

**BREAKING INTO
FOLSOM PRISON**
LOS TIGRES DEL NORTE
FOLLOW JOHNNY CASH'S LEAD

ISLAND TIME
KICKING BACK IN
JAMAICA WITH
CHRIS BLACKWELL



**THE NEW
MONSTERS OF ROCK**

HOW **FALL OUT BOY**, **GREEN DAY**
AND **WEEZER** UNITED FOR THE
STADIUM TOUR OF NEXT SUMMER

September 14, 2019 | billboard.com

From left: Pete Wentz,
Billie Joe Armstrong
and Rivers Cuomo



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CONGRATULATIONS ED FOR ACHIEVING THE
HIGHEST-GROSSING TOUR OF ALL TIME

FROM YOUR SONY/ATV FAMILY

Billboard Hot 100

45

WALE
FEAT.
JEREMIH
On Chill



The 20th Hot 100 entry from Washington, D.C., native Wale, 34, hits a new No. 9 peak on R&B/Hip-Hop Airplay.

This is your highest-charting Hot 100 hit since "Bad" peaked at No. 21 in 2013. Why do you think "On Chill" is connecting?

I think it speaks to millennials and Gen Z. It's about to be cuffing season after Hot Girl Summer — everyone's going to be on chill for the fall and the winter. If you like "On Chill," you're going to love the [upcoming] album, because it's essentially a loosely based story that follows the "On Chill" narrative.

Did you have issues clearing the sample from Raphael Saadiq's "Ask of You"?

No. Me and Rick Ross were on the way to a Dreamville studio session — he was on the

phone with Saadiq — and I was like, "I got this sample I want, I hope you clear it." I'm blessed that he allowed me to. He's one of the greatest musicians of our time, from **Tony! Ton! Ton!** and beyond.

You dropped your debut album in 2009. How did you adjust to the streaming era?

Music has become more microwaved and disposable. It's coming out faster than ever, so it's hard to cut through. I just try to make the best music I can. A lot of songs go top 20 and then they're gone in a week, but "On Chill" is rewarding, because we got it out of the mud.

—JOSH GLICKSMAN



23
TAYLOR SWIFT
Lover

The title track and third radio single from Swift's seventh LP debuts on Adult Contemporary (No. 26), Mainstream Top 40 (No. 33) and Adult Top 40 (No. 34).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
(11)	(13)	11	AG Someone You Loved	TMS (L.CAPALDI,ROMANUS,B.KOHN,P.KELLEHER,T.BARNES)	Lewis Capaldi VERTIGO/CAPITOL	11	17
(14)	4	12	You Need to Calm Down	J.LITTLE,T.SWIFT (T.SWIFT,J.LITTLE)	Taylor Swift REPUBLIC	2	12
12	15	13	Sucker ▲	R.B.TEDDER,FRANK DUKES (R.B.TEDDER,J.JONAS,A.FEENY,L.BELL,N.J.JONAS,P.K.JONAS II)	Jonas Brothers REPUBLIC	1	27
15	17	14	Sunflower (Spider-Man: Into the Spider-Verse) ▲	L.BELL,C.LANG (A.R.POSTL,BELL,W.T.WALSH,K.M.I.SHAMAN,BROWN,C.LANG)	Post Malone & Swae Lee REPUBLIC	1	46
13	(14)	15	Money In The Grave	CYDNEY CHRISTINE,L.CURRIE,ASOTERIC (A.GRAHAM,W.L.ROBERTS II,L.CURRIE,C.DADE,A.JOERGENSEN)	Drake Feat. Rick Ross OVO/SOUND/REPUBLIC	7	12
10	16	16	If I Can't Have You	S.MENDES,J.T.GEGER II (S.MENDES,S.HARRIS,T.GEGER II, MIERCEREAL)	Shawn Mendes ISLAND/REPUBLIC	2	18
(18)	(20)	17	Beautiful People	SHELLBACK,MAX MARTIN,FREDE SHEERAN (E.C.SHEERAN,FGIBSON,MAX MARTIN,SHELLBACK,K.D.ROBINSON)	Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA	17	10
17	18	18	Suge ▲	IFSON,MADE,POOH BEATZ (J.L.KIRK,J.MORGAN,D.CLEMONS)	DaBaby SOUTHCOAST/INTERSCOPE	7	23
20	(22)	19	Boyfriend	E.BARRERA,S.FRANKS,T.BROWN (E.BARRERA,S.FRANKS,T.BROWN,A.GRANDE,M.FOSTER,C.ANDERSON)	Ariana Grande & Social House SRV/SILENT/REPUBLIC	8	5
16	19	20	The Git Up	BLANCO BROWN (B.A.III)	Blanco Brown TRAILERTRAPMUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	14	13

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
22	(31)	21	Hot Girl Summer	AJICY IBONE,COLLECTOR,CRAZY MIKE (M.PETE,J.M.HOUSTON,OJ.MARAJ,TW.GRIFFIN JR.,D.MILANO),E.BRYNUM,U.JOHNSON,LULU,YACHTY,G.OXONAN)	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign 1501 CERTIFIED/300	11	4
(35)	(21)	22	My Type	LONDON ON DA TRACK (D.HARPER,K.MARSHALL,C.BORR,AGIBSON),NOUELI,THOMAS A.D.S.MALLIN,BARRETT,K.E.VANLISH,FRANCIS (O.V.J.H.S.MITH)	Saweetie IC/AMSTRY WORLDWIDE/WARNER	21	10
(19)	(10)	23	Lover	J.M.ANTONOFF,T.SWIFT (T.SWIFT)	Taylor Swift REPUBLIC	10	3
(21)	25	24	The London ●	T-MINUS (J.L.WILLIAMS,TRAVIS SCOTT,J.COLE)	Young Thug, J. Cole & Travis Scott YOUNG STONER LIFE/ATLANTIC/300	12	15
23	26	25	Dancing With A Stranger ▲	STARGATE,JIMMY NAPES (J.J.NAPIER,M.S.ERIKSEN,T.E.HERMANNSEN,S.S.MITH,N.K.HAMILTON)	Sam Smith & Normani CAPITOL	7	34
(24)	24	26	Baby	WHEEZY (D.JONES),L.KIRK,W.T.G.LASS)	Lil Baby & DaBaby QUALITY CONTROL/MOTOWN/CAPITOL	24	7
29	35	27	Wow. ▲	L.BELL,FRANK DUKES (A.R.POSTL,BELL,A.FEENY,W.T.WALSH)	Post Malone REPUBLIC	2	37
27	30	28	Pop Out ▲	ID ON THA TRACK,E.HUNT (T.BARTLET,L.LI,TRAY,VALBA DUARTE,D.BERG)	Polo G Feat. Lil Tjay COLUMBIA	11	24
38	40	29	Panini	TAKE A DAY TRIP,DO DA GENIUS (M.L.HILL,DM.A.BAPTISTE,D.BIRAL,O.O.MISHORE,K.COBAIN)	Lil Nas X COLUMBIA	16	11
30	32	30	Without Me ▲	L.BELL,L.BELL,A.R.ALLEN,A.FRANGIPANE,DELACEY,TIMBERLAKE,T.V.MOSLEY,S.S.STORCH)	Halsey CAPITOL	1	48
(34)	(34)	31	Knockin' Boots	L.STEVENS,J.STEVENS (H.LINDEY,G.SAMPSON,J.M.NITE)	Luke Bryan CAPITOL NASHVILLE	31	19
(36)	(36)	32	How Do You Sleep?	I.LYA (S.SMITH,S.KOTECHE),SALMANZADEH,MAX MARTIN)	Sam Smith CAPITOL	29	7
25	27	33	Beer Never Broke My Heart	S.MOFFATT (L.COMBS,R.MONTANA,J.SINGLETON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	21	18
31	33	34	Speechless ▲	D.SMYERS,S.HENDRICKS (D.SMYERS,MOONEY,REYNOLDS,LIVETZ)	Dan + Shay WARNER MUSIC NASHVILLE/WAR/WARNER	24	37
(46)	(44)	35	Only Human	SHELLBACK (J.JONAS,P.K.JONAS II,N.J.JONAS,SHELLBACK)	Jonas Brothers REPUBLIC	35	12
(39)	42	36	Cash Shit	LULU (M.PETE,J.M.MASON,J.L.KIRK)	Megan Thee Stallion Feat. DaBaby 1501 CERTIFIED/300	36	11
(42)	(41)	37	Trampoline ●	SHAEDA,MENDOZA (C.LEE,S.ERNST,M.ERNST)	SHAED PHOTO FINISH/CAROLINE	37	14
(26)	39	38	Hot	WHEEZY (NOT LISTED)	Young Thug Feat. Gunna YOUNG STONER LIFE/ATLANTIC/300	26	3
28	37	39	Hey Look Ma, I Made It ●	J.SINCLAIR,D.H.FRANCIS (B.URIED,H.FRANCIS,M.ANGELAKOS,S.HOLLANDER,J.SINCLAIR,M.KIBBY)	Panic! At The Disco D.C.DZ/FUELED BY RAMEN/EMG	16	21
37	43	40	7 Rings	T.HIS,C.ANDERSON,M.FOSTER (M.MCCANTS,I.M.PARKS,A.GRANDE,N.VIARA,R.RODGERS,O.HAMMERSTEIN II,K.KRYSIUK,T.BROWN,M.FOSTER,C.ANDERSON)	Ariana Grande REPUBLIC	1	33
-	(52)	41	Good As Hell ●	RICKY REED (E.B.FREDERIC,M.JEFFERSON)	Lizzo NICE LIFE/ATLANTIC	41	2
(49)	59	42	DG One Thing Right	MARSH-MELLO (MARSH-MELLO,K.BROWN,J.FRASURE,M.MCGINN)	Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	42	11
44	47	43	Whiskey Glasses ▲	J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen BIG LOUD	17	27
41	46	44	God's Country ▲	S.HENDRICKS (M.W.HARDY,J.M.SCHMIDT,D.DAWSON)	Blake Shelton WARNER MUSIC NASHVILLE/WVIN	17	23
(57)	(55)	45	On Chill	T.MOORE,VA (OAKINTIME,HINJ.P.FELTON,E.BELLINGER)	Wale Feat. Jeremih MAYBACH/WARNER	45	4
45	50	46	Shotta Flow ▲	MIDAS 800 (B.L.POTTS)	NLE Choppa NO LOVE	36	20
43	48	47	All To Myself ●	D.SMYERS,S.HENDRICKS (D.SMYERS,S.MOONEY,N.GALYON),REYNOLDS)	Dan + Shay WARNER MUSIC NASHVILLE/WAR	31	18
(51)	(53)	48	The Ones That Didn't Make It Back Home	L.S.TOVERS,BORCHETTA (J.MOORE,P.DIGIOVANNI,C.MCGILL,S.TOVER)	Justin Moore VALORY	46	12
50	58	49	China	TAINY (E.GAZMEY,SANTIAGO),C.OZUNA,ROSADOV,SA.AVEDRA,KAROL G.,R.L.AYALA,RODRIGUEZ,J.A.OSORIO,BALVIN,M.E.MASIS,FERNANDEZ)	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin REAL HASTA LA MUERTE	43	7
(59)	68	50	I Don't Know About You ●	J.MOI (A.GORLEY,M.W.HARDY,H.PHELPS,J.RODGERS)	Chris Lane BIG LOUD	50	9

SALES: AIRPLAY & STREAMING
DATA COMPILED BY
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MUSIC
The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread digital sales activity for the first time. See Chart Legend on Billboard.com for complete rules and explanations. © 2018. Prominent Global Media, LLC and Nielsen Music, Inc. All rights reserved.
WALE: COURTESY OF WARNER RECORDS; MENDES: JOHN SHEARER/GETTY IMAGES; JONAS: ANGELO MARCHIONETTI IMAGES; DEL REY: HARUWA TANGI/WIREIMAGE; SWIFT: DIMITRIOS KAMBOURIS/GETTY IMAGES.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
33	66	51	Motivation		Normani	33	3
			ILYA (A.GRANDE),SALMANZADEH,SKOTECHEA,MAX MARTIN,N.K.HAMILTON]		KEEP COOL/RCA		
32	54	52	Bad Bad Bad		Young Thug <small>Feat. Lil Baby</small>	32	3
			WHEEZY,N.I.S.[NOT LISTED]		YOUNG STONER LIFE/ATLANTIC/300		
48	60	53	Otro Trago		Sech, Darell, Nicky Jam, Ozuna & Anuel AA	34	13
			DIMELO FLOW (C.I.MORALES, WILLIAMS, O.E.CASTRO, HERNANDEZ, J.VASQUEZ, VALDES, J.MENDEZ]		RICH		
58	11	54	ME!		Taylor Swift <small>Feat. Brendon Urie</small>	2	20
			J.LITTLE,T.SWIFT (T.SWIFT),LITTLE,B.URIE]		REPUBLIC		
64	71	55	Lalala		Y2K & bbnos	55	10
			Y2K (A.STARACE,A.GUMUCHIAN)		BBNO/Y2K/COLUMBIA		
40	56	56	Rearview Town		Jason Aldean	40	15
			M.KNOX (N.THRASHER,B.PINSON,K.LOVELACE]		MACON/BROKEN BOW		
67	73	57	Living		Dierks Bentley	57	6
			R.COPPERMAN,ION RANDALL (R.COPPERMAN,J.M.NITE,A.GORLEY,D.BENTLEY]		CAPITOL NASHVILLE		
53	61	58	Queen Of Mean		Sarah Jefferly	49	5
			A.ARMATO,TIM JAMES (A.ARMATO, T.A.STURGES,A.SCHMALHOIZ,TIM JAMES)		WALT DISNEY		
NEW		59	Doin' Time		Lana Del Rey	59	1
			ANDREW WATT,HAPPY PEREZ (B.LINOVWELL,R.RUBIN,A.K.HOROVITZ,A.NYALUCH, M.R.GOODMAN,I.GERSHWIN,D.HAYWARD,HAYWARD,GERSHWIN)		POLYDOR/INTERSCOPE		
69	72	60	Time		NF	60	7
			T.PROFIT,NF (N.FEUERSTEIN,T.PROFIT)		NF REAL MUSIC/CAROLINE		
	23	61	The Man		Taylor Swift	23	2
			J.LITTLE,T.SWIFT (T.SWIFT),LITTLE]		REPUBLIC		
54	65	62	Easier		5 Seconds Of Summer	48	15
			ANDREW WATT,L.BELL,C.PUTH (L.H.WIMINGS,C.HOOD,A.IRWIN, M.CLIFFORD,A.WOTMAN,A.JAMPOSI, L.BELL,R.BEDDO,C.PUTH)		5 SECONDS OF SUMMER/INTERSCOPE		
56	69	63	Callaita		Bad Bunny & Jhay Cortez	52	13
			TAINY,F.SALDANA,TUNES (B.A.MARTINEZ,OCASIO,F.G.ORTIZ TORRES)		RIMAS		
100	99	64	Did It Again		Lil Tecca	64	3
			N.MIRA,T.TAYLOR,E.TROU (N.MIRA, T.TAYLOR,T.I.A.SHARPE,E.LATROU]		GALACTIC/REPUBLIC		
80	74	65	Prayed For You		Matt Stell	65	5
			A.BOWERS,M.STELL (M.STELL,A.BOWERS,A.CRUZ)		WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE		
71	76	66	Southbound		Carrie Underwood	66	8
			D.GARCIA,C.UNDERWOOD (C.UNDERWOOD,D.A.GARCIA,J.MILLER)		CAPITOL NASHVILLE		
47	64	67	Slide Away		Miley Cyrus	47	3
			A.WYATT,MIKE WILL MADE-IT (M.CYRUS, A.WYATT,M.L.WILLIAMS,A.MIETTINEN)		RCA		
87	70	68	F.N		Lil Tjay	68	4
			MBI3 BEATZ (LIL TIAY,M.A.BELL,A.ROMANOV)		COLUMBIA		
NEW		69	Babushka Boi		A\$AP Rocky	69	1
			H.DELGADO,BOYS NOIZE (R.A.MAYERS, H.DELGADO,A.RIDHA,M.REDDICK)		ASAP WORLDWIDE/POLO GROUNDS/RCA		
79	83	70	Ballin'		Mustard <small>Feat. Roddy Ricch</small>	70	7
			MUSTARD,GYLTTRYP (D.I.MCFARLANE, S.R.KHAN,ZAMAN KHAN,R.W.MOORE, IR.D.IONES)		10 SUMMERS/INTERSCOPE		
	29	71	Cruel Summer		Taylor Swift	29	2
			J.M.ANTONOFF,T.SWIFT (T.SWIFT,J.M.ANTONOFF,A.E.CLARK)		REPUBLIC		
72	80	72	Hate Me		Ellie Goulding & Juice WRLD	72	7
			J.EVIGAN,THE MONSTERS & STRANGERZ (J.EVIGAN,E.GOULDING, B.HAZZARD,L.K.JOHNSON,S.JOHNSON,M.LOMAX,A.WOTMAN,J.A.HIGGINS)		POLYDOR/INTERSCOPE		
85	93	73	Right Back		Khalid <small>Feat. A Boogie Wit da Hoodie</small>	73	6
			BARAT,STEFFY,CHAI (HANDSOME WORLD BEAUTIFUL,SONS OF BEHAVIOR,HERMANDEL, CHARLIE HANSON,REYNOLDS,STORVING,MOSELEY,VALASQUEZ,COPPEZ,VINNYVER)		RIGHTWAY/TEA		
	28	74	I Forgot That You Existed		Taylor Swift	28	2
			L.BELL,FRANK DUKE,S.T.SWIFT (T.SWIFT,L.BELL,A.FEENY)		REPUBLIC		
74	81	75	Love You Too Late		Cole Swindell	74	5
			M.R.CARTER (C.SWINDELL,M.R.CARTER,B.KINNEY)		WARNER MUSIC NASHVILLE/WMN		
62	79	76	Call You Mine		The Chainsmokers & Bebe Rexha	56	14
			THE CHAINSMOKERS,ANDREW WATT (A.TAGGART,A.PALL, DISRUPTOR/COLUMBIA)		DISRUPTOR/COLUMBIA		
NEW		77	Heat		Chris Brown <small>Feat. Gunna</small>	77	1
			B.UDDAH,BLESS (C.M.BROWN,T.B.DOUGLAS,SR, A.L.SMALL,K.THOMAS,M.PITTS,S.R.ROGERS,S.G.KITCHENS)		CBE/RCA		
68	85	78	Press		Cardi B	16	14
			NOT LISTED [NOT LISTED]		THE KSR GROUP/ATLANTIC		
73	86	79	No Me Conoce		Jhay Cortez, J Balvin & Bad Bunny	71	9
			MASIS M.DE LA CRUZ REYNOSO (L.M.NIEVES,CORTIZ,JA.OSORIO,BALVIN, B.MARTINEZ,OCASIO,M.B.MASIS,REYNANDEZ,DE LA CRUZ REYNOSO,NYTRA)		UNIVERSAL MUSIC LATINO/UMLE		
NEW		80	Out Of Luck		Lil Tecca	80	1
			MENOH BEATS (T.I.A.SHARPE,A.E.LAMIN)		GALACTIC/REPUBLIC		

2

SHAWN MENDES AND CAMILA CABELLO
Señorita

The duet crowns Radio Songs with a 2% gain to 109.5 million in audience, according to Nielsen Music. **Mendes** earns his first leader on the list, while **Cabello** collects her second, after "Havana" (featuring **Young Thug**) ruled for four weeks beginning in December 2017. Cabello concurrently enters Mainstream Top 40 with both of her new singles (released Sept. 6): "Liar," at No. 36, and "Shameless," at No. 37. She joins an exclusive club of artists, including **Beyoncé** and **Bruce Springsteen**, who have debuted a pair of songs on a single airplay chart simultaneously. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	95	81	Baguettes In The Face		Mustard <small>Feat. NAV, Playboi Carti & A Boogie Wit da Hoodie</small>	81	5
			MUSTARD (D.I.MCFARLANE, L.SANDERS, N.S.GORAYA, A. BOOGIE WIT DA HOODIE, J.T.CARTER)		10 SUMMERS/INTERSCOPE		
	91	82	One Man Band		Old Dominion	82	2
			S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,J.OSBORNE)		RCA NASHVILLE		
76	78	83	It's You		Ali Gatie	70	12
			POP,HAPPY PEREZ,SAM WISH (A.GATIE, A.AILAH,VERDI, A.WANSEL,N.PEREZ,S.WISHKOSKI,N.A.SCHIAVONE)		UJ&N/WARNER		
NEW		84	Shots		Lil Tecca	84	1
			N.MIRA,T.TAYLOR (N.MIRA,T.I.A.SHARPE,T.TAYLOR)		GALACTIC/REPUBLIC		
77	88	85	Tip Of My Tongue		Kenny Chesney	77	8
			R.COPPERMAN,K.CHESENEY (K.CHESENEY,R.COPPERMAN,E.C.SHEERAN)		BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA		
	82	86	Ricky		Lizzo	82	4
			J.KYRE (M.JEFFERSON,E.B.FREDERIC,T.THOMAS)		NICE LIFE/ATLANTIC		
63	84	87	Go Loko		YG, Tyga & Jon Z	49	18
			MUSTARD,GYLTTRYP (K.D.R.JACKSON,D.I.MCFARLANE,S.R.KHAN, ZAMAN KHAN,M.R.NGUYEN-STEVENSON,J.RESTO,QUINONES)		4HUNNID/CTE/DEF JAM		
97	98	88	Baby Sitter		DaBaby <small>Feat. Offset</small>	88	4
			GO GRIZZLY,MARRIBEAUTZ (J.L.KIRK, K.CEPHUS,J.A.MASSEY,GO GRIZZLY)		SOUTHWEST/INTERSCOPE		
NEW		89	Bezerk		Big Sean <small>Feat. A\$AP Ferg & Hit-Boy</small>	89	1
			HIT-BOY,CORBETT (S.M.ANDERSON, C.A.HOLLIS,IR.D./CORBETT,G.A.DAVIS,D.BROWN)		GOOD/DEF JAM		
NEW		90	Good Vibes		Chris Janson	90	1
			Z.CROWELL,C.JANSON (C.JANSON,Z.CROWELL,A.GORLEY)		WARNER MUSIC NASHVILLE/WAR		
RE-ENTRY		91	What Happens In A Small Town		Brantley Gilbert + Lindsay Ell	85	4
			D.HUFF (B.GILBERT,R.AKINS,B.BERRYHILL,J.DUNNE)		VALORY		
88	100	92	Buy My Own Drinks		Runaway June	88	4
			D.HUFF (H.MULHOLLAND,WAYNE,N.COOPER,H.LINDSEY,J.KEAR)		WHEELHOUSE		
RE-ENTRY		93	Higher Love		Kygo X Whitney Houston	63	2
			KYGO,N.M.WALDEN (S.WINWOOD,W.JENNINGS)		RCA		
NEW		94	God Only Knows		for KING & COUNTRY	94	1
			TEDD I.M.HALES,S.MOSLEY FOR KING & COUNTRY (SMALLBONE,L.SMALLBONE, I.KEAR,J.REYNOLDS,T.TORVING,M.MOSLEY,VALASQUEZ,COPPEZ,VINNYVER)		CURB-WORD/CURB		
RE-ENTRY		95	Wish Wish		DJ Khaled <small>Feat. Cardi B & 21 Savage</small>	19	9
			TAY KEITH,DJ KHALED (I.THORPE, K.M.KHALED,CARDI B,S.JOSEPH,B.L.CHAMBERS)		WE THE BEST/EPIC		
NEW		96	The Bones		Maren Morris	96	1
			G.KURSTIN (M.MORRIS,J.ROBBINS,L.VELTZ)		COLUMBIA NASHVILLE/COLUMBIA		
NEW		97	Love Me		Lil Tecca	97	1
			DYSTINKT BEATS (T.I.A.SHARPE,T.RATESIC)		GALACTIC/REPUBLIC		
NEW		98	La Canción		J Balvin & Bad Bunny	98	1
			L.NICAEI,ARROYO (J.A.OSORIO,BALVIN,B.A.MARTINEZ, OCASIO,J.NICAEI,ARROYO,A.RAMIREZ,SUAREZ)		UNIVERSAL MUSIC LATINO/UMLE		
RE-ENTRY		99	We Were		Keith Urban	80	4
			D.HUFF,K.URBAN (E.CHURCH,L.HYDE,R.TYNDLE)		HIT RED/CAPITOL NASHVILLE		
81	97	100	Soltera		Lunay, Daddy Yankee & Bad Bunny	66	17
			CHRIS EDGAR,MUSIC,SEGARRA,DICE COLO,CANDY OSORIO,MORRIS,ALBA,RODRIGUEZ,A.MARTINEZ, OSORIO,PARA,VALASQUEZ,COPPEZ,VINNYVER,LOPEZ,FRANK,SEGARRA,JECHERRA,N.LASO)		STARSLAND		

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JONAS BROTHERS
Only Human

The Jonas Brothers earn a third top 40 Hot 100 hit from their album *Happiness Begins*. Lead single "Sucker" soared in at No. 1 in March, and "Cool" debuted at its No. 27 peak in April.

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LANA DEL REY
Doin' Time

Bowing with 7.5 million U.S. streams, **Del Rey's** cover bests the Hot 100 peak of *Sublime's* original, which reached No. 87 in 1998.

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE SUM OF THESE TWO METRICS. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.

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ON THE COVER

From left: Pete Wentz, Billie Joe Armstrong and Rivers Cuomo photographed by Brian Bowen Smith on Aug. 25 at Smashbox Studios in Culver City, Calif. Wentz wears a Sandro sweater, Alexander McQueen pants from Saks Fifth Avenue Beverly Hills, a John Varvatos belt, Giuseppe Zanotti boots and Ronin jewelry. Armstrong wears a Ports 1961 tuxedo, a Ralph Lauren Polo tank top and Tuks shoes. Cuomo wears an Emporio Armani suit, Bootleg by John Varvatos sneakers and a Mister Freedom belt. Go behind the scenes of the cover shoot at billboard.com/videos.

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Paloma Mami
photographed Aug. 18
at Rose Studios in
Los Angeles.



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The Lonely Indie Road

Faced with rising talent costs, increased market pressure and the constant specter of consolidation, independent promoters are fighting to survive

BY DAVE BROOKS

EARLIER IN SEPTEMBER, longtime independent promoter **John Reese** filed for bankruptcy on behalf of his company Synergy Global Entertainment (SGE), after what the bankruptcy documents call a “perfect storm of adverse market conditions and a massive drop in ticket sales” led to several event cancellations, including the Mad Decent Block Party scheduled for July at Gillette Stadium near Boston and several dates on the Rockstar Disrupt Tour.

The documents show that Reese ended 2019 with nearly \$8.4 million in debt, and over 100 unpaid creditors, including staging companies, concessionaires, ticket companies and talent agencies.

Sources close to Reese say he fell into a trap now common among even established indie promoters: overpaying for talent and hoping to make up the cost by booking grand venues that could pack in more fans, but which turned out

to be bigger than they could fill. Take the 12-year-old Mad Decent Block Party, with headliners **Major Lazer**, **Billie Eilish** and **Miguel**: Sources say Reese was able to sell 25,000 tickets, which for most first-year events would be a huge success. But because Gillette Stadium can host up to 60,000 fans for concerts, the number of tickets Reese needed to sell to break even was so high, the event was doomed from the start. The same went for the Disrupt Tour, which featured **The Used**, **Thrice** and **Sum 41** and would have done solid business in clubs and theaters, but couldn’t sell the number of tickets needed to sustain an amphitheater tour.

Reese was planning over 30 events for 2019, with a total attendance of 2 million. But those two flameouts put him out of business, and left several agencies with holes in their books. Records show that SGE owes \$180,000 in artist fees to Paradigm; \$162,000 to WME; \$1.7 million

to Frontgate, which had to issue refunds for Reese’s canceled events; and \$1 million to Groupon.

Reese is far from the only promoter to take a hit this year. Woodstock 50 suffered the most dramatic collapse, despite the efforts of indies like Superfly and Danny Wimmer Presents to save it. Other indie festivals, like the Bay Area’s Treasure Island, Chicago’s Mamby on the Beach and the inaugural Roxodus in Edenvale, Ontario, were canceled due to slow ticket sales.

Meanwhile, Live Nation and AEG reported a combined \$5.2 billion in ticket sales in 2018, according to Billboard Boxscore; the other 23 companies on *Billboard*’s year-end top promoters list combined to take in just \$1.7 billion.

As indie promoters watch their contemporaries drop off or sell out, they’re also seeing AEG and Live Nation snap up more national club deals, explains promoter **Stephen Chilton** of Phoenix-based Psyko Steve Presents.

“It used to be you only saw national tour deals with major acts.

\$5.2B

Combined ticket sales of Live Nation and AEG reported to Billboard Boxscore in 2018.

MARKET WATCH

22.27B

↓ 1.3%

**TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK**

Number of audio and video on-demand streams for the week ending Sept. 5.

13.00M

↓ 4.6%

**ALBUM CONSUMPTION UNITS
WEEK OVER WEEK**

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Sept. 5.

752.9B

↑ 32.2%

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

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

nielsen
MUSIC

Topline

Now you're seeing them with acts playing 200- to 500-capacity rooms with little tour history," says Chilton. "If acts are jumping to national tour deals after only one or two plays in a market, it's hard for any indie to build a quality relationship with those acts and their teams."

Live Nation has also quickly grown its ticketing footprint since merging with Ticketmaster in 2010, and today many promoters use its affiliates, like TicketWeb and Frontgate, to fulfill orders. And while many promoters say they avoid competing directly with Live Nation for national tours, they argue that the concert giant's ability to spend lavishly on talent has driven up the cost of booking artists and created an environment where indie promoters feel they have to overpay in order to fill venues.

"The biggest threat indie promoters face is the inability to say no," says **Jim Cressman**, head of Canadian concert promoter Invictus Entertainment. Cressman is one of the few indies still doing national

tour deals for artists like **Brett Kissel** and **Kip Moore**, although he says he competes on service and not the guarantee promised to artists. "It's our job to be indispensable, and if we do that properly, we'll secure loyalty as a byproduct of the service we offer," he says.

Cressman has had several offers to sell his company to a major concert promoter, but has turned down multiple bids and diversified his business into consulting and third-party booking to avoid getting upended on a tour deal and ultimately having to sell to Live Nation or AEG.

Others see a different path forward — together, if need be. **Stephen Sternschein**, who owns three venues in Austin, including the iconic Emo's, wants indie promoters to stop seeing themselves as pariahs in an increasingly consolidated live music industry and envision themselves as part of something bigger. Sternschein says indie concert promoters need to start thinking collectively after the recent

wave of consolidations, which includes Live Nation buying up indie promoters like Emporium Concerts and L.A.'s Spaceland Presents.

That means more club owners working together to create touring offers for artists to play independent venues and festivals, develop cohesive networks that can include multiday tours and offer marketing support that goes beyond any single show or promoter.

"Being an indie promoter is not a comfortable job most of the time — we bet on bands like gamblers bet on horses," says Sternschein, adding that promoters should act more like venture capitalists who own a piece of the action "and less like track rats."

Several promoters also point to booking agencies as part of the problem, saying that insisting indie promoters overpay for talent to the point of bankruptcy hurts competition and ultimately leaves fewer talent buyers available to make offers for bands.

"Once artists start making

national tour deals directly with the promoters, it's kind of hard to argue that a booking agent is needed or should be paid a commission," says one insider who worked on the SGE bankruptcy. "If there's only one or two promoters left, why can't the manager go direct to the promoter and do a deal?"

Some acts, including **Taylor Swift** and **U2**, have been doing that already, although the practice of forgoing an agent to deal directly with a promoter is still limited to top artists.

Promoters like Chilton say that sometimes the answer is: If you can't beat 'em, befriend 'em — and hope they don't clobber you.

"Luckily, I have a good relationship with both Live Nation and AEG and have been able to get cut in to quite a few shows," says Chilton. "I know what works in the Phoenix market and know that's valuable to the big promoters. But I also understand there's nothing stopping them from coming into town and competing against me." ●

Podcast Exploder?

Licensing music for podcasts can be complicated. As the industry grows, it's getting expensive, too

BY STEVE KNOPPER

A few years ago, when **Ice-T** was making his *Final Level* podcast for the independent company Loud Speakers Network, he decided to open it with his 1986 track "6 'N the Mornin'." "It's my song, don't worry about it," **Chris Morrow**, the network's co-founder and CEO, remembers the rapper telling him. But Morrow did worry: Warner Music owned the master recording, so *Final Level* couldn't use it.

"It's not worth the risk," says Morrow. "Five or 10 episodes from now, they [could] pull it down and wreck your momentum."

In the past few years, podcasting has grown from a cottage industry into big business, with 93 million listeners and \$479 million in yearly advertising revenue in the United States, according to PricewaterhouseCoopers. Producers have become more sophisticated about licensing music — and more willing to pay for it. But clearing rights, for both recordings and the underlying compositions, can be complicated and expensive.

In most cases, using music in a podcast is more like obtaining a synch license for video than making individual songs available online. Producers need permission from the owners of the recording and the owners of the underlying composition — which is especially complicated if a song contains elements of another composition, as in a sample. In some cases,

especially when commentary or criticism is involved, podcast producers can use part of a track under fair use, but there's no uniform standard.

When *Song Exploder* began in 2014, dissecting songs from acts such as **U2**, **Metallica** and **Sleater-Kinney**, the producers had a "laissez-faire" attitude toward licensing music, says creator and host **Hrishikesh Hirway**. Today he works with a freelance music-clearance agent to license rights from labels, publishers, creators and estates. "People are paying attention to podcasts in a way that's completely different than it was five years ago," he says.

In most cases, the law is on the side of rights holders. "The bottom line," says Sony/ATV Music Publishing executive vp business and legal affairs **Peter Brodsky**, "is that these are licensable events, not unlike clearing a sample, in which rights holders deserve to be paid."

For about a year, music-business sources say, rights holders have been monitoring podcasts more aggressively for unlicensed content. "We realized we were undervaluing the podcast market," says one source, "and started proactively approaching people who had been using music without proper licenses."

At some point in the future, that money could add up. As a potential comparison, global film/TV synch licensing revenue from publishing and master recording rights accounts for between \$800 million and \$1 billion a year, according to *Billboard's* estimates.



From top: Cover art for *Stay Free: The Story of The Clash*, *Three Sides of the Coin: A Kiss Talk Show*, *Song Exploder* and *Ice T: Final Level Podcast with Mick Benzo*.

It's unlikely podcasting will get that big — but it's possible that music could play a larger role in it.

For the Spotify podcast *Stay Free: The Story of The Clash*, the streaming company worked with the band's management and rights holders to clear rights to five given songs per episode. "Music is so important for podcasts," says **Sam Bungey**, who co-produced the eight-part series. "It changes the experience so vastly." Neither Bungey nor Spotify would comment on how much the **Clash** songs cost to license, but an annual track license generally costs between \$500 and \$2,000 for the master recording, plus the same amount for publishing, sources say, and must be renewed for a podcast to remain online.

Podcasters who use music say their business is evolving from an anything-goes atmosphere reminiscent of early hip-hop or online radio into an industry that depends on licensing — one, some say, in which only big companies will be able to afford the resulting fees. "We don't have the infrastructure and the money to go through that process," says Morrow. "It's going to make it difficult for some of the smaller, independent players left in the space."

It's also possible that the complexity of licensing music for podcasts could hurt the music business in the long run. Every hour a consumer spends listening to a serialized story could be one less he or she spends hearing music on a streaming service.

At least one effort to simplify licensing is on the horizon: SoundExchange, which collects digital-performance royalties for recordings and distributes them to artists and labels, recently announced that it will work with labels and publishers to set up a "one-stop music-licensing" system for podcasts in 2020. The idea isn't to make licensing less expensive — just less intimidating. "I liken it to how people are used to purchasing stock music, or a stock photo," says **Sam Harper**, a SoundExchange spokesman. "It's very transactional — you click and you have the rights." ●

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HB SPORTS & ENTERTAINMENT



There's Still Money In Plastics

Streaming may be the industry's present and future — but the CD sector of the music business continues to bring in real revenue

BY ED CHRISTMAN

SALES OF CDS ARE already down by 21% this year, according to Nielsen Music, but retailers say that some labels are beginning to change their attitude toward the format as they realize there is still money to be made from physical products.

In its first two weeks of release, **Taylor Swift's** *Lover* sold almost 440,000 copies on CD, according to Nielsen. Even more surprising was the success of **Tool's** *Fear Inoculum*, released Aug. 30 with elaborate packaging for a hefty \$44.98 (\$31.50 wholesale price). Fans snapped up 51,000 physical copies its first week in stores, and some retailers quickly realized there was

enough demand to raise prices to \$59, and then \$65.

Retailer websites suggest that all of the more than 100,000 physical copies of the **Tool** album initially shipped by RCA/Sony Music Entertainment sold out by Sept. 10. On Amazon Marketplace, they were selling for over \$150.

"We were overwhelmed by how fierce the fan reaction was," says RCA co-president **John Fleckenstein**, adding that the label is building and shipping more copies of the CD, which was initially planned as a limited edition.

Post Malone, an artist best known for streaming success, released a CD version of his new album, *Hollywood's Bleeding*, on Sept. 6 that sold 40,000

copies in its first four days, according to Nielsen Music. **BTS** has sold almost half the 1.36 million physical copies of its albums in 2019 alone, a feat that is encouraging labels to sign more K-pop bands that can move higher-priced physical product, says Newbury Comics senior buyer **Larry Mansdorf**.

"Last summer, we felt we were beating our heads against the wall trying to get labels to put out more physical," says Alliance Entertainment senior vp purchasing **Laura Provenzano**. And labels responded with more vinyl and elaborate CD packages. "Instead of a race to the bottom to see how many CDs we can sell at \$7.99, now we can see how we can get \$20 an album from



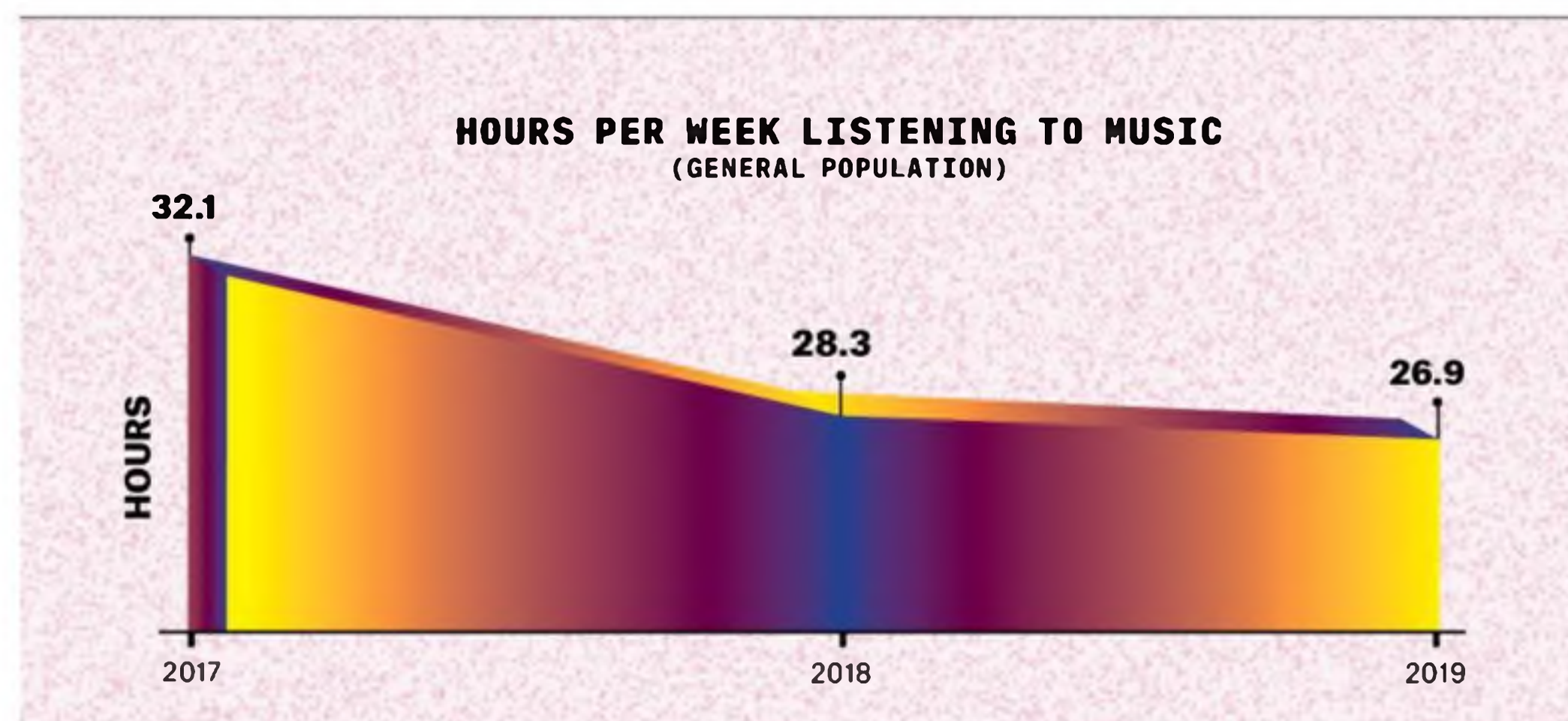
consumers," says Mansdorf.

Retailers are still cutting shelf space allotted to music: Last year Walmart cut 8 feet of CD shelving and added 4 feet of vinyl, a net loss of 4 feet. But some big-box retailers now acknowledge that they may have left revenue on the table years ago in their haste to abandon the VHS format in favor of DVDs, and they don't want to repeat that mistake with music.

And while Best Buy stopped selling new CD releases last summer, "There is a

misperception that Best Buy has pulled completely out of music," says one industry executive, adding that the electronics chain still carries music on vinyl and budget CDs.

Retailers are still praying for a new release from **Adele**, who delayed making her last album available on streaming services to show how much demand there still is for physical music. "Adele could still sell a million CDs in her debut week," says Provenzano. "Of that I have no doubt." ●



Does Listening Time Matter?

Despite rising revenue and an increase in streaming, a new report shows that time spent listening to music is decreasing

BY GLENN PEOPLES

Here's a brainteaser: People love music as much as ever, and more of them are paying for subscriptions — at the midpoint of 2019, U.S. streaming revenue was up 26% year over year. Consumers have never had so many options for listening, from

free streams to pricey vinyl box sets. And yet, the average time American consumers say they spend listening to music each week has dropped from 32.1 hours in 2017 to 26.9 hours in 2019, according to Nielsen Music's Music 360 report.

One explanation is that people are becoming choosier in how much time they spend with various forms of media. Teens especially are engaging with music in "a short, focused manner," says **Mark Mulligan**, managing director of media analysis firm MIDiA Research, whose studies have also noted a decline in time spent with music. Mulligan points to TikTok, which allows users to add music to 15-second videos and represents a shift from passive listening to high-engagement apps that allow teens to identify with music. "TikTok is the antithesis of radio," he says. (TikTok isn't tracked by surveys that count listening time.)

Each music listener is worth more than ever, however. In the past two years, 29.6 million additional U.S. subscribers added \$1.24 billion in industry revenue, according to new RIAA figures. Other forms of streaming revenue, such as ad-supported streams, grew another \$386 million. SiriusXM gained a 1% share of listening time, but added 1.1 million subscribers worth about \$250 million in annual revenue. These digital gains pushed total industry revenue up 22.4% in two years — all from arguably the same number of music listeners. "You're getting a consumer who's willing to pay for a great service even when

listening hours aren't necessarily going up," says **David Bakula**, who researches global media trends for Nielsen Entertainment.

Streaming could also be taking overall listening time from broadcast AM/FM radio and digital downloads. Time spent listening to over-the-air radio, still a popular and influential format, dropped 25%. Edison Research has found that over half of the radio audience listens only in the car. So when the percentage of people who listen to AM/FM radio in the car dropped from 61% to 56%, as Nielsen's surveys found, listening time decreased accordingly. Yet 92% of people still say they listen to radio weekly, according to Nielsen Music, a metric that's both consistent year over year and higher than those who watch TV (86%).

Ironically, both streaming and radio companies have run into financial challenges. Spotify, the world's largest music subscription service, improved midyear revenue 31.8% in 2019, to \$3.18 billion, while its operating loss was \$50 million (an improvement from 2018's \$131 million). Radio companies big and small have struggled. But whatever the format, the music business would benefit from more engagement with music fans. Mulligan points to the central question: "How much time could they be spending?" ●

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FROM THE DESK OF

FOUNDER/CEO, PRIMARY WAVE MUSIC

Larry Mestel

The CEO on legacy artists, marketing catalogs and global opportunities

BY MELINDA NEWMAN
PHOTOGRAPHED BY ANNIE TRITT



FOR LARRY MESTEL, FOUNDER and CEO of Primary Wave Music, the company's latest acquisition resonates deeply. The New York-based company purchased the publisher's share of the eight songs on **Boston's** self-titled debut, which has sold over 25 million copies since its 1976 release, fueled by such classic rock staples as "More Than a Feeling," "Long Time" and "Peace of Mind." "It's a special catalog because Boston was one of my favorite artists growing up and I think **Tom Scholz** is a genius," says Mestel.

It's the latest in a string of publishing catalogs that Primary Wave has purchased since Mestel, a former executive at Virgin, Arista and Island Entertainment Group, founded the company in 2006. Primary Wave's 15,000-song catalog includes copyrights from **Smokey Robinson, Aerosmith, Def Leppard, Hall & Oates, Boy George & Culture Club** and **Steve Cropper**. Its recent high-profile deals include 2018's \$50 million pact with Island Records founder and

Mestel's mentor **Chris Blackwell** for 80% of Blackwell's share of **Bob Marley's** publishing catalog and an agreement to buy 50% of the intellectual property assets of **Whitney Houston's** estate this May.

Given Primary Wave's deep pockets, expect more deals to come. In addition to Mestel and some other executives, seven large institutional investors make up the bulk of Primary Wave's backers, giving the company over \$1 billion in cash and assets under management. "We've got all the financing we need for the foreseeable future," says Mestel. (A 2013 strategic alliance with BMG, which included BMG buying significant rights to Primary Wave's publishing assets, has ended.)

It also has some high-profile management clients, such as **Melissa Etheridge, Cee Lo Green, Brandy** and **Eric Benét**. "The management and publishing companies are separate, but we do publish a lot of the artists we manage because there's a big synergy there," says the Brooklyn-born Mestel.

Is the Boston catalog the smallest number of songs you've ever bought? Believe it or not, we have bought single songs [like **Shirley Goodman's** "Let the Good Times Roll"]. But I'd say, pound for pound, it's one of the best purchases we've made.

Paying huge multiples of 20 times net publishing share, or gross revenue, for individual songwriter catalogs isn't uncommon these days. Do you see multiples continuing to rise?

I think right now is a fantastic time for creators to sell because there certainly is a lot of money in the marketplace and, frankly, I think there's not a lot of smart money. Creators should absolutely take advantage now because there are so many factors that could affect multiples and the amount of cash available. But it's so important for creators to not just sell to a faceless company or a company that might go public — it's important for their legacy that they sell to a company that understands iconic and legendary artists.

"Country music is a lot harder to market than the type of music that we've gone after," says Mestel, photographed Sept. 4 at Primary Wave in New York. "We're much more careful about the price that we pay when we don't believe we can significantly affect the earnings of the catalog in a positive way."

Have you ever paid too much for a deal?

None that I regret, because everything that we've bought is spectacular music that I think any publisher would want. It didn't hurt us, but there may be a deal or two that I probably spent a little bit more than maybe we should have when I first started out. Now I know better.

You purchase assets from legacy songwriters and producers as opposed to newer creators. Why?

We're in the business of icons and legends. We've been successful taking

have teamed up with a writer who is an extraordinary success, as well as a producer that has had enormous success.

We've seen a rise of biopics like *Bohemian Rhapsody* and *Rocketman*, as well as films like *Yesterday* and *Blinded by the Light*. Are you planning similar projects?

We're developing in-house a script that we've almost finished on **Glenn Gould**, one of the greatest classical pianists ever. We're developing a hologram tour with Glenn. We're in the process of creating

big source of income for songs like those we've acquired. Bob Marley is heard in every crevice of the world. As the industry gets better at collecting in emerging markets, copyright protection continues to be enforced, and streaming continues to proliferate, that's going to benefit the types of catalogs we buy. That's why you're seeing prices where they are.

More and more publishing acquisitions now also include master recordings. Are you looking for those kinds of deals, too?

Absolutely. We have included masters and, in many cases, master royalty streams. We bought **Count Basie's** masters income stream. The Whitney Houston deal included the master royalties. Boy George & Culture Club included a master royalty stream. Pure masters are very difficult to come by, but for us having the master royalty is an add-on to our publishing, so it's a very easy transaction for us to make.

What catalog would you love to get your hands on?

Lennon/McCartney, 100%. To be honest, before we bought Bob Marley's music publishing, his would have been No. 1. ●

“Almost every music publisher says they market and brand. And most of them are full of shit.”

[these] catalogs and introducing them to new youth culture and making the creators who have deals with us happy. We're not focusing on the new writers and producer catalogs because that's not our business. We're letting other people waste their money on that because those values and those earnings are only going to come down. I'm not saying the vision's wrong, I'm saying it's just not our vision.

You talk a lot about being a branding and marketing company as opposed to just a publishing company. What do you mean by that?

Almost every music publisher says they market and brand. And most of them are full of shit. There's a big distinction between synchronization — which is licensing — and real marketing. Marketing is creating a holiday [Father-Daughter Day] for Smokey Robinson. Marketing is doing a deal with a major beer company that's going to create a One Love One Heart beer for Bob Marley. It's developing a Whitney Houston Broadway musical.

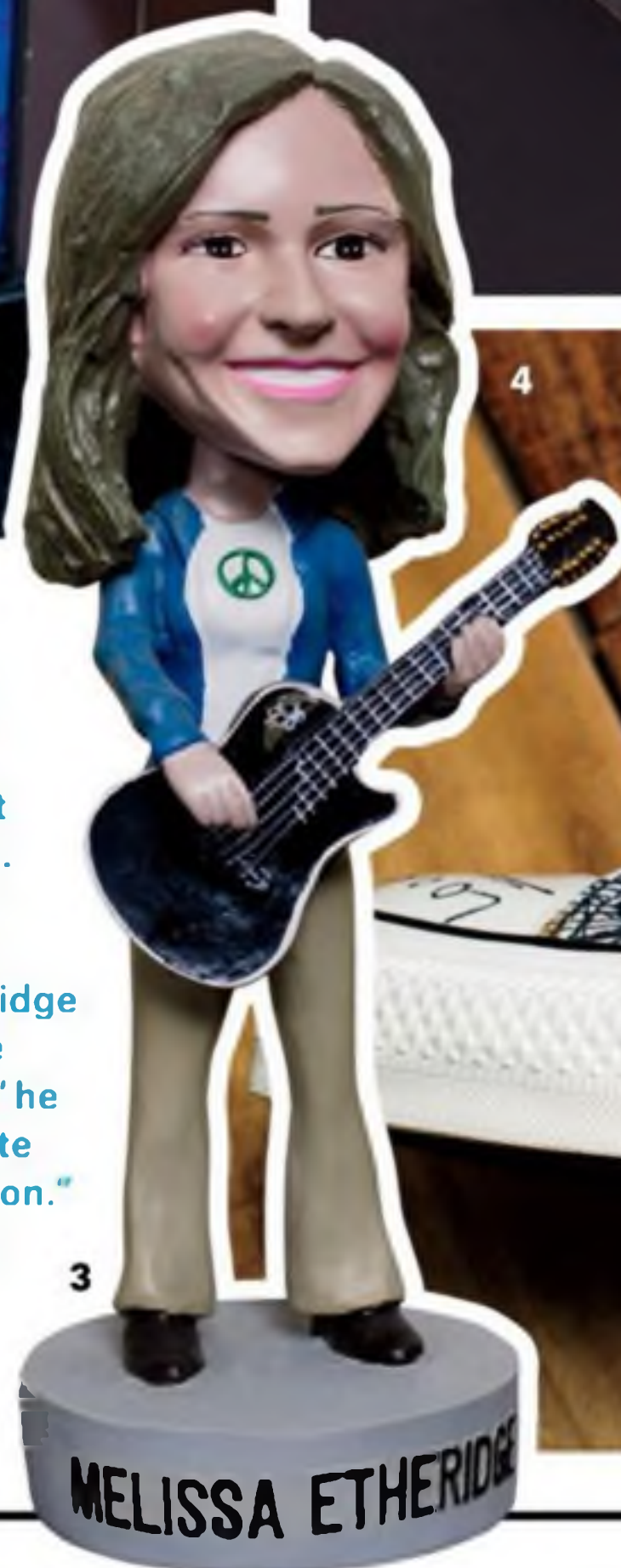
Speaking of Houston, it has been nine months since you made that deal. What else is in the works?

They're putting the finishing touches on the hologram. **Pat Houston**, executor of the estate, has been very involved in that. That hologram tour is going to begin in Europe in February. That's being done in conjunction with hologram producer BASE Entertainment. The Broadway musical, we're going to make a very big announcement in the next two or three months. The estate and Primary Wave

the Whitney bio-film in conjunction with **Clive Davis** and the estate. There will be a Smokey Robinson bio-film.

How will the rise of the music business in emerging markets like China and India affect your business?

Emerging markets are going to be a very



1 "When we partnered with Steven Tyler on his music, we made Aerosmith the first artist to have their own branded scratch-off lottery game," says Mestel. 2 A heart-shaped box, a reference to Kurt Cobain's Nirvana song of the same name. "We wanted to create a piece that would constantly remind folks of this one-of-a-kind catalog and band." 3 "Melissa Etheridge gave me this as a Christmas gift when we first signed her as a management client," he says. "I keep it to remind me how fortunate we are to manage such a revolutionary icon." 4 "This was the first marketing/branded deal we did after acquiring the rights to the Kurt Cobain catalog," he adds. "It was one of the most successful artist-branded deals Converse had done."

STYLING BY KRISTY STRATE AT ENNIS

GOOD WORKS

Food For Thought

Los Angeles taco joint HomeState has bands like Vampire Weekend, Local Natives and Spoon creating tacos for a good cause

BY COLIN STUTZ

WHEN RESTAURATEUR BRIANA Valdez was slinging Tex-Mex tacos at pop-up shops around Los Angeles in the early 2010s, music was already a big part of the process. Her sister, **Andy Valdez**, was co-managing **Little Dragon** at the time, and the band would DJ backyard events, bringing together friends, music fans and foodies. By 2013, Briana had opened a Tex-Mex joint of her own, HomeState, in L.A.'s hip Los Feliz neighborhood, its creative community reminding her of Austin, where the sisters went to college.

"The neighborhood people that come in every day were artists, managers, musicians and creatives," she says. "We were like, 'What can we do with this that's not exploitative, that can allow us to have a charitable component?'"

Two years later, Andy floated the idea of collaborating with artists and illustrators on custom-designed tacos with "album art" covers for each, based largely on relationships they had built with artist customers. **Spoon** frontman **Britt Daniel**, who would visit the restaurant for a taste of home, went first. The day his Austin-style migas taco, "The Ranchero," came on the menu, he created a playlist of ranchera music and hung out, taking pictures and signing autographs for customers. Within six months, **Questlove** of **The Roots**, **Fitz & The Tantrums**, **Cold War Kids**, **Silversun Pickups** and **Cherry Glazerr** also had their own tacos.

"We're building community with that element of charity that expands outside the walls of HomeState," says Andy.

The custom eats sell for \$5 (\$1.50 more than the standard tacos), and all profits go to local charities chosen by HomeState. Since it started forging these partnerships in 2015, the restaurant has raised roughly \$25,000 for People Assisting The Homeless (PATH), the American Civil Liberties Union and the Silverlake Conservatory of Music. Currently, diners can try **Vampire Weekend's** "Vegetarian Weekend" — a veggie fajita

taco with cotija cheese that's available through October.

In May, **Local Natives** transformed HomeState's second location in Highland Park into "Café Amarillo," the title of the first single off their fourth album, *Violet Street*, and performed a stripped-back concert on the outside patio. Between the event and sales of the band's eponymous taco (filled with potato, cheddar, eggs, bacon, pico de gallo and jalapeños), they raised \$6,000 for PATH.

"Working with the women who run HomeState was incredible," says the band's **Taylor Rice**. "They make my favorite breakfast tacos in L.A., are huge music lovers and turn out to be extremely generous humans."

Questlove ("The Paesano," a Philadelphia cheesesteak-style taco) and **Fred Armisen** ("The Emo's," a vegan breakfast taco) even DJ'd there to promote their seasonal fare.

"People are always asking, 'How do you convince these artists to work with you? Do you pay them?'" says Andy. "It's a fun, effortless partnership. We're like, 'OK, what's your dream taco?'"



Left: Custom album covers for Vampire Weekend's "Vegetarian Weekend" taco and the "Red Hot," for Flea of the Red Hot Chili Peppers. Below: Questlove with his cover at HomeState in 2015.



NOTED Sept. 3 - 10

New Deals

Alicia Keys signed an administration deal with Universal Music Publishing Group.

Lava/Republic Records signed U.K. rockers **Counterfeit**.

Warner Chappell Music and Artist Publishing Group signed **Ava Max** to a co-publishing deal.

Deutsche Grammophon signed composer **Dustin O'Halloran**.

LeAnn Rimes signed with Paradigm Talent Agency.

King Princess signed a worldwide publishing deal with Sony/ATV.

Executive Turntable BMG hired **Andreas Katsambas** for the new role of executive vp Latin America and Canada.

Nick Holmstén exited his role as global head of music at Spotify.

Johan Land joined Kobalt as chief product officer.

Sony Music Entertainment named **Lisette Morton** vp public policy and governmental affairs.

Def Jam upped **Rodney Shealey** to executive vp of the label and **Theda Sandiford** to senior vp commerce.

Universal Music Publishing Group named **David Gray** and **Walter Jones** co-heads, A&R.

Media Alert

Johnny Marr, **Debbie Harry** and Merlin CEO **Charles Caldas** earned honors at the AIM Independent Music Awards.

Obits Muscle Shoals Studios founder and guitarist **Jimmy Johnson** died at 76.

Seventies Latin pop superstar **Camilo Sesto** died at 72.

Nashville music executive **Alton "Al" Embry** died at 82.

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

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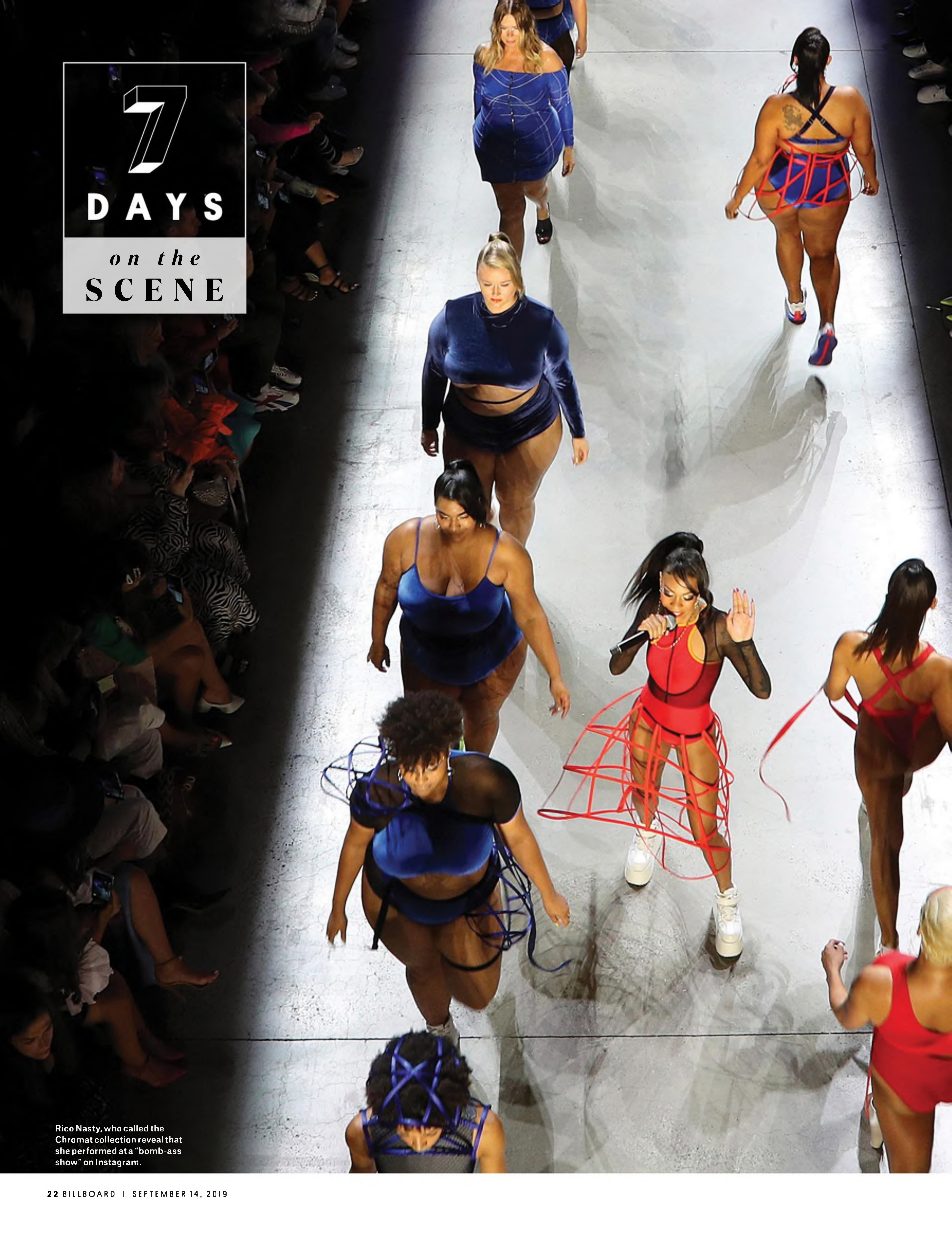
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7
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Rico Nasty, who called the Chromat collection reveal that she performed at a "bomb-ass show" on Instagram.

New York Fashion Week

NEW YORK, SEPT. 6-14

A BEVY OF MUSIC ARTISTS TOOK THEIR PERFORMANCES to the catwalk at New York Fashion Week, where designers presented their spring/summer 2020 collections. **Janelle Monáe** performed at Ralph Lauren; **Rico Nasty** at Chromat; **Saweetie** at PrettyLittleThing; and **Halsey** at DKNY's 30th-anniversary party in Dumbo, during which she told the crowd, which included her boyfriend, **Yungblud**, "It's good to be back." Elsewhere, Puerto Rican artist **Brytiago** became the first male reggaetonero to walk a NYFW runway at the Artistix show. Front rows throughout the week were filled by the likes of **Charlie Puth**, **Normani** and **G-Eazy**, but no show had a better turnout than **Rihanna**'s super-secretive fall/winter 2019 reveal for her Savage x Fenty lingerie line — which brought performances by **Big Sean** and **A\$AP Ferg**, **Migos** and a four-way collaboration with **Tierra Whack**, **DJ Khaled**, **Fat Joe** and **Fabulous**. It will premiere Sept. 20 on Amazon Prime.

—TATIANA CIRISANO



1 Rihanna (center) at the Savage x Fenty show on Sept. 10. 2 Ciara accepted Harlem Fashion Row's Icon 360 Award on Sept. 5, urging women of color to "own the table." 3 Monáe. 4 YG and Kehlani made their relationship red carpet official at the Harper's Bazaar Icons Party on Sept. 6. 5 Halsey. 6 Def Jam CEO Paul Rosenberg and his wife, Allison Rosenberg, at the Rag & Bone show on Sept. 6. 7 Zendaya on the catwalk at TommyNow, her collection with Tommy Hilfger, on Sept. 8.







1 Dua Lipa at the London launch of her Pepe Jeans line on Sept. 3. **2** Paul McCartney read his children's book *Hey Grandude!* to students in London on Sept. 6. **3** CNCO headlined *Billboard's En Vivo* concert series in Los Angeles on Sept. 5. **4** Collaborators Tanya Tucker (left) and Brandi Carlile at SiriusXM Studios in New York on Sept. 5. **5** Jennifer Lopez at the premiere of stripper revenge movie *Hustlers*, in which she stars. **6** RuPaul at his DragCon expo in New York on Sept. 8. **7** From left: Atlantic Records chairman/COO Julie Greenwald, pop singer Melanie Martinez and Atlantic chairman/CEO Craig Kallman attended the Sept. 5 premiere of Martinez's *K-12* film in New York. **8** Florida Georgia Line's Tyler Hubbard (left) and Brian Kelley hosted their inaugural FGL Fest in Indianapolis on Sept. 7. **9** Arch Enemy vocalist Alissa White-Gluz (left) and The Misfits guitarist Doyle Wolfgang von Frankenstein at the L.A. premiere of *The Game Changers* on Sept. 4. **10** From left: Berry Gordy, Marshall Thompson, Jody Watley and Smokey Robinson attended a ceremony awarding Jackie Wilson a posthumous star on the Hollywood Walk of Fame on Sept. 4. **11** The 1975 picked up band of the year at GQ's Men of the Year Awards in London on Sept. 3.



1 Mexican R&B singer Omar Apollo (center) played songs off his April EP, *Friends*, at Genius' third annual summer party. **2** Rapper Lil Tjay, who performed "Pop Out" without collaborator Polo G. **3** 21 Savage headlined with a setlist that included *I Am > I Was* single "A Lot." **4** Doja Cat performed her viral 2018 breakthrough "Mooo!" and February release "Tia Tamara," in which she brags about having her Polaroid "on the wall at Genius."



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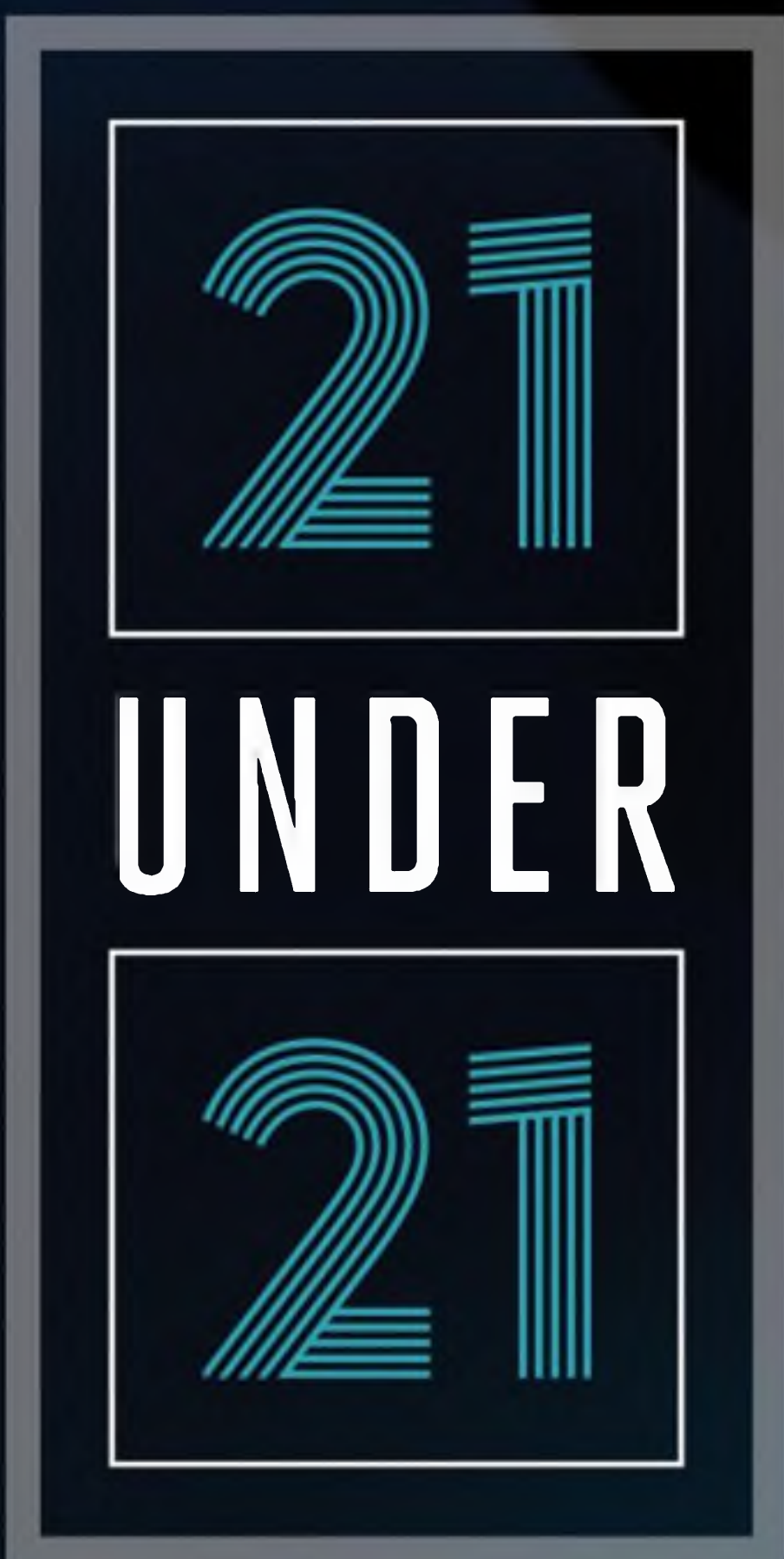
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As social media increasingly affects streaming numbers and memes morph into hits, it has never been easier for younger artists to turn viral fame into chart success — a sensation that Mason Ramsey, the only preteen on the 2019 list, knows better than most

BY TAYLOR WEATHERBY

Ramsey
photographed
Aug. 20 at Taylor
House Studio in
Nashville.

MASON RAMSEY

AGE 12
TOTAL STREAMS 97.4 MILLION
LABEL BIG LOUD/ATLANTIC

A YEAR AND A HALF AFTER he was videotaped singing in the aisles of Walmart, **Mason Ramsey** has played the Grand Ole Opry eight times, opened for **Florida Georgia Line** and performed at Coachella and Stagecoach. But the soon-to-be teen says his latest invitation was his craziest yet: hopping on a remix of **Lil Nas X**'s "Old Town Road." Ramsey's take on the track brought him full circle; just one year ago, the Golconda, Ill., native was a viral sensation himself.

The footage of Ramsey's yodel-filled rendition of **Hank Williams**' "Lovesick Blues," which was posted in March 2018, raked in millions of views on YouTube overnight — and major labels took notice. Within a month, Ramsey signed a recording contract with Big Loud/Atlantic Records.

He's not the first to convert a viral flashpoint into a traditional recording career; Atlantic labelmate **Bhad Bhabie** turned a talk show tussle into a rap career. For Ramsey, it happened even before his teen years, and despite saying social media "is literally what my career is living off of right now," he's not allowed to run his accounts — at least, not until he turns 13 in November, according to Twitter's regulations. Until then, he has tasked his grandmother, who still lives in Golconda (Ramsey and his parents relocated to Coopertown, Tenn., in 2018), with updating his profiles.

Still, his Twitter and Instagram perfectly tap into life as a famous preteen. He'll post mirror selfies and videos with his grandparents alongside photos with artists such as **Shawn Mendes**, **Miley Cyrus** and **Post Malone**. In one Instagram video, in which he's lip-syncing to his track "How Could I Not," he tagged *Stranger Things* star **Millie Bobby Brown** with the caption: "This is for you."



Ramsey may have gotten his start online, but he isn't allowed to run his social media profiles until he turns 13.

That playful wholesomeness is echoed in his music and the name of his current headlining tour of 500-capacity venues, *How's Your Girl and How's Your Family*. In April, Ramsey dropped by a high school prom in Oxford, Ohio, on a day off. "I didn't have a girl with me, but I wish," he says today from Nashville over FaceTime — his preferred method of communication.

Though Ramsey was a half-decade younger than the prom attendees, "everyone chased after me as soon as I showed up. They almost stomped on me like a herd of elephants."

Despite his age, Ramsey comes across like a romantic. On his debut single, "Famous," which hit No. 4 on *Billboard*'s Hot Country Songs chart, he sings, "I want to be famous for loving you." And his second EP, *Twang*, which he released in July, includes the rollicking "Puddle of Love," which Ramsey co-wrote with Florida Georgia Line's **Tyler**

Hubbard and country hitmaker **Corey Crowder (Chris Young)**.

Ramsey has co-written 16 more songs since *Twang* arrived, and hopes to release a debut album soon, but emphasizes that he's in no rush. And despite hopping on "Old Town Road," Ramsey assures he has little interest in blurring genre lines when it comes to his own music; he's sticking to country, and definitely not going pop.

"It's really important to me because a lot of my family is traditionally country," he says. "I wouldn't want to change from what I know." Even so, he says he admires **Taylor Swift** — not for successfully pivoting, but for doing "everything her way. I want to do things *my way*."

"His roots are part of his story; [country music] is his No. 1 priority," says **Ian Cripps**, senior vp A&R for Atlantic. One thing Ramsey is willing to switch up? His Western-inspired look. "I want to change my

appearance slowly — very slowly," he says, suggesting that he may soon trade his cowboy hat for ripped jeans. "I'm just trying to look more like a teenager, now that I basically am one."

But Ramsey's biggest challenge remains moving beyond the association with his viral start. Both Cripps and Atlantic A&R vp **Jeff Levin** understand that Ramsey is still known for the Walmart video, but say that "it was clear his talent would surpass a viral moment."

"We bet on long-term development and focus our efforts on ensuring Mason, or anyone else in this position, has a long career," says Cripps. Adds Levin: "We believe we can properly invest in his vision long term. He has so much to say — but equally so much to learn."

As for Ramsey, he's more than ready to be known — and taken seriously as a singer — and not be, he says, "the yodeling kid."

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BILLIE EILISH

AGE 17
TOTAL STREAMS **6.9 BILLION**
LABEL **DARKROOM/INTERSCOPE**

► **Billie Eilish's** acclaimed 2019 album, *When We All Fall Asleep, Where Do We Go?*, debuted at No. 1 on the Billboard 200 with a first-week total that ranked among the year's best in sales and streams — and helped define popular music this year. In August, she scored her first chart-topper on the Billboard Hot 100 with "Bad Guy," thanks in part to a remix co-starring **Justin Bieber**, and on Sept. 28 she will kick off the new season of *Saturday Night Live*. But Eilish isn't overly impressed with her staggering stats, noting: "It's so not a competition."



SABRINA CARPENTER

AGE 20
TOTAL STREAMS **742.8 MILLION**
LABEL **HOLLYWOOD RECORDS**

► Since 2014, this Los Angeles native has released four albums, all of which have charted on the Billboard 200; collaborated with **The Vamps**, **Jonas Blue** and **Alan Walker**; and hit the top 10 on the Hot Dance/Electronic Songs chart with her and Walker's "On My Way." All the while, the former Disney star has explored more adult themes on-screen, landing roles in *The Hate U Give*, new Netflix film *Tall Girl* and the unreleased **Alicia Keys**-produced dance comedy *Work It*.



JUICE WRLD

AGE 20
TOTAL STREAMS **6.4 BILLION**
LABEL **GRADE A PRODUCTIONS/INTERSCOPE**

► The former SoundCloud rapper has landed four songs in the top 40 of the Hot 100, including breakout hit "Lucid Dreams"; released a No. 1 debut album, *Death Race for Love*; collaborated with **Young Thug** and **BTS**; and toured Europe with **Nicki Minaj**. But the Chicago rapper born **Jarad Higgins**, who recently bought his mother a house, is still adjusting to new fame: "You're on a pedestal," he says, "and the youth worship what you say."



CHRISTIAN NODAL

AGE 20
TOTAL STREAMS **1 BILLION**
LABEL **FONOVISA/UNIVERSAL MUSIC LATIN ENTERTAINMENT**

► The Mexico native, who says that his age has benefited his career, has made a name for himself in regional Mexican music with romantic ballads that deliver the long-respected traditional genre to a younger audience. Nodal's 2017 debut, *Me Dejé Llevar*, hit No. 69 on the Billboard 200; this year's *Ahora* peaked at No. 2 on the Latin Album Sales chart; and he has scored three No. 1 songs on the Regional Mexican Airplay chart.



PALOMA MAMI

AGE 19
TOTAL STREAMS
41 MILLION
LABEL **SONY MUSIC LATIN**

Paloma Mami
photographed
Aug. 18 at Rose
Studios in
Los Angeles.



► After her sensual, bilingual track “Not Steady” went viral in June 2018 — the song has since garnered 10.6 million U.S. on-demand streams, according to Nielsen Music — **Paloma Mami** signed a recording contract with Sony Music Latin, making her the first Chilean artist of her generation to do so. Born **Paloma Rocío Castillo Astorga** in New York, Paloma Mami is still rising in the urbano scene, but she’s aiming high, citing **Billie Eilish** and **Rosalía** as dream collaborators (she has already worked with **Diplo**) and hoping to one day launch a clothing line. But her main goal is to have a features-free album go platinum. (“**J. Cole**, what’s good?” she jokes.) Until then, Paloma Mami, who says she’s still “a little kid” and is always with her mother, “can’t

wait” to go on tour following her festival debut at Lollapalooza Chile in March.

For so long, and sometimes still, artists wanted to maintain some mystery about them, but that’s definitely changing.

This generation depends on social media. When I was growing up, **Beyoncé** was my reference, and she was always so mysterious. She still is, but that’s the look she has now. Now, we have people who are more out and open, which is good — look at **Cardi B**.

Since moving to Chile when you were 16, what have been some of the challenges you’ve faced as you try to grow as an artist there?

It’s hard in Chile to be heard on the radio. There they don’t really play anything that’s urban. They’re just now starting to get into the scene. I feel like Chile is super behind when it comes to urban music.

When you do have some free time, how do you spend it?

My favorite thing to do is watch movies. In Chile, I have to go to the theater in disguise. I literally wear a huge ski mask where you only see my eyes. I cover my nails [too], because everyone recognizes me by my nails. Imagine if one person recognizes me; then the whole theater wouldn’t be able to watch the movie in peace. I can’t be crying in *The Lion King* if everyone’s watching me.

—BIANCA GRACIE



DAYA

AGE 20
TOTAL STREAMS **901.9 MILLION**
LABEL **DAYA RECORDS/INTERSCOPE**

► She has scored top 40 hits with “Hide Away” and the **Chainsmokers** collab “Don’t Let Me Down,” which won her a Grammy. Now **Daya**, who came out as bisexual last October, wants to increase queer representation in the music industry. Born **Grace Martine Tandon** in Pennsylvania, the singer-songwriter is striving to find more LGBTQ collaborators. “I have a more assured feeling of freedom with my place in the industry,” she says. “I can create my own world.”



WHY DON'T WE

AGES 18-21
TOTAL STREAMS **1 BILLION**
LABEL **SIGNATURE ENTERTAINMENT/ATLANTIC**

► Since cracking the top 10 of the Billboard 200 in 2018 with debut album *8 Letters*, this Los Angeles boy band has released a steady stream of ballads geared toward Gen Z — including its latest, “What Am I,” co-written by **Ed Sheeran**. Most recently, the act won Choice Music Group at the Teen Choice Awards and was nominated for best group at MTV’s Video Music Awards. **Jonah Marais** believes its music resonates because “we’re the same generation as our core demographic.”



MANUEL TURIZO

AGE 19
TOTAL STREAMS **173 MILLION**
LABEL **LA INDUSTRIA/SONY MUSIC LATIN**

► Last September, Turizo guested on “Vaina Loca” on **Ozuna**’s second album, *Aura* — the track peaked at No. 4 on the Hot Latin Songs chart, on which Turizo has scored 10 entries, including collaborations with artists like **Piso 21** and **Mau y Ricky**. This August, when the Colombian urban singer released his debut album, *ADN*, artists such as **Nicky Jam**, **Anuel AA** and **Ozuna** returned the favor with features. Turizo says becoming a successful artist was nothing more than a childhood dream, but now that reality has set in, he says he wants his own stadium tour.



CHLOE X HALLE

AGE 21, 19
TOTAL STREAMS **118.1 MILLION**
LABEL **PARKWOOD ENTERTAINMENT/COLUMBIA RECORDS**

► Since the March 2018 release of this sister duo’s Grammy-nominated debut album, *The Kids Are Alright*, which peaked at No. 19 on the Top R&B Albums chart, **Chloe** and **Halle Bailey** have shifted their attention to acting. The two landed roles as regulars on ABC’s *Grown-ish* and, more recently, it was announced that Halle (above right) has been cast as Ariel in the live-action remake of *The Little Mermaid*.



BHAD BHABIE

AGE 16
TOTAL STREAMS **897.1 MILLION**
LABEL **ATLANTIC**

► The Boynton Beach, Fla., native born **Danielle Bregoli** has moved beyond her viral beginnings, becoming one of the country’s most unexpected teenage rap stars — she counts former King of Teens **Lil Yachty** as a close friend and has collaborated with **Megan Thee Stallion** and **Kodak Black**. With her Snapchat show, *Bringing Up Bhabie*, and 17 million Instagram followers, she says social media is the best way to “connect with all my bitches.”

HEATING UP

These five artists have tallied the most Hot 100 hits, features included, among their peers — and, since last September, have all landed a track in the chart’s top 10

JUICE WRLD HOT 100 HITS **23**
TOP 10 HIT: “LUCID DREAMS” AT NO. 2

BILLIE EILISH HOT 100 HITS **16**
TOP 10 HIT: “BAD GUY” AT NO. 1

LIL PUMP HOT 100 HITS **9**
TOP 10 HIT: “I LOVE IT” AT NO. 6

LIL TECCA HOT 100 HITS **5**
TOP 10 HIT: “RANSOM” AT NO. 4

LIL NAS X HOT 100 HITS **3**
TOP 10 HIT: “OLD TOWN ROAD” AT NO. 1

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KING PRINCESS

AGE 20
TOTAL STREAMS 217.2 MILLION
LABEL ZELIG RECORDS/COLUMBIA

"I'm getting too cocky since everyone wants me/It's harder to be myself," sings **King Princess** on the title track to her debut album, *Cheap Queen*, out Oct. 25. The sentiment reflects a whirlwind (and sometimes anxiety-ridden) rise for the singer-songwriter born **Mikaela Straus** in Brooklyn. In February 2018, she debuted with the swooning "1950," written as a tribute to **Patricia Highsmith's** 1952 lesbian romance novel, *The Price of Salt*; four months later, she released her tender *Make My Bed* EP as the first signee to **Mark Ronson's** Zelig Records label; and this summer she toured the country, performing at Coachella with a *Big Comfy Couch*-inspired set. "It has been the most vulnerable year of my life," says Straus, who channeled those experiences into *Cheap Queen* — an album that pairs timeless piano melodies with unflinching lyrics about modern queer love, written for a generation that "loves to feel."

You started making music in your father's recording studio in your early teens. Why did you hold off on starting your career?

Everyone was kind of down with the idea that I could pop off at a young age, but then everyone was also really sweet, like, "We want to save this, we want to save her." I had people in my corner who felt that way, and wanted me to feel like I had time to get this shit right and not just jump into it, because I was a very ballsy kid.

How have you adjusted to being in the spotlight?

I don't really *want* to be super good at being in the spotlight. I think it gets scary when you are good at that. I'm really happy with how I've dealt with all this shit that has gone down in the past year. Music is my way of talking about my feelings, and now performing is a form of expression that I didn't have before. My shows are like church for me. I don't win anybody over — they're all fucking ready.

What obstacles do you face as a younger artist?

I don't know if other young people feel this, but I have this constant feeling that I'm rapidly aging. Sometimes I really feel 40, because I can't be bothered, but I want to be 18 forever.

—TATIANA CIRISANO



King Princess
photographed in 2018.

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ZACHARY LEVI

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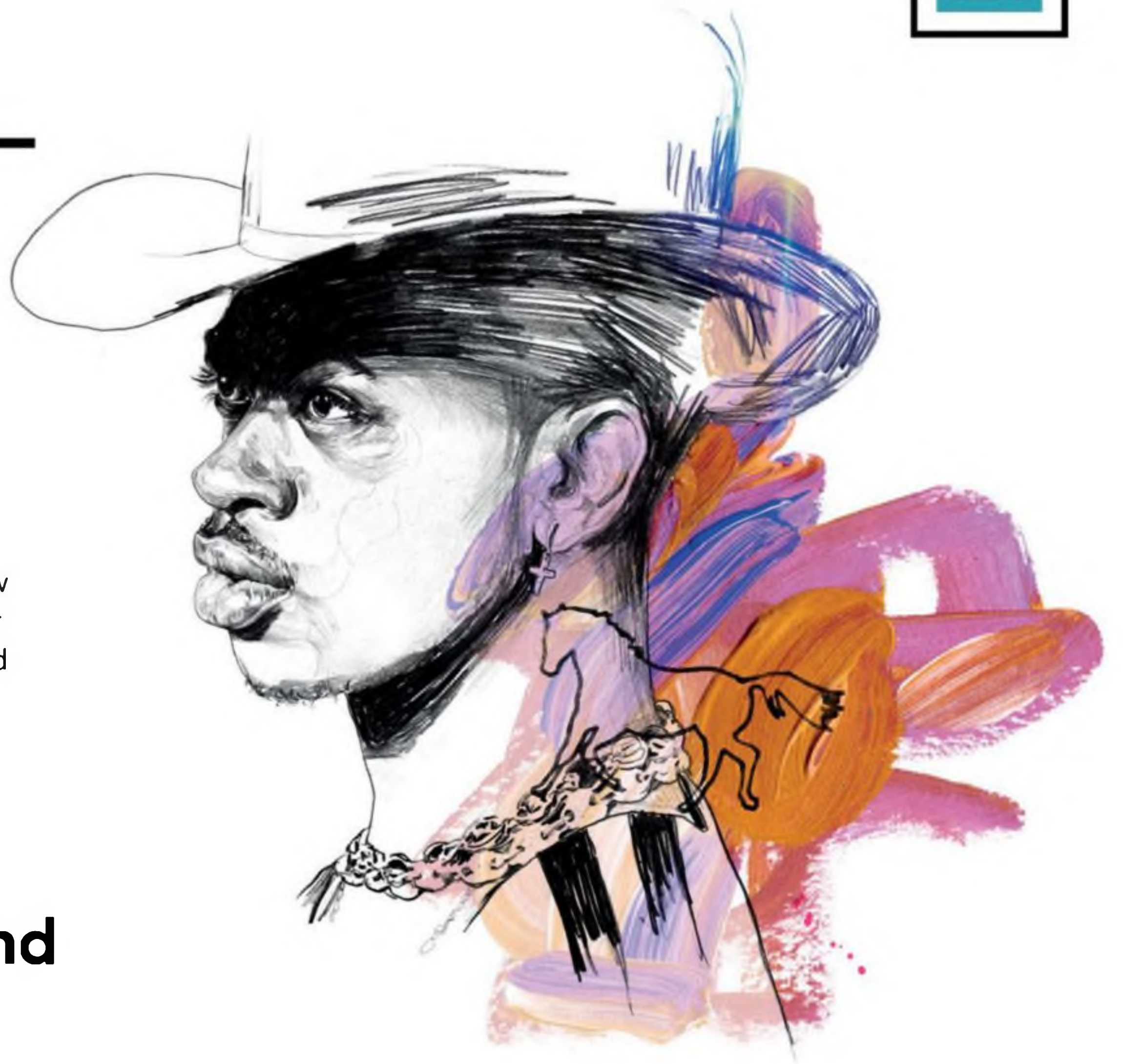


LIL NAS X

AGE 20
TOTAL STREAMS 2.3 BILLION
LABEL COLUMBIA

► Last year, the Atlanta native wasn't on this list, or even signed to a major label. Now, thanks in part to a remix of his cowboy-themed smash "Old Town Road" featuring **Billy Ray Cyrus**, **Lil Nas X** boasts the all-time record for longest stay atop the Billboard Hot 100, at 19 weeks. During the past year, the artist born **Montero Lamar Hill** has enjoyed a speedy ascent from SoundCloud artist and meme-maker to global superstar. After the track (which he created with a \$30 beat purchased online that interpolates **Nine Inch Nails'** "34 Ghosts IV") blew up on TikTok, he signed with Columbia Records; looped in **BTS** member **RM**, **Mason Ramsey**, **Young Thug** and **Diplo** for subsequent remixes; and performed at the MTV Video Music Awards, where he took home two Moon Persons. In June, he released his debut EP, *7*, that included his latest hit, "Panini," which peaked at No. 16 on the Hot 100.

"Billy Ray Cyrus encouraged me to never limit myself musically, and to always think outside the box."



NCT DREAM

AGES 17-19
TOTAL STREAMS 75.5 MILLION
LABEL SM ENTERTAINMENT

► 2019 has been the most successful year yet for this South Korean six-piece, which is a subgroup of **NCT**, a boy band grouping that also includes **NCT 127**. In August, **NCT Dream** — whose members age out at the Korean age of 21 (in Korea, people are considered 1 year old at birth) — debuted on the Artist 100 chart thanks to its latest EP, *We Boom: The 3rd Mini Album*. Says member **Haechan**: "We'll keep on working hard to meet the expectations" of the group's devoted fan army, NCTzens.



NOAH CYRUS

AGE 19
TOTAL STREAMS 496.8 MILLION
LABEL RECORDS/COLUMBIA

► **Noah Cyrus**, who has collaborated with **Labrinth** and **Gallant**, says being the youngest in her famous family forced her to grow up fast. Even so, she says people still "question my decision-making and ideas — I fight every day to maintain creative control of my career." That vision, she says, is fully realized on her latest single, "July" — her first release since her *Good Cry* EP in 2018. The country-leaning track hit No. 17 on the Pop Digital Song Sales chart.



SNAIL MAIL

AGE 20
TOTAL STREAMS 46 MILLION
LABEL MATADOR

► After signing to Matador in 2017 and releasing acclaimed debut *Lush* the next year, **Snail Mail** landed gigs at Chicago's Pitchfork Music Festival and Barcelona's Primavera Sound — plus a slot opening for **Interpol** on its U.S. tour, which brought her coming-of-age indie rock to Madison Square Garden in New York. By the time singer-songwriter **Lindsey Jordan** turns 21, she wants to have her next album written. Until then? She says she's looking for a more convincing fake ID.



LIL PUMP

AGE 19
TOTAL STREAMS 3.3 BILLION
LABEL THA LIGHTS GLOBAL/WARNER

► It has been just a year since the release of this rapper's meme-inducing **Kanye West** collaboration, "I Love It" — which brought **Lil Pump**, born **Gazzy Garcia** in Miami, to *Saturday Night Live* as West's guest. Since then, Lil Pump released his second album, *Harverd Dropout*, in February — a nod to West's 2004 set, *The College Dropout* — scoring his second top 10 debut. "Now that I've been in the game for a few years," he says, "[my age] doesn't stop me from anything."



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BEHIND-THE-SCENES SENSATIONS

These five hip-hop producers and songwriters have crafted some of the genre's biggest breakout hits this year

YOUNGKIO

AGE 19
HOMETOWN PURMEREND, NETHERLANDS

Three years ago, the producer born **Kiowa Roukema** started making beats using digital audio software FL Studio and selling them online for \$20. Now he has landed his biggest hit yet: **Lil Nas X's** "Old Town Road." (He also appears in the music video.) In light of the track's success, he signed to **CashMoneyAP's** production team, Cash Gang, and moved to Los Angeles in July.

JTK

AGE 18
HOMETOWN CHICAGO

Producer **Jordan T. Knight** grew up playing clarinet and trumpet and loving Chicago hip-hop — he has worked with **Polo G**, as well as **Lil Skies** and **Lil Tjay**. His fusion of skills landed him his big break: co-writing and providing instrumentals for **Calboy's** "Envy Me," which reached No. 31 on the Billboard Hot 100.

MIDAS800

AGE 17
HOMETOWN PHILADELPHIA

Midas800 delivered key-laden production on **NLE Choppa's** hit "Shotta Flow," which peaked at No. 12 on *Billboard's* Hot Rap Songs chart. The track's success caught the attention of rapper **Blueface**, who jumped on a remix in June. **Midas800** also produced and co-wrote Choppa's follow-up hit, "Capo."

NICK MIRA

AGE 19
HOMETOWN RICHMOND, VA.

Nick Mira has worked with **XXXTentacion**, **Lil Skies** and **NBA Youngboy**, but his biggest collaboration came in 2017, when he co-wrote and produced **Juice WRLD's** breakout hit, "Lucid Dreams." More recently, Mira — who is signed to **Taz Taylor's** Internet Money Records, which has a joint-venture deal with **Alamo** and **Interscope** — produced **Lil Tecca's** "Ransom" and has tracks in the works with **Post Malone**, **YG** and **Young Thug**.

TEO HALM

AGE 20
HOMETOWN LOS ANGELES

Teo Halm has been in the entertainment industry for a decade, first landing an acting role on a PBS science series. He has since turned his attention to music, and counts **Frank Dukes**, **Michael Uzowuru** and **Mark Ronson** as mentors. Halm has had an impressive year so far, co-producing **Rosalía's** "Con Altura" (featuring **J Balvin**) and "Mood 4 Eva" by **Beyoncé**, **Jay-Z** and **Childish Gambino**. He has also worked with **Frank Ocean**, **SZA**, **King Princess** and **Shawn Mendes**.

WILLOW SMITH

AGE 18
TOTAL STREAMS 439.1 MILLION
LABEL MSFTS/ROC NATION

► **Willow Smith** has rebranded herself as a folksy neo-soul singer-songwriter following her 2010 breakout pop hit, "Whip My Hair," which peaked at No. 11 on the Billboard Hot 100. In the five years since releasing her debut EP, *3*, Smith has toured with **Jhene Aiko**, starred in the music video for **ZHU** and **Tame Impala's** "My Life" and performed with brother **Jaden** during his Coachella set. (Their dad, **Will Smith**, also dropped by.) Her third album, *Willow*, arrived in July and hit No. 11 on the R&B Album Sales chart.



PRETTYMUCH

AGES 19-22
TOTAL STREAMS 327.4 MILLION
LABEL COLUMBIA

► Since this **Simon Cowell**-formed fivesome put out its *Phases* EP in May, it has released three more singles, including "Rock Witchu," which the group wrote and produced. The act also served as musical and creative director for its recent headlining FOMO Tour, which sold out 5,000-capacity venues. "Everybody that's older tends to doubt the youth until they see the results they need to validate us," says member **Brandon Arreaga**, "and then they pay attention."



GRACE VANDERWAAL

AGE 15
TOTAL STREAMS 345.9 MILLION
LABEL COLUMBIA

► In the past few months, **Grace VanderWaal** finished her freshman year of high school, opened for **Florence + The Machine** and, in August, released her latest single, "Waste My Time" — the fifth new song since her 2017 debut LP, *Just the Beginning*. "I've learned to be myself," says the singer-songwriter. "That's what people are attracted to." That attitude landed VanderWaal the lead in *Stargirl*, a film adaptation of the young adult novel for Disney+ due out in 2020.



LIL TECCA

AGE 17
TOTAL STREAMS 663.2 MILLION
LABEL REPUBLIC

► Born **Tyler-Justin Anthony Sharpe** in Queens, **Lil Tecca** emerged this summer with the Hot 100 top five hit "Ransom," on which the singer-rapper's flow glides over a shimmering beat. After adding **Juice WRLD** on the song's remix, Tecca released his 17-track debut mixtape, *We Love You Tecca*, in August. It debuted on the Billboard 200 at No. 4. Despite his quick rise, he has hinted he may tap out soon, tweeting: "could care less bout sum \$\$ if im not happy."

CONTRIBUTORS Tatiana Cirisano, Leila Cobo, Stephen Daw, Gab Ginsberg, Josh Glicksman, Bianca Gracie, Lyndsey Havens, Carl Lamarre, Jason Lipshutz, Chris Payne, Andrew Unterberger, Taylor Weatherby, Christine Werthman

METHODOLOGY A committee of *Billboard* editors weighed a variety of factors in determining the 2019 21 Under 21 list, including but not limited to impact on consumer behavior, as measured by such metrics as album sales, track sales, streaming volume, social media impressions and radio/TV audiences reached; company growth; career trajectory; reputation among peers; and overall impact in the industry specifically during the past 12 months. Where required, record-label market share was consulted using Nielsen Music market share for album plus track-equivalent and stream-equivalent album consumption units. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively.



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Highway to Hella

HOW GREEN DAY, FALL OUT BOY AND
WEEZER UNITED FOR THE HELLA MEGA
TOUR — THE STADIUMS-ONLY TREK THEY
SAY WILL MAKE ROCK'N'ROLL KING IN 2020

BY CHRIS PAYNE

PHOTOGRAPHED BY BRIAN BOWEN SMITH

From left: Pete Wentz, Billie Joe Armstrong and Rivers Cuomo photographed Aug. 25 at Smashbox Studios in Culver City, Calif. Styling by Simona Sabo. Wentz wears a Givenchy suit from Saks Fifth Avenue Beverly Hills, Sandro Paris sweater, Paul Smith boots and Ronin jewelry. Armstrong wears an Emporio Armani jacket and pants, AMIRI shirt and Saint Laurent boots. Cuomo wears a Paul Smith jacket from Saks Fifth Avenue Beverly Hills, Oyster T-shirt, PAIGE pants and Adidas sneakers. Go behind the scenes of the cover shoot at billboard.com/videos.

BILLIE JOE ARMSTRONG remembers when rock concerts could turn into real shitshows.

Sometimes, quite literally: When Green Day performed at Woodstock '94, torrential rain transformed the grounds into a lawless slush pit, as fans hurled fistfuls of grass, mud and who knows what else at the band. "This is only the beginning," I thought, so I just started throwing it back," recalls Armstrong, 47.

He's telling the story to two other rock stars with plenty of tales of their own as they gather in a sun-splashed Los Angeles studio lounge in late August: Weezer's Rivers Cuomo, 49, another Rock Class of '94 graduate, and Fall Out Boy's Pete Wentz, 40, who at the time was an unruly high school metalhead. "Everybody got so covered in mud you couldn't tell between the crowd and the band," continues Armstrong. "A security guard slammed [bassist] Mike [Dirnt] and broke his teeth out. We had to rush him to a dentist before we played Lollapalooza."

These three frontmen and their bands have a combined seven No. 1s on the Billboard 200 and 15 No. 1s on *Billboard's* Alternative Songs chart, which means they're far removed these days from worrying about stray projectiles or emergency dental work. (Though Cuomo did have an encounter with an electric eel that left a scar during a swim break on 2012's Weezer Cruise.) Yet instead of staying in their comfort zones, they're eager to create a live experience that's as legendary as anything else they have done. So they're assembled here today to talk about what they're calling the Hella Mega Tour: a joint trek produced by Live Nation that will kick off in Europe next June before coming to North America for a 20-date stadiums-only leg in July.

None of the bands have embarked on an all-stadiums tour before, let alone in such company. At iconic baseball venues like Chicago's Wrigley Field and Boston's Fenway Park, they'll provide, essentially, a three-hour nightly mega-mix of the music that has dominated KROQ Los Angeles playlists for the past generation — but with the kind of star wattage that could well nudge rock closer to current pop music's center. "The world is super hip-hop- and

Instagram-[oriented], and I think this is counterprogramming to all of that," says Wentz. "This is the biggest rock'n'roll thing that's going to happen that summer."

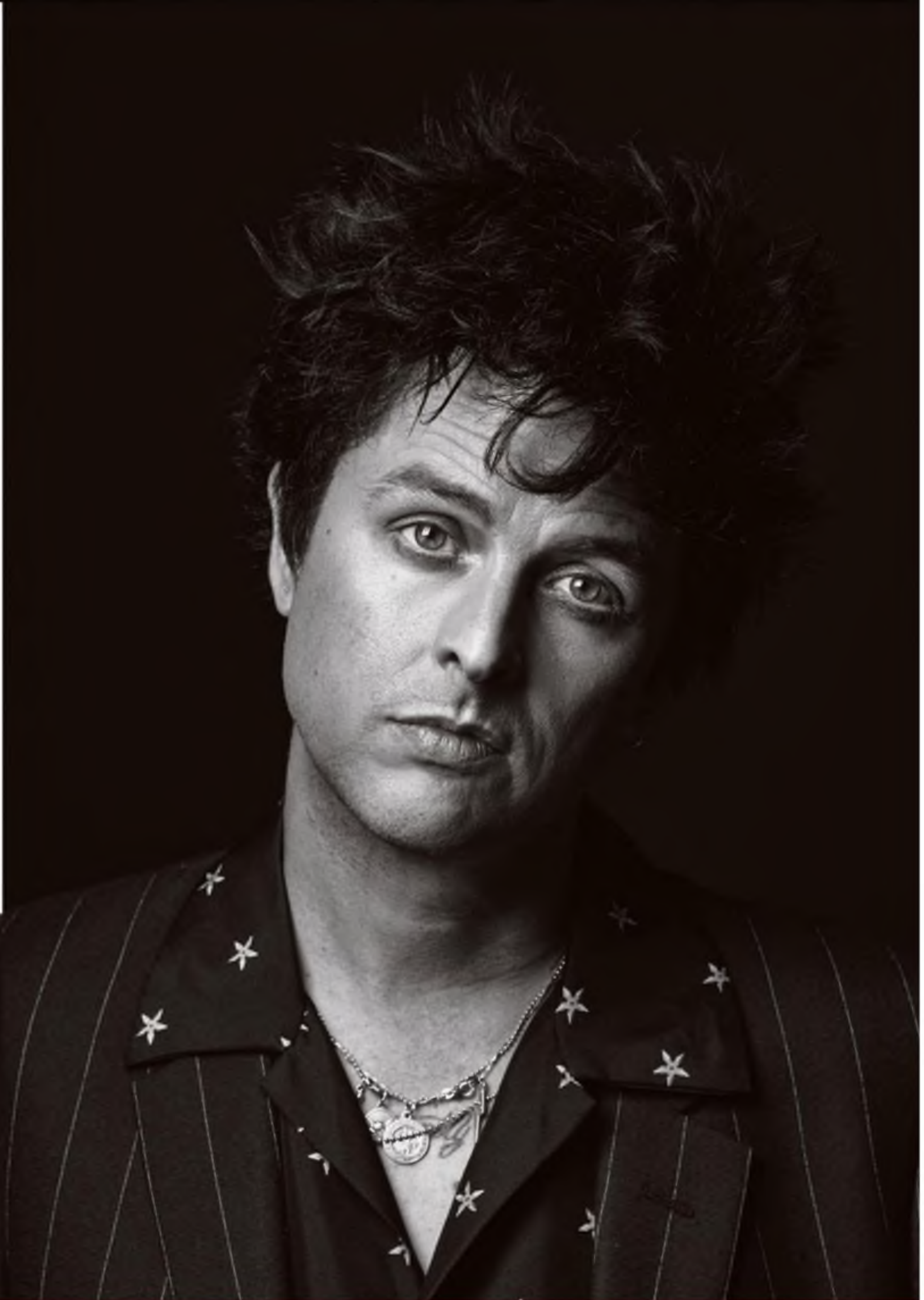
Masterminding the operation is Crush Music, the New York- and L.A.-based company that manages all three acts: Fall Out Boy since 2002 (the band has helped Crush grow as much as Crush helped it), Weezer since 2016 (Crush's label arm has released the band's last four albums with Atlantic) and Green Day since 2017 (when the group parted ways with its manager of 21 years, Pat Magnarella). "I asked Green Day what their goals were because they have already achieved almost every goal a band has," recalls Crush co-founder Jonathan Daniel. "And Mike said, 'Well, we want to play stadiums.'"

Green Day has played its share before, including on its last tour in 2017. But it had done so with less frequency since 2004's *American Idiot* and 2009's *21st Century Breakdown*, zeitgeist-dominating albums that brought the band to commercial heights that its follow-ups (2012's busy triple-album suite *iUno! iDos! iTré!* and 2016's return-to-form *Revolution Radio*) didn't sustain. "It really came together when Fall Out Boy and Weezer were thrown out," says Jenna Adler, who has booked Green Day for Creative Artists Agency since 1995. As Daniel puts it: "You want to make it exciting and relevant to you, not just a victory lap."

Fall Out Boy, which went from tabloid-friendly stars of the 2000s' mascara-punk explosion to one of this decade's most reliable suppliers of jock jams, signed on immediately, eager to play alongside two of its heroes. Also onboard right away was Weezer, '90s nerdcore fixtures that became unlikely 2010s crowd-pleasers thanks in part to last year's winking cover of Toto's "Africa"; recorded in response to a viral fan petition, it became the group's biggest Billboard Hot 100 hit in 12 years. Together, the trio of bands is offering one of the true event-level team-ups in the live market. "You don't see U2 and Coldplay touring together," says Adler. "Nothing's bulletproof, but this is about as bulletproof as you can get."

The combined average turnout of each of the bands' most recent tours is an estimated 27,000 fans per gig, based on figures reported to Billboard Boxscore — not far off





from baseball stadiums' roughly 30,000-plus concert capacities, but not factoring in any overlap in their fan bases. New music should sweeten the deal, however. In addition to the tracks they all released on the day of the tour announcement in September, Green Day and Weezer both have new studio albums, *Father of All...* and *Van Weezer*, which will arrive on Feb. 7 and in May, respectively. Fall Out Boy has a greatest-hits project due Nov. 15, and it maintains a steady radio presence through non-album hits like the I Love Makonnen and Lil Peep collaboration "I've Been Waiting." "It's one plus one equals five," says Daniel. "Even if it's one plus one equals two and a half, I think we're still good to sell out stadiums."

Aligning such star power presents unique challenges. "Everybody has to put their own ego in check because they're sharing this tour with two other acts," says Bob McLynn, Crush's other co-founder, who handles much of the touring side and whom Armstrong describes as the Darth Vader to Daniel's Yoda. (The lineup order is Weezer, Fall Out Boy and Green Day; The Interrupters will open.) But Crush knows how much good can come of its clients working together: Panic! at the Disco joined forces with Weezer for a co-headlining 2016 trek that diversified both of their fan bases and helped lay some groundwork for their recent touring and chart successes.

Stadiums are also, of course, worth playing nice for. The rare act that ascends beyond arenas and amphitheatres can feed off the energy of 40,000 of its own fans while skirting the mayhem of festival gigs. "In the last five years, we've seen growth in stadium touring — a lot of it driven by utilizing ballparks," says Live Nation senior vp North American touring Ryan McElrath, who cites Billy Joel, Coldplay and Dead & Company as recent successes. "These teams are great marketing partners. You have the opportunity to speak to the fan bases coming through those venues."

Besides, the guys are keen to discover what they can accomplish together. "When I was 13, Guns N' Roses and Metallica went on a big stadium tour, and my parents wouldn't let me go," recalls Wentz. "There's a part of me that's still trapped in that moment." He glances up at Armstrong and Cuomo — not exactly Axl Rose and Lars Ulrich when

it comes to storied debauchery, but legends in their own right. "If there's not a couple riots on this tour, was it really a success?"

What were the early conversations about the Hella Mega Tour like?

BILLIE JOE ARMSTRONG We talked about it about a year ago: Green Day wanted to do a stadium tour. We were thinking of a throwback to Monsters of Rock, which would have Van Halen, Metallica, Scorpions, all that. We were like, "Who's that in our era?"

RIVERS CUOMO The first I heard of it was an email from Jonathan Daniel with the original Monsters of Rock poster, [asking], "Are you in?"

PETE WENTZ For us, it was like a genie saying, "You get to do a stadium tour with two bands that were your heroes growing up." You wonder what the other two wishes are.

ARMSTRONG This is the most excited I have been in a long time. Especially

it's the thing that's happening on a Saturday night. Maybe they know one of our songs. You've somehow got to reach that person.

At Coachella this year, Weezer was one of the few rock bands on the lineup and one of the few veteran acts in general. How did that feel?

CUOMO About fucking time! It's the show everybody wants to play, and every year we're waiting for the call. Rock music is so great live. I listen to all kinds of music, but when it comes to a big concert, nothing beats humans playing instruments and singing.

WENTZ There's this guy who goes to my gym — he's basically an Instagram guy, and I don't think he really cares about music. But he came back from Coachella and was like, "Weezer has so many hits!"

ARMSTRONG I keep thinking about the amount of hit singles that will be

"It's all about community. I used to think about what it was like when The Beatles, The Rolling Stones and The Who all hung out together. I've always had a romantic vision of that."

—BILLIE JOE ARMSTRONG

with all the [new music]. It's the biggest rock event that's going to happen for over a year.

What makes stadium shows unique?

WENTZ It's the biggest version of your show, for the most people.

CUOMO I've been going to stadium shows recently since I know I have a bunch coming up. One thing that surprised me is how important your facial expressions are. You think you're this tiny little speck, but there's your face on this gigantic, 40-yard screen. I saw ["Gangnam Style" singer] PSY in Korea and, man, he would lift an eyebrow and 50,000 people would go nuts.

WENTZ You're playing to a lot of casual fans. When we were playing amphitheatres with Wiz Khalifa in 2015, I remember people just walking by with nachos. They're here because

played at Hella Mega. It's going to be the best DJ set ever, for multiple hours. And hopefully, we'll have a side stage or something in the parking lot where young bands can come out and mess around, too.

In addition to those hits, you have upcoming projects. Rivers, you're readying Weezer's next album, *Van Weezer*.

ARMSTRONG You're calling your album *Van Weezer*?

CUOMO Yeah!

ARMSTRONG That's so badass.

CUOMO It's a healthy mix of the Blue Album and guitar shreddage, '80s metal riffs — our fun, extroverted side. We feel comfortable really going for it because, at the same time, we're making another album [for 2020] called *Okay Human*, which so far has no guitars. It's all piano-based and orchestrated — the strings were



recorded at Abbey Road. It's very introverted and quirky.

Billie, what can fans expect from *Father of All...*?

ARMSTRONG It's very high energy — 10 songs in 26 minutes. We wanted to create a dance groove with space between the drums and vocals [inspired by] the way Kendrick Lamar does things or old-school Motown music, where it's leading with the rhythm. I realized I hate long songs, anything over two-and-a-half minutes. I've had a short attention span my whole life, even though I've written shit like fucking "Jesus of Suburbia" [a nine-minute epic from *American Idiot*].

Political commentary has been an important part of Green Day's work. Did that seep in with an election year approaching?

ARMSTRONG Maybe indirectly. I can't think of anything that's less inspiring than trying to write about Donald Trump. It grosses me out. Everybody knows the way I feel about these things. I like to feel some sense of joy, living through the chaos of the era.

Does Fall Out Boy have any plans for a new studio album?

WENTZ I always have ideas I'm shooting to [vocalist-guitarist] Patrick [Stump], but we're really far away from it. We're also out of our contract [with Island Records].

In the streaming era, how wedded are all of you to the album format?

WENTZ We have feet in both worlds. There's still a significant part of our fan base that will want to buy a physical album.

ARMSTRONG I'm really excited that this is the last album on our recording contract, so now we'll be able to just put out singles and EPs or whatever



Left: Weezer's Brian Bell, Cuomo and Scott Shriner (from left) at Coachella in April. Above: Green Day's Tré Cool, Fall Out Boy's Joe Trohman, Dierkt, Wentz and Armstrong (from left) at Green Day's 2015 Rock & Roll Hall of Fame induction.

THE TEAMS

FALL OUT BOY

MANAGEMENT

CRUSH MUSIC

Dustin Addis, manager
Bob McLynn, co-founder
Jonathan Daniel, co-founder

LABEL

ISLAND RECORDS

Eric Wong, COO

AGENT

CREATIVE ARTISTS AGENCY

Andrew Simon

GREEN DAY

MANAGEMENT

CRUSH MUSIC

Scott Nagelberg, manager
Bob McLynn, co-founder
Jonathan Daniel, co-founder

LABEL

WARNER RECORDS

Peter Standish, senior vp marketing
Tom Corson, co-chairman/COO
Aaron Bay-Schuck, co-chairman/CEO

AGENT

CREATIVE ARTISTS AGENCY

Jenna Adler

WEEZER

MANAGEMENT

CRUSH MUSIC

Dustin Addis, manager
Bob McLynn, co-founder
Jonathan Daniel, co-founder

LABEL

CRUSH MUSIC/ATLANTIC RECORDS

Charlie Adelman, product manager

AGENT

WME

Kirk Sommer

we feel like doing. You don't get stuck in some old-school cycle.

This tour is a full-circle moment for Green Day and Weezer, who both released their breakthrough albums in 1994. What did you think of each other at the time?

CUOMO I was jealous. It was our manager's son that produced *Dookie*, right?

ARMSTRONG Yeah, it was Bob [Cavallo's] son, Rob.

CUOMO So our manager was playing us [the "Longview" video] like, "This other band is going to destroy the world." They're tearing up furniture, and I'm like, "Damn, that's so fucking cool!" Then we played with you guys in '94 or '95 in New York. We were at the peak of the Blue Album cycle. I remember you asking the crowd to spit. There were thousands of guys spitting these massive loogies, and you would go around picking them out of the air and swallowing [them]. I was like, "He's just the greatest frontman ever."

ARMSTRONG I've always admired [Cuomo's] songwriting. I thought of him as the Brian Wilson of our generation.

When Fall Out Boy first got big, what did you think of them?

CUOMO "Sugar, We're Goin Down" is in the mode of mixolydian, and I always have just been allergic to that mode, so I didn't get that song. I did think Patrick was incredible. Then I heard "Uma Thurman." It's incredible hook after incredible hook, and yet it's hard to even identify what's the chorus or what's the verse. It's so creative and mysterious.

ARMSTRONG I was stoked when they inducted us into the Rock & Roll Hall of Fame. I felt they were kindred spirits in the way they

created culture around their band to make it fun for the fans.

All three of your bands come from scrappy beginnings. Does that prepare you to share the stage with other massive acts?

ARMSTRONG It's all about community. I used to think about what it was like when The Beatles, The Rolling Stones and The Who all hung out together. I've always had a romantic vision of that.

WENTZ It's the same as when you're in a band with three other people — any time you collaborate on something that's bigger than you, there are compromises.

CUOMO Lollapalooza started the year before Weezer formed, and we would go every year. It became this traveling scene, the quintessence of the alternative ethos at the time. The whole was much greater than the sum of the parts. I don't have a single ounce of [Lollapalooza co-founder] Perry Farrell in me, unfortunately, but I've always looked up to him as the ultimate host of a rock event.

When veteran bands tour together, there's a tendency to label them as just nostalgia acts. How do you avoid coming across that way?

ARMSTRONG Don't stop writing music. There's a little nostalgia that's going to be there. Even writing songs for [1991's] *Kerplunk* or *Dookie*, I was thinking, "I just want to be able to play these songs when I'm in my 40s." And I think I got there.

CUOMO I don't want to make the same record over and over. Weezer's early records were so influential on the current generation of producers. They're like, "Let's make another Blue Album or *Pinkerton*." You have got to find somebody who wants to try something different.

WENTZ It becomes nostalgic when you stop betting on your future. ●

CRUSHING IT

How the management firm behind all three bands went from rock upstart to major industry player

With a client list that includes Green Day, Fall Out Boy and Weezer alongside Lorde and Sia, Crush Music has in the past decade become one of the industry's top management firms. But back in 2002, when it first took a chance on Fall Out Boy — then a Chicago punk band that couldn't afford a van — co-founders Jonathan Daniel and Bob McLynn had little more to go on than a sense that bassist Pete Wentz was a kindred spirit.

"However good or bad my bands were, I felt that [as a bassist], I managed them better than the managers," says Daniel. (He and McLynn both once played the instrument in touring bands.) When Napster and file-sharing upended the industry's foundations, he saw opportunity: "I started looking for artists that were self-starters."

Crush negotiated an upstream deal that called for Island Records to help fund Fall Out Boy's 2003 debut, *Take This to Your Grave*, in return for an option on the band's sophomore album from independent Fueled by Ramen. That album, 2005's *From Under the Cork Tree*, had two top 10 hits and shot Fall Out Boy to stardom; the same year, the explosion of Panic! at the Disco (which Wentz discovered online and brought to Crush) vaulted the firm to powerhouse status within the emo-punk scene. "Pete brought us Gym Class Heroes and The Academy Is...," says Daniel. "These kids hit him up on LiveJournal, and he wanted to sign them, sight unseen."

When Fall Out Boy announced its 2009 hiatus and the genre boom subsided, some savvy moves pushed Crush beyond the Warped Tour clique and into the wider pop world. Daniel and McLynn pulled Train out of a three-year break, helping the onetime pop radio staple earn its biggest Billboard Hot 100 hit yet with 2009's "Hey, Soul Sister." Sia joined up a year later, then Lorde in 2016.

"Sia was the first female artist we managed," says Daniel. "She already had made a bunch of records, and she had very specific thoughts about what she did and didn't like about the business." In her time with Crush, the singer and star songwriter has scored four solo top 10 hits, including the No. 1 "Cheap Thrills" with Sean Paul. In 2016, Crush signed Weezer, and the company introduced its label arm (a joint venture with Warner Music) to release the band's Grammy-nominated *White Album*.

Today, Crush handles PR, TV/film productions and brand partnerships for most of its acts in-house. And even as it preps Green Day's and Weezer's new albums (along with Lorde's eventual follow-up to 2017's *Melodrama*), Daniel and McLynn remain focused on what's next. "[Crush] is about moving the ball ahead," says Weezer's Rivers Cuomo. "The business changes every three months. Crush always has been ahead of the curve."

—C.P.



"Johnny Cash passed to another life, and we're here reliving the history he made — but in Spanish," says Los Tigres del Norte's Jorge Hernández (in hat), touring Folsom State Prison in Represa, Calif., with his band in April 2018.

REDEMPTION

SONGS

WHEN THEY SET OUT TO
FILM A CONCERT AT FOLSOM
PRISON, MEXICAN STARS
LOS TIGRES DEL NORTE
TOOK ON JOHNNY CASH'S
SPIRITUAL LEGACY — AND THE
CHALLENGE OF THEIR CAREER

BY **JESSE KATZ**

The Hernández brothers can still picture it: the hand-hewn granite blocks, the saw-toothed archway, the sliding-bolt gate.

“When you hear the doors open, you feel, like, a chill in your body,” says Eduardo.

“Everything is cold, everything is iron,” adds his older brother Hernán.

shows. But the group’s members still soberly recall their first moments at the Gothic fortress in the Central Valley.

“We didn’t do this to promote ourselves,” says Jorge, who, at 69, retains a chiseled jaw and exudes an old-world chivalry. Like every member of the band, he sips tea with his meal — the better to preserve his voice. “This was intended to help the community,” he adds in soft, pensive Spanish, “to be part of the forgotten community that’s in there.”

It is no coincidence — but also no small feat — that Los Tigres pulled off their Folsom shows on the 50th anniversary of Johnny Cash’s landmark album *At Folsom Prison*, which set the standard for the prison concert genre. Although separated by culture, language and sartorial choices, the Man in Black and the lamé-suited quintet share common ground: an outlaw swagger, a penchant for spoken-word parables and a reservoir of empathy for those at society’s margins.

“The band has a real connection across time to Johnny Cash,” says the documentary’s co-producer Zach Horowitz, the former president/COO of Universal Music Group, home to Fonovisa, which is in turn part of Universal Music Latin Entertainment. “His themes are similar to their themes: songs for outsiders and misfits, for people who make tragic mistakes that haunt them for the rest of their lives.”

But the project ended up cementing an even closer musical bond. The late singer’s son, John Carter Cash, not only gave Los Tigres his blessing to record a Spanish-language version of his father’s “Folsom Prison Blues,” “La Prisión de Folsom” — he asked the band to collaborate with his wife, Nashville singer-songwriter Ana Cristina Cash, on the translation (she’s credited as a co-writer).

“I love Los Tigres del Norte — they’re the bomb,” says Ana Cristina, who grew up in a bilingual Cuban-American

“And it feels very distinct when those doors close behind you,” says Jorge, the eldest of the three. “Doors that close — and that for some never open.”

For the Hernándezes — better known as three-fifths of Los Tigres del Norte, the most popular Mexican group in the world — their memories of Folsom State Prison in California have been slow to fade. Last year, Los Tigres (which also includes younger brother Luis and cousin Oscar Lara) came to play a pair of concerts there that will soon catapult them onto a new multimedia stage. A Netflix original documentary, *Los Tigres del Norte at Folsom Prison*, begins streaming Sept. 15, pegged to the start of National Hispanic Heritage Month; a live soundtrack album produced by musical polymath Gustavo Santaolalla for the norteño group’s longtime label, Fonovisa/Universal, comes out two days earlier.

Gathered, with their wives, on a late-August evening at a steakhouse in their home base of San Jose, Los Tigres are ostensibly celebrating a weekend of local



“Our message is clear,” says Jorge Hernández. “To bring them joy, to bring them comfort.” From left: Eduardo, Jorge, Hernán and Luis at their Folsom performance on April 17, 2018.

home. Her father-in-law, she says, “would have been proud that such a historic moment was repeated by this group, bringing his song to a brand-new audience.”

Since they arrived in the United States from the ox-plowed fields of Sinaloa, Mexico, in 1968, there is little Los Tigres have not done. Known for their pro-immigrant anthems and raw dispatches from Mexico’s underworld, they’ve built the kind of career matched by few artists of any genre: 3 billion on-demand streams and 5.3 million albums sold in the United States since 1991, according to Nielsen Music (and over 40 million globally, according to the band’s team); 24 No. 1 albums (seven of them on *Billboard*’s Top Latin Albums chart) and 15 No. 1 singles. They’ve won seven Grammy Awards (and eight Latin Grammys), received a star on the Hollywood Walk of Fame and set attendance records that stretch from the Astrodome in Houston to the *Zócalo* in Mexico City.

Given California’s demographic revolution during that same

“We’re all human. We wanted to send a message... to people of all kinds, not to get to that difficult point in life. — JORGE HERNÁNDEZ

half-century — a time in which Latinos have emerged as the state’s largest population group — Los Tigres considered themselves the ideal candidates to renew Cash’s legacy, to update what it means to be “stuck in Folsom Prison” where “time keeps draggin’ on.”

The project made perfect sense. But it almost didn’t even get off the ground.

In March 2017, while backstage at a music festival in the immigrant Los Angeles suburb

of Pico Rivera, Los Tigres del Norte received a visit from an old friend. Though Horowitz had left Universal several years earlier, he had forged a mutual admiration society with the band, especially its accordion-slinging patriarch.

“Zach says to me, ‘George, what have you been doing?’” recalls Jorge Hernández, switching momentarily to English. Jorge’s reply: “Nothing. Just looking for something to do, uh, very different.”

The conversation turned to the band’s touring schedule. Once

organized around the harvest patterns of farmworkers, it’s now more reflective of the many faces of Latino assimilation, spanning venues from overseas U.S. military bases to American Indian casinos to the wineries of California’s central coast (tickets to the winery shows can top \$100). Immigration has at the same time remade the prison population; over 40% of California’s 125,000 inmates are Latino, about the same as the state’s Latino population overall.

“I said, ‘Why not do an album that takes you to an American prison, and make it bigger than an album — make it a documentary, so you can explore issues of Latino incarceration and connect with your community?’” recalls Horowitz. “And Jorge said, ‘You mean like Johnny Cash at Folsom Prison?’”

Although Jorge had never met Cash, he knew and respected his music and had seen Cash perform once, in the 1970s. Los Tigres also understood the power of a prison show, a bridging of worlds that everyone from B.B. King to the Sex Pistols to Common has embraced — and that Cash would again, in 1969, with *At San Quentin*. As teenagers, Los Tigres had even secured their first U.S. visas to join a caravan of Mexican performers on a concert tour to California’s Soledad prison.

“We’re all human, and there are moments when we all commit errors, when all of a sudden we become blinded by rage, passion, jealousy, desperation,” says Jorge, whose senior status is reflected in the cowboy hat that he wears while performing — the only member of the band to don a sombrero onstage. “We wanted to send a message to the new generations, to people of all kinds, not to get to that difficult point in life.”

As the golden anniversary of Cash’s groundbreaking concert approached, Horowitz embarked on what he says became the most challenging professional endeavor of his life — a crash course in independent film production, political arm-twisting and the intricacies of the prison industrial complex. “I negotiated Universal’s

From top: Hernán at Los Tigres' performance for female inmates; Jorge, Eduardo and Hernán (from left); inmate Manuel Mena joined Hernán (left) and Jorge (right) onstage at their performance for male inmates.



multibillion-dollar acquisition of PolyGram," says Horowitz, a Stanford-trained lawyer. "This was harder."

The biggest hurdle: a California Department of Corrections and Rehabilitation policy against filming or recording concerts. "I was told that there were a hundred requests from different bands to record a concert album at Folsom Prison for the 50th anniversary," recalls Horowitz, "and all were rejected, as was ours."

A 40th-anniversary homage to Cash had actually been planned for Folsom in 2008, only to be called off days before. The prison and the promoter each blamed the other for the abrupt cancellation, triggered by disputes over security fees, film rights and media access.

Month after month, as 2017 turned into 2018, Horowitz rifled through the contacts he had made as a music mogul. (Though he's unable to reveal details of the Netflix deal, he clarifies that the project was done "with our hearts, not for our wallets.") He found allies in a former congressman and then-Gov. Jerry Brown's office — initially to no effect. Securing approval for the soundtrack album — which Horowitz calls "probably the most effective marketing tool we have to get the word out about the documentary" — was a separate hurdle, requiring an assist this year from California's secretary of state and Gov. Gavin Newsom's office.

"One day, Zach told me, 'George, if I knew I was going to have so much trouble with this, I wouldn't be here,'" says Jorge with a hoarse laugh. "And I said, 'It's too late, you're already in it!'" Horowitz's breakthrough came when he reached out to Ralph Diaz, then the prison system's undersecretary for operations. "I must have talked to 10, 20, *hundreds* of people at the Department of Corrections about this project, and Ralph was the first Latino," says Horowitz. "He said to me, 'I'm a Los Tigres fan, my father is a Los Tigres fan, and my son listens to Los Tigres — I know all about this band.'"

Raised in a small California farm town, Diaz had worked his way up from prison guard to warden to the top echelons of a department with a \$12 billion annual budget. "The challenges come from the bureaucratic nature of a large agency," says Diaz, now the department's top official. "When a project like this comes forward, all you look at initially is, 'How is this going to blow back on us?'"

Horowitz arranged a meeting in Sacramento and asked Jorge to attend. "Everything was in English," says Jorge. "So I said to Ralph: 'Habla español?'" He did, and the conversation warmed. "I sensed that the band wanted to come in for the right reasons," says Diaz. "A lot of this is trust. And in the end, I trusted them."

Diaz agreed to help shepherd the documentary to the finish line — and to make the film available to inmates on a closed-circuit TV network — but imposed one condition: no *narcocorridos*. Even though the band's trove of polka-based ballads about the drug-trafficking life rarely end on a glamorous note, Diaz knew he would never live down a concert that used Folsom as a backdrop for cartel tales. He figured it was a deal-breaker: "I thought a band like that is going to tell this bureaucrat, 'Absolutely not.'"

His fear was well founded: Los Tigres have previously flouted Mexico's prohibitions on narco-themed music, earning a \$25,000 fine after a Chihuahua concert as recently as 2017. "Always the people shout out the songs they want to hear," explains Hernán Hernández, the group's 66-year-old bassist, his signature mullet now crowned in gray. "In the end, we sing a few, so they stay satisfied."

Ultimately, Los Tigres agreed to abide by the prison's rules. In the weeks before the April 2018 shows — one for men, a second for women in a separate Folsom facility — Horowitz and his crew filmed interviews with some two dozen inmates, segments that would be interspersed throughout the movie and the

accompanying 27-track album. Those conversations were so full of sorrow and remorse, Los Tigres responded with songs tailored to their testimony.

"The messages in your songs are what give us the strength to live every day," Manuel Mena, who is doing 36 years to life for murder, tells the band in one English-subtitled scene. When Los Tigres find out he's an accordionist — who once played in a norteño group — they invite him onstage for "Un Día a la Vez" ("One Day at a Time"), to the cheers of a sea of men in prison blues. (The band's answer to those who might object: "There is always the possibility of hope and redemption for all of God's beings.")

"They have so many songs that talk about issues that were totally connected to the inmates," says Santaolalla, the studio veteran best known for his Grammy-winning Latin rock productions and Academy Award-winning film scores. "It was possible to create a fantastic repertoire that touched deeply into the hearts of these people." The power of those stories was, after all, what drew Netflix to the documentary (filming began before it signed on). "We're always looking for projects that have something important to say and can have an impact," says Rodrigo Mazon, vp content acquisition.

Although Johnny Cash never served time in prison, he once explained that he could relate to his Folsom audience because "most of us are living in one little kind of prison or another... whether we know it or not." The same is true of Los Tigres, who now live the American dream but remember their early struggles navigating the United States — at first without papers. In songs like "La Jaula de Oro" ("The Golden Cage"), they spin the lament of an immigrant caught between two worlds into a tale about life behind bars.

"Like Johnny Cash," the band says at the end of the documentary, "we came here to bring light to this dark place." ●



Island Zen

As the founder of Island Records, Chris Blackwell guided the careers of Bob Marley, U2, Cat Stevens and more. Now, with the label he launched turning 60, one of the music business' greatest-ever moguls looks back on a career, and a life, well-lived

BY DAN RYS

PHOTOGRAPHED BY LANDON NORDEMAN

Blackwell photographed July 15
on the terrace of his beach hut at
GoldenEye in Oracabessa, Jamaica.



Chris Blackwell sits at the head of a broad wooden table, rum punch in hand, as the orange sun sets off Jamaica's north coast in front of him.

He's discussing his portfolio of properties on the island: an inland farm, halfway between Oracabessa and Montego Bay; an all-inclusive luxury resort called The Caves in Negril, on the far-west coast; Strawberry Hill, his house outside Kingston where Bob Marley famously retreated after being shot in 1976; and GoldenEye, Blackwell's crown jewel, where he lives most of the year and where British author Ian Fleming wrote all 14 of his James Bond novels. It was Fleming who planted the twin almond trees that shade the table in this yard back in the late 1940s, when he lived in its Spartan three-bedroom house, and Fleming whose legacy attracts many of the resort's guests each year.

But it is Blackwell, who purchased the property in the 1970s and through the years has expanded it into one of the world's most prestigious getaways, whose presence now looms largest. Few, if any, who come here are unaware of his storied career, and his omnipresence on the property makes for an easy rapport with his guests. "I enjoy the process of meeting people when they visit the place and showing them around," he says in a slow British drawl. "It's like playing somebody a record."

For Blackwell, 82, the resort business is a distinguished final act in a career that has influenced nearly all facets of media and entertainment. And many of his guests reflect the rarefied circles to which he has earned entry. Sting, a frequent visitor, wrote most of The Police's 1983 album, *Synchronicity* — including its lead single, "Every Breath You Take" — while staying at the Fleming House. Harry Belafonte, a close friend, comes down for a week around his birthday every March. Grace Jones, who lives nearby, is among those who require no invitation to swing through and say hello; musicians, producers, designers, filmmakers and entrepreneurs often drop in for leisurely lunches, joining Blackwell at GoldenEye's central Bizot Bar as the hours melt away. "There's a great energy here," he says. "It's a great thing to do on your last go-around, so to speak."

Back in 1959, the England-born, Jamaica-raised, Harrow-educated 22-year-old was getting by as a water-skiing instructor at a hotel on Jamaica's North Coast when he fell in love with a local cocktail band and decided to record its music — an inauspicious step into a business that would go on to change dramatically. From his early days of selling Jamaican 45s out of the back of his Mini Cooper in London's West Indian neighborhoods to licensing records made by Jamaican sound-system

selectors and DJs like Coxson Dodd and Duke Reid to sell overseas, Blackwell would go on to guide the careers of Jones, Steve Winwood, Cat Stevens, Melissa Etheridge, Robert Palmer, Roxy Music, U2 and, most famously, a young Jamaican singer named Bob Marley. Along the way, he forged innovative distribution deals that redefined what an independent label could do and fostered dozens of imprints and subsidiaries that allowed Island to expand into African music, hip-hop, folk and dance — all without diluting its brand. (He also founded a publishing company, Blue Mountain Music, in 1962 and sold an 80% stake in it to Primary Wave last year in a deal reportedly worth \$50 million.)

Celebrating its 60th birthday this year, Island Records — which Blackwell built from a scrappy British indie among giants like Decca and EMI into a worldwide brand with a fiercely artist-friendly reputation — is one of the foremost record labels in



Top, from left: U2's Larry Mullen Jr., The Edge and Bono; band manager Paul McGuinness; Blackwell; and U2's Adam Clayton in 1980 at an Island Records release event in the Hollywood Hills. Bottom, from left: Wailers guitarist Junior Marvin, Marley, reggae musician Jacob Miller and Blackwell returning from Brazil in 1980.

the world, boasting acts like Shawn Mendes, Demi Lovato and The Killers, as well as a deep, impressive catalog of classics that cross genres and cultures.

"He always has been the compass, the guiding light, for presidents before me and hopefully for presidents after me," says Darcus Beese, Island's current president, who started as an intern in the company's promotions department in 1989. "The legacy he built for Island with all the artists, whether it was Traffic or Bob, whether it was African and world music or the Delicious Vinyl or Priority label deals that gave us N.W.A, he was, and still is, the North Star."

These days, you're more likely to find Blackwell talking about the impending full moon, for which he has planned a viewing excursion for guests, or his plans to continue developing the area around GoldenEye into a resort town, or taking meetings about his rum company, than reminiscing about the old days. Not that he doesn't have stories. A typical conversation might start with him talking about distributing The Meters in the United Kingdom, turn into an aside about a recording session led by Ringo Starr's son Zak Starkey, then morph into an appreciation of the reggae group Black Uhuru before drifting back to New Orleans, where Blackwell was stranded for three months in the 1950s, then on to the many wives of Fela Kuti, who once asked Blackwell to manage his career and almost stood him up for a show he produced in Lagos, Nigeria, in the 1960s, which he only put on because... Where were we again?



JAMAICA IN JUNE IS SWELTERING, WITH ONLY the northeast trade winds and the waters of the Caribbean to take the edge off. Blackwell is holding court at the Bizot with his longtime lieutenant, Cathy Snipper; Rémy Walter, a friend from Paris who is building a skate park in Kingston; and Biggie London, who runs Blackwell's rum company in England and who looks strikingly, and perhaps unsurprisingly, like Biggie Smalls. It's midafternoon, and Blackwell is telling the story of how he, Jimmy Buffett, MTV co-founder Tom Freston and MTV executive Bill Flanagan were in Timbuktu, Mali, during the 1990s and were nearly kidnapped, an experience he doesn't embellish: "That was close," he says. "Very close."

Many of Blackwell's stories are by now the stuff of music-industry legend: that he signed an unknown, 16-year-old Millie Small in 1962 and watched her track "My Boy Lollipop" sell millions in England, knocking The Beatles from the top of the charts. That he turned down signing Elton John because he believed the singer to be too shy ("He never forgave me"), Pink Floyd because he thought the band too dreary and Madonna because, as he puts it, "I only ever signed somebody if I felt I could contribute in some way, and she seemed ready to do whatever



Blackwell and guests of GoldenEye at the resort pool.

she needed to do.” (“In this business, you can’t be right all the time,” says Seymour Stein, who ended up signing Madonna to his label, Sire. “I have the greatest respect for Chris Blackwell — he is one of my heroes.”) There was also the time he convinced Cat Stevens to push for his release from Decca by telling the young singer to demand the label fund an album backed by the London Philharmonic Orchestra, which Decca found absurd; shortly after Decca dropped him, Stevens came to Island and released his breakthrough 1970 LP, *Tea for the Tillerman*. And then there’s the time, a week after Jimmy Cliff stormed out of Island’s London office, unhappy with the promotion of his title track to the Jamaican film *The Harder They Come*, that Marley and his rowdy band of Wailers walked in.

Blackwell’s story can’t be disentangled from Marley’s and vice versa. The two transformed each other’s lives and careers in ways that would effectively change the world of music, too. “When he saw Marley, he realized that if reggae stayed as it was, it would just be like calypso — small-time music — unless he made it into rock music,” says Wayne Jobson, a producer, musician and longtime friend of Blackwell’s, whose cousin Diane was Marley’s attorney. “Chris just flooded the rock market and the college market, got The Wailers to open for Traffic and delivered it to the rock’n’roll audience. He saw that Bob had the charisma to be a rock star.”

Another story from the vault: When Marley and The Wailers visited Blackwell’s London office in

CHARTING A NEW COURSE

When Darcus Beese joined Island Records’ U.K. office as a promotions intern in 1989, the only thing he knew about the label was “that Bob Marley existed.” Thirty years later, he has become a key figure in the company’s A&R tradition, having signed Amy Winehouse and worked with

the likes of Florence Welch and PJ Harvey during his time in the label’s British operations. Now, a little over a year into his tenure as Island’s U.S. president, the gregarious 49-year-old is focused on continuing the legacy that Chris Blackwell helped create by broadening the label’s roster, which in recent years has been more pop-leaning, and strengthening the next

generation of Island talent. “Whether you were trying to sign an act or tell people how special it was, you would always tell the story of Chris,” he says. “How I run my business is literally how I think Chris would run his business.”

In your first year, you put a new executive team in place. Why was that important?

I believe that success comes with a team of people. I knew that if we walked into a room, we had to be like the fucking Avengers — there’s a presence when we’re about. And once you’ve got a full complement of people, you can do some amazing things.

What are some of the toughest decisions you’ve had to make so far?

It was key for me to make sure that we nailed our short-term strategy, which then enables us to have a run at our long-term strategy. It was making sure that Shawn Mendes was at the top table. It was to make sure that Jessie Reyez’s trajectory was pointing in the right direction. And [that] we break Dean Lewis and level up on Bishop Briggs. If I nail all of those, then the long term becomes easier to achieve.

What sets Island apart from other labels right now?

Sometimes it’s the ability to walk away from the madness of the deal, and sometimes it’s the ability to fuck the research and just go, “I love this. I’m going to do it.” I want to find some dope hip-hop, but I’m not Def Jam. I’m making pop, but I’m not going to be Republic. I have some amazing bands, but I’m not going to be Glassnote. We’re not trying to push every same thing, same genre, through the eye of the same needle.

What’s your vision for the label’s future?

To not get fired. (*Laughs.*) If I’m not fired by year five, that means we’ve broken artists, and we’re doing the right thing. To tell you any more than that would be to say some bullshit and lie.

What have you ultimately learned from Blackwell?

I learned to have the courage of conviction, which is probably serving me well coming out to America. To see a global plan for acts that nobody else could see. That, to me, is what Island Records is about. —D.R.



Blackwell (left) and Beese

1972, broke and cold in a foreign land, he gave them 4,000 pounds to go back to Jamaica and make an album. When Marley returned the next year with the tapes for what would become *Catch a Fire*, it was Blackwell who tapped guitarist Wayne Perkins and keyboardist John “Rabbit” Bundrick to record the overdubs that would turn it into an album that appealed to the kids obsessing over Led Zeppelin and The Rolling Stones. “I felt that he would reach the rock community, the college community, because his lyrics were strong and his points of view were great,” says Blackwell. “And I was right, and it really worked.”

Island was thriving by the time Marley came along, already the industry leader in Jamaican recordings. “Jamaicans were hungry to hear music from their own people in a contemporary manner,” says Blackwell. For other successes with Millie and The Spencer Davis Group (as well as with Winwood, its frontman), Blackwell had the foresight to license songs he felt would be hits to larger distributors like Fontana instead of trying to press and distribute them himself, which could have potentially bankrupted the company. By the time Winwood started Traffic in 1967, Island was established enough to distribute the group’s albums on its own. Later, Blackwell would take on distribution for others, like Virgin and Chrysalis, helping indies who would eventually become competitors.

It was one of his innovative distribution ideas that inspired his hero, mentor and friend, Atlantic Records co-founder/president Ahmet Ertegun, to call Blackwell “the baby-faced killer.” It was the late 1970s, and Blackwell was looking for a new partner after a deal with Robert Stigwood’s company went south. He approached Ertegun and asked to cut a deal with Atlantic’s CFO, Sheldon Vogel, nicknamed “Dr. No” for his frugality. Rather than take an advance against royalties, however, Blackwell turned the deal around, offering Atlantic an advance from *him* to distribute Island’s records. “I was dealing with an accountant, and an accountant can never refuse free money,” he recalls, laughing. “So I made the deal, and then Island took off. U2, particularly, took off.”

“He is one of the top five music men of the Golden Age,” says U2’s Bono. “He’s not a forceful character to be around musically. I remember somebody saying, ‘Oh, Chris Blackwell was just in the room when such-and-such a recording was made. It’s not him.’ And I remember thinking, ‘Well, he was in a lot of rooms when the magic happened — maybe he *is* the magic.’ He’s much more magician, shaman, than he is corporate mood board.” When it came to the group’s music, Blackwell was notably hands-off. “He allowed us to be independent spirits,” recalls Bono. “He just got out of our way, which I suppose was the biggest compliment he could give us.”

By the time U2 made it big, Blackwell was



becoming more hands-off with the business in general. Island was too big to be an indie but still too small to compete with the financial might of the majors, and some of the luster was beginning to wear off. In 1978, Stevens — Island’s biggest artist at that point — converted to Islam and decided to abandon his music career. And then, on May 11, 1981, Marley died of cancer.

“That was a disaster,” says Blackwell. “To see him grow and grow and be conquering the world was the high point, really. And when he died, it lost a lot for me. Because it was exciting — it wasn’t just the regular record business, it was something that was bigger. I don’t even know how to describe it. It was special for a certain time. But it wasn’t the same. It had gotten too big for me, I suppose.”

Island had also, in some respects, stopped needing him. In 1984, the label released *Legend*, the Bob Marley & The Wailers greatest-hits record that would go on to sell 15 million copies in the

United States alone, according to the RIAA, and spend an eye-popping 588-and-counting weeks on the Billboard 200, where it remains, to this day, the second-longest run of all time. In 1987, U2 released *The Joshua Tree*, the first of eight straight No. 1 albums that cemented its status as one of the biggest bands in the world. In 1989, Blackwell sold Island to PolyGram for a reported \$300 million, but he stayed on until the mid-1990s, when he lost interest and began focusing more on expanding his real estate portfolio (particularly in Miami’s South Beach). The label, he says, had lost its identity — too corporate for the misfit maverick, the Island shaman.



“TWENTY-SIX MINUTES!” BLACKWELL CALLS out. It’s 7:40 p.m., and the dozen or so people



Blackwell in his office at GoldenEye.

gathered in a minibus are running late — “on island time,” as one person puts it, “when the hand of the clock waves back and forth a bit.” Blackwell has a reason for the tight schedule: “We have 26 minutes until the moon rises.”

Their destination is Firefly, the getaway-from-the-getaway that previously belonged to renowned playwright Noël Coward and the pirate Sir Henry Morgan and which Blackwell now leases from the Jamaican government. The property is only 15 minutes away from GoldenEye, up a steep, broken driveway that the government has promised to fix, on a hill overlooking the bay. Upon arrival, the group follows Blackwell as he springs, surprisingly limber, toward a sloping lawn. He stops under the open sky as the moon begins to emerge from behind a cloud — slowly at first, then all at once, illuminating the sea below like oil on canvas. There is a bar off to the side with large pillows scattered across the

grass and two GoldenEye employees reading glasses of wine and hors d’oeuvres. The subject of conversation is pirates and Paris, the plays of Coward and performances by Bob Dylan, depending on who’s speaking.

After a while, Blackwell disappears from the larger group, and slowly people begin to trickle back to the lawn, where he stands still, gazing up at the moon. “I love to come up here,” he says finally. “There is nowhere else that feels quite like this.”

It is a testament to Blackwell’s acumen and personality that Island has stood the test of time, even without his physical presence, when so many of his competitors have faded away. Virgin and A&M are shadows of their former selves, names that live on as minor divisions of larger companies. But Island is still at the forefront of popular music, still operating under the ethos that Blackwell instilled in it from the trunk of his car.

“Chris has the distinguished grace that only the

person who signed Bob Marley could have,” says Peter Shapiro, founder of Dayglo Ventures and a friend and business acquaintance of Blackwell’s. “You don’t see that a lot now. There are really bright people in the music industry, but they talk fast, they’ve got a phone next to them the whole time. Chris is methodical; when he speaks, he speaks slowly and with an elegance. He comes from another time, but his touch is timeless.”

In a way, Blackwell’s exit from the music business in the late ’90s happened at the perfect moment: Just a few short years later, the digital revolution would crater music sales, sending the business into a two-decade tailspin from which it is only just beginning to recover. During that time, a different kind of executive was needed, one who could innovate on tight margins and stay just ahead of the guillotine of layoffs and cost-cutting while still finding ways to break and promote artists and records. Ironically, that was one of Blackwell’s greatest strengths in Island’s early days (though his first official post-Island venture, Palm Pictures, ended in financial disaster). But now, with budgets expanding and labels taking risks again, a new class of executives is emerging and embracing Blackwell’s other defining traits: boundless creativity and total dedication to an artist’s vision.

“I never really saw myself as a record executive,” he says. “I was good at identifying talent and guiding talent. I was interested in the creative side. And generally, I was interested in the career and the success of the artist.”

After dinner one night at GoldenEye, the conversation turns to The Wailers’ best songs, and as with all things Marley, Blackwell’s thoughts are well documented: His favorite always has been “Time Will Tell,” from 1978’s *Kaya*. But tonight, his answer is different. “I can play it for you, but the problem is I tear up every time I hear it,” he says. “But tell me what you think.”

Blackwell takes out his iPhone and pulls up a video, shot in June 2018 by Israeli social/music initiative Koolulam, that shows 800 strangers — Christians, Muslims and Jews, speaking English, Arabic and Hebrew — all gathered at Jerusalem’s Tower of David. The group met at midnight, after the last day of Ramadan, and learned separate verses and melodies in each of the languages. A conductor leads the crowd in an a cappella rendition of Marley’s “One Love,” culminating in the song’s final hopeful paean: “Let’s get together and *feel* alright.”

As the video fades, Blackwell pauses in reflection. “Incredible, isn’t it? That Bob would have that impact?” he says quietly. “In your wildest imagination, you couldn’t imagine it. Causes me to tear up — I guess when you get old, you get emotional. But it’s so incredible to me to see that he would have that impact, for somebody to just produce that, to make that happen. It’s amazing.” ●

Mötley Crüe

DR. FEELGOOD

30TH ANNIVERSARY



MÖTLEY CRÜE'S PINNACLE ALBUM
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- ☠ DR. FEELGOOD
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- ☠ DON'T GO AWAY MAD (JUST GO AWAY)

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MORE TO COME ...





Inside Mötley Crüe's 'Insane!' Journey To *Feelgood*

On the 30th anniversary of the glam-metal band's biggest album — 1989's *Dr. Feelgood* — members Nikki Sixx, Tommy Lee and Mick Mars look back at the making of the landmark record

BY BRYAN REESMAN

IN DECEMBER 1987, MÖTLEY CRÜE hit rock bottom. Three years to the month after singer Vince Neil was in a devastating drunk driving accident, bassist Nikki Sixx overdosed on heroin and was pronounced clinically dead for two minutes. He was revived — with an adrenaline shot to his heart — but the band and its management decided enough was enough with the quartet's reckless behavior. It needed to get sober.

In early 1988, Sixx, Neil and fellow bandmates Mick Mars and Tommy Lee jointly entered rehab and group therapy to fight their demons. But it was the band's fifth album, *Dr. Feelgood*, released the following year on Sept. 1, 1989, on Elektra Records, that gave the group its true deliverance moment.

With over 6 million copies sold in the United States, according to the RIAA,

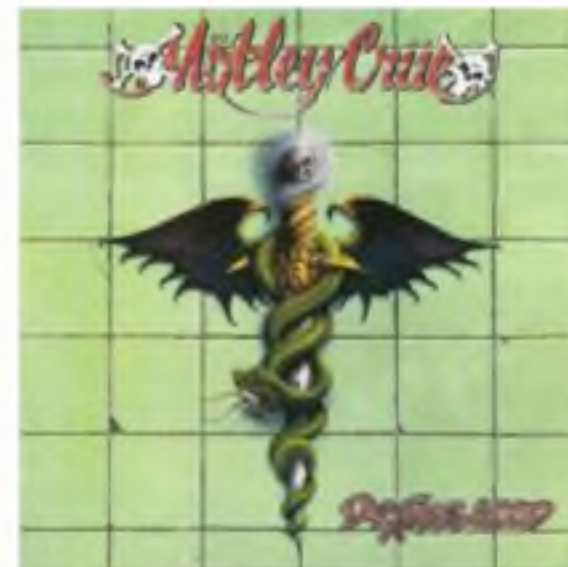
the landmark album peaked at No. 1 on the Billboard 200 — Mötley Crüe's first and only release to do so — and spent 109 weeks on the chart. It spawned five hits: the title track, which reached No. 6 on the Billboard Hot 100; "Kickstart My Heart"; "Same Ol' Situation (S.O.S.); "Without You"; and "Don't Go Away Mad (Just Go Away)." While the band lost out on a Grammy — despite two nominations for best hard rock performance — it took home an American Music Award for best heavy metal/hard rock album in 1991. Following its release, Mötley Crüe — in peak live form — launched a world tour that spanned 150-plus shows across 11 months.

"It almost realigned us back to the way we were when we were a club band

fighting for a little bit of notoriety on the Sunset Strip," says Sixx of the band's sober rebirth. "We were a gang again; we weren't just a rock band. We talked on the phone every day, or we were in rehearsals. I have really fond memories."

The remembrances continue as Mötley Crüe marks the 30th anniversary of *Dr. Feelgood* with the Nov. 29 release of a special box set and commemorative edition, which includes a Coke-bottle-green colored vinyl LP, three 7-inch picture discs and such themed merchandise as a doctor's bag, prescription notepad and adhesive bandages.

At the start of recording *Feelgood*, Mötley Crüe opted to swap out longtime producer Tom Werman (Twisted Sister,



Poison) for Canadian Bob Rock, whose work with Kingdom Come, The Cult and others the group had recently discovered. (Quincy Jones also was considered.) They relocated to Vancouver for nearly a year to work with Rock at his Little Mountain Sound Studios. There, the producer shaped the band's most eclectic sonic offering to date, introducing instruments like lap steel and dobro guitars, honky-tonk piano and horns, as well as a bevy of his famous musician friends — such as Aerosmith's Steven Tyler, Bryan Adams and members of Cheap Trick, Skid Row and Night Ranger — to sing backup.

While many of the lyrics still reflected Mötley Crüe's hard-partying past, some veered into more introspective territory — from Sixx's revival (“Kickstart My Heart”) to a sunnier outlook on the future (“Time for Change”), and even a tale of a drug dealer (“Dr. Feelgood”), which was inspired by Sixx's suppliers in Los Angeles.

In the three decades since, the group has continued to reinvent itself both together and through various solo endeavors. (In the wake of *Dr. Feelgood*'s success, Neil parted ways with the band before returning to the fold in 1997.) In total, the band has sold over 25 million albums in the United States, according to the RIAA, and netted eight platinum- or multiplatinum-certified albums, 27 top 40 Mainstream Rock hits and a star on the Hollywood Walk of Fame. It remained a trendsetter in the genre after inking the first-ever hard-rock residency in Las Vegas — *Mötley Crüe in Sin City* — which sold out its stint at The Joint at the Hard Rock Hotel & Casino in 2012 before returning for its second edition the following year, inspiring peers like Def Leppard and Guns N' Roses to follow suit.

“Sober, they were a terrific band. Live, they nailed it,” says Allen Kovac, the band's longtime manager and CEO of its label, Eleven Seven Music Group. “Everything changed when the band got sober.”

The decadent excess and substance abuse rampant in its early rise was further chronicled in the band's acclaimed 2001 autobiography, *The Dirt: Confessions of the World's Most Notorious Rock Band*, a New



“I don't know what the future holds musically, but it's the best feeling to at least know that we're brothers and friends through all this. Rock'n'roll tears your fucking heart out sometimes. It's hard.”

— NIKKI SIXX

York Times best-seller co-penned alongside Neil Strauss. Although the foursome wrapped up its last official trek, *The Final Tour*, in 2015 (it even signed a “cessation of touring agreement” forbidding itself, and any of its members, from performing as Mötley Crüe), it has been active: It celebrated the release of *The Dirt*'s film adaptation on Netflix in March. The soundtrack earned the group its first top 10 in over a decade and featured four new tracks helmed with producer Rock — “The Dirt (Est. 1981)” featuring Machine Gun Kelly, “Ride With the Devil,” “Crash and Burn” and a cover of Madonna's “Like a Virgin.”

To celebrate the anniversary of *Dr. Feelgood*, Sixx, Lee and Mars look back at the making of the now-classic album and discuss what's next.

Dr. Feelgood turns 30 this September. What does this mean to you?

NIKKI SIXX As an artist, you're just continually creating stuff and you're proud of something, but you're in a forward momentum. Then all of a sudden, it takes a landmark moment like that to stop and make you kind of reflect. Like where you lived, what you were going through in your life, what inspired some of the songs. Sometimes you can't even remember.

Your classic-rock influences emerged more strongly on *Dr. Feelgood*. An homage to The Beatles' “She's So Heavy” surfaced on “Slice of Your Pie.”

SIXX Sure. That was deliberate. We always loved that part on “She's So Heavy.” I don't know which guy [suggested it]. It fit.

MICK MARS It might have been Bob [Rock]. They're different chords, but it is that kind of a vibe, definitely. That's at the end of the song.

Even though the period of making the album was really long, a lot

of the songs came together very quickly.

MARS Yeah. When we played them, there was a little bit of [a problem with] structure. We were having so much trouble with the ending of “Don't Go Away Mad,” and then Bob came in and heard this section and goes, “Just put it at the end.” We went, “Why didn't we think of that?”

Was it easier to relate to Rock because he plays guitar himself?

MARS Both Tom Werman and Bob were pretty easy to work with. [I might] explain, “I want something like this to go on this.” They knew exactly what I was talking about. They would say stuff to me, and I would go, “OK, I can do that.” It was great working with both of those guys.

Bob did push a little harder than Tom. He helped pull stuff back out because I have a lot of junk in my brain that I forget about. (*Laughs.*) He would just go, “Try this. Think about what Jimmy Page would do.” He still does that kind of stuff, [like] on the last few songs we did for the *Dirt* album. He can still pull it out.

How did sobriety affect the mood in the studio?

SIXX It was a collaborative, collective, constant sober gang mentality.

MARS Yeah, I think everybody pretty much adjusted. I certainly started playing a lot better. A lot cleaner.

Downtown congratulates Nikki Sixx and Mötley Crüe on 30 years of *Dr. Feelgood*, a powerful body of work that is home to some of the loudest, rowdiest, and enduring songs of all time.

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THE ROCK STAR WRANGLER

Allen Kovac, Mötley Crüe's longtime manager and CEO of Eleven Seven Music Group (Papa Roach, Five Finger Death Punch), talks *Dr. Feelgood*, *The Dirt* and the band's durability in the streaming era

After Mötley Crüe brought Allen Kovac onboard as its manager in 1994, his first mission was to bring back singer Vince Neil. Since then, Kovac has helped transform the group from '80s rock stars into icons. "That took a sober band, and it took a focused band," he says. "They were willing to let me do my job, so I went ahead and took them on."

Although he has been Mötley Crüe's manager for 25 years; is CEO of its label, Eleven Seven Music; and co-produced the *Dirt* movie, Kovac points out that he has not always been "a rock guy," having previously managed Richard Marx, Luther Vandross, Clint Black and En Vogue.

"I wasn't a Mötley Crüe fan," he says. "I don't look at my taste in music. I look at how to make songs better, artists reach better. I've managed every kind of artist from alternative to country. It doesn't matter what the genre is. What is the quality of the content, and what is the best way to activate the audience? Those are the only two things I look at."

New concepts have been key. "None of the acts of their era — Poison, Def Leppard, Kiss — are on

the radio charts," says Kovac. "It's really Metallica and Mötley Crüe. What has caused that is Mötley's ability to reinvent itself — whether it's Carnival of Sins, which was a more theatrical [tour] production with a lot of people involved from clowns to aerial dancers, or Crüe Fest, where they combined with younger artists to develop a younger demo."

For a band that retired from touring at the end of 2015, Mötley Crüe has gained many young followers who have been drawn to its music and beguiled by its tales of rock'n'roll hedonism and its very real consequences, as best showcased in Netflix's *The Dirt*, which converted its audience base from 64% 45- to 59-year-olds to 62% 18- to 45-year-olds, according to Kovac.

"We didn't want to mask the era," he says. "We wanted people to learn what you would do to yourself, your family and friends if you were dealing with excess. That was important. Whether it was violence or drunk driving or opiate abuse, this band had the courage to put it up there. Courage is very important to satisfying an audience. When they see you have the courage for truth, they know the difference." —B.R.



Top: Kovac (left) with Sixx at Build Studio in New York on March 5. Bottom: Actors Douglas Booth, Kelly and Daniel Webber (from left) starred in Netflix's *The Dirt* as Sixx, Lee and Neil, respectively.

TOMMY LEE You know what? It was a really, really cool time for us. Everybody just fucked off from L.A. Everyone was for the first time sober, and we were so fucking focused. We're here, we're away from our home and all the distractions, rules, bullshit. We came here to do what we do. That's what we did. It was really fucking cool. That was just a really focused time.

Is it true that you recorded a lot of your parts separately?

SIXX When Bob started working with us, he really started pushing us for little parts: "Nikki, I'll need you to fall out here, and Mick, bring in this swell of a guitar right here." In preproduction in Los Angeles, in a rehearsal room, he was dissecting it. When we got up to Vancouver, we recorded as a band in the studio, and then he tore the layers apart. He would push Tommy to his wit's end, and then it would be my turn.

We had to take every single note and dissect it to the kick drum, to the drum fill, to what Mick was doing, to where Vince would come in. It was like science, but he never lost the fact that it was the band. Bob said, "Get it as big as you want it. I need it to be perfect. As perfect as a rock'n'roll band can be."

Once the songs were together, then he would be doing wild takes — "Tommy, just go at the end of the song, and just do whatever you want." We would capture these magic moments. It was hard work, and it was inspiring. At times, it was frustrating, and then we would hear it back and be like, "Wow, this is what we wanted."

What was it about Bob that reined you guys in?

LEE He was like a fifth member of the band. It's the first time that we have worked with a producer who actually strapped on a guitar, came out into the room and worked on the arrangements. He turned into one of us. He just helped us maneuver our creativity and got it focused into something that became really cool.

We were away from distractions, and all we did was wake up every morning. It was shitty and rainy. No "Let's go to the beach, let's go ride our motorcycles." No, [it was], "Let's go to the studio and work."

SIXX Bob is like an oak tree whose roots have grown so deep and spread so far that he's so solid that you can depend upon him. If he tells you that you're doing a great job, you know that that doesn't come easy from Bob. And you know that if he says you can do better, he's doing it out of love, not out of ego or trying to tear you down.

The "Dr. Feelgood" lyrics are a great example. We got the song up and Vince started doing some run-throughs, and Bob goes, "I think we need to go on to another song." Then he just handed me the lyrics and [sent me to] a tiny room up off the studio — basically the punishment room, a torture chamber. So I sat there, and he comes back in and goes, "You know, you're halfway there. Think Springsteen."

I finally came up with this character, Jigsaw Jimmy. He's running a gang and got a cozy little job selling the Mexican mob packages of candy cane [cocaine]. We were working on another song, and he goes, "OK, up next is 'Dr. Feelgood,'" and that's how the standard would get set. Mick is such a great guitar player, but I watched him get Mick to be the best guitar player he has ever been. He did it with Vince. He did it with Tommy. He did it with me on bass and lyrics. I'm so grateful. I learned so much, and on top of that, I have a lifelong friend.

What was the most challenging aspect of your Final Tour trek in 2015?

SIXX I didn't have any physical challenges. I think I was just detached in a lot of ways. I wasn't detached onstage, but it just didn't feel like a camaraderie backstage. We would do our meet-and-greets and we all would be cordial, but it just didn't feel the same. Since the movie, it has felt like it used to in the old days.

When my daughter Ruby was born [in July], the first presents

\$224.5M

Mötley Crüe's career touring gross

4,401,175

Total tickets sold

Source: Billboard Boxscore

Mötley Crüe

DR. FEEL GOOD



Happy **30** Anniversary

YEARS GONE BY...
I'D SAY WE'VE KICKED SOME ASS

FROM YOUR CRÜE AT  GLOBAL
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— crazy, amazing presents — were from the members of Mötley Crüe. They were the first things that showed up. We were a little bit late, and Mick was texting me like, “When’s that girl coming?” This is from guys who didn’t talk to each other.

You made some new music for the *Dirt* soundtrack. Have the friendships been rekindled?

LEE I think our friendship has gotten even closer because you step away and look and realize, “We fucking killed shit.” You rekindle a whole lot of emotions about things that you have done and accomplished and how many millions of people you have made happy. There’s something really fucking strong there.

Do you think there will be at least more new Crüe tunes?

LEE It’s possible.
SIXX I don’t know what the future holds musically, but it’s the best feeling to at least know that we’re brothers and friends through all this. Rock’n’roll tears your fucking heart out sometimes. It’s hard.
MARS I’m unsure at this point. If one of the guys asked me to play a guitar solo and put it on one of their records, I would do that. I’m sure Nikki would write lyrics for me or help me write lyrics. And the same with Tommy, I’m pretty sure. But as a group, I really can’t say.

Nikki and Tommy, you have been posting about your anti-President Trump and pro-gun-control stances on social media. There are fans who support you, and then some find a disconnect with the image of the badass rockers they worshipped in the '80s. Have



Clockwise from top left: Sixx with fans at the Indianapolis 500 in 2017; Neil and leukemia survivor Nicole Schulz at the City of Hope Celebrity Softball Game in Nashville in 2017; Tyler (right) and Neil at the Seminole Hard Rock Hotel and Casino in Hollywood, Fla., in 2007.

you noticed their comments?

LEE I really don’t spend a lot of time reading comments because at the end of the day, I really don’t give a fuck what people have to say. Every once in a while I’ll look, and then I realize why I don’t bother looking. I’ll realize, “Holy fuck, a lot of our fans are Trump followers. And I fucking hate that guy.” MAGA 2020! Like, “No, dude, we need to get rid of him.”
SIXX I never believed [for] the majority of my life that my voice would make a difference. I was just a fucking guy who was born to

lose that got lucky in a rock’n’roll band. I think now it’s a bit of a responsibility. You don’t have to be aggressive about it. I think that you might as well use your platform to talk about things.

I’m very passionate about trying to make a difference in the opioid epidemic. I’m not trying to get into legislation or politics, but just to have an opinion. Simply by posting that on social media, a large amount of people are like, “Fuck you, stick to your day job playing bass.” What if I said that to you: “Why don’t you stick to your day job and don’t tell me your opinion?” America’s based on democracy. It’s interesting being a rock star — you’re supposed to just do what rock stars do and not grow up.

Mick, you and Vince aren’t going that route and just have kept your posts to music and nonpolitical topics. Why?

MARS I watched Crosby, Stills & Nash at Monterey Pop [in 1967], and David Crosby got up and started being just a little bit too

political. I thought right at that moment, “No, this isn’t where I want to go.” We all have our own opinions, but I’ll keep it to myself on things like that. I don’t know. I’m weird, I guess. I feel like some things are right and some things are wrong, but I really keep the focus on my music and say, “This part’s right,” or “This part’s wrong.”

While *The Dirt* explores the consequences of things that you all did, do you ever worry that some of your fans don’t necessarily get that aspect?

LEE I just hope everyone stays along for the ride and enjoys the music and the statements that we’re making. When the movie came out, I thought, “This is going to be really fun for our regular fans. And this is going to be really fun for the millennials or the new fans because they’re going to be like, ‘What the fuck was that? We missed out on that! Is that how it was?’” Yes, that’s exactly how it was. It was insane, and y’all missed it. ●

MÖTLEY CRÜE’S TOP FIVE ALBUMS

RANK	TITLE	PEAK POSITION	PEAK DATE
1	<i>Dr. Feelgood</i>	No. 1 (two weeks)	10/14/1989
2	<i>Girls, Girls, Girls</i>	No. 2	6/27/1987
3	<i>Decade of Decadence</i>	No. 2	10/19/1991
4	<i>Saints of Los Angeles</i>	No. 4	7/12/2008
5	<i>Generation Swine</i>	No. 4	7/12/1997

Mötley Crüe’s top five albums ranking is based on actual performance on the weekly Billboard 200 through Sept. 7. Albums are ranked based on peak position, weeks in the top 10 and total weeks on the chart. Due to changes in chart methodology through the years, eras are weighted to account for different chart turnover rates during various periods.

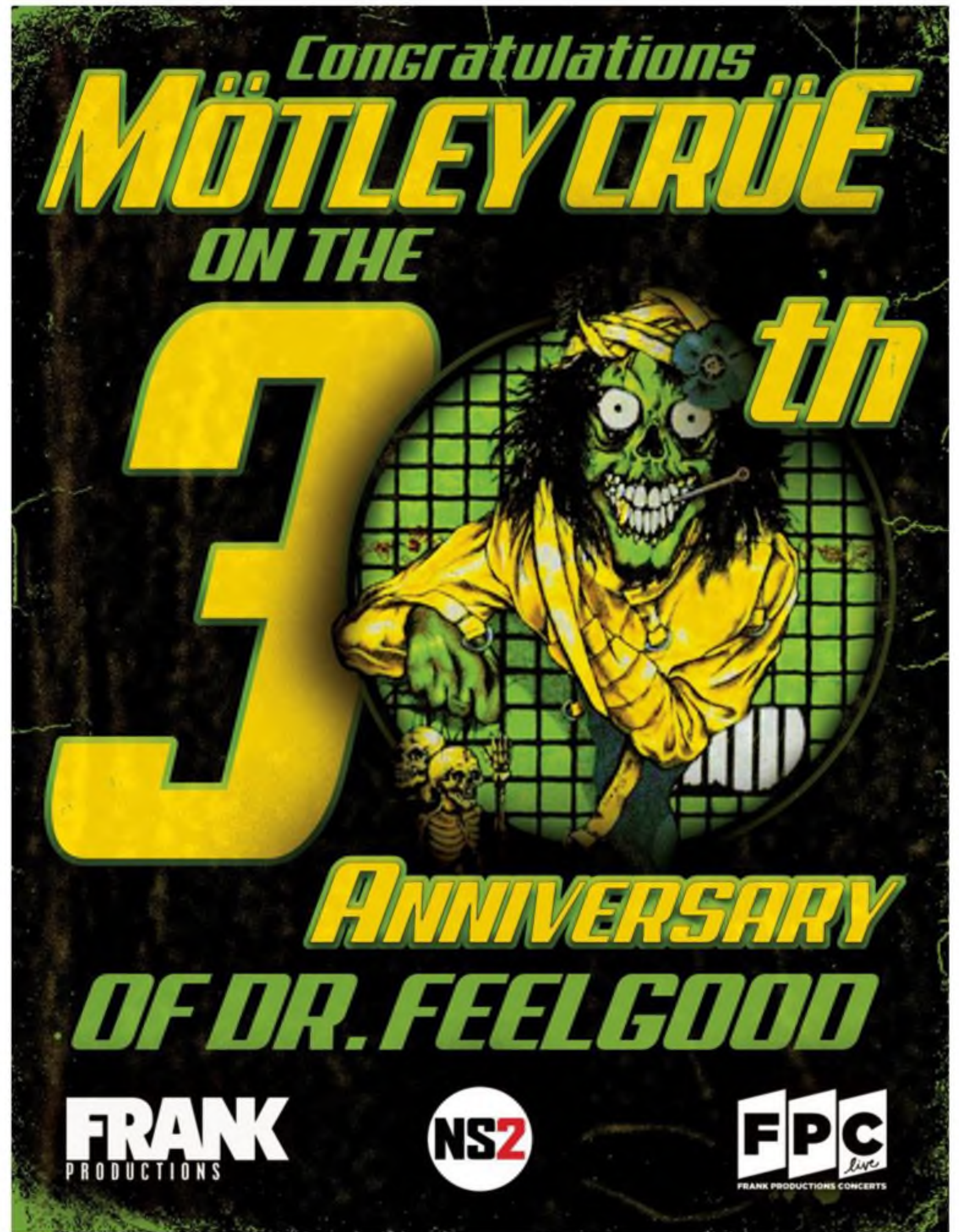


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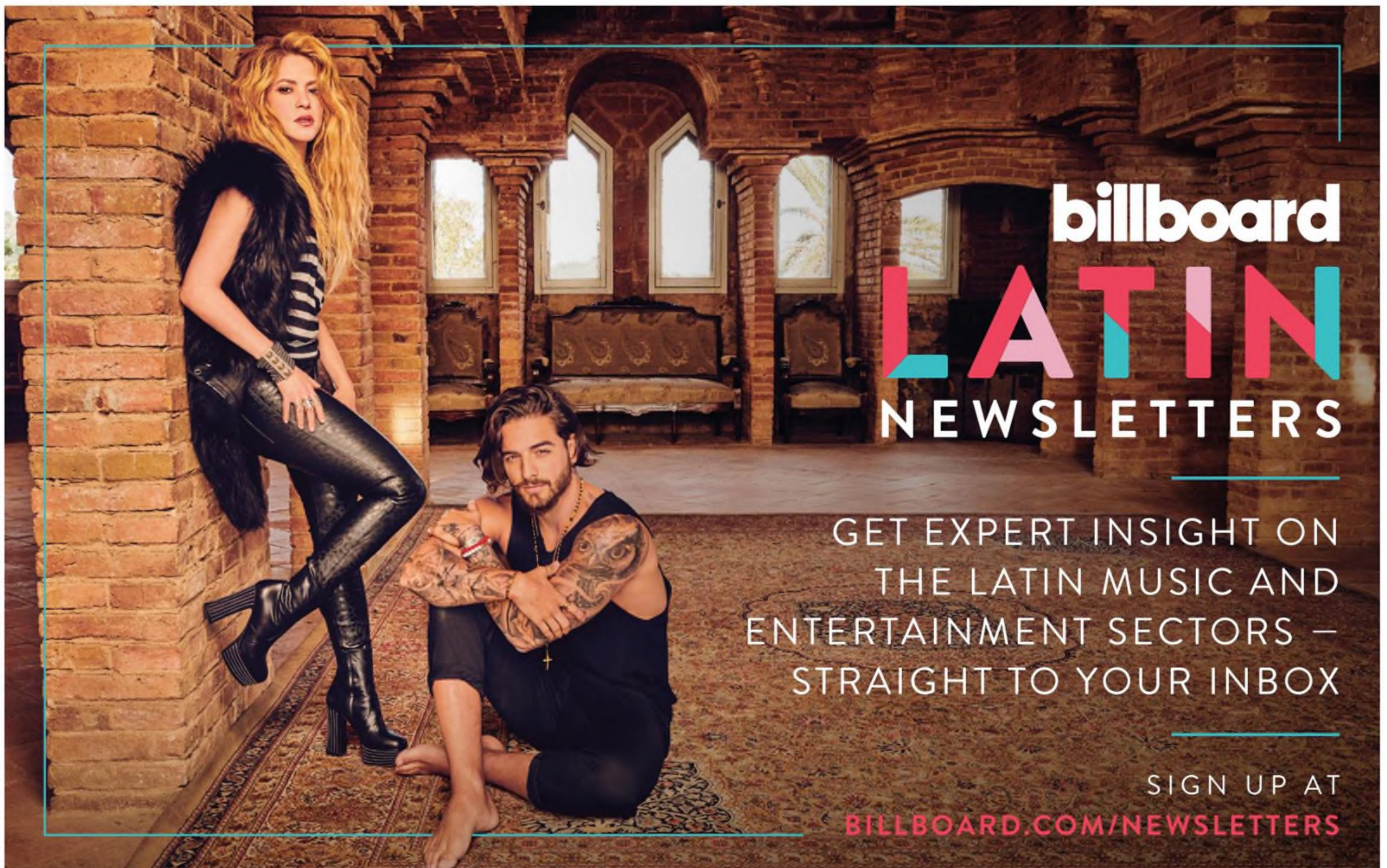
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Billboard Artist 100

September 14
2019
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
28	69	1	#1 TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	1	5
3	1	2	TAYLOR SWIFT	REPUBLIC	1	267
7	4	3	POST MALONE	REPUBLIC	1	167
		RE-ENTRY	4 LANA DEL REY	POLYDOR/INTERSCOPE/IGA	2	53
4	2	5	LIZZO	NICE LIFE/ATLANTIC/AG	2	20
2	3	6	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	1	54
5	5	7	KHALID	RIGHT HAND/RCA	1	131
10	11	8	BTS	BIGHIT ENTERTAINMENT	1	152
30	17	9	LIL TECCA	GALACTIC/REPUBLIC	9	9
6	6	10	ED SHEERAN	ATLANTIC/AG	1	265
9	7	11	SHAWN MENDES	ISLAND	1	239
13	9	12	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	271
12	12	13	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	131
14	13	14	JONAS BROTHERS	REPUBLIC	1	27
8	10	15	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	92
15	14	16	ARIANA GRANDE	REPUBLIC	1	239
16	15	17	LIL NAS X	COLUMBIA	3	25
23	19	18	CAMILA CABELLO	SYCO/EPIC	1	138
24	16	19	DABABY	SOUTHCOST/INTERSCOPE/IGA	16	21
52	34	20	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	174
11	21	21	QUEEN	HOLLYWOOD	1	71
21	20	22	IMAGINE DRAGONS	#101NARONER/INTERSCOPE/IGA	1	239
25	25	23	LEWIS CAPALDI	VERTIGO/CAPITOL	23	16
37	23	24	CHRIS BROWN	CBE/RCA	1	219
19	18	25	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	93
27	22	26	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	112
20	24	27	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/FMG	1	155
32	32	28	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	116
36	26	29	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	69

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
34	27	30	SAM SMITH	CAPITOL	1	174
35	29	31	HALSEY	CAPITOL	1	195
41	31	32	5 SECONDS OF SUMMER	5SECONDS OF SUMMER/INTERSCOPE/IGA	1	128
39	33	33	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	237
33	39	34	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	79
22	36	35	NORMANI	KEEP COOL/RCA	22	52
45	48	36	BRUNO MARS	ATLANTIC/AG	1	259
47	41	37	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	267
67	51	38	JUICE WRLD	GRADE A/INTERSCOPE/IGA	1	68
31	35	39	BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	23	13
		RE-ENTRY	40 SHERYL CROW	VALORY/BMLG	38	2
59	42	41	BAD BUNNY	RIMAS	23	77
43	37	42	NF	NF REAL MUSIC/CAROLINE	1	80
56	50	43	MEGAN THEE STALLION	ISO1 CERTIFIED/300/AG	34	12
48	38	44	MARSHMELLO	JOYTIME COLLECTIVE	4	99
40	46	45	P!NK	RCA	1	168
44	43	46	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	249
38	47	47	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	240
61	53	48	J. COLE	DREAMVILLE/ROC NATION/INTERSCOPE/IGA	1	172
		RE-ENTRY	49 ELTON JOHN	MERCURY/ISLAND	11	23



NO. 1 Tool

Tool returns to No. 1 on the Artist 100 for a second total week on top as the group's new album, *Fear Inoculum*, launches atop the Billboard 200 with 270,000 equivalent album units, according to Nielsen Music, marking the biggest week for a rock album in over a year (see page 74).

PHOTO: TIM CABRANTE. JOHN: MATT BARON/SHUTTERSTOCK. SHAE: SHERVIN LAINEZ. PINK: ANDREW MACPHERSON.

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
nielsen MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
54	52	50	THOMAS RHETT	VALORY/BMLG	1	240
51	49	51	KATY PERRY	CAPITOL	1	202
73	44	52	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER	44	8
49	55	53	MORGAN WALLEN	BIG LOUD	34	28
75	54	54	J BALVIN	UNIVERSAL MUSIC LATIN/UMLE	16	85
64	56	55	MAROON 5	222/INTERSCOPE/IGA	1	271
83	60	56	XXXTENTACION	BAD VIBES FOREVER	1	107
89	76	57	POLO G	COLUMBIA	57	13
RE-ENTRY		58	BON IVER	JAGJAGUWAR	5	4
RE-ENTRY		59	TRISHA YEARWOOD	GWENDOLYN	59	3
57	58	60	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	46
68	61	61	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	207
78	67	62	SHAED	PHOTO FINISH	62	5
65	73	63	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	229
NEW		64	STICK FIGURE	RUFFWOOD/INEFFABLE	64	1
26	40	65	MILEY CYRUS	RCA	12	86
69	66	66	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	129
74	81	67	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	234
55	84	68	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	202
77	65	69	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	197
66	74	70	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	271
42	57	71	RICK ROSS	MAYBACH/EPIC	4	13
62	70	72	LADY GAGA	INTERSCOPE/IGA	1	131
63	63	73	JUSTIN MOORE	VALORY/BMLG	9	13
76	62	74	MEEK MILL	MAYBACH/ATLANTIC/AG	1	72
-	68	75	LIL TJAY	COLUMBIA	68	2
58	75	76	FLORIDA GEORGIA LINE	BMLG	1	271
53	64	77	OLD DOMINION	RCA NASHVILLE/SMN	10	133
-	72	78	A BOOGIE WIT DA HOODIE	HEARSTROKE THE LABEL/ATLANTIC/AG	11	60
-	78	79	GUNNA	YOUNG STONER LIFE/300/AG	10	27
-	93	80	BEBE REXHA	WARNER BROS.	23	118
90	99	81	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	120
86	87	82	CHRIS LANE	BIG LOUD	62	6
72	100	83	LYNYRD SKYNYRD	BLANCKT PRODUCTION PARTNERS/LOUD & PROUD	40	69
-	91	84	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	84	6
18	95	85	SLIPKNOT	ROADRUNNER/AG	1	8
98	77	86	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	37
-	71	87	OZUNA	VP ENTERTAINMENT/DIMELUVI/SONY MUSIC LATIN	17	60
-	85	88	NLE CHOPPA	NO LOVE	74	5
-	83	89	BAZZI	IAMCOSMIC/ATLANTIC/AG	34	76
95	88	90	DADDY YANKEE	EL CARTEL/UMLE	19	88
88	79	91	MICHAEL JACKSON	MJJ/EPIC	20	226
87	86	92	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	72
RE-ENTRY		93	FOR KING & COUNTRY	CURB WORD/CURB	13	9
82	80	94	AVA MAX	ATLANTIC/AG	24	36
RE-ENTRY		95	THE BEATLES	APPLE/CAPITOL/UMLE	5	94
-	89	96	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	89	2
-	92	97	21 SAVAGE	SLAUGHTER GANG/EPIC	5	91
91	98	98	ADELE	XL/COLUMBIA	1	225
79	90	99	BILLY RAY CYRUS	WHEELHOUSE/BMG/BBMG	18	21
RE-ENTRY		100	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	237

Emerging Artists

September 14
2019
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	3	1	#1 1 WK SHAED	PHOTO FINISH	1	31
4	2	2	NLE CHOPPA	NO LOVE	1	28
7	4	3	LIL TJAY	COLUMBIA	3	20
9	5	4	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	4	8
8	7	5	PINKFONG	SMART STUDY	1	49
6	6	6	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	40
RE-ENTRY		7	WITT LOWRY	WITT LOWRY	7	2
17	10	8	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	38
50	8	9	SUMMER WALKER	LVRN/INTERSCOPE/IGA	8	41
NEW		10	WAGE WAR	FEARLESS/CONCORD	10	1
11	12	11	RUNAWAY JUNE	WHEELHOUSE/BMG/BBMG	6	13
16	13	12	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	39
15	14	13	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	56
5	9	14	X1	STONE MUSIC ENTERTAINMENT	2	5
12	15	15	YK OSIRIS	DEF JAM	3	29
14	11	16	ALI GATIE	LISH/WARNER	9	12
24	16	17	TAINY	MAS FLOW	16	14
25	17	18	AMBJAAY	COLUMBIA	17	11
18	18	19	HARDY	TREE VIBEZ/BIG LOUD	18	19
29	31	20	CALUM SCOTT	CAPITOL	4	71
23	21	21	DOMINIC FIKE	SANDY BOYS/COLUMBIA	21	8
21	23	22	LOVELYTHEBAND	RED	1	76
44	27	23	Y2K	Y2K/COLUMBIA	22	11
43	28	24	BBNO\$	BBNO/COLUMBIA	21	11
49	35	25	TONES AND I	BAD BATCH/ELEKTRA/EMG	25	3
20	29	26	RILEY GREEN	BMLG	5	36
39	24	27	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	22	9
38	32	28	LINDSAY ELL	STONE CREEK/BMG/BBMG	3	18
27	33	29	GABBY BARRETT	WARNER BROS. NASHVILLE/WMN	21	15
NEW		30	WHITNEY	SECRETLY CANADIAN	30	1
31	25	31	BRYCE VINE	SIRE/WARNER BROS.	3	43
-	40	32	INGRID ANDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	32	4
NEW		33	SIR	TOP DAWG/RCA	33	1
40	22	34	ROSALIA	COLUMBIA	22	3
-	36	35	LIL MOSEY	INTERSCOPE/IGA	13	35
-	38	36	SHORDIE SHORDIE	DJ ENTERTAINMENT/WARNER	33	12
NEW		37	SAINT MOTEL	ELEKTRA/EMG	37	1
46	39	38	RYAN HURD	RCA NASHVILLE/SMN	29	7
-	41	39	RAYMIX	LATIN STYLISH/AFTERCLUV/FONOVISA/UMLE	14	38
-	45	40	MABEL	CAPITOL	4	26
47	43	41	DARELL	SINFONICO/LEON BLANCO	20	15
NEW		42	SAM FELDT	SPINNIN'	42	1
-	48	43	LUH KEL	CINEMATIC	15	12
-	44	44	KOFFEE	PROMISED LAND/COLUMBIA UK/RED	44	2
36	30	45	SECH	RICH	4	19
-	47	46	DANILEIGH	DEF JAM	23	17
NEW		47	HAITI BABII	SLYYY ENT/EMPIRE	47	1
-	46	48	TAY-K	TAY-K	9	49
RE-ENTRY		49	DAVIDO	VMUSIC/RCA	24	16
-	50	50	QUINN XCII	COLUMBIA	50	2



SHAED Bounces To No. 1

Electropop trio **SHAED** (above) rises 3-1 on Emerging Artists, leading the list for the first time as its breakout single "Trampoline" enters the top 40 of the Billboard Hot 100 (41-37). The song concurrently rises to No. 14 on Mainstream Top 40 after topping Alternative and Rock Airplay.

Metalcore group **Wage War** debuts at No. 10 on Emerging Artists as its third LP, *Pressure*, opens at No. 5 on Hard Rock Albums (7,000 equivalent album units, according to Nielsen Music).

Plus, **Whitney** enters Emerging Artists at No. 30 as the group's sophomore set, *Forever Turned Around*, starts at No. 1 on Heatseekers Albums and No. 23 on Alternative Albums (4,000 units).

—Xander Zellner

CHART BEAT



P!NK TAKES 'WALK' TO NO. 1

P!nk (above) strolls to her fifth No. 1 on Adult Contemporary, "Walk Me Home." Dating to her first week on top, with "Try" in April 2013, she boasts the most AC leaders of any act, one more than **Taylor Swift**. Notably, P!nk has tallied all five of her AC No. 1s in that six-and-a-half-year stretch, after initially appearing on the chart in 2007. She first reached any ranking in 2000, when "There You Go" debuted on both Dance Club Songs and Rhythmic. P!nk wrote her latest AC No. 1 with **Scott Harris** and **Nate Ruess**, the latter of whom joined her for her second leader, "Just Give Me a Reason."

—Gary Trust

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Billboard 200

September 14
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 TOOL		TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	1	1
1	2	TAYLOR SWIFT		REPUBLIC	Lover	1	2
NEW	3	LANA DEL REY		POLYDOR/INTERSCOPE/IGA	Norman Fucking Rockwell!	3	1
NEW	4	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca	4	1
2	5	YOUNG THUG		YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	3
4	6	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	20
6	7	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	1	23
9	8	CHRIS BROWN		CBE/RCA	Indigo	1	10
8	9	ED SHEERAN		ATLANTIC/AG	No.6 Collaborations Project	1	8
20	10	GG TRAVIS SCOTT		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	57
7	11	VARIOUS ARTISTS		QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	3
11	12	KHALID		RIGHT HAND/RCA	Free Spirit	1	22
10	13	SHAWN MENDES		ISLAND	Shawn Mendes	1	67
14	14	POST MALONE		REPUBLIC	beerbongs & bentleys	1	71
12	15	LIL NAS X		COLUMBIA	7 (EP)	2	11
13	16	VARIOUS ARTISTS		DREAMVILLE/INTERSCOPE/IGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	9
17	17	QUEEN		HOLLYWOOD	Greatest Hits	11	350
15	18	NF		NF REAL MUSIC/CAROLINE	The Search	1	6
18	19	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	118
23	20	JONAS BROTHERS		REPUBLIC	Happiness Begins	1	13
21	21	DABABY		SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	7	27
22	22	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	62
34	23	ELTON JOHN		ROCKET/ISLAND/UMI	Diamonds	7	95
25	24	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	30
27	25	MUSTARD		10 SUMMERS/INTERSCOPE/IGA	Perfect Ten	8	10
32	26	SOUNDTRACK		REPUBLIC	Spider-Man: Into The Spider-Verse	2	38
38	27	POST MALONE		REPUBLIC	Stoney	4	143
29	28	POLO G		COLUMBIA	Die A Legend	6	13
28	29	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	89
NEW	30	SHERYL CROW		VALORY/BMLG	Threads	30	1
19	31	RICK ROSS		MAYBACH/EPIC	Port of Miami 2	2	4
37	32	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	32	16
33	33	DAN + SHAY		WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	63
NEW	34	STICK FIGURE		RUFFWOOD/INEFFABLE	World On Fire	34	1
5	35	JEEZY		VI/DEF JAM	TM104: The Legend Of The Snowman	5	2
40	36	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	37
31	37	SOUNDTRACK		WALT DISNEY	Descendants 3	7	5
RE	38	BON IVER		IAGJAGUAR	i,i	26	3
44	39	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	68
42	40	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	40
30	41	DRAKE		OVO SOUND/REPUBLIC	Care Package	1	5
36	42	CHANCE THE RAPPER		CHANCE THE RAPPER	The Big Day	2	6
46	43	CARDI B		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	74
45	44	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Death Race For Love	1	26
43	45	XXXTENTACION		BAD VIBES FOREVER	?	1	77
35	46	SLIPKNOT		ROADRUNNER/AG	We Are Not Your Kind	1	4
48	47	LIL TJAY		COLUMBIA	F.N	38	4
49	48	KHALID		RIGHT HAND/RCA	American Teen	4	131
47	49	LAUREN DAIGLE		CENTRICITY/2TONE	Look Up Child	3	52
52	50	ORIGINAL BROADWAY CAST		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	206

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
50	51	ED SHEERAN		ATLANTIC/AG	÷ (Divide)	1	131
41	52	LIL DURK		ALAMO/INTERSCOPE/IGA	Love Songs 4 The Streets 2	4	5
54	53	MORGAN WALLEN		BIG LOUD	If I Know Me	35	49
51	54	LADY GAGA & BRADLEY COOPER		INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	48
56	55	LIZZO		NICE LIFE/ATLANTIC/AG	Coconut Oil (EP)	55	7
57	56	MEGAN THEE STALLION		1501 CERTIFIED/300/AG	Fever	10	16
NEW	57	TRISHA YEARWOOD		GWENDOLYN	Every Girl	57	1
59	58	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	1	208
61	59	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	4	13
60	60	CREDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	435
3	61	BROCKHAMPTON		QUESTION EVERYTHING/RCA	GINGER	3	2
58	62	SOUNDTRACK		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	91
55	63	BAZZI		IAMCOSMIC/ATLANTIC/AG	Soul Searching	20	4
NEW	64	SIR		TOP DAWG/RCA	Chasing Summer	64	1
65	65	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	48
53	66	TRIPPIE REDD		TENTHOUSAND PROJECTS	!	3	4
67	67	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMI	Legend: The Best Of...	5	590
64	68	J BALVIN & BAD BUNNY		UNIVERSAL MUSIC LATINO/UMLE	Oasis	9	10
66	69	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	73
62	70	DJ KHALED		WE THE BEST/EPIC	Father Of Asahd	2	16
69	71	BAD BUNNY		RIMAS	X 100PRE	11	37
72	72	EMINEM		SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	461
130	73	PS TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	157
75	74	JOURNEY		COLUMBIA/LEGACY	Journey's Greatest Hits	10	580
74	75	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	106
94	76	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	43
80	77	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	125
70	78	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	63
73	79	GUNNA		YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	28
NEW	80	SOUNDTRACK		CARTOON NETWORK/WATERTOWER	Steven Universe The Movie	80	1
63	81	TYLER, THE CREATOR		COLUMBIA	IGOR	1	16
79	82	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	33
90	83	2PAC		AMARU/DEATH ROW/INTERSCOPE/UMI	Greatest Hits	3	288
NEW	84	WITT LOWRY		WITT LOWRY	Nevers Road	84	1
81	85	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/IGA	Evolve	2	115
NEW	86	H.E.R.		MBK/RCA	I Used To Know Her	86	1
88	87	BILLY JOEL		COLUMBIA/LEGACY	The Essential Billy Joel	15	159
87	88	THE BEATLES		APPLE/CAPITOL/UMI	1	1	384
91	89	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	340
82	90	ELLA MAI		10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	47
89	91	THOMAS RHETT		VALORY/BMLG	Center Point Road	1	14
83	92	21 SAVAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	37
78	93	KEY GLOCK & YOUNG DOLPH		PAPER ROUTE EMPIRE/EMPIRE	Dum And Dummer	8	6
86	94	TOM PETTY AND THE HEARTBREAKERS		MCA/GEFFEN/UMI	Greatest Hits	2	321
84	95	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	175
99	96	FLEETWOOD MAC		WARNER BROS./RHINO	Rumours	1	336
95	97	SOUNDTRACK		WALT DISNEY	Moana	2	146
105	98	ZAC BROWN BAND		ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	20	227
100	99	MAREN MORRIS		COLUMBIA NASHVILLE/SMN	GIRL	4	26
97	100	THE BEATLES		APPLE/CAPITOL/UMI	Abbey Road	1	325



It's Tool Time!

Tool returns in strong form at the top of the Billboard 200 as the band's first album in 13 years, *Fear Inoculum*, debuts at No. 1 with the biggest week for any rock album in over a year.

The band's third No. 1 bows with 270,000 equivalent album units earned in the United States during the week ending Sept. 5, according to Nielsen Music. Of that sum, 248,000 were in album sales. The last rock LP to post a bigger week than *Fear Inoculum*, in either equivalent album units or album sales, was **Dave Matthews Band's** *Come Tomorrow*, which bowed at No. 1 on June 23, 2018, with 292,000 units (with 285,000 of that sum in album sales).

Fear Inoculum's big sales week was achieved through just two formats — a digital download and an elaborate CD package. The latter sold for \$45-\$50 and came packaged with a 4-inch high-definition video screen and speaker that played exclusive footage. (It immediately became scarce at retail.) The over-the-top CD packaging is similar to what other artists have released in 2019 to enhance the allure of a CD purchase. **Taylor Swift** issued collectible CD editions of *Lover* through Target, while **BTS** had four versions of its *Map of the Soul: Persona* CD. Both debuted atop the Billboard 200 with strong sales.

Remarkably, Tool's debut is a now-rare example of an album reaching No. 1 without the assistance of a concert ticket/album sale redemption offer (like DMB's *Come Tomorrow*), an album preorder/presale access code promotion or a merchandise/album bundle — all of which have become standard fare for most major releases in recent years.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
101	101	ARIANA GRANDE	▲	REPUBLIC	Sweetener	1	55
103	102	LIL WAYNE	▲	YOUNG MONEY/REPUBLIC	Tha Carter V	1	49
108	103	KANE BROWN	▲	ZONE 4/RCA	Kane Brown	5	144
107	104	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	375
102	105	SOCIAL HOUSE		SRV/SILENT/REPUBLIC	Everything Changed... (EP)	56	4
109	106	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	129
106	107	FLORIDA GEORGIA LINE		BMLG	Can't Say I Ain't Country	4	29
77	108	ILLENIUM		ASTRALWERKS	Ascend	14	3
110	109	BAZZI	●	ZZZ/IAMCOSMIC/ATLANTIC/AG	Cosmic	14	74
16	110	MIDLAND		BIG MACHINE/BMLG	Let It Roll	16	2
93	111	YBN CORDAE		ART@WAR/ATLANTIC/AG	The Lost Boy	13	6
NEW	112	WAGE WAR		FEARLESS/CONCORD	Pressure	112	1
113	113	QUEEN	●	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	46
198	114	TOOL	▲	TOOL DISSECTIONAL/VOLCANO/LEGACY	AEnima	2	109
NEW	115	ORIGINAL BROADWAY CAST RECORDING		MRB MUSICAL/BZ/RCA	Moulin Rouge! The Musical	115	1
RE	116	TOOL	▲	TOOL DISSECTIONAL/VOLCANO/LEGACY	Lateralus	1	44
114	117	XXXTENTACION	▲	BAD VIBES FOREVER/EMPIRE	17	2	106
NEW	118	COMMON		LOMA VISTA/CONCORD	Let Love	118	1
116	119	KODAK BLACK	●	DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	38
125	120	H.E.R.	●	MBK/RCA	H.E.R.	23	98
118	121	LIL BABY	●	QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	68
123	122	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UME	Greatest Hits	8	293
RE	123	GUNS N' ROSES	◆	GEFFEN/UME	Appetite For Destruction	1	205
104	124	TYGA	●	LAST KINGS/EMPIRE	Legendary	17	10
85	125	SAWEETIE		ICY/ARTISTRY WORLDWIDE/WARNER BROS.	ICY	85	8
92	126	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	1989	1	247
121	127	SZA	▲	TOP DAWG/RCA	Ctrl	3	117
96	128	TAYLOR SWIFT	▲	BIG MACHINE/BMLG	reputation	1	95
122	129	MAC MILLER	●	WARNER	Swimming	3	57
115	130	NF	▲	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	100
120	131	J. COLE	▲	DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	248
128	132	EAGLES	◆	ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	1	290
127	133	THE WEEKND	▲	XO/REPUBLIC	Starboy	1	145
126	134	MICHAEL JACKSON	▲	EPIC/LEGACY	The Essential Michael Jackson	31	293
39	135	SAINT JHN		GODD COMPLEX/HITCO	Ghetto Lenny's Love Songs	39	2
131	136	THE BEACH BOYS	▲	CAPITOL/UME	Sounds Of Summer: The Very Best Of The Beach Boys	16	178
129	137	MIGOS	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	84
117	138	NAV	XO/REPUBLIC		Bad Habits	1	24
135	139	EMINEM	▲	SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	53
176	140	LANA DEL REY	▲	POLYDOR/INTERSCOPE/JGA	Born To Die	2	324
133	141	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	358
167	142	SOUNDTRACK		WALT DISNEY	Aladdin (2019)	6	15
138	143	THE WEEKND	▲	XO/REPUBLIC	Beauty Behind The Madness	1	209
137	144	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	67	42
139	145	THE NOTORIOUS B.I.G.	▲	BAD BOY/RHINO	Greatest Hits	1	191
141	146	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	37
134	147	RED HOT CHILI PEPPERS	▲	WARNER	Greatest Hits	18	224
136	148	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	161
NEW	149	ELEVATION WORSHIP		ELEVATION WORSHIP/PLG	At Midnight (EP)	149	1
119	150	MACHINE GUN KELLY		EST19XX/BAD BOY/INTERSCOPE/JGA	Hotel Diablo	5	9

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS ON CHART
RE	151	ELVIS PRESLEY	▲	RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	42	13
132	152	KACEY MUSGRAVES	●	MCA NASHVILLE/UMGN	Golden Hour	4	55
144	153	YNW MELLY		YNW MELLY/300/JAG	I Am You	20	35
142	154	PLAYBOI CARTI	●	AWGE/INTERSCOPE/JGA	Die Lit	3	65
145	155	MARSHMELLO		JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	31
140	156	IMAGINE DRAGONS	▲	KIDINAKORNER/INTERSCOPE/JGA	Night Visions	2	362
149	157	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/AG	Until Death Call My Name	7	71
147	158	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	225
157	159	METRO BOOMIN	●	BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	44
148	160	ED SHEERAN	▲	ATLANTIC/AG	X	1	272
151	161	JOJI		88RISING/12TONE	BALLADS 1	3	44
161	162	CAMILA CABELLO	▲	SYCO/EPIC	Camila	1	86
146	163	RIHANNA	▲	WESTBURY ROAD/ROC NATION	ANTI	1	188
154	164	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	40
RE	165	TOOL	▲	TOOL DISSECTIONAL/VOLCANO/LEGACY	10,000 Days	1	64
150	166	BTS		BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	1	21
164	167	CALBOY		PAPER GANG/POLO GROUNDS/RCA	Wildboy	30	14
RE	168	KANYE WEST	▲	G.O.O.D./DEF JAM	The Life Of Pablo	1	143
155	169	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	271
162	170	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	143
160	171	TORY LANEZ		MAD LOVE/INTERSCOPE/JGA	LoVe me NOW?	4	44
181	172	BRUNO MARS	▲	ATLANTIC/AG	24K Magic	2	146
172	173	STEVIE WONDER	▲	MOTOWN/UTV/UME	The Definitive Collection	35	72
185	174	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	382
170	175	TRIPPIE REDD		TENTHOUSAND PROJECTS	A Love Letter To You 3	3	35
169	176	DARYL HALL JOHN OATES	▲	RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	57
153	177	THE ROLLING STONES	◆	ABKCO	Hot Rocks 1964-1971	4	319
178	178	THOMAS RHETT	▲	VALORY/BMLG	Life Changes	1	104
184	179	BRYSON TILLER	▲	TRAPSOUL/RCA	T R A P S O U L	8	190
165	180	TWENTY ONE PILOTS	●	FUELED BY RAMEN/EMG	Trench	2	48
163	181	FIVE FINGER DEATH PUNCH		PROSPECT PARK	A Decade Of Destruction	29	84
168	182	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	301
143	183	BLUEFACE		CASH MONEY/REPUBLIC	Dirt Bag	48	4
156	184	SECH		RICH	Suenos	81	6
RE	185	TRAVIS SCOTT	▲	GRAND HUSTLE/EPIC	Rodeo	3	47
166	186	NIRVANA	◆	SUB POP/DGC/GEFFEN/UME	Nevermind	1	437
152	187	CARRIE UNDERWOOD	●	CAPITOL NASHVILLE/UMGN	Cry Pretty	1	44
179	188	IMAGINE DRAGONS		KIDINAKORNER/INTERSCOPE/JGA	Origins	2	43
159	189	YG		4HUNNID/CTE/DEF JAM	4REAL 4REAL	7	15
173	190	OFFSET		QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	28
194	191	BON JOVI	▲	ISLAND/UME	Greatest Hits: The Ultimate Collection	5	143
RE	192	BEYONCE		PARKWOOD/COLUMBIA	HOMECOMING: THE LIVE ALBUM	4	20
175	193	DJ SNAKE		DI SNAKE/GEFFEN/JGA	Carte Blanche	48	6
186	194	BRUNO MARS	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	437
200	195	TIM MCGRAW	▲	CURB	Number One Hits	27	143
187	196	FRANK SINATRA		FRANK SINATRA ENTERPRISES/CAPITOL/UME	Ultimate Sinatra	32	74
180	197	MAROON 5	▲	222/INTERSCOPE/JGA	Red Pill Blues	2	96
RE	198	BEBE REXHA	●	WARNER	Expectations	13	62
188	199	BLAKE SHELTON		WARNER MUSIC NASHVILLE/WAN	Reloaded: 20 #1 Hits	5	165
RE	200	THE CHAINSMOKERS		DISRUPTOR/COLUMBIA	World War Joy (EP)	48	13



3

LANA DEL REY
Norman
Fucking
Rockwell!

Lana Del Rey's *Norman Fucking Rockwell!* debuts at No. 3 on the Billboard 200 with 104,000 equivalent album units earned in the week ending Sept. 5, according to Nielsen Music (with 66,000 of that sum in album sales). *Norman* tallies Del Rey her seventh top 20 effort (the entirety of her charting catalog). On Alternative Albums, *Norman* bows at No. 1, granting Del Rey her fourth leader, following *Lust for Life* (2017), *Honeymoon* (2015) and *Born to Die* (2012). —K.C.



38 BON IVER
i,i

The album reenters following its physical release on Aug. 30 (13,000 units, up 225%; with 10,000 sold, up 1,223%). The set bowed at No. 26 (Aug. 24) after its initial streaming/digital release on Aug. 9.



130 NF
Perception

The former No. 1 album celebrates its 100th consecutive week on the chart. In total, the set has earned 1.2 million equivalent album units, and its songs have registered 1.3 billion on-demand audio streams.

Look Mom: Big Gains

Travis Scott's catalog of music gets a big boost thanks to attention generated by a documentary film about the hip-hop star, *Look Mom I Can Fly*, which premiered Aug. 28 on Netflix. In the week ending Sept. 5, Scott's album catalog garnered a 46% boost in equivalent album units earned (rising to 49,000), while his album sales jumped 79% (to 2,000). Streams of his songs also rallied, with an overall 35% increase for on-demand audio/video streams (to 86.5 million). Narrowing that down to just audio, he gained 42% (to 62.7 million), and in video he rose 18.5% (to 23.7 million).

Scott's three full-length studio albums dot the Billboard 200, led by his most recent, the former No. 1 *Astroworld*, at No. 10. It rises 10 slots with 31,000 units (up 55%) for its first week in the top 10 since March 30 (No. 8). Meanwhile, *Birds in the Trap Sing McKnight* climbs 130-73 (10,000 units; up 37%) and *Rodeo* reenters at No. 185 (6,000 units; up 41%) for its first week on the list in nearly a year (Sept. 22, 2018; No. 167).

Elsewhere on the charts, the *Steven Universe: The Movie* soundtrack makes a solid debut at No. 80 with 9,000 units (of which 4,000 were in album sales — all from digital downloads). The animated movie, which premiered Sept. 2 on Cartoon Network, is based on the series of the same name. Its first companion soundtrack, *Steven Universe, Volume 1*, debuted and peaked at No. 22 on June 24, 2017, and has sold 46,000 (with 5,000 on vinyl LP). A vinyl LP release on Nov. 15 for *Steven Universe: The Movie* could give the set a second chart wind.

—Keith Caulfield



Album Sales

September 14
2019
billboard

TOP ALBUM SALES™

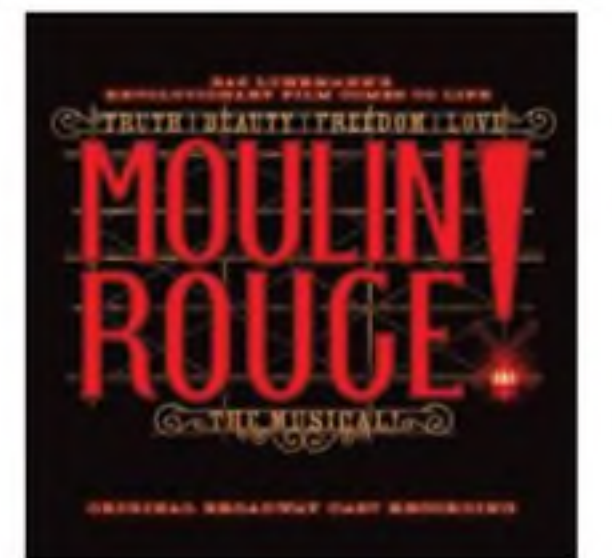
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	TOOL		TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	1
	2	TAYLOR SWIFT		REPUBLIC	Lover	2
NEW	3	LANA DEL REY		POLYDOR/INTERSCOPE/IGA	Norman Fucking Rockwell!	1
NEW	4	SHERYL CROW		VALORY/BMLG	Threads	1
RE	5	BON IVER		JAGJAGUWAR	i,i	2
NEW	6	STICK FIGURE		RUFFWOOD/INEFFABLE	World On Fire	1
NEW	7	TRISHA YEARWOOD		GWENDOLYN	Every Girl	1
	8	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	20
	9	SLIPKNOT		ROADRUNNER/AG	We Are Not Your Kind	4
	10	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	23
NEW	11	WITT LOWRY		WITT LOWRY	Nevers Road	1
NEW	12	ORIGINAL BROADWAY CAST RECORDING		MWB MUSICAL/BZ/RCA	Moulin Rouge! The Musical	1
	13	SOUNDTRACK		WALT DISNEY	Descendants 3	5
	14	VARIOUS ARTISTS		UNIVERSAL/SONY MUSIC/LEGACY	Now That's What I Call Music! 71	5
NEW	15	WAGE WAR		FEARLESS/CONCORD	Pressure	1
	16	LAUREN DAIGLE		CENTRICITY/IZTONE	Look Up Child	52
	17	ELTON JOHN		ROCKET/ISLAND/UMG	Diamonds	71
NEW	18	COMMON		LOMA VISTA/CONCORD	Let Love	1
	19	TOOL		TOOL DISSECTIONAL/VOLCANO/LEGACY	Lateralus	45
NEW	20	SOUNDTRACK		CARTOON NETWORK/WATERTOWER	Steven Universe The Movie	1
	21	ED SHEERAN		ATLANTIC/AG	No.6 Collaborations Project	8
NEW	22	ELEVATION WORSHIP		ELEVATION WORSHIP/PLG	At Midnight (EP)	1
	23	MIDLAND		BIG MACHINE/BMLG	Let It Roll	2
	24	KHALID		RIGHT HAND/RCA	Free Spirit	22
	25	SOUNDTRACK		TAKEONE COMPANY/BIGHIT ENTERTAINMENT	BTS WORLD	6
	26	QUEEN		HOLLYWOOD	Greatest Hits	295
	27	TOOL		TOOL DISSECTIONAL/VOLCANO/LEGACY	10,000 Days	66
NEW	28	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca	1
	29	CHRIS BROWN		CBE/RCA	Indigo	9
	30	TOOL		TOOL DISSECTIONAL/VOLCANO/LEGACY	AEnima	109
	31	BTS		BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	21
	32	VINCE GILL		MCA NASHVILLE/UMGN	Okie	2
	33	QUEEN		HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	46
	34	JONAS BROTHERS		REPUBLIC	Happiness Begins	13
	35	RICK ROSS		MAYBACH/EPIC	Port of Miami 2	4
	36	KILLSWITCH ENGAGE		METAL BLADE	Atonement	3
	37	NF		NF REAL MUSIC/CAROLINE	The Search	6
	38	TANYA TUCKER		TUCKAHO/FANTASY/CONCORD	While I'm Livin'	2
	39	TOOL		TOOL DISSECTIONAL/VOLCANO/LEGACY	Undertow	67
	40	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	35
	41	SOUNDTRACK		MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	252
	42	BOB SEGER & THE SILVER BULLET BAND		HIDEOUT/CAPITOL/UMG	Greatest Hits	297
	43	QUEEN		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	52
	44	LADY GAGA & BRADLEY COOPER		INTERSCOPE/IGA	A Star Is Born (Soundtrack)	48
	45	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	313
	46	CHRIS STAPLETON		MERCURY NASHVILLE/UMGN	Traveller	208
NEW	47	NIRVANA		DGC/GEFFEN/UMG	Live And Loud	1
NEW	48	WHITNEY		SECRETLY CANADIAN	Forever Turned Around	1
	49	LYNYRD SKYNYRD		GEFFEN/UMG	Icon: Lynyrd Skynyrd	102
	50	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	432

HEATSEEKERS ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	WHITNEY		SECRETLY CANADIAN	Forever Turned Around	1
NEW	2	CARAVAN PALACE		LE PLAN/LONE DIGGERS	Chronologic	1
NEW	3	JOAN SHELLEY		NO QUARTER	Like The River Loves The Sea	1
NEW	4	JESSE MALIN		VELVET ELK/WICKED COOL	Sunset Kids	1
NEW	5	BIG WRECK		THORN IN MY SIDE/WARNER MUSIC CANADA	...But For The Sun	1
RE	6	WHY?		JOYFUL NOISE	AOKOHIO	2
NEW	7	TARJA		E-A-R MUSIC/EDEL	In The Raw	1
RE	8	THE SINGING CONTRACTORS		GAITHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	7
NEW	9	MO3		MO3 MEDIA/H&M	Shottaz 3.0	1
NEW	10	REND CO. KIDS		REND FAMILY/SPARROW/CAPITOL CMG	Sparkle. Pop. Rampage.	1
NEW	11	THE MCLURES		BETHEL	The Way Home	1
NEW	12	HESITATION WOUNDS		DEATHWISH	Chicanery	1
RE	13	RED VELVET		SM	The ReVe Festival: Day 2 (EP)	2
NEW	14	SARA GAZAREK		SARA GAZAREK	Thirsty Ghost	1
NEW	15	SONS OF APOLLO WITH THE PLOVDIV PSYCHOTIC SYMPHONY		INSIDEGUIT/CENTURY MEDIA/RED	Live...	1
	16	HIMESH PATEL		UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	11
NEW	17	JAH CURE		VP	Royal Soldier	1
	18	THE BRYCE CANYON WRANGLERS		BCW	A Song Like Me	5
	19	SACRED REICH		METAL BLADE	Awakening	2
NEW	20	DJ KRLOS BERROSPI		DJ KRLOS BERROSPI	Set Mix 90's & Chill	1
NEW	21	EZRA FURMAN WITH S. DURKES / J. JORGENSEN / B. JOSEPH		BELLA UNION/PIAS	Twelve Nudes	1
RE	22	CHRISTONE "KINGFISH" INGRAM		ALLIGATOR	Kingfish	9
	23	RIDE		WICHITA	This Is Not A Safe Place	3
NEW	24	SNAIL MAIL		MATADOR	Habit (EP)	1
NEW	25	BLACK BELT EAGLE SCOUT		SADDLE CREEK	At The Party With My Brown Friends	1

VINYL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	BON IVER		JAGJAGUWAR	i,i	1
NEW	2	LANA DEL REY		POLYDOR/INTERSCOPE/IGA	Norman Fucking Rockwell!	1
NEW	3	NIRVANA		DGC/GEFFEN/UMG	Live And Loud	1
	4	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	When We All Fall Asleep, Where Do We Go?	23
	5	QUEEN		HOLLYWOOD	Greatest Hits	69
NEW	6	SOUNDTRACK		STUDIOMDHR/AMBIT	Cuphead: Selected Tunes From	1
NEW	7	WHITNEY		SECRETLY CANADIAN	Forever Turned Around	1
NEW	8	FLUME		FUTURE CLASSIC	Hi This Is Flume: Mixtape	1
	9	SOUNDTRACK		MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	195
	10	THE BEATLES		APPLE/CAPITOL/UMG	Abbey Road	344
	11	PINK FLOYD		PINK FLOYD/LEGACY	The Dark Side Of The Moon	127
	12	QUEEN		HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	30
	13	MICHAEL JACKSON		EPIC/LEGACY	Thriller	145
	14	LANA DEL REY		POLYDOR/INTERSCOPE/IGA	Born To Die	145
	15	CREEDENCE CLEARWATER REVIVAL		FANTASY/CONCORD	Chronicle The 20 Greatest Hits	44
	16	BOB MARLEY AND THE WAILERS		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	221
RE	17	PRINCE AND THE NEW POWER GENERATION		NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	139
	18	SOUNDTRACK		NETFLIX/MAISIE/LEGACY	Stranger Things 3: Music From The Netflix Original Series	6
NEW	19	WHY?		JOYFUL NOISE	AOKOHIO	1
	20	AMY WINEHOUSE		REPUBLIC	Back To Black	218
	21	THE BEATLES		APPLE/CAPITOL/UMG	Sgt. Pepper's Lonely Hearts Club Band	117
RE	22	NIRVANA		DGC/GEFFEN/UMG	MTV Unplugged In New York	4
RE	23	KENDRICK LAMAR		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	87
RE	24	KHALID		RIGHT HAND/RCA	American Teen	49
	25	BILLIE EILISH		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	26



Moulin Rouge! Cancans Onto Charts

For just the second time in 2019 a cast album debuts on the Billboard 200, as the original Broadway cast recording of *Moulin Rouge! The Musical* enters at No. 115. It follows *Hadestown*, which started at No. 49 on the Aug. 10 list.

Moulin Rouge! launches with 7,000 equivalent album units earned in the week ending Sept. 5, according to Nielsen Music. Of that sum, 6,000 were in album sales — all from digital downloads. The CD edition of the album is due Oct. 25.

Moulin Rouge! is a stage adaptation of the 2001 film of the same name. Both productions feature mashups of dozens of familiar songs, with many tunes appearing in both the film and stage show. The latter opened on Broadway on July 25 at the Al Hirschfeld Theatre, after beginning its preview run on June 28.

On the sales-only Cast Albums chart, *Moulin Rouge!* debuts at No. 1, bumping *Hamilton: An American Musical* from the top. So far in 2019, just three titles have taken turns at No. 1: *Hamilton*, *Hadestown* and *Moulin Rouge!* (the latter two for just a week each).

The *Moulin Rouge!* film spawned two successful soundtrack albums: *Moulin Rouge* (No. 3 peak on the Billboard 200; 3.4 million sold) and a sequel set, *Moulin Rouge 2* (No. 90; 311,000).

—K.C.

Minaj Retiring?

Nicki Minaj (below) is reportedly retiring, and the rapper's tweet on Sept. 5 announcing the news helps her back onto the Social 50, at No. 16. Minaj's 240,000 Twitter reactions (up 1,004%) and 230,000 Twitter mentions (a boost of 307%) in the week ending Sept. 5, according to Next Big Sound, came largely after she tweeted, "I've decided to retire & have my family." The since-deleted post followed her display name change to Mrs. Petty, reflecting the last name of her fiancé, **Kenneth Petty**. She has since apologized for the tweet, calling it "abrupt" and "insensitive," though she didn't rescind its veracity.

At No. 5, **Justin Bieber** also reenters the Social 50, racking up 455,000 reactions and 268,000 mentions on Twitter. But despite an Instagram post on Sept. 2 in which he addressed his struggles with drugs and noted that he "abused all of [his] relationships" through the years, his most-engaged-with post was an Aug. 31 tweet wishing **BTS' Jungkook** a happy birthday (it has well over 1 million favorites as of Sept. 10). "Now watch this tweet go crazy," he wrote.

The Social 50's top debut belongs to **Burna Boy**, at No. 26 (155,000 Twitter reactions). The 28-year-old Nigerian singer came out against violent, xenophobic attacks in South Africa against non-South Africans, including Nigerians, that killed multiple people. "I have not set foot in [South Africa] since 2017," he tweeted on Sept. 3. "And I will NOT EVER go to South Africa again for any reason until the SOUTH AFRICAN government wakes the fuck up and really performs a miracle because I don't know how they can even possibly fix this."

—Kevin Rutherford



Social/Streaming

September 14
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	BTS BIGHIT ENTERTAINMENT	152
2	2	X1 STONE MUSIC ENTERTAINMENT	5
12	3	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	116
8	4	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	59
RE	5	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	420
11	6	ARIANA GRANDE REPUBLIC	344
13	7	CAMILA CABELLO SYCO/EPIC	159
4	8	GOT7 JYP	107
7	9	EXO SM	111
16	10	BLACKPINK YG/INTERSCOPE/IGA	98
28	11	LANA DEL REY POLYDOR/INTERSCOPE/IGA	137
9	12	SHAWN MENDES ISLAND	246
10	13	LIZZO NICE LIFE/ATLANTIC/AG	13
21	14	LALI ARIOLA/SONY MUSIC ARGENTINA	124
29	15	CARDI B THE KSR GROUP/ATLANTIC/AG	115
RE	16	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	405
3	17	TAYLOR SWIFT REPUBLIC	377
26	18	LOUIS TOMLINSON 78/SYCO/ARISTA	113
25	19	POST MALONE REPUBLIC	87
33	20	LIL NAS X COLUMBIA	26
18	21	MONSTA X STARSHIP ENTERTAINMENT	92
36	22	RIHANNA WESTBURY ROAD/ROC NATION	440
6	23	NCT 127 SM	59
15	24	NCT DREAM SM	38
19	25	MARSHMELLO JOYTIME COLLECTIVE	119
NEW	26	BURNA BOY BAD HABIT/ON A SPACESHIP/ATLANTIC/AG	1
30	27	HALSEY CAPITOL	130
5	28	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	25
RE	29	BAEKHYUN SM	28
39	30	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	22
40	31	ZENDAYA HOLLYWOOD/REPUBLIC	218
RE	32	TOOL TOOL DISSECTIONAL/VOLCANO/RCA	2
22	33	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	41
20	34	MILEY CYRUS RCA	349
41	35	THE BOYZ CRE.KER/KAKAO M	3
RE	36	STEVE AOKI ULTRA	28
27	37	LADY GAGA INTERSCOPE/IGA	426
24	38	TWICE JYP	66
RE	39	PENTAGON CUBE/LOEN ENTERTAINMENT	20
23	40	RED VELVET SM	25
48	41	ALAN WALKER MER MUSIKK/RCA	43
45	42	STRAY KIDS JYP	51
RE	43	FREDDIE MERCURY HOLLYWOOD	33
RE	44	WIZKID STAR BOY	2
RE	45	KATY PERRY CAPITOL	405
RE	46	CHRIS BROWN CBE/RCA	375
NEW	47	CLC CUBE/KAKAO M	1
38	48	ED SHEERAN ATLANTIC/AG	204
37	49	MICHAEL JACKSON MJJ/EPIC	245
31	50	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	324

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	RANSOM GALACTIC/REPUBLIC	Lil Tecca	13
2	2	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	26
4	3	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	18
5	4	SEÑORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	11
NEW	5	CIRCLES REPUBLIC	Post Malone	1
3	6	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	23
6	7	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	13
12	8	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	9
13	9	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	46
8	10	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	12
10	11	BABY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	7
9	12	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	12
19	13	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	9
17	14	SUGE SOUTHCOST/INTERSCOPE	DaBaby	22
16	15	THE GIT UP IRAZ/ENTRAPPED/SIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER	Blanco Brown	12
7	16	LOVER REPUBLIC	Taylor Swift	3
30	17	HOT GIRL SUMMER 1501 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla \$ign	4
18	18	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	3
36	19	PANINI COLUMBIA	Lil Nas X	11
23	20	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	21
21	21	TALK RIGHT HAND/RCA	Khalid	30
26	22	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	5
20	23	MY TYPE ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	8
24	24	SHOTTA FLOW NO LOVE	NLE Choppa	12
32	25	BABY SHARK SMART STUDY	Pinkfong	45
31	26	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	15
37	27	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	10
29	28	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	17
47	29	WOW. REPUBLIC	Post Malone	37
25	30	BAD BAD BAD YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Lil Baby	3
48	31	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	57
49	32	LALALA BBNO/Y2K/COLUMBIA	Y2K & bbno\$	9
38	33	WITHOUT ME CAPITOL	Halsey	48
34	34	QUEEN OF MEAN WALT DISNEY	Sarah Jefferly	4
NEW	35	DID IT AGAIN GALACTIC/REPUBLIC	Lil Tecca	1
11	36	THE MAN REPUBLIC	Taylor Swift	2
46	37	CASH SHIT 1501 CERTIFIED/300	Megan Thee Stallion Feat. DaBaby	8
45	38	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	52
44	39	HOW DO YOU SLEEP? CAPITOL	Sam Smith	7
41	40	7 RINGS REPUBLIC	Ariana Grande	33
43	41	F.N COLUMBIA	Lil Tjay	2
RE	42	ONE THING RIGHT JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	5
50	43	CHINA REAL HASTA LA MUERTE	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin	7
NEW	44	BABUSHKA BOI A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	1
RE	45	OTRO TRAGO RICH	Sech, Darell, Nicky Jam, Ozuna & Anuel AA	5
14	46	CRUEL SUMMER REPUBLIC	Taylor Swift	2
NEW	47	GOOD AS HELL NICE LIFE/ATLANTIC	Lizzo	1
RE	48	SUCKER REPUBLIC	Jonas Brothers	26
RE	49	BELIEVER KIDINAKORNER/INTERSCOPE	Imagine Dragons	109
NEW	50	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	1



Videos Pump Gains

A trio of newly released music videos helps their respective tracks rise on Streaming Songs, paced by "Someone You Loved" from **Lewis Capaldi** (above), which jumps 19-13 with 20.4 million streams in the week ending Sept. 5, up 12%, according to Nielsen Music. The leap marks a new Streaming Songs peak for the track, which previously reached No. 16 (Aug. 31), as well as a new weekly streaming high following the video's premiere (Aug. 29).

"Someone" concurrently returns to its peak of No. 11 on the Billboard Hot 100. Then comes **Lil Nas X's** "Panini," which launches 36-19 following its music video's debut on Sept. 5. "Panini" racks up 18.4 million streams, a boost of 29% — a number that could increase on the Sept. 21 chart since the clip premiered at the end of the tracking week. "Panini" is in the top 20 of Streaming Songs for the first time since the Aug. 17 list; it debuted at No. 5 upon its release (July 6). The track also returns to the Hot 100's top 30, bumping 40-29. It has so far peaked at No. 16 (July 6).

"Hot Girl Summer," the collaborative track from **Megan Thee Stallion, Nicki Minaj and Ty Dolla \$ign**, also rises following a music video release. It vaults 30-17 on Streaming Songs with 18.4 million streams, up 25%, after the clip's Sept. 3 premiere. The track has spent three of its four weeks on Streaming Songs inside the top 20, and debuted at No. 6 on Aug. 24. On the Hot 100, the song zooms 31-21, still down from its No. 11 debut (Aug. 24). —K.R.

September 14 2019 billboard Songwriters & Producers

HOT 100 SONGWRITERS™

1	#1 TAYLOR SWIFT
2	LOUIS BELL
3	LIL TECCA
4	LIZZO (TIE)
4	RICKY REED (TIE)
6	JOEL LITTLE
7	BILLIE EILISH (TIE)
7	FINNEAS O'CONNELL (TIE)
9	POST MALONE
10	BLANCO BROWN

HOT 100 PRODUCERS™

1	#1 LOUIS BELL
2	RICKY REED
3	FINNEAS O'CONNELL
4	TAYLOR SWIFT
5	ANDREW WATT
6	WHEEZY
7	FRANK DUKES
8	DISCLOSURE
9	TMS
10	SHELLBACK

ROCK SONGWRITERS™

1	#1 ADAM JONES (TIE)
1	#1 DANNY CAREY (TIE)
1	#1 JUSTIN CHANCELLOR (TIE)
1	#1 MAYNARD JAMES KEEGAN (TIE)
5	BRENDON URIE (TIE)
5	JAKE SINCLAIR (TIE)
5	SAM HOLLANDER (TIE)
8	TYLER JOSEPH
9	DILLON FRANCIS (TIE)
9	MICHAEL ANGELAKOS (TIE)
9	MORGAN KIBBY (TIE)

ROCK PRODUCERS™

1	#1 TOOL
2	JAKE SINCLAIR
3	DILLON FRANCIS
4	JONAS JEBERG
5	JAMES FLANNIGAN
6	JOHN HILL
7	ERIK RON
8	SIMONE FELICE
9	BRUNO MARS
10	KEVIN CHURKO

CHRISTIAN SONGWRITERS™

1	#1 JASON INGRAM
2	LAUREN DAIGLE (TIE)
2	PAUL MABURY (TIE)
4	BERNIE HERMS
5	EMILY WEISBAND
6	MATTHEW WEST
7	JONATHAN LINDLEY SMITH
8	MARK HALL
9	ED CASH
10	STEVEN FURTICK

CHRISTIAN PRODUCERS™

1	#1 JASON INGRAM (TIE)
1	#1 PAUL MABURY (TIE)
3	ED CASH
4	JONATHAN LINDSEY SMITH
5	MARK MILLER
6	AARON ROBERTSON
7	JORDAN SAPP
8	BERNIE HERMS
9	CHRIS STEVENS
10	RILEY FRIESEN


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 September 14, 2019. Rankings are based on accumulated weekly points for all charted songs — on the specified chart for the week — on which a songwriter or producer is credited. If a song is written or produced by more than one person, points are divided equally among all credited parties.

PROMOTION

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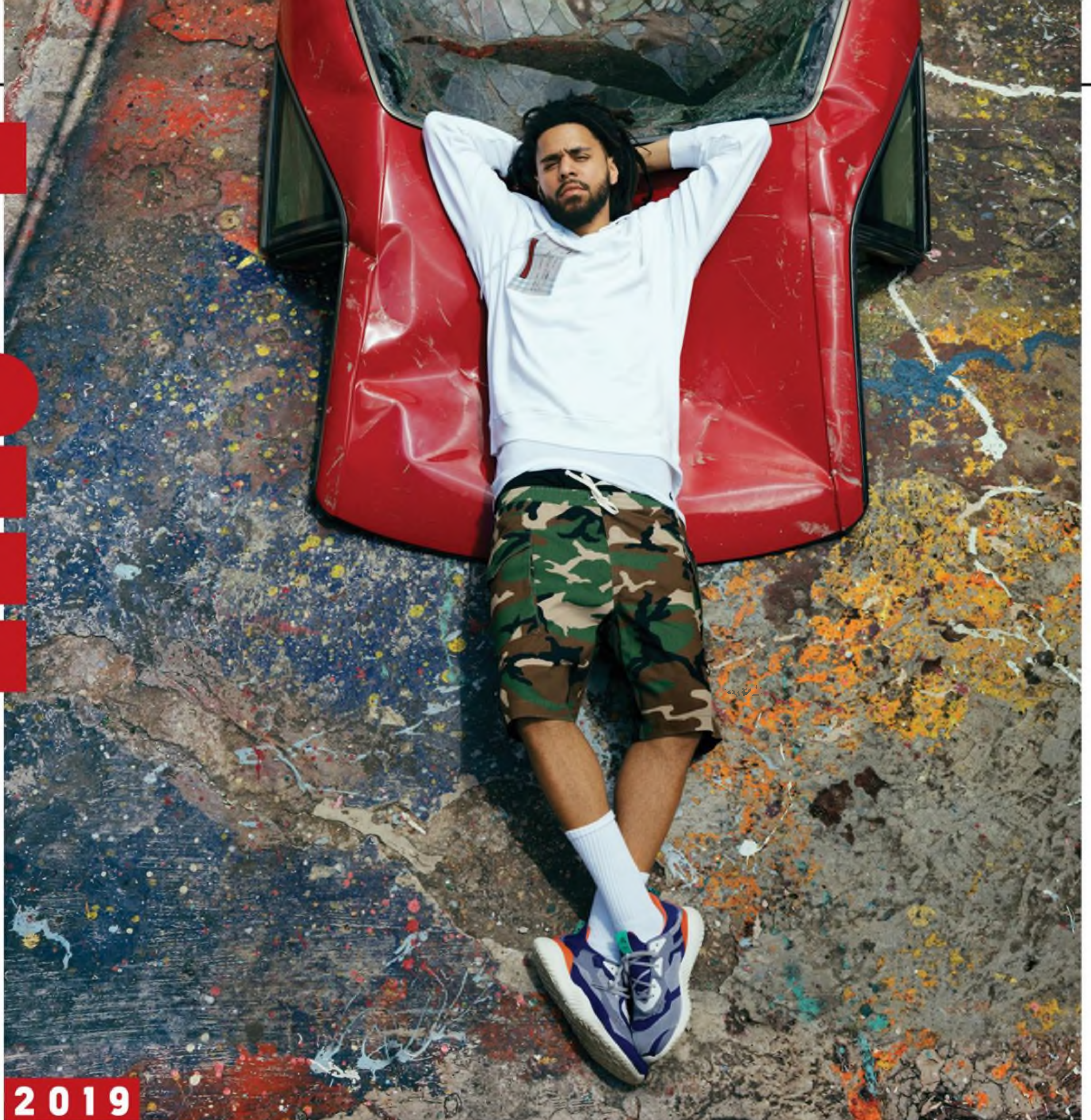
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Billboard



2019

HIP HOP POWER ISSUE

Hip-hop dominates every other genre claiming a quarter of all music consumption.

On September 15th, *Billboard* will publish its 3rd annual hip-hop power players list showcasing the artists, producers, songwriters, executives and publishers that wield the most power in this genre.

Advertise and congratulate the people who are creating excitement and making some noise in hip hop. Reach an influential audience of decision-makers in the music industry and pop culture.

ON SALE: 10/17 | **COVER DATE:** 10/19 | **AD CLOSE** 10/10 | **MATERIALS DUE** 10/11

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BONUS DISTRIBUTION:

Billboard Hip Hop Summit 10/17 (NY)



Special Issue
ON SALE
OCT. 17, 2019

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
3	1	#1 SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	10
1	2	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	18
2	3	TALK RIGHT HAND/RCA	Khalid	22
4	4	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	12
5	5	SUCKER REPUBLIC	Jonas Brothers	27
7	6	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	17
6	7	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	19
8	8	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	9
10	9	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	9
9	10	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	32
11	11	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	11
14	12	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	7
17	13	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	5
13	14	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	19
19	15	KNOCKIN' BOOTS CAPITOL NASHVILLE	Luke Bryan	10
15	16	SPEECHLESS WARNER MUSIC NASHVILLE/WAR/WARNER	Dan + Shay	30
16	17	THE ONES THAT DIDN'T MAKE IT BACK HOME VALORY	Justin Moore	11
22	18	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	10
12	19	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	12
20	20	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	8
24	21	ONLY HUMAN REPUBLIC	Jonas Brothers	6
21	22	SUGE SOUTHCOST/INTERSCOPE	DaBaby	15
25	23	LIVING CAPITOL NASHVILLE	Dierks Bentley	6
18	24	BEER NEVER BROKE MY HEART RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	16
23	25	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	7

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 TRUTH HURTS NICE LIFE/ATLANTIC/AG	Lizzo	20
NEW	2	CIRCLES REPUBLIC	Post Malone	1
2	3	SENORITA ISLAND	Shawn Mendes & Camila Cabello	11
3	4	OLD TOWN ROAD LIL NAS X/COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	26
4	5	THE GIT UP TRAILERTRAPMUSIC/BMG/BMG	Blanco Brown	13
7	6	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	17
5	7	GOOD AS HELL NICE LIFE/ATLANTIC/AG	Lizzo	5
RE	8	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	11
6	9	BAD GUY DARKROOM/INTERSCOPE/JGA	Billie Eilish	23
11	10	LOVER REPUBLIC	Taylor Swift	3
12	11	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	9
18	12	ONE THING RIGHT JOYTIME COLLECTIVE/RCA NASHVILLE/SMN	Marshmello & Kane Brown	11
RE	13	GOD ONLY KNOWS CURB-WORD/CURB	for KING & COUNTRY	2
19	14	BEAUTIFUL PEOPLE ATLANTIC/AG	Ed Sheeran Feat. Khalid	10
16	15	ONLY HUMAN REPUBLIC	Jonas Brothers	4
14	16	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM/AG	Ed Sheeran & Justin Bieber	17
9	17	JUICE NICE LIFE/ATLANTIC/AG	Lizzo	14
8	18	SLIDE AWAY RCA	Miley Cyrus	3
28	19	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	46
22	20	BEER NEVER BROKE MY HEART RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	18
20	21	SUCKER REPUBLIC	Jonas Brothers	26
23	22	GOD'S COUNTRY WARNER MUSIC NASHVILLE/WMN	Blake Shelton	23
15	23	PRAYED FOR YOU RECORDS/ARISTA NASHVILLE/SMN	Matt Stell	2
29	24	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	13
26	25	KNOCKIN' BOOTS CAPITOL NASHVILLE/UMGN	Luke Bryan	23

Pop/Rhythmic/Adult

September 14 2019

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	12
2	2	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	15
3	3	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	18
4	4	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	21
6	5	TALK RIGHT HAND/RCA	Khalid	26
7	6	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	10
5	7	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	19
12	8	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	12
10	9	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	10
8	10	SUCKER REPUBLIC	Jonas Brothers	28
11	11	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	6
14	12	ONLY HUMAN REPUBLIC	Jonas Brothers	10
13	13	EASIER 5 SECONDS OF SUMMER/INTERSCOPE	5 Seconds Of Summer	16
16	14	TRAMPOLINE PHOTO FINISH/CAROLINE	SHAED	14
15	15	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	34
9	16	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	13
17	17	HOW DO YOU SLEEP? CAPITOL	Sam Smith	7
21	18	TIME NF REAL MUSIC/CAROLINE	NF	6
19	19	LOVE ME LESS COLOUR VISION/RED	MAX & Quinn XCII	18
18	20	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	18
24	21	MOTIVATION KEEP COOL/RCA	Normani	3
22	22	HATE ME POLYDOR/INTERSCOPE	Ellie Goulding & Juice WRLD	9
35	23	GG CIRCLES REPUBLIC	Post Malone	2
20	24	CALL YOU MINE DISRUPTOR/COLUMBIA	The Chainsmokers & Bebe Rexha	14
25	25	PANINI COLUMBIA	Lil Nas X	7

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
3	1	#1 WALK ME HOME RCA	P!nk	28
1	2	YOU SAY CENTRICITY/12TONE/WARNER	Lauren Daigle	37
2	3	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	62
4	4	GG SUCKER REPUBLIC	Jonas Brothers	22
6	5	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	31
5	6	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	47
7	7	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	35
10	8	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	17
9	9	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	14
11	10	HIGH HOPES DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	39
12	11	A MILLION DREAMS FOX/20TH CENTURY FOX/ATLANTIC	P!nk	36
13	12	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	9
14	13	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	18
15	14	(I'M GONNA) LOVE ME AGAIN PARAMOUNT PICTURES/ROCKET/INTERSCOPE	Elton John & Taron Egerton	13
17	15	ANOTHER ONE DOWN BMG/INZUNE	Richard Marx	3
16	16	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	20
18	17	HIGHER LOVE RCA	Kygo X Whitney Houston	8
19	18	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	9
21	19	RUMOR CURB	Lee Brice	4
20	20	FOREVER NOW REPRISE/WARNER	Michael Buble	9
22	21	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	7
28	22	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	11
25	23	TALK RIGHT HAND/RCA	Khalid	5
23	24	SWEET BUT PSYCHO ATLANTIC	Ava Max	18
26	25	NEVER REALLY OVER CAPITOL	Katy Perry	13

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	12
3	2	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	10
2	3	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	13
5	4	MY TYPE ICY/ARTISTRY WORLDWIDE/WARNER	Saweetie	14
4	5	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	16
6	6	THE LONDON YOUNG STONER LIFE/ATLANTIC/300	Young Thug, J. Cole & Travis Scott	13
7	7	RAN\$OM GALACTIC/REPUBLIC	Lil Tecca	9
10	8	GG HOT GIRL SUMMER ISO1 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	4
9	9	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	20
8	10	TALK RIGHT HAND/RCA	Khalid	30
13	11	SINGLE AGAIN G.O.O.D./DEF JAM	Big Sean	6
12	12	SUGE SOUTHCOST/INTERSCOPE	DaBaby	18
11	13	PANINI COLUMBIA	Lil Nas X	9
15	14	RIGHT BACK RIGHT HAND/RCA	Khalid Feat. A Boogie Wit da Hoodie	5
16	15	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	5
17	16	WIGGLE IT QUALITY CONTROL/MOTOWN/BAD BOY/CAPITOL/EPIC	French Montana Feat. City Girl	7
19	17	TIME NF REAL MUSIC/CAROLINE	NF	7
22	18	WISH WISH WE THE BEST/EPIC	DJ Khaled Feat. Cardi B & 21 Savage	4
20	19	UNO COLUMBIA	Ambjaay	10
21	20	ANTISOCIAL ATLANTIC	Ed Sheeran & Travis Scott	5
18	21	GO LOKO 4HUNNID/CTE/DEF JAM	YG, Tyga & Jon Z	17
23	22	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	5
26	23	BABY SITTER SOUTHCOST/INTERSCOPE	DaBaby Feat. Offset	3
24	24	CASH SHIT ISO1 CERTIFIED/300	Megan Thee Stallion Feat. DaBaby	7
29	25	WON'T BE LATE EARDRUMMA/INTERSCOPE	Swae Lee Feat. Drake	2

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART
1	1	#1 I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM	Ed Sheeran & Justin Bieber	18
2	2	IF I CAN'T HAVE YOU ISLAND/REPUBLIC	Shawn Mendes	19
4	3	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	22
3	4	SUCKER REPUBLIC	Jonas Brothers	28
6	5	GG SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	11
5	6	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	13
7	7	HEY LOOK MA, I MADE IT DCD2/FUELED BY RAMEN/EMG	Panic! At The Disco	30
9	8	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	17
10	9	WALK ME HOME RCA	P!nk	29
8	10	SPEECHLESS WARNER MUSIC NASHVILLE/WARNER	Dan + Shay	32
11	11	TALK RIGHT HAND/RCA	Khalid	18
12	12	CAN WE PRETEND RCA	P!nk Feat. Cash Cash	7
13	13	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	10
15	14	HOW DO YOU SLEEP? CAPITOL	Sam Smith	7
14	15	RESCUE ME MOSLEY/INTERSCOPE	OneRepublic	13
16	16	ONLY HUMAN REPUBLIC	Jonas Brothers	8
17	17	THE BONES COLUMBIA NASHVILLE/COLUMBIA	Maren Morris	15
18	18	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	8
20	19	MISS ME MORE BLACK RIVER/RCA	Kelsea Ballerini	12
21	20	CAN'T HELP ME NOW EMBLEM/ATLANTIC	Rob Thomas	7
22	21	MIRACLE PILL WARNER	Goo Goo Dolls	8
19	22	NEVER REALLY OVER CAPITOL	Katy Perry	15
25	23	ME! REPUBLIC	Taylor Swift Feat. Brendon Urie	20
23	24	GOD ONLY KNOWS CURB-WORD/CURB	for KING & COUNTRY	15
24	25	HATE ME POLYDOR/INTERSCOPE	Ellie Goulding & Juice WRLD	9

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales, data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released (less than 18 months old) and are currently being promoted by their respective labels. CHARTS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released (less than 18 months old) and are currently being promoted by their respective labels. CHARTS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. 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Country

September 14
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
1	1	1	THE GIT UP BLANCO BROWN (B.A.H.)	Blanco Brown TRAILERTRAPMUSIC/BBMG, BMG, WHEELHOUSE/STONEY CREEK/SHAKEN BOW	1	14
3	3	2	KNOCKIN' BOOTS J. STEVENS, J. STEVENS (H. LINDSEY, G. SAMPSON, J. M. NITE)	Luke Bryan CAPITOL NASHVILLE	2	23
2	2	3	BEER NEVER BROKE MY HEART S. MOFFATT (L. COMBS, R. MONTANA, J. SINGLETON)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	2	18
8	9	4	ONE THING RIGHT MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, M. MCGINN)	Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE	4	9
7	5	5	WHISKEY GLASSES ▲ J. MOI (B. BURGESS, K. KADISH)	Morgan Wallen BIG LOUD	1	47
5	4	6	GOD'S COUNTRY ▲ S. HENDRICKS (M. W. HARDY, J. M. SCHMIDT, D. DAWSON)	Blake Shelton WARNER MUSIC NASHVILLE/WMN	1	24
6	6	7	ALL TO MYSELF ● D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, N. GALYON, J. REYNOLDS)	Dan + Shay WARNER MUSIC NASHVILLE/WAR	3	35
9	7	8	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	7	24
10	11	9	I DON'T KNOW ABOUT YOU ● J. MOI (A. GORLEY, M. W. HARDY, H. PHELPS, J. RODGERS)	Chris Lane BIG LOUD	9	48
4	8	10	REARVIEW TOWN M. KNOX (N. THRASHER, B. PINSON, K. LOVEFACE)	Jason Aldean MACON/BROKEN BOW	4	35
11	12	11	LIVING R. COPPERMAN, JON RANDALL (R. COPPERMAN, J. M. NITE, A. GORLEY, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	11	22
16	13	12	PRAYED FOR YOU A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)	Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE	12	34
12	14	13	SOUTHBOUND D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, J. MILLER)	Carrie Underwood CAPITOL NASHVILLE	12	17
13	15	14	LOVE YOU TOO LATE M. R. CARTER (C. SWINDELL, M. R. CARTER, B. KINNEY)	Cole Swindell WARNER MUSIC NASHVILLE/WMN	13	28
25	17	15	ONE MAN BAND S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURSI, J. OSBORNE)	Old Dominion RCA NASHVILLE	15	23
14	16	16	TIP OF MY TONGUE R. COPPERMAN, K. CHESNEY (K. CHESNEY, R. COPPERMAN, E. C. SHEERAN)	Kenny Chesney BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	14	9
24	20	17	GOOD VIBES Z. CROWELL, C. JANSON (C. JANSON, Z. CROWELL, A. GORLEY)	Chris Janson WARNER MUSIC NASHVILLE/WAR	17	19
19	21	18	WHAT HAPPENS IN A SMALL TOWN D. HUFF (B. GILBERT, R. AKINS, B. BERRYHILL, J. DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	18	38
17	18	19	BUY MY OWN DRINKS D. HUFF (H. MULHOLLAND, J. WAYNE, N. COOKE, H. LINDSEY, J. KEAR)	Runaway June WHEELHOUSE	17	29
23	22	20	THE BONES ● G. KURSTIN (M. MORRIS, J. ROBBINS, L. VELTZ)	Maren Morris COLUMBIA NASHVILLE	20	27
21	24	21	WE WERE D. HUFF, K. URBAN (E. CHURCH, L. HYDE, R. TYNDEL)	Keith Urban HIT RED/CAPITOL NASHVILLE	18	17
22	23	22	EVERY LITTLE THING C. BROWN (R. DICKERSON, P. WELLS, G. C. BROWN)	Russell Dickerson TRIPLE TIGERS	22	24
20	19	23	WHAT IF I NEVER GET OVER YOU D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. VELTZ)	Lady Antebellum BMLG	14	16
26	25	24	IT ALL COMES OUT IN THE WASH J. JOYCE (M. LAMBERT, H. LINDSEY, L. MCKENNA, L. ROSE)	Miranda Lambert VANNER/RCA NASHVILLE	24	8
31	27	25	REMEMBER YOU YOUNG D. HUFF, J. FRASURE, J. THOMAS RHETT (THOMAS RHETT, J. FRASURE, A. GORLEY)	Thomas Rhett VALORY	25	8
15	26	26	HEARTLESS DIPLO PRESENTS THOMAS WESLEY FEATURING MORGAN WALLEN DIPLO (DIPLO, HEMBY, CHAD E. HANDSOME, JIMMY LITTE, PENTY, H. ALLEN, M. HALLER, S. BARR, J. HAYES, CHAD E. HANDSOME)	Diplo Presents Thomas Wesley Featuring Morgan Wallen MAD DECADE/COLUMBIA	15	3
27	28	27	REDNECKER J. MOI, D. COHEN (A. ALBERT, M. W. HARDY, J. M. SCHMIDT)	HARDY TREE VIBEZ/BIG LOUD	23	29
41	42	28	DG AG EVEN THOUGH I'M LEAVING S. MOFFATT (L. COMBS, W. B. DURRETTE, R. FULLER)	Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE	12	13
29	30	29	DIVE BAR G. BROOKS (M. ROSSELL, B. KENNEDY, T. G. BROOKS)	Garth Brooks & Blake Shelton PEARL	29	10
28	29	30	BACK TO LIFE J. DEE, G. LEVOX, J. D. ROONEY (C. R. BARLOWE, N. MOON, S. MOONEY, F. WILHELM)	Rascal Flatts BIG MACHINE	28	35
30	35	31	HELL RIGHT S. HENDRICKS (D. A. GARCIA, B. TYLER, M. W. HARDY)	Blake Shelton Featuring Trace Adkins WARNER MUSIC NASHVILLE/WMN	30	3
-	10	32	SOON YOU'LL GET BETTER J. M. ANTONOFF, T. SWIFT (T. SWIFT, J. M. ANTONOFF)	Taylor Swift Featuring Dixie Chicks REPUBLIC	10	2
35	32	33	RIDIN' ROADS Z. CROWELL (D. LYNCH, A. GORLEY, Z. CROWELL)	Dustin Lynch BROKEN BOW	26	26
34	33	34	HEARTACHE MEDICATION J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBY)	Jon Pardi CAPITOL NASHVILLE	33	13
39	31	35	MR. LONELY D. HUFF, S. MCANALLY, J. OSBORNE (J. CARSON, C. DUDDMY, WYSTRACH, S. MCANALLY, J. OSBORNE)	Midland BIG MACHINE	31	14
32	34	36	THOUGHT ABOUT YOU B. GALLIMORE, T. MCGRAW (L. T. MILLER, B. WARREN, B. D. WARREN)	Tim McGraw MCGRAW/COLUMBIA NASHVILLE	26	22
45	40	37	SLOW DANCE IN A PARKING LOT P. DIGIOVANNI (J. DAVIS, L. L. FOWLER)	Jordan Davis MCA NASHVILLE	37	7
40	43	38	MAKE ME WANT TO A. BOWERS, E. TORRES (J. ALLEN, P. SIKES, J. DENMARK)	Jimmie Allen STONEY CREEK	38	14
44	45	39	HOMESICK D. HUFF (K. BROWN, B. BERRYHILL, J. M. MCGINN, T. PHILLIPS)	Kane Brown ZONE 4/RCA NASHVILLE	24	24
38	39	40	SOMEONE I USED TO KNOW ANDREW WATT (Z. A. BROWN, A. WOLMAN, N. MOON, B. SIMONETTI, S. HENDRICKS)	Zac Brown Band 2B COLLECTIVE/BMG/WHEELHOUSE	27	15
36	36	41	TO A T D. HUFF, A. ESHUIS (R. J. HURD, N. SPICER, L. VELTZ)	Ryan Hurd RCA NASHVILLE	35	30
43	41	42	MORE HEARTS THAN MINE S. ELLIS, I. ANDRESS (I. ANDRESS, S. ELLIS, D. SOUTHERLAND)	Ingrid Andress ATLANTIC/WARNER MUSIC NASHVILLE/WEA	40	9
37	38	43	I HOPE R. COPPERMAN (Z. KALE, J. M. NITE, G. BARRETT)	Gabby Barrett WARNER MUSIC NASHVILLE/WAR	31	19
42	44	44	I WISH GRANDPAS NEVER DIED D. HUFF (R. GREEN, L. BONDS, B. GREEN)	Riley Green BMLG	32	5
46	47	45	CATCH D. HUFF (B. YOUNG, R. COPPERMAN, A. GORLEY)	Brett Young BMLG	43	10
49	46	46	CHASIN' YOU J. MOI (J. MOORE, M. WALLEN, C. WISEMAN)	Morgan Wallen BIG LOUD	46	3
47	48	47	LOVELY IF YOU ARE C. DESTEFANO, C. RICE (C. RICE, L. RIMES, H. PHELPS)	Chase Rice DACK JANIELS/BROKEN BOW	43	9
HOT SHOT DEBUT		48	FAMILY TREE M. REAVES, C. HAMMACK (C. HAMMACK, T. VERGES, G. SAMPSON)	Caylee Hammack CAPITOL NASHVILLE	48	1
33	37	49	DAY DRUNK C. DESTEFANO (M. EVANS, C. DESTEFANO, L. ROBBINS)	Morgan Evans WARNER MUSIC NASHVILLE/WEA	29	20
48	50	50	DIE FROM A BROKEN HEART J. ROBBINS, D. WELLS (M. MARLOW, T. DYE, J. SINGLETON, D. RUTTAN)	Maddie & Tae MERCURY	43	9

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART		
2	1	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	118		
HOT SHOT DEBUT	2	SHERYL CROW VALORY/BMLG	Threads	1		
3	3	DAN + SHAY ● WARNER MUSIC NASHVILLE/WMN	Dan + Shay	63		
4	4	MORGAN WALLEN BIG LOUD	If I Know Me	66		
NEW	5	TRISHA YEARWOOD GWENDOLYN	Every Girl	1		
5	6	CHRIS STAPLETON ▲ MERCURY/UMGN	Traveller	227		
6	7	LUKE COMBS RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	13		
7	8	JASON ALDEAN ● MACON/BROKEN BOW/BMG	Rearview Town	73		
11	9	KANE BROWN ZONE 4/RCA NASHVILLE/SMN	Experiment	43		
10	10	THOMAS RHETT VALORY/BMLG	Center Point Road	14		
13	11	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Greatest Hits So Far...	215		
12	12	MAREN MORRIS COLUMBIA NASHVILLE/SMN	GIRL	26		
15	13	KANE BROWN ▲ ZONE 4/RCA NASHVILLE/SMN	Kane Brown	144		
14	14	FLORIDA GEORGIA LINE BMLG	Can't Say I Ain't Country	29		
1	15	MIDLAND BIG MACHINE/BMLG	Let It Roll	2		
17	16	JON PARDI ▲ CAPITOL NASHVILLE/UMGN	California Sunrise	168		
31	17	GG ELVIS PRESLEY ▲ RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	26		
16	18	KACEY MUSGRAVES ● MCA NASHVILLE/UMGN	Golden Hour	70		
19	19	THOMAS RHETT ▲ VALORY/BMLG	Life Changes	104		
18	20	CARRIE UNDERWOOD ● CAPITOL NASHVILLE/UMGN	Cry Pretty	51		
23	21	TIM MCGRAW ▲ CURB	Number One Hits	187		
21	22	BLAKE SHELTON WARNER MUSIC NASHVILLE/WMN	Reloaded: 20 #1 Hits	202		
22	23	GEORGE STRAIT ▲ MCA NASHVILLE/UMGN	50 Number Ones	192		
24	24	BRETT YOUNG ▲ BMLG	Brett Young	134		
20	25	TAYLOR SWIFT ▲ BIG MACHINE/BMLG	Red	196		



'Boots' Scoots To No. 1

Luke Bryan (above) banks his 21st Country Airplay No. 1 as "Knockin' Boots" ascends with a 7% increase to 39.8 million audience impressions, according to Nielsen Music. Bryan ties Jason Aldean and Keith Urban for the sixth most No. 1s; Kenny Chesney leads with 30, followed by Tim McGraw (29), Alan Jackson, Blake Shelton and George Strait (26 each).

"I'm so grateful to radio and the fans," says Bryan. "This song had me from the first time I heard it. It's a combination of fun, catchy and sexy, and I love watching how the crowd connects to it at the shows. It is definitely one of my favorites to do."

Sheryl Crow's *Threads* arrives at a career-best No. 2 on Top Country Albums. In her lone prior appearance, *Feels Like Home* debuted and peaked at No. 3 in September 2013. *Threads* starts with 15,000 equivalent album units.

Trisha Yearwood's *Every Girl*, her first album of all-new country material since 2007's *Heaven, Heartache and the Power of Love*, which entered and peaked at No. 10 on Top Country Albums, opens at No. 5 (11,000 units). Yearwood adds her 14th top 10, a total that includes four No. 1s. She last led in December 2016 with *Christmas Together* with husband Garth Brooks.

Chris Janson attains his fourth Country Airplay top 10 as "Good Vibes" rises 11-9, up 8% to 22 million in audience. Plus, Brantley Gilbert and Lindsay Ell's "Whatever Happens in a Small Town" lifts 12-10 (21.9 million, up 8%), marking Gilbert's eighth top 10 and Ell's first.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART		
2	1	KNOCKIN' BOOTS CAPITOL NASHVILLE	Luke Bryan	24		
1	2	THE ONES THAT DIDN'T MAKE IT BACK HOME VALORY	Justin Moore	44		
4	3	LIVING CAPITOL NASHVILLE	Dierks Bentley	28		
3	4	BEER NEVER BROKE MY HEART RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	18		
7	5	I DON'T KNOW ABOUT YOU BIG LOUD	Chris Lane	42		
8	6	SOUTHBOUND CAPITOL NASHVILLE	Carrie Underwood	20		
9	7	LOVE YOU TOO LATE WARNER MUSIC NASHVILLE/WMN	Cole Swindell	41		
10	8	BUY MY OWN DRINKS WHEELHOUSE	Runaway June	47		
11	9	GOOD VIBES WARNER MUSIC NASHVILLE/WAR	Chris Janson	28		
12	10	WHAT HAPPENS IN A SMALL TOWN VALORY	Brantley Gilbert + Lindsay Ell	39		
13	11	PRAYED FOR YOU WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE	Matt Stell	33		
14	12	WE WERE HIT RED/CAPITOL NASHVILLE	Keith Urban	17		
15	13	EVERY LITTLE THING TRIPLE TIGERS	Russell Dickerson	40		
16	14	TIP OF MY TONGUE BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	Kenny Chesney	9		
17	15	WHAT IF I NEVER GET OVER YOU BMLG	Lady Antebellum	17		
20	16	REMEMBER YOU YOUNG VALORY	Thomas Rhett	10		
18	17	BACK TO LIFE BIG MACHINE	Rascal Flatts	49		
19	18	IT ALL COMES OUT IN THE WASH VANNER/RCA NASHVILLE	Miranda Lambert	8		
21	19	DIVE BAR PEARL	Garth Brooks & Blake Shelton	12		
22	20	THOUGHT ABOUT YOU MCGRAW/COLUMBIA NASHVILLE	Tim McGraw	32		
23	21	ONE MAN BAND RCA NASHVILLE	Old Dominion	13		
NEW	22	GG HOMECOMING QUEEN? BLACK RIVER	Kelsea Ballerini	1		
24	23	HEARTACHE MEDICATION CAPITOL NASHVILLE	Jon Pardi	15		
26	24	RIDIN' ROADS BROKEN BOW	Dustin Lynch	24		
28	25	MAKE ME WANT TO STONEY CREEK	Jimmie Allen	33		

R&B/Hip-Hop

September 14
2019
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 AG TRUTH HURTS	▲	Lizzo	18
3	3	2	RANSOM		Lil Tecca	14
2	2	3	OLD TOWN ROAD	▲	Lil Nas X Featuring Billy Ray Cyrus	27
5	4	4	NO GUIDANCE	▲	Chris Brown Featuring Drake	13
4	5	5	TALK	▲	Khalid	29
6	6	6	DG GOODBYES		Post Malone Featuring Young Thug	9
8	8	7	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	▲	Post Malone & Swae Lee	46
7	7	8	MONEY IN THE GRAVE		Drake Featuring Rick Ross	12
9	9	9	SUGE	▲	DaBaby	25
11	14	10	HOT GIRL SUMMER		Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	4
16	10	11	MY TYPE		Saweetie	12
10	12	12	THE LONDON	●	Young Thug, J. Cole & Travis Scott	15
12	11	13	BABY		Lil Baby & DaBaby	7
14	13	14	POP OUT	▲	Polo G Featuring Lil Tjay	24
17	16	15	PANINI		Lil Nas X	11
18	17	16	CASH SHIT		Megan Thee Stallion Featuring DaBaby	12
13	15	17	HOT		Young Thug Featuring Gunna	3
-	19	18	GOOD AS HELL	●	Lizzo	2
22	21	19	ON CHILL		Wale Featuring Jeremih	4
19	18	20	SHOTTA FLOW	▲	NLE Choppa	22
15	20	21	BAD BAD BAD		Young Thug Featuring Lil Baby	3
26	24	22	LALALA		Y2K & bbno\$	11
28	25	23	TIME		NF	7
44	36	24	SG DID IT AGAIN		Lil Tecca	3
20	22	25	CLOUT		Offset Featuring Cardi B	24
38	23	26	F.N		Lil Tjay	4
HOT SHOT DEBUT		27	BABUSHKA BOI		A\$AP Rocky	1
32	28	28	BALLIN'		Mustard Featuring Roddy Ricch	7
36	32	29	RIGHT BACK		Khalid Featuring A Boogie Wit da Hoodie	6
RE-ENTRY		30	HEAT		Chris Brown Featuring Gunna	2
27	30	31	PRESS		Cardi B	14
NEW		32	OUT OF LUCK		Lil Tecca	1
-	33	33	BAGUETTES IN THE FACE		Mustard feat. NAV, Playboi Carti & A Boogie Wit da Hoodie	8
31	26	34	IT'S YOU		Ali Gatie	12
NEW		35	SHOTS		Lil Tecca	1
-	27	36	JUICE	●	Lizzo	15
25	29	37	GO LOKO	●	YG, Tyga & Jon Z	18
43	35	38	BABY SITTER	●	DaBaby Featuring Offset	9
NEW		39	BEZERK		Big Sean Featuring A\$AP Ferg & Hit-Boy	1
45	39	40	WISH WISH	●	DJ Khaled Featuring Cardi B & 21 Savage	14
NEW		41	LOVE ME		Lil Tecca	1
37	34	42	EARQUAKE	▲	Tyler, The Creator	16
41	38	43	UNO		Ambjaay	9
-	31	44	PLAYING GAMES		Summer Walker	2
-	48	45	223'S		YNW Melly & 9loknine	2
NEW		46	HOT GIRL BUMMER		blackbear	1
42	40	47	DADDY		Blueface & Rich The Kid	11
-	47	48	HOT SHOWER		Chance The Rapper Feat. MadeinTYO & DaBaby	5
NEW		49	AMIGO		Lil Tecca	1
-	50	50	EASY		DaniLeigh Featuring Chris Brown	2

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 J LIL TECCA		We Love You Tecca	1	
1	2	YOUNG THUG		So Much Fun	3	
5	3	CHRIS BROWN	●	Indigo	10	
12	4	GG TRAVIS SCOTT	▲	ASTROWORLD	57	
4	5	VARIOUS ARTISTS		Quality Control: Control The Streets, Volume 2	3	
6	6	KHALID	▲	Free Spirit	22	
9	7	POST MALONE	▲	beerbongs & bentleys	71	
7	8	LIL NAS X		7 (EP)	11	
8	9	VARIOUS ARTISTS		Dreamville & J. Cole: Revenge Of The Dreamers III	9	
10	10	NF		The Search	6	
13	11	DABABY	●	Baby On Baby	27	
14	12	DRAKE	▲	Scorpion	62	
16	13	MUSTARD		Perfect Ten	10	
19	14	SOUNDTRACK		Spider-Man: Into The Spider-Verse	38	
21	15	POST MALONE	▲	Stoney	143	
17	16	POLO G		Die A Legend	13	
11	17	RICK ROSS		Port of Miami 2	4	
3	18	JEEZY		TM104: The Legend Of The Snowman	2	
23	19	A BOOGIE WIT DA HOODIE	▲	Hoodie SZN	37	
27	20	JUICE WRLD	●	Goodbye & Good Riddance	68	
25	21	MEEK MILL	▲	Championships	40	
18	22	DRAKE		Care Package	5	
20	23	CHANCE THE RAPPER		The Big Day	6	
29	24	CARDI B	▲	Invasion Of Privacy	74	
28	25	JUICE WRLD	●	Death Race For Love	26	



Tecca's Love Rules

Lil Tecca (above) crowns Top R&B/Hip-Hop Albums as his debut mixtape, *We Love You Tecca*, opens at No. 1 with 68,000 equivalent album units earned in the week ending Sept. 5, according to Nielsen Music. The majority — 64,000 — of those units derive from streaming and amount to 100.5 million on-demand audio streams for Tecca's tracks, making it the most-streamed album on the chart. Four of its cuts also debut on Hot R&B/Hip-Hop Songs, led by a No. 32 start for "Out of Luck." In addition, the set's single "Ransom" moves 3-2, while "Did It Again" leaps 36-24 and snags the Streaming Gainer prize.

Meanwhile, Post Malone and Swae Lee make history on Hot R&B/Hip-Hop Songs as "Sunflower (Spider-Man: Into The Spider-Verse)" powers to a record 45th week in the top 10 with an 8-7 climb. The song outlasts the prior champ, The Weeknd's "The Hills," which clocked 44 frames in the region in 2015-16. "Sunflower" debuted at No. 6 on Nov. 3, 2018, and led the ranking for 11 nonconsecutive weeks in January, February and March. Notably, Post Malone now claims the longest-lasting top 10s on both Hot R&B/Hip-Hop Songs and Top R&B/Hip-Hop Albums. His 2016 debut LP, *Stoney*, logged 77 weeks in the latter's top 10 to surpass Michael Jackson's *Thriller* in August 2018.

Plus, Wale reaches the R&B/Hip-Hop Airplay chart's top 10 for the first time in four years as "On Chill" (featuring Jeremih) leaps 13-9 thanks to a 30% surge to 14.9 million in audience during the week ending Sept. 8, according to Nielsen Music. Wale last visited the region with "The Matrimony" (featuring Usher), which climbed to No. 6 in June 2015. "Chill" also ascends into the top 10 on Rap Airplay (14-10), Wale's first appearance there since 2016.

—Trevor Anderson

R&B/HIP-HOP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 4 NO GUIDANCE	Chris Brown Feat. Drake	13		
2	2	TALK	Khalid	22		
3	3	SUGE	DaBaby	20		
4	4	MONEY IN THE GRAVE	Drake Feat. Rick Ross	12		
6	5	CASH SHIT	Megan Thee Stallion Feat. DaBaby	10		
5	6	THE LONDON	Young Thug, J. Cole & Travis Scott	14		
7	7	POP OUT	Polo G Feat. Lil Tjay	19		
9	8	PRESS	Cardi B	15		
13	9	GG ON CHILL	Wale Feat. Jeremih	7		
11	10	HOT GIRL SUMMER	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	5		
10	11	MY TYPE	Saweetie	11		
8	12	CLOUT	Offset Feat. Cardi B	23		
12	13	TRUTH HURTS	Lizzo	10		
15	14	BABY SITTER	DaBaby Feat. Offset	7		
16	15	ALL NIGHT LONG	YFN Lucci Feat. Trey Songz	10		
18	16	WISH WISH	DJ Khaled Feat. Cardi B & 21 Savage	17		
14	17	BEFORE I LET GO	Beyonce	21		
17	18	ENOUGH	Fantasia	16		
19	19	YOU STAY	DJ Khaled Feat. Meek Mill, J Balvin, Lil Baby & Jeremih	16		
21	20	BMO	Ari Lennox	9		
28	21	HEAT	Chris Brown Feat. Gunna	4		
23	22	MAKE IT BETTER	Anderson .Paak Feat. Smokey Robinson	16		
25	23	SOMETHING KEEPS CALLING	Raphael Saadiq Feat. Rob Bacon	12		
20	24	DROGBA (JOANNA)	Afro B	20		
27	25	RANSOM	Lil Tecca	5		

HOT R&B/HIP-HOP SONGS: The week's most popular R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. Songs are ranked as current if they are newly released titles, or songs re-released with new audio or video content. **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 (including traditional 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.legislation.com for complete rules and explanations. © 2019, PromiMedia Global Media, LLC and Nielsen Music, Inc. All rights reserved.

HOT LATIN SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS ON CHART
	1	1	#1 CHINA	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin TAINY (E. GAZTANYE SANTIAGO), OZUNA ROSADO/SAAVEDRA, KAROL G. (L. AYALA RODRIGUEZ)	REAL HASTA LA MUERTE	1 7
1	2	2	OTRO TRAGO	Sech, Darell, Nicky Jam, Ozuna & Anuel AA DIMELLO FLOW (C. J. MORALES), WILLIAMS, D. E. CASTRO, HERNANDEZ, J. VASQUEZ, VALDES, J. J. MENDOZA, N. RIVERA CAMINERO	RICH	1 19
3	3	3	CALLAITA		Bad Bunny & Tainy RIMAS	2 14
4	4	4	CON CALMA		Daddy Yankee Featuring Snow PLAY-N-SKILLZ, SCOTT SUMMERS (R. L. AYALA RODRIGUEZ), J. G. RIVERA VAZQUEZ, D. K. O'BRIEN	1 32
5	5	5	NO ME CONOCE		Jhay Cortez, J Balvin & Bad Bunny MASIS M. DE LA CRUZ REYNOSO (I. M. NIEVES), CORTEZ, J. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO	5 16
7	6	6	MIA		Bad Bunny Featuring Drake D. LILIAN MAMBO KINGZ (I. MALAVE NIEVES, H. PULLMAN, E. W. SEMPER VARGAS, F. DIAZ)	1 48
8	9	7	LA CANCION		J Balvin & Bad Bunny MICHAEL ARROYO (I. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO), MICHAEL ARROYO, A. RAMIREZ SUAREZ	7 10
6	7	8	SOLTERA		Lunay, Daddy Yankee & Bad Bunny CHRIS JEDAY GABY MUSIC, N. K. SEGARRA, D. UCCIELLO, L. MONDINO, C. ANDY (I. OSORIO MORENO), L. AYALA RODRIGUEZ, B. A. MARTINEZ OCASIO	3 26
	12	9	5G ADICTO		Tainy, Anuel AA & Ozuna TAINY (M. E. M. MASIS FERNANDEZ), M. NIEVES, CORTEZ, E. GAZTANYE SANTIAGO, J. C. OZUNA ROSADO	9 2
10	8	10	QUE PRETENDES		J Balvin & Bad Bunny SKYY (I. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO), A. RAMIREZ SUAREZ, D. E. TABORDA VALENCIA	2 10
12	11	11	DG LOCO CONTIGO		DJ Snake, J. Balvin & Tyga DJ SNAKE (M. S. C. G. GARGANER), J. A. OSORIO BALVIN, J. R. QUILES RIVERA, M. R. MCGHEE STEVENSON	9 12
13	15	12	11 PM		Maluma MALUMA, E. BARRERA (I. L. LONDONO), ARIAS, E. BARRERA, C. J. MORALES, WILLIAMS, VARGAS, L. A. CORREA, L. DE LA OSA	12 16
15	14	13	YO X TI, TU X MI		ROSALIA & Ozuna EL CUINCHO, FRANK DUKE, R. VILA TOBELLA (R. VILA TOBELLA, P. DIAZ REINA, J. C. OZUNA ROSADO)	13 3
16	16	14	CON ALTURA		ROSALIA, J. Balvin & El Guincho EL CUINCHO, FRANK DUKE, R. VILA TOBELLA (R. VILA TOBELLA, P. DIAZ REINA, J. A. OSORIO BALVIN, A. RAMIREZ SUAREZ, A. FEENEY M. BLODIA)	12 23
20	20	15	AG NO LO TRATES		Pitbull, Natti Natasha & Daddy Yankee JAM HOND, JIMMY JONES, J. GOMEZ MARTINEZ, J. L. A. FANCO, R. L. AYALA RODRIGUEZ, A. C. PEREZ	15 19
17	17	16	TE SONE DE NUEVO		Ozuna D. LILIAN MAMBO KINGZ (I. MALAVE NIEVES, H. PULLMAN, E. W. SEMPER VARGAS, F. DIAZ)	16 13
14	18	17	TE ROBARE		Nicky Jam X Ozuna CHRIS JEDAY GABY MUSIC (N. RIVERA CAMINERO), D. MEDINA VELEZ, E. ORTIZ RIVERA	6 24
25	21	18	AMOR A PRIMERA VISTA		Los Angeles Azules, Belinda & Lalo Ebratt Feat. Horacio Palencia S. MENDOZA (D. MARTINEZ BUENO, H. PALENCIA CISNEROS, B. PEREGRIN)	18 8
24	23	19	SI SUPIERAS		Daddy Yankee & Wisin & Yandel F. SALDANA, TAINY (R. L. AYALA RODRIGUEZ, J. L. MORENO LUNAL, VEGUIA MALAVE, J. L. LOBO, M. MASIS FERNANDEZ)	19 10
22	24	20	INMORTAL		Aventura ROMEO SANTOS (A. SANTOS, A. CABA)	5 22
23	22	21	DE LOS BESOS QUE TE DI		Christian Nodal J. GONZALEZ (G. LAU, J. GUADALUPE ESPARZA, E. BARRERA, C. NODAL)	21 8
29	31	22	OCEAN		Karol G OYI ON THE DRUMS (KAROL G. ECHAVARRIA OVIEDO), C. J. MORALES, WILLIAMS, MASQUEZ, VALDES	22 18
26	26	23	RUNAWAY		Sebastian Yatra, Daddy Yankee, Jonas Brothers & Natti Natasha A. TORRES, M. RENFIGO (I. TORRES, M. RENFIGO), J. A. TORRES, S. ABREU, CASTRO, OBANDO GIRALDO	12 11
27	29	24	POR MI NO TE DETENGAS		Banda Sinaloense MS de Sergio Lizarraga S. LIZARRAGA, LIZARRAGA (I. O. TARAZON MEDINA, K. Y. CERVANTES PEREZ)	22 12
21	25	25	SIMPLEMENTE GRACIAS		Calibre 50 J. TIRADO, CASTANEDA (E. MUNOZ)	17 17
49	32	26	ME LA AVENTE		Carin Leon C. LEON, J. GONZALEZ (O. DIAZ DE LEON, J. GONZALEZ)	26 5
30	30	27	CANALLA		Romeo Santos & El Chaval de La Bachata ROMEO SANTOS (A. SANTOS, A. CABA)	27 13
	27	28	CUIDAO POR AHI		J Balvin & Bad Bunny TAINY (I. A. OSORIO BALVIN, B. A. MARTINEZ OCASIO), M. NIEVES, CORTEZ, M. E. MASIS FERNANDEZ	26 4
33	28	29	ATREVETE		Nicky Jam X Sech DIMELLO FLOW (C. J. MORALES), WILLIAMS, VASQUEZ, VALDES, CORTEZ, NIEVES, LEMOND	28 5
32	34	30	DOLLAR		Becky G X Myke Towers D. LILIAN MAMBO KINGZ (I. MALAVE NIEVES, H. PULLMAN, E. W. SEMPER VARGAS, F. DIAZ)	30 8
	42	31	BAILA CONMIGO		Dayvi & Victor Cardenas Featuring Kelly Ruiz D. SANCHEZ, V. CARDENAS (D. SANCHEZ, V. CARDENAS)	31 2
28	33	32	PARECEN VIERNES		Marc Anthony MARC ANTHONY, S. GEORGE (MARC ANTHONY, E. BARRERA, S. GEORGE, L. LONDONO, ARIAS, MIKY LA SENSAS)	28 20
	36	33	EL CIRCO		El Fantasma AFINARTE	33 2
39	43	34	ME QUEDO		Romeo Santos & Zacarias Ferreira ROMEO SANTOS (A. SANTOS, J. DIAZ, A. CABA)	34 9
HOT SHOT DEBUT		35	INDECISO		Reik X J Balvin X Lalo Ebratt MANGOO NABALEZ (J. A. OSORIO BALVIN, G. DUQUE, F. GONZALEZ, E. M. EBRATT, C. ZADELY)	35 1
41	41	36	DATE LA VUELTA		Luis Fonsi, Sebastian Yatra & Nicky Jam A. TORRES, M. RENFIGO (I. TORRES, M. RENFIGO), O. J. RIVERA CAMINERO, S. OBANDO GIRALDO	31 19
36	37	37	TU ERES LA RAZON (ELECTROCUMBIA REMAKE)		Raymix RAYMIX (H. PALENCIA CISNEROS, A. I. RANGEL OCHOA)	36 4
	46	38	MIAMI VIBE		Adriel Favela X Codigo FN R. ORRANTIA (A. G. APODACA FAVELA, J. E. LEON CUEN, D. A. LEON CUEN)	38 2
RE-ENTRY		39	EL BESO QUE NO LE DI		Romeo Santos & Kiko Rodriguez ROMEO SANTOS (A. SANTOS, J. DIAZ, A. CABA)	39 2
	50	40	TUTU		Camilo + Pedro Capo J. LEONE, R. LOPEZ (C. ECHEVERRY, R. LOPEZ, J. LEONE)	40 2
RE-ENTRY		41	GAN-GA		Bryant Myers BRYANT MYERS, ROMO XXX, F. GUZMAN VELAZQUEZ (I. R. ROHENA PEREZ, M. RODRIGUEZ VINCENTE)	41 3
NEW		42	MORIR SOLO		Prince Royce D. LORA, G. R. ROJAS, I. SANTOS, MICKY THEN (G. R. ROJAS, M. THEN, JAQUEZ, D. LORA)	42 1
31	35	43	MIRAME		Nio Garcia X Rawu Alejandro X Lenny Tavarez NOT LISTED (NOT LISTED)	31 5
35	38	44	LATINA		Reykon & Maluma A. E. FARIAS CABRERA (J. MENDOZA GAINZA, R. R. MARTA, CHEZ TOM (A. E. FARIAS CABRERA, J. F. ROBLEDO LONDONO))	35 5
42	45	45	LA DEMANDA		Romeo Santos & Raulin Rodriguez ROMEO SANTOS (A. SANTOS, J. DIAZ, A. CABA)	37 9
NEW		46	TE QUEMASTE		Manuel Turizo & Anuel AA GABY MUSIC, CHRIS JEDAY (E. ORTIZ RIVERA, J. E. ORTIZ, J. G. RIVERA VAZQUEZ, N. K. SEGARRA, M. TORRES)	46 1
	47	47	CEDI		La Arrolladora Banda el Limon de Rene Camacho F. CAMACHO TIRADO (V. V. PEREZ COYANTES)	47 2
NEW		48	ALELUYA		Reik & Manuel Turizo A. TORRES, M. RENFIGO (I. TORRES, M. RENFIGO), J. TORRES, M. RENFIGO, J. RAMIREZ, J. NAVARRO	48 1
45	44	49	REBOTA (REMIX)		Guaynaa, Nicky Jam X Farruko Featuring Becky G & Sech E. L. PINEIRO RIVERA (E. SANTIAGO E. L. PINEIRO RIVERA, C. D. RODRIGUEZ, J. L. RIVERA MEDINA)	28 8
40	39	50	AMOR GENUINO		Ozuna D. LILIAN MAMBO KINGZ (I. C. OZUNA ROSADO/SAAVEDRA, F. O. LUGO RODRIGUEZ)	8 14

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS ON CHART	
1	1	J BALVIN & BAD BUNNY	Oasis	10		
2	2	BAD BUNNY	X 100PRE	37		
3	3	SECH	Suenos	20		
6	4	GG MALUMA	11:11	16		
4	5	OZUNA	Aura	54		
5	6	OZUNA	Odisea	106		
7	7	FARRUKO	Gangalee	19		
10	8	JHAY CORTEZ	Famouz	15		
9	9	ANUEL AA	Real Hasta La Muerte	60		
11	10	KAROL G	Ocean	18		
12	11	AVENTURA	Todavía Me Amas: Lo Mejor de Aventura	166		
13	12	LUIS FONSI	Vida	31		
8	13	MANUEL TURIZO	ADN	2		
16	14	J BALVIN	Vibras	67		
14	15	ROMEO SANTOS	Utopia	22		
15	16	FUERZA REGIDA	Del Barrio Hasta Aqui	10		
17	17	SELENA	Ones	200		
18	18	ROMEO SANTOS	Formula: Vol. 2	232		
20	19	DALEX	Climaxxx	17		
21	20	NICKY JAM	Fenix	137		
22	21	MALUMA	F.A.M.E.	68		
23	22	CHRISTIAN NODAL	Me Deje Llevar	106		
24	23	ROMEO SANTOS	Golden	111		
19	24	SANTANA	Africa Speaks	13		
25	25	HERENCIA DE PATRONES	Pa Las Vibras	14		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS ON CHART	
8	1	#1 GG NO LO TRATES	Pitbull, Natti Natasha & Daddy Yankee EL CARTEL/PINA/MR. 305	14		
2	2	QUE PRETENDES	J Balvin & Bad Bunny	11		
3	3	CHINA	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin REAL HASTA LA MUERTE	7		
1	4	TE SONE DE NUEVO	Ozuna	12		
4	5	OTRO TRAGO	Sech, Darell, Nicky Jam, Ozuna & Anuel AA RICH	13		
5	6	CALLAITA	Bad Bunny & Tainy RIMAS	13		
6	7	DE LOS BESOS QUE TE DI	Christian Nodal FONOVISA/UMLE	9		
9	8	AMOR A PRIMERA VISTA	Los Angeles Azules, Belinda & Lalo Ebratt OCESA-SE/TRACK/DISA/UMLE	10		
7	9	CALMA	Pedro Capo X Farruko SONY MUSIC LATIN	46		
10	10	BAILA BAILA BAILA	Ozuna x Daddy Yankee x J Balvin x Farruko x Anuel AA VP ENTERTAINMENT/DIMELOVI/SONY MUSIC LATIN	30		
18	11	11 PM	Maluma WK/SONY MUSIC LATIN	5		
12	12	SI SUPIERAS	Daddy Yankee & Wisin & Yandel EL CARTEL/UMLE	6		
16	13	NO ME CONOCE	Jhay Cortez, J Balvin & Bad Bunny UNIVERSAL MUSIC LATINO/UMLE	11		
13	14	INMORTAL	Aventura SONY MUSIC LATIN	23		
15	15	SOLTERA	Lunay, Daddy Yankee & Bad Bunny STAR ISLAND	23		
17	16	LOCO CONTIGO	DJ Snake, J. Balvin & Tyga DJ SNAKE/GEFFEN/INTERSCOPE	7		
11	17	POR MI NO TE DETENGAS	Banda Sinaloense MS de Sergio Lizarraga LIZOS	13		
14	18	PARECEN VIERNES	Marc Anthony SONY MUSIC LATIN	20		
19	19	DATE LA VUELTA	Luis Fonsi, Sebastian Yatra & Nicky Jam UNIVERSAL MUSIC LATINO/UMLE	17		
20	20	TE ROBARE	Nicky Jam X Ozuna LA INDUSTRIA/SONY MUSIC LATIN	24		
22	21	TU ERES LA RAZON (ELECTROCUMBIA REMAKE)	Raymix AFTERCLUW/FONOVISA/UMLE	15		
32	22	LA MAGIA DE TUS OJOS	Joss Favela SONY MUSIC LATIN	3		
23	23	CEDI	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	7		
21	24	SI SE DA	Myke Towers x Farruko CASABLANCA/ONE WORLD MUSIC/GLAD EMPIRE	16		
29	25	RUNAWAY	Sebastian Yatra, Daddy Yankee, Jonas Brothers & Natti Natasha UNIVERSAL MUSIC LATINO/UMLE	10		



'No Lo Trates' Tops Latin Airplay

Pitbull is back atop the Latin Airplay chart as "No Lo Trates," with Natti Natasha and Daddy Yankee, surges 8-1 in its 14th week on the chart. The reimagination of El General's 1994 hit "No Me Trates de Engañar" soars with a 57% gain in audience impressions (to 13.4 million) in the week ending Sept. 8, according to Nielsen Music. Pitbull last crowned the list in September 2016 through his featured role on IAmChino's "Ay Mi Dios," which also featured Yandel and Chacal. "No Lo Trates" is Pitbull's seventh No. 1, Natti Natasha's fifth and Daddy Yankee's 14th. "No Lo Trates" progresses on other radio charts as well, pushing 2-1 on Latin Pop Airplay and 6-1 on Latin Rhythm Airplay. It's the fifth song to lead all three charts in 2019.

Elsewhere, Tainy, Anuel AA and Ozuna's "Adicto" lifts 12-9 on Hot Latin Songs, breaking the top 10 mostly on the strength of streaming activity. It earned 8.3 million streams in the week ending Sept. 5 (up 23%). Tainy's third cut off his upcoming debut album earns the famed producer his second top 10, Anuel his 12th and Ozuna his 21st. Lastly, Leona Lewis vaults 7-1 on Latin Digital Song Sales as "Solo Quiero (Somebody to Love)," with Cali y El Dandee and Juan Magán, sold 2,000 downloads (up 31%). Lewis selected "Solo" to record and release on the Aug. 28 episode of NBC's *Songland*. —Pamela Bustios

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE WEEK'S MOST POPULAR LATIN SONGS, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES. THE WEEK'S MOST POPULAR LATIN ALBUMS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC. SONGS ARE RANKED BY THE WEEK'S MOST POPULAR LATIN SONGS, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES. 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Christian/Gospel

September 14
2019
billboard

2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
	1	1	#1 YOU SAY		J. INGRAM, P. MABURY (L. DAIGLE, J. INGRAM, P. MABURY)	Lauren Daigle	CENTRICITY	1	61
4	4	2	GOD ONLY KNOWS		for KING & COUNTRY	for KING & COUNTRY	CURB WORD	2	54
2	2	3	RESCUE		J. INGRAM, P. MABURY (L. DAIGLE, J. INGRAM, P. MABURY)	Lauren Daigle	CENTRICITY	2	27
3	3	4	RAISE A HALLELUJAH		Bethel Music, Jonathan David Helsner & Melissa Helsner	Bethel	BETHEL	2	35
5	5	5	NOBODY		Casting Crowns Featuring Matthew West	Casting Crowns	BEACH STREET/REUNION/PLG	5	17
7	6	6	GOD'S NOT DONE WITH YOU		B. HERMS (T. WELLS, B. HERMS, E. L. WEISBAND)	Tauren Wells	REUNION/PLG	6	22
8	7	7	REASON		C. STEVENS (J. LOWRY, C. MATTON, C. STEVENS)	Unspoken	CENTRICITY	6	22
6	8	8	SYMPHONY		Switch Featuring Dillon Chase	Switch	DREAM	5	31
10	9	9	YES I WILL		J. L. SMITH (E. HOAGLAND, M. L. C. FIELDS, J. L. SMITH)	Vertical Worship	ESSENTIAL WORSHIP/PLG	9	41
11	10	10	LET IT RAIN (IS THERE ANYBODY)		Crowder Featuring Mandisa	Crowder	SIXSTEPS/SPARROW/CAPITOL CMG	10	18
12	11	11	DEAD MAN WALKING		Jeremy Camp	Jeremy Camp	STOLEN PRIDE/SPARROW/CAPITOL CMG	11	16
13	12	12	FEAR NO MORE		Building 429	Building 429	3RD WAVE/THE FUEL	12	22
14	13	13	RESCUE STORY		Zach Williams	Zach Williams	ESSENTIAL/PLG	13	11
23	19	14	SEE A VICTORY		Elevation Worship	Elevation Worship	ELEVATION WORSHIP	14	4
18	14	15	DEFENDER		Francesca Battistelli Featuring Steffany Gretzinger	Francesca Battistelli	CURB WORD	14	25
15	15	16	I'M GONNA LET IT GO		Jason Gray	Jason Gray	CENTRICITY	15	15
17	17	17	POWER		We Are Messengers	We Are Messengers	CURB WORD	17	8
20	18	18	UP AGAIN		Dan Bremnes	Dan Bremnes	CURB WORD	18	13
16	16	19	FIGHTING FOR ME		Riley Clemmons	Riley Clemmons	SPARROW/CAPITOL CMG	16	17
19	20	20	LEGENDARY		Skillet	Skillet	HEAR IT LOUD/ATLANTIC/PLG	17	18
22	22	21	ANOTHER IN THE FIRE		Hillsong UNITED	Hillsong UNITED	HILLSONG/SPARROW/CAPITOL CMG	19	25
27	23	22	KING OF KINGS		Hillsong Worship	Hillsong Worship	HILLSONG/SPARROW/CAPITOL CMG	22	8
NEW	23	23	GONE		Elevation Worship	Elevation Worship	ELEVATION WORSHIP	23	1
26	25	24	NOTHING ELSE		Cody Carnes	Cody Carnes	CARNES/SPARROW/CAPITOL CMG	24	23
29	29	25	UNSTOPPABLE GOD		Sanctus Real	Sanctus Real	FAIR TRADE	25	9

2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	PEAK POS.	WKS ON CHART
	1	1	#1 LOVE THEORY		K. FRANKLIN, S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)	Kirk Franklin	FO YO SOUL/RCA/RCA INSPIRATION/PLG	1	32
2	2	2	DELIVER ME (THIS IS MY EXODUS)		Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson	Donald Lawrence	RCA INSPIRATION/PLG	2	35
3	3	3	YOU KNOW MY NAME (LIVE)		Tasha Cobbs Leonard	Tasha Cobbs Leonard	MOTOWN GOSPEL	2	36
4	4	4	UNSTOPPABLE		Koryn Hawthorne	Koryn Hawthorne	RCA INSPIRATION/PLG	3	34
5	5	5	BLESSINGS ON BLESSINGS		Anthony Brown & group therAPy	Anthony Brown	KEY OF A/FAIR TRADE/TYSCOT	3	18
7	6	6	MAKE ROOM		Jonathan McReynolds	Jonathan McReynolds	EONE	6	27
6	7	7	YOU'RE DOING IT ALL AGAIN		Todd Dulaney Featuring Nicole Harris	Todd Dulaney	EONE	6	25
11	8	8	I AM		James Fortune Featuring Deborah Carolina	James Fortune	FIYA WORLD/EONE	8	16
10	11	9	I MADE IT OUT		John P. Kee Featuring Zacardi Cortez	John P. Kee	KEE/EONE	9	22
9	9	10	MIRACLE WORKER		JJ Hairston & Youthful Praise Feat. Rich Tolbert, Jr.	JJ Hairston	JAMESTOWN	8	21
8	10	11	SETTLE HERE		William Murphy	William Murphy	RCA INSPIRATION/PLG	6	25
13	15	12	YOU DON'T KNOW		Zacardi Cortez	Zacardi Cortez	BLACKSMOKE	12	11
12	12	13	WIDE AS THE SKY		Isabel Davis	Isabel Davis	GLOBAL MINISTRY/UNCLE G	12	18
15	14	14	I SEE MIRACLES		Jekalyn Carr	Jekalyn Carr	LUNIEAL	12	8
16	17	15	FOR MY GOOD		Todd Galberth	Todd Galberth	STELLA'S BOY	15	12
18	18	16	SPEAK THE NAME		Koryn Hawthorne Featuring Natalie Grant	Koryn Hawthorne	RCA INSPIRATION/PLG	16	12
14	19	17	GREAT BIG GOD		Lisa Knowles-Smith	Lisa Knowles-Smith	EWORLD	14	10
17	21	18	YOUR LOVE		Tim Bowman Jr.	Tim Bowman Jr.	LIFESTYLE MUSIC GROUP/MOTOWN GOSPEL	14	12
RE-ENTRY	19	19	OK		Kirk Franklin	Kirk Franklin	FO YO SOUL/RCA/RCA INSPIRATION/PLG	6	13
19	20	20	BE ALRIGHT		Damon Little	Damon Little	LITTLE WORLD/BLACKSMOKE	17	11
20	22	21	BIG		Pastor Mike Jr.	Pastor Mike Jr.	ROCK CITY/BLACKSMOKE	20	5
-	16	22	WON'T LET GO		Travis Greene	Travis Greene	RCA INSPIRATION/PLG	16	2
23	23	23	I WANT GOD		Maurette Brown Clark	Maurette Brown Clark	NETTIE'S CHILD/INDIEBLU/EONE	22	11
22	24	24	I'M ALL IN		Maranda Curtis	Maranda Curtis	BUTTERFLY WORKS/FAIR TRADE/RED ALLIANCE	21	5
RE-ENTRY	25	25	BLESS SOMEBODY ELSE (DOROTHY'S SONG)		Kurt Carr	Kurt Carr	RCA INSPIRATION/PLG	18	5

LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART
1	1	#1 LAUREN DAIGLE	Look Up Child	52
HOT SHOT DEBUT	2	ELEVATION WORSHIP	At Midnight (EP)	1
5	3	GG FOR KING & COUNTRY	Burn The Ships	48
4	4	LAUREN DAIGLE	How Can It Be	231
3	5	SKILLET	Victorious	5
7	6	NF	Therapy Session	176
8	7	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	80
6	8	HILLSONG UNITED	People	19
9	9	BETHEL MUSIC	Victory: Recorded Live	32
12	10	CASTING CROWNS	Only Jesus	42
10	11	SKILLET	Awake	277
11	12	NF	Mansion	215
20	13	ZACH WILLIAMS	Chain Breaker	141
14	14	HILLSONG WORSHIP	There Is More	74
26	15	TAUREN WELLS	Hills And Valleys	111
13	16	ELEVATION WORSHIP	Here As In Heaven	187
17	17	ALAN JACKSON	Precious Memories Collection	116
34	18	TOBYMAC	The Elements	47
16	19	SKILLET	Unleashed	161
18	20	HILLSONG UNITED	Wonder	117
21	21	HILLSONG UNITED	Zion	303
19	22	MERCYME	Lifer	127
22	23	ELEVATION WORSHIP	Hallelujah Here Below	49
25	24	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	208
23	25	JOSH TURNER	I Serve A Savior	45

LAST WEEK	THIS WEEK	ARTIST	Title	WKS ON CHART
NEW	1	#1 JAMES WILSON	Songs For The Church	1
2	2	KIRK FRANKLIN	Long Live Love	14
4	3	TASHA COBBS LEONARD	Heart, Passion, Pursuit	106
1	4	JAMES FORTUNE	Dream Again	2
6	5	KORYN HAWTHORNE	Unstoppable	60
5	6	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	216
10	7	TASHA COBBS LEONARD	Heart, Passion, Pursuit	44
7	8	JONATHAN MCREYNOLDS	Make Room	78
NEW	9	BEBE WINANS	Need You	1
9	10	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen	20
11	11	ARETHA FRANKLIN	Gospel Greats	74
12	12	TASHA COBBS	Grace (EP)	285
16	13	TORI KELLY	Hiding Place	51
8	14	VASHAWN MITCHELL	Elements	4
13	15	TRAVIS GREENE	The Hill	200
15	16	TASHA COBBS	One Place: Live	210
3	17	GENE MOORE	Tunnel Vision	2
24	18	GG VARIOUS ARTISTS	WOW Gospel 2019	33
14	19	KIRK FRANKLIN	Hello Fear	158
18	20	TAMELA MANN	Best Days	287
17	21	KIRK FRANKLIN	The Nu Nation Project	153
19	22	JJ HAIRSTON	Miracle Worker	6
RE	23	FRED HAMMOND	The Best Of Fred Hammond	59
23	24	TAMELA MANN	One Way	154
RE	25	DONNIE MCCLURKIN	The Journey (Live)	88



Parton Propels For King & Country

For King & Country's "God Only Knows" received a new jolt on Aug. 30, when a remix arrived with Dolly Parton joining the sibling duo of Joel and Luke Smallbone (above, from right).

In the week ending Sept. 5, "Knows" rocketed by 298% to 10,000 downloads sold and by 98% to 4.3 million U.S. streams, according to Nielsen Music. It rebounds 5-1 on Christian Digital Song Sales for a second week at the summit and jumps 8-2 on Christian Streaming Songs, while adding a 22nd week at its No. 2 high on Hot Christian Songs (which is fueled by streaming, airplay and sales data). The song, which topped Christian Airplay for 10 weeks starting April 13, also debuts at No. 94 on the Billboard Hot 100, marking for King & Country's first appearance on the all-genre tally.

Todd Dulaney's "You're Doing It All Again" (featuring **Nicole Harris**) ascends 2-1 on Gospel Airplay. The lead single from Dulaney's *To Africa With Love*, which was recorded live in Cape Town, South Africa, and debuted and peaked at No. 2 on Top Gospel Albums in March, is Dulaney's third Gospel Airplay No. 1 and Harris' first.

James Wilson's first LP, *Songs for the Church*, enters Top Gospel Albums at No. 1 with 2,000 equivalent album units. Wilson recorded the set at Living Hope Church in Lexington Park, Md.

On Top Christian Albums, **Elevation Worship's** EP *At Midnight* arrives at No. 2 (7,000 units). It's the ninth top 10 for the act, which represents Elevation Church in Charlotte, N.C.

—Jim Asker

DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 IF YOU LOVE SOMEBODY SET THEM FREE 2019 CHERRYTREE/INTERSCOPE	Sting	12
3	2	PERFECT BITCH RADIKAL	Tony Moran And Jason Walker	11
6	3	NEVER REALLY OVER CAPITOL	Katy Perry	6
8	4	GG CAN WE PRETEND RCA	P!nk Feat. Cash Cash	6
10	5	RESCUE ME PAYBACK/BIG BEAT/ATLANTIC	DJ D-Sol Feat. Alex Newell	9
12	6	I WANNA DANCE ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue	5
5	7	HIGHER LOVE RCA	Kygo X Whitney Houston	9
11	8	FLYING ON MY OWN COLUMBIA	Celine Dion	8
14	9	DON'T WANNA DANCE ISLAND/REPUBLIC	Boston Bun	6
16	10	JOYS DEFECTED	Roberto Surace	7
17	11	FIND U AGAIN RCA	Mark Ronson Feat. Camila Cabello	4
7	12	I RISE LIVE NATION/INTERSCOPE	Madonna	9
1	13	LOVE YOURSELF BUTLER	Billy Porter	10
4	14	WELCOME HOME SMIRNOFF	Laverne Cox	9
13	15	FIRE AROMMET	Temmora Feat. Karma	9
18	16	YOU REALLY STARTED SOMETHING DAUMAN	Dionne Warwick	8
21	17	CONFESSION DEL ORO/AHM	Ani	5
15	18	BE SOMEONE COLUMBIA	Camelphat x Jake Bugg	12
20	19	A DEEPER LOVE DAUMAN	Kendra Erika	12
24	20	SEÑORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	7
30	21	UNITED IN DANCE LAUNCH/418	Crystal Waters & R-Naldo	4
29	22	MADNESS AND THE DARK DAUMAN	Dave Matthias Feat. Makeba	5
9	23	GO SLOW ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo	16
28	24	MONSTER 418	Bleona	5
33	25	THERE FOR YOU ASTRALWERKS/CAPITOL	Gorgon City + MK	3
31	26	PERFECT WORLD APRIL EARTH	Anggun	4
32	27	MAD LOVE POLYDOR/UNIVERSAL	Mabel	4
23	28	LET'S HEAR IT FOR THE BOY LIT LIFE	Mari Burelle	10
19	29	SUMMER DAYS STMPD RCRDS/RCA	Martin Garrix Feat. Macklemore & Patrick Stump	11
26	30	HIGHER BROKEN	Jesse Saunders Feat. Cassandra Lucas	10
35	31	NO LETTING GO FLY HOUSE	Dirty Werk, DJ Bam Bam & Steve Smooth	4
22	32	YOU LITTLE BEAUTY CATCH & RELEASE/FOLLOW THE FISH/ASTRALWERKS/CAPITOL	FISHER	14
25	33	PACMAN AUDACIOUS	Dave Aude Feat. Sam Tinnesz	8
36	34	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	5
42	35	TIDAL WAVE 418	Christine Gordon	3
43	36	ALL ABOUT US RADIKAL	Allegra	3
48	37	OMG DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Carly Rae Jepsen	2
46	38	BANANA S-CURVE	Conkarah Feat. Shaggy	2
27	39	HURT PEOPLE DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Aloe Blacc	11
HOT SHOT DEBUT	40	ON A ROLL THE NULL CORPORATION 2/RCA	Ashley O	1
49	41	EMOTION POSITIVA/VIRGIN/CAPITOL	Purple Disco Machine	2
NEW	42	SHARE THAT LOVE - WHAT THE WORLD NEEDS NOW IS LOVE DEL ORO	Laura Angelini	1
41	43	NAILS, HAIR, HIPS, HEELS TODRICK HALL	Todrick Hall	11
NEW	44	SWEET REVENGE DAUMAN	Kalendr x Laura Bryna	1
40	45	I DON'T CARE SCHOOLBOY/RAYMOND BRAUN/DEF JAM/ATLANTIC/UNIVERSAL/WARNER	Ed Sheeran & Justin Bieber	14
NEW	46	LITTLE BIT OF RAIN BUG ON THE CAMEL	Piper Madison	1
39	47	GOMF ULTRA	DVBBS Feat. BRIDGE	9
34	48	LIGHT SHOWER ELEXIS ANSLEY	Elexis Ansley	10
47	49	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	19
38	50	BE ALRIGHT SHYRE	Dion Todd Feat. Maya	14

BOXSCORE

September 14
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	\$8,111,876 \$257/\$194/\$162	DEF LEPPARD ZAPPOS THEATER AT PLANET HOLLYWOOD, LAS VEGAS AUG. 14, 16-17, 20, 23-24, 29, 31	31,823 35,512 EIGHT SHOWS ONE SELLOUT	CAESARS ENTERTAINMENT LIVE NATION
2	\$4,465,304 \$499/\$50	GEORGE STRAIT, ASHLEY MCBRYDE T-MOBILE ARENA, LAS VEGAS AUG. 23-24	34,562 34,838 TWO SHOWS ONE SELLOUT	MESSINA TOLLING GROUP/AEG PRESENTS
3	\$3,443,823 (\$4,552,790 CANADIAN) \$117.50/\$67.50	SHAWN MENDES, ALESSIA CARA ROGERS CENTRE, TORONTO, ONTARIO SEPT. 6	50,722 SELLOUT	MESSINA TOLLING GROUP/AEG PRESENTS
4	\$2,481,242 \$149.50/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK AUG. 28	18,552 SELLOUT	MSG LIVE
5	\$2,076,660 (\$2,759,780 CANADIAN) \$86.53/\$30.10	SHAWN MENDES, ALESSIA CARA BELL CENTRE, MONTREAL, QUEBEC AUG. 20-21	27,896 TWO SHOWS TWO SELLOUTS	MESSINA TOLLING GROUP/AEG PRESENTS
6	\$2,037,257 \$89.50/\$29.50	SHAWN MENDES, ALESSIA CARA BARCLAYS CENTER, BROOKLYN AUG. 23-24	27,482 TWO SHOWS TWO SELLOUTS	MESSINA TOLLING GROUP/AEG PRESENTS
7	\$1,420,837 \$198/\$62.50	QUEEN + ADAM LAMBERT STATE FARM ARENA, ATLANTA, GA AUG. 22	13,282 SELLOUT	LIVE NATION
8	\$1,215,336 (\$1,000,000 US DOLLAR EQUIVALENT) \$107.00/\$30.00	BJORK PARQUE BICENTENARIO, QUITO, ECUADOR AUG. 17-27	15,144 FOUR SHOWS FOUR SELLOUTS	OCESA-CIE
9	\$1,087,128 \$89.50/\$29.50	SHAWN MENDES, ALESSIA CARA WELLS FARGO CENTER, PHILADELPHIA, PA. AUG. 28	14,266 SELLOUT	MESSINA TOLLING GROUP/AEG PRESENTS
10	\$1,070,720 \$150/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE DARLING'S WATERFRONT PAVILION, BANGOR, MAINE JULY 25	14,502 SELLOUT	LIVE NATION
11	\$1,060,420 \$150/\$89.75/\$69.75/\$39.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE CHI HEALTH CENTER, OMAHA, NEB. JULY 19	13,142 14,053	LIVE NATION
12	\$1,055,302 \$99.50/\$59.50	SHAWN MENDES, ALESSIA CARA MOHEGAN SUN ARENA, UNCASVILLE, CONN. AUG. 30-31	11,197 TWO SHOWS TWO SELLOUTS	MESSINA TOLLING GROUP/AEG PRESENTS
13	\$1,038,241 \$150/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE KEYBANK PAVILION, BURGETTSTOWN, PA. AUG. 10	19,757 23,122	LIVE NATION
14	\$1,012,780 \$352.20/\$12.58	CORNBURY MUSIC FESTIVAL GREAT TEW PARK, OXFORDSHIRE, ENGLAND JULY 5-7	30,280 36,000 THREE SHOWS	TRIPLE A ENTERTAINMENT
15	\$971,762 \$150/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE PNC BANK ARTS CENTER, HOLMDEL, N.J. AUG. 9	17,013 SELLOUT	LIVE NATION
16	\$921,886 \$300/\$196/\$126/\$100.50/\$60.50	DIANA ROSS ENCORE THEATER AT WYNN HOTEL, LAS VEGAS AUG. 14, 16-17, 21, 23-24	6,947 8,126 SIX SHOWS	AEG PRESENTS, WYNN LAS VEGAS
17	\$858,557 \$162/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE DTE ENERGY MUSIC THEATRE, CLARKSTON, MICH. AUG. 2	15,202 SELLOUT	LIVE NATION
18	\$843,927 \$150/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE MERRIWEATHER POST PAVILION, COLUMBIA, MD. AUG. 11	15,373 SELLOUT	LIVE NATION
19	\$824,887 \$89.50/\$29.50	SHAWN MENDES, ALESSIA CARA NATIONWIDE ARENA, COLUMBUS, OHIO AUG. 26	12,435 SELLOUT	MESSINA TOLLING GROUP/AEG PRESENTS
20	\$772,926 \$150/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE BETHEL WOODS CENTER FOR THE ARTS, BETHEL, N.Y. JULY 26	15,707 SELLOUT	LIVE NATION
21	\$750,305 \$150/\$89.75/\$69.75/\$34.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE CMAC PERFORMING ARTS CENTER, CANANDAIGUA, N.Y. JULY 27	14,680 SELLOUT	LIVE NATION
22	\$745,204 (\$1,181,208 AUSTRALIAN) \$61.60	HILLTOP HOODS QUDOS BANK ARENA, SYDNEY AUG. 31	15,009 SELLOUT	TEG LIVE
23	\$716,139 \$150/\$89.75/\$69.75/\$39.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE PPL CENTER, ALLENTOWN, PA. JULY 9	8,464 SELLOUT	LIVE NATION
24	\$631,614 \$250/\$175/\$115/\$79.95/\$64.95	SMOKE ME OUT & LOS REYES DEL CORRIDO THE FORUM, INGLEWOOD, CALIF. AUG. 24	6,604 7,268	LIVE NATION
25	\$586,890 \$150/\$89.75/\$69.75/\$39.75	CHRIS STAPLETON, THE MARCUS KING BAND, MARGO PRICE CHARLESTON CIVIC CENTER, CHARLESTON, W. VA. AUG. 1	8,002 SELLOUT	LIVE NATION
26	\$574,039 \$81/\$22.50	BRAD PAISLEY, CHRIS LANE, RILEY GREEN SUNLIGHT SUPPLY AMPHITHEATRE, RIDGEFIELD, WASH. JUNE 15	13,064 15,500	LIVE NATION
27	\$515,922 (\$10,223,300 PESOS) \$54.40	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY AUG. 21	9,484 9,490	OCESA-CIE
28	\$485,985 \$129.50/\$29.50	PENTATONIX, RACHEL PLATTEN MERRIWEATHER POST PAVILION, COLUMBIA, MD. AUG. 26	7,837 SELLOUT	LIVE NATION
29	\$477,538 \$79/\$59/\$39	NICKELBACK MOHEGAN SUN ARENA, UNCASVILLE, CONN. AUG. 22	6,902 7,286	IN-HOUSE
30	\$472,527 \$129.50/\$29.50	PENTATONIX, RACHEL PLATTEN STARLIGHT THEATRE, KANSAS CITY, MO. AUG. 13	7,048 SELLOUT	LIVE NATION
31	\$464,032 (\$1,784,035 REAL) \$196.04/\$12.43	MARIA BETHANIA CRÉDICO CARD HALL, SAO PAULO, BRAZIL AUG. 2-3	7,132 7,978 TWO SHOWS	T4F-TIME FOR FUN
32	\$439,232 \$175/\$89.50/\$49.50/\$29.50/\$15	ELVIS COSTELLO AND THE IMPOSTERS & BLONDIE GREEK THEATRE, LOS ANGELES AUG. 5	5,505 5,900	NEDERLANDER CONCERTS, LIVE NATION
33	\$434,235 \$283/\$136/\$119/\$104/\$98	DONNY & MARIE THE SHOWROOM AT THE FLAMINGO, LAS VEGAS AUG. 20-24	3,724 4,089 FIVE SHOWS	CAESARS ENTERTAINMENT
34	\$432,513 \$283/\$136/\$119/\$104	DONNY & MARIE THE SHOWROOM AT THE FLAMINGO, LAS VEGAS AUG. 27-31	3,630 4,054 FIVE SHOWS	CAESARS ENTERTAINMENT
35	\$409,843 (\$1,093,054 PESOS) \$70.03	KING CRIMSON TEATRO METROPOLITAN, MEXICO CITY AUG. 23-24	5,852 6,092 TWO SHOWS	OCESA-CIE

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



Stadium Success

Shawn Mendes (above) played the first headlining stadium show of his young career, resulting in his best-grossing and best-selling engagement ever: The Sept. 6 concert at the Rogers Centre in Toronto grossed \$3.4 million and sold 50,722 tickets, according to figures reported to Billboard Boxscore, matching Mendes' No. 3 peak on the weekly Boxscore chart.

He hits the list with five other engagements, and dominates the top 10 at Nos. 3, 5, 6 and 9 (in Toronto and at Montreal's Bell Centre, Brooklyn's Barclays Center and Philadelphia's Wells Fargo Center, respectively).

Mendes' hometown show in Toronto was the last of 49 dates on his 2019 trek's North American leg, which collectively grossed \$46.9 million. Including its European leg, Shawn Mendes: The Tour has grossed \$69.5 million so far. With 30 dates remaining in Asia, Australia and Latin America, the Canadian pop supernova is heading toward a 2019 total of \$90 million to \$100 million.

—Eric Frankenberg

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MY BILLBOARD MOMENT

PIECE OF MY HEART

“We have an amazing history together. I love Clive Davis. I love him. There will never be on this earth anyone else like him.”

—DIANE WARREN,
SONGWRITER

Davis photographed by
Miller Mobley in 2018.

CLIVE DAVIS

► CHIEF CREATIVE OFFICER,
SONY MUSIC

On Sept. 17, Netflix will begin streaming Clive Davis: The Soundtrack of Our Lives, the 2017 documentary about the visionary executive's five-decade career, during which he shaped the careers of icons including Santana; Earth, Wind & Fire; Aretha Franklin; Whitney Houston; and Alicia Keys. In 1967, the then-president of Columbia Records saw Big Brother & The Holding Company, featuring an unknown Janis Joplin, play the Monterey Pop Festival in California. Davis recalls steering the blues-rockers' first No. 1.

I had never signed anybody before, but watching Janis at Monterey, I had this spine-tingling feeling that I was witnessing a musical, cultural and social revolution. At the time, the band was signed to Mainstream Records, but I bought their contract for \$200,000. We agreed that half of it would be unrecoverable by Columbia and half would be repaid through the band's royalties. I also advanced the band \$50,000.

When they came in to do the signing, Janis came to my office privately. She graciously said that the mere signing of a contract in a corporate building was not adequate to represent our linkage. She wanted to commemorate it [by

sleeping together]. I told her that it was a great compliment but would not be fitting to complicate our professional relationship.

The Big Brother album, *Cheap Thrills*, went to No. 1 on the Billboard 200 in 1968 [and stayed there for eight weeks]. It certainly relieves anxiety when the first record you release goes to No. 1 — you get respect, you create momentum for the artists and the label, and you influence other artists to say, “I want to be with this company.” I have a very healthy respect for failure. I never assume that the next artist will be a hit. You've got to prove yourself each time.

—AS TOLD TO FRANK DIGIACOMO

THE LEGACY

❖ Keys, Davis' first Jive Records signee, has collected 15 Grammy trophies to date.

❖ Houston's “I Will Always Love You” spent a then-unprecedented 14 weeks atop the Billboard Hot 100.

❖ Davis co-executive-produced Santana's 1999 LP, *Supernatural*, which won eight Grammys, including album of the year.

PROMOTION

SPECIAL ISSUE
ON SALE
SEPT 28

billboard

CMA AWARDS NOMINATIONS GUIDE

The CMA Awards are Country Music's Biggest Night, dedicated to celebrating and honoring Country Music's greatest artists and their contributions. In partnership with the Country Music Association, *Billboard's* inaugural CMA Awards Nominations Guide will provide a comprehensive overview of this year's awards.

Coverage will include a Q&A with Sarah Trahern (CEO) and Robert Deaton (Executive Producer), final nominees in key award categories, profiles of the top nominees including their musical contributions and credits, information on the CMA Foundation, and much more.

Take this opportunity to congratulate the nominees and recognize their accomplishments over the past year.

BONUS DISTRIBUTION:

All members of the Country Music Association, City of Hope Gala (LA) 10/10, Making Vinyl Conference 10/14-10/15 (LA), SAG-AFTRA Convention 10/10

ON SALE: 9/28

AD CLOSE: 9/19

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CMA AWARDS

**November 13, 2019
on ABC**



WINNER: CRITICS' CHOICE AWARD
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BEST MUSIC DOCUMENTARY

**"BE PREPARED TO LAUGH, CRY, STOMP YOUR FEET AND APPLAUD.
THE FILM IS UTTERLY ENGAGING AND ENTERTAINING."**

– NBC NEWS

**"HE DISCOVERED ALICIA KEYS, AEROSMITH, BRUCE SPRINGSTEEN,
BILLY JOEL, BARRY MANILOW AND WHITNEY HOUSTON.
HIS GUT HAS GUIDED HIM TOWARDS SURPRISING, OFTEN TOUGH,
DECISIONS. MANY OF THEM HAVE CHANGED THE COURSE OF
POP MUSIC"**

– BBC

**"AN EYE OPENING, NOT TO MENTION AN EAR OPENING, EXPERIENCE.
HALF A CENTURY OF REMARKABLE MUSICAL DIVERSITY.
FROM KENNY G. TO NOTORIOUS B.I.G. – THAT'S DISTANCE!"**

– LOS ANGELES TIMES

**"CLIVE DAVIS: THE SOUNDTRACK OF OUR LIVES IS A VALEDICTORY
FOR MR. DAVIS WHOSE MIDAS TOUCH IS INDUSTRY LEGEND."**

– NEW YORK TIMES

**"IT'S NOT AN OVERSTATEMENT TO SAY, 'WOW.'
THE SOUNDTRACK OF OUR LIVES IS AN AMAZING DOCUMENTARY."**

– SHOWBIZ411

"IF YOU LOVE MUSIC, YOU WILL LOVE THIS DOCUMENTARY."

– BET

Clive Davis

The Soundtrack of Our Lives

AVAILABLE ON **NETFLIX**
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