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Billboard
2019
100

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billboard HOT 100

Post Malone at the Grammy Awards in February.



Post Malone Says Hello; Lil Nas X Nears History

POST MALONE'S "Goodbyes" (featuring Young Thug) enters the Billboard Hot 100 dated July 20 at No. 3 — below Lil Nas X's No. 1 smash that moves closer to chart history.

Post Malone earns his seventh top 10 (and fifth to debut in the region) and Young Thug adds his second, following his featured turn on Camila Cabello's "Havana," which topped the chart on Jan. 27, 2018. "Goodbyes" begins at No. 2 on both Streaming Songs (40.8 million U.S. streams, according to Nielsen Music) and Digital Song Sales (41,000 downloads sold), and at No. 49 on the Radio Songs chart (22.9 million in airplay audience).

Meanwhile, Lil Nas X's "Old Town Road" (featuring Billy Ray Cyrus) rules the Hot 100 for a 15th frame, moving to within a week of the record for the most time spent at No. 1 in the chart's six-decade archives. Luis Fonsi and Daddy Yankee's "Despacito" (featuring Justin Bieber) and Mariah Carey and Boyz II Men's "One Sweet Day" each totaled 16 weeks at the summit in 2017 and 1995-96, respectively.

New remixes will affect the race for No. 1 on the July 27 Hot 100 chart: A version of "Road" with Young Thug and Mason Ramsey (and Cyrus) arrived July 12, while Billie Eilish's "Bad Guy," which sits at its No. 2 high for a fifth week, added Bieber on a remix released July 11.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Old Town Road ▲ Lil Nas X Feat. Billy Ray Cyrus <small>YOUNGKIO, M. TREZNOR, A. M. ROSS, I. M. L. HILL, K. ROUKEMA, M. T. REZNOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD</small>	COLUMBIA	1	19	
3	2	2	DG Bad Guy <small>F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)</small>	DARKROOM/INTERSCOPE	2	15	
		HOT SHOT DEBUT 3	Goodbyes Post Malone Feat. Young Thug <small>B. DLEE, L. BELL (A. R. POST, J. L. WILLIAMS, B. DLEE, L. BELL, B. WALSH, V. L. BLAVATNIK, J. L. FOLTZ)</small>	REPUBLIC	3	1	
4	3	4	Talk <small>DISCLOSURE (K. D. ROBINSON, H. LAWRENCE, G. LAWRENCE)</small>	Khalid RIGHT HAND/RCA	3	22	
2	5	5	Senorita Shawn Mendes & Camila Cabello <small>ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. LEVIN, A. TAMPOSIC, E. AITCHISON, J. PATTERSON, M. A. HOIBERG)</small>	SYCO/ISLAND/EPIC/REPUBLIC	2	3	
5	4	6	I Don't Care Ed Sheeran & Justin Bieber <small>MAX MARTIN, SHELLBACK, FRED (E. C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J. D. BIBER, J. BOYD)</small>	SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	2	9	
11	6	7	AG Truth Hurts <small>RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)</small>	Lizzo NICE LIFE/ATLANTIC	6	10	
6	7	8	Sucker ▲ <small>R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENEY, I. BELL, N. J. JONAS, P. K. JONAS II)</small>	Jonas Brothers REPUBLIC	1	19	
12	8	9	Sunflower (Spider-Man: Into The Spider-Verse) ▲ Post Malone & Swae Lee <small>L. BELL, C. LANG (A. R. POST, L. BELL, W. WALSH, K. M. I. SHAMAN BROWN, C. LANG)</small>	REPUBLIC	1	38	
7	10	10	Suge ▲ <small>JETSONMADE, POOH BEATZ (J. KIRK, T. MORGAN, D. CLEMENS)</small>	DaBaby SOUTHCOAST/INTERSCOPE	7	15	

JEFF KRIVITZ/FILMMAGIC

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ARTHUR HANLON



Arthur Hanlon—virtuoso del piano/compositor/arreglista y nominado a los Premios Billboard y Emmy—es el nombre más reconocido de la música instrumental latina. Nacido en Detroit de padres irlandeses, Arthur encontró su lugar en la música latina, convirtiéndose en el único pianista en llegar al Número Uno de las listas radiales de Billboard.

Un virtuoso del piano con una maestría del prestigioso Manhattan School of Music de Nueva York —uno de los conservatorios más cotizados del mundo—Arthur toca una mezcla distintiva de Motown de Detroit, virtuosismo clásico y ritmos latinos, y ha grabado con superestrellas como Ozuna, Luis Fonsi, Laura Pausini, Marc Anthony, Juanes, Myriam Hernández, Sergio Vallín y Ricardo Montaner. Más recientemente, Arthur grabó "No Tuve la Culpa" junto a ChocQuibTown. La canción se convirtió en un hit que permaneció 16 semanas en los charts de Billboard.

Siempre fusionando culturas y estilos a través de su piano, Arthur ahora se une a la estrella Colombiana Fonseca en "Si Tu Te Vas". Producida por Andrés Castro —conocido por su trabajo con Carlos Vives, Shakira y Prince Royce — esta hermosa fusión de piano, ritmos tropicales y la distintiva voz de Fonseca, cuenta la historia de un hombre en busca de la mujer que piensa que ha perdido. Con un video filmado enteramente en Colombia, Arthur visita algunos de los destinos más icónicos del país, incluyendo la majestuosa Catedral de Sal, en su búsqueda por pistas que lo llevarán a la mujer que ama.

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Contents

THIS WEEK

Volume 131 / No. 17

ON THE COVER

Billy Joel and his rescue dog Jack photographed by Miller Mobley on July 8 in Cold Spring Harbor, N.Y. Joel wears a Tom Ford Jacket, Calvin Klein T-shirt, Ermenegildo Zegna jeans and Kenneth Cole shoes. Find out Joel's favorite song to sing at billboard.com/videos.

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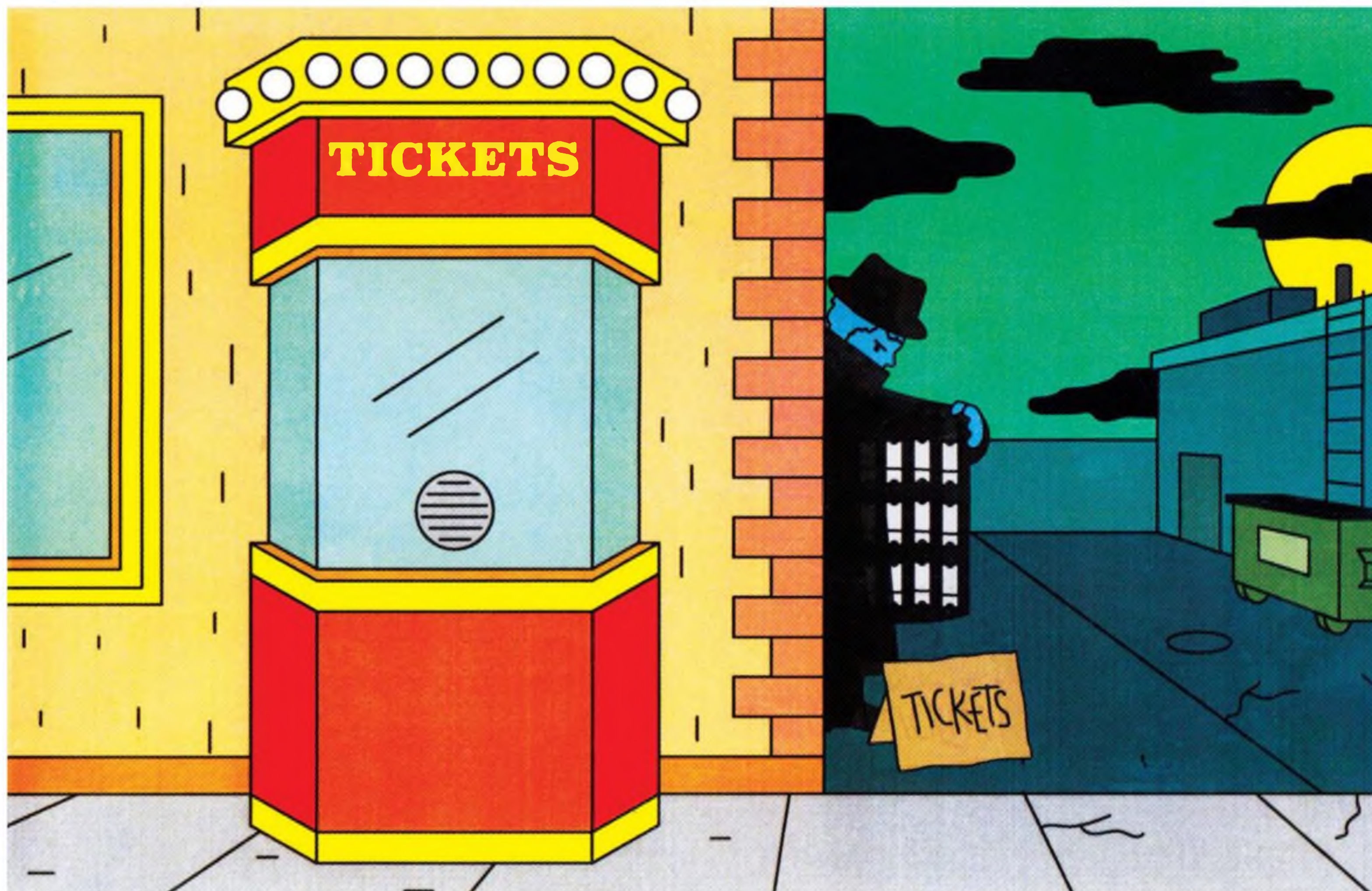
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What Happens To Hot Tickets

Secretly recorded phone calls offer an unprecedented look into how Live Nation helped Metallica and about a dozen other acts do business with online resale sites

BY DAVE BROOKS and HANNAH KARP

IN FEBRUARY 2017, DAYS before **Metallica** announced its WorldWired North American stadium tour, Live Nation president of U.S. concerts **Bob Roux** spoke by phone with a little-known wealth adviser turned event promoter who had been tasked by an associate of the band to move 88,000 tickets straight onto resale sites like StubHub before fans had a chance to buy them at face value.

“Ticketmaster will not do it,” Roux can be heard saying on the call, explaining that the plan had to be concealed and suggesting that “either a Live Nation employee or a venue box office basically take these and sell them into a singular account,” the way tickets are typically allocated to fan clubs or sponsors. Once the tickets were placed there, they would be listed and sold on such secondary-market sites as StubHub.

“When this happens, 4,600 tickets into a single account,” said Roux on the call, “there may be some eyebrows that get raised.”

That conversation resurfaced after the other executive on the line, **Vaughn Millette** — now chairman/CEO of Outback Presents — sent

a recording of it to Live Nation executives and board members in a June 27 email to alert them of information he had collected while working as a business partner to the company. *Billboard* obtained the email from a source close to Live Nation. Millette, who declined to share it with *Billboard*, recorded the call between New York and Roux’s Houston office line without Roux’s knowledge, sources say, has been building his own promotion business and is now competing with Live Nation for clients.

The recording, which would have been legal to obtain without one party’s consent under both New York and Texas state laws, offers an unprecedented view into how thousands of concert tickets for major tours have been sold first on the secondary market — where resellers can mark up prices — without being offered to the public at face value. It also shows the extent to which the rise of online ticket sites puts pressure on artists and promoters to capture some of the profits resellers were making — and how Live Nation is uniquely positioned to help solve

the problem, as the owner of the giant ticketing platform that even its rivals use.

The difficulty of finding tickets at face value was the subject of a letter sent by Sens. **Jerry Moran**, R-Kan., and **Richard Blumenthal**, D-Conn., in 2018 to Ticketmaster president **Jared Smith**. Smith wrote back that “Ticketmaster does not have, and has never had, any product or program that allows ticket scalpers, or anyone else, to buy tickets ahead of fans.”

Although the U.S. government does not regulate ticket sales, the Federal Trade Commission Act prohibits unfair or deceptive acts affecting commerce. The Department of Justice’s antitrust division monitors competition in ticketing, and is tasked with enforcing a 2010 consent decree following Live Nation’s merger with Ticketmaster that bans the company from retaliating against venues and promoters for not using its software.

But in a rare acknowledgment of an industry practice little known to the public, Live Nation now tells *Billboard* that the company has facilitated the quiet transfer of concert tickets directly into the hands of resellers through the years,

Topline

MARKET WATCH

21.47B

↓ 4.5%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending July 11.

12.14M

↓ 6.2%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending July 11.

574.0B

↑ 31.9%

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.

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though only at the request of the artists involved — who control the tickets.

Between 2016 and 2017, “about a dozen artists out of the thousands we work with asked us to do this,” the company said in a statement to *Billboard*.

But Live Nation says artists rarely seek its help to sell their own tickets on the secondary market anymore, which shows how quickly the business is evolving. “Since then, requests like these have declined virtually to zero as tools like dynamic pricing, platinum seats and VIP packages have proven to be more effective at recapturing value previously lost to the secondary market,” the company said. It’s now “standard practice to use Ticketmaster’s Platinum, VIP and other tools to help tours price closer to true market value,” but noted that “in this situation, a consultant for the band opted to use the secondary market to try to capture that value,” with the additional value benefiting Live Nation as well.

The consultant was **Tony DiCioccio**, a Metallica insider, who worked with the group as a “ticketing consultant,” the band’s publicist told *Billboard*.

Live Nation said that it “does not distribute tickets on any platform without an artist’s explicit approval.” But representatives for Metallica told *Billboard* in June that the bandmembers themselves were not aware at the time that DiCioccio had made a deal with Millette and Live Nation.

Metallica’s longtime managers are Q Prime co-founders **Cliff Burnstein** and **Peter Mensch**. But those who have worked with the band said DiCioccio, a former Q Prime manager, is “family” to Metallica, which still employs him, according to its publicist.

Live Nation CEO **Michael Rapino** won the bid to promote Metallica’s 2017 North American tour by offering the band 95% of the gross revenue, a source tells *Billboard*, hammering out the deal by phone over Christmas 2016, another source recalls, to beat rival AEG’s bid. It was a coup for Rapino, given that Metallica had worked for years with independent promoters.

Afterward, Live Nation’s Roux entered separate discussions with DiCioccio about the straight-to-resale deal for the North American market. Such arrangements are legal but rarely discussed openly, given concerns about how fans will perceive them, touring executives tell *Billboard*.

A source familiar with the deal says the parties agreed that Metallica would get 40% of the resale revenue, Live Nation 40%, DiCioccio 12% and Millette 8%, though another source said Live Nation’s share was lower.

According to Live Nation, DiCioccio realized how much money could be made on the resale market after Metallica’s 2016 concert for the opening of U.S. Bank Stadium in Minneapolis, where over 10,000 tickets were sold “on the secondary market without the band’s participation,” in part because the group initially priced the tickets too low. Management was nervous that high-priced tickets would anger fans, according to a promoter.

“After seeing the volume of secondary transactions for that show and the benefit being captured by brokers,” Live Nation said in its statement, “the independent consultant [DiCioccio] worked with Live

Nation on a unique distribution strategy that used the secondary market as a sales distribution channel for select high-end tickets.”

On the call in February 2017, Roux and Millette outlined how they would sell up to 4,400 tickets per show for 20 concerts on the tour. Millette spent over six months trying to sell the tickets and ultimately lost money, sources say, even though the tour grossed more than any other that year — \$111 million, according to *Billboard* Boxscore. At one point, a portion of the resale tickets had to be discounted: Out of a total of 1 million tickets, about 10,000, or 1%, were sold for \$10 below face value, discounted to \$39 from \$49, a source says.

Millette didn’t return some of the sales revenue he had earned, telling the others that it was his commission for the under-face-value sales and the monthslong effort, sources say. DiCioccio and the band sought to reclaim that revenue after the deal came up short, but did not receive it, the sources add.

In 2018, Live Nation supported another, more successful effort by Metallica to move its tickets straight to the resale market with the help of a different partner, sources say. These quieter efforts were prompted as artists began seeking Live Nation’s help to capture more of the profits going to scalpers — and a slew of well-capitalized resale firms cropped up to assist. These ticket consolidators and resellers are still looking to strike direct deals with bands and other ticket owners, according to concert executives.

“There’s DTI, there’s Dynasty, and everyone running around right now, out talking to managers, agents and anyone alive saying, ‘Give me a bunch of those P1s [top-tiered tickets], and I’ll make you a bunch of money,’” said Rapino at the 2018 Pollstar Live conference in Los Angeles. “For some artists, if that’s what they want to do, I’m in the ‘whatever you want to do’ business. If an artist wants to take some of his tickets and do a deal with DTI or StubHub or whoever, that’s his ticket and his business.”

But today, Live Nation is encouraging artists to use other means to maximize their revenue, which have proved far more effective. Over 500 tours for acts including **Taylor Swift**, **Madonna** and **Dead & Company** are now offering higher-priced Ticketmaster Platinum tickets — a 30% increase over 2018 — and such tools have returned \$600 million to artists on shows during the past two years, according to its financial filings. Front-of-house pricing is up 30% over the past two years at Live Nation arenas and amphitheaters, the company reported in the first quarter, noting that even with the higher prices it wasn’t experiencing any decline in demand.

In an interview with *Billboard* in June, Millette said he had helped bigger promoters resell tickets as a way to understand how the concert business worked, as a newcomer to the field.

Greg Maffei, chairman of Live Nation and CEO of Live Nation’s biggest stakeholder, Liberty Media, said in an interview with *Billboard* that he had received Millette’s June email, which also accused Live Nation of “falsifying expenses” related to rent, marketing and even towels. A spokeswoman for Maffei said that he and Live Nation’s board deemed it “meritless.” ●

SONY RESTRUCTURES MUSIC DIVISIONS

Recorded music and publishing will fall under Rob Stringer’s purview

BY ED CHRISTMAN



Sony Corp. is putting both Sony Music Entertainment and Sony/ATV Music Publishing under the new umbrella of Sony Music Group, which Sony Music CEO **Rob Stringer** will helm as chairman.

The move is effective Aug. 1, according to an internal Sony memo obtained by *Billboard*, and represents a significant structural change for the Tokyo-based conglomerate. For years, Sony/ATV has been separate from SME, with their respective leaders until now reporting to corporate management separately.

Under this new structure, Sony/ATV chairman/CEO **Jon Platt** will report to Stringer. Platt will retain the authority and responsibility he currently has with respect to the operation of the music-publishing business, according to the memo from Sony Corp. president/CEO **Kenichiro Yoshida**. Until November 2018, Sony/ATV had been owned as a joint venture with other equity stake holders, but Sony Corp. acquired the 70% it didn’t own in a deal valued at \$4.75 billion.

In addition to taking on the chairman role, Stringer remains CEO of SME, now the recorded-music arm of the new Sony Music Group. Platt just joined the company on April 1, replacing **Martin Bandier**, who had been in charge of Sony/ATV since 2007.

“The purpose of this new group is to further strengthen and solidify Sony’s position as a leader in the music industry and create new value for the company,” the memo states. “This unification will help us foster a higher level of collaboration between our recorded-music and music-publishing businesses, while respecting and maintaining the independence and unique culture of each organization.”

Meanwhile, SME Japan will remain a separate entity, reporting to Yoshida, who says that he expects the two companies “to further strengthen their collaboration in the spirit of One Sony.”

The memo notes that the rise of streaming and other market changes prompted the move: “We felt it was particularly important for Sony to take proactive steps to sustain its leadership position in the music industry ... [and] strengthen our value to artists, songwriters and business partners.”

WHERE THE STARS PLAY
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Portnow Looks Back

As the Recording Academy chief steps down, he recalls the highs and lows of his 17 years

BY MELINDA NEWMAN

THE GLITTERY GRAY Baldwin grand piano that **Carole King** once played during a visit to his office will stay. But the \$150 bass from his high school band that's propped up in the corner will go, as will the autographed photo of President **Donald Trump** signing the Music Modernization Act into law. As Recording Academy president/CEO **Neil Portnow** prepares to vacate his spacious, brightly lit Santa Monica, Calif., corner suite on July 31 after 17 years at the helm of the organization that runs the Grammy Awards, he's sorting through layers of material and memorabilia he has collected over time.

Otherwise, Portnow, 71, is taking care of academy business before he "turns the keys over" to his successor, **Deborah Dugan**, who officially replaces him on Aug. 1.

Portnow achieved a lot: negotiating a new 10-year Grammys contract with CBS in 2016 that's worth a reported \$600 million; overseeing the 2008 opening of the Grammy Museum at L.A. Live in Los Angeles, as well as its three branches; creating the academy's Grammys on the Hill Advocacy Day and District Advocate Day; expanding MusiCares, which has helped over 150,000 artists and musicians with health care or financial support; and propelling the Latin Grammy Awards' move to Univision. To those outside the music business — as well as some within it — his controversial comment at the 2018 Grammys about how women need to "step up" has cast a shadow over his final 18 months. But he also transformed the academy, which now has more than \$100 million in net assets.

"The Recording Academy is a completely different organization than before he became CEO," says newly elected chair of the board of trustees **Harvey Mason Jr.**, who has



Portnow photographed in 2016.

known Portnow for 12 years. "Its success and accomplishments can be attributed to Neil. He's dealing with a lot of people with a lot of different interests, and he's able to pull them together for the good of the academy, the industry and music creators."

Later this year, Portnow will get to vote for the Grammys for the first time in nearly two decades. "I'm a voting member," he says, mentioning blank ballots from every year since 2002 on his desk. But he hasn't voted since he held his job, "because I always wanted to be in a position where I could say it wasn't by my vote one way or the other that made anyone receive a Grammy or not."

As he prepares for his next chapter, a relaxed and slightly wistful Portnow discusses how he expanded the academy's advocacy work and increased the organization's diversity, as well as those "step up" comments.

What's your mindset as you get ready to leave this organization after 17 years?

I have a bunch of old cars, and if I were going to

sell you one, I would take it to the best mechanic — then I can turn over a machine that can take you anywhere you want to go, so you can get in the car and drive the minute you get the keys. I want to turn over a well-oiled, well-running machine.

Deborah Dugan will be The Recording Academy's first female CEO. What signal does that send to the industry?

Any time opportunities arise where we can create diversity and inclusion and get back to that wonderful phrase — "You've got to see it to be it" — it creates an aspiration that people can see and really feel like they could have a shot. I think most important, though, is that it be the right person.

You negotiated the \$600 million agreement to keep the Grammy Awards on CBS through 2026. What kind of financial security does that give The Recording Academy?

The ratio of the revenue from the telecast to our overall income when I started could have been 70%, maybe more. It's dramatically less now.

We've [added] a sponsorship piece, increased our ticketing revenue, and I pulled the international rights from CBS and we're now in more than 190 territories. But this 10-year deal is wonderful security to have.

In the 18-49 demo, this year's Grammy Awards were your lowest-rated, though the overall ratings were up slightly over 2018. Do ratings matter as much as online and social media attention? And how do you monetize that?

I think everybody is struggling with the metrics of how you evaluate what's working and what's not. We were up 10% in viewership overall, which is encouraging. And you have people finding us online, CBS All Access, the mobile side, so we don't see any indication that the appetite is declining for the show.

MusiCares has raised over \$60 million since its start. You had a staggering run recently, with honorees including Barbra Streisand, Paul McCartney, Bruce Springsteen and, in 2015, Bob Dylan, who gave a legendary 30-minute acceptance speech. That has to be a standout.

We didn't know if Bob was going to perform because he wasn't ready to commit, so we prepared for every possible eventuality. And up until the very last minute we weren't sure how he was going to accept the trophy — it could have been "thank you very much." We got a historic performance that was unimaginable and unbeatable.

The Grammy Museum turned 10 this year and has expanded to three branches across the country. Does it support itself financially?

The museum needs to be self-sufficient. It has kind of been a little bit of a roller coaster: We've had some pretty good years, we've had years that were a little bit challenging, and now we're on an upward curve again.

How important is the academy's advocacy work, including Grammys on the Hill?

When I started, we didn't have an advocacy department. When the Grammys come to Washington, it's exciting. It is one of my proudest accomplishments. When we do our member surveys, advocacy is one of the main things our members feel good about.

Last year, the Grammys went from five to eight nominees in the four main categories. Why? And is that expanding to more categories?

We were hoping to create more opportunity, a chance to have a wider field. We feel good about how it went last year. I believe the organization thinks you can't tell in one year necessarily what

the impact is, so you want to let it roll a little bit to evaluate and see where else might this work.

Last October, the academy invited 900 new Grammy-voting members in an effort to increase diversity, and overhauled the voting membership process to include a peer-review panel. What results are you looking for?

It's a curated list [to become a voting member], basically. We can go to every chapter and say, "Who are the people you think should be part of



From left: Portnow with Lady Gaga in February; with Dylan (left) and former President Jimmy Carter in 2015.

the organization?" We can proactively invite them if they have letters of recommendation from two peers. It's about not having the person who's a dentist full time and who has a couple of albums and winds up being able to be a voting member.

You have fielded complaints from the hip-hop community, which feels underrepresented, especially in terms of the big awards. Is its criticism fair?

Whoever gets the most votes in any category receives the Grammy. One vote can make the difference. So if it's a matter of particular communities and genres that feel underrepresented, the answer is, join and vote. We've worked on that over the years really, really hard, and sometimes we were more successful than others. We still have a ways to go.

The Recording Academy created a task force on diversity and inclusion in May 2018 after you were criticized for saying women need to "step up" if they want to have a bigger role in music. How is that going?

[Task force chair] **Tina Tchen** felt that the most effective way for this to work is, as the group came to conclusions about [how things might work better], let's have those conversations as they happen and see if along the way we can have an impact. So all the changes that you've seen over the past year are partly a result of that. The next step is areas where they have made suggestions about things that could be handled better with respect to diversity and inclusion; those things need to get plugged into

the appropriate system. I think this has been very positive for us [and] incredibly helpful.

Would you have stepped down if the "step up" controversy hadn't happened?

I made that decision maybe two years ago. I [knew] the [transition] would be a hard process, and we haven't done it in 17 years, so if we were going to do that, I needed to make up my mind well in advance. So it was really two years ago that I said to myself, "I think it's time." The

unfortunate part with the controversy, if you want to call it that, is everybody wanted to conflate it with the decision that I made — and frankly, it had nothing to do with it. I am not stepping down because of that. I like setting the record straight, because not everybody got the nuance of that.

But it has been a rough 18 months because of that controversy and its fallout, as well as an ongoing lawsuit filed by a former MusiCares vp who alleged wrongful termination and age discrimination, among other claims. Do you wish you had left earlier?

I don't second-guess myself, [but] I would say that the past year and a half has been challenging. In any job you're going to have all kinds of things that happen and difficulties — whether it was the [2008] writers strike or when **Whitney Houston** passed away the night before the Grammys — but this got a little personal. However, once I got past the personal part of it, I felt like, "Well, maybe there's an opportunity here. If this is a teaching moment, let's use it as that." That's where the task force came from, and [we're] putting more focus on those issues. So that's a positive that came out of something difficult.

What will you miss the most?

The people. I love the work and I enjoy the variety of one phone call to another, one minute to the next. But all of that, when you boil it down, is with people. The industry relationships will continue but on a different basis, and that's going to probably be the biggest adjustment. But I'll always be findable, because I want to be findable. ●

Saban's \$500M Label Bet

Billionaire Univision chairman Haim Saban is looking to get in on the "golden age of the music world" with a hefty investment in a new music company

BY LEILA COBO

In late 2018, the same topic of conversation would come up every time entertainment mogul **Haim Saban** chatted with two of his friends, **Lucian Grainge** and **Lyor Cohen**. "They thought we were on the cusp of the golden age of the music world," recalls Saban. "The first thing that came to my head was, 'If this is the golden age, why am I ignoring it?'"

Saban decided to pay attention, to the tune of half a billion dollars: He plans to invest \$500 million in Saban Music Group (SMG), a new Los Angeles-based label and music company with a global outlook and a roster to match. It will be led by CEO **Gustavo Lopez**, whose Latin entertainment company, Talento Uno Music, was acquired by Saban in May.

The money doesn't come with a timeline or strings attached. "I can tell you that that \$500 million is available now," says Saban flatly. "The timing of the expenditure will depend on the opportunities presented to us. I don't think it will be 10 years, but I think it could be next week, or in two or three years."

Those opportunities will fall under two main categories: artist development and acquisitions. Already, SMG has signed Colombian reggaeton star **Reykon** and Puerto Rican YouTuber

Daniel El Travieso — both from Lopez's Talento Uno — as well as Israeli duo **Static & Ben El** and French artist **Marie Monti**. And it is negotiating with three music companies regarding acquisitions: a Latin business and two "general-market companies that don't know Latin exists," says Saban. The point is, he stresses, SMG will have a Latin focus but will branch out.



A music venture with Latin roots makes sense for Saban, 74, who has had a long career in entertainment — beginning as a musician, then as a record producer and record-label owner — and is a major Democratic Party donor, particularly on pro-Israel issues, as well as a philanthropist.

(The Saban Family Foundation has donated \$420 million to charity since 2000.) But Saban may be best known for launching the 1993 children's TV show *Mighty Morphin Power Rangers*, which he eventually leveraged into the Fox Family Channel, a joint venture with News Corp. In 2007, Saban also led a group of investors to acquire Spanish-language media giant Univision Communications, and remains the company's chairman. The two companies will function independently from each other, he says.

Lopez's background is entirely in Latin, as the longtime GM and executive vp of Universal Music Latin, where he launched Latin urban label



Machete Music, home to artists like **Wisin & Yandel** and **Don Omar**, and also ran Universal Music Latin Entertainment's regional Mexican labels, Fonovisa and Disa. After leaving UMLE in 2017, he launched Talento Uno with a small roster of up-and-comers.

Saban says SMG's competitive advantage lies in his investment in the business. But, he adds, "the management of the company is solely in the hands of Gustavo and his team."

Lopez is aware that SMG doesn't have huge names, but he isn't worried. "**Bad Bunny** wasn't a superstar two years ago," he says. "We're in a world where artists are developing at a faster pace than they ever were. One of our goals is finding artists that have strong regional appeal and make them into international stars."

The plan is to be strategic. "We are not going to sign 100 artists," says Saban. "This is going to remain a boutique label with significant resources to put behind the very few artists that we will sign. Except for hip-hop, there is no limitation to the categories of music we will look to be involved with. We will be very opportunistic." ●

Cannabis 2.0: High-End Vapes

Artists are hoping to cash in on vaping hardware, the next big thing in legal weed

BY DAVE BROOKS

"When I first saw the Double Barrel, I wasn't sure if I was supposed to hit it or hit someone with it," jokes weed entrepreneur **Marlo "Mr. Sherbinski" Guzman**. He's showing off prototypes for a new dual-chamber cannabis/CBD vaporizer — which resembles a pair of brass knuckles — that allows users to mix different strains and oils to create their own flavors and THC profiles.

In early 2020, Guzman's Sherbinskis marijuana company will join **Post Malone's** Shaboink cannabis startup (along with four other companies) to create limited-edition concentrates for the Double Barrel, a vaping device that's leading a hardware boom to make high-end vaporizers the next cultural

status symbol — and getting musicians onboard to help sell them.

Legalization took away some of the mystique of THC strains like Guzman's Gelato. Now, anyone can buy it at a dispensary or Barneys, which carries Sherbinskis at its flagship in Beverly Hills, Calif.

What consumers can't buy — at least not yet — is deluxe vaping hardware, like retailer Select's gold- and champagne-colored Lux CBD vaporizer, featured in **Mustard's** new video "100 Bands" featuring **YG**. Select is planning to release the Lux in the fall, while Double Barrel will be available in stores next year for about \$190. Double Barrel chief branding officer **Ann Skalski** envisions

consumers lining up for a chance to buy a limited-edition vaporizer much as they would for sneakers or streetwear.

In January, Select hired former Beats executive vp **Jason White** as chief marketing officer to reach out to the creative community and explain its ethos: that it's the hardware itself that defines the culture. The mechanical design and hardware is what cannabis companies hope consumers will embrace as a cultural statement.

"The trend is high-end," says Guzman, citing a recent Double Barrel announcement that the company would be selling a \$100,000 diamond-encrusted, gold-plated vaporizer.

A recent study found a sharp rise in



vape devices appearing in music videos, with product placements surging from 25% of videos in 2014 to nearly 88% in 2017.

"There's a ton of money in branding with CBD and cannabis right now, but artists are being careful," says a music-branding expert who has done a number of seven-figure deals and thinks vapes will be more prominent in videos, films and as fashion accessories that get you high. ●



From top: Guzman at his Mendocino, Calif., grow operation in 2018; Double Barrel's dual-oil chamber vaporizing system.

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CO-FOUNDER, MERGE RECORDS

Laura Ballance

The North Carolina label celebrates its 30th anniversary

BY HARLEY BROWN
PHOTOGRAPHED BY LISSA GOTWALS

WHEN WE STARTED, WE had no expectations,” says **Laura Ballance**, co-founder of the North Carolina-based independent record label Merge Records and bassist for the scrappy indie rock band **Superchunk**. “It was a punk rock hobby. We didn’t think it was going to be a successful business.”

Ballance, who grew up in Goldsboro, N.C. — “a tiny little town with lots of tornadoes,” she says — started Merge with co-founder and Superchunk guitarist-vocalist **Mac McCaughan** in 1989, originally to release music from local bands whose life cycle would otherwise last a few DIY shows. Thirty years later, their “hobby” is an indie powerhouse that has released critically acclaimed albums from such acts as **Arcade Fire**, **Neutral Milk Hotel**, **Spoon** and **She & Him**.

Merge celebrates its success every five years with a multiday festival in Durham, N.C. This year’s milestone observance, called MRG30, will take place July 24-27 and features headliners **Fucked Up**, **Destroyer**, **Waxahatchee** and more. Attendance is capped at 750 so that everyone can fit inside Cat’s Cradle, the Durham venue where most of the sets are located. (Some shows have taken place outdoors or, this year, at the 1,300-capacity Carolina Theater.) “It’s kind of like going to summer camp for a week,” says Ballance. “You see the same people over and over again, every day.”

Ballance and McCaughan’s business partnership is the “yin and yang” behind Merge, which they founded after meeting at a Durham pizza shop where they both worked in college. Later on, Ballance ran Merge out of her bedroom while McCaughan was at Columbia University. Their roles at the label have remained almost the same since its early days,



which suits Ballance, 51, who stopped touring with Superchunk in 2013 due to a hearing condition. “I’m a nuts-and-bolts person, and he’s an ideas person,” she says. “I’m taking care of the details, and he’s throwing out more stuff for everyone to get done.”

Superchunk — which generated enough earnings for McCaughan and Ballance to live on until around 2000 — put out its first three albums on Matador Records, leaving once Merge had grown to the point where the band felt it could release its fourth LP, *Foolish*, on the label. “At first, Superchunk definitely took up a lot more time than Merge,” says Ballance. “But in a lot of ways, the band helped to grow the label.”

Billboard spoke with Ballance about the perils of launching and running an indie label today, navigating the transition

from sales to streaming and how artist-friendly deals can backfire.

Knowing what you do now about running a label, would you give your younger self any advice?

We started the label at an ideal time. I don’t think I would change anything, nor would I want to start a label now. The first few years, we would call Cargo [distribution] in Chicago, and they would order 50 7-inches. Then, in ’92, **Corey Rusk** from Touch and Go Records called us, and Touch and Go was distributed by [Alternative Distribution Alliance]. Eventually we started doing [distribution] ourselves once we had more knowledge and the capital to do it, and in 2009, we decided to go direct with ADA.

Why wouldn’t you start a label now?

When we started Merge, we thought it was

“We all express our opinions freely on social media and try to use whatever platform we have to inspire people to vote or go to protests,” says Ballance, photographed June 26 at Merge Records in Durham, N.C.

a fun thing to do in order to help preserve and document what was going on in our local scene. Nowadays, when people start stuff like that, they think they're going to become millionaires or it's going to be a startup. There are these complicated emotions around record labels right now — we're often made out to be the bad guys. There keeps being this question lately of, "Do we need record labels?" I think people don't recognize what we do and the value of our work, and how hard it is to do all the things it takes to curate, manufacture, distribute and promote records. It would be OK for someone to start a label now as

to make a living after putting out a record, and that's much harder right now, but that expectation is still there that they should be able to. If bands feel like their income is compressing, they blame us.

You have picked up some acts, like Spoon and Torres, that other labels had dropped. What do you look for in signing bands?

We are always willing to invest and take time to develop an artist and support them, even if records don't do well right away. Something I'm struggling with recently is, we've always done these

relationship that we've cultivated over the last however many years." Money comes before relationships a lot of times in this business, unfortunately.

Have your recent signings been doing this?

It's more likely to be ones that we've been successful with, because those are the ones that are used to a certain level of income, and that compression is freaking them out. They're more likely to have managers because they're successful, and then they have this problem that they have someone taking 15% or 20% of their income, so they need even more money, so then the manager starts looking for ways for the band to have more income, and that is cutting out one more person.

“Money comes before relationships a lot of times in this business, unfortunately.”

long as they didn't have expectations that it was going to be their bread and butter.

When did you reach the point where you realized that it could be?

Mac and I mainly lived off Superchunk until 2000 and then started paying ourselves a salary. In the late '90s we put out *69 Love Songs*, the **Magnetic Fields** box set, and that did much better than we had anticipated. *Nixon*, the **Lambchop** record, wasn't a runaway success but was one of the first records we put out that NPR started paying attention to. It felt like that was a real breakthrough to reach those people. That made me think about how people my age who have similar interests were moving into these positions in the media where they can go, "We ought to review this Lambchop record." That was an exciting time.

What has been the most challenging time for Merge?

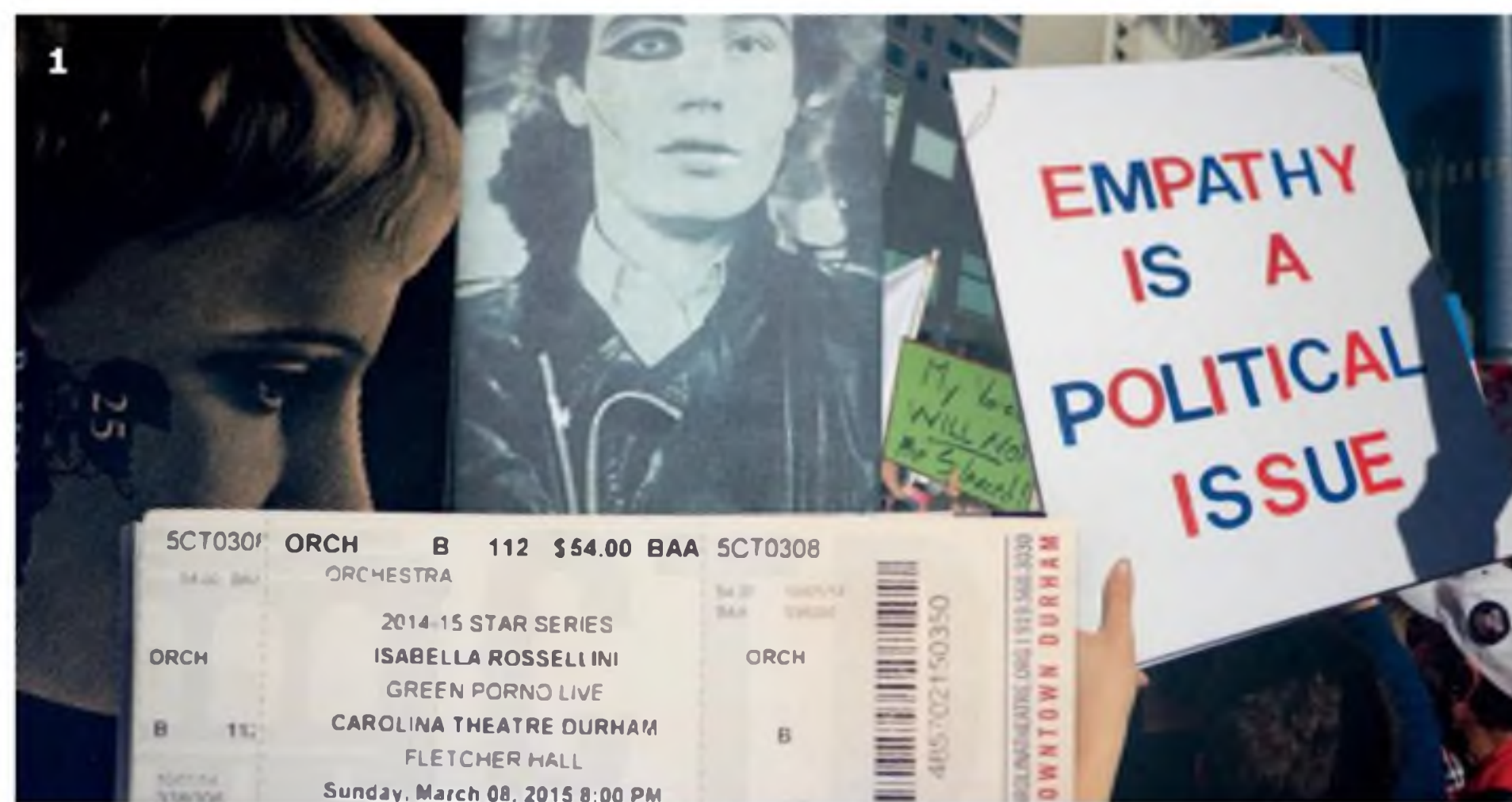
Right now. We had the good fortune to start when you would still put out a record in three formats, and then we would just put out CDs and only do vinyl for bands that were bigger. CDs are relatively easy to manufacture. You can do it quickly and pretty cheap. Then Apple started selling downloads, and it was like free money. A lot of people were complaining about how there was piracy and people were stealing music, but it turned out that people would rather buy a download from a legitimate source, for the most part.

As we gradually move away from downloads and toward streaming, we are going back to the '80s in a lot of ways financially. A lot of us got really spoiled by how great and easy it was to make money. For a while there, artists were actually able

really artist-friendly deals — with an expiration date — and most other indie labels at this point are doing perpetuity deals. As an artist myself, I never felt like that was an ethical thing to do. But now, because of the nature of the business, there are all the opportunities for bands to get their stuff on [digital service providers] without a label. We're struggling with some of our artists taking their catalog away and going direct with the DSPs or through an aggregator of some kind. I think there's this desperation, like, "We have to take advantage of every dime we can get our hands on, even if it means damaging our

North Carolina has been a battleground for issues of social and racial justice. How do you navigate that political climate?

Shortly after [President] **Trump** was elected, some people pulled down a Confederate statue outside the courthouse, and a few weeks later there was a rumor that white supremacist groups were going to demonstrate. People started massing downtown to counterprotest, and businesses and schools were shutting down because they were scared. Our office is in downtown Durham, and I did feel, "Maybe it's not safe for us to be down here." But Durham is pretty liberal, so it doesn't usually affect our day-to-day lives. ●



1 An old invitation to T-shirt-printing company Tannis Root's 25th-anniversary party; a ticket to Isabella Rossellini's "Green Porno" performance; an Adam Ant postcard; and an "Empathy is a Political Issue" sign. **2** "None [of our letter-writing fans] have been as persistent, nor have misunderstood the nature of what we actually do, as prolifically and colorfully as 'The Harbormaster,'" says Ballance of a particular fan. **3** Wildfire, a model horse Ballance has had "since 1975, the same year 'Wildfire' was a runaway hit for Michael Martin Murphy."



GOOD WORKS

Songs For Sanctuary

How a benefit for one music manager's immigrant parents turned into a multiyear, Selena-themed concert series headlined by Kali Uchis in Central Park

BY TATIANA CIRISANO

AS THE ONLY NATURAL-BORN U.S. citizen in her family of five, **Doris Muñoz** grew up with an emergency plan in case she arrived to find her childhood home in Southern California empty. Her family's anxieties were realized when her older brother was deported to Mexico in 2015. As the current U.S. administration rolled out anti-immigration policies in 2017, she worried about her parents, who were still seeking a path to citizenship. "I had been living in fear my whole life," says Muñoz, a 25-year-old music manager who founded her own firm, mija mgmt, that year. "I had to take action."

In 2017, she organized a concert to raise the \$6,000 in legal fees needed to file immigration paperwork for her parents. The event sold out Los Angeles' 300-capacity Hi-Hat and convinced local Chicano artist **Cuco**, who performed, to sign with Muñoz for management. Since surpassing her goal, Muñoz has hosted nine concerts in the series, dubbed Solidarity for Sanctuary, raising over \$14,000 to support immigrant rights.

Muñoz originally distributed concert proceeds directly to individuals, but changed strategies for Solidarity for Sanctuary's first New York edition last year. "I wanted direct impact, but it was difficult to target single folks that need it," she explains. "What we can do is provide a platform for organizations that do the work in the trenches." She partnered with Voto Latino and Make the Road New York, which

were set up on-site to receive donations and provide volunteer opportunities to the more than 4,000 attendees. That event was named Selena for Sanctuary, and it celebrated the late Tejano icon with covers of her songs by **Gaby Moreno**, **Mon Laferte**, **Omar Apollo** and **Selena's** widower, guitarist **Chris Perez**.

The next Selena for Sanctuary, set for the 5,000-capacity SummerStage in New York's Central Park on Aug. 18, will be the biggest yet. For performers **Kali Uchis**, **Helado Negro**, **Ambar Lucid** and Selena's nephew, the producer **Principe Q**, it's an opportunity to support an issue that's close to home. "If it wasn't for the strength my dad had on his journey to the States, I wouldn't be here," says Uchis, whose parents are Colombian immigrants. Cuco, now a perennial presence in the series, recalls his father as the last in his family to become a citizen. "There's always fear you won't see someone again," he says.

Ahead of the 2020 election, Muñoz plans to register Solidarity for Sanctuary as a 501(c)(3) nonprofit and host the organization's first-ever concert in Texas next spring. It's an impressive climb for a fundraiser that, two years ago, Muñoz envisioned as a "little bucket" of cash in a bar. But no feeling will be better than when her parents achieve residency, which she hopes will happen by the holidays. "At the end of the day," she says, "being aware of their status is what motivated me to get to where I am now." ●



Muñoz



Moreno performed at Selena for Sanctuary in 2018.



Big Freedia (right) mixes her exclusive Ben & Jerry's ice cream flavor.

NOTED July 9 - 16

New Deals

Arista Records signed teenage pop singer **kenzie**.

Bhad Bhabie

signed a worldwide publishing deal with Pulse Music Group.

NLE Choppa

launched his No Love Entertainment label with Warner Records.

Polydor signed rock band **Inhaler**, fronted by **Eli Hewson**, son of **U2's Bono**.

Puerto Rican artist **Lunay** signed a global publishing deal with Warner Chappell Music.

Executive Turntable

Def Jam Records upped **Natina Nimene** to senior vp urban promotion.

AEG promoted **Jim King** to CEO of its European festivals division.

Sam Reas was promoted to director of A&R at Sony/ATV Music Publishing.

Jimmy Harnen was named president/CEO of Big Machine

Label Group Records.

Kobalt upped **Sam Taylor** to executive vp creative.

The Recording Academy promoted **Lourdes Lopez Patton** to vp communications.

Wayne "Wayno" Clark joined Asylum Records as vp A&R.

Media Alert

Lady Gaga introduced her beauty brand Haus Laboratories.

Big Freedia teamed with Ben & Jerry's for a "Bouncin' Beignets" flavor to benefit charity.

Obits

James Henke, the first curator of the Rock & Roll Hall of Fame, died at 65.

The Persuasions lead singer **Jerry Lawson** died at 75.

Lauren Valencia, manager of **Grimes**, died of cancer.

Read more about their lives and impact at billboard.biz.



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John onstage at the Montreux Jazz Festival in Switzerland on June 29.

Farewell Tours Rule, Charts Improve

As *Billboard's* Boxscore charts capture a bigger snapshot of the market, evaluating overall growth versus more exact reporting becomes tricky — even if it's better in the long run — while veteran artists on their last outings rake in the cash

BY DAVE BROOKS

FOR MANY ARTISTS, IT CAN BE HARD TO SAY GOODBYE. BUT AS VETERAN acts are discovering, it can also be very lucrative. **Elton John** has the highest-grossing tour at the 2019 midyear mark, according to *Billboard* Boxscore, so far the most successful in a wave of farewell outings from such acts as **Paul Simon**, **Slayer**, **KISS**, **Lynyrd Skynyrd** and **Bob Seger**.

The idea of boosting demand by offering one last chance to see a marquee artist goes back decades, but it seems to be getting more popular as more acts from the 1960s and 1970s prepare to retire.

The Rolling Stones, also touring this year, didn't have to say goodbye to improve ticket sales — they just canceled and rescheduled. Typically, when artists have to move concert dates back a few months, about 10% to 15% of fans request refunds, which decreases ticket prices in the secondary market and in turn undercuts primary-ticket prices. But when **Mick Jagger** announced he needed a heart valve replacement in April, forcing the band to reschedule its 2019 tour and cancel an appearance at Jazz Fest in New Orleans, less than 2% of fans requested refunds, and the price on the secondary market went up 8%, says **Jesse Lawrence**, founder/CEO of TicketIQ, a ticketing search and aggregation site.

TOP TOURS

	ARTIST	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	ELTON JOHN	\$100,864,382	711,499	51
2	JUSTIN TIMBERLAKE	\$75,644,352	567,965	38
3	ED SHEERAN	\$70,848,732	825,856	20
4	P!NK	\$58,948,647	412,712	29
5	KISS	\$58,667,155	518,395	43
6	TRAVIS SCOTT	\$58,666,153	790,851	54
7	TRANS-SIBERIAN ORCHESTRA	\$55,151,261	884,990	89
8	BOB SEGER & THE SILVER BULLET BAND	\$45,485,108	390,317	32
9	DRAKE	\$42,843,671	342,047	23
10	METALLICA	\$41,732,761	345,209	21

“It was a significant enough uptick for us to take notice,” says Lawrence, who had a simple explanation for the anomaly: “Fans thought this might be their last chance to see the Stones on tour, and they showed it with their wallets.”

The takeaway: Music fans still spent big on concerts in the first half of 2019, but they’re getting pickier about which artists they’re willing to pay to see. Unlike the midyear 2018 Top 10 Tours chart, where **Bruno Mars** alone brought in nearly a quarter of its revenue, this year’s chart has no single contemporary artist dominating the top 10, as many of the year’s big shows are expected to tour during the summer months and the second half of the year.

“Most of the big stuff we are working on is coming later this year,” says **John Meglen**, co-CEO of Concerts West, which is producing tours for **Céline Dion** and the Stones, and whose parent company is producing the year’s top-grossing midyear tour (John).

Meglen thinks the second half of the year will also highlight two trends pushing the market up: higher ticket prices, as artists try to capture more of the revenue that previously had gone to the secondary market, and more revenue from Asian markets like China, South Korea and Malaysia, driven by a regional venue construction boom.

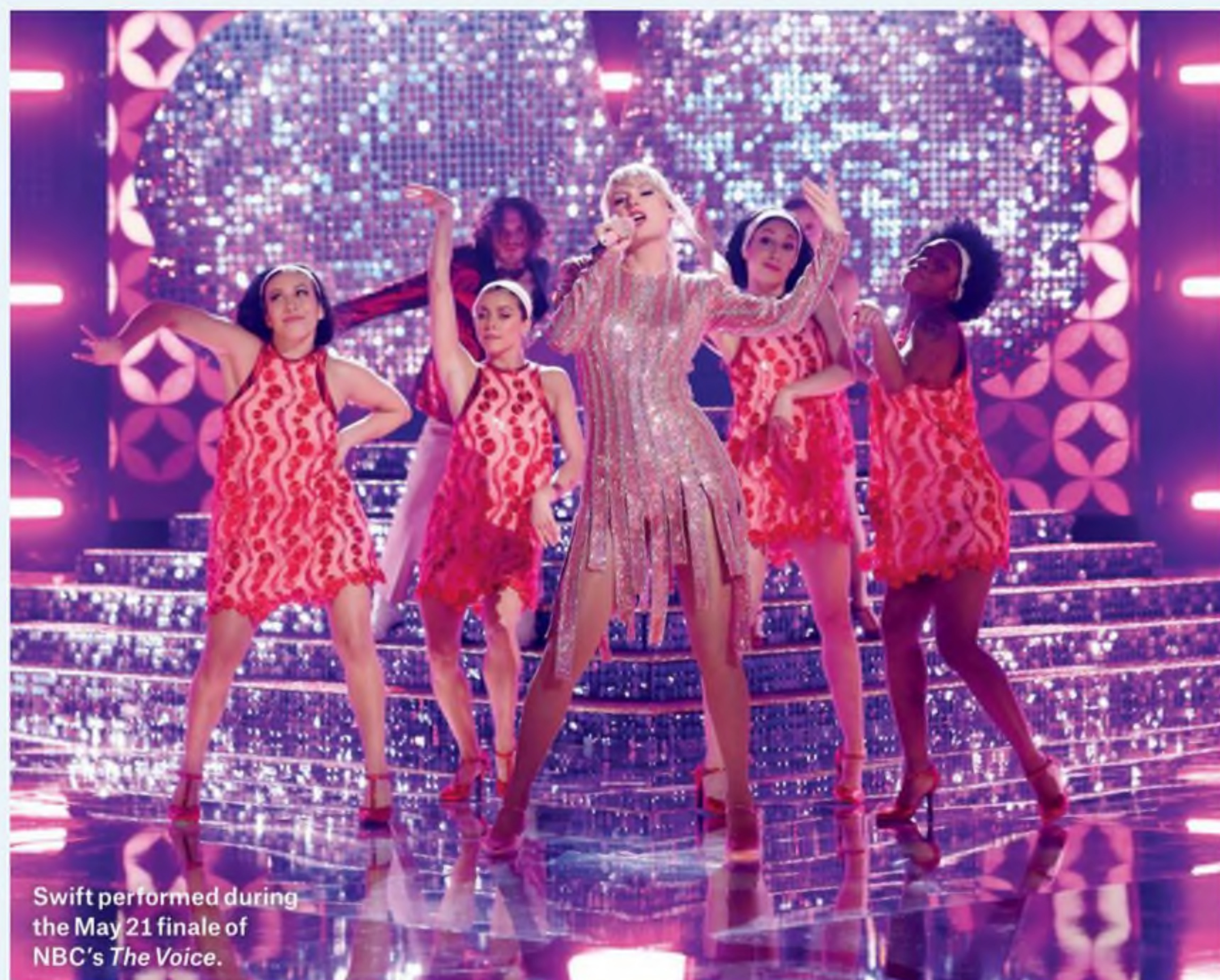
“We’re not just building venues; we’re building a bridge to Australia and Japan and creating new ways to expand,” says Meglen. “The internet has made our business global, and the numbers bear that out.”

Billboard has made some changes to how it charts the touring year. The midyear reporting period was shortened in 2019 by a little more than a month, from Nov. 1, 2018, to April 30, 2019. Last year’s midyear period ran from Nov. 7, 2017, through June 4, 2018, a little more than seven months. That makes apples-to-apples comparisons difficult for now. Going forward, *Billboard* will report its midyear numbers for the Nov. 1-April 30 period each year.

The numbers reported to *Billboard* Boxscore only tell part of the story, since they’re reported voluntarily. While both AEG and Live Nation have been transparent with their concert-gross reporting this year, attitudes about what numbers to make public change constantly. So it’s important to remember that these numbers are as

“The internet has made our business global, and the numbers bear that out.”

—John Meglen, Concerts West



Swift performed during the May 21 finale of NBC's *The Voice*.

TOP PROMOTERS

	PROMOTER	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	LIVENATION	\$1,240,712,565	14,580,594	2,925
2	AEG PRESENTS	\$550,368,505	7,268,248	2,611
3	OCESA-CIE	\$139,788,721	2,428,362	692
4	FRONTIER TOURING	\$90,478,799	1,005,327	205
5	TEG DAINTY/TEG LIVE	\$85,325,244	810,466	200
6	CAESARS ENTERTAINMENT	\$57,669,345	452,868	263
7	BEAVER PRODUCTIONS	\$53,357,889	474,653	50
8	CARDENAS MARKETING NETWORK	\$52,395,322	507,509	62
9	T4F-TIME FOR FUN	\$51,628,583	910,293	272
10	FKP SCORPIO KONZERTPRODUKTIONEN	\$33,524,247	799,934	864

TOP BOXSCORES

	ARTIST Venue/Dates	TOTAL GROSS All Promotions	TOTAL ATTENDEES	NO. OF SHOWS
1	DEAD & COMPANY Barceló Maya Resort, Playa del Carmen, Mexico Jan. 17-20	\$17,317,986	6,921	4
2	TAYLOR SWIFT Tokyo Dome, Tokyo Nov. 20-21	\$14,859,847	100,109	2
3	LOLLAPALOOZA BRAZIL Autódromo de Interlagos, São Paulo April 5-7	\$14,701,900	246,000	3
4	DRAKE O2 Arena, London April 1-2, 4-5, 8-9, 11	\$13,451,300	98,148	7
5	GEORGE STRAIT NRG Stadium, Houston March 17	\$12,660,700	80,108	1
6	BRUNO MARS Aloha Stadium, Honolulu Nov. 8, 10-11	\$12,394,580	113,751	3
7	GEORGE STRAIT Mercedes-Benz Stadium, Atlanta March 30	\$11,999,961	55,255	1
8	BYRON BAY BLUESFEST Tyagarah Tea Tree Farm, Byron Bay, Australia April 18-22	\$11,254,600	105,385	5
9	CÉLINE DION The Colosseum at Caesars Palace, Las Vegas Dec. 28-29, 31, Jan. 2, 4-5, 8, 11, 15-16, 19-20	\$11,228,236	50,514	12
10	LUIS MIGUEL Auditorio Nacional, Mexico City Nov. 12-14, 16-17, 19, 27-29, Dec. 6-8, 10	\$10,664,760	131,684	13



From left: Timberlake at the Songwriters Hall of Fame induction in New York on June 13; Dion onstage in London on July 5.

much a statement about which companies report their grosses as they are a snapshot of the live business.

The charts also provide a view of the top-earning venues, promoters and concerts, and generally don't go deeper than the top 10. For the first time this year, however, *Billboard* ran an analysis of the top 100 tours of 2019 compared with 2018, finding that the 2019 midyear period was up 18.8% from the top 100 tours in the 2018 midyear period. That's due to an increase in venues and promoters reporting to Boxscore, allowing for more detailed analysis.

Just look at the top promoters. Live Nation still dominates the chart, and posted 8% growth over last year at the midway point, while AEG Presents had a spike of nearly 89%. Factor in AEG's purchase of 50% of Frontier Touring in April, which came in fourth this year, and AEG more than doubled its numbers — and closed the gap with Live Nation.

In the arena world, Madison Square Garden in New York jumped ahead of London's O2 Arena for the No. 1 spot, with a nearly 25% boost in gross earnings, edging out the O2 by \$660,000 — a first at the midyear, although the Garden did beat out the O2 at year-end 2018.

For the first time in nearly a decade, grosses for the Top 10 Tours chart actually dropped year-over-year for the same time period — 2019 registered \$608.8 million in gross receipts, while 2018 had \$635.4 million, a drop of 4.2%. The slight difference is likely the result of one person: Mars, who had an impressive \$136 million gross as of midyear 2018.

Beyond Mars and 2019 leader John, the difference between this year and last narrows considerably. Without them, the top 10 tours of 2019 (including **Michael Bublé**, who got the No. 11 spot this year with a \$40 million gross, and John, who nabbed No. 11 in 2018 with \$28 million) grossed \$548.9 million compared with \$528 million in 2018 — an uptick of 4%.

The same thing happens with the average gross and ticket price. Include Mars and John, and the numbers show that tickets for the top 10 tours are up 4% for the year (driven by John's \$144 average price versus \$116 for Mars last year), while grosses are down 12%, with Mars averaging \$2.3 million per show versus \$1.9 million for John. Without them, average grosses for the

TOP VENUES

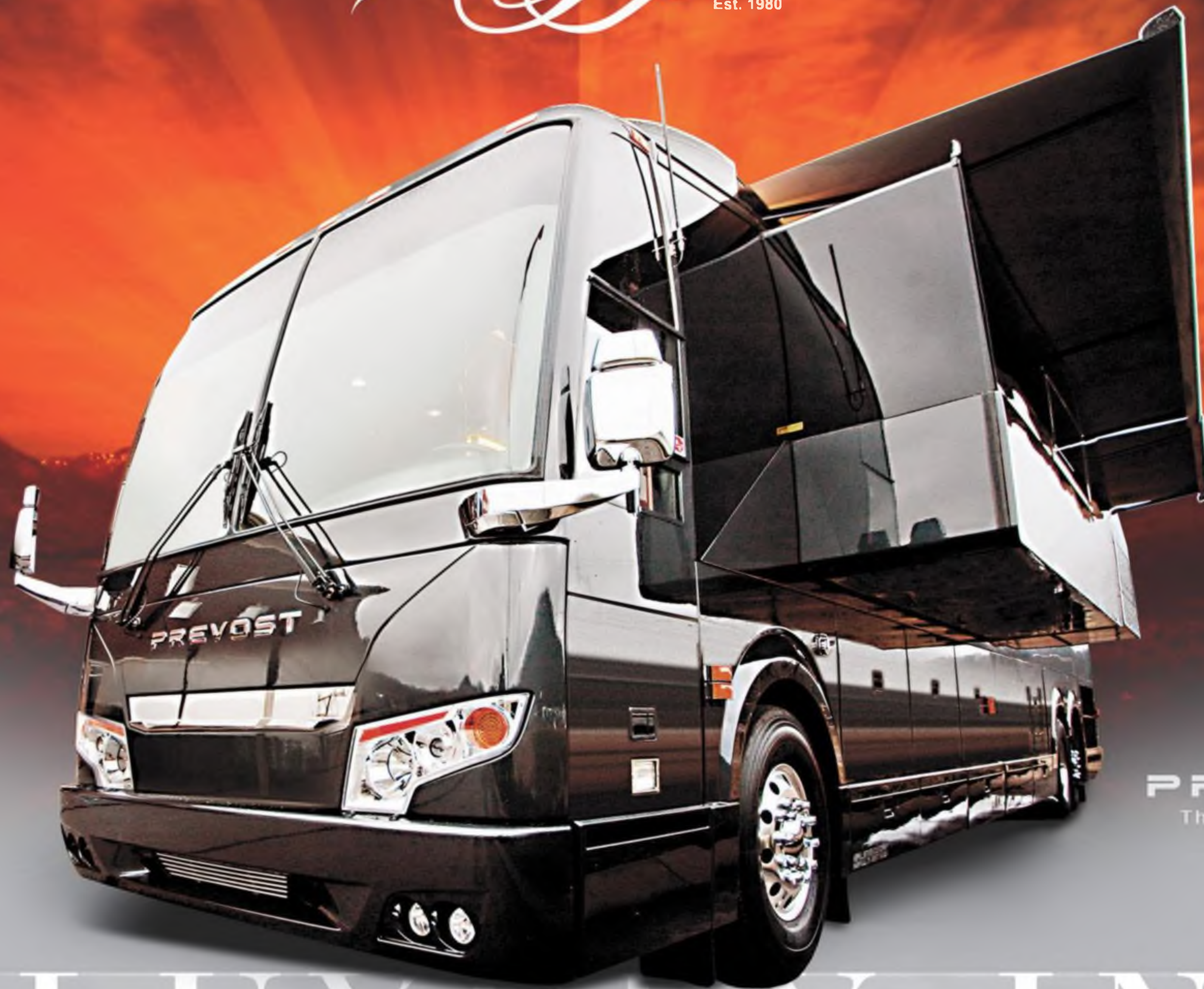
15,001 Or More Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	MADISON SQUARE GARDEN New York	20,697	\$105,352,053	1,062,016	73
2	O2 ARENA London	21,000	\$104,692,771	1,274,715	112
3	THE FORUM Inglewood, Calif.	17,800	\$57,370,706	553,377	52
4	T-MOBILE ARENA Las Vegas	20,000	\$46,593,136	406,430	27
5	STATE FARM ARENA Atlanta	20,919	\$44,516,599	396,210	40
6	QUDOS BANK ARENA Sydney	21,000	\$42,771,511	438,218	39
7	STAPLES CENTER Los Angeles	20,000	\$35,698,384	342,162	31
8	AMERICAN AIRLINES CENTER Dallas	20,020	\$34,158,824	319,885	33
9	ROD LAVER ARENA Melbourne, Australia	16,820	\$32,973,596	359,910	32
10	BRIDGESTONE ARENA Nashville	20,000	\$30,544,049	380,513	45

10,001-15,000 Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	SSE HYDRO Glasgow	13,000	\$35,096,053	549,602	77
2	MERCEDES-BENZ ARENA Berlin	15,000	\$28,822,645	396,248	58
3	BARCLAYCARD ARENA Hamburg, Germany	15,000	\$26,896,264	457,256	75
4	SSE ARENA, WEMBLEY London	12,530	\$23,294,342	357,037	51
5	BRISBANE ENTERTAINMENT CENTRE Brisbane, Australia	13,500	\$21,462,720	224,554	27
6	VAN ANDEL ARENA Grand Rapids, Mich.	12,860	\$19,361,242	305,706	36
7	RAC ARENA Perth, Australia	15,000	\$18,352,865	225,791	25
8	MGM GRAND GARDEN Las Vegas	14,500	\$18,095,049	88,178	12
9	HALLENSTADION Zurich	13,000	\$16,239,270	189,926	24
10	PECHANGA ARENA SAN DIEGO San Diego	15,000	\$15,740,992	196,744	29

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Dead & Company onstage in San Francisco in 2017.

top 10 are only down 6%. In fact, the closer one gets to the middle of the chart, the higher the average gross climbs.

“It’s ticket pricing and artists asking for money at the on-sale,” says **Arthur Fogel**, chairman of global music and president of global touring at Live Nation, explaining that artists are pricing tickets higher out of the gate and capturing more of the revenue that previously went to the secondary market.

Pricing the best tickets higher can also allow artists to lower the price of less desirable seats and reduce the average price. Promoters are finding that the strategy leads to fewer tickets on the secondary market, since it’s harder to make a profit on the already high-priced good seats.

It’s a concept *Billboard* wrote about at the midyear point last year, with one increasingly prevalent new twist: fan and media backlash. The push to drive up prices for the best seats is less noticeable when there are cheaper tickets to offset them. But if an artist is intentionally playing small venues and a low inventory of tickets means they’re all priced at a premium, some fans feel priced out.

Just ask Fogel, who produced **Madonna’s** *Madame X* tour, which skipped arenas for theaters, with a lower inventory of seats and higher prices than many seemed to expect. While the tour is anticipated to move the majority of its tickets before kicking off in October, the lack of sellouts has led to some bad press for the Queen of Pop.

“There are some people out there who don’t understand the business and just jump to conclusions,” says Fogel, adding that part of the problem was the media, which fanned the outrage, but also fans who had become used to cheap tickets and quick sellouts.

“When tickets sell out in seconds, all that means is the market shifts to resale sites like StubHub,” says Fogel. “Fans know what artists are worth and they’re willing to pay scalpers what the artists are worth. It’s time to shift the way of thinking so fans can pay artists what they’re worth and cut out the middleman.” ●

“When tickets sell out in seconds, all that means is the market shifts to resale sites.”

—Arthur Fogel, Live Nation

TOP VENUES

5,001-10,000 Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	RADIO CITY MUSIC HALL New York	5,900	\$104,080,423	1,151,574	224
2	AUDITORIO NACIONAL Mexico City	9,683	\$35,703,589	702,870	94
3	PARK THEATER Las Vegas	5,200	\$32,046,098	158,483	32
4	ZAPPO THEATER AT PLANET HOLLYWOOD Las Vegas	7,000	\$23,680,595	165,933	43
5	MOHEGAN SUN ARENA Uncasville, Conn.	10,000	\$22,876,293	297,491	46
6	BARCELÓ MAYA RESORT Playa del Carmen, Mexico	7,000	\$17,317,986	6,921	4
7	HULU THEATER AT MADISON SQUARE GARDEN New York	5,610	\$16,168,230	257,222	75
8	MICROSOFT THEATER Los Angeles	7,100	\$14,691,032	211,989	42
9	BILL GRAHAM CIVIC AUDITORIUM San Francisco	7,000	\$11,489,821	187,378	24
10	THE ANTHEM Washington, D.C.	6,000	\$10,156,460	162,963	43

5,000 Or Less Capacity

	VENUE Location	VENUE CAPACITY	TOTAL GROSS	TOTAL ATTENDEES	NO. OF SHOWS
1	THE COLOSSEUM AT CAESARS PALACE Las Vegas	4,000	\$34,641,539	173,678	44
2	BROWARD CENTER FOR THE PERFORMING ARTS, AU-RENE THEATER Fort Lauderdale, Fla.	2,700	\$29,654,102	288,793	131
3	FOX THEATRE Atlanta	4,600	\$26,612,845	388,233	86
4	DURHAM PERFORMING ARTS CENTER Durham, N.C.	2,712	\$21,634,112	293,580	115
5	CHICAGO THEATRE Chicago	3,604	\$20,645,942	327,469	116
6	BEACON THEATRE New York	2,900	\$19,049,955	241,365	96
7	EVENTIM APOLLO London	5,000	\$17,405,321	308,128	105
8	ORPHEUM THEATRE Minneapolis	2,618	\$16,425,148	215,016	100
9	THE THEATER AT MGM NATIONAL HARBOR Oxon Hill, Md.	3,000	\$11,376,962	132,639	54
10	THE MET PHILADELPHIA Philadelphia	3,500	\$11,311,638	162,622	53



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1 Ava Max performed six songs at MTV Europe's Isle of MTV festival in Floriana, Malta, on July 9, including her Billboard Hot 100 top 10, "Sweet but Psycho." 2 Paul McCartney (left) surprised his Dodger Stadium crowd with fellow Beatle Ringo Starr on July 13, performing "Sgt. Pepper's Lonely Hearts Club Band" and "Helter Skelter" together in Los Angeles. 3 From left: Music producer Mark Howard, Shelby Lynne and Grammy Museum artistic director Scott Goldman attended Howard's Listen Up! event at the Grammy Museum in L.A. on July 10. 4 T.I. debuted Lil Trap House, a pop-up version of his Atlanta-based Trap Music Museum, in L.A. on July 12. 5 Snoop Dogg danced during halftime at the Monster Energy \$50K Charity Challenge Celebrity Basketball Competition at the University of California, Los Angeles' Pauley Pavilion on July 8. 6 Ellie Goulding attended Wimbledon in London on July 9. 7 Janelle Monáe celebrated *A Beautiful Future*, a new digital series aimed at empowering creative women (in partnership with Belvedere Vodka), in Berlin on July 8. 8 Pharrell Williams (left) and visual artist Mr. launched their Guimet National Museum of Asian Arts exhibit, "Carte Blanche to Mr. and Pharrell Williams: A Call to Action," in Paris on July 10.





The Lion King Premiere

HOLLYWOOD, JULY 9



1 Beyoncé and her daughter Blue Ivy sported matching sparkly skirts. 2 Meghan Trainor and husband Daryl Sabara. 3 Kelly Rowland, who brought her son, Titan Jewell Weatherspoon. 4 Diplo. 5 Halle Bailey, who will play Ariel in the forthcoming live-action version of *The Little Mermaid*, and Walt Disney Company chairman/CEO Bob Iger. 6 Chance the Rapper (left), who voiced a character named Bush Baby, and Billy Eichner, who voiced Timon. 7 Composer Hans Zimmer (center) and his children Zoe and Jake. 8 Normani. 9 Donald Glover (center) snapped selfies with fans on the red carpet.





1 From left: Chartmetric's Jason Joven, Pandora Latin industry relations head Azu Olvera, The Orchard analytics director Samantha Moore, iLe, Universal Music Group associate digital marketing manager Robertocarlos Marroquin, Seitrack International partner Luana Pagani and Deezer artist marketing manager Michelle Garcia Romero on July 11. 2 Entertainment attorney Angie Martinez (left) at the "How to Make Money and Keep It: Artist Finances" panel on July 11. 3 Argentine singer-songwriter Juan Ingaramo. 4 Gloria "Goyo" Martinez of ChocQuibTown performed at Central Park's SummerStage on July 13 as part of a concert LAMC produced with the Latin Grammys. 5 *Billboard* vp/Latin industry lead Leila Cobo (left) with Residente.

Latin Alternative Music Conference

NEW YORK, JULY 9-13

THE 20TH ANNUAL LATIN ALTERNATIVE MUSIC CONFERENCE proved that Latin music reaches well beyond chart-topping reggaetón with performances from Colombian hip-hop trio **ChocQuibTown**, Argentine singer **Nathy Peluso** and Guatemalan singer-songwriter **Gaby Moreno**. And on panels, artists discussed everything from social media to finances. During a Q&A with *Billboard*, Grammy Award-winning Puerto Rican powerhouse **Residente** said that "Instagram is like an Olympic competition." His sister (and fellow artist) **iLe** voiced similar concerns, suggesting the elimination of YouTube view counts as a way to curb the competitive nature of the internet. But above all else, LAMC was about spotlighting the growth potential of the Latin music industry. "The fact that urban music continues to grow is amazing and wonderful," said conference founder **Tomas Cookman**. "The next step should be more and more space for other genres." —LEILA COBO



1 SZA sang her hits "Love Galore" and "Supermodel," and performed a cover of Sixpence None the Richer's 1998 hit "Kiss Me." 2 Becky G (center) debuted her new single, "Dollar," which features Myke Towers. 3 Dua Lipa. 4 Taylor Swift performed her latest single, "You Need to Calm Down," live for the first time.

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BURNING UP

As the global music industry turns its attention to Africa, Nigeria's Burna Boy is quickly becoming its biggest recent success

BY NICK DUERDEN
PHOTOGRAPHED BY ZOE McCONNELL

Burna Boy photographed July 11 at Kontiki Studios in London. Find out what *You Should Know* about Burna Boy at billboard.com/videos.

the beat

WHEN BURNA BOY ARRIVES THREE HOURS LATE to an east London studio on a balmy July evening, he is laid-back to the point of comatose — and monosyllabic. He asks that the photo shoot happen quickly, and when he sits down to be interviewed, the first thing he does is stand up again. “No,” he says, suddenly definitive. “Need a smoke. Come.”

The tall and imposing 28-year-old, born **Damini Ogulu**, leads the way into his black minivan, where a member of his entourage hands him his smoke. For the next 45 minutes, he gets lost in a dense, pungent cloud. But as he inhales, Burna Boy — arguably the most popular exponent of Afro-Fusion right now — begins to unwind. “Take as long as you like,” he says with a sparkling smile. “Got all the time in the world.”

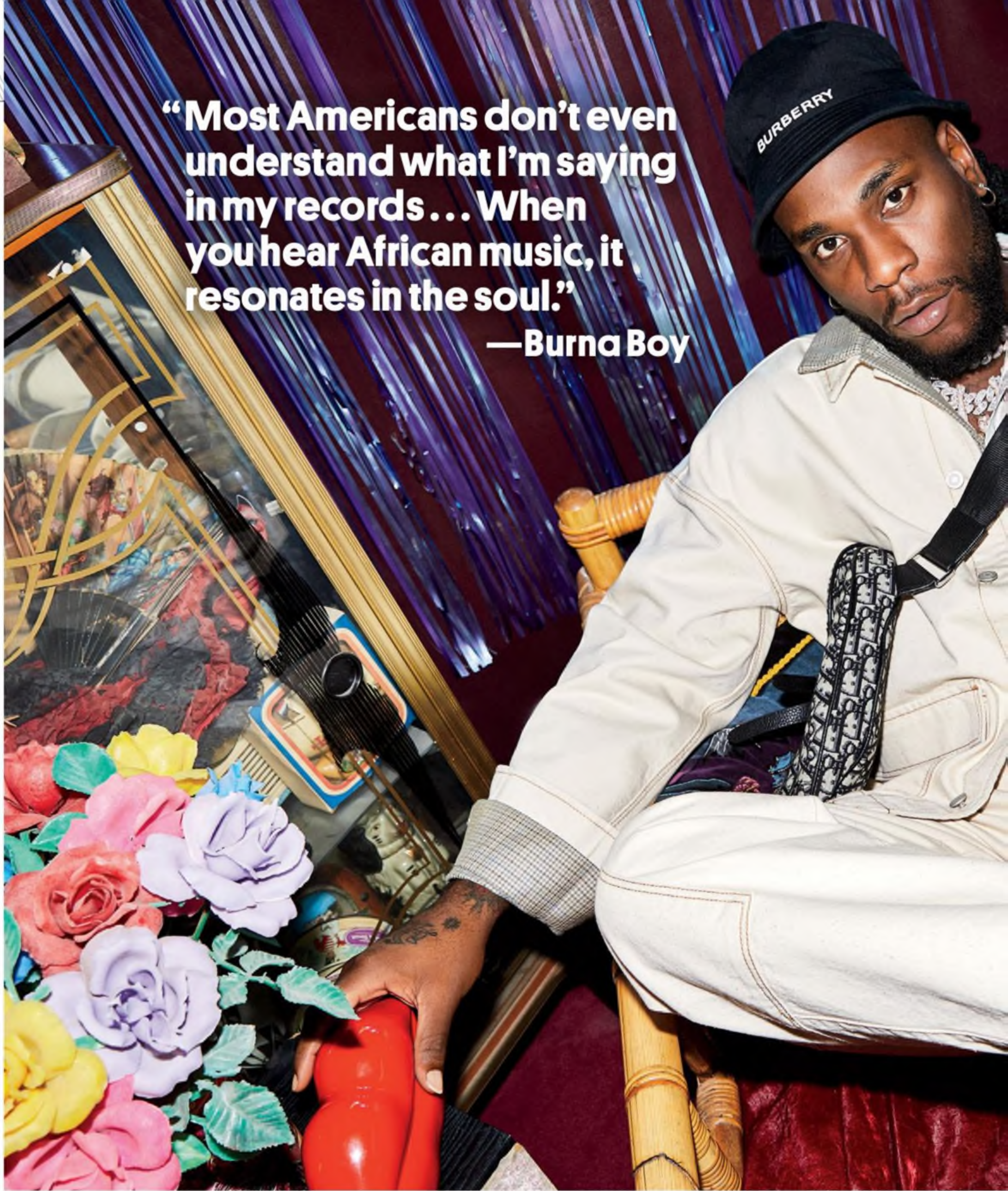
During the past few years, the Nigeria native has been sampled by **Drake** (at the end of “Get It Together,” on the 2017 mixtape *More Life*) and featured on **Lily Allen**’s “Your Choice” and **Fall Out Boy**’s “Sunshine Riptide.” Most recently, he has a song on the new **Beyoncé** executive-produced album *The Lion King: The Gift*. Burna Boy’s 2013 debut album, *L.I.F.E — Leaving an Impact for Eternity*, which arrived on Lagos-based label Aristokrat Records, reached No. 7 on the Reggae Albums list. Last year’s *Outside* peaked at No. 3 on the same chart.

Outside also marked Burna Boy’s major-label debut; in 2017, he signed to Bad Habit/Atlantic in the United States and Warner Music International abroad, excluding Africa, where he releases music on his own Spaceship Entertainment label. After winning best international artist at the BET Awards (his mom and manager, **Bose Ogulu**, accepted the honor on his behalf) and being named an Apple Music Up Next artist for July, he will release his fourth album, *African Giant*, within two weeks of announcing it. Who needs a lengthy rollout when, as Burna Boy says himself, “there are more eyes on me”?

Last fall, Burna Boy curated a playlist for Spotify’s new Afro Hub, part of its Global Cultures initiative. And **Lyor Cohen**, global head of music at YouTube, mentioned Burna Boy in a 2018 *Billboard* interview about the African music market. “We know the crossover potential is immense,” he said.

“Most Americans don’t even understand what I’m saying in my records... When you hear African music, it resonates in the soul.”

—Burna Boy



In the past year, Nigerian Afropop artist **Wizkid** has become a go-to collaborator for **Metro Boomin**, for whom he worked alongside **Swae Lee**, **Offset** and **J Balvin**. In April, mainstream star **David** landed two songs on the R&B/Hip-Hop Airplay chart. Also this year, Warner Music Group partnered with influential Nigerian label

Chocolate City, offering its artists support stateside through WMG’s independent label services division, Alternative Distribution Alliance.

African Giant is Afro-Fusion at its most late-night and atmospheric — Burna Boy also says it’s his most personal album yet. But even so, being from Nigeria, “things that have been going on

NIGERIA’S NEXT WAVE: BURNA BOY’S PICKS



ZLATAN

After the 25-year-old rapper released “My Body” with hip-hop artist **Olamide** in 2017, a clip of Nigerian superstar **David** dancing to the debut single went viral. (He and Zlatan are now friends and collaborators.) But Zlatan, born **Omoniyi Temidayo Raphael**, didn’t break out until last year, when he released “Zanku (Leg Work),” along with a dance routine of the same name. The song started a craze in his hometown of Lagos before spawning countless “How to Zanku” tutorials on YouTube. Most recently, Zlatan guested on Burna Boy’s “Killin Dem.”



NAIRA MARLEY

This year, Marley has had three songs hit the top 20 on *Billboard*’s World Digital Song Sales chart, but controversy has clouded his rise. The Nigeria-born, U.K.-based rapper born **Azeez Fashola** was accused this spring of being an email scammer, or a “Yahoo boy.” He released “Am I a Yahoo Boy” in response to the allegations in May; the day after it dropped, he and four others, including **Zlatan**, were arrested for cyber crimes. After appearing in court, he put out another new song, “Why?,” and was granted bail ahead of his trial in October.



TENI

The 26-year-old singer-songwriter born **Teniola Apata** has quickly taken after her older sister, Nigerian singer **Niniola**. Teni gained traction in 2017 after releasing “Fargin” and broke out last year with a trio of hits: “Askamaya,” “Case” and “Uyo Meyo.” She capped the year by winning Most Promising Act to Watch at the 2018 Nigeria Entertainment Awards. So far in 2019, Teni has embarked on a 20-date world tour and released the airy single “Power Rangers”; the song’s music video has amassed over 1 million YouTube views.



Burna Boy's fourth album, *African Giant*, comes out July 26.

there since the 1960s" — from political corruption to violence — "are still happening now, so I have to be cautious; I have to be careful how I say things." He's least careful on "Killin Dem," which sounds like a polemic about Nigerian politics. But Burna Boy refuses to say for certain.

"It's funny," he says. "Most Americans don't even understand what I'm saying in my records, but they pick up on the vibe, the vibration." One reason he believes Afrobeats, the contemporary version of Afrobeat, is having a moment is because "everything started from Africa, and so music started from Africa. It's all going to come back to its roots eventually. When you hear our music, it resonates in the soul."

Burna Boy grew up in southern Nigeria's Port Harcourt, where his father ran an ironing business and his mother was a teacher and translator. It was his maternal grandfather who was the creative in the family, managing Nigerian legend **Fela Kuti**, who died in 1997, and whom Burna Boy idolizes to this day. In Nigeria, Burna Boy occupies a position not entirely dissimilar: Openly revered by his

nation as a superstar, he's frequently mobbed whenever he returns home.

"Nigerians love me a lot more now because they can see that the whole world likes me, too. They think I'm something special, but I'm not. I'm just a human whose skill is making music. Way I see it, everyone plays their own role in the world, and no role is more important than the other." He has become one of the richest Nigerian artists, but even with a net worth that has been reported to be \$22 million, he says, "You are only as rich as where you come from, and Nigeria has a lot of poverty."

Burna Boy splits his time among Nigeria, Los Angeles and London, where he lives with his girlfriend, British rapper **Stefflon Don**. Despite downplaying his success, he's hugely ambitious. He says he wants to take his music worldwide and that his next goal is to play a stadium in China. But first, he'll embark on a 17-date global tour of 1,000- to 3,000-capacity venues starting Aug. 9 in Toronto. "This has always been my vision," he says. "Not like I planned it, just that I knew I should stick to doing what I'm doing. It's almost like climbing steps — you keep going up." ●

UP NEXT

SHENSEEA

FROM Kingston, Jamaica

AGE 22

LABEL Interscope

ISLAND VIBES Born **Chinsea Lee**, Shenseea was part of her church's choir during her childhood, performing **Whitney Houston's** "The Greatest Love of All" at age 8. She wanted to become a soul singer, but after hearing the explicit lyrics of **Spice**, **Lady Saw** and eventual collaborator **Vybz Kartel** on the bus to high school, she pivoted to dancehall. While still a student, she became a promoter for Jamaica's Romeich Entertainment, whose CEO, **Romeich Major**, saw her perform covers on social media and signed her as his first female artist in 2016. "I took a risk," she says, "and that same year, I just... *buss!*" — Jamaican patois for "big break."

SELF-STARTER Shenseea's entry into Jamaica's music scene was "Loodi," her 2016 collaboration with Kartel, followed by team-ups with **Bunji Garlin**, **Nailah Blackman** and **Christina Aguilera**. But she credits her crossover to "Shenyeng Anthem" — the self-described "new national anthem for Jamaican ladies" — which has raked in 6.1 million U.S. streams since its November 2018 release, according to Nielsen Music. "Some people around me didn't see the potential, but I did when writing it in Jamaica," says Shenseea. " 'Shenyeng Anthem' gave me my own lane."

U.S. CONNECTION At the start of 2019, Jamaican producer and Head Concussion Records CEO **Rvssian**, who has a joint venture with Interscope Records, introduced her to Interscope Geffen A&M executive vp **Jole Manda**. "She told her story to our team, and everyone [joked about] getting a Shenseea tattoo that day," says Manda. He signed Shenseea to Interscope within weeks, and she became the label's first dancehall act among a roster that includes **Billie Eilish**, **DaBaby** and **Blackpink**. "Blessed," her major-label debut single that features **Tyga**, arrived in May and has since hit No. 2 on *Billboard's* Reggae Digital Song Sales chart.

FAMILY FIRST Shenseea plans to release more singles — some of which dip into pop, country and Afrobeats — ahead of her debut album, which is due in the fall. As she experiments with her sound, her main motivation to shake up the industry remains the same: 3-year-old son **Rajeiro**. "I want to better my life so I can better his."

—BIANCA GRACIE

INSIDE LOOK

SWIPE RIGHT FOR A HIT

For songwriters, finding the perfect co-writer can feel a lot like dating. Now there's an app for that: *We Should Write Sometime*. It uses geolocation to help users find nearby songwriting partners from a network that includes **Jonathan Singleton** (Tim McGraw's "Diamond Rings and Old Barstools"), **Tim Fagan** (Jason Mraz's "Lucky") and **Matt Squire** (Ariana Grande's "Put Your Hearts Up").

Much like Tinder and Bumble, *We Should Write Sometime* allows users to swipe left or right on profiles, which in this case list songwriting specialties and instruments played, along with links to music. If both songwriters swipe right, they can message to schedule a co-write, either remotely or in person. "We always talk about the trend in the increasing number of songwriters it takes to make a hit single," says app co-founder **Kevin McCarty** (who formerly worked as **Donald Jenkins'** sidekick on the podcast *Nashville Hits Collecting Dust*). "The need to find those perfect co-writers is critical for success."

We Should Write Sometime hit app stores in May 2017, and its beta version — in which it will remain for another year — launched in 2018. Now, after promoting the app at the 2019 ASCAP "I Create Music" Expo, McCarty and co-founder **Richard Casper** (co-founder/executive director of *CreatiVets*, which pairs veteran writers with newcomers) are more focused on the app than ever — so much so that McCarty quit his full-time tech sales job in June.

McCarty and Casper plan to unveil in-app premium services this fall, for fees, though they say *We Should Write Sometime* — which is currently available in the United States, Canada, Australia and London — always will be free to download. McCarty says the goal is "obviously [to] minimize how much we make songwriters pay for those premium features, as we want to help them as much as possible." The pair is exploring sponsorship and ad campaigns, and also is looking to bring on a fourth strategic investor. By the end of the year, it expects to grow its user base from 1,500 to 5,000. "We're just getting started," says Casper. "The music industry needs this."

—ANNIE REUTER



Hunter Schafer (left) and Zendaya in *Euphoria*. Inset: Malone.



IN DEMAND

Jen Malone MUSIC SUPERVISOR

THE FORMER PUBLICIST HAS BECOME A SONG-LICENSING MASTER TO CURATE (AND CLEAR) TV AND FILM'S BUZZIEST SOUNDTRACKS

Jen Malone spent a decade working as a music publicist, representing **Nine Inch Nails** and **Marilyn Manson**, before deciding she needed a career shift. While watching *Iron Man* in 2008, she says, "the music supervisor credit rolled by, and I was like, 'That's what I want to do.'" She moved to Los Angeles the following year, and after a month of cold-emailing music supervision firms (while washing dishes at a café to pay rent) she landed a summer internship with *Iron Man* music supervisor **Dave Jordan**. Ten years later, Malone's résumé includes HBO's new drama series *Euphoria*, which debuted in June and already has been renewed for a second season, and FX's *Atlanta*, written by and starring **Donald Glover**, which earned her a 2018 Emmy Award nomination for outstanding music supervision.

—TATIANA CIRISANO

ATLANTA SEASON 1 (2016), SEASON 2 (2018)

From contacting the estate of **Doe B** to secure the rights to the late artist's music to having rapper **Tay-K's** manager visit him in jail to sign off on the use of his viral hit "The Race," Malone's knowledge of music licensing earned her the gig on Glover's acclaimed series. Meanwhile, she says her team's picks outside of hip-hop, like



GLOVER

Beach House's "Space Song," which plays in a season-one scene where Glover's character awakens to a gun in the room, always keep Glover on his toes. "It was so out of left field," she says, but "it evoked the dreaminess on-screen." She's staying onboard for *Atlanta's* third season, which is expected to air in 2020.

CREED II 2018

Atlanta co-music supervisor **Fam Udeorji** contacted Malone about handling boxing drama *Creed II*, which stars **Michael B. Jordan** as Rocky Balboa's protégé, while she was vacationing in Hawaii. She hopped on a plane home to help guide the movie's **Mike Will Made-It**-produced soundtrack, which



MIKE WILL MADE-IT

tapped **Kendrick Lamar**, **Ella Mai** and more for brand-new tunes. She was most excited about the training montage, for which **Jacob Banks** and **A\$AP Rocky** recorded the comeback anthem "Runnin'." She FaceTimed Rocky to explain the scene before meeting in the studio. "He was writing [lyrics] while watching the scene above the board — it was brilliant," she says.

EUPHORIA SEASON 1 (2019)

The drama series — starring **Zendaya** as a high schooler fresh out of rehab and executive-produced by **Drake** — focuses on the interwoven lives of suburban teens. "This is about kids, and they're always listening to music," says Malone. She sourced fresh sounds through her relationships with labels, featuring singles from rising artists **gabriel black** and **Sasha Sloan** just days after their release.



DRAKE

With 100 scenes per episode, each contains dozens of songs, from **Beyoncé's** "Hold Up," which needed clearance from its 15 co-writers, to **Megan Thee Stallion's** "Cocky AF." Malone's proudest moment? In an upcoming episode, all songs but one are by female artists.



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Q&A

Voice Of An Angel

Jenni Rivera's musical legacy lives on with the discovery of new tracks on hard drives that her sister says were held "hostage" for years

BY JUSTINO ÁGUILA

In June, 200 invite-only guests — press, fans, relatives and executives — were shuttled to regional Mexican star **Jenni Rivera**'s childhood home in Long Beach, Calif., to preview her first single to be released since her death seven years ago. The heartbreak ballad "Aparentemente Bien" ("Apparently Well"), written by "Despacito" songwriter **Erika Ender** and **Alejandro Lerner**, is one of 11 songs that Rivera's brother **Juan Rivera** recently found on seven hard drives. "We weren't sure if the world was ready," says the singer's sister, **Rosie Rivera**, adding that the family was still dealing with Jenni's death in 2012. "We feel everyone is getting to a better place."

The new material wasn't even in the Riveras' hands until late 2018. Juan was poring over archives for Jenni's upcoming concert documentary and knew that Jenni Rivera Enterprises didn't have all of the hard drives in one place. But the people who did have the four or five others (individuals whom Rosie prefers not to name) were holding them "hostage," she claims. Neither Rosie nor Juan can remember exactly how they finally got them, but now that they are in the family's possession, the release of "Aparentemente Bien" is just the beginning.

Sony Music U.S. Latin is licensing the tracks from Jenni Rivera Enterprises to release more singles through 2020, eventually culminating in Jenni's first album of new material since her death. Previously, her music was released posthumously on her longtime label Fonovisa, but six months ago, the Rivera family changed course and signed a distribution deal with The Orchard.

"What we really want to do is translate my sister's energy, positivity and the way she inspired and motivated people," says Juan. "She's not physically here, but her story, music and life continue to inspire people." Adds Rosie, who manages

Jenni's estate: "In business, the value [of the new material] is in the millions, but it is truly priceless to watch [our family] listen to Jenni in new music."

Once Juan had the hard drives, how did he find the music on them?

ROSIE RIVERA Juan actually was looking for a recording between the siblings, but never found it. [The files on the hard drives were] labeled with different things like "trumpets" and "violins" — it was a puzzle. We honestly didn't know if "Aparentemente Bien" was a new



"The value of the material is in the millions, but it is truly priceless."

—Rosie Rivera

song [when we found it], so we called **Jonuel Cabrera**, who is a Jenni music expert. When he heard it, he just broke down and cried.

How does it feel to hear Jenni in these unreleased songs?

To hear Jenni's voice is a peculiar feeling. Some are new, some are covers. Our mom asked Jenni to record a song years ago and she did, but never told



Rivera at the Latin Grammy Awards in 2010. Inset, from left: Jenni, Rosie and Juan Rivera in 2012.

her. So there are many surprises that God gave us through Jenni.

What do you make of Jenni's emotional "Aparentemente Bien" recording session?

You don't [realize] she's crying until the end of the song. I was surprised. I was like, "Wait a minute. My stubborn and unbreakable sister is crying?" To allow herself to be so vulnerable is so gorgeous. It's not weakness. It's showing people, "Yeah, I cry, but I get up." It's very empowering for women.

The video for "Aparentemente Bien" was filmed in Iturbide, Nuevo León, the location of the plane crash that killed Jenni. How was that decision made?

We just wanted to show where Iturbide was. The owner was very kind to offer the property to Jenni's children [to purchase] and it seemed like a good idea, but we also thought about the family members of the other [six passengers] who also passed away. We don't want to make it Jenni's land. It's important to remember everyone. ●

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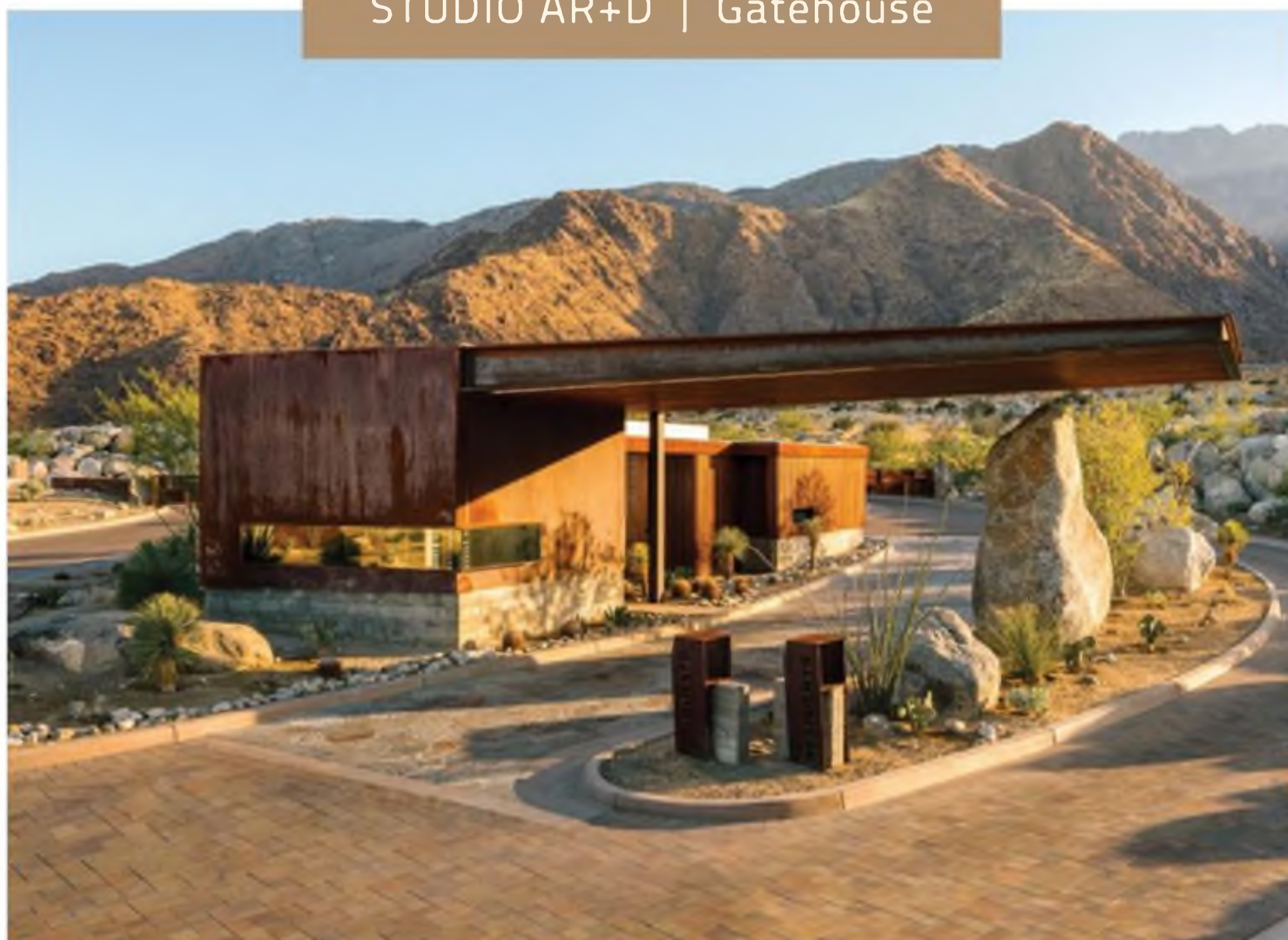


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Rich (left) and Josh Mendez of Rich Music.

LABEL LOOK

RICH MUSIC

In August 2013, **Josh Mendez** was at a barbershop in Kissimmee, Fla., just south of Orlando, when he heard **Justin Quiles** playing on the stereo. He couldn't understand what the young reggaetonero was singing, but he liked the melodies. He called his father, **Rich Mendez**, a former car-dealership owner who founded the Rich Music label in 2007, and they scheduled a recording session with Quiles later that day. "We didn't have money," recalls Rich, so they sold their cars, gave Quiles a \$10,000 advance and signed him to a recording contract. A month later, Quiles' first single, "Orgullo," was on the radio. Since then, Rich Music has been quiet — until now. The label has grown to 17 employees, all of whom work at the Social Hive, its Miami-based office built inside a refurbished warehouse in the Wynwood District. It also has signed rising acts like Puerto Rico's **Dalex** and Panama's **Sech**; together, their R&B take on reggaetón is leading Rich Music down a path of its own in a saturated urban market.

Background

Born in Brooklyn to Puerto Rican parents, Rich, 49, launched his label 12 years ago to jump-start his brother's short-lived musical career; through Rich Music, he got him a distribution deal with Epic Records. Six years later, after Rich's car dealership closed during the recession, he turned to Rich Music full time and brought on Josh, now 30, as COO. "This was tooth and nail," recalls Rich of running the family business from their small house. By the start of 2017, Rich had struck a distribution deal for Quiles through Warner, expanding the label's reach.

Artists

In 2017, Rich signed Quiles' producer, **Dimelo Flow**, as an artist, and also hired him as head of A&R. Dimelo Flow's first success was turning the label onto **Sech**, a Panamanian artist who sings reggaetón with traces of dancehall and R&B. Rich Music signed him in 2018. "We liked the fact that he was different," says Rich. Josh says the label's goals are clearer than ever: "For **Dalex** and **Sech** to become superstars, and for **Dimelo Flow** to become the Latin **DJ Khaled**."



Quiles

Key Stats

Rich Music has landed six entries on *Billboard's* Hot Latin Songs chart since 2016. Four are by Quiles, including three as a solo act — an anomaly in reggaetón, where artists usually need features to boost a song's success. **Dalex** scored his first single on the chart in June, with "Pa Mi" (featuring **Rafa Pabón**) reaching No. 24; **Sech** broke into the top five with debut single "Otro Trago" (featuring **Darell**). And in the past year, **Dimelo Flow** has placed six entries on the chart (including tracks outside of Rich Music's catalog from **Farruko** and **Bad Bunny**).

What's Next

The Rich Music roster is small, but that's exactly how Josh wants it: "We have four artists who not only do music together, but everything else," he says, from social media content to video. For now, Josh and Rich are focused on establishing a larger presence in Colombia, with plans to open an office in Medellín, rather than growing their roster. "We've been approached by everyone — both Latin and mainstream labels — to come and partner with us," says Josh. "But we feel we can do it on our own."

—LEILA COBO

SIGNED

ARTIST EBEN

LABEL ATLANTIC RECORDS/
SIGNATURE ENTERTAINMENT

On April 10, Atlantic Records chairman/CEO **Craig Kallman** watched pop singer **EBEN** open for the label's act **Why Don't We** at New York's Radio City Music Hall. Five days later, he signed the 23-year-old artist, who also will maintain his distribution deal with Signature Entertainment. "He was charismatic, dynamic and had everyone in the palm of his hand," says Kallman. "I knew right then that we had to sign him." Born **Eben Franckewitz**, the Cincinnati native — who delivers smooth pop-rap vocals over hip-hop production — first caught the attention of Signature co-founders **Randy Phillips**, **Steve Miller** and **David Loeffler** while performing in a group called **Far Young** five years ago. "He was always the most compelling live performer and hardworking member," recalls Phillips. "He spent every minute of his spare time learning the craft of writing and producing." Soon after the act disbanded, EBEN pursued a solo career, releasing two EPs in 2018: *FINALLY* and *Past Hundred Days*, the latter of which reached No. 13 on *Billboard's* Heatseekers Albums chart. EBEN released three more singles this year through Signature before Atlantic came on board. Of signing to the major, EBEN says, "I felt at home. They really listen to me and care about my career as much as I do." On July 18, EBEN will make his major-label debut with the single "Plastic Angels," and though he's still on the road with **Why Don't We**, he's working on his first full-length album.

—TAYLOR WEATHERBY



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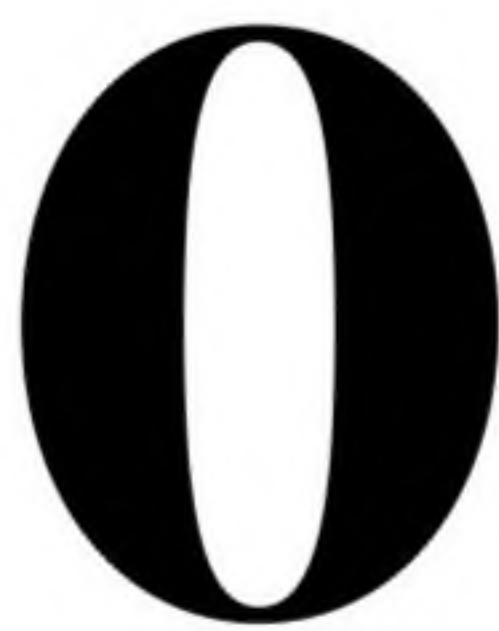
Joel photographed July 8
in Cold Spring Harbor, N.Y.
Styling by Brian Coats. Joel
wears a Tom Ford jacket,
Calvin Klein T-shirt and
Ermenegildo Zegna jeans.

The ENTERTAINER

In what should be his laid-back legacy years, **BILLY JOEL**
has become a touring titan, filling stadiums and making history
with his perpetually sold-out Madison Square Garden residency.
No one's more surprised than he is: "It's a miracle"

BY DORIAN LYNSKEY

PHOTOGRAPHED BY MILLER MOBLEY



ON A RAIN-WASHED summer afternoon in Oxford, England, Billy Joel walks into a room lined with wood paneling and leather-bound books to meet some student fans. Bald

and stocky, with a salt-and-pepper goatee and a chewy New York growl, Joel calls to mind a veteran boxing promoter with the patter of a Catskills comedian. One admirer, posing for a photograph, tells him that she has been influenced by him. “Me too,” he replies, deadpan. “My whole life I’ve been influenced by me.”

Eight days from now, Joel will play to a very different crowd: nearly 58,000 fans at London’s Wembley Stadium. But today, he’s about to take questions from 450 students in the debating chamber of the Oxford Union, at the storied university where the list of former presidents includes three British prime ministers. Joel brings an earthier energy to the room: He tells stories, plays the occasional song to illustrate a point and cracks self-deprecating jokes, like a stand-up comic doing a routine based on the career of Billy Joel.

What makes a great cover of one of Joel’s songs? “The fact that I get paid for it.” How has the music industry changed since his recording heyday? “The fact that it’s gone.” Why won’t he write “We Didn’t Start the Fire” Part 2? “Because I don’t like Part 1 that much. And I’d have to write about Trump.” Even when a young woman on the balcony passes out, he doesn’t miss a beat. “This is a first,” he says. “I’ve never made a girl faint before.”

Joel has been doing these college “master classes” since the 1990s. They’re unpaid gigs — he says he hasn’t had to do anything just for the money for a long time — so he does them for kicks. “Because I’ve made every mistake you can make and survived somehow or other, and here I am at 70 and it’s bigger than it ever was,” he tells me prior to the Oxford session, sitting in a handsome study that doubles as his dressing room. “It’s crazy. I must know *something*, even if I’m not sure what it is.”

There are many things pertaining to his still-vital career that Joel claims not to know. He doesn’t get why his most beloved hits include a maudlin waltz (“Piano Man”), a Frankie Valli pastiche (“Uptown Girl”) and a boomer’s-eye history of the world with a melody he likens to “a mosquito buzzing around your head” (“We Didn’t Start the Fire”). A stranger to Spotify and social media (“Technology has completely gone haywire,” he tells the Union crowd), he’s not quite sure where his young fans come from. Most of all, he

doesn’t know why, 26 years after his last album of new songs, the final act of his performing career is such a blockbuster. “What’s happening now is beyond my comprehension,” he says. “There’s an arc to things, and you’re supposed to go downhill. We’re going uphill.”

Since January 2014, Joel has played a monthly residency at Madison Square Garden that has torn up the rule book for what a legacy act can accomplish outside Las Vegas. By July 2015, he had surpassed his old touring partner Elton John’s lifetime record of 65 shows at the Garden. Three years later, he played his 100th show there, and he’s currently booked until Dec. 11, which will be the 71st date of the residency and his 117th overall at the Garden.

Simultaneously, he has become, for the first time in his career, a consistent stadium-filler: Later this year, he’ll play Denver; Boston; Arlington, Texas; and, on July 26, the first-ever rock concert at Baltimore’s Camden Yards ballpark. With career receipts of \$896 million from 13.1 million tickets sold, Joel is the No. 13 grossing artist in the history of Billboard Boxscore, just ahead of Paul McCartney. (He’s also No. 9 on *Billboard*’s 2019 Moneymakers list; see page 56.) For an artist who no longer records albums and experimented with retirement a decade ago, it’s not just unexpected, but unprecedented: an Indian summer with no end in sight.

“It’s a miracle,” says Joel. “My father was a better musician than me, and he couldn’t get anything going. Some of the people I admire, jazz guys, nobody really bought their records. Onstage [I’m thinking], ‘Are you fucking kidding me? When are they going to find me out? Women are screaming at me?’” He pulls a self-mocking face. “I know what I look like in the mirror.”

A WEEK LATER, JOEL IS onstage at Wembley, apologizing to his audience. Sitting at the piano, he tells them, faux-sheepishly, “I don’t have anything new for you.”

A crowd spanning three generations cheers.

“It’s basically the same old shit...” he continues.

Another cheer.

Joel grins and shrugs. “That’s what I think,” he replies. He knows this shtick always works.

Backstage earlier in the day, I ask Joel where he had thought he would be at 70. In person, he’s more reflective, wearing an Italian-American Club of Oyster Bay baseball cap and picking at a bowl of gummy candies. “I thought we’d be

yesterday’s papers,” he says. “Which is what I’m playing, essentially. I didn’t want to be an oldies act, but I guess we are.”

Tonight’s show will become Joel’s biggest single-night concert yet. But a decade ago, he was prepared to give it all up. He abbreviated his Face to Face tour with John, had both hips replaced and sank into one of his periodic funks. “I was just tired,” he says. “Wasn’t having fun anymore. That’s not a good way to work. The audience can see it.” He told his band and crew that they should look for other gigs. Everyone believed him except for Dennis Arfa, Joel’s

“What’s happening now is beyond my comprehension. You’re supposed to go downhill. We’re going uphill.”

longtime booking agent, who started working with him shortly before his 1977 breakthrough album, *The Stranger*. (Joel does not work with a manager.)

“He has talked to me about not working since he was thirtysomething. That’s just his style,” says Arfa. “A lot of times, how you feel about your work is how you feel about yourself.” Still, Joel’s close team knew better than to try to persuade him to keep at it. “He’s not a person whose mind you’ll ever change,” says Mark Rivera, Joel’s saxophonist of 37 years.

“The advice I got from day one was, ‘Ah, man, you’re never going to make it. Forget it,’” says Joel. “Had I listened to that, I never would have done what I did. So what good is your advice? I know what I’m talking about.”

It took a hurricane to make him think twice. When Joel agreed to play 12-12-12, an all-star benefit concert at the Garden for victims of Hurricane Sandy, he was sandwiched on the lineup between Kanye West and Chris Martin. Joel thought his six-song set was merely OK, but the crowd and critics agreed that it was the surprise highlight. (*The New Yorker* noted that when Joel took the stage, “The mood relaxed, as if someone who really knew how to play a stadium was in charge.”) “New York State of Mind” and “Miami 2017 (Seen the Lights Go Out on Broadway)” sounded like the city’s break-glass-in-case-of-emergency anthems: first hits, then oldies, now standards.

LIVE FROM NEW YORK (AND BEYOND)

\$896M

Career grosses across 766 shows

66

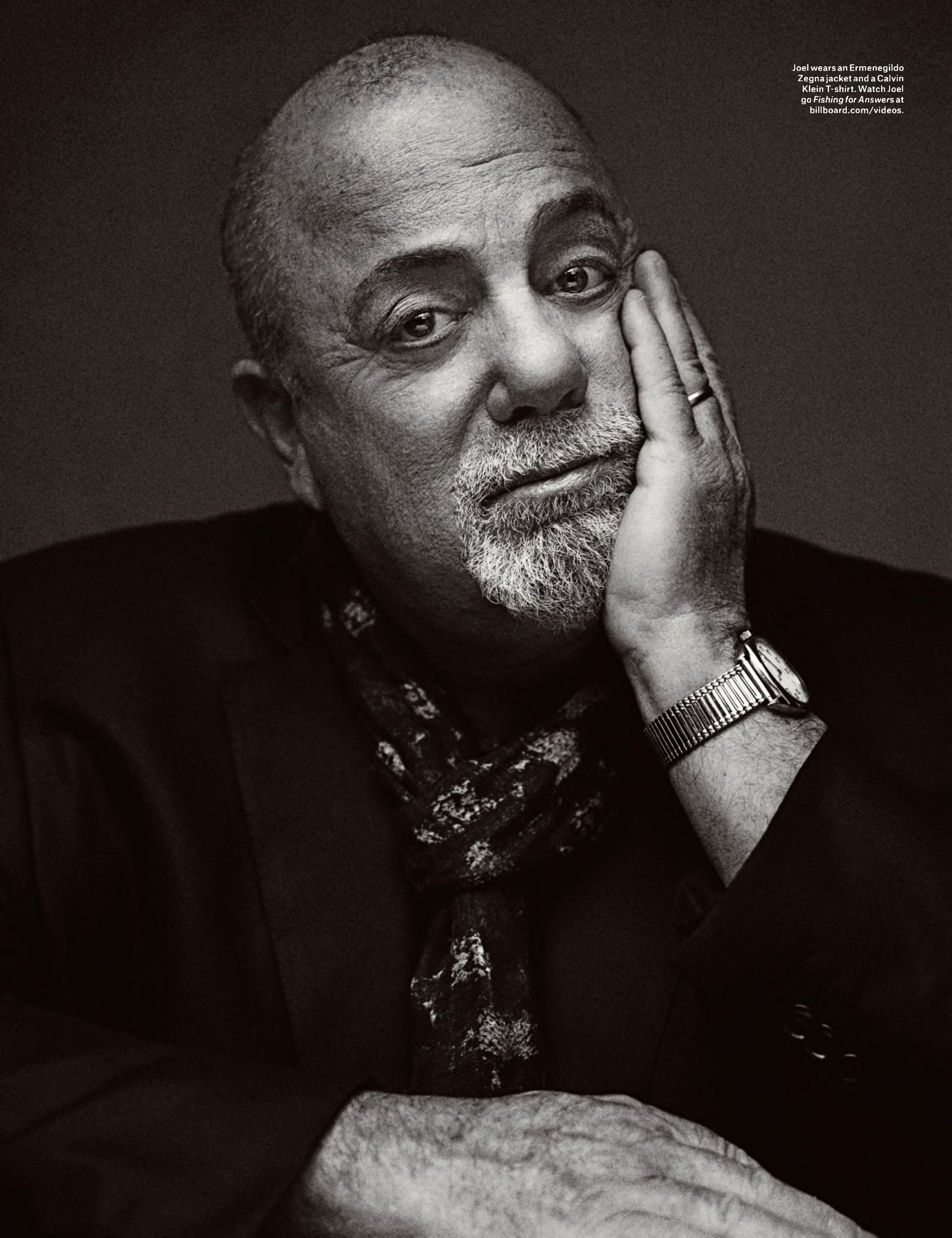
Madison Square Garden residency shows to date — all of which have sold out

1.23M

Tickets sold through July 11 at the Garden residency

All figures based on shows reported to Billboard Boxscore.

Joel wears an Ermenegildo Zegna jacket and a Calvin Klein T-shirt. Watch Joel go *Fishing for Answers* at billboard.com/videos.





THE TEAM

AGENT

ARTIST GROUP INTERNATIONAL

Dennis Arfa

TOURING

Max Loubiere
Tour director

LABEL

SONY MUSIC ENTERTAINMENT/ LEGACY

Richard Story
President,
Commercial Music
Group

“That was the kernel of this renaissance,” says Joel’s creative director, Steve Cohen, a member of the live operation’s decision-making core. “He went from being this ’80s pop singer, taken seriously only because of the magnitude of his success — and then suddenly it was cool to be a Billy Joel fan.”

Joel’s success — he has had 42 entries on the Billboard Hot 100, including 13 top 10 hits — has certainly never been predicated on cool. He became famous as a mainstream guy with mainstream tastes and a talent for expressing everyday aspirations and (more often) disappointments, who looked very much like the characters in his songs who frequented neighborhood Italian restaurants or worked in Allentown, Pa., factories. “When people come and sing along, they think that they’re him because they’re not looking at a rock star,” says Cohen. For years, critics notoriously held that everyman appeal against him, and Joel — who was self-conscious about his voice, his piano-playing and his appearance — would rip up their bad reviews onstage.

“I was my own worst enemy,” he says. “I could get five good reviews, and the one bad review would drive me crazy: ‘Did you see what this guy said? That *son of a bitch!*’ He laughs. “And the audience would be like, ‘Huh, OK. I guess somebody thinks you suck.’ I was kind of dopey.”

By 2012, though, he was well-adjusted enough to pay more attention to the people who didn’t care what *The Village Voice* had said about him in 1976. During his hiatus, Joel sought the counsel of hard-touring friends like Bruce Springsteen and Don Henley. “I was questioning a lot of things: ‘Why are you guys still doing this?’ And they would say, ‘This is what we do.’ And I said, ‘You know what? They’re right.’ I know how to do this. This is what I do. It takes a while to realize it.”

After 12-12-12, he was ready to seriously consider an idea Arfa first broached a few years earlier: a hometown residency at Madison Square Garden. A Vegas residency held no appeal (“I don’t even like Vegas”),

but the Garden? “That’s my venue.” To start, Arfa announced just six shows, but the tickets kept selling, and the venue made Joel a franchise, like the Rangers and the Knicks. According to Arfa, only 20% of Joel’s box office is repeat business.

“Audiences make a pilgrimage to see Billy Joel,” says Darren Pfeffer, executive vp of MSG Live. “It has become more of an event than just a concert.” The presence of at least one high-profile fan at Wembley — One Direction alum Niall Horan — speaks to the way Joel and his songbook appeal to listeners who weren’t born when he last released a new studio album. But regardless of age, there’s an audience for whom Billy Joel at the Garden has become as essential a New York attraction as a Broadway show. Says Cohen: “Billy is kind of the hood ornament of New York.”

This has benefits beyond the financial. With just one Garden show a month and a handful of stadiums every summer, Joel can spend most of his time at his 26-acre manor on the North Shore of Long Island, where he mostly occupies himself with a motorcycle shop and a boat-building business. “It’s a pussycat tour,” says Joel. “Like semiretirement. We used to do five, six gigs a week. When you’re first starting

out and you’re with your buddies going around the world, you’re like a teenage gang. Very exciting. After a couple of years, you’re Willy Loman in *Death of a Salesman.*”

In other words, the road-warrior schedule exacted a price. “This is my fourth marriage now. It’s not good for a relationship to be gone for that long,” he continues. “So I became a homey.” While we’re talking, Joel’s wife, Alexis Roderick, drops by, cradling their 1-year-old daughter, Remy. During soundcheck, their other daughter, Della, 3, climbs onto the grand piano and lies on her stomach, chin in her hands, while Joel looks her in the eye and sings “Don’t Ask Me Why.”

Joel spends most of the show seated at the keyboard: He steps forward to play guitar on a few numbers, but vaulting over the piano in his youth wrecked his hips. Yet he’s no less enthusiastic a performer. Slotting album tracks and cover versions between the tentpole hits helps him stay interested. Sometimes he’ll try out a personal favorite like “Laura” or “She’s Right on Time,” but if it doesn’t fly with the audience, “we just take it out and shoot it.” During the Wembley soundcheck, the band auditions Beatles songs to interpolate into “River of Dreams.” Joel quickly discards “Can’t Buy



Clockwise from top left: Springsteen joined Joel to celebrate his 100th lifetime performance at Madison Square Garden in July 2018; Joel backstage at the Garden with (from left) Jimmy Fallon, Judd Apatow, Sting, Howard Stern and Paul Rudd in 2014 (Joel adopted the puppy, Jack); and playing at his Oxford Union master class in England in June.

Me Love” (“It’s weird”), “She Loves You” (“Nah, I’m not buying it”) and “Twist and Shout” before settling on “I Feel Fine.”

“I like that one,” he says with a nod of satisfaction. “It’s good.”

BEFORE ADDRESSING THE Oxford Union, Joel wants to go outside and smoke a cigar. We sit down on a bench in a secluded garden, and he lights up a Hoyo de Monterrey. “It reminds me of my grandfather, just smelling a cigar,” he says.

Joel is in a reminiscent mood. He recalls his first show with a band, covering Beatles tunes at a Long Island church in 1965. “There was a girl I had a crush on who I was always too shy to talk to,” he says — the girl he would later remember (with some poetic license) in “Only the Good Die Young.” “And I thought, ‘Oh, my God, Virginia is looking at me!’ And the kids are dancing and they’re clapping. And then the priest comes over and gives us each 15 bucks. It didn’t even occur to me: You get *paid* for this? That was the day I decided that’s what I’m going to do.” He marvels that he’s still “doing the same job I did when I was 15. How many people can say that at 70?”

He’s happy to wax nostalgic about his life as a performer. But he has never been terribly interested in recollecting his offstage life for the public. In 2011, he finished a memoir with writer Fred Schruers and submitted it to HarperCollins, but when the publisher asked him to ramp up the “scandalous stuff,” says Joel, he thought, “Fuck you,” and paid back the portion he had received of the \$3 million advance. His songs provided the score to the successful Broadway show *Movin’ Out*, but he has rebuffed offers to turn his life story into a musical (it’s always called *Piano Man*) and has little appetite for a *Rocketman*-style biopic (which would also surely be called *Piano Man*).

“There are things in my life that could make a good movie,” he says. “He married

this supermodel, then they had a kid, then they got divorced, then he crashed a car, then he went to rehab. That was like five minutes in my life. It wasn’t all sensational. I just hope they don’t get a short, fat, ugly guy to play me.”

One puzzle for any potential screenwriter would be why one of the most gifted songwriters of his generation completely lost the urge to create new material. Since *River of Dreams* in 1993, Joel has released just two songs and one album of classical piano pieces, the 2001 *Fantasies & Delusions* that “sold about five copies.” Columbia Records, which owns his masters, fills the gap with regular compilations and live albums, over which Joel has no control. “I could probably sue, but I don’t want to get involved in that shit,” he says. “If I can’t own it, I can’t own it.” But while Joel says he’ll still wake up with a tune in his head and plays the piano every day, he has lost the desire to write lyrics (always his least favorite part of songwriting) or find listeners. “I don’t feel the need to validate it with the public, or even to record it,” he says. “It’s all in here” — he points to his head — “and I hear it and go, ‘OK, that’s not bad. Next!’ ”

Everyone except Joel himself seems to find this strange. Contemporaries like John and younger admirers like P!nk have encouraged him to return to recording, but he refuses to bite. “I know some artists struggle with the idea of being relevant: ‘I have to come up with new stuff and have hit singles,’ ” he says. “I stopped buying that a long time ago.” He’s fond of noting that he has made 12 albums, like The Beatles, and has nothing left to prove. “I wrote some good stuff. I wrote some crap, too. But some of the good stuff is pretty damn good.”

At any rate, Joel’s performing life doesn’t seem likely to end anytime soon, though when it does, he thinks it will happen suddenly. “My theory is, one night I’m going to suck,” he explains. “I won’t be able to hit the notes, I’ll forget the words, I’ll forget the music. I love the job too much to not be good.”

There are two songs in Joel’s set, both written before he made it big, that now make for an illuminating contrast. “The Entertainer,” a Hot 100 top 40 hit from 1973, is basically an anxiety attack about becoming obsolete. “Vienna,” a track from *The Stranger* that was never a single but surprised him by becoming one of his most beloved (and most streamed) tunes, advises an ambitious young man to slow down and be patient because, says Joel now, “you got your whole life to live.” Turns out the guy in “Vienna” was right. The guy in “The Entertainer” was wrong.

“It’s ironic,” says Joel. “I was so pessimistic about it, and it all worked out anyway.” ●

TWO FOR THE SHOW

Dennis Arfa met Billy Joel in 1967, when Joel was playing in The Hassles; became his booking agent in 1976; and, roughly 10 years ago, suggested the idea for Joel’s Madison Square Garden residency. “He was always thinking, ‘What’s the next thing?’ ” says Joel of Arfa, who founded Artist Group International in 1986. (His roster there now includes Neil Young, Elvis Costello, Metallica and The Strokes.) Before Joel’s recent Wembley show, Arfa recalled how the residency, one of the crowning achievements of their partnership, came about.

How did the idea of the Madison Square Garden residency originate?

I had dinner with [then-Garden president] Jay Marciano in Turks and Caicos one night in ‘09, ‘10, and came up with the idea. We had played Shea Stadium [in Queens in 2008], which was a rock-god gig. How do you follow that? The antenna was always up about what to do next.

And how did Joel respond?

There were a couple of years when he was tentative. There was going to be a press conference. I remember Billy calls me up and says, “Are you sure this is the right thing to do?” He wasn’t really sure what he was walking into. Then he got excited about it.

Is he very hands-on now?

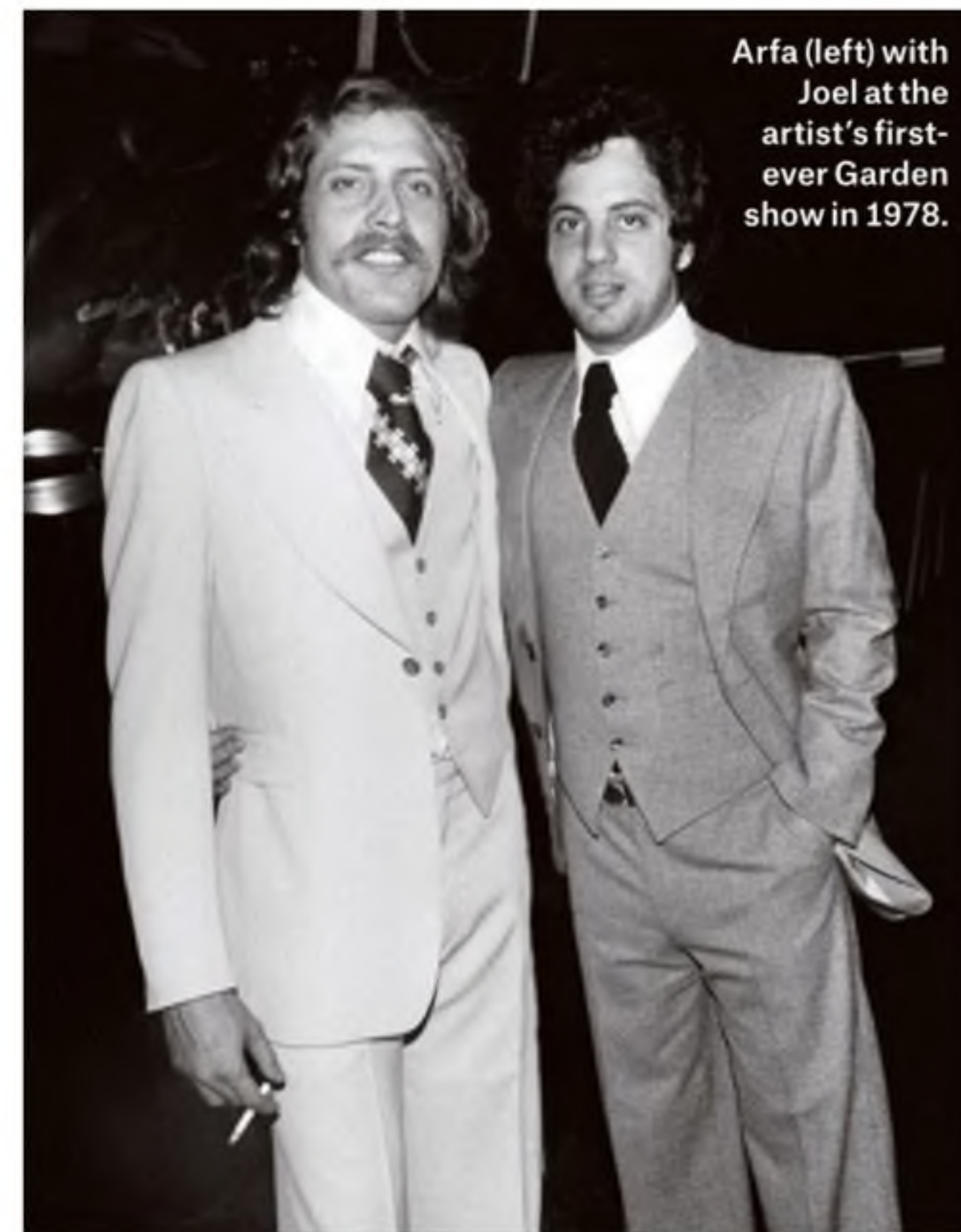
Billy has a lot of trust in his people. Basically, don’t fuck up. He’ll trust me and his confidants and experts in other areas and he’ll yield to us, but ultimately, it’s his call how he wants to be represented out there in the world.

It doesn’t seem to matter that he has stopped releasing new music. Why do you think that is?

I think a lot of older people who put out records are really doing it more for themselves — the chances of it being successful, except within your own hemisphere, are slim to none. Nobody but the die-hards wants to hear the new stuff. The masses want to hear the hits.

Could any other artist do a residency like this?

I know other people have talked about it. But on this level? I think they recognize how unique what he’s accomplishing is. He can take a big room and make it very intimate. It’s just a magical combination that worked. —D.L.



Arfa (left) with Joel at the artist’s first-ever Garden show in 1978.

HE'S

GOT



Dantas
photographed
June 25 at Red
Bull Station in
São Paulo.

THE FUNK

As the founder of KondZilla — one of the most popular YouTube channels in the world — Konrad Dantas turned the music of São Paulo's slums into a Brazilian sensation. Now he wants to build a media empire — and prove that "the favela has won"

BY SHASTA DARLINGTON
PHOTOGRAPHED BY GUI CHRIST

Konrad Dantas emerges from a row of squat houses with a tall black gate and no sign out front. The buildings are tucked down a side street in Tatuapé, a tough, working-class suburb on the outskirts of São Paulo, the largest city in Brazil. It's as unlikely a spot as any to find the headquarters of KondZilla, the most popular YouTube channel in Brazil — and one of the top 10 in the world.

It was here that Dantas, the son of a construction worker and a city employee, set up his studio in 2012 and launched a YouTube channel featuring music videos he shot and produced, starring brash young singers from São Paulo's marginalized slums, known as favelas. Although millions of Brazilians live in favelas — including an estimated 11% of the 12 million people who call São Paulo home, according to the Center for Metropolitan Studies — back then, Brazil's music industry largely stuck its nose up at the songs coming out of them, favoring the danceable *funk carioca* of Rio de Janeiro. With his soft-spoken charm and natural talent behind the camera, however, Dantas won over São Paulo artists — and set about trying to make them superstars.

"For a long time, everything that came from the periphery, from the favelas, was looked down on," observes Dantas, 30. "We're changing that."

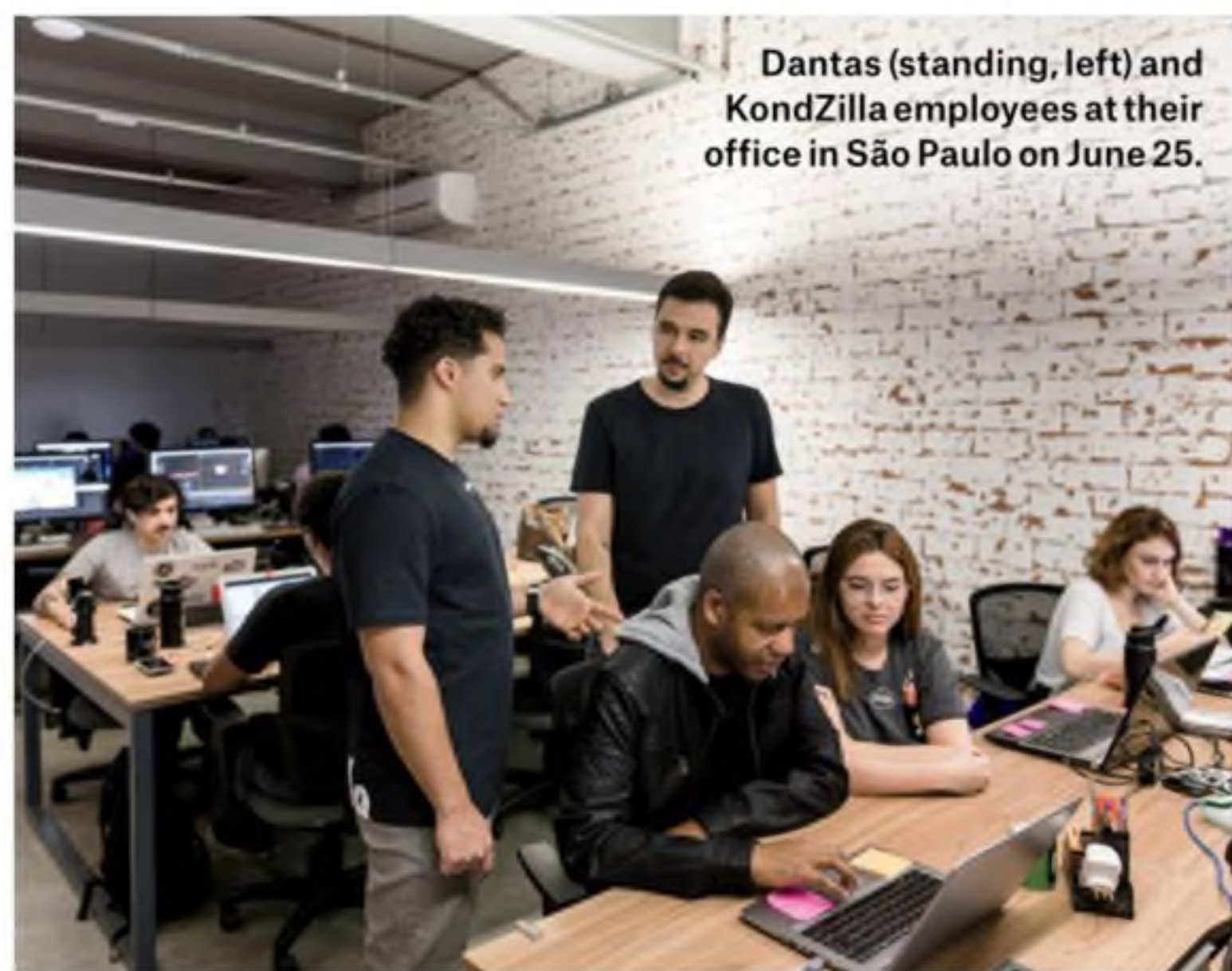
In just seven years, KondZilla has grown to a 200-person operation and has amassed more than 50 million subscribers. The KondZilla brand also includes Kondzilla.com, a home for videos as well as a wealth of written fashion and lifestyle content, and KondZilla Records, which boasts a roster of 59 artists. Dantas also has served as something of a talent scout for new acts, many of whom have gone on to sign with traditional labels. After launching the career of Brazilian singer Kevinho, for example, KondZilla now jointly manages his career with Warner. "I didn't go to university and study to become an entrepreneur — I had to turn myself into one," says Dantas. "But no one wants to know about your sad story. It's a jungle, and you have to be prepared for that."

Before KondZilla, "nobody talked about São Paulo funk," says Sandra Jimenez, head of music for YouTube in Latin America. (In Brazil, the music known as funk varies from city to city, but it has little in common with American funk — it's basically the country's answer to hip-hop, with booming bass rhythms and lots of booty-shaking.) "KondZilla gave a voice to a movement that existed but wasn't allowed access to radio or TV. [Dantas] used the only platform available and turned it into what it is today."

Dantas has a favorite slogan — *a favela venceu* ("the favela has won") — and it's

emblematic not only of his own success but of the impact that YouTube, which launched in Brazil in 2006, has had on the country's music industry. Other streaming apps like Deezer, Napster and Spotify only began rolling out services there in 2013. "Brazil is unique," says Zach Fuller, a senior analyst at MIDiA Research. "In Brazil, 79% [of people] watch music videos on YouTube. That's more than [those who] listen to the radio or stream music."

Dantas' insistence on being the starmaker, rather than the star, has largely kept him off the global radar — even though KondZilla productions made up half of YouTube's top 10 music videos in Brazil last year. But now that funk music and the favela perspective have practically become mainstream in Brazil, Dantas is trying to turn KondZilla into a multimedia empire. He's the creator-director of *Sintonia*, a drama about three friends from São Paulo's favelas navigating a world of drug gangs and music, which will debut on Netflix later



Dantas (standing, left) and KondZilla employees at their office in São Paulo on June 25.

this year. He launched another channel, Portal KondZilla, that, once it attracts 1 million subscribers, will roll out mini-documentaries about real people from the city's gritty suburbs — "a kind of Brazilian VICE," says Dantas, who also spends two days a week taking classes for an MBA.

Ascending to moguldom hasn't come without challenges though. As São Paulo funk gains traction internationally, Dantas also faces more competition at home as he works to transform what was once a niche musical phenomenon into a mass-appeal brand. KondZilla's growth has slowed in recent months, since the channel pulled in 2 million subscribers and 1.1 billion views a month in early 2018 — a feat that was largely unsustainable, according to Joshua Cohen, founder-CEO of Tubefilter, a publication covering the online video industry.

But Dantas doesn't plan on going anywhere. He's currently overseeing the construction of KondZilla's new headquarters, which will feature upgraded studios, live performance spaces and glass-walled offices but, crucially, is only a few

blocks away from the old home base.

"Just because I have money doesn't mean I have to leave the 'hood," he says. "This is where the talent is and where we need to be."



On this sunny morning, a steady flow of visitors hover outside the KondZilla offices as Dantas, dressed in a white velour Louis Vuitton jacket and LV sneakers,

offers to drive me to the site of the company's future home. When he steps onto the street, he's bombarded by both employees and fans. In person, Dantas is quiet and reserved, and he prefers to keep a low profile: He drives himself to meetings and classes in a discreet Honda instead of hiring a chauffeur, and he devotes weekends to his wife and barbecuing with close friends. But he comes out of his shell as he high-fives employees, many of whom he hired from the neighborhood, and greets aspiring artists awaiting an audience. He smiles when a stranger shouts, "Kond!" — pronounced "Kondjee" — and asks to take a selfie. "You're a fighter; you're my inspiration!" the man says.

"There are still very few people or companies that want to represent the periphery. There's a lot of prejudice," Dantas tells me. "I want to be the vehicle giving people a voice, making them feel represented and respected."

Growing up in a favela in the coastal city of Guarujá, about

50 miles from São Paulo, Dantas dreamed of becoming a rapper, "but I wasn't very good," he says. His mother died when he was 21, and he decided to use the ensuing social security payments he received to move to the big city and take classes in video postproduction.

That was in 2009, when everyone Dantas met was streaming music on YouTube. *Funk ostentação* (ostentation funk) — which often features frenetic percussion paired with horn samples and beatboxing — was all the rage in São Paulo's poor suburbs. Yet with major labels mostly ignoring music from the slums, those artists turned to the platform to reach the masses. "It's not that funk discovered YouTube before the rest of the world," explains Dantas. "It's that YouTube was the only tool funk had."

The videos' production values were often low, however. Songs were typically accompanied by crude slideshows of motorcycles and women in short skirts. Dantas saw an opportunity. In 2011, he bought a Canon 5D camera and an Apple laptop on credit installments, pirated editing

WANT TO GET SIGNED IN BRAZIL? GET ON SCREEN

In South America's biggest country, YouTube is king — and a dependable starmaker for executives and artists alike

Sergio Affonso, the president of Warner Music Brasil, is hunting for the next Anitta, the label's homegrown starlet who in recent years has become a global pop sensation. And he's doing so by sitting in front of his computer. "I spend a lot of time on YouTube," he says. "I sit there looking for artists with the highest number of views — artists who would identify with my brand and who have talent."

Affonso's approach — he devotes roughly an hour each day to scouting up-and-coming acts on the platform — has paid off, winning Warner a string of Brazilian chart hits from artists including Ludmilla, who signed to the label in 2013 after a video she recorded as MC Beyoncé went viral, and IZA, who started covering her favorite R&B artists on YouTube in 2015. And he's hardly the only music executive capitalizing on the platform's power in Brazil, where for many years it was the only one of its kind available to the masses. (Early incarnations of the iTunes store only accepted payment via foreign credit cards, while streaming services like Deezer and Spotify didn't arrive until 2013 and 2014, respectively.)

"[Brazilian] people have a culture of consuming music on YouTube, much more than in other countries," says Zach Fuller, a senior analyst at MIDiA Research. In 2018, 79% of Brazilians watched music videos on YouTube, compared with the global weighted average of 44%, according to MIDiA. In that same year, 65% of Brazilians used YouTube on a weekly basis, compared with 30% for Spotify. (Globally, those figures were 46% for YouTube and 17% for Spotify.)

Leo Morel, director of market intelligence for distribution platform iMusics, calls it "the biggest competitor for streaming companies in Brazil. It's got brand recognition, and it's free."

Critics, like the International Confederation of Societies of Authors and Composers, say YouTube pays out only a tiny fraction of the sum it generates to creators and that such payments are significantly less than what other audio streaming services dole out. (YouTube global head of music Lyor Cohen has challenged those claims, saying it pays creators more than other ad-supported services.)

Yet it's still the best showcase for artists in Brazil who hope to be discovered. "It's a democratic platform open to everyone," says Sandra Jimenez, head of music for YouTube in Latin America. "And for new talent, it's the opportunity to explode and then choose your own path with a label or [go] independent." YouTube even has helped reinvigorate the careers of established Brazilian musicians, including pop-rock band Jota Quest, which has increasingly turned to the platform to engage with old fans and inspire new ones. In 2018, the band worked with 20 YouTubers who reinterpreted the group's classics in a wide range of styles.

"We grew up in an era when there was only one way to work: You launched an album, you promoted it, you released music from it, toured, [then made] another album," said Jota Quest vocalist Rogério Flausino at the time. "Not today. You can use different platforms to achieve success. YouTube singers are the result of that." —S.D.



Anitta in her "Banana" music video, which has over 63 million views on YouTube.

software and started making videos. He launched KondZilla the following year.

It wasn't just his technical know-how that attracted artists; Dantas also had an insider's understanding of favela culture that helped him translate their visions. Ostentation funk emerged at a time when Brazil's left-leaning Workers' Party was in power and implementing subsidized social programs that lifted millions out of poverty. Banks were extending credit to the new working class. "There was this false illusion that everyone had access to everything," says Dantas. "It was a time of celebration and conquest and all these material goods, and people wanted to flaunt them."

Some of Dantas' early videos show MC Guimê rapping about Nikes at the wheel of a black Camaro or the duo MC Samuka e Nego showing off fistfuls of cash. It wasn't an unusual sight to see funk artists filming themselves chugging Absolut vodka on a curb or driving imported Honda Fireblades, the most coveted motorcycle among São Paulo youths. "It was kind of a shock for me, this hillbilly from a small city," says Dantas with a laugh. "To this day, you won't find a Fireblade in my favela. [But] in São Paulo, every favela has at least 60."

Initially, Dantas made the clips cheaply, but he also got to keep all of the advertising revenue YouTube passed along after taking its cut. Back then, artists saw the videos as little more than publicity for their lucrative live shows. As Dantas' operation has grown, deals have become more traditional: Although each contract is different, artists now get a share of the ad revenue. Both Dantas and YouTube declined to reveal how much KondZilla generates, but with more than 1 billion views a month, Leo Morel, director of market intelligence for the distribution platform iMusics, estimates that monthly revenue for KondZilla is between \$1 million and \$1.6 million. (Analysts suspect there have been multiple offers to buy Dantas out, though he declines to comment on potential deals.)

KondZilla has given artists more than just profits — it also has earned them a seat at the table of Brazil's mainstream. "KondZilla gave visibility to the periphery of São Paulo by speaking the same language and showing the lifestyle, the music, the aesthetics," says Pedro Tourinho, one of Brazil's biggest music publicists. "This was a population that was finally seeing itself reflected on the screen."

Earlier in the day, during a tour of the KondZilla offices, dozens of employees decked out in black KondZilla T-shirts edit videos, prepare social media posts and maneuver artists through the recording studios and postproduction



rooms. KondZilla puts out an average of 40 videos a month and has produced more than 1,000 to date, but the atmosphere is hardly factory-like. One of Dantas' artists, MC Kekel, hangs out at the studios a couple of times a week, smoking a hookah and playing video games with others on the roster. "I get to share ideas and chill," he says as he gathers his bleached braids into a hair tie. "And it's close to home."

These days, the conditions that allowed São Paulo funk to rise have changed. Brazil, which elected a far-right populist as president last year, is still reeling from a deep recession that wiped out most of the financial gains that the country's poorest made in the mid-2000s. As a result, *funk romântico* (romantic funk) and *funk dançante* (danceable funk) have largely replaced ostentation funk on KondZilla. "Now the songs are about dreams and love — people even sing a lot about their moms," says Dantas. "It's not the gratuitous display of material goods. If you've got something, you worked hard. It's something you deserve."

In response, KondZilla's creative output has become more inclusive. There are more female singers on his channel, and Dantas has discouraged his artists from using profanity and denigrating women. The video for last year's bubbly love song "O Bebê" ("The Baby"), a collaboration between MC Kekel and Kevinho, broke new ground by celebrating people with disabilities.

All of that helps KondZilla reach new audiences. Six years ago, says Dantas, the company's audience was 30% female; today, women make up 54% of viewers. And what once was largely a local Brazilian phenomenon now draws 29% of its viewers from outside the country.

Politics aren't the only thing forcing Dantas to adapt his business: Competitors are nipping at KondZilla's heels. Production companies like GR6 have moved into the edgy space that Dantas once solely occupied, signing up promising funk artists and building their own YouTube channels. (GR6's already has 24 million subscribers.)

KondZilla's growth exploded largely because it zeroed in on an untapped market and quickly created reams of content. But the channel also leaned heavily on the

local audience, with 73% of views coming from Brazil and 3% from the United States, according to Allison Stern, the co-founder of Tubular Labs, a video analytics company. By contrast, T-Series, an Indian music label and movie studio that was the most-viewed channel in May, pulls nearly 15% of its audience from the United States and 5% from the United Kingdom. And K-pop sensation Blackpink draws 15% of its YouTube audience from the United States and nearly 13% from the Philippines, with South Korea not appearing in the top five at all, says Stern.

So, with KondZilla views down by 44% over the past year, analysts say, Dantas is pushing artists like MC Kekel to diversify their sound and think globally. Three years ago, MC Kekel exploded onto the funk scene with his breakout hit, "Meioia," whose video featured some usual tropes of the genre: motorcycles, drinking, twerking women. But on Dantas' advice, he branched out with last year's romantic duet "Amor de Verdade" ("True Love") — which not only topped the Brazilian charts but also was a No. 1 Spotify hit in Portugal — and recorded some songs in the style of *sertanejo*, a wildly popular kind of country music in Brazil.

"Kond told me it was time to try different paths, to get out of my comfort zone," says MC Kekel. "That's why today Kekel is an artist, not just a funk singer." Recently, Brazilian rock band Charlie Brown Jr. and hip-hop veterans Racionais MC's also have sought out Dantas to make videos and work on other projects.

At a time when hip-hop has become music's dominant cultural force and Brazilian stars like pop singer Anitta are finding unprecedented success outside their home country, Dantas believes there never have been more opportunities for the music of the favelas — and for KondZilla.

"I want [my artists] to reach a new public that doesn't know funk but consumes urban music," says Dantas, who has been talking to international stars like Major Lazer about collaborations. "It's urban music's moment: reggaetón, kizomba, kuduro, hip-hop. All around the world, we are the base of the pyramid. That's a lot of people." ●

Left: Dantas (right) at the KondZilla offices in São Paulo on June 25. Right: Kevinho, MC Kekel and Dantas (from left) on the set of the artists' "O Bebê" music video in 2018.

Additional reporting by Micah Singleton.

Swift onstage at Gillette Stadium in Foxborough, Mass., on July 27, 2018.

MONEY MAKERS

Taylor Swift rules *Billboard's* annual earnings list, which shows music's top acts are making bank from big increases in streaming, publishing and touring income

By ED CHRISTMAN

CLOSE TO 100% GROWTH IN STREAMING REVENUE AND healthy jumps in publishing and touring income stoked earnings for music's top artists in 2018. *Billboard's* annual Money Makers report — which, this year, ranks the earnings of the top 40 music acts based on 2018 U.S. concert grosses and royalties generated in the same period from domestic sales, streaming and publishing — reveals that the collective take-home pay for these artists grew 21.6% to \$1.05 billion, up from \$856.9 million in 2017. (Note: Last year's Money Makers feature ranked 50 artists, but all references to that list are based on 2017's top 40 acts.)

Overall income from streaming grew a whopping 98.5%, from \$63.4 million in 2017 to \$125.8 million in 2018; touring revenue grew 13.5%, from \$700.4 million to \$795 million; and publishing grew 40.6%, from \$33.6 million to \$47.3 million. Only sales royalties fell 21.2%, from \$59.6 million in 2017 to \$47 million in 2018.

By genre, there are 19 rock, eight R&B/hip-hop, six pop, six country and one Latin artist on this list. Three of the top five are contemporary artists, but over half (22) are considered heritage performers — active for at least 20 years and/or with a minimum of 10 albums in their catalog. Among them: Bruce Springsteen and

Shania Twain. No electronic dance artists made the cut, because DJs rarely report their live earnings, which constitute most of their income.

Revenue from live performance also comprises the bulk of the money earned by the artists on this list. Touring accounted for 78.9% of total earned revenue. Only one act made the cut with zero income from touring: the late rapper XXXTentacion.

The list's top artist, Taylor Swift, mounted the most successful U.S. tour of 2018. Likewise, the No. 1 Money Maker of 2017, U2, also ruled due to touring income. What's remarkable is the difference between their live-performance earnings. Swift's U.S. touring took in \$90.5 million — besting U2 by more than \$35 million — and her total 2018 earnings exceeded the band's by more than \$45 million. Not that Swift's payday is representative of the top incomes earned in 2018. The combined paydays of Swift and the list's No. 2 act, Springsteen, add up to almost 17% of the total income reported here.

The bottom line: The music industry is still undergoing startling growth, and in 2018, that translated to more than \$5 billion — in estimated U.S. revenues alone (see page 59) — for the three major label groups.



Taylor Swift

\$99.6M

Last Year: 48

SALES \$1.5M	PUBLISHING \$1.9M
STREAMING \$5.67M	TOURING \$90.5M

Swift proved once more why Universal Music Group and Republic Records were eager to keep her in the family with a new worldwide record deal. In addition to her hefty \$90.5 million in touring income in 2018 — almost twice that of this year’s runner-up, Bruce Springsteen — Swift’s combined recorded-music royalties (sales, streaming and publishing) are the seventh-highest on this list. Contributing to that total were her 2017 album, *reputation*, and a catalog that generated 1.3 million terrestrial radio spins and almost 3 billion on-demand streams. Her publishing income was just shy of the top 10 for the category, and the Aug. 23 release of her seventh album, *Lover*, should keep the momentum going.



Bruce Springsteen

\$53M Last Year: 20

SAL \$498.6K	PUB \$790.1K
STR \$814.8K	TOU \$50.9M

Springsteen on Broadway wrapped in December after 236 performances and grossed nearly \$85 million in 2018 (according to *Broadway World*). *c* estimates he netted a bigger-than-usual payday of \$50.9 million due to a lack of typical touring expenses.



Drake

\$52.5M Last Year: 37

SAL \$1.6M	PUB \$3.1M
STR \$17.1M	TOU \$30.7M

For the third consecutive year, Drake is the No. 1 streaming artist. The \$17.1 million he generated from 11.3 billion streams in 2018 was a hair short of doubling his \$8.6 million take in 2017. He was also No. 1 in total recorded-music royalties: \$21.8 million.



Kenny Chesney

\$42.5M Last Year: -

SAL \$1M	PUB \$244.9K
STR \$2.6M	TOU \$38.6M

Like every other act on this list, Chesney made the cut due to his touring, which netted him almost \$39 million. That said, his recorded-music catalog, including 2018 LP *Songs for the Saints*, generated over 1 billion streams — respectable for a country artist.



Ed Sheeran

\$41.8M Last Year: 5

SAL \$1.7M	PUB \$2.5M
STR \$4.8M	TOU \$32.8M

Sheeran likely would've been No. 1 if global royalties had been tabulated — his touring income alone was \$147.4 million. Still, his U.S. earnings are impressive: 3.3 billion on-demand streams of his catalog earned him \$8.9 million in recorded-music royalties.



Eagles

\$37.5M Last Year: -

SAL \$1.2M	PUB \$1M
STR \$2.2M	TOU \$33.1M

The Eagles are flying again with a revamped lineup after the 2016 death of founding member Glenn Frey. The band earned \$33.1 million touring, sold a healthy 369,000 albums and generated 743.4 million streams, which led to \$4.5 million in recorded-music royalties.



Justin Timberlake

\$37.4M Last Year: -

SAL \$1.4M	PUB \$895.6K
STR \$2.2M	TOU \$33M

JT posted strong numbers in both touring and recorded music. His royalties for the latter category totaled \$4.4 million. Befitting an artist who blew up in the mid-2000s, his 1.6 million track downloads were the 11th-highest total. And he ranked No. 7 in touring income.



Elton John

\$36.3M Last Year: 41

SAL \$813.1K	PUB \$431.7K
STR \$1.5M	TOU \$33.5M

Thanks to the Farewell Yellow Brick Road tour, Elton's live earnings accounted for 93% of his 2018 take. Increased exposure of his music in the wake of biopic *Rocketman* should make 2019 even richer: Midyear sales are already about 66% of his entire 2018 take.

- Top Sales**
- 1 Metallica \$4.8M
 - 2 Queen \$4.6M
 - 3 Eminem* \$2.4M
 - 4 BTS* \$2.2M
 - 5 Imagine Dragons \$2M
 - 6 Chris Stapleton \$1.83M
 - 7 Panic! at the Disco \$1.78M
 - 8 Ed Sheeran \$1.7M
 - 9 Jason Aldean \$1.5M
 - 10 Carrie Underwood* \$1.4M

- Top Streaming**
- 1 Drake \$17.1M
 - 2 Post Malone \$10.4M
 - 3 XXXTentacion \$9.1M
 - 4 Eminem* \$6.14M
 - 5 Travis Scott \$6.1M
 - 6 Migos* \$5.7M
 - 7 Taylor Swift \$5.67M
 - 8 Cardi B* \$5.6M
 - 9 Lil Wayne* \$5.4M
 - 10 YoungBoy Never Broke Again* \$5.3M



Billy Joel

\$35.8M Last Year: 7

SAL \$362.8K	PUB \$1M
STR \$1.4M	TOU \$33.05M

Joel, who famously hasn't released a pop album since 1993, netted just \$1.8 million from sales and streaming. But he has become a perennial on this list thanks to his Madison Square Garden residency and his love of playing landmark MLB stadiums.



P!nk

\$35.5M Last Year: -

SAL \$1.2M	PUB \$1.1M
STR \$1.5M	TOU \$31.7M

P!nk's acrobatic live performances continued to be a big draw in 2018, amounting to 89.3% of her income. And while her fans snapped up 480,000 of her albums last year, they're not avidly streaming her music. Her entire catalog generated 896 million plays.



Beyoncé

\$33.1M Last Year: -

SAL \$671K	PUB \$593K
STR \$4.2M	TOU \$27.6M

Beyoncé and husband Jay-Z toured together as co-headliners in 2018, taking home \$27.6 million each for their U.S. shows, and released the joint LP *Everything Is Love*. But her recorded-music earnings outpaced his by almost \$1.2 million, mainly due to stronger streaming.



Bruno Mars

\$32.6M Last Year: 4

SAL \$990.1K	PUB \$960K
STR \$3.5M	TOU \$27.2M

Almost three years after its November 2016 release, Mars' last album, *24K Magic*, still helped drive \$5 million in recorded-music royalties and over \$27 million in live income. His catalog generated 2.4 billion combined on-demand streams and 1.7 million track downloads.

*Artist did not qualify for the Money Makers list.



13

JAY-Z
\$32.5M

Last Year: 18

SAL \$1.7M	PUB \$256K
STR \$2.9M	TOU \$27.6M

Hova made more than \$1.3 million on sales of 424,518 physical/digital albums, showing that his fans don't see him as a singles act and like to hold on to his work. Comparatively, Beyoncé is a streaming queen with 2.4 billion streams versus Jay's almost 860 million.



14

Luke Bryan
\$23.8M

Last Year: 15

SAL \$849.4K	PUB \$706.4K
STR \$2.6M	TOU \$19.7M

Bryan's tireless touring appears to have boosted more than his box-office stats. He sold 301,000 albums and over 1.1 million downloads, and racked up 1.4 billion streams. He also ranks at No. 9 among the acts on this list in terrestrial radio play, with 1.2 million spins.



15

Post Malone
\$22.3M

Last Year: -

SAL \$1.6M	PUB \$2.6M
STR \$10.4M	TOU \$7.8M

Post Malone finished 2018 with the second-highest total recorded-music revenue on this list. His catalog generated 65% of his \$22.3 million income — much of it from streaming. He's the No. 2 top earner in that category (behind Drake) with 7.2 billion total streams.



16

U2
\$21.4M

Last Year: 1

SAL \$550.8K	PUB \$609.8K
STR \$869.1K	TOU \$19.4M

U2 topped last year's Money Makers with \$54.4 million in 2017 income, all but \$2.4 million of it from touring — and 2018 was pretty much a repeat performance. The Irish rockers pocketed \$19.4 million from shows in the United States, nearly 91% of their stateside earnings.

2018 RECORDED MUSIC**Estimating Major-Label Revenue For 2018**

Because the three majors report only their overall recorded-music revenue, there is much speculation about what their owned labels earn individually. In an effort to shed light on the subject, *Billboard* has estimated their 2018 U.S. revenue.

These estimates are limited to reliable third-party U.S.-only data sources and do not include synchs, merch or 360-deal revenue. Each label's total was calculated with the data used to compile Money Makers and with Nielsen Music Connect's unit counts for each delivery format (CDs, streams, etc.). Video and programmed streams were interpolated using on-demand audio-streaming market share, and a multiplier was used to account for the difference between the RIAA's and Nielsen's wholesale sales totals. —E.C.

SONY MUSIC ENTERTAINMENT	\$1.7 BILLION
Columbia Label Group	\$500 million
Columbia	• \$360 million
RED	• \$140 million ^A
Epic	\$210 million
The Orchard	\$365 million
RED	• \$140 million ^B
Columbia/The Orchard	• \$5 million ^C
RCA	\$385 million
RCA Inspiration	• \$10 million
SME Nashville	\$152 million
Provident Music Group	• \$35 million
Sony Music Latin	\$75 million

UNIVERSAL MUSIC GROUP	\$2.53 BILLION
Capitol Music Group	\$530 million
Capitol Records/Virgin	• \$240 million
Motown	• \$30 million
Blue Note	• \$13 million
Capitol Christian Music Group	• \$75 million ^D
Caroline	• \$170 million ^E
Def Jam Recordings	\$155 million
Ingrooves	\$130 million^F
Interscope (group)	\$600 million
Interscope Geffen A&M	• \$545 million
Verve Label Group	• \$55 million
Republic (group)	\$625 million
Republic	• \$302 million
Island	• \$127 million
Cash Money	• \$127 million
Big Machine Label Group	• \$75 million ^G
Universal Music Latin Entertainment	\$75 million
UMG Nashville	\$150 million

WARNER MUSIC GROUP	\$1.13 BILLION^H
Atlantic Records	\$680 million
Artist Partners	• \$80 million
Elektra	• \$125 million
300 Entertainment	• \$35 million ^I
Warner Records	\$410 million
WEA Latina/Warner	• \$15 million

A - This counts the old RED-distributed labels' revenue before being combined with The Orchard and not the new RED label-services revenue.
B - Double counted also under Columbia
C - Double counted also under Columbia
D - Distributor of Capitol Christian-signed artists

E - and independent labels and artists
F - Distributor of indie labels and indie artists
G - As of 2019, no longer counted under Republic
H - Doesn't include Alternative Distribution Alliance
I - Distributed label, not owned



17

Metallica
\$19.6M

Last Year: 3

SAL \$4.8M	PUB \$1.4M
STR \$3.4M	TOU \$9.9M

For a band noted for its live shows, Metallica would not have made the cut based solely on its \$9.9 million in touring income. The act earned \$9.7 million in recorded-music royalties, which were boosted considerably because Metallica owns its masters.



18

Maroon 5
\$19.3M

Last Year: -

SAL \$739K	PUB \$1.9M
STR \$3.8M	TOU \$12.9M

If Maroon 5 seems to be everywhere at once, here's one reason: The Adam Levine-fronted group was the top act played on terrestrial radio in 2018, with close to 2 million spins — an achievement that bolstered the band's \$6.4 million in recorded-music earnings.



19

Journey
\$19.1M

Last Year: 38

SAL \$755.2K	PUB \$937.8K
STR \$1.5M	TOU \$15.9M

Journey's recorded-music income is surprisingly strong for a heritage act that hasn't released an original album since 2011. The band sold 298,000 albums and almost 500,000 track downloads last year. And streaming was respectable, too: 647 million.



20

Trans-Siberian Orchestra
\$18.5M

Last Year: 24

SAL \$308K	PUB \$171.3K
STR \$333.3K	TOU \$17.7M

Using two separate touring outfits, Trans-Siberian Orchestra packs 100-plus performances into the year-end holiday season, and in 2018 netted \$17.7 million during a seven-week span. Comparatively, its recorded-music catalog generated \$813,000.



21

Imagine Dragons

\$18.2M

Last Year: 29

SAL \$2M	PUB \$4.4M
STR \$4.3M	TOU \$7.4M

Like Post Malone, Imagine Dragons was a top earner in recorded music. The band's \$10.8 million total accounted for 59% of its income. The group also finished No. 2 in track downloads (3.5 million) and No. 3 in terrestrial radio play (1.7 million spins).



22

Def Leppard

\$17.6M

Last Year: 49

SAL \$577.9K	PUB \$493K
STR \$673.4K	TOU \$15.9M

Fifty-eight U.S. shows co-headlining with Journey, plus four additional solo concerts, added \$15.9 million to the British band's coffers — a good thing, since the group's 289 million total on-demand streams in 2018 are pretty anemic, even for a heritage rock act.



23

Foo Fighters

\$17M

Last Year: -

SAL \$416.7K	PUB \$1.2M
STR \$769.5K	TOU \$14.7M

Dave Grohl screamed his way through another strong year of touring with his band Foo Fighters. Thirty U.S. shows led to almost \$15 million in income, another \$1.2 million flowed in from publishing royalties, and streams were at heritage-act levels: 471 million.



24

Chris Stapleton

\$16.9M

Last Year: 21

SAL \$1.83M	PUB \$977K
STR \$2.1M	TOU \$12M

Strong sales helped Stapleton bring home almost \$5 million in recorded-music royalties. He moved 1.3 million tracks and 724,000 albums, and generated a respectable 1.2 million streams. The bulk of his payday came from touring, where he earned \$12 million.

2018 TOURING

Thinking Globally

Although Billboard Boxscore tracks concert grosses internationally, the annual Money Makers ranking has traditionally been compiled using only U.S. touring data to maintain consistency with the streaming, sales and publishing income. Those totals are based on data from Nielsen, which currently does not track global activity.

Now that music is an increasingly global business, it's worth demonstrating how much international touring income (U.S. revenue included) would have greatly altered the ranking. Here, the Money Makers top 10 as it would have appeared if international touring income were included, plus the seven acts that would have made the cut and the seven that would not have were global touring considered. (Rankings are based on total revenue streams.) —E.C.

TOP 10 MONEY MAKERS, GLOBAL TOURING INCLUDED

RANK	GLOBAL BOXSCORE	U.S.	
01	Ed Sheeran	\$147.4M	\$32.8M
02	Taylor Swift	\$117.5M	\$90.5M
03	Bruno Mars	\$70.1M	\$27.2M
04	P!nk	\$61.3M	\$31.7M
05	Drake	\$35.1M	\$30.7M
06	Justin Timberlake	\$50.4M	\$33M
07	Bruce Springsteen	\$50.9M	\$50.9M
08	(tie) Beyoncé	\$43.1M	\$27.6M
08	(tie) Jay-Z	\$43.1M	\$27.6M
10	U2	\$42.9M	\$19.4M

ACTS THAT WOULD HAVE MADE THE LIST

RANK	GLOBAL BOXSCORE	U.S.	
14	Céline Dion	\$40.2M	\$3.6M
18	Luis Miguel	\$30.8M	\$10.6M
23	Roger Waters	\$20M	\$0
24	Depeche Mode	\$20.6M	\$3.5M
25	Harry Styles	\$20.5M	\$9M
26	Guns N' Roses	\$18.4M	\$0
28	André Rieu	\$20.6M	\$4.4M

ACTS THAT WOULD NOT HAVE MADE THE LIST*

RANK	GLOBAL BOXSCORE	U.S.	
24	Chris Stapleton	\$12M	\$12M
29	Dave Matthews Band	\$12.4M	\$12.2M
31	Twenty One Pilots	\$9.1M	\$8.6M
32	Jason Aldean	\$11.3M	\$10.1M
33	Jennifer Lopez	\$13.4M	\$13.4M
38	Lynyrd Skynyrd	\$28.2M	\$9.6M
39	XXXTentacion	\$0	\$0

*Because U.S. touring income is included in the global total, the figures are identical when the act did not tour outside the United States.

METHODOLOGY Money Makers was compiled with 2018 U.S.-only Nielsen Music and Billboard Boxscore data. All revenue figures cited are Billboard estimates and, due to rounding, an artist's total may not equal the sum of the subcategories. Revenue from merchandising, synchronization and sponsorship is not included. Unless otherwise noted, streaming totals consist of combined on-demand audio and video streams. Recording-career totals are the sum of an artist's sales, streaming and publishing earnings. Revenue from featured-artist appearances is credited to the main artists, but other recording collaborations — usually denoted as a "duet with," "+" or "&" — are generally split evenly by the artists. Touring revenue, after the manager's cut, equals 34% of an act's Boxscore, except in residencies, where it equals 60%. Sales royalties were calculated based on physical/digital albums and track sales. Streaming royalties consist of on-demand audio/video streams, plus estimated royalties from programmed webcasting, SiriusXM and Music Choice. The following royalty rates were used: album and track sales, 22% of retail revenue; on-demand streaming royalties were calculated using blended audio and video rates of, respectively, \$0.0054 and \$0.0016 per stream, applied against a 22% royalty rate for new hit artists, 37% for superstar artists, 50% for heritage artists and 78% for artists that own their masters. A subscription per-stream rate of \$0.0019 — blended to reflect the different statutory rates for ad-supported and subscription streams — was applied to programmed streams, and per-play estimated rates of \$0.74 and \$30.00 were applied to Music Choice and SiriusXM plays, respectively. Publishing royalties were estimated using statutory mechanical rates for album and track sales. The Copyright Royalty Board streaming formula produced an average rate of 13.1% of streaming revenue, and the following per-play averages: hit radio, \$2.50; heritage spins, \$0.60; Music Choice, \$0.40; SiriusXM, \$8.33; programmed streams, \$0.0003. Billboard estimated each artist's songwriter's share of the recorded music included in these calculations, and publishing royalties were calculated as co-publishing deals, giving the writer 75% of those royalties. A 10% manager's fee was deducted from artist and publisher royalty pools. A 4% producer's fee was deducted from each artist's recorded-music royalty pool.



25

The Rolling Stones

\$16.7M

Last Year: -

SAL \$1.2M	PUB \$918.5K
STR \$2.4M	TOU \$12.1M

Despite releasing their last studio album of original tunes in 2005, the Stones earned a strong \$4.6 million in recorded-music royalties because the band owns at least half of its catalog and gets a 74% cut of the revenue from those titles versus the standard 18%.



26

Travis Scott

\$16.6M

Last Year: -

SAL \$1.1M	PUB \$525.7K
STR \$6.1M	TOU \$9M

Scott's recorded-music catalog produced \$7.7 million of income in 2018 — the seventh-highest total on this list — by selling nearly 500,000 albums, mostly through digital downloads, and generating 4.2 billion streams.



27

J. Cole

\$16M

Last Year: 35

SAL \$820.6K	PUB \$2.3M
STR \$4.7M	TOU \$8.1M

Cole's \$7.7 million in recorded-music income almost matched the \$8.1 million he earned on the road. His catalog generated nearly 3 billion on-demand streams that translated into \$4.7 million, while his publishing income totaled an impressive \$2.3 million.



28

Dead & Company

\$15.47M

Last Year: 22

SAL \$932.4K	PUB \$370.6K
STR \$679.9K	TOU \$13.5M

The jam-band veterans kept on truckin' in 2018, playing 27 U.S. dates. Touring is the collective's bread and butter, but its live shows helped sell 291,000 Grateful Dead albums and 156,000 digital downloads, and generate 308 million streams.



29

Dave Matthews Band

\$15.1M Last Year: -

SAL \$1.1M	PUB \$751.6K
STR \$894K	TOU \$12.2M

DMB's road work yielded a \$12.2 million payday, but the jam band's recording catalog also produced another \$2.7 million in royalties, largely due to 476,000 in album sales. That total was helped by the release last year of *Come Tomorrow*, the group's first LP since 2012.



30

Romeo Santos

\$14.8M Last Year: -

SAL \$47.4K	PUB \$709.4K
STR \$1.5M	TOU \$12.6M

Streaming's popularity among Latin music fans helped generate 1.2 billion streams for Santos, compared with U.S. album sales of just 12,000 and 125,000 track downloads. His \$12.6 million in U.S. touring income dwarfed everything else.



31

Twenty One Pilots

\$14.7M Last Year: 13

SAL \$1.2M	PUB \$2.25M
STR \$2.5K	TOU \$8.6M

The 2018 release of the duo's fifth album, *Trench*, led them to collect almost \$6 million in recorded-music royalties from 1.7 billion streams and the sale of 478,000 albums and 592,000 tracks. The pair's publishing also was strong: \$2.3 million.



32

Jason Aldean

\$14.6M Last Year: -

SAL \$1.5M	PUB \$38K
STR \$2.9M	TOU \$10.1M

Aldean's 2018 *Rearview Town* album contributed to the 1.5 million streams his catalog spawned last year, as well as album sales of 580,000 and 1.5 million track downloads. That put nearly \$4.5 million in his pocket, in addition to the \$10 million-plus he made on the road.



33

Jennifer Lopez

\$14.4M Last Year: -

SAL \$80.2K	PUB \$28.5KM
STR \$831.1K	TOU \$13.4M

Lopez's 2018 was not about sales, streaming or publishing. All but \$1 million of her salary came from live performances, such as her *All I Have* Las Vegas residency at Planet Hollywood Resort & Casino, which ran from January 2016 through September 2018.



34

Panic! At The Disco

\$14.3M Last Year: 47

SAL \$1.78M	PUB \$2.4M
STR \$2.7M	TOU \$7.4M

Brendon Urie's band increased its earnings by \$6.1 million over 2017, nearly doubling streaming revenue from \$1.4 million to \$2.7 million, more than doubling publishing income from \$1.1 million to \$2.4 million and boosting touring by almost \$3 million.



35

Keith Urban

\$14M Last Year: -

SAL \$1M	PUB \$765.7K
STR \$1.4M	TOU \$10.9M

Urban's \$10.9 million payday from touring bolstered strong catalog sales in 2018: 798,000 tracks and 403,000 albums, including copies of his latest, *Graffiti U*. The Aussie artist also logged 792 million streams — a healthy sum for a country act.



36

Sam Smith

\$13.8M Last Year: -

SAL \$608.1K	PUB \$631.4K
STR \$2.2M	TOU \$10.4M

Although Smith didn't release an album last year, his catalog netted him \$3.45 million from recorded-music royalties, including those from 1.4 billion streams. That sum accounted for 25% of his total 2018 income.

Top Publishing

- 1 Imagine Dragons \$4.4M
- 2 Drake \$3.1M
- 3 Post Malone \$2.6M
- 4 Ed Sheeran \$2.5M
- 5 Panic! at the Disco \$2.4M
- 6 XXXTentacion \$2.37M
- 7 J. Cole \$2.3M
- 8 Twenty One Pilots \$2.25M
- 9 Migos* \$2M
- 10 Eminem* \$1.9M



37

Queen + Adam Lambert

\$13.8M Last Year: 33

SAL \$4.6M	PUB \$1.9M
STR \$4.8M	TOU \$2.5M

The global success of the Queen biopic *Bohemian Rhapsody* and its soundtrack resulted in the band's recorded-music income ballooning to 54% of its 2018 income, fueled by a robust 1.6 billion streams — almost unheard of for a heritage act.



38

Lynyrd Skynyrd

\$12.7M Last Year: -

SAL \$904K	PUB \$797K
STR \$1.4M	TOU \$9.6M

The Last of the Street Survivors tour, billed as the band's final outing, netted the reconstituted act \$9.6 million in 2018 (and is still going). It appears to have sparked sales — 458,000 tracks, 381,000 albums and 641 million streams.



39

XXXTentacion

\$12.1M Last Year: -

SAL \$695K	PUB \$2.37M
STR \$9.1M	TOU \$0

In addition to being the sole deceased artist on this list, XXXTentacion is the only act without touring revenue. Streaming was his forte: He notched 4.8 million audio streams (the third-most of the acts listed here) and 2.5 million video streams, and sold 1.3 million tracks.



40

Shania Twain

\$12M Last Year: -

SAL \$275.3K	PUB \$175.6K
STR \$480.5K	TOU \$11M

Twain's 2018 comeback tour, which will be followed this year by a Las Vegas residency at Planet Hollywood Resort & Casino, paid her \$11 million. She made a lot less from the 240 million streams she generated — a low number despite her heritage country status.

Top U.S. Touring Box Office

- 1 Taylor Swift \$90.5M
- 2 Bruce Springsteen \$50.9M
- 3 Kenny Chesney \$38.6M
- 4 Elton John \$33.5M
- 5 Eagles \$33.1M
- 6 Billy Joel \$33.05M
- 7 Justin Timberlake \$33M
- 8 Ed Sheeran \$32.8M
- 9 P!nk \$31.7M
- 10 Drake \$30.7M


21: JIM BENNETT/GETTY IMAGES; 22: (31) KEVIN MAZUR/GETTY IMAGES; 23: JEFF KRIVITZ/FILMMAGIC/GETTY IMAGES; 24: JASON KEMPIN/GETTY IMAGES; 25: AMEL KRZYZYNSKI/AFIP/GETTY IMAGES; 26: TAYLOR HILL/GETTY IMAGES; 27: SCOTT GARITTY/SHUTTERSTOCK; 28: CONCERT PHOTOS/LAMAY/STOCK PHOTO; 29: DOUGLAS MASON/GETTY IMAGES; 30: C FLANIGAN/FILMMAGIC/GETTY IMAGES; 31: EMMA MCINTYRE/GETTY IMAGES; 32: CHRIS PIZELLO/INVISION/AP/SHUTTERSTOCK; 33: 38: ETHAN MILLER/GETTY IMAGES; 35: AFI/US/SHUTTERSTOCK; 36: 37: VINCE CALIURI/GETTY IMAGES; 39: MPO/D/MEDIA/PIXPAP IMAGES; 40: RMV/SHUTTERSTOCK

Billboard Artist 100

July 20
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS ON CHART
2	1	1	#1 4 WKS BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	1	46
8	7	2	POST MALONE	REPUBLIC	1	159
11	8	3	ED SHEERAN	ATLANTIC/AG	1	257
7	4	4	KHALID	RIGHT HAND/RCA	1	123
4	2	5	BTS	BIGHIT ENTERTAINMENT	1	144
3	3	6	LIL NAS X	COLUMBIA	3	17
16	20	7	QUEEN	HOLLYWOOD	1	63
6	6	8	SHAWN MENDES	ISLAND	1	231
13	11	9	LIZZO	NICE LIFE/ATLANTIC/AG	7	12
9	9	10	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	123
5	10	11	JONAS BROTHERS	REPUBLIC	1	19
12	15	12	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	263
14	16	13	ARIANA GRANDE	REPUBLIC	1	231
10	14	14	TAYLOR SWIFT	REPUBLIC	1	259
RE-ENTRY		15	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/JGA	11	30
17	17	16	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/EMG	1	147
15	18	17	HALSEY	CAPITOL	1	187
20	22	18	IMAGINE DRAGONS	X101NARROWER/INTERSCOPE/JGA	1	231
19	19	19	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	104
23	21	20	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	85
46	23	21	THE BEATLES	APPLE/CAPITOL/UMG	5	87
34	13	22	CHRIS BROWN	CBE/RCA	1	211
29	32	23	DABABY	SOUTHCOAST/INTERSCOPE/JGA	23	13
25	24	24	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	108
22	30	25	CAMILA CABELLO	SYCO/EPIC	1	130
37	39	26	BRUNO MARS	ATLANTIC/AG	1	251
31	29	27	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	232
28	26	28	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	229
52	52	29	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/JGA	1	164

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS ON CHART
32	41	30	MARSHMELLO	JOYTIME COLLECTIVE	4	91
43	28	31	BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	28	5
36	33	32	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	61
27	27	33	KATY PERRY	CAPITOL	1	194
24	31	34	P!NK	RCA	1	160
35	35	35	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	166
66	60	36	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	194
						
30	36	37	LADY GAGA	INTERSCOPE/JGA	1	123
49	49	38	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	71
39	40	39	ELTON JOHN	MERCURY/ISLAND	11	16
33	38	40	THOMAS RHETT	VALORY/BMLG	1	232
RE-ENTRY		41	YOUNG THUG	300/ATLANTIC/AG	11	84
51	42	42	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	259
-	5	43	THE BLACK KEYS	EASY EYE SOUND/NONESUCH/WARNER	5	6
55	54	44	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	263
62	51	45	METALLICA	BLACKENED	2	210
38	37	46	BILLY RAY CYRUS	WHEELHOUSE/BMG/BBMG	18	13
48	56	47	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	221
41	45	48	DJ KHALED	WE THE BEST/EPIC	2	111
69	25	49	BAD BUNNY	RIMAS	23	69
44	44	50	MORGAN WALLEN	BIG LOUD	34	20

NO. 1 Billie Eilish

Eilish tops the Artist 100 for a fourth total week as her single "Bad Guy," newly remixed with Justin Bieber, bullets at its No. 2 high on the Billboard Hot 100 (see page 3), while her album *When We All Fall Asleep, Where Do We Go?* ranks at No. 2 on the Billboard 200.

ELLISH: CHRIS LEVER/SHUTTERSOCK; STAPLETON: COURTESY OF UMG; NASHVILLE: LITE; CASSIDY SPARROW/GETTY IMAGES; BROWN: J. CAVAL

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

AIRPLAY/STREAMING & SALES DATA COMPILED BY
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Billboard



Special Issue
ON SALE
AUGUST 8, 2019

PRIDE ISSUE

On Aug. 8, *Billboard* will publish its annual Pride issue honoring culturally moving and influential people who have contributed to the community's history and its current landscape. This special issue will coincide with *Billboard's* inaugural Power of Pride Summit, an event dedicated to gathering an influential audience of consumers and influencers in celebration of the LGBTQ community. The full day of programming will include panel discussions, a cocktail reception and an awards presentation.

Billboard's Pride Special feature will include:

- Pride List featuring high-achieving executives from across the music industry who publicly self-identify as LGBTQ.
- Additional interviews with LGBTQ musicians alongside sidebars with LGBTQ writers and executives

Join *Billboard* in celebrating Pride and the LGBTQ community.

ON SALE: 8/8 | **COVER DATE** 8/10 | **ISSUE CLOSE** 8/1 | **MATERIALS DUE** 8/2

BONUS DISTRIBUTION: *Billboard* Pride Summit 8/8

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Lute Leads Dreamville Rappers

Thanks to Dreamville Records' new compilation album with **J. Cole**, *Revenge of the Dreamers III*, which launches atop the Billboard 200 (see page 66), four rappers who appear on the set reach the Emerging Artists chart: **Lute** (above), **Young Nudy**, **EarthGang** and **J.I.D.**

Lute debuts the highest on the list — No. 27 — as his track "Under the Sun," with J. Cole and **DaBaby**, opens at No. 44 on the Billboard Hot 100. Young Nudy enters at No. 31 as "Down Bad," with J.I.D., **Bas**, J. Cole and EarthGang, re-enters the Hot 100 at No. 64.

J.I.D. re-enters Emerging Artists at a new No. 20 high, and EarthGang debuts at No. 41.

—Xander Zellner

CHART BEAT



BLANCO BROWN 'UP' IN AIRPLAY

A week after topping *Billboard's* multimetric Hot Country Songs chart, "The Git Up," the breakthrough single by **Blanco Brown** (above), enters a pair of airplay charts, reflecting its dual promotion at pop and country radio. The song enters *Mainstream Top 40* at No. 37 and *Country Airplay* at No. 56, up 44% to 4.3 million in all-format audience, according to Nielsen Music. It concurrently spends a third week at No. 1 on both *Country Streaming Songs* (19.6 million U.S. streams in the tracking week) and *Country Digital Song Sales* (28,000 downloads sold).

—Gary Trust

Go to 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
50	46	51	JASON ALDEAN	MAACON/BROKEN BOW/BBMG	1	241
54	57	52	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	121
45	48	53	5 SECONDS OF SUMMER	5 SECONDS OF SUMMER/INTERSCOPE/IGA	1	120
68	61	54	LEWIS CAPALDI	VERTIGO/CAPITOL	54	8
58	62	55	FLORIDA GEORGIA LINE	BMLG	1	263
42	47	56	AVA MAX	ATLANTIC/AG	24	28
18	55	57	PRINCE	NPG/LEGACY	1	59
94	97	58	BEYONCE	PARKWOOD/COLUMBIA	2	189
47	63	59	MEEK MILL	MAYBACH/ATLANTIC/AG	1	64
91	53	60	MILEY CYRUS	RCA	12	82
57	67	61	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	64
56	66	62	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	60
65	64	63	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	199
71	68	64	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	38
53	65	65	LEE BRICE	CURB	15	61
80	73	66	ERIC CHURCH	EMI NASHVILLE/UMGN	4	174
61	69	67	MAROON 5	222/INTERSCOPE/IGA	1	263
21	77	68	WILLIE NELSON	LEGACY	18	10
73	85	69	XXXTENTACION	BAD VIBES FOREVER	1	100
74	75	70	LYNYRD SKYNYRD	BLACKBIRD PRODUCTION PARTNERS/SOUND & PROUD	40	61
70	70	71	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	20
67	78	72	A BOOGIE WIT DA HOODIE	HIGHBRIDGE THE LABEL/ATLANTIC/AG	11	53
63	71	73	NORMANI	KEEP COOL/RCA	46	44
64	74	74	SAM SMITH	CAPITOL	1	166
-	34	75	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	77
-	72	76	EXO	SM	9	37
59	81	77	BRADLEY COOPER	INTERSCOPE/IGA	3	41
82	87	78	POLO G	COLUMBIA	59	5
76	83	79	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	189
77	79	80	DADDY YANKEE	EL CARTEL/UMLE	19	80
40	58	81	BRUCE SPRINGSTEEN	COLUMBIA	4	9
83	80	82	EAGLES	ERC	10	47
-	59	83	NF	NF REAL MUSIC	8	72
86	82	84	BRETT YOUNG	BMLG	15	136
1	50	85	THE RACONTEURS	THIRD MAN	1	3
78	90	86	BASTILLE	VIRGIN/CAPITOL	11	65
92	96	87	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	234
RE-ENTRY	88	88	ABBA	POLAR/POLYDOR/UME	38	8
RE-ENTRY	89	89	MEGAN THEE STALLION	ISOL CERTIFIED/300/AG	60	4
90	95	90	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	71
NEW	91	91	LIL TECCA	GALACTIC/REPUBLIC	91	1
NEW	92	92	JADEN SMITH	MSFTSMUSIC/ROC NATION	92	1
RE-ENTRY	93	93	PINKFONG	SMART STUDY	59	8
85	92	94	21 SAVAGE	SLAUGHTER GANG/EPIC	5	89
-	94	95	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	94	2
-	43	96	SANTANA	STARFAITH/SURETONE/CONCORD	8	6
75	99	97	MICHAEL JACKSON	MJJ/EPIC	20	219
RE-ENTRY	98	98	JOURNEY	NOMOTA	55	31
RE-ENTRY	99	99	NIRVANA	SUB POP/DGC/GEFFEN/INTERSCOPE/UME	61	11
RE-ENTRY	100	100	THE BEACH BOYS	CAPITOL/UME	88	2

Emerging Artists

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billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 2 WKS LEWIS CAPALDI	VERTIGO/CAPITOL	1	12
3	2	2	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	32
11	4	3	LIL TECCA	GALACTIC/REPUBLIC	3	7
7	5	4	PINKFONG	SMART STUDY	1	41
5	3	5	YK OSIRIS	DEF JAM	3	21
12	12	6	NLE CHOPPA	NO LOVE	6	20
18	11	7	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER BROS.	7	18
8	8	8	SHAED	PHOTO FINISH	8	23
4	7	9	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	31
10	9	10	ALI GATIE	LISN/WARNER	9	4
6	10	11	LAUV	LAUV/AWAL-KOBALT	1	96
15	14	12	LIL TJAY	COLUMBIA	9	12
RE-ENTRY	13	13	BAEKHYUN	SM	3	16
16	16	14	BRYCE VINE	SIRE/WARNER BROS.	3	35
14	15	15	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	30
34	6	16	RUNAWAY JUNE	WHEELHOUSE/BMG/BBMG	6	5
NEW	17	17	ABBATH	SEASON OF MIST	17	1
19	20	18	SECH	RICH	15	11
-	17	19	THE ALLMAN BETTS BAND	BMG	17	2
RE-ENTRY	20	20	J.I.D	DREAMVILLE/INTERSCOPE/IGA	20	3
46	35	21	BBNO\$	BBNO/COLUMBIA	21	3
47	34	22	Y2K	Y2K/COLUMBIA	22	3
21	21	23	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	48
27	25	24	TAINY	MAS FLOW	24	6
NEW	25	25	3TEETH	CENTURY MEDIA/RED	25	1
20	22	26	LOVELYTHEBAND	RED	1	68
NEW	27	27	LUTE	DREAMVILLE/INTERSCOPE/IGA	27	1
31	28	28	JON Z	VYDIA/CHOSEN FEW EMERALD	28	10
22	19	29	MONSTA X	STARSHIP ENTERTAINMENT	11	65
26	26	30	I AM THEY	ESSENTIAL/PLG	26	16
NEW	31	31	YOUNG NUDY	YOUNG NUDY/SAMEPLATE/RCA	31	1
48	44	32	ALEC BENJAMIN	ARTIST PARTNERS GROUP/ATLANTIC/AG	17	28
45	39	33	SHORDIE SHORDIE	DI ENTERTAINMENT/WARNER	33	7
23	29	34	CALUM SCOTT	CAPITOL	4	63
29	36	35	SUMMER WALKER	LVRN/INTERSCOPE/IGA	19	36
33	30	36	JOYNER LUCAS	TWENTY NINE/TULLY	6	26
44	37	37	MORGAN EVANS	WARNER BROS. NASHVILLE/WMN	4	29
41	43	38	MABEL	POLYDOR/CAPITOL	4	19
38	27	39	HARDY	TREE VIBEZ/BIG LOUD	25	11
39	24	40	TOMORROW X TOGETHER	BRIGHT ENTERTAINMENT/REPUBLIC	1	18
NEW	41	41	EARTHGANG	DREAMVILLE/INTERSCOPE/IGA	41	1
49	40	42	MITCHELL TENPENNY	RISER HOUSE/COLUMBIA NASHVILLE/SMN	2	53
RE-ENTRY	43	43	AMBJAAY	COLUMBIA	43	3
NEW	44	44	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	44	1
-	42	45	LUNAY	STAR ISLAND	28	6
NEW	46	46	YEBBA	UNSIGNED	46	1
-	48	47	DANILEIGH	DEF JAM	23	15
NEW	48	48	SUECO THE CHILD	ATLANTIC/AG	48	1
RE-ENTRY	49	49	DENZEL CURRY	PH/LOMA VISTA/CONCORD	7	15
NEW	50	50	WESTSIDE GUNN	GRISELDA	50	1

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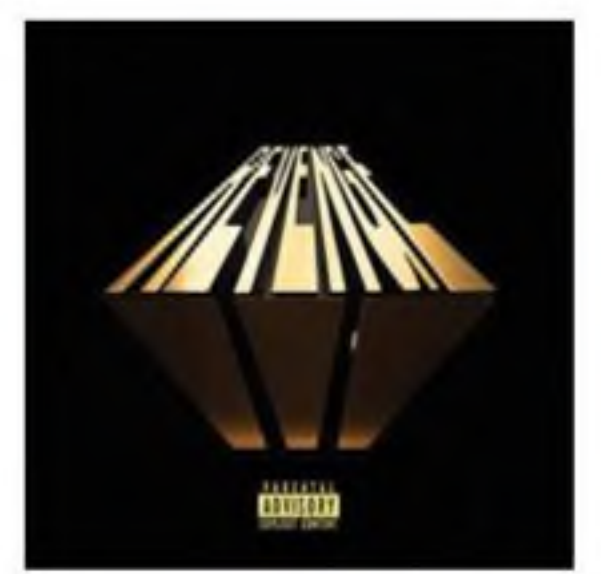
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Billboard 200

July 20
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
	1	#1 1 WK VARIOUS ARTISTS	Dreamville & I. Cole: Revenge Of The Dreamers III		1	1
3	2	BILLIE EILISH	When We All Fall Asleep, Where Do We Go?	1	15	
1	3	CHRIS BROWN	Indigo	1	2	
2	4	LIL NAS X	7 (EP)	2	3	
NEW	5	MACHINE GUN KELLY	Hotel Diablo	5	1	
7	6	LIZZO	Cuz I Love You	6	12	
6	7	KHALID	Free Spirit	1	14	
16	8	POST MALONE	beerbongs & bentleys	1	63	
8	9	MUSTARD	Perfect Ten	8	2	
10	10	JONAS BROTHERS	Happiness Begins	1	5	
14	11	ARIANA GRANDE	Thank U, Next	1	22	
NEW	12	JADEN	ERYS	12	1	
12	13	SOUNDTRACK	Spider-Man: Into The Spider-Verse	2	30	
11	14	DABABY	Baby On Baby	7	19	
13	15	LUKE COMBS	This One's For You	4	110	
15	16	RAKE	Scorpion	1	54	
25	17	QUEEN	Bohemian Rhapsody (Soundtrack)	2	38	
18	18	POLO G	Die A Legend	6	5	
19	19	ELTON JOHN	Diamonds	7	87	
27	20	BILLIE EILISH	Dont Smile At Me	14	81	
24	21	TRAVIS SCOTT	ASTROWORLD	1	49	
20	22	DJ KHALED	Father Of Asahd	2	8	
23	23	A BOOGIE WIT DA HOODIE	Hoodie SZN	1	29	
9	24	J BALVIN & BAD BUNNY	Oasis	9	2	
26	25	LADY GAGA & BRADLEY COOPER	A Star Is Born (Soundtrack)	1	40	
37	26	POST MALONE	Stoney	4	135	
28	27	JUICE WRLD	Death Race For Love	1	18	
22	28	DAN + SHAY	Dan + Shay	6	55	
30	29	MEEK MILL	Championships	1	32	
33	30	ED SHEERAN	÷ (Divide)	1	123	
29	31	LUKE COMBS	The Prequel (EP)	4	5	
38	32	JUICE WRLD	Goodbye & Good Riddance	4	60	
32	33	CARDI B	Invasion Of Privacy	1	66	
41	34	SOUNDTRACK	The Greatest Showman	1	83	
4	35	THE BLACK KEYS	'Let's Rock'	4	2	
39	36	KHALID	American Teen	4	123	
40	37	ORIGINAL BROADWAY CAST	Hamilton: An American Musical	3	198	
35	38	MORGAN WALLEN	If I Know Me	35	41	
55	39	PS QUEEN	Greatest Hits	11	344	
31	40	TYLER, THE CREATOR	IGOR	1	8	
43	41	THE BEATLES	1	1	376	
44	42	PANIC! AT THE DISCO	Pray For The Wicked	1	55	
42	43	SOUNDTRACK	Aladdin (2019)	6	7	
34	44	THOMAS RHETT	Center Point Road	1	6	
47	45	NIPSEY HUSSLE	Victory Lap	2	25	
48	46	MEGAN THEE STALLION	Fever	10	8	
52	47	XXXTENTACION	?	1	69	
54	48	CHRIS STAPLETON	Traveller	1	200	
50	49	LIL BABY & GUNNA	Drip Harder	4	40	
153	50	GG MARSHMELLO	Joytime III	50	2	

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	PEAK POS.	WKS. ON CHART
51	51	TOM PETTY AND THE HEARTBREAKERS	The Best Of Everything	16	14	
49	52	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	22	427	
53	53	BOB MARLEY AND THE WAILERS	Legend: The Best Of...	5	582	
58	54	BAD BUNNY	X 100PRE	11	29	
56	55	YG	4REAL 4REAL	7	7	
59	56	JOURNEY	Journey's Greatest Hits	10	572	
75	57	LEWIS CAPALDI	Divinely Uninspired To A Hellish Extent	49	8	
66	58	21 SAVAGE	I Am > I Was	1	29	
63	59	IMAGINE DRAGONS	Evolve	2	107	
82	60	ARIANA GRANDE	Sweetener	1	47	
62	61	JASON ALDEAN	Rearview Town	1	65	
71	62	EMINEM	Curtain Call: The Hits	1	453	
76	63	LAUREN DAIGLE	Look Up Child	3	44	
70	64	ELLA MAI	Ella Mai	5	39	
67	65	THE BEATLES	Abbey Road	1	317	
78	66	MAREN MORRIS	GIRL	4	18	
77	67	RAKE	Views	1	167	
79	68	KENDRICK LAMAR	DAMN.	1	117	
64	69	ZAC BROWN BAND	Greatest Hits So Far...	20	219	
65	70	BTS	Map Of The Soul: PERSONA	1	13	
84	71	GUNNA	Drip Or Drown 2	3	20	
81	72	BILLY JOEL	The Essential Billy Joel	15	151	
87	73	LIL UZI VERT	Luv Is Rage 2	1	98	
92	74	SOUNDTRACK	Moana	2	138	
80	75	NAV	Bad Habits	1	16	
93	76	RAKE	Take Care	1	332	
36	77	GUCCI MANE	Delusions Of Grandeur	7	3	
17	78	DANIEL CAESAR	CASE STUDY 01	17	2	
69	79	KANE BROWN	Experiment	1	35	
5	80	CHANCE THE RAPPER	Acid Rap	5	2	
94	81	LIL WAYNE	Tha Carter V	1	41	
57	82	SHAWN MENDES	Shawn Mendes	1	59	
74	83	LOGIC	Confessions Of A Dangerous Mind	1	9	
90	84	KANE BROWN	Kane Brown	5	136	
91	85	FLORIDA GEORGIA LINE	Can't Say I Ain't Country	4	21	
85	86	THE BEACH BOYS	Sounds Of Summer: The Very Best Of The Beach Boys	16	170	
95	87	2PAC	Greatest Hits	3	280	
88	88	BEYONCE	HOMECOMING: THE LIVE ALBUM	4	13	
89	89	CALBOY	Wildboy	30	6	
99	90	THE CHAINSMOKERS	World War Joy (EP)	48	6	
100	91	NF	Perception	1	92	
83	92	MONEYBAGG YO	43VA HEARTLESS	4	7	
103	93	RAKE	More Life	1	121	
96	94	GUNS N' ROSES	Greatest Hits	3	478	
101	95	FLEETWOOD MAC	Rumours	1	328	
102	96	KODAK BLACK	Dying To Live	1	30	
97	97	OFFSET	FATHER OF 4	4	20	
110	98	BAZZI	Cosmic	14	66	
109	99	XXXTENTACION	17	2	98	
108	100	LIL BABY	Harder Than Ever	3	60	



Revenge Rules

Revenge of the Dreamers III opens at No. 1 on the Billboard 200, earning 115,000 equivalent album units in the United States during the week ending July 11, according to Nielsen Music. Of that sum, 23,000 were in album sales. The multi-act, 18-track hip-hop project boasts the Dreamville label's roster of artists, including Dreamville chief **J. Cole** on eight songs.

Revenge III surpasses the peak of 2015's *Revenge of the Dreamers II*, which debuted and peaked at No. 29 on the Billboard 200 dated Dec. 26, 2015. The first *Revenge of the Dreamers*, a 2014 mixtape that wasn't commercially released or available to stream, didn't chart.

The *Revenge III* tracklist is populated by Cole and Dreamville artists **Bas**, **Cozz**, **EarthGang**, **J.I.D.**, **Ari Lennox**, **Lute** and **Omen**. Over 25 other guests also are featured on the set, including **DaBaby**, **Ski Mask the Slump God**, **T.I.**, **Ty Dolla \$ign** and **Vince Staples**. More than 100 artists and producers were invited to write and record songs for *Revenge III*.

Revenge III is Interscope's fourth album to hit No. 1 for the first time in 2019 and the fifth to spend time atop this list this year — the most of any label. (Interscope's *A Star Is Born* soundtrack is that fifth LP, as it debuted at No. 1 in 2018, then returned to the top in 2019, post-Academy Awards.)

A guest-laden album of a different variety is aiming to bump *Revenge III* from the top of the chart as **Ed Sheeran's** No. 6 *Collaborations Project* is on course to debut at No. 1 on the list dated July 27. The set could bow with over 170,000 units earned in the week ending July 18.

—Keith Caulfield

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

SALES DATA COMPILED BY NIELSEN MUSIC

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
119	101	AC/DC	2X	COLUMBIA/LEGACY	Back In Black	4	367
124	102	MARSHMELLO		JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	23
112	103	BTS		BIGHIT ENTERTAINMENT	Love Yourself: Answer	1	45
86	104	P!NK		RCA	Hurts 2B Human	1	11
98	105	LYNYRD SKYNYRD		MCA/GEFFEN/UMG	All Time Greatest Hits	56	65
104	106	EAGLES		ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	282
113	107	TORY LANEZ		MAD LOVE/INTERSCOPE/JGA	LoVE me NOW?	4	36
116	108	TYGA		LAST KINGS/EMPIRE	Legendary	17	5
114	109	MIGOS		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	76
106	110	BOB SEGER & THE SILVER BULLET BAND		HIDEOUT/CAPITOL/UMG	Greatest Hits	8	285
105	111	TWENTY ONE PILOTS		FUELED BY RAMEN/EMG	Trench	2	40
111	112	JON PARDI		CAPITOL NASHVILLE/UMGN	California Sunrise	11	153
115	113	TAYLOR SWIFT		BIG MACHINE/BMLG	reputation	1	87
129	114	H.E.R.		MBK/RCA	H.E.R.	23	90
133	115	ED SHEERAN		ATLANTIC/AG	X	1	264
117	116	TWENTY ONE PILOTS		FUELED BY RAMEN/EMG	Blurryface	1	217
135	117	J. COLE		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	240
131	118	SUBLIME		GASOLINE ALLEY/MCA/GEFFEN/UMG	Sublime	13	156
127	119	EMINEM		SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	45
120	120	MICHAEL JACKSON		EPIC/LEGACY	The Essential Michael Jackson	31	285
118	121	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	32
125	122	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	34
143	123	THE WEEKND		XO/REPUBLIC	Starboy	1	137
107	124	SCHOOLBOY Q		TOP DAWG/INTERSCOPE/JGA	CrasH Talk	3	11
NEW	125	SOUNDTRACK		NETFLIX/MAISIE/LEGACY	Stranger Things 3: Music From The Netflix Original Series	125	1
139	126	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	354
138	127	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	29
130	128	MILEY CYRUS		RCA	SHE IS COMING (EP)	5	6
141	129	TAYLOR SWIFT		BIG MACHINE/BMLG	1989	1	239
151	130	RIHANNA		WESTBURY ROAD/ROC NATION	ANTI	1	180
137	131	YNW MELLY		YNW MELLY/300/AG	I Am You	20	27
136	132	BRUNO MARS		ATLANTIC/AG	24K Magic	2	138
157	133	SZA		TOP DAWG/RCA	Ctrl	3	109
134	134	THOMAS RHETT		VALOR/BMLG	Life Changes	1	96
68	135	YFN LUCCI		THINK IT'S A GAME/WARNER	650Luc: Gangsta Grillz	34	3
150	136	MAC MILLER		WARNER	Swimming	3	49
RE	137	QUEEN		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	6	145
142	138	THE NOTORIOUS B.I.G.		BAD BOY/RHINO	Greatest Hits	1	183
148	139	KACEY MUSGRAVES		MCA NASHVILLE/UMGN	Golden Hour	4	47
152	140	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	350
158	141	CAMILA CABELLO		SYCO/EPIC	Camila	1	78
123	142	TEE GRIZZLEY		GRIZZLEY GANG/300/AG	Scriptures	20	5
145	143	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Origins	2	35
159	144	ABBA		POLAR/POLYDOR/UMG	Gold: Greatest Hits	25	154
147	145	BLAKE SHELTON		WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	5	157
155	146	MAROON 5		222/INTERSCOPE/JGA	Red Pill Blues	2	88
160	147	THE WEEKND		XO/REPUBLIC	Beauty Behind The Madness	1	201
146	148	LEE BRICE		CURB	Lee Brice	36	10
122	149	LIL KEED		YOUNG STONER LIFE/300/AG	Long Live Mexico	26	4
164	150	SHAWN MENDES		ISLAND	Illuminate	1	134
154	151	THE BEATLES		APPLE/CAPITOL/UMG	The Beatles (White Album)	1	203
161	152	THE ROLLING STONES		ABKCO	Hot Rocks 1964-1971	4	311
162	153	LED ZEPPELIN		SWAN SONG/ATLANTIC/RHINO	Mothership	7	282
165	154	METRO BOOMIN		BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	36
45	155	THE RACONTEURS		THIRD MAN	Help Us Stranger	1	3
126	156	CARRIE UNDERWOOD		CAPITOL NASHVILLE/UMGN	Cry Pretty	1	39
163	157	PLAYBOI CARTI		AWGE/INTERSCOPE/JGA	Die Lit	3	57
175	158	JOJI		8BRISING/12TONE	BALLADS 1	3	36
167	159	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	63
121	160	AVICII		AVICII AB/GEFFEN/JGA	TIM	11	6
RE	161	NIRVANA		SUB POP/DGC/GEFFEN/UMG	Nevermind	1	429
156	162	CITY GIRLS		QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	55	27
169	163	MOTLEY CRUE		MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	10	15
178	164	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	76
171	165	BRETT YOUNG		BMLG	Brett Young	18	126
60	166	BRUCE SPRINGSTEEN		COLUMBIA	Western Stars	2	4
170	167	ERIC CHURCH		EMI NASHVILLE/UMGN	Desperate Man	5	18
RE	168	LANA DEL REY		POLYDOR/INTERSCOPE/JGA	Born To Die	2	317
174	169	YNW MELLY		YNW MELLY/300/AG	We All Shine	27	25
180	170	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	149
179	171	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	293
166	172	NICKI MINAJ		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	48
172	173	BEBE REXHA		WARNER	Expectations	13	55
168	174	TIM MCGRAW		CURB	Number One Hits	27	135
182	175	BON JOVI		ISLAND/UMG	Greatest Hits: The Ultimate Collection	5	135
186	176	5 SECONDS OF SUMMER		ONE MODE/CAPITOL	Youngblood	1	56
181	177	THE ROLLING STONES		PROMOTONE B.V./THE ROLLING STONES/POLYDOR/INTERSCOPE/JGA	Honk	23	12
173	178	PNB ROCK		ATLANTIC/AG	Trapstar Turnt Popstar	4	10
21	179	FREDDIE GIBBS & MADLIB		KEEP COOL/RCA	Bandana	21	2
199	180	SAM SMITH		CAPITOL	In The Lonely Hour	2	263
183	181	DARYL HALL JOHN OATES		RCA/LEGACY	The Very Best Of Daryl Hall / John Oates	34	49
184	182	GEORGE STRAIT		MCA NASHVILLE/UMGN	50 Number Ones	1	118
192	183	HALSEY		ASTRALWERKS	hopeless fountain kingdom	1	110
RE	184	BLINK-182		GEFFEN/UMG	Greatest Hits	6	44
190	185	BENNY BLANCO		FRIENDS KEEP SECRETS/INTERSCOPE/JGA	FRIENDS KEEP SECRETS (EP)	41	31
177	186	J. COLE		DREAMVILLE/ROC NATION/INTERSCOPE/JGA	KOD	1	64
RE	187	BRUNO MARS		ELEKTRA/EMG	Doo-Wops & Hoologans	3	429
RE	188	ADELE		XL/COLUMBIA	21	1	422
188	189	MICHAEL JACKSON		EPIC/LEGACY	Thriller	1	374
185	190	FLORIDA GEORGIA LINE		BMLG	Here's To The Good Times	4	265
189	191	FUTURE		FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	25
RE	192	TRAIN		SUNKEN FOREST/COLUMBIA	Greatest Hits	105	3
149	193	METALLICA		BLACKENED	Hardwired...To Self-Destruct	1	52
191	194	WHITNEY HOUSTON		ARISTA/RCA/LEGACY	I Will Always Love You: The Best Of Whitney Houston	14	33
RE	195	FRANK OCEAN		BOYS DON'T CRY	Blonde	1	135
RE	196	BEYONCE		PARKWOOD/COLUMBIA	Lemonade	1	85
RE	197	STEVIE WONDER		MOTOWN/UT/UMG	The Definitive Collection	35	66
RE	198	THE TEMPTATIONS		MOTOWN/UMG	Best Of The Temptations-The 60's: 20th Century Masters..	73	62
RE	199	ARIANA GRANDE		REPUBLIC	Dangerous Woman	2	154
195	200	DANIEL CAESAR		GOLDEN CHILD	Freudian	25	87

TRAVELLER

— CHRIS STAPLETON —

48

CHRIS STAPLETON
Traveller

Chris Stapleton's 2015 No. 1 album, *Traveller* (No. 48), notches a 200th week on the chart, becoming the 12th country LP to spend as many weeks on the tally. **Zac Brown Band's** *The Foundation* leads all country titles, with 294 weeks. (Among all albums, **Pink Floyd's** *The Dark Side of the Moon* is tops, with 943.) *Traveller* has earned 4.1 million equivalent album units through July 11, according to Nielsen Music. Of that sum, 2.5 million are in album sales. —K.C.

17

QUEEN
Bohemian Rhapsody [Soundtrack]

The album perks up by 9% in units earned (19,000 for the week) and 20% in albums sold (5,000), thanks to fan reaction surrounding the film's July 6 premiere on HBO, HBO Go and HBO Now.

34

SOUNDTRACK
The Greatest Showman

With a 41-34 rise, the album collects an 80th week inside the top 40 — one of only two soundtracks released this century with as many weeks in the region. *O Brother, Where Art Thou?* is the other, with 83.

Things And King Debut

A trio of new albums debuts on the Soundtracks chart as *Stranger Things 3*, *The Lion King* and *Echo in the Canyon: The Birth of the California Sound* arrive on the tally.

Stranger Things 3 starts at No. 7 and is the companion album to the third season of the *Stranger Things* series, set during the summer of 1985. The soundtrack bows with 7,000 equivalent album units earned in the week ending July 11, according to Nielsen Music (mostly from album sales). The compilation boasts a number of pop tunes of the time, including **REO Speedwagon's** No. 1 Billboard Hot 100 single "Can't Fight This Feeling." Among the other classics are a pair of No. 2-peaking tracks: **Madonna's** "Material Girl" and **John Mellencamp's** "R.O.C.K. in the U.S.A." (A Salute to '60s Rock)."

At No. 16 on Soundtracks, the companion album to the new version of *The Lion King* arrives with 4,000 units from only a partial week of activity. The LP was released on Thursday, July 11, the final day of the chart's tracking week. Expect a jump on the list dated July 27, after its first full chart-tracking week, and then another increase the following frame, after the movie's nationwide premiere on July 18.

Lastly, at No. 23, the soundtrack to the documentary *Echo in the Canyon* takes a bow, with 2,000 units earned. The film focuses on the music scene in Los Angeles' Laurel Canyon in the mid-to late 1960s. The album features **Jakob Dylan** and a range of acts (like **Neil Young**, **Beck** and **Fiona Apple**) covering tunes from the era, including **The Association's** No. 2 Hot 100 hit "Never My Love." —Keith Caulfield



Album Sales

July 20
2019
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
HOT SHOT DEBUT	1	VARIOUS ARTISTS	DREAMVILLE/INTERSCOPE/JGA	Dreamville & J Cole: <i>Revenge Of The Dreamers III</i>	1
	NEW 2	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/JGA	<i>Hotel Diablo</i>	1
	4	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	15
	1	THE BLACK KEYS	EASY EYE SOUND/NONESUCH/WARNER	"Let's Rock"	2
	NEW 5	SOUNDTRACK	NETFLIX/MAISIE/LEGACY	<i>Stranger Things 3: Music From The Netflix Original Series</i>	1
	11	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	13
	7	BRUCE SPRINGSTEEN	COLUMBIA	Western Stars	4
	5	THE RACONTEURS	THIRD MAN	Help Us Stranger	3
	28	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	38
	15	WILLIE NELSON	LEGACY	Ride Me Back Home	3
	14	JONAS BROTHERS	REPUBLIC	Happiness Begins	5
	9	KHALID	RIGHT HAND/RCA	Free Spirit	14
	16	LADY GAGA & BRADLEY COOPER	INTERSCOPE/JGA	A Star Is Born (Soundtrack)	40
	33	QUEEN	HOLLYWOOD	Greatest Hits	287
	19	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	12
	43	QUEEN	HOLLYWOOD	Greatest Hits II & III: The Platinum Collection	44
	NEW 17	JADEN	MSFTSMUSIC/ROC NATION	ERYS	1
	18	ELTON JOHN	ROCKET/ISLAND/UM	Diamonds	63
	27	LAUREN DAIGLE	CENTRICITY/12TONE	Look Up Child	44
	22	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	3
	10	PRINCE	NPG/WARNER/RHINO	Origins	4
	2	CHRIS BROWN	CBE/RCA	Indigo	2
	29	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	83
	20	METALLICA	BLACKENED	Hardwired...To Self-Destruct	59
	30	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	244
	6	SANTANA	STARFAITH/SURETONE/CONCORD	Africa Speaks	5
	26	SOUNDTRACK	WALT DISNEY	Aladdin (2019)	8
	41	ABBA	POLAR/POLYDOR/UM	Gold: Greatest Hits	183
	35	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UM	Greatest Hits	289
	23	MADONNA	LIVE NATION/INTERSCOPE/JGA	Madame X	4
	38	ORIGINAL BROADWAY CAST	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	197
	45	THE BEATLES	APPLE/CAPITOL/UM	Abbey Road	94
	39	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	101
	54	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	Traveller	200
	34	P!NK	RCA	Hurts 2B Human	11
	49	THE BEACH BOYS	CAPITOL/UM	Sounds Of Summer: The Very Best Of The Beach Boys	158
	48	CREDENCE CLEARWATER REVIVAL	FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	305
	50	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UM	NOW 70	10
	51	THE BEATLES	APPLE/CAPITOL/UM	1	203
	42	THOMAS RHETT	VALORY/BMIG	Center Point Road	6
	NEW 41	SOUNDTRACK	CLEAN SLATE/BMG	<i>Echo In The Canyon: The Birth Of The California Sound</i>	1
	55	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UM	Legend: The Best Of...	424
	NEW 43	ABBATH	SEASON OF MIST	Outstrider	1
	67	PRINCE AND THE REVOLUTION	NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	84
	64	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	27
	83	SUBLIME	GASOLINE ALLEY/MCA/GEFFEN/UM	Sublime	129
	63	PINK FLOYD	PINK FLOYD/LEGACY	The Dark Side Of The Moon	250
	58	LYNYRD SKYNYRD	GEFFEN/UM	Icon: Lynyrd Skynyrd	94
	69	BEASTIE BOYS	DEF JAM/UM	Licensed To Ill	88
	71	AMY WINEHOUSE	REPUBLIC	Back To Black	173

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	1	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	3
	NEW 2	ABBATH	SEASON OF MIST	Outstrider	1
	NEW 3	3TEETH	CENTURY MEDIA/RED	METAWAR	1
	NEW 4	BAEKHYUN	SM	City Lights: The 1st Mini Album (EP)	1
	NEW 5	WESTSIDE GUNN	GRISELDA	Flygod Is An Awesome God	1
	NEW 6	MOOK BOY	FCMG	King Titus III	1
	2	RUNAWAY JUNE	WHEELHOUSE/BMG/BMG	Blue Roses	2
	NEW 8	JOEY CAPE	FAT WRECK CHORDS	Let Me Know When You Give Up	1
	25	GG	ALLIGATOR	CHRISTONE "KINGFISH" INGRAM: Kingfish	7
	NEW 10	HI-REZ	ONLY FOR THE FANS	Only For The Fans: The Album	1
	12	MORT GARSON	EMANAY/SACRED BONES	Mother Earth's Plantasia	3
	13	SMITH & HAY X KING TECH	SMH	Jazz Part Two	2
	NEW 13	100 GECS	DOG SHOW	1000 Geecs	1
	16	TYLER CHILDERS	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	66
	NEW 15	THOMAS BERGERSEN	THOMAS BERGERSEN	Seven	1
	NEW 16	IMMORTAL BIRD	20 BUCK SPIN	Thrive On Neglect	1
	14	BLACK PUMAS	ATO	Black Pumas	3
	NEW 18	JESCA HOOP	MEMPHIS INDUSTRIES	Stonechild	1
	18	BUDDY & JULIE MILLER	NEW WEST	Breakdown On 20th Ave. South	3
	NEW 20	BRAND OF SACRIFICE	UNIQUE LEADER	Godhand	1
	3	HEILUNG	SEASON OF MIST	Futha	2
	23	TOMMY DEVON	FMG/CROWDROCK	Private Party (EP)	2
	RE 23	CRUMB	CRUMB	Jinx	2
	NEW 24	TURILLI / LIONE: RHAPSODY	NUCLEAR BLAST	Zero Gravity: Rebirth And Evolution	1
	NEW 25	TWRP	TWRP	Return To Wherever	1

SOUNDTRACKS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	1	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	30
	2	SOUNDTRACK	HOLLYWOOD	Bohemian Rhapsody (Queen)	38
	3	SOUNDTRACK	INTERSCOPE/JGA	A Star Is Born (Lady Gaga & Bradley Cooper)	40
	4	SOUNDTRACK	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	83
	5	SOUNDTRACK	WALT DISNEY	Aladdin (2019)	8
	7	SOUNDTRACK	WALT DISNEY	Moana	138
	NEW 7	SOUNDTRACK	NETFLIX/MAISIE/LEGACY	<i>Stranger Things 3: Music From The Netflix Original Series</i>	1
	8	SOUNDTRACK	MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Motley Crue)	16
	10	SOUNDTRACK	NETFLIX/INTERSCOPE/JGA	13 Reasons Why, Season 2	60
	9	SOUNDTRACK	UNIVERSAL PICTURES/CAPITOL	Yesterday (Himesh Patel)	3
	13	SOUNDTRACK	VILLA 40/DREAMWORKS/RCA	Black Panther: The Album, Music From And Inspired By TOP DAWG, AFTERMATH/INTERSCOPE/JGA	74
	12	SOUNDTRACK	DECCA/UM	Trolls	146
	16	SOUNDTRACK	WALT DISNEY	Frozen: The Songs	119
	15	SOUNDTRACK	NPG/WARNER BROS./RHINO	Purple Rain (Prince And The Revolution)	406
	14	SOUNDTRACK	PARAMOUNT PICTURES/ROCKET/INTERSCOPE/JGA	Rocketman: Music From The Motion Picture	7
	NEW 16	SOUNDTRACK	WALT DISNEY	The Lion King (2019)	1
	17	SOUNDTRACK	DC/ATLAS/WATERTOWER/ATLANTIC/AG	Suicide Squad: The Album	153
	19	SOUNDTRACK	WALT DISNEY	The Lion King	107
	18	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	259
	6	SOUNDTRACK	TAKEONE COMPANY/BIGHIT ENTERTAINMENT	BTS WORLD	2
	20	SOUNDTRACK	FOX/RCA	Love, Simon	69
	21	SOUNDTRACK	WALT DISNEY	The Little Mermaid	105
	NEW 23	SOUNDTRACK	CLEAN SLATE/BMG	<i>Echo In The Canyon: The Birth Of The California Sound</i>	1
	22	SOUNDTRACK	LOST HIGHWAY/MERCURY/UM	O Brother, Where Art Thou?	681
	24	SOUNDTRACK	DECCA/UM	Mamma Mia!	166



Ticket Bundle Tumble

The Raconteurs' former Billboard 200 No. 1 *Help Us Stranger* falls 45-155 in just its third week on the list, marking the latest ticket bundle-fueled No. 1 to plummet down the chart.

The drop is due to how the album's first week was driven in large part by sales from a concert ticket/album sale redemption offer, where most of those redemption orders — built up in the weeks prior to the set's release — were exhausted in the album's debut week. The set launched with 88,000 equivalent album units earned, according to Nielsen Music, with 84,000 of that in album sales. In the set's second week, with little sales left to replace the concert bundle offer, the title dropped to No. 45 with 13,000 units (11,000 in album sales). This issue, it tallies 6,000 units (5,000 in album sales).

Had *Help Us Stranger* had streaming activity on its side to offset the lack of sales, then it might not be nose-diving off the tally. But the album collected only 1.5 million on-demand audio streams for its songs in the week ending July 11. (In its opening week, it yielded 4.4 million.) A similar No. 1 tumble happened earlier this year with **Backstreet Boys' DNA**, when its ticket bundle-fueled No. 1 bow of 234,000 units made a swift exodus off the list, falling 1-24-34-111-152, and then off the chart. Another, more recent example: **Madonna's** No. 1 *Madame X* opened atop the chart dated June 29, fell to No. 77 in week two, then dropped off the tally in its third week. —K.C.

TOP ALBUM SALES: The week's top-selling albums, across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top 100 Albums. SOUNDTRACKS: Albums that are primarily or exclusively composed of songs from motion pictures, television series, or other media, ranked by Nielsen Music. CERTIFICATIONS: Certified Gold, Platinum, Multi-Platinum, or Diamond. © 2019, Promoters Global Media, LLC and Nielsen Music. All rights reserved.



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July 20 2019 **Songwriters & Producers** **billboard**

HOT 100 SONGWRITERS™

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

HOT 100 PRODUCERS™

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

RAP SONGWRITERS™

1	#1 J. COLE
2	LOUIS BELL (TIE)
2	POST MALONE (TIE)
4	LIL NAS X
5	NLE CHOPPA
6	DABABY
7	BILLY WALSH
8	YOUNG THUG
9	ATTICUS ROSS (TIE)
9	BILLY RAY CYRUS (TIE)
9	JOZZY (TIE)
9	TRENT REZNOR (TIE)
9	YOUNGKIO (TIE)

RAP PRODUCERS™

1	#1 LOUIS BELL
2	T-MINUS
3	ATTICUS ROSS (TIE)
3	TRENT REZNOR (TIE)
3	YOUNGKIO (TIE)
6	BRIAN LEE
7	RICKY REED (TIE)
7	TELE (TIE)
9	EARL ON THE BEAT
10	PLUSS

DANCE/ELECTRONIC SONGWRITERS™

1	#1 MARSHMELLO
2	STEVE MAC
3	DAN SMITH
4	STEVE WINWOOD (TIE)
4	WILL JENNINGS (TIE)
6	LIL AARON
7	AVICII
8	ALEX PALL (TIE)
8	DREW TAGGART (TIE)
10	ALI TAMPOSI (TIE)
10	ANDREW WATT (TIE)
10	NORMAN WHITFIELD (TIE)
10	TONY ANN (TIE)

DANCE/ELECTRONIC PRODUCERS™

1	#1 MARSHMELLO
2	THE CHAINSMOKERS
3	MARTIN GARRIX
4	DJ SNAKE
5	ANDREW WATT
6	AVICII
7	KYGO
8	DIPLO (TIE)
8	ILYA (TIE)
10	STEVE MAC

The top songwriters and producers on the Billboard Hot 100 and selective genre songs chart that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated July 20, 2019. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

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

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

Carey's Bottle Cap Boost

In her 76th week on the Social 50, **Mariah Carey** (below) finally reaches the top 10, re-entering the chart for just the second time all year (and the first since January) at No. 10. The pop diva returns thanks to 429,000 reactions and 106,000 mentions on Twitter, up 1,308% and 476% in the week ending July 11, respectively, according to Next Big Sound. Though Carey is no stranger to tweeting as of late, her re-entry comes following an especially viral Twitter post: a July 7 video in which she participated in the Bottle Cap Challenge, a social media game in which participants attempt to knock the cap off a bottle without touching the rest of the bottle. Carey's contribution? Using her falsetto to knock it off. "Well, that was fun!" she tweeted the next day. "My next challenge is trying to get my kids off their iPads."

Four spots below Carey, **Megan Thee Stallion** zooms to a new Social 50 peak (20-14); 387,000 reactions on Twitter and 199,000 mentions were the rapper's result in a week that saw her continue to use her social media platform to interact daily with fans (and with brands such as Wendy's). Additionally, she made her TV debut with a medley of "Realer" and "Big Ole Freak" on *Jimmy Kimmel Live!* on July 8.

The chart's lone debut belongs to K-pop act **ITZY**, at No. 21. The girl group debuted in February and is gearing up for the release of its first EP, *It's Izzy*, on July 29. ITZY racked up 250,000 Twitter reactions in the tracking week, much of them due to teaser images posted by the group.

—Kevin Rutherford



Social/Streaming

July 20
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 135 WKS BTS BIGHIT ENTERTAINMENT	144
3	2	EXO SM	103
4	3	GOT7 JYP	99
8	4	ARIANA GRANDE REPUBLIC	336
5	5	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	51
12	6	NCT 127 SM	51
6	7	SHAWN MENDES ISLAND	238
2	8	LIL NAS X COLUMBIA	18
14	9	RIHANNA WESTBURY ROAD/ROC NATION	432
RE	10	MARIAH CAREY BUTTERFLY MC/EPIC	76
7	11	MONSTA X STARSHIP ENTERTAINMENT	84
9	12	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	108
10	13	BLACKPINK YG/INTERSCOPE/IGA	90
30	14	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	14
25	15	ZENDAYA HOLLYWOOD/REPUBLIC	210
13	16	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	17
35	17	BAEKHYUN SM	24
46	18	POST MALONE REPUBLIC	82
24	19	CAMILA CABELLO SYCO/EPIC	151
21	20	CARDI B THE KSR GROUP/ATLANTIC/AG	107
NEW	21	ITZY JYP	1
11	22	MILEY CYRUS RCA	341
27	23	ED SHEERAN ATLANTIC/AG	197
32	24	MARSMELLO JOYTIME COLLECTIVE	111
15	25	STRAY KIDS JYP	43
20	26	WAYV LABEL V	25
26	27	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	379
17	28	ATEEZ KO/LEGACY	11
42	29	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	400
29	30	LALI ARIOLA/SONY MUSIC ARGENTINA	116
RE	31	LOUIS TOMLINSON 78/SYCO/ARISTA	110
28	32	DAY6 STUDIO J/JYP	6
RE	33	KEHLANI TSUNAMI MOB/ATLANTIC/AG	18
16	34	TAYLOR SWIFT REPUBLIC	369
31	35	DADDY YANKEE EL CARTEL/UMLE	80
RE	36	LADY GAGA INTERSCOPE/JGA	420
40	37	ALAN WALKER MER MUSIKK/RCA	37
34	38	JOE JONAS REPUBLIC	9
RE	39	PENTAGON CUBE/LOEN ENTERTAINMENT	16
43	40	KATY PERRY CAPITOL	402
23	41	HALSEY CAPITOL	123
45	42	TWICE JYP	58
RE	43	SELENA GOMEZ INTERSCOPE/IGA	391
RE	44	NIALL HORAN NEON HAZE/CAPITOL	100
22	45	LIZZO NICE LIFE/ATLANTIC/AG	6
RE	46	KHALID RIGHT HAND/RCA	30
RE	47	FREDDIE MERCURY HOLLYWOOD	32
48	48	CHRIS BROWN CBE/RCA	373
18	49	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	31
44	50	FIERSA BESARI UNSIGNED	22

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 15 WKS OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	18
NEW	2	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	1
2	3	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	3
3	4	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	15
4	5	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	4
5	6	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	38
8	7	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	10
7	8	SUGE SOUTHCOAST/INTERSCOPE	DaBaby	14
6	9	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	5
13	10	RAN\$OM GALACTIC/REPUBLIC	Lil Tecca	5
10	11	TALK RIGHT HAND/RCA	Khalid	22
9	12	PANINI COLUMBIA	Lil Nas X	3
11	13	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	13
12	14	I DON'T CARE SCHODLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	9
18	15	SHOTTA FLOW NO LOVE	NLE Choppa	4
23	16	BABY SHARK SMART STUDY	Pinkfong	37
14	17	THE GIT UP IRAL/ERAP/MUSIC/BMG/WINEHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	4
19	18	WOW. REPUBLIC	Post Malone	29
16	19	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	7
27	20	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	25
NEW	21	UNDER THE SUN DREAMVILLE/INTERSCOPE	Dreamville Feat. J. Cole, Lute & DaBaby	1
17	22	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	4
21	23	7 RINGS REPUBLIC	Ariana Grande	25
15	24	RODEO COLUMBIA	Lil Nas X & Cardi B	3
25	25	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	44
26	26	WITHOUT ME CAPITOL	Halsey	40
RE	27	DOWN BAD DREAMVILLE/INTERSCOPE	Dreamville	2
24	28	EARFUQUAKE COLUMBIA	Tyler, The Creator	8
22	29	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	21
20	30	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	2
30	31	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	18
31	32	SUCKER REPUBLIC	Jonas Brothers	19
29	33	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	49
39	34	GOD'S COUNTRY WARNER MUSIC NASHVILLE/WMN	Blake Shelton	7
NEW	35	LALALA BBNO/Y2K/COLUMBIA	Y2K & bbno\$	1
NEW	36	COSTA RICA DREAMVILLE/INTERSCOPE	Dreamville	1
33	37	CON CALMA EL CARTEL/UMLE/CAPITOL	Daddy Yankee & Katy Perry Feat. Snow	11
32	38	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	10
45	39	BEER NEVER BROKE MY HEART RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	6
34	40	GO LOKO 4HUNNID/CTE/DEF JAM	YG, Tyga & Jon Z	7
38	41	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	102
41	42	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	24
43	43	BETTER RIGHT HAND/RCA	Khalid	39
35	44	CLOUT QUALITY CONTROL/MOTOWN/CAPITOL	Offset Feat. Cardi B	12
40	45	WHISKEY GLASSES BIG LOUD	Morgan Wallen	7
42	46	IT'S YOU LJSN/WARNER	Ali Gatie	3
37	47	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	32
49	48	SWEET BUT PSYCHO ATLANTIC	Ava Max	27
36	49	OUT THE MUD QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby Feat. Future	3
NEW	50	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	1



Lil Nas X On 'Road' To Record

With its 15th week at No. 1 on Streaming Songs, "Old Town Road" by **Lil Nas X** (above), featuring **Billy Ray Cyrus**, pulls into sole possession of the second-most weeks atop Streaming Songs in its eight-year history. The track earned 70.5 million streams in the week ending July 11, according to Nielsen Music. It pulls ahead of **Post Malone's** "Rockstar" (featuring **21 Savage**) and **Designer's** "Panda," both of which racked up 14 weeks atop the list. The only song left to conquer: **Luis Fonsi and Daddy Yankee's** "Despacito" (featuring **Justin Bieber**) at 16 weeks.

In other longevity news, **Imagine Dragons' "Believer,"** released in 2017, spends its 102nd week on Streaming Songs, ranking at No. 41 (13.4 million streams). It's just the second track to spend at least 100 weeks on the chart following **PSY's** "Gangnam Style" (122 weeks). Interesting note: While "Style" led the chart for six weeks, "Believer" has never climbed above No. 13.

Though it's unable to unseat "Old Town Road" from No. 1 on Streaming Songs, **Post Malone's** No. 2-debuting "Goodbyes" (featuring **Young Thug**) nonetheless reaches No. 1 on a different streaming-based chart: On-Demand Streaming Songs, which exclusively measures on-demand audio clicks. "Goodbyes," which earned 27.4 million streams, becomes Malone's fifth leader on the list — a mark that puts him behind only **Bieber** (six) and **Drake** (11) among all-time No. 1s and breaks him out of a tie for third with **Rihanna**. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 5 WKS TALK RIGHT HAND/RCA	Khalid	14
2	2	SUCKER REPUBLIC	Jonas Brothers	19
3	3	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	10	
5	4	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	11	
7	5	BAD GUY DARKROOM/INTERSCOPE	9	
8	6	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	11	
4	7	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	24	
6	8	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	14	
9	9	WOW. REPUBLIC	Post Malone	26
14	10	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	4
10	11	SWEET BUT PSYCHO ATLANTIC	Ava Max	23
15	12	SUGE SOUTHCOST/INTERSCOPE	DaBaby	7
19	13	SPEECHLESS WARNER MUSIC NASHVILLE/WAR/WARNER	Dan + Shay	22
13	14	GOD'S COUNTRY WARNER MUSIC NASHVILLE/WMN	Blake Shelton	10
12	15	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	41	
11	16	WITHOUT ME CAPITOL	Halsey	38
17	17	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	4	
16	18	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE	42	
20	19	SOME OF IT EMI NASHVILLE	Eric Church	8
30	20	SENIORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	2	
18	21	NEVER REALLY OVER CAPITOL	Katy Perry	6
25	22	BEER NEVER BROKE MY HEART Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	8	
23	23	WALK ME HOME RCA	P!nk	14
27	24	WHISKEY GLASSES Morgan Wallen BIG LOUD	13	
22	25	COOL REPUBLIC	Jonas Brothers	10

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 11 WKS OLD TOWN ROAD LIL NAS X/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	18
NEW	2	GOODBYES Post Malone Feat. Young Thug REPUBLIC	1	
2	3	THE GIT UP TRAILERTRAPMUSIC/BMG/BBMG	Blanco Brown	5
NEW	4	BLOW Ed Sheeran With Chris Stapleton & Bruno Mars ATLANTIC/AG	1	
5	5	SENIORITA Shawn Mendes & Camila Cabello ISLAND	3	
3	6	TRUTH HURTS NICE LIFE/ATLANTIC/AG	Lizzo	12
8	7	BAD GUY DARKROOM/INTERSCOPE/IGA	Billie Eilish	15
6	8	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM/AG	9	
10	9	GOD'S COUNTRY WARNER MUSIC NASHVILLE/WMN	Blake Shelton	15
9	10	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	4	
12	11	SUNFLOWER Post Malone & Swae Lee REPUBLIC	38	
15	12	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	9
11	13	BEER NEVER BROKE MY HEART Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN	10	
13	14	TALK RIGHT HAND/RCA	Khalid	19
14	15	KNOCKIN' BOOTS CAPITOL NASHVILLE/UMGN	Luke Bryan	15
17	16	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE/IGA	42	
NEW	17	BEST PART OF ME Ed Sheeran Feat. YEBBA ATLANTIC/AG	1	
18	18	SUCKER REPUBLIC	Jonas Brothers	18
20	19	WOW. REPUBLIC	Post Malone	29
19	20	WHISKEY GLASSES Morgan Wallen BIG LOUD	19	
23	21	RUMOR CURB	Lee Brice	20
21	22	IF I CAN'T HAVE YOU Shawn Mendes ISLAND	10	
26	23	NIGHTMARE CAPITOL	Halsey	8
29	24	CROSS ME Ed Sheeran Feat. Chance The Rapper & PnB Rock ATLANTIC/AG	7	
31	25	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	11	

Pop/Rhythmic/Adult

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 5 WKS TALK RIGHT HAND/RCA	Khalid	18
2	2	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	10	
4	3	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	13
3	4	SUCKER REPUBLIC	Jonas Brothers	20
5	5	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	11	
7	6	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	19	
6	7	WOW. REPUBLIC	Post Malone	27
8	8	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	26	
13	9	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	7
9	10	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	16	
12	11	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	5	
11	12	NEVER REALLY OVER CAPITOL	Katy Perry	7
10	13	COOL REPUBLIC	Jonas Brothers	15
16	14	SENIORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	4	
15	15	NIGHTMARE CAPITOL	Halsey	9
14	16	CROSS ME Ed Sheeran Feat. Chance The Rapper & PnB Rock ATLANTIC	8	
17	17	EASIER 5 Seconds Of Summer 5 SECONDS OF SUMMER/INTERSCOPE	8	
19	18	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	10
18	19	LA LA LAND Bryce Vine Feat. YG SIRE/WARNER	15	
33	20	GG GOODBYES Post Malone Feat. Young Thug REPUBLIC	2	
23	21	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	4
20	22	JUST US WE THE BEST/EPIC	DJ Khaled Feat. SZA	7
22	23	LOVE ME LESS COLOUR VISION/RED	MAX & Quinn XCII	10
24	24	CALL YOU MINE The Chainsmokers & Bebe Rexha DISRUPTOR/COLUMBIA	6	
25	25	FIND U AGAIN Mark Ronson Feat. Camila Cabello RCA	6	

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 11 WKS GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	54
2	2	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE	39	
3	3	YOU SAY CENTRICITY/2TONE/WARNER	Lauren Daigle	29
6	4	WALK ME HOME RCA	P!nk	20
4	5	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	27
7	6	LOVE SOMEONE WARNER	Lukas Graham	40
8	7	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	12
10	8	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	23	
9	9	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	31	
11	10	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	6
12	11	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	28
13	12	GG CRAVE Madonna & Swae Lee LIVE NATION/INTERSCOPE	7	
14	13	SUCKER REPUBLIC	Jonas Brothers	14
15	14	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	9	
16	15	(I'M GONNA) LOVE ME AGAIN Elton John & Taron Egerton PARAMOUNT PICTURES/ROCKET/INTERSCOPE	5	
19	16	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	10	
17	17	SWEET BUT PSYCHO ATLANTIC	Ava Max	10
20	18	NEVER REALLY OVER CAPITOL	Katy Perry	5
18	19	AS YOU ARE 19/RCA	Daughtry	4
21	20	OUT OF LOVE EP/DEF JAM	Alessia Cara	17
23	21	BROKEN & BEAUTIFUL Kelly Clarkson STX/FILMS/ATLANTIC/EMG	11	
22	22	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE	18	
NEW	23	SENIORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	1	
24	24	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	3	
28	25	WE'RE STILL HERE OMT/FANTASY/CONCORD	Steve Perry	16

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
4	1	#1 1 WKS CLOSE FRIENDS QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby	17
3	2	TALK RIGHT HAND/RCA	Khalid	22
5	3	SUGE SOUTHCOST/INTERSCOPE	DaBaby	10
1	4	WAKE UP CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	16
10	5	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	8
8	6	JUST US WE THE BEST/EPIC	DJ Khaled Feat. SZA	8
7	7	WOW. REPUBLIC	Post Malone	28
12	8	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA	5	
2	9	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	14
13	10	GO LOKO 4HUNNID/CTE/DEF JAM	YG, Tyga & Jon Z	9
6	11	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	16	
9	12	LOOK BACK AT IT A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC	26	
14	13	WORTH IT DEF JAM	YK Osiris	14
11	14	PURE WATER QUALITY CONTROL/MOTOWN/IO SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	21
15	15	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	4
16	16	CROSS ME Ed Sheeran Feat. Chance The Rapper & PnB Rock ATLANTIC	7	
17	17	THE LONDON Young Thug, J. Cole & Travis Scott YOUNG STONER LIFE/ATLANTIC/300	5	
34	18	GG GOODBYES Post Malone Feat. Young Thug REPUBLIC	2	
20	19	MY TYPE ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	6
21	20	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	12
19	21	BACC AT IT AGAIN Yella Beezy, Gucci Mane & Quavo HITCO	9	
18	22	PRESS THE KSR GROUP/ATLANTIC	Cardi B	6
24	23	IMPORTED Jessie Reyez & JMR Or 6LACK FMLY/ISLAND/REPUBLIC	12	
23	24	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	9	
25	25	YOU STAY DJ Khaled Feat. Meek Mill, J Balvin, Lil Baby & Jeremih WE THE BEST/EPIC	8	

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 8 WKS SUCKER REPUBLIC	Jonas Brothers	20
2	2	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	10	
3	3	SWEET BUT PSYCHO ATLANTIC	Ava Max	25
6	4	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	22	
4	5	WALK ME HOME RCA	P!nk	21
5	6	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC	11	
8	7	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	24
7	8	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL	26	
10	9	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE	41	
11	10	NEVER REALLY OVER CAPITOL	Katy Perry	7
12	11	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	14
9	12	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	12
15	13	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC	5	
13	14	DON'T GIVE UP ON ME Andy Grammer 5-CURVE	16	
14	15	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	22
17	16	TALK RIGHT HAND/RCA	Khalid	10
21	17	GG SENIORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	3	
16	18	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	12	
19	19	LOOK WHAT GOD GAVE HER Thomas Rhett VALORY/REPUBLIC	11	
18	20	COOL REPUBLIC	Jonas Brothers	13
20	21	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	9
22	22	NIGHTMARE CAPITOL	Halsey	8
23	23	MADE YOU MISS 19/HOLLYWOOD	Maddie Poppe	10
24	24	MISSING YOU CABIN 24/RED	Ingrid Michaelson	8
25	25	RESCUE ME MOSLEY/INTERSCOPE	OneRepublic	5

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions, as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales (also 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.

RICH FURVY/GETTY IMAGES

Country

July 20
2019
billboard

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

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
	1	#1 41 WKS LUKE COMBS	▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's for You	110	
	2	DAN + SHAY	WARNER MUSIC NASHVILLE/WMN	Dan + Shay	55	
	3	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	5	
	5	MORGAN WALLEN	BIG LOUD	If I Know Me	58	
	4	THOMAS RHETT	VALORY/BMLG	Center Point Road	6	
	6	CHRIS STAPLETON	▲ MERCURY/UMGN	Traveller	219	
	7	JASON ALDEAN	● MACON/BROKEN BOW/BMG/BBMG	Rearview Town	65	
10	8	MAREN MORRIS	● COLUMBIA NASHVILLE/SMN	GIRL	18	
8	9	ZAC BROWN BAND	● ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	207	
9	10	KANE BROWN	● ZONE 4/RCA NASHVILLE/SMN	Experiment	35	
11	11	KANE BROWN	▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	136	
12	12	FLORIDA GEORGIA LINE	● BMLG	Can't Say I Ain't Country	21	
13	13	JON PARDI	▲ CAPITOL NASHVILLE/UMGN	California Sunrise	160	
15	14	THOMAS RHETT	▲ VALORY/BMLG	Life Changes	96	
18	15	KACEY MUSGRAVES	● MCA NASHVILLE/UMGN	Golden Hour	62	
17	16	BLAKE SHELTON	● WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	194	
16	17	LEE BRICE	● CURB	Lee Brice	21	
14	18	CARRIE UNDERWOOD	● CAPITOL NASHVILLE/UMGN	Cry Pretty	43	
21	19	BRETT YOUNG	▲ BMLG	Brett Young	126	
20	20	ERIC CHURCH	● EMI NASHVILLE/UMGN	Desperate Man	40	
19	21	TIM MCGRAW	▲ CURB	Number One Hits	179	
22	22	GEORGE STRAIT	▲ MCA NASHVILLE/UMGN	50 Number Ones	184	
23	23	FLORIDA GEORGIA LINE	▲ REPUBLIC NASHVILLE/BMLG	Here's to the Good Times	226	
26	24	THOMAS RHETT	▲ VALORY/BMLG	Tangled Up	198	
28	25	SAM HUNT	▲ MCA NASHVILLE/UMGN	Montevallo	230	



Combs Catches Brooks

This One's for You, the debut LP from Luke Combs (above), spends a 41st week at No. 1 on Billboard's Top Country Albums chart, tying for the third-longest reign in the list's 55-year history. Leading with 22,000 equivalent album units earned in the week ending July 11, according to Nielsen Music, the set ties Garth Brooks' No Fences, which posted 41 weeks atop the chart starting in October 1990. The titles trail only Shania Twain's Come On Over (50 weeks beginning in November 1997) and Randy Travis' Always & Forever (43 weeks starting in June 1987).

Combs' set previously made history, as he became the first artist to send his first five Country Airplay entries, all from the album, to No. 1 between May 2017 and this April: "Hurricane," "When It Rains It Pours," "One Number Away," "She Got the Best of Me" and "Beautiful Crazy."

Meanwhile, Kenny Chesney's "Tip of My Tongue" roars onto Country Airplay at No. 20 (12.4 million audience impressions in the week ending July 14) and Hot Country Songs at No. 40. Written by Chesney, Ross Copperman and Ed Sheeran, the song was released July 12 and boosted in its first day by hourly plays on participating iHeartMedia radio stations. Chesney earns his 90th Country Airplay entry (and fifth-highest debut), tying Brooks for the second-most visits, after George Strait's 99.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART	
	1	#1 7 WKS GOD'S COUNTRY	WARNER MUSIC NASHVILLE/WMN	Blake Shelton	16	
	2	SOME OF IT	EMI NASHVILLE	Eric Church	28	
	5	BEER NEVER BROKE MY HEART	RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	10	
	4	WHISKEY GLASSES	BIG LOUD	Morgan Wallen	46	
	3	RUMOR	CURB	Lee Brice	45	
	6	GIRL	COLUMBIA NASHVILLE	Maren Morris	26	
	7	ALL TO MYSELF	WARNER MUSIC NASHVILLE/WAR	Dan + Shay	22	
	8	REARVIEW TOWN	MACON/BROKEN BOW	Jason Aldean	20	
	10	THE ONES THAT DIDN'T MAKE IT BACK HOME	VALORY	Justin Moore	36	
	9	RAISED ON COUNTRY	RCA NASHVILLE	Chris Young	27	
	11	KNOCKIN' BOOTS	CAPITOL NASHVILLE	Luke Bryan	16	
	12	TALK YOU OUT OF IT	BMLG	Florida Georgia Line	37	
	14	SOUTHBOUND	CAPITOL NASHVILLE	Carrie Underwood	12	
	13	WHAT HAPPENS IN A SMALL TOWN	VALORY	Brantley Gilbert + Lindsay Ell	31	
	15	BUY MY OWN DRINKS	WHEELHOUSE	Runaway June	39	
	16	I DON'T KNOW ABOUT YOU	BIG LOUD	Chris Lane	34	
	17	LOVE YOU TOO LATE	WARNER MUSIC NASHVILLE/WMN	Cole Swindell	33	
	18	WE WERE	HIT RED/CAPITOL NASHVILLE	Keith Urban	9	
	19	LIVING	CAPITOL NASHVILLE	Dierks Bentley	20	
NEW	20	GG TIP OF MY TONGUE	BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	Kenny Chesney	1	
	23	DAY DRUNK	WARNER MUSIC NASHVILLE/WEA	Morgan Evans	38	
	22	EVERY LITTLE THING	TRIPLE TIGERS	Russell Dickerson	32	
	21	BACK TO LIFE	BIG MACHINE	Rascal Flatts	41	
	20	THOUGHT ABOUT YOU	MCGRAW/COLUMBIA NASHVILLE	Tim McGraw	24	
	24	DIVE BAR	PEARL	Garth Brooks & Blake Shelton	4	

SALES, AIRPLAY & STREAMING
DATA COMPILED BY
nielsen
MUSIC

HOT ROCK SONGS™							
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART	
1	1	1	#1 3 WKS AG HEY LOOK MA, I MADE IT	Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	1	41	
	2	2	HIGH HOPES	Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	1	60	
		3	BLOW	Ed Sheeran With Chris Stapleton & Bruno Mars ATLANTIC	3	1	
		4	DG SG I THINK I'M OKAY	Machine Gun Kelly X YUNGBLUD X Travis Barker EST1992/RAD BOY/INTERSCOPE	4	5	
	4	5	NATURAL	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	52	
	3	6	CHLORINE	twenty one pilots FUELED BY RAMEN/EMG	3	39	
	9	8	9	100 BAD DAYS	AJR AIR/BMG/S-CURVE	7	23
	8	7	8	BLUE ON BLACK	Five Finger Death Punch Feat. Kenny Wayne Shepherd, Brantley Gilbert & Brian May PROSPECT PARK	2	33
	11	11	9	GLORIA	The Lumineers DUAL TONE	7	14
	10	10	10	BAD LIAR	Imagine Dragons KIDINAKORNER/INTERSCOPE	2	36
	13	15	11	MISSED CONNECTION	The Head And The Heart REPRODUCTION	11	15
	17	5	12	LO/Hi	The Black Keys EASY EYE SOUND/NONESUCH/WARNER	5	19
	14	18	13	CRINGE	Matt Maeson NEON GOLD/ATLANTIC	13	22
	12	13	14	MONSTERS	Shinedown ATLANTIC	10	18
	16	19	15	ALLIGATOR	Of Monsters And Men REPUBLIC	15	10
	22	23	16	UNDER YOUR SCARS	Godsmack BMG	16	11
	15	21	17	UNSAINTED	Slipknot ROADRUNNER/EMG	4	9
	19	24	18	JOY	Bastille VIRGIN/CAPITOL	12	10
	29	37	19	ALMOST (SWEET MUSIC)	Hozier RUBYWORKS/COLUMBIA	9	25
	23	26	20	THIS LIFE	Vampire Weekend SPRING SNOW/COLUMBIA	11	12
	25	32	21	STILL FEEL.	half alive HALFALIVE/RCA	21	19
	26	28	22	REMEMBER WHEN	Bad Wolves ELEVEN SEVEN/E7LG	22	14
	44	20	23	GO	The Black Keys EASY EYE SOUND/NONESUCH/WARNER	18	5
	24	34	24	BLAME IT ON MY YOUTH	Blink-182 VIKING WIZARD EYES/COLUMBIA	9	10
	28	36	25	BELOVED	Mumford & Sons GENTLEMEN OF THE ROAD/GLASSNOTE	21	20
	32	38	26	BREAKING DOWN	I Prevail FEARLESS/CONCORD	26	19
	6	22	27	FAMILY (YOU & ME)	Lil Nas X COLUMBIA	6	3
	36	40	28	LAST DAY UNDER THE SUN	Volbeat VERTIGO/REPUBLIC	28	4
	38	41	29	CHOKÉ	I Dont Know How But They Found Me FEARLESS/CONCORD	29	10
		44	30	BIRDS	Imagine Dragons Feat. Niya Elisa KIDINAKORNER/INTERSCOPE	30	2
	46	46	31	WHY DID YOU RUN?	Judah & The Lion CLETUS THE VAN/CAROLINE	31	6
	47	48	32	PROM QUEEN	Beach Bunny BEACH BUNNY	32	3
	37	42	33	ARE YOU BORED YET?	Wallows Featuring Clairo ATLANTIC	33	19
	39	43	34	BORDERLINE	Tame Impala MODULAR/INTERSCOPE	10	13
	7	27	35	BRING U DOWN	Lil Nas X Featuring Ryan Tedder COLUMBIA	7	3
RE-ENTRY		36	36	SOCIAL CUES	Cage The Elephant RCA	24	2
RE-ENTRY		37	37	IT'S NOT LIVING (IF IT'S NOT WITH YOU)	The 1975 DIRTY HIT/INTERSCOPE	19	14
RE-ENTRY		38	38	FORGIVE ME FRIEND	Smith & Thell Feat. Swedish Jam Factory PLAYGROUND/AISTA	22	13
NEW		39	39	WHEN AM I GONNA LOSE YOU	Local Natives LOMA VISTA/CONCORD	39	1
	20	45	40	IMAGINATION	Foster The People COLUMBIA	20	3
	41	50	41	MIRACLE MAN	Oliver Tree ATLANTIC	22	5
		33	42	YOU'LL NEVER FIND ME	Korn ROADRUNNER/ELEKTRA/EMG	33	2
	48	49	43	PARENTS	YUNGBLUD LOCOMOTION/GEFFEN/INTERSCOPE	43	4
RE-ENTRY		44	44	HELP ME STRANGER	The Raconteurs THIRD MAN	33	2
RE-ENTRY		45	45	LOVER, LEAVER	Greta Van Fleet LAVA/REPUBLIC	32	3
RE-ENTRY		46	46	123456	Fitz And The Tantrums ELEKTRA/EMG	33	2
RE-ENTRY		47	47	NOSTALGIC	ARIZONA ATLANTIC	34	2
RE-ENTRY		48	48	IT DOESN'T MATTER WHY	Silversun Pickups NEW MACHINE/Q PRIME	47	2
RE-ENTRY		49	49	PATIENCE	Tame Impala MODULAR/INTERSCOPE	10	15
RE-ENTRY		50	50	SAW LIGHTNING	Beck FONOGRAP RECORDS/CAPITOL	19	9

TOP ROCK ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
3	1	#1 19 WKS GG QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	38	
2	2	ELTON JOHN	Diamonds	87	
1	3	THE BLACK KEYS	'Let's Rock'	2	
9	4	PS QUEEN HOLLYWOOD	Greatest Hits	84	
4	5	THE BEATLES	1	129	
5	6	PANIC! AT THE DISCO	Pray For The Wicked	55	
8	7	TOM PETTY AND THE HEARTBREAKERS	The Best Of Everything	14	
7	8	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	129	
10	9	JOURNEY	Journey's Greatest Hits	129	
13	10	IMAGINE DRAGONS	Evolve	107	
14	11	THE BEATLES	Abbey Road	120	
15	12	BILLY JOEL	The Essential Billy Joel	78	
16	13	GUNS N' ROSES	Greatest Hits	119	
18	14	FLEETWOOD MAC	Rumours	123	
23	15	AC/DC	Back In Black	116	
17	16	LYNYRD SKYNYRD	All Time Greatest Hits	66	
19	17	EAGLES	Their Greatest Hits 1971-1975	101	
21	18	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	84	
20	19	TWENTY ONE PILOTS	Trench	40	
22	20	TWENTY ONE PILOTS	Blurryface	217	
24	21	SUBLIME	Sublime	28	
26	22	IMAGINE DRAGONS	Night Visions	242	
RE	23	QUEEN	Greatest Hits II & III: The Platinum Collection	78	
28	24	IMAGINE DRAGONS	Origins	35	
30	25	THE BEATLES	The Beatles [White Album]	32	



MARK SURIDGE

Sheeran, Stapleton, Mars 'Blow' In

Hot Rock Songs welcomes a trio of high-profile acts — two for the first time — as "Blow" by **Ed Sheeran** (above), with chart newcomers **Chris Stapleton** and **Bruno Mars**, launches at No. 3. The song, from Sheeran's album *No. 6 Collaborations Project* (released July 12), starts with 7.5 million U.S. streams, 1.5 million in radio reach and 26,000 downloads sold, according to Nielsen Music. It also debuts at No. 1 on Rock Digital Song Sales.

While country/Americana titan Stapleton and pop/R&B star Mars make their maiden Hot Rock Songs visits, Sheeran appears for the first since 2013 (after which he segued to a more pop sound). "Blow" also bows at No. 40 on the Mainstream Rock airplay chart, a first for Sheeran and Mars; Stapleton's "Midnight Train to Memphis" hit No. 26 in March 2018.

Disturbed notches its 22nd Mainstream Rock top 10 as "No More" rises 12-8. The hard-rock band ties **Five Finger Death Punch** and **Pearl Jam** for the ninth-most top 10s in the chart's history and links its seventh straight top 10. While impressive, the streak is half of Disturbed's best: The group tallied 14 straight top 10s in 2002-11.

Plus, **Peter Gabriel** graces Rock Digital Song Sales for the first time since 2012 as his 2010 cover of **David Bowie's** "Heroes" enters at No. 15 with 2,000 sold, a surge of 1,198%. The strings-heavy cover was featured in the final scene of the third season of Netflix's *Stranger Things*, released July 4.

—Kevin Rutherford

ROCK DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
NEW	1	#1 1 WKS AG BLOW	Ed Sheeran With Chris Stapleton & Bruno Mars ATLANTIC/AG	1
1	2	HEY LOOK MA, I MADE IT	Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	17
7	3	BOHEMIAN RHAPSODY	Queen HOLLYWOOD	291
2	4	HIGH HOPES	Panic! At The Disco DCD2/FUELED BY RAMEN/EMG	59
RE	5	DON'T STOP ME NOW	Queen HOLLYWOOD	34
15	6	WE WILL ROCK YOU	Queen HOLLYWOOD	73
RE	7	ANOTHER ONE BITES THE DUST	Queen HOLLYWOOD	40
RE	8	WE ARE THE CHAMPIONS	Queen HOLLYWOOD	36
5	9	THUNDER	Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA	116
RE	10	RADIO GA GA	Queen HOLLYWOOD	19
RE	11	UNDER PRESSURE	Queen & David Bowie JONES/TINTORETTO/PARLOPHONE/HOLLYWOOD/RHINO	47
9	12	BLUE ON BLACK	Five Finger Death Punch PROSPECT PARK	16
RE	13	SOMEBODY TO LOVE	Queen HOLLYWOOD	34
6	14	CHLORINE	twenty one pilots FUELED BY RAMEN/EMG	18
NEW	15	HEROES	Peter Gabriel REAL WORLD/CAROLINE	1
10	16	BELIEVER	Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA	128
NEW	17	HAPPY DAYS	Blink-182 VIKING WIZARD EYES/COLUMBIA	1
11	18	MONSTERS	Shinedown ATLANTIC/AG	7
12	19	THUNDERSTRUCK	AC/DC COLUMBIA/LEGACY	294
17	20	DON'T STOP BELIEVIN'	Journey COLUMBIA/LEGACY	401
22	21	WHATEVER IT TAKES	Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA	105
19	22	NATURAL	Imagine Dragons KIDINAKORNER/INTERSCOPE/IGA	52
RE	23	BACK IN BLACK	AC/DC COLUMBIA/LEGACY	109
NEW	24	VENTURA HIGHWAY	America WARNER BROS./RHINO	1
24	25	UNDER YOUR SCARS	Godsmack BMG	3

R&B/Hip-Hop

July 20 2019
billboard

WKS AGO	LAST WEEK	THIS WEEK	TITLE <small>PRODUCER (SONGWRITER)</small>	CERTIFICATION	Artist	PEAK POS	WKS ON CHART
1	1	1	#1 15 WKS OLD TOWN ROAD	▲	Lil Nas X Featuring Billy Ray Cyrus	1	19
		2	GOODBYES		Post Malone Featuring Young Thug	2	1
2	2	3	TALK		Khalid	2	21
7	3	4	AG TRUTH HURTS		Lizzo	3	10
8	4	5	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	▲	Post Malone & Swae Lee	1	38
3	6	6	SUGE	▲	DaBaby	3	17
4	7	7	MONEY IN THE GRAVE		Drake Featuring Rick Ross	3	4
5	5	8	NO GUIDANCE		Chris Brown Featuring Drake	5	5
6	8	9	WOW	▲	Post Malone	1	29
10	9	10	POP OUT	▲	Polo G Featuring Lil Tjay	7	16
20	14	11	RANSOM		Lil Tecca	11	6
9	10	12	PANINI		Lil Nas X	9	3
13	13	13	THE LONDON		Young Thug, J. Cole & Travis Scott	6	7
14	12	14	ACT UP		City Girls	11	20
15	17	15	SG MIDDLE CHILD	▲	J. Cole	2	25
19	18	16	SHOTTA FLOW	▲	NLE Choppa	16	14
16	11	17	PURE WATER	▲	Mustard & Migos	10	25
		18	NEW UNDER THE SUN		Dreamville Featuring J. Cole, Lute & DaBaby	18	1
12	15	19	RODEO		Lil Nas X & Cardi B	12	3
21	20	20	GO LOKO	●	YG, Tyga & Jon Z	16	10
18	19	21	EARFQUAKE		Tyler, The Creator	5	8
24	22	22	JUST US		DJ Khaled Featuring SZA	18	8
17	16	23	PRESS		Cardi B	6	6
23	23	24	WORTH IT	●	YK Osiris	19	21
22	21	25	CLOUT		Offset Featuring Cardi B	17	16
		26	RE-ENTRY DOWN BAD		Dreamville Featuring JID, Bas, J. Cole, EARTHGANG & Young Nudy	26	3
43	30	27	DG MY TYPE	▲	Saweetie	27	4
41	32	28	LALALA		Y2K & bbno\$	28	3
38	33	29	CASH SHIT		Megan Thee Stallion Featuring DaBaby	29	4
		30	NEW COSTA RICA		Dreamville	30	1
27	27	31	IT'S YOU		Ali Gatie	27	4
26	31	32	24/7	●	Meek Mill Featuring Ella Mai	25	15
28	24	33	OUT THE MUD		Lil Baby Featuring Future	24	3
31	29	34	BEFORE I LET GO		Beyoncé	24	12
34	37	35	SANGUINE PARADISE		Lil Uzi Vert	12	13
29	34	36	GIRLS NEED LOVE	▲	Summer Walker X Drake	16	20
33	36	37	WAKE UP		Travis Scott	21	12
36	40	38	TAP		NAV Featuring Meek Mill	36	8
11	35	39	MEGATRON		Nicki Minaj	11	3
32	38	40	WISH WISH		DJ Khaled Featuring Cardi B & 21 Savage	8	8
30	39	41	BACC AT IT AGAIN		Yella Beezy, Gucci Mane & Quavo	30	8
35	42	42	BIG OLE FREAK		Megan Thee Stallion	25	17
		43	BAGUETTES IN THE FACE		Mustard feat. NAV, Playboi Carti & A Boogie Wit da Hoodie	41	2
		44	NEW LAMBOTRUCK		Dreamville Featuring Cozz, Reason & Childish Major	44	1
		45	HOMICIDE		Logic Featuring Eminem	2	9
49	50	46	DADDY		Blueface & Rich The Kid	46	3
37	44	47	YOU STAY		DJ Khaled feat. Meek Mill, J Balvin, Lil Baby & Jeremih	19	8
40	43	48	JUICE		Lizzo	39	12
45	45	49	BETCHUA (BITCHUARY)		Shordie Shordie	41	5
		50	NEW SUNSET		Dreamville Featuring J. Cole & Young Nudy	50	1

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART
	1	VARIOUS ARTISTS	Dreamville & J. Cole: Revenge Of The Dreamers III	1	
1	2	CHRIS BROWN	CBE/RCA	Indigo	2
2	3	LIL NAS X	COLUMBIA	7 (EP)	3
	4	MACHINE GUN KELLY	EST19XX/BAD BOY/INTERSCOPE/JGA	Hotel Diablo	1
	5	KHALID	RIGHT HAND/RCA	Free Spirit	14
	6	GG POST MALONE	REPUBLIC	beerbongs & bentleys	63
	7	MUSTARD	10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	2
	8	JADEN	MSFTSMUSIC/ROC NATION	ERYS	1
	9	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	30
6	10	DABABY	SOUTHCOAST/INTERSCOPE/JGA	Baby On Baby	19
8	11	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	54
11	12	POLO G	COLUMBIA	Die A Legend	5
15	13	TRAVIS SCOTT	CACTUS JACK/GRAND Hustle/EPIC	ASTROWORLD	49
12	14	DJ KHALED	WE THE BEST/EPIC	Father Of Asahd	8
14	15	A BOOGIE WIT DA HOODIE	REPUBLIC	Hoodie SZN	29
21	16	POST MALONE	REPUBLIC	Stoney	135
16	17	JUICE WRLD	GRADE A/INTERSCOPE/JGA	Death Race For Love	18
17	18	MEEK MILL	MAYBACH/ATLANTIC	Championships	32
22	19	JUICE WRLD	GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	60
19	20	CARDI B	THE KSR GROUP/ATLANTIC	Invasion Of Privacy	66
23	21	KHALID	RIGHT HAND/RCA	American Teen	123
18	22	TYLER, THE CREATOR	COLUMBIA	IGOR	8
25	23	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC	Victory Lap	21
26	24	MEGAN THEE STALLION	1501 CERTIFIED/300	Fever	8
28	25	XXXTENTACION	BAD VIBES FOREVER	?	69

LAST WEEK	THIS WEEK	TITLE <small>IMPRINT/PROMOTION LABEL</small>	Artist	WKS ON CHART
2	1	GG TALK	Khalid	14
1	2	SUGE	DaBaby	12
4	3	24/7	Meek Mill feat. Ella Mai	20
3	4	ACT UP	City Girls	17
6	5	NO GUIDANCE	Chris Brown feat. Drake	5
5	6	BEFORE I LET GO	Beyoncé	13
7	7	PLEASE ME	Cardi B & Bruno Mars	22
13	8	CLOSE FRIENDS	Lil Baby	21
10	9	ENVY ME	Calboy	20
12	10	BACC AT IT AGAIN	Yella Beezy, Gucci Mane & Quavo	16
9	11	GIRLS NEED LOVE	Summer Walker X Drake	22
8	12	OLD TOWN ROAD	Lil Nas X feat. Billy Ray Cyrus	14
11	13	CLOUT	Offset feat. Cardi B	15
14	14	BIG OLE FREAK	Megan Thee Stallion	26
19	15	THE LONDON	Young Thug, J. Cole & Travis Scott	6
16	16	WORTH IT	YK Osiris	11
18	17	LOOK BACK AT IT	A Boogie Wit da Hoodie	24
20	18	DROGBA (JOANNA)	Afro B	12
21	19	PRESS	Cardi B	7
22	20	POP OUT	Polo G feat. Lil Tjay	11
23	21	MONEY IN THE GRAVE	Drake feat. Rick Ross	4
24	22	THAT'S WHAT LOVE CAN DO	Robin Thicke	16
17	23	JUST US	DJ Khaled feat. SZA	9
25	24	LOVE THEORY	Kirk Franklin	21
26	25	COMMITMENT	Monica	15



Lil Tecca Holds Top 10 'Ran\$om'

Lil Tecca (above) earns his first top 10 on Hot Rap Songs as "Ran\$om" jumps 12-9 in its fifth chart week. The Queens native's breakout hit also ascends on Rap Streaming Songs (8-7) with an 11% rise to 23.4 million U.S. streams in the week ending July 11, according to Nielsen Music. Streaming gains push "Ran\$om" to just outside the top 10 on Hot R&B/Hip-Hop Songs, where it lifts 14-11. Though the song largely traces its chart success to streams, it enters its first *Billboard* radio survey with a No. 40 start on Rhythmic, fueled by a 46% surge in plays in the week ending July 14.

Elsewhere, **Khalid's** "Talk" takes command of R&B/Hip-Hop Airplay with a 2-1 move. The bump secures the singer-songwriter's first No. 1 on the list; he previously stopped at No. 2, with "Location," in May 2017. "Talk" rises to 29.6 million in audience during the week ending July 14, a 14% improvement that secures the chart's weekly Greatest Gainer prize. In addition to the new coronation, "Talk" walks up on two other urban radio formats: It steps 3-2 on Mainstream R&B/Hip-Hop thanks to a 10% bump in plays in the week and springs 10-7 on Adult R&B, aided by a 21% boom in plays for the same period.

Plus, **Lil Baby** likewise attains a career first at radio as "Close Friends" bounds 4-1 on Rhythmic with a 15% upgrade in plays for the week. The tune surpasses the rapper's previous best showing, a No. 4 high in February for "Drip Too Hard," a collaboration with **Gunna**. "Friends" also picks up steam on Rap Airplay, where it glides 6-3 and nets an 18% boost in audience to capture the ranking's Greatest Gainer honor.

—Trevor Anderson

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music and streaming activity data by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP R&B/HIP-HOP ALBUMS: The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music, based on multi-metric consumption (album sales, track equivalent albums, and streaming equivalent albums). R&B/HIP-HOP AIRPLAY: The week's most popular R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com/biz for complete rules and explanations. © 2019, Promothous Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Dance/Electronic

July 20
2019
billboard

HOT DANCE/ELECTRONIC SONGS™										
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART			
	1	1	#1 43 WKS HAPPIER	▲	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	1	47			
	2	3	AG CALL YOU MINE	▲	The Chainsmokers & Bebe Rexha DISRUPTOR/COLUMBIA	2	6			
	4	4	CLOSE TO ME	▲	Ellie Goulding X Diplo Featuring Swae Lee POLYDOR/INTERSCOPE	2	37			
	6	7	DG SUMMER DAYS	▲	Martin Garrix Feat. Macklemore & Patrick Stump STMPD RCRDS/RCA	4	11			
	3	5	HERE WITH ME	▲	Marshmello Featuring CHVRCHES JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	18			
	5	6	TAKI TAKI	▲	DJ Snake Featuring Selena Gomez, Ozuna & Cardi B DISRUPTOR/COLUMBIA	2	41			
	-	2	HIGHER LOVE		Kygo X Whitney Houston RCA	2	2			
	7	8	SOS		Avicii Featuring Aloe Blacc AVICII AB/GEFFEN/IGA	6	14			
	8	9	WHO DO YOU LOVE		The Chainsmokers Featuring 5 Seconds Of Summer DISRUPTOR/COLUMBIA	4	23			
	17	14	POST MALONE		Sam Feldt Featuring RANI SPINNIN'	10	7			
	11	13	SG RESCUE ME	▲	Marshmello Featuring A Day To Remember JOYTIME COLLECTIVE	5	4			
	10	12	PIECE OF YOUR HEART		Meduza Featuring GOODBOYS ASTRALWERKS/CAPITOL	10	16			
	12	11	GOOD THINGS FALL APART		Illenium & Jon Bellion ASTRALWERKS/CAPITOL	8	9			
	HOT SHOT DEBUT	14	PROUD		Marshmello JOYTIME COLLECTIVE	14	1			
	9	10	HEAVEN		Avicii AVICII AB/GEFFEN/INTERSCOPE	4	5			
	15	17	WTF		HUGEL Featuring Amber Van Day BIG BEAT/ATLANTIC	15	11			
	14	16	ON MY WAY		Alan Walker, Sabrina Carpenter & Farruko MER MUSIKK/RCA	8	16			
	13	15	RITUAL		Tiesto, Jonas Blue & Rita Ora MUSICAL FREEDOM/JAM/PRC/CASABLANCA/REPUBLIC	13	6			
	16	18	LILY		Alan Walker, K-391 & Emelie Hollow MER MUSIKK/RCA	12	23			
	20	20	ALL AROUND THE WORLD (LA LA LA)		R3HAB & A Touch of Class CYB3RPNK	20	5			
	18	25	NOT OK		Kygo & Chelsea Cutler KYGO AS/ULTRA/RCA	9	7			
	21	22	STAY (DON'T GO AWAY)		David Guetta Featuring Raye WHAT A MUSIC/PARLOPHONE/WARNER	21	9			
	29	24	YOU LITTLE BEAUTY		FISHER CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL	23	8			
	19	21	CARRY ON		Kygo & Rita Ora RCA	7	12			
	-	19	ROOM TO FALL		Marshmello x Flux Pavilion Featuring Elohim JOYTIME COLLECTIVE	19	2			
	31	27	SELFISH		Dimitri Vegas & Like Mike & Era Istrefi SMASH THE HOUSE/ARISTA	26	9			
	27	23	NAILS, HAIR, HIPS, HEELS		Todrick Hall TODRICK HALL	21	7			
NEW		28	DOWN		Marshmello JOYTIME COLLECTIVE	28	1			
NEW		29	RUN IT UP		Marshmello JOYTIME COLLECTIVE	29	1			
NEW		30	INSTAGRAM		Dimitri Vegas & Like Mike, David Guetta, Daddy Yankee, Afro Bros & Natti Natasha SMASH THE HOUSE/ARISTA	30	1			
	38	31	BAILA CONMIGO		Dayvi & Victor Cardenas Featuring Kelly Ruiz TITULAR/SONY MUSIC LATIN	31	4			
	26	28	ALL DAY AND NIGHT		Jax Jones, Martin Solveig & Madison Beer POLYDOR/INTERSCOPE	14	15			
	30	30	WHAT I LIKE ABOUT YOU		Jonas Blue Featuring Theresa Rex POSITIVA/ASTRALWERKS/CAPITOL	13	16			
	33	32	WITH YOU		Kaskade & Meghan Trainor EPIC	32	4			
	40	36	GO SLOW		Gorgon City & Kaskade Featuring Romeo ASTRALWERKS/CAPITOL	35	4			
NEW		36	PUT YO HANDS UP		Marshmello & Slushii JOYTIME COLLECTIVE	36	1			
	22	29	SAD SONG		Alessio & TINI ALFONE/10:22PM/CAPITOL	22	4			
NEW		38	FALLING TO PIECES		Marshmello & Crankdat JOYTIME COLLECTIVE	38	1			
NEW		39	SAD SONGS		Marshmello JOYTIME COLLECTIVE	39	1			
NEW		40	BE SOMEONE		Camelphat x Jake Bugg COLUMBIA	40	1			
	34	33	GOMF		DVBBS Featuring BRIDGE ULTRA	22	10			
	37	35	ALL YOU NEED TO KNOW		Gryffin And SLANDER Feat. Calle Lehmann DARKROOM/GEFFEN/INTERSCOPE	12	8			
	-	44	OUR SONG COMES ON		Marc Stout Featuring Jessica Sutta DAUMAN	43	2			
	45	41	LIFE IS A DANCEFLOOR		Shapeshifters Featuring Kimberly Davis GLITTERBOX/DEFECTED	41	3			
RE-ENTRY		45	WISH YOU WELL		Sigala & Becky Hill MINISTRY OF SOUND/ARISTA	40	3			
	25	26	I'VE BEEN THINKING ABOUT YOU		KLAAS & Londonbeat COCONUT/RADIKAL	25	9			
NEW		47	LINKED		Bonobo NINJA TUNE	47	1			
NEW		48	EARTHQUAKE		Marshmello & TYNAN JOYTIME COLLECTIVE	48	1			
	32	37	TOUGH LOVE		Avicii Featuring Agnes & Vargas & Lagola AVICII AB/GEFFEN/INTERSCOPE	9	9			
NEW		50	HERE WE GO AGAIN		Marshmello JOYTIME COLLECTIVE	50	1			

TOP DANCE/ELECTRONIC ALBUMS™										
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART						
4	1	#1 1 WK MARSHMELLO	Joytime III	2						
1	2	THE CHAINSMOKERS	World War Joy (EP)	6						
3	3	MARSHMELLO	Marshmello: Fortnite Extended Set	23						
2	4	AVICII	TIM	6						
6	5	LADY GAGA	The Fame	278						
7	6	THE CHAINSMOKERS	Collage (EP)	140						
8	7	THE CHAINSMOKERS	Memories...Do Not Open	118						
9	8	ODESZA	A Moment Apart	96						
10	9	THE CHAINSMOKERS	Sick Boy	64						
12	10	ALAN WALKER	Different World	30						
11	11	CALVIN HARRIS	Funk Wav Bounces Vol. 1	106						
13	12	CLEAN BANDIT	What Is Love?	32						
16	13	SAM FELDT	Magnets EP	2						
14	14	MAJOR LAZER	Major Lazer Essentials	37						
15	15	GORILLAZ	Demon Days	233						
17	16	AVICII	True	143						
5	17	THOM YORKE	Anima	3						
18	18	CALVIN HARRIS	Motion	138						
19	19	JONAS BLUE	Blue	34						
21	20	DAVID GUETTA	Nothing But The Beat	234						
20	21	ODESZA	In Return	207						
24	22	ILLENIUM	Awake	87						
22	23	DAFT PUNK	Random Access Memories	201						
RE	24	ALINA BARAZ & GALIMATIAS	Urban Flora	206						
23	25	DJ SNAKE	Encore	152						

DANCE/ELECTRONIC STREAMING SONGS™										
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART						
1	1	#1 2 WKS HIGHER LOVE	Kygo X Whitney Houston	2						
NEW	2	PROUD	Marshmello	1						
5	3	SUMMER DAYS	Martin Garrix Feat. Macklemore & Patrick Stump	8						
2	4	HAPPIER	Marshmello & Bastille	47						
4	5	CALL YOU MINE	The Chainsmokers & Bebe Rexha	6						
3	6	HERE WITH ME	Marshmello Feat. CHVRCHES	18						
6	7	THE MIDDLE	Zedd, Maren Morris & Grey	77						
NEW	8	INSTAGRAM	Dimitri Vegas & Like Mike, David Guetta, Daddy Yankee, Afro Bros & Natti Natasha	1						
11	9	RESCUE ME	Marshmello Feat. A Day To Remember	4						
7	10	SOMETHING JUST LIKE THIS	The Chainsmokers & Coldplay	125						
9	11	WHO DO YOU LOVE	The Chainsmokers Feat. 5 Seconds Of Summer	23						
14	12	GOOD THINGS FALL APART	Illenium & Jon Bellion	9						
NEW	13	THE UPSIDE	Lindsey Stirling	1						
8	14	NAILS, HAIR, HIPS, HEELS	Todrick Hall	7						
16	15	SUNSET LOVER	Petit Biscuit	7						
15	16	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	41						
12	17	THE NIGHTS	Avicii	66						
RE	18	SUMMERTIME SADNESS	Lana Del Rey & Cedric Gervais	136						
18	19	SOS	Avicii Feat. Aloe Blacc	14						
10	20	ROOM TO FALL	Marshmello x Flux Pavilion Feat. Elohim	2						
17	21	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	37						
25	22	FADED	Alan Walker	174						
20	23	ALONE	Marshmello	87						
19	24	CLOSER	The Chainsmokers Feat. Halsey	149						
13	25	HEAVEN	Avicii	5						



'Joytime' Jumps To No. 1

Marshmello's *Joytime III* ascends 4-1 on Top Dance/Electronic Albums with 11,000 equivalent album units earned in its first full tracking week (July 5-11), according to Nielsen Music. The set, released July 3, is Marshmello's third No. 1 following *Marshmello: Fortnite Extended Set* (16 weeks, beginning in February) and *Joytime II* (one week, July 2018). The original *Joytime* hit No. 5 in 2016.

Marshmello also simultaneously charts a personal-best 12 tracks on Hot Dance/Electronic Songs, including *Joytime III*'s "Proud," which finds the DJ singing (No. 14). Marshmello, whose "Happier" (with *Bastille*) logs a record-extending 43rd week at No. 1, has eight entries solo, upping his career count to 37, as he ties *Calvin Harris* for the third-most in the chart's six-year-plus history. *Avicii* leads with 42, followed by *David Guetta*, with 40.

As *Post Malone* debuts at No. 3 on the *Billboard* Hot 100 with "Goodbyes" (see page 3), *Sam Feldt* surges 14-10 on Hot Dance/Electronic Songs with his track "Post Malone" (featuring *RANI*). The first top 10 on the chart for both artists shouts out its namesake act: "Tonight, we go all night long/We party like Post Malone!"

Plus, *Jennifer Lopez* and *French Montana* top Dance Club Songs with "Medicine." J.Lo's 17th leader (and Montana's first) ties her with *Mariah Carey* and *Kristine W* for the sixth-most No. 1s of all time; *Madonna* (new at No. 26 with "I Rise") leads with 47. "Medicine" was remixed by *Kaskade*, *Eric Kupper* and *Metromix*, 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 new releases that have charted previously on the Hot Dance/Electronic Songs chart. The week's top streamed dance/electronic radio songs and on-demand songs and videos on leading online music services as compiled by Nielsen Music. See Billboard.com/hot for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music Inc. All rights reserved.



DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 GG MEDICINE Jennifer Lopez & French Montana NUYORICAN/HITCO		8
2	2	SELFISH Dimitri Vegas & Like Mike & Era Istrefi SMASH THE HOUSE/ARISTA		11
4	3	STAY (DON'T GO AWAY) David Guetta Feat. Raye WHAT A MUSIC/PARLOPHONE/WARNER		8
7	4	YOU LITTLE BEAUTY FISHER CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL		6
10	5	GO SLOW Gorgon City & Kaskade Feat. Romeo ASTRALWERKS/CAPITOL		8
15	6	LATE NIGHT FEELINGS Mark Ronson Feat. Lykke Li RCA		5
5	7	SOS Avicii Feat. Aloe Blacc AVICII AB/GEFFEN/INTERSCOPE		12
8	8	ME! Taylor Swift Feat. Brendon Urie REPUBLIC		7
14	9	OUR SONG COMES ON Marc Stout Feat. Jessica Sutta DAUMAN		8
12	10	LIFE IS A DANCEFLOOR Shapeshifters Feat. Kimberly Davis GLITTERBOX/DEFECTED		8
1	11	I'VE BEEN THINKING ABOUT YOU KLAAS & Londonbeat COCONUT/RADIKAL		12
21	12	BE SOMEONE Camelphat x Jake Bugg COLUMBIA		4
9	13	MEDELLIN Madonna & Maluma LIVE NATION/INTERSCOPE		11
18	14	JUMP 2019 Van Halen BIG BEAT/ATLANTIC		6
6	15	SO AM I Ava Max ATLANTIC		10
24	16	READY FOR LOVE Mahkenna x Darko ADIO		7
25	17	BE ALRIGHT Dion Todd Feat. Maya SHYRE		6
19	18	DON'T CALL ME UP Mabel POLYDOR/CAPITOL		7
17	19	TALK Khalid RIGHT HAND/RCA		9
16	20	PROUD Heather Small Feat. Dirty Disco & Matt Consola SWISHCRAFT		6
13	21	DON'T STOP ME NOW First Ladies Of Disco PURPLE ROSE		10
31	22	SUMMER DAYS Martin Garrix Feat. Macklemore & Patrick Stump STMPD RC RDS/RCA		3
22	23	YOU GOT WHAT I NEED Rod Carrillo & Terri B! CARRILLO		8
30	24	SHADOWS Alphabeat WARNER		5
38	25	LOVE YOURSELF Billy Porter BUTLER		2
HOT SHOT DEBUT	26	I RISE Madonna LIVE NATION/INTERSCOPE		1
34	27	IF YOU LOVE SOMEBODY SET THEM FREE 2019 Sting CHERRYTREE/INTERSCOPE		4
32	28	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM/ATLANTIC/UNIVERSAL/WARNER		6
39	29	PERFECT BITCH Tony Moran Feat. Jason Walker RADIKAL		3
36	30	A DEEPER LOVE Kendra Erika DAUMAN		4
26	31	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		11
23	32	ON MY WAY Alan Walker, Sabrina Carpenter & Farruko MER MUSIK/RCA		11
11	33	GIVE YOU UP Dido BMG		13
28	34	THE ONE Yinon Yahel & DJ Head AMADEA		7
41	35	HURT PEOPLE Gryffin And Aloe Blacc DARKROOM/GEFFEN/INTERSCOPE		3
45	36	NAILS, HAIR, HIPS, HEELS Todrick Hall TODRICK HALL		3
43	37	LET'S HEAR IT FOR THE BOY Mari Buelle LIT LYFE		2
49	38	SOMETHING'S GOT TO GIVE Synes GONNA BE MUSIC		2
44	39	HIGHER Jesse Saunders Feat. Cassandra Lucas BROKEN		2
NEW	40	HIGHER LOVE Kygo X Whitney Houston RCA		1
NEW	41	WELCOME HOME Laverne Cox SMIRNOFF		1
35	42	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus COLUMBIA		10
40	43	PIECE OF YOUR HEART Meduza Feat. GOODBOYS ASTRALWERKS/VIRGIN/CAPITOL		18
46	44	LIGHT SHOWER Elexis Ansley ELEXIS ANSLEY		2
20	45	ONE LESS DAY (DYING YOUNG) Rob Thomas EMBLEM/ATLANTIC		14
27	46	WALK ME HOME P!nk RCA		14
NEW	47	FIRE Temmora Feat. Karma AROMMET		1
33	48	I'M NOT ALONE 2019 Calvin Harris COLUMBIA		13
NEW	49	RESCUE ME DJ D-Sol Feat. Alex Newell PAYBACK/BIG BEAT/ATLANTIC		1
NEW	50	GOMF DVBS Feat. BRIDGE ULTRA		1

BOXSCORE

July 20
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 multiplatinum level.

Digital Songs Charts

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

Awards

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

Publishing song index available on Billboard.com/biz.

Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$7,055,528 \$149.50/\$32.50	DEAD & COMPANY WRIGLEY FIELD, CHICAGO JUNE 14-15	72,851 83,234 TWO SHOWS	LIVE NATION
2	\$6,575,093 \$146.48/\$63.69	BILLY JOEL WEMBLEY STADIUM, LONDON JUNE 22	57,804 SELLOUT	LIVE NATION, SIM CONCERTS, MCO
3	\$6,512,990 \$150.50/\$60.50	DEAD & COMPANY FOLSOM FIELD, UNIVERSITY OF COLORADO, BOULDER, BOULDER, COLO. JULY 5-6	67,835 86,982 TWO SHOWS	LIVE NATION
4	\$5,492,909 \$279.95/\$49.95	ARIANA GRANDE, NORMANI MADISON SQUARE GARDEN, NEW YORK JUNE 18-19	28,576 TWO SHOWS TWO SELLOUTS	LIVE NATION
5	\$4,378,453 \$279.95/\$49.95	ARIANA GRANDE BARCLAYS CENTER, BROOKLYN JUNE 14-15	28,972 TWO SHOWS TWO SELLOUTS	LIVE NATION
6	\$4,242,613 \$249.50/\$39.50	HUGH JACKMAN MADISON SQUARE GARDEN, NEW YORK JUNE 28-29	34,944 36,230 THREE SHOWS	AEG PRESENTS
7	\$4,042,235 \$150/\$45	DEAD & COMPANY CITI FIELD, FLUSHING, N.Y. JUNE 23	39,726 SELLOUT	LIVE NATION
8	\$3,541,420 (\$2,793,538) \$120.80/\$60.40	WESTLIFE O2 ARENA, LONDON JUNE 13-15	42,939 46,799 THREE SHOWS	LIVE NATION
9	\$3,281,808 \$150/\$39.50	DEAD & COMPANY GILLETTE STADIUM, FOXBOROUGH, MASS. JUNE 22	40,509 43,779	KRAFT SPORT & ENTERTAINMENT
10	\$2,785,200 \$254/\$29.50	PAUL MCCARTNEY RUPP ARENA, LEXINGTON, KY JUNE 1	19,153 SELLOUT	AEG PRESENTS
11	\$2,683,200 (\$2,133,280) \$144.70/\$57.25	BACKSTREET BOYS O2 ARENA, LONDON JUNE 17-18	29,164 31,600 THREE SHOWS	LIVE NATION
12	\$2,130,572 \$275/\$29.50	PAUL MCCARTNEY KOHL CENTER, MADISON, WIS. JUNE 6	12,710 SELLOUT	AEG PRESENTS
13	\$2,038,588 \$89.50/\$29.50	SHAWN MENDES, ALESSIA CARA STAPLES CENTER, LOS ANGELES JULY 5-6	26,517 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
14	\$1,804,336 \$89.50/\$29.50	SHAWN MENDES, ALESSIA CARA ALLSTATE ARENA, ROSEMONT, ILL. JUNE 27-28	25,445 TWO SHOWS TWO SELLOUTS	MESSINA TOURING GROUP/AEG PRESENTS
15	\$1,793,730 \$175.50/\$49.50	DEAD & COMPANY BB&T PAVILION, CAMDEN, N.J. JUNE 20	24,010 25,349	LIVE NATION
16	\$1,766,630 \$900/\$36.95	KIIS FM WANGO TANGO DIGNITY HEALTH SPORTS PARK, CARSON, CALIF. JUNE 1	22,122 22,446	AEG PRESENTS
17	\$1,599,995 \$175.50/\$49.50	DEAD & COMPANY PNC PAVILION, CINCINNATI, OHIO JUNE 26	18,993 19,474	LIVE NATION
18	\$1,539,282 (\$2,021,077 CANADIAN) \$213.21/\$38.04	ARIANA GRANDE SCOTTIABANK ARENA, TORONTO, ONT. JUNE 28	15,073 SELLOUT	LIVE NATION
19	\$1,526,782 \$150/\$15/\$129.50/\$99.50/\$59.50	ROBBIE WILLIAMS ENCORE THEATER AT WYNN HOTEL, LAS VEGAS JUNE 19, 21-22, 25-26, 28-29	9,466 SEVEN SHOWS SEVEN SELLOUTS	AEG PRESENTS, WYNN LAS VEGAS
20	\$1,470,588 \$175.50/\$49.50	DEAD & COMPANY SARATOGA PERFORMING ARTS CENTER, SARATOGA SPRINGS, N.Y. JUNE 18	20,323 25,082	LIVE NATION
21	\$1,449,063 \$206/\$125/\$86/\$71/\$61	MASTERS OF CEREMONY BARCLAYS CENTER, BROOKLYN JUNE 28	13,939 SELLOUT	SWING FACTORY MANAGEMENT & PROMOTIONS
22	\$1,436,397 \$164.50/\$38.50	DEAD & COMPANY CELLLAIRIS AMPHITHEATRE AT LAKEWOOD, ATLANTA JUNE 29	18,943 SELLOUT	LIVE NATION
23	\$1,425,802 \$175.50/\$49.50	DEAD & COMPANY JIFFY LUBE LIVE, BRISTOW, VA. JUNE 26	17,182 23,194	LIVE NATION
24	\$1,415,148 \$120/\$61.50	BASSNECTAR 1ST BANK CENTER, BROOMFIELD, COLO. JUNE 7-9	21,391 21,413 THREE SHOWS	AEG PRESENTS
25	\$1,351,866 (\$1,198,410 EUROS) \$126.57/\$64.69	LENNY KRAVITZ ACCORHOTELS ARENA, PARIS JUNE 5	15,672 16,324	GDP
26	\$1,314,471 \$195/\$165/\$125.50/\$95/\$45	JACKSON BROWNE, LUCIUS BEACON THEATRE, NEW YORK JUNE 23-28	10,576 10,930 FOUR SHOWS THREE SELLOUTS	LIVE NATION
27	\$1,308,382 \$225/\$29.50	HUGH JACKMAN CAPITAL ONE ARENA, WASHINGTON, D.C. JULY 1	12,831 SELLOUT	AEG PRESENTS
28	\$1,255,730 \$75/\$60	A STATE OF TRANCE RINGCENTRAL COLISEUM, OAKLAND, CALIF. JUNE 29	17,648 20,000	INSOMNIAC
29	\$1,216,158 \$225/\$29.50	HUGH JACKMAN LITTLE CAESARS ARENA, DETROIT, MICH. JUNE 24	12,138 13,006	AEG PRESENTS
30	\$1,215,102 (\$1,077,170 EUROS) \$107.44/\$70.12	MAROON 5 ACCORHOTELS ARENA, PARIS JUNE 11	16,178 16,862	LIVE NATION
31	\$1,214,688 \$175.50/\$49.50	DEAD & COMPANY DOS EQUIS PAVILION, DALLAS JULY 2	13,127 20,006	LIVE NATION
32	\$1,201,767 \$141/\$121/\$96/\$76/\$66	NEW YORK SALSA FESTIVAL BARCLAYS CENTER, BROOKLYN JUNE 8	14,256 SELLOUT	SWING FACTORY MANAGEMENT
33	\$1,130,992 (\$2,290,040 PESOS) \$61.36	ENRIQUE IGLESIAS AUDITORIO NACIONAL, MEXICO CITY JUNE 7-8	18,433 18,494 TWO SHOWS	OCESA-CIE
34	\$1,129,680 \$96.50/\$46.50	CARRIE UNDERWOOD, MADDIE & TAE TARGET CENTER, MINNEAPOLIS, MINN. JUNE 21	14,281 14,607	AEG PRESENTS
35	\$1,098,103 \$89.50/\$29.50	SHAWN MENDES, ALESSIA CARA XCEL ENERGY CENTER, ST. PAUL, MINN. JUNE 21	13,891 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS

Boxscore data should be submitted to Eric Frankenberg at boxscore@billboard.com.



Dead & Co. Hit Home Runs

Four years after coming together, the ensemble known as **Dead & Company** (above) is going stronger than ever atop the Boxscore chart with a doubleheader home run at Chicago's Wrigley Field. The band's June 14-15 engagement grossed \$71 million and sold 72,851 tickets, according to figures reported to Billboard Boxscore. Those earnings improve upon the group's last performance at the same venue, where it grossed \$6.4 million on June 30 and July 1, 2017. (That engagement previously was Dead & Company's greatest earner.)

The second-biggest engagement of the tour, a July 5-6 stint at Folsom Field in Boulder, Colo., grossed \$6.5 million, up over 20% from its engagement at the same venue last summer.

Altogether, Dead & Company's 2019 summer tour was its biggest yet, earning \$40.9 million across 19 shows. That marks a 16% increase over last year's summer trek.

—Eric Frankenberg

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MY BILLBOARD MOMENT

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THE ARENA STARMAKER

“I respected Tom’s approach and strategy in development from the beginning: to start small and connect with every single person who came to a show. It really helped me build a fan base through touring.”

—BILLIE EILISH

Windish photographed by Sally Peterson on June 27 at Paradigm Talent Agency in Los Angeles.

TOM WINDISH

▶ MUSIC EXECUTIVE LEADERSHIP GROUP,
PARADIGM TALENT AGENCY

In 2015, Paradigm Talent Agency acquired The Windish Agency, the booking company Tom Windish founded in 2004. The partnership brought roughly 750 Windish clients — including The 1975, Chvrches, Diplo and Flume — into the Paradigm fold. The following year, Windish jumped up Billboard’s Power 100 list (from No. 95 to No. 32) and was photographed alongside Paradigm leaders Paul Morris, Marty Diamond and the late Chip Hooper, who died of cancer less than a month after the list was released. Since then, Windish has helped crossover acts like alt-J reach arena status and brokered Billie Eilish’s April Coachella debut as well as her upcoming fall tour. “Two years ago, no one knew who Billie Eilish was, and we’ve got [many] artists like that,” says Windish. “Her success didn’t happen overnight.” Below, Windish recalls that Power 100 peak and his early days on the Paradigm team.

At the time of the Power 100 feature in 2016, Paradigm’s business was growing and evolving. I have a lot of respect for Chip, Marty and Paul, and I remember being on the roof for our shoot. It was the first time we all had just hung out. It wasn’t “Let’s go sit in a conference room and talk business.” I only knew Chip for a year or so then, but his death was really, really sad. In that short period of time he made such a big impression on me. I really loved the guy and looked up to him.

At Windish we had 30 music agents, but Paradigm has over 100 with lots of agents in other areas, which can help clients book deals or opportunities in film/TV. That’s a big thing that has changed. Getting an agent overseas is easier, too, with international partners like U.K.’s Coda Music Agency, who got involved with Billie Eilish so that we could have a global approach from day one. That worked really well.

These days, there are a lot of ways to measure success. With the way that music is consumed, an unknown artist can become a global phenomenon before they become a regional phenomenon — we have this Nigerian artist on tour right now, Mr Eazi, who is selling well and had a great set at Coachella. I have been a booking agent for over 25 years, and the business is going better now than it ever has.

—AS TOLD TO TAYLOR MIMS

THE LEGACY

- ❖ Windish currently represents clients from 23 countries worldwide.
- ❖ 82.9 million viewers tuned in for YouTube’s Coachella Weekend One livestream this April, which included Eilish’s headlining set.
- ❖ Windish nabbed a \$606,000 gross for alt-J’s sold-out show at New York’s 20,789-capacity Madison Square Garden in 2015.

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