

Billboard

June 16, 2018 | billboard.com

2018 pride ISSUE

troye sivan proves pop stars don't
need to cater to straight fans

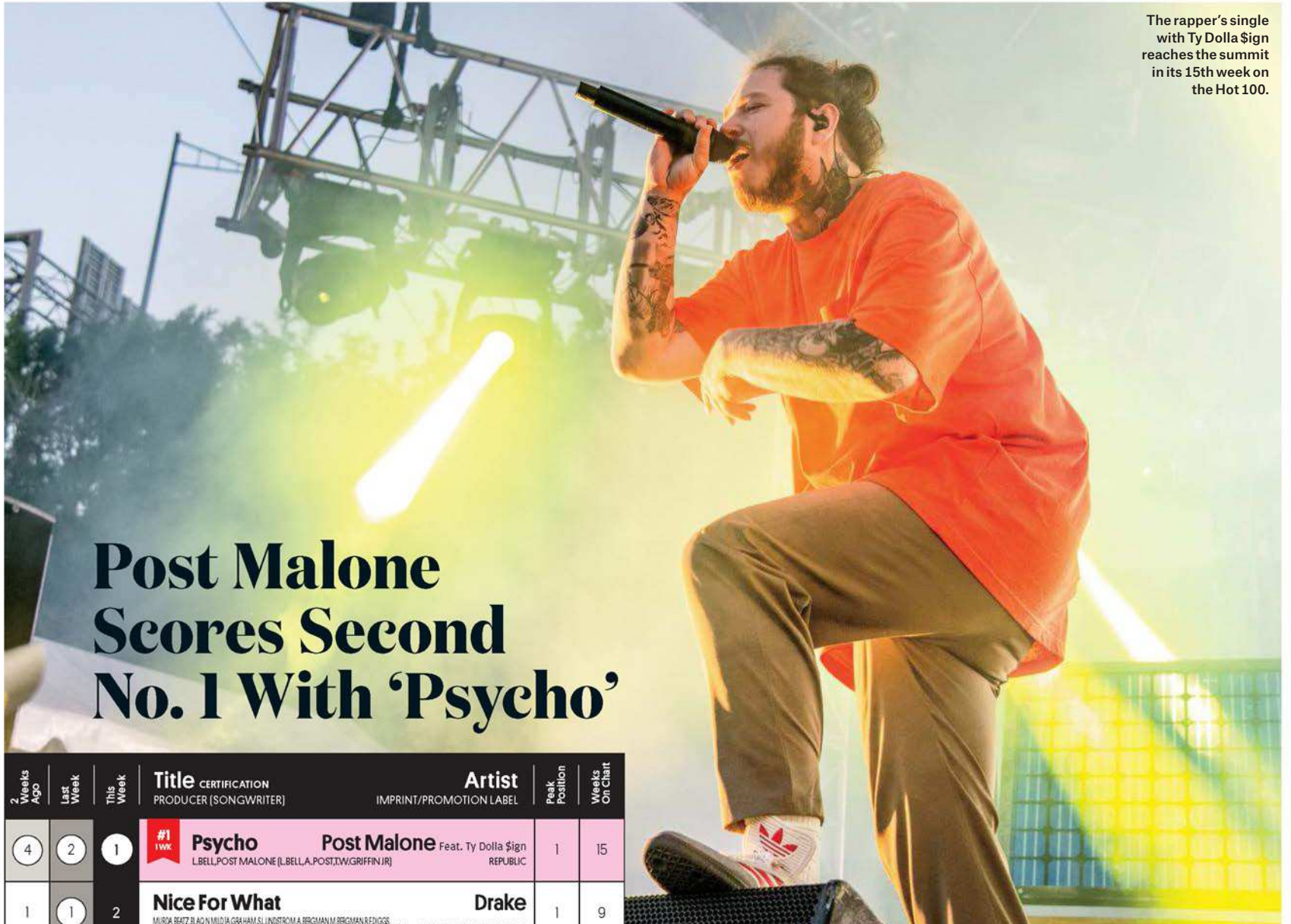


- *The B-52s: Punk rock's true rebels*
 - *The queer origins of today's dance music*
 - *Introducing soul singer Shea Diamond*
- And more...



the number one
album

billboard HOT 100



The rapper's single with Ty Dolla \$ign reaches the summit in its 15th week on the Hot 100.

Post Malone Scores Second No. 1 With 'Psycho'

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
4	2	1	#1 Psycho		Post Malone <small>Feat. Ty Dolla \$ign</small> REPUBLIC	1	15
1	1	2	Nice For What		Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	9
19	7	3	I Like It	NOT LISTED (NOT LISTED)	Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC	3	9
-	94	4	DG AG SG Girls Like You		Maroon 5 <small>Feat. Cardi B</small> 222/INTERSCOPE	4	2
3	3	5	God's Plan		Drake YOUNG MONEY/CASH MONEY/REPUBLIC	1	20
8	8	6	Boo'd Up		Ella Mai 10 SUMMERS/INTERSCOPE	6	10
2	4	7	This Is America ▲		Childish Gambino MCDI/WOLF • ROTHSTEIN/RCA	1	5
HOT SHOT DEBUT		8	Yikes		Kanye West G.O.O.D./DEF JAM	8	1
35	15	9	Lucid Dreams		Juice WRLD GRADE A/INTERSCOPE	9	4
5	5	10	The Middle		Zedd, Maren Morris & Grey INTERSCOPE	5	19

POST MALONE IS BACK ON top: The rapper's "Psycho" climbs from No. 2 to No. 1 on the Billboard Hot 100, marking his second chart-topper on the list and featured artist **Ty Dolla \$ign**'s first. The song and Post Malone's first No. 1 — "rockstar" (featuring **21 Savage**), which ruled for eight weeks beginning last October — are from his second LP, *beerbongs & bentleys*, which debuted atop the Billboard 200 in May.

"Psycho" reigns with 98.2 million in airplay audience (becoming Post Malone's first Mainstream Top 40 No. 1), 30.3 million U.S. streams and 37,000 downloads sold (aided by a 69-cent iTunes Store sale price) in the tracking week, according to Nielsen Music.

"Psycho" reaches the Hot 100's top spot in its 15th week on the chart, all spent in the top five after it debuted at No. 2 on March 10. The song ends a record-tying streak of three straight No. 1s that debuted at the summit: **Drake**'s "God's Plan" (11 weeks at No. 1) and "Nice for What" (six), as well as **Childish Gambino**'s "This Is America" (two).

Thanks to those four chart-toppers, rap songs have now led the Hot 100 for a record-extending 20 consecutive weeks. The genre previously linked as many as 16 straight frames on top in 2003, courtesy of **50 Cent**'s "In Da Club" (nine weeks); **Sean Paul**'s "Get Busy" (three); and 50 Cent's "21 Questions," featuring **Nate Dogg** (four). —GARY TRUST

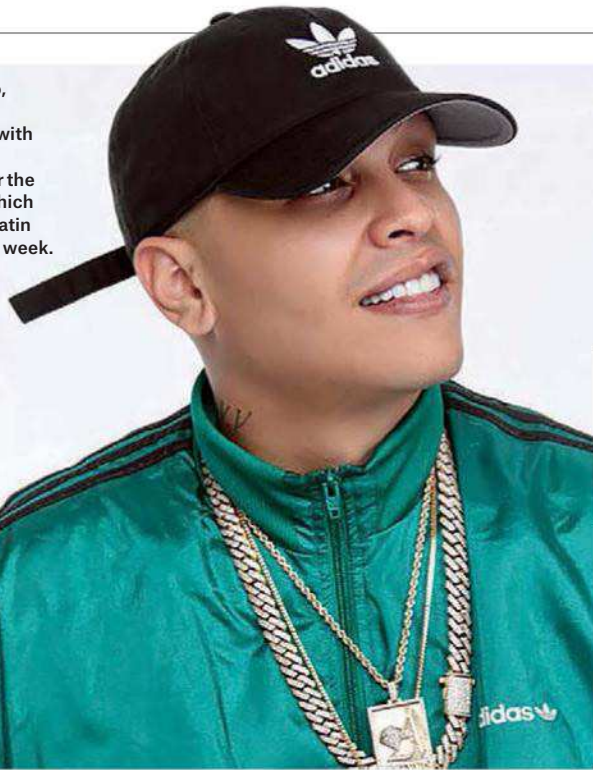
AMY HARRIS/INVISION/AP IMAGES

SALES, AIRPLAY & STREAMING DATA PROVIDED BY NIELSEN MUSIC. THE WEEKS AGO, LAST WEEK, THIS WEEK, PEAK POSITION, AND WEEKS ON CHART ARE BASED ON THE BILLBOARD HOT 100. CERTIFICATION IS BASED ON THE RIAA'S RECORDING INDUSTRY ASSOCIATION (RIAA) DATA. ALL RIGHTS RESERVED.



Billboard Hot 100

The trio of Magico, Garcia and Darell (pictured) united with Nicky Jam, Ozuna and Bad Bunny for the reimagined hit, which also crowns Hot Latin Songs for a fourth week.



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CASPER MAGICO, NIO GARCÍA, DARELL, NICKY JAM, OZUNA & BAD BUNNY
Te Boté

You three originally teamed up in 2017 for "Te Boté." How did that come about?

CASPER MAGICO I wrote a piece of the song, then joined **Nio [García and Darell]** in a studio in Puerto Rico after Hurricane Maria to finish it. We were recording everything connected to an electric generator.

DARELL This song was born organically. We never thought it would get so far.

What brought Ozuna, Nicky Jam and Bad Bunny onboard for the remix?

NIO GARCÍA Ozuna heard the song because he knows Casper, Nicky Jam did it through my friend **DJ Nelson**, and

Bad Bunny came by a friend in common. **MAGICO** We came from nowhere, and now we're competing with the big ones.

How does it feel to be on the Hot 100?

DARELL I found out about this [while] eating a Cuban dish here in Miami. I never imagined everything would happen so fast.

MAGICO I was a backup singer for [Latin trap artist] **Anuel AA**, but I never imagined myself being successful. Nobody believed in me. So for me, it is more than a blessing.

GARCÍA Honestly, I can't believe it. [We'll celebrate] with more music.

—SUZETTE FERNANDEZ



9 **JUICE WRLD**
Lucid Dreams

The Chicago rapper, born **Jarad Higgins**, 19, earns his first top 10 on the Hot 100. The track bounds 7-2 on the Streaming Songs chart, up 24 percent to 35.9 million U.S. streams.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW		11	All Mine		Kanye West		11	1
	7	9	Meant To Be		Bebe Rexha & Florida Georgia Line		2	33
	9	10	No Tears Left To Cry		Ariana Grande		3	7
	11	13	Friends		Marshmello & Anne-Marie		11	17
	6	6	Yes Indeed		Lil Baby & Drake		6	4
NEW		16	Ghost Town		Kanye West		16	1
	14	14	Walk It Talk It		Migos Feat. Drake		10	19
	13	16	Never Be The Same		Camila Cabello		6	25
	12	12	Look Alive		BlocBoy JB Feat. Drake		5	17
	20	11	In My Blood		Shawn Mendes		11	12

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
15	17	21	Perfect		Ed Sheeran		1	41
17	18	22	Whatever It Takes		Imagine Dragons		12	19
18	20	23	Mine		Bazzi		11	20
NEW		24	Wouldn't Leave		Kanye West		24	1
16	21	25	Be Careful		Cardi B		11	10
27	24	26	Wait		Maroon 5		24	21
NEW		27	Violent Crimes		Kanye West		27	1
NEW		28	I Thought About Killing You		Kanye West		28	1
23	23	29	Rockstar		Post Malone Feat. 21 Savage		1	38
21	22	30	Heaven		Kane Brown		15	24
46	38	31	Back To You		Selena Gomez		31	4
-	19	32	I'm Upset		Drake		19	2
24	25	33	Havana		Camila Cabello Feat. Young Thug		1	43
29	30	34	Better Now		Post Malone		7	6
26	27	35	Plug Walk		Rich The Kid		13	17
NEW		36	No Mistakes		Kanye West		36	1
34	28	37	Delicate		Taylor Swift		28	13
43	32	38	One Kiss		Calvin Harris & Dua Lipa		32	9
22	26	39	Freaky Friday		Lil Dicky Feat. Chris Brown		8	12
31	31	40	New Rules		Dua Lipa		6	45
44	37	41	Tequila		Dan + Shay		37	13
36	35	42	Love Lies		Khalid & Normani		35	16
40	36	43	Te Boté		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny		36	7
25	29	44	Pray For Me		The Weeknd & Kendrick Lamar		7	18
38	34	45	One Number Away		Luke Combs		34	12
28	33	46	Chun-Li		Nicki Minaj		10	9
-	46	47	TATI		6ix9ine Feat. DJ SPINKING		46	2
10	51	48	Fake Love		BTS		10	3
53	47	49	All Girls Are The Same		Juice WRLD		47	4
37	39	50	Finesse		Bruno Mars & Cardi B		3	23

DARELL: GABRIEL BLUM; JUICE WRLD: JASON PACE; LEVINE: KEVIN MAZUR; PERFECT: JEFF ROBERTS/GETTY IMAGES; GRACIE: CHARLES STYER/ISTOCK/GETTY IMAGES; WEEZER: C. FLANDRIN/FILMMAGIC.

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales as compiled by Nielsen Music, and streaming activity data by online music sources, tracked by Nielsen Music, Inc. All rights reserved.



2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
32	43	51	Sad!		XXXTENTACION	BAD VIBES FOREVER	7	14
30	40	52	Call Out My Name		The Weeknd	XO/REPUBLIC	4	10
55	56	53	I Like Me Better ●		Lauv	LAUV/AWAL-KOBALT	53	17
51	49	54	IDGAF		Dua Lipa	WARNER BROS.	49	21
NEW	55	55	Simple		Florida Georgia Line	BMLG	55	1
59	57	56	Get Along		Kenny Chesney	BLUE CHAIR/WARNER BROS. NASHVILLE/WEA	56	9
48	48	57	X		Nicky Jam x J Balvin	LA INDUSTRIA/SONY MUSIC LATIN/RYCA	41	14
57	54	58	Up Down ●		Morgan Wallen Feat. Florida Georgia Line	BMLG/BIG LOUD	54	11
-	82	59	Taste		Tyga Feat. Offset	LAST KINGZ/REP RECORDINGS	59	2
49	59	60	KOD		J. Cole	DREAMVILLE/ROC-A-FELLA/INTERSCOPE	10	7
54	55	61	Done For Me		Charlie Puth Feat. Kehlani	OTTO/ATLANTIC	53	5
39	42	62	You Make It Easy ●		Jason Aldean	MA/CON/BROKEN BOW	28	19
50	62	63	Ball For Me		Post Malone Feat. Nicki Minaj	REPUBLIC	16	6
63	64	64	Sit Next To Me		Foster The People	COLUMBIA	63	12
47	53	65	Dura		Daddy Yankee	EL CARTEL/UMG	43	18
56	60	66	Esskeetit		Lil Pump	DEF JAM/THAUGHTS GLOBAL/WARNER BROS.	24	8
41	50	67	Powerglide		Rae Sremmurd & Juicy J	BAR/UMMA/INTERSCOPE	28	14
52	58	68	Japan		Famous Dex	RICH FOREVER/300	28	11
74	67	69	Woman, Amen		Dierks Bentley	CAPITOL NASHVILLE	67	9
-	45	70	Praise The Lord (Da Shine)		A\$AP Rocky Feat. Skepta	ASAP WORLD/WIDE/POLO GROUNDS/RYCA	45	2
76	69	71	Everything's Gonna Be Alright		David Lee Murphy & Kenny Chesney	BLUE CHAIR/REVIVER	69	7
42	52	72	Overdose		YoungBoy Never Broke Again	NEVER BROKE AGAIN/ATLANTIC	42	6
70	70	73	Alone		Halsey Feat. Big Sean & Stefflon Don	ASTRA/WEA/REPUBLIC	70	8
71	72	74	Mercy ●		Brett Young	BMLG	71	5
62	61	75	Dame Tu Cosita		El Chombo	JUSTON/PLAY TWO/ULTRA	36	7
64	71	76	I Lived It		Blake Shelton	WARNER BROS. NASHVILLE/WMN	64	14
RE-ENTRY	77	77	Beautiful Crazy		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	58	3
RE-ENTRY	78	78	Welcome To The Party		Diplo, French Montana & Lil Pump Feat. Zheir Word	MARQUEE/20TH CENTURY FOX/COLUMBIA	78	2
-	89	79	Lovely		Billie Eilish & Khalid	DARKROOM/INTERSCOPE	79	2
69	77	80	OTW		Khalid, Ty Dolla \$ign & 6LACK	RIGHT HAND/RYCA	57	7



4

MAROON 5
FEAT. **CARDI B**
Girls Like You

Maroon 5's "Girls Like You" rockets 94-4 on the Billboard Hot 100 — the greatest positional vault by a group in the history of the chart. The song was originally available on the 2017 album *Red Pill Blues* by the band solo and released May 30 featuring **Cardi B**, along with its star-studded video. Following its first full week of tracking after the clip's premiere, "Girls" crowns the Digital Song Sales chart (82,000 sold, according to Nielsen Music) and debuts at No. 12 on Streaming Songs (24.5 million U.S. streams). —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
NEW	81	81	Must've Never Met You		Luke Combs	RIVER HOUSE/COLUMBIA NASHVILLE	81	1
85	86	82	Zombie		Bad Wolves	BLVD/IN SEVEN/DTG	54	13
90	85	83	Sativa ●		Jhene Aiko Feat. Swae Lee & Rae Sremmurd	ARTIST/ARTIST/DEF JAM	74	13
72	78	84	Drip		Cardi B Feat. Migos	THE KSR GROUP/ATLANTIC	21	9
NEW	85	85	Humility		Gorillaz Feat. George Benson	PARLOPHONE/WARNER BROS.	85	1
-	93	86	I Was Jack (You Were Diane)		Jake Owen	BIG LOUD	86	2
60	84	87	Watch		Travis Scott Feat. Lil Uzi Vert & Kanye West	CACTUS JACK/GRAND PULSE/EPIC	16	5
65	79	88	Rich & Sad		Post Malone	REPUBLIC	14	6
NEW	89	89	Africa		Weezer	WEEZER/CRUSH MUSIC/ATLANTIC	89	1
67	88	90	Shoota		Playboi Carti Feat. Lil Uzi Vert	AWGE/INTERSCOPE	46	4
-	66	91	Big Bank		YG Feat. 2 Chainz, Big Sean & Nicki Minaj	PUSH-AZINK/CTE/DEF JAM	66	2
80	74	92	Life Goes On		Lil Baby Feat. Gunna & Lil Uzi Vert	QUALITY CONTROL/MOTOWN/CAPITOL	74	3
95	87	93	Lust		Lil Skies	ALL WE GOT/ATLANTIC	87	4
66	83	94	Paranoid		Post Malone	REPUBLIC	11	6
78	91	95	Singles You Up ●		Jordan Davis	MCA NASHVILLE	50	18
NEW	96	96	Youngblood		5 Seconds Of Summer	ONEMOBIE/CAPITOL	96	1
100	96	97	El Farsante		Ozuna & Romeo Santos	DMG/VI/ENTERTAINMENT MUSIC LATIN	49	19
75	90	98	New Freezer ▲		Rich The Kid Feat. Kendrick Lamar	RICH FOREVER/300/INTERSCOPE	41	19
NEW	99	99	Sin Pijama		Becky G + Natti Natasha	ISCA/SONY MUSIC LATIN	99	1
RE-ENTRY	100	100	Take Back Home Girl		Chris Lane Feat. Tori Kelly	BIG LOUD	92	2



13 **ARIANA GRANDE**
No Tears Left to Cry

Grande notches her eighth top 10 on Radio Songs, where the lead single from *Sweetener* (available for preorder on June 20) rises 11-9 (70.2 million in audience, up 11 percent).



89 **WEEZER**
Africa

The band's first Hot 100 entry since 2010 updates **Toto's** classic 1983 No. 1. **Weezer's** cover was sparked by a monthslong viral campaign from a 15-year-old fan, who heard the original song on Netflix's *Stranger Things*.

The week's most popular current songs across all genres, ranked by radio airplay audience as measured by Nielsen Music, are compiled by Billboard. **Albums:** Sales data as compiled by Nielsen Music, with streaming activity data for digital music sales as compiled by Nielsen Music. **Songs:** are ranked by radio airplay audience as measured by Nielsen Music, with streaming activity data for digital music sales as compiled by Nielsen Music. **Chart:** are ranked by radio airplay audience as measured by Nielsen Music, with streaming activity data for digital music sales as compiled by Nielsen Music. **Chart:** are ranked by radio airplay audience as measured by Nielsen Music, with streaming activity data for digital music sales as compiled by Nielsen Music.



20 WEEKS
AT #1
ON THE
YOUTUBE
GLOBAL
TOP
ARTISTS
CHART

#AURAUSATOUR2018

Ozuna, the most popular music artist in the world unveils a brand new concert production with the 30-city AURA USA tour 2018. Topping his maiden, highly acclaimed sold-out Odisea tour and jam-packed with state of the art LED screens, sound, lights and pyrotechnics; the production will surely surpass all expectations. His music repertoire features more than 2 dozen Billboard charting songs, from the timeless classics to the powerful collaborations with top artists from around the world that have catapulted the Puerto Rican singer to global stardom.

Embrace the music, feel the rhythm, join the collective feeling and allow yourself to be completely surrounded by Ozuna's AURA!

Winner - 2018 Billboard Latin Music Awards "Artist of the Year"

Winner - 2018 Billboard Music Awards
"Top Latin Artist"
"Top Latin Album"

Most viewed artist globally on YouTube in 2018 with over 4.9 billion views.



AURA

Dimitri Vito

Contents

THIS WEEK

Volume 130 / No. 15

ON THE COVER

Troye Sivan photographed by Ramona Rosales on May 15 at Malibu Canyon Ranch in Calabasas, Calif. Sivan wears a Calvin Klein shirt and Coach 1941 jacket and pants. Hear what it means to Sivan to be on the cover of this year's Pride issue at billboard.com/videos.

TO OUR READERS

Billboard will publish its next issue on June 30. For 24-7 music coverage, go to Billboard.com.

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4756

960

1008

560



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Topline

Streaming Sidesteps The Labels

Spotify is licensing music directly from unsigned acts and managers, while Apple Music backs its own artists. Will indie labels survive?

BY HANNAH KARP

OVER THE PAST YEAR, Spotify has been offering to pay a number of artist-management firms several-hundred-thousand-dollar advances in exchange for licensing their acts' music directly to its streaming service. These deals cut out record labels and independent distributors, and yield more revenue per stream for Spotify, the musicians and their managers. Since *Billboard* reported the terms of some of these offers on June 6, Spotify's stock has climbed 4 percent, to about \$171 per share, as of June 13.

But the music industry hasn't reacted to the news with the same gusto as the market. As it steadily amasses subscribers — now counting over 75 million — Spotify's quiet overtures to managers and artists threaten the business models of indie labels and distributors in particular, say sources, while creating more competition for major labels as well.

The Stockholm-based service

isn't the only streaming company scouting talent with which it can ink direct deals. Apple Music is exploring similar models, according to one attorney familiar with Apple's strategy, and is also supporting a new record label, 12 Tone Music, helmed by 79-year-old industry veteran **Doug Morris**, a close friend and mentor to Apple Music leader **Jimmy Iovine**. The Apple-backed label's first big release is slated for July: the first of three albums it will issue

\$250K

Advance Spotify offered to some management firms, according to sources

by **Anderson .Paak**.

Apple has thrust the artist into the spotlight in 2018, casting him in a commercial for its HomePod speakers and scoring a TV ad for its Beats by Dr. Dre headphones with his latest single, "Bubblin."

"For a long time, the labels had a stranglehold on advances, but nowadays, the labels are not the only ones that can spend that money," says a management executive. "Wait until Spotify starts moving beyond signing direct artist deals and then going to signing producers who

can develop artists and bring them aboard the service, too. That will create a sea change."

Spotify is still somewhat limited in the types of deals it can sign with talent: Its current licensing agreements with the majors explicitly prevent it from competing in a substantial or meaningful way with the labels' core businesses. Spotify isn't supposed to buy catalog or musical recordings, for example, under the terms of its major-label deals.

But Spotify has some wiggle room, since the contractual language preventing it from competing with the labels head-on is likely a bit "fuzzy" so as not to ring alarm bells with antitrust authorities, says a source. And Spotify isn't seeking ownership of artists' masters like the majors do, nor is it asking for exclusive content, sources tell *Billboard*. Managers and artists that sign direct licensing deals with Spotify can then do separate deals with other services.

Major labels still offer a suite of benefits that Spotify doesn't,

THE OVER UNDER



Lil Wayne settles a legal battle with Cash Money Records, clearing the way for the release of his long-delayed *Tha Carter V* album.



Azealia Banks' Twitter account is deactivated after she fired insulting tweets at *RuPaul's Drag Race* season 10 queen **Monét X Change**.



With his latest release, *Vibras*, **J Balvin** earns the most first-week global streams ever for a Latin album on Apple Music.

of course, including radio promotion, physical distribution, A&R and richer advances. But an independent-label executive says that Spotify's offers to acts and managers are "especially unfriendly" to indies, which "don't have the monetary power" to compete at the same level. "We're competing with Kobalt, with [Kobalt's label services division] AWAL, with [Capitol Music Group's indie distribution arm] Caroline — it's not great to have another hat thrown in," says the executive, adding that indie companies have little leverage to prevent such deals because Spotify is "such a big part of our business, we're not in a position where we can't work with them."

A digital-music executive, meanwhile, says streaming companies' direct deals with artists will also "hurt the distributors and the marketing firms being set up to offer label services to artists who own their own masters." Those include **Ghazi Shami's** EMPIRE and **Steve Stoute's** UnitedMasters, which raised \$70 million in 2017 from investors including Alphabet, Andreessen Horowitz and 20th Century Fox.

Some indie acts say they are tempted to sign direct deals with Spotify not just for the advance fee and the higher potential payouts per stream, but for the prospect of better placement on top playlists — key real estate that some managers say has become increasingly difficult for their indie artists to score in recent months. Though not all acts

“Labels are not the only ones that can spend that money.”

—Management executive

who've already made direct deals with Spotify are shooting to stardom — one such band has received less playlist promotion than it had hoped, a source close to the act tells *Billboard* — Spotify's support of some indie acts in recent years, such as **Major Lazer**, has been crucial to their success.

Spotify hasn't signed direct licensing agreements with every artist it promotes: Its RISE program, for example, features a mix of major-label and indie acts, from **Karol G**

to **Jorja Smith**. It also hasn't disclosed which artists it has done individual deals with, cautioning those acts not to say they are "signed" to Spotify. But it can save money by giving tracks it has directly licensed more spins or better playlist placement, since, at least in some of those cases, it is paying the act only 50 percent of the revenue per stream, say sources, slightly less than the 54 percent it pays on average to major labels in the United States, according to *Billboard's* calculations. Those savings could add up quickly.

In a statement last year, following controversy over the placement of tracks by little-known, pseudonymous producers on its mood-based playlists, a Spotify representative said, "We do not favor any tracks on our playlists due to costs."

But MIDiA Research managing director **Mark Mulligan** says Spotify's tune has changed since the company was listed on the New York Stock Exchange in April and must



A New York billboard for Smith, a Spotify RISE artist.

now aim to become profitable. "As the bellwether of streaming, Spotify has been dictating the narrative for years, but always with the focus of being a partner for rights holders. Now that it is public, Spotify has found that tough talking trumps sweet talking," wrote Mulligan in a June 12 blog post. "Speaking from the experience of months of deep conversations with large institutional investors, Wall Street has pumped money into Spotify stock not because of how it will help labels' businesses, but because they expect it to replace labels, or, at the very least, compete with them at scale." ●

Additional reporting by Ed Christman, Melinda Newman and Dan Rys.

Why Openly LGBTQ Acts Are On The Rise

Long warned against coming out, the artists now telling their stories are amassing followers — and support from labels

BY STEPHEN DAW

The global music industry is enjoying a golden age of queer representation:

Bisexual phenomenon **Halsey** had her first top 10 hit in 2017 with "Bad at Love," a song about queer romance; **Hayley Kiyoko** and **Kehlani** saw their first music video together gain millions of views in a matter of days; **Troye Sivan** even got to flaunt his sexuality during a *Saturday Night Live* performance in January.

It's a paradigm shift from decades past, during

which openly queer artists like **NSYNC's Lance Bass**, **Ricky Martin** and **Years & Years** singer **Olly Alexander** discussed being warned by others, both inside and outside the music industry, that coming out could be a career-ending move.

One reason for the shift:

Artists brave enough to discuss their own sexuality are scoring big points with fans on social media.

"Honesty is winning these days," says RCA Records co-president **John Fleckenstein**, noting that young audiences are looking for authenticity from those that they follow.

"There's a much more direct kind of interaction with fans."

The music business also has had to keep up with its fans. Capitol Music Group COO **Michelle Jubelirer** says that "the younger generation is more open now than it ever was. That requires everyone to be more open."

But although CMG has signed some of the most popular LGBTQ artists today, including Halsey, Sivan, **Sam Smith** and **MNEK**, Jubelirer says the company doesn't "categorize them by their sexuality; we sign each artist based on their unique ability to tell their stories."

Says Fleckenstein, "If that part of their life is important to them, and if they feel like they want to speak about it and have it be a part of their message, then that decision generally finds its way into the DNA of their music." ●

From left: Kiyoko's video for "What I Need," featuring Kehlani; Halsey's "Bad at Love" clip.



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Stein's New Release

A book by the Sire Records chairman and Warner Bros. vp details the life of one of the most respected men in the business

BY ED CHRISTMAN

In the purest sense of the term, **Seymour Stein** is a record man, having made his living discovering, signing and nurturing some of the greatest rock'n'roll music ever released. Acts like the **Ramones**, **Talking Heads** and **Madonna** all have at least one thing in common: Stein signed them to his Sire Records.

Stein, 76, is still actively working at Warner Music Group, but his career dates back to 1958, when, as a teenage assistant in *Billboard's* chart department, he helped create what is now known as the Hot 100. In 1966, Stein co-founded Sire Records, signing bands like **Focus** and **Renaissance** before stumbling onto the downtown New York punk scene of the 1970s. The rest, as they say, is history.

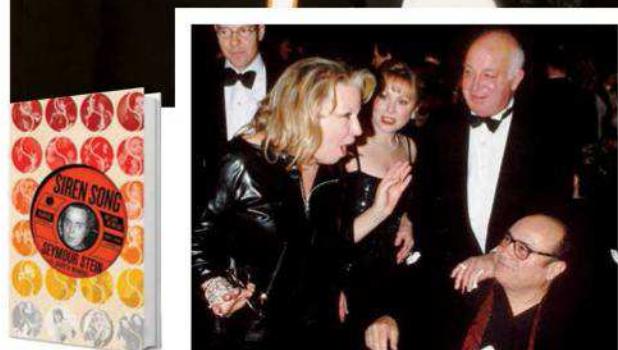
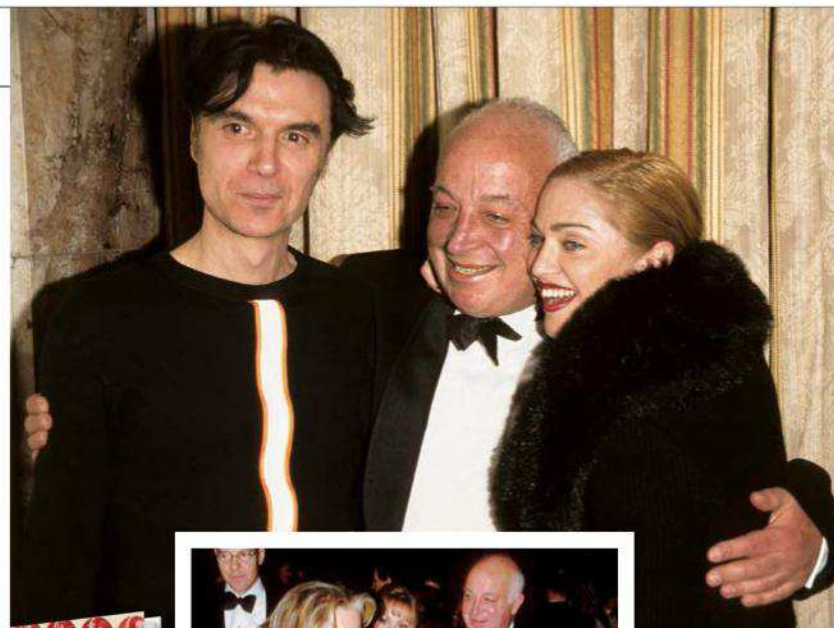
In a new autobiography, *Siren Song: My Life in Music*, co-written with **Gareth Murphy** and released June 12, Stein chronicles his 60-year career, his personal evolution and his friendships with top artists. He sat down with *Billboard* to reflect on his life in the music business.

How did you know you wanted to be in the music business at age 15?

I am not a songwriter, singer, musician or a producer, and the good thing about it is I realize it and have known it from the start. It's my ears that got me through. When I hear great music, even now, it brings a smile to my face. I am glad that I have that ability still left in me, even though I'm not the same person I was 30 or 40 years ago. But I still have the passion for discovering new music.

How did the industry react when you started signing punk bands?

Miles Copeland threatened to take his acts off of Sire because of the Ramones. Later, he changed his opinion. **Clive Davis** also didn't get the Ramones. But because of the attitude toward punk, I had very few competitors down there. Still, I worried about the competition. It took 11-and-a-half months of anxiety to finally get the Talking Heads to sign a contract. I thought they were so fantastic, and I was so worried that someone else would come along and offer them a lot of money.



Clockwise from top: Stein (center) with the Talking Heads' David Byrne and Madonna in 1996; with Bette Midler (left) and Danny Devito in 1999; the cover to his new book, *Siren Song: My Life in Music*.

Just like you were early to punk, you have been touting the Asian music market for a while. BTS is huge now. How do you stay ahead of the curve?

BTS is not my kind of music, but they were the band I enjoyed the most at the Billboard Music Awards. India's day and China's day will come. If I had real power, I would have our Australia company go out and be more active in Asia.

You write that you were troubled by the role that then-Warner Bros. president Mo Ostin played in your career.

Mo has no ears, but he worked with people like **Joe Smith**, who is a very good record man. Mo was a good businessman, but he never listened to anything. When I wanted to sign Madonna, he told staff I was signing too many acts and turned me down.

Are today's leaders at the majors aware of their own labels' heritage?

The heads of the majors now are English. Americans always believed the music business was all about America. English executives have a great international background. That's what the industry needs to have, a global outlook. ●

Midem Plots Awards Show

With the new data-driven honors to kick off in 2019, the global music confab sets its sights on the Grammys

BY CHERIE HU

On June 7, the Midem Music Conference announced one of its most ambitious ventures yet: a new, data-driven awards event called the Midem Music Awards, set to launch in June 2019.

To assemble the award categories, which have yet to be revealed, Midem is partnering with music data platform Soundcharts to pull in data from streaming services, social media and ticketing platforms to give voice to more international markets.

New means of creation, collaboration and

distribution "have blurred the geography of success in music," singer-songwriter **Imogen Heap** told the crowd in Cannes. "The global community of musicians and innovators are breaking through in increasingly unexpected ways."

As The Recording Academy faces criticism for lack of diversity and inclusion at the Grammys and seeks a leader to replace **Neil Portnow**, who will step down next summer, new data-driven awards shows represent another potential challenge to the Grammys' relevancy in the modern music business.

The Billboard Music Awards also base nominees and winners on data, reflecting U.S. consumption. But the Midem Music Awards are looking globally.

"Data allows us to create categories that are difficult to handle on a voting basis," says **David Weiszfeld**, co-founder/CEO of Soundcharts. "If you want to create a category

like 'top Anglophone-African music export,' that will be hard if you're working with a human voter base skewed toward the U.S. and Europe."

Another potential advantage is the flexibility to change category formulas from year to year to reflect shifting relevance and market share of streaming and social media platforms.

"Next year, with its licensing deals in place, Facebook will probably be a more important platform," says **Bobby Simms**, founder of music startup Emoticast and strategic adviser to Midem. "We'll change the formula to mirror the market."

Yet even in a data-driven music industry, gatekeepers still have influence. "It might be true that if you're giving an award based purely on data, then it's more merit-based than voting," says Weiszfeld. "But you also don't become No. 1 by accident."



Talent manager Scooter Braun onstage at the Midem Music Conference at Palais des Festivals in Cannes on June 7.

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Stills from official 2018 anthems, and their brands: **1** Balvin's "Positivo" (Telemundo); **2** Nicky Jam, Will Smith and Era Istrefi's "Live It Up" (FIFA); **3** Royce's "90 Minutos" (Sprint); **4** Derulo's "Colors" (Coke).

The World Cup Of Music

The streaming boom is producing more playoff tunes than ever before

BY LEILA COBO

The competition has always been tough for artists who want to launch music at the FIFA World Cup, which drew 3.2 billion viewers across its 64 games in 2014, according to FIFA and Kantar Media, compared to the roughly 103 million who watched the Super Bowl in February.

But for the 2018 edition, taking place June 14-July 15 in Russia, there is a record number of musical contenders as streaming services amp up their World Cup-themed playlists and offer unofficial anthems the opportunity to become hits — without necessarily being performed during the opening ceremony.

"There are more songs than ever," says **Dusko Justic**, vp international marketing and partnerships for Sony Latin/Iberia Brands. "Media partners see the power of the music, and everyone is deciding to create their own representation of the song."

Sony Music Entertainment's artists have long had an advantage, since Sony has been FIFA's official anthem partner for many years: The label released the official 2018 World Cup song, "Live It Up," performed by **Nicky Jam**, **Will Smith** and **Era Istrefi** and produced by **Diplo**, who owns a stake in the Phoenix Rising soccer club. Sony also released longtime World Cup sponsor Coca-Cola's official track, "Colors," by **Jason Derulo** featuring **Maluma**, as well as Sprint's song, "90 Minutos," by **Prince Royce** featuring **ChocQuibTown**.

But streaming services are expanding the playing field: Spotify is promoting World Cup playlists for individual countries as well as a video series

highlighting fans and artists in four team markets, while Deezer, which already had deals in place with Manchester United and FC Barcelona, has added 32 playlists from artists representing the 32 World Cup countries. According to Deezer, average daily streams of older playoff songs have exploded on the service in the last two months: **Shakira's** "Waka Waka (This Time for Africa)" by 110 percent and **Carlos Santana's** "Dar Um Jeito (We Will Find a Way)" by 365 percent, for example. Artists who have

1.8B

views to date of Shakira's "Waka Waka (This Time for Africa)" video

972M

views of Shakira's 2014 World Cup song, "La La La"

561M

views of Shakira's "Hips Don't Lie" performance at the 2006 games

created new World Cup tunes include **Shawn Mendes**, who issued a version of his "In My Blood" to support Portugal, while the video for Universal Music Group's "Love" features players from the Colombian team. Even the United States, shut out of the competition, will have a song through Major League Soccer, which is debuting a TV spot during the World Cup featuring **Miguel**.

"Streaming and digital have totally changed the equation for us," says **Peter Blacker**, executive vp digital and emerging business for NBCU/Telemundo Enterprises, which is promoting **J Balvin** and **Michael Brun's** "Positivo" as the official song for Telemundo Deportes, the U.S. Spanish-language broadcaster of the World Cup.

One trick to winning the musical match, says Justic, is an artist, songwriter or producer "who has an understanding of the sport and the global audience." That may be one reason why Shakira, married to Barcelona soccer star **Gerard Piqué**, has dominated the song contest for years. And Maluma, a former junior division player, has helped "Colors" amass over 96 million views worldwide. ●

NEW BOX-SET STRATEGY: WHOLE LOTTA STUFF

Guns N' Roses whets fans' appetites with the number of keepsakes offered in an upcoming UMe compilation

BY KAREN BLISS

At the end of June, Universal Music Enterprises will be ready to ship its most elaborate box set ever: an 80-plus-item ode to **Guns N' Roses'** classic 1987 debut, *Appetite for Destruction*. The collection includes four CDs, previously unreleased recordings, videos, vinyl, skull-face rings, a turntable mat, collectable coins, replicas of early concert flyers, temporary tattoos and a dozen lithographs visualizing each song, as well as a 96-page hardcover book filled with personal photos supplied by frontman **Axl Rose**.

While the \$1,000 package is not the most expensive box set to hit the market — **Kiss' Gene Simmons** said in 2017 that he would personally deliver his latest \$2,000 box set for an additional \$50,000 fee — UMe president/CEO **Bruce Resnikoff** says that *Appetite for Destruction — Locked N' Loaded Edition* is "the most expansive, and that's the difference here — the amount of music memorabilia, photos, et cetera in the box is unparalleled." He says the unprecedented quantity is aimed to both "satisfy the most ardent collector and introduce that music to a young fan of the future who hasn't had the chance to hear it the way it was meant to be heard, and the way it should be heard."

After three years in development, UMe has produced 10,000 units of the box sets, meaning it could rake in as much as \$10 million in revenue, though UMe did not comment on what it expects to earn in profit. The company releases between three and five box sets priced above \$500 per year, and issued 38 sets over \$200 in 2017. Such collectors' editions represent a growing slice of physical sales for record companies as regular CD sales decline.

The band, which reunited in April 2016, expects most sales to come from abroad as it tours Europe this summer.

The *Appetite for Destruction — Locked N' Loaded Edition* contains a record 83 items.





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FROM THE DESK OF

GLOBAL HEAD OF MUSIC, YOUTUBE

Lyor Cohen

A new subscription streaming service has the industry veteran striding into his latest act

BY DAN RYS

PHOTOGRAPHED BY MATT FURMAN

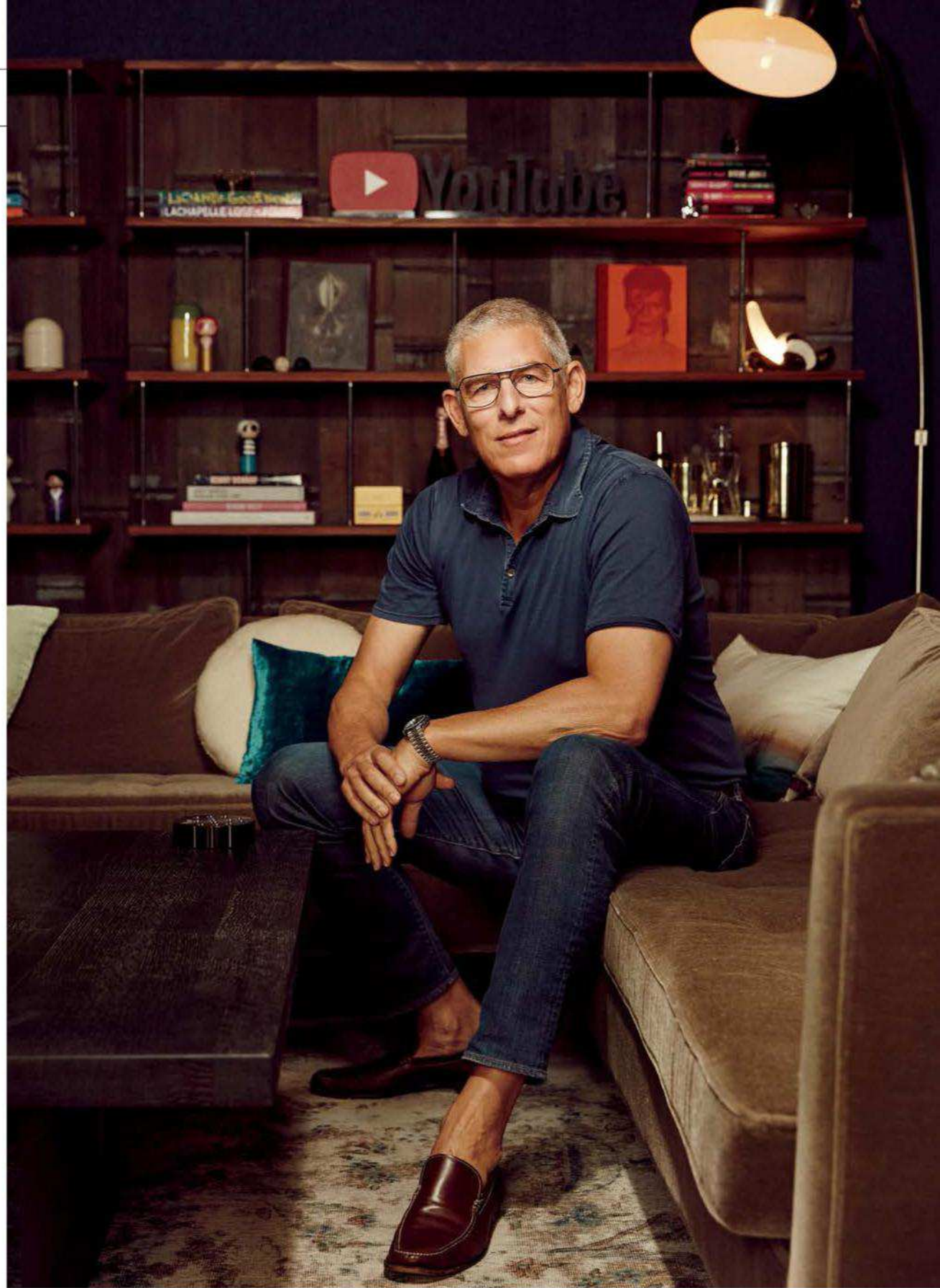
YOUTUBE'S OFFICE COMPLEX on the fifth floor of Chelsea Market in Manhattan is nearly empty at 9 in the morning. But **Lyor Cohen's** day has already started.

"My primary job is to create connective tissue between the labels and the creative community and Google and YouTube. And that's a lot of meetings together," he says, sitting down to a bowl of cornflakes in the office's high-ceiling micro kitchen.

Cohen, 58, has had his work cut out for him in the year-plus since he left the independent label he co-founded, 300 Entertainment, to take on the role of global head of music at YouTube. The video giant has had a fraught relationship with the music business, criticized for what the industry sees as low payouts on its ad-supported platform and unauthorized user uploads of copyrighted music that YouTube's system doesn't catch. Last August, Cohen penned a blog post on the "disconnect" between YouTube and the industry, which he worked to overcome.

"Prior, [YouTube would] make a deal with the industry, go away for a few years and then come back. That is where misunderstandings happen," he explains. "It's really hard to find an artist and break them. If Google and YouTube understand how difficult it is, they could think about ways to improve that part of the business."

Cohen would know: His 30-year-plus career began as a concert promoter in Los Angeles — where he met **Run-D.M.C.** — and as an ambitious young executive during the nascent days of Def Jam, where he rose to head the company before leaving in 2004 to take the helm of Warner Music Group. After being pushed out of WMG in 2012 in what he has described as a "boardroom coup," Cohen launched 300,



breaking acts like **Fetty Wap** and **Migos**.

In 2006, Cohen led negotiations that made WMG the first major label to sign a licensing deal with YouTube. A decade later, as streaming exploded primarily through Spotify and Apple, his concerns about a distribution duopoly led him back to YouTube. He calls leaving 300 "insanely difficult," and he's still an investor.

Now, with the May 22 launch of YouTube's new subscription streaming service, Cohen is hoping to disrupt that status quo. "The present and future of our business is direct-to-consumer," he says. "We're the only place on the planet where labels can do both commerce and social interaction."

You've been at YouTube for over a year. How have things gone?

I'm super encouraged. Everybody doesn't have their arms raised to fight, they have their arms reached out to hug and figure out how to help us improve the creative landscape. Instead of, "You guys are bad actors," I'm only hearing, "What can we do to help you be successful?" I am mission-focused. I was so scared about a highly concentrated distribution landscape that I set aside 300 to come and try to have Google and YouTube work together with the creative community to build all sorts of tools to make their lives easier. That's what keeps me moving.

"One of my big issues that I have with the industry is the lack of fraternal and paternal order," says Cohen, photographed June 5 at YouTube in New York. "We need to celebrate people's successes more. It's not a zero-sum game. Everybody can be successful."

Is your approach to the job different now from when you were at a label?

No. I made an early declaration that I was going to be my most authentic self. The last thing this organization needs is a fake creative person trying to talk and walk like an engineering [person]. One of the

a lot in test mode — they call it “dog food,” which is internal to Google. I get dog food all the time. Different parts of the company trying to test something early on that you play around with and give feedback. The kids in the industry, consumers, are getting hit with a lot of options. How you cut

the artistic community. But listen, all my life I’ve had people saying, “Rap is noise, it’s not music.” So I don’t get upset. I adore Irving. But he’s wrong.

“The present and future of our business is direct-to-consumer.”

signatures that I’ve had throughout my career is I helped define what an immersive relationship was, whether it was Def Jam or Warner; deep connective tissue with the creative community was [important]. If we start creating a label infrastructure, introducing our engineers to people throughout the organization so they can help imagine new products for the industry, that to me was very simple.

What have you learned in your career that helps inform what you do now?

Very quickly, I realized if I could surround myself with people significantly better than myself, I’d increase the odds of success. When you hire incredibly competent people, you don’t have to micromanage. And, people don’t wake up as mercenaries. It’s not simply economic for them. So giving them incredible amounts of accolades — accolades and money — because money talks and bullshit walks.

What feedback have you gotten from the YouTube Music app?

Amazing feedback, and by the way, we’re going to iterate and iterate. I’m very proud of the app. You asked me what I have learned — to be hyper-aware of constructive criticism. That’s why they do

through the clutter, your first impression, should be a very good one.

After the app was released, Irving Azoff tweeted, “YouTube’s rates are a threat to artists’ livelihood.” What would you say to that?

I say that if you take a look at any media business, you would see that either 60-40 or 50-50 comes from advertising and subscription. So history will prove him wrong. Irving is a lovely guy, but he also wants to have his name relevant in the newspapers. Obviously, someone hasn’t sent him the memo about how powerful the advertising industry is and how much money is deployed to advertising, and the growth of our business is astounding. And it’s really still new. You’re watching segments of the world leaving traditional media and going to digital, and with digital we’re capturing a lot of the value. The creative community will enjoy the benefits of that. But we are now going to layer in a subscription service, so by having both it’ll be incredibly healthy for

On YouTube, 80 percent of watch time is from internal recommendations.

What does that allow you guys to do?

Ding, ding, ding, ding, ding — help our partners break their acts. There are too many to point to, but everybody from **Ella Mai** to **Camila Cabello**. We’re helping a lot of people.

You recently brought over Tuma Basa from Spotify. What will his role be?

He’s going to help shepherd our work stream in urban music, whether it’s product activation, programmatic packages, general programming. But he is just a lovely, thoughtful person. He’s going to be an incredibly high contributor. We’re always expanding, we’re hiring in all areas. We’re open for business.

Do artists still need record labels?

Artists do need record labels, and it’s up to the record labels to redefine and reflect what’s happening in society. A record company in the 1940s should not be the same record company that’s handling things in 2018.

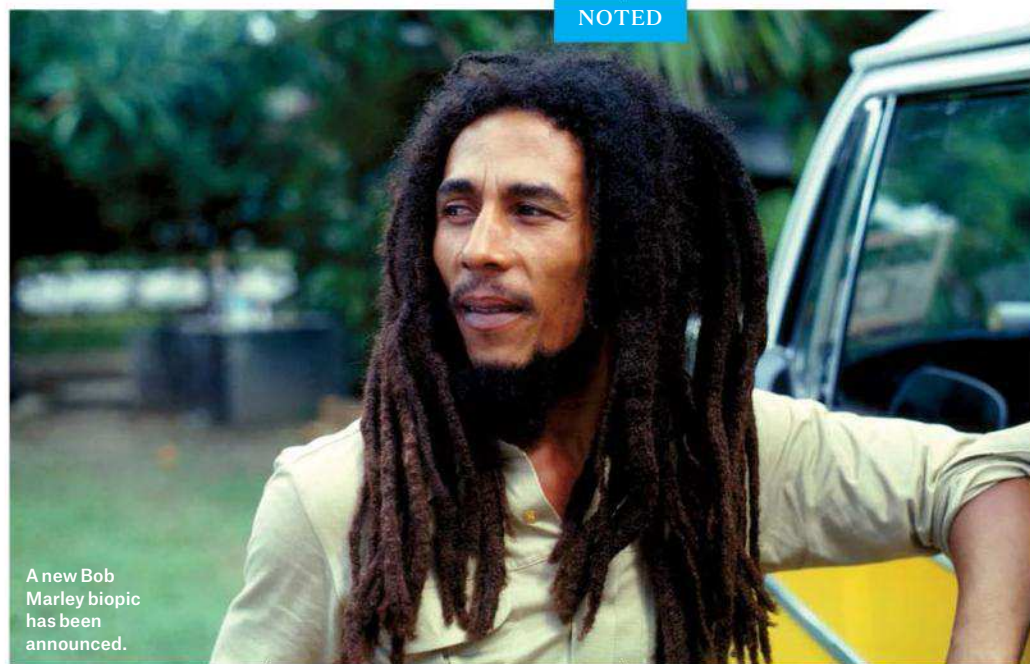
Is there a “mission accomplished” here?

You saw what happened with **George Bush**, right? (*Laughs.*) There will never be a mission accomplished, but we are in the process of accomplishing the mission. ●



1 A starter kit for the YouTube Music Premium app, which Cohen is helping distribute to executives across the music industry to show off the app’s features. **2** Cohen’s customized boombox from YouTube’s 2018 Grammy party, one of 50 such stereos from the 1980s given to guests. **3** A signed copy of *The Individualist* by photographer Ricky Powell, who got his start shooting one of Def Jam’s first acts, the Beastie Boys. **4** Cohen’s treadmill desk, with a view of the Hudson River.





A new Bob Marley biopic has been announced.

6-6
→

Ozuna signed a worldwide deal with Kobalt Music.

Rising DJ **CRAY** signed with Deckstar and James Grant Group for management.

Mom + Pop Music promoted **Hallie Anderson** and **Jessica Page** to its executive staff.



Anderson

Bon Iver's Justin Vernon and **The National's Aaron and Bryce Dessner** launched the PEOPLE artist collective.

Facebook ticketing firm ToneDen added 50 clients.

6-7
→

British nightclub owner **Peter Stringfellow** died at age 77.

Kobalt's AWAL acquired radio promotion and music marketing firm in2une Music.

Epic's **Sylvia Rhone** and Roc Nation's **Azim Rashid** were chosen to chair the Living Legends Awards Gala in Hollywood on Oct. 5.



Rhone

Wynn Nightlife named **Jared Garcia** director of lifestyle marketing.

Ziggy Marley teamed with Paramount Pictures for a biopic about his late father, **Bob Marley**.

6-8
→

Brooklyn Sports & Entertainment rebranded as BSE Global.

Solange's Saint Heron collective announced a collaboration with IKEA.



Solange

SESAC created the Beck Diversity Project to uplift underrepresented film composers.

FX renewed **Donald Glover's Atlanta** for a third season.

Apple signed on to the Writers Guild union agreement.



Kirwan (front left) with Fleetwood Mac in 1969.

Former **Fleetwood Mac** guitarist **Danny Kirwan** died at age 68.

The Weeknd debuted his Beats 1 Radio show *Memento Mori*.

Hilary Duff and **Matthew Koma** announced that they are expecting a baby girl.



Duff (left) and Koma

6-9
→

A \$100 million royalties case over Beats headphones pitting **Dr. Dre** and **Jimmy Iovine** against entrepreneur **Steve Lamar** went to trial.

Lorraine Gordon, longtime owner of New York's Village Vanguard jazz club, died at age 95.



Gordon

Nacional Records launched a Casa Nacional imprint for regional Mexican artists.

6-11
→

Ginuwine signed with talent agency Buchwald.

SeatGeek partnered with Snap Inc. to sell event tickets through Snapchat.

Amoeba Music's Berkeley, Calif., flagship store opened marijuana dispensary Hi-Fidelity.

SiriusXM agreed to pay SoundExchange \$150 million to settle a lawsuit over unpaid royalties.

6-12
→

Jimmy Page, Robert Plant and **John Paul Jones** announced their book *Led Zeppelin by Led Zeppelin* ahead of the band's 50th anniversary.

Former Apple Music executive **Bozoma Saint John** left Uber to serve as chief marketing officer at Endeavor.

A federal judge approved AT&T's \$85.4 billion takeover of Time Warner.

BIRTHDAYS

- June 8**
Kanye West (41)
Bonnie Tyler (67)
Nancy Sinatra (78)
- June 10**
Lee Brice (39)
Faith Evans (45)
- June 11**
Kodak Black (21)
Jorja Smith (21)

- June 12**
Chris Young (33)
Robyn (39)
- June 13**
Jessie Reyez (27)
DJ Snake (32)
Rivers Cuomo (48)
- June 15**
Wayne Sermon (34)
Ice Cube (49)



Some awards deserve an encore.

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Welcome what's next



7
DAYS
on the
SCENE

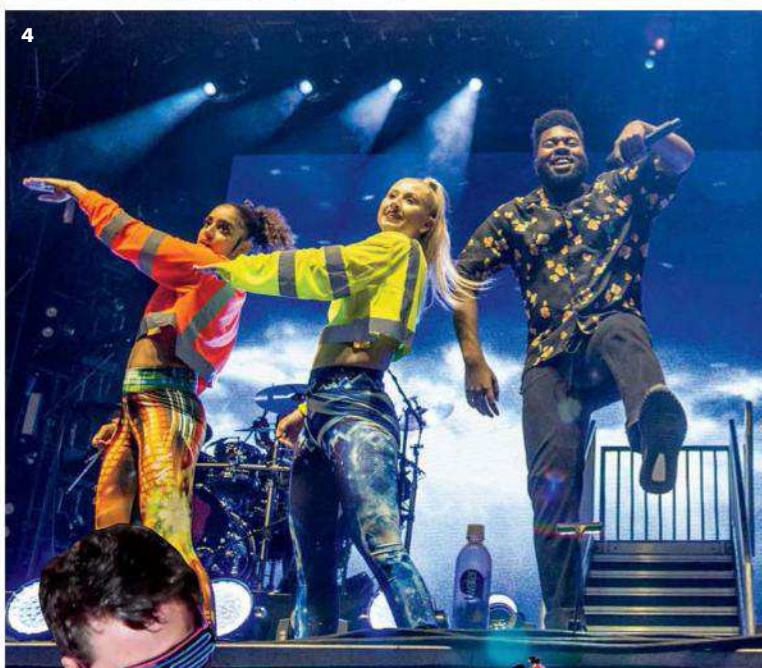
Future took over Bonnaroo's
What Stage on June 10.

Bonnaroo

JUNE 7-10, MANCHESTER, TENN.

THE BONNAROO MUSIC AND ARTS FESTIVAL CELEBRATED its 16th birthday in 2018 and brought a bit of nostalgia for the millennial-leaning crowd with headliners **Eminem**, **Muse** and **The Killers**. Performance highlights included **Paramore**'s animated renditions of songs from *After Laughter*, **T-Pain** throwing it back with classics like "Buy U a Drank" and pop newcomer **Bazzi** finding his groove at his debut festival showing. Controversy arose on the second night of the festival when Eminem faced criticism from fans due to the use of jarring sound effects that sounded like gunshots during his performance of the *Marshall Mathers LP* track "Kill You." A rep for the rapper later explained to *Billboard* that the effect used "was a pyrotechnic concussion that creates a loud boom. [Eminem] has used this effect — as have hundreds of other artists — in his live show for over 10 years, including previous U.S. festival dates, without complaint." And on the fourth and final night, spirits were high once again as the crowd — including stars like **Chance the Rapper** (a frequent Bonnaroo attendee) — danced and let loose during **Future**'s nighttime set.

—BIANCA GRACIE



1 Dua Lipa played the What Stage on the last day of Bonnaroo. **2** Eminem performed a hits-filled headlining set. **3** Sheryl Crow paid tribute to Tom Petty onstage and later appeared at the Superjam dedicated to the late rock icon alongside My Morning Jacket and Paramore. **4** Khalid and his backup dancers brought energy to the Which Stage on the second night of the festival. **5** Matt Bellamy of Muse delivered a headlining performance on June 8. **6** Anderson .Paak displayed his drumming skills on day three.



Country Power Players

JUNE 5, NASHVILLE



1 From left: Sandbox Entertainment president/CEO and Executive of the Year honoree Jason Owen, Tyler Hubbard of Florida Georgia Line, *Billboard* vp content Ross Scarano, Shania Twain, *Billboard* editorial director Jason Lipshutz and Brian Kelley of Florida Georgia Line (who received the Trailblazer Award with Hubbard) celebrate the country music industry at *Billboard*'s 2018 Country Power Players event, sponsored by Shiner Beer, Nielsen Entertainment and City National Bank. **2** Jillian Jacqueline reflected on being included in *Billboard*'s Chartbreaker franchise on the red carpet: "Having that recognition is such a boost of confidence." **3** From left, back row: Jess Carson, Mark Wystrach and Cameron Duddy of Texas country band Midland with Scott Borchetta, founder and president/CEO of Big Machine Label Group, who was recognized as one of this year's Country Power Players.



Laura Heatherly (left), CEO of the T.J. Martell Foundation/National Non-Profit for Leukemia, Cancer and AIDS Research, with Dana Miller, chief marketing officer for *Billboard* and *The Hollywood Reporter*.



1

CMA Fest

JUNE 7-10, NASHVILLE

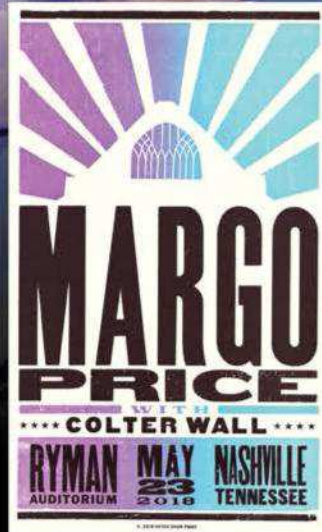
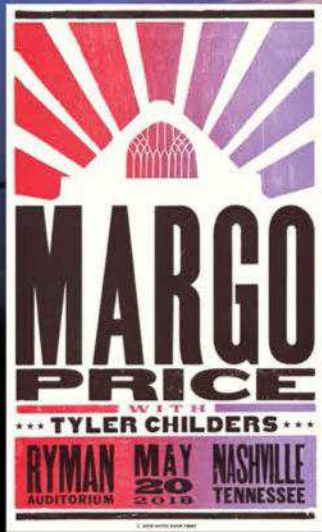
2



3

1 Carrie Underwood's eight-song set at CMA Fest marked her longest performance in 2018. **2** Keith Urban made his way through the crowd to play part of "The Fighter" in the middle of Nissan Stadium on the third night of the festival. **3** RaeLynn performed at the Chevrolet Riverfront Stage on the second day, and later debuted new song "Bra" at the Ole Red Nashville bar owned by her former *Voice* coach, Blake Shelton, as part of the Spotify-Opry Entertainment Hot Country showcase.

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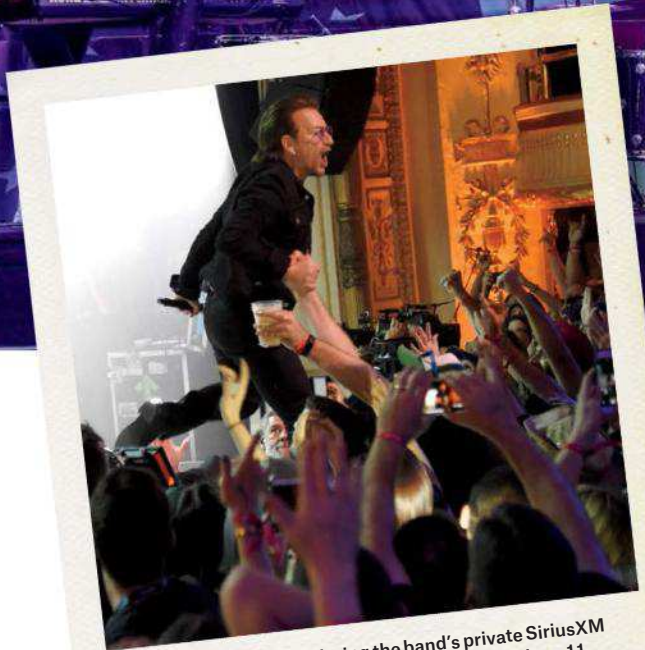
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RYMAN





1



Bono of U2 onstage during the band's private SiriusXM concert at the Apollo Theater in Harlem on June 11. During the show, the singer dedicated "Stuck in a Moment You Can't Get Out Of" to the late Anthony Bourdain, calling him "a great storyteller who had stories he couldn't tell us."



2



3



4



5



6

1 Alessia Cara played the Capital Pride Concert in Washington, D.C., on June 10. 2 Meek Mill onstage during Summer Jam at MetLife Stadium in East Rutherford, N.J., on June 10. 3 Rihanna at the *Ocean's 8* world premiere in New York on June 5. 4 Christina Aguilera at the LA Pride Music Festival and Parade in West Hollywood on June 10. 5 Beyoncé and JAY-Z on opening night of their *On the Run II* Tour in Cardiff, Wales, on June 6. 6 Aquaria at VH1's *RuPaul's Drag Race* season 10 finale in Los Angeles on June 8.

1: TEDDY ALLEN; 2: TAYLOR HILL/ANWARIMAGE; 3: CHRISTOPH KAMBOURIS/ANWARIMAGE; 4: ROBIN LECHE/REDFERNS/GETTY IMAGES; 5: PICTUREGROUP/SHUTTERSTOCK; 6: B. LACROIX/ANWARIMAGE; POLAROID: KEVIN MAZUR/GETTY IMAGES



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Urie photographed May 23 at Girl at the White Horse in Los Angeles. Watch him break down the single "Say Amen (Saturday Night)" at billboard.com/videos.

the heart

THE PULSE OF MUSIC RIGHT NOW

DISCO'S ENDURANCE

After scratching his Broadway itch, Panic! at the Disco's Brendon Urie has blazed a new path for his now one-man band

BY CHRIS MARTINS
PHOTOGRAPHED BY MARTHA GALVAN

GROOMING BY DEVAN WEITZMAN

THE STARRING ROLE IN A DRAG-HEAVY Broadway musical may seem like an odd fit for a former emo-pop poster boy. But it turns out that *Kinky Boots* was a long time coming for **Panic! at the Disco's** **Brendon Urie**. Not only did he wear out his mother's VHS copy of *The Sound of Music* as a child, but he'd also dress like **Julie Andrews** after watching it. "I used to cross-dress all the time," says Urie, 31. "Me and my siblings had this thing called the 'dress-up box.' We made home movies. I was the little brother so they'd put me in a dress to fuck with me, but I didn't mind at all. I was like, 'Put me in a wig; put lipstick on me, and some heels. It feels good.'"

Urie is in a good place personally. He's five years married to his wife, **Sarah**, with two "little maniac" dogs and a new Los Angeles home, location undisclosed after overzealous fans drove him from the last one. And professionally, he's taking chances with big returns: *Kinky Boots*' box-office haul ballooned 40 percent the week of his debut, in May 2017, and fell 47 percent, from \$1.6 million, when he left four months later. Instead of taking a breather afterward, Urie immediately made the uncharacteristically triumphant sixth Panic! album, *Pray for the Wicked*, out June 22 on Fueled by Ramen.

"I had this desperate need and inspiration to write," says Urie, though it's difficult to imagine him ever taking it easy. We speak in late May at a small Hollywood bar, and two rounds of strong IPA aren't enough to slow this charming, occasionally **Diana Ross**-imitating, openly ADHD-addled man. Broadway energized him. "I felt like an improved me. Like, 'I want you to know everything, and I'm going to make it so theatrical.' It's just more fun that way."

After amicably losing members to creative differences and, in one case, addiction recovery, over the course of four albums and 11 years, Panic! became a band of one before 2016's

Death of a Bachelor. With help from Urie's tight circle of songwriter-producer friends, that album became Panic!'s first No. 1 on the Billboard 200 — an impressive feat for a survivor of the mid-2000s emo-pop wave, and proof of concept for Urie's vision of a genre-mashing version of the project. On *Pray*, he doubles down, piling on blaring horns, trap beats, **James Brown** samples and soaring melodies. Gone are the guitars (mostly), chased off by aggressively loud — and proud — pop with titles like "Hey Look Ma, I Made It" and "High Hopes."

"He's fearless," says songwriter **Morgan Kibby**, who, as **White Sea**, worked on Urie's last two albums. "It takes guts to challenge yourself, but Brendon has been making music for so long and is so mind-blowingly talented I think he's at a point where he has the freedom to explore."

Urie sees *Pray* as a reflection of his own growth. "I'm actually a new man, because they say every seven years you shed your skin," he jokes. In 2004 he joined the band that would become Panic! as a guitarist, but when his bandmates found out he made beats, they added production to his duties. Then, when they heard him sing one day when

the vocalist was sick, they made him frontman. As members peeled off, he took on lyrics, songwriting and the rest. As for why he didn't change the band name, he simply says, "It never changed for me — I never wanted to leave the band. I would've played tambourine."

Urie was similarly eager to be a part of *Kinky Boots* from the first time he saw it: "I will sell your merch. I will be an usher. Whatever I can do to be part of this," he

remembers thinking. It makes sense that a guy who had to break from his Mormon faith and family to follow his dreams would happily seek new tribes to take him in. (For the record, he's an atheist; of his new album's title, he says, "Prayer, to me, is meditation, not talking to some omnipotent piece of shit frying ants with a magnifying glass.")

To wit, Urie tears up talking about the letters he receives from fans who feel like outcasts, and gets goose bumps recalling the *Death of a Bachelor* Tour in 2017, when audiences cut out and illuminated paper hearts to depict the LGBTQ pride flag during a song inspired by Urie's own experiences with bisexuality, "Girls/Girls/Boys." Also last year, Urie launched a museum-like meet-and-greet tour experience called House of Memories, displaying Panic! memorabilia while unreleased songs played over the speakers. "They don't know this, but I'd poke my head in to see what they did once I was gone. Sometimes kids were slow-dancing," he says, beaming while choking up. "I'm like, 'Man, it goes deep. This is way bigger than me.'"

But the new album finds him anything but nostalgic: trail-blazing Panic!'s future, fully transformed from joiner to swaggering, occasionally stiletto-sporting leader. He appears in his own lyrics as a patron saint of "odddities," a "stranger crusader" who has earned a victory lap. "I used to tuck that side of me deep down inside, but now it's showing its face, and I love it," says Urie. "I used to keep expectations low so I wouldn't be disappointed. Now, nothing's ever good enough." ●

"I'm actually a new man. They say every seven years you shed your skin." —Urie

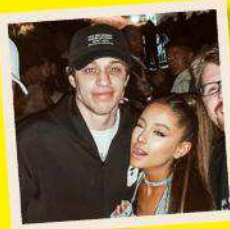


Left: Urie in *Kinky Boots*. Above: Panic!'s 2006 lineup, from left: Brent Wilson, Ryan Ross, Urie and Spencer Smith.

RECAP

SCENES FROM A GHOST TOWN

After flying out media and friends to a remote location in Wyoming to hear his chart-topping eighth album, **ye, Kanye West** tried to re-create listening-session magic in California for *Kids See Ghosts*, his collaborative project with **Kid Cudi**. On June 7, Los Angeles invitees boarded chartered buses to a deserted ranch in Santa Clarita to hear the album hours before it hit streaming — and to take in all of the celebrities who made the trek.



ARIANA GRANDE & PETE DAVIDSON

The newly engaged couple delivered lots of PDA, with Grande hugging Davidson at every turn as he smoked a joint with friends. "They really wanted people to know they're together," noted one attendee who works at a label.



TAKASHI MURAKAMI

The listening was a reunion of sorts for West and the Tokyo-based artist, who designed the cover for *Kids See Ghosts*, as well as West's 2007 *Graduation*. Throughout the night, Murakami was spotted palling around with the rappers.



KIM KARDASHIAN & COURTNEY LOVE

Love, cigarette in hand, was spotted with Kardashian, who was mingling in the crowd. "Courtney seemed overwhelmed by the entire event and stuck close to Kim for photo opps," said the attendee.



DESIIGNER

G.O.O.D. Music is on a hot streak of releases, including Desiigner's *L.O.D.* EP that arrived in May. The rapper spent the evening mingling with guests including **Lena Waithe**, **Lil Dicky** and **Pete Wentz**.

—STEVEN J. HOROWITZ

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Q&A

'Blues Will Warm Your Heart'

Legendary guitarist-singer Buddy Guy enlists Mick Jagger, Jeff Beck and Keith Richards to help keep his art form alive on his new album

BY DAVID RITZ

Buddy Guy plays 150 shows a year and releases a new album every 24 months, and his take on the blues, expressed through his plaintive voice and virtuosic guitar, is still scorching. On *The Blues Is Alive and Well*, out now on RCA/Silvertone, his impassioned campaign is two-pronged: Pay homage to his elders and make sure the genre still has a place in the world. In more than three dozen albums over six decades, the 81-year-old has yet to compromise: "Fashions come and go," he says, "but the blues ain't ever going out of style. The blues is the truth."

Is your album title wishful thinking or reality?

Both. Truth is, I'm worried about the blues. When **B.B. King** was still alive, we had long talks about why, outside of satellite, the radio don't play no blues. On the other hand, I got me some youngsters. My protégé **Quinn Sullivan** is 19, but I discovered him when he was 8. Cat named **Kingfish Ingram** from the [Mississippi] Delta, just out of high school, is also playing serious blues. I paid for his record. I'd pay anything to make sure this music does what it's always meant to do: Let people know they ain't alone. See, we all got the blues. That's the human condition. But those blues don't mean we got to grieve. Those blues will warm your heart. When the groove gets to your gut, those blues, brother, turn sad to glad.

Throughout the album your joy seems to outweigh your worry about the future of blues.



Guy with Richards (right) in 1993.

Hell yes, the music is shot through with joy. Always has been. When I left the Louisiana farm on Sept. 27, 1957, for Chicago, I was looking for joy. And I found it. Joy went by the name of **Muddy Waters, Little**

Howlin' Wolf. One thing those guys told me never left my mind: "Keep these blues, alive, Buddy. Don't you ever let them die."

You could have picked anyone to join you on the album — why Keith Richards and Mick Jagger of The Rolling Stones and Jeff Beck?

Feel like I owed the British the respect they gave Muddy. In the '60s, when our music was dying, the Stones and their English buddies woke up the world to the blues. They wouldn't play if Muddy wasn't on their show. They were shocked America was ignorant of the geniuses living right here in our own backyard. They saw where the gold was buried and they dug it up.

How do you grapple with age on this album?

I didn't know I'd be the last man standing [and] be hollering to the world about the greatness of this music. Far as dying goes, I hear my mama saying, "Sure as you come here, you going to leave here." Mama also said, "If you have flowers for me, give them to me now, because I won't smell them in the grave." That's why I like them naming a highway after me in Louisiana. I'll get to see it with my own eyes. That takes the sting out of death. That means folks going to be traveling over me for some time to come. ●



Guy onstage in Agoura Hills, Calif., in 2017.



INSPIRATIONS

Ghost

PUTTING THE MASK BACK ON

Swedish occult-rock group **Ghost** just released its first album since a 2017 lawsuit in which four former bandmates accused frontman **Tobias Forge** of financial misconduct — which made public Forge's identity as the secretive group's mastermind. While the members' anonymity seemed central to Ghost's mystique since its inception in 2006, Forge, who is now the sole permanent member amid pending litigation, is unfazed by the turn of events, performing as "new" bandleader **Cardinal Copia**. And he has pushed Ghost into even more over-the-top territory on latest album *Prequelle* (Loma Vista Recordings) that debuted at No. 3 on the Billboard 200, with a 20-date U.S. arena and theater tour heavy on theatrics — all of which make up the band's most wonderfully weird effort to date.



1. He Looked To The Plague

"I wanted to write a record that was themed around the Black Death. There are a lot of similarities to now, where we are living in a sort of pre-apocalyptic world. So this is a record about perseverance through trauma and also about survival, because many people think of the Black Death as having been a total annihilation of mankind. But it wasn't. It just wiped out half of European mankind."



2. He Listened To Album-Oriented Rock

"I have a fascination for well-produced '70s and '80s rock with a lot of harmonies. AOR bands like **Journey**, **Jefferson Starship** [pictured], **Toto**, **Kansas**, **Boston** ... you can just choose a city name, and there's probably one. The messages of these bands were actually quite bland, but the music is fantastic. If you're at a party and you put on **Foreigner's** 'Urgent' or **Rick Springfield's** 'Jessie's Girl,' people will start digging it because it's well-crafted music. I take influence from that."



3. He Wrote Specifically For The Stage

"I always have the live show in mind when making a record, but this time I also had to think about the fact we would be playing bigger venues. That just means the songs are executed in a way where they'll sound better in a large hall. But they're not necessarily more accessible or commercial — I didn't trade a grindcore part for a soft part just to please more people. But you want material that fits the pants." —RICHARD BIENSTOCK



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No.6

on *Billboard's*
Hot 100 chart

CHART BREAKER

DISCOVERING NEW TALENT SINCE 1894(!)

ELLA MAI

The fast-rising London R&B singer pens a love letter on "Boo'd Up"

By Tatiana Cirisano

Photographed by Brandon Todd

Deep roots

Named by her Jamaican mother after jazz great **Ella Fitzgerald**, 23-year-old **Ella Mai** grew up in London listening to **Laurn Hill**, **Missy Elliott** and **Alicia Keys**: "I learned to braid my hair and [play] piano because of [Keys]." She joined her local church choir and auditioned for school musicals, realizing by elementary school that "[singing] was the one real passion I had."

She lost her voice in New York...

When she was 12, Mai moved to New York so her mother could take a teaching job. She quit pursuing music and became known as the new kid with a British accent who "didn't want attention," devoting her time to soccer instead — until, at high school graduation, she shocked everyone by singing the national anthem: "They were like, 'You can sing?'"

...And found it back home

Mai attended the British Institute for Music in London for university, where she wrote her own songs for the first time. "I write in a diary every night," she says. "I've always been into poetry, and I realized [songwriting is] the same thing." After competing as part of a girl group on season 11 of *The X Factor U.K.*, she started uploading covers of songs on Instagram in 2015. **DJ Mustard** took notice and signed her to his 10 Summers label in 2016; in five weeks they created three EPs: *Time*, *Change* and *Ready*.

Big break

Ready track "Naked" was getting a push earlier in 2018 when "Boo'd Up" started seeing gains. "I have no words," she says of her surprise hit, which arrived in early 2017 and entered the top 10 of the *Billboard* Hot 100 on June 2 of this year. Now based in Los Angeles, Mai, who toured with **Kehlani** last summer, is recording her debut album (with the same "boo" from her song as inspiration). "I can feel the difference [in fame]," she says. "I took my puppy to the vet, and the nurse was like, 'I love you.'" 🐾



Mai photographed Jan. 24 at *Billboard Industry Nights* at Ludlow House in New York.

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EVERYONE'S WORKING WITH...

Pop's New Utility Player

Producer Louis Bell has become 2018's go-to producer, creating hits with Post Malone, Camila Cabello and others

BY ROB LEDONNE

LOUIS BELL IS NOT YET A household name, but lately has found a home atop the charts. In the last six months alone, the studio manager-turned-vocal producer has seen **Post Malone's** "rockstar" and **Camila Cabello's** "Havana" — both of which he co-wrote, and the latter of which he also produced — go to No. 1 on the Billboard Hot 100, and has worked on standout tracks from **Shawn Mendes** and **Cardi B**. "You can't build a reputation on things you're going to do — you have to actually do it," says Bell, 36. "Once it's on your résumé, they can never take that away."



Bell (left) with Post Malone in the studio.

POST MALONE

Bell says his close musical partnership with Post Malone, who he first met through the rapper-singer's manager, **Dre London**, provided his big break. (He produced most of Post Malone's second album, *beerbongs & bentleys*, and half of 2016's *Stoney*.) He has a simple explanation for why the relationship works: "We're people persons. The way he works is so easygoing. He doesn't shoot an idea down in a negative way — he always keeps the energy positive, even if he doesn't like something."

CAMILA CABELLO

While Bell was in the studio putting the finishing touches on *bentleys*, he also joined an entirely different project, thanks to a hook-up from producer **Frank Dukes** (**The Weeknd**, **Lorde**), an executive producer on Cabello's debut album, *Camila*. Bell wanted to help distance Cabello from the pop-inflected style of her former group, **Fifth Harmony**. "This industry



From left: Mendes, Cabello, Post Malone and Cardi B.

is such a copycat business," says Bell, who worked on singles "Never Be the Same" and "Havana," his second (and her first) chart-topper. "The risk when you make something that doesn't sound like anything else [on the charts] is, you have to [hope] people will embrace it. But by doing that you're creating your own lane."

CARDI B

Bell was recruited to produce the hip-hop superstar's vocals on the fiery "Thru Your Phone," co-written with **Andrew Watt** and **Ali Tamposi** and featuring production by **Benny Blanco**. "Cardi is like, 'I trust you guys and this is what you do' — she has no ego in the process," says Bell of working with her on the song, which wound up on her blockbuster debut,



TRENDING

TUNES TO SOOTHE BOOZE

Distilleries are pumping hip-hop and EDM into warehouses to mature liquor

Music isn't just good for the soul — it's good for spirits, too. As aged alcohol matures in wood barrels, it picks up color, character and mellow flavors. But a growing number of booze producers are convinced that the process is actually amplified by bathing the barrels in music, and science seems to back it up.

"We believe in the principles of 'sonic aging,'" says **Joe Heron**, founder of Copper & Kings in Louisville, Ky. They're one of four distilleries — including Spirits Work Distillery in Sonoma, Calif., and Dark Island Spirits in upstate New York — to recently use music to age alcohol. "[When] a bass note is pulsed

into the barrel, the alcohol molecule moves away from the sound wave, hits the barrel wall, slides up until it loses momentum and then falls down, and the process repeats." This reverberation, which imparts more of the container's flavor into the liquid, requires five subwoofers positioned throughout the barrelhouse. "It's louder at night so people can hear themselves think and talk during the day," adds Heron. "It's pretty forceful."

Different spirits call for different playlists. Factors such as intensity of bass and beats per minute increase the rate at which the liquor vibrates against the oak wood of the barrel. So when Heron wants to extract more



Invasion of Privacy. “She’ll literally try it as many times as [you want] because this is your field of expertise.”

SHAWN MENDES

Mutual fans Bell and Mendes initially met to talk shop and wound up hitting it off. “He showed me ‘Lost in Japan,’ which he had started with **Teddy Geiger**, and said he’d love for me to take a look [to see] what I’d do differently with it.” Bell then sat with the track and added his own touch. “Lost in Japan” was the second single (reaching No. 68 on the Hot 100) from Mendes’ self-titled third album, which debuted at No. 1 on the Billboard 200 earlier in June. “I loved the funkiness of it,” says Bell of the song. “I felt it could be helpful tightening everything up.” ●

of those vanilla and caramel notes for his rich and dark Floodwall brandy, he exposes those barrels to hip-hop or EDM. For his orange curaçao, which exhibits lighter notes from the oak, he’ll subject it to slower frequencies — perhaps R&B or classical. Copper & Kings now has its own Spotify playlist that tracks what’s playing inside the distillery in real time.

At Dark Island Spirits, the distiller often matches musical genre to corresponding styles of alcohol. The Eleanor Glen single malt whiskey, for example, is soothed by the Celtic-inspired rock of **Jane Espie**. Blues Bourbon gets a classic R&B playlist, while the seasonal Snow Wheat whiskey is paired with Christmas carols. The rum gets reggae.

Dark Island owner **Roger Reifensnyder** takes the science even further than Copper & Kings. “We do not ‘sonically age’ our spirits,”

he says. “We ‘musically mature’ our spirits. We developed a [trademarked] device that creates liquid waves inside our barrels with the use of music.” His patented, government-approved TIIME (Tactile Immersed Isolated Maturation Engine) Machine vibrates the wood at a different frequency than the hooch dancing within. “This allows for incredible interaction between the spirits and the maturing effects of charred and toasted oak,” says Reifensnyder.

These days, it’s not uncommon for artists to partner with an alcohol brand — **Drake**, **Blake Shelton** and more recently **Bob Dylan** have all attempted to cash in on the trend. “Unfortunately, they don’t ever really affect the content or makeup of the product,” adds Reifensnyder. “We, on the other hand, are positioned to put the artist in the bottle.”

—BRAD JAPHE









Johansson (left) and Yorn

VERSUS

NO LONGER ‘APART’

Longtime pals and part-time collaborators **Scarlett Johansson**, 33, and **Pete Yorn**, 43, have reunited after nine years with their newly released *Apart* EP, led by the sultry single “Bad Dreams.” “Our voices have a nice marriage,” says Johansson. Adds Yorn: “We see a lot of similarities in the world.” But they differ on a few things, too.

Scarlett Johansson	Pete Yorn
WHERE I’M LIVING	
 New York	 Los Angeles
FAVORITE MALE-FEMALE DUETS	
“Louis Armstrong and Ella Fitzgerald. And I love [1977’s “I Never Talk to Strangers,” from] Tom Waits and Bette Midler.”	“Lee Hazlewood and Nancy Sinatra. Tom Petty and Stevie Nicks. Hope Sandoval and The Jesus and Mary Chain.”
GO-TO KARAOKE SONG	
 “‘True Colors’ by Cyndi Lauper.”	 “The Elvis [Presley] version of ‘Suspicious Minds.’”
RECURRING ‘BAD DREAM’	
“I always have the one where my teeth are falling out. I don’t know what that means.”	“Some creepy thing is chasing me. If I have bad dreams, it’s usually because I ate too much tiramisu or chocolate before bed.”
MUSIC MY DAUGHTER LOVES	
 Three-year-old Rose’s “bestie likes Taylor Swift, and they dance to ‘Shake It Off.’ My daughter shakes her booty.”	 Ellie Bee, 2, loves “the <i>Trolls</i> soundtrack, and she has never even seen the movie.” —CAMILLE DODERO

BELL: JAMES DEFINA/CORBIS OUTLINE; MENDES: RICHARD CHAPIN/DOWNS JR./GETTY IMAGES; MENDES: DIMITRIOS KAMBOURIS/GETTY IMAGES; JOHANSSON: JOHN SHERRER/WIREIMAGE.COM; YORN: C. FLANIGAN/WIREIMAGE.COM; CABELLO: JO HALE/REDFERNS/GETTY IMAGES; MALONE: RICHARD CHAPIN/DOWNS JR./GETTY IMAGES; LEGARES/REX/SHUTTERSTOCK; CAROL: KEVIN WINTER/GETTY IMAGES; JOHANSSON: JOHN SHERRER/WIREIMAGE.COM; SKYLINES: ©2/GETTY IMAGES; LAUPER: DIMITRIOS KAMBOURIS/GETTY IMAGES; PRESLEY: EARL LEVIN/MICHAEL OCHS ARCHIVES/GETTY IMAGES; SWIFT: COURTESY OF BIG MACHINE RECORDS; TROLLS: ©2016 TWENTIETH CENTURY FOX FILM ALL RIGHTS RESERVED/COURTESY OF THE EVERETT COLLECTION.

ANNIVERSARY

THE 'NIGHT' LIFE

Patti Smith revisits "Because the Night," the chance Bruce Springsteen team-up that's more meaningful to her than ever, 40 years later

BY HILARY HUGHES

WHEN, IN 1977, PATTI SMITH PRESSED play on a tape **Bruce Springsteen** had scrawled "Because the Night" across, she immediately recognized the song's power. "I stood there and I shook my head," she recalls. "I might have said it out loud: 'It's one of those darn hit songs.'"

"Because the Night" marked a turning point for both Smith, now 71, and aspiring producer **Jimmy Iovine**. Springsteen wrote and then set aside the song while working on his 1978 album, *Darkness on the Edge of Town*, which Iovine mixed and engineered. When Iovine took his first lead producer role on **Patti Smith Group**'s third album, 1978's *Easter*, he brought the unfinished track to Smith in the hopes that she'd write the lyrics.

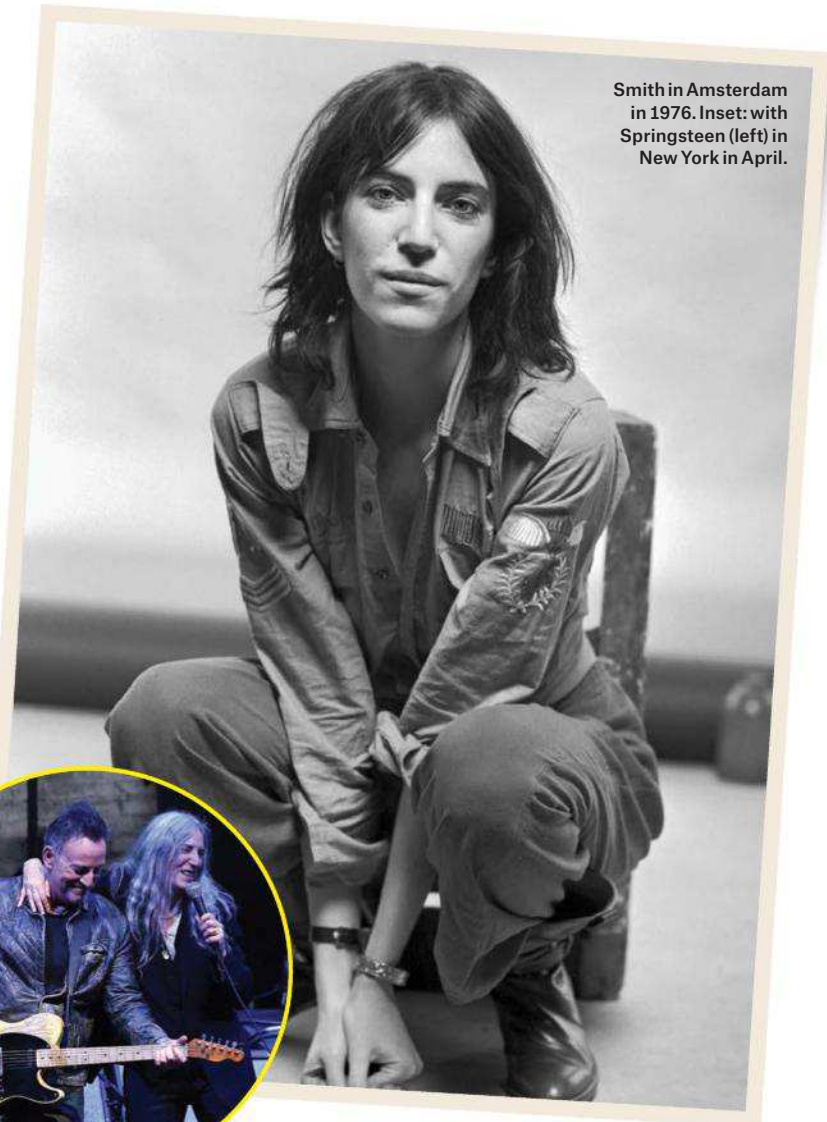
It was a bold and brilliant move. The collaboration paired Springsteen's building arpeggios on piano and anthemic chorus with words written by Smith as she waited for a long-distance call from her boyfriend, future husband and father of her children, **Fred "Sonic" Smith**. By the time he rang, she'd finished writing — the first sign she was onto something special. "I sometimes labor for months over the lyrics of a song, still," she says. "Or I'll shelve a song. Only very rarely do they come in a night."

She and Iovine recorded the track immediately. "Because the Night" became *Easter*'s first single and Smith's biggest hit, still resonating 40 years after its 1978 peak at No. 13 on the Billboard Hot 100. It remains a staple of her and Springsteen's setlists (though they seldom perform it together). When **U2** played the song at the 25th-anniversary concert for the Rock & Roll Hall of Fame in 2009, **Bono** invited them both to join in, calling it a tune

"we wish we'd written." Numerous covers — including a 2013 collaboration from **Garbage** and **Screaming Females** and the 1994 version by **10,000 Maniacs**, which peaked at No. 11 on the Hot 100 — speak to the pop potency of "Because the Night." But for Smith, its staying power owes to its ability to evolve. "The song, for me, spans decades," she says. "It's not a song I used to do; it's a song that seems alive every time we do it."

Smith's children were young when Fred died of a heart attack in 1995. Now, son **Jackson** and daughter **Jesse**, both in their 30s, play guitar and piano, respectively, in her band. When they perform "Because the Night" together, it's evident the song has grown into a tribute, to both the couple's love and the family that came from it.

"When I think about certain songs [of mine] or look at the lyrics, there's something very specific that reflects a moment in time when I was young," says Smith. "But when I wrote 'Because the Night,' so many things had happened that the song traveled with me. I fell in love — I wrote the lyrics of the song for Fred — I left New York,



Smith in Amsterdam in 1976. Inset: with Springsteen (left) in New York in April.



"It's a song that seems alive every time we do it." —Smith

I left the public eye, we had our children and then he died. I was obliged to come back and start working again to take care of my kids and play the song again. The song has followed me. There's a whole life in it." ●

HOW SMITH'S HIT BECAME TRANSCENDENT

Friends and collaborators on the ways the musician made the song special



JIMMY IOVINE

"Because the Night" producer on... its perspective

"When the lyrics are that powerful, it's something you're attracted to, and you want the whole world to hear it. I wanted to do the best that I could to help everybody hear Patti Smith, because she was such an incredible person. Still is."



SHIRLEY MANSON

Singer who covered the song with Garbage on... its radicalism

"To hear a woman talk about lust is so unusual. Back in the '70s, when this was recorded, women were expected somehow not to have sexual desire. That was such a taboo, and Patti talks about it in such blatant terms. It's so thrilling. The inference was so powerful."



BONO

Singer who covered the song with U2 on... its impact

"It was a sound everyone hoped one day they would hear and feel. That it came together on pop radio made it feel like radio was again a place for outsiders, like our kind of people had gate-crashed a party the mainstream rarely throws for us."



LENNY KAYE

Smith's guitarist on... its evolution

"It's a true love song. To see it evolve and come of age with Patti's family, to see it tell the story of her life with Fred, it's almost like she reaches into the future. Now, to see [her children] Jackson and Jesse on that stage, you realize that this is what love is about." —H.H.

SMITH: GIBBERT HANER/ROOT/REDFERNS/GETTY IMAGES; SPRINGSTEEN, IOVINE: THEO MARGO/GETTY IMAGES; KAYE: ADELA LOCONTE/FILMMAGIC; MANSON: DAVE JOHGAN/GETTY IMAGES; BONO: ROBIN MARCHANT/WIREIMAGE.

Yep...

We knew you were both great,
but we're glad to see that
everyone else knows it too!

Congratulations
Ali & Sherry



Love,

Mom & Dad (Shelli & Irving)
and your Azoff MSG family



DIRTY

No Holding Back

With a new song featuring Ariana Grande and another about his teen fling with an older man soon to come, **TROYE SIVAN** is proving pop stars don't need to cater to straight fans. And as *Billboard's* celebration of the LGBTQ music world shows, he's one of many leading us all into a vibrant future

BY MICKEY RAPKIN PHOTOGRAPHED BY RAMONA ROSALES



Sivan photographed
May 15 at Malibu Canyon
Ranch in Calabasas, Calif.
Styling by Karen Levitt.
Sivan wears a Vivienne
Westwood MAN trench
coat available at Vivienne
Westwood LA; Paul Smith
sweater available at Saks
Fifth Avenue, Beverly
Hills; Topman pants; and
United Nude shoes.

PRIDE

WE'VE ONLY JUST MET, and Troye Sivan is already taking off his pants. Down to black boxer briefs and a white T-shirt, and leaning against his marble kitchen counter, the Australian 23-year-old looks like a '90s Calvin Klein model — waifish, with bleached hair, striking blue eyes and Saoirse Ronan's bone structure. I ask if his hair is white. "You tell me," he says in his cheery accent, instinctively reaching up to touch it. "I go a little whiter when I first dye it. It fades yellow."

After catching up on old episodes of *RuPaul's Drag Race* all morning — he'll be a guest judge on the next season — he's still sleepy. He bought this place, a four-bedroom contemporary set deep inside a canyon in the Hollywood Hills, just six months ago, but it already feels lived in: a young artist's lair with a poured-concrete fireplace, neat piles of art books and sliding glass doors that lead out to a small, kidney-shaped pool. The upright piano in the corner came from Craigslist. A framed charcoal drawing rescued from a flea market hangs above an arrangement of red roses — a gift from Valentino designer Pierpaolo Piccioli, who dressed Sivan for the Met Gala in May. (Sivan is also the face of Maison Valentino's spring 2018 collection.) "Dear Troye," the card reads, "Thank you for being part of my world!"

But you were wondering why he's not wearing pants. Sivan's in the midst of a fitting, trying on outfits his stylist sent over for a series of upcoming appearances, including what will be a surprise duet with Taylor Swift at the Rose Bowl stop on her Reputation Tour. He's clearly comfortable in his own skin, even — or maybe especially — as his fame mounts and the Aug. 31 release of his second album, *Bloom*, approaches.

A one-time YouTube star who came out in a 2013 vlog post, Sivan's biggest single to date, "Youth," hit No. 23 on the Billboard Hot 100 in 2016. *Wild* — the EP that followed his 2015 debut, *Blue Neighbourhood*, a Billboard 200 top 10 — elicited the following tweet from Swift: "WILD IS STUNNING AND AWESOME. (YES CAPS LOCK IS NECESSARY HERE.)" While he has never had a radio hit, he has built a major profile without tailoring his identity to a straight audience.

His latest singles are unapologetically sexual. Sivan cast gay porn actor Brody Blomqvist in the music video for "My My My!," a bop about the thrill of new love that *The Guardian* described as "horny and hedonistic." The lyrics to the next



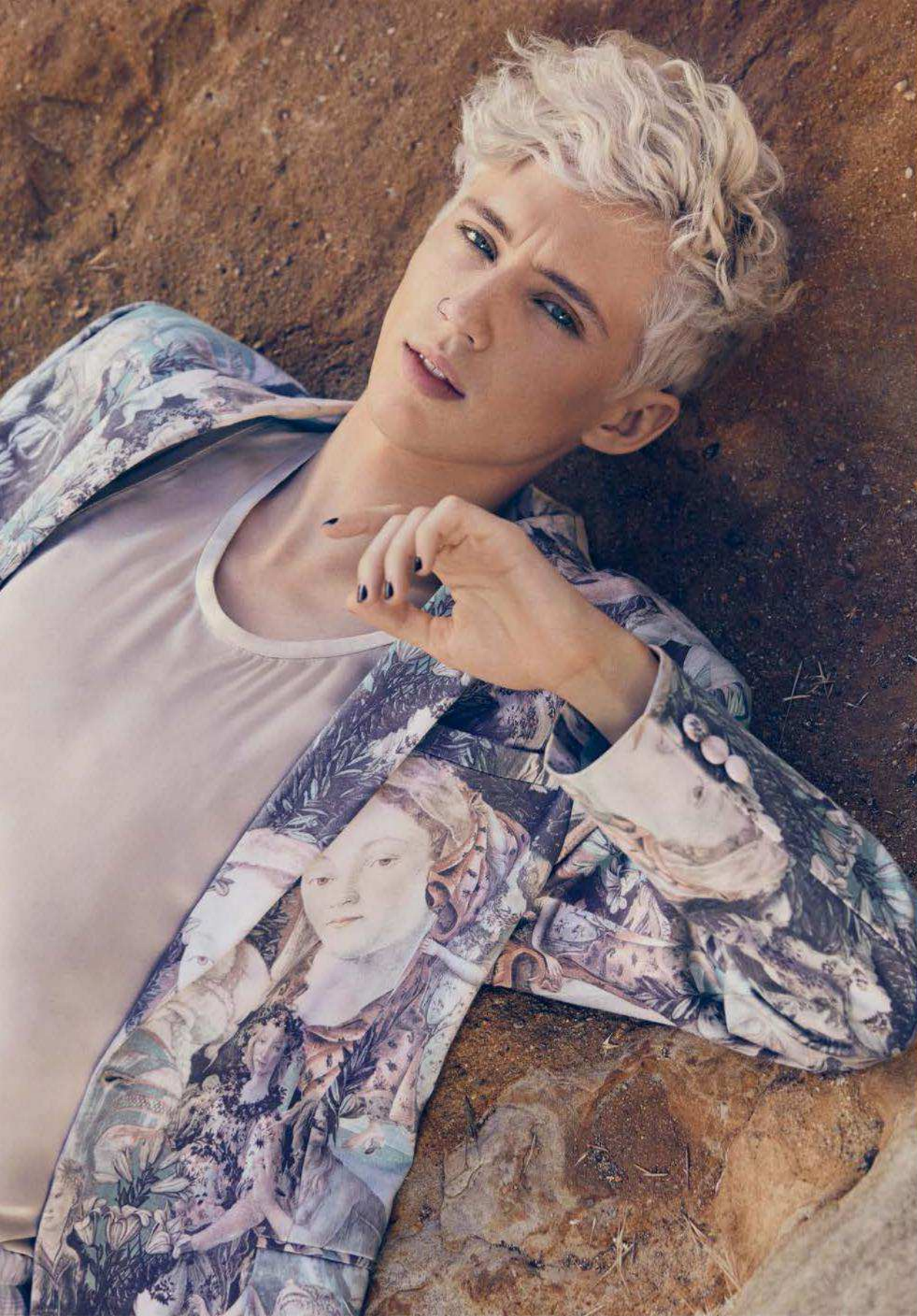
single, "Bloom" — "Take a trip into my garden ... Might tell you to/Take a second, baby, slow it down" — had Adam Lambert and others hailing it as the first pop anthem to celebrate bottoming.

Working for the first time with writers and producers like Max Martin's Wolf Cousins group and Ariel Rechtshaid (Solange, HAIM), as well as previous collaborators like Leland, Sivan has placed himself in a taboo-busting tradition of pop singers like David Bowie, Prince and George Michael. But unlike those artists, he's not toying with the time's prevailing attitudes — he's the embodiment of an

emerging mainstream culture.

Still, it's not an easy position to be in. "I do feel a little bit like a guinea pig sometimes," he admits. "That the world or the press or whatever is sort of using me and a bunch of other young people right now as education points, [like] we're teaching the world about all of these different things."

Joel Edgerton, the Australian actor-director who cast Sivan in a supporting role in *Boy Erased*, his upcoming film about a young man sent to a gay-conversion facility, was captivated by Sivan's audition tape. "There's something



about Troye that inherently is very beguiling, very mysterious and inviting,” he says. “You want to know more about him at first glance.

“Whether he likes it or not,” adds Edgerton, “he has become this spokesperson for a young generation.”

TONIGHT, SIVAN IS SCHEDULED to play a short, private set in Malibu, Calif., for a Swiss watch brand before boarding a red-eye to New York to film the video for “Bloom.” He’ll fly back to Los Angeles 36 hours later to perform at the Rose Bowl before flying

back to New York to appear on *Today*. As his parents, themselves recovering from a 14-hour flight from Melbourne, Australia, sleep in the next room and his boyfriend, model Jacob Bixenman, lazes around somewhere upstairs, Sivan settles into a deep leather chair. Clear-eyed and polite — shy at times, even — he’s free of the manic energy one tends to associate with an eager-to-please young star.

Describing the difference between working on the first album and this one, he says, “Before, I had to write so much more just to find these moments where I felt like I got what I wanted. Whereas this

time, everything fell into place a lot easier. I just had much more of a vision. I wanted it to be, like, a love letter.”

A love letter to what? I ask.

He pauses, apparently wondering how personal he should get. He has talked in the past about straining to keep his relationship with Bixenman private. Finally, he says, unhelpfully, “A love letter to a bunch of things.”

As he continues, it becomes clear that the album encompasses more than just his relationship — it’s also about the truth of his everyday experience. “I’m lucky enough to exist in 2018 where I have a record label that’s like, ‘Write whatever you want to write.’ I don’t have to hide anything,” he says. “I’m honored to have this opportunity to write an album about my relationship, but in the process, be writing an album that I’m hoping is going to mean more, because I didn’t have albums like that growing up. Just by the nature of who I am, the idea of writing openly and not watering stuff down for a straight audience ... If I’m being honest about my life then, you know, I am writing about nights like [ones in] ‘My My My!’ or ‘Bloom.’”

When I later ask Michelle Jubelirer, COO for Sivan’s American label, Capitol Music Group, for her interpretation of “Bloom,” she laughs. “I heard the song, and I knew exactly what it was about. Probably not everyone at the company knew on first blush or listen. But you know what? We signed him, we knew who he was. And it’s our responsibility to support who he is.” And encouragingly, Capitol wasn’t the only label willing to take a risk on a boundary-pushing gay artist — the bids to land Sivan, says Jubelirer, were “very competitive.”

Dua Lipa, who toured with Sivan in 2017, says his authenticity is part of what draws his audience in: “He’s such a smart wordsmith, but he’s very honest at the same time. That’s why people love his music. He says things that people want to say but can’t find the words to say them.”

Sivan will tour again this fall, at bigger venues and with bigger productions. He invited Kim Petras to support him, inadvertently stepping into a controversy over her working relationship with Dr. Luke, whom Petras, a trans woman, has defended despite Kesha’s accusations that he abused her. (Dr. Luke has denied the allegations.) In a lengthy statement that started, “Guys, I hear you,” Sivan explained that he hadn’t been aware of her past comments, which “troubled” him, but nevertheless plans to keep supporting her and her music. He also

Opposite page: Sivan wears a Paul Smith coat, suit and sweater and United Nude shoes. Above: Sivan wears a Kenneth Barlis jacket, Atelier Michalsky tank and Vivienne Westwood World’s End shorts available at Vivienne Westwood L.A.

committed to donating some of the tour's proceeds to RAINN, the anti-sexual-violence nonprofit.

There may be more controversy brewing over a song on *Bloom*: "Seventeen" concerns an older man Sivan once met online. The resulting relationship was taboo, maybe even against the law. (Think *Call Me by Your Name*.) "I've rehearsed the backlash and the response a million times in my head," says Sivan with emotion. "I'm worried because I don't want to ever come across that I'm condoning that or anything like it. But I felt, greater than all of those worries, a responsibility to tell that true story — of the curious gay kid who puts himself in some kind of shady situation to find a connection, like all of us crave."

Sivan first came out at age 14 to a friend, after one of those classic, four-hour teen conversations about "deep, dark secrets." "I had never said it to myself," he remembers. "It was so pushed into the back of my head. We decided to never speak about it ever again. But what it did was open the floodgates in my own head. And I started going online and watching coming-out videos and videos from Pride parades."

Sivan's parents — Jewish South Africans who moved to Perth, Australia, when he was 2 in order to avoid rising crime in Johannesburg — sent him to a Modern Orthodox day school, and he often sang in synagogue. (Sivan, Troye's middle name, is the Hebrew word for the third month of the Jewish year.) When he came out to them at 15, "They leapt immediately into, 'Are you OK? How can we equip you to deal with this?'" He soon worked up the courage to say he wanted to attend his first Pride parade.

"They were like, 'Oh, we're 100 percent coming,'" recalls Sivan, smiling at the memory. "Even though it was mildly embarrassing — I walked in the parade with my parents and my [two] brothers and my sister — it was cool because I realized that they weren't just tolerant of their gay son, they were stoked and proud." They still are — it's obvious in the way they dote on him and call his boyfriend, Jacob, by his Hebrew name, "Yakov."

Sivan launched his YouTube career at 12 with videos that were sometimes silly, like his series *Life's Unanswerable Questions*, though always sincere. But around age 18, secure in his identity, Sivan set the stage for his life to come with two videos: In May 2013, he posted an original song, inspired by the young adult best-seller *The Fault in Our Stars*, and in August, he came out to his followers. Both videos went viral. And then, so did he. *Time* magazine named

him one of the 25 most influential teens of 2014. He walked in Hedi Slimane's fall 2015 Saint Laurent menswear show. By 2016, he had over 4 million YouTube subscribers and was reportedly making upwards of six figures in sponsorships. "At that point," he says, "I was just along for the ride."

Sivan's eight-minute, 17-second coming-out video is a rare thing, equal parts star power and vulnerable humanity. He had promised himself he would come out before signing a record deal, knowing it was the only way he could write music that would be completely honest. When pressed, he now says he briefly wondered if it might have lost him some young, infatuated female fans, but he "had no other choice. It was a moment where I was like, 'I have to put myself first.'"

Though he couldn't have imagined it as a kid in Perth seeking out episodes of *Queer As Folk* online, he's suddenly living his teenage fantasy of adulthood, complete with Ariana Grande in his contacts and a model boyfriend with a pornstache. When Bixenman, also 23, wanders downstairs during Sivan's fitting, the vibe is Ozzie and Harriet set in the Bravo Clubhouse. Sivan holds up a denim fringe look he's considering for Swift's show, but he can already tell Bixenman hates it.

"You're not obsessed with it," he says. His boyfriend shakes his head. (Bixenman prefers the Raf Simons cargo pants Sivan winds up wearing onstage with Swift.) Increasingly, domesticity is where Sivan seems to find his bliss. He has a song with Grande called "Dance to This," but it's not about life in the VIP section. It is, says Sivan, "about how, after a while, all of

these parties and nights out kind of start to blur, and you get to the point where staying at home and making food and making out in the kitchen sounds like the ideal night."

IT'S NOW 3 P.M., AND SIVAN IS DUE soon in Malibu to sound-check. We hop in his Tesla SUV, his parents climbing through the gullwing rear doors, and nose into rush-hour traffic. Conscientious as always, Sivan at one point glances in the rearview mirror and says, "Mum, I see you don't have your seat belt on." Bixenman had planned to join us, but he's flying to Namibia later that night for a photo shoot — "Some job with this fragrance company," he says, shrugging — and realized at the last minute that he had forgotten to pack. I take the opportunity to ask Sivan about his feelings on *The Mustache*. He laughs: "Um, hmm. It's, like ... a choice that he has made. I tell him to shave it every few days. Then he grows it back, and I'm into it, then it gets to a point where it's like, 'OK, enough.'"

The party's at an oceanfront home that was recently on the market for \$24 million and where you can watch a school of dolphins breaking the waves from one of the balconies. When Sivan and his band take the stage, they open with a stripped-down version of "My My My!," and the singer writhes with the same sensual lack of self-consciousness you can see in the song's music video.

Earlier in the day, Sivan had told me about that shoot, saying, "I felt completely free making the video, completely liberated to lift this weight of just wanting to fit in and not wanting to move my body in a certain way. To completely lift it, not just come out of the closet.

"When I was younger, out in public, I never wanted to pop my hip and definitely made sure that my wrist was nice and firm," he continues. "All these silly, prohibitive things. I always said that I couldn't dance, because the way that I wanted to dance didn't feel masculine enough."

One magical thing about Troye Sivan? He can make a private party to promote an expensive line of watches feel poignant, simply by moving his body and expressing everything he couldn't quite own when he was a kid, even with a supportive family and burgeoning social media following. Of all the things there are left to accomplish in his young career, Sivan can say this: "In front of a big group of people, in front of cameras, to be in my body and be in that moment, I feel the way that I've always wanted to feel — like a real pop star who is not holding anything back." ●

Below: Still from the 2013 YouTube video in which Sivan revealed that he is gay. Bottom: Sivan (right) with boyfriend Bixenman in 2017.





Sivan wears a Topman shirt available at Nordstrom. Watch him discuss why he came out on YouTube at billboard.com/videos.

The B-52s — Schneider, Strickland, Cindy Wilson, Ricky Wilson and Pierson (from left) — in New York in 1978, around the time their first single was released.

Punk Rock's True Rebels

Their offbeat style and subversive tunes made CBGB scenesters The B-52s a beloved party band — and Reagan-era idols for a queer audience. Forty years on, the original members look back on a radical career and the tragedy that almost cut it short

BY KERA BOLONIK



ON A COOL DESERT EVENING in late May, a crowd of men in baseball caps and women in cold-shoulder shirts mills around a makeshift stage by the pool at Las Vegas' MGM Grand. The guests, beers in hand, have come to the hotel for a software conference, but they're at this private party to see The B-52s — Fred Schneider, 66; Cindy Wilson, 61; and Kate Pierson, 70, together with their four-piece band.

It's at first jarring to see The B-52s here, but a pool party at a Vegas casino is, in a way, the perfect place for the "tacky little dance band from Athens, Ga.," as The B-52s have always called themselves. In May — a decade after their last studio album, *Funplex*, reached No. 11 on the Billboard 200, and nearly 30 years since their biggest Billboard Hot 100 hits, "Love Shack" and "Roam" (both went to No. 3) — the band launched an extensive North American tour to celebrate its 40th anniversary.

The B-52s formed in 1976, with Wilson's older brother, guitarist/principal songwriter Ricky (who died in 1985), and his best friend, drummer-guitarist Keith Strickland (who retired from touring with the band in 2012). Their brightly colored vintage ensembles ("We had no money and bought clothes that we liked," explains Schneider), along with Cindy's and Pierson's epic beehive wigs and fake eyelashes, originated thrift-store chic, making Andy Warhol's Factory habitués look like wallflowers by comparison. (In fact, people often mistook the two women for drag queens.) And at a time when an overwhelmingly straight, male punk scene ruled, The B-52s' knowingly kooky aesthetic, along with their hilariously surreal lyrics in songs like "Quiche Lorraine," read as queer to those with the eyes to see it.

When I first heard them in the early 1980s, I was a teenager struggling to accept my own sexuality, and they were a beacon. Punk in their subversion of convention and celebration of the absurd, they were also defiantly fun at a time when President Ronald Reagan wouldn't so much as say the word "gay" or address the fact that AIDS was quickly becoming a pandemic — one that would claim Ricky as one of its earliest high-profile casualties. At the time, the message that LGBTQ kids like me took from them felt urgent and necessary: *Weird is good — and it's where the party's at.*

Four of the band's five original members did, in fact, identify as LGBTQ: Ricky, Schneider and Strickland as gay men, and Pierson, who was involved with a man until the early 2000s, is now married to

a woman. But Schneider says they didn't set out to explicitly write queer anthems, as later acts like Erasure would. "We just did our own thing," he says now. "I guess subconsciously we were trying to say something. But it was sort of stream of consciousness, it was so out there."

Much of that vibe came courtesy of Ricky's writing. "I remember seeing him write some music and laughing to himself," says Cindy. "I said, 'What are you laughing at?' He said, 'I just wrote the stupidest riff.'" It was for "Rock Lobster," their first single. Released in April 1978, it wouldn't peak

But Ricky had only confided to Strickland about his AIDS diagnosis.

It was a time when, as Schneider explains, people with AIDS were ashamed to mention it even among friends. "It was frightening," he says. "Back then, it was called GRID [Gay-Related Immune Deficiency]. I don't think they had the term 'HIV.' You'd see people with [the marks of] Kaposi's sarcoma. No one knew if they had it or how you got it." "I asked Ricky if he was sick," says Cindy. "I tend to think now that maybe in some way he was trying to protect himself in not accepting it totally."



From left: Schneider, Cindy Wilson and Pierson with their backup band in 2017.

on the Hot 100 until mid-1980 (at No. 56), but it instantly launched the band from house-party standby to college-radio staple. Borrowing the Wilsons' parents' station wagon, the band would drive up from Athens to New York to play Max's Kansas City, then eventually CBGB and Mudd Club (where their performance inaugurated the venue's opening in 1978), among acts like Talking Heads, Blondie, Patti Smith Group and The Ramones. "Somehow, punk fans really liked us," says Schneider.

Surely, the band's Day-Glo wigs and outfits were a sight to behold amid the sea of black-clad brooders, but The B-52s drew a diverse fan base, including Frank Zappa, William S. Burroughs and John Lennon. (Lennon famously said "Rock Lobster" pushed him to produce his final album, *Double Fantasy*, with Yoko Ono.) Their next three LPs steadily rose up the Billboard 200. But as they got to work on fourth album *Bouncing Off the Satellites*, Warner Bros. started pressuring them. "We laughed when they said 'Go write a hit,'" recalls Pierson. "Ricky was nervous about that." It was also apparent to everyone in the band that he wasn't well — he was getting thinner.

"You wanted to keep it hidden, because people would just be weird to you," says Schneider. And a few friends "backed away a bit," adds Cindy. "I've wondered what Ricky was going through. It must have been horrific." Pierson still remembers the call from Strickland saying Ricky was in the hospital; he died within a week, on Oct. 12, 1985, at age 32, from AIDS-related cancer.

"It was just devastating to all of us, especially Cindy and Keith," says Pierson. Shortly after his death, Ricky's AIDS diagnosis became public — a rarity at a time when most such deaths were attributed only to cancer or other diseases resulting from AIDS. Though over the next few years rap and dance artists started to address the virus in their lyrics, the rock world largely ignored it. "Even though Klaus Nomi, The B-52s' Ricky Wilson and Hibiscus are well known to have died of AIDS," Jim Fouratt wrote in *Spin* in 1988, "the rock industry continues to do nothing about AIDS. Why? Fear, I would say."

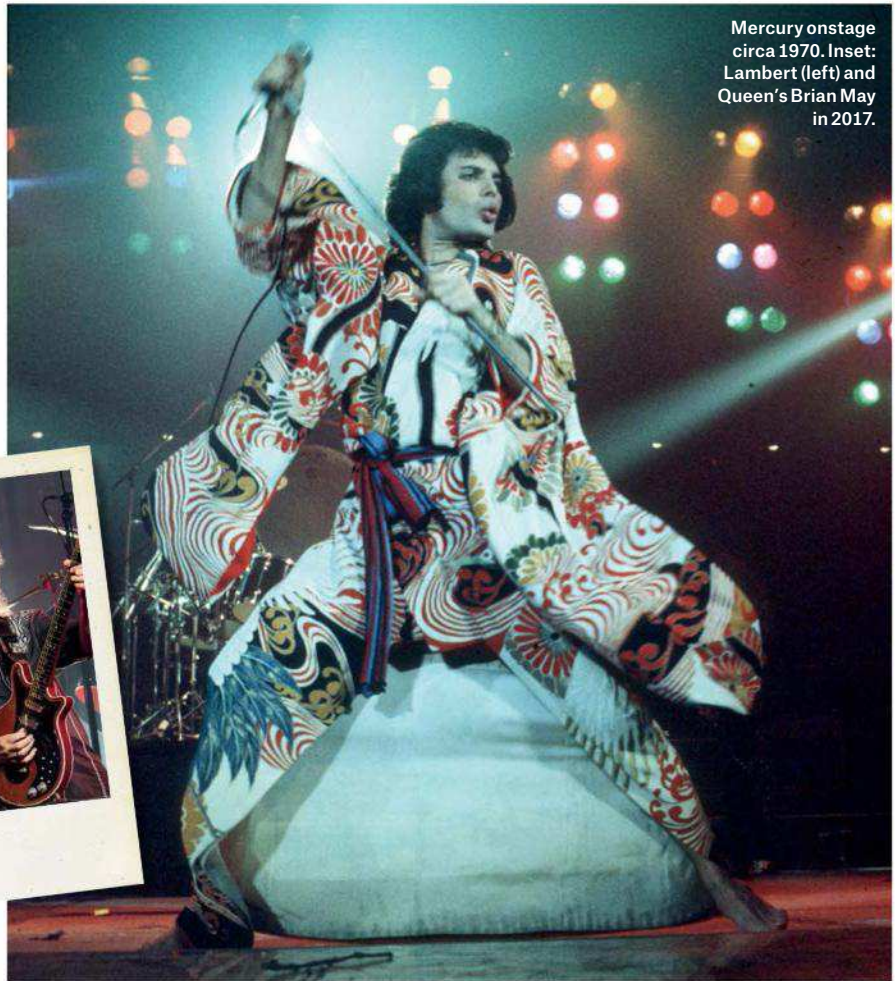
The band took a break, finding the idea of playing without Ricky unimaginable. "We just couldn't handle it," says Pierson. Two years later, Strickland reached out to

the remaining trio to say he had coped with his grief by writing new songs. “We started realizing we had something so precious together,” says Pierson, “and Ricky’s spirit returned in a way. It was a real healing process. All this stuff started coming out, conjuring up our time in Athens.”

With the help of producers Nile Rodgers and Don Was, the band released *Cosmic Thing* in 1990. “We wound up becoming friends for life, instantly,” says Rodgers. “I’d always been a massive fan of the Bs. I wasn’t sure how the public would feel, but I was sure about how we would feel — good.” The album became their highest-charting, reaching No. 4 on the Billboard 200, on the strength of “Love Shack” and “Roam.” “It really is amazing that *Cosmic Thing* is such a happy album,” says Cindy, “because it came from grief and sadness.”

This summer, The B-52s will play arenas, amphitheaters and stadiums, joined by another queer pioneer, Boy George. Forty years on, the acts they’ve influenced — from Athens pals R.E.M. to LCD Soundsystem’s James Murphy — are as varied as their fans. When they’re not touring, they live far from each other — Pierson in Woodstock, N.Y., where she runs a rustic lodge called Kate’s Lazy Meadow; Cindy back in Athens; Schneider on New York’s Long Island, when he’s not DJ’ing around the country. But watching them in Vegas, as they swap glances and smiles, their familial symbiosis feels vital as ever.

“We still have a lot of fun onstage,” says Schneider. He’s less thrilled by the trappings of touring now — arduous air travel, omnipresent iPhones in the crowd. “Now I don’t even look at the audience,” he says with a laugh. “I look over their heads.” What energizes The B-52s, all these years after the tragedy that almost ended them, is the revolutionary body of work they’ve created. Cindy finds herself digging into their catalog about once a year. Recently, “I took a day to listen to all of it,” she says. “It just blew me away. I was crying, because I was so amazed that we did this.”



Mercury onstage circa 1970. Inset: Lambert (left) and Queen’s Brian May in 2017.

‘A MAN WHO WAS AHEAD OF HIS TIME’

Adam Lambert, singer with Queen since 2011, on the fierce example of Freddie Mercury

I was about 18 when I finally told my parents and friends, “Yeah, I’m gay.” I grew up in a liberal family, and they kind of went, “Yeah, no shit.” So when I moved to Los Angeles at 19, 20, I was very much living my life as an out gay man. By the time I did *American Idol*, I had been very gay for years. I guess I didn’t realize I had to [publicly] label myself; I wasn’t a celebrity yet, so I wasn’t looking at myself from the outside. [Lambert didn’t declare his sexuality until after *Idol*.]

I didn’t get fully obsessed with Queen until I was in my

early 20s, and Freddie was one of my heroes. Musically, I loved his attack: He was very aggressive and seemed in control of everything he was singing. Later, seeing some live performances [on video], it was also his stage presence, the way he was so over the top. I knew he meant to be campy and wild to entertain people. I identified with that in him very quickly.

At the time, it was sort of like, “Is he or isn’t he?” I’m sure that’s the best you could do, because things were so taboo back then. But I liked that he never really denied

[being gay]. He wasn’t shy about his sexuality at all. It was just who he was.

I feel like I’ve been given this amazing opportunity to carry on a torch for a man who was ahead of his time. It’s something I can talk openly about, and I don’t know if he felt that way. Maybe he did, but I don’t think the world did. [Mercury had AIDS, which he acknowledged right before his death in 1991.] It’s interesting representing some of the ideas about what he was for today’s world.

When I came on the scene, it definitely felt like a bit of an

uphill battle, with a lot more middle-aged straight dudes making a lot of [industry] decisions. That’s changing. Someone like Troye [Sivan] or Sam [Smith] or Olly [Alexander] from Years & Years or Hayley Kiyoko can say, “This is who I am,” which is what I’ve been trying to do, too. I always wonder if Freddie is looking down on us, excited that the times have changed. I hope I’m carrying on his legacy in a way that would make him proud and that he would get a kick out of. And I hope he’s envious of my footwear collection.

—AS TOLD TO JOE LYNCH

I’M INSPIRED BY...

“Courtney Barnett. She’s brave. No makeup, no bullshit, incredible lyrics and brilliant guitar player. If she were wearing a miniskirt, she’d be playing arenas!”

— BRANDI CARLILE



ILLUSTRATIONS BY PAUL TULLER



What It's Like To Be... An LGBTQ Executive

Entertainment attorney Dina LaPolt (above left), 52, and RCA's senior vp promotion, adult music Wendy Goodman, 47, have been married since 2008

Dina, you are self-employed; Wendy, you work for an international corporation. Have you both always been out at work?

LaPOLT I came out of the closet when I was 21. The first time anybody meets me, in the first two minutes they know that I'm a lesbian and a recovering alcoholic. And if they don't like either one, it's a complete deal-breaker. Get the fuck out.

GOODMAN I wasn't [always] totally out. It was a gradual progression of being comfortable, and it was just a personal choice when I was ready to make the relationship I was in at the time more public. There wasn't this big announcement.

Have you had people make offensive comments around you?

GOODMAN I have not had any negativity around [being gay] — and I know that's not the norm. If someone says something like, "Oh, that's so gay," and I'm around, they totally catch themselves and [are] like, "Oh, my God, I'm so sorry." In a way, it's like they have this heightened awareness. **LaPOLT** I've been in situations where men would be like, "Oh, what a bull dyke." I even joke about it myself: I'm so feminine, but in a stressful negotiation or situation everybody knows I'm super aggressive. Tension will be at a high, and I'll be like, "Well, you know, I'm the butchiest dyke you'll ever meet, so let's just get started, fellas," and it breaks the ice. I've been using that for more than 25 years; it's just who I am.

Do you consider yourselves activists?

GOODMAN Every year since our kids were born, we've taken them to the Pride Parade in West Hollywood. That's just an important thing for them to see. **LaPOLT** I advocated for gay and lesbian rights throughout law school, but when I moved to Los Angeles, I got more into advocating for the rights of songwriters and music creators. We donate money.

GOODMAN I also coach my kids' T-ball team.

LaPOLT Like a good lesbian!

—MELINDA NEWMAN

The Music Of A Hidden Middle East

For a gay American human-rights lawyer living in Iraq, the Lebanese band Mashrou' Leila offers hope in an often hostile place

BY ANONYMOUS

IN A DARK INDUSTRIAL space outside Beirut, two young drag queens vogue like there's no tomorrow. Around me, a youthful microcosm goes bonkers, exulting in both 1960s Arabic pop and *Paris Is Burning* death drops. I'm not one for clichés, but I think to myself: This ball is quite literally giving me life.

The next day, one of the party's organizers is arrested on suspicion of "inciting immorality." Behold: the ballad of being queer in the region I now call home.

Home these days is Iraq, where I work for a certain large organization in human rights law. I live about an hour's drive from Mosul, where until late 2017 ISIS was throwing young men like myself off buildings and then stoning them for good measure. It's a far cry from the tobacco farm in the American South where I grew up WASP, cis-male and gay. The crushing beigeness of my childhood left me starving for stimulation and endlessly curious about how it would feel to be another person (probably, at least initially, because I did not much like how it felt to be me). This is why I do what I do. And this is why the soundtrack of my time in the Middle East has been the Lebanese band Mashrou' Leila. Like that vogue ball, Leila has been for me a sorely needed sign of community where none is really allowed.

Mashrou' Leila is probably the most loved and most hated

band in the Middle East. They've packed stadiums in Cairo, but Egyptian police have launched brutal crackdowns on LGBTQ people after fans have waved rainbow flags. The act has been banned in Jordan, but thousands of "Leila Holics" connect online across the Arabic-speaking world. Frontman Hamed Sinno is openly gay, and his four male bandmates seem like some damn good allies. In a video response to the Jordan ban (which came with death threats), a red-eyed Carl Gerges, who plays drums, looked straight into a camera, promising to "continue making our music the way it is and the way we are." I've learned to drop their name as code: If the person I'm talking to doesn't recoil in horror, we can probably hang.

Mashrou' Leila's eponymous 2009 debut is fun and poppy, with touches of traditional

Middle Eastern sounds. But I also hear a dose of the frustration that feels inescapable where I live. "El Hajez" captures the powerless rage of getting harassed by a hair-gelled prick at a checkpoint. "Shim al Yasmine" is an aching ballad of loss expressed by one man to another. It's the reason I started paying attention in Arabic class: Like Lauryn Hill's "Ex-Factor" and Talking Heads' "This Must Be the Place (Naive Melody)," it's a song about comprehending love that's so simple and beautiful, I can't sing along without tearing up.

I'm often reminded that these songs aren't written for me. Even when translated, it takes a little work to dig into their themes of racism, desire, toxic masculinity and escapism. But that's part of what I love most about them. My friends — the mechanic in Cairo, the Algerian actor in Beirut, the Kurdish physician in Erbil, Iraq — have their own identities. The members of Mashrou' Leila know this, and decline to be the "voice of" anyone, but they help bring other voices forward. I finally saw Mashrou' Leila live in London in May, and it dawned on me: The band will forever be the music of a time and place where, despite all the challenges, LGBTQ people managed to make a little space for themselves, and they let me in with love.



The crowd at a 2017 Mashrou' Leila concert in Cairo.



Mashrou' Leila's Haig Papazian (left) and Sinno at the All Points East Festival in London on May 27.

'NOW MY SONG HAS CHANGED'

Shea Diamond spent most of her life — including a decade in prison — hiding her true self. On her first EP, she tells her real story

BY PATRICK CROWLEY

AS EARLY AS TRANSGENDER singer Shea Diamond can remember, she identified as a girl — and was punished for it. “I got whoopings for walking like a girl, for using the restroom sitting down like a girl,” says Diamond today. “Even singing when I was little, I remember being corrected: ‘Put some bass in your voice.’ It was like robbing me of the only joy I had in this world.” She ran away from home in Flint, Mich., as a teen, and at age 20 robbed a convenience store at gunpoint — desperate, she says, to fund her gender-affirming surgery. According to records, she was incarcerated at various men’s correctional facilities in Michigan from 1999 until 2009.

Behind bars, Diamond found her voice as a songwriter. After her release, she relocated to New York and entered the world of trans activism. When songwriter-to-the-stars Justin Tranter saw a video of Diamond singing a cappella at a Trans Lives Matter event, he reached out. Now, he’s executive producer of Diamond’s first EP, *Seen It All*, a collection of roof-rattling anthems showcasing Diamond’s soulful voice that comes out June 29 on Asylum Records.

In person, Diamond, 40, is radiant, reveling in one of several “firsts”: She has never been photographed for a magazine before. Eliah Seton, president of Warner Music Group’s Alternative Distribution Alliance (which includes Asylum), says the label is putting a strong push behind Diamond, and Asylum president Kenny Weagly adds that single “American Pie” has been targeted for synchs on TV and beyond.

“Shea transcends labels and limitations, even genre,” says Weagly. “She isn’t just an amazing trans or LGBTQ artist, but an amazing artist overall.” After a hard journey, Diamond has a team on her side. “Frankly, when I close my eyes,” says Seton, “I see her performing onstage at the Grammys.”

What has your experience as a transgender woman been like?

When I was in a male-identified body, it was

Diamond photographed by Annie Tritt on May 21 at The Bombay Bread Bar in New York. Watch Diamond open up about her time in prison, her new EP and more at billboard.com/videos.



“Oh, you a girl, girl, girl.” And now that I’m a woman, it’s like I’m not woman enough. It took me becoming a woman to finally become a man. Society lets you know that there’s no wins.

Were you making music at the time that you were arrested?

I was not. I was in the middle of literally trying to find myself, and I felt a little bit behind keeping up with my old classmates. I got a job at Meijer, a little convenience store, that was paying us every two weeks. But I was seeing my peers that had guap, a big ol’ roll of money, and here I am waiting on this check. I’m thinking, “If I can do this one time, I’ll be able to maybe have an affirming gender and change my life.” The first time I did something, I got caught.

a lot of different channels to bring some of that stuff to light. I became a member of the warden’s forum, which meant I was able to talk to the warden about inmates’ concerns, things that they felt were injustices, things that would make their unit more livable.

You’ve said that in prison the other inmates would sing along to your song “I Am Her.” That really happened?

Well, no. I sang “I Am Her” everywhere. I was working on it, and I wanted opinions! So I used to sing it all the time, and the people whose cells were near mine would hear it. I remember singing it one time — well, a few times — when I was in segregation. Amazing acoustics, right? (*Laughs.*) I remember just laying on my stomach on this nasty floor,

I’M LISTENING TO...

“Shea Diamond. Her voice is raw and vulnerable. She is unapologetic and honest and an incredible storyteller in her work. I am so excited at the prospect of her truly thriving.” — PARSON JAMES

Was it after your incarceration that your passion for music developed?

I actually recall writing my first song at maybe 12, 13. I was always writing little melodies. In school, all the boys wanted to be the next Boyz II Men, and a lot of them wanted me to be in their groups because I could sing. Someone would be like, “Let’s go to the mall, we’re going to be singing for some girls.” And everybody would come and listen. You felt like a star.

Where did your name come from?

It’s because, like a diamond, under pressure I was the best. Things that made other people sad and ugly, I was still smiling through. In prison, trans people [were] alienated to the point that they’re fantasized about just as much as cis women are. The male inmates would lust over these female officers that they had to walk past every day, and they would try their best to have us [trans women], too. Even the guards would do that. So we got raped by officers as well. But we’re never considered credible. We had to go through

just wanting to get out this beat. People would be like, “Sing that one! The ‘Her’ one!” And these are straight men, who didn’t identify as being allies or anything else. They just liked the song.

That’s the song Justin Tranter first heard you sing. What’s he like to work with?

I’ve seen him on and off camera, and he’s authentic. He respects me as an artist and as a person. It’s “Come on, let me take you out to the club. You here in Los Angeles, I know you ain’t got no family out here, you got no friends out here... we’re going out tonight.” When my mother’s in town, “Let’s go out to dinner.” I feel like a part of this white family. Which is so weird. But it’s real.

What does *Seen It All* mean to you?

I thought that life was this open-and-shut book, and I knew every chapter and read every page a thousand times. And, for me, life just wasn’t going to be anything good. But now my song has changed. I had to write something about this journey — about this know-it-all who actually hasn’t seen it all.



What It’s Like To Be... An LGBTQ Songwriter

Two of pop’s most in-demand writers — Jesse Saint John (Camila Cabello, Britney Spears), above right, and Starrah (Rihanna, Nicki Minaj) — detail their experiences behind the scenes

How does being queer inform your work?

SAINT JOHN I felt outsider-y and fringe as a child. It’s important that I channel that, because it’s definitely something that speaks to a vast majority of people. Even straight people feel like outsiders.

STARRAH Also, [you’re] spending a lot of time alone and being introspective about what the emotions that you’re feeling actually mean.

SAINT JOHN I like bratty, popular, buy-me-diamonds songs, because those are things that I *didn’t* experience. It’s fun to have out-of-body moments like that.

Do you encounter homophobia?

STARRAH I had a session with a rap artist who had a song [about not liking] the idea of a female wanting to be like a man — not in the literal sense, but [based on] gender norms. He thought it was funny that I was there and fit the mold of the title. I never worked with that artist again. I’ve never been tolerant of that kind of stuff.

SAINT JOHN I was in a session with someone who said to me, “Oh, that’s too gay. That’s not what a guy would say.” I assure you the lyric was not gender-specific. It was sort of saying, “You’re too gay to be here.”

Is there a behind-the-scenes LGBTQ community?

SAINT JOHN You can still count us on one hand. We are literally on a group text — I have one with Leland and JHart. We check in with each other.

STARRAH I feel like I’m the only queer person in urban music. [In the pop world], there’s one or two — like unicorns.

How can the industry get more queer people into these roles?

STARRAH I think about this all the time. Everything that influences popular culture right now is from the LGBTQ community anyway.

SAINT JOHN I’ll invite [up-and-coming queer writers] to a session. My friend Alex Chapman is this amazing queer writer, and I was just like, “Fly out here! Let’s get you working.”

—NOLAN FEENEY



OZUNA

AURA

2018 USA TOUR



AURA

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09/07 ATLANTA, GA
INFINITE ENERGY CENTER

09/08 MIAMI, FL
AMERICAN AIRLINES ARENA

09/20 ORLANDO, FL
AMWAY CENTER

09/22 NEW YORK, NY
MADISON SQUARE GARDEN

09/23 READING, PA
SANTANDER ARENA

09/28 WASHINGTON, D.C.
EAGLEBANK ARENA

09/29 UNCASVILLE, CT
MOHEGAN SUN ARENA

09/30 BOSTON, MA
AGGANIS ARENA

10/05 CHICAGO, IL
ALLSTATE ARENA

10/06 KANSAS CITY, MO
SPRINT CENTER

10/07 DENVER, CO
PEPSI CENTER

10/19 TULSA, OK
BOK CENTER

10/20 NASHVILLE, TN
TENNESSEE STATE FAIR

10/21 LOUISVILLE, KY
BROADBENT ARENA

10/25 EL PASO, TX
EL PASO COUNTY COLISEUM

10/26 SAN ANTONIO, TX
FREEMAN COLISEUM

10/27 McALLEN, TX
STATE FARM ARENA

11/01 SEATTLE, WA
WAMU THEATER

11/02 LOS ANGELES, CA
THE FORUM

11/04 FRESNO, CA
SAVE MART CENTER

11/10 LAREDO, TX
LAREDO ENERGY ARENA

11/16 LAS VEGAS, NV
MANDALAY BAY EVENTS CENTER

11/17 PHOENIX, AZ
COMERICA THEATRE

11/21 FT. LAUDERDALE, FL
BB&T CENTER

11/24 ANAHEIM, CA
HONDA CENTER

11/25 SAN DIEGO, CA
VALLEY VIEW CASINO CENTER

12/01 ODESSA, TX
THE HACIENDA EVENT CENTER

12/02 SAN JOSE, CA
SAP CENTER

12/15 GREENSBORO, NC
GREENSBORO COLISEUM

12/16 NEWARK, NJ
PRUDENTIAL CENTER



Porter as ballroom MC Pray Tell on the new FX series *Pose*. Below: Mizrahi at the *Pose* premiere afterparty at New York's Hammerstein Ballroom in May.

I'M INSPIRED BY...

“Sam Smith. He was one of the first international artists who was just out. You knew it from the very beginning, and I think that’s important. You can see he’s taking care of himself while still being vulnerable in the music that he makes.”

— MELISSA ETHERIDGE



CATEGORY IS: PRIMETIME REALNESS

An actor and a ballroom-scene vet on bringing authenticity to Ryan Murphy’s new *Pose*

As anyone who has seen Jennie Livingston’s cult-hit 1990 documentary, *Paris Is Burning*, knows, a population of young LGBTQ African-Americans and Latinos turned their struggles into vibrant art through ballroom culture in the 1980s. Queer and transgender youth would dress up at late-night Manhattan “balls” as everything they were not allowed to become in real life (sometimes, but not necessarily, in drag) and flaunt their looks, with judges crowning a winner based on the most convincing performance.

Today, ballroom influence permeates pop culture, from Beyoncé’s and Madonna’s use of voguing to popular slang (“throwing shade,” “you better work!”). Enter TV auteur Ryan Murphy (*Glee*, *American Horror Story*) and his new FX series, *Pose*, centered on this subculture and boasting TV’s largest-ever cast of transgender performers in starring roles. Perhaps anticipating critiques from within the underground community, Murphy — who has been celebrated for shining a light on the marginalized, but criticized for sometimes appearing to sensationalize their lives — turned to scene fixture Jack Mizrahi as an on-set consultant, and to Tony Award-winning actor Billy

Porter, who lived through the era, to play the show’s acid-tongued ballroom MC/commentator Pray Tell.

Speaking to *Billboard* over a lively lunch, Porter and Mizrahi held court on everything from Beyoncé’s debt to ballroom to why anyone throwing shade at Murphy should “shut the fuck up.”

PORTER Being an out gay actor of color, I was excited when I heard that *Pose* was about the ball culture. I’m 48 years old and I came to New York when I was 19. I’ve been in the culture.

MIZRAHI When I first heard

about the show, I thought, “Somebody has to call me.” Not to be cocky, but if you’re having a conversation about ballroom, for the last 25 years I’ve been the most involved person pushing forward for the community. I knew I would be helping Ryan Murphy, and I did receive the call.

PORTER They said, “If you can do an impersonation of the [ballroom] MC, Ryan will create something for you.” We’ve all been doing an impersonation of the MC for the last 30 years. That’s my life! The whole culture and vernacular came into the

mainstream through *Paris Is Burning*. The reason Madonna had choreography, the reason Beyoncé has a career, comes from that ball culture.

MIZRAHI I knew Billy’s ferocity and passion would make him great in this role. As the commentator at the ball, he’s the mother, the father — you’re going to listen to him.

PORTER On set it’s like a regular ball: You have to do what I say. For the first time in film and television, for me, somebody’s not saying, “Tone it down.”

MIZRAHI What I love about Billy’s portrayal is that you will see and hear a gumbo of [past] commentators. The air and opulent fashion of Junior LaBeija; the diction of Kenny Chanel; the wit and acid tongue of Kenny Felder Ebony; the raspy and unapologetic voice of Stewart Revlon — all supercharged by Jack Mizrahi.

PORTER The greatest leaders understand how to surround themselves. [Murphy] called Jack and said, “Tell me what I’m supposed to do.” When you start to see these worlds on television, it normalizes them. Something is shifting; something is changing in the dynamic of how we tell stories and who gets to be authentic. —JOE LYNCH



Blonde Ambition

Kim Petras aims, unapologetically, for mainstream pop stardom

LESS THAN A YEAR AGO, KIM Petras released her debut single, the pop gem “I Don’t Want It at All.” But already, she has learned to toe a tricky line: how to keep people’s focus on her music without downplaying her transgender identity. “I’ve been asked in a meeting at a company I was debating signing with if I was transgender because it’s trendy,” says the 25-year-old, cocking her head. “I’m like, ‘Bitch, I’ve been transgender my whole life.’”

Petras grew up in Cologne, Germany, and at 16 became famous as one of the world’s youngest persons to undergo gender-affirmation surgery. By then, she had started songwriting, but Germany’s music industry “didn’t want to take me seriously at all. It was just like, ‘Nope, joke.’” She came to the United States at 19 to give writing another shot, drafting “600 songs” while couch-surfing, but eventually realized she had to sing her “big, emphatic pop songs” herself.

“I feel like I get a real shot here,” says Petras, sitting in a Los Angeles rehearsal space, her long blond hair twisted in a topknot. She secured Britney Spears’ manager, Larry Rudolph, and last August, “I Don’t Want It at All” went to No. 1 on Spotify’s Viral Songs chart. With just a handful of songs released, Petras has earned 16.7 million on-demand U.S. streams (audio and video combined), according to Nielsen Music. This summer, she’ll open for Troye Sivan on select dates of his Bloom Tour.

A trans pop poster girl is seemingly unprecedented, and Petras doesn’t just want to make catchy tunes — she wants to be *truly* popular. That has meant working with big producers like Dr. Luke, whom she recently came under fire for appearing to defend in the face of Kesha’s sexual assault allegations against him. (She has since clarified that though her own experience with Luke was positive, “that doesn’t mean that Kesha’s experience was.”) She’s still navigating plenty of hurdles. “I don’t want to run away from the transgender community,” she says. “At the same time, there’s just not a category to fit in. I identify as a female, so yeah, compare me to female artists.” Like her idols, she just wants to be listeners’ “little escape, because that’s what pop music is. It takes you out of your life and puts you in a different world.”

—STEVEN J. HOROWITZ



Petras
photographed by
Elizabeth Wirija on
May 29 at Mighty
Lucky Studio in
New York.

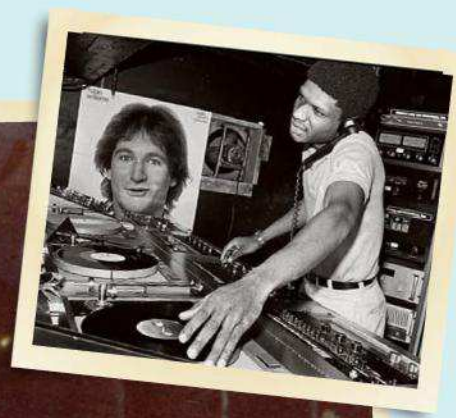
I WAS TURNED ON BY...

“I first remember feeling sexually attracted to a woman watching Madonna’s ‘Express Yourself’ video. The bondage, the crawling on the floor lapping up milk — I knew there was something there. Then, when ‘...Baby One More Time’ came out, I had a lot of confusing feelings of hate, jealousy and lust when Britney Spears put on that schoolgirl outfit. I later realized I not only wanted to be her, but I wanted her as well.”

— BONNIE MCKEE



House music pioneers Knuckles (top left) and Levan (top right) in Chicago and at New York’s Paradise Garage, in 1976 and 1979, respectively. Below: the Warehouse dance club in 1980.



The House That Gay Black Men Built

In the underground clubs of the '70s and '80s, a marginalized community laid the foundation for today's dance music. So why are straight white men reaping EDM's rewards?

BY KATIE BAIN

FREDERICK DUNSON WAS 17 WHEN HE first rode a rickety freight elevator to the sprawling industrial space where music history was being made. When the doors opened, the desolate Chicago neighborhood below fell away. The lights were dim and pulsing. The crowd was art-student chic. The music was the style that would come to be known as house. The men playing it were, like Dunson and many other attendees that night, young, black and gay.

It was 1975, and the club at 555 W. Adams St. and local venues like it were sonic and social revelations. By year’s end, the venue had moved to a members-only space nearby that was officially named US Studio, but was called “The Warehouse” by attendees. Revelers shortened that name to “house” to describe the music DJs like Frankie Knuckles — who would come to be known as the godfather of the genre — played there, grafting gospel and soul vocals over kick drums made with the era’s emerging drum machine technology and played at 120-130 beats per minute. With a thrilling soundtrack, the gay men populating the dancefloor could freely express themselves.

“Being ostracized as black, gay kids,” says Dunson, founder/president of the Frankie Knuckles Foundation, which works to preserve Knuckles’ legacy and support his causes, “this felt like a place where we could be who we were while being protected from the judgments of society.”

“Chicago was kind of a racist town,” adds

Warehouse founder Robert Williams, who relocated to the Midwest from New York in the early '70s. He recruited Knuckles to be the resident DJ at his new club. The Warehouse “was a haven for the gay community, which also turned into the heterosexual community, because the gay kids were inviting their heterosexual friends who were dying to come in.”

From Knuckles and company in Chicago to fellow house innovators David Mancuso and Larry Levan in New York, dance music’s roots in the gay club scenes of the late '70s and early '80s are well documented. Gay men, and particularly gay men of color, are widely credited with creating house music and planting the seeds of the many genres that have evolved from it.

Walk into a Las Vegas club today, and you’ll hear music — mainly, what’s known as EDM — that draws on this earlier sound. Like the blues and other genres before it, it is music forged by a marginalized community that is now dominated by the heteronormative mainstream, with straight, white, cisgender men populating label boardrooms and festival lineups. While underground LGBTQ-oriented clubs continue trendsetting in major cities, in the most visible and lucrative incarnations of the scene they created, gay and black artists are in the minority.

Mainstream house music is nothing new. In 1991, CeCe Peniston’s “Finally” hit No. 5 on the Billboard Hot 100 and No. 1 on the Dance Club Songs chart. The 1993 club jam “Show Me

Love” by Robin S. became a worldwide radio smash. Meanwhile, artists like Madonna, Mariah Carey, Whitney Houston and Michael Jackson were recruiting underground house producers like David Morales, Peter Rauhofer and Victor Calderone to remix their tracks.

At the same time, the AIDS crisis was dealing a blow to the worldwide gay dance scene, curbing its unbridled celebration and sexual adventurousness. “You could tell that the behavior of the consumer in those parties was not about just getting laid anymore,” says Insomniac’s Carlos Correal, a longtime talent booker and organizer of some of Montreal’s earliest house and techno events. “It was like, ‘If you keep doing that, you’re going to die.’”

It was around 2006 that EDM began rumbling stateside. While the genre built upon house and its electro and progressive subgenres it spawned after crossing over to Europe, the scene’s biggest stars were, and are, mostly straight white men like Calvin Harris, Diplo, deadmau5, David Guetta and the members of Swedish House Mafia. According to IMS’ 2017 business report, the global EDM industry is now valued at \$7.4 billion. Published in March, *Billboard*’s Dance 100 list (determined using chart statistics, touring data and fan votes) included only two openly gay producers: techno powerhouse Nicole Moudaber (No. 87) and bass-funk producer GRiZ (No. 76).

Representation, particularly of women (of whom there were few even in house’s early years), has become a hot topic in the dance scene and industry at large, but for many event organizers, addressing the issue isn’t a priority. “I find these subjects extremely counterproductive,” says Correal. “I look for the talent. I don’t want to let politics disrupt the focus on making the parties badass.”

The mainstream EDM scene is, in theory, open to LGBTQ artists. In early May, house producer Kandy came out on social media and got support from stars like DJ Snake, Marshmello and Diplo. Diplo also recently pushed boundaries of EDM heteronormativity by kissing Brazilian drag queen Pabllo Vittar in Vittar’s video for “Então Vai.”

Still, LGBTQ representation remains paltry. “Coming into the EDM scene as an aspiring producer, there were no standout LGBTQ-plus artists for me to look up to,” says Kandy. Longtime music journalist Zel McCarthy, who is gay, notes that the business model hasn’t changed “because the people running the business are straight men.” As those men fortify their networks in a world designed after their interests, it stands to reason that they’ll keep occupying those positions. (Of the 74 executives, agents and industry figures on *Billboard*’s 2018 Dance Power Players list, 54 are white men.)

Meanwhile, gay club culture continues evolving in (and out of) the underground. “I don’t feel the

THE BEST QUEER PARTY IN BROOKLYN

On a recent Saturday night, a former banquet hall in Brooklyn’s Bushwick neighborhood looks like a queer party palace. Filipina pop star K Rizz, who is partial to cowboy hats and chaps, sings and raps as a massive disco ball spins overhead. ‘80s and ‘90s babies crowd the dancefloor, men and women alike wearing makeup and dresses. The party lasts all night.

While frat boys frolic at Electric Zoo and most of New York’s nightclubs cater to wannabe “it” girls and boys, this party — once called The Spectrum, recently renamed The Dreamhouse — has become the place where queer young people come for the same liberated feeling that existed in house music’s early days at venues like Paradise Garage. On average, 1,000 people show up for the kind of party emblematic of the culture-shifting underground scene in similar spaces around the world.

Six years ago, Gage of the Boone — a queer dancer, performer, artist and nightlife entrepreneur — found a cheap spot that he planned to use as communal rehearsal space. “It had wall-to-wall mirrors and a stripper pole, so it was perfect,” he says. During the day, Gage hosted community events like yoga classes; at night, The Spectrum came alive. “It was a space for queer and trans people, especially, to feel safe in their bodies and in going out.”

It attracted a who’s who of queer nightlife, including artists Princess Nokia, Mykki Blanco and Le1f, and a year-and-a-half ago, Gage moved it to a larger location, rechristening it The Dreamhouse. “It’s important to have everyone celebrating, using their bodies and minds and letting go,” says Gage. “Being in a comfortable space with a community to communicate [with] and spread ideas is the root of it all.” —LAUREN LEVY



From top: Performer Kevin Aviance at The Spectrum in 2016; singer Boy Radio at The Dreamhouse earlier in 2018.

I’M LISTENING TO...

“My favorite LGBTQ+ artist right now is MNEK. The world better not sleep on him any longer! He’s our greatest hope, you guys! The talent he has is phenomenal — the guy can sing.”

— OLLY ALEXANDER, YEARS & YEARS



mainstreaming of dance music has had a significant effect on gay dance clubs,” says veteran journalist Michael Musto, who has been covering club culture since the ‘90s. In San Francisco, Honey Soundsystem has emerged as a leader; New York’s Discwoman promotes female-identified artists and hosts shows; and Los Angeles’ A Club Called Rhonda attracts thousands of revelers each month with dancefloor hedonism and a pansexual ethos. Co-founders Gregory Alexander (who is gay) and Loren Granich (who is straight) have focused on booking new artists alongside gay icons. “The scene has changed to where the trailblazers are finally being celebrated,” says Granich.

In the last few years, Alexander says he has seen a particular rise in parties focused more on activist causes supporting lesbians, trans people and other at-risk subsets. “We have to realize that being a gay man comes with a certain amount of privilege at this point,” says Alexander. “The world has opened up to accept that type of person, whereas trans people are still fighting for their lives.”

While representation among gay artists is certainly limited, a scene welcoming fans of all orientations is baked into the old-school rave values of peace, love, unity and respect. For these fans, the core message of house music — and the gay black men who created it — endures. “House is and always has been,” says Dunson, “music of hope, love and inclusion.”

Syd Is Ready To Step Up

As her R&B group The Internet preps its fourth album, the singer looks to become a beacon for other women

SINCE DEBUTING IN 2011, The Internet has quietly become one of bedroom R&B's torchbearers, thanks to the plush melodies of singer-songwriter Syd. The quintet scored a surprise Grammy Award nomination for their 2015 album, *Ego Death*, which hit No. 3 on *Billboard*'s R&B Albums chart, and is gearing up for the July 20 release of *Hive Mind*, an assured set of intimate ballads and bops.

Credit that newfound confidence to Syd, 26, who has at long last made peace with her position as one of the few prominent gay black women in music. In 2010, she was the DJ — and the sole female, out member — of hip-hop collective Odd Future, and she didn't mind staying in the background. "If you ranked Odd Future," she says, "I was at the very bottom. I didn't think anybody was paying attention." But when the group was criticized for homophobic lyrics, she often found herself its token spokesperson. "It's hilarious," she reflects. "I went through all of these interviews, and everybody was gay the whole time." (Frank Ocean in 2012 revealed a past relationship with a man; Tyler, The Creator rapped in 2017 about "kissing white boys," though he has never confirmed his sexual identity.)

For a while, Syd, who in 2017 released the acclaimed solo album *Fin*, didn't feel the need to make her sexuality a statement — "People can usually tell." But now she's opening up. "In the beginning of my career, I made it a point to avoid those topics of conversation and just normalize it. Being gay is normal," she says. "These days I'm not shying away from these kinds of topics. I do want to inspire people — young girls who may like to wear boys' clothes and who romanticize women and feel nothing wrong with it."

Today, at her Los Angeles home, Syd smiles as she recalls her first lesbian bar outing, in May: "I've always been comfortable with my gayness, but I was intimidated by the social anxiety." She's considering putting together an all-women festival. "What I'm focused on these days is stuff that empowers and unites women," she says. "If you want to be a pioneer, you have to be intentional, at least a little bit." —S.J.H.

Syd photographed by Heather Hazzan on May 15 at Bar Gonzo in New York. Styling by Calvy Click. Syd wears a Moon Choi jacket and shorts, Etnia Barcelona sunglasses and Vans sneakers. Watch Syd describe her worst date at billboard.com/videos.





How To Be A Better Ally

Songwriter Justin Tranter — who identifies as gender-nonconforming and is on GLAAD's board of directors — on the best ways for fans and those in the music industry to support the LGBTQ community

As A Label Executive

Allow queer songwriters and artists to tell their own stories honestly and specifically. Audiences are ready for it, and it will sell. Halsey's "Bad at Love" [which Tranter co-wrote] is an amazing example: She uses male pronouns in the first verse and female pronouns in the second verse, and Jeremy Vuernick, who's a part of her A&R team, didn't even flinch at it. He was like, "This is amazing — how can we be a part of something that's telling even more layers of truth?" To have a label that wants her to live her truth openly is the definition of "allyship."

As A Publicist

A publicist for an LGBTQ artist should be even more educated on LGBTQ issues than their client is. If you're the one delivering the message, then you should be willing and able to educate members of the media on how to talk about certain things.

As A Concertgoer

Concerts are supposed to be safe spaces. Be respectful of the LGBTQ people around you, whether that's in terms of trans people in bathrooms or LGBTQ couples in the audience next to you. People should be able to go to see their favorite artist and feel like they can express whatever kind of love they want to, as long as they're being appropriate.

As An Artist

Showing any sort of public support for the LGBTQ community, even if it's just turning your social [media] purple on GLAAD's Spirit Day — it seems small, but it's important. And if you are inspired by or borrowing ideas from the LGBTQ community — which I hope you are, because we're fucking fabulous — pay respect. Educate your fans, because if it's just taken from us and we aren't given the credit, LGBTQ creators are left broke, while straight artists are monetizing the aesthetic, the attitude, the dance moves. You better be paying that shit forward.

—AS TOLD TO PATRICK CROWLEY



From left: Boy George, Frank Ocean and k.d. lang.

Artists Coming Out: An Abridged History

1972 / DAVID BOWIE
"I'm gay and always have been, even when I was David Jones."
Interview, Melody Maker; he'd later disavow this statement.

1976 / ELTON JOHN
"I think everybody's bisexual to a certain degree. I don't think it's just me."
Interview, Rolling Stone; he'd later call himself gay.

1985 / BOY GEORGE
"Yeah, of course I am."
TV interview with Barbara Walters, who asked if he was bisexual. He'd later identify as gay.

1992 / K.D. LANG
"I have never denied [being gay]. I don't try to hide it like some people in the industry."
Interview, The Advocate



2006 / LANCE BASS
"I knew that if I ever acted on it or even said [that I was gay], it would overpower everything."
Cover story, People



2001 / MICHAEL STIPE
"[I'm in] a relationship with an amazing man."
Interview, Time, in which he also called himself "a queer artist."



1998 / GEORGE MICHAEL
"I have no problem with people knowing that I'm in a relationship with a man."
On CNN after being arrested for "engaging in a lewd act" in a public restroom

1993 / MELISSA ETHERIDGE
"I'm very proud to have been a lesbian all my life."
At the Triangle Ball



2009 / ADAM LAMBERT
"I don't think it should be a surprise for anyone to hear that I'm gay."
Cover story, Rolling Stone

2009 / LADY GAGA
"I've certainly had sexual relationships with women."
TV interview with Barbara Walters



2010 / RICKY MARTIN
"I am proud to say that I am a fortunate homosexual man."
Personal website post



2011 / JONATHAN KNIGHT
"I have lived my life very openly and have never hidden the fact that I am gay!"
New Kids on the Block blog post



2015 / MILEY CYRUS
"I'm very open about it — I'm pansexual."
Interview, Elle UK

2014 / SAM SMITH
"*In the Lonely Hour* is about a guy that I fell in love with last year, and he didn't love me back... I want to be clear that that's what it's about."
Interview, FADER

2012 / FRANK OCEAN
"I was 19 years old. He was too.... It was my first love, it changed my life."
Tumblr post; Ocean has never labeled his sexuality.

2012 / LAURA JANE GRACE
"The cliché is that you're a woman trapped in a man's body, but it's not that simple."
Interview, Rolling Stone, on being transgender.

2016 / LAUREN JAUREGUI
"I am a bisexual Cuban-American woman."
Billboard op-ed



2017 / BARRY MANILOW
"I thought I would be disappointing [my fans] if they knew I was gay... [but] when they found out... they were so happy."
Cover story, People

2017 / TEDDY GEIGER
"I am transitioning. I started [telling] my close friends and family about a month ago... I feel like the next step is to tell all y'all."
Instagram post

2018 / JANELLE MONÁE
"[As] someone who has been in relationships with both men and women — I consider myself to be a free-ass motherfucker."
Cover story, Rolling Stone

—N.F.



HAIR AND MAKEUP BY MONAË EVERETT USING STILA COSMETICS AND OUIDAD AT EPIPHANY AGENCY; TRANTER: BIRDIE THOMPSON/ADMEDIA/ZUMA PRESS; GEORGE: KOH HASEBE/SHINKO MUSIC/GETTY IMAGES; OCEAN: CHRISTOPHER YOUNG/GETTY IMAGES; LANG: PAUL MATYKING/GETTY IMAGES; BASS: GUSTAVO CABALLERO/GETTY IMAGES; JOHN: MICHAEL OCHOA/GETTY IMAGES; MICHAEL: ANDREW GROSS/VEOR GAVIES/CONTRAST MEDIA/NEWS.COM/ZUMA PRESS; MARTIN: LLOYD BISHOP/REX USA/GETTY IMAGES; GAGA: MICHAEL LOCCASANO/FLUMINACIO; MONAË: STEWART COOMER/SHUTTERSTOCK; GEIGER: LEON BENNETT/GETTY IMAGES; CYRUS: DAVE KOTSKY/GETTY IMAGES.



For reshaping
the industry through
connection & collaboration.

Congrats to all our partners on being named to
the Billboard Branding Power Players list.

From your friends at Citi®



At the Lollapalooza festival in Chicago (top and bottom), Live Nation's sponsorship deals included the Pepsi Zero Chill House (bottom right), where A-Trak took a break.



Branding Power Players 2018

Consumer goods and services companies are spending over \$2 billion a year to tap into the influence of artists and songs. These are the 72 masters of music marketing leading the way

Every business, it seems, wants to be part of the music business today. Ride-sharing services, hotel chains, retailers and others have joined longtime industry partners like beverage, credit card and cosmetics companies to harness the emotional power of music in their marketing.

Some \$2 billion in revenue reaches the music industry from the branding business annually, with sponsorship spending on music tours, venues and festivals making up about 75 percent of that amount. Fees paid for the use of music in ads, films, games and TV shows, along with endorsement and branding deal payments, account for the balance.

The 72 individuals from the 50-plus companies featured here are at the forefront of marketing with music. They are masterful at linking brands and artists — for the benefit of both.

Live

- RUSSELL WALLACH, 52**
GLOBAL PRESIDENT OF MEDIA AND SPONSORSHIP, *Live Nation*
- MAUREEN FORD, 53**
PRESIDENT OF NATIONAL AND FESTIVAL SALES, *Live Nation*
- DARIN WOLF, 50**
EXECUTIVE VP MEDIA AND SPONSORSHIPS, *Live Nation*



Concerts and festivals are the leading source of branding revenue for the music business — and Live

Nation dominates the field, connecting an estimated 86 million fans to some 900 brands, according to the company's most recent annual report. "We want to continue to elevate how brands activate in the music space, how they get engagement, because we touch more live fans than anybody in the world," says Wallach. Leading a 250-person team, he has shepherded seven consecutive years of growth for the company. That includes a 20 percent increase in festival sponsorship revenue in 2017 — Ford's area of responsibility — with activations like State Farm's #HereToHelp lounge at Bonnaroo and the Faster Horses Festival, and the Pepsi Zero Chill House at Lollapalooza. "Lollapalooza was the first music festival that I attended way before [Live Nation] had acquired it," says Wallach, "and I remember being absolutely mesmerized by how the brands were able to interact with fans." Ford guided a creative sales team of 30 to ink deals with Anheuser-Busch,

Bacardi, Cisco, Red Bull and others. During the past 12 months, she also further diversified Live Nation's ad and sponsorship footprint with a push into the beauty and fashion sectors. "We had a breakthrough year in that space," says Ford. For Live Nation's long-standing partnership with Citi, Wolf oversees the company's role with the Citi Sound Vault concert series, and during Grammy Week in New York, the program gave Citi cardholders a shot at once-in-a-lifetime intimate performances by The National, Eminem and Childish Gambino. Slim Shady's underplay at New York's 1,025-capacity Irving Plaza was a personal coup for Wolf. "He probably hasn't played a club at that level in a very, very long time," he says. "You could just see him get excited to be that close to the audience."

STEW HEATHCOTE, 48
SENIOR VP GLOBAL PARTNERSHIPS, AEG
ANDREW KLEIN, 48
SENIOR VP GLOBAL PARTNERSHIPS, AEG

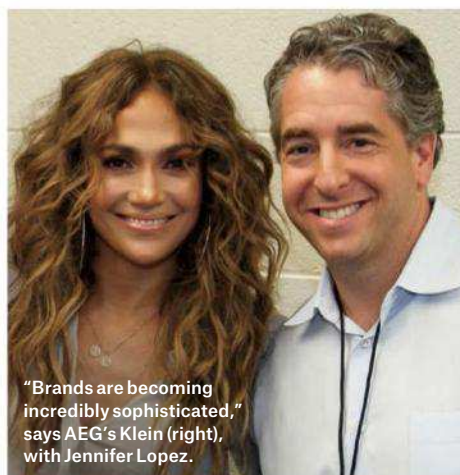


"Brands are becoming incredibly sophisticated," says Klein. "We need to be ahead of the curve and offer the one-stop solution." For Coachella 2018, that meant negotiating YouTube's sponsorship and broadcast deal, which set a new record for the most-viewed live music festival on the platform, with 41 million fans tuning in for Beyoncé's headlining set. Views were up 75 percent over 2017 with special content created for Google Pixel Phone, Google Home and YouTube Music. Heathcote continues to build out brand activations throughout AEG's portfolio of festivals, including Coachella, where he helped American Express develop an augmented-reality experience for cardholders, as well as mobile-driven single-click purchasing of merchandise around the festival. He also helped create the off-site American Express Platinum House that "had amazing benefits, from artist performances to SoulCycle classes to refresh stations and pop-up shops with food and drinks."

Consumer Brands

ARI AVISHAY, 36
DIRECTOR OF CULTURE AND ENTERTAINMENT, Lyft

"Brands should tell a story that resonates."
 — Schumacher



"Brands are becoming incredibly sophisticated," says AEG's Klein (right), with Jennifer Lopez.

AUSTIN SCHUMACHER, 34
HEAD OF CULTURE AND ENTERTAINMENT, Lyft



Lyft's customized campaigns for two of music's hottest stars — Cardi B and Chance the Rapper — shifted perceptions of the company as just a ride-sharing service. Its Round Up and Donate initiative lets passengers round up their fares to the nearest dollar and donate the difference to a charitable cause. To date, the campaign has raised over \$5 million. Says Schumacher: "It's not enough to come up with a good creative idea — brands should tell a story that resonates with both the brand and the artist's audiences."

JENNIFER BREITHAUPT*
GLOBAL CONSUMER CHIEF MARKETING OFFICER, Citi



In the past year, Breithaupt launched Welcome What's Next, a Citi ad campaign that features music by Van Morrison and the Pixies, based on research showing 45 percent of Americans (and 61 percent of millennials) associate their favorite brands with specific songs. Since the campaign's launch last September, Citi has had a six-point lift in brand preference among consumers exposed to the ads. "The campaign injects emotion into the financial services category," says Breithaupt, "and inspires consumers to feel optimistic about what's next."

DEBORAH CURTIS*
VP GLOBAL EXPERIENCES AND PARTNERSHIPS, American Express



In 2017, Curtis secured a partnership for American Express with the Austin City Limits Music Festival — adding to a portfolio that includes Coachella and Panorama — to enhance the card member experience through access to the AmEx Card Member Club, an Uber priority lane and more. The result: increased engagement, brand consideration and share of spend. "We want to bring card members closer to cultural moments," she says, "and introduce our brand to music fans who may not know us. Breaking through the clutter is challenging, but for us, it's about staying true and putting the fan at the center of the experience."

AMY FRIEDLANDER HOFFMAN, 47
HEAD OF BUSINESS DEVELOPMENT, Uber

ZACH ZIMMERMAN, 27
MUSIC AND ENTERTAINMENT MANAGER, Uber



Hoffman has guided Uber's deals with AEG, Superfly and C3 Presents, which have made it one of the largest brands at music festivals, according to *ESP Sponsorship Report*. "It's about elevating the fan experience and building on it with storytelling," she says. In January, Uber's Road to Success ad campaign paired best new artist Grammy nominees Khalid and Lil Uzi Vert with real-life Uber drivers (who also happened to be aspiring musicians) in spots that reached 20 million viewers. "We're cementing Uber as a key player in the music industry," says Zimmerman.

PABLO HENDERSON, 44
SENIOR GLOBAL DIRECTOR OF BRAND MARKETING, W Hotels Worldwide



Henderson has made music a larger part of the W experience, with such exclusives as a video series with St. Vincent (which generated 20 million total views, a chunk of them on YouTube), Sound Suites (recording studios within the hotels) and the Next Up partnership with *Billboard* to support emerging acts like Sofi Tukker. "Our guests count on us to introduce them to what's new and next," says Henderson. "It should be brands' responsibility to introduce the sounds of the future to their consumers."

MARCEL MARCONDES, 42
U.S. CHIEF MARKETING OFFICER, Anheuser-Busch InBev



Marcondes played a part in Post Malone hugging a fan in an inflatable dinosaur costume — part of a Bud Light "Friendship Test" spot in April to promote the rapper's Dive Bar Tour and Bud Light. (A livestream of the stunt drew 3 million viewers.) "That's the perfect combination — relevant artist with a true connection," says Marcondes. "We've evolved our marketing approach to make sure our brands have cultural relevance, are meeting the needs of consumers and, most importantly, being part of their conversations — not disrupting them."

RAJA RAJAMANNAR, 56
CHIEF MARKETING AND COMMUNICATIONS OFFICER, Mastercard



While sponsoring festivals, hosting intimate artist performances and backing music's biggest awards shows, in 2018, Mastercard also kicked off its Start Something Priceless campaign with a music video featuring SZA and other musicians who had overcome obstacles to pursue their dreams. Rajamannar says his team is "doing well by doing good." Business is up, feedback is effusive, and, in March, social media monitoring company Brandwatch ranked Mastercard among the top 10 "most pleasing" brands — the only credit card firm in the bunch.

LUKE WOOD*
PRESIDENT, Beats by Dr. Dre



Apple executive and Beats by Dr. Dre co-founder Jimmy Iovine praises Wood as the rare executive who speaks "both languages" — creativity and technology. Under Wood's



From left: Wood with Beats by Dr. Dre co-founders Iovine and Dr. Dre at the Beats Store in New York in 2012.

HEATHCOTE: KLEIN; LOPEZ: COURTESY OF AEG; PRESENTS: HOFFMAN; LANDIS PHOTOGRAPHY; ZIMMERMAN: JACIE BETTEL/ANNAH HELBERT; HENDERSON: ERIC VON FRICKEN; MARCONDES: COURTESY OF ANHEUSER-BUSCH; RAJAMANNAR: REGINA MADWED/CAPITOL PHOTO INTERACTIVE; WOOD: KEVIN MAZUR/WIREIMAGE; CURTIS: GETTY FOR AMERICAN EXPRESS; WOOD (2): KEVIN MAZUR/WIREIMAGE; AVISHAY, SCHUMACHER: COURTESY OF LYFT; BREITHAUPT: COURTESY OF CITI.



CONGRATS MARCIE ON BEING A
BILLBOARD BRANDING POWER PLAYER

MAC PRESENTS

CLG CARA LEWIS GROUP

leadership, Beats in the past year has launched the Beats Studio3 Wireless headphones and struck brand-boosting deals with Jack White's Third Man Records, fashion company Balmain, the LINE Friends characters (from the message app LINE) and the 2018 Winter Olympics. The Beats campaign Above the Noise featured athletes including Shaun White, Lindsey Vonn, Kevin Rolland and the Nigerian bobsled team.

Branding Agencies

MARCIE ALLEN, 44

PRESIDENT, *MAC Presents*



Gross numbers for MAC Presents' deals are up 40 percent in the past year (the firm does not report dollar amounts) as Allen, now partnered with Cara Lewis Group, has paired Taylor Bennett with Urban Outfitters and Express, brought Eminem's first show in four years to Citi Sound Vault and oversaw a just-announced global Hollister campaign with an antibullying theme, featuring Khalid, in 500 stores worldwide. "Retail is becoming the new media," says Allen. The biggest issue facing the industry, she says, are music/brand partnerships that lack authenticity. "That hurts the whole industry."

BRUCE FLOHR, 51

FOUNDING PARTNER, *GreenLight/Live Nation Studios*

CHIEF STRATEGY OFFICER/EXECUTIVE VP

CREATIVE, *Red Light Management*

DOMINIC SANDIFER, 59

PRESIDENT/FOUNDING PARTNER, *GreenLight/Live Nation Studios*



GreenLight's work to rebrand the Hutton Hotel in Nashville as a creative hub reached fruition last December after a two-and-a-half-year, multimillion-dollar project with the opening of a pair of writers' rooms designed by Dierks Bentley and Ryan Tedder, a new performance venue called Analog and artist-friendly amenities like "putting tour-bus parking in back of the hotel with plug-ins for generators or fresh water," says Flohr. The project, he reports, has drawn 360 million-plus media impressions. Working with GreenLight's parent company, Live Nation, Sandifer guided Music Happens Here, a multitiered partnership involving Hilton hotels, Spotify and the Grammy Awards, that included access to exclusive performances for Hilton Honors members. "Hilton has a very rich history in music — the first Grammys were at a Hilton — and we used that to create a robust program that allowed consumers to jump in at various stages of the story," says Sandifer.

NATHAN HANKS, 44

CO-FOUNDER/CEO, *Music Audience Exchange*



Online ads are lucky if they get a 2 percent audience engagement, says Hanks, who co-founded Music Audience Exchange (MAX) in 2014 with business partner Carlos Diaz. In the past year, MAX delivered 12 percent engagement across 500 million advertising impressions for brands including Coors Light, Ford, McDonald's and Dr Pepper. MAX's proprietary platform matches brands with emerging artists and creates customized content across multiple

"You've seen a growth of brands really engaging the Latino consumer."

— Rowe

channels: streaming, social, video and live. "New models need to ... enhance, not interrupt, the fan experience," says Hanks.

JEREMY HOLLEY, 40

PARTNER, *FlyteVu*

LAURA HUTFLESS, 36

PARTNER, *FlyteVu*



FlyteVu's work with Cracker Barrel on its music-driven marketing not only led to Dolly Parton

rerecording her 1973 classic "Jolene" with Pentatonix, but also a 2017 Grammy Award for their performance, "the first time a brand ever put together a moment that led to a Grammy win," says Holley. Connected to acts including Zac Brown Band, The Chainsmokers, Keith Urban and HAIM, Holley and Hutfless have delivered for clients including Enterprise Rent-A-Car, Victoria's Secret Pink, American Red Cross and social connection app Bumble. The app's principals "understood that to grow, they had to be integrated into the pop culture conversation," says Hutfless.

SHERRY JHAWAR, 39

CO-FOUNDER/CO-CEO, *Blended Strategy Group*

ALLISON STATTER, 38

CO-FOUNDER/CO-CEO, *Blended Strategy Group*



As Jhavar and Statter's brand and talent integration company marks its third anniversary in

July, their pairing of Jennifer Hudson with American Family Insurance stands out for its emotional impact. "They filmed in her hometown of Chicago and surprised fans and her high school music

teacher," says Statter. Jhavar brought emerging artist Justine Skye to cosmetics company Nudestix for the firm's first music partnership, resulting in 38 million media impressions for the brand and a successful album launch for Skye. Statter notes that while clients like Gwen Stefani and Jon Bon Jovi compete with social media influencers for brand attention, "one of the things that is tried and true is music placement and musicians participating in brand advertisements."

ZEV NOROTSKY, 39

FOUNDER/CEO, *ENTER*



Norotsky's experiential agency ENTER turned in its strongest year to date, boasting marquee live-event campaigns with Khalid for Forever 21, Halsey for YSL Beauty and

Charli XCX for Lucky Brand. He will also oversee brand partnerships with the Loveloud Foundation, which was founded by Imagine Dragons frontman Dan Reynolds and provides support to LGBTQ youth: "If we can help just one kid struggling to understand their sexuality and their place in this world, and [show them] that they aren't alone," says Norotsky, "then we have done our job."

CARLENE ROWE, 40

DIRECTOR OF SPORTS AND ENTERTAINMENT, *Conill*



Rowe worked at Budweiser with Pitbull and Vicente Fernández until 2016, when she joined Conill, which bills itself as the nation's first Latino marketing agency. Conill has "seen an increase in Hispanic engagement programs grow by 213 percent" since 2014, notes Rowe. The agency's 2017 campaign featured a virtual-reality video of Wisin traveling in a Toyota Camry to Telemundo's Latin American Music Awards. "You've seen a growth of brands really engaging the Latino consumer," says Rowe, "because that's where the growth is happening."

ELENA SOTOMAYOR, 46

EXECUTIVE VP EXPERIENTIAL MARKETING, *CMN*



As the lead marketing officer for the nation's biggest Latin-music concert promotion company, Sotomayor negotiates deals that amplify live performances with multiple digital strategies. Moments from Bad Bunny's upcoming tour, for example, will live as branded content on YouTube network Mitu. Beyond Latin, Sotomayor and her team extended a partnership between the Harder brand of Mike's Hard Lemonade and the film *Deadpool 2* with pop-up dive bars around the country. "Digital and social has changed our sponsorship game," she says, "and we have to be creative with how we bring brands onboard."

Talent Agencies

DAVID AUSSENBERG, 34

MUSIC BRAND PARTNERSHIPS AGENT, *Creative Artists Agency*



Aussenberg and CAA's branding team helped bring in over 300 deals for their artist clients in 2017, including Niall Horan's global Bose brand ambassadorship and Leon Bridges' partnership with the Chase Sapphire Preferred Card, which helped him sell out two nights at Radio City



"Retail is becoming the new media," says Allen (center), with Khalid (left) and Hollister Marketing vp/executive creative director Matt Montgomery.

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AND
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BEN WEISS

NATALIA WILLIAMS

KENZIE WOOD-MARRERO



Music Hall in New York. "We used Chase's marketing power to help sell a boatload of tickets that will directly impact [his] future touring career," says Aussenberg. Aside from Bridges, Chase also is a CAA "brand consulting client," notes Aussenberg. "With an amazing roster of clients that we have, there's always something for everyone."

KERRI FOX-METOYER*
VP MUSIC STRATEGY AND PARTNERSHIPS, Agency for the Performing Arts



Fox-Metoyer, a veteran of Sony and The Walt Disney Company, has helped lead APA's music branding team to a 29 percent increase in deals over the past year. (APA does not report dollar amounts for its deals.) Based in Nashville, she says her proudest achievement was partnering Craig Morgan with Operation Finally Home, a national nonprofit that provides mortgage-free homes to veterans and their families. She's pressing brands to focus more on the 40-plus fan. "We are actively educating [them] on how to develop a music strategy for these consumers," she says.

MILES GIDALY, 31
AGENT, COMMERCIALS DEPARTMENT, WME
SHARI LEWIN, 32
PARTNER, COMMERCIALS DEPARTMENT, WME



"Advertising is the economy of attention," says Gidaly, "and more and more of these musicians have year-round attention on them." Gidaly has leveraged that attention into deals for A\$AP Ferg as Jimmy Choo's first male Style Diaries talent. Lewin's savvy led to Reba McEntire's ads as KFC's first female Colonel Sanders, which collected over 1 billion social media impressions. She also paired Brad Paisley with Nationwide for TV spots and teamed Chris Young with Aflac to help raise \$100,000 for the ACM Lifting Lives foundation.

CAROL GOLL, 44
PARTNER/HEAD OF GLOBAL BRANDED ENTERTAINMENT, ICM Partners



Goll's pairing of Busta Rhymes with Doritos Blaze and Mountain Dew resulted in a Super Bowl ad that 72.6 million viewers saw on TV, according to analytics company iSpot.tv. She also teamed Solange with Calvin Klein for the brand's revived My Calvins campaign and



Chance the Rapper (left) helped move "several hundred thousand" custom-branded hats, says Corcoran.

partnered Lil Yachty with AXE Gold. For corporate client Jaguar Land Rover, "we are growing their music marketing platform," she says.

STEPHANIE MILES*
EXECUTIVE VP BRAND PARTNERSHIPS, Paradigm Talent Agency
JOE ROSENBERG, 35
EXECUTIVE VP BRAND PARTNERSHIPS, Paradigm Talent Agency



At their first meeting, Miles learned that Halsey does her own makeup for every photo shoot (including her *Billboard* covers), which sparked a partnership with YSL Beauty. She also has paired Imagine Dragons with Chinese automaker NIO and Sia with Google. "To make the best partnerships possible," says Miles, "it takes a lot of time, effort and care, so I feel like every single deal is an accomplishment." Rosenberg cites deals for Gucci Mane with Swisher Sweets, Run the Jewels with car2go and SOB X RBE with Adidas as evidence of the ability of his team to be "nimble and entrepreneurial."

TONI WALLACE, 37
HEAD OF MUSIC BRAND PARTNERSHIPS, United Talent Agency



Joining UTA in early 2017 (after running West Coast brand partnerships for Columbia Records), Wallace closed over 70 artist and brand partnerships during her first year and has already surpassed that number in 2018. Her brand alliances include X Ambassadors and Bud Light, and Facebook comedy series #IMomSoHard and Yoplait, which resulted in a 40-city tour and digital campaign with over 120 million video views across platforms.

"Advertising is the economy of attention."
— Gidaly

Management

PAT CORCORAN, 28
MANAGER, Chance the Rapper
FOUNDER, Haight Brand
CHANCE THE RAPPER, 25



Corcoran and Chance negotiated a first-of-its-kind apparel deal for the Chance 3 New Era Cap, forgoing the traditional upfront payout and later royalties. Working with baseball cap/lifestyle brand New Era, Chance instead took a risk on the project by buying the hats outright. After his own retail promotions, he moved "several hundred thousand" units, says Corcoran, making it one of the most popular for New Era in 2017. "To this day, the only way you can get a 3 hat is by going to a Chance the Rapper show or by visiting Chance's website."

JULES FERREE, 35
HEAD OF BRAND PARTNERSHIPS, SB Projects



While continuing to guide branding deals for SB Projects clients including Justin Bieber (who has ties with three telecommunication firms worldwide), Ferree tapped her brand relationships last September to help organize Hand in Hand: A Benefit for Hurricane Relief, which has raised over \$64 million for charities helping victims of hurricanes Harvey, Irma and Maria. "We had no more than 14 days [of lead time]," recalls Ferree of the benefit, which was staged in four cities with performances by Stevie Wonder, Usher, Blake Shelton, Dave Matthews, Demi Lovato, Brad Paisley and others, as well as appeals from over two dozen celebrities. "It was a herculean effort to secure significant corporate sponsorships to provide funding for the event to happen," says Ferree, who recruited Apple, Verizon, PayPal and other companies for the benefit.

MATT FERRIGNO, 34
VP PARTNERSHIPS, Maverick Management



Now in his third year with Guy Oseary's Maverick Management, Ferrigno finalized MAC Cosmetics' biggest artist branding deal to date with Nicki Minaj. (Terms of the deal were not disclosed.) "She was so excited because she grew up wearing MAC, which made the collaboration feel authentic," says Ferrigno. With a roster of 50-plus artists and some of the top managers under the Maverick brand, Ferrigno has an opportunity to collaborate on dream projects. In 2017, he secured G-Eazy a spot on the Bud Light Dive Bar Tour, previously headlined by John Mayer and Lady Gaga. "We livestreamed the show and debuted 'Him & I,' " G-Eazy's No. 1 Mainstream Top 40 hit with Halsey.

MATT RINGEL, 48
EXECUTIVE VP, Red Light Management
MANAGING PARTNER, New Era Media and Marketing



Ringel tallied 150 branding deals in 2017, with this year already beating that pace. "Every year, it has been growing," says Ringel, whose clients include Marshmello, Bastille, Dierks Bentley, Maren Morris and Jordan Fisher. Bentley is headed for a particularly big 2018 with multiple partnerships (5-hour Energy, Pepsi, Twisted Tea, Flag & Anthem and Citi) and a new Labor Day weekend festival in Colorado. "There's a growing realization that music-based marketing can be used in an array of objectives — it's just a matter of demographics, time of year and method of



Ferrigno (far right) at ESPN Studios in Bristol, Conn., with (from left) Lil Wayne manager Cortez Bryant, NFL vp media talent management Galen Gordon and Lil Wayne.



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communication,” says Ringel. “Music is so flexible in a way that working with something like the NBA might be a little more structured and limited. The sky’s really the limit for what we do.”

MICHAEL YORMARK, 51
PRESIDENT/CHIEF OF BRANDING AND STRATEGY,
Roc Nation



As DJ Khaled welcomed his son, Asahd, in October 2016, the rapper-producer sought a healthier lifestyle and turned to his management company, Roc Nation, to help make it happen. That led to Khaled serving as the social media ambassador for Weight Watchers’ WW Freestyle campaign, during which the DJ documented healthy habits that made him drop 26 pounds — and, says Roc Nation’s Yormark, saw Weight Watchers’ stock price balloon 56 percent in just five weeks. Similar branding savvy is behind the long-running multipronged Puma collaboration with Rihanna that has grown to include Big Sean, Yo Gotti and a sponsorship for JAY-Z’s 4:44 Tour over the past year. “We’re not in the business of just doing transactions,” says Yormark. “We’re in the business of creating long-term partnerships that are sustainable over time, that ultimately will help our artist as much as the artist will help that brand.”

Media

TIM CASTELLI, 50
PRESIDENT OF NATIONAL SALES, MARKETING AND PARTNERSHIPS, *iHeartMedia*



“More brands are waking up to the power of radio’s connection to consumers,” says Castelli. He points to such radio campaigns as Artist vs. Fan for Google Home Mini and Label Defiers for ZICO Coconut Water — featuring artists such as Halsey and Nick Jonas — that have reached millions of listeners, resulting in double-digit increases in brand awareness and intent to purchase, he reports. “Even brands that historically have not been big radio advertisers now see a huge opportunity.”

Digital

RICH FRANKEL, 63
GLOBAL CREATIVE DIRECTOR, *Spotify*



Frankel, who began his career designing album covers at A&M Records, came full circle in 2017 with an audiovisual project for Spotify that helped Ken Burns (a former college buddy) promote his Vietnam War documentary to a younger generation. “The way we consume music, and the way Spotify delivers it, is one-to-one, not as a single wave as it did in the ‘60s and ‘70s,” says Frankel. To start a wave, Frankel and his team created Echoes of Vietnam, a multimedia Spotify playlist that garnered 350 million impressions and 3 million streaming minutes on behalf of project sponsor Bank of America.

ERIKA LEONE, 33
GLOBAL MARKETING DIRECTOR, *SoundCloud*



In March, Leone helped SoundCloud launch its first multiplatform advertising campaign. First on SoundCloud featured stories of 10 creators who got their start on the

“We’re in the business of creating long-term partnerships.”
— Yormark



Redington (right) in Nashville in February with (from left) Kurt Johnson, Country Radio Seminar board president and Townsquare Media senior vp; Jason Aldean; Jimmie Allen; Jordan Davis; and Brooks.

streaming site, promoting SoundCloud as an artist’s first home, “a foundational place where they can build their careers,” says Leone. Featured acts are showing an average boost of 70 percent in track plays on the platform, reports SoundCloud, while the service has had a 10 percent increase in followers on social media in recent year-to-year tracking.

RYAN REDINGTON, 37
DIRECTOR, *Amazon Music*



In April, Amazon founder Jeff Bezos revealed for the first time that over 100 million customers worldwide subscribe to Amazon Prime. Tens of millions of those customers are also using Prime Music and Amazon Music Unlimited, which sponsored Garth Brooks’ 2017 tour, CMA Fan Fest and a popular activation with JetBlue at New York’s John F. Kennedy International Airport — all partnerships led by Redington and Amazon head of brand marketing Josh Fein. Redington is bullish on the future of products like Alexa and Echo for driving further music consumption. “Voice is our differentiation,” he says, “and we’re leading the way.”

JOHN TRIMBLE, 54
CHIEF REVENUE OFFICER, *Pandora*



Pandora’s launch of Premium Access, which offers its 75 million monthly users an on-demand experience after viewing a 15-second advertisement from clients like T-Mobile, helped the service reach nearly \$1.5 billion in total annual revenue. “Brands are always challenging us for ways to get closer to their target audience,” says Trimble. “Audio is experiencing a renaissance and is becoming a prevalent and expected means of brand advertising. Phones have driven that. Broadcast radio is certainly important, but digital is where brands want to be.”

Publishing

TOM EATON, 48
SENIOR VP MUSIC FOR ADVERTISING, *Universal Music Publishing Group*
MANDY GABRIEL, 33

SENIOR DIRECTOR OF MUSIC FOR ADVERTISING, Universal Music Publishing Group
TOM FOSTER, 38
HEAD OF FILM AND TV, *Universal Music Publishing Group U.K.*



At the 2018 Super Bowl, Eaton earned MVP honors for UMPG with synchs in 14 spots, from the classic (Prince’s “Let’s Go Crazy” for NBC) to the fresh (Dardust’s “Lost and Found” for Hyundai). He and his team followed up with 10 placements during the Grammy telecast and five for the Winter Olympics. Gabriel boosted brands while spotlighting emerging bands like Spain’s Sexy Zebras, which answered the call for T-Mobile, while newcomer Xenia Pax blasted to nearly 1.7 million YouTube views with an Adidas spot featuring her track “Bang Bang.” Foster’s recent wins include securing synch deals for British songwriter Steve Mac with BBC, Vodafone and Sony BRAVIA. The placement of Ed Sheeran’s “Shape of You” — co-written by Mac — in an ad for British retailer Marks & Spencer was one of 2017’s most Shazamed spots in the United Kingdom. Says Gabriel: “The biggest issue that both brands and music companies face is breaking through the noise.”

BRIAN MONACO, 46
PRESIDENT/GLOBAL CHIEF MARKETING OFFICER, *Sony/ATV Music Publishing*



For a fifth consecutive year, Monaco and his team at Sony/ATV placed more music (and music stars) in Super Bowl ads than anyone else — 17 licenses in 2018 alone, including Queen’s “We Will Rock You” for Chrysler, Cardi B for Amazon and Alicia Keys for the Olympics. “People are always Shazaming throughout the game,” he says. “You see streaming movement immediately — something you don’t get on other platforms throughout the year.”

MARTY SILVERSTONE, 41
PARTNER/SENIOR VP CREATIVE/HEAD OF SYNC, *Primary Wave Music*

YORMARK: ANDREW ZIEHL; REDINGTON: GETTY IMAGES/CFE; EATON: VCA/THE PRODUCTIONS; GABRIEL: FOSTER: COURTESY OF UNIVERSAL MUSIC PUBLISHING GROUP; MONACO: COURTESY OF SONY/ATV MUSIC PUBLISHING; TRIMBLE: COURTESY OF PANDORA; LEONE: COURTESY OF SOUNDCLLOUD; FRANKEL: COURTESY OF SPOTIFY; CASTELLI: COURTESY OF IHEARTMEDIA; REDINGTON: COURTESY OF AMAZON MUSIC.

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"A key feature of many of the songs we license is that they have a story arc," says Silverstone, whose team paired Bobby Hebb's classic "Sunny" with a high-profile bleak-to-bliss spot for job-search engine Indeed during the Academy Awards. Primary Wave also presents the work of "pivotal icons," Silverstone calls them, such as Bob Marley, Alice Cooper, Def Leppard and Smokey Robinson, whose "You've Really Got a Hold on Me" was remade in 2017 for a trailer for Fox TV's *Empire*.

Music Supervision

ANDREW KAHN, 36
FOUNDER/MUSIC SUPERVISOR, *Good Ear Music Supervision*



When The Gap was getting ready to revive its iconic white-background, music-heavy advertising style from the late '90s, Kahn and his boutique synch-licensing firm got the call to pair Cher and Future on a cover of Sly & The Family Stone's "Everyday People" and Janelle Monáe singing Freddie Scott's "You Got What I Need." The well-received Gap spots were just two of the 64 commercials Good Ear Music helped synch for brands including Intuit, Samsung and Toyota in 2017, paying out over \$8 million in revenue. "Music is such a powerful tool that more and more brands are coming to this avenue," says Kahn.

MIKE LADMAN, 31
MUSIC SUPERVISOR, *Droga5*



As music supervisor at an agency with clients ranging from Under Armour to the Grammy Awards, Ladman in 2017 oversaw a trio of successful, eclectic synchs for Google's Pixel 2 campaign — including a license from New York subway band Too Many Zooz and another by Mr Jukes, featuring late soul singer Charles Bradley. The former generated the most Spotify streams in a single day for Too Many Zooz, while the latter caused a 2,116 percent spike in Shazams for the Mr Jukes track. "I'm very proud to have been able to successfully wrangle such diverse talent and merge them with such classic music to help connect people through a product designed to do just that," says Ladman.

JOSH RABINOWITZ, 53
EXECUTIVE VP/DIRECTOR OF MUSIC, *Grey Group Townhouse, WPP*



Whether it's supermodels lip-syncing to Dua Lipa's "Blow Your Mind (Mwah)" for Revlon or Vince Staples dropping an original verse for Marriott, Rabinowitz and his staff of six music supervisors at WPP's Townhouse have been part of some of the most creative uses of music by brands in the past year. "We're paying a lot of people in the music business, which is hard to do," says Rabinowitz, whose team doled out more than eight figures in synch revenue to songwriters and musicians thanks to over 500 placements in the past 12 months.

Recording

RYAN ALLINGHAM, 33
VP BRAND PARTNERSHIPS, *Capitol Music Group*
BRIAN NOLAN, 37

SENIOR VP, *seventeenfifty, Capitol Music Group*



Allingham steered Jeep to Halsey, whose Astralwerks single "Bad at Love" was featured in the automaker's "Release Your Renegade" ad — a rare instance, he says, "that an in-cycle single timed so well with the launch of a major campaign." Following its advertising exposure, "Bad at Love" reached No. 5 on the Billboard Hot 100. And, notes Allingham, "Halsey's first car was a Jeep." At Capitol's brand partnership and synch licensing division, *seventeenfifty*, Nolan scored a slam-dunk deal with the NBA for Migos, getting the trio's "Stir Fry" in heavy rotation on Turner Sports in February as the official track of NBA All-Star Weekend. A campaign launch party at the Capitol Records Tower also offered exposure for brands including Finish Line, Under Armour, Beats by Dr. Dre and Cycle Media.

"I've found it useful to introduce artists to brands very early on."
— Benyatov

ALLA BENYATOV*
SENIOR VP BRAND PARTNERSHIPS, *Epic Records*
Benyatov has helped secure over 50 branding deals for Epic artists in the past 12 months, resulting in "several hundred million media impressions," she says. And while partnerships for established stars are a priority, she also enjoys finding opportunities for rising acts like Jidenna or Jessie James Decker. "I love the challenge of getting [brands] excited about someone new and then seeing it pay off,"



Monaco (left) with Sony/ATV songwriter Pharrell Williams.

she says. "I've found it useful to introduce artists to brands very early on and arrange deals that include sponsorships for album-release events, music-video product placements and listening parties."

RON BROITMAN, 49
EXECUTIVE VP/HEAD OF SYNCHRONIZATION, *Warner/Chappell Music, Warner Music Group*



In a role that has bridged both music publishing and recording synchs since 2013, Broitman and his colleagues issued 10,000 licenses in 2017. He's particularly proud of the placement of Portugal. The Man's propulsive "Feel It Still," which led Apple's iPad Pro campaign, topped the *Billboard*-Clio Music Top TV Commercials chart, powered by Shazam, and also has been used by vitaminwater and YouTube TV. "They're synch darlings," says Broitman of the band.

JOI BROWN*
SENIOR VP MARKETING, BRAND PARTNERSHIPS, *Atlantic Records*
CAMILLE HACKNEY*
EXECUTIVE VP BRAND PARTNERSHIPS AND COMMERCIAL LICENSING, *Atlantic Records*
HEAD OF GLOBAL BRAND PARTNERSHIPS COUNCIL, *Warner Music Group*



"The volume of deals has really increased over the past 12 months," says Hackney, "which might be a function of [our] being at the No. 1 label with a lot of hot artists." Among those artists is Janelle Monáe, whose two-year collaboration with Belvedere Vodka led to the March debut of a short film series on YouTube titled *A Beautiful Future*. Brown urges artists to think about their social media posts like a lifestyle magazine, displaying their "natural fit" with brands. That approach led to K. Michelle, a Tennessee native, landing a deal for her own Jack Daniel's Country Cocktails flavor, Southern Peach. Brown says it's "a significant accomplishment" for an African-American woman.

CLAUDIA BUTZKY*
SENIOR VP GLOBAL BRAND PARTNERSHIPS, *RCA*



The Philadelphia Eagles took home the trophy at the 2018 Super Bowl, and RCA's Butzky scored her own victories on game day. "Having booked two artists on the Super Bowl — P!nk doing the [national] anthem and Justin [Timberlake for] halftime — was definitely a lifelong dream for me," she says of the NFL placements. After the "wardrobe malfunction" that marred Timberlake's 2004 Super Bowl appearance with Janet Jackson, the NFL's decision to re-embrace the performer "was a crazy win for us," says Butzky, who adds, "I think we started the NFL conversation [to bring Timberlake back] five years ago."

MAURO DeCEGLIE, 46
SENIOR VP BRAND PARTNERSHIPS, *Island Records*
ERIC WONG, 42
EXECUTIVE VP/GM, *Island Records*



Wong oversaw branding wins for Island act Bon Jovi (Lyft, Google), newcomers Jack &



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Jack (Samsung) and Fall Out Boy, which starred in, and supplied music for, Gameloft's *Asphalt 8* racing game. DeCeglie parlayed a one-off Demi Lovato video product placement deal with Jaguar Land Rover into a larger partnership with the label that included sponsored Lovato house parties and product placements in music videos for singles from Bon Jovi and Nick Jonas.

“The world of brands and agencies is transforming.”
— Robert Murphy

LORI FELDMAN*
EXECUTIVE VP STRATEGIC MARKETING, *Warner Bros. Records*
LIZ LEWIS*
VP CREATIVE SYNCH, ADVERTISING AND GAMING, *Warner Bros. Records*



Feldman, who will serve as jury president for the music competition at the Cannes Entertainment Lions (June 18-22), partnered Jason Derulo with Coca-Cola to write and record the brand's anthem, "Colors," for the FIFA World Cup this summer. Over 20 localized versions of the song will appear in ads in 209 countries. "It's a massive endeavor," says Feldman, "and we're really just getting started with it." Lewis made the unusual move of securing use of Dua Lipa's "Blow Your Mind (Mwah)" in a Revlon campaign before the ad was filmed so models could lip-synch to the track, which reached No. 5 on the *Billboard*-Clio Music Top TV Commercials chart, powered by Shazam.

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JENNIFER FROMMER*
SENIOR VP CREATIVE AGENCY, *Columbia Records*



Artists' relationships are key "when devising branding partnerships," says Frommer, explaining why she's excited about Jack White's decision in May to allow use of his new track

"Over and Over and Over" in a FIFA World Cup spot for Fox Sports. "Jack seldom, if ever, lends his incredible music to branding opportunities, but the creative was so compelling and subject nature aligned so well that we were able to make it happen."

NICOLE KARPAS, 25
DIRECTOR OF BRAND PARTNERSHIPS AND STRATEGIC MARKETING, *Def Jam*



Arriving at Def Jam in May 2017 from a brand partnership coordinator role at Republic Records, Karpas has been spearheading a yearlong partnership with Patrón Tequila. A recent Def Jam-owned NBA All-Star Weekend event offered high-profile visibility for the brand, along with Essential Water, Xbox and Heineken. 2 Chainz also performed and announced his upcoming album, *Rap or Go*, to the league there. Says Karpas: "It's really important to preserve authenticity while engaging in brand partnerships. I'm extremely protective of the positioning of my artists."

KERRI MACKAR, 33
SENIOR VP BRAND PARTNERSHIPS, *Republic Records*



Since joining Republic last September, Mackar has applied her marketing experience from music media (*Billboard*, *Rolling Stone*) to the label's A-list artists. One month

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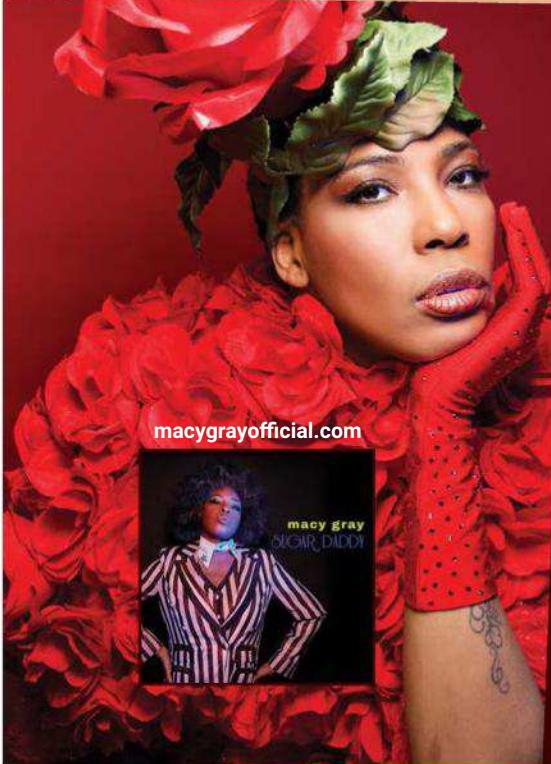


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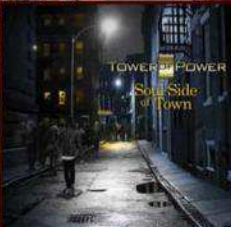
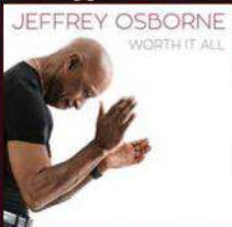
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before Post Malone's *beerbongs & bentleys* set a U.S. one-week streaming record for an album (431.3 million on-demand audio streams of its songs in the week ending April 27, according to Nielsen Music), Mackar helped the beer-swilling rapper's April 4 Nashville club gig reach over 3 million livestream viewers through Bud Light's Dive Bar Tour series, the beer brand's "biggest music program," she says. Announcing the album's release date during the livestream "definitely paid off," she says. Post Malone is only the fourth artist chosen for the Dive Bar Tour series, after G-Eazy, John Mayer and Lady Gaga.

CEBELE MARQUEZ, 47
SENIOR DIRECTOR OF BUSINESS DEVELOPMENT,
Sony Music Entertainment, U.S. Latin



Marquez works with her Sony counterparts in other territories to secure brand partnerships for the label's Latin roster, including highly visible deals for Nicky Jam, who became the first Latin artist to partner with Sony Electronics in a multiyear global campaign. Nicky Jam was also the face of a Pandora Music Premium service launch campaign and the Spanish airline Air Europa — which painted an "X" on one of its jets to promote Nicky Jam's new single with J Balvin. (The song has reached No. 1 on the Hot Latin Songs chart.) "The way we deliver the message — in an effective, clutter-free manner — is as important as the collaboration itself," says Marquez.

"The way we deliver the message is as important as the collaboration itself."

— Marquez

NAOMI McMAHON, 35
SENIOR VP/HEAD OF STRATEGIC MARKETING AND PARTNERSHIPS,
Universal Music Group and Brands
OLIVIER ROBERT-MURPHY, 57
GLOBAL HEAD OF NEW BUSINESS,
Universal Music Group
MIKE TUNNICLIFFE, 57
EXECUTIVE VP/HEAD,
Universal Music Group and Brands



Robert-Murphy reports that UMG's branding team engineered over 800 artist-brand partnerships worldwide in 2017, including pairing Dubai Tourism with Imagine Dragons for their "Thunder" video (which has logged more than 750 million global YouTube views). "The world of brands and agencies is transforming," says the London-based executive. "Only authentic and meaningful relationships between artists and brands truly engage consumers." The day before Jonas Blue released the video for his single "Mama" in May 2017, he performed for the first time in Hong Kong as part of a UMG-American Airlines partnership, driving worldwide YouTube views of the song to 440 million-plus. "He has a huge fan base in Asia," says McMahon. "It allowed American to showcase their global market in a way that brought value to the artist." Since Tunnicliffe joined UMG in 2014,

the company has tripled corporate partnerships. "Nobody else has this team," he says.

DANIEL SENA*
DIRECTOR OF BRAND PARTNERSHIPS AND STRATEGIC MARKETING,
Interscope Records



Starbucks, Hallmark, Verizon, Marriott, Jeep — all are among the top brands that have partnered with Interscope in the past 12 months, thanks to Sena's efforts. Imagine Dragons' songs, including "Whatever It Takes," have been tapped for Jeep spots. And Verizon's campaign "had six of our artists from all sorts of different genres, including Rae Sremmurd, X Ambassadors, THEY., Kali Uchis, Rich the Kid and Skylar Grey. I'm really proud of that one," he says.

Contributors Rich Appel, Steve Baltin, Dave Brooks, Dean Budnick, William Chipps, Leila Cobo, Adrienne Gaffney, Gary Graff, Andrew Hampp, Hannah Karp, Steve Knopper, Carl Lamarre, Kerri Mason, Matt Medved, Gail Mitchell, Melinda Newman, Paula Parisi, Chris Payne, Alex Pham, Dan Rys, Richard Smirke, Eric Spitznagel, Colin Stutz, Andrew Unterberger, Deborah Wilker, Nick Williams

Methodology Branding Power Players were chosen by editors weighing a variety of factors, including but not limited to such metrics as chart performance, touring grosses and ticket sales, social media impressions, and radio and TV audiences reached; company growth; career trajectory; reputation among peers; and overall impact in the music marketing industry during the past 12 months.

MPress Records: Celebrating 20 Years of Great Indie Music!

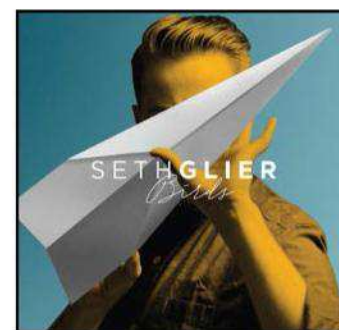
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A Declaration Of Independents

The 2018 A2IM Libera Awards, taking place during Indie Music Week, will recognize the diversity of the industry sector that now commands 37 percent of the U.S. music market

BY STEVE KNOPPER

WHEN THE A2IM Libera Awards are presented in New York on June 21 as part of Indie Music Week, the event will honor the best among independent artists, albums and companies — but also the strength of the entire indie music business. “We want to celebrate our own, but we also want to use [the event] as a

platform,” says Richard James Burgess, CEO of A2IM (American Association of Independent Music), which represents over 500 independently owned record labels and presents both the awards and Indie Music Week.

The U.S. market share of independently owned labels — ranging from small artist-owned companies to Big Machine Music Group, home to superstar Taylor Swift — has reached 37 percent, according to a

Clockwise from top: Libera Awards performers Mann, Outlaw and Midón.

report last October from MIDiA Research. “If you want to compare that to when A2IM started in 2005,” says Burgess, “it was 29 percent.”

The growth of streaming music promises to further strengthen the indie sector, allowing fans to access more artists and deeper music catalogs on demand. Indie Music Week’s sessions (June 18-21) will help independent companies embrace the constant change that the industry has experienced over the last five years. “Last year, we [looked at] virtual reality, we did the connected car, we did smart speakers. This year, we’re doing artificial intelligence,” says Burgess. “It’s a way of having an eye to the future. It’s a way of not getting blindsided the way the entire industry did in 1999,” when file-sharing technology decimated music sales.

Among those giving keynote addresses during Indie Music Week are Facebook head of music business development and partnerships Tamara Hrivnak and 300 Entertainment CEO Kevin Liles.

The event will include performances by singer-songwriter Aimee Mann, “SoCal country” artist Sam Outlaw, New Mexico singer-guitarist Raúl Midón, pioneering hip-hop group Funky 4 + 1 and a tribute to the late soul singers Sharon Jones and Charles Bradley.

Brett Gurewitz, who co-founded influential punk band Bad Religion in 1980 and went on to launch Epitaph Records (home to The Offspring and Rancid), will receive a lifetime achievement award.

Here are the Libera Award nominees for album of the year.

Big Thief

CAPACITY *Saddle Creek*



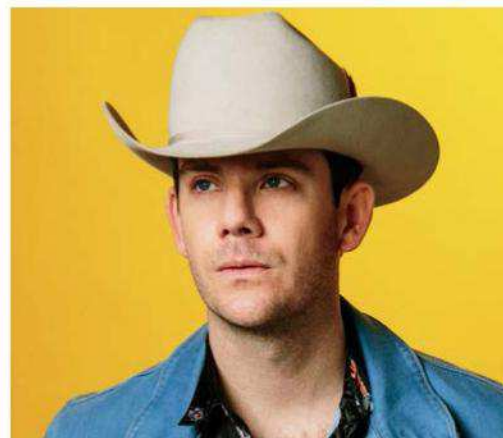
Big Thief’s second album, *Capacity*, turns small details into big statements. Following its acclaimed 2017 album, *Masterpiece*, the Brooklyn-based quartet retreated to a studio in New York’s Catskill Mountains to record *Capacity*, which reached No. 8 on *Billboard*’s Americana/Folk Albums chart last July. After two sold-out shows in September 2017 at Brooklyn’s Music Hall of Williamsburg, Big Thief’s summer tour includes Chicago’s Pitchfork Music Festival on July 20.

Chuck Berry

CHUCK *Dualtone Music Group*



Tragically, rock’n’roll pioneer Berry never had a chance to promote what may have been a career-reviving album.



Chuck was released last June, three months after his death at age 90. The album captures the shambling, kinetic nature of his many years of concerts with local pickup bands, and it also has the spark of inspiration that fans adored. The record topped the Blues Albums chart for five weeks following its release.

Cigarettes After Sex

CIGARETTES AFTER SEX *Partisan Records*



Cigarettes After Sex frontman Greg Gonzalez has called his Brooklyn band's slow-burning songs "erotic lullabies," which is perfect because they belong in the same smoking lounge as Portishead's "Sour Times" or Mazzy Star's "Fade Into You." The group's self-titled album reached No. 8 on the Heatseekers Album chart in July 2017. Cigarettes After Sex is touring Europe through September, with a detour homeward to play Lollapalooza in Chicago in August. The group will play There's No Leaving New York at Forest Hills Stadium in Queens on Sept. 29 with The National, Jason Isbell & The 400 Unit, Phoebe Bridgers and Adia Victoria.

Father John Misty

PURE COMEDY *Sub Pop Records*



The singer-songwriter born Josh Tillman can be sweet, wise and poignant, but as Father John Misty, he's also got a sharp sense of satire. The centerpiece of *Pure Comedy* is "Leaving LA," a rambling 13-minute rant that refers to Oedipus, Amy Grant and "these L.A. phonies and their bullshit bands." His current tour plays the Hollywood Bowl on June 24, on a bill with Gillian Welch and Big Thief. Misty's newest album, *God's Favorite Customer*, arrived June 1.

Slowdive

SLOWDIVE *Dead Oceans*



Rivaling My Bloody Valentine among European shoegaze bands that take a long time to make an album, Slowdive released its self-titled record last spring — only the fourth studio album in the group's nearly three-decade career. A shimmering, seven-minute opening track, which doesn't have guitar or keyboard solos so much as atmospheric repetition, is aptly titled "Slomo." The band (featuring members who have been focusing on another ensemble, Mojave 3, for years) reunited in 2014 and regularly plays festivals, including London's British Summer Time Hyde Park on July 7.

From top: Newbury Comics in Boston; Alex Gaskarth of All Time Low at the Beale Street Music Festival in Memphis on May 5; Hope Sandoval and David Roback of Ingrooves-distributed Mazzy Star; Alexis Krauss of Sleight Bells.

INDIE VENTURES MARK MAJOR MILESTONES

Two independent labels, a retailer and a distributor celebrate staying power



Newbury Comics, 40th Anniversary

In the early days of Newbury Comics, in a thrifty apartment on Boston's Newbury Street, founders Mike Dreese and John Brusger occasionally opened the store in the morning while still wearing pajamas. The New England chain has since had over 20,000 employees pass through its doors — today's number is 375 — as it expanded to CDs, T-shirts, merchandise and, of course, vinyl albums. "The first diversification we ever did was selling music," says Duncan Browne of Newbury's management committee. "Selling a whole bunch of stuff other than comics has kind of been the story of Newbury Comics." The retailer's 40th anniversary was recognized in May during the Music Biz Conference in Nashville.



Hopeless Records, 25th Anniversary

In December 1993, Louis Posen was directing a music video for Guttermouth when the punk band dared him to put out its next 7-inch vinyl single. Posen picked up a book called *How to Run an Independent Record Label*, and the first lesson he learned was "you need a label name." Guttermouth's single happened to be called "Hopeless," and an indie institution was born, releasing albums over the years by All Time Low, The Used and Taking Back Sunday. The label has been profitable for 25 consecutive years, using its nonprofit Sub City to donate \$2.5 million to 50 charitable groups. "We're in a scene, a community, that's cultural- and lifestyle-based, and it doesn't go up and down as much as the industry," says Posen.



Ingrooves, 15th Anniversary

With its first (and quite obscure) release, a 2004 self-titled album from Autopilot, Ingrooves partnered with Apple's iTunes Music Store early on and gave artists and labels a way to distribute music efficiently online. "The whole point of where it started was around giving artists and labels an opportunity to get their music out in the world, and there weren't many ways to do that at the time," says executive vp/GM Amy Dietz. Ingrooves has since closely associated itself with Universal Music, which has a 22 percent stake in the company and exclusive access to its digital-distribution service. In its 15 years, Ingrooves has grown from three employees to a staff of 120.



Mom + Pop Music, 10th Anniversary

Long before he decided to open an indie label at perhaps the worst possible time in the history of the record business, Michael Goldstone was an A&R hero who signed Mother Love Bone, the first iteration of Pearl Jam, as well as Rage Against the Machine and Tegan & Sara. He can't recall Mom + Pop's first release, but he says Sleight Bells' 2010 album, *Treats*, gave the label crucial momentum, and over the years it has grown from two employees to 13, putting out 70 LPs. "It defined the DNA of the company in terms of finding things that are artistically interesting and culturally important," he says. Mom + Pop signing Alice Merton has topped *Billboard's* Alternative Songs chart with "No Roots." —S.K.

Congratulations to all Libera Award Nominated Labels & Artists

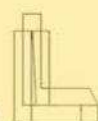
SPECIAL RECOGNITION TO OUR LABEL PARTNERS FOR THE FOLLOWING NOMINATIONS:

ALBUM OF THE YEAR
BEST AMERICAN ROOTS & FOLK ALBUM
BEST BLUES ALBUM
BEST COUNTRY/AMERICANA ALBUM
BEST HIP-HOP/RAP ALBUM
BEST JAZZ ALBUM
BEST LATIN ALBUM
BEST LIVE ACT
BEST METAL ALBUM
BEST OUTLIER ALBUM
BEST R&B ALBUM

BEST RE-ISSUE
BEST ROCK ALBUM
BEST SYNC USAGE
BEST WORLD ALBUM
BREAKTHROUGH ARTIST
CREATIVE PACKAGING
LABEL OF THE YEAR (BIG)
LABEL OF THE YEAR (SMALL)
MARKETING GENIUS
VIDEO OF THE YEAR
INDEPENDENT IMPACT



THE A2IM
LIBERA AWARDS



ada25

AND THE LIBERA AWARD NOMINEES ARE...

Among the 25 categories, here's a look at some of the top contenders

BEST AMERICAN ROOTS AND FOLK ALBUM

Aimee Mann
Mental Illness
(SuperEgo Records)

Big Thief
Capacity
(Saddle Creek)

Hiss Golden Messenger
Hallelujah Anyhow
(Merge Records)

Kevin Morby
City Music
(Dead Oceans)

Phoebe Bridgers
Stranger in the Alps
(Dead Oceans)

BEST COUNTRY/AMERICANA ALBUM

Deer Tick
Deer Tick Vol. 1
(Partisan Records)

Jason Isbell & The 400 Unit
The Nashville Sound
(Southeastern Records/
Thirty Tigers)

Lee Ann Womack
*The Lonely, The Lonesome &
The Gone*
(ATO Records)

Midland
On the Rocks
(Big Machine Records)

The Wild Reeds
The World We Built
(Dualtone Music Group)

BEST HIP-HOP/RAP ALBUM

Lil Baby
Harder Than Hard
(Quality Control Music)

**Meyhem Lauren &
DJ Muggs**
Gems From the Equinox
(Soul Assassins)



Nick Cave onstage in Barcelona in May.

Sean Price
Imperious Rex
(Ruck Down Records)

Shabazz Palaces
*Quazarz: Born on a
Gangster Star*
(Sub Pop Records)

Wu-Tang

The Saga Continues
(eOne/36 Chambers)

BEST LIVE ACT

Father John Misty
(Sub Pop Records)

Flying Lotus
(Warp Records)

XAVI TORRENT/WIREIMAGE

Meet Your Future Libby Award Nominees...



MALLRAT



PASSENGER



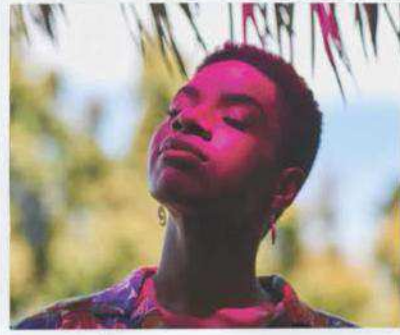
MILO GREENE



THE BALLROOM THIEVES



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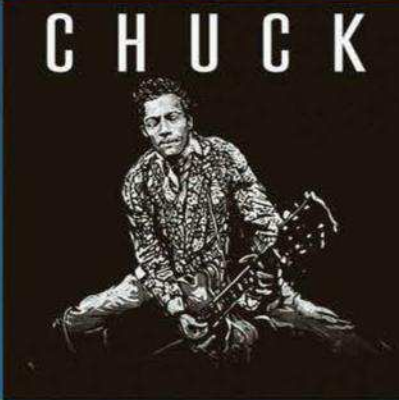
Congratulates its 2018 Libera Awards nominees!



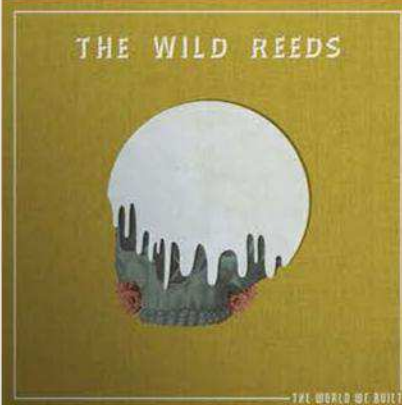
Best Hip Hop Album
WU-TANG
The Saga Continues



Album of the Year
& Best Blues Album
CHUCK BERRY
Chuck



Best Country/
Americana Album
THE WILD REEDS
The World We Built



**King Gizzard & The Lizard
Wizard**
(ATO Records)

Nick Cave
(Bad Seed LTD)

Queens of the Stone Age
(Matador Records)

BEST METAL ALBUM

Chelsea Wolfe
Hiss Spun
(Sargent House)

Converge
The Dusk in Us
(Epitaph Records)

Mutoid Man
War Moans
(Sargent House)

Myrkur
Mareridt
(Relapse Records)

Powerflo
Powerflo
(New Damage Records)

BEST R&B ALBUM

Jamila Woods
HEAVN
(Jagjaguwar)

Katie Hargrove
Katie Hargrove
(Transoceanic Records)

Kelela
Take Me Apart
(Warp Records)

Mavis Staples
If All I Was Was Black
(Anti- Records)

**Sharon Jones &
The Dap-Kings**
Soul of a Woman
(Daptone Records)

BEST ROCK ALBUM

Bully
Losing
(Sub Pop Records)

Manchester Orchestra
A Black Mile to the Surface
(Loma Vista Recordings)

Queens of the Stone Age
Villains
(Matador Records)

The National
Sleep Well Beast
(4AD)

BREAKTHROUGH ARTIST

Alice Merton
No Roots
(Mom + Pop Music)

Jamila Woods
HEAVN
(Jagjaguwar)

Power Trip
Nightmare Logic
(Southern Lord)

Princess Nokia
1992 Deluxe
(Rough Trade Records)

Trippie Redd
A Love Letter to You
(Ten Thousand Projects/
Caroline)

LABEL OF THE YEAR (BIG)

ATO Records

Dead Oceans

Loma Vista Recordings

Ninja Tune

Numero Group

Warp Records

**LABEL OF THE YEAR
(SMALL)**

Awesome Tapes From Africa

Daptone Records

Kill Rock Stars

Sacred Bones

Triple Crown Records

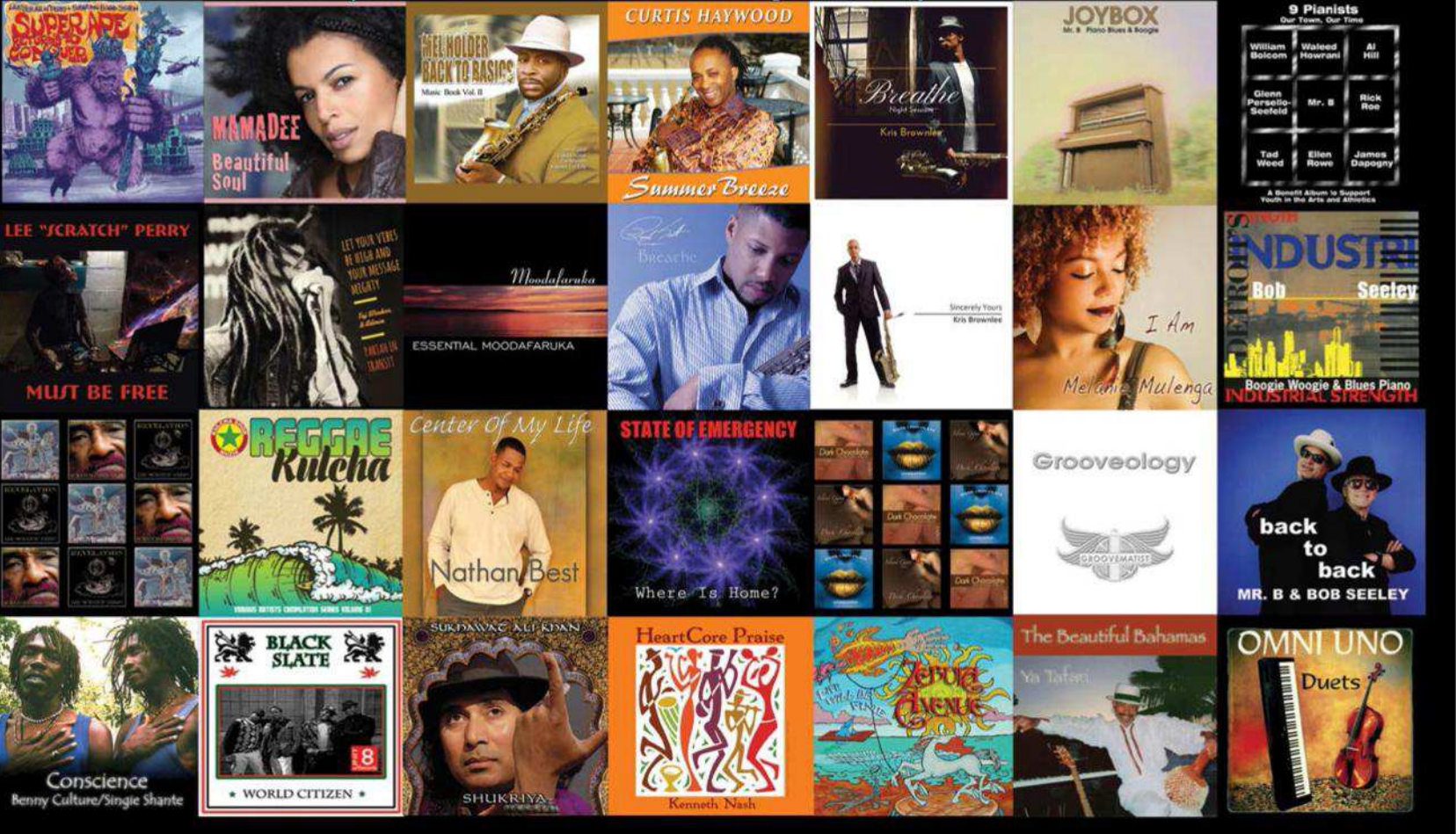


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KATIE HARGROVE

BEST R&B ALBUM

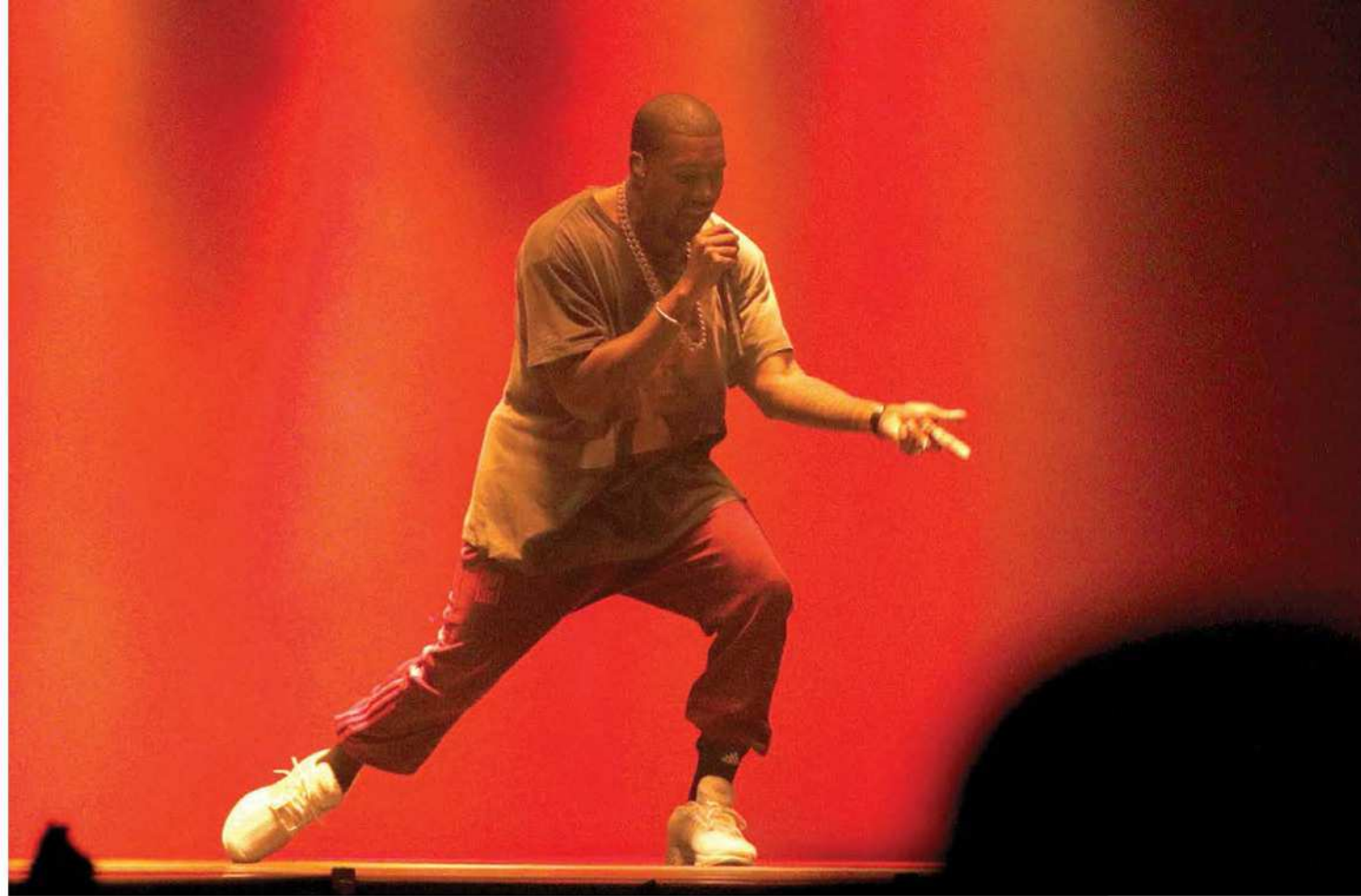


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Billboard Artist 100

June 16
2018
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
		1	#1 KANYE WEST	G.O.O.D./DEF JAM	1	89
2	3	2	POST MALONE	REPUBLIC	1	102
3	4	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	206
1	2	4	BTS	BIGHIT ENTERTAINMENT	1	87
20	17	5	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	66
6	7	6	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	47
		7	GHOST	LOMA VISTA/CONCORD	7	3
5	6	8	IMAGINE DRAGONS	KIDINA/KOBE/INTERSCOPE/IGA	1	174
24	9	9	MAROON 5	222/INTERSCOPE/IGA	1	206
8	1	10	SHAWN MENDES	ISLAND	1	174
7	8	11	ED SHEERAN	ATLANTIC/AG	1	200
13	26	12	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	184
28	28	13	FLORIDA GEORGIA LINE	BMLG	1	206
10	11	14	TAYLOR SWIFT	BIG MACHINE/BMLG	1	202
9	12	15	CAMILA CABELLO	SYCO/EPIC	1	78
15	10	16	DUA LIPA	WARNER BROS.	10	41
18	21	17	ARIANA GRANDE	REPUBLIC	1	174
19	23	18	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	51
11	14	19	KENDRICK LAMAR	KOP DRUG/ATLANTIC/INTERSCOPE/IGA	1	177
17	20	20	BRUNO MARS	ATLANTIC/AG	1	194
12	18	21	CHILDISH GAMBINO	MELO/WOLF + BOHNSIEIN/RCA	3	70
22	22	22	MIGOS	QUALITY CONTROL/300/AG	1	87
32	34	23	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	142
23	25	24	CHARLIE PUTH	OTTO/ATLANTIC/AG	6	158
66	54	25	METALLICA	BLACKENED	2	156
16	19	26	THE WEEKND	XO/REPUBLIC	1	191
65	31	27	JUICE WRLD	GRADE A/INTERSCOPE/IGA	27	3
-	5	28	PUSHA T	G.O.O.D./DEF JAM	5	3
58	46	29	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	17	28

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
14	15	30	J. COLE	DREAMVILLE/ROC NATION	1	127
26	29	31	KHALID	RIGHT HAND/RCA	11	66
30	33	32	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	137
33	35	33	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	33	7
55	16	34	J BALVIN	CAPITOL LATIN/UMLE	16	39
51	51	35	SELENA GOMEZ	INTERSCOPE/IGA	2	175
38	39	36	MARSHMELLO	JOYTIME COLLECTIVE	25	34
		37	FATHER JOHN MISTY	SUB POP	21	3
27	27	38	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	195
31	38	39	HALSEY	ASTRALWERKS	1	130
34	37	40	BAZZI	ZZZ/IAMCOSMIC/AG	34	19
25	30	41	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	25	4
29	40	42	XXXTENTACION	BAD Vibes FOREVER/EMPIRE RECORDINGS	1	43
21	43	43	P!NK	RCA	1	109
52	45	44	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	205
37	41	45	THOMAS RHETT	VALORY/BMLG	1	175
49	47	46	BRETT YOUNG	BMLG	28	79
41	50	47	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	202
4	36	48	FIVE FINGER DEATH PUNCH	PROSPECT PARK	3	15
36	44	49	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	131



NO. 1 Kanye West

Kanye West spends his first week at No. 1 on the Billboard Artist 100 as he launches his eighth chart-topper on the Billboard 200 (see page 90). The rapper previously reached No. 3 on the Artist 100 in 2016, fueled by the chart debut of his last LP, *The Life of Pablo*.

WEST: TAYLOR HILL/WIREIMAGE; MARSHMELLO: BELLINERY. 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, and 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/chart for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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Fri Jun 29 Auburn, WA	Sun Jul 08 Irvine, CA	Sun Jul 22 Houston, TX	Tue Jul 31 St. Petersburg, FL	Wed Aug 08 Bristow, VA	Fri Aug 17 Boston, MA	Sun Aug 26 Cleveland, OH	Mon Sep 03* Grand Rapids, MI	Thu Sep 13 Council Bluffs, IA
Sat Jun 30 Ridgefield, WA	Tue Jul 10 Chula Vista, CA	Tue Jul 24 Irving, TX	Wed Aug 01 West Palm Beach, FL	Fri Aug 10 Hershey, PA	Sat Aug 18 Gilford, NH	Wed Aug 29 Toronto, ON	Thu Sep 06 Indianapolis, IN	Sat Sep 15 Sioux City, IA
Mon Jul 02 Reno, NV	Sun Jul 15* Weert, Netherlands	Thu Jul 26 Tupelo, MS	Sat Aug 04 Jacksonville, FL	Sat Aug 11 Camden, NJ	Wed Aug 22 Wantagh, NY	Thu Aug 30 Pittsburgh, PA	Sat Sep 08 Chicago, IL	Sun Sep 16 Minneapolis, MN
Tue Jul 03 Murphys, CA	Wed Jul 18 Denver, CO	Sat Jul 28 Pelham, AL	Sun Aug 05 Charlotte, NC	Tue Aug 14 Holmdel, NJ	Thu Aug 23 Atlantic City, NJ	Sat Sep 01 Cincinnati, OH	Sun Sep 09 St. Louis, MO	Feb 15 - Feb 16* Cayman Islands

*Not included in 25 Year and Counting Tour



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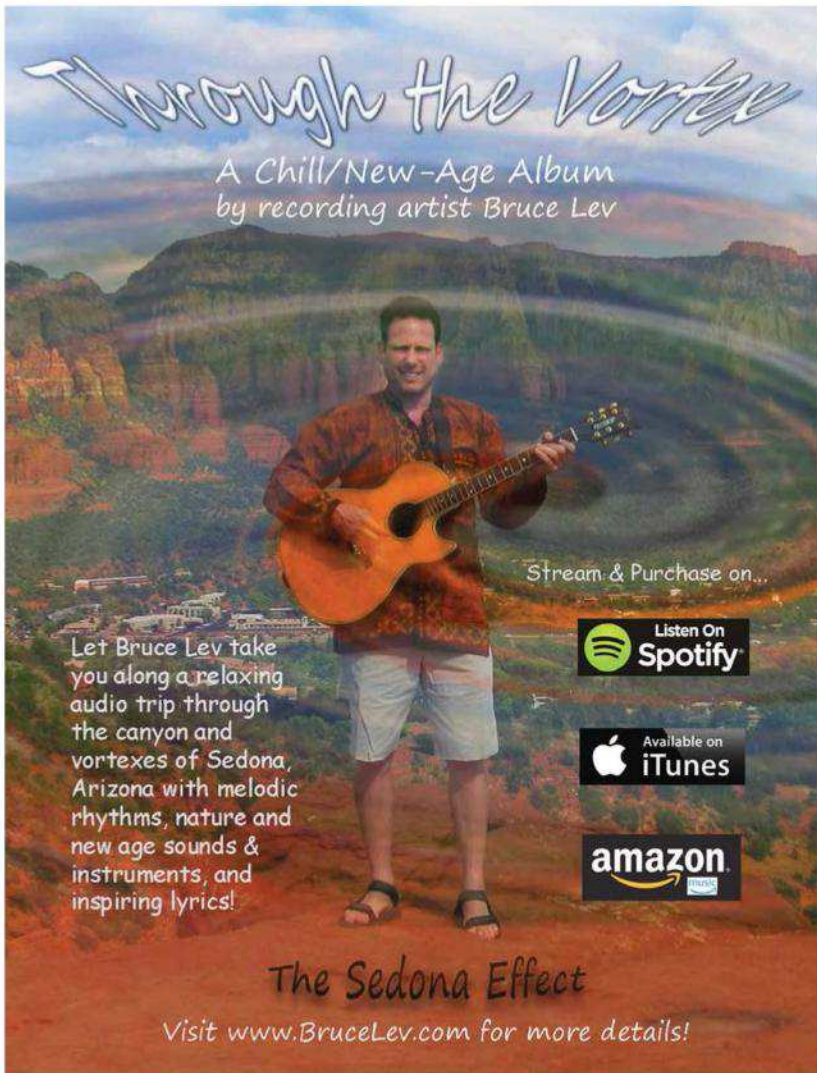
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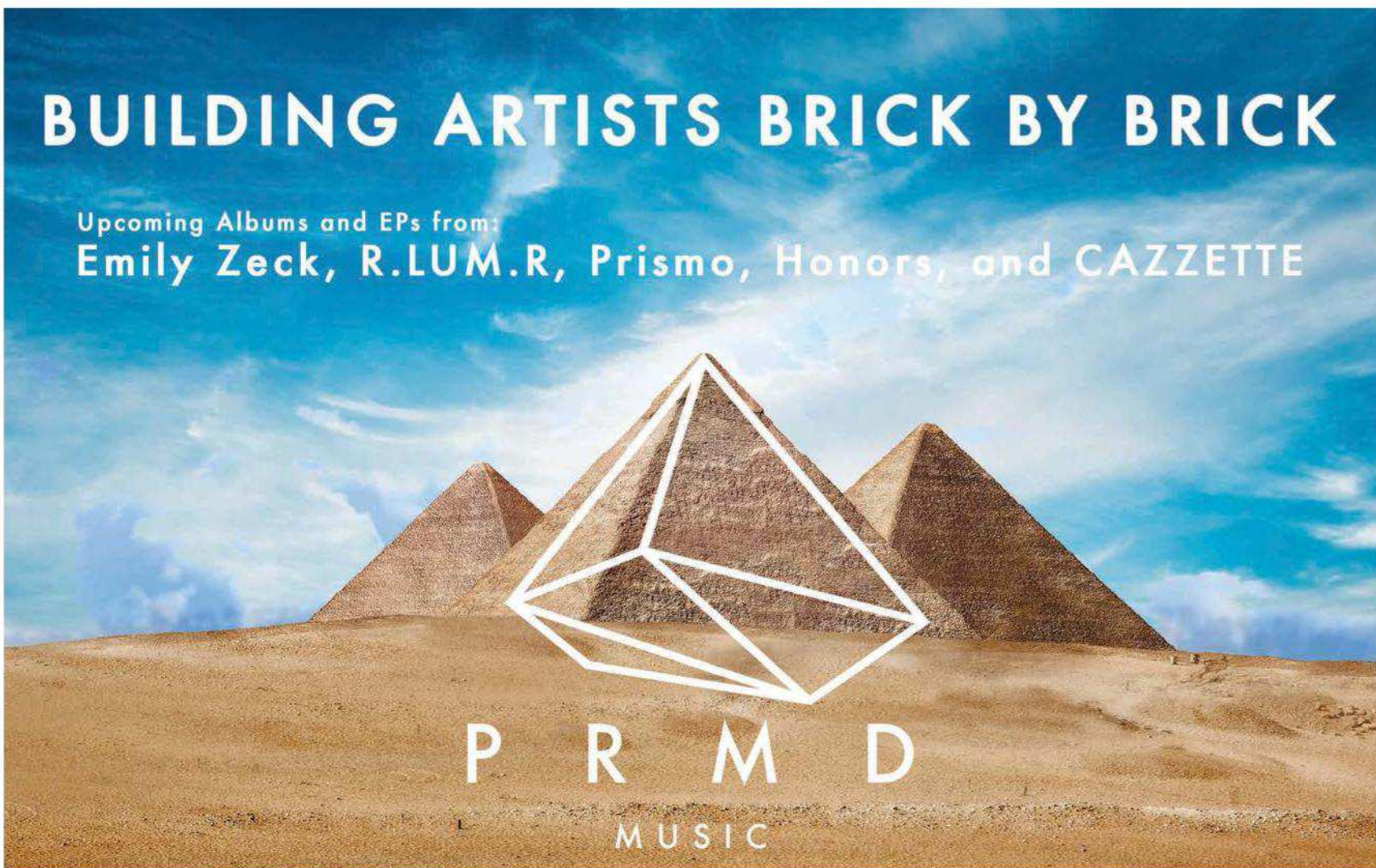
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 Emily Zeck, R.LUM.R, Prismo, Honors, and CAZZETTE



P R M D
 MUSIC

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
98	101	JON PARDI ● CAPITOL NASHVILLE/UMGN	California Sunrise	11	101
91	102	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 66	20	5
110	103	FLORIDA GEORGIA LINE ▲ BMLG	Dig Your Roots	2	92
RE	104	2PAC ● AMARIU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	234
99	105	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	1	182
104	106	THE WEEKND ▲ XO/REPUBLIC	Beauty Behind The Madness	1	145
102	107	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	293
101	108	CREEDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	370
100	109	TOM PETTY AND THE HEARTBREAKERS ● MCA/GEFFEN/UME	Greatest Hits	2	270
81	110	BTS BIGHIT ENTERTAINMENT/LOEN ENTERTAINMENT	Love Yourself: Her	7	33
107	111	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	160
11	112	CHVRCHES GOODYBE/GLASSNOTE	Love Is Dead	11	2
RE	113	EMINEM ● WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	354
106	114	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	189
NEW	115	OWL CITY OWL CITY	Cinematic	115	1
112	116	FIVE FINGER DEATH PUNCH PROSPECT PARK	A Decade Of Destruction	29	27
113	117	RUSS ▲ DIEMON/RUSS MY WAY/COLUMBIA	There's Really A Wolf	7	57
111	118	LIL YACHTY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Boat 2	2	13
RE	119	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	Graduation	1	148
117	120	GUNS N' ROSES ▲ GEFFEN/UME	Greatest Hits	3	438
114	121	SOUNDTRACK ▲ VILLA 40/DREAMWORKS/RCA	Trolls	3	89
116	122	RIHANNA ▲ WESTBURY ROAD/ROC NATION	ANTI	1	124
109	123	PANIC! AT THE DISCO ▲ DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	1	125
72	124	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	396
115	125	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	240
118	126	A BOOGIE WIT DA HOODIE ● HIGHBRIDGE THE LABEL/ATLANTIC/AG	The Bigger Artist	4	36
164	127	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Texoma Shore	4	27
RE	128	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Live In No Shoes Nation	1	21
119	129	DANIEL CAESAR GOLDEN CHILD	Freudian	25	39
127	130	LEON BRIDGES LIBASAWYER/ROC/COLUMBIA	Good Thing	3	5
122	131	METALLICA ● BLACKENED/RHINO	Metallica	1	486
120	132	JHENE AIKO ARTICLUB/ARTIUM/DEF JAM	Trip	5	37
142	133	BOB SEGER & THE SILVER BULLET BAND ● HIDEOUT/CAPITOL/UME	Icon: Greatest Hits	8	228
161	134	GODSMACK BMLG	When Legends Rise	8	6
RE	135	GEORGE STRAIT MCA NASHVILLE/UME	Icon 2: George Strait	135	2
RE	136	KANYE WEST ▲ ROC-A-FELLA/DEF JAM	My Beautiful Dark Twisted Fantasy	1	111
108	137	JUSTIN TIMBERLAKE ● RCA	Man Of The Woods	1	18
NEW	138	BEN HOWARD ISLAND/REPUBLIC	Noonday Dream	138	1
126	139	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	57
131	140	GREEN DAY REPRISE/WARNER BROS.	Greatest Hits: God's Favorite Band	39	15
105	141	MALUMA ROYALTY WORLD/SONY MUSIC LATIN	F.A.M.E.	37	3
136	142	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	108
138	143	AC/DC ● COLUMBIA/LEGACY	Back In Black	4	311
125	144	THOMAS RHETT ▲ VALORY/BMLG	Tangled Up	6	135
134	145	BRYSON TILLER ▲ TRAPSOUL/RCA	TRAPSOUL	8	141
124	146	SHINEDOWN ATLANTIC/AG	ATTENTION ATTENTION	5	5
152	147	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Revival	1	25
143	148	SAM SMITH ▲ CAPITOL	In The Lonely Hour	2	208
157	149	FLORIDA GEORGIA LINE ▲ BMLG	Here's To The Good Times	4	248
139	150	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	378


LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	
129	151	LIL BABY QUALITY CONTROL	Too Hard	80	25	
141	152	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	131	
167	153	FLEETWOOD MAC ▲ REPRISE/WARNER STRATEGIC MARKETING/RHINO	The Very Best Of Fleetwood Mac	12	72	
NEW	154	AMERICAN AQUARIUM NEW WEST	Things Change	154	1	
132	155	BAD WOLVES ELEVEN SEVEN/E7LG	Disobey	23	4	
191	156	MERCYME I Can Only Imagine: The Very Best Of MercyMe FAIR TRADE/PLG		23	14	
130	157	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	172	
145	158	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	114	
150	159	MORGAN WALLEN BIG LOUD	If I Know Me	72	6	
151	160	MIGUEL BYSTORM/RCA	War & Leisure	9	27	
185	161	LINKIN PARK ● WARNER BROS.	[Hybrid Theory]	2	211	
172	162	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	222	
144	163	OLD DOMINION RCA NASHVILLE/SMN	Happy Endings	7	37	
149	164	THE CHAINSMOKERS ▲ DISRUPTOR/COLUMBIA	Memories...Do Not Open	1	61	
128	165	KACEY MUSGRAVES MCA NASHVILLE/UMGN	Golden Hour	4	10	
135	166	CHILDISH GAMBINO ● MCD/JGLASSNOTE	Awaken, My Love!	5	74	
147	167	TRIPPIE REDD EG	A Love Letter To You	64	42	
174	168	CHRIS STAPLETON ● MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	27	
140	169	BON JOVI ▲ ISLAND/UME	Greatest Hits: The Ultimate Collection	5	96	
146	170	JANELLE MONAE WONDALAND/BAD BOY/ATLANTIC/AG	Dirty Computer	6	6	
133	171	THE BEACH BOYS ▲ CAPITOL/UME	Sounds of Summer: The Very Best Of The Beach Boys	16	136	
155	172	THE BEATLES ● APPLE/CAPITOL/UME	Abbey Road	1	262	
154	173	TORY LANEZ MAD LOVE/INTERSCOPE/IGA	Memories Don't Die	3	14	
159	174	THE BEATLES ● APPLE/CAPITOL/UME	1	1	320	
173	175	ARIANA GRANDE ▲ REPUBLIC	Dangerous Woman	2	100	
168	176	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	Flower Boy	2	46	
163	177	DJ KHALED ▲ WE THE BEST/EPIC	Grateful	1	50	
156	178	LOGIC ▲ VISIONARY/DEF JAM	Everybody	1	57	
158	179	ZI SAVAGE ● SLAUGHTER GANG/EPIC	Issa Album	2	48	
RE	180	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	When Was The Last Time	8	6	
160	181	RED HOT CHILI PEPPERS ▲ WARNER BROS.	Greatest Hits	18	172	
121	182	GRETA VAN FLEET LAVA/REPUBLIC	From The Fires	36	28	
162	183	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	AI YoungBoy	24	44	
183	184	Z CHAINZ ● THE REAL UNIVERSITY/DEF JAM	Pretty Girls Like Trap Music	2	51	
170	185	AJR AJR/BMG	The Click	61	25	
169	186	PORTUGAL. THE MAN ATLANTIC/AG	Woodstock	32	51	
176	187	FRANK OCEAN BOYS DON'T CRY	Blonde	1	88	
175	188	HUNCHO JACK GRAND HUSTLE/CACTUS JACK/QUALITY CONTROL/MOTOWN/EPIC/CAPITOL	Huncho Jack, Jack Huncho	3	24	
178	189	JUSTIN BIEBER ▲ SCHRODLBOY/RAYMOND BRAUN/DEF JAM	Purpose	1	133	
179	190	FUTURE ● A-1/FREEBANDZ/EPIC	FUTURE	1	68	
166	191	CHILDISH GAMBINO ● GLASSNOTE	Because The Internet	7	140	
177	192	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC/RHINO	Mothership	7	255	
192	193	DUSTIN LYNCH BROKEN BOW/BMG	Current Mood	7	25	
NEW	194	ROGER DALTREY RHINO/REPUBLIC	As Long As I Have You	194	1	
182	195	ADELE ● XL/COLUMBIA		25	1	133
RE	196	FOSTER THE PEOPLE COLUMBIA	Sacred Hearts Club	47	2	
199	197	IMAGINE DRAGONS ▲ KIDINKORNER/INTERSCOPE/IGA	Smoke + Mirrors	1	105	
189	198	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Still Striving	12	42	
187	199	MACKLEMORE BENDU	GEMINI	2	37	
186	200	GUCCI MANE ● GUINOR/ATLANTIC/AG	Mr. Davis	2	34	



50

LAUV
I met you
when I was 18.
(the playlist)

Singer-songwriter **Lauv** hits the Billboard 200 with his first full-length release as the set starts with 11,000 equivalent album units earned in the week ending June 7, according to Nielsen Music. Streams largely power the debut, thanks to its breakout hit, "I Like Me Better." The song collected 4.4 million on-demand audio streams during the tracking week, while another two cuts from the album landed over 1 million streams apiece: "Enemies" and "Chasing Fire." —K.C.



11

MAROON 5
Red Pill Blues

The set vaults 38-11 with 31,000 units (up 128 percent) thanks to interest in its single "Girls Like You." On Top Album Sales, the record rises 56-30 with 4,000 sold (up 77 percent) — its best sales week in 2018.



79

BILLIE EILISH
dont smile
at me

Ten months after its release, the streaming-led album hits a new high, climbing 97-79 with 8,000 units (up 18 percent). In total, through June 7, the set's nine songs have earned 284.5 million on-demand audio streams.

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Father John Misty, Daltrey Debut

Father John Misty nabs his third top 40-charting effort on the Billboard 200 with *God's Favorite Customer*, while **The Who** frontman **Roger Daltrey** collects his first entry on the list in over 25 years with *As Long As I Have You*.

Misty's new set starts at No. 18 with 22,000 equivalent album units earned in the week ending June 7, according to Nielsen Music. The majority of that sum (19,000) was in traditional album sales (enabling the LP's bow at No. 6 on Top Album Sales).

Notably, the title also debuts atop the Vinyl Albums chart with 11,000 vinyl LPs sold — the fifth-largest sales week for a vinyl album in 2018. The only others to yield larger vinyl weeks in 2018 have been the debut frames of **Jack White's** *Boarding House Reach* (27,000), **Arctic Monkeys' Tranquility Base Hotel + Casino (16,000), **Justin Timberlake's** *Man of the Woods* (15,000) and **Fall Out Boy's** *MANIA* (13,000).**

Back on the Billboard 200, *As Long As I Have You* debuts at No. 194 (5,000 units, nearly all from album sales). The mostly covers collection is Daltrey's first chart ink since 1992, when he spent four weeks on the list courtesy of a featured billing on **The Chieftains' An Irish Evening: Live at the Grand Opera House, Belfast**. Daltrey's last proper solo album to chart was 1985's *Under a Raging Moon*, which peaked at No. 42 (Nov. 23, 1985).

—Keith Caulfield



Album Sales

June 16 2018
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
	1	#1 KANYE WEST		ye	1
	2	GHOST		Prequelle	1
4	3	SOUNDTRACK		The Greatest Showman	26
15	4	JASON ALDEAN		Rearview Town	8
91	5	LUKE COMBS		This One's For You	44
NEW	6	FATHER JOHN MISTY		God's Favorite Customer	1
1	7	SHAWN MENDES		Shawn Mendes	2
3	8	BTS		Love Yourself: Tear	3
NEW	9	NEKO CASE		Hell-On	1
68	10	METALLICA		Hardwired...To Self-Destruct	51
2	11	PUSHA T		DAYTONA	2
8	12	POST MALONE		beerbongs & bentleys	6
7	13	FIVE FINGER DEATH PUNCH		And Justice For None	3
NEW	14	BLACK THOUGHT		Streams Of Thought, Vol. 1 (EP)	1
14	15	TAYLOR SWIFT		reputation	30
13	16	VARIOUS ARTISTS		NOW 66	5
20	17	P!NK		Beautiful Trauma	34
NEW	18	MICHAEL RAY		Amos	1
17	19	IMAGINE DRAGONS		Evolve	50
NEW	20	OWL CITY		Cinematic	1
18	21	KEITH URBAN		Graffiti U	6
19	22	ORIGINAL BROADWAY CAST		Hamilton: An American Musical	140
58	23	KENNY CHESNEY		Live In No Shoes Nation	27
NEW	24	AMERICAN AQUARIUM		Things Change	1
26	25	KANE BROWN		Kane Brown	71
22	26	ED SHEERAN		÷ (Divide)	66
NEW	27	BEN HOWARD		Noonday Dream	1
NEW	28	ROGER DALTREY		As Long As I Have You	1
24	29	SOUNDTRACK		Guardians Of The Galaxy: Awesome Mix Vol. 1	187
56	30	MAROON 5		Red Pill Blues	18
42	31	GODSMACK		When Legends Rise	6
5	32	CHVRCHES		Love Is Dead	2
25	33	J. COLE		KOD	7
33	34	CARDI B		Invasion Of Privacy	9
38	35	BOB SEGER & THE SILVER BULLET BAND		Icon: Greatest Hits	235
31	36	SHINEDOWN		ATTENTION ATTENTION	5
23	37	BTS		Love Yourself: Her	19
37	38	LEON BRIDGES		Good Thing	5
39	39	CHRIS STAPLETON		Traveller	143
36	40	METALLICA		Metallica	455
NEW	41	DAVE ALVIN AND JIMMIE DALE GILMORE		Downey To Lubbock	1
32	42	SOUNDTRACK		Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2	59
51	43	MERCYME		I Can Only Imagine: The Very Best Of MercyMe	14
44	44	CHRIS STAPLETON		From A Room: Volume 2	27
16	45	SOUNDTRACK		Deadpool 2	3
30	46	CHARLIE PUTH		Voicenotes	4
47	47	CHRIS STAPLETON		From A Room: Volume 1	57
28	48	GRETA VAN FLEET		From The Fires	30
41	49	SAM SMITH		The Thrill Of It All	28
RE	50	JOHNNY CASH		The Legend Of Johnny Cash	283

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 AMERICAN AQUARIUM		Things Change	1
NEW	2	DAVE ALVIN AND JIMMIE DALE GILMORE		Downey To Lubbock	1
NEW	3	KATAKLYSM		Meditations	1
NEW	4	ONEOHTRIX POINT NEVER		Age Of	1
NEW	5	GRUESOME		Twisted Prayers	1
5	6	GG CAROLINE JONES		Bare Feet	6
NEW	7	MARCUS MILLER		Laid Black	1
NEW	8	YAAKOV SHWEKEY		Musica	1
NEW	9	SUTTON FOSTER		Take Me To The World	1
NEW	10	NATALIE PRASS		The Future And The Past	1
NEW	11	NATE WANTS TO BATTLE		Paid In Exposure	1
8	12	WILLIAM RYAN KEY		Thirteen (EP)	2
NEW	13	AUDRA McDONALD/NEW YORK PHILHARMONIC		Sing Happy	1
RE	14	SCANDROID		Scandroid	3
NEW	15	CONVICTIONS		Hope For The Broken	1
NEW	16	THE COATHANGERS		Live	1
20	17	TYLER CHILDERS		Purgatory	19
NEW	18	RICHARD EDWARDS		Verdugo	1
15	19	ARMIK		Pacifica	16
NEW	20	TANCRED		Nightstand	1
RE	21	CIRCLE OF DUST		Machines Of Our Disgrace	2
11	22	J CHRIS NEWBERG		Live!!! (And Let Dye)	3
NEW	23	LUMP		LUMP	1
NEW	24	KING ISO		Dementia	1
NEW	25	ALIEN WEAPONRY		Tu	1

INTERNET ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL			
NEW	1	#1 GHOST		Prequelle	1
RE	2	JASON ALDEAN		Rearview Town	7
RE	3	METALLICA		Hardwired...To Self-Destruct	44
NEW	4	FATHER JOHN MISTY		God's Favorite Customer	1
NEW	5	NEKO CASE		Hell-On	1
5	6	P!NK		Beautiful Trauma	19
13	7	KENNY CHESNEY		Live In No Shoes Nation	28
1	8	SHAWN MENDES		Shawn Mendes	2
7	9	SOUNDTRACK		The Greatest Showman	24
RE	10	LUKE COMBS		This One's For You	2
NEW	11	ROGER DALTREY		As Long As I Have You	1
8	12	KEITH URBAN		Graffiti U	6
2	13	BTS		Love Yourself: Tear	3
NEW	14	AMERICAN AQUARIUM		Things Change	1
RE	15	TIM MCGRAW & FAITH HILL		The Rest Of Our Life	18
11	16	SAM SMITH		The Thrill Of It All	22
NEW	17	KATAKLYSM		Meditations	1
23	18	CAROLINE JONES		Bare Feet	2
NEW	19	DAVE ALVIN AND JIMMIE DALE GILMORE		Downey To Lubbock	1
20	20	LEON BRIDGES		Good Thing	5
9	21	FIVE FINGER DEATH PUNCH		And Justice For None	3
NEW	22	TOWER OF POWER		Soul Side Of Town	1
RE	23	GODSMACK		When Legends Rise	4
19	24	JOHN PRINE		The Tree Of Forgiveness	7
3	25	CHVRCHES		Love Is Dead	2



Tony Winners, Tower Of Power Score

Tony Award-winning singer-actresses **Sutton Foster** and **Audra McDonald** hit the Heatseekers Albums chart, while veteran act **Tower of Power** earns its first No. 1 on a *Billboard* chart with its new album, *Soul Side of Town*.

Two-time Tony winner Foster bows at No. 9 on Heatseekers Albums with her third solo set, *Take Me to the World* (2,000 copies sold in the week ending June 7, according to Nielsen Music), while six-time Tony winner McDonald starts at No. 13 with live album *Sing Happy* (1,000) alongside the **New York Philharmonic**. The latter was recorded May 1 and quickly released digitally on May 11, while its CD arrived at retail on June 1. The CD release pushes the album onto Heatseekers with a 263 percent overall sales gain (CD and digital sales combined).

E Elsewhere, horn-powered R&B/jazz group Tower of Power celebrates its first No. 1 on a *Billboard* chart as *Soul Side of Town* launches atop both the overall Jazz Albums and Contemporary Jazz Albums charts. It sold 3,000 copies in its opening frame. (It also bows at No. 22 on Internet Albums).

Tower of Power made its chart debut in 1971 on the *Billboard* 200 with *East Bay Grease*. Since then, the act has logged hits on Top R&B/Hip-Hop Albums, *Billboard* Hot 100 and Hot R&B/Hip-Hop Songs, as well as seven top 10 sets on Contemporary Jazz Albums (including *Soul Side of Town*).

—K.C.

TOP ALBUM SALES: The week's top-selling albums, across all genres, ranked by sales, data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the *Billboard* 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then eligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. INTERNET ALBUMS: The week's top-selling physical albums sold through internet merchants, compiled by Nielsen Music. Catalog titles are included. See charts.legendsbillboard.com/biz for complete rules and explanations. © 2018, Promethes Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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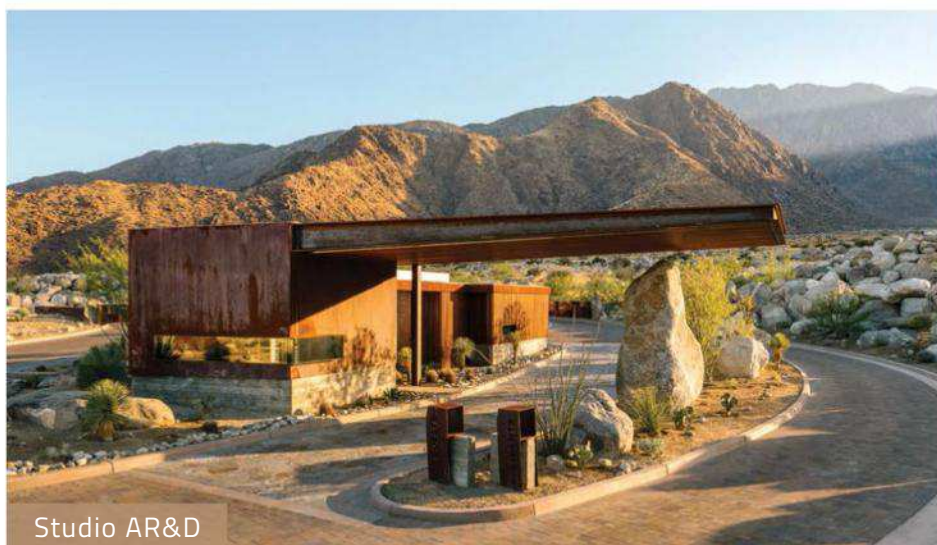
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June 16 2018

Table with columns: 2 WKS. AGO, LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POS., WKS. ON CHART. Top entry: #1 SE ACABO EL AMOR by Abraham Mateo, Yandel + Jennifer Lopez.

Table with columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, Title, WKS. ON CHART. Top entry: #1 J BALVIN - Vibras.



'Amor' Arrives At No. 1

Spanish singer-songwriter Abraham Mateo (above right) earns his first Latin Airplay No. 1 as 'Se Acabó el Amor' with Yandel (above left) and Jennifer Lopez (above center) reaches the summit. The song leaps 7-1 with a 61 percent gain in airplay audience in the week ending June 10, according to Nielsen Music.

'Se Acabó el Amor' is the 11th No. 1 for Yandel, placing him in a five-way tie for the fifth-most No. 1s in the history of the chart. Meanwhile, it's Lopez's seventh leader and second of 2018 - the first time she has notched two No. 1s in a calendar year. She previously ruled the tally for a week with 'Amor, Amor, Amor' (featuring Wisin) on Feb. 3.

Concurrently, 'Se Acabó el Amor' jumps to the top of the Latin Rhythm Airplay chart and ranks in the top 10 of Latin Pop Airplay (9-6). It also ascends eight spots on Hot Latin Songs, to No. 19.

Elsewhere on Hot Latin Songs, Karol G's 'Mi Cama' re-enters at No. 21 with gains in all monitored metrics (airplay, sales and streams). It is her third track to reach the top 40 in 2018, and also zips 33-28 on Latin Airplay with a 28 percent bump in audience.

Also on Hot Latin Songs, Thalia and Natti Natasha debut at No. 32 with 'No Me Acuerdo' following the June 1 release of the song and its video. Their first collaboration is powered by streams, as the track collected 1.5 million clicks in the week ending June 7.

Lastly, Voz de Mando logs its ninth Regional Mexican Airplay top 10 with 'El Que a Ti Te Gusta' as the song rises 11-10. The new top 10 occurs a little over a year after the act's last one, when 'Pa' Que No Me Anden Contando' peaked at No. 7 on March 18, 2017.

-Pamela Bustios

Table with columns: LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, Artist, WKS. ON CHART. Top entry: #1 SE ACABO EL AMOR by Abraham Mateo, Yandel + Jennifer Lopez.

Christian/Gospel

June 16
2018
billboard

HOT CHRISTIAN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	1	#1 RECKLESS LOVE		Cory Asbury	1	32
	3	2	I JUST NEED U.		tobyMac	1	22
	5	4	SO WILL I (100 BILLION X)		Hillsong UNITED	3	47
	4	3	FEAR IS A LIAR		Zach Williams	3	21
	6	5	GRACE GOT YOU		MercyMe	5	18
	8	7	I CAN ONLY IMAGINE		MercyMe	1	13
	7	6	RESURRECTION POWER		Chris Tomlin	6	21
	2	10	JOY.		for KING & COUNTRY	2	3
	10	8	FREEDOM HYMN		Austin French	8	23
	11	11	DO IT AGAIN		Elevation Worship	10	15
	9	9	GOD OF ALL MY DAYS		Casting Crowns	8	23
	12	13	WHO YOU SAY I AM		Hillsong Worship	11	14
	14	15	MORE THAN ANYTHING		Natalie Grant	13	22
	13	12	WALKING ON WATER		NEEDTOBREATHE	12	23
	15	14	ALL IN		Matthew West	14	10
	17	16	NO MATTER WHAT		Ryan Stevenson Featuring Bart Millard	16	10
	16	17	WHAT A FRIEND		Matt Maher	16	13
	20	19	COUNTING EVERY BLESSING		Rend Collective	18	12
	18	18	DREAM SMALL		Josh Wilson	18	8
	22	20	THE WAY (NEW HORIZON)		Pat Barrett	20	6
	21	21	SO WILL I (100 BILLION X)		Hillsong Worship	17	10
	23	22	THE ANSWER		Jeremy Camp	22	15
	25	24	HE STILL DOES (MIRACLES)		Hawk Nelson	22	23
	27	28	I CAN ONLY IMAGINE (THE MOVIE SESSION)		MercyMe	16	15
	19	23	BROKEN PRAYERS		Riley Clemmons	17	23

HOT GOSPEL SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	2	1	#1 WON'T HE DO IT		Koryn Hawthorne	1	39
	3	2	I'M BLESSED		Charlie Wilson	1	54
	4	3	YOUR GREAT NAME		Todd Dulaney	3	29
	9	7	NOT LUCKY, I'M LOVED		Jonathan McReynolds	4	17
	8	8	NO REASON TO FEAR		J.J. Hairston & Youthful Praise	5	27
	5	4	HE PROMISED ME		BeBe Winans Feat. Tobbi & Tommi introducing Kiandra	4	28
	6	5	YOU WILL WIN		Jekalyn Carr	5	40
	7	6	I'M GETTING READY		Tasha Cobbs Leonard Feat. Nicki Minaj	1	40
	11	10	A GREAT WORK		Brian Courtney Wilson	9	12
	12	9	YOU KNOW MY NAME		Tasha Cobbs Leonard Feat. Jimi Cravity	9	27
	17	15	I GOT THAT		Anthony Brown & group therAPy	11	18
	13	11	THROUGH IT ALL		Tamela Mann Featuring Timbaland	11	17
	10	12	SERVE		Jermaine Dolly	10	19
	18	18	LISTEN		Marvin Sapp	14	22
	14	16	NO ORDINARY WORSHIP		Kelontae Gavin	14	7
	20	19	NOBODY LIKE YOU LORD		Maranda Curtis	16	8
	19	14	BLESSING ME AGAIN		Rance Allen Featuring Snoop Dogg	14	11
	16	17	EVEN ME		Darlene McCoy	16	19
	23	24	RECKLESS LOVE		Israel Houghton	12	13
	21	20	SURVIVE		Ernest Pugh	17	7
RE-ENTRY		21	FAVOR OF GOD		James Fortune Featuring Zacardi Cortez	21	3
	22	22	WE LIVIN		Tina Campbell	22	6
	1	13	STAND BY ME		Karen Gibson & The Kingdom Choir	1	3
	24	23	DO IT AGAIN		Elevation Collective Feat. Travis Green & Kierra Sheard	14	8
NEW		25	STILL HERE		Isaiah D. Thomas & Elements Of Praise Feat. Juanita Contee	24	3

TOP CHRISTIAN ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART			
		IMPRINT/DISTRIBUTING LABEL					
	1	#1 GG MERCYME	I Can Only Imagine: The Very Best Of MercyMe	15			
	3	ZACH WILLIAMS	Chain Breaker	76			
	6	LAUREN DAIGLE	How Can It Be	166			
	8	CORY ASBURY	Reckless Love	19			
	4	HILLSONG WORSHIP	There Is More	9			
	5	NF	Therapy Session	111			
	7	MERCYME	Lifer	62			
	12	ALAN JACKSON	Precious Memories Collection	51			
	9	HILLSONG UNITED	Wonder	52			
	11	SKILLET	Unleashed	96			
	15	SKILLET	Awake	212			
	13	ELEVATION WORSHIP	Here As In Heaven	122			
	17	TOBYMAC	This Is Not A Test	148			
	16	NF	Mansion	150			
	10	CHRIS TOMLIN	Never Lose Sight	85			
	18	ELEVATION WORSHIP	There Is A Cloud	64			
	19	HILLSONG WORSHIP	Let There Be Light	86			
	21	LECRAE	All Things Work Together	37			
	23	VARIOUS ARTISTS	WOW Hits 2018	35			
	22	ELVIS PRESLEY	Elvis: Ultimate Gospel	154			
	14	CROWDER	American Prodigal	89			
	24	CASTING CROWNS	The Very Next Thing	90			
	26	BETHEL MUSIC	Moments: Mighty Sound	4			
	27	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	195			
	29	HILLSONG UNITED	Zion	244			

TOP GOSPEL ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART			
		IMPRINT/DISTRIBUTING LABEL					
NEW	1	#1 TWB THE WARDLAW BROTHERS	Stand There	1			
	2	TASHA COBBS LEONARD	Heart. Pursuit	41			
	3	VARIOUS ARTISTS	WOW Gospel 2018	19			
	4	JONATHAN MCREYNOLDS	Make Room	13			
	1	SNOOP DOGG & VARIOUS ARTISTS	Snoop Dogg Presents: Bible of Love	12			
	5	MARANDA CURTIS	Open Heaven: The Maranda Experience	6			
	11	REV. CL. FRANKLIN EXPERIENCE	Paul's Letter To Philemon About The Slave	5			
	8	TODD DULANEY	Your Great Name	20			
	12	TAMELA MANN	One Way	91			
	9	TRAVIS GREENE	The Hill	136			
	23	GG KELONTAE GAVIN	The Higher Experience	6			
	6	JASON NELSON	Answer	3			
	14	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	151			
	13	THE BROOKLYN TABERNACLE CHOIR	I Am Reminded: Live!	9			
	18	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	45			
	16	TRAVIS GREENE	Crossover: Live From Music City	42			
RE	17	MONICA LISA STEVENSON	Kainos: The Acoustic Documentary	17			
	15	TASHA COBBS	One Place: Live	145			
	19	TASHA COBBS	Grace (EP)	221			
	22	MARVIN SAPP	Close	36			
	24	TAMELA MANN	Best Days	223			
	21	KIRK FRANKLIN	Losing My Religion	134			
NEW	23	LIZ VICE	Save Me	1			
RE	24	KIRK FRANKLIN	Hello Fear	106			
RE	25	J.J. HAIRSTON & YOUTHFUL PRAISE	You Deserve It	60			



Wardlaw Brothers 'Stand' At No. 1

Stand There by The Wardlaw Brothers (above) arrives at No. 1 on Top Gospel Albums, bowing with 1,000 equivalent album units (nearly all in traditional album sales), according to Nielsen Music. The set is the first such chart leader for the five-sibling group from Lyons, Ga. It follows *God's Been There*, which spent a week at No. 50 in March 2013. The new album's lead single, "God Has Kept Me," reached No. 22 on Gospel Airplay. Natalie Grant notches her 10th top 10 on Christian Airplay as "More Than Anything" moves 11-10 (5.3 million audience impressions, up 1 percent). On Hot Christian Songs, which blends airplay, streaming and sales data, the track rises 15-13. The Seattle native first reached the Christian Airplay top 10 with her second entry, the No. 4-peaking "Held" in 2005; "More" is her first top 10 since "King of the World" (No. 3) in December 2016. Only two women boast more top 10s in the chart's 15-year history: **Mandisa** (12) and **Francesca Battistelli** (11). **Chris Tomlin** leads all artists with 27.

Elevation Worship, the music ministry for Charlotte, N.C.-based Elevation Church, banks its second Hot Christian Songs top 10 (among 15 appearances) as "Do It Again" lifts 11-10. The track climbs 13-12 on Christian Digital Song Sales (2,000 sold, up 8 percent) and 14-13 on Christian Airplay (4.9 million in audience, up 19 percent). The worship music collective reached No. 2 on Hot Christian Songs with "O Come to the Altar" in October 2017.

—Jim Asker

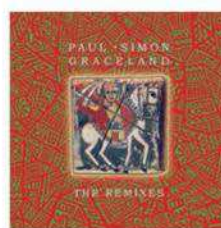
Dance/Electronic

June 16
2018
billboard

HOT DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
1	1	1	#1 19 WKS. THE MIDDLE		Zedd, Maren Morris & Grey	1	20
2	2	2	DG AG ONE KISS		Calvin Harris & Dua Lipa	2	10
3	3	3	SOMETHING JUST LIKE THIS		The Chainsmokers & Coldplay	1	68
5	4	4	SILENCE		Marshmello Featuring Khalid	1	43
4	5	5	WOLVES		Selena Gomez X Marshmello	1	33
6	7	6	SG SOLO		Clean Bandit Featuring Demi Lovato	6	3
7	6	7	LET ME GO		Hailee Steinfeld & Alessa feat. Florida Georgia Line & Watt	2	39
9	8	8	SOMEbody		The Chainsmokers & Drew Love	8	7
10	9	9	JACKIE CHAN		Tiesto & Dzeko feat. Preme & Post Malone	9	3
8	10	10	REMIND ME TO FORGET		Kygo Featuring Miguel	7	12
11	11	11	FLAMES		David Guetta & Sia	9	11
	HOT SHOT DEBUT	12	IDWK		DVBBS X Blackbear	12	1
12	13	13	BODY		Loud Luxury Featuring Brando	12	28
18	16	14	BETTER NOT		Louis The Child Featuring Wafia	14	8
13	15	15	LIKE I DO		David Guetta, Martin Garrix & Brooks	8	15
-	12	16	RISE		Jonas Blue Featuring Jack & Jack	12	2
15	14	17	BOOM		Tiesto, Gucci Mane & Sevren	14	20
14	17	18	MAD LOVE		Sean Paul & David Guetta Featuring Becky G	7	16
20	20	19	FINEST HOUR		Cash Cash Featuring Abir	19	7
17	19	20	AZUKITA		Steve Aoki, Daddy Yankee, Play-N-Skillz & Elvis Crespo	16	18
23	21	21	ALIEN		Sabrina Carpenter & Jonas Blue	12	12
21	22	22	WAIT		Chantel Jeffries Featuring Offset & Vory	10	5
31	25	23	WAVEY		CLiQ Featuring Alika	23	9
16	18	24	MAGENTA RIDDIM		DJ Snake	14	15
25	26	25	I WANNA KNOW		RL Grime Featuring Daya	19	12
26	34	26	IF YOU'RE OVER ME		Years & Years	19	4
22	24	27	EVERYBODY HATES ME		The Chainsmokers	5	12
29	27	28	MISS YOU		Cashmere Cat, Major Lazer & Tory Lanez	10	20
30	30	29	HEARTS AIN'T GONNA LIE		Arlissa & Jonas Blue	26	12
42	37	30	HOT STUFF 2018		Donna Summer	30	4
	NEW	31	PANIC ROOM		Au/Ra & CamelPhat	31	1
34	32	32	RIDE OR DIE		The Knocks Featuring Foster The People	31	11
32	36	33	FLY		Marshmello Featuring Leah Culver	7	13
24	33	34	PRETENDER		Steve Aoki Featuring Lil Yachty & AJR	24	3
33	35	35	LULLABY		Sigala & Paloma Faith	26	14
38	39	36	HOLD ON TIGHT		R3HAB x Conor Maynard	30	5
-	31	37	NO PLACE		RUFUS DU SOL	31	2
37	42	38	WHEN WE WERE YOUNG		Lost Kings feat. Norma Jean Martine	34	4
35	38	39	ULTIMATUM		Disclosure Featuring Fatoumata Diawara	35	3
39	40	40	LIE		Shallou Featuring RIAH	32	17
44	41	41	WINNEBAGO		Gryffin Featuring Quinn XCII & Daniel Wilson	38	7
36	43	42	SPACESHIP		Galantis Featuring Uffie	36	3
28	23	43	EUPHORIA		The Perry Twins Featuring Harper Starling	23	7
27	29	44	ANSWERPHONE		Banx & Ranx + Ella Eyre feat. Yxng Bane	22	7
-	28	45	ANNA WINTOUR		Azealia Banks	24	5
	NEW	46	HOW YOU'VE BEEN		R3HAB x Quinn Lewis	46	1
	NEW	47	HEAVEN ONLY KNOWS		Bob Moses	47	1
-	44	48	ONLY CAN GET BETTER		Silk City feat. Diplo, Mark Ronson & Daniel Merriweather	44	2
48	47	49	JUST FRIENDS		Hayden James Featuring Boy Matthews	37	6
	NEW	50	MIAMI		Manuel Riva Featuring Alexandra Stan	50	1

TOP DANCE/ELECTRONIC ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART		
1	1	#1 10 WKS. THE CHAINSMOKERS		Memories...Do Not Open	61		
2	2	CALVIN HARRIS		Funk Wav Bounces Vol. 1	49		
3	3	THE CHAINSMOKERS		Sick Boy (EP)	7		
4	4	THE CHAINSMOKERS		Collage (EP)	83		
5	5	LADY GAGA		The Fame	221		
10	6	GORILLAZ		Demon Days	176		
6	7	KYGO		Kids In Love	31		
	NEW	8	ONEOHTRIX POINT NEVER	Age Of	1		
8	9	AVICII		True	86		
7	10	ODESZA		A Moment Apart	39		
9	11	KYGO		Stargazing (EP)	37		
11	12	DJ SNAKE		Encore	96		
24	13	CALVIN HARRIS		18 Months	105		
14	14	ODESZA		In Return	150		
13	15	MAJOR LAZER		Peace Is The Mission	143		
15	16	KYGO		Cloud Nine	105		
12	17	AVICII		AVICII (01) (EP)	39		
17	18	DAFT PUNK		Random Access Memories	150		
18	19	DAVID GUETTA		Nothing But The Beat	178		
16	20	ILLENIUM		Awake	37		
20	21	JOHANNES VERONIKUS		Motion	116		
19	22	ALINA BARAZ & GALIMATIAS		Urban Flora	150		
25	23	DAFT PUNK		Discovery	101		
21	24	FLUME		Skin	103		
23	25	AXWELL & INGROSSO		More Than You Know	16		

DANCE/ELECTRONIC STREAMING SONGS™							
LAST WEEK	THIS WEEK	TITLE	ARTIST	WKS. ON CHART			
1	1	#1 10 WKS. THE MIDDLE	Zedd, Maren Morris & Grey	19			
2	2	ONE KISS	Calvin Harris & Dua Lipa	9			
3	3	SILENCE	Marshmello Featuring Khalid	43			
5	4	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	68			
4	5	ALONE	Marshmello	108			
8	6	SOLO	Clean Bandit feat. Demi Lovato	3			
6	7	CLOSER	The Chainsmokers feat. Halsey	97			
7	8	FADED	Alan Walker	116			
9	9	DON'T LET ME DOWN	The Chainsmokers feat. Daya	122			
11	10	WOLVES	Selena Gomez X Marshmello	33			
10	11	SOMEbody	The Chainsmokers & Drew Love	7			
12	12	WAKE ME UP!	Avicii	66			
15	13	JACKIE CHAN	Tiesto & Dzeko feat. Preme & Post Malone	3			
14	14	LET ME LOVE YOU	DJ Snake feat. Justin Bieber	96			
13	15	STAY	Zedd & Alessia Cara	67			
16	16	REMIND ME TO FORGET	Kygo featuring Miguel	12			
17	17	LET ME GO	Hailee Steinfeld & Alessa feat. Florida Georgia Line & Watt	39			
18	18	SHOOTING STARS	Bag Raiders	11			
19	19	ROCKABYE	Clean Bandit feat. Sean Paul & Anne-Marie	82			
20	20	LEAN ON	Major Lazer & DJ Snake feat. MO	149			
22	21	IT AIN'T ME	Kygo x Selena Gomez	67			
23	22	STAYIN' ALIVE	Bee Gees	6			
	RE	23	FEEL GOOD INC	Gorillaz	53		
	RE	24	FLAMES	David Guetta & Sia	5		
21	25	LEVELS	Avicii	27			



Simon's Remixed Graceland Debuts

Paul Simon notches his first entry on Dance/Electronic Album Sales, debuting at No. 3 with *Graceland: The Remixes*. The new take on his classic 1986 album starts with 1,000 copies sold, according to Nielsen Music. The original *Graceland* reached No. 3 on the Billboard 200 in April 1987, won the Grammy Award for album of the year and spun off three Billboard Hot 100 hits: "You Can Call Me Al" (No. 23), the title track (No. 81) and "The Boy in the Bubble" (No. 86). *Remixes* reinterprets all 11 of the original album's tracks, including "Al," by **Groove Armada**, as well as cuts by **Paul Oakenfold**, **Sharam**, **Thievery Corporation** and **Joris Voorn**. Simon scored his only previous dance chart action in 1980, when "Late in the Evening" reached No. 63 on Dance Club Songs (then a 100-position survey).

As Simon starts at No. 3 on Dance/Electronic Album Sales, **Oneohtrix Point Never** debuts at No. 1, as well as at No. 8 on Top Dance/Electronic Albums, with *Age Of*. The act's third top 10 on the latter list (and first leader on the sales tally) opens with 3,000 equivalent album units (2,000 in traditional sales). London-based DJ duo **CLiQ** (**Robin M** and **The Shapeshifters' Max Reich**) crowns Dance Club Songs with "Wavey," featuring vocalist **Alika**. The first No. 1 on the survey for both acts was remixed by **George Kwali**, **DJ Maphorisa** and **Riton**, among others.

On Dance/Mix Show Airplay, **Drake** drives 22-10 with "Nice for What," his sixth top 10.

—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, and reports from a national sample of clubs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). DANCE/ELECTRONIC STREAMING SONGS: The week's top streamed dance/electronic radio songs and videos on leading online music services, as compiled by Nielsen Music. See charts legend on billboard.com for complete rules and explanations. © 2018, Promethee Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen music**

55 Years Ago A JAPANESE SMASH MAKES ITS WAY STATESIDE

Kyu Sakamoto's "Sukiyaki," which was retitled for U.S. audiences, topped the Hot 100 and spawned two top 10 covers

IN 1963, NEARLY A HALF CENTURY before South Korean pop star PSY's 2012 smash, "Gangnam Style," and, more recently, hits by his fellow countrymen, boy band BTS, another chart-topping song sung in an East Asian language captured America's attention: "Sukiyaki."

Initially released in Japan in 1961 as "Ue o Muite Arukou" ("I Look Up As I Walk"), "Sukiyaki," written by Rokusuke Ei (lyrics) and Hachidai

Nakamura (music), with vocals by then-19-year-old Japanese crooner Kyu Sakamoto, was inspired by Ei's disillusionment after witnessing a failed protest against America's military presence in Japan post-World War II.

The song, which was renamed "Sukiyaki" — the word for a Japanese hot pot dish — because it was shorter and familiar to English-speaking audiences, became a hit stateside, thanks to its

languid melody and Sakamoto's earnest vocal performance. The single topped the Billboard Hot 100 for three weeks, beginning June 15, 1963, and spent five at No. 1 on the Adult Contemporary chart.

Almost two decades later, American disco act A Taste of Honey (of "Boogie Oogie Oogie" fame) sent its English-language cover version to No. 3 on the Hot 100 in June 1981. "Sukiyaki" climbed the chart a third time in 1995, when another English version, by vocal group 4PM, peaked at No. 8.

Sakamoto made one more appearance on the Hot 100 with his follow-up single, "China Nights (Shina No Yoru)," which reached No. 58 that September. He died at age 43 in a plane crash in Japan on Aug. 12, 1985, that killed 520 people — the deadliest single-aircraft accident in aviation history. —KEVIN RUTHERFORD



Sakamoto (center) was swarmed by fans upon arriving at Los Angeles International Airport in 1963.

THIS WEEK	WEEKS			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	2	10	20	SUKIYAKI	Kyu Sakamoto, Capitol 4945	6
2	1	1	9	IT'S MY PARTY	Lesley Gore, Mercury 72119	6
3	5	7	15	YOU CAN'T SIT DOWN	Dovells, Parkway 867	8
4	3	5	13	DA DOO RON RON	Crystals, Philles 112	8
5	4	3	5	I LOVE YOU BECAUSE	Al Martino, Capitol 4930	11

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- INDIEWIRE

“DAZZLING AND DEFINITIVE”
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“INVIGORATING AND FRANK”
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“RIVETING” “VIBRANT”
- INDIEWIRE - NPR

“FASCINATING” “ENLIGHTENING”
- YAHOO! - CNN

“IMPRESSIVELY LUSH” “NO HOLDS BAR”
- THE NEW YORK TIMES

“ENTHRALLING...BEAUTIFUL”
- SALON

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