

# CONGRATULATIONS

2019 GRAMMY · WINNER

BEST POP SOLO PERFORMANCE:

ARIANA GRANDE

God is a Woman



republic

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BEST RAP SONG:

DRAKE

God's Plan



Young Money  
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BEST ROCK ALBUM:

GRETA VAN FLEET

From The Fires



lava

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to Country  
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Get Their  
Groove Back?

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2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
51	48	51	<b>Girl Like You</b>	M.KNOX (M.TYLER, L.BOYER, L.MRENDA)	Jason Aldean	MACON/BROKEN BOW	46	11
56	52	52	<b>This Feeling</b> ●	THE CHAINSMOKERS (A.TAGGART, P.PALLEW, S.SCHWARTZ)	The Chainsmokers Feat. Kelsea Ballerini	DISRUPTOR/COLUMBIA	50	17
54	51	53	<b>Nothing Breaks Like a Heart</b>	M.RONSON, P.CARD BROTHERS (M.DRONSON, M.CYRUS, L.DUBER, B.BRENNER, C.M.PICARDI, C.PICARDI, C.R.S.ZYMANSKI)	Mark Ronson Feat. Kelly Rowland	RCA	43	10
55	54	54	<b>Undecided</b>	S.STORCH, A.WEON, L.I.BROWN, S.S.STORCH, V.WAN, B.BENEDICT, F.FERRARO, P.K.G.LI, P.O.C.A, S.STITH, J.BAKER, S.JACKSON, S.HANICE, N.M.WALDEN	Chris Brown	RCA	35	5
49	50	55	<b>Sixteen</b>	D.HUFF, R.ASURE, T.HOMAS RHETT (T.HOMAS RHETT, S.H.DOUGLAS, J.O.ELDON)	Thomas Rhett	VALORY	42	13
<b>HOT SHOT DEBUT</b>		<b>5</b>	<b>One Call</b>	NOT LISTED (NOT LISTED)	Gunna	YOUNG STONER LIFE/300	56	1
89	56	57	<b>Pure Cocaine</b>	MATTAZIK, MUZIK, QUAY GLOBAL (D.JONES, C.ROSSER, M.E.ROBINSON)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	46	9
78	68	58	<b>Take It From Me</b>	P.DIGIOVANNI (J.DAVIS, J.DAVIS, J.GANITT)	Jordan Davis	MCA NASHVILLE	58	6
-	65	59	<b>Put A Date On It</b>	J.JAMES (M.MIMS, D.JONES, J.JAMES, R.MORALES)	Yo Gotti Feat. Lil Baby	CMG/EPIC	59	2
48	53	60	<b>Burning Man</b>	R.COOPERMAN, J.R.STEWART (L.DICK, B.PINSON)	Dierks Bentley Feat. Brothers Osborne	CAPITOL NASHVILLE	45	16
87	76	61	<b>When the Party's Over</b> ●	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	52	16
63	60	62	<b>Armed and Dangerous</b> ●	DRE MOON (J.A.HIGGINS, A.E.PROCTOR)	Juice WRLD	GRADE A/INTERSCOPE	44	13
70	69	63	<b>What Makes You Country</b>	J.STEVENS, J.STEVENS (L.BRYAN, D.DAVIDSON, A.GORLEY)	Luke Bryan	CAPITOL NASHVILLE	63	6
<b>RE-ENTRY</b>		<b>64</b>	<b>Pure Water</b>	D.MUSTARD, P.HARO, D.L.MCARLANE, O.K.MAPSHALL, K.BALL, K.CHRUS, K.HAN	Mustard & Migos	QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	64	2
59	58	65	<b>Uproar</b>	S.WIZZ, B.EATZ, A.VRUE, D.CARTER, K.DEAN, A.CHAMBLISS, H.HOLLAND, J.L.HIBOZER, B.HOLLAND	Lil Wayne	YOUNG MONEY/REPUBLIC	7	19
82	81	66	<b>Lovely</b> ▲	F.B.O'CONNELL (F.B.O'CONNELL, F.B.O'CONNELL, K.ROBINSON)	Billie Eilish & Khalid	DARKROOM/INTERSCOPE	64	15
62	64	67	<b>Calling My Spirit</b>	J.LIBL, B.JAKE ONE (J.K.APELL, H.LIBL, J.DUTTON)	Kodak Black	DOLLAZ N DEALZ/ATLANTIC	46	10
61	67	68	<b>Ella Quiere Beber</b>	C.HIS, B.DYGA, P.MUSIC, C.SEGARRA, E.GAZMEY, SANTIAGO, C.FORTZ, VIRA, I.GRIVERA, WIZOLEZ, K.SEGARRA	Anuel AA & Romeo Santos	REAL HARTLAND/EMPIRE	61	14
73	70	69	<b>Millionaire</b> ●	D.COBB, C.STAPLETON (K.WELCH)	Chris Stapleton	MERCURY NASHVILLE	67	9
67	63	70	<b>You</b>	LONDON ON DA TRACK (DOPEBYACCIDENT, L.HOUMES)	Jacquees	CASH MONEY/REPUBLIC	58	11
58	59	71	<b>Good Girl</b>	Z.CROWELL (D.LYNCH, J.BACH, A.ALBERT)	Dustin Lynch	BROKEN BOW	44	13
86	80	72	<b>Love Someone</b>	P.ISS, F.FUTURE, A.NIALLS, P.IOD, L.ARP, (L.G.FOCH, H.AMMER, S.FORRES, J.MISTON, J.J.DANIELS, L.A.NI, L.ABREU, J.MPLEGAARD)	Lukas Graham	WARNER BROS.	72	6
95	78	73	<b>Murder on My Mind</b> ●	NOT LISTED (NOT LISTED)	YNW Melly	YNW MELLY/300	73	3
84	82	74	<b>Down to the Honkytonk</b>	J.MOI (R.CLAWSON, L.LAIRDS, M.CANALLY)	Jake Owen	BIG LOUD	74	6
75	61	75	<b>Saturday Nights</b>	C.HARLIE, H.HANDSOME, DICK (K.ROBINSON, C.HARLIE, H.HANDSOME, J.CHAN, M.A.S, J.HOGEK, BROWN)	Khalid & Kane Brown	RIGHT HAND/RCA	57	5
88	83	76	<b>Nights Like This</b>	NOT LISTED (NOT LISTED)	Kehlani Feat. Ty Dolla \$ign	TSUNAMI MOB/ATLANTIC	69	4
74	75	77	<b>Yosemite</b> ▲	H.AMIS, TUPRO, P.AN, T.RAVIS, S.COTT, G.WI, C.HENS, N.GORAVA, D.A.M.S, C.DURHAM, R.MORALES	Travis Scott	CACTUS JACK/GRAND Hustle/EPIC	25	16
77	79	78	<b>Ruin My Life</b>	T.H.MONSTERS & S.FRAIGHTZ, L.FOOTE (D.LACEY, M.POLLOCK, T.HOOLE, S.JOHNSON, B.JOHNSON, R.L.SANDERSON)	Zara Larsson	RECORD COMPANY/TB/EPIC	76	6
64	72	79	<b>Arms Around You</b>	C.HY, M.LLITHAL, S.LIBBY, G.GARCA, L.L.DONSON, A.MIST, S.ARETA, X.OOT, T.RATIONS, J.PONCE, K.A.LISHAMAN, BROWN, J.ARELLA, CRAWFORD	XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	BAD VIBES FOR YOU/EMPIRE/WARNER BROS.	28	15
47	57	80	<b>First Off</b>	ALT JACOB (N.D.WILBURN, T.RAVIS, S.COTT, L.CANADY)	Future Feat. Travis Scott	FREEBANDZ/EPIC	47	3



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MAROON 5  
FEAT.  
CARDI B  
Girls Like You

Helped by the band's performance during the Super Bowl LIII halftime show on Feb. 3, **Maroon 5's** "Girls Like You" (featuring **Cardi B**) ties for the most weeks — 33 — spent in the top 10 of the Billboard Hot 100. It matches the run of **Ed Sheeran's** "Shape of You" in 2017. "Girls," which led the Hot 100 for seven weeks, gained by 123 percent to 19,000 sold in the week ending Feb. 7, according to Nielsen Music, and 13 percent to 20.5 million U.S. streams. It keeps at No. 6 on the Radio Songs chart (77.8 million in audience), which it led for 16 weeks.

—G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
85	87	81	<b>Body</b> ●	A.FEDYK, D.E.PACE (C.LOPEZ, M.MCCLAINE, A.DE FYDEK, D.E.PACE)	Loud Luxury Feat. Brando	ARMADA	80	6
-	88	82	<b>Shot Clock</b>	D.MUSTARD (E.A.HOWELL, D.MCARLANE, M.POWELL, J.A.BRATHWAITE, B.BUSH, A.GRAHAM, J.MOSLEY)	Ella Mai	10 SUMMERS/INTERSCOPE	82	2
94	94	83	<b>Talk to Me</b>	S.MASH, D.AVID, D.PETERS, O.L.ROGERS, S.DJIMINEZ, B.WRIGHT, G.JAVAREZ	Tory Lanez & Rich The Kid	MAD LOVE/INTERSCOPE	43	15
93	91	84	<b>Love Wins</b>	D.GARCIA, C.LINDBERWOOD (C.LINDBERWOOD, A.GARCIA, B.RETT JAMES)	Carrie Underwood	CAPITOL NASHVILLE	83	6
80	84	85	<b>Startender</b>	T.HYLLIS (A.BOOGIE WIT DA HOODIE, W.WILLIAMS, C.WARD, C.DOTSON, J.CHRUS, M.R.FGLYER, S.STEVENS)	A Boogie Wit da Hoodie Feat. Offset & Tyga	HIGHBRIDGE THE LABEL/ATLANTIC	59	7
71	73	86	<b>Mixed Personalities</b>	NOT LISTED (NOT LISTED)	YNW Melly Feat. Kanye West	YNW MELLY/300	71	3
92	93	87	<b>Make It Sweet</b>	S.MCANALLY (M.RAMSEY, T.ROSE, N.V.SELLERS, G.SPRUNGE, T.URUS, S.MCANALLY)	Old Dominion	RCA NASHVILLE	87	6
97	85	88	<b>Roses</b>	T.HYLLIS, B.LAND, C.CASH, M.PETRO, C.HARRY, F.FREZ (B.LLEVIN, M.A.HOBBIN, C.PREZZI, J.HIGGINS, BURN)	benny blanco & Juice WRLD Feat. Brendon Urie	RIFENDS KEEP SECRETS/INTERSCOPE	85	6
-	96	89	<b>Here Tonight</b>	D.HUFF (B.YOUNG, B.CAVER, L.BACH, C.KELLEY)	Brett Young	BMLG	88	5
-	92	90	<b>Splashin</b>	F.RANK, D.UKES, L.AB COOK (D.L.ROGERS, A.FREENI, G.DICKINSON)	Rich The Kid	INTERSCOPE	90	3
38	62	91	<b>Keanu Reeves</b>	6X (SIR R.B.HALL, I.LAIVATURY, A.GOMEZ)	Logic	VISIONARY/DEF JAM	38	3
69	66	92	<b>No Stylist</b> ●	LONDON ON DA TRACK, H.MONTANA, G.HARLIE, G.GRAHAM, L.HOUMES, HARRIS, C.HARLIE, H.HANDSOME, DICK, G.FARTAG, J.A.JOHNSON	French Montana Feat. Drake	COLETTI/SANDLOT/EPIC	47	20
-	95	97	<b>Burn Out</b>	D.HUFF, S.MCANALLY, L.OSBORNE (L.CARSON, C.DUDDY, M.WYSTRACHUS, M.CANALLY, L.OSBORNE)	Midland	BIG MACHINE	92	5
-	100	94	<b>Let Me Down Slowly</b>	N.LAMBROZA (A.BENJAMIN, M.POLLOCK, N.LAMBROZA, A.CARACCIOLO)	Alec Benjamin Feat. Alessia Cara	ARTIST PARTNERS GROUP/ATLANTIC	79	3
<b>NEW</b>		<b>95</b>	<b>Miss Me More</b>	F.G.WHITEHEAD, J.MASSEY (K.BALLERINI, D.HODGES, B.MICLAUGHUN)	Kelsea Ballerini	BLACK RIVER	95	1
<b>RE-ENTRY</b>		<b>96</b>	<b>Ocean Eyes</b> ▲	F.B.O'CONNELL (F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	96	6
43	71	97	<b>Crushed Up</b>	W.HEEZY (N.D.WILBURN, V.GLASS)	Future	FREEBANDZ/EPIC	43	5
-	98	98	<b>Night Shift</b>	B.BUTLER, J.PARDI (T.BROWN, P.LARUE, B.MONTANA)	Jon Pardi	CAPITOL NASHVILLE	98	2
<b>RE-ENTRY</b>		<b>99</b>	<b>Close Friends</b> ●	TURBO (D.JONES, C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	15
<b>RE-ENTRY</b>		<b>100</b>	<b>On My Way To You</b>	T.W.WILMON (B.RETT JAMES, T.LANE)	Cody Johnson	COJO/WARNER	91	2



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TRAVIS SCOTT  
Sicko Mode

The former Hot 100 No. 1 reaches the Mainstream Top 40 top 10 in its 21st week, a new longevity milestone for a hip-hop title. **Logic's** "1-800-273-8255" (featuring **Alessia Cara** and **Khalid**) most recently tied the prior mark (16 weeks).



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BILLIE EILISH  
Bury a Friend

**Eilish** achieves a new best Hot 100 rank as the track from debut LP *When We All Fall Asleep, Where Do We Go?* (due March 29) bows as her first top 10 on Streaming Songs (No. 8; 29.1 million U.S. streams).

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY NIelsen MUSIC, SALES DATA AS COMPILED BY NIelsen MUSIC AND STREAMING ACTIVITY DATA AS COMPILED BY NIelsen MUSIC. SONGS ARE RANKED BY THE SUM OF THESE THREE METRICS. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2018, PROMETHEUS GLOBAL MEDIA, LLC AND NIelsen MUSIC, INC. ALL RIGHTS RESERVED.






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LIONEL RICHIE, STING AND BLONDIE... JUST TO NAME A FEW**

**A DAY ON THE  
GREEN**



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Bad Bunny photographed by Ramona Rosales on Jan. 26 at El Cortez Hotel & Casino in Las Vegas. Go behind the scenes of Bad Bunny's cover shoot at [billboard.com/videos](http://billboard.com/videos).

## THIS WEEK

Volume 131 / No. 4

## TO OUR READERS

*Billboard* will publish its next issue on March 2. For 24-7 music coverage go to [billboard.com](http://billboard.com).

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“The Joke”

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Written by Brandi Carlile, Tim & Phil Hanseroth, Dave Cobb



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MAR 20 - 30

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## Where Do The Grammys Go Now?

This year's awards honored more women and people of color in a ceremony that seemed more relevant to today's music business, but still made some missteps. What's next?

BY GAIL MITCHELL

**T**HIS WAS THE FIRST CHINK in the armor," says a label executive about the recent Grammy Awards, where a hip-hop track won both record and song of the year for the first time and more women than usual appeared onstage as both honorees and performers a year after Recording Academy president/CEO **Neil Portnow** famously suggested they needed to "step up."

It says something about the perception of the awards that at least some in the industry see it as an edifice that's protected — perhaps, in some cases, from the kind of performers or music they work with. But the consensus among industry executives is that the 61st Grammy Awards represented a significant step in the right direction toward a telecast that reflects a modern music business dominated by hip-hop — even if there's still a long way to go.

Last year, only one woman — best new artist winner **Alessia**

**Cara** — won a major award that was presented on TV. (**Lorde** drew attention to the program's gender imbalance by pointing out that she was the only female nominee for album of the year, and the only one not asked to perform a song from that release.) This year, the academy expanded the number of nominees for the four big awards from five to eight, and more women got those spots — there were five female artists nominated for record of the year, five as performers for song of the year, five as lead artists for album of the year and seven (in six slots) for best new artist. Women won two of those categories — **Kacey Musgraves**, for

album of the year with *Golden Hour*, and **Dua Lipa**, for best new artist. The ceremony was hosted by **Alicia Keys**, who set a tone of female empowerment for the evening early on when she brought former first lady **Michelle Obama**, **Lady Gaga**, **Jada Pinkett Smith** and **Jennifer Lopez** onstage to resounding

applause, and women delivered some of the night's standout performances, including **Janelle Monáe**'s sleek "Make Me Feel" and the indefatigable **Dolly Parton** harmonizing with **Miley Cyrus**, **Katy Perry** and **Maren Morris**, among others.

"This had come to a head," says a female TV producer, talking about how many women were on the show a year after Portnow's comment (for which he apologized). "Women took that remark [about stepping up] literally."

This year's show — which drew 19.9 million viewers, up from 19.8 million in 2018, according to Nielsen — reflected today's music business in other ways, too. **Childish Gambino**'s "This Is America" won record and song of the year, and more hip-hop and R&B awards were announced during the main telecast. An academy task force's decision to invite 900 new members in order to diversify the Grammy voting body may have helped.

That's just "a step in the right

# Topline

### MARKET WATCH

20.32B

↑1.2%

TOTAL ON-DEMAND STREAMS  
WEEK OVER WEEK

Number of audio and video  
on-demand streams for  
the week ending Feb. 7.

12.2M

↑0.2%

ALBUM CONSUMPTION UNITS  
WEEK OVER WEEK

Album sales plus track-equivalent  
albums plus audio  
streaming-equivalent albums  
for the week ending Feb. 7.

98.9B

↑32.8%

TOTAL ON-DEMAND STREAMS  
YEAR-OVER-YEAR TO DATE

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

nielsen  
MUSIC

direction,” though, says one high-ranking label executive. Ever since **The Fresh Prince** and **DJ Jazzy Jeff**, among others, refused to attend the Grammys in 1989 when the academy decided not to televise the presentation of the first award for best rap performance, the hip-hop community has had a love/hate relationship with the ceremony. More recently, **Jay-Z** and **Kanye West** have spoken out against the awards show.

Even this year, Gambino didn't attend to accept his trophy, and both **Kendrick Lamar** and **Drake** declined invitations to perform. Drake surprised viewers when he stepped onstage for the first time since 2013 to pick up his best rap song honor — only to have his acceptance speech

for her to pull something together.”

Questions about the future of the show — and the academy — loom large as Portnow prepares to leave this summer after 17 years at the helm. Ehrlich has said that his contract only runs through 2020, which would mark 40 years of producing the venerable show, and that he is unsure if he will return.

Their successors will have the freedom to make changes that many in the industry regard as long overdue, including updating the process to determine both nominees and winners.

“They should absolutely change the voting criteria,” says a publishing executive. “If you're working with songwriters and producers, publishing and A&R, you

“[The academy has] got to let some more new blood in.”

cut off. (According to a statement from the show's producers, a “natural pause in his speech” led them to think he was done, and he declined their offer to finish his speech.)

“Thank you [Grammys] for showing more R&B on the show this year,” says the first label executive. “But why are you still scared of hip-hop? There still aren't enough people of color in the system, including The Recording Academy and the networks, who understand and respect the genre.”

The no-shows weren't limited to hip-hop. Days before the telecast, **Ariana Grande** (who won best pop vocal album for *Sweetener*) and longtime Grammys producer **Ken Ehrlich** got into a back-and-forth in the media after the singer denied Ehrlich's claim that she couldn't perform because it was “too late

should be able to vote because you're involved with and guiding the creative process.” (Voting members are professionals with creative or technical credits on at least six songs, who must then apply for membership and pay annual dues.)

Some label executives believe the academy should make the process more transparent. “Get rid of secret nomination committees and follow the [Academy Awards'] lead and decide nominees by academy votes,” says one.

The ultimate fix may come from the evolution of The Recording Academy, although it's hard to predict how fast that will happen. “The old guard has to relinquish its seat at the table,” says another industry source. “They've got to let some more new blood in if the Grammys are to survive.” ●

# Kacey's 'Golden' Radio Hour Has Arrived

After her critically acclaimed album won the top prize at the Grammys, Musgraves finally takes the airwaves

BY ANNIE REUTER

**C**ould **Kacey Musgraves'** four Grammy wins, including the coveted album of the year award for *Golden Hour*, lead to country radio finally embracing the singer?

Executives at Musgraves' label, MCA Nashville, think so. On Feb. 11, the day after the Grammy Awards, the company serviced the new single “Rainbow,” which Musgraves performed on the show, to country, adult contemporary, adult top 40 and Triple A radio.

With 53 stations adding the song, according to MCA Nashville vp promotion **Katie Dean**, “Rainbow” is Musgraves' highest first-week add total in her career. While Feb. 11 served as the official add date, enough country stations began playing it in anticipation of her Grammy performance that the song debuted at No. 58 on *Billboard's* Country Airplay chart posted the same day.

Radio has not always supported Musgraves: “Merry Go 'Round,” from 2013 album *Same Trailer Different Park*, is her only top 10 on the Country Airplay list. While MCA Nashville serviced two singles from *Golden Hour*, “Butterflies” and “Space Cowboy,” to country radio

around the album's release, the label did not actively pursue airplay. Few stations played the songs, even after *Golden Hour* won album of the year at the Country Music Association Awards last November.

The label decided to service “Rainbow” after the Grammys “based on what we felt would be a great moment on the awards show,” says **Royce Risser**, executive vp promotion at Universal Music Group Nashville. “We asked all of our programmers to tune in and watch, but also to spend time with the song. There were some key folks out there that were very strong advocates and very vocal about Kacey's importance at radio. That certainly helped.”

As country radio struggles to find a home for women on its stations, some programmers believe “Rainbow” could at least get one female artist more exposure. “I certainly hope [“Rainbow”] opens the door a little more,” says **Lance Houston**, program director at WEBG (Big 95.5) Chicago, which began playing “Rainbow” the week of Feb. 4. “This is a girl who sings country music and is about as country as they come. We're missing that on radio right now, so why are we not stepping up and supporting this?” ●



Musgraves at the Grammys on Feb. 10.

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# Music Mastering Goes Online

LANDR uses cloud-based software to help both major labels and bedroom artists smooth out their tunes

BY HARLEY BROWN

**A**s **Gwen Stefani** prepared to debut the video for her single “Make Me Like You” at the 2016 Grammy Awards, her team needed the track mastered — fast. Facing a 24-hour turnaround, Stefani’s label, Interscope, consulted the web-based mastering program LANDR, known for the algorithm it uses to create professional-sounding masters within minutes. “At that level, no one would drop anything through a website,” says LANDR creative director **Rory Seydel**. “They sent it to [the LANDR executive team]; we ran it through the site and sent it back to them. They were super happy, and we saved the Grammys.”

For decades, engineers have used their ears and experience to take mixes and adjust the levels of various sounds to create more polished “master recordings” that serve as templates for manufacturing physical products or distributing music online. To make

a master with LANDR, artists upload their music to its site, which runs it through an algorithm “trained” to make the same choices a mastering engineer might. Generally, says Seydel, he trains the algorithm on better-mixed tracks so it performs at a high level regardless of the mix quality.

Founder **Pascal Pilon** says he was inspired to develop LANDR (which stands for “left and right”) in 2014 after learning that only 1 percent of music released on “the YouTubes of the world” is mastered. “People were unable to put in a couple of hundred dollars” for an engineer or to learn how to do it themselves, he says.

LANDR sells subscriptions for \$10 a month, with a “freemium” offering to attract new users. In early November 2018, the Montreal-based company announced it had mastered 10 million tracks by 2 million users. The company

**10M**

Number of tracks LANDR says it has mastered since its 2014 launch



Stefani’s team used web-based program LANDR to master the song “Make Me Like You.”

said its revenue was “strong” but declined to share numbers.

Warner Music Group was initially reluctant to deviate from the traditional mastering cycle before investing in LANDR’s \$6.2 million round of Series A funding in 2015, says a source familiar with the negotiations. Now, labels like Warner Bros., Atlantic and Disney Music Group use it regularly, and Interscope’s **Lady Gaga** employed LANDR for the remixes of her song “Til It Happens to You.”

Last year, LANDR also began offering digital distribution. About 30 percent of LANDR’s subscribers also use its distribution service.

So far, at least, LANDR doesn’t seem to pose a threat to traditional mastering engineers. And not everyone

is sold on the idea of software-driven mastering. “Whenever [clients] send a track through, if they send the same track again, they get different results,” says engineer **Mandy Parnell**, who has worked on Grammy-winning albums like **Björk’s** *Biophilia*. “The program doesn’t analyze it the same each time.”

Philadelphia producer **OddKidOut** was also dubious but became a convert. “I’ve A/B’d it before where I’ve paid for a master and put it in LANDR, and they sound pretty damn similar,” he says.

Programs like LANDR won’t soon perform like a mastering engineer with years of experience, but many musicians value its affordability. “We’ve always set out to make a brand that resonated,” says Seydel. “We tried to make something that spoke to everyone.” ●

# Streaming Fuels Latin’s Big Year

Billboard’s Latin Music Awards finalists, announced Feb. 12, are driven by digital — and collabs

BY LEILA COBO

**Ozuna’s** record 23 nominations for the 2019 Billboard Latin Music Awards underscore a significant moment for Latin music in the United States. The genre is not only at the forefront of pop culture — the Grammy Awards telecast opened with **Camila Cabello**, **J Balvin** and **Ricky Martin** — it’s seeing outside success with streaming, urban music and collaborations.

Ozuna is competing against himself in a variety of categories. For the top Latin album of the year, his 2018 LP, *Aura*, goes head-to-head against 2017’s *Odisea*; for hot Latin song of the year, he’s featured on “Taki Taki”

and “Te Boté,” a trap/reggaetón who’s who that also includes **Nicky Jam** and **Bad Bunny**. Meanwhile, “Te Boté” and “El Farsante,” his duet with **Romeo Santos**, are both nominated for streaming song of the year. (Nominees and winners are determined by the sales, streaming, radio airplay and social data informing *Billboard’s* charts.)

Other top nominees are also collaborations. Balvin and Jam have 13 nominations each, including six for their joint hit “X (Equis).” Bad Bunny has 12, eight of which are collaborations. Only **Daddy Yankee**, who has eight nods, has a solo track, “Dura,” up for an award.

The boom in collaborations among urban Latin acts has, in turn, boosted the streaming numbers that power Latin music. Collabs can amplify songs through multiple artists’ channels and markets, for example, leading to higher streaming numbers. Streaming accounted for 91 percent of all U.S. Latin music revenue, according to the RIAA’s 2018 midyear report, compared with 75 percent for the market overall. And, according to Nielsen Music, Latin music accounted for 18.4 percent of the total video streaming marketplace in 2018, a massive over-index for the genre.

“Consistency is everything,” says Bad Bunny manager **Noah Assad**, explaining why his client has released over 100 songs in barely three years. “We want him everywhere.”


**Karol G** and **Natti Natasha** became the first women to be nominated in the best new artist category in at least six years. And for four of the year, tradition prevailed, with nominations for **Luis Miguel**, **Jennifer Lopez** and **Shakira**, proof that roots music has more appeal than urban on the live circuit.

The Billboard Latin Music Awards will air live from Las Vegas on Telemundo on April 25. ●



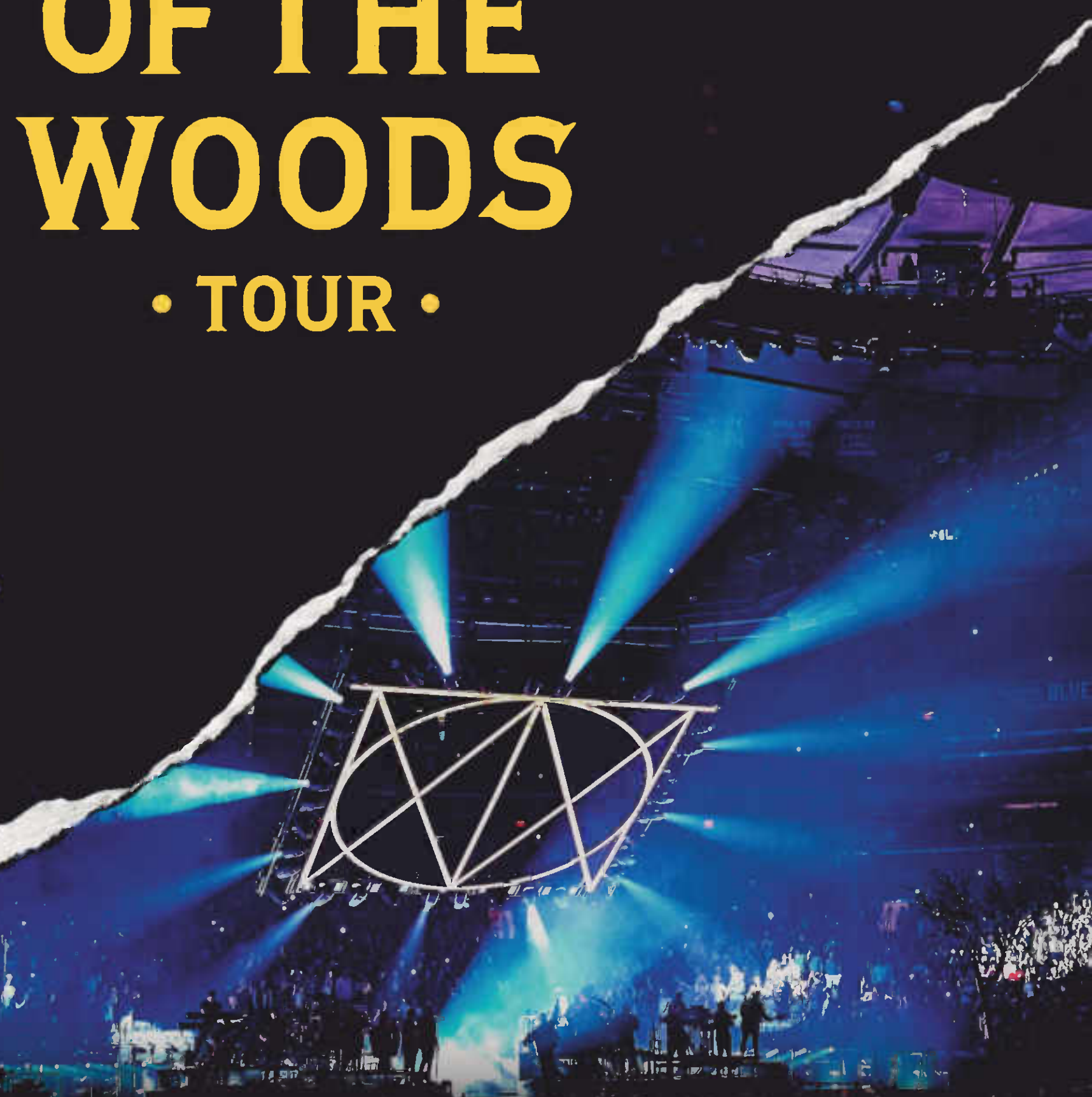
Ozuna scored a record 23 nominations for the 2019 Billboard Latin Music Awards.

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FOUNDING CHAIRMAN OF THE GLOBAL ENTERTAINMENT AND MEDIA PRACTICE, GREENBERG TRAURIG

# Joel Katz

The veteran attorney reflects on working with James Brown, negotiating for Jon Platt and the future of the music biz

BY MELINDA NEWMAN

PHOTOGRAPHED BY RAYMOND McCREA JONES

**J**OEL KATZ IS WIDELY KNOWN AS one of the top attorneys in the entertainment industry. As it turns out, the founding chairman of the global entertainment and media practice at Greenberg Traurig also officiates weddings — including marrying Sandbox Entertainment founder **Jason Owen** and his husband, **Sam Easley**. “I do a great wedding,” says Katz. “Believe me, you’d cry.”

It’s a wonder that Katz, who starts his day at 5:30 a.m., has time to handle nuptials, given that he represents many of the top executives in the music business, as well as The Recording Academy, **Antonio “L.A.” Reid’s** Hitco, the Chinese

conglomerate Alibaba and the **Michael Jackson** estate, for which he is co-general counsel. In 2018, he took 47 trips, roughly 25 percent of them out of the country, and brokered a 10-year, \$250 million deal with Univision for the Latin Recording Academy. He continues to serve as chairman of the board for the T.J. Martell Foundation and, in one of the most talked-about deals of 2018, negotiated longtime client **Jon Platt’s** deal to exit Warner/Chappell Music to become chairman/CEO at Sony/ATV Music Publishing, a role Platt will assume on April 2.

The Atlanta-based Katz, 74, grew up in the Bronx, but headed south to attend the University of Tennessee Law School

on a scholarship while working nights at a Holiday Inn. (The law library at UT now bears his name.) The divorced father of two settled in Atlanta, but makes frequent trips to Nashville, Los Angeles and New York. He spoke to *Billboard* about his recent successes, the record industry’s return to prosperity and his future plans.

“People can have long careers if they learn how to change and learn how to react to how the world really is — and our music business is a microcosm of the real world,” says Katz, photographed Jan. 29 at Greenberg Traurig in Atlanta.

**You helped Jon Platt get out of his deal at Warner/Chappell, where he had almost two years left on his contract. Why did they let him leave?**

The people at Warners are really good people and they understood the opportunity for Jon; and Jon, frankly, had the discussion with [Warner Music Group] at the highest of levels. I can’t take credit for any of that.

**What’s the significance of his hire at the world’s biggest publishing company?**

It shows that our business is finally recognizing excellence and not barring deserving individuals, which is great.

**As general counsel to The Recording Academy, you are part of the search for a new chief executive to replace Neil Portnow, who will retire in July.**

### How is that going?

They have a committee of Recording Academy trustees who are supervising that search with [executive search firm] Korn Ferry. I don't believe they've had more than four to five meetings. I don't think this is going to finish until summer.

### Is there a focus on hiring a woman or a person of color?

I can't tell you whether it will be a white man, a black man, an old man or a woman. Hopefully it will be the best person who could lead the academy. That should be the qualification.

**“There is more money out there than there has ever been.”**

### The music industry — especially the labels — have begun to thrive again. How is that affecting executive contracts?

Executive deals differ from company to company, [but] streaming is putting so much more income into the hands of these companies [and] enabling more artist signings. As more money is generated, I believe bonuses will grow for executives. Salaries are already fairly high right now in both publishing and records. The key element is the bonus.

### In the wake of the #MeToo movement, are labels putting moral clauses into executive contracts?

There's language being added in terms of the behavior of executives. If you're an executive in this business, you're going to be held to a higher standard than perhaps you were 10 or 15 years ago.

### Is that what labels need to do to protect themselves?

I don't think it's just a matter of protecting the labels, but being good to your employees and creating a [quality] environment. You should want to create that kind of environment and there should be more opportunity and diversity in terms of people who are participating in this business. It shouldn't be just a white man's business.

### The first artist contract you negotiated was for James Brown

### in 1971. What's the biggest thing you learned from him?

Patience. He was very patient. He was one of the smartest people I ever met. He wasn't educated; he had a doctorate of street-ology. *(Laughs.)*

### What part of the business do you see becoming most important in the future?

The most important element is management. That unique relationship between the manager and the artist — which will, in the next 10 years, greatly expand in terms of what they own, how they own it and how they deliver that content to the companies that stream, market, promote and sell the content — will be the whole key to our business.

### Will labels be less important?

No, they'll just be different.

### Your firm acted as legal adviser for Hitco, with Raine Partners acting as its investment banking adviser. Is there a lot of money out there?

There is more money out there than there has ever been. For the first time that I've ever seen in my 50 years in this business, investment bankers are interested in music. The intellectual property that's being created has become important to them, which it was not up until recently.

### You represent so many of the top record executives, acts and companies. What's the best way to avoid conflict of interest?

It's very hard. Even though all of us don't want conflicts, we get them — and we try to get them in writing, signed off upon. But you kind of can't win. You do the best you can and you're honest and disclose any conflict that you know of. You know, many clients come to you because of the conflicts you have — if you represent not the record label, but a substantial amount of that record label's executives, you know that label very well because you know the people who are doing the work.

### What do you wish the new crop of lawyers knew that you know?

Don't do everything you do for money. Give back to the organizations that are good, get involved with the City of Hope, with T.J. Martell. Help people do things. It will make you a better lawyer, it will make you a better person, and you will rise in the community of this business.

### You turn 75 this year. Do you think about retiring?

I think about retiring. I think you can do different things in your life and make meaningful contributions to many different things based on the experience that you have, and I've gotten 50 years of experience in the recorded arts, music publishing and media business. I know I'm going to work in some way [in the future]. I don't ever want to be sitting watching a television set or sitting in my movie theater just watching movies. I want to be doing things that have some value to other people besides me. ●

**1, 3** "I was Michael Jackson's lawyer when he died," says Katz. "Michael was much more personable and more a real human being than people gave him [credit] for. He called me 'Roosevelt' because I was supposed to make all his new deals." **2** From Willie Nelson's cannabis line. "I worked for Willie as his lawyer for over 40 years," he says. "There's no marijuana in the package. It's not legal in Georgia." **4** Guitar from George Strait's "final tour."





**GOOD WORKS**

# Paying It Forward

Berkeley's UC Theatre is working to train the next generation of live-music executives — and it wants to make sure they're more diverse than ever

BY DAVE BROOKS

**D**AVID MAYERI BEGAN HIS CAREER in the music industry the same way many of his contemporaries did: He started young and knew the right people. It was 1970, and the legendary San Francisco-based promoter **Bill Graham** was starting to produce shows at an old theater inside Berkeley (Calif.) High School, which Mayeri attended. Mayeri worked as Graham's unpaid intern until he was offered a gig that paid \$10 for 16 hours of work unloading, staging and repacking touring shows.

Mayeri worked for Bill Graham Presents for 35 years, eventually rising to COO before he left in 2004. He then founded the nonprofit Berkeley Music Group to operate a 101-year-old movie theater in November 2012 and spent three years restoring it as a music venue called UC Theatre Taub Family Music Hall. Mayeri was ready to staff the building in 2016 when he noticed a lack of diversity in the applications he received.

"There's a number of socioeconomic issues that can create barriers for individuals in live music," says Mayeri, including reliance on unpaid interns and low-paying entry-level jobs that make it impossible for candidates from low-income families to break in. "Many people in executive positions today came up through professional networks that are still very homogeneous and only reinforce the cultural barriers that young people face."

Hoping to create opportunities for women and people of color, Mayeri brought on educator-activist **Robyn Bykofsky** to serve as education director. In 2016, they launched Concert Career Pathways, a free, nine-month program for students ages 17-25 that offers workshops and paid internships in the live sector. Applications for the 2019 edition open in March. "We wanted to help young people better understand what has been a very opaque industry," says Bykofsky. "We were looking beyond typical employment issues to understand how imbalances in access to opportunity were created."



Mayeri



Bykofsky

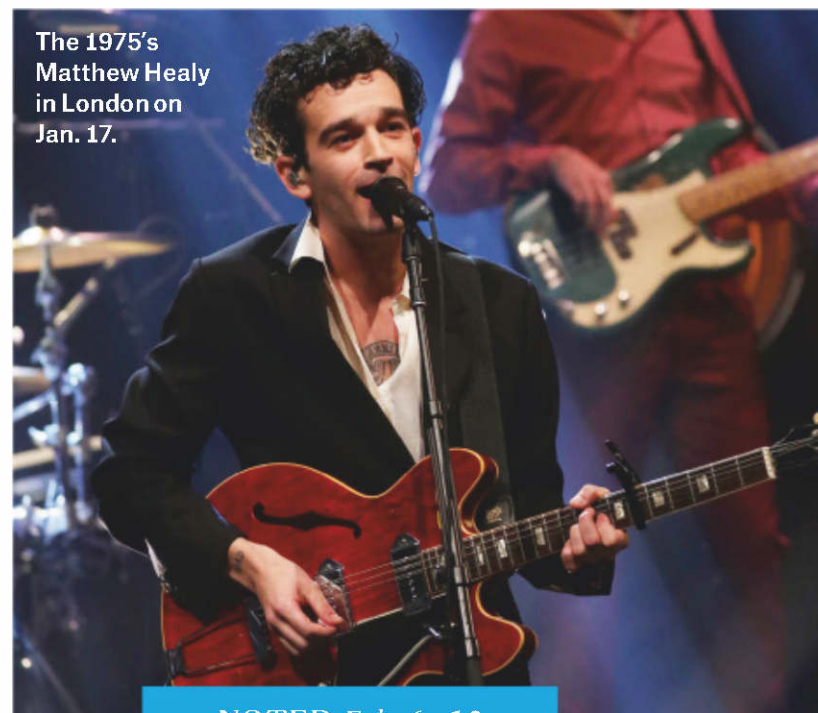
In the program, students study production management and event planning by working with stagehands, floor staff and sound engineers. They also learn about lighting, visual design, budgeting, marketing and social media promotion as well as how to book talent.

"Our graduates come from diverse backgrounds," says Mayeri, adding that half the students in each program are female and 70 percent are people of color. Once the program's six workshops are complete, graduates participate in paid internships, working eight to 12 hours per week or 20-show cycles. "Several" graduates now work at the theater.

"We work to be a true collaborator with the diverse communities we serve," says Bykofsky. "I want to make sure we are providing them with the support they need to thrive." ●



Bykofsky (back row, third from right) surrounded by former and present members of UC Theatre's Concert Career Pathways program.



The 1975's Matthew Healy in London on Jan. 17.

NOTED Feb. 6 - 12

**New Deals**

Sony Music U.S. Latin signed Puerto Rican artist **Darell**.

**Troy Carter** signed with United Talent Agency.

**Pusha T** inked a new deal with Adidas.

**Rod Stewart** and Live Nation signed a multiyear global touring pact.

**The 1975** extended its label deal with Dirty Hit for three more albums.

**Executive Turntable** WME promoted **Marissa Smith**, **Emily LaRose** and **Haley Teske** to agent in Nashville.

Quality CTRL MGMT rebranded as Forward Artist Management and named **Cameron Parkins** GM.

Top Apple retail executive **Angela Ahrendts** stepped down and will be replaced by **Deirdre O'Brien**.

Musicians On Call added **Alisann Blood**, **Tim Scarvey**

and **Rick Whetsel** to its national board of directors.

Former Tribune Publishing chairman **Justin Dearborn** was named COO at ICM Partners.

Former Sony Entertainment CEO **Michael Lynton** joined the Warner Music Group board as chairman.

**Media Alert** **Drake** launched a new champagne line, Mod Sélection.

Live Nation acquired a majority stake in Spanish promoter Planet Events.

Spotify acquired podcasting companies Gimlet and Anchor.

**Scotter Braun** acquired Atlas Music Publishing.

Universal Music Group made an agreement to acquire Ingrooves Music Group.

**Obits** Record World retail chain owner **Roy Imber** died at 87.

**CONGRATULATIONS**

# SEBASTIAN MANISCALCO

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7

DAYS

*on the*  
SCENE



Cardi B performed her top 20 single "Money" while lounging on Liberace's crystal piano at the Grammy Awards.

# 61st Annual Grammy Awards

LOS ANGELES, FEB. 10

HEADING INTO THE 2019 GRAMMYS, THE RECORDING Academy found itself in a precarious place. Last year, the show inspired the #GrammySoMale hashtag, and outgoing president/CEO **Neil Portnow** dug a deeper hole with his infamous comments about how women needed to “step up” for better representation. And then there was the academy’s complicated relationship with hip-hop. (In 2018, **Jay-Z** went 0 for 8 in terms of wins and nominations.) But the way in which this year’s awards show played out was — finally — reflective of the industry’s landscape. In between celebratory performances from **Camila Cabello**, **Brandi Carlile**, **Janelle Monáe**, **H.E.R.**, **Diana Ross** and **Dolly Parton** (who shared the stage with **Katy Perry**, **Kacey Musgraves**, **Miley Cyrus**, **Maren Morris** and **Little Big Town**), well-deserved and often-agreed-with wins were announced. Musgraves secured album of the year for *Golden Hour*, **Dua Lipa** won best new artist (and referenced last year’s controversies in her speech, saying, “I guess we’ve really stepped up”), **Childish Gambino**’s chart-topping, internet-breaking track “This Is America” became the first rap song to win song and record of the year, and **Cardi B** was the first solo woman to win best rap album for *Invasion of Privacy*. With practically backlash-free winners in the big categories, a future in which music’s most essential artists don’t sit out the Grammys in protest seems closer than it has in years.

—NOLAN FEENEY



“The nerves are so bad. Maybe I need to start smoking weed,” joked Cardi B during her acceptance speech for her historic win for rap album of the year with *Invasion of Privacy*.



1 Carlile performed her Grammy-winning single, “The Joke.” 2 Ross sang a medley of her greatest hits. 3 Best rap song winner Drake (left) posed with Portnow. 4 Musgraves accepted the award for best country album onstage. 5 Cabello (center) opened the show alongside Arturo Sandoval, Young Thug, Ricky Martin and J Balvin. 6 Perry appeared on the red carpet.

CARDI: LESTER COHEN/GETTY IMAGES. 1: ROB LATOUR/SHUTTERSTOCK. 2: MATT SAYLES/INVISION/AP/SHUTTERSTOCK. 3: MICHAEL KOVAC/GETTY IMAGES. 4: KEVIN MAZUR/GETTY IMAGES. 5: POLAROID: ROBYN BECK/AFP/GETTY IMAGES. 6: STEVE GRANITZ/WIREIMAGE.



7 Lady Gaga sang "Shallow." 8 Monáe performed "Make Me Feel." 9 Dan + Shay posed with their best country duo/group performance award. 10 H.E.R. won two awards. 11 Host Alicia Keys delivered a medley of various artists' hits.

# Grammy Week

LOS ANGELES, FEB. 7-10



1 Pink delivered at her Citi Sound Vault show on Feb. 7. 2 Jay-Z and Beyoncé at the Roc Nation brunch on Feb. 9. 3 Childish Gambino (right) with Ludwig Göransson at the Swedish composer's Grammy celebration on Feb. 7. 4 From left: Sony Music Entertainment CEO Rob Stringer, Epic Records president Sylvia Rhone and DJ Khaled at the Sony Music post-Grammy reception on Feb. 10. 5 From left: Jennifer Nettles, Margo Price and Cam performed at the MusiCares Person of the Year event honoring Dolly Parton on Feb. 8. 6 Hailee Steinfeld at Spotify's Best New Artist party on Feb. 7.



7, 10, 11: KEVIN MAZUR/GETTY IMAGES; 8: KEVIN MAZUR/GETTY IMAGES; 9: STEVE GRANITZ/WIREIMAGE.COM; GRAMMY WEEK: 1, 2, 5: KEVIN MAZUR/GETTY IMAGES; 3: JOHNNY NUÑEZ/GETTY IMAGES; 4: JOHN SCULLY/GETTY IMAGES; 6: PHIL MCCARTEN/INVISION/PHOTOFEST/GETTY IMAGES



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# Billboard's Annual Power 100

BEVERLY HILLS, FEB. 7

A CELEBRATION OF *BILLBOARD*'S EIGHTH ANNUAL POWER 100 came with a pledge to address the enduring gender imbalance of power in the music industry. Executive of the Year **Lucian Grainge**, chairman/CEO of Universal Music Group, and Sony/ATV chairman/CEO **Martin Bandier**, recipient of this year's Clive Davis Visionary Award, led the A-list of honorees and well-wishers who packed the Avra Beverly Hills, along with rising executives recognized in the magazine's inaugural New Power Generation list. *Billboard* editorial director **Hannah Karp** offered praise for the industry leaders who, in the past year, "came together to fight for causes bigger than their own," citing the passage of the Music Modernization Act. "We're looking forward to watching you, as leaders, continue to use your powers for positive change for the music business in 2019," she added. One such change is the formation of She Is the Music, a nonprofit group supported by UMG and *Billboard* parent company Valence Media that encourages artists to work with women producers. "We're dedicated to making She Is the Music's database the industry gold standard," said Dr. **Stacy L. Smith**, of the University of Southern California's Annenberg Inclusion Initiative, who has researched gender disparities in the music business. "This is the first major step to creating a quality and long-lasting change." Later, Bandier, whose award was presented by **Clive Davis**, shouted out three executives who previously worked for him, each now leading one of the three major music publishers: incoming Sony/ATV chairman/CEO **Jon Platt**, Universal Music Publishing Group global chairman/CEO **Jody Gerson** and incoming co-chair/CEO of Warner/Chappell Music Publishing **Guy Moot**. Grainge capped off the night by declaring, "There is an enormous amount of power in this room. Let's put all of it to good use." —THOM DUFFY



5



6



1



Jon Platt, Sony/ATV Music Publishing's incoming chairman/CEO, took the Power 100's No. 8 slot. "When you look inside our industry, it's not [diverse]," he told *Billboard*. "Inclusion doesn't mean just more of one thing. It means inclusion for everyone. I want the industry to look like the music it represents."



7



**2019 Power 100 New Power Generation class photo.** Standing, from left: Shots Studios founders Sam and John Shahidi; 10K Projects founder/CEO Elliot Grainge; Disruptor Records/Selector Songs CEO Adam Alpert; Shawn Holiday, head of urban music at Sony/ATV Music Publishing and Columbia Records; Tha Lights Global co-founder/CEO Dooney Battle; EMPIRE founder/CEO Ghazi; Lady Gaga's manager, Bobby Campbell; and Phylicia Fant, co-head of urban music at Columbia Records. Sitting, from left: Live Nation Urban vp talent and touring Heather Lowery, Create Music Group COO Alexandre Williams, Sincethe80s founder Kei Henderson, Capitol Music Group vp global creative Amber Grimes, AWAL CEO Lonny Olnick, EFG Management owner Martha Earls and Create Music Group CEO Jonathan Strauss. **2** Tierra Whack. **3** Don Passman, partner at Gang Tyre Ramer Brown & Passman, with Lynne Segall, group publisher for *Billboard* and *The Hollywood Reporter*. **4** From left: Valence Media managing director Deanna Brown, Grainge, Karp and Smith. **5** Celine Joshua, Universal Music Group GM of commercial, content and artist strategy. **6** A cappella act Pentatonix. **7** Davis (left) and Bandier onstage. **8** Media influencer YesJulz (left) and rapper Soulja Boy. **9** Artist Group International president Marsha Vlasic. **10** From left: Warner Bros. Records' Tom Corson and Aaron Bay-Schuck, Warner Music Group's Max Lousada and Atlantic Records' Julie Greenwald and Craig Kallman.



Republic Records co-founders Monte (left) and Avery Lipman, No. 11 on the Power 100. Their working relationship "goes back to our first lemonade stand, when I was 6 and he was 4," Monte told *Billboard*. "We had a slow day once, so we picked up our stuff and went door to door. We've always been entrepreneurial."





# CLIVE'S CLASS OF 2019

At each Pre-Grammy Gala, Clive Davis welcomes a group of longtime friends, collaborators and rising stars to gather before the awards for a class portrait. This year, he welcomed back his neighbor Rob Thomas ("We live around the corner," said the musician), invited icons like Dionne Warwick and Jimmy Jam, and co-signed new talent: two-time Grammy winner H.E.R. and best new artist victor Dua Lipa

PHOTOGRAPHED BY KWAKU ALSTON



Pre-Grammy Gala group  
photographed Feb. 9  
at The Beverly Hilton in  
Beverly Hills. (See who's  
who on page 33.)



**W**ith guests ranging from rapper **Travis Scott** to Speaker of the House **Nancy Pelosi**, the 2019 Pre-Grammy Gala on the evening of Feb. 9 showcased music's universal appeal. Hosted by The Recording Academy and industry legend **Clive Davis**, the annual rite of passage, held in The Beverly Hilton hotel's ballroom (332 tables), boasted an array of luminaries such as Pelosi's tablemates **Barbra Streisand**, **Joni Mitchell** and painter **David Hockney**. Also in attendance: **Benny Blanco**, **Beck**, **Ciara** (with husband **Russell Wilson** of the Seattle Seahawks), **Alice Cooper**, **Angela Bassett** and Apple's **Tim Cook**.

First-time Grammy nominee Scott kicked off the night's performances with an energetic mini-set including hit "Sicko Mode" that had everyone on their feet. (Apple's **Zane Lowe** danced near producer **Mike Will Made-It**.) Just as powerful was **Keala Settle**'s performance of the Academy Award-nominated song "This Is Me" from the film *The Greatest Showman*. **H.E.R.** delivered riveting vocals and guitar-playing on "Make It Rain," and **Florida Georgia Line** performed a spirited rendition of its Grammy-nominated track "Meant to Be" with **Bebe Rexha**.

This year's Pre-Grammy Gala signaled the awards show's return to Los Angeles after celebrating its 60th anniversary in New York in 2018. "We're glad to be back home," said Recording Academy president/CEO **Neil Portnow**, who is marking his last year at the organization's helm. Davis acknowledged Portnow's "stellar leadership," asking guests to "raise our glasses and thank Neil."

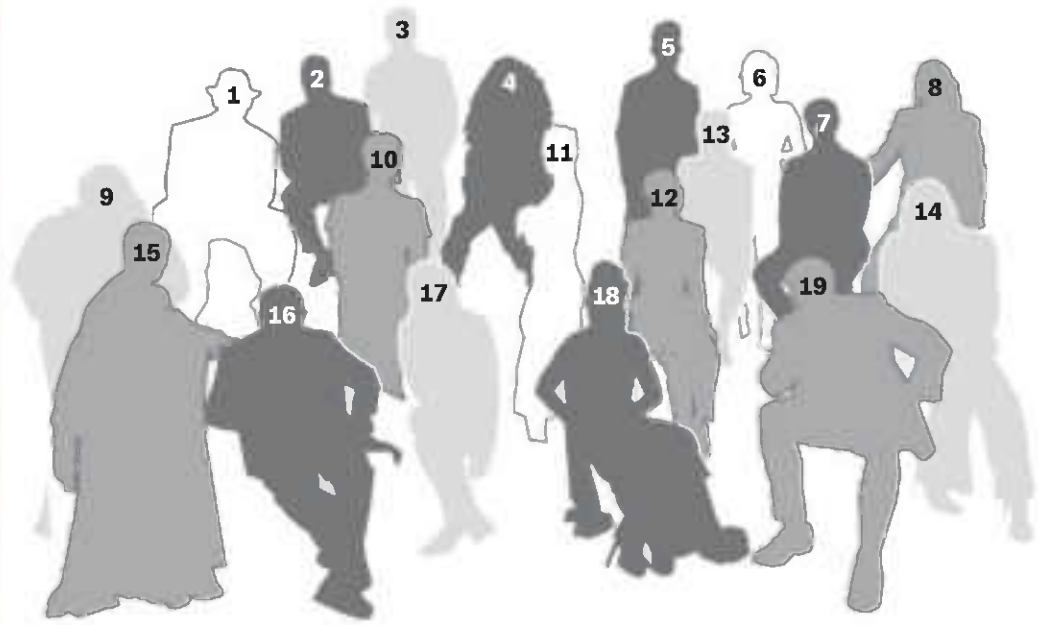
Closing out the evening was a tribute to **Aretha Franklin**. **Jazmine Sullivan** opened with a scorching version of the Queen of Soul's "Call Me" before joining **Rob Thomas** in a rousing version of Franklin's No. 1 duet with **George Michael**, "I Knew You Were Waiting (For Me)." **Ledisi** powered her way through "Think," "Ain't No Way" and "Respect" before best new artist nominees **Chloe x Halle** took on "Sisters Are Doin' It for Themselves" with **Valerie Simpson**, three-time 2019 Grammy winner **Brandi Carlile** and Settle.

Prior to the party, while Davis' annual class photo was shot, **Lana Del Rey** said it best: "This is my favorite thing about Grammy season."

—GAIL MITCHELL



2



**Class of 2019 portrait:** 1 Jimmy Jam 2 Morris Day 3 Rob Thomas 4 H.E.R. 5 Tyler Hubbard (Florida Georgia Line) 6 Bebe Rexha 7 Brian Kelley (Florida Georgia Line) 8 Ellie Goulding 9 Keala Settle 10 Lana Del Rey 11 Dua Lipa 12 Halle Bailey (Chloe x Halle) 13 Diane Warren 14 Jazmine Sullivan 15 Dionne Warwick 16 Clive Davis 17 Brandi Carlile 18 Chloe Bailey (Chloe x Halle) 19 LL Cool J



3



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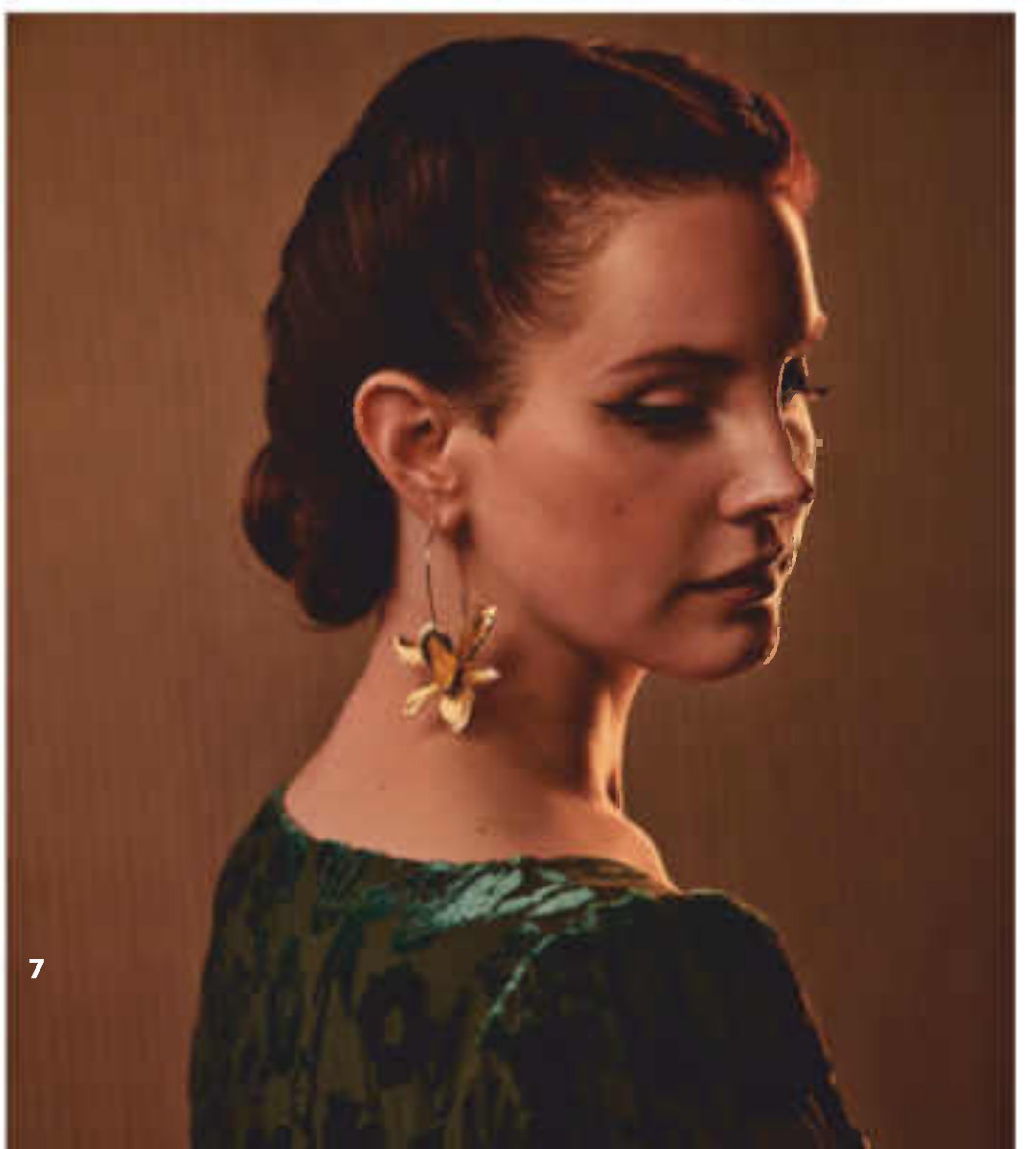


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1 "It's a pretty surreal moment for me," said Lipa of her participation in the class photo. "Especially being around so many artists that I love." 2 H.E.R., who was presented with her Grammy for best R&B album by BTS, said that the day after the awards show, she planned "to go back to New York to have a chopped cheese [sandwich] in Harlem." 3 Jimmy Jam of hit songwriting duo Jimmy Jam & Terry Lewis. 4 "It was an incredible honor to be in this photo," said Carlile. "It's particularly an honor to get to sit so close to Clive. He's truly a legend and an inspiration to me — a longtime supporter of women's music long before it was cool." 5 Chloe Bailey (left) and sister Halle Bailey of R&B duo Chloe x Halle. 6 Thomas, who has sat for previous class portraits (his first was 20 years ago), said the photos are "the only things that I hang up in my studio and get framed. It's like a little piece of history that you get to be a part of. Getting a ticket [to this event] is good, but being able to continue to participate is even better." 7 "I love what I do," said Del Rey, who has attended the Pre-Grammy Gala at least five times, by her estimate. "I'm happy to represent this craft of songwriting."



7

billboard

# LATIN MUSIC WEEK

April 22 - 25, 2019 | Las Vegas



## Q&A WITH ANUEL AA: FROM ZERO TO HERO

Anuel AA's improbable journey from three years in prison to top of the charts and how he changed the face of Latin trap in the process.

*Billboard* was the first media to interview Anuel AA following his release from prison. Nearly a year later, an in-depth conversation on his new tour, new relationship, social media and the future of Latin trap.

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# PUSHING BACK

He reinvigorated the blues.  
Now Gary Clark Jr. is confronting  
a darker American history

BY BONSU THOMPSON  
PHOTOGRAPHED BY KATHY TRAN

# The Heart

THE PULSE  
OF MUSIC  
RIGHT NOW

Clark photographed  
Jan. 22 at Antone's in Austin.  
Watch Clark talk about his  
new album and more at  
[billboard.com/videos](http://billboard.com/videos).

GROWING UP BLACK IN THE RED STATE OF Texas, **Gary Clark Jr.** considered racism par for the course. He remembers someone leaving dog feces in the mailbox of his family's home when he was only a kid. When he was 23, a white store clerk told him "those ain't for you" after he inquired about a vintage microphone. The most recent brush — a shouting match with his neighbor who refused to believe Clark was the owner of his 50-acre Austin home — had the most visceral effect on the now 34-year-old, mainly because the explosive exchange happened in front of Clark's 3-year-old son, **Zion**.

"I don't want to be that angry guy, but I'm pissed that in 2018 we still got to deal with this after everything my family went through, my family before them went through," says Clark today. "I don't want to have to tell my son that I was insulted because of my skin color. So I was just like, 'I'm in your neighborhood. I'm going to be here. There's going to be more of us here. Fuck you.'" But it didn't end there. Clark went straight to the studio and funneled the tension into the title track to his forthcoming album *This Land*, out March 1 on Warner Bros. Records.

Clark strikes a match with the first verse, singing: "Paranoid and pissed off/Now that I got the money/Fifty acres and a Model A/Right in the middle of Trump country." By the arrival of its hook ("N—a run! N—a run! Go back where you come from"), his guitar combusts into an inferno. "It's menacing, dangerous," says Clark of the track, which was the last he recorded for the album. Its accompanying music video, which follows black children as they navigate a South still waving the Confederate flag, is equally potent.

The rock, soul and R&B-influenced tracks include "Guitar Man," in which Clark waxes nostalgic for Austin's famous Sixth Street, where he got his start. It was there, as a preteen guitar prodigy, that Clark gigged with **Jimmie Vaughan**, **Stevie Ray**'s older brother (when Clark was 19, he went on his first-ever tour with Jimmie and his band). "At a very young age I started hanging out with people who were creative and open-minded," recalls Clark. "We all looked different and came from different backgrounds, so I stayed around that." In 2010, he caught the attention of Warner Bros. during a show at Hollywood's Hotel Cafe. Within a year, he was signed.

With six No. 1s on *Billboard*'s Blues Albums chart, four No. 1s on Blues Digital Song Sales and a Grammy win in 2014 for best traditional R&B performance for "Please Come Home," off his 2012 debut full-length, *Black and Blu*, Clark has

reinvigorated the blues for a new generation. The **Obamas** invited him to the White House to perform, and icons like **B.B. King** and **Eric Clapton** asked him to jam with them.

He has landed songwriting credits with artists like **Alicia Keys**, collaborations with **Nas** and **Foo Fighters**, and has plans to produce for **Jill Scott** ("She has been hitting me up since I first got in the game, but I wasn't ready").

With *This Land*, Clark felt he had been "off the court too long" and wanted to come back strong. He enlisted longtime collaborator **Mike Elizondo** (**Dr. Dre**) and also brought in **Sheila E.** on percussion. "What she gave us in a few hours changed the whole vibe of the album," he says.

**"I don't want to have to tell my son that I was insulted because of my skin color."**

**—Clark**

## TAPPING TALENT

When he was president of Warner Bros. Records, **Lenny Waronker** signed **Prince** and worked with **Eric Clapton**. Now 77 and senior vp A&R at Warner, he says **Gary Clark Jr.** is unlike anyone on his celeb-studded CV. "There was something I couldn't articulate" about him, he says of their first encounter a decade ago. "He was more than a blues guitar player." Three albums in, Clark and his "singular" talent continue to surprise Waronker.



Waronker

### What does working with Clark entail?

Not much. He's one of those artists that marches to his own drum. He likes to have the freedom to create, and will open up at some point but not necessarily at the very beginning. There's very little creative input [from me]. He'll listen, but mostly it has to come from him.

### Did you talk about *This Land* being more political?

No. He's expressing himself in the most authentic way. It's not something you can talk about. It's coming from his heart. It's one of those things where you just say, "I'm betting on this guy because he's special." And on this new album — like most great artists, it takes a couple of albums — he got it [right].

### What other artists are in his lane?

I don't know that anybody is doing what he's doing. Because he has a massive musical IQ, he can take things and bend them. And you root for him because he's shy and humble, but he's strong, too. The strength comes from his belief in himself.

—JOE LYNCH

Clark recorded most of it in Los Angeles, where he and his family were living while his wife, Australian model **Nicole Trunfio**, was pregnant with their daughter, **Gia**. When they returned to Austin, he rounded out its sound with his new MPCX, a sampler and sequencer.

Clark feels inspired to get behind the board even more moving forward. "I love music because of the producers," he says, calling out **Quincy Jones** in particular. "I'm happiest creating music because there are no rules or boundaries. You can do anything that you want." But the biggest difference on *This Land*? His unvarnished message. "I've finally found my voice," says Clark.

His manager, **Scotter Weintraub**, says, "This is Gary's tipping point album, to be considered among **D'Angelo's** *Brown Sugar* and [**Kendrick Lamar's**] *To Pimp a Butterfly*. Those great African-American statements."

On Feb. 16, Clark will be the musical guest on *Saturday Night Live*, and come March 9, he will hit the road for a headlining tour, including a stop at the New Orleans Jazz & Heritage Festival. "I play shows and see all types of different faces," he says, "then some just scurry back to their own thing. I say, 'Let's keep it connected. Let's not leave [that sense of togetherness] at the venue.'"

Clark's growing family has him feeling more empowered to deliver on that. "We need to feed the babies empathy," he says. "We are so about 'us against the world,' but everyone is trying to do the same thing: just make it." ●

From left: Barack Obama, Trombone Shorty, Jeff Beck, Derek Trucks, King (seated) and Clark at a performance in the White House in 2012.



# Bravi!

Frost faculty, students, and alumni!  
**2019 GRAMMY™ AWARDS**



JOHN DAVERSA



DAFNIS PRIETO

**CRAIG MORRIS**  
Best Classical  
Instrumental Solo  
Pre-Telecast Performer  
Nominee



CRAIG MORRIS

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**LANSING MCLOSKEY**  
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(McLoskey: Zealot  
Canticles)

### Alumni

**KENNETH FUCHS**  
Best Classical  
Compendium  
(Piano Concerto  
'Spiritualist'; Poems Of  
Life; Glacier; Rush)

## Faculty Winners

### JOHN DAVERSA

Best Improvised Jazz Solo  
**DON'T FENCE ME IN**

Best Large Jazz Ensemble  
Album

**AMERICAN DREAMERS: VOICES  
OF HOPE, MUSIC OF FREEDOM**

John Daversa Big Band  
Featuring DACA Artists

Best Arrangement,  
Instrumental or A Capella  
**STARS AND STRIPES FOREVER**  
John Daversa Big Band  
Featuring DACA Artists

### DAFNIS PRIETO

Best Latin Jazz Album  
**BACK TO THE SUNSET**  
Dafnis Prieto Big Band

## Frost Faculty, Students & Alumni Participants in Grammy™-Winning Recordings

### Faculty

**MELVIN BUTLER**  
Best Large Jazz Ensemble  
Album

**BRIAN LYNCH**  
Best Latin Jazz Album

### Students

**CLINT BLEIL**  
**JOSIAH BOORNAZIAN**  
**MICHAEL DUDLEY**  
**JESSICA HAWTHORNE**  
**WESLEY THOMPSON**  
Best Large Jazz Ensemble  
Album

### Alumni

**TROY ROBERTS**  
Best Large Jazz Ensemble

**MIKE RODRIGUEZ**  
**MICHAEL THOMAS**  
Best Latin Jazz Album

**TAL COHEN**  
**TOM KELLEY**  
**DAVID LEON**  
**ZACH LARMER**  
**JESUS MATO**  
**CHRIS PALOWITZ**  
**DEREK PYLE**  
**CHRIS THOMPSON-TAYLOR**  
**JACK WENGROSKY**  
Best Large Jazz Ensemble  
Album

## Alumni Nominees

**JOSHUA HENRY**  
Best Musical Theatre Album

**RAUL MIDON**  
Best Jazz Vocal Album

**JANO RIX**  
Best Americana Album

**RAQUEL SOFIA**  
Best Latin Pop Album

## Frost Faculty & Alumni Grammy™-Nominated Recordings In Which They Participated

### Faculty

**DEAN SHELLY BERG**  
Best Traditional Pop  
Vocal Album

### Alumni

**JULIO REYES COPELLO**  
**CARLOS FERNANDO LOPEZ**  
**NATALIA RAMIREZ**  
Best Latin Pop Album





Shane

Q&A

## KODIE'S COME UP

Rapper **Kodie Shane** is sitting in the lobby of her posh Atlanta apartment, but has Europe on her mind. "I'm excited to go to London, but Amsterdam? I definitely can't wait to get there," she says. "I'm excited for the pictures I'm about to take." The rising 20-year-old and member of **Lil Yachty's Sailing Team** collective began her first headlining tour on Feb. 5 in Sweden in support of her 2018 debut LP, *Young HeartThrob*.

**You were born in Atlanta but grew up in Chicago. How has moving back to the South shaped you as an artist?**

I started rapping [here]. There's an Atlanta vibe in my sound. I look up to **André 3000**. That's somebody I admire. [And] I love Yachty. That's my brother. Atlanta definitely has embraced me — if I throw a show in Atlanta, it's going to go crazy.

**Jussie Smollett was recently attacked in an alleged homophobic, racist incident. Do you ever worry about being outspoken as a queer black woman?**

[People] think the world took two steps forward, but it actually took 10 steps backward. The president is making a lot of people feel like their behavior is OK. I saw another lady on Twitter talking to a black girl like, "What is wrong with your hair? That looks horrible." Just going in on her. A lot of people felt like we ran the world for how long ... shout out to [former President **Barack**] **Obama**. And now they run the world.

**What's your approach to social media?**

There are always going to be some things that I keep for myself. Period. If that means my road might take a little longer, fine. I'm invested in the music, not the antics. It's harder and harder to do every day because people are videoing their pregnancy to go viral.

**Where do you feel you fit into the legacy of Atlanta hip-hop?**

If the Atlanta sound is the alphabet ... **LightSkinKeisha** is "L." [**Lil**] **Keed** is "K." Everybody had these spots. My sound is creating a whole new letter in the alphabet. Nobody can go do exactly what I do. I created a sound for myself.

—JEWEL WICKER

Kodie Shane is Billboard's *Pride* artist of the month. Read more at [billboard.com/pride](http://billboard.com/pride).

### ANATOMY OF A HIT

# Friends In High Places

Producer Benny Blanco notches his first top 10 single as a lead artist alongside Khalid and Halsey

BY LINDSEY HAVENS

**B**ENNY BLANCO, BORN BENJAMIN JOSEPH LEVIN, HAS BEEN BEHIND THE SCENES CRAFTING hits for **Justin Bieber**, **Selena Gomez** and **Rihanna** for the past decade. When it came time to release his debut single as a lead artist, which arrived in July 2018, he chose his collaborators carefully. The Grammy-nominated Blanco, 30, enlisted chart-toppers **Khalid** and **Halsey** for the bouncy pop hit "Eastside," which finally broke into the top 10 on the *Billboard* Hot 100 the week of Feb. 2. Its key players explain how the track came together. "Basically," says Blanco, "everyone made it so fucking good."

#### THE PRODUCER

*Benny Blanco*

"**Ed [Sheeran]** and I were on tour in Philadelphia, and we began working on the demo. I remember a lady bringing us room service and screaming when she saw Ed. Fast-forward a month or so, I was with [Halsey] at my house, and I pulled up the demo. Before I knew it, it was done."

#### THE ARTIST

*Halsey*

"It was such a massive honor for Benny to want me involved — he could have asked anyone to be a part of his debut. We have such a close relationship, and he has always brought really intimate parts out of me in the studio. To return the favor was unbelievable. We had no idea it would grow the way it did."

#### THE PRODUCER

*Benny Blanco*

"I was listening back, thinking I always wanted to do a song with Khalid, [and] was like, 'Why not see if this could be with both of them?' I felt like the song would work as a duet. Khalid was in Denmark and did it from there. [Later,] **Andrew Watt** was over and recorded [the riff]."

#### THE ARTIST

*Khalid*

"I had to record my part separately, [but] it was so incredible to hear the completed song, and even more fun to get everyone together when we performed on the American Music Awards [in October]. It's always exciting to see a song climb the charts, but when you have done it with friends, it's even more special."

#### THE CEO, INTERSCOPE

*John Janick*

"Benny always has the best ideas, and he has limitless connections that make those ideas come to life. Putting Halsey and Khalid on a track together might not have made sense to a lot of people [at first], but Benny has incredible musical intuition, and it resulted in a fantastic song that reacted [positively]."

From left: Halsey, Blanco and Khalid at the 2018 American Music Awards.



SHANE PARAS/GETTY IMAGES; HALSEY: JEFF KRAVITZ/AMA-2018/FILMMAGIC

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# POWER DUO

The first time director Barry Jenkins and composer Nicholas Britell worked together, they were nominated for Oscars. Now they're up for two more

BY REBECCA MILZOFF

When **Barry Jenkins** hired **Nicholas Britell** to write the score for his 2016 film *Moonlight*, he hadn't heard a note of Britell's music. "The vibe was that strong," says Jenkins of when they met. His instinct was right: Britell secured his first Academy Award nomination for the score, which applied the chopped and screwed hip-hop production technique to minimalist, classical writing; Jenkins, nominated for best adapted screenplay, won. Creative partners who tend to finish each other's sentences, Britell, 38, and Jenkins, 39, reunited for *If Beale Street Could Talk*. Based on the 1974 James Baldwin novel of the same name, the film tells the story of a young black couple: Fonny (**Stephan James**) is falsely accused of rape and sent to jail as Tish (**Kiki Layne**) discovers she's pregnant. It earned Britell and Jenkins a second pair of Oscar nominations: Britell for best original score, Jenkins for best adapted screenplay.

## Harvard-Style Hip-Hop

Britell was initially recommended to Jenkins by a mutual colleague who had heard his score for *The Big Short*. "When Nick showed up, I was like, 'He's very Harvard, very Juilliard,'" recalls Jenkins. (Britell studied at both.) "But then we had this wide-ranging conversation — I didn't know he was such a hip-hop fan." (Britell was once in a rap group.)

## Two-Way Street

Jenkins had never worked on a film score when he met Britell, but the duo immediately realized the value of collaborating in the studio versus sending music over email. "We weren't working toward any particular goal — we were exchanging ideas," says Jenkins. "The more feedback, the more the process opened. There's much more music" that didn't make it into *If Beale Street Could Talk*.

## Sound Clash

The director initially told Britell that he had imagined horns as central to the score's sound, but after writing some music, Britell found that it lacked the "feeling of strings, and cello in particular. I took the music I'd written for brass, played it on cellos, and it opened a doorway for us." The strings and brass came to respectively represent the film's dual themes of love versus injustice and destruction.

## Unexpected Discoveries

During a pivotal scene, **Miles Davis'** "Blue in Green" spins on the record player — with a twist. Britell bent a cello stem from a previous piece he had written, essentially "taking the sound of love and breaking it." He layered cello and added reverb to Davis' song, creating "an ethereal effect, like your sense of perception is changing." Says Jenkins: "Had we not both been in the room, that scene would be different."



1 Britell (left) and Jenkins. 2 From left: Teyonah Parris as Ernestine, Layne and Regina King as Sharon in *If Beale Street Could Talk*.



ASK  
BILLBOARD  
ANYTHING

## Why did Ariana Grande cancel her Grammys performance?

On Feb. 7, longtime Grammy Awards producer **Ken Ehrlich** told the Associated Press that Grande felt it was "too late" to pull something together for the show's 61st annual edition on Feb. 10. Grande immediately shared her side of the story, tweeting, "I've kept my mouth shut but now you're lying about me. I can pull together a performance over night and you know that, Ken." The twice-nominated pop star claimed that she offered to perform three different songs. She ultimately decided not to attend because her "creativity & self expression was stifled." Grande was not the only A-lister who reportedly turned down an offer to perform: **Drake, Kendrick Lamar, and Childish Gambino** all declined and skipped the ceremony (though Drake did stop by to accept his award). During the telecast — in which Grande won her first-ever Grammy, for best pop vocal album for *Sweetener* — she Instagrammed herself in her would-be awards show look with the caption: "when @zacposen makes u a custom gown it doesn't matter if you're singing or not." (In a since-deleted tweet, she also criticized The Recording Academy for awarding best rap album to **Cardi B** over **Mac Miller**, Grande's late ex-boyfriend. Grande later apologized.) After the backlash, against last year's lack of Grammy performances by female nominees, this year **Cardi B, Janelle Monáe, Kacey Musgraves** and five other women up for awards in the Big Four categories were invited — and chose — to perform. The impact of Grande's stand, if any, may not be felt until next year's ceremony.

—LYNDSE HAVENS



## BOLTIN' THROUGH LIFE

**Michael Bolton**, 65, has written with everyone from **Bob Dylan** to **Lady Gaga**. To celebrate 50 years in the music business (he signed his first deal with Epic Records at age 16), the legend released *A Symphony of Hits* on Feb. 8, a collection of his best-loved ballads newly recorded with a 65-piece orchestra. Bolton, who has had nine top 40 albums on the Billboard 200, offers his four key rules for career longevity.

**1** "You will find yourself with an inner circle who you need to trust. Get an attorney, then get another attorney to watch that attorney. The people you trust the most can do the most damage."

**2** "While I'm traveling, I [review] every single check. I put question marks, and the one person who is allowed to sign them can't pay it out until they let me know why that number is that number."

**3** "Whatever number [of hours you need to sleep] to feel fully recharged, that's the number to go by religiously. For me, it's eight. When you're onstage, your voice rewards you for taking care of it."

**4** "Never sign a breast. There's nothing good that can come from that. But [my concerts] really haven't been that crazy. It's not like a **Mötley Crüe** tour."  
—MELINDA NEWMAN



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Clockwise from left: Petricca photographed Jan. 16 at Kundalini Yoga by the Sea in Santa Monica; a still from Walk the Moon's "One Foot" music video; tarot cards used during the meditation.



HOW TO...

# Meditate On The Moon

Nicholas Petricca turned to Kundalini yoga when dark times threatened his artistic output. Now, the spiritually uninhibited Walk the Moon frontman probes the increasingly popular practice of lunar meditation

BY CHRIS MARTINS • PHOTOGRAPHED BY KAYLA REEFER

**N**ICHOLAS PETRICCA'S inner child is a tiny, Technicolor bird-person. At least that's how the **Walk the Moon** frontman, 32, describes it within our moon meditation circle on a mid-January evening. "I see a brightly feathered avian creature with yellows and reds and big shiny black alien eyes," he says excitedly. Petricca is famous for getting arenas of fans dancing to his band's pulse-pounding synth-rock, but he's equally comfortable channeling lunar vibes under the guidance of Los Angeles-based psychological astrologer **Danielle Beinstein**. She's leading our ceremony not because of some connection to Walk the Moon's name, but because this sort of thing is an important part of Petricca's life when

he isn't touring. In fact, we're sitting in the Santa Monica, Calif., studio he co-owns: Kundalini Yoga by the Sea.

If growing up in a churchgoing Ohio family taught the musician about faith, and a 2012 shaman-led ayahuasca trip was the "slap in the face" that opened Petricca up to mysticism, it was his father's death in 2017 that moved him to find a union of the two in Kundalini, a deeply spiritual form of yoga. "It was a dark time," says Petricca, who was working on the band's fourth album, *What If Nothing* (Walk the Moon has earned a combined 1.7 million equivalent album units, according to Nielsen Music). "The strength I found in Kundalini enabled me to find not only peace but also creative expression to transform those painful experiences

into something awesome: an album."

Tonight we're trying an hourlong meditation Beinstein has tailored to current celestial conditions: We're approaching a full moon (a time for release) in Leo (which represents the inner child) that also happens to be an eclipse (amplifying the effects threefold). Hence, we're using meditation, writing exercises and group therapy to figure out what joy or havoc our inner-kid plans to reap.

Beinstein, who typically works with groups of women and private clients during \$250 sessions on the new or full moon, says her work is "woo-woo but not *crazy* woo-woo." Yes, there's a moon altar with candles and tourmaline crystals. Star charts and tarot are involved, though the archetypes they describe are merely lenses for looking inward, like Carl Jung's. Her practice is meant to "reach anyone wherever they are."

It certainly seems to work for Petricca. Presented with a worksheet listing questions such as "What limiting beliefs are arresting your inner child's expression?" he fills the page. During the optional sharing portion, he speaks so freely that the session runs an extra hour. "One aspect I got into," Petricca begins,

"was creating space for the child to play. As a kid, I couldn't wait to sketch or build with Legos. My mom says I'd focus on something long enough to bring it to life, then be on to the next."

He thinks he may have given up some of that freedom by seeking validation from others or buying into a rigid definition of himself. "I feel like we're conditioned to play certain roles and believe it's inauthentic to diverge," he says. "In fact, our identities are so fluid." He also tells us he wrestles with what it means to be a man, in part because his dad developed Alzheimer's when Petricca was 16: "He was such a good king, a positive masculine force, but I didn't get to experience that as an adult, so it's a thing I'm navigating now."

We're breathing with our eyes shut again, imagining a cord extending from the base of our spine into the earth, and all the junk in our lives sliding down it. "Connect with the heart and a sense of possibility in front of you," says Beinstein as she winds down. But Petricca already seems pretty open to what's out there. In the end, he says a moon meditation, yoga class and a concert are all really the same thing: "a place for you to have a profound experience." ●

## Danielle's Lunar Forecast

Full Moon in Virgo  
Feb. 19

This is a grounding moon offering an opportunity to break out of self-destructive habits. A good day to do stream-of-consciousness writing to release analysis paralysis.

Mercury Goes Retrograde  
March 5

Communication can get delayed. If you're trying to make a plan, trying to fit everything into an exact timeline, like [an executive] trying to corral an artist, just let go.

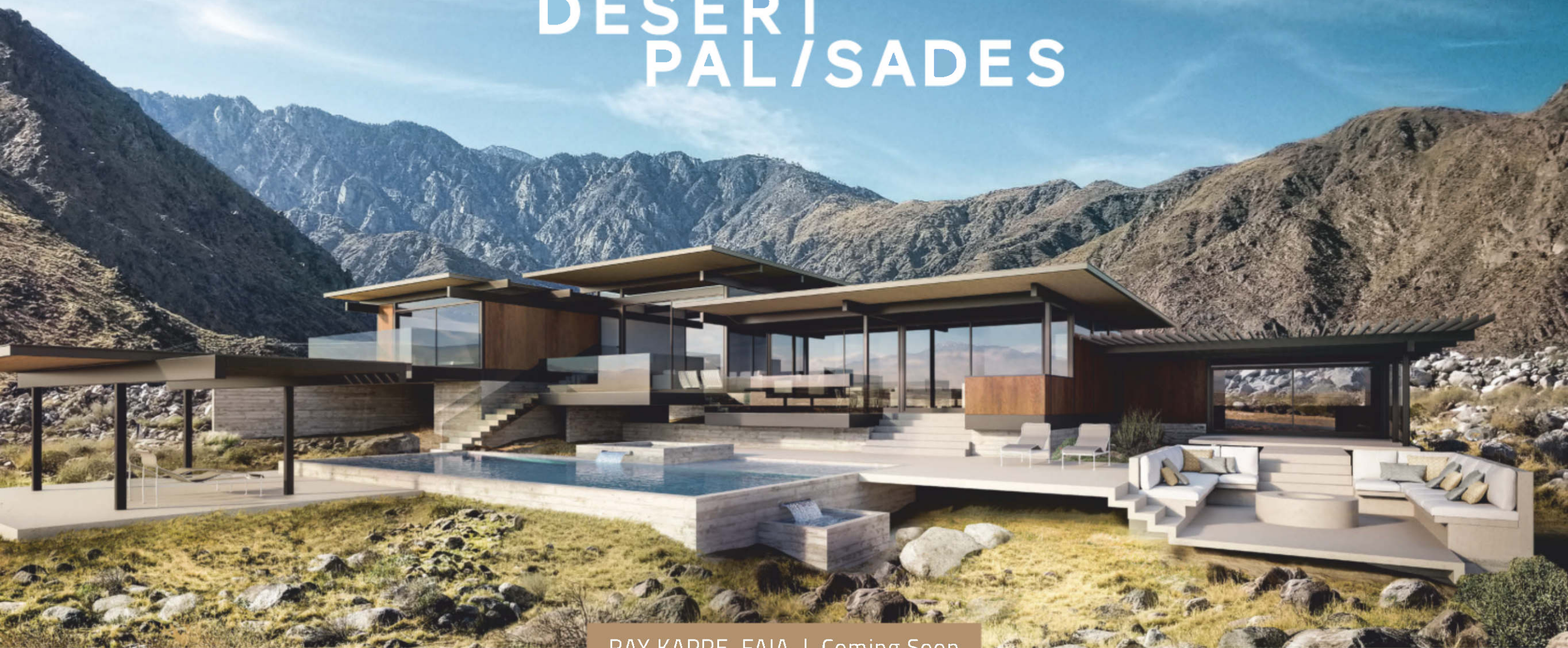
New Moon in Pisces  
March 6

A day to set intentions relating to themes of trust, surrender and letting go. The more we move into acceptance of what is, the more our life flows. Pisces season is a beautiful time for creativity.



Beinstein

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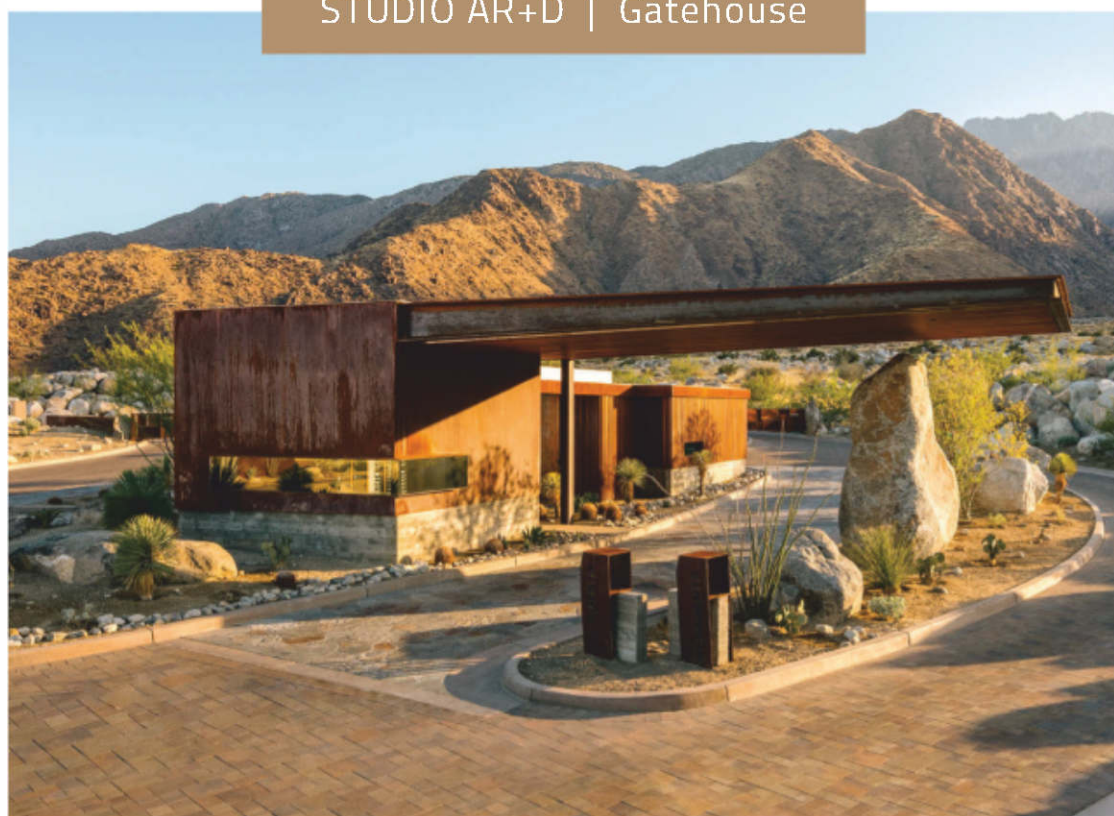


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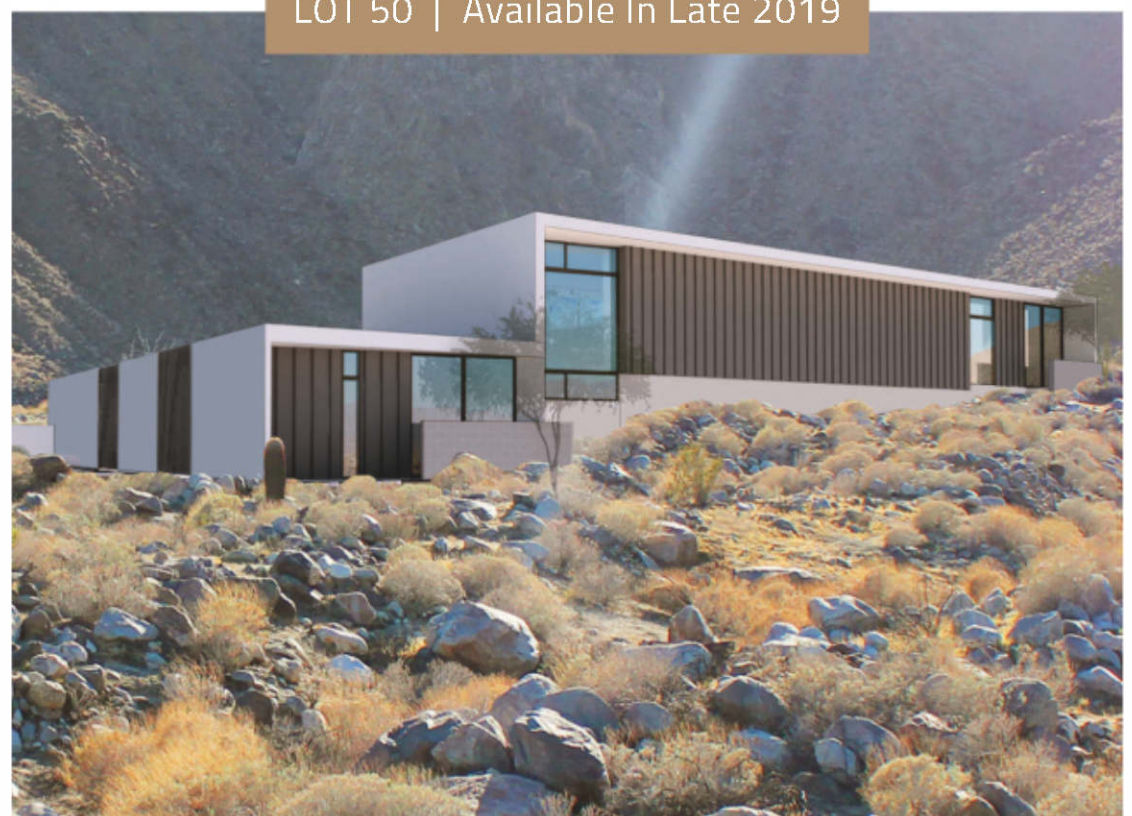
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VOICE

OF THE

PEOPLE

BY EDUARDO CEPEDA

PHOTOGRAPHED BY  
RAMONA ROSALES







**M**INUTES BEFORE Bad Bunny steps into an arena filled with 19,000 fans, he jogs back and forth in the green room, his face stoic. The 24-year-old Latin trap star is the final performer at Calibash, SBS Entertainment's Latin mega-concert at Las Vegas' T-Mobile Arena. The bill features the biggest names in música urbana — the umbrella term encompassing genres like reggaetón, Latin trap and dembow — including Ozuna, Anuel AA, Farruko, even Enrique Iglesias. Bad Bunny is performing for the first time since the surprise late-December release of *X100PRE* (pronounced *Por Siempre*,

unopened Coke can, yells something that roughly translates to “Let’s do this! *Fuck!*” and throws it on the floor. He then storms down a long hallway toward the stage and jubilantly dances in the wings as Farruko, his fellow Puerto Rican and sometime collaborator, performs a rendition of the merengue smash “Mi Forma de Ser,” an anthem about owning one’s individuality and not giving a fuck about the haters — which might as well be Bad Bunny’s ethos. After Farruko exits, Bad Bunny’s totem — an image of a “third eye” he recently said allows him to “see everything,” including a female red-carpet reporter’s underwear — unfurls to the roars of the crowd. He breaks into a big smile.

people than anywhere else in the world but Mexico, Bad Bunny’s success reflects the changing reality of both the pop landscape and the United States itself.

In his 30-minute Calibash set, Bad Bunny hurtles through a mix of *X100PRE* tracks, plus the massive collaborations that broke him here: “I Like It” with Cardi B and J Balvin and “MIA” featuring Drake, which hit No. 1 on three Latin airplay charts and debuted at No. 5 on the Billboard Hot 100 in October 2018. Backstage, his longtime friend Jesus Hernandez (aka Chu) marvels at the ecstatic crowd. “Being from somewhere small like Puerto Rico and being able to have this sort of impact? I mean, look at this shit!” he says. On March 14, Bad Bunny will set off on his 18-date *second* headlining U.S. arena tour — an ambassador for música urbana at huge venues like Staples Center and Madison Square Garden, but also in far-flung cities like Portland, Ore., and Reading, Pa., where it has never played to such huge audiences until now.

## Bad Bunny takes risks few young male Latin stars would, whether painting his nails bright yellow or calling out misogynistic behavior on social media and in his music.

or *Forever*), his critically acclaimed debut album, which peaked at No. 11 on the Billboard 200 in early January and has yet to fall out of the top 20.

Bad Bunny, born Benito Martinez Ocasio, may be pacing like a prizefighter before a match, but he’s not nervous. “I feel great,” he says in Spanish — he speaks minimal English — as he offers a hug and a handshake. When the call comes for him, the singer, decked out in a fluorescent orange windbreaker and shorts, snatches an

Twenty years after Ricky Martin led the so-called Latin explosion onto U.S. radio waves, Bad Bunny ranks as one of music’s most exciting new stars, no “crossover” qualification necessary. His ascent — from a small town on the northern coast of Puerto Rico to the biggest U.S. arenas in two years — certifies Latin music’s now-central role in American pop, beyond novelty singles and Justin Bieber features. Like his contemporaries Ozuna and Maluma, he grew up influenced by both reggaetón and American hip-hop and rose to global fame as hip-hop became a kind of open-source code, supplying fresh sounds and attitudes for artists all over the literal and figurative map. Holding off on releasing an album as he fired off single after single, he charted 34 tracks on *Billboard*’s Hot Latin Songs chart, twice as many as Ozuna before his *Odisea* dropped in 2017.

Powered though he may be by the sounds and strategies of hip-hop (Drake and Future in particular), there’s also no one quite like Bad Bunny on the charts right now: a genre-blending, gender-norm-defying, stylistically adventurous rapper and accomplished singer whose lyrics veer from raw vulnerability to street braggadocio. At a time when people of Hispanic origin comprise over 17 percent of the U.S. population (according to the Census Bureau’s 2017 American Community Survey) and Spanish is spoken here by more

**T**HAT MORNING, AMID A welter of clothing racks, stylists and other attendants in his hotel suite at the Aria hotel, Bad Bunny is an oasis of calm, sitting on a couch with a few close friends, transfixed by a fiercely competitive game of Playerunknown’s Battlegrounds (PUBG). As the game ends, Bad Bunny jumps off the couch, immediately embracing me in a bro hug. “It’s a pleasure,” he says.

Face to face, Bad Bunny seems younger and more chill than his fierce onstage presence — or his lyrics about weed, women and even orgies — would suggest. The faint scent of pot picked up by his crew at a dispensary the night before is the only hint of debauchery. As we talk, he retreats into his hoodie, fiddling with the strings. Keeping his friends close, he explains, “makes you feel like you’re with family, makes you feel at home, makes you feel normal. It gives me that grounding I need to always stay within orbit and not forget Earth.”

In the crowded pop and trap landscape, Bad Bunny takes risks few young male Latin stars would, whether painting his nails bright yellow or calling out misogynistic behavior on social media and in his music. “When I came into this industry, I was never afraid to be myself,” he says. “There were others who would advise me to tone down a bit, but I just always thought, ‘What’s the worst that could happen?’”



From left: Balvin, Cardi B and Bad Bunny performed “I Like It” at the 2018 American Music Awards.

Bad Bunny wears a Human Made shirt and Alain Mikli sunglasses.





Bad Bunny wears a Norse Projects shirt from Sportivo Madrid, ALYX Studio coat, Beautiful Fül pants, Vans shoes and BONNIE CLYDE sunglasses.

## “I was never afraid to be myself. There were others who would advise me to tone down a bit, but I just always thought, ‘What’s the worst that could happen?’ ” —BAD BUNNY

As provocateurs go, Bad Bunny is fairly progressive. He has gone on daylong body-positive Twitter rants encouraging women to abstain from shaving for a man’s benefit; seemingly advocated for polyamory (tweeting that an unspecified woman deserved two boyfriends); and more recently, indirectly confronted reggaetonero Don Omar’s homophobic comments about the leaked sex tape featuring an underage Ozuna. “Homophobia in this day and age?” he tweeted in Spanish. “How embarrassing, guy.”

He has also used his music videos, the most-watched of which have views exceeding half a billion on YouTube, as a platform for social issues. “Solo de Mi” (“Mine Alone”) tackles the

rampant violence against women in Puerto Rico, showing Venezuelan model Laura Chimara’s face slowly bruising as Bad Bunny sings, “I’m not yours or anyone’s/I’m mine alone” — a declaration of freedom from an abusive relationship, and also a nod to Colectivo Feminista, the Puerto Rican activist group that recently occupied Gov. Ricardo Rosselló’s mansion, demanding that he sign an executive order declaring a state of emergency against domestic violence.

“I saw [Colectivo Feminista’s] occupation. I saw the news about how many murders [against women] had occurred,” says Bad Bunny. “It motivated me to try to say something.” His most recent video, “Caro” (“Expensive”) — which in its first two weeks racked up over 45 million views

— features plus-size, trans, nonbinary and disabled models strutting down the runway, plus a man kissing Bad Bunny on the cheek. “Maybe people would have imagined a video filled with jewelry, money — you know, dressing ‘caro,’ ” he says. “But ultimately the video changed the concept of those lyrics completely,” turning it into an anthem of acceptance and self-love.

His attempts to chip away at machista culture haven’t always gone over well. Last summer, when a nail salon in Spain refused him service because he was a man, he called it out on Twitter, writing, “What year are we in? Fucking 1960?” — then, when internet trolls attacked him for wanting the manicure in the first place, he offered to impregnate his detractors’ wives. (He immediately apologized.)

“Nobody is perfect,” says Bad Bunny today, reflecting on that response. “You don’t have the same mentality as you did five years ago — even one year. People are always changing, and I believe that everyone deserves the space to change and for people to recognize their change. Maybe someone made a mistake and they want to do the work to ensure it never happens again.”

Growing up middle class in Vega Baja,

# LATIN IMPRESARIOS TAKE ON THE BIG LABELS

Scooping up talent and doubling down on new distribution strategies, companies like Noah Assad's Rimas Entertainment are reaping big rewards for artists like Bad Bunny — and making traditional deals beside the point **BY LEILA COBO**

Puerto Rico, Benito Martinez Ocasio envisioned a career in music from an early age. At 5, he joined a church choir, but around the same time became enthralled with rap en español after receiving the rambunctious Vico C record “Ángel Que Había Muerto” as a gift. As a teenager, he immersed himself in both the music his mother listened to — master vocalists like salsa legend Hector Lavoe and Juan Gabriel — and the reggaetón his friends loved: Daddy Yankee, Don Omar, Wisin & Yandel, Ivy Queen and Calle 13. Those early influences are still present in his music, from his own roundly sonorous voice to his most subtle lyrical touches: In “La Romana,” he pronounces the words *ojalá y* (“hopefully, and...”) as “ojalai,” a reference to Voltio’s “Chulin Culin Chunfly” featuring Calle 13, in which rapper Residente uses the same pronunciation.

By 2016, he was posting tracks on SoundCloud as Bad Bunny, while balancing a grocery-bagging job with college classes. That’s when Noah Assad, founder of Rimas Entertainment, and Hear This Music label head DJ Luian heard his self-produced single “Diles.” Luian connected Bad Bunny with his powerhouse production team, Mambo Kingz. Less than a year later, a remix of the song featuring Ñengo Flow, Ozuna, Arcangel and Farruko debuted at No. 15 on the Latin Rhythm Digital Song Sales chart.

Since then, Bad Bunny has appeared on over 70 singles (46 of which charted on Hot Latin Songs, and seven on the Hot 100). Somber anthems like “Soy Peor” and hymns to marijuana like “Krippy Kush” with Farruko and Rvssian — the latter reached No. 5 on Hot Latin Songs and inspired remixes with 21 Savage, Nicki Minaj, Travis Scott and others — not only captivated a Spanish-speaking base but also cultivated a wider English-speaking millennial audience. Then came “I Like It,” last year’s buoyant, boogaloo-inspired number with Cardi B and Balvin. With his first Hot 100 No. 1, Bad Bunny sailed into the mainstream American zeitgeist, while rapping mostly in Spanish.

But Bad Bunny’s spirit had yet to catch up with his fame. “It was everything new

**W**hen Noah Assad launched Rimas Entertainment in 2014, he was 24 years old but already well-known in Puerto Rico’s urban scene, having booked shows for the likes of reggaetón duo Jowell & Randy. Co-founded with José “Junior” Carabaño, then 20, Rimas began as a YouTube multichannel network that distributed and marketed artists’ videos and music, enabling it to optimize, prioritize and monetize their content on the platform. But Assad also wanted to sign artists and develop a bona fide label with a management arm.

That’s where his head was at in 2016, when a friend played him a SoundCloud track called “Diles” by a trap artist named Bad Bunny. “And I said, ‘Just because of the name I want to meet him,’” recalls Assad. He watched Bad Bunny perform at Las Justas, an annual college sports tournament in Puerto Rico, and immediately recognized an “it” factor, coupled with an already well-developed, unique sound and look. “We had signed a couple of artists before Benito [Martinez Ocasio, Bad Bunny’s real name]. But Benito is an amazing case. And he just blew up.”

Back then, Latin trap was still underground — mostly confined to Puerto Rico, with lyrics too raunchy for mass consumption. But Assad saw the reaction Bad Bunny elicited from the college crowd, and he envisioned a new approach to distribution harnessing the power of YouTube and streaming platforms. He would release Bad Bunny’s singles at a furious clip — a stark departure from Latin acts of even three years prior — with the artist recording music “literally every day.” And he would make videos (ultimately, for roughly half of those songs) on the cheap, most for under \$10,000, sometimes even less than \$5,000. “You can’t have



Assad (center) with Bad Bunny (right) and his personal assistant Jan Oliveras at Calibash in Las Vegas in January.

the same impact without the video,” says Assad. “When he came out, that was everything.”

Rimas is among a growing number of savvy independent distributors gaining new prominence in the Latin market — and challenging its traditional label structure — by pairing with rising stars and acting as their rights managers, revenue collectors and labels, often funding and marketing their music videos, too. Outfits like Rimas, ONErpm, Inner Cat and Symphonic Distribution have accelerated the release cycle, focusing on singles and videos rather than albums — a shift that’s particularly crucial for the Latin genre. According to the RIAA, by midyear 2018 streaming accounted for 91 percent of all U.S. Latin music consumption, compared with 75 percent for the market overall.

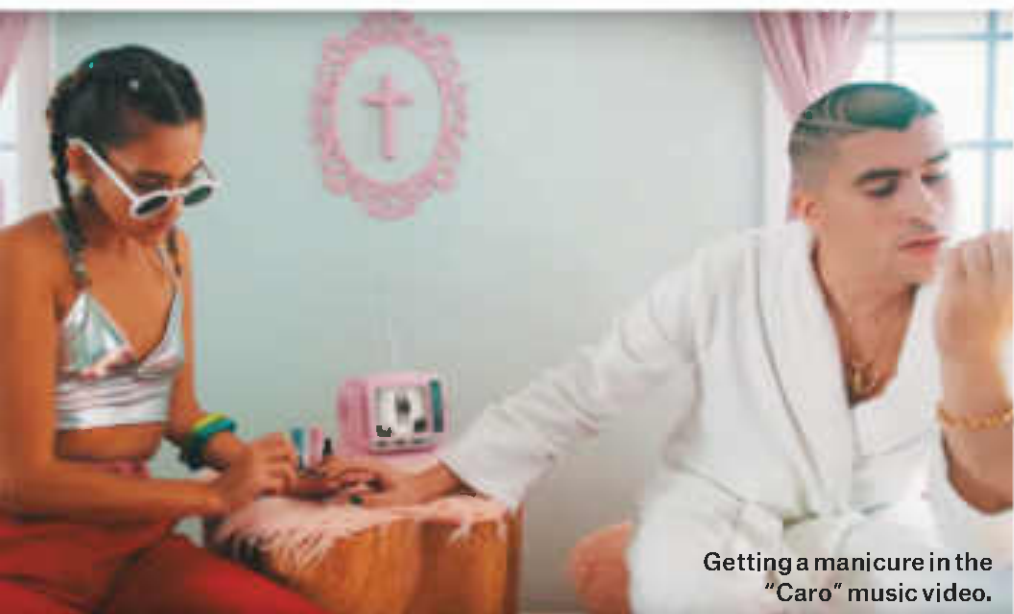
Last year, for example, label, distributor and rights manager Cinq Music partnered with Rhythm Nation Records to record and distribute Janet Jackson’s new material, including her single with Daddy Yankee, “Made for Now.” Glad Empire releases trap star Anuel AA’s music. And in Bad Bunny’s case, Rimas acts as both his label and digital distributor, sometimes partnering

with other distributors for certain projects (as it did with the Orchard for the digital-only release of *X100PRE*). To date, Bad Bunny has recorded over 100 singles and filmed over 50 videos, and although many of those involved other artists, the clips on his YouTube channel are his own creations.

Assad won’t reveal precisely how Rimas optimizes the YouTube algorithm to send Bad Bunny’s YouTube views into the hundreds of millions, but he says “we figured out a way to market each piece of content,” mining data like a guest artist’s fan-base demographics, or encouraging collaborations with local acts that are trending on social media. Everything that is uploaded “has to have a strategy.”

Already, Assad has focused on the next industry sector to disrupt: publishing. Rimas acts as an indie label for 14 artists as well as a digital marketer and distributor for high-profile releases from artists like Ozuna and Maluma. Assad has also now signed over 40 songwriters. “Anyone can do music, anyone can do a video,” he says. “There are a lot of multichannel networks out there. But it’s always about creating unique content.”

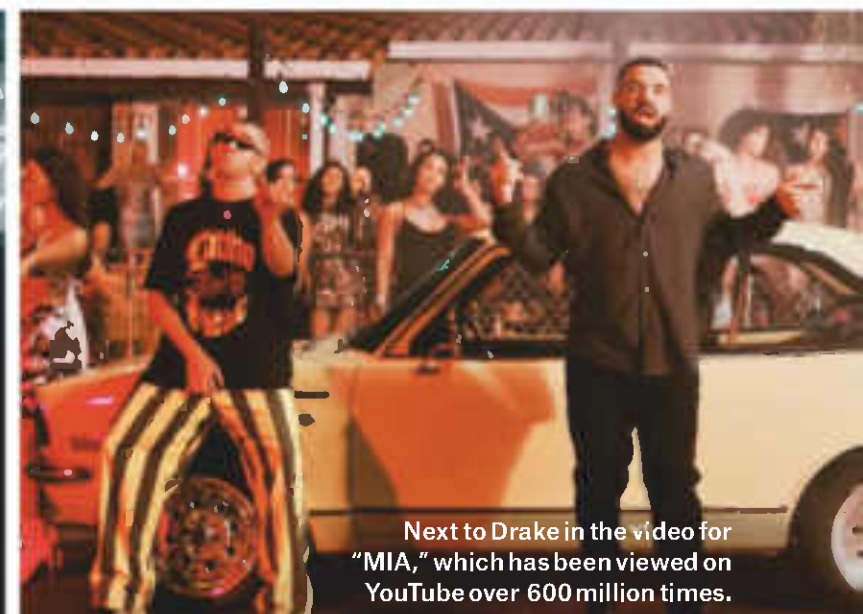
ASSAD: RAMONA ROSALES; CARO, DRAKE: COURTESY OF RIMAS ENTERTAINMENT; BALVIN: BRYAN STEFFY/JETTY IMAGES.



Getting a manicure in the “Caro” music video.



With friend and collaborator Balvin in Las Vegas in 2018.



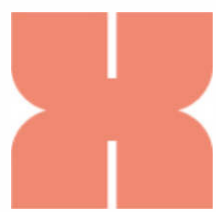
Next to Drake in the video for “MIA,” which has been viewed on YouTube over 600 million times.

in my life that perhaps I wasn't ready to handle," he says today. He enjoyed creating, but "I was pumping out music just to make it. It's not like I was really sitting down to work on music like I [later] did with my album. It was like everything had become very monotonous. Like I was just on autopilot and forgot what I really wanted." At around the same time, he stopped working with Luian, left Twitter and checked into a mansion on the beach in Vega Baja, just a bicycle ride away from where he grew up.

He sequestered himself there, far from the chatter of social media and anyone outside his tight-knit circle of childhood friends. He smoked weed and played video games, but mostly he worked in an upstairs studio, dedicated to *X100PRE*. Instead of roping in a slew of marquee-name producers, he chose to work mainly with one of his longtime friends, La Paciencia, and Tainy, a member of the reggaetón vanguard who also produced "I Like It." "It influences not just the quality of the album, but also the sentimentality of it," he explains. "That energy translates. You feel like you're listening to an artist, not just music meant for radio play."

On June 28 of last year, after a monthlong hiatus, Bad Bunny released the video for "Estamos Bien" ("We're Good"), much of it shot with his friends on the beach near the mansion. A few months later, he would perform it on *The Tonight Show Starring Jimmy Fallon*, backed by footage of Puerto Rico post-Hurricane Maria — an exultant declaration of pride in his island and its people. "Estamos Bien" appears on *X100PRE* at the end of a semiautobiographical three-song arc that starts with "Como Antes," a wistful number on loss of youthful innocence, and continues with "RLNDT," a tribute to a young boy whose disappearance shook

Puerto Rico for years. In the latter track, Bad Bunny questions who he has become and wonders if hopelessness will consume him. "Estamos Bien" offers some hope — the sound of an artist who has emerged from the shadows. The track "pulls you out of a dark song and makes a complete switch," says Bad Bunny. "You're listening to my reality there. You're listening to my truth."



*X100PRE* DROPPED AFTER months of fans speculating about what a Bad Bunny album might sound like after so many standalone singles. "I finished it, like, four days before it came out," says Bad Bunny with a laugh. But it sounds anything but haphazard: At 15 tracks, it's a carefully curated, genre-fluid tour through an emotional labyrinth of Bad Bunny's creation, touching on the Latin trap he's known for but also reggaetón, dream-pop, pop-punk and even Dominican dembow on "La Romana" featuring El Alfa, a very early contender for song of the summer.

"The album is a tribute to my generation, both musically speaking and the pop culture from when we were young," says Bad Bunny. Millennials who, like him, grew up listening to veteran Latin acts were no doubt ready for an artist of their own age. In the past two years, Bad Bunny contemporaries like Ozuna and Balvin broke onto the mainstream charts and began filling American arenas. "Despacito" became a global hit in 2017, but not merely thanks to the Justin Bieber remix. Over the past decade, the number of people stateside who speak Spanish at home has grown by more than 20 percent, according to the Census Bureau's American Community Survey. But only recently have lanes seemed to significantly

widen for Latin trailblazers on multiple levels in American culture, from Cardi B to Rep. Alexandria Ocasio-Cortez (who is not related to Bad Bunny).

Cardi, AOC and Bad Bunny share more than just Latin roots: They're unapologetically, even joyfully genuine and honest, at a time in this country when voters and music fans alike seem to be craving authenticity.

It's his authenticity that Bad Bunny is most concerned with preserving as his fame increases. Around midnight on Jan. 11, he marched down the streets of San Juan toward the governor's mansion, accompanied by his friend Residente, the Calle 13 rapper he grew up idolizing. The two hoped to talk to Rosselló about the gun and domestic violence ravaging their island, and for a couple of hours, Bad Bunny documented on Instagram Live their attempts to enter the mansion. (Eight days after our interview, Bad Bunny's friend and bodyguard, Jeffrey Ayala Colón, was murdered by gunfire in Guaynabo.)

After several hours, Rosselló let the duo in for a 5 a.m. coffee and chat. But for Bad Bunny, that wasn't the only notable part of the night: Fans freely approached him in the street, the way he says he wishes they always would. "That's the whole point — that's how it should be," he tells me. "Like, fucking trying to connect with people."

The morning of Calibash, he says as much when explaining the concept for the "Caro" video, with its unorthodox models. "Did seeing the video change your idea of the song?" he asks me, hopefully. I tell him it did. "At the end of the day, these are basic messages," he says. "Ultimately, I'm not doing that much. I'm only doing what a human being who feels wants to do — in my way, without stepping out of my flow, while staying in my lane. Without, I guess, boring people." ●

## HOW MÚSICA URBANA GOT MASSIVE

Seemingly overnight, the once-niche genres of Latin trap and reggaetón have moved to the forefront of pop, with reggaetón's driving, Jamaican dembow-influenced riddim and Latin trap's Southern hip-hop-derived beats taking over both the Latin and mainstream charts. But *música urbana*'s arrival in the American mainstream has actually been decades in the making. —E.C.



1985

### RAP EN ESPAÑOL AND THE FOUNDATIONS OF MÚSICA URBANA

DJ Negro and rapper Vico C meet and popularize rap en español, a Puerto Rican-based version of rap in Spanish. Their collaboration lays the groundwork for the genres that will define *música urbana* — particularly reggaetón, and eventually Latin trap. When the two later split, DJ Negro goes on to found San Juan nightclub The Noise, a seminal space in the creation of reggaetón.



1992

### DJ NEGRO, DJ PLAYERO AND EARLY REGGAETÓN

DJ Negro recruits local artists to [redacted], where they emulate the Panamanian reggae en español records then gaining popularity. At the same time, DJ Playero launches his *Playero* mixtapes, showcasing the budding sounds of proto-reggaetón or "underground," featuring young talent like Daddy Yankee. DJ Negro soon releases his own mixtapes, and the friendly competition fuels the early sounds of reggaetón, sending it to the Walkmans, nightclubs and hatchbacks of Puerto Rican youth.

# ENTERING THE ARENA

A wave of young Latin artists like Bad Bunny are filling the giant venues once dominated by veteran acts, using strategies connecting technology and demographics to entice a new generation of fans. —DAVE BROOKS

## SKIP THE ALBUM, HIT THE ROAD

Artists often plan tours around album launches, but Bad Bunny had been playing arenas for over a year before surprise-dropping his debut, *X100PRE*, on Dec. 23, 2018. One key strategy: releasing a steady stream of singles in tandem with a string of concerts, allowing him to immediately start building to bigger venues in major markets like New York. In February 2018, he sold out three shows and over 9,900 tickets at the United Palace in Manhattan's Washington Heights neighborhood; he returned six months later to sell out the Prudential Center in Newark, N.J., playing to 10,830 fans. In April he'll play a Madison Square Garden show entirely in the round — "the largest capacity we do for concerts, and very rare for someone just starting out in arenas," says Laurie Jacoby, senior vp at the Garden, noting that typically, only huge hip-hop artists like Jay-Z and Drake perform in that format.

## MINE THE METADATA

"We know there are fans in cities that aren't getting the shows," says Henry Cárdenas, founder/CEO of Cárdenas Marketing Network, who's producing the *X100PRE* tour and is North America's highest-grossing Latin promoter. His company cross-checks



Bad Bunny onstage at Calibash at the T-Mobile Arena in Las Vegas on Jan. 26.

Ticketmaster sales data with song charts and demographic information from Spanish-language radio and streaming numbers to find out where the largest pockets of Bad Bunny fans live, then establishes which venues they're more likely to spend money attending. "A lot of these kids have never seen a reggaetón show before," says Cárdenas, "or even a Latin concert." In fact, he says, about 30 percent of Bad Bunny's fans are exclusively English-speaking.

## EXPAND YOUR MAP

Spanish-language tours in North America used to play only cities with large Hispanic populations, but demographic shifts in the past decade have helped artists like Bad Bunny establish bases in new places like Minneapolis and Detroit. "We're bringing Bad Bunny to

Canada. He's playing Seattle. He's playing these markets that we don't do," says Cárdenas.

## FOCUS ON YOUNG FANS

Booking agent John Pantle of Sound Talent Group, whose clients include Puerto Rican rapper Residente and Mexican singer Natalia Lafourcade, attributes the rapid growth of arena-level young Latin acts to the increased spending power of Latino music fans who grew up listening to legacy acts and are now embracing artists their own age. "The fans see themselves in this new generation of artists," says Pantle. According to Cárdenas, Bad Bunny's fans grew up seeing acts like Marc Anthony, Maná and Chayanne. "They're great guys, but most of them are in their 50s," he says. "Millennials were waiting for a new generation of artists who are more relatable to their lives."



1997-2005

### REGGAETÓN'S LATINIZATION AND SUBSEQUENT EXPLOSION

The Noise alum DJ Nelson incorporates Dominican bachata and other so-called "Latin" sounds into his style of reggaetón and discovers two young producers whom he nicknames **Luny Tunes** (below). They help shape the sound of reggaetón's first mass commercial period, in which albums like **Daddy Yankee's *Barrio Fino*** (above) reach platinum status in the United States, and go on to produce massive hits by reggaetoneros such as Daddy Yankee, Don Omar, Tego Calderon and Wisin & Yandel.



2006-2014

### LATIN TRAP'S BIRTH AND RISE

A new sound combining reggaetón vocals with the American South's trap beats starts to surface in music by artists like **De La Ghetto** (right) and **Arcangel** (left). (A foundational track: Yaga & Mackie's 2006 hit "El Pistolón" featuring De La Ghetto, Arcangel and Randy.) Later, groups such as Füete Billete strengthen the genre with their raw sound, and a movement is born.



2008-2019

### COLOMBIA AND REGGAETÓN'S REGLOBALIZATION

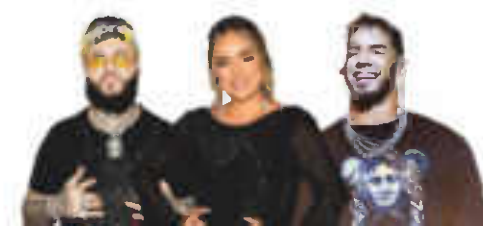
After a few seemingly quiet years for reggaetón, Medellín-based producers like Syk Sense and Sky Rompiendo el Bajo craft a lighter, more radio-friendly sound. Puerto Rican reggaetonero **Nicky Jam** (left) searches for a way back into the genre that he helped popularize in the early 2000s, and relaunches his career in Medellín. **Luis Fonsi** (right) recruits Daddy Yankee for an infectious single called "Despacito," and a certain Canadian pop star jumps on the remix.



2016-PRESENT

### THE LATIN TRAP EXPLOSION

"**La Ocasión**," by DJ Luian and Mambo Kingz featuring Ozuna, De La Ghetto and Arcangel, becomes a smash, giving Latin trap a new global stage. Artists like Bad Bunny — whose single "Solo de Mi" blends Latin trap and reggaetón seamlessly — **Farruko**, **Karol G** and **Anuel AA** (below, from left) follow and mold the sound, pushing the possibilities of what Latin trap, música urbana and pop music can be. The next stage of música urbana's evolution begins as artists like Paloma Mami and Alex Rose begin incorporating elements of R&B into Latin trap.





# Playing Through

As young stars like Bad Bunny storm the U.S. mainstream, a community of far less visible performers — Los Angeles' mariachis — keep a vibrant corner of Latin music alive even in the face of Trump's threats to their culture

**O**N A NOVEMBER day in Los Angeles, the mariachis get started early in the morning.

Violinists in silver-spangled *trajes de charro* (horsemen's uniforms) of black, white, orange, green and blue march past Victorian homes, sawing out melodies in unison. Trumpeters follow, then scrawny teens hauling hefty wooden *guitarrones*, plucking sturdy basslines. A woman with

white flowers in her hair carries a gold trumpet; a toddler in a tiny *traje* trails after a man with a violin, wearing a matching suit. Everyone sings.

This march through the streets to the East L.A. space known as Mariachi Plaza opened the Fiesta Anual de Santa Cecilia, named for the Roman martyr and patroness of music. Eighteen hundred years after the saint's death, hundreds of performers led a raucous all-day

party, with dozens of onlookers parked on concrete benches and folding chairs, watching groups from youth orchestras to Grammy-nominated acts (including the platinum-selling Sol de Mexico) play well into the night. "Here in L.A., on the plaza, it's like in Mexico, where mariachis are there 24/7," says Benito Rojas, a manager and trumpeter with Stockton, Calif.-based Mariachi Luz de Luna, who drove to L.A. to

catch the festival.

On any other day, the scene at Mariachi Plaza, west of the stage set up for the festival, is decidedly more businesslike. Here, beneath a 6-foot-tall, pedestaled statue of 1930s Mexican singer Lucha Reyes, mariachi musicians congregate, networking for jobs at parties, restaurants, weddings and funerals that can pay \$60 an hour per performer or more. On the Sunday before the festival, dozens



# Politics

By Steve Knopper  
Photographed by Brian Guido

of musicians milled around for hours, waiting for the texts and phone calls that would signal their next gigs.

Since the 2016 presidential election, this kind of scene is the more common one on the plaza. Musicians from Mexico have become more reluctant to swing across the border to perform on weekends, making it difficult for L.A. bandleaders to fill out their groups. And local immigrants who

hire mariachis for parties are more reluctant to do so — no one wants a noise complaint to draw police or U.S. Immigration and Customs Enforcement (ICE).

“One time we were playing, some guys started drinking, there was a rumble, and a security guard threw them out and called police,” says trumpeter Jaime Valdivia, 40, who awaits work this Sunday afternoon and notes that business on the plaza, where mariachis mostly cater

Performers await work on Mariachi Plaza in Los Angeles on a Saturday afternoon in February. The musicians, who play mostly for immigrant clients (some documented, others not), have found jobs harder to come by in the Trump era.

to L.A.’s immigrant community, has slowed. “That’s when the trouble begins.” (Like most musicians in this story, Valdivia spoke through an interpreter.)

During the past three or four years, Valdivia has come to depend more on income from his other job, transporting cars between L.A. auto dealerships. “People are afraid to throw parties. They’d rather save the money since they’re afraid of getting deported.”

Most of the musicians looking for weekend work on the plaza these days are longtime U.S. citizens, but they still use words like “afraid,” “scared” and “terrified” to describe the community of immigrants who hire mariachi groups. “There is fear,” says Refugio Pena, 58, just before he gets into a car on Boyle Street that will transport his five-man group, El Kora y Su Mariachi, to a party in South Central L.A. “And we shouldn’t have it.”

One of the central messages of Donald Trump’s presidency has been that undocumented immigrants, particularly those coming to the United States from Mexico, represent a criminal threat. But his policies are arguably more about instilling the kind of fear the mariachis describe. They not only dissuade immigrants from entering the country but discourage those who live here — undocumented or otherwise — from openly celebrating their culture. Immigration-related arrests in California increased from 17,959 in 2016 to 20,154 in Trump’s first year in office, according to Syracuse University’s TRAC Immigration database. The numbers increased to a smaller degree in 2018, mostly because California passed the Values Act, barring local police from helping ICE on immigration arrests. Still, in September, agents reportedly arrested 150 undocumented immigrants in L.A.

“People who are fearing ICE and the Department of Homeland Security are changing their ways of doing things,” says Nikki Mehrpoo Jacobson, an L.A. immigration attorney. “They fear the government has changed, where people can come and round you up, even at a party: ‘If there’s mariachi music, then there must be illegal immigrants there.’”

And for an art form like

mariachi music that thrives on live performance, fear of throwing parties and of hiring musicians like those on the plaza exposes a more insidious effect of Trump’s policies — fear of Latin culture in the United States.

At the annual Santa Cecilia festival, those fears seem to recede, at least for the moment: Police respectfully look on as musicians of all ages wander in and out of the plaza. “People are coming together,” says Brenda Crystal, an 18-year-old singer in a bright green uniform. “They’re becoming unified” in the face of Trump.

**M**ARIACHI PLAZA SITS at the nexus of Bailey and First streets and Boyle Avenue in rapidly gentrifying Boyle Heights, near East L.A. (the musicians there colloquially refer to it as “La Boyle”). On the Sunday afternoon before the festival, Juan Carlos Olmos, 42, relaxes on a bench on its northwest side, his sons Juan Carlos, 16, and Omar, 15, nearby in matching black uniforms; they play in Mariachi Hermanos Olmos. All learned the music from their fathers. “It’s in my blood,” says the elder Olmos.

The history of mariachi music is deeply intertwined with Mexico’s own. The modern style began in Jalisco in the late 1890s, and throughout the Mexican Revolution, soldier-mariachis played corridos, or folk ballads. As violinist Patricia Greathouse writes in her book *Mariachi*, the musicians were by the 1920s considered vagrants in Mexico City, dodging police who wouldn’t let them perform in public. But through the ’30s and ’40s, radio turned mariachis like Tito Guízar into stars, and artists like Pedro Infante and Jorge Negrete were winning roles in Hollywood films.

Today, only U.S. stations in heavily Hispanic markets, like KWIZ (La Ranchera) in Santa Ana, Calif., and KSJV (Radio Bilingue) in Fresno, air mariachi music. Few record labels, even indies, specialize in the style, which over the years has joined with genres like cumbia and ranchera and fallen under the wider regional Mexican umbrella, which is hugely popular: Over 150 stations air it, and overall streams grew from 11.7 billion in 2017 to 14.8 billion last year, according to Nielsen Music.





Typically, the Grammy Awards will recognize at least one mariachi act each year. (In 2019, the group Mariachi Sol de Mexico de Jose Fernandez was nominated for best regional Mexican music album.)

It's musicians like those on the plaza who keep mariachi alive on a ground level, performing within and beyond their home communities — which makes the increasing lack of opportunities especially worrisome. “People are potentially at risk when they bring their child to school,” says Michelle Carey, a supervising attorney specializing in immigration with the nonprofit Los Angeles Center for Law and Justice. “What does that look like when they're throwing a party?”

While fewer people are hosting the events that employ mariachis, intensified ICE sweeps have

also dissuaded undocumented musicians from crossing the border into California and coming to the plaza in the first place. Work visas are available to some — if they can get a manager, event promoter or other employer to sponsor them and submit the complicated paperwork months in advance. But “most of the musicians are from Mexico and can't get into the country,” says Rosa Barajas, whose family runs Yeya's, the Mexican restaurant across the street from the plaza, which employs mariachi bands on weekend nights. “The managers like people from Mexico because they have experience.” (She also spoke through an interpreter.)

Even if they do get into the country, undocumented musicians who might come to the plaza have



2

become wary of Border Patrol checkpoints along the highway between Los Angeles and San Diego. “If their papers aren't good, they're not going to want to go far,” says Sally Hawkridge, who books and performs in singer Aurelio Reyes' longtime group, Mariachi Trio Palenque. “The more you're on the highway, the more you might get stopped.”

About eight years ago, when younger mariachis arrived on the plaza, intent on undercutting the established musicians' prices, Arturo Ramirez — a mariachi guitarist who had come to East L.A. from Durango, Mexico, in 1986 — formed the United Mariachi Organization of Los Angeles, which now has thousands of members. Long before the plaza formally became a local landmark with its own Metro stop in 1993, Ramirez had helped transform it into not only a central meeting place for mariachis, but a reminder of where they

had come from: It was modeled after Mexico City's 100-year-old Plaza Garibaldi, and the red brick building housing Ramirez's office was once known as a “mariachi hotel” for visiting musicians.

Today, when Ramirez, 58, isn't performing, he's educating his membership on, for example, how Los Angeles police officers are not allowed to work with ICE on raids and deportations. He recalls an overall uptick in business when the economy was booming under President Obama, but since the 2016 election, he says the reality has been starkly different. “This has affected us,” says Ramirez. “It is the financial aspect. Before, we had eight hours of work on Saturday. Now we have five or six.”

**F**OR THOSE IN THE UPPER echelons of the mariachi community, further removed from the risk of Border Patrol stops, daily reminders of Trump immigration policies still lurk. Mariachi USA's late-2017 festival at the Austin360 Amphitheater in Austin sold



5



6



just 3,500 out of what promoters estimated would be 7,000 tickets, says Rodri J. Rodriguez, the festival's executive director and owner. In part, she blames local reports that ICE was following children home on school buses, then knocking on families' doors to request documents. "There was such great fear," she says. "Austin is a challenge." (Rodriguez adds that her festival has been asked to return this year, and she thinks the atmosphere has "tempered a bit.")

But beyond the plaza, mariachi culture is growing. Colleges such as Cal Poly Pomona and Texas Tech have built rich curriculums and support bands on both campuses. The Chicago Mariachi Festival has drawn 20,000 attendees in recent years. And Mariachi USA's own festival has sold out the Hollywood Bowl for several years straight, showcasing top stars such as Mariachi Los Reyes and the current

incarnation of veteran bolero trio Los Panchos, whose *Sabor a Mí* has over 351 million on-demand streams, according to Nielsen Music. "We are creating new generations of mariachi fans," says Jose Hernandez, bandleader for Sol de Mexico. Some of Latin music's biggest acts offer mariachis a wider stage: For years, Luis Miguel has toured with them, and Mariachi Vargas de Tecalitlán — which regularly plays theaters, casinos and performing arts centers on its

own — joined him for his 2018 tour.

"When Trump became president, you knew there's not going to be good news," says Fernando Trenado, a violinist who manages L.A.'s Mariachi Sangre del Bajío. "But afterward, to me, it has been normal. Of course, it's going to be ups and downs, but there is no doubt, every Saturday, you're going to work." Adrian C. Arreola, a DJ and L.A. event coordinator who often hires and works with mariachi groups, doubts that Trump's policies will truly stifle this niche of Latin culture. "Latinos are very resilient," he says. "They're still going to have

their parties, regardless of these outside variables."

The mariachi community has, after all, endured oppression practically since its turn of the century beginnings back in Jalisco — and as the musicians on the plaza persevere, they preserve not only a form of music, but the culture in which it was born. Lauryn Salazar, the director of Texas Tech University's mariachi program and herself a Mexican harpist in mariachi bands, references one long-ago threat: Hernan Cortés, the infamous conquistador who in the 1500s colonized the Aztec Empire and gave the region to Spain. "Hey, we've survived Cortés. We'll survive Donald Trump," she says. "The community will survive, and it's through our arts that that survival is possible." ●



**1** Omar, 15, a member of Mariachi Hermanos Olmos, waits for his father to pick up another musician on the plaza before heading to a job on Super Bowl Sunday. **2** Mariachi Ambiente vocalist Loryann onstage at the 2018 Santa Cecilia festival, which brings hundreds of musicians to Mariachi Plaza. **3** A member of Mariachi Reyna de Los Angeles prepares for the festival. **4** Mariachis hang out at the J & F Ice Cream Shop on a Friday afternoon. Besides serving as a central location for picking up gigs, Mariachi Plaza has become an important place for the musicians to network and find camaraderie. **5** Mariachi Alegria de la Vida warms up before its Santa Cecilia festival performance. **6** With speaker in tow, a mariachi heads to a waiting car ready to take him to a job. **7** Reyes (standing) performs solo as El Gallo de Chiapas and with a trio. **8** Seventeen-year-old Veracruz, Mexico, native Christian, who now lives in Los Angeles, at the Santa Cecilia festival.

# SUMMERFEST



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Dylan (inset) played the opening night of The Met Philadelphia in December 2018.



## Live Music's Building Boom

With global concert grosses up an estimated 38 percent in five years, venue companies are developing or reviving new facilities for music fans

BY THOM DUFFY

**W**HEN LIVE NATION Entertainment executive Tom See walked into a 111-year-old former opera house in Philadelphia last December to watch Bob Dylan rechristen the hall as The Met Philadelphia, he saw a building he later described as “iconic and forever lasting.”

The event was the culmination of a \$56 million renovation — executed by developer Eric Blumenfeld and Live Nation Philadelphia regional president Geoff Gordon — that refurbished everything in the venue, from the lobby and mezzanine to its 3,400-seat auditorium, ringed with ornate box seats.

The Met Philadelphia is “one of those ‘churches of live’ that you would never want to go away,” says See, Live Nation Entertainment president of venues for U.S. concerts.

With the renovation of historic halls in markets large and small, and new arenas under discussion or construction everywhere from the New York suburbs to San Francisco, a building boom is

reshaping the live-music landscape. The total investment is difficult to estimate, but individual projects in North America tracked by *Billboard*, like The Met Philadelphia, have cost millions — and, collectively, billions.

What’s driving and guiding all this spending? Executives from four of the live-music industry’s top firms involved with venue operation and development — AEG Worldwide, Oak View Group, Live Nation and SMG Worldwide — say that their expanding sector is fueling aggressive strategies among venue owners.

Frank Remesch of SMG, which operates arenas, stadiums and exhibition centers worldwide, has a ground-level view of a relatively modest project for the company: a \$4 million-plus renovation of the 4,200-capacity MECU Pavilion on the waterfront of Baltimore’s Inner Harbor, which SMG operates jointly with Live Nation. A veteran of a previous renovation of Baltimore’s Royal Farms Arena, where he is GM, Remesch brings hands-on experience to his latest upgrade project: He began his arena career four decades ago, as an electrician.

His renovation priorities? “Safety, and what makes you money or saves you money,” says Remesch, describing the need at MECU Pavilion for electrical upgrades onstage and “for catering, for [parked] tour buses ... We put our new LED lighting in. Everybody knew [the outdoor amphitheater] needed a new tent, and that [the existing] tent was iconic.”

Sound baffling was added to reduce the overflow of loud music to condominiums built nearby after the pavilion opened, in 1982. New HVAC units are capable of cooling and warming the venue, extending its season for outdoor shows. Backstage upgrades and new concession areas raised expenses — as well as the potential payoff from additional bookings and greater attendance, says Remesch.

At Live Nation venues, See also keeps an eye on food and beverage concession stands — and the length of lines at the bathrooms. “You start to understand where your friction points are,” says See, noting that Live Nation surveys all of its venue patrons and gets feedback from some 10 percent of event attendees. “Is someone telling you that it’s way too long

to wait to get a restroom? Then let's invest in restrooms. Am I waiting in too long of a line to get food and beverage? Then we'll add more points-of-sale.

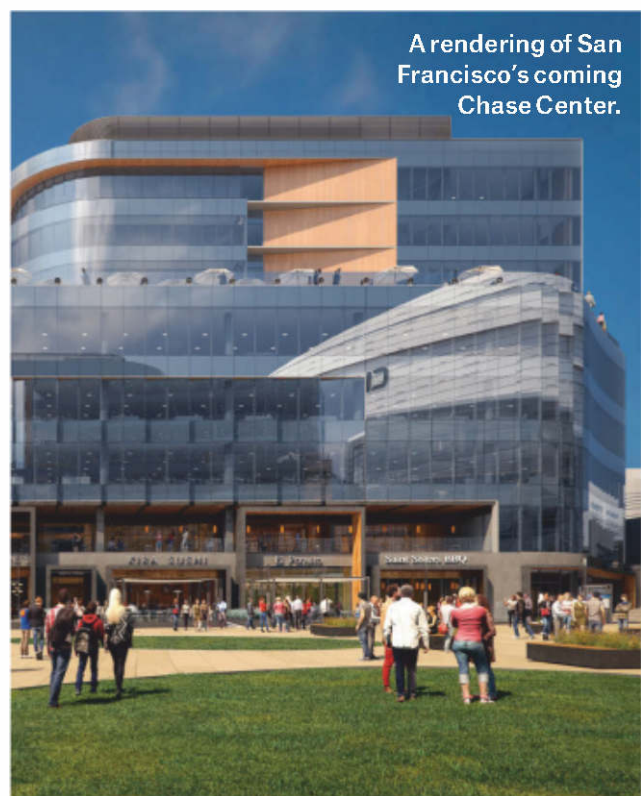
"We're in the hospitality business," continues See, who joined Live Nation in 2015 after working for Universal Studios Hollywood and, before that, Adventures by Disney, a subsidiary of Walt Disney Parks. "Our objective is to ensure the fan has an amazing experience — make sure that they're taken care of, and they'll reward you [with repeat business]."

Yet it's quite a leap from a shorter beer line to the multimillion-dollar renovation of a century-old opera house. Such major investments are driven by competition for artist bookings, says See. "What city is the artist going to play in? What venue in the city is the artist going to play in? We work for the artists, and artists want to play in interesting places. If you can create them and run them properly so their fans have a great time, it's a big win."

The competitive stakes in the live-music business have never been higher. According to ticket grosses provided by promoters and venues to Billboard Boxscore (which tracks a portion of overall global activity), the industry has grown an estimated 38 percent over the past five years. Global gross ticket sales reported to Boxscore for 2018 exceeded \$6.4 billion, while attendance topped 80.8 million fans.

"We're seeing a real increase in the appeal and demand for that live event experience," says Bob Newman, president of AEG Facilities, which joined SMG in announcing a merger on Feb. 7. "That live-event experience is something that can't be replicated over the internet."

At the arena level, AEG has developed



A rendering of San Francisco's coming Chase Center.

some of the world's top-grossing venues, including T-Mobile Arena in Las Vegas (with MGM), Staples Center in Los Angeles, O2 Arena in London and Mercedes-Benz Arena in Berlin. AEG has aggressively opened new buildings abroad, from the Cadillac Arena in Beijing to the Antel Arena in Montevideo, Uruguay.

When weighing a venue investment, says Newman, "you're evaluating the opportunity on several metrics. But it really comes down to this: Does the market have a passion for sport and entertainment, is the project you're contemplating in the right location, and are you building or renovating in the right manner?"

The "right manner," for AEG and other arena developers in recent years, has often involved constructing a concert/sports arena as the centerpiece of a wider mixed-use district that may include restaurants, hotels, retailers,

**"We're seeing a real increase in the appeal and demand for that live event experience."**

**—BOB NEWMAN, AEG FACILITIES**

other entertainment options and perhaps offices or residences. (L.A. Live, which is adjacent to the 20,000-capacity Staples Center, is one of the best-known such districts in the nation.)

"What we have found," says Newman, "whether it's in Los Angeles, London, Berlin or other locations, is that arena- or event-driven districts can be created, with the center of the doughnut being that entertainment and sports venue."

The importance of professional sports (and NCAA Division I college sports) to venue development decisions is clear from several major arena projects coast to coast.

The Golden State Warriors, the NBA's reigning champions, are financing the construction of the 18,000-seat, cutting-edge Chase Center in San Francisco, due to open in September as the team's new home court and the anchor of a mixed-use entertainment district on the city's waterfront.

"We're involved in three brand-new [sports and concert] arenas," reports Tim Leiweke, CEO of Oak View Group, which teamed up with manager Irving Azoff in 2015 to found OVG as an advisory, development and investment company for the sports/live entertainment business.



A rendering of the future KeyArena in Seattle, which will host an NHL expansion team in 2021 in a newly constructed building under its original roof.

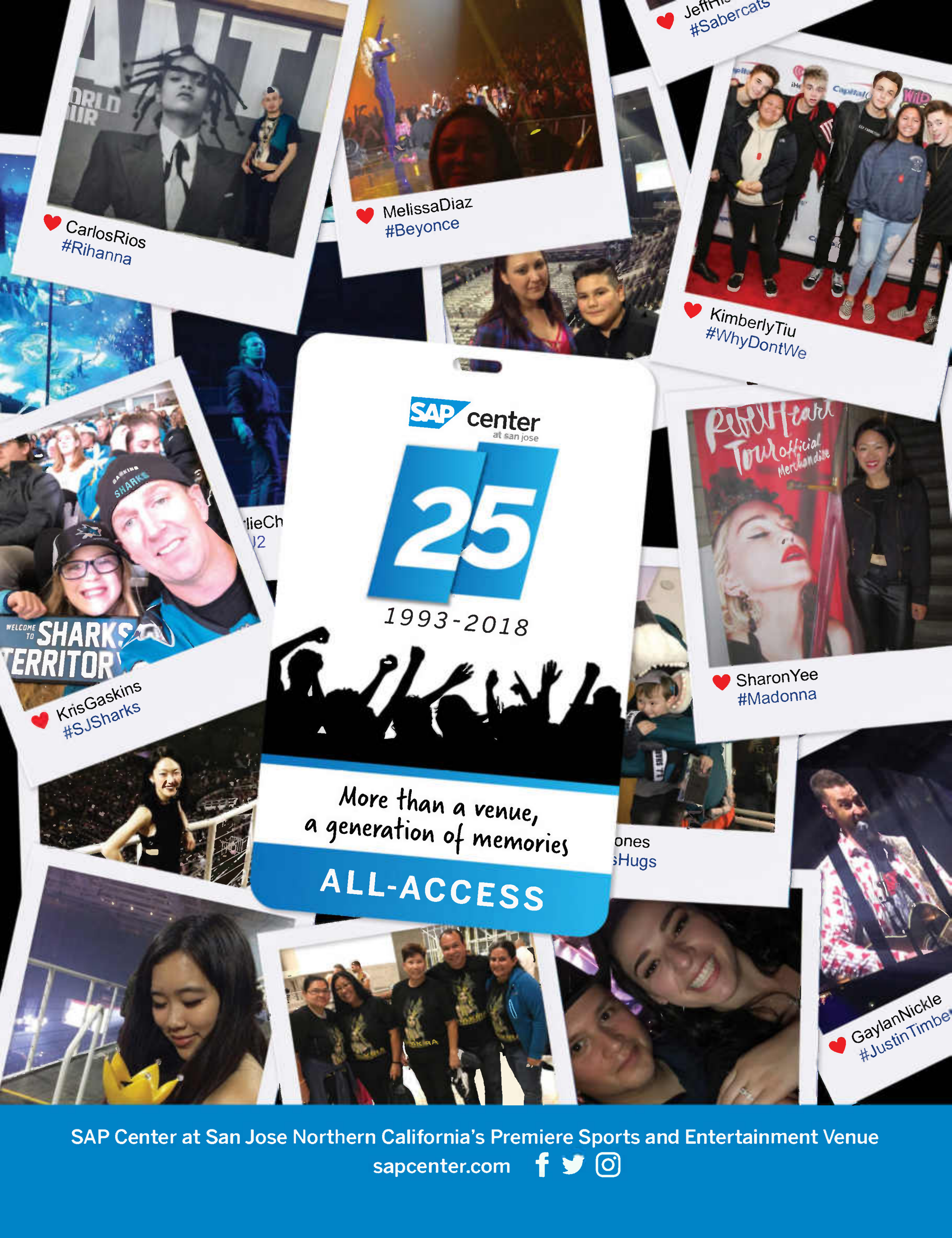
OVG is in the early stages of developing the 20,000-seat Belmont Arena on suburban Long Island, just east of the New York city line, as a new home for the New York Islanders NHL hockey team, and as a fifth concert arena in the competitive New York region, vying for bookings with Madison Square Garden, Prudential Center, Barclays Center and NYCB Live: Home of the Nassau Veterans Memorial Coliseum.

The company has partnered with the University of Texas to build an arena in Austin by 2021 for the Texas Longhorns, UT's Division I basketball team, which also will seat 15,000 for concerts in one of the most music-centric cities in the world — "an amazing music marketplace," says Leiweke.

And OVG is redeveloping Seattle's KeyArena, due to host a new NHL expansion team in 2021 (and a possible new NBA franchise). The building originally debuted in 1962, and beneath its beloved Space Age-era roof "we're gutting everything and building a brand-new arena," says Leiweke.

Due to the white-hot construction market in Seattle, the project's cost has risen to an estimated \$850 million. But Leiweke doesn't flinch at that level of investment. "We're going to have to spend more than we originally thought," he says, but in a regional market of 15 million, "everyone gravitates to Seattle for big events, big concerts, big sports. We knew the pent-up demand in that marketplace. That building is going to be one of the 10 best arenas in the world... and will reward us for our economic risk."

Less than four years after it launched, OVG is just getting started in the venue boom. But the company's confidence bodes well for the entire live music industry. Describing its "international vision," Leiweke says that it will be "leading the charge on the largest single development of arenas at one time in the history of the industry — because we think the industry and the opportunities are both that good." ●



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#Rihanna

♥ MelissaDiaz  
#Beyonce

♥ JeffH...  
#Sabercats

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Among the artists who played the 2018 Rolling Loud festival at the new Banc of California Stadium in Los Angeles were (clockwise from far left) Post Malone and 21 Savage, Lil Wayne and Cardi B.



# If You Build (Or Upgrade) It, They Will Come: 17 Venues To Watch

From the rooftop of a pier on New York's East River to a soccer stadium with arena-quality sound in Los Angeles, the construction and upgrading of concert venues continues nationwide as live-music ticket sales reach an all-time high. Here are 17 of the most notable facilities in North America luring artists and their fans

## AMERICAN FAMILY INSURANCE AMPHITHEATER MILWAUKEE CONCERT CAPACITY: 23,000

The anchor venue of Milwaukee's famed Summerfest, which marked its 50th anniversary in 2018, the American Family Insurance Amphitheater is undergoing a two-phase renovation through 2020. Ahead of this summer's performances (June 26-30 and July 2-7), improvements will give the venue one of the largest and most flexible production rigs in the nation for sound and lights. Also planned: 19 top-line dressing rooms, new production offices, backstage dining facilities for 150 and nine loading docks able to accommodate 13 semitrailer trucks at one time. Before the 2020 season, the amphitheater will unveil expanded food and beverage options for fans, improved handicapped access and new hospitality and VIP areas.

## AVENIR CENTRE MONCTON, NEW BRUNSWICK CONCERT CAPACITY: 9,500 [in the round]

Drawing from a regional market of 1.4 million people (and within driving distance of Quebec City; Halifax, Nova Scotia; and Bangor, Maine), the new \$110 million Avenir Centre opened in September and has since hosted performers such as Keith Urban and Jerry Seinfeld. The venue capacity can be cut down to serve an array of events, and on-site catering is available — as is a skating rink in the arena's outside plaza.

## BANC OF CALIFORNIA STADIUM LOS ANGELES CONCERT CAPACITY: 23,000

Designed as both a sports facility and a concert

venue, with arena-like sightlines, sound quality, production capabilities and premium hospitality spaces, Banc of California Stadium debuted in 2018 as home of both the Los Angeles Football Club soccer franchise and the L.A. satellite of the Rolling Loud hip-hop festival. Among the headliners at Rolling Loud in the stadium Dec. 14-15 were Post Malone, Lil Wayne, Lil Uzi Vert and Cardi B. Stadium developer BOCS Entertainment is also able to stage festivals in surrounding Exposition Park and has rights to book concerts in the adjacent Los Angeles Memorial Coliseum.

## BRIC CELEBRATE BROOKLYN! FESTIVAL/ PROSPECT PARK BANDSHELL BROOKLYN CONCERT CAPACITY: 8,000

One of the nation's longest-running free summer festivals, the BRIC Celebrate Brooklyn! Festival in 2018 booked acts including Brandi Carlile, anticipating her rise — six months before she became the most nominated woman for the 61st Grammy Awards. For its upcoming 41st season, the festival is upgrading its backstage areas and installing a sound system with leading-edge technology.

## CITYPARKS SUMMERSTAGE NEW YORK CONCERT CAPACITY: 5,500

New York's largest free outdoor performing arts festival, CityParks Summerstage offers some 100 events in Manhattan's Central Park and across 15 neighborhoods around the city for an annual audience of over 250,000. For its 2019 season, the festival's flagship Summerstage venue will feature new staging, raised seating, increased lighting, a new sound system and upgraded backstage areas.

## DICKIES ARENA FORT WORTH, TEXAS CONCERT CAPACITY: 14,000

It's not unusual for touring artists to compete with sporting events for venues. But at the new Dickies Arena, due to open in the fifth-largest city in Texas in November, only one nonmusical anchor tenant has a hold on dates: the Fort Worth Stock Show and Rodeo, held mid-January to early February. Concert dates are otherwise wide open, with one exception: Rodeo rider and Texas superstar George Strait is confirmed to perform on Nov. 22.

## ENTERTAINMENT AND SPORTS ARENA WASHINGTON, D.C. CONCERT CAPACITY: 4,200

The least contentious news out of the nation's capital in recent months might have been the launch of the Entertainment and Sports Arena, which opened Oct. 6 with a concert by Mary J. Blige, thereby establishing a new draw for visitors to the southeast side of town. The venue is the first phase of a development project expected to include retail, office space and residences, as well as a new practice facility for the NBA's Washington Wizards.

## FILLMORE AUDITORIUM DENVER CONCERT CAPACITY: 3,700

The late Bill Graham, the legendary promoter who opened the groundbreaking Fillmore West in San Francisco in the 1960s, teamed up with Denver promoter Chuck Morris to open the city's Fillmore Auditorium in 1999. Live Nation, which now operates the venue, marks its 20th anniversary as a concert hall this year and has invested millions in the building (which originally opened in 1907 as a roller rink) to improve its sound, upgrade its air conditioning, create new entrances and add bathrooms.

## FISERV FORUM MILWAUKEE CONCERT CAPACITY: 18,000

Violent Femmes, Milwaukee's own famed folk-punk band, opened for The Killers during the first concert at the Fiserv Forum on Sept. 4, 2018, staged nine days after members of the NBA's Milwaukee Bucks welcomed a crowd of 50,000 to their new \$524 million home. In October, the building hosted five sold-out events in five days, including concerts by Metallica, Foo Fighters, the Eagles and twenty one pilots, as well as the Bucks' home opener. The celebration continued with the first MiROCKee Fest, staged in the plaza outside the venue.

## LEVITT PAVILION DENVER DENVER CONCERT CAPACITY: 7,500

Levitt Pavilion Denver completed its first full year of outdoor programming in 2018 as the latest permanent venue funded in part by the Levitt Foundation, a nonprofit devoted to reinvigorating public spaces through the performing arts. Denver-based architects Joseph Montalbano and Jared Floyd designed the pavilion — with tilt-up concrete side wings, a protruding steel roof canopy and an intertwining ribbon of metal mesh — to resemble an unwrapped present when viewed from above. The gift of the foundation to the city of Denver is

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now hosting 50 free concerts a year and additional admission-based shows produced by Levitt partner Emporium Presents, now majority-owned by Live Nation.

### MERCEDES-BENZ STADIUM

ATLANTA  
CONCERT CAPACITY: 25,000-80,000

In its first full year of operation, the Mercedes-Benz Stadium in 2018 became a must-play for every artist on a stadium tour. Ed Sheeran, Jay-Z and Beyoncé, Taylor Swift and Kenny Chesney are among those who packed the building, playing through its more than 4,200 speakers while fans absorbed images from 82,500 square feet of LED video displays. The first professional sports stadium in the United States to achieve LEED Platinum certification for the sustainability of its design, the building collected over 70 tons of recyclable material during one month of events. While it offers the expected array of food and beverage options, ongoing customer surveys have confirmed the enduring popularity of the stadium's \$2 hot dogs, \$3 pizza slices and \$5 craft beers.

### MERRIWEATHER POST PAVILION

COLUMBIA, MD.  
CONCERT CAPACITY: 18,000

One of the country's most storied amphitheaters, located between Washington, D.C., and Baltimore, Merriweather Post Pavilion, which opened in 1967 with an original design by Frank Gehry, is in the final phase of a five-year renovation. The venue has invested over \$50 million to rebuild its backstage area (complete with a pool for artists) and add dressing-room suites, a VIP balcony overlooking the rotating Brazilian redwood stage, new pavilion seating and a higher roof to improve sightlines and the sound for fans on the lawn.

The distinctive architecture of Milwaukee's Fiserv Forum sets it apart.



### ROGERS PLACE

EDMONTON, ALBERTA  
CONCERT CAPACITY: 18,900

The newest arena among the 10 top-grossing venues in Canada (according to Billboard Boxscore), Rogers Place opened in 2016 as the home of the NHL's Edmonton Oilers and centerpiece of a mixed-use sports and entertainment ICE District in downtown Edmonton, one of an increasing number of facilities anchoring urban centers. In its first two years of operation, Rogers Place has welcomed over 3.3 million fans and hosted shows by Paul McCartney, Jay-Z, Keith Urban, Rod Stewart — and nine sellouts by Garth Brooks.

### ROOFTOP AT PIER 17

NEW YORK  
CONCERT CAPACITY: 3,400  
[general-admission estimate]

Few outdoor venues can rival the setting of Rooftop at Pier 17, which debuted in 2018 on New York's East River, where the Brooklyn Bridge serves as its backdrop. Booked by Live Nation, the facility hosted 23 artists during its inaugural season and had 18 sellouts, according to the venue. During the winter, the venue was converted into a skating rink.

### TACOMA DOME

TACOMA, WASH.  
CONCERT CAPACITY: 20,000

The paint really was still drying on the Tacoma Dome's fast-tracked renovation, reports the arena, when Drake's sold-out performance on Nov. 1 christened the refreshed venue after a \$31 million revitalization. Washington state's largest indoor arena, with its iconic wooden roof, opened in 1983, and the upgrades, completed between June and November last year, have brought new seating and artist quarters, upgraded food and beverage options, additional loading docks — and a 300 percent increase in the number of event-level restrooms.

### VIVINT SMART HOME ARENA

SALT LAKE CITY  
CONCERT CAPACITY: 20,000

In 2018, during its first full 12 months of operation since the completion of a \$125 million renovation, Vivint Smart Home Arena hosted many of the hottest tours of the year, including Justin Timberlake, P!nk, Maroon 5 and Shania Twain. Fans who had flocked to the arena for over 25 years to cheer the NBA's Utah Jazz found, on the venue's six levels, more than 30 restaurants and vendors, high-speed Wi-Fi and over 400 TV screens broadcasting court or stage action throughout the concourses.

### WEBSTER HALL

NEW YORK  
CONCERT CAPACITY: TBA

One of the city's most historic venues, the landmarked Webster Hall was built in 1886 and, according to *The New York Times* that year, was available for "balls, receptions, Hebrew weddings and sociables." A concert hall since 1980, it was purchased in April 2017 by AEG and BSE Global, and closed that August for an estimated \$10 million in renovations to its three performance spaces: the Grand Ballroom, Studio and Marlin Room. Webster Hall announced in January that the venue "will return in spring 2019." —T.D.

Uruguay's Antel Arena sets a new standard in South America.



## ARENAS RISING FROM URUGUAY TO THE U.K.

Global markets present new venue opportunities

### ANTEL ARENA

MONTEVIDEO, URUGUAY  
CONCERT CAPACITY: 10,000

Colombian reggaeton singer Maluma, Spanish singer-songwriter Joan Manuel Serrat and English soprano Sarah Brightman were among the first artists to play Antel Arena, which opened Nov. 18, 2018, with a celebration attended by Uruguay President Tabaré Vázquez. The arena, which is bathed in exterior lights that change color based on the type of event booked, is operated by AEG and one of the first multiuse entertainment/convention/sports facilities of its kind in South America.

### BONUS ARENA

HULL, ENGLAND  
CONCERT CAPACITY: 3,500

Even before their venue opened last August, the staff at the SMG Europe-operated Bonus Arena proved exceptionally adept at social media promotion. After a dis of the seaport town of Hull by Oasis co-founder Noel Gallagher was captured by a fan on Twitter, the arena countered with a tweet inviting Gallagher's frequent nemesis, his brother Liam, to open the new building. "The tweet went viral — 200,000 people reached on Twitter and 250,000 on Facebook — without a single penny spent," says arena marketing manager Carolina Aldao. While Van Morrison ultimately played the venue's first show on Aug. 30, "Liam's visit in 2019 is hotly anticipated," she says.

### THE EVENT COMPLEX ABERDEEN (TECA)

ABERDEEN, SCOTLAND  
CONCERT CAPACITY: 12,500

Due to open in August as a \$433 million replacement for Aberdeen's existing exhibition and conference center, TECA will include performance spaces with capacities ranging from 1,700 to 12,500 fans; meeting, banquet and convention facilities; a 150-seat restaurant; and three on-site lodging options, including a Hilton and an Aloft Hotel. Operated by SMG, the venue already has announced a performance by Elton John in November 2020. —T.D.

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# Billboard Artist 100

February 16  
2019  
**billboard**



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	2	1	<b>#1</b> ARIANA GRANDE	REPUBLIC	1	209
2	3	2	POST MALONE	REPUBLIC	1	137
5	4	3	QUEEN	HOLLYWOOD	1	41
44	42	4	MARSHMELLO	JOYTIME COLLECTIVE	4	69
6	6	5	HALSEY	CAPITOL	1	165
26	26	6	MAROON 5	222/INTERSCOPE/IGA	1	241
23	18	7	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	7	24
7	7	8	IMAGINE DRAGONS	KODIAK/RED/INTERSCOPE/IGA	1	209
9	8	9	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	82
4	5	10	BTS	BIGHIT ENTERTAINMENT	1	122
13	14	11	TRAVIS SCOTT	CACTUS JACK/GRAND/IMPULSE/EPIC	1	144
10	11	12	PANIC! AT THE DISCO	DEAD/RECORDS/RED/INTERSCOPE/IGA	1	125
11	10	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	241
15	15	14	KHALID	RIGHT HAND/RCA	7	101
14	9	15	LADY GAGA	INTERSCOPE/IGA	1	101
17	17	16	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	5	101
16	16	17	XXXTENTACION	BAD VIBES FOREVER	1	78
34	33	18	21 SAVAGE	SLAUGHTER GANG/EPIC	5	67
22	23	19	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	49
18	19	20	ED SHEERAN	ATLANTIC/AG	1	235
RE-ENTRY		21	LUIS FONSI	UNIVERSAL MUSIC LATIN/UMLE	21	31
37	29	22	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	39
24	27	23	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	172
RE-ENTRY		24	GRATEFUL DEAD	GRATEFUL DEAD/SPIN	24	17
19	22	25	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	63
20	25	26	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	86
27	21	27	BRADLEY COOPER	INTERSCOPE/IGA	3	19
-	1	28	BACKSTREET BOYS	K-BANN/RCA	1	11
45	12	29	J. COLE	DREAMVILLE/RHC NATION/INTERSCOPE/IGA	1	142

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
21	24	30	JUICE WRLD	GRADE A/INTERSCOPE/IGA	8	38
25	28	31	SWAE LEE	EAR DRUMMA/INTERSCOPE/IGA	22	16
32	32	32	BRUNO MARS	ATLANTIC/AG	1	229
33	31	33	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	241
29	30	34	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	42
56	61	35	METALLICA	BLACKENED	2	188
40	37	36	A BOOGIE WIT DA HOODIE	HIGHROCKE THE LABEL/UMTH/AG	11	31
30	34	37	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	6	85
35	35	38	SHAWN MENDES	ISLAND	1	209
66	54	39	FLORIDA GEORGIA LINE	BMLG	1	241
28	38	40	TAYLOR SWIFT	REPUBLIC	1	237
60	57	41	BASTILLE	VIRGIN/CAPITOL	15	47
42	43	42	TWENTY ONE PILOTS	THE ELI BY RABBIT/BMG	1	199
46	39	43	MEEK MILL	MAYBACH/ATLANTIC/AG	1	42
39	41	44	BAD BUNNY	RIMAS	23	47
36	40	45	CAMILA CABELLO	SYCO/EPIC	1	113
61	55	46	<b>P!NK</b>	RCA	1	138
50	44	47	JASON ALDEAN	MAGNOLIA/BROKEN BOW/DEMG	1	219
NEW		48	LINDA RONSTADT	ELEKTRA/RHINO	48	1
54	49	49	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	167



## NO. 7 Billie Eilish

Teen alt-pop singer-songwriter Billie Eilish leaps to No. 7 on the Artist 100, entering the top 10 for the first time as her latest single, Bury A Friend, vaults 74-14 on the Billboard Hot 100, marking her best rank (see page 3).

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 for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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## Set It Off Ignites

**Set It Off** (above) debuts at No. 3 on Emerging Artists as the Tampa, Fla.-based quartet's fourth LP, *Midnight*, arrives at No. 8 on Alternative Albums and No. 86 on the Billboard 200 with 9,000 equivalent album units, according to Nielsen Music. The set marks the group's first Alternative Albums top 10 following the No. 11-peaking *Upside Down* in 2016 and *Duality* (No. 14) in 2014.

Plus, Guadalajara, Mexico-based garage-punk band **Le Butcherettes** debuts at No. 32 on Emerging Artists as the act's fourth studio set, *bi/MENTAL*, opens at No. 4 on Heatseekers Albums and No. 88 on Top Album Sales (2,000 sold). The album is the first *Billboard* chart entry for the **Teri Gender Bender**-fronted group.

—Xander Zellner

## CHART BEAT



**POP RADIO SPINNING 45s**  
"Love Lies" by **Khalid** (top right) and **Normani** (top left) ties for the most weeks spent on the Mainstream Top 40 radio airplay chart, logging a 45th week on the list. The duet matches the run of **Dua Lipa**'s "New Rules," which first set the mark in 2018. The songs topped the tally for two and four weeks, respectively. "There is no mistaking the metrics of a hit song," says RCA Records co-president **Joe Riccitelli**. "Even before it resurged at top 40 radio, 'Love Lies' showed tremendous signs at rhythm [first reaching No. 2 on the Rhythmic chart] and in streaming, Shazam and sales."  
—Gary Trust

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

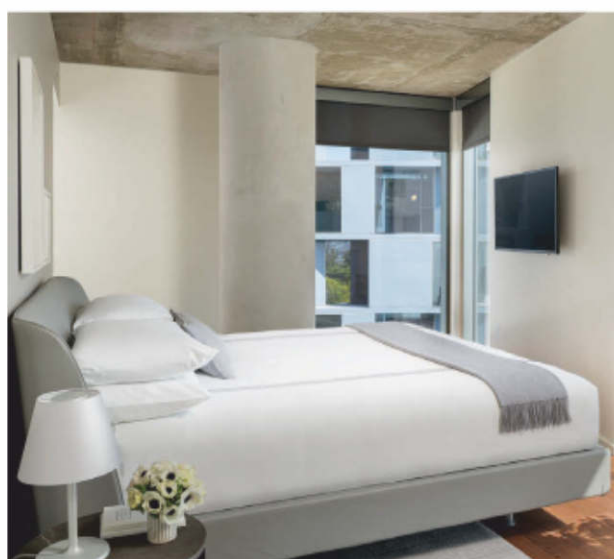
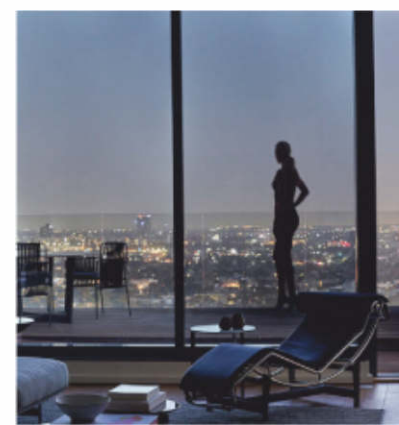
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
31	45	50	<b>GRETA VAN FLEET</b>	LAVA/REPUBLIC	1	12
3	20	51	<b>FUTURE</b>	FREEBANDZ/EPIC	1	155
48	47	52	<b>5 SECONDS OF SUMMER</b>	ONE HORE/CAPITOL	1	98
53	51	53	<b>BRETT YOUNG</b>	BMLG	15	114
64	52	54	<b>AVA MAX</b>	ATLANTIC/AG	52	6
41	53	55	<b>MICHAEL JACKSON</b>	MJJ/EPIC	20	204
86	81	56	<b>GUNNA</b>	YOUNG STOWER LIFE/300/AG	22	18
62	50	57	<b>KENDRICK LAMAR</b>	TOPDAGG/INTERSCOPE/UMG	1	212
51	46	58	<b>THOMAS RHETT</b>	VALORY/BMLG	1	210
58	67	59	<b>CARRIE UNDERWOOD</b>	CAPITOL NASHVILLE/UMG	1	178
65	78	60	<b>THE BEATLES</b>	APPLE/CAPITOL/UMG	5	67
68	48	61	<b>DUA LIPA</b>	WARNER BROS.	10	74
63	62	62	<b>THE WEEKND</b>	XO/REPUBLIC	1	221
-	74	63	<b>BLUEFACE</b>	FIFTH AMENDMENT/EONE	63	2
84	71	64	<b>NORMANI</b>	KEEP COOL/RCA	50	22
94	76	65	<b>SAM SMITH</b>	CAPITOL	1	144
55	56	66	<b>BAZZI</b>	222/IAMCOSMIC/ATLANTIC/AG	34	54
72	64	67	<b>ADELE</b>	XL/COLUMBIA	1	202
74	66	68	<b>DEAN LEWIS</b>	ISLAND	66	6
NEW	69	69	<b>SET IT OFF</b>	FEARLESS/CONCORD	69	1
38	13	70	<b>WEEZER</b>	WEEZER/CRUSH MUSIC/ATLANTIC/AG	13	18
RE-ENTRY	71	71	<b>CHER</b>	WARNER BROS.	2	7
69	63	72	<b>FLIPP DINERO</b>	CINEMATIC/WE THE DE STEEP	63	13
-	86	73	<b>LOUIS TOMLINSON</b>	78/SYCO/EPIC	33	18
RE-ENTRY	74	74	<b>FLEETWOOD MAC</b>	UNSIGNED	48	28
71	60	75	<b>LIL WAYNE</b>	YOUNG MONEY/REPUBLIC	1	38
90	58	76	<b>LAUV</b>	LAUV/AWAL-KOBALT	43	39
-	83	77	<b>KELSEA BALLERINI</b>	BLACK RIVER	18	69
75	72	78	<b>YOUNGBOY NEVER BROKE AGAIN</b>	HYPERION/REPUBLIC	26	52
85	77	79	<b>SCOTTY MCCREERY</b>	TRIPLE THREATS/RED	8	20
70	70	80	<b>DJ SNAKE</b>	DJ SNAKE/GEFFEN/IGA	16	117
RE-ENTRY	81	81	<b>NICKI MINAJ</b>	YOUNG MONEY/ASHLEY ROBEY/REPUBLIC	2	229
NEW	82	82	<b>WITHIN TEMPTATION</b>	SPINEFARM	82	1
81	68	83	<b>MARK RONSON</b>	RCA	5	65
77	79	84	<b>LUKE BRYAN</b>	CAPITOL NASHVILLE/UMG	1	238
67	69	85	<b>SHECK WES</b>	CACTUS BROS/COLA/INTERSCOPE/IGA	38	20
87	80	86	<b>JUSTIN TIMBERLAKE</b>	RCA	1	179
12	75	87	<b>CODY JOHNSON</b>	COJO/UMG	12	4
-	65	88	<b>DADDY YANKEE</b>	EL CARTEL/UMG	19	59
78	99	89	<b>DISTURBED</b>	REPRISE/WARNER BROS.	3	57
89	85	90	<b>6IX9INE</b>	SCUMGANG/TENTHOUSAND PROJECTS	11	56
-	100	91	<b>LUKAS GRAHAM</b>	WARNER BROS.	5	49
96	97	92	<b>CHRIS BROWN</b>	RCA	1	203
RE-ENTRY	93	93	<b>NCT</b>	SM	51	6
98	98	94	<b>JOURNEY</b>	NOMOTA	55	24
79	95	95	<b>ANUEL AA</b>	REAL HASTA LA MUERTE/CLATI EMPIRE	79	4
RE-ENTRY	96	96	<b>LYNYRD SKYNYRD</b>	BLACK BIRD PRODUCTIONS/REPUBLIC/UMG	40	41
80	82	97	<b>DUSTIN LYNCH</b>	BROKEN BOM/BMG/BBMG	11	50
59	91	98	<b>MAREN MORRIS</b>	COLUMBIA NASHVILLE/SM	15	101
RE-ENTRY	99	99	<b>LIL PUMP</b>	WARNER BROS.	12	44
RE-ENTRY	100	100	<b>MIGOS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	1	115

# Emerging Artists

February 16  
2019  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1 4 WKS. AVA MAX</b>	ATLANTIC/AG	1	14
2	3	2	<b>DEAN LEWIS</b>	ISLAND	2	21
NEW	NEW	NEW	<b>SET IT OFF</b>	FEARLESS/CONCORD	3	1
20	5	4	<b>LOUIS TOMLINSON</b>	78/SYCO/EPIC	2	53
4	2	5	<b>LAUV</b>	LAUV/AWAL-KOBALT	1	74
15	26	6	<b>NCT</b>	SM	1	36
NEW	NEW	NEW	<b>MANDOLIN ORANGE</b>	YEP ROC	7	1
6	8	8	<b>PINKFONG</b>	SMART STUDY	6	19
5	9	9	<b>LOVELYTHEBAND</b>	RED	1	46
10	13	10	<b>QUEEN NAJJA</b>	QUEEN NAJJA/CAPITOL	1	47
7	10	11	<b>JIMMIE ALLEN</b>	STONEY CREEK/BMG/BBMG	3	26
13	17	12	<b>PARDISON FONTAINE</b>	ATLANTIC/AG	12	20
14	14	13	<b>CALBOY</b>	PAPER GANG/RCA	13	9
27	21	14	<b>AJR</b>	AJR/BMG	11	59
11	16	15	<b>MITCHELL TENPENNY</b>	REPRISE/UMG/REPUBLIC/SM	2	31
8	18	16	<b>CITY GIRLS</b>	QUALITY CONTROL/MOTOWN/CAPITOL	8	10
NEW	NEW	NEW	<b>BEIRUT</b>	4AD	17	1
16	19	18	<b>JACQUEES</b>	CASH MONEY/REPUBLIC	5	52
9	15	19	<b>YNW MELLY</b>	YNW MELLY/300/AG	9	22
18	20	20	<b>GESAFFELSTEIN</b>	PARLOPHONE/WARNER BROS.	8	5
33	22	21	<b>MORGAN WALLEN</b>	BIG LOUD	2	56
NEW	NEW	NEW	<b>THE SINGING CONTRACTORS</b>	GATHR/CAPITOL/UMG	22	1
22	24	23	<b>RODDY RICCH</b>	BIRD VISION/ATLANTIC/AG	19	8
26	25	24	<b>LOUD LUXURY</b>	ARMADA	17	24
29	6	25	<b>NCT 127</b>	SM	1	24
RE-ENTRY	RE-ENTRY	RE-ENTRY	<b>GABBIE HANNA</b>	THE GABBIE SHOW	8	6
32	29	27	<b>RILEY GREEN</b>	BMLG	24	15
31	28	28	<b>LIL MOSEY</b>	INTERSCOPE/IGA	13	23
-	50	29	<b>MONSTA X</b>	STARSHIP ENTERTAINMENT/LENI ENTERTAINMENT	14	43
40	31	30	<b>FLORA CASH</b>	ICONS CREATING EVIL ART/RCA	22	17
37	35	31	<b>ALEC BENJAMIN</b>	ARTIST PARTNERS GROUP/UMG/INTERSCOPE	17	6
NEW	NEW	NEW	<b>LE BUTCHERETTES</b>	RISE	32	1
24	36	33	<b>WAYV</b>	LABEL V	16	4
39	38	34	<b>LIL' DUVAL</b>	RICH BROKE/EMPIRE	9	27
50	42	35	<b>RITA ORA</b>	ATLANTIC/AG	7	28
35	37	36	<b>DANILEIGH</b>	DEF JAM	23	11
44	40	37	<b>BLACKPINK</b>	YG	1	27
NEW	NEW	NEW	<b>BOY HARSHER</b>	NUDE CLUB	38	1
47	46	39	<b>MANUEL TURIZO</b>	LA INEUSTRIA/SERBI MUSIC LATIN	30	19
48	45	40	<b>JOSH BALDWIN</b>	BETHEL	40	5
49	34	41	<b>CALUM SCOTT</b>	CAPITOL	4	48
RE-ENTRY	RE-ENTRY	RE-ENTRY	<b>MUSTARD</b>	10 SUMMERS/INTERSCOPE/IGA	36	2
RE-ENTRY	RE-ENTRY	RE-ENTRY	<b>WE ARE MESSENGERS</b>	CURD WORLD/UMG	43	2
NEW	NEW	NEW	<b>EMILY KING</b>	ATO	44	1
-	48	45	<b>THE GLORIOUS SONS</b>	BLACK BIRD PRODUCTIONS/REPUBLIC	36	9
RE-ENTRY	RE-ENTRY	RE-ENTRY	<b>HIKARU UTADA</b>	EPIC JAPAN/LEGACY	26	3
-	49	47	<b>CORY ASBURY</b>	BETHEL	3	49
-	32	48	<b>SUMMER WALKER</b>	IVRN/INTERSCOPE/IGA	31	15
-	7	49	<b>RIVAL SONS</b>	ATLANTIC/AG	7	2
RE-ENTRY	RE-ENTRY	RE-ENTRY	<b>BANDA LOS SEBASTIANES</b>	FORNISA/UMG	41	2

# AT HOME IN WEHO



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# Billboard 200

February 16  
2019  
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
3	1	<b>#1 3 WKS</b> A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	7	
8	2	21 SAVAGE	SLAUGHTER GANG/EPIC	I Am > I Was	1	7	
2	3	FUTURE	FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	3	
9	4	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	27	
4	5	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	18	
6	6	POST MALONE	REPUBLIC	beerbongs & bentleys	1	41	
7	7	MEEK MILL	MAYBACH/ATLANTIC/AG	Championships	1	10	
11	8	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	32	
10	9	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	2	8	
13	10	KODAK BLACK	DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	8	
48	11	<b>GG</b> QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	3	16	
15	12	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	61	
16	13	JUICE WRLD	GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	38	
20	14	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	88	
23	15	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	59	
19	16	LIL BABY & GUNNA	YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	18	
22	17	CARDI B	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	44	
<b>HOT SHOT DEBUT</b>	18	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	Vida	18	1	
17	19	BAD BUNNY	RIMAS	X 100PRE	11	7	
21	20	XXXTENTACION	BAD VIBES FOREVER	?	1	47	
27	21	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	10	
26	22	POST MALONE	REPUBLIC	Stoney	4	113	
24	23	ARIANA GRANDE	REPUBLIC	Sweetener	1	25	
1	24	BACKSTREET BOYS	K-BAHN/RCA	DNA	1	2	
25	25	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	7	
<b>NEW</b>	26	GRATEFUL DEAD	Dave's Picks, Volume 29: Swing Auditorium, San Bernardino, CA, 2/26/77 GRATEFUL DEAD/RHINO		26	1	
30	27	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	17	
29	28	LIL WAYNE	YOUNG MONEY/REPUBLIC	Tha Carter V	1	19	
32	29	ED SHEERAN	ATLANTIC/AG	+ (Divide)	1	101	
12	30	QUEEN	HOLLYWOOD	Greatest Hits	11	325	
31	31	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	176	
<b>NEW</b>	32	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	32	1	
33	33	KHALID	RIGHT HAND/RCA	Suncity	8	16	
35	34	METRO BOOMIN	BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	14	
34	35	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	33	
38	36	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	3	22	
36	37	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	33	
39	38	KHALID	RIGHT HAND/RCA	American Teen	4	101	
37	39	6IX9INE	SCUMGANG	DUMMY BOY	2	11	
65	40	BLUEFACE	FIFTH AMENDMENT/EONE	Famous Cryp	40	5	
<b>NEW</b>	41	G HERBO	MACHINE ENTERTAINMENT GROUP	Still Swervin	41	1	
43	42	BAZZI	ZZZ/1AMCOSMIC/ATLANTIC/AG	Cosmic	14	44	
42	43	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	23	
81	44	<b>PS</b> MAROON 5	222/INTERSCOPE/IGA	Red Pill Blues	2	66	
<b>NEW</b>	45	MARSHMELLO	JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	1	
44	46	XXXTENTACION	BAD VIBES FOREVER/EMPIRE	17	2	76	
41	47	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Origins	2	13	
46	48	SKI MASK THE SLUMP GOD	VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	10	
50	49	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	85	
57	50	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	26	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
18	51	VARIOUS ARTISTS	MEMBERS ONLY/EMPIRE	XXXTENTACION Presents: Members Only, IV	18	3	
47	52	GUCCI MANE	GUWOP/ATLANTIC/AG	Evil Genius	5	9	
49	53	TRIPPIE REDD	TENTHOUSAND PROJECTS	A Love Letter To You 3	3	13	
55	54	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	95	
53	55	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	1	178	
52	56	TAYLOR SWIFT	BIG MACHINE/BMLG	reputation	1	65	
51	57	BENNY BLANCO	FRIENDS KEEP SECRETS/INTERSCOPE/IGA	FRIENDS KEEP SECRETS (EP)	41	9	
40	58	YNW MELLY	YNW MELLY/300/AG	We All Shine	27	3	
59	59	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	54	
64	60	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	38	
63	61	LIL UZI VERT	GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	76	
5	62	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	5	3	
69	63	ELTON JOHN	ROCKET/ISLAND/UMI	Diamonds	23	65	
66	64	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	1	13	
67	65	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	LoVe me NOW?	4	15	
71	66	MAC MILLER	WARNER BROS.	Swimming	3	27	
54	67	XXXTENTACION	BAD VIBES FOREVER/EMPIRE	Skins	1	9	
74	68	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	310	
75	69	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	145	
60	70	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	218	
45	71	MAGGIE ROGERS	DEBAY SOUNDS/CAPITOL	Heard It In A Past Life	2	3	
58	72	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	42	
80	73	H.E.R.	RCA	H.E.R.	47	68	
76	74	5 SECONDS OF SUMMER	ONE MODE/CAPITOL	Youngblood	1	34	
61	75	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	Trench	2	18	
72	76	CAMILA CABELLO	SYCO/EPIC	Camila	1	56	
79	77	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	Sick Boy	53	20	
83	78	BEBE REXHA	WARNER BROS.	Expectations	13	33	
70	79	FUTURE & JUICE WRLD	Future & Juice WRLD Present... WRLD ON DRUGS GRADE A/INTERSCOPE/FREEBANDZ/IGA/EPIC		2	16	
86	80	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	431	
85	81	JASON ALDEAN	MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	43	
87	82	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	99	
82	83	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	114	
84	84	JOURNEY	COLUMBIA/LEGACY	Journey's Greatest Hits	10	550	
73	85	THOMAS RHETT	VALORY/BMLG	Life Changes	1	74	
<b>NEW</b>	86	SET IT OFF	FEARLESS/CONCORD	Midnight	86	1	
94	87	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	560	
96	88	THE WEEKND	XO/REPUBLIC	Starboy	1	115	
91	89	YOUNGBOY NEVER BROKE AGAIN	NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	41	
88	90	NF	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	70	
77	91	BTS	BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	24	
89	92	SOUNDTRACK	WALT DISNEY	Moana	2	116	
104	93	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	1	308	
95	94	MICHAEL JACKSON	EPIC/LEGACY	The Essential Michael Jackson	31	263	
97	95	SZA	TOP DAWG/RCA	Ctrl	3	87	
<b>RE</b>	96	MAROON 5	AS&M/OCTONE/UMI	Songs About Jane	6	158	
<b>NEW</b>	97	LINDA RONSTADT	RHINO	Live In Hollywood	97	1	
100	98	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	19	
92	99	SHAWN MENDES	ISLAND	Shawn Mendes	1	37	
115	100	BRUNO MARS	ATLANTIC/AG	24K Magic	2	116	



## Hoodie Back At No. 1, Grande Up Next

In a slow week on the Billboard 200, **A Boogie Wit Da Hoodie's Hoodie SZN** returns to the top of the tally for a third nonconsecutive week as the set earned 47,000 equivalent album units in the week ending Feb. 7 (down 1 percent), according to Nielsen Music.

Meanwhile, the previous chart-topper, **Backstreet Boys' DNA**, dives to No. 24 in its second frame (19,000 units; down 92 percent). The latter's sharp decline isn't surprising, considering the album's first week was largely powered by sales generated from a concert ticket/album sale redemption offer. (The album doesn't have many redemption-generated sales in its second week, so it takes a tumble.)

As for the next No. 1, watch for **Ariana Grande's Thank U, Next** to swoop in atop the Feb. 23 tally. The pop princess will likely open at No. 1 with around 330,000 units earned in the week ending Feb. 14, according to industry forecasters. If *Thank U* bows at No. 1, it will mark her fourth leader, and second in under six months, following *Sweetener* (Sept. 1, 2018).

*Thank U* appears likely to start with a robust streaming-equivalent album unit total, which could translate to perhaps 300 million on-demand audio streams for its songs. That would earn *Thank U* the biggest streaming week ever for an album by a woman, the largest streaming week for a pop album and one of the top 10 biggest streaming weeks ever among all albums.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
101	101	<b>CREEDEENCE CLEARWATER REVIVAL</b> <sup>10</sup>		FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	22	405
98	102	<b>BILLY JOEL</b> <sup>▲</sup>		COLUMBIA/LEGACY	The Essential Billy Joel	15	129
90	103	<b>SHECK WES</b>		CACTUS JACK/G.O.O.D./INTERSCOPE/IGA	Mudboy	17	18
102	104	<b>LIL MOSEY</b>		INTERSCOPE/IGA	Northsbest	29	16
105	105	<b>2PAC</b> <sup>10</sup>		AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	258
106	106	<b>SOUNDTRACK</b> <sup>▲</sup>		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	Black Panther: The Album, Music From And Inspired By	1	52
103	107	<b>TRIPPIE REDD</b>		TENTHOUSAND PROJECTS	Life's A Trip	4	26
128	108	<b>TRAVIS SCOTT</b> <sup>▲</sup>		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	127
109	109	<b>ED SHEERAN</b> <sup>▲</sup>		ATLANTIC/AG	X	1	242
108	110	<b>QUAVO</b>		QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	2	18
14	111	<b>BRING ME THE HORIZON</b>		COLUMBIA	amo	14	2
91	112	<b>GRETA VAN FLEET</b>		LAVA/REPUBLIC	Anthem Of The Peaceful Army	3	16
113	113	<b>RIHANNA</b> <sup>▲</sup>		WESTBURY ROAD/ROC NATION	ANTI	1	158
111	114	<b>IMAGINE DRAGONS</b> <sup>▲</sup>		KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	332
116	115	<b>ARIANA GRANDE</b> <sup>▲</sup>		REPUBLIC	Dangerous Woman	2	135
120	116	<b>THE WEEKND</b> <sup>▲</sup>		XO/REPUBLIC	Beauty Behind The Madness	1	179
110	117	<b>JOJI</b>		88RISING/12TONE	BALLADS 1	3	14
68	118	<b>CODY JOHNSON</b>		COJO/WMIN	Ain't Nothin' To It	9	3
118	119	<b>RODDY RICCH</b>		BIRD VISION/ATLANTIC/AG	Feed The Streets II	68	12
141	120	<b>GEORGE STRAIT</b> <sup>▲</sup>		MCA NASHVILLE/UMGN	50 Number Ones	1	97
121	121	<b>LIL SKIES</b> <sup>●</sup>		ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	57
122	122	<b>KENDRICK LAMAR</b> <sup>▲</sup>		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	328
78	123	<b>VARIOUS ARTISTS</b>		GRAMMY/REPUBLIC	Grammy Nominees 2019	78	2
125	124	<b>6LACK</b>		LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	3	21
123	125	<b>YOUNGBOY NEVER BROKE AGAIN</b>		NEVER BROKE AGAIN/ATLANTIC/AG	4Respect 4Freedom 4Loyalty 4WhatImportant	14	21
133	126	<b>SAM SMITH</b> <sup>▲</sup>		CAPITOL	In The Lonely Hour	2	241
	127	<b>GUNNA</b>		YSL	Drip Season 3	55	49
119	128	<b>HALSEY</b> <sup>▲</sup>		ASTRALWERKS	hopeless fountain kingdom	1	88
NEW	129	<b>WITHIN TEMPTATION</b>		SPINEFARM	Resist	129	1
117	130	<b>OZUNA</b> <sup>▲</sup>		VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	Aura	7	24
129	131	<b>DANIEL CAESAR</b>		GOLDEN CHILD	Freudian	25	72
127	132	<b>TOM PETTY AND THE HEARTBREAKERS</b> <sup>12</sup>		MCA/GEFFEN/UME	Greatest Hits	2	305
124	133	<b>YNW MELLY</b>		YNW MELLY/300/AG	I Am You	124	5
131	134	<b>TWENTY ONE PILOTS</b> <sup>▲</sup>		FUELED BY RAMEN/EMG	Blurryface	1	195
28	135	<b>BOOGIE</b>		SHADY/INTERSCOPE/IGA	Everything Is For Sale	28	2
107	136	<b>THE NOTORIOUS B.I.G.</b> <sup>▲</sup>		BAD BOY/RHINO	Greatest Hits	1	161
134	137	<b>CHRIS BROWN</b> <sup>▲</sup>		RCA	Heartbreak On A Full Moon	3	66
138	138	<b>PANIC! AT THE DISCO</b> <sup>▲</sup>		DCDZ/FUELED BY RAMEN/EMG	Death Of A Bachelor	1	160
132	139	<b>TAYLOR SWIFT</b> <sup>▲</sup>		BIG MACHINE/BMLG	1989	1	217
140	140	<b>MICHAEL JACKSON</b> <sup>12</sup>		EPIC/LEGACY	Thriller	1	353
137	141	<b>BRETT YOUNG</b> <sup>▲</sup>		BMLG	Brett Young	18	104
142	142	<b>GUNS N' ROSES</b> <sup>▲</sup>		GEFFEN/UME	Greatest Hits	3	456
146	143	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>10</sup>		HIDEOUT/CAPITOL/UME	Greatest Hits	8	263
112	144	<b>QUEEN</b> <sup>▲</sup>		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	130
136	145	<b>DUA LIPA</b> <sup>●</sup>		WARNER BROS.	Dua Lipa	27	84
114	146	<b>KIDZ BOP KIDS</b>		KIDZ BOP/RAZOR & TIE/CONCORD	Kidz Bop 39	53	3
156	147	<b>CITY GIRLS</b>		QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	63	5
164	148	<b>CARRIE UNDERWOOD</b> <sup>●</sup>		CAPITOL NASHVILLE/UMGN	Cry Pretty	1	21
154	149	<b>ALEC BENJAMIN</b>		ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	127	4
145	150	<b>METALLICA</b> <sup>10</sup>		BLACKENED/RHINO	Metallica	1	521

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
130	151	<b>RED HOT CHILI PEPPERS</b> <sup>▲</sup>		WARNER BROS.	Greatest Hits	18	199
135	152	<b>SUMMER WALKER</b>		LVRN/INTERSCOPE/IGA	Last Day Of Summer	44	14
147	153	<b>DRAKE</b> <sup>▲</sup>		YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	271
157	154	<b>SOUNDTRACK</b>		NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	36
150	155	<b>EAGLES</b> <sup>12</sup>		ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	260
143	156	<b>PLAYBOI CARTI</b>		AWGE/INTERSCOPE/IGA	Die Lit	3	35
161	157	<b>JON PARDI</b> <sup>▲</sup>		CAPITOL NASHVILLE/UMGN	California Sunrise	11	131
151	158	<b>ADELE</b> <sup>14</sup>		XL/COLUMBIA	21	1	401
153	159	<b>BRYSON TILLER</b> <sup>▲</sup>		TRAPSOUL/RCA	TRAPSOUL	8	172
163	160	<b>FIVE FINGER DEATH PUNCH</b>		PROSPECT PARK	A Decade Of Destruction	29	55
149	161	<b>LIL DURK</b>		ALAMO/INTERSCOPE/IGA	Signed To The Streets 3	17	12
152	162	<b>OZUNA</b> <sup>▲</sup>		VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	Odisea	22	74
158	163	<b>FRANK OCEAN</b> <sup>▲</sup>		BOYS DON'T CRY	Blonde	1	115
NEW	164	<b>MANDOLIN ORANGE</b>		YEP ROC	Tides Of A Teardrop	164	1
159	165	<b>THE BEATLES</b> <sup>12</sup>		APPLE/CAPITOL/UME	Abbey Road	1	295
RE	166	<b>TIM MCGRAW</b>		CURB	35 Biggest Hits	47	29
169	167	<b>BRUNO MARS</b> <sup>▲</sup>		ELEKTRA/EMG	Doo-Wops & Hooligans	3	408
155	168	<b>LAUV</b>		LAUV/AWAL-KOBALET	I met you when I was 18. (the playlist)	50	30
169	169	<b>AC/DC</b> <sup>12</sup>		COLUMBIA/LEGACY	Back In Black	4	345
162	170	<b>KODAK BLACK</b> <sup>▲</sup>		DOLLAZ N DEALZ/ATLANTIC/AG	Project Baby Two	2	76
168	171	<b>ADELE</b> <sup>14</sup>		XL/COLUMBIA	25	1	163
191	172	<b>ZAC BROWN BAND</b>		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	197
170	173	<b>G-EAZY</b> <sup>▲</sup>		G-EAZY/RVG/BPG/RCA	The Beautiful & Damned	3	56
172	174	<b>ANUEL AA</b> <sup>▲</sup>		REAL HASTA LA MUERTE/GLAD EMPIRE	Real Hasta La Muerte	42	24
165	175	<b>LIL PEEP</b>		LIL PEEP/AUTNMY/COLUMBIA	Come Over When You're Sober, Part 2	4	13
176	176	<b>YBN NAHMIR, YBN ALMIGHTY JAY &amp; YBN CORDAE</b>		ART @ WAR/ATLANTIC/AG	YBN: The Mixtape	21	16
186	177	<b>50 CENT</b>		SHADY/INTERSCOPE/AFTERMATH/UME	Best Of 50 Cent	135	8
188	178	<b>A\$AP ROCKY</b>		A\$AP WORLDWIDE/POLO GROUNDS/RCA	Testing	4	29
171	179	<b>SOUNDTRACK</b> <sup>▲</sup>		WALT DISNEY	Frozen	1	122
181	180	<b>MIGOS</b>		QUALITY CONTROL/300/AG	Culture	1	101
173	181	<b>THE BEATLES</b> <sup>12</sup>		APPLE/CAPITOL/UME	The Beatles [White Album]	1	197
200	182	<b>AJR</b> <sup>●</sup>		AJR/BMG	The Click	61	39
197	183	<b>21 SAVAGE, OFFSET &amp; METRO BOOMIN</b>		BOOMINATI/QUALITY CONTROL/MOTOWN/SLAUGHTER GANG/REPUBLIC/CAPITOL/EPIC	Without Warning	4	60
184	184	<b>CHRIS STAPLETON</b> <sup>▲</sup>		MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	92
RE	185	<b>CHER</b>		WARNER BROS.	Dancing Queen	3	6
179	186	<b>THE BEATLES</b> <sup>12</sup>		APPLE/CAPITOL/UME	1	1	354
175	187	<b>THE ROLLING STONES</b> <sup>12</sup>		ABKCO	Hot Rocks 1964-1971	4	295
174	188	<b>SHAWN MENDES</b> <sup>▲</sup>		ISLAND	Illuminate	1	117
185	189	<b>SOUNDTRACK</b> <sup>▲</sup>		VILLA 40/DREAMWORKS/RCA	Trolls	3	119
180	190	<b>NIRVANA</b> <sup>10</sup>		SUB POP/DGC/GEFFEN/UME	Nevermind	1	411
182	191	<b>LYNYRD SKYNYRD</b> <sup>▲</sup>		MCA/GEFFEN/UME	All Time Greatest Hits	56	50
126	192	<b>JAMES BLAKE</b>		POLYDOR/REPUBLIC	Assume Form	21	3
178	193	<b>JACQUEES</b>		CASH MONEY/REPUBLIC	4275	35	18
190	194	<b>SAM SMITH</b>		CAPITOL	The Thrill Of It All	1	60
166	195	<b>MITCHELL TENPENNY</b>		RISER HOUSE/COLUMBIA NASHVILLE/SMN	Telling All My Secrets	53	8
RE	196	<b>LOGIC</b>		VISIONARY/DEF JAM	Bobby Tarantino II	1	31
196	197	<b>MORGAN WALLEN</b>		BIG LOUD	If I Know Me	72	19
183	198	<b>LAUREN DAIGLE</b> <sup>▲</sup>		CENTRICITY/CAPITOL CMG	How Can It Be	28	127
192	199	<b>HALSEY</b> <sup>▲</sup>		ASTRALWERKS	Badlands	2	154
193	200	<b>KID CUDI</b> <sup>●</sup>		DREAM ON/G.O.O.D./REPUBLIC	Man On The Moon: The End Of Day	4	112



26

**GRATEFUL DEAD**  
Dave's Picks,  
Volume 29

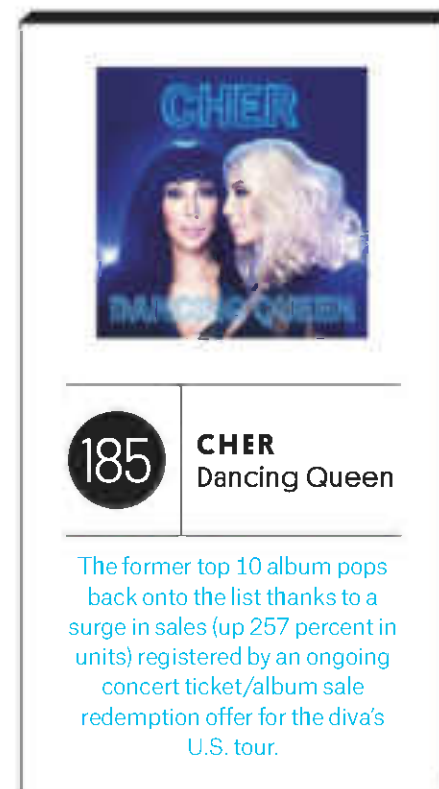
The **Grateful Dead** notch their 40th top 40-charting album on the Billboard 200 with the debut of *Dave's Picks, Volume 29* at No. 26. The set, part of the band's continuing archival series of live concert releases, bows with 18,000 equivalent album units (all from album sales) earned in the week ending Feb. 7, according to Nielsen Music. Of the band's 40 top 40 albums, 22 of them are from the *Dave's Picks* series. The Dead's first top 40 album was *Workingman's Dead* in 1970. —K.C.



164

**MANDOLIN ORANGE**  
Tides of a Teardrop

The duo's album bows with 6,000 units, mostly derived from album sales. The set also starts at No. 1 on Bluegrass Albums, No. 2 on Americana/Folk Albums and No. 5 on Vinyl Albums (1,000 sold on wax).



185

**CHER**  
Dancing Queen

The former top 10 album pops back onto the list thanks to a surge in sales (up 257 percent in units) registered by an ongoing concert ticket/album sale redemption offer for the diva's U.S. tour.



# Ronstadt Returns, Metallica Charity Album Arrives

Linda Ronstadt is back on the Billboard 200 chart with *Live in Hollywood*. The set, her first live release, enters at No. 97 with 9,000 equivalent album units earned (mostly from album sales). The effort also debuts at No. 7 on Top Album Sales — the first time Ronstadt has had a top 10-selling album of the week since April 7, 1990, when *Cry Like a Rainstorm, Howl Like the Wind* spent its seventh and final week in the top 10.

The tracks on *Live in Hollywood* were culled from a 1980 concert recorded for HBO. The album, released on Feb. 1, was supported by an interview with Ronstadt on CBS' *Sunday Morning* on Feb. 3. The singer performed her last concert in 2009, and announced in 2013 that she has Parkinson's disease, which has rendered her unable to sing.

Elsewhere on Top Album Sales, **Metallica's** charity album *Helping Hands... Live & Acoustic at the Masonic* arrives at No. 52 with a little more than 2,000 copies sold (all via digital download and vinyl LP). The net proceeds from the album's sales benefit the band's All Within My Hands Foundation, which is dedicated to creating sustainable communities by supporting workforce education, the fight against hunger, and other critical local services.

The album was a sturdy seller with independent retailers, as it opens at No. 1 on the Tastemakers chart. The Tastemakers tally ranks the best-selling albums of the week at indie and small-chain stores.

—Keith Caulfield



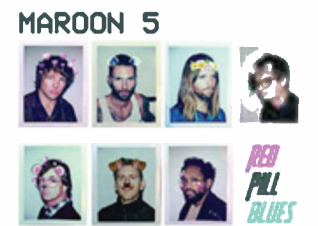
# Album Sales

February 16  
2019  
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
3	1	#1 8 WKS LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	18
HOT SHOT DEBUT	2	GRATEFUL DEAD	Doves Picks, Vol. 29: Swing Auditorium, San Bernardino, CA, 2/26/77 GRATEFUL DEAD/RHINO		1
NEW	3	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	1
NEW	4	LUIS FONSI	UNIVERSAL MUSIC LATINO/UMLE	Vida	1
1	5	BACKSTREET BOYS	K-BAHN/RCA	DNA	2
8	6	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	61
NEW	7	LINDA RONSTADT	RHINO	Live In Hollywood	1
NEW	8	SET IT OFF	FEARLESS/CONCORD	Midnight	1
6	9	VARIOUS ARTISTS	GRAMMY/REPUBLIC	Grammy Nominees 2019	2
10	10	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	16
12	11	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	22
9	12	QUEEN	HOLLYWOOD	Greatest Hits	265
NEW	13	WITHIN TEMPTATION	SPINEFARM	Resist	1
11	14	GRETA VAN FLEET	LAVA/REPUBLIC	Anthem Of The Peaceful Army	16
2	15	WEEZER	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	3
RE	16	CHER	WARNER BROS.	Dancing Queen	18
13	17	KIDZ BOP KIDS	KIDZ BOP/RAZOR & TIC/CONCORD	Kidz Bop 39	3
NEW	18	MANDOLIN ORANGE	YEP-ROC	Tides Of A Teardrop	1
NEW	19	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 20th Anniversary, Volume 2	1
15	20	MAGGIE ROGERS	DEBAY SOUNDS/CAPITOL	Heard It In A Past Life	3
25	21	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	79
16	22	QUEEN	HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	22
18	23	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	175
50	24	MUSE	HELIUM-3/WARNER BROS.	Simulation Theory	11
NEW	25	BEIRUT	4AD	Gallipoli	1
27	26	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	178
17	27	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	57
30	28	MICHAEL BUBLE	REPRISE/WARNER BROS.	Love	12
19	29	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	Trench	18
23	30	POST MALONE	REPUBLIC	beerbongs & bentleys	36
35	31	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UMLE	Greatest Hits	267
20	32	DISTURBED	REPRISE/WARNER BROS.	Evolution	16
26	33	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Origins	13
34	34	METALLICA	BLACKENED/RHINO	Metallica	488
36	35	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	7
NEW	36	THE SINGING CONTRACTORS	GAITHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	1
33	37	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	23
46	38	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	128
4	39	BRING ME THE HORIZON	COLUMBIA	amo	2
54	40	JOSH TURNER	MCA NASHVILLE/UMGN	I Serve A Savior	14
37	41	PANIC! AT THE DISCO	DC2/FUELED BY RAMEN/EMG	Pray For The Wicked	33
29	42	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	8
66	43	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	21
24	44	SOUNDTRACK	WALT DISNEY	Mary Poppins Returns	9
48	45	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	59
43	46	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	222
RE	47	PASSION	SIXSTEPS/SPARROW/CAPITOL CMG	Follow You Anywhere	2
38	48	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	Delta	12
22	49	CODY JOHNSON	COJQ/WMN	Ain't Nothin' To It	3
RE	50	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK MANDOLIN ORANGE	YEP-ROC	Tides Of A Teardrop	1
NEW	2	THE SINGING CONTRACTORS	GAITHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	1
RE	3	THE TEXAS TENORS	THE TEXAS TENORS	Rise	8
NEW	4	LE BUTCHERETTES	RISE	bi/MENTAL	1
NEW	5	BOY HARSHER	HUDE CLUB	Careful	1
NEW	6	EMILY KING	ATO	Scenery	1
1	7	RIVAL SONS	ATLANTIC/AG	Feral Roots	2
NEW	8	CHERRY GLAZERR	SECRETLY CANADIAN	Stuffed & Ready	1
NEW	9	PEOPLE UNDER THE STAIRS	PIECELOCK 70	Sincerely, The P	1
NEW	10	GUIDED BY VOICES	GBV	Zeppelin Over China	1
NEW	11	MINA NESBITT	VDM/COOKING VINYL	The Sun Will Come Up, The Seasons Will Change	1
NEW	12	JONES	MSFT	The Peer Pressure Project	1
NEW	13	SOEN	SILVER LINING	Lotus	1
18	14	THE STEEL WOODS	WOODS/THIRTY TIGERS	Old News	3
22	15	GG TYLER CHILDERS	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	50
NEW	16	GIRL POOL	ANTI-EPITAPH	What Chaos Is Imaginary	1
RE	17	DEREZ DE'SHON	DEREZ DE'SHON/COMMISSION/BMG	Pain 2	2
4	18	WALTER TROUT	PROVOQUE/MASCOT	Survivor Blues	2
NEW	19	ASTRONOID	BLOOD MUSIC	Astronoid	1
NEW	20	MELVIN GRIFFIN	BIG MILE 7	eight	1
NEW	21	THE MOTH & THE FLAME	ROBOT FARMING/THIRTY TIGERS	Ruthless	1
RE	22	KHRUANGBIN	NIGHT TIME STORIES/DEAD OCEANS	Con Todo El Mundo	12
NEW	23	BIG WILD	COUNTER	Superdream	1
7	24	STEVE HACKETT	WOLFWORK/INSIDEOUT/REO	At The Edge Of Light	2
5	25	WILLIAM TYLER	MERGE	Goes West	2

TASTEMAKERS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK METALLICA	BLACKENED	Helping Hands... Live & Acoustic At The Masonic	1
NEW	2	LINDA RONSTADT	RHINO	Live In Hollywood	1
NEW	3	BEIRUT	4AD	Gallipoli	1
2	4	SHARON VAN ETTEN	JAGJAGUWAR	Remind Me Tomorrow	3
6	5	GRETA VAN FLEET	LAVA/REPUBLIC	Anthem Of The Peaceful Army	15
NEW	6	WITHIN TEMPTATION	SPINEFARM	Resist	1
NEW	7	MANDOLIN ORANGE	YEP-ROC	Tides Of A Teardrop	1
4	8	QUEEN	HOLLYWOOD	Greatest Hits	9
11	9	MAGGIE ROGERS	DEBAY SOUNDS/CAPITOL	Heard It In A Past Life	3
3	10	EARL SWEATSHIRT	TAN CRESSIDA/COLUMBIA	Some Rap Songs	4
13	11	FLEETWOOD MAC	WARNER BROS./RHINO	Rumours	29
10	12	LADY GAGA & BRADLEY COOPER	INTERSCOPE/IGA	A Star Is Born (Soundtrack)	18
NEW	13	GUIDED BY VOICES	GBV	Zeppelin Over China	1
NEW	14	THE SPECIALS	ISLAND/UMLE	Encore	1
1	15	BRING ME THE HORIZON	COLUMBIA	amo	2
NEW	16	QUEEN	HOLLYWOOD	A Night At The Opera	1
RE	17	MAC MILLER	WARNER BROS.	Swimming	9
17	18	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	20
RE	19	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	53
12	20	DEERHUNTER	4AD	Why Hasn't Everything Already Disappeared?	3
NEW	21	CHERRY GLAZERR	SECRETLY CANADIAN	Stuffed & Ready	1
21	22	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	74
RE	23	GRETA VAN FLEET	LAVA/REPUBLIC	From The Fires	39
NEW	24	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	1
RE	25	TAME IMPALA	MOULDER/INTERSCOPE/IGA	Currents	31



# Super Bowl Bump For Maroon 5

*Red Pill Blues*, the latest album by **Maroon 5** (above), zooms 81-44 on the Billboard 200 with Pacesetter honors (the chart's largest percentage gain) following the band's Feb. 3 Super Bowl halftime headlining performance. It earns 13,000 equivalent album units in the week ending Feb. 7 (up 41 percent), according to Nielsen Music. Streaming activity from the album's songs contributed to the bulk of that sum. Maroon 5's debut effort, *Songs About Jane*, also re-enters the tally at No. 96 (9,000 units; up 116 percent) for its first visit to the chart since 2017.

Overall, the group tallied a 68 percent gain in equivalent album units earned for its entire album catalog (37,000 — up from 22,000 the week previous). Collective album sales grew 228 percent to 4,000 (up from 1,000), while digital song sales vaulted 233 percent to 66,000 (up from 20,000). On the streaming side of things, overall on-demand streams for the group's song catalog rose 31 percent to 63 million (up from 48 million).

Also of note: **OutKast's** "The Way You Move" earned a handsome gain, thanks to Maroon 5 performing it alongside OutKast's **Big Boi** during halftime. The song collected 1.2 million on-demand streams (up 91 percent). Meanwhile, another halftime guest, **Travis Scott**, performed his current smash, "SICKO MODE," which grew by 5 percent in on-demand streams (rising to 38.8 million from 37 million).

—Keith Caulfield

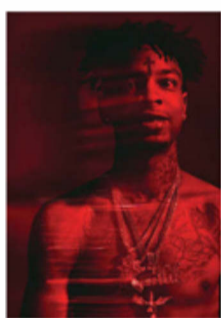
# 21 Savage Surges Post-Arrest

The Feb. 3 detainment of **21 Savage** (below) by U.S. Immigrations and Customs Enforcement officials due to him overstaying his visa returns him to the Social 50: He re-enters at No. 9 to equal his career-best rank. His Wikipedia page gained 513,000 hits during his detainment (in the week ending Feb. 7; up 3,254 percent), and he was mentioned on Twitter 160,000 times, according to Next Big Sound. The media attention helps bump his album *I Am > I Was* 8-2 on the Billboard 200 with 40,000 equivalent album units earned (up 14 percent), according to Nielsen Music.

Meanwhile, **Marshmello** shoots 33-2 on the Social 50 thanks to social engagement following his Feb. 3 in-game concert on the Fortnite platform (see page 3). Along with the massive gains in sales and streams the producer's catalog attained, Marshmello's YouTube page, where he uploaded the full set, garnered 2.4 million new subscribers, alongside sizable boosts in Facebook page likes (53,000) and Twitter followers (163,000).

K-pop group **LOONA** returns (No. 40) for the first time since September 2018 after teasing a reissue of [*x x*], the 12-piece's debut EP, which was originally released last August as [*+ +*]. The set includes six new tracks, which the group revealed with a Feb. 6 tweet of the tracklist. LOONA garnered 99,000 reactions and 40,000 mentions on Twitter from that tweet and more, including teaser photos of various group members. [*+ +*] debuted at No. 4 on the World Albums chart dated Sept. 1, 2018.

—Kevin Rutherford



# Social/Streaming

February 16  
2019  
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	<b>#1</b> <b>BTS</b> BIGHIT ENTERTAINMENT	122
33	2	<b>MARSHMELLO</b> JOYTIME COLLECTIVE	89
2	3	<b>LOUIS TOMLINSON</b> 78/SYCO/EPIC	97
7	4	<b>NCT</b> SM	47
5	5	<b>ARIANA GRANDE</b> REPUBLIC	314
10	6	<b>EXO</b> SM	81
12	7	<b>BILLIE EILISH</b> DARKROOM/INTERSCOPE/IGA	29
3	8	<b>NCT 127</b> SM	29
RE	9	<b>21 SAVAGE</b> SLAUGHTER GANG/EPIC	7
13	10	<b>CARDI B</b> THE KSR GROUP/ATLANTIC/AG	85
20	11	<b>MONSTA X</b> STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	62
4	12	<b>SEVENTEEN</b> PLEDIS/LOEN ENTERTAINMENT	87
RE	13	<b>HARRY STYLES</b> ERSKINE/COLUMBIA	53
11	14	<b>WAYV</b> LABEL V	4
15	15	<b>BLACKPINK</b> YG	68
RE	16	<b>NIALL HORAN</b> NEON HAZE/CAPITOL	97
18	17	<b>SHAWN MENDES</b> ISLAND	216
RE	18	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	394
17	19	<b>GOT7</b> JYP	77
RE	20	<b>MAROON 5</b> 222/INTERSCOPE/IGA	181
16	21	<b>FREDDIE MERCURY</b> HOLLYWOOD	20
19	22	<b>ANUEL AA</b> REAL HASTA LA MUERTE/GLAD EMPIRE	26
8	23	<b>ASTRO</b> INTERPARK	31
RE	24	<b>CAMILA CABELLO</b> SYCO/EPIC	141
22	25	<b>PADRE FABIO DE MELO</b> CANCAO NOVA	6
47	26	<b>FIERSA BESARI</b> UNSIGNED	6
RE	27	<b>SOULJA BOY</b> S.O.D. MONEY GANG	30
45	28	<b>LIL PUMP</b> WARNER BROS.	57
43	29	<b>YOUNGBOY NEVER BROKE AGAIN</b> NEVER BROKE AGAIN/ATLANTIC/AG	19
RE	30	<b>SHINEE</b> SM	16
27	31	<b>QUEEN</b> HOLLYWOOD	17
RE	32	<b>ANITTA</b> WARNER LATINA	63
24	33	<b>LADY GAGA</b> INTERSCOPE/IGA	401
RE	34	<b>LITTLE MIX</b> SYCO/COLUMBIA	160
9	35	<b>J. COLE</b> DREAMVILLE/ROC NATION/INTERSCOPE/IGA	22
RE	36	<b>ZENDAYA</b> HOLLYWOOD/REPUBLIC	198
23	37	<b>XXXTENTACION</b> BAD VIBES FOREVER	32
26	38	<b>DUA LIPA</b> WARNER BROS.	77
49	39	<b>NU'EST</b> PLEDIS/LOEN ENTERTAINMENT	14
RE	40	<b>LOONA</b> BLENDING	3
41	41	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA	316
37	42	<b>POST MALONE</b> REPUBLIC	65
42	43	<b>MEEK MILL</b> MAYBACH/ATLANTIC/AG	62
RE	44	<b>DJ SNAKE</b> DJ SNAKE/GEFFEN/IGA	24
25	45	<b>HALSEY</b> CAPITOL	104
38	46	<b>DADDY YANKEE</b> EL CARTEL/UMLE	60
RE	47	<b>TWICE</b> JYP	40
RE	48	<b>LAY</b> ZHANGYIXING STUDIO/SM	9
40	49	<b>MICHAEL JACKSON</b> MJ/EPIC	226
39	50	<b>PAULO LONDRA</b> BIG LIGAS/WARNER LATINA	25

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>7 RINGS</b> REPUBLIC	Ariana Grande	3
11	2	<b>HAPPIER</b> JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	22
3	3	<b>SUNFLOWER</b> REPUBLIC	Post Malone & Swae Lee	16
2	4	<b>MIDDLE CHILD</b> DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	3
5	5	<b>SICKO MODE</b> CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	27
4	6	<b>WITHOUT ME</b> CAPITOL	Halsey	18
17	7	<b>A LOT</b> SLAUGHTER GANG/EPIC	21 Savage	7
NEW	8	<b>BURY A FRIEND</b> DARKROOM/INTERSCOPE	Billie Eilish	1
6	9	<b>WOW.</b> REPUBLIC	Post Malone	7
8	10	<b>GOING BAD</b> MAYBACH/ATLANTIC	Meek Mill Feat. Drake	10
7	11	<b>DRIP TOO HARD</b> YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	21
12	12	<b>THOTIANA</b> BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	2
9	13	<b>THANK U, NEXT</b> REPUBLIC	Ariana Grande	14
RE	14	<b>ALONE</b> MONSTERCAT	Marshmello	3
10	15	<b>MO BAMBA</b> CACTUS JACK/G.O.O.D./INTERSCOPE	Sheck Wes	23
13	16	<b>ZEZE</b> DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	17
14	17	<b>MONEY</b> THE KSR GROUP/ATLANTIC	Cardi B	15
16	18	<b>BABY SHARK</b> SMART STUDY	Pinkfong	15
23	19	<b>LOOK BACK AT IT</b> HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	6
24	20	<b>GIRLS LIKE YOU</b> 222/INTERSCOPE	Maroon 5 Feat. Cardi B	36
21	21	<b>SWERVIN</b> HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	6
15	22	<b>WAKE UP IN THE SKY</b> GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	21
20	23	<b>ENVY ME</b> PAPER GANG/RCA	Calboy	6
RE	24	<b>EVERYDAY</b> VISIONARY/DEF JAM	Logic & Marshmello	4
19	25	<b>LUCID DREAMS</b> GRADE A/INTERSCOPE	Juice WRLD	38
18	26	<b>LEAVE ME ALONE</b> CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	15
22	27	<b>HIGH HOPES</b> DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	9
26	28	<b>EASTSIDE</b> FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	28
27	29	<b>BETTER</b> RIGHT HAND/RCA	Khalid	17
25	30	<b>BETTER NOW</b> REPUBLIC	Post Malone	40
34	31	<b>DANCING WITH A STRANGER</b> CAPITOL	Sam Smith & Normani	2
28	32	<b>TAKI TAKI</b> DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	19
29	33	<b>MIA</b> RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	16
38	34	<b>SWEET BUT PSYCHO</b> ATLANTIC	Ava Max	5
30	35	<b>SAD!</b> BAD VIBES FOREVER	XXXTENTACION	47
31	36	<b>MOONLIGHT</b> BAD VIBES FOREVER	XXXTENTACION	33
NEW	37	<b>ONE CALL</b> YOUNG STONER LIFE/300	Gunna	1
35	38	<b>BELIEVER</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	83
33	39	<b>PURE COCAINE</b> QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	4
32	40	<b>IN MY FEELINGS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	32
40	41	<b>NONSTOP</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	30
43	42	<b>I LIKE IT</b> THE KSR GROUP/ATLANTIC	Cardi B, Bad Bunny & J Balvin	42
41	43	<b>YOUNGBLOOD</b> ONE MODE/CAPITOL	5 Seconds Of Summer	27
36	44	<b>TASTE</b> LAST KINGS/EMPIRE	Tyga Feat. Offset	34
47	45	<b>PERFECT</b> ATLANTIC	Ed Sheeran	67
42	46	<b>ARMED AND DANGEROUS</b> GRADE A/INTERSCOPE	Juice WRLD	9
39	47	<b>GOD'S PLAN</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	50
44	48	<b>DESPACITO</b> UNIVERSAL MUSIC LATINO/REYDINO BRALAN/SCHOLARBOX/DEF JAM/JANUARY/REPUBLIC	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	91
46	49	<b>CALLING MY SPIRIT</b> DOLLAZ N DEALZ/ATLANTIC	Kodak Black	9
NEW	50	<b>PUT A DATE ON IT</b> CMG/EPIC	Yo Gotti Feat. Lil Baby	1



# Gotti Puts A Debut 'On It'

Yo Gotti (above) returns to Streaming Songs for the first time since late 2017 as a lead artist with "Put a Date On It," featuring Lil Baby, which debuts at No. 50 with 11.6 million streams earned in the week ending Feb. 7, according to Nielsen Music. Released Jan. 24, the track makes its maiden Streaming Songs appearance thanks to a full week of streams for the music video, which bowed Jan. 28, as well as fans streaming the tune following its Jan. 29 performance on *The Tonight Show Starring Jimmy Fallon*.

The chart also features the highest debut for **Gunna** completely solo as "One Call" debuts at No. 37 (11.3 million). The song, whose official audio debuted Jan. 31 and was followed by a music video the next day, marks the first time the rapper appears on Streaming Songs unassisted, as each of his previous appearances was either as a featured artist or alongside Lil Baby from the duo's 2018 collaborative album, *Drip Harder*.

Then there's **Ava Max**, whose "Sweet but Psycho" debuts on On-Demand Streaming Songs with 6.6 million on-demand audio streams, part of its overall 14.4 million-stream sum that lands it at No. 34 on Streaming Songs. Max sits alongside **Billie Eilish** as newer pop artists making inroads on the latter list; "Psycho" is the former's debut on the chart, while Eilish's "Bury a Friend," which debuts at No. 8, is her second, following "When the Party's Over" (No. 26, Dec. 1, 2018).

—K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS HIGH HOPES DCCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	19
2	2	WITHOUT ME CAPITOL	Halsey	16
3	3	THANK U, NEXT REPUBLIC	Ariana Grande	12
4	4	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	22
5	5	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	20
6	6	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	35
7	7	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	14
8	8	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	23
11	9	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	9
19	10	7 RINGS REPUBLIC	Ariana Grande	3
10	11	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	30
9	12	BREATHIN REPUBLIC	Ariana Grande	18
12	13	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	15
14	14	TEQUILA WARNER BROS. NASHVILLE/WAR/WARNER BROS.	Dan + Shay	33
15	15	MONEY THE KSR GROUP/ATLANTIC	Cardi B	8
20	16	THIS IS IT TRIPLE TIGERS	Scotty McCreery	10
21	17	BETTER RIGHT HAND/VEVA	Khalid	9
24	18	WOW. REPUBLIC	Post Malone	4
18	19	LOVE LIES FOX/VEVA	Khalid & Normani	36
16	20	GIRL LIKE YOU MCA/SONY/RED	Jason Aldean	10
13	21	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	13
17	22	BETTER NOW REPUBLIC	Post Malone	34
23	23	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	10
31	24	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	7
33	25	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	4

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS 7 RINGS REPUBLIC	Ariana Grande	3
2	2	SHALLOW INTERSCOPE/IGA	Lady Gaga & Bradley Cooper	20
3	3	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	16
4	4	WITHOUT ME CAPITOL	Halsey	19
11	5	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS	Marshmello & Bastille	24
22	6	GIRLS LIKE YOU 222/INTERSCOPE/IGA	Maroon 5 Feat. Cardi B	37
19	7	BURY A FRIEND DARKROOM/INTERSCOPE/IGA	Billie Eilish	2
13	8	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	27
7	9	WOW. REPUBLIC	Post Malone	7
6	10	HIGH HOPES DCCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	26
8	11	YOU SAY CENTRICITY/2TONE	Lauren Daigle	30
9	12	SWEET BUT PSYCHO ATLANTIC/IG	Ava Max	6
15	13	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	17
NEW	14	WOMEN BMLG	Florida Georgia Line Feat. Jason Derulo	1
26	15	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	4
10	16	THANK U, NEXT REPUBLIC	Ariana Grande	14
5	17	MIDDLE CHILD DREAMVILLE/ROC NATION	J. Cole	3
RE	18	SHE WILL BE LOVED ARM/OXTONE/INTERSCOPE/UME	Maroon 5	44
16	19	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE/IGA	benny blanco, Halsey & Khalid	25
24	20	BETTER RIGHT HAND/VEVA	Khalid	12
18	21	BE ALRIGHT ISLAND	Dean Lewis	11
12	22	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	10
21	23	SPEECHLESS WARNER BROS. NASHVILLE/WMN	Dan + Shay	24
27	24	MONEY THE KSR GROUP/ATLANTIC/IG	Cardi B	16
NEW	25	GOD AND COUNTRY MUSIC MCA NASHVILLE/UMGN	George Strait	1

# Pop/Rhythmic/Adult

February 16 2019

## billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS WITHOUT ME CAPITOL	Halsey	18
2	2	THANK U, NEXT REPUBLIC	Ariana Grande	14
4	3	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	29
3	4	HIGH HOPES DCCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	23
5	5	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	17
6	6	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	24
10	7	GG 7 RINGS REPUBLIC	Ariana Grande	4
7	8	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	14
9	9	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	18
12	10	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	21
15	11	BETTER RIGHT HAND/VEVA	Khalid	17
14	12	LOVE LIES FOX/VEVA	Khalid & Normani	45
13	13	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	36
11	14	BREATHIN REPUBLIC	Ariana Grande	22
16	15	LOST IN THE FIRE COLUMBIA	Gesaffelstein & The Weeknd	4
20	16	WOW. REPUBLIC	Post Malone	5
19	17	SWEET BUT PSYCHO ATLANTIC	Ava Max	10
17	18	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	10
22	19	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	4
18	20	RUIN MY LIFE RECORD COMPANY TEN/EPIC	Zara Larsson	13
21	21	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	16
26	22	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	16
24	23	BODY ARMADA	Loud Luxury Feat. Brando	22
25	24	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	12
30	25	SWAN SONG WARNER BROS.	Dua Lipa	2

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 9 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	32
2	2	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	47
3	3	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	48
4	4	PERFECT ATLANTIC	Ed Sheeran	68
5	5	I LIKE ME BETTER LAU/UMWA/KOBALT	Lauv	28
8	6	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	17
7	7	IN MY BLOOD ISLAND/REPUBLIC	Shawn Mendes	40
10	8	WITH YOU BUTTERFLY MC/EPIC	Mariah Carey	17
9	9	NEVER BE THE SAME SYCO/EPIC	Camila Cabello	38
12	10	LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	6
11	11	LOVE SOMEONE WARNER BROS.	Lukas Graham	18
14	12	GG BROKEN RED	lovelytheband	24
13	13	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	5
15	14	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	23
16	15	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	10
18	16	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	7
17	17	HIGH HOPES DCCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	9
19	18	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	18
22	19	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	6
20	20	WITHOUT ME CAPITOL	Halsey	7
21	21	BREATHIN REPUBLIC	Ariana Grande	7
24	22	THANK U, NEXT REPUBLIC	Ariana Grande	6
NEW	23	GIVE YOU UP BMG	Dido	1
NEW	24	TURN THIS LOVE AROUND MICHAEL BURROWS	Michael Burrows	3
NEW	25	RAINBOW MCA NASHVILLE/CAPITOL	Kacey Musgraves	1

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 11 WKS BETTER RIGHT HAND/VEVA	Khalid	18
1	2	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	16
6	3	WOW. REPUBLIC	Post Malone	6
3	4	ZEZE DOLLAZ N DEALZ/ATLANTIC	Kodak Black Feat. Travis Scott & Offset	16
4	5	LEAVE ME ALONE CINEMATIC/WE THE BEST/EPIC	Flipp Dinero	21
5	6	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	26
8	7	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	15
9	8	MONEY THE KSR GROUP/ATLANTIC	Cardi B	14
10	9	ARMS AROUND YOU BAD VIBES FOREVER/EMPIRE/WARNER BROS.	XXXTENTACION X Lil Pump Feat. Maluma & Swae Lee	14
7	10	WAKE UP IN THE SKY GUWOP/ATLANTIC	Gucci Mane X Bruno Mars X Kodak Black	21
12	11	TAKI TAKI DJ SNAKE FEAT. SELENA GOMEZ, OZUNA & CARDI B	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	15
15	12	GOING BAD MAYBACH/ATLANTIC	Meek Mill Feat. Drake	8
11	13	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	17
13	14	BACKIN' IT UP ATLANTIC	Pardison Fontaine Feat. Cardi B	11
16	15	UNDECIDED RCA	Chris Brown	5
21	16	GG 7 RINGS REPUBLIC	Ariana Grande	3
18	17	LOST IN THE FIRE COLUMBIA	Gesaffelstein & The Weeknd	4
19	18	LIL BEBE DEF JAM	DaniLeigh	18
20	19	MISSIN YOU CRAZY DIEMON/HUSS MY WAY/COLUMBIA	Russ	12
17	20	THANK U, NEXT REPUBLIC	Ariana Grande	11
22	21	WITHOUT ME CAPITOL	Halsey	10
24	22	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	City Girls Feat. Cardi B	6
23	23	A LOT SLAUGHTER GANG/EPIC	21 Savage	5
14	24	NO STYLIST CORE BOYS/BAD BOY/EPIC	French Montana Feat. Drake	18
30	25	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	2

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS HIGH HOPES DCCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	23
2	2	HAPPIER JOYTIME COLLECTIVE/ASTRALWORKS/CAPITOL	Marshmello & Bastille	22
3	3	WITHOUT ME CAPITOL	Halsey	17
4	4	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	36
5	5	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	24
6	6	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	19
7	7	YOUNGBLOOD ONE MODE/CAPITOL	5 Seconds Of Summer	29
8	8	BROKEN RED	lovelytheband	39
11	9	LOVE SOMEONE WARNER BROS.	Lukas Graham	21
12	10	THANK U, NEXT REPUBLIC	Ariana Grande	12
13	11	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	14
14	12	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	19
15	13	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	10
9	14	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	18
10	15	BREATHIN REPUBLIC	Ariana Grande	20
16	16	HEAT ATLANTIC/EMG	Kelly Clarkson	15
19	17	GG DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	4
17	18	BURN THE HOUSE DOWN AJR/BMG/RED	AJR	20
18	19	SHOTGUN COLUMBIA	George Ezra	23
20	20	USED TO BE ACHOBAT/CRUSH MUSIC/AVAL-KOBALT	Matt Nathanson	22
21	21	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	10
23	22	GUIDING LIGHT GENTLEMEN OF THE ROAD/CLASSNOTE	Mumford & Sons	8
25	23	RUIN MY LIFE RECORD COMPANY TEN/EPIC	Zara Larsson	5
27	24	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	7
29	25	7 RINGS REPUBLIC	Ariana Grande	3

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 as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. AIRPLAY DATA COMPILED BY nielsen MUSIC



HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	<b>#1</b> <b>HIGH HOPES</b>	1 WKS	Panic! At The Disco	38
2	2	2	<b>NATURAL</b>		Imagine Dragons	30
3	3	3	<b>BROKEN</b>		lovelytheband	59
6	4	4	<b>BAD LIAR</b>		Imagine Dragons	14
5	7	5	<b>YOU'RE SOMEBODY ELSE</b>		flora cash	26
14	8	6	<b>CHLORINE</b>		twenty one pilots	17
		7	<b>100 BAD DAYS</b>	NOT LISTED (NOT LISTED)	AJR	1
8	9	8	<b>SHOTGUN</b>		George Ezra	28
-	46	9	<b>DG AG SG</b> <b>READY TO LET GO</b>		Cage The Elephant	2
7	10	10	<b>GUIDING LIGHT</b>		Mumford & Sons	21
4	6	11	<b>MY BLOOD</b>		twenty one pilots	24
11	11	12	<b>SUPERPOSITION</b>		Young The Giant	14
32	5	13	<b>HARMONY HALL</b>		Vampire Weekend	3
13	14	14	<b>S.O.S. (SAWED OFF SHOTGUN)</b>		The Glorious Sons	18
15	15	15	<b>LOVE IT IF WE MADE IT</b>		The 1975	24
17	21	16	<b>PRESSURE</b>		Muse	14
16	22	17	<b>GET UP</b>		Shinedown	26
12	17	18	<b>YOU'RE THE ONE</b>		Greta Van Fleet	9
22	26	19	<b>99</b>		Barns Courtney	9
18	25	20	<b>WORST NITES</b>		Foster The People	13
23	31	21	<b>DANCE MACABRE</b>		Ghost	14
19	34	22	<b>MOVEMENT</b>		Hozier	12
		23	<b>SWEET VICTORY</b>		David Easley & Bob Kulick	1
20	27	24	<b>WHEN LEGENDS RISE</b>		Godsmack	20
24	32	25	<b>HOME</b>		morgxn Featuring WALK THE MOON	8
9	30	26	<b>ALMOST (SWEET MUSIC)</b>		Hozier	3
31	41	27	<b>NORTHERN LIGHTS</b>		Death Cab For Cutie	7
30	43	28	<b>TIMEBOMB</b>		WALK THE MOON	4
29	42	29	<b>FAST TALK</b>		Houses	7
27	35	30	<b>HURT</b>		Oliver Tree	5
26	40	31	<b>THE GREATEST SHOW</b>		Panic! At The Disco	14
		32	<b>OVER MY HEAD</b>		Judah & The Lion	3
37	20	33	<b>MEDICINE</b>		Bring Me The Horizon	5
		34	<b>WHEN THE SEASONS CHANGE</b>		Five Finger Death Punch	11
		35	<b>RADIO GA GA (LIVE AID)</b>		Queen	12
		36	<b>DO YOUR WORST</b>		Rival Sons	4
		37	<b>RIGHT LEFT WRONG</b>		Three Days Grace	3
-	12	38	<b>MODERATION</b>		Florence + The Machine	2
33	49	39	<b>CAN'T KNOCK THE HUSTLE</b>		Weezer	10
		40	<b>CRINGE</b>		Matt Maeson	5
		41	<b>FOREVER ON YOUR SIDE</b>		NEEDTOBREATHE Feat. JOHNNYSWIM	7
		42	<b>LONGSHOT</b>		Catfish And The Bottlemen	3
		43	<b>STILL FEEL.</b>		half alive	2
		44	<b>MACHINE</b>		Imagine Dragons	13
		45	<b>ARE YOU BORED YET?</b>		Wallows Featuring Clario	1
-	13	46	<b>TAKE ON ME</b>		Weezer	2
		47	<b>WHO DO YOU TRUST?</b>		Papa Roach	5
		48	<b>WE ARE THE CHAMPIONS (LIVE AID)</b>		Queen	5
		49	<b>A REASON TO FIGHT</b>		Disturbed	3
		50	<b>ALL OUT LIFE</b>		Slipknot	14

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
6	1	<b>#1</b> <b>GG</b> <b>QUEEN</b>	1 WKS	Bohemian Rhapsody (Soundtrack)	16	
	2	<b>HOT SHOT DEBUT</b> <b>GRATEFUL DEAD</b>		Best Of... Vol. 2: Swing Auditorium, San Bernardino, CA, 2/26/77	1	
2	3	<b>QUEEN</b>		Greatest Hits	63	
4	4	<b>PANIC! AT THE DISCO</b>		Pray For The Wicked	33	
5	5	<b>IMAGINE DRAGONS</b>		Origins	13	
7	6	<b>IMAGINE DRAGONS</b>		Evolve	85	
1	7	<b>WEEZER</b>		Weezer (Teal Album)	3	
10	8	<b>ELTON JOHN</b>		Diamonds	65	
8	9	<b>TWENTY ONE PILOTS</b>		Trench	18	
11	10	<b>JOURNEY</b>		Journey's Greatest Hits	107	
	11	<b>NEW</b> <b>SET IT OFF</b>		Midnight	1	
15	12	<b>FLEETWOOD MAC</b>		Rumours	102	
	13	<b>MAROON 5</b>		Songs About Jane	7	
14	14	<b>CREEDENCE CLEARWATER REVIVAL</b>		Chronicle: The 20 Greatest Hits	107	
13	15	<b>BILLY JOEL</b>		The Essential Billy Joel	56	
3	16	<b>BRING ME THE HORIZON</b>		amo	2	
12	17	<b>GRETA VAN FLEET</b>		Anthem Of The Peaceful Army	16	
16	18	<b>IMAGINE DRAGONS</b>		Night Visions	220	
	19	<b>NEW</b> <b>WITHIN TEMPTATION</b>		Resist	1	
18	20	<b>TOM PETTY AND THE HEARTBREAKERS</b>		Greatest Hits	89	
20	21	<b>TWENTY ONE PILOTS</b>		Blurryface	195	
21	22	<b>PANIC! AT THE DISCO</b>		Death Of A Bachelor	160	
23	23	<b>GUNS N' ROSES</b>		Greatest Hits	97	
25	24	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>		Greatest Hits	62	
17	25	<b>QUEEN</b>		Greatest Hits I & II: The Platinum Collection	59	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	<b>#1</b> <b>DANCE MACABRE</b>	Ghost	20		
1	2	<b>S.O.S. (SAWED OFF SHOTGUN)</b>	The Glorious Sons	29		
5	3	<b>WHEN THE SEASONS CHANGE</b>	Five Finger Death Punch	19		
6	4	<b>GG</b> <b>DO YOUR WORST</b>	Rival Sons	21		
3	5	<b>WHO DO YOU TRUST?</b>	Papa Roach	18		
7	6	<b>YOU'RE THE ONE</b>	Greta Van Fleet	11		
8	7	<b>RIGHT LEFT WRONG</b>	Three Days Grace	13		
4	8	<b>WHEN LEGENDS RISE</b>	Godsmack	22		
12	9	<b>A REASON TO FIGHT</b>	Disturbed	5		
10	10	<b>DO NOT DISTURB</b>	Halestorm	16		
13	11	<b>BE LEGENDARY</b>	Pop Evil	16		
11	12	<b>GET UP</b>	Shinedown	26		
17	13	<b>CROSS OFF</b>	Mark Morton Feat. Chester Bennington	4		
9	14	<b>MANTRA</b>	Bring Me The Horizon	24		
16	15	<b>LET 'EM BURN</b>	Nothing More	10		
14	16	<b>HALO ON FIRE</b>	Metallica	10		
15	17	<b>THE TIME IS NOW</b>	Atreyu	18		
18	18	<b>HEROIN</b>	Badflower	9		
21	19	<b>TOURNIQUET</b>	Breaking Benjamin	5		
20	20	<b>PRESSURE</b>	Muse	14		
22	21	<b>THE OLD ME</b>	Memphis May Fire	12		
24	22	<b>REMEMBER WHEN</b>	Bad Wolves	3		
23	23	<b>HAUNTED</b>	Diamante	11		
26	24	<b>LISTENING FOR THE SILENCE</b>	P.O.D.	14		
27	25	<b>HOLD UP A LIGHT</b>	Thrice	3		



## Ghost Dances Back To No. 1

Ghost (above) snags its third consecutive and total leader on the Mainstream Rock airplay chart with "Dance Macabre." The second single from the band's 2018 album, *Prequelle*, follows "Rats," marking the Swedish rockers' first set with multiple No. 1s on the list. The act first led with "Square Hammer" in 2017. Also on Mainstream Rock, **Disturbed** breaks into the top 10 with "A Reason to Fight" (12-9). The song is the band's 21st top 10, tying for the 10th-most since the chart launched in 1981 and matching the sums of **Five Finger Death Punch**, **Robert Plant**, **Seether** and **U2**. **Tom Petty**, both solo and with **The Heartbreakers**, leads with 28.

Plus, "Sweet Victory," **David Easley** and **Bob Kulick**'s contribution to a 2001 *SpongeBob SquarePants* episode, makes the Hot Rock Songs chart over 17 years after its initial airing, entering at No. 23. The track, from the episode "Band Geeks," has become a meme of sorts in recent years, and in November 2018, a petition circulated seeking a performance of it during the Super Bowl LIII halftime show on Feb. 3 in honor of late *SpongeBob* creator **Stephen Hillenburg**. In the episode, the song is performed at Super Bowl imitation the Bubble Bowl. At the real-life show, headlined by **Maroon 5**, the animated intro to "Sweet Victory" aired prior to **Travis Scott**'s entrance. In the week ending Feb. 7, the track drew 769,000 streams (surging by 1,408 percent) and sold 3,000 downloads (up from a nominal amount), according to Nielsen Music.

—Kevin Rutherford

MIKAEL ERIKSSON

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. Songs are defined as current if they are newly released titles or songs reaching wider airplay and/or sales. **TOP ROCK ALBUMS:** The week's most popular current rock albums, ranked by Nielsen Music based on multiple factors, including airplay, sales, and streaming activity. **MAINSTREAM ROCK:** The week's most popular mainstream rock songs, ranked by radio airplay detections as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See [charts.legends.com/biz](http://charts.legends.com/biz) for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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

# R&B/Hip-Hop

February 16  
2019  
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
	1	1	<b>#1 6 WKS</b> SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	●	Post Malone & Swae Lee	16
	2	3	<b>DG</b> SICKO MODE	▲	Travis Scott	27
13	2	3	MIDDLE CHILD		J. Cole	3
3	4	4	<b>AG</b> WOW.		Post Malone	7
17	13	5	<b>SG</b> A LOT		21 Savage	7
4	5	6	DRIP TOO HARD	▲	Lil Baby & Gunna	21
7	8	7	GOING BAD		Meek Mill Featuring Drake	10
6	6	8	MONEY	▲	Cardi B	16
5	7	9	ZEZE	▲	Kodak Black Featuring Travis Scott & Offset	17
12	12	10	BETTER		Khalid	21
32	14	11	THOTIANA		Blueface	4
8	9	12	WAKE UP IN THE SKY	▲	Gucci Mane X Bruno Mars X Kodak Black	21
11	11	13	LEAVE ME ALONE	▲	Flipp Dinero	20
9	10	14	MO BAMBA	▲	Sheck Wes	24
21	16	15	LOOK BACK AT IT		A Boogie Wit da Hoodie	9
22	18	16	ENVY ME		Calboy	8
23	19	17	SWERVIN		A Boogie Wit da Hoodie Featuring 6ix9ine	7
19	21	18	BACKIN' IT UP	●	Pardison Fontaine Featuring Cardi B	17
16	17	19	LOST IN THE FIRE		Gesaffelstein & The Weeknd	4
14	20	20	TWERK		City Girls Featuring Cardi B	5
		21	EVERYDAY	▲	Logic & Marshmello	15
25	22	22	UNDECIDED		Chris Brown	5
		23	<b>HOT SHOT DEBUT</b> ONE CALL		Gunna	1
44	23	24	PURE COCAINE		Lil Baby	10
		25	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	2
29	26	26	ARMED AND DANGEROUS	●	Juice WRLD	13
41	46	27	PURE WATER		Mustard & Migos	3
27	25	28	UPROAR		Lil Wayne	19
28	29	29	CALLING MY SPIRIT		Kodak Black	10
33	30	30	YOU		Jacquees	10
46	37	31	MURDER ON MY MIND	●	YNW Melly	5
37	27	32	SATURDAY NIGHTS		Khalid & Kane Brown	5
43	38	33	NIGHTS LIKE THIS		Kehlani Featuring Ty Dolla \$ign	4
36	36	34	YOSEMITE	▲	Travis Scott	17
30	34	35	ARMS AROUND YOU		XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	15
24	24	36	FIRST OFF		Future Featuring Travis Scott	3
50	40	37	SHOT CLOCK		Ella Mai	3
45	43	38	TALK TO ME		Tory Lanez & Rich The Kid	15
35	35	39	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	3
40	39	40	STARTENDER		A Boogie Wit da Hoodie Feat. Offset & Tyga	7
48	42	41	SPLASHIN		Rich The Kid	4
18	28	42	KEANU REEVES		Logic	3
34	32	43	NO STYLIST	●	French Montana Featuring Drake	18
20	33	44	CRUSHED UP		Future	5
		45	CLOSE FRIENDS	●	Lil Baby	17
		46	RACKS ON RACKS		Lil Pump	1
		47	VALUABLE PAIN		YoungBoy Never Broke Again	4
		48	FAUCET FAILURE		Ski Mask The Slump God	4
		49	10 FREAKY GIRLS		Metro Boomin Featuring 21 Savage	9
		50	KARMA		Queen Naija	4

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	<b>#1 2 WKS</b> A BOOGIE WIT DA HOODIE	●	Hoodie SZN	7	
	2	<b>GG</b> 21 SAVAGE		I Am > I Was	7	
1	3	FUTURE		Future Hndrxx Presents: The WIZRD	3	
6	4	TRAVIS SCOTT	▲	ASTROWORLD	27	
3	5	POST MALONE	▲	beerbongs & bentleys	41	
4	6	MEEK MILL	●	Championships	10	
8	7	DRAKE	▲	Scorpion	32	
7	8	SOUNDTRACK		Spider-Man: Into The Spider-Verse	8	
9	9	KODAK BLACK		Dying To Live	8	
10	10	JUICE WRLD	●	Goodbye & Good Riddance	38	
12	11	LIL BABY & GUNNA		Drip Harder	18	
14	1	CARDI B	▲	Invasion of Privacy	44	
13	13	XXXTENTACION	▲	?	47	
17	14	LIL WAYNE	▲	Street Gossip	10	
16	15	POST MALONE	▲	Stoney	113	
15	16	YOUNGBOY NEVER BROKE AGAIN		Realer	7	
20	17	ELLA MAI	●	Ella Mai	17	
19	18	LIL WAYNE	▲	Tha Carter V	19	
21	19	KHALID		Suncity	16	
22	20	METRO BOOMIN		Not All Heroes Wear Capes	14	
24	21	KHALID	▲	American Teen	101	
23	22	6IX9INE		DUMMY BOY	11	
39	23	BLUEFACE		Famous Cryp	2	
	24	<b>HOT SHOT DEBUT</b> G HERBO		Still Swervin	1	
26	25	EMINEM	▲	Kamikaze	23	

HOT RAP SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	<b>#1 6 WKS</b> SUNFLOWER	Post Malone & Swae Lee	16		
	2	SICKO MODE	Travis Scott	27		
3	3	MIDDLE CHILD	J. Cole	3		
4	4	WOW.	Post Malone	7		
12	5	A LOT	21 Savage	7		
5	6	DRIP TOO HARD	Lil Baby & Gunna	21		
8	7	GOING BAD	Meek Mill Feat. Drake	10		
6	8	MONEY	Cardi B	16		
7	9	ZEZE	Kodak Black Feat. Travis Scott & Offset	17		
13	10	THOTIANA	Blueface	2		
9	11	WAKE UP IN THE SKY	Gucci Mane X Bruno Mars X Kodak Black	20		
11	12	LEAVE ME ALONE	Flipp Dinero	16		
10	13	MO BAMBA	Sheck Wes	22		
14	14	LOOK BACK AT IT	A Boogie Wit da Hoodie	7		
15	15	ENVY ME	Calboy	5		
16	16	SWERVIN	A Boogie Wit da Hoodie Feat. 6ix9ine	7		
18	17	BACKIN' IT UP	Pardison Fontaine Feat. Cardi B	9		
17	18	TWERK	City Girls Feat. Cardi B	4		
	19	EVERYDAY	Logic & Marshmello	6		
	20	ONE CALL	Gunna	1		
19	21	PURE COCAINE	Lil Baby	6		
25	22	PUT A DATE ON IT	Yo Gotti Feat. Lil Baby	2		
22	23	ARMED AND DANGEROUS	Juice WRLD	10		
	24	PURE WATER	Mustard & Migos	1		
21	25	UPROAR	Lil Wayne	19		



## Khalid Turns 21 With A No. 1

Khalid (above), who celebrated his 21st birthday on Feb. 11, claims his first No. 1 on the Rhythmic airplay chart as "Better" rises 2-1 in its 18th frame on the ranking. The track ascends with a 6 percent boost in plays in the week ending Feb. 10, according to Nielsen Music. "Better" also breaks into the top 10 on Hot R&B/Hip-Hop Songs with a 12-10 stride. It's Khalid's fourth record to reach the tier, following breakout hits "Location" (No. 8), "Young, Dumb & Broke" (8) and a shared featured billing with **Alessia Cara** on **Logic's** "1-800-273-8255" (2). Plus, "Better" posts a No. 1 showing on Hot R&B Songs for a fifth straight week.

Hot R&B/Hip-Hop Songs also features a new top 10: **21 Savage's** "A Lot," which flies 13-5. The bump comes mostly from streams, with the track rallying to 32.2 million U.S. clicks in the week ending Feb. 7, up 79 percent from the previous period and surging 12-4 on the R&B/Hip-Hop Streaming Songs ranking. Fan interest in the song was likely driven by the song's official music video release on Feb. 1 and the rapper's arrest by U.S. Immigration and Customs Enforcement on Feb. 3 (see page 71). Though **Blueface's** "Thotiana" just misses the top 10 on Hot R&B/Hip-Hop Songs (up 14-11), the track does reach the top tier on Hot Rap Songs with a 13-10 jump. Streams lead the way as it holds at No. 8 on R&B/Hip-Hop Streaming Songs, though sales and radio are beginning to show signs of life: The song debuts at No. 17 on R&B/Hip-Hop Digital Song Sales and No. 45 on R&B/Hip-Hop Airplay. —Trevor Anderson



# Christian/Gospel

February 16  
2019  
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1 2 WKS</b> YOU SAY LINGRAM, P. MABURY (L. DAIGLE, LINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	1	31
2	2	2	WHO YOU SAY I AM M.G. CHISLETT, B. LIGERTWOOD (B. J. FLETCHER, R. T. MORGAN)	Hillsong Worship HILLSONG/SPARROW/CAPITOL CMG	2	49
4	4	3	KNOWN J. SAPP (J. WELLS, J. SAPP, E. HULSE)	Tauren Wells REUNION/PLG	3	34
5	5	4	ONLY JESUS M.A. MILLER (M. HALL, M. WEST, B. JERMS)	Casting Crowns BEACH STREET/REUNION/PLG	4	26
3	3	5	RECKLESS LOVE LINGRAM, P. MABURY (C. ASBURY, C. LUVER, J. JACKSON, B. COKER, A. KERSHUP, S. SMITH, H. BALTZGIER)	Cory Asbury BETHEL	1	67
13	7	6	GOD ONLY KNOWS TED J. MALLIS, S. MOSEY, FOR KING & COUNTRY (S. MALLIS, B. J. SMALL, B. J. SPAR, R. W. D. S. J. SPAR, R. W. D. S. J. SPAR)	for KING & COUNTRY COURTNEY	6	24
6	6	7	EVEN THEN K. J. LEE (M. TYLER, K. J. LEE, T. WOOD)	Micah Tyler FAIR TRADE	6	33
12	10	8	BEST NEWS EVER D. GARCIA, J. TOBYMAC (D. GARCIA, J. TOBYMAC, J. TOBYMAC, J. TOBYMAC, J. TOBYMAC, J. TOBYMAC)	MercyMe FAIR TRADE	8	17
7	8	9	EVERYTHING D. GARCIA, J. TOBYMAC (D. GARCIA, J. TOBYMAC, J. TOBYMAC, J. TOBYMAC, J. TOBYMAC, J. TOBYMAC)	tobyMac FOREFRONT/CAPITOL CMG	6	30
10	9	10	STAND IN YOUR LOVE E. CASH (E. CASH, S. M. CASH)	Josh Baldwin BETHEL	9	26
14	12	11	MAYBE IT'S OK D. MULLIGAN, J. L. SMITH, B. FOWLER (D. MULLIGAN, J. L. SMITH, B. FOWLER)	We Are Messengers CURB-WORD	11	13
16	13	12	LOOK UP CHILD LINGRAM, P. MABURY (L. DAIGLE, LINGRAM, P. MABURY)	Lauren Daigle CENTRICITY	12	24
15	14	13	CONFIDENCE M. ARMSTRONG, S. REAL (C. ROHMANN, D. J. L. M. ARMSTRONG, E. HULSE)	Sanctus Real FRAMERSON/FAIR TRADE	10	28
8	11	14	HEAD ABOVE WATER S. MOCCIO (A. L. WAINWRIGHT, S. MOCCIO)	Avril Lavigne AVRIL LAVIGNE/SYGMA	2	21
17	15	15	SURVIVOR J. L. SMITH (J. L. SMITH, B. FOWLER)	Zach Williams ESSENTIAL/PLG	15	21
19	16	16	RED LETTERS E. CASH, D. CROWDER (E. CASH, D. CROWDER)	Crowder SIX STEPS/SPARROW/CAPITOL CMG	12	20
18	17	17	NOBODY LOVES ME LIKE YOU E. CASH (E. CASH, S. M. CASH)	Chris Tomlin RIVER MUSIC/SPARROW/CAPITOL CMG	15	25
22	20	18	BUILD MY LIFE E. CASH, D. CROWDER (E. CASH, D. CROWDER, M. R. D. M. K. KAPLE, J. MARTIN)	Pat Barrett BOWYER & BONS/SPARROW/CAPITOL CMG	18	6
20	19	19	RESURRECTING S. MOCCIO, A. L. WAINWRIGHT, S. MOCCIO (S. MOCCIO, A. L. WAINWRIGHT, S. MOCCIO)	Elevation Worship ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	19	27
29	24	20	HAVEN'T SEEN IT YET L. WEDGEMORTH (L. WEDGEMORTH, J. WEDGEMORTH, E. HULSE)	Danny Gokey SPARROW/CAPITOL CMG	20	4
21	23	21	CHANGED L. WEDGEMORTH (L. WEDGEMORTH, J. WEDGEMORTH, E. HULSE)	Jordan Feliz CENTRICITY	18	18
26	18	22	RAISE A HALLELUJAH (LIVE) E. CASH (E. CASH, M. HELSER, M. HELSER, M. HELSER, M. HELSER, M. HELSER)	Bethel Music, Jonathan David Helsler & Melissa Helsler BETHEL	18	5
23	21	23	NEVER ALONE K. FRANKLIN, M. STARR, R. HILL (K. FRANKLIN, M. STARR, R. HILL)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/CAPITOL CMG	14	24
27	22	24	WHOLE HEART (HOLD ME NOW) M.G. CHISLETT, J. HUSTON (J. HUSTON, A. KING)	Hillsong UNITED WILLSONG/SPARROW/CAPITOL CMG	22	4
25	25	25	WELL DONE J. L. SMITH (J. HAVENS, M. FOUQUA, LINGRAM)	The Afters FAIR TRADE	25	16

HOT GOSPEL SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
-	1	1	<b>#1 2 WKS</b> LOVE THEORY K. FRANKLIN, M. STARR, R. HILL (K. FRANKLIN, M. STARR, R. HILL)	Kirk Franklin FO YO SOUL/VERITY/LEGACY	1	2
1	2	2	NEVER ALONE K. FRANKLIN, M. STARR, R. HILL (K. FRANKLIN, M. STARR, R. HILL)	Tori Kelly Featuring Kirk Franklin SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	1	24
-	11	3	YOU KNOW MY NAME (LIVE) K. LEONARD, JR. (K. LEONARD, JR., C. LEONARD, B. BROWN)	Tasha Cobbs Leonard MOTOWN GOSPEL	3	8
2	3	4	WON'T HE DO IT M. R. RIDDICK-WOODS (M. R. RIDDICK-WOODS, R. SHELTON, L. HILL)	Koryn Hawthorne RCA INSPIRATION/PLG	1	74
-	4	5	THIS IS A MOVE K. LEONARD, JR. (K. LEONARD, JR., C. LEONARD, B. BROWN, N. MOORE)	Tasha Cobbs Leonard MOTOWN GOSPEL	4	2
5	6	6	NOBODY LIKE YOU LORD D. SOREY (M. CURTIS, A. RACHEL)	Maranda Curtis C. BAZZ/BUTTERFLY WORKS/RED ALLIANCE/FAIR TRADE	5	43
7	7	7	NO ORDINARY WORSHIP J. L. WILLIAMS, M. BOONE (M. BOONE, J. L. WILLIAMS)	Kelontae Gavin MARQUIS BOONE/TYSCOT	7	42
3	5	8	FOREVER D. SOREY (J. NELSON, D. SOREY, J. NELSON)	Jason Nelson RCA INSPIRATION/PLG	2	28
8	8	9	IT'S YOURS A. CARR (A. CARR)	Jekalyn Carr LUNAR	8	21
6	9	10	A GREAT WORK A. WILKINS (A. WILKINS, A. WILKINS, A. RICHARDSON)	Brian Courtney Wilson MOTOWN GOSPEL	3	47
9	12	11	VICTORY F. J. JONES III, T. WOOD (T. WOOD, A. L. JONES, F. J. JONES III)	Fred Jerkins Featuring Last Call DARBYCHILD GOSPEL	9	15
17	19	12	UNSTOPPABLE KID CLASS, R. REESE (M. R. RIDDICK-WOODS, A. J. LEXY, R. REESE)	Koryn Hawthorne RCA INSPIRATION/PLG	12	4
11	13	13	ALL OF MY LIFE E. CAMPBELL (E. CAMPBELL, J. CAMPBELL, J. L. DANIELS)	Erica Campbell X Warryn Campbell MY BLOCK	3	20
10	14	14	WAR CRY Q. N. BULLS (Q. N. BULLS)	Queen Naija QUEEN NAIJA/CAPITOL	1	8
13	15	15	POUR YOUR OIL L. HOSKINS (L. HOSKINS, M. C. FARLIN, T. BELLE)	Joshua Rogers MIXED BAG	13	17
21	23	16	DELIVER ME (THIS IS MY EXODUS) D. LAWRENCE (D. LAWRENCE, K. L. STOKES, M. LEWIS, R. WOODRUFF, D. DAVIS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson RCA INSPIRATION/PLG	16	5
12	17	17	MY GOD D. HILL, A. LOVE III (D. HILL)	Nashville Life Music Featuring Mr. Talkbox NASHVILLE LIFE	12	6
14	16	18	POTTER M. BUTLER (T. GREENE)	Tamela Mann TILLYMANN	14	12
16	20	19	OPEN THE FLOODGATES L. THOMAS (L. THOMAS, J. WASHINGTON, J. H. WEST, J. THOMAS)	Demetrius West & Jesus Promoters Feat. Karen Hoskins BLACKSMOKE	15	11
20	18	20	LAUGHTER (JUST LIKE A MEDICINE) B. W. W. ANS (B. W. W. ANS)	BeBe Winans REGIMEN/MALACO	18	5
15	21	21	OPEN YOUR MOUTH AND SAY SOMETHING PROFESSOR J. ROBERTSON, E. BROWN, B. JONES (B. JONES)	Brent Jones JOI	15	9
18	22	22	PROMISES J. MCGEE (J. MCGEE, J. HADDON, T. HADDON)	Jason McGee + The Choir Feat. Lena Byrd Miles MY BLOCK	18	7
NEW	23	23	MAKE ROOM J. MCGEE (J. MCGEE)	Jonathan McReynolds EONE	23	1
19	24	24	I AGREE J. NELSON, K. SHELTON (J. NELSON, K. SHELTON, J. J. JOHNSON)	Jonathan Nelson EONE	18	14
23	25	25	I'M READY L. BRYANT (L. ANDERSON, L. HARRIS, R. JOHNSON, D. BRYAN)	G.I. BGA/SHANAGHYE	23	9

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 2 WKS</b> LAUREN DAIGLE CENTRICITY/VEZTONE	Look Up Child	22		
3	2	LAUREN DAIGLE CENTRICITY/CAPITOL CMG	How Can It Be	201		
4	3	FOR KING & COUNTRY CURB-WORD	Burn The Ships	18		
2	4	BETHEL MUSIC BETHEL	Victory: Recorded Live	2		
10	5	TOBYMAC FOREFRONT/CAPITOL CMG	The Elements	17		
5	6	CASTING CROWNS BEACH STREET/REUNION/PLG	Only Jesus	12		
7	7	MERCYME FAIR TRADE/PLG	I Can Only Imagine: The Very Best Of MercyMe	50		
50	8	<b>GG</b> PASSION SIX STEPS/SPARROW/CAPITOL CMG	Follow You Anywhere	5		
11	9	JOSH TURNER MCA NASHVILLE/CAPITOL CMG	I Serve A Savior	15		
8	10	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	There Is More	44		
9	11	NF CAPITOL CMG	Therapy Session	146		
HOT SHOT DEBUT	12	THE SINGING CONTRACTORS GATHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	1		
13	13	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Here As In Heaven	157		
6	14	ALAN JACKSON RCA/EM NASHVILLE/CAPITOL CMG	Precious Memories Collection	86		
14	15	ZACH WILLIAMS ESSENTIAL/PLG	Chain Breaker	111		
17	16	NF CAPITOL CMG	Mansion	185		
19	17	MERCYME FAIR TRADE/PLG	Lifer	97		
16	18	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Wonder	87		
15	19	ELEVATION WORSHIP ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	Hallelujah Here Below	19		
18	20	TAUREN WELLS REUNION/PLG	Hills And Valleys	81		
21	21	SKILLET WREN/FAIR TRADE/ATLANTIC/PLG	Awake	247		
23	22	VARIOUS ARTISTS PLG/CURB-WORD/CAPITOL CMG	WOW Hits 2019	18		
22	23	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	Elvis: Ultimate Gospel	187		
12	24	SWITCHFOOT LOWERCASE PEOPLE/FANTASY/CONCORD	Native Tongue	3		
24	25	HILLSONG WORSHIP HILLSONG/SPARROW/CAPITOL CMG	Let There Be Light	121		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART		
1	1	<b>#1 3 WKS</b> VARIOUS ARTISTS MOTOWN GOSPEL/CAPITOL CMG/RCA INSPIRATION/PLG	WOW Gospel 2019	3		
NEW	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS RCA INSPIRATION/PLG	Goshen	1		
3	3	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit	76		
4	4	TORI KELLY SCHOOLBOY/CAPITOL	Hiding Place	21		
7	5	KORYN HAWTHORNE RCA INSPIRATION/PLG	Unstoppable	30		
5	6	MARVIN SAPP VERITY/LEGACY	Playlist: The Very Best Of Marvin Sapp	186		
21	7	<b>GG</b> KIRK FRANKLIN FO YO SOUL/VERITY/LEGACY	The Essential Kirk Franklin	159		
6	8	ARETHA FRANKLIN ATLANTIC/FLASHBACK/RHINO	Gospel Greats	44		
8	9	TRAVIS GREENE RCA INSPIRATION/PLG	The Hill	171		
11	10	TASHA COBBS LEONARD MOTOWN GOSPEL/CAPITOL CMG	Heart, Passion, Pursuit: Live At Passion City Church	14		
RE	11	MELVIN GRIFFIN BIG MIEL 7	eight	3		
9	12	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	255		
12	13	JONATHAN MCREYNOLDS EONE	Make Room	48		
14	14	KIRK FRANKLIN GOSPO CENTRICITY/RCA/INSPIRATION/PLG	The Nu Nation Project	142		
10	15	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	One Place: Live	180		
13	16	TAMELA MANN TILLYMANN	Best Days	257		
15	17	TAMELA MANN TILLYMANN	One Way	125		
16	18	FRED HAMMOND VERITY/PLG	The Best Of Fred Hammond	30		
19	19	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	95		
18	20	KIRK FRANKLIN FO YO SOUL/VERITY/RCA INSPIRATION/PLG	Hello Fear	128		
20	21	YOLANDA ADAMS ELETRA/ATLANTIC/AG	The Best Of Me	97		
NEW	22	MEL HOLDER PSALMIST	Music Book Volume III: Magnificent	1		
22	23	KIRK FRANKLIN FO YO SOUL/RCA/INSPIRATION/PLG	Losing My Religion	156		
RE	24	TODD DULANEY EONE	Your Great Name	49		
25	25	ANTHONY BROWN & GROUP THERAPY KEY OF A/TYSCOT/FAIR TRADE/PLG	A Long Way From Sunday	71		



## 'Name' Recognition

Tasha Cobbs Leonard (above) notches her 10th top 10 on the streaming-, airplay- and sales-powered Hot Gospel Songs chart as "You Know My Name (Live)" flies 11-3. The song becomes her third No. 1 on Gospel Streaming Songs (1.2 million U.S. streams, according to Nielsen Music), following "Your Spirit" (13 weeks on top in 2018) and "Break Every Chain" (three, 2015). The original studio version of "Name" (featuring Jim Cravity) reached No. 8 on Hot Gospel Songs last June. The artist-pastor ties James Fortune & FIYA for the third-most Hot Gospel Song top 10s, dating to the chart's 2005 inception. Kirk Franklin leads with 13, followed by Marvin Sapp (11).

Joining "Name" at No. 3 on Hot Gospel Songs, Cobbs Leonard's "This Is a Move" ranks at No. 5. She is the first female artist to hold multiple positions in the top five since Tori Kelly claimed three on Sept. 29, 2018 (matching Lecrae for the weekly record) and scores her second twofer, after "For Your Glory" hit No. 1 and "Jesus Saves" reached No. 3 on May 16, 2015. She is one of seven artists overall to double up in the top five simultaneously and one of three women; Tamela Mann tallied six such weeks in 2017. On Gospel Airplay, Joshua Rogers earns his first top 10 as "Pour Your Oil" rises 11-9. His second chart entry follows 2013's No. 19-peaking "So Good."

—Jim Asker



# Dance/Electronic

February 16  
2019  
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 Wks. Ago	Last Week	This Week	Title	Certification	Artist	Wks. On Chart
	1	1	<b>#1</b> <b>DG</b> <b>SG</b> <b>HAPPIER</b> <b>▲</b>		Marshmello & Bastille	25
	2	2	<b>TAKI TAKI</b> <b>▲</b>		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	19
	RE-ENTRY	3	<b>ALONE</b> <b>▲</b>		Marshmello	31
	3	3	<b>AG</b> <b>CLOSE TO ME</b> <b>●</b>		Ellie Goulding X Diplo Feat. Swae Lee	15
	5	5	<b>THE MIDDLE</b> <b>▲</b>		Zedd, Maren Morris & Grey	55
	4	4	<b>LOST IN THE FIRE</b>		Gesaffelstein & The Weeknd	5
	6	6	<b>THIS FEELING</b> <b>●</b>		The Chainsmokers Feat. Kelsea Ballerini	21
	RE-ENTRY	8	<b>CHASING COLORS</b>		Marshmello x Ookay Feat. Noah Cyrus	12
	7	7	<b>BODY</b> <b>●</b>		Loud Luxury Featuring Brando	47
	RE-ENTRY	10	<b>CHECK THIS OUT</b>		Marshmello	3
	11	9	<b>HOPE</b>		The Chainsmokers Featuring Winona Oak	8
	8	8	<b>ELECTRICITY</b>		Silk City x Dua Lipa	23
	RE-ENTRY	13	<b>MOVING ON</b>		Marshmello	21
	9	11	<b>FACE MY FEARS</b>		Hikaru Utada & Skrillex	3
	13	10	<b>GIANT</b>		Calvin Harris & Rag'n'Bone Man	4
	RE-ENTRY	16	<b>FLY</b>		Marshmello Featuring Leah Culver	21
	15	13	<b>SO CLOSE</b>		NOTD & Felix Jaehn Feat. Georgia Ku & Captain CUTS	14
	10	12	<b>MILE HIGH</b>		James Blake Feat. Metro Boomin & Travis Scott	3
	HOT SHOT DEBUT	19	<b>BONES</b>		Galantis Featuring OneRepublic	1
	47	47	<b>TOGETHER</b>		Marshmello	14
	14	14	<b>I FOUND YOU</b>		benny blanco & Calvin Harris	14
	17	15	<b>PROMISES</b> <b>●</b>		Calvin Harris & Sam Smith	25
	16	18	<b>CRAB RAVE</b>		Noisestorm	12
	NEW	24	<b>WHO DO YOU LOVE</b>		The Chainsmokers Featuring 5SOS	1
	26	25	<b>HAPPY NOW</b>		Kygo Featuring Sandro Cavazza	15
	25	22	<b>REMEMBER</b>		Gryffin With Zohara	15
	20	19	<b>WASTE IT ON ME</b>		Steve Aoki Featuring BTS	16
	-	20	<b>CRASHING</b>		Illenium Featuring Bahari	2
	21	24	<b>POLAROID</b>		Jonas Blue, Liam Payne & Lennon Stella	18
	34	27	<b>BABY</b>		Clean Bandit Feat. Marina And The Diamonds & Luis Fonsi	14
	-	35	<b>SPEECHLESS</b>		Robin Schulz Featuring Erika Sirola	2
	RE-ENTRY	32	<b>FLASHBACKS</b>		Marshmello	2
	38	29	<b>BEACH HOUSE</b>		The Chainsmokers	12
	42	34	<b>UCLA</b>		RL Grime Featuring 24hrs	11
	43	37	<b>BREATHE</b>		CamelPhat X Cristoph Featuring Jem Cooke	5
	-	41	<b>GRINGA</b>		Bright Lights Featuring Fito Blanco	3
	40	38	<b>DON'T KILL MY HIGH</b>		Lost Kings Feat. Wiz Khalifa & Social House	5
	28	31	<b>JALEO</b>		Nicky Jam & Steve Aoki	19
	-	26	<b>SAVE ME TONIGHT</b>		ARTY	2
	RE-ENTRY	40	<b>BYE BYE</b>		Gryffin Featuring Ivy Adara	4
	-	23	<b>LOST MY MIND</b>		Dillon Francis & Alison Wonderland	2
	-	50	<b>THIS FEELING</b>		IYEs & Ryan Riback	2
	RE-ENTRY	43	<b>PLAY</b>		Jax Jones And Years & Years	4
	50	45	<b>DIAMOND HEART</b>		Alan Walker & Sophia Somajo	19
	44	40	<b>GRAPEVINE</b>		Tiesto	5
	23	28	<b>TALK THEM</b>		James Blake Featuring Metro Boomin & Moses Sumney	3
	NEW	47	<b>LILY</b>		Alan Walker, K-391 & Emelie Hollow	1
	36	30	<b>WHERE'S THE CATCH</b>		James Blake Featuring Andre 3000	3
	-	36	<b>LOST CONTROL</b>		Alan Walker & Sorana	5
	48	44	<b>SELF CONTROL</b>		Kendra Erika	9

TOP DANCE/ELECTRONIC ALBUMS™						
Last Week	This Week	Artist	Title	Certification	Wks. On Chart	
	NEW	1	<b>#1</b> <b>MARSHMELLO</b>	Marshmello: For Dime Extended Set	1	
	1	2	<b>THE CHAINSMOKERS</b>	Sick Boy	42	
	2	3	<b>JAMES BLAKE</b>	Assume Form	3	
	3	4	<b>LADY GAGA</b> <b>▲</b>	The Fame	256	
	4	5	<b>THE CHAINSMOKERS</b> <b>▲</b>	Memories...Do Not Open	96	
	5	6	<b>THE CHAINSMOKERS</b> <b>▲</b>	Collage (EP)	118	
	9	7	<b>CLEAN BANDIT</b> <b>●</b>	What Is Love?	10	
	6	8	<b>ALAN WALKER</b>	Different World	8	
	7	9	<b>ODESZA</b>	A Moment Apart	74	
	8	10	<b>MAJOR LAZER</b>	Major Lazer Essentials	16	
	10	11	<b>CALVIN HARRIS</b>	Funk Wav Bounces Vol. 1	84	
	RE	12	<b>MARSHMELLO</b>	Joytime II	4	
	11	13	<b>JONAS BLUE</b>	Blue	13	
	RE	14	<b>MARSHMELLO</b>	Joytime	72	
	13	15	<b>GRYFFIN</b>	Gravity, Pt. 1 (EP)	8	
	NEW	16	<b>BIG WILD</b>	Superdream	1	
	14	17	<b>GORILLAZ</b> <b>▲</b>	Demon Days	211	
	12	18	<b>AVICII</b> <b>▲</b>	True	121	
	15	19	<b>ODESZA</b>	In Return	185	
	16	20	<b>ALINA BARAZ &amp; GALIMATIAs</b>	Urban Flora	185	
	20	21	<b>DJ SNAKE</b> <b>▲</b>	Encore	130	
	18	22	<b>DAVID GUETTA</b> <b>●</b>	Nothing But The Beat	212	
	17	23	<b>KYGO</b>	Kids In Love	66	
	19	24	<b>DAVID GUETTA</b>	7	21	
	21	25	<b>ILLENIUM</b>	Awake	70	

DANCE/ELECTRONIC DIGITAL SONG SALES™						
Last Week	This Week	Title	Artist	Certification	Wks. On Chart	
	1	<b>#1</b> <b>HAPPIER</b>	Marshmello & Bastille		25	
	RE	2	<b>ALONE</b>	Marshmello	68	
	2	3	<b>TAKI TAKI</b>	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	19	
	3	4	<b>THIS FEELING</b>	The Chainsmokers Feat. Kelsea Ballerini	21	
	5	5	<b>CLOSE TO ME</b>	Ellie Goulding X Diplo Feat. Swae Lee	15	
	4	6	<b>FACE MY FEARS</b>	Hikaru Utada & Skrillex	3	
	13	7	<b>BONES</b>	Galantis Feat. OneRepublic	2	
	6	8	<b>LOST IN THE FIRE</b>	Gesaffelstein & The Weeknd	4	
	NEW	9	<b>WHO DO YOU LOVE</b>	The Chainsmokers Feat. 5SOS	1	
	7	10	<b>BODY</b>	Loud Luxury Feat. Brando	44	
	RE	11	<b>FLY</b>	Marshmello Feat. Leah Culver	4	
	18	12	<b>SILENCE</b>	Marshmello Feat. Khalid	78	
	8	13	<b>ELECTRICITY</b>	Silk City x Dua Lipa	23	
	12	14	<b>SOMETHING JUST LIKE THIS</b>	The Chainsmokers & Coldplay	103	
	10	15	<b>THE MIDDLE</b>	Zedd, Maren Morris & Grey	55	
	15	16	<b>REMINDE ME</b>	Royksopp	5	
	11	17	<b>WAKE ME UP!</b>	Avicii	209	
	RE	18	<b>WOLVES</b>	Selena Gomez X Marshmello	57	
	21	19	<b>CLOSER</b>	The Chainsmokers Feat. Halsey	132	
	16	20	<b>GIANT</b>	Calvin Harris & Rag'n'Bone Man	4	
	22	21	<b>FADED</b>	Alan Walker	155	
	24	22	<b>DANCIN</b>	Aaron Smith Feat. Luvli	6	
	RE	23	<b>PROMISES</b>	Calvin Harris & Sam Smith	24	
	17	24	<b>BAD ROMANCE</b>	Lady Gaga	169	
	20	25	<b>ONE KISS</b>	Calvin Harris & Dua Lipa	44	



## S'more Marshmello

As Marshmello (above) surges to No. 2 on the Billboard Hot 100 with his Bastille collaboration, (see page 3), he makes inroads on assorted dance/electronic charts following his in-game Fortnite concert on Feb. 2. On Top Dance/Electronic Albums, the DJ's Apple Music-exclusive *Marshmello: Fortnite Extended Set* becomes his second No. 1, starting with 13,000 equivalent album units, according to Nielsen Music. The sum is a weekly-best for Marshmello, surpassing the 5,000 earned by his inaugural leader, *Joytime II* (July 7, 2018). Plus, Marshmello returns to the chart with both 2018's *Joytime II* (No. 12; 3,000 units, up 316 percent) and his 2016 debut, *Joytime* (No. 14; nearly 3,000, up 175 percent).

On Hot Dance/Electronic Songs, "Happier" reigns for a 21st week as Marshmello re-enters the top 10 with three songs included in the Fortnite set, all of which log new peaks: "Alone" (No. 3); "Chasing Colors," with Ookay and featuring Noah Cyrus (8); and "Check This Out" (10).

On Dance/Mix Show Airplay, Mark Ronson rockets to his third top 10 and Miley Cyrus scores her second with "Nothing Breaks Like a Heart" (12-6). Plus, Ellie Goulding earns her eighth top 10 as Diplo achieves his fourth and Swae Lee adds his second with "Close to Me" (14-10).

Atop Dance Club Songs, Albanian singer Bleona tallies her first No. 1 with "I Don't Need Your Love" (2-1). The track was remixed by StoneBridge, Dave Aude and Alex Acosta, among others. —Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as the most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as the most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. 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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> I DON'T NEED YOUR LOVE BLEONA/418	Bleona	12
3	2	REMEMBER DARKROOM/GEFFEN/INTERSCOPE	Gryffin With Zohara	11
1	3	NOTHING BREAKS LIKE A HEART RCA	Mark Ronson Feat. Milley Cyrus	8
5	4	SO CLOSE TOWN OF TONDER/ISLAND/REPUBLIC	NOTD & Felix Jaehn Feat. Georgia Nu & Captain Cuts	8
9	5	TURN ME UP UPSCALE/VITAL/DAUMAN	Breanna Rubio Feat. Tyga	7
6	6	GRINGA 333	Bright Lights Feat. Fito Blanco	10
4	7	SWEET BUT PSYCHO ATLANTIC	Ava Max	11
11	8	THIS FEELING TIME/RADICAL	IVES & Ryan Riback	6
18	9	<b>GG</b> HEAT ATLANTIC/EMG	Kelly Clarkson	4
12	10	HURT ME SO GOOD 418	Ashlee Keating	7
10	11	SELF CONTROL DAUMAN	Kendra Erika	14
7	12	TRUST MY LONELY EP/DEF JAM	Alessia Cara	11
29	13	CHANCES K-BAHN/RCA	Backstreet Boys	4
15	14	UNDERSTAND THIS HOUSE TACTICAL	Luca Debonaire & Tony Ruiz	9
25	15	LOST XYION	Laroussi	4
21	16	ONE LIFE NINTH DIMENSION	Elexis Ansley	6
24	17	TOMORROW BRKLYN	Alexis Ashley	6
14	18	MOMENT 418	Gigi Radics Feat. RIO	11
26	19	NEED YOUR LOVE TONIGHT 971	DD Foxx	4
13	20	IT'S JUST TODAY DREW SCHIFF	Drew Schiff	8
22	21	BREATHE PRYDA	CamelPhat X Cristoph Feat. Jem Cooke	6
19	22	SO GOOD SUGARTIME	Krys Monique	12
35	23	LOST IN THE FIRE COLUMBIA	Gesaffelstein & The Weeknd	2
42	24	GIANT COLUMBIA	Calvin Harris & Rag'n'Bone Man	2
36	25	GAM GAM RADICAL	DJs From Mars	3
8	26	PRAISE YOU (2018) SKIN17/BMG/DEFECTED	Fatboy Slim	11
20	27	LITTLE VOICES RMG MUSIC GROUP	Sextonica Feat. Claudia Monet	11
<b>HOT SHOT DEBUT</b>	28	<b>7 RINGS</b> REPUBLIC	Ariana Grande	1
23	29	I FOUND YOU FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco & Calvin Harris	9
16	30	THANK U, NEXT REPUBLIC	Ariana Grande	10
34	31	REACH THE SKY PROCONWIRE	Fadi Awad Feat. Addie Nicole	5
37	32	5 DOLLARS BECAUSE/CAPITOL	Christine And The Queens	3
28	33	TAKI TAKI DJ SNAKE/GEFFEN/INTERSCOPE	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	17
32	34	WITHOUT ME CAPITOL	Halsey	10
17	35	WHEREVER YOU SLEEP S-CURVE	Bay Ledges	8
30	36	PLUTO GREY POPSICLE	Vali	11
45	37	SUE ME HOLLYWOOD	Sabrina Carpenter	2
38	38	GRAPEVINE MUSICAL FREE DOM	Tiesto	5
46	39	BOY PROBLEMS DAUMAN	Harper Starling	2
44	40	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	3
43	41	SAY THE WORD LA DSTAR	Ashley Brinton	3
40	42	LOSING IT CATCH & RELEASE/ASTRALWORKS/CAPITOL	FISHER	25
39	43	MY ENGLISH SUCKS FOOL BLAST	Andres Cuervo	7
41	44	ELECTRICITY COLUMBIA	Silk City x Dua Lipa	20
31	45	BLAME TELETUNEZ	MaWayy	9
<b>NEW</b>	46	LIGHT ON DEBAY SOUNDS/CAPITOL	Maggie Rogers	1
<b>NEW</b>	47	NIGHT TO REMEMBER CARRILLO	The Terri Green Project	1
<b>NEW</b>	48	STAY LOVE MEDIA HOUSE	C-Rod Feat. Brendan O'Hara	1
<b>NEW</b>	49	HIGH HOPES DC DZ/FUELED BY RAMEH/EMG	Panic! At The Disco	1
49	50	MIA RIMAS/OVO SOUND/WARNER BROS.	Bad Bunny Feat. Drake	14

# BOXSCORE

February 16  
2019  
billboard

**LEGEND**

☐ Bullets indicate titles with greatest weekly gains.

**Album Charts**

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multi-platinum level.

**Digital Songs Charts**

- RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multi-platinum level.

**Awards**

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

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

Visit [Billboard.com/biz](http://Billboard.com/biz) for complete rules and explanations.

## CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,513,984 \$249.50/\$59.50	ELTON JOHN STAPLES CENTER, LOS ANGELES, CALIF. JAN. 22-23, 25, 30	57,213 FOUR SHOWS FOUR SELLOUTS	AEG PRESENTS
2	\$5,951,192 \$229.50/\$149.50/ \$99.50/\$69.50	FLEETWOOD MAC THE FORUM, INGLEWOOD, CALIF. DEC. 11, 13, 15	42,628 THREE SHOWS THREE SELLOUTS	LIVE NATION
3	\$4,068,475 (\$31,863,300 HONG KONG) \$317.69/\$87.85	GUNS N' ROSES ASIAWORLD-ARENA, HONG KONG NOV. 20-21	22,233 TWO SHOWS TWO SELLOUTS	LIVE NATION
4	\$3,597,591 \$130.89	POST MALONE BARCLAYS CENTER, BRDOKLYN DEC. 29, 31	27,485 TWO SHOWS TWO SELLOUTS	LIVE NATION
5	\$3,559,805 \$139/\$25	ERIC CHURCH TARGET CENTER, MINNEAPOLIS, MINN. FEB. 8-9	30,426, TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/ AEG PRESENTS
6	\$2,923,439 (\$90,133,200 TAIWAN- ESE) \$220.32/\$25.92	GUNS N' ROSES TAYUAN INTERNATIONAL BASEBALL STADIUM, TAIPEI, TAIWAN NOV. 17	20,360 SELLOUT	LIVE NATION
7	\$2,842,221 \$250/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES PEPSI CENTER, DENVER, COLO. JAN. 28	17,440 SELLOUT	LIVE NATION
8	\$2,774,525 \$275/\$55	JUSTIN TIMBERLAKE, FRANCESCO YATES MADISON SQUARE GARDEN, NEW YORK JAN. 31	18,522 SELLOUT	LIVE NATION
9	\$2,602,894 \$356.50/\$226.50/\$176.5 0/\$99.50/\$75.50	I AM THE HIGHWAY: A TRIBUTE TO CHRIS CORNELL THE FORUM, INGLEWOOD, CALIF. JAN. 16	13,179 SELLOUT	LIVE NATION
10	\$2,463,702 \$145/\$75	METALLICA, JIM BREUER QUICKEN LOANS ARENA, CLEVELAND, OHIO FEB. 1	18,515 SELLOUT	LIVE NATION
11	\$2,447,306 \$129.50/\$79.50/\$49.50	CHILDISH GAMBINO THE FORUM, INGLEWOOD, CALIF. DEC. 16-17	26,673 TWO SHOWS TWO SELLOUTS	LIVE NATION
12	\$2,409,015 \$135/\$65	METALLICA, JIM BREUER PNC ARENA, RALEIGH, N.C. JAN. 28	19,361 SELLOUT	LIVE NATION
13	\$2,235,518 (\$118,448,000 PESOS) \$295.26/\$15.91	GUNS N' ROSES PHILIPPINE ARENA, MANILA, PHILIPPINES NOV. 11	24,638 30,220	LIVE NATION
14	\$2,200,055 \$250/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY, OKLA. JAN. 26	16,810 SELLOUT	LIVE NATION
15	\$2,113,556 \$250/\$60	GUNS N' ROSES ALOHA STADIUM, HONOLULU, HAWAII DEC. 8	22,485 23,000	LIVE NATION
16	\$2,060,625 \$135/\$65	METALLICA, JIM BREUER U.S. BANK ARENA, CINCINNATI, OHIO JAN. 30	17,070 SELLOUT	LIVE NATION
17	\$1,992,673 \$249.50/\$59.50	ELTON JOHN SAP CENTER, SAN JOSE, CALIF. JAN. 19	13,835 SELLOUT	AEG PRESENTS
18	\$1,864,926 \$224.50/\$49.50	ELTON JOHN GILA RIVER ARENA, GLENDALE, ARIZ. JAN. 26	13,899 SELLOUT	AEG PRESENTS
19	\$1,860,305 \$224.50/\$49.50	ELTON JOHN GOLDEN 1 CENTER, SACRAMENTO, CALIF. JAN. 16	14,241 SELLOUT	AEG PRESENTS
20	\$1,847,429 \$75.7/\$15.7/\$9.7/\$5.7/\$4.2	KISS FM JINGLE BALL THE FORUM, INGLEWOOD, CALIF. NOV. 30	16,121 SELLOUT	IHEARTRADIO
21	\$1,843,608 \$224.50/\$49.50	ELTON JOHN MODA CENTER, PORTLAND, ORE. JAN. 12	14,584 SELLOUT	AEG PRESENTS
22	\$1,713,460 \$135/\$39.50	METALLICA, JIM BREUER LEGACY ARENA AT THE BJCC, BIRMINGHAM, ALA. JAN. 22	17,462 18,003	LIVE NATION
23	\$1,679,923 \$135/\$42.50	METALLICA, JIM BREUER VERIZON ARENA, NORTH LITTLE ROCK, ARK. JAN. 20	17,432 17,859	LIVE NATION
24	\$1,677,265 \$224.50/\$49.50	ELTON JOHN SAVE MART CENTER, FRESNO, CALIF. JAN. 15	12,271 SELLOUT	AEG PRESENTS
25	\$1,485,510 (\$1,150,586) \$45.19/\$25.50	THE 1975 O2 ARENA, LONDON JAN. 18-19	34,981 36,635 TWO SHOWS	LIVE NATION
26	\$1,429,740 (\$1,088,680) \$98.50/\$59.10	SNOW PATROL O2 ARENA, LONDON JAN. 26	17,626 18,710	CROSSTOWN CONCERTS
27	\$1,421,330 (\$1,978,875 AUSTRALIA) \$71.07	FLORENCE + THE MACHINE MT. DUNEED ESTATE, GEELONG, AUSTRALIA JAN. 19	20,000 SELLOUT	FRONTIER TOURING
28	\$1,417,851 \$256/\$135/\$95/\$65/\$55	OZUNA THE FORUM, INGLEWOOD, CALIF. NOV. 17	13,444 SELLOUT	ELITE MEDIA & AMP; MARKETING
29	\$1,303,308 \$122.50/\$95	BOB SEGER & THE SILVER BULLET BAND, LARKIN POE VAN ANDEL ARENA, GRAND RAPIDS, MICH. JAN. 5	11,583 SELLOUT	LIVE NATION
30	\$1,259,206 \$250/\$140/ \$89/\$69/\$30	K-LOVE LIVE THE FORUM, INGLEWOOD, CALIF. NOV. 17	12,020 SELLOUT	LIVE NATION, UNIVISION
31	\$1,219,740 \$179.50/\$129.50/\$99.50/ /\$69.50/\$49.50	OZZFEST THE FORUM, INGLEWOOD, CALIF. DEC. 31	12,465 SELLOUT	LIVE NATION
32	\$1,189,869 \$199.50/\$49.50	ELTON JOHN TACO BELL ARENA, BOISE, IDAHO JAN. 11	9,063 SELLOUT	AEG PRESENTS
33	\$1,167,373 \$100/\$79.50	NINE INCH NAILS, THE JESUS AND MARY CHAIN BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO, CALIF. DEC. 3-4	14,631 17,000	ANOTHER PLANET ENTERTAINMENT
34	\$1,064,971 (\$1,398,061 CANADIAN) \$171.70/\$37.77	JUSTIN TIMBERLAKE, FRANCESCO YATES BELL MTS PLACE, WINNIPEG, MANITOBA FEB. 4	11,959 SELLOUT	LIVE NATION
35	\$1,015,871 \$199.95/\$99.95	KASKADE BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO, CALIF. DEC. 31	8,863 SELLOUT	ANOTHER PLANET ENTERTAINMENT



## Metallica Tops Chart With \$150M

**Metallica** (above) populates the Boxscore chart at Nos. 10, 12, 16, 22 and 23 with fresh reports from its ongoing WorldWired Tour. Including the five engagements that appear on the latest list, the tour's total gross now exceeds \$150 million since its 2016 launch, reaching \$155.9 million, according to figures reported to Boxscore. The tour is in support of the band's Billboard 200 chart-topping album *Hardwired... To Self-Destruct*.

Metallica restarted its most recent North American leg on Jan. 18 at BOK Center in Tulsa, Okla. (which grossed \$2.2 million). But it has since upped the ante, grossing \$2.4 million at PNC Arena in Raleigh, N.C., on Jan. 28 and \$2.5 million at Quicken Loans Arena in Cleveland on Feb. 1. The limited 2019 leg has grossed \$14.4 million and sold 123,792 tickets so far.

While Cleveland claims the leg's highest gross, the Raleigh show posted the best attendance: 19,361. So far, the tour has sold 1,554,470 tickets in total.

The quartet has seven more U.S. dates on the books before it begins a 25-city European leg this summer. These are the third legs on each continent since the start of the WorldWired Tour, in addition to dates in Asia and South America. This expanse mirrors Metallica's global reach during its career. Dating back to the beginning of the Boxscore chart in 1990, the band has grossed over \$600 million and sold over 10 million tickets worldwide.

—Eric Frankenberg

# OLD

## 38 Years Ago DOLLY PARTON WORKED '9 TO 5' TO GET TO NO. 1

The smash hit and film transformed Parton into a pop-culture star

AFTER A CHANCE ENCOUNTER WITH Lily Tomlin and Jane Fonda on a flight to New York helped Dolly Parton land a starring role in the 1980 female-empowerment comedy *9 to 5*, the country music star found herself at No. 1 on the Billboard Hot 100 for the first time with the film's theme song of the same name.

The tune, which Parton had written to help pass time on set, topped the Hot Country Songs chart on Jan. 24, 1981, and the Hot 100 on Feb. 21, becoming only

the second song by a female artist to lead both lists. At the 24th annual Grammy Awards, it won for best country song and best country vocal performance, female.

Meanwhile, the success of the film, which grossed over \$100 million, helped spark Parton's ascent to multimedia ubiquity. "I've been trying all these years to win my musical freedom so I could introduce myself to a more universal audience," Parton, who went on to star in *The Best Little Whorehouse in Texas* and

*Steel Magnolias*, told *Billboard* in 1982.

"Now, with the movies I'm doing, I have the security and money to do the kind of records I've always wanted to do."

The 73-year-old Parton boasts the most No. 1s on Hot Country Songs among women in the chart's history, with 25. Parton, who was honored as MusiCares' 2019 Person of the Year and performed "9 to 5" as part of a star-studded tribute at the 61st Grammy Awards (Feb. 10), wrote six tracks for the Netflix movie *Dumplin'*, which premiered in December. The platform's *Heartstrings* series, due this year, is based on her music catalog, and an update of the original *9 to 5* film is in the works, too. "All these years, we've talked about doing a sequel," Parton told ABC's *Nightline* in 2018. Given the current cultural climate, "it never made any real sense until just recently." —GARY TRUST

From left: Parton, Tomlin and Fonda in *9 to 5*.

REWINDING  
THE  
CHARTS



THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	2	13	<b>9 TO 5</b> —Dolly Parton RCA 12133
2	3	16	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt Elektra 47066
3	1	18	<b>CELEBRATION</b> —Kool & The Gang De-Lite 807
4	6	6	<b>WOMAN</b> —John Lennon Geffen 49644 (Warner Bros.)
5	4	15	<b>THE TIDE IS HIGH</b> —Blondie Chrysalis 2465

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