



BLACKPINK

KILL THIS LOVE.

50 FOR 50

American DREAM

He built fame, a menacing mystique – and a family – in the U.S. Now **21 SAVAGE** is fighting possible deportation and struggling with an unlikely new role: social activist

April 13, 2019 | billboard.com



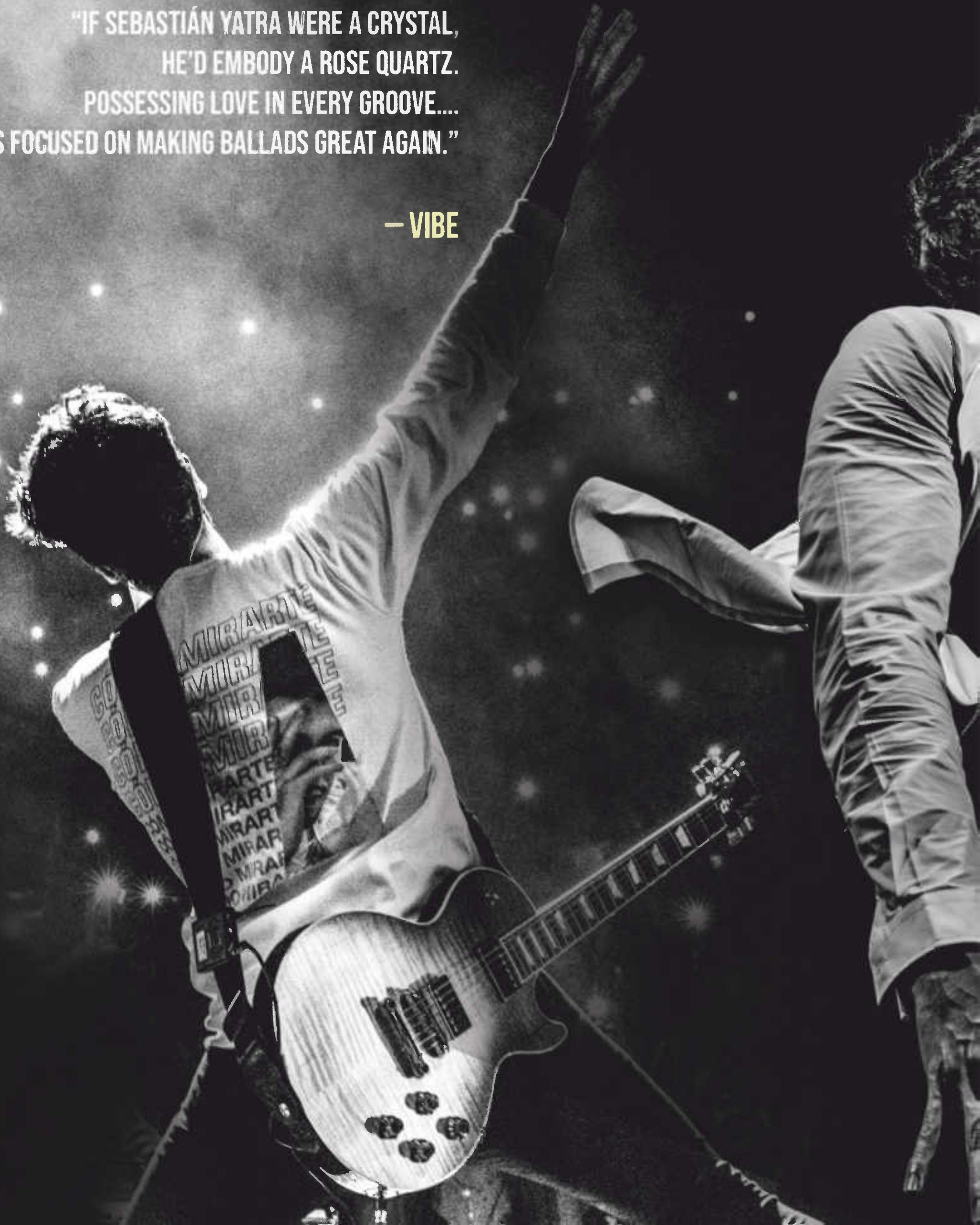
**HOW LIL NAS X
TRAPPED COUNTRY**

**MEET THE INDUSTRY'S
BEHIND-THE-SCENES
MONEY MAN**

SEBASTI

"IF SEBASTIÁN YATRA WERE A CRYSTAL,
HE'D EMBODY A ROSE QUARTZ.
POSSESSING LOVE IN EVERY GROOVE....
YATRA IS FOCUSED ON MAKING BALLADS GREAT AGAIN."

— VIBE



Á N Y A T R A



“THE COLOMBIAN SINGER REALLY BRINGS EMOTION TO EACH AND EVERY ONE OF HIS SONGS. YOU CAN TELL FROM THE JUMPING UP AND DOWN, RIPPING HIS SHIRT OPEN AND JOINING HIS FANS ON THE FLOOR THAT YATRA IS REALLY ENJOYING HIS SHOW.”

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“SEBASTIÁN YATRA IS BRINGING BACK THE LATIN BALLAD. USING HIS PLUSH VOICE THE MEDELLÍN-BORN ARTIST MAKES HEARTSTRING-TUGGING MELODIES FOR THOSE WHO, LIKE HIM, FAVOR LOVE OVER LUST.”

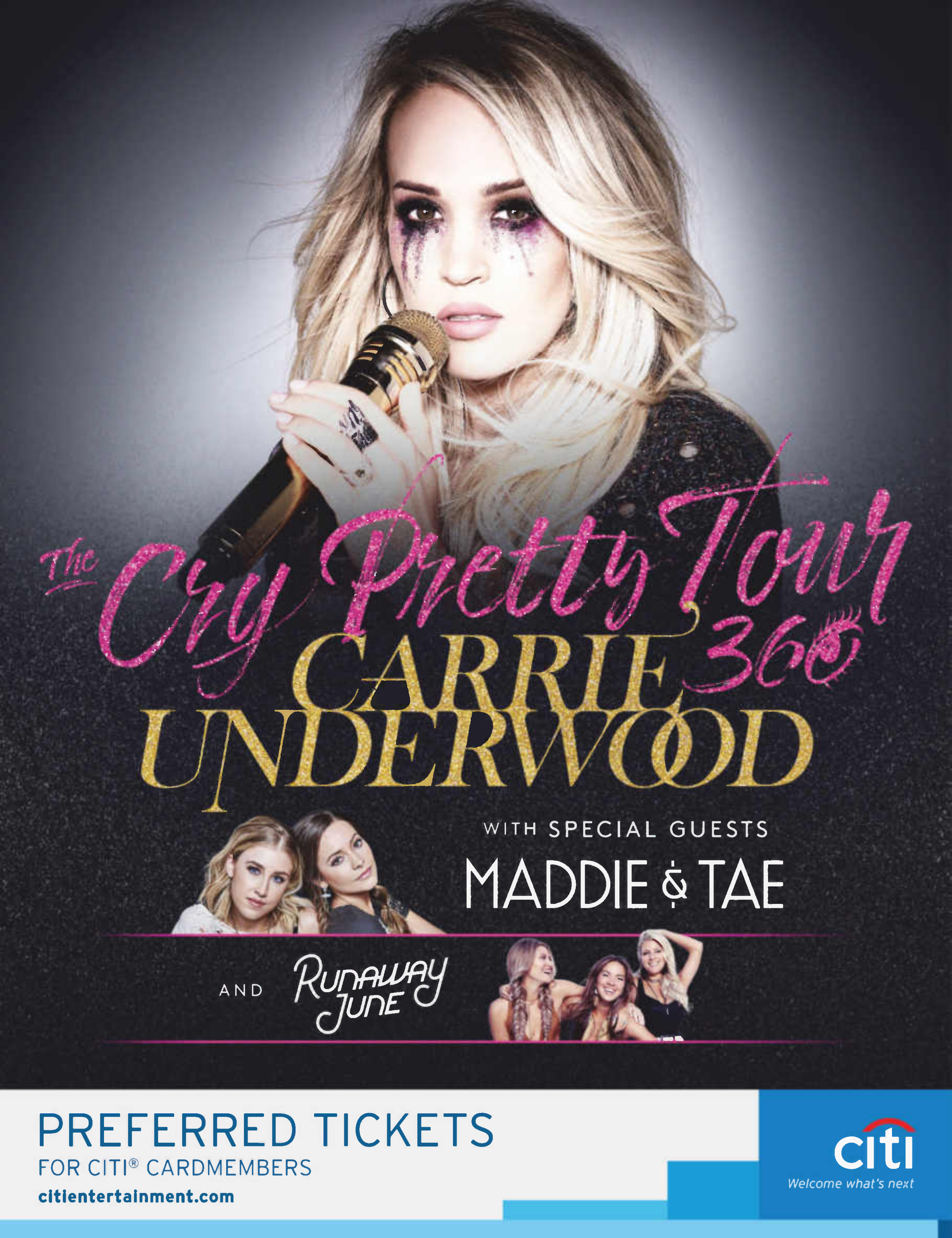
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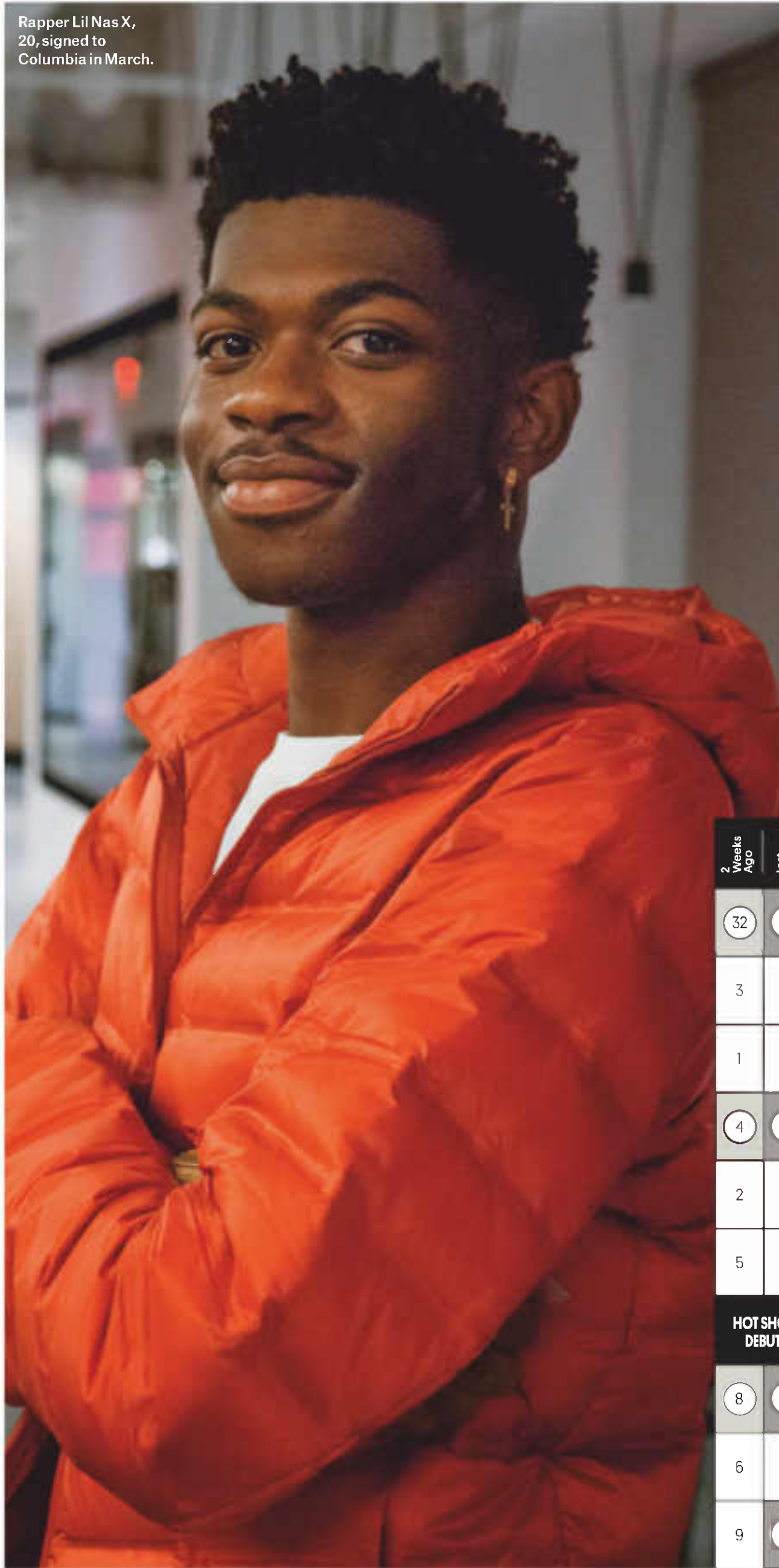
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Welcome what's next

billboard HOT 100

Rapper Lil Nas X, 20, signed to Columbia in March.



'Road' Trip: Lil Nas X Gallops To No. 1

RISING ATLANTA RAPPER LIL NAS X BLASTS FROM No. 15 to No. 1 on the Billboard Hot 100 (dated April 13) with his debut hit, "Old Town Road." The country-themed, genre-bending viral smash (see page 18), originally boosted by TikTok videos, among other memes, roars to No. 1 on the Streaming Songs chart, up 60% to 46.6 million U.S. streams, according to Nielsen Music. The track also wins the Hot 100's top Streaming Gainer award for a third consecutive week.

"Road" rises 11-3 on Digital Song Sales, surging by 83% to 22,000 downloads sold, as it claims top Sales Gainer honors for the second time in three weeks. The song additionally bounds by 190% to 11.9 million all-format audience impressions. It jumps 36-23 on the Rhythmic airplay chart and 38-30 on Mainstream Top 40 and, largely through syndicated morning play, enters Country Airplay at No. 53.


Notably, "Road" samples **Nine Inch Nails'** 2008 track "34 Ghost IV." The band's **Trent Reznor** and **Atticus Ross** have co-writing/producing credits on "Road," marking their first appearance atop the Hot 100 in any capacity.

Meanwhile, "Road," which also becomes **Lil Nas X's** first No. 1 on Hot R&B/Hip-Hop Songs and Hot Rap Songs, should benefit on the April 20 charts thanks to its new remix (released April 5) featuring country vet **Billy Ray Cyrus**. —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
32	15	1	#1 DG SG Old Town Road	YOUNGKIO, MI, REZNOR, A. M. ROSS (M. L. HILL, MI, REZNOR, A. M. ROSS)	Lil Nas X COLUMBIA	1	5
3	3	2	Sunflower (Spider-Man: Into The Spider-Verse) ▲	L. BELL, C. LANG (A. R. POST, L. BELL, W. T. WALSH, K. M. I. SHAMAN BROWN, C. LANG)	Post Malone & Swae Lee REPUBLIC	1	24
1	1	3	7 Rings	T. BHITS, C. ANDERSON, M. FOSTER (V. M. MCCANTS, T. M. PARKS, A. GRANDEN, V. ITA, R. RODGERS, S. HAMMERSTEIN, I. K. KRYSIUK, T. BROWN, M. FOSTER, C. ANDERSON)	Ariana Grande REPUBLIC	1	11
4	2	4	Wow. ▲	L. BELL, FRANK DUKES (A. R. POST, L. BELL, A. FEENY, W. T. WALSH)	Post Malone REPUBLIC	2	15
2	4	5	Without Me ▲	L. BELL (L. BELL, A. R. ALLEN, A. FRANGIPANE, DELACEY, J. TIMBERLAKE, T. V. MOSLEY, S. S. STORCH)	Halsey CAPITOL	1	26
5	5	6	Please Me ●	BRUNO MARS, THE STEROTYPES (BRUNO MARS, CARDI B, J. YIP, R. ROMULUS, J. REEVES, R. C. MCCULLOUGH II, J. E. FAUNTLEROY II)	Cardi B & Bruno Mars ATLANTIC	3	7
		7	HOT SHOT DEBUT Bad Guy	F. B. O'CONNELL (B. E. O'CONNELL, F. B. O'CONNELL)	Billie Eilish DARKROOM/INTERSCOPE	7	1
8	9	8	AG Sucker	R. B. TEDDER, FRANK DUKES (R. B. TEDDER, J. JONAS, A. FEENY, L. BELL, J. JONAS, K. JONAS II)	Jonas Brothers REPUBLIC	1	5
6	6	9	Happier ▲	MARSHMELLO (S. MCCUTCHEON, D. SMITH, MARSHMELLO)	Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	33
9	7	10	Middle Child ▲	T. MINUS, J. L. COLE (J. COLE)	J. Cole DREAMVILLE/ROC NATION/INTERSCOPE	4	11

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

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
53	51	51	Here Tonight	D.HUFF (B.YOUNG,B.C.AVER,LEBACH,C.KELLEY)	Brett Young	BMLG	51	13
45	44	52	Swervin	A BOOGIE WIT DA HOODIE FEAT. 6ix9ine LONDON ON DA TRACK (A BOOGIE WIT DA HOODIE, THOMAS KELLEY, CAYO, HASSAN, A. ROSSON, BYRON)	A Boogie Wit da Hoodie Feat. 6ix9ine	HIGH BRIDGE THE LABEL/ATLANTIC	38	15
NEW		53	I Love You	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	53	1
43	42	54	Mixed Personalities	C.CLIP BEATZ (J.M.DEMONS,K.O.WEST)	YNW Melly Feat. Kanye West	YNW MELLY/300	42	11
79	53	55	Here With Me	MASH-MELO STEVEN MAC MASH-MELO SMCCUTCHEON, MARY BERRY, COOK, DOHERTY	Marshmello Feat. CHVRCHES	OTIOME COLLECTIVE/GLASSNOTE/REPUBLIC	53	4
54	52	56	Who Do You Love	THE CHAINSMOKERS (KAY WYDIA, TAGGAPATA, PALLY W.FELDER, SIM DOUGLAS, RILEY LEMMING, S.C. HOOD, A.R.WIN, M.C.LIFFORD)	The Chainsmokers Feat. 5 Seconds Of Summer	DISRUPTOR/COLUMBIA	52	8
49	46	57	Put A Date On It	JAMES (J.MIMMS,DJONES,LIAMES,R.MORALES)	Yo Gotti Feat. Lil Baby	CMG/BPI	46	10
48	49	58	Con Calma	PLAY-N-SOULZ SCOTT SUMMERS (L.AYALA, RODRIGUEZ, IG.RIVERA, VAZQUEZ, DJ COBREN)	Daddy Yankee Feat. Snow	EL CARTEL/UMILE	48	9
NEW		59	God's Country	S.HENDRICKS (M.HARDY,J.M.SCHMID,D.DAWSON)	Blake Shelton	WARNER BROS. NASHVILLE/WMN	59	1
56	55	60	Worth It	K.MILLI, T.LORIC, SUPREME THILLS (WILLIAMS, C.HEDBERG, NIGOGGINGS, R.LOWOODS, R.D.J. SHODGRASS, R.K.CANDILOR, A.MILLS)	YK Osiris	DEF JAM	55	7
61	54	61	Eyes On You	C.DESTEFANO (C.AICE, C.DESTEFANO, Q.A.GORLEY)	Chase Rice	DACK JANIELS/BROKEN BOW	54	7
NEW		62	Ilomilo	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	62	1
NEW		63	Listen Before I Go	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	63	1
58	57	64	Close Friends	TURBO (D.JONES,C.DURHAM)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	28	23
NEW		65	Double Up	MIG & KEVIN DOOP (MIG, KEVIN DOOP, MARIANO, SASHA DOMINIQUE, R. JACOBER, R. LICO, RONLEVIN, MARIS DE CAMON)	Nipsey Hussle Feat. Belly & DOM KENNEDY	ALL MONEY INNO MONEY OUT/ATLANTIC	65	1
59	56	66	Bad Liar	JODEGARID (DREINCLDS,W.SEMMON,B.MICKIE, D.PLATZMAN, A.VOUBRIAN, JODEGARID)	Imagine Dragons	KIDINAKORNER/INTERSCOPE	56	6
75	66	67	Whiskey Glasses	J.MOI (B.BURGESS,K.KADISH)	Morgan Wallen	BIG LOUD	66	5
69	59	68	Good As You	D.HUFF (K.BROWN,B.E.PHILLIPS,ART.B.PHILLIPS,W.WEAHERLY)	Kane Brown	ZONE 4/PTCA/NASHVILLE	59	6
78	67	69	One That Got Away	S.HENDRICKS (J.FRASURE,T.ROSEN,M.RAMSEY,C.OSBORNE)	Michael Ray	ATLANTIC/WVEA	67	6
NEW		70	Monopoly	T.SURISOCAL, HOUSSA, GRANDE, C.ANDERSON, I.FOSTER, J.SURBY, M.MICCAITS)	Ariana Grande & Victoria Monet	REPUBLIC	70	1
77	60	71	Miss Me More	H.G.WHITEHEAD, J.MASSETY (K.BALLERIN, M.H.HODGES, B.MCLAUGHLIN)	Kelsea Ballerini	BLACK RIVER	60	9
65	62	72	Shot Clock	D.M.JUSTARD (E.M.HOVVELL, D.MCFARLANE, M.POWELL, I.A.BRATH, W.BUSH, A.GRAHAM, T.V.MOSLEY)	Ella Mai	10 SUMMERS/INTERSCOPE	62	10
76	74	73	Make It Sweet	S.MCANALLY (M.RAMSEY, T.ROSEN, W.SELLS, G.SPRING, B.TURS, S.MCANALLY)	Old Dominion	RCA NASHVILLE	73	14
80	69	74	Look What God Gave Her	D.HUFF (BUNETTA, THOMAS RHETT (THOMAS RHETT, RAKINS, BUNETTA, K.HINDIN, A.MAUK, L.FURRY)	Thomas Rhett	VALORY	52	5
72	71	75	There Was This Girl	D.HUFF (R.GREEN, ERIC DYLAN)	Riley Green	BMLG	71	6
52	58	76	Girls Need Love	ARCHER (S.WALKER, A.ARCHER, A.GRAHAM)	Summer Walker X Drake	FROZEN MOMENTS/LVRN/INTERSCOPE	37	6
68	61	77	Undrunk	MALAY (C.FLETCHER, A.RALL, B.N.TSONI, WERS, J.DUSSOLLET, J.R.HC)	FLETCHER	SNAPBACK/CAPITOL	61	4
84	75	78	I've Been Waiting	L.BEL, B.OLE, E.D.MAIL, J.OVON, M.KONNEN, I.G.AHRY, B.AYARINK, M.SHERAN, B.DEE, PESTLOPP, WENT ZURO-WAN, A.KURLEY)	Lil Peep & LoveMakonnen Feat. Fall Out Boy	UL PEER/UMV/COLUMBIA	75	4
NEW		79	8	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	79	1
89	63	80	Walk Me Home	P.THOMAS, K.MOORMAN (PINK, S.HARRIS, N.RUESS)	Pink	RCA	54	5




7

BILLIE EILISH
Bad Guy

As **Eilish** celebrates her first No. 1 album on the Billboard 200 with the arrival of *When We All Fall Asleep, Where Do We Go?* (see page 60), the alt-pop singer-songwriter tallies her first Hot 100 top 10: "Bad Guy" bows at No. 7, powered by 34.7 million U.S. streams, according to Nielsen Music. Eilish also breaks the record for the most simultaneously charted Hot 100 titles among women: 14. **Cardi B** posted 13 on the survey dated April 21, 2018, when her debut LP, *Invasion of Privacy*, launched atop the Billboard 200. —XANDER ZELLNER


2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
70	73	81	Saturday Nights	CHAR.E.HANDSON, D.GIBSONSON, CHAR.E.HANDSON, C.HAMMAS, HOGE, K.BROWN	Khalid & Kane Brown	RIGH HAND/PCA	57	9
NEW		82	Last Time That I Checc'd	L.DORON, M.R.COK, J.GROOVER, J.CE.BROWN, ZACKSON	Nipsey Hussle Feat. YG	ALL MONEY INNO MONEY OUT/ATLANTIC	82	1
51	50	83	Twerk	M.R.NOVA, RICO LOVE (C.KIRBY, D.TURNER, COLOVE, CARDI B)	City Girls Feat. Cardi B	QUALITY CONTROL/MOTOWN/CAPITOL	29	13
82	77	84	GIRL	G.KURSTIN, M.MORRIS (M.MORRIS, A.AARON, S.G.KURSTIN)	Maren Morris	COLUMBIA NASHVILLE	61	5
98	96	85	Lovely	F.B.O'CONNELL (B.E.O'CONNELL,F.B.O'CONNELL, K.ROBINSON)	Billie Eilish & Khalid	DARKROOM/INTERSCOPE	64	22
91	90	86	Calma	G.NORRIGA, P.ECSOB (PEDRO CAPOG, NORRIGA, G.EGONZALEZ, P.FELIZ, E.PREY, S.POGADO, J.MARTINEZ, J.G.PEREZ)	Pedro Capo X Farruko	SONY MUSIC LATIN	86	4
NEW		87	Suge	ITSON, MADEPOOH BEATZ (J.BRICK, MORGAN, D.C.B.MOHS)	DaBaby	SOUTH COAST/INTERSCOPE	87	1
85	81	88	Night Shift	B.BUTLER, L.PARDI (T.BROWN, P.LARUE, B.MONTANA)	Jon Pardi	CAPITOL NASHVILLE	81	7
64	68	89	This Is It	F.ROGERS, D.WELLS, A.ESH-HUS (S.MCCREERY, F.ROGERS, A.ESH-HUS)	Scotty McCreery	TRIPLE TIGERS	42	17
88	83	90	Rumor	L.BRICE, J.STONE, K.JACOBS, D.FRIZSELL (L.BRICE, K.JACOBS, A.GORLEY)	Lee Brice	CLUB	83	4
66	85	91	I Can't Get Enough	MANTONY, RANCOB, L.BUNN, J.MARSH, BENJAMIN, Z.MASARAH, COLE, L.A. OSORIO, B.VIN, M.NRYS, COYNE, SLOVACEK	benny blanco, Tainy, Selena Gomez & J Balvin	INNOVATIONS/REPUBLIC	66	5
	97	92	Don't Call Me Up	STEVE MAC (S.MCCUTCHEON, C.PURCELL, M.MCVEY)	Mabel	POLYDOR/CAPITOL	92	2
NEW		93	Dedication	L.DORON, M.R.COK, J.GROOVER, J.CE.BROWN, ZACKSON	Nipsey Hussle Feat. Kendrick Lamar	ALL MONEY INNO MONEY OUT/ATLANTIC	93	1
RE-ENTRY		94	Ocean Eyes	F.B.O'CONNELL (B.E.O'CONNELL)	Billie Eilish	DARKROOM/INTERSCOPE	94	7
47	64	95	Millionaire	D.COBBS, C.STAPLETON (K.WELCH)	Chris Stapleton	MERCURY NASHVILLE	47	17
93	88	96	Talk You Out Of It	L.MOI (M.HARDY, L.PHELPS, L.ROGERS, A.VANDERHEYM)	Florida Georgia Line	BMLG	80	7
90	87	97	Faucet Failure	CHASTHEA, MONEYS, CLIBETZ (S.GOLLOUBOURNE, C.ROSLK, GOMRING, J.GOMRING)	Ski Mask The Slump God	VICTOR VICTOR WORLDWIDE/REPUBLIC	87	6
74	76	98	Girl Like You	M.KNOX (M.TYLER, L.BOYER, L.MIRENDA)	Jason Aldean	MACON/BROKEN BOW	46	19
57	70	99	Pure Cocaine	MATIAZK, MUZIK, QUAY GLOBAL (D.JONES, C.ROSSER, A.W.ROBINSON)	Lil Baby	QUALITY CONTROL/MOTOWN/CAPITOL	46	15
	95	100	Pop Out	J.DON THA TRACK, HUNT (T.BARTLETT, L.TAYLOR, ALBA DUARTE, BERG)	Polo G Feat. Lil Tjay	COLUMBIA	95	2



44

NIPSEY HUSSE FEAT. RODDY RICCH & HIT-BOY
Racks in the Middle

The late rapper (see page 20) appears at his highest Hot 100 rank as the track, released in February, surges by 508% to 16.5 million U.S. streams. Meanwhile, his 2018 album, *Victory Lap*, re-enters the Billboard 200 at No. 2.



59

BLAKE SHELTON
God's Country

As the tune starts with 32,000 sold, **Shelton** scores his first Digital Song Sales No. 1 — the first for a male country artist since **Jason Aldean's** "Burnin' It Down" in August 2014.

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THIS WEEK

Volume 131 / No. 9

Ari Lennox photographed April 3 at Midtown Bowl in Atlanta. Hear what it means to Lennox to be the "first lady" of Dreamville Records at billboard.com/videos.

ON THE COVER

21 Savage photographed by Djeneba Aduayom on March 25 at Wright Ranch in Malibu, Calif. 21 Savage wears a Saint Laurent vest and Dior jacket. Go behind the scenes of his cover shoot at billboard.com/videos.

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THE WAY YOU THINK ABOUT
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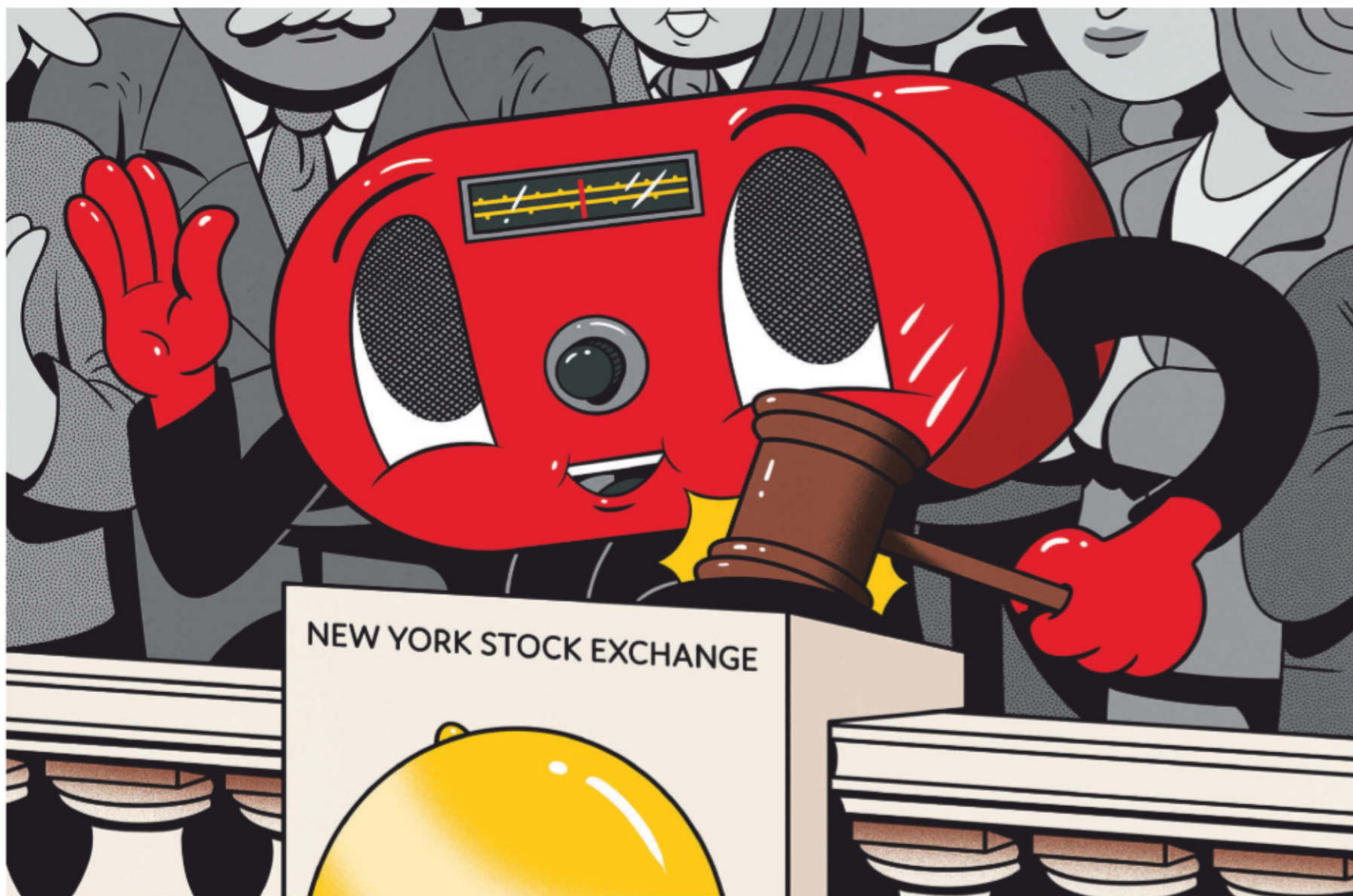
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iHeart Eyes IPO

A year after filing for Chapter 11 bankruptcy, the radio conglomerate is looking to pay off its billions in debt by hitting the stock market

BY STEVE KNOPPER

BOB PITTMAN, THE chairman/CEO of iHeartMedia, likes to compare his broadcast-radio empire — which reaches 275 million listeners each month and is saddled with nearly \$6 billion in debt — to a house. “It’s still worth a million dollars, even if you mortgage 99.9% of it,” he recently said.

In a bid to reduce that debt, iHeart, which owns 848 radio stations, filed paperwork earlier in April for a potential initial public offering. The company cut its debt — which, at one point, was nearly \$21 billion — by more than one-third last year after a court agreed to its bankruptcy plan; a successful IPO could raise money to pay off the remaining debt, allowing the once-mighty company — formerly known as Clear Channel Communications — to make acquisitions and develop technology.

“It’s a cash raise, of course,” **Skip Bishop**, a longtime Sony

radio-promotions executive and a Nashville consultant for developing artists, says of the IPO. “I would bet on the company. They haven’t put all their eggs just in old-fashioned transmitters and antennas — they’ve been aggressive in every other arena of the entertainment business and been successful at it.”

iHeart remains dominant, particularly in its broadcast business, with an audience double the size

128M

Number of registered users on the iHeartRadio app

of top competitor Entercom, thanks in part to valuable personalities from **Elvis Duran** of WHTZ (Z100) New York to **Charlamagne Tha**

God (*The Breakfast Club*) to **Rush Limbaugh**. Since Pittman took over in 2010, iHeart has focused on digital, concentrating radio content into an app that competes with Spotify and Apple Music and, more recently, plunging into podcasting. The company’s iHeartRadio app has 128 million registered users, though iHeart does not disclose how many

are monthly active listeners or paid subscribers.

Pittman inherited the company’s massive debt, which came from a leveraged buyout in 2008; he has since aggressively tried to unburden the company, first with a Chapter 11 bankruptcy that allowed its media division to split from its billboard-advertising business. Pittman, the former DJ who co-founded MTV in the early 1980s, has consistently emphasized that iHeart’s “operating business” of popular radio stations and 20,000 live events, including the popular holiday-season Jingle Ball concerts, should be evaluated independently from its debt issues. “As we’ve always said, one has nothing to do with the other,” he said in January. “Audio is hot.”

But for all the numbers that Pittman reels off in interviews to demonstrate the broadcast industry’s continuing strength, other studies suggest radio may decline in the not-so-distant future. Advertising hasn’t grown for several years, thanks to competition from YouTube, Spotify,

Topline

MARKET WATCH

21.52B

↑ 1.0%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending April 4.

13.06M

↑ 2.4%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending April 4.

266.5B

↑ 31.7%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

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



Pandora and others, and a 2017 study from New York University's Steinhardt Music Business program suggests listeners in their teens and 20s have largely switched to on-demand streaming — AM/FM listening among this group has declined

“The recent Chapter 11 cleans up the balance sheet, and the IPO cleans it up even further.”

—George Reed,
Media Services Group

by nearly 50% from 2005 to 2016. (Broadcasting officials have denounced this study and refuted its findings.) Cumulus emerged from bankruptcy last year, and Entercom's 2017 merger with CBS Radio led to more debt and a decline in the stock price.

Jerry Del Colliano, a Steinhardt professor, disputes Pittman's view that iHeartMedia's debt issues are separate from its operational strength. “It's more fairy dust — there's not enough revenue in the radio business to support a business like theirs with debt that high,” says Del Colliano, who is critical of iHeart and the broadcast industry in his blog *Inside Music Media*. “If you can get away from all the public relations releases, radio's probably the coldest industry you could ever want to be in right now. What [iHeart] really is [trying to do], in my view, is to change the subject again. If they pull off an IPO and anybody can see a way to make money, I want the names of those people — so I can sell them something.”

Although iHeart reportedly laid off several employees in recent weeks, including veteran reporter **Rick Flagg** of the company's Florida News Network, iHeart's day-to-day business actually hasn't changed much. Many

analysts view the potential IPO — to which iHeart has not yet attached an opening stock price or given any specific details like banks or numbers of shares — as a way to allow the company to make more strategic purchases, like its acquisition last year of podcaster Stuff Media. “What happens is iHeart winds up with a clean balance sheet, and they get back into the mergers-and-acquisitions business,” says **George Reed**, director of radio-TV brokerage Media Services Group and owner of 11 Florida radio stations. “The recent Chapter 11 cleans up the balance sheet, and the IPO cleans it up even further, infuses equity capital into the business and gives them the flexibility to operate aggressively.”

Whether radio is booming, as Pittman suggests, or slowly becoming an anachronism in an era when listeners can pick any song they want, even in their cars, iHeartMedia's stations are functioning as if nothing has changed financially for the company. **Chris Taylor**, global president of eOne — the independent label that represents **The Lumineers**, veteran rapper **The Game** and rising MC **Blueface**, who is suddenly being played every two hours in Los Angeles — says radio remains important in turning performers into pop stars. “We've been spending just as much money as ever, perhaps even a little bit more,” he says. “A day with radio is a better day.”

Beggars Group vp promotions **Risa Matsuki**, who regularly works with iHeart's programmers, says the company's broadcast reach remains crucially important for record labels, far more than its mobile app. “Even though they've been embroiled in a lot of this negative stuff involving the bankruptcy, they really seem to know how to turn it around and come out the right way and seem like the biggest guy on the block,” she says. “They always do just enough to make it right and continue to be the Goliath they are.”

“They're like **Cher**,” adds Matsuki with a laugh. “They have a lot of lives.” ●

Battle Over Radio Royalties Goes West

Global Music Rights and the Radio Music Licensing Committee take dueling antitrust lawsuits to California court

BY ED CHRISTMAN

An important legal battle over songwriter royalties is going back to Cali, in a win for **Irving Azoff** and his boutique performing rights organization (PRO) in its ongoing fight with radio. On March 29, a federal court in Pennsylvania ruled that it did not have jurisdiction to hear the Radio Music Licensing Committee's antitrust lawsuit against Azoff's Global Music Rights. That decision sent the case back to the central district of California, where GMR filed an antitrust lawsuit of its own against the RMLC, in a fight that has lasted over two years.



Azoff

Both parties see the location of a trial as important to their chances for victory, presumably because the Pennsylvania court seemed sympathetic to the RMLC's arguments in a similar case against SESAC that ended in a 2015 settlement. Although the principles at stake are complicated, both cases came out of negotiations between the RMLC, which represents 10,000 radio stations reaching 245 million listeners and collectively accounts for \$14 billion in annual revenue; and GMR, which represents 75 songwriters with a share in 20,000 songs — and which *Billboard* estimates pulls in about \$90 million in annual revenue.

GMR claims in its legal filing that the RMLC doesn't negotiate fairly because it offers radio stations a way to collude to force GMR to submit to a “mandatory” licensing scheme, with artificially depressed fees. “Unless GMR succumbs to these monopsonistic demands, GMR songwriters will not have access to the vast majority of radio stations,” it says. Further, “an alliance of buyers exercising market dominance to

reduce prices is just as pernicious and dangerous as an association of sellers exercising market dominance to increase prices,” although U.S. courts haven't always seen the issue that way. (The RMLC did not respond to requests for comment, while GMR pointed *Billboard* to its suit.) GMR is arguing that the RMLC is an “illegal cartel” in its California filing and is essentially seeking a court order to prevent it from doing what it was founded to do.

That has never been successfully argued by a PRO so far. According to the RMLC, GMR — billed as a smaller alternative to ASCAP and BMI — has created and leveraged a “competitive vacuum” created by the Justice Department consent decrees that regulate ASCAP and BMI. Since GMR's roster includes some of the most popular songwriters on radio — such as **Bruce Springsteen**, **Pharrell Williams** and **Drake** — the RMLC is arguing that GMR has “created an untenable and illegal situation wherein RMLC's members are forced to either pay overly priced licensee fees to GMR or face copyright infringement claims,” which would put huge financial strain on stations.

After SESAC unsuccessfully sued the RMLC, the PRO agreed to a voluntary compulsory license and a 20-year period where arbitration would decide a rate when negotiations couldn't. (SESAC and GMR, unlike ASCAP and BMI, are not regulated by consent decrees.) If the RMLC wins, GMR could find itself in a similar situation.

If Azoff's PRO wins, however, the court could rule that the RMLC may not collude with its members to drive down prices, potentially forcing the organization to change the way it operates, or even possibly break up.

Global Trends

Streaming services continue to break down barriers as the music industry becomes one connected market. Here are seven observations from IFPI's recent Global Music Report

BY DAN RYS

UNITED STATES

Streaming brought in over half of total revenue (55.7%) in the world's largest market for the first time in 2018, and overall digital revenue accounted for a whopping 87.9% of total sales.

GERMANY

Revenue declined 9.9% in Germany, the only top 10 European market to see such a decrease. The country fell behind the United Kingdom to rank as the fourth-largest market, with the biggest dollar drop.

CHINA

The No. 7 music market has plenty of room for growth: The country of 1.4 billion has only 33 million paid streaming subscribers, while streaming makes up 90% of its total recorded-music revenue.

JAPAN

The world's second-largest market had 71% of its revenue come from physical sales (43.5% of the global total) and was among the few where physical sales grew (up 2.3%).

BRAZIL

The largest market in the fastest-growing region in the world (Latin America, up 16.8%), Brazil grew 15.4% in 2018 on the strength of a 38.5% jump in digital revenue.

SOUTH AFRICA

At No. 31, South Africa is the highest-ranked African country on the list, accounting for 0.3% of global revenue, speaking to the huge opportunity on the second-most-populous continent.

INDIA

Earth's second-most-populous country has its 15th-largest market, at 0.8% of global revenue. That's on par with Mexico (one-tenth its population) and just behind Sweden (10 million people).

OP-ED

HOW 'WHALES' DOMINATE STREAMING

Most music streaming services cost around \$10 a month for millions of songs — but about one-fifth of subscribers determine the vast majority of payouts

BY THOMAS HESSE

Casinos spend lavishly to attract "whales," high-stakes gamblers whom they lure in with limousine rides, complimentary hotel suites and other VIP perks. Why? Because these consumers — who can individually bet between \$1 million and \$20 million over the course of a weekend, according to industry estimates — often have more impact on the bottom line than a floor full of slot machine-playing guppies.

On the surface, that seems like an odd metaphor for the streaming music business, because all subscribers pay about the same amount of money per month. But since a relatively small percentage of those consumers spend far more time streaming, rights holders who collect royalties on streaming music would do well to treat them like whales, because they bring in most of the money.

Spotify reported 96 million paid subscribers in the fourth quarter of 2018 and a reported average revenue per user (ARPU) of \$5.51 (less than the headline \$10 because of international pricing and family plans). That means annual premium subscription revenue adds up to \$6.3 billion, of which Spotify pays record labels roughly 60%, or \$3.8 billion a year — about \$3.31 per user per month. The resulting \$3.8 billion pool of royalties gets divided based on each label

and artist's share of total streams.

Those last two words are far more important than many executives realize. Using the numbers above, every 1,000 users generate \$3,310 worth of royalties each month. But just over 20% of users generate about 80% of total streams, according to industry estimates. That implies that only about 200 of those 1,000 users will be responsible for distributing 80% of the royalty pool — \$2,648 — while the remaining 800 will account for just 20%, a relatively paltry \$662. In other words, each heavy user is responsible for allocating \$13.24 — 16 times as much as the rest! — while the others only allocate \$0.83 each. This is an inexact science, based on estimates. But even with a less skewed distribution, in which the top 30% of users account

for 80% of the streams, those users would still be worth 10 times more than their less active counterparts.

Essentially, the heavy streamers determine what labels and other rights holders get paid. So although they generate no more revenue for online services than their less active counterparts, they're more important to labels that want to make money by an order of magnitude. Since streams largely

determine chart success, which drives attention and radio airplay, reaching these fans creates a positive, self-reinforcing loop. And this strategy will become more important as the pool in which these fish swim grows: There are now 255 million paid music streaming subscribers worldwide, and industry analysts predict that number could grow by a factor of five over the next 10 to 15 years.

Heavy streamers act differently from the heavy downloaders of the iTunes era, but both groups love music, and the 80/20 rule also roughly held then. While music download ARPU was

about \$5 per month, the best customers were spending between \$30 and \$40 — and thus accounting for the bulk of total revenue. Those heavy users who switched to Spotify, where they pay \$10 per month (with an ARPU of \$5.51), have been getting a sweet deal indeed. This suggests that many of them have money to spare — and that, based on their iTunes purchasing habits, they may be willing to spend it. If streaming subscription prices can't be raised now, these consumers should be targeted with other such

premium offers as exclusive content, early releases, concert tickets or merchandise.

The music business has always excelled at mass marketing — on radio, MTV and, now, streaming platforms. But it's more important than ever to launch new projects with targeted marketing that properly segments consumers — and to focus on the whales who determine chart success, allocate the vast bulk of streaming revenue and have money to spare. 🐋

Thomas Hesse is the former president of global digital business and U.S. sales/distribution at Sony Music Entertainment, an active angel investor and the co-founder/CEO of JAMM Music (www.jammusic.com), a startup focused on a next-generation, gamified approach to targeting the most passionate music fans. The company is still in stealth mode.



Hesse



FROM THE DESK OF

CO-FOUNDER/CEO, RECORDS

Barry Weiss

The pop veteran dives into country and banks on "organic A&R"

BY HANNAH KARP
PHOTOGRAPHED BY MATT FURMAN

HOW CAN THE LITTLE GUYS compete with the major record companies' flagship labels, which are raking in streaming cash and bidding talent prices into the stratosphere? **Barry Weiss**, co-founder/CEO of the four-year-old startup RECORDS, now a joint venture with Sony Music, is using his old-school playbook: trusting his ears, betting on acts early and going country in a hip-hop world.

"I'm trying to zig where others zag," Weiss says on a recent afternoon from his office in New York's Soho neighborhood.

He's gushing with excitement about how strangely easy it was for him to sign "Prayed for You," a steadily climbing country song by Arkansas singer-songwriter **Matt Stell** that's now been streamed more than 42.8 million times in the U.S., according to Nielsen Music, and in February reached No. 36 on the Hot Country Songs chart. "I've never done country before, but I know a hit when I hear one," he says. "When it went on [Spotify's playlist] Hot Country, I thought, 'If the record had been on RapCaviar, there would have been 15 labels all over it within an hour.'"

Weiss, who in 1982 joined Jive Records as Zomba Publishing founder **Clive Calder**'s first employee and has developed acts from **Britney Spears** to **Justin Timberlake**, is one of a handful of former major-label leaders building new companies from the ground up. **Doug Morris**, 80, launched 12 Tone Music with support from Apple last year after running all three majors; **Antonio "L.A." Reid** is growing indie outfit Hitco after leaving Epic Records two years ago; and **David Massey** is leading the rebirth of Sony's Arista label. All are betting that their experience cultivating superstars in the pre-streaming era gives them an edge in today's data-driven landscape: They can sit out pricey bidding wars over viral artists in hopes of signing bigger acts before they reach the data hounds' radar.

After three years running Universal Music Group's East Coast labels, Weiss launched RECORDS as a joint venture with SONGS Music Publishing in 2015, scoring early wins with artists from **Nelly** to **Noah Cyrus**. When Kobalt Capital bought SONGS' catalog in 2017, Sony Music appointed SONGS co-founder **Ron Perry**

"Radio is still what takes a record all the way home," says Weiss, photographed Dec. 12, 2018, at RECORDS in New York. "Lennon Stella has got a lot of [digital streaming platform] love, and that's a huge starting point, but ultimately we want her on the radio."

chairman/CEO of Columbia and bought SONGS' stake in RECORDS, moving Weiss and his team into the headquarters of Sony's indie distribution arm, RED (which merged into The Orchard later that year). Though Weiss says he's not

se. But it's a great story: a New York exec finding a country record everybody else was sleeping on. Nobody chased the record. I couldn't believe it. I thought, "Either my ears are off or people are just sleeping."

"This is no different than the artist development in my dad's day 50 years ago."

turning a profit yet, the new partnership gives him a better shot at radio and more capital, covering his overhead and A&R costs. (Songwriter **Jenna Andrews**, who met Weiss nearly a decade ago as an artist signed to Island Records, is RECORDS' exclusive A&R consultant.)

Weiss also recently co-signed Columbia's **Lauren Jauregui**, offering the **Fifth Harmony** alum what he says is "a level of attention, focus and care that's challenging in a corporate environment." RECORDS projects such as **LSD** (the **Labrinth-Sia-Diplo** collaboration) run through Columbia as well. *Billboard* spoke with Weiss about his new country signees (like **Dylan Brady**), "organic A&R" and **R. Kelly**.

What led you into country music?

Someone called and told me the writer of a record called "Prayed for You," a guy named Matt Stell, was buzzing in Nashville, and that the record was No. 40 on iTunes. [Reality TV star] **Savannah Chrisley**'s in the video, and that drove a lot of views. So I listened to the record and I said, "This sounds like a fucking hit." It kind of reminded me of a record we had called "Butterfly Kisses" with **Bob Carlisle** many years ago on Jive that was a ginormous Christian crossover hit. It's just inspirational — it touches the heartstrings. The record then went up on [Spotify's] Hot Country on a Friday and we cut the deal on a Monday, not knowing what I would do at radio, because I had no country partner. But I said, "I'm not gonna overthink this." I put it through The Orchard, and through the managers' relationships we put together a team of radio promotion people spearheaded by a guy named **Keith Gale**, who used to run country radio promo at RCA Nashville and now is **Jake Owen**'s manager. He came out of retirement for this record, because he and Jake Owen believe it's such a hit.

Will you continue investing in country?

If I see things we can break. Obviously it's still a competitive market, and I don't want to be stupid, because I'm in New York and I'm not a country guy per

What other tactics are you using?

I'm looking for organic A&R. I don't want to be paying ridiculous prices. I don't mind spending money, but I want to run a business here.

What do you mean by "organic" A&R?

Lennon Stella is an old-fashioned A&R project — we didn't sign her based on data. She had a bit of a platform because she played **Connie Britton**'s daughter on the show *Nashville*, as well as the fact that her sister Maisy has a pretty big YouTube presence and they did cover songs as a sister duo. [But the deal] really wasn't competitive; Jenna had been working with her for several years before she brought her in. This is no different than the artist development in my dad's day 50 years ago. I also signed a rapper, **24kGoldn** — he's a freshman at USC, from San Francisco — he was brought to me by **D.A. Doman**, a very, very hot rap producer right now.

Was there any data on him?

There was literally no data. This is just a kid that had some great records, and we thought he had an amazing voice. D.A. is executive producing the project for us. I made a healthy, rich deal for a kid who was an unproven talent; that's an example of organic A&R signing. I'd rather get in early if I have the ability to do that.

How did you land Lauren Jauregui?

She'd been straight Columbia, but as a result of Jenna's fervent interest and my great relationship with **Larry Rudolph**, her manager — also Britney's manager — she's now going to be through RECORDS/Columbia. She's got huge global potential. Ron [Perry] has been very intelligent about it — he thought she'd be well served by the level of attention that we can provide as a very small unit. We're looking for opportunities wherever we can.

You signed R. Kelly to Jive in 1991. What has it been like to watch his saga unfold?

Sad, upsetting, gut-wrenching. I feel terrible about it. To build a global superstar from the ground up is one of the most challenging things — it's what everybody strives for in this business. And we achieved that, and he was a foundation of Jive Records for many years. He's a uniquely talented guy, and the whole thing is very sad to watch, very disconcerting and challenging emotionally. ●



1 "This is the first merch item we did on the LSD project," says Weiss. "I keep it on my desk to remind me of the 1 billion global audio streams we've done so far." **2** "I like to keep books on the music business in my office, particularly those where I'm mentioned," he says. **3** A Japanese *daruma* given to Weiss by Avex Records in Japan, which he keeps for good luck. **4** From left: Andrews, Weiss, Jauregui, and Jauregui's managers Rudolph, Dan Dymtrow and Tara Beikae.

What Makes You Country?

Lil Nas X's "Old Town Road" soared to No. 1 on the Billboard Hot 100 after questions over its genre ignited a passionate conversation

BY MELINDA NEWMAN

Lil Nas X has ridden his horse straight to the top of the Billboard Hot 100 with the viral country trap hit "Old Town Road," and onto the Country Airplay chart as well. His genre-blending tune has left some country artists and executives delighted, others bedeviled and some downright confused about what qualifies as country in the Wild West of music streaming.

"Old Town Road" jumps from No. 15 to No. 1 on the Hot 100 dated April 13 and debuts at No. 53 on Country Airplay. After placing the tune, which was released by Sony's Columbia Records, on Hot Country Songs the week of March 16, *Billboard* removed it for several reasons, including its trap beat, a lack of country airplay, no involvement by Sony Music Nashville and mixed categorization and playlisting on streaming. Since then, a remix with **Billy Ray Cyrus** has been released, adding to the genre debate. Further chart adjustments are possible as the song's reach develops.

The cultural obsession over how to classify the song highlights the growing chasm between streaming and terrestrial radio. Streaming services have created a new breed of genre-jumping music fans who disregard any attempt to label their listening habits, while country radio has narrowed its playlists to the near-exclusion of almost anything but music made by men. (A recent study found that only 16% of artists on Hot Country Songs between 2014 and 2018 were women.) The widening discrepancy between what streams and what airs is a vexing mystery for the wider music industry.

At the Academy of Country Music Awards on April 7 in Las Vegas, many record-label executives told *Billboard* they didn't think "Old Town Road" was a country track, not even with Cyrus on the remix. Some said the song's musical composition made it a misfit, and one executive noted, "Just singing about horses is not enough to consider it a country song." Another executive wondered if other pop or hip-hop upstarts would copy the strategy of uploading a song to streaming services and tagging it as country to boost visibility; a rap-leaning artist pegged as country could stand out amid country acts more so than among other pop and hip-hop offerings.

Some artists agreed. "Go listen to **Kris Kristofferson**, and then go listen to ["Old Town Road"]," said **Brothers Osborne's John Osborne** when asked about the song at the ACM Awards. "If you tell me they have anything to do with each other, then I will quit."

Others took a more moderate stand. "If you're trying to put things in a box or a genre, you're kind of wasting your time," said **Florida Georgia Line's Tyler Hubbard**. His FGL bandmate **Brian Kelley** agreed: "If we sit here and try to figure out if it's country or not, we miss the point of it being a great song."

But now, Sony Nashville CEO **Randy Goodman** says his team has started testing the song in some country radio markets. "It would be negligent not to look at it," says Goodman. "Is it something we could have signed? Yeah, in the new world order. It's No. 1 in streaming even if country radio isn't playing it."

FGL's songs often blur the boundary between country and other genres, including **Nelly's** verse on "Cruise" and reggae

icon **Ziggy Marley's** appearance on "Life Is a Honeymoon," while **Jason Aldean's** 2011 hit "Dirt Road Anthem" included a remix with **Ludacris**. Those are only a handful of songs that have blended country with other genres in recent years, some of which missed out on country radio play as a result. **Rednex's** "Cotton Eyed Joe," **Mo Thugs Family's** Hot Rap Songs No. 1 "Ghetto Cowboy" (which includes lyrics

from **Kenny Rogers' "The Gambler"**), **Miley Cyrus' "Hoedown Throwdown"**, **Pitbull's "Timber"** (featuring **Kesha**) and **Avicii's "Hey Brother"** (featuring **Dan Tyminski**) never made the Hot Country Songs chart (which, based on airplay, streaming and sales, requires *Billboard* to designate songs for inclusion based on genre fit; Country Airplay, on the other hand, purely reflects plays on reporting stations).

R&B/pop star **Khalid**, who performed "Saturday Nights" at the ACM Awards with **Kane Brown**, also cited music's

melting pot. "I'm coming in from outside the genre," he said. "I'm a big fan of fusion of genres, because I feel like that's something I do as well."

In the end, songwriter **Shane McAnally** welcomes all music that draws a bigger audience to country. "I've always been confused about why we want to block things out of country that aren't supposedly traditional," he says. "Country is a lot of different things. I think by inclusion we just bring more people to the traditional music." 🗣️

Additional reporting by **Annie Reuter** and **Laela Zadeh**.



Lil Nas X



White (right) and The Raconteurs played Third Man Records' 10th-anniversary celebration in Nashville on April 6.

NOTED April 1 - 9

New Deals

Capitol Music Group's **Caroline** inked a distribution deal with K-pop group **NCT 127**.

Creative Artists Agency signed songwriter-producer **Shane McAnally** and pop singer **Melanie Martinez**.

Sony/ATV signed **Little Mix's Jade Thirlwall** and **Leigh-Anne Pinnoch** through joint venture **TwentySeven Music Publishing**.

Primary Wave Publishing acquired a stake in **Leon Russell's** catalog.

Executive Turntable Warner Bros. Records named **Nate Albert** executive vp A&R.

Troy Carter and **J. Erving** launched music and tech company **Q&A**.

Condé Nast named ex-Pandora CEO **Roger Lynch** its first global CEO.

Warner Music Nashville upped **Cris Lacy** to executive vp

A&R; **Ben Kline** to executive vp/GM; and **Scott Hendricks** to executive vp A&R/creative adviser.

The RIAA named **Jackie Jones** vp artist and industry relations.

Epic Records named **John Kirkpatrick** senior vp brand marketing and **Michelle Belcher** vp of Epic Film & TV.

Media Alert **Yadastar**, which oversaw **Red Bull Music Academy** and **Radio**, announced it will close in October.

Jack White's **Third Man Records** gave minority ownership to co-founders **Ben Swank** and **Ben Blackwell**, marking its 10th year with a Nashville festival.

Obits Seattle musician **Shawn Smith**, vocalist for the band **Brad**, died at 53.

O'Jays co-founder **Bill Isles** died at 78.

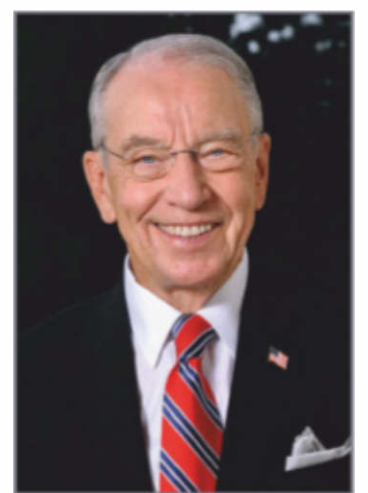
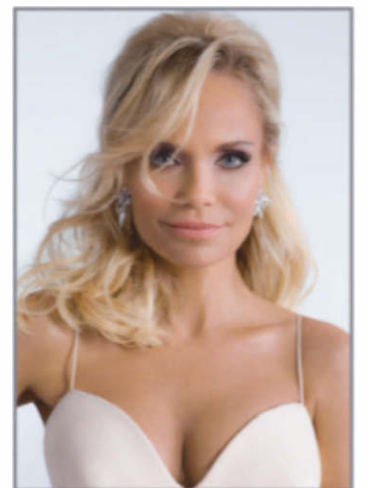
Read more about their lives and impact at billboard.biz.

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NIPSEY HUSSLE

1985-2019

Nipsey Hussle, born Ermias Asghedom, was shot and killed outside his store, Marathon Clothing, in Los Angeles on March 31. The Grammy-nominated rapper, entrepreneur, business leader and community advocate was beloved in his hometown and across the world. Here, several of his industry colleagues remember his legacy.

BY TEEFLII

I first met Nip through my big brother Kay Ess in probably 2011. Nipsey didn't allow a lot of people to walk into the studio and touch the board. I was one of those guys blessed [that] he trusted me with engineering and mixing, making sure his vocals were sounding right. I don't think he wanted to be a super-duper perfectionist; all the music that y'all received he wanted to be organic.

He got his energy out of each individual he worked with, and let artists pull energy out of him. When you leave Nip, you feel more than just better — when you leave Nip, your consciousness is better.

Whenever my family would go past his store, we would get so much love from Nip and his family. They brought my kids clothes all the time, would take pictures with my kids and family members — hell, I don't think they know half my family members like that, but still, when they go over there and tell them, "We're TeeFlii's family," they show them the hospitality that I always got from Nipsey.

He followed what his mom taught him. Manners. How to greet people. Make sure you wealthy before you go grab jewelry and all of that. That's what his mom put in him. His dad was proud of him.

Every day Nipsey would write his goals and plans. For a whole year he would have a plan of what he wanted to do, how he wanted to dress, how he wanted to come across to people. And that's exactly what he did. That discipline his mother instilled in him.

It's all right to cry and mourn, but I know now he would want us to pick our heads up. And like he said: "If these n—as kill me, then you ride for me." [Riding means we] keep his legacy going. Keep his vision for the youth and the community. See his people get out of poverty. This is a big loss for the community. You got to look at how many other people didn't do for their area but got more money than Nipsey. It's a lot more people that got way more millions than Nipsey, and they never even put that much money into they area. It's easy to be gifted and anointed, but if you don't take that and throw it back out to the people, it's worth nothing.



ON SOCIAL MEDIA

YG Lost for words kuz i got so many of em. We went thru so much shit together tryna make it out of LA with this rap shit, But we always got thru it then talked about it & after we talked. We laughed! You was a real big bro to me no kap. YOU 1 OF A KIND! I Kant believe this shit, I don't wanna believe this shit. I'm not never accepting it... It wasn't yo time to go I'm lost homie. We had so much shit in the works. TV shows that was being written, A album "2 OF AMERIKKKAZ MOST WANTED" that we tried to work on but it never got done... damn bro I'm sick. The shit we had is forever bro! THE WORLD DIDNT KNOW WHAT THEY HAD TILL YOU WAS GONE I BEEN KNEW!

DRAKE My whole energy is just at a low right now hearing this. We just linked for the first time in years and said we were gonna do a new song this summer cause it had been too long. You were having the best run and I was so happy watching from distance... nobody ever talks down on your name you were a real one to your people and to the rest of us. I want the world to know I saw you as a man of respect and a don. Rest easy my g.

PHARRELL You were about something.. positive and for your community in every chance you had to speak.. and because of that You inspired millions who will uphold your legacy forever. rest amongst the stars.

RIHANNA This doesn't make any sense! My spirit is shaken by this! Dear God may His spirit Rest In Peace and May You grant divine comfort to all his loved ones!

J. COLE Nipsey you a legend. I respect and admire your career path and what you did for the neighborhood. My heart broke today when I saw the news. I'm praying for your loved ones. This was sposed to be the year we got one. God had bigger plans for you

TIYANA TAYLOR RECEIVING A PHONE CALL LIKE THIS IS THE LAST THING I EXPECTED in the middle of finishing up our new record has my stomach in knots bro!!! I'm still in shock! I'm in disbelief, I'm confused!!!! Rest in paradise Nip

MOMENT OF SILENCE

Nearly a dozen artists delayed the release of new music to pay respect to Nipsey Hussle's memory

BY ROSS SCARANO

In an unprecedented gesture to honor and give more visibility to **Nipsey Hussle's** death, a number of high-profile artists — from West Coast brethren like **SOB X RBE** to those outside the region that the Crenshaw, Los Angeles, MC faithfully repped — postponed releasing new music to create "a moment of silence."

Cleveland's **Machine Gun Kelly** was the first artist to announce the informal campaign, on April 3; gearing up for an album rollout, he was supposed to release the first single from his latest project on April 5. On Twitter, he credited Spotify creative director and head of urban **Carl Chery** with inspiring his delay.

"Nipsey was one of the leaders," says **MGK**. "[His] music and his legacy are owed a lifetime of appreciation, and it [became] a bittersweet moment to announce my album. The one way I did have to pay respect was to at least stop the song I had for that week from coming out."

YG, who recorded the anti-**Donald Trump** anthem "FDT" with Hussle in 2016, pushed his album release from April to May. **Schoolboy Q** delayed the second single from his upcoming LP. **Boogie** held back a video. By week's end, more artists had joined in, including **Kash Doll**, **Tierra Whack**, **Lil Mosey**, and **DJ Mustard**

and **03 Greedo**, who postponed their collaborative full-length. While digital distribution has made it much easier to change release plans at the last minute, several executives say that they've never heard of such a broad effort to honor a musician before.

Not all of these artists had direct ties to Hussle, which speaks to how widely the rap community has been affected by his death. He was shot and killed outside the clothing store he owned and operated in the neighborhood where he grew up, which he had been working to revitalize through entrepreneurial activities like opening up a coworking space. ●

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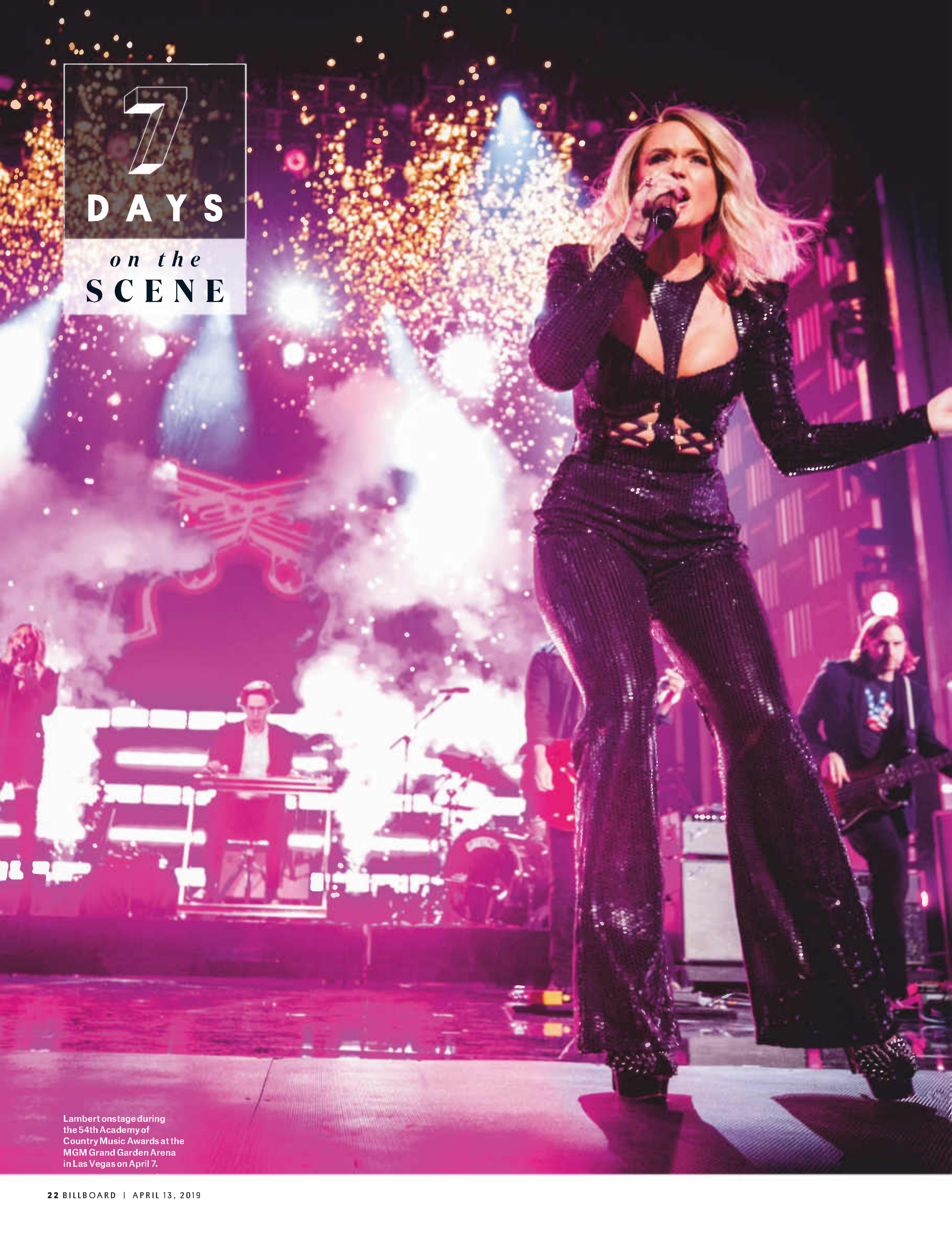




7

DAYS

on the
SCENE



Lambert onstage during the 54th Academy of Country Music Awards at the MGM Grand Garden Arena in Las Vegas on April 7.

ACM Awards

LAS VEGAS, APRIL 7

KACEY MUSGRAVES CONTINUED HER WINNING STREAK at the 2019 Academy of Country Music Awards, taking home album of the year for *Golden Hour*, which had previously earned the same honors at the Country Music Association Awards last November and the Grammy Awards in February. **Dan + Shay** also scored big, winning duo of the year as well as single and song of the year for their crossover smash “Tequila.” In between wins, the pair performed their **Kelly Clarkson**-featuring “Keeping Score,” which marked one of the night’s most powerful cross-genre sets. Others included **Khalid** and **Kane Brown**’s “Saturday Nights,” **Dierks Bentley** and **Brandi Carlile**’s “Travelin’ Light,” and a second cameo from Clarkson for **Jason Aldean**’s “Don’t You Wanna Stay” as part of a medley celebrating his Dick Clark Artist of the Decade honor. And while there were only three women winners at this year’s ACMs, plenty performed. **Carrie Underwood** sang “Southbound” within a pool-party-themed stage design; **Miranda Lambert** brought an electrifying medley of hits including “Gunpowder and Lead”; and new female vocalist winner **Ashley McBryde** accompanied **Eric Church** for a haunting rendition of his song “The Snake.” In terms of accolades, veteran host **Reba McEntire** was confident that 2020 will be different, thanks to artists like McBryde and Musgraves who are leading the charge. As McEntire said backstage, “We’re just gearing up.”

—TAYLOR WEATHERBY



1 Maren Morris (center) and Brothers Osborne performed their collaboration “All My Favorite People” from Morris’ album *Girl*. 2 Khalid (left) and Brown backstage. 3 Aldean (right) and Clarkson embraced following their powerhouse performance. 4 Sixteen-time host McEntire delivered a spot-on Cardi B impression. 5 Florida Georgia Line’s Tyler Hubbard (left) and Brian Kelley (right) with Luke Bryan. 6 Dan + Shay were all smiles as they hoisted their three trophies backstage. 7 Musgraves won her first female artist of the year award.



Carlile (right) made her ACMs debut alongside Bentley, whom she called her “sweet friend” on Instagram ahead of the show along with the hashtag #hehasaperfectface.



LAMBERT: RICH FURY/ACMA2019/GETTY IMAGES. 1, 5: JOHN SHEARER/ACMA2019/GETTY IMAGES. 2: JASON KEMPIN/ACMA2019/GETTY IMAGES. 3, POLAROID: KEVIN WINTER/GETTY IMAGES. 4: JEFF KRAVITZ/ACMA2019/FILMMAGIC/GETTY IMAGES. 6: FRAZER HARRISON/GETTY IMAGES. 7: BROADIMAGE/SHUTTERSTOCK.

Billboard Dance 100

MIAMI, MARCH 28

A LITTLE RAIN COULDN'T PUT A DAMPER ON THE SECOND Billboard Dance 100 event, honoring the artists and executives selected for *Billboard's* 2019 Dance 100 and Power Players lists. The industry's key players gathered at Miami's 1 Hotel rooftop on March 28, in the middle of Miami Music Week, which **Armin Van Buuren** told *Billboard* is the dance music world's version of a New Year celebration. Also in attendance: Belgian DJ **Lost Frequencies**, Dutch DJ **Don Diablo**, Monstercat CEO **Mike Darlington** and Goldman Sachs CEO (and part-time DJ) **David M. Solomon**. Guests were treated to energetic sets from **Afrojack**, **ARTY** and **Croatia Squad** while overlooking the city skyline and sipping on cocktails like the 128 Beats per Minute, Club Kicker and Power Punch. The day after the soiree, Ultra Music Festival kicked off with many of the same faces hitting the stage. Said Van Buuren, who debuted his new song "Don't Give Up On Me" on day two: "This week is when DJs come out of their holes." —KAT BEIN



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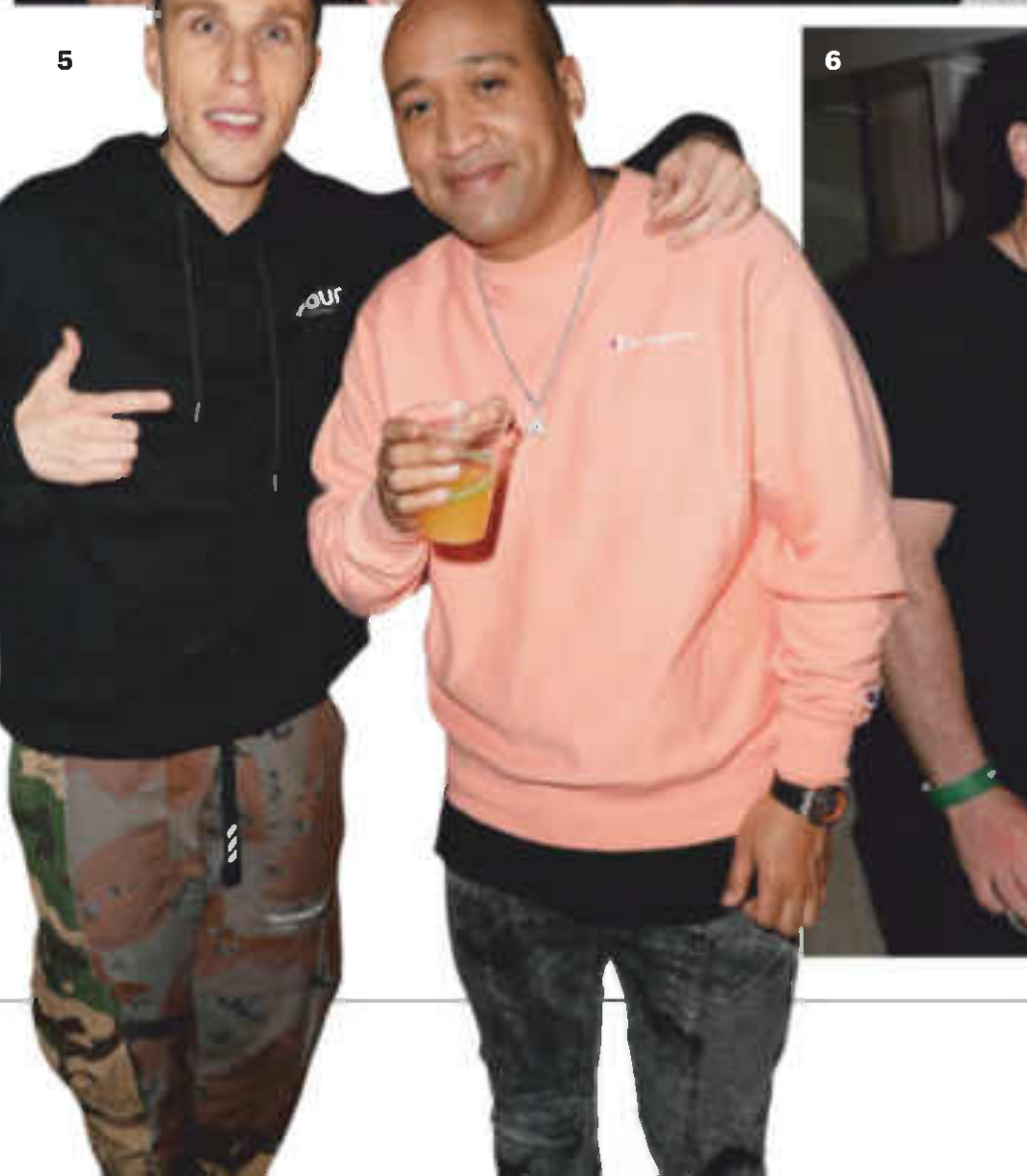


3



4

1 Afrojack DJ'd until midnight. 2 From left: TH3RD BRAIN team builder Fred Hwang, DJ/producer Dani Deahl, Capitol Music Group A&R vp Jeremy Vuernick, *Spin* editor-in-chief Matt Medved and Universal Music Publishing Group A&R director Taylor Testa. 3 Van Buuren. 4 Armada Music co-founder/CEO Maykel Piron (left) and Tomorrowland artist manager Nick Royaards, both of whom made the 2019 Power Players list. 5 Nicky Romero (left) and Afrojack's manager, Ludvie Mailuhu. 6 From left: Barstool music blogger Tom Zollo, Rachel Rosner, SAS Entertainment founder Stacie Sater, *Billboard* writer Kat Bein and Los Angeles DJ Elephante.



5



6

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Kaos Grand Opening

LAS VEGAS, APRIL 4-7

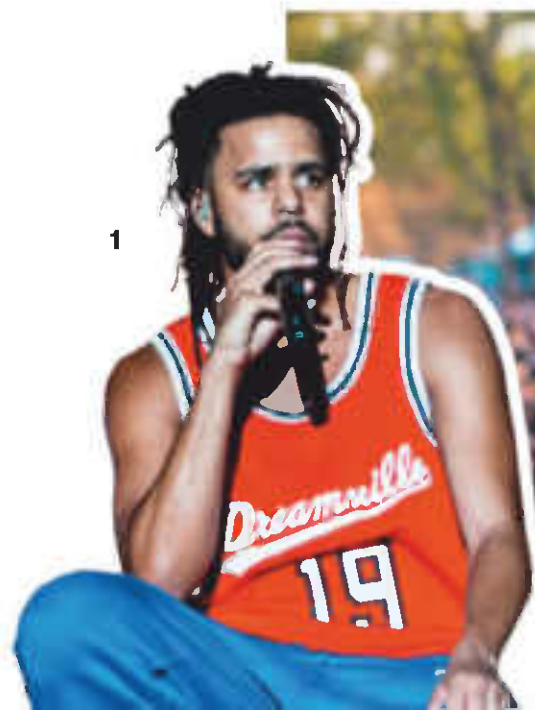


1 Alicia Keys performed a soaring set at Palms Resort venue Pearl Theater on April 5. 2 Marshmello played Kaos' day club on April 6, two days after launching his new residency at the nightclub. 3 Zac Brown Band frontman Zac Brown closed out the star-studded weekend on April 7. 4 J Balvin got the party started with his set on April 6, which was followed by G-Eazy and Cardi B. 5 Cardi B, who took the stage close to 4 a.m., celebrated the one-year anniversary of *Invasion of Privacy* with a hit-filled set. 6 G-Eazy used his performance to end a feud, bringing Machine Gun Kelly out for MGK's 2018 single "LOCO."



Dreamville Fest

RALEIGH, N.C., APRIL 6



1 Fest curator J. Cole's 22-song set included cameos from 21 Savage and Meek Mill. The sold-out event brought 40,000 to the rapper's hometown. 2 Nelly delivered fan favorites in a 30-minute set. 3 Teyana Taylor dedicated "Gonna Love Me" to the late Nipsey Hussle and his girlfriend, Lauren London. 4 Lil Nas X posed backstage before his performance. 5 SZA closed out the Shine Stage.



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Thomas Rhett

2019 ACM MALE ARTIST
OF THE YEAR

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ALREADY TOP 15



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APRIL 20



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SLOW BURN

Dreamville's Ari Lennox is ready to join R&B's new class — but first she has to drop her debut

BY DAN HYMAN
PHOTOGRAPHED BY JOELLE GRACE ROSEN

the slow burn

THE PULSE
OF MUSIC
RIGHT NOW

Lennox photographed April 3 at Midtown Bowl in Atlanta. Watch her *You Should Know* at billboard.com/videos.

MAKEUP BY OZ

IT'S A FEW DAYS BEFORE THE Dreamville Festival — the inaugural event hosted by **J. Cole**'s record label in the rapper's native North Carolina — and **Ari Lennox**, Dreamville's sole female artist, is having mixed emotions. She's eager to perform songs off her forthcoming debut album, *Shea Butter Baby*, but weighty issues are clouding her mind. She recently learned at one of her shows that a teenage fan of hers was shot dead days earlier. "It's hard to be happy in a moment like this," says the 28-year-old Lennox from her Atlanta apartment while her dog, an Akita named Galactic, barks in the background. "My people are being attacked, and our lives are constantly threatened and being taken away. It's just not fair."

"Everything happens for a reason, but I'm also like, 'Yo, it's time for this project to drop.'" —Lennox

Attending a predominantly white elementary school in Northern Virginia, the artsy, music-loving Lennox says that she was once blind to the tragic reality of "black men and women being senselessly killed" at increasingly alarming rates. "I feel like I was sheltered to

some extent," she says. But at age 12, after transferring between a slew of schools in the Washington, D.C., area, she met a more diverse group of friends. And once she started touring the South thanks to her burgeoning career, she was "shaken out of that ignorance."

Now, Lennox takes comfort in knowing that she's in a position of power to educate others, like her hundreds of thousands of Instagram followers, through her music — a rhythmic mélange of funky, psychedelic, soul-inflected R&B that draws as much inspiration from throwback crooners like **Minnie Riperton** and **Roberta Flack** as 1990s icons like **Mary J. Blige** and **Lauryn Hill**. Lennox herself falls squarely within R&B's new wave, alongside recent success stories like

H.E.R., **Amber Mark**, **Queen Naija** and the duo **VanJess**. "I just pray I can bring this sort of music back to a more mainstream level," says Lennox. "These vibes can heal a lot of people."

Her lyrics depict a determined and decidedly self-empowered young woman, but she didn't always feel

like one. In 2012, Lennox started uploading covers of **Frank Ocean** and **Bilal** to YouTube, all while dreaming of a career like those of her favorite black artists, **SWV** and **Beyoncé**. In 2013, she released on SoundCloud her debut EP, the funky, neo-soul-inspired *Ariography*, which she recorded while living in New York and working at Whole Foods. That landed her a feature on Chicago-based Dreamville rapper **Omen's** 2015 track, "Sweat It Out," which in turn put her on the radar of Cole and his label partner, **Ibrahim Hamad**, prompting them to fly her to Los Angeles to write reference tracks for **Rihanna**. In December 2015, they offered her a record deal, and six months later, she was signed. "It wasn't just my music," says Lennox. "They accepted me for being strange and weird."

Lennox's second EP and first for the label, 2016's *Pho*, earned her a spot opening for Cole on his *4 Your Eyez Only* tour. When she wasn't on the road, much of her time was spent recording in Charlotte, N.C., and Los Angeles, refining her sound with her most trusted collaborator, Dreamville's in-house producer, **Elite**. With his guidance, she has released a handful of one-off singles, including, last November, her most promising track to date: the Cole-featuring "Shea Butter Baby," which is making inroads at R&B radio (it could debut on the R&B/Hip-Hop Airplay chart in the coming weeks) and has garnered 32 million on-demand streams, according to Nielsen Music.

As the only non-rapper on Dreamville — which inked a distribution deal with Interscope in 2014 and has been upfront about developing its artists' catalogs rather than aiming for radio-friendly singles — Lennox recognizes she's in a fortunate position to be one of the label's eight acts. And yet, for all her happiness with Dreamville, Lennox is frustrated that it's going on three years since she was signed and her debut album still isn't out. "Everything happens for a reason," she says, "and I feel like it makes me stronger. But I'm also just like, 'Yo, it's time for this project to drop.'" (It's currently scheduled for a May release.) Longtime manager **Justin LaMotte** insists the slow build is a strategic move. "R&B just takes some time to bubble," he says, citing "Shea Butter Baby," which has taken six months to arrive at radio. "Ari's

ARI'S ASSETS

Ibrahim Hamad

PRESIDENT, DREAMVILLE RECORDS

HIS ROLE As co-founder of Dreamville with **J. Cole**, Hamad signed Lennox to a record deal in late 2015 and serves as a liaison between her management and Interscope Records.

EARLY ATTRACTION "When I first met her in 2015, Ari wasn't going with the norm for what R&B sounded like at the time. It all felt like it was completely her — there was no acting or faking."



Anthony "Elite" Parrino

IN-HOUSE PRODUCER, DREAMVILLE RECORDS

HIS ROLE Cole's key collaborator, he worked extensively with **Ruff Ryders** during their early-2000s heyday and executive produced Lennox's forthcoming debut.

PERFECT PAIR "I'll be making a beat while she's playing a video game. I'll hear her start singing some melodies, and I'll push her to try recording it. All creatives need encouragement to accept their own greatness."



Paris Cole

CREATIVE DIRECTOR/STYLIST

HER ROLE Originally a fan of Lennox's, Cole in mid-2017 became the singer's go-to adviser on all things aesthetic, from outfits to music video treatments.

STYLE EVOLUTION "Ari is not big on name brands or trends; she just wants to be herself. It has been awesome to watch her blossom and grow from rocking jean shorts and tees to wearing all sorts of furs, dresses and funky earrings."



Laura Carter

PRODUCT MANAGER, MARKETING; INTERSCOPE RECORDS

HER ROLE Carter oversees the entirety of Lennox's marketing strategy at the major-label level, spearheading her album rollout and content creation.

PRACTICING PATIENCE "There is a bit of a long game you have to play in R&B. As Ari is developing and her story is coming out, we're seeing momentum kick in. Older tracks, and those that came out as loose releases, are now getting the special attention they deserve."



on a hip-hop label, but she doesn't need to release music as rapidly as her labmates," says LaMotte. "We can move at our own pace."

"A lot of these songs I've been holding on to for a long time," says Lennox. "I just want the world to hear them. And then, finally, I can exhale." ●

Lennox performed at the Dreamville Festival in Raleigh, N.C., on April 6.



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Yatra

Q&A

Power Balladeer

Sebastián Yatra believes in the relevance of the love song — for now

BY JUSTINO ÁGUILA

Sebastián Yatra started singing when he was 12 years old. He landed the lead role as Troy Bolton in a middle school production of *High School Musical*, and it immediately made him think, “This is what my life is going to be.” Raised in Miami, the Colombian native modeled himself after ballad singers like **Luis Fonsi**, **Ed Sheeran** and **Michael Bublé**. He released his breakout slow-tempo stunner, “No Hay Nadie Más,” in January 2018. On April 12, the 24-year-old artist will release his second album, *Fantasia*, through his recently renewed contract with Universal Music Latin Entertainment. And he’s already at work on his third — a reggaetón-inspired LP due in early 2020 that will feature, according to manager **Roberto Andrade Dirak**, “some of the most powerful collaborations within Latin urban music.”

Fantasia is an album of pop ballads. Was there any pressure to take a more Latin-urban approach?

It felt right to take a risk. Why not an album of just ballads? Nobody is doing it, but these songs have such a great impact. I’m doing arenas by myself in Latin America. I attribute the success of these ballads to [the fact] that I fall in love very easily. When you are honest, there is no way to go wrong.

Your manager has worked with Carlos Vives. How has he helped your career?

Before him, I was in limbo. I had been all over the place for seven years, knocking on doors, and things were not working out. Roberto and I first met at a McDonald’s in December 2013; in

2014 I finally released my first single. The team started growing, and [in April 2016] we signed with Universal. Roberto and I make all the artistic decisions, along with my co-managers **Alejandro Duque** [managing director of Universal Music Latino, Machete and Capitol Latin], **Angel Kaminski** [executive vp of Latin America/Iberian Peninsula at Universal Music] and **Jesús López** [chairman/CEO of Universal Music Latin America/Iberian Peninsula]. They trust my point of view and take us exactly where we want to go.

Are you thinking about recording in English?

I sang with **Halsey** [at the Latin Grammy Awards in 2018], and we did “No Hay Nadie Más” in English and “Without You,” her single that hit No. 1 on the Billboard Hot 100. My label, management team and I thought I would [record in English] five years from now, but after that, we thought, “Why not sooner?” I wrote the best music of my life in San Carlos de Bariloche [in Argentina] in January during my break, including a song that is 100% in English. It would be cool to find a big featured artist in the English market [to collaborate with].

Do you see yourself landing on a future U.S. music festival lineup?

J Balvin is a great example to follow — he’s headlining festivals. We’re on the same label, and he has given me some good advice through the years. Now is not much of a festival moment for me, but I’m sure 2020 will be a year where I’ll be at different festivals around the world — that’s my goal. To be at Coachella next year would be incredible. ●

NIGERIA LEADS A U.S. ‘EXPLOSION’

Now that the U.S. music industry can better measure the value of reggaetón and K-pop, Africa’s music market has come into focus. On March 28, Warner Music Group announced a partnership with Chocolate City, a Nigeria-based independent label led by co-founder/CEO **Audu Maikori**, co-founder/COO **Paul Okeugo**, executive vp imprints **Jude Abaga** and executive vp recorded music **Aibee Abidoye**. “Africa has been a sleeping giant in the international music business,” says Okeugo. He predicts an

“explosion of music from Africa across a range of genres” in the coming years.

Through the partnership, Chocolate City, which formed in 2005, is hoping to expand its visibility, particularly in the United States. Along with financial support, the deal will provide the label with distribution and artist services through Alternative Distribution Alliance — WMG’s independent label-services division — and a marketing agreement with WMG South Africa. WMG could set a precedent for other major labels to invest in the African market, growing its presence on the charts. (On April 8, UMG became the first major to license Nigeria-based streaming platform uduX.) Nigerian Afrobeat star **David**

proved the demand is there: His 2017 hit, “Fall,” peaked at No. 17 on *Billboard*’s R&B/Hip-Hop Airplay chart in April and has 50 million U.S. on-demand audio/video streams, according to Nielsen Music.

Chocolate City is aiming for similar measures of mainstream success for its roster of local talent, including **Femi Kuti**, the four-time Grammy Award-nominated son of Afrobeat legend **Fela Kuti**; Afropop artist **Dice Ailes**; and soul singer **Ruby Gyang**. Abaga, who raps and produces under the moniker **M.I Abaga**, is also on the label. “Now,” says Okeugo, “we have the tech infrastructure and digital services that enable us to connect artists and fans on a larger scale than ever before.” —BIANCA GRACIE

Femi Kuti onstage in Berlin on March 24.





The front office at Hotel Saint Cecilia in Austin, where guests can browse a genre-spanning collection of vinyl.

SHRINKING THE SINGLE

From vinyl pressed with blood (**The Flaming Lips**) to the world's fastest-released vinyl record (**Jack White**), Record Store Day has offered a variety of collectibles in honor of the annual event. This year, it's thinking bigger by going smaller — with a miniature Crosley Radio turntable, the RSD3. Featuring built-in speakers, the player is designed specifically for 3-inch vinyl (songs must be 2:50 or shorter). A limited run of 3-inch titles, all of which were pressed at Japan's oldest vinyl manufacturing plant, Toyokasei, will be available on April 13.

Four titles come from Epitaph Records; label head of sales **Kathie Merritt** received a call last November from Record Store Day co-founder **Michael Kurtz** asking to license music from Epitaph. The biggest challenge? Finding songs that were short enough. The label chose **Bad Religion's** "My Sanity," off its upcoming album out in May; **Rancid's** "Ruby Soho," from 1995 album *And Out Come the Wolves*; and **The Interrupters'** "She's Kerosene" and **Culture Abuse's** "Dip," from their respective 2018 releases. "These four artists were a great representation of the label," says Merritt. Epitaph, she points out, was built on acts like Bad Religion and Rancid, while The Interrupters and Culture Abuse represent the imprint's future.

Sister labels Epitaph and Anti have long participated in Record Store Day as annual sponsors of the event's T-shirt printing at music retailer Amoeba's Hollywood location. They ask artists to perform and sign vinyl at local record stores across the country and release vinyl exclusives (this year: two 7-inch records from Bad Religion and **The Menzingers**). Licensing titles for the mini-turntable takes the tradition to a new level — one, says Merritt, that is especially rewarding to the most committed collectors. —LYNDSEY HAVENS

A New Spin On Hotel Perks

Boutique inns tap into vinyl's resurgence, outfitting suites with turntables and stacks of wax

BY ADRIENNE GAFFNEY

▶ In 2018, U.S. vinyl album sales grew 15%, according to Nielsen Music, marking the 13th consecutive year of growth. Record Store Day, the annual promotion in which local music retailers stock exclusive releases, launched 11 years ago and returns April 13. The latest frontier for vinyl? The hospitality industry, starting with boutique hotels in tourist cities.

HOTEL DUNIWAY — PORTLAND, ORE.

This April, the Hilton-owned hotel will debut its Vinyl Suite, a 350-square-foot room equipped with handmade players from U-Turn Audio and a collection of 900 records. (Victrola record players have been available for guests to borrow and take to their rooms since the Duniway opened in 2017.) "The older clientele that haven't seen a record player in a long time immediately start smiling," says GM **Ryan Kunzer**. "Then you get the younger, millennial generation that is very in tune with the new uptick in popularity of vinyl and are all about this."

KIMPTON GOODLAND — GOLETA, CALIF.

At this branch of the 66-location chain, lodgers can browse the lobby's record shop-slash-library, run in cooperation with the subscription record service VNYL, for albums to buy or borrow during their stay. The Goodland will host a concert by **St. Lucia** in August as part of a national Kimpton series. Director of sales and marketing **Drew Parker** sees the initiatives as a way to set his branch apart. "It's not something guests are seeing at a Marriott, a Hyatt or a Hilton when they check in," he says. "It's the younger, road-tripping guests" — not the weekday business travelers — "that are the most excited and the ones buying the most albums."

HOTEL SAINT CECILIA — AUSTIN

Guests can flip through the hotel's lending library and borrow selections from an encyclopedic collection of records (classics like **Fleetwood Mac's** *Rumours*, **Bob Marley & The Wailers' Legend** and **Carole King's Tapestry** are the most in demand) and rock'n'roll biographies to bring to their rooms, all of which feature Rega turntables and Geneva sound systems. Also available: private vintage-vinyl shopping services courtesy of local store Breakaway Records and, for the most musically inclined, Gibson guitars for rent from the concierge.

HOTEL MAX — SEATTLE

In 2013, Hotel Max partnered with iconic label Sub Pop on the design of the 19 rooms on its fifth floor. Each is stocked with a turntable and a collection of vinyl from the imprint's acts, including **Mudhoney, Father John Misty, Fleet Foxes** and **Nirvana**. "It's an homage to the label and the impact it has had on this city," says **Shannon Overholser**, media relations manager for Provenance Hotels, Hotel Max's parent company. The program's success inspired Provenance to try a similar concept at another of its Seattle properties, Hotel Theodore, with Light in the Attic Records, whose roster boasts **D'Angelo** and **Built to Spill**.



Crosley's RSD3

A Coachella-branded AR spaceship "flies" through the air at the 2018 festival in Indio, Calif.



INSIDE LOOK

UNREAL FESTIVAL TECH

Coachella launches festivalgoers into virtual space with its first-ever stage equipped with augmented reality

BY TATIANA CIRISANO

DURING HIS HEADLINING set at Coachella in 2018, **Eminem** debuted a custom augmented-reality app that allowed fans to be virtually showered by a plate of "mom's spaghetti." This year the festival is taking the technology even further with a first-of-its-kind, AR-equipped stage at its Sahara Tent. The tech will be available at the dance-music tent both weekends, April 12-14 and 19-21.

AR—computer-generated images superimposed onto real-world environments through an app or headset—"will fundamentally change how people interact with music, concerts and each other," says

Sam Schoonover, Coachella's first digital innovation manager. (The position was created in mid-2018.) In the near future, he predicts, concertgoers will be equipped with AR headsets "straight out of *Back to the Future*."

How will it work this year? Guests who open the festival app's "Coachella Camera" page and point their smartphones at the Sahara Tent before, during or after performances will see outer space-themed images like planets and astronauts floating above the crowd onscreen. "Since AR is not yet fully immersive, it still needs to be experienced through a smartphone," says Schoonover. Guests can also swipe through live photo and video filters, which will

change shape and color according to the sound being captured by the phone's speakers.

Other venues have also explored immersive technology; New York's Panorama Music Festival featured a 360-degree virtual reality theater in 2018, and on **U2**'s Experience + Innocence Tour the same year, an enormous digital **Bono** avatar floated in the air. The next step, says Schoonover, is expanding the tech beyond smartphone screens and seeing just how realistic this alternate reality can get. "Imagine visuals that expand out into the crowd, up into the sky and interact with you and your friends," he says. "That's the vision." ●

Is country radio embracing Lil Nas X's "Old Town Road"?

ASK BILLBOARD ANYTHING

► The week of March 16, roughly three months after its release, Columbia Records rapper **Lil Nas X**'s breakout hit debuted at No. 19 on Billboard's Hot Country Songs chart. After a review 10 days later, the song, which has a trap beat, was removed in part because it was not yet being played on country stations that report to Billboard, nor was Sony Nashville promoting it. But the nearly 2-minute track, which samples **Nine Inch Nails** and references cowboy boots and horses, has since entered the April 13 Country Airplay list at No. 53, and Sony Nashville has started testing it in some markets. On April 1, Good Morning America joined the conversation around the song by bringing on iHeartRadio host **Bobby Bones**, who said that "the one constant with country [music] is that it's changing." He then played "Old Town Road" on his syndicated show. The Radio Disney network, which targets 13- to 24-year-olds (and doesn't report to the Country Airplay chart), has been playing the track on its country station as well. "It's a bona fide hit that transcends typical genre-defining boundaries," says Disney Channels Worldwide vp music strategy **Phil Guerini**. On April 5, the release of a **Billy Ray Cyrus** remix that clocks in at over 2-and-a-half minutes amplified the debate on the song's genre. Cyrus, who in 2014 hit No. 2 on Rap Streaming Songs for his feature on **Buck 22**'s "Achy Breaky 2," tweeted that backing Lil Nas X was a no-brainer: The track is "honest, humble, and has an infectious hook, and a banjo. What the hell more do ya need?"

—TATIANA CIRISANO

SIDE HUSTLE

DAVE MATTHEWS' BOARD GAME GOES WIDE

Before **Dave Matthews** went on to sell 36.8 million albums in the United States (according to Nielsen Music), he bartended and waited tables, delivered milk for his uncle and created illustrations in pamphlets for local doctors' offices. "Sometimes I feel guilty about success, like I could have ended up on the side of the road with a cardboard sign," he says now. "That's still a possibility, if I play my cards right." An unlikely one, though. **Dave Matthews Band** kicks off a North American summer tour on April 30, and offstage, Matthews, 52, is seeing through his investment in a board game called Chickapig that launched on Kickstarter in 2016 and just hit the shelves at 1,850 Target stores.

The chess-like game, which features pooping cows and chicken-pig hybrid game pieces, was dreamed up by Virginia-based luthier **Brian Calhoun**, a friend of Matthews' who has made guitars for artists including **Keith Urban**. Though most board game manufacturers typically bring an idea to market in a matter of months, Chickapig started out "like a band," says Calhoun, 39. "We'd get a core group of friends and fans together to play the game, and it grew from there." Game nights with 100 people in Calhoun's town of Charlottesville, Va., allowed him to organically gauge the strengths and weaknesses of the game, which was originally purchasable online. "By

the time we started talking about bringing the game to a larger audience, we had four years of figuring out every detail," he says, right down to the thickness of the wooden pieces.

Amazon orders packaged from Calhoun's living room eventually caught the attention of Buffalo Games, a licensing company that has collaborated with Disney, Coca-Cola and *Star Wars* and is now instrumental in Chickapig's growth. "The one place where I've come in handy," says Matthews, "is encouraging Brian not to stand frozen in the doorway. That you have to take a couple of chances, maybe swallow a couple of unpaid credit card debts, in order to move



Matthews (left) with Calhoun, who holds two books in the Chickapig franchise.

something further down the road." As the game morphs into a broader franchise that spans children's books and stuffed animals, both Matthews and Calhoun are poised for a payback.

—BROOKE MAZUREK

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THE OTHER SIDE



21 Savage photographed March 25 at Wright Ranch in Malibu, Calif. Styling by Fatima. 21 Savage wears a Stella McCartney top, Craig Green jacket and pants, and Sacai x Nike sneakers. Watch the rapper teaching financial literacy at schools in Atlanta at billboard.com/videos.

DE OF SAVAGE

AFTER A DEPORTATION SCARE LANDED HIM AT THE CENTER OF THE U.S. IMMIGRATION DEBATE – AND MOBILIZED A TEAM OF HIGH-POWERED LAWYERS AND SOCIAL-JUSTICE ACTIVISTS – 21 SAVAGE IS NOW LEARNING TO JUGGLE HIS PLATFORM WITH HIS PRIVACY

BY GAIL MITCHELL AND JEWEL WICKER // PHOTOGRAPHED BY DJENEBA ADUAYOM





21 Savage wears
a Dior shirt and
Sankuanz jacket.



AS THE SUN AND CLOUDS PLAY

hide-and-peek on a brisk March morning, three black SUVs pull up to Camp Jewell House Academy, a private school located in the Atlanta suburb of Decatur, Ga. A handful of school officials rush out to meet today's guest of honor: rapper 21 Savage, who's about to give students the surprise of their lives — or at least the most riveting lecture they'll ever get about saving money.

21 Savage, dressed in all black, enters the school with his hood pulled up and his head bent down, trailed by a bodyguard and members of his legal and management teams. It's the first of two stops they're making today on behalf of the 21 Savage Bank Account Campaign, the 26-year-old rapper's financial-literacy program that he launched in 2018 and named after his hit 2017 single, "Bank Account." He started the program by giving 21 teens \$1,000 each to start savings accounts; now he's teaming up with nonprofits Juma and Get Schooled for the next phase, which aims to pair 150 at-risk Atlanta youth with jobs by June.

21 Savage, who is based in Atlanta, looks happy to be here. His eyes light up as he meets a spirited 8-year-old girl who tells him she's already running her own business selling soap and other bath products. ("So can you give me some free stuff?" he asks her. Without missing a beat, she replies, "I'll have to see what I can do.") Later, a smile breaks across his face as he pulls two crying middle-schoolers into his embrace to take a picture. But he doesn't appear entirely comfortable with all the students' eyes on him. He fidgets quietly, seemingly unsure of where to look or what to say; at one point, Rep. Henry "Hank" Johnson, D-Ga., whose office helped set up the visits, tells him in a half-whisper to say something about staying in school and avoiding guns. A few

seconds later, 21 Savage does just that: "Y'all stay in school, and stay away from bad people and guns and stuff, aight?"

The U.K.-born, U.S.-bred rapper prefers not to be the center of attention — outside of performing onstage, at least. But that's exactly where he found himself on Feb. 3. Just hours before Super Bowl LIII kicked off, DEA agents in Atlanta pulled over a car he was riding in, then handed him over to U.S. Immigration Customs and Enforcement (ICE) officials, who detained him and began deportation proceedings for overstaying a visa that expired in 2006.

The news shocked many of his fans, who didn't know that 21 Savage — whose real name is She'yaa Bin Abraham-Joseph — was born in the United Kingdom and legally arrived stateside at age 7, speaking with a British accent that has since faded. His gangsta-rap mystique seemed so at odds with English stereotypes that

Even in his most confessional tracks, 21 Savage was holding back parts of his life story. In "A Lot," he raps candidly about the murder of a close friend, who was shot during a drug deal. But nowhere in his catalog had he ever discussed his immigration experience. "That was the deepest thing" about the "A Lot" video, says the soft-spoken 21 Savage. "People will be going through a lot of stuff, but you'll never know what they're hiding behind their smiles. Like, nobody would ever know that I wasn't born here."

He's sitting in a conference room at the Atlanta office of immigration lawyer Charles Kuck with Kuck and other members of the team that quickly mobilized the #Free21Savage campaign, as fans grasped the gravity of his situation and how it reflected on immigration issues more generally in the era of President Donald Trump. The rapper himself waded into the

days, was unlike anything he had ever experienced. "The worst thing was sitting in there not knowing what was going to happen, or when it's going to happen," he recalls. "Whenever I went to jail before, it was, 'You're being charged with this and going to court on this date.' But immigration ain't like that. You're just being held."

The father of three describes himself as a "low-key person who just likes to stay out of the way." But 21 Savage may now have an imperative to reconsider how much of himself he shares. The rapper's team says that photo-ops like the school visits are not part of a deliberate attempt to soften his image for the benefit of immigration authorities and potential supporters; they're about growing his long-standing philanthropic endeavors and bringing to life the themes of social consciousness that he explored on *I Am > I Was*. Yet there is a clear awareness on their end that 21 Savage's bleak and sinister lyrics could influence how he's treated in the eyes of the law. Members of his team and the activists rallying around his case make a point of referring to him as She'yaa and not 21 Savage, suggesting there's a benefit to letting the world get to know the human behind the hits — something the artist himself has been hesitant to do in the past.

"He understands that people are intrigued by him and his story," says Kei Henderson, who co-manages 21 Savage with Justin "Meezy" Williams. "But his goal is to support the music and do things like sponsor sports camps. We're finding ways to show people what he's about without him doing a bunch of interviews, because that's not his style."

At a time when hip-hop is more engaged with activism than ever — Cardi B and Rihanna, to cite one example, reportedly declined to participate in the 2019 Super Bowl halftime show in solidarity with Colin Kaepernick — 21 Savage is now being thrust into the role of immigration spokesman. He potentially has a lot to gain from leaning into it: Consider the groundswell of support for Meek Mill that followed his 2017 sentencing for a probation violation, which inspired the #FreeMeek hashtag and prompted A-listers such as Jay-Z to speak out on the ways probation laws unfairly tether young black people to the criminal justice system.

The taciturn 21 Savage, though,

"People will be going through a lot of stuff, but you'll never know what they're hiding behind their smiles." —21 SAVAGE

in the first few hours after the news broke, many fans responded with blithe (though often hilarious) memes that suggested the rapper had been living a double life and secretly palling around with Queen Elizabeth II.

Since breaking out with his 2015 mixtape, *The Slaughter Tape*, 21 Savage has become one of hip-hop's most promising new stars with his blunt tales of poverty, gang violence and the trauma they inflict. His most recent album, last December's *I Am > I Was*, topped the Billboard 200 for two consecutive weeks, and his catalog of songs — including hits like "A Lot" and his Grammy Award-nominated turn on Post Malone's Billboard Hot 100-topping "rockstar" — has earned over 3.3 billion on-demand streams in the United States, according to Nielsen Music.

issue shortly before his arrest in January. During an appearance on *The Tonight Show Starring Jimmy Fallon*, he performed a new version of "A Lot" with a verse that included a critique of the U.S. border crisis: "Went through some things, but I couldn't imagine my kids stuck at the border." Many, including prominent figures like Rep. Alexandria Ocasio-Cortez, D-N.Y., have suggested that the lyric made him a target for ICE.

21 Savage had brushes with the law before. In 2014, he was arrested on drug charges, though his lawyers say they were later cleared from his record. (Still, following his arrest, an ICE representative cited a 2014 felony drug conviction in a written statement about 21 Savage.) Yet he says that his ICE detention, which lasted for 10

is having a hard time adjusting. “I went from just being regular to my life being in the lens 24-7,” he says. “That’s the difficult part.”

21 SAVAGE HAS KNOWN SINCE he was a teen that his unresolved visa issues meant he could one day face deportation. In fact, he took steps to address the issue long before his ICE arrest. In 2017, his legal team filed an application for a U visa — which grants U.S. residency to crime victims or their families if they cooperate with the investigation — in relation to a 2013 shooting on the rapper’s 21st birthday, during which he was shot six times and his friend was killed.

Last summer, he also expanded his inner circle. Henderson and the rapper’s agent, United Talent Agency’s Cheryl Paglierani, brought fiery attorney Dina LaPolt onto his legal team. LaPolt is best known for helping the members of Fifth Harmony take control of their careers by renegotiating their Epic Records contract in 2016, and was one of the driving forces behind the passage of the Music Modernization Act last year. In 21 Savage she found a new kind of challenge. “His immigration issues were very complicated, and not a lot of people on the team understand [how to fix] that,” says LaPolt. “And I love to fix complicated things. I also liked all the social-impact projects he was doing, which is one of my passions.”

Following 21 Savage’s arrest, LaPolt quickly called upon a handful of politicians she had met through her work on the MMA as well her own industry contacts. In addition to Rep.

“I was just trying to make it out. Now I’m trying to pull other people out.”

—21 SAVAGE

Johnson, Rep. Zoe Lofgren, D-Calif.; Georgia House Democrat Rep. Erica Thomas; and the Congressional Black Caucus all issued statements supporting the artist.

Johnson met 21 Savage in 2018, when LaPolt invited the politician to attend the rapper’s third annual Issa Back to School Drive, which took place in Johnson’s district. “21 and I sat in his car and talked,” recalls Johnson. “We shared similarities in terms of his growing up in that area and me having been a criminal defense lawyer representing people from that neighborhood. So I was well aware of the conditions that 21 Savage dealt with growing up there. He’s regarded here as a hero to many people for having stood up to the forces that tried to take him down.”

LaPolt has also brought onboard Kuck, the immigration lawyer; Danielle Price, an associate at her law firm, LaPolt Law; and crisis-management expert Holly Baird, who says, “I think [21 Savage’s experience] is eye-opening for the music industry.” (Multiple sources also say that Irving Azoff is helping manage the rapper now, though a representative for Full Stop Management declined to comment.)

Meanwhile, Tammy Brook — a publicist and branding strategist who’s also present for the interview

and had worked with 21 Savage prior to his arrest — flew into action on Super Bowl Sunday, reaching out to leaders of immigration and social-justice organizations, securing support even before the game had ended. The #Free21Savage coalition, led by Black Lives Matter co-founder Patrisse Khan-Cullors, now includes backing from seven different organizations. During the nearly two weeks that 21 Savage spent in detention, the coalition produced T-shirts, rallied other celebrities and organized a petition demanding ICE halt its deportation proceedings. It has garnered nearly half a million signatures.

Khan-Cullors says she hopes the coalition’s work will shed light on the struggles other black immigrants face. “Much of how we are trained to think about immigration issues in this country is that it’s a Latinx issue,” she says. “Black immigrants are more likely to be detained and deported than any other immigrant group solely because of their blackness. We are living in a country where it becomes a double whammy to be both black and undocumented.”

The photo shoot for this story was the first time many of these activists had met 21 Savage in person. “There were definitely



21 Savage wears a Saint Laurent shirt, jacket and pants, and Stella McCartney sneakers.

tears and a lot of laughter in what was a familial conversation, not an activists-and-artists conversation,” says Nana Gyamfi, executive director of the Black Alliance for Just Immigration. Noelle Lindsay-Stewart, entertainment media manager for Define American, says 21 Savage “is still processing a lot but is excited to learn more about how else he can help.”

When it comes to the rapper’s recording career, managers Henderson and Williams say the ICE

Below, from left: 21 Savage met with students at Camp Jewell House Academy in Decatur, Ga., on March 21 to speak about financial literacy and attend a student performance.





ordeal has brought 21 Savage closer to his label, Epic Records, which is taking a behind-the-scenes role in helping him. “I’ve been talking to [Epic president] Sylvia Rhone, and everyone at Sony Music has been so supportive,” says Henderson. “Just because it hasn’t been broadcast publicly doesn’t mean it’s not happening.” (In a statement, Rhone calls 21 Savage “one of the true futurists of hip-hop” and says she had “great respect for him as an artist, but even more for him as a human being and a philanthropist.”)

Says LaPol: “We’re all working together to secure his citizenship, to keep building his brand as a business and to keep expanding his efforts in giving back, which is very important to him. He wants to change people’s lives.” 21 Savage was taking part in philanthropy work long before his arrest, though he says the past few weeks have reaffirmed what he sees as his purpose outside of music. Four years ago, he says, “I was just trying to make it out. Now I’m trying to pull other people out.”

AT THE MOMENT, 21 SAVAGE’S future is uncertain. His hearing, originally scheduled for April 9, has been postponed. Because he is no longer in detention, his case will go to a different group of judges, but Kuck says it won’t happen soon: “They don’t have enough nondetained judges, so his case is waiting to be assigned. I can’t give anybody, even him, a date as to when that might be.”

Still, his team is optimistic about securing permanent residence for him. In addition to his pending U visa, 21 Savage has a few factors working in his favor: He has lived in the United States for over 10 years and has children — two sons and a daughter — who are U.S. citizens. His mother and several siblings also live stateside, either as citizens or lawful residents. “He has a lot of options,” says Kuck.

In the meantime, 21 Savage is trying to get back to some semblance of normalcy. He’s allowed to travel within the United States and will soon perform at the Lollapalooza and

A UNITED FRONT

After 21 Savage’s ICE arrest, Tammy Brook of FYI Brand Group mobilized a team of social-justice and immigration activists to help draw attention to the issues of his case. From left: Jonathan Jayes-Green of UndocuBlack Network, Gyamfi of Black Alliance for Just Immigration, Brook, 21 Savage, Khan-Cullors of Black Lives Matter, Lindsay-Stewart of Define American, Cristina Jiménez of United We Dream and Janaya Khan of Color of Change.

Rolling Loud festivals. Paglierani, his agent, says his own summer tour is in the works as well. He’s spending a lot of time with his children. (He declines to talk about them, but Henderson calls him a “real-ass” dad with a hands-on parenting style.) He plays video games — *NBA 2K* and *Call of Duty* are his favorites — and has found peace playing around with a flight simulator. “You don’t even think about anything else,” he says. “You’re just in the air and in control.”

21 Savage is also sitting on unreleased songs — two albums’ worth, he estimates — though he’s in no hurry to put them out. His managers think there are more potential singles to release from *I Am > I Was* first. And the rapper

is still weighing how much of his immigration experience he wants to put in his music. On the one hand, he feels a responsibility to use his platform to advocate for those like him. But he has also suggested that touching on immigration in his lyrics may have been what brought him to ICE’s attention in the first place. “He’s not really a big talker; he lets his music speak for itself,” says Williams. “As his manager, I would love for him to speak [in his lyrics] about being detained. I think eventually it will be in the music, because he’s becoming such a big voice.”

For now, 21 Savage is asking fans to do the only thing he himself can do: “Just stay down with me and wait.” ●



after the fire

Six years ago, Robin Thicke had a hit that blew up the charts — and, almost, his life. Then, last November, his house burned down. But he's putting that all behind him as he readies his comeback album: "Regret is boring"

BY ROB TANNENBAUM PHOTOGRAPHED BY RAMONA ROSALES



Thicke photographed April 1 at Valentine Recording Studios in Los Angeles. Styling by Paris Libby. Thicke wears a Dsquared2 blazer, John Varvatos jeans and shoes, Saint Laurent sunglasses and Cody Sanderson jewelry. Watch him explain why Jay-Z is his music industry role model at billboard.com/videos.

“let me introduce you to my lady,”

says Robin Thicke, walking through the expansive living room of his home in Malibu, Calif. “Ohhh” — he stops suddenly — “she’s breastfeeding.”

The singer’s fiancée, model April Love Geary, waves serenely from a sofa, where she’s feeding Lola Alain Thicke, who was born in February. We beat a quick retreat, to a pathway leading from the front door to Thicke’s music studio, as a steady flow of people — his band, a nanny, an assistant bearing a tray of cheese and fruit, and even daughter Mia Love, born a year before her baby sister — pass in and out. Thicke and his family moved into this massive Tuscan-style villa after his previous home, just down the Pacific Coast Highway, was destroyed last November in the Woolsey Fire.

For Thicke, 42, it was the latest in a series of difficulties that began after his smash “Blurred Lines” topped global charts in the summer of 2013, ultimately becoming the No. 2 year-end song for both the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts. Co-written by Thicke and producer Pharrell Williams, it had an infectious groove evoking Marvin Gaye’s 1977 hit “Got To Give It Up.” But for the Gaye estate, the resemblance was *too* strong, and it filed a copyright infringement lawsuit.

Previously, Thicke had several years of consistent success on the R&B singles charts, mostly as a singer, but also writing and producing for other artists. He always seemed like an amiable dude in on the joke of stardom — the George Clooney of the club jam. “Blurred Lines” was his first blockbuster hit, and almost immediately, it turned both his career and his life upside down, with much of it as bad as good.

In depositions for the lawsuit the next year, Thicke said he was drunk and high on Vicodin while recording “Blurred Lines” and that, despite the co-writing credit, Williams wrote “almost every single part of the song.” But by then, the lawsuit was only one of a growing pile of problems for Thicke. A *Daily Beast* writer had denounced the song as “kind of rapey,” and the video — which featured three models wearing shoes and not much more — was banned from YouTube and criticized as at best archaic and, at worst, sexist.

By February 2014, Thicke and his wife, actress Paula Patton, had separated, and Thicke seemed to admit he had been unfaithful to her. That summer, he released *Paula* — a concept album about getting back together with her — that tanked both personally (they divorced the next year) and professionally (its lone single, “Get Her Back,” peaked at No. 82 on the Hot 100; on Metacritic, the album has an average user

rating of 1.5 out of 10, in the “overwhelming dislike” category).

A little over a year later, a Los Angeles jury found that “Blurred Lines” had infringed Gaye’s composition and awarded the Gaye estate over \$7.3 million (since reduced to just under \$5 million). It was an unprecedented verdict that surprised many in the music industry, since the outcomes of such cases depend on specific melodies, not a mood or style. Then, in late 2016, Thicke’s father — *Growing Pains* star Alan Thicke — died while playing hockey in L.A. The next month, Patton accused Thicke of physical abuse, which he denied; sought sole custody of their son Julian Fuego (now 9 years old); and was granted a temporary restraining order against him. A few months later, the two agreed to joint custody of Julian.

Six years after “Blurred Lines,” it’s unclear what damage, if any, these personal tribulations have done to Thicke’s career. In 2015 and 2016, he released four singles, including collaborations with Nicki Minaj and Nas, but none even touched the Hot 100. His management moved to Roc Nation, and he has a new label deal with EMPIRE, where he’s at work on an album he hopes to release in September. First single “Testify” reached No. 18 on the R&B Digital Song Sales

chart in December; the next, “That’s What Love Can Do,” peaked at No. 17 on the Adult R&B airplay chart in early April.

Partway through our conversation, Thicke asks if I’d like to hear some new songs. He ushers me into his studio, which smells strongly of weed, and plays me a few — lively quiet storm jams celebrating the good life, one of which sounds like a potential mainstream hit.

In person, clad in all black and adorned with silver jewelry (including a ring on each pinky), Thicke exudes the regal ease of a man who greatly enjoys his life. He prefers a breezy joke to somber introspection. When I ask if “Blurred Lines” was a curse as well as a blessing, he replies, “No. Regret is boring in this situation.” Tattoos celebrating his son and fiancée poke out of his short-sleeved shirt, and he wants two more, for his daughters. He’s also thinking about inking a tattoo of fire, alongside a quote from author Charles Bukowski: *What matters most is how well you walk through the fire.*

What did you lose in the Woolsey Fire?

My piano that I had for 22 years that I wrote every song on. That hurt, because I was going to leave it to my son. But I got my computer, with all my [unreleased] music on it, plus my dad’s photo albums and some guitars. It’s kind of a blur now. Most of our neighborhood was decimated.

You’re talking about losing your house, but you’re smiling. Why?

We got lucky enough to land in a place like this. We have a roof over our heads, and my children are healthy and happy. I didn’t lose my album!

Clockwise from top: Thicke with Jenny McCarthy, Jeong and Nicole Scherzinger (from left) on *The Masked Singer* in January; in the “Blurred Lines” video with Williams and model Emily Ratajkowski; with fiancée Geary at Roc Nation’s pre-Grammy brunch in Los Angeles in February.



(Laughs.) It's what's most important to me: my family and my music.

That wasn't the first time your life had been turned upside down in the last few years. Is it possible you're just used to it?

Yeah. Pretty much all the clichés that befall a musician all seemed to happen within a few years for me. But I have my son watching me every day, and some of the references I make on the album are, without it being obvious, about my love for him and the life I want to lead to make him proud.

"Blurred Lines" spent 12 weeks at No. 1. How did that change your life?

I felt like a basketball player — I finally got that ring, and it's the end of a long run. I was 16 when I had my first record deal as a singer and songwriter, and I was 36 when "Blurred Lines" hit. I was able to reach markets I'd never reached. When you're a kid, you want to perform at Wembley [Stadium] someday. You want to perform in the Philippines and Indonesia. That song opened up my music to a much broader audience.

How long did the feeling last?

I don't think it lasts. But for those 12 weeks, it was great.

Then people started calling the song "rapey." I think there was a disconnect: Your fans knew you as a guy who had married his junior high school girlfriend, had a goofy sense of humor and sang about sex in a way that was loving and caring —

And playful. "Sex Therapy," for instance, is a very playful lyric. (Laughs.) And the album was called *Sex Therapy*, which is very tongue-in-cheek. My father was a comedian. We come from a family of a little twinkle in the eye, a little wry British humor.

To people who didn't know you, can you understand why the song seemed sketchy? Well, it's in the eyes of the beholder.

You were 7 when your parents divorced. Is that when you started listening to hip-hop?

Yes. I started with Kurtis Blow and then found Run-D.M.C. I dove into hip-hop as soon as I got a whiff of it. I'd go to Tower Records and buy all the rap singles on cassette.

My dad loved Hollywood. He was from a small mining town in northern Ontario, and he just loved show business. Loved the Kardashian Christmas party! Never missed it. When I was a kid, he'd drag me to all these events. I'm an extrovert, so I made friends with older kids. I'd go to 7-Eleven to play video games, and I made friends with some kids, mostly black and Latin and Asian, and I'd be like, "Hey, you guys want to come over? I've got a basketball hoop at my house and a Coke machine." (Laughs.) We started playing basketball, and then I had a crew of guys that loved hip-hop.

My two sides were, I loved hip-hop and I loved

(RE) INTRODUCING ROBIN

As he sets the stage for his first album in five years, Thicke has support from a new management company and a label eager for him to embrace his "soulful, heartfelt" roots

BY JEWEL WICKER

Since the release of Robin Thicke's 12-week Billboard Hot 100 No. 1, "Blurred Lines," in 2013, the music industry has changed significantly:

Gender politics and cultural appropriation have moved to the center of the conversation; streaming rules; and social media creates viral hits as much as eye-catching music videos do. To guide his return, Thicke is turning to his manager, Chris Knight, who recently moved with his client from Career Artist Management (CAM) to Roc Nation Management, and to the budding label and distribution team at his new label, EMPIRE.

Known for artists like D.R.A.M., Kendrick Lamar, XXXTentacion and Anderson .Paak, EMPIRE signed Thicke as part of its new focus on the pop market along with Iggy Azalea and Adam Lambert. "We're trying to show that we're a multidimensional company and a diverse roster that ventures beyond urban music," says EMPIRE founder/CEO Ghazi. "Robin can play heavily in the urban mainstream space, and when he feels like it, he can cross over into the pop space. He gives us a very multidimensional approach for both radio and streaming services."

Thicke will work directly with Ghazi, vp A&R Tina Davis, chief marketing strategist Morace Landy and marketing and product manager Kara H-G Coleman. Roc Nation arranged Thicke's first EMPIRE meeting in 2018 at a time when — amid losing his home in the Woolsey Fire, settling the "Blurred Lines" lawsuit and expanding his family — the artist was looking for a fresh start. (He was previously signed to Interscope.)

"I think it's the young energy [at EMPIRE] and wanting to go against the grain" that Thicke wanted, says Ghazi. A

person familiar with Thicke's management deal notes that the artist has always owned his publishing — "something that has been instilled [in him] by his father is owning your own rights" — and that his EMPIRE deal allows him to continue to own his masters: "Robin can have full creative control over what he wants to do."

Knight brought Thicke with him to Roc Nation in March 2018 following the death of CAM founder Jordan Feldstein. Under a year later, Phil McIntyre, president of Roc Nation's management arm, departed, but the person familiar with Thicke's deal says that it hasn't affected him, and that with Jay Brown at the helm of the company, "it's full steam ahead." His team hopes Thicke's gig on *The Masked Singer* will remind audiences "he's really just a fun guy at heart." And they're focused on embracing how marketing strategy has evolved since the arrival of Thicke's last album, *Paula*, in 2014.

"Something that we haven't done successfully yet is think about Robin's approach to social media," says the source. "He has done a good job of showing his family and what he does on a day-to-day basis on his socials. We need to start doing a better job of incorporating music into that as well" — for instance, re-

engaging Thicke's fans on YouTube.

While Ghazi won't reveal specifics of Thicke's new music, he teases an unexpected collaboration — possibly with another EMPIRE artist — and says he's encouraging Thicke to focus on authenticity, not his next hit. "This album goes back to his roots — it's really soulful, heartfelt," he says. "If we catch hit records, we catch hit records. The main thing is that he sticks to who he is and makes records that make him feel good about himself."



Knight



Ghazi

singers — *sangers*, you know? I'd listen to Jodeci and Mary J. Blige and Boyz II Men and Take 6, studying these guys, and then I'm listening to Snoop Dogg in the car with my buddies.

In June 2015, you said an album called *Morning Sun* would be released that year. What happened to it?

It was a collection of songs I had worked on with different producers. Some of that was trying to chase the success of "Blurred Lines." When you have that level of success, you want to taste it again. I released [the song] "Morning Sun" and "Back Together," which I did with [producer] Max Martin, which is a fun record. But I didn't have a body of songs I thought was right. The artistry was diluted.

So next, I went more in another direction, my soul and R&B direction. Then my father passed, and I scrapped everything once again. The first quality song I wrote, about six months later, was "That's What Love Can Do." And then a week later, I wrote "Testify" to honor my dad. I got that

out of my system, and then I could move on to make happy music again.

Have you worked with Pharrell in recent years?

I have a record with Pharrell that we started five or six years ago, and then we went back in the studio a couple years ago and revamped it. There's some good songs, but it doesn't have that thing.

Did you know "Blurred Lines" had that thing?

Everybody in my life — Paula; my [then] manager, Jordan Feldstein — was saying, "I love that song." So Jordan, who passed away [in late 2017], rest in peace, found the money and got the video shot. And when Jimmy Iovine saw it, he went, "This is going to be No. 1 around the world, Robin." Jimmy pushed the button, the Jimmy Button, and the next thing you knew, we had a commercial for Beats. And we were No. 1 about six weeks later.

When I heard "That's What Love Can Do," what came to mind pretty quickly was the Stylistics

song “You Make Me Feel Brand New.” Do you —
I want to be careful with what you’re treading on here.

I understand. But that’s also my point. You’re a guy who used to talk openly about his influences, and now, if I say your song evokes The Stylistics, you have to say —

I don’t have to. To be honest, I realize that it’s just Robin Thicke music now. It’s just the creativity that’s above us in the clouds. This is something that came out of my soul and heart. There’s no intention to sound like anybody else.

I’m asking if, in the studio since then, you’ve said to yourself, “That sounds a little too much like another song. Let’s change it.”

No. I never had that issue before, and I don’t plan to ever have it again. We are entering the studio to make something that has never been made before. That’s the reason we show up.

You mentioned that you signed your first record deal when you were 16. Would you say you had a lot of early success?

I had a lot of success as a songwriter and producer. But my first album [2003’s *A Beautiful World*] didn’t come out until I was in my mid-20s. I’d had a record deal, on and off, for 10 years. It felt like a slow burn.

After the writing and producing success, were you surprised when your first album didn’t hit?

Until you release your art into the world, you can fantasize about its accomplishments. That fantasy is a lot of fun, but when the reality kicks in, it didn’t connect with people and you spent more money than you made. It’s super-saturation of the truth.

Did Jimmy Iovine, then the head of Interscope, believe in you even after *A Beautiful World*?

Oh, Jimmy believed in me from the beginning. Other people didn’t get me. They’d say, “He’s too this” or “He’s too that.” But Jimmy was like, “There’s something about this kid.” He stuck by me for six albums. That’s very rare.

You’re now on the third version of your next album. Is it finished?

There’s two more things I want to say, two more lyrics. I’ve had a surge of confidence recently, which has been nice. Songwriting is a train; sometimes it stops and magic hops on, and sometimes it just stops and stops and stops.

Why have you had that surge of confidence?

After losing my house, there’s nothing else left. (Laughs.) What else can I lose? And then *The Masked Singer* and the success of that show — I feel like my father because I’m in a primetime, tentpole TV show. (Imitates Alan Thicke.) “Hey, primetime!”

When you’re on album one, you have blind confidence. “Wait till the world gets a load of me!” (Laughs.) But when you’re on album eight, you really have to dig. You’ve got to bring a shovel all around the property and dig.



Thicke wears a Dsquared2 shirt and tuxedo, Cody Sanderson bolo tie and jewelry, and Chopard watch.

For plenty of musicians, going on a network TV show helps their careers; for others, it hurts.

Why did you decide to do *The Masked Singer*?

Because it was funny. I saw Ryan Reynolds, who was on the Korean version of the show, wearing a unicorn costume and singing “Tomorrow” [from *Annie*]. The panel was laughing and shouting and making fun of each other. And once I heard we had Dr. Ken [comedian Ken Jeong], I was like, “This is going to be funny.” And we don’t have to judge! We don’t have to criticize people. It’s a great job.

What is it you do well, musically?

Music is in the DNA. My grandfather was a jazz

trumpet player. His father was a jazz trumpet player. We come from traveling family bands, like *The Sound of Music*. A few generations back, there was a literal traveling band on my mom’s side. And on my father’s side, my great-grandmother was a classical pianist who played in movie theaters.

Rapper Talib Kweli recently tweeted, “Every space don’t belong to you white boy,” pointing out that you, Eminem and Justin Timberlake have all won BET Awards, while white people also dominate the Academy Awards and Grammys. Is that a fair criticism?

That’s not my place to speak on, to be honest.



“it’s just Robin Thicke music now. there’s no intention to sound like anybody else.”

To be honored at all is beautiful, especially when maybe you’re not supposed to be honored in that world. These kinds of things bring up conversations that are important to have.

What would that conversation sound like?

I don’t think this is the right place for me to make a political stand on that. I think we should focus more on either my backstory or the new music.

But this is part of your backstory. You’re a white guy who loves black music and whose first fans were primarily black, and mostly black women.

Definitely. But it feels like the conversation itself pulls us backward. The theme of our country — or

for much of our country — is, “Let’s build bridges, not walls.” I just want to connect with people.

Why haven’t you released a greatest-hits album?

I’d rather do a non-greatest hits — the best records that didn’t get airplay. “Sidestep,” “Teach U a Lesson,” “2 the Sky,” “Angels” — some of those.

Your last album, *Paula*, didn’t sell very well. Was it a good album?

It was an honest album and a necessary album. It was an homage to an incredible 20-year romance — the final chapter of a fairy-tale romance. I wanted it also for my son to hear, some day when

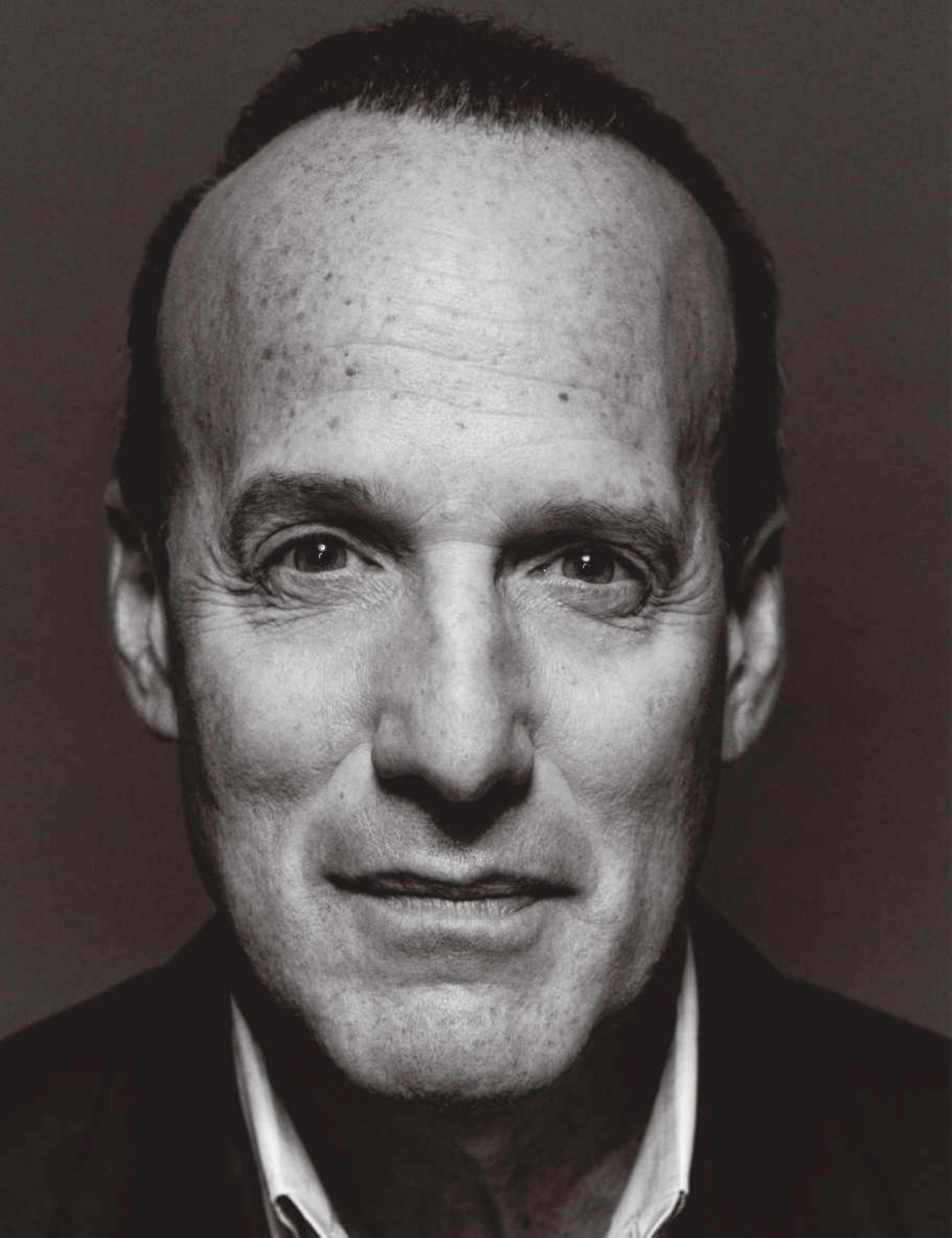
he’s old enough to understand. It’s all in that album.

“Blurred Lines” was six years ago, and you have been through some big messes in public since. Do you have a lot riding on this new album?

The pressure is the same every time. The pressure is to make something that holds up when it comes out of the speaker 30 years from now.

In terms of this album, what would make you feel satisfaction?

If I actually finished the album! If it’s done, I will be satisfied. That’s the championship this time. Just finish the dang thing. ●



The Raine Maker

Everyone knows that Fred Davis is Clive's son. Few know that he's arguably music's top financial gatekeeper, having brokered \$500 million worth of deals in the last 18 months alone

BY FRED GOODMAN | PHOTOGRAPHED BY BENEDICT EVANS

THIS PAST FEBRUARY, Fred Davis found himself in a familiar place: the annual pre-Grammy gala hosted by his father, storied record executive Clive Davis, at The Beverly Hilton hotel. Rake thin and nattily attired in a Paul Smith suit, Davis looks a lot like a senior record executive from the heyday of the industry when having taste in clothes was nearly as important as having taste in music. That's not surprising, considering he literally grew up in the music business — he remembers visits to his home by such icons as Paul Simon, Bob Dylan and Janis Joplin, as well as tagging along as a 14-year-old with his dad to the Fillmore East.

The pre-Grammy party is a tony homecoming for the former record executive and talent attorney: a chance to see lifelong friends and business acquaintances. But as people came up to say hello, Davis experienced another familiar feeling. "Everybody walks up to me," he recalls weeks later in his Midtown Manhattan office. "Everybody gives me a hug. I know an incredible number of people in the music industry. Maybe I used to be their personal lawyer, or I was on the other side of a deal. And I promise you, nobody knows or understands what I do now."

In fact, Davis, 59, has one of the most powerful roles in the music business: a partner since 2014 at merchant bank The Raine Group, he may be the only person with a key role in both investing and advising in the music sector. Davis

has a foot in both the traditional industry and emerging platforms and technologies, and, thanks to his venture capital connections, has become music's leading financial gatekeeper at a time when asset valuations are soaring to unprecedented heights. (Streaming's dependably regular — and still growing — returns are far more attractive to outside investors than were haphazard CD sales.)

Vivendi, for instance, is shopping half of Universal Music Group, which has been valued (in its entirety) at a heady \$50 billion. If the eventual sale of UMG inspires other music-asset owners to cash

and acquisitions, and that's where we represented CD Baby in their sale."

Davis' endeavors for The Raine Group — which has worked with clients such as Japanese powerhouse SoftBank, Abu Dhabi's Mubadala Investment Company and WME — have placed him at the cutting edge of the industry's search for viable models of creation and distribution as well as financial opportunities. Yet getting the senior label executives he has known his entire life to understand precisely what he does and to see that he's still very much in the music industry remains a challenge.

"When I switched from being a lawyer to

"I know an incredible number of people in the music industry ... And I promise you, nobody knows or understands what I do now."

in before growth plateaus, Davis could find himself with even more business, given the relationships that he and his team have fostered with a global group of deep-pocketed investors that are keen to invest in the renaissance music industry.

During the last 18 months, Davis and The Raine Group, which manages assets in excess of \$3.3 billion, have played investment or advisory roles in \$500 million worth of music deals, including, in March, the sale of CD Baby's digital operation to Downtown Music Holdings for an estimated \$230 million. In 2017, he and Raine also led the refinancing and restructuring of SoundCloud and raised \$75 million for Antonio "L.A." Reid and Charles Goldstuck's fledgling Hitco label.

"We're able to both take positions and advise — although never [with] the same company," says Davis of his highly unusual purview. "We also advise on mergers

being a banker, everybody thought I'd left the music business," he says. "I never left."

Indeed, he says the skills he picked up as an executive vp and head of A&R at EMI Records and as the founder of entertainment and new-media law firm Davis Shapiro & Lewit have stood him in good stead as a banker. "I analyze music investment opportunities in much the same way that A&R executives analyze talent opportunities," he says. "And we analyze advisory opportunities at Raine the way that lawyers or managers look at potential clients."

The same week that the CD Baby sale closed, Davis was in Raine's London office — where he spends approximately 25% of his time — to interface with clients and scout European opportunities. "If you look back at the last 15 years and the digital revolution, most of the innovation came out of Europe," he says. "In the U.S.,

◀ Davis photographed March 13 at The Raine Group's New York offices.

we have Apple and Pandora; Europe had Spotify, Shazam, SoundCloud, Deezer and a host of others. The business keeps taking me to Europe, because there are interesting entrepreneurs there.”

Though his wife, Rona — a New York real-estate broker with whom he shares five children from previous marriages — had joined him on that excursion, it was an otherwise typical week for Davis, with daytrips to Amsterdam and Stockholm to see potential clients and comb through data. “You have to meet the management and do your diligence,” he says. A member of the board of SoundCloud, Davis was back in London to attend one of its meetings via video conference. Davis also sees Asia’s burgeoning music markets as particularly fertile territory and averages four trips a year to Raine’s Shanghai office. (The firm also has offices in Mumbai, India; San Francisco; and Los Angeles.) “I don’t think anyone fully appreciates the impact that the Chinese music market will have in the West,” he says, adding that he expects that influence to be felt not just in technology but in talent (see story, opposite page). When he’s in New York, Davis can be spotted at Yankee games — he’s a lifelong fan — or playing tennis in East Hampton on Long Island, where he owns a home.

Like his father, who was once dubbed “The Man With the Golden Ears,” Fred Davis has built a career spotting opportunity in the music industry, but his talents are attuned to a technology-driven business where genres have blurred, borders have fallen and securing capital trumps signing the next pop star. It has also become a business in which the risks are much more prohibitive than they were 10 years ago. Davis admits, for example, that Raine’s work with SoundCloud — which included investing \$75 million in the struggling audio distribution platform — “in a field where there were dominant music players such as Spotify and Apple, is about as high-wire as it gets.” Then again, the rewards are bigger, too.

Having a father who oversaw Columbia Records’ transformation to a modern pop and rock powerhouse and then founded Arista Records gave Davis an arguably unmatched education in and entree to the music business. His first industry job came while still at Tufts University in Boston, where he worked as Arista’s New England college rep, promoting the Grateful Dead,



Top, from left: Clive Davis, Goldstuck and Fred Davis at Clive’s 2007 pre-Grammy party at The Beverly Hilton in Los Angeles. Bottom: Speaker of the House of Representatives Nancy Pelosi and Fred at Clive’s 2019 pre-Grammy gala, also at The Beverly Hilton.



Patti Smith and Barry Manilow. After graduating from Fordham University School of Law, Davis joined EMI and, after rising through the ranks, left in 1994 to found his own law firm, which became Davis Shapiro & Lewit in 1997. Davis initially focused on representing artists, producers and executives. “It was essentially no different than what every other lawyer with a music practice was doing at that time,” he says. But that changed when Napster upended the entire industry. By 2004, he had begun to pivot away from representing talent and executives and toward entrepreneurs with ideas of how to fix the business. “There was a huge language

gap then, between what the entrepreneur wanted to do and what the business wanted to do,” he says.

The first client to get Davis to reimagine his role in the music sector was, ironically, Napster founder Shawn Fanning, whom Davis met through the late Milt Olin, Napster’s attorney. When Fanning — then the scourge of the industry — launched digital registry SNOCAP in 2005, Davis helped him secure licenses from UMG and others. “I thought, ‘If I can get music licenses for Shawn Fanning, I can get them for anybody,’” he says with a laugh. At a moment when piracy was rapidly shrinking the music business, Davis saw a role for someone who could act as a broker between the new platforms and traditional rights holders. Before long, his client list included YouTube, Kazaa and Myspace. “The popularity of streaming opened my eyes,” he says.

In his early days of representing YouTube and Myspace, “there weren’t subscription deals; there weren’t advertising interactive deals,” he recalls. “We created new revenue models.” Davis says he gives the music business of the early 2000s “an incredible amount of credit. First, for experimenting, and second, for standing firm on the value of intellectual property rights. That has been a very difficult balance to create.” He adds, “They have only been criticized for making it so difficult.” Davis remembers when telecoms were suggesting \$2 a month for all-you-can-eat music. “And the powers that be would say, ‘Led Zeppelin and The Rolling

Stones and The Beatles for \$2 a month? It's just not the right value.'"

In 2006, while serving on the board of Stardoll, a virtual community website based in Stockholm, Davis met the company's departing chief technology officer, Daniel Ek, who was starting Spotify with Martin Lorentzon. "I met Daniel when Spotify was literally a PowerPoint presentation," he says.

At the time, Sweden had a growing reputation as a home base for global intellectual piracy. In addition to hosting file-sharing site The Pirate Bay, where users swapped films, music and other copyrighted media gratis, the country had an active anti-intellectual-rights political movement spearheaded by the Pirate Party and the Piratbyrå, or "Pirate Bureau," think tank.

Ek was quick to distance himself from that populist perspective. "He had one incredibly perceptive point of view," says Davis. "Well, he had two or three others, but one incredible one: He said very clearly that to be successful, you have to build a product that's better than piracy. He was the only person I heard that from."

Ek, says Davis, "felt that people would not necessarily pay for music, but for the mobility and functionality of access to music, and he made Spotify's functionality better than anybody else's." Ek *had* built something better than piracy and, says Davis, who served as an adviser to Spotify until 2017, when he joined SoundCloud's board of directors, "that has stuck with me for 13 years. At that time, the music business was falling off a cliff, and in every meeting, [Ek] said, 'I know how to rebuild this business to a \$50 billion industry.' And he's going to be right."

Working with digital pioneers like Ek led Davis to the world of venture capital, "the fuel for progressing new ideas," he says.

He left the law firm he had co-founded in 2010 to start a boutique investment bank, CODE Advisors, with Quincy Smith, the former head of CBS Interactive. Clients included CBS, Comcast and blogging platform Medium, but Davis' primary focus for much of his time there continued to be Spotify.

In 2014, he moved to Raine, where he works with a team that includes managing director Joe Puthenveetil and associate Rob Frech. Of the deals he has led since then, Davis says that Raine's 2017 investment in the then-floundering

SoundCloud is his biggest risk to date. In addition to leading a \$170 million emergency investment round to the tune of \$75 million, Davis also oversaw the installation of a new management team.

Since the refinance, SoundCloud has shown growth but hasn't quite silenced doubters who point to YouTube's commercial currency and popularity with young artists. Davis admits that Raine's gamble "could backfire if SoundCloud does provide a good exit [for Raine] over the next few years," but he also says, "We think it will be a great investment."

In 2017, Raine also raised funds for Hitco. Despite the controversy surrounding co-founder Reid, who earlier that year had exited his job as chairman/CEO of Epic Records in the wake of a sexual harassment claim, Davis says investors saw a smart bet. "At the time, L.A. was responsible for seven of the top 10 hits on Spotify," says Davis. "We had no issues in selecting to represent L.A. And we were successful with the fund-raise. It was not a hard sell."

Davis also knew Reid's partner well. Goldstuck had founded J Records with Clive Davis in 2000, and says he saw Fred and The Raine Group as the best team to find "the right investor with the right risk tolerance" for the label.

"My first professional dealings with Fred were as a lawyer, most of the time on the opposite side of the table," says Goldstuck. "With Clive and I, you could have argued that Fred was dealing with family of sorts at that time, but he didn't cut us any slack — ever. He fought for his clients."

Although Davis left behind entertainment law and the old model of the music industry years ago, he says there are still similarities between the work he did then versus now. "The entrepreneur is the equivalent of the lead singer of the band — and personality-wise, there are a lot of similarities," he says. "If you have your own band, you have a vision of what your product is supposed to be and how to market and promote it. The same is true for an entrepreneur. The role we play is the same, too: brokering between the idea of the visionary and the capital. When I was a music lawyer, the check-writers were record companies and publishers. In this world, the investors are more frequently financial rather than strategic; more global than domestic." And the opportunities are ample. Says Davis: "I never had a Rolodex like this as a lawyer." ●

Streaming Growth Won't Peak Until 2030: Davis' Industry Predictions

● Streaming Has A Long Way To Grow

"We have 10 to 15 years of streaming growth in front of us. It won't start to plateau until around 2030. Variable pricing will be part of the growth: It won't all be at \$9.99, and price disaggregation will be part of that formula. No one can listen to 20 million tracks, so why would you pay for them all? I think we're looking at 500 million customers just in the West, and it could be 1 billion in Asia."

● Watch Your Back, Spotify

"Voice-activation is a fact for 6-year-olds, and the first way they interact with music at that age is through Echo. I'd say it's impactful in eight to 10 years."

● As Goes Streaming, So Goes The Industry

"There'll be little in the way of further consolidation in the music business over the next few years. I predict the exact opposite. We're going through an expansive phase. Downtown's acquisition of CD Baby is not a consolidation — it's a growth."

● Music's Future Can Be Found In China

"I don't think anyone fully appreciates the impact that the Chinese music market will have in the West — and that's not just for platforms. We're going to have a wave of C-pop acts. Plus, they are approaching music in a lot of new, interesting ways: microtransactions [and] long-form and short-form content are areas where they are going to influence us."

● It's No Coincidence Brits Run The Majors

"In a wholly different way, we also don't appreciate the impact of the United Kingdom on the business here. It's not coincidental that the three U.S. majors are headed by Brits. It used to be about an artist-by-artist export, but now it is about the impact of a culture that is probably more music-related than corporate-related. And that impact and infiltration will happen through the next generation."

● Short-Form Content, Microtransactions Will Become Big Opportunities

"Short-form content is a huge frontier represented by TikTok, but I don't think we've fully appreciated the value of it and what it may come to mean for music. Likewise, crowd-funding and microtransactions are new revenue streams in the West, but already very big in China. We haven't even touched them yet by comparison, and I think that's a very big opportunity."

● The Artist-Fan Connection Will Deepen

"Another trend I see is direct monetization. Right now, the only time the artist and fans are connected is through live concerts and ticketing, but why can't you just subscribe to the DJ Khaled playlist? The business is going to be much more direct and personal in terms of fan-to-artist connections."

—F.G.

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Recording Academy members at the annual Grammys on the Hill Advocacy Day on Capitol Hill in Washington, D.C., in 2018.



BACKSTAGE PASSES

Grammys On The Hill Looks Ahead

Six months after the passage of the Music Modernization Act, The Recording Academy's Man in D.C., Daryl Friedman, discusses the work that remains — including making U.S. radio pay musicians

BY ROBERT LEVINE

IN 2001, THE RECORDING Academy organized the inaugural Grammys on the Hill Awards in Washington, D.C., a modest event for about 70 policymakers and music creators. On April 9, this year's dinner — held the night before the Grammys on the Hill lobbying day, which brings songwriters and performers to congressional offices — was expected to draw about 300 guests, including members of Congress from both parties. (*Billboard* went to press before the gathering occurred.) It's one of the few events where the politicians who debate policies that shape the music business can meet creators affected by their decisions.

Honorees announced March 26 were Broadway star Kristin Chenoweth and gospel singer Yolanda Adams, the respective recipients of the Philanthropist and Creators Leadership awards (both were slated to perform that night); Rep. Hakeem Jeffries, D-N.Y., who championed the Music Modernization Act; and Sen.

Charles Grassley, R-Iowa, who moved the bill forward in the Senate. "It's a celebration, and the next day we get down to business," says Daryl Friedman, The Recording Academy's chief industry, government and member relations officer. "We have 100 people in 25 groups on Capitol Hill making the case for creators' rights."

This year's event holds particular weight since it comes six months after the passage of the Music Modernization Act. The landmark legislation, which became law in October 2018, will change the way mechanical royalties are collected and will require digital services to pay to use pre-1972 sound recordings, among other points.

At a time of unprecedented discord in Washington, the annual event once again demonstrated music's power to inspire and unify: Politicians traditionally put aside their



Adams



Chenoweth



Jeffries



Grassley

differences to close out the evening with a singalong. "It's inspiring to see an artist like Little Big Town" — in 2018 — "bring onstage 60 members of Congress from both parties who spent all week fighting with one another," says Friedman, who shared his thoughts on what's ahead in Washington. "What they all have in common is that they all clap on one and three."

There's a new Congress that includes some very progressive Democrats. Where are they on music business issues?

We've yet to see some of them, but we have new members who grew up with the internet, and that's new. We always try to identify some freshmen members who might be champions for music.

Many years ago we identified Rep. Steny Hoyer [D-Md.] and Rep. Kevin McCarthy

NEA Jazz Masters
page 56



Abdullah Ibrahim

CAPITOL HILL: TASOS KATOPODIS/WIREIMAGE; ADAMS: LEON BENNETT/WIREIMAGE; CHENOWETH: PG/SLASH NEWS/NEWS.COM; JEFFRIES: NOAM GALAI/GETTY IMAGES; GRASSLEY: CHIP SOMODEVILLA/GETTY IMAGES; BRAHIM: ANTHONY PIGGION/REDFERNS

[R-Calif.] as members of Congress who love music. They ended up chairing our [Recording Arts and Sciences] caucus, and now they're the majority and minority leaders of the House. This year, we met with a new member of Congress, Rep. Antonio Delgado [D-N.Y.]. He's very interesting — worked at a major law firm, started a record label, released his own rap album. We want to make sure people like him know about music issues so they can protect the next generation of creators.

Any sense of where Alexandria Ocasio-Cortez might stand on music issues?

She's one of the freshmen who's very familiar with technology, and she's also very interested in corporations that are becoming too powerful. So when the time comes to look at how Google and other technology companies are exploiting music, we can talk to her.

The Music Modernization Act passed last fall, but the provisions on producers' royalties and mechanical licensing need to be implemented. How's that going?

The AMP [Allocation for Music Producers] Act [folded into the MMA] codifies what SoundExchange was doing [with directing royalties to producers that had points on albums], so that's really about education and testing the new provision. With mechanical licensing, two entities are vying to form the mechanical licensing collective, and now it's up to the Copyright Office to evaluate their submissions and select one.

The whole industry came together to push the Music Modernization Act, and artists and songwriters really spoke up. How has that changed things for you in D.C.?

When we started this, artists never saw themselves as a cause to fight for. That has been ramping up for more than a decade, and there was an explosion last year. Now, every time I talk to a songwriter or artist or producer, they ask, "What can we do?" because they know their power.

So what's next?

There are still unresolved issues. The Music Modernization Act didn't address performance rights on terrestrial radio [so recording rights holders would be paid for radio play]. We've been having a lot of conversations with broadcasters over the years, and we thought there was a chance, but it didn't happen in time.

From left: Rep. Debbie Wasserman Schultz, D-Fla., with musicians Tracy Hamlin and Julia Michaels; Friedman; Rep. Steny Hoyer, D-Md.; and Rep. Ron Estes, R-Kan., at the opening of The Recording Academy's new D.C. offices in 2018.



"If music can bring together a congressman from rural Georgia and one from Brooklyn, we should be able to get this done."

—REP. JEFFRIES
At the Jan. 26 hearing on music legislation, referring to Rep. Doug Collins, R-Ga.

And there's the consent decrees [between the Department of Justice and ASCAP and BMI, over competition issues].

Why is the issue of terrestrial radio coming to a head again now?

A few reasons. One is that every other platform, and every other developed country, is paying — so you have a spotlight on this one platform in the U.S. Another is that Rep. Jerry Nadler [D-N.Y.], the author of this bill [the Fair Play Fair Pay Act, introduced in previous sessions of Congress, which would require radio to pay to use recordings], now has the gavel on the House Judiciary Committee, where he could move it forward. Obviously, that's hardly the Judiciary Committee's sole concern at the moment. But his counterpart on the Republican side, Ranking Member Doug Collins [R-Ga.], has also been very strong on creators' rights.

Where does the National Association of Broadcasters stand on this issue?

The NAB sees a need to resolve this. This was once seen as the music industry versus broadcasters — the NAB would say to members, "This is going to cost you money, and we should fight it." But now, small and medium broadcasters know they need to get online [which the current online-radio royalty structure arguably makes challenging], and we're open to finding a deal that makes sense for them in exchange for establishing a terrestrial royalty, which would also be done in a way that makes sense for them. And I think many of them see that there could be a resolution that would benefit them. So today it's more about the music industry and small and medium broadcasters on one side; on the other side, the large broadcasters already have online platforms and may

not see an incentive to cut a deal. I was in the negotiations last year, and I saw a bunch of small and medium players very interested in exploring how we get to a deal, and a couple of big ones that weren't interested.

What about the consent decrees that constrict ASCAP and BMI?

There are two venues where this is being talked about. The main one is the Department of Justice Antitrust Division. ASCAP and BMI have been very strategic in discussing the issues there. Congress is also interested in the subject, though. And anyone who works in politics knows that the most important law can be the law of unintended consequences — and we don't want to make matters worse.

What do you mean?

We have Makan Delrahim [assistant attorney general for the Antitrust Division], who seems to understand the shackles that the consent decrees put on songwriters and wants to look at them. Generally, I'm optimistic. But if that happens, it's possible — and I'm not sure this has even been contemplated — that Congress could take action that would move us further away from a free market.

The Recording Academy will soon have a new leader. How did current president Neil Portnow establish the D.C. operation?

When Neil started [in 2002], I was doing advocacy part time. In our first conversation, he said, "Why isn't this its own department?" Within months he asked me to establish one. We did some market research, and one of the questions was, "If the academy could only do one thing, what should it be?" The No. 1 reply was "advocacy." That's an important part of his legacy. ●



CONGRATULATES THE NEA JAZZ MASTERS FELLOWSHIP RECIPIENTS



Photo by Whit Lane

MARIA SCHNEIDER



Photo by Marina Umari

ABDULLAH IBRAHIM

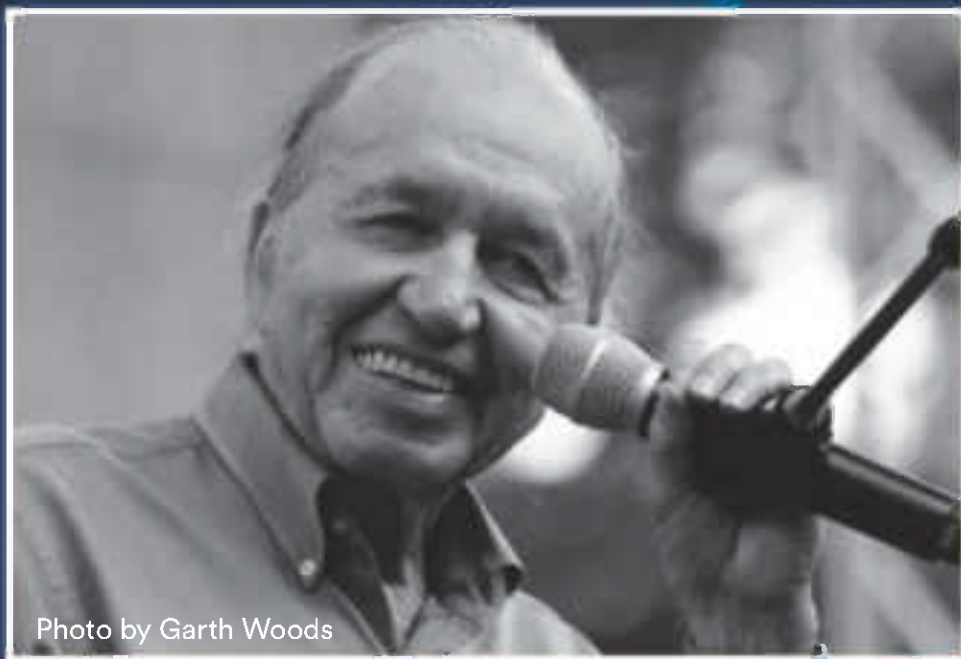


Photo by Garth Woods

BOB DOROUGH



STANLEY CROUCH

**Thank you for your dedication
to music, education and all that jazz.**





Schneider accepted the Grammy for best arrangement, instruments and vocals in 2016.

NEA Jazz Masters Feted In D.C.

The achievements and advocacy of Stanley Crouch, Abdullah Ibrahim, Maria Schneider and the late Bob Dorough will be celebrated with a tribute concert on April 15

BY CATHY APPLEFELD OLSON

APRIL IN WASHINGTON, D.C., brings cherry blossoms and an annual celebration of America's great homegrown musical genre, jazz.

The National Endowment for the Arts will recognize four multitalented honorees — Stanley Crouch, Bob Dorough, Abdullah Ibrahim and Maria Schneider — as its 2019 NEA Jazz Masters, the nation's highest honor in the genre, on April 15.

The four will be feted with a series of free events, including the Jazz Masters Tribute Concert at the John F. Kennedy Center for the Performing Arts in D.C. The show will be livestreamed on the NEA's website, arts.gov, among other platforms.

Crouch is a renowned jazz historian, author, critic and co-founder of New York's Jazz at Lincoln Center. Dorough was a vocalist, composer, arranger and pianist. He was also known for his work as the musical director of the animated, educational children's series *Schoolhouse Rock!* Ibrahim, a pianist and composer from South Africa, was known early in his career as Dollar Brand. Schneider, a composer, arranger and bandleader, helped launch ArtistShare, one of the first crowdfunding websites for musicians, in the early 2000s.

"This foursome really shows off the diversity of the field," says NEA director of music Ann Meier Baker. The honoree selection process begins when the NEA opens nominations to the public. Candidates are reviewed by jazz experts

(including previously honored Jazz Masters), and the chairman of the NEA makes the final decision. (Mary Anne Carter has been acting chairman since July 2018.) "We're looking for people who have made exceptional contributions to the advancement of the art form," says Meier Baker. "That can be through the music or as advocates."

Dorough will be honored posthumously; he died in April 2018 at age 94, but learned of the NEA honor before his death. He leaves a legacy ranging from collaborations with Miles Davis to *Schoolhouse Rock!* The show's soundtrack was among 25 recordings added by Congress to the National Recording Registry in March.

Schneider has collaborated with fellow musicians from Gil Evans to David Bowie. She formed the Maria Schneider Orchestra in 1992 and has won five Grammy Awards. Her work with ArtistShare made her a trailblazer and advocate on the business side of music-making. For over two decades she has been releasing albums solely through the online fan-funding platform as a financially sustainable alternative to streaming.

"When most people talk about [the success of] streaming, they're really only talking about the pop, rock and hip-hop world," says Schneider. "Classical and jazz musicians have been left out of the conversation. There's almost no place in streaming for us to have a chance at something that is viable economically."

As for Crouch, jazz advocacy would



Ibrahim



Dorough



Crouch

be less opinionated, and certainly more boring, without him. Among his many contributions to the genre, Crouch — who early in his career worked as a professional drummer — mentored Wynton Marsalis, was a political columnist and contributed to *60 Minutes*. His most recent book, published in 2013, is *Kansas City Lightning: The Rise and Times of Charlie Parker*.

"Jazz doesn't exist in a vacuum," says Loren Schoenberg, Crouch mentee and Grammy-winning tenor saxophonist and conductor. "The arts need their critics, who can aid and support artists they love and castigate those they don't — that's a function of a serious critic. Stanley has been known for decades as someone with strong opinions and the intellectual and musical knowledge to back them up." Schoenberg will accept the NEA honor on behalf of Crouch, who is unable to attend the celebration due to illness.

Avant-garde pianist-composer Ibrahim spent much of his early career in exile from his native South Africa. In 1962 in Switzerland, he met Duke Ellington, who produced the Dollar Brand Trio's album for Reprise Records, then invited the group to the Newport Jazz Festival in Rhode Island. "We stayed in exile in New York for 30 years," says Ibrahim, "becoming U.S. citizens when the South African regime revoked our citizenship." Ibrahim joined a circle of groundbreaking New York jazz artists that included Ornette Coleman and John Coltrane. "New York afforded me the serenity and time to practice and compose my own concept," he recalls. "There was this urgent energy from musicians to transcend borders."

As part of the NEA program, Ibrahim will spend the day mentoring a student master class at Howard University in D.C., an event he calls "a great vehicle for shared interaction and discovery." ●

LOCAL JAZZ HEROES NAMED

On April 1, the Jazz Journalists Association announced its 2019 Jazz Heroes, described by the organization as "advocates, altruists, activists, aiders and abettors of jazz who have had significant impact in their local communities."

The 22 honorees include musicians, broadcasters, promoters, educators, publicists, nonprofit directors and more, chosen by the JJA from local nominations. A full list is available on the association's website, jjazzawards.org.

"Award winners receive

their engraved statuettes at celebratory events in their local communities, mostly in late April," says JJA president Howard Mandel. Ceremonies are planned in cities and regions nationwide.

The 200-member, nonprofit JJA promotes the use of media to tell the story of jazz and develop new audiences. On May 1, the JJA will announce its Jazz Awards — given to musicians and recordings in multiple categories — as well as its honors for outstanding jazz journalism. —THOM DUFFY



Mandel

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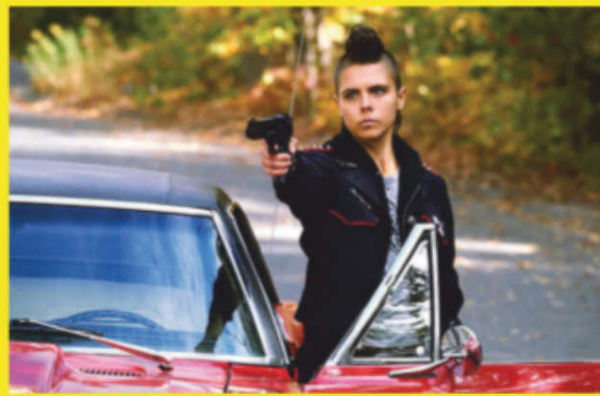
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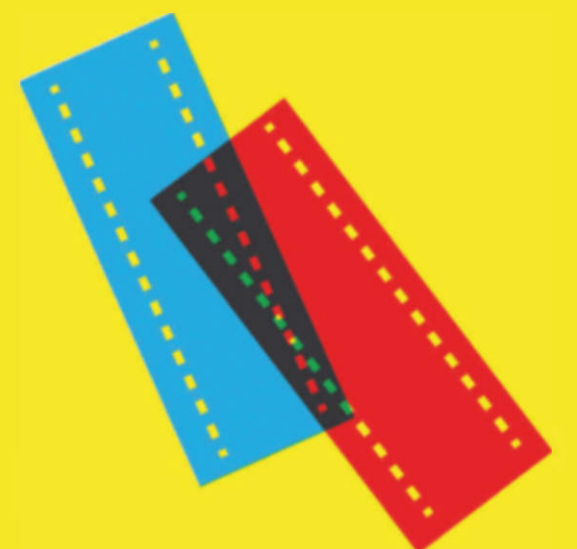
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
12	12	1	#1 BILLIE EILISH	DAUNTOUS/INTERSCOPE/JGA	1	32
1	1	2	ARIANA GRANDE	REPUBLIC	1	217
3	2	3	POST MALONE	REPUBLIC	1	145
		RE-ENTRY 4	NIPSEY HUSSLE	ALL I WANTED BY NOBODY/NOTUS/SLURP/AG	4	3
4	5	5	KHALID	RIGHT HAND/RCA	4	109
		RE-ENTRY 6	GEORGE STRAIT	MCA NASHVILLE/UM&G	6	14
2	3	7	QUEEN	HOLLYWOOD	1	49
6	8	8	IMAGINE DRAGONS	KIDINA/RUNNER/INTERSCOPE/JGA	1	217
7	9	9	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	90
8	6	10	BTS	BIGHIT ENTERTAINMENT	1	130
10	10	11	HALSEY	CAPITOL	1	173
13	15	12	LUKE COMBS	SPYER HOUSE/COLUMBIA NASHVILLE/SMN	5	109
11	16	13	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	249
9	14	14	LADY GAGA	INTERSCOPE/JGA	1	109
-	4	15	MOTLEY CRUE	MOTLEY W/ELVEN SEVEN/WE/JG	4	2
5	11	16	JUICE WRLD	GRADE A/INTERSCOPE/JGA	1	46
14	17	17	PANIC! AT THE DISCO	DECAPI/REUNION BY RAMBLIN' MIT	1	133
15	20	18	P!NK	RCA	1	146
22	21	19	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	2	94
65	49	20	LIL NAS X	COLUMBIA	20	3
16	18	21	BRUNO MARS	ATLANTIC/AG	1	237
17	19	22	LAUREN DAIGLE	CENTRICITY/WEA/CAPITOL CMG	3	57
23	25	23	JONAS BROTHERS	REPUBLIC	5	5
25	24	24	MARSHMELLO	JOYTIME COLLECTIVE	4	77
24	23	25	ED SHEERAN	ATLANTIC/AG	1	243
21	26	26	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	71
26	30	27	J. COLE	BREAMVILLE/RVC NATION/INTERSCOPE/JGA	1	150
		RE-ENTRY 28	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	1	218
		RE-ENTRY 29	BEN PLATT	ATLANTIC/AG	29	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
18	22	30	CHRIS STAPLETON	MERCURY NASHVILLE/UM&G	1	180
46	48	31	THOMAS RHETT	VALORY/BMLG	1	218
31	31	32	AVA MAX	ATLANTIC/AG	31	14
20	29	33	TRAVIS SCOTT	CACTUS JACK/GRAND TRISTE/EPIC	1	152
19	28	34	BRADLEY COOPER	INTERSCOPE/JGA	3	27
48	47	35	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	175
34	33	36	SWAE LEE	EARDRUMMA/INTERSCOPE/JGA	22	24
29	32	37	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	47
45	45	38	BRETT YOUNG	BMLG	15	122
		RE-ENTRY 39	I PREVAIL	FEARLESS/CONCORD	39	3
						
33	34	40	MAROON 5	222/INTERSCOPE/JGA	1	249
41	40	41	BLUEFACE	FIFTH AMENDMENT/EONE	35	10
39	7	42	XXXTENTACION	BAD VIBES FOREVER	1	86
32	38	43	ELLA MAI	10 SUMMERS/INTERSCOPE/JGA	6	50
40	35	44	SHAWN MENDES	ISLAND	1	217
36	42	45	FLORIDA GEORGIA LINE	BMLG	1	249
37	41	46	21 SAVAGE	SLAUGHTER GANG/EPIC	5	75
38	43	47	MEEK MILL	MAYBACH/ATLANTIC/AG	1	50
44	27	48	DEAN LEWIS	ISLAND	27	14
27	36	49	EMINEM	SHADY/AFTERMATH/INTERSCOPE/JGA	1	249

NO. 1 Billie Eilish

Eilish earns her first week at No. 1 on the Artist 100. Her album *When We All Fall Asleep, Where Do We Go?* debuts as her first Billboard 200 No. 1 and generates her first top 10 on the Billboard Hot 100 (see pages 60 and 3, respectively).

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

EILISH: LLOYD RUBSALL - PREVAIL: DANA TARR, MONET, KEVIN MAZUR/GETTY IMAGES, PRESLEY: MICHAEL OCHS ARCHIVES/GETTY IMAGES.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
35	37	50	YNW MELLY	YNW MELLY/300/AG	35	7
47	50	51	A BOOGIE WIT DA HOODIE	HIGHROCK THE LABEL/UMGN	11	39
RE-ENTRY	52	52	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	245
28	44	53	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	10	107
52	59	54	SAM SMITH	CAPITOL	1	152
50	51	55	TAYLOR SWIFT	REPUBLIC	1	245
53	56	56	JASON ALDEAN	MACOM/BRYKEN BROW/BBMG	1	227
55	57	57	NORMANI	KEEP COOL/RCA	50	30
54	60	58	5 SECONDS OF SUMMER	CHE MODE/CAPITOL	1	106
49	58	59	KODAK BLACK	DOLLAZ/HEALZ/ATLANTIC/AG	6	93
RE-ENTRY	60	60	YELAWOLF	YELAWOLF/SONY PRAHA/INTERSCOPE/IGA	15	3
43	52	61	TWENTY ONE PILOTS	FUELED BY RAMEN/BBMG	1	207
63	62	62	BEBE REXHA	WARNER BROS.	23	109
58	67	63	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	220
95	94	64	JAKE OWEN	BIG LOUD	13	28
60	95	65	EXO	SM	9	33
RE-ENTRY	66	66	THE MAINE	SL TWENTY THREE	66	2
70	65	67	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	65	6
77	63	68	ADELE	XL/COLUMBIA	1	210
42	55	69	METALLICA	BLACKENED	2	196
73	54	70	CARRIE UNDERWOOD	CAPITOL PUBLISHING/UMGN	1	186
97	80	71	OLD DOMINION	RCA NASHVILLE/SMN	10	120
74	68	72	KELSEA BALLERINI	BLACK RIVER	18	77
71	71	73	BASTILLE	VIRGIN/CAPITOL	15	55
57	70	74	BAD BUNNY	RIMAS	23	55
NEW	75	75	MARVIN GAYE	TAMLA/MOTOWN/UME	75	1
RE-ENTRY	76	76	MILEY CYRUS	RCA	12	76
81	72	77	CAMILA CABELLO	SYCO/EPIC	1	121
RE-ENTRY	78	78	DISTURBED	REPRISE/WARNER BROS.	3	61
86	75	79	DADDY YANKEE	EL CARTEL/UMLE	19	66
59	69	80	PINKFONG	SMART STUDY	59	4
98	85	81	MORGAN WALLEN	BIG LOUD	81	6
RE-ENTRY	82	82	BLACKPINK	YG/INTERSCOPE/IGA	33	3
88	82	83	LAUV	LAUV/AWAL-KOBALT	43	47
30	66	84	HOZIER	RUBYWORKS/COLUMBIA	3	75
84	76	85	J BALVIN	UNIVERSAL MUSIC LATINO/UMLE	16	71
79	79	86	LYNYRD SKYNYRD	BLUES PRODUCTIONS/INTERSCOPE/IGA	40	47
-	89	87	CHASE RICE	DACK LABELS/BBMG/BROCK BROW/BBMG	13	24
94	88	88	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	120
RE-ENTRY	89	89	IRON MAIDEN	IRON MAIDEN/SANCTUARY/BBMG	10	3
69	77	90	THE BEATLES	APPLE/CAPITOL/UME	5	75
RE-ENTRY	91	91	KELLY CLARKSON	ATLANTIC/AG	2	79
NEW	92	92	STEVE EARLE	NEW WEST	92	1
92	91	93	BENNY BLANCO	FRIENDS KEEP SECRETS/INTERSCOPE/IGA	76	11
-	84	94	OZUNA	VP ENTERTEINMENT/UMLE/SONY MUSIC LATIN	17	55
61	46	95	FLEETWOOD MAC	UNSIGNED	46	34
83	92	96	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	13	22
91	83	97	YOUNGBOY NEVER BROKE AGAIN	WOTD/INTERSCOPE/IGA	26	60
RE-ENTRY	98	98	RIHANNA	WESTBURY ROAD/ROC NATION	2	226
96	96	99	JOURNEY	NOMOTA	55	28
RE-ENTRY	100	100	JON PARDI	CAPITOL NASHVILLE/UMGN	28	69

Emerging Artists

April 13 2019

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
3	1	1	#1 CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	1	18
1	2	2	PINKFONG	SMART STUDY	1	27
-	38	3	BLACKPINK	YG/INTERSCOPE/IGA	1	31
4	3	4	LAUV	LAUV/AWAL-KOBALT	1	82
6	6	5	FLETCHER	SNAPBACK/CAPITOL	5	8
7	8	6	CALBOY	PAPER GANG/POLO GROUNDS/RCA	6	17
-	10	7	TOMORROW X TOGETHER	BOWTIE/ATLANTIC/REPUBLIC	1	4
8	9	8	RILEY GREEN	BMLG	8	23
14	16	9	RODDY RICCH	BRD VISION/ATLANTIC/AG	9	16
15	14	10	MABEL	POLYDOR/CAPITOL	10	5
10	13	11	YK OSIRIS	DEF JAM	10	7
12	19	12	MEGAN THEE STALLION	EMERGENCY/BBMG	12	4
21	22	13	NLE CHOPPA	NO LOVE	13	6
13	15	14	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	13	10
11	17	15	LOVELYTHEBAND	RED	1	54
NEW	16	16	VICTORIA MONET	VICTORIA MONET/EMPIRE	16	1
19	5	17	STRAY KIDS	JYP	5	10
16	12	18	JIMMIE ALLEN	STONE CREEK/BBMG/BBMG	3	34
RE-ENTRY	19	19	LOUIS TOMLINSON	78/SYCO/EPIC	2	60
-	32	20	NCT	SM	1	40
35	35	21	KIANA LEDE	THE HEAVY GROUP/REPUBLIC	21	4
20	24	22	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	55
48	36	23	MONSTA X	STARSHIP ENTERTAINMENT/UMLE ENTERTAINMENT	11	51
47	43	24	ALLY BROOKE	LATIUM/ATLANTIC/AG	24	3
29	21	25	MITCHELL TENPENNY	WEEB/REPUBLIC/UMLE/UMLE	2	39
17	23	26	PARDISON FONTAINE	ATLANTIC/AG	10	28
28	27	27	DAVIDO	VMUSIC/RCA	27	8
-	33	28	LALI	ARIOLA/SONY MUSIC ARGENTINA	27	22
23	30	29	ALEC BENJAMIN	ARISTA PARTNERSHIP/UMLE ENTERTAINMENT	17	14
NEW	30	30	FREYA RIDINGS	GOOD SOLDIER/CAPITOL	30	1
NEW	31	31	SIMPLE CREATURES	EVERYTHING OPPOSITE/BBMG	31	1
27	31	32	SUMMER WALKER	LYNN/INTERSCOPE/IGA	19	22
25	34	33	MANUEL TURIZO	LA INDUSTRIA/SONY MUSIC LATIN	25	27
38	41	34	SHAED	PHOTO FINISH	34	9
24	44	35	JACQUEES	CASH MONEY/REPUBLIC	5	60
39	46	36	JOSH BALDWIN	BETHEL	32	13
36	45	37	NICOLE BUS	ROC NATION	36	4
33	39	38	GABBY BARRETT	UNSIGNED	33	5
RE-ENTRY	39	39	ASTRO	INTERPARK	22	7
NEW	40	40	POLO G	COLUMBIA	40	1
40	48	41	CALUM SCOTT	CAPITOL	4	55
RE-ENTRY	42	42	I AM THEY	ESSENTIAL/PLG	30	2
RE-ENTRY	43	43	NCT 127	SM	1	28
42	49	44	FLORA CASH	ICONS CREATING EVIL ART/RCA	22	25
-	18	45	LIZZO	NICE LIFE/ATLANTIC/AG	18	4
-	4	46	WALLOWS	ATLANTIC/AG	4	2
RE-ENTRY	47	47	AJR	AJR/BBMG	11	62
RE-ENTRY	48	48	YELLA BEEZY	YELLA BEEZY/HITCO	7	39
RE-ENTRY	49	49	MAMAMOO	RBW/LOEN ENTERTAINMENT	26	4
RE-ENTRY	50	50	THE BONFYRE	TOLER HEIGHTS/HITCO	45	3



Monét's New Chart Mark

Victoria Monét (above) debuts at No. 16 on Emerging Artists as her new single "Monopoly," with Ariana Grande, enters at No. 70 on the Billboard Hot 100. It's her first entry on the chart as a credited artist; she co-wrote Grande's No. 1s "Thank U, Next" and "7 Rings." Monét charted one prior entry as an artist: Machine Gun Kelly's "A Little More," featuring Monét, hit No. 35 on Hot R&B/Hip-Hop Songs in 2015.

Simple Creatures make their Billboard chart debut, entering Emerging Artists at No. 31, as the duo's first EP, *Strange Love*, opens at No. 1 on Heatseekers Albums (2,000 copies sold, according to Nielsen Music). The pair consists of blink-182 bassist-vocalist Mark Hoppus and All Time Low frontman Alex Gaskarth.

Plus, NLE Choppa vaults 22-13 on Emerging Artists, hitting a new high, as the rapper's breakout single, "Shotta Flow," gains by 6% to 8.4 million U.S. streams.

—Xander Zellner

CHART BEAT



SHORT AND SWEET SUCCESS

As Lil Nas X's "Old Town Road" charges to No. 1 on the Billboard Hot 100 (see page 3), it becomes the fifth-shortest leader by song length in the chart's 60-year history, according to Record Research's Paul Haney. "Road" ties David Rose's "The Stripper," both at 1 minute and 53 seconds (counting the original version of "Road," not its 2:37-long remix with Billy Ray Cyrus). The four shortest No. 1s, which all charted in 1960-65: Maurice Williams & The Zodiacs' "Stay" (1:38), Herman's Hermits' "I'm Henry VIII, I Am" (1:49), "Surrender" by Elvis Presley (above; 1:51) and The Chiffons' "He's So Fine" (1:52).

—Gary Trust

Go to billboard.com for full Chart Beat coverage, including columns and podcasts.

Billboard 200

April 13
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	1	#1 BILLIE EILISH		When We All Fall Asleep, Where Do We Go?	1	1	
RE	2	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	2	11
2	3	ARIANA GRANDE		REPUBLIC	Thank U, Next	1	8
NEW	4	GEORGE STRAIT		MCA NASHVILLE/UMGN	Honky Tonk Time Machine	4	1
3	5	JUICE WRLD		GRADE A/INTERSCOPE/IGA	Death Race For Love	1	4
1	6	NAV		XO/REPUBLIC	Bad Habits	1	2
8	7	POST MALONE ▲		REPUBLIC	beerbongs & bentleys	1	49
6	8	LADY GAGA & BRADLEY COOPER ▲		INTERSCOPE/IGA	A Star Is Born (Soundtrack)	1	26
7	9	A BOOGIE WIT DA HOODIE ●		HIGHBRIDGE THE LABEL/ATLANTIC/AG	Hoodie SZN	1	15
12	10	DRAKE ▲		YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	40
11	11	SOUNDTRACK		REPUBLIC	Spider-Man: Into The Spider-Verse	2	16
9	12	QUEEN ●		HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	24
15	13	LUKE COMBS ▲		RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	96
NEW	14	I PREVAIL		FEARLESS/CONCORD	Trauma	14	1
20	15	BILLIE EILISH ●		DARKROOM/INTERSCOPE/IGA	Dont Smile At Me	14	67
13	16	MEEK MILL ●		MAYBACH/ATLANTIC/AG	Championships	1	18
14	17	TRAVIS SCOTT ▲		CACTUS JACK/GRAND HUSTLE/EPIC	ASTROWORLD	1	35
NEW	18	BEN PLATT		ATLANTIC/AG	Sing To Me Instead	18	1
29	19	PS DABABY		SOUTHCOST/INTERSCOPE/IGA	Baby On Baby	19	5
4	20	RICH THE KID		RICH FOREVER/INTERSCOPE/IGA	The World Is Yours 2	4	2
10	21	MOTLEY CRUE		MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	10	2
17	22	21 SAVAGE ●		SLAUGHTER GANG/EPIC	I Am > I Was	1	15
21	23	JUICE WRLD ●		GRADE A/INTERSCOPE/IGA	Goodbye & Good Riddance	4	46
19	24	SOUNDTRACK ▲		FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	1	69
16	25	GUNNA		YOUNG STONER LIFE/300/AG	Drip Or Drown 2	3	6
5	26	XXXTENTACION ▲		BAD VIBES FOREVER	?	1	55
18	27	CARDI B ▲		THE KSR GROUP/ATLANTIC/AG	Invasion Of Privacy	1	52
NEW	28	YELAWOLF		YELAWOLF/SLAMERICAN/SHADY/INTERSCOPE/IGA	Trunk Muzik 3	28	1
92	29	GG QUEEN ▲		HOLLYWOOD	Greatest Hits I II & III: The Platinum Collection	9	138
26	30	POST MALONE ▲		REPUBLIC	Stoney	4	121
24	31	LIL BABY & GUNNA		YOUNG STONER LIFE/300/QUALITY CONTROL/MOTOWN/AG/CAPITOL	Drip Harder	4	26
25	32	BAD BUNNY		RIMAS	X 100PRE	11	15
23	33	YNW MELLY		YNW MELLY/300/AG	I Am You	20	13
22	34	OFFSET		QUALITY CONTROL/MOTOWN/CAPITOL	FATHER OF 4	4	6
33	35	KHALID ▲		RIGHT HAND/RCA	American Teen	4	109
44	36	KHALID		RIGHT HAND/RCA	Suncity	8	24
27	37	KODAK BLACK ●		DOLLAZ N DEALZ/ATLANTIC/AG	Dying To Live	1	16
32	38	ORIGINAL BROADWAY CAST ▲		HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	3	184
39	39	LAUREN DAIGLE		CENTRICITY/12TONE	Look Up Child	3	30
36	40	ED SHEERAN ▲		ATLANTIC/AG	÷ (Divide)	1	109
37	41	ELLA MAI ●		10 SUMMERS/INTERSCOPE/IGA	Ella Mai	5	25
35	42	DAN + SHAY ●		WARNER BROS. NASHVILLE/WNH	Dan + Shay	6	41
30	43	MAREN MORRIS		COLUMBIA NASHVILLE/SMN	GIRL	4	4
38	44	YNW MELLY		YNW MELLY/300/AG	We All Shine	27	11
41	45	FUTURE		FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	11
43	46	ARIANA GRANDE ▲		REPUBLIC	Sweetener	1	33
40	47	LIL SKIES		ALL WE GOT/ATLANTIC/AG	Shelby	5	5
45	48	LIL BABY		QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	18
49	49	CHRIS STAPLETON ▲		MERCURY NASHVILLE/UMGN	Traveller	1	186
50	50	LIL WAYNE ▲		YOUNG MONEY/REPUBLIC	Tha Carter V	1	27

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
47	51	YOUNGBOY NEVER BROKE AGAIN		NEVER BROKE AGAIN/ATLANTIC/AG	Realer	15	15
NEW	52	THE MAINE		81 TWENTY THREE	You Are OK	52	1
46	53	PANIC! AT THE DISCO ●		DCD2/FUELED BY RAMEN/EMG	Pray For The Wicked	1	41
51	54	TOM PETTY AND THE HEARTBREAKERS		GEFFEN/UMG	The Best Of Everything	16	5
52	55	KACEY MUSGRAVES		MCA NASHVILLE/UMGN	Golden Hour	4	33
59	56	KENDRICK LAMAR ▲		TOP DAWG/AFTERMATH/INTERSCOPE/IGA	DAMN.	1	103
62	57	LIL UZI VERT ▲		GENERATION NOW/ATLANTIC/AG	Luv Is Rage 2	1	84
54	58	IMAGINE DRAGONS		KIDINAORNER/INTERSCOPE/IGA	Origins	2	21
58	59	IMAGINE DRAGONS ▲		KIDINAORNER/INTERSCOPE/IGA	Evolve	2	93
55	60	FLORIDA GEORGIA LINE		BMG	Can't Say I Ain't Country	4	7
53	61	ELTON JOHN ●		ROCKET/ISLAND/UMG	Diamonds	23	73
56	62	LOGIC		VISIONARY/DEF JAM	Supermarket	56	2
NEW	63	NIPSEY HUSSLE		ALL MONEY IN NO MONEY OUT	Crenshaw	63	1
48	64	HOZIER		RUBYWORKS/COLUMBIA	Wasteland, Baby!	1	5
NEW	65	JAKE OWEN		BIG LONO	Greetings From... Jake Owen	65	1
79	66	EMINEM ▲		SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	439
64	67	BAZZI ●		222/HMC/SWC/ATLANTIC/AG	Cosmic	14	52
68	68	EMINEM ▲		SHADY/AFTERMATH/INTERSCOPE/IGA	Kamikaze	1	31
60	69	CITY GIRLS		QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	55	13
90	70	KANE BROWN		ZONE 4/RCA NASHVILLE/SMN	Experiment	1	21
63	71	METRO BOOMIN ●		BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	22
74	72	BOB MARLEY AND THE WAILERS 15		TUFF GONG/ISLAND/UMG	Legend: The Best Of...	5	568
73	73	RODDY RICCH		BIRD VISION/ATLANTIC/AG	Feed Tha Streets II	68	20
67	74	XXXTENTACION ▲		BAD VIBES FOREVER/EMPIRE	?	2	84
65	75	MARSHMELLO		JOYTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	9
70	76	DRAKE ▲		YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	153
71	77	SKI MASK THE SLUMP GOD		VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	18
66	78	MIGOS ▲		QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	62
31	79	DEAN LEWIS		ISLAND	A Place We Knew	31	2
69	80	LIL BABY ●		QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	46
61	81	BLUEFACE		FIFTH AMERDMEN/VEONE	Famous Cryp	29	13
81	82	KANE BROWN ▲		ZONE 4/RCA NASHVILLE/SMN	Kane Brown	5	122
57	83	2 CHAINZ		GAMEREADY/DEF JAM	Rap Or Go To The League	4	5
80	84	JOURNEY 10		COLUMBIA/LEGACY	Journey's Greatest Hits	10	558
82	85	SOUNDTRACK ▲		WALT DISNEY	Moana	2	124
72	86	JASON ALDEAN ●		MACON/BROKEN BOW/BMG/BMG	Rearview Town	1	51
88	87	2PAC 10		AMARU/DEATH ROW/INTERSCOPE/UMG	Greatest Hits	3	266
77	88	DRAKE ▲		YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	318
85	89	CREEDENCE CLEARWATER REVIVAL 10		FANTASY/CORCORD	Chronicle The 20 Greatest Hits	22	413
83	90	DRAKE		YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	107
84	91	TAYLOR SWIFT ▲		BIG MACHINE/BMG	reputation	1	73
76	92	H.E.R. ●		RCA	H.E.R.	23	76
86	93	J. COLE ▲		DREAMVILLE/ROC NATION/COLUMBIA	2014 Forest Hills Drive	1	226
87	94	J. COLE ▲		DREAMVILLE/ROC NATION/INTERSCOPE/IGA	KOD	1	50
91	95	BENNY BLANCO		FRIENDS KEEP SECRETS/INTERSCOPE/IGA	FRIENDS KEEP SECRETS (EP)	41	17
94	96	BILLY JOEL ▲		COLUMBIA/LEGACY	The Essential Billy Joel	15	137
93	97	NICKI MINAJ ▲		YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	34
89	98	MAC MILLER		WARNER BROS.	Swimming	3	35
107	99	GEORGE STRAIT ▲		MCA NASHVILLE/UMGN	50 Number Ones	1	105
78	100	KEHLANI		TIME BOMB/ATLANTIC/AG	While We Wait	9	6



Billie's Big Week

Billie Eilish scores her first No. 1 album on the Billboard 200 as *When We All Fall Asleep, Where Do We Go?* storms in atop the tally with 313,000 equivalent album units earned in the United States in the week ending April 4, according to Nielsen Music. Album sales account for 170,000 of that sum. The set's total unit haul is the second-biggest week for any album in 2019, trailing the launch of Ariana Grande's *Thank U, Next* (360,000), while *When We All's* sales start in the second-biggest sales week of the year, following Backstreet Boys' bow with *DNA* (227,000). Notably, *When We All* sold 15,000 copies on vinyl — the biggest sales week of 2019 for a vinyl LP.

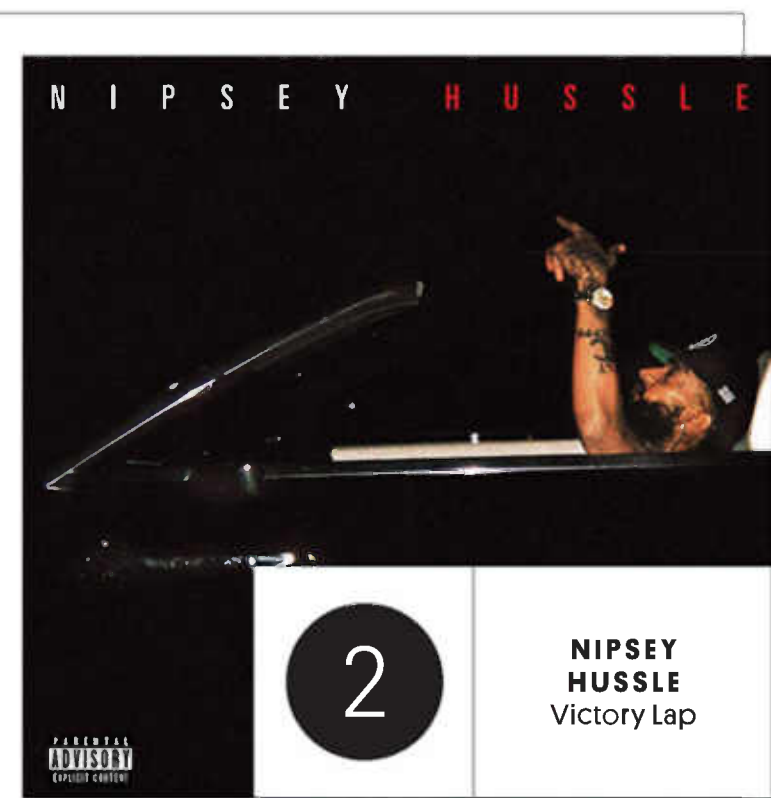
Further, *When We All* logged 194 million first-week on-demand audio streams for its songs — the third-biggest streaming week for an album by a woman. Ahead of it are the debut weeks of *Thank U, Next* (307.07 million) and *Cardi B's Invasion of Privacy* (202.65 million; chart dated April 21, 2018). *When We All* follows the steady success of Eilish's first release, 2017's *Don't Smile at Me*, which has spent 67 weeks on the chart, and rises 20-15 on the new tally. (It peaked at No. 14 in January.) *Don't* has earned 947,000 equivalent album units and generated more than 1.2 billion on-demand audio streams for its tracks.

Lastly, Eilish is the first artist born in the 2000s to have a No. 1 album on the Billboard 200. (Her birth date is Dec. 18, 2001.) At just 17 years and 3 months old, she is the youngest artist to hit No. 1 since 2015, when Shawn Mendes (at 16 years and 8 months old) topped the chart dated May 2, 2015, with *Handwritten*.

—Keith Caulfield

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
97	101	THE WEEKND	▲	RD/REPUBLIC	Starboy	1	123
RE	102	FLEETWOOD MAC	◆	WARNER BROS./RHINO	Rumours	1	315
96	103	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/JAG	Und! Death Call My Name	7	49
99	104	MAROON 5	▲	222/INTERSCOPE/JGA	Red Pill Blues	2	74
117	105	MORGAN WALLEN	▲	BIG LOUD	If I Know Me	72	27
109	106	THE NOTORIOUS B.I.G.	▲	BAD BOY/RHINO	Greatest Hits	1	169
NEW	107	STEVE EARLE & THE DUKES	▲	NEW WEST	Guy	107	1
100	108	NF	▲	NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	78
NEW	109	NIPSEY HUSSLE	▲	ALL MONEY IN NO MONEY OUT	Slauson Boy 2	109	1
110	110	GUNS N' ROSES	▲	GEFFEN/UMI	Greatest Hits	3	464
114	111	THOMAS RHETT	▲	VALOR/BLG	Life Changes	1	82
113	112	IMAGINE DRAGONS	▲	KIDinakORNER/INTERSCOPE/JGA	Night Visions	2	340
106	113	CAMILA CABELLO	▲	SYCO/EPIC	Camila	1	64
115	114	MICHAEL JACKSON	▲	EPIC/LEGACY	The Essential Michael Jackson	31	271
104	115	TRIPPIE REDD	▲	TENTHOUSAND PROJECTS	A Love Letter To You 3	3	21
95	116	SHAWN MENDES	●	ISLAND	Shawn Mendes	1	45
116	117	BRUNO MARS	▲	ATLANTIC/JAG	24K Magic	2	124
108	118	SZA	▲	TOP DAWG/RCA	Ctrl	3	95
102	119	6IX9INE	▲	SCUMGANG	DUMMY BOY	2	19
103	120	TORY LANEZ	▲	MAD LOVE/INTERSCOPE/JGA	LOVE me NOW?	4	23
112	121	BEBE REXHA	●	WARNER BROS.	Expectations	13	41
118	122	JOJI	▲	28RISING/2TONE	BALLADS I	3	22
120	123	ED SHEERAN	▲	ATLANTIC/JAG	X	1	250
130	124	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	139
139	125	BRETT YOUNG	▲	BLG	Brett Young	18	112
124	126	THE WEEKND	▲	RD/REPUBLIC	Beauty Behind The Madness	1	187
123	127	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city	2	336
121	128	5 SECONDS OF SUMMER	●	ONE MODE/CAPITOL	Youngblood	1	42
101	129	TWENTY ONE PILOTS	●	FUELED BY RAMEN/EMG	Trench	2	26
126	130	RIHANNA	▲	WESTBURY ROAD/ROCK NATION	ANTI	1	166
134	131	ZAC BROWN BAND	▲	ROAD/SOUTHERN GROUND/ATLANTIC/JAG	Greatest Hits So Far...	20	205
98	132	SUMMER WALKER	▲	LYRIS/INTERSCOPE/JGA	Last Day Of Summer	44	22
119	133	KEVIN GATES	▲	BREAD WINNERS ASSOCIATION/ATLANTIC/JAG	Luca Brasi 3	4	27
128	134	TRAVIS SCOTT	▲	GRAND HIJINX/EPIC	Birds In The Trap Sing McKnight	1	135
135	135	SOUNDTRACK	▲	TOP DAWG/AFTERMATH/INTERSCOPE/JGA	Black Panther: The Album. Music From And Inspired By	1	60
129	136	BOB SEGER & THE SILVER BULLET BAND	◆	WIDEOUT/CAPITOL/UMI	Greatest Hits	8	271
144	137	EAGLES	◆	ASYLUM/ELECTRA/RHINO	Their Greatest Hits 1971-1975	1	268
132	138	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	249
136	139	METALLICA	◆	BLACKENED/REPUBLIC	Metallica	1	529
133	140	LIL MOSEY	▲	INTERSCOPE/JGA	Northsbest	29	24
131	141	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/EMG	Blurryface	1	203
NEW	142	O.A.R.	▲	BLACK ROCK/RED	The Mighty	142	1
NEW	143	WHITECHAPEL	▲	METAL BLADE	The Valley	143	1
163	144	ALEC BENJAMIN	▲	ARTIST PARTNERS GROUP/ATLANTIC/JAG	Narrated For You	127	12
127	145	GUCCI MANE	▲	GUWOP/ATLANTIC/JAG	Evil Genius	5	17
137	146	YOUNGBOY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/JAG	4Respect 4Freedom 4Loyalty ...	14	29
156	147	THE BEATLES	◆	APPLE/CAPITOL/UMI	Abbey Road	1	303
153	148	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	353
154	149	NIRVANA	◆	SUB POP/UCJ/GEFFEN/UMI	Nevermind	1	419
160	150	BLAKE SHELTON	▲	WARNER BROS. NASHVILLE/WMMV	Reloaded: 20 #1 Hits	5	143

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
143	151	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	279
138	152	HALSEY	▲	ASTRALWORKS	hopeless fountain kingdom	1	96
152	153	RED HOT CHILI PEPPERS	▲	WARNER BROS.	Greatest Hits	18	205
142	154	CHRIS BROWN	▲	RCA	Heartbreak On A Full Moon	3	74
146	155	TRIPPIE REDD	▲	TENTHOUSAND PROJECTS	Life's A Trip	4	34
167	156	THE ROLLING STONES	◆	ABKCO	Hot Rocks 1964-1971	4	303
147	157	TAYLOR SWIFT	▲	BIG MACHINE/BLG	1989	1	225
RE	158	EAGLES	▲	WARNER STRATEGIC MARKETING/RHINO	The Very Best Of The Eagles	3	204
155	159	THE BEATLES	◆	APPLE/CAPITOL/UMI	1	1	362
140	160	PINKFONG	▲	SMART STUDY	Pinkfong Presents: The Best Of Baby Shark	100	5
165	161	PLAYBOI CARTI	▲	AWGE/INTERSCOPE/JGA	Die Lit	3	43
168	162	THE BEACH BOYS	▲	SOUNDS OF SUMMER: THE VERY BEST OF THE BEACH BOYS	Sounds Of Summer: The Very Best Of The Beach Boys	16	156
145	163	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	143
148	164	OZUNA	▲	VP ENTERTAINMENT/99MUSIC/SONY MUSIC LATIN	Aura	7	32
157	165	FIVE FINGER DEATH PUNCH	▲	PROSPECT PARK	A Decade Of Destruction	29	63
173	166	MUMFORD & SONS	▲	GENTLEMEN OF THE ROAD/GLASSNOTE	Delta	1	18
151	167	LIL SKIES	●	ALL WE GOT/ATLANTIC/JAG	Life Of A Dark Rose	10	65
NEW	168	MARVIN GAYE	▲	TAMLA/MOTOWN/RBMG	You're The Man	168	1
NEW	169	DEVIN TOWNSEND	▲	HEVYDEW/INTEGRITY/CENTURY MEDIA/RED	Empath	169	1
125	170	MOTLEY CRUE	▲	MOTLEY/EVERETT/SEVEN/EPIC	Greatest Hits	94	64
105	171	CARRIE UNDERWOOD	●	CAPITOL NASHVILLE/UMGN	Cry Pretty	1	28
RE	172	BRETT YOUNG	▲	BLG	Ticket To L.A.	15	10
183	173	LIL DURK	▲	ALAMO/INTERSCOPE/JGA	Signed To The Streets 3	17	20
198	174	SOUNDTRACK	▲	NETFLIX/INTERSCOPE/JGA	13 Reasons Why. Season 2	26	41
164	175	ADELE	◆	RL/COLUMBIA	21	1	409
159	176	ADELE	◆	RL/COLUMBIA	25	1	171
161	177	DUA LIPA	●	WARNER BROS.	Dua Lipa	27	92
162	178	FUTURE & JUICE WRLD	▲	FUTURE & JUICE WRLD Present... WRLD ON DRUGS	Future & Juice WRLD Present... WRLD ON DRUGS	2	24
NEW	179	NIPSEY HUSSLE	▲	ALL MONEY IN NO MONEY OUT	The Marathon	179	1
149	180	LIL PUMP	▲	TRA LIGHTS GLOBAL/WARNER BROS.	Harverd Dropout	7	6
166	181	BRUNO MARS	▲	ELEKTRA/EMG	Doo-Wops & Hooligans	3	416
158	182	DANIEL CAESAR	▲	GOLDEN CHILD	Freudian	25	79
169	183	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	180
171	184	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	361
170	185	HOZIER	▲	RUBYMONKS/COLUMBIA	Hozier	2	178
178	186	KELSEA BALLERINI	▲	BLACK RIVER	Unapologetically	7	13
187	187	LADY GAGA	▲	STREAMLINE/KONIVIVE/CHERRY TREE/INTERSCOPE/JGA	The Fame	2	221
RE	188	ABBA	▲	PBLAR/POLYDOR/UMI	Gold - Greatest Hits	25	151
182	189	CHRIS STAPLETON	●	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	44
195	190	BON JOVI	▲	ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	122
172	191	6LACK	▲	LYRIS/INTERSCOPE/JGA	East Atlanta Love Letter	3	29
NEW	192	NIPSEY HUSSLE	▲	ALL MONEY IN NO MONEY OUT	Mailbox Money	192	1
RE	193	SHAWN MENDES	▲	ISLAND	Illuminate	1	124
186	194	SOUNDTRACK	▲	WALT DISNEY	Frozen	1	130
175	195	JORDAN DAVIS	▲	MCA NASHVILLE/UMGN	Home State	47	10
179	196	QUAVO	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Quavo Huncho	2	26
184	197	KODAK BLACK	▲	DOLLAZ N DEALZ/ATLANTIC/JAG	Project Baby Two	2	84
192	198	SIMON & GARFUNKEL	◆	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	183
191	199	KANYE WEST	▲	GOOD/C/DEF JAM	The Life Of Pablo	1	134
177	200	XXXTENTACION	▲	BAD VIBES FOREVER/EMPIRE	Skins	1	17



NIPSEY HUSSLE

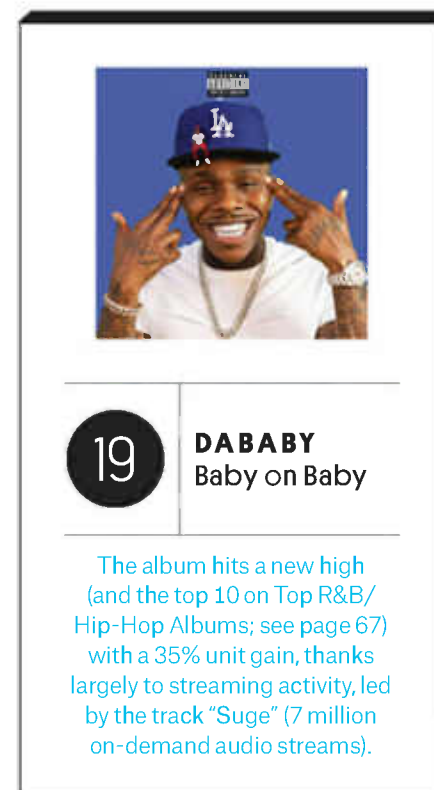
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NIPSEY HUSSLE
Victory Lap

PARENTAL ADVISORY
EXPLICIT CONTENT

Five **Nipsey Hussle** albums dot the Billboard 200, including *Victory Lap*, which re-enters at No. 2 following Hussle's death on March 31. *Victory Lap* earned 66,000 equivalent album units in the week ending April 4 (up 2,244%), according to Nielsen Music, with 17,000 of that sum in album sales (up 7,205%). For the week, Hussle's album catalog tallied 117,000 units (up 2,021%), while his songs generated 180.1 million on-demand audio and video streams (up 1,694%).

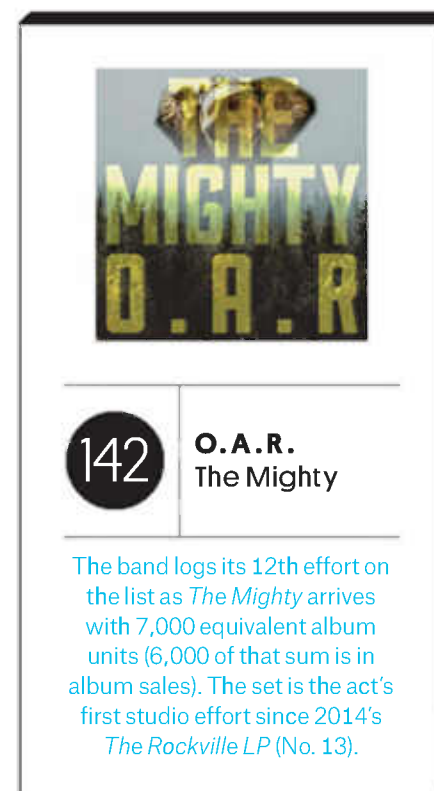
—K.C.



19

DABABY
Baby on Baby

The album hits a new high (and the top 10 on Top R&B/Hip-Hop Albums; see page 67) with a 35% unit gain, thanks largely to streaming activity, led by the track "Suge" (7 million on-demand audio streams).



142

O.A.R.
The Mighty

The band logs its 12th effort on the list as *The Mighty* arrives with 7,000 equivalent album units (6,000 of that sum is in album sales). The set is the act's first studio effort since 2014's *The Rockville LP* (No. 13).

Platt Pops In, Richards Returns

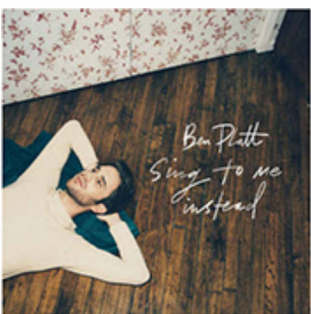
Tony Award-winning actor **Ben Platt** arrives on *Billboard's* charts with his debut album, *Sing to Me Instead*. It starts on multiple tallies, including the Billboard 200 and Top Album Sales, entering the former at No. 18 with 24,000 equivalent album units earned in the week ending April 4, according to Nielsen Music, and the latter at No. 3 with 19,000 in sales.

Platt won the 2017 Tony Award for best performance by an actor in a leading role in a musical for *Dear Evan Hansen*. Platt played the title role in the show for a year (starting in November 2016) and also won a Grammy for best musical theater album for the *Hansen* cast recording.

While *Sing* is Platt's first album, his voice has appeared in the top 20 of the Billboard 200 previously, thanks to *Hansen*. The original Broadway cast recording debuted and peaked at No. 8 (Feb. 25, 2017) and has tallied 501,000 units.

Platt follows other Tony winners of the not-too-distant past who later made a splash on the Billboard 200 with a solo effort, such as **Kristin Chenoweth**, **Heather Headley**, **Idina Menzel** and **Audra McDonald**.

Elsewhere on Top Album Sales, **Keith Richards'** 1988 debut solo album, *Talk Is Cheap*, bows at No. 22 following its reissue on March 29. The set sold 5,000 copies (up from a negligible figure in the previous week) and also enters at No. 3 on the Catalog Album Sales chart. *Talk* peaked at No. 24 on the Billboard 200 dated Nov. 19, 1988, and spun off a trio of hits on the Mainstream Rock airplay chart: "Take It So Hard" (No. 3), "You Don't Move Me" (No. 18) and "Struggle" (No. 47). —Keith Caulfield



Album Sales

April 13
2019
billboard

TOP ALBUM SALES™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
	1	#1 BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1
NEW	2	GEORGE STRAIT	MCA NASHVILLE/UMGH	Honky Tonk Time Machine	1
NEW	3	BEN PLATT	ATLANTIC/JAG	Sing to Me Instead	1
NEW	4	I PREVAIL	FEARLESS/CONCORD	Trauma	1
RE	5	NIPSEY HUSSLE	ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	Victory Lap	5
NEW	6	YELAWOLF	YELAWOLF/SUMERICAN/SHADY/INTERSCOPE/JGA	Trunk Muzik 3	1
5	7	LADY GAGA & BRADLEY COOPER	▲ A Star Is Born (Soundtrack)		26
NEW	8	THE MAINE	81 TWENTY THREE	You Are OK	1
6	9	QUEEN	● BOHEMIAN RHAPSODY (Soundtrack)		24
NEW	10	STEVE EARLE & THE DUKES	NEW WEST	Guy	1
3	11	MOTLEY CRUE	MOTLEY/ELEVEN SEVEN/E7LG	The Dirt (Soundtrack)	2
8	12	LAUREN DAIGLE	CENTRICITY/IZTONE	Look Up Child	30
7	13	SOUNDTRACK	▲ FOX/20TH CENTURY FOX/ATLANTIC/AG	The Greatest Showman	69
NEW	14	DEVIN TOWNSEND	HEVYDEVI/INDEPENDENT/CENTURY MEDIA/RED	Empath	1
NEW	15	O.A.R.	BLACK ROCK/RED	The Mighty	1
NEW	16	WHITECHAPEL	METAL BLADE	The Valley	1
11	17	QUEEN	▲ GREATEST HITS II & III: The Platinum Collection		30
NEW	18	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call Country, Volume 12	1
10	19	QUEEN	▲ GREATEST HITS		273
43	20	BILLIE EILISH	● DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	13
NEW	21	MARVIN GAYE	TAMLA/MOTOWN/UMG	You're The Man	1
NEW	22	KEITH RICHARDS	MINDLESS/BMG	Talk Is Cheap	1
14	23	HOZIER	RUBYWORKS/COLUMBIA	Wasteland, Baby!	5
12	24	ARIANA GRANDE	REPUBLIC	Thank U, Next	8
22	25	SOUNDTRACK	REPUBLIC	Spider-Man: Into The Spider-Verse	16
RE	26	DISTURBED	REPRISE/WARNER BROS.	Evolution	23
NEW	27	VARIOUS ARTISTS	RHINO	Whatever: Hits Of The '90s Box Set	1
NEW	28	SON VOLT	TRANSMIT SOUND/THIRTY TIGERS	Union	1
32	29	LUKE COMBS	▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMR	This One's For You	87
15	30	MOTLEY CRUE	▲ MOTLEY/ELEVEN SEVEN/E7LG	Greatest Hits	64
NEW	31	JAKE OWEN	BIG LOUD	Greetings From... Jake Owen	1
NEW	32	LOCASH	WHEELHOUSE/BMG/BBMG	Brothers	1
27	33	CHRIS STAPLETON	▲ MERCURY NASHVILLE/UMGH	Traveller	186
1	34	XXXTENTACION	▲ BAD VIBES FOREVER	?	12
25	35	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	9
35	36	ORIGINAL BROADWAY CAST	▲ HAMILTON UPTOWN/ATLANTIC/AG	Hamilton: An American Musical	183
28	37	GARY CLARK JR.	HOTWIRE/WARNER BROS.	This Land	6
4	38	JENNY LEWIS	WARNER BROS.	On The Line	2
45	39	MUMFORD & SONS	GENTLEMEN OF THE ROAD/GLASSNOTE	Delta	20
30	40	KACEY MUSGRAVES	MCA NASHVILLE/UMGH	Golden Hour	30
31	41	TOM PETTY AND THE HEARTBREAKERS	GEFFEN/UMG	The Best Of Everything	5
34	42	BOB SEGER & THE SILVER BULLET BAND	◆ HIDEOUT/CAPITOL/UMG	Greatest Hits	275
NEW	43	IRON MAIDEN	▲ IRON MAIDEN/SANCTUARY/BMG	Somewhere In Time	1
NEW	44	WE ARE MESSENGERS		Honest (EP)	1
NEW	45	L.A. GUNS	FRONTIERS	The Devil You Know	1
38	46	METALLICA	◆ BLACKENED/RHINO	Metallica	496
37	47	FLORIDA GEORGIA LINE	BMLG	Can't Say I Ain't Country	7
42	48	CASTING CROWNS	BEACH STREET/REUNION/PLG	Only Jesus	19
26	49	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	GIRL	4
46	50	SOUNDTRACK	▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	230

HEATSEEKERS ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
NEW	1	#1 SIMPLE CREATURES	EVERYTHING OPPOSITE/BMG	Strange Love (EP)	1
NEW	2	JON EGAN	INTEGRITY	Unveil	1
NEW	3	BEU GARDNER/PAULA PATTON/DAVID STRAUB/PAULA PATTON/DAVID STRAUB	U. Goretzky: Symphony No. 3...		1
NEW	4	LANG LANG	DEUTSCHE GRAMMOPHON/VLG	Piano Book	1
NEW	5	FREE THROW	TRIPLE CROWN	What's Past Is Prologue	1
NEW	6	CHRIS COHEN	CAPTURED TRACKS	Chris Cohen	1
NEW	7	CHEN	SM	April, And A Flower: The 1st Mini Album (EP)	1
21	8	GG MICAH TYLER	FAIR TRADE/PLG	Different	7
NEW	9	MEKONS	BLOODSHOT	Deserted	1
NEW	10	WHITE DENIM	CITY SLANG	Side Effects	1
NEW	11	VLTIMAS	SEASON OF MIST	Something Wicked Marches In	1
NEW	12	JOSHUA REDMAN QUARTET	NONESUCH/WARNER BROS.	Come What May	1
NEW	13	MOON TOOTH	MODERN STATIC	Crux	1
8	14	BETTER OBLIVION COMMUNITY CENTER	DEAD OCEANS	Better Oblivion Community Center	8
RE	15	AUSTIN FRENCH	AWAKEN/FAIR TRADE/PLG	Wide Open	5
NEW	16	ILL BILL & STU BANGAS	BRUTAL/UNCLE HOWIE	Cannibal Hulk	1
RE	17	TYLER CHILDERS	HICKMAN HOLLER/THIRTY TIGERS	Purgatory	52
10	18	DAN BRENNES	CURB-WORD/CURB	Wherever I Go (EP)	9
2	19	EX HEX	MERGE	It's Real	2
5	20	STRAND OF OAKS	DEAD OCEANS	Eraserland	2
7	21	PEEZY	#BOYZ/EMPIRE	No Hooks II	3
NEW	22	MDOU MOCTAR	SAHEL SOUNDS	Ilana: The Creator	1
3	23	THE END MACHINE	FRONTIERS	The End Machine	2
RE	24	DURAND JONES & THE INDICATIONS	DEAD OCEANS	American Love Call	4
RE	25	THE SINGING CONTRACTORS	GAITHER/CAPITOL CMG	Working On A Building: Hymns & Gospel Classics	6

VINYL ALBUMS™					
Last Week	This Week	Artist	Certification	Title	Wks. on Chart
NEW	1	#1 BILLIE EILISH	DARKROOM/INTERSCOPE/JGA	When We All Fall Asleep, Where Do We Go?	1
NEW	2	THE MAINE	81 TWENTY THREE	You Are OK	1
NEW	3	STEVE EARLE & THE DUKES	NEW WEST	Guy	1
7	4	QUEEN	● BOHEMIAN RHAPSODY (Soundtrack)		8
6	5	QUEEN	▲ GREATEST HITS		48
NEW	6	MARVIN GAYE	TAMLA/MOTOWN/UMG	You're The Man	1
NEW	7	KISS	MERCURY/UMG	KISSWORLD: The Best	1
NEW	8	I PREVAIL	FEARLESS/CONCORD	Trauma	1
10	9	BILLIE EILISH	● DARKROOM/INTERSCOPE/JGA	Dont Smile At Me	10
1	10	JENNY LEWIS	WARNER BROS.	On The Line	2
14	11	THE BEATLES	◆ APPLE/CAPITOL/UMG	Abbey Road	323
9	12	FLEETWOOD MAC	◆ WARNER BROS./RHINO	Rumours	139
12	13	PINK FLOYD	◆ PINK FLOYD/LEGACY	The Dark Side Of The Moon	106
15	14	BOB WYLER AND THE WYLERERS	◆ TUFF GONG/ISLAND/UMG	Legend: The Best Of Bob Wyler And The Wylerers	200
RE	15	RUSH	◆ ANTHEM/MERCURY/UMG	Moving Pictures	3
NEW	16	SON VOLT	TRANSMIT SOUND/THIRTY TIGERS	Union	1
13	17	SOUNDTRACK	▲ MARVEL/HOLLYWOOD	Guardians Of The Galaxy: Awesome Mix Vol. 1	174
NEW	18	GEORGE STRAIT	MCA NASHVILLE/UMGH	Honky Tonk Time Machine	1
18	19	KACEY MUSGRAVES	MCA NASHVILLE/UMGH	Golden Hour	9
3	20	WALLOWS	ATLANTIC/JAG	Nothing Happens	2
NEW	21	BEU GARDNER/PAULA PATTON/DAVID STRAUB/PAULA PATTON/DAVID STRAUB	U. Goretzky: Symphony No. 3...		1
NEW	22	KEITH RICHARDS	MINDLESS/BMG	Talk Is Cheap	1
17	23	MICHAEL JACKSON	◆ EPIC/LEGACY	Thriller	125
23	24	PRINCE AND THE NEW POWER GENERATION	◆ NPG/WARNER BROS./RHINO	Purple Rain (Soundtrack)	124
	25	KHALID	◆ RIGHT HAND/RCA	American Teen	33



Gaye's Lost Album Arrives

Marvin Gaye's previously unreleased album *You're the Man* arrives at No. 168 on the Billboard 200, No. 21 on Top Album Sales and No. 17 on R&B Albums; it's the music icon's fourth posthumous studio effort since his death in 1984. The album — which marks Gaye's 33rd entry on the Billboard 200 — bows with 6,000 equivalent album units earned in the week ending April 4, according to Nielsen Music, with 5,000 of that sum in album sales.

The songs on *You're the Man* were originally recorded in 1972 and planned for an album of the same name. The set was expected to be released following the success of 1971's *What's Going On*, which peaked at No. 6 on the Billboard 200 and launched a trio of top 10 hits on the Billboard Hot 100, including the No. 2 title track. *You're the Man* was ultimately shelved, though its songs eventually found their way onto various compilation efforts in the ensuing decades.

You're the Man also makes a splash on the Vinyl Albums chart, entering at No. 6 with 2,000 LPs sold. Farther down the tally, **Portishead's Beth Gibbons** makes her solo *Billboard* chart debut at No. 21 with *Henryk Gorecki's Symphony No. 3, "Symphony of Sorrowful Songs."* The live album, with Gibbons singing in Polish (a language she does not speak), is a collaboration with the **Polish National Radio Symphony Orchestra** and conductor **Krzysztof Penderecki**. The title sold 2,000 copies overall for the week and also opens at No. 1 on both the Traditional Classical Albums and overall Classical Albums charts.

—K.C.

TOP ALBUM SALES: The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Christian Albums or Gospel Albums. If a title receives any of those levels, it and the acts subsequent albums are eligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. VINYL ALBUMS: The week's top-selling vinyl albums, ranked by sales data as compiled by Nielsen Music. see Charts Legend on billboard.com for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Miley's Montana Flashback

Miley Cyrus (below) leaps 24-4 on the Social 50 after taking the internet by storm with some photos that threw back to her days as Hannah Montana. On March 28, the singer posted pics of her new blond hair color, subsequently turning the change into an opportunity to sing along to the music from her Disney alter ego. The throwback continued in the ensuing days when she also sang along to **Migos'** "Hannah Montana" and took a photo as Montana with her father, **Billy Ray Cyrus**. Her 24-4 rise was paced by 993,000 reactions to her tweets in the week ending April 4, according to Next Big Sound.

Meanwhile, **Blackpink** shoots 13-7, the group's highest position since reaching No. 6 on the list dated June 30, 2018. The K-pop four-piece grew 246% in YouTube subscribers, garnering 829,000 new followers, thanks to multiple teaser videos for new song "Kill This Love," whose music video premiered April 5 alongside an EP of the same name. The group was also mentioned on Twitter 522,000 times.

At No. 32 on the Social 50, **Mick Jagger** makes his solo chart debut after six weeks on the list as part of **The Rolling Stones**. His bow follows the announcement that the Stones' North American tour has been postponed due to the frontman needing a heart valve replacement. "I'm devastated for having to postpone the tour but I will be working very hard to be back on stage as soon as I can," he tweeted March 30. The statement earned Jagger 218,000 Wikipedia page views and 15,000 Twitter mentions.

—Kevin Rutherford



Social/Streaming

April 13
2019
billboard

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 121 WKS BTS BIGHIT ENTERTAINMENT	130
2	2	EXO SM	89
NEW	3	NIPSEY HUSSLE ALL MONEY IN NO MONEY OUT/ATLANTIC/AG	1
24	4	MILEY CYRUS RCA	327
15	5	BILLIE EILISH DARKROOM/INTERSCOPE/IGA	37
5	6	TOMORROW X TOGETHER BIGHIT ENTERTAINMENT/REPUBLIC	3
13	7	BLACKPINK YG/INTERSCOPE/IGA	76
6	8	ARIANA GRANDE REPUBLIC	322
4	9	STRAY KIDS JYP	33
7	10	GOT7 JYP	85
23	11	LOUIS TOMLINSON 78/SYCO/EPIC	105
11	12	NCT SM	54
17	13	MONSTA X STARSHIP ENTERTAINMENT/LOEN ENTERTAINMENT	70
12	14	LALI ARIOLA/SONY MUSIC ARGENTINA	103
19	15	SEVENTEEN PLEDIS/LOEN ENTERTAINMENT	95
22	16	TWICE JYP	44
21	17	SHAWN MENDES ISLAND	224
14	18	MARSHMELLO JOYTIME COLLECTIVE	97
RE	19	J. COLE DREAMVILLE/ROC NATION/INTERSCOPE/IGA	27
9	20	ALAN WALKER MER MUSIK/RCA	23
42	21	MEEK MILL MAYBACH/ATLANTIC/AG	69
25	22	ASTRO INTERPARK	39
41	23	NCT 127 SM	37
8	24	MOTLEY CRUE MOTLEY/ELEVEN SEVEN/7LG	2
32	25	RIHANNA WESTBURY ROAD/ROC NATION	418
RE	26	LIL NAS X COLUMBIA	4
37	27	DADDY YANKEE EL CARTEL/UMJAE	66
35	28	MAMAMOO RBW/LOEN ENTERTAINMENT	11
45	29	FIERSA BESARI UNSIGNED	13
NEW	30	RAMMSTEIN RAMMSTEIN/VERTIGO/CAROLINE	1
18	31	CARDI B THE KSR GROUP/ATLANTIC/AG	93
NEW	32	MICK JAGGER PROMOTORE B.V./REPUBLIC	1
46	33	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/AG	26
36	34	POST MALONE REPUBLIC	73
40	35	ANUEL AA REAL HASTA LA MUERTE/GLAD EMPIRE	34
10	36	PNL QLF	4
38	37	LADY GAGA INTERSCOPE/IGA	409
RE	38	NU'EST PLEDIS/LOEN ENTERTAINMENT	18
44	39	PENTAGON COBE/LOEN ENTERTAINMENT	15
34	40	WIZ KHALIFA TAYLOR GANG/ATLANTIC/AG	367
RE	41	MEGAN THEE STALLION 1501 CERTIFIED/300/AG	3
RE	42	21 SAVAGE SLAUGHTER GANG/EPIC	9
26	43	WAYV LABEL V	11
RE	44	PAULO LONDRA BIG LIGAS/WARNER LATINA	27
RE	45	MAROON 5 222/INTERSCOPE/IGA	184
RE	46	SUPER JUNIOR SM	27
39	47	MICHAEL JACKSON MJJ/EPIC	232
RE	48	RED VELVET SM	16
RE	49	DUA LIPA WARNER BROS.	82
43	50	FREDDIE MERCURY HOLLYWOOD	28

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
7	1	#1 1WK OLD TOWN ROAD COLUMBIA	Lil Nas X	4
NEW	2	BAD GUY DARKROOM/INTERSCOPE	Billie Eilish	1
1	3	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	24
2	4	WOW. REPUBLIC	Post Malone	15
3	5	7 RINGS REPUBLIC	Ariana Grande	11
6	6	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	11
4	7	MURDER ON MY MIND YMW MELLY/300	YNW Melly	8
5	8	THOTIANA BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	10
9	9	WITHOUT ME CAPITOL	Halsey	26
27	10	BURY A FRIEND DARKROOM/INTERSCOPE	Billie Eilish	9
8	11	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	7
RE	12	WISH YOU WERE GAY DARKROOM/INTERSCOPE	Billie Eilish	2
12	13	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	30
RE	14	WHEN THE PARTY'S OVER DARKROOM/INTERSCOPE	Billie Eilish	7
11	15	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	18
10	16	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	35
NEW	17	XANNY DARKROOM/INTERSCOPE	Billie Eilish	1
15	18	BABY SHARK SMART STUDY	Pinkfong	23
NEW	19	MY STRANGE ADDICTION DARKROOM/INTERSCOPE	Billie Eilish	1
14	20	SUCKER REPUBLIC	Jonas Brothers	5
NEW	21	YOU SHOULD SEE ME IN A CROWN DARKROOM/INTERSCOPE	Billie Eilish	1
20	22	ENVY ME PAPER GANG/POLO GROUNDS/RCA	Calboy	14
13	23	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	8
NEW	24	ALL THE GOOD GIRLS GO TO HELL DARKROOM/INTERSCOPE	Billie Eilish	1
18	25	DRIP TOO HARD YOUNG STONER LIFE/QUALITY CONTROL/MOTOWN/300/CAPITOL	Lil Baby & Gunna	29
16	26	A LOT SLAUGHTER GANG/EPIC	21 Savage	15
21	27	BETTER RIGHT HAND/RCA	Khalid	25
17	28	ROBBERY GRADE A/INTERSCOPE	Juice WRLD	7
NEW	29	RACKS IN THE MIDDLE ALL MONEY IN NO MONEY OUT/ATLANTIC	Nipsey Hussle Feat. Roddy Ricch & Hk-Obey	1
23	30	SWERVIN HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie Feat. 6ix9ine	14
24	31	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	7
19	32	THANK U, NEXT REPUBLIC	Ariana Grande	22
22	33	MIXED PERSONALITIES YMW MELLY/300	YNW Melly Feat. Kanye West	7
NEW	34	I LOVE YOU DARKROOM/INTERSCOPE	Billie Eilish	1
26	35	ACT UP QUALITY CONTROL/MOTOWN/CAPITOL	City Girls	4
28	36	MOONLIGHT BAD VIBES FOREVER	XXXTENTACION	41
25	37	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	13
NEW	38	ILOMILO DARKROOM/INTERSCOPE	Billie Eilish	1
NEW	39	LISTEN BEFORE I GO DARKROOM/INTERSCOPE	Billie Eilish	1
33	40	SWEET BUT PSYCHO ATLANTIC	Ava Max	13
38	41	WORTH IT DEF JAM	YK Osiris	5
35	42	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	10
32	43	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	35
29	44	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	43
30	45	BETTER NOW REPUBLIC	Post Malone	48
41	46	TALK RIGHT HAND/RCA	Khalid	8
40	47	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	4
31	48	PUT A DATE ON IT CMG/EPIC	Yo Gotti Feat. Lil Baby	4
37	49	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	14
36	50	LUCID DREAMS GRADE A/INTERSCOPE	Juice WRLD	46



Khalid's 'Talk' Hikes; Eilish Dominates

"Talk" by Khalid (above) wins a 7% bump in streams in the week ending April 4, according to Nielsen Music, due to him promoting the release of the song's parent album, *Free Spirit*, which dropped April 5. The track slips 41-46 on Streaming Songs despite its gain (owed to the 11 debuts and re-entries from **Billie Eilish** and the late **Nipsey Hussle** above "Talk") and garners 13.2 million streams in all for the week.

Eilish's 11 combined entries are led by "bad guy," which bows at No. 2 — her top debut yet on the list (assisted by the song's March 29 music video debut). In total, she has 12 tracks on Streaming Songs, with only one of them, "bury a friend," a holdover from the previous week. (It shoots 27-10.) Eilish becomes the fourth woman to simultaneously chart at least 10 tracks on Streaming Songs, following **Cardi B**, **Beyoncé** and **Ariana Grande**.

Lastly, No. 1 on Streaming Songs belongs to **Lil Nas X's** debut hit, "Old Town Road," garnering 46.6 million streams (a 60% boost) to move 7-1. Lil Nas X becomes the fifth act in 2019 to score their first No. 1 on the chart as a lead artist, following the **Jonas Brothers**, **Travis Scott**, **Swae Lee** and **Mariah Carey**. He's also the second act this year to rule the tally with their first charting title, after Jonas Brothers. —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 7 RINGS REPUBLIC	Ariana Grande	11
1	2	WITHOUT ME CAPITOL	Halsey	24
4	3	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	28
3	4	HIGH HOPES DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	27
6	5	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	8
5	6	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	17
7	7	WOW. REPUBLIC	Post Malone	12
12	8	SUCKER REPUBLIC	Jonas Brothers	5
9	9	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	10
8	10	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	30
10	11	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	23
14	12	SWEET BUT PSYCHO ATLANTIC	Ava Max	9
11	13	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	22
13	14	BETTER RIGHT HAND/BCA	Khalid	17
17	15	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	6
15	16	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	15
16	17	GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5 Feat. Cardi B	43
18	18	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	10
19	19	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE	Luke Combs	12
21	20	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	15
24	21	ONE THAT GOT AWAY ATLANTIC/WEA	Michael Ray	9
25	22	HERE TONIGHT BMLG	Brett Young	8
20	23	THANK U, NEXT REPUBLIC	Ariana Grande	20
22	24	A LOT SLAUGHTER GANG/EPIC	21 Savage	7
26	25	THERE WAS THIS GIRL BMLG	Riley Green	11

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 GOD'S COUNTRY WARNER BROS. NASHVILLE/WGN	Blake Shelton	1
1	2	SHALLOW INTERSCOPE/GA	Lady Gaga & Bradley Cooper	28
11	3	OLD TOWN ROAD LIL NAS X/COLUMBIA	Lil Nas X	4
3	4	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	24
2	5	WOW. REPUBLIC	Post Malone	15
4	6	SUCKER REPUBLIC	Jonas Brothers	5
NEW	7	BAD GUY DARKROOM/INTERSCOPE/GA	Billie Eilish	1
6	8	YOU SAY CENTRICITY/2TONE	Lauren Daigle	38
5	9	7 RINGS REPUBLIC	Ariana Grande	11
7	10	SWEET BUT PSYCHO ATLANTIC/AG	Ava Max	14
NEW	11	HUSTLE RCA	P!nk	1
10	12	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	12
NEW	13	MONOPOLY REPUBLIC	Ariana Grande & Victoria Monet	1
NEW	14	KNOCKIN' BOOTS CAPITOL NASHVILLE/UMGN	Luke Bryan	1
13	15	BEAUTIFUL CRAZY RIVER HOUSE/COLUMBIA NASHVILLE/SMN	Luke Combs	25
8	16	WITHOUT ME CAPITOL	Halsey	27
NEW	17	LOST IN THE MIDDLE OF NOWHERE ZONE 4/BCA NASHVILLE/SMN	Kane Brown & Becky G	1
9	18	WALK ME HOME RCA	P!nk	7
14	19	BAD LIAR KIDINAKORNER/INTERSCOPE/GA	Imagine Dragons	6
16	20	BETTER RIGHT HAND/BCA	Khalid	20
12	21	PLEASE ME ATLANTIC/AG	Cardi B & Bruno Mars	7
15	22	HIGH HOPES DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	34
17	23	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS	Marshmello & Bastille	32
24	24	LOOK WHAT GOD GAVE HER VALOR/BMLG	Thomas Rhett	5
NEW	25	BROKEN & BEAUTIFUL STMFILMS/ATLANTIC/AG	Kelly Clarkson	1

Pop/Rhythmic/Adult

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 RINGS REPUBLIC	Ariana Grande	12
3	2	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	22
2	3	WITHOUT ME CAPITOL	Halsey	26
9	4	GG SUCKER REPUBLIC	Jonas Brothers	6
5	5	BETTER RIGHT HAND/BCA	Khalid	25
4	6	EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	37
7	7	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	12
6	8	SWEET BUT PSYCHO ATLANTIC	Ava Max	18
10	9	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	8
8	10	WOW. REPUBLIC	Post Malone	13
11	11	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	25
12	12	HIGH HOPES DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	31
15	13	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	24
13	14	THANK U, NEXT REPUBLIC	Ariana Grande	22
14	15	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	8
17	16	WHO DO YOU LOVE DISRUPTOR/COLUMBIA	The Chainsmokers Feat. 5 Seconds Of Summer	8
18	17	I'VE BEEN WAITING LIL PEEP/ATLANTIC/COLUMBIA	Lil Peep & iLoveMakonnen Feat. Fall Out Boy	8
16	18	UNDRUNK SNAPBACK/CAPITOL	FLETCHER	9
19	19	HERE WITH ME JOYTIME COLLECTIVE/GLASSNOTE/REPUBLIC	Marshmello Feat. CHVRCHES	4
20	20	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	12
21	21	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	17
24	22	DON'T CALL ME UP POLYDOR/CAPITOL	Mabel	5
22	23	LAST HURRAH WARNER BROS.	Bebe Rexha	7
25	24	LOW KEY LATIUM/ATLANTIC	Ally Brooke Feat. Tyga	8
27	25	HEY LOOK MA, I MADE IT DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GIRLS LIKE YOU 222/INTERSCOPE	Maroon 5	40
2	2	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	25
3	3	DELICATE BIG MACHINE/REPUBLIC	Taylor Swift	55
4	4	THE MIDDLE INTERSCOPE	Zedd, Maren Morris & Grey	56
5	5	I LIKE ME BETTER LAU/AVANT-KOBEAL	Lauv	36
6	6	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	15
8	7	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	13
7	8	BROKEN RED	lovelytheband	32
9	9	LOVE SOMEONE WARNER BROS.	Lukas Graham	26
11	10	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	18
12	11	HIGH HOPES DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	17
14	12	TEQUILA WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	26
13	13	LOVE YOU ANYMORE REPRISE/WARNER BROS.	Michael Buble	14
16	14	GIVE YOU UP BMG	Dido	9
15	15	YOU MEAN THE WORLD TO ME GOOD SOLDIER/CAPITOL	Freya Ridings	4
22	16	GG WE'RE STILL HERE GMP/FANTASY/SONCORD	Steve Perry	2
17	17	RAINBOW MCA NASHVILLE/CAPITOL	Kacey Musgraves	9
19	18	WITHOUT ME CAPITOL	Halsey	15
20	19	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	6
18	20	A MILLION DREAMS FOX/20TH CENTURY FUN/ATLANTIC	P!nk	14
21	21	WALK ME HOME RCA	P!nk	6
23	22	BREATHIN REPUBLIC	Ariana Grande	15
25	23	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	9
26	24	99 YEARS REPRISE/WARNER BROS.	Josh Groban Duet With Jennifer Nettles	6
27	25	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	2

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 PLEASE ME ATLANTIC	Cardi B & Bruno Mars	8
1	2	GOING BAD YOUNG MONEY/CASH MONEY/MAYBACH/REPUBLIC/ATLANTIC	Meek Mill Feat. Drake	16
3	3	A LOT SLAUGHTER GANG/EPIC	21 Savage	13
2	4	WOW. REPUBLIC	Post Malone	14
5	5	7 RINGS REPUBLIC	Ariana Grande	11
6	6	MIDDLE CHILD DREAMVILLE/ROC NATION/INTERSCOPE	J. Cole	10
8	7	LOOK BACK AT IT HIGHBRIDGE THE LABEL/ATLANTIC	A Boogie Wit da Hoodie	12
7	8	SUNFLOWER REPUBLIC	Post Malone & Swae Lee	24
11	9	TALK RIGHT HAND/BCA	Khalid	8
10	10	THOTIAN BLUEFACE/FIFTH AMENDMENT/EONE	Blueface	10
14	11	PURE WATER QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE	Mustard & Migos	7
9	12	MONEY THE XSR GROUP/ATLANTIC	Cardi B	22
16	13	GIRLS HAVE FUN LAST KINGS/EMPIRE	Tyga, G-Eazy & Rich The Kid	9
12	14	BETTER RIGHT HAND/BCA	Khalid	26
13	15	SICKO MODE CACTUS JACK/GRAND Hustle/EPIC	Travis Scott	34
18	16	EX THE HEAVY GROUP/REPUBLIC	Kiana Lede	9
17	17	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	8
21	18	RULE THE WORLD GAMEHEAD/DEF JAM	2 Chainz Feat. Ariana Grande	3
19	19	BE LIKE ME THE LIGHTS GLOBAL/WARNER BROS.	Lil Pump Feat. Lil Wayne	6
24	20	WAKE UP CACTUS JACK/GRAND Hustle/EPIC	Travis Scott	2
20	21	SHOT CLOCK 10 SUMMERS/INTERSCOPE	Ella Mai	10
15	22	TWERK QUALITY CONTROL/MOTOWN/CAPITOL	City Girls Feat. Cardi B	14
36	23	GG OLD TOWN ROAD COLUMBIA	Lil Nas X	2
22	24	NIGHTS LIKE THIS TSUNAMI MOB/ATLANTIC	Kehlani Feat. Ty Dolla \$ign	9
25	25	WEST COAST G-EAZY/RYG/BCA	G-Eazy & Blueface	4

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 EASTSIDE FRIENDS KEEP SECRETS/INTERSCOPE	benny blanco, Halsey & Khalid	27
2	2	HIGH HOPES DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	31
4	3	WITHOUT ME CAPITOL	Halsey	25
3	4	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	32
6	5	SHALLOW INTERSCOPE	Lady Gaga & Bradley Cooper	26
5	6	CLOSE TO ME POLYDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	22
7	7	HAPPIER JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	Marshmello & Bastille	30
8	8	WALK ME HOME RCA	P!nk	7
10	9	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	12
9	10	YOU SAY CENTRICITY/2TONE/WARNER BROS.	Lauren Daigle	27
11	11	GG SUCKER REPUBLIC	Jonas Brothers	6
13	12	SWEET BUT PSYCHO ATLANTIC	Ava Max	11
12	13	BAD LIAR KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
15	14	ONE LESS DAY (DYING YOUNG) EMBLEM/ATLANTIC	Rob Thomas	7
14	15	7 RINGS REPUBLIC	Ariana Grande	11
16	16	ALL THE WAYS EPIC	Meghan Trainor	9
18	17	SPEECHLESS WARNER BROS. NASHVILLE/WARNER BROS.	Dan + Shay	10
17	18	GUIDING LIGHT GENTLEMEN OF THE ROAD/GLASSNOTE	Mumford & Sons	16
20	19	HEY LOOK MA, I MADE IT DGDZ/FUELED BY RAMEN/EMG	Panic! At The Disco	8
21	20	NO PLACE K-BAHN/BCA	Backstreet Boys	10
23	21	PEER PRESSURE REPUBLIC	James Bay Feat. Julia Michaels	6
22	22	YOU'RE SOMEBODY ELSE ADONS CREATING EVIL ART/BCA	flora cash	19
27	23	I'VE BEEN WAITING LIL PEEP/ATLANTIC/COLUMBIA	Lil Peep & iLoveMakonnen Feat. Fall Out Boy	5
24	24	THANK U, NEXT REPUBLIC	Ariana Grande	20
19	25	THIS FEELING DISRUPTOR/COLUMBIA	The Chainsmokers Feat. Kelsea Ballerini	15

RADIO SONGS: The week's most popular songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONG SALES: The week's top-downloaded songs, ranked by sales data as compiled by Nielsen Music. POP/RHYTHMIC/ADULT: The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

JEFFREY MAVER/WIREIMAGE

Country

April 13
2019
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
1	1	1	#1 BEAUTIFUL CRAZY ▲	S. MOFFATT (L. COMBS, W. B. DURRETTE, R. WILLIFORD)	Luke Combs	48
2	2	2	TEQUILA ▲	D. SMYERS, S. HENDRICKS (D. SMYERS, J. REYNOLDS, N. GALYON)	Dan + Shay	64
6	4	3	HERE TONIGHT	D. HUFF (B. YOUNG, B. CAVER, J. EBACH, C. KELLEY)	Brett Young	29
3	3	4	MEANT TO BE ▲	B. REXHA, T. HUBBARD, J. MILLER, D. A. GARCIA	Bebe Rexha & Florida Georgia Line	71
-	46	5	DG SG GOD'S COUNTRY	S. HENDRICKS (M. HARDY, L. M. SCHMIDT, D. DAWSON)	Blake Shelton	2
7	6	6	EYES ON YOU ●	C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)	Chase Rice	33
5	5	7	SPEECHLESS ▲	D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, J. REYNOLDS, L. WELTZ)	Dan + Shay	46
12	10	8	WHISKEY GLASSES	J. MOI (B. BURGESS, K. ADIS)	Morgan Wallen	25
10	7	9	GOOD AS YOU	D. HUFF (K. BROWN, B. BERRY HILL, S. CARTER, T. PHILLIPS, W. WEATHERLY)	Kane Brown	24
15	11	10	ONE THAT GOT AWAY	S. HENDRICKS (J. FRASURE, J. ROSEN, M. RAMSEY, J. OSBORNE)	Michael Ray	28
14	8	11	MISS ME MORE ●	F. G. WHITEHEAD, J. MASSEY (C. BALLERINI, D. H. HODGES, B. MCCLAUGHLIN)	Kelsea Ballerini	23
13	14	12	MAKE IT SWEET	S. MCANALLY (M. RAMSEY, T. ROSEN, W. SELLERS, G. SPRUNG, B. TURSIL, S. MCANALLY)	Old Dominion	26
16	12	13	LOOK WHAT GOD GAVE HER	D. HUFF, J. BUNETTA, J. THOMAS RHETT (THOMAS RHETT, R. AKINS, J. BUNETTA, J. KIMBRO, R. B. TEDDER)	Thomas Rhett	6
11	13	14	THERE WAS THIS GIRL	D. HUFF (R. GREEN, ERIK DYLAN)	Riley Green	32
18	15	15	GIRL	G. KURSTIN, M. MORRIS (M. MORRIS, S. AARONS, G. KURSTIN)	Maren Morris	12
19	16	16	NIGHT SHIFT	B. BUTLER, J. PARDI (T. BROWN, P. LARUE, B. MONTANA)	Jon Pardi	33
20	17	17	RUMOR	L. BRICE, J. STONE, K. JACOBS, D. FRIZSELL (L. BRICE, K. JACOBS, A. GORLEY)	Lee Brice	30
21	18	18	TALK YOU OUT OF IT	J. MOI (M. HARDY, H. PHELPS, J. ROGERS, A. VANDERHEYM)	Florida Georgia Line	30
22	19	19	ON MY WAY TO YOU	T. WILLMOH (BRETT JAMES, T. LANE)	Cody Johnson	34
25	21	20	AG LOVE AIN'T	D. HUFF (R. COPPERMAN, A. GORLEY, S. MCANALLY)	Eli Young Band	28
23	20	21	LOVE WINS	D. GARCIA, C. UNDERWOOD (C. UNDERWOOD, D. A. GARCIA, BRETT JAMES)	Carrie Underwood	31
29	25	22	EVERY LITTLE HONKY TONK BAR	C. AINLAX, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait	8
27	23	23	LOVE SOMEONE	R. COPPERMAN, B. ELDRIDGE (B. ELDRIDGE, R. COPPERMAN, H. MORGAN)	Brett Eldredge	23
26	22	24	CAUGHT UP IN THE COUNTRY	R. ATKINS, T. HEWITT, B. BOLINGER (C. MARRINGTON, J. M. SCHMIDT, M. WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers	37
HOT SHOT DEBUT	25	25	KNOCKIN' BOOTS	J. STEVENS, J. STEVENS (H. LINDSEY, G. SAMPSON, J. M. NITE)	Luke Bryan	1
32	28	26	ALL TO MYSELF	D. SMYERS, S. HENDRICKS (D. SMYERS, S. MOONEY, N. GALYON, J. REYNOLDS)	Dan + Shay	13
28	24	27	RAINBOW	I. FITCHUK, D. TASHIAN, K. MUSGRAVES (N. HEMBY, S. MCANALLY, K. MUSGRAVES)	Kacey Musgraves	8
34	29	28	SOME OF IT	J. JOYCE (E. CHURCH, J. HYDE, C. DANIELS, B. PINSON)	Eric Church	10
30	26	29	I DON'T KNOW ABOUT YOU	J. MOI (A. GORLEY, M. HARDY, H. PHELPS, J. ROGERS)	Chris Lane	26
31	27	30	THE BONES	G. KURSTIN (M. MORRIS, J. ROBBINS, L. WELTZ)	Maren Morris	5
33	30	31	RAISED ON COUNTRY	C. CROWDER, C. YOUNG (C. YOUNG, C. R. BARLOWE, C. CROWDER)	Chris Young	9
39	31	32	REARVIEW TOWN	M. KNOX (H. THRASHER, B. PINSON, K. LOVEFACE)	Jason Aldean	13
35	32	33	WHAT HAPPENS IN A SMALL TOWN	D. HUFF (B. GILBERT, R. AKINS, B. BERRY HILL, L. DUNNE)	Brantley Gilbert + Lindsay Ell	16
36	33	34	SOMEBODY'S DAUGHTER	J. JOYCE (T. TOWNES, L. LAIRD, B. DEAN)	Tenille Townes	5
-	39	35	NOTHING TO DO TOWN	M. ALDERMAN, C. GIBBS, J. E. NORMAN (D. SCOTT, M. ALDERMAN, C. TAYLOR)	Dylan Scott	8
NEW	36	36	THAT OLD TRUCK	D. HUFF, J. BUNETTA, THOMAS RHETT (THOMAS RHETT, J. BUNETTA, K. KIMBRO, R. B. TEDDER)	Thomas Rhett	1
38	34	37	LOVE YOU TOO LATE	M. R. CARTER (C. SWINDELL, MICHAEL RAY, B. KIRNEY)	Cole Swindell	6
42	38	38	CLOSER TO YOU	B. USBEE (H. LINDSEY, G. SAMPSON, T. VERGES)	Carly Pearce	11
NEW	39	39	LOST IN THE MIDDLE OF NOWHERE	HOT LISTED (NOT LISTED)	Kane Brown & Becky G	1
40	36	40	BUY MY OWN DRINKS	D. HUFF (H. MULHOLLAND, J. WAYNE, N. COOKE, H. LINDSEY, J. KEAR)	Runaway June	7
45	41	41	TO A T	D. HUFF, A. ESHUIS (R. J. HURD, H. SPICER, L. WELTZ)	Ryan Hurd	8
41	35	42	REDNECKER	J. MOI, D. COHEN (A. ALBERT, M. HARDY, L. M. SCHMIDT)	HARDY	7
37	42	43	RIDIN' ROADS	Z. CROWELL (D. LYNN, A. GORLEY, Z. CROWELL)	Dustin Lynch	4
44	40	44	FEELS LIKE A PARTY	C. CROWDER, T. HUBBARD (P. BRUST, C. LUCAS, T. HUBBARD, C. CROWDER)	LOCASH	11
46	37	45	I HOPE	R. COPPERMAN (Z. KALE, L. M. HITE, G. BARRETT)	Gabby Barrett	4
-	50	46	EVERY LITTLE THING	C. BROWN (R. DICKERSON, P. WELLING, C. BROWN)	Russell Dickerson	2
RE-ENTRY	47	47	THE ONES THAT DIDN'T MAKE IT BACK HOME	J. S. STOVER, S. BORCHETTA (J. MOORE, P. DIGIOVANNI, C. MCGILL, J. S. STOVER)	Justin Moore	2
49	44	48	BACK TO LIFE	J. DEE, G. LEVOK, J. D. ROONEY (C. R. BARLOWE, H. MOON, S. MOONEY, F. WILHELM)	Rascal Flatts	13
-	43	49	WORLD FOR TWO	R. COPPERMAN, R. DEATON (R. COPPERMAN, J. OSBORNE, J. ABRAHAM)	King Calaway	2
-	48	50	PRAYED FOR YOU	A. BOWERS, M. STELL (M. STELL, A. BOWERS, A. WELTZ)	Matt Stell	13

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 GEORGE STRAIT	Honky Tonk Time Machine	1		
1	2	GG LUKE COMBS ▲	This One's For You	96		
3	3	DAN + SHAY ●	Dan + Shay	41		
2	4	MAREN MORRIS	GIRL	4		
4	5	CHRIS STAPLETON ▲	Traveller	205		
5	6	KACEY MUSGRAVES	Golden Hour	48		
6	7	FLORIDA GEORGIA LINE	Can't Say I Ain't Country	7		
NEW	8	JAKE OWEN	Greetings From... Jake Owen	1		
9	9	KANE BROWN	Experiment	21		
8	10	KANE BROWN ▲	Kane Brown	122		
7	11	JASON ALDEAN ●	Rearview Town	51		
11	12	GEORGE STRAIT ▲	50 Number Ones	170		
13	13	MORGAN WALLEN	If I Know Me	44		
NEW	14	STEVE EARLE & THE DUKES	Guy	1		
12	15	THOMAS RHETT ▲	Life Changes	82		
14	16	JON PARDI ▲	California Sunrise	146		
16	17	BRETT YOUNG ▲	Brett Young	112		
15	18	ZAC BROWN BAND	Greatest Hits So Far...	193		
17	19	BLAKE SHELTON	Reloaded: 20 #1 Hits	180		
10	20	CARRIE UNDERWOOD ●	Cry Pretty	29		
22	21	PS BRETT YOUNG	Ticket To L.A.	17		
19	22	KELSEA BALLERINI	Unapologetically	62		
20	23	CHRIS STAPLETON ●	From A Room: Volume 2	70		
18	24	JORDAN DAVIS	Home State	42		
21	25	CHRIS STAPLETON ▲	From A Room: Volume 1	100		



Strait Fires Up Time Machine

With *Honky Tonk Time Machine* launching as his 27th leader, **George Strait** (above) extends his record for the most No. 1s in the Top Country Albums chart's five-decade history. **Garth Brooks** and **Willie Nelson** follow with 17 No. 1s each.

The LP starts with 51,000 equivalent album units earned in the United States in the week ending April 4, according to Nielsen Music — the largest week of 2019 for any country album. With 44,000 in album sales, the set also scores the biggest sales week of the year for a country title. *Time Machine* is Strait's first new studio effort since 2015's *Cold Beer Conversation*.

Kelsea Ballerini banks her sixth Country Airplay top 10 as "Miss Me More" ascends 11-10 (20.9 million in audience, up 6%). Ballerini makes her first trip to the region since "Legends" led the list in February 2018. Notably, "Miss" marks the first Country Airplay top 10 by a woman since the chart dated Dec. 1, 2018, when **Maren Morris'** "Rich" reached its No. 4 peak. In the same span from December to mid-April a year earlier, two songs by solo females reached the top 10: Morris' "I Could Use a Love Song" and Ballerini's "Legends." Both of them hit No. 1.

Meanwhile, **Luke Combs'** "Beautiful Crazy" rules Country Airplay for a seventh week (38.6 million, down 4%). It ties four titles for the second-longest command and is a week from matching the record eight-week reigns of **Alan Jackson** and **Jimmy Buffett's** "It's Five O'Clock Somewhere" (2003) and **Lonestar's** "Amazed" (1999). —Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 BEAUTIFUL CRAZY	Luke Combs	22		
2	2	HERE TONIGHT	Brett Young	29		
3	3	ONE THAT GOT AWAY	Michael Ray	38		
4	4	THERE WAS THIS GIRL	Riley Green	39		
5	5	MAKE IT SWEET	Old Dominion	26		
6	6	EYES ON YOU	Chase Rice	34		
12	7	GG LOVE AIN'T	Eli Young Band	43		
10	8	GOOD AS YOU	Kane Brown	14		
9	9	NIGHT SHIFT	Jon Pardi	37		
11	10	MISS ME MORE	Kelsea Ballerini	24		
14	11	LOVE WINS	Carrie Underwood	30		
13	12	ON MY WAY TO YOU	Cody Johnson	35		
16	13	WHISKEY GLASSES	Morgan Wallen	32		
15	14	LOOK WHAT GOD GAVE HER	Thomas Rhett	6		
17	15	LOVE SOMEONE	Brett Eldredge	40		
18	16	RUMOR	Lee Brice	31		
20	17	GIRL	Maren Morris	12		
19	18	EVERY LITTLE HONKY TONK BAR	George Strait	8		
23	19	SOME OF IT	Eric Church	14		
21	20	TALK YOU OUT OF IT	Florida Georgia Line	23		
22	21	CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers	52		
25	22	RAISED ON COUNTRY	Chris Young	13		
26	23	WHAT HAPPENS IN A SMALL TOWN	Brantley Gilbert + Lindsay Ell	17		
27	24	BUY MY OWN DRINKS	Runaway June	25		
24	25	GOD'S COUNTRY	Blake Shelton	2		

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. COUNTRY ALBUMS: The week's most popular country albums, ranked by total album sales, track equivalent albums, and streaming equivalent albums. COUNTRY AIRPLAY: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY **nielsen music**

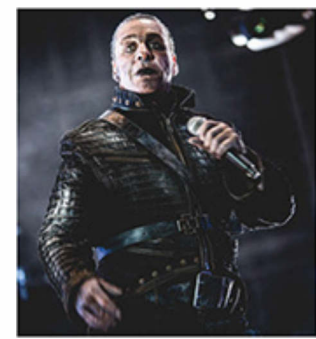
Rock

April 13
2019
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			#1		IMPRINT/PROMOTION LABEL	
1	1	1	#1 HIGH HOPES		Panic! At The Disco <small>(SON: J. LEE, G. BURELL, G. W. SEYMOUR; LYR: J. LEE, G. BURELL, G. W. SEYMOUR; PROD: J. LEE, G. BURELL, G. W. SEYMOUR)</small>	46
2	2	2	BAD LIAR		Imagine Dragons <small>(L: J. DODGARD; D: J. DODGARD, W. SEYMOUR, J. BUCKE, E. D. PLATZBAH, A. VOLKMAR, J. DODGARD)</small>	22
3	3	3	NATURAL		Imagine Dragons <small>(SON: J. LEE, G. BURELL, G. W. SEYMOUR; LYR: J. LEE, G. BURELL, G. W. SEYMOUR; PROD: J. LEE, G. BURELL, G. W. SEYMOUR)</small>	38
4	4	4	BROKEN		lovelytheband <small>(C: M. DICE, E. PARK; C: M. DICE, M. A. COLLINS, S. DEROSA)</small>	67
7	5	5	AG HEY LOOK MA, I MADE IT		Panic! At The Disco <small>(SON: J. LEE, G. BURELL, G. W. SEYMOUR; LYR: J. LEE, G. BURELL, G. W. SEYMOUR; PROD: J. LEE, G. BURELL, G. W. SEYMOUR)</small>	27
6	6	6	CHLORINE		twenty one pilots <small>(L: J. JOSEPH, P. MEANY; T: J. JOSEPH, P. MEANY)</small>	25
5	7	7	11 MINUTES		Yungblud & Halsey Featuring Travis Barker <small>(SON: J. LEE, G. BURELL, G. W. SEYMOUR; LYR: J. LEE, G. BURELL, G. W. SEYMOUR; PROD: J. LEE, G. BURELL, G. W. SEYMOUR)</small>	7
9	11	8	READY TO LET GO		Cage The Elephant <small>(L: M. SHULTZ, B. SHULTZ, J. CHAMPION, D. TICHENOR, N. BOCKRATH, M. MINSTER)</small>	10
-	9	9	KICKSTART MY HEART		Motley Crue <small>(L: MICK MARS, N. SIXX, T. LEE, V. WEIL)</small>	2
8	8	10	SHOTGUN		George Ezra <small>(C: FRED; GEORGE EZRA, J. POT, F. GIBSON)</small>	36
10	12	11	LO/HI		The Black Keys <small>(L: THE BLACK KEYS; D: AUERBACH, P. CARNEY)</small>	5
-	13	12	HOME SWEET HOME		Motley Crue <small>(L: MICK MARS, N. SIXX, T. LEE, V. WEIL)</small>	2
-	10	13	PATIENCE		Tame Impala <small>(L: K. R. PARKER; C: K. R. PARKER)</small>	2
HOT SHOT DEBUT		14	DEUTSCHLAND		Rammstein <small>(SON: R. R. R. R. R.; LYR: R. R. R. R. R.; PROD: R. R. R. R. R.)</small>	1
11	14	15	SUPERPOSITION		Young The Giant <small>(L: J. HILL, YOUNG THE GIANT; S: GADHIA, J. TILLEY, E. CANNATA, F. COMTOIS, P. DOOSTADEH)</small>	22
12	15	16	100 BAD DAYS		AJR <small>(L: R. METZGER; A: A. METZGER, J. METZGER, R. METZGER)</small>	9
15	16	17	HARMONY HALL		Vampire Weekend <small>(L: A. RECHTSCHMIDT, E. KOENIG; C: E. KOENIG)</small>	11
-	40	18	DG SG BOHEMIAN TRAPSOLOGY		Logic <small>(L: 6IX, LOGIC; A: J. V. TURY, S. R. B. HALL, I. O)</small>	2
-	20	19	GIRLS, GIRLS, GIRLS		Motley Crue <small>(L: MICK MARS, N. SIXX, T. LEE, V. WEIL)</small>	2
-	22	20	DR. FEELGOOD		Motley Crue <small>(L: MICK MARS, N. SIXX, T. LEE, V. WEIL)</small>	2
16	21	21	HURT		Oliver Tree <small>(L: OLIVER TREE; W: H. THAN; C: T. NICKELL, E. SHORECK)</small>	13
-	18	22	THE DIRT (EST. 1981)		Motley Crue Feat. Machine Gun Kelly <small>(L: MICK MARS, N. SIXX, T. LEE, V. WEIL; C: MICK MARS, N. SIXX, T. LEE, V. WEIL)</small>	3
17	19	23	MOVEMENT		Hozier <small>(L: A. HOZIER, R. BYRNE, M. DRAVS; A: A. HOZIER, R. BYRNE)</small>	20
13	17	24	ALMOST (SWEET MUSIC)		Hozier <small>(L: M. DRAVS, A. HOZIER, R. BYRNE; A: A. HOZIER, R. BYRNE, A. RYAN, R. DOYLE)</small>	11
-	23	25	SHOUT AT THE DEVIL		Motley Crue <small>(L: MICK MARS, N. SIXX, T. LEE, V. WEIL)</small>	2
24	28	26	LONGSHOT		Catfish And The Bottlemen <small>(L: J. LEE, G. BURELL, G. W. SEYMOUR)</small>	8
48	46	27	BREAKING DOWN		I Prevail <small>(L: T. SMYTH; D: A. PRAMIKT, S. M. Y. H. S. M. E. N. O. I. A. N. E. V. A. N. L. E. R. V. E. R. G. H. E. B. A. B. U. R. K. H. E. I. S. E. R.)</small>	5
23	26	28	PEER PRESSURE		James Bay Featuring Julia Michaels <small>(L: J. BAY, J. MICHAELS)</small>	6
NEW		29	CAN I KICK IT		Logic Featuring Juto <small>(L: 6IX, LOGIC, JUTO; L: R. E. E. D.)</small>	1
22	25	30	I GUESS I JUST FEEL LIKE		John Mayer <small>(L: J. MAYER)</small>	6
31	31	31	BELOVED		Mumford & Sons <small>(L: MUMFORD & SONS; B: LOVETT, E. DWANE, W. MARSHALL)</small>	6
RE-ENTRY		32	BOW DOWN		I Prevail <small>(L: T. SMYTH; D: A. PRAMIKT, S. M. Y. H. S. M. E. N. O. I. A. N. E. V. A. N. L. E. R. V. E. R. G. H. E. B. A. B. U. R. K. H. E. I. S. E. R.)</small>	4
28	32	33	A REASON TO FIGHT		Disturbed <small>(L: K. CHURKO; D: DISTURBED, K. CHURKO)</small>	8
NEW		34	NIGHT RUNNING		Cage The Elephant Featuring Beck <small>(L: M. SHULTZ, B. SHULTZ, J. CHAMPION, D. TICHENOR, N. BOCKRATH, M. MINSTER, B. HANSEN)</small>	1
21	29	35	POWER OVER ME		Dermot Kennedy <small>(L: DERMOT KENNEDY; S: K. Z. M. E. N. I. U. K.)</small>	9
20	30	36	YOU'RE THE ONE		Greta Van Fleet <small>(L: M. YOUNG, A. SUTTON, H. BOONE; C: J. M. KISZKA, J. T. KISZKA, S. F. KISZKA, D. R. WAGNER)</small>	17
19	27	37	99		Barns Courtney <small>(L: M. C. ROSSEY; B: C. WILSON, S. BARTLE)</small>	17
35	39	38	CRINGE		Matt Maeson <small>(L: J. FLANNIGAN; M: M. MAESON, J. FLANNIGAN)</small>	10
NEW		39	PRETTY YOUNG GIRL		Logic <small>(L: 6IX, LOGIC; S: R. B. HALL, I. A. V. A. T. U. R. Y.)</small>	1
36	42	40	MONSTERS		Shinedown <small>(L: W. F. BASS JR.; B: S. SMITH, W. F. BASS JR.)</small>	4
34	43	41	RIGHT LEFT WRONG		Three Days Grace <small>(L: H. BENSON, G. BROWN, T. H. R. E. E. D. A. Y. S. G. R. A. C. E.; N: S. ANDERSON, B. WALST, B. STOCK, M. WALST, G. BROWN)</small>	8
NEW		42	TIME MACHINE		Logic <small>(L: 6IX, LOGIC; S: R. B. HALL, I. A. V. A. T. U. R. Y.)</small>	1
25	37	43	RADIO GA GA (LIVE AID)		Queen <small>(L: QUEEN; R: A. TAYLOR)</small>	20
RE-ENTRY		44	BANDITO		twenty one pilots <small>(L: J. JOSEPH, P. MEANY)</small>	4
-	38	45	STILL FEEL.		half alive <small>(L: E. PALMQUIST; T: J. TAYLOR, B. KRAMER, J. T. JOHNSON, L. KRAUSSE, E. BANNISON, R. KRAMER)</small>	5
50	36	46	ARE YOU BORED YET?		Wallows Featuring Clairo <small>(L: J. A. COLETON; B: L. E. M. A. S. T. E. R. S., C. P. R. E. S. T. O. N., D. M. I. N. I. T. T. E., C. C. O. T. T. R. I. L. L.)</small>	5
NEW		47	HURRICANE		I Prevail <small>(NOT LISTED (NOT LISTED))</small>	1
26	34	48	HOME		morgxn Featuring WALK THE MOON <small>(L: R. MARRONE, C. R. ANDERSSON, J. KARR; M: J. KARR, R. MARRONE, D. Z. I. P. A. I. G. E., C. R. ANDERSSON)</small>	16
NEW		49	PARANOID		I Prevail <small>(NOT LISTED (NOT LISTED))</small>	1
NEW		50	BABY		Logic <small>(L: 6IX, LOGIC; S: R. B. HALL, I. A. V. A. T. U. R. Y., K. G. A. M. B. L. E., L. A. H. U. F. F.)</small>	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 QUEEN		Bohemian Rhapsody (Soundtrack) <small>(L: QUEEN; D: QUEEN)</small>	24	
HOT SHOT DEBUT		2		I PREVAIL <small>(L: FEARLESS/CONCORD)</small>	1	
2	3	MOTLEY CRUE		The Dirt (Soundtrack) <small>(L: MOTLEY/EVERETT SEVEN/E7LG)</small>	2	
16	4	GG QUEEN		Greatest Hits I II & III: The Platinum Collection <small>(L: HOLLYWOOD)</small>	67	
NEW		5		THE MAINE <small>(L: BE TWENTY THREE)</small>	1	
6	6	PANIC! AT THE DISCO		Pray For The Wicked <small>(L: DC2/FUELED BY RAMEN/EMG)</small>	41	
8	7	TOM PETTY AND THE HEARTBREAKERS		The Best Of Everything <small>(L: GEFYEN/UMF)</small>	5	
10	8	IMAGINE DRAGONS		Origins <small>(L: KIDINA KORNER/INTERSCOPE/AGA)</small>	21	
12	9	IMAGINE DRAGONS		Evolve <small>(L: KIDINA KORNER/INTERSCOPE/AGA)</small>	93	
9	10	ELTON JOHN		Diamonds <small>(L: ROCKEY/ISLAND/UMF)</small>	73	
11	11	LOGIC		Supermarket <small>(L: VISIONARY/DEF JAM)</small>	2	
7	12	HOZIER		Wasteland, Baby! <small>(L: RUBYWORKS/COLUMBIA)</small>	5	
14	13	JOURNEY		Journey's Greatest Hits <small>(L: COLUMBIA/LEGACY)</small>	115	
15	14	CREEDENCE CLEARWATER REVIVAL		Chronicle: The 20 Greatest Hits <small>(L: FANTASY/CONCORD)</small>	115	
17	15	BILLY JOEL		The Essential Billy Joel <small>(L: COLUMBIA/LEGACY)</small>	64	
RE		16		FLEETWOOD MAC	Rumours <small>(L: WARNER BROS./RHINO)</small>	109
NEW		17		STEVE EARLE & THE DUKES	Guy <small>(L: NEW WEST)</small>	1
19	18	GUNS N' ROSES		Greatest Hits <small>(L: GEFYEN/UMF)</small>	105	
20	19	IMAGINE DRAGONS		Night Visions <small>(L: KIDINA KORNER/INTERSCOPE/AGA)</small>	228	
18	20	TWENTY ONE PILOTS		Trench <small>(L: FUELED BY RAMEN/EMG)</small>	26	
23	21	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits <small>(L: HIDEOUT/CAPITOL/UMF)</small>	70	
27	22	EAGLES		Their Greatest Hits 1971-1975 <small>(L: ASYLUM/ELECTRA/RHINO)</small>	87	
25	23	METALLICA		Metallica <small>(L: BLACKHEED/RHINO)</small>	115	
24	24	TWENTY ONE PILOTS		Blurryface <small>(L: FUELED BY RAMEN/EMG)</small>	203	
NEW		25		O.A.R. <small>(L: BLACK ROCK/RED)</small>	1	

MAINSTREAM ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
1	1	#1 A REASON TO FIGHT	Disturbed	13		
2	2	RIGHT LEFT WRONG	Three Days Grace	21		
3	3	BE LEGENDARY	Pop Evil	24		
4	4	HEROIN	Badflower	17		
8	5	LO/HI	The Black Keys	5		
9	6	TOURNIQUET	Breaking Benjamin	13		
7	7	CROSS OFF	Mark Morton Feat. Chester Bennington	12		
6	8	YOU'RE THE ONE	Greta Van Fleet	19		
11	9	REMEMBER WHEN	Bad Wolves	11		
13	10	THE DIRT (EST. 1981)	Motley Crue Feat. Machine Gun Kelly	6		
14	11	MONSTERS	Shinedown	5		
10	12	S.O.S. (SAWED OFF SHOTGUN)	The Glorious Sons	37		
16	13	ELEVATE	Papa Roach	9		
5	14	WHEN THE SEASONS CHANGE	Five Finger Death Punch	27		
15	15	HAUNTED	Diamante	19		
17	16	READY TO LET GO	Cage The Elephant	9		
18	17	HOLD UP A LIGHT	Thrice	11		
20	18	BREAKING DOWN	I Prevail	6		
19	19	MIND YOUR MANNERS	Slash Feat. Innes Kennedy And The Conspirators	10		
21	20	VULTURES	Asking Alexandria	9		
22	21	WONDERFUL LIFE	Bring Me The Horizon Feat. Dani Filth	10		
23	22	A GRAVE MISTAKE	Ice Nine Kills	11		
24	23	YOU'LL BE FINE	Palaye Royale	18		
27	24	ONE OF US	FEVER 333	4		
NEW		25	GG UNDER YOUR SCARS	Godsmack	1	



Rammstein Roars Back

Rammstein — led by frontman Till Lindemann (above) — debuts at No. 14 on Hot Rock Songs with new single “Deutschland.” The first taste of the German band’s upcoming seventh LP bows thanks to 1.6 million U.S. streams and 6,000 sold in its first full tracking week, according to Nielsen Music. The latter total sparks the group’s best rank — No. 2 — on Hard Rock Digital Song Sales. The song’s video has drawn controversy for its depiction of events throughout German history, including World War II.

Logic charts five tracks on Hot Rock Songs from *Supermarket*, the soundtrack to his novel of the same name, which finds him switching from his typical hip-hop stylings to rock and alternative. Released March 26, the set holds at No. 11 on Top Rock Albums with 11,000 equivalent album units in its first full week of tracking. The album’s “Bohemian Trapsody” leads Logic’s haul on Hot Rock Songs at No. 18.

Meanwhile, Motley Crue returns to the Mainstream Rock airplay chart’s top 10 as “The Dirt (Est. 1981)” (featuring Machine Gun Kelly) lifts 13-10. The veteran rockers last hit the top 10 with “Saints of Los Angeles” (No. 5, 2008). The band logs its seventh top 10, dating to its first, “Smokin’ in the Boys Room” (No. 7, 1985). The new single is from the soundtrack to the Netflix Motley Crue biopic *The Dirt*, released March 22; the set ranks at No. 3 in its second week on Top Rock Albums. —Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. HOT ROCK SONGS: THE WEEK’S MOST POPULAR ROCK SONGS, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS & MEASURED BY NIelsen MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED, REISSUED, OR SONGS RECEIVING HOT ROCK SONGS: THE WEEK’S MOST POPULAR ROCK ALBUMS, AS MEASURED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS & MEASURED BY NIelsen MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED, REISSUED, OR SONGS RECEIVING HOT ROCK SONGS: THE WEEK’S MOST POPULAR MAINSTREAM ROCK SONGS, RANKED BY RADIO AIRPLAY, DETECTIONS AS MEASURED BY NIelsen MUSIC. STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2019, PROMETHEUS GLOBAL MEDIA, LLC AND NIelsen MUSIC, INC. ALL RIGHTS RESERVED.

R&B/Hip-Hop

April 13
2019
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
13	7	1	#1 DG AG SG OLD TOWN ROAD		Lil Nas X	1
1	2	2	SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE) ▲		Post Malone & Swae Lee	1
2	1	3	WOW. ▲		Post Malone	1
3	3	4	PLEASE ME ●		Cardi B & Bruno Mars	1
4	4	5	MIDDLE CHILD ▲		J. Cole	2
6	5	6	THOTIANA		Blueface	4
5	6	7	GOING BAD ▲		Meek Mill Featuring Drake	2
9	8	8	BETTER		Khalid	8
7	9	9	SICKO MODE ▲		Travis Scott	1
8	10	10	MURDER ON MY MIND ▲		YNW Melly	7
10	11	11	A LOT ▲		21 Savage	5
14	13	12	PURE WATER ●		Mustard & Migos	12
11	12	13	MONEY ▲		Cardi B	6
16	14	14	LOOK BACK AT IT ●		A Boogie Wit da Hoodie	14
17	15	15	ENVY ME		Calboy	15
18	18	16	TALK		Khalid	16
HOT SHOT DEBUT		17	RACKS IN THE MIDDLE		Nipsey Hussle Feat. Roddy Ricch & Hit-Boy	17
22	20	18	ACT UP		City Girls	18
15	16	19	ROBBERY		Juice WRLD	13
12	17	20	ZEZE ▲		Kodak Black Featuring Travis Scott & Offset	1
20	21	21	SWERVIN ●		A Boogie Wit da Hoodie Featuring 6ix9ine	16
19	19	22	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	19
21	22	23	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	21
26	24	24	WORTH IT		YK Osiris	24
28	25	25	CLOSE FRIENDS ▲		Lil Baby	16
NEW		26	DOUBLE UP		Nipsey Hussle Feat. Belly & DOM KENNEDY	26
31	27	27	SHOT CLOCK		Ella Mai	27
24	26	28	GIRLS NEED LOVE ▲		Summer Walker X Drake	16
33	30	29	SATURDAY NIGHTS		Khalid & Kane Brown	24
NEW		30	LAST TIME THAT I CHECC'D		Nipsey Hussle Featuring YG	30
23	23	31	TWERK ●		City Girls Featuring Cardi B	14
48	45	32	SUGE		DaBaby	32
NEW		33	DEDICATION		Nipsey Hussle Featuring Kendrick Lamar	33
37	35	34	FAUCET FAILURE		Ski Mask The Slump God	34
27	28	35	PURE COCAINE ●		Lil Baby	20
-	39	36	POP OUT		Polo G Featuring Lil Tjay	36
NEW		37	WEST COAST		G-Eazy & Blueface	37
34	33	38	I		Lil Skies	17
47	44	39	BIG OLE FREAK		Megan Thee Stallion	39
38	38	40	CALLING MY SPIRIT		Kodak Black	14
29	34	41	HEAR ME CALLING		Juice WRLD	16
-	36	42	TAP		NAV Featuring Meek Mill	36
NEW		43	HUSLLE & MOTIVATE		Nipsey Hussle	43
35	37	44	UNDECIDED		Chris Brown	15
40	42	45	MY BAD		Khalid	36
43	32	46	SPLASHIN ●		Rich The Kid	32
39	41	47	SLOW DANCING IN THE DARK ●		Joji	39
32	40	48	EMPTY		Juice WRLD	18
42	46	49	NIGHTS LIKE THIS		Kehlani Featuring Ty Dolla \$ign	31
NEW		50	VICTORY LAP		Nipsey Hussle Featuring Stacy Barthe	50

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
RE	1	#1 1WK NIPSEY HUSLLE		Victory Lap	7	
2	2	JUICE WRLD		Death Race For Love	4	
1	3	NAV		Bad Habits	2	
6	4	POST MALONE		beerbongs & bentleys	49	
5	5	A BOOGIE WIT DA HOODIE ●		Hoodie SZN	15	
8	6	DRAKE		Scorpion	40	
7	7	SOUNDTRACK		Spider-Man: Into The Spider-Verse	16	
9	8	MEEK MILL ●		Championships	18	
10	9	TRAVIS SCOTT ▲		ASTROWORLD	35	
20	10	GG DABABY		Baby On Baby	5	
3	11	RICH THE KID		The World Is Yours 2	2	
12	12	21 SAVAGE ●		I Am > I Was	15	
14	13	JUICE WRLD ●		Goodbye & Good Riddance	46	
11	14	GUNNA		Drip Or Drown 2	6	
4	15	XXXTENTACION ▲		Bad Vibes Forever	?	
13	16	CARDI B ▲		Invasion Of Privacy	52	
HOT SHOT DEBUT	17	YELAWOLF		Trunk Muzik 3	1	
18	18	POST MALONE ▲		Stoney	121	
17	19	LIL BABY & GUNNA		Drip Harder	26	
16	20	YNW MELLY		I Am You	8	
15	21	OFFSET		FATHER OF 4	6	
21	22	KHALID ▲		American Teen	109	
26	23	KHALID		Suncity	24	
19	24	KODAK BLACK ●		Dying To Live	16	
22	25	ELLA MAI ●		Ella Mai	25	



Hussle's No. 1 Victory

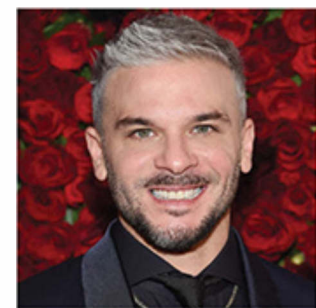
The late Nipsey Hussle (above) claims his first No. 1 on Top R&B/Hip-Hop Albums as *Victory Lap* re-enters following the rapper's murder on March 31. The set, released in February 2018, earned 66,000 equivalent album units in the week ending April 4, according to Nielsen Music. Strong streams for the album also help five of its tracks debut on Hot R&B/Hip-Hop Songs. Hussle's highest debut is from the stand-alone track "Racks in the Middle" (featuring Roddy Ricch and Hit-Boy), entering at No. 17. The collaboration, released in February, is both Hussle's top-selling (8,000 sold in the week ending April 4) and top-streaming (16.5 million U.S. clicks) song of the week.

Elsewhere, Cardi B and Bruno Mars' "Please Me" conquers another radio chart with a 4-1 lift on Rhythmic. The tune surges 15% in plays in the week ending April 7, according to Nielsen Music. "Please" secures Cardi's sixth Rhythmic No. 1, while Mars collects his 11th and ties Lil Wayne for the fourth-best No. 1 total among all acts, behind only Drake (24), Rihanna (17) and Usher (13). "Please" also checks into the Rap Airplay penthouse with a 2-1 climb and wins a second term atop R&B/Hip-Hop Airplay. Plus, Keith Sweat moves to No. 1 on Adult R&B as "Boomerang" (featuring Candace Price) rises from the runner-up rank, overcoming a 1% slip in plays in the week ending April 7. Despite Sweat's 12 top 10s as a soloist and another pair as one-third of LSG with Gerald Levert and Johnny Gill, the R&B veteran collects only his second leader on the chart, following "Good Love" in 2016. —Trevor Anderson

ADULT R&B™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 1WK BOOMERANG	Keith Sweat Feat. Candace Price	25		
3	2	DIRTY	Tank	12		
1	3	AUTOMATIC	The Bonfire	24		
4	4	KARMA	Queen Naija	10		
5	5	COULD'VE BEEN	H.E.R. Feat. Bryson Tiller	24		
6	6	TRIP	Ella Mai	26		
7	7	FOCUS	H.E.R.	52		
8	8	UNDECIDED	Chris Brown	9		
9	9	ROLL SOME MO	Lucky Daye	12		
10	10	SUNRISE SUNSET	J. Brown	21		
11	11	SOUL OF A WOMAN	Johnny Gill	8		
13	12	PREACH	John Legend	6		
16	13	GG LOVE THEORY	Kirk Franklin	9		
12	14	DANCING WITH A STRANGER	Sam Smith & Normani	11		
18	15	COMMITMENT	Monica	8		
17	16	THAT'S WHAT LOVE CAN DO	Robin Thicke	3		
20	17	YOU	Nicole Bus	3		
19	18	WHEN I'M GONE	Brian McKnight	7		
22	19	TONIGHT	112	4		
23	20	CAN'T KEEP RUNNIN'	Guordan Banks	6		
25	21	PLEASE ME	Cardi B & Bruno Mars	5		
29	22	DON'T MEAN IT	Tyler Dumont	2		
30	23	NOT GON' LOSE	Avant	8		
24	24	TOMORROW (A BETTER YOU, BETTER ME)	Lexi	11		
28	25	BEDROOM	The-Dream	8		

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
1	1	1	#1 MIA		Bad Bunny Featuring Drake	26
3	3	2	CON CALMA		Daddy Yankee Featuring Snow	10
2	2	3	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	27
5	4	4	DG AG CALMA		Pedro Capo X Farruko	26
4	5	5	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	37
6	6	6	SECRETO		Anuel AA & Karol G	12
7	7	7	TE BOTE		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	50
8	8	8	BAILA BAILA BAILA		Ozuna	13
9	9	9	NUNCA ES SUFICIENTE		Los Angeles Azules Feat. Natalia LaFourcade	29
11	11	10	HP		Maluma	5
-	10	11	TE ROBARE		Nicky Jam X Ozuna	2
13	14	12	SG AUILLANDO		Wisn & Yandel & Romeo Santos	6
HOT SHOT DEBUT		13	LOST IN THE MIDDLE OF NOWHERE		Kane Brown & Becky G	1
12	15	14	AMANECE		Anuel AA X Haze	16
10	12	15	A TRAVES DEL VASO		Banda Los Sebastianes	23
15	13	16	REGGAETON		J Balvin	20
NEW		17	VERTE IR		DJ Luian & Mambo Kingz X Darell X Anuel AA X Nicky Jam X Brytiago	1
14	16	18	ADICTIVA		Daddy Yankee & Anuel AA	21
NEW		19	CON ALTURA		ROSALIA, J. Balvin & El Guincho	1
20	18	20	LA ROMANA		Bad Bunny Featuring El Alfa	15
28	26	21	ME GUSTA		Natti Natasha	9
25	22	22	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	10
21	20	23	NI BIEN NI MAL		Bad Bunny	15
17	17	24	SOLO DE MI		Bad Bunny	16
16	19	25	IMPOSIBLE		Luis Fonsi & Ozuna	24
24	24	26	POR QUE CAMBIASTE DE OPINION?		Calibre 50	13
22	23	27	CARO		Bad Bunny	15
33	28	28	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	7
26	27	29	CONTRA LA PARED		Sean Paul & J Balvin	3
23	29	30	SI SE DA		Myke Towers x Farruko	5
40	31	31	VAS A ESTAR BIEN		Banda Carnaval	9
35	36	32	UN AÑO		Sebastian Yatra & Reik	6
30	30	33	SI ESTUVIESEMOS JUNTOS		Bad Bunny	13
19	25	34	R.I.P.		Sofia Reyes X Rita Ora X Anitta	3
37	35	35	TE VI		Piso 21 & Micro TDH	8
31	33	36	ADAN Y EVA		Paulo Londra	14
36	37	37	DESCONOCIDOS		Mau y Ricky + Manuel Turizo + Camilo	10
27	39	38	DESPUES QUE TE PERDI		Jon Z/Enrique Iglesias	3
43	42	39	NADA NUEVO		Christian Nodal	4
39	38	40	SOLTERA		Lunay	4
34	34	41	CON TODO INCLUIDO		La Adictiva Banda San Jose de Mesillas	9
44	41	42	REBOTA		Guaynaa	3
29	32	43	LLEGASTE TU		CNCO + Prince Royce	12
NEW		44	NADIE		Farruko	1
42	40	45	200 MPH		Bad Bunny Featuring Diplo	15
45	43	46	ESCLAVO DE TUS BESOS		Manuel Turizo X Ozuna	3
48	46	47	FIJATE QUE SI		Edwin Luna y La Trakalosa de Monterrey	20
NEW		48	PA MI		Dalex x Rafa Pabon	1
RE-ENTRY		49	DEJALO		Nacho + Manuel Turizo	2
46	48	50	TODA		Alex Rose Featuring Rauw Alejandro	16

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 BAD BUNNY		X 100PRE	15	
2	2	OZUNA		Aura	32	
3	3	OZUNA		Odisea	84	
4	4	ANUEL AA		Real Hasta La Muerte	38	
5	5	LUIS FONSI		Vida	9	
7	6	PS AVENTURA		Todaya Me Amas: Lo Mejor de Aventura	144	
6	7	J BALVIN		Vibras	45	
8	8	GG SELENA		Ones	179	
12	9	ROMEO SANTOS		Formula: Vol. 2	210	
11	10	NICKY JAM		Fenix	115	
10	11	WISN & YANDEL		Los Campeones del Pueblo / The Big League	16	
13	12	MALUMA		F.A.M.E.	46	
HOT SHOT DEBUT	13	YANDEL		The One	1	
15	14	ROMEO SANTOS		Golden	89	
14	15	CHRISTIAN NODAL		Me Deje Llevar	84	
9	16	DANNY OCEAN		54+1	2	
17	17	SHAKIRA		El Dorado	97	
16	18	NATTI NATASHA		ilumiNATTI	7	
18	19	T3R ELEMENTO		The Green Trip	20	
20	20	SEBASTIAN YATRA		Mantra	46	
19	21	MARCO ANTONIO SOLIS		40 Anos	112	
23	22	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		Con Todas Las Fuerzas	29	
21	23	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		La Mejor Version de Mi	103	
22	24	T3R ELEMENTO		Underground	74	
28	25	ROMEO SANTOS		Formula: Vol. 1	204	



JAMIE MCCARTHY/GETTY IMAGES

Capo Crowns Latin Airplay

Pedro Capo (above) scores his first No. 1 on any Latin airplay chart as "Calma" (with **Farruko**) ascends 4-1 on Latin Airplay in its 24th chart week. It's the longest climb to the top since **Becky G's** "Mayores" (featuring **Bad Bunny**) arrived at No. 1 (Feb. 17, 2018) also in its 24th frame. "It fills me with happiness and gratitude to see that six months after the release of the remix of 'Calma,' we reach No. 1 on the Latin Airplay chart," says Capo. "This seems like a never-ending dream." The track, which also marks **Farruko's** fifth No. 1, advances with 15.5 million in audience (up 41%), in the week ending April 7, according to Nielsen Music.

On Hot Latin Songs, where "Calma" remains at its peak of No. 4 for a second week and takes the Digital and Airplay Greatest Gainer honors, **Kane Brown** and **Becky G's** Spanish version of "Lost in the Middle of Nowhere" debuts at No. 13 on the strength of digital sales and streaming activity. The song launches at No. 1 on Latin Digital Song Sales with 11,000 downloads sold in the week ending April 4, while it logged 3 million U.S. clicks. Lastly, norteño band **Calibre 50** nabs its 13th No. 1 on Regional Mexican Airplay as "Por Qué Cambiaste de Opinión" bumps 2-1 thanks to an 11% gain in audience (to 9 million). —*Pamela Bustios*

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART	
		IMPRINT/PROMOTION LABEL				
4	1	#1 GG CALMA		Pedro Capo X Farruko	24	
2	2	CON CALMA		Daddy Yankee Feat. Snow	10	
3	3	MIA		Bad Bunny Feat. Drake	25	
1	4	REGGAETON		J Balvin	14	
5	5	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	29	
7	6	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	27	
8	7	POR QUE CAMBIASTE DE OPINION?		Calibre 50	14	
13	8	ME GUSTA		Natti Natasha	12	
6	9	CON TODO INCLUIDO		La Adictiva Banda San Jose de Mesillas	14	
11	10	POR SIEMPRE MI AMOR		Banda Sinaloense MS de Sergio Lizarraga	12	
10	11	BAILA BAILA BAILA		Ozuna	8	
12	12	SECRETO		Anuel AA & Karol G	9	
15	13	AEROLINEA CARRILLO		T3r Elemento Feat. Gerardo Ortiz	9	
16	14	NUNCA ES SUFICIENTE		Los Angeles Azules Feat. Natalia LaFourcade	21	
14	15	SOLA		Manuel Turizo	13	
23	16	UN AÑO		Sebastian Yatra & Reik	7	
21	17	NADA NUEVO		Christian Nodal	5	
26	18	CARINO A MEDIAS		Conjunto Primavera	10	
17	19	IMPOSIBLE		Luis Fonsi + Ozuna	24	
22	20	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	4	
40	21	TE ROBARE		Nicky Jam X Ozuna	2	
28	22	DEJALO		Nacho + Manuel Turizo	7	
25	23	DILE LA VERDAD		Jowell & Randy & Manuel Turizo	11	
19	24	VAS A ESTAR BIEN		Banda Carnaval	12	
20	25	LA PLATA		Juanes Feat. Lalo Ebratt	10	

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

SALES, AIRPLAY & STREAMING DATA COMPILED BY



Christian/Gospel

April 13
2019
billboard

HOT CHRISTIAN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 YOU SAY		Lauren Daigle	1
			J. LINGRAM, P. MABURY (J. LINGRAM, P. MABURY)		CENTRICITY	39
2	2	2	GOD ONLY KNOWS		for KING & COUNTRY	2
			TEED L. JAMES, S. MOSELEY (FOR KING & COUNTRY) (L. SMALLBONE, L. SMALLBONE, S. SMALLBONE, S. SMALLBONE, S. SMALLBONE, S. SMALLBONE)		CURB-WORD	32
3	3	3	WHO YOU SAY I AM		Hillsong Worship	2
			M.G. CHISLET, B. LIGERTWOOD (B. FIELDING, R.T. MORGAN)		HILLSONG/SPARROW/CAPITOL CMG	57
4	5	4	ONLY JESUS		Casting Crowns	3
			M.A. MILLER, M. HALL, M. WEST, B. HERMS		BEACH STREET/REUNION/PLG	34
6	6	5	LOOK UP CHILD		Lauren Daigle	5
			J. LINGRAM, P. MABURY (J. LINGRAM, P. MABURY)		CENTRICITY	32
8	8	6	MAYBE IT'S OK		We Are Messengers	6
			D. MULLIGAN, J.L. SMITH, B. FOWLER (D. MULLIGAN, J.L. SMITH, B. FOWLER)		CURB-WORD	21
5	4	7	BEST NEWS EVER		MercyMe	4
			D. GARDNER, B. OVERBERG, M. LIPSON, S. HUGHES, J. COOPER, J. SHAFER, B. GRAY, S. HILL, D.A. GARDNER, B. OVERBERG		FAIR TRADE	25
7	7	8	STAND IN YOUR LOVE		Josh Baldwin	7
			E. CASH (J. BALDWIN, E. HULSE, R. SP. RINGER, M. HARRIS)		BETHEL	34
9	9	9	RED LETTERS		Crowder	9
			E. CASH, D. CROWDER (D. CROWDER, E. CASH)		SIX STEPS/SPARROW/CAPITOL CMG	28
10	10	10	RESURRECTING		Elevation Worship	10
			S. FORTIN, M. ROOPE, A. ROBERTSON, E. BRONKHORST, S. FORTIN, W. FIVE, M. TEELE		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG	35
13	11	11	SCARS		I AM THEY	11
			S. MOSELEY, M. O'CONNOR (M. ARMSTRONG, E. HULSE, J. MCCONNELL, M. HEIN)		ESSENTIAL/PLG	12
15	12	12	BUILD MY LIFE		Pat Barrett	12
			E. CASH, N. MOORE, S. P. BARNETT, T. B. YOUNGER, J. J. JEDMAN, J. KAPLE, J. MORIN		BOWYER & BOWYER/SPARROW/CAPITOL CMG	14
22	14	13	RAISE A HALLELUJAH		Bethel Music, Jonathan David Helser & Melissa Helser	13
			E. CASH (J. D. HELSER, M. HELSER, M. SKAGGS, L. STEVENS)		BETHEL	13
12	13	14	HAVEN'T SEEN IT YET		Danny Gokey	12
			E. WEDGEWORTH (D. GOKEY, E. WEDGEWORTH, E. HULSE)		SPARROW/CAPITOL CMG	12
16	16	15	CHURCH (TAKE ME BACK)		Cochren & Co.	15
			B. FOWLER (M. COCHREN, B. FOWLER, M. KUPFER)		GOTFE	10
23	24	16	IS HE WORTHY?		Chris Tomlin	16
			E. CASH (A. PETERSON, B. SHIVE)		RIVERMUSIC/SPARROW/CAPITOL CMG	5
17	17	17	GREATNESS OF OUR GOD		newsboys	17
			P. FURTER, G. DUNCAN (E. WEDGEWORTH, B. FOWLER, E. HULSE)		FAIR TRADE	10
19	18	18	TILL I FOUND YOU		Phil Wickham	18
			R. D. JACKSON, R. JACKSON, N. BALACHANDRAN (T. LYAN, P. WICKHAM)		FAIR TRADE	24
14	15	19	WELL DONE		The Afters	14
			J.L. SMITH (L. HAVENS, M. FUQUA, J. LINGRAM)		FAIR TRADE	24
21	20	20	ALIVE		Big Daddy Weave	20
			J. REDMON (J. LINGRAM, J.L. SMITH, J. WILLIAMS)		CURB-WORD	7
24	21	21	PRIZE WORTH FIGHTING FOR		Jamie Kimmitt	21
			J. SOJKA (J. KIMMETT, L. FARRELL)		HEAVEN/PLG	9
32	29	22	WITH LIFTED HANDS		Ryan Stevenson	22
			R. STEVENSON, C. STEVENS (B. FOWLER, C. STEVENS)		GOTFE	7
18	19	23	CHANGED		Jordan Feliz	15
			E. WEDGEWORTH (J. FELIZ, P. DUNCAN, E. WEDGEWORTH)		CENTRICITY	26
27	25	24	SYMPHONY		Switch Featuring Dillon Chase	24
			L. BANCAN, H. WILSON, J. J. JARIN (D. FOWLER, J. STEVENS, J. BARNALL, G. WALL, B. BANCAN, H. WILSON, J. J. JARIN)		DSM	9
26	23	25	WHOLE HEART (HOLD ME NOW)		Hillsong UNITED	22
			M.G. CHISLET, J. HOUSTON (J. HOUSTON, A. KING)		HILLSONG/SPARROW/CAPITOL CMG	12

HOT GOSPEL SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
1	1	1	#1 LOVE THEORY		Kirk Franklin	1
			K. FRANKLIN, P.S. MARTIN, M. STARK, R. HILL (K. FRANKLIN)		FO YO SOUL/RECA/INSPIRATION/PLG	10
2	2	2	WON'T HE DO IT		Koryn Hawthorne	1
			M. R. RIDDICK, WOODS (M. R. RIDDICK, WOODS, R. SHELTON, L. HILL)		RECA INSPIRATION/PLG	82
5	5	3	VICTORY		Fred Jerkins Featuring Last Call	3
			F. JERKINS (F. JERKINS, WOODS) (T. WASTWOOD, A.L. JONES, F. JERKINS)		DARIC CHILD GOSPEL	23
4	3	4	IT'S YOURS		Jekalyn Carr	3
			AZARR (A. J. CARR)		UNREAL	29
3	4	5	FOREVER		Jason Nelson	2
			D.T. SOREY (J. NELSON, D.T. SOREY, J. NELSON)		RECA INSPIRATION/PLG	36
6	6	6	NEVER ALONE		Tori Kelly Featuring Kirk Franklin	1
			K. FRANKLIN, M. STARK, R. HILL (K. FRANKLIN)		SCHOOLBOY/CAPITOL/MOTOWN GOSPEL	32
18	15	7	DELIVER ME (THIS IS MY EXODUS)		Donald Lawrence Presents The Tri-City Singers Feat. Le'Ronda Johnson	7
			D. LAWRENCE (D. LAWRENCE, M.J. STOKES, M. LEWIS, R. WOODRIDGE, D. DAVIS)		RECA INSPIRATION/PLG	13
7	9	8	MY GOD		Nashville Life Music Featuring Mr. Talkbox	7
			D. HILL, A. LOVE III (D. HILL)		NASHVILLE LIFE	14
8	8	9	POUR YOUR OIL		Joshua Rogers	8
			L. B. HOSKINS (L. B. HOSKINS, M. C. FARIN, T. BELLE)		MIXED BAG	25
-	7	10	CAN'T TURN BACK		Charles Jenkins & Fellowship Chicago	7
			R. JONES JR., C. JENKINS (C. JENKINS, R. JONES JR., M. JONES)		INSPIRED PEOPLE	31
14	17	11	UNSTOPPABLE		Koryn Hawthorne	11
			KID CLASS, P. DRESE (M. R. RIDDICK, WOODS, A. WILEY, R. D. REESE)		RECA INSPIRATION/PLG	12
9	10	12	POTTER		Tamela Mann	9
			M. BUTLER (T. GREENE)		TILLYMANN	20
13	12	13	THIS IS A MOVE		Tasha Cobbs Leonard	4
			K. LEONARD, JR. (T. COBBS LEONARD, B. LAKE, T. BROWN, N. MOORE)		MOTOWN GOSPEL	10
16	11	14	EVERYTHING WILL BE ALRIGHT		Isaiah Templeton	11
			J. TYSON (S. NORFOL)		TREMPLES	8
12	13	15	OPEN THE FLOODGATES		Demetrius West & Jesus Promoters Feat. Karen Hoskins	12
			J. THOMAS II, D. WEST (D. WASHINGTON, JR., D. WEST, L. THOMAS II)		BLACKSMOKE	19
-	20	16	YOU'RE DOING IT ALL AGAIN		Todd Dulaney Featuring Nicole Harris	16
			D. J. HAMBROUGH, T. DULANEY (T. DULANEY, N. HARRIS)		EONE	3
17	16	17	OPEN YOUR MOUTH AND SAY SOMETHING		Brent Jones	15
			PROFESSOR (L. ROBERSON, E. BROWN, B. JONES (B. JONES))		JDI	17
15	19	18	GOOD LOVE		David & Tamela Mann	14
			L. HILL (L. BETHA, N. JAMES, L. HILL)		TILLYMANN	19
25	23	19	LAUGHTER (JUST LIKE A MEDICINE)		BeBe Winans	16
			B. WINANS (B. WINANS)		REGIMEN/MALACO	13
-	24	20	TELL ME WHERE IT HURTS		Fred Hammond	20
			F. HAMMOND, J. DAWKINS (F. HAMMOND)		F. HAMMOND/HERITAGE/FACE TO FACE PRODUCTIONS	2
NEW		21	IF GOD / NOTHING BUT THE BLOOD		Casey J	21
			J. JON TRAXX (C. J. HOBBS, J. WEBB JR., N. L. SIMS)		CASEY J/INTEGRITY/TS/OUT	1
24	25	22	TRY		Keyondra Lockett	22
			J.L. WILLIAMS (K. LOCKETT, J.L. WILLIAMS)		BELLA DAWN	3
NEW		23	WAITING		Jermaine Dolly	23
			J. DOLLY (J. DOLLY)		BY ANY MEANS NECESSARY	1
RE-ENTRY		24	I MADE IT OUT		John P. Kee Featuring Zacardi Cortez	20
			J. P. KEE (J. P. KEE)		KEE/ONE	2
RE-ENTRY		25	SETTLE HERE		William Murphy	17
			K. LEONARD, JR., T. COBBS LEONARD (M. MURPHY II)		RECA INSPIRATION/PLG	4

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 LAUREN DAIGLE	Look Up Child	30		
		CENTRICITY/CAPITOL CMG				
2	2	LAUREN DAIGLE	How Can It Be	209		
		CENTRICITY/CAPITOL CMG				
3	3	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	58		
		FAIR TRADE/PLG				
4	4	FOR KING & COUNTRY	Burn The Ships	26		
		CURB-WORD				
5	5	CASTING CROWNS	Only Jesus	20		
		BEACH STREET/REUNION/PLG				
NEW	6	HOT SHOT DEBUT AMANDA LINDSEY COOK	House On A Hill	1		
		BETHEL				
NEW	7	WE ARE MESSENGERS	Honest (EP)	1		
		CURB-WORD				
6	8	TOBYMAC	The Elements	25		
		FORGE/FROM/CAPITOL CMG				
7	9	ZACH WILLIAMS	Chain Breaker	119		
		ESSENTIAL/PLG				
8	10	MERCYME	Lifer	105		
		FAIR TRADE/PLG				
15	11	CROWDER	I Know A Ghost	21		
		SIX STEPS/SPARROW/CAPITOL CMG				
9	12	JOSH TURNER	I Serve A Savior	23		
		MCA NASHVILLE/CAPITOL CMG				
10	13	ELEVATION WORSHIP	Here As In Heaven	165		
		ELEVATION WORSHIP/ESSENTIAL WORSHIP/PLG				
11	14	NF	Therapy Session	154		
		CAPITOL CMG				
14	15	BETHEL MUSIC	Victory: Recorded Live	10		
		BETHEL				
13	16	HILLSONG WORSHIP	There Is More	52		
		HILLSONG/SPARROW/CAPITOL CMG				
16	17	SKILLET	Awake	255		
		ARDEN/FAIR TRADE/ATLANTIC/PLG				
19	18	TAUREN WELLS	Hills And Valleys	89		
		REUNION/PLG				
18	19	ALAN JACKSON	Precious Memories Collection	94		
		ARC/EMI NASHVILLE/CAPITOL CMG				
26	20	GG VARIOUS ARTISTS	WOW Hits 2019	26		
		PLG/CURB-WORD/CAPITOL CMG				
20	21	NF	Mansion	193		
		CAPITOL CMG				
17	22	ELEVATION WORSHIP	Hallelujah Here Below	27		
		ELEVATION WORSHIP/PLG				
22	23	HILLSONG UNITED	Wonder	95		
		HILLSONG/SPARROW/CAPITOL CMG				
21	24	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	186		
		SIX STEPS/SPARROW/CAPITOL CMG				
24	25	SKILLET	Unleashed	139		
		HEAR IT LOUD/ATLANTIC/CURB-WORD				

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL				
2	1	#1 TASHA COBBS LEONARD	Hear L. Passion. Pursuit	84		
		MOTOWN GOSPEL/CAPITOL CMG				
1	2	WILLIAM MURPHY	Settle Here	3		
		RECA INSPIRATION/PLG				
5	3	GG ARETHA FRANKLIN	Gospel Greats	52		
		ATLANTIC/RHINO				
4	4	VARIOUS ARTISTS	WOW Gospel 2019	11		
		MOTOWN GOSPEL/CURB-WORD/RECA INSPIRATION/PLG				
7	5	TORI KELLY	Hiding Place	29		
		SCHOOLBOY/CAPITOL				
3	6	KIRK FRANKLIN	The Essential Kirk Franklin	166		
		FO YO SOUL/VERITY/LEGACY				
8	7	KORYN HAWTHORNE	Unstoppable	38		
		RECA INSPIRATION/PLG				
6	8	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	194		
		VERITY/LEGACY				
11	9	TASHA COBBS LEONARD	Heart. Passion. Pursuit	22		
		MOTOWN GOSPEL/CAPITOL CMG				
9	10	JONATHAN MCREYNOLDS	Make Room	56		
		EONE				
12	11	TASHA COBBS	Grace (EP)	263		
		MOTOWN GOSPEL/CAPITOL CMG				
10	12	TRAVIS GREENE	The Hill	179		
		RECA INSPIRATION/PLG				
RE	13	MEL HOLDER	Music Book Volume III: Magnificent	6		
		PSALMIST				
13	14	TASHA COBBS	One Place: Live	188		
		MOTOWN GOSPEL/CAPITOL CMG				
16	15	KIRK FRANKLIN	Hello Fear	136		
		FO YO SOUL/VERITY/RECA INSPIRATION/PLG				
18	16	FRED HAMMOND	The Best Of Fred Hammond	38		
		VERITY/PLG				
17	17	TAMELA MANN	Best Days	265		
		TILLYMANN				
15	18	TAMELA MANN	One Way	133		
		TILLYMANN				
19	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen	9		
		RECA INSPIRATION/PLG				
RE	20	TODD DULANEY	Your Great Name	53		
		EONE				
RE	21	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	112		
		GOSPO CENTRIC/LEGACY				
RE	22	ARETHA FRANKLIN	Amazing Grace The Complete Recordings	13		
		ATLANTIC/RHINO				
21	23					

Dance/Electronic

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HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS. / WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
1	1	1	#1 29 WKS HAPPIER	▲	Marshmello & Bastille	1 / 33
2	2	2	CLOSE TO ME	●	Ellie Goulding X Diplo Feat. Swae Lee	2 / 23
6	5	3	DG AG HERE WITH ME	▲	Marshmello Feat. CHVRCHES	3 / 4
5	4	4	WHO DO YOU LOVE	●	The Chainsmokers Feat. 5 Seconds Of Summer	4 / 9
3	3	5	TAKI TAKI	▲	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	2 / 27
8	6	6	THIS FEELING	●	The Chainsmokers Feat. Kelsea Ballerini	4 / 29
7	7	7	365	●	Zedd & Katy Perry	7 / 8
9	8	8	GIANT	●	Calvin Harris & Rag'n'Bone Man	8 / 12
-	10	9	ON MY WAY	●	Alan Walker, Sabrina Carpenter & Farruko	9 / 2
10	9	10	LOST IN THE FIRE	●	Gesafelstein & The Weeknd	3 / 13
11	11	11	SO CLOSE	●	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	11 / 22
HOT SHOT DEBUT		12	ALL YOU NEED TO KNOW	●	Gryffin And SLANDER Feat. Calle Lehmann	12 / 1
15	15	13	HOPE	●	The Chainsmokers Featuring Winona Oak	7 / 16
14	12	14	THINK ABOUT YOU	●	Kygo Featuring Valerie Broussard	10 / 7
12	13	15	LILY	●	Alan Walker, K-391 & Emelie Hollow	12 / 9
13	14	16	NO SLEEP	●	Martin Garrix Featuring Bonn	12 / 6
18	20	17	CRAB RAVE	●	Noisestorm	15 / 20
NEW		18	FRIENDS	●	Flume Featuring Reo Cragan	18 / 1
17	18	19	BONES	●	Galantis Featuring OneRepublic	17 / 9
-	23	20	PLAY IT COOL	●	Steve Aoki And MONSTA X	20 / 2
16	17	21	I FOUND YOU	●	benny blanco & Calvin Harris	9 / 22
29	27	22	NOBODY	●	Martin Jensen & James Arthur	22 / 3
24	19	23	MAMA	●	Clean Bandit Featuring Ellie Goulding	19 / 13
19	21	24	MILE HIGH	●	James Blake Feat. Metro Boomin & Travis Scott	10 / 11
27	26	25	UCLA	●	RL Grime Featuring 24hrs	25 / 19
NEW		26	ALL DAY AND NIGHT	●	Jax Jones, Martin Solveig & Madison Beer	26 / 1
NEW		27	HOLD YOU TIGHT	●	Diplo	27 / 1
37	34	28	YOU'RE SORRY	●	Todd Edwards	28 / 4
26	30	29	CHASING COLORS	●	Marshmello x Ookay Feat. Noah Cyrus	8 / 20
28	29	30	CHECK THIS OUT	●	Marshmello	10 / 11
45	33	31	TREAT YOU BETTER	●	RUFUS DU SOL	28 / 16
32	31	32	BETTER WHEN YOU'RE GONE	●	David Guetta, Brooks & Loote	25 / 8
39	38	33	BASSA SABABA	●	Netta	33 / 4
NEW		34	CHANGE YOUR MIND	●	Dillon Francis Feat. lovelytheband	34 / 1
-	28	35	IGNITE	●	K-391 Feat. Alan Walker, Julie Bergan & SeungRi	28 / 2
-	16	36	WHAT I LIKE ABOUT YOU	●	Jonas Blue Feat. Theresa Rex	16 / 2
36	32	37	DON'T KILL MY HIGH	●	Lost Kings Feat. Wiz Khalifa & Social House	21 / 12
21	22	38	GAM GAM	●	DJs From Mars	21 / 7
RE-ENTRY		39	PIECE OF YOUR HEART	●	Meduza Feat. GOODBOYS	39 / 2
43	42	40	SPEECHLESS	●	Robin Schulz Feat. Erika Sirola	31 / 10
41	36	41	FIRE IN MY SOUL	●	Oliver Heldens Feat. Shungudzo	36 / 4
33	49	42	SG CRASHING	●	Illenium Featuring Bahari	20 / 10
-	48	43	FIRE UP	●	Jade Starling	43 / 2
30	39	44	CATCHY SONG	●	Dillon Francis Feat. T-Pain & That Girl Lay Lay	19 / 8
49	47	45	FAVORITE SOUND	●	Audien & Echosmith	45 / 3
38	41	46	FLASHBACKS	●	Marshmello	32 / 7
44	44	47	SAVE ME TONIGHT	●	ARTY	26 / 9
NEW		48	PUT YOUR PHONE DOWN (LOW)	●	Jack Back	48 / 1
-	25	49	PRAY	●	Illenium Featuring Kameron Alexander	25 / 2
47	45	50	BEACH HOUSE	●	The Chainsmokers	10 / 20

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 29 WKS MARSHMELLO	▲	Marshmello: Fortnite Extended Set	9	
3	2	LADY GAGA	▲	The Fame	264	
4	3	THE CHAINSMOKERS	●	Sick Boy	50	
5	4	THE CHAINSMOKERS	▲	Collage (EP)	126	
6	5	THE CHAINSMOKERS	▲	Memories... Do Not Open	104	
7	6	CLEAN BANDIT	●	What Is Love?	18	
8	7	ALAN WALKER	●	Different World	16	
9	8	ODESZA	●	A Moment Apart	82	
10	9	MAJOR LAZER	●	Major Lazer Essentials	24	
11	10	CALVIN HARRIS	●	Funk Wav Bounces Vol. 1	92	
12	11	JONAS BLUE	●	Blue	21	
13	12	GORILLAZ	▲	Demon Days	219	
2	13	FLUME	●	Hi This Is Flume: Mixtape	3	
22	14	LADY GAGA	▲	Born This Way	164	
15	15	KYGO	●	Kids In Love	74	
14	16	ODESZA	●	In Return	193	
19	17	DAVID GUETTA	●	Nothing But The Beat	220	
16	18	AVICII	▲	True	129	
17	19	ALINA BARAZ & GALIMATIAS	●	Urban Flora	193	
18	20	GRYFFIN	●	Gravity, Pt. 1 (EP)	15	
21	21	DJ SNAKE	▲	Encore	138	
24	22	DAVID GUETTA	●	7	28	
25	23	ILLENIUM	●	Awake	75	
20	24	FLUME	●	Skin	127	
RE	25	DAFT PUNK	▲	Random Access Memories	188	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
3	1	#1 2 WKS SO CLOSE	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	18		
1	2	WITHOUT ME	Halsey	22		
2	3	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	17		
7	4	BREATHE	CamelPhat X Cristoph Feat. Jem Cooke	11		
4	5	7 RINGS	Ariana Grande	11		
20	6	SUCKER	Jonas Brothers	4		
6	7	EASTSIDE	benny blanco, Halsey & Khalid	29		
10	8	CALL YOU	Cash Cash Feat. Nasri	17		
12	9	WOW	Post Malone	12		
33	10	HERE WITH ME	Marshmello Feat. CHVRCHES	3		
8	11	SAVE ME TONIGHT	ARTY	9		
15	12	FEEL ALIVE	D-Sol Feat. Katt Rockell	9		
5	13	HIGH HOPES	Panic! At The Disco	23		
14	14	SPEECHLESS	Robin Schulz Feat. Erika Sirola	8		
11	15	NO SLEEP	Martin Garrix Feat. Bonn	6		
19	16	NEVER LET YOU GO	Slushii Feat. Sofia Reyes	8		
29	17	BONES	Galantis Feat. OneRepublic	3		
25	18	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED	Ariana Grande	7		
9	19	DANCING WITH A STRANGER	Sam Smith & Normani	11		
17	20	SWEET BUT PSYCHO	Ava Max	8		
23	21	BETTER	Khalid	10		
37	22	WHITE LIES	M-22	2		
16	23	OTHERSIDE	Elephante Feat. Neve	10		
31	24	WE FOUND LOVE	Nora En Pure Feat. Ashbah	4		
30	25	I'VE BEEN WAITING	Lil Peep & iLoveMakonnen Feat. Fall Out Boy	5		



Ross Is 'Boss'

Diana Ross (above) reigns supreme on Dance Club Songs with "The Boss 2019," her seventh No. 1 on the survey. Ross first led with the original version of the song in August 1979; 40 years later, remixers including **Eric Kupper**, **Dimitri From Paris** and **Dirty Werk** return it to the top. Ross sends her third straight remixed classic to No. 1 following "I'm Coming Out"/"Upside Down 2018" and "Ain't No Mountain High Enough 2017." Meanwhile, "The Boss" has now led Dance Club Songs in four incarnations; between Ross' reigns, covers by **The Braxtons** (1997) and **Kristine W** (2008) dominated. Additionally on Dance Club Songs, German DJ **Sean Finn** and Italian act **Corona** arrive at No. 35 with "The Rhythm of the Night," an update of Corona's Eurodance banger that hit No. 7 (and No. 11 on the Billboard Hot 100) in 1995. The new "Rhythm" was remixed by, among others, **DJ Kone** and **Marc Palacios**. **Jay Frog** and **Lizot**.

Shifting to Dance/Mix Show Airplay, three songs score top 10 firsts: The **Jonas Brothers** boast their first top 10 with "Sucker" (20-6); **Post Malone** marches to his seventh with "Wow." (12-9); and **Marshmello** also earns his seventh with "Here With Me" (33-10), as featured act **Chvrches** achieve their first top 10 on any airplay chart. The Scottish trio reached a prior No. 12 high on Alternative in 2014 with their breakout single, "The Mother We Share."

—Gordon Murray

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN MUSIC, SALES DATA AS COMPILED BY NIELSEN MUSIC, STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN MUSIC AND REPORTS FROM A NATIONAL SAMPLE OF CLUB DJs. SONGS ARE DEFINED AS CLUB SONGS IF THEY ARE PLAYED ON AT LEAST ONE OF THE FOLLOWING: TOP DANCE/ELECTRONIC AIRPLAY, TOP DANCE/ELECTRONIC ALBUMS, AS COMPILED BY NIELSEN MUSIC, BASED ON MULTIMETRIC CONSUMPTION (INCLUDING TRADITIONAL AIRPLAY, STREAMING, DOWNLOADS AND PURCHASES). SONGS ARE RANKED BY WEEKLY CONSUMPTION. SEE CHARTS LEGEND ON BILLBOARD.COM/CHARTS FOR COMPLETE RULES AND EXPLANATIONS. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 THE BOSS 2019 MOTOWN	Diana Ross	7
3	2	SUE ME HOLLYWOOD	Sabrina Carpenter	10
5	3	YOU'RE SORRY DEFECTED	Todd Edwards	8
6	4	BASSA SABABA TEDDYBAGS/CURVE	Netta	8
4	5	GIANT COLUMBIA	Calvin Harris & Rag'n'Bone Man	10
1	6	GAM GAM EGO/RADIKAL	DJs From Mars	11
13	7	GG BREAK UP WITH YOUR GIRLFRIEND, I'M BORED REPUBLIC	Ariana Grande	5
8	8	STAY LOVE MEDIA HOUSE	C-Rod Feat. Brendan O'Hara	9
1	9	FIRED UP TAZMANIA	Jade Starling	5
14	10	FIRE IN MY SOUL KANGAROO TRACKS/REA	Oliver Heldens Feat. Shungudzo	4
7	11	7 RINGS REPUBLIC	Ariana Grande	9
12	12	FAVORITE SOUND CRAMBERY/RED	Audien & Echosmith	7
17	13	PUT YOUR PHONE DOWN (LOW) WHAT A MUSIC/DEFECTED	Jack Back	4
15	14	SHOTGUN COLUMBIA	George Ezra	6
13	15	DON'T FEEL LIKE CRYING ISLAND/REPUBLIC	Sigrid	4
10	16	LOST HYDRA	Laroussi	12
23	17	I'M NOT DEFEATED GLITTERBOX/DEFECTED	Fiorious	5
2	18	365 CAPITOL/INTERSCOPE	Zedd & Katy Perry	5
2	19	WTP GLD/D/DEF JAM	Teyana Taylor	15
3	20	PIECE OF YOUR HEART ASTRALWORKS/VIRGIN/CAPITOL	Meduza Feat. GOODBOYS	4
3	21	YOU'RE MY LIFE DEFECTED	Low Steppa	3
3	22	BACK TO LIFE RED SONGS/RED	Hilary Roberts	3
16	23	DON'T WANNA CRY SIR NAY	Ray Guell	7
20	24	DAMN IZTONE	Livvia	7
31	25	FIRES CHRIS ERASMUS/DAUMAN	Chris Erasmus	4
18	26	NIGHT TO REMEMBER CARRILLO	The Terri Green Project	9
33	27	MOONLIGHT BRETHREN	Rocky Morningside	4
28	28	CLOSE TO ME POCDOR/INTERSCOPE	Ellie Goulding X Diplo Feat. Swae Lee	11
49	29	CONCRETE HEART KMY	VASSY	2
41	30	VOICES IN MY HEAD RENEGADE	Spanish Fly Feat. Aki Starr	3
42	31	SO LOST HEARTED TAZMANIA	Lee Dagger & Courtney Harrell	3
24	32	5 DOLLARS BECAUSE/CAPITOL	Christine And The Queens	11
29	33	SWAN SONG WARNER BROS.	Dua Lipa	6
9	34	HEAT ATLANTIC/EMG	Kelly Clarkson	12
HOT SHOT DEBUT	35	THE RHYTHM OF THE NIGHT NITRON/SONY MUSIC	Sean Finn & Corona	1
39	36	WANT YOU BACK ISLAND/REPUBLIC	Grey Feat. LEON	4
21	37	LOST IN THE FIRE COLUMBIA	Gesafelstein & The Weeknd	10
38	38	PINK TOOL BOX ASTINA	Chelsea	6
48	39	DANCING WITH A STRANGER CAPITOL	Sam Smith & Normani	2
35	40	LAST TIME A18	Blue Ivy	6
34	41	SO CLOSE TOWN/RED/ISLAND/REPUBLIC	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	16
40	42	LIGHT ON DEBAY SOUNDS/CAPITOL	Maggie Rogers	9
26	43	TOMORROW BRKLYN	Alexis Ashley	14
NEW	44	SHOULDA STAYED DARIO	Dario	1
50	45	PLEASE ME ATLANTIC	Cardi B & Bruno Mars	2
45	46	JUICE NICE LIFE/ATLANTIC	Lizzo	4
44	47	WOW. REPUBLIC	Post Malone	8
NEW	48	COVE ME SO ME AND DEE (AYE YEA YEA) A&G/The Swinslow Band's Tony Minton Feat. Nile Rodgers BFD/SUNSHINE SOUND	A&G/The Swinslow Band's Tony Minton Feat. Nile Rodgers	1
37	49	THIS FEELING TIME/RADIKAL	IYES & Ryan Riback	14
27	50	BOY PROBLEMS DAUMAN	Harper Starling	10

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Charts legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

BOXSCORE

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billboard

LEGEND

☐ Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

Digital Songs Charts

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

Awards

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

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CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST	VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,708,390 (\$12,224,360 AUSTRALIAN) \$107.90	EMINEM	MELBOURNE CRICKET GROUND, MELBOURNE, AUSTRALIA FEB. 24	80,708 SELLOUT	TEG DAINTY
2	\$8,149,691 (\$153,779,780 PESOS) \$61.94	PA'L NORTE	PARQUE PUNIDORA, MONTERREY, MEXICO MARCH 22-23	131,584 162,710 TWO SHOWS	OCESA-CIE
3	\$7,740,400 (\$10,884,118 AUSTRALIAN) \$109.19	EMINEM	ANZ STADIUM, SYDNEY FEB. 22	70,891 SELLOUT	TEG DAINTY
4	\$7,083,080 (\$9,973,933 AUSTRALIAN) \$155.37	PHIL COLLINS	AMFI PARK, MELBOURNE, AUSTRALIA FEB. 1-2	49,705 TWO SHOWS TWO SELLOUTS	TEG DAINTY
5	\$6,315,180 (\$8,814,265 AUSTRALIAN) \$104.38	EMINEM	OPTUS STADIUM, PERTH, AUSTRALIA FEB. 27	60,590 SELLOUT	TEG DAINTY
6	\$6,087,200 (\$8,936,143 NEW ZEALAND) \$130.98	EMINEM	WESTPAC STADIUM, WELLINGTON, NEW ZEALAND MARCH 2	46,474 SELLOUT	TEG DAINTY
7	\$5,771,930 (\$8,971,219 AUSTRALIAN) \$168.83	PHIL COLLINS	QUODS BANK ARENA, SYDNEY JAN. 21-23	32,100 THREE SHOWS THREE SELLOUTS	TEG DAINTY
8	\$5,423,230 (\$7,664,846 AUSTRALIAN) \$119.34	EMINEM	OSAC STADIUM, BRISBANE, AUSTRALIA FEB. 20	45,443 SELLOUT	TEG DAINTY
9	\$4,769,179 (\$703,507/\$223,507/\$143,507/\$93,507) \$63.50	FLEETWOOD MAC	MADISON SQUARE GARDEN, NEW YORK MARCH 11, 18	30,912 TWO SHOWS TWO SELLOUTS	LIVE NATION
10	\$4,719,640 (\$6,571,021 AUSTRALIAN) \$130.36	PHIL COLLINS	SUNCORP STADIUM, BRISBANE, AUSTRALIA JAN. 19	36,261 SELLOUT	TEG DAINTY
11	\$3,730,010 (\$5,264,000 AUSTRALIAN) \$164.16	EAGLES	ROD LAVEN ARENA, MELBOURNE, AUSTRALIA MARCH 5-6	22,722 TWO SHOWS TWO SELLOUTS	FRONTIER TOURING
12	\$3,490,224 (\$6,858,430 PESOS) \$54.14	ARCTIC MONKEYS	FORD SOL, MEXICO CITY MARCH 24	64,467 SELLOUT	OCESA-CIE
13	\$3,357,060 (\$4,874,027 NEW ZEALAND) \$147.99	PHIL COLLINS	AMI STADIUM, CHRISTCHURCH, NEW ZEALAND FEB. 4	22,685 SELLOUT	TEG DAINTY
14	\$3,236,910 (\$4,696,460 NEW ZEALAND) \$116.70	PHIL COLLINS	MISSION ESTATE WINERY, NAPIER, NEW ZEALAND FEB. 6	27,736 SELLOUT	TEG DAINTY
15	\$2,675,500 (\$3,266,011 AUSTRALIAN) \$116.48	PHIL COLLINS	ADELAIDE OVAL, ADELAIDE, AUSTRALIA JAN. 25	28,048 SELLOUT	TEG DAINTY
16	\$2,440,129 (\$1 SINGULARIS LEU) \$38.096 (LEU) \$80.09	ANDRE RIEU	BT ARENA, CLUJ-NAPOCA, ROMANIA APRIL 4-7	30,129 FOUR SHOWS FOUR SELLOUTS	ANDRE RIEU PRODUCTIONS
17	\$2,140,720 (\$2,982,365 AUSTRALIAN) \$166.96	PHIL COLLINS	RAC ARENA, PERTH, AUSTRALIA JAN. 28	12,822 SELLOUT	TEG DAINTY
18	\$2,095,376 \$173.95/\$143.95/\$93.95/\$73.95/\$53.95	TRAVIS SCOTT, SHECK WES	MADISON SQUARE GARDEN, NEW YORK MARCH 2	16,181 SELLOUT	LIVE NATION
19	\$1,920,474 \$150/\$46.50	KENNY CHESNEY, CAROLINE JONES, DAVID LEE MURPHY	YAN ANDEL ARENA, GRAND RAPIDS, MICH. APRIL 6-7	22,539 TWO SHOWS TWO SELLOUTS	NEW WORLD GROUP/PAL PRESENTS
20	\$1,730,755 \$144.24/\$115.24/\$86.24/\$61.24	KISS, DAVID GARIBALDI	MADISON SQUARE GARDEN, NEW YORK MARCH 27	13,389 SELLOUT	LIVE NATION
21	\$1,702,050 (\$2,371,155 AUSTRALIAN) \$137.96	PHIL COLLINS	RAC ARENA, PERTH, AUSTRALIA JAN. 29	12,337 SELLOUT	TEG DAINTY
22	\$1,692,064 \$149.50/\$65	MICHAEL BUBLE	T-MOBILE ARENA, LAS VEGAS MARCH 30	14,182 SELLOUT	BEAVER PRODUCTIONS
23	\$1,691,521 \$139.50/\$65	MICHAEL BUBLE	TACOMA DOME, TACOMA, WASH. APRIL 6	15,312 SELLOUT	BEAVER PRODUCTIONS
24	\$1,680,349 \$149.50/\$65	MICHAEL BUBLE	STAPLES CENTER, LOS ANGELES APRIL 2	12,701 SELLOUT	BEAVER PRODUCTIONS
25	\$1,622,260 (\$0,676,610 PESOS) \$42.51	MARCO ANTONIO SOLIS	FORD SOL, MEXICO CITY MARCH 22	38,166 54,000	OCESA-CIE
26	\$1,571,154 \$139.50/\$65	MICHAEL BUBLE	PRACLE ARENA, OAKLAND, CALIF. APRIL 3	12,855 SELLOUT	BEAVER PRODUCTIONS
27	\$1,551,804 (\$1,105,607 EUROS) \$81.39/\$45.22	SHAWN MENDES, ALESSIA CARA	ZIGGO DOME, AMSTERDAM, NETHERLANDS MARCH 7-8	24,089 TWO SHOWS TWO SELLOUTS	WETA TOURS/STAYERS/STAYERS/STAYERS
28	\$1,516,125 \$139.50/\$65	MICHAEL BUBLE	TALKING STICK RESORT ARENA, PHOENIX, ARIZ. MARCH 29	12,805 SELLOUT	BEAVER PRODUCTIONS
29	\$1,510,237 \$195/\$85	BOB SEGER & THE SILVER BULLET BAND, THE RECORD COMPANY	MGM GRAND GARDEN, LAS VEGAS MARCH 2	11,521 12,480	LIVE NATION, MGM RESORTS
30	\$1,369,401 \$129.50/\$65	MICHAEL BUBLE	MODA CENTER, PORTLAND, ORE. APRIL 5	11,848 SELLOUT	BEAVER PRODUCTIONS
31	\$1,347,330 (\$1,902,555 AUSTRALIAN) \$103.64	KYLIE MINOGUE	SIRROMET WINERY, BRISBANE, AUSTRALIA MARCH 17	13,000 SELLOUT	FRONTIER TOURING
32	\$1,265,448 (\$1,784,546 AUSTRALIAN) \$92.11/\$63.75	MICHAEL MCINTYRE	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA MARCH 28-29	19,219 TWO SHOWS	ADRIAN BOHM PRESENTS
33	\$1,228,720 (\$0 AUSTRALIAN) \$97/\$87	JOKER XUE	QUODS BANK ARENA, SYDNEY APRIL 7	6,852 7,350	OZSTARS ENTERTAINMENT
34	\$1,227,042 \$139.50/\$65	MICHAEL BUBLE	PECHANGA ARENA SAN DIEGO, SAN DIEGO, CALIF. MARCH 31	10,034 SELLOUT	BEAVER PRODUCTIONS
35	\$1,194,461 (\$712,400 KRONE) \$68.25/\$9.86	SHAWN MENDES, ALESSIA CARA	RIVAL ARENA, COPENHAGEN, DENMARK MARCH 16	13,297 SELLOUT	WETA TOURS/STAYERS/STAYERS/STAYERS

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



Mendes Takes Europe

Initial reports from the first leg of Shawn Mendes: The Tour appear on the Boxscore chart at Nos. 27 and 35. According to figures reported to Billboard Boxscore, Mendes (above) grossed \$1.6 million at Amsterdam's Ziggo Dome on March 7 and 8 and \$1.2 million at Copenhagen's Royal Arena on March 16. Altogether, the first 16 dates of the European leg have grossed \$12.7 million and sold 188,980 tickets.

Mendes last toured Europe in 2017 on the *Illuminate* world tour. He played 21 dates and grossed \$12.9 million, topping out on the leg's final dates at London's O2 Arena and earning \$1.5 million over two nights. He has already surpassed his individual European best with the recent Amsterdam shows, and will easily outperform 2017's European leg in total, as there are 11 more dates left to report. He'll again finish the run at the O2, this time with three shows.

Mendes is scheduled for an additional 70 dates around the world in 2019, touring North America, Australia and Latin America. Worldwide, his 2017 tour grossed \$35 million from 54 dates, averaging \$649,000 per night. So far, he is pacing \$795,000 for each show in 2019. With a far more expansive global tour (97 dates, compared with 54 in 2017), Shawn Mendes: The Tour is headed toward a total gross of \$75 million to \$80 million.

Having just crossed the \$50 million threshold in career grosses, the remainder of this year's tour will push his total over the \$100 million mark as he plays his first-ever stadium shows at Toronto's Rogers Centre on Sept. 6.

—Eric Frankenberg

MY BILLBOARD MOMENT



WINNING HUMANITARIAN HONOR FOR HURRICANE RELIEF

▶ MARCIE ALLEN

FOUNDER/PRESIDENT, MAC PRESENTS

In October 2012, a chance Facebook encounter connected Allen with Issy Sanchez, a longtime music business executive and resident of Rockaway Beach, N.Y., which had just been hit by Hurricane Sandy. Allen, who splits her time between Nashville and Brooklyn, sprang into action following the then-stranger's SOS: She caught the first flight to LaGuardia Airport and brought gas, food and other supplies to Sanchez and his neighbors. "It was like a war zone," she recalls. Allen then enlisted industry friends to raise over \$100,000 in donations and aid for the residents of Beach 119th Street. She reflects on the experience, which earned her the Humanitarian Award at Billboard's 10th annual Touring Awards in 2013, as well as a nod from President Barack Obama as one of the White House's Hurricane Sandy "champions of change."

I landed at the airport, got in my Jeep and started driving. It was just myself and the National Guard going over to Breezy [Point, in Rockaway Beach]. The gas stations and all public transportation stopped. I didn't know Issy, but I knew his address, so I just showed up. He gave me the biggest hug. There was no FEMA, no Red Cross. He said, "Are you coming back tomorrow?" I went back every day for a month and just stopped working. It became this movement. All of these music industry friends sponsored families. I was getting people's medicine. I restored this woman's wedding dress. I bought grills, and eventually new kitchens. I was their outlet, and they

became my family. For Thanksgiving, I found a Boston Market 20 minutes away and got 560 meals delivered. We served the meals out of the back of my Jeep. No one had had a hot meal in a month.

At the Touring Awards, I had no idea that I was [an honoree], but then Issy walked onstage, and I just lost it. It made me proud to be a New Yorker and in the music industry. Everyone says they are so busy, and that's just bullshit. I didn't write a \$100,000 check — I didn't have \$100,000. I knew that I could not help everyone, so I did what I could. These people lost everything and never didn't have a smile on their face. It was the highlight of my life. —AS TOLD TO NICK WILLIAMS

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