

CONGRATULATIONS

Meant To Be

BEBE REXHA FEAT. FLORIDA GEORGIA LINE

THE LONGEST-REIGNING #1

IN THE HISTORY OF
billboard Hot Country Songs



BMLG
RECORDS



Photo Credit: Getty Images/Courtesy of the Academy of Country Music

THANK YOU TO ALL THE BELIEVERS!

50 YEARS



THE 1975

'THERE ARE



NO BIG BANDS

DOING

ANYTHING

AS



INTERESTING AS US'

As the group readies its most ambitious music to date, frontman Matty Healy opens up about overcoming the drug addiction that nearly derailed its rise

Clockwise from top: Ross MacDonald, George Daniel, Healy and Adam Hann

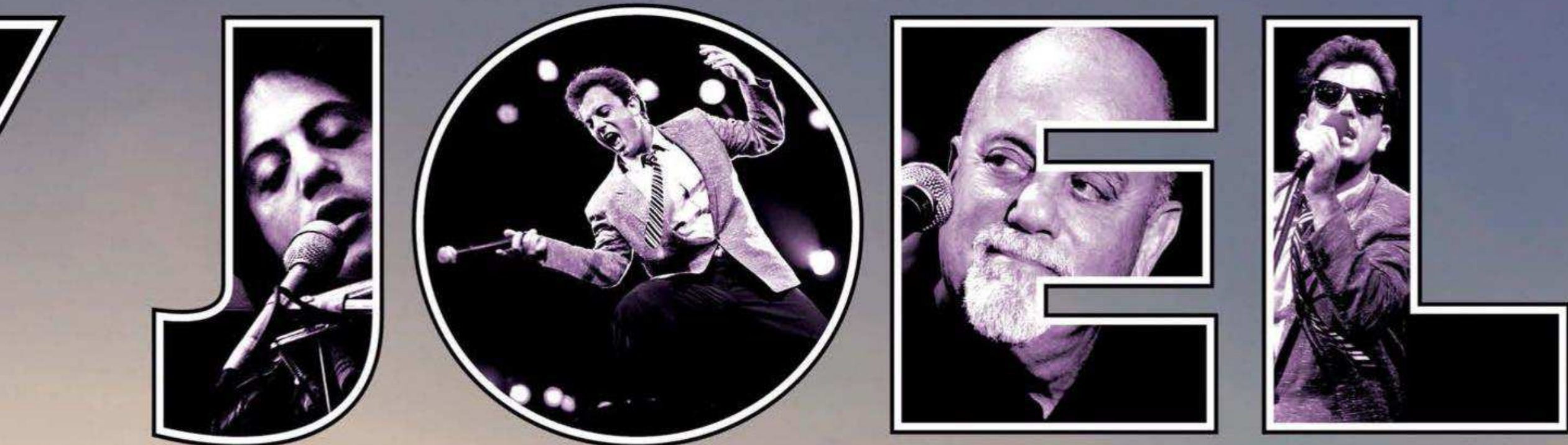


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billboard HOT 100



Rexha (center) onstage with FGL's Kelley (left) and Hubbard.

Florida Georgia Line & Bebe Rexha: History Is 'Meant To Be'

THE POWER OF MUSIC continues to blow our minds," says **Brian Kelley** of **Florida Georgia Line**.

"Meant to Be," the duo's collaboration with **Bebe Rexha**, which reached No. 2 on the **Billboard Hot 100** and now ranks at No. 20, breaks the record for the longest reign on **Billboard's** Hot Country Songs chart, spending its 35th week at No. 1. It passes **Sam Hunt's** "Body Like a Back Road," which led for 34 weeks in 2017.

Says Rexha, who co-wrote "Meant" with FGL's **Tyler Hubbard**, **Josh Miller** and **David Garcia**: "Here's to writing with your heart and breaking boundaries."

The song crowns the Country


Streaming Songs chart for a 31st week (13.4 million U.S. streams, according to Nielsen Music). It topped Country Digital Song Sales for 22 weeks and Country Airplay for one week. Also promoted to pop radio, it led Adult Top 40 for two weeks and the all-genre Radio Songs list for five.

Meanwhile, FGL and Rexha have followed "Meant" with separate hits: The former's "Simple" holds at its No. 36 Hot 100 high, and the latter's "I'm a Mess" bounds 92-64, up 27 percent to 8.5 million U.S. streams in the week ending July 26, following the July 19 premiere of its official video. Says Hubbard, "Now, it's time to get back in the studio and try to break the new record."

—GARY TRUST and JIM ASKER

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
1	1	1	#1 AG In My Feelings	TRAPMUSIC/BNY/142 NIMU/A GRAHAM/BEVY/ROMALD/HARBRON SIGARRETT/SCHERRER/ZAMORA/CHAMBERLAIN/CHANCELLOR/PRICE	Drake	1	4
2	2	2	I Like It Cardi B, Bad Bunny & J Balvin	C/KALMAN/WHITE/DE/ITANY/IVINCIBLE/NISS-POPPIN EA MARTINZ/CASO/A OSCRO BAYIN THORPE/KALMAN/WHITE/EMMASIS/FERNANDEZ/KRIPSON/EMACHUCA/HALL/AFRALL/MALAVEN/VEES/KASSI	Cardi B, Bad Bunny & J Balvin	1	16
3	3	3	Girls Like You	LEVIGAN/CIRKUT (A/NLEVEINE,LEVIGAN/H/R/WALTER,B/THAZZARD,G/MSTONE/WASH/POPPIN)	Maroon 5 <small>Feat. Cardi B</small>	3	9
		HOTSHOT DEBUT	FeFe	MURDA BEATZ/CUBEAZT/6IX9INE/A GREEN/OT/MARAL S/LINDSTROM/K/GOMRINGER,I/GOMRINGER	6ix9ine <small>Feat. Nicki Minaj & Murda Beatz</small>	4	1
12	7	5	Better Now	FRANK DUKES,L,BELL (A,POST,W/WALSH,A,FEENY,L,BELL)	Post Malone	5	13
4	4	6	Nice For What	MURDA BEATZ/BLAC/NIMU/A GRAHAM/BEVY/ROMALD/HARBRON R/0/GSG/EGORCEM/HAM/SCHELL/JAM/VEES/LA HILL/JUS HUNTER/E/TIONASC/SMITH/C/MOCCOSO/HALL/J	Drake	1	16
5	5	7	Boo'd Up	DI/MUSTARD/L/DOPSON (E/MALD/MCFARLANE/LDOPSON/LI JAMES)	Ella Mai	5	17
7	6	8	Lucid Dreams	N,MIRA (L/HIGGINS,N,MIRA,STING/D,MILLER)	Juice WRLD	3	11
9	9	9	Psycho	L,BELL,POST MALONE (L,BELL,A,POST,I/W,GRIFFIN JR)	Post Malone <small>Feat. Ty Dolla \$ign</small>	1	22
18	13	10	Taste	DA,DOMAN/B/R,NGUYEN/STEVENSON/K,C/EPHUSIC,LEWIS,D,L/DO MAN/I	Tyga <small>Feat. Offset</small>	10	9

2 Weeks Ago	Last Week	This Week	Title CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
47	51	51	Changes ▲ ICUNNINGHAM (DOXTENTACION) ICUNNINGHAM/R.H.ALLEN	XXXTENTACION BAD VIBES FOREVER	18	15
-	56	52	Eastside ANDREW WATT/BENNY BLANCO/CASH MERECA/IN PEREZ/K.ROBINSON/A.FRANG/PAINE/C.SHEERAN/L.LEVIN	Benny Blanco, Halsey & Khalid FRINDS/KEEFSECRETS/INTERSCOPE	52	2
28	43	53	Mob Ties RONDA A.BUTTER/A.GRAHAM/M.SAMUELS/A.BUTTER/HOONS,II/DATINSONS/TEARIG/ACRUZ/N.CONG/IMARCHANT/C.MCCARTY/COUVER	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	13	4
21	33	54	Don't Matter To Me N.SHEBB/N.INTERNIS/A.GRAHAM/M.JACKSON/PANKAJI/SHEBB/P.FEFFERES/N.ROGUES/N.DIAPARI	Drake Feat. Michael Jackson YOUNG MONEY/CASH MONEY/REPUBLIC	9	4
48	52	55	Bed BENBILION/SHEATS/BAILEY/D.CHIN-QUE/MESSY/OTI/MARAJ/ED/HL/GLEWIS/BAILEY/D.AS-RO/D.CHIN-QUE	Nicki Minaj Feat. Ariana Grande YOUNG MONEY/CASH MONEY/REPUBLIC	43	6
RE-ENTRY	56	56	Sober M.HAZZ/STAFFELROMANS/DJ.CW/COM/LANDON/STAFFELROMANS	Demi Lovato HOLLYWOOD/SAGEHOUSE/ISLAND/REPUBLIC	56	2
70	57	57	Take Back Home Girl ● J.MOI (D.A.GARCIA,H.LINDSEY,J.MILLER)	Chris Lane Feat. Tori Kelly BIG LOUD	57	8
57	55	58	All Girls Are The Same N.MIRA (J.HIGGINS,N.MIRA)	Juice WRLD GRADE A/INTERSCOPE	41	11
81	64	59	Sunrise, Sunburn, Sunset J.STEVENS,J.STEVENS (Z.CROWELL,R.HURD,C.MCGILL)	Luke Bryan CAPITOL NASHVILLE	59	4
NEW	60	60	I Might Need Security NOT LISTED (NOT LISTED)	Chance The Rapper CHANCE THE RAPPER	60	1
98	66	61	Solo NOT LISTED (NOT LISTED)	Clean Bandit Feat. Demi Lovato BIG BEAT/ATLANTIC/RRP	61	4
88	60	62	Jackie Chan TESTO P/REGIN/DZEKO/TORRES,J.BELL,R.H.YM/PHREY,A.POST/J.DZEKO/L.R.TORRES,T.M.VERWEST	Tiesto & Dzeko Feat. Preme & Post Malone MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	60	3
87	70	63	Hotel Key S.MCANALLY (M.RAMSEY,T.ROSEN,J.OSBORNE)	Old Dominion RCA NASHVILLE	63	4
-	92	64	I'm A Mess J.USIFFER (B.REX/H.A.S.PEKEN/J.M.BROOKS,I.D.TRANTER/J.USIFFER)	Bebe Rexha WARNER BROS.	64	2
90	78	65	Medicine S.OHERT/ZBEATS (Q.N.BULLS,P.PLANER)	Queen Naija QUEEN NAIJA/CAPITOL	45	8
86	65	66	Growing Pains P.OAKWUD (A.CARACCI/OLLO,A.WANSELU/FELDER)	Alessia Cara EP/DEF JAM	65	4
-	68	67	Wasted C.B.MIX (J.HIGGINS,C.BARNETT)	Juice WRLD Feat. Lil Uzi Vert GRADE A/INTERSCOPE	67	2
82	63	68	Don't Go Breaking My Heart S.J.CRITCHON/J.HARTMAN (S.J.CRITCHON/J.HARTMAN/S.WARRELL)	Backstreet Boys K&H/RCA	63	5
-	44	69	Summertime Magic D.GI/VERL/GORANSSON (D.GI/VERL/GORANSSON)	Childish Gambino M.C.DI/WOLF+ROTHSTEN/RCA	44	2
54	59	70	Up Down ● J.MOI (B.CLAWSO/N.M.HARDY/C.L.SOLAR)	Morgan Wallen Feat. Florida Georgia Line BMILG/BIG LOUD	49	18
74	74	71	Kiss Somebody C.DISTEFANO (M.EVANS,C.DISTEFANO,J.OSBORNE)	Morgan Evans WARNER BROS./NASHVILLE/WEA	71	4
99	83	72	Sin Pijama G.HYMB/CARBY/P.NIEL/ALICIA/COLENEC/CH/RY/TH/ZE/NG/M/REG/CO/MON/NAH/J/REG/RO/ND/PAH/C/CE/BE/BU/SH/BA/EL/N/VA/V/NG/RE/TE/EM/GE/EL/AR/A/K/TE/RE/EG/IV/BA/FA/VA/NG/BE	Becky G + Natti Natasha RCA/SONY/ATLANTIC	72	7
72	69	73	Freaky Friday ▲ BENNY BLANCO/TWICE AS NICE/DI/MUSTAR/DI/BURD/MICHAEL ANE/AUDIN/O/L/HUGHES/EL/VEIN/J/COLEMAN/C/BROWN/M.A.HOBENG	Lil Dicky Feat. Chris Brown DIRTY BURD/BMG/COMMISSION	8	19
-	53	74	You Say J.WURZEL/BACH/ERA,S.T.GELAIS (L.DAIGLE/JINGRAM/PMABURY)	Lauren Daigle CENTRICITY	53	2
-	84	75	Broken C.MEDICE/PARK/C.MEDICE/M.COLLINS/S.DROSA	lovelytheband ANOTHER CENTURY/CENTURY MEDIA	75	2
-	85	76	Hooked M.ALDERMAN/C.GIBBS,L.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS)	Dylan Scott CURB	76	2
NEW	77	77	Level Up J.R.ROTEM/C.PHILSON/J.THOMAS/J.R.ROTEM/J.BROWN/R.	Ciara BEAUTY MARKS/ENTERTAINMENT	77	1
-	87	78	Ocean X.L.(T.HOMPSON,T.CAMPBELL,R.L.BROADNAX)	TK Kravitz Feat. Jacqueez RECKLESS REPUBLIC/300	78	2
-	94	79	Remind Me To Forget KYGO (KYGO/M.I.P/MINTEL/P.PRESTED,A.ORIET/D.P.ELAN)	Kygo Feat. Miguel KYGO AS/ULTRA/RCA	79	2
97	75	80	OTW NINTEBNS (KACOBINS/OP.FEFFERES/KALISA/MORGAN/TWIGGFFN/R/WALDIN/E.R.)	Khalid, Ty Dolla \$ign & 6LACK RIGHT HAND/RCA	57	13



1

DRAKE
In My Feelings

Drake's viral-challenge-powered smash logs a third week atop the Hot 100, tallying the second-highest streaming week for a song: 106.2 million U.S. streams, according to Nielsen Music. (A week earlier, it set the record with 116.2 million.) "Feelings" also is the first track to have sold over 100,000 downloads in consecutive weeks (104,000, following 115,000) since **Ed Sheeran's** "Perfect" in January. In addition to crowning Streaming Songs and Digital Song Sales, "Feelings" flies 14-5 on Radio Songs (81.9 million in audience, up 37 percent). —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	Best Part M.BURNETT/LEVANS (A.SIMMONS,H.E.R.,M.BURNETT/LEVANS/R.BELI)	Daniel Caesar Feat. H.E.R. GOLDEN CHILD	81	1
-	90	82	1942 HIT/MAKA/SMASH DAVID/SKIPONDA/BEAT (G.GILLUM,C.WARD,S.DJIMINE,Z.E.FERRERA/J.MIMIS,N.SIMMONS)	G-Eazy Feat. Yo Gotti & YBN Nahmir LIONS GATE/RCA	82	2
75	76	83	Ball For Me L.BELL (A.POST/L.BELL,O.T.MARAJ)	Post Malone Feat. Nicki Minaj REPUBLIC	16	13
91	81	84	Cry Pretty D.GARCIA/C.UNDERWOOD (C.UNDERWOOD/H.LINDSEY/MCKENNA/ROSE)	Carrie Underwood CAPITOL NASHVILLE	48	7
92	88	85	Ocean MARTIN GARRIX/G.H.TU/INFORT (MARTIN GARRIX,G.H.TU/INFORT/LUBER,D.WHITMORE,IR,K.ROBINSON)	Martin Garrix Feat. Khalid STMPD RCRDS/RCA	78	4
RE-ENTRY	86	86	Africa M.RANKIN (D.EPA/CH/LE/PORCARO)	Weezer WEEZER/CRUSH MUSIC/RRP	86	2
-	91	87	Break Up In The End M.R.CARTER (J.M.NTE/C.MCGILL/L.DILLON)	Cole Swindell WARNER BROS. NASHVILLE/WMN	87	3
60	50	88	Jumpsuit T.JOSEPH/P.MEANY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	50	3
95	95	89	Call Out My Name ▲ FRANK DUKES (A.TESFAYE,A.FEENY/N.J.AAR)	The Weeknd XO/REPUBLIC	4	17
NEW	90	90	Nevermind DENNIS LLOYD (T.D.BROWN)	Dennis Lloyd TIME/WARNER BROS.	90	1
85	77	91	All Mine K.WEST/M.G.DEAN (K.WEST/M.G.DEAN/FSTAR/LITE C.CYOUNG/D.R.MILLS,I.PFELTON,D.BAL/ENA/A.CLEMENS,R.LIBSONG/TWIGGFFN/R.MY/ONES)	Kanye West GOOD/DEF JAM	11	8
-	93	92	Narcos D.DURE/QUAWO (QX/MARSHALL/KEE/HUSK/BALL/MCHERSON)	Migos QUALITY CONTROL/MOTOWN/CAPITOL	36	11
NEW	93	93	You Should See Me In A Crown NOT LISTED (NOT LISTED)	Billie Eilish DARKROOM/INTERSCOPE	93	1
-	71	94	Desperate Man J.JOYCE (E.CHURCH,R.W.HUBBARD)	Eric Church EMI NASHVILLE	71	2
-	72	95	Hopeless Romantic YOUNG CHOP/CB.MIX/FATMAN (C.LITHOMAZ,M.SPRUIELL,C.BARNETT/PITTMAN)	Wiz Khalifa Feat. Swae Lee TAYLOR GANG/ATLANTIC	72	2
-	96	96	Praise The Lord (Da Shine) SKEPTA (R.A.MATRS,L.IADINUGA/H.DEGADO)	ASAP Rocky Feat. Skepta ASAP WORLDWIDE/POLO GROUNDS/RCA	45	7
NEW	97	97	Lie T.PROFIT/D.GARCIA (N.FEUERSTEIN,T.PROFIT/M.LEIZONDO,IR.)	NF NF REAL MUSIC/CAPITOL/CAROLINE	97	1
RE-ENTRY	98	98	Lose It D.HUFF (K.BROWN/C.MCGILL/W.WEATHERLY)	Kane Brown ZONE 4/RCA NASHVILLE	84	2
38	58	99	Emotionless N.O.D./SHEBB/A.GRAHAM/M.CABRY/CUVILLES/D.COLE/WILSON/LISHEBA/GOWE	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	8	4
45	61	100	Can't Take A Joke MODMAXX (A.GRAHAM/M.BEBERHARDT)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	18	4



23

SHAWN MENDES
In My Blood

Mendes earns his fourth Adult Top 40 No. 1, all before turning 20 on Aug. 8. He boasts twice as many leaders as a teen as runners-up (and fellow Canadians) **Avril Lavigne** and **Alanis Morissette** (two each).



90

DENNIS LLOYD
Nevermind

The Israeli artist (born **Nir Tibor**) makes his Hot 100 debut as the song, a top five hit in multiple European countries, gains by 5 percent to 5.1 million U.S. streams.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, TRACKED BY RADIO AIRPLAY AND STREAMING ACTIVITY DATA BY OFFICE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RATED AS NEW, RE-ENTRY, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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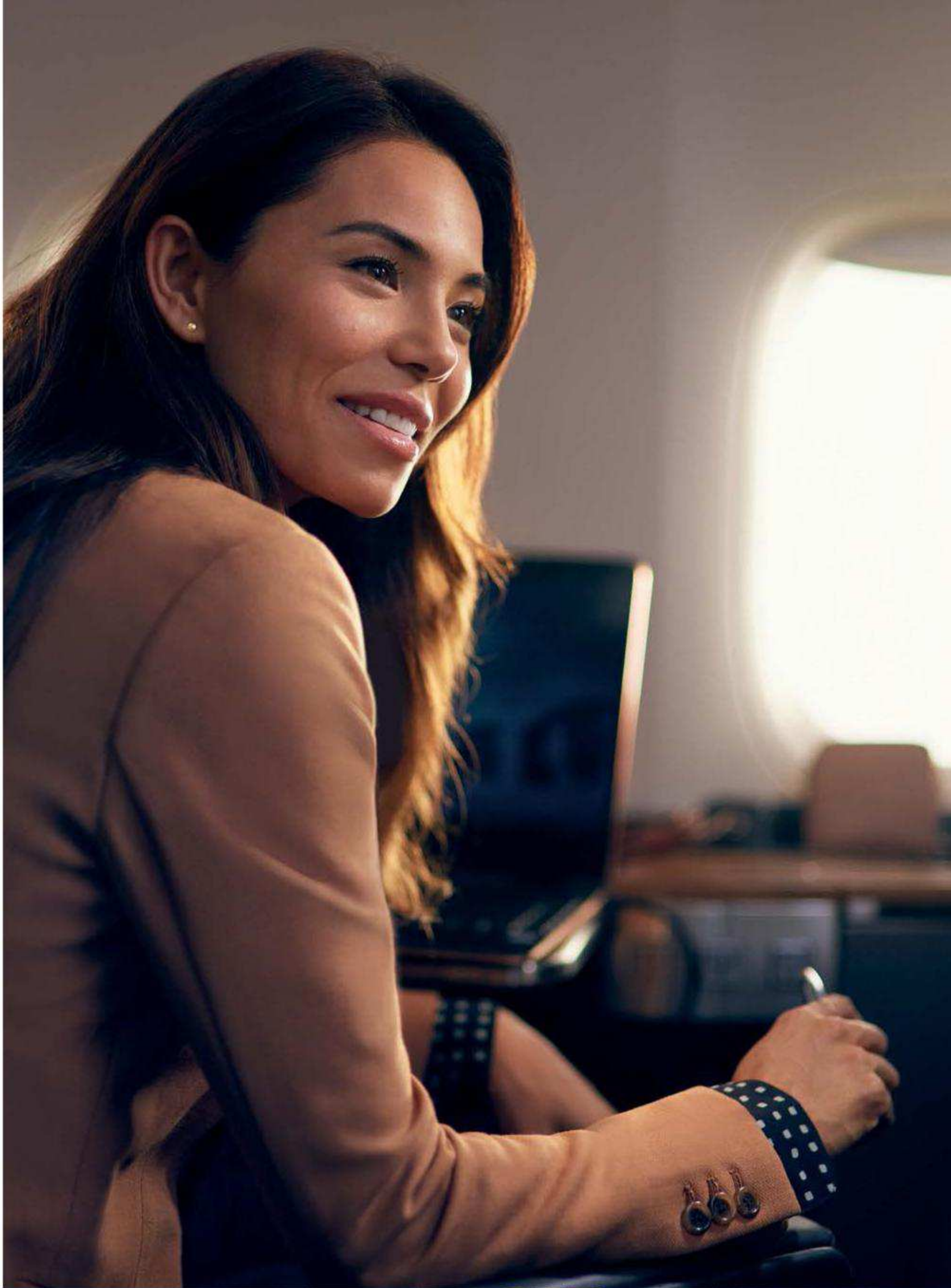
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Contents

THIS WEEK

Volume 130 / No. 18

Mitski photographed July 16 at North Brooklyn Farms in Brooklyn. Hear her talk about the first time she was starstruck at Billboard.com/videos.

ON THE COVER

Clockwise from top: Ross MacDonald, George Daniel, Matty Healy and Adam Hann of The 1975 photographed by Austin Hargrave on July 20 at Brompton Cemetery, a Royal Park, in London.

FEATURES

- 36** *Here Lies The 1975* The ambitious pop-rock band nearly succumbed to **Matty Healy's** heroin addiction. Now clean, the flamboyant frontman is taking his group to new heights.
- 44** *Plunged Into 'A Circus Mixed With An Orgy'* In an excerpt from her memoir *Anything for a Hit*, **Dorothy Carvello** recalls working for Atlantic Records in a pre-#MeToo industry.
- 48** *Hot 100 Turns 60!* The gold-standard songs chart's 100 most massive smashes over its six decades — plus, its 100 biggest artists of all time.

BILLBOARD HOT 100

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- 33** Latin trap star **Anuel AA** was on the cusp of stardom when he began a 30-month prison sentence. In his first post-release interview, he describes how he held on.

BACKSTAGE PASS

- 57** The BOK Center in Tulsa, Okla., has turned the city into a touring locale with big-market concert grosses.

CODA

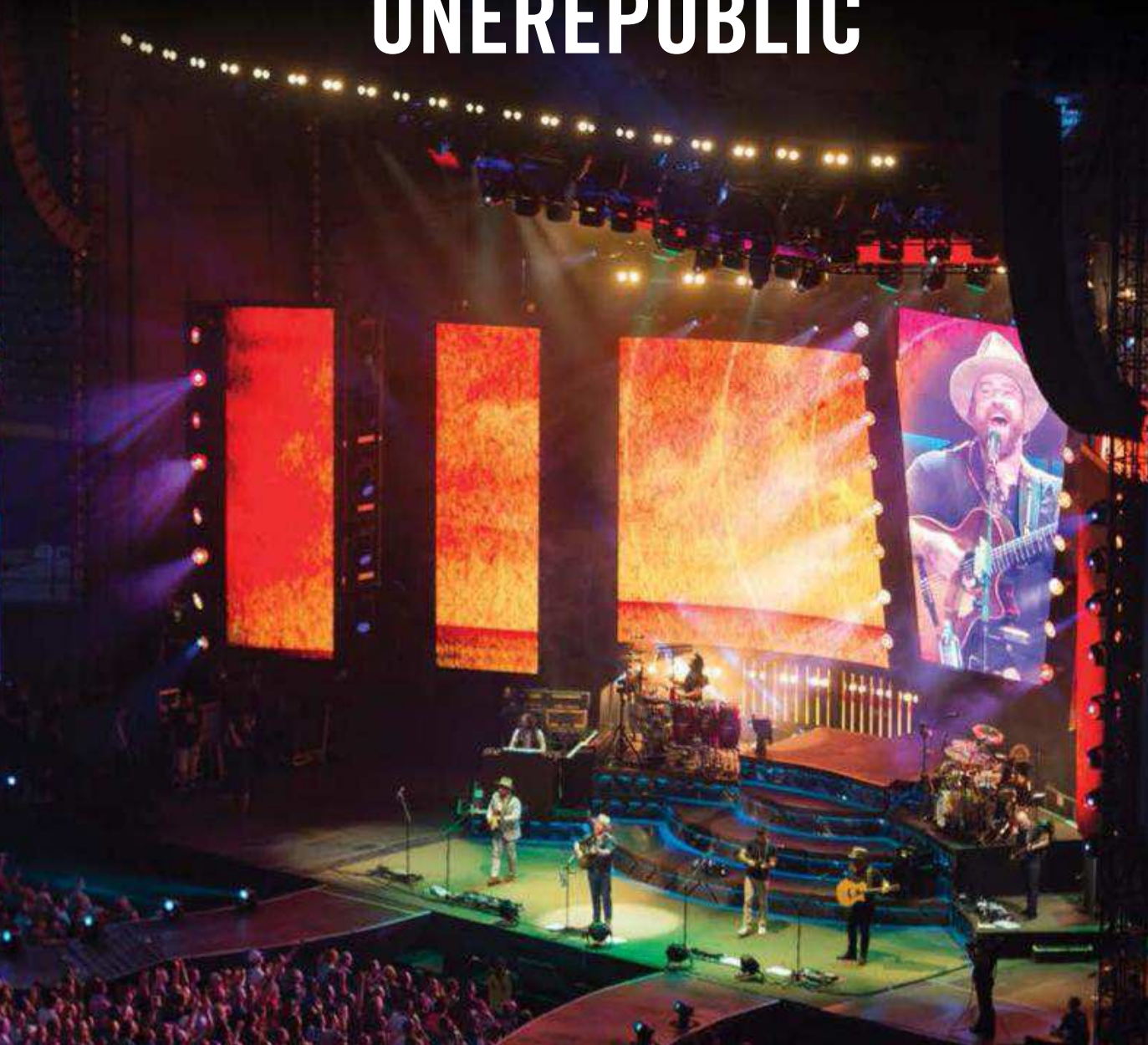
- 76** In 1958, **Ricky Nelson's** "Poor Little Fool" hit No. 1 on the inaugural Hot 100 chart.

PHOTOGRAPHED BY EMILY SOTO

ANOTHER SUCCESSFUL CONCERT AT SUNTRUST PARK



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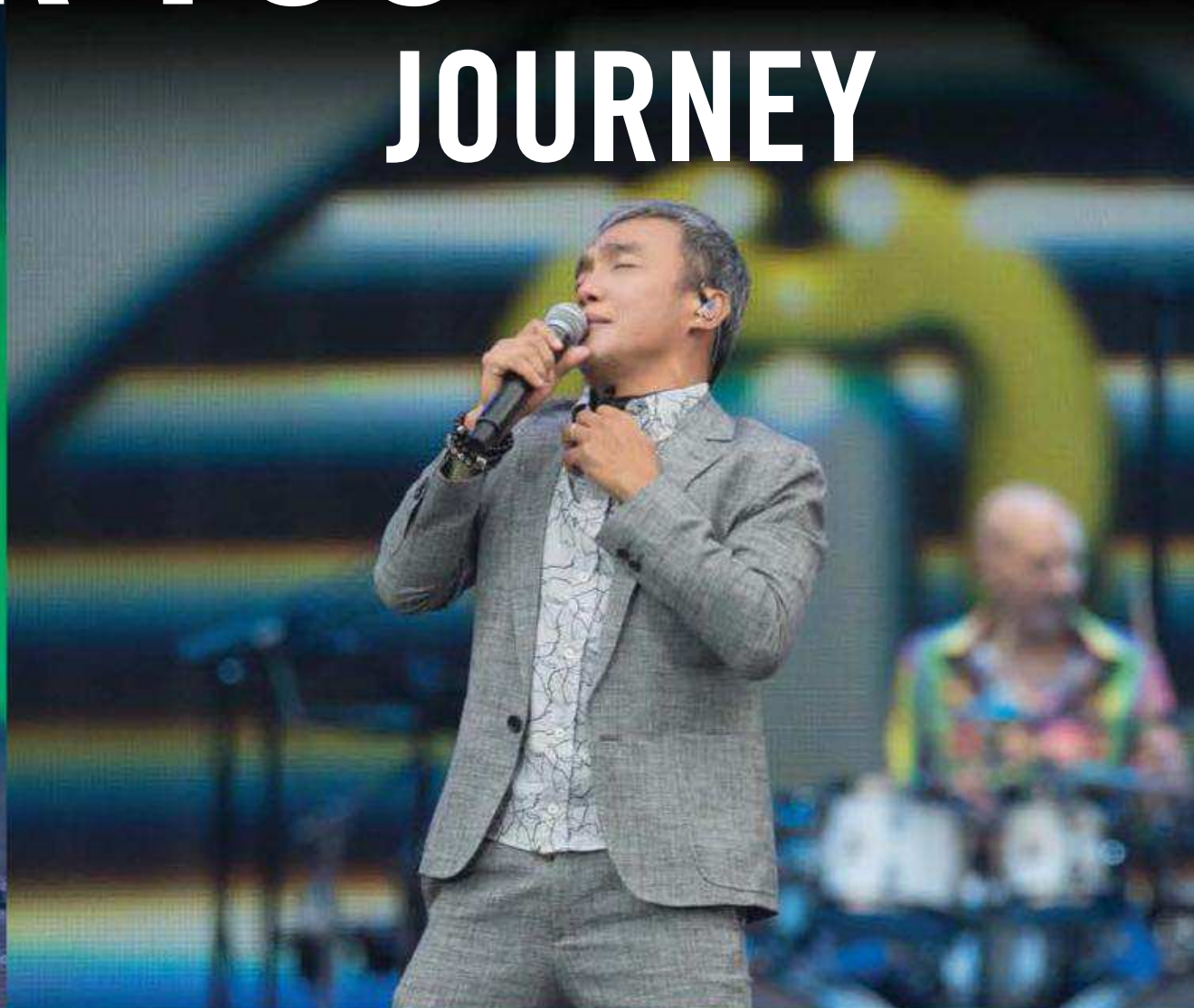
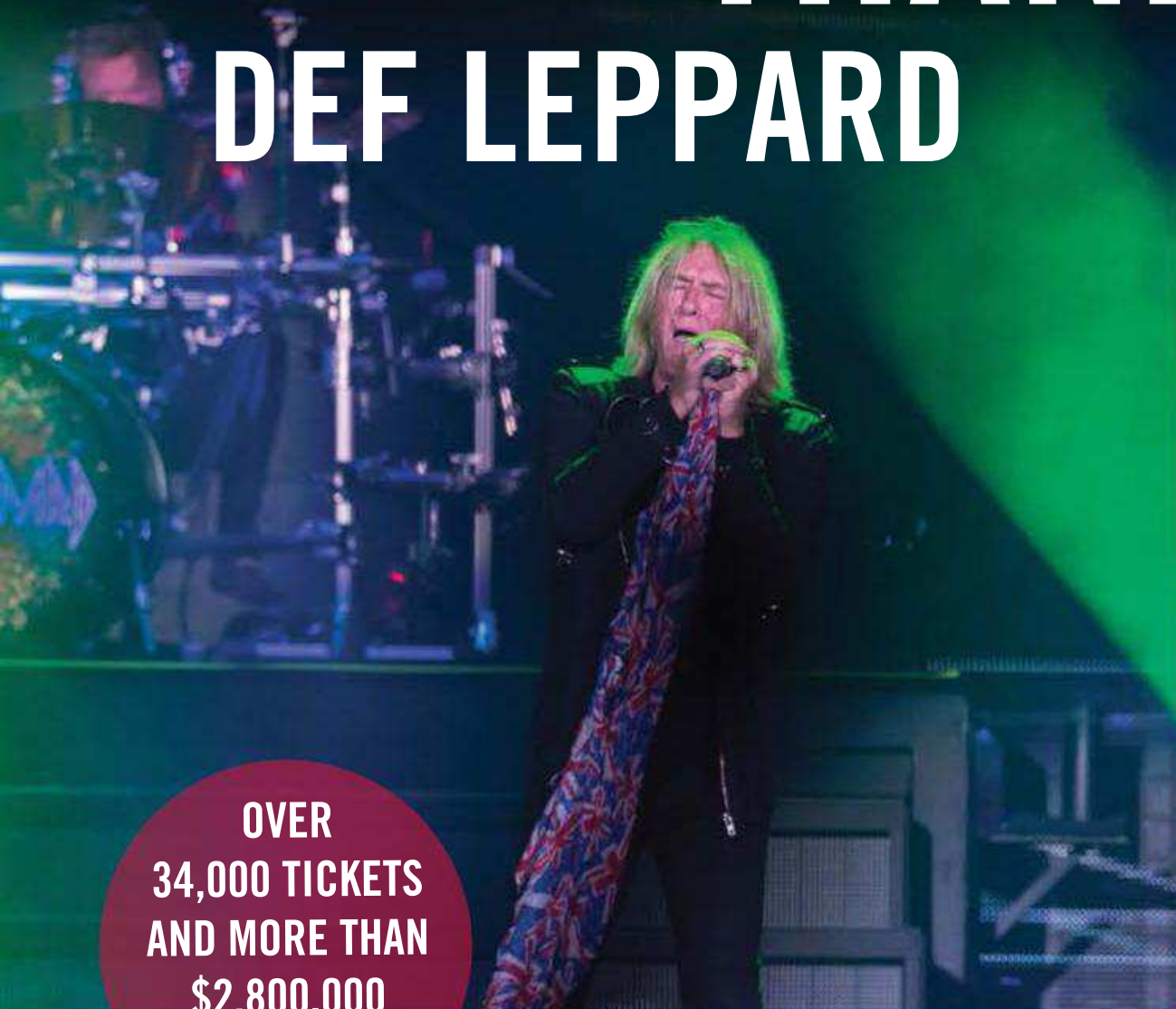
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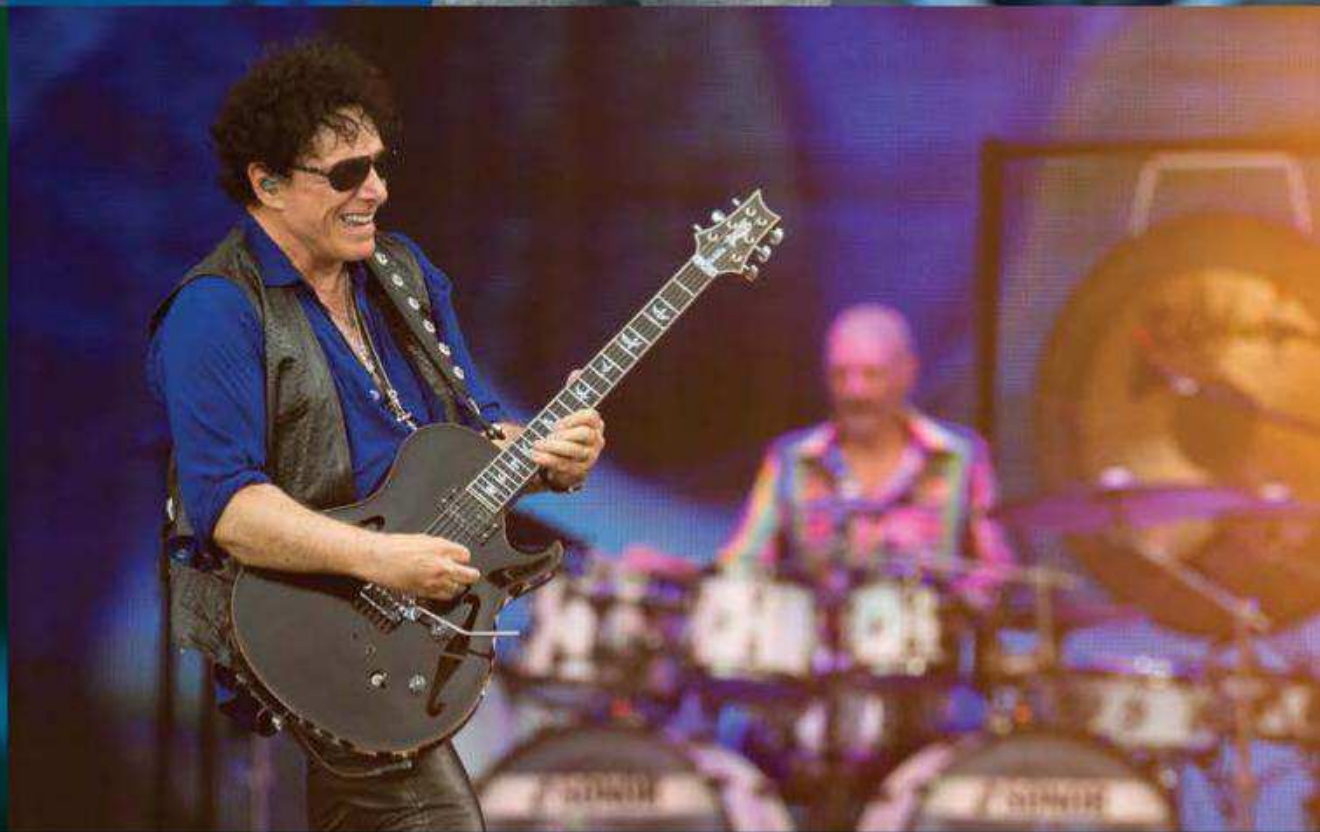
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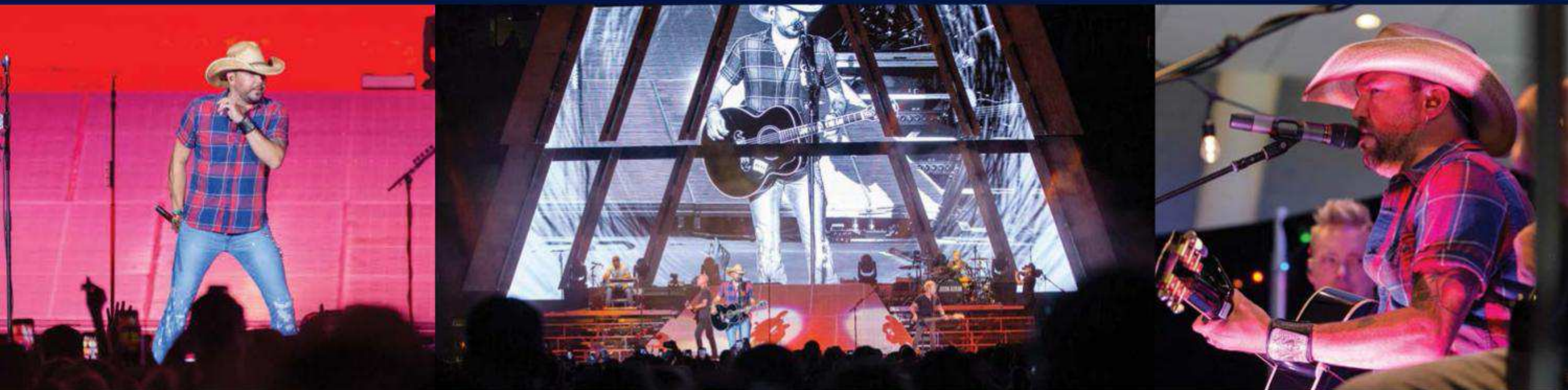
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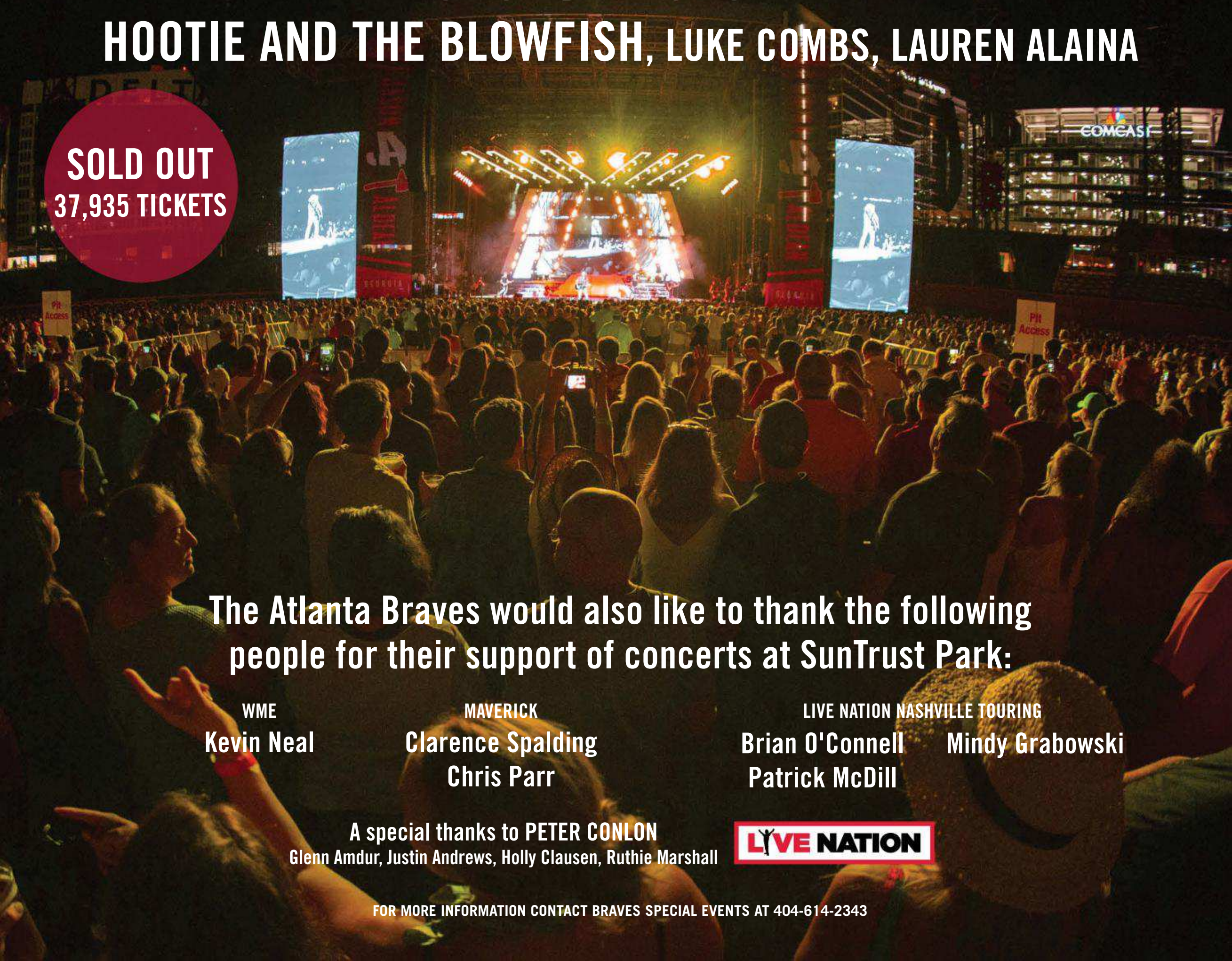
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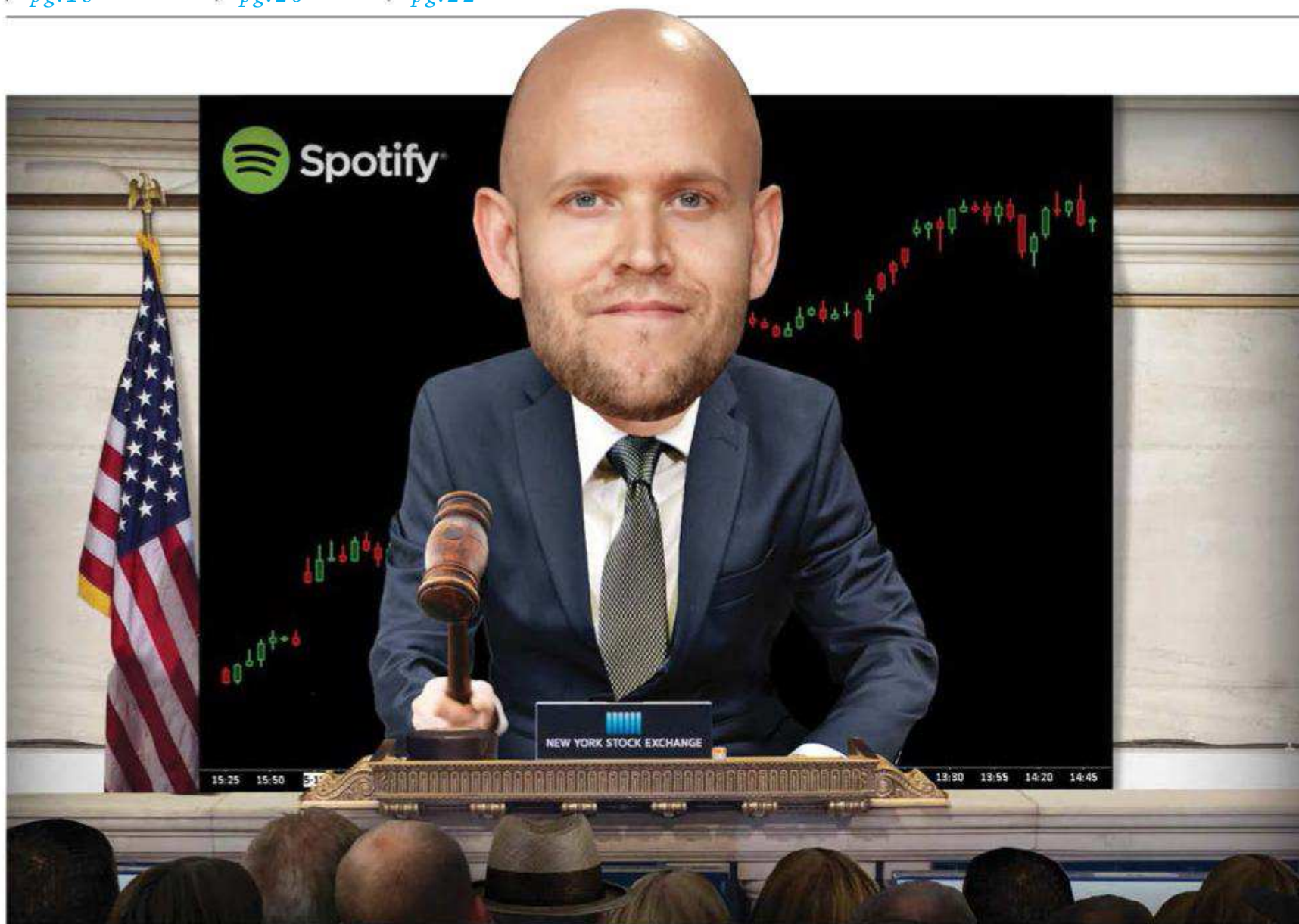
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Spotify's Delicate Balancing Act

Four months into the streaming service's life as a public company, Wall Street is cheering its possibilities, while the music industry watches its next moves warily

BY DAN RYS and HANNAH KARP

ON JULY 26, SPOTIFY revealed its second-quarter earnings, reporting its first full quarter as a public company since its April 3 debut on the New York Stock Exchange. The results — 83 million global subscribers, up 40 percent year over year, and 180 million monthly active users — sent its stock price soaring to a record high, ending the day at \$196.28, as investors rewarded the company for growing its subscribers by 8 million.

In its short tenure as a public company, Spotify has done remarkably well on Wall Street, as its valuation ballooned to as high as \$34 billion. Its relationships in the music industry, on the other hand, have soured. Missteps surrounding the company's hateful-conduct initiative in May raised concerns about censorship from artists and executives, for example, resulting in the policy being rescinded three weeks later. And while Wall Street was encouraged by its earnings,

the company's losses doubled year over year to \$461 million, causing Spotify to seek ways to reduce its content costs.

In June, *Billboard* reported that Spotify had quietly been negotiating licensing deals directly with managers and independent artists, which had record company executives privately discussing how they could fight back. Those deals, according to one manager who has reviewed several offers, are similar for both rising and established acts, and ask for a multiyear licensing agreement — which auto-renews unless the artist opts out — and a lower royalty payout from which, by sidestepping the labels, an artist would see a larger percentage. In exchange, Spotify offers dedicated marketing and promotional assistance, but no financial or editorial commitments, though offers for some superstar acts vary. “It's more about having an actual voice at the company, because a lot of things that are done there

are automated,” says the manager. “There's no playlisting guarantee, but you get the key to the castle.”

There is little that labels can do immediately to stop Spotify from licensing music directly from acts they haven't signed themselves. One option floated was blocking Spotify's expansion into new international markets, since the service needs new music licenses in each territory. But while each label could potentially deny Spotify permission to launch in a market like India, the labels can't collude with one another to do so.

Even if Spotify were now to volunteer to halt its direct licensing deals with independent acts and their managers, some music executives tell *Billboard* that it would be too little, too late: They no longer trust Spotify to act in the music industry's interests, especially with shareholders now onboard. That rift could make Spotify's next round of licensing negotiations with the majors more adversarial, and its deal with Universal Music expires in under a year, sources say. Though it's unlikely that labels could strengthen

83M

Number of global subscribers Spotify claimed on July 26

Topline

MARKET WATCH

16.49B

-0.3%

TOTAL STREAMS WEEK OVER WEEK

Total number of audio and video on-demand streams for the week ending July 26

11.02M

-1.2%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track equivalent albums plus audio streaming-equivalent albums for the week ending July 26

326.1M

+19.3%

ALBUM CONSUMPTION UNITS YEAR OVER YEAR TO DATE

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for 2018

nielsen
MUSIC

the language in their current licensing agreements that prevents Spotify competing with them in a meaningful way in their core businesses, the labels could simply demand higher returns.

Spotify CEO **Daniel Ek** addressed the direct deals in an earnings call on July 26. "Licensing content doesn't make us a label, nor do we have any interest in becoming a label," he told investors. "We don't own any rights to any music, and we're not acting like a record label ... The key objective that we're pursuing is taking the data and insights that we're generating on our platform, and creating tools that allow artists and labels to better market themselves in the marketplace. I think this is a huge opportunity for all labels to become more effective."

On June 12, Ek failed to appear

at the UJA-Federation luncheon honoring both him and Spotify global head of creator services **Troy Carter** as music visionaries of the year, with only Carter on hand to accept the award. Several music executives told *Billboard* they were disappointed by Ek's absence, and noted that YouTube global music head **Lyor Cohen** showed up, displaying a desire to connect despite the tense relationship between the industry and the world's biggest free video site. "Even Lyor is trying to build bridges," said one top major-label executive at the time.

That Carter ended up as Spotify's sole envoy became more significant on July 31, when the company confirmed he would be leaving his post in September. His exit was the latest, and most high-profile, in a line of a half-dozen executives who

have streamed out of the company in recent months, including from the artist, label and industry relations departments. Spotify has said several of those departures were part of an

"Licensing content doesn't make us a label."

—*Daniel Ek, Spotify*

internal reorganization; Carter's department will be combined under that of head of shows and editorial **Nick Holmsten**, who will take over Carter's former role.

One music attorney says the exodus may also just be because those positions are no longer

needed, now that Carter and his team have "softened the sharp elbows and the view of Spotify in the creative community."

"Spotify is big enough now that artists, managers and labels will have to suck up to whoever is holding the key," says a former major-label executive. "Troy did a great job of getting artists to see what's doable on the platform, and convincing Spotify to invest in marketing artists instead of the platform. But if it mattered who is at the streaming platforms, wouldn't everyone go to Tidal so they could bug **JAY-Z**? And even if it did matter, what other choice would they have?"

Or, as BTIG Research analyst **Rich Greenfield** put it while recommending the stock in July: "The Spotify platform is simply too powerful to wait any longer to embrace." ●

The Big Business Of Uncle Charlie

How Charlie Wilson's team keeps him on top after 40 years in the game

BY GAIL MITCHELL

From homeless to headlining the Hollywood Bowl: That's what **Charlie Wilson** will no doubt be thinking as he steps onstage the weekend of Aug. 3-4 backed by the **Hollywood Bowl Orchestra**.

Wilson's two-night stand at the famed venue is the latest salvo in manager **Michael Paran**'s long-term game plan to rebrand the 65-year-old former **Gap Band** frontman as a solo headliner. In fact, Paran and Wilson's agent at ICM Partners, partner/head of music **Mark Siegel**, along with AEG, pulled another coup in July, when Wilson performed for the first time on the Hyde Park festival's main stage in London on a bill that also had **Bruno Mars** and **DNCE**.

"Charlie lit the place up so hard that it was like seeing Bruno before Bruno performed," recalls Paran. "We lost money doing the show.

But it was more important to get Charlie in front of a broader audience."

Putting Wilson front and center has been Paran's main strategy since he first met the singer in 1997. Wilson was newly sober after a struggle with drugs and homelessness, and was still performing local club gigs with the Gap Band for \$5,000 a night. Invited by Wilson to manage the band, Paran later began managing Wilson himself when the singer formally launched a solo career in 2000.

"The real challenge was how to make people see Charlie as Charlie Wilson, not the lead singer of the Gap Band," says Paran. "I had to rip that away to move him forward. That has been the attitude these last 20 years: Get him in front of as many people as possible. After that, he sells himself."

Paran found another

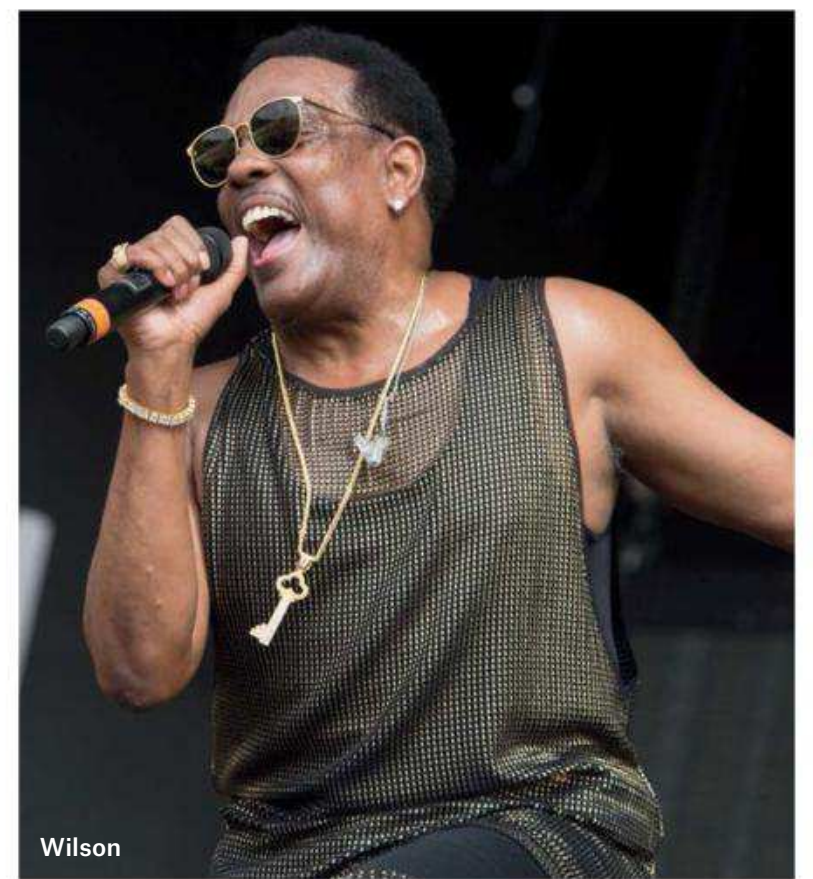
believer in 2006, after the release of the album *Charlie, Last Name Wilson*. That's when Siegel, whose current clients include **J. Cole** and **Khalid**, became Wilson's agent. "A lot of buyers don't really understand the R&B world," says Siegel. "That's how I came to describe Charlie as the **Bruce Springsteen** of R&B. Like **Mick Jagger**, he sings and dances like he's 35."



Paran

Also boosting Wilson is his catalog of solo hits beyond his Gap Band legacy. The latest, "I'm Blessed," led both *Billboard's* Adult R&B Songs and Hot Gospel Songs charts in April. And he has become an elder statesman of sorts to the hip-hop community, contributing to top 20 *Billboard* Hot 100 singles by **Kanye West** ("Runaway") and **Snoop Dogg** ("Beautiful").

"People call him Uncle Charlie for a reason," says



Wilson

WBLB/WLIB New York operations manager **Skip Dillard**. "To fans, he's an artist who cares they paid money and came out to see him."

Graduating to his first AEG-produced arena tour in 2015, Wilson grossed \$19.4 million over 38 shows, according to *Billboard* Boxscore. His second, in 2017, grossed \$15.2 million with 32 shows, third among R&B touring acts for that year, behind only **Lionel Richie** and **Janet**

Jackson. A new tour in 2019 is anticipated.

Next on Paran and Siegel's checklist: Coachella and South by Southwest; more symphony dates; and broadening his global base.

"It's amazing to take an artist that no one thought could come back and make him bigger than before," says Siegel. "Twelve years ago, it was Charlie Wilson of the Gap Band. Now it's just Uncle Charlie." ●

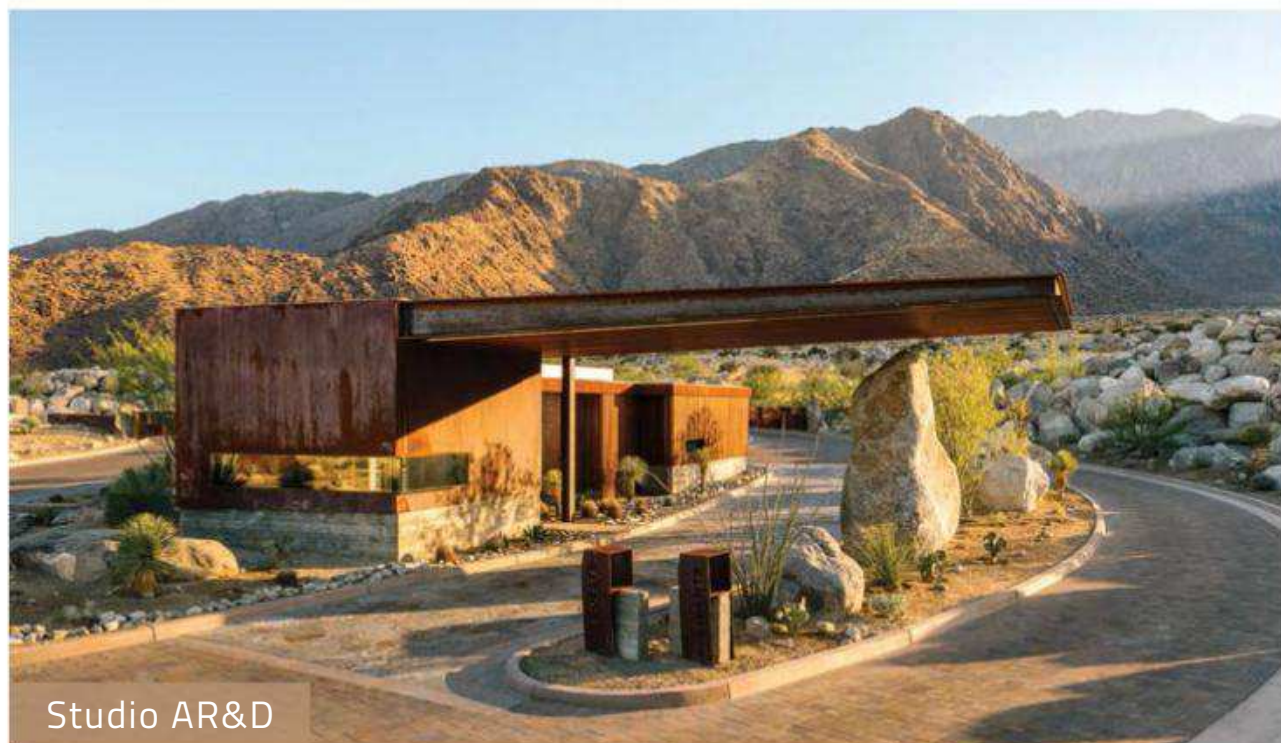
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Voices Of The Latin American Resistance

Amid the Trump administration's border separation policy and the families it has affected, these artists are speaking up about what can be done

BY LEILA COBO
PHOTOGRAPHED BY MARY BETH KOETH

Although the U.S. government claims to have met a court-ordered deadline to reunite families separated at the border, hundreds of children still remain apart from their parents, some of whom have already been deported or can't be located. The family separations are the result of President **Donald Trump's** administration's "zero-tolerance policy" regarding illegal immigration, officially implemented in April, that calls for the prosecution of as many border-crossing offenses by adults as possible.

While some of music's biggest stars have decried the practice, the issue strikes particularly close to home for Latin artists, already buffeted by Trump's dismissive actions in Puerto Rico after Hurricane Maria, and his comments deriding many Mexican and Latin American immigrants as "rapists," criminals and drug dealers during his campaign. With the policy still sparking protests and marches around the country, *Billboard* brought together a group of young Latin artists for a candid conversation on immigration, their roles as spokespeople for their communities and what they're doing to help those in need.

Many artists and entertainers have been critical of the policy separating families at the border. But Latin artists have not been as vocal, and very few participated in the protest marches. Why do you think that is?

NACHO I believe some Latin artists in the U.S. are still not convinced of the power our voices wield. And because we're not convinced, we stay quiet. We'll do a few things but we don't feel we have the same impact as an American artist, or at least not the same impact on the American public.

LA MALA Many Latins are also afraid to speak, to tell their stories, because it's such a controversial matter and they don't want to be scrutinized or to expose themselves

Artists Pushing Immigration Reform

1 Victoria La Mala, 30
Born in Mexico City, the singer-songwriter has lived stateside for 12 years and is a U.S. citizen.

2 Nacho, 35
In the United States for eight years, the reggaetón star is not allowed in his native Venezuela because he's a vocal critic of the country's regime.

3 Hanna Pérez Mosa, 33

4 Ashley Pérez Mosa, 31
The bilingual sisters and members of pop duo Ha*Ash were born in Louisiana but lived most of their lives in Mexico City.

5 Erick Brian Colón, 18
A member of CNCO, he moved from Cuba to the States with his mother and sister in 2012.

6 Christopher Velez, 23
The CNCO member was born in New Jersey but grew up in Ecuador.



to someone saying, "Let me see how you got here and what you do."

ASHLEY PÉREZ MOSA Hanna and I, as U.S. citizens and with an American family, have spoken out about it and are very firm in our posture because our fans are Latin. We have their backs 100 percent.

HANNA PÉREZ MOSA And we are speaking for them. It all starts adding up. [The order to reunite families] happened because we all did our part.

Many of you flew to Miami specifically to be part of this roundtable. Why was it important for you to be here?

LA MALA As public figures, we owe [it] to the community.

COLÓN My father fled Cuba for the United States when I was very little and left me and my mom behind. I remember he said, "I'll be right back," and he never came back. He was able to claim us five years later. We

came to this country for a better future that simply didn't exist in Cuba.

VELEZ When I was 2 years old, we went back to Ecuador because my grandparents got very sick. I grew up there, and I was happy; Ecuador is where I had my family, my friends, my first kiss. But when I turned 18, I went back to New Jersey by myself because my family was in a bad situation and I needed to help them. You start a new life from scratch, and loneliness can eat you up. The only thing that gives you that impetus is the memory of your family.

NACHO As a child I lived in a very prosperous country; so much so, the U.S. would give us indefinite visas to come here. That changed after the arrival of pseudo-socialism. People are so desperate to come to the U.S. that they'll go to Panama and then to Central America and Mexico to cross the border. There is no need to treat them as criminals; their



Photographed July 18 at the Gibson Showroom in Miami.

only crime is wanting a better reality and quality of life.

Immigrating to the United States was not easy during the Barack Obama administration, either. What is the difference now?

NACHO When [Trump] became president, the first thing he did was sow xenophobia. When you mark a difference between one person and another, that's where conflict begins. We feel segregated and don't feel we have the power, even if we do.

ASHLEY PÉREZ MOSA Negative attention is in the news every night and you have a president that says, "Latins are bad, Mexicans are bad." What do you expect people to feed off of that? No. 1, that's not true. No. 2, it's offensive. No. 3, you have to be ignorant to be saying all those things.

HANNA PÉREZ MOSA What if that dialogue changes? What if it's, "People are coming

"People need to know that someone who speaks a different language than you or has a different culture is not bad."

—Hanna Pérez Mosa

in and this country will become more prosperous"? People need to know that someone who speaks a different language than you or has a different culture is not bad. On the contrary, it'll enrich us all.

Victoria, you marched in Los Angeles. Talk about that.

LA MALA I was so surprised to see the

amount of people from all walks of life, who weren't Latinos. But I must say, I expected a little more from the Latino artistic community. I know that not all of us could have gone to march because everybody has a busy schedule. But I didn't see a lot of posts about it, and I didn't see a lot of awareness.

NACHO Many of us weren't even aware. And that also speaks to the need to be informed. And to be informed, you need to be involved in the country's politics, and many times that's not the case.

All of you are directly involved in causes affecting immigration. What are they?

NACHO When protests started in Venezuela I went there to see for myself if the army was really repressing the people. Now, as a successful artist, I want that Venezuelan government I don't agree with to allow me to send food and medicine from the U.S., a country that's allowing me to help my country. And if someone thinks I'm a rapist, or a criminal, they're being very unfair to someone who came here legally, who pays taxes and employs more than 30 people from the U.S.

LA MALA The day after they announced [Deferred Action for Childhood Arrivals, or DACA] would be revoked, I wrote "Corazon Valiente" ["Brave Heart"] and just released it along with a campaign highlighting immigrants that have come to this country without a legal status and made a big contribution. I'm also doing a fundraiser for RAICES, an organization that helps families at the border with lawyers and legal fees.

HANNA PÉREZ MOSA We've been working with Save the Children for the past 10 to 12 years. They're at the border right now helping all these children, and we'll be posting on our social media ways that people can continue to actually make a difference.

Do you feel it's your artistic responsibility to speak out?

ASHLEY PÉREZ MOSA I think like Spider-Man: "With great power comes great responsibility." At the end of the day we're humans, we're here thanks to the people.

NACHO Everyone is free to do as they wish. But beyond the law, there are moral issues, and there is nothing compassionate in thinking that separating children from their mothers will benefit them.

VELEZ This is something that affects all of us as humans. We all should have the same rights, the same opportunities to grow.

COLÓN To all those young people, I want to say, live your dreams. Don't let anyone stop you. If we can live our dreams, so can you. And stay positive. ●

Visit billboard.com/videos to watch the full roundtable discussion.



"I want to see you as an artist and I want to see how you engage," says Kaye, photographed July 10 at SB Projects in Santa Monica, Calif., about signing new artists. "Do you have that intangible sparkle? That's still what we look for."

FROM THE DESK OF

PRESIDENT, SB PROJECTS

Allison Kaye

Scoter Braun's most trusted lieutenant helps manage the careers of some of pop's biggest stars, from Ariana Grande to Justin Bieber

BY DAVE BROOKS
PHOTOGRAPHED BY PETER BOHLER

ALLISON KAYE DOESN'T LET A little thing like pregnancy slow her down, even when she's touring the globe with one of the world's biggest pop stars. The newly promoted president of **Scooter Braun's** SB Projects says she has been pregnant with each of her three kids — **Barrett** (age 4), **Elle** (2) and **Ryan** (1) — while on the road, most recently during **Ariana Grande's** 2017 Dangerous Woman Tour.

"I was scaling a tower trying to deliver files from the soundboard to the video guy, and Scooter stopped me and asked, 'Should you be doing that?'" recalls the 37-year-old former New Yorker. "I told him, 'I'm pretty sure I shouldn't, but you're the only person here who knows I shouldn't be doing it, so I'm going to keep climbing.'"

Kaye has also made a steady climb throughout her career. Prior to SB, she was a lawyer for several record labels before joining Braun when he launched SB Projects in 2007. Since then, she has helped grow the management firm built around the career of **Justin Bieber** into an industry powerhouse, with tentacles in film, TV, branding, digital and tech. After a brief split with **Kanye West**, SB Projects is again working with the superstar, and was by his side in Jackson Hole, Wyo., in June for the release of his latest album, *Ye*.

That growth has meant an increasingly expanded role for Kaye who, as Braun's first employee, managed a growing company in a space with a constantly changing cast of characters and opportunities, and was rewarded with the title of president at SB on July 31. *Billboard* sat down with Kaye to talk about her work as Braun's top deputy and what it takes to break a new artist a decade after breaking Bieber.

What does your new role mean for you?

Scooter has really expanded the company into many different verticals over the last six years, and I was the first employee, so I've expanded in all areas with him. Music remains our primary focus, but now I'm overseeing everything to make sure all verticals are working together. We've brought in **Jen McDaniels** to serve as our general manager of music and she is doing a great job and frees me up a little bit. I spend a lot of time taking meetings to help Scooter expand, and I've moved into a role where I'm his eyes and ears so that he is able to do what he's got to do.

SB Projects has been in business for over a decade. Do you still operate with a startup mentality?

It's hard for us to try and play the part of underdog, but in terms of how the

company operates, it was started by Scooter, who never worked at a label or a big corporation, and there aren't defined roles. I tell people to come in for the role they've been hired to do, but if they decide three months in that they hate it and there's something that they're better suited for, we will make room for them to do that if it makes sense. It's really about taking young people who are competent and passionate and helping them figure out their role. And most of our employees

"I love helping celebrities use their voices to make a positive change."

are so young that they can't tell you what they want to be doing in 10 years, but we're there to help them figure that out.

How has management changed?

What distinguished us when we started was that we were the only ones that seemed to understand the social and digital space and how to capitalize on it. Justin [Bieber] was the first artist to truly break off of YouTube. We have to be innovative because we didn't have the luxury of being able to have someone else serve as a trailblazer. And now, we're being pushed more and more every year to be more innovative, to be more creative, to figure out how to help our artists engage with their fans in a way that sets them apart. That gives us an opening to do something no one has ever done before. Management used to be very formulaic — check this box, do this release, take this interview. None of those things need to happen anymore. A surprise album can do just as well as an album that has been promoted for three months, if it's done right.

What's more important for a new artist: a good song or a good show?

It's always about the show. It's their biggest rush and leads to their biggest payoff of their job. And not just from the money, but from being onstage in front of their fans. That's what is most gratifying for our clients. Ultimately, it's about building a solid fan base that is dedicated to your artists and cares about them so the artists can explore their craft creatively and not be beholden to expectations.

Talk about helping plan Ariana Grande's One Love Manchester benefit after the terrorist attack in England in May 2017.

One thing I love about this job is helping celebrities use their voices to make a positive change and help people who need it. Manchester obviously hit close to home because it was Ariana's show, and watching her go through that and seeing something I didn't know she had in her was one of the most gratifying moments of my career. I don't know anyone that has inside themselves what Ariana has. Whether it was meeting with the victims and their families or getting back onstage that night or going back on tour a week later, the strength she showed was incredible. And it was not an easy show to pull off — there was an obstacle at every turn, but we kept our heads down, didn't take no for an answer and raised a lot of money to help these kids and their families.

Scooter recently signed Zac Brown, who has enjoyed a very successful career. Why did he come over?

Scooter and Zac have known each other since they both lived in Atlanta. They're friends, and it's a big passion project. He has been in the studio working on music, and Scooter is going to help him focus. Keep in mind, Zac is already huge and plays baseball stadiums, but I think what excites him is the business opportunities.

He's got a summer camp, a wine, a festival, spirits — you can't visit Atlanta and not have an interaction with Zac Brown. This isn't a situation where Zac came to us because something was wrong. We're here to help him grow. Everything runs like clockwork and we're just there to help make it better. ●

1 A poster from the One Love Manchester benefit concert. **2** Gift from Scooter's wife, Yael Cohen Braun. "I found it in my office one day and liked it, because I'm very nice until you cross me, and then I'm brutal, and then I'll go back to being calm again," she says. "There's also an extra letter there that I spend a lot of time thinking about." **3** A gold hard hat from Justin Bieber's charity of choice, Pencils & Promise. A dollar from every ticket sold on his tours goes to this group to build schools.



GOOD WORKS

'We Must Stand Up'

As political tensions rise ahead of the midterm elections, outspoken artists like Graham Nash are planning events focused on battling social injustice

BY MELINDA NEWMAN

AS THE GOVERNMENT STRUGGLES to reunite migrant families separated at the U.S.-Mexico border as a result of President **Donald Trump's** zero-tolerance policy, musicians are coming together to represent a new wave of artist activism.

Among the initiatives is The Lantern Tour: Concerts for Migrant and Refugee Families, a five-date outing starting Oct. 23 that will feature artists such as **Graham Nash, Emmylou Harris, Jackson Browne** and **Mary Chapin Carpenter**, which will benefit the Women's Refugee Commission.

Founded in 1989, the WRC supports the rights of women and children displaced by conflict and crisis. Funds from the concerts, which will begin exactly two weeks before the Nov. 6 midterm elections in the United States, will go toward ending family separation and detention.

Signing on was an easy call for Nash, who has a long history of activism. "In my heart, and as a father, the thought that children of any age are being separated from their parents or guardians under great emotional stress, panic and fear is abhorrent to me," says Nash, 76. "We are better than this, and we must stand up against this sad affair."

The tour also reunites the rock legend with like-minded artists, many of whom he has known for decades. "I respect them all, and I'm delighted to have been asked to get

involved and raise funds and awareness of this human problem and to help in some small way," he says. "Let our voices be heard that our humanity is at stake."

A number of acts have not only spoken out against the family separations but also aligned with organizations to help. In June, **John Legend** and wife **Chrissy Teigen**



Harris



Legend

donated \$288,000 to the ACLU to protest the border action. Singer-songwriter **Mario Domm** of duo **Camila** released the single "Sueño Americano," with all proceeds going to immigrant centers on the U.S.-Mexico border. Likewise, proceeds of **Gaby Moreno** and **Van Dyke Parks'** "The Immigrants" will go to CARECEN, while **Jesse & Joy** are working with UnidosUS to raise awareness, which includes using their single and video "Un Besito Más." **Los Tigres del Norte** and **Alejandro Fernández** have joined with Dream Big Nevada to invite Dreamers to every stop of their U.S. arena tour.

Nash has some thoughts for artists who are unsure of how to start giving back, regardless of the cause. "The only advice I might give is to follow your heart and your intuitions," he says. "Your life is made up of the choices you'll make. Choose the ones that satisfy your heart and soul. You instinctively know what's right and what's wrong. Choose wisely." ●

Additional reporting by Leila Cobo.



Carter at Spotify's inaugural Secret Genius Awards in 2017.

NOTED July 23 - Aug. 1

New Deals

Reba McEntire inked a worldwide pact with Given Music Publishing.

Chris Young signed a global publishing deal with UMPG Nashville.

Sony Music U.K. signed Royal Wedding performers **Karen Gibson & The Kingdom Choir**.

Deadmau5 entered a worldwide deal with Kobalt's AWAL.

Walt Disney acquired parts of 21st Century Fox in a \$71.3 billion deal.

Executive Turntable

Music Publishers Association Group CEO **Jane Dyball** announced plans to step down.

Universal Music Publishing Group elevated **David Kokakis** to chief counsel and promoted **Mark Colman** to executive vp information technology.

Nielsen CEO **Mitch Barns** will retire at the end of 2018.

IHeartCountry elevated **Bobby Bones** to vp/creative director.

Spotify confirmed that global head of creator services **Troy Carter** will exit in September.

Paradigm Talent Agency promoted **Kristin O'Neill** and **Nate Sokolski** to music agents.

Meet & Greet **Rachel Platten** revealed she and **Kevin Lazan** are expecting a child.

Michael Bublé and wife **Luisana Lopilato** had a baby girl.

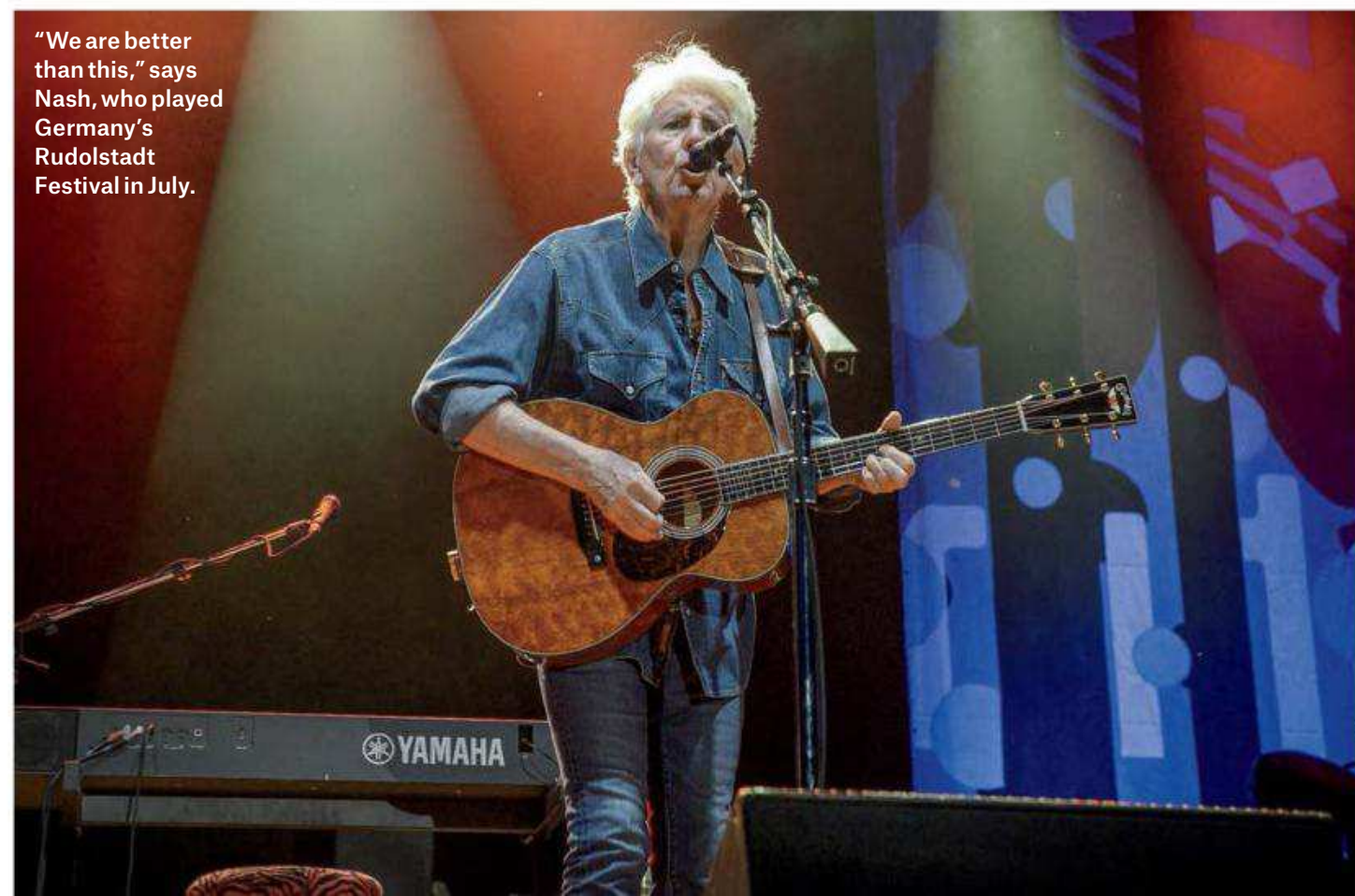
Obits

Dan Cleary, former manager to **Nat "King" Cole**, died at 89.

Emmy-winning composer **Patrick Williams** died at 79.

Dedry Jones, owner of Chicago's The Music Experience, died at 64.

Former Virgin Records America head **Ray Cooper** died at 69.



"We are better than this," says Nash, who played Germany's Rudolstadt Festival in July.

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7 DAYS *on the* SCENE



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1 The crowd enjoyed Belgian DJ Lost Frequencies at Tomorrowland on July 28. 2 DJ Armin Van Buuren played Tomorrowland's opening night on July 27. 3 Miriam Nervo of NERVO on July 28. 4 Alesso performed on July 28.



1



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2

1 Halsey performed at Playboy's Midsummer Night's Dream at the Marquee Nightclub at The Cosmopolitan of Las Vegas on July 28. 2 Elton John onstage at the launch of the Menstar Coalition to Promote HIV Testing & Treatment of Men in Amsterdam on July 24. 3 From left: Rob Gough, Fatboy SSE, Bhad Bhabie, TMG Fresh, Golden Fly and DJ Kiss attended Scott Storch and Bhad Bhabie's Unveil the Golden Fly Experience hosted by Sincere Show in Los Angeles on July 26. 4 Drag Race star Peppermint at the *Head Over Heels* Broadway opening-night afterparty at Gustavino's in New York on July 26. 5 Sting (left) and Shaggy played together at Schloss Salem in Germany on July 23.



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Tomorrowland

BOOM, BELGIUM, JULY 27-29

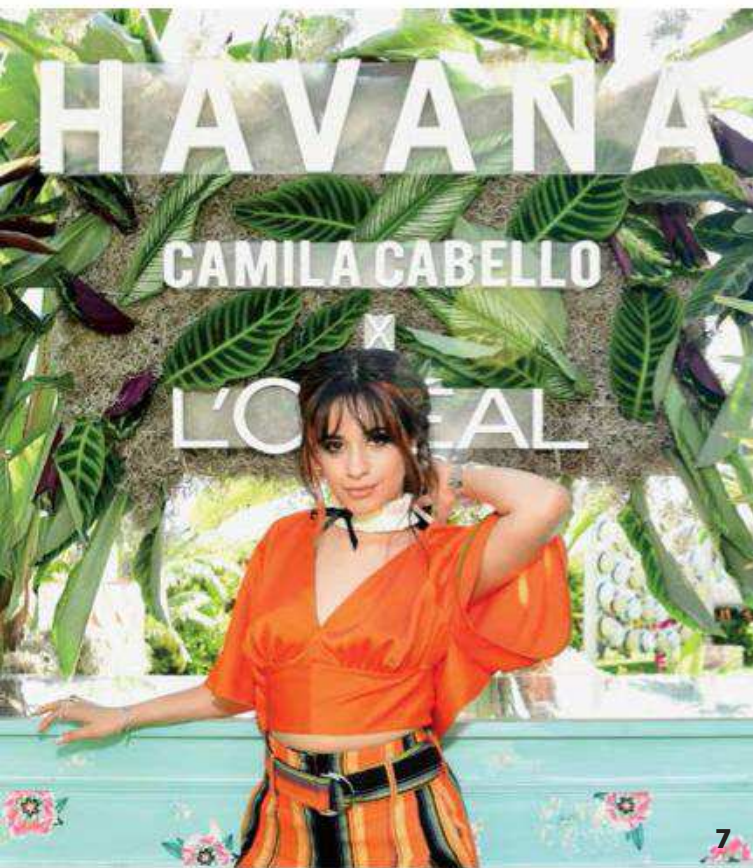
OVER 400,000 ELECTRONIC AND DANCE MUSIC LOVERS attended Tomorrowland 2018 during the span of two weekends, each complete with glowing neon installations and epic stage productions that transformed the grounds of De Schorre park into an adult version of Disney World. Some of music's most notable DJs and producers from around the world returned to play during the festival's second go-around, including **The Bloody Beetroots**, **Alison Wonderland**, **Don Diablo**, **Tiësto** and **Afrojack**. What made the festival's first celebratory weekend significant were the many tributes to the late **Avicii**, from **Axwell & Ingrosso** delivering an a cappella version of "Wake Me Up!" to the audience unfurling a giant Avicii flag during **Nicky Romero**'s set.

—BIANCA GRACIE

TOMORROWLAND (4); COURTESY OF TOMORROWLAND. 1: DAVID BECKER/GETTY IMAGES. 2: MICHAEL KOVAC/GETTY IMAGES. 3: MAURY PHILLIPS/FILMMAGIC/GETTY IMAGES. 4: NOAM GALAI/GETTY IMAGES. 5: THOMAS LOHNES/GETTY IMAGES.



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6 The Flaming Lips' Wayne Coyne sang at The Junction in Cambridge, England, on July 23. 7 Camila Cabello at her Havana makeup collection launch in Pacific Palisades, Calif., on July 24. 8 Gloria Estefan, with husband Emilio Estefan (right), received the Gold Medal for Merit in the Fine Arts from Spain's minister of culture, José Guirao, in Madrid on July 23. 9 Bebe Rexha (center) posed with The Rockettes at New York's Madison Square Garden on July 24.



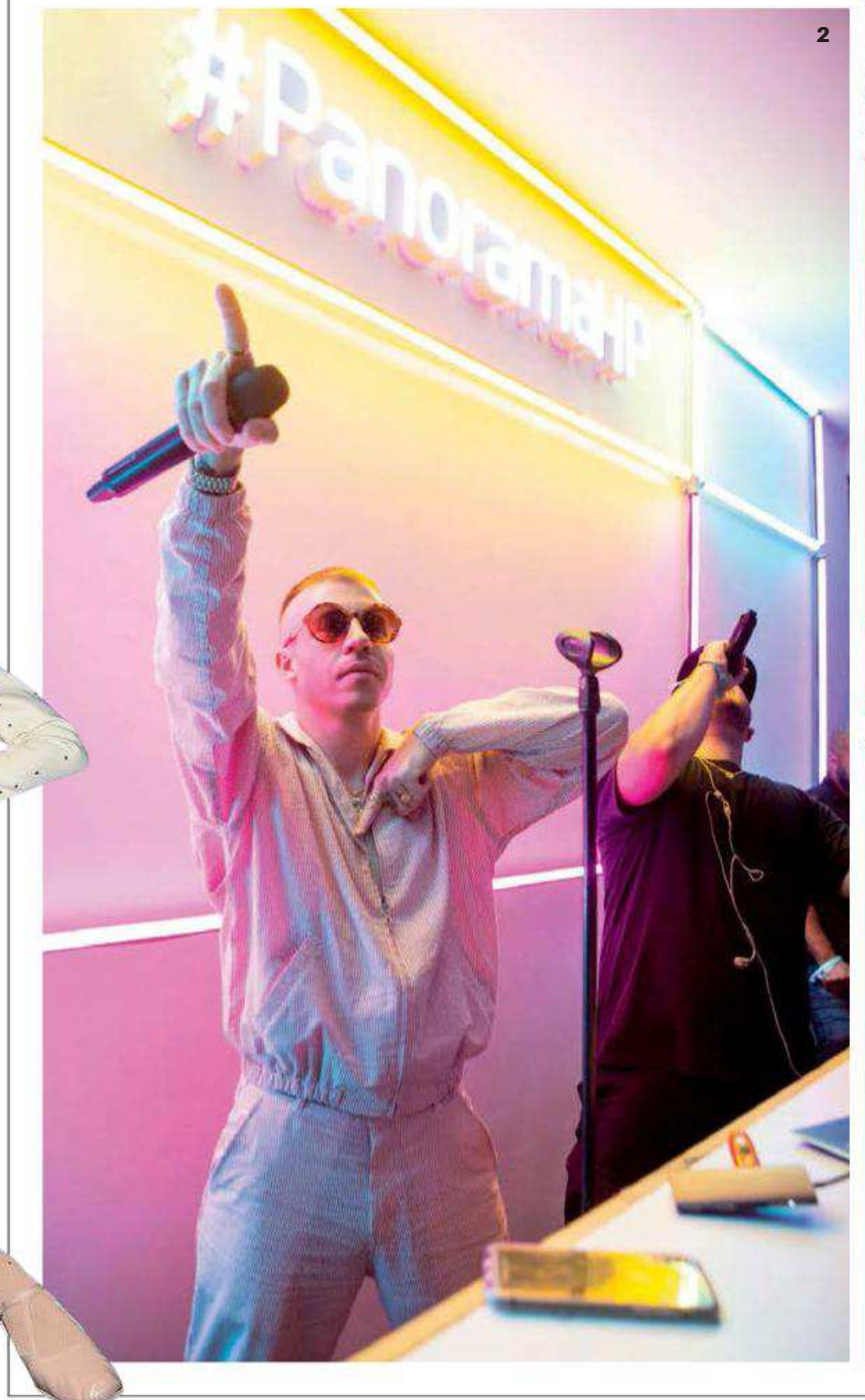
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Panorama

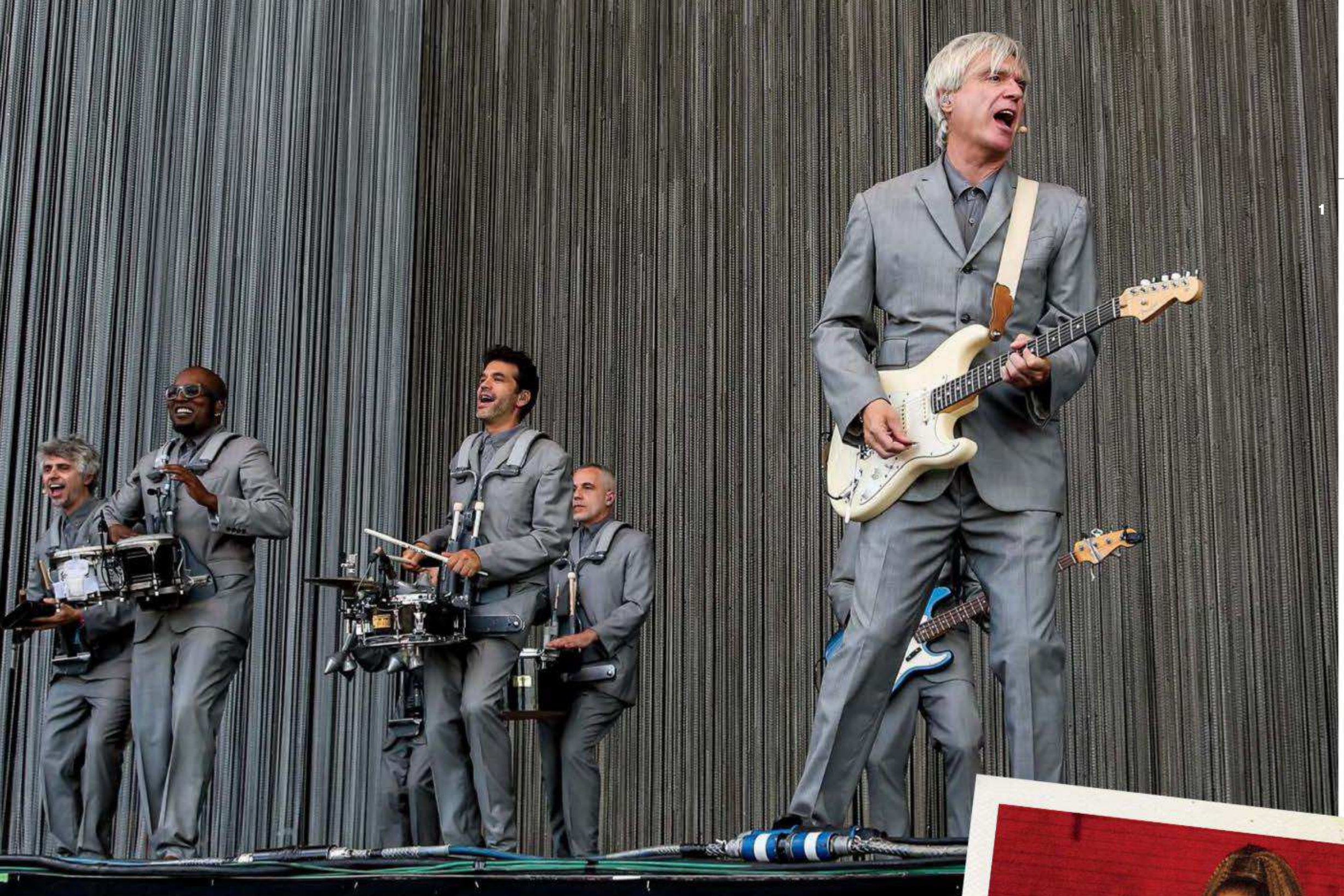
NEW YORK, JULY 27-29

LOOMING THUNDERSTORMS FORCED PANORAMA MUSIC Festival organizers to abruptly cancel the fest's opening night lineup — cutting sets by **Dua Lipa**, **The Weeknd**, **Migos** and others — but the weather didn't stop eager attendees from flocking back to Randall's Island for the remainder of the rain-free weekend. On July 28, aside from another weather-related cancellation by **Lil Wayne**, the jam-packed schedule went as planned, with sets from **Japanese Breakfast**, **SZA**, **St. Vincent** and, finally, a hit-filled spectacle from headliner **Janet Jackson**. **Gucci Mane** rebounded from power issues that caused the music to cut out multiple times by performing an a cappella version of his 2009 hit "Lemonade." "We can't be having that with Guwop, now!" **DJ Champ**, the rapper's official DJ, shouted about the sound issues. Panorama capped off its third year with a Sunday lineup that catered to alt-rock and indie fans: **Rex Orange County**, **Robert DeLong**, **David Byrne** and headliners **The Killers**, who satisfied the crowd's impassioned *Hot Fuss* nostalgia with eternal classics "Mr. Brightside" and "Somebody Told Me." After it was all over, Killers drummer **Ronnie Vannucci** stuck around to toss his drumsticks to a dedicated front-row fan.

—BILLBOARD STAFF



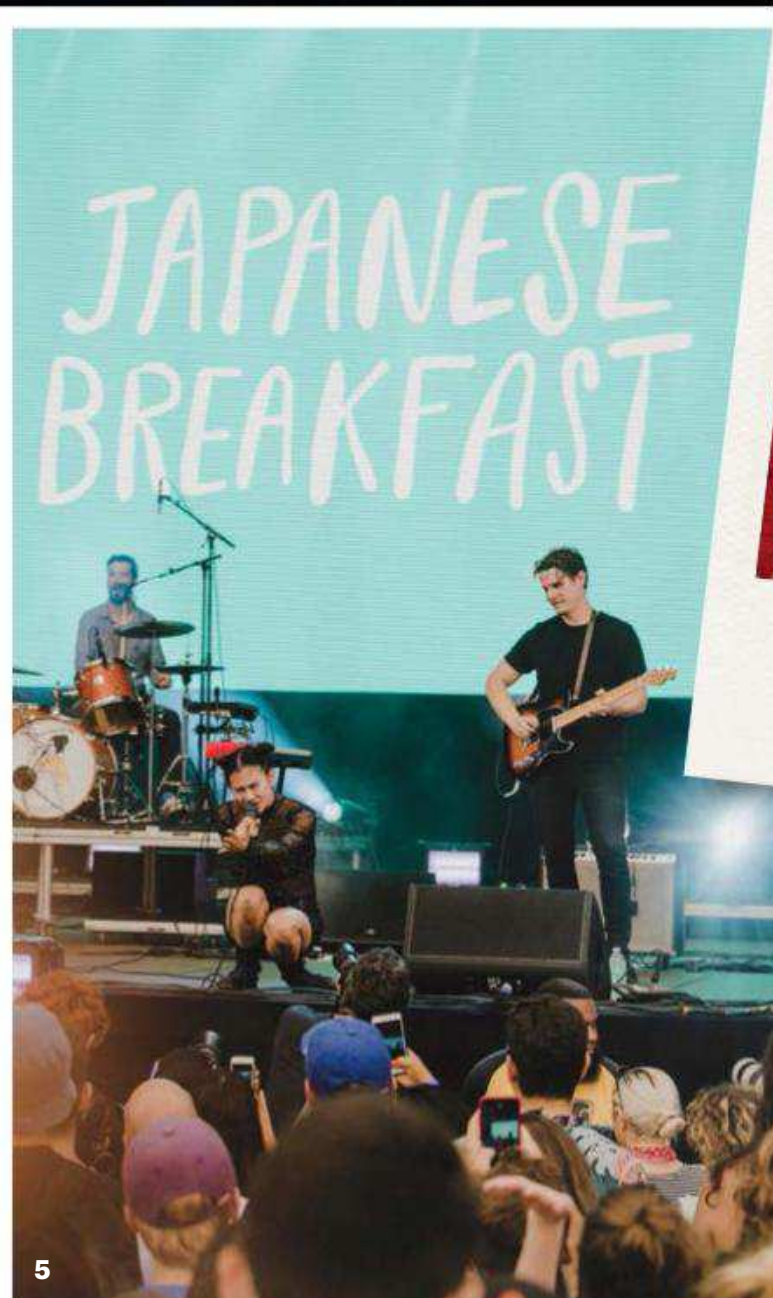
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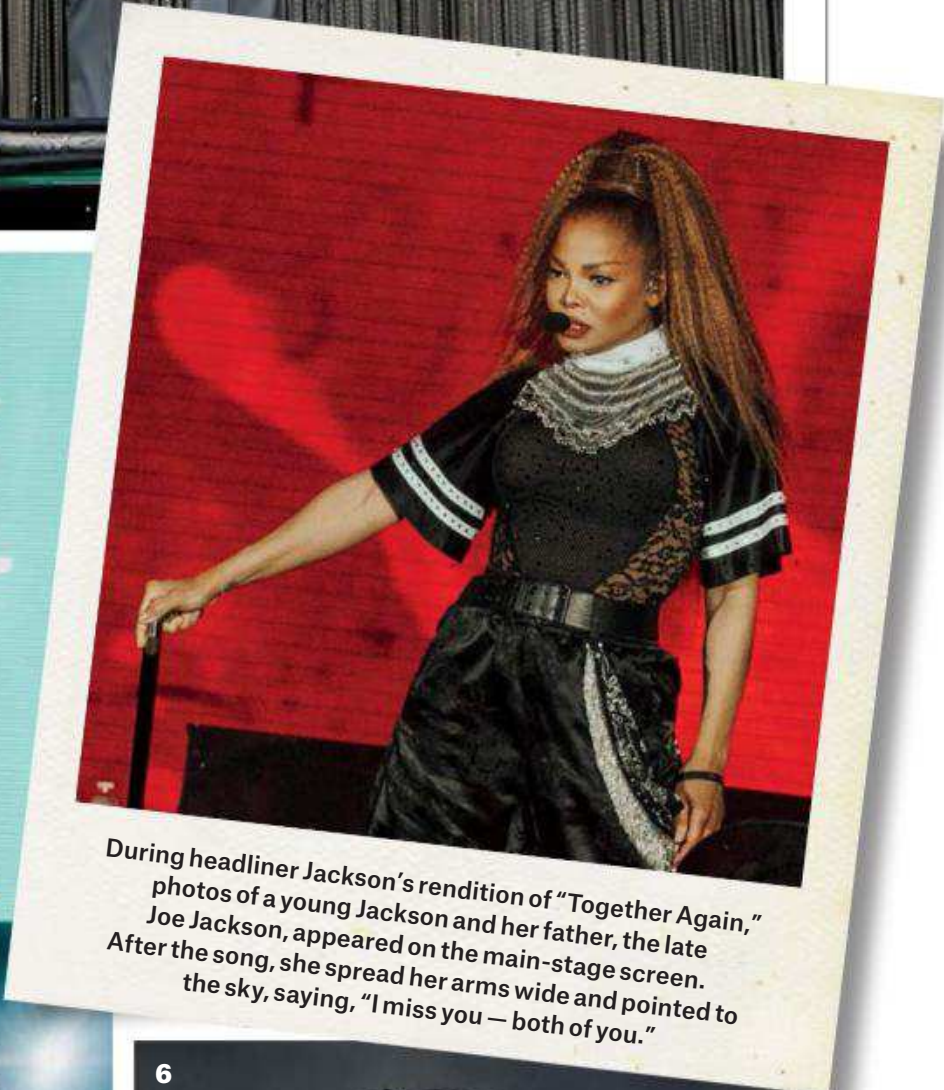
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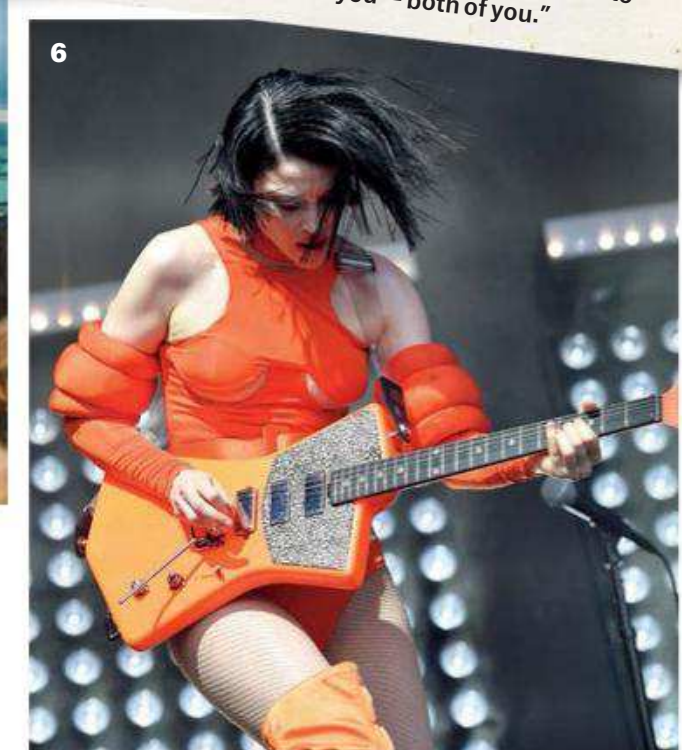
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During headliner Jackson's rendition of "Together Again," photos of a young Jackson and her father, the late Joe Jackson, appeared on the main-stage screen. After the song, she spread her arms wide and pointed to the sky, saying, "I miss you — both of you."



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1 Byrne performed on day three of the Panorama festival on July 29. 2 Macklemore played a surprise DJ set on July 29. 3 German electronic DJ Helena Hauff spun on the Point stage during day three. 4 Gucci Mane took over the Pavilion stage on day two. 5 Japanese Breakfast performed on July 28. 6 St. Vincent ended her set with a partially a cappella version of piano ballad "New York" on July 28.



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FULL BLOOM

Mitski's last album vaulted her to the top of critics' lists and landed her a spot opening for Lorde. With her latest set, she's finding new levels to her potential

BY KRISTEN YOONSOO KIM
PHOTOGRAPHED BY EMILY SOTO

The Heart

THE PULSE
OF MUSIC
RIGHT NOW

Mitski photographed
July 16 at North Brooklyn
Farms in Brooklyn.
Watch her play "First,
Best, Last, Worst" at
billboard.com/videos.

HAIR BY SERGIO ESTRADA. MAKEUP BY DIMA DREVENAK.

YOU MIGHT CALL MITSKI A DRIFTER. BORN IN Japan, the singer-songwriter lived in 13 different countries growing up. Today, she has embraced a sort of permanent displacement, inhabiting various sublets and Airbnbs along the East Coast when she's not on tour, as she was earlier in 2018, opening for **Lorde** alongside rap duo **Run the Jewels**.

"In order to find a place and move into a place, you need time to do that, and I just don't have time," says the 27-year-old born **Mitski Miyawaki**. At the moment, she has found a couple of hours of respite at a Szechuan restaurant in Brooklyn's Bushwick neighborhood, where she's staying as she does press and rehearses for a headlining international fall tour. She pauses. "I think I will next year."

It's unlikely that the current generation's answer to candid, guitar-strumming songwriters like **Liz Phair** will find domestic bliss anytime soon. Despite being discouraged early on by a piano teacher who told her that her hands were too small for the instrument, Mitski majored in music composition at Purchase College in upstate New York and has since put out five albums. The first two were more classical-influenced, but it was with her third, *Bury Me at Makeout Creek* in 2014, that Mitski began to win critical acclaim. By her next release, 2016's *Puberty 2* — an album of relatably angsty guitar ballads — everything had changed. Of her 51.3 million on-demand streams, according to Nielsen Music, *Puberty 2* has generated nearly half. She's gotten high praise from **Iggy Pop**, and last year, Lorde sent her a Twitter DM, inviting her to open on her arena tour.

"Sometimes I felt like I was blowing people's minds," she recalls of Lorde's spring trek, where she played to young pop fans so early in the evening that the house lights were often still on. "It was like I was inventing punk music in front of them."

Her fifth album, *Be the Cowboy*, out Aug. 17, favors synths over guitar. It's an intentional pivot for Mitski, who, now that she commands a larger reach, is wary

of being pigeonholed. "I had come to be identified by distorted guitar, and I wanted to make sure I didn't repeat myself," she says. And, she jokes, "I want to get my nails done. I'm passing the bass on to a bassist, so my fingers are free."

Be the Cowboy isn't a total departure from *Puberty 2* — there are plenty of the lonely-heart anthems that first drew fans. Its first single, "Nobody," where Mitski bemoans, "I know no one will save me," has garnered 1.3 million on-demand U.S. streams since its release in late June. But as open as she may be with her emo-

"It was like I was inventing punk music in front of [Lorde's fans]."

—Mitski

tions, Mitski is guarded about her personal life. "I accept all the consequences of what I do because I want to make music," she says. "If I have less privacy, then fine. But the people that come into my life or that I love, they didn't make that choice or choose this life. I don't want my relationship with them to jeopardize their privacy."

"Me and My Husband" seems to invite speculation about her love life, though Mitski says it's fictional and that she only "wanted to use that idea of a stereotypical housewife." Where *Puberty 2* centered on a teen heroine, *Be the Cowboy* takes a more grown-up, boundary-pushing perspective. On "Lonesome Love," Mitski whispers, almost unemotionally, "Nobody fucks me like me." This line, she says, is "true."

Her music and videos play with fantasies of settling down, and as Mitski gets older, she has found they increasingly mirror her actual desires. "I'm thinking about [marriage] now, and it's crazy," she says. "I never thought I'd be this cliché, but I'm really like, 'Wait, do I want children?'" She's now big on investing money and recommends a SEP IRA for the self-employed. ("You get a discount on taxes because you give the government money that you'll get back later," she explains.) She has also started writing songs for others, including Canadian pop singer Allie X. "The hope is that 15 years from now, when I'm too tired to tour, I will already have that other musical job set up," she says.

With her Asian heritage, Mitski is aware she's an outlier even in the current indie-rock scene, which is now less talked about as a boys club thanks to rising acts like **Snail Mail** and **Soccer Mommy**. She has repeated in many interviews that she doesn't

want to just talk about being Japanese — something that would reinforce the idea that she's an indie-rock token. Yet she can't help but be proud about the growing presence of Asians in popular culture: She's quick to note the big-budget, Asian-led film *Crazy Rich Asians* opens in August, as does the Asian coming-of-age flick *To All the Boys I've Loved Before*, which hits Netflix the same day *Be the Cowboy* arrives. "I'm going to keep being a musician for as long as people let me, so by the time I put out seven or eight albums, maybe people will realize I'm not putting out music because I'm Asian." She's doing it, she adds, because "I can't do anything else." ●



Mitski onstage in May in Arcosanti, Ariz.



TAKING THE SOCIAL TEMPERATURE OF 'FEFE'

It was no surprise that after **Nicki Minaj** tapped rapper **6ix9ine** to open her fall NickiHndrxx Tour with **Future**, a backlash ensued. After all, 6ix9ine has become one of hip-hop's most controversial figures after pleading guilty to three counts of sexual misconduct with a child. The pair's new track, "Fefe," which bows at No. 4 on the Billboard Hot 100, stoked the flames further, garnering hot and cold takes from Minaj's fans.

NICK NIEVES
FAN, BEAUTY BLOGGER

"Absolutely the fuck not."

SAFAREE
EX-BOYFRIEND, SONGWRITER

"Ayo I ain't no hater so I gotta say that line 'Ae just stop working so they hit me told me bring my wrist back' is soooo hard. I love ley talk"

MALIIBU MIITCH
RAPPER, CO-SIGNED BY MINAJ

"Fefe my new mood"

KHLOE KARDASHIAN
SHOUTED OUT IN "FEFE"

"I hearrrrdddf!!!! How cool is that?!?!"



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A Day In YG's (Still) Crazy Life

As he preps for the release of his third album — and shrugs off a recent arrest — L.A.'s hip-hop hero plows through a packed afternoon

BY REBECCA HAITHCOAT • PHOTOGRAPHED BY KAYLA REEFER

WHEN YG BEGAN DRAWING UP A BLUEPRINT FOR *Stay Dangerous*, his third studio album and one of the summer's standout hip-hop releases, one thing was nonnegotiable: **DJ Mustard**, his old friend and co-architect of raunchy West Coast rap, had to be behind the boards. It was a welcome reunion for the duo, who mined magic collaborating on YG's 2014 debut, *My Crazy Life*, which bowed at No. 2 on the Billboard 200. But success also bred acrimony, and not a single Mustard beat made it onto YG's 2016 follow-up, *Still Brazy*.

"We was on our 'fuck you' shit; we ain't work for two years straight," says the 28-year-old Compton, Calif., native (born **Keenon Daequan Ray Jackson**), reclining on a snow-white sofa in the living room of his home outside Los Angeles. "Me and Mustard had to get our shit back. And we did that [on *Stay Dangerous*] — big records, radio records."

With early mixtape tracks like "Pussy Killer" and "I Like Head," YG has always embraced his "party and bullshit" persona, perhaps never so successfully as on *My Crazy Life*, which chronicles a day in the life of a gangbanger. On *Stay Dangerous*, out Aug. 3, he switches up his technique and, inspired by Atlanta sessions with **Migos** and **21 Savage**, ditches his writing pad and instead freestyles a few hooks. Yet the LP still finds YG reckoning with the thrills ("Big Bank") and ills ("Handgun") of a thriving rapper with one foot still in the streets.

On this steamy July day, he's gearing up for the project's release while dealing with a recent arrest for felony robbery after snatching a man's chain in Las Vegas. (He says he can't discuss the case.) If he's stressed by his schedule — which today includes meetings for his clothing label, 4hunnid; a video shoot for a collaboration with rapper **Mo'Nasty**; a studio session for last-minute album tweaks; and daddy duty with 3-year-old daughter **Harmony** — he doesn't show it. These days, his primary concern is staying true to his roots. "I can't throw shit out," he says. "I'm a dude from the streets, and it's 110 million n—as on the same shit I'm living on. I got to make my shit special." ●



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1 YG readied *Stay Dangerous* as well as a new 4hunnid collection for August.

2 The rapper on the set of Mo'Nasty's video for "Thug Mansion" in High Desert, Calif.

3 At home on a Saturday morning, YG's first task is outfitting one of his cars with new rims.



5

4 YG with 4hunnid creative director Gavin Mathieu.

5 Also in August, YG will reveal a new, higher-end collection, Kut and Sew.

4



PRO TIPS

KEEPING UP WITH PAUL



From left: Hideaki Aomori, Moose, Camerieri, Nadia Sirota, Gabriel Cabezas and Sopp of yMusic.

Classical contemporary sextet **yMusic** has performed with acts ranging from **Bon Iver** to **John Legend**. Five years ago, another pop artist entered its orbit when **Paul Simon** added yMusic trumpeter **C.J. Camerieri** to his band. Now, yMusic is a central part of Simon's farewell tour, backing him onstage in different combinations. Before the trek closes in Simon's native Queens on Sept. 22, Camerieri, 36; flutist **Alex Sopp**, 34; and violinist **Rob Moose**, 35, share what they've learned so far.



DRAW ON ALL YOUR TALENTS

After inviting the group on tour, **Simon** asked Camerieri, "What else can everyone do?" He was so excited when I told him Alex is also a singer." Adds Sopp: "With Paul, I have a lot of room to sing out. He really likes when people go for it."

KEEP IMPROVING

"Often when we collaborate with a band, the arrangements are already set in stone," says Moose. "With Paul, we're not left out of that process of a song evolving over the course of a tour. Every day, he's trying to be a little more correct."



RISE, INTERRUPTED

Latin trap star Anuel AA was on the cusp of stardom when he began a 30-month prison sentence. In his first post-release interview, he describes how he held on

Anuel AA walked out of a Miami prison on July 17 with a plan: “Make history,” he says. The Latin trap rapper born **Emmanuel Gazmey Santiago** spent 30 months incarcerated after pleading guilty to charges of unlawful possession of a firearm and use of a controlled substance, stemming from an April 2016 incident in his native San Juan, Puerto Rico. “They arrested me for my songs,” says the 25-year-old in his first interview after his release, referring to his sexually explicit, sometimes violent lyrics. Prior to and during his incarceration, he made five appearances on *Billboard’s* Hot Latin Songs chart, and has earned 293.9 million total on-demand U.S. streams, according to Nielsen Music. Anuel AA is not wasting any time capitalizing on his momentum: The day he was released, he dropped his debut album, *Real Hasta la Muerte* (Real to the Death), which hit No. 1 on the Top Latin Albums chart, and has a **Jennifer Lopez** collaboration on deck.

While you were in prison, Latin trap — specifically the music of your associates Ozuna and Bad Bunny — took off. Was it frustrating to watch from behind bars? Sometimes I got impatient, but God always has a plan. When I had my bail denied, I thought my career was over. Ozuna and I have been friends since before we were famous. I didn’t want him to visit me in prison. We’ve stayed brothers through the good and the bad, and I wanted to just keep my mind in prison and finish my sentence.

You were sent to a halfway house in May and recorded many of the songs for the album there. How about the others?

I recorded some over the phone. But I heard it with a delay, and they heard it with a delay. So it was like a race. We had to record takes and takes. I spent seven, eight months where I didn’t write anything. I knew I wasn’t going anywhere, so I didn’t want to torture myself thinking about the street. I wouldn’t even make calls. But when other prisoners started coming in and telling me my music was playing outside, I started to have faith.

You’ve spoken on social media about finding God, yet you don’t talk about that in your songs.

Before I went in, I felt lost. I never prayed. In jail, I learned to pray to God and always find something positive in the negative. I’m a very spiritual person, but that’s very personal. My relationship with God is between me and God. I don’t like to talk about that in my music.

While you were in jail, there were several high-profile mass shootings. What are your thoughts on gun control?

My opinion is not going to change anything. But one firearm, in this world we live in, is necessary for many people who need protection, as long as they know what they’re doing. The problem is not guns but the people who have them and what they use them for. But that’s not in my hands.

—LEILA COBO



Anuel AA was released from prison on July 17.



DON'T FORGET THE SIDE HUSTLE

Moose travels with his own recording gear to create original music in his hotel room during downtime. That equipment recently came in handy: While on tour, he got a surprise request to record on five upcoming songs for **Gwen Stefani**.



SAVE YOUR ENERGY

When work means two hours of rehearsal followed by a two-and-a-half-hour show each night, conserving energy is crucial. “I sleep in as much as possible,” says Camerieri. “We start our workdays at 8 p.m.; you can’t be winding down by then.” —REBECCA MILZOFF

MUSIC: GRAHAM TOLBERT; SIMON: DANIEL DESLIVER/IMAGESPACE/SIPA/NEWSCOM; MOOSE: FILMMAGIC; STEFANI: JAMIE MCCARTHY/GETTY IMAGES; CAMERIERI: DAVID OWEN/UPPA/ZUMA PRESS; ANUEL AA: CARLOS PEREZ/ELASTIC PEOPLE

BEHIND THE LENS

HIT VISION

BY TATIANA CIRISANO

This year, **Dua Lipa** hit the mainstream, **Drake** returned to reign atop the charts and **BTS** broke a K-pop record all thanks in part to standout music videos that boosted their already growing hits. Lipa's breakup anthem "New Rules" was transformed into an empowering ode to putting yourself first; Drake's summer jam "God's Plan" revealed the rapper's more benevolent side as he doled out his \$1 million video budget to unsuspecting fans and charities; and BTS treated its fan army to some of its most ambitious choreography to date. These three rising directors helped rake in the views — and, in the process, helmed their first music clips for songs that reached the top 10 of the Billboard Hot 100.



◀ **KARENA EVANS**

Drake, "God's Plan," No. 1

The 22-year-old **Director X** protégée, who created tropics-inspired videos for R&B artists like **SZA** ("Garden") and **SiR** ("D'Evils"), was handpicked by Drake for "God's Plan" and the female-celebrity-filled clip for his follow-up, "Nice for What," both of which topped the Hot 100. (Evans also has been spotted on a shoot for another Hot 100 No. 1, the rapper's "In My Feelings," though she won't confirm that she worked on the yet-to-be-released video.) "[Drake] is so brilliant and creative," says the Toronto native. "It starts from an idea from him, and we build that together."



◀ **YONGSEOK CHOI**

BTS, "Fake Love," No. 10

Choi, along with his Seoul-based four-member music video directorial collective, is known for creating cinematic, elaborate K-pop videos. They're most famous for their tight-knit creative partnership with BTS, for which Choi, 37, headed up imaginative visuals for "Blood Sweat and Tears," "DNA" and "Fake Love." The lattermost made a historic Hot 100 debut in May at No. 10, the highest-ever position for a South Korean group. "There's an old saying: 'See no evil, hear no evil, speak no evil,'" said BTS member **RM** of the "Fake Love" clip's dance routine. "We put that saying in the main part of our choreography [so that it's] more powerful than ever."



◀ **HENRY SCHOLFIELD**

Dua Lipa, "New Rules," No. 6

The self-taught London director, 37, has filmed dance-heavy visuals for **Stromae** and **AlunaGeorge**. His neon-splashed, tightly choreographed 2017 production for Lipa's "New Rules" made her the youngest female artist to reach 1 billion views on YouTube with a music video. By late January, the song cracked the top 10 of the Hot 100. "We sat around her kitchen table with cups of tea for hours and made up the video," recalls Scholfield, who followed with a monochromatic clip for Lipa's "IDGAF" that same month.



City Girls' JT (left) and Yung Miami.

UP NEXT

CITY GIRLS

FROM Miami

AGES Caresha "Yung Miami" Brownlee, 24; Jatavia "JT" Johnson, 25

SURPRISE HIT Yung Miami and JT met in eighth grade through a mutual friend. Hip-hop wasn't their immediate goal. "We just did that 'Fuck That N—a' song, and it took off," says Yung Miami of the in-your-face track, which arrived last December on Quality Control's *Control the Streets Vol 1*. "[Rapping] became important once that got popular."

FAST FAME The two, whose labelmates include **Migos** and **Lil Baby**, cemented their up-and-comer status with the debut mixtape *Period*, which trended on Apple Music upon its May release. Then, they hit the mainstream when **Drake** tapped them for backup vocals on his current Billboard Hot 100 No. 1, "In My Feelings." "My son is 5 and he's advanced, so he knows what's going on," says Miami. "He's like, 'Mommy, you got a song with Drake?' It's so cute."

HISTORY BUFFS "People like to maintain classiness and carry themselves in a way, so I feel like we're an alter ego for girls," says Miami of the duo's explicit lyrics, reminiscent of those by pioneering female rappers. They've remade **Salt-N-Pepa's** 1986 anthem, "I'll Take Your Man," and will record their own version of **Lil' Kim's** all-female posse track, "Not Tonight (Ladies Night Remix)."

KEEPING MOMENTUM Though JT began serving a two-year prison sentence on fraudulent credit card charges in July, Miami will continue solo and plans to tour as City Girls in August and release another mixtape by year's end. Says Miami: "I got to hold it down and keep the City Girls moving."

—BIANCA GRACIE

For our list of the 100 greatest music videos of the 21st century and more, go to Billboard.com.

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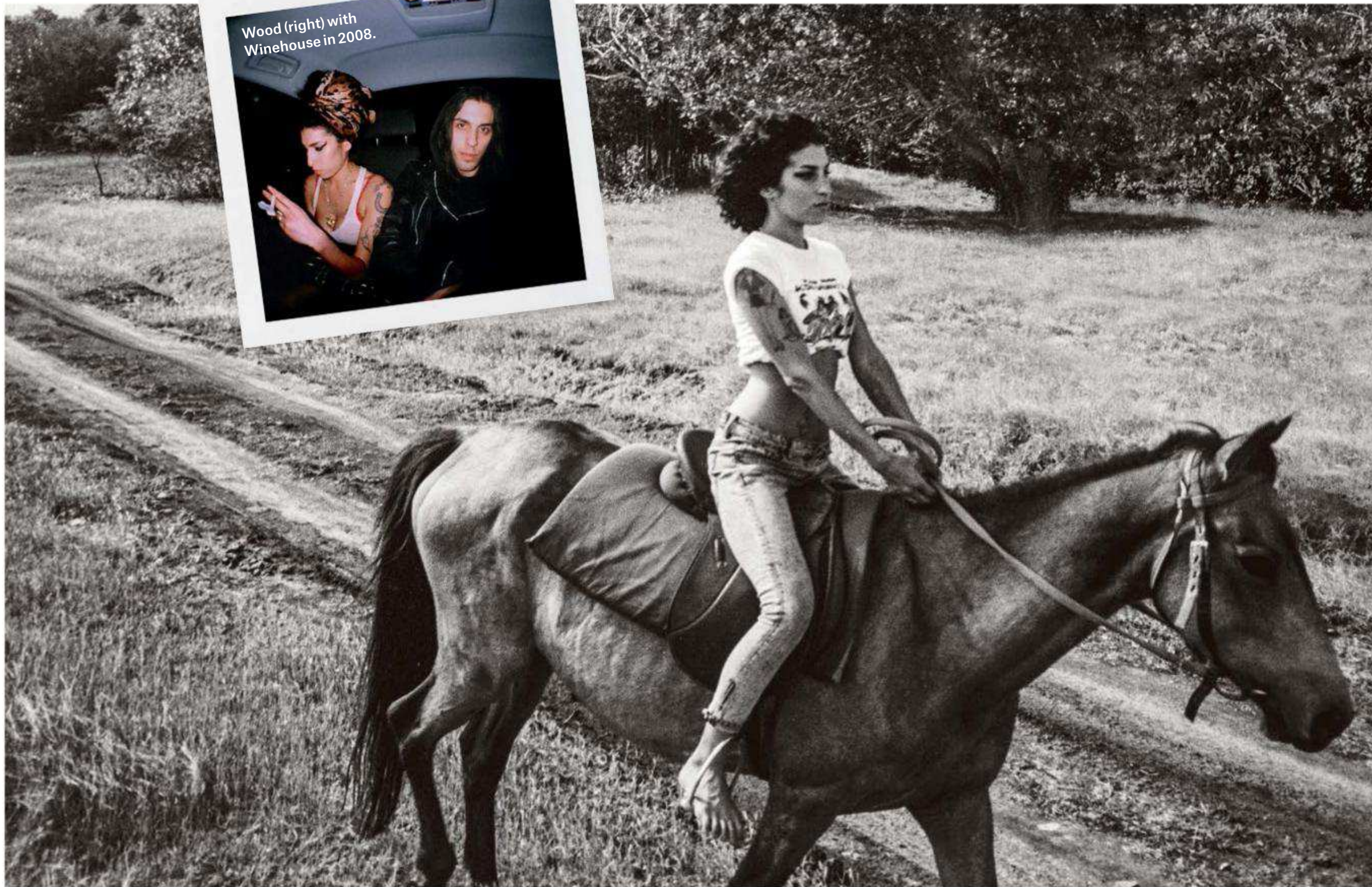
Amy's Other Side

BY STEVEN J. HOROWITZ

"There was familiarity between us — right off the bat," says photographer **Blake Wood**, recalling when he met **Amy Winehouse** at mutual friend **Kelly Osbourne**'s house in 2007. For the next few years, the 33-year-old stuck by Winehouse's side at the height of her fame, capturing a rarely seen angle of the singer beyond the paparazzi's eyes. His candid shots of Winehouse make up the 150-page book *Amy Winehouse* (out Aug. 8 on Taschen America), which he hopes will change the perception that her life was only troubled. "She had so many strengths," says Wood. "I want people to see that light that she was and just let go of the rest."

▼ "We were on our way to this horse trail and waiting for others to come [in St. Lucia in 2009]. She was feeling good and really free. We went down this private path that led to this cove; there was nobody there. It was a favorite place that we loved to go. I think the horses were healing in themselves and symbolized a sense of freedom."

Wood (right) with Winehouse in 2008.



BACKSTORY

GETTING RICH OFF HOT 100-TYPE BEATS



Taylor (left) and Mira.

Three years ago, producer **Taz Taylor** started collaborating with friends he had met online. "I was like, 'Let's build something to take over the internet.' That was the first goal," says the 25-year-old. He didn't take over the web, but he did form his own label, Internet Money, and the group of beatmakers is dominating music-streaming services, producing hits in 2018 for artists like **Juice WRLD**, **Rich the Kid** and the late **XXXTentacion**.

Fronted by Jacksonville, Fla., native Taylor and Virginia-bred **Nick Mira**, 17, the

collective's 15 full-time members followed a familiar path to ubiquity, selling "type" beats — instrumentals in the styles of mainstream hip-hop artists — online to aspiring rappers.



The crew's home in the Hollywood Hills.

But they've surged past a sea of competitors, securing credits with **Drake** (*Scorpion*'s "Blue Tint," a No. 30 hit on the Billboard Hot 100), **Rich the Kid** ("Plug Walk," No. 13) and **XXXTentacion** (the **Trippie Redd**-assisted "Fuck Love," No. 28). Mira notched a


Hot 100 hit on his own, producing on Juice WRLD's No. 3 hit, "Lucid Dreams."

"We didn't have anything else going for us," says Taylor of the team's grass-roots start. "We were making [\$30,000], \$35,000 a month from selling beats and drum kits. It just worked." In April, Internet Money secured a joint venture with Alamo Records and Interscope Records, and in May, it purchased a new Hollywood Hills mansion. Six hitmakers live there at any given time, and Taylor invested over \$50,000 for an in-house studio. He wants the world to see the family atmosphere he has crafted and hopes to land a reality show on a cable network. "I'm not in this to be a **Metro Boomin**," he says. "I'm in this more to be a **Jimmy Iovine**." —MICHAEL SAYONARA



†
Here
Lies
The
1975

From left: George Daniel, Healy, Ross MacDonald and Adam Hann of The 1975 photographed July 20 at Brompton Cemetery, a Royal Park, in London. Styling by Patricia Villirillo. All wear Ermenegildo Zegna shirts and suits. Daniel wears Amiri shoes and Cenci Vintage tie. Healy wears Magliano shoes, Cenci Vintage tie, Slim Barrett bracelet and Falke socks. MacDonald wears Marsell shoes, Cenci Vintage tie and Falke socks. Hann wears Prada shoes, Cenci Vintage tie and Falke socks.

An aerial photograph of a cemetery. The ground is covered in dry, yellowish-brown grass. Numerous dark, rectangular and cross-shaped grave markers are scattered across the landscape. Two men in dark suits are standing among the graves. One man is on the left side of the frame, and the other is on the right side. The text is centered in the middle of the image.

*THE MOST AMBITIOUS
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THE FLAMBOYANT
FRONTMAN IS TAKING
HIS GROUP TO NEW
HEIGHTS*

*WRITTEN BY
Borian
Lynskey*

*PHOTOGRAPHED BY
Austin
Hargrave*



LAST SEPTEMBER, Matty Healy, the exhilarating, exhausting frontman of The 1975, told his bandmates that he intended to keep smoking heroin. A crisis had been brewing since they headlined the United Kingdom's Latitude Festival in July, just hours after drummer George Daniel's discovery that Healy had been using again. Intended as a celebration, the show became an intervention. Healy confidently told them that he would detox when they went to Los Angeles to start recording their third album. Instead, he found himself ranting over dinner one night, under the influence of benzodiazepine, about why he didn't need to stop.

Healy winces and inhales a Marlboro Light as he paraphrases what he said: "Listen, everyone has to get onboard because I'm the fucking main deal. If you want songs, we're just going to have to get on with it." The next morning, he woke up mortified. "I

realized that was absolute fucking bullshit. So I went downstairs and told George I should go to rehab." Daniel is the band's production whiz and Healy's closest friend; they live virtually next door to each other in east London. Healy says his habit was the first time a secret ever came between them.

The singer spent seven weeks at a rehab clinic in Barbados in November and December and has been clean since then. "People had started to lose respect for me, but

"I DO THE JIM MORRISON THING A BIT, BUT I KNOW THAT YOU KNOW THAT I KNOW THAT THIS ISN'T REAL."—Healy

not an irredeemable amount," he says, running his hands through his scruffy, half-peroxidized hair. "The fact that I knew I was building on something that wasn't destroying made me feel really strong. Because I knew that one more time and that's it."

Healy, 29, frets about discussing his

addiction. He doesn't want to romanticize it, trivialize it or invite pity. But he has to talk about it because it's all over The 1975's forthcoming third album, *A Brief Inquiry Into Online Relationships* (which will soon be followed by a fourth album—more on that later). When he plays me the irresistible potential hit "It's Not Living If It's Not With You," he says bluntly, "This is the big heroin one."

"I don't have things that I want to write about that aren't exactly what I feel day by day," he explains. "The problem I have now is that this is my truth, and I feel like I can't negotiate properly with the world if I can't tell the truth."

Two hours with Healy is a wild ride. He has the helter-skelter intelligence of an autodidact, name-dropping Debord and Dostoevsky, and accidentally inventing words like "dissolve-ment." His brain swerves between extremes of self-belief and self-doubt, so it's hard to keep up with all the qualifications,

revisions, digressions and apologies as he tries to crystallize what he means. This earnest craving to be understood creates a sense of intimacy disproportionate to the fact that we've only just met. "I've got too many thoughts," he says. "That's why I was a good drug addict, because it used to stop

me being like that."

Healy agrees that his radical honesty about his own anxiety might be the key to the fervor of The 1975's fan base. "The manicness seems to resonate with people, because they know how it feels to be like..." He struggles to sum up the generational condition. "I don't know. It's just... a lot."



MATTY HEALY IS A rock star for a generation that's too clued-in to believe in rock stars. Onstage, he deconstructs his own performance as he goes along, like a Father John Misty for teenagers. "I do the Jim Morrison thing a bit," he says, "but I know that you know that I know that this isn't real. I'm so aware of the vocabulary of rock'n'roll, and what's tired. It's difficult because everything's so postmodern and self-referential and hyperaware of everything being bullshit. As I grow as an artist, I just want to be sincere."

Really, The 1975 only qualifies as a rock band in the sense that it is a commercially

successful group of four men who play instruments, which makes them an endangered species in 2018. Their albums include almost everything but straight rock. The self-produced *A Brief Inquiry*, out in November, ranges from Auto-Tuned house to blue-eyed soul, art-rock to the Great American Songbook. Their fourth album, *Notes on a Conditional Form*, will be more intimate, nocturnal and cinematic. Healy doesn't think there's anyone else in The 1975's lane.

"There are no big bands who are doing anything as interesting as us right now," he says, using the top of the bill at Britain's Reading Festival as an example. "Tell me dudes with guitars who are more relevant to do that slot," he asks, not expecting an answer.

The 1975 would have made more sense in the 1980s, when pop was colonized by the

post-punk and art-rock diaspora, and a record as bold and idiosyncratic as Peter Gabriel's *So* (one of Healy's favorites) could result in top 10 hits, platinum discs and inclusion on teen-movie soundtracks. In the current climate, Healy is surprised The 1975 is as popular as it is. The band's second album, 2016's *i like it when you sleep, for you are so beautiful yet so unaware of it*, topped the Billboard 200, yielded four top 10 hits on the Hot Rock Songs chart and elevated the group to headlining arenas and festivals. Its tracks have been covered by Lorde, Halsey, Chvrches and Dashboard Confessional. "When I think I'm at my most impenetrable, that's when it gets the biggest reaction," says Healy.

"All the signs are that the band will just keep on growing," says Jeff Regan, senior director of music programming



Clockwise from top: Young Healy with his parents in 1994; Healy at work on the band's new album earlier this year; The 1975 after it won best British group at the 2017 BRIT Awards in London.



The 1975, from left: Healy, Daniel, MacDonald and Hann.



Clockwise from top left: Healy wears a Maison Margiela tank top and Vivienne Westwood suit. MacDonald wears a John Lawrence Sullivan shirt, Cenci Vintage pants and Slim Barrett bracelet and ring. Daniel wears an A.P.C. tank top, Magliano shirt and jacket, and Wales Bonner pants. Hann wears a Saint Laurent tank top, John Lawrence Sullivan shirt, Cerruti 1881 pants and Slim Barrett necklace.

at SiriusXM's Alt-Nation channel. "I don't think there's a ceiling on this one."

Dressed as only an off-duty singer would be — fawn cardigan, flared blue velvet trousers, Thrasher slip-on skate shoes — Healy is bobbing around on a sunlit sofa at Angelic, the picturesque residential studio in the Northamptonshire countryside where the band has been living for the past seven months. The garage houses a lemon-yellow vintage Jaguar E-Type, one of Healy's few financial indulgences. In the studio, where Daniel, guitarist Adam Hann and bassist Ross MacDonald are busy finishing the classic-sounding swing ballad "Mine," a picture window offers a view of grazing horses. It is a long way from Healy's London home, which is

infested with memories of drug use.

Occasionally, Daniel wanders into the room to get something and chuckles fondly at Healy's latest live-wire monologue. With his long hair and half-unbuttoned shirt, the

"PUT US AT A FASHION SHOW AND WE'RE A BUNCH OF GIMPS. IT'S HILARIOUS, BECAUSE WE DO THE WRONG THING." —Healy

drummer has the look and vibe of a Zen surfer. Healy compares him to a Buddhist: "One thing I've learned from George is about the things you can't control."

Many bands would not be able to spend seven months living and working together without at least thinking of killing each other, but the members have known one another since they

were 13-year-olds at Wilmslow High School in Cheshire, England, so they're used to it. "There's such an organic purity," says Healy. "If you fall out, you *will* get over it because there's real love there." Healy says

he doesn't have many friends outside the band and its inner circle. He doesn't like going out much and feels especially awkward in glamorous environments. "Put us at a fashion show and we're a bunch of gimps," he says. "It's hilarious because we do the wrong thing."

They were bonded by struggle. For years, says Healy, The 1975 "couldn't get arrested."





Then they set up their own label, Dirty Hit, with manager Jamie Osborne and started releasing EPs in 2012. The same voracious eclecticism that confused major labels resonated with the everything-at-once music habits of younger listeners. Even when they were playing small venues, a quarter of the audience would be diehard fans, lining up at the stage door to show Healy their 1975 tattoos.

Their intensity inspired Healy to pay it back. In 2013, he talked about capturing the mood of a John Hughes movie — “the apocalyptic sense of being a teenager” — on The 1975’s self-titled debut album. But the band’s young, largely female fan base prompted condescending reviews, a stigma

compounded by the suspicion that, as the son of British TV stars Tim Healy and Denise Welch, Healy was a celebrity brat. (In the United States, where his parents are unknown, he carries less baggage.) So much for critics: Soon The 1975 was supporting The Rolling Stones, and Healy was sufficiently gossip-worthy for an extremely brief public encounter with Taylor Swift to set tongues wagging.

With its 17 tracks and improbable title, *i like it when you sleep* was designed to prove that both the band and its fans had been underrated. “Every time I play a show, there’s a young girl who’s smarter and more well-informed than I am,” says Healy. This time, critics swooned. In the recent single “Give

Yourself a Try,” Healy jokingly calls himself “a millennial that baby boomers like.”

Candid though Healy’s lyrics were, they occluded the fact that he had been smoking heroin since late 2014. From childhood, he had felt “a deep, carnal desire to be sedated,” which is why he started smoking weed so early. He wanted to turn off the noise in his brain and, on tour, to cushion the adrenaline comedown. He also wanted to sleep better. He never has good dreams, only nightmares, and they all occur in the same location: a dystopian housing estate surrounded by a white void. “I’ve grown up there,” he says bleakly.

What it wasn’t about, he stresses, was the clichéd myth of the countercultural rebel junkie. That doesn’t work when you’re “middle-class and confused and a bit sad.” His habit was never performative, it was private, which is why he finds it hard to publicize it now. “I don’t want to fetishize it, because it’s really dull and it’s really dangerous,” he says, reclining on the sofa. “The thought of being to a young person what people like [William S.] Burroughs were to me when I was a teenager makes me feel ill.”

Healy was a functioning addict. In the studio, he managed with weed. In the States, he switched to prescription opioids. He could go weeks without heroin but relapsed when he was alone. Though he



felt his hidden habit eating away at his relationships, it didn't derail the band, nor his relationship with his "incredibly wise and incredibly beautiful" girlfriend, Australian actress and model Gabriella Brooks. He knew what he had to lose. "I still risked it," he says, "but it took me being in one of the most divisive, exciting bands in the world to make me stop doing drugs for a little bit at a time."

As becomes obvious when he rolls a joint, Healy's recovery is not abstinence-based. He has only ever been addicted to "The Big One" and is fully committed to recovery, volunteering to take weekly drug tests in front of his bandmates. He says it's going to be "something I struggle with for the rest of my life." Five turbulent years into his stardom, Healy has reached some important conclusions about where to find self-esteem.

"I thought it would be like, 'Ooh, a bit of gold, a Rolls-Royce' — I never had a Rolls-Royce — 'drugs with a pop star, shag that pop star' — I didn't shag any pop stars — all of the trappings of a music video," he says. "And what you realize is the pursuit of happiness is this Sisyphean thing for most people. Thinking that the goal is to be happy is a bit mad. It's more about fleeting moments of joy and knowing that life is hard." He looks resolute, like he's reciting a mantra. "Self-esteem requires esteemable actions. Telling the

truth. I think this focus on truth is what's in the record."

W

WHILE WE ARE talking, The 1975's new single goes live. Healy considers reading the reactions online but decides against it. "Love It If We Made It" is a rolling chiron of the world in 2018, taking in Black Lives Matter, refugees, social media, the death of Lil Peep and direct quotes from Donald Trump. Many would call it a protest song, though Healy is dubious. "Hopefully it could be used on a montage for the times, but it's not going to *change* the times," he says. "It doesn't provide a solution."

Healy is uneasy around explicit political statements. On June 24, 2016, the day after the British public voted for Brexit, The 1975 played the Glastonbury Festival. Healy made a passionate speech about older voters stealing the younger generation's future, but then qualified it with a joke about being just a pop star in a white suit, so why listen to him?

The singer ties himself in knots trying to make a point about the wider political discourse, but his gist seems to be that intolerance for nuance, context

and ambiguity ends up making many topics too radioactive to discuss. "I think there's a big fear of saying 'I don't know,' and there's a big fear of apologizing in public," he says, frowning. "I'm not dying on any hills because I don't really know [enough], but I'm an artist, and these are the things I talk about. It's kind of a discussion between me and the world, even though that might sound a bit egotistical."

That discussion no longer takes place on social media, where, after some contentious tweets about religion in 2014, Healy now sticks to promoting The 1975. It did, however, appear on walls and billboards in major cities around the world in May. The band's brazen prerelease marketing campaign for "Give Yourself a Try" deployed situationist-style slogans such as "Modernity has failed us" and "First disobey; then look at your phones." "We all know how addictive the phone is, but when it's brought up, it's boring," says Healy. "It's almost like Brexit or Trump now: 'We know, Granddad, we know!' But we don't really want to do anything to change it."

"I DON'T WANT TO FETISHIZE [HEROIN], BECAUSE IT'S REALLY DULL AND IT'S REALLY DANGEROUS." —Healy

It is typical of the band's audacity to launch such an ambitious teaser campaign long before an album is finished. Manager Osborne says that when

pondering their next move, they ask themselves, "What would The 1975 do?" The answer is, always act boldly.

Healy says that the



campaign conveys some of the thinking behind the album, but not the sincerity. In the past, he has been prone to subverting a beautiful melody with an irreverent, self-aware twist. He's trying to do less of that. "All the best records are about life in an all-consuming way, and that's what I hope

this record is about," he says. "We live in a weirdly postmodern time, and I don't have that many solutions, but what I know *doesn't* have solutions is irony. After a while you start to hide behind it, because it's easier than being truly human, which is being a bit naive, a bit soppy."

For a year or so, Healy



From left: Healy, Hann, MacDonald and Daniel. The band wears Comme de Garçons shirts and Ermenegildo Zegna suits.

liked the idea of ending *The 1975* in the same way David Bowie killed Ziggy Stardust: unexpectedly and onstage. It appealed to his love of melodrama and narrative closure to bow out with the decade. Eventually, though, he decided against robbing himself of the most important thing in his

life for the sake of a memorable statement.

As is his habit, he went to the opposite extreme and said that the band should record two albums in quick succession. The group is going to Los Angeles to make *Notes on a Conditional Form*, with a plan to release it next spring, a few months

into a world tour. He excitedly plays me some of *A Brief Inquiry* on his Mac. The songs variously recall George Michael, John Cale, Chet Baker, Radiohead and Drake. One is narrated by Apple's Siri. Another is named for conceptual artist Joseph Beuys' 1974 piece *I Like America and America*

Likes Me. It's... a lot.

Healy isn't trying to make *The 1975* bigger ("I wouldn't know what the formula would be"), just more interesting.

"Once I've done something, I'm on to the next thing," he says. "I feel more addicted to the days when I walked around Manchester, dreaming

of playing Madison Square Garden, than to playing Madison Square Garden. I'm not very good in the moment. The past is like this vague, hazy, beautiful memory, and the future is this vague uncertainty, and there seems to be this clinical spotlight on the present, where I don't get to

experience those things that I romanticize either side of it."

Each night at Angelic, Healy goes to bed listening to *The 1975*'s new material on headphones and fantasizing about the first time the band will play it live. His eyes grow round at the thought of it. He is wide awake and dreaming. ●

Plunged Into ‘A Circus Mixed With An Orgy’

In an exclusive excerpt from her memoir *Anything for a Hit: An A&R Woman’s Story of Surviving the Music Industry*, the author recalls her harrowing experience working for Atlantic Records in a pre-#MeToo record industry

BY DOROTHY CARVELLO PHOTOGRAPHED BY MACKENZIE STROH

I STARTED WORK ON MONDAY, April 6, 1987, nine days before my twenty-fifth birthday. I got an office in the executive wing, near Atlantic president Doug Morris, vice chairman and CFO Sheldon Vogel, and of course, Atlantic founder/chairman Ahmet Ertegun. My official title was secretary to the chairman, or as Ahmet said it in his frog-croak voice, “sec-a-tary.”

My office was in the middle of the hallway leading to the executive wing, making me an easy target. One executive walked past my office every day and said, “Blow me.” I hadn’t even met him. I was also across the hall from the head of A&R, Tunc Erim, the most vulgar, disgusting man of the bunch. He called everyone a cocksucker or a cunt, and he grabbed my ass constantly. I hated it.

These men were sending me a message: *Don’t get comfortable here; you aren’t important.* I got that message every day from nearly every man who worked at Atlantic. In large and small ways, they tried to chip away at my confidence and strip away my power.

Most of the men were too stupid to deliver that message with anything approaching finesse. Their attempts to degrade me were cartoonish—pinching my ass, bragging about their dicks, telling me to blow them.

Still, I loved the job. My sense of morality had been shaped by the nuns who had taught me at school. I knew the nuns wouldn’t have approved of anything that went on at Atlantic, and yet, I didn’t care. Nothing about life up to that point had been fun. The nuns weren’t fun. Catholic guilt wasn’t fun.

Atlantic was *fun*.

That week, I got my first big task: find Ahmet and get his signature on some financial papers. It was after hours, and he had already left the office, but I tracked

him down at the Atlantic recording studio on Sixtieth Street and Broadway. He was producing an album for a commercial jingle singer turned Atlantic recording artist named Rachele Cappelli, who wasn’t in the studio that night. When I arrived, I found Ahmet in the control room, pants and underwear down to the floor, getting a blow job.

He saw the papers in my hand and gave me a look I would come to know well. It said, “Are you in?” I held his gaze, feeling the pressure. *How badly do I want to roll with Ahmet? What would I do to enter his world?* I knew if I went along with this, there was no turning back. I walked to him calmly and handed him the papers. He signed them, mid-blow job, without a word.

The battle for my soul had begun. There was no honeymoon. I was plunged headfirst into what I can only describe as a circus mixed with an orgy. If personnel had actually enforced the rules, everyone in the building would have been fired by lunch.

Everything was about sex at Atlantic. Discussing sex and having sex took up a large part of the day, and there was always time for pleasure on Ahmet’s watch. There was a term for sex that we all used—“slapping it,” or “slappage” for short. These words were hilarious coming from Ahmet’s Turkish mouth. Few people saw this side of him.

I learned to be careful entering any office, because some executives watched pornography behind closed doors. They also walked around with pornographic magazines hidden in manila envelopes, and they’d read them during meetings. Is it any wonder these guys were sexual animals in the workplace? Watching porn all day got them hyped up and ready to go. This behavior created a culture of toxic masculinity.

The promotion department was the

Carvello On What The Music Industry Must Do Now

While working at Atlantic Records from 1987-1990, when, she says, she was fired for complaining about the misogynistic treatment she suffered at the hands of the virtually all-male executive staff, Dorothy Carvello realized that the diaries she had been keeping could make a good book. Her subsequent experiences at RCA, Columbia, Epic and other labels only confirmed that notion, and 18 years after leaving that world, the Brooklyn native is set to publish her frank and funny memoir, *Anything for a Hit: An A&R Woman’s Story of Surviving the Music Industry*, on Sept. 4. Carvello, 56, who still works in the industry as an indie publicist, spoke about her unvarnished depiction of her former boss, Atlantic founder Ahmet Ertegun (who died in 2006) and the industry’s treatment of women.

Ertegun is lionized in the music business. Do you expect any blowback from this book?

I’ve already had a bit of backlash — how could I do this — but I really don’t care. Ahmet knew I was writing the book, and everything in the book is true. If people want to believe he was a warm, fuzzy guy that didn’t step over people to make his vast wealth, that’s their fantasy. It’s

not mine. I spent 12 hours a day with him. Those upset by the book shouldn’t buy it. I hope it helps other women facing abuse.

You insisted that this interview be conducted by a man. Why?

Men control the music business, and now that women are starting to speak up about the abuse they’ve endured, we need men to stand for us and



Carvello
photographed July 26
at home in New York.



with us. Men are not the enemy. I felt that if you had a female journalist interview me, it would send the message that, “Oh, the women are ganging up on the men.” That’s not what I’m trying to say. As I wrote in the book, there were a few men who did stand up and help me, and I would take a bullet for any one of them.

The misconduct scandals of the last year have made some men sensitive to how they interact with female colleagues.

I’m hearing from men that they don’t want to close their doors when they meet with a woman. They’re afraid of women — and that’s wrong. Thirty-one years after I started in this business, white males are still running things. We need to get women into power positions, and we can’t do that without the men.

You endured a lot of abusive behavior on the job. At one point, you write that Ertegun fractured your forearm in a fit of anger. And yet you admit that you bought into the culture.

I was a product of Catholic school, which teaches you that anything that’s fun is not allowed. Ahmet Ertegun was a permission slip to be bad. Watching men behave freely is very attractive when you’re a repressed young woman. I thought that by running with them and enabling them to behave in a disrespectful fashion, I was one of them — but I wasn’t. I didn’t want to admit I was being paid less. I didn’t want to admit I was being passed over for promotions because that would have deflated my dream of being an executive in the music business.

What was the pay disparity then?

I tapped out at 60 grand, which was like the weekly [travel and expenses report] for the male executives, who were making well over six figures. After all, they had families to support. I heard that many times. I was also told by one of the men at Atlantic, “No babies [for you] on my watch.”

There have been media reports of executives trying to get their hands on your manuscript. Any good stories there?

There are two men — kings of the music industry who I’m not going to name because I want the book to stand on its own — who have been trying to get a hold of my book. The funny thing is, when I sent them emails asking them to talk to me about why they did what they did to me — which I did with

many of the people I wrote about in the book — they refused.

How has the treatment of women changed in the last 30 years?

Things have improved in terms of men’s behavior toward women, but there still aren’t enough men helping enough women get to the jobs where they’re in the room making decisions.

If you were running a label, what would you do to achieve change?

The industry has to close down for a day, if not longer, and everyone from the receptionists to the CEOs should undergo unconscious gender-bias training.

So the music industry should have a Starbucks moment?

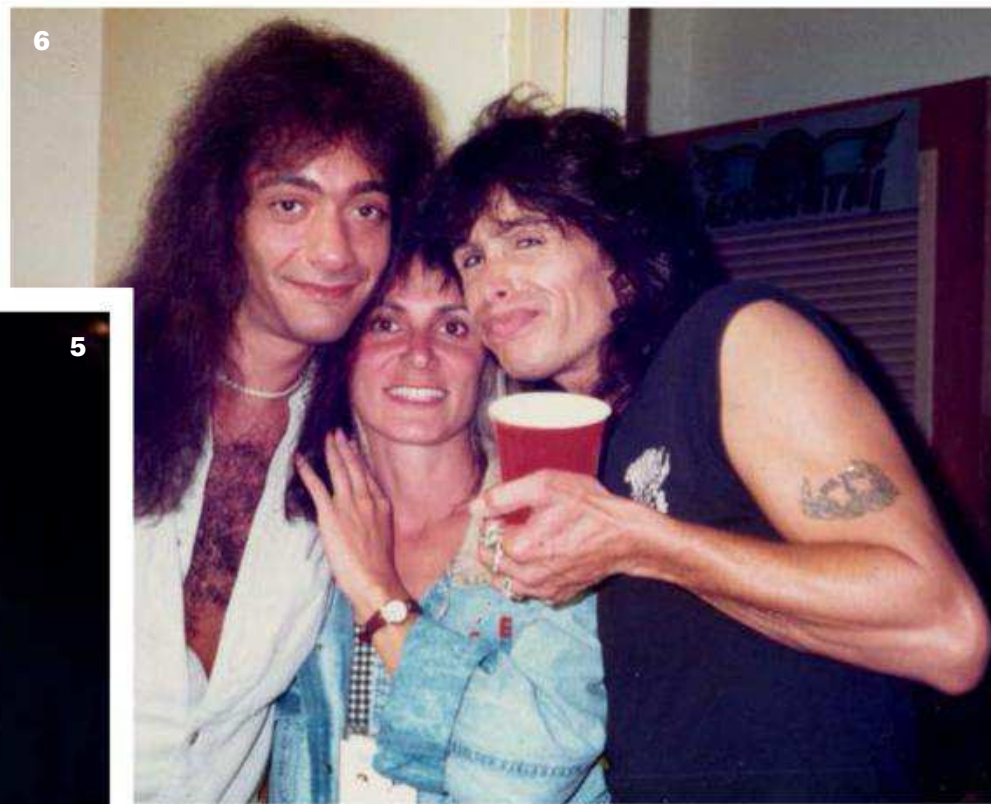
Except we’re going to need more than an afternoon.

—FRANK DIGIACOMO

worst. Once I walked in on two promotion executives watching a Japanese porn movie while one of Atlantic’s biggest stars sat with them eating Chinese food. Let’s just say I felt it in the air. Another promotion executive decorated his office with dildos, S&M harnesses and ball gags, masks, lube, and a cat o’ nine tails whip. It looked like the Pink Pussycat Boutique, a sex shop in New York’s Greenwich Village. (One Atlantic vice president had a house account there, and after sales meetings executives would order sex toys, pornography, and lube, which the Boutique delivered.)

By the time I arrived at Atlantic, Ahmet didn’t want to be bogged down with the dull details of running the company anymore. He’d been the greatest talent finder in the business, but he had burned out. Now he just wanted to play. He needed an entire entourage to help him function—enablers, drug dealers, hookers, groupies, hangers-on, bodyguards, and yes, his secretary. I became his unofficial cleaner. By the end of the night, his clothes were usually encrusted with cocaine or vomit or both, and he needed a good wiping down.

For a normal twenty-five-year-old girl, cleaning puke off an old, drug-addled lecher might have been a deal breaker. I guess I wasn’t normal, because I loved it. Ahmet was free. His life was the exact opposite of mine, and I got paid to live some of the wildest parts with him. It knocked me out. How could it not? My mother could barely afford to buy me Christmas presents, and here was a man whose chauffeur drove him in his Mercedes to the company jet. Here was



1 Ertegun (second from right) with *Rolling Stone* founder Jann Wenner, Tina Turner and producer Phil Spector (second, third and fourth from left) at the 1989 Rock & Roll Hall of Fame induction ceremony in New York. **2** From left: Jon Bon Jovi, Carvello and Sebastian Bach in Dallas in 1989. **3** From left: Ertegun, Mick Jagger, Pete Townshend, Mick Taylor, Keith Richards and Ronnie Wood at the 1989 Rock Hall ceremony. **4** Carvello with former Atlantic Records colleague Jason Flom at a 1998 Grammy Awards party. **5** From left: Ertegun, Donald Trump and Clive Davis circa 1990. **6** From left: White Lion's Vito Bratta, Carvello and Steven Tyler in Honolulu in 1988.

a man who gave Eric Clapton advice and wrote Henry Kissinger letters. He had everything I wanted, but unlike my childhood, I wasn't on the outside looking in. I was *in*.

Then again, every day gave me compelling reasons to get out. Ahmet ran Atlantic like a dysfunctional family. He created a world of extreme contradiction that could go from fun and exciting one moment to upsetting and abusive the next. When you're new at a job, especially as a woman, you don't know if you can speak up. If you let the first offense go, it becomes much harder to stop the second

dicks were, and how great it was going to be for me if I fucked them. They'd brag about each other's dicks too. This was normal.

For instance: many mornings I would open Ahmet's mail to find Polaroid pictures of him naked, performing various sex acts with various women, along with a letter threatening blackmail. This was a rough way to start my day—Ahmet's body looked like a shriveled egg—but for Ahmet, blackmail was as normal as breakfast. It was part of his everyday life. He had protocol for these packages—I'd turn them over to a senior executive. He

that, I knew I'd be blackballed from the entire business. Ahmet and his fellow industry heads often disliked or even hated each other, but they'd close ranks to protect their dominion when necessary. I saw male executives get erased that way; who knows what they would have done to a female secretary.

Ahmet made it all seem so natural. He was like the snake in the Garden of Eden charming me with that red, delicious apple. He told me that men couldn't biologically control their sexual urges. He told me that I couldn't expect a man to remain faithful. He told me that my

Every day, senior vice presidents under Doug Morris came into my office and bragged about how big their dicks were, and how great it was going to be for me if I fucked them. They'd brag about each other's dicks too. This was normal.

one from happening. I didn't know where to draw the line, and I didn't even know that a line should or could be drawn. It just seemed normal.

For instance: I'd been on the job a few weeks when I stepped into the elevator with two executives. Somehow, between floors two and one, they pulled my skirt down to the floor. When the elevator doors opened, I faced the crowded lobby in my panties. This was normal.

For instance: every day, senior vice presidents under Doug Morris came into my office and bragged about how big their

would call the girl and get her to sign a nondisclosure agreement, then he'd pay her off from a safe full of cash he kept in his office for just that purpose. This was normal.

I didn't question it. I wasn't even shocked—that's the scary part. Right from the start, I enabled this behavior. The men called me "cunt," "cunty-poo," "blow job." It was against the rules, but again, no one enforced the rules. That was just how the world worked. I once went to a lawyer, who advised me that if I sued for harassment, I'd lose my job. Worse than

greatest bargaining chip as a woman was my pussy. I believed it because I revered him. I bit the apple.

IN THE SUMMER OF 1987, AHMET called me into his office.

"Take a letter," he said. "Dear Jew motherfucker..."

"That's what you want to say?" I looked at him.

He thought for a moment.

"Okay, delete 'Jew.'"

CONTINUED ON PAGE 74

On Aug. 4, 1958, *Billboard* launched the Hot 100, forever changing pop music — or at least how it's measured. Sixty years later, the chart remains the gold-standard ranking of America's top songs each week. And while what goes into a hit has changed (bye bye, jukebox play; hello, streaming!), attaining a spot on the list — or better yet, a coveted No. 1 — is still the benchmark to which artists aspire, from Ricky Nelson on the first to Drake on the latest. Which brings us to this hottest-of-the-hot list: the 100 most massive smashes over the chart's six decades

PLUS: The chart's 100 biggest artists of all time



Illustration by MUOKKAA

MEET OUR POP EXPERTS!

Annotations to the list from...



DIANE WARREN
Songwriter of "How Do I Live," No. 5, and "Un-Break My Heart," No. 15



MARK RONSON
Artist-songwriter-producer of "Uptown Funk!," No. 4



BILLBOARD
Charts team members Gary Trust, Xander Zellner and Trevor Anderson

1 The Twist 1960

CHUBBY CHECKER
The only song to rule the Billboard Hot 100 in separate release cycles (one week in 1960, two in 1962), thanks to adults catching on to the song and its namesake dance after younger audiences popularized them.



2 Smooth 1999

SANTANA FEAT. ROB THOMAS

3 Mack the Knife 1959

BOBBY DARIN
"I love that eternally cool feel," says Warren. "It's a nostalgic thing: It brings me back to the songs my older sisters and my parents would play. I was writing something recently and thinking, 'What would 'Mack the Knife' be in 2018?'"



4 Uptown Funk! 2015

MARK RONSON FEAT. BRUNO MARS

5 How Do I Live 1997

LEANN RIMES

6 Party Rock Anthem 2011

LMFAO FEAT. LAUREN BENNETT & GOONROCK

7 I Gotta Feeling 2009

THE BLACK EYED PEAS

8 Macarena (Bayside Boys Mix) 1996

LOS DEL RIO

9 Shape of You 2017

ED SHEERAN
Sheeran's first Hot 100 No. 1 ruled for 12 weeks in 2017, but even after its reign ended, it broke records, staying in the top 10 for 33 weeks — one more than The Chainsmokers' "Closer" (featuring Halsey) and LeAnn Rimes' "How Do I Live."

10 Physical 1981

OLIVIA NEWTON-JOHN

11 You Light Up My Life 1977

DEBBY BOONE

12 Hey Jude 1968

THE BEATLES

13 Closer 2016

THE CHAINSMOKERS FEAT. HALSEY

14 We Belong Together 2005

MARIAH CAREY

15 Un-Break My Heart 1996

TONI BRAXTON

16 Yeah! 2004

USHER FEAT. LIL JON & LUDACRIS

In 2004, R&B and hip-hop's dominance was undeniable, and "Yeah!" perfectly captured the day's hottest sounds: Usher's smooth vocals, Ludacris' light-hearted rhymes and Lil Jon's crunk-R&B production. The Atlanta trio was rewarded with 12 weeks atop the Hot 100, but R&B and hip-hop were 2004's real MVPs: A person of color performed every Hot 100 No. 1 that year.



17 Bette Davis Eyes 1981

KIM CARNES

18 Endless Love 1981

DIANA ROSS & LIONEL RICHIE

19 Tonight's the Night (Gonna Be Alright) 1976

ROD STEWART

20 You Were Meant for Me/Foolish Games 1997

JEWEL

21 (Everything I Do) I Do It for You 1991

BRYAN ADAMS

22 I'll Make Love to You 1994

BOYZ II MEN

23 The Theme From "A Summer Place" 1960

PERCY FAITH & HIS ORCHESTRA

24 Le Freak 1978

CHIC

25 How Deep Is Your Love 1977

BEE GEES



"The Bee Gees are some of the best songwriters ever in pop music, and this is one of their better songs," says Warren of the first single from the *Saturday Night Fever* soundtrack, which became the Gibbs' top-charting hit.



26 Eye of the Tiger 1982

SURVIVOR

27 We Found Love 2011

RIHANNA FEAT. CALVIN HARRIS

28 Low 2008

FLO RIDA FEAT. T-PAIN



Janet and Michael Jackson at the 1993 Grammy Awards, where she presented him with the Grammy Legend honor.

Little Sister, Bigger Artist

Michael Jackson got a head start — so why does Janet narrowly outrank him on the list of the top-performing artists in Hot 100 history? (She's No. 7; he's No. 8.) Michael boasts 13 No. 1s among his 30 top 10s, both higher sums than Janet's respective totals of 10 and 27. (Michael's

numbers reflect only his solo career, not the four No. 1s, among 11 top 10s, that he earned as a member of The Jackson 5 and The Jacksons.) But the more weeks an artist spends in the chart's upper echelons, the better his or her all-time tally, and Janet has racked up 219 weeks in the top 10 compared

with Michael's 183. Between the two, Janet has also spent the most time at No. 1 with any single: "That's the Way Love Goes" ruled for eight weeks in 1993, topping the career-best seven-week reigns of Michael's "Billie Jean" in 1983 and "Black or White" in 1991 and 1992.

—GARY TRUST

ALL-TIME! TOP 100 ARTISTS

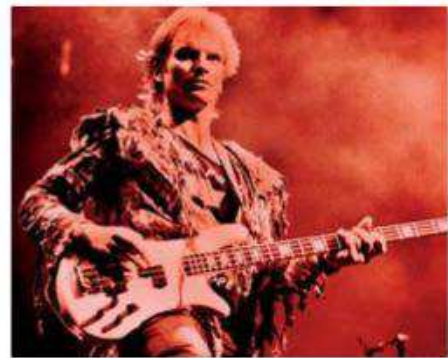
1 THE BEATLES • 2 MADONNA • 3 ELTON JOHN • 4 ELVIS PRESLEY • 5 MARIAH CAREY • 6 STEVIE WONDER • 7 JANET JACKSON • 8 MICHAEL JACKSON • 9 WHITNEY HOUSTON • 10 RIHANNA • 11 THE ROLLING STONES • 12 PAUL McCARTNEY • 13 BEE GEES • 14 USHER • 15 CHICAGO • 16 THE SUPREMES • 17 PRINCE • 18 DARYL HALL & JOHN OATES •

29 **I Just Want to Be Your Everything** 1977
ANDY GIBB

30 **Too Close** 1998
NEXT

31 **Every Breath You Take** 1983
THE POLICE

"It became this wedding song, but it's about a stalker!" says Warren with a laugh. "You think it's romantic, but it could be someone looking through your window! I like the subversiveness of that. And it had quite a life too, with Puffy's version ["I'll Be Missing You"]. If you put those two together, it'd be No. 1 on this list." (This is true.)



32 **Somebody That I Used to Know** 2012
GOTYE FEAT. KIMBRA

33 **Despacito** 2017
LUIS FONSI & DADDY YANKEE FEAT. JUSTIN BIEBER

34 **Flashdance... What a Feeling** 1983
IRENE CARA

35 **Rolling in the Deep** 2011
ADELE

36 **Tossin' and Turnin'** 1961
BOBBY LEWIS

37 **The Battle of New Orleans** 1959
JOHNNY HORTON

38 **One Sweet Day** 1995
MARIAH CAREY & BOYZ II MEN

39 **Truly Madly Deeply** 1998
SAVAGE GARDEN

40 **Silly Love Songs** 1976
WINGS

41 **Let's Get It On** 1973
MARVIN GAYE

42 **Night Fever** 1978
BEE GEES

43 **Another One Bites the Dust** 1980
QUEEN

44 **Say Say Say** 1983
PAUL McCARTNEY & MICHAEL JACKSON

45 **How You Remind Me** 2001
NICKELBACK

46 **Tie a Yellow Ribbon Round the Ole Oak Tree** 1973
DAWN FEAT. TONY ORLANDO

47 **It's All in the Game** 1958
TOMMY EDWARDS
[SEE STORY](#) ▶▶

48 **I Want to Hold Your Hand** 1964
THE BEATLES
The all-time top act in Hot 100



Jepsen sang "Call Me Maybe" at the 2012 American Music Awards in Los Angeles.

One-Hit Wonderful

A Carly Rae "Jepfriend" on why her fans — and Jepsen herself — stand by the supernova single that launched her to stardom **BY STEVEN J. HOROWITZ**

Carly Rae Jepsen is not, technically, a one-hit wonder. After "Call Me Maybe," she climbed to No. 8 with the Owl City collab "Good Time," and six of her singles have appeared on the Billboard Hot 100. But "Call Me Maybe" was the second-best-selling song of 2012 (according to Nielsen Music) and Jepsen's breakthrough after a third-place *Canadian Idol* finish and little-known 2007 debut. Topping the Hot 100 for nine consecutive weeks and reaching No. 50 on this list, the song was so massive, so memorable, so, well, *perfect*, that Jepsen may never escape the burden of its legacy.

Yet unlike other artists who won't ever completely step out of one song's shadow, like Radiohead ("Creep") or Beck ("Loser"), Jepsen does not have a tortured relationship with her hit. In fact, it's still a staple in her live performances, and she's just as bubbly and earnest performing it as she was in its campy music video. To her loyal and passionate fans — the "Jepfriends" she has cultivated over the years since her breakthrough by writing similarly impeccable songs — "Call Me Maybe" is the sum of Jepsen's talents wrapped up in a neat, three-and-a-half-minute tune so immediately recognizable that even nonfans know it from its opening string-plucks. While those outside of Jepfriend-dom might have been surprised by the sophistication of her third album, 2015's *E-mo-tion*, her fans knew better. We had already glimpsed the pop savant Jepsen was on "Call Me Maybe." (Not coincidentally, the biggest hit off *E-mo-tion*

was "I Really Like You," a joyous banger in the "Maybe" mold.)

If "Call Me Maybe" is a supposed one-hit-wonder's one hit, it is arguably the most fiercely beloved random smash on this entire list. Jepfriends don't advertise their special relationship to Jepsen's discography by rejecting the song everyone else knows or trying to justify how deep her talents run beyond it. It's the foundation of her career and catalog, and as such, we don't just continue to embrace it — we embrace it as a key part of what makes Jepsen the pop star we love.

I tested that idea recently when I tweeted a question to my fellow Jepfriends: Does "Call Me Maybe" hold up? Over half a decade since this earworm entered the airwaves, the responses were overwhelmingly affirmative. "Still one of the most intoxicating songs of all time ... Still somehow sounds fresh,"



wrote one user. "It's beyond love. It's sacred canon," responded another. "It's amazing, and on its own, it still slaps," another observed, though he, like some other respondents, did note that it can feel "out of place" with respect to the rest of Jepsen's output. When I interviewed Jepsen in 2015, she seemed to share that sentiment. " 'Call Me Maybe' was such a gift, but I don't need that to happen again in my life," she said, her big brown eyes hidden behind pink sunglasses. To her fans, too, it's still a gift — and what she has done since continues to prove its promise.

history broke through in America with this single, the first of its record 20 No. 1s. The song reigned for seven weeks, setting the record for the longest-leading debut hit on the chart for a Capitol Records act. (Forty-four years later, Katy Perry tied the mark with "I Kissed a Girl.")



49 Shadow Dancing
1978
ANDY GIBB

50 Call Me Maybe
2012
CARLY RAE JEPSEN
[SEE STORY](#)

51 Blurred Lines
2013
ROBIN THICKE FEAT. T.I. + PHARRELL

52 Candle in the Wind 1997/Something About the Way You Look Tonight
1997
ELTON JOHN

53 No One
2007
ALICIA KEYS

54 I Will Always Love You
1992
WHITNEY HOUSTON

55 End of the Road
1992
BOYZ II MEN

A Trailblazer's Twisting Path

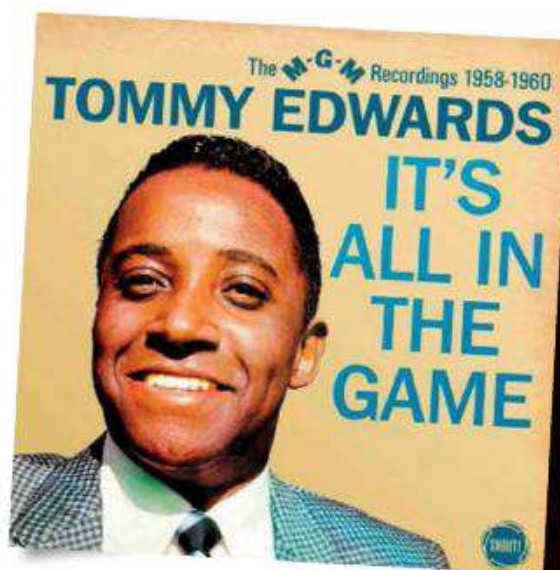
"It's All in the Game" took Tommy Edwards to No. 1 and earned him the No. 47 spot on this list. What came before, and after, is a foundational pop tale **BY CARL WILSON**

The first No. 1 song by a black performer on the Billboard Hot 100 — which arrived merely a month after the chart's inception — tells one of those tales that finds American music slipping the bounds of genre. Tommy Edwards' 1958 song, "It's All in the Game," wasn't rock'n'roll or R&B, but a tune-up of Edwards' own 1951 version of a swelling, croony ballad — itself an adaptation of a four-decade-old ditty by an amateur parlor tunesmith. That last detail also makes it the only pop hit ever written by a top White House official and improbably ties a 1925 Nobel Peace Prize winner to the 2016 literary Nobel laureate.

"It's All in the Game" draws its sweet tune from "Melody in A Major," written in 1911 by a banking executive named Charles G. Dawes, who would soon be a military general and later a federal budget chief. By the mid-1920s, Dawes would be Calvin Coolidge's vice president, though reputedly a lousy one. His Nobel was for his earlier work on the Dawes Plan, which (temporarily) helped Germany stave off postwar economic collapse. But in his off-hours, Dawes was an avid light-classical flautist-pianist. "Melody" is his only known composition, and it's dumb luck it's known at all: He handed off the score to a friend who, to Dawes' amazement, got it published. It became a piano-roll hit, renowned violinist Fritz Kreisler made it his curtain closer, and by the 1930s, it was in the repertoire of big-band orchestras like Tommy Dorsey's — though the first attempt to set it to words, as "Let Me Dream," fell flat. Over time, Dawes found himself vexed by the song, which bands "manhandled" in his honor everywhere he went,

according to his biographer Bascom N. Timmons in *Portrait of an American*.

Whatever made New York lyricist Carl Sigman think to use "Melody" as raw material in 1951, when he did he made a crucial change. He extended Dawes' initial trilled figure into a seven-note staircase that the first line climbs and descends, with the words, "Many a tear has to fall." It gave singers a great showboating moment



off the top, but it also set up the song's main tension, musically acting out an arc of anticipation and letdown, pivoting on a teardrop.

Alas, Dawes never got to hear the lyrics that immortalized his tune: As Sigman's son recently recounted in *American Songwriter*, Dawes died the same day Sigman turned the song in to his publisher, Mac Goldman, who cracked, "Your lyric must have killed him."

By 1951, the dapper, Nat "King" Cole-influenced songwriter-crooner Tommy Edwards, from Richmond, Va., had been kicking around New York for several years with tepid success (his life is traced in a recent documentary, *Tommy Edwards: Henrico's Hit Maker*). Now, his languid original version of "It's All in the Game" with MGM

briefly made the pop top 20, quickly followed by covers from Cole himself, Dinah Shore, Louis Armstrong and others. Still, both singer and song likely would have faded had MGM not had Edwards recut it as a "beat ballad" in 1958 — perhaps swayed by how Connie Francis earlier that year had turned moldy '20s chestnut "Who's Sorry Now" into a teen-friendly No. 4 hit. With a new bottom end, rhythm section and stylistic nods to

the way Edwards does it, the song sustains both visions, the realist's and the romantic's.

That's the test undertaken by the countless musicians who've covered it since. The best include a crackling 1970 soul version by the Four Tops, a poignant 1984 country cover by Merle Haggard and an inspired Van Morrison take on his 1979 album, *Into the Music*, that segues into a long improvisation called "You Know What They're Writing About" — deservedly treating "It's All in the Game" as the prototypical love song that can sum up the whole genre. As for the Nobel connection, Bob



Edwards onstage at the New York Paramount in 1952.

doo-wop, the rearrangement seemed to unleash something definitive and magnetic in Edwards' voice. Suddenly "Game" was everywhere, a staple of slow dances and roadster cruises for years, as fans still reminisce today in the comments on its unofficial YouTube page.

There's nothing dated about the puzzle it poses: Is love just "the game," a psyche-wrecking battle ("Once in a while he will call...") out of the nightmare 1990s dating guide *The Rules*? Or perhaps it is the dream held out by the song's climax, all the dreamier for its delay: "Then he'll kiss your lips/And caress your waiting fingertips/And your hearts will fly away." Sung

Dylan performed the song 10 times on tour in 1981 — and then never again, though some renditions survive on bootlegs.

In an eerie parallel to Dawes, though, Edwards never witnessed these tributes. He could not duplicate the success of "Game" — his greatest-hits collections are like hearing the same song repeated in ever-weaker echoes. His smash had been caught between eras, and his talents never found another niche. By the mid-'60s, Edwards was back in Richmond, where he would die at age 47, likely from complications of alcoholism, in 1969. In show business, such tragic twists are, too often, all in the game.

56 Boom Boom Pow 2009

THE BLACK EYED PEAS

Some years, the No. 1 spot on the Hot 100 belongs to one act for weeks on end (The Beatles in 1964, Drake in 2018). But no artist has achieved a streak like The Black Eyed Peas did in 2009, when the group ruled for a record 26 weeks in a row, thanks to the smashes "Boom Boom Pow" (12 weeks) and "I Gotta Feeling" (14).



57 Call Me 1980

BLONDIE

58 Let Me Love You 2005

MARIO

59 Stayin' Alive 1978

BEE GEES

60 Lady 1980

KENNY ROGERS

61 TiK ToK 2010

KESHA

62 I'm a Believer 1966

THE MONKEES

TV and Hot 100 success have long been intertwined. By 1966, The Monkees had an eponymous NBC comedy, and over the next three years would land three No. 1s, leading longest (seven weeks) with "I'm a Believer," written by Neil Diamond.

63 Gold Digger 2005

KANYE WEST FEAT.

JAMIE FOXX

64 Apologize 2007

TIMBALAND FEAT.

ONEREPUBLIC

65 The Sign 1994

ACE OF BASE

SEE STORY ▶

66 Centerfold 1982

THE J. GEILS BAND

67 All About That Bass 2014

MEGHAN TRAINOR

68 (Just Like) Starting Over 1980

JOHN LENNON

69 Royals 2013

LORDE

"It's a little scary when you first hear it — a little ominous and brooding," says Ronson.



"It sounds so big yet so cool and dark — and it sounds like a fucking hit. As someone who makes music, that's always the time I feel the most jealous."



70 The Boy Is Mine 1998

BRANDY & MONICA

71 Because I Love You (The Postman Song) 1990

STEVIE B

72 I Love Rock 'N Roll 1982

JOAN JETT & THE BLACKHEARTS

73 Aquarius/Let the Sunshine In 1969

THE 5TH DIMENSION

74 Whoomp! (There It Is) 1993

TAG TEAM

"Whoomp!" never hit No. 1 on the Hot 100 — it was blocked by UB40's "Can't Help Falling in Love" and Mariah Carey's "Dreamlover." But the dancefloor classic's seven weeks at No. 2 secured its place on this list. It even spawned two more versions that subsequently hit the chart: "Addams Family (Whoomp!)" and "Whoomp (There It Went)" from Disney's *Mickey Unrapped*.

75 Moves Like Jagger 2011

MAROON 5 FEAT. CHRISTINA

AGUILERA

76 Ebony and Ivory 1982

PAUL McCARTNEY & STEVIE

WONDER

77 Rush Rush 1991

PAULA ABDUL

78 That's What Friends Are For 1986

DIONNE & FRIENDS

79 Happy 2014

PHARRELL WILLIAMS

80 Upside Down 1980

DIANA ROSS

"It's such a tough-sounding record, with that Nile Rodgers/Bernard [Edwards] production," says Ronson. "But it's like club crack. As a DJ, I've probably played that record 23 million times. People still just go crazy for it — even more so than 'I'm Coming Out.'"



81 Sugar, Sugar 1969

THE ARCHIES

82 Just the Way You Are 2010

BRUNO MARS

83 Dilemma 2002

NELLY FEAT. KELLY

ROWLAND

84 I Heard It Through the Grapevine 1968

MARVIN GAYE

85 You're Still the One 1998

SHANIA TWAIN

86 Billie Jean 1983

MICHAEL JACKSON

87 Hot Stuff 1979

DONNA SUMMER

88 Rockstar 2017

POST MALONE FEAT.

21 SAVAGE

89 Gangsta's Paradise 1995

COOLIO FEAT. L.V.

90 Abracadabra 1982

THE STEVE MILLER BAND

91 Perfect 2017

ED SHEERAN

92 You're So Vain 1973

CARLY SIMON

93 Play That Funky Music 1976

WILD CHERRY

The Top 100's Most-Streamed Songs, By Decade



Source: On-demand U.S. streams (audio and video combined) through July 12, according to Nielsen Music.



Sisters Linn (left) and Jenny Berggren in the video for Ace of Base's "The Sign."

'Sign' Of Times To Come

Ace of Base's enigmatic tune, No. 65 on the list, signaled a collaborative and Sweden-centric future for pop's hitmakers **BY NOLAN FEENEY**

In Ace of Base's 1994 hit "The Sign," vocalists Jenny and Linn Berggren sing about rebounding from a bad relationship so dramatically that their lives are practically cleaved in two: pre-breakup and post-breakup, before and after they saw the sign. The song itself had a similar bisecting effect on music history. "The Sign" led pop into a new era, putting Sweden on the map as a credible hitmaking hub, pushing electronic production closer to the forefront of popular music and helping ignite a collaborative approach to songwriting that has become an industry standard.

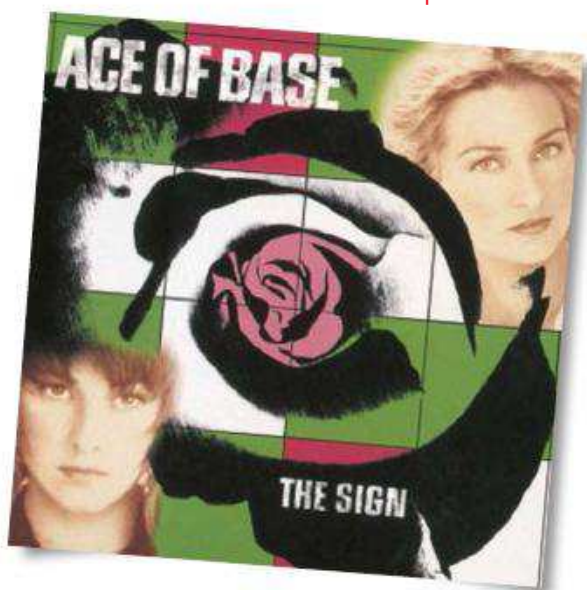
According to writer John Seabrook, whose *The Song Machine* chronicles the history of the modern pop songwriting system, "The Sign" crucially linked three people: Denniz Pop, the track's producer and the co-founder of Sweden's legendary Cheiron Studios; Clive Davis, who broke Ace of Base stateside and helped make "The Sign" a chart-topper here; and Clive Calder, the Jive Records founder who later sent some of his acts, like Backstreet Boys and Britney Spears, to Stockholm to work with Denniz Pop's crew. "A Swedish hit factory for U.S. and British artists had never happened before," says Seabrook. "'The Sign' really was the sign that that could happen."

One of Denniz Pop's protégés at Cheiron was Max Martin. "When 'The Sign' was being produced, Max was a gopher, getting coffee," says Seabrook. Martin would go on to write and produce 22 No. 1s on the Billboard Hot 100 —

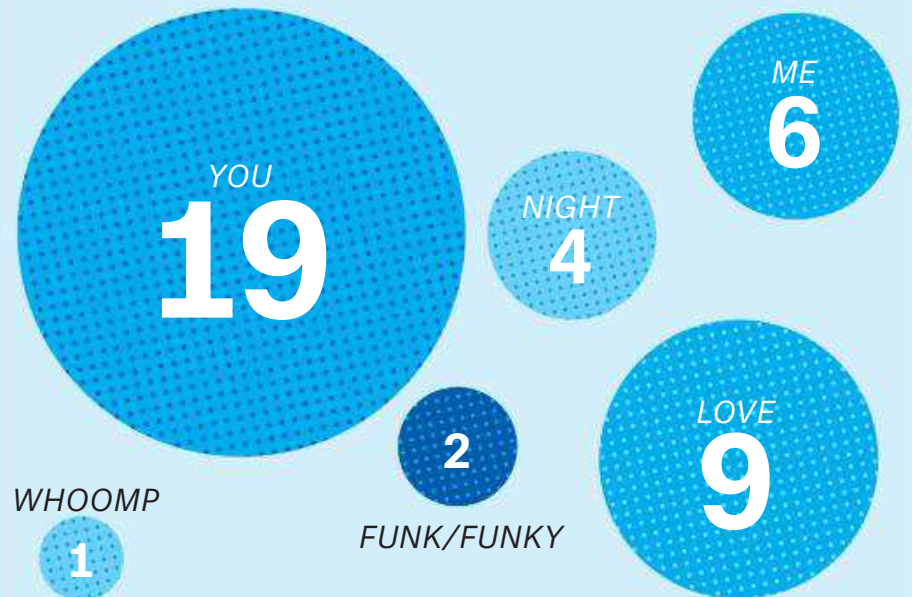
the third-most in history after Paul McCartney and John Lennon — and his career trajectory would have a ripple effect on the rest of pop. While Martin himself isn't credited on any of the Hot 100's all-time top 100 songs, his track record as a hitmaker means that several artists on the list (Usher, Bryan Adams, Adele) have worked with him at some point. He's also responsible for career-defining smashes from Taylor Swift and Katy Perry, respectively Nos. 24 and 25 on the list of the 100 biggest artists of all time.

He's present, too, through the writer-producers he mentored, including fellow Swede Shellback, who co-produced Maroon 5's "Moves Like Jagger" featuring Christina Aguilera (No. 75 on the songs list) and Dr. Luke, who co-produced Kesha's "TiK ToK" (No. 61). In the mid- to late 2000s, Martin and Luke ushered in a wave of guitar-driven anthems for P!nk (No. 49 on the artists list) and Kelly Clarkson (No. 81).

Listening to "The Sign" now, there's nothing that hints at what was to come — no musical trail of bread crumbs connecting a goofy quartet to today's top pop stars. Denniz Pop died in 1998 at the age of 35 from stomach cancer; following a few more top 20 hits, Ace of Base dropped off the Hot 100 that year. Yet the impact of what "The Sign" set in motion is undeniable. "That's what hits often are," says Seabrook. "Certain combinations of people come together almost accidentally and also at the right time." The Berggren sisters told us as much: "The Sign" works in mysterious ways.



Frequently Spotted In The Top Songs' Titles...



94 Say You, Say Me

1985
LIONEL RICHIE

95 My Sharona

1979
THE KNACK

"Everything goes together to make this iconic riff: these crazy guitar tones, the drums are super boxy, and having come out of the warm '70s sound, it stood out so much," says Ronson. "It's one of the greatest one-hit wonders ever."



wrote it, but you know what? She outdid [Prince]. It's all in the performance, in those words and that melody and what it makes you feel. You don't need all the bells and whistles."

98 I Swear

1994
ALL-4-ONE

99 Family Affair

2001
MARY J. BLIGE

96 All Night Long (All Night)

1983
LIONEL RICHIE

97 Nothing Compares

2019
SINÉAD O'CONNOR

"Everything about it is pop perfection," says Warren. "I usually like the version by the artist who



100 Waiting for a Girl Like You

1981
FOREIGNER

Foreigner's lush ballad (co-written by Ronson's stepdad, guitarist Mick Jones) zoomed to No. 2, then stayed there for 10 weeks. "He tries to say he wrote it for my mom, and she's like, 'Dude, it came out three years before we met,'" says Ronson with a laugh. To date, only one other song has peaked at No. 2 for that long: Missy Elliott's "Work It," in 2002 and 2003.



Methodology The Greatest of All-Time 60th Anniversary Billboard Hot 100 Songs and Artists rankings are based on weekly performance on the Hot 100 (from its inception on Aug. 4, 1958, through July 21, 2018). Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at lower spots earning the least. Due to changes in chart methodology over the years, eras are weighted differently to account for chart turnover rates during various periods. Artists are ranked based on a formula blending performance, as outlined above, of all of their Hot 100 chart entries.

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CENTER

10

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CELEBRATING 10 YEARS | 2008 - 2018

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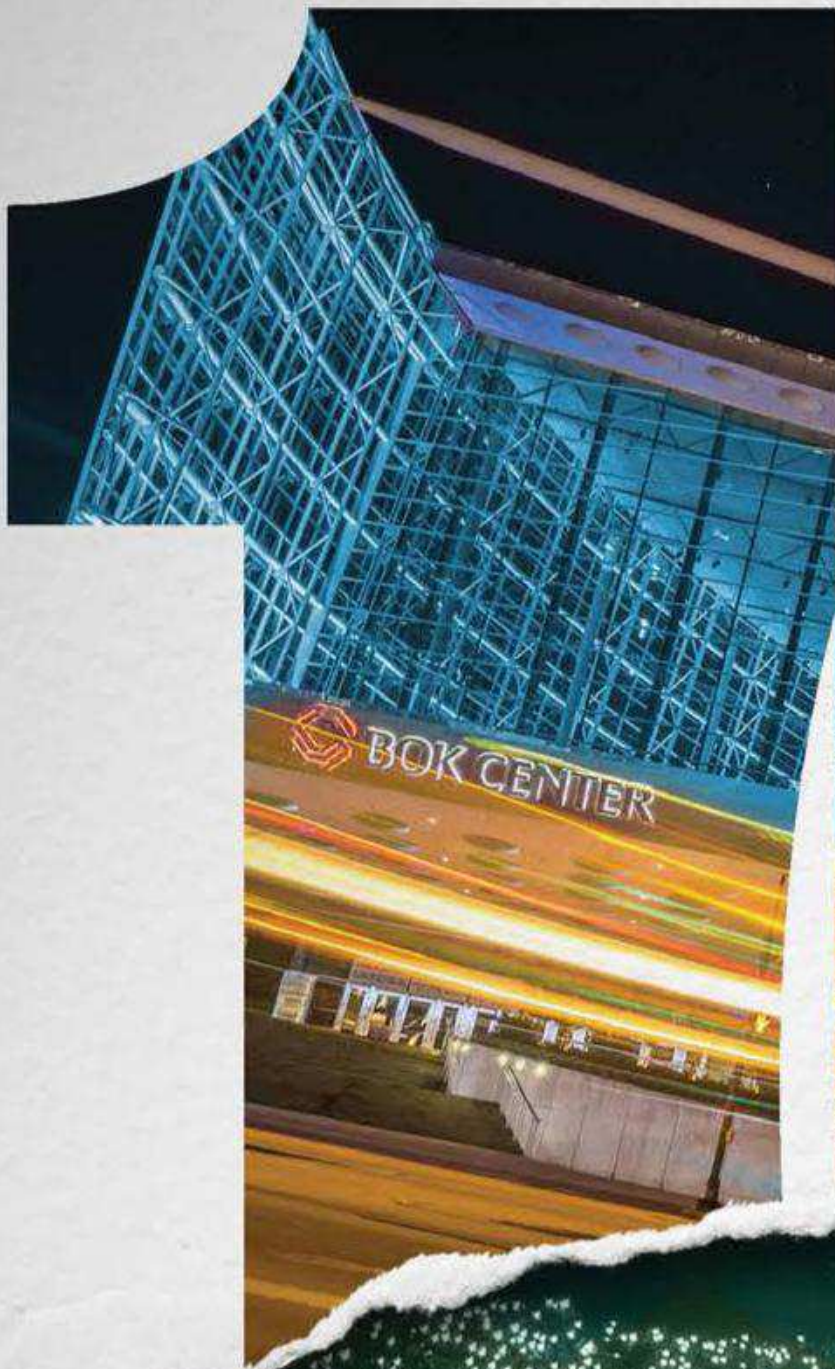
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Since the BOK Center opened in September 2008:

Sold-out concerts - 171

Concerts and family shows - 516

Gross concert ticket sales - \$250 million

Total attendance, all events - 7.2 million

And more awards than they have room for!

Cheers to 10 Years.

HAPPY ANNIVERSARY FROM



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George Strait played the BOK Center on June 1 and 2 for its "10 for 10" concert series. Inset: Exterior of the arena in 2018. The venue has held 516 concerts and family shows since its opening in 2008.

Tulsa's BOK Center At 10

The Oklahoma arena has put the onetime fly-over city on the map as a touring locale with big-market concert grosses

BY DAVE BROOKS

ONCE KNOWN AS THE Oil Capital of the World, Tulsa, Okla., has transformed itself over the last 15 years into a magnet for entrepreneurial millennials who are drawn to the city of approximately 403,000 because of its affordability and strong cultural offerings. Since 2008, the BOK Center — named after its sponsor, Bank of Oklahoma — has been a high point of that transformation. The 19,199-seat venue, which celebrates its 10th anniversary on Aug. 30, draws the top tours in music — Bruno Mars, Panic! at the Disco, Ozuna and Fleetwood Mac will play there in the coming months — and has become one of the country's top 20 arenas in the process, according to Billboard Boxscore, attracting fans from adjoining states Arkansas, Kansas and Missouri.

"It's no longer just an oil town," says Joe Giordano, the 28-year-old director of booking at the BOK Center, one of many young executives who have moved to Tulsa and brought popular live acts such as P!nk, Justin Timberlake and Depeche Mode to a city that mainly supports

country music. Giordano, who hails from Pennsylvania, works on a team of mostly non-Tulsa natives, led by GM Jeff Nickler and assistant GM Casey Sparks, who were put in place by SMG, the venue's management company, which also operates Los Angeles' Greek Theatre, Soldier Field in Chicago and the Mercedes-Benz Superdome in New Orleans.

SMG, which helped design and construct the BOK Center, uses the venue as a training ground for its managers and bookers. "They've taught me to really believe in this brand, believe in the BOK Center and believe in SMG Tulsa," says Christina Foley, the arena's brand manager whose job is to create "outrageously excellent experiences" for everyone from ticket buyers to roadies.

With its swirling glass and stainless-steel facade, the César Pelli-designed BOK Center is arguably Tulsa's most distinctive landmark. Its inner workings are Instagram-worthy as well, and include tributes to famous Tulsans such as the Hanson brothers, Leon Russell, Woody Guthrie and the town's unofficial global ambassador, Garth Brooks.

There is also a *Zoolander*-themed



gym available for touring productions, designed by BOK Center director of special events Lindsey Bollinger, and the Super Secret Speakeasy for afterparties where bands, promoters and agents enter through what looks like a port-a-potty, only to find a high-end bar where every performer has a personalized cocktail glass. "It's 360 marketing," says Sparks. "We look at what we can do backstage to get the attention of the tour or the artists so they can repost it to their social media, and then it just keeps going and going."

Leading the young team is Nickler, 37, a West Virginia University graduate who has been at the BOK Center since its opening in 2008 and worked under the building's first GM, John Bolton, before being promoted to the position in 2014. (Bolton now handles arena booking for SMG.) As the venue enters its 11th year serving Tulsa, Nickler spoke to *Billboard* about how the city has evolved from fly-over territory to a must-stop on most agents' itineraries.

How does the arena's 10th year compare with its first?

This year will be our busiest in the venue's history. That's 35 to 40 concerts, plus our family and nontraditional programming on top of that. We have a special-events department that creates content, including a 50-day outdoor winter fest where we build a giant ice rink. We do an adult dodgeball tournament, and we're launching a beach volleyball tournament [in August]. These events are important to the city because we know that not everybody can necessarily afford a concert. We know locals can afford to come to one of our special events, whether it's an outdoor ice-skating experience or the all-you-can-eat wing fest. We've created [different] price points where everybody can enjoy this building in some way.

After announcing his retirement a few years ago, George Strait played Tulsa in June. How were sales?

They [were] incredible. Taken separately, each show would be the highest-grossing show in venue history. Combined, they are going to gross more than \$5 million. Part of that is because the shows [were] held in the round, which means a higher overall capacity. And the ticket prices were aggressive.

How aggressive?

Tickets cost from \$1,500 to as low as \$60. Now, some of the higher-priced tickets included VIP packages with meals and other entertainment, but Tulsa has proved that it can support high ticket prices. These were the third and fourth shows in the last month — Justin Timberlake and U2 did it too — that grossed over \$2.5 million. [The Eagles have subsequently racked up a similar seven-figure gross.]

Do the high ticket prices of these shows raise any concern that residents of Tulsa won't be able to afford them?

No, they don't. One of the greatest benefits we have is that we don't have a professional sports team in Tulsa. When you put a professional sports team in a market, every game takes \$1.5 to \$2 million out of the city. We have the luxury of not having to compete with a professional sports team, which makes us the only game in town.

What makes Tulsa such a strong market for music?

Live music has always been strong — long before we were here, Cain's Ballroom

[where the Sex Pistols famously played on their 1978 tour] was one of the top-grossing clubs in the country. And we've convinced promoters like Live Nation Global Touring COO Gerry Barad with Madonna's first show in Oklahoma that Tulsa could handle these ticket prices. That's what brought us shows like Justin Timberlake and U2.

What kind of music works in Tulsa?

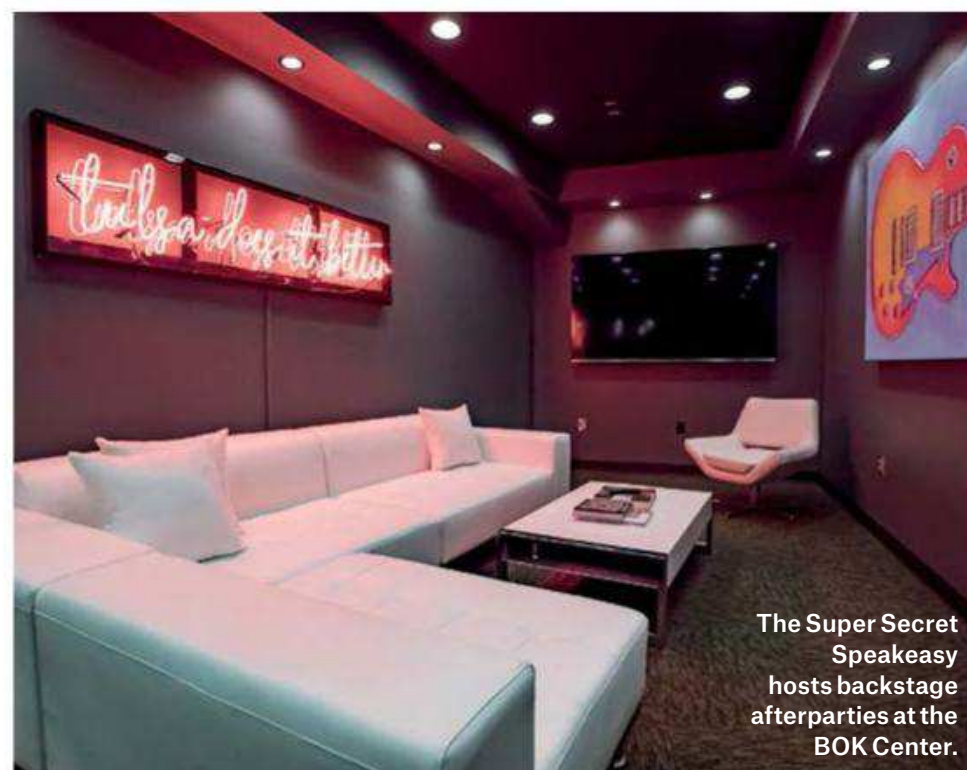
Country and rock do really well, but we've spent the last decade proving that pop does extremely well here too. Bruno Mars sold out two nights. P!nk sold out, as did The Weeknd and Timberlake. Madonna did her first show in Oklahoma at this building. U2 rehearsed here and then launched their North American tour.

The BOK Center has hosted the opening night of a number of massive tours. Not having any professional sports teams frees up the calendar, but what are the economics of launching a tour in Tulsa?

The city is very inexpensive, and we have a great record for hospitality. We work to curate a very unique experience, and we make sure that our hospitality is world-renowned. When we had U2 here, we rented out the Dust Bowl, a retro throwback bowling alley in town, and threw a party for the crew. We changed the names of the local streets to "No Name" in honor of their song ["Where the Streets Have No Name"], and we did whatever we could to make this their home for the week.

Talk a little about the Super Secret Speakeasy.

It's actually featured in [Apple Music's documentary series *The Chainsmokers—Memories*]. They're shown hanging out there, having a singalong and dance party



The Super Secret Speakeasy hosts backstage afterparties at the BOK Center.



GM Nickler (left) and assistant GM Sparks at the venue's Super Secret Speakeasy.

for Alex Pall's birthday. We've had Hall & Oates hanging out in there, as well as all of U2's tour management. Tonight's show is being promoted by Louis Messina, so there's a special playlist for him. And local brewer Partisan Artisan Ales even created a special BOK Center beer, which we have given to touring shows and mailed to agents. Everything we do is carefully curated to always keep Tulsa top of mind.

What kind of marketing best works for the BOK?

That's the third prong to our success — besides ticket sales and hospitality. We've worked very hard to outline a large geographic area of fans who travel from Northwest Arkansas, Kansas and Missouri. Our data shows that 41 percent of our ticket buyers come from outside of the Tulsa area for shows. That's 800,000 visitors a year and 13,000 [hotel] rooms within a 15-minute drive of the arena.

What kind of capital improvements do you have planned for the future?

We have added 10 suites for a total of 48 and plan to build four more. The demand has been so strong that there is a giant waiting list to get a suite. It's a minimum five-year commitment and includes all events. We're also renovating the ONEOK club seating area [for exclusive club members that includes complimentary concession items, two cash bars, multiple TVs, climate-controlled air and restrooms], which has 680 seats.

How has the venue changed the city?

Before this building opened, downtown Tulsa was a ghost town. A decade later, there has been \$1 billion worth of private development, with another billion dollars flowing in right now. There are new restaurants and retail corridors that didn't exist before this building opened. The BOK Center is an example of how building an arena can change the entire story of a city. ●

ON SALE

SEP 15, 2018

2018

QUINCY JONES

85TH BIRTHDAY & 70 YEARS IN MUSIC SALUTE

On September 15, *Billboard* will celebrate Quincy Jones' 85th Birthday and 70 years in music. During his career, the world-renown producer has worked with legendary artists such as Michael Jackson, Frank Sinatra, Ella Fitzgerald, Billie Holiday, Ray Charles, Paul McCartney.

Quincy has earned himself numerous accolades including 79 Grammy nominations, 28 Grammy wins, including a Grammy Legend Award, and was inducted into the Rock & Roll Hall of Fame as the winner of the Ahmet Ertegun Award.

Please join *Billboard* in celebrating Quincy Jones 85th Birthday, and recognizing his lifelong success.

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Billboard Artist 100

August 4
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	213
2	2	2	POST MALONE	REPUBLIC	1	109
5	3	3	IMAGINE DRAGONS	KIDINA/KORNE/INTERSCOPE/IGA	1	181
3	7	4	BTS	BIGHIT ENTERTAINMENT	1	94
6	5	5	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	54
4	6	6	XXXTENTACION	BAD VIBES FOREVER	1	50
8	9	7	TAYLOR SWIFT	BIG MACHINE/BMLG	1	209
7	8	8	MAROON 5	222/INTERSCOPE/IGA	1	213
10	10	9	ED SHEERAN	ATLANTIC/AG	1	207
12	4	10	ARIANA GRANDE	REPUBLIC	1	181
11	11	11	SHAWN MENDES	ISLAND	1	181
15	12	12	JUICE WRLD	GRADE A/INTERSCOPE/IGA	12	10
16	13	13	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	73
9	16	14	FLORIDA GEORGIA LINE	BMLG	1	213
14	17	15	PANIC! AT THE DISCO	DKD/FUELED BY RAMEN/AG	1	97
68	87	16	DEMI LOVATO	SAFERHOUSE/ISLAND/HOLLYWOOD	3	138
25	23	17	CAMILA CABELLO	SYCO/EPIC	1	85
RE-ENTRY		18	6IX9INE	SCUMGANG/TENTHOUSAND PROJECTS	13	28
20	21	19	BRUNO MARS	ATLANTIC/AG	1	201
31	24	20	KHALID	RIGHT HAND/RCA	11	73
19	19	21	JASON ALDEAN	MACOM/BROKEN BOW/BBMG	1	191
24	25	22	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	5	58
RE-ENTRY		23	ONE DIRECTION	SYCO/COLUMBIA	2	105
27	26	24	J BALVIN	CAPITOL LATIN/UMLE	16	46
17	22	25	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	17	14
39	42	26	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	202
46	57	27	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	2	172
35	34	28	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	144
40	33	29	BRETT YOUNG	BMLG	28	86

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
28	29	30	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	184
30	31	31	THOMAS RHETT	VALORY/BMLG	1	182
18	15	32	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	1	171
21	27	33	DUA LIPA	WARNER BROS.	10	48
26	28	34	KENNY CHESNEY	BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	1	149
34	32	35	BAD BUNNY	RIMAS/HEAR THIS MUSIC	30	19
36	39	36	5 SECONDS OF SUMMER	ONE ROCK/CAPITOL	1	70
23	30	37	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	35
-	75	38	ABBA	POLAR/POLYDOR/UME	38	2
38	43	39	CHARLIE PUTH	OTTO/ATLANTIC/AG	6	165
32	20	40	CHILDISH GAMBINO	MC/AMF + ROBERTS/VEA	3	77
33	36	41	MIGOS	QUALITY CONTROL/300/AG	1	94
44	46	42	BEBE REXHA	WARNER BROS.	23	75
37	38	43	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	212
90	61	44	QUEEN	HOLLYWOOD	44	13
47	44	45	SELENA GOMEZ	INTERSCOPE/IGA	2	182
41	37	46	HALSEY	ASTRALWERKS	1	137
22	35	47	THE CARTERS	PARKWOOD/ROC NATION	3	6
50	49	48	MARSHMELLO	JOYTIME COLLECTIVE	25	41
49	47	49	METALLICA	BLACKENED	2	163

NO. 16 Demi Lovato

As Drake celebrates his 30th week at No. 1 on the Artist 100, Demi Lovato vaults 87-16 as her single "Sober" re-enters the Billboard Hot 100 at No. 56 and latest album *Tell Me You Love Me* rises 99-71 on the Billboard 200 (10,000 equivalent album units, up 26 percent, according to Nielsen Music). Lovato was hospitalized after an apparent narcotics overdose on July 24.

LOVATO: ISABEL INFANTES/PA IMAGES/GETTY IMAGES; QUEEN: TERRY O'NEILL/ICONIC IMAGES/GETTY IMAGES; ELISH: JESSICA XIE; DRAKE: COLE BURSTON/TORONTO STAR/GETTY IMAGES

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and an interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

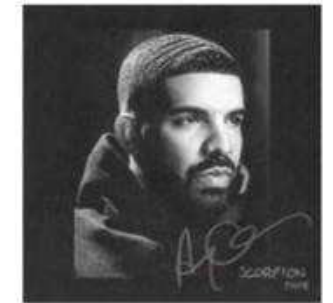
APPLY/STREAMING & SALES DATA COMPILED BY
nielsen MUSIC

Billboard 200

August 4
2018
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 4 WKS DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	4
3	2	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	13
20	3	GG SOUNDTRACK ▲ LITTLESTAR SERVICES/POLYDOR/CAPITOL	Mamma Mia!: Here We Go Again	3	2
4	4	XXXTENTACION ● BAD VIBES FOREVER	?	1	19
5	5	CARDI B ▲ THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	16
6	6	JUICE WRLD ▲ GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	6	10
2	7	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	Rolling Papers 2	2	2
7	8	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	33
14	9	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	reputation	1	37
8	10	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	10
10	11	LUKE COMBS ● RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	60
9	12	MAROON 5 ▲ 222/INTERSCOPE/JGA	Red Pill Blues	2	38
15	13	IMAGINE DRAGONS ● KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	57
17	14	ED SHEERAN ▲ ATLANTIC/AG	÷ (Divide)	1	73
16	15	POST MALONE ▲ REPUBLIC	Stoney	4	85
12	16	THE CARTERS PARKWOOD/ROC NATION	EVERYTHING IS LOVE	2	6
13	17	PANIC! AT THE DISCO DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	1	5
18	18	XXXTENTACION ● BAD VIBES FOREVER/EMPIRE RECORDINGS	17	2	48
19	19	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	26
11	20	FUTURE FREEBANDZ/EPIC	BEASTMODE 2	3	3
89	21	PS SOUNDTRACK ▲ DECCA/UMC	Mamma Mia!	1	66
27	22	ORIGINAL BROADWAY CAST ▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	148
22	23	KANYE WEST G.O.O.D./DEF JAM	ye	1	8
21	24	JASON ALDEAN MACON/BROKEN BOW/BMG/BMG	Rearview Town	1	15
86	25	ABBA ▲ POLAR/POLYDOR/UMC	Gold -- Greatest Hits	25	140
HOT SHOT DEBUT	26	THE INTERNET ODD FUTURE/COLUMBIA	Hive Mind	26	1
26	27	5 SECONDS OF SUMMER ONE MODE/CAPITOL	Youngblood	1	6
29	28	KHALID ● RIGHT HAND/RCA	American Teen	4	73
23	29	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	5
28	30	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/AG	Until Death Call My Name	7	13
25	31	J. COLE ● DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	14
30	32	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	67
24	33	SHAWN MENDES ISLAND	Shawn Mendes	1	9
31	34	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	86
35	35	CAMILA CABELLO ▲ SYCO/EPIC	Camila	1	28
32	36	BEBE REXHA WARNER BROS.	Expectations	13	5
34	37	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMGN	Traveller	1	150
45	38	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	298
48	39	RICH THE KID ● RICH FOREVER/300/INTERSCOPE/JGA	The World Is Yours	2	17
38	40	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	38	31
33	41	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	33	235
51	42	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	2
141	43	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Graffiti U	2	13
39	44	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	48
42	45	BRETT YOUNG ● BMLG	Brett Young	18	76
37	46	THOMAS RHETT ● VALORY/BMLG	Life Changes	1	46
46	47	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	117
52	48	NF ● NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	42
44	49	BAZZI ZZZ/AMCOSMIC/AG	Cosmic	14	16
43	50	SOUNDTRACK ▲ TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album, Music From And Inspired By	1	24

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
50	51	SZA ▲ TOP DAWG/RCA	Ctrl	3	59
40	52	SOUNDTRACK ▲ NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	26	10
57	53	LIL SKIES ALL WE GOT/AG	Life Of A Dark Rose	10	29
36	54	ELLA MAI 10 SUMMERS/INTERSCOPE/JGA	Ready (EP)	29	13
53	55	CHRIS BROWN ▲ RCA	Heartbreak On A Full Moon	3	39
54	56	OZUNA ▲ DIMELONI/VP ENTERTAINMENT/SONY MUSIC LATIN	Odisea	22	48
56	57	BRUNO MARS ▲ ATLANTIC/AG	24K Magic	2	88
68	58	H.E.R. RCA	H.E.R.	56	40
59	59	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	71
58	60	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND/UMC	Legend: The Best Of...	5	532
49	61	BTS BIGHIT ENTERTAINMENT	Love Yourself: Tear	1	10
67	62	SOUNDTRACK ▲ WALT DISNEY	Moana	2	88
73	63	CHARLIE PUTH ● OTTO/ATLANTIC/AG	Voicenotes	4	11
70	64	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	304
91	65	6IX9INE ● SCUMGANG/TENTHousand PROJECTS	DAY69	4	22
69	66	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	403
63	67	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	9
55	68	JAY ROCK TOP DAWG/INTERSCOPE/JGA	Redemption	13	6
71	69	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	282
72	70	JOURNEY ● COLUMBIA/LEGACY	Journey's Greatest Hits	10	522
99	71	DEMI LOVATO ● HOLLYWOOD/SAFEHOUSE/ISLAND	Tell Me You Love Me	3	43
61	72	RAE SREMMURD, SWAE LEE & SLIM Jxmmi EARDRUMMA/INTERSCOPE/JGA	SR3MM	6	12
76	73	CREEDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	377
66	74	HALSEY ▲ ASTRALWORKS	hopeless fountain kingdom	1	60
80	75	THE WEEKND ▲ XQ/REPUBLIC	Starboy	1	87
NEW	76	88RISING 88RISING/1ZTONE	Head In The Clouds	76	1
82	77	ELTON JOHN ROCKET/ISLAND/UMC	Diamonds	23	37
64	78	TWENTY ONE PILOTS ▲ FUELED BY RAMEN/AG	Blurryface	1	167
62	79	GUNS N' ROSES ● Geffen/UMC	Appetite For Destruction	1	191
75	80	DUA LIPA ● WARNER BROS.	Dua Lipa	27	56
78	81	PLAYBOI CARTI AWGE/INTERSCOPE/JGA	Die Lit	3	11
41	82	MEEK MILL MAYBACH/ATLANTIC/AG	Legends Of The Summer (EP)	9	3
81	83	TOM PETTY AND THE HEARTBREAKERS ● MCA/Geffen/UMC	Greatest Hits	2	277
90	84	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	1989	1	189
88	85	ED SHEERAN ▲ ATLANTIC/AG	X	1	214
85	86	THE WEEKND XQ/REPUBLIC	My Dear Melancholy, (EP)	1	17
74	87	KIDS SEE GHOSTS G.O.O.D./DEF JAM	KIDS SEE GHOSTS	2	7
87	88	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	174
103	89	FIVE FINGER DEATH PUNCH PROSPECT PARK	And Justice For None	4	10
92	90	FLEETWOOD MAC ● WARNER BROS./RHINO	Rumours	1	280
98	91	G-EAZY ● G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	32
94	92	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	49
84	93	BLOCBOY JB BLOC NATION	Simi	28	12
95	94	LUKE BRYAN CAPITOL NASHVILLE/UMGN	What Makes You Country	1	33
164	95	CHANCE THE RAPPER CHANCE THE RAPPER	Coloring Book	8	115
100	96	THE WEEKND ▲ XQ/REPUBLIC	Beauty Behind The Madness	1	152
97	97	ANNE-MARIE MAJOR TOM'S/ASYLUM/WARNER BROS.	Speak Your Mind	31	13
101	98	SAM HUNT ▲ MCA NASHVILLE/UMGN	Montevallo	3	196
104	99	SAM SMITH CAPITOL	The Thrill Of It All	1	38
135	100	DANIEL CAESAR GOLDEN CHILD	Freudian	25	46



Four On Top For Drake

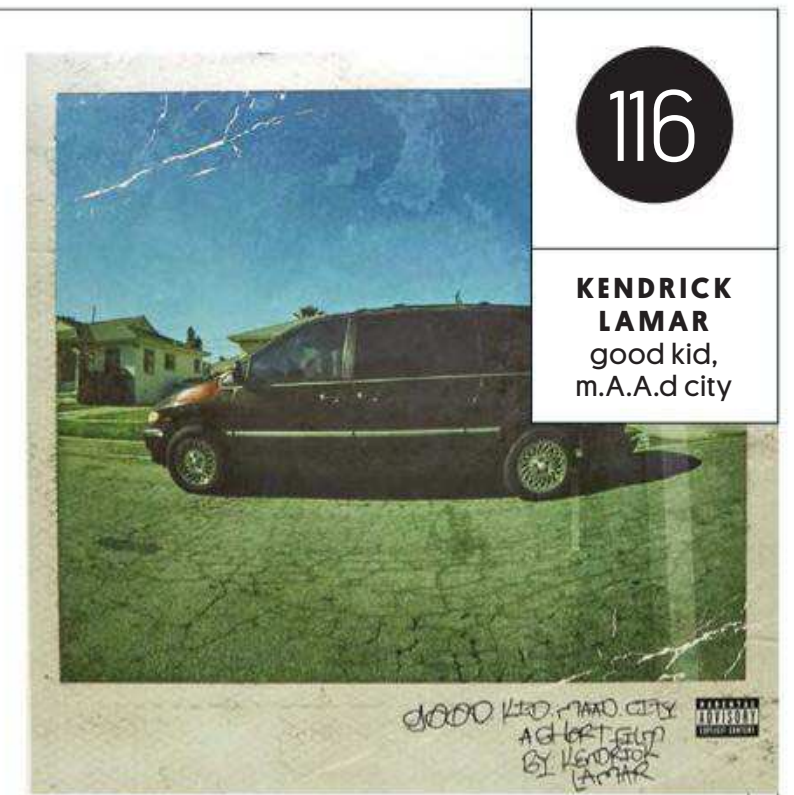
Drake's *Scorpion* holds on to the No. 1 slot for a fourth week on the Billboard 200, making it the album with the most weeks atop the list in 2018.

The set earned 184,000 equivalent album units (down 29 percent) in the week ending July 26, according to Nielsen Music. Of that sum, 15,000 were in traditional album sales. The streaming-powered set debuted atop the list and hasn't left the penthouse since its arrival. The last album to collect four frames atop the list was Taylor Swift's *reputation*, which earned four nonconsecutive weeks: three in a row from in 2017 (Dec. 2-16) and then one more on Jan. 6. The last set to link four weeks in a row in the top slot was The Weeknd's *Starboy* (Jan. 21-Feb. 11, 2017), and the last to have its first four weeks at No. 1 was Drake's own *Views* in 2016. It led for its first nine weeks (of a total 13), between May 21 and July 16 of that year. *Scorpion* is the first album since *Views* to earn four weeks of at least 184,000 units. *Scorpion* launched with 732,000, then earned 335,000, 260,000 and then slightly over 184,000 in its second, third and fourth weeks, respectively. *Views* opened with 1.04 million, and then raked in 313,000, 239,000 and 189,000.

—Keith Caulfield

Table with columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, IMPRINT/DISTRIBUTING LABEL, Title, PEAK POS., WKS. ON CHART. Lists various albums and their performance metrics.

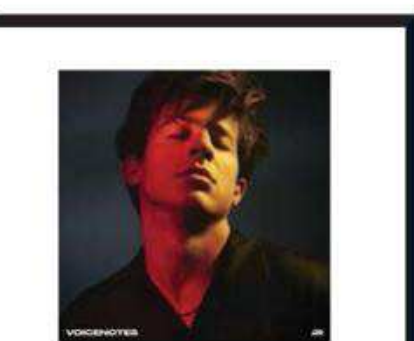
Table with columns: LAST WEEK, THIS WEEK, ARTIST, CERTIFICATION, IMPRINT/DISTRIBUTING LABEL, Title, PEAK POS., WKS. ON CHART. Lists various albums and their performance metrics.



116

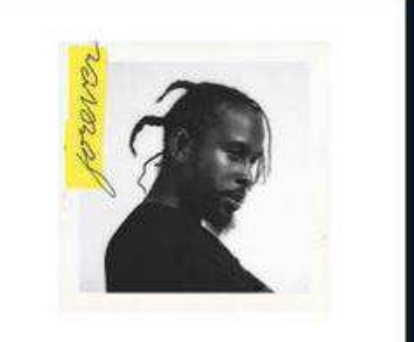
KENDRICK LAMAR good kid, m.A.A.d city

Kendrick Lamar's good kid, m.A.A.d city notches its 300th week on the chart, becoming the fourth hip-hop album to reach the milestone.



63 CHARLIE PUTH Voicenotes

Following his Today performance (July 20), Puth climbs 73-63 with 10,000 units earned in the week ending July 26 (up 6 percent).



171 POPCAAN Forever

The artist logs his second No. 2-peaking set on the Reggae Albums chart as Forever bows in the runner-up slot on the sales-based list with 1,000 sold.

ABBA, Mamma Mia! Surge

All things ABBA are on the rise thanks to the ABBA-inspired movie *Mamma Mia! Here We Go Again*. The soundtrack to the film, the sequel to 2008's *Mamma Mia!*, zooms 20-3 on the Billboard 200. Meanwhile, the original *Mamma Mia!* soundtrack returns to the top 25, and ABBA's 25-year-old *Gold - Greatest Hits* reaches a new chart high.

The *Mamma Mia! Here We Go Again* soundtrack surges in its second week with 48,000 units earned in the week ending July 26 (up 150 percent), of which 34,000 were in traditional album sales (up 104 percent). The set, which also rises to No. 1 on the Top Album Sales chart, benefits from the film's opening on July 20, the first day of the chart's tracking week.

Meanwhile, the first *Mamma Mia!* set rises 89-21 with 19,000 units (up 129 percent), of which 11,000 were in album sales (up 140 percent). A little farther down the list, ABBA's 1993 *Gold - Greatest Hits* zooms 86-25, a new peak. It tallied 16,000 units (up 88 percent), of which 9,000 were in traditional album sales (up 97 percent to its best sales week since December 2012). The set originally topped out at No. 36 on Jan. 12, 2013.

On the Catalog Album Sales chart, *Mamma Mia!* and *Gold* rank at Nos. 1 and 2, while another ABBA hits package, *The Best of ABBA: 20th Century Masters The Millennium Collection*, is No. 7.

—Keith Caulfield



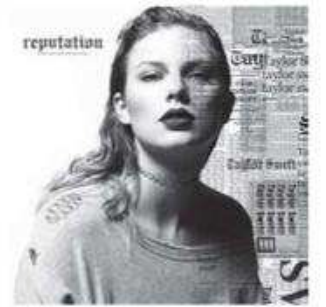
Album Sales

August 4
2018
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
3	1	#1 SOUNDTRACK	▲	<i>Mamma Mia! Here We Go Again</i>	2
2	2	SOUNDTRACK	▲	<i>The Greatest Showman</i>	33
1	3	DRAKE	▲	<i>Scorpion</i>	4
28	4	SOUNDTRACK	▲	<i>Mamma Mia!</i>	67
8	5	TAYLOR SWIFT	▲	<i>reputation</i>	37
27	6	ABBA	▲	<i>Gold - Greatest Hits</i>	144
54	7	KEITH URBAN	▲	<i>Graffiti U</i>	13
6	8	PANIC! AT THE DISCO	▲	<i>Pray For The Wicked</i>	5
	9	THE INTERNET	▲	<i>Hive Mind</i>	1
24	10	ORIGINAL BROADWAY CAST	▲	<i>Hamilton: An American Musical</i>	147
15	11	IMAGINE DRAGONS	●	<i>Evolve</i>	57
10	12	JASON ALDEAN	●	<i>Rearview Town</i>	15
5	13	KIDZ BOP KIDS	●	<i>Kidz Bop 38</i>	2
12	14	BTS	●	<i>Love Yourself: Tear</i>	10
17	15	POST MALONE	▲	<i>beerbongs & bentleys</i>	13
19	16	LUKE COMBS	●	<i>This One's For You</i>	51
35	17	FIVE FINGER DEATH PUNCH	●	<i>And Justice For None</i>	10
13	18	GORILLAZ	●	<i>The Now Now</i>	4
16	19	FLORENCE + THE MACHINE	●	<i>High As Hope</i>	4
NEW	20	MEG MYERS	●	<i>Take Me To The Disco</i>	1
31	21	ED SHEERAN	▲	<i>÷ (Divide)</i>	73
39	22	DIERKS BENTLEY	●	<i>The Mountain</i>	7
21	23	GUNS N' ROSES	◆	<i>Appetite For Destruction</i>	36
38	24	CHRIS STAPLETON	▲	<i>Traveller</i>	150
33	25	5 SECONDS OF SUMMER	●	<i>Youngblood</i>	6
NEW	26	PUNCH BROTHERS	●	<i>All Ashore</i>	1
20	27	THE CARTERS	●	<i>EVERYTHING IS LOVE</i>	6
45	28	GRETA VAN FLEET	●	<i>From The Fires</i>	37
18	29	JOHN COLTRANE	●	<i>Both Directions At Once: The Lost Album</i>	4
26	30	VARIOUS ARTISTS	●	<i>NOW That's What I Call Country, Volume II</i>	7
37	31	BOB SEGER & THE SILVER BULLET BAND	◆	<i>Greatest Hits</i>	242
22	32	DAVE MATTHEWS BAND	●	<i>Come Tomorrow</i>	7
32	33	SOUNDTRACK	▲	<i>Guardians Of The Galaxy: Awesome Mix Vol. 1</i>	194
NEW	34	LORI MCKENNA	●	<i>The Tree</i>	1
29	35	SHAWN MENDES	●	<i>Shawn Mendes</i>	9
40	36	BTS	●	<i>Love Yourself: Her</i>	26
RE	37	KANYE WEST	●	<i>ye</i>	5
36	38	VARIOUS ARTISTS	●	<i>NOW 66</i>	12
42	39	METALLICA	◆	<i>Metallica</i>	462
62	40	ABBA	●	<i>The Best of ABBA: 20th Century Masters The Millennium Collection</i>	14
47	41	MERCYME	●	<i>I Can Only Imagine: The Very Best Of MercyMe</i>	21
44	42	KANE BROWN	▲	<i>Kane Brown</i>	78
46	43	BOB MARLEY AND THE WAILERS	◆	<i>Legend: The Best Of...</i>	375
57	44	IMAGINE DRAGONS	▲	<i>Night Visions</i>	172
55	45	SOUNDTRACK	●	<i>Guardians Of The Galaxy, Vol. 2: Awesome Mix Vol. 2</i>	66
NEW	46	SKELETONWITCH	●	<i>Devouring Radiant Light</i>	1
59	47	CHRIS STAPLETON	●	<i>From A Room: Volume 2</i>	34
9	48	SLIGHTLY STOOPID	●	<i>Everyday Life, Everyday People</i>	2
56	49	CHRIS STAPLETON	▲	<i>From A Room: Volume 1</i>	64
NEW	50	TRASH BOAT	●	<i>Crown Shyness</i>	1

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
NEW	1	#1 LORI MCKENNA	●	<i>The Tree</i>	1
NEW	2	TRASH BOAT	●	<i>Crown Shyness</i>	1
NEW	3	POWERWOLF	●	<i>The Sacrament Of Sin</i>	1
5	4	GG	●	<i>THIS WILD LIFE</i>	5
NEW	5	ELIAS	●	<i>Walk With Elias (EP)</i>	1
NEW	6	POPCAN	●	<i>Forever</i>	1
NEW	7	MASON RAMSEY	●	<i>Famous (EP)</i>	1
NEW	8	JUNGLE ROT	●	<i>Jungle Rot</i>	1
NEW	9	EPICA	●	<i>Epica Vs. Attack On Titan Songs</i>	1
4	10	CAROLINE JONES	●	<i>Bare Feet</i>	11
NEW	11	PAT BARRETT	●	<i>Pat Barrett</i>	1
NEW	12	SEUNGRI	●	<i>The Great Seungri</i>	1
NEW	13	MOTHERSOUND	●	<i>The Distance Between</i>	1
10	14	KAMASI WASHINGTON	●	<i>Heaven And Earth</i>	5
NEW	15	OPTIGANALLY YOURS	●	<i>O.Y. In Hi-Fi</i>	1
18	16	TYLER CHILDERS	●	<i>Purgatory</i>	25
16	17	ARMIK	●	<i>Pacifica</i>	23
NEW	18	AL DI MEOLA	●	<i>Elegant Gypsy & More: Live</i>	1
NEW	19	MINK SLIDE	●	<i>Egyptian Musk</i>	1
NEW	20	PUBLIC IMAGE LTD.	●	<i>The Public Image Is Rotten: Songs From The Heart</i>	1
22	21	SNAIL MAIL	●	<i>Lush</i>	6
NEW	22	BUDDY	●	<i>Harlan & Alondra</i>	1
RE	23	DONNY ARCADE	●	<i>Return Of Enki</i>	4
24	24	THE INTERRUPTERS	●	<i>Fight The Good Fight</i>	4
RE	25	RAFFI	●	<i>Best Of Raffi</i>	2

CATALOG ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
4	1	#1 SOUNDTRACK	▲	<i>Mamma Mia!</i>	7
3	2	ABBA	▲	<i>Gold - Greatest Hits</i>	479
2	3	GUNS N' ROSES	◆	<i>Appetite For Destruction</i>	495
6	4	BOB SEGER & THE SILVER BULLET BAND	◆	<i>Greatest Hits</i>	841
5	5	SOUNDTRACK	▲	<i>Guardians Of The Galaxy: Awesome Mix Vol. 1</i>	110
7	6	METALLICA	◆	<i>Metallica</i>	863
13	7	ABBA	●	<i>The Best of ABBA: 20th Century Masters The Millennium Collection</i>	68
8	8	BOB MARLEY AND THE WAILERS	◆	<i>Legend: The Best Of...</i>	1317
10	9	IMAGINE DRAGONS	▲	<i>Night Visions</i>	104
24	10	QUEEN	▲	<i>Greatest Hits</i>	607
16	11	NEIL DIAMOND	●	<i>All-Time Greatest Hits</i>	64
11	12	TOM PETTY AND THE HEARTBREAKERS	◆	<i>Greatest Hits</i>	631
	13	WHISKEY MYERS	●	<i>Mud</i>	1
15	14	STEVIE NICKS	●	<i>Crystal Visions... The Very Best Of Stevie Nicks</i>	29
20	15	PANIC! AT THE DISCO	▲	<i>Death Of A Bachelor</i>	33
9	16	LINKIN PARK	◆	<i>[Hybrid Theory]</i>	410
18	17	FLEETWOOD MAC	◆	<i>Rumours</i>	213
17	18	JOURNEY	◆	<i>Journey's Greatest Hits</i>	1154
12	19	LYNYRD SKYNYRD	●	<i>Icon: Lynyrd Skynyrd</i>	92
32	20	QUEEN	▲	<i>Greatest Hits I II & III: The Platinum Collection</i>	15
25	21	PINK FLOYD	◆	<i>The Dark Side Of The Moon</i>	1271
19	22	BREXEN & CLEAWATER	◆	<i>Chronicle The 20 Greatest Hits</i>	957
14	23	THE BEACH BOYS	▲	<i>Sounds Of Summer: The Very Best Of The Beach Boys</i>	182
23	24	METALLICA	▲	<i>Master Of Puppets</i>	635
21	25	GUNS N' ROSES	▲	<i>Greatest Hits</i>	453



Swift Back In The Top 10

After six months, Taylor Swift's *reputation* returns to the top 10 on the Billboard 200 as the album jumps 14-9. The set was last in the top 10 of the chart (also at No. 9) on the Feb. 3 list.

Reputation earned 25,000 equivalent album units in the week ending July 26 — up 9 percent. Of that sum, 10,000 were in traditional album sales (up 17 percent, rising 8-5 on Top Album Sales). The set benefits greatly from sales at merchandise stands on stops along Swift's stadium tour in the mid-Atlantic. During the tracking week, she played three nights at MetLife Stadium in East Rutherford, N.J. (July 20-22), where over 165,000 fans were in attendance.

The album's nontraditional sales (which include venue, mail order and internet-based sales and nontraditional retail outlets) rose 39 percent to 5,000 copies for the week. Though Nielsen does not break out venue sales specifically, it's likely they made up the bulk of the total, as *reputation's* internet sales numbered nearly 1,000, while nontraditional retail sales were negligible.

Reputation also registers a 5 percent rise in streaming equivalent album units, having earned 13,000 for the week, and the LP's tracks generated 17.7 million on-demand audio streams, up from 16.9 million in the prior week.

The set's current hit, "Delicate," generated a fair share of album streams: 4.2 million (up 1 percent). The track concurrently slips 1-3 on the Mainstream Top 40 airplay chart and dips 2-3 on the all-format Radio Songs list. —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 ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. CATALOG ALBUM SALES: The week's top-selling albums across all genres that are at least 18 months old and have fallen below No. 100 on the Billboard 200 or are reissues of other albums. Titles are ranked by sales data as compiled by Nielsen Music. See Charts Legend on Billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

One Direction Turns 8

As fans of **One Direction** (below) celebrated the eighth anniversary of the boy band's inception on July 23, all current members of the group — as well as the act itself — rise on the latest Social 50 chart.

Leading the foursome on the chart is newly minted *X Factor* judge **Louis Tomlinson** at No. 3, while One Direction shoots 45-2 thanks to 2.8 million reactions and 1.2 million Twitter mentions in the week ending July 26, according to Next Big Sound.

"Where has the time gone!?" tweeted Tomlinson. "Thank you so much to every single person who's ever supported us. Big love!" He added later, joking, "And remember, if it's by One Direction and it's a banger, I probably wrote on it."

Tomlinson leaps 333 percent in Twitter reactions while maintaining his high Wikipedia page-view output due to his new U.K. *X Factor* gig, earning 1.4 million views and 432,000 Twitter reactions.

Fellow members **Harry Styles**, **Niall Horan** and **Liam Payne** also make gains from posts about the anniversary, respectively ranking at Nos. 11, 12 and 21.

Meanwhile, **Demi Lovato** re-enters the Social 50 at No. 4, her highest rank since March, following news of the singer's reported overdose on July 24. Lovato was mentioned 1.3 million times on Twitter (a 2,825 percent jump) and had a 1,131 percent gain in views to her Wikipedia page as tributes and well-wishes poured in. As of press time, Lovato is recovering in the hospital; the cause of her reported overdose has not yet been confirmed.

—Kevin Rutherford



Social/Streaming

August 4
2018
billboard

SOCIAL 50™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART	
1	1	#1 85 WKS BTS BIGHIT ENTERTAINMENT	94	
45	2	ONE DIRECTION SYCO/COLUMBIA	259	
4	3	LOUIS TOMLINSON 78/SYCO/EPIC	69	
RE	4	DEMI LOVATO SAFEHOUSE/ISLAND/HOLLYWOOD	389	
3	5	ARIANA GRANDE REPUBLIC	286	
2	6	EXO S.M.	53	
6	7	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	59	
12	8	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	34	
5	9	NCT S.M.	19	
RE	10	JADEN SMITH MSFT/MUSIC/ROC NATION	4	
8	11	HARRY STYLES ERSKINE/COLUMBIA	49	
17	12	NIALL HORAN NEON HAZE/CAPITOL	92	
13	13	SHAWN MENDES ISLAND	188	
10	14	CARDI B THE KSR GROUP/ATLANTIC/AG	57	
21	15	LALI ARIOLA/SONY MUSIC ARGENTINA	76	
11	16	BLACKPINK YG	41	
23	17	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	3	
7	18	GOT7 JYP	49	
19	19	DUA LIPA WARNER BROS.	55	
29	20	BILLIE EILISH DARKROOM/INTERSCOPE/GGA	3	
RE	21	LIAM PAYNE HAMPTON/REPUBLIC	69	
44	22	SZA TOP DAWG/RCA	12	
20	23	CAMILA CABELLO SYCO/EPIC	116	
26	24	BAD BUNNY RIMAS/HEAR THIS MUSIC	22	
RE	25	STRAY KIDS JYP	9	
48	26	MAMAMOO RBW/LOEN ENTERTAINMENT	3	
47	27	STEVE AOKI ULTRA	19	
16	28	XXXTENTACION BAD VIBES FOREVER	6	
15	29	TWICE JYP	24	
28	30	WANNA ONE SWING ENTERTAINMENT/STONE MUSIC ENTERTAINMENT	36	
RE	31	CNCO SONY MUSIC LATIN	37	
22	32	MARSHMELLO JOYTIME COLLECTIVE	61	
9	33	POST MALONE REPUBLIC	44	
24	34	LIL PUMP WARNER BROS.	34	
RE	35	ASTRO INTERPARK	8	
34	36	SUPER JUNIOR S.M.	10	
49	37	PAULO LONDRA UNSIGNED	7	
RE	38	VIXX JELLYFISH ENTERTAINMENT	23	
38	39	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/GA	30	
RE	40	ANITTA WARNER LATINA	60	
27	41	ED SHEERAN ATLANTIC/AG	174	
RE	42	TROYE SIVAN CAPITOL	87	
RE	43	BEBE REXHA WARNER BROS.	16	
RE	44	KEHLANI TSUNAMI MOB/ATLANTIC/AG	7	
RE	45	LADY GAGA STREAMLINE/INTERSCOPE/GA	376	
RE	46	TYLER, THE CREATOR ODD FUTURE/COLUMBIA	24	
35	47	SELENA GOMEZ INTERSCOPE/GA	383	
NEW	48	JESSE MCCARTNEY BLUE SUIT	1	
50	49	CHARLIE PUTH OTTQ/ATLANTIC/AG	43	
25	50	HALSEY ASTRALWERKS	87	

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
NEW	2	FEFE 6ix9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS		1
3	3	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	10
2	4	I LIKE IT Cardi B, Bad Bunny & J Balvin THE KSR GROUP/ATLANTIC		16
4	5	SAD! BAD VIBES FOREVER	XXXTENTACION	21
10	6	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	8
5	7	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	8
11	8	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	11
6	9	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	16
9	10	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	13
12	11	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	27
7	12	NONSTOP YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
14	13	BETTER NOW REPUBLIC	Post Malone	13
8	14	GOD IS A WOMAN REPUBLIC	Ariana Grande	2
17	15	PSYCHO Post Malone Feat. Ty Dolla \$ign REPUBLIC		22
13	16	I'M UPSET YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
24	17	BIG BANK YG Feat. 2 Chainz, Big Sean & Nicki Minaj PUSHAZ INC./CITE/DEF JAM		4
16	18	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	8
20	19	PLUG WALK RICH FOREVER/300/INTERSCOPE	Rich The Kid	23
19	20	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	14
29	21	DESPACITO Luis Fonsi & Daddy Yankee Feat. Justin Bieber UNIVERSAL MUSIC/LATINO/RYTMOND BRAUN/SCHOOLBOY/DEF JAM/JMLE/REPUBLIC		73
26	22	ROCKSTAR Post Malone Feat. 21 Savage REPUBLIC		45
28	23	PERFECT ATLANTIC	Ed Sheeran	44
18	24	MOB TIES YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
25	25	CHANGES BAD VIBES FOREVER	XXXTENTACION	13
33	26	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	61
21	27	APES**T PARKWOOD/ROC NATION	The Carters	6
22	28	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	35
23	29	TEBOTE Casper Magico, No Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny LOS MAGICOS/FLOR LA MOVIE		12
NEW	30	I MIGHT NEED SECURITY CHANCE THE RAPPER	Chance The Rapper	1
35	31	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	3
15	32	DON'T MATTER TO ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Michael Jackson	4
27	33	ALL GIRLS ARE THE SAME GRADE A/INTERSCOPE	Juice WRLD	10
30	34	LOOK ALIVE OVO SOUND/WARNER BROS.	BlocBoy JB Feat. Drake	24
38	35	LOVE LIES FOX/RCA	Khalid & Normani	19
NEW	36	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	Benny Blanco, Halsey & Khalid	1
31	37	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	26
43	38	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	24
39	39	I FALL APART REPUBLIC	Post Malone	43
46	40	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	20
41	41	JOCELYN FLORES BAD VIBES FOREVER/EMPIRE RECORDINGS	XXXTENTACION	14
47	42	WASTED GRADE A/INTERSCOPE	Juice WRLD Feat. Lil Uzi Vert	2
RE	43	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	32
50	44	TEQUILA WARNER BROS. NASHVILLE/WAR	Dan + Shay	3
45	45	MINE ZZZ/AMCOSMIC/ATLANTIC	Bazzi	25
48	46	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	41
42	47	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	8
40	48	X LA INDUSTRIA/SONY MUSIC LATIN	Nicky Jam x J Balvin	6
36	49	THIS IS AMERICA MCDJ/WOLF + ROTHSTEIN/RCA	Childish Gambino	12
49	50	HEAVEN ZONE 4/RCA NASHVILLE	Kane Brown	17



Chance's 'Security' Scores

Chance the Rapper (above) scores his best ranking as a lead artist on Streaming Songs, starting at No. 30 with "I Might Need Security." The song, one of four that the rapper released on July 18, debuts with 10.8 million streams in its first full week of availability (ending July 26), according to Nielsen Music. Previously, he peaked at Nos. 47 and 41 with "Blessings" (June 4, 2016) and "No Problem" (Nov. 5, 2016), respectively, as a lead artist. He also owns a No. 1 on the chart as a featured artist on **DJ Khaled's** "I'm the One," also featuring **Justin Bieber**, **Quavo** and **Lil Wayne**.

"Security," in which Chance raps about having bought Chicago publication *Chicagoist*, among other topics, also debuts at No. 18 on the On-Demand Streaming Songs chart (10.7 million audio streams). It was accompanied by the release of "Work Out," "65th & Ingleside" and "Wala Cam"; however, a new album or mixtape from the rapper has not yet been announced.

At No. 36 on Streaming Songs is the debut of "Eastside," a collaboration among **Benny Blanco**, **Halsey** and **Khalid**. The track starts with 10.8 million streams, up 23 percent from its first-week sum of 8.8 million, thanks to increases in streams across multiple on-demand and programmed services as well as the song's rise at radio. "Eastside" is longtime producer-writer Blanco's first release as a billed artist. In addition to its Streaming Songs debut, the track jumps 56-52 in its second week on the Billboard Hot 100 and starts at No. 40 on the Mainstream Top 40 airplay chart. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	7
1	2	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	10
2	3	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	17
4	4	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	14
14	5	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
5	6	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	25
8	7	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	18
12	8	BETTER NOW REPUBLIC	Post Malone	6
7	9	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	20
9	10	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	14
6	11	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	16
17	12	LOVE LIES FOX/RCA	Khalid & Normani	8
10	13	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	18
11	14	MEANT TO BE WARNER BROS./BMLG	Bebe Rexha & Florida Georgia Line	30
13	15	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	20
15	16	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	26
18	17	PERFECT ATLANTIC	Ed Sheeran	43
16	18	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	16
21	19	ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	14
22	20	I WAS JACK (YOU WERE DIANE) BIG LOUD	Jake Owen	15
25	21	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	10
19	22	GET ALONG BLUE CHAIR/WARNER BROS. NASHVILLE/WEA	Kenny Chesney	14
20	23	GOD'S PLAN YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	26
24	24	TEQUILA WARNER BROS. NASHVILLE/WAR	Dan + Shay	13
23	25	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	24

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	4
2	2	GIRLS LIKE YOU 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	9
3	3	I LIKE IT THE KSR GROUP/ATLANTIC/AG	Cardi B, Bad Bunny & J Balvin	16
22	4	NATURAL KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	2
6	5	BETTER NOW REPUBLIC	Post Malone	11
NEW	6	FEFE 6ix9ine Feat. Nicki Minaj & Murda Beatz SCUMGANG/TENTHOUSAND PROJECTS	6ix9ine Feat. Nicki Minaj & Murda Beatz	1
5	7	YOU SAY CENTRICITY/CAPITOL CMG	Lauren Daigle	2
7	8	SIMPLE BMLG	Florida Georgia Line	8
RE	9	SOBER HOLLYWOOD/SAFEHOUSE/ISLAND	Demi Lovato	2
NEW	10	LEVEL UP BEAUTY MARKS ENTERTAINMENT	Ciara	1
14	11	PERFECT ATLANTIC/AG	Ed Sheeran	47
13	12	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	5
8	13	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	14
4	14	GOD IS A WOMAN REPUBLIC	Ariana Grande	2
11	15	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	28
26	16	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	46
17	17	MERCY BMLG	Brett Young	11
20	18	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	5
21	19	LOVE LIES FOX/RCA	Khalid & Normani	11
24	20	LUCID DREAMS GRADE A/INTERSCOPE/IGA	Juice WRLD	8
19	21	DELICATE BIG MACHINE/BMLG	Taylor Swift	16
15	22	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	21
30	23	GET ALONG BLUE CHAIR/WARNER BROS. NASHVILLE/WMN	Kenny Chesney	16
31	24	THUNDER KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	58
18	25	TEQUILA WARNER BROS. NASHVILLE/WMN	Dan + Shay	16

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	8
4	2	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	24
1	3	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	20
3	4	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	15
5	5	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	21
8	6	BETTER NOW REPUBLIC	Post Malone	8
7	7	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	10
6	8	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	23
12	9	LOVE LIES FOX/RCA	Khalid & Normani	17
9	10	ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	17
10	11	BACK TO YOU NETFLIX/INTERSCOPE	Selena Gomez	12
11	12	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	41
17	13	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	8
13	14	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	27
15	15	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	32
14	16	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	19
18	17	GROWING PAINS EP/DEF JAM	Alessia Cara	7
21	18	GG IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
16	19	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	15
19	20	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	10
20	21	REMEMBER TO FORGET KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	5
22	22	I'M A MESS WARNER BROS.	Bebe Rexha	5
23	23	BED YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	5
25	24	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	8
26	25	LIE NF REAL MUSIC/CAPITOL/CAROLINE	NF	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	20
2	2	PERFECT ATLANTIC	Ed Sheeran	44
4	3	LIGHTS DOWN LOW DCD2/CRUSH MUSIC/RED	MAX Feat. gnash	30
3	4	MEANT TO BE WARNER BROS.	Bebe Rexha & Florida Georgia Line	25
5	5	FEEL IT STILL ATLANTIC	Portugal. The Man	49
6	6	WHAT ABOUT US RCA	P!nk	50
8	7	GG DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	19
7	8	HAVANA SYCO/EPIC	Camila Cabello Feat. Young Thug	29
9	9	THUNDER KIDINAKORNER/INTERSCOPE	Imagine Dragons	40
10	10	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	9
11	11	WAIT 222/INTERSCOPE	Maroon 5	26
12	12	SING TO YOU ASYLUM	John Splithoff	8
13	13	LOVE IS BIGGER THAN ANYTHING IN ITS WAY ISLAND/INTERSCOPE	U2	10
15	14	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	16
14	15	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	18
16	16	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	15
17	17	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	4
19	18	HAVE IT ALL ATLANTIC/RRP	Jason Mraz	10
20	19	GRANTED REPRISE/WARNER BROS.	Josh Groban	5
22	20	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	12
28	21	CALL ME SIR SUNKEN FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	2
18	22	PHILLY FORGET ME NOT U-WATCH/BMG	Daryl Hall & John Oates With Train	17
21	23	SIT NEXT TO ME COLUMBIA	Foster The People	21
23	24	NO EXCUSES EPIC	Meghan Trainor	20
NEW	25	AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	1

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	14
6	2	GG IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	3
3	3	BOO'D UP 10 SUMMERS/INTERSCOPE	Ella Mai	18
4	4	BETTER NOW REPUBLIC	Post Malone	8
2	5	LOVE LIES FOX/RCA	Khalid & Normani	21
5	6	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	16
7	7	TASTE LAST KINGS/EMPIRE RECORDINGS	Tyga Feat. Offset	6
11	8	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	5
8	9	PSYCHO REPUBLIC	Post Malone Feat. Ty Dolla \$ign	22
12	10	APES**T PARKWOOD/ROC NATION	The Carters	5
13	11	PLAYINWITME INDEPENDENTLY POPULAR/ATLANTIC	KYLE Feat. Kehlani	10
9	12	BE CAREFUL THE KSR GROUP/ATLANTIC	Cardi B	17
15	13	BIG BANK\$Y Feat. 2 Chainz, Big Sean & Nicki Minaj PUSHAZ INK/CTE/DEF JAM	2 Chainz, Big Sean & Nicki Minaj	6
10	14	ALL NIGHT CHICO DUTY/HITCO	Big Boi	16
17	15	YES INDEED QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & Drake	7
16	16	BED YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Ariana Grande	6
19	17	WHAT YOU WANT XX/ROC NATION/REPUBLIC	Belly & The Weeknd	8
22	18	1942 G-Eazy Feat. Yo Gotti & YBN Nahmir LIONS GATE/RCA	G-Eazy Feat. Yo Gotti & YBN Nahmir	6
30	19	SUMMERTIME MAGIC MCD/WOLF + ROTHSTEIN/RCA	Childish Gambino	2
25	20	DREW BARRYMORE SIRE/WARNER BROS.	Bryce Vine	5
24	21	WATCH CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott Feat. Lil Uzi Vert & Kanye West	7
28	22	THE LIGHT MICK SCHULTZ/ATLANTIC/DEF JAM	Jeremih & Ty Dolla \$ign	4
20	23	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	14
18	24	PLUG WALK RICH FOREVER/300/INTERSCOPE	Rich The Kid	14
21	25	WALK IT TALK IT QUALITY CONTROL/MOTOWN/CAPITOL	Migos Feat. Drake	17

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	19
4	2	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	8
1	3	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	21
5	4	GOOD OLD DAYS BENDQ/ADA/WARNER BROS.	Macklemore Feat. Keshha	37
3	5	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	25
8	6	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	14
6	7	WHATEVER IT TAKES KIDINAKORNER/INTERSCOPE	Imagine Dragons	31
7	8	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	26
11	9	I LIKE ME BETTER LAUJ/AWAL-KOBALT	Lauv	17
9	10	SIT NEXT TO ME COLUMBIA	Foster The People	31
10	11	HAVE IT ALL ATLANTIC/RRP	Jason Mraz	13
12	12	WHATEVER YOU WANT RCA	P!nk	9
13	13	DON'T GO BREAKING MY HEART K-BAHN/RCA	Backstreet Boys	11
16	14	GG AFRICA WEEZER/CRUSH MUSIC/RRP	Weezer	6
15	15	BROKEN ANOTHER CENTURY/CENTURY MEDIA	lovelytheband	11
14	16	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	18
17	17	GROWING PAINS EP/DEF JAM	Alessia Cara	6
19	18	LOVE IS BIGGER THAN ANYTHING IN ITS WAY ISLAND/INTERSCOPE	U2	10
20	19	YOUNGER BLACK MAGNETIC/EPIC	A Great Big World	10
21	20	BEYOND LISASAWYER63/COLUMBIA	Leon Bridges	12
22	21	LET YOU BE RIGHT EPIC	Meghan Trainor	7
31	22	NATURAL KIDINAKORNER/INTERSCOPE	Imagine Dragons	2
24	23	CALL ME SIR SUNKEN FOREST/COLUMBIA	Train Feat. Cam & Travie McCoy	7
23	24	MINE ZZZ/IAMCOSMIC/ATLANTIC	Bazzi	10
28	25	SOULMATE RCA	Justin Timberlake	3

Pop/Rhythmic/Adult
August 4 2018
billboard

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

MATT WINKELMEYER/GETTY IMAGES

Country

August 4
2018
billboard

HOT COUNTRY SONGS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 35 WKS MEANT TO BE ▲	Bebe Rexha & Florida Georgia Line WILSHIRE (B.REXHA,T.HUBBARD,L.MILLER,D.A.GARCIA) WARNER BROS./BMLG	1 35
2	2	2	TEQUILA	DAN + SHAY D.SMYERS,S.HENDRICKS (D.SMYERS,L.REYNOLDS,N.GALYON) WARNER BROS./WAR	2 28
6	6	3	MERCY ●	Brett Young D.HUFF (B.YOUNG,S.MCCONNELL) BMLG	3 28
3	3	4	GET ALONG	Kenny Chesney B.CANNON,K.CHESEY (R.COPPERMAN,S.MCANALLY,L.OSBORNE) BLUE CHAIR/WARNER BROS./WEA	3 17
4	5	5	HEAVEN ▲	Kane Brown D.HUFF (S.CARTER,M.MCGINN,L.RIMES) ZONE 4/RCA NASHVILLE	2 42
5	4	6	SIMPLE	Florida Georgia Line J.MOI (T.HUBBARD,B.KELLEY,M.HARDY,M.HOLMAN) BMLG	4 9
9	8	7	DROWNS THE WHISKEY	Jason Aldean Feat. Miranda Lambert M.KNOX (J.THOMPSON,L.MIDDLETON,B.KINNEY) MACON/BROKEN BOW	7 13
8	7	8	I WAS JACK (YOU WERE DIANE)	Jake Owen J.MOI (T.CECIL,L.MELLEN,CAMP,D.RAY,J.STEVENS,C.WISEMAN) BIG LOUD	7 22
7	9	9	ONE NUMBER AWAY	Luke Combs S.MITCHELL,JACKIE BOYZ (L.COMBS,S.A.BATTEY,S.MITCHELL,R.WILLIFORD) RIVER HOUSE/COLUMBIA NASHVILLE	3 30
12	10	10	LIFE CHANGES	Thomas Rhett D.HUFF,L.FRASURE,THOMAS RHETT (THOMAS RHETT,R.AKINS,L.FRASURE,A.GORLEY) VALORY	10 20
15	13	11	AG COMING HOME	Keith Urban Featuring Julia Michaels J.POTEMKIN,K.URBAN,K.URBAN,L.RUTEN,M.MICHAELS,M.HAGGARD,N.GALYON CAPITOL NASHVILLE	11 19
11	11	12	YOU MAKE IT EASY ▲	Jason Aldean M.KNOX (T.HUBBARD,B.KELLEY,M.WALLEN,L.M.SCHMIDT) MACON/BROKEN BOW	2 26
13	12	13	TAKE BACK HOME GIRL ●	Chris Lane Featuring Tori Kelly J.MOI (D.A.GARCIA,H.LINSEY,J.MILLER) BIG LOUD	12 43
16	14	14	SUNRISE, SUNBURN, SUNSET	Luke Bryan J.STEVENS,L.STEVENS (Z.CROWELL,R.HURD,C.MCGILL) CAPITOL NASHVILLE	14 10
17	15	15	HOTEL KEY	Old Dominion S.MCANALLY (M.RAMSEY,T.ROSEN,L.OSBORNE) RCA NASHVILLE	15 14
14	17	16	KISS SOMEBODY	Morgan Evans C.DESTEFANO (M.EVANS,C.DESTEFANO,L.OSBORNE) WARNER BROS./WEA	13 24
21	19	17	DG HOOKED	Dylan Scott M.A.LDERMAN,C.GIBBS,L.E.NORMAN (L.RIMES,S.ENNIS,M.EVANS) CURB	17 39
18	18	18	CRY PRETTY	Carrie Underwood D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,H.LINSEY,L.MCKENNA,L.ROSE) CAPITOL NASHVILLE	5 16
22	20	19	BREAK UP IN THE END	Cole Swindell M.R.CARTER (J.M.NITE,C.MCGILL,J.DILLON) WARNER BROS./WMN	13 22
45	16	20	SG DESPERATE MAN	Eric Church J.JOYCE (E.C.HURCH,R.W.HUBBARD) EMI NASHVILLE	16 3
23	21	21	LOSE IT	Kane Brown D.HUFF (K.BROWN,C.MCGILL,W.WEATHERLY) ZONE 4/RCA NASHVILLE	13 8
25	22	22	BEAUTIFUL CRAZY	Luke Combs S.MOFFATT (L.COMBS,W.B.DURRETT,R.WILLIFORD) RIVER HOUSE/COLUMBIA NASHVILLE	6 12
24	23	23	BABE	Sugarland Featuring Taylor Swift K.BUSH,L.NETTLES,L.RAYMOND (T.SWIFT,P.J.MONAHAN) BIG MACHINE	8 15
27	25	24	DRUNK GIRL	Chris Janson S.HENDRICKS (C.JANSON,SCOOTER CARUSO,E.T.DOUGLAS) WARNER BROS./WAR	24 29
26	24	25	HEART BREAK	Lady Antebellum BUSBEE (D.HAYWOOD,C.KELLEY,H.SCOTT,L.FRASURE,N.GALYON) CAPITOL NASHVILLE	22 33
29	27	26	BORN TO LOVE YOU	LANCO J.JOYCE (B.LANCASTER,R.COPPERMAN,A.GORLEY,L.OSBORNE) ARISTA NASHVILLE	26 27
32	29	27	BLUE TACOMA	Russell Dickerson C.BROWN (R.DICKERSON,C.BROWN,P.WELLING) TRIPLE TIGERS	27 9
28	28	28	KINDA DON'T CARE	Justin Moore S.BORCHETTA,J.S.STOVER (R.AKINS,R.COPPERMAN,B.HAYS)IP) VALORY	28 27
38	32	29	SHE GOT THE BEST OF ME	Luke Combs S.MOFFATT (L.COMBS,R.SNYDER,C.WILSON) RIVER HOUSE/COLUMBIA NASHVILLE	29 6
35	33	30	BEST SHOT	Jimmie Allen A.BOWERS (J.ALLEN,J.LONDON,J.P.WILLIAMS) STONEY CREEK	30 11
33	30	31	I HATE LOVE SONGS	Kelsea Ballerini F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,T.ROSEN,S.MCANALLY) BLACK RIVER	28 19
20	26	32	DOWNTOWN'S DEAD	Sam Hunt Z.CROWELL,CHARLIE HANDSOME (S.HUNT,Z.CROWELL,L.OSBORNE,S.MCANALLY,CHARLIE HANDSOME) MCA NASHVILLE	14 11
40	36	33	HANGIN' ON	Chris Young C.YOUNG,C.CROWDER (C.YOUNG,C.CROWDER,J.HOGE) RCA NASHVILLE	33 22
31	31	34	SPEECHLESS	Dan + Shay D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,L.REYNOLDS,L.VELTZ) WARNER BROS./WAR	25 10
36	34	35	HIDE THE WINE	Carly Pearce BUSBEE (A.GORLEY,L.LAIRD,H.LINSEY) BIG MACHINE	34 22
34	35	36	RICH	Maren Morris BUSBEE,M.MORRIS (M.MORRIS,J.DILLON,L.VELTZ) COLUMBIA NASHVILLE	32 18
37	37	37	SHOOT ME STRAIGHT	Brothers Osborne J.JOYCE (J.OSBORNE,T.J.OSBORNE,L.T.MILLER) EMI NASHVILLE	29 26
41	38	38	ALL DAY LONG	Garth Brooks G.BROOKS (M.ROSSELL,B.KENNEDY,T.G.BROOKS) PEARL	38 5
44	41	39	BURN OUT	Midland D.HUFFS,MCANALLY,LOSORNE (L.CARSON,C.DUDDY,MWYSTRACH,S.MCANALLY,LOSORNE) BIG MACHINE	39 6
42	42	40	LAST SHOT	Kip Moore K.MOORE (K.MOORE,D.COUCH,D.L.MURPHY) MCA NASHVILLE	40 7
48	48	41	DAVID ASHLEY PARKER FROM POWDER SPRINGS	Travis Denning J.S.STOVER (T.DENNING,J.R.STEWART,J.L.ALEXANDER) MERCURY	41 3
39	40	42	MUST'VE NEVER MET YOU	Luke Combs S.MOFFATT (L.COMBS,L.SINGLETON,R.WILLIFORD) RIVER HOUSE/COLUMBIA NASHVILLE	14 8
43	44	43	MILLIONAIRE	Chris Stapleton D.COBB,C.STAPLETON (K.WELCH) MERCURY	26 27
47	43	44	BURNING MAN	Dierks Bentley Featuring Brothers Osborne R.COPPERMAN,J.R.STEWART (L.DICK,B.PINSON) CAPITOL NASHVILLE	43 5
19	39	45	TALK YOU OUT OF IT	Florida Georgia Line J.MOI (M.HARDY,H.PHELPS,J.ROGERS,A.VANDERHEYM) BMLG	19 3
-	47	46	CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers R.ATKINS,T.HEWITT,B.BOLLINGER (C.HARRINGTON,J.M.SCHMIDT,M.WALKER) CURB	45 3
46	46	47	HOUSTON, WE GOT A PROBLEM	Luke Combs S.MOFFATT (L.COMBS,R.MONTANA,J.SINGLETON) RIVER HOUSE/COLUMBIA NASHVILLE	22 8
50	49	48	TAKE IT FROM ME	Jordan Davis P.DIGIOVANNI (J.DAVIS,J.DAVIS,J.GANTT) MCA NASHVILLE	48 3
RE-ENTRY		49	GOOD GIRL	Dustin Lynch Z.CROWELL (D.LYNCH,JEBACH,A.ALBERT) BROKEN BOW	44 5
RE-ENTRY		50	THE DIFFERENCE	Tyler Rich J.RAYMOND,L.RIMES (R.AKINS,B.BURGESS,D.DAWSON,L.DURRETT) VALORY	44 5

TOP COUNTRY ALBUMS™					
LAST WEEK	THIS WEEK	TITLE	ARTIST IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART	
1	1	#1 9 WKS LUKE COMBS ●	This One's For You RIVER HOUSE/COLUMBIA NASHVILLE/SMN	60	
2	2	JASON ALDEAN	Rearview Town MACON/BROKEN BOW/BMG/BBMG	15	
3	3	DAN + SHAY	Dan + Shay WARNER BROS./WMN	5	
4	4	KANE BROWN ▲	Kane Brown ZONE 4/RCA NASHVILLE/SMN	86	
5	5	CHRIS STAPLETON ▲	Traveller MERCURY/UMGN	169	
18	6	GG KEITH URBAN	Graffiti U HIT RED/CAPITOL NASHVILLE/UMGN	13	
7	7	BRETT YOUNG ●	Brett Young BMLG	76	
6	8	THOMAS RHETT ●	Life Changes VALORY/BMLG	46	
9	9	ZAC BROWN BAND	Greatest Hits So Far... ROAR/SOUTHERN GROUND/ATLANTIC/AG	157	
10	10	LUKE BRYAN	What Makes You Country CAPITOL NASHVILLE/UMGN	33	
11	11	SAM HUNT ▲	Montevallo MCA NASHVILLE/UMGN	180	
12	12	FLORIDA GEORGIA LINE ▲	Dig Your Roots BMLG	100	
14	13	DIERKS BENTLEY	The Mountain CAPITOL NASHVILLE/UMGN	7	
13	14	OLD DOMINION	Happy Endings RCA NASHVILLE/SMN	48	
15	15	JON PARDI ●	California Sunrise CAPITOL NASHVILLE/UMGN	110	
16	16	THOMAS RHETT ▲	Tangled Up VALORY/BMLG	148	
17	17	BLAKE SHELTON	Reloaded: 20 #1 Hits WARNER BROS./WMN	144	
19	18	FLORIDA GEORGIA LINE ▲	Here's To The Good Times REPUBLIC NASHVILLE/BMLG	178	
20	19	CHRIS STAPLETON ▲	From A Room: Volume 1 MERCURY/UMGN	64	
25	20	TIM MCGRAW ▲	Number One Hits CURB	136	
22	21	MORGAN WALLEN	If I Know Me BIG LOUD	13	
24	22	LUKE BRYAN ▲	Crash My Party CAPITOL NASHVILLE/UMGN	186	
26	23	CARRIE UNDERWOOD ▲	Greatest Hits: Decade #1 19/ARISTA NASHVILLE/SMN	155	
23	24	KACEY MUGGRAVES	Golden Hour MCA NASHVILLE/UMGN	17	
27	25	KEITH URBAN ▲	Ripcord HIT RED/CAPITOL NASHVILLE/UMGN	116	



Jake's Jumping 'Jack'

"I Was Jack (You Were Diane)" by **Jake Owen** (above) ascends 2-1 on Country Airplay with 40.1 million audience impressions in the week ending July 29, according to Nielsen Music. The nod to **John Mellencamp's** four-week 1982 Billboard Hot 100 No. 1, "Jack & Diane" (Mellencamp claims a writing credit on Owen's hit), is Owen's seventh Country Airplay No. 1 among nine top 10s. He first ruled with "Barefoot Blue Jean Night" for two weeks in September 2011 and last led with "American Country Love Song" in September 2016.

Luke Bryan achieves his 26th Country Airplay top 10 and his 25th consecutive top 10 promoted single as "Sunrise, Sunburn, Sunset" darts 13-10 (26.3 million, up 13 percent). Starting with Bryan's second Country Airplay top 10 ("Country Man," in 2008), he has rattled off 25 straight top 10s (excluding holiday fare and tracks not promoted to radio), marking the second-longest active streak after **Carrie Underwood's** 27. Singer-songwriter **Lori McKenna** logs a new best on Americana/Folk Album Sales as *The Tree* debuts at No. 3 (4,000 sold). She previously reached No. 4 with *The Bird & the Rifle* in 2016. McKenna co-wrote Underwood's latest Country Airplay (and Hot Country Songs) top 10, "Cry Pretty." McKenna recently said on *Billboard's Chart Beat* podcast of the song's writing session: "It was just like another girl in the room ... except she can sing like Carrie Underwood."
—Jim Asker

COUNTRY AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK I WAS JACK (YOU WERE DIANE) ▲	Jake Owen BIG LOUD	22	
1	2	GET ALONG	Kenny Chesney BLUE CHAIR/WARNER BROS./WEA	17	
3	3	TEQUILA	Dan + Shay WARNER BROS./WAR	29	
6	4	GG COMING HOME	Keith Urban Feat. Julia Michaels CAPITOL NASHVILLE	19	
4	5	MERCY	Brett Young BMLG	25	
7	6	DROWNS THE WHISKEY	Jason Aldean Feat. Miranda Lambert MACON/BROKEN BOW	12	
8	7	LIFE CHANGES	Thomas Rhett VALORY	16	
9	8	KISS SOMEBODY	Morgan Evans WARNER BROS./WEA	38	
10	9	TAKE BACK HOME GIRL	Chris Lane Feat. Tori Kelly BIG LOUD	42	
13	10	SUNRISE, SUNBURN, SUNSET	Luke Bryan CAPITOL NASHVILLE	10	
11	11	SIMPLE	Florida Georgia Line BMLG	9	
14	12	HOOKED	Dylan Scott CURB	48	
12	13	CRY PRETTY	Carrie Underwood CAPITOL NASHVILLE	16	
15	14	HOTEL KEY	Old Dominion RCA NASHVILLE	19	
16	15	HEART BREAK	Lady Antebellum CAPITOL NASHVILLE	44	
19	16	BREAK UP IN THE END	Cole Swindell WARNER BROS./WMN	23	
20	17	DRUNK GIRL	Chris Janson WARNER BROS./WAR	33	
18	18	ALL DAY LONG	Garth Brooks PEARL	6	
17	19	KINDA DON'T CARE	Justin Moore VALORY	43	
21	20	BLUE TACOMA	Russell Dickerson TRIPLE TIGERS	22	
22	21	BABE	Sugarland Feat. Taylor Swift BIG MACHINE	15	
23	22	DESPERATE MAN	Eric Church EMI NASHVILLE	3	
26	23	HANGIN' ON	Chris Young RCA NASHVILLE	22	
25	24	BORN TO LOVE YOU	LANCO ARISTA NASHVILLE	26	
27	25	RICH	Maren Morris COLUMBIA NASHVILLE	24	

SALES, AIRPLAY & STREAMING DATA COMPILED BY **NIELSEN MUSIC**

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay and streaming activity data by Nielsen Music. **WKS. ON CHART:** Weeks a song has been in the chart, as compiled by Nielsen Music. **CERTIFICATION:** Gold (500,000 copies), Platinum (1,000,000 copies), Multi-Platinum (2,000,000 copies), etc. **TOP COUNTRY ALBUMS:** The week's most popular country albums, ranked by total album sales (including traditional album sales, track equivalent album sales, and streaming equivalent album sales), as compiled by Nielsen Music. **COUNTRY AIRPLAY:** The week's most popular country songs, ranked by radio airplay and streaming activity data by Nielsen Music. **LAST WEEK:** Last week's position on the chart. **THIS WEEK:** Current position on the chart. **WKS. ON CHART:** Weeks a song has been in the chart, as compiled by Nielsen Music. **PRODUCER (SONGWRITER):** Name of the producer and songwriter(s). **ARTIST:** Name of the artist. **IMPRINT/PROMOTION LABEL:** Name of the record label. **PEAK POS.:** Highest position on the chart. **WKS. ON CHART:** Weeks a song has been in the chart, as compiled by Nielsen Music. **RE-ENTRY:** Songs that have re-entered the chart after at least one week off.

Rock

August 4
2018
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	2	1	#1 21 WKS THUNDER ALEX DA KID, DREZDIZO (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, A.GRANT, L.DEJIZO)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	66
1	1	2	WHATEVER IT TAKES J.LITTLE (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, J.LITTLE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	56
3	3	3	BELIEVER MATTMAN & ROBIN (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, R.FREDRIKSSON, M.LARSSON, J.ROTUNTER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	78
-	13	4	DG AG SG NATURAL MATTMAN & ROBIN (D.REYNOLDS, W.SERMON, B.MCKEE, R.FREDRIKSSON, J.)	Imagine Dragons KIDINAKORNER/INTERSCOPE	4	2
4	4	5	FEEL IT STILL L.HILL, A.TACCOONE (PORTUGAL), THE MAN, A.TACCOONE, J.HILL, R. BATEMAN, F.GORMAN, B.HOLLAND	Portugal. The Man ATLANTIC	1	73
5	5	6	SIT NEXT TO ME J.ABRAHAM, D.LIGEE (M.L.FOSTER, J.WEWMAN, O.GOLDSSTEIN, J.ABRAHAM, L.STALFORS)	Foster The People COLUMBIA	5	45
8	8	7	BROKEN C.MEDICE, C.PARK (C.MEDICE, M.COLLINS, S.DEROSA)	lovelytheband ANOTHER CENTURY/CENTURY MEDIA	7	31
12	10	8	AFRICA M.RANKIN (D.F.PAICH, J.F.PORCARO)	Weezer WEEZER/CRUSH MUSIC/RRP	8	9
6	6	9	JUMPSUIT T.JOSEPH, P.MEANY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	6	3
7	9	10	ZOMBIE TOMMY NEXT, P.NASLUND (D.M.O'RIOODAN, P.NASLUND, T.CUMMINGS)	Bad Wolves ELEVEN SEVEN/E7LG	5	27
11	11	11	HIGH HOPES L.MARLI, J.BERRY, B.PARK, J.SINCLAIR, JIMEN YOUNG, J.PHILIPPAUS, H.LANDER, M.BEN-BEN, J.BERRY, J.W.PARKS, J.BERRY	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	7	10
10	12	12	SAY AMEN (SATURDAY NIGHT) L.SINCLAIR, B.GORE, J.SINCLAIR, P.HILL, L.LANDER, J.MORROW, J.KELLY, J.ELMAN, J.BRENNAN, M.BELLER, J.FOOTE	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	5	19
9	7	13	NICO AND THE NINERS T.JOSEPH, P.MEANY (T.JOSEPH)	twenty one pilots FUELED BY RAMEN/RRP	7	3
HOT SHOT DEBUT		14	LOVE IT IF WE MADE IT NOT LISTED (NOT LISTED)	The 1975 DIRTY HIT/INTERSCOPE	14	1
13	14	15	NEW LIGHT J.MAYER, N.O.L.D. (J.MAYER, E.D.WILSON)	John Mayer SNACK MONEY	7	12
14	15	16	BULLETPROOF E.ROD (S.ERNA, E.ROD)	Godsmack BMG	9	21
-	21	17	WHEN THE CURTAIN FALLS A.SUTON, M.YOUNG (J.M.KISZKA, J.T.KISZKA, D.R.WAGNER, S.F.KISZKA)	Greta Van Fleet LAVA/REPUBLIC	17	2
17	18	18	QUARTER PAST MIDNIGHT M.CREW, D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	15	12
NEW		19	SOMETHING HUMAN MUSE, R.COSTEY (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	19	1
16	17	20	HUNGER E.HAY NIE, F.WELCH (F.WELCH, J.JESSO, J.R., E.HAY NIE, T.BARTLETT)	Florence + The Machine REPUBLIC	9	12
19	19	21	HEY LOOK MA, I MADE IT L.SINCLAIR, D.FRANCO (B.LURE, D.FRANCO, M.ANGELAKOS, S.HOLLANDER, J.SINCLAIR, J.MIBRO)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	10	5
18	20	22	DEVIL W.F.BASS JR. (B.S.S.MITH, W.F.BASS JR.)	Shinedown ATLANTIC	9	21
22	22	23	SHAM PAIN K.CHURKO (IVAN MOODY, J.HOOK, JEREMY HEYDE, Z.BATHORY, K.CHURKO)	Five Finger Death Punch PROSPECT PARK	14	14
25	23	24	GOLD RUSH R.COSTEY (B.GIBBARD, D.DEPPEY, J.ONO)	Death Cab For Cutie BARSUK/ATLANTIC	23	6
31	31	25	LOVE IS BIGGER THAN ANYTHING IN ITS WAY JACKNIFE LEE (BOONCL, MULLEN, JR., A.LAYTON, THE EDGE)	U2 ISLAND/INTERSCOPE	25	3
24	24	26	KAMIKAZE M.LIZONDO, CAPTAIN CUTS (N.PETRICCA, K.RA'S, WAUSAMANE, MAMAN, B.BERGER, J.MAHON, R.RABIN)	WALK THE MOON RCA	24	11
33	29	27	BLUE ON BLACK K.CHURKO (M.SELBY, T.SILLERS, K.W.SHEPHERD)	Five Finger Death Punch PROSPECT PARK	19	10
29	26	28	BLOOD // WATER BOON, N.KRUPA (J.BENJAMIN, K.HISSINK, K.CARBONE)	grandson FUELED BY RAMEN/RRP	26	9
27	27	29	RATS T.DALGETY (A.GHOUL WRITER, T.DALGETY)	Ghost LOMA VISTA/CONCORD	16	15
26	28	30	ROARING 20S L.SINCLAIR, D.FRANCO (B.LURE, D.FRANCO, M.ANGELAKOS, S.HOLLANDER, J.SINCLAIR, J.MIBRO)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	14	5
37	33	31	HEAR ME NOW J.BOCKLIN, I.VEXT, M.L.EWIS, P.NASLUND (J.BOCKLIN, I.VEXT, B.SAMMONS, P.NASLUND)	Bad Wolves Feat. DIAMANTE ELEVEN SEVEN/E7LG	31	12
20	25	32	HUMILITY GORILLAZ, R.KABAKA, J.FORD (D.L.BARN, R.KABAKA, J.FORD, G.BENSON)	Gorillaz Feat. George Benson PARLOPHONE/WARNER BROS.	7	8
28	30	33	KING OF THE CLOUDS L.SINCLAIR, A.K. (B.JURIE, J.SINCLAIR, A.KRESOVICH, S.HOLLANDER, S.SHINN)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	11	6
41	34	34	GHOST N.SHAIN (J.KATZ, J.MORROW, A.ESPIRITU, A.SONETTI, N.SHAIN)	Badflower JOHN VARVATOS/BIG MACHINE	34	3
30	32	35	COLORS B.HANSEN, G.KURSTIN (B.HANSEN, G.KURSTIN)	Beck FONOGRAF RECORDS/CAPITOL	30	11
43	39	36	CONFIDENCE M.ARMSTRONG, S.SANCTUS REAL (C.ROHMAN, D.L.D.LLI, M.ARMSTRONG, E.HULSE)	Sanctus Real FRAMEWORK	36	3
32	35	37	DYING IN LA J.SINCLAIR, B.JURIE, J.SINCLAIR, M.A.VIOLA, M.KIBBY)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	17	5
44	37	38	LASH OUT A.MERTON, D.R.BASSETT (A.MERTON, D.R.BASSETT)	Alice Merton PAPER PLANE/MOM + POP	37	7
NEW		39	INFRA-RED H.BENSON, BROWN, THREE DAYS GRACE (D.SANDERSON, BARN, STUBBS, STOCK, MINNELL, STEINBERG, MARSHALL, DIXON, RING)	Three Days Grace RCA	39	1
42	43	40	MIRACLE STEVE MAC (L.COOK, M.DOHERTY, S.MCUTCHEON, L.MAYBERRY)	CHVRCHES GOODBYE/GLASSNOTE	33	7
36	38	41	GIVE YOURSELF A TRY G.DANIEL, M.HEALY (G.DANIEL, M.HEALY, A.HANN, R.S.MACDONALD)	The 1975 DIRTY HIT/INTERSCOPE	12	8
34	36	42	I HOPE YOU'RE HAPPY J.S.FURSTENFELD (J.S.FURSTENFELD, S.N.SCHILTZ)	Blue October UP DOWN/BRANDO	13	12
38	41	43	DANCING'S NOT A CRIME L.SINCLAIR, B.JURIE, J.SINCLAIR, J.KERMAN, J.HILL, A.BHATTACHARYA, S.HOLLANDER, K.HARRIS, B.ALLEN	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	16	5
RE-ENTRY		44	UNCOMFORTABLE N.RASKULINECZ (L.HALE, J.S.MITH, L.HOTTINGER, A.HALE)	Halestorm ATLANTIC	42	2
-	46	45	NEXT TO ME ALEX DA KID (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	7	20
35	40	46	(FUCK A) SILVER LINING L.SINCLAIR, S.DHESAK (L.SINCLAIR, S.DHESAK, M.KIBBY, J.FUNCHES, M.JUNIOR)	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	10	14
NEW		47	I DREAMT WE SPOKE AGAIN NOT LISTED (NOT LISTED)	Death Cab For Cutie BARSUK/ATLANTIC	47	1
47	49	48	CRAZY G.MCFARLAND, J.SLOVAK, M.BRANDYBERRY (M.BRANDYBERRY, CASEY, D.DOWD, E.MACRODO, G.MCFARLAND)	From Ashes To New BETTER NOISE/E7LG	47	3
46	48	49	THE LINE G.KURSTIN, FOO FIGHTERS (FOO FIGHTERS)	Foo Fighters ROSWELL/RCA	41	5
40	44	50	ONE OF THE DRUNKS L.SINCLAIR, J.SINCLAIR, J.SINCLAIR, J.SINCLAIR, J.SINCLAIR, J.SINCLAIR	Panic! At The Disco DCD2/FUELED BY RAMEN/RRP	19	5

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
2	1	#1 21 WKS IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Evolve	57		
1	2	panic! at the disco DCD2/FUELED BY RAMEN/AG	Pray For The Wicked	5		
4	3	GG QUEEN HOLLYWOOD	Greatest Hits	35		
3	4	SOUNDTRACK NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	10		
9	5	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	192		
10	6	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	79		
11	7	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle	79		
15	8	ELTON JOHN ROCKET/ISLAND/UME	Diamonds	37		
7	9	twenty one pilots FUELED BY RAMEN/AG	Blurryface	167		
6	10	GUNS N' ROSES GEPFFEN/UME	Appetite For Destruction	20		
14	11	TOM PETTY AND THE HEARTBREAKERS MCA/GEPFFEN/UME	Greatest Hits	61		
17	12	five finger death punch PROSPECT PARK	And Justice For None	10		
16	13	FLEETWOOD MAC LAWSON BROS./RHINO	Rumours	74		
20	14	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UME	Greatest Hits	34		
19	15	SOUNDTRACK FOX/RCA	Love, Simon	19		
21	16	panic! at the disco DCD2/FUELED BY RAMEN/AG	Death Of A Bachelor	132		
23	17	EAGLES ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	51		
13	18	FLORENCE + THE MACHINE REPUBLIC	High As Hope	4		
12	19	GORILLAZ PARLOPHONE/WARNER BROS.	The Now Now	4		
22	20	AC/DC COLUMBIA/LEGACY	Back In Black	66		
27	21	five finger death punch PROSPECT PARK	A Decade Of Destruction	34		
28	22	THE BEATLES APPLE/CAPITOL/UME	1	79		
RE		23	LYNYRD SKYNYRD MCA/GEPFFEN/UME	All Time Greatest Hits	28	
26	24	METALLICA BLACKENED/RHINO	Metallica	79		
32	25	FOO FIGHTERS ROSWELL/RCA/LEGACY	Greatest Hits	60		

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 7 WKS GOLD RUSH BARSUK/ATLANTIC	Death Cab For Cutie	6		
2	2	LIFE TO FIX CONCORD	The Record Company	14		
4	3	A LITTLE HONEY STAX/CONCORD	Nathaniel Rateliff & The Night Sweats	17		
3	4	HUNGER REPUBLIC	Florence + The Machine	12		
7	5	SAMURAI COP (OH JOY BEGIN) BAMA RAGS/RCA	Dave Matthews Band	11		
9	6	BEYOND LISASAWYER63/COLUMBIA	Leon Bridges	8		
12	7	KEEP A LITTLE SOUL (OUTTAKE, 1982) REPRISE/WARNER BROS.	Tom Petty	2		
8	8	LASH OUT PAPER PLANE/MOM + POP	Alice Merton	15		
6	9	BROKEN ANOTHER CENTURY/CENTURY MEDIA	lovelytheband	18		
5	10	COLORS FONOGRAF RECORDS/CAPITOL	Beck	17		
11	11	FOUR OUT OF FIVE DOMINO/ADA	Arctic Monkeys	11		
10	12	FEVER PITCH RKS/ELEKTRA/RRP	Rainbow Kitten Surprise	14		
16	13	SUCKER'S PRAYER CAPITOL	The Decemberists	8		
19	14	NEW LIGHT SNACK MONEY	John Mayer	7		
13	15	COME ON TO ME MPL/CAPITOL	Paul McCartney	5		
14	16	HUMILITY PARLOPHONE/WARNER BROS.	Gorillaz Feat. George Benson	8		
17	17	QUARTER PAST MIDNIGHT VIRGIN/CAPITOL	Bastille	10		
23	18	LOVE IS BIGGER THAN ANYTHING IN ITS WAY ISLAND/INTERSCOPE	U2	12		
22	19	CASANOVA ATO	Rayland Baxter	10		
20	20	HAPPY MAN XL/BEGGARS GROUP	Jungle	9		
18	21	LIVING IN THE FUTURE HUB/Q PRIME	Dawes	11		
24	22	NO MORE DARKNESS, NO MORE LIGHT DUALTONE	Amos Lee	6		
25	23	HELL OR HIGH WATER BLACK CROW/NETWERK	Passenger	8		
26	24	APOLLO RECORDS	St. Paul & The Broken Bones	3		
21	25	SUCH A SIMPLE THING STONE DWAFF/RCA	Ray LaMontagne	18		



ELIOT LEE HAZEL

Dragons Take Top Four

For the first time, the top four positions of the Hot Rock Songs chart are occupied by the same artist. **Imagine Dragons** (above) rank at Nos. 1-4 as new single "Natural" surges 13-4 following its first full week of tracking. It follows "Thunder," which returns to No. 1 for a 22nd week, "Whatever It Takes" (which spent 17 weeks at No. 1) and "Believer" (29). Previously, the Las Vegas-based rockers had infused the chart's top three in 15 weeks, joined in that distinction by **twenty one pilots** (five such weeks). "Natural," released as the anthem for ESPN's college football coverage for the 2018-19 season, concurrently rules Rock Digital Song Sales and Alternative Digital Song Sales, marking the band's seventh leader on each chart, with 36,000 downloads sold, according to Nielsen Music. It also starts at No. 4 on Rock Streaming Songs (5.7 million streams) and breaks into the top 10 of Rock Airplay and Alternative at Nos. 9 and 10, respectively (5.8 million audience impressions). Meanwhile, **Tom Petty** posthumously rises 12-7 on the Triple A airplay chart with "Keep A Little Soul (Outtake, 1982)." The first single from *An American Treasure*, a 60-song box set due Sept. 28, helps Petty become the first artist in the chart's history, which dates to 1996, to reach the Triple A top 10 after dying. Petty died last October of mixed drug toxicity, at age 66.

—Kevin Rutherford

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music and streaming activity data compiled by Nielsen Music and Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving new releases or reissues during the week. TOP ROCK ALBUMS: The week's most popular current rock albums, ranked by digital sales, streaming activity and airplay data compiled by Nielsen Music and Nielsen Music. Albums are defined as current if they are newly-released titles, or albums receiving new releases or reissues during the week. TRIPLE A: The week's most popular adult alternative songs, ranked by radio airplay, audience impressions, as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/az for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

R&B/Hip-Hop

August 4
2018
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			CERTIFICATION PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
1	1	1	#1 3 WKS AG IN MY FEELINGS	Drake	1	4
2	2	2	I LIKE IT	Cardi B, Bad Bunny & J Balvin	1	16
		HOT SHOT DEBUT	FEFE	6ix9ine Featuring Nicki Minaj & Murda Beatz	3	1
10	6	4	BETTER NOW	Post Malone	4	13
3	3	5	NICE FOR WHAT	Drake	1	16
4	4	6	BOO'D UP	Ella Mai	4	18
6	5	7	LUCID DREAMS	Juice WRLD	3	11
7	7	8	PSYCHO	Post Malone Featuring Ty Dolla \$ign	1	22
13	9	9	TASTE	Tyga Featuring Offset	9	9
5	8	10	GOD'S PLAN	Drake	1	27
12	11	11	YES INDEED	Lil Baby & Drake	5	11
8	10	12	SAD!	XXXTENTACION	1	21
23	17	13	DG SG BIG BANK	YG Feat. 2 Chainz, Big Sean & Nicki Minaj	13	8
9	12	14	NONSTOP	Drake	2	4
16	14	15	APES**T	The Carters	9	6
11	13	16	I'M UPSET	Drake	6	9
17	16	17	MOONLIGHT	XXXTENTACION	9	16
20	18	18	THIS IS AMERICA	Childish Gambino	1	12
18	19	19	BE CAREFUL	Cardi B	8	17
24	22	20	CHANGES	XXXTENTACION	12	14
15	20	21	MOB TIES	Drake	12	4
14	15	22	DON'T MATTER TO ME	Drake Feat. Michael Jackson	8	4
25	23	23	BED	Nicki Minaj Featuring Ariana Grande	23	6
29	24	24	ALL GIRLS ARE THE SAME	Juice WRLD	20	11
NEW		25	I MIGHT NEED SECURITY	Chance The Rapper	25	1
49	35	26	MEDICINE	Queen Naija	24	8
-	28	27	WASTED	Juice WRLD Featuring Lil Uzi Vert	27	2
-	21	28	SUMMERTIME MAGIC	Childish Gambino	21	2
39	29	29	FREAKY FRIDAY	Lil Dicky Featuring Chris Brown	5	19
NEW		30	LEVEL UP	Ciara	30	1
-	38	31	OCEAN	TK Kravitz Featuring Jacqueez	31	3
-	32	32	OTW	Khalid, Ty Dolla \$ign & 6LACK	32	12
NEW		33	BEST PART	Daniel Caesar Featuring H.E.R.	33	1
-	39	34	1942	G-Eazy Featuring Yo Gotti & YBN Nahmir	34	2
41	33	35	BALL FOR ME	Post Malone Featuring Nicki Minaj	11	13
-	41	36	CALL OUT MY NAME	The Weeknd	3	16
47	34	37	ALL MINE	Kanye West	9	8
-	40	38	NARCOS	Migos	17	12
-	30	39	HOPELESS ROMANTIC	Wiz Khalifa Featuring Swae Lee	30	2
-	42	40	PRaise THE LORD (DA SHINE)	A\$AP Rocky Featuring Skepta	22	7
-	47	41	LIE	NF	41	2
22	26	42	CAN'T TAKE A JOKE	Drake	16	4
19	25	43	EMOTIONLESS	Drake	7	4
NEW		44	CREEPING	Lil Skies Featuring Rich The Kid	44	1
21	27	45	ELEVATE	Drake	13	4
-	31	46	FR FR	Wiz Khalifa Featuring Lil Skies	31	2
NEW		47	THAT'S ON ME	Yella Beezy	47	1
48	48	48	CHUN-LI	Nicki Minaj	7	16
RE-ENTRY		49	TATI	6ix9ine Featuring DJ SPINKING	23	6
RE-ENTRY		50	EVERYBODY DIES IN THEIR NIGHTMARES	XXXTENTACION	22	10

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 4 WKS AG	DRAKE	CASH MONEY/REPUBLIC	Scorpion	4
3	2	POST MALONE	beerbongs & bentleys	REPUBLIC	13	
4	3	XXXTENTACION	BAD VIBES FOREVER	?/REPUBLIC	19	
5	4	CARDI B	Invasion Of Privacy	ATLANTIC/AG	16	
6	5	JUICE WRLD	Goodbye & Good Riddance	GRADE A/INTERSCOPE/IGA	10	
2	6	WIZ KHALIFA	Rolling Papers 2	TAYLOR GANG/ATLANTIC/AG	2	
7	7	LIL BABY	Harder Than Ever	QUALITY CONTROL/MOTOWN/CAPITOL	10	
10	8	POST MALONE	Stoney	REPUBLIC	85	
9	9	THE CARTERS	EVERYTHING IS LOVE	PARKWOOD/ROC NATION	6	
11	10	XXXTENTACION	BAD VIBES FOREVER/EMPIRE RECORDINGS	17	48	
12	11	MIGOS	Culture II	QUALITY CONTROL/MOTOWN/CAPITOL	26	
8	12	FUTURE	BEASTMODE 2	FREEBANDZ/EPIC	3	
13	13	KANYE WEST	ye	G.O.O.D./DEF JAM	8	
HOT SHOT DEBUT		14	THE INTERNET	Hive Mind	1	
16	15	KHALID	American Teen	RIGHT HAND/RCA	73	
15	16	YOUNGBOY NEVER BROKE AGAIN	Until Death Call My Name	NEVER BROKE AGAIN/AG	13	
14	17	J. COLE	KOD	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	14	
17	18	KENDRICK LAMAR	DAMN.	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	67	
24	19	RICH THE KID	The World Is Yours	RICH FOREVER/300/INTERSCOPE/IGA	17	
18	20	MICHAEL JACKSON	The Essential Michael Jackson	EPIC/LEGACY	35	
20	21	LIL UZI VERT	Luv Is Rage 2	GENERATION NOW/ATLANTIC/AG	48	
23	22	DRAKE	Views	YOUNG MONEY/CASH MONEY/REPUBLIC	117	
26	23	NF	Perception	NF REAL MUSIC/CAPITOL/CAROLINE	42	
22	24	SOUNDTRACK	Black Panther: The Album, Music From And Inspired By	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	24	
25	25	SZA	Ctrl	TOP DAWG/RCA	59	



6ix9ine's 'FEFE' Debuts

6ix9ine's "FEFE" (featuring Nicki Minaj and Murda Beatz) debuts at No. 3 on Hot R&B/Hip-Hop Songs. The track is 6ix9ine's second top 10 — following "Gummo," a No. 5 hit in December 2017 — and producer Murda Beatz's first as an artist. For Minaj, "FEFE" is her 28th top 10, and she leaps ahead of Beyoncé and Mariah Carey (each with 27) for the third-most top 10s among women. Aretha Franklin (52) leads all women, with Janet Jackson (31) in second place. "FEFE" starts strong due to its status as the second-most-streamed song in the United States in the tracking week ending July 26, according to Nielsen Music, with 45.7 million clicks. It also sold 24,000 downloads in the same window, the sixth-best showing among all tracks.

Moreover, "FEFE" starts at No. 4 on the Billboard Hot 100, the first of two new top 10s. Tyga's "Taste" (featuring Offset) also enters the tier with a 13-10 climb as its weekly streams rise 8 percent to cross 30 million. On Hot R&B/Hip-Hop Songs, the track holds at No. 9 for a second week.

Elsewhere, Ciara earns her fifth top 10 hit on the Hot R&B Songs chart, which launched in 2012, as "Level Up" debuts at No. 7 after its first full week of tracking. The tune, released July 18, jumps 5-1 on R&B Digital Song Sales (17,000 downloads) and starts at No. 22 on R&B Streaming Songs (5.2 million clicks). "Up" coincided with the singer's Level Up Challenge, which attracted celebrities including Chris Pratt, Kelly Clarkson and Serena Williams. —Trevor Anderson

HOT R&B SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		CERTIFICATION IMPRINT/PROMOTION LABEL				
1	1	#1 10 WKS AG	BOO'D UP	Ella Mai	20	
4	2	CHANGES	XXXTENTACION	21		
2	3	DON'T MATTER TO ME	Drake Feat. Michael Jackson	4		
6	4	MEDICINE	Queen Naija	27		
3	5	SUMMERTIME MAGIC	Childish Gambino	3		
5	6	FREAKY FRIDAY	Lil Dicky Feat. Chris Brown	20		
NEW		7	LEVEL UP	Ciara	1	
8	8	OCEAN	TK Kravitz Feat. Jacqueez	13		
12	9	BEST PART	Daniel Caesar Feat. H.E.R.	37		
9	10	CALL OUT MY NAME	The Weeknd	17		
16	11	SATIWA	Jhene Aiko Feat. Swae Lee Or Rae Sremmurd	36		
17	12	FOCUS	H.E.R.	30		
13	13	KARMA	Queen Naija	4		
7	14	AFTER DARK	Drake Feat. Static Major & Ty Dolla \$ign	4		
10	15	JADED	Drake	4		
18	16	COME THROUGH AND CHILL	Miguel Feat. J. Cole & Salaam Remi	19		
15	17	FINESSE	Drake	4		
11	18	SUMMER GAMES	Drake	4		
25	19	TALK TO ME	Tory Lanez & Rich The Kid	5		
21	20	RICH & SAD	Post Malone	13		
23	21	THE LIGHT	Jeremih & Ty Dolla \$ign	3		
19	22	PEAK	Drake	4		
22	23	SPOIL MY NIGHT	Post Malone Feat. Swae Lee	13		
20	24	RATCHET HAPPY BIRTHDAY	Drake	4		
24	25	LONG AS I LIVE	Toni Braxton	15		



Christian/Gospel

August 4
2018
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
33	1	1	#1 17 WKS YOU SAY J.WURZEL,BACHER,A.ST.GELAIS (L.DAIGLE,J.INGRAM,P.MABURY)	Lauren Daigle CENTRICITY	1	3
1	2	2	RECKLESS LOVE J.INGRAM,P.MABURY (C.ASBURY,C.LUVIER,R.JACKSON,B.COKER,A.KEPES,R.T.SMITH,H.BALLTJOLIER)	Cory Asbury BETHEL	1	39
2	3	3	JOY. FOR KING & COUNTRY (B.J.MOYLE,P.HALES,J.SMALLBONE,J.SMALLBONE,T.DONOHUE,M.HALEE,S.MOYLE,B.GLOVER,S.B.KANOKA)	for KING & COUNTRY CURB-WORD	2	10
3	4	4	GRACE GOT YOU D.GARCIA,B.GLOVER (B.MILLARDS,J.OLD,S.D.A.GARCIA,J.REUBEN,B.GLOVER)	MercyMe FAIR TRADE	3	25
8	5	5	WHO YOU SAY I AM M.G.C.HISLETT,B.LIGERTWOOD (B.FIELDING,R.T.MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	5	21
5	6	6	FEAR IS A LIAR J.L.SMITH (Z.WILLIAMS,J.L.SMITH,J.INGRAM)	Zach Williams ESSENTIAL/PLG	3	28
9	8	7	DO IT AGAIN S.MOSLEY (S.FURTICK,M.REEDMAN,M.BROCK,C.BROWN)	Elevation Worship ELEVATION CHURCH	7	22
7	7	8	I JUST NEED U. B.FOWLER,TOBYMAC (T.MCKEEHAN,B.FOWLER,B.NEESMITH)	tobyMac FOREFRONT/CAPITOL CMG	1	29
13	10	9	THE BREAKUP SONG J.ESKELIN (F.BATTISTELLI,D.A.GARCIA,B.MILLARD)	Francesca Battistelli CURB-WORD	9	6
11	11	10	NO MATTER WHAT B.FOWLER,R.STEVENSON (R.STEVENSON,B.FOWLER,J.L.SMITH)	Ryan Stevenson Featuring Bart Millard GOTEE	10	17
12	12	11	WHAT A FRIEND D.GARCIA,M.MAHER (M.MAHER,A.PARKER,A.PALMER,M.HEIN)	Matt Maher ESSENTIAL/PLG	11	20
16	15	12	THE WAY (NEW HORIZON) E.CASH (P.BARRETT,D.BASHA,B.SMITH)	Pat Barrett BOWYER & BOW/SPARROW/CAPITOL CMG	12	13
14	13	13	ALL IN D.GARCIA (M.WEST,A.J.PRUIS,I.HOUSER)	Matthew West SPARROW/CAPITOL CMG	12	17
15	14	14	COUNTING EVERY BLESSING E.CASH,G.GILKESON (REND COLLECTIVE)	Rend Collective REND FAMILY/SPARROW/CAPITOL CMG	13	19
18	16	15	KNOWN J.SAPP (T.WELLS,J.SAPP,E.HULSE)	Tauren Wells REUNION/PLG	15	6
17	17	16	DREAM SMALL B.GLOVER (J.WILSON)	Josh Wilson BLACK RIVER CHRISTIAN	16	15
-	29	17	EVERYTHING D.GARCIA,TOBYMAC (T.MCKEEHAN,D.A.GARCIA)	tobyMac FOREFRONT/CAPITOL CMG	17	2
20	18	18	HEAVEN ON EARTH J.PARDO (C.C.LEVELAND,J.PARDO)	Stars Go Dim CURB-WORD	18	12
21	20	19	GOOD NEWS C.STEVENS,B.FOWLER (M.ANDISA,M.WEST,A.J.PRUIS)	Mandisa SPARROW/CAPITOL CMG	19	8
22	22	20	LIVING HOPE E.CASH (P.WICKHAM,B.JOHNSON)	Phil Wickham FAIR TRADE	20	17
NEW	21	21	COMING IN HOT S.AK.PASE (A.MINEO,L.MOORE,J.ITIOLA,G.D.HENRY,S.E.JOSEPH,L.HARRIS)	Lecrae & Andy Mineo MINER LEAGUE/REACH	21	1
30	32	22	EVEN THEN K.W.LEE (M.TYLER,K.W.LEE,T.WOOD)	Micah Tyler FAIR TRADE	22	5
19	21	23	SO WILL I (100 BILLION X) M.G.C.HISLETT,B.LIGERTWOOD (L.HOUSTON,B.HASTINGS,M.FATKIN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	17	17
23	23	24	BEAUTIFULLY BROKEN J.REDMON (J.S.LEE,T.A.LEE)	Plumb PLUMB/CENTRICITY	23	10
24	24	25	LET GO B.TAN,M.FATKIN,M.G.C.HISLETT,A.KING (A.KING,B.TAN,L.TOGGS)	Hillsong Young & Free HILLSONG/SPARROW/CAPITOL CMG	23	10

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 20 WKS WON'T HE DO IT M.R.RIDDICK,WOODS (M.R.RIDDICK,WOODS,R.SHELTON,L.HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	46
2	2	2	I'M BLESSED E.GHAMOUS,K.KETIKI,S.DALY,C.WILSON (C.WILSON,E.GHAMOUS,K.KETIKI,S.DALY,C.BAITEY)	Charlie Wilson P MUSIC/RCA	1	61
3	3	3	YOUR GREAT NAME D.J.KIMBROUGH,T.DULANEY (T.DULANEY,D.J.KIMBROUGH)	Todd Dulaney EONE	3	36
8	6	4	LISTEN R.KELLY (R.S.KELLY)	Marvin Sapp VERITY/RCA INTERNATIONAL/PLG	4	29
4	4	5	NOT LUCKY, I'M LOVED J.MCREYNOLDS,LIU' MAN (J.MCREYNOLDS,T.D.WILSON)	Jonathan McReynolds TEHILLAH/LIGHT/EONE	4	24
5	8	6	THROUGH IT ALL T.MBALAND (D.BRYAN,T.D.PAUL,K.M.HERMANN,C.CRAWLEY)	Tamela Mann Featuring Timbaland TILYMANN	5	24
6	5	7	I'M GETTING READY K.LEONARD, JR. (N.COBBS LEONARD,T.GALBERTH,O.T.MARA)	Tasha Cobbs Leonard feat. Nicki Minaj MOTOWN GOSPEL	1	47
7	7	8	NO REASON TO FEAR J.J.HAIRSTON (W.WYATT)	J.J. Hairston & Youthful Praise JAMESTOWN/EONE	5	34
11	10	9	I GOT THAT A.L.BROWN,W.CAMPBELL (A.L.BROWN)	Anthony Brown & group therAPy KEY OF A/FAIR TRADE/TYSCOT	9	25
10	11	10	A GREAT WORK A.W.LINSEY (B.C.WILSON,A.W.LINSEY,A.RICHARDSON)	Brian Courtney Wilson MOTOWN GOSPEL	9	19
9	9	11	YOU WILL WIN A.CARR (J.CARR)	Jekalyn Carr LUNJEAL	5	47
14	13	12	Nobody Like You Lord D.T.SOREY (M.CURTIS,A.RACHEL)	Maranda Curtis C BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	12	15
13	12	13	SERVE J.DOLLY (J.DOLLY)	Jermaine Dolly DARKCHILD GOSPEL/BY ANY MEANS NECESSARY	10	26
12	14	14	NO ORDINARY WORSHIP J.WILLIAMS,M.BOONE (M.BOONE,J.WILLIAMS)	Kelontae Gavin MARQUIS BOONE/TYSCOT	12	14
17	15	15	OH HOW I LOVE YOU L.B.HOSKINS (L.B.HOSKINS,F.SANDERS JR.,L.JENKINS,N.HUMES)	Zacardi Cortez BLACKSMOKE	15	4
19	18	16	FAVOR OF GOD A.LEWIS (L.FORTUNE,A.LEWIS)	James Fortune Featuring Zacardi Cortez FIYA WORLD/EONE	16	10
18	20	17	MENTION M.BOONE,J.WILLIAMS (C.R.MUKULA)	Fresh Start Worship FRESH START/MARQUIS BOONE	16	6
16	17	18	BLESSING ME AGAIN B.WAGON (R.L.ALLEN,S.ALLEN,C.BYRD,C.C.BRADSHAW JR.)	Rance Allen Featuring Snoop Dogg ALL THE TIME/RCA INSPIRATION/PLG	14	18
15	16	19	EVEN ME J.E.DALTON (D.MCCOY)	Darlene McCoy ARAXIE	15	26
21	22	20	RECKLESS LOVE I.HOUGHTON,M.EDWARDS (C.ASBURY,C.LUVIER,R.JACKSON)	Israel Houghton RGM NEW BREED/RCA INSPIRATION/PLG	12	20
20	19	21	DO IT AGAIN S.FURTICK (S.FURTICK,M.REEDMAN,M.BROCK,C.BROWN)	Elevation Collective feat. Travis Green & Kierra Sheard ELEVATION CHURCH/PLG	14	15
23	23	22	WE LIVIN W.CAMPBELL (T.CAMPBELL,W.S.CAMPBELL II)	Tina Campbell GEE TREE CREATIVE/MALACO	20	13
24	24	23	CAN'T TURN BACK R.E.JONES JR.,C.JENKINS (C.JENKINS,R.E.JONES JR.,W.JONES)	Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE	20	6
-	21	24	SPEAK THE NAME B.J.HERMS (A.W.LINSEY,B.HERMS,K.HAWTHORN)	Koryn Hawthorne feat. Natalie Grant RCA INSPIRATION/PLG	21	2
NEW	25	25	GOSHEN 432HZ D.LAWRENCE,SIR THE BAPTIST (D.LAWRENCE,J.D.DABNEY)	Donald Lawrence Presents The Tri-City Singers feat. Sheri Jones-Moffett RCA INSPIRATION/PLG	25	1

TOP CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 18 WKS MERCYME	I Can Only Imagine: The Very Best Of MercyMe	22	
2	2	LAUREN DAIGLE	How Can It Be	173	
5	3	NF	Therapy Session	118	
4	4	HILLSONG WORSHIP	There Is More	16	
6	5	ZACH WILLIAMS	Chain Breaker	83	
8	6	MERCYME	Lifer	69	
7	7	ALAN JACKSON	Precious Memories Collection	58	
9	8	CORY ASBURY	Reckless Love	26	
11	9	NF	Mansion	157	
12	10	SKILLET	Awake	219	
13	11	ELEVATION WORSHIP	Here As In Heaven	129	
24	12	GG CHRIS TOMLIN	Never Lose Sight	92	
15	13	SKILLET	Unleashed	103	
10	14	HILLSONG YOUNG & FREE	III	4	
14	15	HILLSONG UNITED	Wonder	59	
16	16	ELEVATION WORSHIP	There Is A Cloud	71	
17	17	TOBYMAC	This Is Not A Test	155	
23	18	TAUREN WELLS	Hills And Valleys	53	
19	19	FOR KING & COUNTRY	RUN WILD. LIVE FREE. LOVE STRONG.	202	
20	20	HILLSONG WORSHIP	Let There Be Light	93	
21	21	ELVIS PRESLEY	Elvis: Ultimate Gospel	161	
HOT SHOT DEBUT	22	PAT BARRETT	Pat Barrett	1	
25	23	HILLSONG UNITED	Zion	251	
27	24	LECRAE	All Things Work Together	44	
26	25	CROWDER	American Prodigal	96	

TOP GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 17 WKS TASHA COBBS LEONARD	Heart: Passion Pursuit	48	
1	2	KORYN HAWTHORNE	Unstoppable	2	
5	3	JONATHAN MCREYNOLDS	Make Room	20	
4	4	VARIOUS ARTISTS	WOW Gospel 2018	26	
7	5	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	158	
6	6	TRAVIS GREENE	The Hill	143	
12	7	GG MARANDA CURTIS	Open Heaven: The Maranda Experience	13	
11	8	FRED HAMMOND	Best Of Fred Hammond	6	
NEW	9	KIRK FRANKLIN	The Essential Kirk Franklin	136	
NEW	10	VINCENT THARPE AND KENOSIS	Super Excited	1	
10	11	SNOOP DOGG & VARIOUS ARTISTS	Snoop Dogg Presents: Bible Of Love	19	
14	12	TASHA COBBS	Grace (EP)	228	
13	13	TASHA COBBS	One Place: Live	152	
8	14	TODD DULANEY	Your Great Name	27	
16	15	KIRK FRANKLIN	The Nu Nation Project	130	
NEW	16	ALICIA OATMAN	Hear To Worship: Live	2	
NEW	17	ANTHONY EVANS	Back To Life	24	
20	18	TRAVIS GREENE	Crossover: Live From Music City	49	
17	19	TAMELA MANN	One Way	98	
18	20	KIRK FRANKLIN	Hello Fear	110	
19	21	MARVIN SAPP	Close	43	
21	22	ANTHONY BROWN & GROUP THERAPY	A Long Way From Sunday	52	
NEW	23	MAURICE YANCEY & ONE ACCORD	Sentiments Of My Heart	1	
15	24	TAMELA MANN	Best Days	229	
22	25	KIRK FRANKLIN	Losing My Religion	140	



Hawthorne Extends Reign

"Won't He Do It" by Koryn Hawthorne (above) stretches its run atop Hot Gospel Songs (which combines airplay, streaming and sales data) to 20 weeks. "Won't" retains the No. 1 spot as it leads Gospel Digital Song Sales for a 13th week and Gospel Airplay for a 12th frame. The track first reached the Hot Gospel Songs apex on March 3, becoming Hawthorne's second No. 1. A finalist on the eighth season of NBC's *The Voice*, she first led with "How Great Thou Art," which she performed on the show in 2015.

"Won't" ties Jamie Grace's debut hit, "Beautiful Day," which dominated for 20 weeks in 2014 as the third-longest-leading Hot Gospel Songs No. 1 by a woman. Tamela Mann boasts the top two such hits: "Take Me to the King" (25 weeks, in 2012-13) and "Change Me" (23, 2017-18). Among all artists, Marvin Sapp's "Never Would Have Made It" has logged the longest reign (46, 2007-08).

On Hot Christian Songs, Ryan Stevenson's "No Matter What" (featuring Bart Millard) lifts 11-10. It rises 9-5 on Christian Airplay (7 million impressions, up 12 percent, according to Nielsen Music). Stevenson and Millard each earn their third top 10 on Hot Christian Songs.

Plus, Pat Barrett logs his first Christian Airplay top 10 as an artist as his debut single, "The Way (New Horizon)," pushes 12-10 (5.6 million, up 16 percent). Barrett authored Chris Tomlin's "Good Good Father," which led both Hot Christian Songs and Christian Airplay in 2016.

—Jim Asker

Dance/Electronic

August 4
2018
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
					IMPRINT/PROMOTION LABEL	
1	1	1	#1 THE MIDDLE		Zedd, Maren Morris & Grey ZEDD, GREY (A.JAGGLY), J. TREWARTHA, M. TREWARTHA, S. AARONS, S. JOHNSON, M. LOMAX, UK, JOHNSON INTERSCOPE	27
2	2	2	ONE KISS		Calvin Harris & Dua Lipa CALVIN HARRIS (CALVIN HARRIS, D.LIPA, J.REYEZ) COLUMBIA	17
3	3	3	SOMETHING JUST LIKE THIS	▲	The Chainsmokers & Coldplay THE CHAINSMOKERS (A.TAGGART, C.A.J.MARTIN, G.R.BERR, Y.M.M.L.M.BUCKLAND, W.CHAMPION) DISRUPTOR/COLUMBIA	75
6	5	4	SOLO		Clean Bandit Featuring Demi Lovato NOT LISTED (NOT LISTED) BIG BEAT/ATLANTIC/RRP	10
4	4	5	JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone TIESTO (FREDERICO IZZO) (D.BELL, R.HAMPREY, J.POP, J.DI TRO, L. BIZOTTO, M.VERMESE) MUSICAL FREEDOM/P.M.AM/CASABLANCA/REPUBLIC	10
7	7	6	AG REMIND ME TO FORGET		Kygo Featuring Miguel KYGO (KYGO, M.L.PIMENTEL, P.FLESTEEL, A.DRIET, D.PHELAN) KYGO AS/ULTRA/RCA	19
5	6	7	OCEAN		Martin Garrix Featuring Khalid MARTIN GARRIX, G.H.UINFORT (MARTIN GARRIX, G.H.UINFORT, J.ROBER, D.WHITMORE, R.K.ROBINSON) STMPD/RD/S/RCA	6
8	9	8	SILENCE	▲	Marshmello Featuring Khalid MARSHMELLO (MARSHMELLO, K.ROBINSON) JOYTIME COLLECTIVE/RCA	50
-	26	9	DG SG HAPPY NOW		Zedd & Elley Duhe ZEDD, LOTUSY (A.ZASTAVSKI, S.AARONS, L.WIKLUND, N.OONIE BAO) INTERSCOPE	2
11	10	10	RISE		Jonas Blue Featuring Jack & Jack JONAS BLUE (G.J.ROBIN, E.DREWET, R.ROMANS) POSITIVE/VIRGIN/CAPITOL	9
9	8	11	BORN TO BE YOURS		Kygo & Imagine Dragons KYGO (D.REYNOLDS, W.SERMON, B.MCKEE, D.PLATZMAN, KYGO) KYGO AS/ULTRA/KIDNAKORNER/INTERSCOPE	6
12	11	12	BODY		Loud Luxury Featuring Brandi A.FEDYK, J.DE PACE (C.LOPES, M.MCCLAIN, A.FEDYK, J.DE PACE) ARMADA	35
14	12	13	FLAMES		David Guetta & Sia NOT LISTED (NOT LISTED) WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	18
13	13	14	BETTER NOT		Louis The Child Featuring Wafia LOUIS THE CHILD (F.KENNETT, R.HAULDREN, S.S.WARREL, R.CHAHAYED, W.AL RIKABI) LOUIS THE CHILD/INTERSCOPE	15
17	14	15	FINEST HOUR		Cash Cash Featuring Abir CASH CASH (CASH CASH PRODUCTIONS) (J.HANNON, J.P.MAKHLOUF, S.FRISCH, L.MAKHLOUF, J.HENDER, L.JOHNSON, D.BALON) BIG BEAT/RRP	14
18	15	16	ONLY YOU		Cheat Codes & Little Mix T.E.DAHL, DIGITAL FARM ANIMALS (R.BOARDMAN, P.BOWMAN, N.J.GALE, T.E.DAHL) SYCO/300	5
15	17	17	SOMEBODY		The Chainsmokers & Drew Love THE CHAINSMOKERS (A.TAGGART, E.W.SCHWARTZ, D.LOVE) DISRUPTOR/COLUMBIA	14
16	16	18	IF YOU'RE OVER ME		Years & Years STEVE MAC (D.A.THORNTON, S.MCCUTCHEON, M.RALPH) POLYDOR/INTERSCOPE	11
-	33	19	GOLD (STUPID LOVE)		Excision & Illenium Featuring Shallows NOT LISTED (NOT LISTED) CAPTION/EXCISION	2
19	18	20	FLY		Marshmello Featuring Leah Culver MARSHMELLO (MARSHMELLO, L.H.CULVER) JOYTIME COLLECTIVE	20
22	20	21	LET ME LIVE		Rudimental & Major Lazer Feat. Anne-Marie & Mr. Eazi NOT LISTED (NOT LISTED) MAD DECENT/ASYLUM/MAJOR TOM'S/BIG BEAT/RRP	6
20	21	22	RIDE OR DIE		The Knocks Featuring Foster The People THE KNOCKS, STYALZ FUEGO (B.RUTNER, K.BEHR, M.D.FOSTER) BIG BEAT/RRP	18
		23	HS IN MY MIND		Dynoro & Gigi D'Agostino DYNORO (G.OUGHS, G.SOLEY, A.FORTI, S.SOUL) DI AGOSTINO (MONTAGNER, P.SANON, D.LEONE) UTHUNA/DELAPISTA	1
23	23	24	HOLD ON TIGHT		R3HAB x Conor Maynard F.E.L.GHOUL, F.E.L.GHOUL, F.TEBALDI, K.ROHAIN, N.AUDINQ, L.HUGHES, E.JONES, K.BEHR) CYBERPUNK	12
-	19	25	MONOPHOBIA		deadmau5 Featuring Rob Swire DEADMAU5 (J.T.ZIMMERMAN, R.SWIRE THOMPSON) MAUISTRAP/AWAL-KOBALT	2
34	27	26	WHO YOU ARE		Syn Cole Featuring MIO R.PAIS (R.PAIS, K.ERIKSSON, H.GARDARVGE) ICONS/PRM	7
38	30	27	I'M IN LOVE WITH YOU		Tony Moran Featuring Jason Walker T.MORAN (A.MORAN, M.S.GREENLY, R.A.SHAW) MR. TANMAN	4
-	22	28	SATISFIED		Galantis Featuring MAX GALANTIS, SVIDENH, H.KONBAK (E.KARLSSON, J.KOITZSCH, H.N.KONBAK, J.ICEMAN...) BIG BEAT/ATLANTIC/RRP	2
46	40	29	TOY		Netta NOT LISTED (D.MEDALIE, S.BEGER) TEDDY/S-CURVE/BMG	3
30	28	30	DANCING ALONE		Axwell & Ingrosso Featuring Romans AXWELL, S.INGROSSO (AXWELL, S.INGROSSO, ROMANS, R.ZASTENKER) REFLECTOR/ASTRAL WERKS/CAPITOL	4
27	31	31	PANIC ROOM		Au/Ra & CamelPhat A.M.FRAMPTON, M.FARRAR (J.STENZEL, A.M.FRAMPTON, G.BENJAMIN, M.FARRAR) LOUD MOUTH/COLUMBIA	8
28	29	32	ALIEN		Sabrina Carpenter & Jonas Blue JONAS BLUE (S.CARPENTER, G.J.ROBIN, J.M.L.BENNETT) HOLLYWOOD	19
-	25	33	MAMA LOOK AT ME NOW		Galantis BLOODSH, SVIDENH, H.N.KONBAK (E.KARLSSON, J.KOITZSCH, H.N.KONBAK, J.ICEMAN...) BIG BEAT/ATLANTIC/RRP	2
-	24	34	THE CITY		Louis The Child With Quinn XCII LOUIS THE CHILD (F.KENNETT, R.HAULDREN, M.TEMROWSKI) LOUIS THE CHILD/INTERSCOPE	2
36	32	35	WHEN WE WERE YOUNG		Lost Kings Feat. Norma Jean Martine LOST KINGS, N.POTTHOFF (N.SHAHNHOLTZ, R.ABISI, N.POTTHOFF, N.J.MARTINE) DISRUPTOR/RCA	11
44	43	36	PRETENDER		Steve Aoki Featuring Lil Yachty & AJR S.AOKI (S.HIROYUKI, AOKI, R.METZGER, J.METZGER, J.LIL YACHTY) ULTRA	10
47	37	37	LULLABY		Sigala & Paloma Faith B.FIEDLER (B.FIEDLER, P.FAITH, I.GLYNNE, A.BULLMORE, J.M.L.BENNETT) MINISTRY OF SOUND/BU/ULTRA	20
37	36	38	I WANNA KNOW		RL Grime Featuring Daya RL GRIME (H.STEINWAY, D.NIGRO, C.SALIMANDIO) WEDDIT	19
39	38	39	RING RING		Jax Jones Featuring Mabel And Rich The Kid JAX JONES (J.F.WONG, W.H.LAM, M.RALPH, M.MCIVET, M.RODRIQUEZ, T.E.PURKILL, J.OSSONA EMENKE) POLYDOR/INTERSCOPE	3
32	35	40	IDWK		DVBBS X Blackbear J.VAN DEN HOF, VAN DEN HOF (B.SAMMA, J.VAN DEN HOF, VAN DEN HOF, M.MISTO, J.A.MORGAN, M.J.WEED, J.LAKEY) KANAR/VULTRA	8
41	34	41	WAIT		Chantel Jeffries Featuring Offset & Vory C.JEFFRIES, L.BELL (C.JEFFRIES, L.BELL, K.CEPHUS, T.HOLLINS, JR.) 10:22 P.M./CAPITOL	12
-	45	42	MESSIN' WITH MY MIND		Chris Cox & Lee Dagger Feat. Ollie James NOT LISTED (NOT LISTED) CARRILLO	2
-	41	43	SEAVOLUTION		Tiesto NOT LISTED (NOT LISTED) SONY PICTURES/MUSICAL FREEDOM/CASABLANCA/REPUBLIC	2
40	42	44	YOUR LOVE		David Guetta & Showtek NOT LISTED (NOT LISTED) WHAT A MUSIC/PARLOPHONE/ATLANTIC/RRP	6
NEW		45	SIDE EFFECTS		The Chainsmokers Featuring Emily Warren THE CHAINSMOKERS, SLY (A.TAGGART, J.ANNE, W.SCHWARTZ, S.W.SIVERSTEIN, C.SANDERS) DISRUPTOR/COLUMBIA	1
43	44	46	EVERYBODY HATES ME		The Chainsmokers THE CHAINSMOKERS (A.TAGGART, E.W.SCHWARTZ) DISRUPTOR/COLUMBIA	19
35	39	47	BE RIGHT HERE		Kungs & Stargate Featuring GOLDN KUNGS, STARGATE (KUNGS, J.E.HERMANSEN, M.SERKSEN, R.MBERG, L...) VAL/BARCLAY/CASABLANCA/REPUBLIC	4
NEW		48	SUPERLOVE		Whethan Featuring Oh Wonder NOT LISTED (NOT LISTED) BIG BEAT/RRP	1
NEW		49	STICKS & STONES		Metro & Nelly Furtado METRO (N.FURTADO, M.TAYLOR, P.MASCALL, J.SCOTT, A.RUPPERT) RADIKAL	1
NEW		50	THERE FOR YOU		Hilary Roberts NOT LISTED (NOT LISTED) RED SONGBIRD/DAUMAN	1

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 40 WKS THE CHAINSMOKERS	▲	Memories...Do Not Open	68	
2	2	THE CHAINSMOKERS	▲	Collage (EP)	90	
4	3	LADY GAGA	▲	The Fame	228	
3	4	CALVIN HARRIS		Funk Wav Bounces Vol. 1	56	
6	5	KYGO		Kids In Love	38	
7	6	GORILLAZ	▲	Demon Days	183	
9	7	ODESZA		A Moment Apart	46	
5	8	YEARS & YEARS		Palo Santo	3	
12	9	ODESZA		In Return	157	
11	10	THE CHAINSMOKERS		Sick Boy (EP)	14	
13	11	DJ SNAKE		Encore	103	
10	12	AVICII	▲	True	93	
23	13	CALVIN HARRIS	●	18 Months	111	
14	14	MAJOR LAZER		Peace Is The Mission	150	
16	15	ALINA BARAZ & GALIMATIAS		Urban Flora	157	
15	16	DAVID GUETTA	●	Nothing But The Beat	185	
18	17	DAFT PUNK	▲	Random Access Memories	157	
17	18	KYGO	●	Cloud Nine	112	
19	19	ILLENIU		Awake	42	
22	20	FLUME	●	Skin	110	
20	21	CALVIN HARRIS		Motion	123	
RE	22	DAFT PUNK	●	Discovery	107	
21	23	AVICII		AVICII (01) (EP)	46	
24	24	SOUNDTRACK	◆	Saturday Night Fever	8	
25	25	AXWELL & INGROSSO		More Than You Know	20	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 4 WKS FRIENDS		Marshmello & Anne-Marie	23	
1	2	ONE KISS		Calvin Harris & Dua Lipa	17	
3	3	FINEST HOUR		Cash Cash Feat. Abir	14	
7	4	DELICATE		Taylor Swift	11	
5	5	GIRLS LIKE YOU		Maroon 5 Feat. Cardi B	7	
6	6	MINE		Bazzi	18	
8	7	I LIKE IT		Cardi B, Bad Bunny & J Balvin	8	
4	8	NO TEARS LEFT TO CRY		Ariana Grande	14	
13	9	PANIC ROOM		Au/Ra & CamelPhat	6	
9	10	PSYCHO		Post Malone Feat. Ty Dolla \$ign	19	
12	11	JACKIE CHAN		Tiesto & Dzeko Feat. Preme & Post Malone	9	
10	12	TWILIGHT VS BREATHE		Adam X & Soha Feat. Haliene & Matthew Steeper	10	
20	13	BETTER NOW		Post Malone	5	
11	14	THE MIDDLE		Zedd, Maren Morris & Grey	26	
15	15	THERAPY		Armin van Buuren Feat. James Newman	8	
16	16	I LIKE ME BETTER		Lauv	20	
18	17	FIRST TIME		M-22 Feat. Medina	5	
19	18	THE IN BETWEEN		Elephante Feat. Anjulie	11	
26	19	LOVE LIES		Khalid & Normani	6	
14	20	NICE FOR WHAT		Drake	12	
21	21	TAKE ME THERE		Conro	11	
25	22	BETTER NOT		Louis The Child Feat. Wafia	7	
23	23	I COULD BE WRONG		Lucas & Steve x Brandy	6	
NEW	24	MONOPHOBIA		deadmau5 Feat. Rob Swire	1	
24	25	BE RIGHT HERE		Kungs & Stargate Feat. GOLDN	3	



JEFF KRAVITZ/AMA2017/FILMMAGIC

Ross' 'Out' Is In Again

Diana Ross (above) rules Dance Club Songs for the second time in 2018 and for the sixth time in her legendary career as "I'm Coming Out/Upside Down 2018" rises 2-1. Upon hearing the news, Ross exclaimed, "Thank you, thank you, for so many blessings!" The medley, remixed by **Eric Kupper, Chris Cox** and **StoneBridge**, among others, follows another remixed Ross classic, "Ain't No Mountain High Enough 2017," which led the Jan. 20 list. Ross spent five weeks at No. 1 in 1980 with the titles reversed: "Upside Down"/"I'm Coming Out." (They were two separate songs but listed as one entry, according to chart rules at the time, as opposed to the current mashup.)

On Hot Dance/Electronic Songs, **Zedd, Maren Morris** and **Grey** notch a 26th week at No. 1 with "The Middle." The track ties **Avicii's** "Wake Me Up!" (2013-14) for the second-most weeks on top since the chart's inception in January 2013. Only **The Chainsmokers' "Closer"** (featuring **Halsey**) has spent more time at No. 1: 27 weeks in 2016 and 2017.

Speaking of Zedd, the DJ-producer scores his 10th Hot Dance/Electronic Songs top 10 with "Happy Now." He teamed with singer **Elley Duhé** for the track, which zooms 26-9 following its first full week of release. "Happy," which earned 4.4 million U.S. streams and sold 9,000 downloads in the tracking week ending July 26, according to Nielsen Music, is Duhé's first top 10.

On Dance/Mix Show Airplay, **Marshmello** and **Anne-Marie** return to No. 1 for a fourth frame with "Friends." Plus, **Au/Ra** earns her first top 10 and **CamelPhat** its second with "Panic Room" (13-9).

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Streaming activity data by Nielsen Music. Sales data as compiled by Nielsen Music. Streaming activity data by Nielsen Music. Songs are defined as either digital or physical releases. TOP DANCE/ELECTRONIC ALBUMS: The week's most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming activity) and weighted by album format (album, EP, single). DATA SOURCES: Nielsen Music, which includes Nielsen Music's radio airplay audience impressions data, Nielsen Music's streaming activity data, Nielsen Music's sales data, and Nielsen Music's traditional album sales data. DANCE/MIX SHOW AIRPLAY: The week's most popular dance/mix show songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Streaming activity data by Nielsen Music. Songs are defined as either digital or physical releases. DANCE/MIX SHOW AIRPLAY: The week's most popular dance/mix show songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Streaming activity data by Nielsen Music. Songs are defined as either digital or physical releases. DATA SOURCES: Nielsen Music, which includes Nielsen Music's radio airplay audience impressions data, Nielsen Music's streaming activity data, Nielsen Music's sales data, and Nielsen Music's traditional album sales data. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



BOXSCORE: The top provider concerts are reported by promoters, venues, managers, and booking agents. Boxscore should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See chart legend on billboard.com for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 GG I'M COMING OUT/UPSIDE DOWN 2018 MOTOWN/UMe	Diana Ross	8
3	2	HOLD ON TIGHT CYBERPUNK	R3HAB x Conor Maynard	10
5	3	I'M IN LOVE WITH YOU MR. TANMAN	Tony Moran Feat. Jason Walker	8
4	4	FLAMES WHAT A MUSIC/PARLOPHONE/BIG BEAT/ATLANTIC/RRP	David Guetta & Sia	8
6	5	WHO YOU ARE ICONS/PRMD	Syn Cole Feat. MIO	9
11	6	TOY TEDDY'S-CURVE/BMG	Netta	6
10	7	MESS'N' WITH MY MIND CARRILLO	Chris Cox & Lee Daegeer Feat. Ollie James	6
1	8	LOVE IS BIGGER THAN ANYTHING IN ITS WAY ISLAND/INTERSCOPE	U2	11
12	9	I WANNA KNOW TOWONDER/ISLAND/REPUBLIC	NOTD Feat. Bea Miller	7
14	10	MOVE TO MIAMI RCA	Enrique Iglesias Feat. Pitbull	6
9	11	ASHES MARVEL/20TH CENTURY FOX/FOX/COLUMBIA	Celine Dion	9
16	12	STICKS & STONES RADIKAL	Metro & Nelly Furtado	6
15	13	THERE FOR YOU RED SONGBIRD/DAUMAN	Hilary Roberts	7
17	14	ACCELERATE RCA	Christina Aguilera Feat. Ty Dolla \$ign & 2 Chainz	4
7	15	BEAUTIFULLY BROKEN PLUMB/CENTRICITY	Plumb	9
13	16	ALIEN HOLLYWOOD	Sabrina Carpenter & Jonas Blue	15
19	17	I'M SO ALIVE 418	Dark Intensity & Angelica Joni	6
21	18	RISE POSITIVA/VIRGIN/CAPITOL	Jonas Blue Feat. Jack & Jack	5
23	19	STAND UP FLY HOUSE	Dirty Werk	4
8	20	ALONE ASTRALWERKS/CAPITOL	Halsey Feat. Big Sean & Stefflon Don	12
30	21	DANCING ALONE REFUNE/AXWELL/ASTRALWERKS/CAPITOL	Axwell & Ingresso Feat. Romans	3
18	22	HANDS ON ME RCA	BURNS Feat. Maluma & Rae Sremmurd	11
22	23	I LIKE IT THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	10
29	24	WITH OR WITHOUT YOU THE LADY JONES	Genesis Jones	5
28	25	SOLO BIG BEAT/ATLANTIC/RRP	Clean Bandit Feat. Demi Lovato	5
25	26	JACKIE CHAN MUSICAL FREEDOM/PMAAM/CASABLANCA/REPUBLIC	Tiesto & Dzeko Feat. Preme & Post Malone	6
26	27	ZAM MEGATONAL	Booyah Riot	11
27	28	CHOOSE HOPE ZARION	Camille	11
24	29	ONE KISS COLUMBIA	Calvin Harris & Dua Lipa	15
34	30	GIRLS ATLANTIC	Rita Ora, Cardi B, Bebe Rexha & Charli XCX	2
20	31	NO TEARS LEFT TO CRY REPUBLIC	Ariana Grande	13
40	32	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	3
41	33	HEY, MR. PRESIDENT NOT LISTED	John Palumbo Feat. ONO	3
42	34	SUMMER ON LOCK DAUMAN	Emily Perry	3
33	35	DANCE THE NIGHT AWAY DEL ORO/AHM	Ani	5
45	36	DRINK ABOUT SEEB/ISLAND/REPUBLIC	Seeb x Dagny	2
37	37	NEVERMIND TIME/WARNER BROS.	Dennis Lloyd	7
43	38	GET TOGETHER PEACEMAN	Sir Ivan	3
38	39	LION 418	Ron Reeser & DJ GhostDragon Feat. Michael Lanza	8
31	40	HOT STUFF 2018 CASABLANCA/MERCURY/UMe	Donna Summer	14
47	41	MISS ME NOMAD'S CREW/DAUMAN	Sted-E & Hybrid Heights Feat. Mimi	2
50	42	HOW DO I LIVE (RE-IMAGINED) EVERLE/THIRTY TIGERS	LeAnn Rimes	2
HOT SHOT DEBUT	43	IN MY FEELINGS YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
39	44	NICE FOR WHAT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
44	45	SHADOW CALIFORNIA MUSIC & ARTS CONSORTIUM/WHATTAUGY	Jing x Atom Panda	5
36	46	FRIENDS JOYTIME COLLECTIVE/ASYLUM/WARNER BROS.	Marshmello & Anne-Marie	16
NEW	47	REMINI ME TO FORGET KYGO AS/ULTRA/RCA	Kygo Feat. Miguel	1
48	48	NEW YORK MADE ME BODEN KUMA	The Heroic Enthusiasts	2
49	49	PANIC ROOM LOUDMOUTH	Au/Ra & CamelPhat	3
NEW	50	PRIDE 418	Morsy & Amber Skyes	1

BOXSCORE

August 4
2018
billboard

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

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$21,779,846 \$499.50/\$49.50	TAYLOR SWIFT, CHARLI XCX, CAMILA CABELLO GILLETTE STADIUM, FOXBOROUGH, MASS. JULY 26-28	174,764 THREE SELLOUTS	MESSINA TOURING GROUP
2	\$20,496,697 \$349.09/\$251.32/ \$139.59/\$83.73	THE ROLLING STONES, LIAM GALLAGHER, FLORENCE + THE MACHINE LONDON STADIUM, LONDON MAY 22, 25	137,475 TWO SELLOUTS	CONCERTS WEST, AEG
3	\$12,113,471 (\$18,601 EURO/\$304.84/\$52.72/ \$113.32/\$10.49)	THE ROLLING STONES, THE KOOKS OLYMPIASTADION, BERLIN JUNE 22	67,295 SELLOUT	CONCERTS WEST/AEG/PIP/SCORPIO KONZERTPRODUKTIONEN
4	\$11,105,253 (\$7,951,439) \$349.09/ \$251.32/\$139.59/\$83.73	THE ROLLING STONES, JAMES BAY TWICKENHAM STADIUM, LONDON JUNE 19	55,000 SELLOUT	CONCERTS WEST, AEG
5	\$10,905,089 (9,330,940 EUROS) \$163.22/\$29.15	BEYONCE & JAY-Z STADE DE FRANCE, PARIS JULY 14-15	111,615 TWO SELLOUTS	LIVE NATION
6	\$9,591,042 (\$30,478 EURO) \$181.11/\$171.39/ \$85.65/\$48.94	THE ROLLING STONES, THE GLORIOUS SONS ORANGE VELODROME, MARSEILLE, FRANCE JUNE 26	57,409 SELLOUT	CONCERTS WEST/AEG/GERHARDPROKOT PRODUCTIONS, INTERCONCERTS
7	\$8,785,686 (\$15,115 EURO/\$24.84/\$52.72/ \$147.32/\$10.49)	THE ROLLING STONES, THE KOOKS MERCEDES-BENZ ARENA, STUTTGART, GERMANY JUNE 30	43,291 SELLOUT	CONCERTS WEST/AEG/PIP/SCORPIO KONZERTPRODUKTIONEN
8	\$8,771,103 (\$115,733 EURO/\$215.71/\$100.24/ \$102.54/\$10.12)	THE ROLLING STONES, THE ACADEMIC CROKE PARK, DUBLIN MAY 17	64,823 SELLOUT	CONCERTS WEST, AEG, AIKEN PROMOTIONS
9	\$8,674,940 (\$12,746,283 KORWON) \$474.22/ \$126.87/\$278/\$94.47	THE ROLLING STONES, GOTTHARD, PRAZSKY VYBER LETNANY AIRPORT, PRAGUE JULY 4	65,250 SELLOUT	CONCERTS WEST, AEG, LES PRODUCTIONS UNIQUE
10	\$8,364,676 (\$8,419,657 LOTY) \$515.01/ \$217.80/\$176.60/\$103.01	THE ROLLING STONES, TROMBONE SHORTY & ORLEANS AVENUE PGE NARODOWY, WARSAW JULY 8	52,355 SELLOUT	CONCERTS WEST, AEG, NOVA MUSIC
11	\$8,187,100 (\$5,862,021) \$349.09/ \$251.32/\$139.59/\$83.73	THE ROLLING STONES, RICHARD ASHCROFT MURRAYFIELD STADIUM, EDINBURGH, SCOTLAND JUNE 9	54,221 SELLOUT	CONCERTS WEST, AEG
12	\$7,321,970 \$349.09/\$251.32/ \$139.59/\$83.73	THE ROLLING STONES, RICHARD ASHCROFT OLD TRAFFORD, MANCHESTER, ENGLAND JUNE 5	46,898 SELLOUT	CONCERTS WEST, AEG
13	\$6,635,778 (\$4,751,264) \$349.09/ \$251.32/\$139.59/\$83.73	THE ROLLING STONES, ELBOW PRINCIPALITY STADIUM, CARDIFF, WALES JUNE 15	48,716 SELLOUT	CONCERTS WEST, AEG
14	\$5,751,195 \$289/\$31	KENNY CHESNEY, BRANDON LAY, OLD DOMINION, THOMAS RHETT SOLOIER FIELD, CHICAGO JULY 28	52,189 SELLOUT	MESSINA TOURING GROUP
15	\$4,658,037 \$149.50/\$59.50	BILLY JOEL, BEN FOLDS CITIZENS BANK PARK, PHILADELPHIA JULY 27	40,381 SELLOUT	LIVE NATION
16	\$4,120,042 \$349.09/\$251.32/ \$139.59/\$83.73	THE ROLLING STONES, THE SPECIALS RICOH ARENA, COVENTRY, ENGLAND JUNE 2	31,589 SELLOUT	CONCERTS WEST, AEG
17	\$3,898,880 (\$1,322,665 EUROS) \$163.83/\$29.26	BEYONCE & JAY-Z ALLIANZ RIVIERA, NICE, FRANCE JULY 17	33,662 SELLOUT	LIVE NATION
18	\$3,676,860 \$349.09/\$251.32/ \$139.59/\$83.73	THE ROLLING STONES, THE VACCINES ST. MARY'S STADIUM, SOUTHAMPTON, ENGLAND MAY 29	26,582 SELLOUT	CONCERTS WEST, AEG
19	\$2,419,489 \$99.50/\$64.50	RADIOHEAD, JUNUN UNITED CENTER, CHICAGO JULY 6-7	36,592 TWO SELLOUTS	JAM PRODUCTIONS
20	\$2,395,136 \$348/\$96	BEAUTY AND THE BEAST -- LIVE TO FILM HOLLYWOOD BOWL, LOS ANGELES MAY 25-26	28,864 34,898 TWO SHOWS	LIVE NATION
21	\$1,978,590 (\$2,673,766 AUSTRALIAN) \$199.44/\$54.76	KATY PERRY, STARLEY PERTH ARENA, PERTH, AUSTRALIA JULY 24-25	22,633 22,992 TWO SHOWS	TEG DAINTY
22	\$1,826,800 (\$2,402,955 CANADIAN) \$72.16/\$56.97	RADIOHEAD BELL CENTRE, MONTREAL JULY 16-17	36,877 TWO SELLOUTS	EVENKO, GREENLAND PRODUCTIONS
23	\$1,174,730 (\$886,110) \$119.31/\$86.17	PAUL SIMON SSE HYDRO, GLASGOW JULY 11	10,975 11,017	DF CONCERTS
24	\$1,064,631 \$146/\$76/\$36	JIMMY BUFFETT WELLS FARGO ARENA, DES MOINES, IOWA MAY 22	11,346 12,708	LIVE NATION
25	\$962,036 \$146/\$36	JIMMY BUFFETT BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO MAY 27	19,907 SELLOUT	LIVE NATION
26	\$893,680 \$50	DAVE MATTHEWS BAND DOS EQUIS PAVILION, DALLAS MAY 19	15,613 19,811	LIVE NATION
27	\$880,074 \$128.50/\$32.50	KENNY CHESNEY, OLD DOMINION RIVERBEND MUSIC CENTER, CINCINNATI JULY 26	20,352 SELLOUT	MESSINA TOURING GROUP
28	\$867,997 \$143/\$43	KENDRICK LAMAR ISLETA AMPHITHEATER, ALBUQUERQUE MAY 15	14,390 14,763	LIVE NATION
29	\$853,601 (\$644,355) \$145.72/\$52.99	JUSTIN TIMBERLAKE, THE SHADOWBOXERS SSE HYDRO, GLASGOW JULY 7	7,686 10,232	LIVE NATION
30	\$815,459 \$50/\$45	DAVE MATTHEWS BAND CELLAIRIS AMPHITHEATRE AT LAKEWOOD, ATLANTA MAY 26	16,621 18,916	LIVE NATION
31	\$812,724 \$152/\$30	JIMMY BUFFETT RUOFF HOME MORTGAGE MUSIC CENTER, NOBLESVILLE, IND. MAY 24	18,277 24,334	LIVE NATION
32	\$800,363 \$159/\$49.50	KENDRICK LAMAR CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS MAY 19	14,382 SELLOUT	LIVE NATION
33	\$784,084 \$142/\$40	KENDRICK LAMAR AUSTIN360 AMPHITHEATER, AUSTIN MAY 18	11,799 SELLOUT	LIVE NATION
34	\$757,859 \$45	DAVE MATTHEWS BAND AUSTIN360 AMPHITHEATER, AUSTIN MAY 22	11,805 12,988	LIVE NATION
35	\$751,303 \$149.50/\$29.50	KENDRICK LAMAR AK-CHIN PAVILION, PHOENIX MAY 14	15,012 18,998	LIVE NATION



Stones Roll Away With \$237.8M

The close of the second European leg of **The Rolling Stones'** No Filter Tour finds the band (above) with 14 more sellouts to its credit, which was every show of its jaunt from May to July, according to tour data reported to *Billboard*. The rock band scores 13 of Boxscore's 35 positions thanks to the shows, which were led by a two-date stint at London Stadium on May 22 and 25 that brought in \$20,496,697 among 137,475 tickets sold. In all, No Filter's second European leg, which kicked off May 17 at Dublin's Croke Park and concluded at PGE Narodowy in Warsaw, Poland, on July 8, grossed \$117,844,618 over 750,874 tickets sold. That's coupled with another 14-date set (Sept. 9-Oct. 25, 2017) on the continent that brought in \$119,957,689, making the tour's overall gross \$237,802,307 with 1,506,219 tickets and 28 sellouts. AEG and Concerts West co-promoted the entire leg, with other local promoters adding support on various dates. Meanwhile, **Taylor Swift** leads the latest Boxscore, edging out The Stones' two-date London Stadium stint thanks to three nights at Gillette Stadium in Foxborough, Mass. Her tour, which rolled into Massachusetts July 26-28, grossed \$21,779,846 from 174,764 tickets sold, giving Swift three more sellouts to date. The trek is nearing the halfway point of its North American leg, which runs through Oct. 6 in Arlington, Texas. —Kevin Rutherford

PLUNGED INTO "A CIRCUS MIXED WITH AN ORGY"

CONTINUED FROM PAGE 47



"Jew motherfucker" was Ahmet's nickname for his archrival, David Geffen. His hatred for Geffen went back many years, and it grew stronger with time, like petrified wood. Geffen was once Ahmet's protégé, but they had a huge falling-out after Ahmet loaned Geffen \$10,000 to start his own label. Geffen founded the hugely successful Geffen

days chained to a phone in a windowless office. I soon learned never to put Ahmet on hold when he called. Invariably, he'd spend several minutes stuttering and stammering on the phone before he could actually say what he wanted, all while Doug's phone would be ringing off the hook, but I had to stay on the line with Ahmet until he spit it out. He'd give his order and hang up. No "good-bye," no "thank you." I was expected to do his bidding immediately. It was dehumanizing, as if I were his servant.

At the same time, Ahmet became a source of stability. Never mind that the guy could hardly control himself, that he'd fuck in his office or piss in the elevators at Rockefeller Center whenever he got the urge. He became a father figure, giving me the advice and guidance I'd always craved but never got from my own father. I'd come to learn that his advice was, as a rule, terrible, but at least he cared enough to offer it. Ours was a relationship built on extremes.

The minute one of Ahmet's artists came into town the first order of business was to get them laid. Ahmet would say, "Get the girls," and I'd call through his Rolodex until I found someone ready, willing, and able. These guys would fuck girls young enough to be their daughters without thinking twice. Ahmet took great pride in it, like he was the Turkish sultan offering his concubines.

No woman was safe, not even upper-level executives. One day, Ahmet saw everyone going into the conference room and followed them—he didn't usually attend meetings—and he started the meeting by saying, "I have to tell you the most remarkable thing. Last night I went out to a concert. Afterward I went backstage with the lead singer and he had five girls lined up naked and we took turns fucking them, one after the other. Pussies are amazing. You're fucking them, and they're a mess, but after we finished, the girls showered and they looked great."

In all the years I worked there, I saw only one woman stand up for herself ... [A] top executive there was cheating with his subordinate. His pregnant wife came to the office with a gun and said, "I'm going to blow your dick off." Talk about blazing a trail.

Records, and he also diversified into film, eventually selling out to MCA Records for triple-digit millions. (Later, a Japanese conglomerate bought the label and made Geffen a billionaire.) Ahmet, on the other hand, had been pressured into selling Atlantic to Warner Bros.-Seven Arts in 1967 for \$17.5 million. Even today, the deal is infamous—he practically gave Atlantic away for a song. Ahmet never got over it, and to see Geffen beat him in such spectacular fashion nearly choked him with rage.

During their good years, Ahmet had introduced Geffen to the world of art collecting. Now, as rivals, the two men often battled each other for paintings. On this particular day, Geffen had outbid Ahmet. This was the occasion for the letter. Ahmet continued dictating:

"Go fuck yourself. You fucked with the wrong person. Fuck you. Sincerely, Ahmet M. Ertegun."

He paused.

"Send it."

My relationship with Ahmet grew more fucked up by the day. He was up my ass from nine o'clock in the morning until nine at night, and sometimes later. I got only a half hour for lunch and spent my

As I got to know Ahmet better, I became adept at reading his moods. If I saw him getting bored or overwhelmed I'd suggest a trip to the bathroom. That was our code for cocaine. It helped him relax and gave him the energy to function for the long night he was inevitably about to have. Eventually, I felt comfortable enough to put in a few suggestions here and there, and to my surprise, Ahmet occasionally listened to them. Ahmet-fucking-Ertegun, friend of presidents and heads of state, immortal icon in the music business, was listening to me. Who could leave a gig like that?

Here it bears repeating that every silver lining at Atlantic came with a massive cloud. My proximity to Ahmet had serious drawbacks. He was an abusive man with a quick fuse. He'd call me stupid when I made a typo, or he'd hurl his favorite insult: peasant. In Ahmet's mind, everyone who worked for him—maybe everyone in the world—was a peasant, except for Doug and Sheldon. Every time he'd berate me, I'd think, *Am I stupid?* That's how he got in your head. Where Doug would charm his way in, Ahmet busted through like a battering ram.

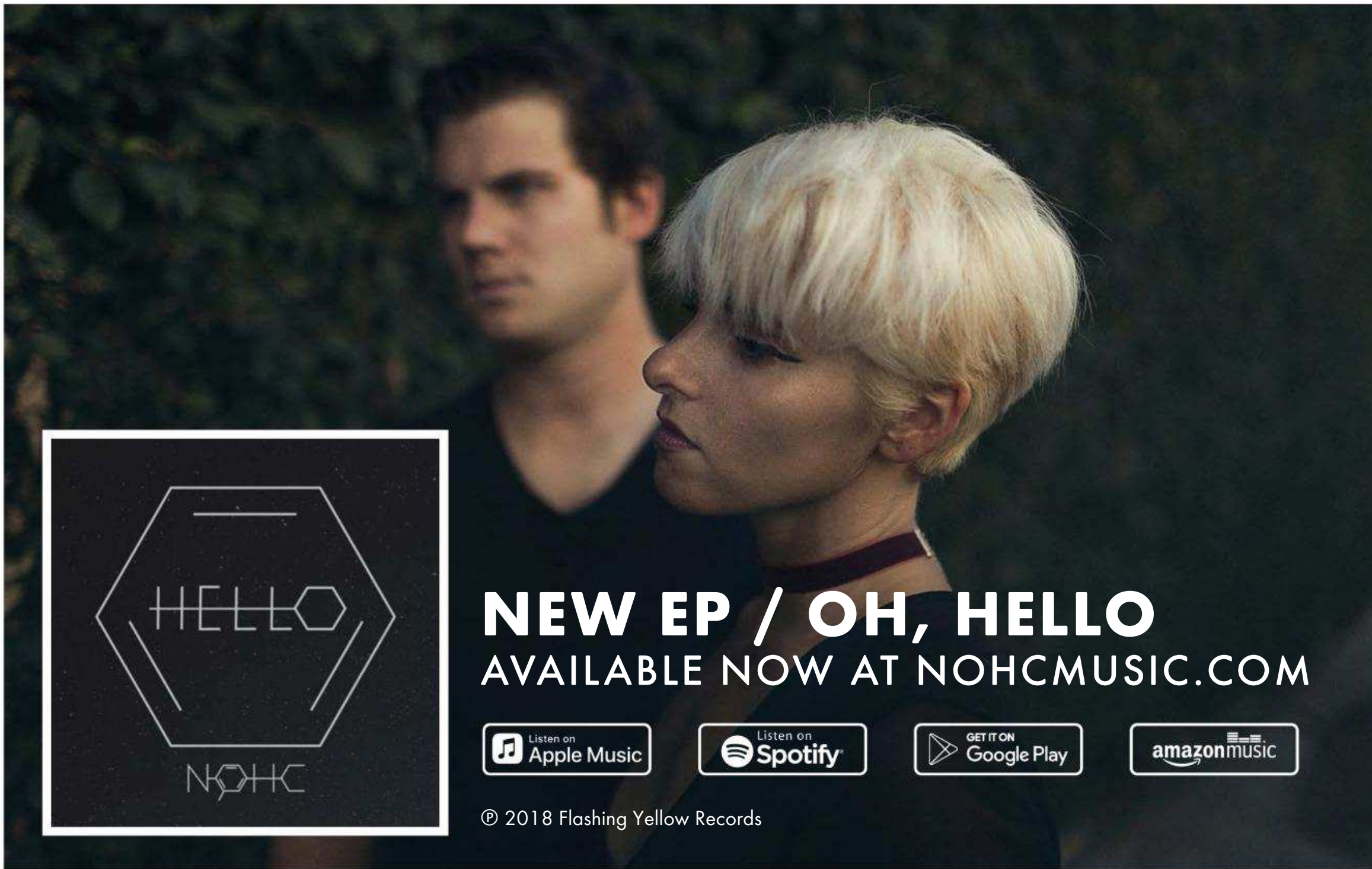
I hated the groupie scene at Atlantic too.

Not one man in the room said a word—they didn't stick up for the women, who shouldn't have had to listen to that story, and the women didn't or couldn't stick up for themselves.

It's hard to explain why I put up with so much blatant misogyny. I had no female role models to look to for guidance. No woman had bucked the system and blazed the trail. In all the years I worked there, I saw only one woman stand up for herself. Atlantic distributed Atco Records, and a top executive there was cheating with his subordinate. His pregnant wife came to the office with a gun and said, "I'm going to blow your dick off." Talk about blazing a trail. The woman also wrote a letter to corporate, but nothing happened. Her husband and his girlfriend both kept their jobs.

As for me, I needed the job too much to risk it. There's an old joke Woody Allen tells at the end of *Annie Hall*: "This guy goes to a psychiatrist and says, 'Doc, my brother's crazy. He thinks he's a chicken.' And the doctor says, 'Well, why don't you turn him in?' And the guy says, 'I would, but I need the eggs.'"

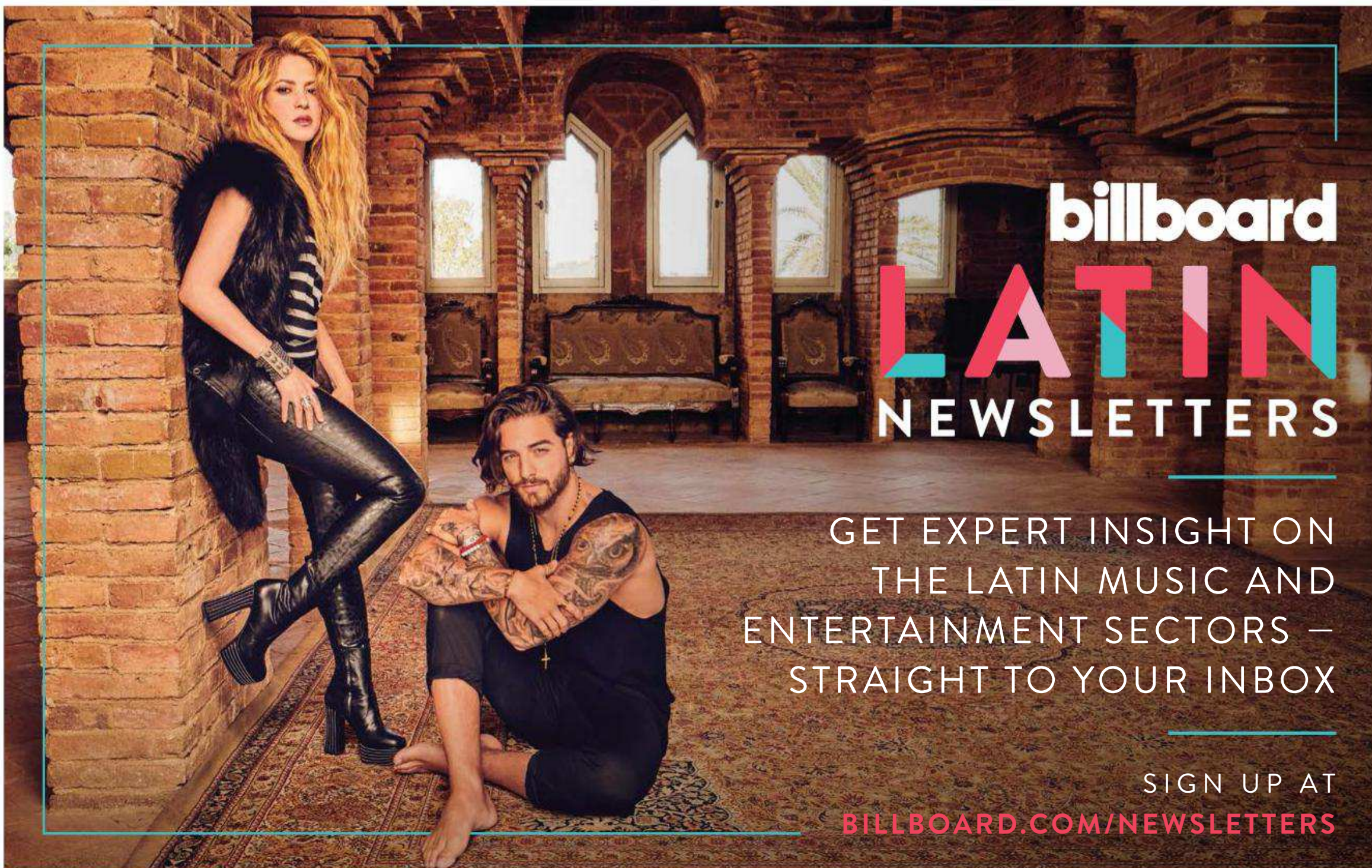

Why didn't I turn Ahmet in? I needed the eggs. ●



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CHARTS

60 Years Ago THE HOT 100 DEBUTED WITH RICKY NELSON AT NO. 1

The teen idol's "Poor Little Fool" became the first of 1,077 hits that have topped *Billboard's* trademark songs chart

THE FIRST-EVER BILLBOARD HOT 100 chart made a relatively modest debut on page 36 of the Aug. 4, 1958, issue, where the magazine's editors touted "the fastest, most complete and most sensitive index to the popularity of recorded music in America." The new tally, the story continued, would "list the 100 most popular recorded sides" each week and serve as "a guide to potential as well as the current hits."

The chart's architects were editors Paul Ackerman and Tom Noonan, with an assist from Seymour Stein, then a high

school student and an obsessive music fan who worked at *Billboard's* offices after (and sometimes instead of) class. He would go on to co-found Sire Records and rise to chairman of Warner Bros. Records.

The Hot 100 supplanted *Billboard's* Top 100, which, by the time it was phased out, was a pure sales chart. The new list used a formula to weight radio and jukebox plays, as well as sales, to determine a single's popularity. "Record stores reacted favorably; radio stations, too," Stein told *Billboard* in 2015.

At the top of that first ranking:

"Poor Little Fool" by then-17-year-old Ricky Nelson, who had begun his show-business career in 1949 in radio and, later, on TV, playing himself in *The Adventures of Ozzie and Harriet*, a sitcom that starred his family.

During his career, Nelson landed 43 more songs on the Hot 100, which quickly became the most-cited pop chart in the U.S. music industry and gave *Billboard* added cachet. "Through the success of the chart," recalled Stein, "more executives were drawn to the offices, often with their artists in tow."

Nelson died at age 45 in a plane crash on New Year's Eve in 1985. In 1990, 32 years after he had topped the inaugural Hot 100, his twin sons Matthew and Gunnar, billed as Nelson, reached No. 1 with their debut single, "(Can't Live Without Your) Love and Affection."

Stein departed Sire and Warner Bros. in July at age 76 but has hinted that he'll be "back in action soon." —GARY TRUST

Nelson surrounded by fans in Los Angeles circa 1958.



THREE WEEKS AGO	TWO WEEKS AGO	ONE WEEK AGO	THIS WEEK	*-STAR PERFORMER THIS WEEK	TITLE	Artist, Company, Record Number	WEEKS ON CHART
			1		POOR LITTLE FOOL	Ricky Nelson, Imperial 5526	1
			2		PATRICIA	Prima Prima, RCA Victor 7245	1
			3		SPLISH SPLASH	Bobby Darin, Ace 4113	1
			4		HARD HEADED WOMAN	Eric Preedy, RCA Victor 7246	1
			5		WHEN	Katie Twin, Decca 3662	1

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