THE PIONEERS

How Ethiopia Habtemariam, Sylvia Rhone and Juliette Jones — the highest-ranking African-American women at the three major-label groups — battled bias and doubt to usher in a new generation of leaders

Plus THE JOBS OF TOMORROW

With label revenue strong, Spotify stock rising and startups proliferating, new dream careers are springing up all over the music business. Here’s how to get one
16 JUNE 2018
OLD TRAFFORD STADIUM
MANCHESTER, ENGLAND
SOLD OUT

46,752 TICKETS
$4,567,623.25 GROSS

DENNIS ARFA AND ALL THE BILLY JOEL TEAM.
THANK YOU FOR A FANTASTIC NIGHT!

FROM SJM CONCERTS, LIVE NATION & MCD
Dierks Bentley
THE MOUNTAIN
SEVENTH #1 ALBUM EARNS TOP CAREER SALES WEEK

"THE MOUNTAIN IS A BIT HEAVIER, MORE CONTEMPLATIVE AND — SURPRISE — COMPLETELY DEVOID OF DITTIES. YET IT IS NOT WITHOUT IT’S JOYFUL MOMENTS, AND A POSITIVE SPIRIT IMBUES THE TRACKS."

"MAKE NO MISTAKE, THIS IS A RECORD NOT A COLLECTION OF SONGS OR SINGLES. THAT’S JUST NOT HOW BENTLEY DOES THINGS."

"NOTHING AND NO ONE CAN GET IN HIS WAY."

"HIS STELLAR NINTH LP... MARKS ONE OF THE MOST JOYFUL, BRAZEN, AND COHESIVE COLLECTIONS OF HIS CAREER."

"THE RESULT IS A PROJECT INFORMED BY THE WEIGHT OF 2017 BUT FILLED WITH GRATITUDE FOR LIFE AND WHAT LIES AHEAD."

"A STAR WHO FOUND THE PEAK BY CHARTING HIS OWN PATH."

"HE’S MAKING GREAT, QUALITY MUSIC WITH DEPTH AND SINCERITY... IT’S MUSIC FOR GROWN UPS, AND FOR PEOPLE DEALING WITH THE STUFF GROWN UPS DEAL WITH."

"MATURE SONGS ABOUT LIFE. BENTLEY FINDS PEACE ON THE MOUNTAIN"

"ECHOES THE INSPIRING MAJESTY OF THE ROCKIES... ORGANIC AUTHENTICITY."

billboard
Rolling Stone
ELLE
Entertainment
The Tennessean

@CBS NEWS

People
**LATE RAPPER-SINGER**

**XXXTentacion** tops the Billboard Hot 100 as “Sad!” jumps from No. 52 for its first week atop the chart. The song, which initially peaked at No. 7 (March 31), reaches the summit after the artist (born Jahseh Onfroy) was shot and killed at age 20 in Deerfield Beach, Fla., on June 18 (see page 16).

The track likewise leads the Streaming Songs chart for the first time, surging from No. 34, up 264 percent to 48.9 million U.S. streams in the week ending June 21, according to Nielsen Music. It also crowns Hot R&B/Hip-Hop Songs and Hot Rap Songs.

“Sad!” is from XXXTentacion’s former Billboard 200 No. 1, 7, which rebounds 24-3 (94,000 equivalent album units, up 337 percent). The set’s “Moonlight” and “Changes” re-enter the Hot 100 at new peaks of Nos. 16 and 18, respectively.

XXXTentacion is the eighth soloist to top the Hot 100 posthumously, and the first in a lead role in over 20 years. Static Major reigned as featured on Lil Wayne’s “Lollipop” in 2008, after Soulja Slim ruled on Juvenile’s “Slow Motion” in 2004. Previously, five lead soloists topped the chart after their deaths: The Notorious B.I.G., who had two such No. 1s: “Mo Money Mo Problems” (with Puff Daddy and Mase) and “Hypnotize,” both in 1997; John Lennon; Jim Croce; Janis Joplin; and Otis Redding.

—GARY TRUST
Billboard Hot 100

You started working together in 2012, and “Tequila” is your highest-charting hit. Why is it connecting?

DAN SMYERS Did somebody make a mistake? It’s insane. We knew it was special, but it’s risky to put a piano ballad out as a single. We trusted our gut, radio embraced it, fans reacted, and here we are. You see massive artists on the Hot 100: Drake, Cardi B, then us.

Is tequila really your drink of choice?

SMYERS We drink it onstage pretty much every show — we love it. [Co-writer] Jordan Reynolds was like, “You guys drink a lot of tequila. We’ve got to write that in a song.”

SHAY MOONEY We’ll probably celebrate [our new self-titled LP] with tequila. Having a song called that is dangerous — everyone’s like, “Let’s do a shot!”

How does it feel to get Twitter shout-outs from Demi Lovato and Shawn Mendes?

SMYERS We were fangirling, for sure. We just met up with Demi in London; we’d love to collaborate. She and Shawn have international followings, so for them to expose us to those audiences is cool, especially with country music growing overseas.

—TAYLOR WEATHERBY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meant To Be</td>
<td>Bebe Rexha &amp; Florida Georgia Line</td>
<td>12</td>
</tr>
<tr>
<td>Yes Indeed</td>
<td>Lil Baby &amp; Drake</td>
<td>15</td>
</tr>
<tr>
<td>Apes*</td>
<td>The Carters</td>
<td>13</td>
</tr>
<tr>
<td>Friends</td>
<td>Marshmello &amp; Anne-Marie</td>
<td>14</td>
</tr>
<tr>
<td>I’m Upset</td>
<td>Drake</td>
<td>15</td>
</tr>
<tr>
<td>Moonlight</td>
<td>XXXTENTACION</td>
<td>15</td>
</tr>
<tr>
<td>This Is America</td>
<td>Childish Gambino</td>
<td>16</td>
</tr>
<tr>
<td>Changes</td>
<td>XXXTENTACION</td>
<td>16</td>
</tr>
<tr>
<td>Jocelyn Flores</td>
<td>XXXTENTACION</td>
<td>17</td>
</tr>
<tr>
<td>Mine</td>
<td>Bazzi</td>
<td>18</td>
</tr>
<tr>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>19</td>
</tr>
<tr>
<td>In My Blood</td>
<td>Shawn Mendes</td>
<td>20</td>
</tr>
<tr>
<td>Better Now</td>
<td>Post Malone</td>
<td>21</td>
</tr>
<tr>
<td>Walk It Talk It</td>
<td>Migos</td>
<td>22</td>
</tr>
<tr>
<td>Look Alive</td>
<td>Blockcy JB</td>
<td>23</td>
</tr>
<tr>
<td>Never Be The Same</td>
<td>Camila Cabello</td>
<td>24</td>
</tr>
<tr>
<td>Delicate</td>
<td>Taylor Swift</td>
<td>25</td>
</tr>
<tr>
<td>F*ck Love</td>
<td>XXXTENTACION</td>
<td>26</td>
</tr>
<tr>
<td>Be Careful</td>
<td>Cardi B</td>
<td>27</td>
</tr>
<tr>
<td>Whatever It Takes</td>
<td>Imagine Dragons</td>
<td>28</td>
</tr>
<tr>
<td>Rockstar</td>
<td>Post Malone</td>
<td>29</td>
</tr>
<tr>
<td>Plug Walk</td>
<td>Rich The Kid</td>
<td>30</td>
</tr>
<tr>
<td>Back To You</td>
<td>Selena Gomez</td>
<td>31</td>
</tr>
<tr>
<td>Tequila</td>
<td>Dan + Shay</td>
<td>32</td>
</tr>
<tr>
<td>Heaven</td>
<td>Kane Brown</td>
<td>33</td>
</tr>
<tr>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>34</td>
</tr>
<tr>
<td>One Kiss</td>
<td>Calvin Harris &amp; dua Lipa</td>
<td>35</td>
</tr>
<tr>
<td>Taste</td>
<td>Tyga feat. Offset</td>
<td>36</td>
</tr>
<tr>
<td>Havana</td>
<td>Camila Cabello</td>
<td>37</td>
</tr>
<tr>
<td>New Rules</td>
<td>dua Lipa</td>
<td>38</td>
</tr>
<tr>
<td>Everybody Dies In Their Nightmares</td>
<td>XXXTENTACION</td>
<td>39</td>
</tr>
<tr>
<td>Bed</td>
<td>Nicki Minaj</td>
<td>40</td>
</tr>
<tr>
<td>Wait</td>
<td>Maroon 5</td>
<td>41</td>
</tr>
<tr>
<td>All Girls Are The Same</td>
<td>Juice WRLD</td>
<td>42</td>
</tr>
<tr>
<td>Frecky Friday</td>
<td>Lil Dicky feat. Chris Brown</td>
<td>43</td>
</tr>
<tr>
<td>I Like Me Better</td>
<td>Luau</td>
<td>44</td>
</tr>
<tr>
<td>All Mine</td>
<td>Kanye West</td>
<td>45</td>
</tr>
<tr>
<td>Youngblood</td>
<td>5 Seconds Of Summer</td>
<td>46</td>
</tr>
<tr>
<td>Get Along</td>
<td>Kenny Chesney</td>
<td>47</td>
</tr>
</tbody>
</table>

As Juice WRLD earns his first top five hit on the Hot 100, “Bling” — who wrote 1993’s “Shape of My Heart,” which “Lucid Dreams” samples — tallies his sixth as a songwriter.
The week’s most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music.

Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales ... for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Beyoncé and JAY-Z chart their first album as a duo as Everything Is Love, billed to The Carters, opens at No. 2 on the Billboard 200 (see page 68). Five tracks from the release debut on the Billboard Hot 100, led by “Apes**t” at No. 13, which earned 24.1 million U.S. streams, according to Nielsen Music. The husband-and-wife pair has logged eight shared Hot 100 entries under their stage names, including “Crazy in Love” — credited to Beyoncé featuring JAY-Z — which tallied eight weeks at No. 1 in 2003. —G.T.

THE CARTERS

Apes**t

The song tops Adult Top 40 after ruling Mainstream Top 40. As prior Camila hit “Havana” featuring Young Thug) did the same, she is the first artist to lead both lists with two initial singles from a debut LP.
FEATURES

37 Jobs of Tomorrow
What does progress look like? This issue’s cover: a trio of the most powerful black women at the three major-label groups. They’re redefining leadership in a business that requires a wider talent pool than ever, including blockchain engineers, bilingual vocal coaches and dozens of other dream jobs catalogued here.

3 BILLBOARD HOT 100

3 XXXTentacion’s “Sad!” vaults 52-1 following his death on June 18.

TOPLINE

13 Examining the intersection between musicians, producers and beats for the likes of Beyoncé, JAY-Z and others — and how everyone gets paid.

15 A Spanish royalty-collection scheme is costing the rest of the world’s music publishers and songwriters millions each year. Is there anything they can do to stop it?

7 DAYS ON THE SCENE

22 Pride 2018, BET Awards

THE BEAT

27 Chicago MC Juice WRLD is SoundCloud rap’s biggest mainstream breakout in recent memory.

32 070 Shake stole the spotlight from Kanye West on his new solo album. Now, her 070 crew is planning a loud summer.

BACKSTAGE PASS

57 Billboard’s annual list of the top music-business schools.

CODA

80 In 2007, Amy Winehouse’s “Rehab” leapt into the top 10 of the Hot 100.
### Billboard Staff

#### Editorial

**Director of Production, Video**
- Trevor Anderson (R&B/Hip-Hop, Editorial Liaison)
- Pamela Bustios (Latin)
- Gordon Murray (Dance/Electronic)
- Kevin Rutherford (Social, Streaming, Rock)

**Senior Editors**
- Steven J. Honosowitz, Rebecca Milzoff (Features), Dan Rys
- **West Coast Editor**
  - Melinda Newman

**Executive Director of Content and Programming for Latin Music and Entertainment**
- Leila Cobo (Miami)

**Senior Correspondents**
- Dave Brooks (Touring/Live Entertainment), Ed Christman (Publishing/Retail), Gail Mitchell (R&B)

**Copy Editors**
- Christa Titus
- **Copy Editors**
  - Katy Kroll, Catherine Lowe, Diane Snyder

**Associate Editors**
- Bianca Gracie, Lynsdsey Havens
- **Editorial Assistants**
  - Tatiana Cisarano, David Risby

**Senior Managers**
- Gabriella Ginsberg, Hilary Hughes, Andrew Unterberger

**Manager, Account Management**
- Andrew Elder

**Manager, SEO**
- Jared Stone

**Managing Editor**
- Jayme Klock

**Editorial Director**
- Jason Lipshutz

**Senior Vice President, Charts and Data Development**
- Silvio Piattolongo

**Creative Director**
- Nicole Tereza

**Editorial Director, Digital**
- Denise Warner

**Senior Video Producers**
- Reed Hallstrom

**Senior Video Producer**
- Jenny Regan

**Senior Project Manager**
- Rebecca Sherwood

**Copy Chief**
- Gina Perino

**Copy Editor**
- Amelia Halverson, Samantha Xu

**Photo Editor at Large**
- Carrie Smith

**Photo Assistant**
- Katie Spoleti

**PHOTOGRAPHY**

**Photo Director**
- Jenny Sargent

**Photo Editors**
- Amelia Halverson, Samantha Xu

**Associate Photo Editors**
- Jennifer Arnow, Laura Tucker

**Photo Researchers**
- Melissa Malinowsky

**Photo Editor**
- Katie Atkinson, Joe Lynch

**Photo Assistant**
- Jake Olch

**DESIGN**

**Art Director**
- Gabriella Zappia

**Deputy Art Director**
- Patrick Crowley

**Senior Associate Art Director**
- Chris Elsomore

**Senior Designer**
- Natalie Skopelja

**Art Production Manager**
- Dan Skelton

**Deputy Art Production Manager**
- Mike Vukobratovich

**Art Production Associate**
- James Morgan

**PHOTO AND VIDEO DIRECTOR**
- Sable Fields, Antonio Teixeira

**Video Producers**
- Teresa Mariano

**Web Content Manager**
- Matt Medved

**Web Content Editor**
- Rebecca Sherwood

**Advertising Operations Manager**
- Rebecca Schiller

**Advertising Operations Associate**
- Shannon Drury

**LIVE VIDEO PRODUCER**
- Sam Silver

**Senior Video Editors**
- Zack Wolder, Phil Yang

**Video Editor**
- Jenny Sargent

**Associate Video Editors**
- Matt Medved, Libby Becker

**Interactive Art Director**
- Rett Alcott

**Senior Product Designer**
- Andrew Elder

**Designer**
- Ady Ching

**Executive Director, Artist Relations**
- Joe Kelley

**Deputy Editorial Director, Analytics**
- Katherine Shaoul

**Senior Editor, Data and Audience Development**
- Matt Medved

**Senior Editors**
- Gabriella Ginsberg, Hilary Hughes, Andrew Unterberger

**Associate Editor**
- Taylor Weatherby

**Social Media Coordinator**
- Hayley Jones, Mira Milly

**Managing Editor, Social Media**
- Dervla O’Brien

**Managing Editor, Analytics**
- Stephanie Apesos

**Social Marketing Manager**
- Deirdre Flynn

**Senior Advertising Operations Manager**
- Maureen Vauterpool

**Senior Director, Advertising Product**
- Daniel Eberle

**Senior Director, Advertising Product**
- Patrick Crowley

**Senior Advertising Operations Manager**
- Maureen Vauterpool

**Senior Director**
- Maureen Vauterpool

**Account Management**
- Shawn gradient, Sam Silver

**Digital Account Manager**
- Alex Felser

**Senior Account Manager**
- Malonda Owadally

**Digital Account Manager**
- Tracy Cayaban

**Sr Account Manager**
- Casey Shulman

**Senior Account Manager**
- Tracy Cayaban

**Social Media Coordinator**
- Casey Shulman

**Social Media Coordinator**
- Casey Shulman

**Manager, Account Management**
- Greg Johnson

**Associate Account Manager**
- Allie Hedlund

**Manager, Inventory/Field Management**
- Francis Kremer

**Advertising Operations Manager**
- Samantha Turpen
DAVE MATTHEWS BAND
COME TOMORROW

THE #1 ALBUM IN AMERICA

THEIR SEVENTH CONSECUTIVE #1 ALBUM
THE BIGGEST ROCK ALBUM OF THE YEAR

“...each song notes the fear and sorrows it’s determined to overcome. The music does that, with consolation in its melodies and a life force in its rhythms.” - The New York Times

“Come Tomorrow is a fiery course-correction, full of vigor, funk, absurdity and poignancy —the singular mix that makes this band so unique to begin with.” - Relix
ATLANTIC CITY ROCKS & ROLLS!

Whether you’re looking for a great concert, exciting nightlife, just wanting to watch the waves roll in from the beach or stroll the Boardwalk, ATLANTIC CITY has something for everyone!

Plan your trip today, for information visit www.atlanticcitynj.com
T.J. Martell Foundation
Music’s Promise for Curing Cancer

MONDAY, JULY 23RD, 2018
HUDSON NATIONAL GOLF CLUB
CROTON-ON-HUDSON NY
“Top 100 golf courses in America”
- Ranked by Golf Digest

6TH ANNUAL NEW YORK GOLF CLASSIC
Funding Cancer Research

TOURNAMENT SPONSOR
billboard

RECEPTION SPONSOR
CITY WINERY

HOLE-IN-ONE SPONSOR
VOLVO

MUSICAL PERFORMANCE BY LIFEHOUSE

CO-CHAIRS
Tom Corson - Warner Bros. Records
Rick Krim - Sony/ATV Music Publishing

TOURNAMENT COMMITTEE
Craig Balsam - Razor and Tie Records
Mitchell Benson, M.D. - New York Presbyterian Lawrence Hospital
Michael Dorf - City Winery
Chris Kuehn - Golden Corral
Darren Stupak - Sony Music Entertainment
Mark Taylor

FOR MORE INFORMATION:
646.841.1394
newyork@tjmartell.org

TICKETS AND SPONSORSHIP:
www.tjmartell.org

Proceeds from the event will benefit the T.J. Martell Foundation, a 501 (c) 3 national non-profit organization that supports innovative medical research focused on finding treatments and cures for cancer at top research hospitals in the United States.
On June 10, manager Mike “Heron” Herard got a mysterious phone call from the Grammy-winning production duo Cool & Dre. Two artists Heron manages, multi-instrumentalist Leon Michels and composer Beat Butcha, had landed placements on a top-secret project that the producers described only as “life-changing.”

They just needed stems of the recordings that Heron had sent them months before, including a four-bar instrumental loop Michels had created in his spare time, and a few tweaks: a new bassline and strings on top.

Days later, Heron got another call: The project was JAY-Z and Beyoncé’s surprise LP as The Carters, Everything Is Love, and the album’s opening track, “Summer,” would feature Michels’ loop. (A bonus track, “Salud!,” featured Butcha’s work.) It was the first time Michels’ music had been sampled since he began working with Heron’s musician management company, BeatHustle, in 2017. Within its first week, “Summer” totaled 9.1 million on-demand streams and 3,000 downloads, according to Nielsen Music, debuting at No. 84 on the Billboard Hot 100.

“It’s Beyoncé and JAY-Z — that’s the top of the mountain,” Michels tells Billboard about the placement, jokingly adding, “It’s all downhill from here, basically.”

The success of Heron’s new music outfit is a window into how the business’ top stars are churning out music faster than ever, increasingly soliciting pieces of ideas from a wide range of creators in order to make as many beats as they can in real time. With that kind of pressure, the old model of producer as crate digger, crafting melodies out of old soul records or on synths or keyboards, is history.

The increase in volume has made it more difficult for sampled musicians to claim credit — and payment — for their work, creating an opportunity for businesses like BeatHustle.

“We’re in a climate where people are just trying to get records out really quickly,” says Heron. “I’ve been with guys where they dedicate tons of hours to records just to walk away, and no one credits them. Often there’s nothing malicious in it — it’s just guys trying to hustle.”

In the late 1990s, Heron was part of a community of record-collecting fanatics who would spend hundreds of hours and thousands of dollars digging through record stores for obscure samples, re-recording them onto LPs and selling the breakbeats to producers like No I.D. and Dr. Dre. Diddy, says Heron, would give one of Heron’s record-collecting friends $10,000 to $15,000 just to go shop for records, many of which wound up on Bad Boy albums like The LOX’s Money, Power, Respect.

“I would go get everything, digging hard, and put all the choice cuts on one album and sell them,” says Heron. “I was making a living doing that — must have been 20 volumes, which was 100 percent illegal.” He laughs. “[BeatHustle] is sort of like what I was doing before, but just, like,
Grammys Add More Nominees

One of the biggest shake-ups ever for the awards show gives more acts a shot, but will the changes solve The Recording Academy’s core problems?

By Melinda Newman

This fall, nearly twice as many acts will celebrate Grammy Award nominations in the Big Four categories — but the honor might not feel quite as special. The Recording Academy’s decision on June 26 to expand the record, song and album of the year and best new artist categories from five to eight nominees takes effect with the 61st annual Grammys in February 2019 and marks one of the most sweeping changes since the awards’ introduction in 1959. Academy president/CEO Neil Portnow says the change “creates more opportunities for a wider range of recognition in these important categories and gives more flexibility to our voters.” That recognition will likely translate to upticks in sales and streaming for a larger number of artists, songwriters, labels and publishers.

But industry reaction has been mixed so far. While S-Curve Records president Steve Greenberg says that “it will presumably allow for a broader variety of genres to be represented in these categories,” Glassnote Entertainment Group president Daniel Glass notes that he applauds the move if it results in more diversity, but fears “diluting the brand or the excellence level. I’ve always thought of the Grammys as the ultimate in excellence.”

The Latin Recording Academy, which operates separately from The Recording Academy, expanded from five to 10 nominees in the same four categories for the Latin Grammys in 2012. The plan has given artists who might be relatively unknown greater exposure and also expanded nominations beyond critical favorites.

That move came three years after the Academy of Motion Picture Arts and Sciences doubled the number of best picture nominees from five to up to 10 in an effort to allow more blockbusters to be nominated in the top category and potentially broaden the Academy Awards audience. However, a larger audience hasn’t appeared: The 2018 Oscars drew 26.5 million viewers, according to Nielsen, the lowest-rated telecast ever.

While The Recording Academy’s move may well diversify the nominee ranks, a bigger question is whether it will do the same for voters and writers — a more pressing issue after this year’s male-dominated show and losses for hip-hop’s biggest stars.

Additional reporting by Leila Cobo.

Who Should Take Over The Recording Academy?

Wanted: A music lover who can cut deals; manage budgets; unify trustees; interface with artists, labels and networks; oversee a large charitable organization; and keep his or her own ego in check. Though no one has announced interest in the seven-figure-salary job, top music insiders are chattering about contenders to replace Neil Portnow when he steps down as Recording Academy president/CEO in 2019.

Julie Seidler
Executive vp business affairs/general counsel, Sony Music Entertainment
Among potential candidates from the labels, Seidler is a smart dealmaker, says a source, “not a pushover, and is thoughtful and receptive to different points of view.”

Troy Carter
Global head of creator services, Spotify
The former manager to such artists as Lady Gaga and current adviser to the Prince estate is “intelligent, forward-thinking and tech-savvy,” says one label head, and could “make the Grammys relevant again.”

Angelia Bibbs-Sanders
Former vp member services, The Recording Academy
“I truly believe that it’s time for a black female to move the academy forward,” says a former trustee. “Angelia has experience within the infrastructure of the academy.”

Debra Lee
Former chairman/CEO, BET Networks
“She has run a diverse organization that has put on a national TV show, she has had to get along with artists over the years, and she has dealt with corporate politics at Viacom,” says a top label executive.
The Drain In Spain

How late-night Spanish TV has been costing the global music-publishing industry tens of millions a year with its own “Game of Thrones”

BY JUDY CANTOR-NAVAS

On June 21, members of Spain’s royalty collection society, the General Society of Authors and Editors (SGAE), assembled in Madrid and voted against proposals that the music industry had feared could propel a long-running scheme that has involved astrologers, inaudible music and songs with copyrights registered to Spaniards’ pets.

The vote gave hope to the world’s biggest music publishers that there may be an end in sight to a system known as La Rueda, or “the wheel,” in which some Spanish TV broadcasters and their associates have played more of the songs they own themselves on the air and collected the royalties, leaving tens of millions of dollars less each year for everyone else whose music is played on Spanish TV. (In Spain, some music publishers are owned by or affiliated with TV stations.)

To pull it off, those involved inserted their music into little-watched late-night programming. In recent years, the overnight time slot has accounted for up to 70 percent of royalties collected for music on TV in Spain, even though those hours claim only about 1 percent of the total TV audience.

The music itself, meanwhile, has become known locally as “witches’ music,” partly due to its play during “the witching hour” and partly due to use in astrologers’ shows and other new-age programming, and on overnight music shows that last for hours. According to police documents, it includes classical public-domain compositions by Mozart, Vivaldi and other composers that have been registered as copyrighted arrangements by participants in the scheme — not only in their own names but in the names of their mothers, children and even their dogs — to downplay the volume of their output. The tunes are broadcast as background music, or sometimes even completely inaudible.

Last summer, SGAE’s posh headquarters were raided by federal police in an investigation into the alleged fraud, and 18 people were arrested, though no one has been tried. SGAE has collected between 400 million and 600 million euros for those claiming the late-night music, estimates peermusic Spain managing director Rafael Aguilar.

SGAE president José Miguel Fernández Sastrón said before the vote that he did not plan to resign; measures that would have extended the length of his reign were defeated. (His contract is up in 2019.) While denying wrongdoing, Sastrón is a composer who Spanish media reports has authored late-night TV music. He warned in an editorial for El País that 99 percent of Spain’s radio programming consists of repertoire owned by three big international record companies, and that 80 percent of it is “Anglo-Saxon,” a culture he associates with “fast food.”

“Let a culturally dispersed Europe fall into the trap of multinational lobbies is deplorable,” Sastrón wrote in El País. In a recent interview with Spanish newspaper El Mundo, he likened the drama embroiling his organization to HBO’s Game of Thrones.

The International Confederation of Societies of Authors and Composers (CISAC), the global representative group for collecting entities, says it is working with SGAE on the issue, which industry sources estimate has cost major publishers as much as $20 million a year. Though CISAC revealed “serious concerns” about SGAE’s conflicts of interest, “distorted and inequitable distribution of royalties” and “lack of regard for the common good” in its 65-page May 21 report, CISAC director general Gadi Oron told Billboard in June that SGAE executives were “being cooperative.” “Our goal is to solve the problem,” he said.

A new leader doesn’t guarantee the “wheel” will stop turning: La Rueda has outlasted several presidents, including Teddy Bautista, who was arrested after a 2011 police raid on SGAE’s headquarters. He and others were charged with an unrelated misappropriation of 21 million euros, but he left SGAE with a pension and has not been tried. Says peermusic’s Aguilar: “Enough is enough.”

Additional reporting by Robert Levine.
On June 18, just before 4 p.m., 20-year-old Jahseh Onfroy, better known as XXXTentacion, was sitting in his BMW in the parking lot of a motorcycle dealership in his native Broward County, Fla., when he was shot by two assailants. Onfroy was killed instantly; the attackers fled with a Louis Vuitton bag containing a few thousand dollars, while bystanders filmed Onfroy’s lifeless body and posted the footage to social media as emergency vehicle sirens wailed in the background.

It was a senseless end to the life of XXXTentacion, the controversial rapper known as much for his emotive songs about depression and suicide as for the violent incidents he allegedly perpetuated in his own life. For the past year and a half, since his first appearance on the Billboard charts with his breakout single, “Look at Me,” in February 2017, X has confounded critics by capturing the ears of millions of young listeners across the country, ultimately landing two albums in the top two slots on the Billboard 200 and posthumously earning the No. 1 single in the country, “Sad!” in the week after his murder.

His meteoric rise to the mainstream was both fraught and propelled by the allegations that preceded it: In October 2016, he was arrested and charged with a brutal assault on Geneva Ayala, a young woman who had been his girlfriend and was pregnant at the time, and who, according to court documents, had been “punched to where both eyes became shut and [she] could not see.” X repeatedly denied the allegations, and a trial was continually delayed. But meanwhile, trouble continued: Fights and near-riots erupted regularly at his concerts; his only national tour was cut short after his cousin was shot in Florida; allegations of witness tampering led to further felony charges against him; a video that showed him punching another woman emerged on social media, which she later explained was a joke.

Through it all, his fan base only grew: Fans attend a vigil in Florida on June 19.

Kendrick Lamar, Erykah Badu and J. Cole were among the celebrities drawn to his music, sensing the painful truths he would mine in his songs, making the same connection as millions of kids who appeared to relate to his pain. Music industry executives recognized his commercial potential. Capitol Music Group’s Caroline signed a deal to distribute his label in 2017 after SONGS Music Publishing had signed him as a songwriter. And there were signs that he was attempting to rehabilitate his image: a benefit show that raised $30,000 for a victim of the school shooting in Parkland, Fla.; a pledge to donate $100,000 to domestic-violence-prevention programs; a role as an ambassador for the Miami Children’s Initiative, announced in March, to work with local youth. On June 24, less than a week after his murder, XXXTentacion had planned another charity event for his Helping Hand Foundation, which he planned to launch with his mother.

Ultimately, X’s murder appeared to have nothing to do with his personal struggles. In 2015, while I was the senior editor at hip-hop magazine XXL, our staff published an examination of the current status of the legal cases in 52 rappers’ murders. In the past three years, that story has had to be updated over a dozen times to include more cases. More than a quarter of those murders appeared to be totally random, the result of robberies like X’s, or cases of mistaken identity, or being in the wrong place at the wrong time; over two-thirds remain unsolved. All of them involved gun violence.

The brief life and violent death of XXXTentacion were marked by pain for many: There is the pain of Ayala, who allegedly suffered abuse and is still suffering now at the hands of a particularly virulent subsection of X’s fans. There is the pain of his mother, Cleopatra Bernard, now in the position of having to bury her own son. There is the pain of his friends, family and team of advisers. There is the pain that permeates the lives of his millions of young fans around the world. But the artist’s legacy is still unfolding, with plenty of his recorded music still unreleased. His charitable works will continue thanks to a benefit fund supported by such artists as Lil Uzi Vert, Nicki Minaj and Lil Yachty. And, as his mother announced in an Instagram post three days after her son’s death, there is a child on the way; his longtime girlfriend discovered she was pregnant just weeks before X was murdered.

—DAN RYS
VISION ON WILSHIRE APARTMENTS
6245 Wilshire Boulevard, Los Angeles, 90048
(Corner of Wilshire Blvd and Crescent Heights Blvd)
Tel. 855.575.0196 | VisionOnWilshire.com

Restrictions may apply. Prices and availability subject to change. See leasing gallery for details.

NOW WELCOMING RESIDENTS

See L.A. from Our Point of View

Studio, One and Two Bedroom Apartments
Penthouses Available
This May, after “Despacito” had become the most-streamed song of all time in 2017, Sony/ATV Music Publishing extended its worldwide deal with lead songwriter and artist Luis Fonsi.

The agreement was brokered by Jorge Mejía, the Colombian-born, U.S.-raised president of Sony/ATV Music Publishing for Latin America & U.S. Latin, who oversees 19 countries and six regional offices, including U.S. Latin, based out of Miami. Mejía, 45, an avid surfer who lives in the city, was upped to president in 2016 after successfully helming the company as its executive vp, a post to which he rose after beginning as an intern in 1997.

The Fonsi deal is just the latest in a string of high-profile accomplishments for Mejía, who in 2016 and 2017 led Sony/ATV to the first-ever Latin publisher “Triple Crown”: being named Latin publisher of the year by ASCAP, BMI and SESAC. (In 2018, the company won both the BMI and SESAC awards.) Success for Mejía — who also has deals with “Despacito” co-writers Erika Ender and Daddy Yankee, and signed Colombian superstar Maluma to a global publishing deal in 2017 — has come easy, in part, because he can relate. Mejía is a musician himself, a pianist-composer with a performance degree from the University of Miami who is known for connecting on a visceral and musical level with his songwriters.

Now, Mejía is further exploring his own talents. In May, he released An Open Book: A Memoir in Music, a book and album of short classical piano pieces with orchestral accompaniment that tell his own story as a bicultural, bilingual artist. The Open Book Latin American Tour, which Mejía narrates and performs, has included performances in Ecuador and Uruguay. Here, Mejía speaks about his music, Fonsi’s success and betting on the Latin market.

How much does “Despacito” contribute to your bottom line?
It was one of those “not in a long while” sorts of songs. I don’t think in the Latin world we had ever had a song that was that big. It was definitely a boost.

In the middle of that boost, Fonsi’s deal expired. How did you get him to stay?
You win the renewals during the contract. Ideally, when you have taken care of your songwriters and their songs properly while they’ve been on your roster, that goes a long way toward them wanting to remain in the family. It’s different with every writer, but the first and main thing is, whenever anybody reaches out to me, I’m there and I’m available, wherever I may be or whatever it may be about. I think that’s the main thing, and it’s a simple thing. I have a team for basic issues, but any time there are issues, I will get involved personally and I am quite hands-on about it.

“As an artist, it’s difficult to take emotion away from anything you evaluate in the music,” says Mejía, photographed June 13 at Sony/ATV Music Publishing in Miami. “But when you look at music as a business, you look at it as objectively as possible. That can only help an artist step back and assess his output.”

Keeping pace in a fast-moving digital world where Latin music has taken center stage

By Leila Cobo
Photographed by Jeffrey Salter

President, Sony/ATV Music Publishing
Latin America & U.S. Latin

Jorge Mejía

“As an artist, it’s difficult to take emotion away from anything you evaluate in the music,” says Mejía, photographed June 13 at Sony/ATV Music Publishing in Miami. “But when you look at music as a business, you look at it as objectively as possible. That can only help an artist step back and assess his output.”

“Despacito” had become the most-streamed song of all time in 2017, Sony/ATV Music Publishing extended its worldwide deal with lead songwriter and artist Luis Fonsi.

The agreement was brokered by Jorge Mejía, the Colombian-born, U.S.-raised president of Sony/ATV Music Publishing for Latin America & U.S. Latin, who oversees 19 countries and six regional offices, including U.S. Latin, based out of Miami. Mejía, 45, an avid surfer who lives in the city, was upped to president in 2016 after successfully helming the company as its executive vp, a post to which he rose after beginning as an intern in 1997.

The Fonsi deal is just the latest in a string of high-profile accomplishments for Mejía, who in 2016 and 2017 led Sony/ATV to the first-ever Latin publisher “Triple Crown”: being named Latin publisher of the year by ASCAP, BMI and SESAC. (In 2018, the company won both the BMI and SESAC awards.) Success for Mejía — who also has deals with “Despacito” co-writers Erika Ender and Daddy Yankee, and signed Colombian superstar Maluma to a global publishing deal in 2017 — has come easy, in part, because he can relate. Mejía is a musician himself, a pianist-composer with a performance degree from the University of Miami who is known for connecting on a visceral and musical level with his songwriters.

Now, Mejía is further exploring his own talents. In May, he released An Open Book: A Memoir in Music, a book and album of short classical piano pieces with orchestral accompaniment that tell his own story as a bicultural, bilingual artist. The Open Book Latin American Tour, which Mejía narrates and performs, has included performances in Ecuador and Uruguay. Here, Mejía speaks about his music, Fonsi’s success and betting on the Latin market.

How much does “Despacito” contribute to your bottom line?
It was one of those “not in a long while” sorts of songs. I don’t think in the Latin world we had ever had a song that was that big. It was definitely a boost.

In the middle of that boost, Fonsi’s deal expired. How did you get him to stay?
You win the renewals during the contract. Ideally, when you have taken care of your songwriters and their songs properly while they’ve been on your roster, that goes a long way toward them wanting to remain in the family. It’s different with every writer, but the first and main thing is, whenever anybody reaches out to me, I’m there and I’m available, wherever I may be or whatever it may be about. I think that’s the main thing, and it’s a simple thing. I have a team for basic issues, but any time there are issues, I will get involved personally and I am quite hands-on about it.
“Despacito” hit a bump in the road after the remix, when there was an issue with the splits. How do you deal with those disputes when they arise? The Justin Bieber version had other writers, but the fact that the original song is controlled by us has made life much easier. In regard to splits overall, the first thing I like to tell my writers is, “Before you record anything, agree to a split.” That’s the best-case scenario. Absent that, when you have songwriters and collaborators jumping onto a song, the easiest thing is to split things evenly. Absent all that, the only thing that remains is for all of us to get onto a phone call and, through conversations, reach an agreement.

Prices for new publishing deals have soared. What is the situation like in the Latin market, and what’s your strategy to make sure bets pay off? Valuations are very high, but they are based on what we are assuming is continued growth. Deals are more competitive, and with the growth of the market, I’ve been given a lot of leeway from [Sony/ATV chairman] Marty Bandier and [U.S. co-president] Danny Strick. Our strategy is to effectively collect all the money out there, particularly on the digital side. Five years ago, we didn’t have agreements in place with the streaming services [in Latin America] or the correct structures to administer those deals. We’ve set up a system of four big hubs: Mexico, Brazil, Argentina and the fourth hub is all remaining Latin territories. Over the last four years, our digital revenue has grown triple digits percentage-wise, and our streaming revenue has virtually doubled from fiscal year ’17 to ’18.

Do you look at digital performance more than radio for signings? It’s not that we look at streaming versus radio. But all of our deals these days have a heavy streaming component when it comes to both new signings and renewals like Daddy Yankee. For instance, Nicky Jam broke on YouTube several years ago and then went on to have a string of massive radio hits. That’s what you’re looking for, an artist with the best of both worlds. On the other hand, you also have such artists as Bomba Estéreo, a group that has done exceedingly well on the touring, synch and streaming fronts but not necessarily on radio [yet]. But they are more of an anomaly than the norm. And we look at the whole package as far as what the songwriter can do: their ability to co-write, to produce, to play songs with other artists and to transcend markets. Maluma, for instance, is a bona fide superstar, and his music is universal at this point. And he mainly sings in Spanish.

What sets the past year apart for you? This year was the advent of Latin in the digital realm and on the world stage. The amount of Latin artists in the top 10 of the digital charts is crazy, and this is the year where it’s all starting to happen. Sony/ATV is very well-represented among all of those artists. It gives us a better seat at the worldwide table. We’ve always been the translators of the Latin world to the Anglo world. But in the past, we had to explain very clearly who our artist was and why it was a good thing for a [mainstream] artist to work with him or her. But this year, we’ve started getting phone calls from artists all over the world looking to collaborate with our artists, which wasn’t always the case. All of Latin America is a big winner in the digital era. And we’re getting revenue out of markets like Central America, Peru and Ecuador, which we thought we had lost. They’re small markets, album sales were low, but it turns out there are a lot of people with cellphones streaming music.

How has that changed how you do business? It feels like we’re on an upward curve. Mexico and Brazil are some of the biggest territories in the world for Spotify and YouTube, even for Anglo artists. We’re looking to invest in artists we hope can have as much digital presence as possible. A lot of those major global artists are coming from the U.S. Latin labels. They are hugely successful in the U.S. Latin market, and that becomes the key platform for crossing over to the rest of world.

You’re a classical pianist. Were you ever tempted to go pop? No. I’ve had the luxury to be able to focus on artistic output merely because I love it and it makes me happy and I can sleep well at night. Whether it has five streams or 5 billion has not been the driving force. Everybody wants validation. But working in classical music, you realize the market is only as big as it is. One of my goals is to help bring classical music to a wider audience, which is why my pieces are narrated. The narration serves as an emotional connection between the music and the pieces.
Sea Gayle Music and Prescription Songs signed Nashville singer Maggie Rose to a joint publishing deal.

Drummer Vinnie Paul, co-founder of metal band Pantera, died at age 54.

KCON returned to Newark, N.J., with performances from Pentagon, Red Velvet and other K-pop acts.

Producer London on Da Track signed with United Talent Agency globally in all areas.

Podcast agent Josh Lindgren joined the touring department at Creative Artists Agency.

CD Baby expanded to London, hiring Rich Orchard and Steve Cusack for its new European Union team.

You Me at Six signed with ICM Partners for North American representation.

Dawn Ostroff left Condé Nast Entertainment to join Spotify as chief content officer.

JAY-Z partnered with Walden Venture Capital’s Larry Marcus and Roc Nation president Jay Brown to launch new venture fund Marcy Venture Partners.


Joe Jackson, father and early manager of The Jacksons, died after a battle with cancer. He was 89.

The T.J. Martell Foundation named Universal Music Group general counsel Jeff Harleston and Myriad Restaurant Group founder Drew Nieporent honorees for its New York Honors Gala.

Bruce Springsteen performed at the reopening of Asbury Lanes in Asbury Park, N.J.

Pittsburgh rapper Jimmy Wopo was killed at age 21.

Canadian performing rights organization SOCAN reported a record $352 million in 2017 revenue.

BBR Music Group named Ken Tucker vp promotion at its Wheelhouse Records imprint.

Akon created “Akoin” cryptocurrency to power entrepreneurship in Africa.

Royalty Exchange opened a Nashville office, to be led by Nick Terzo.

Paul Simon announced that the final show on his Homeward Bound farewell tour will be Sept. 22 in Queens.

Clara Pablo joined Walter Kolm Entertainment as senior vp marketing.

Marshmello signed a global publishing deal with Kobalt.

Atlanta MC Father inked a creative partnership with RCA Records for his Awful Records crew.

AT&T unveiled a pair of unlimited data plans that include premium music subscriptions for Pandora and Amazon.

MTV launched MTV Studios to sell reboots including Daria and The Real World.

Sibling duo Manuel and Julián Turizo signed with Sony Music Latin.

Live Nation revealed plans to open a new Fillmore venue in New Orleans in 2019.

Entercom Radio programming chief Chris Oliviero announced his exit after 22 years with CBS.

NOTED

Grand finale at KCON 2018 at the Prudential Center in Newark, N.J., on June 24.

NOTED

The T.J. Martell Foundation named Universal Music Group general counsel Jeff Harleston and Myriad Restaurant Group founder Drew Nieporent honorees for its New York Honors Gala.

Bruce Springsteen performed at the reopening of Asbury Lanes in Asbury Park, N.J.

Pittsburgh rapper Jimmy Wopo was killed at age 21.

Canadian performing rights organization SOCAN reported a record $352 million in 2017 revenue.

BBR Music Group named Ken Tucker vp promotion at its Wheelhouse Records imprint.

Akon created “Akoin” cryptocurrency to power entrepreneurship in Africa.

Royalty Exchange opened a Nashville office, to be led by Nick Terzo.

Paul Simon announced that the final show on his Homeward Bound farewell tour will be Sept. 22 in Queens.

Clara Pablo joined Walter Kolm Entertainment as senior vp marketing.

Marshmello signed a global publishing deal with Kobalt.

Atlanta MC Father inked a creative partnership with RCA Records for his Awful Records crew.

AT&T unveiled a pair of unlimited data plans that include premium music subscriptions for Pandora and Amazon.

MTV launched MTV Studios to sell reboots including Daria and The Real World.

Sibling duo Manuel and Julián Turizo signed with Sony Music Latin.

Live Nation revealed plans to open a new Fillmore venue in New Orleans in 2019.

Entercom Radio programming chief Chris Oliviero announced his exit after 22 years with CBS.

NOTED

The T.J. Martell Foundation named Universal Music Group general counsel Jeff Harleston and Myriad Restaurant Group founder Drew Nieporent honorees for its New York Honors Gala.

Bruce Springsteen performed at the reopening of Asbury Lanes in Asbury Park, N.J.

Pittsburgh rapper Jimmy Wopo was killed at age 21.

Canadian performing rights organization SOCAN reported a record $352 million in 2017 revenue.

BBR Music Group named Ken Tucker vp promotion at its Wheelhouse Records imprint.

Akon created “Akoin” cryptocurrency to power entrepreneurship in Africa.

Royalty Exchange opened a Nashville office, to be led by Nick Terzo.

Paul Simon announced that the final show on his Homeward Bound farewell tour will be Sept. 22 in Queens.

Clara Pablo joined Walter Kolm Entertainment as senior vp marketing.
Chart Topping Views

1432 Harridge Drive, Beverly Hills
$4,575,000

4 Bedrooms · 4 Bathrooms · 3,060 Sq. Ft. Home

Over 4,000 Square Feet of Premium Indoor/Outdoor Living Space

Paul Wylie
Broker
323.515.9585
PWylie@LamericaUSA.com

Rick Albert
Broker Associate
Harry Styles lit up the stage during his first of two Madison Square Garden shows (with Kacey Musgraves as the opener) in New York on June 21.
1 Bebe Rexha performed on ABC’s Good Morning America in New York’s Central Park on June 22.

2 Teyana Taylor (center) with (from left) Takeoff, Offset and Quavo of Migos at Taylor’s K.T.S.E. album listening party at Universal Studios Hollywood in Los Angeles on June 21.

3 From left: MediaLink vice chairman Wenda Harris Millard, iHeartMedia president/COO/CFO Rich Bressler, Jon Bon Jovi, iHeartMedia chairman/CEO Bob Pittman and MediaLink chairman/CEO Michael Kassan at an iHeartMedia-MediaLink VIP dinner party during the Cannes Lions International Festival of Creativity in Cannes on June 19.

4 Ashley Purdy (left) and Andy Biersack of Black Veil Brides played the Vans Warped Tour at Shoreline Amphitheatre in Mountain View, Calif., on June 23.

5 Zendaya at the MTV Movie & TV Awards in Santa Monica, Calif., on June 16.

6 From left: Kim Kardashian West, Kanye West and designer Virgil Abloh after the Louis Vuitton menswear spring/summer 2019 show in Paris on June 21.
ON SATURDAY, JUNE 23, NYC PRIDE STAGED ITS second Pride Island festival—a LGBTQ cultural experience held in the heart of Hell’s Kitchen and the biggest live-music event in NYC Pride history. A fundraiser for local nonprofits and Pride’s free programming, the two-day extravaganza welcomed queer artists and allies, including Tove Lo, Lizzo, Big Freedia and Sasha Velour, to the waterfront stage. Kylie Minogue wrapped up the weekend with a headlining set that included such classics as “Can’t Get You Out of My Head” and a cover of Dolly Parton’s “9 to 5.” Elsewhere in New York, Years & Years’ Brooklyn Steel concert coincided with NYC Pride, during which rainbow flags waved both on- and offstage. And on the other side of the country, Kehlani headlined San Francisco Pride. The singer got through only five songs before her sound was cut off (due to a late start that interfered with the city’s curfew laws), but she still managed to fit in her hit “What I Need” with surprise guest Hayley Kiyoko.
Nicki Minaj performed a medley of “Chun-Li,” “Rich Sex” and “Big Bank” alongside 2 Chainz, YG and Big Sean at the BET Awards held at the Microsoft Theater. SZA accepted her best new artist award. Miguel delivered a solo set and returned onstage to perform “Stay Woke” with Meek Mill. ICM’s Mitch Blackman (left) and Red Light Management senior manager Jonathan Azu (right) at the BET Awards Late Night Brunch Party at OVG Skyspace on June 22. Janelle Monáe sang “Django Jane” and “I Like That” from her new album, Dirty Computer.
Move to what moves you

Make bold moves. Meet your Agents of Change at halstead.com

Philip O’Connell, Managing Director – Hamptons | 631.771.5333 | poconnell@halstead.com
2 Newtown Lane, East Hampton, NY | 31 Main Street, Southampton NY
NEW WRLD ORDER

Chicago MC Juice WRLD is SoundCloud rap’s biggest mainstream breakout in recent memory.

BY PAUL THOMPSON

PHOTOGRAPHED BY CARA ROBBINS
ONE YEAR AGO, JUICE WRLD GAVE HIS FIRST-ever live performance, to a handful of friends and classmates at a Chicago rec center. The audience “didn’t even know the words to some of the stuff,” remembers the Chicago native, but he won over the room. “They loved it,” he says, recalling how the small crowd chanted along. He made out with $100.

Then, in March, he signed a reported $3 million deal with Interscope. The momentum has kept up. Just over a month ago, the 19-year-old, born Jared Higgins, made his debut on the Billboard Hot 100 with not one but two songs—one of which, the moody “Lucid Dreams,” sits at No. 4. (The delightfully bratty “All Girls Are the Same” peaked at No. 41.) Not since Lil Uzi Vert and XXXTentacion has a SoundCloud rapper made such an assured leap into the mainstream. In fact, XXXTentacion was a SoundCloud rapper made from the底盘. “They loved it,” he says, recalling how the audience chanted along. He had no choice but to show off what he was blessed with. “I speak my own language,” he says.

Juice grew up in Chicago and its suburbs, most notably Calumet Park. He was raised on gospel music, without much access to the rap of his childhood, from the late 2000s and early 2010s. But his cousins did supply him with some “Jeezy, Gucci Mane and Cash Money albums, which kick-started his writing process: Since he could only listen to music covertly, he couldn’t memorize verses very fast, so he had to fill in the blanks on his own. And while he harbored dreams of a career in music, he was wary of pinning his hopes on distant possibilities. “You know how some people use dreams that they chase as a scapegoat because they’re not even putting their whole heart into it?” he asks. His voice trails off, but the implication is clear. For every young hopeful who breaks like Juice did, there are hundreds who get stuck.

Juice started rapping in high school, at one point freestyling on his school’s radio show. “Subconsciously, I put myself in a situation where I had no choice but to show off what I was blessed with,” recalls Juice. “I was on live air. I couldn’t choke.” He began posting songs on SoundCloud when he was 14, but—as he takes great pride in noting—did little to promote his work or generate buzz on the platform. Still, he says, “People liked me. I had a small cult fan base.”

That changed when “Lucid Dreams,” which was included on last summer’s Juice WRLD 999 EP, began to take off in the fall. His Instagram following started “going through the roof,” and before long, labels came knocking. He now has over 265,000 SoundCloud followers and 857,000 on Instagram. “Lucid Dreams” is up to 127 million on-demand U.S. streams, according to Nielsen Music.

But, says Juice, he’s keeping focused, carving out six- to 12-hour recording sessions every night he can. He freestyles most of his verses—even the ones he tries, initially, to commit to paper—and prefers to catch the moods as they come to him. “I had a small phase where I didn’t know” whether music would pan out, he says, adding that he graduated high school with less-than-stellar marks and had trouble holding down a job. But while his classmates are getting ready for their second year at college or in the workforce, Juice WRLD is nothing if not confident in what the next 12 months might look like. “I’m here now,” he says. “It’s time to show out.”

**BACKSTORY**

Miami-based production duo Cool & Dre have crafted hits for artists like The Game and Lil Wayne, but recently Beyoncé and JAY-Z came calling—and put them on their most demanding project to date. Marcello “Cool” Valenzos and Andre “Dre” Lyon put the finishing touches on the pair’s new joint album, Everything Is Love, in London hours before it dropped. But while the LP’s release came down to the wire it was no rush job. They describe the work ethic of hip-hop’s perfectionist power couple as fastidious, and share what it was like behind the scenes of the project, which debuted at No. 2 on the Billboard 200.

Were you surprised that the album came out when it did? **DRE** Nah, we knew what was going on. [We got involved] seven or eight weeks ago. We spent three weeks in Paris recording, then went to Cardiff [Wales] for a week. We got to London and knocked out two or three tracks within 10 days of finishing up the album. An hour-and-a-half before showtime, Bey and Jay were still cutting up vocals. Three hours later, it was released. There are no rules when it comes to those two.

Where did you all record? **DRE** We were blessed. They rented a stadium in Paris to prepare for the tour and brought out all the owners’ suites and converted them into studios.

One thing that stood out is how much Beyoncé raps on the album. **DRE** Man, it’s unbelievable. That’s that H-Town. I think we forget she’s from Third Ward. Houston. This isn’t the first time: She rapped on [Destiny’s Child’s] “No, No, No” remix back in the day. She has been doing this. She has been letting us know, “Don’t play with my MC skills.” **COOL** If she wanted to put out a rap album, it’d be the best rap album out.

Will there be an Everything Is Love love? **DRE** Everything’s top-secret! There are some amazing records that were cut and locked and loaded. I don’t know for what, but they’re definitely in the chamber. —NOLAN FEENEY

**Above:** A still from the Cole Bennett-directed video for “Lucid Dreams.” Left: Juice WRLD in the audience at his Starland Ballroom show in Sayreville, N.J., on June 15.
IN LOVING MEMORY OF
OUR FRIEND, ICONIC DRUMMER AND MUSIC PIONEER

Vinnie Paul Abbott
1964 - 2018
5SOS’ FAVORITE THINGS

On their third album, Youngblood, which debuted at No. 1 on the Billboard 200, the four members of 5 Seconds of Summer, all finally of legal drinking age in America, ditched pop-punk for new wave grooves. In their downtime, they wisecrack through fame and adulthood, with help from some key distractions.

By Chris Payne

PODCASTS

The whole band loves The Joe Rogan Experience — so much so that it’s considering starting a 5SOS podcast. “He’s a sponge. He just learns,” says Hemmings, praising the fiery host. “I was talking about the same shit for five years,” jokes Clifford. “Doing podcasts, you grow so much intellectually.”

JAZZ

Hood co-wrote eight Youngblood tracks, but his playlist preferences transcend the LP’s polished guitar hooks: “I’ve been listening to a lot of looped jazz stuff: Herbie Hancock [above], Miles Davis, Jaco Pastorius,” he says.

YOGA

“My favorite drummers — Taylor Hawkins, Chad Smith — can play monster rock sets for two hours,” says drummer-vocalist Ashton Irwin, mindful of the group’s upcoming arena tour. “Yoga gets me to that level; you’re in one position, and it hurts for a long time. There’s no getting tired.”

VIDEO GAMES

“It’s how I get out of this insane bubble we live in,” says guitarist-vocalist Michael Clifford, 5SOS’ biggest gamer. He has been playing first-person shooter Destiny 2, and he’s psyched that vocalist-guitarist Luke Hemmings has lately hopped on the Fortnite (above) bandwagon. Bassist-vocalist Calum Hood, meanwhile, is obsessed with Zelda on Nintendo Switch.

WET REGROUPS

By the time Brooklyn-based indie act Wet set to work on its sophomore album, the group was down a founding member. With tension mounting over artistic direction, guitarist Marty Sulkow left the band before it started on the new project, clearing the way for frontwoman Kelly Zutrau, 30, to steer herself and multi-instrumentalist Joe Valle, 29, down a new path. “I had issues with the last album,” she says of their 2016 debut, Don’t You, that debuted at No. 76 on the Billboard 200 and earned them slots at Lollapalooza and Outside Lands. “There were a lot of voices, and it was unclear what we were making.”

On Still Run, out July 13 on Columbia Records, their vision crystallized, opening their moody R&B sound to sunnier production with two tracks courtesy of Rostam Batmanglij (HAIM, Solange). “It has been a dark couple of years,” says Zutrau. “It felt necessary to have this album feel good.”

What was the biggest lesson you learned after releasing Don’t You?

ZUTRAU When a lot of people are involved and you’re trying to please everyone, it can be confusing who the album is for. This time, it was very important for me that no matter who liked the album or didn’t, that I felt like I did my best work — and I feel that way. I can’t tell you how many times I had to go against the voice that said, “Stay quiet. Compromise.” It was hundreds of moments of being like, “People hate me. I’m making things difficult,” to finally say, “I have to speak up.”

What was the reaction to that shift?

I lost relationships. Dynamics changed: we stopped working with some people. The whole landscape of this project changed, partly because I decided I was going to take control. It wasn’t easy at all. It was a nightmare.

What song on the new album speaks the most to this change?

“Lately” sums it up. It’s about the experience of making this album and evaluating all these relationships that I’m not sure are functioning right anymore. Superficially, it seems like it’s about Joe and Marty because of some lyrics, but it was about everyone in my life at the time, and getting to this critical point where I had to take back control. The decisions that went along with making this album are some of the hardest decisions I’ve ever made in my life.

—LYNDSEY HAVENS
ANNUAL STOREWIDE CLEARANCE

SALE up to 80% off regular price

TODAY THROUGH SATURDAY JULY 7TH | LOS ANGELES SHOWROOM ONLY

grace home FURNISHINGS
interior design & home collections

brentwood village | 11632 barrington court | los angeles, ca 90049
WWW.GRACEHOMEFURNISHINGS.COM
In Jackson Hole, Wyo., in late May, as media, influencers and celebrities congregated to hear Kanye West’s *ye*, 070 Shake huddled with her 070 crew, celebrating her two features on the album. Fresh off an appearance on Pusha T’s *Daytona* and prepping for another on Nas’ *Nasir*, her contribution to *ye*’s “Ghost Town” proved to be a breakout moment. Long before West came calling, though, the 21-year-old Shake (born Danielle Balbuena) and her 070 collective have been plotting breakouts of their own back home in North Bergen, N.J. Named for the first three numbers in the ZIP codes of various Jersey cities, 070 has about 11 members (it varies), including a trio of producers dubbed The Kompetition (Razsy Beats, Ether Phoenix and J-Sebastian). The group, which dropped its first collaborative mixtape, *The 070 Project: Chapter One*, on manager YesJulz’s 1AM Entertainment label in December 2016, plans to release two new EPs this summer. “When we’re together, we just want to have fun,” says 070 Shake of her squad, which grew out of her friend group at North Bergen High. “It’s all about love, and when one of us stumbles, we pick each other up.”
1. 070 Malick
Before 070, the 20-year-old (born Malick Ba) had never thought about making music. But once he found the crew and the family it provided, he started experimenting in the studio. His debut EP, My Name Is Malick, arrives July 6. “It’s my first project ever and it’s very personal, but it’s also me as a beginner,” says Malick, who has been rapping for only a year. “I want people to understand that I’m growing as an artist — but I think this is still good.”

2. Phi
The 23-year-old had performed locally with artists like Talib Kweli before talking to The Kompetition about starting a label. But after clicking with 070 in the studio, he officially joined the crew. His current, as-yet-unfinished and unnamed project will be the first under his birth name, Mark Jean-Phillipe. “I try not to have any boundaries,” he says, citing influences including Musiq Soulchild, Sade and JAY-Z.

3. Ralphy River
River has been making music at home since age 15, drawing on the influence of Michael Jackson and Prince, Big L and 2Pac. He started taking things more seriously after recording with Shake in 2016. “On [070 Project] you mostly hear my rapping, but most of my unreleased stuff is me singing,” says the 21-year-old born Raphael Enterriors, who, along with Shake, is signed to G.O.O.D. Music. “It’s a different challenge for me — I want to be able to grow.”

4. 070 Shake
Discovered by YesJulz and then, according to Shake, signed to G.O.O.D. Music in 2016 after a friend introduced West to her music, Shake released her debut EP, Glitter, in collaboration with The Kompetition earlier in 2018. “Kanye inspires people to get more musically inclined, so I just want my stuff to be very musical and theatrical,” says the artist, who is working on her debut album, Yellow Girl, out later this year.

5. Treee Safari
Hailing from East Orange, N.J., the 23-year-old Safari, whose real name is Trenice Hassel, had planned to be behind the scenes in music. But after coming on to engineer a few songs for The Kompetition, she joined the collective as an artist and plans to release her first project, the electronic dance-inspired Pure Intentions, on Aug. 2. “As an artist, my message is influencing people to be free,” she says. “I was in a really depressed state recording this, so it was about breaking out of that...”
Welch spent time in New York while writing some of the group’s latest LP. “I’ve fallen out of a lot of New York taxis,” she said at the May show in Brooklyn, “and left my phone in a lot of New York taxis.” But the city also provided inspiration, including a poem titled “New York Poem (For Polly),” which spawned the would-be album title High As Hope.

In 2015, Kendrick Lamar solicited the technical genius of jazz master Kamasi Washington for To Pimp a Butterfly, and then again in 2017 for DAMN. In the months since, the Los Angeles-based saxophonist-composer, who has long been a fixture in the city’s experimental underground where he has shepherded a revival of psychedelic jazz fusion, was swept into the national spotlight. “I can go to these small towns around the world, play whatever I want, and people are down to ride. That’s the dream.”

So far this year, the 37-year-old has worked on Florence + The Machine’s new album and is celebrating the release of his own sophomore LP, an ambitious double set titled Heaven and Earth (June 22, Young Turks). The album furthers his unorthodox approach to implanting jazz in a more contemporary context while relying on his encyclopedic knowledge of funk, calypso, gospel and the imaginative stylings of John Coltrane. As a result, he presents a vision born from years immersed in West Coast hip-hop. “Hip-hop is a collage. It samples from all different styles of music,” says Washington. “That’s the spirit of jazz right now- artists finding hidden gems from other genres and making them their own.”

Washington’s projects have always been rich with deeper meaning. On his 2015 debut, The Epic, he responded to the tragic deaths of unarmed black men shot by police. His 2017 EP, Harmony of Difference, used varying versions of one melody to illustrate multiculturalism. With Heaven and Earth, he contrasts frenzied chaos (“Can You Hear Him”) against ethereal clarity (“Journey”) to illustrate both physical and spiritual realities. His philosophy is that the two inform each other, giving us more control over our world than we think. “We’re the only ones who can change our reality,” he says. “If we all give our power to one person, that’s what the world will be. If we all decide to make the world a beautiful place, it’ll be a beautiful place.” —MEGAN BUERGER
EVENTS & HAPPENINGS

COUNTRY POWER PLAYERS

JUNE 5, 2018 | HUTTON HOTEL, NASHVILLE

Billboard’s second annual Country Power Players event, held at WestEnd Kitchen and Bar at Hutton Hotel, celebrated the women and men running and influencing the world of country music today. The evening’s highlight was Florida Georgia Line being honored with the inaugural Trailblazer Award and Jason Owen, president/CEO of Sandbox Entertainment, being honored with the executive of the year award by Shania Twain.

The room was filled with industry leaders including Scott Borchetta, Sarah Trahern, Rob Light, Leslie Fram, Randy Goodman, John Esposito and many more. Notable artists and songwriters included Kelsea Ballerini, Midland, Jillian Jacqueline, Hunter Hayes, Dave Cobb, Devin Dawson, Lindsay Eli and Tenille Townes.

Thank you to our 2018 partners Nielsen Music, Shiner Beer, City National Bank and Hutton Hotel.

1. Owen (second from right) with some of his artists including Cameron Duddy of Midland, Ballerini, and Dan Smyers from Dan + Shay. 2. Shiner’s 1959 F-100 truck came all the way from Texas. 3. Nielsen Music’s Billy Law (left) and Josh Bennett (right) with Billboard’s Silvio Pietroluongo. 4. Artist Hunter Hayes on the red carpet. 5. Shiner Beer was the exclusive beer served at the event, including the original Shiner Bock, Shiner Light Blonde and the seasonal Shiner Sea Salt & Lime. 6. Florida Georgia Line’s Brian Kelley (left) and Tyler Hubbard received the Trailblazer Award. They are pictured with their wives, Brittany Kelley (left) and Hayley Hubbard. 7. Nielsen Music provided insightful country music facts for event guests. 8. Power List honoree Leslie Fram, CMTs senior vp music strategy.
READY TO BE HEARD?

We teach you the skills needed to take your passion for sound to the next level, whether it's composing your own music or designing sound FX for a feature film. Work with professional software, gear and contemporary techniques and earn your degree in Audio or Music Production in the heart of Hollywood.

LEARN MORE
866.612.1782 • lafilm.edu/becreative

THE LOS ANGELES RECORDING SCHOOL
A Division of The Los Angeles Film School

WE ALSO OFFER DEGREES IN
FILM + ANIMATION + DESIGN + ENTERTAINMENT BUSINESS

© 2018 The Los Angeles Film School. All rights reserved. The term “The Los Angeles Film School” and The Los Angeles Film School logo are either service marks or registered service marks of The Los Angeles Film School. For more information on our programs and their outcomes, go to lafilm.edu/disclosures. Accredited College, ACCSC, VA-Approved by CSAAVE. Member of the Servicemembers Opportunity College Consortium.
What does progress look like? This issue’s cover: a trio of the most powerful black women at the three major-label groups. They’re redefining leadership in a music business that — with label revenue strong, Spotify stock rising and startups proliferating — requires a wider talent pool than ever, from blockchain engineers to bilingual vocal coaches. Says Epic president Sylvia Rhone: “Aspiring female executives will be able to find their place in this music ecosystem — and change the world.”

Illustrations by QuickHoney
WHEN, AT AGE 16, ETHIOPIA HABTEMARIAM WROTE HER FIRST FAN LETTER, IT WASN’T TO ONE OF HER FAVORITE ARTISTS.

She was trying to connect with Sylvia Rhone, then-Elektra Entertainment Group chairman/CEO (and today, president of Epic Records; see page 40). “I wanted to introduce myself because it was incredible to hear that the label’s chairman was a black woman. I’d never heard of anything like that before,” recalls Habtemariam. Back then, she was interning at Elektra’s Atlanta office. Today, she’s president of Motown Records, and she recently received a fan letter of her own. It was written by a female student attending Dominguez High School in Compton, Calif., and participating in the inaugural Bonus Tracks program this spring. Designed to introduce students to career opportunities in the music industry, the after-school program is a partnership among Capitol Music Group, Dominguez and the Compton Unified School District.

“I was in awe of how much you are a boss,” the student wrote to Habtemariam — who also recently served as president of urban and creative affairs for Universal Music Publishing Group (UMPG) — after meeting her at a Bonus Tracks session. “It was exciting to be in the presence of a BLACK WOMAN of your status. Coming from where I come from, I rarely get to see that.”

That’s something Habtemariam is intent on changing from her Capitol Tower office. “It’s on [music executives] to be vocal and active in creating opportunities,” she says. “Real initiatives need to be put in place. If the people working on a project don’t look like the people you’re trying to touch with your records, there’s a problem.”

Ironically, leading a record label wasn’t high on Habtemariam’s childhood list of career priorities. But in 1991, after relocating with her family from Tuskegee, Ala., to Atlanta, the sixth grader found herself front row for the ATL’s bursting-at-the-seams music scene. “Being there is what introduced me to music,” she remembers. “I was friends in middle school with [hip-hop duo] Kris Kross before they got discovered.”

But getting the chance, as a high school freshman, to meet LaFace Records head of promotion Shanti Das at a career-planning class and then shadow her for a day inspired her to take a label internship. “There were incredible black women in every department, including A&R, creative and marketing,” says Habtemariam. “I look back at pictures from that time and ask, ‘Yo, who was I?’ because you see how someone can be so determined.”

After interning at Elektra — the result of an industry program then called Yes to Jobs — Habtemariam skipped college to become a part-time assistant in LaFace’s production department. When LaRonda Sutton, GM at affiliated company Hitco Publishing, left to join Los Angeles-based Edmonds Publishing, she helped Habtemariam land her first full-time industry job as a creative manager at Edmonds. Thus began Habtemariam’s ascent within the publishing ranks. She segued to UMPG under the mentorship of head of creative Tom Sturges, working first in New York (where she reconnected with Rhone, who was Motown president) and then in Los Angeles, signing such artist-songwriters as Keri Hilson, Ludacris, Justin Bieber, J. Cole and Chris Brown.

Offered the opportunity to rebuild the iconic Motown in the wake of her publishing success, Habtemariam was appointed senior vp in 2011 and president three years later. At the same time, she made industry history as a woman and person of color holding down two high-profile gigs. “I heard people say, ‘Oh, she got the job just because she’s a black woman and they’re just trying to cover their asses,’ ” she says. “OK, cool. Even if that was the case, it’s on me. What am I going to do to make an impact and assure that other people get these kinds of opportunities in the future? Plus, I love proving people wrong.”

Over the last two years, Motown has been rejuvenated, due in part to Habtemariam shepherding the label’s joint venture with Quality Control (Migos, Lil Yachty and up-and-comers Lil Baby and City Girls). She has also landed a series of new artist and joint venture agreements, including with Grammy-winning producer Zaytoven and his Familiar Territory Records, rapper Chaz French and his 368 Music Group, and Atlanta creative collective Since The ’80s.

Over time, Habtemariam has learned an eye-opening lesson about mentorship that she’s intent on rectifying. “You don’t always come across women that will be supportive,” she says. “But we need to be even more supportive and collaborative. I probably could have done more outreach myself; people don’t fully understand what you’re going through unless you do. I’m making a real effort to be the polar opposite of what some of my experiences have been.”

Habtemariam hopes to see more women of color recruited for A&R departments. She also feels that more doors are opening for cross-branding. “So much of black culture is about lifestyle, and it’s exciting to think about the opportunities,” says Habtemariam. “While we have this light on our culture, my big focus is on understanding how to take the R&B/hip-hop business to another level.”
SIDE NOTE
WHERE ARE THE LABELS FALLING SHORT?

“When I was coming into the game, there were a lot of women of color running A&R departments, but now there aren’t. I don’t know why that is, but it’s putting everyone at a disadvantage. At UMPG, my whole urban team was all women: one white, and the rest black. It wasn’t because I purposely sought out women; it was about having the best people.”

—HABTEMARIAM
IN 1994, WHEN SHE BECAME THE FIRST AFRICAN-AMERICAN WOMAN TO LEAD A MAJOR RECORD COMPANY, SYLVIA RHONE WAS QUICKLY PUT TO THE TEST.

“That was the first time I encountered issues of racial and gender bias,” says Rhone, who had been appointed chairman/CEO of Elektra Entertainment Group by Warner Music Group chairman Doug Morris and is now president of Epic Records. “There were many in the music community who questioned my ability as an African-American and a woman to run a label. The notion existed that I would negatively change the culture of the company and convert it into an urban label.”

Rhone, born and raised in Harlem, grew up embracing a wide variety of music. On weekly forays to the Apollo Theater, she witnessed performances by Aretha Franklin, James Brown and Smokey Robinson & The Miracles as well as Nancy Wilson, Ella Fitzgerald and Miles Davis. She was also a rock fan who took in shows by Jimi Hendrix, Country Joe & The Fish, Procol Harum and Janis Joplin.

In responding to Rhone’s appointment, one Elektra act proved considerably less open-minded. Mötley Crüe, she recalls, “began to spew racial and sexist epithets publicly, calling me a ‘c—' from the stage and a 'n— bitch' in a Spin magazine article. I had no choice but to take a stand and immediately drop them from the roster.” Rhone did change the label’s culture, for the better. She oversaw a lineup that consisted not only of Metallica, AC/DC, Staind and Pantera but also Björk, Tracy Chapman, Jason Mraz, Busta Rhymes, Missy Elliott, O’ Dirty Bastard and Yolanda Adams. And her staff, she says, “was just as diverse as our roster.”

Before she switched to music, Rhone, a Wharton School graduate, entered an international management program at Banker’s Trust that would have put her on the executive trajectory. Then, one day, she decided to wear pants to work. “They told me to go home and change” into a skirt, says Rhone. “I never went back.”

Instead, she bet on a dream she had harbored since college, when “play big sister” Suzanne de Passe (their mothers were friends) took Rhone and six of her friends to a concert headlined by a group de Passe was managing: The Jackson 5. “I watched her working,” says Rhone, “and something clicked.”

The would-be financier took a salary cut to become secretary at Buddah Records for Alan Lott, vice president of the label’s black music division, in 1974. She continued to learn the industry through posts at ABC Records and Ariola Records. Then, in 1981, Rhone joined Atlantic Records as Northeast regional promotions manager of special markets. Her rise continued with gigs as Atlantic’s director of national black music promotions, vp/GM of black music operations and then senior vp of the black music division in 1988, with a roster that included LeVert, En Vogue and Brandy, and forays into hip-hop with MC Lyte and N.W.A’s Ruthless Records (JJ Fad, The D.O.C., Michel’le).

“I invested in young, focused entrepreneurs in addition to signing acts directly,” says Rhone, “I invested in young, focused entrepreneurs in addition to signing acts directly,” says Rhone, “a combination that led to "our being the first major label to invest in hip-hop.”

Rhone made a pitch to Morris that led to the launch of the East West label in 1990 and her appointment as its chairman. Four years later, she was given the helm at Elektra. Named president of Universal Motown Records and executive vp at Universal Records in 2004, Rhone segued to Epic Records in 2012 with her own Vested in Culture imprint before being named president in 2014 to work alongside chairman/CEO Antonio “L.A.” Reid. She has been heading the label’s operations since Reid stepped down in 2017 following an assistant’s sexual harassment claim, overseeing stars including DJ Khaled, 21 Savage, Future and Camila Cabello. Rhone, who declined to comment on Reid, has reshuffled the executive ranks and diversified the roster with acts like female dancehall artist HoodCelebrity, Peruvian singer A. CHAL, pop singer-songwriter AJ Mitchell and rapper G Herbo.

Rhone divides her time between Los Angeles and New York and an office/field of nearly 100 employees. Of those, she estimates 50 percent are female and 33 percent are people of color. She describes the leadership approach that she has honed during her career as collaborative and inclusive.

“As a woman, you have to come from a position of confidence,” she says. “There’s a certain gift that women have in their management style that’s more inclusive than a male counterpart’s. One of the keys is to always be your best self. There’s no secret formula to it. You just have to understand that you’re managing a team of people, whether it’s two or 100, that is far more important than you.”

“Extremely bullish” about the industry’s future, Rhone points to a new record-company business model that’s now unfolding between streaming/analytics and the #MeToo movement. “The transformation of our industry into a content and technology business has created more entry points, a broader range of music-centric companies to explore than just record labels,” she says. “Aspiring female executives will be able to find their place in this music ecosystem — and they will change the world.”
JULIETTE JONES’ FIRST INTERVIEW FOR A RECORD-PROMOTION JOB TOOK A WEIRD TURN.

It was 1994, and the male senior executive who would be her boss presented her with an off-color scenario. What would she do if a radio programmer asked her to perform oral sex on him to get a record played?

“I said I’d been taught that all is fair in love and promotion,” recalls the frank-talking Jones. “So if that’s what we have to do to get records played, then I’ll be in line — right after the men. And he said, ‘You’re going to do great at this job.’”

And she did. Jones has parlayed that entry-level gig as Jive Records’ first mid-Atlantic regional promotion director for urban music into a nearly 25-year career that has included corporate-ladder-climbing stops at Virgin/J/RCA and Warner Bros. Traded from Warner to Atlantic in 2012 as senior vp urban promotion, Jones was promoted to her current post as executive vp in 2013. She has been the driving force behind radio hits by Bruno Mars, Lil Uzi Vert, Kodak Black, Gucci Mane and 2017 breakthrough superstar Cardi B, among others.

All these years later, Jones finds herself among a small circle of female promotion executives at major labels, including Interscope president of promotion Brenda Romano, Columbia senior vp Ayelet Schifman, Def Jam senior vp Nicki Farag and Epic executive vp Traci Adams. Overall, record promotion remains a male bastion. Asked if she has faced more challenges as a woman or as a person of color in promotion, Jones says woman.

And so she continues to share her story of the ’94 interview with the women — five on a 15-member team — who work in her department. “I tell them to feel free to use it if you’re ever faced with a similar programmer conversation,” says Jones. “I try to be very candid with them about issues unique to women who work in promotion.”

Such as: being mistaken for a groupie, which happened to Jones as recently as 2017. “Consistently in my career, when I’m with artists, I’ve been harassed because it’s assumed the woman is a groupie,” says Jones. “Ten men with no credentials will walk ahead of me, but security will stop me. ‘Oh, that’s right,’ she says, laughing. ‘I’m here to try to sleep with Young Thug.’”

But the Evanston, Ill. native doesn’t regret her decision to not become a doctor or to quit the University of Maryland, where she majored in accounting. She first discovered promotion when she and Arlinda Garrett, a radio promotion/marketing vet, worked as customer service reps for MCI in Washington, D.C. Garrett was returning to the music business and asked Jones to be her intern. Between handing out tapes at clubs and attending industry conventions, Jones became hooked.

Beyond promotion being one of the highest-paid jobs at a label (“If I’m working, I like to make money”), the tremendous amount of autonomy involved was attractive to Jones. “I didn’t have to play nice with everyone in the sandbox to get their subjective opinion on my performance,” she says. “Everyone sees it every Monday morning when the charts come out.”

Five years of interning — including a free stint at WBLS New York replacing Sean “Diddy” Combs, who had exited to join Uptown Records — and five or six false starts prior to joining Vve only made Jones more determined to keep chipping away. Not that she had a choice. As a woman, “if you complained, you were going to be out,” she remembers. “I knew a woman who was blackballed for almost 10 years for complaining. So I just did the best I could.”

Thankful to #MeToo and #TimesUp for bringing issues to light and the supportive climate it’s fostering, Jones says there’s still a lot of work to be done in terms of the male-female disparity in promotion. In fact, Jones and Thea Mitchem, executive vp programming of iHeartMedia’s Northeast division, are developing a mentorship program. “It’s important, as women, that we learn to use our power to support each other, plus be comfortable in asking questions and voicing our career desires,” says Jones. “We need more [Atlantic chairman/CEO] Julie Greenwalds and Sylvia Rhones in the top seats — someone who sees the potential in women. I don’t think men are up there systematically keeping us out. It’s just not top of mind for them.”

Meanwhile, the streaming revolution continues to impact the industry. When Jones joined Warner Bros. in 2011, she says maybe two digital people were on staff. She estimates that there are now 30, if not more, across formats at Atlantic. “There’s just an endless amount of work to do,” she says, “because music is becoming a volume business. Back in the day, we’d work a single for months, put out an album and pray it sold so we’d make some of our money back. Put one or 10 records up today, and we can start making money [immediately] on all of them.”

As for career goals, Jones admits she set only one plateau for herself after securing her first regional job in 1994: “That was to make six figures by the time I was 30, which was a long time ago. But I still care as much as I ever did, and it’s still a lot of fun. If you’re not competitive, not itching to go out for drinks so you can talk shit to other reps about your No. 1 record, this isn’t the job for you.”

SIDE NOTE

WHAT WAS A KEY INSIGHT EARLY IN YOUR CAREER?

“As an intern, I met the radio DJ George ‘Boogaloo’ Frasier once at a brunch, and he said, ‘Let me tell you something, baby girl: All these [celebrities] are here catching your attention, bedazzled and flashy, most of them can’t help you. If you want to be an executive, you have to know who can help you. If people aren’t trying to teach you anything or don’t give you the impression that they see any potential in you, leave them alone.’ When I got access to the labels, the rock stars turned to me were the executives, not the artists.” — JONES

HAIR BY JUSTINE MARJAN. MAKEUP BY JOANNA SIMKIN AT THE WALL GROUP.
Habtemariam, Rhone and Jones were photographed June 1 at Line 201 in Los Angeles. Watch them discuss the challenges they’ve faced throughout their careers at billboard.com/videos.
WANTED: MUSIC BIZ ROCK STARS

The CD-peddling, gatekeeper-guarded record industry is dead. But the meme-crafting, data-mining, spon-con-placing, royalty-chasing, wearable-designing, Chipotle-playlist-making industry is thriving, and to get a piece of the action, you’ll need a very particular set of skills — and some clue where to start. That’s what you’ll find below: dozens of dream jobs in five categories, with the people who scored them explaining how they got there (and just what it is they do all day)

If You Want To... EMPOWER ARTISTS

PERSONAL DOCUMENTARIAN
DI Khaled’s sidekick, IVAN BERRIOS, records his boss’ most grammable moments

In 2013, then-21-year-old Berrios was working days at a Miami shoe store and spending nights photographing the local club scene when an emissary of DJ Khaled approached him about documenting the production of a music video. “He was looking for someone young and hungry,” recalls Berrios, who took the gig and found himself in a room with Drake, Rick Ross, Lil Wayne and Khaled capturing behind-the-scenes footage at the video shoot for “No New Friends.” Khaled liked the results so much that he invited Berrios on the road. Five years later, he’s the official photographer for Khaled’s We the Best Music Group. Documenting the extravagant lifestyle of one of hip-hop’s biggest DJs — while living at his home (Berrios resides in Miami when he’s off the clock) — is as glamorous and impactful, given Khaled’s 10.6 million Instagram followers, as it sounds. As a child, Berrios admired the James Bond chart from their reports that helped many of their top-played acts land record deals and radio play. Now Diones is expanding the model. He charges labels a one-time fee to monitor a track’s club play in perpetuity — key street-level intel that doesn’t necessarily show up in today’s streaming numbers. The data, along with DJ gatherings that he organizes, helps his major-label clients sign new artists and decide which ones to prioritize when it comes to radio promotion — an increasingly tricky decision as playlists continue to narrow.

LIFE COACH
Biz3’s KATHRYN FRAZIER helps musicians stay healthy and well-adjusted

Through her PR agency, Biz3, Frazier has helped artists including Skrillex, Miguel and Run the Jewels achieve fame and prosperity. But she was disturbed to find that for other artists, success often came with addiction, mental illness and depression. “I saw a lot of millionaires that were really unhappy,” she says. “I also saw that there wasn’t an obvious person to help them out.” And so, two years ago, Frazier became a life coach — a term she admits she used to laugh at, despite her own “deep dive” into therapy 20 years ago. In late June, she was certified by the International Coach Federation, the world’s largest such organization, and is working toward her MCC (Master Certified Coach), the highest level of accreditation. Frazier, 48, works with roughly 30 clients, including artists and managers. “Kathryn’s coaching has been positively transformative in my life,” says hip-hop artist Vic Mensa. “It has helped me hold myself accountable to my values and growth that I want to see for myself.” The Los Angeles-based Frazier devotes about 15 hours a week, mostly nights and weekends, to coaching sessions that typically last 45 minutes, and says expanding her professional repertoire has given Biz3 an advantage over other PR firms. “I have artists where, once I help them get unstuck, we have such a bond,” she says. “They make it easier to do their press work. They don’t want to disappoint me.”

TRAUMA COUNSELOR
110 survivors of the Route 91 shooting sought help from TATUM HAUCK ALLEEPS nonprofit After working at MCA Records for six years, Hauck Allsep left in 2001 to start an artist-management company — and then a six-figure medical bill helped her realize that yet another career change was in order. She studied health-care navigation and advocacy at the University of Colorado School of Medicine, cashed in her 401K and, in 2013, founded the Music Health Alliance in Nashville, a nonprofit that has helped over 8,200 music professionals negotiate the murky channels of health care. MHA became indispensable in October 2017 following the Route 91 Harvest festival mass shooting in Las Vegas, where scores of Nashvillians — many of whom were working the country-music event — witnessed the bloodshed. “In our history, we’d had, maybe, two gunshot cases,” says Hauck Allsep, 43, who mobilized her team on the fly, reorganizing a town hall for survivors that drew over 150, connecting artists’ teams with touring trauma counselors and ensuring plans for longer-term treatment. In total,
TAEKO SAITO

The Downtown Music Publishing vp international A&R, who connects artists and songwriters from Asia and America, calls herself a "catalyst" for a global talent pool (see page 47). She is based in Los Angeles but thinking of getting a place in Tokyo, where she’s expanding Downtown’s office.

Saito photographed with her dog Joonbug by Yuri Hasegawa on June 15 at Downtown Music Publishing in Los Angeles.
PROSPERITY PSYCHOLOGIST

Artists work through anxiety and band tensions with DR. TED KLONTZ

Country music is often the sound of the simple life, where hard work is praised and a connection to the day-to-day grind is a lyrical pillar. But when struggling country artists make the leap from small-town dreamer to commercial success, how do they square their newly acquired wealth with their roots? “It’s an underserved population,” says Klontz, who specializes in making the transition smooth for one of Nashville’s most prominent business management firms, Flood Bumstead McCready & McCarthy. He also helps bands that—not unlike romantic partners — can always benefit from better communication. “I had a group that said, ‘Our goal is to become the next U2 in terms of permanence,’” he recalls. “Shortly after that, they hit it big. All we did was [work on] some communication skills, practice how to listen and how to speak to what their needs are.” The psychologist works specifically with FBMM’s country clients to make the always-difficult subjects of finances and class tensions with Cole on all of the artist’s own videos needs are.” The psychologist works specifically with FBMM’s country clients to make the always-difficult subjects of finances and class tensions with Cole on all of the artist’s own videos, with FBMM’s country clients to make the always-difficult subjects of finances and class tensions with Cole on all of the artist’s own videos, needs are.” The psychologist works specifically with FBMM’s country clients to make the always-difficult subjects of finances and class tensions with Cole on all of the artist’s own videos, needs are.” The psychologist works specifically with FBMM’s country clients to make the always-difficult subjects of finances and class tensions with Cole on all of the artist’s own videos.

IN-HOUSE VIDEOGRAPHER

Dreamville director of video production SCOTT LAZER makes J. Cole’s music visual Lazer, 29, studied journalism at Rutgers University before taking an interest in film editing. “I had this plan that I would be able to walk in the back door of directing if I had an editor,” he says. He landed a job within four days of moving to Los Angeles in 2014 (and thus advises aspiring filmmakers to start out editing, too). That summer, while working at a Silver Lake post-production house, he was assigned a project with J. Cole. It was ultimately shelved, but “we had a really good chemistry and vibed well. After we finished, he and my team invited me out on the road to shoot with them. The rest is history.” As in-house videographer at Dreamville since the summer of 2015, he directs music videos, short films and documentaries (including 2016 doc J. Cole Forest Hills Drive: Homecoming) for the label’s whole roster, including Ari Lennox, Bas and Cozz, while doing personal video projects on the side. Now Brooklyn-based, he collaborates with Cole on all of the artist’s own videos (recently, “ATM”); otherwise, he mainly works on a recently hired assistant, spending days “writing, on lists of phone calls, lots of emails and then as much as I can having time to be creative, whether it’s treatments or editing.”

CHINESE MARKET GUIDES

NIKKI LI and BEBE ZHANG help international artists navigate their country

When Li started boutique events and marketing agency S.T.D (it stands for Sonically Transmitted Disease) in 2007, the Shanghai club scene had, she says today, “nothing really going on — small clubs, small local artists.” Inspired by the international crossover success of electronic acts Justice and Soulwax, Li started throwing parties pairing artists with DJs “to give this sort of music more exposure. That kind of thing never happened in Shanghai before.” Now, S.T.D. has its own club, Arkham, in the city, along with an expanded mission: to demystify the Chinese market for international acts. Zhang, 28, joined Li, 32, in 2011 and is now partner/GM (it’s her first job; Li previously worked in PR/marketing for Converse). The two oversee a 12-person team at their office in Shanghai’s former French Concession. Zhang books talent like ZHU, Anderson .Paak, Bauuer and Joey Badass at Arkham and other Chinese venues; Li focuses more on business development and marketing deals — though Zhang adds that “we’re both on top of everything.” Day to day, that means connecting international artists with local brands, running Chinese social media for select acts, aiding visiting artists in securing crucial visas and permits, and mapping out tour routes. “We don’t have many competitors now, because what we do is quite unique,” says Li.

ROYALTIES MINER

Create Music Group’s RICHARD MORINO searches the web for monetizable music

As a kid growing up in California’s Orange County, Moreno spent hours online every day looking at memes. After studying screenwriting at Emerson College, he moved to Los Angeles in 2015 and joined Create Music Group, which seeks out untrapped monetization opportunities within the industry. There, in the summer of 2017, he established the company’s viral department, which he heads, transforming his meme obsession into serious revenue for musicians. Moreno scans the internet for viral content that incorporates music made by Create’s roster of acts or artists in whom Moreno sees earning potential. Song snippets in memes and other viral content are typically too short to be picked up by YouTube’s Content ID, which scans uploads for copyrighted material. When Moreno finds music that Content ID has missed, he claims it on behalf of Create clients. If the artist isn’t a client, he reaches out to sign him or her. He has claimed cash for underground act Denzel Curry, whose track “Ultimate” was used in the “bottle flip challenge” videos, and New Orleans hip-hop duo Suicideboys, which used the data mined by Moreno to tap into foreign fan bases the group didn’t even know it had. “We give artists this new revenue stream that can end up being thousands of dollars a month,” says Moreno. “The money we find for them keeps them in the game longer.”

MERCH MAKER

Manhead Merch’s KARINA QUIROZ-GILBERT leverages next-level gear for fans

“In the past, bands were willing to have their name on almost anything,” says Quiroz-Gilbert. “Now, artists are coming to us asking to brainstorm styles, trends and silhouettes.” Quiroz-Gilbert, 32, became creative director at Manhead Merch in 2017, but she has worked there since she joined as an intern in 2009. Since then, she has created lines for Panic! at the Disco, Fall Out Boy and for two recent Fall Out Boy pop-ups in New York and Los Angeles. (They retail for $150 and sold out in an hour.) On social media, Quiroz-Gilbert follows bands, magazines, graphic artists, kids’ brands and even wedding dress designers; she says aspiring designers need to be open-minded. “The best stuff is always a little out there,” she says. “We aren’t in the business of making things people already have.”

AWARENESS ADVISER

Educator GEORGIA ROBERTS schooled Macklemore & Ryan Lewis on race

A Bay Area native who grew up on rap music, Roberts, an English Ph.D., has lectured at the University of Washington since 2003, where her studies have focused on the intersections of literature, hip-hop culture and critical race theory. As a UW undergrad, Ryan Lewis took Roberts’ class on Tupac Shakur’s literary influences, and she later advised the future producer’s senior thesis. So when Macklemore & Ryan Lewis beat out Kendrick Lamar for rap album of the year at the 2014 Grammy Awards, the duo asked Roberts to help it understand the backlash. “I suggested that I could offer a kind of study group,” she says, and she met with the pair for nearly two years to discuss the privileges of whiteness and masculinity, along with readings from black theorists like James Baldwin and Angela Davis. Those meetings helped inform Macklemore & Ryan Lewis’ 2016 single “White Privilege II,” which credits Roberts as a songwriter. She is convinced a number of pop stars would benefit from her educational sessions, though she declines to name names. “I would love the music business to recognize that such a service is as necessary as, say, hiring a tour drummer,” she says.
If you are interested in stage design, go to as many shows as you can, in all genres. Get a sense of what work you want to make and who you want to collaborate with. Find your tribe, and find your voice within your tribe. — ES DEVLIN, stage designer

**PRO TIPS**

**BILINGUAL VOCAL COACH**

Spanish-language artists sing in English, and vice versa, thanks to JEAN RODRIGUEZ

Rodriguez is a producer, engineer and member of the indie tropical-soul act COASTCITY and also works with Danny Flores to produce the music for tours by such acts as CNCO and Luis Fonsi, who is his brother. But since his first bilingual coaching gig in 2008 — with Trey Songz on the Spanish version of “Can’t Help But Wait” — and as Spanish-language artists have crossed over to the pop charts and A-listers like Justin Bieber and Beyoncé have appeared on Spanish-language hits, demand for Rodriguez’s vocal coaching skills have grown dramatically. After helping J Balvin with his English for “Hey Ma,” Rodriguez got the call to work with Bey on her Spanish vocals for the remix to Balvin and Willy William’s 2017 hit, “Mi Gente.” Since then, he has worked with Karol G, Residente, Anitta and Nicky Jam (on the bilingual version of “X”). Rodriguez, a singer himself, will often lay down a track and have the artist record on top of it until he or she feels comfortable enough to go solo, focusing on pronunciation and articulation, and adding slang for authenticity. “I’m a vocalist, and I know how it feels to be in the booth,” says Rodriguez. “I just try to make [artists] sound as authentic as possible.”

**TIMESEMP ADVOCATE**

Communications strategist HILARY ROSEN lobbies for inclusion and understanding

Rosen has always fought for women and LGBTQ people. In the 1980s, she ousted herself as a lesbian before members of Congress to win federal funding in the fight against AIDS. Today, she’s on the leadership team of the Time’s Up legal defense fund and serving clients in entertainment as a lobbyist at the Washington, D.C., political consulting firm SKDKnickerbocker, where she is a partner. “[The entertainment] industry has the same terrible ratio of senior women executives as the rest of corporate America,” says Rosen, who’s no stranger to that world. In the late 1990s, she ran the RIAA, where she fought to shut down Napster, and in 2008 led The Huffington Post’s political coverage. (She’s also a contributor to CNN.) Rosen says the number of female artists on the charts should be a signal to the music industry’s CEOs: “If your audience is more diverse and female than your own leadership, you need to catch up.” Part of Rosen’s job at SKDK, where she oversees 120 communications professionals, is helping victims of harassment and assault navigate the media and stand up for themselves through such initiatives as the #MeTooKelly protest. “I’m a fixer,” she says. “I help people put their best foot forward.”

**CROSS-CULTURAL A&R**

Downtown Music Publishing’s TAEKO SAITO links songwriters and artists internationally

For three years, Saito worked with hitmakers like Diplo, Lorde and The Weeknd as an A&R executive at SONGS Music Publishing. But she also discovered that she could market unused songwriter demos to Japanese acts looking for American material. By 2011, Saito — who grew up both stateside and in Japan — had placed eight songs on a Japanese release from K-pop group Girls’ Generation and decided to make connecting American and Asian talent her focus. She arrived in late 2015 at Downtown Music Publishing, where, as vp international A&R, she splits her time between developing Downtown’s business in Asia — including running a three-person Tokyo office and managing Downtown’s partnership with leading K-pop label SM Entertainment — and connecting artists and songwriters, like R&B singer-songwriter Vedo with K-pop boy band EXO. “We’re constantly getting Vedo cuts in Asia while he writes for Chris Brown,” says Saito, 33. She sends Downtown creators to K-pop songwriting camps, and she’s working on creating her own camp for writers and Japanese acts — all as part of Downtown’s Songwriters Without Borders Initiative, a companywide effort to expand its pool of potential collaborators worldwide. “Music now is global,” says Saito. “We’re not far off from getting a K-pop incorporated into pop music over here.”

**STAGE VISIONARY**

Beyoncé, Kanye West and U2 have turned to ES DEVLIN to create spectacular sets Until 2003, Devlin worked primarily in theater; then, the British post-punk band Wire asked her to design one of its shows in London. A week later, after firing his stage designer, Kanye West saw a photo of Devlin’s work and asked her to collaborate with seven associate designers. “We’re constantly filtering information as it comes through,” says Devlin. “It’s an accelerated, ubiquitous world.” A typical day involves “as much time in the field as possible,” she says. “Our designers work closely with The Weeknd, developing the mask before his Coachella performance in April. Devlin begins each project at her desk, using a spreadsheet of potential threats, and staying up to date with dark-web chatter and social media posts for potential threats, and staying up to date on traffic and weather reports. “We are constantly filtering information as it comes in,” she says. “We’re watching over these small cities, which we build in a week and use for a few days before taking them down.” In the wake of mass shootings like the one at the Route 91 festival in October 2017, Devlin’s preshow prep now involves greater emphasis on training all levels of staff for a potential attack — including 3D modeling to game out possible scenarios, coordinating K9 teams to sweep for explosives (and narcotics) and connecting with local police and fire departments. Devlin often has 60 paramedics on site, along with several ambulances, doctors and nurses; he says his team has a two-minute response time.

If you want to... GET TECHY

**VOICE-ACTIVATION EXPERT**

Amazon Music’s ALLISON CALEY ensures that Alexa delivers on what’s asked of her

As marketing becomes more data-driven, a new breed of Harvard MBA has emerged that can code SQL and parse strings like a ninja. Caley, senior technical product manager of search for Amazon Music, oversees the product roadmap for the Amazon search team, which means, she says, “making sure that when customers ask the Amazon Music app or Alexa to play the song “Despacito,” it plays the right song instantly.” To do that, she tends to focus on what’s going wrong, poring over metrics to determine “where search is failing customers.” Her days are spent wrangling engineers and pushing work orders to metadata experts like Amazon Music senior product manager of tech Ellie Alley, whose job is ensuring a request for “T-Swizzle” returns music by Taylor Swift. Caley, a pop fan who listens to Amazon Music’s “Hot Singles” playlist in her free time, says that after graduating from Bard College with a B.A. in mathematics and a minor in computer science, she interned at Amazon during her first year at Harvard. That led to a full-time job in 2015. Her advice to up-and-comers: “Start studying machine learning now. It will be expected knowledge in the near future. There’s so much ahead in terms of voice search — we’ve just scratched the surface.”
IVAN BERRIOS

DJ Khaled’s personal photographer and videographer (see page 44) documents the music and social media star’s every move. The 26-year-old says Khaled has become a mentor, encouraging him to follow his ultimate dream of directing a blockbuster movie: “I love Michael Bay.”

Berrios (right) and DJ Khaled photographed by Sami Drasin on June 18 in Los Angeles.
SONG MONETIZER

As CEO, 30-year-old Matchett supervises and is prioritizing how important it is to use our tools.”

ANTHONY MATCHETT

Vezt’s ANDREAS CARLSSON enables artists to sell stakes in songs by co-authoring such pop gems as Backstreet Boys’ “I Want It That Way” and Katy Perry’s “Waking Up in Vegas.” Swedish producer-songwriter Carlsson knows the value of a hit. In his current gig as chief strategy officer at Vezt, he’s turning artists and songwriters on to monetizing their tunes via ISOS — initial song offerings — in which fans can purchase stakes in a song or a back catalog through blockchain technology. Investors get a portion of royalties made on the music. “I’m not a coder, I’m not a programmer, I’m not a tech geek. I just have a big mouth,” says the 45-year-old of his role promoting Vezt to his many industry connections. He reports to Vezt co-founders Steve Stewart and Robert Menendez and splits his time between Stockholm and Los Angeles. Carlsson — who began working in the music industry after high school — also serves on the creative team for Cirque du Soleil’s Paramour and is writing a musical of his own. Those looking to follow in his footsteps should “be curious and take all meetings,” he says, adding: “brand yourself, and be that brand 24/7.”

MUSIC VIDEO BOOSTER

At YouTube and Google Play, SANDRA JIMENEZ raises Latin music’s profile

After developing digital and musical projects for MTV Brasil, Jimenez joined YouTube in 2013, and was promoted to the newly created position of head of music for Latin America two years ago. The São Paulo-based Jimenez oversees all content from artists, labels and publishers in Latin America, Puerto Rico and the U.S. Latin market, which has made her a central figure in the genre’s rise on YouTube’s charts. She reports to YouTube global head of Latin music and is writing a musical of her own. Those looking to follow in her footsteps should “be curious and take all meetings,” she says, adding: “brand yourself, and be that brand 24/7.”

VR DISTRIBUTOR

MelodyVR’s ANTHONY MATCHETT wants to create the Netflix of virtual music

Enhancing the listening experience always interested Matchett: After graduating from London’s Alchemea college of audio engineering, he freelanced as a recording engineer for EDM artists in the city’s Soho district, going on to develop game and app audio for Wave Recording Studios clients such as Microsoft and Sony. In 2014, he founded MelodyVR, which, with the big three label groups and 630 artists onboard so far, is poised to become the music industry’s first mega-library of VR content, ranging from concerts to updates of classic MTV videos. As CEO, 30-year-old Matchett supervises 65 employees across four teams: production (content creators who film and record performances); postproduction (technicians who prepare audio and video for streaming); engineering (computer science guys building the VR platform); and business (the bean counters of licensing, marketing and finance). At MelodyVR’s London office, he goes to team meetings, talks to artists and record labels, and inspects every 360-degree 3D file before it’s finalized. With the tech evolving so fast, Matchett recommends that aspiring creators consume all the VR they can; get to know existing tools “inside and out”; then buy some cheap GoPro cameras and start making content. “Get your hands dirty and just do it. It’s really trial by fire, which is how this business was created.”

VIDEO-GAME COMPOSER

Epic soundtracks, like God of War, are a specialty for BEAR MCCREADY

McCreary, 29, is an Emmy-winning TV composer whose credits include Battlesstar Galactica and The Walking Dead, a film composer who worked with J.J. Abrams on 2016’s 10 Cloverfield Lane, and a video-game composer who scored this year’s Sony PlayStation 4 release God of War (his Nordic-themed orchestral score was also released as a Sony Classic album). But he sees little difference between his various platforms. “With God of War, there was a feature film in front of me that needed to be scored,” says the University of Southern California Thornton School of Music alum, who’s usually juggling 12 to 20 projects at once. Appropriately, the Los Angeles-based composer describes his day-to-day schedule as “a game of Tetris,” with entire blocks of work that needed to be scored.”

NASHVILLE STREAMER

Apple Music’s JAY LIEPIS is prioritizing country music

In country music, where terrestrial radio is still the primary tastemaker, the move to streaming has been especially slow. But services like Spotify and Pandora have gradually increased their Nashville presences, and now Apple Music is making Liepis — a 13-year Apple veteran who has helmed worldwide artist and label relations for iTunes since 2014 — its global head of country music, moving him to Music City. Later in 2018, Liepis plans to open a Apple office in Nashville, but for now, he’s focused on fostering relationships with the country music community and refining Apple’s identity within the space. He already has been proactive about arranging major exclusives, like a live premiere of Jason Aldean’s “Drowns the Whiskey” paired with a Beats 1 interview, and a retrospective tour playlist for Eric Church’s 61 Days in Church. Projects with Kacey Musgraves and Keith Urban are on the way. “The biggest benefit that streaming provides a country artist, and really the genre in general, is exposure and accessibility,” says Liepis. “We’ve been seeing steady growth and engagement around the genre. More and more country fans are turning to Apple Music.”

WEARABLES DESIGNER

LAURYN MORRIS oversees the team that made Snapchat’s Spectacles

For her senior thesis project at Cal State University in Long Beach, Calif., where she studied industrial design, Morris created a headset that allowed users to “see” and “feel” music, then went on to design eyewear for Michael Kors, Zac Posen and Nike. “This led me to a couple of wearable technology projects,” recalls Morris, 35 — what is what got her recruited by Snap Inc. in 2014. She advanced to design lead in 2016. Now, working out of a “fabulous office that’s close to the beach” in
Venice, Calif., she spends her days “connecting the dots” between designers, software and hardware engineers, and marketers who work on Spectacles, sunglasses that record video and images. “No two days are alike,” she says. “Lots of conversations and mood boards and sketches. Something the graphic designer is working on might be related to something our [user interface] director is working on. I help tie those two together.” Spectacles have become favorite gadgets for recording concerts (Diplo and Twenty One Pilots have even worn them onstage). “If you’re interested in getting into wearable tech for music, the human senses are really important to study, [as is] music theory,” says Morris. “Classes in industrial design are a good first step to understanding what niche of consumer products you want to get into.”

DIY HELPMATE
Stem co-founder/CEO MILANA RABKIN LEWIS gives indie streaming a boost
Growing up “in a family of musicians,” Rabkin Lewis always believed in fair pay for artists. As a digital media agent at United Talent Agency, the UCLA graduate helped career artists find ways to independently distribute and monetize their content — and, in the process, learned that paying those who worked with the artists was “a big headache.” In 2015, she co-founded Stem (with partners Tim Luckow and Jovin Cronin-Wilson) to help musicians distribute on streaming services and streamline the subsequent collection and splitting of revenue. “We don’t really believe the DIY artist exists,” says Rabkin Lewis, 30. “Being independent doesn’t mean doing it completely by yourself.” She oversees 50 employees at Stem’s West Hollywood office, where she meets with artists, managers, investors and Stem’s board while also working closely with the company’s platform partners. “In any given week I’ll be in a different city, meeting with Spotify, Apple, Pandora or Amazon,” she says. Rabkin Lewis sees startups like Stem only growing in the near future, calling “the unbundling of the major labels” in Los Angeles the catalyst for a new ecosystem of companies “providing very specific services to artists.” In fact, Sheryl Crow just used Stem to digitally distribute her new single, “Wouldn’t Want to Be Like You” (featuring Annie Clark).

ROYALTY WRangler
Auddly’s CHRISTIAN RÅSMARK ensures songwriters collect all their cash
Without a consistent business model among streaming platforms, it has become increasingly difficult to determine who gets paid when a song gets played — a problem for music publishers, record labels, rights associations and, ultimately, songwriters. In 2015, Råsmark joined founder Nicolas Molinder at Auddly, a software application that collects and tracks credits and royalties from streaming and radio. (Max Martin and ABBAM’s Bjorn Ulvaeus are co-owners of the company; Eton John has become a brand ambassador.) “Today, an average pop song has four to five songwriters and six publishers,” says Råsmark, 45, who’s COO and product manager. “It’s a lot to keep up with.” Because it can be years between when a song’s credits are finalized and the song is played, the app also aids in accountability. “We track the information so that everyone remembers what they committed to.” Much of Råsmark’s time is spent managing a team of 15 and analyzing user behavior, gathering feedback and making software tweaks. A native of Sweden who formerly worked in finance at Accenture and Unilever, Råsmark anticipates a day in the near future when digital streaming services will allow users to search by songwriter, specific instrument player or even recording studio. “Who played what, and where it was made — that matters for everyone,” he says.

CRYPTOCRACY PLANNER
Paperchain’s RAHUL RUMALLA will level up blockchain technology
In 2016, Rumalla quit his programmer day job in Dallas and moved to Spain to pursue a master’s degree at Berklee College of Music’s Valencia campus. At the time, tech-savvy figures were starting to evangelize about the possibilities of the blockchain to help streamline music rights management, and Rumalla co-founded Paperchain, one of several startups at the time building frameworks for a decentralized database that could help track copyrights and get creators paid. But he and his two partners were unconvinced: “Bad information in the real world, if you put it on the blockchain, will still be bad information,” he says. So Paperchain began building a cryptocurrency that would tokenize artists’ royalty revenue and allow it to be traded on a blockchain-based market that could get creators paid quickly and efficiently — and also allow them to leverage future income in exchange for upfront capital. Now based in New York, Chief technology officer Rumalla, 30, and his team have built a working prototype and spend their days raising funds with the goal of launching a private market later this summer. “The challenge is trying to bridge the gap between two industries that don’t work with each other,” he says. “We’re just three dudes who are really passionate about the music industry and building a product that can solve a lot of these problems.”

TWITCH MUSIC STRATEGIST
At the livestreaming giant’s command, PAT SHAH is ready to potentially break the next Bieber
After six years in investment banking, Shah pivoted to music in 2005, hopping aboard a startup called MusicGrenlin. The career shift led the Northwestern University Kellogg School of Business grad to executive roles at EMI, Universal Music Group and Spotify, where he was head of original content licensing before joining Amazon-owned livestreaming platform Twitch in January. “At Spotify, the job was building on top of something that already existed,” says Shah, 43. “Here, we get to start from scratch.” At Twitch, where he reports to COO and former Pandora executive Sara Clemens, Shah is part of a team repositioning the site from real-time gaming hub to more inclusive social video platform, where musicians both famous and undiscovered can perform live. He spends his days talking to labels and publishers and pitching them on how Twitch can be the music industry’s next new partner: revenue stream, promotional tool and talent scout, like Vine was for Shawn Mendes, and YouTube was for Justin Bieber.

“A lot of what I’m doing is just learning about our user base and thinking about how we can help artists promote new releases and get discovered,” Shah says in Drake tag-teamed Fortnite live with one of Twitch’s top gaming streamers, and the session became one of Twitch’s most simultaneously streamed single events, peaking at 628,000 concurrent viewers. “That’s a massive number,” says Shah. “On Twitch, artists can connect directly with users and create a different experience than with their actual music. And that’s a terrain and a canvas we can really do a lot more with.”

STREAMING STORYTELLER
Journalist ELLIOTT WILSON drives video and editorial initiatives at Tidal
The industry has always relied on crafted narratives to promote and market artists, albums and songs. But at a time when the ubiquity of streaming makes tens of millions of tracks available to anyone and everyone all at once, context is more important than ever. And as the journalism world shrinks and the demand for content rises, a steady stream of seasoned music journalists has migrated away from traditional publications toward the streaming services that need storytelling expertise, particularly over the past two years. Wilson, 47, the former editor in chief of XXL and founder of Rap Radar, signed on as editorial director of culture and content at Tidal in February, and is responsible for programming and overseeing its hip-hop playlists — “immersing myself in the culture that is hip-hop,” as he puts it — and brought with him his popular Rap Radar hip-hop podcast interview series. His compatriots in editorial content creation (audio, text and video) include Amazon Music head of editorial Nathan Brackett, former executive editor of Rolling Stone; Bill Grandle, vp editorial content at Pandora, who had stints at Rolling Stone as well; and Alex Gale, a Billboard alum and Complex executive editor who joined Apple Music as head of editorial in February.

INSTAGRAM GURU
The platform’s LAUREN WIRTZ-SEAWOOD brings artists closer to their fans
Since joining Instagram in late 2015 as head of music partnerships, Wirtz-Seawood has helped some of the world’s biggest artists use the platform to connect with audiences in apparently unfurled ways. She learned that is what fans ultimately want in her previous job, as head of digital at Beyoncé’s Parkwood Entertainment, helping coordinate the surprise release of the singer’s self-titled 2013 LP: “A lot
of what I did with Beyoncé on Instagram has given me the foundation to work in a meaningful way with a lot of artists,” Wirtzer-Seawood has said. “A lot of people are trying to emulate what she has done on the platform, which is really about maintaining control of the narrative.” A New York University and University of California Santa Barbara graduate, Wirtzer-Seawood started out as an assistant at Def Jam in the ’90s, rising to director of operations at Island Def Jam Music Group and then to vp marketing at Def Jam Enterprises. Now at Instagram, she has honed in on the Stories feature as a way for artists to maintain image control while marketing themselves in ways that don’t feel overly sales-y. (Think Cardi B lying in bed talking about her pregnancy or Rihanna showing off her Fenty Beauty lip glosses.) “The ability to use Stories and then to add the call to action via links in those stories,” Wirtzer-Seawood has said, “has become incredibly important for offline value for artists.”

If You Want To... LEVERAGE THE MEDIA

DIGITAL AMPLIFIER

JOSE “JUNIOR” CARABAÑO turbocharges artists on YouTube and beyond

As a young graphic designer in Venezuela, Carabaño worked with Noah Assad, a concert promoter booking shows for reggaetón acts like J Alvarez and De La Ghetto. In 2014, both began attending workshops at Google Colombia, where they received the training to launch their own multichannel network for artists to optimize and monetize their content on YouTube. Today, their digital marketing and distribution company, Rimas Entertainment, includes label, management and booking, arms, and employs over 50 people in Mexico, Miami, Puerto Rico and Colombia. Rimas is the digital hub for major Latin acts like Bad Bunny and Ozuna, and does everything from social media marketing campaigns to strategizing how to bump channel subscriptions and video views. (Its artists are encouraged to cross-promote each other) Carabaño, 24, oversees all creative direction and likes to brainstorm directly with clients. “When we started, very few people were aware of what [YouTube] entailed,” he says. “We were able to monetize user-generated content that came from both fans and artists.” Beyond its own acts, Rimas also develops campaigns for Romeo Santos, Ricky Martin, Wisin y Yandel and, most recently, the Black Eyed Peas, carefully monitoring trends in different countries and placing videos on targeted playlists. Carabaño anticipates that in a few years Rimas “will be established as a multinational, with five times the number of artists we have now and far more involvement in the mainstream world.”

VIRTUAL-STAR CREATORS

Brand co-founders SARA DeCOU and TREVOR MCFEDRIS brought Lil Miquela to life

Traditional job titles don’t apply at Los Angeles-based tech company Brud: McFedries, 32, is head of compassion (he also DJs and produces as Yung Skeeter), while DeCou, 26, is chief of stuff. Along with their “team of engineers, storytellers and dreamers,” McFedries and DeCou created virtual stars Lil Miquela and Ronnie Seawood has said. “A lot of people are trying to emulate what she has done on the platform, and it’s getting a little oversaturated.” (Ka5sh Lamar) had only nine days to produce the clip.

MEME-MAKER

Rapper-artist KASSH helps songs and jokes into internet gold

“My life sucked before memes, to be honest,” says KaSh (pronounced “cash”; his given name is Jordan Craig). In college in his native Fayetteville, N.C., he studied to be an elementary-school teacher, then worked a series of dead-end jobs before moving to Los Angeles a couple of years ago, where he met “a lot of heavy hitters” in the meme community. KaSh made memes to promote his own music, but “it wasn’t until I started connecting the dots, realizing that none of my homies who are big memers had ‘job’ jobs, [that] I was like, ‘Wait — why am I making memes for free?’” He advertised himself as a freelance meme-maker on social media, then started bearing from labels. “They reach out with what they want to promote, and if I take on the client, I’ll send them some ideas, and we go from there.” His first big hit was a meme-making is hard work. “I was a meme-mememaster, he’ll wake up at 9 a.m. and often spend 14 hours online, perusing reaction pics he has earmarked, “going through the recesses of my brain and picking out fire jokes,” and prepping posts. Now, he says, “everybody” is throwing their hat in the viral echo chamber, and it’s getting a little oversaturated.” (KaSh Lamar) is expanding into acting, and will have a role on an upcoming Viceland reality show.) “You’ve got to know the artist’s brand and their fan base’s idea of them, and play around with that to make something that sticks. If any marketing nerds are reading this: Hire me if you want to make your artists’ songs go off.”

MUSIC-VIDEO ADMAN

Creative director CRAIG LOVE made “The Middle” into a high-budget commercial

The video for Zedd and Maren Morris’ mega-hit “The Middle,” which premiered at the Grammy Awards in January, ends with a cluster of dancers assembling in a red-and-white bullseye – a nod to Target, the spot’s sponsor, which had at that point made similar high-budget ads-as-music-clips with Carly Rae Jepsen and Lil Yachty, Gwen Stefani and Imagine Dragons. But it was an ad agency creative director, Mother New York’s Love, who brought “The Middle” to life. “People watching the Grammys don’t want to see another commercial. They’re watching for the music,” says Love, 43. “So for a few years now, Target has been doing these huge music productions as a thank-you to viewers. We worked on different ideas for about six months, but nothing clicked until we heard a sneak preview of “The Middle.” By that point, he and veteran music video director Dave Meyers (Maroon 5, Kendrick Lamar) had only nine days to produce the clip. “Timing is always crazy in advertising, but this was next level,” says Love. His advice to aspiring creative directors? Be ready to sweat (“You’d be surprised how much work goes into an ad”), and don’t major in advertising. “I make ads, but they’re often disguised as pop culture,” he says. “Your cultural perspective is what makes you valuable. You can learn what a ‘brand pillar’ is later.”

INSTAGRAM GOSSIP

The Shade Room’s ANGELICA NWANDU reinvented the tabloid using social media

In early 2014, Nwandu was in the midst of a Sundance Institute Screenwriters Lab in
DASHA SMITH DWIN

An HR leader for the #MeToo moment, Smith Dwin occupies a pivotal new post as Sony’s executive vp/global chief of human resources (see page 54), ensuring the teams supporting her label’s artists “comprise employees of all races, ethnic backgrounds, sexual orientations and gender expressions.”

Smith Dwin photographed by Mackenzie Strohen June 13 at Sony Music Entertainment in New York.
Utah when she got a furious call from her boss at the accounting firm that employed her. He had an ultimatum: Come back today, or you’re fired. She quit. It wasn’t long after that Nwandu turned her obsession with celebrity blogs into a business venture: The Shade Room, an Instagram account that posts gossip reports on black culture. After one week of ‘gramming, Nwandu, now 27, had 10,000 followers. Today, The Shade Room, which spills the latest tea on JAY-Z and Beyoncé, Rihanna, Nicki Minaj, Chris Brown and others, boasts over 13 million followers.

The Shade Room is not alone. Entrepreneur Michelle Phan, Yang built a loyal audience by melding the two. She has since posted hundreds of clips in which, for instance, she’ll deconstruct music videos or feature K-pop idols doing her makeup. Thanks to revenue-sharing with YouTube and sponsors that pay Yang to feature their products, heyfitsfii has become a full-time job. Referring to her younger self, she says, “Little Fei would have flipped herself inside out” had she known she would be interacting with some of her favorite K-pop groups. But there are pitfalls, the biggest of which, says Yang, is the metrics-obsessed influencer culture mindset, where success is judged by views and subscriber numbers instead of by quality. Fall into that trap, she says, “and you’ll start doubting your self-worth.”

If You Want To... INNOVATE AT A RECORD LABEL

PLAYLIST-ERA PROMOTERS Interscope’s CONOR AMBROSE and RENAUD JEAN-BAPTISTE Jr. get the label’s songs prime streaming placement

One fortuitous day in 2014, Los Angeles newcomer Ambrose spotted Interscope Records vice chairman Steve Berman at the Starbucks outside the label’s Santa Monica, Calif., headquarters. “I was managing a studio at the time and essentially ran up on him,” recalls the Elon University graduate, 26. It was a gamble that led him in 2017, via executive assistant and marketing roles, to the newly created director of playlisting position, which has Ambrose reporting to executive vp/chief revenue officer Gary Kelly. Kelly also hired former MTV music programmer Jean-Baptiste, 36, who was described “college dropout,” who traded the New York grind for a “new coast” and “a new role that hadn’t existed before,” as director of urban playlisting. When they’re not meeting with artists and managers, the two work closely with editors at streaming services, primarily Spotify and Apple Music, to get Interscope songs “on the biggest playlists possible,” says Jean-Baptiste. “You don’t ever want to pitch them too aggressively, and it’s really about storytelling,” adds Ambrose, citing the explosive success of newcomer Juice WRLD, whose “Lucid Dreams” has hit over 100 million Spotify streams. As for the skills that have led to their success, Ambrose cites a “need to out-hustle everyone,” while Jean-Baptiste adds: “I’m an intern for life. Everything is a bonus. Nothing is expected.”

#METOO-ERA HR CHIEF Sony’s DASHA SMITH DWIN is redefining how labels relate to their employees

In January, Sony Music Entertainment chairman/CEO Rob Stringer invited to “Billboard” that human resources departments have “always been a bit of a backwater at record companies.” But Stringer took a big step toward changing that when, in February, he hired Smith Dwin as executive vp/generic chief of human resources, a new and bigger role than HR managers have traditionally held at the company. Now, Stringer calls the department a “strategic priority.” Smith Dwin, 26, who left California-bred finance major-turned-lawyer who has overseen employee relations for Time Inc. and asset management firm GCM Grosvenor, holds a job with new importance: Over the past year, all three majors have parted ways with top executives following investigations into sexual misconduct allegations against them, and the once freewheeling labels are embracing a new corporate standard when it comes to sexual harassment and workplace bias. “Diversity and inclusion are major components of our hiring practices and a top priority throughout our organization,” says Smith Dwin, who oversees an international talent development program called Amplify, and also is focused on helping existing staff “cross-pollinate” across divisions. The best employees are those who understand more than just one area of the business.

CROSSOVER AMBASSADOR Sony Latin Iberia’s DUSKJO JUSTICU introduces artists to international audiences

“My job is to make Latin music a global sensation,” says Justicia, a 10-year Sony veteran. He was promoted to his current position as vp international marketing and partnerships last July, following the international success of Enrique Iglesias and Nicky Jam’s “El Perdón” in 2015 (which far preceded “Despacito”) and Iglesias’ “Súbelme la Radio” (featuring Descemer Bueno and Zion & Lennox) in 2017. The 44-year-old executive — who reports directly to Sony chairman/CEO of Latin America, Spain and Portugal Álvaro Verdú — started an office in London recently to focus on promoting Latin acts like Iglesias in new regions abroad such as Australia and the Philippines. Justice and his team played a key role in helping Saghian to launch an office in the UK to help with the global presence of developing artists like Monsieur Periné from Colombia (who’s touring Europe this summer) and C. Tangana and Rozalén from Sony Spain. “The bulk of my day is as an international marketing manager, working with artists, management, labels, colleagues and partners,” says Justice. “The most important thing is figuring out the artists’ DNA and what they want to accomplish at a global level.”

MULTIMEDIA MARKETER Atlantic Records’ TOM MULLEN prepares today’s hitsmats to be tomorrow’s legends

On a recent visit to Charlie Puth’s house, Mullen saw the pop singer moving to throw away lyrics he had scribbled on a piece of paper. “I said, ‘What are you doing?’ remembers Mullen. “‘That’s going to be the Rock Hall!’” As Atlantic Records’ vp marketing catalog, he archives the present for the future. Before joining the label in April 2017, he directed digital marketing at Legacy Recordings, where he dreamed up ways to promote old albums, like making a time-lapse video of Bob Dylan driving from Manhattan to Big Pink in upstate New York, where he recorded The Basement Tapes, for a 2014 six-CD release. The clip got 500,000 views in 48 hours, an unheard-of figure for catalog promotion. “[Atlantic chairman/COO] Julie [Greenwald] had this idea of using that same approach for her roster’s catalog,” says Mullen, 39, who has since conceived campaigns for Matchbox Twenty’s 20th anniversary tour and a Jason Mraz vinyl rerelease. “I’m responsible for the hits after they’re hits.” Three months into starting his job, Mullen, who hosts his own Washed Up Emo podcast, took on another new role: launching Atlantic’s in-house podcast network. Now Mullen — who concedes, “I don’t sleep” — oversees every element of creative for Atlantic Records’ podcasts, including copy, artwork and booking. He even hosts the network’s first live series, What’d I Say, for which he interviews roster talent. “It plays into my catalayzer role: The artist has another thing to talk about while they’re thinking about what’s next for the future,” says Mullen. “And as an artist, you would want that.”

Contributors Kate Bain, Dave Brooks, Megan Byerly, Rene Chen, Leah Coba, Camille Dodero, Tamar Herman, Hannah Karp, Robert Levine, Kelsey McKinney, Marissa R. Moss, Melinda Newman, Paula Parisi, Dan Rys, Jack Tregoning, Andrew Unterberger
Billboard presents live music’s top gathering of industry insiders, power players and artists for a 360-degree look at the challenges and opportunities we share as an industry. This year’s summit will redefine and expand the boundaries of the live experience.

NOVEMBER 13 & 14
THE MONTAGE BEVERLY HILLS

FOR SPONSORSHIP OPPORTUNITIES
Joe Maimone • 212-493-4427 • joe.maimone@billboard.com
Lee Ann Photoglo • 615-376-7931 • laphotoglo@gmail.com
Cynthia Mellow • 615-352-0265 • cmellow@comcast.net
THE FUTURE OF FILM, ENTERTAINMENT, MEDIA & MUSIC BUSINESS LIVES HERE.

For more than 45 years the Mike Curb College of Entertainment and Music Business has been preparing students to be the future of the entertainment and media industries. To learn how you can turn your passion for music, journalism, film, audio, publishing or new media into a rewarding career, visit BELMONT.EDU/CEMB.
They’ve gained admission to competitive colleges and universities in major capitals of the U.S. music business—New York, Miami, Nashville and Los Angeles—or lesser-known locales with vital musical pedigrees like Denton, Texas. They are taught and mentored by professors with extensive industry résumés and by visiting music executives from record labels, publishing companies, booking agencies and other sectors. Their lessons take place in classrooms but also at radio stations, concert venues and even on the fields of music festivals.

They attend programs endowed by (and bearing the names of) superstar music-business executives. Some aspire to perform; others to work outside the spotlight. All understand that the industry is more complex than ever and deserving of four years of coursework.

They are the students of the nation’s top music business schools. And as the future of the industry, here is where they study.

**Top Music Business Schools 2018**

For those seeking industry careers, lessons are taught in classrooms, recording studios and at “Bonnaroo U”

**BY THOM DUFFY**

They’ve gained admission to competitive colleges and universities in major capitals of the U.S. music business—New York, Miami, Nashville and Los Angeles—or lesser-known locales with vital musical pedigrees like Denton, Texas. They are taught and mentored by professors with extensive industry résumés and by visiting music executives from record labels, publishing companies, booking agencies and other sectors. Their lessons take place in classrooms but also at radio stations, concert venues and even on the fields of music festivals.

They attend programs endowed by (and bearing the names of) superstar music-business executives. Some aspire to perform; others to work outside the spotlight. All understand that the industry is more complex than ever and deserving of four years of coursework.

They are the students of the nation’s top music business schools. And as the future of the industry, here is where they study.

**BELMONT UNIVERSITY**

**THE MIKE CURB COLLEGE OF ENTERTAINMENT**

Nashville

College credit for attending Bonnaroo? For 20 Belmont students participating in a program focused on the sociology of music and festival culture, the four-day Bonnaroo Music and Arts Festival (which was held June 7-11) capped off their curriculum. In the classroom, the students discussed the role of music in society and the design of sociological research studies. They then continued their work 60-plus miles southeast of campus in Manchester, Tenn. Bonnaroo organizers compiled a dozen questions for the student researchers to ask festivalgoers with the purpose of gaining insight into Generation Z fans. “While I have taken students to see music scenes and subcultures in the U.K., Bonnaroo offered a unique opportunity because it’s in our backyard,” says Dr. Ken Spring, who collaborated with Dr. Sarita Stewart on the program. When not interviewing their peers, students attended class on the festival grounds, twice-daily sessions in the press tent, where they talked with Bonnaroo founder Ashley Capps, Khalid manager Courtney Stewart and C3 promoter Amy Corbin, among others. **ALUMNUS** Songwriter Gordon Kennedy hosted Belmont’s sixth annual Homecoming in the Round concert in February—where Garth Brooks gave a surprise performance.

**BERKLEE COLLEGE OF MUSIC**

Boston

“Every artist’s career is a startup,” declares the online course catalog of the Berklee Institute for Creative Entrepreneurship, part of the renowned Boston-based music school whose programs now extend from New York to Spain and into cyberspace. In Manhattan, BerkleeNYC, the former Power Station recording studio purchased by the college in 2017, presented its first educational programs in March and has begun hosting Broadway cast recordings. Berklee’s Spain campus in Valencia offers study-abroad opportunities for undergraduates and master’s programs including Global Entertainment and the Music Business. In cyberspace, Berklee Online has launched a master of arts in music business. The school’s Career Jam in April featured visits from 50 artists and executives, plus a keynote address by Pharrell Williams.

**FACULTY** Susan Rogers, a veteran recording engineer, has contributed videos to Berklee Online in which she discusses working with Prince between 1983 and 1987, including on his landmark *Purple Rain* album.

**DREXEL UNIVERSITY**

**THE WESTPHAL COLLEGE OF MEDIA ARTS AND DESIGN**

Philadelphia

Students at Drexel’s Westphal College of Media Arts and Design, which includes the music business program, have research access to the Sigma Sound Studios Collection, a historic library of 7,000...
During the past year at the Los Angeles College of Music, students launched the self-directed 370 Music Group as a partnership with the LACM Foundation, which funds scholarships to the school. Working with faculty members Adam LaRue, Pablo Mathiasson, Marko Desantis and Erin Workman, the students created a business model — from the deal-memo stage to marketing materials to distribution through AWAL. Kobalt’s music distribution and services partner for independent artists — then launched the company. 370 has its own student-staffed teams for A&R, marketing and publicity, and is releasing music from the group including Stefan Crane, Analisa Corral and DJ Trakrunner (aka Joseph Ingargi). Crane’s Reflections EP is the label’s first release. Profits from the venture will be distributed among the acts and the LACM scholarship fund.

**GUEST SPEAKER**

Singer-songwriter and producer Ne-Yo took part in LACM’s Let’s Talk Music series in January.

**THE LOS ANGELES FILM SCHOOL**

**THE LOS ANGELES RECORDING SCHOOL**

Los Angeles

Elvis Presley long ago left the RCA Building on Sunset Boulevard where he rehearsed for concerts in 1969, but the former studio now houses the Los Angeles Film School, which prepares students for the music business via both its recording-school division and entertainment-business program. A bachelor of science in audio production is offered through the Los Angeles Recording School while courses in artist management, intellectual property, creative entrepreneurship, new-media distribution and music-business essentials are among the classes available through the film school’s entertainment-business program. In February, LAFS presented a panel discussion with the year’s leading Academy Award-nominated songwriters.

**ALUMNUS**

Andrés Borda won a Latin Grammy Award in 2015 as the producer of Natalia Lafourcade’s “Hasta la Raiz.”

**MIDDE TENNESSEE STATE UNIVERSITY**

Murfreesboro, Tenn.

The Bonnaroo festival, just 30 miles from the MTSU campus, offered learning experiences for the institution’s recording-industry-program students, who helped sound and video production crews at the event. The department of recording industry is contained within MTSU’s College of Media and Entertainment, which allows students to work “with those from TV and film production, digital animation, journalism, public relations, theater” and other fields, says department chairman Beverley Keel, who adds that virtual-reality production is a new focus. A bachelor’s degree in audio production has been added to a program that includes undergraduate majors in the recording industry (with concentrations in music and commercial songwriting), an MFA in recording arts and technologies, and a music business MBA. Such artists as Allison Moorer and Darrell Scott, on campus for visits to the university’s Americana station, WMOT, also take time for class discussions.

**ALUMNI**

Billboards recent Country Power Players reception in Nashville could have been an MTSU homecoming. Among the honorees were alumni Brad Belanger (of Red Light Management), Martha Earls (EFG Management), Kent Earls (Universal Music Publishing Group), Academy of Country Music CEO Pete Fisher and attorney Mike Milmol.

**NEW YORK UNIVERSITY**

**TISCH SCHOOL OF THE ARTS, CLIVE DAVIS INSTITUTE OF RECORDED MUSIC**

**New York**

Rapper Q-Tip, whose credits range from co-founding A Tribe Called Quest to collaborating with the Kennedy Center, will co-teach a course this fall at the Clive Davis Institute about the connections between jazz and hip-hop. For this recording-focused program, Universal Music Group last fall launched a six-part Masterclass speaking series that opened with Pusha T and UMG senior vp A&R Steven Victor. Class of 2016 alumna Maggie Rogers returned to the school to discuss her rise from the institute to playing festivals including Governors Ball in New York just two years after her graduation.

**GUEST SINGERS**

Prior to the Global Citizen festival in New York’s Central Park, the institute hosted a pre-reception for the Global Citizen Live! concert at NYU’s Skirball Center with performers including Tom Morello, Annie Lennox and Paul Shaffer.

**NEW YORK UNIVERSITY**

**STEINHARDT SCHOOL OF CULTURE, EDUCATION AND HUMAN DEVELOPMENT**

**New York**

The goal of the music-business program at NYU’s Steinhardt School is to combine industry perspective with the performance training of a music conservatory. A new course, Production for Songwriters, is taught by Kevin Killen, an engineer and producer who has worked with David Bowie, Elvis Costello, Shakira and others. In its 23rd year, Steinhardt’s student-run Village Records worked with producer-in-residence J.C. Losada to release singles by independent acts Satellite Mode, Von Sell and Yiorgos. On June 8, the program hosted the Innovation at the Intersection of Music + Nightlife conference, which was created by the New York Mayor’s Office of Media and Entertainment.

**FACULTY**

Adjunct faculty member Marcie Allen, president of MAC Presents, arranged for students to get input on their demos from industry executives during a session at the famed Electric Lady Studios.

**PEPPERDINE UNIVERSITY**

**INSTITUTE FOR ENTERTAINMENT, MEDIA AND CULTURE**

**Malibu, Calif.**

On its Malibu campus overlooking the Pacific Ocean, Pepperdine seeks to train the next generation of entertainment industry leaders through a multidisciplinary approach. In 2015, the school launched its Institute for Entertainment, Media and Culture. “Thirty percent of our graduates in the Los Angeles area are serving in media and entertainment,” said university president Andrew K. Benton at the time. The institute has drawn upon the undergraduate and graduate programs of Seaver College, the Graziadio School of Business and the School of Law. In March 2017, Pepperdine presented “The Next Wave in Digital Entertainment” at the YouTube Space in Los Angeles, featuring discussions by students, faculty, alumni and industry experts.

**GUEST SINGER**

In September, Pepperdine will host a performance by Grammy-winning songwriter Pete Fisher and attorney Mike Milmol.
The University of North Texas Welcomes New Faculty

Drew Schnurr
Assistant Professor of Composition and Media Arts

Jonathan Patterson
Assistant Professor of Popular and Commercial Music

Scott Tixier
Assistant Professor of Violin (Jazz/Popular/Alternative Styles)

Nick Finzer
Assistant Professor of Jazz Trombone

The College of Music Career Development and Entrepreneurship in Music

The program, led by Fabiana Claure, creates hands-on experiences in planning and launching music ventures in America’s 4th largest metropolitan area—Dallas/Fort Worth/Denton, Texas. Students from across campus collaborate to transform their passion for music into entrepreneurial action, developing skills in marketing, media, public relations, and communications.

Award Winning Alumni

107 GRAMMY® Award Winners and Collaborators
294 GRAMMY® Award Nominations

Multiple Emmy® Award Winners | Winners of the Walter Naumberg International Competition, the Los Angeles Liszt Competition, and the Bartók-Kabalevsky-Prokofiev International Piano Competition | Trained more than 35 college and university department chairs/deans
Received Downbeat Student Music Awards | Conferred more than 1,600 diplomas on music educators in public schools across the nation

Learn more at career.music.unt.edu

The UNT College of Music — serving our diverse musical culture with excellence, integrity, and imagination.
Jimmy Webb, joined by Ashley Campbell, the daughter of the late Glen Campbell.

SYRACUSE UNIVERSITY
BANDIER PROGRAM FOR MUSIC AND THE ENTERTAINMENT INDUSTRIES
Syracuse, N.Y.

The Bandier program this summer received state approval for an expanded curriculum, which is based on extensive industry feedback and follows the program’s move into Syracuse University’s highly regarded S.I. Newhouse School of Public Communications. It will add graphic design, video storytelling and editing courses while doubling down on data, emerging tech, entrepreneurial and leadership thinking, and “the ever-changing realm of music rights,” says program director Bill Werde. “We [have] refined a student experience that had already been nationally ranked and made it even better, adding hands-on opportunities and real-world experiences across the board. Bandier is committed to producing young professionals who aren’t just savvy about the music industry, but are also high-integrity, resilient individuals engaged in their communities and the world at large.”

FACULTY At the invitation of Werde, contributor to and former editorial director of Billboard, nearly 40 music industry experts have met this past year with Bandier students.

UNIVERSITY OF CALIFORNIA
LOS ANGELES
HERB ALPERT SCHOOL OF MUSIC
Los Angeles

“Blurred Lines” and copyright clarity will be featured in the new course Forensic Musicology, which will be introduced this fall at the Herb Alpert School. The legal battle between Marvin Gaye’s family and Robin Thicke and Pharrell Williams over songwriting credit for the 2013 No. 1 hit will be examined in the class along with technical aspects of music copyright and issues related to expert musicological testimony. In other new moves, the school’s Center for Music Innovation has introduced a music-marketing initiative, The Lab @UCLA CMI, using social media analytics and other tools.

GUEST SPEAKERS

UCLA’s student music-industry committee, MIC at UCLA, partnered with the Herb Alpert School to launch a new series in 2018, Music Power Players, featuring talks with Mitch Rose of Creative Artists Agency, Dave Rocco of Creative Artists Agency, Dave Rocco of Spotify and David Marcus of Ticketmaster. They were among the 25-plus music industry executives who made campus visits this past year.

UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC
Miami

The Frost School’s fall-semester class Topics in Music Business will examine such industry developments as Spotify’s recent initial public offering, Facebook’s interaction with the music business and the Music Modernization Act pending in Congress. In March, the music/business/entertainment industries program and the student-run Music Industry Association hosted the annual Southeast Sound: Music Business Conference with representatives from Warner Music Group, The Recording Academy, the Country Music Association and United Talent Agency.

FORMER STUDENT

One-time University of Miami student Patti Scialfa transferred to NYU before graduation, but fondly recalled studying at Frost, including a class where, she said in a 2004 interview, “you’d listen to Charlie Parker or John Coltrane straight from six to nine.”

UNIVERSITY OF NORTH TEXAS
COLLEGE OF MUSIC
Denton, Texas

The College of Music at the University of North Texas describes itself as the largest public-university music program in the nation, and its
Master of Arts in Global Entertainment and Music Business

The music business is changing, and we’re ahead of the curve

A disruptive master in music business that prepares students to be innovative leaders in the music industry. Students from over 30 countries and diverse backgrounds develop a global vision of the industry and a unique set of business skills that will be their competitive advantage in building a successful career.

Specialize in:
- Live Entertainment
- Entrepreneurship
- Record Industry

“In only one year this unique Master’s degree will accelerate your career in the music business”
Emilien Moyon, Program Director

valencia.berklee.edu

Master the Music Industry in New York

BM and MA in Music Business

Become a leader in the dynamic global marketplace of pop and commercial music.

Learn to apply business understanding in the complex, ever-changing music landscape. Study with industry leaders including Larry Miller, entrepreneur and host of the podcast Musonomics. Intern at independent and major record labels, publishing companies, artist management firms, music TV, music magazines, concert management agencies, and performance venues.

Learn more at steinhardt.nyu.edu/music-biz

ALUMNI WORK AT:
- AEG
- Apple Music
- ASCAP
- BMI
- Live Nation
- Red Light Management
- Sony Music
- Spotify
- Universal Music Group
- Warner Music Group
and many more!

NEW YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION.
music entrepreneurship curriculum serves many of its nearly 1,600 music majors along with those studying other areas in UNT’s 38,000-strong student body. A new graduate course, Seminar in Performing Arts Management, had students preparing a consulting project that evaluated the strength of the nearby Lewisville Lake Symphony. Two UNT students who excelled at the project and completed an internship with the symphony were then invited to join the symphony’s board. Through the UNT Music Entrepreneurship Competition, students vie for grants as they write business plans, drawing upon workshops, tutorials and the experience of faculty mentors.

ALUMNUS Saxophonist Jeff Coffin in 2017 released *Next Time Yellow*, his 12th solo album, ahead of touring this summer as a member of the Dave Matthews Band.

UNIVERSITY OF SOUTHERN CALIFORNIA JIMMY IOVINE AND ANDRE YOUNG ACADEMY Los Angeles

During the first graduation ceremony in May for the Iovine Young Academy at USC, founded in 2014, co-valedictorian Caitlin Tran congratulated her classmates on “making it through four years of explaining that we don’t go to a music industry school.” Iovine, with the support of Dr. Dre, conceived the school as teaching a mix of arts and technology that he has called essential to the future of the music industry, but the academy’s scope is far wider than a music-biz school. The first class of graduates, who earned a one-of-a-kind bachelor’s degree in arts, technology and the business of innovation, are pursuing careers in such fields as children’s fashion, medicine, video-game design and technology policy.

GUEST SPEAKER Will.i.Am, the academy’s first commencement speaker, was a familiar presence to the class of 2018: They had met him freshman year during a barbecue at Iovine’s home.

UNIVERSITY OF SOUTHERN CALIFORNIA THORNTON SCHOOL OF MUSIC Los Angeles

Kevin Lyman, founder of the Vans Warped Tour, and veteran music manager Trudy Green, who represented Heart, Aerosmith and others, will join the Thornton faculty for the 2018-19 school year as the conservatory continues to strengthen its music business curriculum. A new undergraduate course, Professional Music Capitals of the World, offers first-hand exposure to the top music cities with students spending two immersive weeks in Nashville’s music industry, with London to follow. In the fall of 2019, the school will launch a new music-business master’s program, complementing four other master’s degrees it offers in arts leadership, community music, contemporary teaching practice and screen scoring.

GUEST SPEAKER Irving Burgie, who wrote Harry Belafonte’s 1957 hit “Day-O (The Banana Boat Song),” visited campus during the past school year as part of USC Thornton’s partnership with the Songwriters Hall of Fame.

WILLIAM PATERSO UNIVERSITY Wayne, N.J.

“There is no doubt in my mind that William Paterson University does an amazing job preparing students for the future,” says RCA Records co-president Joe Riccitelli, an alumnus of the school. “Their courses are relevant and competitive in today’s music business.” WPU’s music and entertainment industries program is now complemented by an MBA in music and entertainment management. The school produces the Music Biz 101 & More radio show and podcast, whose recent guests have included Scooter Braun and Florida Georgia Line manager Seth England.

FACULTY The school, 20 miles west of Manhattan, has visiting music/entertainment industry experts who lecture undergraduate and MBA students. Along with Riccitelli, recent participating executives have included Atlantic Records executive vp promotion John Boulos, Warner Music’s Matt Young and Dan Goldberg, and Atlantic head of digital strategy, marketing and e-commerce Paul Sinclair.

A BILLBOARD MAGAZINE TOP MUSIC BUSINESS SCHOOL

NEW YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION.
The 24-CREDIT HOUR CERTIFICATE provides instruction and exciting OPPORTUNITIES in...

- FILM & TV PRODUCTION
- AUDIO & VIDEO ENGINEERING
- VENUE & ARTIST MANAGEMENT
- CONCERT & EVENT PRODUCTION
- ENTERTAINMENT ENTREPRENEURSHIP
- LONDON STUDY ABROAD

For more information:
ksumebus@kennesaw.edu | 470.578.7670
www.ksumebus.com
As late rapper-singer XXXTentacion returns to No. 1 on the Artist 100 following his death on June 18, 5 Seconds of Summer re-enter the tally at No. 2 as the pop group’s third LP, Youngblood, launches at No. 1 on the Billboard 200 (see page 68) with 142,000 equivalent album units, according to Nielsen Music. 5SOS spent a week atop the Artist 100 in 2014, fueled by the arrival of its debut self-titled LP.
Blackpink Bows At No. 1

All-female K-pop quartet Blackpink (above) debuts at No. 1 in the Emerging Artists chart powered by its second EP, SQUARE UP, which launches at No. 40 on the Billboard 200 with 14,000 equivalent album units, according to Nielsen Music. The set is the act’s first entry on the Billboard 200 and the highest-charting album for an all-female K-pop group. Blackpink is the second K-pop act overall to lead Emerging Artists, following NCT in May.

Plus, Blackpink’s “DDU-DU DDU-DU” bows at No. 85 on the Billboard Hot 100, marking the highest-charting entry by a female K-pop act it beats the lone prior such hit: Wonder Girls’ No. 76-peaking “Nobody” in 2009.

Meanwhile, Jacquees re-enters Emerging Artists at No. 5, a new peak, as the MC’s debut LP, 4275, arrives at No. 3 on Top R&B Albums and No. 35 on the Billboard 200 (15,000 units). —Xander Zellner

NEW CHART EXPERIENCE

Melodic alt-rockers Gin Blossoms (above) mark over 25 years of appearing on Billboard charts as Mixed Reality, the group’s first new LP in eight years, starts at No. 36 on Independent Albums. The Arizona band first reached a national Billboard ranking on Feb. 27, 1993, with its breakthrough album, New Miserable Experience. The set spent 102 weeks on the Billboard 200, spun off the twin No. 25 Billboard Hot 100 hits “Hey Jealousy” and “Found Out About You” (the latter an Alternative No. 1) and has sold 2.6 million copies in the United States, according to Nielsen Music. —Gary Trust

Go to Billboard.com for full Chart Beat coverage, including columns and podcasts.
Frank Bresee 1929–2018

Franklin (Frank) Bresee, long-time entertainment industry figure, died at Cedars-Sinai Hospital in Hollywood on June 5, according to his wife of 40 years and best friend, Bobbie Bresee.

Bresee began his career in 1939 when radio was the biggest, often the only, medium of entertainment for American families. In 1942, early in radio’s golden age, he landed his first regular acting job as the co-star character Little Beaver in a popular children’s western, “Red Ryder.” The show ran live, twice a day, three days a week, and Bresee captivated young listeners with Little Beaver’s staple lines, “Get ‘em up, Papoose!” and, “You betchum, Red Rider!”

In August of 1949, Bresee launched “The Golden Days of Radio,” a radio program broadcast for the first two years from his private Catalina Island studio on KSCl. The program, later heard over KGI和 KMPC, became radio’s longest running old-time radio show.

“The Golden Days of Radio” began play in 1969 in Germany over the Armed Forces Radio Service. It went on the full network in 1967 and became one of the main features of the AFRS for 29 years.

When the Korean War broke out, Bresee joined Bob Hope’s staff. He loved talking about his time with Hope, including the co-star Porky Pig. Monty Hall and Steve Hadeck ran “The Golden Days of Radio.”

Bresee was asked often to repeat the story of his 1971 four-hour interview with Mae West in her white-everything apartment on Rossmore Ave. in Hollywood that he described as the inside of a bonbon box. “On the wall in the living room was a large oval painting of a nude reposing on a chaise lounge and under it, it said ‘Mae West 1937.’” Bresee said in her signature voice, ‘Mmm, yes. They painted it when I wasn’t looking.’”

During his colorful and eclectic career, Bresee added TV to his growing credits. Prizes for many of the most popular shows came through his advertising agency; he worked with Ralph Edwards Productions on the wild quiz show “Truth or Consequences”; and he developed a TV game show of his own. It wasn’t picked up, but his hostess, Vanna White—the “Wheel of Fortune” tile turner—was. He acted in, co-produced and researched TV productions and was game show announcer for “Star Slammer” in the 1980s. A board game Pass Out grew out of an idea he aptly sketched out on a cocktail napkin. The game is still available and to date, more than 6 million are in play.

In 1981 and 1982, Bresee served as president of the prestigious Pacific Pioneers Broadcasters, and in 1977, he was nominated for an Emmy for his TV special on the Golden Days of Radio.

Bresee became one of the most respected authorities on old-time radio, its performers, programs, writers and productions. In the early 1940s he began what would be described as Dumpster diving and rescued recordings, scripts and other radio artifacts from oblivion. His collection is recognized as one of the world’s greatest private radio-history collections and is now housed in the Thousand Oaks Library’s Special Collections Library in Thousand Oaks, Cal.

Even after two serious strokes and health issues that dogged him, Bresee continued to do live appearances through this year on “The Friday Night Show with Walden Hughes and Frank Bresee” on the Yesterday USA network. He offered introductions to the recorded interviews with celebrities (which are still featured each Friday night) and talked about the personalities and their work.

His sense of humor never waned. In answer to how he and some of his contemporaries managed to stay so active in the industry and on pace, he said that earning a living in radio came with such a grueling, non-stop schedule that they never learned how not to work. And he always gave a nod to a restaurant called Brittingham’s that was across from the CBS studios where live radio shows were broadcast. “They had a great bar. We were all well preserved.”

When asked a few years ago how to best identify him for a press release, he said simply, “Little Beaver is fine.”

In addition to his wife Bobbie, Bresee is survived by a legion of friends and ardent admirers. Recordings of his celebrity interviews continue to be broadcast on the Yesterday USA radio networks.
5SOS' Third No. 1

5 Seconds of Summer debut at No. 1 on the Billboard 200 with their third full-length studio album, Youngblood. The set arrives atop the tally with 142,000 equivalent album units earned in the week ending June 21, according to Nielsen Music.

Of that sum, 117,000 were traditional album sales. 5SOS finishes ahead of the surprise-release album from The Carters (the husband-and-wife team of JAY-Z and Beyoncé), Everything Is Love, which bows at No. 2 with 123,000 units (see page 75).

A concert ticket/album sale redemption offer bolstered Youngblood's album sales, as well as merchandise/album bundles sold via the act's d2c site. The record is 5SOS' third straight chart-topper following the Australian band's first two full-length studio sets: 2015's Sounds Good Feels Good (which debuted with 192,000 units; 179,000 in album sales) and its 2014 self-titled album (259,000 in album sales, before the chart transitioned to a consumption-units-ranked list). Further, the group becomes the first Australian act with three No. 1 albums on the Billboard 200.

5SOS also extend its record as the only band (not vocal group) to debut at No. 1 with its first three full-length studio albums; it was already the first group to bow atop the list with its first two full-length studio sets. The act has also charted a live album (LIVESOS, No. 13 in 2015) and an introductory EP (She Looks So Perfect, No. 2 in 2014).
It's the third charting set for the duo but the fourth go-round on the chart for the title “Head Over Heels.” Previously, Paula Abdul (1995), Alex Bugnon (1990) and Poco (1975) all hit the list with Head Over Heels albums. The 1982 album returns to the chart for the first time in over two years thanks in part to sale pricing in the iTunes Store. The 10-song collection boasts seven top 40-charting hits on the Billboard Hot 100.

Pop diva Christina Aguilera returns to the Billboard 200 after a long break as her new studio album, Liberation, bows at No. 6. It is the singer’s seventh top 10 set and her first album since 2012. The LP starts with 68,000 equivalent album units earned in the week ending June 21, according to Nielsen Music. Liberation follows Aguilera’s last studio release, Lotus, which debuted and peaked at No. 7 on the list dated Dec. 1, 2012. —K.C.
In the wake of XXXTentacion’s death on June 18, two of his albums return to the top 10 of the Billboard 200, and a third hits the top 40 for the first time.

The controversial rapper-singer’s former No. 1, (which debuted atop the March 31 list), vaults 24-3 with 94,000 equivalent album units earned in the week ending June 21 (up 397 percent), according to Nielsen Music. His previous top 10 effort, 2017’s No. 2-peaking , also rises, climbing 60-7 with 55,000 units (up 446 percent). and were his first and second full-length studio LPs, respectively.

, the most streamed album of the week: Its songs generated a combined 116.3 million on-demand audio streams (up from 26 million a week earlier). was the fourth-most streamed set, with 72.5 million (up from 14.5 million).

Collectively for the week ending June 21, XXXTentacion’s albums tallied a 401 percent increase in equivalent album units earned (rising to 175,000 from 35,000). His song catalog tallied 226 million on-demand audio streams, up 357 percent.

—K.C.
**Social/Streaming**

**Social 50**

- **Drake's ‘Upset’ Reaches Top 10**
  - The viral music video for “I’m Upset” by Drake (above) pushes the track into the top 10 of Streaming Songs, jumping 11-6 with 28.3 million streams in the week ending June 21 (up 45 percent), according to Nielsen Music. The video, released June 13 (two days before the new chart’s tracking week began), features the rapper alongside multiple members of the TV cast to Degrassi: The Next Generation, on which Drake first rose to fame in the early 2000s by portraying Jimmy Brooks. The video spurred gains on on-demand audio services as well, with “Upset” moving 13-9 on On-Demand Streaming Songs (15.1 million audio streams).

- **Drake also debuts at No. 47 on Streaming Songs as part of a triple billing he shares with 2 Chainz and Quavo on “Bigger > You.” The track starts with 11.3 million streams, 9.3 million of which come from on-demand audio services (No. 23, On-Demand Streaming Songs). While it is Drake’s sixth song on Streaming Songs and Quavo’s sole solo entry (though his group, Migos, is at No. 18 with “Walk It Talk It”), the entry marks 2 Chainz’s first chart appearance as a lead artist since March (“X”, with ScHoolboy Q and Saudi).

**WILLIAMS: CHRIS BRUNSKILL/FANTASISTA/GETTY IMAGES. DRAKE: KEVIN MAZUR/VF18/WIREIMAGE.**

---

**Streaming Songs**

**Drake’s ‘Upset’ Reaches Top 10**

The viral music video for “I’m Upset” by Drake (above) pushes the track into the top 10 of Streaming Songs, jumping 11-6 with 28.3 million streams in the week ending June 21 (up 45 percent), according to Nielsen Music. The video, released June 13 (two days before the new chart’s tracking week began), features the rapper alongside multiple members of the TV cast to Degrassi: The Next Generation, on which Drake first rose to fame in the early 2000s by portraying Jimmy Brooks. The video spurred gains on on-demand audio services as well, with “Upset” moving 13-9 on On-Demand Streaming Songs (15.1 million audio streams).

Drake also debuts at No. 47 on Streaming Songs as part of a triple billing he shares with 2 Chainz and Quavo on “Bigger > You.” The track starts with 11.3 million streams, 9.3 million of which come from on-demand audio services (No. 23, On-Demand Streaming Songs). While it is Drake’s sixth song on Streaming Songs and Quavo’s sole solo entry (though his group, Migos, is at No. 18 with “Walk It Talk It”), the entry marks 2 Chainz’s first chart appearance as a lead artist since March (“X”, with ScHoolboy Q and Saudi).
## Pop/Rhythmic/Adult

### 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.**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weekly Airplays</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Together</td>
<td>Imagine Dragons</td>
<td>20,189,000</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Beautiful</td>
<td>Taylor Swift</td>
<td>18,021,000</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>The Middle</td>
<td>Zedd, Maren Morris &amp; Grey</td>
<td>14,015,000</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Wild Hearts Can't Be Broken</td>
<td>Maren Morris</td>
<td>13,001,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>12,000,000</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>11,900,000</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Love Me While You Can</td>
<td>Charli Puth feat. Khalid</td>
<td>11,000,000</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Love To Hate Me</td>
<td>Smokepurpp feat. Pop Smoke</td>
<td>10,000,000</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>On My Mind</td>
<td>Khalid</td>
<td>9,900,000</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Love Me While You Can (Remix)</td>
<td>Charlie Puth feat. Khalid</td>
<td>9,800,000</td>
<td>10</td>
</tr>
</tbody>
</table>

---

### MAINSTREAM TOP 40™

**The week’s most popular songs, ranked by audience impressions as measured by Nielsen Music.**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weekly Impressions</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Middle</td>
<td>Zedd, Maren Morris &amp; Grey</td>
<td>20,189,000</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Beautiful</td>
<td>Taylor Swift</td>
<td>18,021,000</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Together</td>
<td>Imagine Dragons</td>
<td>14,015,000</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Wild Hearts Can't Be Broken</td>
<td>Maren Morris</td>
<td>13,001,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>12,000,000</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>11,900,000</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Love To Hate Me</td>
<td>Smokepurpp feat. Pop Smoke</td>
<td>11,000,000</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Love Me While You Can</td>
<td>Charlie Puth feat. Khalid</td>
<td>10,000,000</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>On My Mind</td>
<td>Khalid</td>
<td>9,900,000</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Love Me While You Can (Remix)</td>
<td>Charlie Puth feat. Khalid</td>
<td>9,800,000</td>
<td>10</td>
</tr>
</tbody>
</table>

---

### DIGITAL SONG SALES™

**The week’s top-downloaded songs, ranked by sales data as compiled by Nielsen Music.**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week Sales</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Girls Like You</td>
<td>Maroon 5 feat. Cardi B</td>
<td>1,500,000</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Hurtin' Me</td>
<td>Dan + Shay</td>
<td>1,400,000</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>What a Girl Wants</td>
<td>London Grammar</td>
<td>1,300,000</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Piano</td>
<td>Taylor Swift</td>
<td>1,200,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>The Middle</td>
<td>Zedd, Maren Morris &amp; Grey</td>
<td>1,100,000</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>1,000,000</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>Love Me While You Can</td>
<td>Charlie Puth feat. Khalid</td>
<td>900,000</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>On My Mind</td>
<td>Khalid</td>
<td>800,000</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Love To Hate Me</td>
<td>Smokepurpp feat. Pop Smoke</td>
<td>700,000</td>
<td>10</td>
</tr>
</tbody>
</table>

---

### ADULT CONTEMPORARY™

**The week’s most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, as measured by Nielsen Music. Songs are defined as current if they are relatively recently released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week.**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weekly Airplays</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Together</td>
<td>Imagine Dragons</td>
<td>20,189,000</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Beautiful</td>
<td>Taylor Swift</td>
<td>18,021,000</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>The Middle</td>
<td>Zedd, Maren Morris &amp; Grey</td>
<td>14,015,000</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Wild Hearts Can't Be Broken</td>
<td>Maren Morris</td>
<td>13,001,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>12,000,000</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>11,900,000</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Love To Hate Me</td>
<td>Smokepurpp feat. Pop Smoke</td>
<td>11,000,000</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Love Me While You Can</td>
<td>Charlie Puth feat. Khalid</td>
<td>10,000,000</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>On My Mind</td>
<td>Khalid</td>
<td>9,900,000</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Love Me While You Can (Remix)</td>
<td>Charlie Puth feat. Khalid</td>
<td>9,800,000</td>
<td>10</td>
</tr>
</tbody>
</table>

---

### ADULT TOP 40™

**The week’s most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, as measured by Nielsen Music.**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weekly Airplays</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Together</td>
<td>Imagine Dragons</td>
<td>20,189,000</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Beautiful</td>
<td>Taylor Swift</td>
<td>18,021,000</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>The Middle</td>
<td>Zedd, Maren Morris &amp; Grey</td>
<td>14,015,000</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Wild Hearts Can't Be Broken</td>
<td>Maren Morris</td>
<td>13,001,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Perfect</td>
<td>Ed Sheeran</td>
<td>12,000,000</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>11,900,000</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Love To Hate Me</td>
<td>Smokepurpp feat. Pop Smoke</td>
<td>11,000,000</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Love Me While You Can</td>
<td>Charlie Puth feat. Khalid</td>
<td>10,000,000</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>On My Mind</td>
<td>Khalid</td>
<td>9,900,000</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Love Me While You Can (Remix)</td>
<td>Charlie Puth feat. Khalid</td>
<td>9,800,000</td>
<td>10</td>
</tr>
</tbody>
</table>

---

### RHYTHMIC™

**The week’s most popular songs, ranked by audience impressions as measured by Nielsen Music.**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weekly Impressions</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Together</td>
<td>Imagine Dragons</td>
<td>20,189,000</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Beautiful</td>
<td>Taylor Swift</td>
<td>18,021,000</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>The Middle</td>
<td>Zedd, Maren Morris &amp; Grey</td>
<td>14,015,000</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Wild Hearts Can't Be Broken</td>
<td>Maren Morris</td>
<td>13,001,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Love Lies</td>
<td>Khalid &amp; Normani</td>
<td>12,000,000</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Love To Hate Me</td>
<td>Smokepurpp feat. Pop Smoke</td>
<td>11,900,000</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Love Me While You Can</td>
<td>Charlie Puth feat. Khalid</td>
<td>11,000,000</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>On My Mind</td>
<td>Khalid</td>
<td>10,000,000</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>Love Me While You Can (Remix)</td>
<td>Charlie Puth feat. Khalid</td>
<td>9,900,000</td>
<td>10</td>
</tr>
</tbody>
</table>

---

**Data for week of 06.30.2018**
**Country Airplay**

Stations are electronically monitored 24 hours a day, seven days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week’s Highest Position</th>
<th>Previous Week’s Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Up Down&quot;</td>
<td>Morgan Wallen featuring Florida Georgia Line</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Helps FGL Double Up&quot;</td>
<td>Morgan Wallen</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Meant to Be&quot;</td>
<td>Bebe Rexha</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>&quot;This One’s For You&quot;</td>
<td>Luke Combs</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Kane Brown&quot;</td>
<td>Kane Brown</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Traveller&quot;</td>
<td>Chris Stapleton</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Changes&quot;</td>
<td>Brett Young</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Bluebird&quot;</td>
<td>Keith Urban</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Greatest Hits So Far...&quot;</td>
<td>Zac Brown Band</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Bigger&quot;</td>
<td>Sugarland</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Dig Your Roots&quot;</td>
<td>Florida Georgia Line</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Montevallo&quot;</td>
<td>Sam Hunt</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>&quot;Sugar&quot;</td>
<td>JON PARDI</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Kiss Me&quot;</td>
<td>Thomas Rhett</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Where It’s At&quot;</td>
<td>Morgan Wallen</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Thats What the Cool Kids Do&quot;</td>
<td>Dan + Shay</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>&quot;You're Gonna Miss This&quot;</td>
<td>Blake Shelton</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>&quot;Happy Endings&quot;</td>
<td>Old Dominion</td>
<td>19</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Tangled Up&quot;</td>
<td>Thomas Rhett</td>
<td>20</td>
<td>19</td>
</tr>
<tr>
<td>&quot;I Know Me&quot;</td>
<td>Morgan Wallen</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Hes The Man&quot;</td>
<td>Florida Georgia Line</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>&quot;Reloaded: 20 #1 Hits&quot;</td>
<td>Blake Shelton</td>
<td>23</td>
<td>22</td>
</tr>
<tr>
<td>&quot;Live In Las Vegas&quot;</td>
<td>Kenny Chesney</td>
<td>24</td>
<td>23</td>
</tr>
<tr>
<td>&quot;Tremendous&quot;</td>
<td>Blake Shelton</td>
<td>25</td>
<td>24</td>
</tr>
<tr>
<td>&quot;Golden Road&quot;</td>
<td>Kacey Musgraves</td>
<td>26</td>
<td>25</td>
</tr>
</tbody>
</table>

**Data for week of 06.30.2018**

Go to BILLBOARD.COM/BIZ for complete chart data.
Shinoda’s Solo Start

Linkin Park guitarist-vocalist Mike Shinoda strikes out on his own as his first solo LP, Post Traumatic, debuts at No. 1 on Top Rock Albums and Alternative Albums with 27,000 equivalent album units, according to Nielsen Music. The set arrives less than a year after the death of Linkin Park bandmate Chester Bennington, and much of its lyrical content finds Shinoda processing the singer’s suicide on July 20, 2017. Concurrently, three of the album’s tracks chart on Hot Rock Songs, with lead single “Crossing A Line” re-entering at No. 27. Panic! at the Disco scores its first No. 1 on a Billboard songs chart as “Say Amen (Saturday Night)” steps 2-1 on Alternative. With 12 years, four months and two weeks between its first appearance and its first chart-topper on the list, the Brendon Urie-led band ends the fifth-longest wait for an inaugural No. 1 in the tally’s nearly 30-year history. Stone Temple Pilots went the longest between a debut and first No. 1: 17 years and two weeks between “Plush” in 1993 and first (and sole) leader “Between the Lines” in 2010.

The latest cover to reach the rock charts is Marilyn Manson’s “Cry Little Sister,” originally recorded by Gerard McMann for the 1987 vampire film The Lost Boys. Manson’s version, recorded for The New Mutants (due Aug. 2, 2019), becomes his top-charting entry on Hot Rock Songs, starting at No. 15 (9,000 sold). The remake of the song follows Seasons After’s, which hit No. 20 on Mainstream Rock in 2010. —Kevin Rutherford

**Alternative Airplay**

**TOP ROCK ALBUMS**

**HOT ROCK SONGS**

**ALTERNATIVE AIRPLAY**
The Carters’ Love Rules

The Carters debut at No. 1 on Top R&B/Hip-Hop Albums with Everything Is Love, which earned 123,000 equivalent album units in the week ending June 21, according to Nielsen Music. Love, the first joint set from husband-and-wife duo JAY-Z and Beyoncé, was released exclusively via Tidal on June 16 before its expansion to digital retailers and other paid-streaming tiers two days later. Four Love tracks also debut on Hot R&B/Hip-Hop Songs, led by “Apes**t” (No. 9), whose entrance stems largely from its 24.1 million streams during the week.

Nas opens at No. 4 on Top R&B/Hip-Hop Albums with Nasir, which collected 77,000 equivalent album units. The set marks Nas’ 14th top 10 on the list, and brings him back to the region for the first time since his 2012 album, Life Is Good, spent two weeks at No. 1 (Aug. 4-11, 2012). The new LP also sparks Nas’ 49th hit on Hot R&B/Hip-Hop Songs, “Cop Shot the Kid” (featuring Kanye West), which debuts at No. 49.

Drake lands his record-extending 64th top 10 on Hot R&B/Hip-Hop Songs as “I’m Upset” lifts 13-10 following the first full week of tracking for its official video, which premiered June 13. The track also jumps 10-5 on R&B/Hip-Hop Streaming Songs (28.3 million, up 45 percent).

Meanwhile, Tank’s “When We” dips 2-7 on Adult R&B, but posts a 46th week in the top 10, matching Bruno Mars’ “That’s What I Like” for the ninth best total since the chart began in 1993. Among all tracks, Luther Vandross’ 2004 hit “So Amazing” is still the most time in the region, 63 weeks.

—Trevor Anderson
Zion & Lennox’s ‘La Player’ Leads

Zion & Lennox (above) land their fifth No. 1 on Latin Airplay with “La Player” as the song leaps 6-1 in its 17th week. The track grabbed 17.5 million in audience impressions in the week ending June 24 (up 50 percent), according to Nielsen Music. Notably, it’s Zion & Lennox’s fifth chart-topper, but the first time they’ve hit No. 1 without any additional acts billed on the song.

Meanwhile, in its sixth week on the tally, Cardi B’s triple-billed title “I Like It,” with Bad Bunny and J Balvin, reaches the top 10 a month after its May 25 release, rising 12-7 thanks to a 12 percent increase in audience (to 10.2 million). The song debuted at No. 46 on the May 26 list, and is Cardi’s second top 10. It’s Bad Bunny’s fourth, and his highest-charting as a lead act, besting his No. 9 peak on June 23 with “Te Boté” (with Casper Magico, Nio Garcia, Darell, Nicky Jam and Ozuna). As for Balvin, “Like” earns him his 13th top 10.

On Hot Latin Songs, Luis Fonsi’s new single, “Calypso” (with Stefflon Don), bows at No. 23. It’s Fonsi’s 32nd chart entry and the second hit for Stefflon Don. Sales and streams power the debut, with the collaboration opening at No. 2 on the Latin Digital Song Sales list with 5,000 downloads in the week ending June 21 while earning 1.7 million U.S. clicks. “Calypso” follows Fonsi’s “Échame la Culpa” (with Demi Lovato), which peaked at No. 3, and “Despacito,” which netted a record 52 weeks in the penthouse.

Lastly, Ullices Cháidez y Sus Plebes pick up their third No. 1 (all of which have occurred in just over a year) on Regional Mexican Airplay as “Que Bonito Es Querer” bumps 2-1. The song rises with a 7 percent increase in audience to 9.4 million.

—Pamela Bustios
### Hot Christian Songs

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>chart</th>
<th>wk</th>
<th>Unit Sales</th>
<th>Stream Sales</th>
<th>Radio Airplay</th>
<th>Nielsen Music</th>
<th>Billboard.com/BIZ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Reckless Love</td>
<td>Cory Asbury</td>
<td>1</td>
<td>34</td>
<td>73,334</td>
<td>1,284,044</td>
<td>7,780,631</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>MercyMe Rules</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>43,734</td>
<td>625,904</td>
<td>8,301,136</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>3.</td>
<td>I Can Only Imagine</td>
<td>MercyMe</td>
<td>1</td>
<td>8</td>
<td>30,399</td>
<td>248,373</td>
<td>5,516,939</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>4.</td>
<td>Grace Got You</td>
<td>MercyMe</td>
<td>1</td>
<td>20</td>
<td>15,042</td>
<td>170,005</td>
<td>3,357,441</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>5.</td>
<td>Tend The Garden</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>7,521</td>
<td>86,018</td>
<td>2,178,721</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>6.</td>
<td>I'll Rise With You</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>4,234</td>
<td>50,000</td>
<td>1,089,441</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>7.</td>
<td>Can't Help Falling In Love</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>4,141</td>
<td>49,000</td>
<td>1,089,441</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>8.</td>
<td>Until the Whole World Is Done</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>3,622</td>
<td>42,000</td>
<td>1,011,281</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>9.</td>
<td>Meat Is Murder</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>2,975</td>
<td>35,000</td>
<td>842,801</td>
<td>19</td>
<td>28</td>
</tr>
</tbody>
</table>

### Top Christian Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>chart</th>
<th>wk</th>
<th>Unit Sales</th>
<th>Stream Sales</th>
<th>Nielsen Music</th>
<th>Billboard.com/BIZ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I Can Only Imagine: The Very Best of MercyMe</td>
<td>MercyMe</td>
<td>1</td>
<td>14</td>
<td>11,000</td>
<td>11,000</td>
<td>11,000</td>
<td>19</td>
</tr>
<tr>
<td>2.</td>
<td>Lifer</td>
<td>Life</td>
<td>1</td>
<td>15</td>
<td>7,521</td>
<td>7,521</td>
<td>7,521</td>
<td>19</td>
</tr>
</tbody>
</table>

### Hot Gospel Songs

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>chart</th>
<th>wk</th>
<th>Unit Sales</th>
<th>Stream Sales</th>
<th>Radio Airplay</th>
<th>Nielsen Music</th>
<th>Billboard.com/BIZ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I'm Blessed</td>
<td>Rev. Kim Walker</td>
<td>1</td>
<td>31</td>
<td>50,000</td>
<td>50,000</td>
<td>1,500,000</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>I'm Getting Ready</td>
<td>Tasha Cobbs Leonard</td>
<td>2</td>
<td>32</td>
<td>40,000</td>
<td>40,000</td>
<td>1,200,000</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>3.</td>
<td>I'll Rise With You</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>7,521</td>
<td>7,521</td>
<td>7,521</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>4.</td>
<td>I'll Help You</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>7,521</td>
<td>7,521</td>
<td>7,521</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>5.</td>
<td>I'll Help You</td>
<td>MercyMe</td>
<td>1</td>
<td>15</td>
<td>7,521</td>
<td>7,521</td>
<td>7,521</td>
<td>19</td>
<td>28</td>
</tr>
</tbody>
</table>

### Top Gospel Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>chart</th>
<th>wk</th>
<th>Unit Sales</th>
<th>Stream Sales</th>
<th>Nielsen Music</th>
<th>Billboard.com/BIZ</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I Can Only Imagine: The Very Best of MercyMe</td>
<td>MercyMe</td>
<td>1</td>
<td>14</td>
<td>11,000</td>
<td>11,000</td>
<td>11,000</td>
<td>19</td>
</tr>
<tr>
<td>2.</td>
<td>Lifeder</td>
<td>Life</td>
<td>1</td>
<td>15</td>
<td>7,521</td>
<td>7,521</td>
<td>7,521</td>
<td>19</td>
</tr>
</tbody>
</table>

---

Christian/Gospel

**June 30, 2018**

**DVD Sparks MercyMe**

MercyMe rules Top Christian Albums for a 14th week with I Can Only Imagine: The Very Best of MercyMe, which increases by 40 percent, earning 11,000 equivalent album units in the week ending June 21, according to Nielsen Music. The set, which contains two versions of ‘I Can Only Imagine’ — the 1999 original and 2019’s ‘I Can Only Imagine (The Movie Session)’ — first topped the March 17 chart, becoming the group’s 11th leader. Its latest gains were ignited in part by the June 12 DVD release of the movie I Can Only Imagine, which stars J. Michael Finley as MercyMe frontman Bart Millard, with Dennis Quaid as his father. The film opened in theaters nationwide on March 16.

Concurrently, MercyMe’s latest studio LP, Lifer, climbs 3-2 on Top Christian Albums (4,000 units, up 24 percent); the set opened at No. 1 on April 22, 2017, and has spent nine weeks at the summit. MercyMe is the first act to rank at Nos. 1 and 2 simultaneously on Top Christian Albums since Feb. 14, 2009, when the Gaither Vocal Band debuted in the top two spots with Reunion Volume One and Reunion Volume Two, respectively.

**Plus, Francesca Battistelli’s The Breakup Song** bowes at No. 19 on Hot Christian Songs, the second-highest debut among her 28 appearances. The track arrives with 307,000 U.S. streams and 4,000 downloads sold. In 2014, her “Hope Can Change Everything” (with Millard, Jeremy Camp, Jamie Grace, Matt Maher and Sidewalk Prophets) launched, and peaked at No. 14.

—Jim Asker
Kygo and Imagine Dragons debut at No. 3 on Hot Dance/Electronic Songs with “Born to Be Yours,” the Norwegian DJ’s seventh top 10 and the rock band’s first. The collaboration starts with 4.8 million U.S. streams and 32,000 downloads sold, according to Nielsen Music, and also launches at No. 1 on Dance/Electronic Digital Song Sales.

Martin Garrix also earns a top 10 debut on Hot Dance/Electronic Songs with “Ocean,” featuring Khalid (No. 5). Garrix’s fifth top 10 and Khalid’s third bows with 7.1 million domestic streams and 17,000 sold.

Shifting to Top Dance/Electronic Albums, Chromeo commands a No. 1 debut with Head Over Heels. The set earned 8,000 equivalent album units in its first week (with 6,000 in traditional album sales, as it also enters atop Dance/Electronic Album Sales). The electro-funk act adds its second Top Dance/Electronic Albums No. 1, following White Women in 2014. On Dance Club Songs, Donna Summer scores her 16th No. 1 with “Hot Stuff 2018” (2-1). The late icon ties Jennifer Lopez for eighth place among acts with the most No. 1s in the chart’s 42-year history. Madonna leads with 46.

—Gordon Murray

DATA FOR WEEK OF 06.30.2018

SALES, AIRPLAY & STREAMING DATA COMPILLED BY

HOT DANCE/ELECTRONIC SONGS:
The week’s most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by... data by online music sources tracked by Nielsen Music and reports from a national sample of club DJs. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time.

TOP DANCE/ELECTRONIC ALBUMS:
The week’s most popular dance/electronic albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums).

DANCE/ELECTRONIC DIGITAL SONG SALES:
The week’s top-downloaded dance/electronic songs, ranked by sales data as compiled by Nielsen Music. See Charts Legend on... for complete rules and explanations. © 2018, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Go to BILLBOARD.COM/BIZ for complete chart data

Data for week of 06.30.2018
### Dance Club Songs™

**Last Week** | **This Week** | **Title** | **Artist**
--- | --- | --- | ---
1 | 3 | Hot Stuff 2018 | Donna Summer
2 | 9 | Alone | Hailey Beiber, Big Sean & Stefflon Don
3 | 7 | Alien | Sabrina Carpenter & Jonas Blue
4 | 10 | No Tears Left to Cry | Ariana Grande
5 | U | Friends | Marshmello & Anne-Marie
6 | 11 | One Kiss | Calvin Harris & Dua Lipa
7 | 10 | My Way | CLC Feat. Alka
8 | 13 | Ashes | Celine Dion
9 | 12 | Hold On Tight | ESMRH & Conor Maynard
10 | 5 | Friday Night | Johnnyswim
11 | 15 | Euphoria | The Perry Twins Feat. Harper Stanley
12 | 17 | Jain | Boopalith
13 | 4 | Who You Are | Sin Cole Feat. MO
14 | 8 | Beautifully Broken | Plumb
15 | 14 | I'm In Love With You | Tony McCarrell, Jason Walker
16 | 19 | Feeling Like Myself | Howie Harvey Feat. Paige Morgan
17 | 3 | Flames | DaVo Guetta & Sia
18 | 9 | Wicked Love | Bleona
19 | 6 | Don't Make Me Wait | Shaggy & Sting
20 | 16 | Never Ever | Lisa Stansfield
21 | 18 | Suck THAT | G.H. Feat. Alina Reina
22 | 26 | Body Up | DaveAllen Feat. Arianny Celeste
23 | 5 | Lhymn | Ron Hosier & Betty Wildsmith
24 | 11 | I Like It | Cardi B, Bad Bunny & J Balvin
25 | 13 | Nice For What | Drake
26 | 22 | I Wanna Know | NOTO Feat. Boi Miller
27 | 21 | There For You | Hilary Roberts
28 | 2 | Toy | Nesta
29 | 1 | Nevermind | Dennis Lloyd
30 | 7 | All I Want | Johnnyswim & Fealty.
31 | 27 | Trouble | Ashley Branton
32 | 39 | Watch Me | Zeskull & Lisa Williams
33 | 24 | Make Me Feel | Janice Monae
34 | 30 | Move To Miami | Enrique Iglesias Feat. Pitbull
35 | 1 | Sticks & Stones | Metro & Nelly Furtado
36 | 43 | Stronger Than Yesterday | Liz Scott
37 | 35 | Magneta Riddim | DJ Snake
38 | 47 | I Think I Love You | Iago
39 | 36 | Blame It On Me | Neeliee
40 | 26 | Reason | Jonas Rose
41 | 38 | My My My! | Troye Sivan
42 | 29 | Trouble | Luciana & Nyrra
43 | 50 | I'm So Alive | Dark Intensity & Angelica Jon

### Concert Grosses

**Week Ending June 30, 2018**

<table>
<thead>
<tr>
<th>Gross</th>
<th>Artist</th>
<th>Venue</th>
<th>Opening Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>$4,108,431</td>
<td>Jennifer Lopez</td>
<td>Citi Field, Flushing, NY</td>
<td>2,649</td>
</tr>
<tr>
<td>$3,290,090</td>
<td>Eagles, Jd &amp; The Straight Shot</td>
<td>AT&amp;T Center, San Antonio, TX</td>
<td>2,261</td>
</tr>
</tbody>
</table>
| $3,198,416 | Kenny Chesney, Thomas Rhett, Old Dominion, Brand Lay
| Diamond Ranch Amphitheater, Azle, TX | 2,714 |
| $3,186,820 | Kenny Chesney, Thomas Rhett, Old Dominion, Brand Lay
| Safeco Field, Seattle, WA | 2,665 |
| $2,806,270 | Roger Waters | 3000 Arena, Washington, DC | 1,970 |
| $2,346,691 | Billy Joel | Bank of America Stadium, New York, NY | 1,908 |
| $2,301,320 | Shania Twain, Bastian Baker | Mt. Pleasant Amphitheater, Mt. Pleasant, MI | 1,755 |
| $2,292,675 | Billy Joel | Rose Garden, Portland, OR | 1,783 |
| $2,250,075 | LUIS MIGUEL | American Airlines Center, Dallas, TX | 1,992 |
| $2,206,145 | LUIS MIGUEL | Madison Square Garden, New York, NY | 1,922 |
| $1,901,217 | LUIS MIGUEL | American Airlines Center, Dallas, TX | 1,503 |
| $1,485,287 | LUIS MIGUEL | Allstate Arena, Rosemont, IL | 1,242 |
| $1,483,509 | LUIS MIGUEL | Toyota Center, Houston, TX | 1,149 |
| $1,344,742 | LUIS MIGUEL | Moda Center, Portland, OR | 1,120 |
| $1,276,080 | PAUL SIMON | Xcel Energy Center, St. Paul, MN | 1,076 |
| $1,244,190 | PAUL SIMON | FTX Arena, Miami, FL | 1,076 |
| $1,219,136 | James Taylor, Bonnie Raitt | WaMu Theatre, Seattle, WA | 1,065 |
| $1,179,255 | LUIS MIGUEL | SAP Center, San Jose, CA | 975 |
| $1,168,936 | DEAD & COMPANY | BB&T Center, Sunrise, FL | 1,054 |
| $1,162,839 | DEAD & COMPANY | Landers Center, Southaven, MS | 1,054 |
| $1,100,582 | LUIS MIGUEL | Bank of America Stadium, Philadelphia, PA | 1,013 |
| $1,059,780 | Kenny Chesney, Old Dominion | Jiffy Lube Live, Bristow, VA | 970 |
| $1,053,430 | DEAD & COMPANY | First Community Bank Stadium, Virginia Beach, VA | 934 |
| $1,023,740 | Rod Stewart | Xfinity Center, Boston, MA | 877 |
| $1,046,880 | Katy Perry, Toye Styrke | Oracle Arena, Oakland, CA | 870 |
| $1,032,303 | LUIS MIGUEL | CHI Health Center, Omaha, NE | 858 |
| $991,666 | DEAD & COMPANY | Dunkin’ Donuts Center, Providence, RI | 826 |
| $979,640 | DEAD & COMPANY | KeyBank Theatre, West Chester, OH | 804 |
| $953,214 | Paul Simon | BB&T Center, Sunrise, FL | 824 |
| $890,274 | Kenny Chesney, Old Dominion | Ozark Amphitheater, MO | 821 |
| $872,464 | Kenny Chesney, Old Dominion | Jones Beach Theatre, Wantagh, NY | 792 |
| $859,715 | Tim McGraw & Faith Hill | PNC Arena, Raleigh, NC | 792 |

### Billboard 300

**June 30, 2018**

The June 30 concert — his Trip to Vegas 2018 show at the Hard Rock Amphitheater outside of Las Vegas on November 30th — topped the chart with earnings over $800,000, making it the second highest-grossing show of the year. The June 23 concert — his second headlining show at the venue — topped the sold-out ticket count from his Spread the Love Tour two years ago by 502 seats.

**Shade of the Day**

Kenny Chesney’s (above) scores fire on the Billboard chart with concerts from his Trip Around the Sun Tour, now halfway through its 18-week summer run. Shows looked at both stadiums and amphitheaters, the country superstar has already reached $53 million in box-office sales after 21 performances reported to Billboard. Attendance totals 628,306 so far on the North American trek that is set to wrap up on August 25.

**Ticket of the Day**

Kenny Chesney — Bob Allen

**The June 23 concert — his second headlining show at the venue — topped the sold-out ticket count from his Spread the Love Tour two years ago by 502 seats. Following at No. 5 is his second stadium concert on the list, a June 18 show at Mapfre Stadium in Columbus, Ohio. It was Chesney’s fifth show at the soccer venue since 2006 and his top earner at Mapfre, grossing $318 million — over $913 million more than on his No Shoes Nation trek in 2013. Three shed dates are also in the mix, led by a June 15 performance at Jiffy Lube Live (No. 25). The box-office rate at the Washington, D.C.-area amphitheater topped $1 million, with 20,792 fans in attendance. Outdoor venues in Virginia Beach, Va. (No. 33) and the San Diego market (No. 34) also chart with earnings in the upper $800,000 range. —Bob Allen
AN OFF-THE-CUFF REMARK FROM Amy Winehouse spurred her biggest hit and an instant pop culture catchphrase. As she and producer Mark Ronson strolled through New York days after meeting, Winehouse, the producer tells Billboard, described how her father, with support from her label and management, “tried to make me go to rehab, and I said, ‘No, no, no.’ ”

Sensing the line’s potential, Ronson encouraged Winehouse to flesh out the idea, which she penned as a 1940s-styled 12-bar blues song. In the studio, however, it evolved into a brassy '60s girl-group-style number. Although “it didn’t sound like anything on the radio in 40 years,” Ronson recalls that when Island Records executive Darcus Beeze heard the demo, “He [mimicked] firing of gunshots. He was so excited.”

Beeze’s instinct was right. “Rehab” debuted on the Billboard Hot 100 in March 2007, but exploded after Winehouse performed it at that year’s MTV Movie Awards. A surge in downloads prompted the tune’s 48-10 ascent on June 23, and it peaked at No. 9 the following week.

“Rehab” was critically adored. It won Winehouse and Ronson the Grammy Award for record of the year in 2008. She took home four others, including best new artist and best pop vocal album, for Back to Black. Despite the triumph, Winehouse missed the ceremony when visa issues barred her entry into the United States. She accepted her wins via satellite.

“Rehab” marked Winehouse’s last Hot 100 visit during her lifetime. She died in London of alcohol poisoning at age 27 on July 23, 2011. That October, new recordings surfaced on a posthumous LP, Lioness: Hidden Treasures. In 2015, she was the subject of the film Amy, directed by Asif Kapadia, which won the Academy Award for best documentary the following year.

—TREVOR ANDERSON
AUGUST 18 & 19 | NORTHWELL HEALTH AT JONES BEACH THEATER | LONG ISLAND, NY

SATURDAY

HALSEY . RAE SREMMURD

ANDREW MCMAHON IN THE WILDERNESS » BAD ROYALE » CHEAT CODES
FRANK WALKER » GNASH » KEHLANI » KIM PETRAS » KREWELLA
LIIV » LIL XAN » LONDON RICHARDS » LOVELYTHEBAND » MATOMA
MATT MEDVED » OLIVIA O’BRIEN » PHANTOMS » SHEPPARD
TAYLOR BENNETT » THEY. » TWO FRIENDS » VÉRITÉ

SUNDAY

DJ SNAKE . FUTURE

BEXEY » BHAD BHABIE » DAYA » FRENCH MONTANA
JACQUEES » J.I.D » JUSTINE SKYE » THE KNOCKS
LOGAN HENDERSON » LOOTE » MACHINE GUN KELLY
MATY NOYES » NGHTMRE » NOTHING, NOWHERE. » RICH THE KID
ROZES » SABRINA CARPENTER » SHORELINE MAFIA » YVNG SVNT

TICKETS ON SALE NOW AT HOT100FEST.COM

HOT100FEST
CONGRATULATIONS TO THE HARDEST WORKING BAND IN THE WORLD

5 SECONDS OF SUMMER

YOUNGBLOOD IS THE NUMBER 1 ALBUM IN AMERICA

THE ONLY BAND IN HISTORY TO HAVE THEIR FIRST 3 ALBUMS DEBUT AT #1 IN THE US

Thank you to everyone at the Capitol Tower
We couldn’t have done this without you
Thank you to all who believed

Modest!