



Clockwise
from left:
Jennie, Jisoo,
Lisa and Rosé

**FROM SILICON
VALLEY TO SEOUL**
How an Expat
Cracked the Korean
Songwriting Code

**ATTENTION
RECORD STORE
SHOPPERS**
Here Comes
the K-Pop
Section

Blackpink

**MEETS THE RED,
WHITE
AND BLUE**

**AFTER YEARS
TRAINING FOR U.S.
DOMINATION,
K-POP'S NEW QUEENS
FINALLY TOUCH
DOWN**



GAGA,

THANK YOU FOR LETTING US ACCOMPANY
YOU ON SUCH AN EXTRAORDINARY JOURNEY.
WE ARE SO INCREDIBLY PROUD TO BE PART OF YOUR LIFE.
CONGRATULATIONS!

WITH LOVE,
YOUR FAMILY AT INTERSCOPE



billboard HOT 100

"Please Me," by Cardi B and Bruno Mars, arrives as the top-selling song of the week.



Cardi B And Bruno Mars Team Up For Another Top 10

AFTER "FINESSE" reached No. 3 on the Billboard Hot 100 in January 2018, **Cardi B** and **Bruno Mars** add their second shared hit, blasting in at No. 5 with "Please Me."

The song — a stand-alone single ("Finesse" was remixed with Cardi B after it was first released as a Mars solo track on his 2016 album, *24K Magic*) — launches at No. 1 on the Digital Song Sales chart with 51,000 downloads sold, according to Nielsen Music. Mars adds his ninth No. 1 on the survey, while Cardi B collects her third.

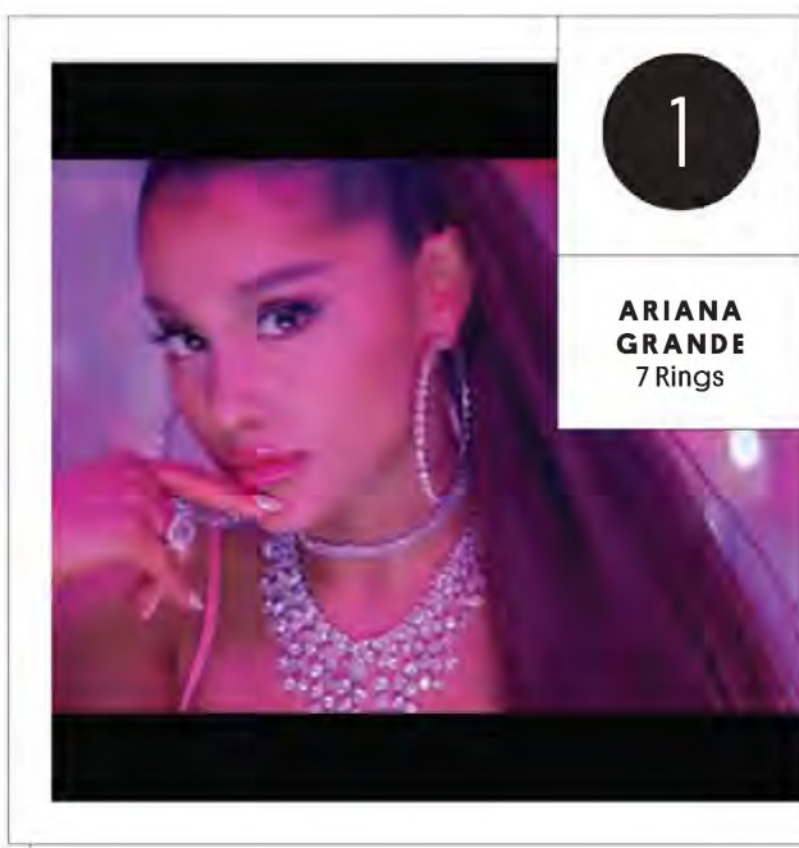
Ahead of the March 1 premiere of its official video, the track bows at No. 10 on the Streaming Songs

list with 27.9 million U.S. streams and climbs 33-22 on Radio Songs (39 million in audience).

As Mars earns his 16th Hot 100 top 10 and Cardi B posts her seventh, the pair joins other soloists who have teamed for multiple top 10s. **Rihanna**, for instance, has shared three with **Drake** and two each with **Eminem**, **Calvin Harris**, **Jay-Z** and **Kanye West**. Drake, meanwhile, boasts five top 10s with **Lil Wayne**. **Ariana Grande** has combined with **Nicki Minaj** for two, while going back further, **Michael Jackson** and **Paul McCartney** tallied two together, both of which peaked in 1983: "The Girl Is Mine" (No. 2) and "Say Say Say" (No. 1 for six weeks, into 1984). —GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 AG 7 Rings	TB:HITS,C. ANDERSON,M. FOSTER (V.M.MCCANTST.M.PARKS,A.GRANDE,N.VITIA,R.RODGERS,O.HAMMERSTEIN II,K.KRYSIU,K.T.BROWN,M.FOSTER,C. ANDERSON)	Ariana Grande	REPUBLIC	1	5
3	4	2	Without Me ▲	L.BELL,(L.BELL,A.R.ALLEN,A.FRANGIPANE,DELACEY,JTIMBERLAKETV.MOSLEY,S.S.STORCH)	Halsey	CAPITOL	1	20
4	5	3	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	18
7	3	4	Thank U, Next ▲	TB:HITS,M.FOSTER,C. ANDERSON (A.GRANDE,T.M.PARKS,V.M.MCCANTS,T.BROWN,M.D.FOSTER,C.M.ANDERSON,N.VITIA,K.KRYSIU,K)	Ariana Grande	REPUBLIC	1	16
		HOT SHOT DEBUT	5 Please Me	BRUNO MARS,THE STEROTYPES (BRUNO MARS,CARDI B,J.YIP,R.ROMULUS,J.REEVES,R.C.MCCULLOUGH II,E.FAUNTLEROY II)	Cardi B & Bruno Mars	ATLANTIC	5	1
2	6	6	Happier ▲	MARSHMELLO (S.MCCUTCHEON,D.SMITH,MARSHMELLO)	Marshmello & Bastille	JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL	2	27
5	7	7	Sicko Mode ▲	HIFROYCZ,TAY.KETH,CUBATZ,B. CHAHAYAD (S.HARVEY,JURK.GOMINCE,B.HIGGINS,B. CHAHAYAD,TRAVIS SCOTT,AGRAHAM,K.MISHAMAN,BROWN,J.E.HAWKINS,C.A.HOLLIS,R.OYLD,R.M.C.C.YOUNG,T.GOMRINGER)	Travis Scott	CACTUS JACK/GRANDHUSTLE/EPIC	1	29
-	2	8	Break Up With Your Girlfriend, I'm Bored	MAX.MARTINI, IYA (A.GRANDE,MAX.MARTINI,SALMANZADEHS,KOTECHA,K.BURRUSS,K.BRIGGS)	Ariana Grande	REPUBLIC	2	2
6	8	9	High Hopes ▲	J.SINCLAIR,J.JEBERG (B.LURIE,J.SINCLAIR,J.O.WEN YOUNG,L.PRITCHARD,S.HOLLANDER,W.LOBAN,BEAN,J.JEBERG,T.M.PARKS,J.JUBER)	Panic! At The Disco	DCD2/FUELED BY RAMEN/EMG	4	29
9	9	10	Wow.	L.BELL,FRANK DUKES (A.R.POST,L.BELL,A.FEENY,W.T.WALSH)	Post Malone	REPUBLIC	8	9

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
51	55	51	Girl Like You		Jason Aldean	46	13
			M.KNOX (M.TYLER, L. BOYER, I. MIRENDA)		MACON/BROKEN BOW		
50	54	52	Twerk		City Girls	29	7
			MR. NOVA, RICO LOVE, I.C. KIRBY, D. TURNER, RICO LOVE, CARDI B		QUALITY CONTROL/MOTOWN/CAPITOL		
-	22	53	Bloodline		Ariana Grande	22	2
			MAX MARTIN, JULIA (A. GRANDE), MAX MARTIN, I.SALMANZADEH, S.KOTECHA		REPUBLIC		
63	64	54	What Makes You Country		Luke Bryan	54	8
			I. STEVENS, I. STEVENS (L. BRYAN), D. DAVIDSON, L.A. GORLEY		CAPITOL NASHVILLE		
-	27	55	Bad Idea		Ariana Grande	27	2
			MAX MARTIN, JULIA (A. GRANDE), MAX MARTIN, I.SALMANZADEH, S.KOTECHA, P. SVENSSON		REPUBLIC		
64	61	56	Pure Water		Mustard & Migos	56	4
			D. MUSTARD, P. PHARO, D. J. MC FARLANE, G. J. MARSHALL, K. K. BALL, K. CEPHUS, M. KHAN		QUALITY CONTROL/MOTOWN/10 SUMMERS/CAPITOL/INTERSCOPE		
-	26	57	Fake Smile		Ariana Grande	26	2
			POP HAPPY PEREZ (A. WANSLE), N. PEREZ, P. RISCILLA, RENE A. K. LYKKE, L. D. TRAN, T. A. GRANDE, J. W. FRIERSON, M. L. FRIERSON		REPUBLIC		
-	21	58	Imagine		Ariana Grande	21	7
			POP HAPPY PEREZ (A. WANSLE), N. PEREZ, P. RISCILLA, RENE A. K. LYKKE, L. D. TRAN, T. A. GRANDE, J. W. FRIERSON, M. L. FRIERSON		REPUBLIC		
58	62	59	Take It From Me		Jordan Davis	58	8
			P. DIGIOVANNI (L. DAVIS), J. DAVIS, I. GANITT		MCA NASHVILLE		
86	93	60	Mixed Personalities		YNW Melly	60	5
			C. CLIP BEATZ (J. M. DEMMONS, K. O. WEST)		YNW MELLY/300		
49	58	61	Lost In The Fire		Gesaffelstein & The Weeknd	27	6
			M. LEVY, T. H. WEEKND, D. A. HEALIA, M. LEVY, A. TESFAYE, A. BALSHE, L. LOUENNEVILLE, N. DONOVAN		COLUMBIA		
-	25	62	Ghostin		Ariana Grande	25	2
			I. S. SALMANZADEH, S. KOTECHA, V. M. MCCANTS, I. M. PARKS		REPUBLIC		
53	60	63	Nothing Breaks Like A Heart		Mark Ronson	43	12
			M. RONSON, P. CARD BROTHERS (M. D. RONSON, M. CYRUS, J. LUBER, T. BRENNER, C. K. M. P. CARD, C. P. CARD, C. R. SZYMANSKI)		RCA		
52	57	64	This Feeling		The Chainsmokers	50	19
			THE CHAINSMOKERS (TAGGART, P. ALLEWISCHWARTZ)		DISRUPTOR/COLUMBIA		
54	63	65	Undecided		Chris Brown	35	7
			S. STORCH, A. V. DONIC, J. M. BROWN, S. STORCH, V. VANDEN BIDE, F. FERRARO, P. P. P. COO, A. SITH, J. BAKER, J. JACKSON, SHANIC ENN, W. WALDEN		RCA		
69	66	66	Millionaire		Chris Stapleton	66	11
			D. COBB, C. STAPLETON (K. WELCH)		MERCURY NASHVILLE		
89	92	67	Here Tonight		Brett Young	67	7
			D. HUFF (B. YOUNG, B. C. AVER, J. BACH, C. KELLEY)		BMLG		
67	71	68	Calling My Spint		Kodak Black	46	12
			J. LUBER, J. AKER ONE (B. K. APRI, H. LUBER, J. DUTTON)		DOLLA ZN DEALZ/ATLANTIC		
55	69	69	Sixteen		Thomas Rhett	42	15
			D. HUBER, J. RASH, J. REDHO, M. S. PHITT (T. H. MAS, G. HETS, S. MODOU, G. S. DELONDI)		VALORY		
72	70	70	Love Someone		Lukas Graham	70	8
			R. S. P. FOR, R. L. URE, A. N. M. S. P. L. D. L. A. B. R. E. (G. F. O. R. C. H. A. M. M. E. R. S. P. O. R. T. E. R. M. S. T. O. R. I. O. P. I. D. A. N. E. S. T. A. L. A. N. D. L. A. B. R. E. M. P. L. E. G. A. A. R. D.)		WARNER BROS.		
62	65	71	Armed And Dangerous		Juice WRLD	44	15
			D. RE MOON (J. A. HIGGINS, A. E. PROCTOR)		GRADE A/INTERSCOPE		
76	89	72	Nights Like This		Kehlani	69	6
			NOT LISTED (NOT LISTED)		TSUNAMI MOB/ATLANTIC		
99	68	73	Close Friends		Lil Baby	28	17
			TURBO (D. JONES, C. DURHAM)		QUALITY CONTROL/MOTOWN/CAPITOL		
-	38	74	In My Head		Ariana Grande	38	2
			POP HAPPY PEREZ (A. WANSLE), A. GRANDE, N. PEREZ, B. C. CONEY, D. ANDREWS, L. D. NELSON JR.		REPUBLIC		
59	72	75	Put A Date On It		Yo Gotti	59	4
			J. JAMES (M. MIMS, D. JONES, J. JAMES, R. MORALES)		CMG/EPIC		
57	67	76	Pure Cocaine		Lil Baby	46	11
			M. T. A. Z. I. K. M. U. Z. I. K. Q. U. A. Y. G. L. O. B. A. L. (D. JONES, C. ROSSER, M. ROBINSON)		QUALITY CONTROL/MOTOWN/CAPITOL		
74	79	77	Down To The Honkytonk		Jake Owen	74	8
			I. MOI (R. CLAWSON, L. LAIRD, S. MCANALLY)		BIG LOUD		
68	74	78	Ella Quiere Beber		Anuel AA & Romeo Santos	61	16
			CHRIS EDY, GARY M. S. I. C. N. I. X. S. E. G. A. R. R. A. T. E. G. A. Z. M. E. Y. S. A. N. T. I. A. G. O. C. E. O. R. T. E. R. I. V. E. R. A. / G. A. V. E. R. A. V. A. Z. O. U. Z. E. N. I. K. S. E. G. A. R. R. A.		REAL HASTA LA MUERTE/GLAD EMPIRE		
66	75	79	Lovely		Billie Eilish & Khalid	64	17
			F. B. O. C. O. N. N. E. L. L. (B. O. C. O. N. N. E. L. L. & B. O. C. O. N. N. E. L. L. K. R. O. B. I. N. S. O. N.)		DARKROOM/INTERSCOPE		
NEW		80	Talk You Out Of It		Florida Georgia Line	80	1
			I. MOI (M. HARDY, H. PHELPS, L. ROGERS, A. VANDERHEYM)		BMLG		



1

ARIANA GRANDE
7 Rings

A week after **Grande** became the first soloist — and the second act overall, after **The Beatles**, in 1964 — to simultaneously rank at Nos. 1, 2 and 3 on the Hot 100, all three songs that contributed to her achievement rise at radio. “7 Rings” rules for a fifth week and claims top Airplay Gainer honors for a fourth frame (71.3 million in audience, up 16 percent, according to Nielsen Music); “Thank U, Next” (No. 4) bullets in the top 10 of the Adult Top 40 chart; and “Break Up With Your Girlfriend, I’m Bored” (No. 8) bounds by 59 percent to 21.3 million impressions. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
95	91	81	Miss Me More		Kelsea Ballerini	81	3
			F. G. W. H. I. T. H. E. A. D. J. M. A. S. S. E. Y. (K. BALLERINI, D. H. HODGES, B. M. CLAUGHORN)		BLACK HEAVEN		
81	82	82	Body		Loud Luxury	80	8
			A. FEDIK, J. DE PACE (C. LOPEZ, M. MCCLAIN, A. DE F. Y. D. E. K. J. DE PACE)		ARMADA		
93	85	83	Burn Out		Midland	83	7
			D. HUFF, S. MCANALLY, I. OSBORNE (J. CARSON, C. DUDDY, N. W. T. S. T. R. A. C. H. S. M. C. A. N. A. L. L. Y., I. O. S. B. O. R. N. E.)		BIG MACHINE		
NEW		84	Eyes On You		Chase Rice	84	1
			C. DESTEFANO (C. RICE, C. DESTEFANO, A. GORLEY)		DAK JANELS/BROKEN BOW		
-	56	85	Who Do You Love		The Chainsmokers	56	2
			THE CHAINSMOKERS, O. K. W. I. D. I. A. T. A. G. G. A. R. T. A. B. A. I. L. L. W. F. I. D. E. R. S. M. O. D. O. U. S. T. R. I. E. L. B. M. I. N. G. S. C. H. O. O. L. A. P. W. I. N. M. C. L. E. F. F. O. R. B. I.		DISRUPTOR/COLUMBIA		
NEW		86	365		Zedd & Katy Perry	86	1
			Z. E. D. D. H. C. U. T. F. A. T. H. E. R. (A. Z. S. L. A. V. S. K. I. K. A. T. Y. P. E. R. R. I. C. A. L. I. N., C. S. A. N. D. E. R. S., D. D. A. V. E. S. H. E. N. P. W. A. L. E. V. I. K., M. H. H. A. N. S. E. N.)		CAPITOL/INTERSCOPE		
NEW		87	Worth It		YK Osiris	87	1
			K. W. I. T. T. A. N. O. R. K. S. U. P. P. R. E. M. I. T. M. I. L. L. S. J. O. W. L. I. A. M. S. C. H. E. D. B. I. N. G. H. O. G. G. I. N. G. S. I. R. L. O. W. O. O. D. S. I. F. T. H. E. S. H. O. G. G. R. A. S. S. I. X. C. C. A. N. D. O. R. A. T. M. I. L. L. S.)		DEF JAM		
61	78	88	When The Party's Over		Billie Eilish	52	18
			F. B. O. C. O. N. N. E. L. L. (F. B. O. C. O. N. N. E. L. L.)		DARKROOM/INTERSCOPE		
77	90	89	Yosemite		Travis Scott	25	18
			J. JAMES, T. P. R. O. P. H. A. M. Y. (T. R. A. V. I. S. S. C. O. T. T., G. K. I. T. C. H. E. N. S., N. G. O. R. A. T. A. J. A. M. E. S., C. D. U. R. H. A. M., M. O. R. A. L. E. S.)		CACTUS JACK/GRAND Hustle/EPIC		
82	81	90	Shot Clock		Bla Mael	81	4
			D. I. M. U. S. T. A. R. D. (E. M. H. O. W. E. L. L. D. J. J. M. C. F. A. R. L. A. N. E. M. P. O. W. E. L. L., J. A. B. R. A. T. H. W. A. I. T. E. & B. U. S. H. A. G. R. A. H. A. M. T. Y. M. O. S. L. E. Y.)		10 SUMMERS/INTERSCOPE		
NEW		91	There Was This Girl		Riley Green	91	1
			D. HUFF (R. GREEN, ERIK DYLAN)		BMLG		
-	95	92	Con Calma		Daddy Yankee	90	3
			PLAY-N-SKILLZ, SCOTT SUMMERS (J. L. AYALA, RODRIGUEZ, E. L. CARTEL, J. MILE, I. G. R. I. V. E. R. A. V. A. Z. O. U. Z. E. D. K. O. B. R. E. N.)		EE CARTEL/UMILE		
100	100	93	On My Way To You		Cody Johnson	91	4
			T. W. W. I. L. M. O. N. (B. R. E. T. T. J. A. M. E. S. T. L. A. N. E.)		COJO/WARNER		
94	94	94	Let Me Down Slowly		Alec Benjamin	79	5
			N. L. A. M. B. R. O. Z. A. (A. B. N. J. A. M. I. N. M. P. O. L. L. O. C. K., N. L. A. M. B. R. O. Z. A., C. A. R. A. C. C. I. O. L. O.)		ARTIST PARTNERS GROUP/ATLANTIC		
-	48	95	Make Up		Ariana Grande	48	2
			T. B. H. I. T. S. B. M. B. A. P. T. I. S. T. E. (T. B. R. O. W. N., V. M. M. C. C. A. N. T. S., T. M. P. A. R. K. S., A. G. R. A. N. D. E., B. M. B. A. P. T. I. S. T. E.)		REPUBLIC		
87	84	96	Make It Sweet		Old Dominion	84	8
			S. M. C. A. N. A. L. L. Y. (M. R. A. M. S. E. Y., R. O. S. E. N. W. S. E. L. L. E. R. S., G. S. P. R. I. N. G. L. E. T. U. R. S., S. M. C. A. N. A. L. L. Y.)		RCA NASHVILLE		
71	83	97	Good Girl		Dustin Lynch	44	15
			Z. C. R. O. W. E. L. L. (D. L. Y. N. C. H. L. E. B. A. C. H., A. A. L. B. E. R. T.)		BROKEN BOW		
79	88	98	Arms Around You		XXXTENTACION x Lil Pump	28	17
			J. O. N. E. M. A. L. L. M. A. L. L. S. B. I. E. G. A. R. C. I. A. L. L. O. N. O. N. O. A. N. I. G. E. S. A. N. I. A. X. O. T. T. A. C. I. O. N. S. (J. M. O. R. I. S. J. A. M. A. N. B. O. W. N., S. A. G. H. U. A. C. I. A. W. P. O. R. T.)		EASYSOUNDRECORDS/WARNER BROS.		
85	99	99	Startender		A Boogie Wit da Hoodie	59	9
			T. M. N. I. S. I. A. B. O. O. G. I. E. W. I. T. D. A. H. O. O. D. S. (W. I. L. L. I. A. M. S. C. I. W. A. R. D., C. D. O. N. S. O. N., C. E. R. U. S. M. A. N. G. U. E. N. S. T. E. V. E. N. S. O. N.)		HIGH-BRIDGE THE LABEL/ATLANTIC		
NEW		100	One That Got Away		Michael Ray	100	1
			B. H. E. N. D. R. I. C. K. S. (J. F. R. A. S. U. R. E. T., R. O. S. E. N., M. R. A. M. S. E. Y., I. O. S. B. O. R. N. E.)		ATLANTIC/WEA		



86 ZEDD & KATY PERRY
365

As the collaboration vaults into the top 10 of Hot Dance/Electronic Songs (see page 62), it concurrently enters Pop Digital Song Sales at No. 9 and Mainstream Top 40 at No. 32.



87 YK OSIRIS
Worth It

The Jacksonville, Fla.-based rapper-R&B vocalist makes his Hot 100 debut as the track starts with 8.9 million U.S. streams (up 70 percent) and 2,000 downloads sold (up 20 percent).

Contents

THIS WEEK

Volume 131 / No. 5



ON THE COVER

Group cover, from left: Jennie, Rosé, Jisoo and Lisa of Blackpink. Member covers, from top: Jennie, Rosé, Jisoo and Lisa. Photographed by Alexandra Gavillet on Feb. 8 at Smashbox Studios in Los Angeles. See how well the members know one another at billboard.com/videos.

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- 44 *The New Style*** The seminal hip-hop label Def Jam turns 35 — and it's developing

a roster of eager young recruits in order to reclaim its place in the upper echelons of the game.

BILLBOARD HOT 100

- 1 *Cardi B and Bruno Mars*** score their second shared hit as "Please Me" launches at No. 5.

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- 11** While Spotify inches closer to debuting its streaming service in India, a battle with Warner Music Group over publishing rights threatens to halt, or complicate, its launch.

- 12** How organizers of Live Aid Venezuela planned a star-studded benefit concert on the Colombian border in one of the most high-pressure political arenas in the world.

7 DAYS ON THE SCENE

- 20** 91st Academy Awards, BRIT Awards, Premio Lo Nuestro

THE BEAT

- 27** As maximalist stages dominate, Stufish, the design firm behind Beyoncé's Coachella gig and Elton John's farewell run, is taking the opposite approach with the current **Rolling Stones** tour.
- 32** Atlanta's LVRN is the latest among black-founded record labels strengthening cultural bonds.

CODA

- 64** In 1982, **The Go-Go's** topped the Billboard 200 with *Beauty and the Beat*.

Clockwise from top left: Rosé, Jisoo, Lisa and Jennie of Blackpink.

**CONGRATULATIONS ON YOUR
OUTSTANDING CONTRIBUTION TO MUSIC AWARD
AT THE BRITs 2019**

PINK



**BEAUTIFUL TRAUMA WORLD TOUR 2019
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3 August Stockholm **5 August** Oslo **7 August** Horsens **9 August** Gelsenkirchen **11 August** The Hague

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Spotify, Warner Face Off In India

The streaming service launched on the subcontinent without major publishing rights, angering publishers amid the latest salvo in a long-running business conflict

BY ED CHRISTMAN

WHEN SPOTIFY launched in India on Feb. 26 after years of planning, it did so without hits like **Ed Sheeran**'s "Perfect" and **Cardi B**'s "I Like It" because it wasn't able to reach a licensing deal with the owner of those recordings, Warner Music Group (WMG).

But it is offering Indian users songs that WMG publishes, such as **Maroon 5**'s "Girls Like You" and **Beyoncé**'s "Formation," despite the company's objections — setting a stage for a battle royale that could have significant international implications for Spotify's relationships with the music industry and Wall Street, not to mention the future of copyright law in the world's second-most populous country and beyond.

On Feb. 25, WMG filed a request for an injunction to try to stop the

inclusion of Warner/Chappell songs in Spotify's impending launch. Spotify quickly accused WMG of "abusive behavior [that] would harm many non-Warner artists, labels and publishers, and prevent Spotify from competing in the market." WMG called Spotify's comments "appalling," adding, "We're shocked that they would exploit the valuable rights of songwriters without a license."

55
Number of top 100 U.S. radio songs in which Warner/Chappell claimed a stake in the fourth quarter of 2018.

Still, Spotify has sometimes been the kind of company that begs forgiveness in an industry based on asking permission. After a Mumbai judge deferred WMG's request for injunction for several weeks, Spotify's choice to launch its on-demand service with Warner/Chappell-owned songs without permission highlights the continued tension developing between the major labels and the digital service.

While it's impossible to calculate

the percentage of songs owned or distributed by other labels that Warner/Chappell has a stake in, for the fourth quarter of 2018, it claimed a piece of 55 of the top 100 radio songs in the United States, according to Nielsen Music, good for a market share of 16.81 percent, though that may not necessarily be the case for India. Of those 55 songs, 21 were distributed by Universal Music Group, and 14 were distributed by Sony. The company counts **Katy Perry**, **Kendrick Lamar**, **Madonna**, **Radiohead** and **Rihanna** among its stable of songwriters.

Since Indian copyright law doesn't provide statutory damages for copyright holders, if Spotify is found to be infringing WMG copyrights, the company would only have to pay in damages what it would have paid anyway in royalties, plus the music company's legal fees. But Spotify appears to be claiming it does have a statutory license to use the Warner/Chappell songs because streaming is akin

Topline

MARKET WATCH

20.56B

↓ 0.3%

TOTAL ON-DEMAND STREAMS
WEEK OVER WEEK

Number of audio and video on-demand streams for the week ending Feb. 21.

12.45M

↓ 1.9%

ALBUM CONSUMPTION UNITS
WEEK OVER WEEK

Album sales plus track-equivalent albums plus audio streaming-equivalent albums for the week ending Feb. 21.

140.1B

↑ 32.3%

TOTAL ON-DEMAND STREAMS
YEAR OVER YEAR TO DATE

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

nielsen
MUSIC

to the broadcasting done by radio and TV. This is an open question in India, and courts have never weighed in.

If Spotify prevails in court and the statutory license is extended to on-demand digital services, publishers and songwriters could lose the ability to negotiate better payment rates than what the local copyright board assigns for programmed radio airplay. One publisher says that it may not forgive WMG for awakening “this sleeping issue. Unlike other majors, WMG has no direct presence in India, and its market share is negligible. Why pick a fight in a market where you have no leverage?”

Spotify has been public about its plans to open in India since March 2018 and had been negotiating with rights holders for months. But WMG’s injunction request

own both master recordings and publishing rights, so they haven’t maintained songwriter databases. But India’s amended Copyright Act of 2012 introduced the concept of an “unassignable and unwaivable right to equal remuneration for lyricists and composers,” which would protect songwriters. So far, in the absence of an accurate database, the government favors blanket licensing of all rights by one society as the best protection for songwriters.

Instead of using the local Indian Performing Rights Society, most Western publishers are using their Pan-European vehicles, usually anchored by one or two collection societies from the latter continent, to strike direct deals or are going through the Australian society, according to sources; this gives the

“WMG has no direct presence in India. Why pick a fight in a market where you have no leverage?”

laid bare the frustrations that delayed the launch, underscoring a broader discontent that’s bubbling beneath the surface of a recovering music business.

Spotify’s decision to launch without all three major labels onboard doesn’t come with much legal risk. But the move could damage Spotify’s relationships with both creators and its content partners at a time when Spotify’s competitors like Amazon and Apple Music are catching up.

Meanwhile, the outcome of the court case could reshape Indian copyright law, which until recently didn’t need to distinguish between mechanical and performance rights for compositions for streaming. Bollywood studios and their labels traditionally have had music created on a work-for-hire basis and

services both performing and mechanical rights in the same licensing deal.

But a WMG source who would not comment on the record says the company’s main goal is only to achieve a fair rate for itself and its songwriters instead of the low amounts of money that the Spotify deal being offered will pay out. While both sides are publicly decrying each other’s behavior during negotiations over a license, both also say they hope to resolve the dispute through negotiation.

The battle over India comes as all three major record companies gear up to renegotiate their higher-stakes global licensing deals with Spotify, which is pushing to pay labels a lower share of its revenue as it amasses subscribers. ●



Ocampo (second from left) and Branson (second from right) at the Venezuela Aid Live concert on Feb. 22.

The Making Of Venezuela Aid Live

How an inexperienced businessman, a British billionaire and the Latin world’s top artists helped raise millions

BY LEILA COBO

This past December, when Colombian businessman **Bruno Ocampo** was at **Richard Branson’s** Caribbean retreat, the two men were discussing their shared passion for philanthropy over games of chess when talk turned to Venezuela, its human rights issues and its diaspora (during which 3 million people fled the country). “Six weeks later,” says Ocampo, “he wrote me an email and asked how we could help.”

Ocampo reached Venezuelan opposition leader and self-declared president **Juan Guaidó**, and on Jan. 30, the two were on a video call with Branson and another opposition leader, **Leopoldo López**. One suggested a Live Aid-style concert to raise money and awareness of the humanitarian crisis, including the foreign aid that Venezuelan President **Nicolás Maduro** blocked from the country.

Three weeks later, on Feb. 22, 32 artists, including superstars **Maná**, **Carlos Vives**, **Maluma** and **Juanes**, played on a makeshift stage built on the Las Tienditas Bridge in Cúcuta, Colombia, on the Venezuelan border. Dubbed Venezuela Aid Live, the concert drew 317,000 people, including the presidents of Colombia, Chile and Paraguay.

In response to the proposed concert, Maduro staged his own show — at the same time, on the Venezuelan side of the same bridge — which he called Hands Off Venezuela.

“We wanted to try to get humanitarian aid into, and bring the world’s attention to, what was happening in Venezuela,” Branson told *Billboard* at the event.

In the end, Maduro did not allow the aid to cross into Venezuela, and following the concerts, clashes broke out between his forces and protesters, leaving at least five dead and over 300 wounded. Yet the making of Venezuela Aid Live — which Branson pledged

would raise \$100 million in the next 60 days — was an example of how artists can mobilize and influence politics in a very short time.

“Music and art will always be fundamental in building peace,” says Juanes, who organized a Peace Without Borders concert at the same location in 2008. “The world’s atmosphere is more tense now. The presence of the presidents changed the humanitarian slant and made it different.”

Putting the show together was not easy for Ocampo, who had never organized a concert before. In addition to Branson’s support, he enlisted **Ricardo Leyva**, owner of experiential marketing firm Sistole, and they provided the initial cash infusion for the concert. None of the acts were paid to perform, though some were flown in. Yet artist costs didn’t exceed \$60,000, according to Ocampo.

“Our biggest hurdle was to guarantee world-class content, great sound and production,” says Leyva, who engaged producers Persival and Árbol Naranja for the event. Others rose to the occasion, too: Facebook quickly verified the event’s nonprofit status to ensure donations came in, YouTube offered technical support for live streams, WK Entertainment helped clear streaming rights, labels authorized artist appearances, Shots Studios mobilized influencers, local officials activated security forces, and the Colombian government expedited plane traffic for artists and organizers.

Costs totaled less than \$600,000, and \$2.4 million was raised in the first four days. Ocampo says another concert is being planned for later in the year.

“We did have many Fyre Festival moments,” says Leyva. “But three days before, we’d solved the hardest parts. It was daring, no doubt.” ●

Additional reporting by Roberto Cardona.

EU-Tube Battle Nears Final Parliament Vote

After years of lobbying, the fight over the Copyright Directive, and the future of digital media in Europe, is about to end

BY RICHARD SMIRKE

Late in the evening of Feb. 13, European Union policymakers hammered out the final version of the new Copyright Directive — the subject of a fierce four-year battle between media businesses and tech giants like Google over how creators will be compensated in the digital age.

At stake are billions of dollars in potential revenue for the music industry, as well as the future of the online media business in the world's largest market. By early April, European Parliament will vote on whether the Directive on Copyright in the Digital Single Market will take effect — after which it would then be transposed into law in member states.

The most important provision to the music business — and the most controversial generally — is Article 13, which would essentially end the legal “safe harbor” from copyright infringement that sites that rely on user-uploaded content now have in Europe. Those companies, including

YouTube, would become legally responsible for infringement that takes place on their platforms, and be required to sign deals that provide rights holders with “fair remuneration.” In business terms, that means YouTube would have to pay royalties closer to those of Spotify and Apple.

But the legislation's final wording has left some music executives so unhappy with what they see as a weakened Article 13 that they don't favor it.

“The final version has the potential to leave music worse off than we are now,” says one senior music executive. “This is about future-proofing the legislation so that it remains effective as technology changes — and sadly, this version doesn't achieve that.”

The final text of Article 13 gives platforms that rely on user-uploaded content some mitigations of liability for hosting infringing music or videos in cases where a license hasn't been granted, such as a leak. In those cases, platforms would have to make “best

efforts” to get a license and “ensure the unavailability of specific works.”

When unlicensed content is uploaded, platforms have to act “expeditiously” to remove it and make “best efforts” to prevent its future upload. That means YouTube will be required to implement “notice and staydown,” as opposed to the current regime of “notice and takedown” — or “Whac-A-Mole,” as some call it. Some executives worry that terms like “best efforts” are too ambiguous — and could become more so once they become law in different countries.

But the majority of rights holders see the legislation as a major step forward.

“This is the first time anywhere in the world that platforms offering user-upload services are ruled to be communicating to the public — that they need a license,” says **Helen Smith**, CEO of indie label group IMPALA.

“This is more than we originally asked for, and it is legislation that will move us forward as a sector.”

Of the three major labels, industry sources say Universal is the most opposed to the final version; Warner largely favors it, though executives think the text contains flaws; and Sony Music is between the two. YouTube declined to comment, but still said in a statement that it is determining its next steps.

“Is what we're giving away something we can live with? The general reaction among rights holders, labels and publishers is yes,” says **John Phelan**, director general of global publishing trade group ICMP, which previously joined IFPI and IMPALA in opposing an earlier, weaker version of the directive. He says the final text fixed many of those issues.

“There is an acknowledgement [in Article 13] that our artists' and writers' creations are not there to be trampled by tech companies,” says a label executive. “How countries interpret it will be where the rubber meets the road.”



Now In U.S. Stores: K-Pop

Physical music sales continue to slide, but Trans World Entertainment is giving the genre its own section in stores — and hoping to bring fans back to the mall

BY ED CHRISTMAN

Entertainment retailer Trans World Entertainment has signed a deal to report sales of its K-pop titles to Korean chart company Hanteo. And as part of that arrangement, the Albany, N.Y.-based chain is creating a K-pop section in each of its 210 U.S. stores and its websites, where it will sell music, clothing, accessories and collectibles.

“We continue to look for opportunities to provide our customers with collaborative merchandise in stores and online, and K-pop is one of those opportunities,” said Trans World CEO **Michael Feurer** in a statement. “We are excited about giving K-pop fans in the United States the opportunity to help their favorite group rise on the Hanteo Chart.”

In a South Korean market dominated by charts-based music TV shows, those domestic tallies take on added value for fans and artists. And while definitive K-pop data is unavailable,

what's of most interest to Trans World is that when K-pop albums are physically released, fans respond accordingly. And in the United States, such sales are growing.

Using Nielsen Music sales data of 17 K-pop acts who have appeared on the *Billboard* charts over the past decade, *Billboard* estimates that sales and streaming activity has jumped almost 100 percent or more over each of the past four years, from 190,000 consumption units in 2015 to 2.2 million units in 2018, the latter a 166 percent jump over 2017. While most of last year's activity came from **BTS**, the other 16 acts still accounted for 570,000 album consumption units for 2018.

For example, **BTS** generated 1.6 million overall audio consumption units in 2018, of which 668,000 (or 41 percent) were physical sales. In 2018, as sales of both overall albums and physical CDs again slipped by double-digit percentages in the



United States, that's good news for Trans World.

One reason **BTS** sells so many physical copies is the extensive extras in its CD packages, says Trans World vp music and movies **Bill Miller**. He's encouraging other labels to use the same strategy for U.S. K-pop releases, and also plans to seek in-store appearances from K-pop acts. Executives hope that the deal will lead K-pop merchandise suppliers to help Trans World stock collectibles and accessories.

“We see steady growth in our K-pop business, with fans being very engaged with the packaging and collectible items that the labels continue to release,” says Miller. “It's allowing fans to feel a real connection between them and the artist.”



FROM THE DESK OF

FOUNDER/CEO, MARZ MUSIC GROUP

Paul Thompson

How an English-teaching expat cracked the K-pop biz

BY HANNAH KARP
PHOTOGRAPHED BY KWON JOONGHO

I COULDN'T TAKE IT ANYMORE," recalls **Paul Thompson**, explaining why he fled his cubicle job as a Silicon Valley headhunter in 2013 to teach English in South Korea. It was a country he knew nothing about, except that it offered good-paying teaching gigs that required only an English degree, which he had earned at the University of San Diego.

Seven years later, the 31-year-old Stockton, Calif., native has attained unlikely status in Seoul: the only non-Korean ever to be signed as an in-house songwriter by K-pop giant JYP Entertainment, home of boy band **BTS**. And after running an equally rare three-year joint publishing venture with another Korean juggernaut, SM Entertainment

(**Girls' Generation**, **EXO**), Thompson is now growing his own MARZ Music Group, funneling K-pop tunes crafted by his stable of young, mostly California-based writers to any willing Korean buyer.

From his small 10th-floor apartment in a Seoul high-rise, Thompson has cornered one of the world's healthiest songwriting markets: a place where revenue from physical music like CDs jumped 53 percent in 2017 over 2016 to \$181 million, according to the latest available data from IFPI, and the top album last year sold over 2 million physical copies in a country of 51 million, according to Korean music chart Gaon. K-pop sales and streams are growing globally, too. That means writers with album tracks on big K-pop releases can still make a good living — in contrast to the United States, where songwriters' fortunes now depend largely on streaming hits.

Soon after arriving in Seoul, Thompson

"I can speak enough [Korean]," says Thompson, photographed Feb. 22 at his home office in Seoul. "But I can't write a song in Korean on my own."

realized he didn't want to be a teacher. But he remembered the K-pop videos that his former students obsessed over and decided to try making K-pop himself.

"I knew how to find information on the internet, and I started emailing label executives in Korea," remembers Thompson, a self-taught musician who had produced tracks for **Ray J** and **Omarion** after college but "never got as big as I wanted."

To his surprise, the CEO of JYP's publishing arm invited him for a test session, signing him with an advance soon

four album fillers, make money and build a reputation. I'm in Korea and I'll be able to executive-produce everything and sell it."

How did you land the venture with SM?

I knew they did song camps, and I gave them a whole spiel about how MARZ Music is going to be the future of K-pop. I convinced them to let me do one camp. It was a disaster. We ended up pulling together 10 songs, and then all the A&R [reps] come at the end of the camp. They sit and stare at you; they don't smile. They ended up buying four, which I thought was

the general public. It's marketed to kids and young adults.

You're out of your SM deal. Will you shop songs to Americans now?

In the U.S., you need a hit — that's the only way to make money. In Korea, the ceiling for songwriters isn't as high, but the floor is much higher, and the performance royalties are amazing.

Are those royalties better in Asia?

There are more opportunities for groups to have huge fan bases. When EXO tours, they're doing a dome stadium tour in Asia, 20,000-50,000 seats filled. Performance royalties are based on ticket sales, the number of songs performed and the amount of copyright you hold. Not as many American artists are performing in front of 50,000 people a night. ■

"K-pop is not marketed to the general public. It's marketed to kids and young adults."

after. But "JYP didn't know what to do with my music," he recalls.

So Thompson raised money to launch MARZ and started running songwriting camps for SM, producing six K-pop No. 1s and backing the writers of five songs that reached the top 30 on the Billboard Hot 100 in 2018. Now he is expanding into China, where K-pop acts are banned from touring but still count passionate fan bases. *Billboard* spoke with Thompson about how he made it in Korea.

You left your initial songwriting deal at JYP. Why?

We weren't a good fit. JYP is very traditionally Korean and K-pop-sounding. It's like going to the very highest level right off the bat. They put me with this kid named **GSoul**, one of the few people who spoke English — he was an artist there — so we got put in the corner. I was writing so many songs for them and they weren't using anything. At the time, very few Korean companies were using foreign demos. **J.Y. Park**, the head of JYP, has final say on everything. He's one of the most legendary songwriters in Korea. He didn't like the Western style, so they didn't use any of my stuff. I don't blame them; I wasn't trying to make anything Korean-sounding, I was just making songs I thought were cool, and it wasn't working.

What did you do then?

I was broke. Student loans came calling. I knew that SM worked with foreigners. And then I really started to study the music and what I noticed was, a lot of the title tracks were very dance-heavy, but the album fillers [had] very '90s and early-2000s U.S. R&B flavor. I thought, "I know all my buddies from Los Angeles can do that stuff. We can't do electro-dance, but if we write a bunch of R&B, we can get three to

terrible, but one A&R told me most camps sell two or three. At my second camp, we made 20 songs, sold 15, an all-time record at SM. Six became singles and three became huge. MARZ took off.

How many writers are signed to MARZ?

At any one time, 10-15 exclusively, and then I have a lot of consultation deals with people, or I manage their Asia stuff. **Andrew Bazzi**, I signed him in Asia before APG and Atlantic, he sold 1 million records in Korea before he ever released anything in the U.S. He was in Korea with me at a song camp when "Mine" blew up and had to leave early because Atlantic said, "You have to come back and promote this."

What has made you so successful?

I have a very specific business model: I generally don't sign anyone older than 25. A lot of foreigners writing in Korea were older songwriters whose careers were not as bright as they used to be. They were stuck in their ways and weren't bringing innovation to the Korean music industry. Most people, I felt, viewed it as a quick check, and would give their B- and C-level songs. What the American public doesn't understand is that K-pop is not marketed to



1 A certification from KOMCA, Korea's official performing rights organization. **2** A fortune Thompson got in L.A. that says an "interesting musical opportunity" was in his future. "I've kept it in my wallet for eight years and look at it to remind me that life can take you crazy places," he says. **3** SHINee and EXO figurines, given to him for producing their 2017 singles. **4** "My biggest accomplishments in Korea have been writing for EXO," he says about these signed albums.



GOOD WORKS

Feeding The Soul

Jon Bon Jovi's charity has been providing housing and food to needy youth and veterans for over a decade, with more help on the way

BY MELINDA NEWMAN

SINCE 2006, THE JON BON JOVI SOUL Foundation has helped fund over 600 units of affordable and supportive housing in 10 states for thousands of people, including veterans, by partnering with other nonprofit organizations dedicated to breaking the cycle of poverty, hunger and homelessness.

In February, the Philadelphia-based foundation, which has a four-star "exceptional" rating from nonprofit watchdog Charity Navigator, began working in its 11th state with the Nevada Partnership for Homeless Youth, to raise funds for a facility in southern Nevada. The foundation has pledged to match additional donations up to \$100,000.

"The high rate of youth homelessness and the dire need for housing in southern Nevada was distressing to us," foundation chairman **Jon Bon Jovi** said in a statement. "We are pledging support for this campaign through a matching grant because we want to motivate others to take action."

"We knew that getting the JBJ Soul Foundation involved in southern Nevada would be a great catalyst for our community, having seen the amazing results they have accomplished in other parts of the country," **Ron Reese**, senior vp global communications and corporate affairs at Las Vegas Sands, which also donated \$100,000, said in the statement.

Thanks to the JBJ Soul Foundation's

partnership with Help USA, the next facility to open — potentially as early as October — will offer 77 units for homeless veterans at The Parks at Walter Reed in Washington, D.C.

When reviewing grants for housing, "one of the biggest pieces we look for is that it involves social services for whoever is living in the



Reese

facility," says **Heather Goldfarb**, the foundation's executive director.

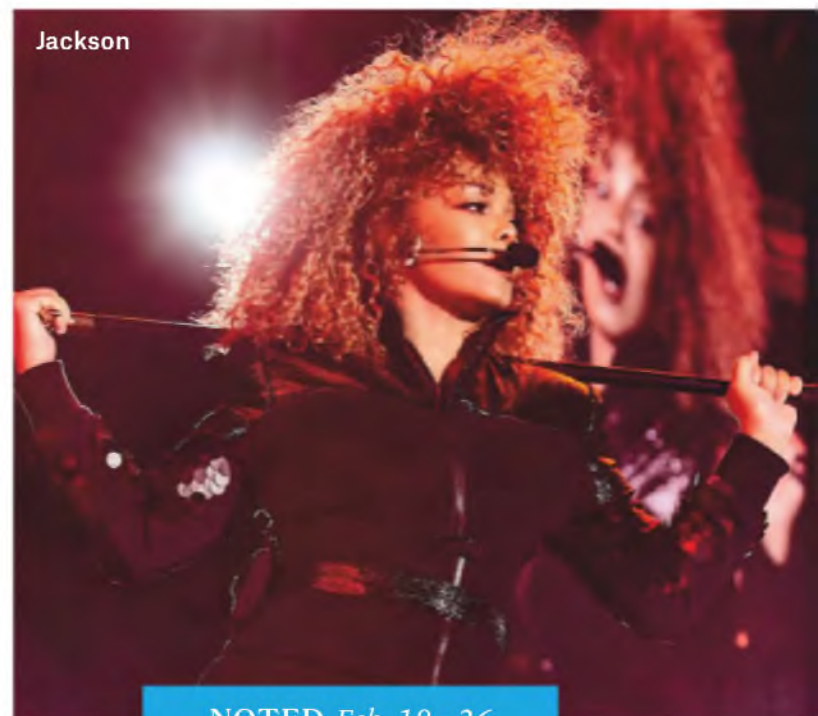
"We have found that the services are key to helping those who live within, whether it's through helping them find employment or going back to school."

Grants range from a few thousand dollars up to \$750,000, says Goldfarb.

Several years ago, foundation executives realized it was impossible to separate the issues of hunger and homelessness. So it expanded its mission to fund JBJ Soul Kitchens — in the New Jersey towns of Red Bank and Toms River — to provide free meals to those in need. During the recent government shutdown, it extended the service to furloughed federal workers.

Next up: This spring, the JBJ Soul Foundation will open a Soul Kitchen on a college campus it declines to identify, as a pilot program. If it performs well, says Goldfarb, the kitchen could open full time in the fall.

Goldfarb notes the need for the foundation's services is still growing. "We see it in the asks that are coming in on the housing and the hunger side," she says. "In terms of numbers, I don't think the [need] has gone down at all." ❖



Jackson

NOTED Feb. 19 - 26

New Deals

ICM Partners signed **Ashley Tisdale** worldwide for music.

Creed frontman **Scott Stapp** signed to Napalm Records.

Shaggy signed a global deal with Downtown Music Publishing.

David Crosby signed a performing rights pact with SESAC.

Arista Records signed **Louis Tomlinson**.

Piso 21's Llane signed to Westwood Entertainment for his solo career.

Executive Turntable Former Sony Music U.S. Latin president **Nir Seroussi** was named executive vp at Interscope Geffen A&M.

Island Records named **Christine Kauffman** senior vp brand partnerships.

Heather Parry exited Live Nation Productions.

Allison Kaye was named partner at

Scooter Braun's Ithaca Holdings.

Evan Greene will step down from his role as The Recording Academy's chief marketing officer.

AEG Presents named **Nick Spanpanato** senior vp venue operations.

Capitol Christian Music Group upped **Brad O'Donnell** and **Hudson Plachy** to co-presidents.

Media Alert The Songwriters Hall of Fame will honor Sony/ATV Music Publishing CEO **Martin Bandier** with its Visionary Leadership Award.

Janet Jackson announced her *Metamorphosis* Las Vegas residency.

Obits **Monkees** bassist **Peter Tork** died at age 77.

Willie Nelson producer **Fred Foster** died at 87.

Talk Talk frontman **Mark Hollis** died at 64.



Bon Jovi



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An aerial night view of Century City, California, showing a dense urban landscape with numerous lights from buildings and streets. In the foreground on the left, a portion of a modern glass skyscraper is visible, featuring a curved, metallic railing. The sky is a deep blue, suggesting twilight or early night.

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Academy Awards

LOS ANGELES, FEB. 24

WHO NEEDS A HOST? THAT WAS THE BIGGEST takeaway from a surprisingly spry 91st annual Academy Awards, which benefited from its heartfelt acceptance speeches, well-selected presenters and diverse musical numbers. With **Kendrick Lamar** and **SZA** absent from the lineup (“All the Stars,” written by Lamar, SZA, **Al Shux**, **Sounwave** and **Anthony Tiffith**, from *Black Panther*, was nominated for best original song), the ceremony was bound to feel incomplete. Still, the show must (and did) go on, with performances of the four other tunes up for the top prize: **Jennifer Hudson** performed **Diane Warren**’s “I’ll Fight” from *RBG*; **Bette Midler** sang **Marc Shaiman** and

Scott Wittman’s “The Place Where Lost Things Go” from *Mary Poppins Returns*; **Gillian Welch** and **David Rawlings** duetted on their song “When a Cowboy Trades His Spurs for Wings” from *The Ballad of Buster Scruggs*; and **Lady Gaga** and **Bradley Cooper** performed the night’s winner, “Shallow” from *A Star Is Born*, which Gaga co-wrote with **Mark Ronson**, **Andrew Wyatt** and **Anthony Rossomando**. Seated in the front row as the opening chords rang out, Gaga and Cooper climbed the stairs, sat at a piano and sang without breaking eye contact. When Gaga plumbed the depths of that money note, she proved beyond a doubt why the award was hers for the taking. —BIANCA GRACIE



Lady Gaga (left) and Cooper delivered onstage at the Academy Awards, held at the Dolby Theatre in Los Angeles.



1 From left: Ashlee Simpson, Evan Ross, Diana Ross and Tracee Ellis Ross at the *Vanity Fair* Oscar party (hosted by Radhika Jones) in Beverly Hills. 2 Jennifer Lopez also attended the *Vanity Fair* festivities. 3 From left: Michael B. Jordan; composer Ludwig Göransson, who won best original score for *Black Panther*; and Chadwick Boseman at *Vanity Fair*'s Oscar party. 4 Kacey Musgraves presented at the Oscars. 5 Elton John (left) and Taron Egerton performed at the 27th annual Elton John AIDS Foundation Academy Awards Viewing Party in Los Angeles. 6 Queen and Adam Lambert opened the show. 7 Shangela of *RuPaul's Drag Race* and *A Star Is Born* on the Oscars red carpet.



From left: Wyatt, Rossomando, Lady Gaga and Ronson, who won best original song for "Shallow," from *A Star Is Born*. "It's not about how many times you get rejected or you fall down," said Gaga during her speech. "It's about how many times you stand up and are brave and you keep on going."



BRIT Awards

LONDON, FEB. 20



1 Universal Music Group chairman/CEO Lucian Grainge (left) and Shawn Mendes. 2 H.E.R. earned five nominations. 3 Dua Lipa performed "One Kiss" with Calvin Harris. 4 Jorja Smith won British female solo artist. 5 Years and Years' Olly Alexander on the red carpet.



From left: Little Mix's Jesy Nelson, Leigh-Anne Pinnock, Jade Thirlwall and Perrie Edwards accepted the British artist video of the year award for "Woman Like Me" featuring Nicki Minaj.



Premio Lo Nuestro

MIAMI, FEB. 21



1 From left: Natti Natasha, Thalía and Lali Esposito delivered their hits at Univision's Premio Lo Nuestro a la Musica. 2 Ozuna was the night's biggest winner with nine awards. 3 Artist of the year J Balvin with Miss Argentina 2014 Valentina Ferrer on the red carpet. 4 Marc Anthony opened the show with new single "Tu Vida en la Mia."



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Host Kelly Rowland onstage during the Essence Black Women in Hollywood awards luncheon in Los Angeles on Feb. 21. The event honored actresses Amandla Stenberg (*The Hate U Give*), Jenifer Lewis (*Black-ish*), Kiki Layne (*If Beale Street Could Talk*) and Regina Hall (*Support the Girls*).



1 Post Malone appeared on NBC's *Elvis All-Star Tribute* on Feb. 17. 2 Arcade Fire's Win Butler (center) and members of Preservation Hall Jazz Band and New Breed Brass Band walked in the Krewe du Kanaval parade in New Orleans on Feb. 22. 3 From left: Quavo, Bad Bunny, Jay Williams and James Shaw Jr. at the NBA All-Star Celebrity Game in Charlotte, N.C., on Feb. 16. 4 Maggie Rogers at O2 Academy Brixton in London on Feb. 19. 5 From left: Maná's Alex González and Sergio Vallín; *Billboard*'s Leila Cobo; Warner Music's Iñigo Zabala; Karol G; and Maná's Fher Olvera and Juan Calleros at a T.J. Martell Foundation event honoring Cobo and Zabala in Miami on Feb. 20. 6 Aquaria during London Fashion Week on Feb. 16. 7 Kelsea Ballerini played Detroit's Little Caesars Arena on Feb. 21. 8 A\$AP Rocky at III Points Festival in Miami on Feb. 17.



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Q&A WITH ANUEL AA: FROM ZERO TO HERO

Anuel AA's improbable journey from three years in prison to top of the charts and how he changed the face of Latin trap in the process.

Billboard was the first media to interview Anuel AA following his release from prison. Nearly a year later, an in-depth conversation on his new tour, new relationship, social media and the future of Latin trap.

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SYMPATHY FOR THE DETAIL

As maximalist stages dominate, Stufish, the design firm behind Beyoncé's Coachella gig and Elton John's farewell run, is taking the opposite approach with the latest Rolling Stones tour

BY LINDSEY HAVENS

The No Filter

THE PULSE OF MUSIC RIGHT NOW



The Rolling Stones on opening night of their No Filter tour in Hamburg, Germany, in 2017.

MANFRED VOGEL

IN 2018, SOME OF THE MOST notable tours were also the most elaborate. **Travis Scott's** Astroworld: Wish You Were Here tour featured a roller coaster; **Drake's** Aubrey & the Three Migos boasted a flying yellow Ferrari (actually a large remote-controlled balloon); and **Taylor Swift's** reputation run included a 30-foot-tall cobra. But one of the biggest tours coming to the United States in 2019 will be one of the most minimal, designed by the world's largest stage/tour design company, Stufish Entertainment Architects.

Ray Winkler, CEO and design director at Stufish, asked himself "What haven't we done?" when **The Rolling Stones'** longtime creative director/lighting designer, **Patrick Woodroffe**, approached Stufish in 2017 with plans for a then-untitled and unannounced tour. The answer? "Clean, simple lines," says Winkler. He pruned the stage down to two necessities: a four-paneled video wall (one screen each for **Mick Jagger**, **Keith Richards**, **Charlie Watts** and **Ronnie Wood**) and a 60-foot-wide roof to keep the band dry at rainy gigs.

Since starting as an entertainment architect 25 years ago, Winkler, 51, has seen the industry change dramatically. Tours were once promotional tools used to sell albums, he notes, but as downloads and streaming displaced physical sales, "tours [had to] become profit centers in themselves." And even as streaming has more than made up for the decline in physical sales, driving the industry to new heights, touring has continued to grow. In 2018, the top 25 tours reported to Billboard Boxscore reaped over \$3 billion in ticket sales, a 12 percent increase from

2017. At the same time, technology has become more affordable, as well as lighter, quicker to assemble and easier to pack, saving money on trucks and crews. But with a legendary act like the Stones, who will bring their No Filter tour to North America in April, the selling point is the band itself. (The European leg grossed \$237.8 million from 28 shows, according to Boxscore.)

As a result, the tour's no-frills design was more about focusing on the stature of the band with which Stufish has worked since 1989, beginning with its *Steel Wheels* run that kicked off that year. "Keith says this is the best the band has ever sounded," says the group's global promoter/tour director, **Paul Gongaware**. "People realize this isn't a band that's over the hill. It's totally the opposite. They're in their prime and kicking ass."

Winkler grew up in Jakarta, Indonesia, listening to the Stones, **David Bowie** and **The Beatles**. He moved to London in 1990. By 1996,

"The very first person who walks through that door has the opportunity to take a picture that will go viral."

—Ray Winkler, Stufish

he was developing elements for an upcoming **U2** tour while working as an architecture student at Atelier One, a British structural engineering company that handled the work of the late **Mark Fisher**, best known for his stage designs for **Pink Floyd's** *Animals* and *The Wall* tours. Winkler ended up as Fisher's quasi-assistant on what would become U2's PopMart tour, which adopted turn-of-the-millennium media overexposure as a



theme. It was the first tour Winkler had a hand in designing. That same year, Fisher hired him to join Stufish, then known as Mark Fisher Studio.

Winkler, who became CEO in 2015, has overseen the stage design for acts ranging from **AC/DC** to **One Direction** to **Madonna**. In 2018 alone, Stufish was behind tours such as **Elton John's** Farewell Yellow Brick Road, **Queen + Adam Lambert**, **Beyoncé** and **Jay-Z's** On the Run II and Beyoncé's epic Coachella performance — the festival's all-time most-watched, with nearly half a million simultaneous global viewers on YouTube.

who for On the Run II (which grossed \$253.5 million from 48 shows) had 16 cameras and choreographed where she would stand in order to frame various moments throughout the show, all of which contributed to its cinematic quality.

Winkler says the clean design of the No Filter tour creates a crisp silhouette reminiscent of the film *2001: A Space Odyssey* or a building landscape, so that from the moment the audience enters, there's a striking familiarity. "That, to me, is a very good Instagram moment," he says. But catering to online platforms isn't his primary goal. "We want to give an experience that you can't have on the internet," he says. "You have to be there. People still fundamentally want to experience music live, and bands want to perform live. Selling music through Apple or an old-fashioned record store is one thing, but to experience the feedback you get instantly from your audience, bands will always strive toward that."

And for the foreseeable future, Stufish — which staffs 22 employees across its offices in London and Asia — will continue to execute those experiences. "It's the audience that matters to us," says Winkler. "That they're wowed, inspired, mesmerized. That is what we live for." Perhaps the best testament to the company's staying power? "We've been asked back [by the Stones], so you know we've done something right." ●



Top right: Lambert toured with Queen in 2018. Above: John onstage during his Farewell Yellow Brick Road tour last year. Says Winkler: "You realize [that for] someone who has seen it all and done it for so many years, detail still matters." Right: Beyoncé and Jay-Z opened their 2018 On the Run II trek in Wales.



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TREND

REDEEMING RAP-ROCK

How multiracial trio FEVER 333 revived a moribund genre with an earnest new spirit and an assist from Travis Barker

BY CHRIS PAYNE

A WAVE OF RAP-ROCK IS rising — and it's far removed from the boorish, white-washed strain that dogged the genre's turn-of-the-millennium heyday led by acts like **Limp Bizkit**. **Hyro the Hero**, a black artist from Houston, spent 11 weeks on *Billboard's* Mainstream Rock Songs chart in late 2018 with "Bullet," a cry against police brutality. **Fire From the Gods**, an Austin mixed-race metal band, worked rap and antiracist messaging into two recent albums for hard-rock standby Rise Records.

But no act is better capitalizing on this trend than Los Angeles-based **FEVER 333**, whose incendiary single "Made an America" recently spent 20 consecutive weeks on Mainstream Rock Songs and earned a Grammy nomination for best rock performance. The song's lyrics attack state-sanctioned violence ("Cop cars, true killers and they still at large"), and its video shows frontman (and director) **Jason Aalon Butler** forced into shackled labor and a minstrel-like song and dance while a white audience looks on. (The 3s in the band's name represent C, the third letter in the alphabet, and stand for community, charity and change.)

"Punk rock and hip-hop have always shared DNA," says Butler, a 33-year-old Inglewood, Calif., native who is half-African-American, half-Scottish-American. "They're challenging and subversive. A lot of hip-hop has been looking at punk rock and adopting its ideals sonically and aesthetically."

FEVER 333 formed in early 2017 after a chance encounter between Butler and **Blink-182** drummer **Travis Barker**, who has worked with rappers like **Juice WRLD** and **Kid Cudi**. After Butler's old band broke up, he was selling vegan cookies in an upscale Calabasas, Calif., supermarket to support himself and his pregnant wife. Barker, who recognized him from seeing his band play, struck up a conversation. "We were talking about **Bad Brains**, **Rage Against the Machine**, what was missing from rock music," remembers Barker. "I said, 'We should create something.'"

After adding guitarist **Stephen Harrison** and drummer **Aric Imbrota**, FEVER 333 signed with Roadrunner Records and enlisted Barker and **John Feldmann (5 Seconds of Summer, Underoath)** for songwriting and production assists. Its 2018 debut single, "Walking in My Shoes," spent 19 weeks on Mainstream Rock Songs, peaking at No. 8. "Made an America" followed, helping the band's first album, *Strength in Numb333rs*, enter at No. 4 on the Heatseekers Albums chart in February.

Barker believes that groups like FEVER 333 are "creating a new genre of really heavy, aggressive music influenced by rap." Says Butler: "If guitar-based music is going to survive, it has to evolve. There's this weird backlash in a lot of purist rock, people who feel as though it shouldn't go any further, and that's the most dangerous thing you can do in any form of art." ❏



Butler (left) and Barker



Dan Smyers

Shay Mooney

VERSUS

DRINKING BUDDIES

Since the top of 2019, country duo **Dan + Shay** have held strong in the top five of *Billboard's* Hot Country Songs chart with "Speechless" and "Tequila," the latter of which won them their first Grammy, for best country duo/group performance. Having kicked off their sold-out, 21-date headlining tour, the pair candidly compare how they get by on the road.

—TAYLOR WEATHERBY

DAN	SHAY
BANDMATE'S BIGGEST QUIRK	
His sleeping schedule. He sleeps, like, 18 hours a day, until 4 in the afternoon. We operate on different schedules.	He gets up early, no matter how late he goes to bed. I think not sleeping is pretty weird.
TOUR ESSENTIAL	
My pour-over coffee. I'm very specific about my coffee. It's called a V60. I brought a separate suitcase for it on the U.K. tour.	My phone. <i>Golf Clash</i> and <i>Clash Royale</i> are super addicting [games]. I don't play them at home because they're distracting for my family.
GO-TO DRINK AT THE BAR	
Tequila soda. It's low-carb and doesn't make me tired. Also, I want to stay on-brand.	Usually I stick to beer. I'm a Guinness fiend. If it's a crazy night, I'll do shots of tequila.
PROUDEST RECENT MOMENT	
Our album [<i>Dan + Shay</i>], the way it sounds. Especially "Tequila." That was my masterpiece. I went in really hard on it.	Our tour sold out in a couple of days. That was a realization of, "Wow, this music has elevated."
FAVORITE POP SONG RIGHT NOW	
"7 Rings" by Ariana Grande is making me lose my mind. It's not the most relatable — not everybody's receipts be looking like phone numbers — but it's cool to hear her sing that confidently.	Zara Larsson's "Ruin My Life." It's not just a bop, it's a bop with heart. If it can make you bob your head and also kind of hurt your heart a little bit, that's a win-win.
FAVORITE MUSICAL DUO	
Hall & Oates . They complemented each other so well. Just brilliant songwriting chemistry.	Hall & Oates . Their melodies were so far ahead of their time; what they were doing was pretty insane.

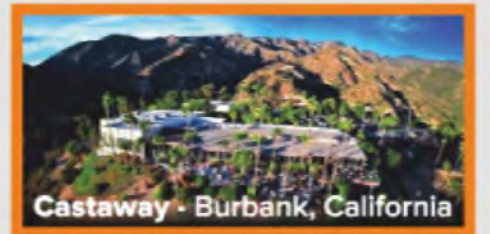


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The week-long event will unite the annual global music business conference and showcase event, **MUSEXPO**, with the **Worldwide Radio Summit** as part of the newly-unveiled **California Entertainment Week**, set to take place at the resort-like facility, Castaway, located in the scenic hills of Burbank, just minutes away from the offices of **The Walt Disney Company, Disney Music Group, Freemantle Media, ABC, Hollywood Records, ESPN, Marvel Comics Studios, Lucasfilm, Warner Bros. Studios, DC Comics, Freeform TV, peermusic, iHeartRadio, Nickelodeon Animation Studios, The Burbank Studios, Blizzard Entertainment, Cartoon Network, Insomniac Games, The CW Television Network, NBCUniversal, Universal Pictures, KPWR "Power 106" Los Angeles** and many others.

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From left: LVRN's Balogun, Ramong, Baiden, Abaidoo and McNichol.

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How likely is Lady Gaga to EGOT?

On Feb. 24, **Lady Gaga** won best original song at the Academy Awards for the heart-wrenching A Star Is Born track "Shallow," co-written with **Mark Ronson, Anthony Rossomando and Andrew Wyatt**. "All I have to say is that this is hard work," said Gaga in her acceptance speech. The Oscar brought her one step closer to reaching EGOT status: winning an Emmy, Grammy, Oscar and Tony. Only 15 people have done it, most recently **John Legend** in 2018. With her nine Grammys (out of 24 nominations), including two she earned this year for "Shallow," which took home best pop duo/group performance and best song written for visual media, Gaga now has two out of four boxes checked. She's also a proven contender for an Emmy, with three nominations: for her Super Bowl LI halftime show performance, her filmed special *Monster Ball Tour* at Madison Square Garden and *Cheek to Cheek Live!* with **Tony Bennett**. And while her role on FX's *American Horror Story: Hotel* did not bring her Emmy recognition, she did win a Golden Globe for best performance by an actress in a limited series or motion picture made for television. If you're wondering how Gaga, who has never appeared on Broadway, might nab a Tony, there are rumors that she may star in a *Funny Girl* revamp as **Fanny Brice**, the role made famous by **Barbra Streisand**. "It's inevitable that we'll see Lady Gaga on Broadway one day, and I certainly won't be surprised if she wins the Tony when that day comes," says *Telsey + Company* casting director **Bernie Telsey**. "There's no question to me that she's got what it takes to succeed in the theater. It's a perfect fit and something everyone wants to happen."

—L.H.

LABEL LOOK

LVRN

From Top Dawg Entertainment to Quality Control Music, the industry's black-founded record labels are focused on fostering cultural bonds. The latest to do so: Atlanta's LVRN (short for "Love Renaissance"). "Our own stories are part of the story of LVRN," says co-founder **Sean Famoso McNichol**. "We're finally realizing the company has its own culture that people are identifying with." As **Summer Walker**, the label's latest breakout R&B artist and sole female signee, readies for a headlining tour that kicks off March 21, its founders are making long-term plans.

Backstory

The five co-founders — McNichol, **Carlton Ramong**, **Justice Baiden**, **Junia Abaidoo** and **Tunde Balogun** — met between 2008 and 2012 while attending college, where McNichol and Balogun started their careers as event promoters. They launched LVRN in 2012, and Baiden, who handles A&R, introduced them to singer-rapper **Raury**, the label's first signee (he left LVRN last year). In 2016, Interscope chairman/CEO **John Janick** and executive vp **Joie Manda** offered them a joint-venture deal. "There's a reason everyone wants to be at their parties," says Manda. "They have incredible taste when it comes to signing artists."

The Artists

Atlanta artists Walker and **6LACK** signed to LVRN in 2018 and 2015, respectively. The latter earned a 2018 Grammy nomination for best rap/sung performance for "Pretty Little Fears," featuring **J. Cole**; Walker released her debut album, *Last Day of Summer*, in October. On the management side, LVRN has overseen **D.R.A.M.**'s career since 2015, and added Compton, Calif., rapper **Boogie** (who is signed to Shady/Interscope) in 2018. His first LP, *Everything's for Sale*, arrived in January.



Walker (top) and Boogie

Key Stats

After **D.R.A.M.**'s 2014 track "Cha Cha" went viral when **Beyoncé** posted an Instagram video that included the song, his 2016 single "Broccoli" (featuring **Lil Yachty**) reached No. 5 on the Billboard Hot 100; it has since earned 903 million U.S. on-demand streams, according to Nielsen Music. **6LACK**'s 2016 debut, *Free 6LACK*, was nominated for a best urban contemporary album Grammy, while 2018 follow-up *East Atlanta Love Letter* peaked at No. 3 on the Billboard 200 and gave the artist his first No. 1 on the Top R&B Albums chart.

What's Next?

Having transformed their flagship Atlanta office into a hub offering local creatives a free space to take meetings, the LVRN co-founders plan to go Hollywood. They are consulting on films and developing an untitled scripted TV series that they hope to sell to a major network. The team's big-picture goal? Advancing black industry executives. "If there were five white boys doing what we're doing, they'd be getting more money, more recognition and they'd have a *Billboard* cover," says Balogun. "It's not right when our culture is doing everything. But we're not going to complain — we just have to work harder and show everybody what's up."

—BIANCA GRACIE



Foxx

ARRESTING R. KELLY

After decades of abuse allegations he's denied, the R&B artist has been indicted — again. But this time he may see a conviction

THE INDICTMENT

On Friday, Feb. 22, Cook County State's Attorney **Kim Foxx** announced that **R. Kelly** was being indicted on 10 counts of aggravated criminal sexual abuse dating back to 1998. Kelly arrived at the Chicago police station that night, was handcuffed upon arrival and held overnight before appearing in bond court.

THE BOND

On Saturday, a Chicago judge set Kelly's bond at \$1 million: \$250,000 for each of the alleged victims, of which he was required to pay 10 percent (\$100,000) in order to leave police custody. Kelly's lawyer, **Steve Greenberg**, told reporters that he didn't have the money. Kelly remained in prison until Monday night, when a Chicago woman identified as his friend posted his bail.

THE RESPONSE

On Monday, *The New York Times* published an op-ed by Kelly accuser **Lisa VanAllen**. VanAllen first testified against the artist in the 2008 criminal trial for which he was acquitted, and appeared in the 2019 Lifetime docuseries *Surviving R. Kelly*. "I was a 'me' before #MeToo," she wrote. "Now I feel vindicated."

THE NEXT STEP

Also on Monday, Kelly's lawyer entered not-guilty pleas for the new charges, for which Kelly could receive up to 70 years with probation. His next court date is set for March 22, and, as VanAllen concluded in her op-ed, the outcome could be different than it was 11 years ago. "This will not end the way it did before," wrote VanAllen. "It cannot."

—LYNDSEY HAVENS

Thank God For Nerds

Weezer frontman Rivers Cuomo on how he applies data and programming skills to everything from songwriting to driving home after shows

BY GAB GINSBERG

Rivers Cuomo's reverence for data is no secret. The Weezer frontman has long used algorithms to optimize his songwriting, funneling creativity through computer programs like the programming language Python. Since forming in 1992, Weezer has dropped 11 albums and generated 1.4 billion on-demand streams, according to Nielsen Music. In the past year alone, the act earned a Grammy nomination for best rock album, entered the Billboard Hot 100 for the first time

in eight years with its fan-requested cover of "Africa" and landed in the top five of the Billboard 200 for its Teal Album of covers. With the release of Weezer's latest self-titled set, dubbed the Black Album, Cuomo, 48, says: "We don't know what the heck we're doing, but people are super interested in us right now."

You have a database of old lyrics and demos. Did any make it on this album?

With "Byzantine," the bridge is from

a pre-Weezer band that [drummer **Patrick Wilson**] and I were in in 1991, called **Fuzz**. I searched for the key and the tempo and the basic vibe I was looking for, and it popped up. All of my little bits and pieces of music will find a home eventually.

Your next two albums are already in the works.

One was mostly done before the Black Album. It's currently called *OK Human* and was produced by **Jake Sinclair**, who did our White Album. The other one, I'm depressed thinking about it. I have this huge emotional block. It's called *Van Weezer*, and it's basically a super-rock album. Like the Blue Album, but more guitar riffs.

What have you developed outside of music applications?

I recently put up this video [on YouTube] explaining a program I wrote [for the final project in his CS 50x online class at Harvard] called *Drivetimes*, which decides when I'm going to leave a venue [to optimize travel logistics]. It helps alleviate all the decision-making. I got a 95 percent. I really love programming; it's taking over all my music time.

How has your relationship with programming evolved?

Python [the high-level, general-purpose programming language] is so absorbing. [My skills are] getting better, unlike my music skills. I can just

"I really love programming; it's taking over all my music time." —Cuomo

You're developing a setlist generator that ensures no run of songs will be in the same key or tempo. How's that coming?

It's driving my manager [**Dustin Addis**] crazy because he's thinking from the perspective of production — like, "When is the pyro going to go off?" Any parameter can be programmed into this. You can get all this data from Spotify on how danceable a song is, then you can sequence your setlist so it builds the right way.

get lost in programming, and the entire day goes by. It's wonderful. When I'm working on music, it's more of an emotional grind. There's so much more judgment going on of whether an idea is good or bad. Whether I'm good or bad. It's exhausting and depressing. The guitarist in my old metal band once said, "I'm going to become a computer programmer." I thought he was completely insane, but now it seems I'm moving in that direction after all these years. ◻

Blackpink

M E E T S T H E

Red, White and Blue



From the start, they were conceived as a girl group with global appeal. As they touch down in the U.S. for the first time, can the new queens of K-pop crack the American pop code?

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

BY NOLAN FEENEY

PHOTOGRAPHED BY
ALEXANDRA GAVILLET

Clockwise from top left:
Rosé, Jennie, Lisa and
Jisoo of Blackpink
photographed Feb. 8
at Smashbox Studios
in Los Angeles.





ON A MODEST STAGE INSIDE A

tent in downtown Los Angeles, the four members of the South Korean girl group Blackpink assume a diamond formation and aim their fingers like guns at the audience as they launch into the chorus of their breakout hit, “Ddu-du Ddu-du”: “Wait till I do what I ... Hit you with that *ddu-du ddu-du du!*”

It’s the afternoon before the Grammys at Universal Music Group chairman/CEO Lucian Grainge’s annual showcase, where he presents the company’s prospective

superstars to a crowd of record executives and industry types. (Past performers have included Ariana Grande, Halsey and Shawn Mendes.) With their intense choreography, dance-heavy beats and *Clueless*-esque high-fashion looks, the four women offer the kind of bells-and-whistles pop production that makes them an anomaly not just on today’s lineup, where rappers like 2 Chainz and Lil Baby abound, but also on the charts, where women like Grande serve up their divadom with an extra dose of realness.

The showcase marks Blackpink’s first stateside performance, though the band made history long before: “Ddu-du Ddu-du” became the highest-charting single by a Korean girl group on the Billboard Hot 100 when it peaked at No. 55 last June, and this April the act will be the first Korean girl group to play Coachella,

before embarking on a North American arena tour. “Ddu-du Ddu-du,” sung mostly in Korean, is a boastful warning to those who underestimate Blackpink, with a hook (meant to imitate the sound of bullets flying) that’s also a canny invitation to non-Korean listeners — anyone can sing the words. The buttoned-up UMG crowd seems a little unsure, but also intrigued: Just as Blackpink’s Jennie — soft-spoken in person, but onstage a fierce singer and rapper — slides into a *rat-tat-tat* flow in the second verse, more and more audience members whip out their phones to capture video.

There’s no longer any question that K-pop is happening in America. BTS, the seven-member South Korean boy band, scored two No. 1 albums on the Billboard 200 in 2018 and became the first K-pop group to sell out an American stadium when it played



Jennie



Rosé

New York's Citi Field in October. Yet despite the group's visibility here, K-pop remains somewhat detached from the mainstream: It receives relatively little top 40 airplay despite fan-army pressure on radio stations, its artists rarely tour with non-K-pop acts, and outside of its intensely passionate fan groups, K-pop stars hardly drive the wider "conversation" that someone like Grande can dominate with a single tweet.

Blackpink represents Korean music's latest, greatest hope at breaking out of the American K-pop box. The group believes its multinational identity gives it global appeal: Sweet-voiced Jisoo, 24, is a South Korean native; buoyant rapper Lisa, 21, is from Thailand; guitar-playing Rosé, 22, grew up in Australia; and Jennie, 23, was born in South Korea but spent some formative years in New Zealand. "You don't have

to understand Korean to understand the music, the visuals, the vibe," says Jisoo, through a translator. (Rosé and Jennie are fluent in English; Lisa alternates between English and Korean during our interview.) "We've got so much Korean culture and so much Western culture in us," adds Rosé, her Australian accent still pronounced.

And though occasional English lyrics already pepper their tracks, Jennie notes that recording all-English songs is

something they "definitely want to do" in the future. (They're focused on making their debut album first.) Even their sound — an omnivorous fusion of fist-pumping EDM and booming hip-hop beats with flashes of house, '80s pop and harmonica-driven folk — seems conceived for the widest possible audience. "I was immediately drawn to their fierce and empowering energy," says Dua Lipa, who asked the group to guest on last year's bilingual banger "Kiss and Make Up."



THE TEAM

EXECUTIVE PRODUCER
YG Entertainment
 Hyunsuk Yang (“YG”)

**CREATIVE DIRECTOR/
 PRODUCER**
YG Entertainment
 Teddy Park

MANAGEMENT

YG Entertainment
 Joojong Joe
 Daniel Hong

LABEL

A&R
YG Entertainment
 Yeadeun Kim
Interscope Records
 Sam Riback

MARKETING
Interscope Records
 Ned Monahan (U.S.),
 Jurgen Grebner
 (international)

PR
YG Entertainment
 Kyunghee Lee
Interscope Records
 Dennis Dennehy

TOURING
YG Entertainment
 Chiyong Jeung

**BUSINESS
 DEVELOPMENT**
Interscope Records
 Jeremy Erlich

“We’ve got so much Korean culture and so much Western culture in us.” —ROSÉ

“They are not just giving you hit songs — they are sending a message that resonates beyond the lyrics.”

Last fall, Blackpink signed to Interscope Records, which will serve as both a creative and business partner to YG Entertainment, the group’s Korean home and one of South Korea’s three main music companies along with SM Entertainment and JYP Entertainment. These companies serve as label, management firm and production studio, controlling almost every aspect of their artists’ careers. Interscope chairman/CEO John Janick says that YG’s leadership — Hyunsuk “YG” Yang, its founder, and Teddy Park, Blackpink’s main producer and creative director — “runs the show,” but the

relationship is collaborative: Sam Riback, Interscope’s pop-rock A&R head, has made multiple trips to YG’s Seoul headquarters and “has been sending them lots of different ideas,” according to Janick. “Our goal,” he says, “is to amplify what YG has been doing globally.”

If Interscope can help turn Blackpink into a truly global superstar act, the partnership could become a model for other labels looking to invest in K-pop and even pave the way for joint imprints. “This deal could be a benchmark,” says YG’s Joojong “JJ” Joe, who heads the company’s U.S. operations from a small house near Los Angeles’ Echo Park. It will also confirm Interscope’s foresight about K-pop. In

2011, the label signed the group Girls’ Generation during one of the earlier waves of K-pop imports, when artists like BoA and Wonder Girls worked with Western producers and companies.

At the time, those artists barely made a dent on the mainstream charts, and their backers took a hit: Despite high-profile promotional appearances, Girls’ Generation’s *The Boys* LP sold only 1,000 copies in the United States during its first week in 2012, according to Nielsen Music. Since then, however, streaming platforms have made it easier for fans to discover and support Korean music, while the growth of social media has also allowed them to forge deep connections with artists everywhere.



Lisa

“In this era, people find their music and their talented artists on the internet,” says Susan Rosenbluth, senior vp at AEG Presents/GoldenVoice, who helped book Blackpink’s North American tour and notes that K-pop’s stateside audience “does not follow along ethnic lines.”

To Janick, the success of Luis Fonsi and Daddy Yankee’s chart-topping Latin hit, “Despacito,” aided by a Justin Bieber remix, made English-speaking listeners more open-minded in general to music in other languages. “We’re going to have hits from all different territories — more of them, and more often than we’ve seen in the past,” he says.

But the onus isn’t just on listeners to embrace Korean music — it’s on industry gatekeepers too. At the UMG showcase, the reaction to Blackpink is enthusiastic, but it feels muted compared with the rousing ovation the crowd gives classic-rock revivalists Greta Van Fleet, whose 2018 debut album was notoriously panned by some critics as derivative. The response to Blackpink’s Interscope deal, however, suggests that attitude could change.

“So many artists on our roster started calling, saying, ‘I want to work with these

girls.’ Radio stations were asking when new music was going to be out,” says Interscope executive vp business development Jeremy Erlich, who facilitated early conversations between the label and YG (he and Joe attended business school together). “The industry’s ready. When the music comes out, I don’t think there’s going to be many people saying, ‘This is just a fad.’”

THE DAY BEFORE THE showcase, the ladies of Blackpink are ensconced in a hotel suite high above downtown L.A. Lisa,

dressed in a gray fleece and a checkered coat, spies the Hollywood sign through a corner window and bounds off a couch for a closer look. Her bandmates, cozied up in brightly colored sweatshirts and cardigans, admit they weren’t expecting Los Angeles in February to be so chilly. During some rare downtime the previous day, they went shopping in Santa Monica. “It was supposed to be for fashion,” says Jennie, “but we ended up just grabbing anything that was warm.”

This is Blackpink’s first trip to L.A., but

it has been almost a decade in the making. The group’s members came to Seoul from all over the world starting in 2010 to take part in YG’s rigorous recruitment and training process. The company and its competitors hold tryouts both within and far beyond Korea (Rosé traveled to Sydney from her home in Melbourne), seeking recruits who are typically preteens or teens, ethnically Korean and fluent in the language, though these qualities are not mandatory. Lisa, who auditioned in her native Thailand in 2010, didn’t speak any Korean when she began training in Seoul in 2011.

For all four women, joining YG meant enrolling in a kind of full-time pop-star academy that Jennie calls “more strict than school” and that Rosé likens to *The X Factor* with dorm rooms. For 12 hours a day, seven days a week, the future members of Blackpink — along with, by Jennie’s estimate, 10-20 other aspiring singers who cycled through the project — studied singing, dancing and rapping, taking part in monthly tests designed to identify their strengths and weed out subpar trainees. “Somebody would come in with a piece of paper and stick it on a wall, and it would say

“We always wanted to be out there, to be more true to ourselves and a little more free. We just want to show the real us.” —JENNIE





From left: Lisa, Jisoo, Jennie and Rosé. See how well the members know each other at billboard.com/videos.



From top: Blackpink's video for "Ddu-du Ddu-du," the highest-charting Hot 100 single yet for a Korean girl group; on *Good Morning America* in February; and onstage at Grainger's UMG artist showcase in Los Angeles on Feb. 9.

who did best, who did worst, who's going home," recalls Jennie, whom YG initially steered toward rapping because she spoke fluent English. "You get a score — A, B, C," Lisa explains. "Lisa would always get A's for everything," adds Jennie with a laugh.

The process was lengthy. Before Blackpink debuted in 2016, Jennie spent six years in training, Lisa and Jisoo five and Rosé four. For the members who had left behind life outside South Korea, the pace of training on top of the culture shock was sometimes tough. "I'd call my parents crying," recalls Rosé. "But as much as it was hard for me to cope with all of that, it made me more hungry. I remember my mom would be like, 'If it's so hard for you, just come back home.' But I'd be like" — she mimics a surly teen's glare, much to the others' amusement — "That's not what I'm talking about!" Lisa credits her future bandmates with easing her transition.

"Jennie would speak English to me, and Jisoo helped me out with my Korean," she says. Rosé was the last of the bunch to enter training, but she remembers the four of them bonding during an all-night jam session when she arrived. "We just clicked," she says.

That's clearly still the case: Rosé sometimes puts her hand on Lisa's knee when translating for her, and at one point Jennie and Jisoo huddle close together to silently adjust one of their necklaces, displaying the intimacy of close friends. "We don't really have a day off," says Lisa. (Once every two weeks, Rosé clarifies.) And because their families are so far-flung, they often spend their time off with each other anyway. "We're stuck together," says Rosé, laughing.

While K-pop companies have a reputation for packaging groups assembly line-style, Blackpink's members insist they have plenty of creative input, despite having no official writing credits on their tracks. Park plays them music he's working on and "really tries to put our thoughts into our songs," says Jennie. "He really gets his inspirations from us."

"It's important as recording artists that they actually truly own their songs," says Park. The women all make suggestions about who should sing what, and if a part doesn't feel right to someone, he will make adjustments. "He doesn't just bring us a song, like, 'Go practice,'" says Rosé.

Besides, the members of Blackpink have another creative outlet: Last fall, YG announced that they would all release solo material, starting with Jennie, whose debut single, "Solo," topped *Billboard's* World Digital Song Sales chart in December. Though the music is still created and put out by YG, the idea that group longevity and solo success aren't mutually exclusive is a radical development in girl-group history — one that Janick says only "makes the brand stronger."

Stars who come through companies like YG are called "idols" in Korea and have historically been expected to maintain a squeaky-clean image. When Blackpink debuted, Jennie says YG was very selective about its promotional appearances: "We were trained to be a little more..." "Closed in?" Rosé suggests.

"Closed in" is exactly what the outspoken women ruling the U.S. charts now, from Grande to Halsey, are not — they make deeply personal, even raw, music. But while Blackpink may well find success catering to an audience craving its kind of *TRL*-era pop spectacle — Interscope's Erlich calls

'K-POP HAD TO BE PART OF OUR SHOW'

Its fans stream like crazy, buy tickets by the arena-load and vote their idols to awards show glory. Ten years after K-pop first hit the charts, the genre's stateside growth is truly taking off

When BoA and Wonder Girls became the first K-pop stars to chart on the Billboard 200 and Hot 100 in 2009, they foreshadowed one of the fastest-growing music trends of this generation. Though initial efforts behind those groups in the United States fizzled, K-pop has now edged closer than ever before to the mainstream: Witness BTS' two Billboard 200 No. 1 albums in 2018, just one indicator of what proved to be a breakout year for K-pop in the United States (six other K-pop acts also landed on the chart that year). And even without much radio play here, K-pop's influence is rapidly growing. As social media and streaming platforms have evolved, so too has an ultra-socially engaged fan base — one that not only devotes entire Twitter accounts to sending its favorite artists up the *Billboard* charts but also buys out arenas to support them and tunes in to splashy TV specials just to catch a glimpse of them, sending Korean acts ever nearer to the forefront of American pop.

In 2016, China's dissatisfaction with a U.S.-South Korean missile-system agreement led it to ban all *hallyu*, or Korean pop cultural content, most prominently K-pop. It was a huge financial hit to the three main K-pop companies. Some continued to approach China with non-Korean acts, but others focused on sending their artists to burgeoning markets like the United States. (Chinese promoters are reportedly pressuring authorities to lift restrictions, driving up K-pop company stock.) Meanwhile, in each of the past

three years, according to Nielsen Music, Korean music consumption in the United States has doubled, and during the same period more Korean artists than ever began touring North America. Korean stars became more prominent on American TV, with BTS appearing at the 2017 and 2018 Billboard Music Awards, the 2017 American Music Awards and the 2019 Grammy Awards.

Dick Clark Productions airs both the BBMAs and AMAs, and the company credits its initial interest in BTS and K-pop with their growing American followings on social media. (DCP and *Billboard* are both owned by Valence Media.) "It was the *Billboard* charts that indicated that K-pop was now a big part of the music scene in the U.S.," says Ariel Elazar, executive vp brand marketing and digital strategy at DCP. "Once we started looking at engagement, K-pop [artists] had specific U.S.-based fans connecting with them on a personal level on social media. We basically came to the conclusion that K-pop had to be part of our show."

Jeremy Lowe, a senior manager on the same DCP team, points out that such televised events offer K-pop artists access not only to a much wider U.S. audience, but also to Western acts with whom they might make chart hits in the future. While in Los Angeles in 2017 for the BBMAs, BTS and The Chainsmokers met up; four months later, a co-write with The Chainsmokers' Drew Taggart, "Best of Me," appeared on BTS' *Love Yourself: Her*. Over the past couple of years, similar collaborations have proliferated, like BTS' "Mic Drop (Remix)"



BTS accepted the top social artist honor at the 2018 Billboard Music Awards in Las Vegas.

with Steve Aoki and Desiigner, its first RIAA-certified platinum single, and Blackpink and Dua Lipa's "Kiss and Make Up," which broke into the Hot 100 in 2018 despite not being promoted as a single.

"The general U.S. public has had a growing curiosity for K-pop, but it wasn't until we saw collaborations between Korean and Western artists [that] we saw it permeate mainstream press and social media," says Eddie Nam of Los Angeles-based EN Management, who manages the singer (his brother) Eric Nam and hip-hop trio Epik High internationally, and also consults for Seoul-based creative collective AXIS. Still, "too many times people have assumed that their success in Asia will directly [translate to] the States, and that just isn't the case."

The K-pop world has always thrived in digital spaces, but as its presence grew on social media in recent years (in 2018, K-pop artists and related content were referred to in 5.3 billion tweets globally, according to Twitter) and digital music platforms multiplied, audiences beyond fan cohorts had the chance to catch up. "As more music listeners were adapting to digital/online platforms to listen to music, they were also led to discover new artists and music," says SM Entertainment USA managing director Dominique Rodriguez. SM manages K-pop acts including girl group Red Velvet and boy band NCT 127, both of whom have booked

North American tours in 2019 (Red Velvet just completed a short run of theater dates).

Spotify reports that K-pop's share of listening has grown about 65 percent annually since 2015, and Apple Music had year-over-year growth of 86 percent in the United States between 2017 and 2018 alone. Last year, Pandora Music's K-Pop Girl Groups station grew over 182 percent in year-to-year listens, while its K-Pop Boy Bands station rose by 90 percent.

With that expanded listenership at their disposal, K-pop artists and the companies that steer their careers are approaching the U.S. market differently. Collaborations are now more carefully considered, says Nam, rather than simply "smashing big names together and expecting a song to chart instantly" as was popular in the mid-2000s and early 2010s. He also suggests that BTS' dedication to touring frequently in the United States (the group just announced three additional stadium shows to its 12 recent American dates) is influencing other acts: Over a dozen Korean artists will bring their tours stateside in the first half of 2019, including Blackpink, which will also perform at Coachella in April.

"The U.S. music industry is ultra competitive," says Nam. "To compete, you have to play the game: radio shows, TV appearances, touring. You have to put in the work to see the fruits of your labor."

—TAMAR HERMAN

the group "the modern Spice Girls" — lately the band has been less concerned with appearing perfect, both onstage and off. "We always wanted to be out there, to be more true to ourselves and a little more free," says Jennie. "Even we can get things wrong sometimes. We want to just show them the real us."

Jennie and Lisa do just that when I ask how they expect to be received as rappers in America. Lisa lets out an embarrassed groan, withdrawing into her fleece. She has loved hip-hop since childhood and is obsessed with Tyga ("I love his swag," she says, blushing). But she and Jennie seem well aware that a group of Asian women adopting a style

pioneered by black American artists might be a hard sell for some stateside listeners who are keenly attuned to debates about cultural appropriation.

"Me and Lisa don't talk about it out loud, but I know we have this big pressure," says Jennie, who adds that she studied artists like Lauryn Hill and TLC when she first started rapping. She looks across the room at Lisa: "She's going to kill it." Lisa just crunches up her face.

That kind of vulnerability may be what ultimately endears Blackpink to an American pop audience. "The artists that are the most successful in these situations are really authentic with how they can relate to a coming-of-age experience"

in their music, says Goldenvoice's Rosenbluth. "There's a certain amount of authenticity to Blackpink that I really love. The dedication is heartfelt."

Back at the showcase, the band finishes its set with the reggaeton-tinged "Forever Young," featuring an intricately choreographed, hair-flipping dance break. As the beat reaches its booming climax, the bandmembers whip toward each other and strike a statuesque pose with their hands on their hips, just in time for the music to stop. They hold still for a moment as the lights dim, then drop their arms and turn toward each other, catching their breath and grinning like four young women who can't quite believe they're here. ●

Bernard Jabs in a session at Paramount Recording Studios in Los Angeles on Feb. 6.



In the booth with duo S3nsi Molly (left) and Lil Brook.



THE NEW STYLE

As the seminal hip-hop label **DEF JAM** turns 35, it's developing a roster of eager young recruits in order to reclaim its place in the upper echelon of the game. Inside one wild night coaching two dozen new homegrown stars

BY MEGAN BUERGER

PHOTOGRAPHED BY KOURY ANGELO



From left: S3nsi Molly rolled a blunt while Fetty Luciano and Sneakk goofed around.



Def Jam executive vp Steven Victor (second from right) with (from left) TJ Porter, producer Rico Beats and vp A&R Alexander "AE" Edwards.



IT'S A FEW MINUTES TO

midnight at Paramount Recording Studios in Los Angeles, and the plaques on the walls are starting to shake. Most of Def Jam Recordings' freshman class — around two dozen hip-hop artists from all over the country, all signed in the last year — have packed into low-lit Studio C, where S3n5i Molly and Lil Brook are blasting their new track “Big Boss.”

The cavernous space is smoky and crowded, but

you can't miss Molly, 18, and Brook, 20: Dressed in head-to-toe neon with mermaid-blue hair and diamond-dipped fingernails, they're like Gucci-clad angels descended from hip-hop heaven. The energy around them is strong: heads bobbing, bodies swaying, joints being rolled and passed. When the track finishes, people whoop, and someone signals to play it again.

“It's all about the room,” says Alexander “AE” Edwards, 32, vp A&R at the New York-based record label. The Oakland, Calif., native worked with

Tyga's Last Kings Records before joining Def Jam in 2018 and has the kind of charisma that leads artists to seek his approval. “It's all vibe,” he continues. “That's how you know it's a hit. When the kids see me in there and I'm dancing, they know it's on.” And if the vibe is weak? “Then it's back to work. Then it's, ‘Get your notepad!’ ”

This is Def Jam rap camp, a new program designed to develop and promote the label's fledgling artists. Not to be confused with the song or “synch” camps that have become industry-standard

Members of Def Jam's class of 2019. In back, from left: YFL Kelvin, S3nsi Molly, Bernard Jabs, Sneakk, Dominic Lord, Landstrip Chip, Fetty Luciano and Lul G. In front: Lil Brook (left) and TJ Porter.



in country and pop — in which dozens of professional songwriters come together to write material for major albums, films or commercials — rap camp is more like spring training: an intensive retreat for the label's young guns to write, collaborate and grow creatively under the guidance of seasoned producers and sound engineers. Def Jam's new A&R team — including Edwards, Pedro Genao, Ricardo Lamarre (aka Rico Beats) and executive vp Steven Victor — does the coaching.

For many of the artists, some of whom are still in

high school, this is their first time in a professional studio environment. "Some of these guys really haven't seen much," says Edwards, "but they're confident and hungry. That's why we signed them. They're like wolves." Others came in ready to hit the ground running: Lul G, 20, is a member of the fast-rising Bay Area group SOB X RBE; Dominic Lord, 25, designed clothes for A\$AP Mob before shifting his focus to music; and Bernard Jabs, a cocky 17-year-old from rural Georgia, built a fan base on

"TO REMAIN VITAL, WE HAVE TO STAY CURRENT. WHEN I WAS JUST A FAN, DEF JAM WAS THE PLACE EVERY ARTIST IN HIP-HOP WANTED TO SIGN TO. MY GOAL IS TO MAKE THAT THE CASE AGAIN."

—Rosenberg

SoundCloud before signing to Def Jam last summer, and by November was opening for Pusha T.

On this night in February, S3nsi Molly and Lil Brook have just put the finishing touches on "Big Boss." Rap camp has become a de facto record factory, yielding over 200 tracks in two weeklong sessions (the first was in August; the second, where Molly and Brook first recorded "Big Boss," was in November). On March 8, Def Jam will present a selection of the songs on *Undisputed*, a compilation introducing fans to these new recruits and, to some extent, to the label's new direction. As Def Jam celebrates its 35th year, it's racing to reclaim its place as the leader in new hip-hop — and betting on this diverse roster of rookies to usher in a new era at the label under CEO Paul Rosenberg.

"To remain vital, we have to stay current," says Rosenberg, 47, who just completed his first year helming Def Jam, investing heavily in video content as well as music. Prior to arriving at the label, the Detroit native spent decades managing Eminem, running Shady Records and leading management firm Goliath Artists (Danny Brown). "Around 2017, I felt like Def Jam was in need of some reconnection and a new look forward [in order to] continue to impact the culture. When I was just a fan and not working in the industry, Def Jam was the place every artist in hip-hop wanted to sign to. There was Def Jam, and there was everybody else. My goal" — with the help of the rap camp artists — "is to make that the case again."

WHEN RICK RUBIN AND

Russell Simmons founded Def Jam out of Rubin's New York University dorm room in 1984, they were focused on experimentation: mixing elements of punk and metal with the groundbreaking sounds of New York's streets and seeing how it all landed. Bratty and provocative, that Def Jam was known for taking risks and making noise, for championing early rap innovators like LL Cool J and Public Enemy, and for turning the sounds of urban American youth into a 20th century phenomenon. In his book *The Men Behind Def Jam: The Radical Rise of Russell Simmons and Rick Rubin*, Alex Ogg recalls how, from its earliest days, the label "produced a musical legacy of unchallenged

caliber" and "established rap as the dominant form of American youth music."

In recent years, the financial pressures of a rapidly changing industry took the label in a different direction. Under the leadership of Steve Bartels in the mid-2010s, Def Jam broadened its scope to focus on mainstream pop artists like Justin Bieber and Alessia Cara and DJs like Axwell + Ingrosso — all hitmakers, but, grouped together, a bit of a musical grab bag. (Before Bartels took over in 2013,

Joie Manda, Antonio "L.A." Reid, Jay-Z and Kevin Liles had all taken turns at the wheel in various capacities. Lyor Cohen, the label's longest-serving president, ran it from 1988 to 1998.) Among the 84 songs that Bartels helped shepherd onto the Billboard Hot 100, 12 made the top 10, including Iggy Azalea's "Fancy" (featuring Charli XCX) and DJ Khaled's 2017 summer anthem, "I'm the One."

"Look, the industry changed and went through some hard times" in the Bartels era, says Rich Isaacson, Def Jam's new GM. Isaacson is an industry veteran: His label, Loud Records, signed Wu-Tang Clan in 1992. "The people who were running the company probably did what they had to do to keep the lights on, and they signed some great artists. But

THE COACHES



Rap camp's A&R team: executive vp Victor, vp A&R Edwards, producer Lamarre and talent scout Genao. "I look at the individual — for them to be as authentic and polarizing as possible," says Victor of the rap camp artists. "Unapologetic in who they are. That feels like Def Jam."





Landstrip Chip at the board. In back, from left: Genao, Edwards and Lamarre.

series following the kids and coaches through rap camp as they make music, eat In-N-Out burgers, get tattoos, play basketball, even sit in reality-TV-style confessionals to let off steam (or, more often, to self-aggrandize). It's one part *Survivor*, one part *Real World*, one part *Making the Band*, and when the eight-episode show airs on Def Jam's YouTube channel (starting March 7), executives hope it reframes the label — and majors in general — as vital. Clearly, some of the artists at today's Paramount session are already convinced. "This is a damn dynasty!" says Sneakk, 22, another Bay Area artist from the SOB X RBE crew. "I'm just happy to be here."

the brand needed to re-establish its place as the gold standard in hip-hop."

In 2016, the streaming boom ignited a resurgence in recorded-music revenue, generating double-digit industry growth for the first time in two decades, with rap and R&B leading the charge. That should have been great news for Def Jam, but its market share and industry clout were both declining. By mid-2017, the former had dropped to ninth place, behind Interscope, Republic, Capitol and, most notably, Atlantic, which was ruling urban radio with artists like Cardi B, Meek Mill and Gucci Mane.

In August 2017, Lucian Grainge, CEO of Def Jam's parent company, Universal Music Group, announced that Bartels was out and Rosenberg in. Their joint objective was clear: Refocus the label on hip-hop and reforge the Def Jam identity.

Rosenberg assembled G.O.O.D. Music's Steven Victor (best-known for managing Pusha T and Desiigner) to lead A&R and a group of industry veterans, including former *Complex* content chief Noah Callahan-Bever, to manage an in-house creative team. Victor's first order of business was signing an unusually large roster of new artists for a rebrand to coincide with the label's 35th anniversary. His second was rap camp.

Technically, the idea originated with talent scout Pedro Genao, a Rosenberg hire from Shady

Records and Goliath. In May 2018, he and fellow scout Lamarre, 36, were in Los Angeles working with 23-year-old Brooklyn rapper Fetty Luciano, who had been struggling with writer's block, but in Hollywood "we caught this energy from Fetty that we didn't get in New York," says Genao, 36. "There were no distractions. He was taking instruction. It was magic." They wondered what would happen if they applied the same approach on a larger scale.

Genao pitched Rosenberg on a sort of creative boot camp: Def Jam could get its newest signees out of their comfort zones and into professional studios, giving each artist scheduled blocks of time to write, record and edit. Songwriters would be on deck in case artists froze up; sound engineers would be encouraged to offer critical feedback; and producers would make sure the songs felt cohesive.

For Victor, 38, limiting the number of producers was key to re-establishing Def Jam's sonic identity. He used 1990s label compilations by No Limit, Bad Boy, Cash Money and Star Trak as a blueprint. "Those compilations sounded like all the artists were literally working together," he says. "Like the music had all been baked in one spot." Early on, he hired Lamarre as the camp's in-house producer. "He's the connective tissue," says Victor.

The final element of Def Jam's savvy rebranding efforts came from Callahan-Bever: a documentary

In the end, rap camp and its attendant marketing efforts cost the "equivalent of an A-list artist rollout," according to an executive inside Def Jam. "Hopefully we're able to demonstrate not only why you might need a label, but what a modern label can be in this era," says Rosenberg. "It's an optimistic and maybe altruistic way of approaching things, and I might be naive. But if we can show the support, camaraderie and brand benefit that artists might not be able to get elsewhere, that's a huge win."

He knows that these days his biggest competition might not even be a label like Atlantic, but SoundCloud. TJ Porter, an 18-year-old rapper from Harlem with a brash charm, says he ultimately signed for that very reason: Def Jam, he felt, would give him the "extra push" he needed, rather than "floating in SoundCloud" forever. "I was always recording in the projects, in my environment," he says. "Now I'm in Los Angeles, I'm in Atlanta, I'm working with new people. It's me on a different level."

AT PARAMOUNT, THE RAP

campers are posing for what feels like the swaggiest high school class picture imaginable. No two artists here have the same sound, and they jump at the



FETTY LUCIANO



BERNARD JABS



LANDSTRIP CHIP



LIL BROOK

opportunity to differentiate themselves. Some smile with endearing sincerity, while others get right to flexing. Bernard Jabs opens his shirt to show off a *Lion King* tattoo. Lul G bites his lip in a smoldering pout. S3nsi Molly and Lil Brook flash middle fingers with alarming rapidity. “I’m getting emotional,” says Genao. “It’s like graduation!”

Each artist signed with Def Jam for different reasons. While a handful were excited just to be picked, others were leery of giving away too much too soon. “I’m not going to lie: There was stuff that I liked and stuff that I didn’t like” about Def Jam’s offer, says YFL Kelvin, a 22-year-old from Cleveland who signed last August. “That’s how these things go. Some of it was about the terms, some of it was about the pacing, and money too, you feel me? But it all worked out. I wouldn’t have signed if I didn’t feel comfortable.” (Despite the air of competition that the documentary emphasizes, the artists here aren’t vying for a limited number of spots at Def Jam and, according to that executive within the label, have relatively typical starter contracts.)

Dominic Lord’s decision came down to Victor, who had first approached him about working together in 2011. “I knew what I didn’t want, which was to do mediocre shit,” he says, “and that’s where you’ve got to be careful.” Within the industry, Victor is known as someone who pushes boundaries and resists trends. Lord trusts him. “He has been around, you know? He’s family.”

For many of the artists, the security that a label offers was most appealing. “If it wasn’t rapping, it was going to be trapping,” says YFL Kelvin, “and I didn’t want that to be my life.” Fetty Luciano, a former member of the GS9 crew that included Bobby Shmurda, recently spent time in prison for conspiracy and gun charges. “If I get a chance to do something right and get money legally, I’m jumping on it,” he says. “Poverty made me sign in the end.”

Even those who had already built fan bases on social media felt they had climbed as high as they could on their own. “I’m from Atlanta,” says Landstrip Chip, an early rap camp standout all the newbies seem to idolize. “If you’re not pouring hundreds of thousands of dollars into your campaign, you’re not even going to get noticed.” He had already been approached by most of the city’s independent labels but had his eyes set on a

major. “I was going to get the same terms, the same percentages wherever I went — I might as well go big,” he says. Ultimately, Def Jam came first. “I like to reward people who are early,” he says. And he appreciated that the label “understood my vision and didn’t try to change me. I wasn’t about to let someone tell me how to do my hair.”

S3nsi Molly and Lil Brook saw their share of this too. Within the first 15 minutes of one meeting with a competing label, they recall, they were offered suggestions for ways to change their appearance. “We were like, ‘Are you serious? You called *us*,’” says Molly. Other executives acted cool; one even tried to get them to drink during the meal. “She was like, ‘Go ahead, it’s OK, I won’t tell,’” says Brook, rolling her eyes. “We were like, ‘Fuck outta here.’ Be real.”

Such are the new power dynamics of signing hip-hop talent in 2019. “I wasn’t going to sign with anyone who didn’t get exactly what I was doing, because I was already a star,” says Jabs. “I’m not saying I won’t play ball with you, but it’s my game.”

Clearly, Def Jam is betting on Victor’s taste and curiosity to give the label an edge. “I’m in the mix as much as a 15-year-old,” he says, “and if I hear a Japanese artist that sounds interesting, I’ll fly to

Tokyo that night to hear them.” And yet his business tactics are surprisingly old-school. He insists on album-focused rollouts that are deliberate and slow, which can prove frustrating for rookies used to constantly sharing new material on Instagram, but also offers the kind of patient artist development that’s rare in the industry today. Victor points to Kanye West, The-Dream, Pharrell Williams and his own client of 15 years, Pusha T, as proof that his methods work. “They didn’t rush,” he says with a shrug. “The benefit of these things is you get artists with longer life spans. The SoundCloud shit is popping, and I’m into it, but something has to come after that.”

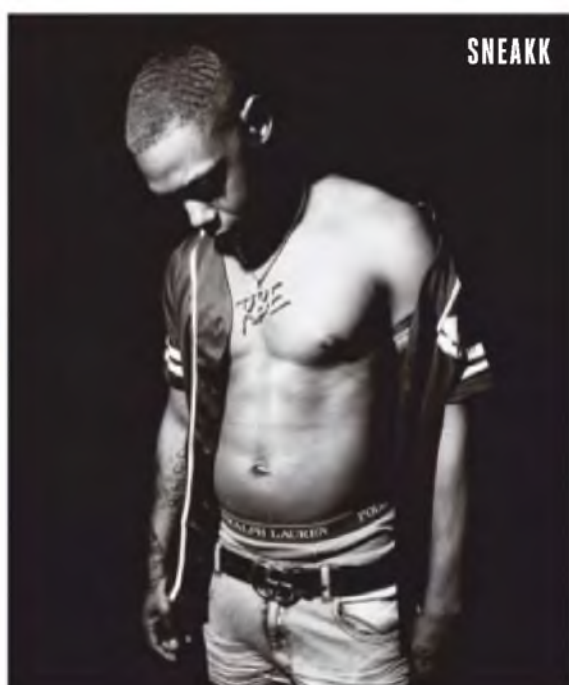
As the group breaks up after the class picture, Porter — the trash-talking class clown — splits from the back row to perform a backflip. He barely makes it, and a follow-up is demanded. Heckling ensues, and a dozen cellphone camera flashes light up his face. “This doesn’t intimidate me — this just looks like one of my shows!” he boasts, adjusting his chain and addressing his buddies like they’re a sea of screaming fans. On round two, he lands firmly on his feet with a triumphant thud. “That’s how it’s done,” he declares, and without missing a beat, turns toward the cameras. ●



From left: YFL Kelvin, Sneakk, Porter, Luciano and Jabs.



DOMINIC LORD



SNEAKK



LUL G



S3NSI MOLLY

Billboard Artist 100

March 2
2019
billboard



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 ARIANA GRANDE	REPUBLIC	1	211
3	2	2	QUEEN	HOLLYWOOD	1	43
2	3	3	POST MALONE	REPUBLIC	1	139
10	4	4	BTS	BIGHIT ENTERTAINMENT	1	124
9	6	5	CARDI B	THE KSR GROUP/ATLANTIC/AG	1	84
39	44	6	FLORIDA GEORGIA LINE	BMLG	1	243
13	9	7	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	243
5	5	8	HALSEY	CAPITOL	1	167
8	10	9	IMAGINE DRAGONS	KIDROCK/WARNER/INTERSCOPE/IGA	1	211
15	8	10	LADY GAGA	INTERSCOPE/IGA	1	103
14	7	11	KHALID	RIGHT HAND/RCA	7	103
32	29	12	BRUNO MARS	ATLANTIC/AG	1	231
16	12	13	LUKE COMBS	RYEER HOUSE/COLUMBIA NASHVILLE/SMM	5	103
11	11	14	TRAVIS SCOTT	CACTUS JACK/WARNER/INTERSCOPE/IGA	1	146
12	14	15	PANIC! AT THE DISCO	DCO/RECORDS BY NINE/WMG	1	127
7	15	16	BILLIE EILISH	DARKROOM/INTERSCOPE/IGA	7	26
27	20	17	BRADLEY COOPER	INTERSCOPE/IGA	3	21
30	32	18	JUICE WRLD	GRADE A/INTERSCOPE/IGA	8	40
4	16	19	MARSHMELLO	JOYTIME COLLECTIVE	4	71
20	19	20	ED SHEERAN	ATLANTIC/AG	1	237
17	23	21	XXXTENTACION	BAD VIBES FOREVER	1	80
19	18	22	LAUREN DAIGLE	CENTRICITY/CAPITOL/IMG	3	51
29	35	23	J. COLE	DRUMMILLER/ROK NATION/INTERSCOPE/IGA	1	144
RE-ENTRY		24	AVRIL LAVIGNE	BMG	24	3
25	17	25	DAN + SHAY	WARNER BROS. NASHVILLE/WMN	11	65
23	24	26	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	1	174
22	27	27	LIL BABY	QUALITY CONTROL/MOTOWN/CAPITOL	8	41
6	22	28	MAROON 5	222/INTERSCOPE/IGA	1	243
18	25	29	21 SAVAGE	SLAUGHTER GANG/EPIC	5	69

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
RE-ENTRY		30	TEDESCHI TRUCKS BAND	SWAMP FARM/UMTAQ/VOYCORO	30	3
-	97	31	ELVIS PRESLEY	RCA/LEGACY	20	49
38	31	32	SHAWN MENDES	ISLAND	1	211
46	40	33	P!NK	RCA	1	140
26	28	34	KANE BROWN	ZONE 4/RCA NASHVILLE/SMM	2	88
31	36	35	SWAE LEE	EARDRUMMA/INTERSCOPE/IGA	22	18
NEW		36	YNW MELLY	YNW MELLY/300/AG	36	1
36	42	37	A BOOGIE WIT DA HOODIE	HIGHROCK/THE LABEL/UMTAQ	11	33
34	33	38	ELLA MAI	10 SUMMERS/INTERSCOPE/IGA	6	44
63	52	39	BLUEFACE	FIFTH AMENDMENT/EONE	39	4
43	43	40	MEEK MILL	MAYBACH/ATLANTIC/AG	1	44
33	39	41	EMINEM	SHADY/AFTERMATH/INTERSCOPE/IGA	1	243
-	13	42	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	9	9
37	47	43	KODAK BLACK	DE LA Z M/DEAL Z/ATLANTIC/AG	6	87
53	54	44	BRETT YOUNG	BMLG	15	116
40	41	45	TAYLOR SWIFT	REPUBLIC	1	239
44	45	46	BAD BUNNY	RIMAS	23	49
RE-ENTRY		47	INSANE CLOWN POSSE	PSYCHOPATHIC	47	2
49	34	48	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	1	169
45	37	49	CAMILA CABELLO	SYCO/EPIC	1	115



NO.6 Florida Georgia Line

Florida Georgia Line vaults 44-6 on the Artist 100, returning to the top 10 for the first time since July as the duo's new LP, *Can't Say I Ain't Country*, opens at No. 1 on the Top Country Albums chart (see page 57).

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

STREAMING & SALES DATA COMPILED BY
nielsen
MUSIC

CITY GIRLS: ESDRAS THELUSMA; PINK: KEVIN MAZUR/GETTY IMAGES.

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
42	49	50	TWENTY ONE PILOTS	FUELED BY RAMEN/EMG	1	201
47	50	51	JASON ALDEAN	MAKIN' DRIBBLE/WEA/BMG	1	221
52	46	52	5 SECONDS OF SUMMER	ONE BEYOND/CAPITOL	1	100
57	55	53	KENDRICK LAMAR	TOP DAMN/GOOD MUSIC/A&M	1	214
-	82	54	BEBE REXHA	WARNER BROS.	23	103
54	57	55	AVA MAX	ATLANTIC/AG	52	8
RE-ENTRY		56	JOSH GROBAN	REPRISE/WARNER BROS.	2	25
55	59	57	MICHAEL JACKSON	MJJ/EPIC	20	206
41	51	58	BASTILLE	VIRGIN/CAPITOL	15	49
61	48	59	DUA LIPA	WARNER BROS.	10	76
68	61	60	DEAN LEWIS	ISLAND	60	8
35	64	61	METALLICA	BLACKENED	2	190
59	63	62	CARRIE UNDERWOOD	CAPITOL/NASHVILLE/UMGN	1	180
56	69	63	GUNNA	YOUNG STONER LIFE/300/AG	22	20
65	68	64	SAM SMITH	CAPITOL	1	146
RE-ENTRY		65	OFFSET	QUALITY CONTROL/MOTOWN/CAPITOL	65	16
60	62	66	THE BEATLES	APPLE/CAPITOL/UMG	5	69
-	30	67	MICHAEL BUBLE	REPRISE/WARNER BROS.	3	40
58	66	68	THOMAS RHETT	VALORY/BMLG	1	212
64	60	69	NORMANI	KEEP COOL/RCA	50	24
50	56	70	GRETA VAN FLEET	LAVA/REPUBLIC	1	14
62	58	71	THE WEEKND	XO/REPUBLIC	1	223
78	74	72	YOUNGBOY NEVER BROKE AGAIN	HYPERION/BLACKSWAN	26	54
84	78	73	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	240
28	38	74	BACKSTREET BOYS	K-BAMN/RCA	1	13
RE-ENTRY		75	KATY PERRY	CAPITOL	1	179
67	67	76	ADELE	XL/COLUMBIA	1	204
77	71	77	KELSEA BALLERINI	BLACK RIVER	18	71
76	79	78	LAUV	LAUV/AVAWAL-KOBALT	43	41
79	73	79	SCOTTY MCCREERY	TRIPLE THREATS/RED	8	22
91	84	80	LUKAS GRAHAM	WARNER BROS.	5	51
86	80	81	JUSTIN TIMBERLAKE	RCA	1	181
80	81	82	DJ SNAKE	DJ SNAKE/GEFFEN/IGA	16	119
83	76	83	MARK RONSON	RCA	5	67
72	72	84	FLIPP DINERO	ONE MARK/WEA/REPUBLIC	63	15
RE-ENTRY		85	CASTING CROWNS	DEATH STREET/REPUBLIC	20	11
89	99	86	DISTURBED	REPRISE/WARNER BROS.	3	59
66	77	87	BAZZI	ZZZ/IAMCOSMIC/ATLANTIC/AG	34	56
RE-ENTRY		88	ZEDD	INTERSCOPE/IGA	17	90
-	86	89	JORDAN DAVIS	MCA NASHVILLE/UMGN	41	14
-	90	90	RIHANNA	WESTBURY ROAD/ROC NATION	2	222
RE-ENTRY		91	WEEZER	WEEZER/CROSH MUSIC/ATLANTIC/AG	13	19
NEW		92	RYAN BINGHAM	ANISER BINGHAM/HARRY TOWERS	92	1
-	26	93	H.E.R.	RCA	26	5
RE-ENTRY		94	MIGOS	QUALITY CONTROL/MOTOWN/CAPITOL	1	116
-	85	95	BENNY BLANCO	FRIENDS KEEP SECRETS/AMERICA/UMG	85	5
RE-ENTRY		96	JOHN LEGEND	COLUMBIA	15	111
92	87	97	CHRIS BROWN	RCA	1	205
75	91	98	LIL WAYNE	YOUNG MONEY/REPUBLIC	1	40
51	70	99	FUTURE	FREEBANDZ/EPIC	1	157
RE-ENTRY		100	AC/DC	COLUMBIA	6	29

Emerging Artists

March 2 2019

billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 AVA MAX	ATLANTIC/AG	1	16
2	2	2	DEAN LEWIS	ISLAND	2	23
5	3	3	LAUV	LAUV/AVAWAL-KOBALT	1	76
8	5	4	PINKFONG	SMART STUDY	4	21
16	13	5	CITY GIRLS	QUALITY CONTROL/MOTOWN/CAPITOL	5	12
13	10	6	CALBOY	PAPER GANG/POLO GROUNDS	6	11
NEW		7	HAYES CARLL	DUALTONE	7	1
21	15	8	MORGAN WALLEN	BIG LOUD	2	58
4	4	9	LOUIS TOMLINSON	78/SYCO/EPIC	2	55
12	12	10	PARDISON FONTAINE	ATLANTIC/AG	10	22
29	33	11	MONSTA X	STARSHIP/INTRO/EPIC/AMERICA/UMG	11	45
9	9	12	LOVELYTHEBAND	RED	1	48
10	8	13	QUEEN NAIJA	QUEEN NAIJA/CAPITOL	1	49
11	11	14	JIMMIE ALLEN	STONE CREEK/BMG/BMG	3	28
15	14	15	MITCHELL TENPENNY	RETRIBUTORS/COLUMBIA/UMG	2	33
23	19	16	RODDY RICCH	BRD VISION/ATLANTIC/AG	16	10
27	16	17	RILEY GREEN	BMLG	16	17
NEW		18	ONE OK ROCK	FUELED BY RAMEN/EMG	18	1
24	21	19	LOUD LUXURY	ARMADA	17	26
20	18	20	GESAFFELSTEIN	PARADEPHONE/WARNER BROS.	8	7
18	17	21	JACQUEES	CASH MONEY/REPUBLIC	5	54
NEW		22	COPELAND	TOOTH & NAIL	22	1
-	28	23	FLETCHER	SNAPBACK/CAPITOL	23	2
14	20	24	AJR	AJR/BMG	11	61
RE-ENTRY		25	LOONA	BLENDING	25	2
50	40	26	BANDA LOS SEBASTIANES	FINONISA/UMG	26	4
31	24	27	ALEC BENJAMIN	IRIS3 PARTNERS GROUP/DAKOTA/UMG	17	8
NEW		28	YK OSIRIS	DEF JAM	28	1
28	22	29	LIL MOSEY	INTERSCOPE/IGA	13	25
39	27	30	MANUEL TURIZO	LA DENTISTORA/SWY MUSIC/UMG	27	21
RE-ENTRY		31	WAYV	LABEL V	16	5
NEW		32	HOMESHAKE	SINDERLYN/OMNIAN	32	1
42	26	33	MUSTARD	10 SUMMERS/INTERSCOPE/IGA	26	4
30	25	34	FLORA CASH	ICONS CREATING EVER/ART/RCA	22	19
RE-ENTRY		35	NCT	SM	1	37
35	29	36	RITA ORA	ATLANTIC/AG	7	30
NEW		37	J.S. ONDARA	VERVE FORECAST/VLG	37	1
40	32	38	JOSH BALDWIN	BETHEL	32	7
34	30	39	LIL' DUVAL	RICH BROKE/EMPIRE	9	29
NEW		40	CRYSTAL LAKE	SHARPTONE	40	1
RE-ENTRY		41	LIZZO	NICE LIFE/ATLANTIC/AG	30	2
NEW		42	BETTY WHO	BETTY WHO/AVAWAL-KOBALT	42	1
NEW		43	YUNGBLUD	LOCOMOTION/GEFFEN/IGA	43	1
-	31	44	YELLA BEEZY	YELLA BEEZY/HITCO	7	36
RE-ENTRY		45	DENZEL CURRY	PARADEMA VISTA/CORNER	7	9
-	39	46	DAVIDO	VMUSIC/RCA	39	2
NEW		47	SWMRS	FUELED BY RAMEN/EMG	47	1
37	23	48	BLACKPINK	YG	1	29
47	41	49	CORY ASBURY	BETHEL	3	51
NEW		50	NU'EST	PLEDIS/LOEN ENTERTAINMENT	50	1



City Girls Storm Top Five

City Girls (above) jump 13-5 on Emerging Artists, reaching the top five for the first time as the Miami-based hip-hop duo's breakout hit, "Twerk," featuring **Cardi B**, likewise reaches the top five on the Mainstream R&B/Hip-Hop airplay chart (7-5) and enters the top 20 on Rhythmic (22-19).

Singer-songwriter **Hayes Carll** debuts at No. 7 on Emerging Artists as his new LP, *What It Is*, arrives at No. 10 on Americana/Folk Albums and No. 26 on Top Country Albums (5,000 equivalent album units, according to Nielsen Music).

Plus, 20-year-old English alt-rocker **Yungblud** debuts at No. 43 on Emerging Artists as "11 Minutes" with **Halsey**, featuring **Travis Barker**, opens at No. 7 on Hot Rock Songs. It's his first entry on the chart, with 3.4 million U.S. streams and 9,000 downloads sold.

—Xander Zellner

CHART BEAT



PINK SPRINTS IN WITH 'WALK'

Pink (above) surges onto the Adult Top 40 airplay chart at No. 19 with new single "Walk Me Home." The song logs the second-highest start of her 26 entries, dating to her first in 2001, while she notched her best entrance as recently as 2017, when "What About Us" launched at No. 18. Meanwhile, Pink's "A Million Dreams," from *The Greatest Showman: Reimagined*, holds at its No. 11 high. She boasts the most No. 1s — nine — among soloists since the survey began in *Billboard* in March 1996, and is second overall only to **Maroon 5**, with 13.

—Gary Trust

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Billboard 200

March 2
2019
billboard

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	1	#1 ARIANA GRANDE REPUBLIC	Thank U, Next	1	2
3	2	QUEEN HOLLYWOOD	Bohemian Rhapsody (Soundtrack)	2	18
2	3	LADY GAGA & BRADLEY COOPER ▲ INTERSCOPE/JGA	A Star Is Born (Soundtrack)	1	20
	4	FLORIDA GEORGIA LINE MCA	Can't Say I Ain't Country	4	1
NEW	5	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	So Far Gone	5	1
4	6	A BOOGIE WIT DA HOODIE HIGHBRIDGE THE LABEL/ATLANTIC/JAG	Hoodie SZN	1	9
5	7	POST MALONE ▲ REPUBLIC	beerbongs & bentleys	1	43
6	8	TRAVIS SCOTT ▲ CACTUS JAC/ROKAW/HUSTLE/EPIC	ASTROWORLD	1	29
7	9	21 SAVAGE SLAUGHTER GANG/EPIC	I Am > I Was	1	9
10	10	MEEK MILL ● MAYBACK/ATLANTIC/JAG	Championships	1	12
8	11	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Scorpion	1	34
83	12	GG QUEEN ▲ HOLLYWOOD	Greatest Hits I & II: The Platinum Collection	9	132
NEW	13	AVRIL LAVIGNE BMG	Head Above Water	13	1
12	14	SOUNDTRACK REPUBLIC	Spider-Man: Into The Spider-Verse	2	10
16	15	JUICE WRLD ● GRADE A/INTERSCOPE/JGA	Goodbye & Good Riddance	4	40
15	16	LUKE COMBS ▲ RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	4	90
11	17	FUTURE FREEBANDZ/EPIC	Future Hndrxx Presents: The WIZRD	1	5
14	18	SOUNDTRACK ▲ FOX/20TH CENTURY FOX/ATLANTIC/JAG	The Greatest Showman	1	63
13	19	CARDI B ▲ THE KSR GROUP/ATLANTIC/JAG	Invasion Of Privacy	1	46
81	20	PS YNW MELLY YNW MELLY/300/JAG	I Am You	20	7
17	21	KODAK BLACK BOLLAZ & CIA/21/ATLANTIC/JAG	Dying To Live	1	10
19	22	LIL BABY & GUNNA YOUNG STONES LIFE/300/QUALITY CONTROL/MOTOWN/BJ/CAPITOL	Drip Harder	4	20
9	23	KACEY MUSGRAVES MCA NASHVILLE/UMCG	Golden Hour	4	27
21	24	XXXTENTACION ▲ BAD VIBES FOREVER	?	1	49
20	25	BILLIE EILISH ● DARK ROOM/INTERSCOPE/JGA	Dont Smile At Me	14	61
24	26	BAD BUNNY RIMAS	X 100PRE	11	9
25	27	POST MALONE ▲ REPUBLIC	Stoney	4	115
NEW	28	TEDESCHI TRUCKS BAND SWAMP FAMILY/FANTASY/CONCORD	Signs	28	1
38	29	BLUEFACE FIFTH ANDEMENT/EPIC	Famous Cryp	29	7
27	30	ELLA MAI ● 10 SUMMERS/INTERSCOPE/JGA	Ella Mai	5	19
18	31	ARIANA GRANDE REPUBLIC	Sweetener	1	27
28	32	LIL BABY QUALITY CONTROL/MOTOWN/CAPITOL	Street Gossip	2	12
29	33	ED SHEERAN ▲ ATLANTIC/JAG	÷ (Divide)	1	103
30	34	LAUREN DAIGLE CENTRICITY/EPIC	Look Up Child	3	24
37	35	ORIGINAL BROADWAY CAST ▲ HAMILTON CPTOWN/ATLANTIC/JAG	Hamilton: An American Musical	3	178
33	36	YOUNGBOY NEVER BROKE AGAIN NEVER BROKE AGAIN/ATLANTIC/JAG	Realer	15	9
57	37	YNW MELLY YNW MELLY/300/JAG	We All Shine	27	5
31	38	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Dan + Shay	6	35
41	39	KHALID ▲ RIGHT HAND/RCR	American Teen	4	103
36	40	LIL WAYNE ▲ YOUNG MONEY/REPUBLIC	Tha Carter V	1	21
42	41	PANIC! AT THE DISCO ● DISCDEFUELED BY RAMEN/EPIC	Pray For The Wicked	1	35
40	42	METRO BOOMIN BOOMINATI/REPUBLIC	Not All Heroes Wear Capes	1	16
39	43	KHALID RIGHT HAND/RCR	Suncity	8	18
NEW	44	INSANE CLOWN POSSE PSYCHOPATHIC	Fearless Fred Fury	44	1
23	45	H.E.R. ● RCA	H.E.R.	23	70
45	46	BAZZI ● ZZ/AMERICAN/ATLANTIC/JAG	Cosmic	14	46
44	47	CHRIS STAPLETON ▲ MERCURY NASHVILLE/UMCG	Traveller	1	180
43	48	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Kamikaze	1	25
49	49	KENDRICK LAMAR ▲ TOP DAWG/ASTERMATH/INTERSCOPE/JGA	DAMN.	1	97
51	50	IMAGINE DRAGONS ▲ REINARDO/INTERSCOPE/JGA	Evolve	2	87

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
46	51	6IX9INE SCUMGANG	DUMMY BOY	2	13
50	52	IMAGINE DRAGONS REINARDO/INTERSCOPE/JGA	Origins	2	15
48	53	XXXTENTACION ▲ BAD VIBES FOREVER/EMPIRE	17	2	78
RE	54	JOSH GROBAN REPRISE/WARNER BROS.	Bridges	2	9
53	55	BENNY BLANCO FRIENDS KEEP SECRETS/INTERSCOPE/JGA	FRIENDS KEEP SECRETS (EP)	41	11
60	56	MIGOS ▲ QUALITY CONTROL/MOTOWN/CAPITOL	Culture II	1	56
73	57	J. COLE ▲ DREAMVILLE/ROK NATION/COLUMBIA	2014 Forest Hills Drive	1	220
74	58	J. COLE ▲ DREAMVILLE/ROK NATION/INTERSCOPE/JGA	KOD	1	44
64	59	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	312
58	60	TRIPPIE REDD RENFROUSARD PROJECTS	A Love Letter To You 3	3	15
62	61	ELTON JOHN ● ROCKET/ISLAND/UMCG	Diamonds	23	67
54	62	TAYLOR SWIFT ▲ BIG MACHINE/BMG	reputation	1	67
63	63	LIL BABY ● QUALITY CONTROL/MOTOWN/CAPITOL	Harder Than Ever	3	40
47	64	MAC MILLER WARNER BROS.	Swimming	3	29
68	65	DRAKE ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Views	1	147
65	66	LIL UZI VERT ▲ GENERATION NOW/ATLANTIC/JAG	Luv Is Rage 2	1	78
59	67	SKI MASK THE SLUMP GOD VICTOR VICTOR WORLDWIDE/REPUBLIC	STOKELEY	6	12
61	68	GUCCI MANE GHWOP/ATLANTIC/JAG	Evil Genius	5	11
52	69	MARSHMELLO PORTTIME COLLECTIVE	Marshmello: Fortnite Extended Set	45	3
66	70	NICKI MINAJ ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Queen	2	28
55	71	CAMILA CABELLO ▲ 5WORLD/EPIC	Camila	1	58
32	72	QUEEN ▲ HOLLYWOOD	Greatest Hits	11	327
80	73	EMINEM ▲ SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	1	433
78	74	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	More Life	1	101
75	75	JOURNEY ● COLUMBIA/LEGACY	Journey's Greatest Hits	10	552
26	76	MICHAEL BUBLE REPRISE/WARNER BROS.	Love	2	12
70	77	KANE BROWN ZONE 3/RCA NASHVILLE/SMN	Experiment	1	15
67	78	MAROON 5 ▲ J22/INTERSCOPE/JGA	Red Pill Blues	2	68
72	79	TORY LANEZ MAD LOVE/INTERSCOPE/JGA	LOVE me NOW?	4	17
79	80	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND/UMCG	Legend: The Best Of...	5	562
77	81	KANE BROWN ▲ ZONE 3/RCA NASHVILLE/SMN	Kane Brown	5	116
92	82	SOUNDTRACK ▲ WALT DISNEY	Moana	2	118
82	83	JASON ALDEAN ● MCA/SONEN BOW/UMCG/RBMG	Rearview Town	1	45
71	84	TWENTY ONE PILOTS ● FUELED BY RAMEN/EPIC	Trench	2	20
142	85	THE NOTORIOUS B.I.G. ▲ BAD BOY/RHINO	Greatest Hits	1	163
69	86	SHAWN MENDES ● ISLAND	Shawn Mendes	1	39
87	87	MICHAEL JACKSON ▲ EPIC/LEGACY	The Essential Michael Jackson	31	265
98	88	CREDENCE CLEARWATER REVIVAL ● FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	407
NEW	89	ELVIS PRESLEY RCA/LEGACY	Elvis: The 1980 Comeback Special: The Best Of (Soundtrack)	89	1
NEW	90	QUINN XCII COLUMBIA	From Michigan With Love	90	1
76	91	BEBE REXHA ● WARNER BROS.	Expectations	13	35
86	92	BTS RIGHT ENTERTAINMENT	Love Yourself: Answer	1	26
105	93	BRUNO MARS ▲ ATLANTIC/JAG	24K Magic	2	118
95	94	NF ▲ NF REAL MUSIC/CAPITOL/CAROLINE	Perception	1	72
89	95	FLEETWOOD MAC ● WARNER BROS./RHINO	Rumours	1	310
90	96	FUTURE & JUICE WRLD GRADE A/INTERSCOPE/FACEBOOK/UMCG/EPIC	Future & Juice WRLD Present... WRID ON DRUGS	2	18
100	97	BILLY JOEL ▲ COLUMBIA/LEGACY	The Essential Billy Joel	15	131
94	98	THE WEEKND ▲ XO/REPUBLIC	Starboy	1	117
97	99	THOMAS RHETT ▲ VALOBY/BMG	Life Changes	1	76
85	100	5 SECONDS OF SUMMER BUREAU/EPIC	Youngblood	1	36



Grande's Double

Ariana Grande's *Thank U, Next* spends a second week at No. 1 on the Billboard 200, making it the first album by a solo woman to spend more than a single week at No. 1 in over a year. *Thank U* earned 151,000 equivalent album units in the week ending Feb. 21 (down 58 percent from its debut of 360,000 units), according to Nielsen Music. Of that sum, 20,000 were in album sales (down 82 percent). The last album by a solo woman to rack up over a week at No. 1 was Taylor Swift's *reputation*, which tallied four nonconsecutive frames (its first three: Dec. 2-Dec. 16, 2017, and then Jan. 6, 2018). (In between *reputation* and *Thank U*, the *A Star Is Born* soundtrack, credited to Lady Gaga and Bradley Cooper, spent three weeks at No. 1.) Meanwhile, between the time that *reputation* was last No. 1 (Jan. 6, 2018) and the chart dated March 2, 2019, five albums by solo men have spent at least two weeks atop the list: A Boogie Wit Da Hoodie's *Hoodie SZN* (two weeks), 21 Savage's *I Am > I Was* (two), Travis Scott's *Astroworld* (three), Drake's *Scorpion* (five) and Post Malone's *beerbongs & bentleys* (three). Perhaps more surprising, of the 43 No. 1 albums since *reputation* last ruled, only five were by solo women: Grande's two No. 1s, *Sweetener* and *Thank U, Next*; Camila Cabello's *Camila*; Cardi B's *Invasion of Privacy*; and Carrie Underwood's *Cry Pretty*. As for the rest, 24 were by solo men, 11 were from groups (all of them male) and three were soundtracks (*The Greatest Showman*, *Black Panther* and *A Star Is Born*).

—Keith Caulfield

The Billboard 200 chart ranks the most popular albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums).

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
96	101	YOUNGBY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/AG	Undr Death Call My Name	7	43
107	102	2PAC	◆	AMARU/DEATH ROW/INTERSCOPE/WME	Greatest Hits	3	260
84	103	XXXTENTACION	▲	BAD VIBES FOREVER/EMPIRE	Skins	1	11
104	104	ED SHEERAN	▲	ATLANTIC/AG	X	1	244
103	105	SZA	▲	TOP DAWG/RCA	Ctrl	3	89
155	106	CARRIE UNDERWOOD	●	CAPITOL NASHVILLE/UMGN	Cry Pretty	1	23
144	107	CITY GIRLS	▲	QUALITY CONTROL/MOTOWN/CAPITOL	Girl Code	63	7
111	108	KEVIN GATES	▲	BREAD WINNERS ASSOCIATION/ATLANTIC/AG	Luca Brasi 3	4	21
112	109	IMAGINE DRAGONS	▲	RED WAGON/REPRISE/INTERSCOPE/IGA	Night Visions	2	334
122	110	TOM PETTY AND THE HEARTBREAKERS	◆	MCAL/EPIC/UMI	Greatest Hits	2	307
34	111	BACKSTREET BOYS	▲	R/BAN/RCA	DNA	1	4
116	112	KENDRICK LAMAR	▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	330
99	113	SOUNDTRACK	▲	Black Panther: The Album, Music From And Inspired By	Black Panther: The Album, Music From And Inspired By	1	54
102	114	HALSEY	▲	ASTRALWORKS	hopeless fountain kingdom	1	90
93	115	DUA LIPA	●	WARNER BROS.	Dua Lipa	27	86
109	116	LIL MOSEY	▲	INTERSCOPE/IGA	Northsbest	29	18
113	117	THE WEEKND	▲	REPUBLIC	Beauty Behind The Madness	1	181
110	118	TRAVIS SCOTT	▲	GRAND Hustle/JEPIC	Birds In The Trap Sing McKnight	1	129
114	119	TRIPPIE REDD	▲	TENTHousand PROJECTS	Life's A Trip	4	28
115	120	WEEZER	▲	WEEZER/CRUSH MUSIC/ATLANTIC/AG	Weezer (Teal Album)	5	5
91	121	VARIOUS ARTISTS	▲	XXXTENTACION Presents: Members Only, IV	XXXTENTACION Presents: Members Only, IV	18	5
126	122	RIHANNA	▲	WESTBURY ROAD/RDC NATION	ANTI	1	160
117	123	RODDY RICCH	▲	BIRD VISION/ATLANTIC/AG	Feed The Streets II	68	14
NEW	124	RYAN BINGHAM	▲	ACETER BINGHAM/THIRTY TIGERS	American Love Song	124	1
125	125	TWENTY ONE PILOTS	▲	FUELED BY RAMEN/RMG	Blurryface	1	197
127	126	GEORGE STRAIT	▲	MCA NASHVILLE/UMGN	50 Number Ones	1	99
130	127	SAM SMITH	▲	CAPITOL	In The Lonely Hour	2	243
133	128	MICHAEL JACKSON	◆	EPIC/LEGACY	Thriller	1	355
88	129	ARIANA GRANDE	▲	REPUBLIC	Dangerous Woman	2	137
123	130	JOJI	▲	ARRIVING/12TONE	BALLADS I	3	16
145	131	THE BEATLES	◆	APPLE/CAPITOL/UMI	1	1	356
141	132	BRETT YOUNG	▲	BMG	Brett Young	18	106
119	133	GLACK	▲	LVRN/INTERSCOPE/IGA	East Atlanta Love Letter	3	23
120	134	QUAVO	▲	QUALITY CONTROL/MOTOWN/EPIC	Quavo Huncho	2	20
143	135	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	273
132	136	LIL SKIES	●	ALL WE GOT/ATLANTIC/AG	Life Of A Dark Rose	10	59
139	137	TAYLOR SWIFT	▲	BIG MACHINE/BMG	1989	1	219
140	138	THE BEATLES	◆	APPLE/CAPITOL/UMI	Abbey Road	1	297
108	139	THE CHAINSMOKERS	▲	DISRUPTOR/COLUMBIA	Sick Boy	53	22
131	140	YOUNGBY NEVER BROKE AGAIN	▲	NEVER BROKE AGAIN/ATLANTIC/AG	4 Respect 4 Freedom: 4 Loyalty...	14	23
129	141	GUNNA	▲	YSL	Drip Season 3	55	51
121	142	SHECK WES	▲	CACTUS JACK/G.D.D./INTERSCOPE/IGA	Mudboy	17	20
134	143	OZUNA	▲	VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	Aura	7	26
151	144	BOB SEGER & THE SILVER BULLET BAND	◆	HIDEOUT/CAPITOL/UMI	Greatest Hits	8	265
138	145	CHRIS BROWN	▲	RCA	Heartbreak On A Full Moon	3	68
152	146	JON PARDI	▲	CAPITOL NASHVILLE/UMGN	California Sunrise	11	133
150	147	GUNS N' ROSES	▲	JEFFEN/UMI	Greatest Hits	3	458
148	148	PANIC! AT THE DISCO	▲	DIZFE/VEELED BY RAMEN/EMG	Death Of A Bachelor	1	162
NEW	149	NATTI NATASHA	▲	PINATOCNY MUSIC LATIN	iluminATTI	149	1
159	150	EAGLES	◆	ASYLUM/ELECTRA/RHINO	Their Greatest Hits 1971-1975	1	262

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
128	151	MAGGIE ROGERS	▲	DEBAY SOUNDS/ATLANTIC	Heard It In A Past Life	2	5
NEW	152	INDIA.ARIE	▲	SOULDRG/BMG	Worthy	152	1
101	153	VARIOUS ARTISTS	▲	UNIVERSAL/SONY MUSIC/LEGACY	NOW 69	32	3
22	154	BRANDI CARLILE	▲	LOW COUNTRY SOUND/ELECTRA/EMG	By The Way, I Forgive You	5	4
153	155	PLAYBOI CARTI	▲	AWGE/INTERSCOPE/IGA	Die Lit	3	37
157	156	METALLICA	◆	BLACKENED/REHINO	Metallica	1	523
149	157	ALEC BENJAMIN	▲	ARTIST PARTNERS GROUP/ATLANTIC/AG	Narrated For You	127	6
135	158	BRUNO MARS	▲	ELECTRA/EMG	Doo-Wops & Hooligans	3	410
162	159	FIVE FINGER DEATH PUNCH	▲	PROSPECT PARK	A Decade Of Destruction	29	57
158	160	ADELE	◆	XL/COLUMBIA	21	1	403
164	161	ZAC BROWN BAND	▲	ROAD/SOUTHERN GROUP/ATLANTIC/AG	Greatest Hits So Far...	20	199
174	162	AC/DC	◆	COLUMBIA/LEGACY	Back In Black	4	347
166	163	SOUNDTRACK	▲	WALT DISNEY	Frozen	1	124
RE	164	CASTING CROWNS	▲	BEACH STREET 1/REIGNION/PYG	Only Jesus	42	4
163	165	BRYSON TILLER	▲	TRAPSOUL/RCA	TRAPSOUL	8	174
165	166	FRANK OCEAN	▲	BOYS DON'T CRY	Blonde	1	117
RE	167	BRETT YOUNG	▲	BMG	Ticket To L.A.	15	8
146	168	CODY JOHNSON	▲	CODYSWMA	Ain't Nothin' To It	9	5
187	169	MORGAN WALLEN	▲	BIG CLOUD	If I Know Me	72	21
RE	170	ELVIS PRESLEY	▲	RCA/LEGACY	Elvis: 30 #1 Hits	1	116
185	171	NIRVANA	◆	SUBPOP/DCG/GFFEN/UMI	Nevermind	1	413
118	172	GRETA VAN FLEET	▲	LAVA/REPUBLIC	Anthem Of The Peaceful Army	3	18
186	173	THE ROLLING STONES	◆	ABYCO	Hot Rocks 1964-1971	4	297
188	174	DRAKE	▲	YOUNG MONEY/CASH MONEY/REPUBLIC	If You're Reading This It's Too Late	1	194
179	175	SHAWN MENDES	▲	ISLAND	Illuminate	1	119
175	176	CHRIS STAPLETON	▲	MERCURY NASHVILLE/UMGN	From A Room: Volume 1	2	94
172	177	ADELE	◆	XL/COLUMBIA	25	1	165
167	178	LIL DURK	▲	ALAMO/INTERSCOPE/IGA	Signed To The Streets 3	17	14
176	179	OZUNA	▲	VP ENTERTAINMENT/DIMELOV/SONY MUSIC LATIN	Odisea	22	76
182	180	LAUV	▲	LAUVSWIM/ROBALT	I met you when I was 18. (the playlist)	50	32
180	181	KODAK BLACK	▲	BOSSAZ N DEAZ/ATLANTIC/AG	Project Baby Two	2	78
178	182	G-EAZY	▲	G-EAZY/RMG/BMG/RCA	The Beautiful & Damned	3	58
190	183	SOUNDTRACK	▲	VILLA 40/DORLAND/ROCKS/RCA	Trolls	3	121
56	184	VARIOUS ARTISTS	▲	GRAMMY/REPUBLIC	Grammy Nominees 2019	56	4
189	185	MIGOS	▲	QUALITY CONTROL/300/AG	Culture	1	103
198	186	ZI SAVAGE, OFFSET & METRO BOOMIN	▲	BOSSAZ N DEAZ/ATLANTIC/AG	Without Warning	4	62
170	187	HALSEY	▲	ASTRALWORKS	Badlands	2	156
181	188	THE BEATLES	◆	APPLE/CAPITOL/UMI	The Beatles (White Album)	1	199
RE	189	BLAKE SHELTON	▲	WARNER BROS. NASHVILLE/WWAN	Reloaded: 20 #1 Hits	5	137
173	190	SOUNDTRACK	▲	NETFLIX/INTERSCOPE/IGA	13 Reasons Why, Season 2	26	38
184	191	BON JOVI	▲	ISLAND/UMI	Greatest Hits: The Ultimate Collection	5	119
171	192	SUMMER WALKER	▲	LVRN/INTERSCOPE/IGA	Last Day Of Summer	44	16
191	193	AJR	●	AJR/BMG	The Click	61	41
169	194	SOUNDTRACK	▲	WATER TOWER	The Lego Movie 2: The Second Part	169	2
RE	195	SIMON & GARFUNKEL	◆	COLUMBIA/LEGACY	Simon And Garfunkel's Greatest Hits	5	177
194	196	YBN NAHMI, YBN AL MIGHTY JAY & YBN CORDAE	▲	407 @ WAP/ATLANTIC/AG	YBN: The Mixtape	21	18
RE	197	KANYE WEST	▲	G.D.O.D./DEF JAM	The Life Of Pablo	1	128
161	198	CHRIS STAPLETON	●	MERCURY NASHVILLE/UMGN	From A Room: Volume 2	2	38
RE	199	THE BEACH BOYS	▲	SCUMPS/SUMMER/REPRISE	Sounds Of Summer/The Very Best Of The Beach Boys	16	151
RE	200	50 CENT	▲	SHADY/INTERSCOPE/AFTERMATH/UMI	Best Of 50 Cent	135	9



3

LADY GAGA & BRADLEY COOPER
A Star Is Born
[Soundtrack]

Lady Gaga and Bradley Cooper's *A Star Is Born* soundtrack (No. 3; 51,000 equivalent album units earned in the week ending Feb. 21, according to Nielsen Music) is primed for a big gain after the Academy Awards on Feb. 24, according to industry forecasters. The set may rise to No. 2 on the March 9 chart with around 100,000 units earned in the week ending Feb. 28, following the film's win for best original song for "Shallow" and Gaga and Cooper's performance at the Oscars. —K.C.



28

TEDESCHI TRUCKS BAND
Signs

The sixth straight top 40-charting album for the act was also a hot seller at independent stores as it bows atop the Tastemakers list (which ranks the best-selling LPs at indie and small-chain retailers).



124

RYAN BINGHAM
American Love Song

Vinyl LP sales comprised 21 percent of the set's first-week sales (a little over 1,000 of its total 7,000), prompting its No. 10 debut on the Vinyl Albums chart. *American* is Bingham's fifth entry on the Billboard 200.

Lavigne Returns; Elvis Makes 'Comeback'

Avril Lavigne reappears on the charts with her first album in over five years as *Head Above Water* swims in at No. 5 on Top Album Sales, No. 13 on the Billboard 200 and No. 1 on Independent Albums. The BMG-released set is her first independently distributed album. *Head* begins with 27,000 equivalent album units earned in the week ending Feb. 21, according to Nielsen Music. Of that sum, 20,000 were in album sales. Lavigne's last album, a 2013 self-titled set, was released on Epic and reached No. 5 on the Billboard 200 (her fifth consecutive charting set to hit the top five).

Elsewhere on the charts, **Elvis Presley's** *The Best of the '68 Comeback Special* arrives at No. 89 on the Billboard 200 (9,000 units) and No. 16 on Top Album Sales (7,000). It collects highlights from performances recorded for his 1968 NBC-TV special *Elvis* (often called the "68 Comeback Special"). The album's release is in tandem with NBC's *Elvis All-Star Tribute*, which aired Feb. 17 (two days after the *Comeback* highlights album arrived). The **Blake Shelton**-hosted program honored both The King and the '68 Comeback Special, and re-created performances from the 1968 show with stars like **Post Malone**, **Shawn Mendes** and **Carrie Underwood**.

The original soundtrack to the '68 *Elvis* TV special peaked at No. 8 on the Billboard 200 on Feb. 8, 1969. It returned Presley to the top 10 for the first time in three years, which, at that point, was the longest gap between top 10s for The King since his chart career began in 1956.

—Keith Caulfield



Album Sales

March 2
2019
billboard

TOP ALBUM SALES™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
2	1	#1 QUEEN	BONHEMAN Rhapsody (Soundtrack)		18
HOT SHOT DEBUT	2	FLORIDA GEORGIA LINE	Can't Say I Ain't Country		1
3	3	LADY GAGA & BRADLEY COOPER	A Star Is Born (Soundtrack)		20
4	4	ARIANA GRANDE	Thank U, Next		2
NEW	5	AVRIL LAVIGNE	Head Above Water		1
NEW	6	TEDESCHI TRUCKS BAND	Signs		1
NEW	7	INSANE CLOWN POSSE	Fearless Fred Fury		1
14	8	QUEEN	Greatest Hits I II & III: The Platinum Collection		24
56	9	JOSH GROBAN	Bridges		15
12	10	QUEEN	Greatest Hits		267
9	11	SOUNDTRACK	The Greatest Showman		63
5	12	MICHAEL BUBLE	Love		14
4	13	KACEY MUSGRAVES	Golden Hour		24
10	14	LAUREN DAIGLE	Look Up Child		24
NEW	15	DRAKE	So Far Gone		1
NEW	16	ELVIS PRESLEY	The Best of the '68 Comeback Special (Soundtrack)		1
NEW	17	RYAN BINGHAM	American Love Song		1
11	18	VARIOUS ARTISTS	NOW 69		3
8	19	VARIOUS ARTISTS	Grammy Nominees 2019		4
7	20	BACKSTREET BOYS	DNA		4
RE	21	CASTING CROWNS	Only Jesus		13
NEW	22	INDIA ARIE	Worthy		1
NEW	23	HAYES CARLL	What It Is		1
63	24	CARRIE UNDERWOOD	Cry Pretty		23
6	25	BRANDI CARLILE	By The Way, I Forgive You		10
17	26	GRETA VAN FLEET	Anthem Of The Peaceful Army		18
NEW	27	TRISHA YEARWOOD	Let's Be Frank		1
27	28	WEEZER	Weezer (Teal Album)		5
21	29	LUKE COMBS	This One's For You		81
25	30	CHRIS STAPLETON	Traveller		180
22	31	LINDA RONSTADT	Live In Hollywood		3
NEW	32	NATTI MATASHA	ilumiNATTI		1
29	33	DISTURBED	Evolution		18
NEW	34	CZARFACE/GHOSTFACE KILLAH	CZARFACE Meets Ghostface		1
28	35	GRETA VAN FLEET	From The Fires		59
20	36	KIDZ BOP KIDS	Kidz Bop 39		5
35	37	ORIGINAL BROADWAY CAST	Hamilton: An American Musical		177
RE	38	THE NOTORIOUS B.I.G.	Greatest Hits		46
31	39	TWENTY ONE PILOTS	Trench		20
48	40	PANIC! AT THE DISCO	Pray For The Wicked		35
36	41	IMAGINE DRAGONS	Origins		15
46	42	METALLICA	Metallica		490
64	43	SOUNDTRACK	Spider-Man: Into The Spider-Verse		10
50	44	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		269
77	45	QUEEN	Icon: Queen		6
NEW	46	TOBIAS SAMMET'S AVANTASIA	Moonglow		1
33	47	CHRIS STAPLETON	From A Room: Volume 2		61
NEW	48	CHAKA KHAN	Hello Happiness		1
NEW	49	ONE OK ROCK	Eye Of The Storm		1
NEW	50	LADYTRON	Ladytron		1

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
NEW	1	#1 TOBIAS SAMMET'S AVANTASIA	Moonglow		1
NEW	2	ONE OK ROCK	Eye Of The Storm		1
NEW	3	LADYTRON	Ladytron		1
NEW	4	MILLENCOLIN	SOS		1
NEW	5	HOMESHAKE	Helium		1
NEW	6	J.S. ONDARA	Tales Of America		1
NEW	7	WICCA PHASE SPRINGS ETERNAL	Suffer On		1
NEW	8	LOONA	[X X] (EP)		1
NEW	9	CRYSTAL LAKE	Helix		1
NEW	10	SWMRS	Berkeley's On Fire		1
NEW	11	ROBERT ELLIS	Texas Piano Man		1
NEW	12	MONSTA X	Take.2 We Are Here.		1
NEW	13	ROTTING CHRIST	The Heretics		1
18	14	THE SINGING CONTRACTORS	Working On A Building: Hymns & Gospel Classics		3
NEW	15	PINEGROVE	Skylight		1
NEW	16	NOCTORUM	The Afterlife		1
13	17	RIVAL SONS	Feral Roots		4
NEW	18	SETH WALKER	Are You Open?		1
8	19	MANDOLIN ORANGE	Tides Of A Teardrop		3
NEW	20	STRUGGLE JENNINGS	The Widow's Son		1
NEW	21	PIROSHKA	Brickbat		1
NEW	22	IK PHEW	What's Understood		1
NEW	23	KOLOHE KAI	Summer To Winter		1
RE	24	TYLER CHILDERS	Purgatory		51
22	25	DAN BRENNES	Wherever I Go (EP)		7

JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	#1 MICHAEL BUBLE	Love		14
NEW	2	TRISHA YEARWOOD	Let's Be Frank		1
2	3	TONY BENNETT & DIANA KRALL	Love Is Here To Stay		23
4	4	WILLIE NELSON	My Way		23
17	5	JEFF GOLDBLUM & THE MLLINER SAITZER ORCHESTRA	The Capitol Studios Sessions		13
5	6	VAN MORRISON	The Prophet Speaks		11
8	7	MEL HOLDER	Music Book Volume III: Magnificent		3
6	8	JON BATISTE	Hollywood Africans		21
3	9	GALACTIC	Already Ready Already		2
10	10	JOHN COLTRANE	Both Directions At Once: The Lost Album		34
9	11	SOUNDTRACK	Green Book		11
11	12	CECILE McLORIN SALVANT	The Window		13
7	13	PAUL SIMON	In The Blue Light		24
RE	14	AL DI MEOLA	Opus		8
NEW	15	SCOTT BRADLEE'S POSTMODERN JUNEBOX	Septa Is The New Orange		1
15	16	JAZZ FUNK SOUL	Life And Times		4
RE	17	RANKY TANKY	Ranky Tanky		24
13	18	ERIC DOLPHY	Musical Prophet: The Expanded 1963 New York Studio Sessions		6
21	19	TOMMY EMMANUEL, CGP & JOHN KNOWLES, CGP	Heart Songs		6
NEW	20	U-NAM	Future Love		1
NEW	21	BRIAN CULBERTSON	Colors Of Love Tour: Live In Las Vegas		1
14	22	WAYNE SHORTER	Emanon		9
NEW	23	THEON CROSS	Fyah		1
24	24	KAMASI WASHINGTON	Heaven And Earth		35
18	25	VAN MORRISON AND JOEY DEFRANCESCO	You're Driving Me Crazy		42



A Beautiful Million; Yearwood Goes Jazz

As **Pink's** new single, "Walk Me Home," from her forthcoming *Hurts 2B Human* album, debuts on the Adult Top 40 chart (see Chart Beat, page 51), her last set, *Beautiful Trauma*, hits a milestone sales mark. It reached 1 million sales in the week ending Feb. 14, according to Nielsen Music — the star's seventh million-seller. Through Feb. 21, *Beautiful's* total stands at 1,002 million.

Beautiful bowed at No. 1 on the Billboard 200 dated Nov. 4, 2017, and is just the fifth album released in the last two years to sell 1 million. The others: **Taylor Swift's** *reputation* (2.2 million), the *Greatest Showman* soundtrack (1.7 million), **Ed Sheeran's** *(Divide)* (1.5 million) and **Kendrick Lamar's** *DAMN.* (1.1 million).

In other diva news, **Chaka Khan** is back on the charts with her first studio album in over 11 years as *Hello Happiness* arrives at No. 48 on Top Album Sales (3,000 sold) and No. 2 on R&B Album Sales (see page 59). Ahead of Khan on the latter list is **India Arie's** *Worthy*, which enters with 5,000.

Elsewhere on Top Album Sales, country veteran **Trisha Yearwood** debuts at No. 27 with her **Frank Sinatra** tribute set, *Let's Be Frank* (4,000 sold). The album also enters at No. 2 on the Traditional Jazz Albums and overall Jazz Albums tallies. Yearwood is one of few acts to make a chart crossover from country to jazz, following artists such as **Willie Nelson**, **Neal McCoy** and **Ronnie Milsap**. —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, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. JAZZ ALBUMS: The week's top-selling current jazz 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.

Smollett Sees Social Gain

Jussie Smollett (below) returns to the Social 50 at No. 15 following a whirlwind week in which he turned himself in to Chicago police after being charged on Feb. 20 for allegedly filing a false police report. Authorities claim the *Empire* actor-singer helped stage an alleged assault on Jan. 22 where two men reportedly attacked him in what was initially investigated as a hate crime. Smollett, who resurfaces on the Social 50 thanks to 482,000 Twitter mentions and 214,000 views of his Wikipedia page in the week ending Feb. 21, according to Next Big Sound, has maintained his innocence.

Another singer also appears on the chart due to controversy. **Ryan Adams** debuts at No. 50 thanks to 162,000 Wikipedia views in the wake of a Feb. 13 *New York Times* article in which multiple women accused him of sexual misconduct, including one who is underage. Adams, too, has denied the charges. However, his upcoming album, *Big Colors*, originally scheduled for release on April 19, has been shelved, and new single "Fuck the Rain" free falls off the Triple A airplay chart a week after dropping 20-36.

Much farther up the Social 50, **MONSTA X** reaches the top five (18-5) for the first time since April 2018 following the Feb. 18 arrival of the K-pop boy band's new album, *Take.2 We Are Here*. The set follows *Take.1 Are You There?*, which arrived Oct. 22, 2018. *Take.2* concurrently debuts at No. 5 on the World Albums chart with 1,000 copies sold, according to Nielsen Music. Fans reacted to the group's tweets 491,000 times, up 131 percent.

—Kevin Rutherford



Social/Streaming

March 2
2019
billboard

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	BTS	124
2	2	ARIANA GRANDE	316
3	3	LOUIS TOMLINSON	99
4	4	MARSHMELLO	91
18	5	MONSTA X	64
6	6	SHAWN MENDES	218
21	7	SEVENTEEN	89
5	8	CARDI B	87
11	9	EXO	83
RE	10	WAYV	5
41	11	GOT7	79
7	12	MILEY CYRUS	321
34	13	NCT	49
22	14	FREDDIE MERCURY	22
RE	15	JUSSIE SMOLLETT	2
13	16	LADY GAGA	403
12	17	BILLIE EILISH	31
48	18	RIHANNA	412
9	19	BLACKPINK	70
RE	20	NU'EST	15
30	21	ASTRO	33
20	22	NCT 127	31
RE	23	PAULO LONDRA	26
24	24	ANUEL AA	28
31	25	QUEEN	19
10	26	CAMILA CABELLO	143
15	27	SHINEE	18
RE	28	KATY PERRY	390
RE	29	HARRY STYLES	54
RE	30	LITTLE MIX	161
36	31	MEEK MILL	64
26	32	HALSEY	106
27	33	POST MALONE	67
RE	34	(G)I-DLE	5
RE	35	LALI	98
14	36	DUA LIPA	79
8	37	J. COLE	24
RE	38	LOONA	4
43	39	XXXTENTACION	34
17	40	LAY	11
RE	41	LAUREN JAUREGUI	65
RE	42	BRUNO MARS	326
23	43	KACEY MUSGRAVES	2
RE	44	ZENDAYA	199
33	45	MAROON 5	183
RE	46	FIERSA BESARI	7
RE	47	BAD BUNNY	30
RE	48	YOUNGBOY NEVER BROKE AGAIN	20
RE	49	ZAYN	114
NEW	50	RYAN ADAMS	1

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	7 RINGS	Ariana Grande	5
4	2	SUNFLOWER	Post Malone & Swae Lee	18
41	3	MURDER ON MY MIND	YNW Melly	2
2	4	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED	Ariana Grande	2
5	5	SICKO MODE	Travis Scott	29
7	6	MIDDLE CHILD	J. Cole	5
6	7	WITHOUT ME	Halsey	20
3	8	THANK U, NEXT	Ariana Grande	16
13	9	THOTIANA	Blueface	4
NEW	10	PLEASE ME	Cardi B & Bruno Mars	1
12	11	A LOT	21 Savage	9
11	12	GOING BAD	Meek Mill Feat. Drake	12
10	13	HAPPIER	Marshmello & Bastille	24
14	14	WOW.	Post Malone	9
NEW	15	ROBBERY	Juice WRLD	1
20	16	DRIP TOO HARD	Lil Baby & Gunna	23
25	17	MONEY	Cardi B	17
21	18	BURY A FRIEND	Billie Eilish	3
26	19	BABY SHARK	Pinkfong	17
27	20	ZEZE	Kodak Black Feat. Travis Scott & Offset	19
23	21	MO BAMBA	Sheck Wes	25
29	22	ENVY ME	Calboy	8
28	23	SWERVIN	A Boogie Wit da Hoodie Feat. 6ix9ine	8
9	24	NASA	Ariana Grande	2
39	25	MOONLIGHT	XXXTENTACION	35
8	26	NEEDY	Ariana Grande	2
NEW	27	RED ROOM	Offset	1
33	28	LOOK BACK AT IT	A Boogie Wit da Hoodie	8
31	29	LUCID DREAMS	Juice WRLD	40
36	30	BETTER	Khalid	19
46	31	BELIEVER	Imagine Dragons	85
32	32	TALK	Khalid	2
17	33	BAD IDEA	Ariana Grande	2
15	34	BLOODLINE	Ariana Grande	2
47	35	MIA	Bad Bunny Feat. Drake	18
49	36	I LIKE IT	Cardi B, Bad Bunny & J Balvin	44
50	37	SAD!	XXXTENTACION	49
34	38	LEAVE ME ALONE	Flipp Dinero	17
16	39	FAKE SMILE	Ariana Grande	2
40	40	BETTER NOW	Post Malone	42
19	41	IMAGINE	Ariana Grande	3
RE	42	PSYCHO	Post Malone Feat. Ty Dolla \$ign	39
38	43	HIGH HOPES	Panic! At The Disco	11
NEW	44	MIXED PERSONALITIES	YNW Melly Feat. Kanye West	1
42	45	DANCING WITH A STRANGER	Sam Smith & Normani	4
35	46	WAKE UP IN THE SKY	Gucci Mane X Bruno Mars X Kodak Black	23
RE	47	GOD'S PLAN	Drake	51
NEW	48	PURE WATER	Mustard & Migos	1
18	49	GHOSTIN	Ariana Grande	2
43	50	SWEET BUT PSYCHO	Ava Max	7



'Robbery' Breaks In; Blueface Bolts

Juice WRLD (above) snags his top Streaming Songs debut as the lone lead artist on a track as "Robbery" starts at No. 15 with 22 million streams earned in the week ending Feb. 21, according to Nielsen Music. The premiere is exceeded only by "Fine China," a song double-billed to **Future** and Juice WRLD that bowed at No. 9 last November.

"Robbery" also tops the No. 17 start of "Armed & Dangerous" from later that month. The new track concurrently bows at No. 27 on the Billboard Hot 100.

Blueface's "Thotiana" breaks into the top 10 of Streaming Songs, rising 13-9 with 30.4 million streams (up 3 percent). Though the track — his first to reach the ranking — was on its way to the chart's upper reaches, the release of an official remix of the tune featuring **YG** and **Cardi B** on Feb. 16 pushed it into the top 10. "Thotiana" also leaps 20-13 on the Hot 100, seven steps closer to becoming the 22-year-old Los Angeles rapper's first top 10 on the tally.

Meanwhile, **Offset's** "Red Room" becomes the **Migos** member's first entry on Streaming Songs completely solo. It starts at No. 27 with 14.2 million streams. His best start as a lead artist remains "Ric Flair Drip," released with **Metro Boomin**, which bowed at No. 27 in November 2017 and reached No. 5 the following March. (For the record, Metro Boomin produced "Room," the lead single from Offset's debut solo album, *Father of 4*, released Feb. 22.) —K.R.

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HIGH HOPES DCC2/FUELED BY RAMEN/EMG	Panic! At The Disco	21
2	2	WITHOUT ME CAPITOL	Halsey	18
4	3	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		22
3	4	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL		24
5	5	THANK U, NEXT REPUBLIC	Ariana Grande	14
9	6	7 RINGS REPUBLIC	Ariana Grande	5
6	7	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 202/INTERSCOPE		37
7	8	SUNFLOWER Post Malone & Swae Lee POLYDOR/INTERSCOPE		16
8	9	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	25
10	10	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		11
12	11	WOW. REPUBLIC	Post Malone	6
11	12	MIA Bad Bunny Feat. Drake RIMAS/OVO SOUND/WARNER BROS.		17
14	13	BETTER RIGHT HAND/RCA	Khalid	11
13	14	YOUNGBLOOD 5 Seconds Of Summer ONE MODE/CAPITOL		32
17	15	MONEY THE KSR GROUP/ATLANTIC	Cardi B	10
15	16	TEQUILA Dan + Shay WARNER BROS. NASHVILLE/WARNER BROS.		35
19	17	BEAUTIFUL CRAZY Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE		6
18	18	DRIP TOO HARD Lil Baby & Gunna YOUNG STONER LIFE/EQUALITY CONTROL/MOTOWN/300/CAPITOL		12
23	19	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	9
26	20	WHAT MAKES YOU COUNTRY Luke Bryan CAPITOL NASHVILLE		10
25	21	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		4
33	22	PLEASE ME Cardi B & Bruno Mars ATLANTIC		2
16	23	THIS IS IT Triple H/GHS TRIPLE H/GHS	Scotty McCreery	12
24	24	YOU SAY Lauren Daigle CENTRICITY/2TONE/WARNER BROS.		9
20	25	GIRL LIKE YOU Jason Aldean MAGNOLIA/BROKEN BOW		12

DIGITAL SONG SALES™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 PLEASE ME ATLANTIC/JAG	Cardi B & Bruno Mars	1
1	2	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE/IGA		22
18	3	7 RINGS REPUBLIC	Ariana Grande	5
3	4	WITHOUT ME CAPITOL	Halsey	21
4	5	SUNFLOWER Post Malone & Swae Lee REPUBLIC		18
6	6	YOU SAY Lauren Daigle CENTRICITY/2TONE		32
2	7	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED Ariana Grande REPUBLIC		2
9	8	WOW. REPUBLIC	Post Malone	9
36	9	BOHEMIAN RHAPSODY HOLLYWOOD	Queen	31
21	10	BEAUTIFUL CRAZY Luke Combs RIVER HOUSE/COLUMBIA NASHVILLE/SMN		19
8	11	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS		26
19	12	SWEET BUT PSYCHO Ava Max ATLANTIC/JAG		8
14	13	HIGH HOPES Panic! At The Disco DCC2/FUELED BY RAMEN/EMG		28
45	14	THOTIANA Blueface BLUEFACE/FIFTH AMENDMENT/VEONE		2
39	15	MIDDLE CHILD J. Cole DREAMVILLE/ROC NATION		5
27	16	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		6
13	17	SICKO MODE Travis Scott CACTUS JACK/GRAND HUSTLE/EPIC		29
17	18	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE/IGA		27
NEW	19	LAST HURRAH Bebe Rexha WARNER BROS.		1
NEW	20	365 Zedd & Katy Perry INTERSCOPE/IGA		1
20	21	MONEY Cardi B THE KSR GROUP/ATLANTIC/JAG		18
37	22	ALWAYS REMEMBER US THIS WAY Lady Gaga INTERSCOPE/IGA		18
NEW	23	WALK ME HOME P!nk RCA		1
11	24	HAVANA Camila Cabello Feat. Young Thug SYCO/EPIC		60
RE	25	HERE TONIGHT Brett Young BMG		2

Pop/Rhythmic/Adult

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		31
1	2	WITHOUT ME CAPITOL	Halsey	20
3	3	THANK U, NEXT REPUBLIC	Ariana Grande	16
5	4	SUNFLOWER Post Malone & Swae Lee REPUBLIC		19
6	5	GG 7 RINGS REPUBLIC	Ariana Grande	6
4	6	HIGH HOPES Panic! At The Disco DCC2/FUELED BY RAMEN/EMG		25
7	7	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL		26
8	8	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		16
11	9	BETTER RIGHT HAND/RCA	Khalid	19
10	10	SICKO MODE CACTUS JACK/GRAND HUSTLE/EPIC	Travis Scott	23
14	11	SWEET BUT PSYCHO Ava Max ATLANTIC		12
9	12	THIS FEELING The Chainsmokers Feat. Kelsea Ballerini DISRUPTOR/COLUMBIA		20
15	13	WOW. REPUBLIC	Post Malone	7
16	14	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		6
12	15	YOUNGBLOOD 5 Seconds Of Summer ONE MODE/CAPITOL		38
17	16	NOTHING BREAKS LIKE A HEART Mark Ronson Feat. Miley Cyrus RCA		12
20	17	BE ALRIGHT ISLAND/REPUBLIC	Dean Lewis	18
13	18	LOST IN THE FIRE Gesafelstein & The Weeknd COLUMBIA		6
18	19	TEQUILA Dan + Shay WARNER BROS. NASHVILLE/WARNER BROS.		18
27	20	PLEASE ME Cardi B & Bruno Mars ATLANTIC		2
26	21	BREAK UP WITH YOUR GIRLFRIEND, I'M BORED Ariana Grande REPUBLIC		2
24	22	UNDRUNK FLETCHER BNA/BAC/CAPITOL		3
23	23	SWAN SONG Dua Lipa WARNER BROS.		4
22	24	MIA Bad Bunny Feat. Drake RIMAS/OVO SOUND/WARNER BROS.		14
25	25	8 LETTERS Why Don't We SIGNATURE ENTERTAINMENT/ATLANTIC		17

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GIRLS LIKE YOU 202/INTERSCOPE	Maroon 5	34
2	2	DELICATE Taylor Swift BIG MACHINE/REPUBLIC		49
3	3	THE MIDDLE Zedd, Maren Morris & Grey INTERSCOPE		50
4	4	PERFECT Ed Sheeran ATLANTIC		70
5	5	I LIKE ME BETTER Lauv LAW/AWAL-KHALLI		30
6	6	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		19
8	7	IN MY BLOOD Shawn Mendes ISLAND/REPUBLIC		42
10	8	BROKEN lovelytheband REG		26
7	9	WITH YOU Mariah Carey BUTTERFLY MC/EPIC		19
9	10	NEVER BE THE SAME Camila Cabello SYCO/EPIC		40
11	11	LOVE YOU ANYMORE Michael Buble REPRISE/WARNER BROS.		8
12	12	LOVE SOMEONE Lukas Graham WARNER BROS.		20
13	13	BE ALRIGHT Dean Lewis ISLAND/REPUBLIC		7
15	14	GG YOU SAY Lauren Daigle CENTRICITY/2TONE/WARNER BROS.		9
14	15	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL		12
16	16	HIGH HOPES Panic! At The Disco DCC2/FUELED BY RAMEN/EMG		11
17	17	TEQUILA Dan + Shay WARNER BROS. NASHVILLE/WARNER BROS.		20
18	18	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/ATLANTIC		8
19	19	WITHOUT ME Halsey CAPITOL		9
20	20	RAINBOW Kacey Musgraves MCA NASHVILLE/CAPITOL		3
22	21	GIVE YOU UP Dido BMG		3
21	22	BREATHIN Ariana Grande REPUBLIC		9
23	23	THANK U, NEXT Ariana Grande REPUBLIC		8
25	24	TURN THIS LOVE AROUND Michael Burrows MICHAEL BURROWS		5
24	25	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 WOW. REPUBLIC	Post Malone	8
6	2	MONEY Cardi B THE KSR GROUP/ATLANTIC		16
2	3	BETTER Khalid RIGHT HAND/RCA		20
3	4	SUNFLOWER Post Malone & Swae Lee REPUBLIC		18
4	5	DRIP TOO HARD Lil Baby & Gunna YOUNG STONER LIFE/EQUALITY CONTROL/MOTOWN/300/CAPITOL		17
5	6	SICKO MODE Travis Scott CACTUS JACK/GRAND HUSTLE/EPIC		28
9	7	GOING BAD Meek Mill Feat. Drake MAYBACH/ATLANTIC		10
7	8	ZEZE Kodak Black Feat. Travis Scott & Offset DOLLAZ N DEALZ/ATLANTIC		18
10	9	7 RINGS Ariana Grande REPUBLIC		5
13	10	UNDECIDED Chris Brown RCA		7
12	11	WAKE UP IN THE SKY Gucci Mane X Bruno Mars X Kodak Black SUNWAVE/ATLANTIC		23
14	12	LOST IN THE FIRE Gesafelstein & The Weeknd COLUMBIA		6
8	13	LEAVE ME ALONE Flipp Dinerio CINEMATIC/WE THE BEST/EPIC		23
18	14	A LOT 21 Savage SLAUGHTER GANG/EPIC		7
20	15	MIDDLE CHILD J. Cole DREAMVILLE/ROC NATION/INTERSCOPE		4
15	16	MIA Bad Bunny Feat. Drake RIMAS/OVO SOUND/WARNER BROS.		19
19	17	MISSIN YOU CRAZY Russ BEMOND/RUSS MY WAY/COLUMBIA		14
27	18	GG PLEASE ME Cardi B & Bruno Mars ATLANTIC		2
22	19	TWERK City Girls Feat. Cardi B QUALITY CONTROL/MOTOWN/CAPITOL		8
16	20	TAKI TAKI DJ Snake Feat. Selena Gomez, Ozuna & Cardi B DU SLAKE/GEFFEN/INTERSCOPE		17
21	21	WITHOUT ME Halsey LAPTEL		12
24	22	LOOK BACK AT IT A Boogie Wit da Hoodie HIGHBRIDGE THE LABEL/ATLANTIC		6
11	23	ARJIS AROUND YOU XXXTENTACION X Lil Pump Feat. Maluma & Swae Lee BAD VIBES FOREVER/EMPIRE/WARNER BROS.		16
25	24	THOTIANA Blueface BLUEFACE/FIFTH AMENDMENT/VEONE		4
17	25	BACKIN' IT UP Pardison Fontaine Feat. Cardi B ATLANTIC		13

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HIGH HOPES Panic! At The Disco DCC2/FUELED BY RAMEN/EMG		25
3	2	WITHOUT ME Halsey CAPITOL		19
2	3	HAPPIER Marshmello & Bastille JOYTIME COLLECTIVE/ASTRALWERKS/CAPITOL		24
4	4	BE ALRIGHT Dean Lewis ISLAND/REPUBLIC		26
5	5	GIRLS LIKE YOU Maroon 5 Feat. Cardi B 202/INTERSCOPE		38
6	6	YOU SAY Lauren Daigle CENTRICITY/2TONE/WARNER BROS.		21
9	7	EASTSIDE benny blanco, Halsey & Khalid FRIENDS KEEP SECRETS/INTERSCOPE		21
8	8	CLOSE TO ME Ellie Goulding X Diplo Feat. Swae Lee POLYDOR/INTERSCOPE		16
7	9	THANK U, NEXT Ariana Grande REPUBLIC		14
10	10	LOVE SOMEONE Lukas Graham WARNER BROS.		23
11	11	A MILLION DREAMS P!nk FOX/20TH CENTURY FOX/ATLANTIC		12
13	12	DANCING WITH A STRANGER Sam Smith & Normani CAPITOL		6
12	13	SHALLOW Lady Gaga & Bradley Cooper INTERSCOPE		20
14	14	HEAT Kelly Clarkson ATLANTIC/EMG		17
16	15	SHOTGUN George Ezra COLUMBIA		25
23	16	BAD LIAR Imagine Dragons KIDINARECORDS/INTERSCOPE		3
18	17	GUIDING LIGHT Mumford & Sons GEN TLEMEN OF THE ROAD/GLASSNOTE		10
21	18	THIS FEELING The Chainsmokers Feat. Kelsea Ballerini DISRUPTOR/COLUMBIA		9
NEW	19	GG WALK ME HOME P!nk RCA		1
20	20	7 RINGS Ariana Grande REPUBLIC		5
19	21	NOTHING BREAKS LIKE A HEART Mark Ronson Feat. Miley Cyrus RCA		12
22	22	RUIN MY LIFE Zara Larsson RECORD COMPANY TEN/EPIC		7
24	23	NO PLACE Backstreet Boys K-BAM/RCA		4
26	24	YOU'RE SOMEBODY ELSE flora cash ICONS CREATING EVIL ART/RCA		13
27	25	SWEET BUT PSYCHO Ava Max ATLANTIC		5

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. 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.

Country

March 2
2019
billboard

HOT COUNTRY SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	PEAK POS.	
2	2	1	#1 SG BEAUTIFUL CRAZY ▲	(S.MOYER, L.COMBS, B.DORRIS, J.WILLIAMS)	Luke Combs	42
1	1	2	TEQUILA ▲	(D.SMYERS, S.HENDRICKS, D.SMYERS, J.REYNOLDS, N.GALYON)	Dan + Shay	58
4	4	3	THIS IS IT	(F.ROGERS, E.WELLS, A.ESNUUS, S.MCCREECH, K.ROGERS, A.ESHQIS)	Scotty McCreery	31
5	5	4	SPEECHLESS ▲	(D.SMYERS, S.HENDRICKS, D.SMYERS, S.MOONEY, J.REFINOLDS, L.VELTZ)	Dan + Shay	40
3	3	5	MEANT TO BE ▲	(W.SWIRE, D.REINHART, HUBBARD, MILLER, D.A.GARCIA)	Bebe Rexha & Florida Georgia Line	65
6	6	6	GIRL LIKE YOU	(M.ANDY, M.TYLER, L.BOYER, L.MPENDING)	Jason Aldean	24
11	9	7	AG WHAT MAKES YOU COUNTRY	(L.STEVENS, L.STEVENS, L.BRYAN, D.DAVISON, A.ZORLEY)	Luke Bryan	22
9	8	8	TAKE IT FROM ME	(J.DAVIS, J.DAVIS, J.GANTT)	Jordan Davis	33
7	7	9	SHE GOT THE BEST OF ME ▲	(S.MOYER, L.COMBS, R.SHYDER, C.WILSON)	Luke Combs	36
12	10	10	MILLIONAIRE	(D.CORRIGAN, C.STAPLETON, K.WELCH)	Chris Stapleton	57
16	16	11	DG HERE TONIGHT	(D.HUFF, J.YOUNG, B.CAVALLI, J.BRACH, J.KELLEY)	Brett Young	23
13	11	12	DOWN TO THE HONKYTONK	(J.MOI, R.LAWSON, L.LAIR, S.MCANALLY)	Jake Owen	28
27	26	13	TALK YOU OUT OF IT	(J.MOI, M.HART, P.H.PHELPS, J.ROGERS, A.VANORNEYM)	Florida Georgia Line	24
18	15	14	MISS ME MORE	(K.BALLEWIN, L.HODGES, B.MCLAUGHLIN)	Kelsea Ballerini	17
17	13	15	BURN OUT	(D.HUFF, S.MCANALLY, L.SBORNE, L.CARSON, C.DUDDY, M.KYSTROCH, S.MCANALLY, J.SBORNE)	Midland	36
24	20	16	EYES ON YOU	(C.DESTEFANO, C.RICE, C.DESTEFANO, A.GORLEY)	Chase Rice	27
21	21	17	THERE WAS THIS GIRL	(D.HUFF, R.GREEN, R.K.DYLAN)	Riley Green	26
20	18	18	ON MY WAY TO YOU	(T.WILLIAMS, B.BRETT, JAMES, J.LANE)	Cody Johnson	28
15	12	19	MAKE IT SWEET	(S.MCANALLY, M.RAMSEY, T.ROSEN, W.SELLERS, G.SPRINGS, B.TURS, S.MCANALLY)	Old Dominion	20
23	22	20	ONE THAT GOT AWAY	(S.HENDRICKS, L.FRANK, T.ROSEN, M.RAMSEY, J.SBORNE)	Michael Ray	22
19	19	21	NIGHT SHIFT	(B.BUTLER, J.PARDI, J.BROWN, P.LARUE, B.ANDIYA)	Jon Pardi	27
22	24	22	RUMOR	(L.BRICE, J.STONE, N.JACOBS, D.FITZELL, L.BRICE, N.JACOBS, A.GORLEY)	Lee Brice	24
-	17	23	RAINBOW	(L.FITZCHUK, D.TASHIAN, K.MUSGRAVES, L.HENRY, S.MCANALLY, K.MUSGRAVES)	Kacey Musgraves	2
25	25	24	WHISKEY GLASSES	(J.MOI, B.BURGESS, K.ABUSH)	Morgan Wallen	19
14	14	25	LOVE WINS	(D.GARCIA, C.UNDERWOOD, C.UNDERWOOD, D.A.GARCIA, B.BRETT, JAMES)	Carrie Underwood	25
26	23	26	GOOD AS YOU	(D.HUFF, K.BROWN, B.BERRY, HILL, S.CARTER, T.PHILLIPS, W.WATKIN)	Kane Brown	18
32	29	27	LOVE SOMEONE	(R.COPPERMAN, B.ELDRIDGE, B.ELDRIDGE, R.COPPERMAN, H.MORGAN)	Brett Eldredge	17
30	28	28	LOVE AIN'T	(D.HUFF, R.COPPERMAN, A.SORLEY, S.MCANALLY)	Eli Young Band	22
28	27	29	GIRL	(S.KURSTIN, M.MORRIS, M.MORRIS, S.AARONS, G.KURSTIN)	Maren Morris	6
34	33	30	THE DIFFERENCE	(J.BRYAN, D.L.RIMES, R.JANIS, B.BURGESS, C.DAVISON, L.DORRIS)	Tyler Rich	32
33	31	31	CAUGHT UP IN THE COUNTRY	(R.ATKINS, T.HENNING, B.BOLLYGER, C.HARRINGTON, J.M.SCHMIDT, M.WALKER)	Rodney Atkins Feat. The Fisk Jubilee Singers	31
31	32	32	NEVER COMIN DOWN	(J.KERR, K.URBAN, K.URBAN, J.KERR, J.ABHAR, S.HY, CARRER)	Keith Urban	20
35	35	33	I DON'T KNOW ABOUT YOU	(J.MOI, A.GORLEY, M.MARDY, H.PHELPS, J.ROGERS)	Chris Lane	20
-	36	34	EVERY LITTLE HONKY TONK BAR	(C.ANLEY, G.STRAIT, G.STRAIT, B.STRAIT, L.DILLON)	George Strait	2
29	41	35	WOMEN	(J.MOI, FLORIDA GEORGIA LINE, D.GARCIA, T.HUBBARD, B.KELLEY, L.DESTEFANO, L.AU, D.A.GARCIA, J.WALKER)	Florida Georgia Line Featuring Jason Derulo	3
39	43	36	WHAT HAPPENS IN A SMALL TOWN	(D.HUFF, G.GILBERT, R.JANIS, B.BERRY, HILL, L.DUNNE)	Brantley Gilbert + Lindsay Ell	10
-	34	37	BUTTERFLIES	(L.FITZCHUK, D.TASHIAN, K.MUSGRAVES, L.LAIR, H.HENRY, K.MUSGRAVES)	Kacey Musgraves	8
38	40	38	STRONGER THAN ME	(G.BROOKS, R.KATERR, M.A.ROSS)	Garth Brooks	11
-	50	39	ALL TO MYSELF	(D.SMYERS, S.HENDRICKS, D.SMYERS, S.MOONEY, N.GALYON, J.REFINOLDS)	Dan + Shay	7
RE-ENTRY	40	40	RAISED ON COUNTRY	(C.CROWDER, J.YOUNG, C.YOUNG, C.A.BARLOW, C.CROWDER)	Chris Young	3
40	44	41	SOME OF IT	(J.JOYCE, L.HURCH, J.HYDE, C.DANIELS, B.PINSON)	Eric Church	4
-	39	42	SPACE COWBOY	(L.FITZCHUK, D.TASHIAN, K.MUSGRAVES, S.MCANALLY, L.AIRD, K.MUSGRAVES)	Kacey Musgraves	8
HOT SHOT DEBUT	-	43	BUY MY OWN DRINKS	(D.HUFF, H.MULHOLLAND, J.WAYNE, N.OOKE, H.JUNOSEY, J.KERR)	Runaway June	1
-	30	44	BRAND NEW MAN	(D.HUFF, K.BROOKS, D.COOK, R.DURN)	Brooks & Dunn With Luke Combs	2
42	46	45	FRIENDS DON'T	(J.ROBBINS, L.WELLS, M.MARLOWE, J.M.MITE, J.BACH)	Maddie & Tae	9
NEW	-	46	CAN'T HIDE RED	(J.MOI, FLORIDA GEORGIA LINE, T.HUBBARD, B.KELLEY, R.HATCH, J.MCNAIR, B.MSTENNIS)	Florida Georgia Line Feat. Jason Aldean	1
RE-ENTRY	41	47	WHAT WHISKEY DOES	(R.JAATIS, R.HOUSE, R.GATTIS, H.LINDSEY)	Randy Houser Feat. Hillary Lindsey	5
41	48	48	CLOSER TO YOU	(BUSBEE, H.LINDSEY, G.SAMPSON, J.WEGES)	Carly Pearce	5
RE-ENTRY	-	49	FEELS LIKE A PARTY	(C.CROWDER, J.HUBBARD, P.BRISTOL, LUCAS, T.HUBBARD, C.CROWDER)	LOCASH	5
-	-	50	HIGH HORSE	(L.FITZCHUK, D.TASHIAN, K.MUSGRAVES, L.SCHLEITER, J.GABBS, K.MUSGRAVES)	Kacey Musgraves	5

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
HOT SHOT DEBUT	1	#1 FLORIDA GEORGIA LINE	UMAC	Can't Say I Ain't Country	1	
2	2	LUKE COMBS ▲	RIVER HOUSE/COLUMBIA NASHVILLE/SMN	This One's For You	90	
1	3	KACEY MUSGRAVES	MCA NASHVILLE/UMGN	Golden Hour	42	
3	4	DAN + SHAY	WARNER BROS./WAR	Dan + Shay	35	
4	5	CHRIS STAPLETON ▲	MERCURY/UMGN	Traveller	199	
5	6	KANE BROWN	ZONE 4/RCA NASHVILLE/SMN	Experiment	15	
6	7	KANE BROWN ▲	ZONE 4/RCA NASHVILLE/SMN	Kane Brown	116	
7	8	JASON ALDEAN	MCA/BROCK BOW/BMG/BBMG	Rearview Town	45	
NEW	9	ELVIS PRESLEY	RCA/LEGACY	Elvis: The 1968 Comeback Special: The Best Of (Soundtrack)	1	
8	10	THOMAS RHETT ▲	VRG/UMIG	Life Changes	76	
13	11	GG CARRIE UNDERWOOD	CAPITOL NASHVILLE/UMGN	Cry Pretty	23	
NEW	12	RYAN BINGHAM	AMSTER BINGHAM/THIRTY TIGERS	American Love Song	1	
9	13	GEORGE STRAIT ▲	MCA NASHVILLE/UMGN	50 Number Ones	164	
10	14	BRETT YOUNG ▲	UMIG	Brett Young	106	
12	15	JON PARDI ▲	CAPITOL NASHVILLE/UMGN	California Sunrise	140	
15	16	ZAC BROWN BAND	RADIO/SOUTHERN GROUP/DATLANTIC/AG	Greatest Hits So Far...	187	
29	17	PS BRETT YOUNG	UMIG	Ticket To L.A.	11	
11	18	CODY JOHNSON	COJO/WMM	Ain't Nothin' To It	5	
18	19	MORGAN WALLEN	BIG LOUD	If I Know Me	38	
RE	20	ELVIS PRESLEY ▲	RCA/LEGACY	Elvis: 30 #1 Hits	146	
16	21	CHRIS STAPLETON ▲	MERCURY/UMGN	From A Room: Volume 1	94	
20	22	BLAKE SHELTON	WARNER BROS./WMG	Reloaded: 20 #1 Hits	174	
14	23	CHRIS STAPLETON	MERCURY/UMGN	From A Room: Volume 2	64	
33	24	JORDAN DAVIS	MCA NASHVILLE/UMGN	Home State	36	
22	25	SCOTTY MCCREERY	TRIPLE TIGERS/WED	Seasons Change	24	



Combs Makes History

Luke Combs (above) becomes the first artist to send his first five Country Airplay entries to No. 1 as "Beautiful Crazy" ascends 2-1, increasing by 7 percent to 38.8 million audience impressions in the week ending Feb. 24, according to Nielsen Music. The song follows his debut hit, "Hurricane" (two weeks at No. 1 in 2017); "When It Rains It Pours" (also two, 2017); "One Number Away" (one, 2018); and "She Got the Best of Me" (four, 2018).

Dating to the Country Airplay chart's January 1990 launch, Combs bests two acts that each sent their first four singles to No. 1: Florida Georgia Line, in 2012-14, and Brooks & Dunn, in 1991-92.

Plus, Combs achieves his second leader on the airplay-, streaming- and sales-based Hot Country Songs chart as "Beautiful" rises 2-1. He first topped the tally with "Rains" for two weeks in 2017.

Speaking of Florida Georgia Line, the duo's fourth LP, *Can't Say I Ain't Country*, enters Top Country Albums at No. 1, earning 50,000 equivalent album units in its first week, ending Feb. 21. FGL logs its fourth leader on the list and third No. 1 debut. *Dig Your Roots* launched atop the chart in 2016, *Anything Goes* arrived at No. 1 in 2014, and first LP *Here's to the Good Times* opened at No. 3 in December 2012 and hit No. 1 in June 2013.

Plus, Old Dominion scores its seventh Country Airplay top 10 as "Make It Sweet" hops 11-10.

—Jim Asker

COUNTRY AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 BEAUTIFUL CRAZY	Luke Combs	16		
4	2	GG WHAT MAKES YOU COUNTRY	Luke Bryan	19		
1	3	THIS IS IT	Scotty McCreery	39		
3	4	GIRL LIKE YOU	Jason Aldean	24		
5	5	TAKE IT FROM ME	Jordan Davis	40		
6	6	MILLIONAIRE	Chris Stapleton	45		
7	7	BURN OUT	Midland	46		
10	8	THERE WAS THIS GIRL	Riley Green	33		
9	9	ONE THAT GOT AWAY	Michael Ray	32		
11	10	MAKE IT SWEET	Old Dominion	20		
12	11	HERE TONIGHT	Brett Young	23		
13	12	DOWN TO THE HONKYTONK	Jake Owen	29		
14	13	LOVE WINS	Carrie Underwood	24		
15	14	NIGHT SHIFT	Jon Pardi	31		
17	15	EYES ON YOU	Chase Rice	28		
16	16	ON MY WAY TO YOU	Cody Johnson	29		
18	17	MISS ME MORE	Kelsea Ballerini	18		
19	18	LOVE AIN'T	Eli Young Band	37		
22	19	GOOD AS YOU	Kane Brown	8		
21	20	LOVE SOMEONE	Brett Eldredge	34		
24	21	THE DIFFERENCE	Tyler Rich	47		
23	22	WHISKEY GLASSES	Morgan Wallen	26		
25	23	RUMOR	Lee Brice	25		
20	24	EVERY LITTLE HONKY TONK BAR	George Strait	2		
27	25	CAUGHT UP IN THE COUNTRY	Rodney Atkins Feat. The Fisk Jubilee Singers	46		

HOT COUNTRY SONGS: The week's most popular 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. **TOP COUNTRY ALBUMS:** The week's most popular country albums, 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 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 charts.legends.billboard.com/biz for complete rules and explanations. © 2019 Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

Rock

March 2
2019
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
1	1	1	#1 HIGH HOPES	▲	Panic! At The Disco	40
2	2	2	NATURAL		Imagine Dragons	32
		3	BOHEMIAN RHAPSODY	▲	Queen	13
3	3	4	BROKEN	▲	lovelytheband	61
		5	ANOTHER ONE BITES THE DUST	▲	Queen	12
		6	WE WILL ROCK YOU	▲	Queen	13
		7	11 MINUTES		Yungblud & Halsey Featuring Travis Barker	1
4	5	8	DG AG BAD LIAR		Imagine Dragons	16
		9	DON'T STOP ME NOW	▲	Queen	10
		10	SOMEBODY TO LOVE	▲	Queen	11
		11	WE ARE THE CHAMPIONS	▲	Queen	10
		12	UNDER PRESSURE	▲	Queen & David Bowie	15
8	8	13	SHOTGUN		George Ezra	30
		14	KILLER QUEEN		Queen	9
6	6	15	CHLORINE		twenty one pilots	19
12	10	16	SUPERPOSITION		Young The Giant	16
		17	RADIO GA GA		Queen	9
10	12	18	GUIDING LIGHT		Mumford & Sons	23
9	9	19	READY TO LET GO		Cage The Elephant	4
		20	FAT BOTTOMED GIRLS	▲	Queen	9
		21	I WANT TO BREAK FREE	●	Queen	9
		22	CRAZY LITTLE THING CALLED LOVE	▲	Queen	9
11	11	23	MY BLOOD		twenty one pilots	26
15	15	24	LOVE IT IF WE MADE IT		The 1975	26
		25	LOVE OF MY LIFE		Queen	5
14	16	26	S.O.S. (SAWED OFF SHOTGUN)		The Glorious Sons	20
13	14	27	HARMONY HALL		Vampire Weekend	5
35	30	28	RADIO GA GA (LIVE AID)		Queen	14
46	28	29	TAKE ON ME		Weezer	4
7	13	30	100 BAD DAYS		AJR	3
18	17	31	YOU'RE THE ONE		Greta Van Fleet	11
		32	HEY LOOK MA, I MADE IT		Panic! At The Disco	21
16	18	33	PRESSURE		Muse	16
21	20	34	DANCE MACABRE		Ghost	16
	4	35	THE JOKE		Brandi Carlille	3
48	40	36	WE ARE THE CHAMPIONS (LIVE AID)		Queen	7
	43	37	SG HAMMER TO FALL (LIVE AID)		Queen	11
19	21	38	99		Barns Courtney	11
27	27	39	NORTHERN LIGHTS		Death Cab For Cutie	9
		40	NEW HOUSE		Rex Orange County	1
30	25	41	HURT		Oliver Tree	7
25	26	42	HOME		morgxn Featuring WALK THE MOON	10
26	19	43	ALMOST (SWEET MUSIC)		Hozier	5
32	33	44	OVER MY HEAD		Judah & The Lion	5
22	22	45	MOVEMENT		Hozier	14
34	29	46	WHEN THE SEASONS CHANGE		Five Finger Death Punch	13
20	23	47	WORST NITES		Foster The People	15
28	24	48	TIMEBOMB		WALK THE MOON	6
	46	49	POWER OVER ME		Dermot Kennedy	3
29	31	50	FAST TALK		Houses	9

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 PS QUEEN	Bohemian Rhapsody (Soundtrack)	18		
10	2	GG QUEEN	Greatest Hits III & III-The Platinum Collection	61		
	3	TEDESCHI TRUCKS BAND	Signs	1		
4	4	PANIC! AT THE DISCO	Pray For The Wicked	35		
6	5	IMAGINE DRAGONS	Evolve	87		
5	6	IMAGINE DRAGONS	Origins	15		
7	7	ELTON JOHN	Diamonds	67		
3	8	QUEEN	Greatest Hits	65		
9	9	JOURNEY	Journey's Greatest Hits	109		
8	10	TWENTY ONE PILOTS	Trench	20		
12	11	CREDENCE CLEARWATER REVIVAL	Chronicle: The 20 Greatest Hits	109		
	12	ELVIS PRESLEY	Elvis: The '68 Comeback Special: The Best Of (Soundtrack)	1		
	13	FLEETWOOD MAC	Rumours	104		
13	14	BILLY JOEL	The Essential Billy Joel	58		
14	15	IMAGINE DRAGONS	Night Visions	222		
17	16	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits	91		
15	17	WEEZER	Weezer (Teal Album)	5		
	18	RYAN BINGHAM	American Love Song	1		
18	19	TWENTY ONE PILOTS	Blurryface	197		
22	20	THE BEATLES	1	109		
21	21	THE BEATLES	Abbey Road	100		
25	22	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	64		
24	23	GUNS N' ROSES	Greatest Hits	99		
23	24	PANIC! AT THE DISCO	Death Of A Bachelor	162		
27	25	EAGLES	Their Greatest Hits 1971-1975	81		

ALTERNATIVE AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
1	1	#1 HIGH HOPES	Panic! At The Disco	31		
2	2	SUPERPOSITION	Young The Giant	19		
6	3	READY TO LET GO	Cage The Elephant	4		
4	4	HAPPIER	Marshmello & Bastille	27		
5	5	PRESSURE	Muse	19		
7	6	LOVE IT IF WE MADE IT	The 1975	21		
3	7	YOU'RE SOMEBODY ELSE	flora cash	38		
8	8	BROKEN	lovelytheband	66		
10	9	TRAMPOLINE	SHAED	12		
9	10	99	Barns Courtney	24		
11	11	OVER MY HEAD	Judah & The Lion	7		
15	12	NORTHERN LIGHTS	Death Cab For Cutie	16		
17	13	TIMEBOMB	WALK THE MOON	6		
20	14	CHLORINE	twenty one pilots	4		
12	15	NATURAL	Imagine Dragons	32		
18	16	HOME	morgxn Feat. WALK THE MOON	16		
13	17	FAST TALK	Houses	15		
19	18	HARMONY HALL	Vampire Weekend	5		
23	19	HURT	Oliver Tree	6		
16	20	WORST NITES	Foster The People	15		
22	21	LONGSHOT	Catfish And The Bottlemen	7		
24	22	BAD LIAR	Imagine Dragons	4		
25	23	SALVATION	The Strumbellas	11		
36	24	GG BURY A FRIEND	Billie Eilish	2		
27	25	100 BAD DAYS	AJR	3		



Longevity Record 'Broken'

"Broken" by lovelytheband (above) becomes the longest-running song in the Alternative airplay chart's three-decade history, spending its 66th week on the list. It wrestles the record from Rise Against's "Savior," which logged 65 frames from July 2009 to September 2010. Also besting "Savior," which peaked at No. 3, "Broken" tallied nine weeks at No. 1, beginning in April 2018. Its pop crossover still going, "Broken" hits a new high (10-8) on Adult Contemporary.

Five Finger Death Punch snags its sixth leader on the Mainstream Rock airplay chart: "When the Seasons Change" (2-1). The hard-rock act scores its second straight No. 1, following "Sham Pain," which ruled for a week in September 2018. The band first led with "Coming Down" for two weeks in September 2012.

Vampire Weekend earns its first No. 1 on an airplay chart as "Harmony Hall" ascends 2-1 on Triple A. The song reigns in just its fourth chart week, completing the quickest climb since Nathaniel Rateliff & The Night Sweats' "You Worry Me" also needed only four frames to rule (Feb. 10, 2018). Vampire Weekend reigns nearly 11 years after its first Triple A entry ("A-Punk," April 2008), ending the longest wait for a first No. 1 since Beck took 15 years and three months from December 1998 to April 2014.

Plus, Hot Rock Songs is dotted by 16 Queen tracks following biopic *Bohemian Rhapsody's* home-media release on Feb. 12, along with its Academy Awards buzz. "Bohemian Rhapsody" leads the pack, hitting a new peak at No. 3.

—Kevin Rutherford

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED, REISSUED, OR RECORDED. CERTIFICATION: ALTERNATIVE AIRPLAY: The week's most popular alternative 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

March 2 2019

billboard

SALES, AIRPLAY & STREAMING DATA COMPILED BY

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions as measured by Nielsen Music, and streaming activity data 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 R&B/HIP-HOP ALBUMS:** The week's most popular R&B/hip-hop albums, as compiled by Nielsen Music, based on multi-metric consumption (including traditional album sales, track equivalent albums, and streaming equivalent albums). **R&B ALBUM SALES:** The week's top-selling current R&B albums, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

HOT R&B/HIP-HOP SONGS™						
2 WKS AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
	1	1	#1 SUNFLOWER (SPIDER-MAN: INTO THE SPIDER-VERSE)	●	Post Malone & Swae Lee	1
	2	2	PLEASE ME		Cardi B & Bruno Mars	2
	3	3	SICKO MODE	▲	Travis Scott	1
	4	4	WOW.		Post Malone	3
	5	5	MIDDLE CHILD		J. Cole	2
	6	6	DG AG THOTIANA		Blueface	6
	7	7	SG MURDER ON MY MIND	●	YNW Melly	7
	8	8	GOING BAD		Meek Mill Featuring Drake	2
	9	9	MONEY	▲	Cardi B	6
	10	10	A LOT		Z1 Savage	5
	11	11	DRIP TOO HARD	▲	Lil Baby & Gunna	3
	12	12	BETTER		Khalid	10
	13	13	ZEZE	▲	Kodak Black Featuring Travis Scott & Offset	1
NEW	14	14	ROBBERY		Juice WRLD	14
	15	15	LEAVE ME ALONE	▲	Flipp Dinero	10
	16	16	WAKE UP IN THE SKY	▲	Gucci Mane X Bruno Mars X Kodak Black	5
	17	17	LOOK BACK AT IT		A Boogie Wit da Hoodie	15
	18	18	MO BAMBA	▲	Sheek Wes	2
	19	19	ENVY ME		Calboy	16
	20	20	SWERVIN		A Boogie Wit da Hoodie Featuring six9ine	16
	21	21	BACKIN' IT UP	●	Pardison Fontaine Featuring Cardi B	18
NEW	22	22	RED ROOM		Offset	22
NEW	23	23	TALK		Khalid	23
	24	24	TWERK		City Girls Featuring Cardi B	14
	25	25	PURE WATER		Mustard & Migos	22
	26	26	MIXED PERSONALITIES		YNW Melly Featuring Kanye West	26
	27	27	LOST IN THE FIRE		Gesafellstein & The Weeknd	13
	28	28	UNDECIDED		Chris Brown	15
	29	29	CALLING MY SPIRIT		Kodak Black	14
	30	30	ARMED AND DANGEROUS	●	Juice WRLD	19
	31	31	NIGHTS LIKE THIS		Kehlani Featuring Ty Dolla \$ign	31
	32	32	CLOSE FRIENDS	●	Lil Baby	16
	33	33	PUT A DATE ON IT		Yo Gotti Featuring Lil Baby	25
	34	34	PURE COCAINE		Lil Baby	20
NEW	35	35	WORTH IT		YK Osiris	35
	36	36	YOSEMITE	▲	Travis Scott	16
	37	37	SHOT CLOCK		Ella Mai	31
	38	38	ARMS AROUND YOU		XXXTENTACION x Lil Pump Feat. Maluma & Swae Lee	16
	39	39	STARTENDER		A Boogie Wit da Hoodie Feat. Offset & Tyga	21
	40	40	SPLASHIN		Rich The Kid	37
	41	41	SATURDAY NIGHTS		Khalid & Kane Brown	24
	42	42	YOU		Jacquees	26
	43	43	VALUABLE PAIN		YoungBoy Never Broke Again	40
RE-ENTRY	44	44	SAUCE!		XXXTENTACION	41
	45	45	TALK TO ME		Tory Lanez & Rich The Kid	18
NEW	46	46	PROJECT DREAMS		Marshmello & Roddy Ricch	46
	47	47	FAUCET FAILURE		Ski Mask The Slump God	47
NEW	48	48	EVERY SEASON		Roddy Ricch	48
	49	49	KARMA		Queen Naija	40
NEW	50	50	ACT UP		City Girls	50

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 DRAKE	●	So Far Gone	1	
	2	A BOOGIE WIT DA HOODIE		Hoodie SZN	9	
	3	POST MALONE	▲	beerbongs & bentleys	43	
	4	TRAVIS SCOTT	▲	ASTROWORLD	29	
	5	Z1 SAVAGE		I Am > I Was	9	
	6	MEEK MILL	●	Championships	12	
	7	DRAKE	▲	Scorpion	34	
	8	SOUNDTRACK		Spider-Man: Into The Spider-Verse	10	
	9	JUICE WRLD	●	Goodbye & Good Riddance	40	
	10	FUTURE		Future Hndrxx Presents: The WIZRD	5	
	11	CARDI B	▲	Invasion Of Privacy	46	
	12	GG YNW MELLY	●	I Am You	2	
	13	KODAK BLACK	▲	Dying To Live	10	
	14	LIL BABY & GUNNA		Drip Harder	20	
	15	XXXTENTACION	▲	Bad Vibes Forever	49	
	16	POST MALONE	▲	Stoney	115	
	17	BLUEFACE		Famous Cryp	4	
	18	ELLA MAI	●	Ella Mai	19	
	19	LIL BABY	▲	Street Gossip	12	
	20	YOUNGBOY NEVER BROKE AGAIN		Realer	9	
	21	YNW MELLY	●	We All Shine	5	
	22	KHALID	▲	American Teen	103	
	23	LIL WAYNE	▲	Tha Carter V	21	
	24	METRO BOOMIN		Not All Heroes Wear Capes	16	
	25	KHALID		Suncity	18	

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
NEW	1	INDIA ARIE	●	Worthy	1	
NEW	2	CHAKA KHAN		Hello Happiness	1	
	3	H.E.R.	●	H.E.R.	60	
	4	ELLA MAI	●	Ella Mai	19	
	5	KHALID	▲	American Teen	103	
	6	MARIAH CAREY		Caution	14	
	7	JANELLE MONAE		Dirty Computer	43	
	8	AUGUST ALSINA		Forever And A Day	2	
	9	LEON BRIDGES		Good Thing	42	
	10	KHALID		Suncity	18	
	11	PRINCE		Piano & A Microphone 1983	22	
	12	EMILY KING		Scenery	3	
	13	ARETHA FRANKLIN		The Atlantic Singles Collection 1967-1970	21	
	14	VARIOUS ARTISTS		60s Golden Memories	24	
	15	H.E.R.		I Used To Know Her: Part 2 (EP)	7	
	16	XXXTENTACION	▲	Bad Vibes Forever (EP)	55	
	17	H.E.R.		I Used To Know Her: The Prelude (EP)	14	
	18	THE WEEKND	▲	Starboy	114	
RE	19	THE WEEKND		My Dear Melancholy, (EP)	43	
	20	JOJI		BALLADS 1	17	
RE	21	KEITH SWEAT		Playing For Keeps	15	
	22	JORJA SMITH		Lost & Found	21	
RE	23	DIONNE WARWICK		An Introduction To Dionne Warwick	4	
	24	KALI UCHIS		Isolation	21	
NEW	25	THE DIP		The Dip Delivers!	1	



Drake's So Far So Good At No. 1

The *So Far Gone* mixtape by **Drake** (above) debuts at No. 1 on Top R&B/Hip-Hop Albums, securing the superstar's ninth straight leader on the list. *Gone* originally arrived in 2009 but only received a commercial/streaming release on Feb. 15 to celebrate its 10th anniversary. The 18-track collection earned 45,000 equivalent album units in the week ending Feb. 21, according to Nielsen Music. With the debut, Drake matches **Future** for the most No. 1s in the 2010s after the Atlanta native briefly overtook Drake four weeks ago.

On the Billboard 200, *So Far Gone* bows at No. 5, garnering Drake his 10th top 10.

Meanwhile, **YNW Melly's** "Murder on My Mind" blasts 21-7 on Hot R&B/Hip-Hop Songs as curiosity and interest grow following his legal troubles. On Feb. 13, the 19-year-old was arrested in Florida and charged with two counts of first-degree murder for the October 2018 killing of two of his friends, and is reportedly a suspect in the 2017 death of a Florida police officer. The controversy — and, notably, the song's title — fueled "Murder" to 35.3 million U.S. streams in the week ending Feb. 21, up 138 percent.

Plus, **Chris Brown's** "Undecided" crosses the top 10 barrier on the Rhythmic airplay chart with a 13-10 hike. The single rises with an 8 percent boost in plays in the week ending Feb. 24, according to Nielsen Music. "Undecided" becomes Brown's 41st top 10 on the chart, tying **Lil Wayne's** sum for the second-most top 10s by any artist since the survey began in 1992. The pair trail only Drake, with 47 career top 10s.

—Trevor Anderson

Latin

March 2
2019
billboard

HOT LATIN SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
1	1	1	MIA	1X	Bad Bunny Featuring Drake	20
2	2	2	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	21
3	3	3	DESPACITO	1X	Luis Fonsi & Daddy Yankee Feat. Justin Bieber	110
4	4	4	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	31
5	7	5	TE BOTE		Casper Magico, Nio Garcia, Darell, Nicky Jam, Ozuna & Bad Bunny	44
7	6	6	CON CALMA		Daddy Yankee Featuring Snow	4
6	5	7	SECRETO		Anuel AA & Karol G	6
8	8	8	CALMA		Pedro Capo X Farruko	20
10	10	9	NUNCA ES SUFICIENTE		Los Angeles Azules Feat. Natalia Lafourcade	23
11	11	10	A TRAVES DEL VASO		Banda Los Sebastianes	17
14	13	11	AG CREEME	1X	Karol G & Maluma	16
13	14	12	SOLO DE MI		Bad Bunny	10
19	17	13	AMANECE		Anuel AA X Haze	10
9	9	14	IMPOSIBLE		Luis Fonsi + Ozuna	18
15	15	15	NO TE CONTARON MAL		Christian Nodal	23
12	12	16	ADICTIVA		Daddy Yankee & Anuel AA	15
20	16	17	BAILA BAILA BAILA		Ozuna	7
17	18	18	CULPABLES		Karol G & Anuel AA	23
37	34	19	POR QUE CAMBIASTE DE OPINION?		Calibre 50	7
21	21	20	AMIGOS CON DERECHOS		Reik & Maluma	25
16	19	21	CARO		Bad Bunny	9
25	22	22	REGGAETON		J Balvin	14
39	32	23	POR SIEMPRE MI AMOR		Banda Sinaloense M5 de Sergio Lizarraga	4
-	41	24	SG SI ESTUVIESEMOS JUNTOS		Bad Bunny	7
24	25	25	BEBE		6ix9ine Featuring Anuel AA	25
44	30	26	DG ME GUSTA		Natti Natasha	3
28	27	27	SOLA		Manuel Turizo	6
22	23	28	BUBALU		DJ Lujan & Mambo Kingz & Anuel AA X Becky G X Prince Royce	16
18	20	29	NI BIEN NI MAL		Bad Bunny	9
32	26	30	LLEGASTE TU		CNCO + Prince Royce	6
HOT SHOT DEBUT	31	31	PRETEND		CNCO	1
40	35	32	CON TODO INCLUIDO		La Adictiva Banda San Jose de Mesillas	3
30	28	33	LA ROMANA		Bad Bunny Featuring El Alfa	9
29	29	34	ADAN Y EVA		Paulo Londra	8
48	46	35	200 MPH		Bad Bunny Featuring Diplo	9
33	39	36	HOLA		Zion & Lennox	20
49	42	37	VAS A ESTAR BIEN		Banda Carnaval	3
38	37	38	ADICTO		Prince Royce + Marc Anthony	14
31	36	39	REGGAETON EN LO OSCURO		Wisn & Yandel	17
36	33	40	GRACIAS POR TU AMOR		Banda El Recodo de Cruz Lizarraga Feat. David Bisbal	11
NEW	41	41	LA MEJOR VERSION DE MI		Natti Natasha	1
-	47	42	TE VI		Piso 21 & Micro TDH	2
NEW	43	43	NADA NUEVO		Christian Nodal	1
42	31	44	DESCONOCIDOS		Mau y Ricky + Manuel Turizo + Camilo	4
NEW	45	45	LA PLATA		Juanes Featuring Lalo Ebratt	1
41	40	46	A TRAVES DEL VASO		Grupo Arranca	16
RE-ENTRY	47	47	QUIERO REINTENTARLO		Virlan Garcia	8
RE-ENTRY	48	48	ME DIJERON		Ozuna	11
NEW	49	49	LA ESCUELA NO ME GUSTO		Adriel Favela Feat. Javier Rosas	1
50	44	50	FIJATE QUE SI		Edwin Luna y La Trakalosa de Monterrey	14

TOP LATIN ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART
1	1	1	BAD BUNNY	1X	X100PRE	9
3	2	2	OZUNA		Aura	26
HOT SHOT DEBUT	3	3	NATTI NATASHA		ilumiNATTI	1
4	4	4	OZUNA		Odisea	78
5	5	5	ANUEL AA		Real Hasta La Muerte	32
2	6	6	LUIS FONSI		Vida	3
6	7	7	J BALVIN		Vibras	39
7	8	8	AVENTURA		Todavía Me Amas: Lo Mejor de Aventura	138
15	9	9	GG	1X	Wisn & Yandel	10
8	10	10	ROMEO SANTOS		Formula: Vol. 2	204
10	11	11	SELENA		Ones	173
9	12	12	CHRISTIAN NODAL		Me Deje Llevar	78
11	13	13	NICKY JAM		Fenix	109
12	14	14	MALUMA		F.A.M.E.	40
13	15	15	ROMEO SANTOS		Golden	83
14	16	16	T3R ELEMENTO		The Green Trip	14
16	17	17	SHAKIRA		El Dorado	91
24	18	18	PS	1X	CNCO	46
19	19	19	BANDA SINALOENSE M5 DE SERGIO LIZARRAGA		Con Todas Las Fortezas	23
21	20	20	BANDA SINALOENSE M5 DE SERGIO LIZARRAGA		La Mejor Version de Mi	97
18	21	21	SEBASTIAN YATRA		Mantra	40
22	22	22	T3R ELEMENTO		underground	68
23	23	23	BANDA SINALOENSE M5 DE SERGIO LIZARRAGA		Que Bendicion	159
17	24	24	MARCO ANTONIO SOLIS		40 Años	106
25	25	25	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO		El Karma	156

LATIN AIRPLAY™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
9	1	1	GG CREEME	1X	Karol G & Maluma	15
2	2	2	MIA		Bad Bunny Feat. Drake	19
3	3	3	TAKI TAKI		DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	21
4	4	4	A TRAVES DEL VASO		Banda Los Sebastianes	18
8	5	5	CON CALMA		Daddy Yankee Feat. Snow	4
5	6	6	ELLA QUIERE BEBER		Anuel AA & Romeo Santos	23
7	7	7	SOLA		Manuel Turizo	7
1	8	8	IMPOSIBLE		Luis Fonsi + Ozuna	18
10	9	9	CON TODO INCLUIDO		La Adictiva Banda San Jose de Mesillas	8
12	10	10	AMIGOS CON DERECHOS		Reik & Maluma	25
20	11	11	POR QUE CAMBIASTE DE OPINION?		Calibre 50	8
6	12	12	NUNCA ES SUFICIENTE		Los Angeles Azules Feat. Natalia Lafourcade	15
14	13	13	VAINA LOCA		Ozuna x Manuel Turizo	27
15	14	14	ME NIEGO		Reik Feat. Ozuna & Wisn	53
13	15	15	LLEGASTE TU		CNCO + Prince Royce	6
28	16	16	POR SIEMPRE MI AMOR		Banda Sinaloense M5 de Sergio Lizarraga	6
16	17	17	HOLA		Zion & Lennox	24
18	18	18	REGGAETON		J Balvin	8
22	19	19	CALMA		Pedro Capo X Farruko	18
21	20	20	VAS A ESTAR BIEN		Banda Carnaval	6
11	21	21	ADICTIVA		Daddy Yankee & Anuel AA	14
26	22	22	ME GUSTA		Natti Natasha	6
25	23	23	GRACIAS POR TU AMOR		Banda El Recodo de Cruz Lizarraga Feat. David Bisbal	15
24	24	24	QUIERO REINTENTARLO		Virlan Garcia	17
27	25	25	REGGAETON EN LO OSCURO		Wisn & Yandel	16



Natti Nets No. 3 Bow

ilumiNATTI, the debut album by Natti Natasha (above), starts at No. 3 on Top Latin Albums, scoring the largest week for a Latin set by a solo woman in over a year and a half. The set opens with 7,000 equivalent album units earned in the week ending Feb. 21, according to Nielsen Music. Of that sum, a little over 3,000 were album sales, while most of the remaining units were generated by streaming (equaling 3.9 million on-demand streams for the tracks on *ilumiNATTI*).

The last album by a woman to post a larger week in terms of units was Shakira's *El Dorado*, which tallied a little over 7,000 units at No. 1 on the July 15, 2017-dated list (the set's fifth week on the chart). One week later, a pair of women earned a larger frame when Gloria Trevi and Alejandra Guzmán's *Versus* bowed at No. 1 with 8,000.

Natasha's set is also the highest-charting debut album for a woman since Karol G's *Unstoppable* opened at No. 2 on Nov. 18, 2017 (4,000 units). In addition, *ilumiNATTI* lands at No. 1 on Latin Album Sales.

On Latin Airplay, Karol G and Maluma's "Creeme" vaults 9-1 thanks to a lofty 59 percent increase in audience impressions (rising to 14.5 million) collected in the week ending Feb. 24. It's the third leader for Karol G and the 12th for Maluma.

—Pamela Bustios

SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC. THE WEEK'S MOST POPULAR CURRENT LATIN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED 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, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES, TRACK EQUIVALENT ALBUM SALES. 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.LEGENDON.BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2019 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN MUSIC. ALL RIGHTS RESERVED.

Christian/Gospel

March 2
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	(J. INGRAM, P. MABURY)	Lauren Daigle	1 33
14	13	2	HEAD ABOVE WATER	(S. MOCCIO, A. LAVIGNE, T. CLARK, S. MOCCIO)	Avril Lavigne	2 23
2	2	3	WHO YOU SAY I AM	(M. G. HISEL, T. B. LIGERT WOOD, B. FIELOING, R. J. MORGAN)	Hillsong Worship	2 51
6	3	4	GOD ONLY KNOWS	(TEXT: C. M. HALL'S SACRED PRAISERS & COMPOSER: J. SMITH, BENE, SMALLBONE, HEAR, REYNOLDS, DORRHOFF)	for KING & COUNTRY	3 26
4	5	5	ONLY JESUS	(M. A. MILLER, M. HALL, M. WESLEY, B. JERMS)	Casting Crowns	4 28
3	6	6	KNOWN	(S. APP, T. WELLS, J. SAPP, E. HULSE)	Tauren Wells	3 36
8	7	7	BEST NEWS EVER	(D. GARCIA, B. GUYER, B. MULLIGAN, J. SCHUCHTER, N. COOHAN, P. SHAFER, B. GUYER, S. HULL, D. A. GARCIA, B. GUYER)	MercyMe	7 19
12	12	8	LOOK UP CHILD	(J. INGRAM, P. MABURY)	Lauren Daigle	8 26
10	9	9	STAND IN YOUR LOVE	(E. CASH, M. J. BALDWIN, E. HULSE, R. SPKINGER, M. J. HARRIS)	Josh Baldwin	9 28
11	11	10	MAYBE IT'S OK	(D. MULLIGAN, J. L. SMITH, B. FOWLER)	We Are Messengers	10 15
16	14	11	RED LETTERS	(E. CASH, G. CROWDER, E. C. CROWDER, E. CASH)	Crowder	11 22
15	15	12	SURVIVOR	(J. L. SMITH, Z. WILLIAMS, J. L. SMITH, B. FOWLER)	Zach Williams	12 23
18	19	13	BUILD MY LIFE	(E. CASH, M. C. KELLY, P. BARRETT, B. BRYAN, E. P. JACOBI, M. C. KELLY, M. C. KELLY)	Pat Barrett	13 8
20	16	14	HAVEN'T SEEN IT YET	(C. WEDGEWORTH, D. GARDNER, C. WEDGEWORTH, E. HULSE)	Danny Gokey	14 6
21	20	15	CHANGED	(C. WEDGEWORTH, J. FELTZ, P. GUNCAN, C. WEDGEWORTH)	Jordan Feliz	15 20
19	17	16	RESURRECTING	(S. HUNT, M. HICK, A. RIBERSON, E. BROWN, J. RYAN, K. HUNTER, K. HUNTER)	Elevation Worship	16 29
26	24	17	BORN AGAIN	(J. PARDO, A. J. FRENCH, J. HARRISON, J. PARDO)	Austin French	17 24
22	21	18	RAISE A HALLELUJAH (LIVE)	(E. CASH, J. D. HELSER, M. HELSER, M. SKAGGS, J. STEVENS)	Bethel Music, Jonathan David Helsel & Melissa Helsel	18 7
27	28	19	SCARS	(S. MOCCIO, M. J. CONNOR, M. ARMS-STRONG, E. HULSE, J. MCCONNELL, M. HEINO)	I AM THEY	19 6
25	23	20	WELL DONE	(J. L. SMITH, L. HARVEY, M. P. GUN, J. L. SMITH)	The Afters	20 18
39	31	21	CHURCH (TAKE ME BACK)	(B. FOWLER, M. COCHRAN, B. FOWLER, M. HANPER)	Cochren & Co	21 4
24	25	22	WHOLE HEART (HOLD ME NOW)	(M. G. HISEL, T. B. LIGERT WOOD, J. HOUSTON, A. RING)	Hillsong UNITED	22 6
-	26	23	AS YOU FIND ME	(M. G. HISEL, T. B. LIGERT WOOD, J. HOUSTON, M. CROCKER, B. HASTINGS)	Hillsong UNITED	23 2
41	39	24	GREATNESS OF OUR GOD	(P. FURBER, G. DUNCAN, C. WEDGEWORTH, B. FOWLER, E. HULSE)	newsboys	24 4
28	-	25	GOOD GRACE	(M. G. HISEL, T. B. LIGERT WOOD, J. HOUSTON)	Hillsong UNITED	11 11

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	(K. FRANKLIN, J. S. MARTIN, M. STARK, J. HILL)	Kirk Franklin	1 4
4	4	2	WON'T HE DO IT	(M. R. HODDICK WOODS, M. R. HODDICK WOODS, R. SHELTON, J. HILL)	Koryn Hawthorne	1 76
3	2	3	YOU KNOW MY NAME (LIVE)	(K. LEONARD, JR., T. COBBS, J. LEONARD, B. COBBS, LEONARD, B. BROWN)	Tasha Cobbs Leonard	2 10
7	8	4	NO ORDINARY WORSHIP	(J. L. WILLIAMS, M. BOONE, M. BOONE, J. L. WILLIAMS)	Kelontae Gavin	4 44
9	6	5	IT'S YOURS	(A. CARR, A. J. CARR)	Jekalyn Carr	5 23
2	3	6	NEVER ALONE	(K. FRANKLIN, M. STARK, J. HILL, V. KELLY, K. FRANKLIN)	Tori Kelly Featuring Kirk Franklin	1 26
6	7	7	NOBODY LIKE YOU LORD	(D. T. SOREY, M. C. CURTIS, A. J. ASHLEY)	Maranda Curtis	5 45
8	5	8	FOREVER	(D. T. SOREY, J. NELSON, D. T. SOREY, J. NELSON)	Jason Nelson	2 30
11	10	9	VICTORY	(F. JERKINS, H. J. WASTWOOD, T. A. WASTWOOD, A. L. JONES, F. JERKINS, H)	Fred Jerkins Featuring Last Call	9 17
-	-	NFW 10	WAIT ON THE LORD	(NOT LISTED)	James Wilson Feat. Brooke Staten	10 1
15	12	11	POUR YOUR OIL	(L. B. HODGINS, C. L. J. HODGINS, M. C. FARLEY, J. D. BELLE)	Joshua Rogers	11 19
13	11	12	ALL OF MY LIFE	(E. M. ATKINS, E. CAMPBELL, E. M. CAMPBELL, J. L. DANIELS)	Erica Campbell X Warryn Campbell	3 22
17	18	13	MY GOD	(D. HILL, L. LOVE, D. HILL)	Nashville Life Music Featuring Mr. Talkbox	12 8
12	13	14	UNSTOPPABLE	(KID CLASS, B. D. REESE, M. R. HODDICK WOODS, A. WYLLIE, R. G. REESE)	Koryn Hawthorne	12 6
18	15	15	POTTER	(M. BUTLER, T. GREENE)	Tamela Mann	14 14
5	9	16	THIS IS A MOVE	(K. LEONARD, JR., T. COBBS, LEONARD, B. LAKE, J. BROWN, N. MOORE)	Tasha Cobbs Leonard	4 4
19	20	17	OPEN THE FLOODGATES	(J. THOMAS, J. D. WEST, C. WASHINGTON, JR., D. WEST, J. THOMAS, H)	Demetrius West & Jesus Promoters Feat. Karen Hoskins	15 13
-	16	18	GOOD LOVE	(J. HILL, J. BETHA, J. HILL, J. HILL)	David & Tamela Mann	14 13
22	21	19	PROMISES	(J. CAMPBELL, J. MCGEE, G. HADDON, T. HADDON)	Jason McGee + The Choir Featuring Lena Byrd Miles	18 9
16	19	20	DRIVER ME (THIS IS MY RODUS)	(D. LAWRENCE, W. J. STONES, M. J. EWIS, R. WOODRIDGE, J. DAVIS)	Donald Lawrence Presents The Tri-City Singers Feat. LeAndria Johnson	16 7
21	22	21	OPEN YOUR MOUTH AND SAY SOMETHING	(PROFESSOR, J. ROBERTSON, E. BROWN, B. JONES, B. JONES)	Brent Jones	15 11
20	17	22	LAUGHTER (JUST LIKE A MEDICINE)	(B. WYANS, B. WYANS)	BeBe Winans	17 7
25	25	23	I'M READY	(D. BRYANT, B. ANDERSON, L. HARRIS, B. JOHNSON, C. BRYANT)	G.I.	23 11
14	14	24	WAR CRY	(Q. N. BULLS, Q. N. BULLS)	Queen Naija	1 10
24	24	25	I AGREE	(J. NELSON, K. SHELTON, J. NELSON, K. SHELTON, J. NELSON)	Jonathan Nelson	18 16

TOP CHRISTIAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL		CHART		
1	1	#1 LAUREN DAIGLE	Look Up Child	24		
12	2	GG CASTING CROWNS	Only Jesus	14		
2	3	LAUREN DAIGLE	How Can It Be	203		
3	4	FOR KING & COUNTRY	Burn The Ships	20		
4	5	TOBYMAC	The Elements	19		
5	6	BETHEL MUSIC	Victory: Recorded Live	4		
6	7	MERCYME	I Can Only Imagine: The Very Best Of MercyMe	52		
10	8	ELVIS PRESLEY	Elvis: Ultimate Gospel	189		
8	9	NF	Therapy Session	148		
9	10	HILLSONG WORSHIP	There Is More	46		
11	11	ZACH WILLIAMS	Chain Breaker	113		
10	12	ELEVATION WORSHIP	Here As In Heaven	159		
7	13	JOSH TURNER	I Serve A Savior	17		
16	14	NF	Mansion	187		
14	15	ALAN JACKSON	Precious Memories Collection	88		
13	16	MERCYME	Lifer	99		
15	17	HILLSONG UNITED	Wonder	89		
20	18	SKILLET	Awake	249		
19	19	TAUREN WELLS	Hills And Valleys	83		
21	20	ELEVATION WORSHIP	Hallelujah Here Below	21		
17	21	VARIOUS ARTISTS	WOW Hits 2019	20		
23	22	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	180		
26	23	SKILLET	Unleashed	133		
24	24	CORY ASBURY	Reckless Love	55		
22	25	TOBYMAC	This Is Not A Test	181		

TOP GOSPEL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
		IMPRINT/DISTRIBUTING LABEL		CHART		
1	1	#1 VARIOUS ARTISTS	WOW Gospel 2019	5		
3	2	TASHA COBBS LEONARD	Heart, Passion, Pursuit	78		
2	3	TORI KELLY	Hiding Place	23		
6	4	KORYN HAWTHORNE	Unstoppable	32		
7	5	MARVIN SAPP	Playlist: The Very Best Of Marvin Sapp	188		
8	6	ARETHA FRANKLIN	Gospel Greats	46		
9	7	JONATHAN MCREYNOLDS	Make Room	50		
11	8	TRAVIS GREENE	The Hill	173		
13	9	TASHA COBBS	One Place: Live	182		
12	10	TASHA COBBS	Grace (EP)	257		
14	11	TASHA COBBS LEONARD	Heart, Passion, Pursuit	16		
16	12	KIRK FRANKLIN	Hello Fear	130		
10	13	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	Goshen	3		
18	14	TAMELA MANN	Best Days	259		
17	15	TAMELA MANN	One Way	127		
RE	16	MEL HOLDER	Music Book Volume III: Magnificent	2		
RE	17	KIRK FRANKLIN	The Nu Nation Project	143		
20	18	FRED HAMMOND	The Best Of Fred Hammond	32		
22	19	YOLANDA ADAMS	The Best Of Me	99		
25	20	GG MARANDA CURTIS	Open Heaven: The Maranda Experience	33		
21	21	MARY MARY	Go Get It (Soundtrack)	97		
RE	22	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	111		
RE	23	DONNIE MCCLURKIN	The Journey (Live)	72		
23	24	GOD'S PROPERITY FROM KIRK FRANKLIN'S NU NATION	God's Property	109		
RE	25	TRAVIS GREENE	Crossover: Live From Music City	59		



Daigle Adds Another Record

"Look Up Child" by Lauren Daigle (above), the title track from her third studio album, hits the top 10 on the streaming-, airplay- and sales-powered Hot Christian Songs chart, rising 12-8. It lifts 8-6 on Christian Digital Song Sales (2,000 sold, up 11 percent, according to Nielsen Music) and 15-13 on Christian Airplay (4.8 million audience impressions, up 10 percent). Daigle notches her 12th top 10 on Hot Christian Songs (a sum that includes four No. 1s), breaking her out of a tie with Francesca Battistelli and Mandisa for the most among women. She equals Newsboys for 10th place among all artists; Chris Tomlin leads with 27.

Meanwhile, Daigle's "You Say" leads Hot Christian Songs for a 31st week, extending its mark for the most time at No. 1 by a soloist. Its rule of 29 weeks on Christian Digital Song Sales, 27 on Christian Streaming Songs (both active runs) and 17 on Christian Airplay are all bests among women. Irish worship band We Are Messengers earns its second top 10 on Hot Christian Songs as "Maybe It's OK" elevates 11-10. It rises 7-5 on Christian Airplay, up 7 percent to 8.4 million impressions. The act first reached the chart's top 10 with the No. 10-peaking "Magnify" in 2017.

Plus, the first entry from pastor/worship leader James Wilson, "Wait On the Lord," featuring Brooke Staten, who also makes her Billboard chart bow, debuts at No. 10 on Hot Gospel Songs. It also opens atop Christian Digital Song Sales (2,000 sold).

—Jim Asker

HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. TOP CHRISTIAN ALBUMS: The week's most popular Christian albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, and streaming equivalent albums). HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music, and streaming activity data by online music sources tracked by Nielsen Music. TOP GOSPEL ALBUMS: The week's most popular current gospel albums, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent album sales, and streaming equivalent albums). See Charts Legend on billboard.com/biz for complete rules and explanations. © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



Dance/Electronic

March 2
2019
billboard

HOT DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	
	1	1	#1 HAPPIER	▲	Marshmello & Bastille	27
	4	3	CLOSE TO ME	●	Ellie Goulding X Diplo Feat. Swae Lee	17
	2	2	TAKI TAKI	▲	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	21
	5	4	THE MIDDLE	▲	Zedd, Maren Morris & Grey	57
	6	5	LOST IN THE FIRE	●	Gesafelstein & The Weeknd	7
	7	7	THIS FEELING	●	The Chainsmokers Feat. Kelsea Ballerini	23
	9	9	BODY	●	Loud Luxury Featuring Brando	49
24	6	8	AG WHO DO YOU LOVE	●	The Chainsmokers Feat. 5 Seconds of Summer	3
-	26	9	DG SG 365	●	Zedd & Katy Perry	2
HOT SHOT DEBUT		10	THINK ABOUT YOU	●	Kygo Featuring Valerie Broussard	1
15	11	11	GIANT	●	Calvin Harris & Rag'n'Bone Man	6
17	12	12	SO CLOSE	●	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	16
12	10	13	ELECTRICITY	●	Silk City x Dua Lipa	25
16	14	14	FLY	●	Marshmello Featuring Leah Culver	23
11	13	15	HOPE	●	The Chainsmokers Featuring Winona Oak	10
18	15	16	MILE HIGH	●	James Blake Feat. Metro Boomin & Travis Scott	5
47	30	17	LILY	●	Alan Walker, K-391 & Emelie Hollow	3
23	21	18	CRAB RAVE	●	Noisestorm	14
-	19	19	CATCHY SONG	●	Dillon Francis Feat. T-Pain & That Girl Lay Lay	2
20	22	20	TOGETHER	●	Marshmello	16
13	20	21	MOVING ON	●	Marshmello	23
8	17	22	CHASING COLORS	●	Marshmello x Ookay Feat. Noah Cyrus	14
14	16	23	FACE MY FEARS	●	Hikaru Utada & Skrillex	5
21	24	24	I FOUND YOU	●	benny blanco & Calvin Harris	16
19	18	25	BONES	●	Galantis Featuring OneRepublic	3
26	28	26	REMEMBER	●	Gryffin With Zohara	17
10	27	27	CHECK THIS OUT	●	Marshmello	5
-	25	28	BETTER WHEN YOU'RE GONE	●	David Guetta, Brooks & Loote	2
29	32	29	POLAROID	●	Jonas Blue, Liam Payne & Lennon Stella	20
NEW		30	I DON'T EVEN KNOW YOU ANYMORE	●	Netsky, Bazzi & Lil Wayne	1
NEW		31	BIBA	●	Marshmello & Pritam	1
42	37	32	THIS FEELING	●	IYEs & Ryan Riback	4
31	34	33	SPEECHLESS	●	Robin Schulz Featuring Erika Sirola	4
25	29	34	HAPPY NOW	●	Kygo Featuring Sandro Cavazza	17
27	31	35	WASTE IT ON ME	●	Steve Aoki Featuring BTS	18
-	41	36	SELL OUT	●	Marshmello & SVDDEN DEATH	2
30	35	37	BABY	●	Clean Bandit Feat. Marina And The Diamonds & Luis Fonsi	16
35	39	38	BREATHE	●	CamelPhat X Cristoph Featuring Jem Cooke	7
34	36	39	UCLA	●	RL Grime Featuring 24hrs	13
45	45	40	GRAPEVINE	●	Tiesto	7
RE-ENTRY		41	MAMA	●	Clean Bandit Featuring Ellie Goulding	7
NEW		42	GAM GAM	●	DJs From Mars	1
28	33	43	CRASHING	●	Illenium Featuring Bahari	4
32	42	44	FLASHBACKS	●	Marshmello	4
RE-ENTRY		45	TREAT YOU BETTER	●	RUFUS DU SOL	10
33	38	46	BEACH HOUSE	●	The Chainsmokers	14
NEW		47	LOVE ME	●	Felix Cartal & LIGHTS	1
RE-ENTRY		48	DIFFERENT WORLD	●	Alan Walker, K-391 & Sofia Carson Feat. CORSAK	8
41	46	49	LOST MY MIND	●	Dillon Francis & Alison Wonderland	4
RE-ENTRY		50	GRINGA	●	Bright Lights Featuring Flito Blanco	4

TOP DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 MARSHMELLO	●	Marshmello: For Trite Extended Set	3	
	2	THE CHAINSMOKERS	●	Sick Boy	44	
	3	LADY GAGA	▲	The Fame	258	
	5	THE CHAINSMOKERS	▲	Memories...Do Not Open	98	
	6	THE CHAINSMOKERS	▲	Collage (EP)	120	
	8	CLEAN BANDIT	●	What Is Love?	12	
	7	ALAN WALKER	●	Different World	10	
22	8	MAJOR LAZER	●	Major Lazer Essentials	18	
4	9	JAMES BLAKE	●	Assume Form	5	
9	10	ODESZA	●	A Moment Apart	76	
10	11	CALVIN HARRIS	●	Funk Wav Bounces Vol. 1	86	
11	12	JONAS BLUE	●	Blue	15	
NEW	13	LADYTRON	●	Ladytron	1	
RE	14	DAVID GUETTA	●	What a Music (Part 1) Phone/At Lantic/AC	7	
RE	15	CALVIN HARRIS	●	18 Months	128	
13	16	GORILLAZ	▲	Demon Days	213	
19	17	DAVID GUETTA	●	Nothing But The Beat	214	
16	18	GRYFFIN	●	Gravity, Pt. 1 (EP)	10	
14	19	AVICII	▲	True	123	
18	20	ODESZA	●	In Return	187	
17	21	ALINA BARAZ & GALIMATIAS	●	Urban Flora	187	
20	22	KYGO	●	Kids In Love	68	
21	23	DJ SNAKE	▲	Encore	132	
	24	LADY GAGA	▲	Born This Way	158	
15	25	MARSHMELLO	●	Joytime	74	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
	1	#1 SO CLOSE	NOTD & Felix Jaehn Feat. Georgia Ku & Captain Cuts	12		
	2	WITHOUT ME	Halsey	16		
	3	HIGH HOPES	Panic! At The Disco	17		
	4	EASTSIDE	benny blanco, Halsey & Khalid	23		
	5	THIS FEELING	The Chainsmokers Feat. Kelsea Ballerini	21		
	6	HAPPIER	Marshmello & Bastille	26		
	7	NOTHING BREAKS LIKE A HEART	Mark Ronson Feat. Miley Cyrus	10		
	8	THANK U, NEXT	Ariana Grande	14		
	9	HURTING	SG Lewis Feat. AlunaGeorge	18		
	10	FIRE IN MY SOUL	Oliver Heldens Feat. Shungudzo	12		
	11	BREATHE	CamelPhat X Cristoph Feat. Jem Cooke	5		
	12	HIGH ON LIFE	Martin Garrix Feat. Bonn	12		
	13	SUNFLOWER	Post Malone & Swae Lee	15		
	14	7 RINGS	Ariana Grande	5		
	15	NOTHING ON US	The Him	15		
	16	NOBODY ELSE	Axwell	4		
	17	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	11		
	18	CALL YOU	Cash Cash Feat. Nasri	11		
	19	SICKO MODE	Travis Scott	17		
	20	LOST IN THE FIRE	Gesafelstein & The Weeknd	6		
	21	SAVE ME TONIGHT	ARTY	3		
	22	HOW YOU LOVE ME	Hardwell Feat. Conor Maynard & Sneop Dogg	9		
	23	WOW.	Post Malone	6		
	24	LOSING IT	FISHER	16		
	25	GIANT	Calvin Harris & Rag'n'Bone Man	4		



'Close' Encounters No. 1

Swedish production duo **NOTD** — **Samuel Brandt** (above left) and **Tobias Danielsson** (above right) — and German DJ **Felix Jaehn** lift 2-1 on Dance/Mix Show Airplay and Dance Club Songs with "So Close" featuring **Georgia Ku** and **Captain Cuts**. The coronation is the first on each chart for all four acts. Remixed by such artists as **Michael Calfan**, **dwillly** and **Curbi**, "Close" was the most-played song on two core dance affiliates in the tracking week, SiriusXM's BPM and Music Choice's Dance/EDM channel, according to Nielsen Music.

Elsewhere on Dance/Mix Show Airplay, **Oliver Heldens** blazes 15-10 with "Fire in My Soul," featuring **Shungudzo**. The song is Heldens' second top 10 and Shungudzo's first. **Zedd** zips to his 11th top 10, and **Katy Perry** her third, on Hot Dance/Electronic Songs with "365" (26-9). Following its first complete week of availability, the track sold 10,000 downloads, good for a 13-2 surge on Dance/Electronic Digital Song Sales. With 4.7 million U.S. streams, "365" also starts at No. 15 on Dance/Electronic Streaming Songs. Additionally on Hot Dance/Electronic Songs, **Kygo** commands his eighth top 10, bowing at No. 10 with "Think About You," featuring **Valerie Broussard**, who earns her first. The song starts with 2.5 million U.S. streams and 9,000 sold. On Top Dance/Electronic Albums, **Ladytron** launches at No. 13 with its eponymous LP, its first album since *Gravity the Seducer* (No. 6, 2011). **Ladytron** opens with 3,000 equivalent album units. With nearly all of that figure from traditional album sales, the heritage British electronic act scores its first No. 1 on Dance/Electronic Album Sales.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current 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 current and eligible for charting if they are being played on the radio, have been released as a single, and are available on streaming services. **TOP DANCE/ELECTRONIC ALBUMS:** The week's most popular dance/electronic albums, ranked by album sales, track equivalent albums, and streaming activity as measured by Nielsen Music. **DANCE/MIX SHOW AIRPLAY:** The week's most popular dance/mix show airplay 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 current and eligible for charting if they are being played on the radio, have been released as a single, and are available on streaming services. **SALES, AIRPLAY & STREAMING DATA COMPILED BY NIELSEN MUSIC.** © 2019, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
IMPRINT/PROMOTION LABEL					
2	1	#1 SO LOOSE	NTRD & Feat. Jaem Feat. Georgia Kiki & Captain Cuts	10	
4	2	THIS FEELING	IVES & Ryan Riback	8	
5	3	HEAT	Kelly Clarkson	6	
3	4	TURN ME UP	Breanna Rubio Feat. Tyga	9	
12	5	GG 7 RINGS	Ariana Grande	3	
6	6	NOTHING BREAKS LIKE A HEART	Mark Ronson Feat. Miley Cyrus	10	
1	7	REMEMBER	Gryffin With Zohara	13	
8	8	HURT ME SO GOOD	Ashlee Keating	9	
13	9	GIANT	Calvin Harris & Rag'n'Bone Man	4	
11	10	CHANCES	Backstreet Boys	6	
9	11	I DON'T NEED YOUR LOVE	Bleona	14	
14	12	LOST	Laroussi	6	
16	13	LOST IN THE FIRE	Gesafelstein & The Weeknd	4	
17	14	GAM GAM	DJs From Mars	5	
15	15	TOMORROW	Alexis Ashley	8	
7	16	SWEET BUT PSYCHO	Ava Max	13	
10	17	GRINGA	Bright Lights Feat. Fito Blanco	12	
24	18	5 DOLLARS	Christine And The Queens	5	
28	19	SUE ME	Sabrina Carpenter	4	
29	20	BOY PROBLEMS	Harper Starling	4	
21	21	BREATHE	CamelPhat X Cristoph Feat. Jem Cooke	8	
25	22	REACH THE SKY	Fadi Awad Feat. Addie Nicole	7	
19	23	UNDERSTAND THIS HOUSE	Luca Debonaire & Tony Ruiz	11	
27	24	IT'S JUST TODAY	Drew Schiff	10	
23	25	TRUST MY LONELY	Alessia Cara	13	
18	26	NEED YOUR LOVE TONIGHT	DD Foxx	6	
31	27	CLOSE TO ME	Ellie Goulding X Diplo Feat. Swae Lee	5	
20	28	ONE LIFE	Elexis Ansley	8	
41	29	STAY	C-Rod Feat. Brendan O'Hara	3	
44	30	YOU'RE SORRY	Todd Edwards	2	
40	31	LIGHT ON	Maggie Rogers	3	
42	32	NIGHT TO REMEMBER	The Terri Green Project	3	
32	33	WHEREVER YOU SLEEP	Bay Ledges	10	
34	34	GRAPEVINE	Tiesto	7	
22	35	MOMENT	Gigi Radics Feat. RIO	13	
35	36	SAY THE WORD	Ashley Brinton	5	
30	37	I FOUND YOU	benny blanco & Calvin Harris	11	
33	38	WITHOUT ME	Halsey	12	
50	39	BASSA SABABA	Netta	2	
HOT SHOT DEBUT	40	THE BOSS 2019	Diana Ross	1	
NEW	41	DON'T WANNA CRY	Ray Guell	1	
	42	TAKI TAKI	DJ Snake Feat. Selena Gomez, Ozuna & Cardi B	19	
NEW	43	DAMN	Livvia	1	
	44	THANK U, NEXT	Ariana Grande	12	
	45	ELECTRICITY	Silk City x Dua Lipa	22	
	46	WOW.	Post Malone	2	
	47	LOSING IT	FISHER	27	
NEW	48	REMEDY FOR INSANITY	Dion Todd	1	
	49	LITTLE VOICES	Sextronica Feat. Claudia Monet	13	
NEW	50	FAVORITE SOUND	Audien & Echosmith	1	

BOXSCORE

March 2
2019
billboard

LEGEND

- ☐ Bullets indicate titles with greatest weekly gains.
 - Album Charts**
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
 - △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.
 - Digital Songs Charts**
 - RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
 - ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.
 - Awards**
 - PS (PaceSetter for largest % album sales gain)
 - GG (Greatest Gainer for largest volume gain)
 - DG (Digital Sales Gainer)
 - AG (Airplay Gainer)
 - SG (Streaming Gainer)
- Publishing song index available on Billboard.com/biz.
- Visit Billboard.com/biz for complete rules and explanations.

CONCERT GROSSES				
	GROSS PER TICKET PRICE (\$)	ARTIST	ATTENDANCE	PROMOTER
		VENUE	CAPACITY	
		DATE		
1	\$8,744,130 \$552/\$90	LADY GAGA	32,400	LIVE NATION, MGM RESORTS
2	\$6,473,471 \$1,554/\$129	BRUNO MARS & CARDI B	14,152	ON LOCATION EVENTS LLC
3	\$4,333,646 \$499/\$20	GEORGE STRAIT	8,927, TWO SHOWS	MESSINA TOURING GROUP/ AEG PRESENTS
4	\$4,281,824 \$551/\$90	LADY GAGA	16,061, THREE SHOWS	LIVE NATION, MGM RESORTS
5	\$3,623,987 \$954/\$104	AEROSMITH & POST MALONE	11,694	ON LOCATION EVENTS LLC
6	\$3,038,833 \$139/\$39	ERIC CHURCH	21,197	MESSINA TOURING GROUP/ AEG PRESENTS
7	\$3,022,783 \$164/\$39	ERIC CHURCH	18,676, TWO SHOWS	MESSINA TOURING GROUP/ AEG PRESENTS
8	\$2,944,482 \$551/\$90	LADY GAGA	10,699, TWO SHOWS	LIVE NATION, MGM RESORTS
9	\$2,786,815 (\$3,690,775 CANADIAN) \$170.04/\$32.41	JUSTIN TIMBERLAKE, FRANCESCO YATES	19,767	LIVE NATION
10	\$2,481,496 (\$3,443,862 AUSTRALIAN) \$121.17/\$22.40	KEITH URBAN, JULIA MICHAELS	23,134	TEG LIVE
11	\$2,445,320 \$149.50/\$65.50	BILLY JOEL	18,344	MCG LIVE
12	\$2,428,095 \$250/\$49.50	JUSTIN TIMBERLAKE, FRANCESCO YATES	17,756	LIVE NATION
13	\$2,370,345 \$224.50/\$144.50/ \$94.50/\$64.50	FLEETWOOD MAC	14,434	LIVE NATION
14	\$2,210,685 (\$2,942,223 CANADIAN) \$171.46/\$37.72	JUSTIN TIMBERLAKE, FRANCESCO YATES	24,929	LIVE NATION
15	\$2,146,004 (\$2,969,220 AUSTRALIAN) \$122.10/\$24.14	KEITH URBAN, JULIA MICHAELS	20,615	TEG LIVE
16	\$2,026,905 \$135/\$65	METALLICA	16,225	LIVE NATION
17	\$2,001,664 \$109.50/\$69.50	FLEETWOOD MAC	13,374	LIVE NATION
18	\$1,995,642 \$499/\$50	CALIBASH	16,010	SBS ENTERTAINMENT
19	\$1,911,805 \$195/\$85	MICHAEL BUBLE	11,517	BEAVER PRODUCTIONS
20	\$1,755,817 \$149.50/\$65	MICHAEL BUBLE	12,794	BEAVER PRODUCTIONS
21	\$1,717,132 \$254/\$45.00	JUSTIN TIMBERLAKE, FRANCESCO YATES	11,259	LIVE NATION
22	\$1,704,476 \$149.50/\$65	MICHAEL BUBLE	11,535	BEAVER PRODUCTIONS
23	\$1,627,441 \$125/\$52	BOB SEGER & THE SILVER BULLET BAND	15,059	LIVE NATION
24	\$1,611,304 \$995/\$405/ \$200/\$105/\$40	KISS	12,033	LIVE NATION
25	\$1,603,797 \$74.50/\$84.50/ \$57.50/\$44	TRANS-SIBERIAN ORCHESTRA	28,193	LIVE NATION
26	\$1,597,670 \$135/\$65	METALLICA	12,854	LIVE NATION
27	\$1,569,148 \$139.50/\$65	MICHAEL BUBLE	13,099	BEAVER PRODUCTIONS
28	\$1,534,292 \$139/\$65	MICHAEL BUBLE	11,261	BEAVER PRODUCTIONS
29	\$1,495,889 \$139.50/\$65	MICHAEL BUBLE	12,608	BEAVER PRODUCTIONS
30	\$1,464,975 \$1,000/\$99.50	KISS	14,191	LIVE NATION
31	\$1,454,270 \$135/\$65	METALLICA	11,869	LIVE NATION
32	\$1,342,139 \$439.00/\$37.00	DIA NACIONAL DE LA BANDA	11,071	EBS ENTERTAINMENT
33	\$1,316,122 \$145.25/\$26.05	WILLIE: LIFE & SONGS OF AN AMERICAN OUTLAW	14,253	LIVE NATION
34	\$1,286,880 \$604/\$70	LUDACRIS	11,149	ON LOCATION EVENTS LLC
35	\$1,237,017 \$94.95/\$20.95	TRAVIS SCOTT	12,002	LIVE NATION



Vegas Goes Gaga for Enigma

Newly minted Academy Award winner **Lady Gaga** (above) tops the Boxscore chart with reports from the first leg of her *Enigma* residency. The dates she played between Jan. 17 and 31 grossed \$8.7 million, according to figures reported to Billboard Boxscore. Combined with \$4.3 million from Dec. 28 to Dec. 31, 2018 (No. 4), and \$2.9 million on Feb. 2 and 3 (No. 8), Mother Monster grossed \$16 million and sold 59,162 tickets across 11 dates at The Park Theater at Monte Carlo Resort & Casino in Las Vegas.

Gaga's first run in Vegas included nine proper *Enigma* shows plus two *Jazz & Piano* concerts. Notably, the latter's stripped-down performances were individually the two highest-grossing and least-attended dates. Strategic ticket scaling allowed promoters Live Nation and MGM Resorts to capitalize on the demand for the limited run of *Jazz & Piano* dates, stretching prices to maximize revenue.

The \$16 million gross marks a strong opening pace for Gaga's Vegas run (comprising both *Enigma* and *Jazz & Piano* shows), which has averaged \$1.5 million per show across the 11 dates. Compared with the opening legs of recent Vegas residencies, Gaga is outperforming fellow superstars **Britney Spears** (\$679,000), **Jennifer Lopez** (\$934,000) and **Backstreet Boys** (\$600,000).

With the grosses, Gaga's career total passes the half-billion mark, reaching \$512.3 million. She is one of 30 artists to do so and only the fifth woman to hit the milestone. She follows **Madonna** (\$1.3 billion), **Celine Dion** (\$1 billion), **Taylor Swift** (\$935 million) and **Beyoncé** (\$767 million).

—Eric Frankenberg

37

37 Years Ago

THE GO-GO'S GOT THE 'BEAT' TO A HISTORIC NO. 1

The pioneering Los Angeles girl group celebrated for playing their own instruments made chart history with a breakout album

ON MARCH 6, 1982, THE GO-GO'S topped the Billboard 200 with their new wave debut, *Beauty and the Beat* — making the act the first all-female rock band to notch a No. 1 album. Thirty-seven years later, it's an achievement that has yet to be matched.

"Our manager, Ginger [Canzoneri], would tell us our number on the charts, and it was unbelievably exciting to

listen to the number get higher and higher every week," guitarist/backing vocalist Jane Wiedlin told *Billboard* in 2011. "The week we went to No. 1, we were on tour opening for The Police, and they gave us champagne and congratulated us."

The album, released in July 1981, debuted at No. 186 a month later on the Billboard 200 dated Aug. 1, then took

a leisurely seven-month climb to No. 1. While the album's first single, "Our Lips Are Sealed," reached No. 20 on the Billboard Hot 100, it was the group's second hit, "We Got the Beat," written by guitarist Charlotte Caffey, that blew the pop doors open for the quintet. (All 11 tracks on the album were written or co-written by the bandmembers.)

The act would release two more studio albums in the early '80s before going on hiatus in 1990. Since then, the band has issued one additional studio LP, 2001's *God Bless the Go-Go's*. In 2018 the stage musical *Head Over Heels*, set to the group's song catalog, debuted on Broadway, and a documentary simply titled *The Go-Go's* was acquired by Showtime in February and will premiere later this year. —KEITH CAULFIELD

From left: Belinda Carlisle, Wiedlin, Gina Schock, Kathy Valentine and Caffey (in front) of The Go-Go's in 1982.

REWINDING
THE
CHARTS



THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	3	32	THE GO-GO'S <i>Beauty and the Beat</i> I.R.S. SP-7027 (A&M)	●		
2	2	31	JOURNEY <i>Escape</i> Columbia TC 37408	▲	8.98	
3	1	17	THE J. GEILS BAND <i>Freeze-Frame</i> EMI America SD-17062	▲		
☆	4	33	FOREIGNER <i>4</i> Atlantic SD 16999	▲	8.98	
☆	9	12	JOAN JETT AND THE BLACKHEARTS <i>I Love Rock 'N' Roll</i> Meridian NEI 33743		8.98	

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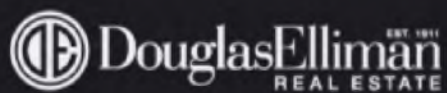


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February 19, 2019

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Ariana Grande Claims Nos. 1, 2 & 3 on Billboard Hot 100, Is First Act to Achieve the Feat Since The Beatles in 1964



'7 Rings' reigns for a fourth week, 'Break Up With Your Girlfriend, I'm Bored' debuts at No. 2 and 'Thank U, Next' rebounds to No. 3.

"7 Rings" No. 1 again: Grande's "7 Rings" spends a fourth week atop the Hot 100, encompassing its entire run on the chart. "Rings" leads the [Streaming Songs](#) chart for a fourth frame, with 63.5 million U.S. streams, up 10 percent, in the week ending Feb. 14, according to Nielsen Music. On [Radio Songs](#), "Rings" rises 10-9, up 23 percent to 61.7 million audience impressions in the week ending Feb. 17, good for the Hot 100's top Airplay Gainer award for a third week.

"Break Up" bows at No. 2: New *Thank U, Next* single "Break Up With Your Girlfriend, I'm Bored" blasts onto the Hot 100 at No. 2 (marking Grande's 13th top 10). It launches at No. 2 on both [Streaming Songs](#) (59.2 million) and [Digital Song Sales](#) (36,000 sold), while drawing 13.4 million airplay impressions.

"Next" up, at No. 3: Meanwhile, the *Thank U, Next* title track and lead single rebounds 7-3 on the Hot 100, after spending seven weeks at No. 1, beginning with its Nov. 17 debut at the summit. It's powered most heavily by its 36.8 million U.S. streams, up 52 percent, as it surges 14-5 on [Streaming Songs](#) and claims the Hot 100's top Streaming Gainer nod.

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