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Rosalía

WHY SONY, YOUTUBE AND TODAY'S TOP HITMAKERS ARE BETTING BIG ON THE FLAMENCO STAR NO ONE SAW COMING

2019
LATIN POWER
PLAYERS



Plus

Latin Music's
TV Power Couple

Pop's Predicament:
Go Reggaeton
or Go Home?

A photograph of two men standing in front of a large, illuminated sign that says "Loud". The man on the left is Nelson Albareda, and the man on the right is Edgar Martinez. They are both smiling and wearing dark suits. The background is a teal wall with a grid pattern.

CONGRATULATIONS

NELSON ALBAREDA and EDGAR MARTINEZ

billboard

2019 LATIN POWER PLAYERS

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FELICITACIONES HENRY CÁRDENAS

billboard Latin Power Player Executive Of The Year



Henry,
Has demostrado que los sueños se pueden hacer una realidad. Que la perseverancia y tenacidad virtudes que te han caracterizado en tu vida profesional son cualidades fundamentales para triunfar. Te deseamos lo mejor y que sigas cosechando éxitos.

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billboard Hot 100

Lizzo onstage at Circolo Magnolia in Milan on July 10.



Raising 'Hell': Lizzo Resurrects Second Hit

LIZZO EARNS HER SECOND TOP 40 HIT ON THE BILLBOARD Hot 100 — and it's her second to take a scenic route to the tally. "Truth Hurts" reigns for a sixth week, up 2% to 122 million airplay audience impressions, 1% to 27.8 million U.S. streams and 19% to 30,000 sold, according to Nielsen Music. Meanwhile, "Good As Hell" surges 43-30, gaining by 50% to 24.1 million in radio reach, 10% to 11.4 million streams and 16% to 12,000 sold.

"Truth" was originally released in September 2017, but received renewed attention thanks to a synch in the Netflix film *Someone Great*, which premiered in April. The song was subsequently added to the deluxe version of Lizzo's 2019 LP, *Cuz I Love You*, which reached No. 4 on the Billboard 200 in September. (The set's lead single, "Juice," reached No. 82 on the Hot 100, also in September, after Atlantic Records had pivoted to promoting "Truth.")

"Good" dates back even further, having first been released in March 2016 from Lizzo's debut EP, *Coconut Oil*. Concurrent with the reemergence of "Truth" and her buzzy performance of the two songs during a medley at the MTV Video Music Awards (Aug. 26), Atlantic began working "Good" as her newest radio single.

—GARY TRUST

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	CERTIFICATION	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 TRUTH HURTS ▲ RICKY REED, TELE (E. B. FREDERIC, M. JEFFERSON, S. CHEUNG, JESSE SAINT JOHN)	▲	Lizzo NICE LIFE / ATLANTIC	1	22
2	2	2	SENORITA ▲ ANDREW WATT, BENNY BLANCO (S. MENDES, K. C. CABELLO, A. WOTMAN, B. J. LEVIN, A. TAMPOSIC, E. AITCHISON, J. PATTERSON, M. A. HOIBERG)	▲	Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC	1	15
4	3	3	SOMEONE YOU LOVED ▲ T.M.S. (L. CAPALDI, ROMANS, B. KOHN, P. KELLEHER, T. BARNES)	▲	Lewis Capaldi VERTIGO/CAPITOL	3	21
6	4	4	RANSOM N. MIRA, T. TAYLOR (T. J. A. SHARPE, N. MIRA, T. TAYLOR)		Lil Tecca GALACTIC/REPUBLIC	4	18
7	5	5	NO GUIDANCE ▲ VINYLZ, J. LOUIS, 40, T. WALTON (C. M. BROWN, A. GRAHAM, A. HERNANDEZ, N. J. SHEBIB, J. HUIZAR, T. WALTON, N. CHARLES, T. J. BRYANT, M. PLEBRUN)	▲	Chris Brown Feat. Drake CBE/RCA	5	17
3	7	6	BAD GUY ▲ F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)	▲	Billie Eilish DARKROOM/INTERSCOPE	1	27
9	8	7	AIR CIRCLES POST MALONE, FRANK DUKES, L. BELL (L. B. BELL, A. R. POST, A. FEENY, B. WALSH, K. GUNESBERK)		Post Malone REPUBLIC	4	5
5	6	8	PANINI ▲ TAKE A DAY TRIP, DOT DA GENIUS (M. L. HILL, D. M. A. BAPTISTE, D. BIRAL, D. OMISHORE, K. COBAIN)	▲	Lil Nas X COLUMBIA	5	15
8	9	9	GOODBYES B. D. LEE, L. BELL (A. R. POST, J. L. WILLIAMS, B. D. LEE, L. B. BELL, B. WALSH, V. L. BLAVATNIK, J. L. FOUTZ)		Post Malone Feat. Young Thug REPUBLIC	3	13
10	10	10	OLD TOWN ROAD ▲ YOUNGKIO, M. T. REZNOR, A. M. ROSS (M. L. HILL, K. ROUKEMA, M. T. REZNOR, A. M. ROSS, B. R. CYRUS, J. A. DONALD)	▲	Lil Nas X Feat. Billy Ray Cyrus COLUMBIA	1	31

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 ONYX. *STREAMING DATA FROM SPOTIFY, APPLE MUSIC, TIDAL, DEEZER, PANDORA, IHeartRadio, Amazon Music, YouTube Music, and SiriusXM. **SALES DATA FROM BILLBOARD. SALES DATA FOR COMPLETE RULES AND EXPLANATIONS © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



The 35-year-old Center Ridge, Ark., native's first Hot 100 entry also tops Country Airplay.

46

MATT STELL
"Prayed for You"



How did the song land you a deal with Sony Music joint venture RECORDS in fall 2018?

It started performing well on streaming, and we shot a music video. That's when my manager got the call from Sony and [RECORDS co-founder/CEO] Barry Weiss. They wanted to start a country division and valued what I had to bring to the table. Barry stuck his neck out — he has never worked a country record.

What strategy helped the song top Country Airplay?

Getting through the summer as a ballad was an issue in some markets, but my label [advised] that tempo is a mitigating factor. Momentum is a big deal, and we got that song out to country radio in short order. [RECORDS] built a staff up to push the song to radio, and we went for adds the last week of January. That's a lightning pace.

Have you gotten any notable shout-outs from other artists?

Avril Lavigne had my song playing on her Instagram story — she was jamming out. That was pretty sick; I was a fan of hers. Brian Kelley from Florida Georgia Line posted about the song, and Oak Ridge Boys reached out on Twitter. The fact that anybody connects with it is the reason I wanted to do it in the first place.

—TAYLOR WEATHERBY



18

SHAED
"Trampoline"

Following the release of its remix with Zayn, the track soars 44-10 on Digital Song Sales, up 156% to 11,000 sold, a new weekly best.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
11	11	11	I DON'T CARE		Ed Sheeran & Justin Bieber	2	21
			MAX MARTIN, SHELLBACK, FRED (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, J.D. BIBER, J. BOYD)		SCHOOLBOY/RYMND BRAUN/ATLANTIC/DEF JAM		
12	12	12	TALK		Khalid	3	34
			DISCLOSURE (K.D. ROBINSON, H. LAWRENCE, G. LAWRENCE)		RIGHT HAND/RCA		
-	17	13	STM INTRO		DaBaby	13	2
			DJ KID (J.L. KIRK, D. DUNWOOD)		SOUTHCOAST/INTERSCOPE		
16	15	14	BEAUTIFUL PEOPLE		Ed Sheeran Feat. Khalid	14	14
			SHELLBACK, MAX MARTIN, FRED (E.C. SHEERAN, F. GIBSON, MAX MARTIN, SHELLBACK, K.D. ROBINSON)		RIGHT HAND/ATLANTIC/RCA		
14	13	15	SUNFLOWER		Post Malone & Swae Lee	1	50
			L. BELL, C. LANG (A.R. POST, L. B. BELL, W.T. WALSH, K.M.I. SHAMAN BROWN, C. LANG, C.A. ROSEN)		REPUBLIC		
15	14	16	SUCKER		Jonas Brothers	1	31
			R.B. TEDDER, FRANK DUKES (R.B. TEDDER, J. JONAS, A. FEENEY, L. B. BELL, N.J. JONAS, P.K. JONAS II)		REPUBLIC		
18	16	17	MONEY IN THE GRAVE		Drake Feat. Rick Ross	7	16
			CYDNEY CHRISTINE, L. CURRIE, ASOTERIC (A. GRAHAM, W.L. ROBERTS II, L. CURRIE, C. DADE, A. JOERGENSEN)		OVO SOUND/REPUBLIC		
34	32	18	SAL TRAMPOLINE		SHAED	18	18
			SHAED, A. MENDOZA (C. LEE, S. ERNST, M. ERNST, A. MENDOZA)		PHOTO FINISH/CAROLINE		
HOT SHOT DEBUT		19	BOP		DaBaby	19	1
			JETSONMADE, STARBOY (J.L. KIRK, T. MORGAN, A.M. MENDO)		SOUTHCOAST/INTERSCOPE		
20	18	20	SUGE		DaBaby	7	27
			JETSONMADE, POOH BEATZ (J.L. KIRK, T. MORGAN, D. CLEMONS)		SOUTHCOAST/INTERSCOPE		

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			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
NEW		21	VIBEZ		DaBaby	21	1
			J.L. HARRIS, JETSONMADE, NECKO (J.L. KIRK, T. MORGAN, D. MOORE, J.L. HARRIS)		SOUTHCOAST/INTERSCOPE		
38	28	22	ONLY HUMAN		Jonas Brothers	22	16
			SHELLBACK (J. JONAS, P.K. JONAS II, N.J. JONAS, SHELLBACK)		REPUBLIC		
35	29	23	ON CHILL		Wale Feat. Jeremih	23	8
			T. MOORE, VA (D. AKINTIMEHIN, J.P. FELTON, E. BELLINGER)		MAYBACH/WARNER		
29	26	24	HOW DO YOU SLEEP?		Sam Smith	24	11
			ILYA (S. SMITH, S. KOTECHA, I. SALMANZADEH, MAX MARTIN)		CAPITOL		
22	20	25	HOT GIRL SUMMER		Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	11	8
			J.J. CY, J. BONE COLLECTOR, CRAZY MIKE (M. PETE, J.M. HOUSTON, O.T. MARAJ, T.W. GRIFFIN, JR., D. MILANO, I.E. BYNUM, J. JOHNSON, L.L. YACHTY, G.O. KONANI)		1501 CERTIFIED/300		
27	21	26	BABY		Lil Baby & DaBaby	21	11
			WHEEZY (D. JONES, J.L. KIRK, W.T. GLASS)		QUALITY CONTROL/MOTOWN/CAPITOL		
21	23	27	YOU NEED TO CALM DOWN		Taylor Swift	2	16
			J. LITTLE, T. SWIFT (T. SWIFT, J. LITTLE)		REPUBLIC		
NEW		28	TOES		DaBaby Feat. Lil Baby & Moneybagg Yo	28	1
			KENNY BEATS, QUEEN SIXTES (J.L. KIRK, K.C. BLUME III, J. KARNES, J. SCHARFF, J. RUZUMNA)		SOUTHCOAST/INTERSCOPE		
-	22	29	MEMORIES		Maroon 5	22	2
			A. LEVINE, THE MONSTERS & STRANGERZ (A.N. LEVINE, M. POLLOCK, J.D. BELLION, J.K. JOHNSON, S. JOHNSON, J.K. HINDLIN)		222/INTERSCOPE		
50	43	30	GOOD AS HELL		Lizzo	30	6
			RICKY REED (E.B. FREDERIC, M. JEFFERSON)		NICE LIFE/ATLANTIC		
30	27	31	DANCING WITH A STRANGER		Sam Smith & Normani	7	38
			STARGATE, JIMMY NAPES (J.J. NAPIER, M.S. ERIKSEN, T.E. HERMANSEN, S. SMITH, N.K. HAMILTON)		CAPITOL		
28	24	32	MY TYPE		Saweetie	21	14
			LONDON ON DA TRACK (D. HARPER, D.K. MARSHALL, G. BORRI, A. GIBSON, JULIE, N.L., T. HOLMES, A.D. SMALL, M. BARRETT III, C. EVANS, L. JEFFERSON, C. LOVE, J.H. SMITH)		IC/ARTISTRY WORLDWIDE/WARNER		
32	34	33	WITHOUT ME		Halsey	1	52
			L. BELL (L. B. BELL, A.R. ALLEN, A. FRANGIPANE, DELACEY, J. TIMBERLAKE, T.V. MOSLEY, S.S. STORCH)		CAPITOL		
59	38	34	223'S		YNW Melly & 9Lokknine	34	4
			ROCCO DID IT AGAIN!, 9LOKKNINE (R. VALDES, J.D. SMITH, J.M. DEMONS)		YNW MELLY/300		
24	33	35	WOW.		Post Malone	2	41
			L. BELL, FRANK DUKES (A.R. POST, L. B. BELL, A. FEENEY, W.T. WALSH)		REPUBLIC		
19	19	36	BOYFRIEND		Ariana Grande & Social House	8	9
			E. BARRERA, S. FRANKS, T. BROWN (E. BARRERA, S. FRANKS, T. BROWN, A. GRANDE, M. FOSTER, C. ANDERSON)		SRY/SILENT/REPUBLIC		
39	35	37	HOT		Young Thug Feat. Gunna	26	7
			WHEEZY (L. WILLIAMS, W.T. GLASS, S.G. KITCHENS)		YOUNG STONER LIFE/ATLANTIC/300		
52	47	38	ONE THING RIGHT		Marshmello & Kane Brown	38	15
			MARSHMELLO (MARSHMELLO, K. BROWN, J. FRASURE, J. HOGE, M. MCGINN)		JOYTIME COLLECTIVE/RCA NASHVILLE/RCA		
25	30	39	THE GIT UP		Blanco Brown	14	17
			BLANCO BROWN (B.A. III)		TRAILERTRAPMUSIC/BMG/WHEELHOUSE/STONEY CREEK/BROKEN BOW/WARNER		
17	25	40	TAKE WHAT YOU WANT		Post Malone Feat. Ozzy Osbourne & Travis Scott	8	4
			L. BELL, ANDREW WATT (A.R. POST, J. OSBOURNE, TRAVIS SCOTT, L. B. BELL, A. WOTMAN, B. WALSH)		REPUBLIC		
23	31	41	IF I CAN'T HAVE YOU		Shawn Mendes	2	22
			S. MENDES, T. GEIGER (S. MENDES, S. HARRIS, T. GEIGER, N. MERCEREAU)		ISLAND/REPUBLIC		
40	37	42	CAMELOT		NLE Choppa	37	3
			FRESHOUZIT (B.L. POTTS, D. TRIPLETT)		NLE CHOPPA/WARNER		
NEW		43	IPHONE		DaBaby & Nicki Minaj	43	1
			SETHINTHEKITCHEN (J.L. KIRK, O.T. MARAJ, R. J. PARTARD IV)		SOUTHCOAST/INTERSCOPE		
43	41	44	CASH SHIT		Megan Thee Stallion Feat. DaBaby	36	15
			LIL JU (M. PETE, J.M. MASON, J.L. KIRK)		1501 CERTIFIED/300		
49	44	45	LOVER		Taylor Swift	10	7
			J.M. ANTONOFF, T. SWIFT (T. SWIFT)		REPUBLIC		
57	54	46	PRAYED FOR YOU		Matt Stell	46	9
			A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. CRUZ)		WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE		
NEW		47	OFF THE RIP		DaBaby	47	1
			SEAN DA FIRZT (J.L. KIRK, A.L. MOSLEY)		SOUTHCOAST/INTERSCOPE		
47	36	48	I DON'T KNOW ABOUT YOU		Chris Lane	39	13
			J. MOI (A. GORLEY, M.W. HARDY, H. PHELPS, J. RODGERS)		BIG LOUD		
NEW		49	POP STAR		DaBaby Feat. Kevin Gates	49	1
			CASH MONEY AP (J.L. KIRK, K.J. GILYARD, A. PETIT)		SOUTHCOAST/INTERSCOPE		
36	40	50	THE LONDON		Young Thug, J. Cole & Travis Scott	12	19
			T-MINUS (J.L. WILLIAMS, T. WILLIAMS, J. COLE, TRAVIS SCOTT, BABYFACE)		YOUNG STONER LIFE/ATLANTIC/300		

STELL: MATTHEW BERINATO; SHAED: SHERWIN LAINEZ. 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 AS COMPILED BY NIELSEN MUSIC. SALES DATA AS COMPILED BY NIELSEN MUSIC. SINGLES ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/IF FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA. LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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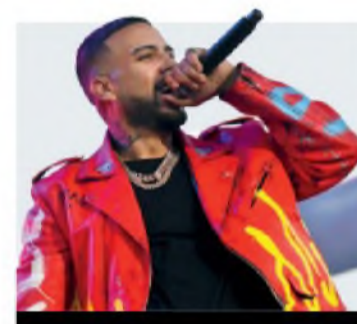
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
NEW		51	RAW SHIT TA JH MONEY (J.L. KIRK, K. CEPHUS, Q.K. MARSHALL, K.K. BALL, T. VAUGHN)	DaBaby Feat. Migos SOUTHCOAST/ INTERSCOPE	51	1
26	36	52	ENEMIES L. BELL (A.R. POST, J.L. KIRK, L.B. BELL, B. WALSH)	Post Malone Feat. DaBaby REPUBLIC	16	4
55	56	53	BALLIN' MUSTARD, GYLTYRYP (D.I. MCFARLANE, S.R. KHAN ZAMAN KHAN, R.W. MOORE, JR., D. JONES)	Mustard Feat. Roddy Ricch 10 SUMMERS/ INTERSCOPE	53	11
53	49	54	TIME T. PROFITT, N.F. (N. FEUERSTEIN, T. PROFITT)	NF NF REAL MUSIC/CAROLINE	49	11
NEW		55	GOSPEL IST CLASS, JETSON MADE, MANTIZ (J.L. KIRK, D. WILLIAMS, C.J. BENNETT, R.D. DAVIS, T. MORGAN, K. GRIFFIN, J. MCCORKLE)	DaBaby Feat. Chance The Rapper, Gucci Mane & YK Osiris SOUTHCOAST/ INTERSCOPE	55	1
NEW		56	WRITING ON THE WALL NOT LISTED (NOT LISTED)	French Montana Feat. Post Malone, Cardi B & Rvssian BAD BOY/EPIC	56	1
61	57	57	HEAT BUDDAHBLESS (C.M. BROWN, T.B. DOUGLAS, SR., A.L. SMALL, K. THOMAS, M. PITTS, L.S. ROGERS, S.G. KITCHENS)	Chris Brown Feat. Gunna CBE/RCA	57	5
62	58	58	EVEN THOUGH I'M LEAVING S. MOFFATT (L. COMBS, W.B. DURRETTE, R. FULCHER)	Luke Combs RIVER HOUSE/ COLUMBIA NASHVILLE	58	5
51	51	59	LIVING R. COPPERMAN, JON RANDALL (R. COPPERMAN, J.M. NITE, A. GORLEY, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	51	10
45	60	60	GRAVEYARD J.B. LLEWELLYN, L. BELL, J. VOLTA, THE MONSTERS & STRANDERZ (A.R. ALLEN, J.D. BELL, L.L. BELL, A. FRANGIPANE, J.K. JOHNSON, S. JOHNSON, M. WILLIAMS)	Halsey CAPITOL	45	3
54	55	61	LIAR ANDREW WATTHEM, THE MONSTERS & STRANDERZ (K.C. CABELLO, WOTMAN, A. TAMPOS, J.D. BELL, J.K. JOHNSON, J.K. JOHNSON, L. RICHELIEU, E. BERG, J. BERGREN, M. BERGREN, J. BERGREN)	Camila Cabello SYCO/EPIC	54	4
72	64	62	ONE MAN BAND S. MCANALLY (M. RAMSEY, T. ROSEN, B. TURSI, J. OSBORNE)	Old Dominion RCA NASHVILLE	62	6
NEW		63	REALLY SETH IN THE KITCHEN (J.L. KIRK, K. CALDWELL, R. J. PARTAROV)	DaBaby Feat. Stunna 4 Vegas SOUTHCOAST/ INTERSCOPE	63	1
65	66	64	SOUTHBOUND D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, J. MILLER)	Carrie Underwood CAPITOL NASHVILLE	64	12
68	65	65	LOVE YOU TOO LATE M.R. CARTER (C. SWINDELL, M.R. CARTER, B. KINNEY)	Cole Swindell WARNER MUSIC NASHVILLE/WFN	65	9
74	68	66	GOOD VIBES Z. CROWELL, C. JANSON (C. JANSON, Z. CROWELL, A. GORLEY)	Chris Janson WARNER MUSIC NASHVILLE/WAR	66	5
58	61	67	MOTIVATION ILYA (A. GRANDE), J. SALMANZADEH, S. KOTECHEA, MAX MARTIN, N.K. HAMILTON)	Normani KEEP COOL/ RCA	33	7
33	48	68	SAINT-TROPEZ FRANK DUKES, J.A. SWEET, W. LANE (A.R. POST, A. FEENEY, J.A. SWEET, N. JAHANBIN, P. JAHANBIN, L.B. BELL, B. WALSH)	Post Malone REPUBLIC	18	4
NEW		69	XXL PRODUCER 20 (J.L. KIRK, A.L. FOX)	DaBaby SOUTHCOAST/ INTERSCOPE	69	1
56	62	70	CHINA ANUEL AA, DADDY YANKEE, KAROL G, OZUNA & J BALVIN TAINY (E. GAZMEY SANTIAGO, J.C. OZUNA ROSADO, V. SAAVEDRA, KAROL G, R.L. AYALA, A. RODRIGUEZ, J.A. OSORIO BALVIN, M.E. MASIS FERNANDEZ)	Anuel AA, Daddy Yankee, Karol G, Ozuna & J Balvin REAL HASTA LA MUERTE	43	11
13	52	71	DON'T CALL ME ANGEL (CHARLIE'S ANGELS) MAX MARTIN, ILYA (M. CYRUS, MAX MARTIN, S. KOTECHEA, I. SALMANZADEH, A.S. MIETTINEN, LANA DEL REY, A. GRANDE)	Ariana Grande, Miley Cyrus & Lana Del Rey REPUBLIC	13	3
63	69	72	LALALA Y2K (A. STARACE, A. GUMUCHIAN)	Y2K & bno\$ BBNO/Y2K/COLUMBIA	55	14
NEW		73	PROLLY HEARD AMBREZA, DJ CLUE, FLIP, O.D. M. WILLIAM (J.L. KIRK, E. SHAW, M. MORAITES, M.D. LIYEW, J. LEE)	DaBaby SOUTHCOAST/ INTERSCOPE	73	1
31	53	74	HOLLYWOOD'S BLEEDING L. BELL, B. D. LEE (A.R. POST, L.B. BELL, B.D. LEE, B. WALSH, C. LANG)	Post Malone REPUBLIC	15	4
94	74	75	PLAYING GAMES LONDON ON DA TRACK (S. WALKER, L.T. HOLMES, A. ROBINSON, K.R. BAILEY, C. GRIFFIN)	Summer Walker LVRN/ INTERSCOPE	74	5
91	79	76	HOT GIRL BUMMER A.M. GOLDSTEIN, BLACK BEAR (A.M. GOLDSTEIN, M.T. MUSTO)	blackbear BEARTRAP/ALAMO/ INTERSCOPE	76	3
84	75	77	EVERY LITTLE THING C. BROWN (R. DICKERSON, P. WELLING, C. BROWN)	Russell Dickerson TRIPLE TIGERS	75	5
64	67	78	OTRO TRAGO DIMELLO FLOW (C.I. MORALES WILLIAMS, O.E. CASTRO HERNANDEZ, J. VASQUEZ VALDES, J.J. MENDOZ, N. RIVERA CAMINERO, J.C. OZUNA ROSADO, E. GAZMEY SANTIAGO, V. SAAVEDRA, J.D. MEDINA VELEZ)	Sech, Darell, Nicky Jam, Ozuna & Anuel AA RICH	34	17
81	71	79	BABY SITTER GO GRIZZLY, MARI BEATZ (J.L. KIRK, K. CEPHUS, J.A. MASSEY, GO GRIZZLY)	DaBaby Feat. Offset SOUTHCOAST/ INTERSCOPE	71	8
42	59	80	DIE FOR ME L. BELL, ANDREW WATTHEM, HAPPY PEREZ (A.R. POST, N.D. WILBURN, A. FRANGIPANE, L.B. BELL, A. WOTMAN, N. PEREZ, B. WALSH)	Post Malone Feat. Future & Halsey REPUBLIC	20	4



2 | **SHAWN MENDES AND CAMILA CABELLO**
"Señorita"

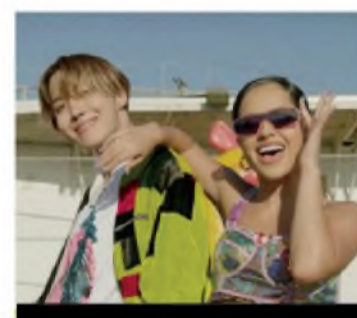
Shawn Mendes rewrites the record for the most No. 1s among solo males on the Adult Top 40 airplay chart as "Señorita" with Camila Cabello becomes his sixth, surpassing Ed Sheeran's five. (Overall, Mendes is in fifth place; Maroon 5 leads with 13 No. 1s.) Notably, Mendes, 21, is younger than the survey, which launched in March 1996. Still, "his multigenerational appeal is why he wins," says Sue O'Neil, program director at WTSS (Star 102.5) Buffalo, N.Y. "Younger girls expose his songs to their moms, who, in turn, really like them." —G.T.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
NEW		81	CHICKEN NOODLE SOUP JINBO (PDGG, R.M. GOMEZ, J.M. FRIAS, J. HOPE, SUPREME BOI, JINBO)	j-hope Feat. Becky G BIGHIT ENTERTAINMENT/ COLUMBIA	81	1
67	70	82	CALLAITA TAINY, F. SALDANA, TUNES (B.A. MARTINEZ OCASIO, F.G. ORTIZ TORRES)	Bad Bunny & Tainy RIMAS	52	17
88	76	83	TIP OF MY TONGUE R. COPPERMAN, K. CHESNEY (K. CHESNEY, R. COPPERMAN, E.C. SHEERAN)	Kenny Chesney BLUE CHAIR/WARNER MUSIC NASHVILLE/WEA	76	12
NEW		84	HEARTACHE MEDICATION J. PARDI, B. BUTLER, R. GORE (J. PARDI, BARY DEAN, N. HEMBY)	Jon Pardi CAPITOL NASHVILLE	84	1
87	81	85	WHAT HAPPENS IN A SMALL TOWN D. HUFF (B. GILBERT, R. AKINS, B. BERRYHILL, J. DUNNE)	Brantley Gilbert + Lindsay Ell VALORY	81	8
NEW		86	BY MY LONELY NOT LISTED (NOT LISTED)	Kevin Gates BREAD WINNERS' ASSOCIATION/ATLANTIC	86	1
48	63	87	ON THE ROAD L. BELL, N. MIRA (A.R. POST, R.R. WILLIAMS, D. JONES, L.B. BELL, N. MIRA, B. WALSH, T.J. HOLLINS, JR.)	Post Malone Feat. Meek Mill & Lil Baby REPUBLIC	22	4
82	77	88	RIGHT BACK STAR GATE, SOBRIE, CHARLIE HANDSOME, D. KOSIAK, K.D. ROBINSON, M. SERIKSEN, T. HERMANNSEN, CHARLIE HANDSOME, M. ORILEY, D. KOSIAK, R. JERKINS, B.G. RUSSELL, J. SKINNER, J.T. EDDA, J. THOMAS, M. WILLIAMS, A. BOODIE WITTO)	Khalid Feat. A Boogie Wit da Hoodie RIGHT HAND/RCA	73	10
NEW		89	THERE HE GO LONDON ON DA TRACK (J.L. KIRK, L.T. HOLMES)	DaBaby SOUTHCOAST/ INTERSCOPE	89	1
80	82	90	F.N MB13 BEATZ (LIL TJAY, M.A. BELL, A. ROMANOV)	Lil Tjay COLUMBIA	68	8
100	85	91	REMEMBER YOU YOUNG D. HUFF, J. FRASURE, THOMAS RHETT (THOMAS RHETT, J. FRASURE, A. GORLEY)	Thomas Rhett VALORY	85	3
66	72	92	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	46	16
69	73	93	BAD BAD BAD WHEEZY, NILS (J.L. WILLIAMS, W.T. GLASS, N. NDEHENDEN, D. JONES)	Young Thug Feat. Lil Baby YOUNG STONER LIFE/ ATLANTIC/300	32	7
98	90	94	WISH WISH TAY KEITH, DJ KHALED (J. THORPE, K.M. KHALED, CARDI B, S. JOSEPH, B.L. CHAMBERS)	DJ Khaled Feat. Cardi B & 21 Savage WE THE BEST/EPIC	19	12
-	92	95	HIGHER LOVE KYGO, N.M. WALDEN (S. WINWOOD, W. JENNINGS)	Kygo X Whitney Houston RCA	63	4
83	80	96	SELF CONTROL NOT LISTED (NOT LISTED)	YoungBoy Never Broke Again NEVER BROKE AGAIN/ATLANTIC	68	4
73	78	97	NO ME CONOCE MASIS M. DE LA CRUZ REYNOSO (L.M. NIEVES CORTEZ, J.A. OSORIO BALVIN, B.A. MARTINEZ OCASIO, M. MASIS FERNANDEZ, M. DE LA CRUZ REYNOSO, N.YERA)	Jhay Cortez, J Balvin & Bad Bunny UNIVERSAL MUSIC LATINO/UMLE	71	13
-	86	98	ADICTO TAINY (M.E. MASIS FERNANDEZ, J.M. NIEVES CORTEZ, E. GAZMEY SANTIAGO, J.C. OZUNA ROSADO)	Tainy, Anuel AA & Ozuna NEON16/ INTERSCOPE	86	2
96	89	99	WHAT IF I NEVER GET OVER YOU D. HUFF (S. ELLIS, J. GREEN, R. J. HURD, L. VOLTZ)	Lady Antebellum BMLG	86	7
85	84	100	DID IT AGAIN N. MIRA, T. TAYLOR, E. TROU (N. MIRA, T. TAYLOR, T.J.A. SHARPE, E. LATROU)	Lil Tecca GALACTIC/ REPUBLIC	64	7



56 | **FRENCH MONTANA**
FEAT. POST MALONE, CARDI B AND RVSSIAN
"Writing on the Wall"

Expected to appear on the third LP by Montana (above), set for a November release, the song starts with 11.3 million U.S. streams, 6 million in radio reach and 11,000 sold.



81 | **J-HOPE**
FEAT. BECKY G
"Chicken Noodle Soup"

While BTS' Jin, RM, Suga and V have earned entries on other *Billboard* charts apart from the group, j-hope is the first member to notch a solo Hot 100 hit.

**We toast our
Latin Power
Players**

**Gabriela Martinez
Gustavo Menéndez
Iñigo Zabala**



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With her ambitious fusion of flamenco tradition and urban swagger, the Spanish star is proving that a singular vision can have universal appeal.

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Veteran promoter **Henry Cárdenas**, whose clients include stars like **Marc Anthony**, leads *Billboard's* annual roster of influencers in a genre whose artists are storming the pop charts and shaping musical tastes around the globe.

ON THE COVER

Rosalía photographed by Ruven Afanador on Sept. 3 at The 1896 in Brooklyn. Go behind the scenes of the cover shoot at billboard.com/videos.

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Desmond Child reflects on co-writing and co-producing **Ricky Martin's** "Livin' la Vida Loca," which ruled the Billboard Hot 100 for five consecutive weeks in 1999.

Henry Cárdenas (right) and Marc Anthony photographed by Mary Beth Koeth on Sept. 9 at Magnus Media in Miami.



YOU'VE GOT MERCH

Official *Billboard* merchandise is now available for purchase online, in partnership with TWG Konnect. Music fans can browse a range of apparel, drinkware and hats, with new products to be released seasonally. Next, keep an eye out for *Billboard's* 125th-anniversary vintage T-shirt collection, dropping just in time for the holidays the first week of November. Go to billboard.store for more.



QUIZZED

Billboard launches a new video series, *Quizzed*, which pairs musical artists with the stars of their favorite films and TV shows. In the inaugural episode, Josh Groban (right) gets grilled by *Downton Abbey's* Allen Leech on trivia about the lives of the Crawley family and their domestic servants. On the next episode, out Oct. 17, *Quizzed* hosts the ultimate surprise *Friends* fan.

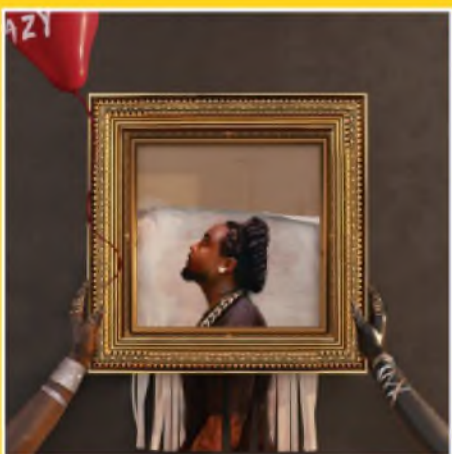
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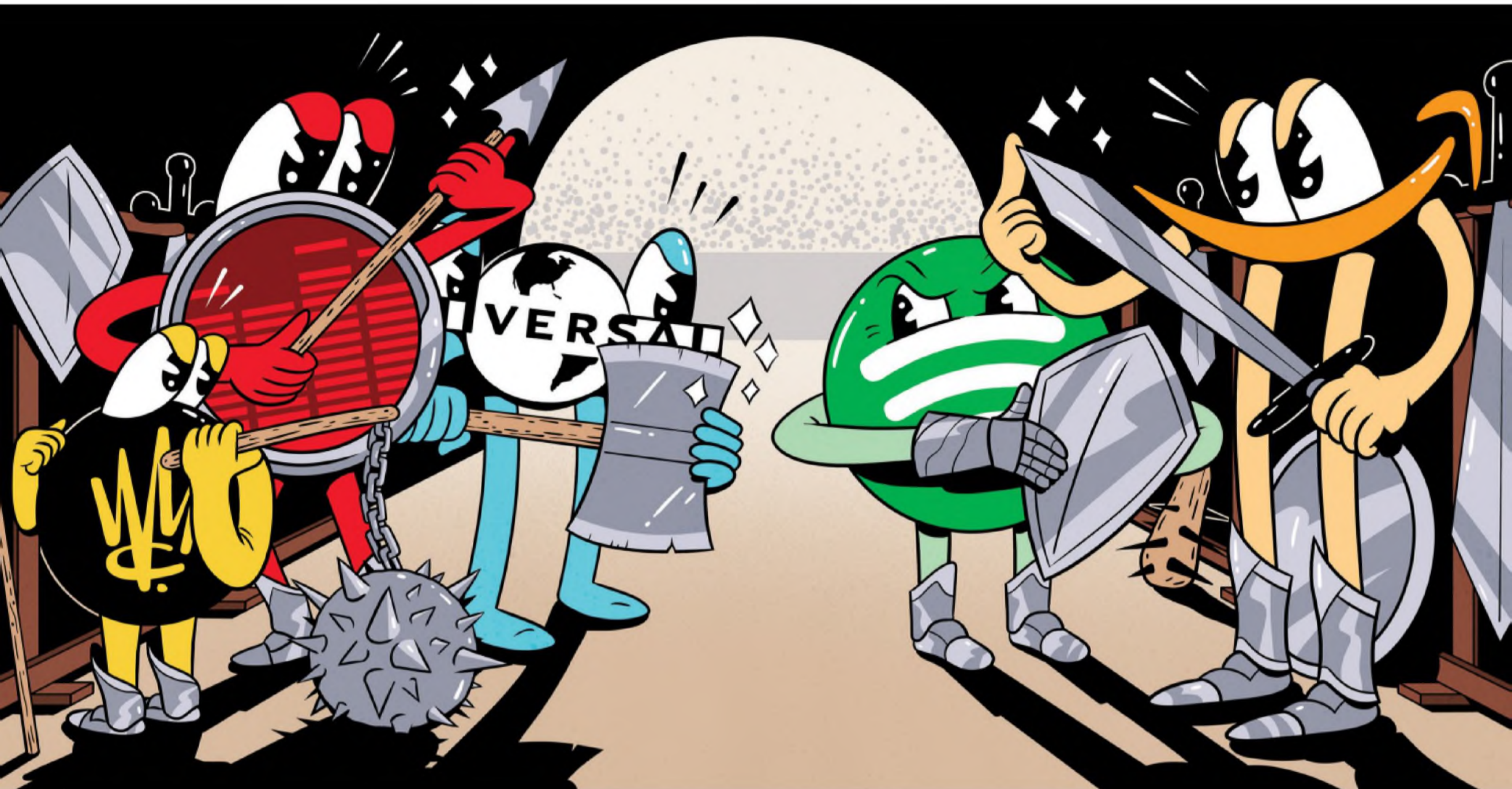
"Congratulations Walli. You deserve the world. I truly admire you."



SONY MUSIC | LATIN

The Market

PG. 20 R.I.P. GINGER BAKER ✕ PG. 22 CIRQUE BETS ON MESSI ✕ PG. 26 THE BREXIT BLUES



One Year After The MMA, Challenges Remain

The Music Modernization Act created a mechanical licensing collective. Now publishers and streaming services need to come to terms on how to build it — and settle the bill

BY ED CHRISTMAN AND CLAUDIA ROSENBAUM

A YEAR AGO, WHEN President Donald Trump signed the Music Modernization Act, publishers and streaming services agreed on how to build a mechanical licensing organization. Now they're debating how much it's going to cost.

If digital service providers like Spotify and Amazon Music and the publisher-run Mechanical Licensing Collective (MLC) created by the MMA can't reach an agreement on how much it will cost to build and operate the agency by Feb. 18, 2020, the two sides will head to a Copyright Royalty Board (CRB) fee-assessment proceeding. Both sides are now preparing for that, even as they adhere to a timeline constructed to help facilitate settlement negotiations.

The MLC will officially begin operating on Jan. 1, 2021. In order to make that possible, the MLC board is requesting \$37.25 million in startup funding and a first-year operating budget of \$29 million, according to a document the organization filed with the CRB on Sept. 13. As mandated in the MMA, the digital music streaming services must pay these expenses.

Despite having agreed to cover these costs, however, the services have yet to sign off on the MLC's proposed price tag. And in a first round of negotiations, which ended Sept. 6, the two sides were unable to come to a consensus, setting up the possibility of a CRB-moderated proceeding. National Music Publishers' Association president/CEO David Israelite tells

Billboard that negotiations showed very early on that the digital companies were not serious about adequately funding the organization.

Garrett Levin, CEO of the Digital Media Association, says, "The streaming services remain unwavering in their commitment to pay for the reasonable costs of the MLC." However, "accomplishing the MMA's critical goals will require, above all else, a meaningful commitment to transparency and accountability."

The CRB process also will create a formula for weighing each digital music service's pro rata share of the MLC's overall cost, as well as set a payment schedule and a minimum payment for each service.

The MLC, which is the most consequential provision of the MMA,

is intended to address missing and delayed mechanical royalties, a long-standing problem for music publishers and songwriters in the digital age. *Billboard* estimates that there are \$250 million worth of unpaid mechanical royalties — so-called "black box" funds — because it can be difficult to match recordings with compositions and the relevant rights holders.

To do this, the MLC will build and maintain a public database to match every song recording on a digital music service to a composition and show what portion of each song is owned by which publisher so that it can collect and disburse mechanical royalties.

But since the MMA became law, several issues — such as Spotify, Amazon, Google and Pandora's March appeal of the CRB rate court's

● Roc Nation named **BRETT** and **MICHAEL YORMARK** co-CEOs of Unified. ● Tidal upped **TONY GERVINO** to executive vp/editor-in-chief and **ELLIOTT WILSON** to chief creative officer.

decision on royalties — have caused the differing sectors to retreat to their respective corners and away from the consensus that forged the MMA.

In the CRB process, the digital service providers are represented by the Digital Licensing Coordinator, run by leaders from Apple, Spotify, Google, Amazon and SiriusXM. The DLC board is expected to negotiate with the MLC board to reach an agreement on costs in order to avert a fee-assessment proceeding.

The MLC will be based on Nashville's Music Row, and testimony from new board members breaks out its budget by department. The filing is heavily redacted, but presumably gives salary amounts for the 95 staff employees, among other costs, and says the organization expects to hire a full-time CEO by January 2020. The MLC didn't respond to questions about when it will start hiring.

The DLC has until Nov. 15 to investigate the MLC's proposals and must respond by Nov. 19. The MLC then has until Jan. 23, 2020, to reply. A second negotiation period will run from Jan. 14 to Jan. 28. If no settlement is reached, the proceedings would begin Feb. 18, and the CRB would make its determination by July 8.

In building an MLC big enough to initially handle at least 100 blanket licenses, the collective will administer, process and pay royalties on every blanket mechanical license in the United States starting Jan. 1, 2021. That means processing trillions of transactions and paying billions of dollars in royalties around the world. At the same time, it must build a musical-works ownership database and claiming portal, plus manage the inevitable conflicting ownership claims.

Right now, between 30,000 to 40,000 recordings are uploaded daily to the major services. For songs and recordings where no matching publisher is found, those royalties become black-box revenue, which can be distributed on a market-share basis per service to publishers if they are still unmatched after three years.

Seventeen tech firms submitted proposals to help handle the matching, royalty processing and reporting that is required. Four are being seriously considered, according to the MLC filing: ConsenSys/The Harry Fox Agency/Rumblefish/SESAC, IBM/SACEM, Music Reports and SXWorks.

There's still a question of what each digital service provider will pay — and how. The MLC recommends that each provider report its service revenue, whether from paid subscriptions, advertising or buying digital music. The MLC and DLC could then calculate what percentage of the proposed first-year \$29 million operating budget each digital service should pay. If one service has a 10% market share, for example, its annual fee might be \$2.9 million.

Other metrics also could be used, a decision that will fall to the CRB if the DLC and MLC boards can't reach a settlement by Jan. 28. Instead of looking at revenue, sources suggest, the cost for each streaming company could be determined by its mechanical royalty payments, number of streams or number of subscribers.

Rep. Doug Collins tells *Billboard* his office will be closely monitoring the implementation of the law. "It is my hope," he says, "that the music industry will continue the constructive and collaborative efforts borne out of the Music Modernization Act and work together for the betterment of the music ecosystem for years to come." ■



Baker, in shearling coat and snakeskin boots, in 1970.

GINGER BAKER

1939–2019

BY ROBERT LEVINE

GINGER BAKER, WHO died on Oct. 6 at age 80, is best known as the drummer in the late-'60s British rock band Cream, where he showed that a drummer could be a star, as well as a soloist. And after achieving a level of fame few drummers had at the time, he moved to Nigeria and played with Afrobeat pioneer Fela Kuti, became a formidable polo player and earned a reputation as one of rock's more cantankerous characters.

Peter Baker — nicknamed Ginger for his red hair — grew up in South London, the son of a bricklayer who died in World War II. Baker started drumming as a teenager and in his early 20s began his career in Alexis Korner's Blues Incorporated, where he replaced future Rolling Stones drummer Charlie Watts, before joining The Graham Bond Organisation, a British R&B group that also included bassist Jack Bruce. In 1966, Baker, Bruce and Eric Clapton formed Cream, a supergroup that performed psychedelic blues with a level of power and precision new to rock.

Baker arguably did more than any other musician to establish the archetype of the hotshot drummer who lived as hard as he played. He was one of the first rock drummers to use a double bass drum, and for Cream's first album he wrote the instrumental "Toad," which features one of the first drum solos on a rock album. Baker stood out when he wasn't playing, too — even by the standards of the '60s. According to the 2012 documentary *Beware of Mr. Baker*, he once pulled a knife on Bruce onstage.

After Cream broke up in 1968, Baker and Clapton, along with

Steve Winwood, formed Blind Faith, which lasted less than a year. Baker went on to start his own group, Ginger Baker's Air Force, which made two eclectic albums in 1970. By then the hard, showy drumming he had pioneered with Cream was *de rigueur* in rock.

So in 1971, Baker drove across the Sahara in a Land Rover to Lagos, Nigeria; set up a recording studio (where Paul McCartney later made *Band on the Run*); and played with Kuti, with whom he recorded the album *Live!*

Baker spent the late '70s in the Baker Gurvitz Army. Later, he played on Public Image Ltd's *Album*, made two acclaimed experimental LPs with producer Bill Laswell and recorded with jazz musicians like Bill Frisell and Sonny Sharrock.

Along the way, Baker made and lost several fortunes while moving around the world, from a small olive farm in Italy to Parker, Colo., where he founded a polo team. In 2005, he reunited with Cream for a series of shows in London and New York. By the time *Beware* was filmed, however, the money he had earned from those concerts was gone — spent on polo horses and feuds. Baker still had enough energy to hit director Jay Bulger with his cane, though, in what became the movie's opening scene.

Beware is filled with stories of such bad behavior, as well as testimonials to Baker's influence from top drummers like The Police's Stewart Copeland and Rush's Neil Peart, who called him "the pioneer of a rock drummer." With the kind of chops that later generations strove to emulate, Baker brought a new level of rhythmic complexity to rock — and then went far beyond. ■

MARKET WATCH

22.83B

↑ 0.9%

TOTAL ON-DEMAND STREAMS WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Oct. 3.

13.26M

↑ 0.6%

ALBUM CONSUMPTION UNITS WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Oct. 3.

843.4B

↑ 32%

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.

● SiriusXM and Pandora appointed **DENISE KARKOS** to chief marketing officer. ● **TINA TCHEN**, chair of The Recording Academy Task Force, was named CEO of Time's Up.

billboard

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LATIN POWER PLAYER
EXECUTIVE OF THE YEAR 2018

congratulates

HENRY CÁRDENAS
LATIN POWER PLAYER
EXECUTIVE OF THE YEAR 2019





A scene from *Messi10*.

Cirque Aims To Score With Soccer-Themed *Messi10*

The global entertainment company Cirque du Soleil is teaming with PopArt and Sony Music to tour the story of Lionel Messi — with a musical twist

BY JUDY CANTOR-NAVAS

THE FIRST STRAINS of Pharrell Williams' 2015 single "Freedom" play on the stage of Cirque du Soleil's new show *Messi10*, where a face-off between two groups of performers begins. As jersey-clad teammates encourage the audience to clap to the music, three soccer players dribble and spin balls on a stage that revolves and rises, while four human jugglers mirror the freestylers' moves — only instead of balls, the acrobats

toss one another in the air. *Messi10*, based on the story of soccer superstar Lionel Messi, premieres on Oct. 10 in Barcelona, where Messi and his club team reign over popular culture, positioning Sony Music to score big as well. The country is also home to many Cirque fans — Spain is the Montréal-based troupe's second-biggest market, after the United States. Following its initial run of Spanish dates, which are already sold out, *Messi10* will head to Buenos

Aires, Argentina, in June 2020 — 10 shows have already sold out there in the presale — and continue on a five-year world tour that will include the United States. The show is the first in the billion-dollar company's 35-year history to have a sports theme.

Sony Music Latin Iberia chairman/CEO Afo Verde came up with the idea for *Messi10* with Pinto Wahín, a former Barcelona player turned artist-producer now signed to Sony Music Latin.

Sony will license some master recordings and compositions for the show.

"Leo is the greatest player in the history of football and a world-renowned figure," says Verde. "It's a show that will tour the world and is created for the world."

While Cirque, Sony and the show's producers declined to provide financial details, the last time the company toured the globe with a show based on a singular superstar — *Michael Jackson: The Immortal World Tour* (2011-14) — it grossed \$360.9 million over 501 shows, according to Billboard Boxscore. At the time, it was the eighth-highest-grossing tour ever. *Messi10* is slated to run two years longer than the Jackson show did.

"I think this is the first time we collaborated with a music company like Sony," says *Messi10* writer-director Mukhtar Omar Sharif Mukhtar, "where they have been hugely involved with the production and selection of the music."

According to Verde, the song selection reflects Messi's favorites as well as music that represents moments in his life. Messi is a consultant for the show and soundtrack, which

includes versions of songs by Shakira, The White Stripes and composer Hans Zimmer, as well as Argentine artists Dread Mar-I and Los Cafres.

Verde brought the idea to PopArt Music, the Buenos Aires-based promoter that produced Cirque's *Sép7imo Día*, which was inspired by the songs of the legendary Argentine rock group Soda Stereo and sold 1.5 million tickets to its 2017-18 tour. PopArt then proposed the Messi show to Cirque. "Instead of telling them they were crazy, we said we would think about it," jokes Cirque executive producer Charles Joron.

Since the 1980s, the company has expanded with Las Vegas residencies, acrobatic spectacles inspired by the music of The Beatles and Jackson, and a movie production deal. After selling a majority stake to U.S. private equity firm TPG Capital and Chinese fund Fosun Industrial Holdings in 2015, Cirque bought the Blue Man Group, the Illusionists magic show franchise and family entertainment company VStar. "We are always expanding our universe, and this show fits that strategy," says Joron. **■**

Travis Forges Ahead

AFTER A STROKE LEFT HIM UNABLE TO TOUR, COUNTRY STAR RANDY TRAVIS SEEKS NEW WAYS TO SUSTAIN HIS CAREER

BY STEVE KNOPPER

WHEN RANDY TRAVIS suffered a near-fatal stroke in 2013, it was doubtful the country superstar would ever sing again. But his manager, Tony Conway, had a plan. After seeing the Nashville Symphony perform the music of Led Zeppelin, Conway organized what became The Music of Randy Travis, a tour of mostly theaters featuring Travis' original eight-piece band. *The Voice* contestant James Dupré, who appeared with Travis in the 2015 film *The Price*, agreed to step in, while Travis, 60, watched from the front row.

"If [Randy] wants to get up and throw an 'amen' in there, he has the opportunity to do it," his wife, Mary Travis, told *Billboard*

weeks before the scheduled tour. "But it wouldn't put him on the spot."

On Oct. 7, all but three of the dates were canceled due to production issues, according to a spokesperson. (A week prior, Ticketmaster's website showed hundreds of seats available.) "Nobody wants to put Randy in an embarrassing situation," one unaffiliated promoter tells *Billboard*. Neither Conway nor the Travises would comment on the cancellations.

For artists like Travis — career musicians whose songs aren't heavily played on streaming services, but who have decades of beloved albums and deep catalogs

— the ability to play live is more important than ever. Mature audiences are also more willing to pay higher prices for tickets, as well as for merchandise at a venue.

Yet it's not always that simple. Six years ago, at age 54, Travis was just approaching a potentially lucrative live period that could have alleviated his already-messy financial picture: In 2010, he and Elizabeth "Lib" Hatcher, his longtime manager and wife of 19 years, divorced, with the resulting settlement splitting his past publishing royalties in half. In addition, although he has sold more than 18 million records

during his career, according to the RIAA, he and Hatcher had taken cash advances against his sales royalties from Warner Music, meaning he receives no income from the label until the advances are recouped. Three years later, his stroke sapped his ability to perform live.

For Travis, a revered artist of the 1990s with

seven Grammys to his name, this is rock bottom. But he and his team haven't given up on a seemingly impossible conundrum: how to perform when you physically can't.

As of now, an Oct. 28 date at Nashville's Ryman Auditorium is still on the schedule, as are dates in Mississippi and Indiana. And while her husband needs substantial assistance with daily tasks, Mary says that he still wants to perform and has a "sparkle in his eye" when he's on the road and interacting with his fans. Earlier this year, says Conway, he spent entire days signing copies of his 2019 memoir at book events.

Whatever happens with The Music of Randy Travis, the artist and his team are trying other ways to reach his fans. In the next few months, Travis hopes to release an album of older vocal performances now accompanied by a symphony, as well as 13 newly unearthed vocal sessions from the 1990s and 2000s. But as to whether he has made money from streaming royalties, Travis is succinct. "Heh!" he says over the phone. "Nah." **■**



Travis

Primary Wave acquired a stake in the publishing and master royalties of Styx's **TOMMY SHAW**. Country songwriter **LIZ ROSE** extended her publishing deal with Warner Chappell Music.

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Gabriela Gonzalez
ASCAP Vice President, US Latin & Latin America

CONGRATULATIONS

on being named a Billboard Latin Power Player.





HELP WANTED

GLOBAL HEAD OF MUSIC, SPOTIFY

Spotify is looking for a new executive to lead the teams and global strategy for editorial, programming, catalog, talent relations and more. (Nick Holmstén, who previously held the role, moved to an advisory position in September.) The new head of music will guide the streaming giant as it expands its global paying subscriber base. Spotify expects to have more than 1 billion paying subscribers by 2030, up from 108 million announced in July.

REQUIREMENTS

A background in music and technology is a must. Ideal candidates will have proven managerial skills and leadership experience because this role oversees more than 100 employees, a number of different teams and more than 5,000 Spotify-owned playlists. A flair for innovation is also key, as the global head of music is one of the most industry-facing positions at the company. According to a representative, applicants will be expected to think of new, creative ways of interacting with artists, managers and songwriters.

THE HARD PART

As the point person for artist and label relations, the global head of music must foster relationships with various industry figures and companies while Spotify renegotiates major-label license renewals and appeals songwriter royalty rate increases — processes that can put the two sides at odds.

THE BOSS

The position reports to the chief content officer, Dawn Ostroff. At Spotify, Ostroff spearheaded the company's expansion into podcasts and helped sign strategic partnerships with the Obamas. The global head of music also will work with Jeremy Erlich, a major-label veteran, and Marian Dicus, who are currently serving as interim co-heads of music while Spotify searches for a permanent replacement. —CLAUDIA ROSENBAUM



Bon Iver's Vernon at the All Points East Festival in London on June 2.

GOOD WORKS

Opening Act: Your Local Charity

On Bon Iver's biggest tour yet, the band is bringing nonprofits fighting gender inequality and sexual violence center stage

BY TATIANA CIRISANO

IN SEPTEMBER 2016, THE INDIE-FOLK act Bon Iver returned from a five-year break with a new album, *22, A Million*, that reached No. 2 on the Billboard 200. But lead singer Justin Vernon saw the album's success as a chance to do something bigger.

During a tour stop in Sydney, the band asked fans for donations to benefit one of the largest local shelters for abused women in the area, Northern Beaches Women's Shelter; by the end of the evening, it had raised \$11,000. That overwhelming response led Bon Iver to launch the 2ABillion campaign, through which the group raises money for human-rights charities at every stop on a given tour.

2AB collects funds from online auctions for concert ticket packages, a portion of merch sales and on-site donations. So far, the campaign has raised nearly \$340,000 over the course of three tours for such charities as youth music education nonprofit Girls Rock Denver. Last year, the average donation to each partner was nearly \$7,000. In April, 2AB's funds helped the Argrow's House women's shelter in Illinois pay off part of its mortgage.

"Not everyone is safe," says Vernon. With 2AB, "we thought we could not only learn about the organizations helping those in need, but also allow our fans to encounter these groups." He says that roughly 7,000 fans have participated in 2AB at on-site charity tables alone, leading to more than 4,300 signatures collected for various campaigns and initiatives. Vernon also shares the names of each charity partner with the band's 756,000

Twitter followers and 564,000 Instagram followers, and takes time onstage to shout out their efforts.

During Bon Iver's current tour for new album *i,i*, the band is playing some of the biggest venues of its career — and 2AB is thriving as a result. After the tour's West Coast dates, which included stops at San Francisco's Chase Center and Los Angeles' The Forum, 2AB netted \$65,000 in donations. Vernon expects that number to double after the East Coast leg, which ends on Oct. 19 at Raleigh, N.C.'s PNC Arena.

"Engaging with so many people at the show will help us reach more survivors this year," says Alison Safran, founding director of Surviving in Numbers, which raised more than \$1,000 for its campus sexual assault prevention workshops at Bon Iver's Sept. 15 date at The Forum.

Molly Beahen, Bon Iver's manager, says that as 2AB grows along with the band, the team aims to select charities that cross all racial, ethnic and socioeconomic lines. "We're always striving to do more," she says — for instance, the Latinx-focused women's shelter Casa de Esperanza was picked as an upcoming Minnesota partner. The band also changed the language of 2AB's fliers to be inclusive of all sexual orientations.

"When we work in the industry, it's really easy to forget that music has a power that goes beyond the sales charts and competition," says Vernon. "[It's important to] remember that music can embolden people and give them the strength to be whom they want to be." ■

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U.K. Music Business Braces For Brexit

As the deadline for Britain to leave the European Union looms, several sectors of the British industry are making contingency plans to prepare for chaos — with live music most at risk

BY RICHARD SMIRKE

 **LONDON** — When Imogen Heap announced that she was canceling a leg of her fall European tour due to the “extreme uncertainties of traveling throughout the [European Union], so soon after Brexit,” it brought attention to one of the most pressing issues facing the live-music business.

The English singer-songwriter wasn't the only one concerned. In the past few months, other touring acts have canceled or turned down bookings to ensure they don't get stuck in the red-tape nightmare many Europeans are anticipating when the United Kingdom prepares to pull out of the EU on Oct. 31.

“We have made sure our European acts are not booked into a U.K. tour in November and vice versa for the U.K. acts,” says Steven Braines, CEO of The Weird & The Wonderful, a London-based label/management company that represents DJs Maya Jane Coles and catz 'n dogz, and also promotes events across Europe. “It's absolute bullshit, but that was the only way we could mitigate it — to not have shows in either direction.”

Deal or no deal, U.K. Prime Minister Boris Johnson has vowed the country will leave the EU on Oct. 31, and he

hopes to reach a final agreement at an EU summit on Oct. 17. Of the possible scenarios in play at press time, a no-deal Brexit — in which the United Kingdom pulls out of the EU customs union without negotiating a soft landing — is regarded by music executives as the worst possible outcome.

“The big concern is that businesses with smaller margins are going to find it more difficult to withstand changes,” says Tom Kiehl, deputy CEO of trade organization UK Music.

The live sector is most at risk: UK Music estimates that additional costs and administrative charges could reduce income by up to 40% for touring artists.

In the event of a no-deal Brexit, customs checks for touring acts entering the country from within the EU — and U.K. artists touring Europe — are likely to take longer. That could affect tightly planned schedules and lead to delays and cancellations.

Touring acts also may need to buy temporary international customs documents, or carnets, costing £325 (\$400) in order to cover moving equipment across EU borders. Freight companies have warned that major British ports like Dover and Calais could grind to a halt, which could in

turn stop artists from getting equipment and stage production into and out of the country. A no-deal Brexit also would require European acts touring the United Kingdom (and vice versa) to pay an import tax in advance on all merchandise they bring with them to sell to fans.

The impact on financial markets is likely to be just as volatile, with the value of sterling expected to tumble in the event of a hard Brexit. “If you're a U.K. artist and you're touring the U.S. and Europe next year, getting paid in euros and dollars, great, you'll earn a lot more money,” says Simon Liddell, director of music and entertainment at finance specialists Centtrip. “International artists playing the U.K., paid in sterling, can expect a lot less.”

For labels, the major short-term consequence of a no-deal Brexit will be the disruption of the physical supply chain. In preparation, British majors and independents have been building up their stock of physical product in the United Kingdom and scheduling extra time in their distribution chain for fourth-quarter releases.

“We've secured a U.K. warehouse, stocked with all our key peak-season

releases and this year's top sellers, and we've shifted our new-release timeline so that we're shipping physical product earlier and mitigating any potential border delays,” says Peter Breeden, CFO/COO of Warner Music U.K.


Nevertheless, the industry is bracing for delays in physical distribution. “We do not expect new tariffs on CDs or vinyl, but we do expect administrative formalities, delays and costs, as with imports and exports to many non-EU countries,” says Geoff Taylor, chief executive of label trade group BPI.

Retailers also fear that a no-deal Brexit could restrict availability and ramp up production costs of new vinyl titles, the majority of which are manufactured in Europe.

Another consequence of leaving the EU is that the United Kingdom will no longer be required to implement the European Copyright Directive, a vital piece of legislation that could revolutionize how user-generated content services like YouTube pay right holders. The music business fought hard to secure the law earlier this year, and although the British government has said it will implement the directive post-Brexit, even though it wouldn't have to, there's skepticism as to how quickly, or even if, that can be achieved.

The severing of ties between the United Kingdom and EU also would provide a regulatory hurdle that Vivendi would need to surmount before selling part of Universal Music Group. Right now, the United Kingdom can apply its own antitrust rules to mergers and acquisitions, although it typically leaves competition inquiries to the EU. After Brexit, any divestment of shares would need to be approved by both European and U.K. regulators.

One possible Brexit benefit could be the ability to negotiate “meaningful changes on things like touring visas for America and new trade agreements with the U.S. and others,” says Kiehl. But for now, the dilemma occupying the minds of artists, managers, promoters, touring musicians and retailers across Europe is how to prepare for the multiple Brexit scenarios that might play out, including the prospect of a delayed withdrawal until 2020 or later.

“The biggest problem is that everything is hypothetical,” says Braines. “And if you're a business like us that represents both U.K. and European acts, then the problems are a hundred times worse.” 



Heap

● The Wasted Youth signed R&B artist **IV** to a joint venture with Warner Records. ● Atreyu's **TRAVIS MIGUEL** signed with Sean Akhavan and Scott Waldman for management.

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Henry Cárdenas
and to all of the Latin Power Players



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FROM THE DESKS OF

MARY BLACK SUÁREZ AND CISCO SUÁREZ

- President, MBS Entertainment; COO/executive vp production and development, Somos Productions
- Executive vp primetime non-scripted realities and specials, Telemundo

BY LEILA COBO • PHOTOGRAPHED BY JEFFERY SALTER

ANYONE WHO HAS WATCHED A major Latin music awards show in the past 15 years has seen the work of either Francisco “Cisco” Suárez or Mary Black Suárez. They started their production careers in the early 1990s at rival Latin networks. In recent years, Mary has produced Telemundo’s live events, such as the Latin American Music Awards [Latin

AMAs], and Cisco has produced Univision’s, including the Latin Grammys. In the age of cord-cutting, the networks face new challenges; Mary and Cisco have had to battle harder — and battle each other — for fewer eyeballs.

But their business rivalry also has a romantic twist: Mary and Cisco have been married for over 30 years. The two producers first met at a TV summit in

1991. “I was going up the escalator and saw this girl at a phone booth, and we locked eyes,” says Cisco, a tall, gregarious Cuban who came to the United States as a child in the early 1960s.

The girl was Mary: a gray-eyed Venezuelan beauty working as an audio assistant at a production company. Cisco was smitten. “I went over to hug my friend, but I was really going over for



Mary Black Suárez and Cisco Suárez photographed Sept. 20 at Telemundo in Miami.

Mary,” he says. She agrees: “It was love at first sight.” They married two years later.

During the early 2000s, Mary left the network to raise their three children while Cisco launched Univision’s Premios Juventud (Youth Awards) and began producing the network’s live shows. When Mary returned to production, she went back to Telemundo, initially to produce Premios Billboard de la Música Mexicana, and then in 2015, the Latin AMAs. Suddenly, the couple were competitors again.

In early 2019, after nearly two decades at Univision, Cisco joined Telemundo as executive vp primetime non-scripted realities and specials. He oversees all reality programming, live events, specials and music tentpoles — including Mary’s

longtime project, the Latin AMAs. So for the first time ever, the Latin TV power duo will be on the same team: working the fifth annual Latin AMAs, featuring Marc Anthony, Anuel AA and Pitbull, on Oct. 17.

The partnership comes at a pivotal time in live TV: Viewership is shifting to nonlinear programming, and networks are placing an emphasis on enticing younger viewers through digital channels, like social media, to offset the decline in traditional viewers. (In 2018, the Grammys drew their smallest audience in a decade, at 19.8 million viewers; in 2019, the audience remained static.)

But paradoxically, viewership for the Latin AMAs has been growing. Between 2017 and 2018, viewers for the event jumped from 4.39 million to 4.8 million, according to Nielsen. Based on Mary’s track record, Cisco is joining a winning team.

So: When you’re producing competing shows, what’s the pillow talk like?

CISCO SUÁREZ A very simple rule that has kept our marriage healthy is never, ever, ever talk about business at home.

MARY BLACK SUÁREZ Before we got married, Ángela Carrasco [a Dominican singer who was hugely popular in the late 1980s] was friends with both of us and didn’t know we were dating. He was trying to book her for Carnival Miami, and I for Calle Ocho. When she found out we were together, she wanted to kill us.

How do your business styles differ, as executives and producers?

MBS I’m obsessive-compulsive: I make lists of everything, I’m very meticulous, I’m a Virgo. Cisco is super creative. So we each compensate for what the other lacks.

CS I love the music part of it, the creation, the effects, the flying crap. I’m always thinking about how to take things to the next level. When you put our strengths together, it really becomes a very solid production.

At a time of declining ratings, how has your approach to viewer engagement changed?

CS Digital is powerful. The secret is figuring out how to hype the show through social media. That’s why all the nominations and winners are announced online — because these are the people who are voting.

MBS When you know your audience, you know what they’re looking for. But then you need to be consistent with what you give them. This particular show [Latin AMAs] is seen by what we call the 200% audience: 100% Latin and 100% American.

Can you explain the 200% concept?

CS Who is listening to Bad Bunny and Ozuna? The Latinos born in the U.S. speak English and don’t necessarily watch Telemundo. But when we have

events with artists, they’ll watch. The next day, they go online and you see the boom. We need to cater to this new generation.

Has the average viewership age for the Latin AMAs gone down?

CS Yes, and not just for this show. For the third year in a row, we’re the No. 1 Hispanic network in the U.S. in the 18-34 demo [on weekday primetime]. These are the people watching *Exatlón, La Voz*. This has been Telemundo’s biggest success.

How has catering to both traditional TV viewers and smartphone viewers affected music programming?

CS The U.S. is a melting pot. You have your hardcore audience, and then you have these kids who are bringing new viewers. How do you format this show so the lady who watches you every day gets something and doesn’t say, “This reggaeton is driving me crazy”? You have to balance genres, nationalities and youth.

MBS It’s like being a DJ. You balance the show according to the time, audience and guests.

Nielsen recently found that the majority of Hispanic households in the U.S. speak Spanish at home — they view the language as a way of maintaining a strong cultural identity and connecting with older generations. As a result, younger Hispanics born in the U.S. aren’t losing their Spanish. Do you think that’s having an impact on Latin music?

CS We are finally seeing Latin artists on the late-night [mainstream] shows. The resistance to the language is changing incredibly fast. I think you’ll see that in the LAMAs this year.

MBS The music is also in English and Spanish. That’s why we chose “music has no one language” as the theme of the show this year. Music is emotion — you don’t have to speak the words to get it.

What advice do you give each other?

CS I don’t know about advice. I do have a one-liner — “Stay within budget” — which applies both at home and at work.

MBS My advice to him is “smile.” He’s a very serious man. Breathe.

What’s the best way to build business relationships in the Latin music industry?

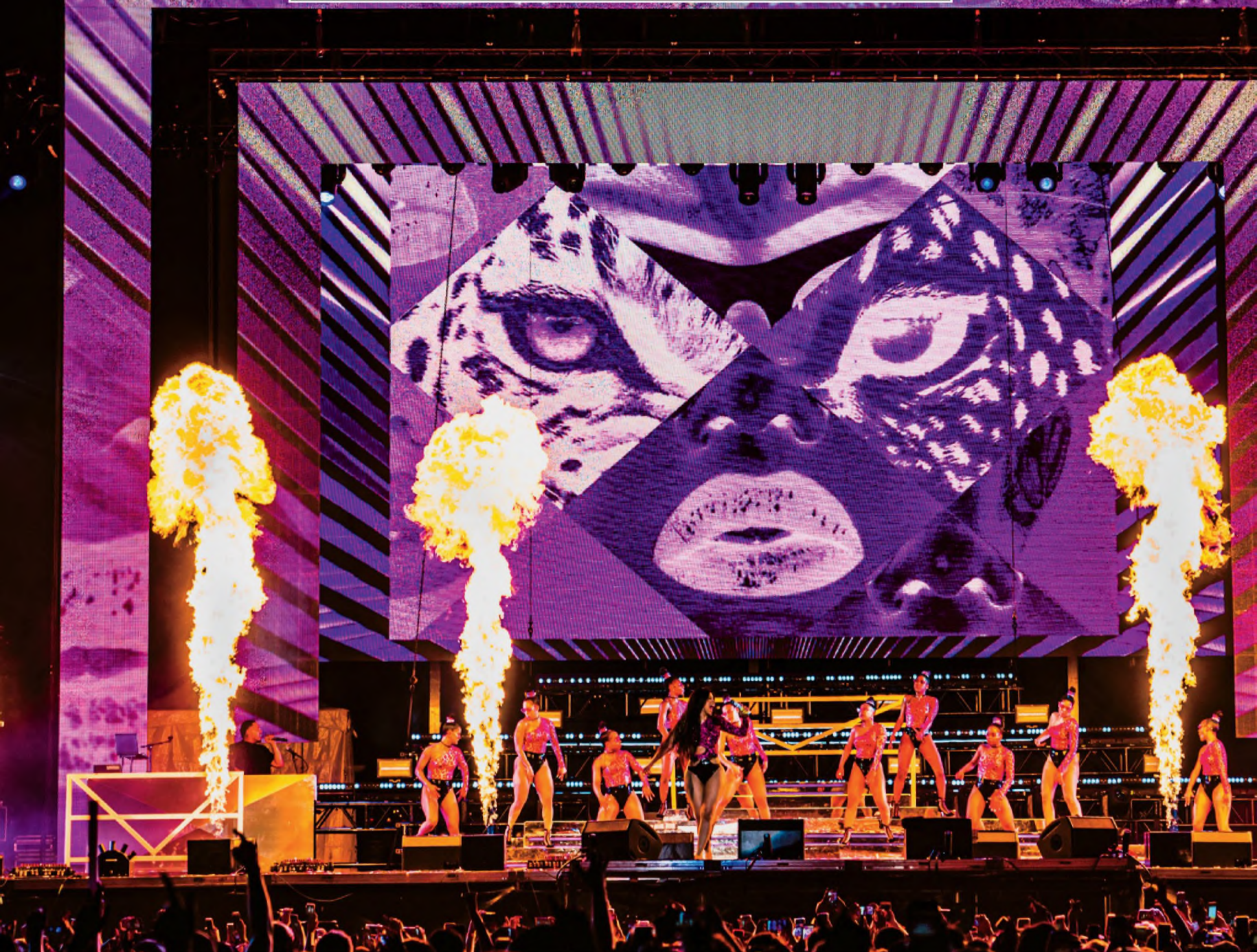
CS When you are in a position where you have the means and opportunity to allow others to grow, give artists a chance. When you give managers that break and say, “I’ll put your little act on the show,” and that small act becomes a beast, you create relationships — with the artist, with the label, with the manager.

MBS Create trust. When you are affectionate, when you deliver, people trust you 100%. The same thing happens with the audience. When you gain their trust, they stay with you because they know what they’ll find on your shows. ■

“RESISTANCE TO THE [SPANISH] LANGUAGE IS CHANGING INCREDIBLY FAST.”

—CISCO SUÁREZ

The Scene



King Princess kicked off her fall tour with a set at the festival on Oct. 4.



▲ Mumford (left) and Ben Lovett of Mumford & Sons performed on Oct. 6.

21 Savage played songs from his 2018 album *I Am > I Was* on Oct. 5.



AUSTIN CITY LIMITS MUSIC FESTIVAL

AUSTIN, OCT. 4-6

During the first of the annual festival's two weekends, all three closing acts delivered throwback sets. On Oct. 4, Guns N' Roses' "November Rain" offered a prime opportunity for headbanging (especially during Slash's iconic solo); on Oct. 5, The Cure welcomed a singalong to its euphoric classic "Friday I'm in Love"; and on Oct. 6, Mumford & Sons closed out the weekend with a 10-year anniversary celebration of their debut album, *Sigh No More*. During the latter's set, frontman Marcus Mumford said he wished he could be there for Cardi B's pyro-fueled performance (left), which was going on at the same time. He wasn't the only artist struggling with FOMO. Earlier in the day, Kacey Musgraves told her crowd that they "better fuckin' run" to catch Lizzo's performance at the other end of Zilker Park; the day before, she similarly advised fans on Twitter: "You can make both [sets] if you haul ass."

—HILARY HUGHES



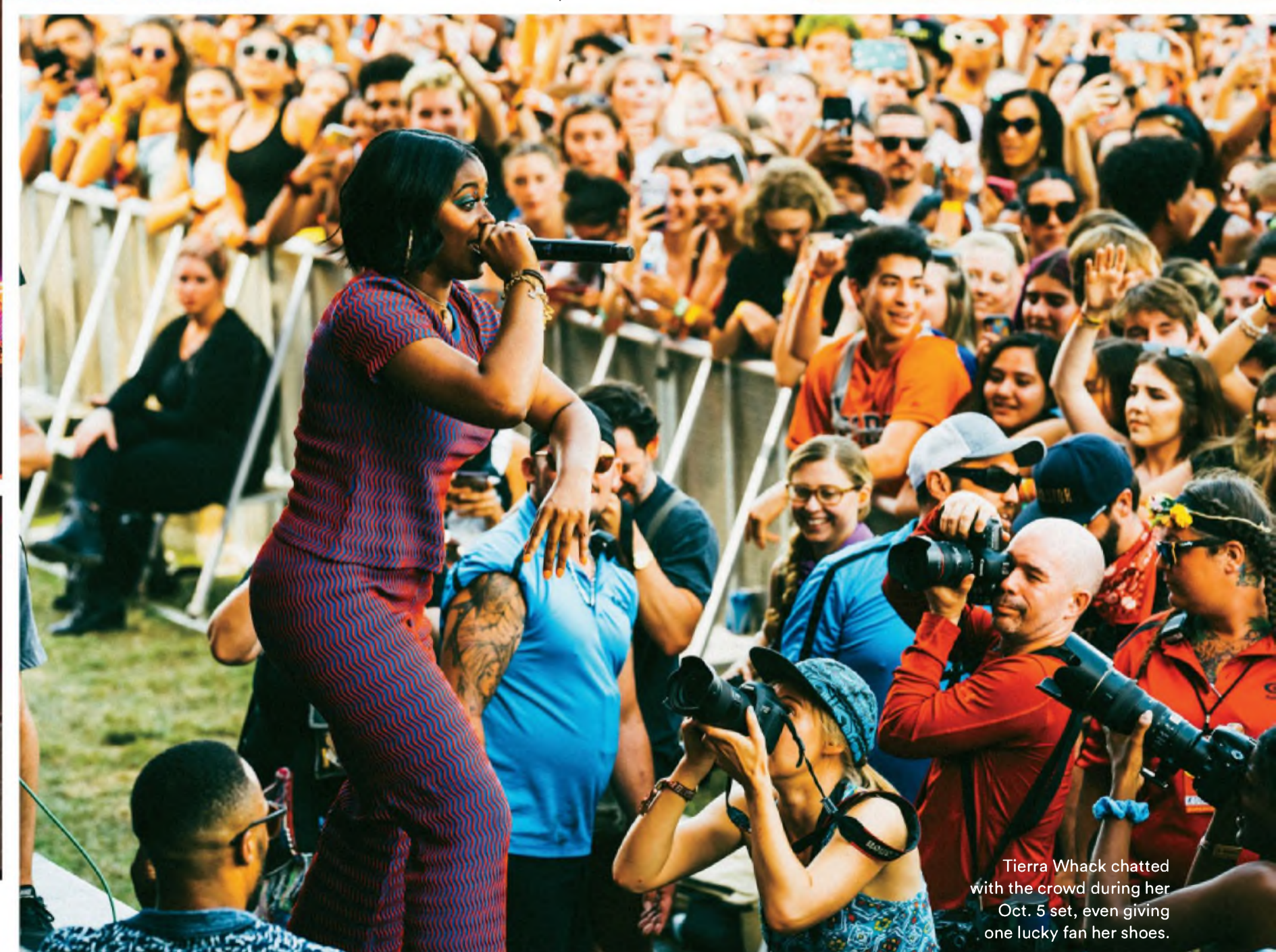
▲ Kali Uchis' day-two performance included covers of Don Omar's "Pobre Diabla" and Radiohead's "Creep."



▲ Oliver Tree donned several typically wacky costumes during his day-one set, including an enormous cowboy hat and a neon yellow ski mask.



Kevin Parker of Tame Impala performed hits like "Elephant" and "Let It Happen" on Oct. 4.



Tierra Whack chatted with the crowd during her Oct. 5 set, even giving one lucky fan her shoes.



▲ Axl Rose (left) and Slash of Guns N' Roses serenaded the day-one crowd with a 2.5-hour headlining performance.

From left: *Billboard's* Pamela Bustios with ASCAP Latino "She Is the Music" Song Camp participants Maria Elisa Ayerbe, Shari Short, Suzy Shinn, GALE and Ali Stone, who discussed songwriting in Miami on Sept. 30 as part of the four-day camp.



▶ SuperM's Taeyong (left) and Mark (right) with producer Lee Soo-man on Oct. 3 in Hollywood, where the K-pop group staged the debut of its live show two days later.



▶ From left: University of Southern California dean Erica Muhl, Andre "Dr. Dre" Young, Jimmy Iovine and USC president Carol Folt unveiled the school's new Iovine and Young Hall in Los Angeles on Oct. 2.



CONGRESS MEETS THE MUSIC INDUSTRY

The Recording Academy held its annual District Advocate Day on Oct. 2, with events across the country uniting the music industry and members of Congress. From left: Record producer Harvey Mason Jr., the academy's Qiana Conley, singer-songwriter Claudia Brant and Rep. Brad Sherman at the Los Angeles event, where Sherman presented the academy with an American flag.



Mute founder Daniel Miller (left) and North American office GM Mark Fotiadis DJ'd in New York on Oct. 3 to celebrate the label's new *STUMM433* box set.



▶ From left: Epic Records executives Maurice Slade, Ericka Coulter, Sylvia Rhone, Ezekiel Lewis, Jennifer Goicoechea and Courtney Lowery at the National Immigration Law Center's Courageous Luminaries Awards, which honored 21 Savage in Los Angeles on Oct. 3.

BET HIP-HOP AWARDS

ATLANTA, OCT. 5



Quality Control co-founder Pierre "Pee" Thomas brought his children to the awards.



▶ Chance the Rapper, who performed, with BET Networks executive vp/head of programming Connie Orlando.



EMPIRE founder Ghazi (left) and producer J. White Did It.

LEE: VALERIE MACDONALD/GETTY IMAGES; ASCAP: GANNI RODRIGUEZ; CONLEY: ALISON BUCKWIRE/IMAGE; EPIC: JERRITT CLARK/GETTY IMAGES; MILLER: ITOENJI; IOVINE: RICHARD SHOTWELL/INVISION/AP IMAGES; BET: THOMAS, ORLANDO, GHAZI, JOHNNY NUNEZ/GETTY IMAGES

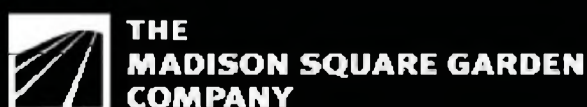
THE MADISON SQUARE GARDEN COMPANY SALUTES

HENRY CÁRDENAS

OF CÁRDENAS MARKETING NETWORK



CONGRATULATIONS ON BEING NAMED
BILLBOARD'S LATIN POWER PLAYER EXECUTIVE OF THE YEAR





RED LIGHT

MANAGEMENT

CONGRATULATES

FERNANDO GIACCARDI

for being honored as a

BILLBOARD LATIN POWER PLAYER

The Sound

PG. 38 MASKED RECORDS ✕ PG. 40 BROCKHAMPTON STAR'S BOUTIQUE STUDIO ✕ PG. 42 KASH DOLL



PANAMA RISING

Rapper Sech is taking reggae en español
back to its Panamanian roots — while bringing
the genre into its R&B-infused future

BY ISABELA RAYGOZA

PHOTOGRAPHED BY MARY BETH KOETH

Sech photographed
Oct. 2 in Miami.

NEARLY FIVE YEARS ago, Sech was flipping burgers and working in construction in his hometown of Río Abajo, Panama. Since then, he was discovered as a rapper online, signed a recording contract with Rich Music and — six months ago — released his acclaimed debut album, *Sueños*, featuring Manuel Turizo, Farruko and Nicky Jam. In September, he was nominated for three Latin Grammy Awards.

Sech's breakout hit arrived in April, when he released "Otro Trago" (Another Drink), featuring Darell, which hit No. 1 on *Billboard's* Hot Latin Songs chart and established him as one of urbano's most compelling and promising acts from the southernmost country in Central America. "Right now," says Sech, "urban music in Panama is fire."

Unlike many of the genre's rappers, Sech composes his music on guitar or piano, then writes the optimistic wordplay that he sings in a warm, soulful tenor — all evidence of urbano's move toward a more R&B-driven future, best heard on his "X Ti" or "Boomerang." He sees where the urbano landscape is heading and is capitalizing on it, which is exactly why reggaeton's top tier has sought him out: Sech has collaborated on recent tracks with Maluma and Ozuna.

Born Carlos Isaías Morales Williams, the 25-year-old singer-rapper grew up in a household that prioritized music. As the son of two pastors, Sech regularly sang in the church choir as a child, and at home, he would jam with his brothers, all of whom are musicians as well. But Sech was always most interested in



"Urban music in Panama is fire," says Sech.

reggae en español. The genre was born in Panama in the late 1960s and '70s, after descendents of Jamaican laborers who constructed the Panama Railroad brought reggae, and later dancehall, to Central America. By the late '90s, when Sech was growing up, "Reggae en español and reggaeton was heard everywhere," he recalls. "That is something that stays with you forever."

He cites El General and Nando Boom, both of whom are widely considered forefathers of reggaeton, as early inspirations. "El General was

a pioneer," says Sech, "and one of the first to make reggae en español. He had a big impact on me. There weren't a lot of artists coming from my country, and when he [found success], there was real hope that you can make it out."

Motivated to do just that, Sech co-founded the reggae en español duo El Combo de Oro as a teenager. In 2016, he started uploading tracks online, eventually recording and posting solo material, too. In December 2017, he released a single, the tender urbano track "Miss Lonely," produced by Miami-via-Panama hitmaker Díme-

lo Flow. A day later, he released his first-ever EP, *The Sensation Mixtape*.

Both caught the attention of independent urbano label Rich Music, which signed Sech to a recording contract in 2018; soon after, the label signed a distribution deal with Universal Music Publishing Group. *Sueños*, which includes a Dímelo Flow remix of "Miss Lonely," is now Latin Grammy-nominated for best urban music album, up against Bad Bunny's *X 100PRE*.

Sech himself may not be far from the kind of global stardom that Bad Bunny has reached. In August, Sech hit No. 4 on the Emerging Artists chart, and he is currently credited on four hits on the Hot Latin Songs list. As he continues to cross over into the U.S. mainstream, he says he hopes his career follows a similar trajectory as Daddy Yankee's. "In the future, I see myself like him," says Sech, as an artist "who has accomplished so many things."

Sech wants to accomplish more than a solo career: Outside of his own music, he is also a member of The Avengers, a supergroup comprising Feid, Dalex, J Quiles and Lenny Tavárez (see sidebar). The collective has yet to release a formal project, but was recently in Miami filming a music video for the upcoming single "Uniforme." Meanwhile, Sech just signed for global representation with the agency CMN, whose first task is coordinating his first U.S. arena tour.

Before that, though, Sech will attend his first Latin Grammys in November — a ceremony that is facing controversy. In September, Daddy Yankee and J Balvin posted the same photo on Instagram of a red "X" over a Grammy Award with the caption: "Sin Reggaeton, No Hay Latin Grammy" (Without reggaeton, there is no Latin Grammy), alluding to what they felt was a lack of genre diversity in the awards' top categories. "We hear the frustration and discontent," said The Latin Recording Academy in a statement. "We invite the leaders of the urban community to get involved with the academy, to get involved with the process and to get involved with discussions that improve the academy. Our doors are always open."

As an urbano artist who has multiple nominations, Sech shrugs off questions relating to the subject, instead focusing on the positives. "Everything has an evolution," he says. "Reggaeton and urban music are having an incredible moment, and I think [my nominations] will inspire many. Believe me that at some point, more young people will emerge from [Panama]. Our culture hasn't reached where it's supposed to go." ■

THE REST OF SECH'S SUPERGROUP



FEID

Since releasing his debut album in 2015, Feid has collaborated with Sebastián Yatra, Nacho and J Balvin, with whom he co-wrote "Ginza." The track topped the Hot Latin Songs chart for a then-record-breaking 22 weeks. In May, the 27-year-old singer-songwriter born Salomón Villada Hoyos in Medellín, Colombia, released his second album, *19*.



DALEX

At 29, Dalex, born Pedro David Daleccio Torres, has bounced from Philadelphia to Puerto Rico to Orlando, Fla., to Miami. He started as part of the duo Jayma y Dalex — the pair released its only album, *Gravedad*, in 2015 — before going solo. His first LP, the R&B-leaning *Climaxxx*, arrived this May and debuted at No. 8 on the Latin Rhythm Albums chart.



J QUILES

Born Justin Quiles in Connecticut, this 29-year-old Boricua artist has co-written with J Balvin, Maluma, Daddy Yankee and Yandel. After releasing albums in 2015 and 2016, he was nominated in 2017 for Premios Juventud's best new artist award. Now, J Quiles is sprinkling his tropical verses atop The Avengers' more traditional reggaeton tracks.



LENNY TAVÁREZ

After the reggaeton-pop duo Dyland & Lenny broke up in 2013, Lenny Tavárez set out on his own. Though he came up through the Latin trap movement, the singer, now 32, stood out as a crooner with R&B flair. His style is best heard on his 2018 EP, *Pop Porn*. So far this year, he has scored two hits on the Hot Latin Songs chart.



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FOUNDER/CEO, CÁRDENAS MARKETING NETWORK

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MASKED records



LABEL LOOK

Masked Records

By the time Roger Gengo was 17, he already had founded the music blog *Masked Gorilla* — but he had his sights set on more. In June 2009, he tweeted: “I want to start up a record label, it’s been on my mind my whole life.” In the decade since, Gengo, now 28, has expanded *Masked Gorilla* to a concert series called *Unmasked* — a showcase of underground talent — and now, finally, a record label. In September, *Masked Gorilla* announced its joint venture with Warner Records to launch Masked Records, signing rapper 2KBABY as its first artist. “Our partnership is a logical next step, as Warner Records wants to be positioned with not only people who can identify talent, but people who can also relate to and help cultivate” new artists, says Jeff Sosnow, executive vp A&R for Warner and Reprise Records. As Gengo puts it, “It was made clear from the start they believed in my vision.”

—ERIC DIEP

BACKSTORY

Born and raised in Long Beach, N.Y., Gengo started *Masked Gorilla* in high school, differentiating the site from other rap blogs by covering artists way under the radar. After graduating from Purchase College, he moved to Los Angeles where, in 2014, he launched *Unmasked*, booking artists like Seshollowaterboyz, Odd Future and the late Lil Peep. Gengo supported the growing SoundCloud rap scene early on. “I was around the same age as all these kids,” he says. “Instead of just reporting on a scene, I felt like I was contributing.”

THE ARTISTS

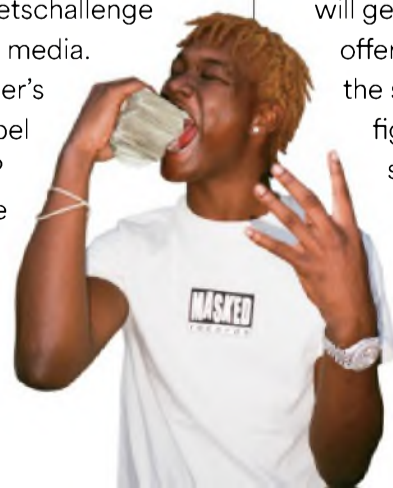
Gengo (who now lives in Atlanta) first discovered 19-year-old rapper 2KBABY in May on Instagram — he saw a video of the Louisville, Ky., native freestyling lyrics to his eventual breakthrough “Old Streets” a cappella. Gengo soon offered him a recording contract — no other labels had approached the artist at the time — and in August, 2KBABY signed to Masked and Warner. “We looked at 2KBABY as more than just a song or viral moment. It was clear that Roger had identified an artist,” says Sosnow. “That’s what we want.”

KEY STATS

2KBABY released the official audio for “Old Streets” independently through UnitedMasters on his YouTube page in June. A month later, *World-StarHipHop* shared the video on its YouTube page — and the clip immediately gained over 1 million views. Now, the track has 6.3 million streams, according to Nielsen Music, and there’s even an #oldstreetschallenge on social media. The rapper’s major-label debut EP will arrive this fall.

WHAT’S NEXT

With an office space in Los Angeles, Gengo is focused on growing his staff and expanding his roster before 2020, signing mostly hip-hop artists. Gengo himself admits, “It’s hard in some cases to define what is what genre; that’s what SoundCloud rap was — nobody knew what to call it.” But regardless of whom he adds, Gengo assures that everyone on his roster will get all he has to offer. “We’re pursuing the same goal and fighting for the same thing,” he says. “We are in it together.”



2KBABY



BIG IN... South Africa

SHO MADJOZI

🎯 This August, Missy Elliott retweeted a video of a South African artist rapping about wrestler John Cena with the comment “SUPA” and a fire emoji. By doing so, she introduced her 6.7 million followers to Sho Madjozi, a 27-year-old from the Limpopo province who has won two South African Music Awards and the BET Awards’ Viewers’ Choice for best international act. Now, with a catchy track about a cultural figure in the United States, she’s cementing her crossover success.

Known for rapping in a combination of her first language, Xitsonga, as well as English and Swahili — and for pairing the traditional xibelani skirt with Air Force Ones — Madjozi has unabashedly embraced her Tsonga heritage. She started rapping on Instagram three years ago and in 2018 independently released her debut, *Limpopo Champions League*, a mix of pop production and gqom music (a subgenre of house popular in South African townships).

But since she performed “John Cena,” which she mostly raps in Swahili, on the YouTube COLORS page that spotlights new artists from around the world, she has seen the biggest reaction yet. “People in Tanzania and Kenya started liking it,” says the rapper, born Maya Wegerif. “Then people in Europe and the U.S., too.” In a month, it scored over 3 million YouTube views; in September, Madjozi independently released the song with distribution from Africori. And Cena himself approves: He walked out to the song at a match and danced to it on *The Ellen DeGeneres Show* in September.

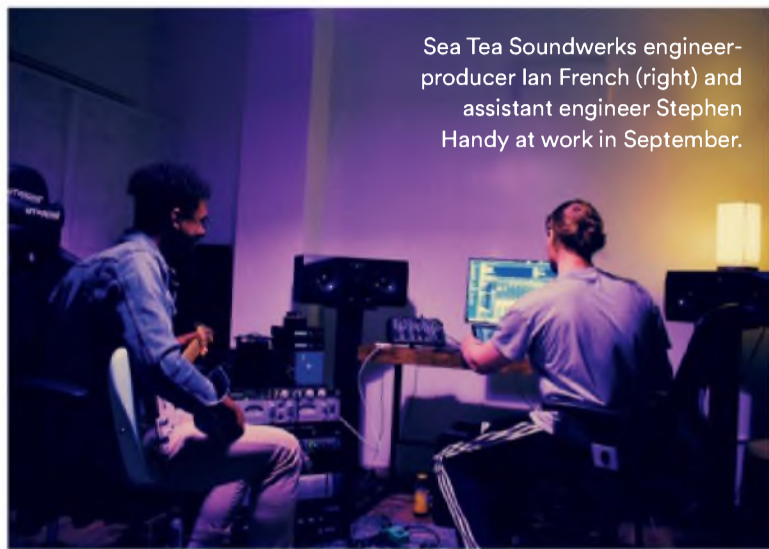
“A lot of artists second-guess themselves,” says Madjozi’s manager, Brandon Hixon, who has known her since she studied creative writing at Mount Holyoke College in Massachusetts. (She attended high school in Tanzania.) “But when she decides something, she just does it.” Madjozi says she plays new music for her dancers first: “If it’s fun for us, we [release] it. That’s the [only] assurance I need.”

—NADIA NEOPHYTOU



SABAN Music Group

SABAN MUSIC GROUP congratulates our
CEO **GUSTAVO LOPEZ** for his contributions
and accomplishments in the Latin music
industry and making Billboard's Annual
Latin Power Players List for 2019.



Sea Tea Soundwerks engineer-producer Ian French (right) and assistant engineer Stephen Handy at work in September.

INSIDE LOOK

BROCKHAMPTON GOES BOUTIQUE

Before Dom McLennon joined hip-hop boy band Brockhampton in 2015, he was a rising rapper who felt intimidated by the Connecticut recording studios he frequented, noticing that the more established an artist was the better treatment he or she received. But once the group recorded its acclaimed *Saturation* trilogy in its Los Angeles home studio, McLennon had an epiphany: A studio could be whatever he wanted it to be.

Soon after, he decided to create his own space with a simple goal: to welcome emerging artists who might be great at making music in their bedrooms, but have little to no experience working in studios. “We just tried to create an environment that revolves around this idea of going to your friend’s house — but your friend’s house has all the music equipment you need,” says McLennon.

Since mid-2018, he and Brockhampton’s manager, Jon Nunes, have been working on getting a studio up and running. In September, the pair opened Sea Tea Soundwerks in Manhattan. The three-room facility offers over 50 pieces of gear, and the space itself was primarily designed by the studio’s sound engineers, who opted for cooler colors like blues and purples based on color theory — the idea that certain hues can positively affect a recording session for an artist or producer.

But McLennon says he’s most proud of Signal Flow, an artist-curated sound library that draws from bits of studio sessions, allowing artists to contribute to others’ work and get compensated for it later on without “the pressure of turning [every] jam session into a song.” Ownership of the clip — whether it be a beat, sound or vocal — is split, for an undisclosed amount, between creator and studio.

Next, McLennon hopes to create a second nonprofit studio. Having come up with Brockhampton, which recorded its 2018 album, *Iridescence*, at Abbey Road Studios in London, he says, “When you have experience and privilege, the best thing you can do for anyone else is to create a service that utilizes the best parts of that privilege.”

—BRENTON BLANCHET



Q&A

SURVIVAL GUIDE

Why it took nearly 20 years, and 10 albums, for Jimmy Eat World’s Jim Adkins to embrace success

BY CHRIS PAYNE

ON JIMMY EAT WORLD’S 2002 breakthrough hit, “The Middle,” frontman Jim Adkins sings of a teenage punk struggling to shut out the naysayers and fit in. Now, 18 years later, he has realized how close to home its

storyline hits. Though the track helped the Arizona rockers emerge as stars of the early-2000s emo-punk boom — they have since scored seven top 10 hits on *Billboard*’s Alternative chart — Adkins, now 43, struggled with how to handle success. But on the band’s 10th album, *Survival* — a collection of polished

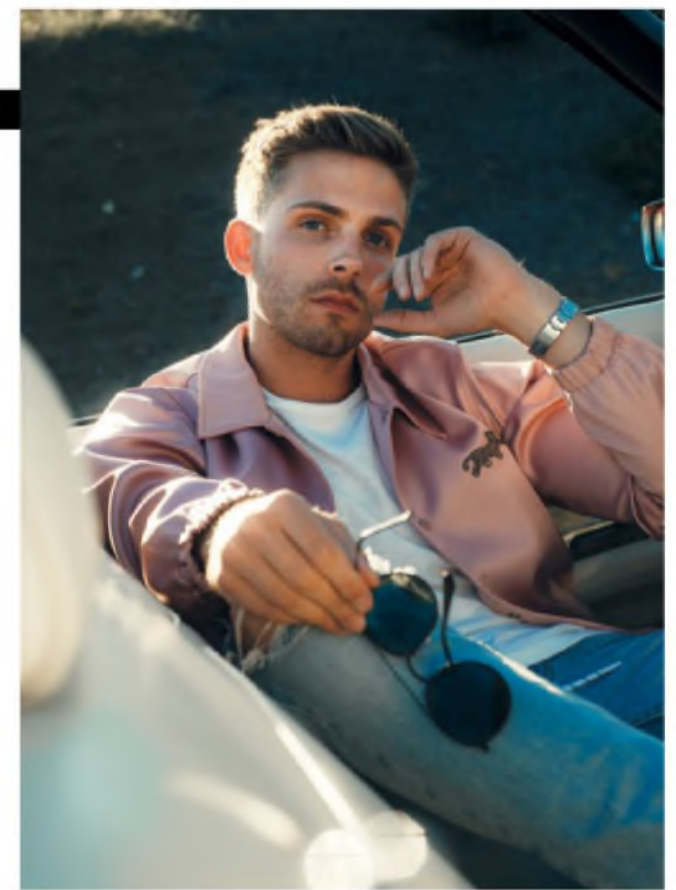
alt-rock pick-me-ups and feel-good collaborations out on RCA — he emerged mentally stronger than ever. “In a weird way, ‘The Middle’ sums up my entire philosophy now,” he says. “This idea — I could never express it properly back then — that placing your self-worth on external validation is just a losing game.”

Recently, you have said you felt like “a passenger in [your] own body for 36 years and never realized it.” What has changed?

Quitting drinking was the main thing. I have friends who don’t finish a beer because it got warm —

Adkins (center) and Jimmy Eat World onstage in February.

JIMMY EAT WORLD



SIGNED

Conor Matthews

LABEL ALTADENA/WARNER RECORDS

🎯 In the summer of 2014, after Conor Matthews' freshman year at Belmont University — where he was enrolled in the songwriting program — he took a job at the Nashville Nordstrom. He had no idea it would lead to a future career as a songwriter.

That same summer, Matthews, now 24, attended a writers' round and recognized someone to whom he had sold a shirt three days earlier: Universal Music Group Nashville senior director of A&R Joe Fisher. "I told him I wanted to be a songwriter, and he said, 'That's crazy, dude. I work at Universal. Come by and play me some songs sometime,'" recalls Matthews.

Three months later, Fisher contacted Matthews to tell him he had forwarded a few of his songs to Keith Urban, who was instantly sold. By February 2015, Matthews signed a publishing deal with Warner Chappell, joining writing sessions with Sugarland and Sam Hunt.

Nearly three years later, Matthews became the first artist to join Altadena, the music company launched by hit songwriter-producer busbee — who died unexpectedly on Sept. 29 — through a joint venture with Warner Records. Busbee and Warner co-chairman/CEO Aaron Bay-Schuck offered the pop/R&B artist a recording contract last December; in May, he signed to Altadena/Warner, which the company announced in September.

"Conor represents the kind of high-level, credible pop artist with whom Bay-Schuck has had massive success," says Altadena GM Daniel Lee, adding that Matthews has delivered almost 20 masters since signing his deal. "He drips with charisma."

Now, after busbee's death, Matthews is more determined than ever to make him proud, working on an upcoming debut EP and putting together a live show that will incorporate choreography. "I'm really excited to just work as hard as I can and try and live up to all the things that [busbee] saw in me from such an early stage. To be able to do that is very rewarding." —GAB GINSBERG

that's not me. I'm all or nothing, so it's got to be nothing. When things were really picking up for us during the rise of *Bleed American* [in 2001], there's a lot that turns off, like a self-preservation thing. When you don't feel anything, you can't get hurt. The fact that everything might go away at any moment is something that I dealt with in unhealthy ways. Everything is better now, no question.

How does it feel to create, write and perform music while sober?

Completely and wholly satisfying in a way that I wasn't really tuned in to before. You can look at [success] in two ways: not taking any of it seriously, or being willing to be present and grateful. I was just going along and not really letting it [soak] in out of fear of rejection or maybe a lack of self-worth — whatever. Now I realize it's way better just to enjoy it. I can see the appeal of [being a monk], devoting your entire existence to negating your ego. If you can really let go of expectation, then you can do this forever.

How has the songwriting process evolved for you?

When you're younger, you just go — you don't know why. Over time, you want more out of the process. We have nine albums; at this point in our career, why are we making something else? I'll always do something with music, but if we're going to put something up against everything we've ever done, you have to have a reason. That's the main difference now.

AFI frontman Davey Havok sings backing vocals on "Surviving." How did that happen?

We have been friends with AFI since we did the Warped Tour in 2001. I sent him the song, and he was stressing about getting to a studio. And I said, "No, put your headphones on, set your phone down and just sing it." That's the version on the record. I can totally see how SoundCloud rappers who have never seen an XLR cable are pumping out platinum hits right now. **D**



ONE TO WATCH

Kash Doll

FROM Detroit

AGE 27

LABEL Republic Records

REAL-LIFE HUSTLERS Born Arkeisha Knight, Kash Doll started writing rhymes in fifth grade, honing her freestyle skills on the ride to school. “I would tell everybody, ‘When I grow up, I’m going to be famous, and all y’all are going to want to be my friend,’” says Doll. After graduating high school, she worked at local strip clubs to fund the start of her musical career, paying for studio time. Soon enough, she was booking gigs rapping at clubs, public schools and charity events.

ONE OF A KIND In 2017, Doll’s self-released single “For Everybody” became a viral hit. “It changed my life,” she says, explaining that it let her hire a lawyer who got her out of a “terrible” contract, though she won’t say with whom. The next year, Republic Records A&R coordinator Ken Jarvis introduced her to the label’s president of West Coast creative, Wendy Goldstein. “He walked into my office with the ‘For Everybody’ music video cued up,” says Goldstein. “You could feel something special happening.” That spring, Republic signed Doll to a recording contract and released her major-label debut single, “Ice Me Out.”

HOMETOWN HEROES In the past year, Doll has been featured on tracks by Iggy Azalea, Dreezy and Pusha T. Her own debut, *Stacked* (out Oct. 18), includes verses from Lil Wayne, Trey Songz, Teyana Taylor and fellow Detroit native Big Sean. Doll collaborated with the lattermost on August’s “Ready Set,” which she says aims to show that “failure is not an option. You have to stay patient. It ain’t easy to just get up and become a rapper out of Detroit — we made it out the basement.”

BOSS UP Doll is also focused on growing as a businesswoman, running her label Kash Doll Enterprises and Detroit-based nonprofit B.A.D. (Black American Doll) Girls, which donates prom dresses to young women and sponsors community events. “I have to keep going harder because I can’t let [my family] down. If I’m too content, something’s wrong. There’s always a new level to reach.” —BIANCA GRACIE

Old Dominion before a sold-out show in Asbury Park, N.J., in August.



ON THE ROAD

Growth Spurt

Old Dominion is embarking on its biggest European tour to date — so why is the country act stripping its set way down?

BY ANNIE REUTER

A YEAR AFTER OLD Dominion signed its first recording deal with Sony Music Nashville in 2015, the band took its inaugural

trip to the United Kingdom as part of the C2C: Country to Country festival, lining up additional dates at 200-capacity clubs and hoping to build a following overseas. “We dipped our toe in the water there and lost some money,” says frontman Matthew Ramsey, “but it was more about getting our name out there — and the next time we came back, hopefully it would be a little bit bigger.”

Now the quintet is on its biggest European tour to date in support of its third, self-titled album, out

Oct. 25, with first-time stops in Berlin, Stockholm and Amsterdam. And this time, the venues have more than doubled in size.

As the Academy of Country Music’s reigning group of the year, Old Dominion scored its sixth No. 1 on *Billboard*’s Country Airplay chart in April with “Make It Sweet,” the lead single from its new album. The band first reached the chart’s peak in November 2015 with “Break Up With Him,” which is also one of eight hits Old Dominion has landed on the *Billboard* Hot 100 since the start of its career.

On its current tour, the group promises to mix these songs into its setlist alongside new album cuts. But there’s one thing that won’t be bigger on this European

trek: the production. While Old Dominion tours the States with seven tractor-trailer trucks and four buses, Ramsey says it has learned its lesson in Europe and limited the budget this time. “Our crew and the band, we all cram into one bus, and there’s no tractor-trailer trucks at all,” he says. “It’s a bare-bones [stage setup] compared with what we do at home.”

The group is relying less on spectacle and instead sprinkling in more talking breaks to explain the stories behind its songs. “We’re built on touring,” says Ramsey. “We started in a very grass-roots way; it’s a term that gets thrown around a lot, but it holds true to us — it’s incredible that we’ve gotten where we are.” **B**

KASH DOLL: MICHAEL LAVINE; OLD DOMINION: MASON ALLEN



HENRY CARDENAS

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SECH

ON HIS
3 **LATIN**
GRAMMY
NOMINATIONS



-  **BEST URBAN FUSION PERFORMANCE: OTRO TRAGO**
-  **BEST URBAN SONG: OTRO TRAGO**
-  **BEST URBAN ALBUM: SUEÑOS**

“ AN ICON IN THE MAKING ” - **REMEZCLA**

“ URBANO’S ROOKIE OF THE YEAR ” - **RollingStone**

“ SECH TOOK THE MUSIC WORLD BY STORM WHEN HE RELEASED ‘OTRO TRAGO’ AND HIS ALBUM, ‘SUEÑOS’ ” - **billboard**

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Rosalía

is in

CONTROL

WITH HER AMBITIOUS FUSION OF FLAMENCO TRADITION AND URBAN SWAGGER, THE SPANISH STAR IS PROVING THAT A SINGULAR VISION CAN HAVE UNIVERSAL APPEAL

By Leila Cobo

Photographed by Ruven Afanador

Rosalía photographed Sept. 3
at The 1896 in Brooklyn.

Styling by Samantha Burkhart
Michael Kors Collection dress, Piers
Atkinson headpiece, Pleaser boots
with Amy Shehab jewelry, Bvlgari
earrings, ring and bracelet.



When

ROSALÍA WAS 16 YEARS OLD, SHE LOST her voice. She had been singing too much without proper technique, and she needed a vocal cord operation. “For a whole year, I was in rehabilitation, just listening to music,” she says. “I learned how to really listen.”

The experience was formative for an artist who has become an international superstar thanks in part to her attention to detail, from the intricate sounds of her genre-bending productions to every shot of her avant-garde videos. To this day, Rosalía always carries her “little pad” or her phone, writing down “everything I’m going to do, my ideas, the next step,” she explains. “The point is to connect with what made me go into this in the first place.”

We’re chatting in early September over coffee and scrambled eggs at a suite in the trendy hotel EAST, Miami, where Rosalía speaks — mostly in Spanish but with a smattering of English — in a voice that speeds up when she’s excited but rarely rises above a murmur. Today, makeup-free and with her dark curly hair flowing loose over her shoulders, she looks much younger than her actual age, 27. Only her long nails, black and laced with glitter, give away the diva within.

In the year and a half since she independently released her single “Malamente,” earning immense critical acclaim for her contemporary, urban-music twist on flamenco, the Spain-born Rosalía has turned every preconception about her country’s iconic musical tradition on its head. She’s a trained dancer who traded heels and long-tailed dresses for platform sneakers, midriff-baring tops and sweats; a traditional *cantaora* who collaborates with rappers and reggaetoneros; a thrilling live performer who mixes hip-hop and flamenco moves with military precision in front of psychedelic visuals. “Rosalía possesses the very rare combination of a flawless artistic vision and remarkable live performances, and she keeps pushing every musical boundary,” says Ron Perry, chairman/CEO of Columbia Records, which signed Rosalía in the United States in 2018. “She’s a once-in-a-generation talent.”

She’s already rubbing shoulders with the biggest names in the industry. Since her breakout record, *El Mal Querer*, debuted at No. 1 on *Billboard’s* Latin Pop Albums chart last fall, she has performed at Coachella and Lollapalooza, hit the studio with Billie Eilish and Pharrell Williams, graced President Barack Obama’s annual summer playlist and won two Latin

Grammys. In August, Rosalía became only the third female Latin artist to perform at the MTV Video Music Awards (VMAs), after Shakira and Jennifer Lopez.

“There’s no one I can remember who has come out this fast — in any language,” says her agent, Samantha Kirby Yoh, WME partner and head of East Coast music. “I don’t think anyone has the attention she has gotten in terms of credibility in so many different genres and mediums.”

Even as recently as three years ago, it would have been hard to fathom Rosalía’s career trajectory. With very few exceptions, Latin artists have garnered mainstream U.S. attention only after achieving great success in the Spanish-speaking world. Typically, major U.S. labels enter joint-venture deals with their Latin counterparts to work acts who are releasing albums or singles in English. Rosalía, however, joined Columbia barely six months after signing with Sony Music Spain, and she still sings predominantly in Spanish — not only a sign of increasingly permeable genre and language barriers, but also of her star power. “She’s bigger than a Spanish artist. That’s what everyone is drawn to about her,” says Columbia executive vp/GM Jenifer Mallory.

Rosalía has spent much of 2019 proving as much, releasing a string of singles that showcase her diverse skill set. There’s the J Balvin collaboration “Con Altura,” an homage to classic reggaeton that hit No. 12 on *Billboard’s* Hot Latin Songs chart; the club-ready anthem “Aute Cuture,” which she decks out with a dance-pop edge; and the hypnotic Ozuna team-up “Yo x Ti, Tu x Mi,” which the pair performed at the VMAs. “You can hum her songs, but they are complicated and sophisticated in terms of structure,” says Jody Gerson, chairman/CEO of Universal Music Publishing Group, which announced a worldwide publishing deal with Rosalía in June. “It’s a very unique sound that is all her own.”

Despite widespread acclaim and internet hype, Rosalía’s music has yet to hit a mass-market tipping point: None of the aforementioned singles have broken into the *Billboard* Hot 100. At Spotify’s ¡Viva Latino! LIVE concert at Miami’s AmericanAirlines Arena a few days before our interview, the mostly Latinx crowd’s reaction to Rosalía was effusive but more curious than rapturous compared with the reception they gave others on the lineup, like headliners Bad Bunny and Nicky Jam. But experts say that may just be a matter of time, not an issue related to her appeal. “Interest from mainstream Latin radio is huge right now for Rosalía,” says

Gabriel Buitrago, founder of Summa Marketing and Promotions, who is working her singles to Latin radio. “As a promoter, the hardest thing to do is work new artists. But I’m amazed at how quickly they have embraced her.”

As she works on her third album and prepares for more live performances — including sold-out arena shows in Spain — Rosalía is still processing how fast her career has moved. “I can’t walk around like I used to, and there’s always paparazzi waiting outside the studio,” she says. “It’s jarring.” Still, she never believed she would make it this far on her own terms. “Ten years ago, I thought, ‘Someday, I may have to make concessions because of the industry.’ I wish I had known it would be like this. Everyone around me has maximum respect for my vision. Everything has been organic. I’m so happy I can make the music I want at any moment.”

You have experienced a seismic shift over the past few months. What’s the biggest change?

What has truly changed is the doors that may open. The possibility of doing many things that I had in my mind but seemed very far away, like putting together a show exactly how I picture it without worrying about infrastructure or anything. When I began to record *El Mal Querer*, I didn’t have a label or a team. It was just my family — my mother and my sister — and my friends. To be able to work today with Rebeca [León, her manager] and so many other women who trust me is amazing.

It seems like every time you write a song, you’re thinking about it in 3D: the music, the video, the performance.

For most of the songs, yes, everything is connected. The music is the center, and everything stems from that. I’m a musician first, but I started from scratch: I would beg to be allowed to play, I would announce my events on Facebook, I would design my posters. When I sang in bars and weddings, where you have to fight to be heard, you gain incredible humility. I was on top of every detail so the vision would come to fruition.

Flamenco is not pop — it’s complex music. What made you realize that visuals could help tell the story?

As a teenager, I grew up listening to [Spanish artists like] Lola Flores and Camarón and also 2Pac and Missy Elliott. So the visual landscape I got from those acts really made an impact on me and made conceiving visuals a very natural thing. Even though the *cantaora* traditionally sings sitting down, why do I have to do that in my video? I’m going to turn it around and conceive a video where I can simply dance in the streets. My priority always is to project the image of a strong woman. And when I work on video edits, I always prioritize attitude and strength ahead of looking pretty in a shot.

THE TEAM

LABEL

COLUMBIA RECORDS

Ron Perry, chairman/CEO

Jenifer Mallory,
executive vp/GM

Erika Alfredson,
senior vp marketing

MANAGEMENT

LIONFISH ENTERTAINMENT

Rebeca León, CEO

AGENTS

WME

Samantha Kirby Yoh,
partner/head of
East Coast music

Carlos Abreu, agent

Gucci dress, Rinaldy Yunardi headpiece, Area necklace, Aida Bergsen, Lillian Shalom and Bijules rings.





"I come from a generation that was born into globalization and the internet. I never think of music as,



'Is this correct or incorrect?'

I always think, 'Is this exciting or not?'"

Palomo Spain jacket and pants, Aida Bergsen ring, Natia x Lako earring from TATA-LA, Hanut Singh necklace from Roseark Los Angeles.



"Languages are like musical colors, like instruments you can choose. Today, musical barriers, like genres, are so diluted that they don't really exist."

Given flamenco's rigid structures, breaking from tradition isn't always encouraged.

Yes, but I come from a generation that was born into globalization and the internet. That has changed everything. I never think of music as, "Is this correct or incorrect?" I always think, "Is this exciting or not?"

You have received criticism for being "not flamenco enough" or "not Latina enough" for Latin music. Does it bother you?

First of all, I was born speaking Spanish. My father is from Asturias [in northwestern Spain]. My great-grandfather is Cuban. My mother is Catalana [from Catalonia, an autonomous region in northeast Spain]. I grew up speaking Catalan and Spanish at home, and I have always listened to music in English. So it's natural for me to sing in these languages. I make music in Spanish because flamenco is my great inspiration. But a few months ago, I recorded a rumba in Catalan ["Milionária"]. I sang in English with James Blake because he had a beautiful song, "Barefoot in the Park." Languages are like musical colors, like instruments you can choose. Today, musical barriers, like genres, are so diluted that they don't really exist.

That shows on your first album, *Los Ángeles*, which includes a cover of Bonnie "Prince" Billy's "I See a Darkness" that you sing in English.

Because I love it. That entire album is an homage to flamenco tradition seen from my personal vantage point. But this song made so much sense [with the lyrical themes of the album], so why not have a version? In the end, I think no one is going to accuse Picasso of cultural appropriation because he painted African masks.

It's a delicate topic. I always try to talk about all the cultural references that have inspired me. Artists always have been influenced by many cultures. Today, all cultures are connected, and it's something beautiful and worthy of celebration. Flamenco and my country always have been connected with Latin America. The flamenco *cantes de ida y vuelta* ["round-trip songs" that developed as musical exchanges between Spain and Latin America] are a reflection of that: *milongas, la guajira, la colombiana*. They are considered to be of the flamenco tradition, but you can clearly feel Latin America's presence.

You graduated from the Catalonia College of Music the same year you released *Los Ángeles*. Why was it important for you to have a formal education in music?

I never felt comfortable with the notion of depending on someone to make my music. I wanted absolute control to develop whatever was in my head. For some, music is sacred: They care so much about their work, the consequences don't matter. For others, music

is a vehicle — perhaps they're looking for a lifestyle or money. I don't judge. But I was never in a rush. I studied for 10 years because I wanted to be an artist.

And you consider yourself a producer and an arranger as well, yes?

Without a doubt, and I get credited as such. I was very involved in *Los Ángeles*, and on *El Mal Querer*, Pablo Díaz-Reixa [Rosalía's frequent collaborator who records under the name El Guincho] and I are credited as producers. I'm always on top of my productions because sound design is everything to me.

Your recent singles have been very collaborative: You worked with J Balvin on "Con Altura," and you sing with Ozuna on "Yo x Ti, Tu x Mi." What's that process like?

In both instances, I headed the creative process. Pablo and I began working together on the beat and developing toplines, and then Frank Dukes [known for his work with Camila Cabello and The Weeknd] came on as a producer for both. After that, J Balvin and Ozuna came on to their respective songs. We did everything with Balvin remotely, but Ozuna spent a couple of hours with me in the studio in Miami. I had met Ozu in Las Vegas [during the 2018 Latin Grammys] and was a longtime fan. Pablo and I wanted to come up with a song that worked for Ozu, so I listened to the beats [he likes] and the key he

usually sings in, and from there we developed my verse. Within minutes, he wrote his verse, added a few details. I couldn't believe it.

You also teased a collaboration with Billie Eilish on social media earlier this year. What can you share about it?

When I released "Malamente," Billie was one of the first huge artists who shared the video. She has been there from the onset. Then, when I was working with Frank Dukes in Los Angeles, Billie and I had a session together, totally independent from her other projects. We wrote with her at the piano. We created a great idea for a song and had a great time.

"Aute Cuture," which you released in May, is another very different track for you — it has the hand claps of flamenco but a lot of pop elements, too.

Pablo asked me to work on some beats for a big artist with him. When I started to write the chords, it was so clear: The beat had to be mine! I wrote the toplines a few weeks later while I danced. It's the first time I have done that, where the movement inspired the toplines.

You have said that you learned to dance before you learned to sing. What role does movement usually have in your work and your live show?

From 13 to 23, I only did music and left dance to the side. I got used to singing sitting down because that's what happens in traditional flamenco. But in this particular show, movement is important. I made the choreography with Charm La'Donna [who has worked with Madonna and Britney Spears]. I wanted to put her in the same room with Ana Nuñez, a flamenco dancer from Barcelona whom I was studying with at the time, and figure out how we could create a live show that was inspired by flamenco and also urban music.

How did you and Charm start working together?

The little money I had at the time I wanted to put into the music and the live show, so I contacted her through Instagram and said, "This is what I can pay." She said yes. This woman I had never met came to Spain to work with me. After about five days of rehearsals, my sister and I asked her, "Honestly, how is it possible that someone of your level came to us?" And she said she felt God had told her she needed to be there. It's as if she had the intuition of what could happen if we worked together.

Tell me about your spirituality.

I always pray, in my way, before taking the stage. I feel we all have a task in life — a path, a destiny. Before I perform, I try to connect with my body. I give thanks for the possibility of performing and sharing with others. I always try to reconnect with that intention: to be at the service of the music. ■

Betting on Rosalía

A CHANCE DISCOVERY. A BIDDING WAR. A YOUTUBE BOOST. INSIDE ROSALÍA'S RAPID RISE

IN THE SUMMER OF 2017, ROSALÍA — then a rising star in the tradition-bound world of flamenco — sat on a stool and, accompanied only by a guitarist, played an intimate acoustic set at a Madrid festival. At the time, she had attracted critics' attention in Spain with her independently released, Universal-distributed debut album, *Los Ángeles*.

The festival audience was small, but it included two big names in Latin music: singer-songwriter Bebe and her superstar friend Juanes, who was so impressed by Rosalía that he invited her to perform with him in Madrid later that year. He was far from her only fan: Rosalía was already talking to labels including Universal and Sony, and Sony Music Spain president José María Barbat was especially enthralled.

"He called and said: 'I have an artist who is going to drive you crazy. Her name is Rosalía,'" recalls Afo Verde, chairman/CEO of Sony Music Latin Iberia. Verde didn't see Rosalía in person until months later, at the Latin Academy's Person of the Year event in November 2017. She participated in a tribute to Alejandro Sanz (another prominent fan of hers), accompanied by a string orchestra playing an arrangement Rosalía herself had commissioned.

That crowd was immediately smitten — a common reaction from the many artists and execs who have observed Rosalía's charisma up close and then immediately lent their support, spurring her uncommonly fast rise. Juanes' manager, Rebeca León, saw Rosalía's sound check for her Madrid performance with Juanes and was struck by her self-assurance both onstage and off as she worked with the concert production staff (especially since at that point Rosalía was unsigned and did not have management). A few months later, she took her on as a client. "I didn't know what the hell she was going to do next," recalls León. "But I knew I wanted to know."

By early 2018, Rosalía had recorded "Malamente" as the first single for what would become her next album, *El Mal Querer*. "She was very convinced about these songs, even though they didn't sound like anything else out there," says León. Rosalía was close to signing with Sony Music Spain, but León wanted her to release "Malamente" by May to make Latin Grammy submission deadlines. She went to YouTube's global head of artist relations, Vivien Lewit, who says she was "immediately mesmerized by Rosalía's voice and presence in her visuals." Lewit signed her "on the spot" to YouTube's Foundry international artist development program, providing Rosalía with funding for the "Malamente" video, along with tools to build a fan base on the platform. ("Malamente" ultimately earned three Latin Grammy nominations and two wins.)

Just a month later, on June 15, Rosalía arranged her own appearance at Barcelona's Sonar (traditionally an EDM-centric festival), where Barbat and his entire team watched her, entranced. "It was like witnessing the apparition of the Virgin [Mary]," he says today. "This artist took the flamenco and music scene by storm." He sent a video of the performance to Verde, who in turn passed it to Sony Music CEO Rob Stringer; he invited Rosalía to perform at the company's global convention in



New York that September.

"There was interest, frankly, from all our labels," says Jenifer Mallory, executive vp/GM for Columbia Records. While Rosalía sang in Spanish, "we saw a huge global opportunity. She represents a new face of pop. Between Lizzo and Billie Eilish and the people owning American culture right now ... there has to be an edge, a uniqueness." With multiple labels interested, says León, "at some point, we just had to make a decision. Columbia seemed to be the right fit. They really understand the flamenco side of her, and they've taken the time to immerse themselves in that part of the culture."

Ultimately, Columbia and Sony Music Latin entered a joint venture to release *El Mal Querer* in November 2018. León, meanwhile, connected Rosalía with agent Samantha Kirby Yoh at WME, who immediately booked her for major festivals in 2019, including Lollapalooza in Latin America and Coachella in the United States.

"We have seen these [tipping-point] moments before, but never quite like this," says Mallory. "People feel ownership over her. The word-of-mouth around this project is so powerful — it's a quality that artists would die for." Indeed, Verde was at first a bit worried by how fast things were moving for Rosalía. In October, Sony had arranged a live show in London "in a space that fit 1,000 to 1,500," recalls Verde. "The next day, they told me 1,500 people had been left outside."

When *El Mal Querer* came out last November, it debuted at No. 1 on the Latin Pop Albums chart. And though Rosalía has yet to score mainstream success on the level of male contemporaries like J Balvin and Ozuna (who have both collaborated with her and, along with Bad Bunny, frequently gush over her on Instagram), her label is treating her as a global superstar and investing accordingly. Her first solo shows in Spain arenas, scheduled for December, sold out in hours. But she and her team are keeping a relatively low profile — agreeing to only select collabs and a limited number of shows — as she prepares to record her second Columbia album (and third overall). "We're not going to rush," says Mallory. "We are investing in the long-term future of Rosalía." —L.C.

Latin Power Players 2019

Veteran promoter Henry Cárdenas, whose clients include stars like Marc Anthony, leads *Billboard's* annual roster of influencers in a genre whose artists are storming the pop charts and shaping musical tastes around the globe

BY LEILA COBO



Cárdenas (left) and Anthony photographed by Mary Beth Koeth on Sept. 9 at Magnus Media in Miami.



As founder/CEO of Cárdenas Marketing Network (CMN), Henry Cárdenas has long been the top independent Latin music promoter in the United States, the man behind a bevy of successful arena tours by megawatt stars like Marc Anthony, Chayanne, Daddy Yankee and, most recently, Maluma and Bad Bunny.

But lately, Cárdenas, 63, has felt others rattling his cage. “We were fat and happy,” he says. “Then, everywhere I looked, there was Live Nation breathing down my neck. And that motivated me to get up and see what was happening.”

What was happening was a flow of talent beyond the big superstars CMN had long promoted. So Cárdenas got to work, looking for emerging talent — and scooping it up before anyone else did.

Cárdenas opened a booking arm at CMN that he says has grown more than 200% in the past year and now includes 12 acts (with such younger artists as Sech, Manuel Turizo and Becky G among them), as well as stars like Anthony. It is the fastest-growing sector in a company that also pushed beyond music for opportunities in sports events and experiential marketing. The diversification allows Cárdenas to have a footprint in many areas, straddling multiple genres — from regional Mexican to pop — with artists big and small in a way he didn’t before.

Between July 1, 2018, and June 30, 2019, CMN grossed \$102.5 million and sold 1,046,652 tickets across 161 shows, according to data the company has reported to Billboard Boxscore. That places CMN at No. 9 on Boxscore’s list of top promoters for that period.

In addition to the concerts tracked by Boxscore, Cárdenas says, he produced over 300 events in 2018, his biggest year ever, selling 2 million-plus tickets. Those events include Bad Bunny’s and Maluma’s arena

tours, as well as those of longtime client Anthony. Last year, Anthony signed a \$160 million multiyear, international touring deal with CMN (in conjunction with management company Magnus Media), perhaps the most lucrative touring deal ever for a Latin artist.

A typical weekend for Cárdenas in September included regional Mexican giants Banda MS performing at New York's Madison Square Garden and Maluma playing Los Angeles' Forum, as well as concerts by tropical star Silvestre Dangond in Montréal; Nicky Jam in McAllen, Texas; and Turizo in Mexico.

As for Cárdenas, he was in his hometown of Cali, Colombia, where he produced a stadium show by Mexican diva Ana Gabriel and, the next day, he attended the groundbreaking ceremony for a new facility at Casita de Belén, an organization for at-risk children and families in one of Cali's poorest areas. The facility was financed by Maestro Cares, the foundation Cárdenas created in 2012 with Anthony that to date has financed 16 facilities in Latin America and one in the United States.

"I never knew what a foundation was, what philanthropy was," says Cárdenas. "When you're young, all you want to do is get ahead and receive. But I'm at a stage where I know I have to give back."

Maestro Cares raises money through an annual gala (this year, that event brought in \$1.8 million) and through all CMN shows, which donate \$1.50-\$2 per ticket to the foundation. But increasingly, "my mission is to involve others, especially artists," says Cárdenas, who also works closely in his foundation projects with his concert promotion partners in different countries. For example, he has partnered with UNICEF and Bad Bunny's foundation, Good Bunny, to rebuild baseball fields in Puerto Rico that Hurricane Maria destroyed.

"Before, the only artist who contributed was Marc Anthony," says Cárdenas. "And I thought, 'I have all these contacts. Why don't I motivate them?' Many people want to help, but they just don't know how."

While Maestro Cares is mostly focused on improving conditions for children in Latin America and the Caribbean, Cárdenas' biggest concern at the moment is the immigration crisis in the United States, where he has lived since he left Siloé, one of Cali's most notorious slums, to come live with an uncle in Chicago when he was only 16 years old.

"From conversations of building a wall to the separation of families — these are critical issues influencing the music industry," he says, noting that concert attendance has been affected as regional Mexican audiences shy away from gatherings that immigration officials could target.

"The political language of discrimination and fear, along with negative news coverage, is creating an environment of uncertainty," he says. "Naturally, the Latin community is apprehensive. [But] I have high hopes this will change. Music is an art form that helps bring us all together. It encourages unity and inspires harmony in our communities."



López



González



Duque



Silva



Verde



Gallardo



Zabala



G. Martínez



Cookman



Humilde



F. Martínez

MUSIC GROUPS

Jesús López

Chairman/CEO

UNIVERSAL MUSIC LATIN AMERICA & IBERIAN PENINSULA

Victor González

President

UNIVERSAL MUSIC LATIN ENTERTAINMENT

Alejandro Duque

Managing director

UNIVERSAL MUSIC LATINO, MACHETE MUSIC, CAPITOL LATIN

Antonio Silva

Managing director

FONOVISIA DISA USA/MEXICO

López and his team have seen J Balvin become a global phenomenon with over 55 million monthly listeners on Spotify, according to the streaming service. López also helped engineer Balvin and Bad Bunny's *Oasis*, which reigned on *Billboard's* Top Latin Albums list for eight total weeks. Now he's betting big on female artists, from Chile's alt queen Mon Laferte, a top touring act in Mexico, to Colombia's Karol G, whose albums *Unstoppable* and *Ocean* both have reached No. 2 on Top Latin Albums. Universal's Global Talent Services co-manages Karol G and Balvin, and fully manages Sebastián Yatra, who is "leading the charge for Latin pop's global comeback," says López.

Duque, 36, adds Greeicy to the list of rising Latin pop stars he cites on his roster. Overseeing the United States and Mexico, González, 53, says his labels are tapping some 30 different producers to drive artist development. Silva, 54, counts El Bebe and Christian Nodal as leading regional Mexican artists who are making an impact around the world. "Central America is seeing the genre thrive, among other places," he says.

Afo Verde

Chairman/CEO

SONY MUSIC LATIN IBERIA

Alex Gallardo

President

SONY MUSIC U.S. LATIN

Verde, 52, reports that Sony's Latin labels are working more closely than ever with The Orchard, Sony's distribution, sales and marketing division, to drive success for the likes of Ozuna (*Billboard's* Top Latin Artist of 2018), Anuel AA and Natti Natasha. The collaboration has boosted the market share of both Sony Music U.S. Latin and The Orchard. "It's a labor of brotherhood and companionship," says the artist-minded Verde, who also has worked hand in hand with Columbia Records in developing Spain's Rosalía, whose album *El Mal Querer* reached No. 1 on the Latin Pop Albums chart. Verde also has been developing his company's in-house theaters and studios. Gallardo, 44, rose from senior vp A&R to president of Sony Music U.S. Latin in January, securing Sony's relationships with Farruko, Paloma Mami and Camilo — "who is making big noise with his new music." Verde has partnered with Cirque du Soleil on a new show inspired by Argentine soccer great Leo Messi, for which Gallardo will be the music supervisor.

Iñigo Zabala

President, Latin America and Iberia

WARNER MUSIC

Gabriela Martínez

Senior vp marketing

WARNER MUSIC LATIN AMERICA

GM

WARNER MUSIC LATINA

Under Zabala, Warner has nurtured rising talent from Latin America like Argentine trap artist Paulo Londra (signed in 2018), whose debut album, *Homerun*, had a "remarkable" showing, says Zabala, with 92 million on-demand streams, according to Nielsen Music, and three entries on Hot Latin Songs. Collaborating with the likes of Ed Sheeran and A Boogie Wit Da Hoodie, Londra proves how Warner is "expanding our A&R in every market," says Zabala, who opened new affiliate offices in Peru. "Latin music is having a golden era, and we are expanding our A&R in every market. It highlights our confidence in the business." Martínez points out Anitta's global reach beyond her Brazilian fan base, calling her "one of the most hard-working and ambitious artists. She's a force to be reckoned with in the Latin space, and the release of her album *Kisses* shows we are on the right path."

LABELS

Tomas Cookman

President/CEO

NACIONAL RECORDS/INDUSTRIA WORKS

Continuing his career-long focus on alternative Latin music, Cookman, 59, has staffed up his labels to promote his artists worldwide. "Hearing Los Fabulosos Cadillacs' 'Matador' in Japan and Greece" were transcendent experiences, he says. "Having a well-planned global presence is key to our long-term growth." This summer, Cookman produced the 20th-anniversary edition of the multivenue Latin Alternative Music Conference in New York.

Jimmy Humilde

Founder/CEO

RANCHO HUMILDE

"Rancho Humilde has given a voice to the young Mexican-American generation," says Humilde, 39, who has released music by such artists as Legado 7, Arsenal Efectivo, Fuerza Regida and Herencia de Patronos, giving a refreshing twist to the regional Mexican scene. "We have our own hip-hop, our own reggaeton, our own trap," says Humilde of the new wave of urban regional Mexican acts. "We created our own sound."

Franklin Martínez

President/CEO

CARBON FIBER MUSIC

Martínez, 37, co-founded Carbon Fiber Music with Latin urban singer Farruko, who helped propel Pedro Capó's "Calma" to No. 3 on Hot Latin Songs. "To manage an artist like Farruko from day one is a great achievement," he says. "I've never worked with artists who have an established career; rather, I develop them. That is why my label grows as my artists grow."

JAK ENTERTAINMENT CONGRATULATES

ANDRES MARTINEZ

billboard

2019 LATIN POWER PLAYER



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-JAK ENTERTAINMENT.



ENTERTAINMENT

Raphy Pina

CEO
PINA RECORDS

Pina, 41, is committed to “opening doors for women in the music industry” and successfully boosted Dominican singer-songwriter Natti Natasha. In February, the artist scored the biggest week for a Latin album by a woman since 2017 when her debut LP, *ilumiNATTI*, bowed at No. 3 on Top Latin Albums and opened with 3.9 million streams. Pina has also partnered with Daddy Yankee for “the development of new projects and global smashes,” he says, including Daddy Yankee’s first show in 12 years at San Juan’s Coliseo de Puerto Rico, coming up in December.

Luis Sánchez

CEO
AFINARTE MUSIC

Focusing on regional Mexican music with such artists as Voz de Mando, Kanales, El Fantasma, El Potro de Sinaloa and Inteligencia Norteña, Sánchez, 42, says revenue for his Los Angeles-based independent label has grown over 70% in the past year. Live opportunities for his acts are key. “The company has transitioned from booking at small venues to arenas,” he says. “We are now focusing on getting bigger venues to get bigger audiences.”

MOST PRESSING ISSUE “People have too many options for streaming services. With physical albums it was easy, but now it’s hard to get the audience’s attention under one format. It’s a problem.”

Nir Seroussi

Executive vp
INTERSCOPE GEFKEN A&M

Seroussi, 43, joined Interscope Geffen A&M in February after 15 years with Sony Music Latin, where, as president of the U.S. Latin division and working in tandem with The Orchard for distribution, he oversaw the label’s steady market-share growth. Now the industry veteran is breaking new ground leading Interscope’s first major foray into the Latin world. “No other [major] U.S. label has done this: actually finance a staff and allow you to build a roster,” says Seroussi. “We’re planning to go from zero to 100.”

DEFINING CROSSOVER “The old definition was, ‘You’re going to sing in English, and you become famous in the U.S.’ Now you can sing in Spanish and place 10,000 people in the Tel Aviv [Israel] arena like Ozuna. It’s not about language.”

MANAGEMENT

Fabio Acosta

Founder
VIBRAS LAB/AKELA FAMILY MUSIC

With *Oasis*, a collaboration with Puerto Rican rapper Bad Bunny, Acosta’s management client J Balvin (previously co-managed with Rebeca León and now with Scooter Braun) debuted in June at No. 1 on Top Latin Albums, opening with 39.3 million on-demand audio streams, the biggest streaming debut for a Latin album released in 2019. Acosta believes this cements his artist’s rich legacy. “Urbano isn’t another short-lived ‘Latin explosion,’” he says, “but instead a realignment of the sound of global pop.”

BEST LATIN TREND “Now that Latin America is wired for streaming and the world can accurately quantify our true audience size, we are a permanent force in worldwide music.”



Pina



Sánchez



Seroussi



Acosta



Assad



Carrion



Ducamp



Giaccardi



Kolm



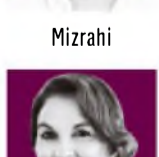
León



Martinez



Mizrahi



Pagani

Noah Assad

Co-founder/CEO
RIMAS ENTERTAINMENT

Assad, 29, launched Rimas Entertainment, which has 14 artists and 40 songwriters, when the Puerto Rican native was only 24. It is now the label home of Bad Bunny, and for more than a year, Assad has been casting a wider net for talent. “We’ve been developing a lot of acts around the world,” he says, including artists “from Colombia, Spain, Argentina [and] Chile.”

CHARITY HE SUPPORTS “The Good Bunny Foundation, which [focuses on] music, arts and sports, and helped a lot of people during Hurricane Maria.”

Frabian Eli Carrion

CEO
REAL HASTA LA MUERTA

Just hours before Anuel AA was released from prison in July 2018 after serving time on gun possession charges, Carrion dropped (via GLAD Empire) the Latin trap star’s debut album, *Real Hasta la Muerte*, “without any promo,” he says, and watched it debut at No. 1 on Top Latin Albums. The months since have brought calls to his artist for “big collaborations,” says Carrion. “Yes” from Fat Joe, Cardi B and Anuel AA arrived Sept. 6.

GREATEST LATIN MUSIC MILESTONE “‘Despacito.’ It’s going to be in the history books for a long time.”

Sebastian Ducamp

Senior vp artist management and live events
GLOBAL TALENT SERVICES

For the artist management and booking arm of Universal Music Latin Entertainment, Ducamp, 39, oversees a roster of nearly 100 UMLE and GTS acts, including J Balvin, Luis Fonsi, Karol G and Colombian singer-songwriter Sebastián Yatra. GTS also serves as a booking agent, promoter or co-promoter of concerts by its acts. Ducamp reports that GTS helped Yatra achieve sellouts in Colombia, Argentina and Mexico, with nearly 200,000 tickets sold globally. “A label no longer thinks just like a label,” he says. “We think about the business of the artist.”

GREATEST LATIN MUSIC MILESTONE “J Balvin at Coachella. It has opened doors for Latin music.”

Fernando Giaccardi

Vp Latin/senior artist manager
RED LIGHT MANAGEMENT

Giaccardi, 52, guided pop duo Jesse & Joy to a new worldwide publishing deal with Kobalt Music and renegotiated their recording contract with Warner Music. “Ever since I started working with them [in 2016], my mission was to fix the business side of things for them,” he says. Marquee client Enrique Iglesias has been busy, doing 41 shows across 28 countries in the last 18 months for an estimated attendance of 580,000 and gross of \$62 million, according to Giaccardi.

IMPACT OF THE POLITICAL CLIMATE “It has made Latinos try to have their voice heard, and music is a voice. So it’s an opportunity for Latin music.”

Walter Kolm

Founder/president
WK ENTERTAINMENT

Under Kolm, WK Entertainment continues to increase its ability to serve its artists on an inter-

national level. That includes consolidating the operations of a new Madrid office, which was key to booking major European tours for clients CNCO and Maluma. “A manager’s job is to monetize success and translate streaming numbers into ticket sales,” says Kolm, 51, whose client list also includes Carlos Vives and Silvestre Dangond. In this hemisphere, Wisin y Yandel (Wisin is a client) had the biggest engagements of their career, grossing \$6.2 million across eight shows at the Coliseo de Puerto Rico in San Juan. And Maluma, in his continuing quest for multiplatform superstardom, will make his film debut alongside Jennifer Lopez and Owen Wilson in *Marry Me*.

DEFINING CROSSOVER “I don’t think the word really has relevance anymore. When you go to Mykonos [Greece] and you hear Shakira, Maluma and Nicky Jam ... crossover is everywhere.”

Rebeca León

Founder
LIONFISH ENTERTAINMENT

In little more than a year, León, 44, signed Rosalía, one of Spain’s most promising crossover acts, and helped transform the 26-year-old singer-songwriter into a global star. “She’s incredible. I am very proud of the team we have with Columbia Records, management, everybody,” says León, who was senior vp Latin talent at AEG/Goldenvoice for 11 years before establishing her own management company, representing Juanes and, until recently, J Balvin. “When we first launched [the single] ‘Malamente’ in May, Rosalía had 300,000 Spotify listeners. Today, she’s at 15.5 million.”

DEFINING CROSSOVER “We are living in an era where Latin is the new mainstream. There’s no more crossover because Americans are now crossing over to us.”

Andy Martinez

Vice chairman
JAK ENTERTAINMENT

Martinez, 42, along with Walter Kolm’s WK Entertainment, masterminded the highly awaited Wisin y Yandel comeback in 2018. The reggaeton duo’s *Como Antes Tour*, its first in five years, sold out eight shows at the Coliseo de Puerto Rico in San Juan. Martinez manages Yandel and co-founded Jak Entertainment with Jose and Karla Torres. The boutique management firm focuses on emerging artists and signed rising star Guaynaa, whose “Rebota (Remix),” with Nicky Jam, Farruko, Becky G and Sech, reached No. 28 on Hot Latin Songs in August.

MOST PRESSING ISSUE “How to create long-term careers. All these new artists that we are working with, we don’t want them to be one-hit wonders. We want them to grow for many years.”

Alex Mizrahi

CEO
OCESA SEITRACK

Luana Pagani

PRESIDENT
SEITRACK U.S.

At Mexico’s entertainment powerhouse OCESA Seitrack, Mizrahi, 47, scored a coup signing a worldwide management deal with Mexican music icon Alejandro Fernandez and an agreement with

CONGRATULATIONS ALESSANDRA ALARCÓN AND JESUS SALAS AND TO ALL TOP LATIN POWER PLAYERS



SPANISH BROADCASTING SYSTEM

MOW Management and Universal Music Latin Entertainment's Global Talent Services to run Alejandro Sanz's worldwide tour. In July, Live Nation acquired a controlling 51% stake in OCESA. "This deal confirms confidence in the Mexican marketplace," says Mizrahi. Pagani revitalized the career of Los Angeles Azules. The Mexican cumbia band landed its first No. 1 in 19 years on the Regional Mexican airplay chart with the single "Nunca es Suficiente," featuring Natalia Lafourcade, and sold out Los Angeles' Greek Theatre in April. "It was a lot of work," says Pagani, "and a labor of love."

GREATEST LATIN MUSIC MILESTONE Mizrahi "Shakira's Oral Fixation in 2006-07. That tour proved that the Latin singer can be global, singing in both Spanish and English in all five continents."

Michel Vega

CEO
MAGNUS MEDIA

At the management/booking agency Magnus Media, Vega's flagship client Marc Anthony released his first studio album in six years, *Opus*, in May, earning the salsa-rooted star his 11th top 10 title on the Top Latin Albums chart. With a roster that includes Gente de Zona, iHeartRadio's Enrique Santos, Mau y Ricky and Fonseca, Magnus' touring artists had a 25% increase in gross revenue in the past year across the board, according to Vega, 53. "Almost 3 million people have seen our artists perform live in 30 different countries on three continents," he says.

DEFINING CROSSOVER "Latin music is now so intertwined in the fabric of global pop culture that a discussion of 'crossover' is ridiculous."



Vega



Albareda



E. Martínez



Cárdenas



Juarez



West



López

MULTISECTOR

Nelson Albareda

CEO
LOUD AND LIVE

Edgar Martínez

Senior vp entertainment
LOUD AND LIVE

Albareda, 43, oversaw what he describes as record-breaking box-office success for his roster this year — including Juan Luis Guerra, Roberto Carlos, Marco Antonio Solís, Franco de Vita, Pedro Capó and Daniel Habif. Martínez, 41, strategized for veteran superstars Guerra and Carlos, introducing the artists to new markets and generating exponential growth in performance revenue. Loud and Live took Roberto Carlos to a \$3.8 million gross on his 2019 trek, says Martínez.

Henry Cárdenas

Founder/CEO
CÁRDENAS MARKETING NETWORK

See story, page 54.

Jorge Juarez

CEO
WESTWOOD ENTERTAINMENT

David West

Founder/CEO
WESTWOOD ENTERTAINMENT

Carlos Rivera's *Guerra* tour has brought the best of both worlds to Westwood. "When an artist like

Carlos has streaming volume and heavy ticket sales, it's terrific," says West, 56, who sees the success of tours by Rivera and fellow clients Camila and Sin Bandera as further proof of Latin music's expansion to English-speaking audiences. "Latin music is taking off globally, so now you see Anglo artists wanting to jump on the bandwagon." While Juarez, 42, brought such artists as Natalia Jiménez and Llane (formerly of Piso 21) to Westwood, he also oversaw Latin pop trio Reik's transition to urban, with a stronger online presence. "We worked to make them one of the most successful Mexican artists on digital platforms globally," he says.

MOST PROMISING LATIN TREND Juarez "Urban R&B. We're trying to get our talent to do amazing lyrics and urban sound with amazing voices. That's what we believe is going to be explosive."

Gustavo López

CEO
SABAN MUSIC GROUP

After 21 years at Universal Music Latin Entertainment — a tenure that included the launch of urban label Machete Music — López, 46, started his own label, Talento Uno, in 2017. "UMLE treated me very well," he says. "[I left] to really learn the business of building a company on my own versus having an 800-pound gorilla behind me." This July, López was appointed head of Saban Music Group, a Los Angeles-based boutique music company with a global outlook and a Latin-focused roster. It launched with a \$500 million infusion from billionaire philanthropist Haim Saban. "Ultimately," says López, "our challenge is

FRESH AIRES

Argentina's unlikely trap scene is attracting international attention — and finding fans in Ed Sheeran and Bad Bunny

BY JULYSSA LOPEZ

Freestyle battles are routine events in Argentina's capital of Buenos Aires, where fans regularly pour into the city's plazas to watch the best MCs square off. In recent years, however, these showcases have become hotbeds of the country's flourishing trap scene, which has produced a number of breakout artists vying for global attention. There's Paulo Londra, the crackly-voiced rapper who is the most-streamed Argentine act on Spotify and has collaborated with Ed Sheeran; emo kid Cazzu, who has signed to indie label Rimas Entertainment, home to Puerto Rican sensation Bad Bunny; and Nicki Nicole, the 18-year-old who in August hit No. 3 on the Billboard Argentina Hot 100 with her track "BZRP Music Session, Vol. 13."

"This is exploding at an international level," says Federico Lauría, head of Argentine trap label Lauria Dale Play and production company Dale Play. In 2016, he watched as a freestyler named Duki

won a rap battle called El Quinto Escalón. The song he performed, "No Vendo Trap," subsequently became the first in the battle's history to hit 1 million YouTube views and has since attracted 24 million views total.

The trap scene's vibrancy is surprising, and not just because Argentina is 5,000-plus miles away from the Atlanta communities in which the genre was born. For decades, the country's main popular music export was rock en español bands like Los Enanitos Verdes and Soda Stereo. While Argentina has embraced rap since the '90s, it's still navigating a complex relationship with the genre: Many of its trap artists are from low-income neighborhoods and say they identify with hip-hop acts, but they are nearly all white. (Much of Argentina's population is of Spanish and Italian descent.)

Still, Lauría says their connection to trap is "genuine" and notes that their music is already connecting on a grassroots level. "Duki reached the [Spotify] global



charts without being on a mainstream playlist or on U.S. radio," he says. "They go from the streets and soar up." Roberta Pate, Spotify's head of artist and label marketing, Latin America, says the DIY mindset of these musicians has been integral to their success. "The artists started [out] 100% indie, since they understood technology and music distributors," she says. "They partnered directly with Spotify and used Spotify for Artists to gather analytics, knowing and understanding their audience better for digital promotion."

Now, as they attract international attention, these artists are figuring out where to go next. Londra, who inked a deal with Warner Music Latina in 2018,

Argentina's rising trap artists, from left: Nicole, Duki, Londra and Cazzu.

has been exploring a more pop-leaning sound and avoiding trap's tropes of drugs and violence in what appears to be a bid for broader commercial success. Others, like newcomer Lucho SSJ, are holding on to trap's trademark toughness. "Everyone goes their own way — some are doing underground stuff, some have a more [traditional] hip-hop style," says Cazzu. "It's really personal."

One thing that won't change? The emphasis on wordplay and clever writing that comes from honing their craft in rap-battle circles. "These kids are still young — 18 to 22 — and they're growing," says Lauría, "but they're not compromising their artistic roots."

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IMPACT OF THE POLITICAL CLIMATE “Music is bigger than politics. [But] is the political climate impacting those who cannot move freely? Yes. The struggle of regional Mexican artists to get visas is a reality. It’s a shame.”

Juan Diego Medina

Founder/CEO
LA INDUSTRIA

As the manager of Nicky Jam, Medina, 32, gets credit for the reggaeton star’s move into film, with a role in the upcoming movie *Bad Boys for Life* opposite Will Smith and Martin Lawrence. “As a company we had been very focused on Nicky Jam, but now we have more artists,” says Medina, including Manuel Turizo, ChocQuibTown and recently signed reggaetonero Mati Gómez. This year, Turizo has tallied nine entries on Hot Latin Songs, while ChocQuibTown’s “Pa’ Olvidarte” remix has surpassed 92 million views on YouTube.

IMPACT OF THE POLITICAL CLIMATE “They are not giving me visas for Nicky Jam’s Colombian team because they argue that since he is American, he should be giving opportunities to Americans. But Nicky Jam wasn’t even known in the U.S. until not too long ago. He rose to fame in Colombia.”

Nelson “Polo” Montalvo

President
LA BUENA FORTUNA

This year, Montalvo, 39, signed Kany García and achieved success with Pedro Capó’s “Calma” remix with Farruko, which landed the Puerto Rican singer-songwriter his first entry on the Billboard Hot 100. Montalvo also added iLe, Residente and Jorge Drexler to his roster and supported artists who joined protests to oust former Puerto Rican Gov. Ricardo Rosselló. “Music united us, and the result was historical,” he says.

GREATEST LATIN MUSIC MILESTONE “‘Latinoamérica’ by Calle 13. I can’t explain the power of that song.”

Camille Soto Malavé

CEO
GLAD EMPIRE

Under Soto, 38, GLAD Empire, a digital label and distributor, backed the release strategy behind Anuel AA’s *Real Hasta la Muerte*, which debuted at No. 1 on Top Latin Albums in July 2018 as the artist got out of prison. She guided Anuel AA’s “Te Bote (Remix),” which reached No. 1 on Hot Latin Songs, and declares: “It’s a classic we’ll hear 20 years from now, [at] the club, the cookout and the nursing home.” With her husband, Alberto Mendoza, who performs as MC Ceja, they’ve expanded their Orlando, Fla.-based studio complex.

LIVE

Pablo Casals

CEO
ELITE MEDIA AND MARKETING

Casals, 46, helped push Ozuna into new markets in the United States over the past year and promoted the singer’s *Aura* tour. It grossed \$14.5 million over 17 shows. “We work hard at bringing our music to new places,” says Casals, “to break that barrier of languages and different mentalities or races.”

GREATEST LATIN MUSIC MILESTONE “Romeo Santos



Medina



Montalvo



Soto



Casals



del Granado



Landau



Lom



Markus



Norkin



Schafer



Bagué



Drazan



Casonú

doing two sold-out Yankee Stadium [shows in New York in 2014] opened windows to what was possible in Latin music.”

Bruno del Granado

AGENT
CREATIVE ARTISTS AGENCY

Del Granado’s star client Luis Fonsi performed the official 2019 Special Olympics song “Right Where I Am Supposed to Be” at the opening ceremonies in Abu Dhabi (United Arab Emirates) alongside Avril Lavigne in March and kicked off his *Vida* world tour in Spain in June. Now, “we’re gearing up on our second U.S. run with him” in the fall, says del Granado, 54, whose roster includes Gloria Estefan, Ednita Nazario, Danna Paola, Jencarlos Canela and Isabela Moner.

GREATEST LATIN MUSIC MILESTONE “Ricky Martin’s ‘Cup of Life’ performance at the 1999 Grammys. Gloria and Emilio Estefan had already [opened] the door with ‘Conga’ several years before, but Ricky blew the door off its hinges and, 20 years later, we’re still ‘living’ la vida loca.”

Devin Landau

Agent
PARADIGM TALENT AGENCY

Landau, 33, has a roster of rising young artists who are first-generation Latinos, the group “often referred to as the Dreamers,” he says, including Cuco, Omar Apollo, Inner Wave, Jean Dawson and Boy Pablo. He has doubled the roster of Latin artists to 70 in the past year, he reports. “It’s this group of artists who are really seeing some significant strides in the touring space even if some of their music might not always be obvious Latin music,” he says.

CHARITY | SUPPORT “Cuco’s manager Doris Muñoz does incredible work with a nonprofit concert series called Solidarity for Sanctuary. The money goes to different immigrant causes.”

Richard Lom

Agent
WME

Rob Markus

Partner
WME

Markus, 51, helped book J Balvin as the Saturday-night headliner for Chicago’s Lollapalooza in August, which he called a “massive achievement for the entire Latin music scene.” This summer, WME had 11 Latin acts simultaneously touring Europe. “In my time here, we’ve never had anything like that,” he says. Lom, 42, reports that Mexican rock band Caifanes sold out two shows at Movistar Arena in Bogotá, Colombia. “Nobody thought that was going to do well,” he says, “and we ended up establishing sales records at that venue.”

MOST PROMISING LATIN TREND Markus “What’s really exciting is Anglo artists doing features on songs by Latin acts.”

Jeremy Norkin

Agent
UTA

Norkin, 38, increased UTA’s Hispanic and Latin American touring income by 50% during the last 18 months, guiding a roster of Latin artists like

Natalia Jiménez, Duki, Paulina Rubio, Eros Ramazzotti and Monsieur Periné. He also handled Post Malone’s first Latin American dates. “I’m proud,” he says. “He has had tremendous worldwide success, and getting to book him into my neck of the woods was a wonderful moment.”

CHARITY | SUPPORT “The National Immigration Law Center. I was born in the U.S. to immigrants from the former Soviet Union who came here with nothing but hope for a better life. It’s important to me that others have the same opportunities.”

Hans Schafer

Senior vp
LIVE NATION LATIN

Schafer, 37, doubled — to 14 — the number of Live Nation Latin’s major tours in 2019. “We’ve helped build opportunities for Latin artists where they’ve not been before,” says Schafer, who also oversaw milestone shows including Maná’s seven-night run at The Forum in Inglewood, Calif. “Romeo Santos [is] the first Latin artist to perform at MetLife Stadium” in East Rutherford, N.J., he says of the Sept. 21 show. “That’s huge right there.”

BEST LATIN TREND “So many female Latin artists are having a bigger voice, a bigger platform. It’s something that I absolutely love to see.”

PUBLISHERS

Julio Bagué

Vp, Latin division, East Coast and Puerto Rico
PEERMUSIC

Yvonne Drazan

Vp, Latin division, West Coast
PEERMUSIC

Bagué, 51, notes that he achieved a 160% rise in peermusic’s revenue in Puerto Rico — despite the aftermath of Hurricane Maria and the economic crisis — while also producing albums for Luis Enrique and C4 Trio’s *Tiempo Al Tiempo*, which he describes as “a remarkable musical experience.” Drazan, 49, reports a 157% increase in revenue from synch placements and focused on new female artists like Lupita Infante, Chiquis, Gaby Moreno and Sofia Reyes. “I want to help female musicians, singer-songwriters and writer-producers grow in a very male-dominated industry,” she says. “Particularly on the Latin side.”

MOST PRESSING ISSUE Drazan “The lack of tolerance for risk. It’s a disservice to music fans to not bring music that’s interesting and new to market.”

Néstor Casonú

President, Latin America
KOBALT MUSIC

Casonú, 69, added new talent to an already star-studded publishing roster this year by signing Anuel AA, DJ Luian, Natti Natasha and Jesse & Joy, supported by the work of senior vp creative Leslie Ahrens. On Casonú’s watch, Kobalt artists won 15 Billboard Latin Music Awards, while Ozuna was a finalist for a record-setting 23 awards in 15 categories — taking home 11 trophies, the most of any performer.

MOST PRESSING ISSUE “We are living in an extraordinary moment. The traditional format of the development of an artist has changed. The artist is the protagonist now. We’re here to help them progress.”

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Clockwise from left: Reik's Jesús Alberto Navarro Rosas, Capó, Yatra, Jesse & Joy's Jesse Huerta, Reik's Julio Ramírez Eguía, Valenzuela, Reik's Bibi Marín and Jesse & Joy's Joy Huerta.

Staying In The Mix

As urbano stars dominate playlists, genre charts — and now the Hot 100 — Latin's more traditional pop artists are adapting, and collaborating, to keep up

BY GRISELDA FLORES

Over the past 10 years, Puerto Rican singer-songwriter Pedro Capó has built a steady career on the strength of his romantic lyrics and pop-rock sound. He has recorded soulful duets with the likes of Thalía and Kany García, and on 2017's *En Letra de Otro*, he paid tribute to '90s Latin classics — scoring both a No. 5 peak on the Top Latin Albums chart and an HBO Latino concert special.

Then in October 2018, he released a remix of his song "Calma" that featured reggaetonero Farruko — and in the process landed his first-ever Billboard Hot 100 entry, peaking at No. 71 in May. He's well aware that an assist from the world of urbano — the umbrella term for more rhythmic-leaning Latin music, including reggaeton and hip-hop — helped send "Calma" far beyond the Latin charts. "As a pop artist by definition, you have to learn to adapt," says Capó. "[Urbano's] popularity pushed me toward change and influenced my new sound."

As Latin music has moved ever closer to the pop mainstream, the definition of Latin pop itself has evolved, increasingly shifting from balladeer artists like Ricardo Arjona and Juanes to urbano stars like J Balvin, Bad Bunny and Maluma. The top 34 entries on *Billboard's* 2018 Hot Latin Songs year-end chart were all reggaetón, and major non-urban Latin artists like Juanes and Arjona didn't even make the list. In the same year, a record 22 Latin songs appeared on the Hot 100 — 20 of which were by urbano artists.

Though the shift hasn't upended the whole business — the latest round of

Latin Grammy nominations features almost no urbano artists in its major categories — it is posing a challenge to many artists and label execs who operate in the traditional pop realm. "While reggaetón continues to thrive, there is less wiggle room for other genres," says Diana Rodríguez, CEO of management agency Criteria Entertainment, whose roster includes Chilean singer-songwriter Francisca Valenzuela and Grammy-winning rocker Draco Rosa. "Labels and publishers are searching for [new Latin talent], but for the time being, 'Latin' refers to reggaetón. Until that attention shifts to the discovery of all genres that encompass Latin, we will be hard at work."

On streaming platforms like Spotify and Apple Music, urbano leads the global playlists. Spotify's *¡Viva Latino!* is the third-most-followed playlist on the platform, with more than 10 million listeners; *Baila Reggaeton* is close behind, with over 9 million. Apple Music's reggaetón-dominated *¡Dale Play!* is its top Latin playlist globally, according to Jerry Pulles, a Latin music programmer at Apple. "That's what listeners and artists are moving toward," he says.

To some, this move away from traditional pop is just another step in the ongoing evolution of Latin music — one that already has seen urbano fluctuate in popularity. Back in the 1990s and early 2000s, crossover pioneers like Shakira and Juanes ruled Hot Latin Songs with pop- and rock-leaning tunes. Reggaetón remained in the margins until Daddy Yankee's 2004 breakout hit "Gasolina," which peaked

at No. 32 on the Hot 100 and paved the way for artists like Wisin y Yandel and Tego Calderón to dominate radio.

By 2005, Univision had launched 10 all-rhythmic stations called La Kalle in major markets like Chicago and New York. But over the following years, the pendulum swung back. La Kalle rebranded as a more diverse format that played pop, bachata and reggaetón. "Reggaetón softened down, and we ended up evolving to a broader pop/rhythmic station," says Ismar SantaCruz, vp/managing director of radio strategy at Univision. "Sometimes we forget that pop music literally just means 'popular.' It's not just reggaetón or urbano or traditional pop. It's all of those collectively."

To reflect urbano's current dominance, Univision switched six Latino Mix radio stations from pop to fully rhythmic, though it still has pop-only and pop-leaning playlists on its Uforia app. "Music naturally evolves, and that is exciting," says Valenzuela. "Ideally, there would be space to pursue a creative career without having to be like everyone else or do what everyone else is doing."

Gabriel Buitrago, a top radio promoter and founder of product management company Summa Entertainment, says these kinds of changes are not unusual. "It's always a cycle, especially in the U.S., where there is no format for 'traditional' pop," he says. "For many artists right now, it's in their best interest to collaborate because it gives them more outlets to get played in."

Which is precisely what some of Latin's less urban-leaning pop artists are doing to keep up. In 2016, melodic

pop-rock trio Reik collaborated with Nicky Jam on "Ya Me Enteré," which hit No. 6 on Hot Latin Songs. Last year, the Mexican band featured Ozuna and Wisin on "Me Niego," which became its first No. 1 on Latin Airplay.

Meanwhile, Grammy-winning duo Jesse & Joy paired up with Balvin on their single "Mañana Es Too Late," a pop song with subtle rhythmic elements that became the group's first entry on Latin Rhythm Airplay and one of its biggest Latin Pop Airplay hits. "I don't think genres are in a fight with each other," says Joy. "Pop continues to change, evolve, and I think it's interesting to see how creators will continue to create alongside reggaetón."

The artist who's perhaps most successfully striking the balance is Universal Music Latin's Sebastián Yatra, a Colombian singer-songwriter who has placed eight tracks on Hot Latin Songs since 2018 — some are more rhythmic, like "Ya No Tiene Novio" with Mau y Ricky, but some are like the more traditional ballad "Un Año" with Reik. The music video for "Runaway," his collab with the Jonas Brothers and urbano stars Daddy Yankee and Natti Natasha, has racked up more than 200 million YouTube views.

"The truth is that we do not think reggaetón became an obstacle for other genres," says Alejandro Reglero, Sony Music Latin's vp A&R. "On the contrary, it opens more opportunities and opens the spectrum to work on other projects." And just because an artist breaks from current trends doesn't mean they can't cut through. As Reglero notes: "Everything starts with a great song."





ENTERTAINMENT

FELICITA A

ANDY MARTINEZ

POR SER PARTE DE LA EXCLUSIVA LISTA

— **billboard** —

LATIN POWER PLAYER

*“ EN HORA BUENA!
ANDY, MUCHOS AÑOS JUNTOS
TRABAJANDO DURO.
SIN SACRIFICIO NO HAY BENDICION!*

*TE CELEBRO MI BRO.
YANDEL”*

Alexandra Lioutikoff

President, Latin America and U.S. Latin
UNIVERSAL MUSIC PUBLISHING GROUP

Lioutikoff talks of “outstanding growth and fantastic new signings” at UMPG, and her claim is backed up by the publisher’s deals with J Balvin, Anitta, Sebastian Yatra, Rosalía and others. She signed a deal with Rich Music, home to Justin Quiles, Sech, Dalex and Dimelo Flow, and struck a new partnership with Brazilian executive and creator Konrad Dantas and his entertainment company, KondZilla, which counts 52 million subscribers on its YouTube channel.

CHARITY | SUPPORT “She Is the Music, a global nonprofit aimed at increasing and empowering women of all walks of life working in music. The organization, started by our global chairman, Jody Gerson, and Alicia Keys, champions equality, inclusivity and opportunity for female creators and industry professionals.”

Jorge Mejía

President/CEO, Latin America and U.S. Latin
SONY/ATV MUSIC PUBLISHING

With Mejía, 46, guiding a roster that includes Nicky Jam, Maluma, Farruko and “Despacito” songwriters Luis Fonsi, Daddy Yankee and Erika Ender, Sony/ATV won the 2019 Latin publisher of the year award from ASCAP, BMI and SESAC — its third triple crown. “It’s a great moment for all of us,” says Mejía, himself a Latin Grammy-nominated composer. “It’s a recognition to our writers.”

MOST PROMISING LATIN TREND “Collabs, features [and] remixes. The cross-pollination of artists and music genres is creating this global music climate, of which Latin is very much a key part of.”

Gustavo Menéndez

President, U.S. Latin & Latin America
WARNER CHAPPELL MUSIC

Under Menéndez, Warner Chappell Music subsidiary WB Music was named publisher of the year at the 2019 Billboard Latin Music Awards in April, while honors went to Warner Chappell writers Gaby Music and Chris Jeday as songwriter and producer of the year, respectively. As of early September, the publisher has had a share in 15 No. 1 songs on Latin Airplay so far this year.

MOST PRESSING ISSUE “We must keep evolving to maintain the global status Latin music has earned.”

PROs

Gabriela González

Vp, U.S. Latin and Latin America
ASCAP

Joey Mercado

Executive director, creative, Latin
BMI

Celeste Zendejas

Director, creative services
SESAC LATINA

“When you have people like Bad Bunny rapping entirely in Spanish and topping [the Billboard Hot 100 with “I Like It” alongside Cardi B and J Balvin], that’s huge,” says González, 50, who has seen Afro-Cuban pianist Chucho Valdés,



Lioutikoff



Mejía



Menéndez



González



Mercado



Zendejas



D’Cunha



Jimenez



Juárez

Venezuelan singer-songwriter Franco De Vita and Puerto Rican trio Los Rivera Destino join ASCAP’s roster. Mercado, 49, stepped up for BMI’s Latin membership in September, working with senior vp creative Alex Flores following the departure of vp creative Delia Orjuela, who resigned after a 22-year tenure with the PRO. BMI added salsa legend Willie Colón, producer Sky and songwriter Karen Sotomayor to a roster that already includes J Balvin and Ozuna. Zendejas, 42, continued to solidify SESAC Latina’s status in regional Mexican music, with hitmaking members including Gussy Lau and Calibre 50, whose frontman Edén Muñoz was recently the genre’s only representative on *Billboard’s* Latin Songwriters chart. “My success is due to them,” says Zendejas.

STREAMING

Jennifer D’Cunha

Head of U.S. Latin music business
APPLE MUSIC

From reggaeton to Latin trap, salsa to merengue and cumbia to bachata, D’Cunha and her team have made Apple Music home to a staggering diversity of sounds. “We literally have hundreds of playlists,” says D’Cunha. “Latin is a culture, not a genre.” She remains focused on expansion, launching three new playlists this year: Norteño Machín (Norteño music), La Fórmula (Latin trap and reggaeton) and Suave (a multilingual, multi-cultural R&B fusion of artists from the Spanish-, Portuguese- and English-speaking worlds). “We’re always looking for new trends,” she says. “Our work never ends.”

MOST PRESSING ISSUE “Music moves at the pace of culture, faster than it ever has.”

Sandra Jimenez

Head of music partnerships, Latin America
YOUTUBE

Jimenez helped launch YouTube Music and YouTube Premium in 16 Latin American countries in the past year and began monetizing music content in 12 of those locations since March, creating a new revenue source for artists. YouTube aims “to incentivize new talents such as Jão and Vitão in Brazil, Rauw Alejandro in Puerto Rico or Pedrina in Colombia through new artist programs such as Foundry and NextUp,” says Jimenez.

DEFINING CROSSOVER “Content without limits. If you are collaborating across genres, you are creating something new and expanding your audiences.”

Marcos Juárez

Head of Latin music
PANDORA

Juárez, 40, oversaw the launch of the Pandora station El Pulso in April 2018, working with fellow Latin programmer Leticia Ramirez to focus on artists who are pushing the limits of the Latin genre. He reports that El Pulso has reached more than 1 million Pandora users. Juárez next is focusing on the regional Mexican genre with another station, RMX, while El Detour will show the diversity of Latin music, from electro-pop to tropical fusion.

MOST PROMISING LATIN TREND “Promoting young creators from regions that are not hyper-represented in mainstream Latin music. That’s the key to keeping the industry vibrant.”

WHAT DO YOUNG LATINX LISTENERS WANT? SPANISH

BY LEILA COBO

In 2013, Robert Fernandez — CEO and co-founder of Pitbull’s Mr. 305 label — laid out a vision for Latin music’s future.

The “perfect artist,” he told *Billboard* that year, would be “of Spanish descent but [have] the possibility of crossing over into the general market without having it be forced — meaning, [without] having to teach them English.”

He was hardly alone in his assessment. For years, achieving success as a Latin artist often meant “crossing over” into English, and the media and marketers have long called attention to the demise of Spanish as the language of choice among U.S. Hispanics. As recently as 2015, the Pew Research Center’s Hispanic Trends project reported that Spanish-language dominance was on the decline among second- and third-generation Latinos, while English-language dominance was on the rise across all generations.

But today, as second- and third-generation U.S. Hispanics embrace Spanish on their own terms, the language is experiencing a resurgence across media, including music. In its August La Oportunidad Latinx report, Nielsen revealed that even though 95% of Hispanics under 18 are U.S.-born, younger Hispanics still speak Spanish at an all-time high: 71% of all Hispanics speak Spanish at home.

That likely has contributed to a greater presence of Spanish on the charts. In 2016, only four Spanish-language tracks appeared on the *Billboard* Hot 100. So far in 2019, 19 have, and only two (Bad Bunny and Drake’s “MIA” and DJ Snake’s “Taki Taki” with Selena Gomez, Ozuna and Cardi B) are bilingual. “There is a fluidity of language in the home,” says Nielsen vp strategic initiatives Stacie de Armas. “Hispanics today feel that continuing their cultural tradition is incredibly important. One of the ways to do it is via the language.”

Spanish was not “cool” to young Hispanics before, says Ismar SantaCruz, vp/managing director of radio strategy for Univision. “But music has permeated the coolness factor with this explosion of rhythmic artists. Historically, an English contemporary hit radio station would have never touched Spanish. But over the last five years, stations that played just one song in Spanish now are playing Spanish songs every hour.” And where Spanish-language media once consisted of only Telemundo, Univision and local radio, today, says de Armas, consumers have “frictionless access” to a wealth of content at the click of a button.

“It’s a beautiful thing,” says SBS executive vp programming Jesús Salas. “There was a point when we were all concerned: Will the kids of English-dominant Hispanics forget about the music? But there has been a resurgence, and it’s continuing to grow.”

To Yvonne and Julio

*Nobody deserves this honor more than
the two of you*



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Billboard Latin Power Players

Ralph, Kathy, Mary Megan and your entire peermusic family



peermusic





**“We’re always looking
for new trends;
our work never ends.”**

JENNIFER D’CUNHA, APPLE MUSIC

From left: Streaming music executives D’Cunha,
Sandra Jimenez of YouTube and Mia Nygren
of Spotify photographed by Mary Beth Koeth
on Aug. 28 at Los Altos in Miami.

Mia Nygren

Managing director, Latin America
SPOTIFY

Nygren, 46, is responsible for the fastest-growing region in the world for Spotify. Today, 21% of the streaming service's monthly active users, and over 20% of paying subscribers, are in Latin America (according to the company), despite the continued presence of piracy in the market. "We have a joke at Spotify that one year here is like a dog year because we pack seven years' worth of work into one; we can never relax," says Nygren. "We have to make sure that we can compensate artists, while also taking into account the differences in culture and how much people are able to pay" for streaming services, she adds, touching upon the hot topic of royalties in the streaming age. "It's about jointly bringing everyone to the table to find a solution."

THE IMPACT OF THE POLITICAL CLIMATE "It has made the people in Latin America determined to speak with one voice. Clearly, nothing can stop Latin music. You can see that in the collaboration of musicians. That's a positive."

Amaya Mendizabal

Music curator
AMAZON MUSIC

At Amazon Music, Latin-music monthly streams have doubled year over year worldwide as of July, according to Mendizabal. "There's a growing movement toward authenticity, and it's attracting non-Spanish speakers as well as Latin listeners," says the 35-year-old programmer (and former *Billboard* Latin chart manager). "Artists are sticking to their authentic selves, and people are gravitating to that." Mendizabal's newly launched Fuego Latino playlist also has attracted new customers, with monthly streams exploding sevenfold since May 2018. "People who weren't listening to Latin are doing so now," she says. "There are Latin music fans all over the world."

THE CHARITY I SUPPORT "A dog sanctuary in Costa Rica called Territorio de Zaguates — *zaguates* means 'mutts' or 'strays.' I'm a huge animal lover, and my partner is from Costa Rica."

MEDIA

Raúl Alarcón Jr.

Chairman/CEO/president
SPANISH BROADCASTING SYSTEM

Jesús Salas

Executive vp programming
SPANISH BROADCASTING SYSTEM

Alessandra Alarcón

President
SBS ENTERTAINMENT

Vp, SBS West Coast
SPANISH BROADCASTING SYSTEM

Raúl Alarcón, 63, leads SBS, which in its financial filings for the second quarter of 2019 had the No. 1 and No. 2 Spanish-language stations in both New York and Los Angeles, the nation's largest radio markets, "as well as three out of four of the most-listened-to Hispanic stations in America," says the chairman/CEO/president in the filing. Salas, 42, is on the front line of programming moves that have



Nygren



Mendizabal



Alarcón Jr.



Salas



Alarcón



Lara



Meyer



SantaCruz



Pino



Salas



Suárez

led to market dominance for WSKQ (La Mega 97.9) New York; WPAT (93.1 Amor) Paterson, N.J.; KXOL (Mega 96.3) Los Angeles; and KLAX (La Raza 97.9) East Los Angeles. That's a first in the company's 35-year history, says Salas. SBS also runs the top five stations in Puerto Rico, the company reports. Meanwhile, SBS' digital and live business is growing. Alessandra Alarcón, 32, is working for her father's company and has been expanding the SBS Entertainment concerts division, including adding a second night to the annual Calibash event in L.A. and launching the two-date summer concert series Megaton. "I want [us] to be a place where artists — world renowned and just starting out — are supported across markets," she says.

MOST PRESSING ISSUE Salas "Sound needs to continue to be innovative, needs to keep the styles fresh and avoid sounding redundant in many songs."

Jesús Lara

President of radio
UNIVISION

Ignacio Meyer

Senior vp entertainment and music
UNIVISION

Ismar SantaCruz

Vp/managing director of radio strategy
UNIVISION

In March, Univision rebranded its Uforia Audio Network to combine the reach of its Uforia music app and its 58 owned-and-operated radio stations (which the company says reaches over 17 million listeners across terrestrial radio and digital platforms). The digital initiative is the core of a strategy to convert "a traditional portfolio of radio assets into the largest Spanish-language music-media platform in the country," says Lara, 46. The Uforia Music Series has "expanded Univision's footprint in Latin music," says SantaCruz, 43, who reports that 19,000 fans turned out in Dallas to see J Balvin and Bad Bunny perform at a benefit concert in August for victims of the El Paso, Texas, shooting. Univision also has extended its deal with the Latin Grammys through 2028, while revamping the network's Premios Lo Nuestro and youth-oriented Premios Juventud awards properties. "The fans know who the artists are," says Meyer, 42, "and we have an obligation to show them something different and spectacular."

MOST PRESSING ISSUE Lara "An incredible amount of clutter in an industry in which thousands of tracks are released every day. And the fragmentation of audiences is certainly a challenge."

Bryant Pino

Director of Latin music programming
SIRIUSXM

Pino oversees nine Latin music channels for SiriusXM that range from reggaeton to jazz. He has hosted over 30 specials and "town halls" — performances with artists like Anitta, Mala Rodríguez and Juanes — in the past 18 months. Among those programs was an audio livestream of J Balvin's performance at Lollapalooza in August as the festival's first Latinx headliner. And there's also room in his programming for breakouts: On the Caliente Discovery channel, Pino handpicks "early bets" like Sech and Jhay Cortez. "The new

generation is really great," he says.

MOST PRESSING ISSUE "A lot of music that's being dispersed very quickly. Artists are dropping music constantly. I would love to see where we can go back to just getting albums, where an artist can fully promote and market a song, so we can make classics."

Enrique Santos

Chairman/chief creative officer
IHEARTLATINO

On-air personality
IHEARTRADIO

Santos, 44, plays a behind-the-scenes role to complement his public radio personality. He was involved in bringing the iHeartRadio app to Mexico in partnership with Grupo ACIR and produced iHeartLatino's first podcast hosted by youngsters, *Are You Kidding*, with brothers Sebastian and Brandon Martinez, 11 and 13, respectively, which helped raise funds and awareness during Pediatric Cancer Awareness Month in September. As host of Miami's top-rated morning radio show among Hispanic young adults, as well as the syndicated *On the Move With Enrique Santos*, he also will produce and host iHeartLatino's Fiesta Latina in Miami in November, with stars including Jennifer Lopez, Ozuna and Daddy Yankee.

THE IMPACT OF THE POLITICAL CLIMATE "Latin music is in its best moment despite the current negative, aggressive and racial climate. Latin musicians are using their voice, music and social platforms more than ever to call out injustices and to give a voice to the disenfranchised. Latin artists are woke!"

Cisco Suárez

Executive vp primetime, realities and specials
NBCUNIVERSAL TELEMUNDO

After more than a decade at Univision, Suárez is the executive in charge of production for such NBCUniversal Telemundo shows as *La Voz* and the 2019 *Billboard* Latin Music Awards, which had an 11% increase in viewership over 2018, the company says. With an all-star lineup of performers, the show reached 2.4 million viewers and 2.1 million global views across social media, according to Telemundo. Suárez's programming touch has led the network to success in reaching the key 18-34 and 18-49 demographics. He is also the executive in charge of production for the Latin American Music Awards, which Telemundo will air live from Los Angeles on Oct. 17.

CONTRIBUTORS

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METHODOLOGY

Billboard editors and reporters weighed a variety of factors in determining the 2019 Latin Power list, including, but not limited to, *Billboard's* 2019 Top Artists and Top Tours rankings; nominations by peers, colleagues and superiors; impact on consumer behavior as measured by chart, sales and streaming performance, social media impressions and radio/TV audiences reached using the latest data available as of Aug. 7. Data in profiles updated as of Sept. 25. Career trajectory and industry impact — especially in the Latin American market — are also considered. When available, financial results are considered. Where required, U.S. record-label market share was consulted using Nielsen Music's current market share for album plus track-equivalent and streaming-equivalent album-consumption units and *Billboard's* quarterly top 10 publisher rankings. Unless otherwise noted, *Billboard* Boxscore and Nielsen Music are the sources for tour grosses and sales/streaming data, respectively. Nielsen is also the source for radio audience metrics. Unless otherwise noted, album streaming figures cited represent collective U.S. on-demand audio totals for an album's tracks, and song/artist streaming figures represent U.S. on-demand audio and video totals.

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FELICITA A

HENRY CÁRDENAS

POR EL RECONOCIMIENTO "EXECUTIVE
OF THE YEAR" DE BILLBOARD
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The Players

Sanz, who performed at the Latin Grammys in 2017 alongside "Dreamers," is 2019's top nominee, with eight nominations.



The 20th Annual Latin Grammy Awards

"YOU HAVE TO TAKE RISKS," SAYS GABRIEL ABAROA JR., PRESIDENT/CEO OF THE LATIN RECORDING ACADEMY, OF THE EVENT THAT STAGES ITS MILESTONE CEREMONY ON NOV. 14

BY LEILA COBO

IN 2000, THE INAUGURAL Latin Grammy Awards, held at Los Angeles' Staples Center and broadcast on CBS, became the first bilingual TV show to air on a primetime network — and capped a pivotal year for Latin music on the mainstream pop charts, led by crossover stars Ricky Martin and Jennifer Lopez.

It was "the best investment the academy ever made," Michael Greene, then-president/CEO of The Recording Academy, told *Billboard* at the time. It was Greene, Rob Senn and Michael Melvoin of the academy who established The Latin Recording Academy in 1997, and by 2002, a board of trustees was in place.

The Latin Recording Academy has since grown from roughly 1,500 members and four staffers to 3,500 members representing 36 countries and a full-time staff of 28, and also includes its Latin Grammy Cultural Foundation, established in 2014. The membership of the academy, which is headquartered in Miami, spans music industry professionals in Spanish- and Portuguese-speaking communities around the world.

Now, in the academy's 20th year, the awards represent a diverse range of nationalities, languages and subgenres, from Argentine tango to Brazilian sertanejo. Nominees and winners are chosen using the same voting process

as the mainstream Grammys, with two distinctions: Latin membership is international, and both U.S. and global releases are eligible for consideration. This year's nominees are led by Alejandro Sanz (with eight nominations), Rosalía (five), Fonseca (four), Rubén Blades (four), Juan Luis Guerra 4.40 (four) and Juanes (three).

The diversity of territories among academy members occasionally has contributed to controversy. In 2003, academy president/CEO Gabriel Abaroa Jr. moved the Latin Grammys from Los Angeles to Miami for the first time — a city where arguments raged over the participation of Cuban artists at the show. "I wanted to demonstrate that we could do

it," he says now. "At the end of the day, we Latins understand each other. But I never imagined the scope of the project."

The Miami move was one of the most visible moments in the program's development, adds Abaroa, whose mission has always been "overcoming the perception that we were a secondary Grammy." During that year's tribute to the late Celia Cruz, a Cuban expatriate, Abaroa began to understand the true impact of the show's legacy: "The band started to play 'La Vida Es un Carnaval.' I started to cry but I caught my breath. I still get emotional today."

Abaroa previews this year's awards, which will be handed out Nov. 14.

You have led the academy for nearly as long as it has existed. What has been your biggest challenge?

The main problem was explaining to Latins — not to non-Latins — that we weren't second-rate. This Grammy covered a range of genres that would have never been recognized otherwise. The second challenge was financial. The way we obtained sponsorship and advertising contracts depended deeply on the [mainstream] Grammy structure, and they really didn't know what value to give to the Latin Grammy. So initially it was guesswork; the calculation was 10% of the sponsorship value [allotted for the mainstream Grammys], without any marketing studies to support this. Once we had those, we increased our sponsorships, sometimes higher than the Grammys.

This economic solvency allowed you, among other things, to create the Latin Grammy Cultural Foundation in 2014.

We dedicate part of our money to fostering the development of Latin music through scholarships and instrument donations. Today, we can boast that we have given \$5 million to provide scholarships to 200 young people and support 20 musical projects. Everything the academy doesn't spend, we redistribute, and today, we underwrite 85% to 90% of costs.

How would you describe the relationship between the Latin and mainstream Grammys?

We have two contracts. One is for use of the brand, and we have to fulfill many requirements, which we have done from day one. That has allowed us to gain the trust of The Recording Academy. The second contract are our statutes, which state we can't change any element in the award process. Beyond that, there are many differences. The Recording Academy is national; we are international. We have members in 36 countries. The music recognized by The Recording Academy is mainly in English; we honor music in Spanish, Portuguese or any of the languages or dialects generating from our countries. Also, The Recording Academy is regulated by chapters, and we are regulated by a board of trustees.

Why is language such a determining factor in these awards?

First, we honor music, not people. So if, say, Tony Bennett decides to record an album in Spanish, the [Latin] academy would recognize the album, regardless of where the artist comes from. Second, artists who record in English can submit their work to the [mainstream] Grammys, as long as it has been released in the U.S. But the third point is the most important: I don't make these decisions. We have committees made up of members, and they propose and decide the rules.



Abaroa (right) with Lin-Manuel Miranda, who received the President's Merit Award in 2017.

“[Spain’s] Rosalía is Latin. Brazilian Chico Buarque is Latin. Mexico’s Jesse & Joy are Latin. [Nuyorican] J.Lo and [Italy’s] Laura Pausini are also Latin.”

— ABAROA

There has been some debate about whether artists from Spain like Rosalía should be called “Latin.” What are your thoughts on this?

“Latino” has many meanings and only one truth. In the United States, “Latino” is the name given to people with darker skin — they call us brown — or those of us who drink tequila or like salsa. In some cases, we're also called “Hispanics.” It's too bad that as Ibero-Americans, we haven't determined a word that defines who we are and how we want to be identified. It's still possible, but for now, we are Latinos.

In the Italian Peninsula, there's a region called Latium, where Latin originated. With the expansion of the Roman Empire, Latin became the seed of many romance languages, which include what today is Spanish, Portuguese, French, Romanian and Italian. However, when people in the U.S. talk about Latins, in a very limited and confusing fashion, they include Central America, the Caribbean and South America. They don't include everything that derives from Latin, [including] the Iberian Peninsula.

Faced with such ignorance, all we can do is look on sadly and continue fighting to educate those who don't understand the prestige, pride and love that being Latino entails. Rosalía is Latin. Brazilian Chico Buarque is Latin. Jesse & Joy are Latin. Reik, J.Lo, Laura Pausini, Kevin Johansen are also Latin. And to be even more clear about the topic, the first-ever record of the year Grammy, given 60 years ago, went to “Nel Blu Dipinto Di Blu [Volare]” by Domenico Modugno [of Italy], and yes, he was Latin.

What have the Latin Grammys learned from the mainstream awards and vice versa?

We have learned that with planning and analysis, everything is possible. And we have learned from the tremendous respect and care they give to their brand, but they have learned to not be so careful. You have to take risks, otherwise the process holds you back, and music doesn't wait.

For example, a few years ago, we

realized that having five nominations for [the main categories] resulted in the same names. We opened it up to 10, and it was a fabulous opportunity to bring in more artists. It took the [mainstream] Grammys years to open it up, initially to eight nominees. They had me speak at a meeting, and my message was, “Take risks.” The other example was online voting. We saw it as an urgent need, given our international territory, and we went online three years ahead of the [mainstream] Grammys.

You shifted from CBS to Univision, where the show remains today. Why is it important to have a broadcast partner whose DNA, so to speak, is Latin?

I applaud CBS for having taken the initiative; they took huge risks. Things would be different today. The Ibero-American artists that felt uncomfortable speaking English today dominate the language. Now, Univision has become the home that has received The Latin Recording Academy with open arms and allowed us to communicate in our language. We didn't have to explain anything to anyone, and the oven was hot enough to bake a magnificent loaf of bread. Maybe the biggest challenge was differentiating ourselves from other music shows in Spanish.

Resistance to change is natural, language notwithstanding, but we shouldn't be afraid of bringing to the table people who are removed from our culture. What we can't do is expect miracles. Everything takes patience, love, dedication and hard work, in any language, and we've done that for 20 years.

THE NOMINEES

RECORD OF THE YEAR

“PARECEN VIERNES”

Marc Anthony

“VERDADES AFILADAS”

Andrés Calamaro

“AHÍ AHÍ”

Vicente García

“NO TENGO NADA”

Alejandro Sanz

“QUERER MEJOR”

Juanes featuring Alessia Cara

“LA PLATA”

Juanes featuring Lalo Ebratt

“AUTE COUTURE”

Rosalía

“MI PERSONA FAVORITA”

Alejandro Sanz & Camila Cabello



“KITIPUN”

Juan Luis Guerra 4.40

“COBARDE”

Ximena Sariñana

ALBUM OF THE YEAR

VISCERAL

Paula Arenas

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ORGULLO, NOS REBOSA DE FELICIDAD...!

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Rubén Blades

CARGAR LA SUERTE
Andrés Calamaro

AGUSTÍN
Fonseca

VIDA
Luis Fonsi

EL MAL QUERER
Rosalía

#ELDISCO
Alejandro Sanz

¿DÓNDE BAILARÁN LAS NIÑAS?
Ximena Sariñana

MAS DE MI
Tony Succar

FANTASÍA
Sebastián Yatra

SONG OF THE YEAR

"CALMA"
Pedro Capó

"DESCONSTRUÇÃO"
Tiago Iorc

"EL PAÍS"
Rubén Blades

"KITIPUN"
Juan Luis Guerra 4.40

"MI PERSONA FAVORITA"
Alejandro Sanz & Camila Cabello

"NO TENGO NADA"
Alejandro Sanz

"QUÉDATE"
Kany García & Tommy Torres



"QUERER MEJOR"
Juanes featuring Alessia Cara

"UN AÑO"
Sebastián Yatra featuring Reik

"VEN"
Fonseca

BEST NEW ARTIST

AITANA

BURNING CARAVAN

CAMI

FER CASILLAS

CHIPI CHACÓN

ELSA Y ELMAR

GREEICY



Elsa y Elmar at the Colectivo Diseno Mexicano fashion show in Mexico City on April 2.

JUAN INGARAMO

PAULO LONDRA

NELLA

BEST CONTEMPORARY POP VOCAL ALBUM

MONTANER
Ricardo Montaner

BALAS PERDIDAS
Morat

EL MAL QUERER
Rosalía

#ELDISCO
Alejandro Sanz

FANTASÍA
Sebastián Yatra

BEST URBAN MUSIC ALBUM

KISSES
Anitta

X 100PRE
Bad Bunny

MI MOVIMIENTO
De la Ghetto

19
Feid

SUEÑOS
Sech

BEST ROCK ALBUM

UNA RAZÓN PARA SEGUIR
A.N.I.M.A.L

ARAWATO
Arawato

BASADO EN HECHOS REALES
Carajo

MTV UNPLUGGED: EL DESCONECTE
Molotov

MONTE SAGRADO
Draco Rosa

BEST CONTEMPORARY/TROPICAL FUSION ALBUM

BARRIOS DE MI TIERRA (CANCIONES DE RUBÉN BLADES)
Iván Barrios

CANDELA
Vicente García

LITERAL
Juan Luis Guerra 4.40

TROPICALIA
Ilegales

MILLY & COMPANY
Milly Quezada



Nella's Javier Limón and Marianella Rojas at the Malaga Film Festival in Spain on March 15.

BEST RANCHERO/MARIACHI ALBUM

MI PERSONA PREFERIDA
El Bebeto

SIGUE LA DINASTÍA...
Alex Fernández

MÁS ROMÁNTICO QUE NUNCA
Vicente Fernández

INDESTRUCTIBLE
Flor de Toloache

AHORA
Christian Nodal

BEST BANDA ALBUM

PARA QUE NO TE LO IMAGINES
Saúl el Jaguar Alarcón

A TRAVÉS DEL VASO
Banda los Sebastianes

25 AÑOS VOL. 1
El Mimoso

UN TRIBUTO AL SOL
La Explosiva Banda de Maza

ME HICISTE UN BORRACHO
Edwin Luna y la Trakalosa de Monterrey

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JULIO REYES COPELLO

RAFA SARDINA

TONY SUCCAR

JUAN PABLO VEGA

BEST SINGER-SONGWRITER ALBUM

ACÚSTICA
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CONTRA EL VIENTO
Kany García

AMOR PRESENTE
Leonel García

ALGO RITMOS
Kevin Johansen

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FOR BEING NAMED

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PLAYER
EXECUTIVE
OF THE YEAR



"Huge congratulations to Mr. Cárdenas happy he's receiving the recognition he deserves for the hard work we've all experienced he does as part of the artist roster he represents."
- BECKY G



"Congratulations to Mr. Cárdenas for his recent award reflecting his successful efforts and work. A well earned recognition for someone who has been able to represent us with his great professionalism."
- SECH



"Congratulations to Mr. Cárdenas and the award he has received. This award is well deserved for his professional career and running a company that proudly represents us."
- DALEX



BEHIND THE ACCOMPLISHMENTS OF MANY GLASSES,
IS THE WORK AND EFFORT OF ANOTHER.



WE CONGRATULATE
HENRY CÁRDENAS
for being recognized as

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LATIN POWER
PLAYER OF THE YEAR



MUSIC TO OUR EARS

FELICIDADES TO OUR VERY OWN
Jesus Lara, Ignacio Meyer, and Ismar Santa Cruz
for being recognized by **Billboard Magazine** as
2019 Top Latin Power Players.

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Felicidades **HENRY CÁRDENAS**

BILLBOARD'S LATIN POWER PLAYER EXECUTIVE OF THE YEAR!

SOUTHERN CALIFORNIA'S TOYOTA ARENA TEAM WOULD LIKE TO
CONGRATULATE HENRY CÁRDENAS ON THIS WONDERFUL ACHIEVEMENT.
WE WISH YOU CONTINUED SUCCESS AND
LOOK FORWARD TO MANY MORE SOLD OUT SHOWS.



Person Of The Year: Juanes

THE COLOMBIAN ROCKER WILL BE HONORED WITH THE LATIN RECORDING ACADEMY'S TOP AWARD FOR HIS BARRIER-BREAKING MUSIC AND PHILANTHROPIC EFFORTS

BY JUDY CANTOR-NAVAS

F USING COLOMBIAN folkloric styles with rock'n'roll, Juanes is Latin music's most down-to-earth superstar. Across two decades, he has earned 23 Latin Grammy Awards and two mainstream Grammys, and has logged 33 entries on *Billboard's* Hot Latin Songs chart, with eight of those reaching No. 1.

On Nov. 13, Juanes will be honored as The Latin Recording Academy's Person of the Year during a tribute concert at the MGM Grand Convention Center in Las Vegas. He was chosen for his artistry, support for rising stars and humanitarian and philanthropic efforts through his Fundación Mi Sangre (My Blood Foundation) as well as the Paz Sin Fronteras (Peace Without Borders) project. He is the second Colombian-born artist to receive the award, following Shakira in 2011. Past recipients include Marc Anthony, Miguel Bosé, Vicente Fernandez, Juan Gabriel, Alejandro Sanz, Gloria Estefan and Maná.

The artist born Juan Esteban Aristizábal Vásquez in Medellín broke through during the "Latin pop explosion" of the late 1990s. Juanes' debut album, *Fijate Bien*, was released in 1999, and he earned three Latin Grammys the following year, including best new artist. But unlike other Latin acts of his era, he chose not to sing in English, avoiding the English-language "crossover" album and foreshadowing the popularity of today's streaming-era Latin stars, who

are embraced globally without having to compromise their artistry.

While such classics as "A Dios le Pido" and "Camisa Negra" have widened Juanes' audience through streaming, the 47-year-old artist continues to expand his fusion sound on recent collaborations with Colombian urban/pop singer Greeicy and Canadian R&B artist Alessia Cara. His untitled eighth studio album is set for release in November.

Jesús López, chairman/CEO of Universal Music Latin America & Iberian Peninsula, considers Juanes to be the "best A&R" rep he knows. "He told me there was an artist I had to listen to: J Balvin. And then he did the same thing with Rosalía," says López. "Juanes writes me every couple of months to suggest artists. Not to take credit, but because he likes it."

Ahead of his recognition at the Latin Grammys, Juanes talked to *Billboard* about advocacy, his new album and touring in his golden years.

When did you first know you would become a musician?

In my house, my father always was singing. We all played guitar and sang in the living room. Literally since I can remember, I have had my guitar in my hands. Sometimes I would sit alone playing, and I felt like I was connecting with a higher power. When I was 13 or 14, I decided to seriously dedicate my life to music.

Can you pinpoint a defining moment in your career that has led up to this moment as The Latin Recording Academy's Person of the Year?

It was [my second solo] album, *Un Día Normal*, definitely. When the single "A Dios le Pido" came out, things really started happening. At the time, I was traveling to five countries in one week for promotion, and it was playing on the radio in every country. That was when I realized my life was changing.

Many Latin pop artists of your era recorded English-language albums to cross over, but you never did. Why?

I always knew that, for me, singing in



Juanes at the Latin Grammys in 2014.

Spanish was the way to go, but it is now more than ever. There is no need to sing in English. I just did a song with Alessia Cara, and it was she who wanted to sing it in Spanish.

Today, streaming has brought Latin music to new heights globally. How has the definition of Latin music changed?

The definition always has changed depending on what's trendy, but really, Latin music is way too varied and profound to give it just one name. Latin music encompasses everything, from reggaeton to death metal, pop, salsa, merengue. You can't say Latin music is this and it's not that.

Your new album will be released in November. What can we expect?

I have always tried to mix different musical worlds; rock with the music that I love and listen to: the music of Colombia, like cumbia, vallenato and guasca. Over the last five years, I've had the opportunity to collaborate with younger producers. It has been interesting to experiment with things like bringing the dembow rhythm into my songs. But more than trying to do reggaeton, what I can do is bring elements of that music to my songs in an organic way that works. I wanted to mix folklore and rock with some of what we're hearing today — pop, urban rhythms. The album has a lot of that; it's a record for dancing and having a good time.

You are an artist known for being true

to your own musical style. Have you ever felt pressure to change?

Like other musicians, I have had my dark moments, but those are times that allow you to find yourself again. For a long time, I was working alone in my studio with my computer and my guitar. There were times when I was blocked creatively. I have passed through all kinds of moments, but the most beautiful thing is to look behind you and see everything fall into place. Right now, I feel super in sync with what I'm doing.

You started your Mi Sangre Foundation 13 years ago to support victims of landmine explosions in Colombia. You have organized Peace Without Borders concerts in Cuba and on the Colombian-Venezuelan border. Do you believe that with an artist's fame comes a responsibility to speak out?

The responsibility falls on every individual [not just artists or celebrities]. What is happening in the world is so serious that every person has to be conscious, and everyone has to work together to help us go on. But it's also very personal. Each person has to do what they feel they should.

The Rolling Stones invited you to open their show in Miami in August. Like them, do you see yourself performing when you're in your 70s?

Yes. I always look at the example of Mick Jagger or Juan Luis Guerra, or other artists who have been doing this for so long and keep touring and recording. If the public lets me, I'm going to keep on going. It would be difficult for me not to. **B**



Juanes (right) performed alongside Cara (left) and Logic at the Latin Grammys in 2017.

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Producer Of The Year



Song Of The Year

Un Año - Sebastián Yatra Ft. Reik

Record Of The Year

La Plata - Juanes Ft Lalo Ebratt
Cobarde - Ximena Sariñana

Album Of The Year

Vida - Luis Fonsi
Fantasía - Sebastián Yatra

‘OUR BIGGEST POWER IS OUR UNION’

Ahead of the Latin Grammys’ 20th anniversary in November, Latin music executives share the standout moments from the awards’ first two decades

BY JUSTINO ÁGUILA

“The Latin Grammys brought together the community of Miami in the midst of the controversy [in 2003] over Cuban visas. It’s that controversy that gave birth to the Latin Grammy street parties, which have reached millions of fans and produced 60 music festivals across the U.S. Why? Because the academy said, ‘We are community partners.’”

NELSON ALBAREDA,
CEO, *Loud and Live*

“During Person of the Year Juan Gabriel’s performance in 2009, the world saw how he commanded the stage. The mariachi and dancers were an extension of himself as a songwriter, interpreter and representative of ranchera music. I have been a mariachi for many years, but when this guy did that it was like, ‘Hell, yeah. We’re not just restaurant musicians.’ It made me super proud.”

CARLOS ALVAREZ,
director of A&R and music publishing, *Azteca Music Group*

“Calle 13’s interpretation of ‘Latino-america’ with the Orquesta Sinfónica Simón Bolívar [in 2011] was very representative of what the Latin Grammys are about: pride, music, roots and to see the industry from a global perspective. Calle 13 was one of the most transgressive bands in those years singing with that pride, identity and root that symbolizes our culture, folklore, language and countries.”

ALEX GALLARDO,
president, *Sony Music U.S. Latin*

“I was nominated at the American Grammys in 1990. At the time, Latinos only had three categories. I went directly to Mike Green, the chairman, and told him, ‘We have to create the Latin Grammys.’ I was fighting for my people, for new generations. Our biggest power each day is our union — that there is no difference between a Puerto Rican, Argentine, Brazilian, Cuban, Mexican. We are all one big family.”

EMILIO ESTEFAN JR.,
musician/producer

“It’s a global brand that competes financially with the Grammys, [Country Music Association Awards] and [American Music Awards]. The fashion, pageantry, quickness, costumes — it all blows you away in terms of how beautiful this show really is. It has excelled beyond anyone’s expectations: financially, culturally and also in the ratings.”

JOEL KATZ, founding chairman of global entertainment/media practice *Greenberg Traurig*

“My first Latin Grammys were scheduled for Sept. 11, 2001, the day the Twin Towers were hit. We had prepared a performance with Destiny’s Child and [nominee] Alejandro Sanz, but the show was canceled. The Latin Academy approached The Recording Academy about them performing at the 44th annual Grammy Awards instead. It was a beautiful performance, supported by everyone.”

ROSA LAGARRIGUE,
founder/CEO, *Rosa Lagarrigue Management*

“2017 was the year of ‘Despacito.’ It won four Grammys, including song and record of the year. I remember thinking, ‘Wow, here we go.’ You know you have big hits, but they go away and there is no crossover. This felt like the beginning of a new time for all of us. After ‘Despacito,’ there are worldwide hits. The Latin Grammys are a worldwide cultural reference, not just a Latin one.”

JORGE MEJIA, president, *Sony/ATV Music Publishing Latin America & U.S. Latin*

“Karol G’s new artist win in 2018 was the culmination of three years of blood, sweat and tears. When they called her name, it was one of those magical moments you only live a handful of times in your career. Backstage, she broke down and started crying with happiness and fulfillment, and we held her. I felt extremely proud. We came full circle.”

HORACIO RODRIGUEZ,
senior vp marketing, *Universal Music Latino, Machete Music and Capitol Latin*



Counterclockwise from top: Person of the Year Juan Gabriel in 2009; Gloria Estefan (with husband Emilio) won best traditional tropical album at the 2008 Latin Grammys; Calle 13’s Visitante (left) and Residente in 2014 — the duo has won 24 trophies, the most in Latin Grammy history; Cruz and Ricky Martin at the first ceremony in 2000.



Congratulations

Another bench mark on your success story! Proud to be side by side with you in life and in every venture. Congratulations bro!

A handwritten signature in black ink, appearing to be 'M. Cardenas', with a long horizontal line extending to the right.A portrait of Henry Cardenas, a middle-aged man with short dark hair, wearing black-rimmed glasses, a white dress shirt, and a dark suit jacket. He is smiling and looking towards the camera. The background is a plain, light-colored wall.

HENRY CARDENAS

2019 Billboard Latin Power Players Executive of the Year

HENRY CARDENAS
LATIN POWER PLAYER EXECUTIVE
OF THE YEAR

15 Shows
66,879 Tickets Sold
\$6.5 Million in Revenue

Congratulations to Henry Cardenas for this well deserved recognition. Thank you from Agganis Arena for your support over these past 10 years. Here's to many more!

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 POST MALONE	REPUBLIC	1	171
19	17	2	DABABY	SOUTHCOST/INTERSCOPE/JGA	2	25
79	58	3	THE BEATLES	APPLE/CAPITOL/UME	3	98
5	6	4	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	1	58
4	4	5	LIZZO	NICE LIFE/ATLANTIC/AG	2	24
3	5	6	TAYLOR SWIFT	REPUBLIC	1	271
NEW		7	WHISKEY MYERS	WIGGY THUMP/THIRTY TIGERS	7	1
6	7	8	KHALID	RIGHT HAND/RCA	1	135
8	8	9	ED SHEERAN	ATLANTIC/AG	1	269
RE-ENTRY		10	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	57
7	10	11	LUKE COMBS	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	2	135
9	9	12	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	275
21	11	13	BTS	BIGHIT ENTERTAINMENT	1	156
RE-ENTRY		14	JON PARDI	CAPITOL NASHVILLE/UMGN	14	77
12	15	15	JONAS BROTHERS	REPUBLIC	1	31
14	12	16	LIL NAS X	COLUMBIA	3	29
RE-ENTRY		17	STURGILL SIMPSON	ELEKTRA/EMG	12	5
16	14	18	CAMILA CABELLO	SYCO/EPIC	1	142
10	13	19	SHAWN MENDES	ISLAND	1	243
20	19	20	LEWIS CAPALDI	VERTIGO/CAPITOL	19	20

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
15	16	21	LIL TECCA	GALACTIC/REPUBLIC	9	13
11	18	22	ARIANA GRANDE	REPUBLIC	1	243
18	21	23	HALSEY	CAPITOL	1	199
17	22	24	CHRIS BROWN	CBE/RCA	1	223
52	20	25	MAROON 5	222/INTERSCOPE/JGA	1	275
25	24	26	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/JGA	1	243
23	25	27	QUEEN	HOLLYWOOD	1	75
35	26	28	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	120
29	27	29	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	73
28	29	30	SAM SMITH	CAPITOL	1	178
27	30	31	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	116
32	31	32	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	97
34	32	33	PANIC! AT THE DISCO	DCO2/FUELED BY RAMEN/EMG	1	159
24	28	34	YOUNG THUG	YOUNG STONER LIFE/300/ATLANTIC/AG	8	96
30	33	35	TRAVIS SCOTT	CACTUS JACK/GRAND HUSTLE/EPIC	1	178
39	34	36	LAUREN DAIGLE	CENTRICITY/CAPITOL CMG	3	83
36	36	37	NF	NF REAL MUSIC/CAROLINE	1	84
40	37	38	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	241
66	59	39	SHAED	PHOTO FINISH	39	9
56	39	40	BRUNO MARS	ATLANTIC/AG	1	263
38	45	41	JASON ALDEAN	MACON/BROKEN BOW/BBMG	1	253
44	40	42	NORMANI	KEEP COOL/RCA	22	56
45	42	43	NLE CHOPPA	NO LOVE	42	9
59	41	44	THOMAS RHETT	VALORY/BMLG	1	244
63	44	45	XXXTENTACION	BAD VIBES FOREVER	1	111
57	52	46	MARSHMELLO	JOYTIME COLLECTIVE	4	103
64	61	47	J BALVIN	UNIVERSAL MUSIC LATIN/UMLE	16	89
49	50	48	BAD BUNNY	RIMAS	23	81
22	35	49	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	1	9

NO. 7 WHISKEY MYERS

The Texas band debuts at No. 7 on the Artist 100 as its self-titled fourth LP launches at No. 1 on Top Country Albums and Americana/Folk Albums, No. 2 on Top Rock Albums and No. 6 on the Billboard 200, all career-best ranks. The set starts with 42,000 equivalent album units, according to Nielsen Music, boosted by a concert ticket/album sale redemption offer tied to the group's 2019 tour.

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HENRY CÁRDENAS
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We salute you for your leadership, not only are you a top player in the Latin music industry, but within our foundation. Your vision and dedication has paved the way to change the lives of thousands of children in Latin America and the United States.

We thank you for your guidance and support -
18 projects down and many more go to!

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EMERGING ARTISTS

billboard

OCT. 12 2019

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
48	47	50	P!NK	RCA	1	172
51	49	51	J. COLE	DREAMVILLE/RDC NATION/INTERSCOPE/JGA	1	176
46	46	52	MEGAN THEE STALLION	ISO1 CERTIFIED/300/AG	34	16
33	48	53	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	2	57
RE-ENTRY	54	54	OPETH	MODERBOLAGET/NUCLEAR BLAST	54	3
62	63	55	CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	1	211
RE-ENTRY	56	56	KRISTIN CHENOWETH	CONCORD	56	2
61	54	57	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	244
RE-ENTRY	53	53	HELLYEAH	ELEVEN SEVEN/E7LG	55	2
77	70	59	OLD DOMINION	RCA NASHVILLE/SMN	10	137
83	64	60	GUNNA	YOUNG STONER LIFE/300/AG	10	31
50	55	61	JUICE WRLD	GRADE A/INTERSCOPE/JGA	1	72
47	51	62	A BOOGIE WIT DA HOODIE	HICHERICE THE LABEL/ATLANTIC/AG	11	64
-	2	63	ZAC BROWN BAND	ZB COLLECTIVE/BMG	1	123
55	53	64	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	275
69	66	65	MORGAN WALLEN	BIG LOUD	34	32
65	62	66	SAWEETIE	ICY/ARTISTRY WORLDWIDE/WARNER	44	12
91	80	67	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	67	6
74	68	68	CHRIS LANE	BIG LOUD	62	10
60	60	69	BLANCO BROWN	TRAILERTRAPMUSIC/BMG/BBMG	23	17
RE-ENTRY	70	70	JOHN COLTRANE	IMPULSE!/VLG	34	3
87	89	71	LIL TJAY	COLUMBIA	68	6
96	88	72	MICHAEL JACKSON	MJJ/EPIC	20	230
53	57	73	5 SECONDS OF SUMMER	5 SECONDS OF SUMMER/INTERSCOPE/JGA	1	132
70	67	74	LYNYRD SKYNYRD	BLACKBIRD PRODUCTION PARTNERS/LOUD & PROUD	40	73
71	72	75	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	233
78	76	76	LADY GAGA	INTERSCOPE/JGA	1	135
58	65	77	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	271
73	74	78	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	206
88	79	79	MUSTARD	10 SUMMERS/INTERSCOPE/JGA	79	10
NEW	80	80	SUMMER WALKER	LVRN/INTERSCOPE/JGA	80	1
RE-ENTRY	81	81	FRENCH MONTANA	BAD BOY/EPIC	10	30
-	85	82	METALLICA	BLACKENED	2	218
RE-ENTRY	83	83	YOUNG M.A	M.A MUSIC/3D	58	15
RE-ENTRY	84	84	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	8	151
2	43	85	THE LUMINEERS	DUALTONE	1	49
82	75	86	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	3	124
-	86	87	YNW MELLY	YNW MELLY/300/AG	35	15
80	81	88	SWAE LEE	EARDRUMMA/INTERSCOPE/JGA	22	50
RE-ENTRY	89	89	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	236
-	96	90	WALE	EVERY BLUE MOON/MAYBACH/WARNER BROS.	6	8
81	78	91	POLO G	COLUMBIA	57	17
RE-ENTRY	82	82	THE REPLACEMENTS	SIRE/REPRISE/RHINO	92	2
89	77	93	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	133
RE-ENTRY	84	84	WILLIE NELSON	LEGACY	18	13
54	90	95	ONEREPUBLIC	MOSLEY/INTERSCOPE/JGA	6	77
-	91	96	KENNY CHESNEY	BLUE CHAIR/WARNER MUSIC NASHVILLE/WMN	1	170
RE-ENTRY	97	97	MEEK MILL	MAYBACH/ATLANTIC/AG	1	75
75	83	98	ELTON JOHN	MERCURY/ISLAND	11	27
RE-ENTRY	99	99	RUSSELL DICKERSON	TRIPLE TIGERS/RED	69	18
RE-ENTRY	100	100	BECKY G	KEMOSABE/RCA/SONY MUSIC LATIN	32	14

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 5 WKS NLE CHOPPA	NO LOVE	1	32
5	3	2	MATT STELL	RECORDS/ARISTA NASHVILLE/SMN	2	12
4	4	3	LIL TJAY	COLUMBIA	3	24
7	6	4	PINKFONG	SMART STUDY	1	53
8	7	5	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	44
9	10	6	RODDY RICCH	BIRD VISION/ATLANTIC/AG	6	42
23	5	7	RILEY GREEN	BMLG	5	40
14	9	8	JIMMIE ALLEN	STONE CREEK/BMG/BBMG	3	60
RE-ENTRY	9	9	J-HOPE	BIGHIT ENTERTAINMENT	3	3
6	18	10	SUPERM	SM/CAPITOL	6	3
NEW	11	11	BILLY STRINGS	ROUNDER/CONCORD	11	1
19	11	12	CALBOY	PAPER GANG/POLO GROUNDS/RCA	3	43
38	16	13	9LOKKNINE	YNM MELLY/300/AG	13	4
42	14	14	LIL MOSEY	INTERSCOPE/JGA	13	39
26	19	15	YK OSIRIS	DEF JAM	3	33
20	13	16	ALI GATIE	LISN/WARNER	9	16
21	12	17	TAINY	MAS FLOW	12	18
33	23	18	TONES AND I	BAD BATCH/ELEKTRA/EMG	18	7
34	20	19	INGRID ANDRESS	ATLANTIC/WARNER MUSIC NASHVILLE/WMN	19	8
39	21	20	24KGOLDN	RECORDS/COLUMBIA	20	3
32	25	21	LINDSAY ELL	STONE CREEK/BMG/BBMG	3	22
30	22	22	DOMINIC FIKE	SANDY BOYS/COLUMBIA	20	12
-	48	23	SECH	RICH	4	22
28	15	24	CALUM SCOTT	CAPITOL	4	75
35	26	25	LOVELYTHEBAND	RED	1	80
29	24	26	AMBJAAY	COLUMBIA	17	15
43	33	27	DANILEIGH	DEF JAM	23	21
37	29	28	BBNO\$	BBNO/COLUMBIA	21	15
36	30	29	Y2K	Y2K/COLUMBIA	22	15
46	34	30	RYAN HURD	RCA NASHVILLE/SMN	29	11
48	35	31	GABBY BARRETT	WARNER BROS. NASHVILLE/WMN	21	19
NEW	32	32	STUNNA 4 VEGAS	INTERSCOPE/JGA	32	1
27	27	33	RUNAWAY JUNE	WHEELHOUSE/BMG/BBMG	6	17
-	46	34	YELLA BEEZY	YELLA BEEZY/HITCO	7	50
44	40	35	MYKE TOWERS	CASABLANCA/ONE WORLD/GI/LAD EMPIRE	35	3
-	32	36	ATEEZ	KQ/LEGACY	22	8
41	17	37	MONSTA X	STARSHIP ENTERTAINMENT	11	73
50	49	38	DJ REGARD	MINISTRY OF SOUND/EPIC	38	3
49	42	39	FUERZA REGIDA	LUMBRE/RANCHO HUMILDE	22	13
NEW	40	40	DAYSEEKER	SPINEFARM	40	1
47	43	41	BRYCE VINE	SIRE/WARNER BROS.	3	47
NEW	42	42	TEMPLES	ATO	42	1
RE-ENTRY	43	43	TOMORROW X TOGETHER	BIGHIT ENTERTAINMENT/REPUBLIC	1	23
-	36	44	ARI LENNOX	DREAMVILLE/INTERSCOPE/JGA	34	4
RE-ENTRY	45	45	KIM PETRAS	BUNHEAD	23	2
-	47	46	SAM FELDT	SPINNIN'	42	4
RE-ENTRY	47	47	ROSALIA	COLUMBIA	22	5
RE-ENTRY	48	48	LUH KEL	CINEMATIC	15	13
-	50	49	SHORDIE SHORDIE	DI ENTERTAINMENT/WARNER	33	15
RE-ENTRY	50	50	CHORD OVERSTREET	ISLAND	42	2



Strings Strums In

Billy Strings (above) debuts at No. 11 on Emerging Artists as his new LP, *Home*, arrives atop Heatseekers Albums and Bluegrass Albums — marking his first *Billboard* chart No. 1s — as well as at No. 11 on Americana/Folk Albums and No. 41 on Top Country Albums (4,000 equivalent album units, the bulk of them album sales, according to Nielsen Music).

Plus, Temples enter Emerging Artists at No. 42 as the psychedelic rock band's third full-length, *Hot Motion*, starts at No. 4 on Heatseekers Albums (2,000 sold).

—XANDER ZELLNER



COUNTRY GETS BIEBER FEVER

Justin Bieber makes his first appearance on *Billboard's* country charts as "10,000 Hours," his new duet with duo Dan + Shay (above, with Bieber), arrives on Country Airplay at No. 20 with 10.9 million in radio reach in its first three days (Oct. 4-6), according to Nielsen Music. It also enters at No. 40 on the Hot Country Songs chart, where it should surge in its second week following its first frame of streaming and sales tracking.

—GARY TRUST

Go to the Chart Beat section of billboard.com for full charts coverage.

FAHRENHEIT BRINGS HEAT TO THE PROGRESSIVE METAL GENRE

ALEJANDRO ISAAC - KHRIZTIAN DEL TORO - CARLOS FLORES - DAVID MARTINEZ - PIERO BAROCCIO



106.6 THE BLAST
Your Home For Real Rock Radio

will cause extreme levels of euphoria, random head movements and potentially blown speakers as you just can't get enough. **Big Will - 106.6 The Blast CEO/PD**

103.7
DA BEAT

When Fahrenheit's single As It Pours hit the station's airwaves, we got a great response! The energy of the single is amazing!
- **Dj Shad PD 103.7 Da Beat**

POWER
104.9
WTSX

Fahrenheit is a great group! As It Pours the single is a great song that you should check out!- great music check it out!
John "Uncle Boogie" Grant PD/Owner WTSX-FM Power

Having Fahrenheit, on our roster feels like heaven. A rock group that's ready to Rock the world. With "As it Pours", they will take over the charts.
Raffles van Exel, President Raffelution

Fahrenheit is changing the Progressive Metal Band landscape. Founder/Band Leader Alejandro Isaac of the five-member band - Carlos Flores, David Martínez aka The Wizard, Piero Baroccio and Christian "Khriztian" Del Toro- are lauded as one of the most important prog metal bands out of Guadalajara, Mexico. You might say that Fahrenheit thinks outside of the box and is undoubtedly ahead of its time with epic lyrics and creative music videos. Cousins Isaac and Flores both industrial engineers and self-taught musicians carved out a career path in an unlikely genre of music. While Guadalajara is primarily known for the classic mariachi bands, ranchera music and the home to Jalisco Philharmonic, a renowned symphony orchestra, music of all genres emerging out of Mexico include the sub-genre heavy metal and hard rock.

Fahrenheit's third release, a full-length concept album "As It Pours" is available on all digital platforms including Spotify. The 11-track album, mainly composed by Isaac and Flores, is followed by a 6-minute mini-movie music video directed by Benny Corral. Artistry did not end with the music and video, the As It Pours album cover was nominated for Artwork Category at the 2019 Osmium Awards Mexico.

"I moved to the northern border of Mexico where I founded Fahrenheit with my cousin Carlos, a keyboardist," said Isaac. "It wasn't easy to find quality musicians interested in the power metal genre, but we were able to recruit musicians from Juarez City and other regions in Mexico."

"As It Pours" takes you on a musical journey about an average guy, not cut out to be a hero, whose choices led him to a life of chaos in the underworld. "The name and concept "As It Pours" has different symbolisms," said Isaac, Fahrenheit's founder and band leader. "The rain of bullets that plagued the anti-hero's life, the sadness at his lowest, the storms he endured, and his cleansing and liberation."

"When we started the band, the metal scene in Mexico was not happening. American and European bands would play in our city," said Flores. "It was difficult to get people interested in playing that genre. People felt we should try something easier." In 2018, Fahrenheit participated for a third time in the ProgPower USA compilation, now in its XVI edition, with the song, "Wheelchair."

"We wanted to make a more complex version of power metal genre," said Flores. "We added more flavor that evolved into more progressive metal known as prog metal." Fahrenheit tours around the world.

instagram: [bandfahrenheit](#) • facebook: [/fahrenheitportal](#) • twitter: [/fahrenheit](#)
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LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 DABABY	3	SOUTH COAST/INTERSCOPE/JGA	KIRK	1	1
1	2	POST MALONE		REPUBLIC	Hollywood's Bleeding	1	4
71	3	GG THE BEATLES	11	APPLE/CAPITOL/UME	Abbey Road	1	329
NEW	4	KEVIN GATES		BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	4	1
4	5	TAYLOR SWIFT		REPUBLIC	Lover	1	6
NEW	6	WHISKEY MYERS		WIGGY THUMP/THIRTY TIGERS	Whiskey Myers	6	1
8	7	BILLIE EILISH	2	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1	27
5	8	YOUNG THUG		YOUNG STONER LIFE/300/ATLANTIC/AG	So Much Fun	1	7
9	9	LIZZO		NICE LIFE/ATLANTIC/AG	Cuz I Love You	4	24
6	10	LIL TECCA		GALACTIC/REPUBLIC	We Love You Tecca	4	5
NEW	11	JON PARDI		CAPITOL NASHVILLE/UMGN	Heartache Medication	11	1
NEW	12	STURGILL SIMPSON		ELEKTRA/EMG	SOUND & FURY	12	1
7	13	CHRIS BROWN		CBE/RCA	Indigo	1	14
11	14	ED SHEERAN		ATLANTIC/AG	No.6 Collaborations Project	1	12
10	15	LIL NAS X		COLUMBIA	7 (EP)	2	15
NEW	16	YOUNG M.A		M.A MUSIC/3D	Herstory In The Making	16	1
14	17	POST MALONE	3	REPUBLIC	beerbongs & bentleys	1	75
12	18	VARIOUS ARTISTS		QUALITY CONTROL/MOTOWN/CAPITOL	Quality Control: Control The Streets, Volume 2	3	7
16	19	TRAVIS SCOTT	2	CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	61
17	20	KHALID		RIGHT HAND/RCA	Free Spirit	1	26
21	21	LUKE COMBS	2	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	122
19	22	SHAWN MENDES		ISLAND	Shawn Mendes	1	71
24	23	QUEEN	8	HOLLYWOOD	Greatest Hits	11	354
23	24	NF		NF REAL MUSIC/CAROLINE	The Search	1	10
18	25	DABABY		SOUTH COAST/INTERSCOPE/JGA	Baby On Baby	7	31
22	26	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	66
25	27	LEWIS CAPALDI		VERTIGO/CAPITOL	Divinely Uninspired To A Hellish Extent	25	20
30	28	JONAS BROTHERS		REPUBLIC	Happiness Begins	1	17
15	29	VARIOUS ARTISTS		DREAMVILLE/INTERSCOPE/JGA	Dreamville & J. Cole: Revenge Of The Dreamers III	1	13
34	30	BILLIE EILISH		DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	14	93
29	31	POST MALONE	3	REPUBLIC	Stoney	4	147
20	32	MELANIE MARTINEZ		ATLANTIC/AG	K-12 (Soundtrack)	3	4
28	33	MUSTARD		10 SUMMERS/INTERSCOPE/JGA	Perfect Ten	8	14
32	34	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	34
31	35	ELTON JOHN		ROCKET/ISLAND/UME	Diamonds	7	99
33	36	POLO G		COLUMBIA	Die A Legend	6	17
27	37	LANA DEL REY		POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	3	5
35	38	A BOOGIE WIT DA HOODIE		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	41
40	39	ORIGINAL BROADWAY CAST	6	HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	210
36	40	XXXTENTACION		BAD VIBES FOREVER	?	1	81
37	41	DAN + SHAY		WARNER MUSIC NASHVILLE/WMN	Dan + Shay	6	67
38	42	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	72
41	43	LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	3	56
45	44	ED SHEERAN	4	ATLANTIC/AG	÷ (Divide)	1	135
3	45	BLINK-182		VIKING WIZARD EYES/COLUMBIA	Nine	3	2
42	46	MEEK MILL		MAYBACH/ATLANTIC/AG	Championships	1	44
51	47	KHALID	2	RIGHT HAND/RCA	American Teen	4	135
66	48	THE BEATLES	11	APPLE/CAPITOL/UME	1	1	388
43	49	MORGAN WALLEN		BIG LOUD	If I Know Me	35	53
44	50	JUICE WRLD		GRADE A/INTERSCOPE/JGA	Death Race For Love	1	30

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
48	51	CARDI B	3	THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	78
47	52	LIL TJAY		COLUMBIA	F.N	38	8
46	53	LUKE COMBS		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	The Prequel (EP)	4	17
54	54	SOUNDTRACK	3	FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	95
53	55	CHANCE THE RAPPER		CHANCE THE RAPPER	The Big Day	2	10
55	56	LADY GAGA & BRADLEY COOPER	2	INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	52
NEW	57	HELLYEAH		ELEVEN SEVEN/7LG	Welcome Home	57	1
57	58	CHRIS STAPLETON	4	MERCURY NASHVILLE/UMGN	Traveller	1	212
NEW	59	OPETH		NUCLEAR BLAST	In Cauda Venenum	59	1
60	60	CREEDENCE CLEARWATER REVIVAL	10	FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	439
59	61	LIL UZI VERT		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	110
58	62	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	52
154	63	PS EMINEM	7	SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	465
68	64	KENDRICK LAMAR	3	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	DAMN.	1	129
26	65	THE LUMINEERS		DUAL TONE	III	2	3
76	66	LIZZO		NICE LIFE/ATLANTIC/AG	Coconut Oil (EP)	55	11
63	67	BAD BUNNY		RIMAS	X 100PRE	11	41
NEW	68	KRISTIN CHENOWETH		CONCORD	For The Girls	68	1
143	69	JOURNEY	15	COLUMBIA/LEGACY	Journey's Greatest Hits	10	584
56	70	MEGAN THEE STALLION		1501 CERTIFIED/300/AG	Fever	10	20
69	71	DRAKE	6	YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	344
64	72	LIL DURK		ALAMO/INTERSCOPE/JGA	Love Songs 4 The Streets 2	4	9
2	73	ZAC BROWN BAND		ZB COLLECTIVE/BMG	The Owl	2	2
73	74	2PAC	10	AMARU/DEATH ROW/INTERSCOPE/UME	Greatest Hits	3	292
62	75	DRAKE		OVO SOUND/REPUBLIC	Care Package	1	9
80	76	BOB MARLEY AND THE WAILERS	15	TUFF GONG/ISLAND/UME	Legend: The Best Of...	5	594
81	77	BILLY JOEL	3	COLUMBIA/LEGACY	The Essential Billy Joel	15	163
NEW	78	JOHN COLTRANE		IMPULSE/VLG	Blue World	78	1
84	79	DRAKE	6	YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	179
67	80	GUNNA		YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	32
70	81	FLEETWOOD MAC	20	WARNER BROS./RHINO	Rumours	1	340
79	82	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	47
49	83	TOOL		TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	1	5
80	84	TYLER, THE CREATOR		COLUMBIA	IGOR	1	20
87	85	IMAGINE DRAGONS	2	KIDINAKORNER/INTERSCOPE/JGA	Evolve	2	119
78	86	J BALVIN & BAD BUNNY		UNIVERSAL MUSIC LATINO/UMLE	Oasis	9	14
86	87	JASON ALDEAN		MACON/BROKEN BOW/BMG/BBMG	Rearview Town	1	77
82	88	ELLA MAI		10 SUMMERS/INTERSCOPE/JGA	Ella Mai	5	51
85	89	21 SAVAGE		SLAUGHTER GANG/EPIC	I Am > I Was	1	41
77	90	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	37
96	91	TOM PETTY AND THE HEARTBREAKERS	12	MCA/GEFFEN/UME	Greatest Hits	2	325
91	92	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	133
89	93	PANIC! AT THE DISCO		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	67
74	94	THOMAS RHETT		VALORY/BMLG	Center Point Road	1	18
65	95	RICK ROSS		MAYBACH/EPIC	Port of Miami 2	2	8
88	96	DJ KHALED		WE THE BEST/EPIC	Father Of Asahd	2	20
92	97	LIL WAYNE		YOUNG MONEY/REPUBLIC	Tha Carter V	1	53
97	98	SOUNDTRACK	2	WALT DISNEY	Moana	2	150
99	99	TRAVIS SCOTT		GRAND HUSTLE/EPIC	Birds In The Trap Sing McKnight	1	161
93	100	BAZZI		IAMCOSMIC/ATLANTIC/AG	Soul Searching	20	8



DaBaby Booms At No. 1

DaBaby scores his first No. 1 on the Billboard 200 as *KIRK* opens in the top slot.

The hip-hop artist's second studio effort starts with 146,000 equivalent album units earned in the United States in the week ending Oct. 3, according to Nielsen Music. Of that sum, just 8,000 were in album sales, as the set's debut was powered largely by streaming activity.

Of *KIRK*'s unit start, streaming equivalent album units represented 136,000 — equaling 181.7 million on-demand audio streams for the set's 13 songs during its first week. That marks the fifth-largest debut streaming week for an album in 2019.

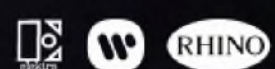
KIRK follows the artist's first studio release, *Baby on Baby*, which peaked at No. 7 on the June 1-dated list. The latter boasts DaBaby's breakthrough single, "Suge," his first top 10 hit on the all-genre Billboard Hot 100 (No. 7, July 6).

—KEITH CAULFIELD



A
TRUE
VISIONARY

We will miss you, Ric



LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
90	101	SOUNDTRACK WALT DISNEY		Descendants 3	7	9
98	102	MAC MILLER WARNER		Swimming	3	61
100	103	MAREN MORRIS COLUMBIA NASHVILLE/SMN		GIRL	4	30
115	104	H.E.R. MBK/RCA		H.E.R.	23	102
103	105	NF NF REAL MUSIC/CAPITOL/CAROLINE		Perception	1	104
72	106	TRIPPIE REDD TENTHOUSAND PROJECTS		!	3	8
108	107	XXXTENTACION BAD VIBES FOREVER/EMPIRE		17	2	110
105	108	AC/DC COLUMBIA/LEGACY		Back In Black	4	379
101	109	J. COLE DREAMVILLE/ROC NATION/COLUMBIA		2014 Forest Hills Drive	1	252
157	110	KANYE WEST GOOD/DEF JAM		The Life Of Pablo	1	147
111	111	KANE BROWN ZONE 4/RCA NASHVILLE/SMN		Kane Brown	5	148
109	112	THE WEEKND XO/REPUBLIC		Starboy	1	149
141	113	SUMMER WALKER LVRN/INTERSCOPE/JGA		Last Day Of Summer	44	35
107	114	ARIANA GRANDE REPUBLIC		Sweetener	1	59
110	115	SZA TOP DAWG/RCA		Ctrl	3	121
104	116	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Harder Than Ever	3	72
102	117	SOUNDTRACK WALT DISNEY		Aladdin (2019)	6	19
117	118	GUNS N' ROSES GEFFEN/UMF		Greatest Hits	3	488
113	119	BAZZI ZZZ/AMCOSMIC/ATLANTIC/AG		Cosmic	14	78
126	120	MICHAEL JACKSON EPIC/LEGACY		The Essential Michael Jackson	31	297
114	121	KODAK BLACK DOLLAZ N DEALZ/ATLANTIC/AG		Dying To Live	1	42
123	122	JOJI 88RISING/12TONE		BALLADS I	3	48
119	123	KENDRICK LAMAR TOP DAWG/AF TERMATH/INTERSCOPE/JGA		good kid, m.A.A.d city	2	362
121	124	PLAYBOI CARTI AWGE/INTERSCOPE/JGA		Die Lit	3	69
128	125	THE WEEKND XO/REPUBLIC		Beauty Behind The Madness	1	213
125	126	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMF		Greatest Hits	8	297
133	127	EAGLES ASYLUM/ELEKTRA/RHINO		Their Greatest Hits 1971-1975	1	294
116	128	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG		Greatest Hits So Far...	20	231
RE	129	KID ROCK TOP DOG/WARNER		Greatest Hits: You Never Saw Coming	51	7
134	130	SAM SMITH CAPITOL		In The Lonely Hour	2	275
129	131	MIGOS QUALITY CONTROL/MOTOWN/CAPITOL		Culture II	1	88
132	132	TAYLOR SWIFT BIG MACHINE/BMLG		1989	1	251
NEW	133	STEEL PANTHER STEEL PANTHER		Heavy Metal Rules	133	1
137	134	RIHANNA WESTBURY ROAD/ROC NATION		ANTI	1	192
138	135	KACEY MUSGRAVES MCA NASHVILLE/UMGN		Golden Hour	4	59
124	136	THE NOTORIOUS B.I.G. BAD BOY/RHINO		Greatest Hits	1	194
145	137	FRANK OCEAN BOYS DON'T CRY		Blonde	1	147
156	138	JON PARDI CAPITOL NASHVILLE/UMGN		California Sunrise	11	165
147	139	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY		The Essential Elvis Presley	42	16
144	140	ED SHEERAN ATLANTIC/AG		x	1	276
140	141	EMINEM SHADY/AF TERMATH/INTERSCOPE/JGA		Kamikaze	1	57
112	142	KEY GLOCK & YOUNG DOLPH PAPER ROUTE EMPIRE/EMPIRE		Dum And Dummer	8	10
135	143	FLORIDA GEORGIA LINE BMLG		Can't Say I Ain't Country	4	33
NEW	144	THE NEW PORNOGRAPHERS NEW P'S/CONCORD		In The Morse Code Of Brake Lights	144	1
152	145	BRUNO MARS ELEKTRA/EMG		Doo-Wops & Hooligans	3	441
127	146	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	305
142	147	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Until Death Call My Name	7	75
NEW	148	ADAM LAMBERT MORE IS MORE/EMPIRE		VELVET: Side A (EP)	148	1
136	149	YNW MELLY YNW MELLY/300/AG		I Am You	20	39
139	150	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG		Realer	15	41



73

ZAC BROWN BAND
The Owl

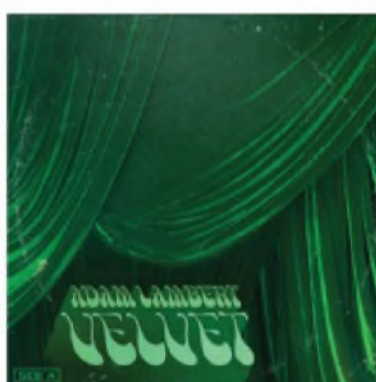
The album tumbles 2-73 in its second week with a 91% decline in equivalent album units earned (9,000 in the week ending Oct. 3, according to Nielsen Music), following the set's concert ticket/album sale redemption-fueled debut of 106,000 units.



133

STEEL PANTHER
Heavy Metal Rules

The band nets its sixth entry with 7,000 units earned, while over on the Comedy Albums chart, the group lands its sixth straight No. 1. It now ties Jim Gaffigan for the second-most leaders, behind Larry the Cable Guy (with seven).



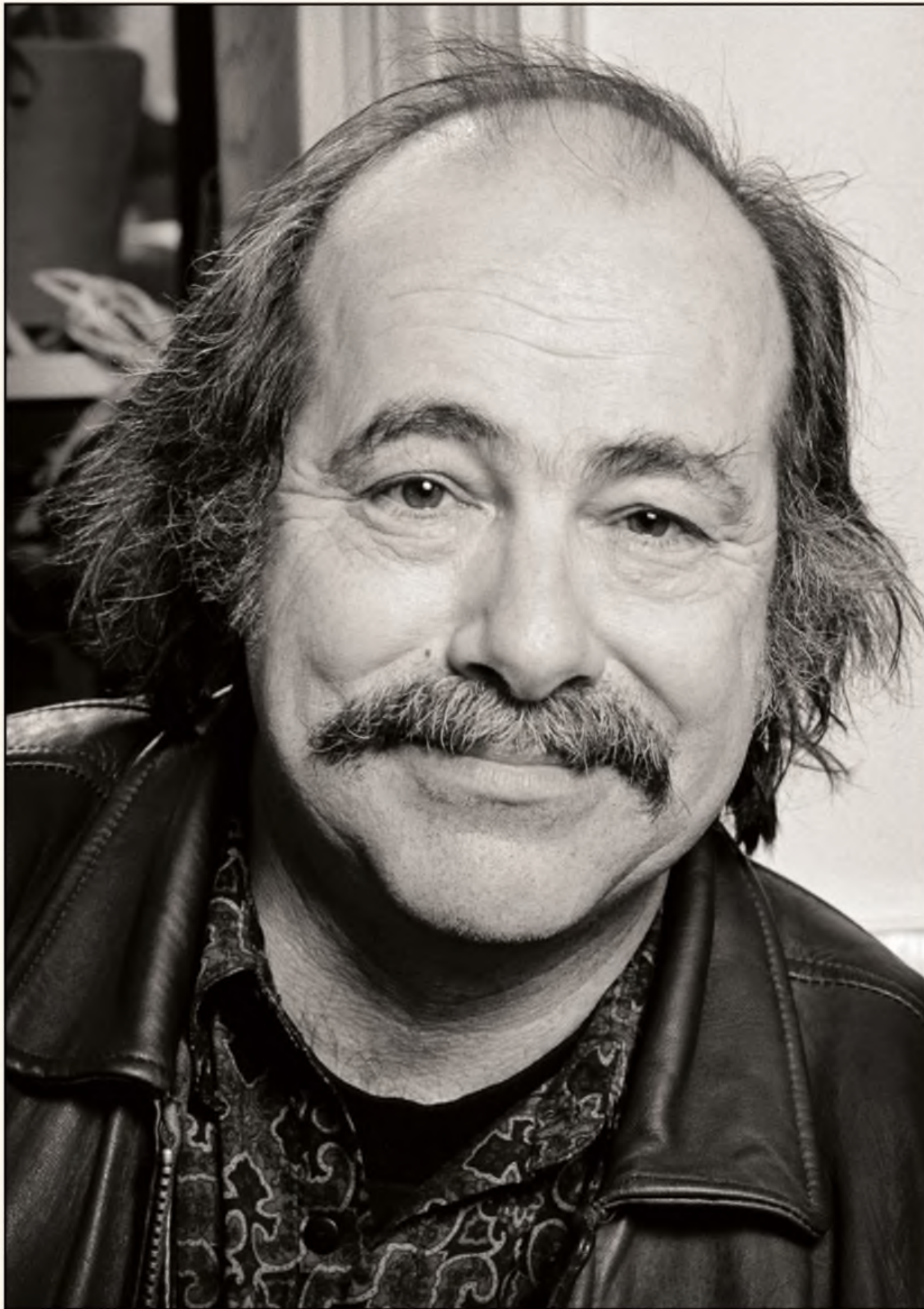
148

ADAM LAMBERT
VELVET: Side A (EP)

Lambert celebrates his 10th anniversary on the Billboard 200 in 2019. His first entry on the list was his *American Idol* best-of, *Season 8 Favorite Performances*, way back on June 6, 2009 (No. 33).

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION IMPRINT/PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
182	151	MICHAEL JACKSON EPIC/LEGACY		Thriller	1	386
158	152	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA		Night Visions	2	366
161	153	METALLICA BLACKENED/RHINO		Metallica	1	542
NEW	154	TEGAN AND SARA SIRE/WARNER		Hey, I'm Just Like You	154	1
148	155	METRO BOOMIN BOOMINATI/REPUBLIC		Not All Heroes Wear Capes	1	48
165	156	BRYSON TILLER TRAPSOUL/RCA		TRAPSOUL	8	194
163	157	TAYLOR SWIFT BIG MACHINE/BMLG		reputation	1	99
162	158	QUEEN HOLLYWOOD		Bohemian Rhapsody (Soundtrack)	2	50
151	159	RODDY RICCH BIRD VISION/ATLANTIC/AG		Feed Tha Streets II	67	46
169	160	TWENTY ONE PILOTS FUELED BY RAMEN/EMG		Blurryface	1	229
149	161	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL		Street Gossip	2	44
175	162	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMF		Ultimate Sinatra	32	78
155	163	TYGA LAST KINGS/EMPIRE		Legendary	17	14
150	164	ILLENIUM ASTRALWERKS		Ascend	14	7
RE	165	THE BEATLES APPLE/CAPITOL/UMF		The Beatles [White Album]	1	208
164	166	MARSHMELLO JOYTIME COLLECTIVE		Marshmello: Fortnite Extended Set	45	35
NEW	167	SHAED PHOTO FINISH		MELT	167	1
177	168	FIVE FINGER DEATH PUNCH PROSPECT PARK		A Decade Of Destruction	29	88
153	169	SAWEETIE ICY/ARTISTRY WORLDWIDE/WARNER BROS		ICY	85	12
166	170	BRUNO MARS ATLANTIC/AG		24K Magic	2	150
NEW	171	THE REPLACEMENTS SIRE/REPRISE/RHINO		Dead Man's Pop	171	1
168	172	THE BEACH BOYS CAPITOL/UMF		Sounds Of Summer: The Very Best Of The Beach Boys	16	182
188	173	ADELE XL/COLUMBIA		21	1	433
179	174	NIRVANA SUB POP/DGC/GEFFEN/UMF		Nevermind	1	441
159	175	NAV XO/REPUBLIC		Bad Habits	1	28
173	176	CAMILA CABELLO SYCO/EPIC		Camila	1	90
176	177	MACHINE GUN KELLY EST19XX/BAD BOY/INTERSCOPE/JGA		Hotel Diablo	5	13
95	178	RILEY GREEN BMLG		Different Round Here	95	2
171	179	TRIPPIE REDD TENTHOUSAND PROJECTS		A Love Letter To You 3	3	39
167	180	CALBOY PAPER GANG/POLO GROUNDS/RCA		Wildboy	30	18
RE	181	TAME IMPALA MODULAR/INTERSCOPE/JGA		Currents	4	14
183	182	THOMAS RHETT VALORY/BMLG		Life Changes	1	108
191	183	DARYL HALL JOHN OATES RCA/LEGACY		The Very Best Of Daryl Hall John Oates	34	61
187	184	SLIPKNOT ROADRUNNER/AG		We Are Not Your Kind	1	8
189	185	STEVIE WONDER MOTOWN/UTV/UMF		The Definitive Collection	35	76
174	186	MAROON 5 222/INTERSCOPE/JGA		Red Pill Blues	2	100
185	187	YNW MELLY YNW MELLY/300/AG		We All Shine	27	35
190	188	CHRIS BROWN RCA		Heartbreak On A Full Moon	3	91
75	189	KING VON ONLY THE FAMILY/EMPIRE		Grandson, Vol. 1	75	2
186	190	JOHNNY CASH COLUMBIA NASHVILLE/LEGACY		The Essential Johnny Cash	35	22
193	191	LANA DEL REY POLYDOR/INTERSCOPE/JGA		Born To Die	2	328
181	192	TORY LANEZ MAD LOVE/INTERSCOPE/JGA		LoVE me NOW?	4	48
RE	193	TWENTY ONE PILOTS FUELED BY RAMEN/EMG		Trench	2	50
RE	194	CHRIS LANE BIG LOUD		Laps Around The Sun	83	2
184	195	CARRIE UNDERWOOD CAPITOL NASHVILLE/UMGN		Cry Pretty	1	48
197	196	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA		Origins	2	47
192	197	SOUNDTRACK REPUBLIC		Spider-Man: Into The Spider-Verse	2	42
RE	198	BON JOVI ISLAND/UMF		Greatest Hits: The Ultimate Collection	5	145
RE	199	DANIEL CAESAR GOLDEN CHILD		Freudian	25	89
106	200	THE HIGHWOMEN LOW COUNTRY SOUND/ELEKTRA/EMG		The Highwomen	10	4

LET THERE BE SONGS TO FILL THE AIR



ROBERT HUNTER
1941-2019



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TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
54	1	#1 1 WK THE BEATLES	APPLE/CAPITOL/UME	Abbey Road	106
HOT SHOT DEBUT	2	WHISKEY MYERS	WIGGY THUMP/THIRTY TIGERS	Whiskey Myers	1
NEW	3	STURGILL SIMPSON	ELEKTRA/EMG	SOUND & FURY	1
NEW	4	JON PARDI	CAPITOL NASHVILLE/UMGN	Hearache Medication	1
4	5	TAYLOR SWIFT	REPUBLIC	Lover	6
NEW	6	KEVIN GATES	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	I'm Him	1
5	7	POST MALONE	REPUBLIC	Hollywood's Bleeding	4
13	8	BILLIE EILISH	2 DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	27
NEW	9	OPETH	NUCLEAR BLAST	In Cauda Venenum	1
NEW	10	HELLYEAH	ELEVEN SEVEN/E7LG	Welcome Home	1
NEW	11	KRISTIN CHENOWETH	CONCORD	For The Girls	1
NEW	12	JOHN COLTRANE	IMPULSE/VLG	Blue World	1
NEW	13	DABABY	SOUTHCOAST/INTERSCOPE/JGA	KIRK	1
24	14	LIZZO	NICE LIFE/ATLANTIC/AG	Cuz I Love You	24
NEW	15	STEEL PANTHER	STEEL PANTHER	Heavy Metal Rules	1
NEW	16	THE NEW PORNOGRAPHERS	NEW P/S/CONCORD	In The Morse Code Of Brake Lights	1
NEW	17	ADAM LAMBERT	MORE IS MORE/EMPIRE	VELVET: Side A (EP)	1
1	18	ZAC BROWN BAND	ZB COLLECTIVE/BMG	The Owl	2
NEW	19	YOUNG M.A.	M A MUSIC/3D	Herstory In The Making	1
NEW	20	THE REPLACEMENTS	SIRE/REPRISE/RHINO	Dead Man's Pop	1
7	21	THE LUMINEERS	DUALTONE	III	3
2	22	BLINK-182	VIKING WIZARD EYES/COLUMBIA	Nine	2
NEW	23	TEGAN AND SARA	SIRE/WARNER	Hey, I'm Just Like You	1
16	24	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	56
11	25	TOOL	TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	5
22	26	SOUNDTRACK	LEGACY	Country Music: A Film By Ken Burns	3
3	27	BRITTANY HOWARD	ATO	Jaime	2
NEW	28	OF MICE & MEN	RISE	EARTHANDSKY	1
NEW	29	BETH HART	PROVOGUE/MLG	War In My Mind	1
12	30	KORN	ROADRUNNER/ELEKTRA/EMG	The Nothing	3
20	31	LANA DEL REY	POLYDOR/INTERSCOPE/JGA	Norman Fucking Rockwell!	5
14	32	THE HIGHWOMEN	LOW COUNTRY SOUND/ELEKTRA/EMG	The Highwomen	4
25	33	CHRIS BROWN	CBE/RCA	Indigo	13
NEW	34	BILLY STRINGS	ROUNDER/CONCORD	Home	1
59	35	KID ROCK	TOP DOG/WARNER	Greatest Hits: You Never Saw Coming	13
NEW	36	DRAGONFORCE	METAL BLADE	Extreme Power Metal	1
23	37	MELANIE MARTINEZ	ATLANTIC/AG	K-12 (Soundtrack)	4
32	38	QUEEN	HOLLYWOOD	Greatest Hits	299
26	39	BTS	BIGHIT ENTERTAINMENT	Map Of The Soul: PERSONA	25
27	40	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW That's What I Call Music! 71	9
29	41	ELTON JOHN	ROCKET/ISLAND/UME	Diamonds	75
35	42	SLIPKNOT	ROADRUNNER/AG	We Are Not Your Kind	8
47	43	BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	39
53	44	JONAS BROTHERS	REPUBLIC	Happiness Begins	17
33	45	SOUNDTRACK	WALT DISNEY	Descendants 3	9
36	46	BOB SEGER & THE SILVER BULLET BAND	HIDEOUT/CAPITOL/UME	Greatest Hits	301
34	47	SOUNDTRACK	MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	256
38	48	QUEEN	HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	50
45	49	METALLICA	BLACKENED/RHINO	Metallica	511
RE	50	BACKSTREET BOYS	K-BAHN/RCA	DNA	27



The Beatles' Road Returns

The Beatles' former Billboard 200 No. 1 album *Abbey Road* zooms back into the chart's top 10 for the first time since 1970 as it vaults from No. 71 to No. 3 after it was reissued Sept. 27 to commemorate its 50th anniversary. It earned 81,000 equivalent album units during the week ending Oct. 3 (up 803%), with 70,000 of that sum in album sales (up 3,091%), according to Nielsen Music. *Abbey Road* is the latest 50th-anniversary reissue from The Beatles, following the act's self-titled set (aka *The White Album*) in 2018 and *Sgt. Pepper's Lonely Hearts Club Band* in 2017. The *White Album* reentered at No. 6 on Nov. 24, 2018, following its reissue, and *Sgt. Pepper's* reentered at No. 3 on June 17, 2017, after its rerelease. Both albums hit No. 1 after their initial arrivals in 1968 and 1967, respectively.

—KEITH CAULFIELD

HEATSEEKERS ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK BILLY STRINGS	ROUNDER/CONCORD	Home	1
NEW	2	WEDNESDAY 13	NUCLEAR BLAST	Necrophaze	1
NEW	3	DAYSEEKER	SPINEFARM	Sleeptalk	1
NEW	4	TEMPLES	ATO	Hot Motion	1
NEW	5	CAR BOMB	SOLID GREY	Mordial	1
1	6	SAMANTHA FISH	ROUNDER/CONCORD	Kill Or Be Kind	2
NEW	7	THE KINGDOM HEIRS	SONLITE/CROSSROADS	Everything In Between	1
11	8	THE HU	ELEVEN SEVEN/E7LG	The Gereg	3
NEW	9	TELEFON TEL AVIV	GHOSTLY INTERNATIONAL	Dreams Are Not Enough	1
RE	10	HIMESH PATEL	UNIVERSAL PICTURES/CAPITOL	Yesterday (Soundtrack)	14
NEW	11	SEEU SPACECOWBOY	PURE NOISE	The Correlation Between Entrance And Exit Wounds	1
NEW	12	BORKNAGAR	CENTURY MEDIA/RED	True North	1
15	13	THE CHAMBER ORCHESTRA OF LONDON	FOCUS/DECCA/VLG	Downton Abbey (Soundtrack)	2
NEW	14	KIM PETRAS	BUNHEAD/AWAL-KOBALT	TURN OFF THE LIGHT	1
NEW	15	THE SURE FIRE SOUL ENSEMBLE	COLEMAN	Build Bridges	1
NEW	16	MOON DUO	SACRED BONES	Stars Are The Light	1
RE	17	TRIUMPHANT QUARTET	STOWTOWN/PLG	Yes	2
NEW	18	CREEPING DEATH	EONE	Wretched Illusions	1
20	19	KIM PETRAS	BUNHEAD/AWAL-KOBALT	Turn Off The Light, Vol. 1	3
RE	20	JOSEPH	ATO	Good Luck, Kid	2
NEW	21	MICHAELA ANNE	YEP-ROC	Desert Dove	1
NEW	22	WIND ROSE	NAPALM	Wintersaga	1
RE	23	MICROWAVE	PURE NOISE	Death Is A Warm Blanket	2
NEW	24	SPRAGGA BENZ	RED SQUARE/BUTTERCUTS/EASY STAR	Chiliagon	1
6	25	TODRICK HALL	TODRICK HALL	Haus Party, Part Two	2



The Girls Arrive

Singer-actress Kristin Chenoweth collects her fifth charting effort on the Billboard 200 — and highest-charting album yet on Top Album Sales — as *For the Girls* begins at Nos. 68 and 11 on the tallies, respectively. The title starts with 9,000 equivalent album units earned in the week ending Oct. 3, with 8,000 of that figure in album sales.

On *For the Girls*, the Tony Award winner is joined by guests Ariana Grande, Jennifer Hudson, Reba McEntire and Dolly Parton.

Elsewhere on the charts, John Coltrane's archival album *Blue World* debuts at No. 1 on the overall Jazz Albums tally, as well as the Traditional Jazz Albums list. The music of *Blue World* was recorded in 1964 for the film *Le Chat dans le Sac*, and the album's master tapes were thought lost. *Blue World* follows another lost Coltrane set, *Both Directions at Once*, which topped Jazz Albums for 10 weeks in 2018. —K.C.

JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 JOHN COLTRANE	IMPULSE/VLG	Blue World	1
4	2	MICHAEL BUBLE	REPRISE/WARNER	Love	46
NEW	3	THE SURE FIRE SOUL ENSEMBLE	COLEMAN	Build Bridges	1
NEW	4	MIKE STERN - JEFF LORBER FUSION	CONCORD JAZZ/CONCORD	Eleven	1
6	5	VINCE GUARALDI	CRAFT/CONCORD	It's The Great Pumpkin, Charlie Brown (Soundtrack)	4
1	6	HERB ALPERT	HERB ALPERT PRESENTS	Over The Rainbow	2
7	7	CHRISSE HYNDE WITH THE VALVE BONE WOE ENSEMBLE	BMG	Valve Bone Woe	4
3	8	MILES DAVIS	WARNER BROS./RHINO	Rubberband	4
9	9	ELIANE ELIAS	CONCORD JAZZ/CONCORD	Love Stories	5
17	10	JOHN COLTRANE	IMPULSE/VLG	Both Directions At Once: The Lost Album	66
5	11	PONCHO SANCHEZ	REGIME/CONCORD PICANTE/CONCORD	Trane's Delight	2
13	12	JONATHAN HAY, BENNY REID & MIKE SMITH	SMH	Follow The Leader	10
23	13	WILLIE NELSON	LEGACY	My Way	54
12	14	KEIKO MATSUI	SHANACHIE	Echo	18
21	15	TRISHA YEARWOOD	GWENDOLYN	Let's Be Frank	33
RE	16	THE STAN GETZ QUARTET	VERVE/VLG/UME	Getz At The Gate: Live At The Village Gate, Nov. 26, 1961	10
RE	17	JAZZMEIA HORN	CONCORD JAZZ/CONCORD	Love & Liberation	5
NEW	18	LUCKY CHOPS	LUCKY CHOPS	Lucky Chops (Instrumental)	1
NEW	19	ROBERT GLASPER	LOMA VISTA/CONCORD	Fuck Yo Feelings	1
22	20	TONY BENNETT & DIANA KRALL	RPM/VERVE/COLUMBIA/VLG	Love Is Here To Stay	55
25	21	SMITH & HAY X KING TECH	SMH	Jazz Part Two	14
NEW	22	GEORGE COLEMAN/HAROLD MABERN/JOHN WEBBER/JOE FARNSWORTH	SMOKE SESSIONS	The Quartet	1
NEW	23	TYSHAWN SOREY AND MARILYN CRISPELL	PI	Adornment Of Time	1
24	24	RICK BRAUN	SHANACHIE	Crossroads	7
18	25	RANKY TANKY	RESILIENCE	Good Time	10

GRÖNEMEYER

TUMULT

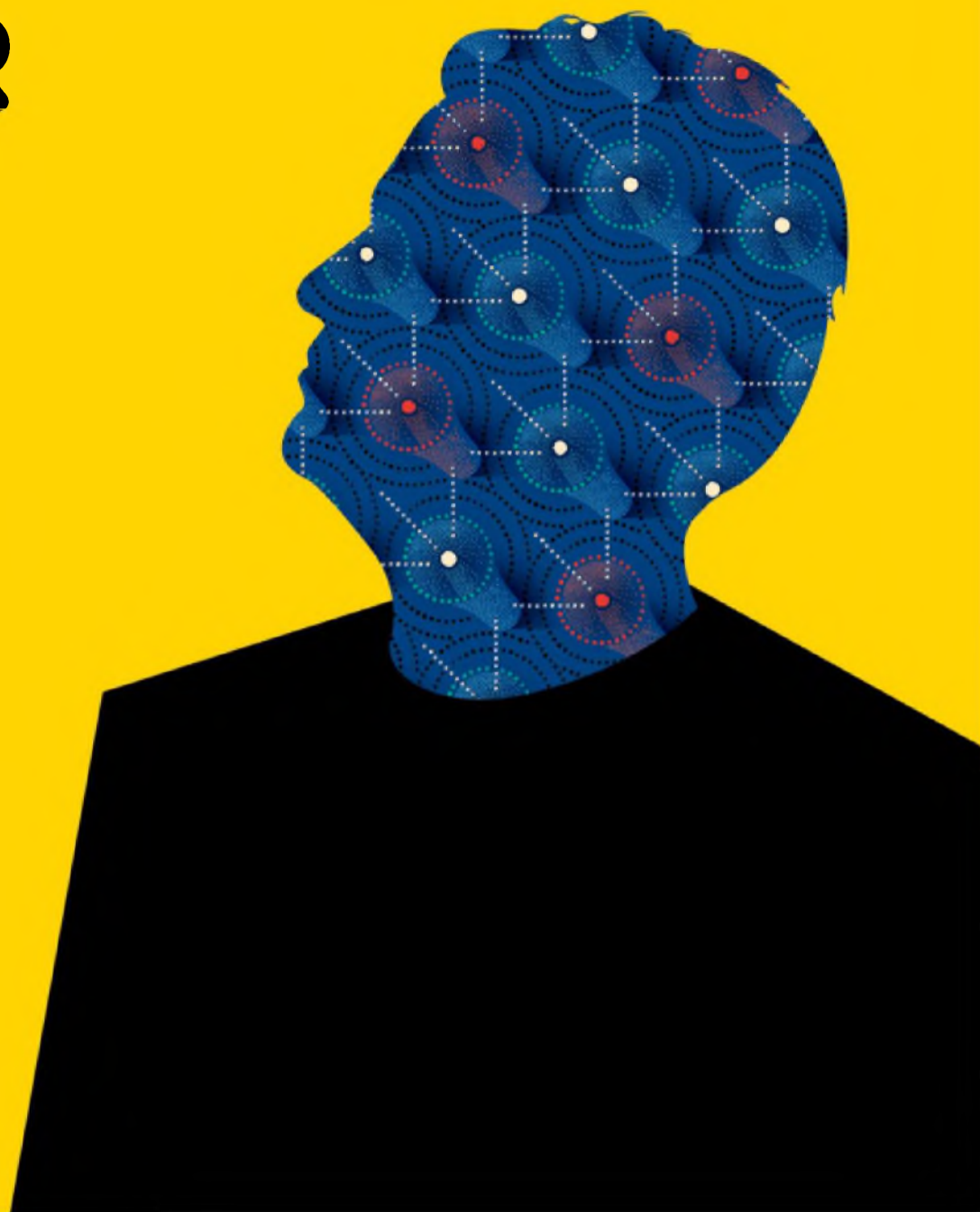
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Lynne Segall, Publisher, 10/1/19

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 BTS BIGHIT ENTERTAINMENT	156
2	2	EXO SM	115
10	3	BECKY G KEMOSABE/RCA/SONY MUSIC LATIN	78
5	4	SUPERM SM/CAPITOL	3
4	5	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	120
15	6	BILLIE EILISH DARKROOM/INTERSCOPE/JGA	63
18	7	NCT 127 SM	63
8	8	ARIANA GRANDE REPUBLIC	348
7	9	ATEEZ KQ/LEGACY	18
3	10	TWICE JYP	70
26	11	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	29
11	12	BLACKPINK YG/INTERSCOPE/JGA	102
6	13	MONSTA X STARSHIP ENTERTAINMENT	96
13	14	GOT7 JYP	111
16	15	CARDI B THE KSR GROUP/ATLANTIC/AG	119
45	16	BAEKHYUN SM	32
12	17	X1 STONE MUSIC ENTERTAINMENT	9
NEW	18	JOSE JOSE SONY MUSIC LATIN	1
RE	19	STRAY KIDS JYP	54
34	20	DABABY SOUTHWEST/INTERSCOPE/JGA	2
32	21	NCT DREAM SM	42
21	22	CAMILA CABELLO SYCO/EPIC	163
24	23	FIERSA BESARI UNSIGNED	28
38	24	LADY GAGA INTERSCOPE/JGA	430
22	25	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/DEF JAM	424
14	26	LIL NAS X COLUMBIA	30
20	27	SHAWN MENDES ISLAND	250
35	28	MARSHMELLO JOYTIME COLLECTIVE	123
9	29	RIHANNA WEST BURY ROAD/ROC NATION	444
25	30	LIZZO NICE LIFE/ATLANTIC/AG	17
40	31	LALI ARIOLA/SONY MUSIC ARGENTINA	128
23	32	ZENDAYA HOLLYWOOD/REPUBLIC	221
RE	33	TRAVIS SCOTT CACTUS JACK/GRAND HUSTLE/EPIC	43
28	34	HALSEY CAPITOL	134
42	35	MEGAN THEE STALLION ISO1 CERTIFIED/300/AG	26
31	36	WAYV LABEL V	33
36	37	POST MALONE REPUBLIC	91
19	38	SUPER JUNIOR SM	35
RE	39	NIALL HORAN NEON HAZE/CAPITOL	103
39	40	THE BEATLES APPLE/CAPITOL/UME	76
RE	41	THE BOYZ CRE KER/KAKAO M	6
RE	42	ASTRO INTERPARK	53
17	43	JACKSON WANG MENG XIANG QIANG YIN	7
30	44	AB6IX BRAND NEW	2
RE	45	MICHAEL JACKSON M.J./EPIC	247
RE	46	BEBE REXHA WARNER	19
33	47	JENNIFER LOPEZ NUYORICAN/EPIC	373
29	48	MILEY CYRUS RCA	353
NEW	49	JESSYE NORMAN PHILLIPS/DECCA/VLG	1
NEW	50	JUDY GARLAND CAPITOL/UME	1



Jessye And Judy Debut

Jessye Norman (above) returns to the *Billboard* charts following her Sept. 30 death, debuting at No. 49 on the Social 50. The opera singer, who scored a 15-week No. 1 alongside Kathleen Battle on the Classical Crossover Albums chart with 1991's *Spirituals in Concert*, had last appeared on a *Billboard* chart in 2010. Her Wikipedia page received 129,000 views in the week ending Oct. 3, up 14,125% from a previous negligible amount, according to Next Big Sound. Norman died at age 74 in New York of organ failure and septic shock.

Meanwhile, Judy Garland also hits the Social 50, debuting at No. 50 thanks to 128,000 Wikipedia views. Garland, who died in 1969 at age 47, enters the chart due to interest in the release of a new biopic, *Judy*, starring Renée Zellweger.

—KEVIN RUTHERFORD

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 RANSOM GALACTIC/REPUBLIC	Lil Tecca	17
2	2	PANINI COLUMBIA	Lil Nas X	15
8	3	INTRO SOUTHWEST/INTERSCOPE	DaBaby	2
3	4	NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	17
4	5	OLD TOWN ROAD COLUMBIA	Lil Nas X Feat. Billy Ray Cyrus	30
7	6	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	22
5	7	SENORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	15
6	8	CIRCLES REPUBLIC	Post Malone	5
NEW	9	BOP SOUTHWEST/INTERSCOPE	DaBaby	1
9	10	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	27
NEW	11	VIBEZ SOUTHWEST/INTERSCOPE	DaBaby	1
10	12	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	50
12	13	SOMEONE YOU LOVED VERTIGO/CAPITOL	Lewis Capaldi	13
NEW	14	TOES SOUTHWEST/INTERSCOPE	DaBaby Feat. Lil Baby & Moneybagg Yo	1
11	15	GOODBYES REPUBLIC	Post Malone Feat. Young Thug	13
16	16	223'S YNW MELLY/300	YNW Melly & 9lokknine	3
13	17	BABY QUALITY CONTROL/MOTOWN/CAPITOL	Lil Baby & DaBaby	11
17	18	MONEY IN THE GRAVE OVO SOUND/REPUBLIC	Drake Feat. Rick Ross	16
15	19	CAMELOT NLE CHOPPA/WARNER	NLE Choppa	3
18	20	HOT YOUNG STONER LIFE/ATLANTIC/300	Young Thug Feat. Gunna	7
NEW	21	OFF THE RIP SOUTHWEST/INTERSCOPE	DaBaby	1
20	22	SUGE SOUTHWEST/INTERSCOPE	DaBaby	26
NEW	23	POP STAR SOUTHWEST/INTERSCOPE	DaBaby Feat. Kevin Gates	1
NEW	24	IPHONE SOUTHWEST/INTERSCOPE	DaBaby & Nicki Minaj	1
NEW	25	RAW SHIT SOUTHWEST/INTERSCOPE	DaBaby Feat. Migos	1
NEW	26	GOSPEL SOUTHWEST/INTERSCOPE	DaBaby Feat. Chance The Rapper, Gucci Mane & YK Osiris	1
14	27	TAKE WHAT YOU WANT REPUBLIC	Post Malone Feat. Ozzy Osbourne & Travis Scott	4
34	28	BEAUTIFUL PEOPLE RIGHT HAND/ATLANTIC/RCA	Ed Sheeran Feat. Khalid	14
21	29	THE GIT UP TRAILER MUSIC/EPIC/WEA/STONE ISLAND/CREEK/BROKEN BOW/WARNER	Blanco Brown	16
19	30	ENEMIES REPUBLIC	Post Malone Feat. DaBaby	4
26	31	BABY SHARK SMART STUDY	Pinkfong	49
NEW	32	REALLY SOUTHWEST/INTERSCOPE	DaBaby Feat. Stunna 4 Vegas	1
27	33	WOW. REPUBLIC	Post Malone	41
22	34	SAINT-TROPEZ REPUBLIC	Post Malone	4
25	35	SHOTTA FLOW NO LOVE	NLE Choppa	16
28	36	POP OUT COLUMBIA	Polo G Feat. Lil Tjay	25
NEW	37	XXL SOUTHWEST/INTERSCOPE	DaBaby	1
40	38	BALLIN' 10 SUMMERS/INTERSCOPE	Mustard Feat. Roddy Ricch	3
36	39	ON CHILL MAYBACH/WARNER	Wale Feat. Jeremih	5
30	40	TALK RIGHT HAND/RCA	Khalid	34
37	41	WITHOUT ME CAPITOL	Halsey	52
NEW	42	PROLLY HEARD SOUTHWEST/INTERSCOPE	DaBaby	1
24	43	HOT GIRL SUMMER ISO1 CERTIFIED/300	Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign	8
33	44	MY TYPE ICY/ARTIST TRY WORLDWIDE/WARNER	Saweetie	12
41	45	LALALA BBNO/Y2K/COLUMBIA	Y2K & bbno\$	13
29	46	YOU NEED TO CALM DOWN REPUBLIC	Taylor Swift	16
23	47	HOLLYWOOD'S BLEEDING REPUBLIC	Post Malone	4
49	48	ONE THING RIGHT JOYTIME COLLECTIVE/RCA NASHVILLE/RCA	Marshmello & Kane Brown	7
NEW	49	HOT GIRL BUMMER BEAR TRAP/ALAMO/INTERSCOPE	blackbear	1
NEW	50	WRITING ON THE WALL BAD BOY/EPIC	French Montana Feat. Post Malone, Cardi B & Rvssian	1

CHARTS 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 SONG SALES 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)
SAL (Sales Gainer)
AIR (Airplay Gainer)
STM (Streaming Gainer)

Publishing song index available on Billboard.com.

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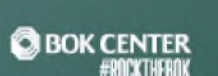
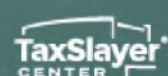
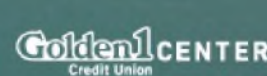
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HOT 100 SONGWRITERS™

1	#1 1WK	DABABY
2		LOUIS BELL
3		POST MALONE
4		BILLY WALSH
5		TAYLOR SWIFT
TIE 6		LIZZO
TIE 6		RICKY REED
8		JETSONMADE
9		MAX MARTIN
TIE 10		BILLIE EILISH
TIE 10		FINNEAS O'CONNELL

R&B SONGWRITERS™

TIE 1	#1 1WK	LIZZO
TIE 1	#1 1WK	RICKY REED
3		KHALID
TIE 4		GUY LAWRENCE
TIE 4		HOWARD LAWRENCE
6		CHRIS BROWN
7		DRAKE
TIE 8		40
TIE 8		J LOUIS
TIE 8		MICHEE PATRICK LEBRUN
TIE 8		NIJA
TIE 8		TEDDY WALTON
TIE 8		VELOUS
TIE 8		VINYLZ

ROCK SONGWRITERS™

1	#1 1WK	GEORGE HARRISON
2		STURGILL SIMPSON
3		SAM HOLLANDER
4		TYLER JOSEPH
TIE 5		BRENDON URIE
TIE 5		JAKE SINCLAIR
7		SULLY ERNA
TIE 8		DILLON FRANCIS
TIE 8		MICHAEL ANGELAKOS
TIE 8		MORGAN KIBBY



Harrison Rules Rock Songwriters

George Harrison (above) tops the Rock Songwriters chart, thanks to a pair of Beatles classics on the Hot Rock Songs ranking that he solely wrote: "Here Comes the Sun" reenters at No. 3, and "Something" debuts at No. 12. The tracks appear on the Fab Four's *Abbey Road*, which zooms 71-3 on the Billboard 200 due to a reissue commemorating its 50th anniversary (see page 90).

Meanwhile, DaBaby dominates the Hot 100 Songwriters chart for the first time, fueled by 18 titles on the Billboard Hot 100, including all 13 tracks from his album *KIRK*, which debuts in the penthouse on the Billboard 200. Louis Bell logs his 13th week atop Hot 100 Producers, powered by 11 production credits on the Hot 100.

—XANDER ZELLNER

HOT 100 PRODUCERS™

1	#1 14 WKS	LOUIS BELL
2		RICKY REED
3		TMS
4		ANDREW WATT
5		WHEEZY
6		FINNEAS O'CONNELL
7		LONDON ON DA TRACK
8		FRANK DUKES
9		SHELLBACK
10		ILYA

R&B PRODUCERS™

1	#1 18 WKS	DISCLOSURE
2		RICKY REED
3		BUDDAH BLESS
4		LONDON ON DA TRACK
TIE 5		40
TIE 5		J LOUIS
TIE 5		TEDDY WALTON
TIE 5		VINYLZ
9		TYLER, THE CREATOR
10		CARDO

ROCK PRODUCERS™

1	#1 13 WKS	JAKE SINCLAIR
2		GEORGE MARTIN
3		JONAS JEBERG
4		DILLON FRANCIS
5		TOOL
6		JOHN HILL
7		SIMONE FELICE
8		BUTCH WALKER
9		ERIK RON
10		JOHN FELDMANN

The top songwriters and producers on the Billboard Hot 100 and selective genre songs charts that utilize the Hot 100 formula (blending streaming, airplay and download sales data) for the charts dated Oct. 12, 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.

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POP/RHYTHMIC/ADULT

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OCT. 12 2019

RADIO SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	16
2	2	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		14
4	3	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		13
3	4	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		22
5	5	TALK Khalid RIGHT HAND/RCA		26
6	6	SUCKER Jonas Brothers REPUBLIC		31
9	7	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		15
7	8	GOODBYES Post Malone Feat. Young Thug REPUBLIC		13
8	9	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		21
10	10	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		11
12	11	ONLY HUMAN Jonas Brothers REPUBLIC		10
11	12	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		36
14	13	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE		14
18	14	CIRCLES Post Malone REPUBLIC		4
13	15	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		23
20	16	PRAYED FOR YOU Matt Stell WIDE OPEN/RECORDS/GOOD COMPANY/ARISTA NASHVILLE		7
17	17	LIVING Dierks Bentley CAPITOL NASHVILLE		10
19	18	HOW DO YOU SLEEP? Sam Smith CAPITOL		9
24	19	SOUTHBOUND Carrie Underwood CAPITOL NASHVILLE		12
21	20	HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign ISO1 CERTIFIED/300		7
27	21	GOOD VIBES Chris Janson WARNER MUSIC NASHVILLE/WAR		7
16	22	I DON'T KNOW ABOUT YOU Chris Lane BIG LOUD		9
26	23	LOVE YOU TOO LATE Cole Swindell WARNER MUSIC NASHVILLE/WMN		9
31	24	ON CHILL Wale Feat. Jeremih MAYBACH/WARNER		4
33	25	PANINI Lil Nas X COLUMBIA		3

DIGITAL SONG SALES™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 TRUTH HURTS NICE LIFE/ATLANTIC/AG	Lizzo	24
3	2	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		21
5	3	OLD TOWN ROAD Lil Nas X Feat. Billy Ray Cyrus LIL NAS X/COLUMBIA		30
6	4	CIRCLES Post Malone REPUBLIC		5
9	5	BAD GUY Billie Eilish DARKROOM/INTERSCOPE/IGA		27
4	6	SEÑORITA Shawn Mendes & Camila Cabello ISLAND		15
1	7	MEMORIES Maroon 5 222/INTERSCOPE/IGA		2
8	8	GOOD AS HELL Lizzo NICE LIFE/ATLANTIC/AG		9
NEW	9	CHICKEN NOODLE SOUP j-hope Feat. Becky G. BIG HIT ENTERTAINMENT		1
44	10	TRAMPOLINE SHAED PHOTO FINISH		5
NEW	11	WRITING THE WALL French Montana Feat. Post Malone, Cardi B & Russian BAD BOY/EPIC		1
7	12	THE GIT UP Blanco Brown TRAILER TRAP MUSIC/BMG/BBMG		17
10	13	ONE THING RIGHT Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/SMN		15
14	14	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid ATLANTIC/AG		14
13	15	EVEN THOUGH I'M LEAVING Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN		7
12	16	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		15
17	17	LOVER Taylor Swift REPUBLIC		7
21	18	ONE MAN BAND Old Dominion RCA NASHVILLE/SMN		7
NEW	19	LONELY Diplo Presents Thomas Wesley With Jonas Brothers MAD DECENT/COLUMBIA		1
18	20	ONLY HUMAN Jonas Brothers REPUBLIC		8
NEW	21	GETTING GOOD Lauren Alaina 19/MERCURY NASHVILLE/UMGN		1
16	22	TAKE WHAT YOU WANT Post Malone Feat. Ozzy Osbourne & Travis Scott REPUBLIC		4
22	23	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		17
20	24	PANINI Lil Nas X COLUMBIA		5
19	25	GOODBYES Post Malone Feat. Young Thug REPUBLIC		12

MAINSTREAM TOP 40™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	19
2	2	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		16
3	3	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		16
4	4	GOODBYES Post Malone Feat. Young Thug REPUBLIC		14
5	5	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		22
10	6	ONLY HUMAN Jonas Brothers REPUBLIC		14
7	7	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		14
12	8	CIRCLES Post Malone REPUBLIC		6
6	9	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		25
11	10	TRAMPOLINE SHAED PHOTO FINISH/CAROLINE		18
9	11	TALK Khalid RIGHT HAND/RCA		30
14	12	HOW DO YOU SLEEP? Sam Smith CAPITOL		11
13	13	SUCKER Jonas Brothers REPUBLIC		32
8	14	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC		10
16	15	MOTIVATION Normani KEEP COOL/RCA		7
17	16	TIME NF NF REAL MUSIC/CAROLINE		10
19	17	GRAVEYARD Halsey CAPITOL		3
18	18	LIAR Camila Cabello SYCO/EPIC		5
24	19	GOOD AS HELL Lizzo NICE LIFE/ATLANTIC		4
20	20	PANINI Lil Nas X COLUMBIA		11
25	21	GG MEMORIES 222/INTERSCOPE	Maroon 5	3
21	22	LOVER Taylor Swift REPUBLIC		5
23	23	ONE THING RIGHT Marshmello & Kane Brown JOYTIME COLLECTIVE/RCA NASHVILLE/RCA		12
29	24	DON'T CALL ME ANGEL Ariana Grande, Miley Cyrus & Lana Del Rey REPUBLIC		3
26	25	NO GUIDANCE Chris Brown Feat. Drake CBE/RCA		9

ADULT CONTEMPORARY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	1 SUCKER REPUBLIC	Jonas Brothers	26
2	2	WALK ME HOME P!nk RCA		32
3	3	YOU SAY Lauren Daigle CENTRICITY/12TONE/WARNER		41
4	4	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		35
5	5	GIRLS LIKE YOU Maroon 5 222/INTERSCOPE		66
6	6	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		21
7	7	SPEECHLESS Dan + Shay WARNER MUSIC NASHVILLE/WARNER		18
9	8	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		13
8	9	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		51
10	10	HIGH HOPES Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		43
11	11	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/ATLANTIC		40
13	12	(I'M GONNA) LOVE ME AGAIN Elton John & Taron Egerton PARAMOUNT PICTURES/ROCKET/INTERSCOPE		17
14	13	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		13
12	14	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		22
15	15	ANOTHER ONE DOWN Richard Marx BMG/IN2UNE		7
16	16	HIGHER LOVE Kygo X Whitney Houston RCA		12
17	17	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		15
19	18	HEY LOOK MA, I MADE IT Panic! At The Disco DCD2/FUELED BY RAMEN/EMG		11
NEW	19	GG CASTLES GOOD SOLDIER/CAPITOL	Freyja Ridings	1
18	20	RUMOR Lee Brice CURB		8
20	21	FOREVER NOW Michael Buble REPRISE/WARNER		13
26	22	MEMORIES Maroon 5 222/INTERSCOPE		2
25	23	HOW DO YOU SLEEP? Sam Smith CAPITOL		6
24	24	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		10
23	25	GOD ONLY KNOWS for KING & COUNTRY CURB-WORD/CURB		8

RHYTHMIC™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 NO GUIDANCE CBE/RCA	Chris Brown Feat. Drake	17
3	2	RANSOM Lil Tecca GALACTIC/REPUBLIC		13
5	3	HOT GIRL SUMMER Megan Thee Stallion, Nicki Minaj & Ty Dolla Sign ISO1 CERTIFIED/300		8
1	4	MY TYPE Saweetie ICY/ARTISTRY WORLDWIDE/WARNER		18
7	5	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC		20
6	6	MONEY IN THE GRAVE Drake Feat. Rick Ross OVO SOUND/REPUBLIC		16
4	7	GOODBYES Post Malone Feat. Young Thug REPUBLIC		14
8	8	PANINI Lil Nas X COLUMBIA		13
9	9	RIGHT BACK Khalid Feat. A Boogie Wit da Hoodie RIGHT HAND/RCA		9
13	10	WISH WISH DJ Khaled Feat. Cardi B & 21 Savage WE THE BEST/EPIC		8
10	11	BOYFRIEND Ariana Grande & Social House SRV/SILENT/REPUBLIC		9
15	12	ON CHILL Wale Feat. Jeremih MAYBACH/WARNER		6
14	13	TIME NF NF REAL MUSIC/CAROLINE		11
16	14	ENEMIES Post Malone Feat. DaBaby REPUBLIC		3
12	15	TALK Khalid RIGHT HAND/RCA		34
17	16	HEAT Chris Brown Feat. Gunna CBE/RCA		5
11	17	THE LONDON Young Thug, J. Cole & Travis Scott YOUNG STONER LIFE/ATLANTIC/300		17
21	18	LEAVE EM ALONE Layton Greene, Lil Baby, City Girls & PnB Rock QUALITY CONTROL/MOTOWN/CAPITOL		6
18	19	CIRCLES Post Malone REPUBLIC		5
19	20	BABY SITTER DaBaby Feat. Offset SOUL COAST/INTERSCOPE		7
27	21	GOOD AS HELL Lizzo NICE LIFE/ATLANTIC		3
23	22	BEZERK Big Sean Feat. A\$AP Ferg & Hit-Boy G.O.O.D./DEF JAM		4
22	23	HOT SHOWER Chance The Rapper Feat. MadeinTYO & DaBaby CHANCE THE RAPPER		6
20	24	SEÑORITA Shawn Mendes & Camila Cabello SYCO/ISLAND/EPIC/REPUBLIC		9
28	25	BALLIN' Mustard Feat. Roddy Ricch 10 SUMMERS/INTERSCOPE		6

ADULT TOP 40™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 SEÑORITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	15
1	2	SOMEONE YOU LOVED Lewis Capaldi VERTIGO/CAPITOL		26
3	3	I DON'T CARE Ed Sheeran & Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ATLANTIC/DEF JAM		22
5	4	YOU NEED TO CALM DOWN Taylor Swift REPUBLIC		17
4	5	SUCKER Jonas Brothers REPUBLIC		32
7	6	BAD GUY Billie Eilish DARKROOM/INTERSCOPE		21
6	7	IF I CAN'T HAVE YOU Shawn Mendes ISLAND/REPUBLIC		23
8	8	BEAUTIFUL PEOPLE Ed Sheeran Feat. Khalid RIGHT HAND/ATLANTIC/RCA		14
9	9	CAN WE PRETEND P!nk Feat. Cash Cash RCA		11
11	10	ONLY HUMAN Jonas Brothers REPUBLIC		12
10	11	TRUTH HURTS Lizzo NICE LIFE/ATLANTIC		12
12	12	HOW DO YOU SLEEP? Sam Smith CAPITOL		11
14	13	GG MEMORIES 222/INTERSCOPE	Maroon 5	3
13	14	THE BONES Maren Morris COLUMBIA NASHVILLE/COLUMBIA		19
17	15	LOVER Taylor Swift REPUBLIC		5
16	16	CAN'T HELP ME NOW Rob Thomas EMBLEM/ATLANTIC		11
17	17	MISS ME MORE Kelsea Ballerini BLACK RIVER/RCA		16
19	18	MIRACLE PILL Goo Goo Dolls WARNER		12
15	19	RESCUE ME OneRepublic MOSLEY/INTERSCOPE		17
20	20	LIAR Camila Cabello SYCO/EPIC		4
27	21	CIRCLES Post Malone REPUBLIC		3
21	22	WAVES Dean Lewis ISLAND/REPUBLIC		9
24	23	3 NIGHTS Dominic Fike SANDY BOYS/COLUMBIA		10
26	24	HIGHER LOVE Kygo X Whitney Houston RCA		6
22	25	GOD ONLY KNOWS for KING & COUNTRY CURB-WORD/CURB		19

RADIO SONGS: THE WEEK'S MOST POPULAR SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY 7 DAYS A WEEK. DIGITAL SONG SALES: THE WEEK'S TOP-DOWNLOADED SONGS, RANKED BY SALES DATA AS COMPILY BY NIELSEN MUSIC. SALES DATA RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY 7 DAYS A WEEK. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2019. PROMOTED BY GLOBAL MEDIA, LLC AND NIELSEN MUSIC, INC. ALL RIGHTS RESERVED.



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HOT COUNTRY SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
		PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
4	1	#1 ONE THING RIGHT	1 WK	Marshmello & Kane Brown	1	13
1	2	THE GIT UP		Blanco Brown	1	18
8	3	AIR PRAYED FOR YOU		Matt Stell	3	38
2	4	I DON'T KNOW ABOUT YOU		Chris Lane	2	52
7	5	WHISKEY GLASSES		Morgan Wallen	1	51
3	6	BEER NEVER BROKE MY HEART		Luke Combs	2	22
9	7	EVEN THOUGH I'M LEAVING		Luke Combs	7	17
6	8	LIVING		Dierks Bentley	6	26
5	9	KNOCKIN' BOOTS		Luke Bryan	2	27
10	10	ONE MAN BAND		Old Dominion	10	27
12	11	SOUTHBOUND		Carrie Underwood	11	21
11	12	LOVE YOU TOO LATE		Cole Swindell	11	32
13	13	GOOD VIBES		Chris Janson	13	23
14	14	EVERY LITTLE THING		Russell Dickerson	14	28
15	15	TIP OF MY TONGUE		Kenny Chesney	14	13
25	16	SAL STM HEARTACHE MEDICATION		Jon Pardi	16	17
16	17	WHAT HAPPENS IN A SMALL TOWN		Brantley Gilbert + Lindsay Ell	16	42
17	18	REMEMBER YOU YOUNG		Thomas Rhett	17	12
18	19	WHAT IF I NEVER GET OVER YOU		Lady Antebellum	14	20
20	20	THE BONES		Maren Morris	20	31
19	21	WE WERE		Keith Urban	18	21
21	22	HEARTLESS		Diplo Presents Thomas Wesley Featuring Morgan Wallen	15	7
22	23	IT ALL COMES OUT IN THE WASH		Miranda Lambert	22	12
24	24	HOME COMING QUEEN?		Kelsea Ballerini	15	4
26	25	HELL RIGHT		Blake Shelton Featuring Trace Adkins	25	7
29	26	RIDIN' ROADS		Dustin Lynch	26	30
30	27	DIVE BAR		Garth Brooks & Blake Shelton	27	14
27	28	WE BACK		Jason Aldean	27	4
31	29	HOMESICK		Kane Brown	24	28
32	30	SLOW DANCE IN A PARKING LOT		Jordan Davis	30	11
28	31	MAKE ME WANT TO		Jimmie Allen	28	18
23	32	SOMEONE I USED TO KNOW		Zac Brown Band	23	19
33	33	MORE HEARTS THAN MINE		Ingrid Andress	33	13
35	34	THOUGHT ABOUT YOU		Tim McGraw	26	26
34	35	I WISH GRANDPAS NEVER DIED		Riley Green	32	9
36	36	TO A T		Ryan Hurd	35	34
38	37	MR. LONELY		Midland	31	18
39	38	I HOPE		Gabby Barrett	31	23
40	39	CHASIN' YOU		Morgan Wallen	39	7
HOT SHOT DEBUT	40	10,000 HOURS		Dan + Shay & Justin Bieber	40	1
42	41	CATCH		Brett Young	41	14
43	42	HOMEMADE		Jake Owen	42	3
NEW	43	GETTING GOOD		Lauren Alaina	43	1
44	44	DIE FROM A BROKEN HEART		Maddie & Tae	43	13
41	45	1, 2 MANY		Luke Combs & Brooks & Dunn	20	3
46	46	DROWNING		Chris Young	18	3
47	47	FAMILY TREE		Caylee Hammack	47	5
NEW	48	I HOPE YOU'RE HAPPY NOW		Carly Pearce & Lee Brice	48	1
45	49	NOTHING TO DO TOWN		Dylan Scott	35	32
48	50	REFRIGERATOR DOOR		Luke Combs	20	6



'One' Is No. 1

"One Thing Right" by Marshmello and Kane Brown (above, from left) rises 4-1 on Hot Country Songs, up 10% to 12.4 million U.S. streams and 9% to 10,000 sold, according to Nielsen Music. Brown adds his third No. 1, following "Lose It" in 2018 and "What If's" (featuring Lauren Alaina) in 2017, while Marshmello scores his first. Although he boasts three chart-toppers on Hot Dance/Electronic Songs, Marshmello joins Bebe Rexha as the only artists to have led both lists. Matt Stell notches his first Country Airplay No. 1 as "Prayed for You" pushes 3-1 (37.5 million in audience, up 5%), marking the first debut single from an artist to reign in 2019.

Plus, Keith Urban banks his 40th Country Airplay top 10 with "We Were" (11-10; 22.5 million, up 1%). He's the seventh artist to reach the milestone since the chart's 1990 inception.

—JIM ASKER

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 WHISKEY MYERS	1 WK	Whiskey Myers	1	
NEW	2	JON PARDI		Heartache Medication	1	
NEW	3	STURGILL SIMPSON		SOUND & FURY	1	
2	4	LUKE COMBS	2	This One's For You	122	
3	5	DAN + SHAY		Dan + Shay	67	
4	6	MORGAN WALLEN		If I Know Me	70	
5	7	LUKE COMBS		The Prequel (EP)	17	
7	8	CHRIS STAPLETON	4	Traveller	231	
1	9	ZAC BROWN BAND		The Owl	2	
9	10	KANE BROWN		Experiment	47	
10	11	JASON ALDEAN		Rearview Town	77	
8	12	THOMAS RHETT		Center Point Road	18	
12	13	MAREN MORRIS		GIRL	30	
14	14	KANE BROWN		Kane Brown	148	
15	15	ZAC BROWN BAND		Greatest Hits So Far...	219	
18	16	KACEY MUSGRAVES		Golden Hour	74	
20	17	JON PARDI		California Sunrise	172	
19	18	ELVIS PRESLEY		The Essential Elvis Presley	30	
17	19	FLORIDA GEORGIA LINE		Can't Say I Ain't Country	33	
11	20	RILEY GREEN		Different 'Round Here	2	
21	21	THOMAS RHETT		Life Changes	108	
23	22	JOHNNY CASH	3	The Essential Johnny Cash	138	
27	23	CHRIS LANE		Laps Around The Sun	20	
22	24	CARRIE UNDERWOOD		Cry Pretty	55	
13	25	THE HIGHWOMEN		The Highwomen	4	

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
3	1	#1 PRAYED FOR YOU	1 WK	Matt Stell	37	
2	2	LIVING		Dierks Bentley	32	
4	3	SOUTHBOUND		Carrie Underwood	24	
6	4	GOOD VIBES		Chris Janson	32	
1	5	I DON'T KNOW ABOUT YOU		Chris Lane	46	
5	6	LOVE YOU TOO LATE		Cole Swindell	45	
9	7	WHAT HAPPENS IN A SMALL TOWN		Brantley Gilbert + Lindsay Ell	43	
10	8	EVERY LITTLE THING		Russell Dickerson	44	
8	9	THE ONES THAT DIDN'T MAKE IT BACK HOME		Justin Moore	48	
11	10	WE WERE		Keith Urban	21	
12	11	TIP OF MY TONGUE		Kenny Chesney	13	
16	12	EVEN THOUGH I'M LEAVING		Luke Combs	9	
14	13	ONE MAN BAND		Old Dominion	17	
15	14	REMEMBER YOU YOUNG		Thomas Rhett	14	
13	15	WHAT IF I NEVER GET OVER YOU		Lady Antebellum	21	
17	16	IT ALL COMES OUT IN THE WASH		Miranda Lambert	12	
19	17	HEARTACHE MEDICATION		Jon Pardi	19	
18	18	THOUGHT ABOUT YOU		Tim McGraw	36	
20	19	DIVE BAR		Garth Brooks & Blake Shelton	16	
NEW	20	GG 10,000 HOURS		Dan + Shay & Justin Bieber	1	
22	21	RIDIN' ROADS		Dustin Lynch	28	
21	22	MAKE ME WANT TO		Jimmie Allen	37	
24	23	WE BACK		Jason Aldean	4	
25	24	HELL RIGHT		Blake Shelton Feat. Trace Adkins	8	
23	25	MR. LONELY		Midland	26	

A LIFETIME FEATURE MOVIE
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LIFETIME

HOT ROCK SONGS™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	#1 38 WKS	HIGH HOPES ▲	J. SINCLAIR, J. JEBERG (B. URIE, J. SINCLAIR, J. O'YOUNG, L. PRITCHARD, S. HOLLANDER, W. LOBBAN-BEAN, J. JEBERG, T. M. PARKS, J. LUBER)	Panic! At The Disco DCO2/FUELED BY RAMEN/EMG	1 72
2	2		HEY LOOK MA, I MADE IT ▲	Panic! At The Disco DCO2/FUELED BY RAMEN/EMG	1 53	
RE	3		HERE COMES THE SUN	The Beatles APPLE/CAPITOL/UMÉ	3 5	
3	4		I THINK I'M OKAY	Machine Gun Kelly X YUNGBLUD X Travis Barker ESTRXXX/BADBOY/INTERSCOPE	3 17	
5	5	AIR STM	THE HYPE	twenty one pilots FUELED BY RAMEN/EMG	5 14	
RE	6		COME TOGETHER	The Beatles APPLE/CAPITOL/UMÉ	6 4	
6	7		FATHER OF ALL...	Green Day REPRISE/WARNER	6 4	
9	8		SOCIAL CUES	Cage The Elephant RCA	8 14	
8	9		GLORIA	The Lumineers DUAL TONE	5 26	
14	10		GO	The Black Keys EASY EYE SOUND/NONESUCH/WARNER	10 17	
12	11		FEAR INOCULUM	Tool TOOL DISSECTIONAL/VOLCANO/RCA	3 9	
HOT SHOT DEBUT	12		SOMETHING	The Beatles APPLE/CAPITOL/UMÉ	12 1	
20	13		16	Highly Suspect IN DE GODD/300	13 7	
16	14		SAL UNDER YOUR SCARS	Godsmack BMG	6 23	
17	15		THE END OF THE GAME	Weezer WEEZER/CRUSH MUSIC/ATLANTIC	14 4	
27	16		OUTNUMBERED	Dermot Kennedy RIGGINS/INTERSCOPE	16 10	
RE	17		SING ALONG	Sturgill Simpson ELEKTRA/EMG	17 2	
4	18		I REALLY WISH I HATED YOU	Blink-182 VIKING WIZARD EYES/COLUMBIA	4 3	
23	19		DEAR FUTURE SELF (HANDS UP)	Fall Out Boy Featuring Wyclef Jean ISLAND/REPUBLIC	13 4	
25	20		UNSAINTED	Slipknot ROADRUNNER/EMG	4 21	
24	21		10/10	Rex Orange County REX ORANGE COUNTY/RCA	16 3	
19	22		ALLIGATOR	Of Monsters And Men REPUBLIC	8 22	
18	23		CARRY ME AWAY	John Mayer COLUMBIA	3 4	
31	24		BLOW	Ed Sheeran With Chris Stapleton & Bruno Mars ATLANTIC	3 13	
46	25		RUNNING UP THAT HILL	Meg Myers 300	25 4	
50	26		WE FELL IN LOVE IN OCTOBER	girl in red MARIE ULVEN	26 2	
41	27		WHEN I'M GONE	Dirty Honey DIRT	27 7	
30	28		PNEUMA	Tool TOOL DISSECTIONAL/VOLCANO/RCA	4 5	
44	29		PANIC ATTACK	The Glorious Sons BLACK BOX RECORDINGS/BMG	29 7	
NEW	30		REMEMBER TO BREATHE	Sturgill Simpson ELEKTRA/EMG	30 1	
35	31		LAST DAY UNDER THE SUN	Volbeat VERTIGO/REPUBLIC	15 16	
45	32		COMPLAINER	Cold War Kids CWKTWO/AWAL-KOBALT/IN2LINE	30 6	
NEW	33		MIRACLE PILL	Goo Goo Dolls WARNER	33 1	
7	34		DARKSIDE	Blink-182 VIKING WIZARD EYES/COLUMBIA	7 4	
47	35		DIE HAPPY	DREAMERS FAIRFAX/HOLLYWOOD	35 4	
34	36		STAY HIGH	Brittany Howard ATO	34 2	
RE	37		LEGENDARY	Skillet HEAR IT LOUD/ATLANTIC	29 9	
39	38		LIFE IN THE CITY	The Lumineers DUAL TONE	19 4	
49	39		WHEN AM I GONNA LOSE YOU	Local Natives LOMA VISTA/CONCORD	31 13	
38	40		INVINCIBLE	Tool TOOL DISSECTIONAL/VOLCANO/RCA	5 5	
RE	41		PROM QUEEN	Beach Bunny MOM · POP	26 13	
43	42		YOU'LL NEVER FIND ME	Korn ROADRUNNER/ELEKTRA/EMG	27 12	
RE	43		WELCOME HOME	HellYeah ELEVEN SEVEN/RED/E7LG	43 5	
NEW	44		RONIN	Sturgill Simpson ELEKTRA/EMG	44 1	
NEW	45		MIGHT BE RIGHT	White Reaper ELEKTRA/EMG	45 1	
NEW	46		MERCURY IN RETROGRADE	Sturgill Simpson ELEKTRA/EMG	46 1	
48	47		NO MORE	Disturbed REPRISE/WARNER	24 9	
NEW	48		BACK FOOT	Dinosaur Pile-Up PARLOPHONE/ROADRUNNER/EMG	48 1	
RE	49		CHAMPION	Bishop Briggs BLISSMAGIC/JOYLOVE/ISLAND/REPUBLIC	20 8	
RE	50		MARLBORO NIGHTS	Lonely God LONELY GOD	37 3	



Howard's Solo 'High'

Over seven years after ruling the Triple A airplay chart as part of Alabama Shakes with "Hold On," Brittany Howard scores her first solo No. 1 with "Stay High." Howard is the first artist to top the tally solo after reigning with a band since The Black Keys' Dan Auerbach, whose "Shine on Me" ruled in July 2017. She is also the second soloist (and woman) to lead the list in 2019 following Maggie Rogers ("Light On"); the chart's 12 other No. 1s this year have been by bands.

The Glorious Sons earn their second Mainstream Rock No. 1 with "Panic Attack," from the Canadian band's new album, *A War on Everything*. The song follows the group's four-week No. 1 "S.O.S. (Sawed Off Shotgun)" (in January and February), from 2017's *Young Beauties and Fools*.

—KEVIN RUTHERFORD

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
11	1	#1 1 WK	GG	THE BEATLES APPLE/CAPITOL/UMÉ	Abbey Road	132
HOT SHOT DEBUT	2			WHISKEY MYERS WAGBY THUMP/THIRTY Tigers	Whiskey Myers	1
NEW	3			STURGILL SIMPSON ELEKTRA/EMG	SOUND & FURY	1
3	4			QUEEN HOLLYWOOD	Greatest Hits	94
5	5			ELTON JOHN ROCKET/ISLAND/UMÉ	Diamonds	99
1	6			BLINK-182 VIKING WIZARD EYES/COLUMBIA	Nine	2
9	7			THE BEATLES APPLE/CAPITOL/UMÉ		141
NEW	8			HELLYEAH ELEVEN SEVEN/ETLG	Welcome Home	1
NEW	9			OPETH MODERBOL AGENT/NUCLEAR BLAST	In Cauda Venenum	1
8	10			CREDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	141
4	11			THE LUMINEERS DUAL TONE	III	3
22	12	PS	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	141	
12	13			BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	90
10	14			FLEETWOOD MAC WARNER BROS./RHINO	Rumours	135
6	15			TOOL TOOL DISSECTIONAL/VOLCANO/RCA	Fear Inoculum	5
13	16			IMAGINE DRAGONS KID INAKORNER/INTERSCOPE/IGA	Evolve	119
16	17			TOM PETTY AND THE HEARTBREAKERS MCA/GEFFEN/UMÉ	Greatest Hits	109
14	18			PANIC! AT THE DISCO DCO2/FUELED BY RAMEN/EMG	Pray For The Wicked	67
17	19			AC/DC COLUMBIA/LEGACY	Back In Black	128
18	20			GUNS N' ROSES Geffen/UMÉ	Greatest Hits	129
20	21			BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL/UMÉ	Greatest Hits	96
21	22			EAGLES ASYLUM/ELEKTRA/RHINO	Their Greatest Hits 1971-1975	113
38	23			KID ROCK TOP DOG/WARNER	Greatest Hits: You Never Saw Coming	14
NEW	24			STEEL PANTHER STEEL PANTHER	Heavy Metal Rules	1
24	25			ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP/LEGACY	The Essential Elvis Presley	15

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	#1 1 WK	STAY HIGH	Brittany Howard	11	
1	2		SOCIAL CUES	Cage The Elephant	15	
3	3		NO BULLETS SPENT	Spoon	15	
5	4		PEACH FUZZ	CAAMP	10	
8	5		COMPLAINER	Cold War Kids	14	
7	6		LIFE IN THE CITY	The Lumineers	6	
4	7		GO	The Black Keys	19	
9	8		SING ALONG	Sturgill Simpson	6	
6	9		DOIN' TIME	Lana Del Rey	19	
10	10		FIGHTER	Joseph	12	
15	11		OUTNUMBERED	Dermot Kennedy	11	
14	12		FALLING DOWN THE STAIRS OF YOUR SMILE	The New Pornographers	9	
11	13		ALMOST (SWEET MUSIC)	Hozier	25	
18	14		LOVE IS LOVE	Grace Potter	6	
16	15		SEE YOU THROUGH MY EYES	The Head And The Heart	10	
19	16		MIGHT BE RIGHT	White Reaper	7	
13	17		RYLAN	The National	13	
22	18		CALM DOWN	Pete Dinklage	11	
20	19		SO CAUGHT UP	The Teskey Brothers	8	
23	20		SUPPLY & DEMAND	Wilder Woods	12	
29	21		WILL WE TALK	Sam Fender	3	
25	22		ALL YOUR'N	Tyler Childers	6	
17	23		LOVE IS EVERYWHERE (BEWARE)	Wilco	11	
21	24		HELP ME STRANGER	The Raconteurs	18	
31	25		BETTER THAN I USED TO	Illiterate Light	4	

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Stars In Person October 4–15, 2019

Anthony Anderson
Michael Douglas
Ryan Eggold
Seth Green
Lester Holt
Sonequa
Martin-Green
Norman Reedus
Paul Reiser
Tracee Ellis Ross
Jane Seymour
Alia Shawkat
Aaron Sorkin
and more!



10/4 On the 20th Anniversary: A Look Back with Aaron Sorkin



10/5 The Walking Dead



10/5 Robot Chicken



10/5 Star Trek: Discovery



10/7 Search Party



10/11 The Kominsky Method

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10/14 Dateline NBC



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DANCE CLUB SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 JOYS DEFECTED	Roberto Surace	12
3	2	FIND U AGAIN RCA	Mark Ronson Feat. Camila Cabello	8
5	3	GG THERE FOR YOU VIRGIN/ASTRALWERKS/CAPITOL	Gorgon City + MK	7
4	4	UNITED IN DANCE LAUNCH/418	Crystal Waters & R-Naldo	8
7	5	PERFECT WORLD APRIL EARTH	Anggun	8
10	6	MAD LOVE POLYDOR/UNIVERSAL	Mabel	8
1	7	I WANNA DANCE ELECTRONIC NATURE/ASTRALWERKS/CAPITOL	Jonas Blue	9
11	8	NO LETTING GO FLY HOUSE	Dirty Werk, DJ Bam Bam X Steve Smooth	8
15	9	ON A ROLL THE NULL CORPORATION 2/RCA	Ashley O	5
8	10	NEVER REALLY OVER CAPITOL	Katy Perry	10
6	11	CAN WE PRETEND RCA	P!nk Feat. Cash Cash	10
19	12	THE POWER VIRGIN/ASTRALWERKS/CAPITOL	Duke Dumont & Zak Abel	4
20	13	OMG DARKROOM/GEFFEN/INTERSCOPE	Gryffin And Carly Rae Jepsen	6
9	14	DON'T WANNA DANCE BOSBUN/ISLAND/REPUBLIC	Boston Bun	11
14	15	RESCUE ME PAYBACK/BIG BEAT/ATLANTIC	DJ D-Sol Feat. Alex Newell	13
13	16	MADNESS AND THE DARK DAUMAN	Dave Matthias Feat. Makeba Ruffalo	9
12	17	MONSTER 418	Bleona	9
17	18	FLYING ON MY OWN COLUMBIA	Celine Dion	12
24	19	SALVATION ISLAND/REPUBLIC	House Gospel Choir & Adelphi Music Factory	4
23	20	LITTLE BIT OF RAIN BUG ON THE CAMEL	Piper Madison	5
26	21	ALL ABOUT US RADIKAL	Allegra	7
21	22	TRUTH HURTS NICE LIFE/ATLANTIC	Lizzo	9
29	23	SWEET REVENGE DAUMAN	Kalendr x Laura Bryna	5
22	24	SENRITA SYCO/ISLAND/EPIC/REPUBLIC	Shawn Mendes & Camila Cabello	11
25	25	BANANA S-CURVE	Conkarah Feat. Shaggy	6
27	26	CONFESSION AHM/DEL ORO	Ani	9
37	27	CRAVE LIVE NATION/INTERSCOPE	Madonna & Swae Lee	2
34	28	SEX SHOOTER AUDIO4PLAY	Vizin	3
32	29	NOT YOU 2220	Keelie Walker	4
18	30	PERFECT BITCH RADIKAL	Tony Moran And Jason Walker	15
38	31	DON'T FOLLOW ME ADVANCED	XIMXIA	4
30	32	HIGHER LOVE RCA	Kygo X Whitney Houston	13
44	33	POST MALONE SPINNIN/WARNER	Sam Feldt Feat. RANI	3
47	34	SOMEONE I USED TO KNOW ZB COLLECTIVE/BMG/WHEELHOUSE	Zac Brown Band	2
42	35	BAD MISTAKE AWAL-KOBALT	Ashlee Keating	3
45	36	DON'T FALL FOR IT HOWE	Grapefruit Sound Lab and Amuka	2
46	37	PUMP IT UP DEFECTED	Endor	2
33	38	TIDAL WAVE 418	Christine Gordon	7
NEW	39	ROOTS PALM TREE/RCA	Valerie Broussard & Galantis	1
39	40	EMOTION POSITIVA/VIRGIN/CAPITOL	Purple Disco Machine	6
41	41	SHARE THAT LOVE - WHAT THE WORLD NEEDS NOW IS LOVE DEL ORO	Laura Angelini	5
16	42	IF YOU LOVE SOMEBODY SET THEM FREE 2019 CHERRY TREE/INTERSCOPE	Sting	16
36	43	GO SLOW ASTRALWERKS/CAPITOL	Gorgon City & Kaskade Feat. Romeo Santos	20
NEW	44	U R MOVING ME RADMILLA LOLLY	Radmila Lolly Feat. Dani Hagan	1
50	45	BOYFRIEND SRV/SILENT/REPUBLIC	Ariana Grande & Social House	3
NEW	46	HOME OVERDRIVE	Lodato	1
NEW	47	NO DAY LIKE TODAY 34 WHALE	Lovari & Adam Barta Feat. Electropoint	1
31	48	FIRE AROMMET	Temmora Feat. Karma	13
NEW	49	RUNNING DEF JAM	Artlissa	1
40	50	LOVE YOURSELF BUTLER	Billy Porter	14

BOXSCORE

billboard

OCT. 12 2019

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$4,443,000 (\$5,040/\$132 PESOS) \$224.51/\$44.31	ANDRE RIEU MOVISTAR ARENA, BOGOTA, COLOMBIA SEPT. 12-15	40,517 41,041 FOUR SHOWS	ANDRE RIEU PRODUCTIONS, BIZZARD
2	\$3,818,120 (\$5,634,370 AUSTRALIAN) \$113.51/\$40.59	HUGH JACKMAN RAC ARENA, PERTH, AUSTRALIA AUG. 21, 24	45,117 48,088 FOUR SHOWS	TEG DAINTY
3	\$3,564,460 (\$5,250,804 AUSTRALIAN) \$243.84/\$91.71	FLEETWOOD MAC RAC ARENA, PERTH, AUSTRALIA AUG. 9, 11	26,767 TWO SHOWS TWO SELLOUTS	LIVE NATION
4	\$2,514,462 \$14.95/\$65.50	BILLY JOEL MADISON SQUARE GARDEN, NEW YORK SEPT. 27	18,665 SELLOUT	MSG LIVE
5	\$2,008,743 \$150/\$39.50	MUMFORD & SONS BANC OF CALIFORNIA STADIUM, LOS ANGELES AUG. 3	22,463 23,123	LIVE NATION
6	\$1,884,425 \$279/\$154/\$94/\$54	PHIL COLLINS INFINITE ENERGY CENTER, DULUTH, GA SEPT. 28	10,691 SELLOUT	LIVE NATION
7	\$1,879,908 \$850/\$21	BACKSTREET BOYS PRUDENTIAL CENTER, NEWARK, N.J. SEPT. 15	13,023 SELLOUT	LIVE NATION
8	\$1,538,019 (\$2,034,660 CANADIAN) \$94.48/\$29.85	MUMFORD & SONS BC PLACE STADIUM, VANCOUVER, BRITISH COLUMBIA AUG. 7	19,605 22,192	LIVE NATION
9	\$1,326,472 \$214/\$154/\$94/\$54	KEITH URBAN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS SEPT. 6-7	8,247 TWO SHOWS TWO SELLOUTS	CAESARS ENTERTAINMENT, LIVE NATION
10	\$1,297,505 \$109.25/\$35.25	THOMAS RHETT HERSHEYPARK STADIUM, HERSHEY, PA. JULY 20	22,820 26,878	LIVE NATION
11	\$1,254,853 \$385.50/\$25	BACKSTREET BOYS HERSHEYPARK STADIUM, HERSHEY, PA. SEPT. 16	19,780 24,879	LIVE NATION
12	\$1,224,299 \$195/\$18	BACKSTREET BOYS KFC YUM! CENTER, LOUISVILLE, KY. SEPT. 13	14,907 SELLOUT	LIVE NATION
13	\$1,221,912 \$166.75/\$20	BACKSTREET BOYS PPG PAINTS ARENA, PITTSBURGH, PA. SEPT. 14	13,960 SELLOUT	LIVE NATION
14	\$1,086,520 \$109.25/\$35.25	THOMAS RHETT DARIEN LAKE PERFORMING ARTS CENTER, DARIEN CENTER, N.Y. JULY 19	20,239 20,590	LIVE NATION
15	\$1,069,475 \$90/\$75	MUMFORD & SONS OGREN PARK AT ALLEGIANCE FIELD, MISSOULA, MONT. AUG. 11	13,688 SELLOUT	LOG JAM
16	\$1,057,606 \$109.25/\$35.25	THOMAS RHETT MERRIWEATHER POST PAVILION, COLUMBIA, MD. JULY 18	15,669 SELLOUT	IMP PRESENTS
17	\$1,053,853 \$109.25/\$35.25	THOMAS RHETT KEYBANK PAVILION, BURGETTSTOWN, PA. JULY 12	20,289 21,580	LIVE NATION
18	\$996,087 \$88/\$49	HOOTIE & THE BLOWFISH, BARENAKED LADIES MINNESOTA STATE FAIR, ST. PAUL, MINN. AUG. 22	12,738 SELLOUT	LIVE NATION
19	\$964,700 \$55	ZEDD BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO SEPT. 19-20	17,540 TWO SHOWS TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
20	\$946,791 \$99/\$39.50	MUMFORD & SONS THE GORGE, GEORGE, WASH. AUG. 9	20,233 21,940	LIVE NATION
21	\$921,121 \$72/\$45	HOOTIE & THE BLOWFISH, BARENAKED LADIES IOWA STATE FAIR, DES MOINES, IOWA AUG. 18	14,353 SELLOUT	LIVE NATION
22	\$880,023 \$164.50/\$134.50/\$104.80/ \$84.50/\$64.50	PEPE AGUILAR INFINITE ENERGY CENTER, DULUTH, GA. SEPT. 20	7,866 7,880	CARDENAS MARKETING NETWORK
23	\$855,052 \$752/\$352/\$171/\$101/\$61	MALUMA AMERICAN AIRLINES CENTER, DALLAS, TEXAS SEPT. 29	7,488 8,421	CARDENAS MARKETING NETWORK
24	\$843,426 \$149/\$15	ERIC CHURCH CHASE CENTER, SAN FRANCISCO SEPT. 28	11,935 SELLOUT	MESSINA TOURING GROUP/AEG PRESENTS
25	\$834,720 \$1,500/\$45	MALUMA MANDALAY BAY EVENTS CENTER, LAS VEGAS SEPT. 14	6,859 7,742	LIVE NATION
26	\$806,714 \$99.50/\$39.50	MUMFORD & SONS CHASE CENTER, SAN FRANCISCO SEPT. 19	10,952 12,338	ANOTHER PLANET ENTERTAINMENT
27	\$794,521 (\$1,041,532 CANADIAN) \$83.34/\$26.89	THOMAS RHETT BUDWEISER STAGE, TORONTO JULY 11	16,012 SELLOUT	LIVE NATION
28	\$790,025 \$14.95/\$99.50/\$69.50/ \$45.50/\$39.50	BON IVER THE FORUM, INGLEWOOD, CALIF. SEPT. 15	11,585 SELLOUT	LIVE NATION
29	\$759,511 \$99/\$29.50	MUMFORD & SONS USANA AMPHITHEATRE, WEST VALLEY CITY, UTAH AUG. 13	17,336 19,705	LIVE NATION
30	\$759,182 \$350/\$20	LYNYRD SKYNYRD AMPHITHEATER AT THE WHARF, ORANGE BEACH, ALA. SEPT. 28	9,501 9,546	RED MOUNTAIN ENTERTAINMENT, LIVE NATION
31	\$758,763 (\$1,110,064 AUSTRALIAN) \$64.53	HILLTOP HOODS RAC ARENA, PERTH, AUSTRALIA SEPT. 7	14,105 SELLOUT	TEG LIVE
32	\$656,682 \$96/\$40.50	BRANDI CARLILE HEARST GREEK THEATRE, BERKELEY, CALIF. SEPT. 21-22	11,349 13,334 TWO SHOWS	ANOTHER PLANET ENTERTAINMENT
33	\$627,759 \$99.75/\$15	THOMAS RHETT OAK MOUNTAIN AMPHITHEATRE, PELHAM, ALA. AUG. 17	10,133 10,223	RED MOUNTAIN ENTERTAINMENT, LIVE NATION
34	\$587,950 \$151.50/\$50.50	MARK KNOPFLER HEARST GREEK THEATRE, BERKELEY, CALIF. SEPT. 18	6,813 SELLOUT	ANOTHER PLANET ENTERTAINMENT
35	\$564,679 \$94.25/\$34.75	MUMFORD & SONS TALKING STICK RESORT ARENA, PHOENIX, ARIZ. SEPT. 16	9,085 12,624	LIVE NATION



Mumford Moves In

Mumford & Sons (above) storm the Boxscore chart with seven entries, topping out at Nos. 5 and 8 with shows in Los Angeles and Vancouver, respectively. According to figures reported to Billboard Boxscore, the British band earned \$2 million at L.A.'s Banc of California Stadium on Aug. 3 and another \$1.5 million at Vancouver's BC Place Stadium on Aug. 7.

The Los Angeles show opened The Delta Tour's second North American leg. The trek has grossed \$11.9 million through 14 shows in the United States, Canada and Mexico after earning \$20.7 million from 18 reports (of 21 total shows) on the previous North American leg. The tour continues with select headline dates in October and a seven-show sweep through Asia in November.

—ERIC FRANKENBERG

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My Billboard Moment

“Desmond Child is a game-changer who has deconstructed the global soundscape, adding an electrical charge that lights up our culture.”
—EMILIO ESTEFAN JR.

Child photographed by Robby Klein on Sept. 19 in Nashville.

Desmond Child

SONGWRITER-PRODUCER

On Oct. 25, songwriter-producer Desmond Child will release *Desmond Child Live*, a new album featuring takes on some of his top 40 hits for Aerosmith, Bon Jovi, KISS and more. But 20 years ago, the Songwriters Hall of Fame inductee made a different kind of pop-music history by co-writing and co-producing Ricky Martin’s “*Living la Vida Loca*,” which ruled the *Billboard* Hot 100 for five consecutive weeks in 1999. Child remembers what he jokingly calls “the biggest millennium song from hell.”

I studied in the early '80s under songwriter Bob Crewe [who wrote hits for Frankie Valli & The Four Seasons]. He taught me not to even start a song until I had a great title. Usually my titles played with opposites, like KISS’ “Heaven’s on Fire” or Bon Jovi’s “You Give Love a Bad Name.”

Frank Sinatra passed away in 1998, so a lot of his music was being played back then. [“*Loca*” co-writer Draco Rosa] and I made the verses an homage to his Rat Pack style of swing music. The label said, “It sounds fantastic — now write it in English. Nobody is going to understand what

‘*vida loca*’ means.” I said, “They will. It’s not that hard.” They still put the first advertising in *Billboard* as “Living la Vida Loca” with the subheader “Living the Crazy Life.”

We knew it would be a success from the beginning. The title dictated the whole journey. For the song to become a Hot 100 No. 1 was a true satisfaction for us, a job well done. I have produced 27 songs for Ricky Martin, but “Living la Vida Loca” changed the course of popular Latin music forever. It was the fuse that ignited the Latin music explosion.

—AS TOLD TO PAMELA BUSTIOS

THE LEGACY

Child has to date received four Grammy nominations, three of which were for his work with Martin.

He co-wrote three *Billboard* Hot 100 No. 1s for Bon Jovi: “Living On a Prayer,” “You Give Love a Bad Name” and “Bad Medicine.”

He co-founded and serves as chairman/CEO of the Latin Songwriters Hall of Fame.

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