The FIGHT for her RIGHT to PARTY

AS HER LEGAL BATTLE NEARS TRIAL, Kesha
Doubles Down on “WRITING THE F**K OUT OF SOME POP SONGS”

CMA AWARDS NOMINATIONS GUIDE

Plus

K-POP’S NEW SUPERGROUP Will It Move Stocks in Seoul?

KIDS THESE DAYS! Meet 2019’s 40 Under 40
After postponing due to a heart procedure, the Rolling Stones faced down TWO HURRICANES and performed all 17 shows on their No Filter North American Tour - landing some of the best live reviews of their career.

A standing ovation to all of the venues, tour suppliers, our awesome crew and staff, and especially to the Stones fans who were so patient with us.

And of course, huge thanks to the greatest rock n roll band in the world for another record-setting tour. Thank you Mick, Keith, Charlie, Ronnie and Joyce!

- John, Paul and the Concerts West team
It’s a great gift that the Rolling Stones are still on the road — and as long as they are, the world is a better place.

— Rolling Stone

This isn’t a band of survivors reenacting their once-greatness. THIS IS THE GREATNESS.

— Washington Post

17 SOLD OUT SHOWS
17 RECORD GROSSES
823,822 FANS
$184,978,446 GROSS

6.21 & 6.25 / SOLDIER FIELD
6.29 / BURL’S CREEK
7.3 / FEDEX FIELD
7.7 / GILLETTE STADIUM
7.15 / MERCEDES-BENZ SUPERDOME
7.19 / TIAA BANK FIELD
7.23 / LINCOLN FINANCIAL FIELD
7.27 / NRG STADIUM
8.1 & 8.5 / METLIFE STADIUM
8.10 / MILE HIGH STADIUM
8.14 / CENTURY LINK FIELD
8.18 / LEVI’S STADIUM
8.22 / THE ROSE BOWL
8.26 / STATE FARM STADIUM
8.30 / HARD ROCK STADIUM

Photo: Steve Jennings
Another sign that you have arrived. Congratulations to our 40 under 40 executives and partners.
Ariana, Miley And Lana’s Heavenly Ascent

ARIANA GRANDE, MILEY CYRUS AND LANA DEL REY’S
“Don’t Call Me Angel (Charlie’s Angels)” launches at No. 13 on the Billboard Hot 100. The all-star single starts with 26.3 million U.S. streams, 7.5 million airplay audience impressions and 26,000 downloads sold, according to Nielsen Music.

The track previews Charlie’s Angels, due in theaters on Nov. 15. Based on the 1976-81 ABC TV series, the film is the property’s third movie version, following Charlie’s Angels (2000) and Charlie’s Angels: Full Throttle (2003). The first film also yielded a hit by three women: the 11-week leader “Independent Women Part 1” from Destiny’s Child.

Atop the Hot 100, Lizzo lands a fourth, and historic, week at No. 1 with “Truth Hurts.” The song claims the longest reign for a rap leader by a female artist unaccompanied by another act, surpassing Cardi B’s three-week command with “I Like It” in July 2018. “Truth” concurrently climbs to No. 1 on the Mainstream Top 40 airplay survey.

—GARY TRUST

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<th>TITLE</th>
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### Hot 100 Chart Data

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#### Hot 100 Debut

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#### Top 40 Airplay

- "Dontcallmeangels - Jonas Brothers (R&B/Pop)
- "Sucker - Jonas Brothers (R&B)
- "Beautiful People - Ed Sheeran Feat. Khalid (Pop)
- "Take What You Want - Post Malone Feat. Beyonce & Travis Scott (R&B/Pop)
- "Money In The Grave - Drake Feat. Nicki Minaj (Hip-Hop/R&B)
- "Boyfriend - Ariana Grande & Social House (Dance)
- "Suge - DaBaby Feat. Bizzy Bone (Urban/R&B)

You’ve written songs for J Balvin, Yandel and more. What makes you feel ready now to step out as an artist?

**JHAY CORTEZ:** I never wanted to be a songwriter, but I wrote for other artists until I had my own flow. Writing helped me with networking, and I got to see what artists do right and wrong. When I felt I had a style that people could define me for, I wanted to release my own stuff.
**Data for Week of 09.28.2019**

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<td>RCP</td>
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<td>Time</td>
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<td>NF</td>
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<td>Liar</td>
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<td>Ballin’</td>
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<td>223’s</td>
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**New**

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Drake adds his 205th Hot 100 entry, moving into two of the tying the Glee cast’s record for the most appearances in the chart’s history. —G.T.
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AFTER THE RAINBOW
Singing about her personal trauma, Kesha became a #MeToo heroine and an industry symbol. With a new album on the way, she’s focused firmly on the present — and on "writing the fuck out of some pop songs."

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40 UNDER 40
10K Projects founder Elliot Grainge, whose artist Trippie Redd just dropped, his latest album, , opens Billboard’s annual tally of the industry’s sharpest young executives who are driving the success of the music business with determination, disruption and data.

ON THE COVER
Kesha photographed by David Needleman on Sept. 13 at Malibu Canyon Ranch in Calabasas, Calif. Go behind the scenes of the cover shoot at billboard.com/videos.

The End Is Near Clothing shirt, Amy Shehab and Honey B Gold earrings, Amy Shehab, Bauble Bar, XIV Karat and Adina's Jewels rings.
Of all the paths you take in life, make sure a few of them are dirt.

- Ashley Winton

via John Muir

YESTERDAY IS GONE AND TOMORROW HASN’T HAPPENED YET, SO ALL WE REALLY HAVE IS TODAY.

- Brock Korsan

WORK HARDER

- Oana Ruxandra

Stay patient and trust your journey.

- Brandon Davis
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THE MARKET
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As smart speakers become ubiquitous and teens get hooked, new studies show how users are engaging with music through the devices — and how the music business can take advantage

BY MICAH SINGLETON

IVE YEARS AGO, when Amazon first introduced its voice-activated Echo smart speaker, it was advertised as a product that could make a grocery shopping list, tell users the weather — and play music from Prime Music or iHeartRadio. But as the smart speaker market grows, music is becoming the focus for device owners.

Music engagement through smart speakers has grown overall: Earlier this year, the Smart Audio Report from NPR and Edison Research stated that 77% of U.S. smart speaker owners use them to play music every week. This year, 17% of U.S. music listeners say they play music through smart speakers in a given week, up from 15% last year, according to Nielsen Music’s new 360 2019 U.S. report, provided exclusively to Billboard. The biggest growth has been among Gen Z music listeners, as usage among teens jumped from 9% in 2018 to 20% this year, a 122% increase, according to the Nielsen study.

In April, tech analysis firm Canalys said it expects the global install base for smart speakers to pass 200 million devices by the end of 2019. Since Amazon kicked off the smart speaker arms race, Google launched a line of Home speakers in 2016, Apple started selling its HomePod last year, Facebook debuted its Portal device last October and earlier this year Sonos added Google Assistant to its home audio speakers to go with Alexa, which became available on the platform in 2017.

The smart speaker takeover has some wondering what the streaming business could look like once it shifts further away from people typing search terms into query boxes and more toward voice-operated speakers. “This whole topic is less about devices and more about just a gigantic, tectonic shift from text as a motor of interactivity to voice,” says Larry Miller, director of the music business program at NYU Steinhardt. “Over the next several years, it’s going to be much less about talking to or talking at or interacting with your Amazon or Google device than talking to the voice-based operating system that interacts with your life. This is a shift in the way that we fundamentally ask for the information and entertainment that we want, and in music this is a critical issue.”

As smart speaker adoption continues to explode and music streaming on such devices takes on a bigger role, particularly among younger listeners, the music business has worked to adapt to the model. That has meant streamlining metadata, addressing fluctuations in user behavior and creating hyperpersonalized playlists.

Smart speakers are also playing an increasing role in how music listeners discover new artists and songs, with 61% of owners saying that new
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THANK YOU GARTH!
The Tide Is Hi

With Amazon jumping into hi-res streaming and the promise of faster mobile connections with 5G, audio quality could improve for the majority of listeners for the first time in years

BY MICAH SINGLETON

In mid-September, Amazon became the first high-profile company to launch a high-resolution version of its music streaming service, a move that may mark a turning point in the music industry. And with the impending adoption of 5G technology — which, while still some years away, will make it much faster to stream larger audio files — audio quality may start improving for a large portion of music listeners for the first time since CDs gave way to digital downloads.

There are two options when it comes to high-quality audio: 16-bit, commonly referred to as “lossless” or “CD-quality,” which is playable on most smartphones and sound systems; and 24-bit, usually branded as “hi-res” audio or “Ultra HD,” which has become popular. Until we came into the market, the only way to get it was by buying high-resolution downloads from stores like HD Tracks,” says Dan Mackta, managing director of Qobuz USA, the first service to offer 24-bit high-resolution audio streams in the United States. “And those albums are $20, $25, $30 each.” So far, hefty prices, combined with cellular networks that struggle to stream bigger files on anything but a Near-Perfect connection and a lack of interest from younger consumers, has kept high-resolution audio from finding a larger audience. But as 5G nears, companies like Amazon enter the market — sources say Spotify is looking into high-resolution as well — hi-res audio services could soon become a part of the ecosystem.

First, that means educating consumers. “We ended up with a generation of people who never heard audio other than MP3, and they just don’t know,” says Mackta. “Our marketing is an educational process to let fans know there is something better out there.”

The lack of knowledge around the specifics of hi-res audio is evident, according to MusicWatch managing partner Russ Crupnick, but that doesn’t mean people aren’t interested in improved audio quality. According to a MusicWatch survey, 28% of internet users say sound quality is important, that it’s not good enough on mobile devices and that they would be willing to pay more for better quality.

Even before the arrival of 5G, high-resolution audio services are growing across the board. Deezer has increased its Hi-Fi users 41% year over year, and nearly 40% of its Hi-Fi users listen to more than 5.5 hours of music per week. Thomas Steffens, CEO of classical music streaming service Primephonic — which offers a standard streaming option for $7.99 and a hi-res option for $14.99 (the same prices as Amazon) — says nearly half of its users opt for the higher-quality audio. “We see 40% of our subscribers choosing the more expensive, hi-res quality,” Steffens tells Billboard, adding, “Classical fans are on average older, and older people care more about audio quality than younger people do.”

“We’re seeing two trends converging,” says Tidal COO Lior Tibon. “On one side is 5G, and on the other is the development of streaming technology and formats that will allow us to transmit better files more efficiently.”

Price — and marketing — will also be major factors. Tidal and Deezer charge $20 a month for their high-resolution tiers. But with Amazon matching Primephonic’s pricing at $15 a month — and including 24-bit audio for the same price (Qobuz charges $25 a month for its 24-bit tier) — competing services may have to rethink how much they’re charging users if they want to fully capture a potential audience that MusicWatch says could reach 65 million people in the United States.

The hi-res market could grow alongside 5G — but major players like Apple Music, YouTube and Spotify are still on the sidelines, and the mass market needs to be convinced it’s worth it. “If there is something better, people are going to want it,” says Mackta. “We’ve got to prove that it’s better.”

CASE Act Gaining Steam

THE COPYRIGHT BILL CAN NOW GO TO A VOTE IN BOTH HOUSES OF CONGRESS, BUT SOME SENATORS HAVE RESERVATIONS

BY CLAUDIA ROSENBAUM

Two months after it passed the U.S. Senate Judiciary Committee, the Copyright Alternative in Small-Claims Enforcement (CASE) Act passed the House of Representatives Judiciary Committee earlier in September — clearing it to come to a vote this year. The bill, which has bipartisan support, would create a copyright claims board within the U.S. Copyright Office that could rule on cases of copyright infringement that are too impractical to bring to federal court.

The bill would give independent creators a practical way to enforce their rights without the expense of federal copyright litigation, which costs an average of $397,000, according to the American Intellectual Property Law Association. Cases would be decided by a three-judge panel of experts, with statutory damages limited to $15,000 per work and overall damages limited to $30,000 total. Although a copyright claims board would be significant for photographers and illustrators, who tend to own their creations, it also would give indie musicians a way to protect their art, and the bill has support from the music industry. “Federal court has been prohibitively expensive,” says Barton Herbison, executive director of the Nashville Songwriters Association International. “This is a cost-effective path that adjudicates matters and leads to discussion and a place where people can have a forum to solve their own problems.”

The bill could pass without a floor vote as long as a senator who objects to it doesn’t put it on hold — and several have already voiced concerns. Other objections come from some of the “digital rights” groups that generally oppose strong copyright protections, such as the Electronic Frontier Foundation and Public Knowledge. The main fear is that “copyright trolls” will exploit the bill to obtain settlements. However, the claims board has the authority to dismiss frivolous claims and ban their petitioners from filing additional claims for a year.

If the bill passes Congress, it could go to the White House, which Copyright Alliance CEO Keith Kupferschmid says has expressed support for the idea. “The hope,” he says, “is that we can get this done by the end of the year.”

- Big Deal Music signed a joint venture with RICKY REED’s Nice Life Copyright Company. - WILL WARD’s Fourward launched a publishing division led by SHANNON HATCH.
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Sylvia Rhone Earns City Of Hope Honor

BY TATIANA CIRISANO

Epic Records Chairman/CEO Sylvia Rhone will make history as the first African American woman to receive the Spirit of Life Award from medical research foundation City of Hope at its annual gala, set for Oct. 10. Rhone follows 2018 recipient Jon Platt, now chairman/CEO of Sony/ATV Music Publishing, joining a lineage of honorees that also includes industry legends Mo Ostin, Clive Davis and Quincy Jones.

Stars and industry leaders alike will gather to celebrate the executive at the Barker Hangar in Santa Monica, Calif. Alicia Keys and Sara Bareilles will sing a special duet, and Yolanda Adams — whose career Rhone helped launch while in charge of Elektra Records in the 1990s — will perform hits from her gospel repertoire. Former U.S. Attorney General Eric Holder will present Rhone with the prestigious award.

Rhone began her trailblazing career as a secretary for Buddha Records in New York in 1974, and later rose in the ranks at Atlantic Records, where she was elevated to senior vp/GM in 1986, working with acts like En Vogue and Brandy. In 1994, she was named chairman/CEO of Warner Music Group’s Elektra Entertainment Group, making her the first African American woman to hold the top title at a major record company. Rhone then served as president of Universal Motown Records before arriving at Epic, where she was named president in 2014 and promoted to chairman/CEO this April. At Epic, she helped revitalize the label’s pop and hip-hop roster with Future, Fifth Harmony, Travis Scott and 21 Savage, among others.

The gala honoring Rhone’s career doubles as a fundraiser for City of Hope, a research and treatment center for cancer, diabetes and other life-threatening diseases that was founded in 1913. The organization’s Music, Film and Entertainment Industry Group, established in 1973, has raised more than $124 million alone through its events each year.

Taking It Eazi

Mr. Eazi’s emPawa initiative is helping dozens of African artists make their first professional music video

BY NADIA NEOPHYTOU

January 1, 2016, OLUWATOSIN Ajabade, the Nigerian-Ghanian rapper who performs as Mr. Eazi, released the video for his song “Skin Tight,” featuring Efya. The romantic visual, funded by one of his best friends, racked up 23 million views on YouTube, paving the way for a 2017 partnership with Apple Music as one of its Next Up artists and more recent collaborations with Beyoncé, Major Lazer and Bad Bunny.

The video helped Eazi become one of Africa’s most promising new talents. Now he wants to help jump-start the careers of other musicians the same way.

In July 2018, Eazi launched emPawa, an initiative that provides music video grants for 100 emerging artists based in or originally from Africa. The funding covers expenses and workshops for making a professional-level video, with Eazi promising to promote the final products on social media to his 700,000 Twitter and 2.6 million Instagram followers. Artists like Diplo and such Afrobeat producers as E. Kelly, Juls and GuiltyBeatz are on board as program mentors.

“One major thing that touched me,” says Eazi about the program, “is seeing people in bad positions — kicked out of their homes, not being able to pay rent, dropping out of school — and seeing how emPawa has rekindled their hope.”

This year, he’s expanding emPawa while paring down the number of winners to 30 in order to offer deeper resources. The new group will include 10 artists from Nigeria, 10 from other countries on the African continent, five U.K.-based African talents and five African-born artists in other countries. In July, YouTube announced a partnership with emPawa to create additional workshops, one-on-one sessions and A&R coaching for the 10 Nigerian winners.

“Mr. Eazi’s passion for empowering the next generation of African talent is admirable,” says YouTube global head of music Lyor Cohen. “With success stories like him, Burna Boy and Tiwa Savage being recognized and building a massive global audience, this has generated a lot of interest in the talent coming out of Africa.” Each artist will work directly with an assigned video director and mentor in a seven-month program. Selections will be announced on Sept. 30, videos will be filmed in October, and the final products will be rolled out across six weeks starting Nov. 1.

Eazi provides half of the funding, and various corporate partners contribute the rest. emPawa is already making a difference. Nigerian artist Joeboy, who entered the contest by performing an Ed Sheeran cover, used the $3,000 funding for a video for his song “Baby.” The clip generated 10 million views in six months, driving the song to Apple Music’s top 10 in Nigeria, Uganda and Kenya. “I thought getting to 1 million [views] was a long shot,” Joeboy tells Billboard. “It has motivated me to keep working harder and creating more.”

All three major labels are expanding their operations in Africa. Universal Music Group and Warner Music Group signed multiyear licensing deals with Boomplay, the continent’s largest streaming platform, and formed recent partnerships with local labels in Nigeria and Kenya. In the past few years, Apple Music, Tidal and Spotify all have debuted in Africa.

Eazi says he hopes emPawa will eventually offer legal services, publishing, management and promotional tools.

Another grant winner, Mikel, who released his first video for “Peku” in September, says emPawa transformed his life. “I no longer play guitar on the streets to survive, wishing I could be an artist,” he says. “Now I actually get to be one.”
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BEIJING — In the foothills of the Great Wall, in a hotel room outfitted with recording studio equipment, musicians from the United States, the United Kingdom, Panama and the Netherlands, among other countries, are trying to create China’s next pop hit. Nine international producers and songwriters, including Ivor Novello Award-winning Wayne Hector from the United Kingdom and Erika Ender, who co-wrote “Despacito,” have been working all week to create demos they hope China’s pop stars will record for the country’s growing pop music market. With so many potential listeners — there are already 33 million paid music streaming subscribers in China, according to IFPI, in a country with 1.4 billion people — the stakes for the artists and songwriters, many of whom have never visited China before, are high.

BMG put together the weeklong hotel session, called a SoundLab. It’s the German company’s third such writing camp in China. Among the visitors on its final day is the manager of singer-actor Kris Wu. Landing a song with Wu could be worth up to six figures in U.S. dollars for the songwriters; a previous SoundLab song that Wu recorded, “Juice,” featured in his 2017 movie xXx: Return of Xander Cage.

With music labels vying to get into the Chinese market, gone are the days when fans had to choose between Mandopop ballads and foreign artists. An entire industry has emerged to build pop idols on Chinese soil, and the world’s top songwriters are flocking to write for them in songwriting camps organized by a variety of companies.

BMG’s SoundLabs are part of the company’s concerted effort to replicate the success of K-pop acts like BTS for a market that is seen as having massive potential. But it’s not just trying to imitate a South Korean sensation. The project is “part of creating that distinct sound for China,” says Marian Wolf, BMG’s vp global writer services.

Zhu Xingjie, aka J.Zen, is a case in point. With his artfully mismatched Louis Vuitton earrings and paper-white complexion, the 25-year-old Zhu is every inch the xiao xian rou, or “little fresh meat” — the slang name for the androgynous, coiffed male idols popular in China today. The term sprung from the androgyny of K-pop stars, but Zhu isn’t hung up on the dominance of the Korean export. “K-pop is not so important [in China] anymore,” he says. “Chinese artists are starting to make their own sounds, but the [Chinese] audience still needs to be educated.”

While K-pop has been a huge global success, its honeymoon in China is waning. Some of the genre’s biggest stars — such as Wu, Lu Han and Tao — were drawn from China by the mega-industry machine in South Korea. But they have all since quit the boy band EXO, citing unfair profit distribution, and have gone on to be major celebrities in China.

Politics also have been a factor. In 2017, the government of South Korea allowed the United States to build a missile defense system in its territory. China viewed this as a security threat and responded by slapping a two-year ban on Korean cultural imports into China right at the peak of K-pop’s global explosion, which has slowed the genre’s infiltration of the mainland market.

But developing the Chinese music market isn’t straightforward. For starters, there is a lack of world-class songwriters. “Especially in the time of the one-child policy, families did not want their children to become music producers,” says Wolf, noting that parents preferred that their children pursue more stable careers.

Other labels are trying to bridge the gap between Chinese artists and Western songwriters as hard as BMG. In 2017, Warner Chappell Music China ran a songwriters camp in collaboration with Chinese label EE-Media. “In Asia, the way we write music is very different from international writers,” says Monica Lee, president of Warner Chappell Music Asia Pacific. International songwriters who parachute into China “need more patience” to deal with the vagaries of Chinese culture, she says.

Piracy used to dominate music in the country — until 2015, when China’s National Copyright Administration launched a campaign to regulate online music copyrights. Tencent and NetEase threw their weight behind the effort, effectively legitimizing the market, says Guy Henderson, president of Sony/ATV’s international division. Still, Alex Taggart, head of international at Outdustry, a music-services firm in Beijing, says “it is still too cheap to infringe copyright in China.” He points to a recent case where online celebrity PapTian’s media network, PapiTube, was sued for infringement; the damages are unlikely to cover the claimant’s legal costs.

Lyrics are one of the challenges that Western songwriters often find when working in China: Sex, profanity and politics are taboo subjects, and the languages are vastly different. Ender navigated the linguistic dilemma in her demo “Jetlagged” by focusing on locations that are similar in English and Mandarin. “From Beijing to New York/Barcelona to Hong Kong/From Shanghai to Dubai/You got it going on,” she sang to J.Zen.

Sony/ATV’s song camps have similar mass-market ambitions. T.F. Boys recorded a track from a previous song camp called “Our Friend” that was streamed over 10 million times, hitting No. 1 on streaming service QQ Music. Universal is setting up a “songwriters lounge” in Beijing later this year to facilitate collaborations between Chinese and non-Chinese writers.

By the end of the week at the SoundLab, the writers are excited, exhausted and a tad hungover as they emerge from their rooms at lunchtime. BMG estimates that between 70% and 80% of the songs created here will end up being recorded for the China market. The result, says Ender, is that maybe they are “taking China all over the world.”

Can China Produce A K-Pop Successor?

Companies like BMG are organizing songwriting camps to turn Chinese talent into superstars

BY AMY HAWKINS

© Singer-songwriter and former Romeo Santos backing vocalist LUIS FIGUEROA joined Sony Music Latin. © SIMON FULLER’s pop group NOW UNITED signed with AWAL worldwide.
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FROM THE DESK OF

GOLNAR KHOSROWSHAHI

Founder/CEO
Reservoir Media

BY HARLEY BROWN
PHOTOGRAPHED BY WINNIE AU

OLNAR KHOSROWSHAHI once played at the highest levels as a pianist — she attended both the Royal Academy of Music in the United Kingdom and the Royal Conservatory in Canada — and didn’t even consider a career in the music business until after she worked as managing director for the Canadian pharmaceuticals firm DRI Capital. “When you look at an inventor trying to create a molecule versus a songwriter creating a song,” she says, “it’s really not very different.”

This revelation led the Iranian-Canadian pianist turned entrepreneur to found independent publisher Reservoir Media in New York in 2007 under the umbrella of a family office. (Khosrowshahi’s father, Hassan, is a billionaire businessman, one of the richest men in Canada; her cousin Dara is currently the CEO of Uber.) Among her most formative acquisitions were U.K.-based publisher Reverb Music, which publishes songwriters like John Fortis (Ellie Goulding, Prodigy) and Jamie Hartman (The Wanted, Joss Stone), and First State Media Group, which owns compositions by Sheryl Crow, John Denver and Billy Strayhorn. Reservoir also owns rights to the film scores of Hans Zimmer, such as The Lion King and The Dark Knight.

In May 2017, Reservoir began to expand further when it purchased a stake in artist management and publishing company Big Life Management, which represents clients including Badly Drawn Boy and Bloc Party. In August, it acquired Blue Raincoat Music and its subsidiary Chrysalis Records, which owns the master rights to songs like Sinéad O’Connor’s “Nothing Compares 2 U” and Generation X’s “Dancing With Myself.”

Khosrowshahi has kept Reservoir ahead of the curve; in 2017 it licensed Denver’s “Take Me Home, Country Roads” to advertise the then-new Google Home. Meanwhile, the company has become a staple on Billboard’s quarterly ranking of the top 10 publishers, with a stable of artists like Migos’ Offset and Takeoff, A Boogie Wit Da Hoodie (signed in June), 2 Chainz and Young Thug. (In the second quarter of 2019, Reservoir held a 1.96% market share of the top Billboard Hot 100 songs.) Khosrowshahi says she is also deeply passionate about her philanthropic work: She sits on the board of directors of the NMPA’s SONGS Foundation and Yo-Yo Ma’s nonprofit Silkroad, which promotes multicultural artistic collaboration.

“We have the benefit of youth, and what I mean by that is that we didn’t inherit a bunch of grandfathered-in systems,” says Khosrowshahi, photographed Sept. 15 at Reservoir Media in New York.

Now, Reservoir is a full-service music company with 110,000 copyrights, 20,000 master recordings and locations in New York, Los Angeles, Toronto, London — and Nashville, which opened in April. But Khosrowshahi is always looking for more ways for Reservoir to expand. “We anticipate getting deeper into masters,” she says. “We are certainly looking at ways we can participate in the emerging markets and add that to our services.”

When you established Reservoir, what was the market need that you were trying to fill? It would be wrong to say that we were going to come in and change the age-old model. In the context of how this business was going to be
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changed by technology, we were very much focused longer-term to fill that void of one-on-one creative services. That said, we didn’t start expanding that part of our business until a few years in because we wanted to build a catalog first.

When you were first starting out, did you feel like an outsider in the music business? 
When I first got started, what I found most striking was that everybody in this business knows each other. In meetings, somebody would say to me, “Do you know so-and-so?” And my answer was always no. It took quite a bit of time to be able to answer yes. Once you’ve been to a year’s cycle of events, you know a lot of key players.

Has your approach to catalog acquisition changed since those early days? 
It’s pretty much true to what it was at the outset. We didn’t get into this business with the intention of selling it within a finite period of time — if you want to build long-term value, you want high-quality music that retains such value. We’re super happy we have a catalog that dates from Hoagy Carmichael’s 1920s output to music that’s delivered this week.

How does Reservoir take a data-first approach to monetizing its catalog without sacrificing human instinct, experience and business acumen? 
Collections, administration, how we get paid and tracking licenses are probably eventually going to be automated. But understanding the music and the trajectory of somebody’s career, and the right

“I CERTAINLY THINK THERE’S A LOT MORE COMPETITION, AND THE DAYS OF BUYING THINGS AT VERY LOW MULTIPLES ARE OVER.”
song for a film trailer or an advertising placement, are where we have the best people. The data make those people better at what they do, but it’s not driving what they do. We assess our numbers on a monthly basis, and if it’s a song like “Take Me Home, Country Roads,” we’ll look at how much synch that song has done year over year. It gives our teams the right information to not only enhance, but retain value.

How do you ensure that songs by lesser-known writers also get synchs? 
Our synch people say they need to live with the music. At first, I was like, “What do you mean, ‘live with the music?” But they do that so they know [an artist’s] entire catalog and can find the perfect song for that perfect moment, when it isn’t something like [the Fugees] “Ready or Not.” Those are the easy ones, the no-brainers. The skill comes in when you can create licensing opportunities for the rest of the catalog.

These days, there are a lot of independent publishers in the marketplace. Has increased competition affected how Reservoir does business? I certainly think there’s a lot more competition, and the days of buying things at very low multiples are over. Some people are describing it as a very “frothy” marketplace. We’re certainly not going to join this multiples race. We fully acknowledge the growth and the shift in our assumptions as far as what we would’ve valued something at five years ago versus today.

Do you feel like your experience as a pianist positions you to advocate for songwriters and musicians? I think it does. You have a different lens through which you can see the challenges of their job. I played other people’s music — I was never faced with actually creating music, and I would say that’s even more challenging. Having empathy is important and understanding how that creative process, performance, practice and learning has its ups and downs. It’s not so surgical that you can just go in and do the same thing and have the same output every day. This hasn’t been deliberate, but we have a lot of people on our team who at some point have been pretty serious about music.

How does being on the board of Silkroad inform the work that you do with Reservoir? It’s really important to align everything I do: I have a background in music, I’m educated musically, I’m in the music business, and I’m devoting all my free philanthropy time to further musicians and their causes. My mother met Yo-Yo Ma probably 25 or 30 years ago when she was chair of the Vancouver Symphony Orchestra, and he had this idea to bring together musicians from different backgrounds and start a cross-cultural dialogue. The work that Silkroad does, bringing that front and center in today’s world, is now probably more important than ever.

1. A wall of recent awards that Reservoir Media has received. 2. “Yo-Yo gave me that for my birthday,” says Khoroswashahi. “He has suggested I use it in meetings to express how I’m feeling about certain ideas.” 3. Leon Ware’s Rainbow Dow and Nat Turner Rebellion’s Love to Keep From Crying, two “passion projects” led by Reservoir senior vp A&R and catalog development Faith Newman. 4. “I run a lot,” says Khoroswashahi. “I would say somewhere between 25 and 30 miles a week. Now, I say I run a lot, but [executive vp creative and A&R] Donna Cassino runs marathons all the time.”

• Former APA vice president TRAVIS WOLFE joined WME as an agent in Nashville. • DAVID LEVY was named CEO of New York venue Barclays Center and the NBA’s Brooklyn Nets.
85,000 fans. One historic night.

Thank you Garth Brooks for performing the first-ever concert in historic Notre Dame Stadium.

It was a night we will never forget.
Marshmello (left) and Kane Brown performed their recent single “One Thing Right” during their closing day-two set.

BTS Keys live-debuted her new song “Show Me Love” during her day-two set.

T-Pain sang a medley of his biggest hits on day two, including “Buy U a Drank.”
Miley Cyrus (left) owned the two-day event that took over Las Vegas’ T-Mobile Arena: She live-debuted a solo rendition of “Don’t Call Me Angel” sans collaborators Ariana Grande and Lana Del Rey, covered Led Zeppelin’s “Black Dog” and Pink Floyd’s “Comfortably Numb,” and even got a shoutout during Def Leppard’s performance of “Pour Some Sugar on Me” while she rocked out in the crowd. The love was felt all around, as Alicia Keys tackled Post Malone’s “Congratulations” and brought out Lewis Capaldi to duet on his smash “Someone to Love.”

H.E.R. enlisted a gospel choir to help cover Ed Sheeran’s “Make It Rain,” and Tim McGraw performed The Cars’ “Drive” in honor of Ric Ocasek, the Cars frontman who died on Sept. 15. But the most affectionate moment of all came after the festival, when Lil Nas X, who surprised the crowd with a performance of “Panini,” congratulated Camila Cabello — who live-debuted her new singles “Liar” and “Shameless” — on Instagram, saying: “watching her career over the past few years has been inspiring asf. i can’t wait to work with you one day @camila_cabello you amazing human being.”

— KATIE ATKINSON
Billie Eilish with SiriusXM executives Ross Zapin (left) and Steve Blatter on Sept. 18 in Los Angeles, where she performed a private set for SiriusXM and Pandora listeners at the Troubadour.

George Strait accepted the President’s Keystone Award at the Nashville Songwriters Awards on Sept. 17 in Nashville.

A BET president Scott Mills spoke at the L.A. launch of Viacom and Tyler Perry’s new streaming service, BET+, on Sept. 19.

ALL THAT MATTERS CONFERENCE At the annual sports and entertainment conference on Sept. 17 in Singapore, music streaming’s key players united to discuss the market in Asia. From left: Reed Smith partner Gregor Pryor, Merlin CEO Charles Caldas, Amazon Music Japan director Rene Fasco, Spotify head of artist and label marketing Chee Meng Tan and JioSaavn general counsel/vp business affairs Ali Sachedina.

From left: Grammy Museum executive director Michael Sticka with CenterStaging owners Kathy and Mitch Clark at the museum’s Industry Circle membership program launch on Sept. 19 in Burbank, Calif.

SONGS OF HOPE 2019 SHERMAN OAKS, CALIF., SEPT. 19

From left: Event co-chairs David Renzer, Doug Jones, Evan Lamberg and Steve Schnur at the annual gala, a fundraiser for medical research foundation City of Hope.

From left: Songwriters Liz Rose and Phil Barton with singer Tenille Townes at the Country Music Hall of Fame’s All for the Hall benefit concert on Sept. 17 in Los Angeles.

From left: Sony/ATV Music Publishing chairman/CEO Jon Platt (left) and Snoop Dogg, who received the Social Leadership Award.

Sony/ATV Music Publishing chairman/CEO Jon Platt (left) and Snoop Dogg, who received the Social Leadership Award.

Universal Music Publishing Group CEO/chairman Jody Gerson (left) and Tierra Whack, who accepted the UMPG She Is the Music Award.
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K-POP’S AVENGERS

With SM Entertainment’s newly formed supergroup, SuperM, the company hopes to reclaim its dominance as the genre continues to push into the U.S. mainstream

BY TAMAR HERMAN

PHOTOGRAPHED BY JUNGMIN PARK

From left: Baekhyun, Ten, Lucas, Taemin, Kai, TaeYong and Mark of SuperM photographed Sept. 12 at Teo Studio in Seoul. Watch members of the supergroup decide who is the best dancer and more while playing How Well Do You Know Your Bandmates? at billboard.com/videos.
THE SOUND

HERE HAVE BEEN

hip-hop collectives and rock supergroups, but SM Enter-

tainment’s SuperM is being touted by the company as a

boy band full of leading men — and K-pop’s most impres-

sive lineup to date, with seven members from SM’s

most successful and still-active groups.

“I see this as a new challenge,” says EXO vocalist Baekhyun, who at 27 is

the oldest member of SuperM and has emerged as its leader. “There are a lot

of expectations, because even though this is new; each of us comes from a different

[popular] group. But there’s this awesome synergy between us.”

The group — which will release its

titled debut EP on Oct. 4 — also

consists of EXO’s Kai, 25, who recently

became the global face of Gucci’s new

eyewear campaign; WayV’s Lucas, the

20-year-old Hong Kong-born rapper, and

Ten, the 23-year-old Thai artist; NCT 127’s

Canadian songwriter-rapper

Mark, 20, and 24-year-old leader

Taeyong; and Taemin, 26, who has

been in the industry the longest, join-

ning SHINee at 14. “Our team is the aces

of aces,” says Taemin.

EXO has scored four No. 1s on Bill-

board’s World Albums chart; in January,

WayV debuted at No. 4 on Billboard’s

Social 50 ranking; NCT 127 performed

on Good Morning America; and

SHINee has won the Seoul Music Awards’ popularity honor twice.

As for SuperM, its name is a nod to

its roots at Korean company SM En-

tertainment, formed in 1995 by producer

Lee Soo-man. Since then, SM has ex-

panded K-pop’s reach, first in Asia and

then in the United States. Earlier this

year, SM partnered with Capitol Music

Group to build a bigger following for

NCT 127 in the States. And in August,

the two companies, along with Capitol’s

independent distribution and label ser-

vices division Caroline, announced they

would launch SuperM together.

Capitol CEO Steve Barnett says

SuperM will “be part of our legacy to

the future,” and calls Lee the “godfa-

ther” of K-pop. Lee’s résumé proves as

much. In 1996, SM introduced H.O.T.,

largely considered the first K-pop idol

group, and has continued to produce

acts with statewide appeal.

Many South Korean entertainment

corporations have followed suit: Big Hit’s

BTS has three Billboard 200 No. 1

albums; this summer, YG’s Blackpink

became the first female K-pop group to

perform at Coachella; and Starship

Entertainment’s Monsta X collaborat-

ed this year with French Montana on

a Mainstream Top 40 hit. All three

have redefined what U.S. success can

look like for Korean pop groups in the

second half of this decade. And while

SuperM may seem like SM’s latest effort to

rival its competitors, it’s equally an

tempt at revive one of SM’s key sonic

legacies: SMP, or SM Music perfor-

mance. The company-created term

refers to dance performances set to a

fusion of pop-rock, R&B and hip-hop

production. SMP was best illustrated by

early-2000s releases from record-break-

ing boy band TVXQ!, which in June

2018 became the best-selling foreign

touring act in Japan, and Super Junior,

which has had 21 top 20 hits on Bill-

board’s World Digital Song Sales chart.

SM has had U.S. crossover success

before: In 2009, BoA became the first-ever

K-pop star to enter the Billboard 200, and

in 2012, Girls’ Generation performed

on the Late Show With David

Letterman. In June, NCT 127 debuted at

No. 11 on the Billboard 200 with its We

Are Superhuman EP. But SuperM, with

its blockbuster lineup, is SM’s effort to

lead the K-pop conversation in the U.S.

market, as it once did in the early ’00s.

“I don’t want to compare SuperM to

any of the other groups at SM, but if

I had to describe [what] sets us apart,

it’s the performance element,” says

Taemin. “It’s not just dance, but in-

cludes vocals and rapping, where each

member can showcase his ability and

shine in a different way, that maybe

they can’t in other groups.”

So far, SuperM has been tight-

lipped about the sound and style of its

album and doesn’t plan to share any

tracks ahead of the set other than the

already-released “I Can’t Stand the

Rain.” One thing it has made clear,

though, is its goal: “We’re doing

something futuristic and more advanced

than what the world has ever seen,”
says Mark.

SuperM also arrives at a time when

SM shareholders are demanding

change. In July, SM rearranged its upper

leadership at SM Entertainment Group

and subsidiary SM Contents & Culture,

and announced it would look to divest

less-than-profitable business ventures

— mainly the SMTOWN Coex Artium

complex in Seoul, a museum, café,

theater and store that opened in 2015. If

SuperM becomes a crossover success,

the company could solidify its footing.

Despite the fact that SuperM already

has debuted on Billboard’s Artist 100

chart without releasing a stitch of music,

K-pop fans have expressed trepidation

over its assembly. Immediately after

Barnett and Lee announced SuperM

at August’s Capitol Congress — Cap-

itol’s annual pep rally and presentation

of upcoming releases — the hashtag

SuperMDishbandParty was created,

as fans, concerned over how the

supergroup would impact the futures

of their favorite existing K-pop acts,

demanded that SM and Capitol abandon

the project.

SuperM isn’t fazed. Its members want

to prove how strong they are as a whole — especially when they’re together on-

stage. (The group is currently in rehears-

als.) “It’s always important to take

the next step when people might not expect it,” says Mark. “We always try to make

that challenge into something great for the fans — and for us, as well.”
“this man’s music literally saved my life.”
-brooke b - cheyenne, wy

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eric
curch
Anthony Ramos

FROM Brooklyn
AGE 27
LABEL Republic Records
HAMILTON HOOTCHIE On opening night of the off-Broadway production of Hamilton in early 2015, music team member and producer Will Wells pulled aside Ramos, who was cast as John Laurens/Philip Hamilton. Ramos recalls him saying: “Everyone on that stage is very talented, but you? You special.” Ramos had just started writing songs, and Wells suggested he consider releasing an album. They became co-writers, later forming their official partnership, Whole Team Winnin.

SPIKE’S SIGNOFF Post-Hamilton, Ramos starred as Mars Blackmon in the Netflix adaptation of Spike Lee’s She’s Gotta Have It and later played the best friend of Ally (Lady Gaga) in A Star Is Born. Before filming season two, Lee called Ramos one morning to say, “It just hit me — you got to do a song, and I want you to write it.” For Ramos’ first major solo performance, he sang “Cry Today, Smile Tomorrow” — a soulful track he and Wells wrote.

RAOS-LEVIEFLY Despite Management helped Ramos arrange label meetings in late 2018; after speaking with Republic Records president of West Coast creative Wendy Goldstein for three hours, he had made up his mind. He signed a recording contract with the label in June, then hunkered down with Wells in Los Angeles’ Laurel Canyon neighborhood, writing 21 songs in 30 days. “It was supposed to be a five-song EP, but Wendy looked up at me after three songs and went, ‘This is an album.’ ”

DOUBLE THREAT Ramos describes his debut, The Good & The Bad, out Oct. 25 on Republic, as “real stories with banging beats” that reflect his upbringing in a Puerto Rican household in Bushwick, Brooklyn. (He plans to release some tracks in Spanish.) Ramos is also wrapping his next role, as the lead in the movie adaptation of Lin-Manuel Miranda’s In The Heights, coming June 2020. “Your boy is just trying to manage it all,” he says. “But it’s dope.”

Angel Olsen

On her first three albums, Angel Olsen had trouble loosening her grip. “I have a lot of issues with control,” says the 32-year-old singer-songwriter. But for the expansive All Mirrors, out Oct. 4 on Jagajuwar, the Asheville, N.C.-based artist opened up her inner circle, recruiting string arrangers Jherek Bischoff and Ben Babbit. “It was a really testing process for me,” she says, “but really rewarding.” Olsen also shares how a more collaborative process, and her early studies of piano theory, actually worked in her favor.

—DAN HYMAN

PIANO THEORY

Ahead of recording All Mirrors, Olsen laid down bare-bones solo versions of each song on guitar. But once in the studio, she says the songs changing form so drastically and felt compelled to learn them on piano — the first instrument she ever played — as well as guitar. “As a kid, I learned theory for so many years,” she says. “But eventually, I just started memorizing all the songs — my piano teacher was pissed.” Going forward, she says, she’s less inclined to pick up her guitar first and now considers from the start if piano is a better fit.

SCOTT WALKER

While going over arrangements, Olsen says she listened to the recently departed avant-garde pop legend “as an example of how you can use strings in a dissonant way for a melodic song.” She points to 1969 track “It’s Raining Today” as a prime example: “I knew I wanted something big and epic and different than the stripped-back versions I had done solo.” As a result, she says Bischoff, who has “slept on floors and played punk shows,” and her friend Babbitt, who also plays bass, guitar and synth on the album, created “a world of dark clouds around my songs.”

BLUES AND JAZZ STANDARDS

When Olsen lived in Chicago, she frequented venues like Hungry Brain, Gypsy Jazz (where a friend of hers would play) and restaurant/bar Ethiopian Diamond, where she saw acts like the Hypnotic Brass Ensemble. “I really am in love with and obsess over Miles Davis and Lil Green,” says Olsen. “I missed making or hearing that kind of music.” As a result, she used horns on her upcoming album — something she had never done before. “I have these connections with people I’ve known over the years, and I wondered how open they would be to it.”

CURATION

Olsen enlisted John Congleton (Lana Del Rey, St. Vincent) to executive-produce All Mirrors, but with her collaborators spread across the globe, she assumed a curatorial role for the first time in her career. “I’ve never had to communicate so much about so many things on a record,” she says of assembling an album without being in the same room as everyone. Bischoff, for example, was recording with Iggy Pop in Switzerland. “All of the pieces were coming in one by one,” she says. “It’s the first time I made a record where nothing was completely planned out.”
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FROM YOUR FRIENDS AT
AEG PRESENTS
Laying Down The Foundation

As Rihanna and Lady Gaga keep fans on standby for albums to focus on their respective beauty brands, their message of inclusivity draws from an unexpected pop pioneer

BY BROOKE MAZUREK

In September 2017, Rihanna unveiled her Fenty Beauty line and had the entire industry rethinking its approach to beauty. In her choice of exclusively casting women of color for the brand’s debut campaign, and in the 40 different shades of foundation she pushed, Rihanna launched a broader conversation about diversity and inclusivity — and raked in an estimated $570 million in revenue last year, according to Forbes.

On Oct. 1, Lady Gaga will carve out her own nook of the business with Haus Labs, which will be available globally. Drawing inspiration from her early days of applying drugstore cosmetics that would shape her dramatic persona, Gaga and longtime makeup artist Sarah Tanno’s line marks the first major beauty brand to sell exclusively on Amazon, and also Gaga’s first independent business venture.

They also have revealed an unorthodox campaign whose diverse cast includes men, such as identical twin models Jake and Joseph Dupont, and reimagined the application process through “tools for self-expression” (e.g., metallic color for the eyes — or, really, for wherever).

Pop stars using makeup to reshape gender and racial boundaries is nothing new. Just look at Madonna, or Mick Jagger’s lip-stained pout, or David Bowie’s Ziggy Stardust. But perhaps one of the earliest and most critical figures to set the tone for today is Little Richard. What the Georgia-raised pop visionary — whose pancake foundation and overt eyeliner were inspired by underground drag bars in the South — did differently than, say, Elvis Presley, who was also wearing makeup in the mid-1950s, “was secretly bringing out queer culture by putting things right in the public that people didn’t realize were coming from queer spaces,” says Stephan Pennington, Tufts University associate professor of musicology.

Gaga is on a similar, yet more explicit, mission. “We are celebrating everyone,” says Tanno. “At the forefront [of the brand], as much as the products, were questions of how we were going to spread messages of bravery and kindness and inclusivity.”

Adds makeup artist James Kaliardos, who helped launch Fenty as a resident artist: “Women are smart enough to see an eye shadow and not have to see it on a blond person for them to want to buy it, but we’ve been fed that marketing analysis. Fenty proved it was complete bullshit.”

What Gaga and Rihanna are also proving, in the process, is that pop stars choosing to run their own brands rather than front someone else’s wield more power on a global scale. And they can do this — and stay connected to fans — without releasing music. Rihanna and Gaga haven’t delivered new albums since 2016; Selena Gomez, whose company July Moon Productions filed a trademark in July for her own beauty line, hasn’t put out a full-length in four years.

As was the case with Little Richard, timing — the emergence of TV as a platform — helped bring the underground into public visibility. But it was the music itself that aided acceptance. In Charles White’s 1984 biography The Life and Times of Little Richard, the singer’s sister Peggie explains how he wouldn’t wear his pompadour around their father. “Daddy didn’t want him to,” she says, but it became acceptable once he understood “that it was part of the makeup of an artist.”

Kaliardos, a longtime collaborator of Miley Cyrus, sees a throughline to today. “Everything we put out there tells people to accept or not accept people, and we have to be aware of how we do that,” he says. “There are pop stars who just do a look — and then pop stars who really take you on a journey.”

SIGNED
Phil Good
ELEKTRA RECORDS

Six years ago, singer-songwriter-producer Phil Good was working as a touring guitarist but wanted to start a career of his own. While on the road, he connected with manager David Conway and his business partner Brandon Goodman (Billie Eilish, Finneas), who were on the hunt for a new client.

“I always have been a fan of Phil’s,” says Goodman. “He has the innate ability to write big melodies and produce catchy music that feels fresh and specific to him.”

Born Jared Maldonado in Portland, Ore., Good grew up listening to Slipknot, John Mayer and Death Cab for Cutie. But at Conway and Goodman’s suggestion, he moved to Los Angeles in February 2016 and branched out stylistically. He has produced vocals for Chaka Khan’s daughter, Indira Khan, and more recently co-wrote stripped-down alt-pop track “Hazal” on Carlile Hanson’s 2019 EP, Junk.

As his résumé grew, Good was intent on staying independent — until Elektra Records reached out in fall 2018. The label had noticed that his self-produced electro-pop track “Be Somebody” kept showing up on various streaming services’ playlists. By October, he was on a plane to New York for a meeting, and after two minutes with Elektra Music Group co-presidents Gregg Nadel and Mike Easterlin, he knew it was the right fit. He signed in February. Nadel, too, says it was a no-brainer: “His music is rooted in great songwriting, which is a cornerstone for the label regardless of genre or style.”

Good’s major-label debut single, “Wonder,” arrived Sept. 27, and he says his upcoming debut full-length will follow the same pop-leaning path. He’ll test the new material out this fall when he hits the road to open a tour of 400- to 700-capacity venues for Jaymes Young.

“I’m more comfortable [now],” says Good of signing with Elektra. “It finally feels like I know what I’m doing.” — GAB GINSBERG
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Q&A
PLAYING THE PART
How Danny Brown got Q-Tip to produce for another artist for the first time in five years
BY DAN HYMAN

S INCE RELEASING HIS DEBUT album, The Hybrid, almost a decade ago, Danny Brown insists he has learned “the science of rapping” — the Detroit native has landed a top 20 album on the Billboard 200 and two top fives on the Top Rap Albums chart. But for his fifth album, uknowhatimsayin, out Oct. 4 on Warp, Brown, 38, wanted to change up his formula. So he enlisted A Tribe Called Quest’s Q-Tip to executive-produce — something the legend hasn’t done since 2014. “It was almost like I was an actor in a movie,” says Brown of working with Q-Tip. “I just had to show up and know my lines.”

How did working with Q-Tip change your approach to crafting an album?
Tip is a person who turns over every stone when it comes to making a song — he pays very close attention to details and tries out a lot of different things. Me? I just try to catch lightning in a bottle. I’m not rewriting shit. For this album, though, “Theme Song,” for example — we probably recorded that one over 300 times. And I didn’t get it right until the last week before it was about to go into mastering.

Whose style do you prefer?
I don’t know, but I told Tip: “Now it’s forever with us — you can’t leave me now!” Because just like in Pretty Woman, he can’t just be taking me to the nice stores and having me try on nice dresses and high heels and then be putting me back on the street. Fuck that! I’m trying to start on the next album with him as soon as possible because I know we both like to take a lot of time.

You’re playing 1,000-capacity venues beginning next month. How are you preparing mentally and physically?
I’m getting older, so I have to take care of myself. With touring there’s always going to be a lot of drinking and eating shitty food, so I start conditioning myself three months out. I’ve been doing this for a while now, and I’ve burned out on the road before — you’ll be going to do the show, and it’ll be the last thing you want to do that day. So right now, it’s just about taking care of myself — and getting the set tight.

Outside of music, you have your own Viceland show, Danny’s House. Why is that a good outlet for you?
I’ve been goofy all my life. Even when I was in jail, or selling drugs and doing terrible things, I was still cracking jokes and laughing too much. I’ve just always been that way. People look at life like they can’t do certain things or it will affect their street credibility or their image, but I’ve never been like that — I just like to have fun. ☝

CHARTBREAKER
SUMMER WALKER
Following a remix with Drake, the rising R&B artist is feeling the “love”
BY JEWEL WICKER

MASHUP MAVEN
At 15, Atlanta native Summer Walker started playing guitar and singing in her bathroom — “I liked the acoustics and how I sounded,” she says today. Inspired by the likes of Erykah Badu, Amy Winehouse and Marvin Gaye, she started uploading clips to Vine, then covers to YouTube. She didn’t find a following until 2017, when she uploaded a mashup of Drake’s “Fake Love,” Rae Sremmurd’s “Black Beatles,” Ginuwine’s “Pony” and Beyoncé’s “Yes”: “People are still discovering me from that.”

DOUBLE TROUBLE
Among those who discovered her was another Summer Walker, then studio manager for LVRN, who offered to help with her career. (She discovered the singer while Googling herself.) Within a year, the artist became the first woman to land a recording contract with LVRN, which in 2016 signed a joint-venture deal with Interscope. “She puts a fresh spin on R&B,” says Justice Baiden, LVRN co-founder/head of A&R. “There’s a juxtaposition of being edgy and punk, but still soulful.”

NO STRIKING OUT
In October 2018, Walker, now 32, released her debut album, Last Day of Summer, an LVRN/Interscope, and in January delivered her EP Clear, recorded live in an Atlanta treehouse she found on Airbnb. But it was the airy R&B late-night jam “Girls Need Love” — Last Day of Summer’s lead single — that pushed her into the mainstream with its unstrained lyrics: “I just need some dick, I just need some love.” The song caught the attention of Drake, who heard it at a bowling alley earlier this year and DM’d Walker, saying he was a big fan. “So,” she says, “I asked him if he would get on it — and he did.” Their remix scored Walker her first Billboard Hot 100 hit, peaking at No. 37 in March. But it’s her new single, “Playing Games,” that landed Walker her first solo Hot 100 entry, debuting in September at No. 87.

BALANCING ACT
In July, Walker signed a global publishing administration deal with Warner Chappell Music. Her next album, Over It, mostly produced by London on da Track, is out Oct. 4. Then the self-proclaimed introvert will embark on her First and Last Tour. “Performing gives me so much anxiety,” she says, adding that she travels with a stuffed animal named Friend. “I would be more at peace if I could just record music and slide it under the door.”
Walker photographed Sept. 19 at The Urban Jungle Studio in Los Angeles. Get to know all about the voice behind “Playing Games” at billboard.com/videos.

No. 7

ON BILLBOARD’S HOT R&B SONGS
SINGING ABOUT HER PERSONAL TRAUMA, KESHA BECAME A #METOO HEROINE AND AN INDUSTRY SYMBOL. BUT WITH A NEW ALBUM ON THE WAY, SHE’S FOCUSED FIRMLY ON THE PRESENT — AND ON ‘WRITING THE FUCK OUT OF SOME POP SONGS’
Styling by Samantha Burkhart
Balmain bodysuit from Neiman Marcus Beverly Hills, DENIMICHTIC chaps, Alexander Wang boots, Laurel DaVitt earrings and necklace, XIV Karats bracelet and pinky ring, Loree Rodkin rings, Moschino sunglasses from Hall of Frames, Aida Bergson crown, vintage cape and belt.

Kesha photographed Sept. 1 at Malibu Canyon Ranch in Calabasas, Calif.
OLLLOW ME!” SAYS KESHA, her long, newly brunette tresses blowing in the wind.  
She’s biking a few feet ahead of me, leading us through a residential stretch of Venice, Calif. Every so often, she calls out a direction, pointing to the “killer palm trees” on one street we turn down — a human GPS wearing a fuzzy cheetah-print backpack with a tail that wags as she pedals. Ten minutes later, we arrive at a surprisingly empty stretch of Venice Beach that she calls her “secret hideaway.”

We lock up our bikes — hers is the same turquoise cruiser that paparazzi have photographed her on since at least 2017 — and walk toward the ocean, settling down on a blanket and towels she has brought. “I always have a bathing suit and a passport — always,” she says. “You never know when you’re going to find yourself wanting to go to a different country or a body of water.” The latter is, apparently, often: After she finished her most recent tour, Kesha stayed swimming with whales off the coast of a small island in the middle of nowhere.

When she’s home and has a rare day off, though, she’s usually here: “I just do this, pray for animals and jump in,” she says. Kicking off her shoes and slipping down on the sand, the artist born Kesha Rose Sebert looks much like any beachgoer, the tiger head on her one-piece pecking out from under a red Hawaiian shirt. “This is the only place I usually don’t get paparazzi,” she says — and over the hours we spend on the beach, and even on our ride later to her favorite dive bar near the fishing pier, no one seems to recognize her. Thanks in part to her decision to dye her signature wild blonde waves, she can go incognito, “happy and free — no anxiety.”

It’s a welcome and still unfamiliar feeling for Kesha, 32, who has spent the past decade in an often glaring spotlight. Her debut album, 2010’s Animal, established both her talent for churning out hits (it became Kesha’s first Billboard 200 No. 1, and she has earned 2.5 billion U.S. streams to date, according to Nielsen Music) and her brash wild-child image. As her bombastic pop bangers climbed the charts — she has scored 10 Billboard Hot 100 top 10s, including the No. 1s “We R Who We R,” “ TikTok” and “Timber” — the media started to eulogize their lyrical content with Kesha herself, painting her as a perma-plastered party girl.

“Men glorify going out, getting drunk and hooking up,” she says. “As a woman, I came out and did it, and I was like Satan’s little helper.” By 2013, she had her own MTV show, Ke$ha: My Crazy Beautiful Life, directed by her older brother, Lagan. A year later, everything changed: On Oct. 14, 2014, Kesha filed a civil suit against Lukasz Gottwald — the mega-producer known as Dr. Luke with whom she had collaborated on her biggest hits — accusing him of abusing her physically, sexually, verbally and emotionally over a 10-year period. He, in turn, denied the accusations and sued her for more than $50 million, alleging defamation and breach of contract for failing to turn in recordings she owed him under her contract on his label, Kemosabe Records (an imprint of Sony Music Entertainment).

It was only the beginning of what would become a lengthy, ugly legal battle. But in the crucible of that turmoil, Kesha experienced a creative transformation. Long before the explosion of the #MeToo and #TimesUp movements, artists like Taylor Swift and Kelly Clarkson expressed their support for her as part of #FreeKesha, an ongoing social media campaign aimed at getting her out of her contract. And when Kesha revealed in a 2016 op-ed that she had won a 2016 court victory, #FreeKesha was reborn at Kemosabe as she released Rainbow, an album of emotionally raw songs that showcased her stunning vocal range, no Animal-era Auto-Tune necessary. Though it still bore the Kesha splashing sound — and, at the time, a spokesman for Gottwald said it was “released with Dr. Luke’s approval” — Kesha says Rainbow was the first album on which she had full creative control, and it showed. The most poignant track, “Praying,” which chronicled how she overcame years of trauma, became an anthem for survivors of abuse and earned Kesha one of her first Grammy Award nominations.

On Rainbow, a new Kesha emerged, and the industry embraced her. “I did the therapy,” she says, “I can do this and I can do this on my own. I don’t know if this is my last pop record, but I want to have one where I go out with a bang.”

HE DAY BEFORE KESHA met with Reynolds at Los Angeles’ Village Studios, she planned to write a slow song with him. But when she told Lagan, he suggested something totally different: something “big and epic.” (This was the Imagine Dragons guy, after all.)

She took his advice and ended up writing one of the album’s most epically IDGAF pop-rock anthems — with lyrics that feel like a pointed rebuke of the world’s perception of her both before and after the Gottwald legal suits: “We get it that you’ve been through a lot of shit, but life’s a bitch, so come and shake your tits and fuck it up.” (You’re the party girl, you’re the tragedy, but the funny thing is, I’m fucking everything.) While the album goes through final mixing, Kesha and her team cannot disclose song titles.

“She’s not taking the high road, which is kind of the point,” says Lagan. “That’s originally what people really noticed about her, and I felt like her fans wanted that from her right now, especially when the world is so f**ked up.” Or, as Kesha more succinctly puts it: “I got my balls back, and they’re bigger than ever.”

At first, Kesha was hesitant to return to her early sound — one reminiscent of the earwormy hits Gottwald had crafted alongside Max Martin for the likes of Clarkson and Pink for an industry — and a movement — Kesha made the kind of personal, and creative, pivot that few artists manage to accomplish intact. Remaining an artist on her own terms will be a different kind of challenge entirely, especially when a handful of tracks from her new album can’t help but call to mind the now-fraught sounds of her time working with Gottwald. And with the trial date for his defamation and breach-of-contract suit not yet confirmed, a great deal of uncertainty still hangs over Kesha’s future. A jury will decide whether she is liable, and if so, how much she might owe Gottwald in damages for, as he sees it, irreversibly hurting his career.

“There are so manywhat-ifs, and quite honestly, I’m not allowed to talk about it,” says Kesha. “And I’m really not used to not being an open book about everything — but I do have to defer to my lawyers on this one, they’re just like, ‘Focus on the music, focus on your happiness and mental health, and we’ll deal with this.’ Doing that has been greatly helpful.” And right now, she says, “writing the fuck out of some pop songs” is precisely what she needs to stay focused on the present. “I dug through the emotional wreckage, and now…” She trails off, perhaps momentarily caught in the past. “I can go back to talking a little bit of shit. I really wanted to put a solid footprint back into pop music like,” she does a handstand, and I can do this on my own. I don’t know if this is my last pop record, but I want to have one where I go out with a bang.”

Facebook: @billboard
Twitter: @billboard
“I can still go onstage in assless chaps because and I don’t want to wear assless chaps
I want to. And maybe one day, when everything is sagging anymore, I can sit on a stool and play country music.”
by the time he heard Kesha's demo. In 2005, she signed with Gottwald's production company, Kass Money, and his publishing company, Prescription Songs. He landed her a feature on Flo Rida's “Right Round,” a Hot 100 No. 1, and major labels came knocking. By 2009, she had signed a recording contract with RCA; in 2011, when Gottwald founded Kemosabe, she joined the Sony imprint.

Kesha says that her earlier hits’ connection to that time in her life hasn’t tainted them for her. “When I play some of the poppier songs, people lose their shit, and those songs are my babies too,” she says. “It brings me so much joy to see people boogie and have the best time with their friends, and I shouldn’t take that away from myself.” But songs like “Die Young” in particular — as she has claimed in a since-deleted tweet — she felt forced to record and include on her albums, often in place of ones she felt better aligned with her own vision.

Over the course of making the new album, Kesha says, she proved to herself that she could find a balance between her early style and her more recent, introspective inclinations. “Emotions are forever,” she says. “Part of this album is resurrecting the fact that you can be a fucking mess in your head one day, and then you can also be glittered-up and have the best night of your life.”

Speaking of which: Kesha may have matured beyond her early brush-my-teeth-with-a-bottle-of-Jack vibe, but she’s not entirely tamed. Since finishing the Rainbow tour, she has caught bucket-list shows by Neil Young and Willie Nelson “she calls both the “real deal”) and enjoyed the occasional night out. “They are more far and few between than they were, let’s say, at 21 years old,” she admits. “But I’m not dead.”

One night in particular, Kesha and her crew went to see Elton John’s farewell tour in Los Angeles. The experience inspired a song with a piano intro that morphs into a bass-thumping anthem for a girls’ night. “I, of course, stand for so many things,” says Kesha. “But sometimes you just want to escape into a happy motherfucking song. It’s like a three-minute vacation, and I want to give that to people because I know I need that sometimes. Every time I’m sad, I put on [Carly Rae Jepsen’s] ‘Call Me Maybe.’ Every single time.” Lately, she has been listening to “positive, badass women” like Cardi B, Lizzo, Ariana Grande and Swift, who in 2016 donated $250,000 to help Kesha with her legal fees. (The two remain close friends.) “She has amazing integrity,” says Kesha of Swift.

RCA president of A&R Keith Naftaly has worked with Kesha for her entire career, and he believes that she can easily return to the same pop stratosphere that these women currently rule. “Even in a hip-hop-dominated landscape, Kesha will strike a chord with a contemporary global pop audience because her lyrics are right on time,” he says, pointing to how honest and specific storytelling like hers has been crucial to the success of RCA artists like Khalid, SZA and H.E.R. Plus, notes Naftaly, Kesha’s audience is still incredibly young.

“When ‘Tik Tok’ and ‘Your Love Is My Drug’ and ‘Take It Off’ came out, her audience was like, ‘9,’ he says. “So now, a lot of her die-hard fans are in their early 20s, while a lot of her peers and their audiences have shifted into more of an adult-contemporary context.” Kesha, for her part, admits that she’s “not a 21-year-old bitch anymore, [but] I can still go onstage in assless chaps because I want to. And maybe one day, when everything is sagging and I don’t want to wear assless chaps anymore, I can sit on a stool and play country music.”

That isn’t just a pipe dream. Kesha says she writes sad country songs all the time and is saving them for future release. (She has so much new music that she has lost track of how many songs she has written.) Naftaly says she “already has a gorgeous folk album that is just waiting for its moment to shine.” How and when that is all released, of course, depends on what happens after her next court date.

Though no one interviewed for this story would so much as speak his name, Kesha as of 2016 owed Gottwald three more albums on her original contract (as Kemosabe went dormant in 2017, Gottwald has no title there, though he still profits from any of its remaining releases). Rainbow was one and the coming record will be two, which leaves her with one more to go — unless, of course, a judge decides to terminate her contract early. (Neither Kesha nor Jack Rovner, her longtime manager at Vector Management, would reveal a post-contract plan, like his client, Rovner says he is focused on her forthcoming album.)

In the meantime, fans will hear a “Praying”-esque song on that new album. It’s about growing up without a father, contemplating having children (she has been with partner Brad Ashenfelter for nearly six years) and wondering if having a dad around would have protected her from “all the bad shit, the bad men.” She wrote it shortly after her late business manager, a beloved father figure whom she prefers not to name, passed away — around the same time that, in need of a change, she decided to go brunette.

“Everything goes up and down, and I think it probably will for the rest of my life,” she says, lifting her heart-shaped Gucci sunglasses to catch a tear. “So you ride the highs, and you write songs about an awesome night where you go and meet Elton John and get fucked up and lose your phone in the Uber, and some-
I, of course, stand for so many things. But sometimes you just want to escape into a happy motherfucking song.

“Her stature in the business reached a level that had never been there before.”

“It was so foreign to me to get good press, and about my voice and about my music,” recalls Kesha. “I felt more seen as an artist and as a person than ever.” Even so, she still hasn’t watched the performance and says she never will. (Sometimes, she has nightmares of accidentally Googling herself.) “It makes me nauseous thinking about it,” she says. “It was kind of like jumping out of an airplane. I’m really happy I did it — and happy I lived through it.”

Today, she has an open-door policy at her home for the friends, band members and dancers who “all weathered the storm with me. It’s not something I’m ever going to forget.”

Ten years ago, she says, things were drastically different: Just starting her career, she was “under the impression that to do this job, you don’t eat, you don’t sleep, you don’t have privacy, and you don’t have time for yourself.”

No milestone felt important enough. “I would talk to myself in a way I would never talk to another human being in a million fucking years,” she says.

But eventually, “I just got sick of being mean to myself.” And once it clicked that she was in this “for the forever,” she realized her way of life wasn’t exactly sustainable. “I’m not starving myself for shit anymore. I’m too old for that. Been there, done that; it sucked, almost killed me, no thank you,” says Kesha. “I turned 30, I got an ass, and I’m OK with it!”

We order PB&J at the bar, which she appreciates for having a jukebox, a pool table and great burgers. “My man loves the veggie burger,” she says. The bartender compliments Kesha on the eye tattoo on her right palm, seemingly indifferent to who the owner of the tattoo is. Kesha, pleased that she blends in, leans in close to note that she’s wearing a Hawaiian shirt similar to one an older patron wears a few stools down.

Soon after, she leaves the dimly lit bar on a mission: Her friend recently spotted a sea lion around the pier, and she’s determined to find the little guy. When I run into her a bit later nearby, she tells me she couldn’t find him. But her hair is dripping wet.

“We just jumped in!” she says, flinging her arms in the air.

Additional reporting by Claudia Rosenbaum.
10K PROJECTS FOUNDER ELLIOT GRAINGE, WHOSE ARTIST TRIPPIE REDD JUST DROPPED HIS LATEST ALBUM, !, OPENS BILLBOARD’S ANNUAL TALLY OF THE INDUSTRY’S SHARPEST YOUNG EXECUTIVES WHO ARE DRIVING THE SUCCESS OF THE MUSIC BUSINESS WITH DETERMINATION, DISRUPTION AND DATA.
A DECADE AGO IN LONDON, a 15-year-old Elliot Grainge taught himself how to trade commodities online. He was drawn to the complex, fast-paced network of day trading, where risk-takers can reap huge rewards, but the side gig didn’t go as planned. “I lost all my money,” recalls Grainge with a laugh. “I decided that I needed to create a business where there wasn’t so much day-to-day volatility.”

Grainge, now 26, drew on that same penchant for data and fascination with the internet when he founded the independent hip-hop record label 10K Projects in Los Angeles in 2016, inspired by the adage that you can achieve mastery in any field with 10,000 hours of practice. His edge? An early grasp of SoundCloud’s youth-driven rap community, where he broke two of the platform’s buzziest acts, Trippie Redd and 6ix9ine, at a time when major-label heads were still trying to wrap their heads around the platform.

The inventive label has now surpassed 10 billion global streams, according to 10K Projects, and in August, Redd notched his third Billboard 200 top five title with ‘I,’ which debuted at No. 3.

“When artists come home from the studio and think the song’s a hit, in this generation, they want it up within the next 24 hours,” says Grainge, the son of Universal Music Group chairman/CEO Lucian Grainge. “SoundCloud became that quick hub. ‘We’re going to put this out and build a fan base.’ And there were certain artists that stuck out.”

Drawn to Redd’s melodic cadence and punk-influenced sound, Grainge invited the Ohio native to dinner in West Hollywood in 2017. “Elliott ran through a plan,” remembers Redd, 20, who signed to 10K shortly after that meeting. “He was himself, but at the same time, it was business.” The artist liked that the friendly young entrepreneur offered him full creative control over his work and was onboard with his ambitious goal to release two projects per year. They now get together over dinner regularly to strategize. “I have a hand in everything,” adds Redd. “That’s amazing to me.”

Roughly 10,000 hours — a little over a year — into its existence, 10K hit its stride. In 2018, Redd dropped two Billboard 200 top five albums featuring Juice WRLD, Travis Scott and Diplo, while the rainbow-haired, controversial 6ix9ine linked with Nicki Minaj and Murda Beatz for the melodic hit “FEFE,” which peaked at No. 3 on the Billboard Hot 100.

Grainge has since doubled — and diversified — his artist roster with new signings like teen pop singer AUSTN and Puerto Rican rapper Iann Dior, whose debut, nothings ever good enough, has logged 100 million streams.

He’s also forming new alliances. In August, 10K and the publishing/distribution company Create Music Group made a joint strategic investment in music firm Homemade Projects, which covers touring, digital marketing, management and merchandise, with clients including Travis Scott and G-Eazy. Says Grainge: “They’re a 21st-century company.” The partnership includes the joint label venture Homemade Records, which will be distributed by Caroline. While the label has yet to announce signings, Grainge says it will put out music before 2020.

10K has had setbacks. Days before the scheduled release of 6ix9ine’s debut album, Dummy Boy, last
November, the rapper was indicted on federal racketeering and firearm charges. After an incident in Atlanta in June, Redd was charged with aggravated assault and battery. Legal actions are pending for both artists.

Even so, creatively, Grange says that Redd is “a dream” to work with. “He’s extremely independent with his songwriting process and how he wants to lay the tracks out,” he adds. “He’s one of those human beings who shines.”

10K has been successful, he thinks, because the label continues to nurture its “niche, loyal, youthful” SoundCloud fan base by keeping its artists active on the platform, rather than abandoning it after an artist’s mainstream breakthrough. It also helps that Grange is often close to his roster in age. “If you’ve grown up with iPhones and BlackBerrys,” he says, “you can understand some of the actions that artists might take, or the reasons they might go a certain way creatively or visually.”

Grange likens today’s chaotic, boundary-pushing hip-hop culture to 70s-era punk-rock in Britain. It’s perhaps fitting, then, that he says his personal philosophy borrows from The Clash’s rowdy ’79 hit cover of “I Fought the Law.”

“It’s sort of this punk-rock phase I’m going through,” he says. “Fuck things, I’m doing it my way.”

—TATIANA CI RISANO

**The Song That Sums Up My Philosophy**

**‘Formation’ from Beyoncé. When you hear the first second-and-a-half of that song, you’re at attention. It’s literally a women’s anthem. It’s like: ‘Pull it together, we’re going to slay.’” —TIANA LEW IS

*Sandra Afloarei, 34
Senior VP Promotion, Epic Records*

Afloarei helped Travis Scott claim his status as a mainstream star this past year with Astroworld, which debuted at No. 1 on the Billboard 200 in August 2018 with 537,000 equivalent album units. “He’s a true modern-day rock star, he is what these punk-rock guys were doing 20 years ago, only in hip-hop,” says Afloarei, who was instrumental in assisting the rapper land two top 10 hits on the Billboard Hot 100 as a lead artist, including the No. 1 single “Sicko Mode.” “People said we were crazy and it was never going to happen,” says Afloarei. “But we did it.”

**Most Pressing Issue:** "It’s important to highlight the success of women in the industry on both the creative and business side. I don’t think we’re paid the same, [nor] are artists recognized the same."

*Madeleine Bennett, 30
Head of International Artist and Label Marketing, Spotify*

Since March 2018 Bennett has been involved with the launch of Spotify in 18 new markets, she says, with distinct musical cultures, including the Middle East, North Africa, India, South Africa, Romania, Vietnam and Israel. “We have a responsibility to build ethically, sustainably and with intention,” says Bennett, who leads a team of 40 people across 77 markets and has overseen Spotify’s partnerships with the three major music groups as well as companies like Starbucks and Sony PlayStation. “Specifically, I want to work to promote more women making music, more young people exploring artist catalogs, more cultures changing and exploring musical traditions and more resources devoted to the mental and physical well-being of artists.”

**Before I Turn 40, I Want To:** "Learn to DJ. I’m working on it. I’d play a lot of female artists and music from other cultures."

*Josh Berman, 39
Senior VP Streaming and Digital Marketing, Concord*

Berman created a data management system for Concord that collects and cross-references consumer information across its music division. “We’re consistently shattering our own internal weekly streaming numbers, and that’s reflective of how we use data,” says Berman of the info that allows Concord to produce more efficient direct marketing with a much higher return of engagement and consumption. “We’ve achieved savings upwards of 70% against the industry standard on some of our advertising campaigns, because we’re targeting people who are more likely to engage with the ad.”

**Most Pressing Issue:** "Data siloing. We are the only industry in the world that does not share consumer info across the various buckets of the industry. It’s dumb."

*Jaclyn Bertsch, 39
Senior VP Global Label Management and Integration, The Orchard*

When The Orchard acquired German distributor FineTunes and Norway’s Phonoffe, Bertsch, whose role spans over 40 markets, managed the process of absorbing the “huge volume of incoming labels with diverse tastes,” she says. “This included all communication planning, label training, oversight of the metadata, catalog transfer, managing the assignment of incoming labels to our staff and general management of the transition plan.” This followed Bertsch’s involvement in 2017 with The Orchard’s integration of RED distribution in the United States and RED Essentials in the United Kingdom.

*Mitch Blackman, 39
Agent, Concerts; ICM Partners*

Known for his success in hip-hop with clients Kid Ink, Ty Dolla Sign and the late Nipsey Hussle, Blackman shifted his focus to jazz in 2018. “I’m trying to make jazz mainstream; that’s my vibe,” he says, citing what he calls the “cutthroat” nature of the rap market’s boom in recent years as the impetus, which he notes has led to the rampant “stealing of acts” and “cutting commissions” among competing agencies. “You can’t be in the history books unless you create your own lane,” says Blackman, whose eclectic roster includes genre-defying artists like Kamasi Washington, Robert Glasper and Masu igo. “Everyone chooses trends, but [by] doing that, you never get a lifelong artist.”

*Mac Clark, 39
Agent, Creative Artists Agency*

As the longtime agent of The Chainsmokers, Clark played a role in the launch of Kick the Habit Productions, the duo’s film/TV company that has some 22 productions in development, and sold their first project, Paris (a feature film inspired by the pair’s titular hit single), to TriStar Pictures. “Any time one of our artists steps outside of their primary medium and succeeds, it’s something to cheer about,” says Clark. This includes Logic’s history-making first novel, Supermarket, which landed the Maryland rapper atop The New York Times’ Paperback Trade Fiction Best Sellers list, making him the first hip-hop artist to do so.

**Before I Turn 40, I Want To:** "See the Northern Lights."

*Brandon Davis, 30
VP A&R, Atlantic Records*

Davis signed Lizzo in 2015 and has worked with her since, cheering as the breakout rapper/singer reached No. 1 on the Billboard Hot 100 in September with “Truth Hurts.” “We are just at the tip of the iceberg and scratching the surface of what will be a very long career,” he says. The eight-year Atlantic veteran also co- A&R’d The Greatest Showman, which became the world’s best-selling album of 2018, according to IFPI. “We got a lot of no’s,” says Davis of both projects. “What we built took everyone by surprise.”

**Before I Turn 40, I Want To:** “I would love to see the Buffalo Bills win a Super Bowl.”
Allison Kaye, 38
PRESIDENT, SB PROJECTS;
PARTNER, ITHACA HOLDINGS

In what has been a milestone year for SB Projects — with parent company Ithaca Holdings acquiring Big Machine Label Group in June for over $300 million — Kaye has led the day-to-day management of SB’s roster and the development of its TV, film and lifestyle properties. SB client Ariana Grande “has given pop artists the ability to finally do things their way,” says Kaye of the star who released two albums in six months (Sweetener in August 2018 and Thank U, Next in February 2019). Also in February, Grande became the first solo artist to occupy the top three spots on the Billboard Hot 100 (with “7 Rings,” “Break Up With Your Girlfriend, I’m Bored” and “Thank U, Next”), and she’s posting the biggest numbers of her career with her ongoing Sweetener world tour — by the close of its North American leg in July, she had earned $78.8 million. Kaye is used to a demanding schedule; in 2017 she guided the creation of the One Love Manchester and Hand in Hand benefit concerts in 14 days apiece. That amount of time is also “what I consider crunchtime with starting a tour or releasing a new project,” she says. “My work life seems to exist in chaotic two-week stretches.”

MOST PRESSING ISSUE: “Fan engagement and retention. Everyone is releasing so much content. The challenge is getting people to invest in the artist and not just one song.”
Nicki Farag, 39  
**EXECUTIVE VP PROMOTION, DEF JAM RECORDINGS**

A 17-year Def Jam veteran, Farag in March 2018 became the first female executive vp in the company’s history. Her track record has included driving pop hits for Kanye West, Alesssia Cara and Justin Bieber, as well as Rihanna, for whom Farag has promoted 14 No. 1 songs on the Billboard Hot 100 — and at least one chart-topping single on each of the singer’s last seven studio albums. “She is the quintessential radio artist,” says Farag. Now the executive is eyeing the label’s rising roster upstarts, like Dominican American DanLeigh and Florida rapper-singer YK Osiris, whose breakout hit “Worth It” peaked at No. 48 on the Hot 100 in August. “Worth It’ has gone platinum and [Osiris’ 2018 hit] ‘Valentine’ went gold,” says Farag. Osiris “has touched a demographic, urban young teens, that hasn’t been touched in a really long time.”

**Before I Turn 40, I Want To...** “My bucket list I just achieved. My wife and I bought a home in the Pacific Palisades. It’s our first home, ever.”

Becky Gardenhire, 38  
**PARTNER AND CO-HEAD OF NASHVILLE, WME**

Gardenhire, who joined WME in 2002 and became a partner in 2017, led her team to book more than 14,000 dates for her clients in the past year, she says, and oversaw Rascal Flatts’ Summer Playlist Tour this year. Passionate about breaking new bands, Gardenhire helped Ingrid Andress debut at the C2C: Country to Country festival in London and perform with Little Big Town’s Kimberly Schlapman and Karen Fairchild for Cracker Barrel’s new initiative “Five Decades, One Voice,” celebrating the women of country music. “There’s a lot of great opportunities for new clients right now,” says Gardenhire. “It’s healthier than it’s ever been, and it feels like it’s never stopping.”

**Most Pressing Issue** “Diversity! I’m a part of [the Academy of Country Music’s] diversity and inclusion task force. We are diving deep into what steps we can all take to make sustainable change.”

Marissa Gastelum, 39  
**LATIN MUSIC ARTIST RELATIONS, APPLE MUSIC**

Gastelum launched the Latin hit-driven [Dale Play] in October 2018 with the premiere of Bad Bunny and Drake’s “MIA.” It became the first Latin playlist on the music streaming service’s top five and remains the top Latin playlist throughout Latin America, reports Apple. [Dale Play] is also a platform for emerging artists, who often appear on Apple’s weekly companion radio show. “Labels are fighting for the [exposure],” says Gastelum. “These are our relations, our family.”

**Before I Turn 40, I Want To...** “Skydive.”

Justus Haerder, 35  
**EXECUTIVE VP GROUP STRATEGY, MERGERS AND ACQUISITIONS; BMG**

Since joining BMG’s M&A team right out of college in 2009, Haerder has played a key role in the company’s expansion. He helped guide BMG’s largest label acquisition in a decade with the $100 million-plus deal for Nashville-based indie BBR Music Group, home of Broken Bow and Stoney Creek Records, in 2017. “That acquisition immediately gave us scale and muscle in that market,” says Haerder.

**Ten Years Ago I Was...** “Just starting at BMG. I describe it as a startup on steroids back then.”

Walter Jones, 38  
**CO-HEAD OF A&R, UNIVERSAL MUSIC PUBLISHING GROUP**

Jones’ promotion this month to co-head (with David Gray) of A&R for UMPG is his latest achievement in a decade-plus as a music publisher. He partnered with Quality Control to sign a publishing deal with Lil Baby (whose catalog has logged 6.1 billion streams) and won a Grammy Award earlier this year for co-producing H.E.R.’s self-titled LP, named best R&B album of the year. He’s also been the A&R collaborator for Quavo, Metro Boomin, Lil Yachty, Cubat2, Quay Global, City Girls and more.

**Most Pressing Issue** “Fair compensation for songwriters.”

Sam Juneman, 29  
**VP COMMERCIAL PARTNERSHIPS, UNIVERSAL MUSIC GROUP**

Juneman has worked on 12 No. 1 albums in her first year as vp commercial partnerships at UMG, she notes. One was Billie Eilish’s When We All Fall Asleep, Where Do We Go?, for which Juneman’s team created an interactive version of Eilish’s bedroom on the 2017-year-old singer’s website. “How often do you get to do something so cool and weird and outside of the box?” says Juneman.

Fadia Kader, 37  
**MUSIC PARTNERSHIPS, INSTAGRAM**

Kader credits her previous work in the fashion industry for what she calls her “superpower” of forecasting the next big thing — like “doing Drake’s first sold-out concert [in Atlanta] that got him signed in 2009.” For Instagram, Kader defined music as one of the lead verticals for the IGTV long-form video app, working with Beyoncé’s team on content (her first video has netted over 12 million views) and with Pharrell Williams, who created a Tokyo city guide that allowed Instagram to be “part of the story and not just [a place for] it to live,” says Kader.

Brooke Michael Kain, 39  
**CHIEF DIGITAL OFFICER, AEG PRESENTS**

Kain launched AEG’s customer data platform initiative in 2019, which provides tailored offers

**The Song That Sums Up My Philosophy** “Cardi B’s ‘Bodak Yellow.” I’m this little white girl from Texas. It empowers me, makes me feel like a badass even though I’m a mom.” — Maggie Martin

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**Degrees of Distinction**

What does it take to gain 40 Under 40 status? A breakout of the areas of study that led to achievement for this year’s honorees.

- **39.5%** Liberal Arts
- **23%** Business/Economics
- **17%** Media
- **12.5%** Marketing
- **6%** Did Not Attend or Graduate
- **2%** Computer Technology

Methodology: Based on questionnaires completed by 40 Under 40 honorees. Percentages rounded to add up to 100.
PITCH PERFECT

CONGRATULATIONS TO MAGGIE MARTIN ON BEING NAMED ONE OF BILLBOARD’S 40 UNDER 40 FROM YOUR SONY/ATV FAMILY
for ticket holders at select festivals. At the Firefly Music Festival in Dover, Delaware, targeted offers went out to more than 44,000 attendees, and at Stagecoach, the participation rate was over 90%. “Ultimately, this creates an experience that makes the consumer feel like we’re rewarding them,” says Kain. “Ripping the idea of loyalty off its head, and it’s wildly successful.”

**TEN YEARS AGO I WAS...** “At Interscope working for Jimmy Iovine, probably until 3 or 4 in the morning every night. I was hustling to get Beats head-phones into every Vevo video shoot. … I’ve come a long way.”

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**David Klein, 38**

**AGENT, MUSIC LEADERSHIP; UTA**
Klein, who joined UTA in 2017 after spending 12 years at Creative Artists Agency, re-singed Australian alternative and electronic duo Empire of the Sun this past year and has helped guide the success of American idol alumnus Alejandro Aranda. “He has sold out every show we’ve put up, with 3,000 tickets sold for his upcoming L.A. show this fall,” says Klein of the artist who is touring under the pseudonym Scarypoolparty. “He is so original.”

**TEN YEARS AGO I WAS...** “A music agent at CAA signing, developing and working with artists such as Lana Del Rey, Chance the Rapper, Neon Trees and Tori Kelly.”

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**Brock Korsan, 39**

**SENIOR VP URBAN AF&R, WARNER RECORDS**
Korsan helped S. Hoolooly Q reach No. 3 on the Billboard 200 with CashFalk in May, but big sales and accolades no longer drive him at this point in his career. “I want a bunch of No. 1s, but impactful music is what I’m after,” he says. “I’ve always wanted to get to this place, so it feels like a dream realized.”

**BEFORE I TURN 40, I WANT TO...** “It’s happening. This article, this was a goal. Mama, I made it.”

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**Annie Lee, 39**

**CFO, INTERSCOPE GEFEN AF&R**
Thanks to a superstar roster of acts including Billie Eilish, Imagine Dragons and Lady Gaga, Interscope has had “a huge amount of growth” in both revenue and the bottom line, says Lee, a reflection of reshaped budgets in a new era of single and album cycles. “There has been a shift in the way we manage the costs and financials here,” she says. “It’s a good problem to have.” A 13-year veteran of the label, Lee says her promotion to CFO in March still feels “a bit surreal.”

**BEFORE I TURN 40, I WANT TO...** “The truth is, before I turned 40 my dream was to become CFO, and I actually accomplished that. I just want to live here for a minute and take everything in and grow before the next thing.”

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**Kacie Lehman, 29**

**SENIOR VP PARTNERSHIPS, MAC PRESENTS**
Focused on getting emerging artists into markets they haven’t been before, Lehman landed rapper MadeinTYO’s image onto some 10 million cans of Sprite that could be scanned for exclusive content as part of the soda company’s “Fresh Face Series.” She also orchestrated Khalid’s global campaign with Forever 21, which featured him as the face of the retailer’s #D21music summer and #wearforever initiatives. “Retail is the new media,” says Lehman, whose clients received exposure in nearly 1,000 retail stores nationwide over the past 18 months, she continues. “I encourage brands to integrate artists into every facet of their massive marketing machines.” That allows them “to tell impactful stories and increase sales for all.”

**MOST PRESSING ISSUE** “Racism, sexism, ageism — all the ‘isms’ — affect the inner workings of our industry on a daily basis. I feel honored to be part of a workforce that is [addressing that]. And for the last time, your female colleague/boss isn’t aggressive or emotional — she’s assertive and passionate!”

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**Tiana Lewis, 31**

**HEAD OF POP AND R&B PROGRAMMING, PANDORA**
In April, Lewis launched the genre-spanning Pandor-a Now, the first channel available on both Pandora and its new owner, SiriusXM, which acquired Pandora last year. “There was a real need for a rhythm station where we can play the hottest songs and break new artists,” says Lewis, who works with curators to create 100% of the channel’s programming. She also oversees Today’s Hits, which leads all Pandora channels, averaging 120 million weekly spins, she says, and guided its Black Music Month campaign, this year honoring artists such as Lil Wayne and Mary J. Blige. “My ears have been the most important part of my career,” says Lewis.

**BEFORE I TURN 40, I WANT TO...** “Travel to 40 countries (layovers do not count), work with the next ‘greatest artist of all time’ and do everything possible to usher in more women of color in the music and tech space.”

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**Matthew Limones, 33**

**MANAGER OF ARTIST AND LABEL RELATIONS, SOUNDEXCHANGE** At SoundExchange, which collects royalties from programmed digital music services like SiriusXM, Limones reports he has “significantly increased our reach and our product’s value within the Latin market.” He identified rising stars like Maluma, Bad Bunny and Karol G early in their careers and ensured that established Latin acts received a greater portion of SoundExchange’s nearly $1 billion royalty payout in 2018. Billboard’s 2019 Latin Music Awards nominees — Ozuna, J. Balvin, Nicky Jam, Bad Bunny and Daddy Yankee — “saw a 102% increase in combined payments from 2017 to 2018,” says Limones.

**MOST PRESSING ISSUE** “The centralization of data: There is no central hub where people can find out who owns what.”

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**CAUSES OF CONCERN**

**MUSICAres** “The music community needs to take care of our own. Making sure artists have access to health care, financial assistance and mental-health support as they dedicate their lives to [music] but without safety nets other careers provide.” —Lonny Olinick

**PLANNED PARENTHOOD** “Regardless of your stance on all these issues, women’s reproductive rights are under attack, and we have to do what we can to help support women getting accessible and affordable health care.” —Jenny Swiatowy

**THE ALLY COALITION** “[It’s] Jack [Antonoff]’s charity. He goes out and partners with local shelters for LGBTQ youth and tries to put things into action, and the results are very direct. With Bleachers and all Jack’s touring, we always do a buck a ticket [in donations].” —Mike Marquis

**THE INNOCENCE PROJECT** “I find it atrocious that we live in a world where innocent people can be put behind bars. I’ve had limited experience with helping exonerates, but I hope to be able to so do more so in the future.” —Sascha Stone Guttfreund
MIGUEL, YOU DESERVE THIS AND MORE. THANK YOU FOR YOUR DAILY SACRIFICE AND COMMITMENT. CONGRATULATIONS, YOU ARE NOT ONLY MY TEAMMATE, YOU ARE MY PARCERO FOR LIFE. MANY BLESSINGS MIGUELITO! // MALUMA

CONGRATULATIONS MIGUEL! THANK YOU FOR BEING MY PARTNER ON THIS JOURNEY ALONGSIDE MALUMA. WHAT WE HAVE DONE TOGETHER IS REMARKABLE AND IT'S ONLY THE BEGINNING! CHEERS TO MANY MORE! // WALTER KOLM
Miguel Lua, 39
HEAD OF INTERNATIONAL MANAGEMENT AND MARKETING FOR MALUMA

In partnership with WK Entertainment president Walter Kolim, Lua has helped build the career of Maluma, the Colombian superstar who has notched three consecutive No. 1s on the Top Latin Albums chart. “Besides his continued commercial and critical success, we made bold moves to move him outside of the Latin realm [and] onto the mainstream stage,” says Lua, citing his collaboration with Madonna on “Medellín” and an upcoming acting debut in the film Money Me, alongside Jennifer Lopez and Owen Wilson.

Imran Majid, 37
EXECUTIVE VP/CO-HEAD OF A&R, COLUMBIA RECORDS

Majid — whom new label chairman Ron Perry named (with Justin Ershak) in April 2018 to head Columbia’s A&R department — recalls the day he walked into Perry’s office: “I was like, ‘I got to play you something.’” That “something” was Lil Nas X’s smash hit “Old Town Road.” Perry “saw the future when he heard that record,” which has since become the longest-running No. 1 in the history of the Billboard Hot 100. Majid, who started as an intern at Universal Music Group in 2005, continues to focus on superserving a global audience raised on social media. “The power’s always going to be with them,” he says of those fans. “So how do you identify and break new acts in this world? Because [that audience] is here to stay.”

TEN YEARS AGO, I WAS...”Director of A&R for Republic Records, putting every ounce of me into this business.”

Mike Marquis, 37
AGENT, PARADIGM TALENT AGENCY; CO-HEAD, PHOTO FINISH RECORDS

Marquis helped guide the breakout of electro-pop trio SHAED, which landed its first No. 1 on the Alternative airplay chart in June with “Trampoline” after signing with Photo Finish Records two years earlier. “The band has gone from no fan base to this year playing Lollapalooza, Firefly [Music Festival], Hangout [Music Festival] and Governors Ball, and will sell out probably all the dates on their tour,” says Marquis. At Paradigm, his booking roster also includes Bleachers, Alice Merton and Bishop Briggs — but he emphasizes not overreaching: “If you don’t sign a ton of artists, you can stick with them longer.”

BEFORE I TURN 40, I WANT TO...”Figure out the best work/life balance. I just don’t want to miss important things in my kids’ lives.”

Maggie Martin, 36
VP CREATIVE MARKETING, FILM AND TV; SONY/ATV MUSIC PUBLISHING

Martin is one of the co-founders of Sony/ATV’s annual group songwriting sessions, held in Los Angeles, New York, Nashville and Toronto, to create specialized songs for film, TV, trailers and commercials. One of the sessions yielded “Last Goodbye” from The Hot Damns (featuring Smokey Jones), which was No. 5 in the 2018 ranking of Billboard and Tunefind’s Top Film/TV Syncs. “We’re creating new revenue for the company and helping unsigned artists pay their rent,” says Martin, who placed “Last Goodbye” in the TV series The Originals. “I’m really proud of where we’ve come. They’re totally synch smashes.”

Andres Nieto, 33
PROGRAM DIRECTOR, SIRIUSXM

With an ear to the future of dance music, Nieto worked with DJ/producer/remixer Diplo to create his exclusive channel, Diplo’s Revolution. “We’ve given a platform to artists [that] listeners might not have heard of,” says Nieto, who also programs SiriusXM’s downtempo Chill channel, which has attracted club DJs. “They’re constantly asking, ‘Who’s this? Can you connect me; then and then you see collaborations happen, which is pretty cool.”

Jake O’Leary, 30
GLOBAL HEAD OF ARTIST AND INDUSTRY MARKETING, YOUTUBE

Handpicked by Lyor Cohen two years ago to build YouTube’s artist marketing department from scratch, O’Leary has since recruited a global team of some 100 staffers. “It was a totally new

music for YouTube,” says O’Leary, who has created over 150 artist campaigns for clients like Billie Eilish, Shawn Mendes, Camila Cabello and J Balvin. Contributing to the launch of YouTube’s subscription service in over 50 countries and helping drive 100 million installs of YouTube’s music app, O’Leary was part of the team that increased YouTube premium paid subscriptions 60% in the 12 months ending March 2019, he says. “I wake up every morning and think about two things: growing subscribers and making YouTube an amazing place for artists and partners.”

IF I DIDN’T WORK IN MUSIC, I WOULD...”Spend my life skiing and chasing winter.”

Lonny Olinick, 38
CEO, AWAL

With revenue for the fiscal year ending June 30 expected to be up over 80%, topping $100 million, AWAL “is one of the biggest, if not the biggest, independent labels on the planet,” says Olinick, who has led the unit, a division of Kobalt, since 2016. That growth has come through partnerships with labels including Glassnote Records and such artists as Lauv, Cold War Kids and Billie Eilish’s brother and collaborator, Finneas O’Connell. Says Olinick: “AWAL has created a modern music company with the ability to sign, develop and take artists to the top of the charts.”

Brandon Phelps, 37
MANAGER, FULL STOP MANAGEMENT

Phelps says John Mayer calls him “the facilitator of his visions,” whether that means helping his star client hijack the internet with the viral video for “New Light” (scoring 48.6 million YouTube views) or launching Current Mood With John Mayer, booking musical guests like Halsey, Maggie Rogers, Diplo, Alec Benjamin and Daniel Caesar for the Instagram-based talk show. As the day-to-day man on Mayer’s management team, Phelps also helped guide Mayer’s 2019 world tour, which started with dates in New Zealand, Australia and Asia. “Without being in an album cycle,” says Phelps, “we still sold out shows at Madison Square Garden and places he had never played, like Jakarta [Indonesia], Bangkok and Singapore.”

Brittney Ramsdell, 31
SENIOR VP FILM AND TV SYNCH, ISLAND/DEF JAM/REPUBLIC/WEBE (UNIVERSAL MUSIC GROUP)

In her cross-label role, Ramsdell — who manages a team of nine — reports that she has grown her division’s TV synch revenue to over $1 million in the past year with placements like the Jonas Brothers’ “Cool” in The CW Network’s summer campaign and Bishop Briggs’ “Hold On” in ABC’s The Good Doctor. She landed Alessia Cara’s “Out of Love” in After, and it has logged 69 million streams. She also helped break Republic Records’ The Score by orchestrating over 200 synchs for the alt-rock duo. “It’s like making mixtapes for a living,” says Ramsdell. “Everything else is really the hustle.”

BEFORE I TURN 40, I WANT TO...”Travel and make my way through every continent, Anthony Bourdain-style.”
CONGRATULATIONS
JACLYN BERTSCH
THANK YOU FOR YOUR TENACITY, GRACE AND LEADERSHIP
THE SONG THAT SUMS UP MY PHILOSOPHY
“The Monty Python song ‘Always Look on the Bright Side of Life.’ When I started in 2002, people said labels were dead. Lo and behold, 17 years later, we’re still here.”
—JOSH BERNAN

Oana Ruxandra, 37
EXECUTIVE VP NEW BUSINESS CHANNELS/CHIEF ACQUISITION OFFICER, WARNER MUSIC GROUP
A former senior vp of digital strategy and partnerships at Universal Music Group, Ruxandra joined WMG last December to lead digital acquisitions and strategic negotiations in a newly created role, overseeing business development and managing a team of 25. While the deals she has brokered so far are still “on lockdown,” she says, Ruxandra credits her success to the enthusiasm she has adopted in a second career. (She started out as a quantitative trader for a hedge fund.) “I eat, breathe, sleep music,” she says. “I’m grateful to Steve [Cooper, WMG CEO] for trusting me to lead the company in an area as important as digital.”

MOST PRESSING ISSUE “Making sure that our artists are paid well and supported by the platforms that leverage their music.”

Gabe Spierer, 37
VP CONTENT AND STRATEGY, BEGGARS GROUP
For Beggars Group — home to 4AD, Matador, Rough Trade, XL Recordings and Young Turks — Spierer has led the expansion of a global creative content department, with staff stateside and in the United Kingdom. For content including promotional and longform videos, Beggars aims to be “smarter about the way we invest and more integrated with our record campaigns,” he says. Spierer guided a partnership between the cloud service WeTransfer and Matador for such projects as Tidal’s ongoing video series with Car Seat Headrest.

BEFORE I TURN 40, I WANT TO... “Be part of producing a longform, feature-length piece of content that’s not a concert film.”

Sascha Stone Guttelfreund, 30
PRESIDENT, SCOREMORE SHOWS
Ten years ago, Stone Guttelfreund was waiting tables to support his concert promotion company, ScoreMore, and struggling with substance abuse. Then he got clean and sober. “I got healthy, and I put everything I had into the business and into attempting to find the balance between mind, body and soul,” he says. “I am grateful beyond belief for what life looks like today.” Since going national with a Live Nation partnership in 2019, he says ScoreMore has sold 475,000 tickets to hip-hop shows, tours and seven festivals (including Travis Scott’s Astroworld and J. Cole’s Dreamville). Says Stone Guttelfreund, who also manages Tony Lanez: “We’re just scratching the surface.”

Jenny Swiatowy, 36
VP/HEAD OF CREATIVE SYNCH LICENSING, CAPITOL MUSIC GROUP
In one of two “huge Apple campaigns,” Swiatowy placed SHAED’s “Trampoline” in an October 2018 MacBook Air ad, which helped propel the song to No. 1 on the Alternative airplay chart and generated 136 million streams. The synch led the alt-pop trio to become the first group led solely by a woman (vocalist Chelsea Lee) to top the Rock Airplay chart. “They started as a super- indie band, but this commercial really launched their career,” she says. Swiatowy also placed Sam Smith’s “Palace” in Apple’s 2017 holiday ad campaign for the iPhone X.

MOST PRESSING ISSUE “Gender equality and the representation of women across all areas of the music business, specifically in A&R, production and engineering.”

Lauren Thomas Fowler, 35
DIRECTOR OF NATIONAL PROMOTION, SONY MUSIC NASHVILLE
While Luke Combs and Kane Brown have reigned on the Country Airplay chart thanks, in part, to Thomas Fowler’s promotion work, the success of Miranda Lambert’s “It All Comes Out in the Wash” — which debuted at No. 19 on Country Airplay in July — holds special significance for the executive known as LT. “The Revolution album from Miranda was part of the reason I decided to move to Nashville,” says Thomas Fowler. “I feel motivated every day to kick butt for our artists.”

Phil Thornton, 39
SENIOR VP/GM, RCA INSPIRATION
A champion of gospel music who was inducted into the Stellar Awards Hall of Fame in March, Thornton guides veteran and rising artists alike. While he worked on Snoop Dogg’s first gospel album, Snoop Dogg Presents: Bible of Love, and Kirk Franklin’s 13th studio LP, Long Live Love, Thornton says a highlight of his year was his first RCA Inspiration signing. The Voice finalist Koryn Hawthorne, whose single “Don’t He Do It” spent 41 weeks at No. 1 on Hot Gospel Songs. “We don’t have a lot of young, vibrant artists in our space,” he says. “I’ve been a leader in breaking a lot of the younger talent, and that I defined as success.”

MOST PRESSING ISSUE “The lack of African-American executives running major record labels despite hip-hop and R&B being the dominant genres.”

Katie Welle, 37
SENIOR VP A&R, RCA RECORDS
Becky G’s ascending star — promoted in tandem with Sony Music Latin, the artist has passed 1.4 billion streams and appeared at the 2019 Amazon Prime Day concert alongside Taylor Swift, Dua Lipa and SZA — is a beacon of what Welle believes is the label’s future. “I love being in the middle of Latin artists working with English-speaking artists, mixing it up and seeing what the future holds for multilanguage music,” says the A&R executive, who majored in international relations in college. Welle also has helped woo Destiny Rogers to RCA and is working on Kesha’s and Leilei47’s upcoming projects.

LESS THAN 10 YEARS AGO, I WAS... “Thinking it would be impossible that I would ever have kids and work in this business, and now I have two.”

Ashley Winton, 36
SENIOR VP CREATIVE SERVICES, WARNER CHAPPELL MUSIC
“My team focuses on telling the incredible stories within our catalog, as well as helping writers explore innovative avenues across new media and brand partnerships,” says Winton. She’s part of the team behind the partnership of Warner Chappell and Warner Music Group with Build-A-Bear Workshop to create Build-A-Bear Records, with plans for original soundtracks — and those sound chips that make the bears talk. “There’s a lot of elements to that deal,” says Winton, but it demonstrates the music publisher’s efforts to “look beyond the music industry to find innovation, inspiration and synergies.”

BEFORE I TURN 40, I WANT TO... “Visit the Galapagos Islands and learn how to fly-fish.”

CONTRIBUTORS
Rich Apple, Cathy Applefield Olson, Dave Brooks, Dean Budnick, Tatiana Crisiano, Leila Coba, Camille Dodero, Jenn Haltman, Steve Knopp, Katy Kroll, Carl Lamarre, Joe Levy, Geoff Mayfield, Brooke Mazurek, Taylor Mims, Gail Mitchell, Paula Parisi, Alex Pham, Annie Reutter, Richard Smirke, Colin Stutz, Nick Williams, Xander Zellner

METODOLOGY
Billboard compiled and analyzed weighted & varied a variety of factors in determining the 2020 40 Under 40 list. A complete list is available at Billboard’s 2018 Top Artists and Top Tracks Scorecards. Additional factors include: royalties earned by artists, writings and compositions; impact on consumer behavior; awareness of the artists’ music and work; achievement in their career; and contribution to the music industry. For more information please contact us at 615-556-3055.

ILLUSTRATION BY BENJAMIN WACHENJE
SONY MUSIC PROUDLY CONGRATULATES

SYLVIA RHONE
CHAIRMAN & CEO, EPIC RECORDS
2019 SPIRIT OF LIFE AWARD RECIPIENT

ON RECEIVING CITY OF HOPE’S HIGHEST PHILANTHROPIC HONOR.
ALBUM OF THE YEAR
DAN + SHAY - DAN + SHAY

MUSIC EVENT OF THE YEAR
“DIVE BAR” - GARTH BROOKS & BLAKE SHELTON

MUSIC VIDEO OF THE YEAR
“GOD’S COUNTRY” - BLAKE SHELTON

NEW ARTIST OF THE YEAR
ASHLEY McBRYDE
CODY JOHNSON

SINGLE OF THE YEAR
“GOD’S COUNTRY” - BLAKE SHELTON
“SPEECHLESS” - DAN + SHAY

SONG OF THE YEAR
“GOD’S COUNTRY”
written by Devin Dawson, Jordan Schmidt and Michael Hardy; recorded by Blake Shelton

“TEQUILA”
written by Dan Smyers, Nicolle Galyon and Jordan Reynolds; recorded by Dan + Shay

VOCAL DUO OF THE YEAR
DAN + SHAY
The 53rd CMA Awards: Carrie, Dolly & Reba Salute The Women Of Country Music

This year’s broadcast, set to air in 37 countries on Nov. 13, will address country music’s gender divide head on

By Melinda Newman

As women struggle to make their voices heard on country radio, the Country Music Association will attempt to help them at its 53rd annual CMA Awards, set for Nov. 13 at Nashville’s Bridgestone Arena and airing live on ABC. This year’s theme: a salute to the women of country music. After 11 years of co-hosting with Brad Paisley, Carrie Underwood once again will helm the broadcast. This time, though, she has enlisted special guests Dolly Parton and Reba McEntire.

A spirit of solidarity has swept the women of Music City, with arena headliners like Underwood and Lambert rounding out their tour lineups with all-female acts. Other leading women artists have called out the lack of female inclusivity on country radio, as well as its trickle-down effect in the streaming age. In September, Martina McBride criticized Spotify’s country algorithm after she was unable to easily find suggestions for female country artists to add to a playlist. “It took 14 refreshes until one song by a woman came up,” McBride told Billboard then. “I was shocked.”

It was time for a change, says longtime executive producer Robert Deaton. “We have one chance in history to be able to bring these three iconic women together,” he says. “This is a moment that’s not going to come back.” Both Deaton and CMA CEO Sarah Trahern have nothing but praise for Paisley and Underwood’s tenure, but Deaton notes: “[After] 11 years of nine-minute-long monologues, we were starting to feel [like], ‘Hey, this is getting harder and harder, and we want to go out on top.’”

Each year, the CMA’s 7,400-plus industry professional members select nominees and winners. Serendipitously, 2019’s nominations highlight the tremendous range of the genre’s female talent that has charted over the past year. Maren Morris leads all contenders with six nods, including album of the year. And after no women were nominated in the entertainer of the year category during the eligibility period between July 1, 2018, to June 30, 2019, Underwood returns as one of the five finalists. Also, for the first time in CMA Awards history, women are nominated in all categories (except male vocalist), including musician of the year.

“We have one chance in history to be able to bring these three iconic women together. This is a moment that’s not going to come back.”

—Robert Deaton

The 2016 CMA Willie Nelson Lifetime Achievement Award recipient Reba McEntire (center), pictured with (from left) Kacey Musgraves, McEntire, Jennifer Nettles, McBride, Underwood and Lily Tomlin.
Surprisingly, one of the genre’s top breakthroughs, Kane Brown, earned no nominations, despite his sophomore LP, Experiment, which opened at No. 1 on the all-genre Billboard 200 last November. Brown has yet to earn a single nod, even for new artist of the year. Elsewhere, Luke Bryan failed to garner an entertainer of the year bid for the first time since 2012. “Every year, we discuss omissions from the final ballot. It’s tough, because our voters can only choose five nominees in each category. Whom would you kick out?” says Trahern. “All of this year’s nominees are more than deserving but, of course, there are artists, songs and albums that didn’t make the ballot.”

Deaton, who grew up playing guitar in bands, often draws on his own background to connect with performers. “All of the artists that I work with know that when I’m talking to them about an idea, I will sing their part to them,” he says. “I’m not embarrassed to sing in front of Carrie Underwood. It’s just part of the creative process.”

Deaton has worked out of the CMA office since 2016, which facilitates the sharing of ideas and makes the “TV group uniquely integrated in our day-to-day operations,” says Trahern, but what it’s about at all,” he says. “It’s about inclusivity in music and opening your arms to someone else that organically loves our music — whether it be Beyoncé or Pink or Ariana Grande — for that one moment.”

As country continues to expand its international imprint through, among other efforts, the CMA’s participation in the C2C: Country to Country Festival across the United Kingdom, the CMA Awards are realizing their true global footprint: The telecast will air in 37 countries this year, including on broadcast TV in Germany, Switzerland and Austria for the first time in 20 years via BMG’s sister company RTL. (The German TV channel also has licensed properties including CMA Fest and CMA Country Christmas.)

“One in 8 people in Norway saw our awards show last year,” says Trahern, noting that the CMA Awards serve as a calling card for June’s CMA Fest, which draws 10% of its 88,000 daily fans from overseas. “That’s the magic of having a TV show that can help put a face with the names overseas.”

Though the CMA Awards won its time slot in 2018, ratings declined from previous years. It’s a trend that has swept the space recently, with also leads to some privacy concerns. “We actually put extra soundproofing around his office, not because of his singing, but because he would blast music year-round,” she says. “We kept the Beyoncé and Dixie Chicks [2016 CMA Awards duet] pretty secret, but a couple of the [staffers] were like, ‘Is Beyoncé on the awards show? Because Robert keeps playing Beyoncé over and over when we walk by his office.’”

As usual, expect the ceremony to include some of today’s top stars outside of the country genre. “That’s an important part of our show. Some people always want to [say], ‘Country music doesn’t have to have a pop act in order to be important.’ That’s not many shows retouching their programming to harness digital and social engagement. The team doesn’t judge itself on the numbers “per se,” says Trahern. “We’re keeping pace with the trends in TV, and we’re producing the best kind of show that will appeal to the linear TV audience.”

Other measurements have equal, if not greater, value, according to Deaton. “We have to ask, ‘Are we moving country music forward?’” he says. “Are people talking about the show a week prior, and are we winning in our time slot? Are we raising digital sales streams the week after and, socially, a week after, are people still finding the performances? The answer to all that is yes.”

**“One in 8 people in Norway saw our awards show last year. That’s the magic of having a TV show that can help put a face with the names overseas.”**

—SARAH TRAHERN

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**The CMA Foundation**

The organization’s charitable arm has raised $25 million for music education in the U.S.

Since the CMA Foundation launched in 2006, the Country Music Association’s charitable arm has raised $25 million to help keep music education in classrooms across the country. The majority of its funding comes from CMA Fest, Nashville’s four-day country music festival, where all artists donate their time. The 2019 event, held in June, raised $2.2 million.

A music industry leader in philanthropic giving, the organization’s mission is to make sure every child has the opportunity to participate in high-quality music education. Executive director Tiffany Kerns says that each year, her team is getting closer to achieving this goal.

“It is my responsibility to make sure that we are making great investments because we have hundreds of artists that are showing up at CMA Fest every year, giving us their time at no cost,” says Kerns. “We’re actually moving the needle so our next generation can thrive. What other genres can say, ‘We’re stepping up, and we’re supporting one cause as an industry?’”

One milestone this year is a newly inked partnership with Mr. Holland’s Opus Foundation to conduct assessments that will better ensure that schools get the resources they need, whether that means instruments and equipment or professional development for teachers. The approach will allow staff to “get into the underbelly of why something is or isn’t working in a school system as it relates to music education,” adds Kerns. “Over the last decade, we’ve stepped back to make sure that we’re not misrepresenting the music education community. We’re able to speak their language and also speak through them.”

—ANNIE REUTER

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At the 2019 CMA Fest (clockwise from top): Kane Brown; Kelsea Ballerini with The Chainsmokers’ Andrew Taggart; Brandi Carlile (left) and Tanya Tucker. Above: Educator Kristina Waugh at the CMA’s Teachers of Excellence ceremony in 2018.
FOR YOUR CMA CONSIDERATION | NEW ARTIST OF THE YEAR

ACM WINNER: NEW FEMALE ARTIST OF THE YEAR
CMT WINNER: BREAKTHROUGH VIDEO OF THE YEAR
GRAMMY NOMINEE: BEST COUNTRY ALBUM
DAYTIME EMMY AWARD NOMINEE: OUTSTANDING MUSIC PERFORMANCE

“COUNTRY’S BRIGHTEST FUTURE.” VARIETY

“THE 200 GREATEST SONGS BY 21ST CENTURY WOMEN” – (“GIRL GOIN’ NOWHERE”) NPR MUSIC
CMA Awards Nominations Guide

BY PAUL GREIN

THE NOMINATIONS FOR the 53rd annual Country Music Association (CMA) Awards include both veterans who dominate the field and rising stars moving the genre forward. Maren Morris leads this year’s slate with six nominations, while nine other acts received three or more nods, including Blake Shelton, Dierks Bentley and the hottest breakthrough artist in recent years, Luke Combs, who took home new artist of the year in 2018. Brothers Osborne are the top duo or group with four nominations, while Dan + Shay scored three, including album and single of the year. In addition, a trio of producers — Scott Hendricks, Dann Huff and Greg Kurstin — each received three nods this year. Following are 2019’s standouts.

MAREN MORRIS

**GIRL**
Six nominations including album, single, song of the year

Morris is the only act to earn six nominations, including single, song and album of the year. The “My Church” singer is just the second female vocalist (following Miranda Lambert) to sweep the top three categories more than once. **GIRL,** Morris’ sophomore major-label effort, entered Billboard’s Top Country Albums chart at No. 1 in March. Morris (who took home new artist of the year in 2015) also earned nods for musical event, music video and female vocalist of the year (for the fourth consecutive time).

BROTHERS OSBORNE

**Port Saint Joe**
Four nominations including vocal duo, single of the year

T.J. and John Osborne’s 2018 sophomore album, named after the coastal Florida town where it was recorded, peaked at No. 2 on Billboard’s Top Country Albums chart last year. **Port Saint Joe** record earned them four nominations, including vocal duo (for the fifth consecutive time) and musical event of the year (for “All My Favorite People,” featuring Morris). The brothers received two additional nods for “Burning Man,” their 2018 collaboration with Bentley, which won last year’s musical event honor. The hit now will compete for single and music video of the year.

DIERKS BENTLEY

**The Mountain**
Three nominations including single, male vocalist of the year

Bentley collected his seventh No. 1 on Top Country Albums with 2018’s **The Mountain,** his ninth full-length studio album. This year, he received nods including male vocalist of the year — his eighth time in the category — as well...
CONGRATS TO SOME OF MY FAVORITE PEOPLE ON YOUR CMA NOMINATIONS! SCOTT HENDRICKS, JENEE FLEENOR, SOPHIE MULLER, AND GARTH BROOKS! I’M DAMN PROUD TO WORK WITH EACH OF YOU! I’M SO HAPPY ALSO FOR DEVIN DAWSON, HARDY AND JORDAN SCHMIDT FOR YOUR SONG OF THE YEAR NOMINATION! THANKS FOR AN INCREDIBLE SONG!
as his third one for single of the year for “Burning Man,” featuring Brothers Osborne, which also was nominated for music video of the year. He was previously nominated for “Home” (2012) and “Drunk on a Plane” (2014) in the category.

**ERIC CHURCH**  
***Desperate Man***  
Three nominations including album, entertainer of the year

The “Springsteen” singer’s sixth studio release, *Desperate Man*, spent its first two weeks at No. 1 on Top Country Albums. In its first week of release last October, the set earned 116,000 equivalent album units, with 103,000 of that sum in traditional album sales, according to Nielsen Music. Church’s nominations include album (for the fourth time) and entertainer of the year (for the third). He previously won in the album category with 2015’s *Chief* and 2015’s Mr. Misunderstood. He also is nominated for music video of the year (“Some of It”).

**LUKE COMBS**  
***This One’s for You Too (Deluxe Edition)***  
Three nominations including male vocalist, song of the year

In March, Combs made chart history as the second act to simultaneously lead all of Billboard’s main country rankings: Hot Country Songs, Country Airplay, Country Streaming Songs, Country Digital Song Sales and Top Country Albums. (On the latter, his breakthrough album, *This One’s for You*, has since logged 48 weeks at No. 1.) Following his win for new artist of the year in 2018, he earned his second consecutive male vocalist nomination, as well as nods for song (“Beautiful Crazy”) and musical event of the year for “Brand New Man,” a Brooks & Dunn collaboration.

**DAN + SHAY**  
***Dan + Shay***  
Three nominations including vocal duo, single of the year

Despite 10 career nominations, Dan Smyers and Shay Mooney have yet to take home a CMA trophy. This year, the pair received its first album of the year nod for third effort *Dan + Shay*, which entered Top Country Albums at No. 1 in July 2018. The act also received its sixth consecutive nomination for vocal duo and its second consecutive single of the year nod (for “Speechless”), following “Tequila” last year. The latter track earned Dan + Shay their first Grammy Award in January, for country duo/group performance.

**KACEY MUSGRAVES**  
***Golden Hour***  
Three nominations including female vocalist, song of the year

Last November, Musgraves began her *Golden Hour* award season blitz with a
2019 GRAMMY®, BILLBOARD, ACM, CMT AWARD + TEEN CHOICE WINS

3 BILLION+ GLOBAL CAREER STREAMS

4 BILLION+ IMPRESSIONS IN 2019 TO-DATE

OVER 30 MILLION GLOBAL STREAMS PER WEEK

TOP 5 ON BILLBOARD’S TOP COUNTRY ALBUMS CHART EVERY WEEK IN 2019

2 OF THE TOP 10 MOST-STREAMED COUNTRY SONGS OF 2019

“SPEECHLESS” + “TEQUILA”
CMA win for album of the year. After beating out pop hitmakers including Drake, Post Malone and Cardi B for the top prize at the Grammys in February, Musgraves received nominations for music video and song of the year for “Rainbow,” which she co-wrote alongside Shane McAnally and Natalie Hemby. The singer, who made her Coachella debut in April, also earned her sixth female vocalist of the year nod out of the past seven years.

**BLAKE SHELTON**
“God’s Country,” “Dive Bar”
Three nominations including single, musical event of the year

Shelton received three nominations, including music video and single of the year (both for “God’s Country”). He also received a nod for musical event for “Dive Bar,” a top 20 Country Airplay hit alongside Garth Brooks, which will compete against Lil Nas X & Billy Ray Cyrus’ “Old Town Road (Remix),” among others. Shelton previously won in that category in 2010 for “Hillbilly Bone.”

**CHRIS STAPLETON**
“Millionaire”
Three nominations including male vocalist, entertainer of the year

A 10-time CMA winner, Stapleton is vying for his fifth consecutive male vocalist of the year trophy. The feat would make him only the third man, following Shelton and Vince Gill, to win the category five years in a row. Stapleton also secured his fourth consecutive entertainer of the year nod as well as his third single of the year listing with “Millionaire.” He won in that category last year with “Broken Halos.”

**CARRIE UNDERWOOD**
Cry Pretty
Three nominations including entertainer of the year

Underwood holds the distinction of being the first female in three years to receive an entertainer of the year nomination. The onetime *American Idol* winner also will defend her 2018 title as female vocalist, a category she has won five times — a total surpassed only by seven-time winner Lambert. Underwood is also nominated for album of the year for her sixth studio title, *Cry Pretty*, which spent its first two weeks at No. 1 on Top Country Albums. It’s her fifth consecutive record to be nominated for album of the year and her first-ever as a co-producer.

Clockwise from top: Underwood, Shelton and Stapleton at the 2018 CMA Awards in Nashville’s Bridgestone Arena.
TOP TOURING FEMALE

- Selling out 360-degree arenas across North America including L.A.’s Staples Center and Nashville’s Bridgestone Arena
- Summer UK arena tour included Wembley Arena and landmark performance at legendary Glastonbury Festival
- #1 gold-certified album, Cry Pretty, is the best-selling female country album of 2018 & 2019
- 12-time CMA awards host

For Your CMA Consideration:
Entertainer of the Year
Female Vocalist of the Year
Album of the Year
Cry Pretty

“The two-hour show of back-to-back-to-back hits is as significant for being an all-female bill as it is for Underwood’s always cutting edge production, very physical performance and her full-throttle vocals.” — Pollstar
MORGAN WALLEN’S BREAKOUT YEAR

- OVER 1.2 BILLION GLOBAL STREAMS
- “WHISKEY GLASSES” MULTI-WEEK #1 HIT SONG ON COUNTRY AIRPLAY
- “COVER ME UP” OVER 40 MILLION GLOBAL STREAMS
- SOLD-OUT HEADLINING TOUR & DIRECT SUPPORT FOR LUKE COMBS SOLD-OUT ARENA TOUR

“WALLEN SOUNDS RIGHT AT HOME, FULLY AWARE OF WHO HE IS.”
- ROLLING STONE COUNTRY

“WALLEN IS A STAR. THERE IS NO DOUBT ABOUT IT.”
- TASTE OF COUNTRY

FOR YOUR CMA CONSIDERATION
NEW ARTIST OF THE YEAR | MORGAN WALLEN
The Arena Power List 2019

MADISON SQUARE GARDEN LEADS THE 20 HIGHEST-GROSSING VENUES IN THEIR CLASS

In each live-music year, festivals and stadium shows make the most noise, especially in today’s ultra-competitive live market. But arenas have always represented the lifeblood of the global concert industry. Indoor venues accommodating 10,001 or more fans accounted for 40% of total attendance and 46% of total ticket grosses reported to Billboard Boxscore during a recent 12-month period.

Since a terrorist bombing outside an Ariana Grande concert at the Manchester Arena in England killed 23 people in 2017, venues around the world have beefed up their security with measures that include behavioral analysis training, increased perimeter surveillance on CCTVs, facial recognition software and “magnetometers” — metal detectors that don’t require TSA measures, like emptying pockets and removing shoes — for fans.

This year, arenas have embraced a new trend: sustainability. “Like a lot of businesses, we have seen a massive shift in the way that consumers are thinking about environmental concerns,” says The O2 London vp/gm Steve Sayer, who set up a “green team” 18 months ago to test reusable plastic cups at the venue and has committed to reduce its electrical consumption by 2 million kilowatts per year. Waste management is also part of the “green” equation, with many venues using “landfill-diversion” techniques, nixing straws and choosing recyclable materials on-site.

The venues included here commanded Billboard Boxscore’s worldwide ranking in two categories: capacities of 15,001-plus...
and 10,001-15,000. Rankings are based on a 12-month gross (as designated in the capsules below); total ticket sales reported to Boxscore between July 1, 2018, and June 30, 2019. (Venues did not report all events taking place during this period.) This year, buildings from the United States, Europe and Australia top those lists.

### TOP 10 ARENAS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Arena Name</th>
<th>City</th>
<th>Concert Capacity</th>
<th>12-Month Gross</th>
<th>Gross Capacity</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Madison Square Garden</td>
<td>New York</td>
<td>20,697</td>
<td>$373.5 Million</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The O2 Arena</td>
<td>London</td>
<td>21,000</td>
<td>$199.1 Million</td>
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<tr>
<td>3</td>
<td>Qudos Bank Arena</td>
<td>Sydney</td>
<td>19,000</td>
<td>$88.1 Million</td>
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<tr>
<td>4</td>
<td>The Forum</td>
<td>Inglewood, Calif.</td>
<td>17,000</td>
<td>$104.5 Million</td>
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<tr>
<td>5</td>
<td>Rod Laver Arena</td>
<td>Melbourne</td>
<td>16,800</td>
<td>$86 Million</td>
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<td>6</td>
<td>American Airlines Center</td>
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<tr>
<td>7</td>
<td>Staples Center</td>
<td>Los Angeles</td>
<td>20,000</td>
<td>$55.7 Million</td>
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</tr>
</tbody>
</table>

The world's highest-grossing arena hosted shows from Drake, The Who, Paul Simon and — after a 15-year absence — Barbra Streisand, one of only three shows for the singer in 2018 and 2019. The arena also celebrated Billy Joel’s 100th lifetime show in July. “A particularly powerful moment for me was when Bruce Springsteen joined Billy Joel onstage,” says Darren Pfeffer, executive vp MSG Live. He’s also proud of the venue’s new Suite Sixteen premium lounge designed by Tao, which MSG bought earlier this year, as well as its partnerships with rising stars including Vulfpeck, Illeion and Brandi Carlile for shows in the market: “They’re not a household name, but they can sell over 12,000 tickets at the arena.”

Multiple-night runs from Drake, Hugh Jackman and Take That in 2019 helped maintain The O2’s status as Europe’s leading arena, while the fall 2018 opening of a shopping and leisure outlet, ICON, at the venue complex has made it a popular daytime and nighttime destination. One recent event that stood out for vp/gm Steve Sayer was the only U.K. appearance by Michelle Obama on her Becoming book tour. “She was able to create a real intimate feel within a big venue environment,” he says. Sayer also calls BTS’ performance there last fall an “incredible phenomenon,” adding, “We’ve never seen anything like it. The merch spend was incredible.”

As it celebrates its 20th anniversary, Qudos continues to evolve. Purposefully built for the Sydney Olympics in 2000, the venue in west Sydney today boasts an upgraded security control room with full CCTV, facial recognition and perimeter surveillance. “Security continues to be a priority for us,” says GM Steve Hevern, who says stringent new screening processes have been implemented over the past 12 months. A raft of energy-saving initiatives also have been rolled out, including water-restriction tapware and the installation of a 70kW solar array system. The arena, the largest indoor venue in the country, is undergoing a conversion to LED lighting.

When two high school students approached venue COO/GM Dave Brown with a proposal to make the arena strawless, Brown and his team listened. “We worked with our concessionaire to modify their program” — which goes into effect this fall — “and those two young men went on to win the national Distributive Education Clubs of America competition.” In addition to rethinking sustainability, the space is currently modernizing with a full-fledged digital conversion of signage and hosted 48 concerts over the past year, including a two-night run of Elton John’s Farewell Yellow Brick Road tour in December.
2019 CMA AWARDS NOMINEE

ENTERTAINER OF THE YEAR

MALE VOCALIST OF THE YEAR

SINGLE OF THE YEAR

THANK YOU
FOR YOUR CONSIDERATION
director of live entertainment Debbie McWilliams oversaw a year of growth for Glasgow’s SSE Hydro, including the completion of a new stage grid that boosted overall capacity to 14,300. “Securing tenancy to meet the needs of touring production schedules can be an ongoing challenge, albeit a good challenge to have,” she says, noting a recent highlight in the launch of Hugh Jackman’s global trek The Man. The Music. The Show, which sold out three nights. She also brokered a new partnership with Circular Glasgow, a joint initiative between Glasgow Chamber of Commerce and Zero Waste Scotland, which aims to “improve the economic, environmental and social legacy of major city events.”

In January, Wells Fargo Center welcomed Valerie Camillo, president of business operations, to run the 21,000-capacity arena during a $250 million renovation. The aim, she says, is to make the building “one of the most technologically advanced arenas in the world.” Dubbed “Transformation 2020,” the overhaul has harnessed parent company Comcast’s tech insights and includes a commitment that 100% of its energy use will be accounted for by “retiring an equal amount of wind-generated renewable energy credits” in partnership with Constellation Energy. The improvements have occurred during its peak concert seasons for more than two years, but didn’t stop the venue from bringing in more than $57 million from 46 shows this year, according to Billboard Boxscore.

Just 3 years old, Las Vegas’ newest venue hosted 32 concerts over the past year, including runs with Florence + The Machine, Ariana Grande and Paul McCartney. “Obviously, any time you get a Beatie in the building, it’s a pretty special and cool night,” says vp/gm Dan Quinn. In the venue’s fold is the neighboring Park Theater, which will host Aerosmith’s raucous Deuces Are Wild residency through June 2020. “On the first night of Paul McCartney, Steven Tyler came over and performed ‘Helter Skelter’ with Paul,” Quinn is still holding out for Adele. “Vegas didn’t get lucky on her last tour, and there are always questions about what her touring future is,” he says. “Those are the ones you start to salivate over.”

At a capacity of 10,000, the Mohegan Sun Arena hosts A-list underplays, including recent stops from Justin Timberlake, who threw a Man of the Woods afterparty at the on-site casino, as well as the tour close for U2’s Songs of Experience + Innocence trek. “We’re probably one of the most intimate venues they’ve ever played,” says Tom Cantone, senior vp sports and entertainment for Mohegan Gaming & Entertainment, who noted that the band loved the space. “To have U2 tell us the venue was one of the best they’ve played — that’s saying something.” New priorities include a diner-style catering area, a basketball hoop and a redecorated stage entrance that displays accolades — including a 2019 Academy of Country Music arena of the year prize — so artists don’t feel it’s a dungeon.

The Brisbane Entertainment Centre has such a strong connection with Pink, a ladies bathroom is named in her honor. The veteran pop star, who has performed 32 shows at the Centre since 2004, returned with seven sold-out shows on her Beautiful Trauma World Tour this past year. Other international acts who have performed multiple shows over the past year include Céline Dion, Red Hot Chili Peppers, Katy Perry, Post Malone and Shania Twain (for the first time in 19 years). “We are seeing a two-speed market,” says BCC GM Patricia McNamara. “Hot acts are selling out easily, and at times in spite of very high prices, while the acts who aren’t so hot have struggled.”

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Most nominated artist for the 2019 CMA Awards with six nominations

Maren Morris

For your CMA consideration

Female vocalist of the year

Album of the year

Girl

#1 album Girl had the largest ever debut streaming week for a country studio album by a female artist

Musical event of the year

“All my favorite people” with Brothers Osborne

“Girl”

Single of the year

Song of the year

Video of the year

#1 RIAA Gold® certified single

Achieved highest debut on country streaming chart

Highest weekly streams by a female artist

Girl

Best album of 2019

Billboard Entertainment Uproxx Stereogum Rolling Stone Variety
The fall 2018 opening of Mercedes Platz — a neighborhood entertainment district featuring a cinema, restaurants, hotels and a 4,350-capacity music venue — has made the 10-year-old Mercedes-Benz Arena an even more popular destination. “We are now having around 250-plus events a year at this location, which makes it very special in Europe,” says managing director Michael Haska. He points to November’s rescheduled concert by U2 among the year’s highlights, while Jack White “really shock the walls” when he opened the Verti Music Hall on Oct. 12.

Over the past year, Hamburg’s 15,000-capacity Barclaycard Arena hosted pop hitmakers Justin Timberlake and Post Malone, as well as a growing number of local headliners, including a sold-out, three-night run by German star Udo Lindenberg. With the closure of the nearby 12,500-capacity Congress Center, which is under construction until 2020, the space has embraced its capacity to shrink to a smaller, intimate space with the “push of a button,” says Steve Schwenkinglenks, vp/managing director. “When you enter, you have no idea it’s double the size.”

With its first naming-rights deal and eight of the venue’s top 20 highest-grossing shows of all time, the RAC Arena has enjoyed a “huge year,” says GM Michael Scott. Pink’s Beautiful Trauma run smashed its record for most tickets sold by a solo performer with over 16,000 visitors from out of town, a major boon to the tourism economy, he says. The “green” venue has implemented a raft of sustainability initiatives, including the introduction of reusable cups and a partnership with Hyundai, which will install electric car charging stations on-site.

Another record notch on Pink’s Beautiful Trauma run was when it swept the Spark Arena with six sold-out shows to 73,087 fans. The largest indoor venue of its kind in New Zealand, Spark Arena is a year into its Zero Waste Strategy, where 100% compostable packaging is now used for front-of-house serveware. “We are seeing a dramatic reduction in our annual waste to landfill,” says GM Brendan Hines. In April, the venue — located in Auckland, the territory’s most populated city — hosted the You Are Us/Aroha Nui concert to raise funds for those affected by the March Christchurch terror attack. “It was an emotional evening for the artists and audience with a powerful message of acceptance and love,” says Hines. We were delighted to have them back,” he says. (The band famously played its neighboring Wembley Stadium as part of the legendary AIDS benefit Live Aid in 1985.) Sellouts from George Ezra, Slayer and Arcade Fire contributed to a record 950,000 attendees in 2018, while this year has brought memorable visits from K-pop stars BLACKPINK, NCT 127 and Monsta X.

Hosting the world premiere of Queen biopic Bohemian Rhapsody in October 2018 was just one of the highlights of the past 12 months at the London staple, says vp/gm John Drury. “Queen have been regular visitors to the arena, so

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FOR YOUR CMA CONSIDERATION

CODY JOHNSON

“CODY JOHNSON SINGS WITH LEVELS OF DIGNITY AND RESERVE THAT APPEAR TO HAVE UP AND LEFT NASHVILLE.” - THE NEW YORK TIMES

3RD HIGHEST PRE-ADDED ALBUM OF ALL TIME IN THE COUNTRY GENRE ON APPLE MUSIC.

#1 ALBUM ON ITUNES TOP COUNTRY ALBUMS CHART.

800 MILLION+ CAREER ON-DEMAND STREAMS

SOLD OUT SHOWS IN 26 STATES

#1 ALBUM ON THE BILLBOARD TOP COUNTRY ALBUMS CHART.

TOP 10 HIT WITH DEBUT SINGLE, “ON MY WAY TO YOU.”

JOHNSON HAS PERFORMED IN FRONT OF MORE THAN 500,000 FANS IN THE LAST CALENDAR YEAR

DIRECT SUPPORT FOR MIRANDA LAMBERT’S WILD CARD TOUR IN 2020

ON BEHALF OF DURANGO ARTIST MANAGEMENT, CONGRATULATIONS & GOOD LUCK TO ALL OF THE NOMINEES

NEW ARTIST OF THE YEAR

CO-ORGANIZERS LARRY JAFFEE AND BRYAN EKUS PREVIEW THE THIRD ANNUAL B2B EVENT, SET FOR OCT. 14-15 IN HOLLYWOOD

By Gary Graff

On Oct. 14-15, leaders of the industry’s physical media and recorded-music business will convene at the W Hollywood in Los Angeles for the third annual Making Vinyl Conference. Co-organized by Larry Jaffe, a music journalist and former publicist, and Bryan Ekus, president of the media manufacturers’ organization Colonial Purchasing Cooperative, the annual B2B conference is expected to draw nearly 400 attendees for its first year on the West Coast, following two consecutive runs in Detroit.

In 2019, a two-day consortium — a combination think tank, incubator and classroom — will include panels on the prevailing trends, tech and strategies impacting the retail business’ vinyl sector, with standout sessions on sustainability in production, audio restoration techniques and a “sociological” take on the cassette revival. Further special presentations will spotlight Bandcamp’s new vinyl pressing service, package designer Lawrence Azerrad’s Grammy-winning vinyl box set for Carl Sagan’s Voyager Golden Record: 40th Anniversary Edition and mastering engineer Bernie Grundman, recipient of the conference’s Lifetime Achievement Award. The event’s annual Packaging Awards section also will salute honorees in an expanded 15 categories.

As a group, vinyl fanatics often speak about the format with “reverence,” according to Jack White. “With CDs, digital and streaming, you are in control and can stop [the track] whenever you want, but vinyl is dropping the needle, sitting down and paying attention.” said the Third Man Records founder during his keynote at the inaugural Making Vinyl Conference in 2017, held in Detroit. “This isn’t nostalgia. This isn’t being retro. This is reverence to the beauty of music in a world where everyone is texting every five seconds.”

Three years later, vinyl’s resurgence has only gained momentum: The 12th annual Record Store Day in April yielded sales of $27 million vinyl albums in the United States, according to Nielsen Music — the third-largest sales week for vinyl albums since 1991, when Nielsen Music began tracking data. Meanwhile, the RIAA’s 2019 midyear report, released in September, revealed profits of $224.1 million (on 8.6 million units) for vinyl releases in the first half of 2019. Given current trends, it’s likely that vinyl will soon surpass overall CD sales, which netted $247.9 million (from 18.6 million units) in the same period. Ahead of the conference’s West Coast debut, Jaffe and Ekus preview this year’s program and its global ambitions.
What is the state of today’s vinyl album business?

LARRY JAFFEE Sales are continually growing, and the records being made are better, generally. The Record Store Day sales numbers are not a fail. And from a retail standpoint, the industry is getting smarter. In the first years, there was a large attention to back catalog. For the format to sustain itself, it’s going to have to produce more current product — but be smart about it. We realize that it’s a digital world. We know we’re a niche, but also a deluxe niche that some music lovers prefer, and we have to keep coming up with ways to serve them.

Why did you want to move the conference to Hollywood?

JAFFEE On the program side, we have people who were certainly aware of the event the first two years but for logistics reasons couldn’t attend in Detroit. Lawrence Azerrad, the packaging designer, won our first best in show award and then won a Grammy a few months later. He’s based in Los Angeles, so he’ll be there and speaking. Jeff Jampol, whose company [JAM Inc.] manages the estate of The Doors, Janis Joplin, the Byrds and others, was interested in attending last year but couldn’t. We’re also able to focus on Blue Note’s 80th-anniversary vinyl reissue series.

Blue Note is re-creating its vinyl heritage in a unique way.

JAFFEE [Blue Note Records producer] Joe Harley will explain what he found in the archives. A lot of these titles have not been available for years. It’s my understanding that they tested a few titles and sold out immediately. They realized they had touched upon a sleeping giant, so they have expanded the number of titles and turned them into two different series for their 80th anniversary. We also have mastering engineer Kevin Gray of Cohearent, who has worked on the reissue series.

How has the new setting influenced this year’s programming?

JAFFEE One of the things we try to do year to year is not repeat ourselves. Ninety percent of the speakers this year are brand-new. We’ve brought in new topics in distribution and merchandising. We also have a presentation from Bandcamp, which started out as a digital platform and is now offering vinyl as well. Another topic that’s new is sustainability — the environmental impact of vinyl records. There have been a lot of technological advancements and more pressing plants, as well as suppliers who are focused on vinyl as an environmentally conscious alternative. We have a professor [Kyle Devine, University of Oslo] coming in from Norway to present research about how the carbon footprint of a vinyl record is less than digital music and Erica Records, in Southern California, which only presses lead-free, PVC records.

Why is Bernie Grundman the best choice for the Lifetime Achievement Award?

JAFFEE He’s the guy when it comes to vinyl mastering. He has done a who’s who of popular music — Michael Jackson, Stevie Wonder, Prince, Steely Dan, Barbra Streisand, and on and on. It just made sense to give it to him, and we were very lucky to get him. He’s another example of someone we have been trying to get for a few years but he couldn’t get to Detroit.

BRYAN EKUS Another wrinkle: After we announced Bernie’s Lifetime Achievement Award, I saw [musician, actor and Sirius XM DJ] Michael Des Barres offer him congrats online. I knew he was based in Los Angeles, so I asked if he wanted to get involved. Now he’s going to open up the event. And the kicker, totally unexpected, is his latest single, “Crackle & Hiss,” was released on Little Steven’s label, Wick-ed Cool Records. Little Steve [aka musician-actor Steven Van Zandt] was last year’s keynote speaker, so there’s a little bit of continuity there.

What’s new in the awards portion?

JAFFEE We have put more focus on jazz and classical because we realized the aesthetics for those genres might make for unfair comparisons in pop-rock. And the “They Said It Couldn’t Be Done” category comes from the idea of how do you top yourself. Last year, the winner was “Weird Al” Yankovic’s Squeeze Box, which put his entire recording career in a replica of an accordion. This year’s winner really wowed the judges.

Will you stay in Hollywood?

EKUS It’s a great place to be, but I don’t know if it will be home forever. We could wind up in other music-related cities — other places in L.A., or even going back to Detroit again. We’ll just have to see. The idea is not to make this a moving carnival.

You launched Making Vinyl Berlin in May. Why?

JAFFEE I think of the Leonard Cohen song — “First we take Manhattan, then we take Berlin.” The vinyl comeback was plotted in New York and then crossed the Atlantic, so it made a lot of sense to have something in Europe.

EKUS It was great. We did it at Hansa Studios, where so many artists [like David Bowie, Iggy Pop, Nick Cave, R.E.M., U2] have worked. For the same reason we’re doing it in L.A. this year, if you bring a product like Making Vinyl to a new area, different people attend who might not have done so before. We got a pretty good representation of people from Europe in Detroit, so we got some of those people to Berlin.

Are there any other continents on your radar?

EKUS Certainly. Asia could be a strong possibility. There’s a huge vinyl market and manufacturing community in Japan. There would be some language barriers, but that would be something I would love to explore for the next Making Vinyl.
Valence Media congratulates our partners at Fulwell 73 for their Emmy® Wins

OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)
Carpool Karaoke: When Corden Met McCartney Live From Liverpool

OUTSTANDING SHORT FORM VARIETY SERIES
Carpool Karaoke: The Series

OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A LIMITED SERIES, MOVIE OR SPECIAL
The Late Late Show Primetime Special 2019
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**THE LUMINEERS**

The Lumineers reenter the Artist 100 at No. 2 as their third LP, *III*, launches at No. 1 on Top Rock Albums and No. 2 on the Billboard 200 with 86,000 equivalent album units, according to Nielsen Music.

All three of the Americana/folk band’s full-lengths have led Top Rock Albums.
You gave us all a ticket to paradise, Eddie.

We miss you. Love, your Music Sales Group family.
**EMERGING ARTISTS**

**SEPT. 28, 2019**

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**DATA FOR WEEK OF 09.28.2019**

**CHART BEAT**

**MAROON 5 MAKES NEW ‘MEMORIES’**

After logging its longest reign on the Adult Top 40 airplay chart — 14 weeks with “Girls Like You” (featuring Cardi B) last year — Maroon 5 returns with “Memories.” The new single starts at No. 20 after just three days of availability, following its Sept. 20 release. The track also begins at No. 37 on the Mainstream Top 40 airplay tally.

— DARYL TRUST

Go to the Chart Beat section of billboard.com for full charts coverage.
MAC PRESENTS
CONGRATULATES OUR OWN
KACIE LEHMAN
MISS “WRANGLIN’ DEALS SINCE 1990”
ON BILLBOARD’S
40 UNDER 40

ONE OF THE TOP ARENAS IN THE WORLD, AGAIN.

A big thank you to our team who have helped make Mohegan Sun Arena as popular as the stars who play it.

Mohegan Sun ranks #3 Worldwide on the Power list of Arenas, 10,001-15,000 capacity (#1 in North America of the 10,001-15,000 capacity) in Billboard magazine.

THOMAS L. CANTONE
SR. CORP. VICE PRESIDENT
SPORTS AND ENTERTAINMENT
tcantone@mohegangaming.com

CONGRATULATIONS TO PACIFIC ALUMNA SAMANTHA JUNEMAN ’11
Director of Commercial Partnerships, Universal Music Group

on being recognized as one of Billboard’s “40 Under 40” in 2019.

Pacific.edu/Conservatory

UNIVERSITY OF THE PACIFIC
Conservatory of Music
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**Posty Goes For Two**

Post Malone’s “Hollywood’s Bleeding” holds atop the Billboard 200 for a second week, earning $198,000 equivalent album units in the week ending Sept. 19, according to Nielsen Music. That’s down 59% compared with its launch of 489,000. Bleeding’s second-week figure is so large, it would have been enough to make the set the No. 1 album in all but nine earlier weeks in 2019. Further, its 198,000 units are the largest second-week haul for an album in over a year, since Travis Scott’s Astroworld logged 295,000 units in its second frame on the chart dated Aug. 25, 2018.

As Hollywood’s Bleeding holds its position for a second week, it halts the revolving door at the top of the tally, where in the six weeks before it bowed at No. 1, there were six different chart rulers, each with just one week atop the list. —KELTH CAUFLIELD
"I’VE ALWAYS JUST SEEN MYSELF AS A WEIRDO. AS SOMEONE WHO’S SOMEWHAT INTROVERTED, MY MUSIC HAS BEEN MY WAY OF CONNECTING WITH EVERY-ONE ELSE OUT THERE.

LAUV
Korn collects its 14th Billboard 200 top 10 album as The Nothing debuts at No. 8. In turn, the group ties Van Halen for the fifth-most top 10s on the chart among rock bands. Ahead of it are The Rolling Stones (with 37), The Beatles (32), Dave Matthews Band (16) and Santana (16).

Charli XCX's guest-laden album (nine of its 15 tracks sport an assist) begins with 12,000-equivalent album units earned (with 6,000 of that sum in album sales). Among the acts joining her on the effort: Lizzo, HAIM and Troye Sivan.

Strait's 1995 retroactive boxed set was reissued Sept. 13 on CD exclusively via Walmart. It re-enters with 8,000 units, up 664% (2,000 in album sales; up 3,090%). The package, which also re-enters Top Country Albums at No. 1, has sold 1.5 million since its release.
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SAG-AFTRA is bringing together labor leaders and entertainment and media industry experts to chart a course for the future while honoring our industry partners with the American Scene Awards.

2019 National Convention / October 10-13 / Los Angeles sagaftraconvention.org #SAGAFTRAMEMBER
Prince Pops With Reissues

Prince makes a fashion-able reentry on Top Album Sales at No. 12 with The Versace Experience: Prelude 2 Gold (6,000 sold in the week ending Sept. 19, according to Nielsen Music), while on Catalog Album Sales, Chaos and Emancipation enter at Nos. 10 and 12 (about 2,000 sold each), respectively.

The Versace Experience was first issued as a promotional cassette at a 1996 fashion show by designer Gianni Versace, but didn’t earn a commercial release until earlier in 2019, when it dropped on cassette for Record Store Day (and debuted at No. 39 on Top Album Sales with 4,000 sold). On Sept. 13, it was widely issued on CD, vinyl and digital download.

Also on Sept. 13, Chaos and Emancipation (a pair of studio albums from 1996) were reissued on CD and garnered their first pressing on vinyl.

—KEITH CAULFIELD
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**SuperM Shines; King Returns**

K-pop supergroup SuperM (above) makes its maiden appearance on the Social 50, debuting at No. 2. The seven-piece group featuring members of EXO, NCT and SHINee arrives with 1.2 million Twitter reactions and 188,000 Twitter mentions in the week ending Sept. 19, according to Next Big Sound. Concept photos of SuperM’s members have been posting to the group’s social media accounts while the act gears up for its first EP, a self-titled release scheduled for Oct. 4. It’s the highest debut for a K-pop act since BTS (No. 1, Oct. 29, 2016). Meanwhile, B.B. King, who last reached the Social 50 after his 2015 passing (No. 20, May 30, 2019), reenters at No. 39 with 10,150 tweets, 12,546 photo posts and overall 3,758% increase in digital consumption.

---

**CHARTS LEGEND**

Bullets indicate titles with greatest weekly gains.

**ALBUM CHARTS**

Recording Industry Assn. of America (RIAA) certification for physical shipments and digital downloads of 500,000 units (Platinum). Numeral noted with Platinum symbol indicates album’s multi-platinum level.

**RIAA certification for physical shipments & digital downloads of 50 million units (Diamond). Numerals noted with Diamond symbol indicate albums’ multi-diamond level.**

**LATIN**

Latin albums certification for physical shipments and digital downloads of 30,000 units (Gold).

**LATINS**

Latin albums certification for physical shipments & digital downloads of 60,000 units (Platinum). Numeral noted with Platinum symbol indicates album’s multi-platinum level.

**DIGITAL SONG SALES CHARTS**

RIAA certification for 500,000 paid downloads and 200 streams equal 1 download (Gold).

**RIAA certification for 1 million paid downloads and 600 streams equal 1 download (Platinum).**

**AWARDS**

P3(PopList) for largest 1 album sales gain
G(S) Greatest Gainer for largest weekly gain
AM(All) Artists
SM(Solo) Songs

Publishing song index available via Billboard.com.

Visit Billboard.com for complete rules and explanations.
Hip-hop dominates every other genre claiming a quarter of all music consumption.

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

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

CONTACT
Joe Maimone
212.493.4427 | joe.maimone@billboard.com
Debra Fink
323.525.2249 | debra.fink@thr.com

BONUS DISTRIBUTION:
Billboard Hip Hop Summit 10/17 (NY)
Marshmello Rules For A 15th Week

Marshmello (above) logs his 15th consecutive week atop the Dance/Electronic Producers chart, continuing his streak as the only act to rule since the list’s launch in June. His reign continues thanks to a pair of entries on Hot Dance/Electronic Songs: “Happier,” with Bastille, spends a record-extending 53rd week at No. 1, and “Rescue Me,” featuring A Day to Remember, ranks at No. 29. Marshmello concurrently places at No. 2 on Dance/Electronic Songwriters, after spending two weeks at No. 1. Plus, Louis Bell rules both the Hot 100 Producers and Hot 100 Songwriters charts for a 12th and second week, respectively, thanks to 15 production credits and 17 songwriting credits on the Billboard Hot 100.

—XANDER ZELLNER
The T.J. Martell Foundation’s Young Professionals Advisory Council’s mission is to provide opportunities for the emerging generation of music and entertainment industry leaders to network and grow professionally while advancing the work of the foundation by raising funds and awareness nationally.

For more information visit www.tjmartell.org

2020 YPAC Event Schedule

Nashville
February

New York
June

Los Angeles
March

May

August
### Mainstream Top 40

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<th>Week</th>
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<td>Lizzo</td>
<td>COLUMBIA</td>
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<td>Lewis Capaldi</td>
<td>REPUBLIC</td>
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<td><strong>SUCKER</strong></td>
<td>Jonas Brothers</td>
<td>REPUBLIC</td>
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<td><strong>I DON’T CARE</strong></td>
<td>Ed Sheeran &amp; Justin Bieber</td>
<td>REPUBLIC</td>
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<td>5</td>
<td><strong>GOODBYE</strong></td>
<td>Post Malone feat. Young Thug</td>
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<td>CAPITOL</td>
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<td><strong>TRAMPOLINE</strong></td>
<td>Ariana Grande &amp; Social House</td>
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<td>The Kid LAROI because of COVID-19</td>
<td>CENTRICITY/12TONE/WARNER</td>
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### Adult Contemporary

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<td>Lauren Daigle</td>
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### Adult Top 40

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### Radio Songs

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<td><strong>FOOLS &amp; ANGELS IN LOVE</strong></td>
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On November 5th & 6th, Billboard’s Live Music Summit & Awards will gather live music’s top industry insiders, power players and artists for a 360-degree look at the challenges and opportunities facing the industry. This year’s summit will seek to refine and expand the boundaries of the live experience.

Included will be:

- Analysis on the state of the touring industry, top tours, managers, promoters, booking agencies and venues based on Billboard’s Boxscore charts
- Profiles on Legend of Live honoree P!nk & Tour of the Year honoree Hootie & The Blowfish
- An overview of Billboard Live Music Summit

#BBLMS

NOVEMBER 5-6
THE MONTAGE BEVERLY HILLS

BillboardLiveMusicSummit.com
A Lot About ‘Living’

Dierks Bentley (above) earns his 17th Country Airplay No. 1 as “Living” lifts 2-1, up to 39.5 million audience impressions, according to Nielsen Music. “The dream is to write and record songs that are authentically personal to me, but also have commercial success; I want both,” Bentley tells Billboard. “Usually, you wind up with a little bit of one and a little bit of the other. But with ‘Living,’ I got it both ways. I got something that has deep meaning for me, a song with the importance of gratitude at its core. And I get to go out there onstage and pound my chest and sing it at the top of my lungs, along with all our fans who know it by heart thanks to country radio. That is the dream, and it came true with this one.” —JIM ASKER
The ONE Bahamas Fund, established by Tiger Woods and Justin Timberlake, NEXUS Luxury Collection, members of the Albany community and Royal Bank of Canada, supports relief and rebuilding efforts in The Bahamas and the residents who were affected by Hurricane Dorian.

HELP ONE BAHAMAS FUND RAISE $12 MILLION OR MORE.

Donate today.

ONEBAHAMASFUND.ORG

ONE Bahamas Fund is a U.S. registered 501(c)(3) organization.
On October 12th, Billboard will profile the most influential people in Latin music, from record label executives, music publishers and management companies to radio and television stations and live entertainment.

This feature will include a report on mid-year charts, top Latin songwriters, publishers and publishing corporations.

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

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**BONUS DISTRIBUTION:**
Latin Power Event 10/16
AES Pro Audio Convention 10/16–10/19
Billboard Latin AMAs 10/15
### R&B/HiP-HOP SONGS™

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### R&B/HiP-HOP AIRPLAY™

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<td>RICHIE THE ARTIST</td>
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**My Type**

Saweetie (above) earns her first No. 1 on R&B/HiP-HOP Airplay with “My Type,” tops in its 16th week. The song ascends thanks to a 5% bump in plays at the format in the week ending Sept. 22, according to Nielsen Music. Notably, as “Type” takes the pole position, it surpasses the Rhythmic peak of the song that it samples, Petey Pablo’s “Freek-a-Leek,” which rose to No. 2 in June 2004.

Plus, Megan Thee Stallion’s breakout year expands with her third top 10 on R&B/HiP-HOP Airplay: “Hot Girl Summer,” a collaboration with Nicki Minaj and Ty Dolla $ign. The single races 11-7 to gain to a 7% gain to 16.7 million in audience in the week. The rookie boasts concurrent top 10s on the list as “Cash Shit,” featuring DaBaby, climbs 4-3 to a new peak.

—TREVOR ANDERSON
Join American Airlines and Stand Up To Cancer in our mission to help make everyone diagnosed with cancer a long-term survivor. Donate $25 or more and you’ll receive 10 American Airlines AAdvantage® Miles for every dollar you give.

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Los Tigres' Folsom Prison Debuts

Los Tigres del Norte (above) return to the top of the 10 Regional Mexican Albums chart after three-and-a-half years with their live set Los Tigres del Norte at Folsom Prison, as the album debuts at No. 10. The effort doubles as the soundtrack to the Netflix concert documentary of the same name. Carrying on Johnny Cash's Folsom legacy (the Man in Black's Live at Folsom Prison was recorded 50 years ago), the nofilter band gives new life to its songs with the first live concert recording from the prison since Cash's. Los Tigres' Folsom opens with little over 1,000 equivalent album units earned in the week ending Sept. 29, according to Nielsen Music, mainly on the strength of streaming activity four days following its parent film's Netflix premiere on Sept. 15. Folsom concurrently airs at No. 40 on Top Latin Albums.

—PAMELA BUSTOS
PALEYFEST NY
Stars In Person October 4–15, 2019

Anthony Anderson
Sarah Baker
Miles Brown
Wilson Cruz
Michael Douglas
Seth Green
Lester Holt
Doug Jones
Marsai Martin
Sonequa Martin-Green
Brekin Meyer
Norman Reedus
Paul Reiser
Tracee Ellis Ross
Jane Seymour
Alia Shawkat
Aaron Sorkin
Mary Wiseman
and more!

10/4 On the 20th Anniversary: A Look Back with Aaron Sorkin
10/5 The Walking Dead
10/5 Robot Chicken
10/5 Star Trek: Discovery
10/7 Search Party
10/11 The Kominsky Method
10/13 Black-ish
10/14 Dateline NBC

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### HOT CHRISTIAN SONGS™

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### Top Christian Albums

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<td>17</td>
<td>Life</td>
<td>MERCYMe</td>
<td>Sparrow/Atlantic</td>
<td>129</td>
<td>168</td>
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<tr>
<td>18</td>
<td>Wonder</td>
<td>Hillsong UNITED</td>
<td>Sparrow/Atlantic</td>
<td>198</td>
<td>168</td>
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<td>19</td>
<td>Precious Memories Collection</td>
<td>Casting Crowns</td>
<td>Sparrow/Atlantic</td>
<td>118</td>
<td>168</td>
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<tr>
<td>20</td>
<td>At Midnight (EP)</td>
<td>ELEVATION WORSHIP</td>
<td>Sparrow/Atlantic</td>
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<tr>
<td>21</td>
<td>The Elements</td>
<td>TOBYMAC</td>
<td>Sparrow/Atlantic</td>
<td>49</td>
<td>168</td>
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<td>22</td>
<td>Zion</td>
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<tr>
<td>23</td>
<td>Heart Is Where I Lose My Mind</td>
<td>SKILLET</td>
<td>Sparrow/Atlantic</td>
<td>163</td>
<td>168</td>
</tr>
</tbody>
</table>

**Data for Week of September 28, 2019**
Three new sound stages at One Culver, in the heart of Culver City. Full cycs. 360° green screen. High end tech. 70-foot media wall. All in 1.
HOT DANCE/ELECTRONIC SONGS™

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>POS.</th>
<th>FREE</th>
<th>PEAK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>HAPPIER</td>
<td>Marshmello &amp; Bastille</td>
<td>1</td>
<td>57</td>
<td>30%</td>
<td>57</td>
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<tr>
<td>2.</td>
<td>HIGHER LOVE</td>
<td>Kygo &amp; Whitney Houston</td>
<td>2</td>
<td>10</td>
<td>75%</td>
<td>12</td>
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<tr>
<td>3.</td>
<td>GOOD THINGS FALL APART</td>
<td>The Chainsmokers &amp; Bebe Rexha</td>
<td>3</td>
<td>18</td>
<td>84%</td>
<td>19</td>
</tr>
<tr>
<td>4.</td>
<td>CALL ME</td>
<td>Marshmello &amp; Tove Lo</td>
<td>4</td>
<td>21</td>
<td>86%</td>
<td>16</td>
</tr>
<tr>
<td>5.</td>
<td>POST MALONE</td>
<td>Sam Feldt Featuring RAN</td>
<td>5</td>
<td>17</td>
<td>76%</td>
<td>17</td>
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<tr>
<td>6.</td>
<td>SLAY</td>
<td>The Chainsmokers &amp; Little Mix Featuring Lennon Stella</td>
<td>6</td>
<td>19</td>
<td>76%</td>
<td>9</td>
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<tr>
<td>7.</td>
<td>CLOSE TO ME</td>
<td>Ellie Goulding &amp; Diplo Featuring Swae Lee &amp; Jorja Smith</td>
<td>7</td>
<td>24</td>
<td>69%</td>
<td>2</td>
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<tr>
<td>8.</td>
<td>QUE CALOR</td>
<td>Major Lazer Featuring J Balvin &amp; El Alfa</td>
<td>8</td>
<td>2</td>
<td>81%</td>
<td>0</td>
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</tbody>
</table>

P!nk Cashes In At No. 1

P!nk (above) prances to her seventh Dance Club Songs No. 1 with “We Can’t Pretend,” featuring Cash Cash, which earns its first. The song, remixed by MOTI, Bart B More and Yves V, among others, is P!nk’s second leader in 2019 (after “Walk Me Home”) and its fifth in a row dating to “What About Us” in 2017.

On Hot Dance/Electronic Songs, Major Lazer leaps 2-9 with “Que Calor,” featuring J Balvin and El Alfa. Lazer’s ninth top 10, Balvin’s second and El Alfa’s first earned 4 million U.S. streams and sold 4,000 downloads in its first full tracking week, according to Nielsen Music. The collaboration soars on Dance/Electronic Digital Songs Sales (20-2) while vaulting 19-1 on Latin Digital Songs and launching at No. 13 on Hot Latin Songs (which, like Hot Dance/Electronic Songs, blends streaming, airplay and sales data).

—GORDON MURRAY

TOP DANCE/ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>POS.</th>
<th>FREE</th>
<th>PEAK</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>ILLNIELLUM</td>
<td>Marshmello Featuring TchadέExtended Set</td>
<td>1</td>
<td>5</td>
<td>48%</td>
<td>5</td>
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<tr>
<td>2.</td>
<td>DRUM</td>
<td>Dj Snake &amp; Carte Blanche</td>
<td>2</td>
<td>9</td>
<td>75%</td>
<td>9</td>
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<tr>
<td>3.</td>
<td>LINDSEY STIRLING</td>
<td>Lindsey Stirling</td>
<td>3</td>
<td>2</td>
<td>83%</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>THE CHAINSMOKERS</td>
<td>The Chainsmokers</td>
<td>4</td>
<td>16</td>
<td>83%</td>
<td>16</td>
</tr>
<tr>
<td>5.</td>
<td>LADY GAGA</td>
<td>Lady Gaga</td>
<td>5</td>
<td>17</td>
<td>84%</td>
<td>280</td>
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<tr>
<td>6.</td>
<td>THE CHAINSMOKERS</td>
<td>The Chainsmokers</td>
<td>6</td>
<td>17</td>
<td>84%</td>
<td>150</td>
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<td>ODDEMA</td>
<td>The Chainsmokers</td>
<td>7</td>
<td>16</td>
<td>84%</td>
<td>106</td>
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<tr>
<td>8.</td>
<td>SAM FELDT</td>
<td>Magnets EP</td>
<td>8</td>
<td>12</td>
<td>84%</td>
<td>12</td>
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<tr>
<td>9.</td>
<td>ALAN WALKER</td>
<td>Different World</td>
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<td>40</td>
<td>84%</td>
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<td>10.</td>
<td>THE CHAINSMOKERS</td>
<td>The Chainsmokers</td>
<td>10</td>
<td>74</td>
<td>84%</td>
<td>18</td>
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<td>11.</td>
<td>AVICI</td>
<td>True</td>
<td>11</td>
<td>16</td>
<td>84%</td>
<td>16</td>
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<tr>
<td>12.</td>
<td>CLEAN BANDIT</td>
<td>What Is Love?</td>
<td>12</td>
<td>42</td>
<td>84%</td>
<td>42</td>
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<td>13.</td>
<td>CALVIN HARRIS</td>
<td>Funk Wav Bounces Vol. 1</td>
<td>13</td>
<td>116</td>
<td>84%</td>
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<tr>
<td>14.</td>
<td>DORILLAZ</td>
<td>Demon Days</td>
<td>14</td>
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<td>CALVIN HARRIS</td>
<td>18 Months</td>
<td>15</td>
<td>131</td>
<td>84%</td>
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<td>16.</td>
<td>JAX JONES</td>
<td>Snacks 4</td>
<td>16</td>
<td>22</td>
<td>84%</td>
<td>22</td>
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<tr>
<td>17.</td>
<td>RL GRIME</td>
<td>NOVA EP</td>
<td>17</td>
<td>15</td>
<td>84%</td>
<td>15</td>
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<tr>
<td>18.</td>
<td>AVICII</td>
<td>True</td>
<td>18</td>
<td>16</td>
<td>84%</td>
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<tr>
<td>19.</td>
<td>KASKADE</td>
<td>Nothing But The Beat</td>
<td>19</td>
<td>87</td>
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<td>ODESZA</td>
<td>In Return</td>
<td>20</td>
<td>217</td>
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<td>21.</td>
<td>ALINA BARZILAI &amp; GALMATTIAS</td>
<td>Ocean</td>
<td>21</td>
<td>212</td>
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<td>212</td>
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<tr>
<td>22.</td>
<td>MAJOR LAZER</td>
<td>Peace Is The Mission</td>
<td>22</td>
<td>168</td>
<td>84%</td>
<td>168</td>
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DANCE/MIX SHOW AIRPLAY™

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK</th>
<th>POS.</th>
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<th>PEAK</th>
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<tbody>
<tr>
<td>1.</td>
<td>TRUTH HURTS</td>
<td>Lil Dicky Featuring Jason Derulo</td>
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<tr>
<td>2.</td>
<td>ALL THE TIME</td>
<td>Zara Larsson</td>
<td>2</td>
<td>4</td>
<td>84%</td>
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<tr>
<td>3.</td>
<td>SITTING</td>
<td>Becky G &amp; RedOne</td>
<td>3</td>
<td>8</td>
<td>84%</td>
<td>8</td>
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<tr>
<td>4.</td>
<td>POST MALONE</td>
<td>Sam Feldt Feat. RAN</td>
<td>4</td>
<td>21</td>
<td>84%</td>
<td>21</td>
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<td>5.</td>
<td>SENORITA</td>
<td>Shawn Mendes &amp; Camila Cabello</td>
<td>5</td>
<td>11</td>
<td>84%</td>
<td>11</td>
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<tr>
<td>6.</td>
<td>TALK</td>
<td>Khalid</td>
<td>6</td>
<td>23</td>
<td>84%</td>
<td>23</td>
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<tr>
<td>7.</td>
<td>ONE TOUCH</td>
<td>Jess Glynne &amp; Jake Gosling</td>
<td>7</td>
<td>8</td>
<td>84%</td>
<td>8</td>
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<td>TIME TO BE ALIVE</td>
<td>The Chainsmokers Featuring Lennon Stella</td>
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<td>84%</td>
<td>5</td>
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<tr>
<td>9.</td>
<td>I DON’T CARE</td>
<td>Ed Sheeran &amp; Justin Bieber</td>
<td>9</td>
<td>20</td>
<td>84%</td>
<td>20</td>
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<td>10.</td>
<td>SOMEONE YOU LOVED</td>
<td>Lewis Capaldi</td>
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<td>11.</td>
<td>GOODBYES</td>
<td>Post Malone Feat. Young Thug</td>
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<td>14</td>
<td>84%</td>
<td>14</td>
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<td>12.</td>
<td>HOME</td>
<td>Lorde</td>
<td>12</td>
<td>3</td>
<td>84%</td>
<td>3</td>
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<td>13.</td>
<td>ONLY HUMAN</td>
<td>Jonas Brothers</td>
<td>13</td>
<td>7</td>
<td>84%</td>
<td>7</td>
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<tr>
<td>14.</td>
<td>WITH YOU</td>
<td>Kaskade &amp; Meghan Trainor</td>
<td>14</td>
<td>9</td>
<td>84%</td>
<td>9</td>
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<td>15.</td>
<td>BAD GUYS</td>
<td>Billie Eilish</td>
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<td>19</td>
<td>84%</td>
<td>19</td>
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<tr>
<td>16.</td>
<td>SORRY</td>
<td>Joel Corry</td>
<td>16</td>
<td>2</td>
<td>84%</td>
<td>2</td>
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<tr>
<td>17.</td>
<td>WISH YOU WERE HERE</td>
<td>Sigala &amp; Becky Hill</td>
<td>17</td>
<td>8</td>
<td>84%</td>
<td>8</td>
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<tr>
<td>18.</td>
<td>ILLUMINATION</td>
<td>Steve Aoki &amp; Yotto</td>
<td>18</td>
<td>4</td>
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<td>4</td>
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<tr>
<td>19.</td>
<td>MY DREAMS</td>
<td>Lizzo</td>
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<td>16</td>
<td>84%</td>
<td>16</td>
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<td>20.</td>
<td>GIVE A DOUBT</td>
<td>Ft. Alex Newell</td>
<td>20</td>
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<td>2</td>
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<tr>
<td>21.</td>
<td>UNITED IN DANCE</td>
<td>Crystal Waters &amp; R Nialdo</td>
<td>21</td>
<td>40</td>
<td>84%</td>
<td>40</td>
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<tr>
<td>22.</td>
<td>IN THE MIDDLE</td>
<td>Alessio &amp; SUNRI CAMP</td>
<td>22</td>
<td>41</td>
<td>84%</td>
<td>41</td>
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<tr>
<td>23.</td>
<td>THING FOR YOU</td>
<td>David Guetta &amp; Martin Solveig Featuring Gia &amp; Fou</td>
<td>23</td>
<td>19</td>
<td>84%</td>
<td>19</td>
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<tr>
<td>24.</td>
<td>PLAY</td>
<td>K.391</td>
<td>24</td>
<td>43</td>
<td>84%</td>
<td>43</td>
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<tr>
<td>25.</td>
<td>KEEP ME MINED.Down</td>
<td>NO' TM X Shy Martin</td>
<td>25</td>
<td>33</td>
<td>84%</td>
<td>33</td>
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<tr>
<td>26.</td>
<td>MADNESS AND THE DARK</td>
<td>Dave Matthews Featuring Makeba Riddick &amp; Malakai</td>
<td>26</td>
<td>46</td>
<td>84%</td>
<td>46</td>
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<tr>
<td>27.</td>
<td>CONFESSION</td>
<td>Ani</td>
<td>27</td>
<td>47</td>
<td>84%</td>
<td>47</td>
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<tr>
<td>28.</td>
<td>THE POWER</td>
<td>Tony Moran &amp; Jason Walker</td>
<td>28</td>
<td>48</td>
<td>84%</td>
<td>48</td>
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<tr>
<td>29.</td>
<td>NO LETTING GO</td>
<td>Dirty Werk, DJ Bam Bam X Steve Smooth</td>
<td>29</td>
<td>50</td>
<td>84%</td>
<td>50</td>
</tr>
</tbody>
</table>
Maluma (above) hits the Boxscore chart with the first three North American dates of the 1111 World Tour at Nos. 3 and 35. According to figures reported to Billboard Boxscore, the Sept. 6 opener at San Diego’s Pechanga Arena grossed $75,800, while his double-header at the Los Angeles-area Forum on Sept. 7-8 earned $2.9 million. He builds up his last Forum showing with the highest-grossing and best-selling engagement of his career. His 2018 stint on April 7 and 11 grossed $2.3 million and sold 25,679 tickets, nearly matching 2019’s count of 25,861 tickets. Maluma will tour North America before closing the trek at Mexico City’s Auditorio Nacional on Dec. 13-14. — ERIC FRANKENBERG
**My Billboard Moment**

**PRIZE FIGHTER**

“As a woman in music, having the support of a strong female leader like Sarah Stennett is essential. I’m so blessed to have someone as badass as her in my corner.”
— **BEBE REXHA**

---

**Sarah Stennett**

**CO-FOUNDER/CEO, FIRST ACCESS ENTERTAINMENT**

The talent manager from Liverpool, England, is known for her work with such pop stars as Bebe Rexha, Rita Ora and Madison Beer, but managing the legacy of the late Lil Peep — born Gustav “Gus” Åhr — has become her most defining project to date. In November 2018, a year after his death from an accidental drug overdose, Stennett worked alongside his estate to release his first posthumous album, *Come Over When You’re Sober, Pt. 2*. The set earned the artist his highest peak on the Billboard 200 (No. 4). Stennett recalls the bittersweet milestone.

It’s a great privilege to have access to a brilliant young mind like Gus. The first time we listened to the album in New York, it was very emotional. He had put so much work into completing it in difficult circumstances. That is so true to him; I was so proud.

Gus wanted to be successful and appear in *Billboard*, be on the charts, no question. But I didn’t have any expectations. I’ve had acts get No. 1s and make Billboard chart history — from Iggy Azalea [a former client] to Bebe Rexha — and you chase it. But we didn’t chase this. It was rightfully where it should be.

This Billboard 200 chart’s status is so significant. During Christmas of 2016, I was in Bogotá, Colombia, and on one of the walls of a café, somebody had done a mural of the Billboard charts. I remember thinking how strange that was, but it is the chart. [When Sober hit No. 4], I can’t say it was a celebratory moment; but it just felt like exactly what should happen with an album like that.

— AS TOLD TO NICK WILLIAMS

---

**THE LEGACY**

- Lil Peep’s *Come Over When You’re Sober, Pt. 2* earned 523 million on-demand audio streams in the United States, according to Nielsen Music.
- Rexha’s “Meant to Be” with Florida Georgia Line set a new record on Billboard’s Hot Country Songs ranking, with 50 weeks at No. 1.
- Beer has scored two Mainstream Top 40 singles to date: “Home With You” (No. 29) and the Offset collaboration “Hurts Like Hell” (No. 26).
A stunning $185 million transformation makes this one-of-a-kind downtown location an absolute must-see, must-hear, must-play venue. We’ve given the home of Rock & Roll a star-studded new house!

Move-in ready

Family room seats 19,432

0 bedrooms, 264 baths

Chefs on staff include Michael Symon, Jonathon Sawyer, Rocco Whalen, Karen Small, Matt Mytro, Paul Minnillo, Fabio Salerno, and more

Multi-car garage
(with plenty of room for Grave Digger)

Central Air, but it still gets hot

Humongotron TV

Custom windows

Sweeping skyline views

Flaming pyrotechnics

Cleveland Made
FOR YOUR CONSIDERATION

#1 BILLBOARD CAST ALBUMS CHART DEBUT

BEST MUSICAL THEATER ALBUM — MOULIN ROUGE! THE MUSICAL CAST RECORDING

"A PARTY AND A PLAYLIST FOR THE AGES."
THE NEW YORK TIMES

"THE STAGGERING VOLUME OF POP HITS HAS BEEN INGENIOUSLY ARRANGED INTO A THROBBING MUSICAL MOSAIC. ORCHESTRATOR AND ARRANGER JUSTIN LEVINE IS A CREATIVE MASTERMIND."
THE HOLLYWOOD REPORTER

"SIMPLY BREATHTAKING."
ROLLING STONE

"A ROLLERCOASTER RIDE OF MASH-UPS."
ENTERTAINMENT WEEKLY

MOULIN ROUGE!
THE MUSICAL

BOOK BY JOHN LOGAN  DIRECTED BY ALEX TIMBERS  CHOREOGRAPHED BY SONYA TAYEH  MUSIC SUPERVISION, ORCHESTRATIONS & ARRANGEMENTS BY JUSTIN LEVINE

4 AL HIRSCHFIELD THEATRE  302 W 45TH ST  877.250.2929  MOULINROUGEMUSICAL.COM

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