [its own] type of independence.

**KAKACEK** The biggest difference that I see is not needing a label

anymore. It doesn’t even matter if it’s an independent label — the artist is the label. It’s definitely an effect of the streaming era. You don’t need a ton of money to be able to produce records. You can just put it on the Internet.

**What do you consider about streaming when you decide how to release music?**

**KAKACEK** When we first started releasing music in Smith Westerns, there were always track reviews: You put out music and get criticism back, and how much you value that criticism is up to you. But now, when you release music and it gets added to a playlist, that’s the review. There are no words spoken about it. Someone just hits the “Add” sign and decides.

**TWEEDY** It’s the algorithm, man.

**EHRLICH** I remember one of the producers we were working with on this record started talking about streaming in the studio, and I just left the room. It’s a vibe killer, for sure. But it’s a reality.

**KAKACEK** What’s your take on the whole single rollout strategy? Is it better to give everyone the whole

thing at once so they can actually hear what you’ve done?

**TWEEDY** It’s important to do it a different way each time. It’s not a one-size-fits-all approach to putting music out. Most people your age just don’t have a real fear of streaming, and a lot of people my age have seen it cut into their paychecks. And I always think that they’re kind of short-sighted or blaming something that’s technologically out of their control. Technology has mostly democratized the whole thing.

**KAKACEK** Sometimes it takes a while to make a song that won’t later sound like, “This is so 2019.” Searching for timelessness is the easiest way to put it.

**TWEEDY** I don’t really think about it. I’m trying to make something that’s exciting to me, based on how I feel about music in the moment. Of all those records we made, only a handful of things sound technologically dated — *Summerteeth* sounds like early digital music to me.

**EHRLICH** How do you feel about lyrics?

**TWEEDY** It’s probably wise to consciously avoid time-stamping your music with cultural references. That’s one of the things I think is going to be hilarious about hip-hop in 30 years, how totally tied to the technological world we live in it is. It’s going to sound hilarious to talk about tweeting. But maybe it’s not all meant to last forever.

**How does the idea of a “career song” that defines an artist influence your creative process?**

**KAKACEK** There’s a famous quote by Leonard Cohen when he talks about “Suzanne” because he didn’t get any of the rights to that song. He unknowingly signed them away, and he said something along the lines of, “I got paid because I got to write that song.”

**TWEEDY** I’ve always been mesmerized by pop artists that go at it like, “I’m trying to have a hit,” whereas I’ve always looked at that as a miracle if it happens.

**There are a lot of pop hits now where several songwriters are credited.**

**TWEEDY** Which is really interesting, because music isn’t that fucking complicated.

**EHRLICH** It seems wrong. It’s not wrong, but... maybe we’re just scared.

**TWEEDY** Scared of what you could unleash. ●





Ehrlich (left)  
and Kakacek.



From left: Shires, Morris, Carlile and Hemby on *The Tonight Show* Starring Jimmy Fallon.

# Aiming High

Brandi Carlile, Maren Morris, Amanda Shires and Natalie Hemby didn't need to form a supergroup — they did it for everyone else

BY HILARY HUGHES

Early this year, **Brandi Carlile**, **Maren Morris** and **Amanda Shires** started working together at **Dave Cobb's** Nashville studio. They invited **Natalie Hemby** — a hit songwriter for Morris, **Miranda Lambert** and **Lori McKenna** — to pen songs for their new project. Once Hemby sent in her first demo though, Carlile knew Hemby needed to have a larger role and invited her to join their band. During their first session as a foursome, they sang the first verses of Hemby's demo together, their voices in unison. Carlile recalls thinking, "No one's competing vocally, no one's trying to stand out." It felt like a metaphor for what the band was. As for the demo? Now titled "Crowded Table," it became the first song **The Highwomen** officially recorded for their self-titled debut, out Sept. 6 on Low Country Sound/Elektra Records. The four members share what being in a supergroup means to them.



**AMANDA SHIRES**

AGE 37  
HOMETOWN  
LUBBOCK, TEXAS

Shires' contributions stand out as deeply personal. "Cocktail and a Song" is her rumination on a parent's mortality, and "My Only Child," which she wrote with Hemby and Lambert, is about the love she has for her daughter. The album's lead single, "Redesigning Women," also resonates with Shires: "It's really awesome that we're singing about our daily, domestic lives," she says. "We've been allowed to do that, but it [was never] encouraged."



**BRANDI CARLILE**

AGE 38  
HOMETOWN  
RAVENSDALE, WASH.

The album's queer anthem "If She Ever Leaves Me," written by Shires and her husband, **Jason Isbell**, was written with Carlile and her range in mind. Even so, because **The Highwomen** aim to represent a movement, Carlile insists that the project lacks ego, no matter who's taking lead on a track. "There's a wokeness," she says. We made "a very real, very radical choice to silence that natural and institutionalized voice saying, 'You have to get ahead of these gals.'"



**MAREN MORRIS**

AGE 29  
HOMETOWN  
ARLINGTON, TEXAS

In early August, Morris became the first female artist in over a year to top *Billboard's* Country Airplay chart, with the title track off her second album, *GIRL*. "We knew from the get-go that none of us really needed this group, which is why it's so special," says Morris. "None of us need the money or the fame." She's enamored with "Crowded Table" for its judgment-free message. "We have no interest in making angry, political music," she says. "There's enough shit in the world."



**NATALIE HEMBY**

AGE 42  
HOMETOWN  
PUXICO, MO.

Joining **The Highwomen** posed a new challenge for the seasoned songwriter: Unlike her experience writing with Morris, Lambert and Hemby's other regular songwriting collaborators, being part of a quartet was unfamiliar territory — especially considering she was exploring vulnerabilities with women who were basically strangers. That quickly changed. "It's not like we were hanging out all the time and decided to join a band," she explains. "We put our heads together."

INSIDE LOOK

## VOULEZ-VOUS LICENSE AVEC MOI?

Toward the end of the first act of the new Broadway musical *Moulin Rouge!*, the audience's jaws drop like a row of dominos when **Aaron Tveit** and **Karen Olivo**, playing the doomed lovers Christian and Satine, sing the "Elephant Love Medley" — a he said/she said ode to romance that contains lyrics from 21 different pop songs, including "Torn," "Don't Speak" and "What's Love Got to Do With It."

Most "jukebox" musicals draw on the work of one singer-songwriter. But the score for *Moulin Rouge!*, based on the 2001 **Baz Luhrmann** film, incorporates parts of 70 pop tracks by a variety of different writers — some of which are used in 13 original mashups created for the show.

"As far as rights and licensing, it was definitely a very fast education," says **Justin Levine**, the show's musical supervisor-arranger. Along with book writer **John Logan** and director **Alex Timbers**, Levine chose potential mashup pairings that fit the show's narrative — say, **Adele's** "Rolling in the Deep" and **Gnarls Barkley's** "Crazy." Since songs used in mashups need to be licensed, he worked with producer **Carmen Pavlovic** and music industry veteran **Janet Billig Rich** — in some cases recording demos to give the writers a sense of how he envisioned using their work.

When Luhrmann made the *Moulin Rouge!* movie nearly 20 years ago, he got permission to include some of its big songs — "Pride (In the Name of Love)," "Your Song" — thanks to his personal relationships with creators like **Bono**, **Elton John** and **David Bowie**. Now, says Luhrmann (who calls himself the musical's "Uncle Baz"), "there's an understanding that using songs outside their traditional form is really lucrative."

Plenty of songwriters, like **Lorde** and **David Byrne**, immediately licensed grand rights, which allow songs to be performed in a dramatic work. **Mick Jagger** and **Keith Richards** took some convincing but ultimately signed off on an all-**Rolling Stones** mashup after hearing Levine's demo. And while producers persuaded 10 of the 11 composers of "Uptown Funk!" to grant rights, **Bruno Mars** did not sign off — so they couldn't use the tune.

In the end, the creative team got approvals from 161 composers represented by roughly 30 publishers. (The compositions were licensed on a "most favored nations" basis, where all publishers received a standard deal based on the duration of song segments.)

That was only half the battle, though. RCA plans to release the cast recording this fall, in partnership with Luhrmann's own label, House of Iona. So the show's producers had to secure the mechanical rights they needed to distribute the recordings — which is especially complicated for mashups, since licenses are required for the individual songs as well as the mashup itself.

Their success in doing so could open up a new avenue of business for cast recordings altogether. "We see a real market for mining pop culture and reinventing it," says **Karen Lambert**, RCA executive vp soundtracks, films and TV. "We want to hit the Broadway universe; we want to hit the folks who loved *Glee* and *Pitch Perfect*, and then the pop universe." —REBECCA MILZOFF





A standing ovation to

# **Rob Cohen & Renee Karalian**

for being named to

**Billboard's 2019 Top Music Lawyers**

**Rosemary Carroll**

**Michael Guido**

**Elliot Groffman**

**Gillian Bar**

**Paul Gutman**

**Ira Friedman**

**Leah Seymour**

**Dave Keady**

**Kristen Surya**

**Jenna Kon**

**Celine Hollenbeck**

**Carla Webb**

**Jeremy Zucker**

**CARROLL GUIDO GROFFMAN COHEN BAR & KARALIAN, LLP**



SIGNED

**NAME** SKYLAR GREY  
**MANAGEMENT** CRUSH MUSIC

**Skylar Grey** has been in the industry for over 15 years, but she's still looking for new ways to innovate. Many of her greatest successes have come as a songwriter — first with **Eminem**, with co-writes on his 2010 hit "Love the Way You Lie" (featuring **Rihanna**) and the **Dr. Dre**-Eminem single "I Need a Doctor" (on which she guested), and later on hits like **Zedd**'s "Clarity" and **Macklemore**'s "Glorious." After signing to Interscope in 2011, she left her prior management in 2017 and then finalized a split with the label this summer. (Grey describes the latter as "amicable" and the result of "creative differences.") The 33-year-old went looking for new representation with a finished album, and after receiving recommendations to connect with Crush Music co-founder **Jonathan Daniel**, the two met in mid-2018. "He wasn't trying to sell me some crazy 'I can make you a superstar' story," says Grey. "It was real, and he seemed like somebody I could look up to." Since the meeting, Grey has been in frequent contact with various members of the Crush team, including head of A&R **Evan Taubenfeld**. Now officially on the roster, she's preparing to self-release her new album, *Angel With Tattoos*; lead single "Shame on You" is due Aug. 26. Grey says the concept project "could end up having a hundred songs" and that she's going to continually add tracks to digital service providers. Taubenfeld is confident that Crush can present Grey as more than a behind-the-scenes star: "She has an incredible amount of fans inside the business. The next phase for us is creating a large amount of fans of her artistry." —JOSH GLICKSMAN



## IN DEMAND

**Alex Hope**  
SONGWRITER-PRODUCER

**THE AUSTRALIA NATIVE HAS WANTED TO WRITE SONGS FOR HER FAVORITE ARTISTS SINCE SHE WAS A TEEN — NOW, THEY'RE COMING TO HER**

Six years ago, when **Alex Hope** was 19, she signed her first publishing deal with Sony/ATV in her native Sydney and went on to write songs for contestants on Australia's version of *The X Factor*. By early 2014, she and **Troye Sivan** — whom she met through Sony/ATV head of A&R **Maree Hamblion** — were regularly meeting in Los Angeles for writing sessions. Working with Sivan expanded Hope's circle of collaborators and inspired her to try producing. She moved to L.A. that year and quickly started strengthening her résumé. She won breakthrough songwriter of the year at the 2016 Australasian Performing Right Association Awards; produced and co-wrote "Lucky Strike" on Sivan's 2018 album, *Bloom*; and so far this year has produced for **Alec Benjamin**, **Ingrid Michaelson**, **Alanis Morissette** and others. No matter the act, working one-on-one remains Hope's favorite approach to making music. "It's a very vulnerable thing," she says. "It really does feel like therapy." —GAB GINSBERG



**MARINA**

"No More Suckers,"  
*Love + Fear*

In 2018, Hope met British singer-songwriter **James Flannigan** for coffee, and the two bonded over their shared admiration of Marina, who was on Hope's list of dream collaborators. Within days, the trio headed to Flannigan's Los Angeles studio for a session that resulted in a standout track off *Love + Fear*, which hit No. 28 on the Billboard 200. "It was a good hang that happened to also produce a song," says Hope, "which is the best kind."



**TEGAN & SARA**

*Hey, I'm Just Like You*

In April 2018, Hope tried to collaborate with Tegan & Sara via Twitter DM — and, she thought, failed. Then her manager called to say the duo wanted to work together in person. Hope flew to Vancouver and joined the all-female studio team for the pair's new album, out Sept. 27 on Sire Records. "Working with two Virgos is kind of a dream for me," says Hope of the hyper-organized duo. As for producing an entire LP for the first time? "It was fun to feel supported by super-talented women."



**CARLY RAE JEPSEN**

"Right Words Wrong Time," *Dedicated*

When Jepsen was ready to follow up 2015's *Emotion*, she reached out to Hope, whom she had met in 2016. They worked in the basement studio in Hope's former home, which she calls "a dark little cave with a lot of weird novelty lighting." They ended up co-writing "Right Words Wrong Time," which Hope then co-produced with Grammy nominee **Rogét Chahayed** (**Travis Scott**, **Kendrick Lamar**).



**BEN PLATT**

"Grow As We Go,"  
*Sing to Me Instead*

Hope describes her best friend, fellow Aussie singer-songwriter **Ben Abraham**, as her partner in binge-watching *The Office*. But Abraham helped shape her work, too, by introducing her to Platt in January 2018. The three worked together on the *Dear Evan Hansen* star's debut album, munching on doughnuts in the studio. "It was very Nashville-style, sitting around with an acoustic guitar," says Hope. "The two Bens had been working together for a minute, so they had great synergy." *Sing to Me Instead* reached No. 18 on the Billboard 200.

Inside the meteoric rise of the young rising star lies an ocean of secrets she playfully distills through her dominating social media presence.

# Shiadanni's "Kitty Mama" Breaks All Rules

Hypnotizing audiences with her sultry aesthetics, her quintessentially Latina nature bursts fire on **"Kitty Mama"**.

Mexico native singer-songwriter Shiadanni has an out-of-this-world music video out this week, **"Kitty Mama"**, that her hyper-passionate followers have been heavily anticipating since the release of the single a few weeks back. Currently based in Montreal, Canada, Shiadanni has had multiple lives in one; **her first album, *Canela***, a pop-rock record released in 2011, made the headlines of Mexican media and propelled her nationally as one of the fastest-growing artists in terms of popularity, topping pop-radio charts in **more than 30 cities**, and becoming a social media sensation in the country. It's been a turbulent journey for Shiadanni to reach the point of finally delivering new music. Fast forward a couple of years, and meet Shiadanni transformed, visually and sonically, as her willingness to experiment helped pave the way for her to create

to create dark-R&B/pop soundscapes, radically changing her artistic direction, and bringing to fruition her raw and youthful talent. Shiadanni released **"Turn On My Brain" in April 2019**, amassing millions of views and plays on major digital platforms with the single and music video. She redefines the true meaning of "entertainment", and her fingerprints are all over her works, from the visuals to the production and songwriting. Hypnotizing audiences with her sultry aesthetics, her quintessentially Latina nature bursts fire on **"Kitty Mama"** steamy visuals, capturing her at her smoothest and most seductive self we've seen so far, and while that's no out-of-the-ordinary fact coming from the rising star, this one is definitely a special one to hold on to, as she leaves us impatiently waiting for her 2nd album to be released...

# Growing Pains

Melanie Martinez makes her directorial debut with an eye-popping film about teenage terrors



**W**hen **Melanie Martinez** released her debut album, *Cry Baby*, in 2015, she created a vulnerable persona in the titular character that connected with a large audience. For her follow-up, *K-12*, out Sept. 6 on Atlantic Records, the alt-pop artist chronicles the stress of growing from a toddler to a teenager. *K-12* quickly evolved from a concept album into a full-length feature film, for which Martinez started writing a script in 2017. In the 90-minute movie (which Martinez, 24, directed), *Cry Baby*, a sensitive girl with magical powers, is sent to a disturbing sleep-away school, where she battles everything from mind control to racial and gender discrimination. “My main goal was to display school as a condensed version of life,” says Martinez of the film, which will be shown in theaters worldwide on Sept. 5. “It’s about killing the system, escaping a structure you feel trapped by.”



Don't Let Them Eat Cake

From a young age, Martinez was told not “to give boys the wrong idea” by dressing provocatively. On “Strawberry Shortcake,” she uses that message as ammunition. As the song plays, *Cry Baby* portrays a topless **Marie Antoinette**-like figure sitting atop a giant strawberry shortcake while boys with pointy teeth crawl toward her, eating the cake as they go. “It’s representative of how [a female] body is looked at by society,” she says, “as a dessert, instead of a work of art that should be respected and valued.”



Attack Of The Evil Nurses

“Nurse’s Office” soundtracks a visually striking ballet, choreographed by **Brian Friedman**, of cloned, flame-haired nurses who are part of the principal’s corrupt staff and have caught *Cry Baby* and her friend Angelita. Dancing around the room, using stretchers as props, the nurses restrain and drug the girls to maintain control over the students’ minds. “They are representative of humans in our society who abuse their power and privilege for selfish gain,” says Martinez. Exposing them “was a goal of mine.”



Girls Just Wanna Support

In this scene, *Cry Baby* tries to buy Angelita a tampon from a dispenser in one of the school’s rose-colored bathrooms — but it turns out to be empty. Her only option? Toilet paper. Martinez believes it’s a standout scene because of how it relates to the larger conversation surrounding women’s health care and reproductive rights, while also highlighting the importance of “finding people who are like-minded, supportive and empathetic. There’s always someone anxiously waiting to wreak havoc.” —ILANA KAPLAN

VERSUS

## IT TAKES TWO

In 2015, **Sleater-Kinney** returned from a decadelong hiatus with the hard-hitting *No Cities to Love*. The members all agreed on one thing: Don’t let the next one take another 10 years. Four years later, the act has released its ninth album, *The Center Won’t Hold*, this time on New York-based indie label Mom + Pop. Produced by **St. Vincent**, the set is Sleater-Kinney’s most urgent, and is also the last with longtime drummer **Janet Weiss**, who left the group in July. But now, co-founders/lyricists **Carrie Brownstein** and **Corin Tucker** are more dedicated to the band, and their friendship, than ever — despite their few differences. —LYNDESEY HAVENS



Corin Tucker

Carrie Brownstein

### MOST-LOVED CITY TO PERFORM IN



Philadelphia



Chicago

### FAVORITE ARTIST/GROUP

Kate Bush

The Clash

### BANDMATE’S BIGGEST QUIRK

“The oat milk is strong. She basically works for Oatly!”



“Right now, her overalls.”

### FAVORITE ST. VINCENT SONG

“Masseduction”



“Strange Mercy”

### FAVORITE SLEATER-KINNEY SONG TO PERFORM LIVE

“Bury Our Friends”

“Entertain”

### SPIRIT ANIMAL



“I would say mine is a Siamese cat, a very vocal animal.”



“Mine is probably a kangaroo.”

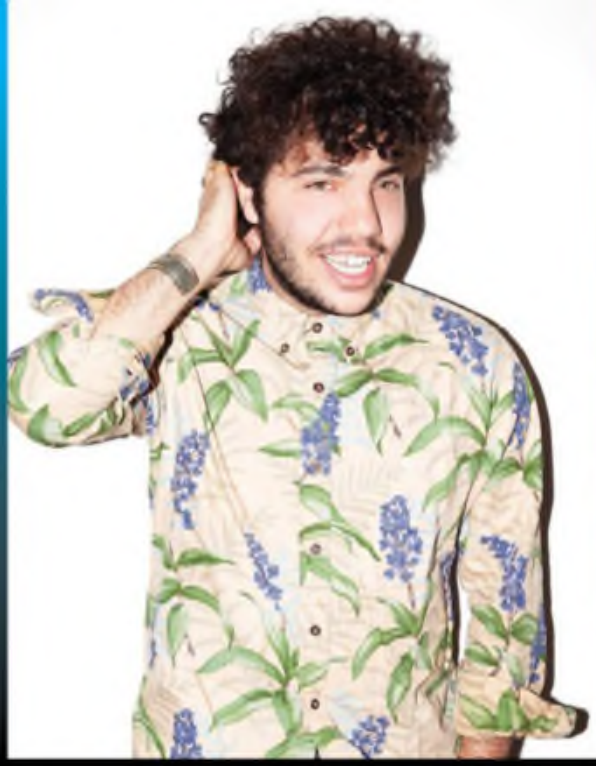
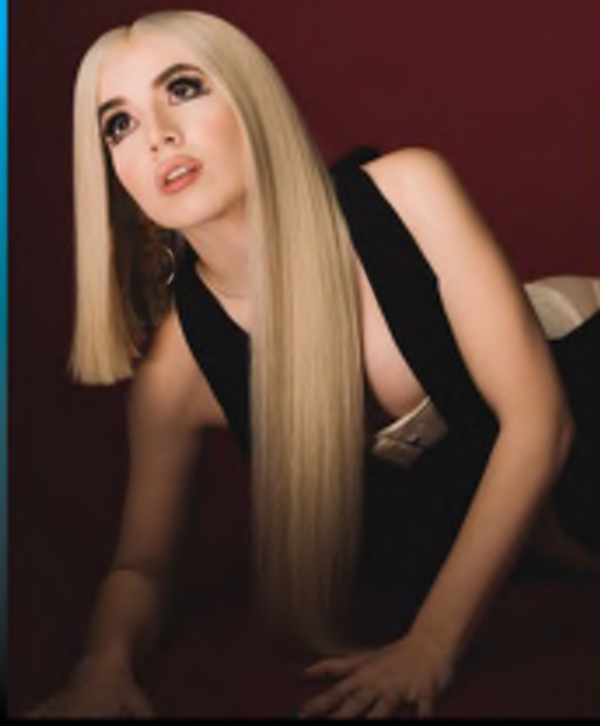
### FAVORITE THING FROM THE '90s



“We should start faxing again. I mean, that was just fun.”



“I really miss answering machines. I like coming home and listening to messages; it’s very satisfying.”



GLOBAL MUSIC RIGHTS  
**CONGRATULATES**  
**OUR 2019 VMA NOMINEES**

**AVA MAX • BENNY BLANCO • BRUNO MARS**  
**DRAKE • RYAN TEDDER**  
**SMOKEY ROBINSON • TRAVIS SCOTT**



**No. 1**

on *Billboard's*  
Hot Country  
Songs chart

**CHART  
BREAKER**

DISCOVERING NEW TALENT SINCE 1894[!]

**BLANCO BROWN**

*The self-described "trailer-trap" artist isn't following in anyone's footsteps, including Lil Nas X's*

By Marissa Moss

Photographed by Koury Angelo

Brown photographed  
Aug. 10 at The  
Hermosa Saloon in  
Hermosa Beach, Calif.



**Country Boy**

Raised in Georgia, **Blanco Brown** split his time between the Atlanta housing projects, where he would hear **OutKast** on the radio, and his grandmother's home in rural Butler, where he listened to **Johnny Cash**. By his early teens, he realized they were singing about the same things, just in different ways. "I was from the projects, and I heard this country boy singing about shootings," says Brown, 31, who grew up in a musical family and signed his first recording contract with **NunStar Records** — with his brothers and cousin — when he was 7. "It was so close to what I was familiar with."

**"Git In Here Right Now"**

By 2008, Brown was working as a songwriter-producer, collaborating with **Pitbull** ("Goalie Goalie") and, more recently, **Fergie** ("M.I.L.F. \$"). At the same time, he was making music on his laptop at home in Atlanta and coined the term "trailer trap" to describe his country-rap fusion. Ten years later, he pitched a demo to former BMG president of U.S. repertoire **Zach Katz**. "He started texting [BBR Music Group executive vp] **Jon Loba**, 'Get in here right now,'" recalls Brown. "[Loba] says he'd never seen anyone react like that." Brown signed with the Nashville-based indie in June 2018.

**Staying The Course**

Three months later, Brown used a friend's lap steel guitar to make a loop, to which he later added beatboxing. It became an early version of his hit first single, "The Git Up." As Brown was getting ready to release it, **Lil Nas X's** "Old Town Road" quickly grew from online meme to national sensation, hitting No. 1 on the *Billboard* Hot 100. Loba urged Brown to release "The Git Up" ASAP. It arrived in May and immediately took off thanks to a TikTok dance challenge, later becoming a bona fide country hit. With 200.7 million on-demand U.S. streams, according to Nielsen Music, it has ruled Hot Country Songs for six weeks.

**Giddyup**

Brown, who has "enough music for 80 trailer-trap records," is keeping the momentum going: He's currently filming a music video for "The Git Up" in Nashville and Watertown, Tenn.; touring with **Kane Brown** (no relation); and will release a full album before the end of the year. The success of "Old Town Road" put his career on the fast track, but Blanco doesn't feel like he's following a trend — he says he's bridging a gap and is happy Lil Nas X opened doors to the house he has always lived in. "Someone asked me a long time ago if I felt like country music is changing," he says. "I don't know where it's going, but I'd love to be a part of it." 🎤

# THE LOS ANGELES FILM SCHOOL

**Congratulates Spotlight Academy Inductee Hannah Lux Davis**

**DIRECTOR: ARIANA GRANDE'S "THANK U, NEXT"**

We are honored to induct Hannah into the inaugural class of the Spotlight Academy here at The Los Angeles Film School. The Spotlight Academy recognizes the sustained and significant accomplishments of our alumni who have made outstanding contributions to the entertainment arts, including film, television, music and media industries.

**TO LEARN MORE ABOUT THE SPOTLIGHT ACADEMY, VISIT**

**[www.lafilm.edu](http://www.lafilm.edu)**



Important information about the educational debt, earnings, and completion rates of students who attended this school can be found at: [lafilm.edu/disclosures](http://lafilm.edu/disclosures). © 2019 The Los Angeles Film School. All rights reserved. The term "The Los Angeles Film School" and The Los Angeles Film School logo are either service marks or registered service marks of The Los Angeles Film School. Accredited College, ACCSC, VA Approved by CSAAVE. Member of the Servicemembers Opportunity College Consortium. 0719

FALL  
PREVIEW 2019



Del Rey photographed Aug. 8 at The Beckett Mansion in Los Angeles. Styling by Mel Ottenberg. Del Rey wears a JoosTricot sweater, Simone Rocha dress, Beladora earrings and a XIV Karats bracelet and ring.



#1

# LANA DEL REY

SPEAKS HER

# MIND

With her new album, *Norman Fucking Rockwell*, the singer makes her most adventurous and candid music yet – and leads *Billboard*'s list of the **38 most-anticipated things about music this fall**

BY MEAGHAN GARVEY // PHOTOGRAPHED BY MELODIE McDANIEL

Del Rey wears a Levi's jacket,  
L'école Des Femmes dress,  
Beladora necklace, XIV  
Karats bracelet and ring, and  
Selima Optique sunglasses.



**Y**OU'VE GOT TO CLIMB THE HILL BEHIND the Chateau Marmont to get to the office where I'm meeting Lana Del Rey, which feels appropriately on the nose on this early-August day: The hotel is Hollywood's ultimate nexus of glamour and doom, the keeper of 90 years of celebrity secrets that touch everyone from Bette Davis to Britney Spears. It shows up in the homemade visuals for Del Rey's breakout single "Video Games" and in the lyrics of songs like "Off to the Races." She lived here while writing her *Paradise* EP in 2012. Sharon Tate and Roman Polanski lived here, too, in Room 54, before moving to Cielo Drive where — exactly 50 years ago, as of midnight tonight — the Manson Family arrived.

But these kinds of connections are standard in the Lana Del Rey multiverse, where nods to Bob Dylan, F. Scott Fitzgerald, Elton John and Henry Miller can coexist in a single chorus and not feel overdone. (No, seriously: Play her 2017 duet with Sean Ono Lennon, "Tomorrow Never Came.") And if the Lana of five years ago radiated significant Sharon Tate circa *Valley of the Dolls* energy, the 34-year-old singer-songwriter has more of a Summer of Love thing going on now. The songs she has previewed from her fifth album, the exquisitely titled *Norman Fucking Rockwell*, are far more Newport Folk Festival than femme fatale — meandering psych-rock jam sessions and slippery piano ballads that shout out Sylvia Plath. The narrative thread throughout all of this can lead listeners down an endless rabbit hole of references, but you can sum it up like so: The music Lana Del Rey makes could only be made by Lana Del Rey.

That means songs like the nearly 10-minute-long "Venice Bitch," the most psychedelic tune in her catalog, or the title track, a ballad rich with one-liner gems like, "Your poetry's bad, and you blame the news" — songs that represent the best writing in her career yet have almost zero chance of radio play. *Norman Fucking Rockwell*, out Aug. 30, is a "mood record," as Del Rey describes it while perched barefoot on a velvet couch in

the new office of her longtime management company, an airy pad way up in the Hollywood Hills with platinum plaques scattered about that no one has gotten around to hanging up yet. There are no big bangers, just songs you can jam out to during beach walks and long drives. This is not exactly a surprise: Del Rey's only top 10 hit on the Billboard Hot 100 was a raving Cedric Gervais remix of her song "Summertime Sadness." But in the streaming era, when success often means getting easily digestible singles on the right playlists, making an album that's meant to be wallowed in for 70 minutes isn't just inspired — it's defiant.

Yet it's an approach that has worked for Del Rey: Her songs, even the long, weird ones, easily rack up tens of millions of streams, and overall they have amassed a solid 3.9 billion on-demand streams in the United States, according to Nielsen Music. Collectively, her catalog of albums has sold 3.2 million copies in the United States, and all of her full-length major-label studio albums have debuted on the Billboard 200 at No. 1 or No. 2. The first of those, 2012's *Born to Die*, is one of only three titles by a woman to spend over 300 weeks on the Billboard 200. (The other two: Adele's 21 and Carole King's *Tapestry*.) *Born to Die* also has spent 142 weeks on *Billboard's* Vinyl Albums

chart — more than Prince's *Purple Rain*, tied with Michael Jackson's *Thriller* and just behind Fleetwood Mac's *Rumours*. It's an indication that, as broad as her fan base is, it also runs deep, with a ratio of hardcore devotees to casual ones that even stars with inescapable radio hits might envy.

Credit Del Rey's strong aesthetic and singular throwback sound that, as it has moved away from its initial pop and hip-hop influences, has kept young fans interested and allowed them to grow up with her. "When we sign [an artist], it's not necessarily what everyone was listening to, but they had real vision," says Interscope chairman/CEO John Janick. "Lana's at ground zero of that. There have been so many other people who've been inspired by Lana. She's massive, she has sold millions of albums, but it always has been on her terms."

This has been Del Rey's deal from the jump. "Some people really are trying to get in the mix of the zeitgeist, and that is just not my MO — never cared," says Del Rey, cradling a coffee with sky blue-painted fingertips. "My little heart's path has such a distinct road that it's almost taking me along for the ride. Like, 'I guess we're following this muse, and it wants to be in the woods. OK, I guess we're packing up the truck!' It's truly ethereal, and it's a huge pain in the ass."

Del Rey's instincts are what led Interscope to sign her to an international joint-venture deal with U.K. label Polydor in 2011 and what compelled her managers Ed Millett and Ben Mawson to create their company, TaP Music, with Del Rey as their first client in 2009. "It was at that moment of peak piracy when no one in the music business was making money, so labels just weren't taking risks," recalls Millett. "You'd play one of her songs at an A&R meeting, and they'd be like, 'You know what's selling at the moment? Kesh.' But we were lucky with Lana because she knew exactly who she was. Our job was about making sure everybody understood that."

That battle for understanding has followed Del Rey for much of her career. "People just couldn't believe she could be so impactful without some svengalis behind her. I still think there's a tinge of misogyny behind all that," says Millett, referencing the endless debates about Del Rey's creative autonomy. "She realized very quickly, being at the center of that storm, you're not going to win." So she went deeper into her own weird world, and somewhere between her third and fourth records — the haunted jazz of 2015's *Honeymoon* and the new-age folk of 2017's *Lust for Life* — it felt like people finally got it. Or, at least, the people who were meant to get it got it. After all, Del Rey never had intended to

make popular music, even if she now headlines festivals. It just kind of happened that way: a poet disguised as a pop star.

In many ways, *Norman Fucking Rockwell* feels like a fulfillment of the groundwork she has spent nearly a decade laying: She is now free to be Lana, no questions asked. "People want to embrace her lack of formula," says Millett. "And now she can do whatever the hell she wants because people have accepted that, well, she's brilliant." Though she has sold out arenas in the past, the North American leg of her upcoming fall tour has her playing amphitheatres and outdoor venues that feel especially suited to the style of her music. And if her songs feel lighter, it's because Del Rey does, too.

"I mean, *God*, I have never taken a shortcut — and I think that's going to stop now," she says, feet kicked up on the coffee table. "It hasn't really served me well to go by every instinct. It's the longer, more arduous road. But it does get you to the point where, when everyone is just copying each other, you're like, 'I know myself well enough that I don't want to go to that foam rave in a crop top.'"

Although that does sound kind of dope, now that she's thinking about it. "Yeah, never mind," she says, laughing. "Google 'nearest foam rave.'"

### IN PERSON, DEL REY'S VIBE

isn't noir heroine or folk troubadour so much as friend from college who now lives in the suburbs. Her jean shorts, white T-shirt and gray cardigan could've easily been snatched off a mannequin at the nearest American Eagle Outfitters. A couple of times in our conversation, she lets out a "Gee whiz!" like a side character in a *Popeye* cartoon. Between the tour announcements and Gucci campaign shoots, her Instagram consists mostly of screenshot poetry and Easter brunch pics with her girlfriends. For the most distinctive popular songwriter of the past decade, she appears disarmingly basic.

"Oh, I am! I'm actually *only* that," agrees Del Rey, eyes gleaming. "I've got a more eccentric side when it comes to the muse of writing, but I feel very much that writing is not *my* thing: I'm writing's thing. When the writing has got me, I'm on its schedule. But when it leaves me

alone, I'm just at Starbucks, talking shit all day." Starting in 2011, when her nearly drumless, practically hookless breakthrough single "Video Games" blew up, the suddenly polarizing singer found it hard to move through the real world unbothered. But something changed a few years back; she's not sure if she chilled out or if everyone else did. In any case, she's happiest among the people, whether that's lingering in Silverlake coffee shops or dipping out to Newport to rollerblade. "I've got my ear to the ground," she says with a conspiratorial wink. "Actually, that's my main goal."

Somehow this only makes Del Rey weirder and cooler: the high priestess of sad pop who now smiles on album covers and posts Instagram stories inviting you to check out her homegirl's fitness event in Hermosa Beach. You could feel the shift on *Lust for Life*, which enlisted everyone from A\$AP Rocky to Stevie Nicks and traded the interiority of her early songwriting for anthems about women's rights and the state of the world. She even seemed down to play the pop game a bit, though by her own rules: She worked with superproducer Max Martin on the title track, even as it quoted '60s girl groups and cast R&B juggernaut The Weeknd as the long-lost Beach Boy.

Among those entering Del Rey's creative fold on *Norman Fucking Rockwell* is Jack Antonoff, the four-time Grammy Award-winning producer who has become a go-to collaborator on synth-pop heavy hitters for the likes of Lorde and Taylor Swift. Enlisting Big Pop's most in-demand producer doesn't seem like a very Lana Del Rey

move, and she knows it.

"I wasn't in the mood to write," she admits. "He wanted me to meet him in some random diner, and I was like, 'You already worked with everyone else; I don't know where there's room for me.'" But when Antonoff played her 10 minutes of weird, atmospheric riffs, Del Rey could immediately picture her new album: "A folk record with a little surf twist." In the end, Antonoff wound up co-producing almost the whole project, alongside longtime collaborator Rick Nowels and Del Rey herself.

Most of *Norman Fucking Rockwell* follows similar whims — or, as Del Rey puts it, "Divine

## THE TEAM

### MANAGEMENT

#### TaP MUSIC

Ed Millett  
Ben Mawson

### LABEL

#### INTERSCOPE RECORDS

John Janick  
Chairman/CEO

Matt LaMotte  
Senior vp marketing

Michelle An  
Senior vp/head of creative content

### AGENT

#### CREATIVE ARTISTS AGENCY

Carole Kinzel





Del Rey wears a L'école Des Femmes dress and a XIV Karats bracelet and ring.

timing.” Though artists like Billie Eilish and Ariana Grande have taken the creation of pop music to a more informal and impulsive place — Eilish recorded her debut album with her producer brother Finneas O’Connell in his childhood bedroom, while Grande wrote most of *Thank U, Next* in a weeklong blitz — Del Rey’s approach seems even more casual. “She doesn’t follow any kind of plan beyond what she feels is right, and it works every time,” says Millett.

That includes the cover of Sublime’s sleazy 1996 hit “Doin’ Time” — essentially the “Summertime Sadness” of the Long Beach, Calif., ska band’s discography — recorded out of pure fandom, yet somehow a perfect complement to the album’s beach bum vibe. “We were involved in executive-producing the [recent] Sublime documentary because their catalog is through Interscope, and Lana was talking about how big a fan she was,” says Janick. As it happened, her earliest producer was David Kahne, who had worked with Sublime in the ’90s. “So she ended up doing that cover, which turned out amazing. But then she felt like it fit the aesthetic of the album.”

The album title was just something she came up with when she randomly harmonized the name of the American illustrator while recording “Venice Bitch,” though she recognizes that she and Rockwell — an idealist whose cozy depictions of Boy Scouts and Thanksgiving turkeys graced magazine covers for half the 20th century — have both explored big questions about the American dream in their work. And then there’s the artwork she has been using for the record’s singles: bizarrely casual iPhone photos that feel a bit tossed-off because, well, they are.

“Every time my managers write me, ‘Album art?’ I’m just like, *send!*” she cackles, pantomiming taking a selfie. “And they just send the middle-finger emoji back to me.”

### THE WEEK OF OUR INTERVIEW, JUST

a few days after two consecutive mass shootings took place in El Paso, Texas, and Dayton, Ohio, Del Rey recorded a song called “Looking for America.” She hadn’t planned to write it, but the shootings affected her on a “cellular level,” as she phrased it in an Instagram preview, which also included a sharp disclaimer: “Now I know I’m not a politician and I’m not trying to be so excuse me for having an opinion.” Over Antonoff’s acoustic guitar, she sings softly, “I’m still looking for my own version of America/One without the gun, where the flag can freely fly.”

The quiet protest song is a move you can hardly imagine her making five years ago. It wasn’t until *Lust for Life*, she acknowledges, that

“SOMETIMES WITH WOMEN, THERE WAS SO MUCH CRITICISM IF YOU WEREN’T JUST ONE WAY THAT WAS EASILY METABOLIZED AND DECIPHERABLE — YOU WERE A CRAZY PERSON.”

she felt brave enough to have an overt political opinion. “It is quite a critical world, where people are like, ‘Stick to singing!’” she says. “They don’t say that to everyone, but I heard that *a lot*.”

With that sense of permission has come a kind of peace and an acceptance that evaded Del Rey in her early career; she has never indulged her critics, but it’s nice to be understood. “Sometimes with women, there was so much criticism if you weren’t just one way that was easily metabolized and decipherable — you were a crazy person,” she marvels, noting a shift in the perception of female pop stars that happened only recently (one catalyzed in large part by her own career arc). She recently recorded a song for the soundtrack to the upcoming *Charlie’s Angels* reboot with Grande and Miley Cyrus — stars who also have faced criticism for the ways in which they don’t conform to the expectations of women in the spotlight.

Her newest songs are some of her most personal, particularly the album closer, “hope is a dangerous thing for a woman like me to have — but i have it” (a title only Del Rey could pull off). It also hovers anxiously on the margins of the #MeToo movement, though never in such broad strokes. “It was staggered with references from living in Hollywood and seeing so many things that didn’t look right to me, things that I never thought I’d have permission to talk about, because everyone knew and no one ever said anything,” she says in a tangle of sentences as knotty as the lyrics themselves. “The culture only changed in the last two years as to whether people would believe you. And I’ve been in this business now for 15 years!

“So I was writing a song to myself.” She exhales deeply, sinking back into the sofa. “Hope

truly is a dangerous thing for a woman like me to have, because I know so much.” Del Rey pauses. “But I have it.”

Del Rey has been thinking a lot about hope and faith lately. She has been going to church every Wednesday and Sunday with a group of her girlfriends; they get coffee beforehand, and it has become something to look forward to. She likes the idea of a network of people you can talk to about wanting something bigger — just another extension of her fondness for pondering the mysteries of the universe. (Fittingly, she studied metaphysics and philosophy at Fordham University in New

York.) “I genuinely think the thing that has transformed my life the most is knowing that there’s magic in the concept of two heads are better than one,” she says.

That has crept into her music, too. Del Rey says she hadn’t realized until recently how isolating her creative process had been for so long. These days, studio sessions feel more like cozy jam sessions, according to Laura Sisk, the Grammy-winning engineer who worked closely on the record with Del Rey and Antonoff. “Something I love about *Norman* is how much of the energy of the room we’re able to record,” says Sisk. “We often don’t use a vocal booth, so we’re sitting in a room together recording, usually right after the song was written and the feeling is still heavy in the room.”

Even the cover of *Norman Fucking Rockwell*, Del Rey says, was designed to cultivate a sense of community. For the first time in her discography, she’s not pictured by herself. She’s on a boat at sea, one arm wrapped around actor Duke Nicholson (a family friend and grandson of Jack), the other reaching out to pull the viewer aboard. As she explains the idea, Del Rey rifles through her sizable mental rolodex of quotations and offers this one from Humphrey Bogart by way of Ernest Hemingway: “‘The sea is the last free place on earth.’” A place, in other words, where you can finally just be you.

Del Rey says her album covers tend to be self-fulfilling prophecies — whatever energy she puts out tends to shape the next chapter of her life. She’s eager to see how this one, with its open arms and sense of adventure, manifests itself. “We’re going somewhere,” she says with a mysterious grin. “I don’t know where we’re going. But wherever it is, my feet are going to be on the ground.” ●

# 2 BEHIND-THE-SCENES STARS STEP INTO THE SPOTLIGHT

Three songwriters with top 40 résumés are following in the footsteps of hitmakers turned artists like Julia Michaels by releasing their own debut projects this fall

## BIBI BOURELLEY

**NOTABLE CREDITS** Christina Aguilera (“Accelerate”), Mariah Carey (“GTFO”)

**BACKSTORY** When the Berlin-born, U.S.-bred artist was 6, her mom died of cancer. “When you’re that age, it’s hard to find words to express yourself,” says Bourelley. “It was easier to sing.”

**BIG BREAK** Her musician dad set her up in a session with Kanye West when she was a teen. Within 30 minutes, Bourelley, now 25, wrote “Higher,” which Rihanna released in 2016. She’s now signed to Def Jam and has a publishing deal with BMG.

**PHILOSOPHY** “I thought I was ready far before I actually was. If it were up to me, I would’ve dropped an album at 6. But only now I’m realizing there was, and still is, a lot to learn.”

## EMILY WEISBAND

**NOTABLE CREDITS** Camila Cabello (“Consequences”), BTS (“Boy With Luv”)

**BACKSTORY** Her dad told her Nashville was “a heartbreak town” and suggested she become a doctor. Instead, Weisband, 26, enrolled in Belmont University’s songwriting program and signed a publishing deal with THiS Music.

**BIG BREAK** In 2015, within 45 minutes of hearing one of her demos, producer Mike Elizondo (Eminem, Fiona Apple) called her about collaborating; he worked on her debut LP, *Identity Crisis*, due on Warner Records.

**PHILOSOPHY** “I’ve always tried to approach songwriting as a service industry. I’m not in a room to flex my skills. I’m there to assess what the artist needs.”

## DELACEY

**NOTABLE CREDITS** Halsey (“Without Me”), Zara Larsson (“Ruin My Life”)

**BACKSTORY** Born Brittany Amaradio, she remembers coming home from a piano lesson at age 7 determined to write. “I’ve always had this expression in me,” the 27-year-old says.

**BIG BREAK** After signing with Universal Music Publishing Group, she clicked with producer Ido Zmishlany (Shawn Mendes) in a session; they’re working on her first album, due on Antonio “L.A.” Reid’s Hitco and her own Delicate Flower imprint.

**PHILOSOPHY** “If you want [to be an artist] for the attention and fame, don’t do it. Do it because the music is so personal that it can’t come from anyone else.”

—LYNDESEY HAVENS



From top: Weisband, Bourelley and Delacey.

## A POP SCRIBE COMES TO THE THEATER

**5** Fourteen years ago, songwriter Ross Golan was just another struggling musician who had “been in bands and sold no records.” In an effort to get inspired (and jump-start his career), he tried to write an unorthodox murder ballad: one in the style of “2Pac, Merle Haggard, Eminem or Johnny Cash,” in which the protagonist wasn’t actually guilty.

Since then, a lot has changed for Golan, now 39, who’s published by Warner Chappell. He has achieved massive success as a songwriter for the likes of Ariana Grande,

Justin Bieber and Selena Gomez — he was named BMI’s pop songwriter of the year in 2016 — and he hosts the popular podcast *And the Winner Is...* Meanwhile, that murder ballad he wrote has taken on a life of its own: It is the title track to *The Wrong Man*, a solo Golan performance that has evolved into a concept album (released in July on Interscope Records), an animated film (that premiered at the 2019 Tribeca Film Festival) and, now, a much-anticipated musical. It will debut off-Broadway in September, with the kind of creative team (director Thomas Kail and orchestrator Alex Lacamoire, both Tony Award-winning *Hamilton* alums) that could indicate larger ambitions.

The show tells the story of Duran, a man scraping by in Reno, Nev., who is framed for

murder after a brief affair with a strange woman. Sung largely from Duran’s perspective on death row, Golan’s songs have a Tom Waits meets Ed Sheeran vibe. The stage production — which expands on the album’s scope to present a wider tale of sex, murder and revenge — stars three-time Tony nominee Joshua Henry as the protagonist.



It is not quite what Golan expected back when he was performing the in-progress project in his friends’ living rooms. The word-of-mouth around his initial *Wrong Man* tunes, in fact, helped him get work as a pop songwriter. But while writing for other artists centered on collaboration (“I always say my job is to facilitate my co-writer’s best song. I want them to say, ‘This is the best song I have’”), *The Wrong Man* presented a different, and attractive, challenge: writing something much bigger than one track, and wholly his own. “To be [the only] writer on a song released by a major label is a massive achievement for anybody in my day job,” says Golan. “*The Wrong Man* opened a lot of doors for me — and now I feel like I’m opening doors for it.” —TYLER COATES

## 6. WHO WILL BREAK OUT?

“**Omar Apollo** will be the one this year. The way he has been able to cross over in general-market spaces and tour internationally as an



Apollo

independent artist is remarkable. Especially as a first-generation Mexican-

American kid, the way he is carrying the flag for our community in the R&B and pop space is amazing to watch.”

—DORIS MUÑOZ, FOUNDER, MIJA MANAGEMENT

**8** As part of a tour that starts Aug. 31, Latin rockers **Maná** will play seven dates at The Forum in Los Angeles — the longest run by a single act in the venue’s history.

**9** *The Kelly Clarkson Show* launches Sept. 9 on NBC; expect unfiltered celebrity interviews and live performances.



**10** Charli XCX’s guest-packed *Charli* — her first album in six years — arrives Sept. 13 ahead of a fall tour; her pal **Tove Lo**’s *Sunshine Kitty* LP touches down Sept. 20.

**11** **Jennifer Lopez** leads a group of strippers who steal from Wall Street clients in the revenge flick *Hustlers*, opening Sept. 13. Lizzo and Cardi B also star.





## What We Know About Kesha

**3** “While writing my new album, I seemed to lose track of all of my fucks,” says Kesha of her next full-length. She didn’t have many left to give on her last: 2017’s searingly personal *Rainbow* was a triumphant return from a half-decade hiatus, caused in part by a bitter and still-ongoing legal battle against her former producer, Lukasz “Dr. Luke” Gottwald. (A trial date has not yet been set.) A departure from the giddy electro-pop that first made her a star, *Rainbow*’s mix of country, hard rock and piano balladry earned Kesha her first two Grammy

nominations and a No. 1 album on the Billboard 200. For its follow-up, she has brought in producer Jeff Bhasker (Harry Styles, Bruno Mars) for the first time, as well as erstwhile Macklemore cohort Ryan Lewis, who co-wrote *Rainbow*’s top 40 hit “Praying.” Meanwhile, **Imagine Dragons’ Dan Reynolds, Justin Tranter, Tayla Parx and fun.’s Nate Ruess all appear in the writing credits. While the as-yet-untitled album is rumored to be more uptempo and reminiscent of her “TiK ToK” days**, Kesha — who also announced a second *Weird & Wonderful Rainbow Ride* cruise for fall 2020 — will only say, “I have danced a lot while making this one and cried some tears. **I’m not sure what genre it is. Y’all will have to tell me.**”

—JASON LIPSHUTZ



## BYTEDANCE EYES A PLACE IN THE STREAMING RACE

**4** ByteDance, the parent company of social video app TikTok, is in talks with the major labels to secure global licenses to launch a new streaming service, sources tell *Billboard*. The deal, which is being negotiated alongside license renewals for TikTok, will create a new entrant in the music streaming race and give Tencent another challenger in the Chinese market. The music service, which ByteDance has been demoing for a select group of insiders, has been called “a whole new take on streaming” by an industry source who has seen it and will heavily incorporate social networking features, according to sources. ByteDance declined to comment.

Social networks designed around music haven’t done well — Apple tried and failed twice with Ping and Connect — but ByteDance has a built-in audience of over 1 billion monthly active users across all of its apps; it also has access to a younger demographic than Apple does. ByteDance initially planned to launch the streaming service (which will reportedly feature both free and paid versions) before the end of the year, which could still happen, but as negotiations continue the launch could be pushed back to 2020.

“We’re at a point where the penetration of a lot of these services is [already] reasonably high,” says Russ Crupnick, managing director at market research firm MusicWatch, about the potentially limited audience for ByteDance’s streaming platform in developed markets like the United States and Europe. “The developed world doesn’t need another streaming service for young people, unfortunately. It makes you wonder: What’s the problem that a new streaming service is going to solve?”

TikTok has been operating on discounted major-label licensing deals designed for music startups, which were carried over after ByteDance acquired the video-sharing platform Musical.ly in late 2017. Now the company will have to strike new deals that are more beneficial for the labels if it wants its streaming service to continue featuring content from music’s biggest artists.

If ByteDance can become the fifth global player in the streaming race, though, it will shake up an industry where innovation has largely been pushed aside in favor of incremental improvements. While Spotify, Apple, Amazon and Google all have somewhat distinct features (Discover Weekly, Beats 1, Alexa and YouTube, respectively), a service with fresh ideas and a potential user base that can rival streaming’s biggest companies could throw a wrench into the market and make innovation a top priority once again.

—MICAH SINGLETON

## LIZ PHAIR WRITES HER OWN STORY

In her much-anticipated memoir, the ‘90s rock heroine takes an unvarnished look at her life both on and offstage — and all of the “horror” she has faced along the way

**7** “I felt an extreme need not to bullshit,” says Liz Phair of her forthcoming memoir, *Horror Stories* (Oct. 8, Random House).

For the indie-rock trailblazer, such candor is nothing new: Beginning with her groundbreaking 1993 debut, *Exile in Guyville*, and throughout her career since, Phair, 52, has favored blunt and honest over anything rose-colored. So when it came to writing a book, she wasn’t about to offer anything but a collection of real-life tales of motherhood, fame, death, love — and all of the haunting mistakes she made along the way.

**You’ve always been very frank in your music. Did you feel obligated to express that same openness in *Horror Stories*?**

I felt it, but not in an internal way. I didn’t feel like a fan was looking over my shoulder. But I did really feel that, what was the point of putting out something that wasn’t honest?

**In an Instagram world, where we constantly see curated lives, that kind of honesty is rare.**

Exactly. We’re all our own product, and that’s not really life. I always felt grateful to writers who would share their real lives. I wanted to be a part of that, and I wanted this book to feel real 50 years from now.

**What’s the “horror” in these stories?**

I started writing because I was so upset with what was happening in the world, and it was my way to feel empowered when I felt incredibly powerless and horrified. You see something really traumatic, and then you just go on your lunch break with colleagues — that kind of cognitive dissonance between absorbing all the stuff that’s emotionally

impactful and then carrying on as if it’s not. I wanted to monumentalize caring. I needed to monumentalize giving a fuck.

***Horror Stories* is the first of a two-book series. What will the second look like?**

It’s a companion piece called *Fairytales*. It will be more about the big, flashy career moments and big exciting things that also are wrapped up in the lies we tell ourselves — the way we perceive things versus the way we really are.

**The 25th-anniversary reissue of *Guyville* synced up with #MeToo, and you**

**became a bit of a face for the movement.**

**Did you feel comfortable with that?**

I felt a little unworthy. People were looking to me for something, and I was just as lost as everyone else. I realized that everybody just needed to come together where they could to support something that flew in the face of what was upsetting to them. I became a symbol for a couple of months, and it was weird at first, but then I embraced it and realized I needed it as much as they did. My music became a collective “Fuck you,” but in a good way.

—MARISSA R. MOSS



Phair onstage in 1994.

**12** **Mason Ramsey** saddles up for the *How’s Ur Girl & How’s Ur Family* Tour Pt. 2, starting Sept. 14.



**13** It’s a season for solo albums with Alabama Shakes’ **Brittany Howard** (*Jaime*, Sept. 20) and Sonic Youth’s **Kim Gordon** (*No Home Record*, Oct. 11).



Howard

**14** **Blink-182** caps a joint tour with Lil Wayne with its eighth LP, the oddly titled *NINE* (Sept. 20).

**15** **Liam Gallagher** reteams with writer-producers Greg Kurstin (Adele, Sia) and Andrew Wyatt (Miike Snow) for his second solo album, *Why Me? Why Not.*, out Sept. 20.



## Labrinth Lets His Own Voice Shine

**16** Even amid a hectic day of meetings, Labrinth can't stop making music. As he ambles around the courtyard of Los Angeles' Sunset Marquis hotel in search of a shady spot to relax, he's constantly humming, his Sam Cooke-esque falsetto, working out melodies over the acoustic guitar he's strumming. "Oh, sorry, sorry," says the 30-year-old singer-songwriter-producer, catching himself. "The thing is, it's like an endless song in my head just going. When I wake up, I hear an idea, and

another idea, so I just try and get them out."

The guitar isn't even the London native's primary instrument — that would be piano — but lately, it has become his default companion. In the past year alone, he has gone from producing with Sia and Diplo as one-third of the supergroup LSD; to composing and performing songs for HBO's buzzy, Drake-produced drama *Euphoria*, then duetting with its star, Zendaya, on the hit "All for Us"; to writing with Beyoncé for *The Lion King: The Gift*. Somehow, the polymath also has found time to work on his upcoming second studio album, *Imagination & the Misfit Kid*. (New music will arrive by the end of the year, and Syco Music/RCA Records will ultimately release the album.)

"It was about me getting out of the spider's web of confusion, trying to live up to expectations that I never made for myself,"

Labrinth photographed  
by Djeneba Aduayom  
on Aug. 12 at the Sunset  
Marquis in Los Angeles.  
Watch Labrinth go  
*Fishing for Answers* at  
[billboard.com/videos](https://billboard.com/videos).



says Labrinth of making *Imagination*. Since breaking out in 2010, the artist born Timothy Lee McKenzie has established himself as something of a household name in the United Kingdom. His BRIT Award-winning work with Tinie Tempah, along with a slate of U.K. chart-topping singles from his debut, brought Labrinth fast success, but he was put off by the touring and marketing demands that came with it. Instead, he focused on crafting hits for others. A greater-than-the-sum-of-its-parts production style straddling electronica, hip-hop and R&B earned him a reputation as an artist's artist and pop secret weapon, leading to collaborations with the likes of The Weeknd, Noah Cyrus, Kygo, Eminem and Nicki Minaj.

"Producers, writers, anyone that has worked with him thinks he's one of the biggest innovators in the industry," says Syco Music managing director Tyler Brown, who has worked

with Labrinth for the past nine years. "Now the general public is starting to realize that." So, too, is Labrinth himself. On *Imagination*, he's channeling his talents toward bottling the very pop lightning he long helped forge for other artists. Employing a sound he describes as "Nina Simone and Ray Charles on Kraftwerk, with trap," it's also a concept album of sorts, relating the semiautobiographical journey of a kid selling his imagination to a businessman. That such a record, which includes three of the songs featured in *Euphoria*, could finally position him for mainstream success is a possibility he's ready to embrace.

"The biggest challenge for me is to not get distracted by success," says Labrinth. "Every pothole that I've put a seed in, it's moving into its own experience, and somehow they're all growing into one garden that's eventually looking beautiful to me."

—ANDREA DOMANICK

## What We Know About Major Lazer

**17** In September 2018, Diplo announced that the next album from Major Lazer, his dancehall-focused side project with Walshy Fire and Ape Drums, would likely be the last. "I think so," the producer said, "because I got [these] other side projects, like LSD with Sia and Silk City [his duo with Mark Ronson]." But **the group will release one more album, *Music Is the Weapon***, before its cartoon namesake rides off into the technicolor sunset. Recent singles — May's soaring anthem "Can't Take It From Me," featuring Skip Marley, and June's "Make It Hot," a collaboration with Brazilian vocalist Anitta — hint that **the forthcoming LP should sound like classic Caribbean-, South America- and Africa-inspired Major Lazer.** (The group recently worked with Shatta Wale and Beyoncé on "ALREADY," a track from the latter's *The Lion King: The Gift* project.) But expect some **fresh influences from the trio's newest addition, Miami-based producer Ape Drums**, who replaced longtime member Jillionaire earlier in 2019. "We all text and talk about the album coming out, talk about ideas of how we're going to do it," Ape Drums told *Billboard* in July. **"I've been trying to dig deep in my brain every day to come up with new, fresh ideas."** The first official single from *Music Is the Weapon* drops in early September, with the full project planned for release on Diplo's Mad Decent label by year's end.

—KATIE BAIN



From left: Brandy, Monica and Fantasia.

## R&B QUEENS STAY IN THE GAME

Decades into their careers, Monica, Brandy and Fantasia are crushing it at radio, readying new albums and showing that the genre's now-classic acts can still keep up with the kids

**19** R&B is a young person's game — at least judging by the *Billboard* Hot 100, where streaming-friendly artists like Lizzo and Khalid dominate. But look a little deeper, and you'll find that the hitmakers of yesteryear are, well, still making hits. In July, Monica's throbbing slow jam "Commitment" hit No. 1 on *Billboard*'s radio-based Adult R&B list — her first chart-topper there since 2010. Fantasia, who this year celebrated the 15th anniversary of her *American Idol* win, hit No. 2 on the same chart in August with the '80s-inspired "Enough." Brandy is sitting just outside the tally's top 10 with "Love Again," a lush duet with Daniel Caesar. And all three have full-length projects expected this fall — proof that R&B's new class of veteran divas still has plenty of opportunities.

"They're in the right demo of 'grown but not retired,'" says Dee Dee Faison, promotions director at

WBLS (107.5 FM) New York. And that middle ground is not a bad place to be. As Heather Lowery, vp talent and touring at Live Nation Urban, puts it: "They've made timeless music that still appeals to their original fan base yet connects to younger fans who are able to appreciate the progression of R&B."

The fact that once-young fans from their heyday are now adults with purchasing power helps sustain their longevity. "[Their fans] are in the age range of 26 to about 50. We work hard, so we can afford the \$200 seats for a girls' trip to see them live," says Faison. "Younger fans may not be able to afford the tickets, so they get the music through the radio or streaming. We're more prone to buy the record and support them on the road."

Late-'90s/early-2000s nostalgia is also big in the urban music market right now. In 2016, Sean Combs' Bad Boy Family Reunion trek reunited acts like Lil Kim, 112 and Faith Evans, grossing \$22.3 million, according to figures

reported to *Billboard* Boxscore; this year, boy band B2K's Millennium Tour became the group's most successful yet, grossing \$25.5 million with a stacked lineup that included fellow crooners like Mario and Bobby V. A co-headlining package featuring these women isn't a far-fetched idea: Monica joined Xscape's 2017-18 reunion tour, and this year, she and Brandy took part in Live Nation's Femme It Forward concert series alongside such peers as Ashanti and Mýa.

Still, the artists themselves note that not trying to compete at all is what keeps them so competitive. "Authenticity is key," Monica explains. "Being you allows people to trust and believe in your artistry, and that's why I never hesitate to be me." Says Fantasia: "When you hear [our voices], you know it's us. It's a sound that can't be duplicated. The humbleness about us, staying true to ourselves and not trying to change our style to fit in — that's what makes us stick around."

—BIANCA GRACIE

**22** A "Single Again" **Big Sean** leads Def Jam's fall albums slate in late September, while **Teyana Taylor** will follow last year's Kanye West-produced *K.T.S.E.* before the end of the year.

**23** Boo! **Kim Petras** drops more spooky bops with the Halloween mixtape *Turn Off the Light, Vol. 2* on Oct. 1.



**24** **Jimmy Jam & Terry Lewis** are calling: The producer legends invited Janet Jackson, Mariah Carey and others to guest on September's *Jam & Lewis: Volume One*.

**25** **Angel Olsen** explores her "darkest side" with *All Mirrors* (Oct. 4) and a fall tour (starting Oct. 30).





Lil Tecca (left) and Pop Smoke

## 18. WHO WILL BREAK OUT?

“**Lil Tecca** has his very young finger on the zeitgeist pulse of what crossover urban music looks and sounds like now — beats, hooks and melodies all hitting hard at once. And **Pop Smoke** embodies everything that can be interesting in hip-hop right now. His ‘Welcome to the Party’ is just about the coolest song I’ve heard all year.”

—DAVID JACOBS, ATTORNEY, GRUBMAN SHIRE MEISELAS & SACKS

## INDUSTRY-FRIENDLY CANDIDATES TAKE THE DEBATE STAGE

**20** With the exception of one-time punk band bassist and Fugazi fan Beto O’Rourke, Bernie Sanders is the only top Democratic presidential candidate to have released an album (*We Shall Overcome*, a mix of spoken-word tracks and folk songs that he sold in Vermont for \$10 a copy in 1987). But does that mean he supports the kind of legislation that benefits music creators and the industry? As fall’s four debates loom, here’s where some of the contenders most likely to stay in the race stand on the issues that the music industry is most concerned about.

STRONG BIZ BET



### JOE BIDEN

The former vice president has been backing copyright laws since 1976, when he voted to significantly extend the duration of protection. In 2002, as record labels were suing file-sharing services, Biden added his name to a letter suggesting that the Department of Justice should “prosecute individuals who intentionally allow mass copying from their computer over peer-to-peer networks.” That’s no longer so relevant, but the music industry considers him an important ally.



### KAMALA HARRIS

During her term as California’s attorney general, her office sentenced two men to 300 days in jail for selling 800 bootleg CDs to undercover agents. Later, Harris pursued criminal charges against three Bay Area brothers who ran a website from which users could stream pirated material. “It is a serious crime that harms one of California’s most important economic engines: our entertainment industry,” she said at the time. Still, she also supports Silicon Valley. (As president, she might hesitate to break up tech giants, which are among her donors, too.)



### ELIZABETH WARREN

Like every U.S. senator, Warren didn’t oppose the Music Modernization Act, but she has been largely silent on exactly how she would support artists and rights holders. She does want to split up Big Tech, particularly Amazon, Google and Facebook — as well as Apple. “You’ve got to break it apart from their App Store. It’s got to be one or the other,” she said earlier this year. Labels have feuded with Google-owned YouTube and Apple through the years, so this could win Warren some industry support.



### BERNIE SANDERS

Rebellious rappers and rockers from Killer Mike to Neil Young supported Sanders’ 2016 campaign, and his positions on raising the minimum wage, health care and college for all, and equal pay for women still resonate with populist artists. (“Vote for Daddy Bernie, bitch!” Cardi B declared recently.) But it is unclear whether Sanders would look out for musicians’ interests more directly.

—STEVE KNOPPER

WAIT AND SEE

## Vic Mensa Goes Punk — And Even More Political

This fall, outspoken Chicago MC (and Bernie Sanders supporter) Vic Mensa will release his debut album with political-punk group 93PUNX. He’ll also keenly watch the candidates at the upcoming Democratic debates, which he says aren’t so different from rap battles: “Just because somebody loses, that doesn’t make their opponent better.” An electric performer himself, Mensa has some advice for the presidential hopefuls.

### Come Stage-Ready

“Confidence and platform [matter], but also delivery. It’s a difficult arena; every time you speak, somebody’s trying to pull you down and cut you off. I’m looking for people who can be poised in those situations and stand firm and strong without being disrespectful.”

### Stay Accountable

“It’s easy to say the right things. Regardless of what people think of me, they

know that when I support something I’m willing to put myself on the line for it. So I’m going to be impressed by someone actually willing to sacrifice.”

### Bring The Noise

“Be more clever than Trump, and don’t succumb to the nastiness. Laugh it off. But also expose him, embarrass him. Go hard! I mean, Trump’s so sensitive that you really just have to hit those soft spots.”

—MAX CEA



Mensa

—GLENN PEOPLES

**26** On tap for Netflix binging this fall: **Rhythm + Flow**, a rap competition judged by Cardi B, Chance the Rapper and T.I., and Dolly Parton’s **Heartstrings** anthology series.

**27** David Byrne retools his theatrical **American Utopia** concert tour for a 15-week Broadway run starting Oct. 20.



**28** From the sound of first single “Dear Diary,” Republic signee and **Hamilton** breakout **Anthony Ramos’** *The Good and the Bad*, out Oct. 25, will be a bluesy treat.

**29** Folk-rock singer **Michael Kiwanuka** — known for the *Big Little Lies* theme song, “Cold Little Heart” — gets deep on his third album, *Kiwanuka*, due Oct. 25.

## VIVENDI SELLS SOME OF UMG

# 21

French conglomerate Vivendi announced on Aug. 6 that it is in “preliminary negotiations” with Chinese technology giant Tencent to sell 10% of Universal Music Group. The deal would value UMG at 30 billion euros (\$33 billion), a confirmation that industry growth, driven by Spotify, Apple Music and other subscription services, has boosted the value of music after years of decline.



Grainge

Judging from an all-staff memo by UMG CEO Lucian Grainge, the company is already looking ahead. “The possibilities to accelerate and broaden our strategy are exciting,” Grainge wrote. A deal could be a win-win: UMG would get a partner in China, while Tencent’s products, from streaming music to video games, could more effectively use UMG’s music.

If the sale goes through, another 30%-40% of UMG could still be available. (Tencent has an option to buy another 10%.) On the day of the announcement, David Marcus of Evermore Global Advisors, a Vivendi shareholder, tweeted that Tencent is “a great partner” to reach Asia, “although we would not be surprised to see others come into the bidding.” Vivendi could also find a private equity bidder to wait for a UMG spinoff and subsequent public stock offering. Or it could seek another strategic investor.

The price of Tencent’s investment surprised some, however. A \$33 billion valuation is a lofty 32 times earnings before interest, taxes, depreciation and amortization. The multiple is not outlandish for a high-growth company in an exciting market, and stocks are currently expensive by historical measures. But share prices are starting to take into account future risks for the economy, including the U.S.-China trade conflict, China’s 27-year-low quarterly growth rate and slowing growth elsewhere.

Investors may also believe \$33 billion is too high. In the past nine months, UMG has been valued at \$40 billion by Vivendi CEO Arnaud de Puyfontaine and \$42 billion and \$50 billion by analysts at Morgan Stanley and JPMorgan, respectively. But since Aug. 6, Vivendi’s peak share price has given the whole company a market value of about \$37 billion, which doesn’t jibe with the valuation the Tencent transaction gives UMG. The remainder of Vivendi would have to be worth just \$4 billion, even though it generates one-third of Vivendi’s earnings. Current investors could think Tencent is getting a good deal and are underestimating Vivendi. Or they accurately value Vivendi, which puts UMG’s standalone value at well under \$33 billion. Either way, a Tencent deal would give the market a reference point for the future.

—GLENN PEOPLES

BRANDY: KEVIN WINTER/GETTY IMAGES; MONICA: SCOTT DUDLSON/GETTY IMAGES; FANTASIA: KRIS KONNOR/GETTY IMAGES; MENSA: AVAMANDA DENNE; GRAINGE: ROB LATOUR/SHUTTERSTOCK; PETRAS: HANNAH FOSLIEN/GETTY IMAGES; OLSEN: NDAAM GALA/GETTY IMAGES; BYRNE: DOMINIK BINDL/GETTY IMAGES; PREVIOUS SPREAD: GOODING BY SENREE AT CELESTINE AGENCY; SANDERS: WARREN: ETHAN MILLER/GETTY IMAGES; TECCA: ORLANDO IV. SMOKE: JOHNNY NUÑEZ/WIREIMAGE; BIDEN: MANUEL BALCE CENE/TAAP IMAGES; HARRIS: SILAVEN VASIC/GETTY IMAGES

# Caroline Polachek Takes Pop To Outer Space

## 30

One evening during the fall of 2017, Caroline Polachek found herself on the cliffs of Palos Verdes in Los

Angeles, staring at the Pacific Ocean and tripping on mushrooms. At the time, she was a decade into a career as the frontwoman of the now-defunct band Chairlift, whose experimental mix of pop, R&B and rock thrilled indie tastemakers and industry heavyweights alike: The band's 2008 track "Bruises" appeared in an iPod ad, while Polachek and bandmate Patrick Wimberly worked on Beyoncé's self-titled 2013 album. "The industry has set up this assembly line where anyone who's doing anything remotely different is fast-tracked toward chart pop," she says.

Polachek, 34, had flown out to L.A. for writing sessions with electronic producer Danny L Harle during a break from touring in support of Chairlift's final album. But that night on the beach, she recalls, "I had this revelation that I shouldn't be working on anyone's music but my own." When she emailed Harle to cancel, he wrote back, "Why don't we just write for you instead?"

The next day, they made "Parachute," a ghostly synth-pop ballad that inspired some of Polachek's rawest lyrics to date. "It was a defining statement about risk and trust," she says, "and the kind of resolution that can only happen when you give yourself over to something." Which is exactly what Polachek did next. The self-described classic Gemini ("Always cheating on my own projects with other projects I start") discarded the music she had written on tour; packed up her life in New York, where she had lived for 12 years; and spent the next 18 months chasing the feeling of that first song as she traveled between L.A. and London, where Harle is based.

The result is *Pang*, the forthcoming album on which Polachek — who writes, performs and produces almost every sound in her work — releases music under her own name for the first time. Though she has fearlessly zigzagged among genres in the past, *Pang*, due in October, is her most ambitious mosaic yet: ethereal strings, clanging beats, twangy slide guitars and, of course, her elastic voice, which can cut through dense soundscapes with scythe-like precision and at other times erupt into an almost ecstatic yodel.

That may seem like an unlikely approach from someone signed to a major label like Columbia Records. But as Charli XCX and other artists have shown, there has never been a more viable time to be a fringe pop star — the kind who can attract a hyper-loyal fan base and shape the sounds of the Billboard Hot 100 without necessarily appearing on it. "I'm a very different artist than most of their roster," says Polachek. Yet when she played Sony Music CEO Rob Stringer an early version of the album, his main note was to just keep going. "What I aspire to at this point is building a new planet, rather than going to the same one," she says. "I don't think I've ever cared less about the idea of pop than I do now."

—BROOKE MAZUREK

Polachek  
photographed  
by Ssam Kim  
on Aug. 9 at  
The Little Friend  
in Los Angeles.

## What We Know About Missy Elliott

**31** It has been 14 years since her last studio album, but affection for Missy Elliott hasn't waned. In June, she was inducted into the Songwriters Hall of Fame with a ceremony that featured tributes from Lizzo and Michelle Obama; on Aug. 26, she'll receive the Video Vanguard Award at the MTV Video Music Awards. The only person who didn't get the memo, it seems, was Elliott herself: "For so long I was hesitant to put out music in fear no.1 would get it because people said music has changed,"

she tweeted last fall. Now, after releasing a handful of singles through the years — including the Pharrell Williams team-up "WTF" in 2015 — Elliott has confirmed she'll release a new body of work by year's end. Already she has tweeted about a new track with Lizzo, whose "Tempo" she guested on this year; posted dispatches from the studio with longtime collaborator Timbaland, describing a song called "Summer" as a throwback to their '90s work; and shared a snippet of a feisty club-banger titled "Cool Off." But don't be surprised if she keeps much of the project under wraps until it's ready. "My fans are crazy ... if you tell them a date, you better stick to it," she told *Billboard* last December. "For this album, I'm just trying to make sure I give the best me that I can possibly give." —NOLAN FEENEY

## XXXTENTACION'S BARS LIVE ON 'FOREVER'

**32** A little over a year after XXXTentacion (born Jahseh Onfroy) was shot and killed outside a Florida motorcycle dealership, his second posthumous album, *Bad Vibes Forever*, will be released this fall. X's manager and Sounds Music Group CEO Solomon Sobande describes it as "the love child between 17 and 21," the two albums X released during his lifetime. Along with Nima Etminan, vp at EMPIRE (which releases X's music), he spoke about assembling *Bad Vibes* and the artist's complex legacy.



How did you approach putting the album together?

**SOBANDE** A lot of records, like "School Shooter" featuring Lil Wayne or "Heartateer," Jahseh saved for this point in his career when he was more established, so they would be better received. A lot of things he had worked on, almost complete ideas, weren't finished — maybe [they] only had one verse and a hook or only a beat. To fill out those songs, a who's who of the music industry came out to help us.

Who did that include?

**SOBANDE** The executive producer is Cleopatra Bernard, Jahseh's mother, who pieced everything together with the creatives who worked with Jahseh. John Cunningham, Jah's right-hand man, produced the majority of the album. There's outside production from DJ Carnage and JonFX. For "Royalty," featuring Ky-Mani Marley, Stefflon Don and Vybz Kartel, Jah did the song with Ky-Mani, and after he passed, his mom set it up so I could go to Jamaica, visit Vybz in jail and get his verse.

Are there other features?

**SOBANDE** There's a healthy amount. Tory Lanez and Mavado; there's a country song featuring Lil Nas X. One of the most surprising is Blink-182 — one of Jah's favorite bands.

Did his mother have final approval?

**ETMINAN** His mother's word remains the most important thing, along with the people who worked most closely with him. I was a young hip-hop fan when 2Pac passed away. I remember 2Pac albums coming out and being upset about people who had no relation to him being put on records. So now that I'm working on a project for someone who was taken away from us too early, I want to make sure I satisfy the kids in the position I was in.

The domestic violence charges against X heavily inform his legacy. How does that influence you?

**SOBANDE** I knew him personally, and he wasn't the person those charges said he was. He had his share of problems, mental health issues. But he was making every effort to change. Part of the responsibility for me and his team is to expose that person who was trying to be better. —DAVID PEISNER

## COUNTRY GETS A MEGA-GROUP MOMENT

**33** Nashville is chock-full of solo superstars these days, but many of the fall's most exciting releases — from a fearless foursome of women to an internationally flavored boy band — show there's strength in numbers **BY MELINDA NEWMAN**



THE REBELS



THE NEW KIDS ON THE BLOCK



THE POWER TRIO



THE CONTEMPORARY COUNTRY KINGS



THE VERSATILE VETS

WHO	THE REBELS	THE NEW KIDS ON THE BLOCK	THE POWER TRIO	THE CONTEMPORARY COUNTRY KINGS	THE VERSATILE VETS
<b>WHO</b>	The Highwomen	King Calaway	Lady Antebellum	Old Dominion	Zac Brown Band
<b>WHAT'S COMING</b>	<i>The Highwomen</i> (Low Country Sound/Elektra Records), Sept. 6	<i>Rivers</i> (Stoney Creek Records/BBR Music Group), Oct. 4	As-yet-untitled album (BMLG Records), fall TBD	<i>Old Dominion</i> (RCA Records Nashville), Oct. 25	<i>The Owl</i> (BMG), Sept. 20
<b>THE LOWDOWN</b>	A movement as much as a supergroup, Brandi Carlile, Natalie Hemby, Maren Morris and Amanda Shires are standing up to gender inequity in country.	Assembled by music executives who scouted the globe, the sextet (from the United States, Scotland and Gibraltar) all play instruments and sublimely sing together.	The seven-time Grammy winners known for stirring vocals start a new chapter with BMLG Records after over a decade (and nine No. 1s) on Capitol Nashville.	The reigning Country Music Association group of the year has gone from writing for stars like Luke Bryan and Blake Shelton to headlining its own arena tours.	After a robust round of touring, including two Fenway Park dates in Boston — and in the wake of Brown's divorce — the Southern-rocking collective returns.
<b>WHAT TO EXPECT</b>	Stunning harmonies, smart women-first songwriting and also refreshing queer love songs like "If She Ever Leaves Me."	An Eagles-meets-One Direction sound and tunes crafted by the likes of Josh Osborne and Laura Veltz, plus a cover of "Love the One You're With."	If first single "What If I Never Get Over You" is any indication? A return to "Need You Now"-era duets between singers Charles Kelley and Hillary Scott.	The quintet co-produces for the first time, working with longtime collaborator Shane McAnally on its clever, compelling songs.	It's already known for genre-busting, but collaborations with Benny Blanco, Skrillex and Ryan Tedder hint this could be the group's most expansive set yet.

## 34. WHO WILL BREAK OUT?

"**Lennon Stella** is a powerhouse female talent. She built a beginner fan base with viral content, cut her teeth in songwriting and acting on ABC's *Nashville*, and her EP *Love* has songs that sneak onto most of the playlists. Now that she's supporting The Chainsmokers in front of arena crowds, the switch is going to flip." —MARCIE ALLEN, MAC PRESENTS



Stella

**35** Neil Young reunites with backing band Crazy Horse on *Colorado*, due Oct. 25.



**36** Pore over hundreds of career-spanning photos of Prince, including many unseen images, in Rande St. Nicholas' book *My Name Is Prince*, out Nov. 19.

**37** Brazilian pop star and drag queen Pablo Vittar releases her new album, *111*, in November.



**38** U.K. rap sensation Stormzy is set to conquer America with new music from his #Merky Records partnership with Atlantic Records.





"I've been with Derek [Crownover] and his Dickinson Wright team through the biggest and brightest days of my career. I cannot imagine not having those guys in my corner in the future. The Best!"

**Craig Wiseman**

*ASCAP Heritage Award Winner (For Most Country Airplay This Century) and Founder of Big Loud*



**DICKINSON WRIGHT**

MUSIC ROW OFFICE | 54 MUSIC SQ. EAST | SUITE 300 | NASHVILLE, TN 37203

ARIZONA CALIFORNIA FLORIDA KENTUCKY MICHIGAN NEVADA OHIO TENNESSEE TEXAS WASHINGTON DC TORONTO | [DICKINSONWRIGHT.COM](http://DICKINSONWRIGHT.COM)



# Top Music Lawyers 2019

These 113 attorneys at key companies and law firms are on the front lines of the music industry's legal battles and deals — led by the counselor who watches out for K-pop superstars BTS

# BACKSTAGE PASS

## LAWYER OF THE YEAR

### Debbie White

**Partner/vice chair, music industry;  
Loeb & Loeb**

NEW YORK UNIVERSITY SCHOOL OF LAW

As an adviser to an impressive roster of international talents, Debbie White has been traveling nonstop this summer for work. To Shanghai to speak on a panel about music licensing and meet with the music executives of Chinese conglomerate Tencent. To Seoul for her client BTS' fifth annual Muster fan-appreciation festival. To Los Angeles for two days of meetings, then on to New York to catch client Regina Spektor's final performance on Broadway.

"Sometimes I ask people, 'What day is it? What time is it?' because I don't even know where I am," she says.

White is the U.S. legal adviser for both BTS, the K-pop septet whose success has been both a commercial and cultural milestone, and the boy band's label and management company, Big Hit Entertainment.

White photographed  
July 29 at Loeb & Loeb  
in Los Angeles.



White represents K-pop stars BTS, whose success has been both a commercial and cultural milestone for the music business.

SENIOR GENERAL COUNSEL

**Jeffrey Harleston**

General counsel/executive vp business and legal affairs, Universal Music Group

UNIVERSITY OF CALIFORNIA, BERKELEY, SCHOOL OF LAW

As the world's largest music company continues to expand into China, Africa and India, Harleston's business/legal affairs team has established "beachheads" in regions primed for music-business growth, says the 57-year-old executive. "Not only [signing] acts — that's a part of it, for sure," he says. "I'm talking about having professionals on the ground who can help develop the business model." That means identifying sources of hits; "securing repertoire," as he puts it; and boosting the acceptance of streaming services.

**PRESSING ISSUE**

"In the last 12 months, we've had a watershed moment legislatively for the content industry, specifically the music industry. In the U.S., we had the Music Modernization Act; in the European Union, we had the Copyright Directive. The most significant issue facing the industry in the next 12 months is the implementation of those pieces of legislation."



Harleston



Robinson

**Paul Robinson**

Executive vp/general counsel, Warner Music Group

FORDHAM UNIVERSITY SCHOOL OF LAW

In his global role for WMG, Robinson, 61, lobbied stateside and abroad for copyright reform during the past year. He represented Warner in successfully calling for passage of the European Union's Copyright Directive and joined industry colleagues in urging Congress last September to enact the Music Modernization Act. Both measures aim to improve royalty rates and help artists and labels fight copyright violations. "It never felt like a sure thing," says Robinson of the MMA. "It was a unanimous vote, which is almost unbelievable, given the divisive politics we have in the U.S."

**RECENT MEMORABLE CONCERT**

"A workshop concert performance for a theatrical production called *The Wrong Man*, written by Warner Chappell songwriter Ross Golan. It's opening in October." (See story, page 54.)

**Julie Swidler**

Executive vp business affairs/general counsel, Sony Music Entertainment

BENJAMIN N. CARDOZO SCHOOL OF LAW

Swidler, 61, and her department oversaw more than 100 deals for SME during the past year. She took personal satisfaction in Sony's mid-2018 relaunch of Arista Records, where she previously had run business affairs under Clive Davis. An attorney with three-plus decades of music-business experience, Swidler serves on The Recording Academy's task force on diversity and female inclusion. She also played a key role in upgrading Sony's artist royalty portal, which, later this year, will offer new features allowing acts to view their earnings and get paid faster. "It affects tens of thousands of artists," says the New York City native. "I said to our finance people, 'That is a game-changer.'"

**FREE LEGAL ADVICE**

"Educate yourself as much as possible about the business and how labels work and how you get paid. The better-educated the artist is, the better relationship we have. I really like it if an artist is well-informed and understands how it all works."

In recognition of an extraordinary year fostering the success of BTS and Big Hit as well as a clientele that includes Chinese technology and entertainment giant Tencent; Citi; Bank of America; Uber; Ty Stiklorius' management company, Friends at Work; British legends Duran Duran and The Who; and artists Melanie Martinez, James TW, Emily Ann Roberts, Tomorrow x Together and Spektr — White has been named *Billboard's* Lawyer of the Year for 2019.

BTS' most recent album, *Map of the Soul: Persona*, topped the Billboard 200 in April, the group's third release to do so. In the United States alone, the band's catalog has accumulated 5.4 billion on-demand streams and 3.1 million song downloads, according to Nielsen Music. BTS spent most of the summer on its Love Yourself: Speak Yourself Tour, which launched in May and has grossed \$99.3 million with a series of U.S. stadium doubleheaders, according to Billboard Boxscore.

The tour required White to keep her bags packed. She oversees all business aspects of the group's lucrative deals on a daily basis — while constantly guarding against bootleg BTS merchandise reaching its fan army.

Serving as the band's outside counsel, she negotiates all North American deals, as well as the global distribution deal for its 2017 concert film *Burn the Stage* and follow-up movie *Bring the Soul*, which has grossed over \$4.5 million stateside since its domestic release on Aug. 7, according to IMDb Pro. (Big Hit announced Aug. 11 that the act will take a break after the tour "to present themselves anew as musicians and creators.")

For The Who — which now includes original members Pete Townshend and Roger Daltrey, plus supporting musicians — White handles all North American deals, including the band's Moving On! Tour with Live Nation. For Martinez, she has offered guidance as the Queens native readies a new album and self-directed film, both titled *K-12*, for a Sept. 6 release. For Stiklorius, she handles all business affairs for Friends at Work.

"I literally don't sleep," says White, who is in frequent contact with her clients. "They will text me and it will be two o'clock in the morning, and I just respond, 'Hi.'"

At a young age, White knew she wanted a career in entertainment but thought it would be in the spotlight. Routinely cast as the lead in plays at summer camp, she learned a hard lesson during a *Wizard of Oz* tryout when a classmate scored the role of Dorothy and she was cast as Glinda the Good Witch.

"I thought, 'I've got to figure out something because I don't think I'm going to be the star,'" says White.

She chose to advise stars instead. White attended New York University School of Law, graduating not only magna cum laude but as a member of the Order of the Coif, a society that recognizes law students who achieve distinction.

White began her career at Simpson Thacher & Bartlett as a corporate lawyer. Her break came when she got a call from a headhunter to meet with renowned music attorney Allen Grubman. After a six-month interview process — and after agreeing to a pay cut — she was offered a position. A decade later, having learned the trade with that firm, making partner and honing her skills with such clients as Whitney Houston, Duran Duran and John Mellencamp, she decided to focus on building her own client roster and joined Loeb & Loeb.

"I had my *Jerry Maguire* moment when I was leaving Grubman and said, 'Is anyone coming with me?'" says White, who was pleasantly surprised when client Duran Duran agreed to follow her. She says it took four long years before she started to bring in other big clients, but then her hard work and determination paid off.

Whether she's advising stadium-packing superstars or rising singer-songwriters, White is watching broader industry trends and battles. She calls the Copyright Royalty Board decision to increase the rate of payments by streaming services "long overdue and a step in the right direction for songwriters and artists who write their music."

"If the CRB decision stands," she adds, "Spotify and other services will be scrambling to find new ways to keep their music business profitable. I think we might see increased subscription rates to consumers as a result."

White credits her success to her New York attitude and straight-shooting business acumen. Her tell-it-like-it-is approach is refreshing — honest, forthright and transparent. She has no qualms about explaining to a new artist that getting a record deal is not a quick meal ticket to success, but that the best route is to focus on growing an audience and building momentum gradually.

"I'm not sugarcoating them, beating around the bush, and I'm also not a paper-pusher," she says. "I think you really have to rely on yourself and look at yourself in the mirror and make sure you are doing the right things so you can sleep at night."

Then again, she adds, "I don't sleep at night because I'm concerned about what's going on in Korea and China." —CLAUDIA ROSENBAUM

# *Congratulations*

Greenberg Traurig salutes all the Power 100 honorees  
and congratulates our own colleagues,

**Jay Cooper, Joel Katz, Jess Rosen,  
Bobby Rosenbloum, and Paul Schindler**

Billboard's 2019 Top Music Lawyers.



Jay Cooper



Joel Katz



Jess Rosen



Bobby Rosenbloum



Paul Schindler

**Amsterdam** +31 (0) 20 301 7300 | **Atlanta** 678.553.2100 | **Berlin** +49 (0) 30 700 171 100 | **Las Vegas** 702.792.3773 | **London** +44 (0) 203 349 8700

**Los Angeles** 310.586.7700 | **Miami** 305.579.0500 | **New York** 212.801.9200 | **San Francisco** 415.655.1300 | **Silicon Valley** 650.328.8500

**Washington, D.C.** 202.331.3100

**2100 ATTORNEYS | 41 LOCATIONS WORLDWIDE° | WWW.GTLAW.COM**

The hiring of a lawyer is an important decision and should not be based solely upon advertisements. Before you decide, ask us to send you free written information about our qualifications and our experience. Prior results do not guarantee a similar outcome. Greenberg Traurig is a service mark and trade name of Greenberg Traurig, LLP and Greenberg Traurig, P.A. ©2018 Greenberg Traurig, LLP. Attorneys at Law. All rights reserved. Attorney advertising. Contact: Joel Katz / Jess Rosen / Bobby Rosenbloum in Atlanta at 678.553.2100, Paul Schindler in New York at 212.801.9200, Jay Cooper in Los Angeles at 310.586.7700. °Greenberg Traurig's Berlin office is operated by Greenberg Traurig Germany, an affiliate of Greenberg Traurig, P.A. and Greenberg Traurig, LLP. \*Operates as Greenberg Traurig Maher LLP.

CORPORATE COUNSEL

**Stu Bondell**

Executive vp business and legal affairs, international; Sony Music Entertainment  
GEORGE WASHINGTON UNIVERSITY SCHOOL OF LAW

**Wade Leak**

Senior vp/deputy general counsel/chief compliance, ethics and privacy officer; Sony Music Entertainment  
COLUMBIA LAW SCHOOL

**Susan Meisel**

Senior vp/corporate deputy general counsel, Sony Music Entertainment  
GEORGETOWN LAW

**Jeff Walker**

Executive vp/head of business and legal affairs, global digital business; Sony Music Entertainment  
HARVARD LAW SCHOOL

To see the future of the music business, take a look at the desk of a Sony Music attorney. "My role has focused on helping our business and digital teams to bring their future-focused commercial visions to reality — and enhance Sony Music's value proposition to artists," says Meisel, 60. She adds that, during the past 12 to 18 months, she and her team have handled "the greatest breadth and volume" of strategic investments she has ever seen at Sony Music. Walker, 56, stays on the cutting edge as different digital platforms expand. "In the last year, I've worked with on-demand providers, social media platforms and even virtual-reality companies," he says, noting that he has completed over 400 agreements with different digital service providers. Bondell, 63, supports some 50 international digital music services. "As legitimate streaming services take hold in developing markets, it has been very rewarding to help local companies expand," he says. Leak, 56, seeks to halt the unauthorized use of Sony Music's copyrighted recordings. "Any time there is a shift in the way people consume music, piracy happens," he says. "We are trying to send a message to the marketplace that it will not be tolerated." He has filed cases against internet service providers, including Cox Cable (which previously settled with BMG), involving 11,000 tracks or compositions.



Bondell



Leak



Meisel



Walker



Datta



Gawley



Levy



Gawley (right) in 2018 with (from left) Joe Jonas, Republic chairman/CEO Monte Lipman and Republic president West Coast creative Wendy Goldstein.

**Saheli Datta**

Head of global compliance/senior vp employment counsel, Universal Music Group  
COLUMBIA LAW SCHOOL

**Steve Gawley**

Executive vp business and legal affairs, Universal Music Group  
HARVARD LAW SCHOOL

**Nicola Levy**

Global head of business affairs, digital; Universal Music Group  
FACULTY OF LAW, UNIVERSITY OF CAMBRIDGE

**Alasdair McMullan**

Senior vp/global head of litigation, Universal Music Group  
COLUMBIA LAW SCHOOL

**Michael Seltzer**

Senior vp business and legal affairs/head of commercial transactions team, Universal Music Group  
BENJAMIN N. CARDOZO SCHOOL OF LAW  
In the Center, as UMG's corporate legal department is known, Seltzer, 52, supervises a team of 15 lawyers who do everything from artist deals to film, TV and brand pacts. He personally handled contracts for a development deal with Lionsgate TV. "We hit the ground running with five projects, and two of them are already sold to NBC and Netflix," he says. Gawley, 55, guides business affairs for three independently run UMG labels — Republic, Def Jam and Island, with the latter two under new leadership by Paul



McMullan



Seltzer



Logan



Maness



Tappe

Rosenberg and Darcus Beese, respectively. "New leadership comes in with a creative vision, and implementing that in an up market is even more challenging because deals are tougher and they're closing quicker," says Gawley. Based in London, Levy, 46, demonstrated the importance of an international and digital perspective as she closed over 20 global deals in the past 18 months (and more at the local market level), including new categories like stem audio downloads, fitness and gaming apps, and services that use artificial intelligence. "We also developed a simplified licensing program for music startups that will allow them to get off the ground with a license in hand," she says. McMullan, who "spent decades" litigating cases involving royalties for pre-1972 recordings, took a 2018 victory lap when those royalties were addressed as part of the Music Modernization Act. "Digital services will now pay legacy artists and songwriters their fair share in what is the most sweeping copyright reform in 40 years," he says. Datta and her team of five keep busy negotiating employee contracts and onboarding new leadership. "We're bringing in a really diverse group of people in the U.S. and internationally," says Datta, whose turf spans 60 territories. She's responsible for UMG's compliance with new European Union data privacy laws. "In an online world," she says, "data privacy underpins everything."

**PRESSING ISSUE**

**LEVY** "The safe harbor laws currently in place are not fit for a world where hundreds of hours of content are uploaded to internet sites every minute. Recent reforms in the EU go some way to modernizing copyright law. But we need to be vigilant in ensuring that implementation of those regulations reflect the original intent."

**Kate Logan**

General counsel, international; Warner Music Group  
NOTTINGHAM LAW SCHOOL

**Maryrose Maness**

Deputy general counsel, Warner Music Group  
SETON HALL UNIVERSITY SCHOOL OF LAW

**Trent Tappe**

Deputy general counsel, Warner Music Group  
COLUMBIA LAW SCHOOL  
In her first full year as WMG's new general counsel for international, responsible for the company's legal and business affairs outside the United States, Logan, 46, played a key role in lobbying

Top Music Law Schools

**BENJAMIN N. CARDOZO SCHOOL OF LAW**  
Yeshiva University  
New York  
Enrollment 1,051

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"Cardozo recognized the value of an entertainment law program early on."

**Michael Reinert**  
Fox Rothschild

**BROOKLYN LAW SCHOOL**  
Brooklyn  
Enrollment 949

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"The way they had professors teaching the courses was all geared specifically for the bar exam."

**Paul Schindler**  
Greenberg Traurig

**COLUMBIA LAW SCHOOL**  
Columbia University  
New York  
Enrollment 1,268

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"The alumni network. I am the vp of the alumni association and co-chairing my reunion."

**Wade Leak**  
Sony Music Entertainment

SWANSON, MARTIN & BELL, LLP  
PROUDLY CONGRATULATES OUR PARTNER

# JEFF BECKER

FOR BEING NAMED AMONG  
**BILLBOARD MAGAZINE'S  
2019 TOP MUSIC LAWYERS.**



SWANSON, MARTIN & BELL, LLP

[www.smbtrials.com](http://www.smbtrials.com) | Chicago | [music@smbtrials.com](mailto:music@smbtrials.com)

Attorney Advertising

for passage of the European Union's Copyright Directive. "There's a 24-month clock ticking now for national legislation to implement the directive," says Logan, who sits on IFPI's board and legal committee. "Hopefully it paves the way to a fairer music licensing environment." Tappe, 52, is focused on WMG's capital structure and favorable terms for debt refinancing, which has allowed the company to save millions of dollars. "The business is viewed very favorably," he says. "We've done three large bond deals." Maness led the development of anti-harassment classes, training 2,000 people in a 12-month period. "We made them very specific to the music industry," she says. "The sessions led to some really rich conversations."

**FREE LEGAL ADVICE**

**MANESS** "Trust your instincts, and network like crazy."



Rowles



Trell



Aguirre

**Shawn Trell**  
COO/general counsel, AEG Presents

GEORGETOWN UNIVERSITY LAW CENTER

In April, Trell, 52, helped close the deal for AEG Presents to acquire 50% of Australia's Frontier Touring, following a multiyear negotiation. Led by co-founder Michael Gudinski, Frontier ranked as the world's third-largest promoter for 2018, according to Billboard Boxscore. "Not unlike a lot of longtime independent promoters, [Frontier was] reticent to take that next step and align with one of the bigger players in the industry," says Trell. "But as I always remind people, we're also an independent promoter. We're just the largest one."

**RECENT MEMORABLE CONCERT**

"The Elton John farewell shows at Staples Center. He is a very rare breed, if not one-of-a-kind entertainer, songwriter, performer, singer, musician. I am glad we're associated with that tour."

LIVE

**Michael Rowles**  
Executive vp/general counsel, Live Nation

UNIVERSITY OF ILLINOIS COLLEGE OF LAW

In response to the 2018 passage of the California Consumer Privacy Act, which regulates commercial use of personal data (like similar EU legislation), Rowles' focus during the past year has been securing the privacy of Live Nation's 100 million-plus customers. Alongside chief privacy officer Hannah Mason, he has beefed up the promoter's data privacy team to eight full-time staff. "In today's world, data privacy and cyber security are so important," says Rowles, 53. "It is a big priority for any company, but with a company like Live Nation or Ticketmaster that has so much data at its disposal, it's huge."

MUSIC PUBLISHING

**Danielle Aguirre**  
Executive vp/general counsel, National Music Publishers' Association

UNIVERSITY OF PENNSYLVANIA LAW SCHOOL

After gaining the support of tech firms and streaming services as a lead negotiator for the Music Modernization Act, Aguirre, 41, went back into battle against those very same companies when they appealed the Copyright Royalty Board's decision to increase royalty rates for songwriters and publishers. "We've gone from working alongside streaming services for the Music Modernization Act to fighting them," she says. "It's disappointing." As the NMPA guided the creation of the Music Licensing Collective under the terms of the MMA, Aguirre also has overseen a \$150 million suit against Peloton for unlicensed use of videos by numerous superstar artists and writers.

**Peter Brodsky**  
Executive vp business and legal affairs, Sony/ATV Music Publishing

BROOKLYN LAW SCHOOL

Brodsky, 56, led the team responsible for closing the \$2.2 billion deal through which Sony Corp. acquired the 60% share in EMI Music Publishing that it didn't already own from a consortium led by the Mubadala Investment Company. He made several appearances in front of the European Commission, where the purchase "was approved unconditionally," he says, "the best result you can get."

**DEAL POINT HE WOULD LIKE TO SEE**

"With respect to our contracts with digital services, especially ones that have platforms that allow for user-uploaded content, I would like to see takedown/stay-down provisions. Once we take something down, it actually stays down. I'd also like to see the services take more responsibility for the content that's uploaded onto their sites."

**David Kokakis**  
Chief counsel, Universal Music Publishing Group

SETON HALL LAW SCHOOL

**Michael Petersen**  
Senior vp business and legal affairs, Universal Music Publishing Group



Brodsky



Kokakis



Petersen



McDowell



Kim

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

Kokakis serves as chief counsel of UMPG but also works closely with Universal Music Group labels to maximize digital revenue for publishing and recorded music. Deals he has worked on helped UMPG pass the \$1 billion revenue mark for the first time last year. Yet, he says his biggest accomplishment is building "the best legal affairs team. They are passionate, dedicated, tough and thoughtful." As a member of that team, Petersen, 57, has been involved in some of UMPG's biggest signings of the last 18 months, negotiating the agreements that brought Bruce Springsteen, Billy Joel, Maroon 5, Jon Bon Jovi, Justin Timberlake, Paul Simon and the estate of Glenn Frey, among others, to the publisher's roster.

**RECENT MEMORABLE CONCERT**

**KOKAKIS** "A string quartet in a small church in Paris. It was one of the most moving experiences I have ever had with a live concert."

**Scott McDowell**  
Executive vp/head of legal and business affairs, Warner Chappell Music

CHICAGO-KENT COLLEGE OF LAW

With Guy Moot and Carianne Marshall tapped to lead Warner Chappell in the past year, "I'm most proud of my team for managing that transition with aplomb," says McDowell. He notes the publishing company has "something like 60,000 to 70,000 clients, and my team has developed relationships throughout that client base and the marketplace." McDowell and his colleagues work to maintain the strength of those relationships "so senior management can transition and get established."

**FREE LEGAL ADVICE**

"Warner Chappell always has tried to be writer-friendly. We don't usually have knock-down, drag-out battles over particular deal points. For the most part, we get what we want and give what the other side wants in order to get the deal closed."

PERFORMING RIGHTS

**Clara Kim**  
Executive vp/general counsel, business and legal affairs; ASCAP

NEW YORK UNIVERSITY SCHOOL OF LAW

Kim was instrumental in negotiating the passage of the Music Modernization Act last year. "I'm gratified I was able to play a leadership role," she says. At ASCAP, Kim oversees deals and enforcement of contracts that generated more than \$1 billion in royalties in 2018. Her team has negotiated music licensing agreements with all the major streaming services and major media companies. And she's driving ASCAP's discussions with the Department of Justice over reform of the consent decree that has inserted the government into music licensing since 1941.

**DEAL POINT SHE WOULD LIKE TO SEE**

"Every composer and songwriter [should retain] the right to collect their writers' share of public performance royalties from the performing rights organization of their choice. For many decades, this has been the industry norm. However, in the past several years, streaming companies and broadcasters have been demanding 'buyouts' that deprive composers and songwriters of the royalties on which they have always relied."



Brodsky (right) with Ed Sheeran in 2017.



## Covington Provides Creative Solutions for a Creative Industry

---

Covington's global music practice offers integrated transactional, intellectual property, litigation, regulatory, and public policy expertise. Our clients span the spectrum of industry players—record labels and music publishers, established and emerging music technology companies, major recording artists in their corporate ventures, trade associations, and PE and venture investors.

Our team includes trial lawyers who have been involved in some of the most significant music industry disputes of the digital era, deal lawyers with decades of technology and content transaction experience, and lawyers with in-house experience at record labels across business affairs and A&R.

We congratulate the chair of our music practice, Jonathan Sperling, on again being named one of *Billboard's* Top Music Lawyers.

**Mitchell Kamin**  
+1 424 332 4759  
mkamin@cov.com

**Adrian Perry**  
+1 212 841 1052  
aperry@cov.com

**Starling Marshall**  
+1 212 841 1222  
smarshall@cov.com

**Jonathan Sperling**  
+1 212 841 1153  
jsperling@cov.com

# COVINGTON

BEIJING BRUSSELS DUBAI FRANKFURT JOHANNESBURG LONDON LOS ANGELES  
NEW YORK PALO ALTO SAN FRANCISCO SEOUL SHANGHAI WASHINGTON

[www.cov.com](http://www.cov.com)

© 2019 Covington & Burling LLP. All rights reserved.




**congratulates**



**Christine Lepera**  
and her fellow honorees  
for their recognition in  
**Billboard's 2019 Top Music Lawyers List**

@mskllp msk.com  
los angeles | new york | washington, dc

# Greenspoon Marder LLP

**Congratulations to Leslie José Zigel, Chair of Greenspoon Marder's Entertainment, Media & Technology Group  
& all of the *Billboard* 2019 Top Music Lawyers.**

Greenspoon Marder is a full-service, Am Law 200 law firm with more than 240 attorneys and 26 locations nationwide. We serve Fortune 500, middle-market public and private companies, start-ups, emerging businesses, entertainers, media and technology companies, individuals and entrepreneurs across Florida and the United States.

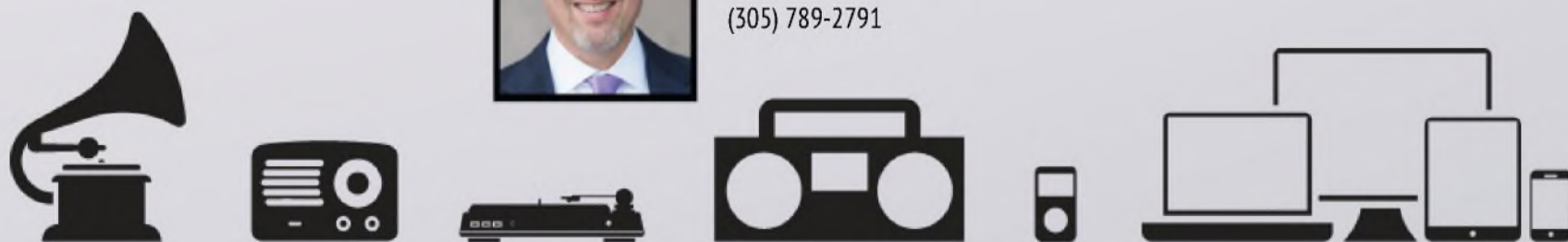
**Guiding Creatives Into the New Paradigm®**

With decades of experience in the field of entertainment law, our attorneys stand ready to serve as your guides to the new paradigm that has emerged across all sectors of the entertainment industry.

**Film · Music · Television · New Media · Corporate · Intellectual Property**



**Leslie José Zigel, Esq.**  
Leslie.Zigel@gmlaw.com  
(305) 789-2791



- Boca Raton
- Denver
- Fort Lauderdale
- Iselin
- Las Vegas
- Los Angeles
- Miami
- Naples
- New York
- Orlando
- Phoenix
- Portland
- San Diego
- Tallahassee
- Tampa
- West Palm Beach

Serving Fortune  
**500**  
and Beyond

American Lawyer  
**200**  
Full-Service Firm

More Than  
**200**  
Attorneys

888.491.1120  
gmlaw.com



Congratulations to  
**Howard Weitzman and Larry Iser**  
and to all the *Billboard* Honorees



KWIKALAW.COM



**F W** FRANKLIN, WEINRIB,  
**R V** RUDELL & VASSALLO PC  
ATTORNEYS AT LAW

Congratulates its partners  
**Rose H. Schwartz**  
and  
**Kenneth M. Weinrib**  
on their  
**2019 Billboard Top 100 Music Lawyer listing**

**Stuart Rosen**

Senior vp/general counsel, BMI

UNIVERSITY OF PENNSYLVANIA LAW SCHOOL  
In 2017, BMI won its suit to retain the fractional licensing of songs; the deadline for the Department of Justice to appeal passed nearly 18 months ago. "That closed the book on what we felt was a really big accomplishment," says Rosen, 60. He continues to focus on the DOJ's anticipated review of the consent decree that has given the government oversight of BMI since 1941. Rosen played a key role in BMI's advocacy of the Music Modernization Act and is also overseeing BMI's actions on behalf of its songwriters against the North American Concert Promoters Association and the Radio Music License Committee.

**PRESSING ISSUE**

"Striking the right balance with wanting to encourage the growth of these new [digital] businesses, because they're our customers. If they do well, we do well. But you've got to figure out a way, from day one, to deliver value to the songwriters and publishers whose music is really the engine behind their websites."

**STREAMING**

**Patrick Donnelly**

Executive vp/general counsel and secretary, SiriusXM

CORNELL LAW SCHOOL

"It's time that we grow the pie instead of fighting over how big the [slices are]," says Donnelly, 57, of the Music Modernization Act, which became law in October after last-minute negotiations between SiriusXM and the rest of the music industry. "Lawsuits that caused friction are going to disappear" as a result of the act, he says. Donnelly also was integral in leading the negotiations for SiriusXM's \$3.5 billion acquisition of Pandora — and expects similar moves by his company in the future. "We're always looking at financing or acquisitions. There's always going to be something going on."

**Horacio Gutierrez**

General counsel/vp business and legal affairs, Spotify

HARVARD LAW SCHOOL, UNIVERSITY OF MIAMI SCHOOL OF LAW

**Sofia Sheppard**

Associate general counsel/head of global licensing and business development, Spotify

UNIVERSITY OF WASHINGTON SCHOOL OF LAW, UPPSALA UNIVERSITY (SWEDEN) SCHOOL OF LAW  
In the run-up to Spotify's 2018 public listing, which gave the music streaming giant a \$30 billion market capitalization, Gutierrez, 54, spent months negotiating with the Securities and Exchange Commission, educating employees and shareholders, as well as working on agreements with content providers — both the multinational music companies and independents. Sheppard, 44, helped Spotify launch in the Middle East, North Africa and India. In the lattermost market, Spotify's user base has grown to 2 million.

**PRESSING ISSUE**

**GUTIERREZ** "The lack of transparency on the economics of the music industry and how the opacity negatively affects creators or artists. There's a lot of misinformation about



S. Rosen



Donnelly



Gutierrez



Sheppard



Miles



Windom



Rushing



Walker

Spotify's contribution to the music industry and the streaming industry in general, and the significance of the streaming contribution is not well understood. It is now the largest contributor to global music-industry revenue today."

**Elizabeth Miles**

Director, iTunes and Apple Music legal; Apple

UNIVERSITY OF CALIFORNIA, BERKELEY, SCHOOL OF LAW

**Robert Windom**

Chief counsel for content and services, Apple

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW

Miles and Windom have supported Apple Music's expansion to new platforms — and helped drive subscriptions — by negotiating deals with mobile phone carriers, automakers and connected devices. A partnership with Volkswagen was followed by one with Fiat Chrysler. A deal with Verizon led to Apple Music signing with 10 more carriers worldwide. And, adds Windom, "we signed with Amazon to be on Alexa-enabled Echo devices" in November.

**FREE LEGAL ADVICE**

**MILES** "Check out the many paths to finding your voice and your fans before you presume that any one label, publisher, manager or agent holds the keys."

**Colin Rushing**

Senior vp/general counsel, SoundExchange

UNIVERSITY OF VIRGINIA SCHOOL OF LAW

Rushing, 46, helped SoundExchange pay out a record \$953 million in 2018, resulting in part from a \$150 million settlement with SiriusXM over royalties on pre-1972 recordings. "It made a big impact," he says of the settlement. "It pushed us to the record-setting year we had." The deal was signed in June 2018; in November, SoundExchange made its largest distribution to artists and labels to date.

**PRESSING ISSUE**

"First, we still don't have a terrestrial [radio] performance right for sound recordings, and we are still fighting for it. Second, the Music Modernization Act still needs to be implemented. That will be defining across all sectors of the industry."

**Kent Walker**

Senior vp global affairs, Google

STANFORD LAW SCHOOL

Even the best attorneys can't win every



Abdo



Mandelbaum



Reinert

argument. The European Union in April gave final approval to its Copyright Directive despite Walker's efforts to oppose it and Google's view that the reform legislation, as he puts it, contained "vague, untested requirements." The directive now awaits action by the EU member states. Walker, 58, oversees Google's legal team, which is involved in making music deals in 50 countries. Google-owned YouTube, which now hosts videos by some 2 million artists and reaches 1 billion monthly users — and is a target of the EU's action — believes that "more innovation and collaboration ... are the best way to achieve a sustainable future for the news and creative sectors," says Walker.

**NEGOTIATION AND LITIGATION**

**Kenneth Abdo**

Partner, Fox Rothschild

WILLIAM MITCHELL COLLEGE OF LAW

**Tim Mandelbaum**

Partner, Fox Rothschild

UNIVERSITY OF DENVER STURM COLLEGE OF LAW

**Michael Reinert**

Partner, Fox Rothschild

BENJAMIN N. CARDOZO SCHOOL OF LAW

"My mission in life is to work with legacy acts," says Abdo, 63, who spent much of the past year renegotiating Kool & The Gang's catalog deal with Universal Music Group, in addition to brokering deals for clients Toto, Three Dog Night and Roberta Flack. Mandelbaum, 62, helped orchestrate the reunion of the Wu-Tang Clan in time to celebrate the 25th anniversary of its seminal debut album, *Enter the Wu-Tang (36 Chambers)*, with a 13-stop tour and a Showtime docuseries. The group's members have "lots of issues," says Mandelbaum, "but they have the amazing ability to separate business and be onstage, all peace, love and kumbaya." Reinert, 62, also is carving a niche in musical heritage, working on historic projects (including the new Motown 60th-anniversary film). "I love working with older artists who come to the realization of what they want to do with catalog, income streams [and] likeness rights," says Reinert. "It's a big thing."

**RECENT MEMORABLE CONCERT**

**REINERT** "Jazz Fest in New Orleans. I used to represent The Subdudes when they were Little

**Top Music Law Schools**

**FORDHAM LAW SCHOOL**

Fordham University  
New York  
Enrollment 1,269

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"I was expecting law school to be brutal, and it was not easy. But it was a very nurturing and supportive place."

**Ilene Farkas**  
Pryor Cashman

**GEORGETOWN LAW**

Georgetown University  
Washington, D.C.  
Enrollment 2,694

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"I had the unique opportunity to go to a top-level law school and coach underclass lacrosse — a personal passion."

**Shawn Trell**  
AEG Presents

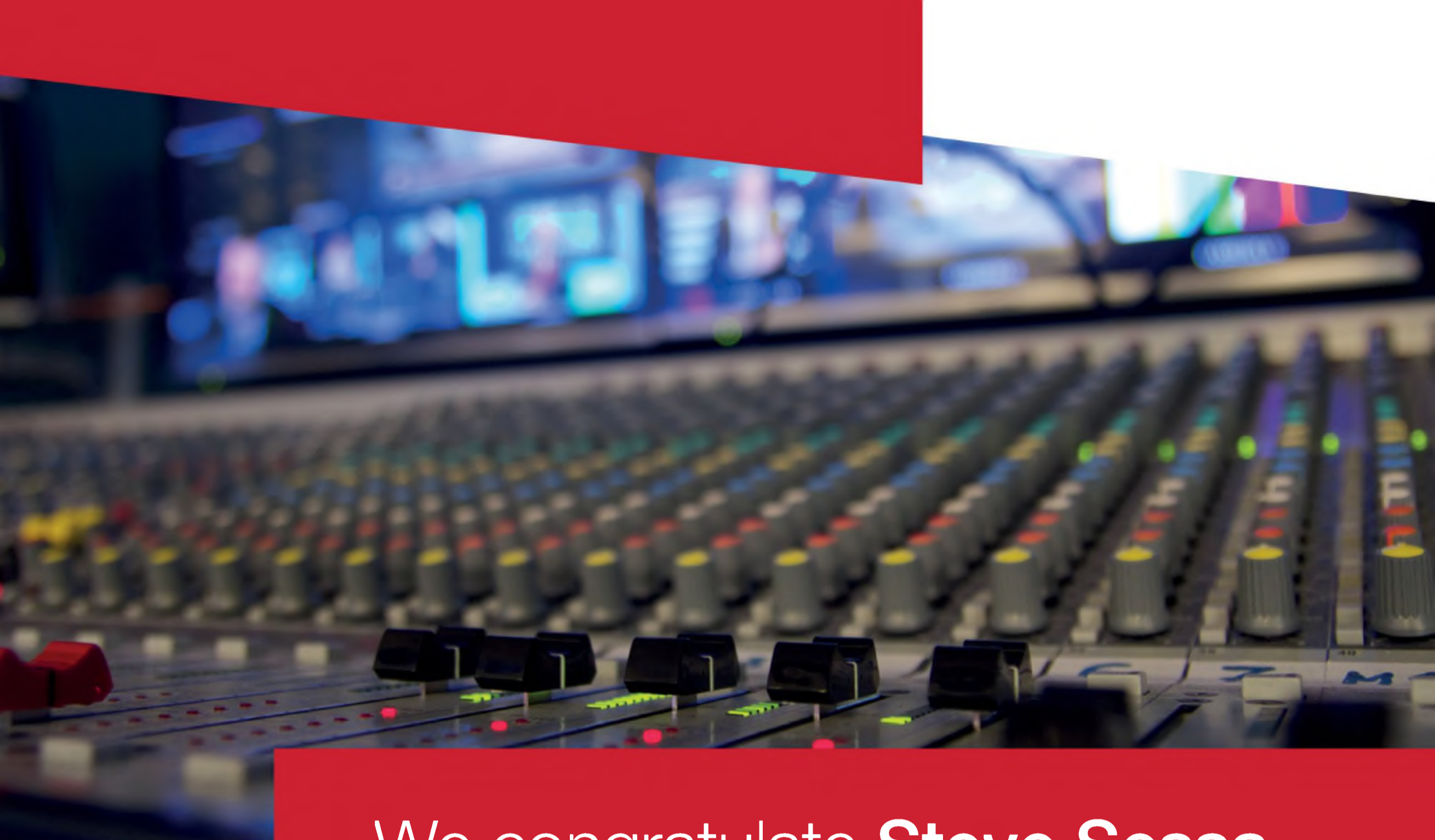
**HARVARD LAW SCHOOL**

Harvard University  
Cambridge, Mass.  
Enrollment 1,990

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"Being incredibly intellectually challenged and learning how to think in a very critical, logical and strategic way."

**Donald Passman**  
Gang Tyre Ramer Brown & Passman



We congratulate **Steve Sessa** and **Ed Shapiro** for being named to *Billboard's* 2019 Top Music Lawyers list.



Stephen E. Sessa  
Partner, Century City



Edward Shapiro  
Partner, New York

ABU DHABI ATHENS AUSTIN BEIJING CENTURY CITY CHICAGO DUBAI DALLAS FRANKFURT  
HONG KONG HOUSTON KAZAKHSTAN LONDON LOS ANGELES MIAMI MUNICH NEW YORK  
PARIS PHILADELPHIA PITTSBURGH PRINCETON RICHMOND SAN FRANCISCO SHANGHAI  
SILICON VALLEY SINGAPORE TYSONS WASHINGTON, D.C. WILMINGTON

[reedsmith.com](https://www.reedsmith.com)

**ReedSmith**

Driving progress  
through partnership

## BACKSTAGE PASS

Queenie & The Percolators, so to see these guys there, 43 years after our first Jazz Fest, was really emotional."

### Lisa Alter

Founding partner, Alter Kendrick & Baron  
NEW YORK UNIVERSITY SCHOOL OF LAW

### Jacqueline Charlesworth

Partner, Alter Kendrick & Baron  
YALE LAW SCHOOL  
Working on deals involving copyright and licensing advice, Alter says "the volume, complexity and diversity of the transactions we've been involved with in the past year has been extraordinary. In the past 18 months, we've been involved in a variety of transactions connected to music — some investments and some acquisitions — that exceed three-quarters of a billion dollars" in value. She has worked on the partnership between Primary Wave and the estates of Whitney Houston and Bob Marley, as well as the publishers' stake in Paul Anka's catalog and likeness. Charlesworth worked behind the scenes to draft the Music Modernization Act, an experience she describes as a "huge honor." The former general counsel at the U.S. Copyright Office, Charlesworth this year left her previous firm, Covington & Burling, to join Alter Kendrick & Baron and focus on her true love: copyright law. Says Charlesworth: "It's a very exciting development to have joined Lisa Alter and her colleagues to practice law at a music- and copyright-oriented law firm, which is a great development for me in my career."

### Peter Anderson

Partner, Davis Wright Tremaine  
UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW  
Anderson, 65, has litigated some of the biggest copyright infringement claims of the past few years, including the Led Zeppelin-Randy Wolfe case, which he won. (An appeals court agreed to a second trial, but that ruling itself is under review.) For Gwen Stefani and Pharrell Williams, who faced a \$25 million copyright infringement claim involving their song "Spark the Fire," Anderson won a summary judgment in their favor.

#### PRESSING ISSUE

"Copyright infringement cases are one of the most important, challenging and disappointing legal issues facing the industry right now."

### Gillian Bar

Partner, Carroll Guido Groffman Cohen Bar & Karalian  
GEORGE WASHINGTON UNIVERSITY SCHOOL OF LAW

### Rosemary Carroll

Founding partner, Carroll Guido Groffman Cohen Bar & Karalian  
STANFORD LAW SCHOOL

### Rob Cohen

Partner, Carroll Guido Groffman Cohen Bar & Karalian  
UNIVERSITY OF MICHIGAN LAW SCHOOL

### Elliot Groffman

Founding partner, Carroll Guido Groffman Cohen Bar & Karalian  
SANTA CLARA UNIVERSITY SCHOOL OF LAW

### Renee Karalian

Partner, Carroll Guido Groffman Cohen Bar & Karalian  
LOYOLA LAW SCHOOL



Alter



Charlesworth



Anderson



Bar



Carroll



Cohen



Groffman



Karalian



Bart



Becker



Phillips (center) with Tracy Chapman (left) and Steve Perry in 2014.

"We changed the name of our firm this year," notes Carroll, 63. "It had been Carroll Guido & Groffman for 20 years, and for us, in our little world, that's a big deal. In terms of our name partners, we have an equal number of women and men. That's something I'm very excited about." Carroll is a board member of She Is the Music, which works toward greater inclusivity and gender equality in the music business. As the trustee of Lou Reed's estate, she has renegotiated a publishing deal with Sony/ATV. For new client Mustard, Karalian, 43, worked with Sony/ATV on an administration deal and with Kobalt on the sale of the DJ-producer's catalog. She guided Kid Cudi on a partnership with Adidas and a collaboration with Netflix for an animated series. Bar, 46, has represented The National for eight albums but is equally excited by the music of such new clients as Omar Apollo, MorMor and Cavetown. "One of my favorite parts of the job is sitting down with artists and having them talk about their vision and how they want to work with people — then serving as a matchmaker," she says. Cohen, 58, who has represented the Jonas Brothers since their initial record deal, says, "It has been rewarding to see them back together and really enjoying the success this time around." His other clients include Demi Lovato, Olivia Culp, the Primavera Sound festival and Paradigm. Groffman, 65, attended the Songwriters Hall of Fame induction ceremony in June with longtime client Dave Matthews, who inducted Cat Stevens. But the undeniable highlight of Groffman's year, he says, was watching Brandi Carlile, "whom I've worked with through all the ups and downs, getting the acknowledgement of her peers [in February] with three Grammys and six nominations."

### Andrew Bart

Partner/co-chair, content, media and entertainment practice; Jenner & Block  
COLUMBIA LAW SCHOOL

Bart, 64, has counted among his clients the three major music groups, the RIAA, BMG and Roc Nation, but also works pro bono for the Brooklyn venues Roulette and National Sawdust. Bart represented the record companies that settled a copyright infringement case against MP3tunes for \$39 million in early 2018. "That was one of the biggest cases I've ever worked on in my career," he says.

#### RECENT MEMORABLE CONCERT

"The Big Ears music festival in Knoxville [Tenn.]. It samples everything from world music to Americana, jazz, classical and avant-garde. An amazing experience."

### Jeffrey Becker

Chair, entertainment and media law practice; Swanson Martin & Bell  
DEPAUL UNIVERSITY COLLEGE OF LAW



Berliner



Biederman



Bromley



Custer



Gilbert



Jacobs



Phillips



Tashman

Becker's Chicago ties were key to his drawing clients Chance the Rapper and Valee, who's "young and homegrown [and] moving up the ranks of Def Jam," says Becker. For Chance, ahead of the rapper's Magnificent Coloring Day festival in 2016, Becker secured temporary restraining orders that "allowed us to pull all of the counterfeit merchandise off of the streets — around the festival, around the tour sites across the country. We were able to [do] that twice for him." Becker also represents Pink Slip and Anthony Pavel — "these two kids that live in California in their early 20s that have been going to writing camps in Korea."

### Jill Berliner

Partner, Rimon Law  
UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW  
Berliner, 62, focuses on transactions for legacy acts like Foo Fighters, Smashing Pumpkins, Beck and Ann Wilson of Heart. She also represents Nirvana, both generally and in connection with the band's copyright claims against Marc Jacobs. "Enforcing my clients' rights and pursuing infringers is part of what I need to do. Infringements happen all the time," she says. "Being able to advocate for art is a pretty beautiful job."

### Charles J. "Jeff" Biederman

Partner, Manatt Phelps & Phillips  
VANDERBILT LAW SCHOOL

### Jordan Bromley

Partner/leader of entertainment transactions and finance group, Manatt Phelps & Phillips  
BROOKLYN LAW SCHOOL

### Eric Custer

Partner, Manatt Phelps & Phillips  
UNIVERSITY OF TEXAS SCHOOL OF LAW

### Gary L. Gilbert

Partner, Manatt Phelps & Phillips  
UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

### Robert Jacobs

Partner, Manatt Phelps & Phillips  
SOUTHWESTERN UNIVERSITY LAW SCHOOL

### L. Lee Phillips

Senior partner, Manatt Phelps & Phillips  
CORNELL LAW SCHOOL

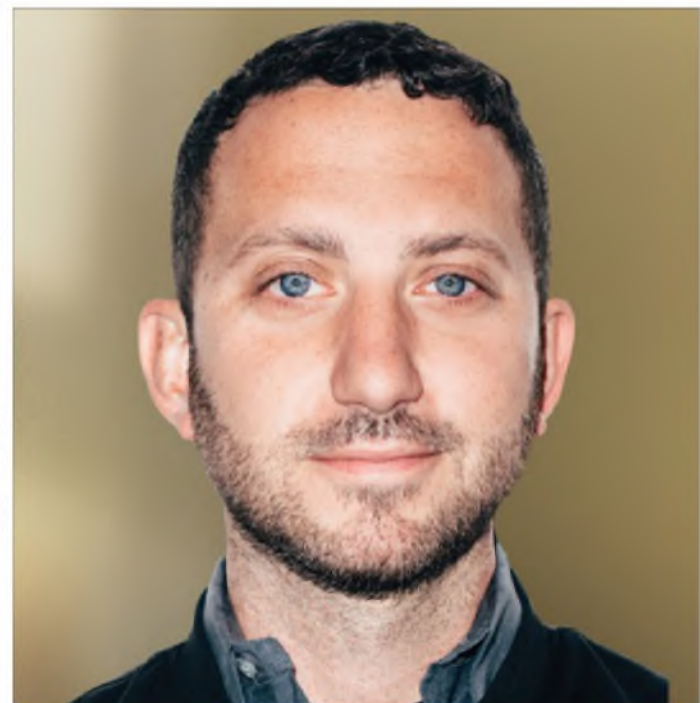
### Monika Tashman

Partner, Manatt Phelps & Phillips  
BENJAMIN N. CARDOZO SCHOOL OF LAW  
At the firm with the deepest roster on *Billboard's* top music lawyers list, early this year

**GRUBMAN  
SHIRE  
MEISELAS &  
SACKS**

ENTERTAINMENT AND MEDIA LAWYERS

Congratulations to our colleagues  
**Allen Grubman, Kenny Meiselas**  
and **David Jacobs**  
on being named  
**2019 Billboard Top Music Lawyers**



Bromley, 40, was named the youngest head of the entertainment transactions and finance group in the firm's recent history, while Jacobs, 54, became head of the entertainment litigation group. At such industry gatherings as MIDEM, Tashman, 46, has been an outspoken advocate of gender equality in the #MeToo era and of better economic leverage for artists. Phillips, the firm's senior partner, closed "a major, major financing deal" on behalf of client Paul Anka "for his iconic music publishing catalog. It took us months, but we got it done with Primary Wave," he says. Gilbert, 72, has a client list that includes the Dixie Chicks, Death Cab for Cutie, Jackson Browne, the B.B. King estate, George Benson, Michael McDonald and Peter Dinklage, and cut what he calls an "innovative and different" deal for Daniel Lanois to compose the score for top-selling video game *Red Dead Redemption 2*. Biederman, 54, guided client Kobalt's 2017 acquisition of SONGS and 2018 partnership with Glassnote. "They were among the biggest transactions [for the music industry] in their respective years," he says. Custer, 51, is a leader in filing Section 203 notices for artists seeking to reclaim ownership of their sound recordings and notes that he has done so for over 100 albums from such acts as Journey, the Eagles, Neil Young and Joni Mitchell. Custer also has worked on publishing terminations on behalf of such writers as Brian Wilson, Smokey Robinson and Stephen Stills. And he is the general counsel for several heritage artists and estates. "The funny line that I once heard somebody mention about music lawyers is we're kind of like the country doctor," he says, "where we know a lot about a little and a little about a lot."

**Jason Boyarski**  
Partner, Boyarski Fritz

BENJAMIN N. CARDOZO SCHOOL OF LAW  
As lead entertainment attorney for the Prince estate, Boyarski, 44, negotiated a distribution agreement with Sony Music for the late icon's entire 35-album catalog and the highly anticipated *Originals* album with Warner Records. "We're focusing on that next level of dealmaking," says the former music publishing executive who also inked a deal with the Minnesota Timberwolves to create Prince-inspired City Edition basketball uniforms. "To use the music as a brand to touch the film, TV and apparel world is very exciting."

**FREE LEGAL ADVICE**

"Successful recording artists essentially become the CEO of their own businesses, so young artists should approach their careers that way, which leads to longevity."



Boyarski



Branca



Byrnes



Lande



Brown



Bruntjen

**John Branca**  
Partner/head of music department, Ziffren Brittenham

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

**David Byrnes**  
Partner, Ziffren Brittenham

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

**David Lande**  
Capital partner, Ziffren Brittenham

UNIVERSITY OF PENNSYLVANIA LAW SCHOOL  
Branca, after bringing in over \$1 billion for the Michael Jackson estate from the sale of its Sony/ATV and EMI publishing assets, is taking on Broadway, with a musical inspired by the life of the singer slated for 2020. He also guided the Jackson estate when HBO's *Leaving Neverland* documentary revived old child molestation accusations against Jackson. For the estate of another icon, Elvis Presley, Branca negotiated the NBC tribute special that aired Feb. 17, 2018. He also worked on Carlos Santana's recent residency in Las Vegas. For one major artist (whom he declines to name), Byrnes negotiated a multipicture deal with Netflix; for another, he cut apparel and branding deals. Lande helmed the agreements for three of the biggest tours of the past year: those of Justin Timberlake, Shakira and Beyoncé (her part of *On the Run II* with Jay-Z). Lande also negotiated Beyoncé's partnership with Adidas; it establishes the superstar as an owner and partner, not just an endorser, allowing her to co-create footwear and apparel. "I want my clients to own everything that they do," he says.

**Vernon J. Brown**  
Founder/owner, V. Brown & Company

PACE UNIVERSITY SCHOOL OF LAW  
As attorney for Cash Money Records, Brown, 58, negotiated an end to the label's legal dispute with Lil Wayne last year — but more significantly, he also settled a lawsuit in May between Cash Money and Aspire Music Group, which had claimed it was owed royalties on Drake albums after signing him early in his career. "I felt like that was something that could go on for the rest of my life," he says of the suit, which lasted for nearly a decade. "Knowing all the parties are able to move on and everyone got what they felt they deserved just feels good."

**NEW DEAL POINT**

"Deals are now based on the number of songs being delivered and not the number of albums being delivered. It gives more flexibility to the artist, and it gives more flexibility to the label."



Carlo (left) with Zimmer in 2018.

**Justin Bruntjen**  
Owner, Decerto Law

UNIVERSITY OF ST. THOMAS SCHOOL OF LAW  
As one of the attorneys handling the estate of Prince (which has been valued at up to \$300 million), Bruntjen, 34, helped establish the rightful heirs out of the dozens of people who came forward claiming they were entitled to a share. "When someone dies without a will, especially when that person is a celebrity, it really creates a lot of chaos," says Bruntjen. "Helping to bring order to that chaos is something I'm very proud of."

**RECENT MEMORABLE CONCERT**

"J. Cole. Lyrically, he's a throwback to 2Pac and Biggie. I'm a fan of [artists highlighting] social issues in their work."

**Candace Carlo**  
Partner, Kleinberg Lange Cuddy & Carlo

UNIVERSITY OF CALIFORNIA, DAVIS, SCHOOL OF LAW  
Carlo is involved in every deal struck by film composer Hans Zimmer and his three companies — 14th Street Music, RCI Global and Bleeding Fingers — including the most recent scores for Disney's live-action remake of *The Lion King*, starring Beyoncé and Donald Glover; *Dark Phoenix*; *Widows*; and the forthcoming *Wonder Woman 2*. "Things shouldn't be analyzed in terms of how much money you make," says Carlo, who is also guiding the Hans Zimmer Live tour as it heads to Europe this year. "It has to be analyzed in terms of creative satisfaction."



Carlo



Cooper



Katz

**Jay Cooper**  
Founder, Los Angeles entertainment practice; Greenberg Traurig  
DEPAUL UNIVERSITY COLLEGE OF LAW

**Joel A. Katz**  
Founding chairman, global entertainment and media practice; founding member of the Atlanta office; Greenberg Traurig  
UNIVERSITY OF TENNESSEE COLLEGE OF LAW



J. Rosen

**Jess Rosen**  
Co-chair, Atlanta entertainment and media practice; Greenberg Traurig



Rosenblum

**Bobby Rosenblum**  
Vice chairman, global entertainment and media practice; Greenberg Traurig  
HARVARD LAW SCHOOL

**Top Music Law Schools**

**LOYOLA LAW SCHOOL**  
Loyola Marymount University  
Los Angeles  
Enrollment 1,058

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"Only having to take torts once. I passed torts the first time I tried."

**Zia Modabber**  
Katten Muchin Rosenman

**NEW YORK UNIVERSITY SCHOOL OF LAW**  
New York  
Enrollment 1,380

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"The location in Greenwich Village, which is a cultural mecca for music and art that is sought out by people from all over the country."

**Clara Kim**  
ASCAP

**UNIVERSITY OF CALIFORNIA, BERKELEY, SCHOOL OF LAW**  
Berkeley, Calif.  
Enrollment 976

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"A lot of my classmates have gone on to greater success. And the faculty is on fire right now."

**Jeffrey Harleston**  
Universal Music Group

Congratulations to our  
**Top Music Lawyers**



**Michael Reinert**



**Tim Mandelbaum**



**Ken Abdo**



**Fox Rothschild** LLP  
ATTORNEYS AT LAW

Entertainment Law. Coast to Coast.®

New York | Philadelphia | Minneapolis | Los Angeles

[foxrothschild.com](http://foxrothschild.com)

**Paul Schindler**

Senior chair, New York entertainment and media practice; Greenberg Traurig

BROOKLYN LAW SCHOOL

The rise earlier this year of Jon Platt to chairman/CEO of Sony/ATV followed a contract negotiation by Atlanta-based Katz, 75, whose clients include multiple C-suite executives as well as such artists as Willie Nelson, Tim McGraw & Faith Hill, George Strait and Jimmy Buffett. With Katz, Rosenbloum, 50, negotiated the recent 10-year extension of the Latin Grammy Awards partnership with Univision worth a reported \$250 million. Rosenbloum's team of 10 also oversees "the largest global digital music practice in the world," he says, with over 100 clients in the sector. Rosen negotiated Lady Antebellum's move to Big Machine Records and cheered longtime client Kacey Musgraves' Grammy victories. Cooper has made deals for superstars and blockbuster projects in just about every corner of the entertainment industry, recently working for Katy Perry and Sheryl Crow, and negotiating on behalf of composer John Williams for the forthcoming *Star Wars: Episode IX*. Schindler hashes out the details for one-of-a-kind events, such as Billy Joel's July performance at Baltimore's Oriole Park at Camden Yards, the first concert ever staged at the ballpark.

**Derek Crossover**

Equity partner/international entertainment, media and sports practice group leader; Dickinson Wright

UNIVERSITY OF TENNESSEE COLLEGE OF LAW

**Noah McPike**

Of counsel; Dickinson Wright

UNIVERSITY OF NEW HAMPSHIRE FRANKLIN PIERCE SCHOOL OF LAW

"Today, there are at least 20 different routes to success in the music business — before, there were three," says veteran Nashville attorney Crossover, 52, who with McPike, 37, counts Jason Aldean, Luke Combs and Kane Brown among Dickinson Wright's many clients. From the firm's Music Row office, "we've also led three of the largest catalog sales in the history of Nashville music publishing in the last 18 months, totaling almost \$70 million in value," adds Crossover (though he declines to identify the clients involved). Of Combs' and Brown's



Schindler



Crossover



McPike



Davis



Farkas



Sammataro

success, McPike says, "They've been on a page that's almost unheard of for younger country artists these days."

**RECENT MEMORABLE CONCERT**

**McPIKE** "Van Morrison. Hands down one of the best performers I've seen."

**Doug Davis**

Founder/principal, The Davis Firm

FORDHAM UNIVERSITY SCHOOL OF LAW

Davis, 47, negotiated executive contracts for Ryan Press as president of U.S. A&R for Warner Chappell and for DJ Mornile as executive vp West Coast for Def Jam and also brokered Dionne Warwick's Las Vegas residency. Last fall, Davis executive-produced *American Dreamers: Voices of Hope, Music of Freedom*, a Grammy-winning jazz album that featured 53 musicians who benefited from the Deferred Action for Childhood Arrivals program. "Finding a way to use clients and their resources to further causes was so rewarding," he says.

**Ilene Farkas**

Partner, Pryor Cashman

FORDHAM UNIVERSITY SCHOOL OF LAW

**James Sammataro**

Partner, Pryor Cashman

DUKE UNIVERSITY SCHOOL OF LAW

**Donald Zakarin**

Partner, Pryor Cashman

NEW YORK UNIVERSITY SCHOOL OF LAW

"We have been at the forefront of the protection of writers and publishers," says Zakarin, 69, whose firm represented publishers and songwriters in the successful Copyright Royalty Board action to raise mechanical royalty rates for interactive streaming. The firm also helped assemble the industry consensus group that has formed the Mechanical Licensing Collective under the Music Modernization Act. For clients Ed Sheeran and Roc Nation, Farkas, 51, mounted a defense against copyright infringement suits involving the singles "Thinking Out Loud" and "All the Way Up," respectively. Sammataro, 46, reports he "netted impressive results for Enrique Iglesias in a royalty dispute [and] success in copyright infringement actions for Sony Music Entertainment, Spotify, The Orchard, Shazam, Amazon, Deezer and Spanish Broadcasting System."

**Sid Fohrman**

Partner, Sheppard Mullin Richter & Hampton

PEPPERDINE UNIVERSITY SCHOOL OF LAW

Since joining Sheppard Mullin last year to lead its music industry team, Fohrman, 47, has closed deals that have generated more than \$100 million in revenue, with clients including Spirit Music Group, Lakeshore Entertainment and Warner Music Group. "I'm incredibly proud of the team of lawyers we've assembled and the value we've been able to provide our clients in helping them navigate the music space," he says.

**Leslie Frank**

Partner, King Holmes Paterno & Soriano

UNIVERSITY OF CALIFORNIA, DAVIS, SCHOOL OF LAW

**Henry Gradstein**

Partner, King Holmes Paterno & Soriano

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW

**Howard King**

Managing partner, King Holmes Paterno & Soriano

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

**Peter Paterno**

Partner, King, Holmes, Paterno & Soriano

UCLA SCHOOL OF LAW

**Laurie Soriano**

Partner, King, Holmes, Paterno & Soriano

UC DAVIS SCHOOL OF LAW

Before the Music Modernization Act ensured that songwriters would get paid by streaming services (and ensured that songwriters would no longer sue streaming services), Gradstein, 63, filed a class action against Spotify. In May 2018, "we settled it for roughly \$100 million," he says. "That money will be paid out to songwriters and not-large publishing companies." The window for claims opened in May. King brought an end to the multiyear legal dispute between Lil Wayne and Cash Money Records; helped secure "a fairly life-changing amount of money" for Wayne, he says; and cleared the way for the release of the artist's fourth No. 1 album, *Tha Carter V*, in October 2018. Says Soriano: "It has been a busy year for my clients," with Travis Scott, twenty one pilots and rapper NF releasing new albums, and Karen O collaborating with Danger Mouse on *Lux Prima*. Soriano also works with Jane Petty to protect her ownership rights to songs and recordings created (through 1996) by her late ex-husband, Tom Petty. Frank has brought legal guidance to hitmaking collaborations: Zedd, Maren Morris and Grey's "The Middle"; Skrillex and Poo Bear's "Would You Ever"; and BTS' "Waste It on Me" featuring Steve Aoki. She also advises Metallica and negotiated Skrillex's Las Vegas residency. Paterno, 67, helped Pharrell Williams and his team launch the Something in the Water festival and reps *Game of Thrones* composer Ramin Djawadi. Paterno offers perspective on high-priced music publishing catalog deals in the streaming age: "If you've got 100 million [streaming service] subscribers today and you buy a catalog at some crazy 20-multiple [of its valuation], and in three years there are 300 million [streaming] subscribers, all of a sudden [a high price] doesn't look so crazy anymore."



Zakarin



Fohrman



Frank



Gradstein



King



Paterno



Soriano



Davis (right) with singer Kandi Burruss in 2017.



USC Gould School of Law – Media, Entertainment and Technology (MET) Law Program

# Redefining Entertainment Law in the Digital Age

DISTINGUISHED FACULTY | DISTINCTIVE CURRICULUM | DIGITAL FOCUS



## What sets MET apart?



Integration of law,  
business  
and technology



Practice-centered  
learning  
approaches



Dual focus on transactional  
and dispute-resolution  
skills and concepts

Top ranked nationally among entertainment and music law programs, USC Gould's Media, Entertainment and Technology Law program offers students a practice-oriented, digital media-centered educational experience. Our hands-on courses and workshops are taught by research faculty and executives and attorneys from major studios, networks, gaming companies and entertainment law firms.

Congratulations to  
**Lisa Alter & Jacqueline Charlesworth**  
on being named to *Billboard's*  
**Top Music Lawyers List**



156 Fifth Avenue, Suite 1208 | New York, New York 10010 | akllp.com | 212.707.8377

**MILLER | BARONDESS** LLP



**is proud to  
congratulate  
our partners**

**billboard 2019  
top music lawyers**

skipmiller sashafrid brianprocel danielmiller mirahashmall  
ammonsiegel jimiller jamesgoldman jasontokoro  
chrisbeatty benzaneerroshan jayrakow markbarondess  
adamberger bernadettebolan minh-vando davidhankin  
justinmccarthy seanmckissick danielpaluch colinrolfs  
emilysanchirico davidschecter andrewschrader kivaschrager  
caseysypek jeffwhite jennibain kathrynclark louisegoldwire  
rickyreis scarletspeakmore geraldspencer justinstinar donkarr



**SASHA FRID**

**millerbarondess.com**

1999 Avenue of the Stars, Suite 1000 L.A., CA 90067 310.552.4400

**SKIP MILLER**

manatt



# We salute you.

Manatt is proud to congratulate our partners

**Jeff Biederman, Jordan Bromley, Eric Custer, Gary Gilbert,  
Robert Jacobs, L. Lee Phillips and Monika Tashman**

on being named among *Billboard's* Top Music Lawyers.

Manatt, Phelps & Phillips, LLP [manatt.com](http://manatt.com)



We are proud and honored to  
recognize our partner

## MIKE MILOM

One of *Billboard's* 2019 Top Music Lawyers  
and our top music lawyer every year!

Congratulations, Mike!

Chris Horsnell, David Crow, Page Kelley, Matthew Beckett, Molly Shehan

MILOM | HORSNELL | CROW  
KELLEY | BECKETT | SHEHAN PLC

**John Frankenheimer**  
Chair, music industry practice; Loeb & Loeb

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW  
Frankenheimer's client Diana Ross this year is celebrating the 60th year of her career, "and there is a tremendous amount of activity around that," he says, including Ross' ongoing Songbook Tour. Frankenheimer advised Superfly Events in the sale of its share of the Bonnaroo Music and Arts Festival to Live Nation and represented WG&S in its merger with Gelfand, Rennert & Feldman "to create one of the pre-eminent business management firms. When you are putting two great organizations together, one plus one equals three."

**DEAL POINT HE WOULD LIKE TO SEE**

"The only thing that should be recoupable [against artist royalties] is the advance; all the other costs should be borne by the label. The artist also should always see some money from the very first unit, and that percentage should rise based on success."

**Sasha Frid**  
Partner, Miller Barondess

UNIVERSITY OF CALIFORNIA, BERKELEY, SCHOOL OF LAW

**Louis "Skip" Miller**  
Partner, Miller Barondess

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

Miller, 72, is representing Inglewood, Calif., in its efforts to keep Madison Square Garden from blocking construction of the city's new arena — which will rival The Forum, run by MSG. The dispute "involves billions of dollars, the future of the NBA's Los Angeles Clippers [who will play at the new arena] and a significant part of the city's future," he says. Frid guided Mötley Crüe through the rollout of the band's Netflix biopic, *The Dirt*. He also successfully defended Nile Rodgers against former manager Peter Herman claiming he was owed unpaid commissions. "Get it in writing," he advises. "I can't tell you how many times things get misinterpreted or promises are not kept."

**Leah Godesky**  
Partner, O'Melveny & Myers

COLUMBIA LAW SCHOOL

Godesky, 36, scored a big win for Kesha in her legal battle with Dr. Luke (aka Lukasz Gottwald) in May when a New York appeals court affirmed that Sony Music has to tell the singer who it interviewed as part of its internal investigation into her sexual misconduct claims against the producer. "It helps ensure that Kesha has access to the information that she needs to defend herself," she says.

**Eric Greenspan**  
Founder/partner/head of the music department, Myman Greenspan Fox Rosenberg Mobasser Younger & Light

AMERICAN UNIVERSITY WASHINGTON COLLEGE OF LAW

**Aaron Rosenberg**  
Partner, Myman Greenspan Fox Rosenberg Mobasser Younger & Light

HARVARD LAW SCHOOL

Rosenberg's client Ariana Grande broke a streaming record during the last year: Her *Thank U, Next* album posted 307 million first-week on-demand audio streams. For Rosenberg, 42, the



Frankenheimer



Frid



Miller



Godesky



Greenspan



Rosenberg



Greenstein

David Jacobs (left) with client Lil Nas X, whose hit "Old Town Road" spent a record-setting 19 weeks atop the Hot 100.



statistic speaks to an urgent industry issue: "The equitable division of proceeds from the explosion of the streaming economy." Greenspan's client, Christina Aguilera, after her first major tour in a decade, launched her Las Vegas residency in June. Greenspan also negotiated tours last year for Bon Jovi, Dead & Company, Red Hot Chili Peppers and Guns N' Roses. "Forget all the stuff about nobody caring about rock music anymore," he says. "This [touring success] is the real stuff."

**Gary Greenstein**  
Partner, Wilson Sonsini Goodrich & Rosati

GEORGE WASHINGTON UNIVERSITY LAW SCHOOL

Greenstein advised digital companies in negotiations leading to industrywide acceptance and passage last year of the Music Modernization Act. He also represents parties before the Copyright Royalty Board and typically works behind the scenes for Silicon Valley technology companies including Google, advising them on music-related issues, and digital music providers including Pandora, Spotify and Tencent.

**PRESSING ISSUE**

"The continuing fracturing of performance rights organizations from the three traditional PROs to new ones like Global Music Rights and Pro Music Rights."



Grubman

**Allen Grubman**  
Founder/senior partner, Grubman Shire Meiselas & Sacks

BROOKLYN LAW SCHOOL



Jacobs

**David Jacobs**  
Partner, Grubman Shire Meiselas & Sacks

NEW YORK LAW SCHOOL



Meiselas

**Kenny Meiselas**  
Senior partner, Grubman Shire Meiselas & Sacks

MAURICE A. DEANE SCHOOL OF LAW AT HOFSTRA UNIVERSITY

Grubman started 44 years ago with "a table, a chair and a phone," he recalls, and has grown his firm beyond the music industry to focus on every aspect of media and entertainment. "We represent

**Top Music Law Schools**

**UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW**  
Los Angeles  
Enrollment 1,197

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"Having interesting professors and making friends then who are still my friends."

**Louis "Skip" Miller**  
Miller Barondess

**UNIVERSITY OF MIAMI SCHOOL OF LAW**  
Miami  
Enrollment 1,019

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"Besides the beach, sun and palm trees, the school helped me find an internship at Universal Music Latin, which shaped my career to date."

**Simran Singh**  
Singh Singh & Trauben

**UNIVERSITY OF PENNSYLVANIA LAW SCHOOL**  
Philadelphia  
Enrollment 871

**THE BEST THING ABOUT MY LAW SCHOOL WAS**

"Penn has a unique culture. People were really collaborative. I learned people succeed when they work together and pull each other up."

**Danielle Aguirre**  
National Music Publishers' Association

# CONGRATULATIONS DEBBIE

Love, Christie Brinkley



**Congratulations, Debbie!** –Love, Melanie & Ron

Spotify; streaming is critically important in the new age and [the] publishing business," says Grubman, 76. "In terms of talent, we're in the process of restructuring Barbra Streisand's recording arrangements and also doing some very, very creative stuff with U2. We've been involved with Bruce Springsteen and his [Broadway] show, and now Elton John and his movie." Meiselas brokered Lady Gaga's deal for her Las Vegas residency, after her breakout turn in *A Star Is Born*. Beyond his superstar clients like The Weeknd and Sean Combs, Meiselas is proud of his rising talent. "Bebe Rexha and Ella Mai were Grammy-nominated, and Ella won. Nav had a No. 1 record — a year ago, not too many people even knew who he was. Swae Lee has this big hit record now with Post Malone." Jacobs, 37, is the firm's younger gun. "Right now, I'm writing a very fun story with my client Lil Nas X," he says. "It's quite a wild ride. We were at No. 1 [on the Billboard Hot 100] the week my son was born."

**FREE LEGAL ADVICE**

**JACOBS** "There are people doing amazing things on their own. And then there are some holding themselves back because of it. A record label can add value to someone's life. Just because you can do it on your own doesn't always mean you should."

**Pierre Hachar**

Founder/owner, The Hachar Law Firm

ST. THOMAS SCHOOL OF LAW

The attorney for Latin artists including Alex Sensation, Elvis Crespo and Gente de Zona, Hachar, 39, successfully got 16-year-old client Malu Trevejo released from her contract with Universal Music Latin. The case "sparked conversations and hopefully reform on the policies record labels have adopted in connection to considering minors' services in our industry," he says.

**DEAL POINT HE WOULD LIKE TO SEE**

"Fair and transparent definitions of payment terms so that changes in technology, trends and royalty laws are adequately compensated for with [the] changing times — and can be adjusted without having to renegotiate."

**John Ingram**

Attorney, Stone Genow Smelkinson Binder & Christopher

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW

Ingram renewed publishing deals with Sony/ATV for R&B artists Bryson Tiller and Daniel Caesar, guided a sponsorship agreement between Tommy Genesis and Rihanna's Fenty Beauty line and negotiated all aspects of the 2018 Dune Tour staged by Chinese-American EDM artist Zhu.

**FREE LEGAL ADVICE**

"In today's landscape, you don't have to do a deal right away. Whether a record deal, publishing deal [or] management deal, let it build and don't be in a rush to sign anything until it's the right time and the right company."

**Lawrence Iser**

Managing partner, Kinsella Weitzman Iser Kump & Aldisert

UNIVERSITY OF CALIFORNIA, HASTINGS COLLEGE OF THE LAW

**Howard Weitzman**

Partner, Kinsella Weitzman Iser Kump & Aldisert

UNIVERSITY OF CALIFORNIA, LOS ANGELES, SCHOOL OF LAW

Weitzman represented the estate of Michael Jackson in its suit against HBO over the documentary *Finding Neverland* and against



Hachar



Ingram



Iser



Weitzman



LaPolt (center) with client Tyler (left) and former Recording Academy president/CEO Neil Portnow in February.

Disney for copyright infringement in the ABC documentary *The Last Days of Michael Jackson*. He seeks to protect Jackson's legacy against what he calls "unwarranted attacks and unauthorized use of intellectual property." Iser, 63, who has clients ranging from Jackson Browne to the Latin indie label DEL Records, represented Apple Music last summer in the settlement of a copyright infringement claim against the streaming service, Ariana Grande and other songwriters over Grande's "One Last Time," a No. 13 hit on the Hot 100 in 2015. Iser says his biggest victories are the ones he can't speak about. "I quietly fended off a false and extortionate claim against a music executive," he says. The claim was resolved without payment to the accuser, "and you never heard about it."

**FREE LEGAL ADVICE**

**ISER** "Don't confuse social media popularity with sales."

**Rusty Jones**

Attorney, Law Offices of Russell A. Jones Jr.

UNIVERSITY OF MEMPHIS CECIL C. HUMPHREYS SCHOOL OF LAW

"My job is to do the work and stay quiet," says Jones, who prefers to trust his superstar client roster (Trisha Yearwood, Garth Brooks, Tim McGraw, Toby Keith) into the limelight. "I maintain a low profile." After 40 years in the business, the veteran Nashville attorney continues to break ground. Jones, 68, negotiated the deal that made Brooks the first artist to perform at Notre Dame Stadium in Indiana in the facility's 88-year history. *Garth: Live at Notre Dame!* was a ratings winner for CBS and reached 14 million viewers.

**FREE LEGAL ADVICE**

"Having no deal is better than a bad deal."

**Jason Karlov**

Partner/chairman, entertainment, media and sports practice group; Barnes & Thornburg



Jones



Karlov



LaPolt

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW

Karlov, 50, handles all of Bob Dylan's legal matters, including his tours and his Heaven's Door whiskey. He also represents Michael Bolton, John Fogerty and Rufus Wainwright, among others. Longtime client T Bone Burnett inked a three-album deal with Verve, scored HBO's *True Detective* and produced Sara Bareilles' *Amidst the Chaos*, which hit No. 6 on the Billboard 200. "In artist deals, which tend to be very personal, you have to listen and hear your client about what they want, then translate that into the most lucrative deal — but maintain your integrity so that the other side does not hold grudges."

**RECENT MEMORABLE CONCERT**

"Tedeschi Trucks Band. Superb artists. Wish that I represented them. Lawyers are fans, too."

**Dina LaPolt**

Founder/president, LaPolt Law

JOHN F. KENNEDY UNIVERSITY COLLEGE OF LAW

LaPolt, 53, who runs the only female-owned entertainment law firm of its stature, is a legal scholar, copyright expert and crisis strategist. When U.S. Immigration and Customs and Enforcement officials took U.K.-born, Atlanta-based 21 Savage into custody in February, LaPolt moved to "assemble a team very quickly," she says. "I was scared, he was scared. There is no justice for a man with gold teeth in rural Georgia." Through her efforts, the artist was released in nine days. While representing clients like Mick Fleetwood, deadmau5 and Steven Tyler, LaPolt continues her mission as the advocate for "underdogs," lobbying tirelessly in Washington, D.C., where her pro bono work last year, as the legal counsel to Songwriters of North America (SONA), helped pass the Music Modernization Act.

**FREE LEGAL ADVICE**

"Join SONA."



UCLA SCHOOL OF LAW congratulates all of our alumni honored by *Billboard* as Top Music Lawyers.

**YOU ROCK!** The vision of our alumni and their continued support of our Music Industry Law course and Music Industry Clinic help make us a Top Music Law School and pave the way for the next generation of music law leaders.

**UCLA** School of Law  
**Ziffren Center for Media, Entertainment,  
Technology & Sports Law**



*Educating Global  
Industry Leaders in  
Entertainment, Arts  
and Sports Law*

**HORACIO GUTIERREZ J.D. '98**

General Counsel and VP, Business & Legal Affairs, Spotify



**LESLIE JOSÉ ZIGEL J.D. '95**  
Chair, Entertainment, Media & Technology  
Group and Partner, Greenspoon Marder

UNIVERSITY OF MIAMI SCHOOL OF LAW  
**CONGRATULATES OUR  
ALUMNI**

**As Billboard 2019 Top Music Lawyers**

[www.law.miami.edu/easl](http://www.law.miami.edu/easl)

UNIVERSITY OF MIAMI  
SCHOOL of LAW



## Christine Lepera

Partner, Mitchell Silberberg & Knupp

NEW YORK LAW SCHOOL

Representing producer Dr. Luke (aka Lukasz Gottwald), Lepera last year defeated Kesha's attempt to invalidate her recording contract with Gottwald's Kemosabe Records on appeal, after her claims were dismissed in 2017. "It's always good to win twice," says Lepera, whose clients also have included Jay-Z, Drake, Timbaland and MAC Presents founder Marcie Allen. Gottwald won a ruling in August 2018 that unsealed communications between Kesha's legal and public relations teams.

### RECENT MEMORABLE CONCERT

"The Who at Madison Square Garden. Roger Daltrey yelled at everyone in the first row because they were smoking pot and ruining his voice. It was hysterical."

## Angela Martínez

Founder/owner, Law Offices of Angela N. Martínez

FLORIDA STATE UNIVERSITY COLLEGE OF LAW

Martínez, 42, worked with longtime client Ozuna to negotiate a worldwide publishing administration deal with Kobalt, the distribution of his chart-topping albums *Aura* and *Odisea* through The Orchard, a touring agreement with Elite Media & Marketing and an endorsement deal with Adidas for Latin America. She also represents Alexis y Fido, Mike Bahía, Greeicy, Ricardo Montaner and Mau y Ricky.

### PRESSING ISSUE

"Fair and transparent accounting statements," says Martínez, "so that artists are aware of their current financial standings with [their] record label, music publishing [and] neighboring rights collection agencies."

## Mike Milom

Partner, Milom Horsnell Crow Kelley Beckett Shehan

VANDERBILT UNIVERSITY SCHOOL OF LAW

Milom estimates he negotiated deals in the past year that will generate "several hundred million dollars" for his impressive roster of country superstars, including Luke Bryan, Alabama, Rascal Flatts, Keith Urban, Emmylou Harris, Hank Williams Jr. and Kelsea Ballerini (who recently stepped up to arena headliner). "Big public deals receive well-deserved attention," he says, "but representing our clients expertly in the negotiation of the multitude of seemingly routine and mundane deals is what sustains our clients' careers."



Lepera



Martínez



Milom



Modabber



Passman

### RECENT MEMORABLE CONCERT

"*The Doyle and Debbie Show*. It's a Spinal Tap-like satire of country music, an over-the-hill duo and the industry. Brilliant and hilarious."

## Zia Modabber

Managing partner, Katten Muchin Rosenman

LOYOLA LAW SCHOOL

The client list for Modabber, 57, speaks for itself: Stevie Wonder, Trent Reznor, Live Nation, The Recording Academy, Sony Music and the estate of Michael Jackson, among others. But he declines to discuss his deals or accomplishments. "Clients insist I don't talk about them," he says. "You'll find very little of me talking publicly in my 30-year career."

### FREE LEGAL ADVICE

"Be a brilliant artist, but never hand over the business of your career and check out. You need to stay engaged with your team and professional advisers."

## Donald Passman

Partner, Gang Tyre Ramer Brown & Passman

HARVARD LAW SCHOOL

Negotiating Taylor Swift's new worldwide deal with Universal Music Group — with UMG's Republic Records as her U.S. partner — was a top achievement for Passman, but don't expect him to discuss that November pact or his work for his other A-list clients, including Adele, P!nk, Camila Cabello, Stevie Wonder, Heart and Paul Simon. Somehow, he's also finding time to update his must-have industry primer, *All You Need to Know About the Music Business*, which will reflect the growth of the digital sector.

### PRESSING ISSUE

"The move to streaming has been the most profound change in the history of the music business. Since the days of wax cylinders and piano rolls, music was monetized by selling something [physical], and that's no longer true. It's a radical shift in the economic model and in terms of the way that music is marketed and positioned."

## Michael Poster

Partner, head of corporate and securities group; Michelman & Robinson

NEW YORK UNIVERSITY SCHOOL OF LAW

Poster, 47, a self-described "recovering guitarist," works to ensure "there's a music eye on the corporate side" of the complex financial transactions he oversees, he says. "I've



Poster



Reinhold



Rothenberg



Schwartz



Weinrib

represented lenders in over \$250 million in credit facilities to the music publishing industry in the last year alone." For clients Concord Music Group, Spirit Music Group, City National Bank and others, he aims "to be a true collaborator. That's what makes a good transactional lawyer — you need to understand how clients run their business and strategize together."

## Berkeley Reinhold

President, Business and Law Office of Berkeley Reinhold

WHITTIER LAW SCHOOL

As the longtime general counsel for Lollapalooza, Reinhold negotiated the expansion of the festival into Stockholm, its sixth territory, and also served as lead counsel brokering deals for the festival debuts of Pharrell Williams' *Something in the Water* in Virginia Beach, Va., in April and Allen Sanford's *Beachlife Festival* in Redondo Beach, Calif., in May. Reinhold spent two days in a Miami hotel room closing Marc Anthony's \$160 million touring deal with CMN, the dominant Latin promotion company led by Henry Cárdenas. "Anthony's company said we're not leaving until all terms agreed," she recalls. "We unlocked the door and had a deal."

### DEAL POINT SHE WOULD LIKE TO SEE

"This contract must be reviewed, distributed and signed electronically. Save paper."

## Paul Rothenberg

Partner/co-founder, Rothenberg Mohr & Binder

COLUMBIA LAW SCHOOL

In March, Rothenberg's longtime client Logic published the novel *Supermarket* (the first rapper to top the *New York Times* Paperback Trade Fiction bestsellers list), as well as releasing a soundtrack to the novel and the album *Confessions of a Dangerous Mind*. (*Confessions* reached No. 1 on the Billboard 200.) "There was so much going on," says Rothenberg, 50, who oversaw new publishing and merchandising deals for Logic. His clients also include Charlie Puth, A\$AP Ferg, Trey Songz and D'Angelo, while his firm has expanded to eight lawyers in New York, Miami and Los Angeles.

### DEAL POINT HE WOULD LIKE TO SEE

"The death of the 360 provision [giving labels claim to multiple artist-revenue streams]. The rationale for it is much weaker today because [labels are] making a lot more money."

## Rose Schwartz

Partner, Franklin Weinrib Rudell & Vassallo

NEW YORK UNIVERSITY SCHOOL OF LAW

## Kenneth Weinrib

Partner, Franklin Weinrib Rudell & Vassallo

BENJAMIN N. CARDOZO SCHOOL OF LAW

As counsel for New York's Metropolitan Opera, Schwartz negotiated the deals behind the ongoing success of *The Met: Live in HD*, the high-definition video satellite feed to movie theaters in over 70 countries. The program has sold 26 million tickets worldwide since it was launched in 2006. Schwartz also has been an adjunct professor at New York University Law, her alma mater, for 34 years. Weinrib, with a practice that encompasses music, theater, film and TV, has closed deals in the past 12 months for Idina Menzel, Harry Connick Jr., Joshua Henry and Macaulay Culkin.

### RECENT MEMORABLE CONCERT

**WEINRIB** "Henry Threadgill at the Kennedy Center in Washington, D.C. He's a [National Endowment for the Arts] Jazz Master and the winner of the Pulitzer in composition — and quite wonderful."

## Top Music Law Schools

**UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW**  
Los Angeles  
Enrollment 614

### THE BEST THING ABOUT MY LAW SCHOOL WAS

"The entertainment concentration, which includes the business and cinematic arts schools."

**Robert Windom**  
Apple

**UNIVERSITY OF TENNESSEE COLLEGE OF LAW**  
Knoxville, Tenn.  
Enrollment 360

### THE BEST THING ABOUT MY LAW SCHOOL WAS

"I helped to recruit Joel Katz to give some of his mounds of money for the new law library, which is now named after him."

**Derek Crownover**  
Dickinson Wright

**YALE LAW SCHOOL**  
Yale University  
New Haven, Conn.  
Enrollment 666

### THE BEST THING ABOUT MY LAW SCHOOL WAS

"The best thing was actually going back and teaching at Yale Law. It's just full of extremely thoughtful, interesting people."

**Jacqueline Charlesworth**  
Alter Kendrick & Baron





# Essential legal skills to elevate your career.

## Master of Studies in Law

A master's degree for non-lawyer professionals from USC Gould School of Law

- No GMAT, GRE or LSAT
- Flexible and online
- Generous scholarships available
- No prior law degree required

Industry-specific education

- Business Law
- HR Law and Compliance
- Entertainment Law
- Financial Compliance
- Health Care Compliance
- Compliance

Redefining leadership in media and entertainment.

To find out more, visit [bit.ly/BillboardUSC](https://bit.ly/BillboardUSC)

**USC Gould**  
School of Law

We are proud to honor our colleague and Partner

**Peter Anderson**

and all of Billboard's 2019 Top Music Lawyers



**DWT.COM**

Anchorage | Bellevue | Los Angeles | New York  
Portland | San Francisco | Seattle | Washington, D.C.



**Davis Wright  
Tremaine LLP**

**Stephen E. Sessa**  
Co-chair of the entertainment and media group, Reed Smith

WHITTIER LAW SCHOOL



Sessa

**Ed Shapiro**

Partner, Reed Smith

BROOKLYN LAW SCHOOL

Shapiro, 42, helped negotiate Rihanna's groundbreaking partnership with luxury goods company LVMH, including her Savage X Fenty Lingerie line and Fenty Beauty. He also counts Mariah Carey, SZA, Lord Huron, Romeo Santos and Kesha among his clients. When big music publishing song-catalog deals happen, Sessa, 51, is often involved. One example: He shopped the Stargate catalog of writer-producers Tor Erik Hermansen and Mikkel Eriksen, which Shamrock Capital bought in a deal believed to be worth \$65 million. His other corporate clients include Concord Music, Round Hill, Roc Nation and the three major music publishers, while creative clients include Meek Mill, Lil Uzi Vert, Kesha, James Fauntleroy, Linda Perry, Blackpink/YG Entertainment, Glen Ballard, Neal Schon and songwriting duo Cynthia Weil and Barry Mann.



Shapiro



Singh

**Simran Singh**

Founder/managing partner, Singh Singh & Trauben

UNIVERSITY OF MIAMI SCHOOL OF LAW

Singh, 40, who began his career as an intern at Universal Music Group (and later became an in-house counsel at UMG in Miami), now works closely with established and up-and-coming Latin urban acts, including Daddy Yankee, Anuel AA, Natti Natasha and Chris Jeday, as well as mainstream artists like Missy Elliott and Tyga. "I am most proud [of] representing the movement of Latino music culture," he says, "and negotiating unprecedented deals for my Latin clients in both the music and motion picture industries."



Stilwell

**FREE LEGAL ADVICE**

"Do not be dependent on other people to make you a star. Do it yourself, and build a strong team around you. My most successful clients did it that way."

**Rachel Stilwell**

Founder, Stilwell Law

LOYOLA LAW SCHOOL

A former radio promotion executive, Stilwell, 52, has come full circle in her work on behalf of the coalitions musicFIRST and Future of Music, fighting against further radio ownership deregulation. Shrinking playlists resulting from broadcast chain consolidation is not in the public interest, says Stilwell, whose clients also include The Latin Recording Academy, the RIAA, the American Association of Independent Music (A2IM), the American Federation of Musicians and SAG-AFTRA. "It's the [Federal Communication Commission's] responsibility to promote viewpoint diversity, including viewpoints by musicians," she says. "We're here to make sure that happens."

**RECENT MEMORABLE CONCERT**

"The Grammy Salute to Music Legends. Lalah and Kenya Hathaway knocked it out of the park in their musical tribute to their father, Donny Hathaway. Seeing Parliament-Funkadelic was amazing."

**Jonathan Sperling**

Partner, Covington & Burling

HARVARD LAW SCHOOL

"We now represent every major record label and every major music publisher," says Sperling, 48, who recently marked 20 years as a trial lawyer.



Sperling



Sweeney

On behalf of over 50 labels and publishers, Sperling in March led the copyright infringement suit against Charter Communications, an internet service provider, and defended Sony Music in a class-action suit led by Ricky Nelson's estate challenging how the label calculates royalties for its artists.

**DEAL POINT HE WOULD LIKE TO SEE**

"Who gets to monetize the data from an artist's website or a streaming service's data with respect to user preferences and activity around music that copyright holders own? Data rights are not thought about enough. The music industry overall is a bit behind on that."

**Ron Sweeney**

Partner, Sweeney Johnson & Sweeney

UNIVERSITY OF SOUTHERN CALIFORNIA GOULD SCHOOL OF LAW

Lil Wayne's longtime attorney, Sweeney, 65, negotiated the rapper's career-changing settlement with Cash Money Records last year, which also secured him ownership of his own music moving forward, as well as his stake in his Young Money imprint, to which Drake and Nicki Minaj are signed. "The whole lawsuit wasn't just Lil Wayne and *Tha Carter V*. It was really about the Young Money assets," says Sweeney. "The settlement is going to be written in the history books because of the magnitude of the whole thing."

**FREE LEGAL ADVICE**

"Learn how to count. Yes, you want to be a star, but this is a business. So you should learn how to count, and make sure you've got people around you that know how to count. That's going to make the difference."

**Alex Weingarten**

Partner, Venable

GEORGETOWN UNIVERSITY LAW CENTER

Weingarten, 45, represented Tom Petty's daughters Adria Petty and Annakim Violette in a dispute with Petty's widow, Dana York Petty, over management of the late rocker's estate. He worked with Woodstock co-founder Michael Lang in vain efforts to "keep the legendary festival alive," he says, after its financial backer, the live-event division of advertising giant Denstu Aegis, announced in April it was canceling the 50th-anniversary event.

**DEAL POINT HE WOULD LIKE TO SEE**

"A clear definition of the fiduciary relationship between the artist and 'manager' in a 360 deal. The lines have blurred between manager and label, and now labels are taking more and more money from artists for wearing different hats."

**Leslie Zigel**

Chairman, entertainment, media and technology group; Greenspoon Marder

UNIVERSITY OF MIAMI SCHOOL OF LAW

Zigel, 56, represented longtime client Pitbull in his investment and branding partnership with new boxing fitness chain GRIT BXING and in a voice-over deal for the animated film *UglyDolls*. He negotiated the reunion tour for Wisin & Yandel and a role in *Empire* for R&B star Mario. And Zigel found time to play more than 20 gigs with Spiral Light, his Grateful Dead tribute band.

**FREE LEGAL ADVICE**

"Perform live as much and as often as possible, and tour whenever you can. Connecting with fans live accomplishes two things: It engages your fan base to be invested in your career, and it improves your performance chops, which are necessary for a long-term career."

Singh (right) with client Brytiago outside Capitol Records in Hollywood.



**Adam Zia**

Partner, The Zia Firm

FORDHAM UNIVERSITY SCHOOL OF LAW

Zia, 40, this year marked the fifth anniversary of his firm and last year celebrated client Starrah's ASCAP songwriter of the year honor, as the co-writer of two Hot 100 No. 1 hits, Camila Cabello's "Havana" and Maroon 5's "Girls Like You." "I've worked with Starrah since the start of her career," says Zia, who also represents French Montana, Rich the Kid and Tierra Whack. "Watching Starrah evolve into a songwriting superstar is why I got into this business."

**FREE LEGAL ADVICE**

"Find a team you can trust unconditionally — from your manager to [your] lawyer to [your] business manager to your friends. It's a tough business, but if you have people behind you that you trust and value their opinion, it can relieve some of the stress of the business side of it."



Weingarten



Zigel



Zia

**Contributors** Rich Appel, Steve Baltin, Jeff Benjamin, Dean Budnick, Ed Christman, Leila Cobo, Danica Daniel, Camille Doder, Thom Duffy, Adrienne Gaffney, Gary Graff, Andrew Hampp, Cherie Hu, Hannah Karp, Gil Kaufman, Steve Knopper, Carl Lamarre, Robert Levine, Geoff Mayfield, Matt Medved, Taylor Mims, Gail Mitchell, Melinda Newman, Paula Parisi, Chris Payne, Bryan Reesman, Craig Rosen, Claudia Rosenbaum, Dan Rys, Richard Smirke, Eric Spitznagel, Colin Stutz, Andrew Unterberger, Deborah Wilker, Nick Williams

Methodology: *Billboard's* Top Music Lawyers for 2019 were chosen by editors based on factors including, but not limited to, nominations by peers, colleagues and superiors at selected major music companies, live music promoters, digital and streaming companies, and law firms. In addition to nominations, editors weigh impact on consumer behavior as measured by such metrics as chart, sales and streaming performance from Nielsen Music; social media impressions; career trajectory; and overall impact on the music industry, using data available as of May 13. Top Music Law Schools are chosen from among those with the most alumni included on the Top Music Lawyers list.



Congratulations, Debbie!

From all at Trifold Management



12 OVAL ROAD, LONDON NW1 7DH

**CONGRATULATIONS, DEBBIE  
TO OUR LAWYER OF THE YEAR!**

**LOVE, PAULA WAGNER  
AND THE PRETTY WOMAN TEAM**



P!nk at the CASA Arena in Horsens, Denmark, on Aug. 7.

## Triumph Of 'Trauma'

Following P!nk's first full stadium leg, the artist tops the monthly Boxscore recap for July by a margin of just 1% — and scores an all-time career high

BY ERIC FRANKENBERG

**P**!NK TOOK HER HIGH-WIRE *Beautiful Trauma* world tour to a whole new level in July. With a European stadium run that grossed \$61.5 million and sold 594,483 tickets, according to figures reported to Billboard Boxscore, the pop star notched the highest one-month total of her career. In March, when she last ruled the monthly Top Tours chart, she barely cracked the \$30 million mark with 15 arena shows in North America.

The European part of her tour was the first full leg of any P!nk trek to hit only stadiums, averaging 45,950 tickets per night. That's a significant increase from the 15,145 nightly ticket average of the North American tour and the 14,576-ticket average of her last European stint, a 2013 leg of the *Truth About Love* tour.

P!nk played five more European stadiums in August, as well as three North American arenas. The 18-month worldwide run wrapped Aug. 19 with \$397.3 million in gross and 3.1 million

tickets sold, becoming one of the 10 highest-grossing tours in Boxscore history. It's also the second-highest-grossing tour by a woman ever, behind **Madonna's** \$408 million *Sticky & Sweet* Tour in 2008-09. (P!nk has two more one-off dates scheduled this fall.)

The *Beautiful Trauma* tour marked a 39% increase in ticket prices over P!nk's last run. Still, prices were lower in Europe, where they averaged \$106.17, as opposed to the \$140 average for arenas across North America and Australia. That's in line with her *The Truth About Love* tour, for which European tickets (averaging \$72.55) stayed below prices around the world.

**The Rolling Stones** sit at No. 2 on the Top Tours listing with \$61.1 million. That means that P!nk took the lead position by just \$433,000, or a margin of 1%. By comparison, the gap between the Stones and **Ed Sheeran** (No. 3) is \$21 million.

Beyond the Top Tours chart, P!nk is also No. 1 on the Top Boxscores tally after

grossing \$11.8 million from two shows at Munich's Olympiastadion July 26-27. It's one of eight July engagements that grossed over \$10 million and one of six that sold more than 100,000 tickets. Sheeran, **André Rieu** and **BTS** all reached both benchmarks with concerts in the Czech Republic, the Netherlands and Japan, respectively. The Stones exceeded the \$10 million threshold with four lower-selling engagements (relatively speaking — each show sold over 45,000 tickets), boosted by premium ticket prices that approached \$500.

Together, the Stones (six), P!nk (five) and **Metallica** (six) make up over half of the 30-position Top Boxscores chart. The only venue with repeat appearances is July's top-grossing arena, Madison Square Garden in New York, which claims spots both on Top Venues (for buildings with capacities over 15,001) with \$19.7 million and on Top Boxscores, thanks to engagements from **Jennifer Lopez** (No. 23) and **John Mayer** (No. 26). ●

## TOP TOURS

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	PINK	\$61,538,432	594,843	13
2	THE ROLLING STONES	\$61,104,788	271,205	6
3	ED SHEERAN	\$40,150,516	465,208	9
4	METALLICA	\$36,769,008	391,702	7
5	JENNIFER LOPEZ	\$29,447,915	215,567	16
6	BTS	\$20,318,927	208,707	4
7	SHAWN MENDES	\$16,448,964	225,020	18
8	DAVE MATTHEWS BAND	\$14,952,442	212,998	14
9	MICHAEL BUBLÉ	\$14,641,144	120,486	11
10	PAUL McCARTNEY	\$14,252,989	103,677	3
11	JOHN MAYER	\$12,957,374	120,462	9
12	HUGH JACKMAN	\$12,150,293	120,199	11
13	PHISH	\$11,703,932	174,140	9
14	ANDRÉRIEU	\$10,763,416	105,417	12
15	NEW KIDS ON THE BLOCK	\$10,010,400	126,898	11
16	BILLY JOEL	\$8,679,365	57,912	2
17	ARIANA GRANDE	\$8,580,815	80,706	6
18	DEF LEPPARD	\$7,906,667	109,348	11
19	DEAD & COMPANY	\$7,727,678	80,962	3
20	TRAIN/GOO GOO DOLLS	\$7,167,228	199,342	16
21	IRON MAIDEN	\$6,904,529	85,169	7
22	JOJO SIWA	\$6,477,847	123,222	15
23	HOOTIE & THE BLOWFISH	\$6,075,518	119,141	7
24	ELTON JOHN	\$4,861,665	40,944	3
25	AEROSMITH	\$4,109,582	21,329	4
26	KISS	\$3,588,053	46,810	4
27	EAGLES	\$3,257,110	21,652	2
28	GWEN STEFANI	\$3,111,133	27,672	9
29	TWICE	\$3,064,802	25,720	3
30	ROD STEWART	\$2,987,086	29,770	3

## TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVE NATION	\$225,990,162	2,607,771	248
2	AEG PRESENTS	\$180,286,547	1,548,127	96
3	PETER RIEGER KONZERTAGENTUR	\$40,102,741	382,213	9
4	BIG HIT ENTERTAINMENT	\$20,318,927	208,707	4
5	BEAVER PRODUCTIONS	\$13,825,556	112,540	10
6	TEG DAINTY/LIVE	\$12,150,293	120,199	11
7	CHARM MUSIC	\$11,454,940	139,036	2
8	BOLD EVENTS	\$10,198,392	50,358	1
9	FULLSTEAM	\$9,481,707	100,082	2
10	WFI STADIUM	\$9,257,202	39,082	1

BTS at the Rose Bowl Stadium in Pasadena, Calif., on May 4.



## TOP BOXSCORES

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
1	PINK Olympiastadion, Munich July 26-27	\$11,764,911 \$139.26/ \$100.27/\$89.13/ \$77.99/\$66.84	113,564 2	Marshall Arts, Peter Rieger Konzertagentur
2	THE ROLLING STONES Lincoln Financial Field, Philadelphia July 23	\$11,741,373 \$499.50/ \$399.50/\$99.50/ \$29.50	51,115 1	AEG Presents/ Concerts West
3	THE ROLLING STONES Gillette Stadium, Foxborough, Mass. July 7	\$11,675,732 \$499.50/ \$399.50/\$99.50/ \$29.50	49,669 1	AEG Presents/ Concerts West
4	ED SHEERAN Letnany Airport, Prague July 7-8	\$11,454,940 \$109.99/\$87.99/ \$79.20/\$70.40	139,036 2	Charm Music
5	THE ROLLING STONES NRG Stadium, Houston July 27	\$11,068,397 \$499.50/ \$399.50/\$125/ \$29.50	45,958 1	AEG Presents/ Concerts West/ Messina Touring Group
6	ANDRÉRIEU Vrijthof, Maastricht, Netherlands July 4-7, 11-14, 18-21	\$10,763,416 \$145.06/\$66.58	105,417 12	André Rieu Productions
7	BTS Shizuoka Stadium ECOPA, Shizuoka, Japan July 13-14	\$10,486,317 \$110.50/\$100.40	107,153 2	Big Hit Entertainment
8	THE ROLLING STONES TIAA Bank Field, Jacksonville, Fla. July 19	\$10,198,392 \$500/\$350/ \$250/\$99.50	50,358 1	AEG Presents/ Concerts West, Bold Events
9	BTS Yanmar Stadium Nagai, Osaka, Japan July 6-7	\$9,832,610 \$109.30/\$99.40	101,554 2	Big Hit Entertainment
10	ED SHEERAN Malmi Airport, Helsinki July 23-24	\$9,481,707 \$94.74	100,082 2	Fullsteam
11	THE ROLLING STONES FedExField, Landover, Md. July 3	\$9,257,202 \$500/\$380/ \$180/\$34.50	39,082 1	AEG Presents/ Concerts West, WFI Stadium
12	ED SHEERAN Tusindarskoven, Odense, Denmark July 27-28	\$8,661,263 \$98.64	87,768 2	Beatbox Entertainment

## TOP BOXSCORES (CONT.)

	ARTIST(S) Venue Date(s)	GROSS Ticket Prices	TOTAL ATTENDEES No. of Shows	PROMOTER(S)
13	<b>P!NK</b> RheinEnergieStadion, Cologne, Germany July 5-6	<b>\$8,091,671</b> \$141.05/\$90.27/ \$84.63/\$56.42	<b>77,313</b> 2	Marshall Arts, Peter Rieger Konzertagentur
14	<b>THE ROLLING STONES</b> Mercedes-Benz Superdome, New Orleans July 15	<b>\$7,163,692</b> \$453.50/\$353.50/ \$103.50/\$29.50	<b>35,023</b> 1	AEG Presents/ Concerts West
15	<b>METALLICA</b> Olympiastadion, Berlin July 6	<b>\$6,745,329</b> \$98.54	<b>68,452</b> 1	Live Nation
16	<b>DEAD &amp; COMPANY</b> Folsom Field, University of Colorado, Boulder; Boulder, Colo. July 5-6	<b>\$6,512,990</b> \$150.50/\$60.50	<b>67,835</b> 2	Live Nation
17	<b>PAUL McCARTNEY</b> Dodger Stadium, Los Angeles July 13	<b>\$6,410,157</b> \$299.50/ \$199.50/\$99.50/ \$29.50	<b>48,767</b> 1	Concerts West/AEG Presents/ Marshall Arts
18	<b>METALLICA</b> Luzhniki Stadium, Moscow July 21	<b>\$6,073,606</b> \$98.68	<b>61,546</b> 1	Live Nation
19	<b>BILLY JOEL</b> Camden Yards Stadium, Baltimore July 26	<b>\$6,013,337</b> \$164.50/\$54.50	<b>39,246</b> 1	Live Nation
20	<b>P!NK</b> Stadion Letzigrund, Zurich July 30	<b>\$5,956,105</b> \$181.41/\$156.21/ \$120.94/\$75.99	<b>45,287</b> 1	abc Production, Marshall Arts
21	<b>P!NK</b> Olympiastadion, Berlin July 14	<b>\$5,649,498</b> \$140.85/\$112.68/ \$101.41/\$84.51/ \$73.24	<b>54,114</b> 1	Marshall Arts, Peter Rieger Konzertagentur
22	<b>P!NK</b> Ernst Happel Stadion, Vienna July 24	<b>\$5,626,465</b> \$140.77/\$130.71/ \$101.67/\$92.79/ \$72.62	<b>55,873</b> 1	Barracuda Music, Marshall Arts
23	<b>JENNIFER LOPEZ</b> Madison Square Garden, New York July 12, 15	<b>\$5,536,127</b> \$499.95/\$49.95	<b>28,066</b> 2	Live Nation
24	<b>JENNIFER LOPEZ</b> American Airlines Arena, Miami July 25-27	<b>\$5,485,286</b> \$499.95/\$49.95	<b>40,055</b> 3	Live Nation
25	<b>METALLICA</b> Festival Park, Hameenlinna, Finland July 16	<b>\$5,330,615</b> \$96.01	<b>55,519</b> 1	Live Nation
26	<b>JOHN MAYER</b> Madison Square Garden, New York July 25-26	<b>\$5,131,626</b> \$199/\$75	<b>35,810</b> 2	Live Nation
27	<b>PHISH</b> Fenway Park, Boston July 5-6	<b>\$4,891,124</b> \$95/\$45	<b>65,459</b> 2	Live Nation
28	<b>METALLICA</b> Telia Parken, Copenhagen July 11	<b>\$4,811,332</b> \$107.05	<b>44,944</b> 1	Live Nation
29	<b>METALLICA</b> Raadi Airfield, Tartu, Estonia July 18	<b>\$4,791,241</b> \$81.07	<b>59,099</b> 1	Live Nation
30	<b>METALLICA</b> Ullevi Stadion, Gothenburg, Sweden July 9	<b>\$4,668,092</b> \$73.69	<b>63,348</b> 1	Live Nation

## BEHIND THE BOXSCORE

# Divide And Conquer

Ed Sheeran's ÷ (*Divide*) tour became the highest-grossing trek of all time by venturing to venues few pop stars play

BY DAVE BROOKS

ED SHEERAN'S ÷ (*DIVIDE*) tour didn't break U2's record for the highest-grossing trek of all time by charging the same ticket prices as Bono and company. By the time the "Shape of You" singer hit the \$737.9 million mark, he had played more than twice as many shows as the band did during its 2009-11 360° Tour, with an average ticket price that was 15% lower than U2's (before adjusting for inflation).

With lower prices, Sheeran had to play for about 1 million more fans than U2 to break the record, and he had to find them in cities seldom listed on the back of a tour T-shirt. For his agent, Creative Artists Agency's Jon Ollier, and a network of European promoters, that meant pushing into the Baltic countries and Russia. *Billboard* looks at five European stops that helped push Sheeran over the top.

### National Arena in Bucharest, Romania (July 3)

This stadium (not an arena, despite the name) is the second-youngest building Sheeran played on the Eastern European leg of the tour: It opened in 2011 and replaced the former National Stadium, which hosted some of Romania's first concerts following its 1989 revolution. Sheeran performed in front of 48,000 fans and grossed \$2.9 million. (Promoted by Nova Music.)

### Letany Airport in Prague (July 7-8)

Over 139,036 people attended Sheeran's two concerts at the Czech Republic's oldest airport. (The first flight took off in 1911.) Sheeran's two shows broke the attendance record at the venue that AC/DC set in 2015; opening night was seen by 80,000 fans and delivered the country's most-attended engagement since Michael Jackson performed for



Sheeran at Otkrytiye Arena in Moscow on July 19.

125,000 at Letná Park in 1996. (Promoted by Charm Music.)

### Lucavsala Park in Riga, Latvia (July 12)

Located on the tip of an inlet along the Daugava River, Lucavsala Park is home to 98 residents and the Riga Radio and TV Tower, now the tallest tower in the European Union. The venue is frequently used for concerts; Sheeran's show drew over 50,000 fans and grossed \$3.9 million. (Promoted by Scorpio and Charmenko.)

### Otkrytiye Arena in Moscow (July 19)

Hoping to make Sheeran feel welcome, Moscow officials at the venue — whose construction was spearheaded by President Vladimir Putin for the 2018 World Cup — unveiled a 16-foot statue of the artist prior to the concert. The show grossed \$3.9 million (the second-lowest on his European leg, but still respectable), and 39,000 attended. (Promoted by AEG Presents.)

### Tusindårsskoven in Odense, Denmark (July 12)

This 18-acre reserve is known as the Thousand Year Forest to residents of Odense, the third-largest city in Denmark. Sheeran's two shows sold out 87,000 tickets in 20 minutes and grossed \$8.7 million. (Promoted by Beatbox Entertainment.)

## CARDOZO LAW: Named Top Music Law School by Billboard Magazine

- Located in the heart of New York City, home of the Fashion, Arts, Media & Entertainment Center (FAME)
- Ranked #2 for Intellectual Property in New York City, #13 in country, *U.S. News & World Report*
- Alumni in top jobs at Universal Music Group, SONY Music, Google Play and Warner Music Group



**CARDOZO**  
Benjamin N. Cardozo School of Law

[cardozo.yu.edu/FAMECenter](http://cardozo.yu.edu/FAMECenter)  
Where Law Gets Interesting

## BROOKLYN LAW SCHOOL RECOGNIZED AS A TOP LAW SCHOOL FOR MUSIC LAW

We take pride in our graduates and faculty who are leaders in the music industry.

**MARTIN BANDIER '65**  
Chairman and CEO (Retired),  
Sony/ATV Music Publishing

**ALLEN GRUBMAN '67**  
Founder, Grubman Shire  
Meiselas & Sacks

**CHARLES ORTNER '71**  
Partner, Proskauer Rose

**PAUL SCHINDLER '71**  
Shareholder, Greenberg Traurig

**SCOTT FELCHER '83**  
Partner, Felcher & Freifeld

**PETER BRODSKY '90**  
EVP, Business and Legal Affairs,  
Sony/ATV Music Publishing

**ED SHAPIRO '91**  
Partner, Reed Smith

**PROF. RALPH DEPALMA '92**  
of Counsel, Pryor Cashman

**DANIEL GETZ '95**  
SVP, Business and Legal Affairs,  
Universal Music Group,  
Republic Records

**NICOLE GEORGE '01**  
SVP of Membership, ASCAP

**NICOLE WYSKOARKO '04**  
EVP, Urban Operations,  
Interscope Geffen A&M

**JORDAN BROMLEY '05**  
Partner, Manatt Phelps & Phillips

**PROF. VERNON BROWN**  
Chairman & CEO,  
V. Brown & Company



**Brooklyn Law School**  
ESTABLISHED 1901

[BROOKLAW.EDU](http://BROOKLAW.EDU)

SUBSCRIBE TO

# billboard COUNTRY UPDATE

The country music industry's must-have source for news, charts, analysis and features

- EXCLUSIVE CHARTS including Hot Country Songs, Country Airplay, Top Country Albums, Country Streaming Songs and more!
- Weekly content including Makin' Tracks, On The Charts, a roundup of executive moves and timely analysis of the latest country news and trends
- Expert insight and commentary by Tom Roland and Jim Asker

SIGN UP FOR FREE  
DELIVERY EVERY MONDAY  
[BILLBOARD.COM/NEWSLETTERS](http://BILLBOARD.COM/NEWSLETTERS)



# TOP VENUES

## Top Stadiums

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>OLYMPIASTADION</b> Berlin	<b>\$12,394,827</b>	122,566	2
2	<b>OLYMPIASTADION</b> Munich	<b>\$11,764,911</b>	113,564	2
3	<b>LINCOLN FINANCIAL FIELD</b> Philadelphia	<b>\$11,741,373</b>	51,115	1
4	<b>GILLETTE STADIUM</b> Foxborough, Mass.	<b>\$11,675,732</b>	49,669	1
5	<b>LETNANY AIRPORT</b> Prague	<b>\$11,454,940</b>	139,036	2

## 15,001 Or More Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>MADISON SQUARE GARDEN</b> New York	<b>\$19,679,721</b>	152,440	11
2	<b>AMERICAN AIRLINES ARENA</b> Miami	<b>\$7,228,220</b>	62,488	5
3	<b>THE FORUM</b> Inglewood, Calif.	<b>\$6,726,613</b>	60,090	6
4	<b>WELLS FARGO CENTER</b> Philadelphia	<b>\$6,457,120</b>	62,915	5
5	<b>T-MOBILE ARENA</b> Las Vegas	<b>\$5,976,225</b>	16,560	1
6	<b>ALPINE VALLEY MUSIC THEATRE</b> East Troy, Wis.	<b>\$5,832,931</b>	89,729	5
7	<b>STATE FARM ARENA</b> Atlanta	<b>\$5,718,553</b>	60,485	6
8	<b>BELL CENTRE</b> Montréal	<b>\$5,268,999</b>	61,526	5
9	<b>O2 ARENA</b> London	<b>\$5,180,112</b>	59,079	8
10	<b>SCOTIABANK ARENA</b> Toronto	<b>\$5,053,454</b>	53,345	4

## 10,001-15,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>MGM GRAND GARDEN</b> Las Vegas	<b>\$7,349,849</b>	23,323	2
2	<b>SSE HYDRO</b> Glasgow	<b>\$2,949,436</b>	32,979	4
3	<b>DUNKIN' DONUTS CENTER</b> Providence, R.I.	<b>\$2,524,699</b>	21,031	2
4	<b>FIRST DIRECT ARENA</b> Leeds, England	<b>\$1,716,975</b>	12,941	2
5	<b>PECHANGA ARENA SAN DIEGO</b> San Diego	<b>\$1,652,067</b>	19,622	2
6	<b>NYCB LIVE, HOME OF NASSAU VETERANS MEMORIAL COLISEUM</b> Uniondale, N.Y.	<b>\$1,536,164</b>	24,330	3
7	<b>BUDWEISER GARDENS</b> London	<b>\$1,530,112</b>	16,391	2
8	<b>AMERIS BANK AMPHITHEATRE</b> Alpharetta, Ga.	<b>\$2,718,808</b>	28,798	2
9	<b>UTILITA ARENA</b> Newcastle, England	<b>\$1,447,409</b>	15,438	2
10	<b>MESSE GRAZ</b> Graz, Austria	<b>\$1,318,618</b>	9,675	1



JoJo Siwa at BB&T Center in Sunrise, Fla., on July 12.



Paul McCartney at Dodger Stadium in Los Angeles on July 13.



Dave Matthews Band at Mediolanum Forum in Milan on April 3.



Gwen Stefani at the Cathay Pacific/HSBC Hong Kong Sevens Festival in Hong Kong on April 5.

## 5,001-10,000 Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>VRIJTHOF</b> Maastricht, Netherlands	<b>\$10,763,416</b>	105,417	12
2	<b>MOHEGAN SUN ARENA</b> Uncasville, Conn.	<b>\$5,163,405</b>	71,299	11
3	<b>PARK THEATER</b> Las Vegas	<b>\$4,653,884</b>	28,340	6
4	<b>ZAPPOS THEATER AT PLANET HOLLYWOOD</b> Las Vegas	<b>\$3,111,133</b>	27,672	9
5	<b>MICROSOFT THEATER</b> Los Angeles	<b>\$3,088,048</b>	28,807	5
6	<b>LAKE TAHOE OUTDOOR ARENA AT HARVEYS</b> Stateline, Nev.	<b>\$2,009,989</b>	18,937	4
7	<b>GREEK THEATRE</b> Los Angeles	<b>\$1,898,711</b>	36,978	7
8	<b>RADIO CITY MUSIC HALL</b> New York	<b>\$1,499,645</b>	16,589	3
9	<b>SAMES AUTO ARENA</b> Laredo, Texas	<b>\$1,196,062</b>	14,886	3
10	<b>HEARST GREEK THEATRE</b> Berkeley, Calif.	<b>\$1,129,429</b>	24,357	3

## 5,000 Or Less Capacity

	VENUE Location	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	<b>EVENTIM APOLLO</b> London	<b>\$2,982,454</b>	28,194	8
2	<b>CHICAGO THEATRE</b> Chicago	<b>\$1,706,697</b>	30,436	10
3	<b>BEACON THEATRE</b> New York	<b>\$1,618,263</b>	21,514	9
4	<b>ORPHEUM THEATRE</b> Minneapolis	<b>\$1,569,242</b>	21,726	9
5	<b>FOX THEATER</b> Atlanta	<b>\$1,045,267</b>	14,782	6
6	<b>FOX THEATER</b> Oakland, Calif.	<b>\$757,357</b>	11,512	5
7	<b>TEATRO RENAULT</b> São Paulo	<b>\$705,794</b>	18,468	1
8	<b>ENCORE THEATER AT WYNN HOTEL</b> Las Vegas	<b>\$696,321</b>	4,353	3
9	<b>BORGATA CASINO</b> Atlantic City, N.J.	<b>\$640,838</b>	2,887	1
10	<b>BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENE THEATER</b> Fort Lauderdale, Fla.	<b>\$615,673</b>	12,837	7



**ALYA**

# AMERICAN BEAUTY

---

Inspired by her personal story as a Russian immigrant, American Beauty exposes individual uniqueness far beyond standards, clichés and politics.

It is the beauty and hospitality of a country. It highlights individuality, uniqueness, happiness and love.

---

**Available Everywhere  
August 30, 2019**



# Billboard Artist 100

August 24  
2019  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY	1	<b>#1</b>	<b>SLIPKNOT</b>	ROADRUNNER/AG	1	5
2	3	2	<b>BILLIE EILISH</b>	DARKROOM/INTERSCOPE/IGA	1	51
4	4	3	<b>KHALID</b>	RIGHT HAND/RCA	1	128
14	6	4	<b>BTS</b>	BIGHIT ENTERTAINMENT	1	149
62	69	5	<b>RICK ROSS</b>	MAYBACH/EPIC	4	10
6	8	6	<b>POST MALONE</b>	REPUBLIC	1	164
3	5	7	<b>ED SHEERAN</b>	ATLANTIC/AG	1	262
5	7	8	<b>LIZZO</b>	NICE LIFE/ATLANTIC/AG	5	17
8	9	9	<b>SHAWN MENDES</b>	ISLAND	1	236
-	1	10	<b>TOOL</b>	TOOL DISSECTIONAL/VOLCANO/RCA	1	2
10	2	11	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	1	268
15	13	12	<b>JONAS BROTHERS</b>	REPUBLIC	1	24
12	11	13	<b>LUKE COMBS</b>	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	128
13	15	14	<b>QUEEN</b>	HOLLYWOOD	1	68
17	10	15	<b>ARIANA GRANDE</b>	REPUBLIC	1	236
11	14	16	<b>TAYLOR SWIFT</b>	REPUBLIC	1	264
9	12	17	<b>LIL NAS X</b>	COLUMBIA	3	22
21	19	18	<b>DAN + SHAY</b>	WARNER BROS. NASHVILLE/WMN	11	90
18	18	19	<b>PANIC! AT THE DISCO</b>	DCD2/FUELED BY RAMEN/EMG	1	152
20	20	20	<b>IMAGINE DRAGONS</b>	KIDINAKORNER/INTERSCOPE/IGA	1	236
25	25	21	<b>CAMILA CABELLO</b>	SYCO/EPIC	1	135
22	24	22	<b>DABABY</b>	SOUTHCOAST/INTERSCOPE/IGA	22	18
27	27	23	<b>BLANCO BROWN</b>	TRAILERTRAPMUSIC/BMG/BBMG	23	10
32	30	24	<b>LEWIS CAPALDI</b>	VERTIGO/CAPITOL	24	13
23	22	25	<b>CARDI B</b>	THE KSR GROUP/ATLANTIC/AG	1	109
19	29	26	<b>CHRIS BROWN</b>	CBE/RCA	1	216
28	28	27	<b>KANE BROWN</b>	ZONE 4/RCA NASHVILLE/SMN	2	113
24	26	28	<b>HALSEY</b>	CAPITOL	1	192
33	36	29	<b>KATY PERRY</b>	CAPITOL	1	199

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
34	32	30	<b>LAUREN DAIGLE</b>	CENTRICITY/CAPITOL CMG	3	76
1	21	31	<b>NF</b>	NF REAL MUSIC/CAROLINE	1	77
31	33	32	<b>SAM SMITH</b>	CAPITOL	1	171
29	31	33	<b>JUSTIN BIEBER</b>	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	234
71	54	34	<b>MEGAN THEE STALLION</b>	ISCI CERTIFIED/300/AG	34	9
RE-ENTRY	35	35	<b>TRIPPIE REDD</b>	TENTHOUSAND PROJECTS	13	8
52	41	36	<b>THE BEATLES</b>	APPLE/CAPITOL/UMG	5	92
44	50	37	<b>LIL TECCA</b>	GALACTIC/REPUBLIC	37	6
35	37	38	<b>LIL BABY</b>	QUALITY CONTROL/MOTOWN/CAPITOL	8	66
36	35	39	<b>BLAKE SHELTON</b>	WARNER BROS. NASHVILLE/WMN	1	237
46	39	40	<b>JASON ALDEAN</b>	MACON/BROKEN BOW/BBMG	1	246
40	34	41	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMGN	1	264
43	42	42	<b>P!NK</b>	RCA	1	165
39	44	43	<b>MARSHMELLO</b>	JOYTIME COLLECTIVE	4	96
41	38	44	<b>BRUNO MARS</b>	ATLANTIC/AG	1	256
47	43	45	<b>THOMAS RHETT</b>	VALORY/BMLG	1	237
48	46	46	<b>5 SECONDS OF SUMMER</b>	5 SECONDS OF SUMMER/INTERSCOPE/IGA	1	125
37	40	47	<b>TRAVIS SCOTT</b>	CACTUS JACK/GRAND HUSTLE/EPIC	1	171
55	47	48	<b>FLORIDA GEORGIA LINE</b>	BMLG	1	268
60	52	49	<b>CHRIS STAPLETON</b>	MERCURY NASHVILLE/UMGN	1	199
RE-ENTRY	50	50	<b>NICKI MINAJ</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	2	231



## NO. 1 Slipknot

Slipknot rules the Artist 100 for the first time as the rock band's sixth LP, *We Are Not Your Kind*, arrives atop the Billboard 200 (see page 100).

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 *Billboard*. See *Chart Legend* on *billboard.com/biz* 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

# DEAR TAYLOR, AMAZING LAUNCH. AGAIN.



**AVAILABLE 8/23**

On August 23, Taylor Swift celebrated the launch of *Lover* with SiriusXM and Pandora. She kicked off the weekend with an exclusive, stripped-down performance at the SiriusXM studios followed by guest-hosting the Hits 1 channel all weekend long. She also presented select songs from the album as Pandora Stories. It's Taylor's third album drop with us. And it gets more exciting every time.

**SiriusXM** **pandora**



## X1's Pre-Release 'Leap'

K-pop boy band **X1** (above) bounds 11-2 on Emerging Artists despite not having released any music yet. The group's rise can be credited to social media activity as it surges 6-2 on the Social 50, boosted by anticipation for X1's debut LP, *Emergency: Quantum Leap*, due Aug. 27.

Meanwhile, **Saweetie** logs her second week at No. 1 on Emerging Artists as the rapper's "My Type" hits a new Billboard Hot 100 high (No. 33).

Plus, **half-alive** enters Emerging Artists at No. 16 as its debut LP, *Now, Not Yet*, bows at No. 1 on Heatseekers Albums and No. 15 on Alternative Albums (5,000 equivalent album units; 3,000 in traditional album sales, according to Nielsen Music). The group's breakout single, "Still Feel," reached No. 7 on Alternative Songs and No. 21 on Hot Rock Songs in July. —Xander Zellner

## CHART BEAT



### 'POST MALONE' JOINS POST MALONE

"Post Malone" by **Sam Feldt** (featuring **RANI**) debuts at No. 37 on the Mainstream Top 40 airplay chart as **Post Malone** (above) rises 10-8 with "Goodbyes" (featuring **Young Thug**). Feldt's song declares: "Tonight, we go all night long/We party like Post Malone!" The double-up echoes **Taylor Swift's** "Tim McGraw," which entered Hot Country Songs on July 1, 2006, as McGraw's "When the Stars Go Blue" ranked at No. 4, and **The Carefrees'** "We Love You Beatles," which hit No. 39 on the Billboard Hot 100 in April 1964 concurrent with 14 entries by **The Beatles**.

—Gary Trust

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

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
45	49	51	<b>BAD BUNNY</b>	RIMAS	23	74
53	51	52	<b>MORGAN WALLEN</b>	BIG LOUD	34	25
63	65	53	<b>MEEK MILL</b>	MAYBACH/ATLANTIC/AG	1	69
54	53	54	<b>J. COLE</b>	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	169
50	60	55	<b>LADY GAGA</b>	INTERSCOPE/IGA	1	128
58	55	56	<b>EMINEM</b>	SHADY/AFTERMATH/INTERSCOPE/IGA	1	268
-	61	57	<b>CREEDENCE CLEARWATER REVIVAL</b>	FANTASYCRAFT/CONCORD	57	2
61	58	58	<b>TWENTY ONE PILOTS</b>	FUELED BY RAMEN/EMG	1	226
26	45	59	<b>JUSTIN MOORE</b>	VALORY/BMLG	9	10
65	63	60	<b>MAROON 5</b>	222/INTERSCOPE/IGA	1	268
80	75	61	<b>ELTON JOHN</b>	MERCURY/ISLAND	11	21
64	68	62	<b>YOUNG THUG</b>	300/ATLANTIC/AG	11	89
57	57	63	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SMN	10	126
RE-ENTRY	64	64	<b>TY DOLLA \$IGN</b>	ATLANTIC/AG	36	57
RE-ENTRY	65	65	<b>ELVIS PRESLEY</b>	RCA/LEGACY	20	55
42	59	66	<b>BILLY RAY CYRUS</b>	WHEELHOUSE/BMG/BBMG	18	18
68	71	67	<b>J BALVIN</b>	UNIVERSAL MUSIC LATINO/UMLE	16	82
59	70	68	<b>JUICE WRLD</b>	GRADE A/INTERSCOPE/IGA	1	65
76	67	69	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMGN	1	204
RE-ENTRY	70	70	<b>LANA DEL REY</b>	POLYDOR/INTERSCOPE/IGA	2	52
56	66	71	<b>DJ KHALED</b>	WE THE BEST/EPIC	2	116
81	81	72	<b>SAWEETIE</b>	ICY/ARTISTRY WORLDWIDE/WARNER	72	5
51	64	73	<b>THE CHAINSMOKERS</b>	DISRUPTOR/COLUMBIA	1	194
78	74	74	<b>NORMANI</b>	KEEP COOL/RCA	46	49
77	72	75	<b>LYNYRD SKYNYRD</b>	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	40	66
-	17	76	<b>SKILLET</b>	HEAR IT LOUD/ATLANTIC/AG	7	5
92	78	77	<b>METALLICA</b>	BLACKENED	2	215
-	16	78	<b>TYLER CHILDERS</b>	HICKMAN HOLLER/RCA	16	2
69	76	79	<b>SWAE LEE</b>	EARDRUMMA/INTERSCOPE/IGA	22	43
67	56	80	<b>AVA MAX</b>	ATLANTIC/AG	24	33
RE-ENTRY	81	81	<b>BAZZI</b>	IAMCOSMIC/ATLANTIC/AG	34	74
RE-ENTRY	82	82	<b>BACKSTREET BOYS</b>	K-BAHN/RCA	1	17
RE-ENTRY	83	83	<b>XXXTENTACION</b>	BAD VIBES FOREVER	1	104
RE-ENTRY	84	84	<b>BON IVER</b>	JAGJAGUWAR	5	3
NEW	85	85	<b>X1</b>	STONE MUSIC ENTERTAINMENT	85	1
-	95	86	<b>SHAED</b>	PHOTO FINISH	86	2
-	96	87	<b>ADELE</b>	XL/COLUMBIA	1	222
83	97	88	<b>A BOOGIE WIT DA HOODIE</b>	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	58
-	23	89	<b>VOLBEAT</b>	VERTIGO/REPUBLIC	12	4
94	86	90	<b>CHRIS YOUNG</b>	RCA NASHVILLE/SMN	12	74
66	87	91	<b>OLD DOMINION</b>	RCA NASHVILLE/SMN	10	130
RE-ENTRY	92	92	<b>KENNY CHESNEY</b>	BLUE CHAIR/WARNER MUSIC NASHVILLE/WMN	1	166
-	91	93	<b>EAGLES</b>	ERC	10	51
RE-ENTRY	94	94	<b>LADY ANTEBELLUM</b>	BMLG	6	55
70	73	95	<b>ELLA MAI</b>	10 SUMMERS/INTERSCOPE/IGA	6	69
84	88	96	<b>DADDY YANKEE</b>	EL CARTEL/UMLE	19	85
87	83	97	<b>POLO G</b>	COLUMBIA	59	10
RE-ENTRY	98	98	<b>MIRANDA LAMBERT</b>	VANNER/RCA NASHVILLE/SMN	6	73
93	82	99	<b>DIERKS BENTLEY</b>	CAPITOL NASHVILLE/UMGN	3	117
-	85	100	<b>AC/DC</b>	COLUMBIA	6	36

# Emerging Artists

August 24  
2019  
billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	<b>SAWEETIE</b>	ICY/ARTISTRY WORLDWIDE/WARNER	1	23
-	11	2	<b>X1</b>	STONE MUSIC ENTERTAINMENT	2	2
7	4	3	<b>SHAED</b>	PHOTO FINISH	3	28
1	2	4	<b>NLE CHOPPA</b>	NO LOVE	1	25
17	21	5	<b>LIL TJAY</b>	COLUMBIA	5	17
3	6	6	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	37
6	7	7	<b>PINKFONG</b>	SMART STUDY	1	46
8	8	8	<b>YK OSIRIS</b>	DEF JAM	3	26
19	14	9	<b>LALI</b>	ARIOLA/SONY MUSIC ARGENTINA	9	33
16	12	10	<b>MATT STELL</b>	RECORDS/ARISTA NASHVILLE/SMN	10	5
15	13	11	<b>RUNAWAY JUNE</b>	WHEELHOUSE/BMG/BBMG	6	10
-	40	12	<b>DENZEL CURRY</b>	PH/LOMA VISTA/CONCORD	7	17
9	16	13	<b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG	6	35
NEW	14	14	<b>JOSH GARRELS</b>	SMALL VOICE	14	1
-	20	15	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT	11	68
NEW	16	16	<b>HALF ALIVE</b>	HALFALIVE/RCA	16	1
12	15	17	<b>CALBOY</b>	PAPER GANG/POLO GROUNDS/RCA	3	36
13	17	18	<b>ALI GATIE</b>	LISN/WARNER	9	9
21	18	19	<b>JIMMIE ALLEN</b>	STONE CREEK/BMG/BBMG	3	53
NEW	20	20	<b>WILDER WOODS</b>	ATLANTIC/AG	20	1
NEW	21	21	<b>UGLY GOD</b>	ASYLUM/WARNER	21	1
22	23	22	<b>HARDY</b>	TREE VIBEZ/BIG LOUD	22	16
5	9	23	<b>NCT DREAM</b>	SM	5	20
RE-ENTRY	24	24	<b>RED VELVET</b>	SM	6	14
11	26	25	<b>BRYCE VINE</b>	SIRE/WARNER BROS.	3	40
25	28	26	<b>LOVELYTHEBAND</b>	RED	1	73
23	32	27	<b>TAINY</b>	MAS FLOW	21	11
-	5	28	<b>RILEY GREEN</b>	BMLG	5	33
29	31	29	<b>MORGAN EVANS</b>	WARNER BROS. NASHVILLE/WMN	4	34
26	27	30	<b>AMBJAAY</b>	COLUMBIA	26	8
30	34	31	<b>DOMINIC FIKE</b>	SANDY BOYS/COLUMBIA	30	5
27	30	32	<b>CALUM SCOTT</b>	CAPITOL	4	68
-	39	33	<b>GABBY BARRETT</b>	WARNER BROS. NASHVILLE/WMN	21	12
RE-ENTRY	34	34	<b>BAEKHYUN</b>	SM	3	19
4	10	35	<b>SECH</b>	RICH	4	16
RE-ENTRY	36	36	<b>SUMMER WALKER</b>	LVRN/INTERSCOPE/IGA	19	38
46	25	37	<b>MABEL</b>	POLYDOR/CAPITOL	4	24
RE-ENTRY	38	38	<b>DAME D.O.L.L.A.</b>	FRONT PAGE	32	2
28	37	39	<b>FUERZA REGIDA</b>	LUMBRE/RANCHO HUMILDE	22	6
45	36	40	<b>LINDSAY ELL</b>	STONE CREEK/BMG/BBMG	3	15
RE-ENTRY	41	41	<b>THE CONTORTIONIST</b>	GOOD FIGHT/EONE	16	2
-	22	42	<b>THE HIGHWOMEN</b>	LOW COUNTRY SOUND/ELETRA/EMG	22	2
RE-ENTRY	43	43	<b>TOMORROW X TOGETHER</b>	BIGHT ENTERTAINMENT/REPUBLIC	1	19
32	43	44	<b>MITCHELL TENPENNY</b>	RISE HOUSE/COLUMBIA NASHVILLE/SMN	2	58
41	46	45	<b>RYAN HURD</b>	RCA NASHVILLE/SMN	29	4
20	38	46	<b>DARELL</b>	SINFONICO/LEON BLANCO	20	12
-	45	47	<b>NCT</b>	SM	1	43
40	44	48	<b>JON Z</b>	VYDIA/CHOSEN FEW EMERALD	28	15
38	49	49	<b>Y2K</b>	Y2K/COLUMBIA	22	8
39	50	50	<b>BBNO\$</b>	BBNO/COLUMBIA	21	8

# WINSTON BAKER PRESENTS MUSIC FINANCE FORUM

SEPTEMBER 12, 2019 | SKIRBALL CENTER | LOS ANGELES CA

Winston Baker presents the inaugural Music Finance Forum on September 12th at the Skirball Cultural Center in Los Angeles to address the music industry's areas of growth and innovation. This special event will bring together debt and equity financiers; strategic, creative and operational executives; and seasoned dealmakers in the music sector. Participants will explore new revenue streams, mergers and acquisitions strategies and emerging business models. Our speaking faculty will include:



**Rob Amir**  
Vine Alternative Investments



**Jonathan Azu**  
Culture Collective



**David Bakula**  
Nielsen



**Jennifer Blakeman**  
one77 Music



**Dae Bogan**  
TuneRegistry



**Jordan Bromley**  
Manatt Entertainment



**Matt Burns**  
Ingrooves



**David Dunn**  
Shot Tower Capital



**Maria Egan**  
Pulse Music Group



**Bruce Flohr**  
Red Light Management



**Jeremy Gruber**  
Friends at Work



**Tom Höglund**  
Epidemic Sound



**Charles Johnson**  
SunTrust Robinson Humphrey



**Gigi Johnson**  
UCLA Center for Music Innovation



**Chris Lakey**  
Kobalt Music



**Jonathan Linden**  
Round Room Presents



**Vickie Nauman**  
CrossBorderWorks



**Michael Palank**  
MaC Ventures



**David Pogoda**  
23 Capital



**Milana Rabkin**  
Stem



**Richard Rowe**  
Round Hill Music



**Steve Salm**  
Concord



**Frank Scibilia**  
Pryor Cashman



**Jason Sklar**  
Shamrock Capital



**Summer Watson**  
Heir



**Debbie White**  
Loeb & Loeb



**Joe Woolf**  
Trowbridge Capital



**Alicia Yaffe**  
Jampol Artist Management

Register with discount code **BILLBOARD** and save \$100 until August 31st!  
Register at [www.MusicFinanceForum.com](http://www.MusicFinanceForum.com)



# Billboard 200

August 24  
2019  
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	<b>SLIPKNOT</b> ROADRUNNER/AG	We Are Not Your Kind	1	1
NEW	2	<b>RICK ROSS</b> MAYBACH/EPIC	Port of Miami 2	2	1
NEW	3	<b>TRIPPIE REDD</b> TENTHousand PROJECTS	!	3	1
3	4	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	20
2	5	<b>ED SHEERAN</b> ATLANTIC/AG	No.6 Collaborations Project	1	5
5	6	<b>CHRIS BROWN</b> CBE/RCA	Indigo	1	7
8	7	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	Cuz I Love You	6	17
1	8	<b>DRAKE</b> OVO SOUND/REPUBLIC	Care Package	1	2
13	9	<b>KHALID</b> RIGHT HAND/RCA	Free Spirit	1	19
11	10	<b>LIL NAS X</b> COLUMBIA	7 (EP)	2	8
14	11	<b>SHAWN MENDES</b> ISLAND	Shawn Mendes	1	64
6	12	<b>NF</b> NF REAL MUSIC/CAROLINE	The Search	1	3
15	13	<b>VARIOUS ARTISTS</b> DREAMVILLE/INTERSCOPE/IGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	6
7	14	<b>SOUNDTRACK</b> WALT DISNEY	Descendants 3	7	2
20	15	<b>POST MALONE</b> REPUBLIC	beerbongs & bentleys	1	68
25	16	<b>JONAS BROTHERS</b> REPUBLIC	Happiness Begins	1	10
52	17	<b>GG QUEEN</b> HOLLYWOOD	Greatest Hits	11	347
4	18	<b>LIL DURK</b> ALAMO/INTERSCOPE/IGA	Love Songs 4 The Streets 2	4	2
21	19	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	115
NEW	20	<b>BAZZI</b> IAMCOSMIC/ATLANTIC/AG	Soul Searching	20	1
24	21	<b>DABABY</b> SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	7	24
23	22	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	59
22	23	<b>ARIANA GRANDE</b> REPUBLIC	Thank U, Next	1	27
9	24	<b>CHANCE THE RAPPER</b> CHANCE THE RAPPER	The Big Day	2	3
30	25	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	86
NEW	26	<b>BON IVER</b> JAGJAGUWAR	i,i	26	1
31	27	<b>SOUNDTRACK</b> REPUBLIC	Spider-Man: Into The Spider-Verse	2	35
32	28	<b>TRAVIS SCOTT</b> CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	54
33	29	<b>MUSTARD</b> IO SUMMERS/INTERSCOPE/IGA	Perfect Ten	8	7
37	30	<b>ELTON JOHN</b> ROCKET/ISLAND/UME	Diamonds	7	92
35	31	<b>POLO G</b> COLUMBIA	Die A Legend	6	10
36	32	<b>DAN + SHAY</b> WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	60
42	33	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	Championships	1	37
40	34	<b>POST MALONE</b> REPUBLIC	Stoney	4	140
38	35	<b>A BOOGIE WIT DA HOODIE</b> HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	34
49	36	<b>LEWIS CAPALDI</b> VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	36	13
29	37	<b>KEY GLOCK &amp; YOUNG DOLPH</b> PAPER ROUTE EMPIRE/EMPIRE	Dum And Dummer	8	3
NEW	38	<b>LIL TJAY</b> COLUMBIA	F.N	38	1
41	39	<b>KHALID</b> RIGHT HAND/RCA	American Teen	4	128
46	40	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	65
48	41	<b>ORIGINAL BROADWAY CAST</b> HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	203
47	42	<b>ED SHEERAN</b> ATLANTIC/AG	÷ (Divide)	1	128
53	43	<b>MEGAN THEE STALLION</b> 1501 CERTIFIED/300/AG	Fever	10	13
45	44	<b>JUICE WRLD</b> GRADE A/INTERSCOPE/IGA	Death Race For Love	1	23
44	45	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	71
NEW	46	<b>UGLY GOD</b> ASYLUM/WARNER	Bumps & Bruises	46	1
43	47	<b>LADY GAGA &amp; BRADLEY COOPER</b> INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	45
NEW	48	<b>BLUEFACE</b> CASH MONEY/REPUBLIC	Dirt Bag	48	1
61	49	<b>LAUREN DAIGLE</b> CENTRICITY/12TONE	Look Up Child	3	49
54	50	<b>MORGAN WALLEN</b> BIG LOUD	If I Know Me	35	46

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
50	51	<b>DJ KHALED</b> WE THE BEST/EPIC	Father Of Asahd	2	13
26	52	<b>SOUNDTRACK</b> TAKEONE COMPANY/BIGHIT ENTERTAINMENT	BTS WORLD	26	3
55	53	<b>SOUNDTRACK</b> FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	88
34	54	<b>YBN CORDAE</b> ART@WAR/ATLANTIC/AG	The Lost Boy	13	3
60	55	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	432
NEW	56	<b>SOCIAL HOUSE</b> SRV/SILENT/REPUBLIC	Everything Changed... (EP)	56	1
58	57	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	4	10
62	58	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE/UMGN	Traveller	1	205
57	59	<b>PANIC! AT THE DISCO</b> DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	60
63	60	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	587
77	61	<b>NIPSEY HUSSLE</b> ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	30
64	62	<b>XXXTENTACION</b> BAD VIBES FOREVER	?	1	74
67	63	<b>JASON ALDEAN</b> MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	70
66	64	<b>LIL BABY &amp; GUNNA</b> YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	45
68	65	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	10	577
10	66	<b>TOOL</b> TOOL DISSECTIONAL/VOLCANO/LEGACY	AEnima	2	106
72	67	<b>BAD BUNNY</b> RIMAS	X 100PRE	11	34
70	68	<b>J BALVIN &amp; BAD BUNNY</b> UNIVERSAL MUSIC LATINO/UMLE	Oasis	9	7
92	69	<b>PS THE BEATLES</b> APPLE/CAPITOL/UME	Abbey Road	1	322
69	70	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/JIGA	Curtain Call: The Hits	1	458
65	71	<b>THOMAS RHETT</b> VALORY/BMLG	Center Point Road	1	11
79	72	<b>GUNNA</b> YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	25
74	73	<b>THE BEATLES</b> APPLE/CAPITOL/UME	1	1	381
73	74	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	112
71	75	<b>MAREN MORRIS</b> COLUMBIA NASHVILLE/SMN	GIRL	4	23
80	76	<b>BILLY JOEL</b> COLUMBIA/LEGACY	The Essential Billy Joel	15	156
75	77	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN	Experiment	1	40
RE	78	<b>QUEEN</b> HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	6	149
56	79	<b>BEYONCE &amp; VARIOUS ARTISTS</b> PARKWOOD/COLUMBIA	The Lion King: The Gift (Soundtrack)	2	4
83	80	<b>ELLA MAI</b> IO SUMMERS/INTERSCOPE/IGA	Ella Mai	5	44
90	81	<b>LIL UZI VERT</b> GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	103
78	82	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	337
16	83	<b>TOOL</b> TOOL DISSECTIONAL/VOLCANO/LEGACY	Lateralus	1	42
81	84	<b>2PAC</b> AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	285
85	85	<b>21 SAVAGE</b> SLAUGHTER GANG/EPIC	I Am > I Was	1	34
87	86	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	122
82	87	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	172
91	88	<b>SOUNDTRACK</b> WALT DISNEY	Moana	2	143
76	89	<b>ARIANA GRANDE</b> REPUBLIC	Sweetener	1	52
94	90	<b>FLEETWOOD MAC</b> WARNER BROS./RHINO	Rumours	1	333
12	91	<b>TYLER CHILDERS</b> HICKMAN HOLLER/RCA	Country Squire	12	2
93	92	<b>TOM PETTY AND THE HEARTBREAKERS</b> MCA/GEFFEN/UME	Greatest Hits	2	318
39	93	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	39	2
88	94	<b>TYLER, THE CREATOR</b> COLUMBIA	IGOR	1	13
89	95	<b>FLORIDA GEORGIA LINE</b> BMLG	Can't Say I Ain't Country	4	26
100	96	<b>BAZZI</b> ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	71
NEW	97	<b>TORI KELLY</b> SCHOOLBOY/CAPITOL	Inspired By True Events	97	1
95	98	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	224
97	99	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	141
17	100	<b>SKILLET</b> HEAR IT LOUD/ATLANTIC/AG	Victorious	17	2



## Slipknot Ties Up A Third No. 1

**Slipknot** scores its third No. 1 album on the Billboard 200 as the metal band's *We Are Not Your Kind* bows in the top slot. The title earned 118,000 equivalent album units in the week ending Aug. 15, according to Nielsen Music. Of that sum, 102,000 were in album sales. Its debut week was boosted by a concert ticket/album sale redemption offer in conjunction with a Slipknot tour that launched July 26. *We Are Not Your Kind* — which also starts at No. 1 on the Top Rock Albums and Hard Rock Albums charts — is the first hard-rock set to lead the Billboard 200 since **Foo Fighters'** *Concrete and Gold* entered at No. 1 with 127,000 units on the list dated Oct. 7, 2017. *We Are Not Your Kind* also tallies the largest week for a hard rock album, in terms of units earned and albums sold, since *Concrete's* debut frame (127,000 units and 120,000 copies sold, respectively). In total, *We Are Not Your Kind* is Slipknot's fifth Billboard 200 top 10 album. The act previously visited the region with *.5: The Gray Chapter* (No. 1, 2014), *All Hope Is Gone* (No. 1, 2008), *Vol. 3: (The Subliminal Verses)* (No. 2, 2004) and *Iowa* (No. 3, 2001). The new album was led by the single "Unsainted," which became the act's seventh top 10 hit on the Mainstream Rock airplay chart (July 6 list). Meanwhile, on Hot Rock Songs, a bevy of tracks from *We Are Not Your Kind* dots the tally in the wake of the set's release (see page 110). —Keith Caulfield

PROMOTION

SPECIAL ISSUE  
ON SALE  
**SEPT 28**



**billboard**

# CMA AWARDS NOMINATIONS GUIDE

The CMA Awards are Country Music's Biggest Night, dedicated to celebrating and honoring Country Music's greatest artists and their contributions. In partnership with the Country Music Association, *Billboard's* inaugural CMA Awards Nominations Guide will provide a comprehensive overview of this year's awards.

Coverage will include a Q&A with Sarah Trahern (CEO) and Robert Deaton (Executive Producer), final nominees in key award categories, profiles of the top nominees including their musical contributions and credits, information on the CMA Foundation, and much more.

**Take this opportunity to congratulate the nominees and recognize their accomplishments over the past year.**

## **BONUS DISTRIBUTION:**

All members of the Country Music Association, City of Hope Gala (LA) 10/10, Making Vinyl Conference 10/14-10/15 (LA), SAG-AFTRA Convention 10/10

**ON SALE:** 9/28

**AD CLOSE:** 9/19

**MATERIALS DUE:** 9/20

## **CONTACT:**

**Lee Ann Photoglo**

615.376.7931  
laphotoglo@gmail.com

**Cynthia Mellow**

615.352.0265  
cmellow@comcast.net

**Joe Maimone**

212.493.4427  
joe.maimone@billboard.com

**Debra Fink**

323.525.2249  
debra.fink@thr.com

**CMA AWARDS**

**November 13, 2019  
on ABC**

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
99	101	<b>AC/DC</b> 22 COLUMBIA/LEGACY	Back In Black	4	372
101	102	<b>LIL WAYNE</b> ▲ YOUNG MONEY/REPUBLIC	Tha Carter V	1	46
102	103	<b>GUNS N' ROSES</b> ▲ GEFFEN/UME	Greatest Hits	3	483
86	104	<b>MACHINE GUN KELLY</b> EST19XX/BAD BOY/INTERSCOPE/IGA	Hotel Diablo	5	6
106	105	<b>THE BEACH BOYS</b> ▲ CAPITOL/UME	Sounds Of Summer: The Very Best Of The Beach Boys	16	175
103	106	<b>NF</b> ▲ NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	97
104	107	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	126
98	108	<b>MAC MILLER</b> ● WARNER	Swimming	3	54
105	109	<b>NAV</b> XO/REPUBLIC	Bad Habits	1	21
111	110	<b>EAGLES</b> 39 ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	287
108	111	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> 10 HIDEOUT/CAPITOL/UME	Greatest Hits	8	290
118	112	<b>BTS</b> BIG HIT ENTERTAINMENT	Love Yourself: Answer	1	50
116	113	<b>LIL BABY</b> ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	65
115	114	<b>KODAK BLACK</b> ● DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	35
113	115	<b>TOOL</b> ▲ TOOL DISSECTIONAL/VOLCANO/LEGACY	10,000 Days	1	63
NEW	116	<b>DIRTY HEADS</b> FIVE SEVEN/7LG	Super Moon	116	1
129	117	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG	1989	1	244
110	118	<b>BTS</b> BIG HIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	18
121	119	<b>XXXTENTACION</b> ▲ BAD VIBES FOREVER/EMPIRE	17	2	103
127	120	<b>THE WEEKND</b> ▲ XO/REPUBLIC	Starboy	1	142
119	121	<b>MICHAEL JACKSON</b> ▲ EPIC/LEGACY	The Essential Michael Jackson	31	290
128	122	<b>J. COLE</b> ▲ DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	245
132	123	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG	reputation	1	92
122	124	<b>MIGOS</b> ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	81
135	125	<b>SZA</b> ▲ TOP DAWG/RCA	Ctrl	3	114
109	126	<b>SOUNDTRACK</b> WALT DISNEY	Aladdin (2019)	6	12
125	127	<b>EMINEM</b> ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	50
133	128	<b>KACEY MUSGRAVES</b> ● MCA NASHVILLE/UMGN	Golden Hour	4	52
126	129	<b>JON PARDI</b> ▲ CAPITOL NASHVILLE/UMGN	California Sunrise	11	158
137	130	<b>H.E.R.</b> ● MBK/RCA	H.E.R.	23	95
120	131	<b>SECH</b> RICH	Suenos	81	3
84	132	<b>SOUNDTRACK</b> WALT DISNEY	The Lion King (2019)	13	5
124	133	<b>TWENTY ONE PILOTS</b> ▲ FUELED BY RAMEN/EMG	Blurryface	1	222
112	134	<b>YG</b> 4HUNNID/CTE/DEF JAM	4REAL 4REAL	7	12
144	135	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	355
141	136	<b>ELVIS PRESLEY</b> ▲ RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	12
117	137	<b>IMAGINE DRAGONS</b> ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	359
114	138	<b>DJ SNAKE</b> DJ SNAKE/GEFFEN/IGA	Carte Blanche	48	3
107	139	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	World War Joy (EP)	48	11
147	140	<b>THE WEEKND</b> ▲ XO/REPUBLIC	Beauty Behind The Madness	1	206
19	141	<b>TOOL</b> ▲ TOOL DISSECTIONAL/VOLCANO/LEGACY	Undertow	19	64
131	142	<b>THOMAS RHETT</b> ▲ VALORY/BMLG	Life Changes	1	101
123	143	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	28
140	144	<b>RODDY RICCH</b> BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	39
149	145	<b>THE ROLLING STONES</b> 12 ABKCO	Hot Rocks 1964-1971	4	316
138	146	<b>ED SHEERAN</b> ▲ ATLANTIC/AG	X	1	269
150	147	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	Coconut Oil (EP)	135	4
152	148	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY/RHINO	Greatest Hits	1	188
151	149	<b>RIHANNA</b> ▲ WESTBURY ROAD/ROC NATION	ANTI	1	185
134	150	<b>TWENTY ONE PILOTS</b> ● FUELED BY RAMEN/EMG	Trench	2	45

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
139	151	<b>TORY LANEZ</b> MAD LOVE/INTERSCOPE/IGA	LoVe me NOW?	4	41
142	152	<b>OFFSET</b> QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	25
146	153	<b>STEVIE WONDER</b> ▲ MOTOWN/UTV/UME	The Definitive Collection	35	69
155	154	<b>SAM SMITH</b> ▲ CAPITOL	In The Lonely Hour	2	268
156	155	<b>LIL BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	37
161	156	<b>YNW MELLY</b> YNW MELLY/300/AG	I Am You	20	32
143	157	<b>CAMILA CABELLO</b> ▲ SYCO/EPIC	Camila	1	83
163	158	<b>PLAYBOI CARTI</b> ● AWGE/INTERSCOPE/IGA	Die Lit	3	62
164	159	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	34
145	160	<b>CALBOY</b> PAPER GANG/POLO GROUNDS/RCA	Wildboy	30	11
193	161	<b>SAWEETIE</b> ICY/ARTISTRY WORLDWIDE/WARNER BROS.	ICY	161	5
169	162	<b>NIRVANA</b> 10 SUB POP/DGC/GEFFEN/UME	Nevermind	1	434
175	163	<b>DARYL HALL JOHN OATES</b> ▲ RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	54
154	164	<b>BEYONCE</b> ● PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	18
160	165	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	A Decade Of Destruction	29	81
176	166	<b>JOJI</b> 88RISING/12TONE	BALLADS 1	3	41
157	167	<b>BRUNO MARS</b> ▲ ATLANTIC/AG	24K Magic	2	143
158	168	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Origins	2	40
166	169	<b>MAROON 5</b> ▲ 222/INTERSCOPE/IGA	Red Pill Blues	2	93
167	170	<b>YOUNGBOY NEVER BROKE AGAIN</b> ▲ NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	68
148	171	<b>BRYCE VINE</b> SIRE/WARNER	Carnival	99	3
153	172	<b>MONEYBAGG YO</b> N-LESS/INTERSCOPE/IGA	43VA HEARTLESS	4	12
174	173	<b>METRO BOOMIN</b> ● BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	41
172	174	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	298
165	175	<b>BLAKE SHELTON</b> WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	162
177	176	<b>TRAVIS SCOTT</b> ▲ GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	154
96	177	<b>JUSTIN MOORE</b> VALORY/BMLG	Late Nights And Longnecks	22	3
179	178	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA	Born To Die	2	321
27	179	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Rewind, Replay, Rebound	27	2
173	180	<b>TIM MCGRAW</b> ▲ CURB	Number One Hits	27	140
186	181	<b>NICKI MINAJ</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	53
181	182	<b>TRAIN</b> SUNKEN FOREST/COLUMBIA	Greatest Hits	105	8
180	183	<b>BON JOVI</b> ▲ ISLAND/UME	Greatest Hits: The Ultimate Collection	5	140
188	184	<b>MICHAEL JACKSON</b> 10 EPIC/LEGACY	Thriller	1	379
162	185	<b>LOGIC</b> VISIONARY/DEF JAM	Confessions Of A Dangerous Mind	1	14
200	186	<b>FRANK OCEAN</b> ▲ BOYS DON'T CRY	Blonde	1	140
187	187	<b>BRUNO MARS</b> ▲ ELEKTRA/EMG	Doo-Wops & Hooligans	3	434
182	188	<b>SHAWN MENDES</b> ▲ ISLAND	Illuminate	1	139
28	189	<b>QUEEN</b> ● HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	43
183	190	<b>BEBE REXHA</b> ● WARNER	Expectations	13	60
196	191	<b>FRANK SINATRA</b> FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	32	71
171	192	<b>P!NK</b> RCA	Hurts 2B Human	1	16
RE	193	<b>TRIPPIE REDD</b> ● TENTHUSAND PROJECTS	Life's A Trip	4	44
185	194	<b>THE ROLLING STONES</b> PROMOTONE B.V./THE ROLLING STONES/POLYDOR/INTERSCOPE/IGA	Honk	23	17
192	195	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE/UMGN	50 Number Ones	1	123
190	196	<b>5 SECONDS OF SUMMER</b> ONE MODE/CAPITOL	Youngblood	1	61
195	197	<b>ADELE</b> 10 XL/COLUMBIA	21	1	427
RE	198	<b>TRIPPIE REDD</b> TENTHUSAND PROJECTS	A Love Letter To You 3	3	32
194	199	<b>YNW MELLY</b> YNW MELLY/300/AG	We All Shine	27	30
RE	200	<b>BACKSTREET BOYS</b> K-BAIN/RCA	DNA	1	6



20

**BAZZI**  
Soul Searching

Bazzi nabs his second top 20-charting effort as his new *Soul Searching* mixtape starts at No. 20 with 20,000 equivalent album units earned in the week ending Aug. 15, according to Nielsen Music. Of that sum, 1,000 were in album sales. The set includes his recent single, "Paradise" (a No. 30 hit on Mainstream Top 40). Meanwhile, Bazzi's first album, the No. 14-peaking *Cosmic*, climbs 100-96 (with a 3% unit gain) in its 71st consecutive week on the list.

-K.C.



56 **SOCIAL HOUSE**  
Everything Changed...

The six-song project debuts mostly off the strength of the hit single "Boyfriend," with **Ariana Grande**. The track accounted for 88% of the set's on-demand audio streams for the week (12.5 million of 14.1 million).



97 **TORI KELLY**  
Inspired by True Events

Her fourth charting effort starts with 8,000 units (4,000 in album sales). During release week, she performed on NBC's *Today* (Aug. 9) and CBS' *The Late Show With Stephen Colbert* (Aug. 14).



**T.J. Martell Foundation**

*Music's Promise for Curing Cancer*



## BEST CELLARS

The T.J. Martell Foundation hosts a series of premier wine dinners that provide guests with opportunities to mingle with music industry executives while enjoying world class wine from some of the country's most exclusive private cellars.



## 2019 FALL SCHEDULE

Atlanta

September 13, 2019

Houston

September 26, 2019

New York

November 21, 2019

.....

## 2020 SPRING SCHEDULE

Los Angeles

January 23, 2020

Nashville

April 13, 2020

Cleveland

April 30, 2020

Napa

May 21, 2020

For information please visit  
[tjmartell.org](http://tjmartell.org) or call 615.256.2002

# Capaldi's Divine Top 40 Rise

Lewis Capaldi's *Divinely Uninspired to a Hellish Extent* hits the top 40 of the Billboard 200 for the first time as the set climbs 49-36 in its 13th week on the tally. The LP earned 14,000 equivalent album units (up 11%) in the week ending Aug. 15, according to Nielsen Music — the set's best week yet. The release's rise is concurrent with the continued success of its single "Someone You Loved," which perks up 17-14 (a new high) on the Billboard Hot 100.

*Divinely Uninspired* bowed on the Billboard 200 dated June 1 at No. 49 (with 13,000 units). The set has been hovering around the lower half of the top 100 for the past three months, as the album collected more fans and "Someone" started to take off. So far, "Someone" has garnered 345 million audience impressions on the airwaves, while also collecting 178 million on-demand streams (audio and video combined).

Notably, *Divinely Uninspired*'s rise to the top 40 on the Billboard 200 is the third-slowest climb to the region in 2019 by a nonholiday album following H.E.R.'s self-titled set and Morgan Wallen's *If I Know Me*. The former took a leisurely 69-consecutive-week climb to No. 23 on the Feb. 23 chart, following her performance and two wins at the Feb. 10 Grammy Awards. *If I Know Me* clocked a nonconsecutive 38-week rise to No. 38 on June 29 — the same week the album's "Whiskey Glasses" hit No. 1 on the Country Streaming Songs list. The tune previously had led both Hot Country Songs and Country Airplay.

—Keith Caulfield



# Album Sales

August 24  
2019  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	<b>#1</b> SLIPKNOT	ROADRUNNER/AG	We Are Not Your Kind	1
NEW	2	RICK ROSS	MAYBACH/EPIC	Port of Miami 2	1
	3	SOUNDTRACK	WALT DISNEY	Descendants 3	2
	4	SOUNDTRACK	TAKEONE COMPANY/BIGHIT ENTERTAINMENT	BTS WORLD	3
	5	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	20
	6	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	2
NEW	7	TRIPPIE REDD	TENTHOUSAND PROJECTS	!	1
NEW	8	BON IVER	JAGJAGUWAR	i,i	1
	9	ED SHEERAN	ATLANTIC/AG	No.6 Collaborations Project	5
	10	SKILLET	HEAR IT LOUD/ATLANTIC/AG	Victorious	2
	11	JONAS BROTHERS	REPUBLIC	Happiness Begins	10
	12	NF	NF REAL MUSIC/CAROLINE	The Search	3
	13	SOUNDTRACK	L. DRIVER/COLUMBIA	Quentin Tarantino's Once Upon A Time In Hollywood	3
	14	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	49
	15	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	32
	16	VOLBEAT	VERTIGO/REPUBLIC	Rewind, Replay, Rebound	2
RE	17	BACKSTREET BOYS	K-BAHN/RCA	DNA	22
	18	QUEEN	HOLLYWOOD	Greatest Hits	292
NEW	19	DIRTY HEADS	FIVE SEVEN/E7LG	Super Moon	1
	20	TYLER CHILDERS	HICKMAN HOLLER/RCA	Country Squire	2
	21	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	18
NEW	22	TORI KELLY	SCHOOLBOY/CAPITOL	Inspired By True Events	1
	23	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	17
	24	QUEEN	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	49
	25	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	43
	26	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	AEnima	106
	27	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	Lateralus	42
	28	ELTON JOHN	ROCKET/ISLAND/UME	Diamonds	68
	29	CHRIS BROWN	CBE/RCA	Indigo	7
	30	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	249
	31	SOUNDTRACK	WALT DISNEY	The Lion King (2019)	6
NEW	32	JOSH GARRELS	SMALL VOICE	Chrysaline	1
NEW	33	HALF ALIVE	HALFALIVE/RCA	Now, Not Yet	1
	34	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	Undertow	64
	35	THE BEATLES	APPLE/CAPITOL/UME	Abbey Road	99
	36	TOOL	TOOL DISSECTIONAL/VOLCANO/LEGACY	10,000 Days	63
	37	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	294
	38	CREEDENCE CLEARWATER REVIVAL	FANTASY/CRAFT/CONCORD	Live At Woodstock	2
NEW	39	WILDER WOODS	ATLANTIC/AG	Wilder Woods	1
	40	KHALID	RIGHT HAND/RCA	Free Spirit	19
	41	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	310
	42	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	45
	43	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	88
	44	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	205
NEW	45	UGLY GOD	ASYLUM/WARNER	Bumps & Bruises	1
	46	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME	Legend: The Best Of...	429
	47	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	202
	48	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	106
	49	THE BEACH BOYS	CAPITOL/UME	Sounds Of Summer: The Very Best Of The Beach Boys	163
RE	50	DENZEL CURRY	PH/LOMA VISTA/CONCORD	ZUU	2

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	<b>#1</b> HALF ALIVE	HALFALIVE/RCA	Now, Not Yet	1
NEW	2	WILDER WOODS	ATLANTIC/AG	Wilder Woods	1
NEW	3	STRUNG OUT	FAT WRECK CHORDS	Songs Of Armor And Devotion	1
NEW	4	PJ MORTON	MORTON/EMPIRE	PAUL	1
NEW	5	DAME D.O.L.L.A.	FRONT PAGE	Big D.O.L.L.A.	1
	6	<b>GG</b> PURPLE MOUNTAINS	DRAG CITY	Purple Mountains	5
NEW	7	FRANKIE MORENO	BERMUDA	Pianoforte	1
NEW	8	THE REGRETTES	WARNER	How Do You Love?	1
NEW	9	SOMOS	TINY ENGINES	Prison on a Hill	1
	10	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	8
NEW	11	WHY?	JOYFUL NOISE	AOKOHIO	1
NEW	12	CLIFF CODY	CLIFF CODY/DIGITALLY SOUND	A Mess Like Me	1
	13	JONATHAN HAY, BENNY REID & MIKE SMITH	SMH	Follow The Leader	3
NEW	14	DESTRUCTION	NUCLEAR BLAST	Born To Perish	1
NEW	15	LETTUCE	LETTUCE/ROUND HILL	Elevate	1
	16	RUSSIAN CIRCLES	SARGENT HOUSE	Blood Year	2
	17	THE BRYCE CANYON WRANGLERS	BCW	A Song Like Me	2
RE	18	ORVILLE PECK	SUB POP	Pony	5
NEW	19	MARIKA HACKMAN	SUB POP	Any Human Friend	1
NEW	20	JESSE DAYTON	BLUE ELAN	Mixtape, Vol. 1	1
RE	21	TOMB MOLD	20 BUCK SPIN	Planetary Clairvoyance	2
NEW	22	SPARROWS	SPARROWS	Failed Gods	1
	23	TWICE	JYP	FANCY YOU (EP)	3
NEW	24	ANNIKA CHAMBERS	VIZZTONE	Kiss My Sass	1
	25	THE TESKEY BROTHERS	GLASSNOTE	Run Home Slow	2

VINYL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
	1	<b>#1</b> BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	20
NEW	2	SLIPKNOT	ROADRUNNER/AG	We Are Not Your Kind	1
	3	THE BEATLES	APPLE/CAPITOL/UME	Abbey Road	341
NEW	4	DENZEL CURRY	PH/LOMA VISTA/CONCORD	ZUU	1
	5	QUEEN	HOLLYWOOD	Greatest Hits	66
NEW	6	ELVIS PRESLEY	RCA/LEGACY	Elvis: International Hotel, Las Vegas, Nevada August 26, 1969	1
	7	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	192
NEW	8	BOB DYLAN	COLUMBIA/LEGACY/MOBILE FIDELITY SOUND LAB	Blood On The Tracks	1
	9	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	124
	10	SOUNDTRACK	NETFLIX/MAISIE/LEGACY	Stranger Things 3: Music From The Netflix Original Series	3
	11	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	27
	12	CREEDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	41
	13	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UME	Legend	218
RE	14	THE BEATLES	APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	114
	15	MICHAEL JACKSON	EPIC/LEGACY	Thriller	142
	16	AMY WINEHOUSE	REPUBLIC	Back To Black	216
NEW	17	STRUNG OUT	FAT WRECK CHORDS	Songs Of Armor And Devotion	1
	18	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	142
	19	KHALID	RIGHT HAND/RCA	American Teen	47
	20	FRANK SINATRA	FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	24
RE	21	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	149
	22	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	24
RE	23	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	86
	24	PRINCE AND THE REVOLUTION	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	138
RE	25	NIRVANA	DGC/GEFFEN/UME	MTV Unplugged In New York	3



# JoBros Bounce

The Jonas Brothers' *Happiness Begins* logs its best week in a month as the set rises 25-16 on the Billboard 200 (23,000 equivalent album units earned in the week ending Aug. 15, up 14%). The LP snares its biggest week, in terms of units earned, since the July 27 chart, when it claimed a little over 23,000 units. *Happiness Begins* is benefitting from its single "Only Human," which was the album's second-most-streamed song during the tracking week, in terms of on-demand audio streams, with 3.7 million (up 7%). Only "Sucker," a former Billboard Hot 100 No. 1, notched more clicks, with 7.6 million (down 1%). "Only Human" also rises thanks to interest driven by its music video premiere on Aug. 13. On the Hot 100, "Only Human" steps 63-53; on Radio Songs, it climbs 37-33.

Elsewhere on the charts, two music icons make waves on the Vinyl Albums tally as Elvis Presley and Bob Dylan debut a pair of titles. Presley's new live release, *Elvis: International Hotel, Las Vegas, Nevada Aug. 26, 1969*, opens at No. 6 with nearly 2,000 vinyl LPs sold, while Dylan's classic *Blood on the Tracks* hits the list for the first time, at No. 8, with 1,000 sold.

The former (a vinyl-only release) contains Presley's midnight show at the International Hotel and is part of RCA/Legacy's 50th-anniversary celebration of his first residency at the resort. Meanwhile, *Blood on the Tracks* enters the list thanks to sales generated by the release of Mobile Fidelity's \$125 limited collector's edition. —K.C.



billboard  
**LIVE MUSIC**  
SUMMIT + AWARDS

BACK IN LOS ANGELES FOR 2019!

**REGISTRATION  
NOW OPEN**



#BBLMS

**NOVEMBER 5-6**  
THE MONTAGE BEVERLY HILLS

[BillboardLiveMusicSummit.com](http://BillboardLiveMusicSummit.com)

**SPONSORSHIP  
OPPORTUNITIES**

CYNTHIA MELLOW  
615-352-0265  
[cmellow.billboard@gmail.com](mailto:cmellow.billboard@gmail.com)

LEE ANN PHOTOGLO  
615-376-7931  
[laphotoglo@gmail.com](mailto:laphotoglo@gmail.com)



# Red Velvet Returns

Red Velvet (below) is back on the Social 50 thanks to the announcement of its second EP of 2019, *The ReVe Festival: Day 2*. The K-pop girl group reenters at No. 8 after an eight-day gap between Twitter posts (Aug. 1-9) was ended by promo for *Day 2*, led by the EP's official announcement on Aug. 12. In the week ending Aug. 15, Red Velvet earned 441,000 Twitter reactions, 240,000 mentions and 22,000 new followers, according to Next Big Sound. *Day 2* is scheduled for release on Aug. 20 and follows *The ReVe Festival: Day 1*, which debuted at No. 7 on the World Albums chart dated June 29.

Elsewhere on the Social 50, former **Wanna One** member **Kang Daniel** strikes out on his own and debuts at No. 29. The 22-year-old's contract with Wanna One expired at the end of December 2018, and the singer made his official debut on July 25 with the EP *Color on Me*. Daniel has been in the news thanks to reports that he and **TWICE** member **Jihyo** are dating, as well as his appearance in an ad for the Samsung Galaxy Note 10. During the tracking frame, he garnered 159,000 reactions and was mentioned on Twitter 85,000 times.

**Mike Posner** also debuts on the Social 50, entering at No. 45. The singer, who is currently journeying across the United States on foot, garnered 46,000 Twitter reactions. They mostly occurred after Posner revealed that, in the midst of his walk, he had been bitten by a baby rattlesnake, requiring a brief hospitalization. "I knew walking across America was going to be dangerous," he wrote Aug. 11. "I knew I could die doing it. I still might." —Kevin Rutherford



# Social/Streaming

August 24  
2019  
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>BTS</b> BIGHIT ENTERTAINMENT	149
6	2	<b>X1</b> STONE MUSIC ENTERTAINMENT	2
3	3	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	113
8	4	<b>LALI</b> ARIGLA/SONY MUSIC ARGENTINA	121
9	5	<b>MONSTA X</b> STARSHIP ENTERTAINMENT	89
5	6	<b>NCT DREAM</b> SM	35
2	7	<b>ARIANA GRANDE</b> REPUBLIC	341
RE	8	<b>RED VELVET</b> SM	22
7	9	<b>EXO</b> SM	108
16	10	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/IGA	56
39	11	<b>BAEKHYUN</b> SM	27
15	12	<b>TAYLOR SWIFT</b> REPUBLIC	374
41	13	<b>MILEY CYRUS</b> RCA	346
11	14	<b>BLACKPINK</b> YG/INTERSCOPE/IGA	95
18	15	<b>SHAWN MENDES</b> ISLAND	243
10	16	<b>MEGAN THEE STALLION</b> 1501 CERTIFIED/300/AG	19
31	17	<b>TOMORROW X TOGETHER</b> BIGHIT ENTERTAINMENT/REPUBLIC	22
12	18	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	215
14	19	<b>LIL NAS X</b> COLUMBIA	23
30	20	<b>TWICE</b> JYP	63
21	21	<b>NCT</b> SM	68
13	22	<b>GOT7</b> JYP	104
29	23	<b>CAMILA CABELLO</b> SYCO/EPIC	156
19	24	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	112
17	25	<b>RIHANNA</b> WESTBURY ROAD/ROC NATION	437
37	26	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	116
26	27	<b>WIZ KHALIFA</b> TAYLOR GANG/ATLANTIC/AG	382
48	28	<b>KATY PERRY</b> CAPITOL	404
NEW	29	<b>KANG DANIEL</b> KONNECT	1
47	30	<b>ED SHEERAN</b> ATLANTIC/AG	202
45	31	<b>HALSEY</b> CAPITOL	127
20	32	<b>ITZY</b> JYP	6
38	33	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	403
RE	34	<b>ANUEL AA</b> REAL HASTA LA MUERTE	44
28	35	<b>LIZZO</b> NICE LIFE/ATLANTIC/AG	10
36	36	<b>ASTRO</b> INTERPARK	49
27	37	<b>STRAY KIDS</b> JYP	48
RE	38	<b>ALAN WALKER</b> MER MUSIKK/RCA	41
RE	39	<b>NORMANI</b> KEEP COOL/RCA	2
RE	40	<b>PADRE FABIO DE MELO</b> CANCAO NOVA	13
RE	41	<b>21 SAVAGE</b> SLAUGHTER GANG/EPIC	10
22	42	<b>FIERSA BESARI</b> UNSIGNED	25
4	43	<b>NCT 127</b> SM	56
RE	44	<b>POST MALONE</b> REPUBLIC	84
NEW	45	<b>MIKE POSNER</b> ISLAND	1
RE	46	<b>SLIPKNOT</b> ROADRUNNER/AG	9
NEW	47	<b>KID ROCK</b> TOP DOG/BMG/BBMG	1
34	48	<b>WAYV</b> LABEL V	29
NEW	49	<b>AMINE</b> REPUBLIC	1
44	50	<b>MARILIA MENDONCA</b> SOM LIVRE	29

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 20 WKS</b> <b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	23
3	2	<b>RAN\$OM</b> GALACTIC/REPUBLIC	Lil Tecca	10
4	3	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	20
5	4	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	8
2	5	<b>NO GUIDANCE</b> CBE/RCA	Chris Brown Feat. Drake	10
NEW	6	<b>HOT GIRL SUMMER</b> 1501 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	1
6	7	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	15
9	8	<b>MONEY IN THE GRAVE</b> OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	9
8	9	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	43
10	10	<b>GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug	6
11	11	<b>SUGE</b> SOUTHCOST/INTERSCOPE	DaBaby	19
12	12	<b>THE GIT UP</b> TRAILERTRAPMUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	9
20	13	<b>BABY</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	4
7	14	<b>BOYFRIEND</b> SRV/SILENT/REPUBLIC	Ariana Grande & Social House	2
13	15	<b>TALK</b> RIGHT HAND/RCA	Khalid	27
15	16	<b>POP OUT</b> COLUMBIA	Polo G Feat. Lil Tjay	18
14	17	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	14
16	18	<b>SHOTTA FLOW</b> NO LOVE	NLE Choppa	9
19	19	<b>SOMEONE YOU LOVED</b> VERTIGO/CAPITOL	Lewis Capaldi	6
21	20	<b>7 RINGS</b> REPUBLIC	Ariana Grande	30
17	21	<b>PANINI</b> COLUMBIA	Lil Nas X	8
18	22	<b>BABY SHARK</b> SMART STUDY	Pinkfong	42
24	23	<b>YOU NEED TO CALM DOWN</b> REPUBLIC	Taylor Swift	9
22	24	<b>BEAUTIFUL PEOPLE</b> RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	7
25	25	<b>THE LONDON</b> YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	12
NEW	26	<b>QUEEN OF MEAN</b> WALT DISNEY	Sarah Jeffery	1
31	27	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	15
26	28	<b>WITHOUT ME</b> CAPITOL	Halsey	45
27	29	<b>WOW.</b> REPUBLIC	Post Malone	34
28	30	<b>CHINA</b> REAL HASTA LA MUERTE	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	4
30	31	<b>OTRO TRAGO</b> RICH	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	3
32	32	<b>CASH SHIT</b> 1501 CERTIFIED/300	Megan Thee Stallion Feat. DaBaby	5
23	33	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	49
33	34	<b>SUCKER</b> REPUBLIC	Jonas Brothers	24
37	35	<b>MY TYPE</b> ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	5
29	36	<b>SICKO MODE</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	54
50	37	<b>GOLD ROSES</b> OVO SOUND/MAYBACH/REPUBLIC/EPIC	Rick Ross Feat. Drake	3
39	38	<b>MIDDLE CHILD</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	30
38	39	<b>HOW DO YOU SLEEP?</b> CAPITOL	Sam Smith	4
NEW	40	<b>MAC 10</b> TENTH THOUSAND PROJECTS	Trippie Redd Feat. Lil Baby & Lil Duke	1
42	41	<b>BEER NEVER BROKE MY HEART</b> RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	10
RE	42	<b>ONE THING RIGHT</b> JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	3
44	43	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	107
43	44	<b>BETTER</b> RIGHT HAND/RCA	Khalid	44
48	45	<b>CALLAITA</b> RIMAS	Bad Bunny & Jhay Cortez	4
45	46	<b>ACT UP</b> QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	23
46	47	<b>LALALA</b> BBNO/Y2K/COLUMBIA	Y2K & bbno\$	6
RE	48	<b>GOING BAD</b> YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	34
49	49	<b>IT'S YOU</b> LISN/WARNER	Ali Gatie	8
47	50	<b>CLOUT</b> QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Cardi B	17



## 'Ran\$om' Revs To No. 2

"Ran\$om" by Lil Tecca (above) is the Streaming Songs chart's Greatest Gainer. It hits a new peak of No. 2 in its 10th week on the list and earns 43.3 million streams (up 18% in the week ending Aug. 15), according to Nielsen Music. The track concurrently rules On-Demand Streaming Songs, which only tallies on-demand audio clicks, for a second week, garnering 24 million streams. Lil Tecca is the fourth act to rule the list with their first charting title there, following **Jonas Brothers**, **YNW Melly** and **Lil Nas X**.

Disney Channel's *Descendants* TV movie franchise — which is mourning the loss of one of its stars, **Cameron Boyce**, who died July 6 — returns to Streaming Songs as **Sarah Jeffery**'s "Queen of Mean" (from *Descendants 3*) bows at No. 36 with 16.5 million streams in its second week of release, up 39%. Her debut eclipses the No. 38 entrance and peak of the series' other appearance on the chart, "What's My Name" — by **China Anne McClain**, **Thomas Doherty** and **Dylan Playfair** — in August 2017. *Descendants 3* premiered Aug. 2 and is the series' final film.

Meanwhile, **Marshmello** and **Kane Brown**'s "One Thing Right" reenters Streaming Songs at No. 42 (10.5 million streams). Its 17% boost is due to the Aug. 9 release of a remix EP featuring five new versions of the cut. It's also a new peak for the track, which bowed on the Aug. 3 list at No. 44, slid to No. 47 the next week and then fell off the chart before returning.

—K.R.

SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES BASED ON WEEKLY ADDITIONS OF FANS ACROSS FACEBOOK, TWITTER, YOUTUBE AND INSTAGRAM; REACTIONS AND CONVERSATIONS ACROSS TWITTER, YOUTUBE, INSTAGRAM AND FACEBOOK, AND VIEWS TO AN ARTIST'S WIKIPEDIA PAGE, AS MEASURED BY NEXT BIG SOUND. STREAMING SONGS: THE WEEK'S TOP STREAMED RADIO SONGS AND ON-DEMAND SONGS AND VIDEOS ON LEADING ONLINE MUSIC SERVICES AS COMPILED BY NIELSEN MUSIC. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

# August 24 2019 billboard Songwriters & Producers

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/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

## HOT 100 SONGWRITERS™

1	#1	BLANCO BROWN
2		BILLIE EILISH (TIE)
2		FINNEAS O'CONNELL (TIE)
4		LOUIS BELL
5		KHALID
6		DABABY
7		JOEL LITTLE (TIE)
7		TAYLOR SWIFT (TIE)
9		LIL NAS X
10		POST MALONE

## HOT 100 PRODUCERS™

1	#1	LOUIS BELL
2		FINNEAS O'CONNELL
3		DISCLOSURE
4		JOEY MOI
5		ANDREW WATT
6		SCOTT HENDRICKS
7		WHEEZY
8		DANN HUFF
9		SHELLBACK
10		MARSHMELLO

## RAP SONGWRITERS™

1	#1	DABABY
2		NLE CHOPPA
3		LIL TECCA (TIE)
3		NICK MIRA (TIE)
3		TAZ TAYLOR (TIE)
6		LIL NAS X
7		JESSE SAINT JOHN (TIE)
7		LIZZO (TIE)
7		RICKY REED (TIE)
7		STEVEN CHEUNG (TIE)

## RAP PRODUCERS™

1	#1	LOUIS BELL
2		WHEEZY
3		RICKY REED (TIE)
3		TELE (TIE)
5		TAZ TAYLOR
6		T-MINUS
7		NICK MIRA
8		ATTICUS ROSS (TIE)
8		TRENT REZNOR (TIE)
8		YOUNGKIO (TIE)

## GOSPEL SONGWRITERS™

1	#1	KIRK FRANKLIN
2		ANTHONY BROWN
3		JONATHAN MCREYNOLDS
4		WILLIAM MURPHY
5		JOHN P. KEE
6		DESMOND DAVIS (TIE)
6		DONALD LAWRENCE (TIE)
6		MARSHON LEWIS (TIE)
6		ROBERT WOOLRIDGE (TIE)
6		WILLIAM STOKES (TIE)

## GOSPEL PRODUCERS™

1	#1	DONALD LAWRENCE
2		AY'RON LEWIS
3		ANTHONY BROWN
4		KIRK FRANKLIN (TIE)
4		MAX STARK (TIE)
4		RONALD HILL (TIE)
4		SHAUN MARTIN (TIE)
8		KENNETH LEONARD, JR. (TIE)
8		TASHA COBBS LEONARD (TIE)
10		JOHN P. KEE

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 August 24, 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.

PROMOTION

billboard

ACCESS THE  
BEST IN MUSIC.

SUBSCRIBE TODAY | [BILLBOARD.COM/SUBSCRIBE](http://BILLBOARD.COM/SUBSCRIBE)



AIRPLAY/STREAMING &  
SALES DATA COMPILED BY  
nielsen  
MUSIC

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 10 WKS TALK RIGHT HAND/RCA	Khalid	19
2	2	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		15
7	3	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		7
6	4	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	9
5	5	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		16
3	6	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	14
4	7	SUCKER REPUBLIC	Jonas Brothers	24
8	8	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		16
9	9	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		29
10	10	GOODBYES Post Malone Feat. Young Thug REPUBLIC		6
11	11	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		8
14	12	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		6
13	13	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WAR/WARNER		27
12	14	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		9
17	15	ALL TO MYSELF Dan + Shay WARNER MUSIC NASHVILLE/WAR		8
15	16	BEER NEVER BROKE MY HEART Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE		13
16	17	SUGE DaBaby SOUTHCOAST/INTERSCOPE		12
20	18	REARVIEW TOWN Jason Aldean MACON/BROKEN BOW		9
19	19	THE ONES THAT DIDN'T MAKE IT BACK HOME Justin Moore VALORY		8
25	20	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		4
23	21	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC		5
22	22	WITHOUT ME Halsey CAPITOL		43
24	23	RAISED ON COUNTRY Chris Young RCA NASHVILLE		10
18	24	WOW. REPUBLIC	Post Malone	31
26	25	KNOCKIN' BOOTS Luke Bryan CAPITOL NASHVILLE		7

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 16 WKS OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus LIL NAS X/COLUMBIA		23
3	2	THE GIT UP Blanco Brown TRAILERTRAPMUSIC/BMG/BBMG		10
NEW	3	HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign 1501 CERTIFIED/300/AG		1
5	4	SEÑORITA Shawn Mendes & Camila Cabello ISLAND		8
4	5	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC/AG		17
7	6	BAD GUY Billie Eilish DARKROOM/INTERSCOPE/IGA		20
9	7	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		14
15	8	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		9
25	9	ONE THING RIGHT Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/SMN		8
16	10	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM/AG		14
18	11	GOODBYES Post Malone Feat. Young Thug REPUBLIC		6
11	12	GOD'S COUNTRY Blake Shelton WARNER MUSIC NASHVILLE/WMN		20
14	13	BEER NEVER BROKE MY HEART Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN		15
23	14	SUNFLOWER Post Malone & Swae Lee REPUBLIC		43
22	15	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		10
21	16	KNOCKIN' BOOTS Luke Bryan CAPITOL NASHVILLE/UMGN		20
27	17	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid ATLANTIC/AG		7
NEW	18	MESS WITH MY HEAD Miranda Lambert VANNER/RCA NASHVILLE/SMN		1
8	19	FEAR INOCULUM Tool TOOL DISSECTIONAL/VOLCANO/RCA		2
NEW	20	SHE'S MINE Kip Moore MCA NASHVILLE/UMGN		1
24	21	TALK Khalid RIGHT HAND/RCA		24
28	22	SUCKER Jonas Brothers REPUBLIC		23
30	23	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE/IGA		47
NEW	24	SMALL TALK Katy Perry CAPITOL		1
33	25	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC		9

# Pop/Rhythmic/Adult

August 24  
2019  
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	18
2	2	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		15
4	3	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		9
5	4	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		16
6	5	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC		12
3	6	TALK Khalid RIGHT HAND/RCA		23
7	7	SUCKER Jonas Brothers REPUBLIC		25
10	8	GOODBYES Post Malone Feat. Young Thug REPUBLIC		7
9	9	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		10
8	10	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		24
14	11	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		7
12	12	EASIER 5 Seconds Of Summer 5 SECONDS OF SUMMER/INTERSCOPE		13
13	13	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		9
11	14	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		31
18	15	GG BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC		3
15	16	ONLY HUMAN Jonas Brothers REPUBLIC		7
19	17	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WARNER		15
21	18	HOW DO YOU SLEEP? Sam Smith CAPITOL		4
23	19	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE		11
20	20	CALL YOU MINE The Chainsmokers & Bebe Rexha DISRUPTOR/COLUMBIA		11
22	21	LOVE ME LESS MAX & Quinn XCII COLOUR VISION/RED		15
24	22	THE GIT UP Blanco Brown TRAILERTRAPMUSIC/BMG/WARNER		6
25	23	JUST US DJ Khaled Feat. SZA WE THE BEST/EPIC		12
26	24	HATE ME Ellie Goulding & Juice WRLD POLYDOR/INTERSCOPE		6
28	25	TIME NF NF REAL MUSIC/CAROLINE		3

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 35 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	59
2	2	YOU SAY Lauren Daigle CENTRICITY/12TONE/WARNER		34
3	3	WALK ME HOME P!nk RCA		25
4	4	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		44
5	5	BE ALRIGHT Dean Lewis ISLAND/REPUBLIC		32
6	6	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		28
7	7	GG SUCKER Jonas Brothers REPUBLIC		19
8	8	LOVE SOMEONE Lukas Graham WARNER		45
9	9	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WARNER		11
10	10	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		36
12	11	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		14
11	12	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/ATLANTIC		33
13	13	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		6
15	14	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		15
14	15	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		17
17	16	(I'M GONNA) LOVE ME AGAIN Elton John & Taron Egerton PARAMOUNT PICTURES/ROCKET/INTERSCOPE		10
21	17	HIGHER LOVE Kygo X Whitney Houston RCA		5
16	18	CRAVE Madonna & Swae Lee LIVE NATION/INTERSCOPE		12
20	19	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		6
18	20	NEVER REALLY OVER Katy Perry CAPITOL		10
19	21	SWEET BUT PSYCHO Ava Max ATLANTIC		15
22	22	FOREVER NOW Michael Buble REPRISE/WARNER		6
23	23	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		4
24	24	AS YOU ARE Daughtry 19/RCA		9
NEW	25	RUMOR Lee Brice CURB		1

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	13
3	2	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC		9
2	3	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		10
6	4	GOODBYES Post Malone Feat. Young Thug REPUBLIC		7
5	5	TALK Khalid RIGHT HAND/RCA		27
11	6	THE LONDON Young Thug, J. Cole & Travis Scott YOUNG STONER LIFE/ATLANTIC/300		10
7	7	GO LOKO YG, Tyga & Jon Z 4HUNNID/CTE/DEF JAM		14
9	8	MY TYPE Saweetie ICY/ARTISTRY WORLDWIDE/WARNER		11
4	9	JUST US DJ Khaled Feat. SZA WE THE BEST/EPIC		13
8	10	SUGE DaBaby SOUTHCOAST/INTERSCOPE		15
15	11	RANSOM Lil Tecca GALACTIC/REPUBLIC		6
14	12	POP OUT Polo G Feat. Lil Tjay COLUMBIA		17
12	13	WOW. Post Malone REPUBLIC		33
13	14	LOOK BACK AT IT A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC		31
16	15	PANINI Lil Nas X COLUMBIA		6
18	16	SINGLE AGAIN Big Sean G.O.O.D./DEF JAM		3
10	17	WORTH IT YK Osiris DEF JAM		19
24	18	WIGGLE IT French Montana Feat. City Girl QUALITY CONTROL/MOTOWN/BAD BOY/CAPITOL/EPIC		4
33	19	RIGHT BACK Khalid RIGHT HAND/RCA		2
22	20	HAUTE Tyga Feat. J Balvin & Chris Brown LAST KINGS/EMPIRE		8
19	21	IMPORTED Jessie Reyez & JMR Or 6LACK FMLY/ISLAND/REPUBLIC		17
35	22	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC		2
27	23	UNO Ambjaay COLUMBIA		7
21	24	MEGATRON Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		7
26	25	TIME NF NF REAL MUSIC/CAROLINE		4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		15
2	2	SUCKER Jonas Brothers REPUBLIC		25
4	3	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		16
3	4	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		27
6	5	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		19
5	6	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WARNER		29
7	7	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		10
11	8	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		8
9	9	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		31
8	10	WALK ME HOME P!nk RCA		26
10	11	NEVER REALLY OVER Katy Perry CAPITOL		12
12	12	TALK Khalid RIGHT HAND/RCA		15
13	13	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		14
16	14	GG CAN WE PRETEND P!nk Feat. Cash Cash RCA		4
14	15	RESCUE ME OneRepublic MOSLEY/INTERSCOPE		10
15	16	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		7
18	17	HOW DO YOU SLEEP? Sam Smith CAPITOL		4
17	18	THE BONES Maren Morris COLUMBIA NASHVILLE/COLUMBIA		12
21	19	ONLY HUMAN Jonas Brothers REPUBLIC		5
20	20	123456 Fitz And The Tantrums ELEKTRA/EMG		11
19	21	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		17
22	22	MISSING YOU Ingrid Michaelson CABIN 24/RED		13
23	23	MISS ME MORE Kelsea Ballerini BLACK RIVER/RCA		9
29	24	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC		5
28	25	MIRACLE PILL Goo Goo Dolls WARNER		5

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

# COUNTRY

August 24  
2019  
**billboard**

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	1	<b>#1</b> 6 WKS	<b>THE GIT UP</b>	Blanco Brown	1	11
	2	2		<b>BEER NEVER BROKE MY HEART</b>	Luke Combs	2	15
	6	5	<b>AG</b>	<b>ALL TO MYSELF</b>	Dan + Shay	3	32
	5	4		<b>KNOCKIN' BOOTS</b>	Luke Bryan	4	20
3	3	5		<b>GOD'S COUNTRY</b>	Blake Shelton	1	21
4	6	6		<b>WHISKEY GLASSES</b>	Morgan Wallen	1	44
7	7	7		<b>REARVIEW TOWN</b>	Jason Aldean	7	32
10	12	8	<b>DG</b> <b>SG</b>	<b>ONE THING RIGHT</b>	Marshmello & Kane Brown	8	6
8	8	9		<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	Justin Moore	8	21
11	10	10		<b>RAISED ON COUNTRY</b>	Chris Young	10	28
12	11	11		<b>TALK YOU OUT OF IT</b>	Florida Georgia Line	11	49
13	13	12		<b>I DON'T KNOW ABOUT YOU</b>	Chris Lane	12	45
16	14	13		<b>LIVING</b>	Dierks Bentley	13	19
15	15	14		<b>SOUTHBOUND</b>	Carrie Underwood	14	14
19	19	15		<b>LOVE YOU TOO LATE</b>	Cole Swindell	15	25
17	17	16		<b>TIP OF MY TONGUE</b>	Kenny Chesney	16	6
14	16	17		<b>LOOK WHAT GOD GAVE HER</b>	Thomas Rhett	3	25
22	18	18		<b>WE WERE</b>	Keith Urban	18	14
23	21	19		<b>PRAYED FOR YOU</b>	Matt Stell	19	31
21	20	20		<b>WHAT HAPPENS IN A SMALL TOWN</b>	Brantley Gilbert + Lindsay Ell	18	35
20	22	21		<b>BUY MY OWN DRINKS</b>	Runaway June	18	26
18	23	22		<b>WHAT IF I NEVER GET OVER YOU</b>	Lady Antebellum	14	13
24	25	23		<b>THE BONES</b>	Maren Morris	23	24
25	26	24		<b>EVERY LITTLE THING</b>	Russell Dickerson	23	21
27	24	25		<b>GOOD VIBES</b>	Chris Janson	24	16
26	27	26		<b>ONE MAN BAND</b>	Old Dominion	26	20
28	28	27		<b>IT ALL COMES OUT IN THE WASH</b>	Miranda Lambert	27	5
30	29	28		<b>REDNECKER</b>	HARDY	23	26
31	30	29		<b>BACK TO LIFE</b>	Rascal Flatts	29	32
29	31	30		<b>DIVE BAR</b>	Garth Brooks & Blake Shelton	29	7
32	34	31		<b>THOUGHT ABOUT YOU</b>	Tim McGraw	26	19
33	33	32		<b>DAY DRUNK</b>	Morgan Evans	29	17
37	35	33		<b>HEARTACHE MEDICATION</b>	Jon Pardi	33	10
38	38	34		<b>RIDIN' ROADS</b>	Dustin Lynch	26	23
39	40	35		<b>REMEMBER YOU YOUNG</b>	Thomas Rhett	27	5
35	36	36		<b>TO A T</b>	Ryan Hurd	35	27
-	37	37		<b>I HOPE</b>	Gabby Barrett	31	16
34	39	38		<b>SOMEONE I USED TO KNOW</b>	Zac Brown Band	27	12
42	44	39		<b>MAKE ME WANT TO</b>	Jimmie Allen	39	11
36	41	40		<b>EVEN THOUGH I'M LEAVING</b>	Luke Combs	12	10
43	42	41		<b>MR. LONELY</b>	Midland	41	11
40	47	42		<b>MORE HEARTS THAN MINE</b>	Ingrid Andress	40	6
-	-	43	<b>RE-ENTRY</b>	<b>DIE FROM A BROKEN HEART</b>	Maddie & Tae	43	6
-	-	44	<b>RE-ENTRY</b>	<b>HOMESICK</b>	Kane Brown	24	21
-	-	45	<b>HOT SHOT DEBUT</b>	<b>MESS WITH MY HEAD</b>	Miranda Lambert	45	1
41	48	46		<b>NOTHING TO DO TOWN</b>	Dylan Scott	35	27
-	-	47		<b>I WISH GRANDPAS NEVER DIED</b>	Riley Green	32	2
46	49	48		<b>SLOW DANCE IN A PARKING LOT</b>	Jordan Davis	46	4
48	50	49		<b>LONELY IF YOU ARE</b>	Chase Rice	43	6
-	-	50	<b>RE-ENTRY</b>	<b>CATCH</b>	Brett Young	43	7

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	<b>#1</b> 45 WKS	<b>LUKE COMBS</b>	<b>This One's For You</b>	115	
3	2		<b>DAN + SHAY</b>	Dan + Shay	60	
4	3		<b>MORGAN WALLEN</b>	If I Know Me	63	
5	4		<b>LUKE COMBS</b>	The Prequel (EP)	10	
6	5	<b>GG</b>	<b>CHRIS STAPLETON</b>	Traveller	224	
8	6		<b>JASON ALDEAN</b>	Rearview Town	70	
7	7		<b>THOMAS RHETT</b>	Center Point Road	11	
9	8		<b>MAREN MORRIS</b>	GIRL	23	
10	9		<b>KANE BROWN</b>	Experiment	40	
1	10		<b>TYLER CHILDERS</b>	Country Squire	2	
11	11		<b>FLORIDA GEORGIA LINE</b>	Can't Say I Ain't Country	26	
12	12		<b>ZAC BROWN BAND</b>	Greatest Hits So Far...	212	
14	13		<b>KANE BROWN</b>	Kane Brown	141	
17	14		<b>KACEY MUSGRAVES</b>	Golden Hour	67	
15	15		<b>JON PARDI</b>	California Sunrise	165	
18	16		<b>ELVIS PRESLEY</b>	The Essential Elvis Presley	24	
16	17		<b>THOMAS RHETT</b>	Life Changes	101	
19	18		<b>BLAKE SHELTON</b>	Reloaded: 20 #1 Hits	199	
13	19		<b>JUSTIN MOORE</b>	Late Nights And Longnecks	3	
20	20		<b>TIM MCGRAW</b>	Number One Hits	184	
23	21		<b>GEORGE STRAIT</b>	50 Number Ones	189	
21	22		<b>BRETT YOUNG</b>	Brett Young	131	
25	23		<b>CARRIE UNDERWOOD</b>	Cry Pretty	48	
24	24		<b>FLORIDA GEORGIA LINE</b>	Here's To The Good Times	231	
26	25		<b>THOMAS RHETT</b>	Tangled Up	203	



## It's 'All' Dan + Shay At No. 1

Dan + Shay (above) notch their sixth Country Airplay No. 1 as "All to Myself" ascends 2-1, increasing by 12% to 41.9 million audience impressions, according to Nielsen Music. The song is the duo's third single, and third Country Airplay leader, from its self-titled third LP, which debuted at No. 1 on Top Country Albums in July 2018. The set is the act's first to generate a trio of Country Airplay No. 1s, with lead single "Tequila" having led for two weeks in July 2018 and "Speechless" having dominated for four frames starting last December, marking the pair's longest-leading hit.

"This one is extra special," the duo tells *Billboard* about earning three No. 1s from an album for the first time.

Chris Lane nets his fourth total and consecutive Country Airplay top 10 as "I Don't Know About You" hops 14-10 (21.7 million, up 10%).

Plus, Blake Shelton's "Hell Right," featuring Trace Adkins, makes the top debut on Country Airplay at No. 26 (6.8 million). The track is Shelton's follow-up to "God's Country," which topped Country Airplay for two weeks in July, becoming his 26th No. 1. It ruled Hot Country Songs for seven weeks, marking his 14th leader. The first Shelton-Adkins collaboration since the pair dominated with "Hillbilly Bone" in 2010 marks Adkins' 40th Country Airplay entry and highest-debating, besting the No. 40 start of "Just Fishin'," which went on to hit No. 6 in 2011, becoming his 15th and most recent top 10.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	<b>#1</b> 1 WK	<b>ALL TO MYSELF</b>	Dan + Shay	27	
1	2		<b>BEER NEVER BROKE MY HEART</b>	Luke Combs	15	
3	3		<b>REARVIEW TOWN</b>	Jason Aldean	25	
4	4		<b>THE ONES THAT DIDN'T MAKE IT BACK HOME</b>	Justin Moore	41	
5	5		<b>RAISED ON COUNTRY</b>	Chris Young	32	
6	6		<b>KNOCKIN' BOOTS</b>	Luke Bryan	21	
7	7		<b>WHISKEY GLASSES</b>	Morgan Wallen	51	
9	8		<b>SOUTHBOUND</b>	Carrie Underwood	17	
10	9		<b>LIVING</b>	Dierks Bentley	25	
14	10		<b>I DON'T KNOW ABOUT YOU</b>	Chris Lane	39	
11	11		<b>TALK YOU OUT OF IT</b>	Florida Georgia Line	42	
12	12		<b>WHAT HAPPENS IN A SMALL TOWN</b>	Brantley Gilbert + Lindsay Ell	36	
15	13		<b>LOVE YOU TOO LATE</b>	Cole Swindell	38	
13	14		<b>BUY MY OWN DRINKS</b>	Runaway June	44	
16	15		<b>WE WERE</b>	Keith Urban	14	
17	16		<b>PRAYED FOR YOU</b>	Matt Stell	30	
19	17		<b>GOOD VIBES</b>	Chris Janson	25	
18	18		<b>TIP OF MY TONGUE</b>	Kenny Chesney	6	
20	19		<b>EVERY LITTLE THING</b>	Russell Dickerson	37	
21	20		<b>BACK TO LIFE</b>	Rascal Flatts	46	
23	21		<b>WHAT IF I NEVER GET OVER YOU</b>	Lady Antebellum	14	
26	22		<b>IT ALL COMES OUT IN THE WASH</b>	Miranda Lambert	5	
24	23		<b>DIVE BAR</b>	Garth Brooks & Blake Shelton	9	
25	24		<b>THOUGHT ABOUT YOU</b>	Tim McGraw	29	
27	25		<b>REMEMBER YOU YOUNG</b>	Thomas Rhett	7	

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are ranked as current if they are newly released singles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: Top Country Albums ranks the most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending 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 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

August 24  
2019  
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
	1	1	<b>HEY LOOK MA, I MADE IT</b>	●	Panic! At The Disco	1 46
	2	2	<b>HIGH HOPES</b>	▲	Panic! At The Disco	1 65
	-	4	<b>FEAR INOCULUM</b>		Tool	3 2
18	23	4	<b>UNSAINTED</b>	▲	Slipknot	4 14
4	10	5	<b>I THINK I'M OKAY</b>		Machine Gun Kelly X YUNGBLUD X Travis Barker	4 10
	-	3	<b>SOBER</b>		Tool	3 2
13	16	7	<b>CRINGE</b>	▲	Matt Maeson	7 27
15	26	8	<b>SOLWAY FIRTH</b>		Slipknot	8 4
10	13	9	<b>UNDER YOUR SCARS</b>		Godsmack	9 16
6	12	10	<b>BLOW</b>		Ed Sheeran With Chris Stapleton & Bruno Mars	3 6
	-	11	<b>NERO FORTE</b>		Slipknot	11 1
	-	5	<b>SCHISM</b>		Tool	5 2
12	15	13	<b>GLORIA</b>		The Lumineers	7 19
	-	41	<b>BIRTH OF THE CRUEL</b>		Slipknot	14 2
	-	6	<b>FORTY SIX &amp; 2</b>		Tool	6 2
9	19	16	<b>ALLIGATOR</b>		Of Monsters And Men	9 15
16	24	17	<b>THE HYPE</b>	▲	twenty one pilots	15 7
14	20	18	<b>MISSED CONNECTION</b>		The Head And The Heart	11 20
	-	19	<b>CRITICAL DARLING</b>		Slipknot	19 1
	-	8	<b>THE POT</b>		Tool	8 2
	-	7	<b>HEY, MA</b>		Bon Iver	17 6
	-	22	<b>STINKFIST</b>		Tool	7 2
	-	23	<b>SEASON OF THE WITCH</b>		Lana Del Rey	23 1
20	28	24	<b>SOCIAL CUES</b>		Cage The Elephant	20 7
22	29	25	<b>GO</b>		The Black Keys	18 10
	-	26	<b>NAEEM</b>		Bon Iver	26 1
21	25	27	<b>LAST DAY UNDER THE SUN</b>		Volbeat	21 9
	-	28	<b>ORPHAN</b>		Slipknot	28 1
23	31	29	<b>THIS LIFE</b>		Vampire Weekend	11 17
	-	30	<b>RED FLAG</b>		Slipknot	30 1
28	34	31	<b>WHY DID YOU RUN?</b>		Judah & The Lion	27 11
24	32	32	<b>JOY</b>		Bastille	12 15
27	36	33	<b>BIRDS</b>		Imagine Dragons Featuring Elisa	27 6
	-	34	<b>SPIDERS</b>		Slipknot	34 1
	-	40	<b>OUTNUMBERED</b>		Dermot Kennedy	35 3
	-	36	<b>IMI</b>		Bon Iver	36 1
	-	37	<b>U (MAN LIKE)</b>		Bon Iver	37 2
	-	38	<b>A LIAR'S FUNERAL</b>		Slipknot	38 1
	-	39	<b>INSERT COIN</b>		Slipknot	39 1
	-	40	<b>DEATH BECAUSE OF DEATH</b>		Slipknot	40 1
	-	41	<b>FAITH</b>		Bon Iver	28 2
30	42	42	<b>PROM QUEEN</b>		Beach Bunny	28 8
	-	43	<b>NOT LONG FOR THIS WORLD</b>		Slipknot	43 1
32	35	44	<b>MIRACLE MAN</b>		Oliver Tree	22 10
	-	45	<b>WE</b>		Bon Iver	45 1
	-	46	<b>HOLYFIELDS,</b>		Bon Iver	46 1
31	44	47	<b>BORDERLINE</b>		Tame Impala	10 18
45	30	48	<b>LEGENDARY</b>		Skillet	29 4
44	49	49	<b>WHEN AM I GONNA LOSE YOU</b>		Local Natives	39 6
29	43	50	<b>REMEMBER WHEN</b>		Bad Wolves	22 19

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>SLIPKNOT</b>	▲	We Are Not Your Kind	1	
10	2	<b>QUEEN</b>	▲	Greatest Hits	87	
	3	<b>BON IVER</b>		i,i	1	
8	4	<b>ELTON JOHN</b>	●	Diamonds	92	
13	5	<b>CREEDENCE CLEARWATER REVIVAL</b>	◆	Chronicle: The 20 Greatest Hits	134	
11	6	<b>PANIC! AT THE DISCO</b>	▲	Pray For The Wicked	60	
14	7	<b>JOURNEY</b>	◆	Journey's Greatest Hits	134	
1	8	<b>TOOL</b>	▲	AEnima	2	
18	9	<b>THE BEATLES</b>	◆	Abbey Road	125	
16	10	<b>THE BEATLES</b>	◆	1	134	
15	11	<b>IMAGINE DRAGONS</b>	▲	Evolve	112	
17	12	<b>BILLY JOEL</b>	▲	The Essential Billy Joel	83	
43	13	<b>QUEEN</b>	▲	Greatest Hits I II & III: The Platinum Collection	83	
2	14	<b>TOOL</b>	▲	Lateralus	2	
20	15	<b>FLEETWOOD MAC</b>	◆	Rumours	128	
19	16	<b>TOM PETTY AND THE HEARTBREAKERS</b>	◆	Greatest Hits	102	
3	17	<b>SKILLET</b>		Victorious	2	
21	18	<b>AC/DC</b>	◆	Back In Black	121	
22	19	<b>GUNS N' ROSES</b>	▲	Greatest Hits	124	
24	20	<b>EAGLES</b>	◆	Their Greatest Hits 1971-1975	106	
23	21	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	◆	Greatest Hits	89	
4	22	<b>TOOL</b>	▲	10,000 Days	19	
	23	<b>DIRTY HEADS</b>		Super Moon	1	
27	24	<b>TWENTY ONE PILOTS</b>	▲	Blurryface	222	
31	25	<b>ELVIS PRESLEY</b>	▲	The Essential Elvis Presley	11	

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	<b>CRINGE</b>	Matt Maeson	26		
1	2	<b>BAD GUY</b>	Billie Eilish	17		
6	3	<b>ALLIGATOR</b>	Of Monsters And Men	16		
4	4	<b>3 NIGHTS</b>	Dominic Fike	20		
9	5	<b>DOIN' TIME</b>	Lana Del Rey	13		
5	6	<b>TRAMPOLINE</b>	SHAED	37		
8	7	<b>HEY LOOK MA, I MADE IT</b>	Panic! At The Disco	25		
3	8	<b>MISSED CONNECTION</b>	The Head And The Heart	21		
7	9	<b>GLORIA</b>	The Lumineers	20		
10	10	<b>SOCIAL CUES</b>	Cage The Elephant	8		
11	11	<b>GOOD THINGS FALL APART</b>	Illenium & Jon Bellion	13		
13	12	<b>JOY</b>	Bastille	16		
12	13	<b>WHY DID YOU RUN?</b>	Judah & The Lion	19		
16	14	<b>THE HYPE</b>	twenty one pilots	5		
14	15	<b>IT DOESN'T MATTER WHY</b>	Silversun Pickups	18		
15	16	<b>GO</b>	The Black Keys	8		
17	17	<b>THIS LIFE</b>	Vampire Weekend	13		
18	18	<b>DIE HAPPY</b>	DREAMERS	12		
19	19	<b>HEAT OF THE SUMMER</b>	Young The Giant	9		
20	20	<b>HELP ME STRANGER</b>	The Raconteurs	11		
22	21	<b>DISSOLVE</b>	Absofacto	9		
23	22	<b>RUNNING UP THAT HILL</b>	Meg Myers	19		
21	23	<b>INTO HAPPINESS</b>	Phantogram	11		
25	24	<b>COMPLAINER</b>	Cold War Kids	8		
26	25	<b>I THINK I'M OKAY</b>	Machine Gun Kelly X YUNGBLUD X Travis Barker	4		



## Maeson Marches To No. 1

**Matt Maeson** (above) scores his first Alternative airplay chart No. 1 with his first charting title, "Cringe." The song leads a historic top five, as four of the top five spots belong to solo artists for the first time in the tally's three-decade existence. Below "Cringe," former two-week leader "Bad Guy" by **Billie Eilish** — the new No. 1 on the Billboard Hot 100 (see page 7) — dips to No. 2, while **Dominic Fike's** "3 Nights" holds at No. 4 and **Lana Del Rey's** "Doin' Time" vaults 9-5. **Of Monsters and Men's** "Alligator" (6-3) is the only song by a group in the Alternative top five. The track concurrently crowns the all-rock-format Rock Airplay chart, surging 4-1 (8.8 million audience impressions, up 9%, according to Nielsen Music). The Iceland-based band lands its first Rock Airplay No. 1 after achieving a prior No. 2 best with "Mountain Sound" in 2013. "Alligator" now has ruled two airplay rankings, having topped Triple A for two weeks in July. Plus, as **Slipknot's** *We Are Not Your Kind* launches as the band's third No. 1 on both the Billboard 200 (see page 100) and Top Rock Albums, 12 of the set's 14 tracks swarm Hot Rock Songs. "Unsaunted" zooms 23-4, followed by "Solway Firth" (26-8; the group's third top 10) and "Nero Forte" (the chart's top debut at No. 11). Slipknot previously totaled six Hot Rock Songs entries during the chart's decadelong history, led by the No. 6-peaking "Snuff" in 2010. —Kevin Rutherford

HOT ROCK SONGS: This week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs reaching widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: This week's most popular rock albums, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). ALTERNATIVE AIRPLAY: The week's most popular alternative rock songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/chart for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



# R&B/Hip-Hop

August 24  
2019  
**billboard**

HOT R&B/HIP-HOP SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> <b>OLD TOWN ROAD</b> ▲	▲	Lil Nas X Featuring Billy Ray Cyrus	24
2	2	2	<b>AG</b> <b>TRUTH HURTS</b> ▲	▲	Lizzo	15
3	3	3	<b>TALK</b> ▲	▲	Khalid	26
4	4	4	<b>NO GUIDANCE</b> ▲	▲	Chris Brown Featuring Drake	10
6	6	5	<b>SG</b> <b>RANSOM</b> ▲	▲	Lil Tecca	11
5	5	6	<b>GOODBYES</b>		Post Malone Featuring Young Thug	6
<b>HOT SHOT DEBUT</b>	<b>7</b>	<b>7</b>	<b>HOT GIRL SUMMER</b>		Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign	1
8	7	8	<b>MONEY IN THE GRAVE</b>		Drake Featuring Rick Ross	9
7	8	9	<b>SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)</b> ▲	▲	Post Malone & Swae Lee	43
9	9	10	<b>SUGE</b> ▲	▲	DaBaby	22
11	11	11	<b>POP OUT</b> ▲	▲	Polo G Featuring Lil Tjay	21
12	12	12	<b>THE LONDON</b> ●	●	Young Thug, J. Cole & Travis Scott	12
15	14	13	<b>MY TYPE</b>		Saweetie	9
17	17	14	<b>BABY</b>		Lil Baby & DaBaby	4
13	13	15	<b>PANINI</b>		Lil Nas X	8
18	16	16	<b>CASH SHIT</b>		Megan Thee Stallion Featuring DaBaby	9
14	15	17	<b>SHOTTA FLOW</b> ▲	▲	NLE Choppa	19
19	19	18	<b>CLOUT</b>		Offset Featuring Cardi B	21
21	18	19	<b>WORTH IT</b> ●	●	YK Osiris	26
22	20	20	<b>GO LOKO</b> ●	●	YG, Tyga & Jon Z	15
16	29	21	<b>DG</b> <b>GOLD ROSES</b>	▲	Rick Ross Featuring Drake	3
20	21	22	<b>ACT UP</b>		City Girls	25
26	26	23	<b>PRESS</b>		Cardi B	11
49	46	24	<b>MAC 10</b>		Trippie Redd Featuring Lil Baby & Lil Duke	3
27	32	25	<b>TIME</b>		NF	4
23	23	26	<b>JUST US</b>		DJ Khaled Featuring SZA	13
31	28	27	<b>LALALA</b>		Y2K & bbnof\$	8
30	30	28	<b>IT'S YOU</b>		Ali Gatie	9
28	31	29	<b>EARFQUAKE</b> ▲	▲	Tyler, The Creator	13
37	43	30	<b>DADDY</b>		Blueface & Rich The Kid	8
40	39	31	<b>BALLIN'</b>		Mustard Featuring Roddy Ricch	4
-	34	32	<b>RIGHT BACK</b>		Khalid	3
<b>NEW</b>	<b>33</b>	<b>33</b>	<b>ON CHILL</b>		Wale Featuring Jeremih	1
<b>NEW</b>	<b>34</b>	<b>34</b>	<b>SNAKE SKIN</b>		Trippie Redd	1
32	36	35	<b>24/7</b> ●	●	Meek Mill Featuring Ella Mai	20
43	35	36	<b>UNO</b>		Ambjaay	6
<b>NEW</b>	<b>37</b>	<b>37</b>	<b>F.N</b>		Lil Tjay	1
<b>RE-ENTRY</b>	<b>38</b>	<b>38</b>	<b>BABY SITTER</b> ●	●	DaBaby Featuring Offset	6
44	47	39	<b>SANGUINE PARADISE</b>		Lil Uzi Vert	18
29	42	40	<b>RODEO</b>		Lil Nas X & Cardi B	8
38	40	41	<b>TAP</b>		NAV Featuring Meek Mill	13
25	37	42	<b>SINGLE AGAIN</b>		Big Sean	3
<b>RE-ENTRY</b>	<b>43</b>	<b>43</b>	<b>WISH WISH</b> ●	●	DJ Khaled Featuring Cardi B & 21 Savage	11
35	44	44	<b>BEFORE I LET GO</b>		Beyonce	17
<b>NEW</b>	<b>45</b>	<b>45</b>	<b>ACT A FOOL</b>		Rick Ross Featuring Wale	1
24	33	46	<b>HOT SHOWER</b>		Chance The Rapper Feat. MadeinTYO & DaBaby	3
<b>NEW</b>	<b>47</b>	<b>47</b>	<b>SUMMER REIGN</b>		Rick Ross Featuring Summer Walker	1
39	50	48	<b>MEGATRON</b>		Nicki Minaj	8
<b>NEW</b>	<b>49</b>	<b>49</b>	<b>TURNPIKE IKE</b>		Rick Ross	1
<b>NEW</b>	<b>50</b>	<b>50</b>	<b>NOBODY'S FAVORITE</b>		Rick Ross Featuring Gunplay	1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
<b>HOT SHOT DEBUT</b>	<b>1</b>	<b>#1</b> <b>RICK ROSS</b>	▲	Port of Miami 2	1	
<b>NEW</b>	<b>2</b>	<b>TRIPPIE REDD</b>		TENTHOUSAND PROJECTS	1	
3	3	<b>CHRIS BROWN</b> ●	●	Indigo	7	
1	4	<b>DRAKE</b>		Care Package	2	
7	5	<b>KHALID</b> ▲	▲	Free Spirit	19	
6	6	<b>LIL NAS X</b>		7 (EP)	8	
4	7	<b>NF</b>		The Search	3	
8	8	<b>VARIOUS ARTISTS</b>		Dreamville & J. Cole: Revenge Of The Dreamers III	6	
9	9	<b>POST MALONE</b> ▲	▲	beerbongs & bentleys	68	
2	10	<b>LIL DURK</b>		Love Songs 4 The Streets 2	2	
11	11	<b>DABABY</b> ●	●	Baby On Baby	24	
10	12	<b>DRAKE</b> ▲	▲	Scorpion	59	
5	13	<b>CHANCE THE RAPPER</b>		The Big Day	3	
13	14	<b>SOUNDTRACK</b>		Spider-Man: Into The Spider-Verse	35	
14	15	<b>TRAVIS SCOTT</b> ▲	▲	ASTROWORLD	54	
15	16	<b>MUSTARD</b>		Perfect Ten	7	
17	17	<b>POLO G</b>		Die A Legend	10	
21	18	<b>GG</b> <b>MEEK MILL</b> ▲	▲	Championships	37	
19	19	<b>POST MALONE</b> ▲	▲	Stoney	140	
18	20	<b>A BOOGIE WIT DA HOODIE</b> ▲	▲	Hoodie SZN	34	
12	21	<b>KEY Glock &amp; YOUNG DOLPH</b>		Dum And Dummer	3	
<b>NEW</b>	<b>22</b>	<b>LIL TJAY</b>		F.N	1	
20	23	<b>KHALID</b> ▲	▲	American Teen	128	
24	24	<b>JUICE WRLD</b> ●	●	Goodbye & Good Riddance	65	
26	25	<b>MEGAN THEE STALLION</b>		Fever	13	

R&B/HIP-HOP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	<b>#1</b> <b>NO GUIDANCE</b>	Chris Brown Feat. Drake	10		
2	2	<b>SUGE</b>	DaBaby	17		
1	3	<b>TALK</b>	Khalid	19		
5	4	<b>THE LONDON</b>	Young Thug, J. Cole & Travis Scott	11		
6	5	<b>MONEY IN THE GRAVE</b>	Drake Feat. Rick Ross	9		
8	6	<b>CLOUT</b>	Offset Feat. Cardi B	20		
10	7	<b>POP OUT</b>	Polo G Feat. Lil Tjay	16		
7	8	<b>PRESS</b>	Cardi B	12		
12	9	<b>CASH SHIT</b>	Megan Thee Stallion Feat. DaBaby	7		
4	10	<b>24/7</b>	Meek Mill Feat. Ella Mai	25		
13	11	<b>MY TYPE</b>	Saweetie	8		
11	12	<b>CLOSE FRIENDS</b>	Lil Baby	26		
9	13	<b>BEFORE I LET GO</b>	Beyonce	18		
15	14	<b>TRUTH HURTS</b>	Lizzo	7		
14	15	<b>WORTH IT</b>	YK Osiris	16		
17	16	<b>DROGBA (JOANNA)</b>	Afro B	17		
35	17	<b>GG</b> <b>HOT GIRL SUMMER</b>	Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign	2		
23	16	<b>ON CHILL</b>	Wale Feat. Jeremih	4		
19	19	<b>THAT'S WHAT LOVE CAN DO</b>	Robin Thicke	21		
22	20	<b>ENOUGH</b>	Fantasia	13		
26	21	<b>ALL NIGHT LONG</b>	YFN Lucci Feat. Trey Songz	7		
31	22	<b>BABY SITTER</b>	DaBaby Feat. Offset	4		
21	23	<b>COMMITMENT</b>	Monica	20		
32	24	<b>WISH WISH</b>	DJ Khaled Feat. Cardi B & 21 Savage	14		
27	25	<b>BMO</b>	Ari Lennox	6		



## Ross' 'Port' Docks At No. 1

Rick Ross (above) lands his sixth No. 1 on Top R&B/Hip-Hop Albums as *Port of Miami 2* cruises into the top slot with 80,000 equivalent album units earned in the week ending Aug. 15, according to Nielsen Music. The set marks his first leader since 2014's *Mastermind* and notably debuts 13 years to the week of its nominal predecessor — and the rapper's first No. 1 — 2006's *Port of Miami*. The new album also snaps Ross' three-album streak of No. 2-peaking sets: 2014's *Hood Billionaire*, 2015's *Black Market* and 2017's *Rather You Than Me*. As *Miami 2* arrives, four of its tracks debut on Hot R&B/Hip-Hop Songs, led by a No. 45 entrance for "Act a Fool." Current single "Gold Roses" (featuring **Drake**) rallies 29-21 and secures the Digital Gainer honor.

Elsewhere, Drake helps score another key chart move as **Chris Brown's** "No Guidance," which features the 6 God, ascends 3-1 on R&B/Hip-Hop Airplay. Drake collects his record-extending 26th leader on the list, which launched in 1992, while Brown nabs his eighth to tie **Jay-Z, R. Kelly** and **Alicia Keys** for the fourth-best sum among all artists. "Guidance" gains thanks to an 8% boost to 32.1 million in audience in the week ending Aug. 18, according to Nielsen Music.

Plus, **Megan Thee Stallion** logs her second R&B/Hip-Hop Airplay top 10 as "Cash Shit" (featuring **DaBaby**) jumps 12-9 (16.7 million in audience, up 16%). She first reached the tier with "Big Ole Freak," a No. 5 hit in May. The Houston native's banner year should continue with "Hot Girl Summer," her collab with **Nicki Minaj** and **Ty Dolla \$ign**. It races 35-17 on R&B/Hip-Hop Airplay in its second week (10.2 million, up 84%), while it debuts at No. 7 on Hot R&B/Hip-Hop Songs and at No. 11 on the Billboard Hot 100 (see page 7). —Trevor Anderson

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	2	1	<b>#1</b> OTRO TRAGO	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	DIMELO FLOW (C. MORALES WILLIAMS, D. CASTRO HERNANDEZ, J. VASQUEZ VALDES, J. MENDEZ, R. RIVERA CAMINERO...)	1
2	1	2	CHINA	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	TAINY (E. GAZMEY SANTIAGO), C. OZUNA ROSADO, V. SAABEDRA, K. CAROL G, R. L. AYALA RODRIGUEZ, J. A. OSORIO BALVIN, M. E. MASIS FERNANDEZ...)	1
4	3	3	CALLAITA	Bad Bunny & Jhay Cortez	TAINY (E. GAZMEY SANTIAGO), RIMAS	2
3	4	4	CON CALMA	Daddy Yankee Featuring Snow	PLAY-N-SKILLZ, SCOTT SUMMERS (R. L. AYALA RODRIGUEZ, J. G. RIVERA VAZQUEZ, D. K. O'BRIEN...)	1
5	5	5	SOLTERA	Lunay, Daddy Yankee & Bad Bunny	CHRIS JEDAY GABY MUSIC (N. RIVERA CAMINERO, J. D. MEDINA VELEZ, C. E. ORTIZ RIVERA...)	3
6	6	6	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny	MASIS, M. DE LA CRUZ REYNOSO (J. M. NIEVES CORTIZ, J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO...)	6
7	7	7	MIA	Bad Bunny Featuring Drake	DJ LUJAN, MAMBO KINGZ (L. MALAVE NIEVES, H. PULMAN, E. W. SEMPER VARGAS, F. DIAZ...)	1
8	8	8	CALMA	Pedro Capo X Farruko	C. NORIEGA RECROB (PEDRO CAPO), NORIEGA, G. E. GONZALEZ PEREZ, C. E. REYES ROSADO, F. J. MARTINEZ OCASIO, M. G. PEREZ...)	3
9	10	9	QUE PRETENDES	J Balvin & Bad Bunny	SKY (J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, A. RAMIREZ SUAREZ, D. E. TABORDA VALENCIA...)	2
13	9	10	LOCO CONTIGO	DJ Snake, J. Balvin & Tyga	DJ SNAKE (W. S. E. GRIGAHCIEN), J. A. OSORIO BALVIN, J. R. QUILES RIVERA, M. R. NGUYEN STEVENSON...)	9
12	11	11	<b>DG</b> LA CANCION	J Balvin & Bad Bunny	JINCAEL, ARROYO (J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, JINCAEL, ARROYO, A. RAMIREZ SUAREZ...)	10
11	12	12	TE ROBARE	Nicky Jam X Ozuna	CHRIS JEDAY GABY MUSIC (N. RIVERA CAMINERO, J. D. MEDINA VELEZ, C. E. ORTIZ RIVERA...)	6
22	13	13	<b>SG</b> SI SE DA	Myke Towers x Farruko	MONTANA THE PRODUCER (M. TORRES MONGE, A. LOZADA ALGARIN...)	13
16	14	14	11 PM	Maluma	MALUMA, E. BARRERA (J. L. LONDONO ARIAS, E. BARRERA, C. I. MORALES WILLIAMS, V. BARCO, J. A. CORREA, J. DE LA OSSA...)	14
14	15	15	CON ALTURA	ROSALIA, J. Balvin & El Guincho	EL GUINCHO, FRANK DUKE, R. VILA TOBELL A (R. VILA TOBELL A, P. DIAZ REIXA, J. A. OSORIO BALVIN, A. RAMIREZ SUAREZ, A. FEENY M BUIDA...)	12
19	18	16	<b>AG</b> TE SONE DE NUEVO	Ozuna	DJ LUJAN, MAMBO KINGZ (L. C. OZUNA ROSADO, V. SAABEDRA, X. A. SEMPER VARGAS...)	16
17	16	17	HP	Maluma	MAD MUSICK, E. BARRERA (J. L. LONDONO ARIAS, V. BARCO, E. BARRERA, J. C. RIVERA TAPIA, G. RIVERA TAPIA...)	8
15	17	18	AULLANDO	Wisn & Yandel & Romeo Santos	WISN (L. VECUILLA MALAVE, CHRIS JEDAY GABY MUSIC, UL. MOREIRA LUNAL, VECUILLA MALAVE, A. SANTOS, D. MARTINEZ BUENO, D. ORTEGA...)	10
18	19	19	SIMPLEMENTE GRACIAS	Calibre 50	J. TIRADO CASTANEDA (E. MUNOZ)	17
21	20	20	INMORTAL	Aventura	ROMEO SANTOS (A. SANTOS, A. CABA)	5
23	23	21	NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee	JAMCHINO, JIMMY JOKER, J. GOMEZ MARTINEZ (E. A. FANCO, R. L. AYALA RODRIGUEZ, A. C. PEREZ, N. A. GUTIERREZ...)	19
20	21	22	PA MI	Dalex x Rafa Pabon	DIMELO FLOW, RIKE MUSIC, WALLY (P. D. DALECCIO JR., J. MENDEZ, R. E. PABON NAVEDO...)	20
27	22	23	POR MI NO TE DETENGAS	Banda Sinaloense MS de Sergio Lizarraga	S. LIZARRAGA LIZARRAGA (J. O. TARAON MEDINA, K. Y. CERVANTES PEREZ)	22
26	26	24	DE LOS BESOS QUE TE DI	Christian Nodal	J. GONZALEZ (G. LAU, J. GUADALUPE ESPARZA, E. BARRERA, C. NODAL)	24
25	25	25	RUNAWAY	Sebastian Yatra, Daddy Yankee, Jonas Brothers & Natti Natasha	A. TORRES M. RENFO (J. A. TORRES M. RENFO, J. A. TORRES ABREU CASTROS, O. BANDO GIRALDO...)	12
28	27	26	SI SUPIERAS	Daddy Yankee & Wisn & Yandel	F. SALDANA, TAINY (R. L. AYALA RODRIGUEZ, J. L. MOREIRA LUNAL, VECUILLA MALAVE, E. J. LODO, M. E. MASIS FERNANDEZ...)	24
35	29	27	AMOR A PRIMERA VISTA	Los Angeles Azules, Belinda & Lalo Ebratt Feat. Horacio Palencia	S. MENDOZA (D. MARTINEZ BUENO, H. PALENCIA CISNEROS, B. PEREGRIN)	27
31	30	28	PARECEN VIERNES	Marc Anthony	MARC ANTHONY'S GEORGE (MARC ANTHONY, E. BARRERA, S. GEORGE, J. L. LONDONO ARIAS, MIKY LA SENSAS...)	28
24	28	29	BELLACOSO	Residente & Bad Bunny	RESIDENTE, TROCO (R. PEREZ JOGLAR, B. A. MARTINEZ OCASIO, PENALVA, J. ROMERUCCI, M. CEDEÑO MONTALVO, J. CRUZ, J. A. MOLINA PRATO...)	24
36	34	30	OCEAN	Karol G	DI VY ON THE DRUMS (KAROL G, D. ECHAVARRIA OVIDEO, C. I. MORALES WILLIAMS, J. VASQUEZ VALDES...)	30
34	31	31	CANALLA	Romeo Santos & El Chaval de La Bachata	ROMEO SANTOS (A. SANTOS, A. CABA)	30
RE-ENTRY		32	YO LE LLEGO	J Balvin & Bad Bunny	TAINY (J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO, M. E. MASIS FERNANDEZ...)	18
32	32	33	VERTE IR	DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	DI LUJAN, MAMBO KINGZ (E. CARRION, B. CANCEL SANTIAGO, D. E. CASTRO HERNANDEZ, E. GAZMEY...)	17
44	42	34	DOLLAR	Becky G X Myke Towers	DI LUJAN, MAMBO KINGZ, HYDRO D KUTCH (H. CAMPANVIR RODRIGUEZ, D. IGNACIO RONDON, A. MANGIAMARCHE...)	34
46	24	35	SI ME DAS TU AMOR	Carlos Vives & Wisn	CIVIVES, WISN (LOS LEGENDARIOS, M. VECUILLA, A. LEAL, C. VIVES, J. L. MOREIRA LUNAL, J. A. TORRES ABREU CASTRO...)	24
-	33	36	ATREVETE	Nicky Jam X Sech	NOT LISTED (NOT LISTED)	33
-	45	37	LATINA	Reykon & Maluma	A. E. FARIAS CABRERA, J. J. MENDOZA GAINZA, R. R. MATA, CHEZ TOM (A. E. FARIAS CABRERA, A. F. ROBLEDLO LONDONO...)	37
37	38	38	AMOR GENUINO	Ozuna	DI LUJAN, MAMBO KINGZ (L. C. OZUNA ROSADO, V. SAABEDRA, F. O. LUGO RODRIGUEZ...)	8
33	36	39	PERFECTA	Banda Los Recoditos	A. LIZARRAGA, J. LIZARRAGA (M. CASTRO ORTEGA, E. NUNEZ TAPIA)	26
38	37	40	DATE LA VUELTA	Luis Fonsi, Sebastian Yatra & Nicky Jam	A. TORRES M. RENFO (LUIS FONSI, A. TORRES M. RENFO, N. RIVERA CAMINERO, O. BANDO GIRALDO...)	31
HOT SHOT DEBUT		41	TU ERES LA RAZON (ELECTROCUMBIA REMAKE)	Raymix	RAYMIX (H. PALENCIA CISNEROS, A. J. RANGEL OCHOA)	41
39	40	42	DELINCIENTE	Farruko, Anuel AA & Kendo Kaponi	EZ E. LEZETA, EXEL (C. E. REYES ROSADO, E. GAZMEY SANTIAGO, J. FRIVIA MORALES, E. RIVERA PEREZ, L. D. RANGEL...)	27
41	43	43	CAMBIO	Ozuna & Anuel AA	YANCEE, H. FLOW, HYDRO (C. OZUNA ROSADO, V. SAABEDRA, E. GAZMEY SANTIAGO...)	27
49	35	44	ME QUEDO	Romeo Santos & Zacarias Ferreira	ROMEO SANTOS (A. SANTOS, J. DIAZ, A. CABA)	35
42	39	45	TE GUSTO EL DINERO	Impacto Sinaloense	NOT LISTED (M. E. BELLO SILVA, E. DESEZARTE FERNANDEZ, R. B. QUEVEDO ARZETA, M. RODRIGUEZ RABAGO)	39
-	47	46	GAN-GA	Bryant Myers	BRYANT MYERS (CRONO X Y C. GADIAN VELAQUEZ, IB. ROHENA PEREZ, J. RODRIGUEZ VINCENTE, C. FLORES VELAQUEZ, F. PABON C. CASILLAS...)	46
-	50	47	LA DEMANDA	Romeo Santos & Raulin Rodriguez	ROMEO SANTOS (A. SANTOS, J. DIAZ, A. CABA)	37
30	41	48	REBOTA (REMIX)	Guaynaa, Nicky Jam X Farruko Featuring Becky G & Sech	E. L. PINEIRO RIVERA (J. C. SANTIAGO, E. L. PINEIRO RIVERA, C. D. J. RODRIGUEZ, J. L. RIVERA MEDINA...)	28
45	44	49	OLVIDARTE, COMO?	Banda Carnaval	NOT LISTED (NOT LISTED)	44
48	48	50	CUADERNO	Dalex, Nicky Jam & Justin Quiles Feat. Sech, Lenny Tavarez, Feid & Rafa Pabon	DIMELO FLOW (P. D. DALECCIO JR., J. VASQUEZ VALDES, J. J. MENDEZ, C. I. MORALES WILLIAMS...)	48

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
2	1	<b>#1</b> BAD BUNNY	24 WKS	X 100PRE	34	
1	2	J BALVIN & BAD BUNNY		Oasis	7	
3	3	SECH		Suenos	17	
4	4	OZUNA		Aura	51	
7	5	<b>GG</b> MALUMA	WK/SONY MUSIC LATIN	11:11	13	
5	6	OZUNA		Odisea	103	
6	7	FARRUKO		Gangalee	16	
9	8	ANUEL AA		Real Hasta La Muerte	57	
8	9	KAROL G		Ocean	15	
11	10	<b>PS</b> JHAY CORTEZ		Famouz	12	
10	11	LUIS FONSI		Vida	28	
12	12	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	163	
14	13	J BALVIN		Vibras	64	
13	14	ROMEO SANTOS		Utopia	19	
15	15	FUERZA REGIDA		Del Barrio Hasta Aqui	7	
16	16	SELENA		Ones	197	
17	17	DALEX		Climaxxx	14	
19	18	ROMEO SANTOS		Formula: Vol. 2	229	
20	19	NICKY JAM		Fenix	134	
21	20	MALUMA		F.A.M.E.	65	
22	21	CHRISTIAN NODAL		Me Deje Llevar	103	
23	22	WISN & YANDEL		Los Campeones del Pueblo / The Big Leagues	35	
24	23	ROMEO SANTOS		Golden	108	
26	24	HERENCIA DE PATRONES		Pa Las Vibras	11	
25	25	PAULO LONDRA		Homerun	12	

TROPICAL AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	<b>#1</b> PARECEN VIERNES	Marc Anthony	18		
1	2	SI ME DAS TU AMOR	Carlos Vives & Wisn	21		
2	3	INMORTAL	Aventura	20		
5	4	TU ERES LA RAZON (ELECTROCUMBIA REMAKE)	Raymix	20		
4	5	AULLANDO	Wisn & Yandel & Romeo Santos	23		
8	6	CANALLA	Romeo Santos & El Chaval de La Bachata	20		
7	7	VIVIR BAILANDO	Silvestre Dangond & Maluma	29		
6	8	PEGA PEGA	Tito "El Bambino"	12		
11	9	LA DEMANDA	Romeo Santos & Raulin Rodriguez	13		
9	10	KITIPUN	Juan Luis Guerra 4.40	19		
10	11	ME QUEDO	Romeo Santos & Zacarias Ferreira	12		
12	12	ABRACADABRA	Elvis Crespo	10		
13	13	EL BESO QUE NO LE DI	Romeo Santos & Kiko Rodriguez	14		
17	14	ADICTO A TI	Luva	4		
15	15	ILESO	Romeo Santos & Teodoro Reyes	10		
16	16	PINTAME	Gabriel & Elvis Crespo	11		
NEW	17	CARTAS SOBRE LA MESA	Mucho Manolo	1		
25	18	ESTAS GANAS	Willie Gonzalez	2		
19	19	SALSA PA' OLVIDAR LAS PENAS	Gilberto Santa Rosa Feat. Victor Manuel	6		
22	20	ME HACES DANO	Luisito Ayala & La Puerto Rican Power	7		
NEW	21	TRANQUILA BEBE	N'Klabe X Alvaro Diaz	1		
NEW	22	SALSERO DE LA MATA	Don Perignon & La Puertorriqueña DON	4		
RE	23	EL PILOTO Y EL CANARIO	David Morales El Capitan de La Salsa	2		
NEW	24	QUE FLUYA	J Alvarez & Olga Tanon	1		
NEW	25	EL FIN DE SEMANA	Julito Alvarado del Sur Al Norte Feat. Joel Adorno	1		



## Marc Anthony Extends Record

Marc Anthony (above) extends his record for the most No. 1s on the Tropical Airplay chart as he collects his 31st leader with "Parecen Viernes." The track rises 3-1 in its 18th frame, with 9.2 million audience impressions in the week ending Aug. 18 (up 15%), according to Nielsen Music. "Parecen" also hit a new peak of No. 10 on Latin Airplay (rising 15-10), securing his 25th top 10 on the tally.

Two other songs also reached the top 10 of Latin Airplay, and both sport Ozuna: "Te Soñé de Nuevo" bows at No. 5, and the all-star "China" collaboration powers 12-6. The former surges 27% in audience, earning Greatest Gainer honors. "China" (a former Hot Latin Songs No. 1) by Anuel AA, Daddy Yankee, Karol G, Ozuna and J Balvin rises with a 24% gain in audience.

Lastly, Christian Nodal lands a new No. 1 as "De los Besos Que Te Di" climbs 3-1 on the Regional Mexican Songs airplay tally — marking his seventh leader (8.7 million in audience, up 8%). Of Nodal's seven No. 1s, "Besos" rose to the top in just eight weeks — his fastest trip to the summit. Previously, his quickest ascent was a nine-week run to the top with "Te Falle" (Aug. 11, 2018).


—Pamela Bustios


# Christian/Gospel

August 24  
2019  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>YOU SAY</b>  <small>43 WKS</small>	Lauren Daigle CENTRICITY	1	58
	2	2	<b>RAISE A HALLELUJAH</b>	Bethel Music, Jonathan David Helser & Melissa Helser E.CASH (J.D.HELSE, M.HELSE, M.SKAGGS, J.STEVENS)	2	32
	4	3	<b>RESCUE</b>	Lauren Daigle CENTRICITY	3	24
	3	4	<b>GOD ONLY KNOWS</b>	for KING & COUNTRY CURB-WORD	2	51
	7	5	<b>SYMPHONY</b>	Switch Featuring Dillon Chase I.BIANCANIELLO, M.BIANCANIELLO, D.ARANDA (R.ESTEVIZ, C.ESTEVIZ, D.ARANDA, I.CUEVARA, I.BIANCANIELLO, M.BIANCANIELLO, D.CHASE)	5	28
	13	9	<b>NOBODY</b>	Casting Crowns Featuring Matthew West M.A.MILLER (M.HALL, M.WEST, B.HERMS)	6	14
	9	6	<b>REASON</b>	Unspoken CENTRICITY	6	19
	11	7	<b>GOD'S NOT DONE WITH YOU</b>	Tauren Wells REUNION/PLG	7	19
	5	8	<b>HAVEN'T SEEN IT YET</b>	Danny Gokey SPARROW/CAPITOL CMG	3	31
	8	10	<b>ALIVE</b>	Big Daddy Weave CURB-WORD	7	26
	17	12	<b>LET IT RAIN (IS THERE ANYBODY)</b>	Crowder Featuring Mandisa SIXSTEPS/SPARROW/CAPITOL CMG	11	15
	18	15	<b>YES I WILL</b>	Vertical Worship ESSENTIAL/PLG	12	38
	16	14	<b>FEAR NO MORE</b>	Building 429 3RD WAVE/THE FUEL	13	19
	14	13	<b>DEAD MAN WALKING</b>	Jeremy Camp STOLEN PRIDE/SPARROW/CAPITOL CMG	13	13
	15	16	<b>WITH LIFTED HANDS</b>	Ryan Stevenson GOTEE	11	26
	29	19	<b>RESCUE STORY</b>	Zach Williams ESSENTIAL/PLG	16	8
	26	18	<b>I'M GONNA LET IT GO</b>	Jason Gray CENTRICITY	17	12
	NEW	18	<b>SEE A VICTORY</b>	Elevation Worship ELEVATION WORSHIP	18	1
	21	21	<b>FIGHTING FOR ME</b>	Riley Clemmons SPARROW/CAPITOL CMG	19	14
	38	26	<b>POWER</b>	We Are Messengers CURB-WORD	20	5
	20	20	<b>IS HE WORTHY?</b>	Chris Tomlin RIVERMUSIC/SPARROW/CAPITOL CMG	12	24
	31	22	<b>DEFENDER</b>	Francesca Battistelli Featuring Steffany Gretzinger I.ESKELIN (S.GRETZINGER, J.P.GENTILE, R.SPRINGER)	22	22
	25	17	<b>LEGENDARY</b>	Skillet HEAR IT LOUD/ATLANTIC/FAIR TRADE	17	15
	33	24	<b>KING OF KINGS</b>	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	23	5
	23	23	<b>ANOTHER IN THE FIRE</b>	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	19	22

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>LOVE THEORY</b>  <small>29 WKS</small>	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	1	29
		2	<b>DELIVER ME (THIS IS MY EXODUS)</b>	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson D.LAWRENCE (D.LAWRENCE, W.J.STOKES, M.LEWIS, R.WOOLRIDGE, D.DAVIS)	2	32
	5	3	<b>BLESSINGS ON BLESSINGS</b>	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	3	15
	3	4	<b>YOU KNOW MY NAME (LIVE)</b>	Tasha Cobbs Leonard MOTOWN GOSPEL	2	33
	4	5	<b>UNSTOPPABLE</b>	Koryn Hawthorne RCA INSPIRATION/PLG	3	31
	6	6	<b>YOU'RE DOING IT ALL AGAIN</b>	Todd DulaneY Featuring Nicole Harris EONE	6	22
	7	7	<b>MAKE ROOM</b>	Jonathan McReynolds EONE	6	24
	9	8	<b>MIRACLE WORKER</b>	JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr. J.J.L.HAIRSTON III, R.ANDERSON (R.TOLBERT, JR., J.J.L.HAIRSTON III)	8	18
	8	9	<b>SETTLE HERE</b>	William Murphy RCA INSPIRATION/PLG	6	22
	10	10	<b>I MADE IT OUT</b>	John P. Kee Featuring Zacardi Cortez KEE/EONE	10	19
	11	11	<b>I AM</b>	James Fortune Featuring Deborah Carolina A.LEWIS (D.CAROLINA, J.FORTUNE, A.LEWIS)	10	13
	16	17	<b>I SEE MIRACLES</b>	Jekalyn Carr LUNJEAAL	12	5
	12	12	<b>WIDE AS THE SKY</b>	Isabel Davis GLOBAL MINISTRY/UNCLE G	12	15
	13	13	<b>YOU DON'T KNOW</b>	Zacardi Cortez BLACKSMOKE	13	8
	NEW	15	<b>DON'T JUDGE ME</b>	Kierra Sheard KAREW/RCA INSPIRATION/PLG	15	1
	17	15	<b>GREAT BIG GOD</b>	Lisa Knowles-Smith EVO WORLD	15	7
	14	14	<b>YOUR LOVE</b>	Tim Bowman Jr. LIFESTYLE MUSIC GROUP/MOTOWN GOSPEL	14	9
	15	16	<b>FOR MY GOOD</b>	Todd Galberth STELLA'S BOY	15	9
	18	19	<b>BE ALRIGHT</b>	Damon Little LITTLE WORLD/BLACKSMOKE	17	8
	20	20	<b>SPEAK THE NAME</b>	Koryn Hawthorne Featuring Natalie Grant B.HERMS (A.W.LINSEY, B.HERMS, K.HAWTHORN)	20	9
	-	18	<b>BLESS SOMEBODY ELSE (DOROTHY'S SONG)</b>	Kurt Carr RCA INSPIRATION/PLG	18	3
	RE-ENTRY	22	<b>I'M ALL IN</b>	Maranda Curtis D.T.SOREY, A.A.WARD (M.CURTIS, A.A.WARD, D.T.SOREY)	21	2
	22	22	<b>I WANT GOD</b>	Maurette Brown Clark NETTIE'S CHILD/INDIEBLU/EONE	22	8
	-	23	<b>BIG</b>	Pastor Mike Jr. ROCK CITY/BLACKSMOKE	23	2
	25	24	<b>OK</b>	Kirk Franklin FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	12

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	2	<b>#1 43 WKS</b>  <b>GG</b> <b>LAUREN DAIGLE</b> CENTRICITY/12TONE	Look Up Child	49		
	1	<b>SKILLET</b> HEAR IT LOUD/ATLANTIC/PLG	Victorious	2		
	3	<b>LAUREN DAIGLE</b> CENTRICITY/CAPITOL CMG	How Can It Be	228		
	4	<b>FOR KING &amp; COUNTRY</b> CURB-WORD	Burn The Ships	45		
	6	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	People	16		
	5	<b>NF</b> CAPITOL CMG	Therapy Session	173		
	8	<b>BETHEL MUSIC</b> BETHEL	Victory: Recorded Live	29		
	7	<b>MERCYME</b> FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	77		
	9	<b>SKILLET</b> ARDENT/FAIR TRADE/ATLANTIC/PLG	Awake	274		
	11	<b>NF</b> CAPITOL CMG	Mansion	212		
	12	<b>ELEVATION WORSHIP</b> ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	184		
	13	<b>ZACH WILLIAMS</b> ESSENTIAL/PLG	Chain Breaker	138		
	14	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	Only Jesus	39		
	16	<b>TAUREN WELLS</b> REUNION/PLG	Hills And Valleys	108		
	17	<b>SKILLET</b> HEAR IT LOUD/ATLANTIC/CURB-WORD	Unleashed	158		
	20	<b>ALAN JACKSON</b> ARC/EMI NASHVILLE/CAPITOL CMG	Precious Memories Collection	113		
	21	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	Wonder	114		
	22	<b>MERCYME</b> FAIR TRADE/PLG	Lifer	124		
	23	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	Zion	300		
	18	<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG	The Elements	44		
	26	<b>ELEVATION WORSHIP</b> ELEVATION WORSHIP/PLG	Hallelujah Here Below	46		
	24	<b>CHRIS TOMLIN</b> SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	205		
	27	<b>CORY ASBURY</b> BETHEL	Reckless Love	80		
	28	<b>PHIL WICKHAM</b> FAIR TRADE/PLG	Living Hope	49		
	29	<b>HILLSONG WORSHIP</b> HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	148		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	<b>#1 21 WKS</b>  <b>TI</b> <b>KIRK FRANKLIN</b> FO YO SOUL/RCA/RCA INSPIRATION/PLG	Long Live Love	11		
	NEW	<b>2</b> <b>VASHAWN MITCHELL</b> VMAN/TYSCOT/FAIR TRADE/PLG	Elements	1		
	14	<b>GG</b> <b>JJ HAIRSTON</b> JAMESTOWN/EONE	Miracle Worker	3		
	8	<b>4</b> <b>KURT CARR</b> RCA INSPIRATION/PLG	Bless Somebody Else	4		
	3	<b>5</b> <b>TASHA COBBS LEONARD</b> MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit	103		
	4	<b>6</b> <b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> GOSHEN RCA INSPIRATION/PLG	Goshen	17		
	6	<b>7</b> <b>MARVIN SAPP</b> VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	213		
	7	<b>8</b> <b>KORYN HAWTHORNE</b> RCA INSPIRATION/PLG	Unstoppable	57		
	9	<b>9</b> <b>ARETHA FRANKLIN</b> ATLANTIC/FLASHBACK/RHINO	Gospel Greats	71		
	16	<b>10</b> <b>TORI KELLY</b> SCHOOLBOY/CAPITOL	Hiding Place	48		
	RE	<b>11</b> <b>KIRK FRANKLIN</b> GOSPO CENTRIC/RCA/RCA INSPIRATION/PLG	The Nu Nation Project	151		
	11	<b>12</b> <b>JONATHAN MCREYNOLDS</b> EONE	Make Room	75		
	5	<b>13</b> <b>PHIL THOMPSON</b> PHIL THOMPSON WORSHIP/JAMESTOWN/EONE	My Worship	16		
	13	<b>14</b> <b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	282		
	12	<b>15</b> <b>TASHA COBBS LEONARD</b> MOTOWN GOSPEL/CAPITOL CMG	Heart. Passion. Pursuit.	41		
	19	<b>16</b> <b>KIRK FRANKLIN</b> FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	155		
	17	<b>17</b> <b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	207		
	NEW	<b>18</b> <b>TRAVIS GREENE</b> RCA INSPIRATION/PLG	Setlist, Vol. 1	1		
	18	<b>19</b> <b>TAMELA MANN</b> TILLYMANN	Best Days	284		
	20	<b>20</b> <b>FRED HAMMOND</b> VERITY/PLG	The Best Of Fred Hammond	57		
	RE	<b>21</b> <b>KIRK FRANKLIN</b> GOSPO CENTRIC/LEGACY	The Rebirth Of Kirk Franklin	117		
	23	<b>22</b> <b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/CURB-WORD/RCA INSPIRATION/PLG	WOW Gospel 2019	30		
	21	<b>23</b> <b>TAMELA MANN</b> TILLYMANN	One Way	151		
	24	<b>24</b> <b>WILLIAM MURPHY</b> RCA INSPIRATION/PLG	Settle Here	22		
	RE	<b>25</b> <b>TODD DULANEY</b> EONE	Your Great Name	64		



## A New No. 1 'Raised'

"Raise a Hallelujah" by worship music collective **Bethel Music, Jonathan David Helser** (above, right) and **Melissa Helser** (above, left) rises 2-1 on Christian Airplay, up 9% to 12.2 million audience impressions, according to Nielsen Music.

All three acts earn their first Christian Airplay leader, with the husband-and-wife team of the Helsers having been part of Bethel Music since 2014. The couple cowrote the song with **Molly Skaggs** and **Jake Stevens** for **Jaxon Taylor**, son of Bethel Music CEO **Joel Taylor**, whose life was threatened by an *E. coli* infection from which he has since recovered. "When we wrote this song, it was simply a prayer for God to heal a little boy who was in a fight for his life," says Jonathan. "We would have never imagined that this song would one day become an anthem for so many."

Also on Christian Airplay, **Lauren Daigle** lands her 11th top 10 as "Rescue" lifts 11-8 (8.4 million, up 10%). Among women, Daigle's sum trails only **Mandisa's** (13 top 10s) and **Francesca Battistelli's** (12); **Chris Tomlin** leads all artists with 27 top 10s.

Plus, **Kirk Franklin's** "Love Theory" leads the Hot Gospel Songs chart for a 29th week, tying for the fourth-longest reign in the tally's history with **James Fortune & FIYA's** "I Trust You" (2008-09). **Marvin Sapp's** "Never Would Have Made It" is the longevity leader with 46 weeks at No. 1 in 2007-08, followed by Franklin's "Wanna Be Happy?" (45 weeks, 2015-16). —*Jim Asker*

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

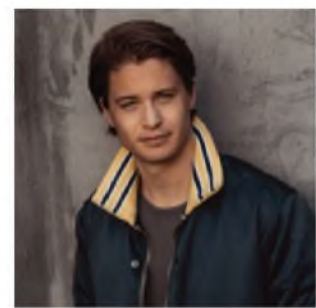
# Dance/Electronic

August 24  
2019  
**billboard**

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>#1</b> <b>HAPPIER</b> MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	1	52
	2	2	<b>CALL YOU MINE</b> THE CHAINSMOKERS, ANDREW WATT (A. TAGGART, A. PALL, A. TAMPOS), J. WOTMAN, S. MCCUTCHEON, ANN, N. J. WITFIELD	The Chainsmokers & Bebe Rexha DISRUPTOR/COLUMBIA	2	11
8	7	3	<b>HIGHER LOVE</b> KYGO, N. M. WALDEN (S. WINWOOD, J. JENNINGS)	Kygo X Whitney Houston RCA	2	7
5	3	4	<b>TAKI TAKI</b> DJ SNAKE (W.S.E. GRIGAHICINE, A. BRIGNOLI, THORPE, CAROL BY SARDERA, S. GOMEZ), C. COZINA ROSADO, G. RIVERA VAZQUEZ	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B DJ SNAKE/GEFFEN/INTERSCOPE	2	46
6	6	5	<b>HERE WITH ME</b> MARSHMELLO, STEVE MAC (MARSHMELLO, S. MCCUTCHEON, L. MAYBERRY, COOK, M. DOHERTY)	Marshmello Featuring CHVRCHES JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	23
4	4	6	<b>CLOSE TO ME</b> ELLIE GOULDING, S. KOTECHA, P. SVENSSON, J. SALMANZADEH, K. M. I. SHAMAN BROWN, J. W. PEINTZ	Ellie Goulding X Diplo Featuring Swae Lee POLYDOR/INTERSCOPE	2	42
3	5	7	<b>TAKEAWAY</b> THE CHAINSMOKERS, ILLENIUM (A. TAGGART, A. PALL, N. D. MILLER, S. PAULIRAR, F. WALCHER, S. J. GRAY, B. BECKER, E. BAUSS)	The Chainsmokers & Illenium Featuring Lennon Stella DISRUPTOR/COLUMBIA	3	4
7	8	8	<b>SUMMER DAYS</b> MARTIN GARRIX (M. GARRIX, B. HAGGERTY, B. D. LEE, G. H. TUINFOOT, J. DANIELS)	Martin Garrix Feat. Macklemore & Patrick Stump STMPD RCRDS/RCA	4	16
10	9	9	<b>DG SG</b> <b>GOOD THINGS FALL APART</b> ILLENIUM, J. EVIGAN (N. D. MILLER, J. G. EVIGAN, J. ABRAHARTS, HUDSON, J. D. BELLON)	Illenium & Jon Bellion ASTRALWERKS/CAPITOL	8	14
9	10	10	<b>POST MALONE</b> SAM FELDT, D. LYTTLE (S. R. WANDANA, HILVERSUM, J. D. KROPER, R. FETELLE, S. REMDERS, D. LYTTLE)	Sam Feldt Featuring RANI SPINNIN'	9	12
11	11	11	<b>SOS</b> AVICII (A. NEIDER, K. FOGELMARK, T. BERGLING, K. FOGELMARK, A. NEIDER, K. BURRUSST, COTTLE, HARRIS, K. BRIGGS)	Avicii Featuring Aloe Blacc AVICII AB/GEFFEN/INTERSCOPE	6	19
13	12	12	<b>PIECE OF YOUR HEART</b> MEDUZA (S. GRANL, D. GREGORIO, M. VITAL, E. S. GIANI, L. DE GREGORIO, J. GRIMMETTI, C. MANNING, N. CROSS)	Meduza Featuring GOODBOYS ASTRALWERKS/VAIRING/CAPITOL	10	21
21	13	13	<b>RIDE IT.</b> DJ REGARD (JAY SEAN, A. SAMPSON)	DJ Regard MINISTRY OF SOUND/EPIC	13	3
14	14	14	<b>ON MY WAY</b> ALAN WALKER, SABRINA CARPENTER & FARRUKO (A. O. WALKER, BIG FRED (A. O. WALKER, J. KARLSSON, A. RUNDBERG, J. BORGEN, O. SAUVIK, G. REVE...))	Alan Walker, Sabrina Carpenter & Farruko MER MUSIKK/RCA	8	21
24	18	15	<b>AG</b> <b>WITH YOU</b> F. BJARNSON, J. SHAW (R. RADDON, F. BJARNSON, R. BEYNON, J. SHAW, S. AARONS, R. T. GERONG, G. S. T. GERONG)	Kaskade & Meghan Trainor EPIC	15	9
15	15	16	<b>WTF</b> HUGEL (S. BRENNAN (A. VAN DAY, S. BRNNAN, F. HUGEL, C. AZNAVOUR))	HUGEL Featuring Amber Van Day PRMD/ISLAND	15	16
16	17	17	<b>RITUAL</b> TIESTO, JONAS BLUE, STONEBANK (T. M. VERWEST, G. J. ROBIN, F. T. SMITH...)	Tiesto, Jonas Blue & Rita Ora MUSICAL FREEDOM/AM-P/CASABLANCA/REPUBLIC	13	11
18	19	18	<b>HEAVEN</b> AVICII (C. A. J. MARTIN, T. BERGLING)	Avicii AVICII AB/GEFFEN/INTERSCOPE	4	10
20	20	19	<b>RESCUE ME</b> MARSHMELLO (J. MCCINNAN, A. WADE, MARSHMELLO)	Marshmello Featuring A Day To Remember JOYTIME COLLECTIVE	5	9
22	23	20	<b>CARRY ON</b> KYGO, AF SHEEN (KYGO, A. SALMANI, J. CUMBEE, N. M. DUNN, J. KIDRON, R. S. ORA)	Kygo & Rita Ora RCA	7	17
26	21	21	<b>I'M NOT ALRIGHT</b> LOUD LUXURY (P. WARRINGTON, D. VAN ELAS, R. YACOB, JAMES ALAN...)	Loud Luxury And Bryce Vine SIRE/WARNER/BMG	21	5
27	24	22	<b>BAILA CONMIGO</b> DAYVI & VICTOR CARDENAS (D. SANCHEZ, V. CARDENAS)	Dayvi & Victor Cardenas Featuring Kelly Ruiz TITULAR/SONY MUSIC LATIN	22	9
33	26	23	<b>INSTAGRAM</b> DIMITRI VEGAS, LIKE MIKE, D. GUETTA, AFRO BROS (D. MITR, VEGAS, LIKE MIKE, F. RICHARD, P. GUETTA...)	Dimitri Vegas & Like Mike, David Guetta, Daddy Yankee, Afro Bros & Natti Natasha SMASH THE HOUSE/ARISTA	23	6
-	16	24	<b>OMG</b> GRYFFIN (G. RYFFIN, A. TAMPOS), R. J. P. JENSEN, L. OWEN, J. H. RYAN, A. HAAS, I. FRANZINO)	Gryffin And Carly Rae Jepsen DARKROOM/GEFFEN/INTERSCOPE	16	2
19	27	25	<b>YOU LITTLE BEAUTY</b> FISHER (D. HARTMAN)	Fisher CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL	19	13
29	28	26	<b>STAY (DON'T GO AWAY)</b> DAVID GUETTA (C. GOWER POOLE, T. REZNIKOV, R. KEEN, K. LYKKEIN, P. D. GUETTA, F. FALK)	David Guetta Featuring Raye WHAT A MUSIC/PARLOPHONE/WARNER	18	14
28	25	27	<b>BE SOMEONE</b> CAMELPHAT (M. DI SCALA, D. WHELAN, J. BUGG)	Camelphat x Jax Bugg COLUMBIA	25	6
30	31	28	<b>ALL AROUND THE WORLD (LA LA LA)</b> R3HAB & A TOUCH OF CLASS (F. E. L. GHOU, L. A. CHRISTENSEN, A. POTEKHIN, P. KONEMANN, S. ZHUKOV)	R3hab & A Touch Of Class CYB3RPNK	20	10
37	32	29	<b>HARDER</b> JAX JONES, STEVE MAC (T. F. KWONG, W. H. LAM, S. MCCUTCHEON, B. REXHA, C. PURCELL)	Jax Jones & Bebe Rexha POLYDOR/INTERSCOPE	28	5
25	22	30	<b>GO SLOW</b> GORGON CITY & KASKADE FEATURING ROMEO (K. GIBBON, M. ROBSON, SCOTT, KASKADE (K. GIBBON, M. ROBSON, SCOTT, R. RADDON, F. BJARNSON, J. HANCOCK, R. TESTA))	Gorgon City & Kaskade Featuring Romeo ASTRALWERKS/CAPITOL	22	9
35	34	31	<b>NAILS, HAIR, HIPS, HEELS</b> TODRICK HALL (T. D. HALL)	Todrick Hall TODRICK HALL	21	12
47	37	32	<b>WISH YOU WELL</b> B. FIEDLER, J. RYAN (B. FIEDLER, R. C. HILL, M. COTTON, J. VAUGHAN, A. KRUGER, J. JARL, R. ASHLEY)	Sigala & Becky Hill MINISTRY OF SOUND/B1/ARISTA	32	8
23	29	33	<b>PROUD</b> MARSHMELLO (MARSHMELLO, L. L. AARON)	Marshmello JOYTIME COLLECTIVE	14	6
32	33	34	<b>NOT OK</b> KYGO, DREAMLAB, RUFFIAN (KYGO, D. JAMES, L. HAYWOOD, R. ELLMORE, D. BROOK, C. C. UETLER)	Kygo & Chelsea Cutler KYGO AS/ULTRA/RCA	9	12
41	36	35	<b>ALL YOU NEED TO KNOW</b> GRYFFIN (G. RYFFIN, S. PRESTON, C. LEHMANN, S. W. SILVERSTEIN)	Gryffin And SLANDER Feat. Calle Lehmann DARKROOM/GEFFEN/INTERSCOPE	12	13
49	42	36	<b>PERFECT BITCH</b> TONY MORAN, DEEP INFLUENCE (M. S. GREENLY, A. MORAN, R. A. SHAW)	Tony Moran And Jason Walker RADIKAL	36	3
-	45	37	<b>SPICY</b> HERVE PAGEZ (V. BECKHAM, M. BROWN, E. BUNTON, M. CHISHOLM, G. HALLIWELL...)	Herve Pagez & Diplo Featuring Charli XCX MAD DECENT	18	5
34	35	38	<b>ALL DAY AND NIGHT</b> JAX JONES, MARTIN SOLVEIG, MADISON BEER (JAX JONES, MARTIN SOLVEIG, MADISON BEER, J. LAM, M. P. CANDETT, M. BALPHE, C. PURCELL, R. C. HILL, J. M. I. BENNETT, J. STEINFIELD)	Jax Jones, Martin Solveig & Madison Beer POLYDOR/INTERSCOPE	14	20
-	44	39	<b>WELCOME HOME</b> E. KUPPER, J. SETHI, S. PAVONE, H. KULTURLU, B. FEIT (I. WHITTED, D. HONG)	Laverne Cox SMIRNOFF	39	2
<b>HOT SHOT DEBUT</b>		40	<b>TOO CLOSE</b> LOUIS THE CHILD (A. TAMPOS, J. HILL, F. KENNETH, R. HALL, DREW P. WILKINS, A. BHATTACHARYA, S. WABEL)	Louis The Child & Wrabel LOUIS THE CHILD/INTERSCOPE	40	1
<b>RE-ENTRY</b>		41	<b>THING FOR YOU</b> DAVID GUETTA, MARTIN SOLVEIG (S. SLOAN, A. HOPE, P. D. GUETTA, M. P. CANDETT, N. BAD)	David Guetta & Martin Solveig WHAT A MUSIC/FFRR/WARNER	19	3
43	41	42	<b>GOMF</b> DYBBS (A. VAN DEN HOEF, C. VAN DEN HOEF, J. Y. LAHAM, J. HOBBS, N. HENRIQUES)	DYBBS Featuring BRIDGE ULTRA	22	15
40	40	43	<b>FUEGO</b> DJ SNAKE, SEAN PAUL & ANITTA FEATURING TAINY (DJ SNAKE, JAVY (W.S.E. GRIGAHICINE, M. E. MASIS FERNANDEZ, M. SABATH, CHRIS CHILC, E. CHEVERRY))	DJ Snake, Sean Paul & Anitta Featuring Tainy DJ SNAKE/GEFFEN/INTERSCOPE	40	3
44	47	44	<b>INTO HAPPINESS</b> A. DAWSON, BOOTS, J. CARTER (S. BARTHEL, J. CARTER, W. P. CORGAN, BOOTS)	Phantogram REPUBLIC	29	5
<b>NEW</b>		45	<b>SOMETHING ABOUT YOU</b> ELDERBROOK X RUDIMENTAL (N. PAGGETTA AMORL, ROLLE, K. DRYDEN, K. MACCULLOCH...)	Elderbrook x Rudimental PARLOPHONE/ATLANTIC	45	1
<b>NEW</b>		46	<b>RESCUE ME</b> DJ D-SOL FEATURING ALEX NEWELL (NOT LISTED)	DJ D-Sol Featuring Alex Newell PAYBACK/BIG BEAT/ATLANTIC	46	1
-	43	47	<b>HURT PEOPLE</b> GRYFFIN, MAC & PHIL (GRYFFIN, D. SMITH, C. J. SANDERS, M. HOLMES, P. A. LEIGH)	Gryffin And Aloe Blacc DARKROOM/GEFFEN/INTERSCOPE	28	5
<b>NEW</b>		48	<b>I WANNA DANCE</b> JONAS BLUE (G. J. ROBIN)	Jonas Blue ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	48	1
-	49	49	<b>ALL MY FRIENDS</b> H. P. LECLERCQ (H. P. LECLERCQ)	Madeon POP CULTUR/COLUMBIA	16	8
42	46	50	<b>WHEN THE LIGHTS GO DOWN</b> DJ SNAKE (W.S.E. GRIGAHICINE)	DJ Snake DJ SNAKE/GEFFEN/INTERSCOPE	42	3

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
	1	<b>DJ SNAKE</b> DJ SNAKE/GEFFEN/IGA	Carte Blanche	4		
1	2	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	World War Joy (EP)	11		
3	3	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	28		
4	4	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	283		
7	5	<b>AVICII</b> AVICII AB/GEFFEN/IGA	TIM	11		
5	6	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Collage (EP)	145		
6	7	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Memories...Do Not Open	123		
8	8	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	A Moment Apart	101		
9	9	<b>THE CHAINSMOKERS</b> DISRUPTOR/COLUMBIA	Sick Boy	69		
10	10	<b>ALAN WALKER</b> MER MUSIKK/RCA	Different World	35		
14	11	<b>SAM FELDT</b> SPINNIN'	Magnets EP	7		
12	12	<b>CALVIN HARRIS</b> COLUMBIA	Funk Wav Bounces Vol. 1	111		
13	13	<b>CLEAN BANDIT</b> BIG BEAT/ATLANTIC/AG	What Is Love?	37		
11	14	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	Joytime III	7		
16	15	<b>GORILLAZ</b> PARLOPHONE/WARNER	Demon Days	238		
RE	16	<b>CALVIN HARRIS</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	130		
17	17	<b>AVICII</b> PRMD/ISLAND	True	148		
19	18	<b>ILLENIUM</b> KASABA/SEEKING BLUE	Awake	92		
18	19	<b>RL GRIME</b> WEDDIT	NOVA	10		
21	20	<b>ODESZA</b> FOREIGN FAMILY COLLECTIVE/COUNTER	In Return	212		
20	21	<b>JONAS BLUE</b> POSITIVA/ASTRALWERKS	Blue	39		
23	22	<b>DAVID GUETTA</b> WHAT A MUSIC/PARLOPHONE/ATLANTIC/AG	Nothing But The Beat	239		
15	23	<b>THOM YORKE</b> UNUSUSTAINABLE/XXL	Anima	7		
RE	24	<b>ALINA BARAZ &amp; GALIMATIAS</b> ULTRA/MOM + POP	Urban Flora	207		
25	25	<b>CALVIN HARRIS</b> FLY EYE/COLUMBIA	Motion	142		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	1	<b>#1</b> <b>SO COLD</b> MAHALO X DLMT FEAT. LILY DENNING (PERFECT HAVOC/ARMADA)	Mahalo X DLMT Feat. Lily Denning	13		
1	2	<b>I DON'T CARE</b> ED SHEERAN & JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM)	Ed Sheeran & Justin Bieber	15		
5	3	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	9		
10	4	<b>WHO'S GOT YOUR LOVE</b> CHEAT CODES & DANIEL BLUME (TOO EASY/300)	Cheat Codes & Daniel Blume	9		
6	5	<b>HIGHER LOVE</b> KYGO X WHITNEY HOUSTON (RCA)	Kygo X Whitney Houston	6		
8	6	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	14		
9	7	<b>IF I CAN'T HAVE YOU</b> ISLAND/REPUBLIC	Shawn Mendes	15		
4	8	<b>REMEMBER</b> DARKROOM/GEFFEN/INTERSCOPE	Gryffin With Zohara	14		
12	9	<b>TALK</b> RIGHT HAND/RCA	Khalid	18		
2	10	<b>ALL DAY AND NIGHT</b> JAX JONES, MARTIN SOLVEIG & MADISON BEER (POLYDOR/INTERSCOPE)	Jax Jones, Martin Solveig & Madison Beer	18		
7	11	<b>ALL MY FRIENDS</b> POP CULTUR/COLUMBIA	Madeon	8		
14	12	<b>SEÑORITA</b> SHAWN MENDES & CAMILA CABELLO (SYCO/ISLAND/EPIC/REPUBLIC)	Shawn Mendes & Camila Cabello	6		
15	13	<b>WISH YOU WELL</b> MINISTRY OF SOUND/B1/ARISTA	Sigala & Becky Hill	4		
13	14	<b>HEAVEN</b> AVICII AB/GEFFEN/INTERSCOPE	Avicii	9		
11	15	<b>SUCKER</b> REPUBLIC	Jonas Brothers	23		
34	16	<b>POST MALONE</b> SPINNIN'	Sam Feldt Feat. RANI	3		
17	17	<b>ONE TOUCH</b> ATLANTIC	Jess Glynne & Jax Jones	3		
39	18	<b>DON'T WANNA DANCE</b> BOSBUN/ISLAND/REPUBLIC	Boston Bun	2		
16	19	<b>OLD TOWN ROAD</b> LIL NAS X FEAT. BILLY RAY CYRUS (COLUMBIA)	Lil Nas X Feat. Billy Ray Cyrus	19		
18	20	<b>MOOD</b> ARMADA	Zack Martino & DYSON	12		
23	21	<b>GOODBYES</b> REPUBLIC	Post Malone Feat. Young Thug	5		
19	22	<b>AIN'T THINKIN' BOUT YOU</b> BIG BEAT/EMG	KREAM & Eden Prince Feat. Louisa	10		
21	23	<b>LITTLE BIT OF LOVE</b> ENHANCED/AWAL-KOBALT	Tritonal Feat. Rachel Platten	5		
35	24	<b>DON'T LET THEM</b> JUNGLE TIPPING/ASTRALWERKS/CAPITOL	Young Bombs	5		
24	25	<b>CAN WE PRETEND</b> P!NK FEAT. CASH CASH (RCA)	P!nk Feat. Cash Cash	7		



## Kygo & Whitney Lead With 'Love'

Kygo (above) and late legend Whitney Houston lift 3-1 on Dance Club Songs with "Higher Love." The coronation comes 33 years after Steve Winwood's original hit No. 1 on the Billboard Hot 100 and over seven years after Houston's death. The Kygo-produced remake was remixed by Dirty Disco, Barry Harris and Marc Stout, and Tony Arzadon, among others. The song is Houston's 14th No. 1 and first since "Million Dollar Bill" in November 2009, and Kygo's third leader.

"Higher" also returns for a fourth frame atop Dance/Electronic Digital Song Sales (3,000 sold, up 4%, according to Nielsen Music). On Hot Dance/Electronic Songs, it bounds 7-3, after reaching No. 2 in July.

Elsewhere in the Hot Dance/Electronic Songs top 10, Illenium and Jon Bellion's "Good Things Fall Apart" boasts the top gains in streaming and digital sales at No. 9. Leading up to the Aug. 16 arrival of Illenium's album *Awake*, the song drew 3 million U.S. streams (up 6%) and sold 2,000 downloads (up 21%) in the week ending Aug. 15.

On Dance/Mix Show Airplay, Hawaii native and Los Angeles-based producer Mahalo (aka Nick Jay) and Toronto-based producer DLMT (real name Dan Balamut) ascend 3-1 with "So Cold," featuring singer Lily Denning. It's the first No. 1 for all three acts.

Elderbrook and Rudimental, in another first, each earn an initial Dance/Electronic Digital Song Sales top 10 with the debut of "Something About You" at No. 9 (1,000 sold). The track is from Rudimental's EP *Distinction*, released Aug. 9.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as dance/electronic if they are primarily instrumental or have a strong dance/electronic sound. Songs are ranked by total weekly sales (album equivalent albums). DANCE/MIX SHOW AIRPLAY: The week's most popular current songs ranked by total weekly sales on dance-formatted stations and mix show plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>#1</b> <b>GG</b> HIGHER LOVE RCA	Kygo X Whitney Houston	6
4	2	<b>I RISE</b> LIVE NATION/INTERSCOPE	Madonna	6
6	3	<b>LOVE YOURSELF</b> BUTLER	Billy Porter	7
2	4	<b>BE SOMEONE</b> COLUMBIA	Camelphat x Jake Bugg	9
9	5	<b>IF YOU LOVE SOMEBODY SET THEM FREE 2019</b> CHERRYTREE/INTERSCOPE	Sting	9
8	6	<b>PERFECT BITCH</b> RADIKAL	Tony Moran And Jason Walker	8
1	7	<b>GO SLOW</b> ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	13
11	8	<b>WELCOME HOME</b> SMIRNOFF	Laverne Cox	6
5	9	<b>YOU LITTLE BEAUTY</b> CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL	FISHER	11
13	10	<b>A DEEPER LOVE</b> DAUMAN	Kendra Erika	9
10	11	<b>STAY (DON'T GO AWAY)</b> WHAT A MUSIC/PARLOPHONE/WARNER	David Guetta Feat. Raye	13
7	12	<b>SUMMER DAYS</b> STMPD RCRDS/RCA	Martin Garrix Feat. Macklemore & Patrick Stump	8
16	13	<b>LET'S HEAR IT FOR THE BOY</b> LIT LYFE	Mari Burrelle	7
24	14	<b>NEVER REALLY OVER</b> CAPITOL	Katy Perry	3
21	15	<b>RESCUE ME</b> PAYBACK/BIG BEAT/ATLANTIC	DJ D-Sol Feat. Alex Newell	6
18	16	<b>HIGHER</b> BROKEN	Jesse Saunders Feat. Cassandra Lucas	7
15	17	<b>BE ALRIGHT</b> SHYRE	Dion Todd Feat. Maya	11
23	18	<b>FIRE</b> AROMMET	Temmora Feat. Karma	6
22	19	<b>FLYING ON MY OWN</b> COLUMBIA	Celine Dion	5
28	20	<b>I WANNA DANCE</b> ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue	2
20	21	<b>JUMP 2019</b> BIG BEAT/ATLANTIC	Van Halen	11
14	22	<b>LATE NIGHT FEELINGS</b> RCA	Mark Ronson Feat. Lykke Li	10
31	23	<b>JOYS</b> DEFECTED	Roberto Surace	4
17	24	<b>OUR SONG COMES ON</b> DAUMAN	Marc Stout Feat. Jessica Sutta	13
36	25	<b>CAN WE PRETEND</b> RCA	P!nk Feat. Cash Cash	3
30	26	<b>PACMAN</b> AUDACIOUS	Dave Aude Feat. Sam Tinnesz	5
35	27	<b>DON'T WANNA DANCE</b> ISLAND/REPUBLIC	Boston Bun	3
32	28	<b>YOU REALLY STARTED SOMETHING</b> DAUMAN	Dionne Warwick	5
19	29	<b>HURT PEOPLE</b> DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Aloe Blacc	8
25	30	<b>LIGHT SHOWER</b> ELEXIS ANSLEY	Elexis Ansley	7
37	31	<b>SENORITA</b> SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	4
33	32	<b>SHADOWS</b> WARNER	Alphabeat	10
40	33	<b>CONFESSION</b> DEL ORO/AHM	Ani	2
34	34	<b>GOMF</b> ULTRA	DVBBS Feat. BRIDGE	6
NOT SHOT DEBUT	35	<b>FIND U AGAIN</b> RCA	Mark Ronson Feat. Camila Cabello	1
34	36	<b>I DON'T CARE</b> SCHOOLBOY/RAYMOND BRAUN/DEF JAM/ATLANTIC/UNIVERSAL/WARNER	Ed Sheeran & Justin Bieber	11
12	37	<b>SELFISH</b> SMASH THE HOUSE/ARISTA	Dimitri Vegas & Like Mike & Era Istrefi	16
42	38	<b>MONSTER</b> 418	Bleona	2
26	39	<b>MEDICINE</b> NUYORICAN/HITCO	Jennifer Lopez & French Montana	13
27	40	<b>READY FOR LOVE</b> ADIO	Mahkenna x Darko	12
46	41	<b>MADNESS AND THE DARK</b> DAUMAN	Dave Matthias Feat. Makeba	2
39	42	<b>NAILS, HAIR, HIPS, HEELS</b> TODRICK HALL	Todrick Hall	8
50	43	<b>TRUTH HURTS</b> NICE LIFE/ATLANTIC	Lizzo	2
41	44	<b>BAD GUY</b> DARKROOM/INTERSCOPE	Billie Eilish	16
NEW	45	<b>PERFECT WORLD</b> APRIL EARTH	Anggun	1
NEW	46	<b>UNITED IN DANCE</b> LAUNCH/418	Crystal Waters & R-Naldo	1
44	47	<b>OLD TOWN ROAD</b> COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	15
NEW	48	<b>MAD LOVE</b> POLYDOR/UNIVERSAL	Mabel	1
NEW	49	<b>NO LETTING GO</b> FLY HOUSE	Dirty Werk, DJ Bam Bam & Steve Smooth	1
48	50	<b>SOS</b> AVICII AB/GEFFEN/INTERSCOPE	Avicii Feat. Aloe Blacc	17

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 DJs. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

# BOXSCORE

August 24  
2019

## billboard

### LEGEND

● Bullets indicate titles with greatest weekly gains.

### Album Charts

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

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

## CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$16,665,313 (\$158.57/\$125.99/\$107.83 /\$82.46/\$57.09)	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> WEMBLEY STADIUM, LONDON JUNE 29-30	145,230 TWO SHOWS TWO SELLOUTS	MARSHALL ARTS
2	\$12,014,516 (\$158.78/\$125.76/\$107.97 /\$82.57/\$57.16)	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> HAMPDEN PARK, GLASGOW, SCOTLAND JUNE 22-23	102,273 TWO SHOWS TWO SELLOUTS	MARSHALL ARTS
3	\$11,764,911 (10,480,710 EUROS) \$139.26/\$100.27/\$89.13/\$77.99/\$56.84	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> OLYMPIASTADION, MUNICH, GERMANY JULY 26-27	113,564 TWO SHOWS TWO SELLOUTS	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
4	\$8,091,671 (7,208,423 EUROS) \$141.05/\$90.27/\$84.63/\$56.42	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> RHEINENERGIESTADION, KÖLN, GERMANY JULY 5-6	77,313 TWO SHOWS TWO SELLOUTS	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
5	\$6,765,880 (\$157.48/\$124.74/\$107.09 /\$81.89/\$56.69)	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> PRINCIPALITY STADIUM, CARDIFF, WALES JUNE 20	58,595 SELLOUT	MARSHALL ARTS
6	\$5,956,105 (5,898,477 FRANCS) \$181.41/\$156.21/\$120.94/\$75.99	<b>PINK, VANCE JOY, KIDCUTUP</b> STADION LETZIGRUND, ZÜRICH, SWITZERLAND JULY 30	45,287 SELLOUT	MARSHALL ARTS, ABC PRODUCTION
7	\$5,649,498 (5,012,864 EUROS) \$140.95/\$12.68/\$101.41/\$84.31/\$73.24	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> OLYMPIASTADION, BERLIN JULY 14	54,114 SELLOUT	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
8	\$5,626,465 (4,931,170 EUROS) \$140.77/\$130.71/\$101.67/\$92.79/\$72.62	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> ERNST HAPPEL STADION, VIENNA, AUSTRIA JULY 24	55,873 SELLOUT	MARSHALL ARTS, BARBARA CLAUDIA MUSIC
9	\$5,485,286 \$499.95/\$49.95	<b>JENNIFER LOPEZ</b> AMERICAN AIRLINES ARENA, MIAMI, FLA. JULY 25-27	40,055 THREE SHOWS THREE SELLOUTS	LIVE NATION
10	\$5,335,757 (\$159.24/\$126.12/\$108.2 8/\$82.80/\$57.33)	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> ANFIELD, LIVERPOOL, ENGLAND JUNE 25	44,042 SELLOUT	MARSHALL ARTS
11	\$4,632,086 (4,115,617 EUROS) \$140.10/\$12.08/\$84.06/\$67.25/\$56.04	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> MERCEDES-BENZ ARENA, STUTTGART, GERMANY JULY 10	42,495 SELLOUT	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
12	\$4,625,693 (4,104,430 EUROS) \$140.79/\$90.11/\$84.47/\$56.32	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> HDI-ARENA, HANNOVER, GERMANY JULY 12	43,452 SELLOUT	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
13	\$4,563,319 (4,113,804 EUROS) \$110.99/\$99.72/\$86.52/\$73.13/\$66.11	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> JOHAN CRUYFF ARENA, AMSTERDAM, NETHERLANDS JUNE 16	51,089 SELLOUT	MARSHALL ARTS, MOJO CONCERTS
14	\$4,261,701 (3,801,696 EUROS) \$140.22/\$100.96/\$84.13/\$56.09	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> COMMERZBANK-ARENA, FRANKFURT, GERMANY JULY 22	39,743 SELLOUT	MARSHALL ARTS
15	\$4,214,772 (3,763,189 EUROS) \$110.84/\$88.45	<b>PINK, DAVINA MICHELLE, VANCE JOY, KIDCUTUP</b> MALIEVELD, THE HAGUE, NETHERLANDS AUG. 11	46,271 SELLOUT	MARSHALL ARTS, MOJO CONCERTS
16	\$4,061,875 (3,618,500 EUROS) \$140.31/\$112.25/\$84.18/\$61.73	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> VOLKSPARKSTADION, HAMBURG, GERMANY JULY 8	39,743 SELLOUT	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
17	\$3,816,640 (3,409,663 EUROS) \$154.85/\$116.14/\$93.70/\$70.75	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> RDS ARENA, DUBLIN, IRELAND JUNE 18	35,282 SELLOUT	MARSHALL ARTS, MCD
18	\$3,509,909 (13,425,400 ZLOTY) \$122.06/\$92.45/\$66.03/\$52.83/\$33.77	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> PGE NARODOWY, WARSAW, POLAND JULY 20	46,964 SELLOUT	MARSHALL ARTS, LIVE NATION
19	\$3,414,207 (3,045,680 EUROS) \$140.03/\$12.02/\$84.02/\$67.21/\$44.81	<b>PINK, VANCE JOY, KASSALLA, KIDCUTUP</b> VELTINS-ARENA, GELSENKIRCHEN, GERMANY AUG. 9	34,278 SELLOUT	MARSHALL ARTS, PETER REISER KONZERTAGENTUR
20	\$3,358,518 (2,977,555 EUROS) \$135.50/\$107.27/\$84.69/\$62.10/\$46.17	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> LA DEFENSE ARENA, PARIS JULY 3	36,295 SELLOUT	MARSHALL ARTS, INTERCONCERTS
21	\$3,190,660 (31,010,339 KRONA) \$134.67/\$99.23/\$77.70/\$67.33/\$51.28	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> TELE2 ARENA, STOCKHOLM, SWEDEN AUG. 3	33,943 SELLOUT	MARSHALL ARTS, LIVE NATION
22	\$2,812,500 (18,735,600 KRONER) \$112.50	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> CASA ARENA HORSSENS, HORSSENS, DENMARK AUG. 7	25,000 SELLOUT	MARSHALL ARTS, LIVE NATION
23	\$2,612,891 \$199.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> TD GARDEN, BOSTON, MASS. JUNE 28-29	27,089 TWO SHOWS	LIVE NATION
24	\$2,511,154 (22,423,100 KRONER) \$168.02/\$110.89/\$84.01/\$72.81	<b>PINK, VANCE JOY, BANG BANG ROMEO, KIDCUTUP</b> TELENOR ARENA, OSLO, NORWAY AUG. 5	23,851 SELLOUT	MARSHALL ARTS, LIVE NATION
25	\$2,164,054 \$199.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> ALLSTATE ARENA, ROSEMONT, ILL. JUNE 14-15	24,068 TWO SHOWS TWO SELLOUTS	LIVE NATION
26	\$2,010,744 \$499.95/\$49.95	<b>JENNIFER LOPEZ</b> AMWAY CENTER, ORLANDO, FLA. JULY 23	12,860 SELLOUT	LIVE NATION
27	\$1,689,780 (\$2,224,862 CANADIAN) \$132.91/\$45.19	<b>JOHN MAYER</b> SCOTIABANK ARENA, TORONTO JULY 30-31	24,243 TWO SHOWS	LIVE NATION
28	\$1,479,640 (£1,179,845) \$106.60/\$68.98	<b>TRAVIS SCOTT</b> O2 ARENA, LONDON JULY 16	17,236 18,712	LIVE NATION
29	\$1,357,386 \$182.50/\$52.50	<b>JEFF LYNNE'S ELO</b> STATE FARM ARENA, ATLANTA, GA. JULY 5	11,696 SELLOUT	LIVE NATION
30	\$1,342,525 \$199.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> HOLLYWOOD BOWL, LOS ANGELES MAY 26	15,912 16,270	LIVE NATION
31	\$1,317,967 \$199.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> LITTLE CAESARS ARENA, DETROIT, MICH. JUNE 18	14,236 SELLOUT	LIVE NATION
32	\$1,289,867 \$199.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> NYE LIVE, HOME OF NASSAU VETERANS MEMORIAL COLISEUM, UNIONDALE, N.Y. JUNE 30	12,258 12,261	LIVE NATION
33	\$1,267,307 \$159.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> XCEL ENERGY CENTER, ST. PAUL, MINN. JUNE 11	15,273 SELLOUT	LIVE NATION
34	\$1,186,020 \$159.95/\$29.95	<b>NEW KIDS ON THE BLOCK, SALT-N-PEPA, DEBBIE GIBSON, NAUGHTY BY NATURE, TIFFANY</b> PRUDENTIAL CENTER, NEWARK, N.J. JULY 2	13,892 SELLOUT	LIVE NATION
35	\$1,182,490 (£947,325) \$81.14/\$56.17	<b>KISS</b> O2 ARENA, LONDON JULY 11	15,295 17,586	LIVE NATION

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



## New Kids Mix It Up

**New Kids on the Block** (above) hit the Boxscore chart with the final reports from The Mixtape Tour, featuring **Debbie Gibson**, **Tiffany**, **Naughty by Nature** and **Salt-N-Pepa**. It's the boy band's sixth North American trek since reuniting in 2008 and its biggest yet. All told, the tour grossed \$53.2 million and sold 662,911 tickets, according to figures reported to Billboard Boxscore.

NKOTB performed an impressive 55 concerts in just 73 days (May 2-July 14). That makes the act's outing the most saturated North American tour of 2019 so far. (**Donny and Marie Osmond** have played 85 shows, but as part of their ongoing Las Vegas residency.)

Elsewhere, **P!nk** overwhelms the Boxscore chart with 22 of the top 24 entries from her *Beautiful Trauma* world tour (see story, page 90).

—Eric Frankenberg

© Copyright 2019 by Prometheus Global Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for two issues in February, April, June, July, August, September, October and November; three issues in January, May and December and four issues in March; a total of 29 issues, by Prometheus Global Media LLC, 1540 Broadway, 32nd Floor, New York, NY 10036-5013. Subscription rate: annual rate, continental U.S. \$299. Continental Europe £229. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan ¥109,000. Periodicals postage paid at New York, NY, and at additional mailing offices. Postmaster: Please send all UAA to CFS. Send non-postal and military facilities changes of address to Billboard, P.O. Box 45, Congers, NY 10920-0045. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, NY 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints, contact Wright's Media, [pgm@wrightsmedia.com](mailto:pgm@wrightsmedia.com), 877-652-5295. Under Canadian Publication Mail Agreement No. 41450540 return undeliverable Canadian addresses to MSI#M41450540, P.O. Box 2600, Mississauga, ON L4T 0A8. Vol. 131 Issue 20. Printed in the U.S.A. For subscription information, call 800-684-1873 (U.S. toll-free), 845-267-3007 (international) or email [subscriptions@billboard.com](mailto:subscriptions@billboard.com). For any other information, call 212-493-4100.

# MY BILLBOARD MOMENT

## DIANE WARREN

► SONGWRITER; OWNER, REALSONGS

For nearly four decades, songwriter Diane Warren has perfected the art of the power ballad. Realsongs, which she founded in 1987, has become the most successful female-owned music publisher in the world, and the hits she has written — for Whitney Houston, Céline Dion, Aretha Franklin, Mariah Carey and others — earned her a 2001 induction into the Songwriters Hall of Fame. Today, Warren's discography boasts a whopping nine No. 1 hits on the Billboard Hot 100, including Toni Braxton's "Un-Break My Heart" (11 weeks) and Dion's "Because You Loved Me" (six). But it was her 1997 smash "How Do I Live" — initially intended for the *Con Air* soundtrack and recorded separately by both country singer Trisha Yearwood and a then-14-year-old LeAnn Rimes — that made the biggest impact on the charts. Despite peaking at No. 2 on the Hot 100, Rimes' version is still the longest-running song by a female artist on the chart, with 69 weeks. Warren looks back on the making of the historic hit.

After LeAnn won the best new artist Grammy [in 1996], I ran into her at a restaurant. She was the young hot artist at the time. I told her I wrote this song for *Con Air* — though I didn't mention that there were 200 songs in contention — and literally the next day she demoed it. After Trisha's version ended up in the film, [LeAnn's label] Curb Records wasn't going to put it out, so I called [founder] Mike Curb and said, "You have to put it out. It's a hit record for her."

Even though LeAnn came from the country world, I figured she had a better shot at crossing over into pop, and my prediction was right. Trisha had a massive career and a Grammy-winning country hit because of it, but LeAnn's version *exploded*. It was everywhere. They split up territories around the world: Trisha's was a big hit in Australia and peaked at No. 2 on Hot Country Songs in the U.S., while LeAnn had the pop hit here. Elton John's "Candle in the Wind" kept it from reaching the top, so the biggest song ever by a female artist in *Billboard* never went to No. 1. Numbers aren't everything, though. I love writing the emotional ones, what can I say? I'm a song sadist: I like to rip your heart out and make you cry. —AS TOLD TO NICK WILLIAMS

### THE LEGACY

❖ Thirty-two top 10s on the Hot 100, including DeBarge's "Rhythm of the Night" (1985) and Cher's "If I Could Turn Back Time" (1989).

❖ Named songwriter of the year six times by ASCAP and four times by the Billboard Music Awards.

❖ Ten Academy Award nominations for best original song, including Starship's *Mannequin* track "Nothing's Gonna Stop Us Now" (1988) and Aerosmith's *Armageddon* anthem, "I Don't Want to Miss a Thing" (1998).

A SONG FOR  
ALL SEASONS

"Diane really hit the co-dependency nerve of our society with 'How Do I Live' — it's played at weddings, funerals and just about every pivotal life-altering moment. I loved it from the very moment Diane played it for me."

—LEANN RIMES

Warren  
photographed by  
Kwaku Alston  
in 2018.

SPECIAL ISSUE  
ON SALE  
**SEPT 21**

**2019**

# billboard GRAMMY® CONTENDERS ISSUE

*Billboard* will publish its annual GRAMMY® Contenders special issue, showcasing the music and artists that made an impact during the eligibility period for the 62nd GRAMMY Awards®.

This special issue will highlight the artists, producers and other creative professionals whose work is in contention this year, including for Record Of The Year, Album Of The Year, Song Of The Year, and Best New Artist.

**Take this opportunity to remind the industry of the accomplished work that was released between October 1, 2018, and August 31, 2019, as the members of the Recording Academy™ prepare to cast their ballots for Music's Biggest Night®.**

**ON SALE 9/21**  
**ISSUE CLOSE 9/11**  
**MATERIALS DUE 9/12**



**BONUS DISTRIBUTION:**  
Voting Members of the Recording Academy



**CONTACT:**  
**Joe Maimone** | 212.493.4427 | joe.maimone@billboard.com  
**Lee Ann Photoglo** | 615.376.7931 | laphotoglo@gmail.com  
**Marcia Olival** | 305.864.7578 | marciaolival29@gmail.com  
**Lori Copeland** | 323.525.2020 | lori.copeland@thr.com

\*Special rates available for independent artists and companies.



RECORDING ACADEMY  
**GRAMMY  
AWARDS™**

**SUNDAY, JANUARY 26, 2020**

# Lover

